Politics in Modern Arab Art

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POLITICS IN MODERN ARAB ART
Degenerate Art, Munich 1937
Devant, de gauche à droite: Santini, Kamel-El-Telmissany, Angelo de Riz (dans le chevalet), ?, Ramsès Younane, Fouad Kamel.
Au fond: Albert Cossery, Maurice Famy, Raoul Curiel, Georges Henein.

Groupe Art et liberté, 1941

Art & Liberty Group,
Egypt 1937 Source:
EgyptianSurrealism.com
“Evolution” periodical by Art & Freedom Group
...we see only the imprisonment of thought, whereas art is known to be an exchange of thought and emotions shared by all humanity, one that knows not these artificial boundaries.

“We believe that it is mere idiocy and folly to reduce modern art, as some desire, to a fanaticism for any particular religion, race or nation,”

“O men of art, men of letters! Let us take up the challenge together!

We stand absolutely as one with this degenerate art. In it resides all the hopes of the future. Let us work for its victory over the new Middle Ages that are rising in the heart of Europe.”

Cairo December 22nd, 1938

Source: EgyptianSurrealism.com
Signatories


Source: EgyptianSurrealism.com
Samir Rafie (1946) “Sans Titre”
Source: www.egyptiansurrealism.com
Ramsès Younane “Sans Titre”
Opening of Art & Liberty Group exhibition by Sharjah Art Foundation, Cairo September 2016.

Source: Fatenn Moustafa
Nicola Saïq Untitled (after photograph of the surrender of Jerusalem to the British), c.1918. Oil on canvas, 86 x 67 cm.

Courtesy of The Khalid Shoman Private Collection, Amman.
Inji Efflatoun
Mathbahat Dinshaway
(The Dinshaway Massacre of 1906)
1950’s
Source: Barjeel Art Foundation
Old Cairo’s Sycamore Trees by George Hanna Sabbagh (1929)  Source: Barjeel Art Foundation
Abdel Hady El Gazzar, 'Popular Chorus' or 'Hunger', (1948)
Source: Naguib Sawiris
Abdel Hady El Gazzar,
Charter, (1962)
Source: Fairouz El Gazzar
Emergence of the Fine Arts Societies in the 1950s onwards
Baghdad Fine Arts Society (1951)

Source: alfnonajamila.com
Baghdad Fine Arts Society

Source: iraaqi.com
Nouri El Rawi, Untitled, (1957)
Source: Barjeel Art Foundation
Kadhim Haydar, 
He Told Us How It Happened, (1957) 
Source: Barjeel Art Foundation
Kadhim Haydar, He Told Us How It Happened, (1957)
Detail
Source: Barjeel Art Foundation
Kadhim Haydar, He Told Us How It Happened, (1957)
Detail
Source: Barjeel Art Foundation
Kadhim Haydar, He Told Us How It Happened, (1957)  
Detail
Source: Barjeel Art Foundation
Kadhim Haidar, Martyr’s Epic, oil on canvas (1965)
Source: Barjeel Art Foundation
Jewad Selim, Monument to Freedom, Baghdad, Iraq (1959-61)
Source: Graphics / Panoramio.com
Paul Landowski, 1928
Source: asafrance.fr
Mohammed Issiakhem, 1978
Source: asafrance.fr
Source: Adlène Meddi / El Watan
La Fabrique
Mohammed Issiakhem, Woman and Wall, 1970s

Source: Barjeel Art Foundation
Nationalism & Pan Arabism
Ibrahim Ismail,
Independence and the Constitution (1961)
Source: Barjeel Art Foundation
Khalifa Al Qattan (Kuwait) Title unknown, (1958)

Courtesy of Mathaf: Arab Museum of Modern Art
Inji Efflatoun
“Girl Behind the Prison Wall”
(Egypt)
1953-1959
Source: fenon.com
Hamed Ewais, Nasser and the Nationalisation of the Canal, (1957)
Courtesy of Mathaf: Arab Museum of Modern Art
Mohamed Sabri (Egypt) The Peace Speech, 1960

Source: Faten Mostaffa
Mohamed Sabry, The Cairo Agreement, 1970

Source: Faten Mostaffa
High Dam Exhibition of 1966, Egypt

Source: Faten Mostaffa
Ragheb Ayad, Aswan, (1964)
Source: Barjeel Art Foundation
Arif El Rayyes (Lebanon)
“Algeria” 1960

Source: Sultan Sooud Al Qassemi
Source: Barjeel Art Foundation
Hamed Ewais,  
*Al Aabour (The Crossing of the Suez Canal)*, 1974  
Source: Christie’s Images Ltd., 2016.
Mahmoud Said (Egypt)
Tel Aviv’s Habimah National Theatre
1982
Source: egyptian-jews.info
Palestine
Ismail Shammout (Palestine)
“Where To?”
1953

Source: ismail-shammout.com
Naim Ismail (Syria) “Fedayeen” 1969
Source: Christie’s Images Ltd., 2016.
Abdul Hay Mosallam
“Zarara”

