



RACHID KORAÏCHI

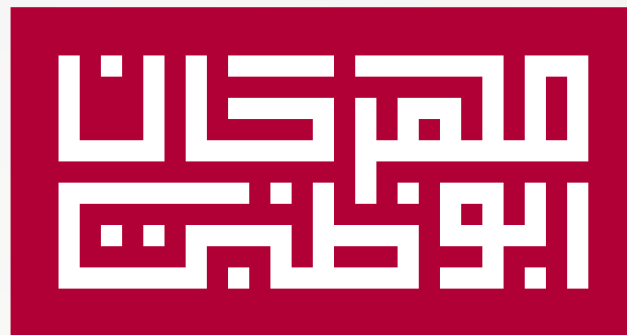
Eternity is the Absence of Time





Path of Roses, 1999. Painted steel, approx. 106 x 51 x 14 cm.

19th March - 4th April 2011
www.abudhabifestival.ae



ABU DHABI FESTIVAL

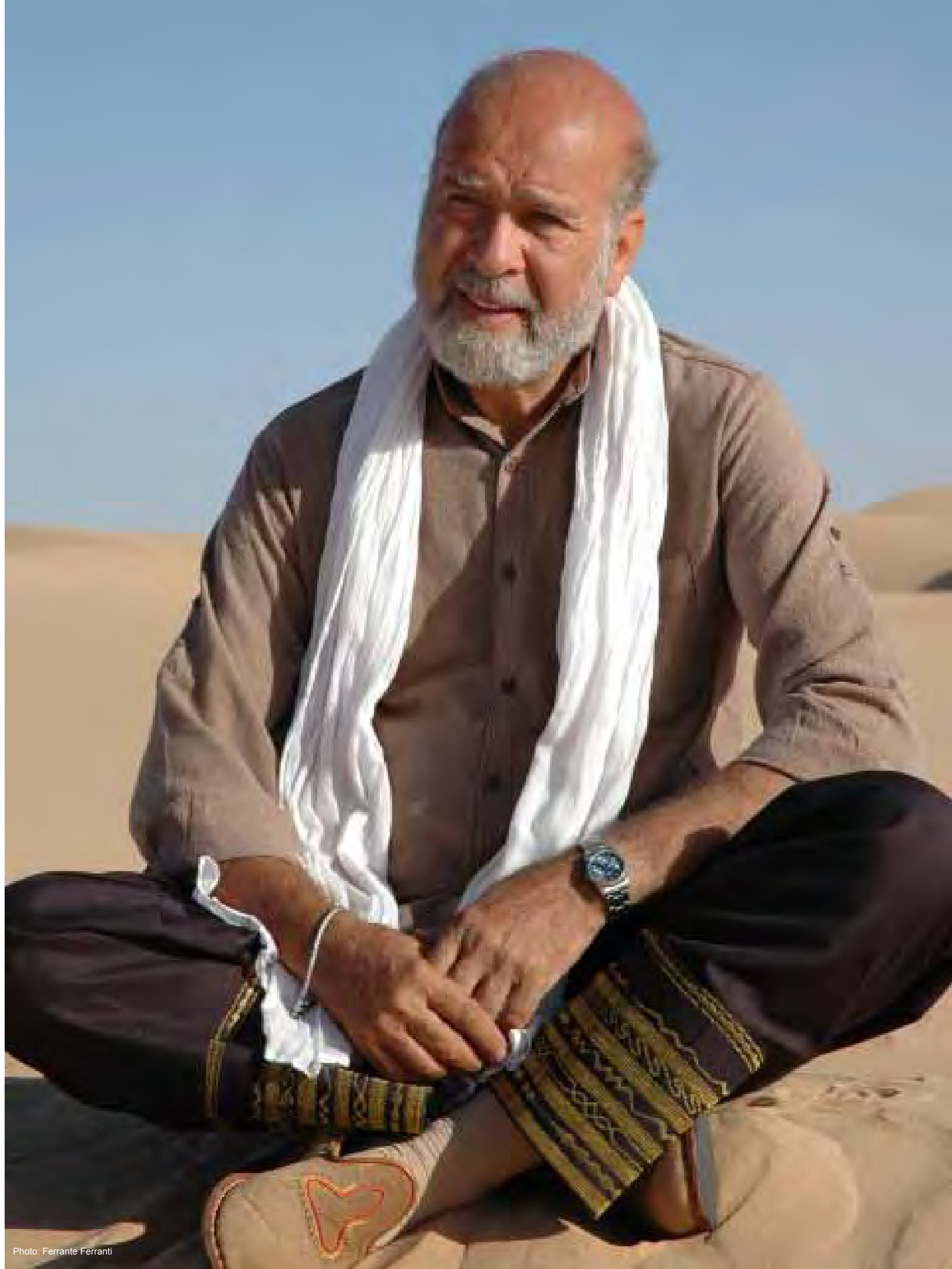


مجموعة أبوظبي للثقافة والفنون
Abu Dhabi Music & Arts Foundation



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”*



RACHID **KORAÏCHI**
Eternity is the Absence of Time

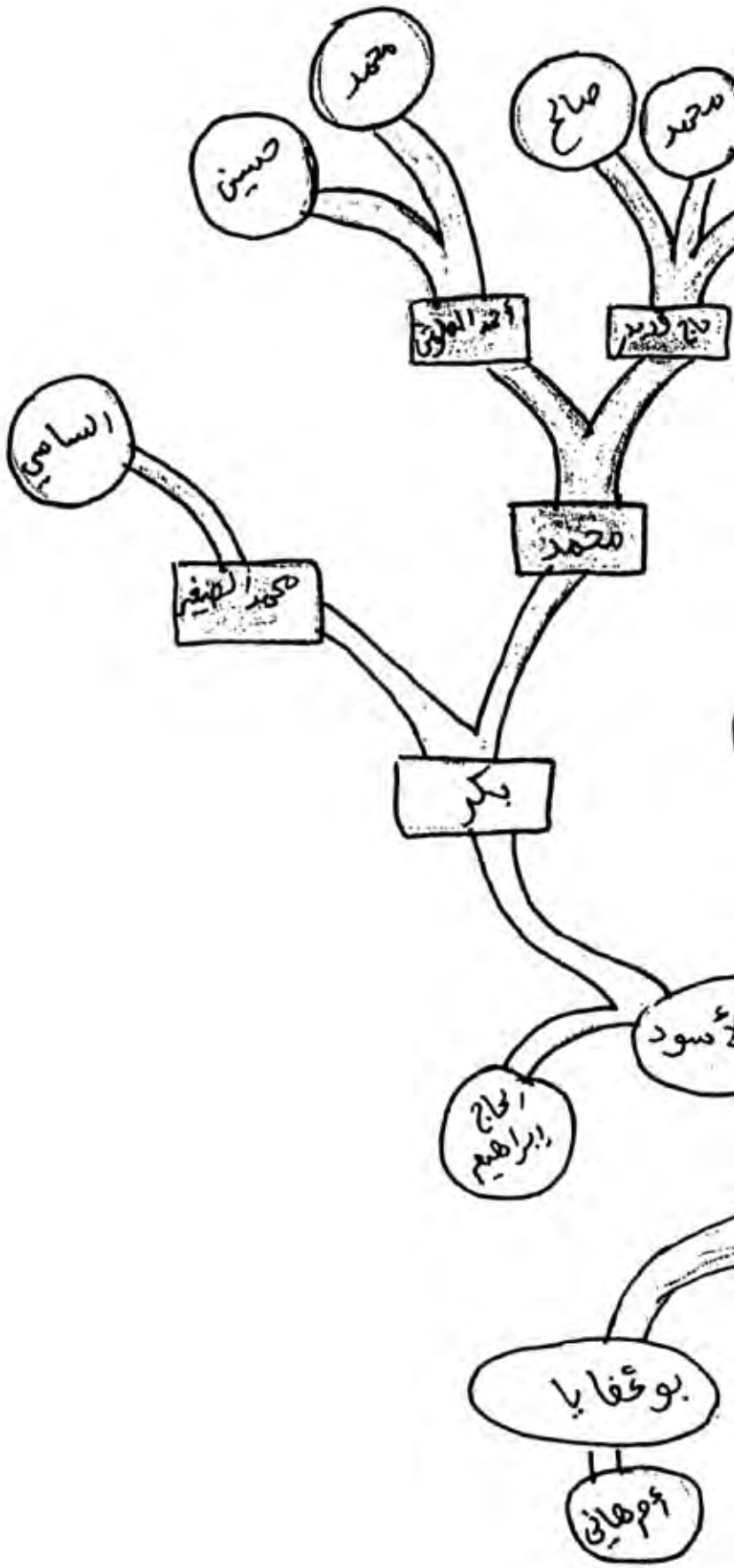
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FROM STEFANI

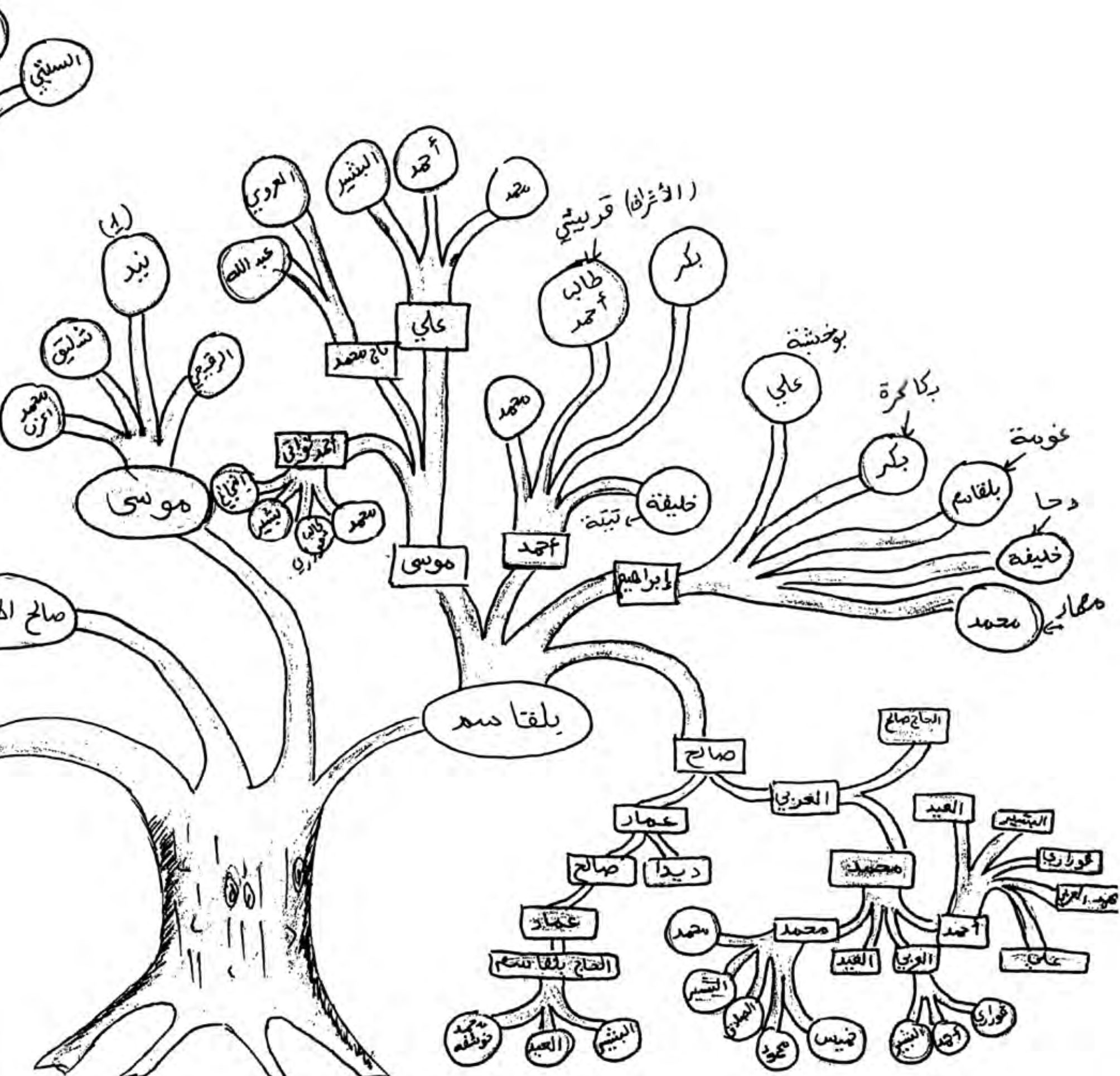
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Genealogical tree of the Koraichi family
شجرة نسب عائلة القرشي



AKNOWLEDGEMENTS

FROM ADMAF

SPECIAL THANKS

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PATRON'S FOREWORD

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 Nahyan, 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



FOUNDER'S FOREWORD

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 infinitesimal 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

RE-SHOOT?



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 multi-cultural 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 *Transvanguard*, 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 *transvanguard* 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 irrepressible 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 *Transvanguard*. 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 ¹

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.'² 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.³ 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 *Tassilli 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.'⁶ Abstracted, 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.'⁷

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.⁸ 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.⁹

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.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*.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.'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.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.¹⁴ *Path of Roses* iconizes the 13th century philosopher and Sufi poet, Jala al-Din al-Rûmî'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, Muhyi al-Din ibn 'Arabi and the great Persian poet Farid al-Din al-'Attar who had considerable influence on al-Rûmî. *Path of Roses* was originally perceived as the culmination of an imagined encounter between two Sufi masters al-Rûmî and Ibn 'Arabi and their journeys across several continents. Though impossible to verify, legend has it that al-Rûmî met Muhyi al-Din ibn 'Arabi in Konya. *Path of Roses* was also intended as an homage and an embodiment of al-Rûmî'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 encounter of a contemporary artist such as Koraïchi with the world of al-Rûmî, as Maryline Lostia suggests,¹⁵ is one of a culmination of many long journeys, rich in deviations

and travel companions. One might say that Koraïchi is a good artist to go 'on the road' with, a companion who makes the way more beautiful, narrowing it through a game of mirrors until one place indicates another point of departure, which is in turn enriched by a new encounter. On his way to Rumi [al-Rûmî], Koraïchi is accompanied by two other Sufi thinkers: Ibn 'Arabi and al-'Attar.

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-futuhât al Makkiyya* [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.'¹⁶

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



Headstones of the Garden of the Orient, Châteaux d'Amboise, Loire, France.

