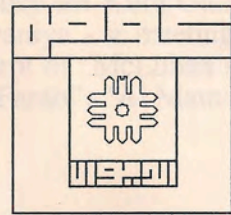


Kufa Gallery Programme 1987 - 2001  
Select Events

ديوان الكوفة  
مختارات من الأمسيات ١٩٨٧ - ٢٠٠١





The Kufa Gallery is a charitable foundation run by a trust, initiated and directed by Dr. Mohammed Makiya on behalf of the trustees. Our proposal is that the Kufa Gallery broadens its horizons and activities, and establishes connections with publics at present out of its reach.

On first viewing, Dr. Makiya was convinced that the listed Victorian Hall being used as a warehouse for Chubb lock and safe storage deserved appreciation and cultural enrichment through public access. The type of access the estate agent had in mind, an indoor market, was, however, was rather different. Dr. Makiya purchased the property and set about conserving the distinct character of the building - the re-flooring alone took a whole year - as an ideal venue in which to exploit the metro- and cosmo-politan features of London. With Bayswater as unique area where he could promote Arab and Islamic culture within a multi-cultural and multi-disciplinary framework, and build on the positive connections between east and west.

In order to finance this venture Dr. Makiya installed his architectural office in the upper floors of the building. With Makiya Design and Research came its practice based on ideologies of preservation, conservation, humanity and thought. In time the in-house seminars, which attracted eminent speakers from the academy and architecture, were moved into the public sphere via the finished Kufa Gallery.

Dr. Makiya's trans-cultural education, experience, architectural practice and environmental concerns highlighted a need for a public forum where seminars, lectures, concerts and exhibitions were open to interested parties of all backgrounds who were as eager to invest in their connected futures as they were to cherish their pasts.

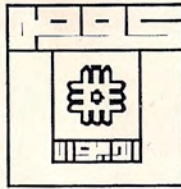
The Kufa Gallery, with its central London location, aims to facilitate links between, as well as within, the many groups that have come to symbolise the vibrant multi-culturalism of contemporary capital cities throughout the world. It shares its premises with the Al-Saqi book shop, one of the capital's leading specialists in multi-lingual literature on the Middle East, and, through this connection, is able to maintain connections with various Arab and other 'research' communities - covering the spectrum of children from Westminster schools to academia.

From the beginning the inter-relationship of environmental, cultural and aesthetic concerns have formed the backdrop for all Kufa Gallery events and this has been reflected in the continuous programme of art exhibitions, poetry readings, story telling, classical music concerts, contemporary drama, as well as the huge variety of 'Wednesday evening' talks and discussions.

When Dr. Makiya began to wind down his architectural practice the Kufa Gallery, run by a family trust, was firmly established, in 1986, as a diwaniya - a meeting place - based on a rich mix of the twentieth century 'western' concept of McLuhan's 'global village' and the tenth century Mediterranean principles of Al Farabi's 'Al Mamoura'.

#### KUFA GALLERY

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The Kufa Gallery's aims are to generate an understanding of ancient east/west connectedness, and focus on the Arab input into that, which is deemed European, to put and end to ideas based on division by promoting notions of world citizenship, and stretch geographic and ideological boundaries until they become transparent. The hope is that this can be done through a respect for the past that keeps its eye firmly on the future, and acknowledgment that there can be unity in diversity.

The various diasporas that continue to be forced upon oppressed communities across the globe give the existence of a centre like the Kufa Gallery added relevance as a location of friendly acceptance, safety, tolerance, understanding and enhancement.

The Gallery is named as a tribute to the city and capital of Imam Ali. Kufa, on the banks of the Euphrates, has a history dating back to antiquity and roots in Sumerian culture. As a gateway to the vast desert, destination of many caravan routes, and link between Mesopotamia and the sea, Kufa's green and fertile fields provided nourishment for the enrichment of both body and soul - the 'Athens of the East'. From a military base it became a leading cultural and religious centre, producing the first Islamic calligraphic script and laying the foundations of legal and theoretical studies. As the tenth century writer Al-Jahiz wrote "If you seek elegance, go to Kufa."

Thirty years ago Dr. Makiya was heavily involved with a project to build a university at Kufa, a project dedicated to intellectual advancement in an atmosphere of compassion and tolerance. A dream that was to turn into a nightmare. With the work of the Gallery he has brought hopes of the Euphrates to the environs of the Thames.

Dr. Makiya still plays an active role in the day to day running of the gallery and sits on the committee of Gallery staff and trustees who determine programmes of events. There are, however, limits to his personal funds.

The Gallery became a registered charity [No. 1017788] in May 1993 and in 1996 the tenth anniversary celebrations took place with a retrospective exhibition and a series of talks. There is a full programme planned for the first half of 1998 including exhibitions, interesting events, lectures etc. but the Gallery has to rely on the good will and availability of speakers and performers. In order to cast a wider net for both 'audience' and 'content', to return the generosity of participants, update existing equipment and increase spending on publicity the Gallery needs funds.

It is hoped to establish a 'Friends of the Kufa' [individual and corporate] to add to future funding and allow us to continue to serve the diverse communities of the city of London.

After the challenges of establishing the Gallery as a multi-cultural centre we look forward to anchoring the Kufic traditions of enlightenment and compassion in the heart of London, and to use the project to extend the hand of tolerance to a larger public.

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Kufa Gallery Programme 1987 - 2001  
Select Events

5 - 10 January 1987

Exhibition of Dr Mohammed Makiya's work:

"40 years of architectural design, research and experience in the Middle East"

3-30 June 1987

Display of old maps of the Arab and Islamic worlds

15 December 1987

"The architecture of surroundings of poor areas" Lecture by: Dr. Mohammed Makiya

15 Nov - 6 Dec 1988 \*

"Arabic Calligraphy" Exhibition by the Libyan artist Ali Al-Rumais

1-21 June 1989

Exhibition in honour of the late Jawad Salim Participants:

Lorna Salim, Dhiya Al-Azawi, Ismail Fattah, Ghani Hikmat, Nadhim Ramzi and Nuha Al-Radhi

20 June 1990

Lecture by: Dr. Subhi Al-Azawi "The architecture of oriental houses"

25 July 1990

"Qarmatis and Sufis" Lecture by: Dr. Muhyildeen Al-Ladhiqi "

1 August 1990

"The Islamic City" Lecture by: Dr. Baseem Hakim

12 Sept. 1990

"The philosophy of architecture between theory and practice" Lecture by: Dr. Mohammed Makiya

12 Dec. 1990

"Beyond Lettering Art" Lecture by: Mr. Sharbal Dagher

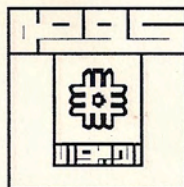
3 April 1991

"Iraq's Intellectual Heritage" Lecture by: Sami Al-Badri

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24-26 May 1991

Exhibition "First symposium to save the heritage of Nagaf & Karbala"

18 Sept. 1991

"The Kufic School of Plastic Art" Lecture by: Dr. Mohammed Makiya

15-18 Oct. 1991

"The social life in the Middle East" Photographic exhibition by Kamil Al-Chadeerchi on

15 Jan. 1992

"The humanistic concept in Islam" Lecture by: Dr. Abbas Muhajirani

18 March. 1992

"Iraq - the origin of Civilisation" Lecture by: Mr. Michael Wood

20-28 May 1992

Exhibition - Drawings by Yemeni Children

20 January 1993

"The Maqamat Influence on the picaresque' novel" Lecture by: Dr Shirley Guthrie

23-29 January 1993

'Children's Art' Palestinian Children Drawings with the Iraqi artist Faisal Laibi

17 February 1993

" Palestinian Arab Architecture" Lecture by: Dr Mohammed Makiya

3 March 1993

"The Beautiful Names of God " Lecture by:

Virginia Lester narrates & Neil Phelps interprets Geoffrey Webb's

31 March - 17 April 1993

Photographs of Kurdistan by:

Rupert Conant's, Julia Bigham, Martin Pope & Nasrolah Kasraian

21 April - May 1st 1993

The Mihrab - a Voyage to the Heavens by Ron Simpson

(An exhibition of 18th & 19th century textiles)

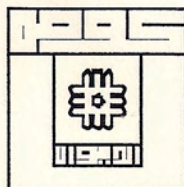
28 April 1993

"A Voyage to the Heavens - The Mihrab" Lecture by: Ron Simpson

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28 May - June 12th 1993

Indian Contemporary Exhibition by: J.M.S.Mani, Totha Vaikuntum & Shipra Bhattacharya

2 June 1993

Alaknanda Samarth reads "travellers` tales" from Eastern literature

23 June 1993

"Memoirs & Autobiographies in Modern Arab Literature" Lecture by: Prof. Nicola Ziadeh

21 July 1993

'Chinese Porcelain in the Mughal Court of India' Lecture by: Dr. Asok Das

23 -31 July 1993

Drawings & Paintings by the Children of the Iraqi Community

4 August 1993

'A Draught from Khayyam's Cup ' Lecture by: Mr. Jaafar Ra'ed

8 September 1993

'Castles of Sand & Mosques of Stone' Lecture by: Godfrey Goodwin

22 September 1993

'The Unity of Science & Art in Islamic Geometric Designs' Lecture by: Dr. S. J. Abas

26 October 1993

The Role of Fate in the "Arabian Nights" Lecture by: Prof. Roy Mottahedeh

3 - 9 November 1993

"the Living Heritage of Ancient Mesopotamia`s Southern Valley"

The Iraqi Marshes: Exhibition & Seminar

March 23rd - 16 April 1994

Exhibition of " New Visions:New Works"

A group exhibition of Sudanese & Somali paintings, ceramics & textiles

16-25 June 1994

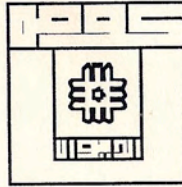
People of the Golan Heights "life under occupation" Photo exhibition by:

Michiel de Ruiter & the Arab Association for Development, Golan Heights

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25 January 1995

" The Reflection of Orientalism on Arabic Thinking " Lecture by: Mr. Walid Nuwaihidih

1 March 1995

Cuneiform Scripts in Mesopotamia "a new interpretation " Lecture by: Dr. Sami Al-Badri

5 April 1995

" The French views of the Syrian history and the Syrian response " Lecture by: Dr. Ulrike Freitag

24 May 1995

"Sketches from the ancient history of Iraq until the fall of Babylon " Lecture by: Mr. Ali Al-Shouk

7 June 1995

"Selected Sections from the history of Kufa and Hira in Iraq"

Lecture by: Dr. Abd Al-Raheem Hassan

28 June 1995

" The attitude towards the other in the Quran " Lecture by: Mr. Mohammed Abd Al-Jabar

20 September 1995

"About building up the Egyptian Pyramid" Immortal builders, Lecture by: Dr Aukasha Al-Dali

27 September 1995

"Mandaeans and Islam" Lecture by: Mrs. Lamiaa Abas Aumara

25 October 1995

"Hamourabi and his Contemporary" Lecture by: Dr. Lamiaa Gilani

28 February 1996

"Islamic Sofi'ism - An Appreciation of Moral & Aesthetic Values"

Lecture by: Dr. Abdul Salam Nur Al-Dein

24 April 1996

"The Secrets of the Dead Sea Manuscripts" Lecture by: Mr. Ahamed Uthman

13 June 1996

"End of Eden" Talk & Film by Emma Nicholson MP

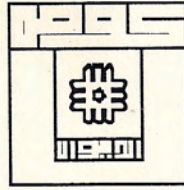
19 June 1996

"The Social History of the Sumerians" Lecture by: Dr. Harriet Crawford

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4 September 1996

"Mesopotamia - the world's first civilization" Lecture by: Mr. Paul Collins

11 September 1996

"Lost Heritage: the antiquities market and the situation in Iraq

Lecture by: Dr. Lamia Al-Gailani-Werr

18-25 September 1996

"Children of the War" Drawings & Paintings by Kurdish & Bosnian children

13 November 1996

"Drug Abuse - Supply & Demand" Lecture by: Dr. Babikar Mukhier

27 November 1996

"Architectural memory" of Dr. M. Makiya, Introduced and chaired by Dr. Subhi Azawi

11 December 1996

"Calligraphy in Islamic Art" Lecture by: Mrs. Rowena Loverance

28 May 1997

"Creative Elements in Islamic Architecture" Lecture by: Jamel Akbar

2 - 8 July 1997

Exhibition: Iranian Artist Raza Hosseini

3 September 1997

"Diversity in Unity in Islamic Art" Talk and Slide Show by: Dr. Charis Waddy

17 September 1997

"Social Reflection of Kashmir" Lecture by: Victoria Schofield

5 November 1997

"The Arabic Manuscripts collections in the British Library" Lecture by: Dr. Colin Baker

25 Feb. - 4 March 1998

"The condition of Jerusalem" Photographic exhibition by: Khalid Al-Zagari

17 March 1998

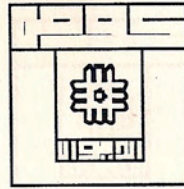
"Where are the Hanging Gardens of Babylon" An Illustrated Lecture by: Dr. Stephanie Dalley

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29 April 1998

“Symbolism in Art and Architecture” Lecture by: Rifaat Al-Chaderji

13 May 1998

‘The Literary League at Najaf’ Lecture Dr. Mohammed Bahr Al-Uloum

27 May 1998

‘The Castle of Crossed Destinies - Conservation & Restoration, and the Transformation of the Castle of Good Hope, Cape Town, South Africa.’ Illustrated lecture Jennifer A Law

10 June 1998

‘From Stonehenge to Centre Point: the conservation and repair of England’s Heritage’  
Lecture by: Susie Barson

17 June 1998

‘The conservation of Islamic Manuscripts’ David Jacobs

23 June 1998

‘Towards a Conserving Radicalism’ Jeremy Seabrook  
Plus round table discussion with the other C/R Series speakers.

29 July 1998

‘Tolerance and our relations with other religions’ Lecture Dr. Zaki Badawi

16 September 1998

‘Syriac Philosophy - Translation from Athens to Baghdad’ Lecture Ephrem-Isa Yousif

25 November 1998 \*

‘The Orient in the Western eyes’ 19th Century European Painting Exhibition  
In association with Al-Aalam Magazine

9 December 1998

‘The History of Damascus ’ Lecture Ibrahim Mohammed

24 March 1999

‘Islamic Supreme Leadership and State Leadership’ by Dr. Nabel Yassin

7 April 1999

‘The Role Of The UNESCO In The Third World’ Lecture by Dr. Riyadh Amir Al-Fatleh

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12 May 1999

'Building Bridges or Clashing Civilisations?' Lecture by Ivor Lucas

30 June 1999

Exhibition Kufa: City and University the Cultural Centre of Iraq

7 July 1999

"The Project of the Kufa University" Lecture by Dr Mohammed Makiya

15 Sept. 1999

"Al Haram Al Sharif - The Noble Sanctuary in Jerusalem"

An illustrated lecture by: Alistair Duncan

6-20 October 1999

"Kosova: Yesterday, Today & Tomorrow" Art Exhibition & Children`s Activities

24 November 1999

"One Thousand & One Night" An evening of Story Telling by:

F. Collins, J. Peters, C. Graziani, T. Aylwin, S. Moore, R. Tatton & J. Paschoud

1-15 December 1999 \*

"Basra Environment: Shanasheel & Palms" Photographic Exhibition

16 Feb. 2000

"Avant-Garde of 20th Century - Muslim Pioneer & Thinkers (III)"

With: Dr. Zaki Badawi, Dr. Mohammed Bahr Aleloum & Dr. Fadhel Melani

23 Feb. 2000

"Arabic books at the British Library" Lecture by: Dr. Debbie Cox

5 April 2000

'From the Poetics of Place to the Phenomenology of the Unfolding: The communicability of an Architectural Image from Signals to Semantic' Lecture by: Rasem Badran

8 - 15 November 2000

Exhibition of works by Yemeni & British Artists

9 November \* 2000

"The Koran & studies in archaeology" Sami Al-Badri

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15 November \* 2000

“Jerusalem - Memoirs and Reflections” Mohammed Makiya & Adiel Bshtawo

6 December \* 2000

“The Social dimension in the Koranic concept” Ali Al-Oessi

10 Jan. \* 2001

Al-Quds “Jerusalem” An evening of Poetry & Music

7 March \*\* 2001

“The Legacy of Lady Drower” Lecture by: Margaret Drower

20 June \* 2001

“ Human rights in the Islamic culture ” A Lecture by: Ghanim Jawad

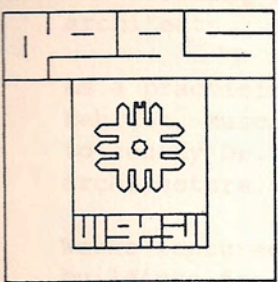
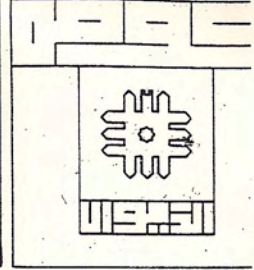
17 - 30 Oct 2001

“Halaj” An Exhibition by the Artist Hani Muthir

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# MOHAMED SALEH MAKIYA

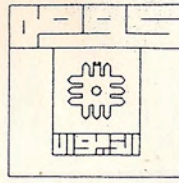
40 YEARS OF DESIGN RESEARCH AND PRACTICE IN THE MIDDLE EAST

1946  1986

The exhibition is open to the public  
from 12 noon - 6 pm  
5-31 January 1987 (Mon-Fri)

KUFA Gallery · Westbourne Hall · 26 Westbourne Grove  
London W2 5RH · Tel: 01-229 1928 · Telex: 919595

Kufa x/  
Gallery



# Press Release

**MOHAMED SALEH MAKIYA**

**1946-1986**

**Forty Years of Design Research  
and Practice in the Middle East**

The inaugural exhibition to be held at KUFA Gallery is a celebration of the work of its founder Mohamed Saleh MAKIYA. Dr. Makiya as a teacher, philosopher and practising architect has made a pioneering contribution to a school of thought that seeks to free Arab-Islamic architecture from the domination of western forms and influences. He, along with other leading thinkers such as Hassan FATHY, has sought to draw inspiration from the roots of the Arab-Islamic heritage.

Born in Baghdad, Iraq, Dr. Makiya read planning and architecture at Liverpool and Cambridge before returning to found his own practice in Baghdad in 1946.

As founder of the School of Architecture at Baghdad University in 1959 his teaching has guided the development of generations of young Iraqi architects.

As a practising architect and planner, the establishment of offices in Bahrain, Muscat, the United Arab Emirates and London became focal points to convey Dr. Makiya's personal approach to environmental design and architecture.

Works featured in this exhibition include urban planning, conservation, buildings for religious, civic and residential use, and landscape and interior design work in Iraq and the Gulf region.

Dr. Makiya seeks an integration of past and present through the use of modern building technology as a means of interpreting and serving human aspirations while at the same time respecting the regional heritage of Arab-Islamic architecture.

" Traditional architecture is based on the human scale. It has principles of faith and a different approach to space-making. The climate and the building materials provide variation and at the same time a powerful unity. All of these things were instructive in the past. They didn't talk about it. They did it. They did it by intuition. "

C.V.

# DR MOHAMED MAKIYA

Liverpool School of Architecture B.Arch 1941  
Liverpool University. Diploma in Civic Design 1942  
Cambridge University. King's College Ph.D. 1946

## Member of:

Architects Registration Council. UK. 1953  
Iraqi Society of Architects. President 1966-68  
Royal Institute of British Architects, UK. (Honorary)  
Royal Town Planning Institute, UK. 1943  
International Ekistics Society, Athens. 1965  
Fellow of the Royal Geographic Society, UK. 1943

## Professional History:

1941 Study and Scheme preparation for restoration of Liverpool following the war.  
1946 Private architectural practice established in Bagdad and continuing to present.  
1947-53 Architect and Town Planner for the Directorate General of Municipalities, Bagdad, Iraq.  
1956 Fulbright scholar. USA.  
1959-68 Founder and Principal of the Department of Architecture, Bagdad University, Iraq.  
1959-68 Professor of Islamic architecture, Bagdad University, Iraq.  
1963-65 Visiting Professor and External Examiner for Zaria University, Nigeria.  
1968 Establishment of architectural and planning consultancy in Bahrain.  
  
1972 Establishment of office in Muscat, Sultanate of Oman to work on planning for the city of Muscat and related architectural projects.  
1973 Establishment of office in Dubai, United Arab Emirates.  
1975 Establishment of office in London, UK.

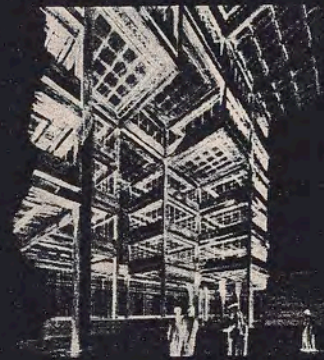
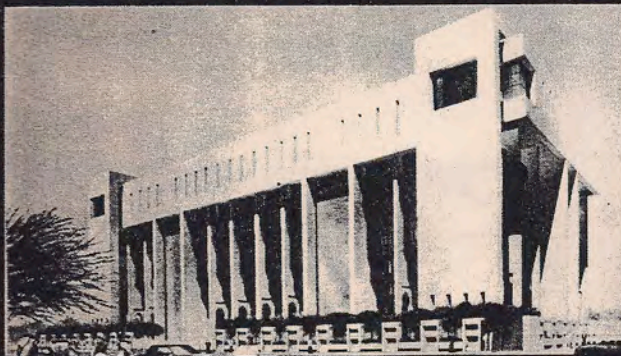
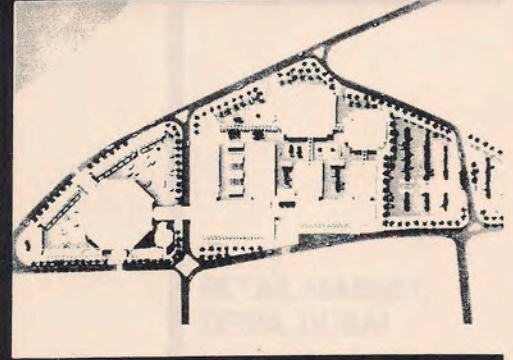
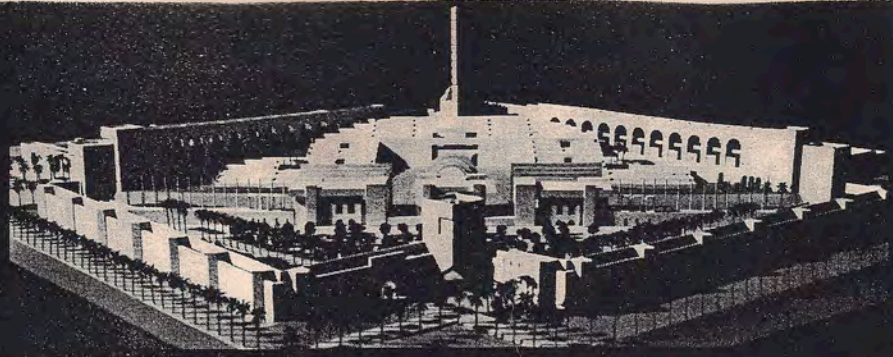
## Other Activities:

United Nations expert for a special seminar on the Social Welfare of Arab Countries. Cairo. 1951.  
President of the Iraqi Arts Society. 1955-59.  
President of the Iraqi Architectural Association. 1967.  
Chairman of seminars held in Iraq and Arab countries on Problems of Architecture and Planning in the Middle East.  
President of the Arab League Conference on School Buildings in the Arab World.  
International Union of Architects. Invited to give seminar on Arab Cities. Beirut. 1966.  
Member of the International Council of Monuments and Sites. 1967.  
Member of the Delos Group on Human Settlements. 1963 and 1964.  
Member of the Higher Council of Planning. Bagdad University. 1966-68.

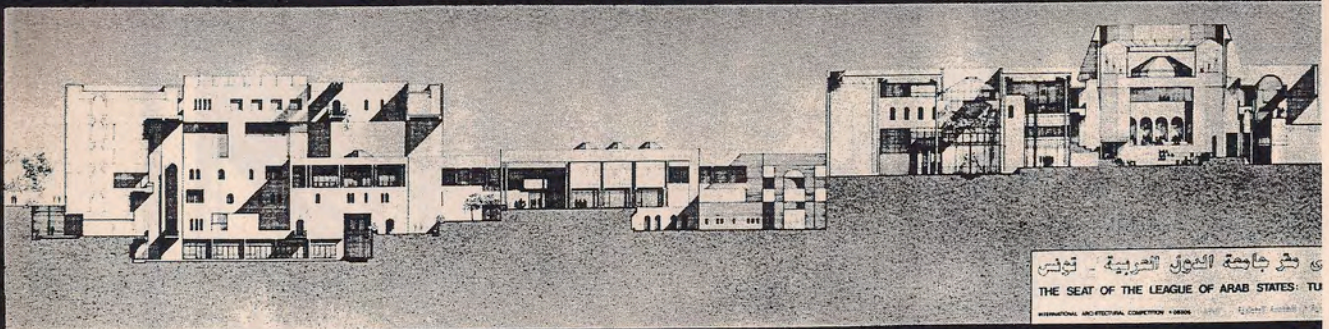
## Published Books and Articles:

*The Arab Village: Prospects and Background*, U.N.E.S.C.O., published in Cairo. 1951.  
*Physical Planning and National Economic Policies In Iraq*.  
*Scale and Architectural Character in the Development of Arab Towns*.  
*The Architecture of Bagdad: Historical Survey*, published under the auspices of the Gulbenkian Foundation, Bagdad, Iraq. 1969.

OFFICE PROJECTS 1984

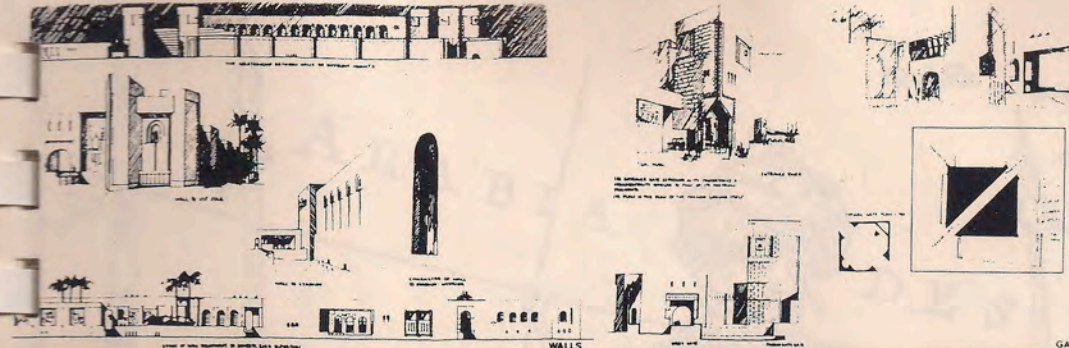


ARAB ORGANISATION HEADQUARTER KUWAIT.

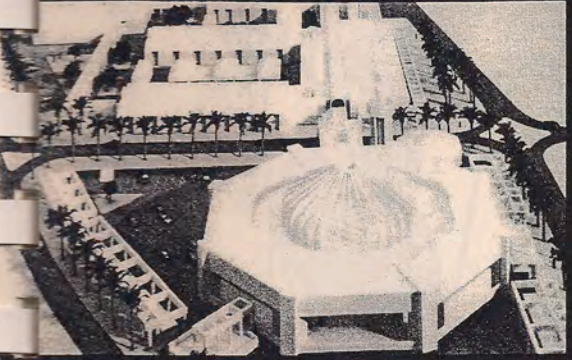


مقر جامعة الدول العربية - تونس  
THE SEAT OF THE LEAGUE OF ARAB STATES - TUNIS

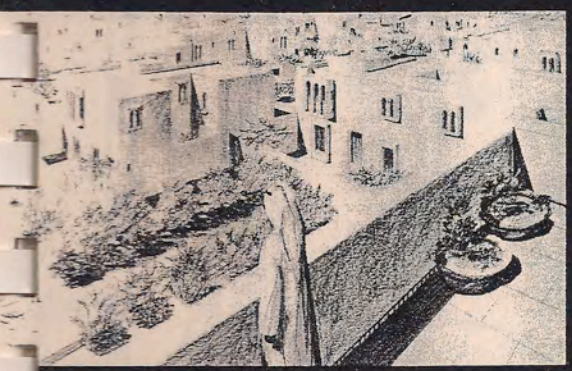
INTERNATIONAL ARCHITECTURAL COMPETITION • 1984



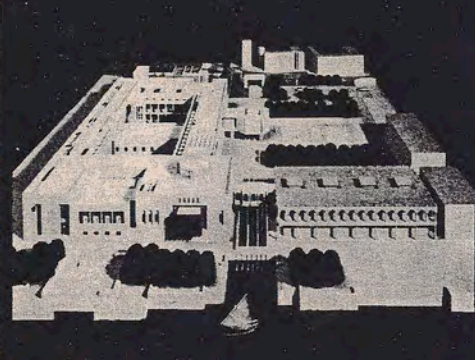
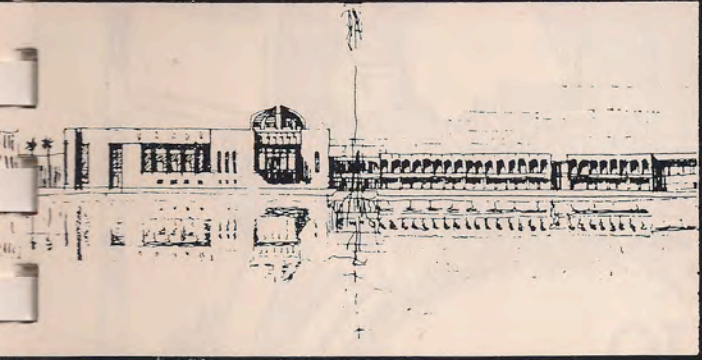
CEREMONIAL PARADE  
GROUNDS, TIKRIT,  
IRAQ.



