

Dia al-Azzawi

SOMETHING DIFFERENT II



courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site

This catalogue is published in conjunction with the exhibition Dia al-Azzawi: Something Different II held by Karim Gallery, Amman, 11th November–30th December, 2017.

© Samar Faruqi
© Karim Gallery

All works by Dia al-Azzawi © Dia al-Azzawi
Used by permission. All rights reserved.
Apart from any fair dealing for purpose of private study, research, criticism or review, no part of this publication may be reproduced by any process without written consent from the publisher or the artist.

Karim Gallery Directors
Karim Kaleel and Hania Zawaneh

Graphic Design
Serif Graphics, London

Photography
Anthony Dawton, London
Chris Wood, London
Norbert Piwowarczyk, Warsaw
Leon Kefelian, Amman
Saver Jalal, Amman
Mansur Dieb, Beirut

Edited by
Louisa Macmillan

Special thanks from the artist to
Delair Shakir, Phoenix, AZ.
Mahmoud Obaidi, Toronto.
Midan Harami, Doha.
Saver Jalal (Hakkari Designs)
Samir Muqdad, Amman
Sergon Gewargis (London studio)

Dia al-Azzawi

SOMETHING DIFFERENT II

2017

karim
gallery

شيء مختلف ٢

لسنوات عديدة، قمت بتجريب مجموعة من الأعمال التي تتضمن أشكالاً جديدة مستوحاة جزئياً من الظاهرة الجيولوجية المعروفة باسم "زهرة الصحراء"، التي يتسم شكلها المعقد بالانفتاح على مختلف التفسيرات. فضلاً عن أعمال أخرى مستوحاة من الكائنات الطبيعية، ومعظم هذه المنحوتات كانت مخبأة في الاستوديو الخاص بي في لندن، لأنني كنت كفنان عرف عني بأفني رسام مع ميول للطباعة. في عام ٢٠١٠ ولأول مرة عرضت بعض المنحوتات إلى جانب مجموعة من اللوحات خلال افتتاح المتحف العربي للفن الحديث في الدوحة. وفي عام ٢٠١٥، وافقت على أن يكون لي معرض قائم على المنحوتات وفن المجسمات فقط بدون لوحات أو أعمال طباعية في جالري ميم في دبي. وفي حينها اقترح تشارلي بوكوك، مدير ميم "شيئاً مختلفاً" كعنوان لذلك المعرض.

ومنذ ذلك الحين، وأنا أعمل بين لندن، عمان، وارسو وتورينو لدفع رؤيتي وممارستي الفنية لتشمل مجموعة أوسع من المواد والأشكال. وتظهر مجموعة متنوعة من هذه الأعمال التي ستعرض تحت عنوان "شيء مختلف ٢"، والذي يمتد تاريخها من ٢٠١٢ إلى الأعمال الجديدة التي نفذت في عمان خصيصاً لهذا المعرض، وذلك باستخدام مواد مختلفة، بما في ذلك البوليستر الملون، وكتل من الأسمنت. وهي تعكس حرصي الخاص على تحدي نفسي واعتماد رؤية جديدة في أطار مختلف من الإبداع.

ضياء العزاوي

لندن، أيلول/سبتمبر ٢٠١٧

Something Different II

For many years, I have been experimenting with a body of work containing new forms that are partly inspired by the geological phenomenon known as a 'desert rose', the complex shape of which is open to various interpretations. As well as other works inspired by natural objects, most of these sculptures were hidden in my London studio, because my artistic profile was that of a painter with an interest in printmaking. In 2010, I showed sculpture alongside my paintings for the first time during the opening of Mathaf: Arab Museum of Modern Art in Doha. In 2015, I agreed to have an exhibition without any paintings or prints, featuring sculptures and object art only, at Meem Gallery in Dubai. Charlie Po-cock, the director of Meem, suggested Something Different as a title for that exhibition.

Since then, I have been working between London, Amman, Warsaw and Turin to push my artistic vision and practice to encompass a wider variety of materials and forms. A variety of these works are shown here in Something Different II, spanning from 2012 to new works produced in Amman specifically for this exhibition, using different materials, including bronze, coloured polyester resin, and blocks of cement. They reflect my own eagerness to challenge myself and adopt a new vision within a different landscape of creativity.

Dia al-Azzawi

London, September 2017

Dia al-Azzawi has not staged a solo exhibition in Amman for close to a decade, but he hardly needs an introduction for Jordanian audiences. As an artist, Azzawi stands with the signature names of a Middle Eastern art market that has changed beyond recognition in the last 15 years, with the likes of Syria's late great Marwan Kassab-Bachi, or Iran's Parviz Tanavoli.

Born in 1939, the first year of the Second World War, he was (and remains) an artist both classic and contemporary, pioneer and trailblazer. In 1969, he published his 'New Vision' manifesto for Iraqi modernism, countersigned by five other Iraqi artists. In 17–2016, nearly half a century later, he was celebrated with a sweeping retrospective at Mathaf: Arab Museum of Modern Art. The exhibition, in that flagship institution of a new era, featured close to 550 works, old and new.