شواهد حديقة الشرق قصر أومبراز- لوار
فرنسا قصر أومبراز- لوار فرنسا

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 considerably 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

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- 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.
- 5 See Rose Issa, *Signs, Traces and Calligraphy*. London, the Barbican Gallery, 1995.
- 6 Okwui Enwezor, 'Where, What, Who, When: A Few Notes on "African Conceptualism" in Global Conceptualism:' *Points of Origin, 1950s–1980s*. (Queens, NY: Queens Museum of Art, 1999).
- 7 See Rose Issa, *Signs, Traces and Calligraphy*. London, the Barbican Gallery, 1995.
- 8 Iftikhar Dadi, 'Ibrahim El Salahi: Calligraphic Modernism in Comparative Perspectives,' *South Atlantic Quarterly*, 109:3 Summer 2010, p. 555.
- 9 Iftikhar Dadi, 'Ibrahim El Salahi: Calligraphic Modernism in Comparative Perspectives,' *South Atlantic Quarterly*, 109:3 Summer 2010, p. 556. For further exploration of the Letterists movement in the Arab world see: Wijdan Ali, *Modern Islamic Art: Development and Continuity* (Gainesville, FL: University Press of Florida, 1997), chapters 15 and 16; Nada Shabout, *Arab Art: Formation of Arab Aesthetics*. (Gainesville: University Press of Florida, 2007); and Sharbal Daghir, *Al Hurufiyah Al-Arabiyyah: Fan wa Hawiyah*. (Beirut: Sharikat al-Matbu'at Lil Twazi' wa Al-Nashr, 1990).
- 10 The term 'carnavalesque' 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.
- 12 See Abdelkebir Khatibi's essay in *A Nation in Exile*. Amman: Darat al-Funun, 1997, p. 3 (English text).
- 13 See Abdelkebir Khatibi's essay in *A Nation in Exile*. Amman: Darat al-Funun, 1997, p. 3 (English text).
- 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.
- 15 Maryline Lostia, 'Rachid Koraichi; Celestial Architecture,' in *Authentic Ex-Centric: Conceptualism in Contemporary African Art*. Ed: Salah M. Hassan and Olu Oguibe. New York: Prince Claus Fund Library, 2001.
- 16 Maryline Lostia, 'Rachid Koraichi; Celestial Architecture,' in *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).



Rachid Koraichi at the Tomb of ibn 'Arabi, Damascus, Syria.

رشيد القریشي أمام ضريح ابن عربي. دمشق، سوريا

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 Souf²; 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

أيقنة 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 Koraïchi'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 Koraïchi'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).

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- 2 The word *souf*, meaning an oasis, is a cognate of the word *Sufi*. Koraïchi 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.
- 4 From *Rûmî: The Book of Love: Poems of Ecstasy and Longing*, transl. Coleman Barks with John Moyne, et al, (Harper Collins, New York, N.Y., 2003)



Rachid Koraïchi at Rumi's tomb, Konya, Turkey.

رشيد القرينشي أمام ضريح جلال الدين الرومي. قونية، تركيا

SOME THOUGHTS ABOUT FABRICS

Chris Dercon

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,'¹ 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.'²

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 Blaisse, 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 needle-point 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.'³ 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.'⁴ It need hardly be added here that, just like Ibn `Arabi, Rûmî, Rabi'a

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.

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RACHID KORAÏCHI AND THE POETICS OF SCRIPT

Christine Mullen Kreamer, PhD

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'¹. 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 existence². 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'³ 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 Hermes 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 lexicon'⁵. 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).

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Production of the *Invisible Masters* appliqué banners
at studios in Cairo, Egypt.

Photo: Ferrante Ferranti.

إنتاج رايات شيوخ الغيب
بأستوديوهات في القاهرة. مصر



THE PATH OF ROSES

Chris Spring

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 ablution 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



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

Photo: ????????

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.

طريق الورد. فسقية من الخزف. 54 × 54 × 8 سم

مجموعة البريتيش ميوزيوم مجموعة

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. * ¹***

... 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

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Path of Roses, 1999. Painted steel, approx. 106 x 51 x 14 cm.
Collection of the British Museum.

Photo: XXXXXXXX

طريق الورود. فولاذ مدهون. حوالي 106 × 51 × 14 سم
مجموعة البريتيش ميوزيوم

BIOGRAPHY

1947 born in Aïn 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-Dorny), 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 Ancêtres 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 Belkahlia, 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
Rachid Koraïchi: Clay, Silk Paper & Steel, Leighton House Museum, London, UK
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, Ribat 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
Silk and Clay, Darat Al Funun, The Khalid Shoman Foundation, Amman, Jordan, in cooperation with AFAA and the Institut Français, Amman, Jordan

1997
Meditation, Madrasah Ibn Youssef, Marrakesh, Morocco
L'Enfant-jazz (1997 - 2000), Institut du Monde Arabe, Paris, France; Gallery Frank Bordas, 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 Chêne Vert, Anduze, France; Studio Galtié and Studio Buthod-Garçon, Saint-Quentin-la-Poterie, France

NOT FORMATTED/NOT FINAL

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 Saïd, Tunis, Tunisia
Exhibition at Gallery Ipso, Bruxelles, Belgium
Salome, Tobacco Factory, Ajaccio, Corsica; Artibule, Institut Français, Casablanca, Morocco
Exhibition at Gallery Jacqueline Moussion, Paris, France
Exhibition at Modern Art Museum, Liège, Belgium

1991

Contemporary Art, Institut du Monde Arabe, Paris, France
Exhibition at Gallery Editart, Geneva, 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, Geneva, 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 Hercherie, La Croix-en-Touraine, France

Selected Group Exhibitions

2010

The Future of Tradition – The Tradition of the Future, Haus der Kunst, München, Germany
Art Dubai (2008/2009/2010), October Gallery, Dubai, UAE

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 Ancêtres Liés aux Etoiles), 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

NOT FORMATTED/NOT FINAL

2002

At Nightfall (A 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 Biennial, 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, Queens, New York, USA

1998

The Painters of the Sign (Les Peintres du Signe), Festival of Humanity, La Courneuve, 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; Bilgi 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: Willamette 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

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

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 Neddick, 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 Irtissem, 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

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
Museum of Modern Art, 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
Musum 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, World Bank, Washington D.C., USA
National Gallery, Kuwait City, Kuwait
Museum of Contemporary Art, Caracas, Venezuela
Vatican Library, Rome, Italy
Abbaye 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

Herbert F. Johnson Museum of Art, New York, USA

BIBLIOGRAPHY



Path of Roses.
Details photography: Jonathan Greett.

خف من مجموعة طريق الورد
الصورة: جوناتان جريت

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
 49th Venice Biennial, 2001.

Photos: Rachid Koraïchi.

طريق الورد. أصلي/ خارج عن المركز – إفريقيا
 حاضرة. و خارج عن إفريقيا
 معرض محاذي للطبعة 49 لبيئالي البندقية.. 2001



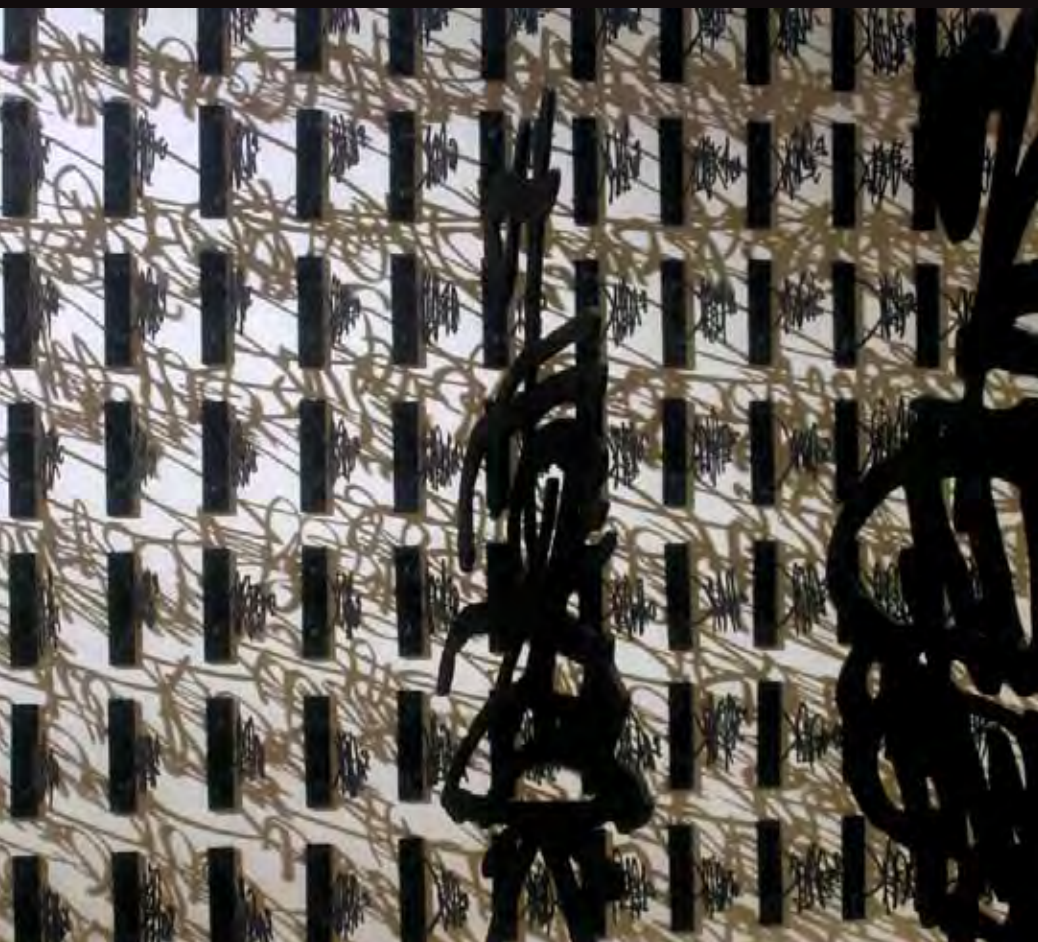












Path of Roses
Citadel of Algiers, Algeria 2007.
Photos: Halim Faïdi.

طريق الورود
قلعة الجزائر، الجزائر 2007

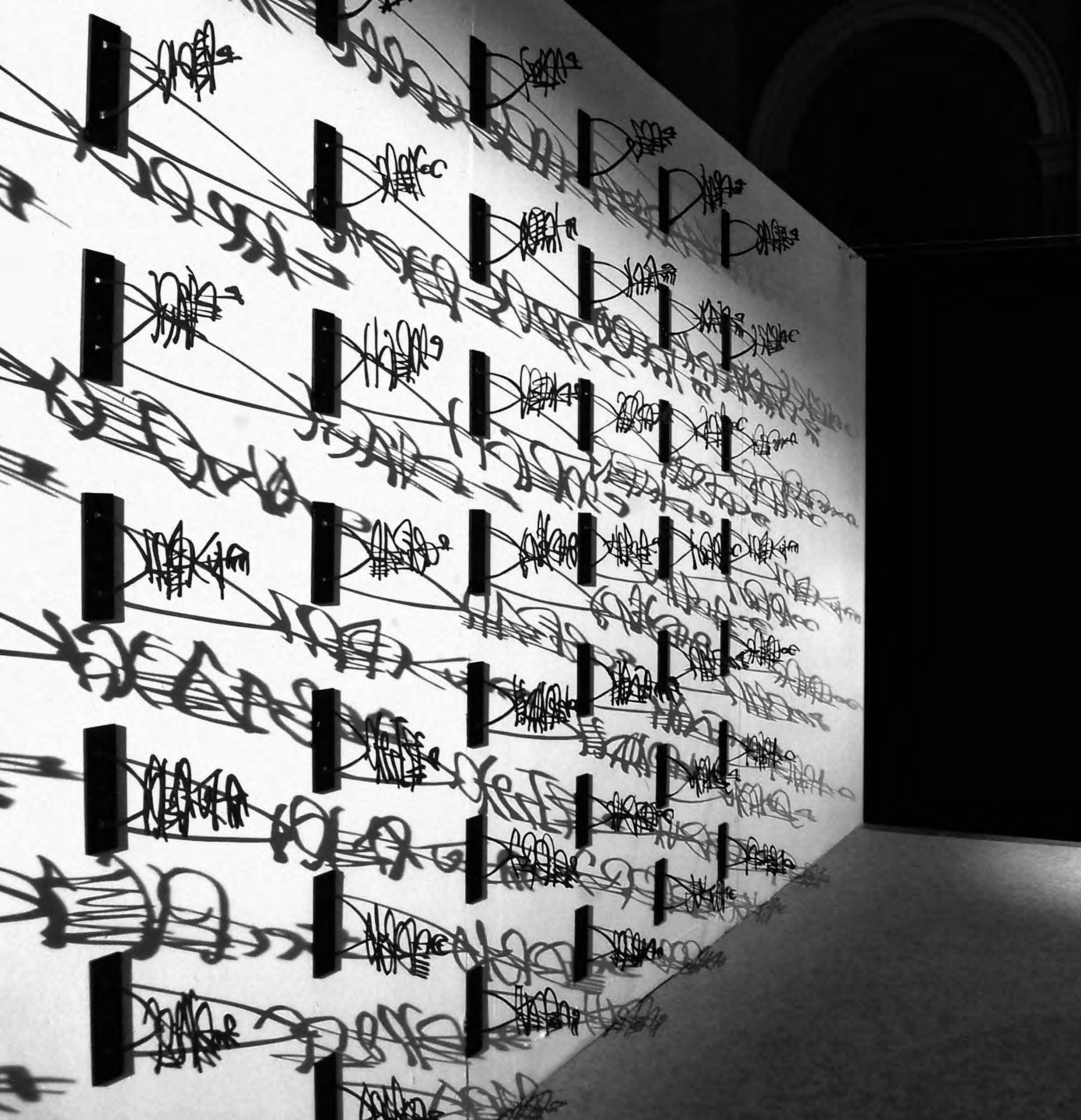




Path of Roses
Citadel of Algiers, Algeria 2007.
Photos: Halim Faïdi.

طريق الورد
قلعة الجزائر، الجزائر، 2007









Rachid Koraichi working
on the steel sculputes
for **Path of Roses** at the
Delattre-Levivier atelier,
Casablanca, Morocco.
Photos: Michel Teuler.