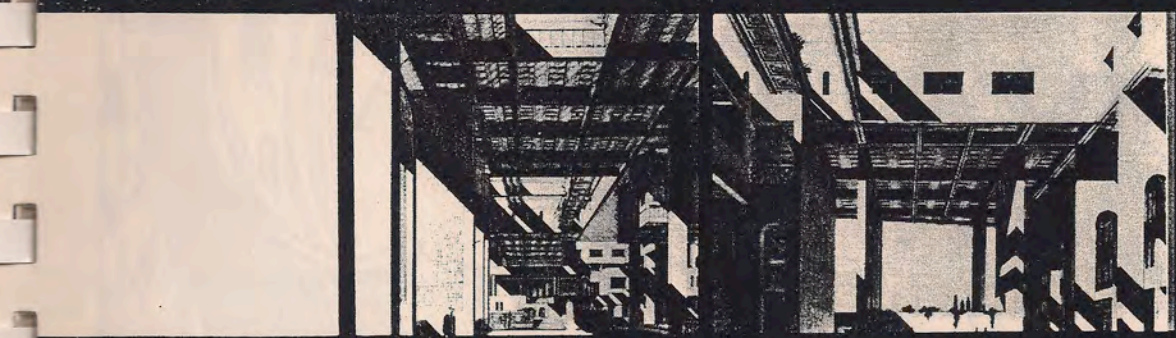
RETAIL MARKET,  
DEIRA, DUBAI



AL-ANDALUS  
HOUSING, DOHA,  
QATAR



DIWAN AL AMIRI,  
DUBAI



ARAB LEAGUE  
HEADQUARTERS,  
TUNIS.





# OLD MAPS of the ARAB & ISLAMIC WORLD

3-30 JUNE 1987  
TUES - SAT 12 - 6 pm

*A fascinating subject has been chosen for an ongoing exhibition in an attractively laid-out new art gallery in London where five centuries of printed maps are on show. Tony Hyman reports*

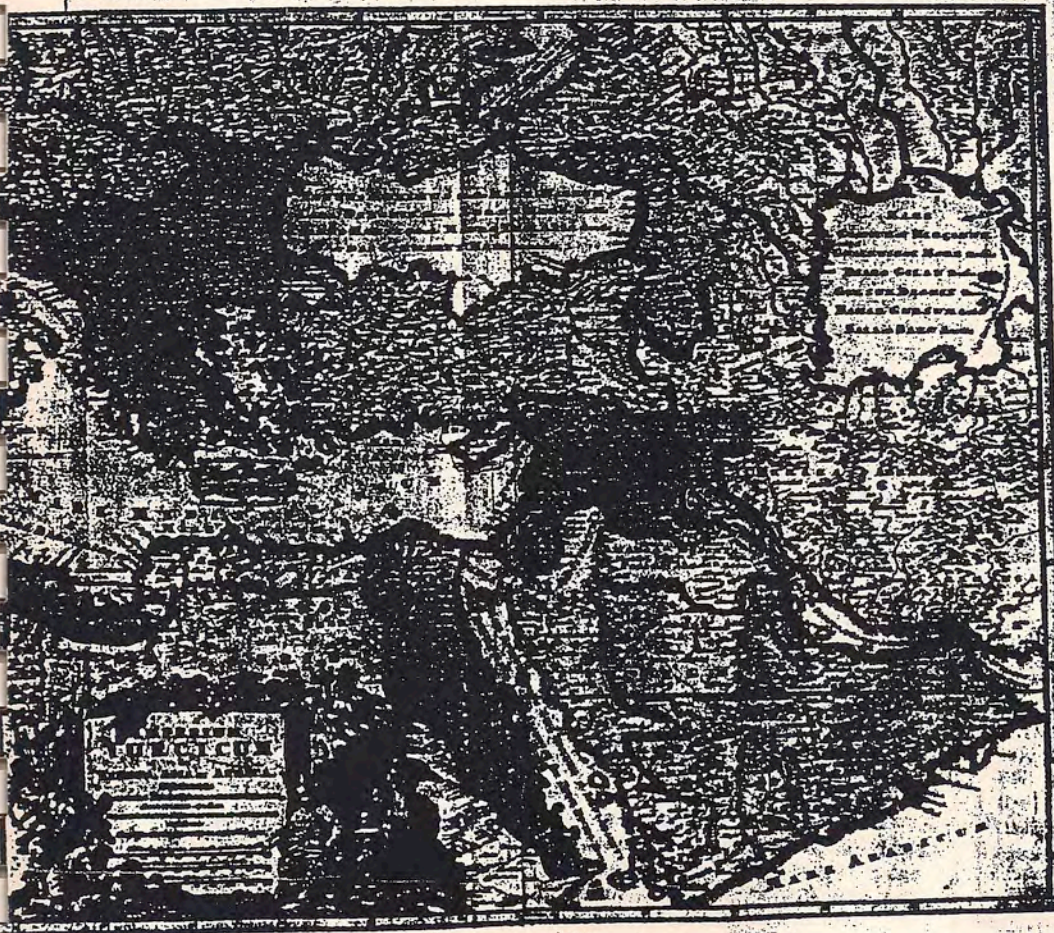
# MAPS ON THE WALL

**M**ap collecting has steadily become more popular in the 1980s, with the Arab and Islamic world attracting much interest. The exhibition at the Kufa Gallery in London is sufficient testimony to this interest. At the Gallery, rarely seen old maps and highly decorative figures along map borders remind the visitor that map-making has long been prized as one of the branches of the arts, besides its obvious utilitarian function.

The emphasis is on the lands of the Middle East with North Africa, though there are maps on display here of the Islamic world in general. The Kufa Gallery is a new venture aiming to promote Arab-Islamic culture, taking in architecture, the visual arts, literature and music. (Its name is a tribute to the once important Islamic city of Kufa in Iraq, which gave its name to the Kufic script).

On display are 250 maps from the 15th Century AD, right up to the middle of the 19th Century. They illustrate the steady growth of knowledge in the West about the Islamic lands, mainly through trade. Details of these places were often sketchy, though.

Many of the earliest Western printed maps are little more than aids to the knowledge of these areas, and hardly connected at all to the contemporary realities. Many early maps were based on secondary sources. Some were based on hearsay and fanciful accounts of travels, rather than direct observation. Some of the most beautiful and highly decorated examples were not really meant to be of great use, but rather to grace the libraries of great men, or the offices of shipping firms.



*One of the most interesting maps at the Kufa Gallery exhibition is that of the Ottoman Turkish empire*

Picture map, made in 1735, of the family trees of the illustrious imperial dynasties, the Ottomans and the Byzantine emperors

These maps come in many languages—German, Dutch, Italian, French, English as well as Latin, for long the common language of educated Europe. The expansion of the West's geographical knowledge of the Arab and other Muslim lands owed something to all the main peoples of Western Europe.

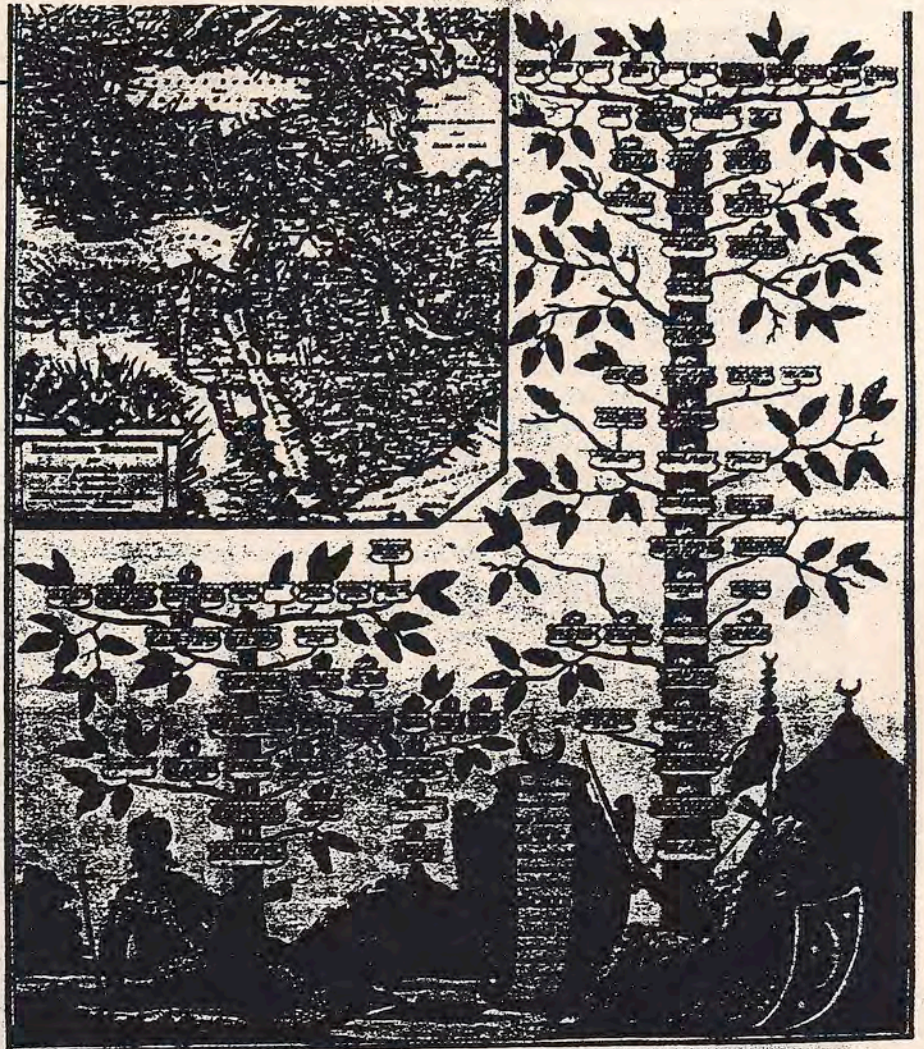
The basis for scientific map-making was laid in ancient Greece. It was there that astronomers and geographers first developed and proved the theory that the earth is not flat, but a sphere. The reintroduction into medieval Europe in the 15th century of a key work (*Geographia*) by the Greek scholar Ptolemy of Alexandria helped stimulate cartography in the West.

Ptolemy's *Geographia* is a compilation of 8,000 places known in the Roman world around 120 AD, along with their latitudes and longitudes. For centuries its importance had been appreciated by Arab geographers, through translations into Arabic.

Besides Ptolemy, there were two other reasons for the startling development of Western mapmaking, and the growth of cartography as a science. The first was the rapid and revolutionary spread of printing from Germany. The second were the ocean voyages across the Atlantic and Pacific, the 'discovery of the sea' by European navigators. The place of accurate maps and charts was, of course, crucial to the success of European mariners and traders.

One of the most interesting groups of maps in the exhibition is those of the Ottoman Turkish empire. Its imposing size and military strength made the Ottoman Sultans greatly respected as well as feared in Europe. The portraits of various Sultans are drawn on the fringes of a number of maps, such as that illustrating 'the Empire of the Great Turke in Europe, Asia and Africa.'

One extraordinary map is largely composed of the illustrious family trees of the two Imperial dynasties featured, the Ottomans and the humbled Byzantine emperors. They are identified here as the 'Turkish king' (in German *Kayser*), and the 'Greek king'. At the time this picture



map was produced in Augsburg, south Germany, (in 1735), the proud descendants of the Turkish nomad warriors Osman and Orhan had long been installed in the luxury of Topkapi Sarai, in Istanbul. Here, though, the Sultan is lying at ease by his tent, which is crowned by the crescent moon. He has towering above him (and quite overshadowing him) the Osmanli family tree.

Beside him, (evidently in reduced circumstances), is the descendant of the last Byzantine Greek ruler of Constantinople (Istanbul). They had been chased far away to Trebizond, a small, insignificant seaport on the Black Sea, in eastern Turkey.

The fame in the West of the great cities of the Muslim world was spread partly by maps. Cairo and Damascus—described in one map here as 'the noblest city of greater Lebanon, the capital of all Syria'—were the subject of detailed maps from early times.

One large region in particular remained remote—Arabia. Accurate, detailed Western knowledge of the Arabian peninsula and its states had to wait until as late as the mid-eighteenth century, with the travels of

the Danish explorer Carsten Niebuhr.

He wrote: "If any people in the world afford in their history an instance of high antiquity, and of great simplicity of manners, the Arabs surely do. Coming among them, one can hardly help fancying oneself suddenly carried backwards to the ages which succeeded immediately after the Flood."

The fascination of maps remains long after the knowledge they contain is superseded. Until late in the last century, printing techniques meant that all maps were in black and white. It was colouring by hand which later gave the sparkle without which many of the maps look dull.

The prices at the Kūfa Gallery exhibition naturally reflect the fact that map collecting has become fashionable, even so, there are a considerable number of old maps priced at under £100, and some at £50 or under. The asking prices for the rarer early maps, as well as more decorative or beautiful maps, often reach in excess of £500.

● The Kūfa Gallery is situated at 26 Westbourne Grove, London, W2. Tel: 01-229 1928, next to Al-Saqi Books.

MAPS

# The Ancient Art of Cartography

The urge to make maps is as old as the social history of mankind. In this issue Rose Issa, Managing Director of London's Kufa Gallery, which boasts an impressive selection of valuable old maps of the Arab and Islamic world, looks at the developments in map making through the ages.

There can be few people whose imagination is not stirred by the evocative names found in early maps: 'Arabia Petraea, Deserta, Felix', 'Terra Sancta', 'Periscum Regnum', 'Aegypte Ancienne'. Yet maps have far more to offer than emotive associations or purely decorative qualities: they epitomise the geographical customs and knowledge of their day.

The urge to make maps is as old as the social history of mankind. Primitive peoples, the Ancient Egyptians and the Babylonians all attempted to chart their surroundings, but it was the latter who gave the initial impetus to the development of scientific cartography by dividing the circle of the sky into 360 degrees and the day into hours. We owe the true foundations of scientific mapping to the Greeks, however, for it was in Ancient Greece that the theory of the earth being a sphere was first expounded by Pythagoras and Eratosthenes. In AD 120 one of the most influential figures in the history of cartography, an astronomer-geographer from Alexandria named Cladius Ptolemy, compiled a list of 8,000 places, with their latitudes and longitudes.

For centuries his work 'Geographia' remained the standard reference among cartographers - an Arabic translation was available from as early as the Eighth Century. The Quranic injunction to undertake pilgrimage to Mecca, and the wide ranging intellectual curiosity of the Muslim merchants, travellers and officials, stimulated the growth of Islamic cartography. Although Muslim geographers

left a rich legacy, it played little part in the production of western maps.

Al-Khwarazmi's first global geography, Ibn Khurdadhbih's full map and description of trade routes of the Muslim world, the famous 10th century Muslim cartographers Istakhri, Balkhi, Ibn Hawqal and al-Maqdisi, and even the

leading 12th century Arab geographer al Idrisi, were completely unknown to the western world until the 19th century, largely because their maps were in Arabic. Al-Idrisi's pioneering 'Map of the World', commissioned by King Roger II of Sicily, still stands unchallenged as the single most ambitious and significant Arab atlas of the Middle Ages.

In the 15th and 16th centuries the re-introduction into Europe of Geographia, the stimulus afforded by the voyages of discovery by such people as Vasco de Gama, Cabot and Columbus, and above all the invention of printing, led to the renaissance of cartography in the west. For the first time detailed maps, increasingly required for trading purposes, were readily available.

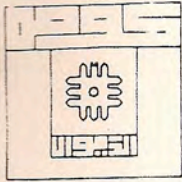


## Mosaic

Some examples of old maps of the Arab and Islamic world. Below left: Ancient Jerusalem as portrayed by Mallet, circa 1685. Below right (top to bottom): Medina (c. 1685); Asia by Valck (c. 1690); Imperium Tercicum by Seutter (c. 1735).



KUFA GALLERY, LONDON



# KUFA Gallery

## London's Middle Eastern cultural oasis

A New Horizon report

Since its opening in December 1986, London's Kufa Gallery has been an inspiring Middle Eastern cultural forum. Its last exhibition brought a selection of paintings, drawings and prints by Lebanese artists to the UK for the first time. "When you hear the news you only imagine people in the camps or people in the streets shooting," said the gallery's manager Ms Rose Issa. "We wanted to show there are artists living and working in Lebanon."

Part of the gallery's commission from the 'Lebanese Contemporary Artists



● Ms. Rose Issa, manager

Exhibition' will go to the artists who will benefit from foreign currency as the Lebanese pound is virtually worthless. And part of the exhibition's profits will go to the Lebanese Red Cross.

The gallery was the brainchild of Dr Mohammad Makiya an architect from Iraq who financed the restoration of an old theatre in the building he purchased for his offices.

Makiya Associates are now above Kufa strategically located next to Al Saqi Books a leading supplier of English and Arabic publications on the Middle East.

Kufa (named after famous Kufic calligraphy) has launched several successful cultural events among them exhibitions of 'Forty Years of Design and



● Lillies 1987. Charcoal 60 x 85 cms. Lebanese artist Alamuddin Ida

Research in the Arab World' by Dr Makiya, 'Book Covers on the Arab World' by UK publishers, 'Old Maps of the Middle East', 'Works on Paper' by three Iraqi artists and 'Naji Al-Ali's Cartoons'; concerts such as Oud recital by Salman Shukur; poetry readings by Adonis and Unsi Al-Hajj and talks by Dr Nawal Al-Saadawi.

"We have to find sponsors for each exhibition," Ms Issa said. "We sent out 150 letters for the Lebanon exhibition and got four sponsors."

Although artists support Kufa by wil-

lingly using the venue, Ms Issa believes it will need financial backing from London's Arab communities and Arab and British institutions to survive.

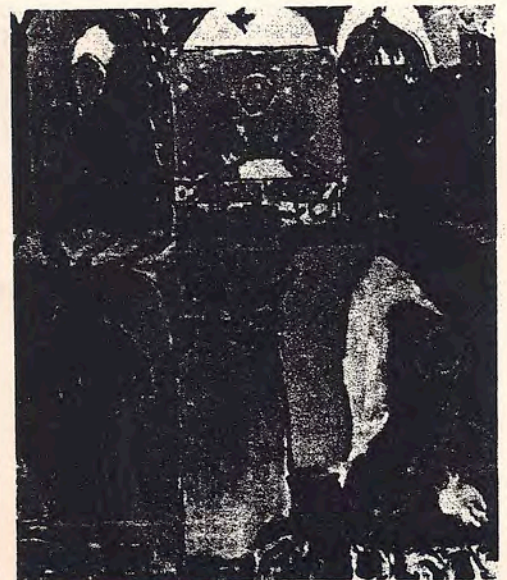
"Embassies might like to hold exhibitions here and we are hoping to get a grant from Greater London Arts."

To date exhibition ideas have come from the steering committee: Rose Issa and the patron's son Kanqan Makiya who works as an architect, Garry Martin director of Makiya Associates and Mai Ghossoub a director of Al Saqi Books.

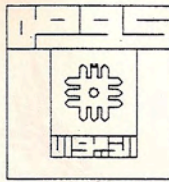
Events planned for 1988 include 'Abri, the Mysterious Art of paper Marbling', 'Arab Women Artists in UK 'Traditional and Modern Calligraphy' and 'Old Photographs of the Middle East.'



● The Water Infant. 1987. Oil 100 x 80 cms. Lebanese artist Tiba Moussa.



● Atmosphere. 1984. Oil 60 x 50 cms. Lebanese artist El Hajj Fatima.



P R E S S   R E L E A S E

Kufa Gallery is pleased to invite you to a talk, accompanied by slides and followed by an open discussion on:

THE HABITAT OF THE POOR

An Environmental Study of  
Vernacular Architecture in the  
Middle East and other  
Areas

This event is being held on the occasion of the designation of the Year 1987, by the United Nations Centre for Human Settlement, as the year for international concern for housing the homeless and poor in the developing areas.

The talk will be given by **Dr Mohamed S Makiya**, a teacher and practising architect-planner who has made a pioneering contribution to a School of Thought in design that seeks to integrate past and present through the use of modern building technology as a means of interpreting and serving human aspirations, while at the same time respecting the regional heritage of the local environment.

\* \* \*

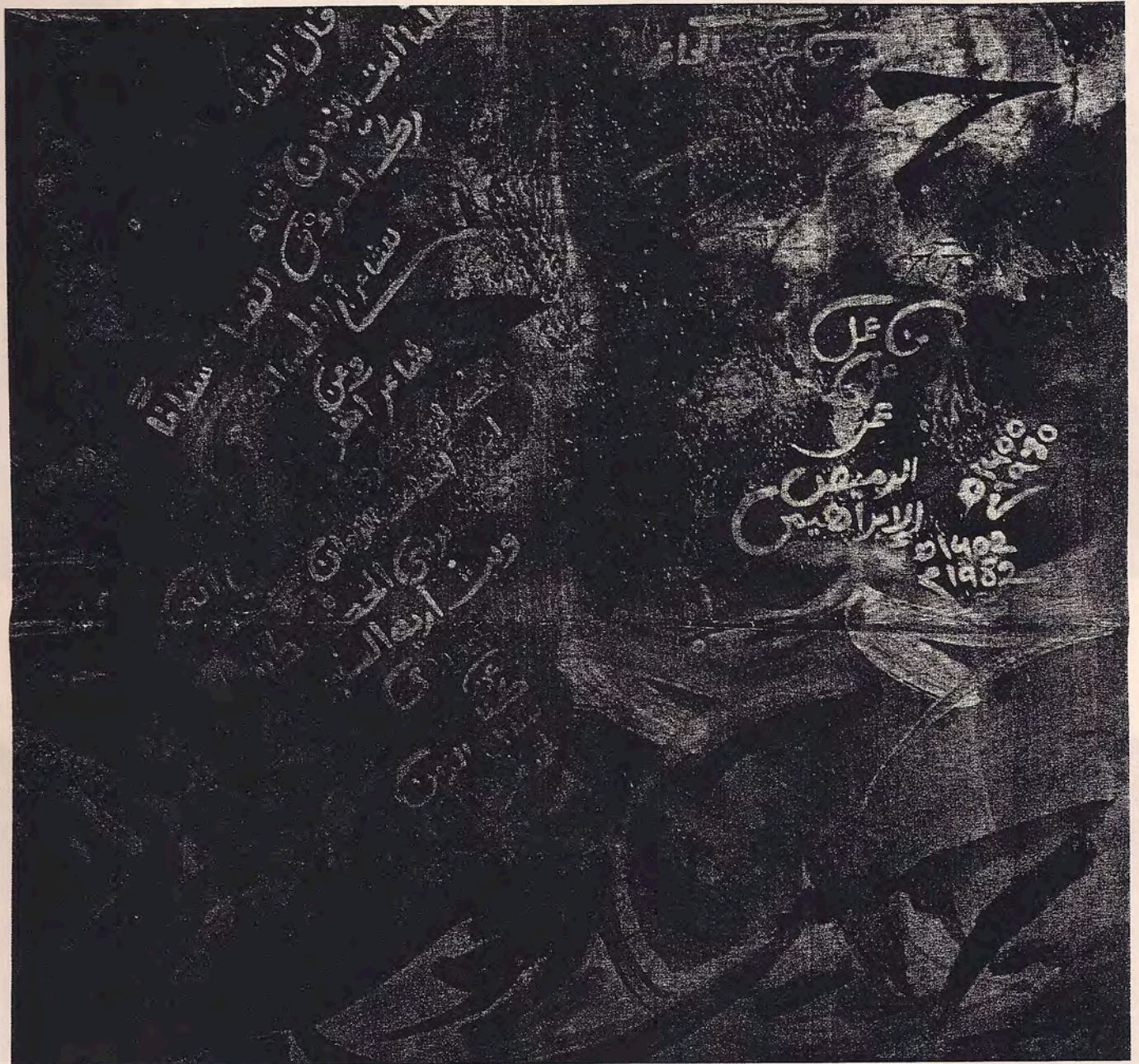
Born in Baghdad, Iraq, Dr Makiya read-planning and architecture at Liverpool and Cambridge before returning to found his own practice in Baghdad in 1946.

As a founder of the School of Architecture at Baghdad University in 1959, his teaching has guided the development of generations of young Iraqi architects. Along with other leading thinkers, such as Hassan FATHY, he has sought, in his work, to draw inspiration from the roots of the Arab-Islamic heritage.

\* \* \*

Kufa Gallery hopes to follow up this talk with a large seminar and exhibition in the Spring of 1988 on the same theme.

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AL HAA'

# ALI OMAR ERMES

Calligraphy Paintings Exhibition

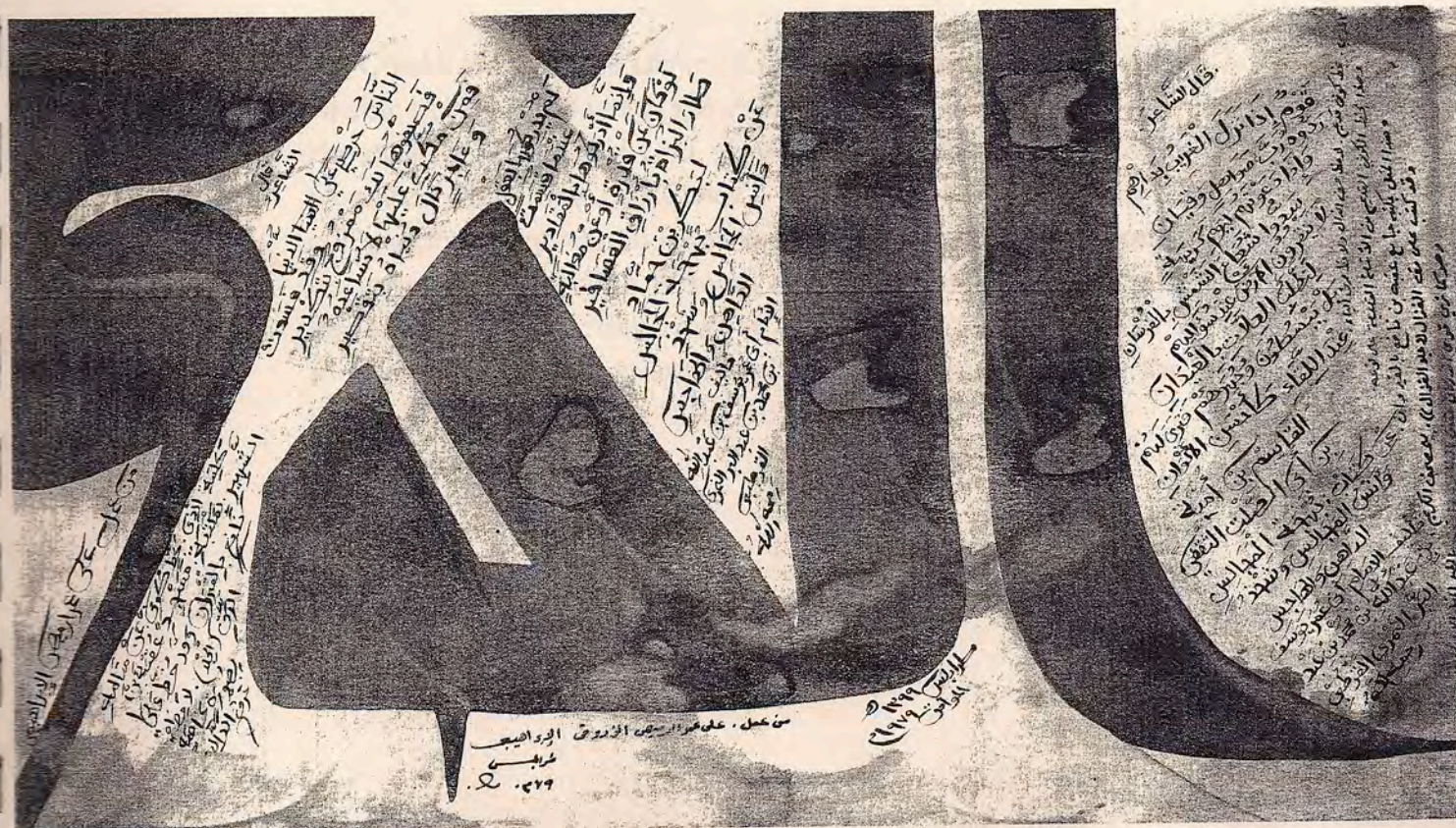
Private View Tue 15 Nov, 1988, 6 to 9pm

Kufa Gallery • 26 Westbourne Hall • Westbourne Grove • W2 5RH Tel: 01-229 1928

Exhibition continues until Tue 6th Dec, 1988 • 12 Noon - 6pm Tuesday - Saturday • Closed on Sunday and Monday



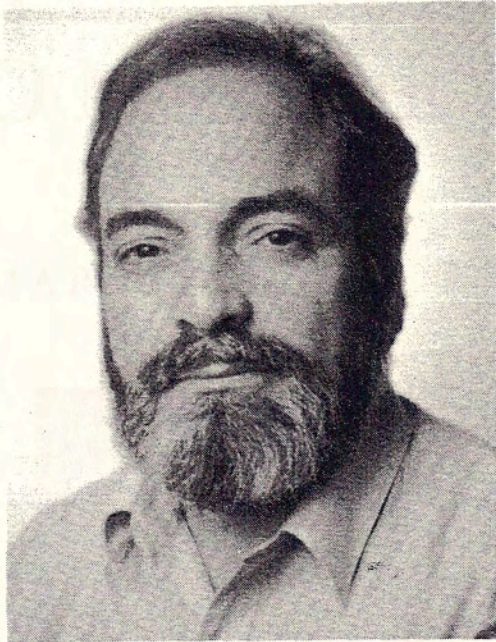
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AL-NOON



# THE ALPS ARABIC ARTISTS ALI OMAR ERMES

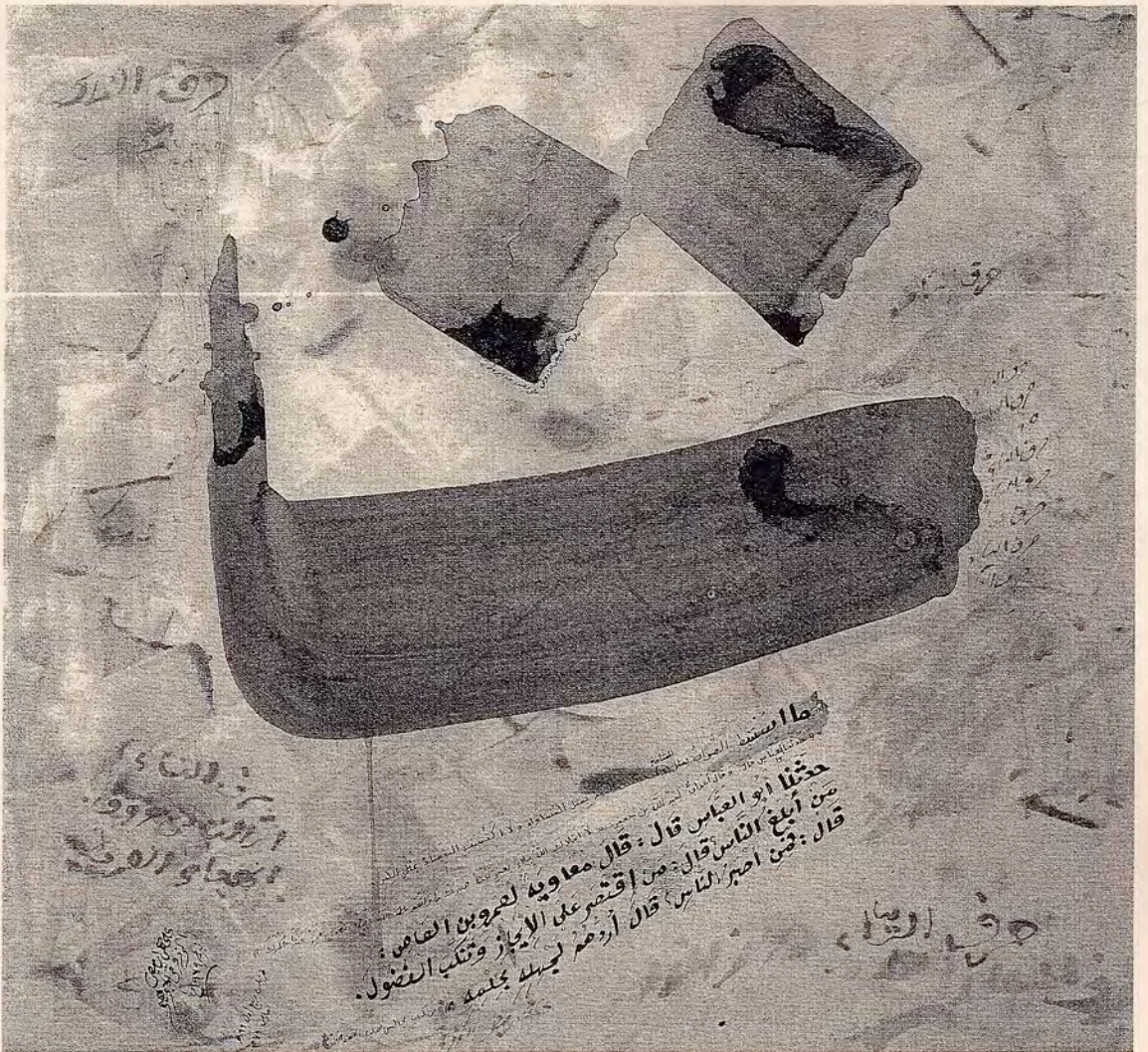


Ali Omar Ermes is a painter, photographer, writer and graphic designer. The contradictions in his nature and talents add a sense of complexity and tension to his work. He is one of the most gifted of contemporary Arab Artists, a man to watch.