In an interview last year, Azzawi was asked what was next for him. "Sculpture," he declared.

In Something Different II, Azzawi returns to Jordan with his first solo show in Amman in 11 years and his first exhibition in the country devoted solely to sculpture, a form that has long taken second place to his painting. "I challenge myself and adopt a new vision within a different landscape of creativity," the artist says, adding, "maybe this will challenge the artists there, try to do something different in that sense."

Veteran, survivor, exile, witness—Azzawi is all these and more. London's Tate Gallery calls him "one of Iraq's most influential living artists"; Art Dubai has recognised him as a pioneer of modern Arab art, and CNN describes him as "one of the region's most influential artists". For presenter and film-maker Ricardo Karam, "Dia al-Azzawi is an outstanding and world-class artist."

Something Different II features 26 sculptural works, smaller in scale than the monumental pieces he showed in his milestone retrospective in Qatar. They range from familiar classics of his oeuvre to several colourful pieces newly executed in Amman, romantic works that test the boundaries of sculpture and abstract painting.

There also are the pointedly political pieces, familiar to admirers, like Souvenir from Baghdad No. 1, a lament for the artificial barriers that cut off Baghdad's war-ravaged neighbourhoods from one another.

The Ugly Face of Occupation, also in bronze, shows a tank lurking above the shape of an ancient Mesopotamian temple.

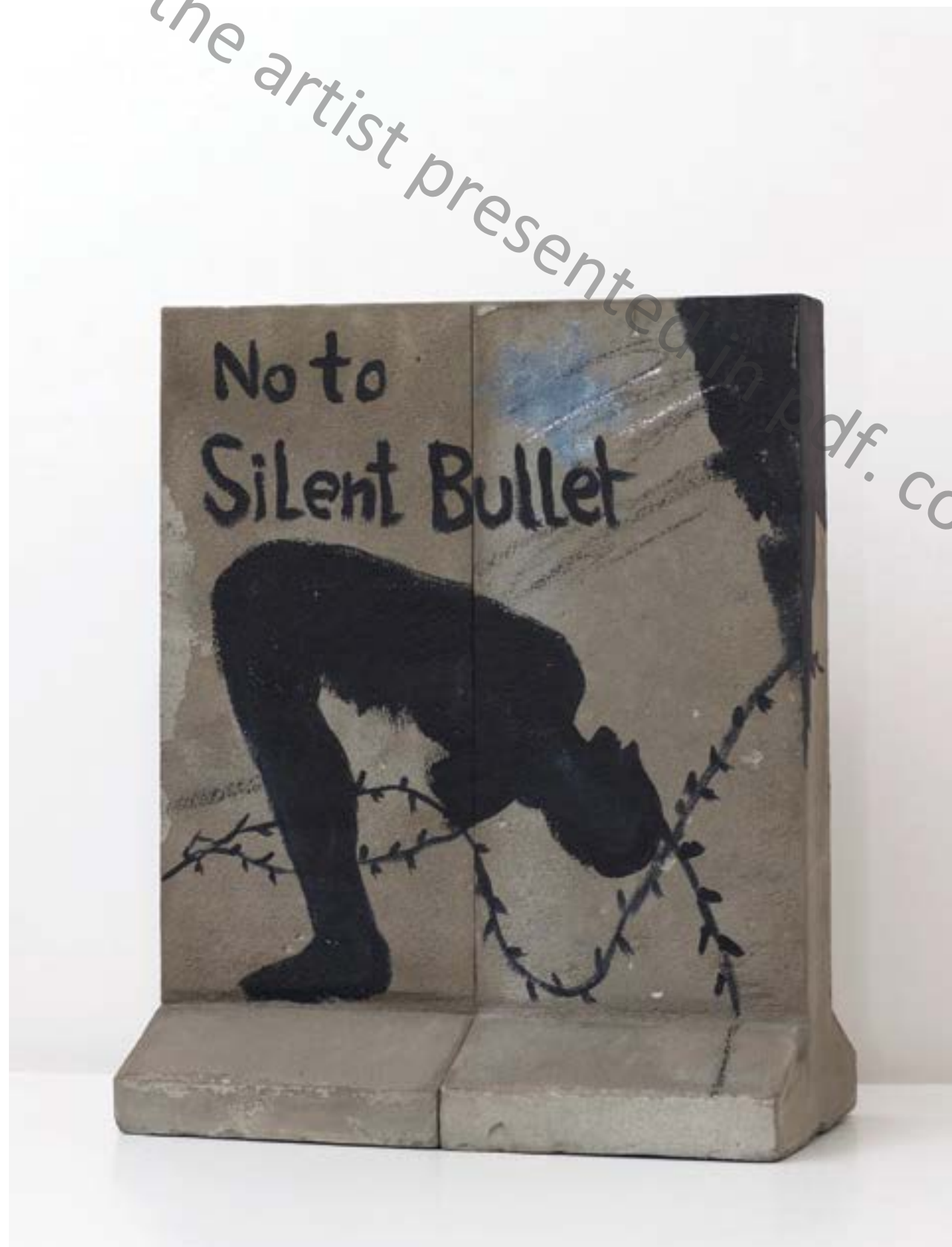
Meanwhile, in Nothing to Watch, a bronze piece first conceived in 2006, a figure looks out into emptiness from a seat on a boulder. "When I was in Iraq, I used to work in archaeology, outside the cities, the desert area," the artist said. "In the desert, whatever you do, you cannot watch anything, you just sit and see what's going on." The desert is like the sea, he observes; it comes to you, you cannot comprehend it. This piece also reflects back to his time in Iraq, where he studied archaeology before becoming a practising artist.

