Eternity is the Absence of Time
Path of Roses, 1999. Porcelain vessel, 45 x 45 x 7 cm.
Path of Roses, 1999. Painted steel, approx. 106 x 51 x 14 cm.
19th March - 4th April 2011
www.abudhabifestival.ae
UNDER THE PATRONAGE OF
HIS GENERAL SHEIKH MOHAMED BIN ZAYED AL NAHYAN
Crown Prince of Abu Dhabi and Deputy Supreme Commander of the UAE Armed Force

“The United Arab Emirates - the nation of Zayed
- nourished by harmony and nurtured by peace”
NEW PORTRAIT

Photo: Ferrante Ferranti
Eternity is the Absence of Time
FROM STEFANI

Publishing details
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Genealogical tree of the Koraïchi family
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AKNOWLEDGEMENTS

SPECIAL THANKS

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I am pleased to welcome you to the Eighth Annual Abu Dhabi Music Festival. This year’s Festival pushes the boundaries of creativity, highlights artistic innovation, and projects the importance of the arts in our daily lives. The presence of artists and musicians who are at the pinnacle of their fields reflects the stature of this festival as well as the important position of Abu Dhabi as an international venue for culture and the Arts.

I applaud the organizers of the festival for adopting the theme “Harmony for Humanity,” for art can achieve what other means of communication cannot. In a world that has become smaller and smaller, closer and closer, because of the effects of globalization, artistic expression holds an ever more important role in overcoming barriers to communication, and bringing people together.

At the 2011 Abu Dhabi Festival, we celebrate the unique power for the arts to unite us. Artistic expression transcends cultural, geographic, and linguistic boundaries. When people are united by the experience of art, they can recognize our common nature and appreciate our shared humanity. This year the Festival breaks an important boundary, as we welcome the World Orchestra for Peace, whose performance here reflects our highest aspiration for peace and will inspire us to emulate the harmony the musicians so skillfully create.

The UAE has established itself as a haven of tolerance and respect for diverse cultures. With “Bilad Al Khayr” (Land of Blessings) as the focus, this festival aligns its aim with the goals of our nation, to build a tolerant society in which everyone can reach his potential and contribute to the common good. Under the leadership of the President, His Highness Sheikh Khalifa bin Zayed Al Nahayan, the UAE supports culture and the arts and promotes peace and global understanding. Further, the patron of this festival, His Highness General Sheikh Mohamed bin Zayed Al Nahyan, Crown Prince of Abu Dhabi and Deputy Supreme Commander of the Armed Forces, has a clear vision of Abu Dhabi as a major world city. We deeply appreciate His Highness’s profound commitment to promoting the arts and preserving the heritage and cultural values of our country.

The support of sponsors and friends is critical to the success of the Festival. I thank all the supporters, and appreciate the important support of the Abu Dhabi Authority for Culture and Heritage. I thank the Abu Dhabi Music & Arts Foundation for organizing the Festival and particularly thank its founder and director, Mrs. Hoda Al Khamis Kanoo. I also appreciate the educational mission of the Festival and the opportunities it provides for youth to interact with the artists and musicians. Access to the arts is a cornerstone of education, and has transformative power to inspire our young people to productive contributions and leadership.

Please join me in celebrating the blessings that this Festival brings us, and in wishing the artists and all participants joy and success.

Nahyan Mubarak Al Nahyan
President and Patron
Abu Dhabi Music and Arts Foundation
As Abu Dhabi Festival embarks upon its eighth edition, this year’s theme of ‘Harmony for Humanity’ is at the forefront of our hearts and minds. Through this annual global symphony of cultures, we unite artistic excellence from the four corners of the world in the heart of Abu Dhabi – the new global cultural capital of the 21st century.

The visual arts has played an integral role in the Festival’s success since 2008. Each year, we pay homage to the pioneers and visionaries of Contemporary artistic expression from across the Arab region and draw the attention of the world to consider the infinite diversity of cultural expression that has formed the backbone of Arab cultural identity for millennia. Today, in the Age of Creativity, the great mavens of Arab art have graced us with their presence and their works, and for that we are deeply honoured. From the splendid complexity of Tunisia’s Nja Mahdaoui to the colourful abstraction of Iraq’s Dia Al Azzawi and the contemplative sculptures of Iran’s Parviz Tanavoli and Egypt’s Adam Henein, in 2011 the Abu Dhabi Festival celebrates the innate and eternal brilliance of mankind once again through the work of Algeria’s Rachid Koraïchi.

Koraïchi traces his influences as far back as man’s original desire to express his identity and, in doing so, he testifies to the basic human right of cultural expression. Both a humanist and a humanitarian, his art empowers our memories, nurtures our souls and feeds our intellect. From the fields of Algeria to the global centres of art, his works transcend the confines and conventions of artistic presentation and uphold the belief that art permeates every detail of our daily life. By following in the footsteps of the great Arab thinkers, he connects our heritage and ancestry to the present day and revives forgotten customs; bringing new life and new perspective to ancient traditions. His abstraction of text and images that hark back to the Neolithic age pour forth a gloriously melodic, modern language of symbols and signs; paying homage to the universality of art and its ability to express even the most complex of thoughts. That which Koraïchi creates through myriad media, would take an infinitessimal number of words to express.

As we convene upon the capital of the United Arab Emirates and bring to life the principles of tolerance, enlightenment and respect rooted in Bilad Al Khayr (The Land of Blessings), Path of Roses (Tariq Al Ward) takes us on a journey of travel and transcendence (safar) that will continue over the 17 days of this unique platform of cross-cultural dialogue – the Abu Dhabi Festival.

The Abu Dhabi Festival is delighted to present the Gulf premier of The Path of Roses and invites the people of the UAE and beyond to join us on a truly unique artistic adventure that resonates with relevance. In the words of the great 13th century Persian poet, Jalal ad-Din Rumi - Koraïchi’s inspiration for this work -

‘Observe the wonders as they occur around you. Don’t claim them. Feel the artistry moving through, and be silent’.

HE Hoda I. Al Khamis Kanoo
Founder
Abu Dhabi Music and Arts Foundation
CURATORS’ FOREWORD

For over thirty-three years October Gallery has exhibited the work of artists from around the planet. Before the art world began to talk of ‘centres’ and ‘peripheries,’ the Gallery’s programme was already grounded on the belief that artists were the sensitive antennae of the societies to which they belonged. Artists sensed the state of things, providing feedback about issues of crucial importance to both the present and the future. In the multicultural metropolis of London, the constant interchange between our cultures is everywhere apparent. Dialogues between avant-garde artists from different places produce critical updates about the current status of our planet, providing much-needed data on where we, as individuals, cultures and peoples fit within the ultimate scheme of things. We had met many artists whose practice was profoundly rooted in their own cultures and who were simultaneously alive to current advances in the global arts movement. We dared imagine an interlinked group of such artists at the forefront of their own cultures whose creative strategies pushed the artistic boundaries forward on a planetary scale. We called them artists of the Transvangarde, or ‘trans-cultural avant-garde,’ and so, went looking for them. In thirty-three years of expeditions around this extraordinary planet we found many friends and discovered a wealth of transvangarde artists whose work has been shown, to much acclaim, in the heart of London.

October Gallery is proud to be involved in this landmark exhibition of Rachid Koraïchi’s Path of Roses presented as part of the Abu Dhabi Festival of 2011. The work is a complex, multi-faceted installation, drawing together diverse elements of the artist’s work accomplished in different countries around the Mediterranean. This unique presentation of Path of Roses is made possible by the efforts of a multi-national team of people, both in Abu Dhabi and around the world, who’ve added their specialist skills to the artist’s own irrepresible energies, to facilitate this exhibition and to create this accompanying catalogue. Our deepest thanks go out to all those who have contributed to this twin manifestation of the artist’s oeuvre to date, and, in particular, to the Abu Dhabi Music and Arts Foundation with whom it has been a great pleasure to work towards the creation of something of lasting significance.

To view Path of Roses or read Eternity is the Absence of Time, gives only a small sense of the artist himself. Rachid Koraïchi is, quite simply, an extraordinary being. His multi-valent art springs from that quality of detailed attention he dedicates to the world around him. Yet his ‘art’ - as revealed here - involves him in many other projects as well: restoring monuments; building houses; creating gardens and much more besides, because, to him, these things need to be done. This catalogue gives glimpses of those other concerns: community ecological projects, education, sewage systems, food production, etc. that most wouldn’t consider ‘artistic’ at all. Unless, that is, ‘art’ is understood to be a fundamental expression of how we humans actually live. Like those artistic ‘ancestors,’ of his much-loved Tassili Plateau, Koraïchi understands that we are humans first - and only then are we artists. Those early rock painters were firstly, hunters and gatherers of everything they needed to live. Only once the community survived did the ‘artists’ - who also built houses and planted gardens - surface to transmit to others that superfluous expression of vital energy they felt. They left cogent signs of their transient lives still decipherable and relevant today.

Might one, imagine those first rock artists as the avant-garde of their day? If so, this ongoing dialogue between artists across both Space and Time could be considered another flowering of the Transvangarde. Whatever the case, Rachid Koraïchi’s masterpiece, Path of Roses, points to the continuation of this ancient path into the unknown but certain future still to come.

Chili Hawes, Director and Elisabeth Lalouschek, Artistic Director, October Gallery, London, March, 2011
RACHID KORAÏCHI: A CONCEPTUALIST APART
Salah M. Hassan

‘I knew my word would reach both the East and the West’
Muhyi al-Din ibn ‘Arabi

Rachid Koraïchi’s rich body of work speaks eloquently of
the multiplicity and textured experiences that undergird his
intellectual roots as a conceptualist apart. The wide range of his
oeuvre provides a powerful testimony to an encounter that is at
once pleasurable and complex. Experiencing the pleasurable in
Koraïchi’s work is both aesthetically and visually overwhelming
for its vibrancy, subtlety, materiality, craftsmanship and scale of
execution. Its complexity is primarily derived from its markedly
nuanced expression and the multiplicity of references which
underlie its very conception and execution. Much of the existing
literature on Koraïchi tends to underestimate these nuances and
complexities, and one corollary of this has been a reductively
oversimplified representation of his oeuvre. In a similar vein, the
more celebratory readings of his work have themselves been
mostly informed by mainstream western liberal approaches to
contemporary art practices outside the west. The primacy given
to Koraïchi’s ‘Muslim Sufi’ upbringing (for which, post 9/11, read
‘moderate Islam’!) in shaping his artistic production, risks the
reduction of his artistic talents by superimposing narrowly-framed
western liberal notions on the contemporary art practices of
North African and Middle Eastern artists. It is worth repeating
here that such readings offer ‘a kind of prophylaxis to the veil,
gender inequality, violence and fundamentalist Islam,’ and the
picture that emerges ‘is selective not only in terms of content, but
of genre, media, and the subjectivity of the artists.’ Moreover,
the emphasis on his depth of knowledge of traditional crafts and
on his collaboration with their master craftsmen in the execution
of his work have been de-coupled from the essence of his work

as a ‘re-routing’ of such energies within a cutting edge artistic
practice.

In resisting such readings one must emphasize that Koraïchi’s
ultimate attention to aesthetics, his evocation of calligraphic
formations and signs, his use of classical and traditional crafts,
illuminates a conceptualist tendency informed by the latest
discourses of postmodernist practices in art, and a serious
engagement with progressive politics and larger humanist
concerns. It is precisely that engagement which has been the
driving force behind his production. This he continues to pursue
with a brilliant sensitivity and subtlety that set him apart from his
peers in the contemporary art arena.

Appreciating the extraordinary in Koraïchi’s work is
compounded by the circumstances of post 9/11, an event that
has been a defining factor in re-awakening dormant western
anxieties about the Islamic world writ large. Reluctance and
apprehension in emotionally saturated atmospheres about
things ‘Islamic’ preclude serious engagement with the work
of artists such as Koraïchi. Elsewhere, I have noted that the
picture that has emerged post 9/11 speaks more about western
anxieties concerning the region and Islam, rather than offering
any genuine desire to understand the region’s complex history,
internal dynamics and artistic development from socio-cultural
and aesthetic perspectives. In this context, it is important to
argue for a new reading of Koraïchi’s work outside of the limited
realm of mainstream art criticism. Unraveling the judgmentally
preconceived notions with which Koraïchi’s work has been
approached is a necessary first step to deconstruct those
representations and critiques of an extraordinary conceptualist
and avant-garde artist whose work’s significance lies in its
positioning within transnational contemporary art discourses.

Understanding Koraïchi’s creativity requires attention to details as well as to perspectives that foreground his work as a conceptualist operating at the cutting edge of contemporary artistic production. His commitment to his opulent artistic heritage as an Algerian gives further evidence of his multi-dimensional talents while enabling his appreciation for the craftsmanship and rigour of the classical traditions. These fusions, which Koraïchi often invokes in the conception and production of his work, leave no straightforward way of disentangling the interwoven strands of his own personal narrative reflected in artistic tapestries that are both aesthetically and politically inseparable. A proper framing of Koraïchi’s work would benefit a great deal if positioned within a broader understanding of postmodernist discourses in contemporary art practices. It, therefore, stands to reason that Koraïchi’s iconicity in the art world is nothing other than a well-deserved attestation to his brilliant career. Some specific examples are warranted herein.

Although Path of Roses (Tariq al-Ward), Koraïchi’s masterpiece, is the focus of his latest exhibition in Abu Dhabi (March, 2011) it is important to address this work in the larger context of his oeuvre taken altogether. This task is accomplished while stressing the link between Path of Roses both as sequel to two prior and intimately related installations, and its position as completing that trilogy of major installations. His many collaborations (e.g. Beirut’s Poem/A Nation in Exile with the Palestinian poet Mahmoud Darwish), and his public commissions (e.g. Jardin d’Orient) among other contributions, have afforded him rich opportunities to excel in a variety of distinct modes.

To accomplish such a task, certain aspects of Koraïchi’s life and accomplishments will have to be brought to the fore. First, he is a cosmopolitan artist who speaks to a universal audience. His aesthetic is deeply rooted in rigorous artistic training and in his own multi-faceted life experiences alongside keen awareness of the most recent currents in the global contemporary art scene as stated earlier.4 Like many Algerian compatriot artists and intellectuals of his generation, Koraïchi continues to endure the exertion of nomadic life moving between Paris and Algiers, in addition to the intricacies of living in Tunis and other parts of the world.

Koraïchi’s work continues to be analyzed within a narrow calligraphic/religious mode in which primacy has been given to the written word within Islam’s aesthetic tradition and its presumed aniconistic stand as a major influence on his artistic production. This mode of analysis must be taken into consideration but not accepted at face value. As his family name Koraïchi (Quraishi) indicates, he was born into an enlightened religious Sufi family that traces its long genealogical line of descent to Quraish, the Meccan based ‘tribe’ to which the Prophet Muhammad (PBUH) himself belonged. Hence, it is argued, his fascination with Arabic calligraphic signs and symbols came naturally, as if ‘running in the family.’ Certainly, Koraïchi’s early childhood experience, immersed in writing, talismans, illuminated pages, calligraphy reeds, traditional ink, parchment paper, clay, and wooden boards, have collectively influenced his proceeding on to an awe-inspiring world of artistic endeavour. The tradition of the Sufi sect to which his family belongs, their rituals and elaborate performances of prayers known as zikr (remembrance), accompanied by dance, scents and fragrant incense, must have left indelible marks on his sensibilities and pervaded his aesthetic taste.

In the large scheme of commentaries on Koraïchi’s work, his broader repertory of signs and symbols has received repetitive mention but in no way sufficient explication as to its originality and creativity. This repertoire, which includes signs and symbols whose genesis goes back to times much earlier than the rise of the Judeo-Christian and Islamic religions, encompasses traditions that, by and large, were extraneous to the Islamic world. Indeed, as once described, Koraïchi’s works ‘evoke a scenography saturated by signs and writings.’5 The signs and symbols range from Arabic to Berber and to Tuareg Tifinagh characters, magical squares and talismanic numbers. It even encompasses traces of the elegant strokes, scenes, and rhythmic signs of the ancient rock painting of Tassili n’Ajjer in Algeria.
Koraïchi's art should not be reduced to its calligraphic signs or symbols alone. As Okwui Enwezor argued, 'His investment in signs and symbols means that he has also worked assiduously to decompose the script, to turn its cursive elegance into personal codes and concrete poetry.' Abstraction, deconstructed and recreated into a new visual vocabulary, these signs and symbols were once referred to by Koraïchi himself as an 'alphabet of memory,' an alphabet that transcends the boundaries of space and time and in which the sacred and the profane converge: 'secular objects become liturgical instruments at one and the same time.'

What, then, is at stake when the particularity of the calligraphic mode is not accorded the depth of understanding it deserves? Calligraphism or the use of calligraphic abstractions must be understood within a larger modernist quest for a new visual language that emerged in the context of decolonization in the Arab and Middle Eastern worlds. In this context calligraphic compositions must be understood within the quest for a formalist language of abstraction that is rooted in Islamic discursive traditions. As Iftikhar Dadi convincingly argues,

Earlier attitudes to classical Arabic calligraphy were not only decisively modified, but modern Western genres such as academic realism in portraiture, landscape, and still-life (which were still in vogue in the 1950s) were also reshaped by a renewed concern with the abstract and expressive possibilities of the Arabic script. The Arabic script was not simply utilized in a classical manner to beautifully render a religious verse or endow it with ornamental form; rather, the script was often imbued with figuration and abstraction to a degree that mitigated against a straightforward literal or narrative meaning.

The intersection of such calligraphic modes with western abstraction to which such artists were exposed through their academic training has resulted in a broader, more complex movement in the Arab World and the Middle East known in some circles as Al hurrufiyya, or the Letterist movement. Artists within this broad movement have shared in an active quest to rework calligraphic motifs and signs into a new innovative language of universal appeal.

In a similar vein, Koraïchi's individual experimentation with a broad range of calligraphic signs and talismanic symbols has been ground-breaking in its critical engagement with western modernist abstraction. Confident of his strong lines and strokes, Koraïchi employs calligraphy in an abstract symbolic manner, turning such visual alphabets, simultaneously, into aesthetic and ideological acts. He accomplishes these pursuits using a bewildering variety of media and techniques, including paper, silk, glass, ceramic, bronze engravings, steel, tapestry and scroll-like silk banners, moving far beyond the boundary of the painted canvas alone. In this regard, his work is dominated by dramatic contrasts of black and white or blue and gold and monochromic engraved black steel. Beneath such dazzling strokes and complex abstractions, we find contemporary political writings and poetry superimposed and surrounded by talismanic and cabalistic designs circles and crosses. Koraïchi's works range from an elegant statement of beauty to humanistic references that combine to enable a universal visual language, which, as he once proclaimed, is a 'comprehensive one, readable by an Inuit, a Mesopotamian or an African.'

In appreciating the multiplicity of references in Koraïchi's work, one has to emphasize his identification with a generation of Arab modernist artists who are destined to break with the past, and are determined to create a new discourse and rearrange the way artistic production has been organized since their earliest years. His is a generation that aspired to work within a cosmopolitan context and has been open to all impulses within contemporary global art practices.

What sets Koraïchi apart from his compatriots is his deference towards traditional craftsmen and the collective memory embedded in their skills, whether they are blacksmiths, embroiderers, weavers or potters. He takes pride in collaborating with them as he did for several series of his large hanging silkscreens as well as the large-scale dyed and embroidered banners. In most cases, Koraïchi personally prepared the precise
graphics with a golden acrylic painting to rigidify the space for the patterns before leaving them for the skilled specialist to embroider. In other cases, he observed and fully participated in the dyeing processes from preparation to execution. The final products of such participatory processes become for him a re-routing of classical techniques and traditional skills within modernist and postmodernist contexts. Examples of this creative re-channelling of such energy are the hanging banners in *Path of Roses* in which Koraïchi has collaborated with the Moroccan artist and fashion designer Fadila Barrada. Of great consequence is the performative aspect of Koraïchi’s works, which likewise reflect his appreciation of craftsmanship in the related arena of performance, including music, dance and costumes. His landmark work, *The Pagan Installation*, which he executed in the old amphitheatre of Carthage, in Tunis, in 1993, included Tuareg singers and dancers together with Spanish and Corsican dancers, who performed against a backdrop of texts by Algerian writers, Inca rain sticks, silk tapestries and obelisks of his own conception. The result was the creation of a carnivalesque atmosphere of contrasting colours, movements and sounds.\(^\text{10}\)

In reading Koraïchi’s work, systematic effort should be made so as not to downplay its political intent in favour of its visual and aesthetic appeal. For him, politics and aesthetics are not mutually exclusive, as they resist separability and compartmentalization. This position stems from his commitment to progressive politics and humanistic concerns as well as from his active involvement in the struggle for justice, democracy and human dignity in Algeria and elsewhere. He is part of a generation of Algerian intellectuals whose life and early youth were forever impacted by the Algerian revolution and by the tremendous energy it generated in Pan African and Pan Arab circles and the larger quest for decolonization. Koraïchi’s artistic collaborations with a diverse group of progressive Arab and Western intellectuals included luminaries such as Mohammed Dib, Soheib Bencheikh, René Char and Michel Butor. Important books and artworks developed out of these collaborative projects were the most obvious products. Such encounters are indicative of the larger than life world of Koraïchi, where his passion for and immersion within the ‘written word’ goes far beyond a supposed obsession with Sufi mysticism and the formalist concerns of the Letterists and other calligraphic modernists. In other words, for Koraïchi, the political context always translates into an aesthetic one inseparable from its formalist rendering or materiality.

To understand further this intersection of politics, aesthetics and craftsmanship in Koraïchi’s work, a word on his collaboration with the great Palestinian poet Mahmoud Darwish is in order. This collaboration resulted in two series of works and a companion publication entitled *A Nation in Exile*, mentioned previously. The first series featured forty-two prints based on Darwish’s famous epic, *Beirut’s Poem*, which was written during the Israeli invasion of Lebanon and the siege of Beirut in 1982. The second is composed of an earlier series of forty-two prints based on selected poems by Darwish entitled *A Nation in Exile*.\(^\text{11}\) The partnership between the two Arab icons, Koraïchi and Darwish, continues to be of contemporary relevance today.

Koraïchi’s visually and textually rich series of works based on Darwish’s poems pay homage to the Lebanese and Palestinian peoples’ resistance and their fight for independence and nationhood. Artistically speaking, this collaboration brought in a classical dimension of Arabic calligraphy, as exemplified in the work of the late Egyptian master calligrapher, Kamal Ibrahim. The hand of this former director of the Alexandria School of Calligraphy rendered *Beirut’s Poem* in traditional Arabic Kufic style, forming an integral part of Koraïchi’s masterpiece. The process embedded in the final installation is what Abdelkebir Khatibi has referred to as possessing a lens capable of deciphering the visible according to ‘three registers.’\(^\text{12}\) Here, as Khatibi argues, we find a poem ‘suspended in the act of calligraphy,’ a calligraphy reflected by the painter, who is in turn portraying Darwish’s poems according to the art of engraving. An inter-poetic register circles between the poems, the calligraphy and the prints, forming the essential trope of this visually vibrant, richly textured, and multi-layered ensemble.\(^\text{13}\)

At the level of large-scale installations, it is *Path of Roses* (*Tariq al-Ward*), which has brilliantly brought together all the
complex registers in Koraïchi’s diverse body of work. Path of Roses iconizes the 13th century philosopher and Sufi poet, Jala al-Din al-Rūmī’s journey, from his homeland in today’s Tajikistan to Konya, Turkey, through exquisite ceramic ablution basins, brilliantly designed gold embroidered linen and large metal sculptures. The three elements of the installation are laid out with geometric and mathematical precision, echoing Sufi mystical numerological systems (‘Ilm Al-huruf), in which certain letters and numbers are associated with the divine. The silk embroidered banners hang along two of the installation walls, with the third wall dedicated to ninety-nine metal sculptures arranged and lit in a specific manner to create shadows which echo their designs in a highly dramatic fashion. On a raised platform or dais, the ablution basins, filled with perfumed water and red rose petals are laid out in corresponding geometric fashion intersecting with a set of larger metal sculptures, similar in their rendering to the miniature versions on the wall. The result of such an arrangement is a breathtaking and magnificent environment in which invocations of the mystical and the divine combine to generate a dazzling multi-sensorial effect.

