

THESIS EXHIBITION:  
THE FOLKLORE AND LIFE OF MY NATIVE COUNTRY IN PICTORIAL TERMS

by  
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APPROVAL SHEET

Title of Thesis: The Folklore and Life of My Native Country  
in Pictorial Terms.

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## PREFACE

The content of this thesis exhibition is involved in exploration of the folklore and life of the people of my native country in terms of a more contemporary painting language. Color symbols and patterns play a great role in these concepts.

In Plate I, "The Candle of Ramadan," and II, "Three Men in the Mosque," I attempted for the first time to break with traditional realism and began to paint in the contemporary Iraqi cubist style.

Group II.--In Plates III-V, I have sought for more depth of thought to express the beliefs and folklore of the Iraqi people. I use the following symbols: the oval shape fragmented with Arabic script to represent the domes of the mosques; a tree or bush to represent either the palm or cactus; a hand to represent fatalism; the crescent with stars for the faith of Islam; the Devil's eye to represent evil; the moon has implications for the daily lives of people. Combinations of these symbols appear in each painting to express the images and sensations they have for me.

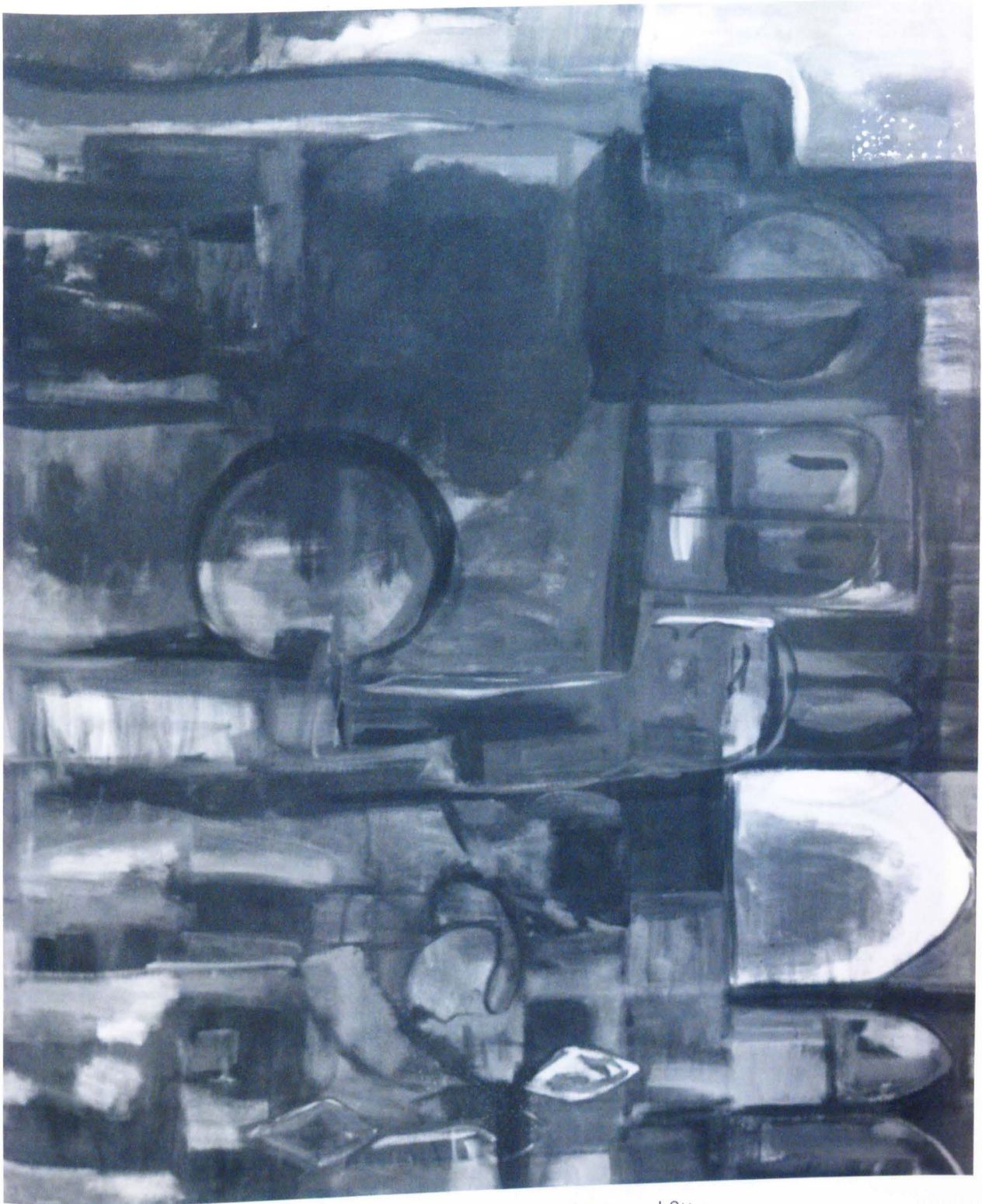
Group III.--In my recent work I have used some of these symbols and created a new concave-convex form, and I have scattered them throughout the canvas to obtain more movement in the compositional pattern. In paintings like Plate VI, "The Road to Mecca," I use symbols within large patches of color such as red, brown, purple and green. The tint of the sand and parched earth with the melancholy palm tree show the hardship and romantic aspects of the desert. In Plate VII, "The Two Bedouins,"

I did the same by using concave-convex forms and a few circles with a palm tree and cactus in bright colors to project the image of these two masters of the desert. In Plate VIII, "Bedouin and His Camel," I have attempted a similar effect by exploring my imagination to approach reality. It is the result of my study of Paul Klee which influenced me to introduce his idea of fantasy and approach to reality. In "The Dance of the Dervishes," Plate IX, I used the concave-convex form again to represent a new movement of the people and their intense devotion. In Plate X, "The Desert of Badiat Al-Sham," I visualize the desert in poetic emotion.

