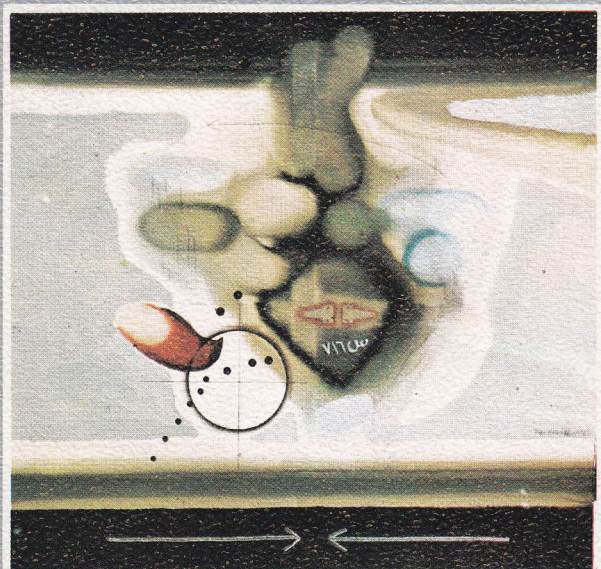
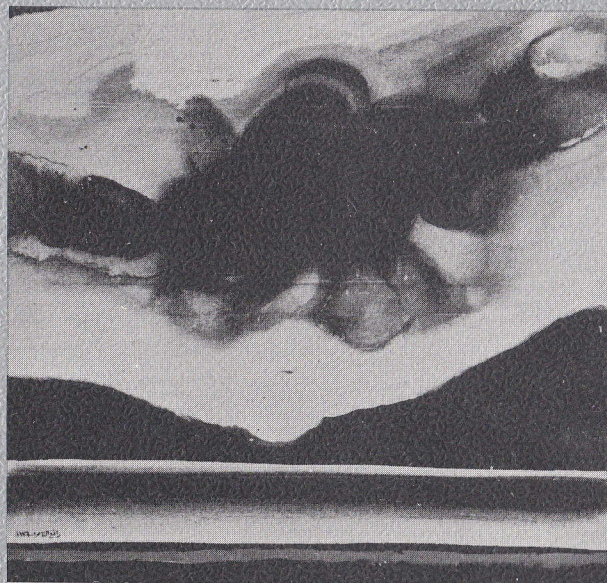
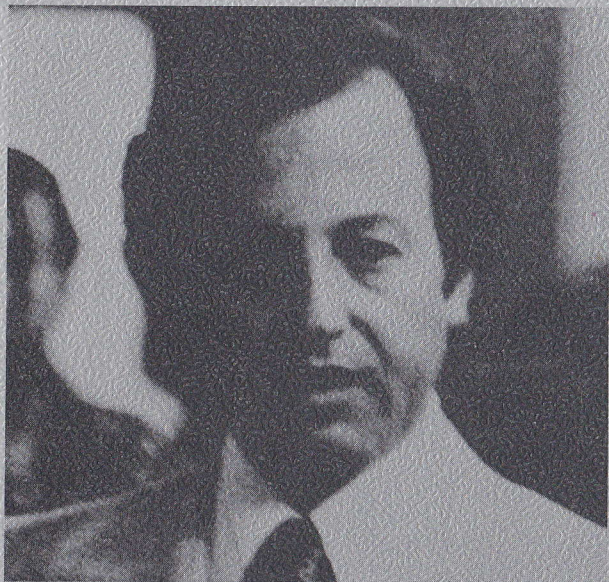


NASIRI



**Sultan Gallery
April 1977 Kuwait**



بتعبيرية رمزية يجسد الناصري رؤياه الانسانية للعالم مرتبطا بواقع هذه الارض حضاريا وزمنيا .

انه يتحرك فوق سطح اللوحة عبر خطوطه حركة تلقائية مستوحيا مواضيعه من واقع يومي معاش غير ان عينيه تختصران هذا الواقع وتحيلانه الى مجموعة رموز والغاز تحدها الالوان : فالشارع والافق وكل ما له علاقة بمشاهدات الانسان يتحول لديه الى لغة خاصة يطرح من خلالها عالمه .

لقد ظل الناصري اسير الحرف العربي وظل مخلصا لجمالية هذا الحرف الذي يتشكل لديه تشكلات حرة دون ان يكون لمعناه اللفظي اية اشارة مقصودة .
فالحرف هو تكوين جمالي حسب مثله مثل الرقم والسهم والخطوط المتقاطعة .
انها علامات مميزة نجدها تتجمع هنا على شكل طلسم او قصيدة مقطعة او اشارة موصلة وربما رافضة .

انه يعبر باللون تعبيراً حسياً ورهافة تتمثل بدقة الخطوط . هذه الدقة التي اكتسبها من ممارسته فن الحفر (الكرافيك) والحفر على الزنك بالذات ، فطبيعة هذا الفن النبيل هي طبيعة شعرية مرهفة الاحساس دقيقة التعبير وقد عمت هذه الصفة على اعماله كافة بل وسرت لتشمل تجربة اللوحة المرسومة .