The Desert Rose series continues his exploration of the geological phenomenon of the same name, in which wind, sand, and rock combine to create extraordinary natural sculptures in the desert, with petals like flowers. It was while working as an art advisor in Doha, in the 1990s, that he first encountered desert roses. "It is something which is incredible, an abstract piece created by winds that are sometimes so strong. It is the way I try to get some sort of identity, doing something related to the area, to differentiate."

In colourful pieces like Zuhra's Portrait—directly inspired by a work by Matisse—the artist explores the common ground between painting and sculpture. There have often been comparisons between Azzawi's work and that of Pablo Picasso; many artists, he observes, are influenced master such as this.

While it is decades since Azzawi left Iraq, the Karim Gallery exhibition marks his continuing determination to keep his work available to Arab countries.

Karim Gallery



Souvenir from Baghdad No.1, 2017 , (تذكار من بغداد رقم ١), acrylic and collage on cement, 50 x 40 x 24 cm (front)

Interview with Dia al-Azzawi

by Samar Faruqi

12th January 2015, Doha

It seems that you have been working more with sculpture in recent years. When would you say that you really started to explore the medium in depth; what were the reasons for that shift?

From the beginning I had a lot of interest in sculpture. I had about ten pieces which were exhibited in one of my shows in 1968 at the Iraqi Artist Society, then I put more emphasis on painting, but when I went to London I started to work more on sculpture, specifically after the eighties, and most of these pieces were done in terracotta. I would use acrylic and paint these sculptures. Some of these works were exhibited during the opening exhibition Four Artists at the Arab World Institute [Institut du Monde Arabe] in Paris, in 1988.

I kept making pieces but not that many; the exhibition I had was in 2005 in Amman where I exhibited some work, about four or five pieces using for the first time a new material, polyester resin. Also before that I did, using the same material, a large sculpture (6 metres high) under the title Blessed Tigris. It was specially created for the exhibition Word into Art [2006] which was held at the British Museum, its shape echoes that of the ninth-century minaret found in the ancient city of Samarra, the sculpture is inscribed with a poem by the celebrated Iraqi poet Muhammad al-Jawahiri. There was not really a shift but more a need to explore the medium and how it was something that could add greater visual richness to my work as a painter.

So at the start of your career did you have to consider the commercial implications of working with painting more than sculpture? Would you have more success selling a painting than a sculpture?

There was more success with painting because I put more emphasis on painting. This is why maybe now after 2010, when I did the large sculpture [Wounded Soul, Fountain of Pain] for the opening of the Museum of Arab Art in Doha [in the exhibition Interventions] that gave me the opportunity to a new experience in using the modern technology of scanning a small model then enlarging it into the size which was exhibited (3 x 3.50 x 2 metres). After that I went back to some of the old pieces which I had created and enlarged them in the same way. This technology was something that I was not initially used to, and it gave me more confidence to put more emphasis in creating more works [sculptures]. In a way it is easier for me to realize the work, making a small model into a larger size like the two sculptures, which was done in five months, which was absolutely fantastic if I compare that with the normal way of enlarging sculptures.

When you exhibited your sculptures in the 1960s, 1970s and 1980s, how were they received by audiences?

Actually, I sold some of those pieces; audiences were very welcoming at that time. The pieces were more reliefs than three-dimensional sculptures though.

Have you held many exhibitions dedicated to sculpture?

No, this is the first exhibition focused on sculpture. Before, most of the works I exhibited were either prints or paintings.

How important is it to you to form a link between the themes you explore in painting with sculpture? Would you say that sculpture is an extension of your paintings? Or do you consider it an entirely different area of your work?

At the beginning, it was more related to painting, but for the time being it has become more independent in the way that it differs completely to what I am doing in painting. Now I have put more emphasis on the shape, how it works within the space, how I would like to display a three-dimensional work in comparison to a painting. From the beginning of the eighties I was more interested in using acrylic colours in terracotta sculpture, which in a way became like a painting in 3-D. But now when I use colour, I colour the whole sculpture instead of painting on it.

Do find that you communicate your ideas differently through sculpture? Is it different to when you create a painting?