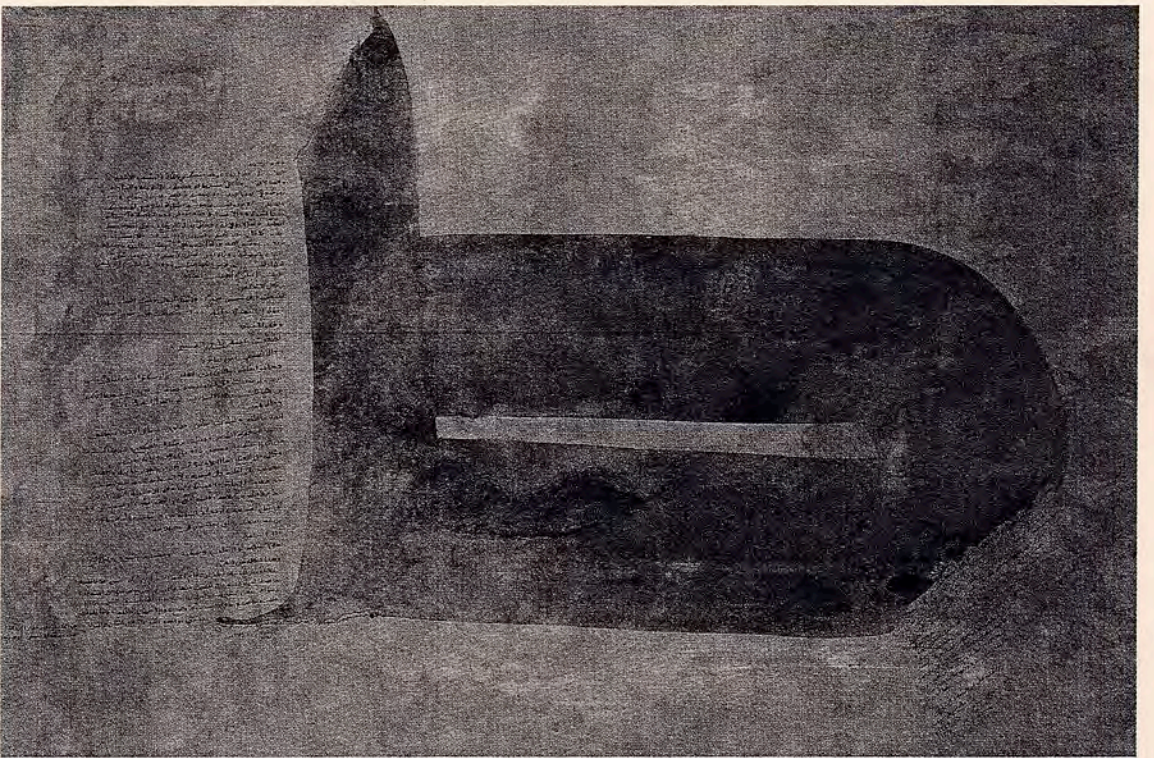
Ali Omar was born in Libya in 1945. He comes from a Muslim Arabic background which shows clearly in his work. He studied in England and elsewhere with the treasure of a traveller's knowledge. His work is now a movement of calligraphy paintings on its own. His work is part of the Islamic department in the British Museum, and in the words of Mr Michael Roger's of the Islamic department "Mr Ermes' work is innovative".

ALI OMAR ERMES is known as a painter, photographer, writer and graphic designer. The contradictions in his nature and talents add a sense of complexity and tension to his work. He is one of the most gifted of contemporary Arab Artists, a man to watch.

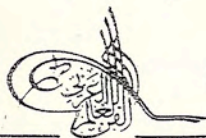
ALI OMAR was born in Libya in 1945. He comes from a Muslim Arabic background which shows clearly in his work. He studied in England and elsewhere with the treasure of a traveller's knowledge. His work is now a movement of calligraphy paintings on its own. His work is part of the Islamic department in the British Museum, and in the words of Mr Michael Roger's of the Islamic department "Mr Ermes' work is innovative". Ali Omar has his work exhibited in lots of places around the world: Saudi Arabia, the U.S. and Jordan etc...



"The Letter Tah"  
with writing from  
the Majallis Taleb.



"The Letter Toh"  
with writings by Al  
Aqed Al Farid on  
literary criticism,  
how to tell who has  
"Bala'a" (a gift for  
writing).



EGEE ART CONSULTANCY

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*You are cordially invited*

*to a private view of*

*an exhibition of paintings by*

**ALI OMAR ERMES**

*Tuesday 7th July, 1987*

*6.00 - 8.00 p.m.*

*Studio 9, Chelsea Manor Studios, Flood Street, SW3*

*(opposite Antiquarius)*

*Refreshments*

*The exhibition will continue until 22nd July*

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## INTRODUCTION

Ali Omar Ermes is one of the most gifted of the current generation of Arab painters. His work has international appeal: two of his paintings have been purchased by the British Museum for their new contemporary Islamic art collection. Mobil Corporation has works by him, as do several European and American collectors. What is particularly encouraging, however, is that Arab collectors are buying his work, including a young Jordanian businessman and members of the royal families of Kuwait and Oman. In the past, some Arab collectors have tended to neglect their own talented artists. I am pleased to see this is changing and to be able to introduce a painter of the caliber of Ali Omar Ermes to a wider public.

Ermes paints on very large pieces of paper, using a range of paints, coloured inks and gold powders. Though contemporary, his work springs from ancient traditions of Arabic calligraphy. He uses many classic calligraphic styles: thuluth, naskh, kufik, diwani and most of all mughrabi. He often adds a note about this on the picture, along with fragments of Arab poetry. His work has both elegance and complexity.

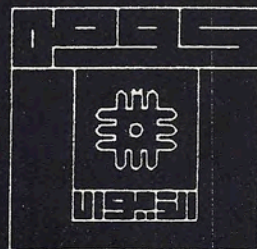
Dale Egee

# HOMAGE TO JAWAD SALIM

Jawad Salim Lorna M. Ghani  
D. Azzawi I. Fattah

1 June 89

Continues till 21 June 89

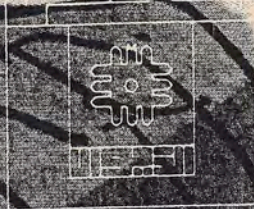
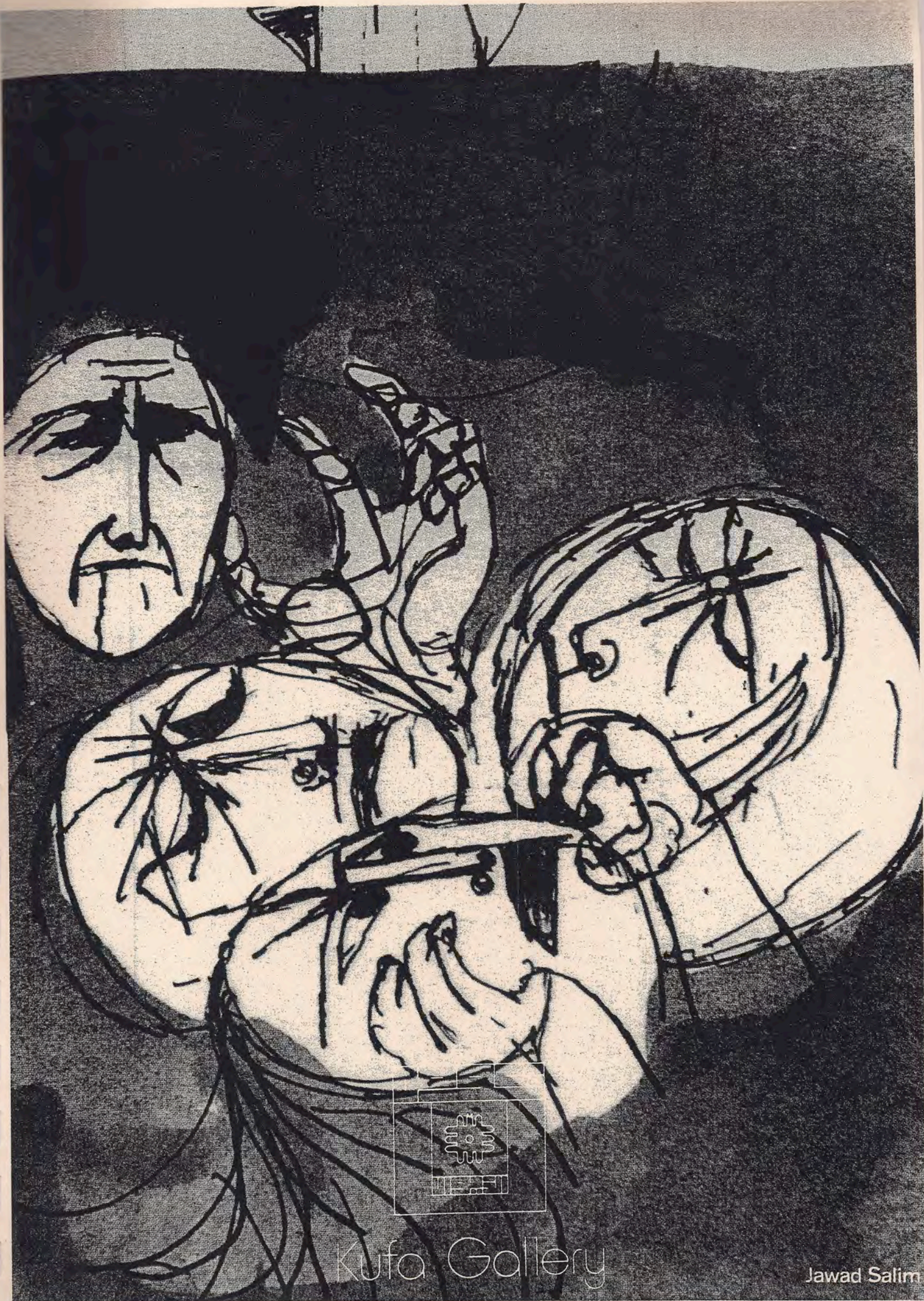


Kufa Gallery



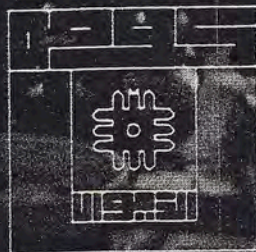
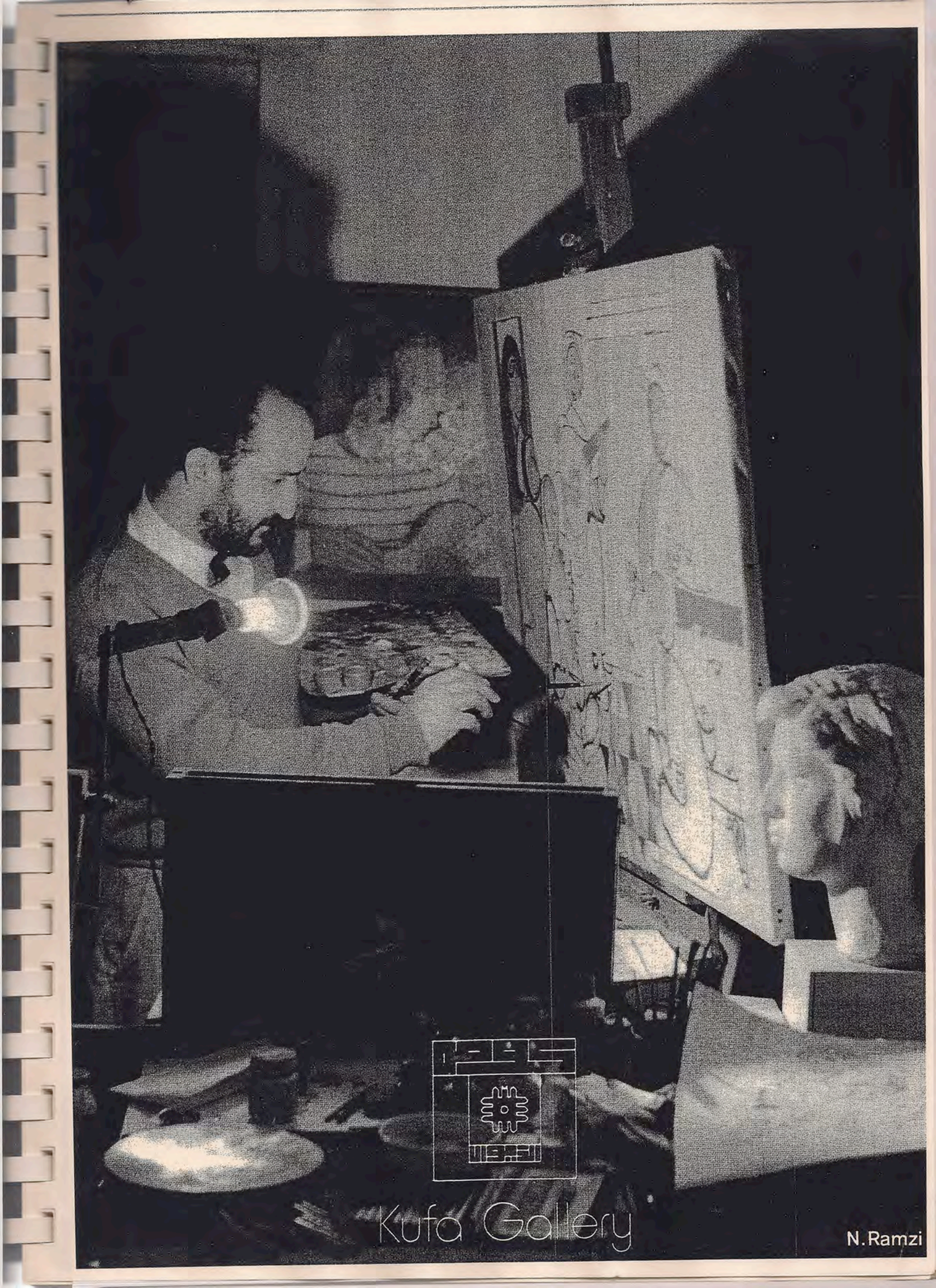
Kufo Gallery

Jawad Safir



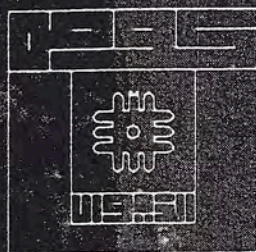
Kufa Gallery

Jawad Salim



Kufa Gallery

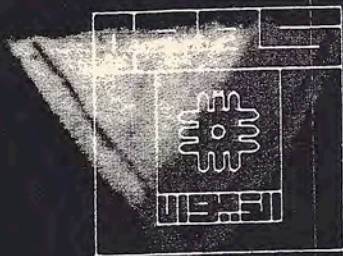
N. Ramzi



Kufa Gallery

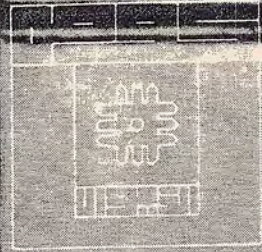
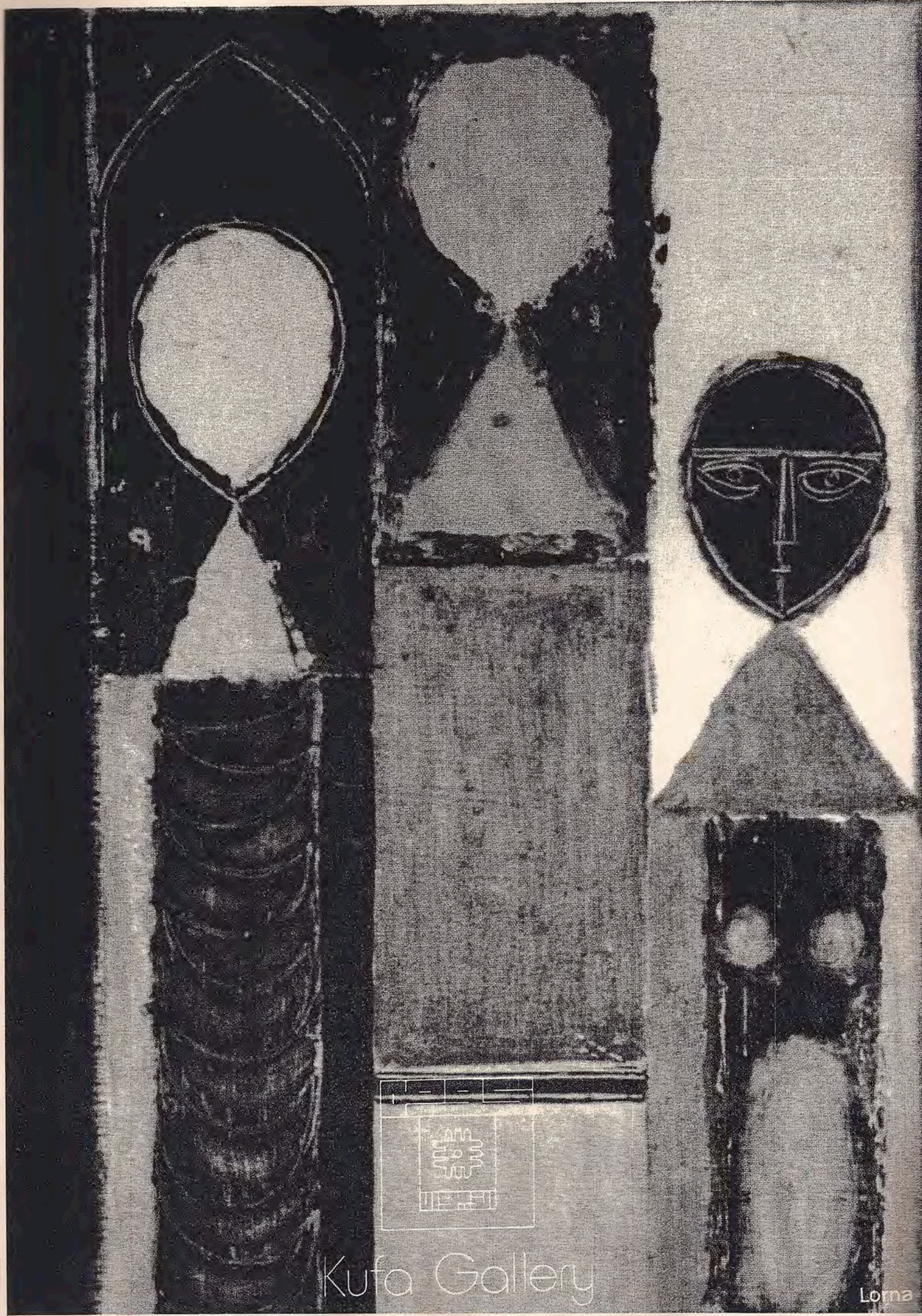
Jawad Salim





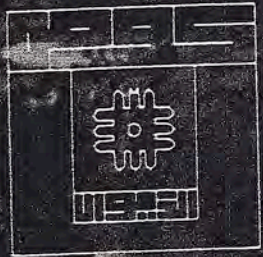
Kufa Gallery

D. Azzawi



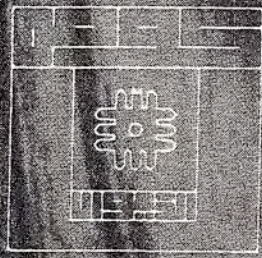
Kufa Gallery

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Kufu Gallery

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Kufa Gallery

M. Ghani

## HOMAGE TO JEWAD SELIM

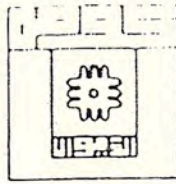
1919-1961

No single artist has left as big a mark on the arts in Iraq this century as Jewad Salim. With time this influence spread beyond Iraq, touching fellow artists throughout the Arab world. His premature death while working on the final stages of the largest public work of art hitherto commissioned from a modern Arab artist (the Freedom Monument in Baghdad's Tahrir square), was a terrible loss to the whole of Arab visual culture.

Between 1938 and 1940, Jewad Salim studied in Paris and Rome, returning to Iraq with the outbreak of World War Two. He spent several years restoring Sumerian and Assyrian reliefs in the newly established Baghdad Museum of Antiquities. This experience, and his discovery of the drawings of Yahya al-Wasiti, the thirteenth century Baghdadi illustrator of *maqamat al-Hariri*, left a lasting impression on him. In 1946, Jewad Salim returned to Europe to study sculpture in London's Slade School. There he was drawn to the work of Henry Moore, and other major European artists whose work continued to contribute to his evolution as an artist even after his final return to Iraq in 1949. There, in 1951, he founded the "Baghdad Group for Modern Art," a uniquely Iraqi school of thinking in the plastic arts which caught the imagination of virtually an entire generation of later artists.

\*\*\*

This exhibition is intended to pay homage to Jewad Salim by means of selections from his work and new work by five participating artists: Lorna Salim, Mohamed Ghani Hikmat, Dhia Azzawi, Abdul Fattah Ismail, and Nadhim Ramzi. The selections included from Jewad's work are by no means meant to be representative of the full breadth and depth of his vision; at best they provide only a glimpse into it. The participating artists were all either colleagues of the artist in the Baghdad Group or former students of his. Each in his or her own way, and in his or her own right as an artist, has made an important contribution to Iraqi art.



KUFA GALLERY  
invites you to an illustrated lecture on

THE ARAB HOUSE  
Climate Architecture and Culture

by Dr Subhi Al-Azzawi

on Wednesday June 20 1990 at 6.30pm for 7.00pm

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The traditional courtyard houses of the main towns and cities in the Arab World have many architectural characteristics in common. These have been developed from indigenous concepts evolved over the centuries by a process of trial and error. Their prototypes date back to antiquity (in the milieu of the Sumarian, Akkadian, Babylonian and Assyrian civilisations) They seem to have satisfied the functional needs of their inhabitants, fulfilled religious demands and social customs, reflected the cultural values of the people in their various regions, ameliorated the prevailing severe micro-climatic conditions, recognised the skills of the local master-builders and craftsmen, incorporated indigenous materials and fitted the economic standing of the owner/occupier.

Of special interest are the distinct modifications made to suit regional variations and to satisfy local requirements.

What are the characteristics which make these houses so special?

Are they still relevant to modern way of life?

Can they be incorporated in residential buildings other than houses?

Can they be used in non-domestic structures?

Should Arab architecture always be associated with the concept of the courtyard?

This lecture will address and discuss these questions and the many ways in which the traditional Arab House relates to its environment.

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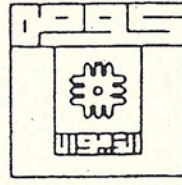
Dr. Subhi Al-Azzawi is a practising architect, climatic and environmental design consultant, as well as a lecturer and author. He is the son of a master-builder, the grandson of another and closely related to ten more master-builders spread over three generations.

He has given lectures and contributed papers to symposia in the UK, USA, Japan, India and Egypt.

For the academic year 1987/88 he was visiting fellow of the Aga Khan Programme for Islamic Architecture at Harvard and MIT, where he gave a course on "Design with Climate and Culture".

At the University of Reading he ran a series of lectures for MSc and PhD candidates on "Climatic Analysis", "Design with Climate and Culture", "Passive Solar Design", "Energy Conscious Design", and "Environmentally-Friendly Architecture" with particular reference to the Muslim World and the Developing Countries.

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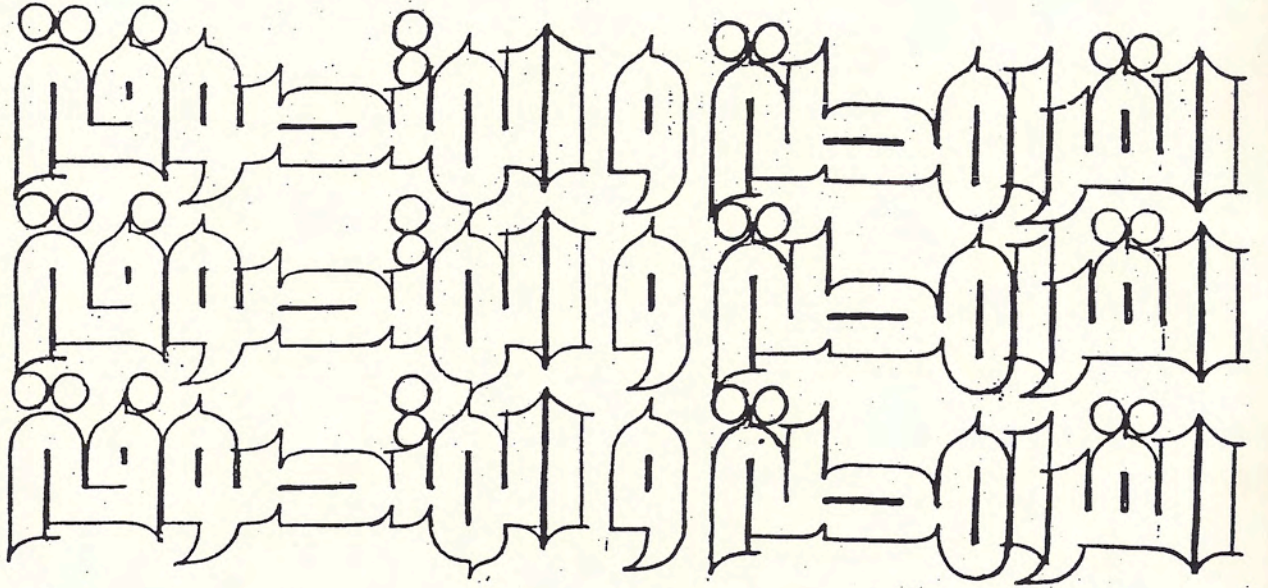


KUFA GALLERY

محاضرة عن

# القرامطة والمتصوفة

نموذجاً لازمة الإسلام السياسي المتجددة  
للدكتور محي الدين اللاذقاني



Wednesday 25 July 1990  
Coffee at 6 p.m.  
Programme at 7p.m.

الاربعاء الموافق ٢٥ يوليو ١٩٩٠  
تقدم القهوة الساعة السادسة مساء  
يبدأ البرنامج الساعة السابعة مساء



# Sidi Bou Sa'id, Tunisia:

## A Study in Structure & Form

*Edited by Besim Hakim*

A comprehensive documentation and analysis of a beautiful 'vernacular' Mediterranean village situated in northern Tunisia. Its built form and inherent building process is representative at large of traditional towns and villages in the Arab and Islamic worlds. Specifically it is representative of traditional settlements in North Africa and previously in 'Moorish' Spain.