Source: Sharjah Art Foundation
Marwan Kassab Bachi, Three Palestinian Boys, (1970)
Source: Barjeel Art Foundation
Abdul Qader Al Rais, Palestinian Children, (c. 1970s)
Source: Barjeel Art Foundation
Abdul Qader Al Rais
Title Unknown, (1989)
Source: Permanent collection of the Jordan National Gallery of Fine Arts.
Farid Belkahia (Morocco) Jerusalem, 1994

Source: faridbelkahia.com
Sliman Mansour (Palestine)
“Camels of Heavy Burden” 1980

Source: Faris Nasrallah
Nasheed Al Jasad
(Bodily Anthem)
Tel El Zaatar 1979
Dia Azzawi (Iraq)

Source: Barjeel Art Foundation
Dia Azzawi’s “Anthem to the Body: The Massacre of Tel Zaatar (of 1976)”

'I am Ahmad al Arabi LET THE SIEGE COME! My body is the fortress, LET THE SIEGE COME!' 'I am the line of fire And I will besiege you in turn, For my breast Is the shelter for my people. LET THE SIEGE COME!’

Mahmoud Darwish
Dia Azzawi, Handala,
(2011)

Naji Al Ali, Handala,
(1973)

Source: Barjeel Art Foundation
Dia Azzawi, Sabra and Shatila, (1982-3)
Source: Dia Azzawi
Sami Mohammed, Statue of Sabra and Shatila, (1982)
Source: Barjeel Art Foundation
International Art Exhibition for Palestine, Beirut, 1978

Source: Kristine Khouri & Rasha Salti
Opening of The International Art Exhibition for Palestine, Beirut, March 21, 1978.

Source: Kristine Khouri & Rasha Salti
Past Disquiet

19 February 2015
Thursday, 7.30 pm
Curators:
Kristine Khouri and Rasha Salti

Narratives and Ghosts from the International Art Exhibition for Palestine, 1978

20 - 21 February 2015
Seminars:
Palestine at/without the Museum
with Fadi Bardawil, Catherine David, Ahmed Ja’ar, Kristine Khouri, Rasha Salti, Elias Sanbar
Performance:
Guy Nader and Maria Campos

Source: Kristine Khouri & Rasha Salti
Asim Abu Shakra, Cactus with City in the Background, (1988)
Source: Barjeel Art Foundation
Suleiman Mansour, From Birzeit (1998)
Source: Barjeel Art Foundation
Source: Barjeel Art Foundation
Larissa Sansour, Nation Estate, Main Lobby, (2011)
Source: Barjeel Art Foundation
Larissa Sansour, Nation Estate, Olive Tree, (2011)
Source: Barjeel Art Foundation
Pre-Arab Spring
Martyrs Monument in Beirut, created by Italian artist Marino Mazzacurati, and inaugurated by President Fouad Chehab in 1960.
Source: Gabriel Chouba at Lebanonroad
Mona Hatoum, Witness (2009)

©Mona Hatoum
Photo: Joerg Lohse
Courtesy Alexander and Bonin, New York
Afifa Alelby (Iraq) “War Painting” 1991
Source: Barjeel Art Foundation
Thuraya Al Baqsami
No to the Occupation, (1990)
Source: Barjeel Art Foundation
Issa Saqr, The Joy of Liberation (1992)
Source: Adel Khalaf
Walid Ebeid (Egypt) “Outside Bars” 2005
Source: Barjeel Art Foundation
Walid Ebeid (Egypt)
“Under Arrest” 2007
Source: Barjeel Art Foundation
Huda Lutfi (Egypt) “Democracy is Coming” 2008
Source: Barjeel Art Foundation
Constitution, Islamic Studies

Source: Barjeel Art Foundation
Jeffar Khaldi,
Special Report,
(2009)
Source: Barjeel Art Foundation
and one day he mounted his horse, and journeyed to a neighbouring country,
Contemporary Events
Source: Barjeel Art Foundation
Source: Barjeel Art Foundation
Reda Abdelrahman, Revolution, (2012)

Source: Barjeel Art Foundation
Reda Abdelrahman, Revolution, (2012)
Detail
Source: Barjeel Art Foundation
Sulafa Hijazi,
The Long Hair Princess, (2011)
Source: Barjeel Art Foundation
Fadi Al Hamwi,
The Transparent Patient, (2013)
Source: Barjeel Art Foundation
Abdulnasser Gharem, No More Tears, (2009)
Source: Barjeel Art Foundation
Abdulnasser Gharem, No More Tears, (2014)
Source: Barjeel Art Foundation
Graffiti & Street Art
Art of Mohammed Mahmoud Street. “Tantawi is Mubarak”

Source: Gigi Ibrahim
Martyrs on Mohammed Mahmoud Street.

Source: CCStrike

Source: Suzee Morayef
“Opening Soon” 2012
Stencil by El Zeft
Jonathan Rashad (Egypt)
Source: Jonathan Rashad
Tracing An Imperfect Chronology
The Barjeel Art Foundation Collection

GCC Collective, Micro Council, 2013, Image courtesy of Hraupa-Tuskerne Zeidler, Barjeel Art Foundation, Sharjah
Mona Hatoum, Infinity (1991-2001)
Source: Barjeel Art Foundation
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