It's completely different. Because when I work with sculpture I am looking for the relationship between the shape and the light, how the piece works if I want to see the work from different angles, which is different to what I do with a painting. Also, I feel that sculpture is more related to the environment in contrast to painting. I love to have, for example, an open space. This cannot be done when working on a painting but it can with sculpture. Specifically in the last three years, I have been doing a lot of work, which I have never exhibited before, a lot of small models, some of which I am enlarging to make large pieces. All these pieces which I am doing now ... the large one, this is for my exhibition in 2016, for the retrospective which will be held in Doha [I Am The Cry, Who Will Give Voice To Me? Dia Al-Azzawi: A Retrospective (From 1963 Until Tomorrow), Mathaf: Arab Museum of Modern Art, 16th October 2016–16th April 2017]. The works that I am exhibiting now, at Meem Gallery, some of them are more inspired by the desert rose. I have done a different interpretation of this phenomenon, which is something you can find in the desert, it is very common, but now it's become very rare. The relationship with this phenomenon, it in a way reflects my presence in Doha and my continuing visits to the city, and maybe it is unconscious, this desire to point to the necessity of developing local identities within a global context. Most of the pieces which I'm exhibiting are in polyester resin but there are four pieces in bronze.

Do you draw inspiration from any artists in particular when creating your sculptures or are you led more by your paintings and drawings?

No, most of my work is very much related to my historical research and also my fascination with Sumerian sculpture and primitive art in general. For example, one of the themes I am working with is the Hanging Gardens of Babylon. The German photographer Karl Blossfeldt, who is best known for his close-up photographs of plants and living things, inspired me a lot in creating various shapes which I call 'imaginary plants'. Also another theme is the Tower of Babylon; both will be the centrepiece of my retrospective in Doha in 2016.

So it's not that you are looking at other artists' work and their treatment of sculpture?

No, not in that way. I believe art is the accumulation of experience, knowledge and observing new trends in culture in general.

The horse features in your earlier paintings of the 1960s in relation to the tragedy of Karbala and the martyrdom of Hussein; it also has a strong presence in your recent sculptures, notably Wounded Soul: Fountain of Pain [and Wounded Soul: Journey of Destruction, overleaf]. I remember you once telling me that in your recent works the horse represents Iraq; did working on its form in a different medium lead you to a different interpretation of the horse?



Souvenir from Baghdad No.1 , 2017 , (تذكار من بغداد رقم ١) , acrylic and collage on cement, 50 x 40 x 24 cm (back)

Most of the time I use the horse to relate to Iraq. The sculpture I did for the museum was about Iraq after the US invasion in 2003, it was a great tragedy which forced me to go to my past and use it. The tragedy of Karbala and what had happened in Karbala to the martyr, for example, had happened to more than hundreds of Iraqi academics, doctors, professionals and specialists in various aspects of life; they were assassinated by evil death squads, this is the cream of society who were killed by unknown people! Nobody knows who killed them, it's the same as Al Hussein in a way. It was all these people who were doing their best to make Iraq better ... killed, which means something is happening, this is like an accident or something, I don't know what, I cannot explain it but for me it was really a protest about what is going on in that sense.

At what point did you make that connection? Was it when you were working on Wounded Soul, or was it prior to that?

Yes, immediately I started thinking about it in comparison to this tragedy.

Many of the sculptures you are including in this exhibition seem more abstract, more simplified in form. Can **you talk about what has led you towards greater abstraction, which is something I think is also present in your paintings?**

No, they are not really [that abstract] because, what I tried is using this phenomenon which is a very abstract form (depending on the way you look at it) created by nature not by human beings, and this maybe make the works more reflective of the environment rather than in the primitive way [of exploring abstraction].

So you're very much inspired by nature.

Very much by nature, but by nature in two very different aspects: some of the works are of the desert rose, while others, which I have become more involved with, are imaginary plants, which is influenced by ... when I started work on the idea of the Hanging Gardens of Babylon, I had to create a sort of a plant or a garden which does not exist in a way. I had to try to create something different based on forms that are not available.

Some of the works are presented in solid colours—black, white, yellow or red—while others include a range of colours and look more like toys or, to an extent, three-dimensional interpretations of your paintings. Do the two groupings represent two different phases in this medium?

They are different. In using colour some of the work is more related to how much I can add some feature to the shape of the sculpture. For example, I kept some of the work in white, which I tried to relate to marble in a way. With the others I try to give the idea of stone or granite ... it is all about how I can give the shape, which is more as you said abstract, a depth so that it can relate to the light, the space where I am displaying the sculpture. It's different to when I work on sculptures in bronze, which is completely different because of the colour of the bronze I am using. It creates a different atmosphere, a different relationship with the viewer. Maybe the works in polyester resin are more related to a kind of industrial production as opposed to the individual handmade work.

With your choice of black I can understand how you relate it to stone or granite and white to marble, what led to your the choice of using yellow and red?

The bright colours which I use, this is maybe more related to my fondness of colour rather than other things. I love

colour, and maybe I thought I could make these works more attractive, richer [in appearance] ... I can't say exactly.

You mentioned that when you make a sculpture in a specific medium you almost envision how you want it displayed so with bronze you think of it as a more natural material, whereas the polyester resin is more industrial. If you had an exhibition of your bronze sculptures do you have an ideal place you would like them exhibited, or with the polyester resin sculptures, is there an ideal place? Do you think the polyester resin sculptures suit Meem Gallery as a space better?

No, maybe because the different material gives a different impression also. I prefer, for example, if I have the opportunity to display work in marble [I would rather] have an exhibition in that medium than put it together with other materials. I mind putting marble next to bronze but not next to polyester resin because the medium is completely different.