The book's format is 8½ x 13 inches, 192 pages including 68 pages of illustration and 37 plates of half-tone photographs. Material covers geography, climate, history, spatial structure, built form, symbolism, materials, construction, studies of the village core and of selected houses.

The study is a product of the Faculty of Architecture's "Studies Abroad" program and was initially published in a limited edition by the Nova Scotia Technical College, Halifax, Canada and is now available on demand from University Microfilms International.

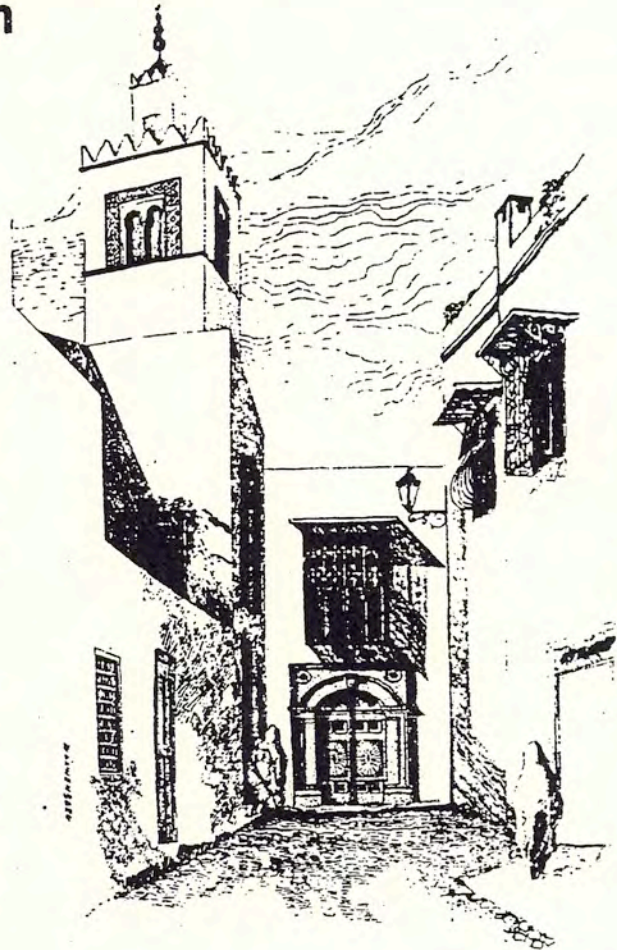
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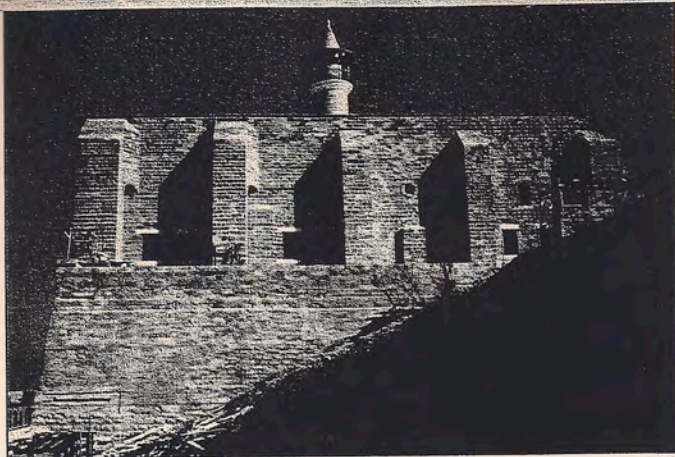
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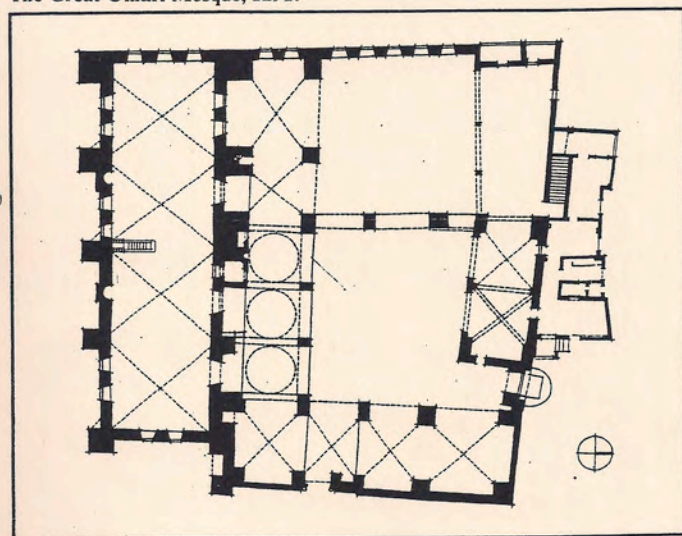
Discount available on multiple copy orders of five or more, and a rate sheet is available on request. Delivery of orders usually within one month from the day an order is received.







The Great Omari Mosque, 1291.



Floor plan.

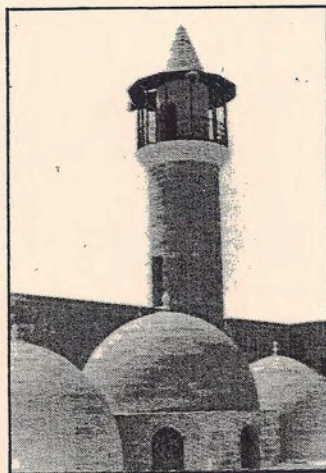
## Restoration of the Great Omari Mosque, Sidon, Lebanon

*Completed: January 1986. Client: The Department of Islamic Awqaf, Sidon. Architects: Saleh Lamei Mostafa, Cairo. Patron: Rafiq al-Hariri, Paris.*

The Great Omari Mosque was erected in 1291 on the remains of a 13th century Crusader fortress built on a hill directly overlooking the Mediterranean Sea. It is the oldest standing mosque in Sidon and retains features of the fortress, such as the buttresses on the southern façade.

The mosque showed signs of environmental deterioration, and was severely damaged by shelling during the 1982 Israeli invasion of Lebanon.

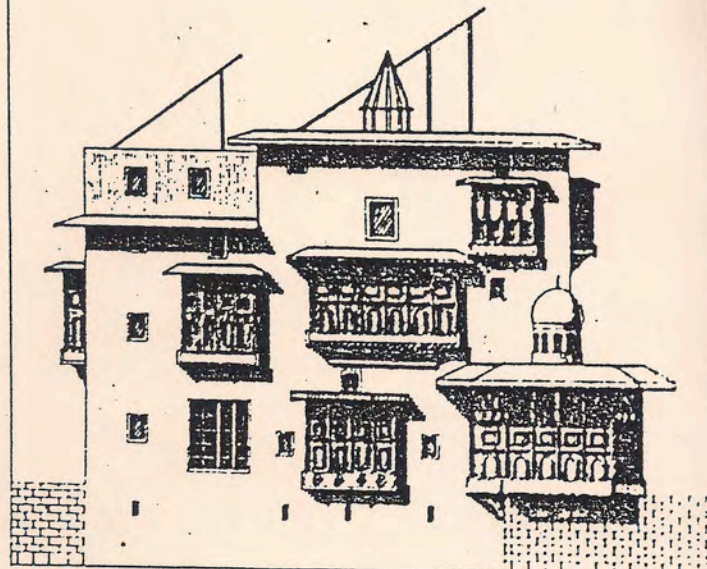
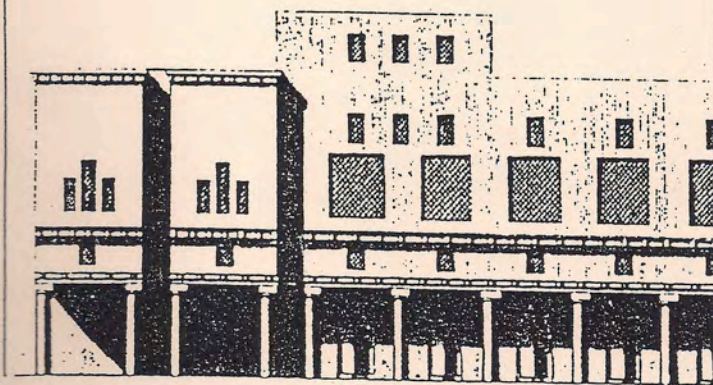
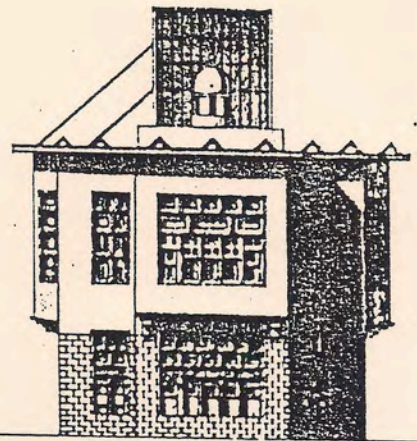
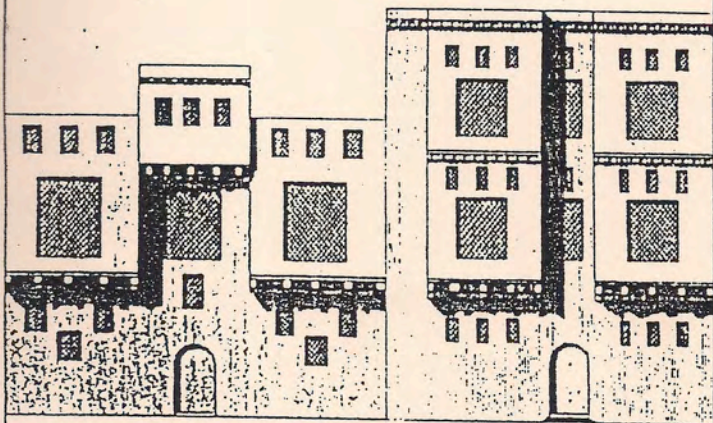
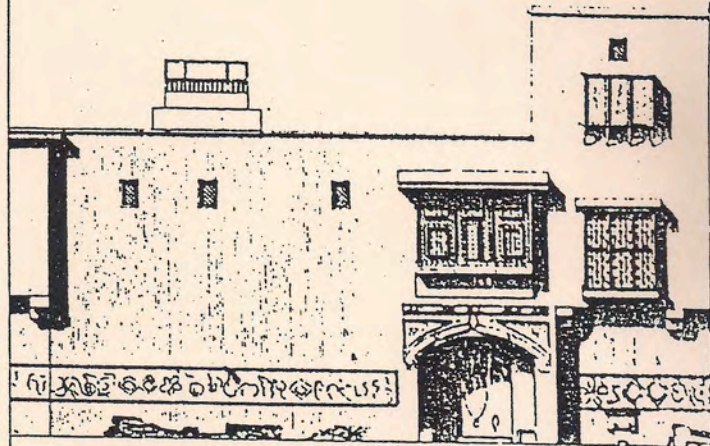
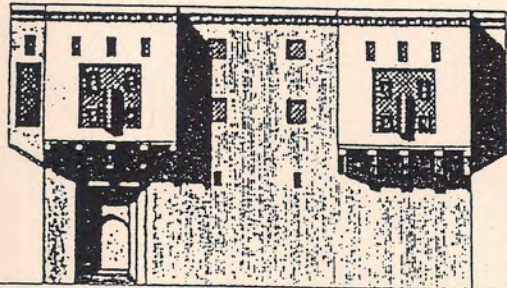
Rapid work was necessary to prevent the building's total collapse. A thorough documentation of the structure was carried out; the walls, arches, vaults, domes and roof that had been destroyed were rebuilt; the foundations supporting the southern façade

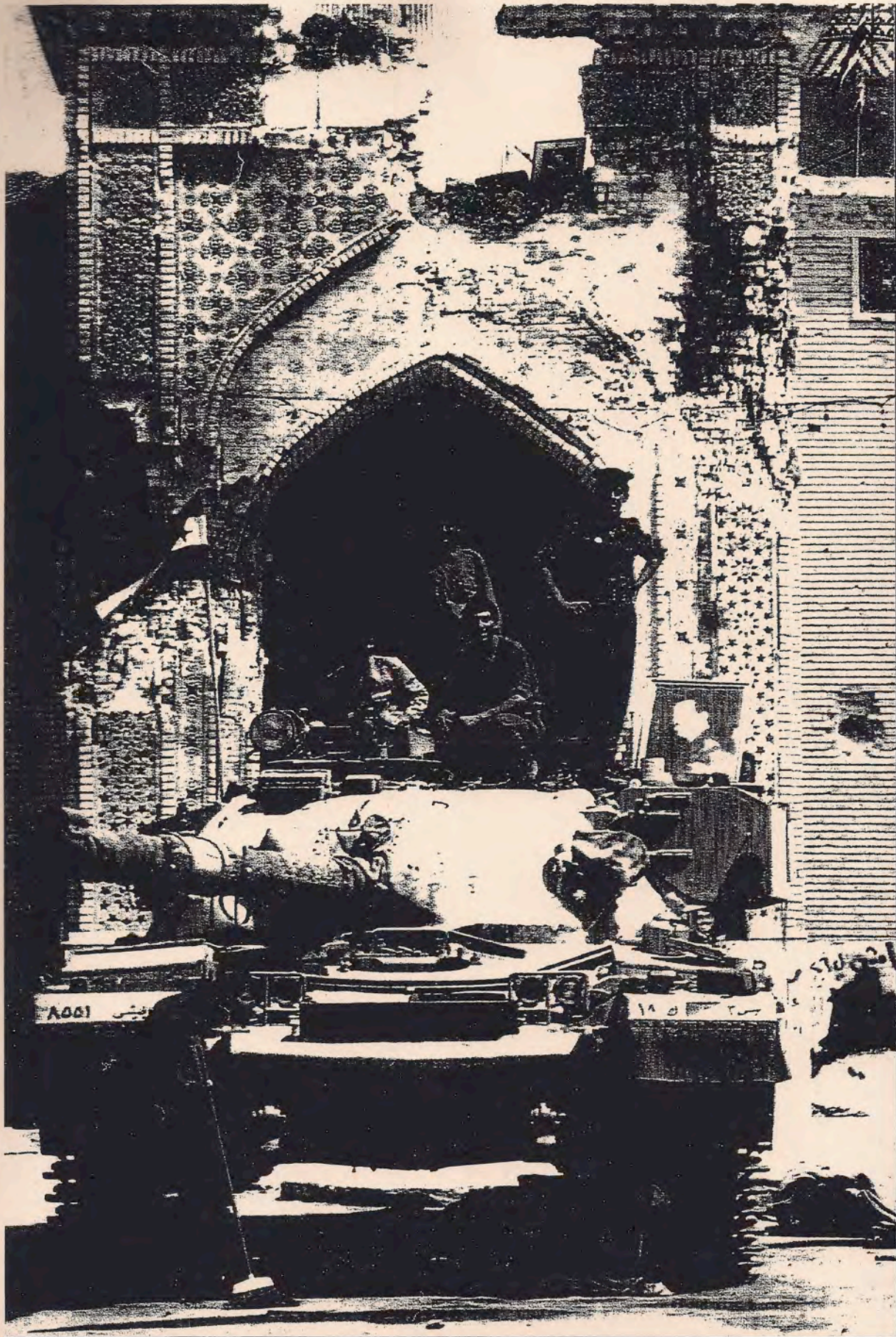


Domes after restoration.

were consolidated; and a retaining wall was erected.

"This combination of human steadfastness in the face of tragedy," said the jury, "of restoration talent and inventiveness in particularly difficult circumstances, and of dedicated native patronage and sacrifice makes the reconstruction a beacon in a tortured land and a sign of hope for the rebuilding of war-torn nations."





First Symposium to save the heritage of

# NAJAF & KARBALA

Kufa Gallery 26 westbourne grove London w2 24th - 26th may 1991

You are cordially invited to attend the  
**First Symposium to save the heritage of  
Najaf and Karbala**

to be held at

**Kufa Gallery**

**26 Westbourne Grove, London W2**

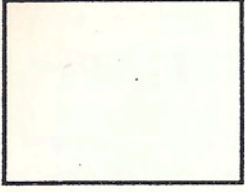
**during 24th - 26th May 1991**

**Exhibition 10.00am - 8.00pm**

**Symposium 6.00pm - 8.00pm**

**A film will be shown on every hour**

**For further information contact (081) 459 7189**



KUFA GALLERY invites you to an exhibition of

## **Children's Drawings**

from

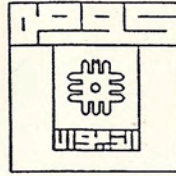
## **Yemen**

21st May - 28th May 1992 Tues - Sat 12 noon - 6 pm

Opening Wednesday 20th May 1992 6 - 9 pm







## PRESS RELEASE

A YEMENI CULTURAL WEEK 20-28-MAY 1992

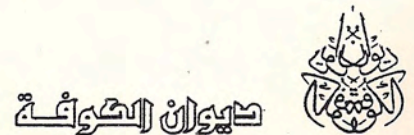
The Kufa Gallery takes pleasure in holding a Yemeni Cultural Week , which will include an exhibition of children s drawings from Yemen, talks on Yemeni architecture, poems & myths, education and textiles.

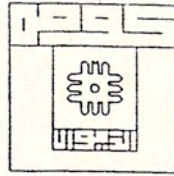
Fortuitously, these events coincide with the second anniversary of the unification of North & South Yemen.

The programme will include :

1. Wednesday, 20th May, at 7p.m. the exhibition will be opened by His Excellency the Ambassador of the Republic of Yemen, Dr. Shaya Mohsin Mohamed, and by The Lady Kinloss of the House of Lords.
2. Friday, 22nd May at 7p.m. - An illustrative talk by Mr. Derek Matthews on The Architecture of Yemen.
3. Tuesday, 26th May at 7p.m. - Poems & Myths from Yemen by Mr. Abdula Al-Othary.
4. Wednesday, 27th May at 7p.m. - Mr. Peter Chenerey, Ex-Director of the British Council in Yemen, and Mr. Bob Smith, Regional Officer, Republic of Yemen - The British Council Role in Yemen;

Mrs. Pamela Smith, Freelance lecturer - An illustrative talk on textiles and costumes of Yemen.





## DR SHIRLEY GUTHRIE

will lecture on  
in English

### ***THE MAQAMAT INFLUENCE ON THE 'PICARESQUE' NOVEL***

The "*Maqamat*" are acknowledged to be some of the greatest works of secular literature in the Arab world. Dating from the 7th to the 13th centuries, these books have greatly influenced the way the Western equivalent - the picture-book or 'picaresque' novel - has developed down the centuries.

Dr Guthrie is well-qualified to lecture on this interesting topic. After living for several years in Bahrain, she spent four years at Aberdeen University studying Arabic & Islam. During this period, she enjoyed a month's intensive language course in Arabic at the University of the UAE. In 1986, she gained her MA in Religious Studies, and continued at Aberdeen University, researching into the everyday life of the Near East peoples, using Al-Hariri's "*Maqamat*" as her source material. Since gaining her Doctorate, she has lectured extensively on these manuscripts, whilst continuing her studies into other medieval illustrated Arab texts.

## JANUARY 20 1993

The lecture will begin at 7.15pm  
(Doors open at 6.30pm)

ديوان الكوفة





FAITHFUL  
WITNESSES

Palestinian  
Children  
Recreate  
Their World



**The General Union of Palestinian Women (UK)**

have great pleasure in inviting you to the

**EXHIBITION OF  
PALESTINIAN CHILDREN'S ART**

with the participation of

Iraqi artist: **FAISAL LAIBI SAHI**

at

**THE KUFA GALLERY**

**26 WESTBOURNE GROVE**

**LONDON W2**

January 23rd – January 29th 1993

Private view: January 22nd – 7pm to 9pm

Gallery open daily 10am to 6pm

*Drawing by Rasha Kamhawi, age 12, Nablus*



**AN EXHIBITION OF PALESTINIAN CHILDREN'S ART**

# PROGRAMME:

22nd January  
private view - 7pm - 9pm

23rd January 10am - 6pm

24th January 10am - 6pm

25th January 10am - 6pm

26th January 10am - 6pm

27th January 10am - 6pm

28th January 10am - 6pm

29th January 10am - 6pm

## An Exhibition of Palestinian Children's Art

This collection of drawings by Palestinian boys and girls, aged between six and fifteen, brings a bright yet poignant picture of the intifada as these children live it, and of Palestine as they think of it.

Apart from very few exceptions, these pictures reflect in fair detail daily scenes of the Intifada. They focus in particular on confrontations between Israeli soldiers opening fire from their machine guns and helicopters, and Palestinian youths armed only with a stone, a flag and perhaps the sign of victory, this resulting almost invariably in deaths and injuries, which the children seem to have accepted as a painful matter of course. Children also picked up other violent practices used by the Israeli army, namely the blowing up of houses, mass arrests, and the stopping of ambulances.

This rather tragic aspect is nonetheless accompanied by bright colours and definite, defiant shapes, pointing to a newly found sense of identity and pride. This is also reflected by drawing soldiers as small as (if not smaller) than Palestinian children; before the Intifada, these proportions had been reversed. The drawings also portray common anecdotal events of the Uprising that have captured the imagination of the children, the most popular or common one being the flying of balloons carrying the Palestinian flag. The flag of Palestine itself has become an omnipresent and unforgettable part of the consciousness of these Palestinian children.

### Faisal Laibi Sahi

Born Basrah (Iraq) in 1947 Faisal Sahi studied painting in Baghdad & Paris. Currently living in London, he has held several one-man shows in Baghdad, Rome, Milan, Florence, Damascus, Beirut, Annaba and London, not to mention group exhibitions.

The work of Faisal Sahi is:

"an attempt by an Arab artist to integrate in the Western Cultural World, without trauma or violence, without denying his own visual world, or its pictorial tradition . . . an acceptance of his roots, of nostalgia and a rejection of isolation." (J. Carandente, Rome, 1986).

In this exhibition, he offers to us and to our children, in his "Garden of Allah" a celebration of colours and fun.

### About the Exhibition

In this exhibition, GUPW hopes to bring together the Palestinian Community in a creative activity, and to give our children a chance to express themselves as children and as Palestinians. By also exhibiting the works of children from the occupied territories, we hope to put together an impression of their Palestine, our Palestine.

## About GUPW

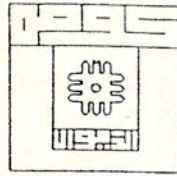
The UK branch of the General Union of Palestinian Women was formed in 1987 with the aims of:

bringing together Palestinian women in the UK and providing for their social & cultural activities, promoting the social, educational, political, and national rights and status of Palestinian women, supporting the women's committees in occupied Palestine and other women organisations in exile, particularly in the camps of Lebanon.

GUPW (UK) has been working with the Palestinian community in Britain, and with varied British organisations to promote support and understanding of the cause of Palestinian women and people everywhere. It is a member of the Joint Committee for Palestine and is a non-profit voluntary organisation.

GUPW (UK) has organised varied activities, educational and informational activities; public meetings & conferences, urgent appeals, stalls and conference promoting womens projects (cooperatives, educational programs) in occupied Palestine, supporting women political prisoners, and boycotting Israeli produce.

We hope that with increased support and participation in our activities we will be able to work better towards our aims.



## DR MOHAMMED MAKIYA

will present a lecture on

## PALESTINIAN ARAB ARCHITECTURE

illustrated with slides and panel presentations  
from the KUFA Gallery's  
**ISLAMIC ART ARCHIVES**

Dr Moh'd Makiya, the founder of the Kufa Gallery, is one of the Arab world's leading architects and a determined champion of the "Islamic" architectural aesthetic. This theme has played a dominant role throughout his illustrious career, first as Professor of Architecture at Baghdad University between 1959-68, and thereafter in his private architectural practice.

Dr Makiya has been associated with many of the most prestigious design projects in the Middle East, with the result that his award-winning designs are to be seen in all the major Middle Eastern cities:

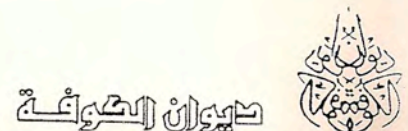
- 1967 University of Kufa, Iraq, master plan
- 1972-6 Muscat City planning and redevelopment
- 1974 Mosul Museum, Iraq
- 1975 Majlis & Office of H.E. The Heir Apparent, Bahrain
- 1977 Ministry of Finance, Muscat
- 1979 Chamber of Commerce & Industry, Bahrain
- 1979-81 Neijah, Al Hitmi & Meat, Fish & Poultry Market Buildings, Qatar
- 1984 Grand State Mosque, Kuwait  
Ministry of Justice & Federal Court Buildings, Abu Dhabi
- 1986 Airport Mosque, Qatar

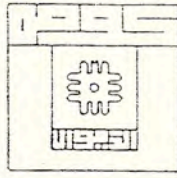
He is the author of several books on the theme of "Islamic" architecture, a noted public speaker and was an eminent member of the Steering Committee for the Aga Khan Awards for Architecture between 19

WEDNESDAY 17 February 1993

7.15 - 9.00 pm (doors open at 6.30)

KUFA GALLERY





The **KUFA GALLERY** is proud to present  
in association with **DAVID REES**

## “The Beautiful Names of God”

أَسْمَاءُ اللَّهِ الْحُسْنَى

فِيرجينيا لستر تروي

ونيل فلبس يشرح

Narrated by **VIRGINIA LESTER**  
Interpreted by **NEIL PHELPS**  
Compiled by **GEOFFREY WEBB**  
Set in the cathedral-mosque at Cordoba

تصورها جفري وب

For all non-Muslims who are interested in discovering the meaning of Islam, the ‘beautiful names of God’ - as we find them in the *Koran*, the *Hadith* and the Sufi tradition - offer a line of communication. The “*al asma’ al husn*” are Islam’s enriching gift to those of us in the non-Islamic world who care to follow the plea of the author E M Forster - “Only connect !”

The *Koran* and the *Hadith* - the collections of recorded words of the Prophet Mohammed - are the two main sources from which we can gain an understanding of Islam. The *Hadith*, or traditions, help to explain and clarify the *Koran* and to present practical applications of its teachings. These two literary sources inspired the mystics of Islam - the Sufis - whose great master Ibn Arabi was born in Spain in 1165. Ibn Arabi’s perception of his own religion was much wider than the normal view prevalent at the time, and he therefore presents us with an Islamic parallel to the early Christian theologian, Meister Eckhardt. Ibn Arabi travelled widely and wrote a great deal, exercising an influence that is undiminished even today.

Developing the words of the Prophet: “*He who knows himself knows his Lord*”, Ibn Arabi demonstrates that all the names attributed to God are names which have already been discovered in our own nature - that Mankind does reflect the many facets of Divinity - that we truly are “made in God’s image”.

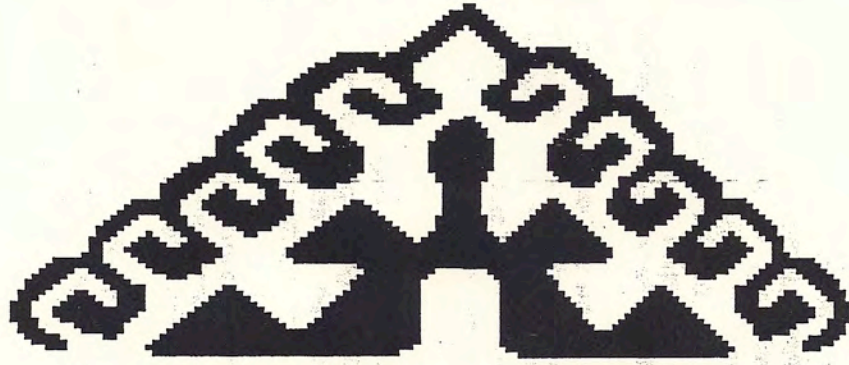
**VIRGINIA LESTER** - trained at the Weber-Douglas Academy. Her professional experience encompasses repertory, West End productions, fringe theatre work and television. Apart from acting, Virginia Lester has also directed and recently she has just completed a tour of Germany.

**NEIL PHELPS** - is the great, great grandson of the actor / manager, Samuel Phelps, the founder of the Sadlers Wells Theatre. He is proud to be a member of the oldest theatrical family in England. Like his forebears, he has devoted his professional life to the theatre, but has also worked in cabaret, films, television and radio.

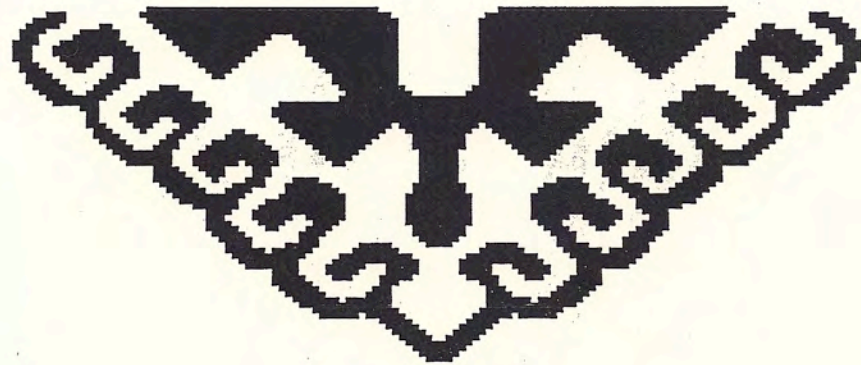
**GEOFFREY WEBB** - is a Roman Catholic priest, who at one time was a member of the monastic community at Caldey. He has translated various works from medieval Latin: St. Aldred’s “*Mirror of Chastity*” and “*Rule for Recluses*” and presently assists in the editing of the Jesuit quarterly “*Studies*”. He has broadcast on BBC Radio 3 on aspects of art history, and has an ecumenical interest in Islam which began in the cathedral-mosque at Cordoba in Spain.