رشيد القريشي أثناء
عمله على نحوت
فولاذية لطريق الورود في
ورشة دولاتر- لوفيفيا.
الدار البيضاء، المغرب.









Rachid Koraichi working on the drawings for
Path of **Roses** embroidered hangings.

Photos: Michel Teuler.

رشيد القرشي أثناء عمله على
رسومات لملفات
مطرزة - طريق الورود



Rachid Koraïchi at the
studio of Bridget Perkins in
Marrakesh, Morocco.
Photos: Michel Teuler.



رشيد القرينشي في
استوديو بريدجت بركنس
مراكش، المغرب

COLOUR CORRECT





Rachid Koraïchi at the embroidery studio of Fadhela Barrada, Casablanca, Morocco.
Photos: Michel Teuler.



رشيد القریشي في ورشة طرز
فضيلة برادة.
الدار البيضاء، المغرب















Path of Roses, Jordan National Gallery of Fine Arts, Amman, Jordan, 2001.

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, Casablanca, 1999.

Photo: Rachid Koraichi

طريق الورود. الدار البيضاء. 1999









Path of Roses,
The Herbert F. Johnson Museum of Art,
Cornell University, Ithaca, New York, 2002/3
Photo: Tom??????

طريق الورد.
متحف هيربرت ف. جونسون للفنون
جامعة كورنيل. ايثاكا. نيو يورك. 3002/2002





Path of Roses,
The Herbert F. Johnson Museum of Art,
Cornell University, Ithaca, New York, 2002/3
Photo: Tom?????



تتضمن مجموعة طريق الورد:

21 فسقية من الخزف، 45 × 45 × 7 سم

3 فسقيات من الخزف، 54 × 54 × 8 سم

28 راية من الكتان منسوجة يدويا و مطرزة، 42 × 95 سم

28 نحفا من الفولاذ المطلي، حوالي 106 × 51 × 14 سم

196 نحتة من الفولاذ المطلي، حوالي 32 × 21 × 5 سم

زهرة برونزية واحدة، 54 × 54 × 7 سم





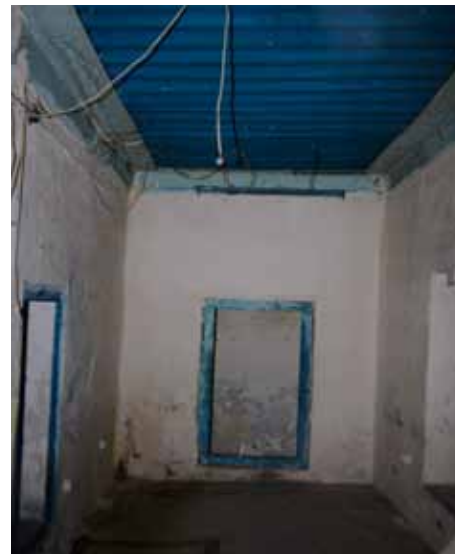
طريق الورود

DAR KORAÏCHI, MEDINA OF TUNIS

‘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.’



دار القريشي في القلب التاريخي لمدينة تونس

‘إن حاجة الفنان الملحة إلى معرض لأعمال تدفعه جاهداً إلى البحث دون كلل أو ملل عن معرض ليس كأني معرض. حدث ذلك معي أثناء بحثي عن أحد المعارض في مدينة تونس وعندما رأيت موقع أحد المباني غير الصالحة للاستعمال على وشك أن يحل محلها مبنى آخر حديث. قررت أن أعيد بناءه وأن أقوم بترميمه ليعود إلى مجده السابق بالاستعانة بحرفيين محليين. ومن ثم اشترت المبنى الذي كان مهجوراً: يعج بأكوام من القمامة والحشرات والفئران وتنتشر الثقوب في أرجاءه. بل إن دعائمه كانت على وشك السقوط وكان المكان مجرداً من كل مقومات المباني الصالحة للاستخدام. ومع ذلك أخذت في إعادة تصميمه باستخدام الخطط الأصلية بتدعيم الأساسات وتعزيز الحوائط الخارجية وإزالة الحوائط الحاجزة التي أضيفت على مدار القرون لإضافة عدد من الغرف لحشد مزيد من السكان فيه.’

‘كان المبنى موقع بناء لنحو عشرين عاماً تقريباً. وقد رمته على غرار نمط المنازل الحضرية في تونس في القرن السابع عشر. واستعنت بفنانين محليين يعملون وفق أسلوب تقليدي لإحياء الحرف والتقنيات التي أوشكت على الانقراض فأضفت قباباً وأرجات زخرفية وأسقف منقوشة ولمسات جمالية أخرى. أما صحن المبنى والأفنية الواسعة فقد كانت مشربة دوماً بالضوء بما يتواءم مع رؤيتي لكي يصبح مشروعاً فنياً يهدف إلى أن يشع جواً معيناً ذو نمط متفرد مع الحفاظ على موروث فن الحياة العملية المفقود للأسف اليوم.’

‘ويلتصق بالحائط الخارجي للمبنى أحد الأضرحة القديمة. لسيدي مفريدي. شيخ السفن المحطمة. ولقد استعنت ببعض البنائين للحفاظ على هذا الضريح وأيضاً بعض النقاشين لتجديده كنوع من الإجلال لهذا الضريح. إن عملية تحويل هذا المنزل هي ضرب من الحنين إلى الماضي. ومحاولة لحماية الذاكرة الثقافية في هذا المكان الذي يحتل أهمية خاصة في التاريخ. أريد أن يأتي الفنانون من كافة أرجاء العالم إلى هذا المكان التأمل لممارسة الرياضة الروحية ليلتقوا ويتبادلوا ويبتكروا معاً 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.’



ضريح الأسلاف: كوين



‘يرجع موقع ضريح الشيخ قوراري القريشي إلى القرن السابع عشر. وفي أعقاب عودتي من الخارج رأيت كيف أن أيدي الإهمال تعبت بهذا الموقع على مدار السنين. إن هذا الأسلوب المعماري له خاصية متفردة في الصحراء القديمة حيث أن كل البيوت ملحقة بالمبنى الرئيسي. وبالتالي إذا انهار هذا الضريح فإن كافة المنازل المحيطة ستتهاوى هي الأخرى. وحيث أن الحكومة لا تهتم بتقديم المساعدة. فقد قررت أن أحمل على عاتقي مسؤولية الحفاظ على هذا الأثر التاريخي بنفسني. وبالفعل قمت ببيع بعض من أعمالي الفنية لتمويل مشروع ترميم الضريح وبدء مشروع الترميم.’

‘لم يكن الضريح مكاناً لاستراحة الشيخ وحسب. بل يوجد تحت البرج الرئيسي بناء مُقرب يطلق عليه مقبرة أهل الكهف. وهم المنحدرين من نسل الشيخ وعددهم سبعة وقد تم دفنهم في هذا الموقع. وبالتالي فإن هذه المقبرة الجماعية تحظى بأهمية تاريخية ورمزية حيث أنها تشير إلى أصحاب كهف أقسس. الشهداء المسيحيون السبع المذكورين في القرآن والذين لهم مكانة مقدسة في العقيدة الإسلامية. ويتضح جلياً تاريخ التسامح بين الأنواع المختلفة من الأديان ففي هذه الربوع تجد في المقبرة المحلية الكثير من الناس يحملون اسم القريشي. ولقد تعرف أحد الأشخاص على مقبرة لإحدى السيدات من شكلها. كما أنه إذا كان لدى السيدة أطفال. فيتم وضع حجر في منتصف الشاهد يوضح ذلك.



‘يمثل هذا الضريح الكبير أهمية خاصة للمجتمع المحلي ففي كل عام ينعقد مهرجان لتخليد ذكرى الشيخ. ويستعد السكان المحليون لهذا المهرجان من خلال ادخار بعض إنتاجهم خلال العام. لقد قمنا بترميم هذا الفضاء الاجتماعي حيث تجهز السيدة المحلية الطعام وتطهيه والذي يشترك فيه بعد ذلك كل من يأتي للاحتفال بالمهرجان. وبدون الفضاء الاجتماعي المختلط فلا يمكن لهذه الاحتفالات أن تنعقد. وما أن يتم الانتهاء من هذا. نتجه إلى الضريح الذي كان يلزمه ترميم أساسي إلا أنه ظل على حاله حتى وقتنا الحاضر.’

DAR AL QAMAR (HOUSE OF THE MOON)

‘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 لجدي عن أبي بُنى بالأسلوب التقليدي باستخدام كريستال الورد الرملي. لقد كان هذا المنزل جزءاً من سلسلة من المباني كلها متمائلة على بعضها وبدعم بعضها البعض وكانت كلها في حالة خطيرة من الاستقرار. وحيث إن الموقع المخصص للنساء كان قريباً من الضريح. فكنت أريد أن أتيح مكاناً للرجال يستطيعون فيه إجراء المقابلات والزواج والعزاء. أي مكان محمي يمكن سكان المنطقة من الالتقاء والاجتماع لإعادة أوامر الترابط.’



‘ومن ثم بدأنا بالأطلال حيث بدأنا بأعمال الإضافة 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. إن استخدام الكريستال الزليوني التقليدي يعني عدم انتقال الحرارة. كما أن ثمة مشكلة أخرى تكمن في انتشار العقارب والثعابين التي يمكنها التسلسل عبر الفجوات. ثم شرعنا في تغطية حوائط الورد الرملية بغطاء سميك من الحمار الكلسية المطفية. وعلى خلاف الأسمنت الحديث الذي يشع حرارة. فإن هذا العازل المضاد للحرارة يعمل على تبريد التصميم الداخلي حتى الصيف القاطن. إن هذه الحوائط السمكية مدعمة بطبقات إضافية من العازل. كما تمكن الفنانون المحليون من إحياء الهندسة المعمارية للقباب التقليدية التي كانت سائدة في هذه المنطقة لتوفير تدوير جيد للهواء. لقد كانت المناطق المفتوحة في الساحة محاطة بمجموعات من الأعمدة المعقودة. حيث إن استخدام هذا الأسلوب يوفر ظلالاً وافرة لمعظم أجزاء الضريح حتى في منتصف النهار. تحتوي دار القمر على حمامات و مناطق للضوء ومكان صغير للصلاة. في مشهد بهيج لأعضاء المجتمع. كما توجد مساحات صغيرة هادئة وباردة وداخلية تعتمد على الأسلوب الرهباني للنقاء والبساطة. ومع بناء كل شيء بأسلوب الغرف. فلا يتطلب الأمر أثاثاً متنقلاً. ولقد كنت حريصاً 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 أسلافي إلى الصحراء علموا أنهم بحاجة إلى الزراعة من أجل البقاء. ومن ثم طوروا نظامًا بيئيًا فعالاً من الناحية الجمالية للحفاظ على الحياة بالاعتماد على نخيل البلح. وبدلاً من القيام بشراء شتلات جاهزة، فلقد أردت 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 في المكان الذي تتوافر فيه. ونظرًا لأهمية المياه فلقد استخدمت تقنية الري بالتنقيط لتوفير المياه الكافية على مدار الوقت، وجنب الهدر فضلاً عن استدامتها ولا تحتوي على أي ملوثات كيماوية.’



‘لقد ساوينا الرمال باستخدام البلدوزرات وزرعنا نخيل البلح في مربعات يحتوي الواحد منها على تسع نخلات. وأحطناهم بسياج من فروع النخيل الجافة المنسوجة لحمايتهم من العواصف الرملية الشديدة ولوقف الكثبان عن العودة إلى خنق النخيل. ثم وضعنا سماد الدواجن للنخيل وكنا نأتي به من الشمال. ويوفر النخيل المزدهر ظلاً وافرًا للحماية من الرياح وحماية للأنواع الأخرى بالمثل. وبعد ذلك تأتي أشجار الفاكهة. تحت النخيل ثم حديقة للخضروات تحت أشجار الفاكهة وفي النهاية وفرنا مسكنًا للحيوانات أيضاً. إننا نطلق على هذه التقنية التقليدية زراعة المزهريّة وهي حديقة كاملة في قلب الصحراء. بل إن أنواع الفاكهة التي يمكن زراعتها في هذا المكان هي جل رائعة. ومن ثم قمت بزيادة النباتات بصورة منظمة مضيئاً أراضي وأشجار مع مرور الوقت. واليوم يوجد 6000 فدان من نخيل البلح المثمر. وشرعت أيضاً في زراعة الزيتون كما أعمل على تطوير برنامج لتربية الحيوانات المحلية المعرضة للخطر مثل زوغي. وتغلب الصحراء الخ. إن تقنية أسلافنا لم يغب عنها شيء من الحداثة. إنما تغير مقدار 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.'



اتحاد الشمس: تماسين



‘نقيم عائلتي اخادًا ثريًا مع الحصن الصحراوي القديم في مدينة تماسين وهي واحة صغيرة عند مدخل الصحراء. بُنيت قرية القصر القديم المحمي على جزع نخلة مدفون ضد الرمال المتعاقبة. ومنذ عدة عقود تهدمت هذه القرية القديمة بصورة شبه كاملة عندما قضت الأمطار الغزيرة على أسقف منازل القرية غير المحمية والتي لفحتها حرارة الشمس. ومع ذلك، مازال هناك مسجدين قديمين يرجعان إلى القرن الخامس عشر بين الأطلال وتتمركز المدينة القديمة الآن حول مجتمع صوفي كبير. ويتجه السكان إلى المدن الكبرى حيث أن المكان يتلقى دعم قليل وأموال قليلة من الحكومة الإقليمية مقابل الخدمات الأساسية.



لقد قمنا بتأسيس اتحاد الشمس لمواجهة هذه المشكلة الاجتماعية المتزايدة والاستعادة الشعور بالقيمة والأمل لشباب تماسين. إننا نستخدم تقنيات بناء متطورة لإعادة بناء القصر تدريجيًا واستعادة المسجد ومذنته التاريخية. وتوفر الشمس اتصالاً بالعالم الخارجي من خلال مطالبة الفنانين والأصدقاء ذوي 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 ومخططين مدنيين وعلماء بيئة وترزين وفلاحين من كل الأنواع إلى تماسين لاستعادة الطاقة الحيوية إلى المكان. قاموا بعمل ورش مبتكرة لتشجيع الشباب على تطوير المهارات الجديدة ولقد أقمنا مكتبة بالكتب المتبرع بها وهي ذات أهمية في تعليم الشباب.