Path of Roses was conceived as part of a trilogy and as sequel to Koraïchi’s earlier homage to the Andalusian Sufi philosopher, Muḥyī al-Dīn ibn ‘Arabi and the great Persian poet Farīd al-Dīn al-’Attar who had considerable influence on al-Rūmī. Path of Roses was originally perceived as the culmination of an imagined encounter between two Sufi masters al-Rūmī and Ibn ‘Arabi and their journeys across several continents. Though impossible to verify, legend has it that al-Rūmī met Muḥyī al-Dīn ibn ‘Arabi in Konya. Path of Roses was also intended as an homage and an embodiment of al-Rūmī’s idea of the inseparability of aesthetics and metaphysics, where art unites with the divine. In this context, Koraïchi’s evocation of the idea of safar (travel and transcendence) in Islamic Sufi thought is invoked by recalling these encounters, as well as the artist’s personal journey following the ideas of these mystics and philosophers.

The road to Path of Roses has passed through two earlier installations dedicated to Ibn ‘Arabi and al-’Attar. For Ibn ‘Arabi, Koraïchi accomplished a magnificent large-scale work, Letters of Clay (1995), and to al-’Attar, he dedicated The Conference of Birds, a public installation in the gardens of Chaumont in France in 1998. Both works show Koraïchi’s earlier meditation on the power of words as expressed in letters and calligraphic signs brought to life in Letters of Clay, where fragmented texts taken from Ibn ‘Arabi’s famous book, al-futuhat al Makkyyya [Meccan Revelations] are burned into the surface of large-scale earthenware pottery produced in collaboration with traditional Tunisian potters in the village of Djerba. As Maryline Lostia mentions, ‘Koraïchi’s aspirations extend much further. To appropriate the words of Ibn ‘Arabi is indeed to reinvigorate a form of existence through which he expresses himself anew.’

The political message uniting the three installations should be further emphasized. The symbolic journey of the artist with the three travelling Sufi poets echoes their own journeys across centuries and continents including Europe, Asia and Northern Africa. For instance, Ibn ‘Arabi lived in Andalusia, in today’s Spain, where Islam and Muslims were part of Europe for more than eight centuries, and where a model of mutual enrichment and co-existence of Jews, Muslims and Christians prevailed in a manner that is certainly lost in today’s xenophobic and Islamophobic Europe. Path of Roses offers a subtle critique of contemporary European realities and its narrative of a pure Europe and solitary western civilization as invoked by right wing and neo-conservative politicians.

The complex manner in which Koraïchi’s aesthetic and artistic impulses operate in the public and political sphere have also
been brought to bear in his permanent public installation, *Jardin d’Orient*. This work was conceived as a commemorative garden and a mausoleum in the grounds of the royal castle of Amboise, one of the jewels of the Loire Valley, to honour the legacy of Emir Abdelkader, the heroic nationalist leader of the mid 19th century anti-colonial struggle against French occupation. Emir Abdelkader (Abd al-Qadir Ibn Muhyi al Din al-Jaza’iri) was born in 1808 in Mascara, Algeria and died in 1883 in Damascus in today’s Syria. There he spent the last years of his life as a prolific scholar following a period of exile and incarceration in France, between 1848-1852, where he lived at the Château d’Amboise. During that forced residence, more than twenty members of his family and retinue perished, the majority due to a short-lived epidemic, and they were buried in an unmarked collective grave in the castle courtyard.

Born into a learned Sufi family, to a scholar father who became an inducted Sheikh in the Qadiri sect of Sufi Islam, Emir Abdelkader was himself a learned man who travelled widely to the great centres of Islamic scholarship, Baghdad, Cairo and Damascus, before returning to lead the resistance against French occupation. These places left an indelible impression on his intellectual development, both as a nationalist and as a thinker who was impacted by the reforms and renaissance he had witnessed in 19th century Egypt.

Such details would prove to be important elements in the conception of *Jardin d’Orient* and the process leading up to the making and installation of the work. They are also indicative of the conceptualist framework of Koraïchi’s artistic practice. This process is certainly reflective not only of Koraïchi’s personal affinity with Emir Abdelkader as a learned Sufi, but also of the seriousness and rigour with which he approaches his work from conception to execution. The unfolding process is itself performative in its re-enactment of the Emir Abdelkader’s life and in mirroring his journeys across three continents in a voluntary search for knowledge despite the exigencies of forced exile.

Conceived as a site-specific installation in the famous gardens of the Renaissance castle of Château Royale d’Amboise in 2005, *Jardin d’Orient* was a public commission initiated with the active support of the Amboise City Council. The twenty-one carved marble stones serving as tombstones are engraved with four verses from the Quran (*Surat al-Fajr*: Chapter 89: 27-30) that are popularly known for eulogizing the soul of the departed believer.17

All of the twenty-one tombs are topped with a shining sand-cast bronze finial, with each one bearing the name of one of the women and men from the family of Emir Abdelkader who was buried, prematurely and in haste, between 1848 and 1852. The twenty-one marble stones are geometrically aligned in three rows of seven, each facing east (symbolically aligned towards where Mecca is located, which serves to orient the direction of Muslim prayers around the world). Three rows of seven cedar trees surround the tombstones on three sides, a total echoing the number of tombstones, and creating a frame for the garden conceived in an Islamic style. The interior of the garden itself is crossed by a row of small shrubs of carefully selected plants, which cuts across the area of the tombstones. Both trees and shrubs were deliberately selected as species particular to Islamic gardens and representative of the conception of Paradise in the Muslim cosmology. The final result is an exquisite and multi-layered landscape, in which natural elements blend with manufactured ones to create perspectives of breathtaking scenery in a visually stunning environment. The sculptural elements become even more dynamic with seasonal changes. As the sunlight moves across the garden throughout the day, it casts ornamental shadows on the landscape, creating another
superimposed layer of design. These complex elements are not accidental, but emphasize premeditated effects that add to the visual impact of the work as a whole.

Not to be underestimated is the symbolic dimension of this work and the renewed energy it has brought to the Château d’Amboise. Koraïchi’s intervention transformed this site into a meeting point between a 21st century Algerian artist and his heroic 19th century antecedent, set in the gardens of a Renaissance castle in the heart of Europe where another legendary master, Leonardo da Vinci, is also buried. The ironies are not lost here, but more important still were the meetings between artisans and craftsmen from Algeria, Amboise and Damascus, where Emir Abdelkader was originally interred, before his remains were returned for reburial in postcolonial Algeria. The long process of making this work mimics Emir Abdelkader’s life journey. Damascus, where he lived the last years of his life, is where the marbled tombstones were cut and chiselled by local stone carvers who mastered the centuries-old tradition in creative collaboration with the artist. The garden and its other sculptural features bear witness to the combined labour of the Amboisean and Algerian artisans brought together through Koraïchi’s installation.

In Jardin d’Orient, Koraïchi has created a place of reconciliation, where France comes to terms with the violence of its colonial past. It is a place for Algerians to mourn, to remember, and to find closure to a tragic and sad chapter in their history. It is also a place for Koraïchi, Algeria’s faithful son, to pay homage to ancestors who perished anonymously in an alien environment, to which he has given renewed energy through this respectfully conceived and considerately inclusive multi-layered work of art. Jardin d’Orient, continues Koraïchi’s innovative exploration of a calligraphic abstraction, enriched by a multiple array of visual vocabularies that have come to shape the complex aspects of the works earlier discussed. Most important, is the way in which it reinforces the universal humanist leanings in his work as witnessed in Path of Roses and as influenced by the Sufi concept of the inseparability of aesthetics and metaphysics, where art unites with the divine as the ultimate act of devotion, beauty, and intellect. Koraïchi’s compositions on silk banners, metal sculptures, or stone engravings are rooted in his calligraphic significations witnessed in earlier works, and their ordering by numbers and consistent symbolism suggest a transcendent link between human beings and the divine order.

To sum up: the creative process in Koraïchi’s work beginning with its conception, whether as drawings or sketches, and leading to the final product and installation reflects that intersection of intellect, aesthetics and politics from which his artistic explorations derive. Envisaged within an exceptional and unique conceptual mode, the works featured in this landmark exhibition highlight the cutting edge side of his practice and speak directly of issues of memory, Diaspora, exile and other facets of his own existential experience. Bringing Path of Roses together in one space with supporting works is a testimony to the versatility, tremendous energy and dynamism of Rachid Koraïchi as an artist. The multiple cascading effects his powerful humanistic vision invokes will, over time, become manifestly self-evident.

Salah M. Hassan: Ithaca, N.Y., Feb. 2011

Salah M. Hassan is the Goldwin Smith Professor of African and African Diaspora Art History and Visual Culture in the Africana Studies and Research Center, and in the Department of History of Art and Visual Studies, and Director of the Institute for Comparative Modernities (ICM), Cornell University. He is editor of Nka: Journal of Contemporary African Art, and consulting editor for African Arts and Atlantica. He has authored, edited and co-edited several books including Darfur and the Crisis of Governance in Sudan (2009); Diaspora, Memory, Place (2008); Unpacking Europe (2001); Authentic/Ex-Centric (2001); Gendered Vision (1997); and Art and Islamic Literacy among the Hausa of Northern Nigeria (1992). He has contributed many essays to journals, anthologies and exhibition catalogues of contemporary art. Hassan curated several international exhibitions including at the 49th Venice Biennial, the Museum Boijmans Van Beuningen in Rotterdam and the Dakar Biennial. His numerous awards include a J. Paul Getty Postdoctoral Fellowship, the Toyota Foundation Award, and several grants from the Ford Foundation, the Rockefeller Foundation, the Andy Warhol Foundation and the Prince Claus Fund for Culture and Development.
References
3 Same as above
4 His artistic training includes diplomas from the Higher Institute of Fine Art in Algeria, the Superior National School of Arts, the National School of Decorative Arts, and the School of Urban Studies in Paris.
10 The term ‘carnivalesque’ is used here in the Bhaktinian sense of the word.
11 In assessing Arabic poetry of the second half of the 20th Century, there is no doubt that the late Mahmoud Darwish stood as one of the most influential voices in shaping its development. Throughout his remarkable career as a political activist and a literary figure, Darwish’s poetry continued to grow richer in metaphor, language, style and complexity. See Salma Khadra Jayyusi, Modern Arabic Poetry: An Anthology. New York: Columbia University Press, 1987, p. 30.
14 Conceived as a trilogy this work was featured in the 49th Venice Biennial as part of the exhibition Authentic/Ex-Centric, organized by the Forum for African Arts. For more comprehensive analysis of this work see Authentic Ex-Centric: Conceptualism in Contemporary African Art. Ed: Salah M. Hassan and Olu Oguibe. New York: Prince Claus Fund Library, 2001.
17 The four Quranic verses read as following: Ya ayatuha al nafs al mutma’inna; Arja’i ila rabiki radhayatun mardhia; fa adkhuli fi ‘ibadi; wa adkhuli janati (trans. Oh reassured soul; Return to your Lord, well pleased [content and contented] and pleasing [to Him]; And enter among My righteous servants; And enter My Paradise.). See Rachid Koraichi: Jardin d’Orient. (Association Schams, 2005).
EMPIRE OF THE SIGNS
Rose Issa

Let yourself be silently drawn
by the stronger pull of what you really love.
(Rûmî)¹

I first discovered Rachid Koraïchi’s work at the inaugural exhibition of the Arab World Institute’s contemporary collection in Paris in 1986. He was already one of the most prominent Arab artists of his generation, having worked in close collaboration with many contemporary poets, artists, writers, philosophers, musicians, dancers, film-makers and craftspeople from all over Europe and the Arab world. However, as this important exhibition of his work in Abu Dhabi shows, Koraïchi’s interest lies essentially in the mystic poets, from Ibn ‘Arabi to Jalaluddin Rûmî, and his many homages, drawings, sculptures, artist’s books and installations demonstrate this persistent, ongoing source of inspiration.

In 1987, I decided to go to Tunisia, where I finally met the artist in his wonderful studio, the Atelier Dar Annabi, located in Sidi Bou Said, a picturesque, coastal village on the outskirts of Tunis, close to the historic site of Carthage. I was very impressed by the rich, yet minimalist, décor of the studio and the collection of works by many of his contemporary artist friends. (It is unusual for artists to display works by other living artists of their own generation). His two little daughters were running around, and the courtyard of his house, where a painting by the pioneering Algerian outsider artist Baya hung opposite his own, was alive with laughter, with life and with beauty.

Beauty and order have always surrounded Koraïchi, wherever he settles: in Tunis, Paris or the Souf; in Konya, where he followed in Rûmî’s footsteps, or Damascus, Ibn ‘Arabi’s final destination; or in Amman, where he found a firm friend in Suha Shoman³, a painter who shared a similar artistic vision and taste to himself. Wherever he goes, he creates minimalist surroundings, designed by himself and often devoid of furniture; he transforms the architecture, whether classical or modern, into an oasis of art, of signs – surroundings that proclaim that art and purity come first.

This minimalist influence and Koraïchi’s love of vernacular architecture are clearly connected with his ancestral heritage – his grandfather was the Muqadam (an important official representative) of the Tidjaniyya Sufi order in Ain Beida. It is not surprising that Koraïchi’s most recent projects, the creation of two major art spaces – one in Tunis and the other in a desert oasis in eastern Algeria – are absorbing all his energies today. The first project involves redesigning and restoring a palace in the midst of the hustle and bustle of the medina in Tunis, to create a haven for artists and poets. His latest and most ambitious project is to develop a whole space – perhaps one could say a ‘holy’ space – by digging wells, and planting thousands of date-palms and fruit-trees to create a minimalist paradise in the Souf.

Speak a new language
So that the world
Will be a new world.
(Rûmî)⁴

In the Arab world, the importance given to ‘language’ by poets, writers and philosophers transformed letters and signs into images: signs and letters became secular and profane symbols of spiritualism and rebellion. From the 1950s to the 1970s calligraphy, the most highly esteemed art form in many areas of

Date-palm grove, Temacine, Algeria.
Photo: Ferrante Ferranti

أيكة نخيل، تماسين، الجزائر
the Islamic world, changed from being a highly circumscribed art – one of refined beauty, even though working within the strictest constraints – into a new form of modern artistic expression.

Because the Arabic script had preserved certain abstract qualities, artists of the Arab world found no difficulty in assimilating western abstract concepts and grafting them onto the essence of their own graphic traditions. By choosing the morphology of the letters, rather than their meaning, with the signs as their abstract support, these artists could ‘deconstruct’ writing, reducing it to its most elementary forms, isolating it and freeing the shapes from the old classical conventions.

In this respect, Koraïchi is one of a handful of artists who left their mark on this cultural heritage and who stood up to critical scrutiny by having already made a genuine artistic contribution before the mid-1970s. Today, he is among the very few artists to have succeeded in exploiting the full potential of writing at the moment when the letter, word, line or text ceases to be the vehicle of meaning and merges into the purely visual significance of the stroke.

Koraïchi’s artworks create a scenography that is saturated with signs and writings. He uses Arabic and Berber Tifinagh characters, magical or talismanic numbers – he favours the ‘magical’ number seven and its multiples – and many project onto his inventive, asemic scripts imaginary Chinese ideograms that appear to share similar forms, even though the artist himself has no knowledge of oriental writing systems.

As a cryptographer, Koraïchi employs written glyphs in an abstract, symbolic manner so that his surfaces become symbols of protest. Strong lines frequently cover superimposed layers of contemporary poetic and political writings, surrounded by crosses, circles and ciphers or secret messages. His mirror writing and reverse signing so confused one interior designer that he appropriated Koraïchi’s work without realizing that he had actually copied his signature in reverse script: resulting in a comically absurd situation for the newly-opened National Library of Cairo!

Koraïchi uses a variety of materials to express his own cult of the script: canvas, paper, ceramic, glass, brick, bronze, stone, banners and more recently, at a higher level of integration still, architecture itself, to create a personal syncretic style that always remains true to its deep roots in Islamic scrolls and African aesthetics.

As early as 1990, Koraïchi had already created a whole body of installations consisting of silk hangings, ceramics and sculptures that were exhibited in Paris (Salome, Pompidou Centre, 1990), Avignon (Faire du Chemin avec ... René Char, 1990) and Carthage (Nuits d’Encens, 1993). He embarked on his Path of Roses project, which was originally based on porcelain dishes, made in Capadocia in central Turkey, in 1999. A second version – an homage to Rûmî in another medium, that of embroidered silks – toured Casablanca and Marrakesh in 2001. Koraïchi’s persistence in developing a unique idea involves constantly refining his images, taking the aesthetics further and exploring new media, resulting in layered multi-media installations as in the Path of Roses as it now stands fully completed today.

Koraïchi frequently avoids colours, or works exclusively in one colour, black or indigo; he often works on the dramatic contrast of black and white, or gold and blue. However, in his illustrations for many texts by contemporary poets, he sometimes retreats into the silence of colour.

Rachid Koraïchi has been actively involved in the struggle for democracy and freedom of speech in the Arab world for more than four decades. Today he is also deeply involved in environmental issues, as shown in his two most recent projects to restore and re-create artists’ havens, pure places of artistic retreat and meditation.

Koraïchi finds beauty in the smallest things – in the jasmines of Tunis as much as in the palm trees of the Souf, the desert sands, drops of rain and the lifeline represented by water; in the delicate, expert gestures of his craftsmen and craftswomen; but mostly in the language of poets, no matter from where or to which period they belong. He celebrates a quality in life that is
unique, beautiful and rigorously simple. Here, there is a close link to his favourite poets such as Rûmî. For the subject of Rûmî’s poetry is not life alone but something altogether more than life. In the same way, the subject of Koraîchi’s artworks is not art but something entirely beyond art, the modulated expression of moments of inner experience.

Rose Issa, London, January, 2011

Rose Issa is a curator, producer and publisher who has exhibited Rachid Koraîchi’s work on several occasions: Leighton House Museum, London (1993 and 1997); the Barbican Art Centre, London (1995); the Hermitage Museum, St. Petersburg (2007); and the Moscow State Museum (2007).

References
2 The word souf, meaning an oasis, is a cognate of the word Sufi. Koraîchi has many links to Algeria’s El Oued Province, bordering Tunisia to the east, and well into the Sahara desert, which continues on for hundreds of miles further south. Taken altogether, this area of many oases is often called the Souf region and settlements such as El Oued (the River) are often referred to as El Oued Souf.
3 The painter Suha Shoman, who together with her late husband Khalid, a banker and patron of the arts, founded Darat al Funun, the ‘Home of the Arts’ in Amman, Jordan, in 1993. This beautiful venue developed into one of the most important centres for art in the Arab world and remains a vibrant venue for intercultural dialogue and exchange.
At some point in my life, I can’t exactly remember when, I started to fall passionately in love with fabrics, with woven materials, with textiles of all kinds. I developed this passion reading about the translation of cultural signs by such talented cultural theoreticians as Paolo Fabbri and Sarat Maharaj. The relationship between ‘text’ and ‘textile’ - and their common Latin root in ‘texere’ (to weave) has often been cited. Roland Barthes described text as a ‘woven fabric,’ a tissue of ideas spread across time and space.

I suppose fabrics - from all around the globe - say something about my ideal museum as well: it would be like a carpet, with many points of entry, where everything is framed by everything else. A Persian carpet, as Italo Calvino reminds us, flies twice: first, as the elevation plan of an imaginary building and again, as a magnificent piece of cloth. The art of weaving also reminds me of the artist Dan Graham, who once said, ‘I enjoy that closeness where I take two things that are very close and just slightly overlap them.’

In my own circle of friends, it became something of an embarrassment that I kept talking about and writing about weaving and fabrics, although, to me it would have been still more embarrassing not to express my love for textiles. I went searching for Indian cloths in Ahmedabad, where Robert Rauschenberg was inspired to conceive his soft, gently blowing series of Jammers. I sat many times through the film, The Legend of the Suram Fortress, by Sergei Paradzjanov, which I read as a true Gobelin tapestry. I even wrote about the folds in the curtains of the Dutch designer, Petra Blaise, and produced woollen wall-hangings by painters Marlene Dumas and Luc Tuymans for the Courthouse of s’Hertogenbosch.

What is more, I became intrigued by the following story. The radical, modernistic European architecture of the 1920s and ’30s often integrated elements that referred to the architectural aesthetics of North Africa and the Middle East. This was most clearly demonstrated by the Weissenhof Estate, realized in Stuttgart, in 1927, as an exhibition of international architecture. There were many ‘Arabising’ influences to be discovered there, from flat roofs to large terraces and fabrics. However, when such adaptations met with criticism in Nazi Germany, designers proceeded with greater discretion. The racist attacks on the ‘otherness’ of the Weissenhof Settlement might almost have been predicted. Such attacks were first seen in the form of collages: caricatured portraits of men and women in Arabian attire, trading oriental carpets - what else? - in the streets of Stuttgart, in the heart of southern Germany.

I was reminded of all this when, in the autumn of 2010, we installed, in Munich, at the Haus der Kunst (originally a ‘Hall for the German Arts’ erected by Adolf Hitler and completed in 1937) an exhibition, The Future of Tradition - The Tradition of Future, which included the 99 banners of The Invisible Masters by Rachid Koraïchi. The ivory-coloured cotton banners embroidered with black lettering, symbols and ornaments, were suspended high above a variety of Islamic artefacts – some ancient, some modern – from many different regions of the Arab world. Together they created a fabulous effect of perspective, whose vanishing points seemed to fly beyond the skylights of the Haus der Kunst. The techniques employed in the creation of Koraïchi’s fabrics date back to the time of the Pharaohs. These banners quoted from and were dedicated to important Islamic mystics, including the great Sufi master Muhyi al-Din ibn ’Arabi (1165 -1240).
In 2001, in the exhibition *Unpacking Europe* at the Museum Boijmans Van Beuningen in Rotterdam, I had shown works by Rachid Koraïchi similarly drawing upon Ibn ‘Arabi’s texts which decorated earthenware pottery. In Arabic script, every word teeters on the threshold of becoming an image. The path followed by Ibn ‘Arabi in his travels is like a thread of needlepoint stitches traversing the world, an intersecting set of filaments that weave a web which draws together the places where eastern and western cultures meet, from Murcia in Spain to Damascus in Syria. In our contemporary world, that rich cultural fabric woven together by Ibn ‘Arabi is falling apart.