Wednesday 3rd March 1993

WORLD CIRCUIT ARTS PRESENTS



# THE LIVING FIRE



**THE LIVING FIRE** is the first major festival of Kurdish arts and culture ever to be held in Britain. It will provide a unique and comprehensive insight into the richness and strength of the Kurdistan identity - of which many people know little more than a name. A wide range of events will take place in venues throughout London, from concerts, dances and workshops, to exhibitions of Kurdish artifacts, paintings, photography and film. Other highlights include 'Nawroz', the fire-celebration of the Kurdish New Year, a day of dance at Sadler's Wells and a Symposium at London University.

Above all **THE LIVING FIRE** will provide an opportunity to meet and to know the Kurds as a people, and their culture for what it is: a beautiful and enduring flame.

LONDON'S FIRST FESTIVAL OF  
**KURDISH ARTS AND CULTURE**

19th MARCH - 18th APRIL

1993

WORLD CIRCUIT ARTS



THE LIVING FIRE

London's first festival of Kurdish Arts and Culture

presents  
2 Exhibitions at the

**Kufa Gallery**  
26 Westbourne Grove  
London W.2. 5RH

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**TOUCHED BY FIRE - Aspects  
of Contemporary Kurdish Art**  
March 17th - 30th

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**VISIONS OF KURDISTAN -  
Photography Exhibition**  
April 1st - 18th

For further details about these  
exhibitions, contact:

**Kufa Gallery** on  
tel: 071 229 1928  
fax: 071 229 7492

If you would like more information on  
**THE LIVING FIRE**, call Aidan Hansell  
at **World Circuit Arts** on  
tel: 081 809 7960.  
fax: 081 809 5586

## TOUCHED BY FIRE Aspects of Contemporary Kurdish Art

The LIVING FIRE Festival brings together for the first time a unique collection of paintings by many of the greatest living Kurdish artists. Although the works are very different in technique, media and theme - with painting styles ranging from abstract and surrealist, to figurative and impressionist, and also beautiful sculptures and ceramics - they have many qualities in common.

They share the same vivid sense of colour which pervades Kurdish life; they have a similar panache, a circus-like, theatrical quality, brash, challenging and even humorous, making no apology, yet underlined by a deep seriousness. They are bold, accomplished and strong - and for a reason: they have something to say, an urgent, necessary message.

These are powerfully emotive works, which never shy away from the painful reality of Kurdish life as experienced by the artists, all of whom are exiled from their homeland, and now live in Europe. All have stories to tell of the violent oppression of their people and the suppression of their culture, of paintings stolen and destroyed by the authorities, of imprisonment, torture and death. Many works are graphic representations of this suffering, while others are experimental, as the artists explore ways of expressing the inexpressible.

But what they share is more than a common source of inspiration. It is a common identity. Touched, often literally, by the fire of oppression, the Kurdish people have a stronger, fiercer fire burning within - the defiant spirit of the Kurdish identity - and it is this that these works of art intimately reveal. Despite their rich and colourful spontaneity, they are the result of deep reflection upon the experience of suffering by imaginations inspired by the fire's indelible mark.

## VISIONS OF KURDISTAN Photography Exhibition

An exhibition of outstanding pictures of Kurdish life and culture by internationally acclaimed photographers, including a number of prints which have never before been published.

These pictures have been gathered together to show the many sides to Kurdistan: the magnificent beauty of its landscapes, the fertile plains and the forbidding mountains; the richness and colour of the traditional Kurdish way of life which still survives; the persecution of the Kurds in recent years; the Kurdish freedom-fighters; the new but fragile existence in the "Safe Haven"; and the rebuilding of broken villages and broken lives.

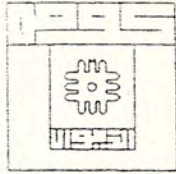
Above all the exhibition will focus on the Kurdish people, at work at prayer, in times of tragedy and jubilation; the nomadic shepherds and tent-dwellers, and those who live in the refugee camps; the young and the old, the rich and the poor.

The exhibition will feature a number of exceptional portraits by young photographer Rupert Conant (recently the subject of an "In Frame" article in *Time Out* magazine) and Dodd Miller, whose work regularly appears in *The Observer*. We are also very pleased to include several photographs by the eminent Iranian photographer N. Kasraian, from his remarkable book, "Kurdistan".

The photographs come from throughout the Kurdish region, and several will also show Kurdish life in London. Copies of all prints exhibited will be on sale.

VISIONS OF KURDISTAN is a fascinating and thought-provoking insight into the many contrasts of Kurdish life, a vision of Kurdistan in the past, the present - and perhaps even the future. But don't take my word for it, come and see for yourself. The camera never lies ...





## THE KUFA GALLERY

as part of London's first

### **"FESTIVAL of KURDISTAN"**

is proud to present an exhibition of photographs  
on contemporary Kurdish life

### **"VISIONS OF KURDISTAN"**

featuring the work of

Julia Bigham, Rupert Conant, and Martin Pope

together with

photographs taken from the book  
**"Kurdistan" by Nasrolah Kasraian**

**Julia Bigham** - a curator at the V&A museum, she has a deep interest in recording the survival of traditional crafts. Last autumn, she visited Iraqi Kurdistan in order to look at the role traditional crafts play in Kurdish life to-day. Her photographs were taken as evidence of the courage of a people still determined to fight on and preserve their Kurdish identity, despite their persecution and the upheavals of the last fifteen years.

**Rupert Conant** - born in London in 1964, he became a freelance photographer in 1986. His interest in Kurdistan was inspired by Gwynne Robert's film which told of the chemical bombing of the Kurds in 1988. He subsequently visited Turkish Kurdistan in 1989 & 1991, and Iraqi Kurdistan in 1992. He has photographed throughout Eastern Europe and North America, with his photographs appearing in many national newspapers and magazines including The Guardian, The Independent & Time Out.

**Martin Pope** - a 29 year old freelance photographer from north London who has in his career covered many of the world's tragedies. In 1992, he worked on assignments in Romania, Albania and Somalia, winning three national awards including the 'Press Photograph of the Year' in the Canon/UK Press Gazette Awards. His pictures were all taken in Iraqi Kurdistan during January 1993, in association with Katz Pictures.

**Kasraian** - an Iranian, he has been working as a freelance photographer since 1966. His work has been exhibited world-wide, and has also appeared in many prestigious European magazines. He is the recipient of many awards for his work, and is currently preparing portfolios on the nomadic tribes of his native Iran.

**Wednesday 31st March**  
**6.30 - 9pm**

Exhibition continues until April 17th

ديوان الكوفة



RON  
SIMPSON

presents

**'THE MIHRAB**

**- a voyage to the heavens'**

A sale exhibition of 18th & 19th century  
"prayer arch" Islamic carpets and textiles

**APRIL 21st - MAY 1st 1993**

Whether in the words of Allah, God or Om, religious philosophers throughout the ages have generally agreed that in the beginning of all existence was the "word" or "the big bang". This sound or word expanded out into the vast void of nothingness like ripples in a dark cosmic ocean creating existence and form. The desire of humanity to discover a wholeness and unity between the uniquely personal daily existence of the known world, and the seemingly endless and chaotic separateness of the worlds beyond, has led to many dynamic and sometimes conflicting religious beliefs.

One of the many practical and beautiful stepping stones on the path to the illumination of the cosmos is the "Mihrab" or "prayer-arch" in Islamic architecture, carpets and textiles. When used as a geometric architectural pattern, its arched design leads the eye upwards towards the heavens; as a design on a mystical mat, it is used to define a sacred space for contemplation with its pointed patterning guiding the heart and mind towards Mecca, the birthplace of Mohammed and the spiritual centre of Islam.

This exhibition contains fine examples of 18th and 19th century Turkish and Persian prayer carpets and kelims, exquisitely embroidered silk, velvet and metallic thread Mihrab textiles, and early naturally-dyed, hand-printed cotton prayer-mats. The patternings and exotic colours are not only visually sumptuous but are a practical key to concentrating the mind for meditation and prayer, assisting the "seeker" to consciously perceive the divine order and unity of all creation.

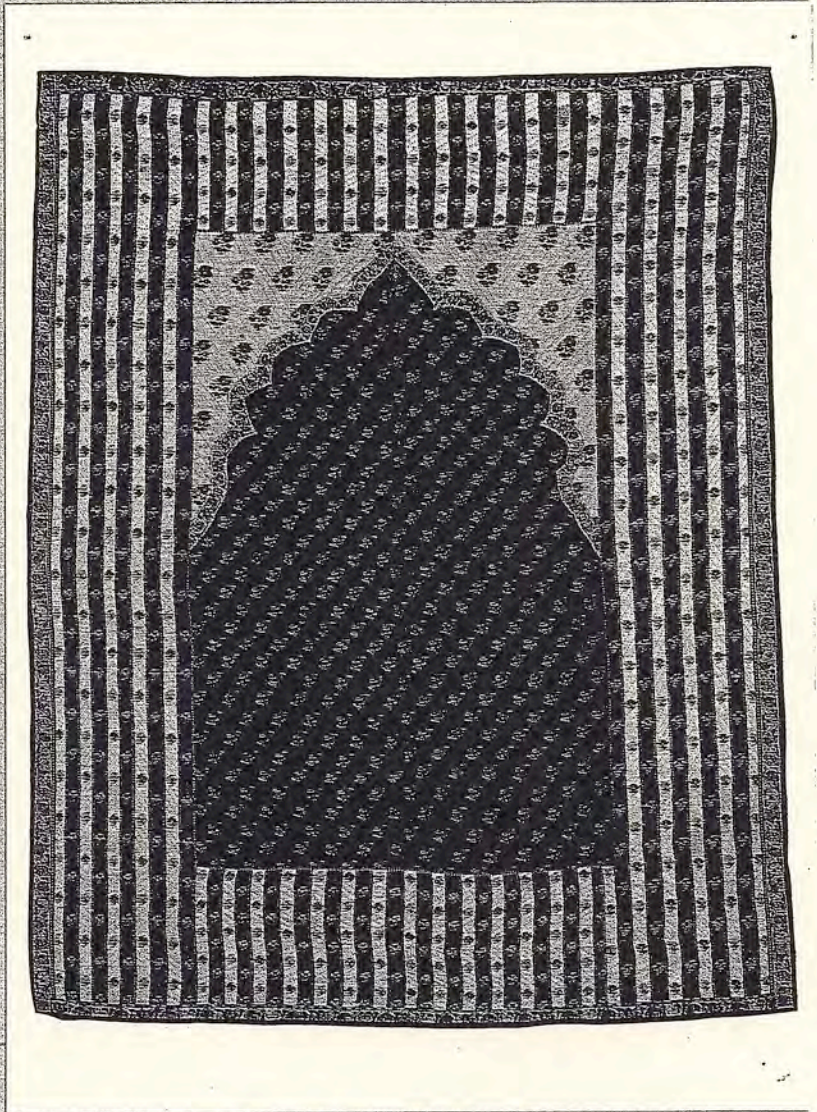
Ron Simpson will give a **LECTURE** on the exhibition at  
the KUFA Gallery on **Wednesday, April 28th**  
7.15-9 pm (doors open at 6.30pm)

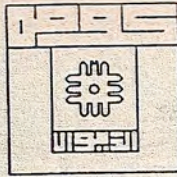
**KUFA Gallery**

26 Westbourne Grove London W2 5RH

Tel: 071 229 1928

Gallery hours: Monday-Saturday 10-5pm





## The KUFA GALLERY

presents

# 'THE MIHRAB -a voyage to the heavens'

an exhibition curated by  
**Ron Simpson**

Born in Toronto, Canada in 1946.

Between the years 1964-1972, Ron Simpson pursued a successful career as a stage, costume and lighting designer in the theatre of his native Canada.

In 1972 he 'emigrated' to England, where he has since made his home, and where he carved out a second career as a noted dealer in antique textiles with a particular passion for quilts, of the North American and Welsh varieties.

Over the next eleven years - from 1974-1985 - he and two colleagues, Paul Taylor & Jane Kasmin, mounted some sixty-five exhibitions of patch-work quilts made by working women artists in the period 1820-1930, which they toured throughout Great Britain, France Germany, Belgium and Switzerland.

This was followed in 1986 & 1987 by another exhibition, this time of his personal collection of Kashmiri and European "paisley" shawls, entitled 'The Boteh - A Blossoming of the Male Flower' which he took to the Third Eye Centre in Glasgow and the Commonwealth Institute in London.

A third touring exhibition of Welsh patch-work quilts from the 18th & 19th centuries took place in 1987 & 1988, ending at the Orangerie in London's Holland Park.

**Ron Simpson** will lecture on  
the history and symbolism of Islamic "prayer-arch" textiles and carpets  
on

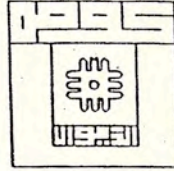
**Wednesday 28th April 1993**

**7.15-9.00pm**

(doors open at 6.30 for refreshments)

صیوان الصوانة





THREE CONTEMPORARY ARTISTS FROM INDIA

**VAIKUNTAM**  
**MANI**  
**BHATTACHARYA**

This is the first exhibition in London for three figurative Indian artists who have in common a passion for bright vibrant colours, a deep and appreciative knowledge of their environment, and a penetrative eye for the depiction of human characters.

**TOTHA VAIKUNTAM** 's bold portrayal of the women of Telengana - raw, dark, earthy and sensuously moulded - evokes the flavour of his home-town, with its ethnic ornaments, hair styles and tattoo marks. Vaikuntam's women are not beautiful but robust, powerful, rustic and ready to wrestle with life's hardships. His unique style immediately arrests the eye of the viewer.

Born in Andra Pradesh, Vaikuntam now lives in Hyderabad.

Born in Karnataka in 1949, **J.M.S. MANI** has been exhibiting since 1979.

The very simplicity of his paintings - broad, quick brushstrokes giving rise to riots of colour - refers to the simple, rural life of India. Men and women with their colourful turbans and sarees, depicted without eyes, and market scenes complete with vibrant yellow bunches of bananas ( the only fruit available in Badami) give a certain "richness" to an evidently poor village way of life.

J. M. S. Mani currently lives and works in Bangalore.

The youngest of the group, **SHIPRA BHATTACHARYA**, was born in Calcutta in 1955. Her paintings depict the lives and rhythms of ordinary people - congested human beings overwhelmed by city life - going about their daily chores. Her anecdotal style, which at times borders on the caricature, draws the viewer inextricably into the drama of the artists's imagination.

She lives and works in the outskirts of Calcutta.

Private View:

Friday 28th May 1993, 6.00 - 8.00 pm

Exhibition continues until Saturday 12th June 1993

Monday - Saturday 10.00 am - 5.00 pm

صیوان الكونفوتة



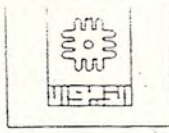
## معرض ثلاثة فنانيين من الهند - فيكتام، ميني و باهاتا جاري

هذا المعرض للوحات رسم من أعمال فنانيين معاصرين من الهند هم للفنانان فيكتام و ميني والفنانة شبرا باتكاجاري.





دليل ديوان الكوفة



THE KUFA GALLERY

# Alaknanda Samarth

الكندا سمارث

قراءات في قصص ومشاهدات الرحالة في الشرق

Born in Bombay in 1941, **Alaknanda Samarth** comes from a well-known Indian family of legendary film-stars. Her involvement with the theatre began in the 1950's when she joined the Ebrahim Alkazi's Theatre Unit in Bombay, but her education has encompassed ten years of dance scholarship in the Kathak and Bharat Natyam forms, philosophy studies at Elphinstone College (Bombay) and a scholarship at RADA (London), from where she graduated in 1963.

She has since lived and worked in Europe, the Middle East, the USA and Algeria, absorbing influences and experiences from each culture in turn.

In 1975 she became the first Indian actress to perform in a major role at London's National Theatre, and in the late 80's she won great acclaim for her one-woman show - in two languages - which linked Sankara Pillai's "Kunti" with the European classic, "The Human Voice" by Jean Cocteau. In this she was directed by Kumar Shahani, and together they have made several notable films: "A Ship Aground" (English), "Khayal Gatha", "Kasba" and "A Memoir of the Future". Also, during the 1980's Miss Samarth was actively involved in teaching drama in India, concentrating on the linguistic context of Indian acting.

This interest has widened to focus on memory, ritual and language and it is this that inspires the talk she will give on "travellers' tales" - the linkages which bind peoples, cultures and nations together are not specific but universal, and can be seen as such in the writings of individuals who have travelled through, looked at, absorbed and reported on another culture.

Wednesday 2nd June

7.15 - 9.00 pm

(doors open 6.30pm)

ديوان الصوفية





THE KUFA GALLERY

is delighted to present

**DRAWINGS & PAINTINGS**

by

**CHILDREN**

from the

**IRAQI COMMUNITY in LONDON**

**Preview**

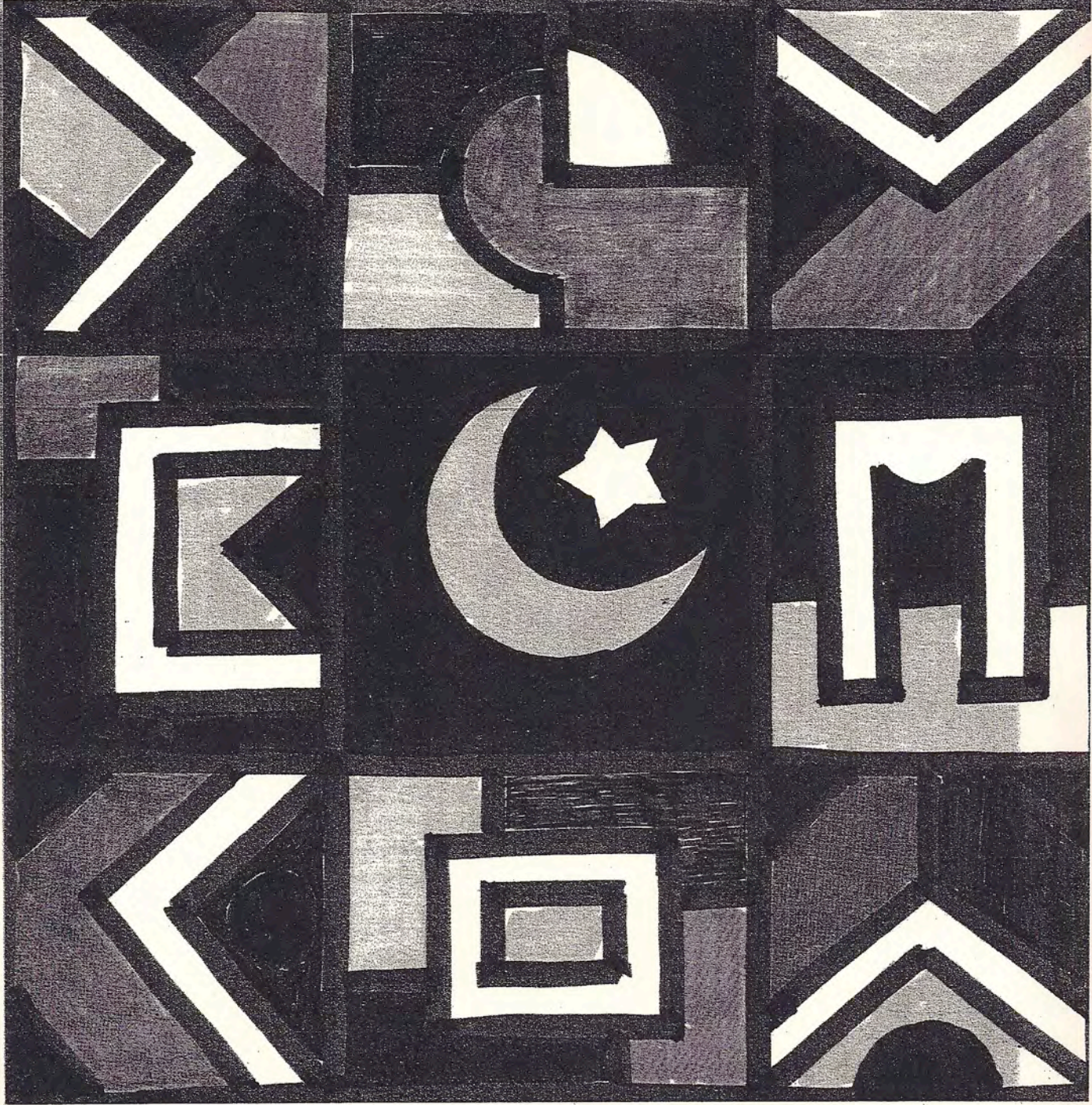
**Friday 23rd July 1993**

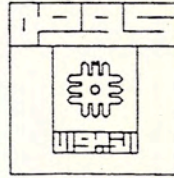
**6.30 - 9.00 pm**

Exhibition continues until Saturday July 31st

Design by  
*Jehad Raouf Al-Ansari, 11 years*

KUFA Gallery  
26 Westbourne Grove  
London W2 5RH  
Tel: 071 229 1928  
Fax: 071 243 8513





THE KUFA GALLERY

## GODFREY GOODWIN

will speak on

### 'Castles of Sand & Mosques of Stone'

as part of the series focusing upon the  
Islamic aesthetic in art and architecture

In the sandcastle is the root of architectural mass: but only genius can imagine and create great and enduring interiors. In Islamic architecture, these are very disparate - some evolving, some created at a stroke.

**Godfrey Goodwin** taught art and architectural history on the Bosphorus. Later, he was Director and for a time Librarian of the Royal Asiatic Society. His publications include:

- 'A History of Ottoman Architecture'
- 'Sinan, Ottoman Architecture & Its Values To-day'
- 'Islamic Spain'

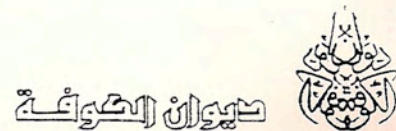
The lecture will be chaired by  
**Professor John Carswell**  
Director of the Islamic Department of Sotheby's

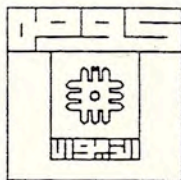
Wednesday September 8th  
7.15 - 9.00 pm  
(doors open for tea, coffee at 6.30pm)

KUFA Gallery

26 Westbourne Grove London W2 5RH Tel: 071-229 1928 Fax: 071-243 8513

KUFA Gallery is a registered charity No: 1017788





THE KUFA GALLERY

Dr. SYED ABAS

will lecture on

'The Unity of Science & Art  
in Islamic Geometric Designs'

EXTRACT

Long before Galileo, the father of modern scientific method, wrote on mathematics the Islamic civilisation placed triangles, circles and other geometric figures almost exclusively and in profusion in its tents and houses, on its floors and doors, in its palaces and, above all, in its most sacred places. Commenting on this in his book 'Islamic Science', Professor Seyyed Hossain Nasr wrote "...from sublime treatises on metaphysics to pottery used in homes, one is faced everywhere in the Islamic world with an order and a harmony directly related to the world of mathematics."

It is well known that the first sophisticated and thorough exploration of symmetry in two-dimensions was carried out in Islamic art. What is not so widely known is that geometric explorations of symmetry can lead, directly and naturally, to the modern abstract concept of symmetry - which has turned out to be the most profound concept in an awe-inspiring range of human intellectual endeavor.

Dr Abas' lecture will discuss in simple mathematical terms how Islamic geometrical art provides an ideal gateway for entering a road leading directly to abstract notions of groups and symmetry. He will explain the principles which give power to these notions, leading to their recognition as the foundation stones upon which rest the loftiest citadels of modern science.

The practical implications of this link, particularly in education, will also be explored showing that this art-form offers a unique opportunity to experience the fruits of all the major human impulses - religion, art, philosophy and science - in a sublimely unified way

**Dr Syed Abas** was born in India in 1936. He came to England to study, gaining a BSc and a PhD. In his teaching of Mathematics & Computer Science he has pioneered the use of computer graphics in the teaching of applied mathematics. His current research interests are computer modeling of effects in fluid mechanics; magneto hydro-dynamics; plasma physics and absorption of radiation; computer graphic studies of symmetric structures, in particular Islamic geometry. He is the author of over forty papers, two software packages and three books, and designed an exhibition 'Symmetry Mathematics & Islamic Art' shown at the Royal Institute, London.

He is currently lecturing at Bangor University, is a Research Fellow at Manchester University (Computer Graphics) and is a Visiting Professor at the University of Alberta, Canada.

Wednesday September 22nd 1993

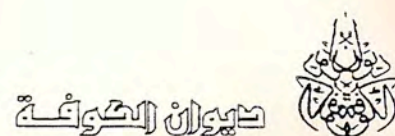
7.15 - 9.00 pm

(doors open at 6.30 for tea, coffee)

KUFA Gallery

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## THE KUFA GALLERY

presents an illustrative presentation on

# “Tradition & Modernism”

based on the art and architecture of

## Dr Moh'd Makiya

**Dr Salah Niazi** will introduce the evening's programme, the forerunner of a series (scheduled for 1994) which will consider an appreciation of art & architecture by design, and the concept of “unity within diversity”.

**Dr Baha Al Attar**, using slides from the Kufa Library archives of Makiya Design Research (MDR), will illustrate the methods used by Dr Moh'd Makiya throughout his forty years of professional practise. In his architecture, Dr Makiya's demonstrates that design concepts should be approached from a 'micro-macro' vantage-point ie. beginning microscopically with the applied arts of calligraphy and the 'arabesque', and progressing in scale to the civic architecture of town- and city-scapes. He holds to the idea that an understanding of the geography of the structure of space(s), rather than the mere history of architectural styles, will enable us to better understand architectural practice throughout the ages. Examples of brick-work, stone-work, ceramic and colour, and wood-work, as used in MDR designs, will fully illustrate Dr Makiya's theories and ideas. These are central to the on-going intellectual dialogue which debates the value of the 'traditional' versus the 'modern' - his architectural vision is one of timeless quality, and is concerned about the inherent values of permanence.

**Dr Subhi Al Azzawi** will act as Chairman for the discussion on the value of art and architecture, both in the contemporary and historical mode, which will follow the slide presentation.

**Dr Moh'd Makiya**, the founder of the Kufa Gallery, is one of the Arab world's leading architects and a determined champion of the 'Islamic' architectural aesthetic. This theme has played a dominant role throughout his illustrious career, first as Professor of Architecture at Baghdad University between 1959-68, and thereafter in his private architectural practice.

He has been associated with many of the most prestigious design projects in the Middle East, with the result that his award-winning designs are to be seen in all the major Middle Eastern cities. Further, he is the author of several books, is a noted public speaker and has been an eminent member of the Steering Committee for the Aga Khan Awards for Architecture.

Wednesday, 29th September 1993

7.15 - 9.00 pm

(doors open at 6.30pm for tea, coffee)

KUFA Gallery

26 Westbourne Grove London W2 5RH Tel: 071-229 1928 Fax: 071-243 8513

KUFA Gallery is a registered charity No: 1017788

صیولان الكوفة





## THE KUFA GALLERY

is delighted to announce that

# Professor Roy Mottahedeh

Prof. of Islamic History, Harvard University, USA

will lecture on

## The Role of Fate in the "Arabian Nights"

**Prof. Roy Mottahedeh** was born in New York in 1940 and educated at Harvard and Cambridge. Currently, he is Professor of Islamic History at Harvard University as well as Chairman of the Committee on Islamic Studies at that University's Centre for Middle East Studies.

He graduated from Harvard in 1960 with a History Degree and went on to study at Cambridge University in the UK, taking Part 11 of the Tripos in Persian and Arabic. He returned to the USA to undertake research for his Ph.D which he obtained in 1969. His fields of interest were Byzantine, Pre-Islamic Iranian, Islamic & Early Modern English History.

He has received numerous academic awards and fellowships, among them a Guggenheim Fellowship (1981-82) and the MacArthur Prize Fellowship (1981). He is the author of "The Mantle & the Prophet" (publ. Chatto & Windus 1985) which focuses on the mix of religion and politics in modern Iran.

**Tuesday**  
**26th October 1993**

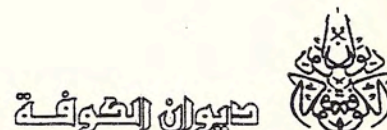
7.15 - 9.00pm

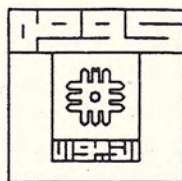
(doors open at 6.30 for tea, coffee)

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## THE KUFA GALLERY

### The Iraq Marshes: the Living Heritage of Ancient Mesopotamia's Southern Valley.

November 3rd - 9th 1993

An Exhibition of Photographs and associated Seminar

#### **PROGRAMME**

##### Wednesday, 3rd

- the opening of the exhibition of photographs on the Marsh Peoples, and other related documentary literature.

Refreshments, typical of the region, will be served to highlight the social customs of this ancient way of life.

##### Thursday, 4th

- a symposium of Arab academics focusing on the social history of the area.

Lectures on: the ancient civilisation of the Sumerians (Dr Moh'd Makiya); the natural history of the region (Dr Abdul Wahab Al Hakim); the mythology of the Marshes

(\*\*Arabic)

##### Saturday, 6th

- a cultural event featuring the poetry, folk-music and folk-lore of the Marshes

(\*\*Arabic)

##### Tuesday, 9th

- a panel discussion with **Emma Nicholson, MP**, Chairperson of the AMAR Appeal, **Michael Woods**, the well-known broadcaster, who will be presenting a film on October 26th ("Viewpoint" ITV) about this region; **Barbara Stapleton**, a broadcaster and **Elizabeth Winter**, International Co-ordinator for the International Consortium for Refugees in Iran, to debate the present-day situation of the Marsh Peoples, and the threat of extinction which now faces this unique community and their culture

(\*\*English)

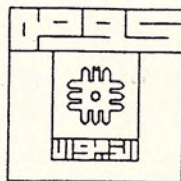
KUFA Gallery

26 Westbourne Grove London W2 5RH Tel: 071-229 1928 Fax: 071-243 8513

KUFA Gallery is a registered charity No: 1017788

صندوق الكوفة





THE KUFA GALLERY  
and  
WORLD CIRCUIT ARTS

present

## new visions:new works

an exhibition by Sudanese artists

with

**hassan ali ahmed**  
**rashid diab**  
**hassan el hadi**  
**siddig el'nougmi** (ceramics)  
**salih el zaki**  
**amahl gaafar**  
**gasim osman**

and the textiles of Somalian artist

**kinsi abdulleh**

As with contemporary art in any culture, Sudanese artists embrace a whole range of styles: the traditionalists of the so-called 'old' Khartoum School who look back to their African and Islamic roots; the "modern" Khartoum School which displays a more Western inclination in choice of motif and materials; the Crystallists, a group very akin to the European art movements of this century, who are content with only a passing reference to Sudan, and finally, the individualists, those who remain wholly apart from any grouping at all.