‘وكان في إحدى الورش امرأة عادية تصنع الدمى لعمل نماذج لتصميم الملابس. ومع زيادة الدقة بدأ الآخرون في إنتاج الأنسجة باستخدام التقنيات التقليدية وزخرفتها لعمل ملابس من أنسجة ذات جودة مذهلة. تمكنت من عقد عرض أزياء في شارع باريس مهيّب حيث تبرع كثير من المعارضين والأصدقاء الذين تبرعوا بمهاراتهم بإظهار العرض. يعتبر هذا التبادل أمرًا حيويًا لكلا الجانبين. فتخيل مستقبل فتاة شابة من الصحراء تُعرض تصميماتها في باريس.’

WASTE-WATER GARDENS® : TEMACINE

‘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 waste-water 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.





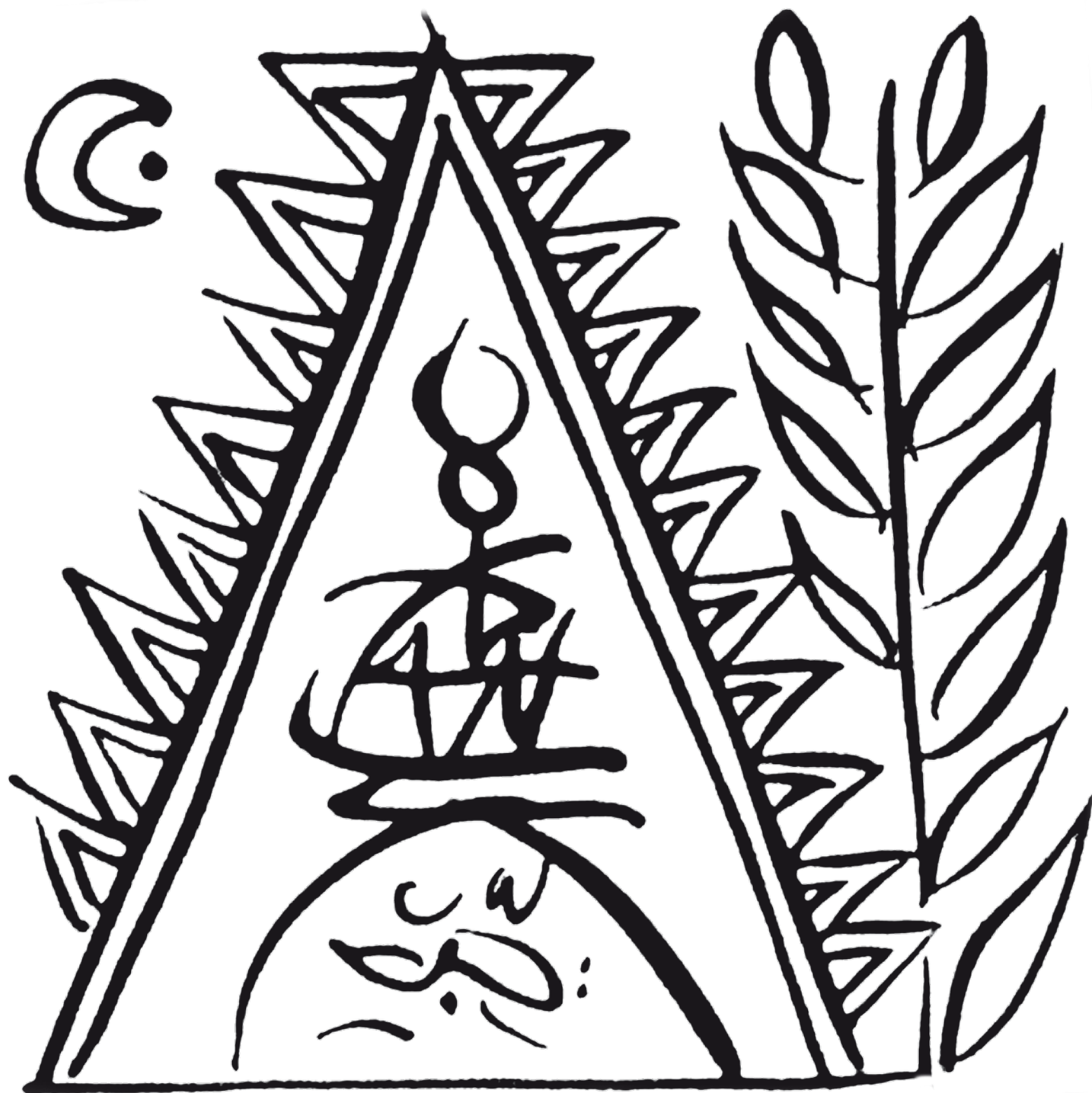


حدائق مياه الصرف: تماسين

إن المصارف القديمة وقنوات الصرف الصحي في تماسين لم تعد تعمل بكفاءة وكانت إحدى قنوات الصرف التي بناها الفرنسيون ملوثة بالصرف الخام الذي يسبب مشاكل صحية وأمنية للسكان فضلاً عن الزحام في المستشفى البدائي. وكجزء من مشروع ترميم القصر التاريخي، دعوت الأصدقاء من معهد إيكوتكنيكس لتحليل الموقف واقتراح حل. فقاموا بتركيب نظام صرف جديد باستخدام النباتات وليس الكيماويات لمعالجة مياه الصرف المتدفقة القادمة من المنازل المعاد بنائها التي أضيفت مع عودة العائلات إلى القصر. وقام هؤلاء المتخصصون في المجمعات السكنية ونظم الحياة المستدامة باستخدام التقنيات البيئية، بتصميم أول نظام حديقة مياه صرف في أفريقيا. لا يوجد أجزاء متحركة في النظام الذي تغذيه الجاذبية والذي تدخله الطاقة فقط من خلال ضوء الشمس المتفاعل مع منتجات هذه النظام الرائع: المياه النظيفة وبعض المنتجات النباتية القابلة للاستخدام ونظم حديقة جميلة التي تريح العين.

قام فريق إيكوتكنيكس بتدريب المهندسين المحليين والمتخصصين في الزراعة على أعمال هذا النظام الرائع. فأعطوا محاضرات في الصيانة البسيطة وأشركوا السكان المحليين في معالجة الصرف الخاص بهم من خلال قضاء الحد الأدنى من الوقت في تهذيب وتنظيف الشبكة. وتعمل هذه الشبكة المبنية بنجاح منذ 2007 فتظهر فيها المستويات المتوقعة من معالجة المياه والأمن التنفيذي. وبسبب المنفعة الناجمة عن هذا المشروع الرائد، شاركت الوزارات الحكومية وحصل مشروعنا على تمويل من وزارة موارد المياه وقسم الحماية البيئية. يوجد ملمح آخر في هذه الشبكة يأخذ الشكل التصاعدي وسوف ينمو مع عدد الناس العائدين للحياة في القصر. ونظرًا لأن نمط هذه الحدائق غير ثابت، فقامت بتصميم حديقة بها أزهار جميلة كأنها الهلال.





SELCTED INSTALLATIONS

SALOME

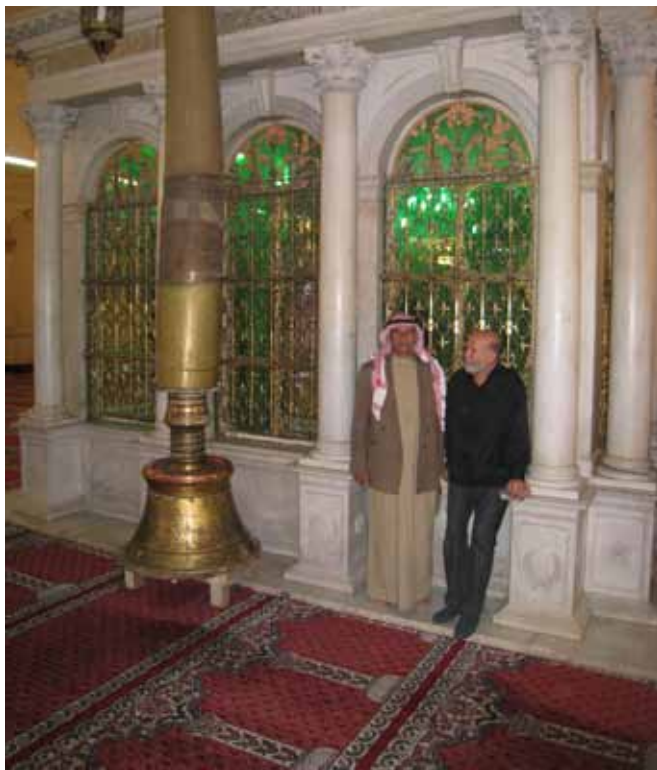
Centre Pompidou, Paris, France, 1990

Institut du Monde Arabe, Paris, France 1990

Artibule, Institut Francais, Casablanca, Morocco, 1992.

IS THIS IN COLLABORATION WITH
M.BUTOR????

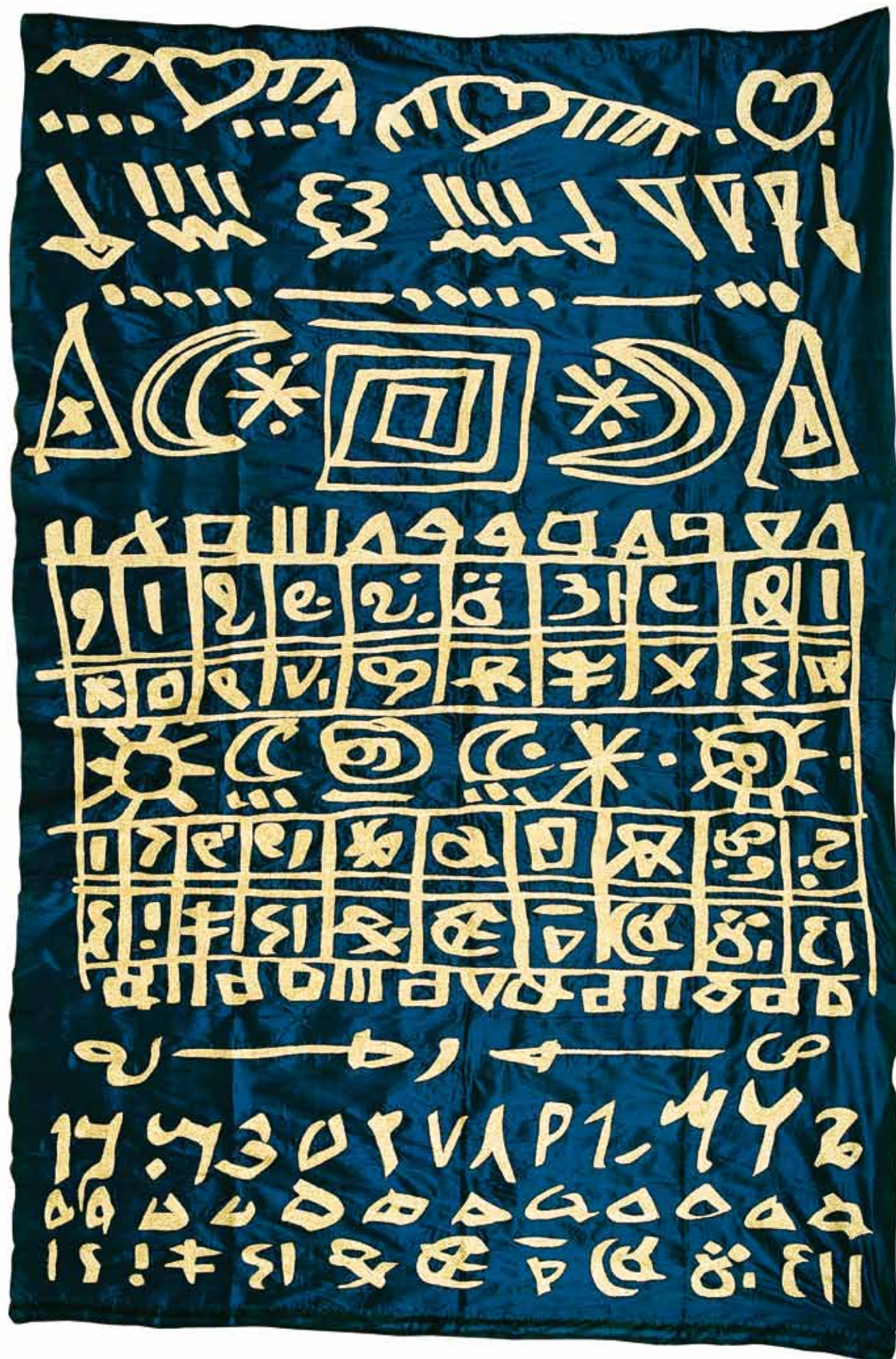
This major installation, remembering the exquisite dance of Herodias' daughter, instrumental in the death of Saint John the Baptist, begins in the story of the artist's own intoxication with a beautiful woman. That intense love affair, lasting seven years, would inspire the wealth of hand-woven, gold-embroidered 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.



Rachid Koraïchi at the Tomb of St. John
The Baptist in the Umayyad Mosque in
Damascus, Syria.

رشيد القرينشي أمام ضريح القديس يحيى
المعمداني في مسجد الأمويين بدمشق، سوريا.

Hearts in Flight from
the **Salome** series, 1990.
Hand-woven gold threads on
indigo silk, 300 x 200 cm.



قلوب تتطاير من
مجموعة سالومة
طرز يدوي بخيوط من
الذهب على حرير نيلي
200 × 300 سم.



The celebrated Algerian singer, Houria Aïchi, at the **Salome** exhibition, Casablanca, 1992.

الفنانة الجزائرية المتألقة.
 حورية عيشي أثناء
 معرض سالومة
 بالدار البيضاء، 1992.





Salome, Centre Pompidou, Paris, 1990.

سالومة، مركز بومبيدو، باريس، 1990.

سالومة

مركز بومبيدو، باريس، فرنسا، 1990.

معهد العالم العربي، باريس، فرنسا، 1990.

ب ب ب الدار البيضاء، 1992.



Salome, Institut du Monde Arabe, Paris, 1990.

سالومة، معهد العالم العربي، باريس، 1990.





HAVANA BIENNIAL

Cuba, 1992.

بينال هافانا

كوبا 1992

Left: **Ephemeral Installation (Gulf War),**
Havana Biennial, 1992. Cuba.

Below and far left: **Installation, (Gulf War)**
Havana Biennial, 1992. Cuba.

على اليسار، تركيب زائل (حرب الخليج)

بينال هافانا، 1992، كوبا

في الأسفل و أقصى اليسار: تركيب (حرب الخليج)

بينال هافانا، 1992، كوبا.