Only recently, did I grasp that the banners of The Invisible Masters were also a premonition of other things falling apart and recombining again, as expressed in the turmoil witnessed in Tunisia and Egypt. In the words of Ibn ‘Arabi himself, ‘Existence is a letter whose meaning remains in You.’ Indeed, the hovering banners quoting the poetry of Ibn ‘Arabi and other Sufi masters, were intended, by Koraïchi, to act as talismans, providing protection both for cultural artefacts and human beings, illuminating and guaranteeing the meaning of their fruitful existence.

During the final days of our Munich exhibition, *The Future of Tradition - The Tradition of Future*, I was under the impression that Koraïchi’s fabrics were readying themselves for departure, preparing to fly away elsewhere; perhaps to reappear in Cairo, in Tahrir Square. Those spectacular perspectives of Koraïchi’s banners emblazoned with the texts of Ibn ‘Arabi and his mystical colleagues might have been perfectly positioned there. They would have served as apotropaic talismansic, devices of protection, as well as proving eloquent sources of an urgent call for unconditional peace.

As the Arabist, Abdul-Rahim al-Shaikh, put it when commenting on the political dimensions in the writings of the Palestinian poet, Mahmoud Darwish, ‘Only when the vanishing points out of the confines of society manipulate the members and betray the collective memory of the oppressed, are they dangerous.’ It need hardly be added here that, just like Ibn ‘Arabi, Rûmî, Rabi’al Adawiyya and all the other extraordinary poets, writers and mystics with whom he has worked to date, Mahmoud Darwish is yet another of Rachid Koraïchi’s many accomplices.

So, it is true, everything is connected to everything else; especially when dealing with fabrics!

**Chris Dercon, Munich, February 2011.**

Chris Dercon is an art historian, documentary filmmaker and cultural producer. In the late 80s, he was programme director of PS1 Museum, New York before becoming Director of Witte de With, Center for Contemporary Art in Rotterdam. From 1996 until 2003 he was Director of the Museum Boijmans Van Beuningen in Rotterdam. Dercon curated exhibitions for the Venice Biennial and the Centre Georges Pompidou, Paris. In 2003 Dercon became director of the Haus der Kunst in Munich. The Haus der Kunst exhibited an exhibition of Arab modern and contemporary art *The Future of Tradition - The Tradition of Future* which presented Rachid Koraïchi’s *Ancestors Linked to the Stars*. In April 2011 Dercon will join the team of Tate Modern in London.

**References**

2 Personal communication to author in interview conducted in 1984.
Encounters with the artworks of Rachid Koraïchi always leave me breathless. I am drawn initially by the sheer beauty of the works – how forms, materials, colours, patterns and textures are resolved into extraordinary, harmonious and visually powerful aesthetic statements. Take a step back, and the enormity of the artist's projects are immediately evident. Seeming to avoid the constraints imposed by individual works of art, Koraïchi explores the visual potency of large-scale, mixed-media installations, whose repeated forms, enlivened by variations both subtle and obvious, provide an entrée into a world of ideas that has motivated the artist for many years. As an art historian, and as one who remains continually in awe of the artist's creative process, I am captivated by the passion – even the obsession – of this artist, whose remarkable vision and fierce commitment to his art have resulted in an exceptional body of work that has rightly garnered him wide international acclaim.

There are many ways to approach an understanding of the art of Rachid Koraïchi, each providing a fragmentary glimpse of a larger whole. One obvious visual element that has engaged the artist for many years is his exploration of inscription, both for its graphic and its communicative possibilities. As a follower of Sufi teachings, Koraïchi recognizes the power of the Word, which conveys the wisdom and lessons of the Prophet Muhammad as transmitted down through the ages by Islamic clerics and mystics via written texts and repetition of the spoken word. In this context, Arabic inscriptions embody divine origins, with the very act of writing and speaking sacred texts from the Qur'an providing 'pathways to transcendence'. Koraïchi's work, which is informed by centuries-old writings and teachings of Sufi travellers and scholars, employs Sufi texts and notions about the sacredness and instrumentality of numbers and inscriptions, which, along with other elements of the work, communicate on a number of levels. His well-known installation entitled *Path of Roses* dedicated to the Persian poet and mystic Maulana Jalal al-Din al-Rûmî, presents steel arabesque sculptures, silken banners embroidered with Rûmî's texts in golden thread, and inscribed ceramic ablution bowls filled with water on which rose petals float. These components, which celebrate both the materiality and malleability of script, are organized (even down to their smallest measurements and the distances between them) in multiples of seven (twenty-eight and ninety-eight), reflecting a long-standing engagement with numerology in the Arabic world. This includes the legend of the seven missing letters of the Arabic alphabet that, when combined with the other twenty-eight, could answer the most complex philosophical questions about human existence. The installation as a whole, conveys the idea of the multiple physical and spiritual pathways to devotion and transcendence open to each of us embarked upon this human venture.

While specialized knowledge of Arabic and Sufi traditions provides additional levels of access to Rachid Koraïchi's work, the artist's international appeal is derived from his engagement with ideas and issues that not only resonate with contemporary artistic practice but with everyday practical experience as well. For example, his fascination with Arabic and arabesque inscriptions is consistent with the interests of many contemporary artists who explore the conceptual and graphic possibilities of scripts, as well as their communicative potential. Many African artists who work with script recognize the political implications of writing and inscription, cognizant of 'the legacy of colonialist and primitivist thought' that imposed foreign writing systems on colonial 'subjects' and that tended to brand their continent
as illiterate. Artists such as Victor Ekpuk from Nigeria, Wosene Kosrof from Ethiopia and Owusu-Ankomah from Ghana incorporate writing and graphic systems from their homelands, delighting in their graphic potential but also recognizing through their art, African contributions to knowledge and to the global history of writing. Others, including South African artist Willem Boshoff and Egyptian/Nubian artist Fathi Hassan acknowledge in their work the plight of endangered languages, often the result of misguided social policies and political domination. Likewise, artists from northern Africa, including Ali Omar Ermes from Libya and the late Osman Waqialla of Sudan, echo Koraïchi in their embrace of new ideas about calligraphy as an art form, moving away from a strict alignment of Arabic with the teachings of Islam towards a more secular appreciation of the beauty and plasticity of calligraphic script.

Rachid Koraïchi’s flexible use of script in his artworks, including *Path of Roses* reflects his interest in crafting a ‘deeply personal alphabet of characters that are derived as much from the calligraphic traditions of the Arab world as from Berber and Tuareg *Tifinagh* characters, magical squares and talismanic numbers, and imaginary Chinese ideograms⁴. Texts, in Koraïchi’s work, are nuanced and layered. Indeed, his calligraphic steel sculptures, which engage so beautifully with light and shadow to animate the space in *Path of Roses* are not mere modernist abstractions. Rather they are part of the artist’s invented, private script that he employs in a variety of media to convey a rare vision that is at once complex and delicate. In his 2002 work entitled *7 Indigo Variations*, the artist included some inscriptions legible to Arabic readers, while other inscriptions were reversed, mirror images of texts. Even when inscriptions can be ‘read,’ artists such as Koraïchi delight in keeping viewers off-balance by suggesting the opacity of words and their meanings.

As with other artists, Koraïchi’s use of script moves beyond legibility and literal interpretation. He recognizes that viewers bring to his work their own experiences with script and their own understandings of inscription systems that have been employed over time by cultures around the world: rock-engraved pictograms; textiles with painted or stamped ideographic symbols; inscriptions on screens, tablets and temple walls; even the cacophony of word and image in modern, media-saturated, urban environments. Koraïchi inserts himself into these histories, inventing his own scripts as part of a broader visual language that communicates beyond the boundaries of words. The layering and profusion of scripts that dominate his installations are reminiscent of apotropaic signs that, through their urgency and repetition, have the capacity to protect, to heal and to effect change.

The repetition of forms and materials that Rachid Koraïchi explores in *Path of Roses* as well as in other works, induces a meditative quality that engages the mind as well as the eye. His use of a limited palette – contrasting black and white, blue and silver, gold and blue – emphasizes the graphic power of his inscriptions and ‘adds a simplicity to a body of work that might otherwise threaten to overwhelm the viewer with its energy and extensive lexicon⁵. The senses are awakened by Koraïchi’s installations, and his works have an almost irresistible tactile quality. Moreover, the repeated forms are organized into experiential spaces that lead viewers along pathways or envelop them within inscribed panels of white linen or deep indigo suspended from the ceiling, possibly to suggest sacred spaces and the link between heaven and earth.

Finally, the large scale of many of Koraïchi’s installations captures something of the sweeping histories, journeys and accomplishments of those who are recognized through his artwork. This includes, of course, the Sufi teachers whose words have inspired many of Koraïchi’s works, but it also extends to the many local artisans who have collaborated with Koraïchi to create his installations. For his 1995 work *Lettres d’Argile*, for example, he worked with potters in Djerba, off the coast of Tunisia, to produce new versions of large-scale ceramic jars that had once been widely traded in the region. By introducing non-toxic materials into the process, Koraïchi reinvigorated a tradition that had almost been lost⁶. *7 Indigo Variations* required collaboration with Syrian artisans in dyeing and stamping silk banners imprinted with script and calligraphic signs. To produce the inscribed banners, ceramic vessels and steel calligraphic
sculptures of Path of Roses Koraïchi worked closely with skilled embroiderers, potters and metalsmiths. These collaborations indicate the deep respect the artist has for the knowledge and expertise of local artisans and his desire to ensure that these art forms continue to flourish. Koraïchi’s careful emphasis on the artistry of objects that might otherwise be relegated to the category of ‘craft’ elevates them to their rightful place as works of art. Furthermore, the forms that Koraïchi creates for his installations resonate with objects familiar in both domestic and ritual settings, underscoring the aesthetic impulse, common to cultures the world over, to beautify everyday experience.

**Beauty – its creation: its reception – leads to heightened awareness and the pathway to transcendence.**

Christine Mullen Kreamer, PhD.

Christine Mullen Kreamer, Ph.D. is Deputy Director & Chief Curator at the National Museum of African Art, Smithsonian Institution. Her numerous exhibitions and publications explore art and ritual, gender, African systems of knowledge, and museum practice, and they bridge both traditional and contemporary arts and the disciplines of art history, anthropology, and museum studies. In addition to research in Togo, she has worked on museum exhibition and training projects in Ghana and Vietnam. She received her doctoral degree from Indiana University. Her more recent co-authored publications include African Vision: The Walt Disney-Tishman African Art Collection (2007) and Inscribing Meaning: Writing and Graphic Systems in African Art (2007). She is also a contributing author for two essays in Representing Africa in American Art Museums: A Century of Collecting and Display (University of Washington Press, 2011).

References

One afternoon in June last year, while I was preparing to give a talk in the African galleries of the British Museum, I found myself staring down into the magnificent ceramic ablation bowl by Rachid Koraïchi which is on display there. This wonderful piece seems to draw together various elements of the artist’s complex, multi-media artwork, *Path of Roses*, which was created as a tribute to the Sufi mystic and poet Jala al-Din al-Rûmî. The entire work is a celebration of Rûmî’s physical and spiritual journey of enlightenment across Asia, the Middle East and Arabia in the 13th century.

That day, the gallery was full of people, many of them children, marvelling at the extraordinary creations of artists from Africa on display, not least the breathtakingly beautiful forms of throwing knives suspended as though frozen in mid-air, which had so entranced Rachid when he’d first visited to discuss how Path of Roses might best be displayed in those galleries. I remember him saying how much he wished he could emulate the skill of the artists who had created these profoundly misunderstood works. Rachid has always collaborated closely with local practitioners in metal, cloth and ceramics, acknowledging them as fellow artists along the way. Today, a group of Rachid’s own anthropomorphic metal figurines are ranged beneath the throwing knives, suggesting new ways of seeing and understanding these mysterious works of art, while in a display case opposite, a group of seven, embroidered linen textiles, also elements of *Path of Roses* illuminate and are illuminated by the works which surround them.

The acquisition, in 2004, of this version of *Path of Roses* gave me the opportunity to discuss with Rachid how best we might display a complex work which had never been fixed in size or in the number of its component elements, but which had previously always been shown together in one single space. Such an approach to display would not have been possible in the African galleries. Instead, we arrived at the idea of taking our public on a journey, a voyage begun by an encounter with one of Rachid’s large, anthropomorphic metal figures at the entrance to the galleries. An information panel, briefly outlining Rûmî’s geographical journey and the Sufi idea of a journey towards enlightenment then invited ‘travellers’ to retrace those notional steps round the galleries to discover other elements of the display. At each stage, various guises of the artist (and of Rûmî, his Muse) would appear in the form of different materials - linen, metal or ceramic - which themselves would suggest other art forms such as music and dance.

*THE PATH OF ROSES*
*Chris Spring*

*Path of Roses*, 1999. Porcelain vessel, 54 x 54 x 8 cm.
Collection of the British Museum.

Photo: ???????
But it was the exquisite ceramic bowl which most gripped my attention that hot afternoon, and although the people and the sounds of the gallery enveloped me, they seemed to fade into silence and stillness as I continued staring down. I began to imagine stirring with my hand the rose petals which had once floated on the water filling the bowl, and, as I did so, some of the most resonant lines of poetry written in the English language came drifting into my mind:

_Footfalls echo in the memory_
_Down the passage which we did not take_
_Towards the door we never opened_
_Into the rose-garden. My words echo_
_Thus, in your mind._

_But to what purpose_
_Disturbing the dust on a bowl of rose-leaves_
_I do not know. *_

_Path of Roses* commemorates both a specific and a universal journey. In one sense it concerns Rumi’s personal voyages, which ended with his founding of the Mevlevi Dervish order at Konya in Turkey, but it also celebrates the Sufi notion of safar, meaning both travel and transcendence.

I had seen the slow-turning dance of the Mevlevi order once before, though not in Konya or any such exotic location, but at Barons Court in West London, where a row of buildings, formerly artists’ studios, are sandwiched between the iron roar of traffic in the Talgarth Road and the constant clattering of District and Piccadilly Line trains behind. I’d been studying life-drawing there with a group of artists and models, and as we got to know each other better, we began to explore our surroundings. The large building was also the home of the Study Society where the original form of the slow-turning dance of the Mevlevi order has been practised for over forty years. There, in the basement, hung suspended the flowing robes and tall hats of the Mevlevi dancers, seemingly waiting in anticipation. One evening we watched the languid dancers endlessly turning in the gallery above. I could still see them clearly in my mind’s eye that afternoon in the British Museum as I gazed into the depths of the bowl whose shape and arrangement of motifs Rachid had conceived in the form of an astrolabe. These medieval navigational devices were created both in the Islamic and Christian worlds, drawing together science, art, astrology and religion in a remarkable synthesis. It seemed to me as though the concentric bands of motifs and patterned elements began slowly to rotate in different directions around the dark, impenetrable central circle, creating a moving harmony which I felt came close to something that medieval astronomers described as the ‘music of the spheres’. I thought again of Eliot’s poem and the entrancing music of the Four Quartets:

_At the still point of the turning world. Neither flesh nor fleshless;_
_Neither from nor towards; at the still point, there the dance is,_
_But neither arrest nor movement. And do not call it fixity,_
_Where past and future are gathered. Neither movement from nor towards,_
_Neither ascent nor decline. Except for the point, the still point,_
_There would be no dance, and there is only the dance._

The last time I looked, a drawing of a dancer, which I made at the Study Society in Barons Court all those years ago, still hangs in a corridor at the October Gallery where I was destined to meet Rachid Koraïchi for the first time. As though to remind me that all things are perhaps linked in patterns whose design we are probably the last ones to grasp – the title of that drawing is ‘Still Point.’

It has been my privilege to have accompanied Rachid along part of the route of his journey, and I was honoured to be invited to open his exhibition, _Ecstatic Flow_, at the October Gallery last year. Afterwards we talked of how together we’d had big plans for transforming the British Museum using his artworks during the Africa ’05 festival of arts in London. We’d envisioned his giant banners hanging on the neo-classical colonnade of the Museum and around the Great Court, imagined his light-
projected calligraphic figures covering the empty acres of white marble, and whole avenues of his wonderful ceramic jars and intricately woven carpets leading visitors inexorably towards the African galleries. As it was, given the deteriorating funding climate, our visions and dreams gradually dissipated like mirages in the desert, until all that remained was a single metal sculpture, *The Seven Doors of Heaven*, guarding one corner of the Africa garden on the forecourt of the Museum. Yet that single standing figure reminded me that in a sense the journey of the imagination we’d already taken together was at least as important as its projected realization. This episode too was part of the journey and we’d simply followed another path at that time…

*Footfalls echo in the memory*  
*Down the passage which we did not take*  
*Towards the door we never opened*  
*Into the rose-garden.*  

... meaning there is still much to look forward to as the journey continues …. onwards to that place - the mysterious centre - where stands the still point of the still turning dance.

**Chris Spring, London, December, 2010**

Chris Spring is curator of the African Galleries at the British Museum. Recent publications include *Angaza Afrika: African Art Now* (2008; winner of the Art Book award for 2009), *African Art in Detail* (2009) and *African Textiles Today* (publ. 2012), all of which feature the works of Rachid Koraichi. Chris has worked with the Triangle Arts Trust to support three artists’ workshops, one in Maputo, Mozambique (2008), the second in Kumasi, Ghana (2009) and the third in Lagos, Nigeria (2010). Chris is an exhibiting artist www.chrisspring.co.uk and is responsible for the British Museum’s growing collection of contemporary art from Africa.

**References**

BIOGRAPHY

1947 born in Ain Beïda, Algeria
Lives and works in Paris, France

Art Education
1967 - 1971 Higher Institute of Fine Arts, Algiers, Algeria
1971 - 1975 Superior National School of the Decorative Arts, Paris, France
1973 - 1975 School of Urban Studies, Paris, France
1975 - 1977 Superior School of Arts (painting studio of Gustave Singier and print studio of Lagrange-Domy), Paris, France

Selected Solo Exhibitions

2011
Path of Roses (Tariq al-Ward), Abu Dhabi Festival, The Zaha Hadid Pavilion, Emirates Palace Lawns, Abu Dhabi, UAE

2010
Rachid Koraïchi: Ecstatic Flow, October Gallery, London, UK

2008
Ancestors Linked to the Stars (Les Ancêstres Liés aux Etoiles), Chapel of Méjan, Arles, France
Path of Roses (Chemin des Roses)/ Homage to Rumi, Citadel of Algiers, Algiers, Algeria
Homage to Mahmoud Darwish, Islamic Cultural Institute, Paris, France

2007
20 Years, 12 Poets: Ceramics by Rachid Koraïchi, Institute for the Humanities, University of Michigan, USA
A Nation In Exile (Une Nation en Exil), Gallery 23, Amsterdam, the Netherlands
Homage to Love and Memory, The George W. South Memorial, Church of the Advocate, Philadelphia, USA

2005
Rachid Koraïchi, October Gallery, London, UK
The Seven Gates of Heaven (Les Sept Portes du Ciel), Ground Force Africa Garden and Path of Roses (Chemin des Roses), Sainsbury African Galleries, British Museum, London, UK

2004
Aleppo, voyage en soi(e) (Silken Voyage Inside Oneself) of Rachid Koraïchi, Gallery Esma, Riadh el Feth, Algiers, Algeria
Rachid Koraïchi: 7 Indigo Variations (7 Variations Indigo), Museum of Marseille, France

2002
Path of Roses (Chemin des Roses)/ Beirut’s Poem (Poème de Beirut)/ A Nation In Exile (Une Nation en Exil), The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, USA
A Nation In Exile (Une Nation en Exil), United Nations, Beirut, Lebanon

2001
Beirut’s Poem (Poème de Beirut) and Path of Roses (Chemin des Roses), National Gallery of Fine Art, Amman, Jordan; in cooperation with the Middle East Centre for Culture and Development (MECCAD) and the Forum for African Arts, Amman, Jordan; Institut Français, Casablanca; Institut Français, Marrakesh, Morocco
Homage to Ibn 'Arabi, R.C. Church of Mérignac, Mérignac, France; Darat Al Fanun, Amman, Jordan

2000
Rencontre à Casablanca (Meeting in Casablanca), joint exhibition with Farid Belkahia, Gallery Al Manar, Casablanca, Morocco
Anthology of Arab Poems, National Library, Limoges, France
Interfaces, The Bachelard Amphitheatre, Paris, France

1999
The Perfumed Path, Homage to Rumi, Residency at the Institut Français, Anatolia in association with the Gallery Janos, Paris, France (realisation of tapestry)
Around the Travels of Delacroix and Matisse (Autour des Voyages de Delacroix et Matisse Résidence à Marrakech), Residency in Marrakesh, Morocco
Garden Secrets III (Jardins Secrets III), Factory of Œillets, Ivry sur Seine, France
Oh Flowers! Homage to Attar, International Garden Festival, Chaumont-sur-Loire, France

1998
Letters of Clay (Lettres d’argile): Homage to Ibn ‘Arabi (1998/1999), Espace Gard, Nîmes, France, touring to Institut Français, Darat al Funun, Amman, Jordan; Institut Français, Damascus, Syria; Al-Mustansirya Madrasah, Baghdad, Iraq; Institut Français, Rabat de Sousse, Tunis, Tunisia; National Francophone Multimedia Library of Limoges, Limoges, France; Gallery Isma, Algiers, Algeria; Museum of Contemporary Art, Caracas, Venezuela; Embassy of France, Algiers, Algeria; Gallery Gorgi; Institut Français, Tunis, Tunisia
The Garden of Paradise (Les Jardin du Paradis), International Garden Festival, Chaumont sur Loire, France
Anthology of Arab Poems, Elsa Triolet and Jules Verne Library, Pantin, France

1997
Meditation, Madrasah Ibn Youssef, Marrakesh, Morocco
L’Enfant-jazz (1997 - 2000), Institut du Monde Arabe, Paris, France; Gallery Frank Borsad, Paris, France; County Centre for Educational Documentation, Avignon, France; College des Hautes Vallées, Guillestre, France; Sakakini Foundation, Ramallah, Palestine; Passage Gallery, Marseille, France
Ambria: Creative Workshop, Children’s Sketchbook, Institut du Monde Arabe, Paris, France
Steel Sculpture, Homage to Okba Ibn Nafaa, University of Kairouan, Tunisia
Garden Secrets II (Jardins Secrets II), Charles Foix Hospital, Ivry sur Seine, France
Homage to René Char, Michel Butor, Mohamed Dib, Monumental Tapestry, National Francophone Multimedia Library of Limoges, Limoges, France
Letters of Clay (Lettres d’argile), Residency, Le Château Vert, Anduze, France; Studio Galtié and Studio Buthod-Garçon, Saint-Quentin-la-Poterie, France
A Nation In Exile (Une Nation en Exil), Darat Al Funun, The Khalid Shoman Foundation, Amman, Jordan

1996
Ceramic Wall, with students of the Robert Desnos School, Tunis, Tunisia

1995
Objects and Decor for Queen Dido (La Reine Didion), Antique Theatre of Carthage, Festival of Carthage, Tunis, Tunisia
Installation (70 pieces), Haus der Kulturen der Welt, Berlin, Germany
Talisman (Fountain Mural), Palm Beach, Tozeur, Tunis, Tunisia
Residency, Studio Sakal, Djerba, Tunisia
Engraved Hymns (Hymnes Gravés), Institut Français, Barcelona, Spain