In the future my wish is to continue exploring the imagination to create a new pictorial language of color, form and symbols to express all aspects of our life, and to show the conflict between man and the forces around him.

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1. THE CANDLE OF RAMADAN, Acrylic Painting, 40''h x 48''w.



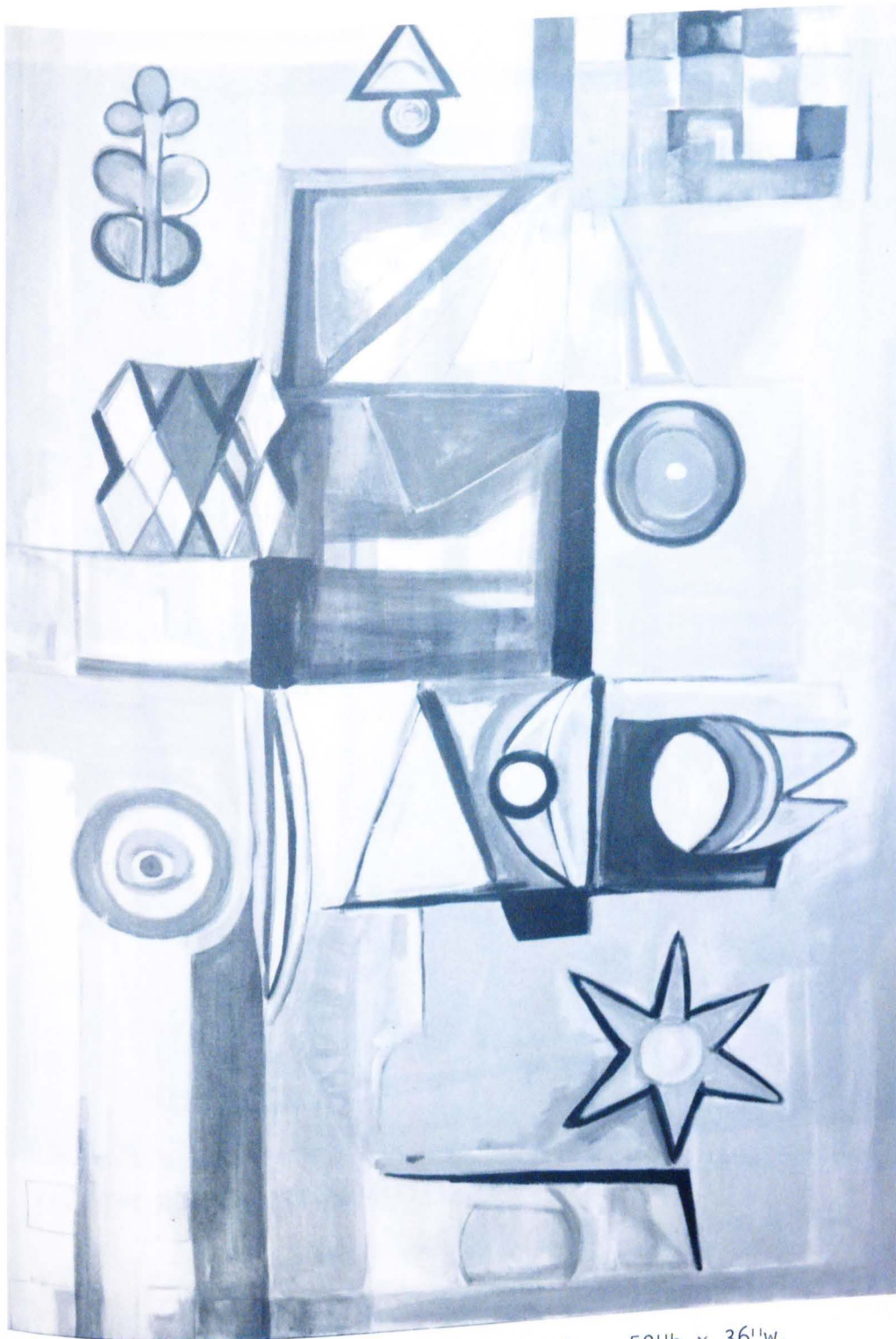
11. THREE MEN IN THE MOSQUE, Acrylic Painting, 35" h x 40" w.



III. AN ANCIENT TOWN: BAGDAD, Acrylic Painting, 42''h x 60''w.



IV. AN ARAB KIYYAM, Acrylic Painting, 52" h x 40" w.



V. TOWN FROM THE SOUTH, Acrylic Painting, 50''h x 36''w.



Top

VI. THE ROAD TO MECCA, Acrylic Painting, 50" h x 54" w.

Top



VII. TWO BEDOUINS, Acrylic Painting, 50''h x 54''w.

Top



VIII. BEDOUIN AND HIS CAMEL, Acrylic Painting, 36''h x 40''w.



IX. THE DANCE OF THE DERVISHES, Acrylic Painting, 40" h x 50" w.



Top

X. THE DESERT OF BADIAT AL-SHAM, Acrylic Painting, 50''h x 54''w.

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