NIGHTS OF INCENSE (NUITS D'ENCENS)

Antique Theatre. Carthage, Tunisia, 1993.



ليالي البخور

مسرح قرطاج الأثري. قرطاج. تونس. 1993.



**THE SEVEN GATES OF HEAVEN
(LES SEPT PORTES DU CIEL)**

Aigues-Mortes, France, 1993.

أبواب الجنة السبع

أيق- مورت، فرنسا، 1993.





رشيد القرشي و فريد بلکحاي في ورشة دولتر - لوفيفيا
الدار البيضاء، المغرب، 1993.
تقطيع البلاسما من أجل بستان رجاء
لفريد بلکحاي، 1993.
الاعمال النهائية لتركيب أبواب الجنة السبع
في ورشة دولتر- لوفيفيا، الدار البيضاء.

Rachid Koraïchi and Farid Belkahai at the Delattre-
Levivier atelier, Casablanca, Morocco, 1993.
Plasma cutting of Farid Belkahia's
The Garden of Rajae, 1993.
Finishing of the 98 signs for the installation **The
Seven Gates of Heaven** at the Delattre-Levivier
atelier, Casablanca, Morocco, 1993.

Working photos: Michel Teuler.

Sculpture photo: Jonathan Greet.

SIGN TRACES CALLIGRAPHY: FIVE CONTEMPORARY ARTISTS FROM NORTH AFRICA

Barbican Centre, London, UK, 1995.

تخطيط آثار الإشارات: خمسة فنانين معاصرين من شمال إفريقيا

مركز بريكن، لندن، المملكة المتحدة، 1995

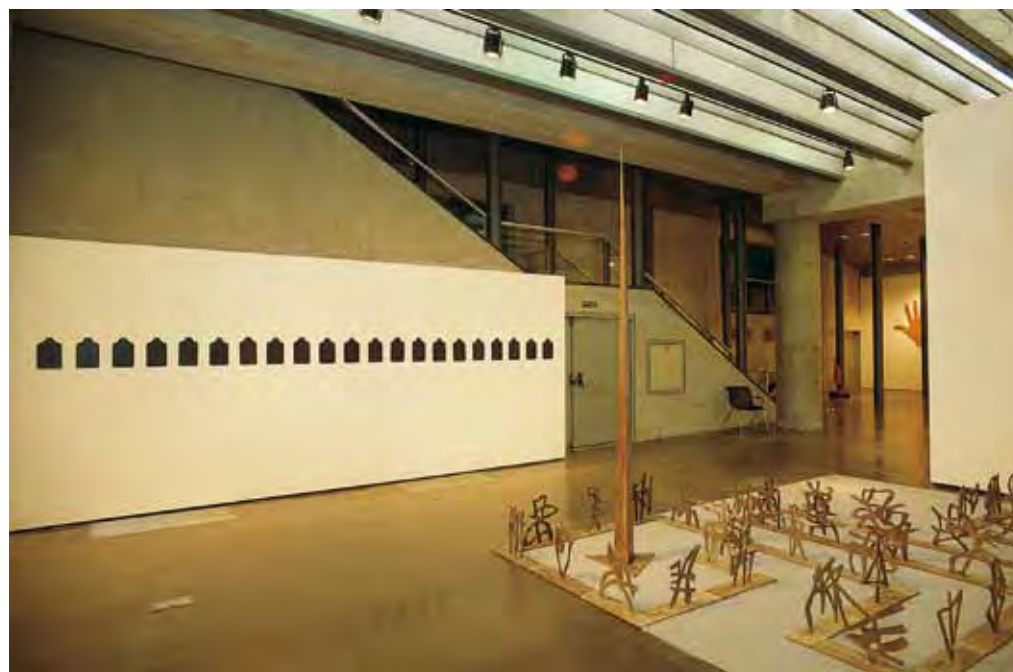




AFRICAN ENCOUNTERS (RENCONTRES AFRICAINES)

Institut du Monde Arabe, Paris, France, 1994.

لقاءات افريقية



TALISMAN

Fountain mural mosiac, Palm Beach
Tozeur, Tunisia, 1994.



Cermic tiles made in the Sekkal Romdame atelier Guellala, Djerba.

طلسم

زخرفة حائط نافورة. بالم بيتش

توزر، تونس، 1994.



آجرات خزفية مصنوعة في ورشة صكال رمضان - جربة

[illegible][illegible]

‘FAIRE DU CHEMIN AVEC...’ RENÉ CHAR

Group installation Palais des Papes, Avignon, France, 1990.

‘المشي قليلا إلى جانب روني شار’

مركبة فنية جماعية، قصر الباباوات، أفنيون، فرنسا، 1990.



Left: For René Char

Above: *Eternal Couple* Egypt 3000 AD

Couple, bronze by Georges Braque

Saint Agatha of Zurbaran

Seven Magic Sculptures by Rachid Koraïchi,

Right: *Seven Magic Sculptures* with 7 clay tablets

and 7 incense balls in each sarcophagus.

على اليسار: لروني شار

فوق: الزوجان الأبدان. 3000 بعد الميلاد

الزوجين، برونز أجزره جورج براك

القديسة أغاثا من الزربان

سبع نحوت سحرية لرشيد القرشي

على اليمين: سبع نحوت سحرية مع سبع لوحات فخارية

و سبع كرات بخور في كل ناووس



L'ENFANT-JAZZ

Text by Mohamed Dib.

Isma Gallery edition, Algiers, Algeria, 1998.

الصبي- جاز

نص لمحمد ديب

قاعة عرض الفنية اسما، الجزائر، 1998.



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 Koraïchi'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.

نال الكاتب الجزائري الكبير محمد ديب (على اليمين) جائزة مالارمي لكتابه "الصبي-جاز" عام 1998. تتكون الأشعار من 82 جزئا. أعيدت كتابتها على شكل مخططات تمتد على ثمانية و عشرين صفحة. تتناوب نحت لرشيد القريشي يذكر بالرقائق الإثيوبية السحرية الحامية للمستقبل. طبع هذا العمل الهام من قبل فرانك بورداس (في الأعلى) . و عرضه مصطفى عريف في قاعة العرض الفنية اسما بالجزائر، 1998.



الربيع الحبيب الذي انقضى
الذي سيمطر برفاته
والذي سيمطر برفاته
والذي سيمطر برفاته



الربيع الحبيب الذي انقضى
الذي سيمطر برفاته
والذي سيمطر برفاته
والذي سيمطر برفاته



الربيع الحبيب الذي انقضى
الذي سيمطر برفاته
والذي سيمطر برفاته
والذي سيمطر برفاته



الربيع الحبيب الذي انقضى
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الربيع الحبيب الذي انقضى
الذي سيمطر برفاته
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الربيع الحبيب الذي انقضى
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الربيع الحبيب الذي انقضى
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الربيع الحبيب الذي انقضى
الذي سيمطر برفاته
والذي سيمطر برفاته
والذي سيمطر برفاته



L'Enfant-jazz, 1998. Lithographs, text by Mohamed Dib, 14 x 95 cm.



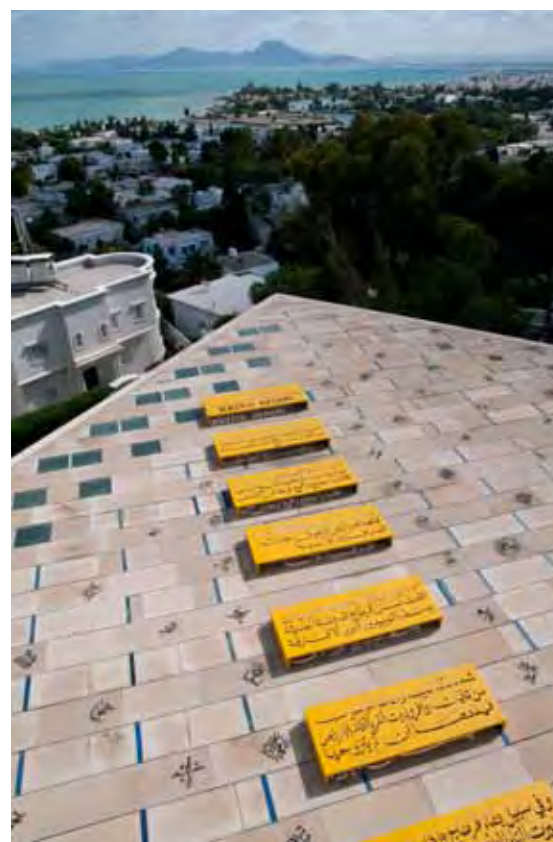


QUEEN DIDO

Festival of Carthage, Tunisia, 1995.

الملكة ديدون عليسة

مهرجان قرطاج، تونس، 1995.





Queen Dido (detail), 1995.

Four embroidered banners representing the seasons. **DIMENSIONS MATERIALS XX?????**



مطرزات تمثل 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 dendesti nos volore volore, se etur, voluptati occat reperum qui offici quissim inctorrum, opta quatectae. Ut opta ditat haribus aut que exereratis nonsedi tiorum venihilit vendita tiostisci voles quat etur a porum sequam ium eveligendae aut quidem consed et volupta dus, ipicabo repersp ienstr unditibusam nonsece atemolore excero omnihil iniscie 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 dolorem qui dolupiendus.

Im sapid quo evelis et quaepe ea nobis non perepudis con nit iusti diciis 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 pernatium quodi quo quam qui aborendi delluptat et,comnihi liquuntio. Et inciis sum eaquis dolut ut

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

Iberfer umquatist mo beruntiandus dolut expedion rem ium asitasped quaes ma veriam ne dita que nonsequodis poratur aut utae porrumquat fugit repudiam quam, commo quo inihitatem latqui iunt incillaceria nonsequide quatiatur 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



Top: Abdelkebir Khatibi, Rachid Koraïchi, Elias Sanbar and Mahmoud Darwish, 1988.

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

الأعلى: عبد الكبير خطيب، رشيد القرشي، إلياس صنبور و محمود درويش. 1988.

الأسفل: محمود درويش، رشيد القرشي، هاجر بحري و عائشة القرشي (طفلة) في المرسى، تونس، فبراير 1981.



The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, 2002-2003

متحف هيربرت ف. جونسن للفنون
جامعة كورنيل، ايثاكا، نيو يورك، 2003-2002

الفتيل رقم ١٨

غابة الزيتون كنت في مرة خضراء
 كنت أنت .. كنت أنت .. والسما
 غابة زرقاء .. كنت أنت .. يا يسبي
 ما كنتي غير لها .. كنت أنت .. يا يسبي
 أوقفوها سيارة العمل أنت في منجلى في الدرب
 وكانوا هاد .. وكانوا هاد .. وكانوا هاد ..
 كنت في مرة عذوبة زرقاء .. يا عشي حبس
 وهناك يلا في عشي .. كانا بيضاء ، كنت أنت .. يا يسبي
 ما كنتي لي .. كانا هاد .. يا يسبي
 أنا لا أقهر شيئا يا يسبي
 أوقفوها سيارة العمل أنت في منجلى في الدرب
 وكانوا هاد .. وكانوا هاد .. وكانوا هاد ..
 أنت في فني .. أنت في فني ..
 أنت في فني .. أنت في فني ..
 خاتم العرس ، وما شئت ..
 وحارب .. وحارب ..
 وسألت .. وسألت ..
 أكنت الشبان ، في العلم ، وأرعد ..
 لا تلهني .. لا تلهني ..
 أنهم قعد أوقفوها ..
 غابة الزيتون كنت في مكانها خضراء
 كنت أنت .. يا يسبي
 إن خضراء .. خضراء ..
 جعلها في .. جعلها في ..
 بك .. بك ..
 يا يسبي .. يا يسبي ..
 قتلوني .. قتلوني ..
 قتلوني .. قتلوني ..





رسا.. احسني

فيم 2 في أمسية ، نجيت في أينما
قمت وأغنية . ونؤوي ياسمين
قال في لنا الشرف أنك :

لا منك به يأتي
ولا أشواقه تأتي
ولا السرقات تحرق في الدنيا .
ناهي في ! هنا أبو ليس تنتشر
هنا أبو ليس : 2 الزينة ، كنت نشر
كأيد في أينما

في الجلم . ينظر الخيال إلى
تتعد بين عنبي .

وتخاضع في الأرض
تشتغل في 2 الشفة الهجدة
ويكسح في الأغلا
« ستوري » بجيد متلك ده ها
في فها ويلك الهجدة ..
رسا .. أحسني في ! وموت في أينما
هناك عطر الياسمين
لهوتك أشواق السجين ..

البيت ممنوع
هنا الشكر في فالقيد العتيق
تتسلسل الأسماء إن أعنتك دبا
العيون السو

فتساع الطريق 2
يتروون بين 2
أينما .. يا أينما .. أين هو لا تبي
على السجدة بين ترقت
جلسها أرض قد به

وليزنفا وجفان
وجه يابس يرتك لها صبي
وجه غابر في ليات الجريفة
والبيت ممنوع ،
هنا الشكر في . وإيونان عا شفة
في الجلم ، ينظر الخيال إلى
يرتك الهجدة

عن 2 ناهية .. ويرتفع الأصب
عن جسماء المخرقة بالأغلا
والشفوات في والزمن الخيال
ناهي في على دمي . هني قائ لا
عنا أع ضائعات في صهني
وجسماء حافله باليه في الهوت
في آخر الدنيا أمة أع
حين تتجعد بين هالي الهل تداب
رسا .. أحسني في ! وموت في أينما
هناك عطر الياسمين
لهوتك أشواق السجين ! ..

منجاري : فلا حور وجعلور في أجه الكاه

منجاري : سجانور منجور في صوته ..
وفي نجر السبابه
منجاري : أعاتي مجتلة .. وشهس في الكاه
منجاري : عا شفة تجلوتوب عا شفة
على كات السحابه
منجاري : 2 في خافيل الكاه
وخاتمة السجدة

أليزر صار كوفي اليونان
واليونان تيدت عن كاهها
ولا تجل السجدة
تغار عا شفة الغلا 2
أهل في الجلم سنان يتحرون .
والعشا أو رجفون
في أوج الشهوة والحوه
كعني وجزني في أهل الشكر في
متك في الطريق مجتلة ،
وحسني في الجلم في
ما في تجل في ؟
تربس في مجتلة ؟

أهل في الجلم ؟
2 في تجل في الجلم ؟
من قال في إنك سيدي ؟
من قال في إنك ممنوع ؟
وإن الله
في الجلم ؟
وإن رقت العتيق
خسائر علم ساعات بلحاح القليله ؟ !