1994
Exhibition at Gallery Schauer, Paris, France
Exhibition at Gallery Yahya, Tunis, Tunisia

1993
Nights of Incense (Nuits d’Encens), Homage to Algiers, Antique Theatre of Carthage, Tunis, Tunisia
The Seven Gates of Heaven (Les Septs Portes du Ciel), Artibule, Institut Français, Casablanca, Morocco; Tour de Constance, Aigues-Mortes, France
Carpets and Tapestries, Gallery Gorgi, Tunis, Tunisia

1992
Exhibition at Cherif Fine Art, Sidi Bou Said, Tunis, Tunisia
Exhibition at Gallery Ipso, Bruxelles, Belgium
Salome, Tabacco Factory, Ajaccio, Corsica; Artibule, Institut Français, Casablanca, Morocco
Exhibition at Gallery Jaqueline Moussion, Paris, France
Exhibition at Modern Art Museum, Liège, Belgium

1991
Contemporary Art, Institut du Monde Arabe, Paris, France
Exhibition at Gallery Editart, Geneve, Switzerland
Havana Biennial, Wilfredo Lam Centre, Havana, Cuba
Exhibition at Gallery Ipso, Bruxelles, Belgium

1990
Salome (joint exhibition with Michel Butor) Centre Georges Pompidou, Paris, France; Institut du Monde Arabe, Paris, France

1989
Exhibition at Gallery of National Council for Culture, Kuwait
Exhibition at Gallery Editart, Geneve, Switzerland
Exhibition at Gallery Sultan, Kuwait
Exhibition at Gallery Ipso, Bruxelles, Belgium
Exhibition at Gallery Isma, Algiers, Algeria

1986
Exhibition at Sultan Art Gallery, Kuwait
Exhibition at Gallery D. Blanco, Geneva, Switzerland

1984
The Engraved Hymn, Museum of Salamanca, Spain

1983
S...a Plumb Wall (S...à l’aplomb du mur, mur céramique), Wall Ceramics, Siège GAT, Tunis, Tunisia

1978
Exhibition at Gallery Irtissem, Tunis, Tunisia

1974
Exhibition, Castle de la Hercerie, La Croix-en-Touraine, France

Selected Group Exhibitions

2010
The Future of Tradition – The Tradition of the Future, Haus der Kunst, München, Germany

2009
The Essential Art of African Textiles: Design Without End, Metropolitan Museum of Art, New York, USA

2008
The Poetics of Cloth, Grey Art Gallery, NY University Gallery, New York, USA
Ancestors Linked to the Stars (Les Ancêstres Liés aux Étoiles), Chapel of Méjan, Arles, France
The Seven Sleepers (Les Sept Dormants), Church of Seillac, France

2007
The Dance of Quill and Ink, Contemporary Art of the Middle East, State Hermitage Museum, St Petersburg, in association with the Triumph Gallery, Moscow, Russia

2006
Without Boundary: Seventeen Different Ways of Looking, MoMA - Museum of Modern Art, New York, USA
Text Messages, October Gallery, London, UK
Word into Art, British Museum, London, UK; The Atrium (2008), Dubai International Financial Centre, Dubai, UAE

2005
Textures – Words and Symbols in Contemporary African Art, National Museum of African Art, Washington D.C. DC, USA

2004
Intelligence Now!, October Gallery, London, UK

2003
Voyages d’artistes - Algérie 2003 (Artists’ Travel – Algeria 2003), Espace EDF – Electra, Paris, France, France
Africa Informs, October Gallery, London, UK
Retorts (Répliques) (light installation), curated by Philippe Mouillon, Algiers, Algeria
Textiles around the Comédie-Française, Paris, France
2002
At Nightfall (À la nuit tombée) (light installation), curated by Philippe Mouillon,
Quai de l’Isère, Grenoble, France

2001
Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam, the
Netherlands
Authentic/Ex-centric, 49th Venice Biennale, Venice, Italy
The Short Century - Independence and Liberation Movements in Africa 1945 -
1994, Museum Villa Stuck, München, Germany; Martin-Gropius-Bau, Berlin,
Germany; Museum of Contemporary Art, Chicago, USA; PS1 Contemporary Art
Centre and The Museum of Modern Art, New York, USA (until 2002)

2000
Fifth Season, Foundation Actua, Casablanca, Morocco
Belkahia – Koraïchi, Gallery El Manar, Casablanca, Morocco
Sacred Beauty, Holdam Art Gallery, London, UK
Imaging the World, Smithsonian, Washington D.C., USA
Fashion Show, Algiers, Algeria

1999
Contemporary Visions, Borj de Bab Marrakesh, Essaouira, Morocco
Kaftan 2000, Fashion Show, Casablanca, Morocco
Global Conceptualism: Points of Origin, 1950s -1980s. Queens Museum of Art, Quees,
New York, USA

1998
The Painters of the Sign (Les Peintres du Signe), Festival of Humanity, La
Couronne, Paris, France; Castle of Draveil, Draveil, Paris, France; Castle de
Belval, Miramas, France; Fine Art Museum, Algiers, Algeria
Mediterranea, Art of around the world, Botanical Gardens, Brussels, Belgium
80 Artists from around the World, Galley Enrico Navarra, Paris, France
Meditations, Madrasah Ibn Youssef, Marrakesh
Pacaembú (light installation), curated by Philippe Mouillon, Sao Paolo, Brazil

1997
Modernities and Memories, Rockefeller Foundation, 47th Venice Biennial, Venice,
Italy; Biliqi University, Istanbul
Homage to Ahmed and Rabah Asselah, Galley Niki Marquardt, Paris, France *
Artists for Peace: R. Koraïchi, F. Belkahia. Exhibition Space Louis Feuillade,
Lunel, France
Rhythm and Form, Visual Reflexion on Arabic Poetry (1996-1997), touring to:
Williamette University; University of Arkansas; Fine Arts Centre Gallery; University of
California; University of Berkley; Worth Ryder Gallery; Hallie Brown Ford
Gallery; University of Oregon; Rice University, USA
6th Biennial of Havana, Havana, Cuba

1996
Light Passage (Arcos da Lapa), curated by Philippe Mouillon, Rio de Janeiro,
Brazil
Arabic Signs, Museum voor Volkenkunde, Rotterdam
Images of Africa Festival, Barbican Centre, London, UK and Odense, Denmark
Contemporary Art, Institut du Monde Arabe, Paris, France
5th International Biennial of Visual Poetry, Palace Legislativo, Mexico
Invitation to Travel, R. Koraïchi with F. Belkahia, Festival of the South (Fiesta des
Suds), Marseille, France

African Encounters (Rencontres Africaines) (1994-1996), Institut Français
of Lisbonne, Portugal, Institut Français of Niamey, Niger; Institut Français of
Cotonou, Benin, touring to Institut Français of Ouagadougou, Burkina Faso;
Institut Français of Abidjan, Ivory Coast; Institut Français of Casablanca,
Morocco; House of Arts of Laon, France; Institut du Monde Arabe, Paris, France;
Johannesburg; Capetown; Pretoria

1995
Sign Traces Calligraphy: Five Contemporary artists from North Africa, London,
UK; Tropenmuseum, Amsterdam, the Netherlands
Six Flags of Tolerance, 50th Anniversary of the United Nations, New York, USA;
UNESCO, Paris, France
11th International Print Triennial, Fredrikstad, Norway
Graphic Arts Biennial, Laureates exhibition, Warsaw, Russia
Exhibition at Gallery Frederic Roulette, Paris, France

1994
Painters from the Maghreb (1993-1994), CKC, Ghent, Belgium; Spain; the
Netherlands

1990
6th INTERBEP ‘90, Tuzla, Yugoslavia
International Graphic Triennial, Frechen, Germany
Imaginary Façades, Laboratory, Grenoble, French *
Inter Graphic-90, Berlin, Germany
2nd Biennial Graphic Arts from the Mediterranean, Athens, Greece
Faire du chemin avec… (Going along with…) Homage to René Char, Palais des
Papes, Avignon, France

1989
3rd International Havana Biennial, Havana, Cuba
9th Engraving Triennial, Fredrikstad, Norway
Exhibition at Gallery Szutski, Lodz, Poland
Exhibition at International Centre of Graphic Arts, Ljubljana, Slovenia

1988
2nd International Biennial de Palbia Alternativa, Mexico
Exhibition at Ernst Museum, Budapest, Hungary
Exhibition at Museum of Modern Art, Toyama, Japan
Exhibition at Art Gallery Senac, Ribeirão Preto, Sao Paolo, Brazil
Exhibition at Museum of Modern Art, Rijeka, Croatia

1987
Exhibition at Lahti Art Museum, Lahti, Finland

1986
Sign and Calligraphy, together with Jamil Hamoudi, Mohamed Bouthelidja and
Hassan Massoudy, Musée National d’Art Africain et Océanien, Paris, France
Art for Humanity, Baghdad (1st International Prize)
40 Year: a Generation Worldwide (mondiale), 40th Anniversary of UNESCO,
UNESCO, Paris, France *
Exhibition at Tokyo Metropolitan Fine Art Gallery, Tokyo, Japan
Exhibition at Chigasaki City Museum of Art, Chigasaki, Japan
Comparaisons - L’art actuel, Grand Palais, Paris, France

1985
1984
Contemporary Arab Graphic Art, Arab Heritage Gallery, al-Khobar, Saudi Arabia
Inter Graphic-84, Berlin, Germany
Exhibition at Tacoma Art Museum, Washington D.C., USA
Exhibition at Leila Taghinia-Milani Heller Gallery, New York, USA
International Calligraphy, Walt Kuhn Gallery, Cape Neddiek, Maine, USA

1983
Exhibition at Kanagawa Prefectural Gallery, Japan
Contemporary Arab Artists, part III, Iraqi Cultural Centre, London, UK

1982
Norwegian International Print Biennial, Fredrikstad, Norway (Prize) *
Exhibition at Gallery Bab Rouah, Rabat, Morocco
British International Print Biennial, Bradford, UK
9th International Triennial of Original Coloured Graphic Prints, Grenchen, Switzerland

1981
Exhibition at Royal Pavilion, King Abdulaziz International Airport, Jeddah, Saudi Arabia
Exhibition at Gallery Sultan, Sabhan, Kuwait
Exhibition at Gallery Itisssem, Tunis, Tunisia
Exhibition at Gallery Yahia, Tunis, Tunisia *

1980
Influence of Calligraphy on Contemporary Arab Art or *Influences of Calligraphy in Arab Contemporary Art, Iraqi Cultural Centre, London, UK
Graphic Arts of the Third World, London, UK, Baghdad (2nd Prize International Graphic Art)
Postal Ojet, Gallery Ambito, Studio Bonnanova, Madrid *
Gallery ‘L’Atelier’, Casablanca, Morocco
National Gallery of Fine Art, Amman, Jordan
ITC Centre, New York, USA
Contemporary Arab Art, Museum of Modern Art, Tunis, Tunisia
Library of Congres, Washington D.C., USA
Cooper - Hewitt Museum, New York, USA

1979
Museum of Graphic Art, Atelier Municipal d’Arcueil - ‘De l’écriture arabe a la gravure’, Museum of Vierzon *

1978
Arab Painters, Exhibition Space Pierre Cardin, Paris, France
Bibliothèque Nationale Cabinette d’Estampes, Paris, France
Musée de la Gravure Ville d’Arcueil … *
Galerie Municipale de la Marsa, Tunis, Tunisia

1977
Exhibition at Alaska State Museum, Juneau; Fairbanks Art Association, Alaska; Anchorage Historical and Fine Arts Museum, Alaska; USA *
Exhibition at Toledo Museum of Art, Ohio, USA
Exhibition at Yokosuka City Gallery, Kanagawa, Japan
Exhibition at Temple University Law School, USA

Video - post the Libanese War, touring to Caracas; Sao Paolo; Buenos Aires *
Centre Georges Pompidou, Paris, France
Biennial internationale de gravure, National Centre de la Gravure, Epinal, France
City Musée d’Art Moderne de la Ville de Paris, Paris, France
Peinture murale, brigade d’intervention culturelle, Université de Jussieu, Paris, A Collective of Painters from Arab countries
Maison des arts et de la culture, Vésinet, gravures G. Lagrange *

1976
International Tendencies 1972-1976/ Environment, 37th Venice Biennial, Venice, Italy
Musée d’Art Moderne de la Ville de Paris ‘l’Algérie des Enfants’, Paris, France

1975
Collective of Arab Painters, Paris, France
Studio Xavier de Lassale, Vitry-sur-Seine
Galery d’Art d’Orly Sud, Paris, France

1974
Exhibition at Abbey of Saint Germain des Prés, Paris, France

1973
Exhibition at Cité Internationale des Arts, Paris, France

Public Collections
Musée d’Art Moderne de la Ville de Paris, Paris, France
Musée National d’Art Africain et Océanien, Paris, France
Musée d’Art Moderne, Cairo, Egypt
Smithsonian Institution, Washington D.C., USA
British Museum, London, UK
Museum of Mankind, London, UK
Vesti Corporation, Boston, USA
Chemical Bank, USA
Wereldmuseum, Rotterdam, the Netherlands
National Gallery, Amman, Jordan
Museum of Modern Art, Tunis, Tunisia
Musée de la Gravure, Batroun, Lebanon
Museum of Contemporary Art, Baghdad, Iraq
Bibliothèque Nationale de Paris, France
Institut du Monde Arabe, Paris, France
Gulbenkian Foundation, Lisbon, Portugal
The Khalid Shoman Foundation, Darat al Funun, Amman, Jordan
Arthur M. Sackler Gallery, Washington D.C., USA
National Gallery, Kuwait City, Kuwait
Museum of Contemporary Art, Caracas, Venezuela
Vatican Library, Rome, Italy
Abbey Notre-Dame D’Aiguebelle, Montjoyer, France
Our Lady of Atlas Monastery of Tibhirine, Algeria
Archbishopric of Algiers, Algiers, Algeria
Bibliothèque Nationale, Algiers, Algeria
Pitié-Salpêtrière, Hospital, Paris, France
Garden of the Orient, Château d’Amboise, France
National Francophone Multimedia Library of Limoges, Limoges, France
Miami Art Museum, Miami, USA
The National Museum of African Art, Washington D.C., USA
Path of Roses.
Details photography: Jonathan Greet.
PATH OF ROSES
Path of Roses comprises:
21 porcelain vessels, 45 x 45 x 7 cm,
3 porcelain vessels, 54 x 54 x 8 cm,
28 hand-woven linen, embroidered banners, 42 x 95 cm,
28 painted steel sculptures, approx. 106 x 49 x 14 cm,
196 painted steel sculptures, 32 x 21 x 5 cm,
1 bronze finial, 45 x 45 x 7 cm.

Path of Roses, Authentic / Ex-centric - Africa in and out of Africa
Photos: Rachid Koraichi.

طريق الورود، أصلي / خارج عن المركز - إفريقيا حاضرة، و خارج عن إفريقيا
معرض محلي للطبعة 49 لبينالي البندقية. 2001.
Path of Roses
Photos: Halim Faidi.
Path of Roses
Photos: Halim Faidi.
Rachid Koraichi working on the steel sculptures for *Path of Roses* at the Delattre-Levivier atelier, Casablanca, Morocco.

Photos: Michel Teuler.
Rachid Koraichi working on the drawings for Path of Roses embroidered hangings.

Photos: Michel Teuler.
Rachid Koraïchi at the studio of Bridget Perkins in Marrakesh, Morocco.
Photos: Michel Teuler.
COLOUR CORRECT
Rachid Koraïchi at the embroidery studio of Fadhela Barrada, Casablanca, Morocco.

Photos: Michel Teuler.
Photos: Michel Teuler.
The first showing of the newly-completed metal sculptures took place in Casablanca, to honour the local craftsmen who had participated in the production of these works.
Path of Roses,
The Herbert F. Johnson Museum of Art,
Cornell University, Ithaca, New York, 2002/3

Photo: Tom???????
Path of Roses,
The Herbert F. Johnson Museum of Art,
Cornell University, Ithaca, New York, 2002/3
Photo: Tom??????
تضمن مجموعة طريق الورود:
21 فسقية من الخزف 45 × 45 سم
3 فسقيات من الخزف 54 × 8 سم
28 راية من الكتان منسوجة بيضاو و مطرزة 42 × 95 سم
28 نحتة من الفولاذ المطلي حوالي 106 × 14 سم
196 نحتة من الفولاذ للطلي حوالي 32 × 5 سم
زهرية برونزية واحدة 54 × 7 سم
طريق الورود
‘I needed a new atelier in the medina of Tunis, and seeing a condemned building, about to be replaced by something modern, I decided to rebuild it and restore it to its former glory using local craftsmen. When I acquired it, it was abandoned: heaps of rubbish, infestations, rats, fallen pillars, holes everywhere and the place had been stripped of all of its better materials. I redesigned it using the original plans, fortifying the foundations, consolidating external walls and tearing down curtain walls added over the centuries to create extra rooms to crowd ever more tenants in.’

‘For nearly twenty years, it was only a building-site. I restored it in the style of a 17th century Tunisian town-house. I used local artisans, no longer working in the traditional manner, to revive crafts and techniques almost on the cusp of extinction, adding cupolas, ornamenting arches, sculpting ceilings and a wealth of other decorative features. The result is now a beautiful historic house, facing the East and full of air, space and light. The patio and wide terraces produce a constant play of light, in keeping with my vision of its being an artistic project aiming to transmit a particular atmosphere and ambiance, yet remaining faithful to a tradition of the practical art of living, sadly, also, almost disappearing today.’

‘Encrusted in the external wall of the house is an old mausoleum, dedicated to Sidi Mefredj, the patron saint of shipwrecked mariners. I employ masons to maintain that shrine and painters to refresh it, from time to time, as a mark of respect to those who have gone before us. The transformation of this house is, for me, a small act of homage to the past, and an attempt to safeguard the cultural memory of this place so rich in history. My intention has always been to open up this space, and to welcome artists from around the world to this meditative place of retreat. Situated in the heart of the old medina of Tunis, itself a magical place, I want artists, writers, musicians and others who, like me, believe that shared tranquility provides a space for the exploration of mutual understanding, to come here to meet, exchange ideas and, hopefully, create something quite special together in this wonderful place.’

Photos: Hichem Driss & Rachid Koraïchi
إن حاجة الفنان الملحة إلى معرض لأعمال تدفعه جاهدًا إلى البحث دون كلام أو ملل عن معرض ليس كأي معرض. حدث ذلك معي أثناء بحثي عن أحد المعارض في مدينة تونس، وعندما رأيت موقع أحد المباني عبر الصخيرة للإستخدام على وشك أن يحل محلها مبنى آخر حديث، قررت أن أعيد بناءه وأن أقوم بترميمه ليعبد إلى مجد معرض السابق بالاستعانة بحرفيين محليين. ومن ثم اشترت البناي الذي كان مهجورًا: يعج بأكوام من القمامة وخشات والفنان وتنشر النقوش في أرجاءه. بل إن ظرفه كانت على وشك السقوط وكان المكان مجردًا من كل مقومات البنيان الصائحة للاستخدام. ومع ذلك أخذت في إعادة تصميمه باستخدام الخطط الأصلية بتدعم الأساتذة وتعزيز الحوائط الخارجية وإزالة الحوائط الجزئية التي أضفت على مدار القرون إضافة عدد من الغرف خشد مزيد من السكان فيه.

كان البنيان موقع بناء لنحو عشرين عامًا تقريبًا. وقد رمته على غرار نمط المنازل الحضرية في تونس في القرن السابع عشر، واستعين بفناني محليين يعممون وفق أساليب تقليدية لإحياء الحرف والحرفيات التي أنشئت على الاتنافر فأضافت فعاليات وأرجات زخرفيه وأصفق منقوشة والمساحيات الأخرى. أما صحن المبنى والطبيعية الواسعة فقد كانت مشابهة دوماً بالضوء، بإمكانه كلي يصبح مشروعاً شيئاً بالضوء، بإمكانه كلي يصبح مشروعاً شيئاً في مطابقة مع رؤيتي لكي يصبح معيلاً ذي نمط متفوق مع الحفاظ على موروث الفن العملية المفقود للأسف اليوم.

ويتضمن بالخانق الخارجي للمبنى أحد الأضرحة القديمة. شهدت مفريدي. شيد السفن المحطمة. ولقد استفعت ببعض البنايين للحفاظ على هذا الضريح وأيضاً بعض التنافش لتجديده كنوع من الإجلاس لهذا الضريح. إن عملية خويل هذا النزل هي ضرب من الحنين إلى الماضي، ومحاولة خلقية الذاكرة الثقافية في هذا المكان الذي يحتل أهمية خاصة في التاريخ. أريد أن أأتي التفانيون من كافة أرجاء العالم إلى هذا المكان التأمل لممارسة الرياضة الروحية ليبلقوه ويبقليوه مشقاً في هذا المكان الرائع.
MAUSOLEUM OF THE ANCESTORS: KOUNINE

‘The site of the Mausoleum of the Sheikh Gourari al Koraïchi dates from the 7th century. Returning from abroad I saw over the years how neglect was threatening the site. A peculiarity of this old Saharan architectural style is that all the houses are attached to the main buildings, so if the mausoleum foundered then all the surrounding houses would also be lost. Since the government wasn’t interested in helping, I decided to assume responsibility for this historical monument myself. I decided to sell my work to finance it and started a restoration project.’

‘The mausoleum is not the resting place of the Sheikh alone. Below the central tower is another domed structure called the ‘Tomb of the Seven Sleepers.’ The original Sheikh’s seven descendants are entombed within. This collective tomb is both historic and symbolic, since it refers to the seven sleepers of Ephesus, seven Christian martyrs, mentioned in the Qu’ran, also considered saints in the Islamic faith. This shows the common history of tolerance between the various faiths of these parts. In the local cemetery are the tombs of many people bearing the Koraïchi name. One recognizes a woman’s tomb by its form. If the woman had children, a stone placed across the middle of the monument indicates this fact.’

‘The mausoleum is central to the local community and each year a festival commemorating the saint is held. The locals save for this by putting aside a little produce throughout the year. We restored this community space where the local woman prepare and cook the food which is then shared with all who come to celebrate the festival. Without that convivial space the celebrations couldn’t be held. Once that was finished we turned to the shrine which needed serious restoration work but has now been saved for the present.’
يُرجع موقع ضريح الشيخ قوراري القريشي إلى القرن السابع عشر. وفي أعقاب عودتي من الخارج، رأيت كيف أن أيدي الإهمال تعمل بهذا الموقع على مدار السنين. إن هذا الأسلوب العمراني له خاصية متفردة في الصحراء القديمة حيث أن كل البيوت ملحقة بالمبني الرئيسي. وبالتالي إذا انهار هذا الضريح فإن كافآ المنازل المحيطة ستنهار فوراً، حيث أن الحكومة لا تهتم بتقديم المساعدة. فقد قررت أن أحمل على عاتفي مسؤولية الحفاظ على هذا الآثار التاريخي بنفسني، والفعل قمت ببيع بعض من أعمالي الفنية لتمويل مشروع ترميم الضرير وبدء مشروع الترميم.

لم يكن الضريح مكانًا لاستراحة الشيخ وحسب. بل يوجد تحت البرج الرئيسي بناءً مُقبب يطلق عليه مقبرة أهل الكهف. وهما المحذرين من نسل الشيخ وعددهم سبعة وقد تم دفنهم في هذا الموقع. وبالتالي فإن هذه المقبرة الجماعية خظى بأهمية تاريخية ورمزية حيث أنها تشير إلى أصحاب كهف أفغس. الشهداء المسيحيون السبع الذين زاروا هذا التاريخ في الجزء الغربي من العالم مشهراً في الفن الإسلامي. وقد تعرف أحد الأشخاص على مقبرة لاحدي السيدات من شكلها. كما أنه إذا كان لدى السيدية أطفال، فيتم وضع حجر في منتصف الشاهد يوضح ذلك.