This is an abridged version of the interview first published in the catalogue of Dia Azzawi: Something Different held by Meem Gallery, 15th March–25th April 2015.



Wounded Soul: Journey of Destruction , 2010 , (الروح المجروحة: رحلة الدمار), bronze, 63 x 60 x 22 cm



Non-existent Bird , 2014 , (الطائر الغير موجود), bronze, 16 x 25 x 12 cm, edition 3/9

Handallah, 2011 , (حنظلة) , Bronzel, 29 x 17 x 10 cm, edition 4/9





Golden Altar, 2017 , (المذبح الذهبي) , polyester resin, 44 x 35 x 19 cm

courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com nothing on the site

Handala: Good Morning Beirut, 2011 (صباح الخير بيروت), stainless steel, 47 x 49 x 35 cm, edition 1/7



courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site

Zuhra Portrait, 2014, (صورة زهره), Coloured Wood, 85 x 70 x 36 cm, edition 1/2





Butterfly, 2017, (الفراشة), polyester resin. 44 x 35 x 19 cm

Obelisk No.1, 2015, (مسلة رقم 1), polyester resin, 60 x 26 x 11 cm (opposite) edition 2/4





Colourful Bird No.1, 2017 , (طائر ملون رقم ١), polyester resin, 58 x 30 x 21 cm, edition 2/3



Obelisk No.2, 2015, (مسلة رقم ٢) ,
polyester resin, 65 x 17 x 9 cm. edition 2/4

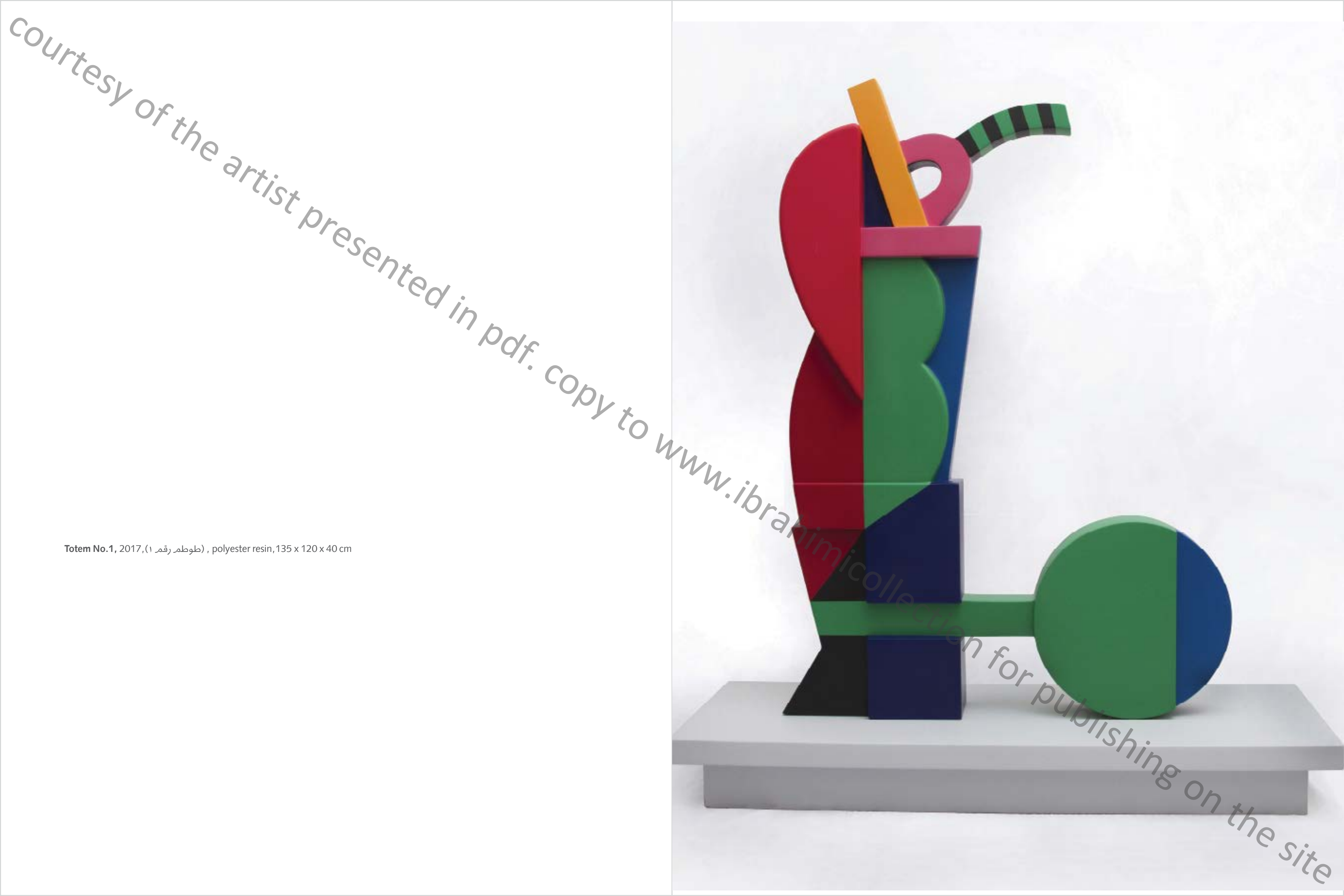


Colourful Bird No. 2, 2017 , (طائر ملون رقم ٢) , polyester resin, 60 x 42 x 12 cm

courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site

Unique gift, 2017 , (هدية فريدة), polyster resin, 66 x 45 x 30 cm





Totem No.1, 2017, (طوطم رقم ١) , polyester resin, 135 x 120 x 40 cm



Totem No.2, 2017, (طوطم رقم ٢) , polyester resin, 55 x 28 x 25 cm



Imaginary Temple , 2017 , (المعبد الخيالي) , polyester resin , 60 x 45 x 20 cm

Guarding his mysterious gift, 2008 , (حارس لهديته الغامضة), hand color polyster, 45 x 90 x 9 cm, edition 1/1





Mural for Silent Music, 2014 , (جدارية الموسيقى الصامتة), polyester resin, 200 x 300 cm



Abstract Form No.1, 2012, (شكل تجريدي رقم ١), polyester resin, 80 x 48 x 41cm

courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site



Abstract Form No.2, 2012 , (شكل تجريدي رقم ٢), polyester resin, 80 x 38 x 41cm



Abstract Form No.3, 2012 , (شكل تجريدي رقم ٣), polyester resin, 72 x 38 x 33cm

courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site



Desert Rose No. 2 , 2013 , (زهرة الصحراء رقم ٢) , polyester resin, 36 x 35 x 27 cm



Desert Rose No.3 , 2013 , (زهرة الصحراء رقم ٣) , polyester resin, 29 x 36 x 27 cm

courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site

Desert Rose No.4 , 2012 , (زهرة الصحراء رقم ٤) , coloured aluminum, 95 x 86 x 54 cm, edition 2/3



courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com

Desert Rose No.5, 2013 , (زهرة الصحراء رقم ٥), polyester resin, 68 x 56 x 48 cm



www.ibrahimicollection.com for publishing on the site



Desert Rose No.7 , 2013 , (زهرة الصحراء رقم ٧) , polyester resin, 78 x 53 x 35 cm

courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site



Al-Hawazim Wagon, 2016 , (عربة الحواسم - اللصوص) ,
bronze, 60 x 40 x 33 cm, edition 2 / 7

courtesy of the artist presented in pdf. copy to www.ibrahimcollection.com publishing on the site

The Ugly Face of Occupation, 2016, (الوجه القبيح للاحتلال), bronze, 59 x 54 x 55 cm, edition 3/7





Imaginary Plant , 2014 , (ناپت متخيل) , bronze, 51 x 49 x 33 cm, edition 6 /7



Indication of Desire No.1, 2015 , (دلالة العشق رقم ١) , acrylic on wood, 44 x 40 x 7.5 cm (front)



Indication of Desire No.1, 2015 , (دلالة العشق رقم ١) , acrylic on wood, 44 x 40 x 7.5 cm (back)



Indication of Desire No.2 , 2015 , (دلالة العشق رقم ٢), acrylic on wood, 48 x 41 x 12 cm (front)



Indication of Desire No.2 , 2015 , (دلالة العشق رقم ٢), acrylic on wood, 48 x 41 x 12 cm (back)



Desert Rose No.2 , 2016 , (زهرة الصحراء رقم ٢), bronze, 27 x 27 x 23 cm. edition 3/3



Desert Rose No. 1 , 2016 , (زهرة الصحراء رقم ١), bronze, 28 x 28 x 29 cm. edition 3/3



Old Friend Portait , 1997 , (بورتريه صديقي القديم), bronze, 47 x 40 x 12 cm. edition 3/5 (front)



Old Friend Portait , 1997 , (بورتريه صديقي القديم), bronze, 47 x 40 x 12 cm. edition 3/5 (back)



Souvenir from Baghdad No.2 , 2017 , (تذكار من بغداد رقم ٢) , acrylic and collage on cement, 50 x 40 x 24 cm (front)



Souvenir from Baghdad No.2 , 2017 , (تذكار من بغداد رقم ٢) , acrylic and collage on cement, 50 x 40 x 24 cm (back)

courtesy of the artist presented in pdf. copy to www.ibrahimco.com

Nothing to watch, 2006 (لا شيء يراقب), Bronze. 35 x 26 x 22 cm. edition 5/9



ing on the site



Biography

Dia al-Azzawi was born in 1939 and achieved a degree in archaeology at Baghdad University (1958–62), at the same time as a diploma from the Institute of Fine Arts in Baghdad (1959–64). Al-Azzawi exhibited his work publicly from 1964 onwards, and became a central figure in the development of modernist art in Iraq, and can be counted among the members or founders of nearly every important artistic group or movement in Baghdad over the next decade (including The New Vision, 1969, and One Dimension, 1971).