Perhaps the joy of Sudanese contemporary art is the realisation of just how far the artists have travelled in a very short cultural time-span. Until the early 1940's, the main cultural medium was oral: the art of poetry, which in a largely nomadic society allowed culture to be spread from tribe to tribe and village to village, building a sense of nationalism in a thinly spread population. Painting, and sculpture, are therefore very recent innovations in the nation's history.

More than most sub-Saharan countries, Sudan is where the Arab north met the African south, where its strategic importance lay, and still lies, on the 'cutting edge' between vastly different creeds and cultures. These artists portray in their art this diversity with a true passion and commitment, one which is our pleasure and privilege to view during the current exhibition.

**wednesday 23rd March 1994**  
**6.30-9.00pm**

preview during which refreshments of the region served

(exhibition continues until april 16th)

KUFA Gallery

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صويان الكوفة





gasim osman  
hassan ali ahmed  
salih el zaki  
kinsi abdulleh  
rashid diab  
amahl gaafar  
siddiq el'nigoumi  
hassan el hadi  
hassan osman

... inter alia

**KUFA GALLERY**  
and  
**WORLD CIRCUIT ARTS**  
present

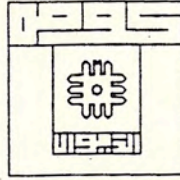
# new visions : new works

private view  
wednesday 23rd march  
6.30 – 9.00 pm  
(refreshments of the region will be served)

exhibition continues until  
16th april 1994

**new visions**  
*of the Horn of Africa*

KUFA Gallery  
26 Westbourne Grove  
London W2 5RH  
071 229 1928  
Registered Charity No. 1017788



THE KUFA GALLERY  
announces

**Dr Jaafar Hadi Hassan**

will speak on

## **Jewish Minorities in Israel**

**Dr Jaafar Hadi Hassan** was born and educated in Iraq, graduating from Baghdad University with an MA (Arabic Language). In 1971 he settled in Britain. Over the next eight years he gained three further degrees from Manchester University: a BA Hons (Semitic Languages), followed by a MA (Hebrew Language /Jewish Studies) and culminating in 1979 with a PhD in the same specialisation. Since then he has taught in many Arab and Western universities - Manchester, Salford and McGill(Canada), at both undergraduate and post-graduate level.

He is the bi-lingual author of two books and numerous articles on Jewish history, philosophy and religion. His forthcoming publication is on the Hasidic Jews, entitled: "Al-Yahud al-Hasidim"

### EXTRACT

There are some Jewish groups within Israel which are not fully considered as Jews by the religious authorities. In addition, some - such as the Qaraites and the Samaritines - are excluded altogether. At a time of great change within the state of Israel - when the nation is being asked to confront the whole issue of sovereignty, nationality and plurality - this lecture will address the historical and religious aspects of these 'problematic' (for the authorities) sub-sects.

**Wednesday  
4th May 1994  
7.15 - 9.00pm**

(doors open at 6.30pm for tea, coffee)

KUFA Gallery

26 Westbourne Grove London W2 5RH Tel: 071-229 1928 Fax: 071-243 8513

KUFA Gallery is a registered charity No: 1017788



الاربعاء ١٥ حزيران / يونيو افتتاح معرض صور عن قرى مرتفعات الجولان.  
من قبل لجنة التفاهم العربي البريطاني CAABU  
عرض اولي من الساعة ٦,٣٠ - ٩ مساءً يوم ١٥ حزيران.  
يستمر المعرض الى ٢٥ حزيران.

## People of the Golan Heights



### life under occupation

photo exhibition by Michiel de Ruiter

& the Arab Association for Development, Golan Heights

**June 16 - 25**

Kufa Gallery open Mon-Sat 10-6

25 Westbourne Grove

London W2 tube: Bayswater

**Admission free.**

For more information call CAABU 071 373 8414

Supported by the League of Arab States & the Council for the  
Advancement of Arab-British Understanding

# EVENTS AT A GLANCE

## LECTURES / CONFERENCES

Mon 1	4.00	Philosophical Doctrines and Spiritual Teachings of Rumi <i>Dr. Hossein M Ghomshei</i>
	6.00	Can Egypt Match its Water Use to Water Availability? <i>Professor Tony Allan</i>
Tue 2	11.15	Ekev Rabbi <i>Jeremy Collick</i>
	11.30	The Ritual Embalment <i>George Hart</i>
	1.15	From Narmer to Tuthmosis <i>George Hart</i>
	5.30	Grand Opening of the Easter(n) Festival: image, word and music in Oriental Christian tradition
Wed 3	6.30	The Spread of Islam into the Western Sahil: an archaeological perspective <i>Timothy Insoll</i>
	7.15	About the History of Iraqi Turkmen <i>Mr. Aziz Kadir</i>
Fri 5	11.30	The Late Bronze Age in Syria <i>Lorna Oakes</i>
	1.15	Ancient Mari <i>Lorna Oakes</i>
	5.30	An Ottoman Traveller: Evliya Çelebi and the Hajj <i>Professor Suraiya Faroqhi</i>
Mon 8	5.30	Title to be announced <i>Dr. Mohamed Chtatou</i>
Tue 9	10.00	Migration, Immigration and Refugees (conference)
	11.15	Re'eh Rabbi <i>Dr. Frank Hellner</i>
	11.30	Buriel Ceremonies and Stelae <i>George Hart</i>
	1.15	From Sety I to Ramesses III <i>George Hart</i>
	5.30	Quaternary Environmental Change in the Mediterranean: the view from Cyrenaica, North East Libya <i>Dr. Mark Macklin</i>
	6.00	Britain and Jordan <i>Peter Hinchcliffe</i>
Wed 10	5.30	Syriac Evening: spiritual singing
	8.00	The Jewish Mother: Is that why so many of us become counsellors? <i>Dr. Adrienne Baker</i>
Fri 12	11.30	Tel Halaf <i>Lorna Oakes</i>
	1.15	Ancient Ebla <i>Lorna Oakes</i>
Sat 13	11.30	Pilgrimage and the Crusades <i>Lorna Oakes</i>
Sun 14	10.00	Islamic Life and Culture (one-day course) <i>Dr. Hussain Shammari</i>
Mon 15	9.30	Water in the Jordan Catchment Countries: a critical evaluation of the role of water and environment in evolving relations in the region. (seminar)
	4.00	Philosophical Doctrines and Spiritual Teachings of Rumi <i>Dr. Hossein M Ghomshei</i>
	5.30	Generation October 1988, or The Redefinition of Political and Social Relations (lecture) <i>Meriem Vergès</i>
	5.30	The Dhows of Aden <i>Antonin Besse</i>
Tue 16	11.15	Shofetim Rabbi <i>Rodney Mariner</i>
	11.30	Shabtis, Deputies for the Afterlife <i>George Hart</i>
	5.45	The Yemeni Community in Singapore <i>Mr. Ameen Ali Talib</i>
Wed 17	11.30	Food and Farming in the Ancient Near East <i>Paul Collins</i>
	1.15	The Prehistory of Mesopotamia <i>Paul Collins</i>
	5.00	Islam and Secular Humanism <i>Professor Sadik al-Azm</i>
	7.15	The Social History of Yezidis in Iraq <i>Ms. Nelida Fuccaro</i>
	8.00	Sex, the Serpent: the power of the primitive <i>Dr. David Zigmund</i>
Thu 18	5.30	Christian Arabic Poetry Evening
Mon 22	4.00	Philosophical Doctrines and Spiritual Teachings of Rumi <i>Dr. Hossein M Ghomshei</i>
	5.00	Water Resource Economics: recent studies in Egypt <i>Dr. Raouf F Kouzam</i>
	5.30	Armenian Evening
Tue 23	11.15	Ki Tetze Rabbi <i>Charles Middleburgh</i>
	11.30	Funerary Amulets and Jewellery <i>George Hart</i>
	1.15	David Roberts in Egypt and Nubia <i>George Hart</i>
	8.00	Light on the New Testament from the Talmud <i>Hyam Maccoby</i>
Wed 24	8.00	A Psychoanalytic Understanding of Depression <i>Dr. Richard Lucal</i>

# MIDDLE EAST EVENTS IN LONDON

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## JUNE 1995

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Wed 7

7.15

**Selected Sections From History of Kufa and Hira in Iraq (lecture)**

*Dr. Abd Al-Raheem Hassan*

Organised by the KUFA Gallery

Venue: KUFA Gallery, 26 Westbourne Grove, London W2 5RH

Reception at 6.30pm

Enquiries: 0171 229 1928 Fax: 0171 243 8513

8.00

**The Use of Art in Counselling and Psychotherapy: a Jewish perspective (lecture)**

*Liesl Silverstone*

Judaism and Psychotherapy, Spring Semester

Organised by the Leo Baeck College and the Raphael Centre

Venue: The Sternberg Centre, 80 East End Road, Finchley, London N3 2SY. Tel: 0181 349 4525

8.00

**How the West End Was Won (musical )**

*Presented by the Oakland Theatre Company*

The original musical review celebrating the Jews of the West End. Part of the Jewish arts festival at the Cockpit Theatre, Gateforth Street, London NW8. Box Office Tel: 0171 402 5081. Tickets £8.50/£6.50 concessions.

8.00

**Ka Fkas Tebeşir Dairesi (The Caucasian Chalk Circle) (play in Turkish)**

*The 476 Oyunculari Players*

See above for details.

Thu 8

8.00

**Ka Fkas Tebeşir Dairesi (The Caucasian Chalk Circle) (play in Turkish)**

*The 476 Oyunculari Players*

See above for details.

Fri 9

11.30

**The Assyrians in Egypt (gallery talk)**

*Nicole Douek*

Organised by the British Museum

Venue: meet at the statue of Sir Hans Sloane in the Front Hall, The British Museum, Great Russell Street, London WC1B 3DG Tel: 0171 636 1555-8

1.15

**Egypt and the Persian Empire (lecture)**

*Nicole Douek*

Organised by the British Museum

Venue: The Basement Lecture Theatre, Room 86, The British Museum, Great Russell Street, London WC1B 3DG Tel: 0171 636 1555-8

8.00

**Ka Fkas Tebeşir Dairesi (The Caucasian Chalk Circle) (play in Turkish)**

*The 476 Oyunculari Players*

See above for details.

8.00

**How the West End Was Won (musical)**

*Presented by the Oakland Theatre Company*

See above for details.



## حامورابي ومعاصروه الدكتورة لمياء كيلاني

نبذة عن المحاضرة

١٩٣٨ ولدت في بغداد،

وأكملت الدراسة الثانوية

في مدرسة الأمريكان

ببغداد.

١٩٥٧ أكملت الدراسة الجامعية

في جامعة كيمبرج

تخصص آثار، نالت

الماجستير من جامعة

أدنبرة، حصلت على

الدكتوراه من جامعة لندن

تخصص آثار.

١٩٦٢-١٩٧٠ العمل في المتحف

العراقي.

لها عدة مؤلفات في مجال الآثار

منها:

\* كتاب الآثار والفنون القديمة

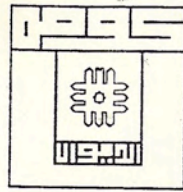
\* الآثار البابلية والسومرية

\* الأختام الأسطورية.

حامورابي أحد أشهر ملوك بابل والعراق القديم، إشتهر عالمياً بتشريعاته القانونية والتي وصلت عبر مسلته المشهورة، تناولت المحاضرة حياة هذا الملك وبعض أفراد أسرته، وذلك من خلال ما عثرت عليه التنقيبات من ألواح طينية وتحف فنية. ركزت المحاضرة على حياة الناس في عصر حامورابي والملوك القريبين على عصره، مع أسماء هؤلاء الملوك، قالت المحاضرة أن مانعرفه عن هذا الملك وغير من ملوك بابل تكاد تكون صفر نسبة الى معطيات تنقيبات الآثار الجديدة.



دليل ديوان الكوفة



# K U F A G A L L E R Y

Presents

**Emma Nicholson MP**

**"END OF EDEN"**

**13 June 1996 at 6.30. p m.**

**The destruction of the oldest civilization on earth - the Marshlands. The Marshland in Southern Iraq, has been completely devastated by the oppressive Iraqi regime. This, now arid area which use to be an oasis for the rich wildlife is no longer home for the migratory birds and fish**

Reception at 6.30 p m.with Main Event at 7.15. p.m.

KUFA GALLERY

26 Westbourne Grove . London . W2 5RH . Tel 0171 229 1928 . Fax 0171 243 8513  
Charity Reg. No. 1017788





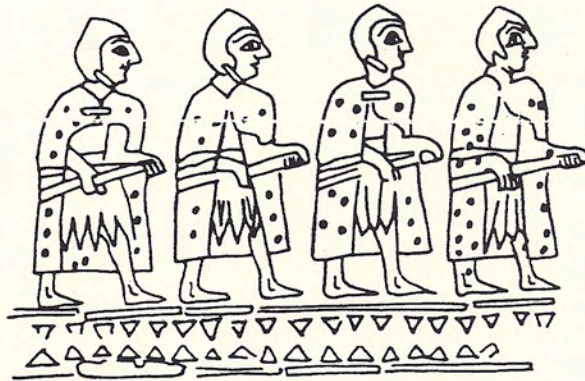
## HELP THE CHILDREN OF IRAQ

P. O. Box 6083, London SW19 5XE

إغاثة أطفال العراق

### Gold Glamour and Graves

The Royal Cemetery at Ur



An illustrated talk by Dr. Harriet Crawford

The study of graves and burials provides archaeologists with some of their best evidence for reconstruction of life in the distant past. The Royal Graves at Ur are unique in the quality and quantity of information they provide. They give us a unique glimpse into the beliefs and daily lives of people who have been dead for four and a half thousand years.

Dr. Harriet Crawford is a Senior lecturer in the sub-Department of Western Asiatic Archaeology at the Institute of Archaeology, University College London. She is especially interested in the rise and fall of the Sumerians and is the author of a book called "The Sumerians". She has worked on a number of excavations in Iraq, including the site of Abu Salabikh, which is close to the ancient religious centre of Nippur. At present she is excavating on the island of Bahrain, a country closely linked to Iraq where it was known as Dilmun, a magical land of springs and lush vegetation.

Minimum donation £5

Proceeds to Help The Children of Iraq fund.

Refreshments, 6.30 p.m., Lecture 7pm

Tuesday, 9th January

Al-Kufa Gallery, 26 Westbourne Grove, W2



Talk.

'The Sumerians are one of the most mysterious and fascinating people of the ancient Near East and their influence can still be seen in our own daily lives. This lecture attempts to reconstruct the life they led in southern Iraq between 4 and 5,000 years ago, when they were at their most influential.'

C.V.

H.C read archaeology at Cambridge and then studied under Professor Mallowan at the Institute of Archaeology in London where she now teaches herself. She has written books and papers on many topics but the Sumerians remain her main interest. She has excavated extensively in Iraq, Syria and recently, Bahrain.

*Haniel - Crawford*



Institute of Archaeology  
University College London  
31-34 Gordon Square  
London WC1H 0PY

Tel: (0171) 387 7050  
Overseas: (44171) 387 7050  
Fax: (0171) 383 2572

KUFA GALLERY

26 Westbourne Grove . London . W2 5RH . Tel 0171 229 1928 . Fax 0171 243 8513  
Charity Reg. No. 1017788

# MIDDLE EAST EVENTS IN LONDON

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## OCTOBER 1996

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### Wed 9

6.30            **Introduction to Babylonian Philosophy** (lecture in Arabic)  
*Dr Hussain Hindawi*  
The Kufa Gallery  
26 Westbourne Grove  
London W2 5RH  
Tel: 0171 229 1928 Fax: 0171 243 8513

### Mon 21

6.30            **Kufa Gallery and Saqi Book celebrate the poetry of Buland Al - Haidari**  
(Arabic and English)  
The Kufa Gallery  
26 Westbourne Grove, London W2 5RH  
Tel: 0171 229 1928 Fax: 0171 243 8513

### Wed 30

6.30            **The Memory of Nazm Al - Ghazili** (seminar in Arabic)  
The Kufa Gallery  
26 Westbourne Grove, London W2 5RH  
Tel: 0171 229 1928 Fax: 0171 243 8513

## EXHIBITIONS

### 16 - 22 October

#### **Peace in Kurdistan**

An exhibition of photographs by Sheri Laizer, Richard Wayman and Mark Campbell.

The Kufa Gallery  
26 Westbourne Grove, London W2 5RH  
Tel: 0171 229 1928 Fax: 0171 243 8513

### 23 - 29 October

#### **Baghdadi Meditations**

An exhibition of Ceramics by Najiha Hadi.

The Kufa Gallery  
26 Westbourne Grove, London W2 5RH  
Tel: 0171 229 1928 Fax: 0171 243 8513



## **“Children of the War”**

**Drawings & Paintings by Kurdish & Bosnian children**

Exhibition open until 25 september 1996

Tues - Sat. 11.00 am - 5.00pm

In connection with this exhibition

### **Kufa Gallery**

Invites

All interested and concerned people

To attend a public lecture and discussion on the theme of

### **“CHILDREN IN WAR”**

on

Wednesday 25 september at 7.15 pm

#### **Speakers:**

**David Southall**

Professor of paediatrics, Stoke - on Trent, General Hospital

**Lady Miloska Nott**

Works for Bosnian refugees in the former Yugoslavia.

**Dr. Kamal Mirawdeli**

Poet , philosopher, writer

**Warzan Aziz**

From the Kurdish Community.

Reception at 6.30pm followed by Main Event at 7.15 pm.

**Kufa Gallery**

26 Westbourne Grove . London W2 5RH . Tel. 0171 229 1928 . Fax. 0171 243 8513

# MIDDLE EAST EVENTS IN LONDON

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## OCTOBER 1996

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EVENTS IN LONDON  
FORTHCOMING EVENTS

We would like you to join us  
for the Preview of

**Peace in Kurdistan  
Presents**

**Kurdistan - Repression and Resistance**

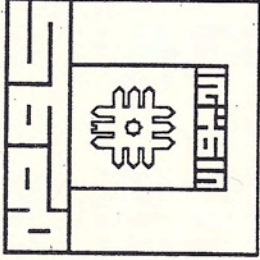
**A Photographic Exhibition  
Dedicated to Kurdish Journalists**

**on  
16 October from 6.30 p.m. onwards**

**Exhibition continues until 22 October 1996**

**This event has been sponsored by  
The Peace in Kurdistan and The Kufa Gallery.**

**Kufa Gallery, 26 Westbourne Grove, London W2 5RH  
Tel: 0171 229 1928 Fax: 0171 243 8513**



## The Kufa Gallery

is proud to present

**Professor Jameel Akbar**

A lecture on

# **Methodologies & Mechanisms of Creativity in Islamic Architecture**

On

**Wednesday 28th May 1997**

**7.15 - 9.00 pm**

**(door open 6.30 for refreshments)**

**KUFA GALLERY**

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26 Westbourne Grove · London · W2 5RH · Tel 0171 229 1928 · Fax 0171 243 8513

Charity Reg. No. 1017788 / email kufa @ dircon.co.uk

Kufa gallery

26 Westbourne Grove, London W2 5RH Tel: 0171 229 1928

Preview on Wed. 2nd of July 6.30 - 9 Pm.

Exhibition Continues until 8th July 11 am. - 5 pm.

# REZA HO SSEINI

Painting Exhibition





## A Comment on Reza Hosseini's style of painting

BY M. KAKHI

Reza hosseini is one of the painters who has blossomed forth gradually in the midst of feverish creativity. He passed through Classicism to Modernism by way of his comprehensive understanding of the necessities and not by way of external forces. The firmness of color and the maturity of lines are gifts that he acquired from Classicism and which he has brought to the world of his modern painting.

He is an artist and creator who know his intentions and has never been restricted by the rules which lead to plagiarism and predictable repetitive stereotype work ( these painters register an event which is neither creative nor of their own ingenuity), nor has he been waiting for inspiration by chance, which could come to mind while painting. It is clear that chance is one of the essential tools used by every artist, but Art is not merely the product of absolute inspiration by chance. The product of such painters frequently is an absolute decorative work. Hosseini creates the incidents and leads them to the conclusion which he seeks.

Those artists who are bound to regulations and obligations of Classicism or those who are waiting for inspiration, although they are contradictory to each other share a common trait which is ignoring and humiliating the minds or intellects of the patrons of the arts. These two groups of artists give an impression to the view of patrons which, if not negative, is at least shallow. The first group have nothing to offer and the work of the second group, if it is presented without explanation and self interpretation, does not represent anything as it has no message to convey.

Hosseini respects the patrons of his work, to whom he wishes to convey his message. In his paintings he always searches to find the best format for his message and conveys it in a brilliant and most eloquent manner of expression. His painting, each color and line, no matter how blurred or insignificant plays a part in the integrity of his work, representing his mental activity and demonstrates the way in which he wishes to convey his message.

Hosseini creates for his patrons and art lovers the embryo and brings it to maturity in his painting.



**REZA HOSSEINI**  
**BORN IN AHVAZ, IRAN**  
**EDUCATION: College of Art,**  
**Atlanta, Georgia, USA**  
**INDIVIDUAL EXHIBITIONS:**  
1970 University of Palmyra, Shiraz, IRAN  
1971 University of Palmyra, Shiraz, IRAN  
1972 Ahvaz Golf Club, Ahvaz, IRAN  
1975 Lake City College, Florida, USA  
1976 University of Florida - Gainesville,  
Florida, USA  
1993 Iranian Art Gallery, Tehran, IRAN  
1994 Golestan Gallery, Tehran, IRAN  
1996 Hall Saman Gallery, Tehran, IRAN  
1997 Hall Saman Gallery, Tehran, IRAN  
**GROUP EXHIBITIONS:**  
1975 Lake City College, Florida, USA  
1977 Georgia Tech, Georgia, USA  
1995 Museum of Contemporary Art, Tehran,  
IRAN  
1995 Museum of Contemporary Art, Tallinn,  
ESTONIA



tickets  
£6

The  
*XUFA*  
GALLERY  
presents  
an evening of

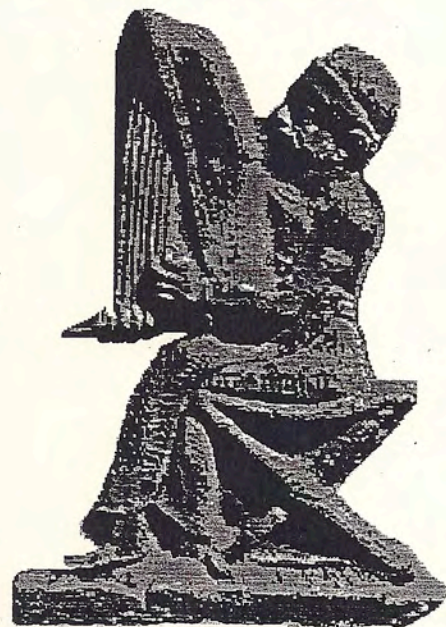
*ANCIENT  
MESOPOTAMIAN  
STORYTELLING*

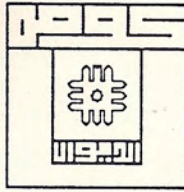
with

*Fran Hazelton Fiona Collins June Peters*

*XUFA GALLERY*  
26 Westbourne Grove  
London W2  
(nearest underground stations  
Queensway and Bayswater)

*Wednesday*  
1st October 1997  
7.15 pm (doors open 6.30 pm)





Under the auspices of the Lebanese Ambassador to the United Kingdom and Doyen of the Diplomatic Corps

*His Excellency Dr. Mahmud Hammoud*

The Palestinian Return Centre in conjunction with the Kufa Gallery invites you to an art exhibition entitled

## *'The condition of Jerusalem'*

featuring the works of the Palestinian artist *Khalid al Zagari*

during the period 25 February to 11 March at  
**Kufa Gallery, 26 Westbourne Grove, London W2 5RH**

The opening ceremony of the exhibition will be held on Wednesday 25 February between 6:30 pm and 8:30 pm. It will be opened to the public from 11:00 am. until 5:00 pm. each day of the week except Sundays and Mondays.

*Khalid al Zagari* is a Palestinian journalist from Jerusalem. he worked during the Intifadah of 1987-93 as a photographer for Reuters News Agency. He currently works as a photo reporter for several local and international agencies including the Jerusalemite newspaper 'al Maqdasiya', the Jordanian 'al Ray', Egypt's 'al Ahram', the American 'Associated Press' and 'Arab Network' on the internet. He has survived many physical attacks and abuses at the hand of Jewish settlers.

KUFA GALLERY

26 Westbourne Grove . London . W2 5RH . Tel 0171 229 1928 . Fax 0171 243 8513  
Charity Reg. No. 1017788



التحدى الفلسطيني



الصمود الفلسطيني



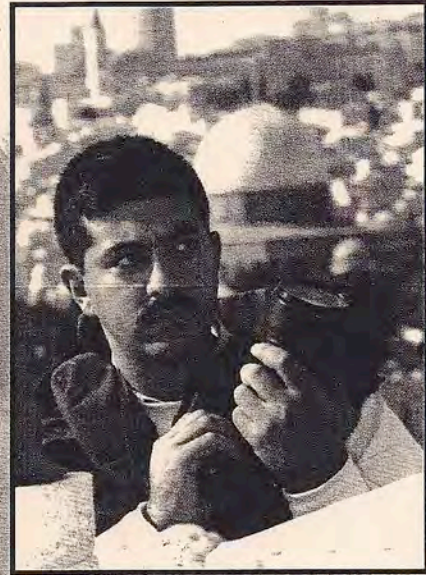
وا معتصماه ... !



الرد على فتح النفق



إبتسامة حسن سلامة ٤٦ مؤيد



## مصور القدس

### التسيرة الذاتية :

ولد المصور الصحفي خالد صالح اسماعيل الزغاري في مدينة القدس ٢٠-٨-١٩٧١ وتعلم في مدارسها وبدأ دراسته الجامعية في جامعة القدس ولقد كانت صحيفة القدس أولى الصحف التي عمل معها منذ عام ١٩٩٣. بلديته قطنة بتمالي المدينة المقدسية هي مسقط رأسه ومنها تنحدر عائلته اشتهر في الأوساط الصحفية بـ ( مصور القدس ).

### الخبرة العملية:

- ١- ١٩٩٨ = صحيفة الراية القطرية - قطر
- ٢- ١٩٩٧ = صحيفة الأهرام الأسبوعية - مصر
- ٣- ١٩٩٧ = شبكة الاعلام العربي على الانترنت (امين) - القدس
- ٤- ١٩٩٧ = الشبكة العربية على الانترنت - استراليا
- ٥- ١٩٩٦ = صحيفة الراي الأردنية - الأردن
- ٦- ١٩٩٣ = صحيفة القدس المقدسية - القدس
- ٧- ١٩٩٥-١٩٩٨ = وكالة الاسوشيتدبرس العالمية للانباء - امريكا
- ٨- ١٩٩٤-١٩٩٥ = وكالة رويترز العالمية للانباء - بريطانيا
- ٩- عدد من الصحف والدوريات المحلية والاجنبية

### سلسلة الاعتداءات :

تعرض مصور القدس للعديد من الاعتداءات الاسرائيلية منها الاصابة بالرصاص الحي والمطاطي من قبل افراد الشرطة والجيش والمستوطنين اليهود خلال اداء عملة الصحفي في الاراضي المحتلة منذ عام ١٩٩٣ في محاولة لتثبيته عن اداء عمله الذي يرصد مجريات الاحداث في الاراضي المحتلة وخاصة مدينة القدس

### المعارض :

قام المصور الصحفي خالد الزغاري بعرض صوره في العديد من المدن والجامعات الفلسطينية والاردنية خلال العامين ١٩٩١-١٩٩٧ بلغت ٢٨ معرضا كان اهمها معرض ( الجزيرة ) في مدينة الخليل حيث حضره ما يقارب الاربعين الف مواطن ومعرض ( انتفاضات الاقصى ) في منتدى بنومان بمدينة عمان ومعرض ( القدس في خطر ) بمدينة عمان ضمن فعاليات مؤتمر الدفاع عن القدس ومعرض ( المقاومة والصمود ومواجهات الاقصى ) ضمن فعاليات مهرجان القدس تناديكم في الشارقة ومعرض ( حال القدس ) في مركز العودة بمدينة لندن في الذكرى الخمسون لاحتلال مدينة القدس واليوم يستارك خالد الزغاري بالقاء محاضرات في عدد من الجامعات والكليات في الاراضي المحتلة حول صوره وظروف التقاطها بالاضافة الي اعتماده عدد من صوره في عدد من الجامعات لتدرس في مساقات التصوير والابحاث الصحفية.



الشهيد المهندس يحيى عباس

طبيعي الموت

في زمن الحرب

ولكن ...