يُمثل هذا الضريح الكبير أهمية خاصة للمجتمع المحلي في كل عام بنعقد مهرجان لتخليد ذكرى الشاهد. ويستعد السكان المحليون لهذا المهرجان من خلال إعداد بعض إضافات خلال العام. لقد قمنا بترميم هذا المهرجانがない الفضاء الاجتماعي حيث جُهرت السيدة أهلية الطعام وتنظيمه، والذي يشترك فيه بعد ذلك كل من يأتي للاحتفال بالمهرجان. ويعد الفضاء الاجتماعي فقط يمثل لهذه الاحتفالات أن تنعقد، وما أن يتم الاحتفال من هذا، تتجه إلى الضريح الذي كان يلزم ترميم أساسي إلا أنه ظل على حاله حتى وقينا الحاضر.
'In that same village was the ruined house of my paternal grandfather built in the traditional style using sand-rose crystals. This house was part of a series of buildings each leaning against and supporting the other, which were all in a dangerous state of stability. Since the women's place was near the shrine, I wanted to create a place where the menfolk can hold meetings, marriages and funerals, a protected place where people from the region can meet and gather for reunions.'

'We began with the ruins, first adding onto the old house using traditional sand rose building techniques. These traditional techniques are dying out because modern materials are cheap and quick even though the results are not good in this climate. Using traditional selenite crystal means heat is not transmitted. The problem is scorpions and snakes can enter through the gaps. So the sand rose walls are next encased within a thick coating of slaked lime plaster. Unlike modern cement, which heats up, this insulates against heat, giving cool interiors even at the height of summer. These thick walls are buttressed for support, providing further insulation. The local artisans revived the traditional cupola architecture, which was typical in this region, to give good air circulation inside. The open courtyard spaces were surrounded by sets of vaulted colonnades. Using this style some part of the structure is always in deep shade even at midday. Dar al Qamar has toilets, showers, places for ablution and a small place for prayer, providing a convivial space for members of the community. There are small, quiet, cool, interior spaces based upon a monastic style of purity and simplicity. With everything built into the room's design, no movable furniture is required. I wanted to demonstrate to everyone the elegant efficiency of these local traditional technologies.'
دار القمر

في نفس القرية يوجد منزل مهدم جديد عن أبي بني بالأسلوب التقليدي باستخدام كريستال الورد الرملي. لقد كان هذا المنزل جزءًا من سلسلة من المباني كلها متماثلة على بعضها وبدعم بعضها البعض وكانت كلها في حالة خطيرة من الاستقرار. ومع ذلك، فإن الموقع الجغرافي للمنزل كان قريبًا من الضريح، فأردت أن أتيح مكانًا للرجال يستطيعون فيه إجراء المقابلات والزواج والعزاء، أي مكان محمي يمكن سكان المنطقة من الالتقاء والاجتماع لإعادة أواصر الترابط.

ومن ثم بدأنا بالأطلال حيث بدأنا بأعمال الإضافية على المنزل القديم باستخدام تقنيات البناء التقليدية لورد الرمال. وإن كانت هذه التقنيات التقليدية مهددة بالانقراض بسبب المواد الحديثة الرخيصة والسريعة رغم نتائجها غير المحبذة لاسيما في هذا المناخ، فإن استخدام كريستال الورد الرملي الريفي التقليدي يعني عدم انتقال الحرارة، كما أن ثمة مشكلة أخرى تكمن في انتشار العقارب والثعابين التي يمكنها التسلل عبر الفجوات. ثم شرعنا في تغطية حوائط الورود الرملية بغطاء سميك من الخزامى الكليسي المطلية، وعلى كف الأسمنت الحديث الذي يشع حرارة. فإذا أخذنا هذا العزل المدته للحرارة يعمل على تبريد التصميم الداخلي حتى الصيف النامي، إن هذه الخواطط السميكة مدعمة بطبقات إضافية من العزل. كما تمكن الفنانون المحليون من إحياء الهندسة العبارية للقباب التقليدية التي كانت سائدة في هذه المنطقة لتتوفر نافذة جيدة للهواء، لقد كانت المناطق المفتوحة في الساحة محتوية على جموعات من الأعمدة العقودة، حيث إن استخدام هذا الأسلوب يوفر ظلالًا واقعًا لمعظم أجزاء الضريح حتى في المنتصف النامي. خُذت دار القمر على حمامات ومناطق للضوء ومكان صغير للصلاة، في شهد بهيم لأعضاء الجمهور، كما توجد مساحات صغيرة هادئة وباردة داخلية تعتني على الأسلوب الرهباني للنقاء والبساطة. ومع بناء كل شيء بأسلوب الجرافي، فلا يتطلب الأمر أثاثًا نفلاً. ولقد كنت حريصًا على أن أظهر للجميع البراعة الشديدة لهذه التقنيات التقليدية المحلية.
DATE-PALM PLANTATION

“When my ancestors arrived in the desert they knew that to survive they needed agriculture, and developed a beautifully efficient and ecological system for sustaining life based on the date-palm. Rather than buying a plantation, I wanted to understand the entire process, like creating a work of art from start to finish. I started with two hectares of land surrounded by sand dunes and began to drill down to find a source of pure water. Water is the source of life for plants and we can live where they flourish. It’s also very precious, so I use an advanced drip irrigation technique to give just enough water over time, nothing is wasted and it’s sustainable since no chemicals pollute the source.’

“We level the dunes with the bulldozer and plant the date-palms in square formations of nine trees. We surround them with fences made of dried, woven palm-branches to protect them from the driving sand-storm winds and to stop the dunes returning to suffocate the palms. We nourish the palms with chicken manure which we bring in from the north. The growing palms act as parasols giving better protection from the wind and shelter for other species as well. Next come the fruit trees, under the palms and then the vegetable garden at the foot of the fruit-trees, eventually creating habitats for animals too. We call this traditional technique ‘fruit-bowl cultivation,’ a complete garden in the middle of the desert. The range of fruit that can be grown here is amazing.’

‘I’ve increased the plantation systematically, adding land and trees over time. Today there are 6000 healthy date-palms. I’ve also started an olive plantation and am developing an animal breeding programme specializing in endangered local species like the zoughi, desert fox, etc. Our ancestors’ technology loses nothing to modernity, only the scale of production has changed.’
زراعة نخيل البلح

عندما وصل أسلافنا للصحراء علموا أنهم بحاجة إلى الزراعة من أجل البقاء، ومن ثم طوروا نظامًا بيئيًا فعالًا من الناحية الجمالية لحماية الحياة بالاعتماد على نخيل البلح. وبدلاً من القيادة بشراء شتلات جاهزة، فلقد أدرت فهم العملية كلها في إطار أشبه بابتكار عملي فني من البداية إلى النهاية. بدأت بفدانين من الأراضي المحاطة بكثبان الرمال وشرعنا في الحفر للعثور على مصدر المياه النقية. إن الماء هو نبع الحياة للنباتات ويمكننا العيش مصداً من المياه النقية. ونظرًا لأهمية المياه فلقد استخدمت تقنية الري بالتنقيط لتوفير المياه الكافية على مدار الوقت، وتجنب الهدر فضلاً عن استدامتها ولا تحتوي على أي ملوثات كيماوية.

لقد ساوينا الرمال باستخدام البلدوزرات وزرعنا نخيل البلح في مربعات تحتوي الواحد منها على تسع نخلات. وأحدثناهم بسياح من فروع النخيل الحافة للمسوحة، خلبيتهم من العواصف الرملية الشديدة ولوقف الكثبان عن العودة إلى خنق النخيل. ثم وضعنا سماء الدواجن للنخيل وكنا نأتي به من الشمال. وتوفر النخيل الزهور ظلالًا وافراً للحماية من الرياح وحماية للأنواع الأخرى بالمثالي. وبعد ذلك تأتي أشجار الفاكهة. نحن نحب زراعة الفاكهة على النخيل نحن نحب زراعة الفاكهة. ونحافظ على أشجار الفاكهة، فهي تحمينا من الحيوانات، وتوفر لنا حماية من العواصف الرملية. إننا نعيش على هذه التقنية التقليدية زراعة الزهرية وهي حديقة كاملة في قلب الصحراء، بل إنها معروفة هو زراعتها في هذا المكان في جل راحة. ومن ثم قمت بزراعة النباتات بصورة منظمة مكتملة، وأشجع على صنع النخيل النصر، وشرعت أيضًا في زراعة الزيتون كما أعمل على تطوير برنامج نموذجية الحيوانات، لحفر نخيل البلح الخ، إن تقنية أسلافنا لم تغير عنها شيء من الخداع، إما تغير مفاهيم الإنتاج.
SCHAMS ASSOCIATION: TEMACINE

‘My family has rich associations with the ancient desert-fortress town of Temacine, a small oasis at the entrance to the Sahara. The old fortified ksar-village was built on buried palm trunks against the shifting sands. Some decades ago this old village was almost completely destroyed when freak torrential rains eroded the unprotected, sun-baked roofs of the villagers’ houses. Two ancient mosques dating from the 15th century remain amongst the ruins and the new town now centres around a major Sufi community. The inhabitants are leaching away to the big cities as the place receives little support and less money from regional government for even basic services.’

‘I founded the Schams (Sunshine) Association to counteract this growing social problem and restore a sense of value and hope to the youth of Temacine. We are using improved building techniques to rebuild the ksar gradually and restore the mosque and its historic minaret. Schams provides links to the outside world by calling artists and friends with particular skills to aid in the restoration process and involve themselves in projects to train the local people in crafts. Over several years I’ve brought many renowned artists, architects, urban planners, ecologists, dress-makers, farmers, all sorts to Temacine to restore vital energy to the place. They run creative workshops to encourage young people to develop new skill-sets. We’ve created a library of donated books, critical to the education of the young.’

One workshop saw local women designing dolls to model their clothing designs. As they became more elaborate, others set about producing the tissues using traditional techniques and embroidering them to create clothes from fabrics of amazing quality. I was able to mount a fashion-show in a splendid Parisian venue where professional models and friends who all donated their skills showed the range. This exchange is critical for both sides. Imagine the future of a young desert girl whose designs have been modelled in Paris.’
تقيم عائلتي اخذاً ذخراً مع الخصى الصخري القديم في مدينة تاسين وهي واحة صغيرة عند مدخل الصحراء. بُنيت قرية القصر القديم الذي يمتلك مناخ جزيرة مرفوع ينبع من الماء المتدفق. ومنذ عدة عقود تزداد هذه القرية القديمة بسحة شبه كاملة. عندما قضت الأمطار الغزيرة على أسقف منازل القرية غير الأمية والتي فتحتها حرارة الشمس، ومع ذلك، ما زالت هناك مساجد قديمة يرجعان إلى القرن الخامس عشر على الأطلال، وتتمركز المدينة القديمة الآن حول مجتمع صوفي كبير. يتجه السكان إلى المدن الكبرى حيث أن المكان يتلقى دعم قليل وأموال قليلة من الحكومة الإقليمية مقابل الخدمات الأساسية.

لقد فضّنا بتأسيس اخّاد الشمس لمواجهة هذه المشكلة الاجتماعية المتزايدة واستعادة الشعور بالقيمة والأمل لشباب تاسين. إننا نستخدم تقنيات بناء متقدمة لإعادة بناء القصر تدريجيًا واستعادة المسجد وثقته التاريخية. وتوزع الشمس حالة العالم الخارجي من خلال مشاركة الفنانين والفنانين في المهارات الخاصة لتقديم المساعدة في عملية الترميم والمشاركة بأنفسهم في مشروعات تدريب السكان المحليين على الحرف، وعلى مدار سنوات عديدة قمت بجلب فنانين مشهورين ومعماريين ومهندسين مسؤولين وعلماء دينيين وفلاحين من كل الأنواع إلى تاسين لاستعادة الطاقة الحيوية إلى المكان. قاموا بعمل ورش مبتكرة لتشجيع الشباب على تطوير المهارات الجديدة ولقد أنشأوا مكتبة بالكتب المتبرع بها وهي ذات أهمية في تعليم الشباب.

وكان في إحدى الورش للاستمتاع بعامة تصنيع الدمى لعمل نادرة لتصميم الملابس. ومع زيادة الدقة بدأ الآخرون في إنتاج الأنسجة باستخدام التقنيات التقليدية وفتخرتها لعمل ملابس من الأنسجة ذات جودة مذهلة. مكنت من عقد عرض أزياء في شارع باريس حيث تبرع كثير من المعارضين والفنانين الذين تبرعوا بمهراءاتهم بإظهار العرض. يعتبر هذا التجربة أمرًا حيوبًا لكلا الجانبيين، فتحيّز مستقبل فتاة شابة من الصحراء تُعرّف تصميماتها في باريس.
The old drains and sewers in Temacine no longer worked properly, and a drainage canal, built by the French, was increasingly polluted by raw sewage causing serious health and safety concerns for the population and overtaxing the rudimentary hospital. As part of the project to restore the historical Ksar, I invited friends from the Institute of Ecotechnics to analyse the situation and propose a solution. They installed a novel sewage system, using plants, not chemicals, to treat the effluent wastewater coming from the rebuilt homes added as families returned to the Ksar. These specialists in building complex, sustainable life-based systems using ecological technologies (‘eco-technics’) designed, for us, the first waste-water garden® system in Africa. There are no moving parts in the gravity-fed system, powered only by sunlight interacting with plant life and safely treating the sewage and waste-waters of all the Ksar residents. The by-products of this wonderful system are: clean water, some usable plant products and a beautiful garden system, pleasing to the eye.

The Ecotechnics team trained local engineers and agriculturalists in the workings of this elegant system, giving courses in simple maintenance and involving the local people in the treatment of their own sewage by spending minimum time in pruning and clearing the system. This constructed wetland system has been running successfully since 2007, demonstrating expected levels of water treatment and operational safety. Because of the interest generated by this pilot project Government Ministries were readily involved and our project was funded by the Ministry of Water Resources and the Department of Environmental Protection. Another feature of this system is that it is scalable, and will grow together with the number of people returning to live in the Ksar. The shape of these gardens not being fixed, I designed a garden bearing beautiful flowers shaped like the crescent moon.
حدائق مياه الصرف: تباغين

إن المصارف القديمة وقنوات الصرف الصحي في تامسنين لم ت-HT1
تعد تعمل بكفاءة وكانت إحدى قنوات الصرف التي بناءها الفرنسيون مبوّلة بالصرف الفاضل الذي يسبب مشاكل صحية وأمنية للسكان فضلا عن الزحام في المستشفى البديل. وكجزء من مشروع ترميم القصر التاريخي، دعت الأعضاء من معهد إيكونكنيكس لتحليل الموقف واقترح حل. فقدوا بتركيب نظام صرف جديد باستخدام النباتات وليس الكيماويات لمعالجة مياه الصرف المنخفضة القادمة من المنازل العايلها التي أضيفت مع عودة العائلات إلى القصر. وقام هؤلاء المتخصصون في المجمعات السكنية بانشاء الحديقة المستخدمة باستخدام التقنيات البيئية.

بتصميم أول نظام حديقة مياه صرف في أفريقيا، لا يوجد أجزاء متصلة في النظام الذي تغذيه الماء الذي تدخله الظاهرة فقط من خلال ضوء الشمس المتفاعل مع منتجات بنية هذا النظام الرائع: المياه النظيفة وبعض المنتجات النباتية القابلة للاستخدام. ونظم حديقة جميلة التي تحلل العين.

قام فريق إيكونكنيكس بتدريب المهندسين المحليين والمتخصصين في الزراعة على أعمال هذا النظام الرائع. فأعطوا محاضرات في الصيانة البسيطة وأشاروا السكان المحليين في محاولة الصرف الخاص بهم من خلال قضاء الخاد الأثنين من الوقت في تهدئة وتنظيف الشبكة. وتعمل هذه الشبكة البيئية بنجاح منذ 2007 وتظهر فيها المستويات المتوقعة من معالجة المياه والأمنية. ويمكن تنفيذ المشروع من من الناحية التقنية.

شارك أوائل الشركات الحكومية وحصل مشروعنا على تمويل من وزارة موارد المياه وقسم الحماية البيئية. يوجد ملمح آخر في هذه الشبكة،運用 هو التصميم التصاعدي، والمشروع يتم مع عدد الناس العائدين للحياة في القصر، وننظر لأن خط هذه الحديقة عبر ثابت. فقمت بتصميم حديقة بها أزهر جميلة كأنها الهلال.
SELECTED INSTALLATIONS
This major installation, remembering the exquisite dance of Herodias' daughter, instrumental in the death of Saint John the Baptist, begins in the story of the artist's own intoxication with a beautiful woman. That intense love affair, lasting seven years, would inspire the wealth of hand-woven, gold-embroidered silken banners which set in motion Koraïchi's later installations. The flying hearts and indeed the impulse to love become sublimated symbols of the soul's search for the divine. Salome first exhibited in major Parisian venues was later shown in Casablanca, Morocco.
Hand-woven gold threads on indigo silk, 300 x 200 cm.
The celebrated Algerian singer, Houria Aïchi, at the Salome exhibition, Casablanca, 1992.

سالومة
مركز بومبيديو، باريس، فرنسا، 1990.
معهد العالم العربي، باريس، فرنسا، 1990.


علي اليسار، تركيب زائل (حرب الخليج)

في الأسفل و أقصى اليسار: تركيب (حرب الخليج)
NIGHTS OF INCENSE (NUITS D’ENCENS)
ليالي البخور
مسرح قرطاج الأثري، قرطاج، تونس. 1993.
THE SEVEN GATES OF HEAVEN
(LES SEPT PORTES DU CIEL)


Working photos: Michel Teuler.
Sculpture photo: Jonathan Greet.
SIGN TRACES CALLIGRAPHY: FIVE CONTEMPORARY ARTISTS FROM NORTH AFRICA


تخطيط آثار الإشارات: خمسة فنانين معاصرين من شمال إفريقيا
مركز بربيكن، لندن، المملكة المتحدة، 1995.
AFRICAN ENCOUNTERS (RENCONTRES AFRICAINES)
TALISMAN
Fountain mural mosaic, Palm Beach
Tozeur, Tunisia, 1994.

Ceramic tiles made in the Sekkal Romdane atelier Guellala, Djerba.
اطلسم

زخرفة حائط نافورة بالم بيتش
توزر، تونس.1994.

أجراز خرفية مصنوعة في ورشة صكال رمضان - جزيرة
‘FAIRE DU CHEMIN AVEC...’ RENÉ CHAR

Left: For René Char
Above: Eternal Couple Egypt 3000 AD
Couple, bronze by Georges Braque
Saint Agatha of Zurbaran
Seven Magic Sculptures by Rachid Koraichi,
Right: Seven Magic Sculptures with 7 clay tablets and 7 incense balls in each sarcophagus.

على اليسار: لروني شار
فوق: الزوجان الأبديان 3000 ميلاد
الزوجين، برونز كريبت جورج براك
القديسة أغاثا من الزربان
سبع نحوت سحرية لرشيد القريشي
على اليمين: سبع نحوت سحرية مع سبع لوحات فخارية
و سبع كرات بخور في كل ناووس
The great Algerian poet and novelist Mohamed Dib (right) won the Prix Mallarmé for L'Enfant-jazz in 1998. The poems, structured in 28 fragments, reworked as twenty-eight pages of calligraphy, alternating with engravings in Koraich's signature style, evokes the idea of a magic Ethiopian scroll protective of the future. This important work was printed by Franck Bordas (top) and exhibited by Mustapha Orif of the Gallery, Isma, Algiers, in 1998.
L'Enfant-jazz. 1998. Lithographs, text by Mohamed Dib, 14 x 95 cm.
QUEEN DIDO
Festival of Carthage, Tunisia, 1995.
Queen Dido (detail), 1995.
Four embroidered banners representing the seasons. DIMENSIONS MATERIALS XX?????
مطرزات امثلة الفصول الأربعة
A NATION IN EXILE: ENGRAVED HYMNS (UNE NATION EN EXIL: HYMNES GRAVÉS)

Text by Mahmoud Darwish, calligraphy by Hassan Massoudy.
Lithographs, 76 x 56 cm.

Tem ipiendem vere dolum rera volorpo reiusdandi te del et pelluptam haria nest, aut acillam dendestli nos volore volore, se etur, voluptati occat reperum qui offici quissim inctorrum, opta quatectae. Ut opta ditat haribus aut que exereratis nonsedi tiorum venibili vendita tiostisci voles quat etur a porum sequam ium eveligendae aut quidem consed et volupta dus, ipicabo repersp ienestr unditibusam nonsece atemolore excero omnihil insicie nistemporiam dolor si blant lat rectotatia dis net reste nos et eium que ipsam utet erspeditis maxim quunt.

Pite et qui acere que repelignent qui dolorum qui dolupiendus.

Im sapid quo evelis et quaepe ea nobis non perepudis con nit iusti diciis atur re poritat empossum facipid quunt harcili um hilleptias quiae non num aut aspicid unt quasped mo inctur abor aut utatur? Xerisi auttempo riores volupat offic te a demperion nations erspic temquid quo is arcipis doles te eic tet ute doluptam ut et quod quia simus.

Di nobitas sitius et aut quos que et arum autente ssimus, ut ium quas eatur?

Labo. Ecum evenda qui aut lauta que non nobita ditius arcipsandit mod quam, quastesti quas apicias pernaquum quodi quo quam qui aborendi deluptat et,comnihi liquantio. Et inclis sum eaquis dolut ut

eos magnatem. Nem. Nam volorrum, ex esci idunt quam rerovit aut volorem facearuntur aut eum sincide liquidit, conseque pe ommo deliquas et ullit, velicia turibus maxime aut faciunt.

Iberfer umquatist mo beruntandus dolut expedion rem ium asitasped quaes ma veriam ne dita que nonsequodis poratur aut utae porrumquat fugit repudiam quam, commo quo inimitatatem latqui iunt inciilaceria nonsequide quatiaur ab ipsam sum quaspero que nobisqu iaecepu daeribust licim soluptus et, omnis ex es volorei caerorem ad que odi blab ipsandipsa quunt aliquid usandeles dolupisquias veligento omnis ducias solecus magnimagnis event vel es endaectaquas estiure pelland

Bottom: Mahmoud Darwish, Rachid Koraïchi, Hager Bahri and Aïsha Koraïchi (child) at La Marsa, Tunis, February 1981.
أيهام穿

وَفَوْهُ أَشْجُّهَا الْأَعْرَابِ

فَإِذَا ظَهَّرَتْ حُسَنُ الْبِتْرِ

لَنْ تَشْيَدْهَا بِمَعْرِضٍ

أَلْيَأَنَّهُ يَقْرَءُ الْعُجُودَ

أَهْغَيْنَى فِي هَذَا الْقُرْآنِ

فَيَقْرَأَهُ وَفِي هَذَا الْقُرْآنِ

وَفِي هَذَا فَأَشْعَرْهُ الْمُسْلِمِ

فَيَأْتِيَهُ فِي هَذَا الْقُرْآنِ

١٢٢
أليس الله قلبي تره فهمه فيغدو
فهو نور الحكيم المهيد
وارفع نعمه فوق نعمه
وأبرم نوره فوق نوره.