في الجلم ، تسع العيون السو
تربس في السجدة
يأس في السجدة ..
تساع في السجدة

بها في الشكر في
بيد في الخيال إلى المام .. إلى المام
بجني في الجلم
والأشكر تتجعد بين عنبي

أه .. تجل في هني
نحو آفة جني
ويكسح في الأغلا ، ليكني
أجاع في كاه أو نار ستوري البعيدة
والجسماء في
لوكس في اليونان ..

تشر أشغان في
يسترجع الزين خضرة
بهر السجدة في وكلي عا شفة
ويكنش في السجدة عا شفة
رسا .. أحسني في ! وموت في أينما
هناك عطر الياسمين
لهوتك أشواق السجين ..



قصهٔ سیرت

أَصْرَحْ : أَيْفَا الْمَلَأْتُ عَيْنِيهِ لَأَصْرَحَ إِذَا الْمَلَأْتُ
هَذَا أَجْلًا عَالِيًا عَمَّا أَهْطَجُهُ دَرَجَةً أَسْفَلًا
لَعَلَّهُ لِحَبِّ رَأْيَا
وَأَنْفَاكَ رَفِيضٌ لِيُحْلِسَ وَهُوَ يَبْشُرُ كَسْرًا
وَأَصْرَحَ فَرِحَ أَيْسَا : كَيْفَ نَهَضَ فِينَا ؟
نَهْزُ أَحْمَسُ فَرِحَ خِيَامُ السُّوَيْدِ
وَجَعَلِي لَيْسَ خَشْيًا تَقَامًا وَالْعَرَبُ هُوَ حَالِيهِ الْفُتُوحُ
أَسَاكِلُ خَلِّ الْأَسْلَاحِ

[illegible]

.. و تفرقة؟ فنت دعاءه في قنديل الوهم
 يعجزني كثيرًا صمت ربه
 أو رساله التي تكلم بها أقرعها
 وخسرته كافًا في
 - لهاك؟
 قال له: لا شيء إلا صبره بلقاء غيرها
 - فحدثت كافًا تحت جدي بقايا
 وهاكها أعزاء الأسماء والاسماء

هَلْ مِنْ الْمَدَارِجِ مَنْ هُنَا
كَفَى بِهِ فِعْلًا نَدِيًّا ؟
هَلْ كَسْرَتْ شُدَّاءُهَا كُفُوسَ الشَّاعِرِ الْمَقْدُودِ ؟
أَرَأَيْتَ أَهْلَ الْوَرَقِ الْمَسْلُوبِ الْمَلُوحَةِ وَدَلَّةَ الْحَاكِمِ ؟
أَرَأَيْتَ نَاسَ نَاسِهَا وَالشُّرُفَ عَسَى الْعَرَبِ أَمِيًّا
وَشَرَفَ الْعَرَبِ أَمِيًّا
وَكُونَتهُ وَبَعْدَهُ ..
تَحْتَمِلُ الشَّجَرُ

[illegible]

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هَذَا هُوَ الْخَبْرُ الْأَوَّلُ فِي الْعَصْرِ
فَقَدْ كُنَّا الْبَيْتَ الْأَوَّلَ فِي الْعَصْرِ
هَذَا هُوَ الْخَبْرُ الْأَوَّلُ فِي الْعَصْرِ
هَذَا هُوَ الْخَبْرُ الْأَوَّلُ فِي الْعَصْرِ
هَذَا هُوَ الْخَبْرُ الْأَوَّلُ فِي الْعَصْرِ

يُولَدُونَ خَالِدًا
فَإِلَهُكَ
وَيُولَدُونَ
لَا يُغَايِقُ
وَسِيْلَكَ، وَيَجْرُونَ ، وَيَقْتُلُونَ ،
وَيُولَدُونَ ، وَيُولَدُونَ ،
وَيُولَدُونَ

أَفَقَدْ كُنْتُمْ أَهْلَ الْبَيْتِ يُحْسِنُ الْعِلْمَ بَالِ الْأُمُورِ
 فَذَرْهُمْ حَتَّى يُلَاقُوا يَوْمَهُمُ الَّذِي فِيهِ يُصْعَقُونَ
 فِيهِ يُؤْثَقُونَ الْأَعْنَاقُ وَالْأَعْيُنُ وَالْأَفْئِدَةُ
 وَنُفُوسُهُمْ فِي الْأَغْصَانِ الْكَافِرِ
 تَتَوَسَّلُ الْيَهُودُ وَالنَّصَارَةُ وَهُمْ أَكْثَرُ
 بِالنُّفُوسِ الْكَافِرِ
 فَذَرْهُمْ حَتَّى يُلَاقُوا يَوْمَهُمُ الَّذِي فِيهِ يُصْعَقُونَ
 فِيهِ يُؤْثَقُونَ الْأَعْنَاقُ وَالْأَعْيُنُ وَالْأَفْئِدَةُ
 وَنُفُوسُهُمْ فِي الْأَغْصَانِ الْكَافِرِ
 تَتَوَسَّلُ الْيَهُودُ وَالنَّصَارَةُ وَهُمْ أَكْثَرُ
 بِالنُّفُوسِ الْكَافِرِ

سَوِّتْ هَؤُلَاءِ السَّيُوفَ لِمَنْ نَوَافَتْ قُرْبَانَهُ
وَلَا أَرَى فِيهِ السَّيْفَ غَيْرَ الْهَرَبِ
لَكُنِّي أَدُومَ جَوَالِي أَمْلَاحِي
وَأَيُّهَا الْأَرْضُ جَهْدِيهِ لِيَوْمِي الْعَجَبِ
وَأَيُّهَا أَنْفَاسُ الْحَيَةِ
هَؤُلَاءِ

ثم اسقط فجاء الطريق
الى بهاء فافتقر له

سَوِّتے شاہدۂ عالمۂ قلمیے
قلمیے عن شوارعنا و عنک
والجاء بحقیقۃ لا تنفیک
واقولک : ناری لا تموت
عالمۃ البیاضۃ الجہار
عالمۃ بقرآنا و السیلا
الاولیٰ و الباقیۃ ہما
ہما عالمۃ الارض الخیرۃ
صمد و الباقیۃ فیہ
فنیضک : نیر ہارنا
و سائر الجہار

شكر الجيدة لم تعلق خيول شجاعت فلان سقا
فوج الظوا العرة الهواء وتطونجك والاصقاء
الطائر ونج الجع الخيول، وصوره ابراهيم الجديك
شكر لروك الضباب
شكر لروك الخراب ..

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وَأَمَّا بَعْدُ أَرْضُكُمْ مِنَ التَّيْسِ فَخَالَفَ أَخَاهُ عَلَيْهِ
وَالْأَخْلَافُ أَوَّلَهُ عَلَيْهِ فَبَدَأَ خَالَفَ أَخَاهُ عَلَيْهِ
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فَبَدَأَ خَالَفَ أَخَاهُ عَلَيْهِ فَبَدَأَ خَالَفَ أَخَاهُ عَلَيْهِ

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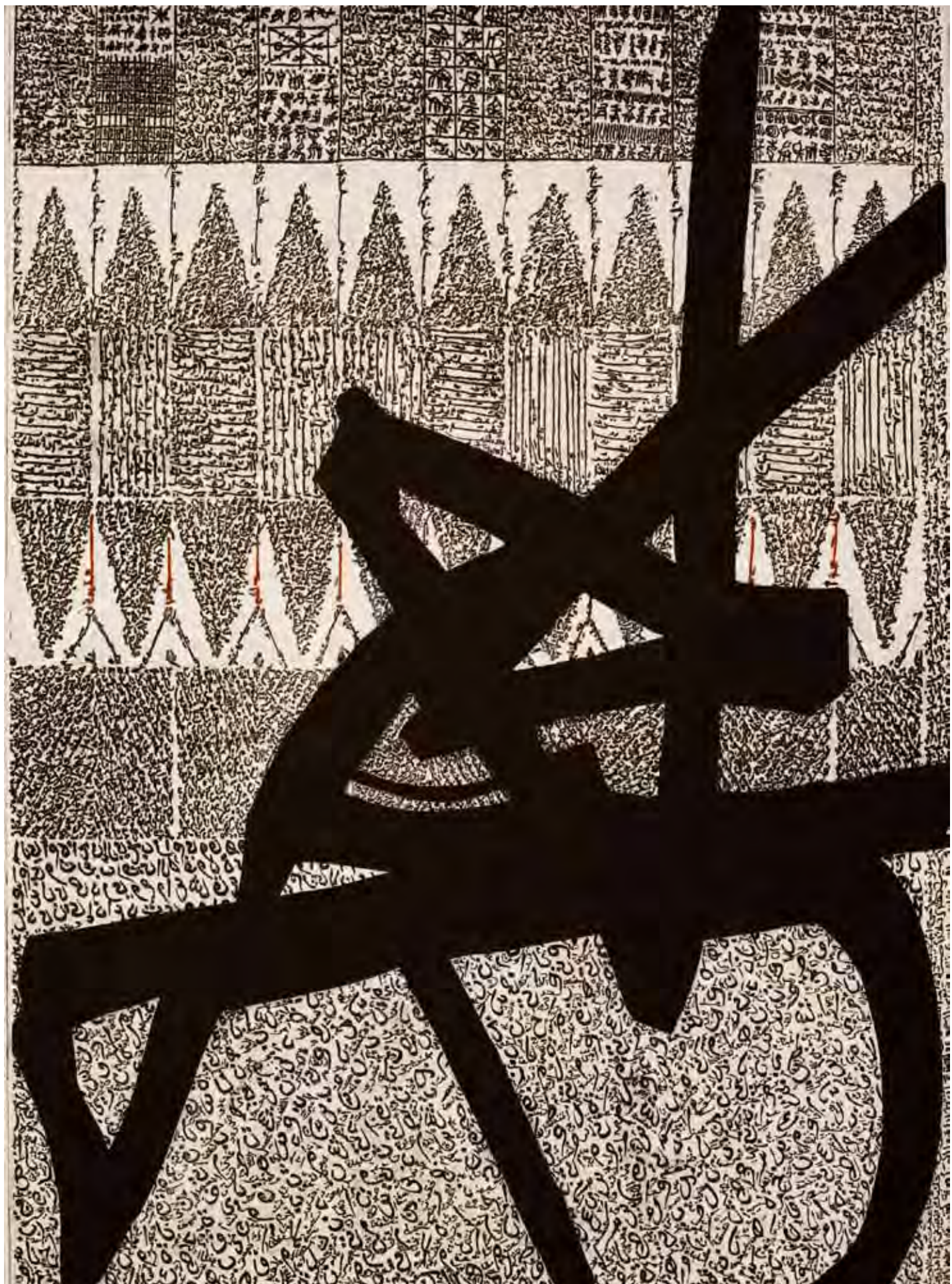


المحامي

أمرني المحامي
وقفوا أمامي
والسنة أمامي
وتبرهنوا² على أنني
يوقها على
وأعشوق عهدي لأنني
أنا أفتي³
أنها من يدفع أمدني !

خسني في كل عقدتني يوقها
وشأنا لك بعد باع
وعلى لي عينا أمدني بعش
تعدت من يدفرك² جبال
وشكسني وتأقدي ..
بعضك³ له شعر ..
بجيتك³ يلوح في يدك ثوبك ..
عساني أمدني
ألفا أمدني
أنا ما أمدني قارة فلان !

جيتني في كل ما رجعتني
وقودك³ تنور نارك ..
وحبالك على سطح دارك
لأنني فقتتني الوقوق
بكونك³ له نارك
فرفتني ، فرتني³ لي يوم أمدني
حتى أمدني³ نارك
بجار العمار
بدرج³ الرموق ..
لجش³ استطارك !



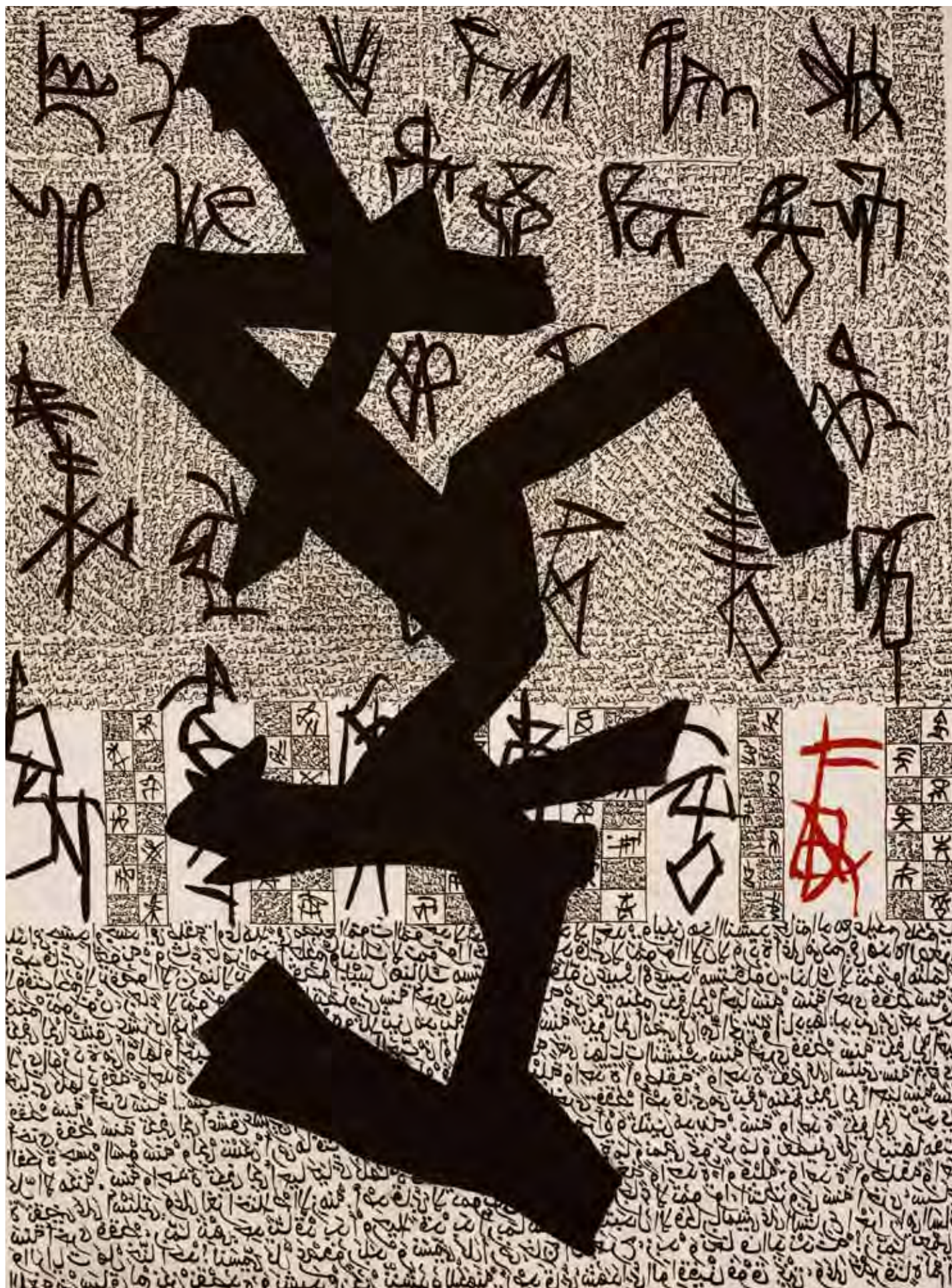
السَّامِرِيُّ . فَقَالَ

[illegible]