During the turbulent 1960s and 1970s, al-Azzawi developed a strong pan-Arab identity while working at museums in Baghdad, al-Nasiriyya and Mosul, and the archaeological and ethnographic importance of the exhibits had a lasting influence on his work. In 1976, he moved to London, where he worked as artistic advisor to the Iraqi Cultural Centre in London (1977–80), then as art director of the magazine Arab Art (1981–82), before devoting himself to art full-time.

After settling in London, al-Azzawi's work became deeply influenced by world politics and especially injustice in the Arab World, publicising and supporting the Palestinian cause and that of the Iraqi people during the 1991 and 2003 invasions. He also refocused on the role of literature in his work through the rediscovery of book art, which he then commissioned from younger Iraqi and Arab artists, leading him to build a large collection of Iraqi book art, as well as other modern art from the region.

Education

- 1962 BA in Archaeology, Baghdad University, Baghdad
- 1964 Diploma in Fine Arts, Institute of Fine Arts, Baghdad

Solo Exhibitions

- 1965 Al-Wasiti Gallery, Baghdad
- 1966 Gallery One, Beirut
- 1967 Iraqi Artists' Society, Baghdad
- 1968 National Museum of Modern Art, Baghdad
- 1969 Sultan Gallery, Kuwait
- Gallery One, Beirut
- 1973 Gallery Raslan, Tripoli, Lebanon
- 1974 Contact Gallery, Beirut
- 1975 National Museum of Modern Art, Baghdad
- 1976 Gallerie Nadar, Casablanca
- 1977 Sultan Gallery, Kuwait
- 1978 Patrick Seale Gallery, London
- 1980 Galerie Faris, Paris
- Galerie Centrale, Geneva
- 1981 Basel Art Fair, Galerie Faris, Paris
- FIAC, Galerie Faris, Paris
- 1982 Intercontinental Hall, Abu Dhabi
- 1983 National Council for Art and Culture Gallery, Kuwait
- 1984 Alif Gallery, Washington DC
- 1986 Royal Cultural Centre, Amman
- 1988 Galerie Claudine Planque, Lausanne
- 1990 Alif Gallery, Washington DC
- Galleri Nakita, Stockholm
- Vanazff Gallery, Gothenburg
- Galerie des Art, Tunis
- Galerie 50x70, Beirut
- 1992 Flandria Gallery, Tangier
- 1994 Al-Manar Gallery, Casablanca
- Ab'aad Gallery, Amman
- Galerie 50x70, Beirut
- Al-Sayed Gallery, Damascus
- 1995 Galerie Claude Lemand, Paris
- 1996 Art Centre, Bahrain
- 2002 Dia al-Azzawi (retrospective exhibition), Institut du Monde Arabe, Paris
- 2003 Palestine and Mahmoud Darwish: Large Polyptychs, Drawings, Prints and Books, Cité du Livre, Aix-en-Provence
- 2004 Recent Paintings, Galerie Claude Lemand, Paris
- Galerie Claude Lemand at St'Art Art Fair, Strasbourg
- 2005 Recent Paintings, Galerie Claude Lemand, Paris

Improvisation: Seven Iraqi Artists, Bissan Gallery, Doha; Al-Riwaq Gallery, Manama; 4 Walls Gallery, Amman

2006 Kalemmat Gallery, Aleppo
4 Walls Gallery, Amman
Dar Al-Funoon Gallery, Kuwait
Galerie Claude Lemand, Paris

2009 ADMAF, Sixth Abu Dhabi Music and Arts Festival, Emirates Palace, Abu Dhabi
Recent Paintings, Meem Gallery, Dubai
A Retrospective Collection: Works from 1979 to 2007, Claude Lemand Gallery, Paris

2011 Elegy to My Trapped City, Meem Gallery at Abu Dhabi Art, Manarat Al Saadiyat, Abu Dhabi

2012 Facing History: Dia Azzawi and Leon Golub, Tate Modern, London
Oriental Gardens, Claude Lemand, Paris

2013 Bilad al Sawad and Other Works, Art Paris, Claude Lemand, Paris

2014 Dia Azzawi: Selected works 1964–1973, Meem Gallery at Frieze Masters, London

2015 Something Different, Meem Gallery, Dubai

2016 My Broken Dream, Meem Gallery, Dubai

2016–17 I am the Cry, Who Will Give voice to Me? From 1963 until tomorrow: Dia Azzawi, a Retrospective
Al Riwaq Gallery and Mathaf Museum, Doha, Qatar

2017 Mission of Destruction, Meem Gallery at Abu Dhabi Art, Manarat Al Saadiyat, Abu Dhabi
Something Different II, Karim Gallery, Amman

Selected Group Exhibitions

1964 Iraqi Artists' Society 7th annual exhibition

1965 Iraqi Impressionist Group 5th exhibition, National Museum of Modern Art, Baghdad

1967 First International Triennial, New Delhi

1971 Contemporary Arab Art, National Museum, Nicosia

1975 Seventh International Painting Festival, Cagnes-sur-Mer
International Summer Academy, Salzburg

1976 Iraq Pavilion at the Venice Biennale, Venice
Second Arab Art Biennial, Sao Paulo

1978 Seven Iraqi Artists, Iraqi Cultural Centre, London

1980 Salon de Mat, Paris
FIAC, Galerie Faris, Paris
Salon d'Automne, Espace Cardin, Paris

1981 Seventh International Grafik Triennial, Frechen

1984 British International Print Biennial, Bradford
First Arab Contemporary Art Exhibition, Museum of Modern Art, Tunis

1985 Musée Hubert d'Uckerman, Grenoble

1986 Salon Comparaisons, Grand Palais, Paris
Semitic Museum, Harvard University, Cambridge, Massachusetts
Contemporary Arab Art, The Mall Gallery, London