فلا تبسط الحكيم أزق فهمه
ويتغثر في ملة الإorts
فليس للإنسان ملاك
وليس للإنسان ملوك.

يا أبا عبد الله إنه لا تمس
لا تمس ولا تحلف ولا تهمل
فليس للإنسان ملوك
وليس للإنسان ملوك.

فلا تبسط الحكيم أزق فهمه
ويتغثر في ملة الإorts
فليس للإنسان ملوك
وليس للإنسان ملوك.

أليس الله قلبي تره فهمه فيغدو
فهو نور الحكيم المهيد
وارفع نعمه فوق نعمه
وأبرم نوره فوق نوره.

فلا تبسط الحكيم أزق فهمه
ويتغثر في ملة الإorts
فليس للإنسان ملوك
وليس للإنسان ملوك.
المعاهمة

أمرنا لعهد
وفرقة أهد

ولا ستاء
فأعطه
وعسوكته
فأعطه

فأعطه
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جه شعر
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سقايدر رفعت

لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
شعر
محمد د. لياش

حفر
نضيل قلته
Above: Rachid Koraichi with the Nation in Exile folio.

Above right: Sofiane Hadjadj (Algeria), Rachid Koraich (Algeria), Rachid Boudjedra (Algeria), Adel Karashouli (Lebanon), Farouk Mardam-Bey (Syria) at Mahmoud Darwish A Day of Poems, Museum of Modern Art, Algeria, October 2009.
Top: Mahmoud Darwish and Rachid Koraichi at the opening of the exhibition 
Photo: Archive Soha Shoman.
Above: Installation of A Nation of Exile at the National Museum of Modern 
THE MEDITERRANEAN
فقامت والقرى بالرّضم.
MEDITATION
Madrasah Ben Youssef, Marrakesh, Morocco, 1997.
Okba Ibn Nafaa, a great Ummayid General and member of the Quarishi tribe, founded the Tunisian city of Kairouan in the 7th century, building the Great Mosque for which it is still renowned. Killed in battle in the Aurès mountains, in 683, he is buried, near Rachid Koraichi’s birthplace, at Biskra in Algeria.

The Metal sculpture (10 x 7 m.) bearing the text by Michel Butor 'Finally, on the wall of Knowledge, Iron writes the message of Peace' hangs at the University of Kairouan.

Above right: Aïcha and Rachid Koraïchi, Michel Butor, Fatma Koraïchi and Maryline Lostia.
HOMAGE TO RENÉ CHAR, MICHEL BUTOR
AND MOHAMED DIB


Top Left: Detail of the tapestry being during weaving.
Bottom Left: Alain Rodet, Mayor of Limoges unveiling the tapestry at the new library.
Right: Cartoon (detail) for the tapestry.
Tapestry of 26 square metres, woven at the Saint-Jean d'Aubusson atelier in 1997-1998.

Amongst the inventive signs of Rachid Koraïchi can be found quotations by René Char, Mohamed Dib and Michel Butor.
MODERNITIES AND MEMORIES
عصرنيات و ذكريات
مؤسسة روكفلر، ببنالي البندقية، ايطاليا. 1997.
Rachid Koraïchi’s association with potters stretches over many years. Working with traditional potters from the Isle of Djerba, 21 large clay jars were created and painted with his inventive signs. Sadly a torrential storm destroyed the kiln during the long firing process and all 21 jars were destroyed. The photographs shown here, by his companion Hichem Driss, taken before the final firing, are the sole remnants of months of work that was never completed. Moving to France he worked at Le Chêne Vert to produce two series of 7 and 14 Jars in traditional styles, before moving to St. Quentin La Poterie where he worked with Patrick Galtié to create 21 square plates and Gisèle Buthod-Garçon to create 7 exquisite round plates using the traditional reduction technique of Japanese Raku. The entire series in its wandering journey and its use of quoted texts evokes the life of the great Sufi master, Muhyi al-Din ibn ‘Arabi.

LETTERS OF CLAY: HOMAGE TO IBN ARABI

Anduze Vases (Versailles Model), clay, 85 x 75 cm.
(Studio of Le Chêne Vert, Anduze.)
(Studio of Sekkal Romdane Guellala, Djerba.)
من سلسلة حروف من الفخار. أواني فخارية. 1995. 167 × 77 سم.
(ورشة سكال رمضان، فلايلة، جربة)

Photos: Hichem Driss
Hadj Gacem turning the jars for the
Photos: Hichem Driss
Olive jars, clay, 70 x 34 cm. Studio of Le Chêne Vert, Anduze.
من سلسلة حروف من الفخار. 1995.
جر الزيتون فخار 70 x 34 سم. (استوديو لو شان فار، ألمازور).

Top left and right: Rachid Koraichi working with Patrick Galtié at his atelier in Saint Quentin la Poterie.
Bottom and centre: Rachid Koraichi working at Le Chêne Vert, Anduze with Jean-Pierre Chassériau.

Photo: Pierre Schwartz.
Clay vessel, 55 x 55 cm. Studio of Patrick Gallié, Saint-Quentin-la-Poterie.
عمل رشيد القريشي لعدة سنوات مع عدة خزافين، منهم خزافي مدينة جربة التونسية حيث اشترك معهم لإنشاء 21 جرة من الفخار دهنها بالرموز التي يشتهر بها. لكن، وفقًا للأسف، دمرت عاصفة الأنون أثناء عملية جفيف الفخار. أخذ الصور هذه هشام أدرس قبل عملية التحضير الأخيرة و هي الشاهد الأخير عن عمل لم يكمل أبداً. عند رحيله إلى فرنسا، اشتق القريشي في ورشة لو شان فر لإنتاج سلسلتين من سبع وأربعة عشر جرة على الأسلوب التقليدي. بعدها ذهب إلى سان كونتان لابونر حيث اشتق بالتكب الباهلي لإنشاء 12 صحنًا مربعاً. مع جيرال بوتو-غاسون لإنشاء سبعة أصحن مستديرة الشكل باستعمال تقنية الراكو اليابانية. كل هذه المجموعات، في نتائجها و استعمالاتها المختلفة تذكرنا بحياة الشيخ الصوفي العظيم، بحي الدين بن عربي.

From the Letters of Clay series.
Olive jars, clay, 70 x 34 cm. Studio of Le Chêne Vert, Anduze.

حروف من الفخار
مؤسسة شمان، دارة الفنون، عمان، الأردن 1998
مدرسة المستنصرية، بغداد، العراق 1998

Letters of Clay
Al-Mustansiriya Madrasah, Bagdad, Iraq, 1998
Anduze Vases (Versailles Model), clay, 85 x 75 cm. Studio of Le Chêne Vert, Anduze.
LETTERS OF CLAY: HOMAGE TO IBN ARABI

The Ribat of Sousse, Tunisia. 1998.
Clay vessel fired in the Raku style, 50 x 50 cm.
Buthod- Garçon atelier,
Clay vessel, 55 x 55 cm. Studio of Patrick Galtié, Saint-Quentin-la-Poterie.
Gerard Houghton: Tell us something about yourself and what first inspired you to take up this calling to become an artist.

Rachid Koraïchi: I was born in Ain Beida a small town in the eastern central part of Algeria inland from the Mediterranean coast but before one enters the Sahara proper. It's situated in the Aurès Mountains, a place of great natural beauty and, at least while I was still young, a flourishing and productive centre of crops and fruit. Algeria has a long history, much of it difficult. It suffered greatly from successive waves of colonizing invaders: the Phoenecian-Carthaginians, the Romans, the Vandals, the Byzantines, all there before the arrival of Islam in the 7th century. Then came the Ottoman Turks, and last of all the French. Since Independence from France, in 1962, Algeria has been burdened with the painful political regimes that followed. All this, however, ignores the truly long history of human habitation in those parts existing from time immemorial. There's ancient Rock Art from the Tassili caves dating much further back than recorded history itself. This is my birthplace, and I’m inextricably linked with this country to which my Quraisy ancestors first arrived, having left Mecca in the 7th century. They brought many things with them: the new religion of Islam, the practice of Sufism and a certain ‘savoir faire’ - a practical knowledge of the world and how to exist within it. As they moved deeper into the country they came into a zone that was almost completely sterile – the great Sahara desert. There it wasn’t only their faith that was tested – but also that savoir faire. To survive and bring to life that barren zone they needed to be courageous men capable of both ruggedness and subtlety, marrying a stubborn persistence to a delicate understanding of the flow of things.

Gerard Houghton: You often talk about your ancestors, and mention them in the titles of your work. Tell me about these forebears.

Rachid Koraïchi: Well, there are different sorts of ancestors; there are former members of your own family to whom you are connected by blood, and then there are those with whom you’re linked because geographically you share a particular region or environment. These might easily be thought of as ‘ancestor figures’ as well. I first visited Tassili n’Ajjer when I was at the Beaux Arts’ School in Algiers. It wasn’t easy – one needed to cross an unforgiving desert for many days – but I remember realizing, there, that I was looking directly at the signs of my own ancestors. I also realized that, in those days, there wasn’t any hierarchy of art or ‘art schools.’ Today the art market is all about hierarchy: the west owns the markets and dictates what is actually à la mode. The Anglo-Saxons control the system and we Africans come along at the very end of the line. In those distant times, however, the painting on the walls at Lascaux existed in complete artistic equality with those in Tassili, or Brescia or the Drakensberg Mountains. There was no ‘market’ to twist things about. They were painting and sculpting for other reasons entirely: the pleasure of the experience and to communicate things of great importance amongst themselves. The place of production was the place of demonstration; these caves were, in our terms, both their studios and their galleries. The artwork they produced was destined to last for millennia. These modest, simple people still teach us important lessons regarding what it is to be real artists – producing their moving images of bison, elephants and immense giraffes stretching over whole caves – yet all they had to work with was some crushed silica stones as dyes and reeds for paint-brushes. Absolutely amazing!

Gerard Houghton: So now, what about your own family ancestors, those with whom you refer to often, as in Ancestors Linked to the Stars.
Rachid Koraïchi: It’s said that the Quraishi were descendants of Ishmael. They were an important tribe, based in Mecca, to which the Prophet Muhammad himself also belonged. With the arrival of Islam, they spread out from Mecca in a diaspora that took them to the four corners of the known world. My direct ancestor, Okba Ibn Amer Al Koraïchi arrived in Algeria in the 7th century, bringing with him the new religion of Islam, the practice of Sufism and a certain savoir faire - a practical knowledge of the world and how to exist within it. He is mentioned in the Kitab al-Adwani as having been one of the Prophet’s companions who entered into Africa. This 17th century text is based on much older material, and gives a fascinating account of how these vanguard adventurers travelled and spread out into the heart of this region. As they moved ever deeper they arrived in a zone that was almost completely sterile – the great Sahara desert. There it wasn’t only their faith that was tested – but that savoir faire. To survive and bring life to that inhospitable zone they needed to be courageous men capable of combining a stubborn persistence with a delicate understanding of the flow of things. They also had knowledge, an agricultural knowledge, a love of plants, an understanding of how the smallest of things might be of great significance. If we don’t recognise the traces left by our ancestors, then we will lose all the knowledge they struggled to develop and wanted to pass down to us so that, hopefully, we could advance still further ourselves. It was to learn some of these lessons, at first hand, that I decided to start a date-palm plantation in the middle of the Sahara, to put myself back on their level, living life at the edge where the margins are so fine that you need a very special kind of attention to succeed. It’s exactly the same with creating a work of art – it’s a razor’s-edge struggle between success and failure. All artists know that to be the case.

Gerard Houghton: Let’s turn then to your art. Can you give me some idea of how Path of Roses came about.

Rachid Koraïchi: Well, the project began many years ago and continued to develop over a long period of time, maybe fifteen years in all. It started when I was in Turkey and decided to go to offer a prayer at the tomb of Jalaludin Rûmî, the Sufi saint and poet, who’s today also known in the west. I made a pilgrimage to Konya, to that historic mausoleum and shrine to offer prayers before the tomb of Rûmî himself. Following that I was working in some ceramics ateliers in Capadocia, sited in ancient underground caverns dating back to antiquity that had strong links to ancient Christian sites. That was a wonderfully rich experience, and I revelled in that connection with those ancient underground Christian sites. I wanted to revive the palatable, semi-religious atmosphere of those underground precincts – where hermits had formerly prayed – and recognize its part in the process of the work’s creation. Another idea was to make reference to the glorious Iznik pottery, one of the three great pillars of Islamic ceramics, produced in Turkey in the 15th and 16th centuries. I first exhibited the bowls resulting from this creative burst in Turkey. To me this is an important part of the process – since particular parts of the overall project were made in very different locations - I make a point of holding a local exhibition, to complete the circle and allow the people of the place to celebrate their particular contributions to the greater, developing whole.

Gerard Houghton: It’s hardly a standard production process for any work of art - to be created with different groups of artisans in completely different places over so many years.

Rachid Koraïchi: Well to some extent that was a natural by-product of the basic conditions of the project itself. From the outset I wanted it to contain elements of different materials worked in traditional ways that would all have existed in the time of Rûmî. It required a lot of research into finding particular groups of artisans who still maintained practices and skill-sets inherited from long ago. It was necessary to travel to witness these extant traditions today, and meet them all before deciding which group might best give shape to the form I was imagining. Obviously, I only selected the very best I could find. It’s as though the work proceeded rather like an architectural project. One has finished this much; now it’s necessary to add a wing on this side; then a tower here; ticking off each smaller task leads towards the realization of the final design. What I didn’t want to do was to create a folkloric project celebrating the dance of the whirling dervishes: the turning movement, the chants, the rhythm of the drum imitating the heart-beat and so on. Instead, I wanted an artistic realization - an installation – that would penetrate to the roots of these ideas by means of the visual arts, a way of joining with the underlying Sufi ideas by means of the many other arts that flourished in the Sufi world. I’ve been working on this axis of
expression for a good 45 or more years of my life already, and wanted this to be a fully-realized expression of what these ideas might reveal when interpreted by an artist – and not by a Dervish dancer. To my knowledge, this has never been done before. So my journey has been an exploration in the footsteps of the great figures of this movement – be it Attar, Ibn ‘Arabi, Rûmî, etc. - what one perhaps could call a ‘chain of initiation’ where each of these past masters hands the transmission down through unbroken links to each subsequent traveller on the voyage. This is not a single mystical movement – like, say, just one brotherhood - but it develops in complex ways over time.

Gerard Houghton: So after the bowls, what happened next?

Rachid Koraïchi: After that I went travelling myself, to Morocco, and accomplished the large metal figure sculptures in Casablanca. The smaller figurines were all completed later on, in Tunis, and the textile work was produced in Marrakesh at the weaving factory set up by Bridget Perkins, a wonderful woman. So, the creation of the entire work was itself a process of pilgrimage, to different regions of the world and to several different countries, each culminating in a preliminary exhibition of that individual part of the whole in the source places of their original creation. Eventually, I had collected enough of the diverse elements to be able to start integrating what I had into larger combinations, and so the next phase began.

Gerard Houghton: Yes, indeed, that diversity is very much an attribute of the Path of Roses itself. Each element coming from a different place and created by a different group, who you organised to pool their powers towards a common end.

Rachid Koraïchi: Well the overall project developed slowly over time, but I always wanted to involve very diverse groups to create the different elements, to write into it those distinctions of place, cultures, peoples, skills and so on. I never received any commission or grant to develop the work. Meaning, there’s been a huge financial investment that I’ve had to pour into the work to support the different ateliers that have created the pieces; the research, the travel, material costs, the food for the teams of workers. I’ve paid for all of that, and the process has gone on for more than ten, nearly fifteen years now, in total. No one gave me a budget to do all this, but I held to the belief that it was the only way to progress, so I’ve paid all the costs from my own pocket. I’ve made a few singular pieces, along the way, lithographs and so on, the sales of which have been able to support me during the development of this entire work process.

Gerard Houghton: When did you decide that the process was complete, that the work was at long last finished?

Rachid Koraïchi: The very first time Path of Roses came together as a complete ensemble was in 2001, at the 49th Venice Biennial. Then came an important exhibition, in 2002/3, in the Johnson Museum at Cornell University in Ithaca, New York. The third was in Amman, Jordan and, in 2007, the entire installation was shown at the Citadel of Algiers, with a newly-devised scenography, created by the architect Halim Faïdi with lighting designs by Georges Berne. That venue was selected because it defined the symbolic centre of Ottoman power in Algeria and was the historical site of an incident that unleashed the disastrous French colonial intervention. It was important, for me, to situate the installation there, as tolerance is one of the major themes of this work. This fifth exposition of the complete installation, in Abu Dhabi, 2011, with site-specific scenography, therefore marks a decade in which the work itself has followed a wanderer’s path through Europe, the United States, the Middle East, North Africa and now the Arabian peninsula, which movement, in a poetic sense, re-enacts the peregrinations of the historical Rûmî to whom the work is dedicated.

Gerard Houghton: Tell me more about the actual elements that comprise the whole installation of the work.

Rachid Koraïchi: Well, just to name the physical elements there are: 3 large decorated porcelain bowls; 21 slightly smaller bowls, 28 large steel sculptures, 98 smaller sculptures, 28 embroidered hand-woven textiles and one single bronze finial sculpture that acts as the focal point about which all the rest are oriented. These various elements are arranged along a central axis with each one proposing something that completes or is completed by the next. That might sound like a lot of discrete parts, but once you begin analysing the relationships between all these elements – that’s when the piece takes on a life of its own and starts to generate an infinity of possibilities.

Gerard Houghton: Perhaps before we go on to discuss those combinatorial possibilities, you could tell me more about the single element that sits at the centre of it all.

Rachid Koraïchi: Well, I hope that people will take a look at a related film, at the entrance to the enclosure, which is about the
ideas that underpin the architectural construction of the sama’ or space in which the Dervishes of the Mevlevi Sufi order, founded by Rûmî’s followers after his death in 1273, actually turn. In the latest cosmogonic theories of modern science the universe begins as a single point and then there was the Big Bang, bringing everything into existence and from which initial point everything’s been flying apart ever since. The Sufi construction also begins with a single point, and so, of course, does Path of Roses, which takes as its central point the Name of God and its shadow. When you enter into the enclosed installation space, you are going to see a single, shining point of light surrounded by dark shadows. Normally we see shadows cast by objects on white surfaces, but here, the inside of the enclosure is painted in matte black, which means that the shadows you see are cast onto a black background. This makes for an interesting inversion, since this effect you’re seeing is the light casting an absence of shadow – there’s black on black – which defines the name of God. This brilliant point lies immediately opposite the 196 sculptures that represent the faithful – those at prayer – whose number is composed of four squares of seven rows of seven files of metal figurines \(7 \times 7 = 49\) and \(4 \times (7 \times 7) = 196 = 14^2\). Each sculpture measures 28 cm in height \((4 \times 7)\) with its base measuring 3cm by 14cm. So one is surrounded by a world of numerical projections onto the enclosed physical space. Even if we didn’t know this fact, or cannot properly perceive it, we are always in a world that reflects this logic of an underlying harmony projected onto the structures of the surrounding space.

**Gerard Houghton:** I begin to see why you might need an architect to help with designs! What about the other spaces in between, do they also reflect that same septadic harmony?

**Rachid Koraïchi:** Absolutely! The space dimensions are all generated from this prime, so it’s 21cm, or 28cm, or another multiple of the same geometric projection, whether measuring from the centre of each sculpture to the centre of the next. Again, the space between the extreme edge of each sculpture and the edge of the following one will always be divisible by seven. In these intervening spaces the shadows play an important role, and it’s necessary that the shadows of the sculptures link up between themselves. When seen from directly in front, since they seem to come out of the wall, one only sees the base of each sculpture. So again one only knows them to be there because one is aware of the shadows they cast when in the presence of the light, which appears to come from the point source of light opposite them – the Name of God. The shadows of the praying figures together constitute a script, in a writing form that doesn’t actually exist. When I made these sculptures I couldn’t imagine the composite effect of all these shadow-scripts linked together. The result goes far beyond my capacity for invention to create a completely new language, written in an unknown script. So having left the outside world, which therefore no longer exists, one enters an aleatory world where things that couldn’t have been foreseen are created. That’s why I say that the act of looking, the spectator’s own attention, itself defines the moment when one thing disappears and another thing is born in its place.

**Gerard Houghton:** So the spectator not only enters a space but also a meditative mode of attention, almost a mind-set?

**Rachid Koraïchi:** It all takes place under this profound form of reflection that poses major philosophical questions. Does God exist or not? If God exists is he present here or not? If he is present, then can we see him or not? Is that presence invisible, yet perceptible? And so on in the endless round of questions that everyone at one time or another might ask. One way of representing such questionings and apprehending the complex of ideas behind the whole, is to use, as a short-hand form, the play of lights and shadows. We know that the light exists, but the absence of light – the shadow – also exists and in fact delineates, or defines, the thing which has created it. We know the sculpture exists, but it disappears and this other is born, and defines it, at the moment of its creation. The entire installation is not simply a pleasing arrangement of visual objects – a question of aesthetic appearances – but speaks, at a deeper level, of ideas that might not be immediately apparent until one starts to try to understand what is happening in the reality that confronts us. The things behind are hidden from sight - yet we sense them.

**Gerard Houghton:** That’s quite a lot of things to think about when going in to see the installation.

**Rachid Koraïchi:** There’s more, yet! The dominant colours need to be mentioned. The blue of the textile wall-hangings, which is repeated in the ablation bowls. The shining golden colour of the central bronze finial which represents the Name of God, and around which the whole work revolves finds its reflection in the embroidery of the hangings. The colour blue
is always connected with the heavens and is also the colour of invisibility. A strange notion perhaps – but if you look at the sea – it’s blue! – but cup a handful of sea-water in your hand and the blue is gone! The blue colour can’t be held or fixed. This indicates a playful paradox at the heart of the mystic’s world that this piece points towards: the mystery of something which is everywhere but at the same time can’t be pinned down. Gold is the colour of the Sun, of majesty, also of purity, hence it relates to the Supreme Being that is God. This game of transformations: playing with inscriptions; with different materials; with the symbolism of colours; the symbols upon the various inscribed figures; speaks of combinations of combinations of combinations, which is to say we’re in the realm of the complex and are examining things that can’t be translated into simple words. So *Path of Roses* requires of its audience a very particular approach – a very special way of seeing.

Gerard Houghton: There are three larger bowls, not seven. What’s happening there?

Rachid Koraïchi: Well, in the complex world of numerology three is also an important number. It’s a prime number, and one of the magical numbers that makes up seven. In the Christian faith, there is a Trinity, there were three wise men and so on. Here, though, these larger bowls represent the three monotheistic religions of Judaism, Christianity and Islam, which are all linked to each other historically. There are twenty-one other bowls representing the different orders existing within each of the major religions, for example, the different Sufi brotherhoods. To run with this idea from a Sufi perspective: the mysticism of Rûmî and the Mevlevi path he initiated might differ from the others but each Sufi order draws its powers from the same source and the same eternal maker.

Gerard Houghton: All the bowls have very complex sign systems marked upon them, some recalling astrolabes and suggesting other mathematical instruments.