الحمد لله

[illegible]

أَبَد قَائِدٌ ، هَذَا تَقَعُ هَكَمَ بَعْدَهُ لَكِ جَمْلٌ مِائَةِ
سَنَةٍ أُخْرَى فَعَلًا
سَنَةٌ تَعْنِي عِدَّةَ عَشْرٍ عَشْرًا
وَلَا يَشُكُّ هَكَذَا
سَنَةٌ قَائِدٌ تَعْنِي لَكِ تَرَدُّدَ الْعِدَّةِ بِسْمِ اللَّهِ سَنَةٌ
وَلَكِ سَنَةٌ رِاضًا قَائِدًا وَهَذِهِ نَبِيَّهَا
وَتَعْلِيْقُ عَلَى عَامٍ رِاضًا
هَذَا جَمْلٌ عِدَّةٍ لَكِ
سَنَةٌ قَائِدٌ تَعْنِي لَكِ جَمْلٌ مِائَةِ عَشْرٍ
بَعْدَهُ قَائِدٌ
وَقَائِدٌ وَاحِدٌ
أَوْ كَلِمَةٌ وَاحِدَةٌ
تَعْنِي عَلَى عَامٍ أَسْنَدٍ
وَعَلَى لُغَا خِلَافٍ الْأَسْنَدِ
أَبَد قَائِدٌ ، لَا تَهْوِي هَذَا كَيْتَمَ تَهْوِي
رِجَالٌ لَمْ تَهْوِي ، أَتَطْرُقُ سَنَةٌ أُخْرَى ،
سَنَةٌ
سَنَةٌ أُخْرَى فَعَلًا ،
هَذَا تَقَعُ عِدَّةٌ قَدْ بَعَثَ
وَرَجُلًا قَدْ بَعَثَ
تَهْوِي تَسْتَدْرِكُ الْأَقْدَامَ الْعَشِيَّةَ عَلَى الشَّارِعِ
أَكْبَرًا هَذَا سَاعَةٌ قَائِدٌ ...
هَذَا كَيْتَمٌ أَسْنَدٌ
أَسْنَدٌ عَلَى عَدَدٍ غَدِيرٍ بِالْعَدَدِ
وَهَذِهِ كَيْتَمٌ أَرْضٌ ، كَيْتَمٌ الْحَبِيبِ رِجَالٌ
وَتَحْفَافٌ الْعَدَدِ
هَذَا تَعْنِي الْعَدَدُ
هَذَا سَائِلٌ لَمْ تَعْنِ تَعْنِي
وَسَائِلٌ لَمْ تَعْنِ تَعْنِي
سَنَةٌ
أَبَد قَائِدٌ ، هَذَا تَقَعُ الْوَقْعُ
فَقَوْسٌ تَعْنِي ، وَعَلَى عَدَدٍ قَائِدٌ لَمْ تَعْنِ ، لَمْ
أَرِجْ كَالَيْتَمِ قَوْسٌ سَائِلٌ رِجَالٌ مِائَةِ عَشْرٍ ،
هَذَا تَعْنِي قَائِدٌ
هَذَا حَقٌّ بَلَدٌ
تَعْنِي الْقَوَّةَ بِاللَّسْلِ بِاللَّسْلِ ... أَسْنَدٌ أَسْنَدٌ
كَيْتَمٌ وَهَذَا تَسْتَدْرِكُ الْوَقْعَ الْوَقْعَ الْوَقْعَ الْوَقْعَ
وَهَذَا حَقٌّ بَلَدٌ تَعْنِي الشَّارِعَ الْوَقْعَ تَعْنِي
تَعْنِي الشَّارِعَ الْوَقْعَ
وَهَذَا حَقٌّ بَلَدٌ تَعْنِي الشَّارِعَ الْوَقْعَ
عَلَى أَسْنَدٍ الْوَقْعَ
وَأَسْنَدٌ الْوَقْعَ الْوَقْعَ الْوَقْعَ



الحمد لله رب العالمين

يا ابتجارى الصنوا سنة
أوبهه العهرى كى نبدأ فرأى
ونأجج 2 بانك الجبال
وتوفج 2 قبال

وتلاشي هرة أخرى

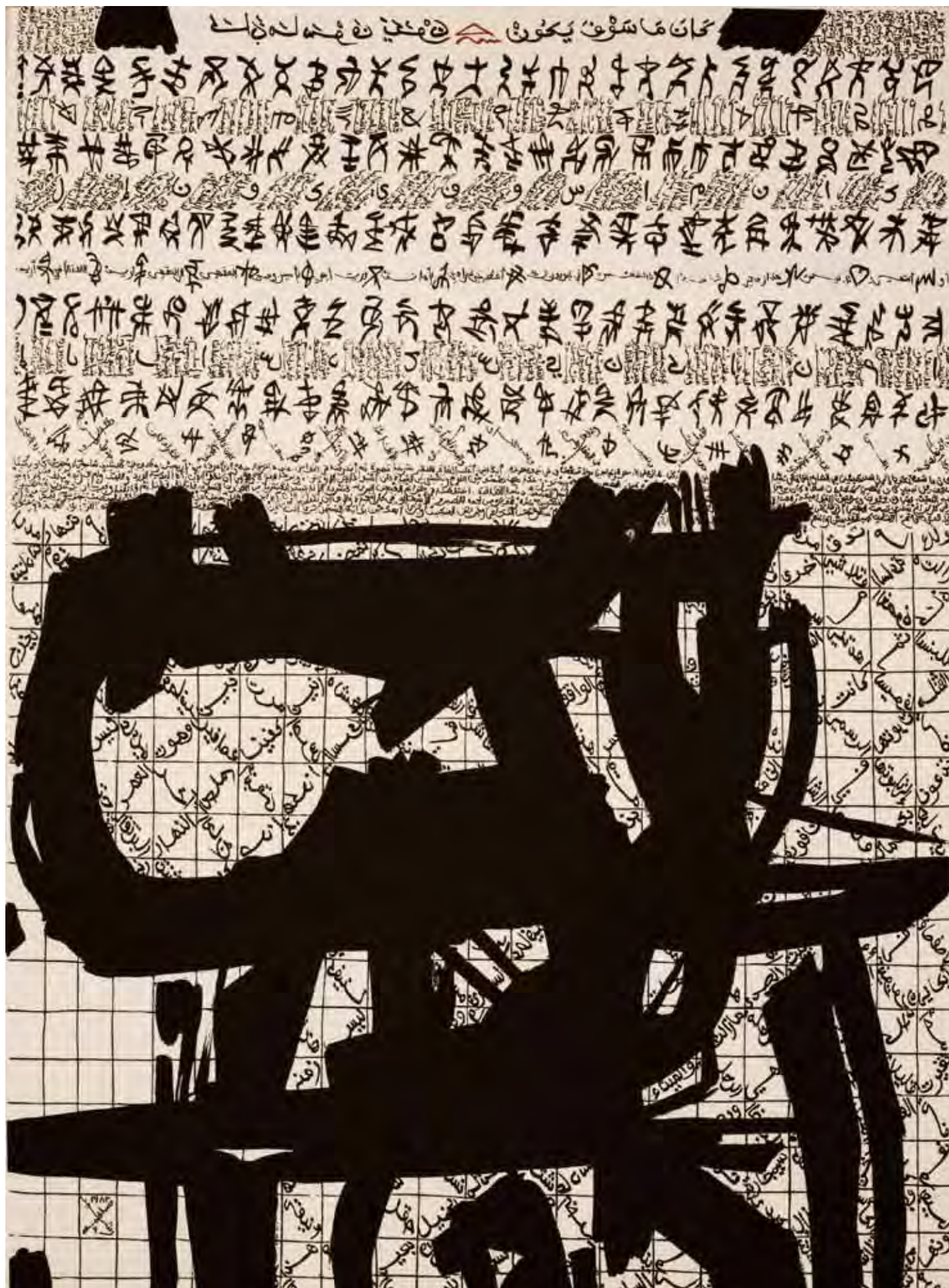
2. اَرْجِيْهُ اَوْ يَجِيْءُ اَوْ تَفَاعُلُ الْغِيَابَةِ
كَتَبَ الْكَلْبُ ..

فَمَا أَجَلُكُمْ فِيهِ تَمُوتُونَ

• لا ايسر ههنا يكدني

عَنْ عَبْدِ اللَّهِ بْنِ مَرْثَدَةَ عَنْ أَبِيهِ عَنِ ابْنِ جُرَيْجٍ
عَنِ ابْنِ شِهَابٍ أَنَّ أَبَا هُرَيْرَةَ رَضِيَ اللَّهُ عَنْهُ قَالَ سَمِعْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقُولُ مَنْ دَخَلَ بَيْتَهُ فَوَجَدَ فِيهِ أَلْفًا مِنْ خِيَارِ النَّاسِ فَقَدْ كَسَبَ لِنَفْسِهِ أَهْلًا وَآلَةً

أَلَمْ يَكُنْ لَهُ الْإِنْسَانُ أَنْ يَقُولَ ذُرِّبُوا بَشَرًا



شعر
محمد زکریا ولی ش

حرف
شبیلا القیس



Above: Rachid Koraïchi with the Nation in Exile folio.

Above right: Sofiane Hadjadj (Algeria), Rachid Koraïch (Algeria), Rachid Boudjedra (Algeria), Adel Karashouli (Lebanon), Farouk Mardam-Bey (Syria) at Mahmoud Darwish *A Day of Poems*, Museum of Mordern Art, Algeria, October 2009.

الأعلى: رشيد القریشي يحمل طلحیة أمة فی المنفی
أعلى الیمین: سفیان حجاج (الجزائر)، رشید القریشي (الجزائر)، رشید بوجدره (الجزائر)،
عادل قریشولي (ألمانیة)، فاروق مردم بای (سوریا) أثناء ملتقى محمود درویش-حیة
فی الشعر فی المتحف الجزائري للفن الحدیث و المعاصر بالجزائر، أكتوبر 2009.



The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, 2002-2003

متحف هربرت ف. جونسن للفنون
جامعة كورنل، ايثاكا، نيو يورك، 2003-2002

أمة في المنفى: قصائد محفورة

نص لمحمود درويش. خط حسان مسعودي

طباعة حجرية 56 × 76 سم.



Top: Mahmoud Darwish and Rachid Koraïchi at the opening of the exhibition **A Nation in Exile** in the Darat al Funun Foundation, Amman Jordan, 1995.

Photo: Archive Soha Shoman.

Above: Installation of A Nation of Exile at the National Museum of Modern and Contemporary Art in Algiers, Algeria, 2009.

الأعلى: محمود درويش و رشيد القريشي عند افتتاح معرض

أمة في المنفى في مؤسسة دار الفنون. عمان

.الأردن. 1995.

الصورة: أرشيف سهى شمان.

ختها: تركيبة أمة في المنفى الشعر في المتحف الجزائري للفن الحديث و المعاصر بالجزائر. 9002

THE MEDITERRANEAN

Mural made together with the pupils of the Robert-Desnos School, Tunis, 1996-1997.



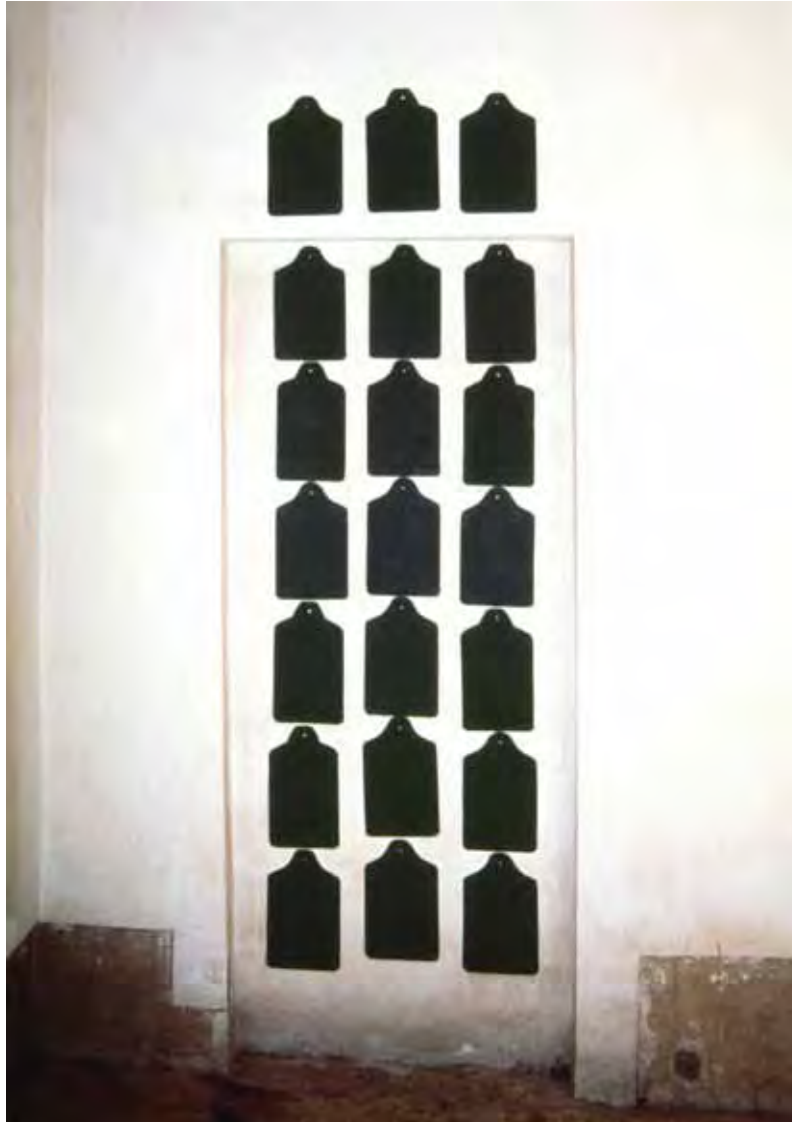
فقامت والقري بالرغم.