لماذا يقتل الفلسطيني

وقت السلام .. !!؟



**Khaled Zighari**

Office : 972 2 6262832

Mobile : 972 50 462224 + 848121

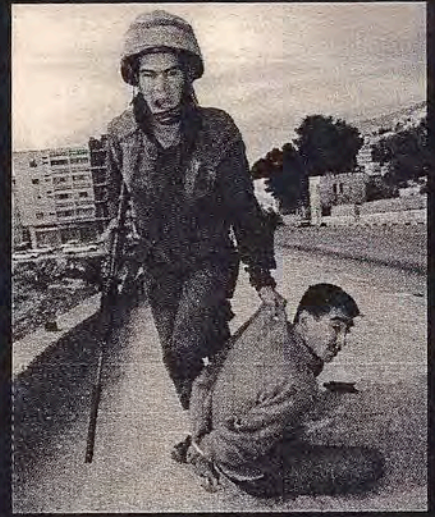
Pager : 972 2 6294666, Ext. 38819

Resident : 972 2 5322935 (Tel. Fax)

P.O.Box : 17164 East Jerusalem

E mail : zighari@alami.net

Home Page : [www.abedrabo.com/zighari](http://www.abedrabo.com/zighari)



هكذا يعتقلون



التنكيل والاذلال



ولد ليقتل



على أنقاض البيوت تبني المستوطنات



ما الذي ابكاك يا محمد

A concert of

# *Folk and Classical Music from Afghanistan*

*to celebrate Now Ruz (Afghan New Year)*

Veronica Doubleday (vocal and *daireh*)  
John Baily (*rubab* and *dutar*)  
Ustad Asif Mahmood (*tabla*)

Wednesday 18th March 1998

at the

KUFA GALLERY

26 Westbourne Grove, London W2 5RH. Tel: 0171-229-1928

Doors open for refreshments at 6.30 p.m. ~ the concert will begin at 7.15 p.m.

Tickets: £5. Proceeds to Afghan refugee musicians in Pakistan.

Sponsored by The Music Department, Goldsmiths College, University of London,  
and The Middle East Centre, St Antony's College, Oxford.

The Kufa Gallery is a small and select concert space. While tickets may be available at the door, it is advisable to book in advance. Please send cheques made out to John Baily, addressed to John Baily, Music Department, Goldsmiths College, New Cross, London SE 14 6NW.  
Telephone enquiries to John Baily 0171-919-7658/7640. Fax 0171-919-7644.  
E-mail [j.baily@gold.ac.uk](mailto:j.baily@gold.ac.uk)

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Detach and send with your cheque

I wish to order.....tickets for the Music from Afghanistan concert.

I enclose my cheque made out to *John Baily* for £..... (£5 per ticket)

EITHER

I will collect my ticket(s) at the Kufa Gallery after 6.30 p.m. on 18 March YES/NO

If NO, please send the tickets to me at the following address (please write your name and address CLEARLY)



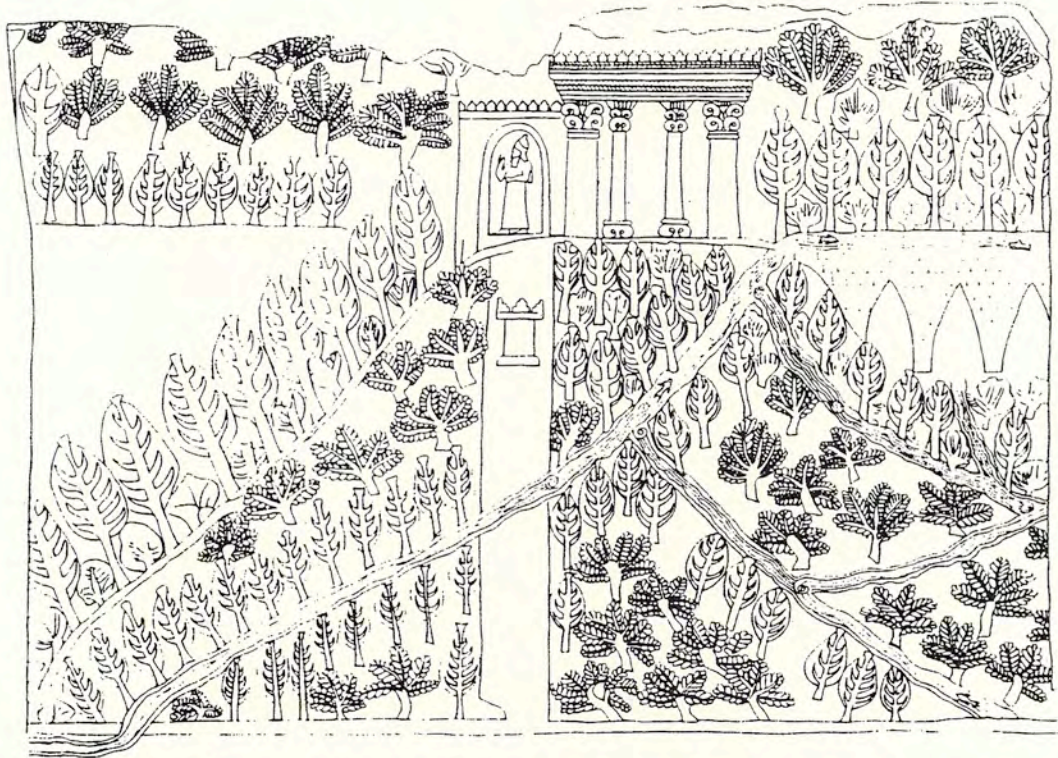
**HELP THE CHILDREN OF IRAQ**

P. O. Box 6083, London SW19 5XE

إغاثة أطفال العراق

# Where are the Hanging Gardens of Babylon?

An Illustrated Lecture by Dr. Stephanie Dalley



Stephanie Dalley is a Senior Research Fellow at Somerville College and the Oriental Institute Oxford. She has a first hand knowledge of Iraq where she had excavated at Nimrud and Tell Rimah. She has published numerous articles and books on the history and archaeology of ancient Mesopotamia, among them: "Mari and Karana Two Old Babylonian Cities", "Mesopotamian Myths" (now translated to Arabic) and recently "The Legacy of Sumer". Dr. Dalley is challenging the location of the Hanging Gardens of Babylon, which are one of the seven wonders of the ancient world, to be not in Babylon but elsewhere in Iraq. By attending this lecture you will be able to find out.

Tuesday 17th, March  
Arabic Refreshments 6.30, Lecture 7pm  
Al-Kufa Gallery  
26 Westbourne Grove  
London W.2

(Nearest Underground stations: Queensway and Bayswater)

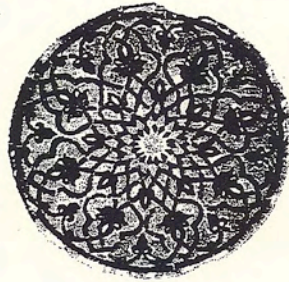
This lecture is part of a series of functions to aid the Children of Iraq  
Minimum donation £10.

Charity registration No.1056486

# LOVE'S JOURNEY

An Evening in the  
Company  
of

Jalaluddin Rumi



Kufa Gallery  
26 Westbourne Grove W11 5RH

31st May, 1st, 2nd June 1998  
7.30pm

Ashley Ramsden is the directing founder of the School of Storytelling at Emerson College in East Sussex. Rumi is for him a source of daily bread.

Duncan Mackintosh, an actor, storyteller and teacher, has had a long term interest in mystical traditions and for many years has been lover and exponent of Rumi's work.

Sue Best is a free-lance actress and director. She works regularly with the Royal Opera and the English Shakespeare Company as well as touring internationally for the British Council with her own company. Shakespeare Link. She welcomes the opportunity of exploring the connection between Shakespeare and Sufism.

Muriel Maufroy is a French writer and broadcaster who has worked for more than twenty years with the BBC World Service. She is the author of "Breathing Truth", a book of quotations of Rumi.



Jalaluddin Rumi was born in 1207 in what is now Afghanistan. A few years later, fleeing from the Mongol invasion, his father emigrated to Konya, Anatolia where Rumi established himself as a religious and spiritual leader of great stature. However his meeting in December 1244 with a strange, wandering dervish was to change totally the course of his life. He died in Konya in December 1273.

Rumi's work composed in Persian, is monumental. It includes some 1600 quatrains, a collection of 2500 mystical odes, a treatise in prose based on transcriptions of his talks, and the Mathnawi, his major work, a total of 47000 verses.

His poetry and the teaching it offers is having a growing impact in the world today, especially in the West.

*A timeless story of love, agony and transformation: the story of the great 13th century Sufi poet, Jalaluddin Rumi, re-lived tonight through his poetry, accompanied by traditional music.*

Acted and narrated by Ashley Ramsden and Duncan Mackintosh

Directed by Sue Best

Traditional "ney" player, Robin Stuart

Kora player, Ravi

Produced and written by Muriel Maufroy, with extracts from Coleman Barks.

Cushions, kilims and rugs on loan from "Dennis Woodman at Kew" 105 North Road - Kew - Surrey TW9 4HJ (0181 878 8182)

The ney is the reed flute traditionally used during the "sama", the ceremony of the "Whirling Dervishes".



KUFA GALLERY

# CONSERVATION RESTORATION LECTURE SERIES

Wednesday 27 May

**'The Castle of Crossed Destinies:  
Conservation & Restoration, and the Transformation  
of the Castle of Good Hope, Cape Town, South Africa.'**

Illustrated lecture given by

**Jennifer A Law**

Wednesday 10 June

**'From Stonehenge to Centre Point:  
the conservation and repair of England's Heritage'**

Illustrated lecture by

**Susie Barson**

Wednesday 17 June

**'The conservation of Islamic Manuscripts'**

Illustrated lecture by

**David Jacobs**

Tuesday 23 June

**'Towards a Conserving Radicalism'**

Lecture by

**Jeremy Seabrook**

plus round table discussion with the other C/R Series speakers

**Reception at 6.30 pm followed by the Main Event 7.15 pm.**

KUFA GALLERY

26 Westbourne Grove . London . W2 5RH . Tel 0171 229 1928 . Fax 0171 243 8513

Charity Reg. No. 1017788 / email kufa @ dircon.co.uk

**KUFA GALLERY**  
In association with  
**Al-Aalam Magazine**

request the pleasure of your company  
at the preview of

**'The Orient through Western eyes'**  
prints from 19th Century European Painting

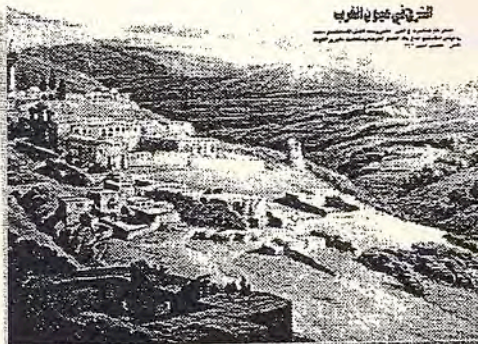
on

Wednesday 25th November 1998  
6.30pm - 8.30pm

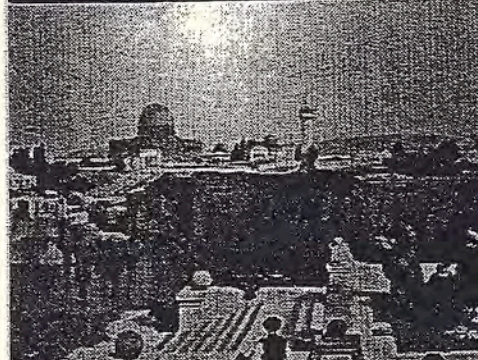
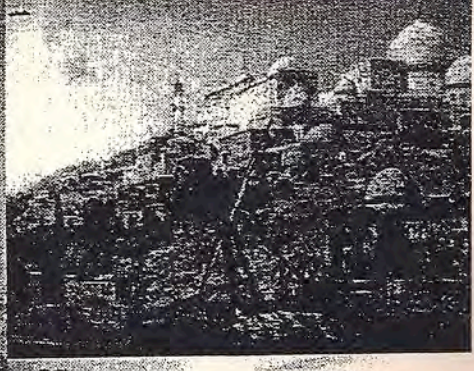
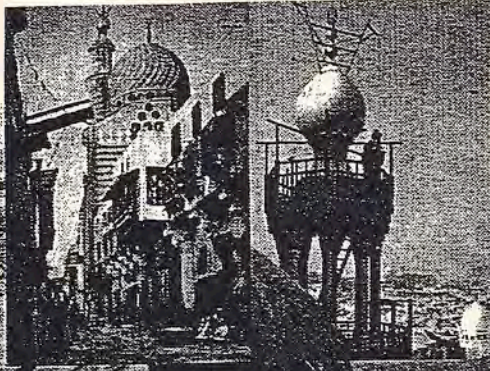
the exhibition will continue until 9th December 1998  
Gallery opening times: Tuesday - Saturday 11:00 - 17:00

**KUFA GALLERY**

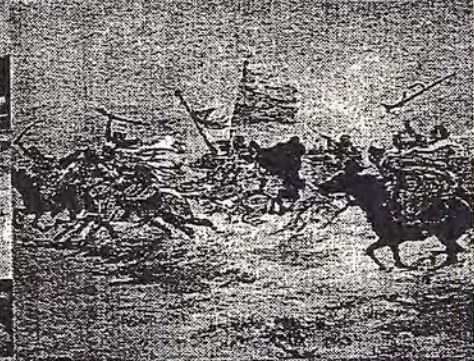
26 Westbourne Grove London W2 5RH Tel 0171 229 1928 Fax 0171 243 8513  
Charity Reg. No. 1017788 / email: kufa@dircon.co.uk



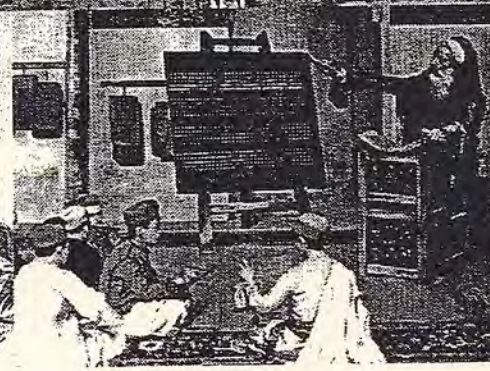
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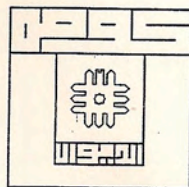


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## KUFA GALLERY

PRESENT

# THE HON. IVOR LUCAS C.M.G

THE SPEAKER WILL GIVE A TALK ON

## “BUILDING BRIDGES OR CLASHING CIVILISATIONS”

Mr Lucas will review his experience (mainly as a diplomat) of the Arab and Muslim worlds from the 1950's to the 1990's. This period saw a transformation, particularly in the Gulf region, which spread wider afield.

He will examine the impact which the religious, political, economic and social factors involved had on the relationship between the Muslim and western cultures.

Mr Lucas will argue that this should not be regarded as a clash of civilisations but that bridges need to be built between them.

### PROFILE OF THE SPEAKER

The Hon. Ivor Lucas is the youngest son of 1st Baron Lucas of Chilworth. He graduated from Oxford.

His working life encompasses service in The Royal Artillery from 1945 - 48.

After that he has been actively involved in the diplomatic service in a number of countries, particularly the Gulf States, South Yemen, Syria and the Middle East.

His contributions as a journalist have been considered most valuable for the stringent analysis whilst maintaining complete objectivity.

**Wednesday 12 May 1999**

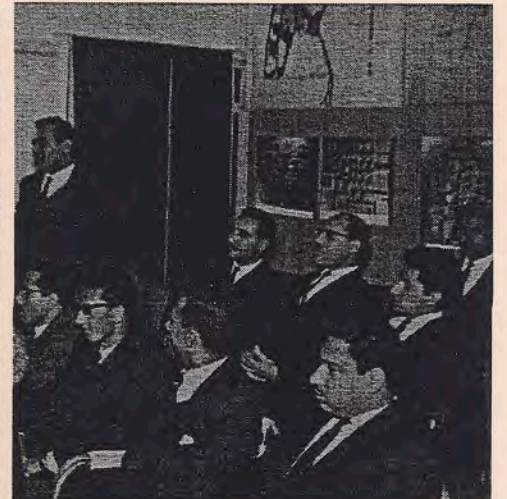
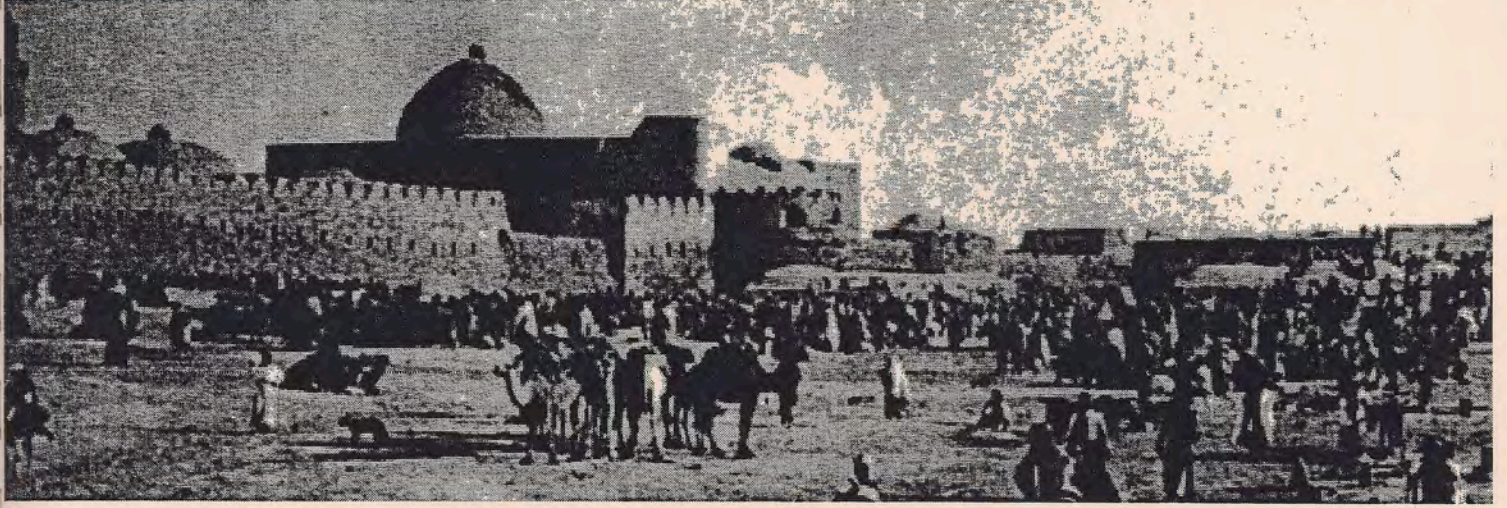
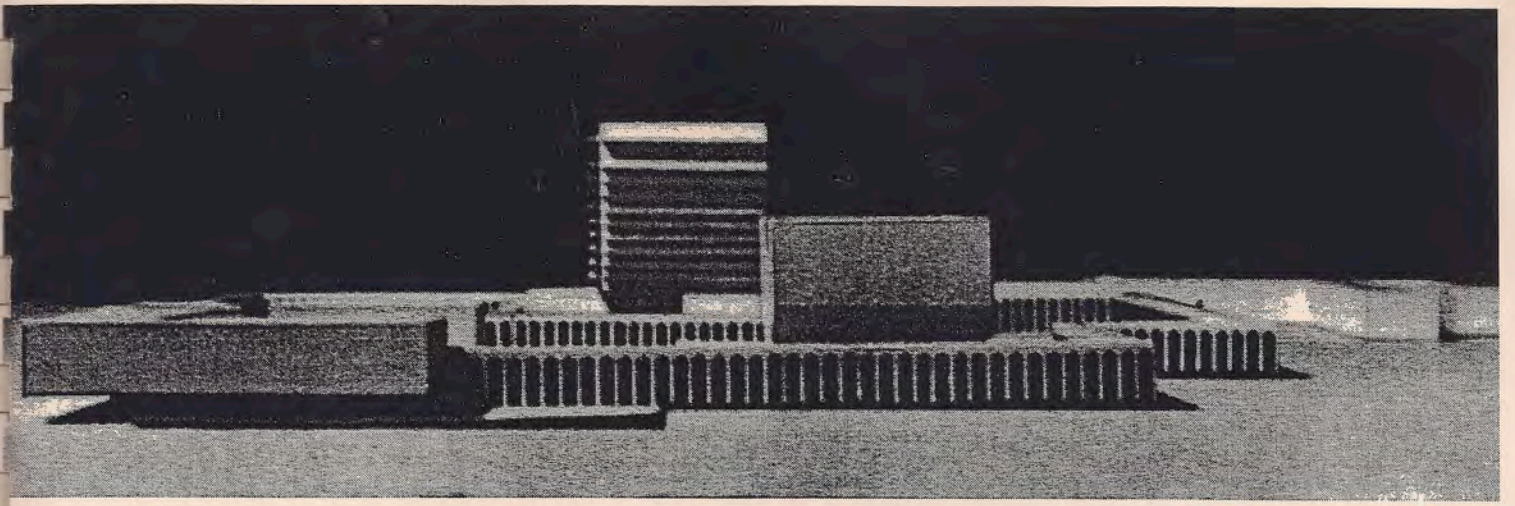
**7.15 - 9.00 pm**

(Doors open at 6.30 pm for refreshments -tea/coffee)

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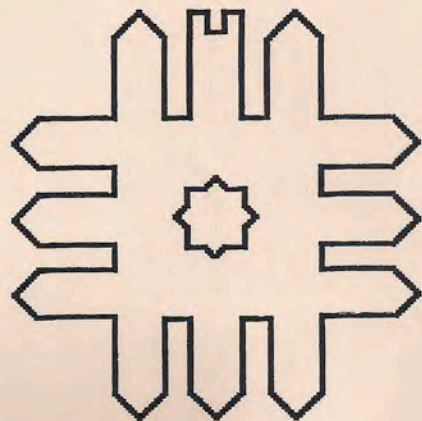
# معرض المدينة الجامعية في الكوفة

KUFA GALLERY  
request the pleasure of you at the preview of  
**Exhibition Kufa:  
City and University**  
The Cultural Centre of Iraq

Wednesday 30th June 1999  
6.30pm - 8.30pm

the exhibition will continue until 14th July 1999  
Gallery opening times: Tuesday-Saturday 11:00-17:00

26 Westbourne Grove London W2 5RH, Tel 0171 229 1928  
Fax 0171 243 8513, Charity Reg. No. 1017788, email: kufa@dircon.co.uk



يستضيف

ديوان الكوفة

معرض «المدينة الجامعية في الكوفة»

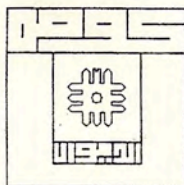
الاربعاء ٣٠ حزيران (يونيو)

الساعة ٦,٣٠ - ٨,٣٠ عصراً

يستمر المعرض الى ١٤ تموز ١٩٩٩

اوقات المعرض الثلاثاء - السبت

من الساعة ١١ صباحاً - ٥ عصراً



## KUFA GALLERY

PRESENT

“Al Haram Al Sharif - The Noble Sanctuary in Jerusalem”

An illustrated appreciation by

**Alistair Duncan**

Wednesday 15 September 1999

7.15 - 9.00 pm

(Doors open at 6.30 pm for refreshments -tea/coffee)

**Alistair Duncan - Director of Altajir World of Islam Trust.**

Born in India and educated in the U.K. and previously a freelance writer/photographer with more than 40 years experience of the Middle East, Alistair Duncan has zealously promoted the study of Islamic arts and culture and its appreciation in the “West”.

Some of his experiences have been well documented in published works such as *The Noble Sanctuary* and *The Noble Heritage*.

Tonight’s illustrated lecture, or appreciation as he prefers to call it, summarises the significance of Jerusalem’s Islamic heritage to Muslims worldwide.

The speaker intends to try and balance the weight of other religious claims that seek to diminish this vital historic reality. The primary aim of his presentation is to set out the status and significance of Jerusalem’s role and heritage as an Islamic City of significance not only to Muslims, but to all who recognise the spiritual focus of faith within the Abrahamic traditions and its centrality in the search for Peace in the Holy Land today.

KUFA GALLERY

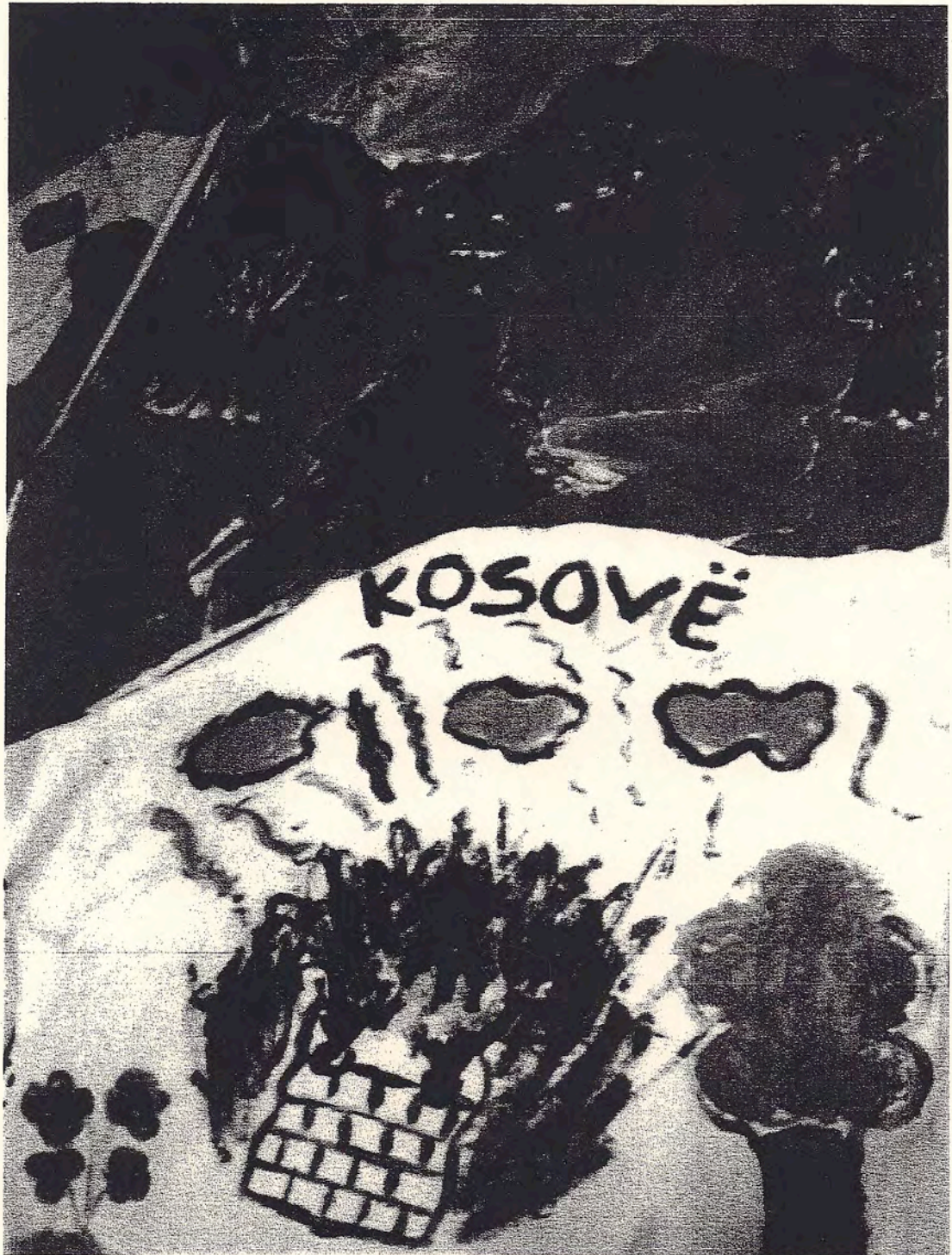
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# KOSOVA

YESTERDAY – TODAY – TOMORROW

Exhibition October 6 - 20



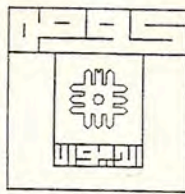
**KUFA – Gallery**

26 Westbourne Grove, London W2 5RH

Open Tue – Sat: 11 am – 5 pm

For info please ring: 0171 – 229 1928



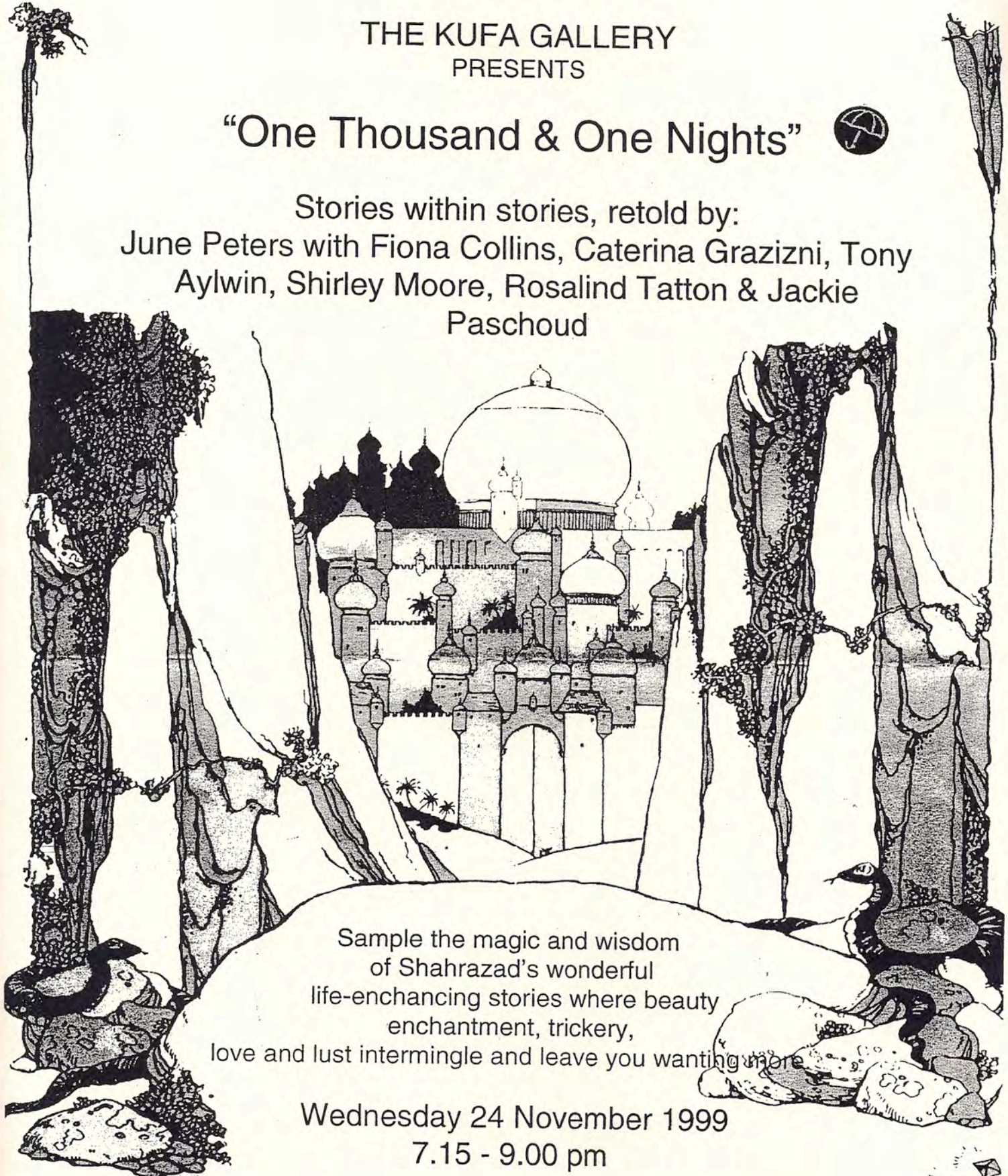


THE KUFA GALLERY  
PRESENTS

“One Thousand & One Nights”