Rachid Koraïchi: The bowls also make reference to different antique instruments and systems of measurement. The old astrolabes were used to measure the angles of elevation and azimuth of known planets and the phases of the moon. These instruments measured the totality of the known physical world. Whilst most people think of the astrolabe as measuring geographical space, say the direction to Mecca, or the distance between two places on the map, and hence being essential to any 13th century traveller, for me, the astrolabe isn’t about Space. Astrolabes also measure the hours, the years, the changing paths of the wandering planets and the procession of interlinked intervals of time. Time fascinates me much more than physical Space. My 7th century ancestor can have had no idea that 14 centuries later one of his descendants would be reading what he’d written down in those completely different times to where we are today. Yet here I am thinking about the things he said and did, trying to feel out and grasp the things he might have thought.

Gerard Houghton: If I understand correctly, *Path of Roses* isn’t something fixed then, but rather an evolving series of installations, with new configurations developing over time and in different places?

Rachid Koraïchi: Exactly so, and each gallery or space changes the configuration of the work as well. Here in Abu Dhabi – we’ve created this special enclosure to isolate the work from the magnificent Emirates Palace in the centre of which it sits – to create a more interior space within that site. I want there to be a very special atmosphere when one enters this protected space. Everything inside the demarcated space, the figurines, the silken hangings, the porcelain bowls stands within a particular relationship to everything else. It speaks of a sacred geometry: each division, each marking out of the space, every inscription upon each of these works is inspired by the geometries of the *sama’* - the dance ceremony - that is the central devotional offering in the turning practice of the Sufi dervishes. The ablution bowls are filled with pure water to which has been added an essential oil of rose-water and floating on the surface of the water are rose petals. It doesn’t need saying that water represents life. Our own bodies are made up, in large percentage, by this essential liquid. The round form of the bowls reminds us of so many other things – the face of the moon, for example – which same moon plays such a huge part in physical space, controlling the ocean and the tides and evidently – since we too are largely composed of liquid – of our own human world of feelings and emotions. So this water in the ablution bowls represents at once the water of cleansing and the waters of the ocean. It’s the water that nourishes the earth; the water that rises from the wells in the desert; it’s the water which aliments our bodies and without which our life wouldn’t exist. Each of the four elements, air,
Gerard Houghton: It’s as though you’re describing a completely different dimension, almost another world.

Rachid Koraïchi: Well, as I was saying one doesn’t enter directly into any sacred space. One has to lift aside a separating curtain, one enters by an indirect manoeuvre, and it’s for that reason that there are curtains within this space that separate off the embroidered pieces of woven linen. These hangings make reference to the kiswa, which is an embroidered silk covering over the Ka’aba that is changed every year. These hangings make precise reference to that monument where the writing also goes around the shrine in embroidered gold thread on black silk. I changed the materials and the colours to blue and gold to refer to other things. Here, then, the eye sees other things. A different world, which in some sense is the interior world, is revealed. One has entered into a box, or a cave, and left the outside world behind - the world of distractions, the world where one is observed by others – and one enters into a private world that, in essence, is one’s own interior world – as if one had entered into the central axis of one’s own body, or entered the soul of Rûmî’s world, that world inhabited by the Sufi saints. The scents and odours of the place – which we find pleasant and enjoy – recall a state of euphoria; a metaphoric drunkenness; the ecstatic passion of love for the Supreme Being; that elation coming from an instant of rapt attention in the place one finds oneself at that very moment.

Gerard Houghton: So you are enticing the viewer to enter into a very special state when they enter into this space. This isn’t quite like viewing an installation of Tracey Emin’s My Bed?

Rachid Koraïchi: Maybe Emin’s work might lead the viewer to a similar place, who knows? My ideas make some sort of reference to that place where the scales tip – where suddenly everything is different. I hope that each person who enters into Path of Roses would do so as though they were at that place of sudden change; enter as though they were on a path that leads to the very centre of the heart of love. That’s the point of this place. It’s the same when one enters into a mausoleum, a mosque, a church or any sacred shrine – one has to enter in a manner that makes one as transparent as a piece of crystal. One must rid the mind of the never-ending chatter of daily thoughts, worrying about taxes, problems with the neighbours, whatever it might be, good or bad. Here, one enters a different dimension and these thoughts no longer have currency, the everyday world is no longer relevant. You have become completely transparent and can allow the light itself to penetrate throughout and pass clearly through you. Your body must allow the light in and out and onwards again; you cannot obscure its brilliance by your physical cloudiness. I talk about things like this – because I’m trying to explain the way that I look at these forms of spirituality – at the same time as to offer a hint to those who come to visit Path of Roses. I want to indicate a way of approach, a code, as for example when you enter into a mosque, you know that you should take off your shoes and leave them at the entrance, and you follow a ritual of purification before beginning to pray. I could have made something quite classical – perhaps an oil painting that could be hung on the wall or a sculpture - but I wanted to make a single thing that was multi-valent – but not made up of hundreds of things – like you might find in a retrospective – but rather a single piece of work that profited from the research of many dozens of pilot projects. I want to invite each person – each man, each woman and every child – who enters into this place to participate in the creation of the piece itself. Whether a Sheikh dressed in traditional robes, perhaps with his prayer beads, or a woman dressed as she might be a la mode. Each person can only enter as themselves and in their own fashion, and as they encounter the space, they create a movement, the very physical interaction of themselves with the space – and each body is different, various sizes, diverse heights, dissimilar ways of moving even – but each movement saying something unique about that person.

Gerard Houghton: So you’re saying that the spectators’ movements actually animate the space itself.

Rachid Koraïchi: That’s the idea! If one could see that person’s movements from above, as they enter they stand for a moment before the first sign, the Name of God. Next they turn to observe whatever next catches their attention, turn again to look
at the bowls, the metallic figures look around behind them again before lifting the curtain to enter an alcove and observe – closely I hope! – the linen wall-hangings. If you could watch each person’s progress around the inner course of the enclosure, by the time they had completed the great circle through the space, turning and turning as they moved on and were moved, you’d see a dervish dancer turning within the sama’ whether the person knew about Rûmî and these ideas or not. You see, the movement is the dance. It’s not about knowing about Rûmî and the Sufi order – it’s about participating in being that thing itself.

**Gerard Houghton:** It’s obviously been something of a long and arduous process bringing the whole installation to this point. Is there anything that you’d change if you were to do it again.

**Rachid Koraïchi:** I think I’d still stick to the same path in life as I’ve chosen. Like some of my closest artistic colleagues I was eventually able to live the life of the artist that I had chosen to become – I always made my own way. At certain periods of my life I was obliged to do some sort of work to put food on the table, but I never wavered from the knowledge that in order to be an artist I had to live as one. I had to live depending upon the quality of the inspiration that I had to produce the next thing – even if one is bursting with hunger. It’s a little bit like entering a religious order – one accepts that certain constraints are necessary - it’s the holding to the rule that is important. There’s no doubt it’s a difficult path to follow, but it allows me to lead a life of absolute happiness – like a mystic who believes only in following his God. As a creative artist, and I say this without any pretension and in all sincerity, I think that doing what I do allows me to exist in a state of permanent prayer. Everything is linked – when I read the texts of Rûmî, or Ibn `Arabi, or Attar, I realise that the creative path is about working at every moment of the long day, almost as though I had my constantly turning prayer beads in my hand. I think that this comparison to the prayer beads is a symbolic referent for what we should be doing – using them to express our deepest selves until they are totally worn away. In some sense I think that has been the path followed by each of the great creative artists. Look at the traces left behind by Picasso, or Renoir or Michelangelo or any other. Just going to see one of their works – or the works of so many others who are long since gone – sometimes it sends shivers down my spine as I look at the the vibrations their work can still elicit in any sensitive being. These are fabulous offerings that traverse time entirely.

That certain beings can offer such gifts to others irrespective of when they were alive amazes me! Each time I’m in a museum, looking at ancient artefacts from other times and places – I can’t prevent myself from thinking that the person who made it is no longer here with us today. Despite the advances we’ve made in technology, or whatever, the emotion liberated by the smile of a particular painting, or the form of a sculpture - maybe just its shadow! - or to hear the melody of an old song – what marvellous things these release in is. I say to myself it’s true that artists traverse the infinites of space of time to give, again and again, this extraordinary present to those who remain alive. They’ve done so in the past, still do so in the present, and we hope will continue to perform the same miracle in the future – in this infinite way of giving. At such moments, I understand that time has no more limits, that each physical offering of a great artist exists in a permanent present beyond the borders of time.

**Gerard Houghton:** That’s a wonderful way of putting it, and it perfectly re-states the name you chose for this catalogue.

**Rachid Koraïchi:** Yes! That’s what I meant by the title! A true work of art is asymptotic to eternal. Although it is created in time – it exists and manifests outside of or beyond the temporal present. In the same way that those paintings on the rock walls of the Tasili n’Ajjer no longer live in time – they were painted at the beginning of the Holocene period but they exist throughout all time – or maybe you could say in defiance of time. *Eternity is the absence of time!*

Gerard Houghton is a writer, art critic and videographer. After fourteen years teaching Literature and Linguistics in Japanese Universities, Houghton returned to the UK in 1994 to take up the position of Director of Special Projects at the October Gallery, London. He is also the Secretary of the Institute of Ecotechnics, a UK-based charity specialising in the development of ecological projects around the world. For the past twelve years Houghton has been documenting and recording ancient dance traditions in the Himalaya region.
A 20th century manuscript by the calligrapher Mohamed Ben Mohamed Al Mossabi (died 1926) from Oued Souf. The manuscript is currently in the possession of Cheikh El Haraz. The original Kitab Al Adwani dates from the 17th century and refers to the 7th century ancestor Okba Ibn Amer Al Koraichi who is mentioned among the companions of the Prophet who entered Africa. The whole chapter starts on page V. beginning from the small line in the right-hand margin.
لكن الصبيان أبو عبد الرحمن بن إدريس، وحسن بن جليل، وحايل بن عبد الرحمن، وعلي بن أحمد، وعبد الله بن أحمد، وعبد الله بن أحمد، وإبراهيم بن محمد، وعلي بن محمد، وعبد الله بن أحمد، وإبراهيم بن محمد.

عندما وصل إلى وادي سوف، وصاحب الصبيان يدعى الشيخ عبد النور، وعلي بن محمد، وعلي بن أحمد، وعبد الله بن أحمد، وإبراهيم بن محمد.

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والمثابين في القرن السابع عشر.
INTERVIEW WITH RACHID KORAÏCHI
By Gerard Houghton

pu ekat ot uoy deripsni tsrfi tawh dna fesnuoy tuoba gnihtemos su lleT

.tsitra na gnieb fo gnillac siht eht ni nwot llams a adieB niA ni nrub saw I .ihciarOK dihcaR naenarretideM eht morf dna ni rahm fnorlA fo trap lartneg nretse eht ni detautis s’tl .reporp arahaS eht sretne eno eroeb tub tsaoC tsael ta ,dna ytuab larutan taerg fo ecalp a ,sniatnuoM sëruA fo ertnc evitcudorp dna gnihsiruofi a ,gnoy llits saw I elihw tl .lucififif ti fo hcum ,yrotsh gnol a sah arieglA .tsurf dna sporc :sredavni gnisinoloc fo sevaw evissccus morf yltaerg dereffus eht ,sladnaV eht ,snaor R eht ,snaingaihtraC-naiceneohP eht emac neht ,yrutneC ht7 eht ni malsl eroefb gnivrra lla ,sentinazY ekcednepednI ecniS .hcnerF eht lla fo tsal dna skruT namOTT eht lufrniap eht hitw densedrub neeb saw arieglA ,2691 ni ,ecnarF morf ylurt eht serongi ,rewehoh ,siht lla .dewolfof tah tsemerg lacitilop emit morf gnicosnixea trap esoht ni noitablah namuh fo yrotsh gnol ilissaT eht morf trA kcoR tneicna fo ecnedig s’erehT .lairomemmi sihT .fleni yrotsh dedecor nahk kcab rethrfu hcum gnitad sevac ot yrnuoc siht htii deknii ylbacirtxeni m’l’ dna ,ecalphrib ym si ni acceM tfeI gnivah ,devirra trsfri srotsecna ihsiaruQ ym hcihw wen eht :meht hitw sgniht ynam thguor yehT .yrutneC ht7 eht ’erif riQas‘ niatrec a dna mfiuS fo ecitcarn eht ,malsl fo noigler saA .ti nthiw tsixe ot woh dna dirow eht e egdelownik lacitcarn a -

taht enoz a otni emac yeht yrnuoc eht otni repeed devom yeht erehT .tresed arahaS taerg eht – elirets yletelpmoc tsomla saw rivos tahs osla tub – detset saw taht httf riht yno t’nswaw ti dedeen yeht enoz nerrab taht elf ot gnirb dna evirus oT .erif ,yelletbus dna ssenddeggu htob fo elbapac sem suoeقار 등 르 sb ot gnidnatsrednu etaciled a htii ecnetsisrep nrobbuts a gnisinmoc .sgniht fo wofl eht fo dna ,srotseca ruoy tuoba klat nefo uoY :nothguoH dreAG eseht tuoba em lleT .krow ruoy fo seltit eht ni meht noitnm ;sraeberof

; srotsecna fo stros tnereffid era ereht ,lleW :ihciarO dihcaR era uoy mohw ot ylmaf nwo ruoy fo srebmem remrof era ereht er’uyu mohw hiti esoht era ereht neht dna ,doolb yb detcennoc ro norier ralucitrap a erahs uoy yllacihipargoeg esuaceb deknii ro sraebrof sa fo thguoht eb ylisae thgim eseheT ,temnorvime xuæE eht ta saw l nehsw ilissaT detisiv tsrfi l ’.serugf rotsenc’ a ssorc ot dedeen eno – ysa t’nswaw tl .sreiglA ni loohcS ‘strA gniikool saw I taht gnsilaer rbnmemer I tub – syad rof tresd hlrsah ni ,taht desilaer osla I .srotsecna nwo ym fo sngis eht ta ytltcerid yadoT .loohcs tra’ ro tra fo yhcredrein yia t’nswaw ereht ,syad esoht stekrm eht snwo tsew eht ;yhcreheih tuoba lla si tekraim tra eht lortnoc snoxas-olgnA ehT .edom al à yllautca si tawh setaticd dna eht fo dne yrev eht ta gnola emoc snacirfA ew dna metsys eht sillaw eht no gnitiap esoht ,rewehoh ,semit tnatssid esoht ni .enil ni esoht hitw ytilauqg citaifita etelpmoc ni detsixe xuacsA ta on saw erehT .sniatnuoM grebsnekarD eht ro aicserB ro ,ilissaT gnitplucA dna gnihtiap esrsedf yehT .tuoba sgniht tsisi ot tekram ot dna ecneirepex eht fo erusaelp eht :yleritne snaosae rehto rof .sevelseht tsgnoma ecamropmi taerg fo sgniht etacimumoc eseheT ;noitartsnomed fo ecalp eht saw nolitcudor fo ecalp ehT ehT .seirellag rieht dna sreileta rieht hitob ,smret ruo ni ,erew sevac essehT .ainelitum rof tsal ot denitsev saw decudorp yeht krowtra gniadrage snossl tnatropmi su hcaet llits elpoepl epmis tsedom fo segami gnivom rieht gnicudorp – stsitra laer eb ot si ti tawh eloht revo gnihterts seflarig esnemmi dna stnahpele ,nosib acilis dehsurc emos saw hitw krow ot dah yeht lla tey – sevac !gnizama yletulosB .sehurdu-tniap sa sdeer dna seyd rof senots ,srotseca ylmaf ruoy tuoba tawh won oS :nothguoH dreAG ,yfitnedi yliadaer uoy mohw hiti

-la batïK - tneserp ot yrutneC ht7 morf – emeht ylmaF stoor tresed – ygoolec – inawdA
eht sebcirseC ohw rerutnevda na fo – tpircs yrutneC ht7
aibarA iduaS morf noiger eht ni devirra tsrfi eh nehw noitautis
dluow eh erehw fo aedi on dah eh daor eht no saw eh nehw tuB
 .eurtnvevd fo hcraes ni ffo tes dah eh kniht I – pu dne yl lautneve
ntatropmi ylteinicfifus erew mhi htew deirrac eh taht seifieb eht dnA
 .srehto ot meht etacnummoc ot tnaw ot mih rof
sesoR fo htaP woh fo aedi emos em eviG :notghuoH drareG
 .tuoba emac
dna oga sraey ynam nageb tcejorp eht ,lleW :ihciarloK dihcaR
 ebyam ,etad ot ,emit fo doirep gnol a revo poleved ot deunitnoc
ot dediced dna yekruT ni saw I nehw detrats tl .lla ni sraey neeffi
tnias fiuS eht ,imûR nidulalaJ fo bmot eht ta reyarp a reffo ot og
gamirglip a edam I .tsew eht ni nwoink osla yadot s’ohw ,teop dna
sreyarp reffo ot enirhs dna muelosuam cirotsih taht ot ,aynoK ot
ni gnikrow saw I taht gniwoolloF .flesmih imûR fo bmot eht eoroeb
dnuorgednu tneicna ni detis ,aicodapaC ni sreileta scimarec emos
naitsirH tneicna ot sknil dah taht ytiuqitna ot kbcac gnitnad snrevac
ni dellever I dna ,ecnierepxhe hcr yi lufrdnew a saw tahT .setis I
 .setis naitsirH dnuorgednu tneicna esoth htuw noitcennoc taht
esoth fo erehpsomta suouigier-imes ,elbaplap eht eviver ot detnaw
dna – deyarp ylremrof dah stimreh erehw – stncicp dnuorgednu
rehtonA .noitaerc s’krow eht fo ssecorp eht ni trap sti ezingocer
eno ,yrettot kinzI suioirolg eht ot ecnerefer ekam ot saw tnemele
ni yekruT ni decudorp ,scimarec cimalsI fo srallip taerg eerht eht fomorf gnitluser slwob eht detibihxe tsrfi I .seirunvecni61 dna n51 eht
 eht fo trap nmatropmi na si siht em oT .yekruT ni tsrub evitaerc siht
yrev ni edam tcejorp eht fo strap ralucitrap ecnis – ssecorp
etelpmoc ot ,noitibihxe lacol a dloh syawla I - snotacol tnejrefi
ralucitrap rieht etarbelec ot elpoep lacol eht wolla dna elric eht
 .elohw gniopoleved ,retaerg eht ot snoitubirtnoc ssecorp noitcudor
snoit rehto ynam bhac dluow eht fo snaem yb saedi eht fo
 .sraey ynam revo secalp tnejrefi yb laudividni taht fo noitaerc eht ,oS .snikreP tegdirB lufrdnew eht yb pu tes
snojor tnejrefi ot ,egamirgip fo ssecorp a flesti saw krow elohw
ni gnitanimluc hcae ,seirtnuoc tnejrefi lareves ot dna dluow eht eht
fo eht ni elohw eht fo trap laudividin taht fo notibihxe yranimilerp
a detcelloc dah I ,yllatnevE .noitaerc lanigiro rieht fo secalp ecruos
otni dah I tahw etargetni ot trats ot snemele esrevid eht fo hguone
 .nageb esahp bxn eht dna snoitanbirmoc regral
fo etubirrta na hcum yrev si ytisrevid tahT :notghuoH drareG
dna ecalp tnejrefi a morf gnimoc tnemele hcaE .krow eritne eht
dtocorp larutcetihcra na ekl dedecorp krow eht hguoht sa’s’tl
a dda ot yrasssecen s’ti won ;dehslipmocca hcum siht sah enO
ksat rellams hcae ffo gnikcit ;ereh rewot a neht ;edis siht no gniw
tnaw t’ndid I tahW .ngisad lanfî eht fo noitazilaer eht sdrawot sdael
eht fo ecnad eht gnitarbelec tcejorp cirol-klof a etaerc ot saw od ot
mhtyhr eht ,stnahc eht ,tneemov gninrut eht :sehsivred gnirllw
detnaw I ,daetsnI .no os dna taeb-traeh eht gnitati murd eht fo
eht ot etartenep dluow taht – noitallatsni na - noitazilaer citsitra na
gninioj fo yaw a ,stra lausiv eht fo snaem yb saedi eshef fo stoor
stra rehto ynam eht fo snaem yb saedi fiuS gniylrednu eht htuw
fo sixa siht no gnikrow neeb evI .drow fiuS eht ni dehmsurfofl taht
dna ,ydaerla efl ym fo sraey erom ro 54 doog a rof noisserpxe
saedi eshef tahw fo noisserpxe desizalear-yluff a eb ot siht detnaw
hsvireD a ton dna – tsitra na yb deterpreti nehw laeover thgim
oS .eoroeb enoeb reen vefen sah siht ,sgedeltwonk ym oT .recnad
taerg eht fo spetstof oht eht noitaurolpxe na neeb sah yenruoj ym
tahw - .cte ,imûR ,ibarA’ nbl ,rattA ti eb – tneemov siht fo seurfeg
eshef fo hcae erehw ’noitailini fo niahec’ a llac duoc spahrep eno
nekorbnu hguorht nwod noissismsnart eht sdnah sretsam tsap
elgnis a ton s’tl .egayov eht no relvaertt nteuqesbus hcae ot sknil
ni spoileved ti tub - dooherhtorb elgnis a ekl – tneemov lacitsym
 .emit revo syaw xelpmoc

?xen denepagh tahw oS :notghuoH drareG
 ,occorrO ot flesygm gniilever tnew I taht retfA :ihciarloK dihcaR
 .acnalbasaC ni seruplucus erugini latem egrai eht dehslipmocca dna
eht dna sinuT ni retal detelpmoc llA erew senirugfi rellams eht
Yrotaf gnivaev eht ta hsekarraM ni decudorp saw krow elixtet
 eht fo noitaerc eht ,oS .snikreP tegdirB lufrdnew eht yb pu tes
snojer tnejrefi ot ,egamirgip fo ssecorp a flesti saw krow elohw
ni gnitanimluc hcae ,seirtnuoc tnejrefi lareves ot dna dluow eht eht
fo eht ni elohw eht fo trap laudividin taht fo notibihxe yranilmerp
a detcelloc dah I ,yllatnevE .noitaerc lanigiro rieht fo secalp ecruos
otni dah I tahw etargetni ot trats ot snemele esrevid eht fo hguone
 .nageb esahp bxn eht dna snoitanbirmoc regral
fo etubirrta na hcum yrev si ytisrevid tahT :notghuoH drareG
dna ecalp tnejrefi a morf gnimoc tnemele hcaE .krow eritne eht
GARDENS OF PARADISE
Inspired by Conference of the Birds by Al-Attar.

Right: Gardens of Paradise (details of ceramic plates).
Rachid Koraichi at work on the tiles for Gardens of Paradise.
Dressmaker: Fadhela Barrada (Casablanca)
Dressmaker: Fadhela Barrada (Casablanca)
BERUIT’S POEMS

Rachid Koraïchi with the Beruit’s Poem folio.
ولوصدت جيوثاً الاستردة ارتفاعاً الحائط البشري
لزرت حزننا فينا محطمون
مواظبنا على التوقف
ومنكم.. مزدوجاً لزرتنا
سنبن بجسمنا محطم
شوتنا الشمسي
ماضتنا محاصرة محروق ومحطم
خشفت مفاصلنا منافخاً محترقاً
ولنا مليل حجومنا بحنا
لرقة.. نحن
فمز حمناالمناديد واحمرار
مرح حمنا حمنا
سماعونه وحقو لاحيياً محطم
ناحياً محطم
فيوتا الصبح بلداً
ناحياً محطم
فيوتا الصبح بجسماً
مزلاً الأسئلة
نحر الواقف، صدى خطوط الناوانعزيلى
لإنتهاك الخصوص
حتويه الليل
يروى للمطافى
في النحاسة الخواب...

