



## TALAL MOUALA

*2009*

Saadi Al Kaabi was born in Iraq in 1937. The characters presented in Al Kaabi's art works are complex and provocative, portraying images that demonstrate his determination in a particular style that has distinguished him in the Iraqi studio. His diverse style became his fundamental status that has taken him to galleries in places from Baghdad to Rome, Paris, New York, Moscow, Stockholm, London, Beijing, Ankara and Prague, among many other places, where they have witnessed the deep compassion of a desert man who has held on to the values and principles of his own beliefs while suffering aggressions, sieges, plunders and oppression, all of which have threatened his human existence.

Al Kaabi was able to create a lot of attention to these characters of cultural references to the valley of Mesopotamia, using the memory of the smoldering people in their spiritual nudity while capturing their solitude. This is beautifully achieved with the transparent colors he derives from the desert and the eternal imagination and loneliness of its visitors... also from Babylon that is scattered in knowledge, gossip, history and its present empty spaces.

Al Kaabi has exceeded the most important technical levels of his art, which has helped him deliver his thoughts with transparency and simplicity to the recipient, expressing his reflections of human depth with its compositional content, while embracing the most sensitive steps of each stage of his artistic evolvement, which no doubt has included anxiety and uncertainty to reach the solutions that have reshaped the spaces he has created, in an effort to stabilize the linked content. which include blocks of humanity, and prospects that are loaded with concepts and ideas about human ambiguity and the maze that was experienced by Gilgamesh in his quest for immortality...

This indicates that Saadi refers to the human stature with symbolic implications through transparency, in using strong lines that produce an impressive dynamic generation; he is prevented from melting into the abstract realms like those of the desert which only serve silence, thirst and meditation.

When Al Kaabi displayed his contribution at the 5th India Triennial in 1983, Shakir Hassan wrote; "Saadi Al Kaabi is going to display paintings of human implications through which he formally tries to maximize the human meaning by using significant values such as sensibility, linear motion, color simplicity as though he represents, with his vision, the modern man's turning to a physical-spiritual being in a time."

In 1986. Jameel Hamudi wrote about al-Kaabi's inspiration of writing and Arabic calligraphy. "Here is an artist, rich in character, who tells of a certain thirst that is expressed when he wants to resort to impartiality, fairness and the meaning of the character." Hamudi says that Saadi goes beyond this point to show that the value of calligraphy that lies in identifying human and other figures. That very value could be closer to the script as "He writes the visions and their meanings depending on their consistency to enrich the abstract material obtaining a new sort of poetic and musical toning."

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