Stories within stories, retold by:  
June Peters with Fiona Collins, Caterina Grazizni, Tony  
Aylwin, Shirley Moore, Rosalind Tatton & Jackie  
Paschoud



Sample the magic and wisdom  
of Shahrazad's wonderful  
life-enhancing stories where beauty  
enchantment, trickery,  
love and lust intermingle and leave you wanting more

Wednesday 24 November 1999  
7.15 - 9.00 pm

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## **KUFA GALLERY**

request the pleasure of your company  
at the preview of

# **“Basra Environment: Shanasheel & Palms” Photographic Exhibition**

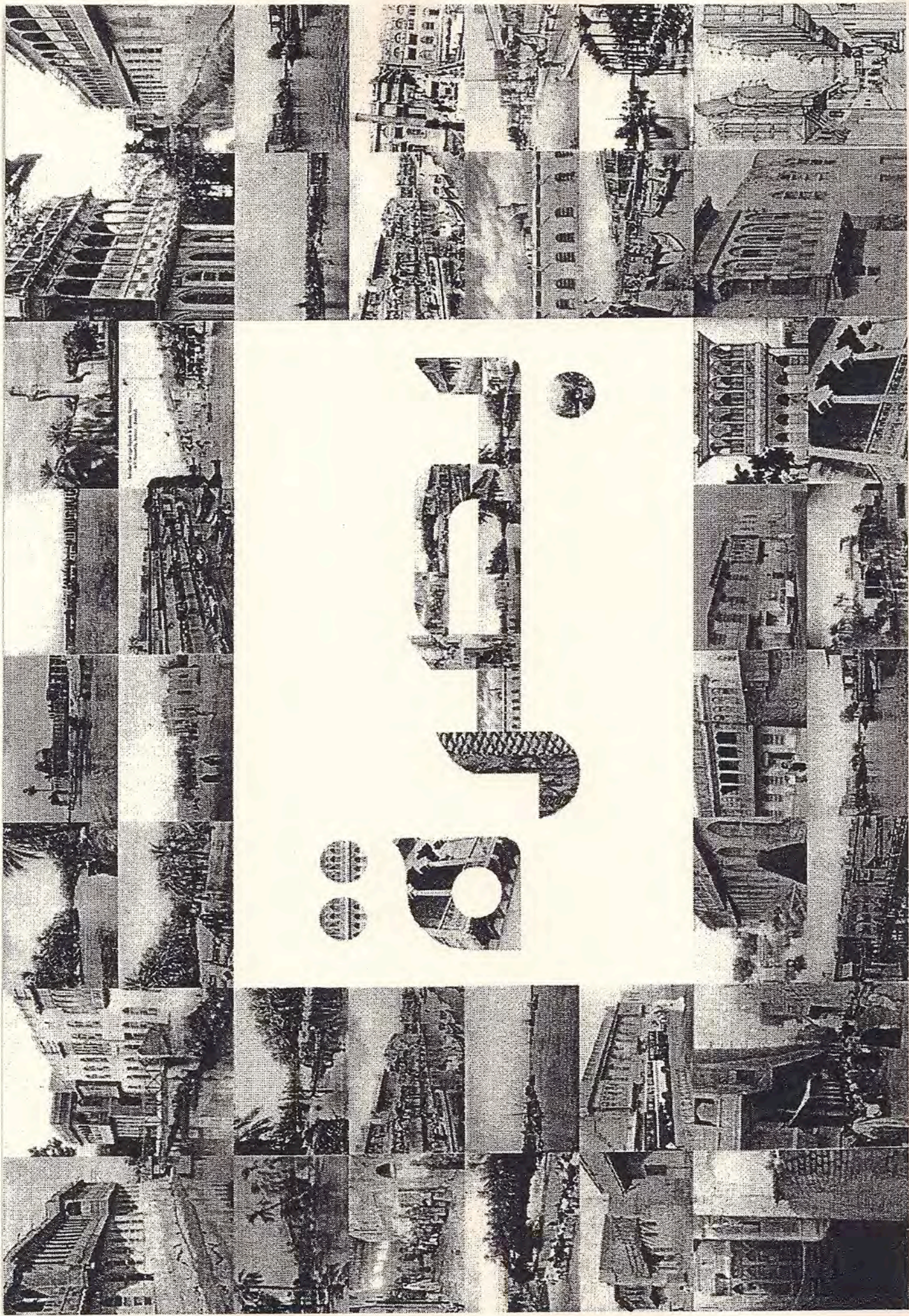
on

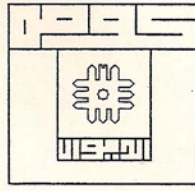
Wednesday 1st December 1999  
6.30pm - 8.30pm

the exhibition will continue until 15th December 1999  
Gallery opening times: Tuesday - Saturday 11:00 - 17:00

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يستضيف

ديوان الكوفة

المعماري راسم بدران

في محاضرة بعنوان

## « ذاكرة المكان في العمارة »

إدراك المكان يعتمد بالدرجة الأساسية على ذاكرة المكان، كعنصر أساسي ينعكس في الذهن والروح، وتتجلى الذاكرة والقدرة على إستيعابه من خلال العلاقة بين الإنسان والمكان من جهة والشعور والإبداع من جهة أخرى، ويتم ذلك عبر علاقة زمانية محددة. وتتجلى هذه العلاقة بالقدرة على تذكر الماضي، مع إضافة إبداعية تجد طريقها إلى الواقع، فتظهر كحقيقة قائمة. ويتطلب ذلك عينا حساسة قادرة على قراءة التفاصيل المكانية المتوارية، وهي ما يُصطلح عليه بالعين الثالثة.

نبذة عن المحاضر:

١٩٤٥ ولد بمدينة القدس

١٩٧٠ دبلوم هندسة معمارية من جامعة دار مشتادت-ألمانيا

١٩٧٣ شريك مؤسس SBA / معماريون ومهندسون مستشارون

١٩٨٢ فائز في المسابقة الدولية لتصميم جامع الدولة ببغداد

١٩٨٥ تصميم المسجد الجامع وقصر الحكم للهيئة العليا لتطوير مدينة الرياض

١٩٩٠ جائزة المعماري العربي لمنظمة المدن العربية

١٩٩٥ جائزة الأغا خان الدولية بالعمارة، عن تصميم المسجد الجامع وقصر الحكم وتطوير مدينة الرياض

١٩٩٦ جائزة المعماري العربي «جامعة الدول العربية»

١٩٩٧ جائزة فلسطين للعمارة وجوائز عديدة أخرى

الأربعاء ٥ نيسان «أبريل» ٢٠٠٠ الساعة ٧،١٥ مساءً

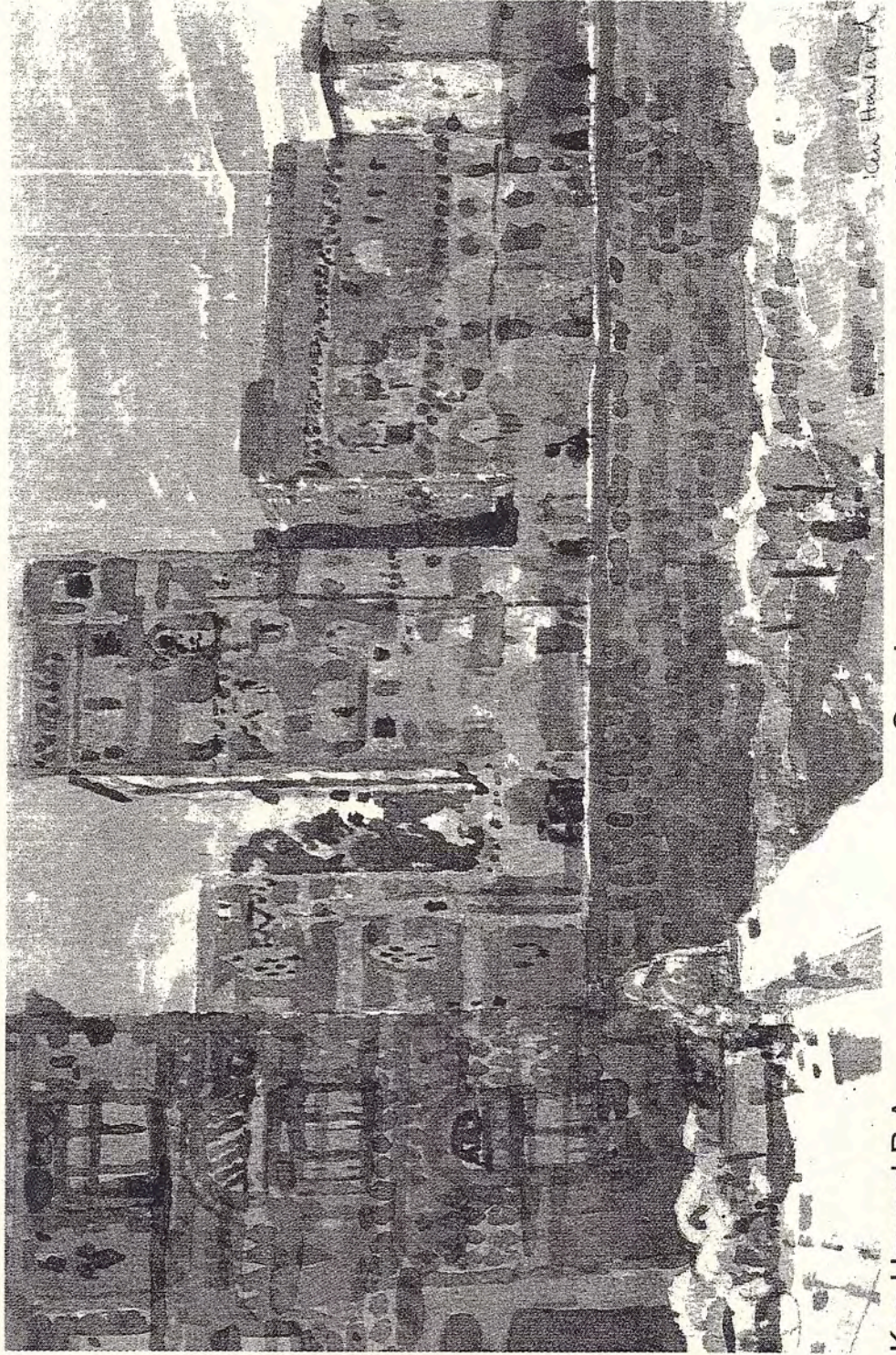
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THE BRITISH - YEMENI SOCIETY  
VISIONS OF YEMEN



Ken Howard R.A.

Sana'a

23x36cm Watercolour



## THE BRITISH - YEMENI SOCIETY

invites you to an exhibition of works by Yemeni and British artists at the

### KUFA GALLERY

26 Westbourne Grove, London W2 5RH

Tel: 020 7229 1928 Fax: 020 7243 8513

Wednesday 8th November - Wednesday 15th November

11:00am - 5:00pm (closed on Sunday and Monday)

Since unification in 1990 an increasing number of British artists have visited Yemen. But the work of contemporary Yemeni artists is little known outside the Arabian Peninsula. The purpose of this exhibition is to introduce their work to a wider British public, and to present it alongside recent paintings of Yemen by British artists. The exhibition brings into focus differing perceptions of a uniquely beautiful country. All paintings are for sale.

#### British Artists

Karen Armitage  
Julian Barrow  
Anthony Bream  
Shan Egerton  
Anita Hill  
Ken Howard R.A.  
Caroline Lees  
Christopher Miers

Annabel Ridley  
Rosalind Whitman  
Martin Yeoman R.P.

#### Yemeni Artists

Hakim Al-Akil  
Abdulla Al-Ameen  
Saeed Ali Alawi  
Ilham Al-Arashi  
Ahmad Bamadhaf  
Abdul Hamid Djohaaf  
Yassin Ghaleb  
Sabri Al-Haiki  
Raimah Kassim  
Kamal Al-Maqrami  
Ikhlas Mansour  
Amin Nasher  
Amnah Al-Nassiri  
Mazher Nizar  
Rashad Salim  
Abdul Gailil Saruri  
Abdo Nagi

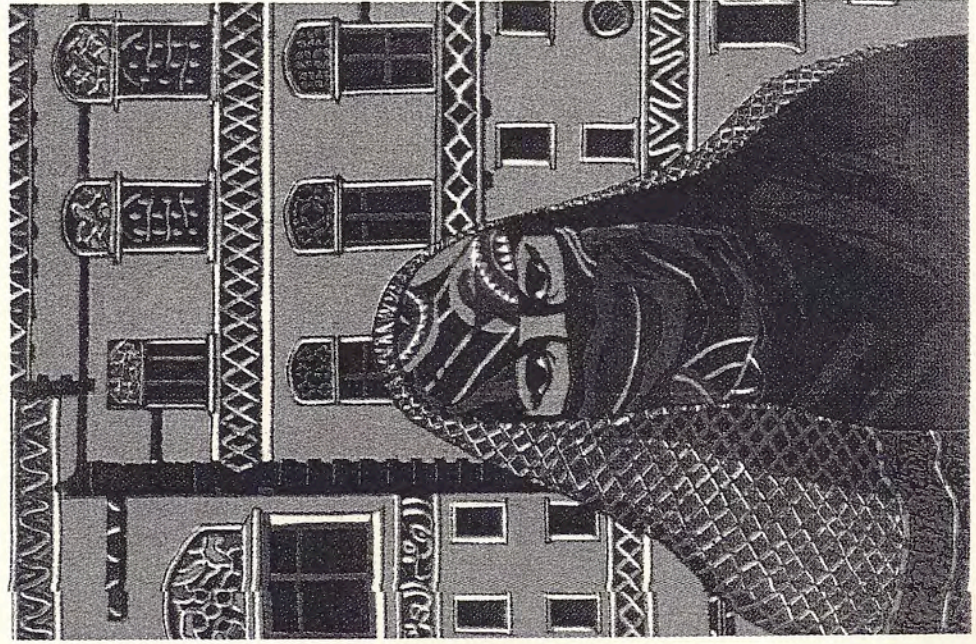
The Society is grateful to the following Sponsors for their support:

H.E. The Ambassador of The Republic of Yemen  
Seven Pillars of Wisdom Trust  
Longulf Trading (UK) Ltd  
Visiting Arts

Al-Tajir World of Islam Trust  
Nimir Petroleum Company Ltd  
Thabet International Ltd  
Yemenia

جمهورية اليمن الديمقراطية الشعبية

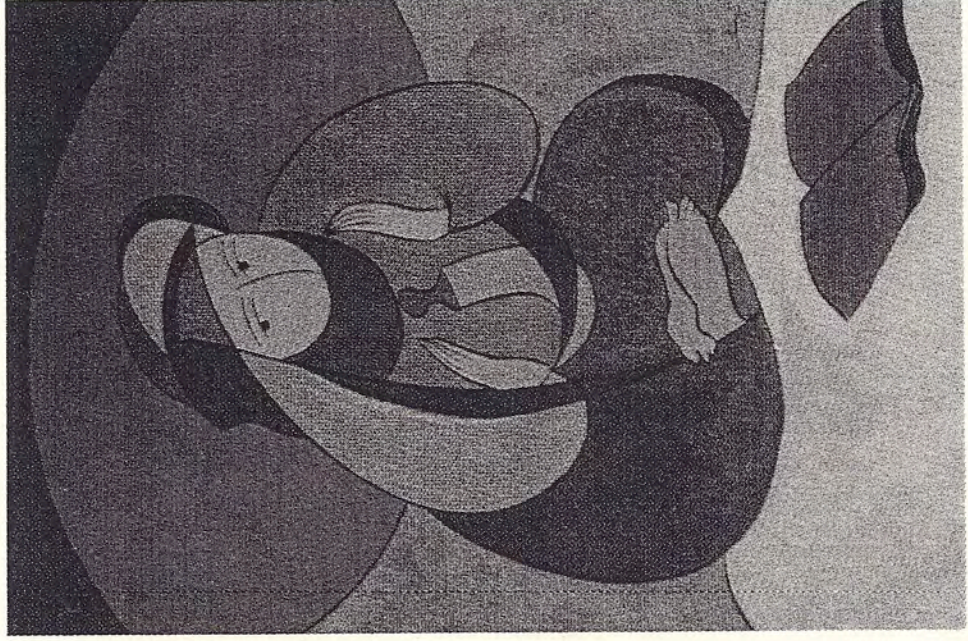
الجمعية البريطانية اليمنية



صنعاء

الهام  
العرشني

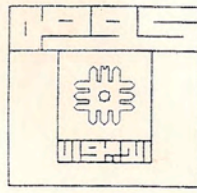
لاينوكات  
٤٩x٣٩سم



صلاة

زيت على ورق  
٧٠x٥٠سم

كمال  
المقرمي



يستضيف

ديوان الكوفة

السيد سامي البدري

في محاضرة بعنوان

«القرآن وعلم الآثار»

The Quran and Archaeology

وردت في القرآن الكريم أخبار الأولين مع ذكر تفاصيل آثارهم الدالة على حضارتهم، وأنماط حياتهم. وجد السيد سامي البدري ما يشير، في القرآن الكريم، إلى علم الآثار والإهتمام فيها، وما يتخذ من تجارب الأولين كعبرة وخبرة، وما زالت العديد من القصص القرآنية ذات الفائدة الأثرية موضع إهتمام الدارسين والباحثين، وهذا جانب آخر من عظمة القرآن التاريخية إضافة إلى عظيمته اللغوية والبلاغية. ورغم إهتمام المحاضر في البحث الديني ودراساته العديدة فيه إلا أن آثار الأولين لفتت إنتباهه فتوسع في دراستها، وآخر ما كتب في هذا المجال «القرآن وعلم الآثار».

نبذة عن المحاضر

١٩٤٥ وُلد المحاضر بالعراق / بغداد

بغداد، درس الطب في جامعة بغداد ولم يستطع إكمال دراسته في هذا المجال

١٩٧٣ هاجر إلى الكويت ثم إلى إيران

أكمل دراسته الدينية في قم / إيران

له عدة دراسات في التفسير وتاريخ الحديث النبوي وتاريخ الأنبياء وسير الأئمة ودراسات في معطيات آثار بلاد الرافدين، يعمل في تأليف كتاب بعنوان «تاريخ حضارة العراق لعشرة آلاف عام مضت».

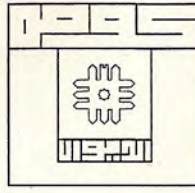
الخميس ٩ تشرين الثاني «نوفمبر» ٢٠٠٠، الساعة ٧، ١٥ مساءً

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يستضيف

ديوان الكوفة

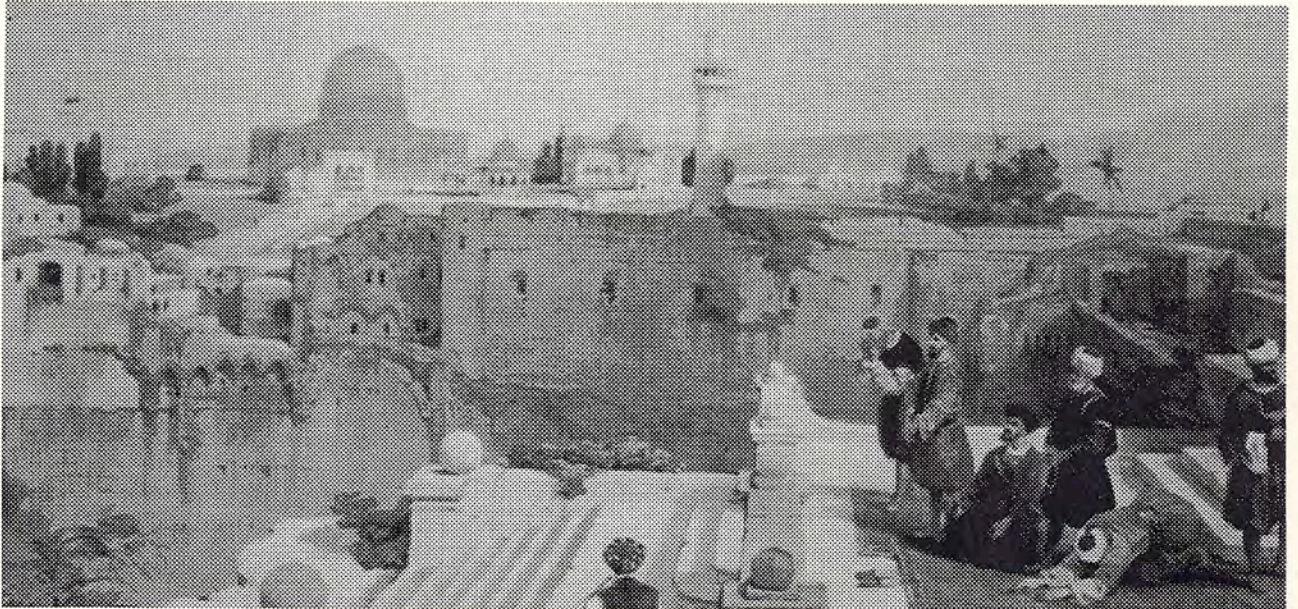
## عادل بشتاوي ومحمد مكية

في أمسية بعنوان

### «القدس إنطباعات وخواطر»

القدس مدينة المدائن، يصرخ تاريخها الفلسطيني بحق العودة إلى أهلها، تعيش هذه الأيام محنة المارك بين جيش منظم ومجهز بأفتك الأسلحة وبين أطفال ما بأيديهم غير الحجارة، ينحتون منها حقهم في هذه المدينة. وللقدس طرازها المعماري المميز، ونمطها الاجتماعي الذي يتسع لأكثر من ديانة، مثلت عبر تاريخها الغابر تصالح الديانات الثلاثة، ومنها تفرعت ديانات أخرى، مازال أتباعها يشيرون لمرحلتهم القدسية. الدكتور محمد مكية زار القدس مؤخراً بدعوة من جمعية المعماريين الفلسطينيين، بمناسبة اليوم العالمي للعمارة، وقد سجل يومياته حول المدينة والأسبوع الأول من إنتفاضتها، وكان يومها زيارته المسجد الأقصى. والدكتور عادل بشتاوي له خواطره وإنطباعاته الأدبية والثقافية التي سيغني فيها هذه الأمسية.

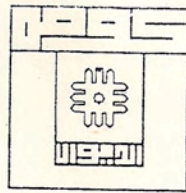
الأربعاء ١٥ تشرين الثاني «نوفمبر» ٢٠٠٠، الساعة ٧، ١٥ مساءً



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THE KUFA GALLERY

*presents*

# **ZIPANG**

JUNE PETERS \* FIONA COLLINS \* FRAN HAZELTON

**ZIPANG** gives voice to stories unheard for thousands of years.

**ZIPANG** breathes life into narratives written in the cradle of civilisation, Sumer, the land named Mesopotamia by the ancient Greeks and known today as Iraq.

**ZIPANG** is the Sumerian word for breathing....

**WEDNESDAY 17th JANUARY 2001**

**7 pm (doors open 6.30 pm)**

**THE KUFA GALLERY  
26 Westbourne Grove  
London W2**

***ADMISSION FREE***

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# "AL-HALLAJ"

Mystic

Poet

Martyr

An Exhibition by

## Hani Mazhar

Opening Exhibition Wednesday 17 October 2001, 6.30 - 9 pm  
Exhibition will continue until 30 Oct. 11 am - 5 pm Tuesday - Saturday

**KUFA GALLERY**

26 Westbourne Grove, London W2 5RH, Tel:020 7229 1928, Fax: 020 7243 8513, email: kufa@dircon.co.uk, Charity No. 1017788

# AL-HALLAJ

Mystic

Poet

Martyr



Hani Mazhar

*Paintings*

Homage  
Akiko Yamaguchi  
*Installation*

17 - 24 October 2001

Kufa Gallery

26 Westbourne grove London W2

vernissage 17 October, 18:00 to 20:00

Planning Montealto Int.

[www.haniart.com](http://www.haniart.com)

# AL-HALLAJ

Mystic

Poet

Martyr



Hani Mazhar

*Paintings*

Homage  
Akiko Yamaguchi  
*Installation*

17 - 24 October 2001

Kufa Gallery

26 Westbourne grove London W2

vernissage 17 October, 18:00 to 20:00

Planning Montealto Int.

[www.haniart.com](http://www.haniart.com)

# A L - H A L L A J

**Hussein Mansour Al-Hallaj** (242-309) Fars, Persia. Al Hallaj, was a controversial historical figure, a Sufi mystic, a superb poet, and a martyr whose spiritual legacy remains a legendary symbol of the unity with the Absolute. In 262 Al-Hallaj made his formal profession of Sufism in the city of Basra, an Islamic religious and literary centre. There he received the Sufi habit, a simple wool robe, worn as a sign of ascetic living. Thus began Al-Hallaj's search to purify his heart in a life-long quest to consummate his mystical union with God. Shortly after he went on his first Pilgrimage to Mecca where he stayed for one year fasting and meditating. Upon completing this period of intense spiritual learning Al- Hallaj started preaching. His eloquent sermons became extremely popular among the masses. Al-Hallaj's growing influence attracted the attention of the authorities, mistaken for a political agent; he was arrested and flagellated. Al-Hallaj went on extended Apostolic journeys through the great Iranian plateau and in later years travelled as far as India. All the while his miracles multiplied, his fame expanded and the numbers of his followers grew incessantly. Around 282 Al-Hallaj settled in the erudite city of Baghdad. During this period various schools of thought were in evidence; the Hindu -Persian current, the Greek Aristotelian and Neo -Platonic one, Gnosticism etc. This period marks a decline in the fabric of Islamic society when the ruling class justified its abusive behaviour on literal, superficial interpretations of the religious texts. It is in this context that Al-Hallaj's unorthodox teachings shocked his contemporaries out of their stupor. Eventually, in official circles the mystic was felt to be a threat .He was denounced to the Caliph. Following a hostile political trial Al-Hallaj was crucified in Baghdad. The mystic's outcry for justice was not of a political nature but originated in his belief of the Lord as the only Desire and Eternal Truth. . Al-Hallaj's beautiful spiritual words were provocative, prophetic and ultimately wise to the point of "blasphemy" in their message of faith. The sharpness of his poetic language slashes the silence of centuries in a luminous vision of the Truth, as the promised fulfilment of our destiny. Today, Al-Hallaj is remembered in the Islamic world as an itinerant saint maker of miracles, madly passionate about God, fiercely independent and incorruptible.



# A L L - H A L L A J

Art is an instrumental vehicle for the communication and understanding between different cultures. The Al-Hallaj exhibition represents, a step towards getting artists to share their works among themselves and with their audience in the hope of instigating a fruitful dialogue between people at this moment of global uncertainty and mistrust.

## **Hani Mazhar**

is one of the most distinctive and talented Iraqi artist's of his generation using oil painting as his primary medium. In a remarkable fusion of literary sources, - from Gilgamesh, Mishima to Garcia Marquez- with a subtle influence of Tapies in his treatment of texture. His works convey a message of Oriental spirituality in a spare up-to-date vision. Mazhar's new work, the Al-Hallaj cycle portrays an intense inner journey, a wish, to plunge into the recesses of the mind to confront the heart for only in this way we may attain a glimpse of our own Truth.

Hani Mazhar does not intend to translate or to explain Al-Hallaj teachings instead he invites us to share the mystic's life and words with him. Says the artist - one must abandon one's usual frame of reality.. forget its details, leave behind all control mechanisms to reach that special feeling that sets oneself free- .

On this occasion, Hani Mazhar has produced "Al-Hallaj The Book of Mystery", a special edition of 10 books containing 24 prints and one original painting per book enclosed in a silk lined box.

## **Akiko Yamaguchi**

Her installation reflects her interest in the process of change through decay, of existence in a different form or as she puts it - I'm interested in the noble characteristic which can create something beautiful out of an ugly situation-

Yamaguchi's piece will consist of numerous hand cast flowers and branches assembled together in an installation. It recalls the moment when a disciple threw a flower high up towards the mystic agonising on the cross. Centuries after Yamaguchi recover this flower recreating it as a Homage to Al- Hallaj.

Curated by **Astrid de los Rios**, Executive Director of Montalto Int., this exhibition contrasts the views of both artists whose only shared territory is the imaginary concept of the "Orient" as perceived by the European mind.

For photos and further information please contact:  
Ricardo De Luca 02-7323-1409  
Maria Walmer 02-7370-1930  
Montaltouk@hotmail.com