الآباء، السبيت، باقة الخوابات،
بعاجز الفيجر، سبيات، سناط.
لقاء وفوضي، ليلة الأفنيز.
فج صوختوا السلمد،
وتناولوا الدفاقه، مزيرمنا.
فهو من حوب ونافحة، سواهم.
يوم الثالثاء، الخمير، الآباء،
وتابوا يتسيرن جيتاو وننوا
 نحو مائدة الشوقاء الأصمع.

قم على يلبب،
ودم يلي ليلب.
يا لحلو، مز حلب.
فوسا مز الياقوت.
قلو، ومز حلب.
نهيج في تابوت.
بالين لق علب.
لآموت، جنر أووت...
..مزينو بالانتماء السني بالانمذء جحنا الحوب ..
قد روموت موأة لنفسها ونستقر في النظاما
اهمويان حزيفونا الهواء ..
قال يامجعي حفظ عز الشروطي ..
فأوصلت اذهاوتي الى الشباطب ..
قلت لست صمتا للخير احبمو ولاول الشهداء ..
قلت لكم يا فعلنا فيه يا يا يا يا يا يا ..
امهجموا على وجوه مزية امواء ..
تحت الواحد لو كاهي للمحاجيبي ..
وهل تيقنت الحكيمة بما نقلنا يا العل المطول دبى دبى ..
سمايموت الموسيقية ..
قلت تييمت الكنيسة ..
سمايموت الموسيقية ..
شواجع حولنا للقف ..
خض موت، ومضهاي السحر ..
النتيجة : فسحة للقبو ..
صح موت في موت، واسمه السحر ..
النتيجة : حانة للهو ..
.. نمشي يطار قبيل ..
هل هناك لحباالموت ..
وشوق النوبة لاحيانا
وصورته وسلمته
واءي مصانوف فاتحه
وتصمم الشفقة حلولة تستوحص اليوسف
والحدث منهجات الجنون والتحضير
وأي محاسب مزقنا
قلصيدة في الحروب؟
وناسبت نظائرها حلوة وسراي في المشقوق؟
واءي مكانتق عاشقيا
فوق انفجار الحديب
وتشوه الاسماء فالفجو
..عنق الفجوات وساحز الصنم الوحيد
ماذا نوضع برفض السجز؟
ماذا يخس السجناء؟
لمنشروا وشمس بقيادة
منشى الوحدة الأولو
فلأن فشنة الحيني الإلهية في السماء
فاضا الفجوم هدوء
والهواء يوماً يوفح مثل حب الله:
سجدت
واسحا
وشالة
لا ماذا أ吻افة المخطاط السخط؟
لوفيته، وما احتجى إننا لغزنا قومي، فقد فَنَقَع الشيء شارع الزيت قليلًا.
حتى انخفاضها ما زالونها ومنهم...
ما وجدنا حجومز الكلمات الأيديبية العقلات فورى صالحها...

وواصل الفيديومة سنوات
للفجو الخير سيشتقات عما قبله
لمدينة ستيفن المدينة
لتطور محطات حكمتنا
وشالليفوين والنجل
لجمامة ستطيروم قليل محدود قيز بالمافي
الوصفات من القومية...

قل وله المعاوين مزهنا
كماضفة في الجموع؟
قل شوست شنالياها محوج ورسالها في المفقي؟
أي مسناز الوصف السباع بالموصول بملحة الأصوات؟ ومحبونها فاتحينها
والشوق مسخر للغور الحيانا
ولاحظ أوضاع الناس المختلفة النبوءة، وإمامهم، وأمامنا، والمختلف
الواقع في الذين اختلف النبوء على
مزجمنا، شاهد حمولة الفينو
ومزجمنا، شاهد حمولة الدماء.

أوتيجع الوعد نايم
ونصفي الحمر الصائمة في عماد المشابه وينمو الجبيع فوق الوعور أو
ينتزاوا عيلي
حتي نهتيمها النهيد.
واعة الحجج الشولايتفي بالقوه والإيمان، اصبهب، المذبوح،
الحجج الشولايتفي بقصيدة
لاضمه، قيال، يجوز بالصهوو الجلاب.
صاحب، يُهاجم الميال، يجي بأساصح ييال، الميال،
مزاج، للتحلي، امتطى حروب الشام
لعل هو مؤقاً
وانتظام مزمن، الحجر، وهميجين صد أو، كصوح فوائنا: طيف
تنهيدها فيها؟
ثم، اهمر في خيام البحر:
وجهه ليس حنطياتاماً، والبو، ومكنين، القمع
اسال، نحن، الإسلام:
فأر في البحر، طار، النفط
بيوت شائعة على قلب
واحمرة مشوقة عما أواقف
قالت قصة لانثىٍ
وأقول: أنا لا نموت ...
والمباني الحماه
وابقاه منها السلام ...
الطورع المدينة مثلما أطوله الأبطال
والمعمل الحمو في الصينيه مثلما تكبر مسحاب
انصوحو وابحث في مالسير جهنم يبن
ففضحت: نحن أهلنا عراقيٍّ الحياة
وسائي الحماه.
شطرها الجريدة لم تقل ذاك سقطت فناك، شهواء ..
افتح الطوق، الصنيعة للقواء، وخطوتو والامسقاط الصاوي
وابحث جهنم خبيث، وصويدة البحر الجديدة
شطرها البيوت الضباب
شطرها البيوت الخواب ..
تحسس موهوا سام من جفت للطيب في الابوات ثانية
ويسلمك الفرحة إلى الفضحة ..
أحمل اللغة المطوية حك السبأة
وقم بوصفة القوامة والكتابة:
«ازفحا البهو يوجد عندها لسانه وبونه»
وينحو نحو البحر بحر يا
外代南流
今来弗

4
فطیرت ابروریت

محمود دویشر
مخفومات
وشیم شلقویشی
معلقة بيروت
7 INDIGO VARIATIONS
Installation as part of
Textures: Word and Symbol in
Contemporary African Art, Smithsonian,
Washington D.C., USA 2002
Rachid Koraïchi working with local engravers, printers, weavers and dyers in Alleppo, Syria
Squares from the series 7 Indigo Variations, 2002.
Stamped impressions on Aleppo silk, 98 x 100 cm.
Ancient stamp from Aleppo, Syria,
Engraved wood. Collection of the artist.
Installation as part of
Textures: Word and Symbol in
Contemporary African Art, Smithsonian,
Washington D.C., USA 2002

Banners from the 7 Indigo Variations series, 2002.
Silkscreen print on Aleppio silk, 320 x 48 cm.

رايات من سلسلة 7 تخمينات حول اللون النيلي. 2002.
رسم تمهيدي على حرير من حلب. 320 × 48 سم.
THE FISH THAT WOULD CONTROL THE SEA

Bastia, Corsica, 2003
ال سمك الذي يريد السيطرة على البحر باستيا كورسيكا 2003.

Rachid Koraïchi during the installation.
THE SEVEN SLEEPERS: SEVEN BOOKS IN HOMAGE TO SEVEN MONKS OF TIBHIRINE

WHERE/WHEN???
Top: Prayers at the monastery of Tiberine, Algeria.

Photo Rachid Korailchi

Bottom: Headstones of the seven monks of Tiberine, Algeria.
Monsigneur Henri Tessier, Archbishop of Algiers leading prayers over the tombs.

WHERE/WHEN???
A site-specific installation of 21 Banners conceived as a dialogue with and tribute to seven Philadelphia writers, poets and activists.

مركبة خاصة للمكان متكونة من 21 رآية أنشأت كحوار و的认可 للكتباء والشعراء والمناضلين من فيلادلفيا.
GARDEN OF THE ORIENT
Châteaux d’Ambroise, Loire, France.
حديقة الشرق
مشاهد من التركيبة الضوئية، كي دو ليزار، غرونوبل، 2002.
AT NIGHTFALL
Views of light installation, Quai de L’Isère, Grenoble, 2002
عند هبوط الليل
مشاهد من التركيب الضوئية / كي دو ليزار غرونوبل 2002.
REPLIQUES (REPLICAS)
Concept and installation by Phillipe Mouillon, Algiers, 2003.
Les Priants (Those at Prayer), 2008. Painted steel, 98 x 49 x 14 cm (each).
المصنون

المصنون 2008، فولاذي مدهون، 98 × 49 × 14 سم (افحادة)
ANCESTORS LINKED TO THE STARS


Photos: Ferrante Ferranti

Right: Finishing of the banners at the sewing workshop in Damascus, Syria.
الأجداد مرتبطون بالنجوم
12 POETS

Residency at the Institute for the Humanities, Michigan, USA, 2007.
Robert Frosky, "Samurai Song When I Had no Roof I made audacity my roof When I had no support"
Rachid Koraïchi working on 12 Poets with Studio Coordinator John Leyland at the Michigan School of Art & Design.

Where there's no fifth man, poetry too is tigress, except there's no fifth man left on a tree.

She takes your breath away. Ak Ramanujan. Then there is the story of five brains.

Outside their town, of course they want to show off the first man takes a home, at random.
ECSTATIC FLOW

Photos: Jonathan Greet
Rūmi, 2009.
Lithographs (set of 8),
61 x 40 cm.
الرومي، طباعة حجرية (مجموعة من 8 مطبوعات) 61 × 40 سم. 2009.
Hallaj, 2009.
Lithograph (from a set of 8),
61 x 40 cm.

الحلاج، 2009.
طباعة حجرية (مجموعة من 8 مطبوعات)
61 x 40 سم.
Lithographs (set of 8),
61 x 40 cm,
Lithographs (set of 8),
61 x 40 cm, ed. 70 + 5AP
Left:
Lithographs (one of a set of 8),
61 x 40 cm.

Right:
Lithographs (one of a set of 8),
61 x 40 cm.
**Farid Eddine Attar** (detail), 2009.
Lithograph (one of a set of 8), 61 x 40 cm, ed. 70.

**Untitled**, 2009. Bronze Sculpture, 38 x 21 x 5 cm.
موجة من الافتنان
معرض أكتوبر الفني. لندن، المملكة المتحدة. 2011.
INVISIBLE MASTERS
Haus Der Kunst, Munich, Germany, 2010/11

Tem ipiendem vere dolum rera volorpo reiusdandi te del et pelluptam haria nest, aut acillam dendestis nos volore volore, se etur, voluptati occat reperum qui offici quissim inctorrum, opta quatectae. Ut opta ditat haribus aut que exereratis nonsedi tiorum venhilit vendita tiostisc voles quat etur a porum sequam ium eveligendae aut quidem consed et volupta dus, ipicabo repersp ienestr unditibusam nonsece atemolore excero omnihil inisicie nistemporiam dolor si blant lat rectotatia dis net reste nos et eium que ipsam utet erspeditis maxim quunt.

Pite et qui acere que repelgent qui dolorem qui dolupiendus.

Im sapid quo evelis et quaeppe ea nobis non perepudis con nit iusti dicis atur re poritat empossum facipid quunt harcil ium hilluptias quiae non num aut aspicid unt quasped mo inctur abor aut utatur? Xerisi autempo riores voluptat offic te a demperion nations erspic temquid quo is arcipis doleste eic tet ute doluptam ut et quod quia simus.

Di nobitas sitius et aut quos que et arum autente ssimus, ut ium quas eatur?

Labo. Ecum evenda qui aut lauta que non nobita ditius arcipsandit mod quam, quatesti quas apicias permatium quodi quo quam qui aborendi delluptat et,comnihi liquintio. Et inciis sum eaquis dolut ut

eos magnatem. Nem. Nam volorrum, ex esci idunt quam rerovit aut volorem facearuntur aut eum sincide liquidit, conseque pe ommmo deliquas et ullit, velicia turibus maxime aut faciunt.

Iberfer umquatist mo beruntiandus dolut expedition rem ium asitasped quaes ma veriam ne dita que nonsequodis poratur aut utae porrumquat fugit repudiam quam, commodo quo inhitatem latqui iunt incillaceria nonsequide quotiatur ab ipsam sum quaspero que nobisqu iaecepu daeribust licim soluptus et, omnis ex es volorei caerorem ad que odi blab ipsandipsa quunt aliquid usandeles dolupisquias veligento omnis ducias solecus magnimagnis event vel es endactaquas estiuere pellant aniasimus.

Acisim dent molupta pore culpa con est, si optatibus.

Aliquod quibus et que eos exereped quam res iumet ommim alibust as rem dolorepel min consequo ostotatque odi nonsequis es
Appliqué banners, 348 x 200 cm.

رابات مطرزة بتقنية التطبيق 348 × 200 سم.
Production of the Invisible Masters appliqué banners at studios in Cairo, Egypt.
السادة المستخفين.
إن رؤية طريق الورد أو قراءة الكتالوج الأخضرية في غياب الوقت، تعطينا شعور صغير عن الفنان نفسه. إن راشد فريشتي إنسان غير عادي. ينعى نفسه متعدد الأبعاد من جوهر الانتقال إلى التفاصيل التي يقدمها إلى العالم من حوله. مع ذلك يشير إلى أن كيف يتم تعليق هذين مشاركته في العديد من المشاريع الأخرى: مثل مطابقة الأثاث وبناء المنازل وتخصيص الأفكار، وغير ذلك بسبب أنه من الضروري من وجهة نظره تصميم هذه الأشياء. بالنسبة له يوجد دائماً المزدوج الذي يحتاج إلى تنفيذ وقدمه هذا الكتالوج محتفلاً بالهيئة البينية على المستوى البشري وتنظيم التعليم والصرف وإنتاج الغذاء وبناء المجتمع الذي لا يزال البعض عمل فني على الإطلاق ما لم يكن الفن مفهوم على المستوى العالمي باعتباره تعبير أساسي عن الظروف التي يعيش بها البشر فعلاً مثل أساليب الفنانين الذين يطول عملهم على حواجز كوف هدية تابع إلى النبي الذي يحبه كثيراً، فإنه فريشتي يفهم أننا نحن أولئك الذين نتعالج في هذا الكتالوج ورسوا الخالقون في الظهور لينقلوا للآخرين تعبير الحياة الزائدة التي تظل في حاجة إلى شك وروماها وصلتها اليوم رياً برلمان الإنسان هؤلاء الفنانين المجلدين بيكابيعه فنانون طليعيون في أيامهم، إلا أننا كنا كذلك فإن هذا الحوار المستمر للفنانين عنضوى الخطاب والوقت كما يعتبر ازدهار للفنانين العالميين والعالم من حوله. فناني العالم من حوله الذين بنوا المتاح بهذا الحوار المستمر بين الفنانين في أيامهم عبر الفضاء والوقت، ربما يعتبر ازدهار للفنانين العالميين في أيامهم.

وقد كتب كل شيء صعبين أو مجمعين لكل شيء يحتاجون إليه للعيش. ويدعو أن نประหยوا على بقائهم، فناني العالم الذين يرموا المنازل ووضعوا الاتجاه في الظهور ليجعلوا للأخرين تعبر الطاقة الحيوية الظاهرة التي شعرت بها. لقد تركوا لنا علامات مفعمة عن الحياة الزائدة التي تظل في حاجة إلى شك وروماها وصلتها اليوم رياً برلمان الإنسان هؤلاء الفنانين المجلدين بيكابيعه فنانون طليعيون في أيامهم، إلا أننا كنا كذلك فإن هذا الحوار المستمر بين الفنانين عنضوى الخطاب والوقت كما يعتبر ازدهار للفنانين العالميين والعالم من حوله.

وأي كان الحال، فإن راشد فريشتي طريق الورد تشير إلى

استمرا هذا الطريق الكبير إلى المستقبل غير المعلوم القادم.

شيللي هاوس،عضو مجلس إدارة، الإبزيمات للأوساط، مدير فني، معرض أكتوبر الفني، لندن، مارس 2011.

على مدار أكثر من ثلاثة وثلاثين عام بعرض معرض أكتوبر الفني أعمال فنانين من جميع أرجاء الكوكب، وقبل أن يبدأ العالم الحديث عن المراكز والأساطيع العالمية. كان البرنامج الفني يقوم على الإ Antar الفنانين هم الاستشعار الخاص للمجتمعات التي يتميزون إليها، يشعرون الفنانون بحالة الأشياء فيقدمون تسجيلات راحة عن قضايا ذات أهمية كبيرة للحاضر والمستقبل. ففي الخبرة متعددة الثقافات في لندن، يبتسم التفاعل المستمر بين الثقافات. يقدم الحوار الذي يجري بين الفنانين الطليعيين من المناطق المختلفة تجديدات هامة للحالة الراهنة للكوكب من خلال تقديم البيانات المطلوبة عن المكان الذي ننتظم فيه. إننا مجموعة متقدمة من الفنانين في طليعة ثقافاتهم عمالقة، إنهم فنانون الطليعة العالميين وهي الطليعة الثقافية العالمية. ونبحث في خلال ثلاثة وثلاثين عامًا من الحملات في أرجاء هذا الكوكب عنهم.

غير العادي وجدنا العديد من الأصدقاء واكتشفنا ثروة من فنانين الطليعيين الذين أقدموا أعمالهم بقبول شديد في قلب لندن.

يعزز هذا الطريق الكبير إلى المستقبل غير المعلوم القادم، واستمر هذا الطريق الكبير إلى المستقبل غير المعلوم القادم. فحول تصفح الكتالوج، الأبدية هي غياب الوقت. تعطينا شعور صغير عن الفنان نفسه. إن راشد فريشتي إنسان غير عادي. ينعى نفسه متعدد الأبعاد من جوهر الانتقال إلى التفاصيل التي يقدمها إلى العالم من حوله. مع ذلك يشير إلى أن كيف يتم تعليق هذين مشاركته في العديد من المشاريع الأخرى: مثل مطابقة الأثاث وبناء المنازل وتخصيص الأفكار، وغير ذلك بسبب أنه من الضروري من وجهة نظره تصميم هذه الأشياء. بالنسبة له يوجد دائماً المزدوج الذي يحتاج إلى تنفيذ وقدمه هذا الكتالوج محتفلاً بالهيئة البينية على المستوى البشري وتنظيم التعليم والصرف وإنتاج الغذاء وبناء المجتمع الذي لا يزال البعض عمل فني على الإطلاق ما لم يكن الفن مفهوم على المستوى العالمي باعتباره تعبير أساسي عن الظروف التي يعيش بها البشر فعلاً مثل أساليب الفنانين الذين يطول عملهم على حواجز كوف هدية تابع إلى النبي الذي يحبه كثيراً، فإنه فريشتي يفهم أننا نحن أولئك الذين نتعالج في هذا الكتالوج ورسوا الخالقون في الظهور لينقلوا للآخرين تعبير الحياة الزائدة التي تظل في حاجة إلى شك وروماها وصلتها اليوم رياً برلمان الإنسان هؤلاء الفنانين المجلدين بيكابيعه فنانون طليعيون في أيامهم، إلا أننا كنا كذلك فإن هذا الحوار المستمر بين الفنانين عنضوى الخطاب والوقت كما يعتبر ازدهار للفنانين العالميين والعالم من حوله.

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شيللي هاوس،عضو مجلس إدارة، الإبزيمات للأوساط، مدير فني، معرض أكتوبر الفني، لندن، مارس 2011.
FOUNDER’S Foreword
يسرني أن أرحب بكم في دورته الثامنة، 2011، مهرجان أبوظبي والتي يحقق مستويات مرموقة من الإبداع والابتكار الفني. كما يجسد بوضوح أهمية الثقافة والفنون في إثراء حياة الفرد ومجتمعه. إن شارك هذه النخبة المتميزة من الفنانين والموسيقيين في فعاليات هذا المهرجان، إما هو دليل قوي على مكانة الفنون. وعلى الموقع المهم لمدينة أبوظبي، كمركز عالمي للثقافة والفنون.

إنني أعبر عن سروري لاختيار شعاراً للمهرجان، بما يمثّله ذلك، من تأكيد على دور الفنون كوسيلة للتواصل العالمي، وأداة للتقارب وإزالة الحواجز بين الشعوب، وخاصة في ظل ظاهرة العولمة، التي أصبح فيها العالم أكثر تجارباً وتفاعلاً.

إن دور الإمارات هو بحمد الله بلد آمن، وهو كذلك بلد الخير الذي يؤكد في ظل القيادة الحكيمة لصاحب السمو الوالد الشيخ خليفة بن زايد آل نهيان، رئيس الدولة. حفظه الله، على مبادئ التسامح والتعايش والاحترام المتبادل بين الشعوب والثقافات. ويسعى إلى بناء مجتمع ناجح، يحقق فيه كل فرد أفضل ما وهبله الله من طاقات وإمكانيات.

كما أن راعي هذا المهرجان، الفريق أول صاحب السمو الشيخ محمد بن زايد آل نهيان، ولي عهد أبوظبي، ونائب القائد الأعلى للقوات المسلحة، لديه رؤية واضحة لدولة أبوظبي، كمدينة عالمية مرموقة.

تشكر كافة الجهات التي تدعم مهرجان هذا العام، وأخص بالشكر هيئة أبوظبي للثقافة والفنون، لتنظيمها الفعال لهذا المهرجان، وأقدر كثيراً الجهود المؤسسة للمهرجان. الذي يحرص على توفير فرص التواصل بين طلبة الدولة والفرق الموسيقية الزائرة. وهذا يجعلنا نود أن نطمئن أن الفنون ركن أساسي ومهم في التعليم: خُلِف الأجيال الجديدة على العطاء والإبداع. ونُشِدهم في تربية صفات القيادة والقيادة لديهم، وعلى النحو المنشود.

أمشي أدعوكم جميعاً إلى الاستمتاع بفعاليات المهرجان. وأتمنى أن يمر النخبة المتميزة من الفنانين والممثلين في أبوظبي. كما أتمنى للمهرجان النجاح والتفوق.

نهائي مبارك آل نهيان
رئيس مجموعة أبوظبي للثقافة والفنون
**SUPPORTERS**

قِيلَ أَوْرَامَ رَاتِخَر مُرْعِيَ غَمّ، وَهُمُ قَالُوا نَشَاءُ لَجَأَ لَمْ بلَمْ بَلْ لَدَسُوا فَأَفَنتَا
لَكِ يَفْلَم لَحَبِّالْفِضْطَاتَةَ لَكَدَشَائِلَةَ، فَأَوْرَامَ رَاتِخَر مُرْعِيَ غَمّ، وَهُمُ قَالُوا نَشَاءُ لَجَأَ وَهُمُ قَالُوا نَشَاءُ لَجَأَ لَمْ بلَمْ بَلْ لَدَسُوا فَأَفَنتَا
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سيِّدَتُ الْبِرَّ يُرِيدُ لَمْ نَشَاءُ لَجَأَ لَمْ بلَمْ بَلْ لَدَسُوا فَأَفَنتَا
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سمو الشيخ محمد بن زايد آل نهيان
ولي عهد أبوظبي، نائب القائد الأعلى للقوات المسلحة

"الإمارات دار زايد زادها الهواء ورسالتها السلام."

أول
آل نهيان
ا
شيخ محمد بن زايد آل نهيان
مو ال
ش
19th March - 4th April 2011
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