1987 Third International Biennial Exhibition, Taiwan

1988 Olympiad of Art, National Museum of Contemporary Art, Seoul
Azzawi, Jumaie, Nasiri, Kufa Gallery, London

1989 Contemporary Art from the Islamic World, Barbican Centre, London
Arab Graphic Art, NCCL, Kuwait

1997 Five Visual Interpretations, Green Art Gallery, Dubai

1998 Azzawi & Nasiri, Galerie La Teinturerie, Paris

2001 Machreq - Maghreb: Paintings and Books, Galerie Claude Lemand, Paris

2002 Masters of Tondo, Galerie Claude Lemand, Paris
The Kinda Foundation Collection, Institut du Monde Arabe, Paris

2003 Fondation Colas, Boulogne-Billancourt, Paris
Broken Letter, Contemporary Art from Arab Countries, Kunsthalle Darmstadt, Darmstadt

2004 Art Books and Painting, Galerie Claude Lemand, Paris

2005 Portraits of the Bird: Books and Drawings, Galerie Claude Lemand, Paris
Homage to Shafic Abboud, Galerie Claude Lemand, Paris

2005–08 Dafatir. Contemporary Iraqi Book Art, University of North Texas Art Gallery, Denton, Texas; Carleton College, Northfield, Minnesota; Minnesota Centre for Book Arts, Minneapolis, Minnesota; University of Texas, El Paso, Texas; Daura Gallery, Lynchburg College, Lynchburg, Virginia; The Centre for Book Arts, New York; Minneapolis Athenaeum, Minneapolis, Minnesota; NIU Art Museum, DeKalb, Illinois; The Jaffe Centre for Book Arts, Boca Raton, Florida; Denison University, Granville, Ohio

2006 Portraits of the Bird, Festival of Arts, Bastia, Corsica
Word into Art: Artists of the Modern Middle East, British Museum, London

2008 Word into Art: Artists of the Modern Middle East, British Museum, Dubai International Financial Centre (DIFC), Dubai
Iraqi Artists in Exile, Station Museum of Contemporary Art, Houston, Texas

2008–09 Iraq's Past Speaks to the Present, British Museum, London

2009 Modernism and Iraq, Columbia University, Wallach Art Gallery, New York

2011 Sajili: A Century of Modern Art, Mathaf: Arab Museum of Modern Art, Doha
Interventions: A Dialogue Between the Modern and the Contemporary, Mathaf: Arab Museum of Modern Art, Doha
Art in Iraq Today: Part IV, Meem Gallery, Dubai
Art in Iraq Today: Conclusion, Meem Gallery, Dubai
Elegy To My Trapped City, Meem Gallery at Abu Dhabi Art, Manarat Al Saadiyat, Abu Dhabi

2012 Elegy To My Trapped City, Meem Gallery, Dubai
Meem Projects 2012. Part 1: Letters in Art. Part 2: Modern Arab Art, Meem Gallery at Abu Dhabi Art, Manarat Al Saadiyat, Abu Dhabi

2013 Meem Projects 2013. Part 1: Modern Arab Art. Part 2: Contemporary Arab Art – How Do You Sleep At Night?, Meem Gallery, Dubai

2014 Children of Gaza, Meem Gallery, Dubai (in benefit of Salam ya Seghar in partnership with Save the Children)

2016 Jardin D'Orient, Institut du Monde Arabe, Paris

Selected Public Collections

- Arab Monetary Fund, Abu Dhabi
- Arab Development Fund, Kuwait
- Sharjah Museum, Sharjah
- Barjeel Art Foundation, Sharjah
- Bibliothèque Nationale de France, Paris
- British Museum, London
- Fondation Colas, Boulogne-Billancourt, Paris
- Fondation Saradar, Beirut
- Gulbenkian Collection, Lisbon
- Harba Collection, Iraq and Italy
- Institut du Monde Arabe, Paris
- Jeddah International Airport
- Hamed International Airport, Doha
- Jordan National Gallery of Fine Arts, Amman
- Kinda Foundation, Saudi Arabia
- Library of Congress, Washington DC
- Mathaf: Arab Museum of Modern Art, Doha
- Museum of Modern Art, Baghdad
- Museum of Modern Art, Damascus
- Museum of Modern Art, Tunis
- The Saudi Bank, London
- The World Bank, Washington DC
- Una Foundation, Casablanca
- The United Bank of Kuwait, London
- Los Angeles County Museum of Art, Los Angeles
- Victoria & Albert Museum, London
- Tate Modern, London

courtesy of the artist presented in pdf. copy to www.ibrahimicollection.com for publishing on the site

karim
gallery

www.karimgallery.com