في الوانه غنائية صادحة ، وحين تجتمع اعماله تبدو وكأنها تتحرك عبر تناغم صوتي يتجاوب فيه اللحن الرئيس مع الخلفية المناقضة له . وهي الوان تنفعل بقدر انفعال الطبيعة في هذه المنطقة . الوان صريحة تتداخل في حوارات وتتموج عبر المساحة المنفرشة بامتداد يشبه ارض العراق ذات الانبساط الشاسع تحت الشمس المحترقة .

الجمال الذي ييشر به الناصري في اعماله يتحدث الينا بلغة الشعر مبحرا عبر عالم يتأرجح بين الحلم والواقع . وهو حين يمجّد الجمال يضع علامة فارقة نجدها تحتل اجمل موقع . فالحمام القليل وشارات الرقص والاهداف ، اذ تولج في البحر الملوّث والسماء الدامية ليست الا تساؤلات مشروعة . فهناك من يعتمد قتل الجمال والبراءة !!

Rafa al-Nasiri

Less obviously emotional, but no less aesthetically charged, is the work of Rafa al-Nasiri who in recent years has also come under the spell of Arabic calligraph. For centuries, calligraphy for the Arab artist was a major outlet of creativity: he employed it inventively and in endless modulations to express a powerful aesthetic impulse often associated with 'spiritual' feelings, largely because most of the phrases thus written were of a religious nature. Although Nasiri did in the beginning employ such phrases as a basis, or a pretext, for his lovely configurations, he was soon to seek the formal values of individual letters for his new kind of plastic variations. The relation between his original graphic skill, heightened by his study of Chinese Art, and his novel manipulation of the alphabet, has thus been emphasised. Having mastered the distribution of balances, extensions, and empty planes, he achieves a harmonic lightness, a sheer visual delight, which once marked his earlier non-calligraphic work. More recently he has taken even greater liberty with his forms, and words, haphazard numbers, crosses and circles, become symbolic graffiti, suggestive of repressed agonies: the poetic undertones thus join forces with the purely visual sensation.

Jabra I. Jabra

مي مقطر
بغداد ١٩٧٧

- 1940 Born in Tikrit - IRAQ.
- 1959 Graduated from the Institute of Fine Arts - Baghdad.
- 1963 Graduated from the Central Academy of Fine Arts - China (Graphic Department).
One man show of graphic arts - Hong-Kong.
- 1964 Was appointed in the Institute of Fine Arts (Graphics).
- 1965 One man show of graphic art - Czechoslovakian Cultural Center - Baghdad.
International Graphic Art Exhibition - Leipzig.
- 1966 One man show of graphic art - EA gallery - Baghdad.
Iraqi Graphic Art Exhibition - Berlin.
- 1967 1969 Studied graphic Art with Portugese artists Joao Ogan and Alice Jorge at Lisbon by scholarship from Gulbenkian Foundation. Portugal.
- 1968 Exhibition of paintings, Exhibition of Graphic Art - Galeria Gravura - Lisbon.
Portugese Graphic Art - Lisbon.
- Autumn Saloon - Esh-torel Portugal.
First International Triennale - India.
- 1969 One man show of graphic art - Society of Iraqi Artist's Hall - Baghdad.
One man show of graphic art - Gallery One-Beirut.
First International Biennale of Graphic Art - liege - Belgium.
With a group of Iraqi artists, have issued a manifesto entitled - The New Vision.
- 1970 One man show of graphic art - Sultan - Gallery - Kuwait.
Third International Biennale of graphic art Cracov - Poland.
Exhibition of Iraqi posters - Baghdad.
- 1971 One man show of paintings - Sultan Gallery Kuwait.
Four Iraqi artists exhibition - National Gallery of Modern Art - Baghdad.
- 1972 Four Iraqi artists exhibition - National Gallery of Modern Art - Baghdad.
- Three Iraqi Artists Exhibition - Gallery One - Beirut.
First Norwegian international print Biennale. Exhibition of Arab Art-Cyprus.
Fourth International Poster Biennale - Poland.
- 1973 One Man show of Paintings - Contact Gallery - Beirut.
Six Iraqi and Syrian artists exhibition - National Gallery of Modern Art - Baghdad, Arab Cultural Center - Damascus.
Iraqi Graphic Art and Poster - Museum of Antiquity - Damascus.
Five Iraqi Artists exhibition - National Gallery of Modern Art - Baghdad.
- 1974 One man show of paintings - Sultan Gallery - Kuwait.
Seven Iraqi artists exhibition - National Gallery of Modern Art - Baghdad.
Fourth International Biennale of Drawing - Rijka. Yugoslavia.
Fifth International Poster Biennale - Poland.
- ter Biennale - Poland.
Joined a Graphic course supervised by Professor Otto Eglau, and was awarded the Honor Prize from the International Summer Academy - Salzburg - Austria.
- 1975 One man show of paintings, graphics - National Gallery of Modern Art - Baghdad.
Three Iraqi Artists (Graphic Exhibition) - Baghdad.
Third Triennale - India.
- 1976 One man show of paintings, Graphics. Nadar Gallery - Casablaca.
2nd Arab Art Biennale - Rabat.
Iraqi Contemporary Art. Modern Art Museum - Paris.
Third Norwegian International Print Biennale.
Fifth International Biennale of Drawing - Rijka Yugoslavia.
Sixth International Poster Biennale - Poland.
- 1977 First New York International Drawing Biennial.
One man show of Paintings, Graphic - Sultan Gallery - Kuwait.