حائطية أجزها تلامذة مدرسة روبار ديسنسوس. تونس، 1996-1997.

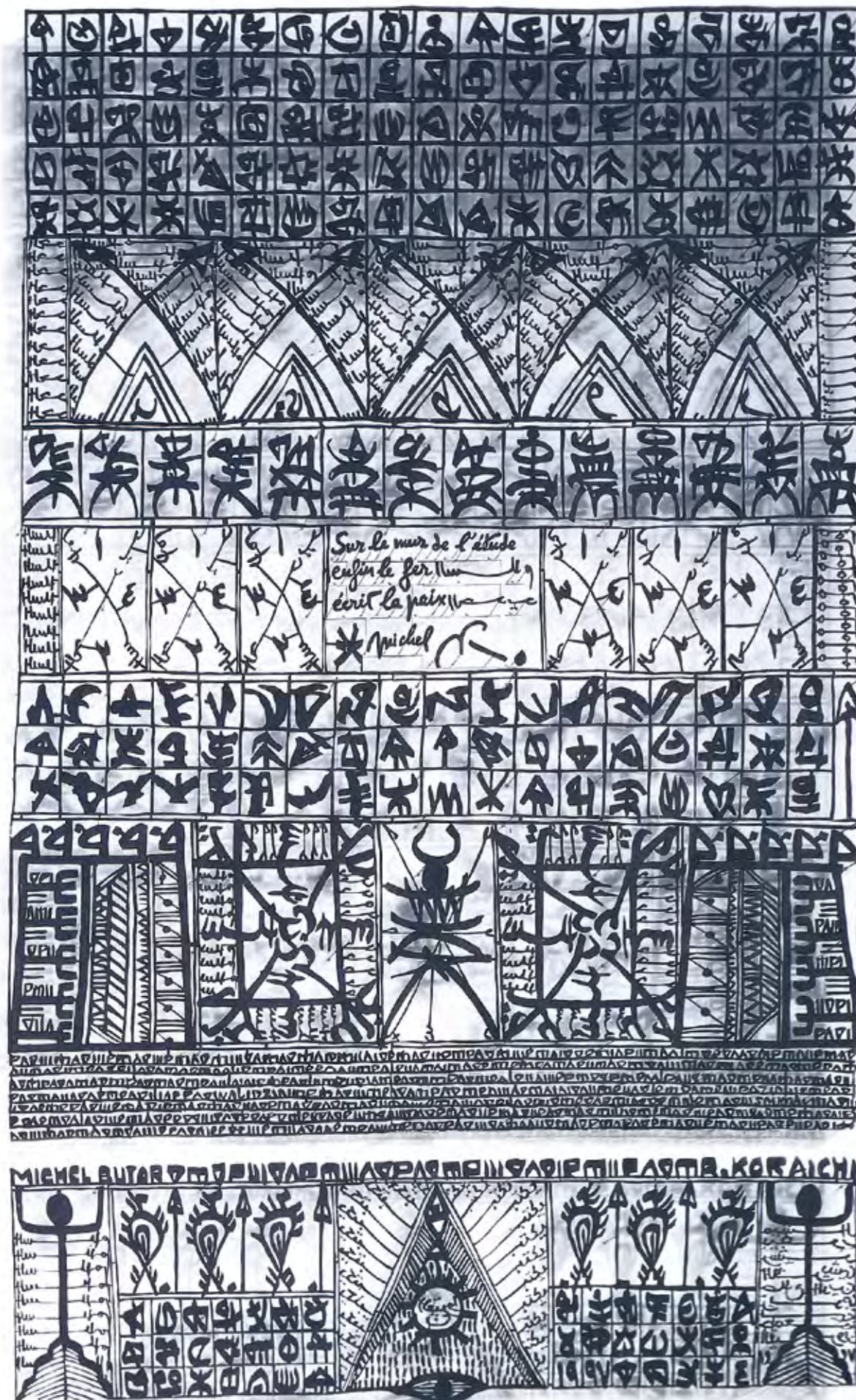


MEDITATION

Madrasah Ben Youssef, Marrakesh, Morocco, 1997.







HOMAGE TO OKBA IBN NAFAA

Text by Michel Butor. Kairouan University, Tunisia, 1997.

تكريم لعقبة بن نافع

نص لميشال بوتور، جامعة القيروان، تونس، 1997.



Okba Ibn Nafaa, a great Ummayyid 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 Koraïchi'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.

كان عقبة بن نافع. القائد الأموي الكبير. من عائلة القرشي. وقد أسس مدينة القيروان التونسية في القرن السابع و بنى فيها المسجد الكبير التي لازالت المدينة تعرف به. لقد قتل بن نافع في معركة قرب جبال الأوراس. عام 683. و دفن قريب مسقط رأس رشيد. أي مدينة بسكرة الجزائرية.

يحمل التمثال المعدني نص لميشال بوتور و يقول 'أخيرا على حائط المعرفة. يكتب الحديد رسالة سلم' و هو معلق على جدران جامعة القيروان.

Above right: Aïcha and Rachid Koraïchi, Michel Butor, Fatma Koraïchi and Maryline Lostia.

أعلى اليمين: عائشة و رشيد القريشي. ميشال بوتور. فاطمة القريشي و ماريلين لوستيا.

HOMAGE TO RENÉ CHAR, MICHEL BUTOR AND MOHAMED DIB

Tapestry for the Franophone Multi-media Library of Limoges, 1998.

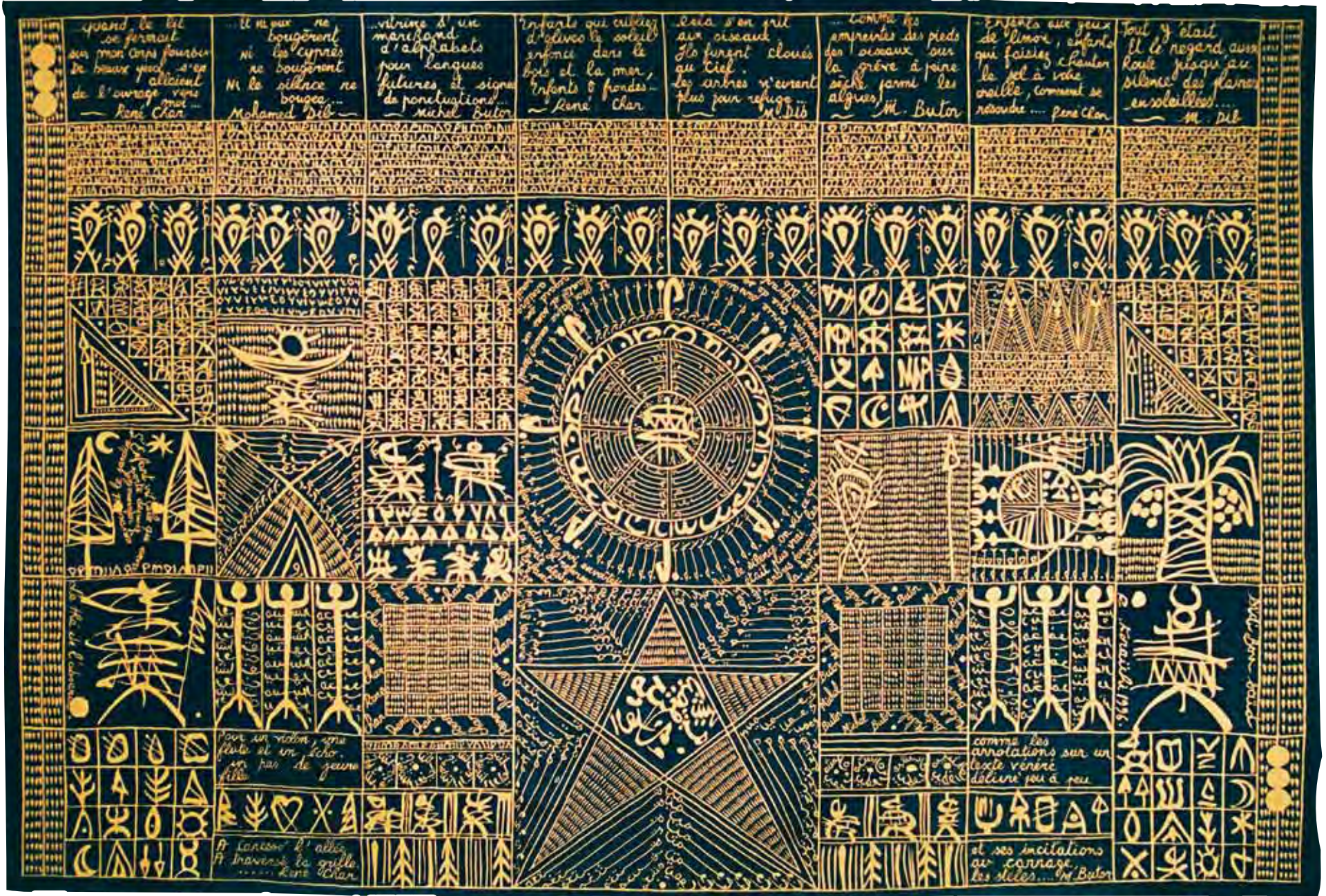


Top Left: Detail of the tapestry being during weaving.
Bottom Left: Alain Rodet, Mayor of Limoges unveiling
the tapestry at the new library.
Right: Cartoon (detail) for the tapestry.

أعلى اليسار: تفصيل من النجد أثناء الجازه
أوطى اليسار: ألان رودى. محافظ مدينة ليموج
أثناء تقديمه لنجد المكتبة الجديدة.
على اليمين: الرسم التمهيدى للنجد (تفصيل).

تكريم لروني شار، ميشال بوتور و محمد ديب

نجد أنجز من أجل المكتبة المتعددة الوسائل الإعلامية بليموج، 1998.



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.

نجد يبلغ طوله 26 متر مكعب نسج في ورشة سان جون دوبوسون في 1997-1998. وسط الرموز التي يرسمها القرشي نجد كلمات لروني شار، محمد ديب و روني بوتور.

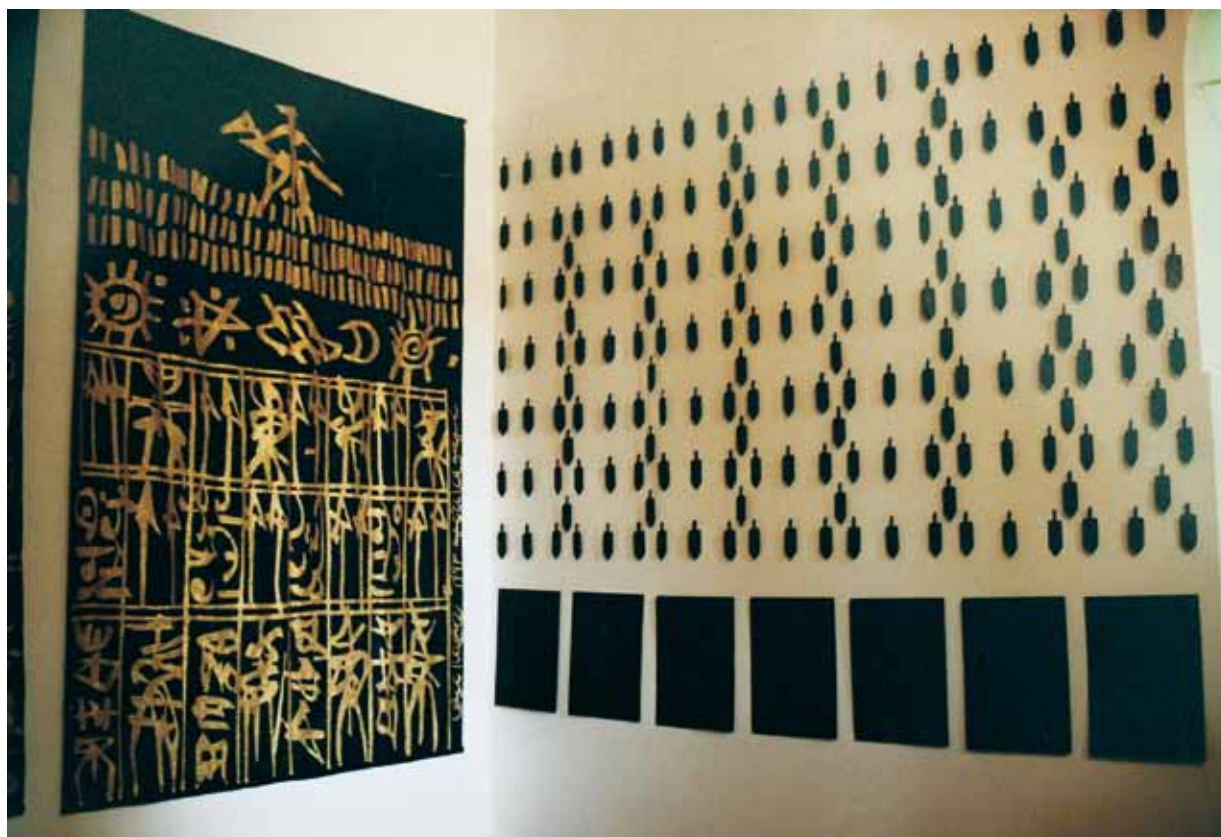
MODERNITIES AND MEMORIES

Rockerfeller Foundation, Venice Biennial, Italy, 1997.



عصريات و ذكريات

مؤسسة روكفلر، بينالي البندقية، إيطاليا، 1997.



LETTERS OF CLAY: HOMAGE TO IBN ARABI

Shoman Foundation, Darat-al-Funun, Amman, Jordan, 1998
Al-Mustansiriya Madrasah, Bagdad, Iraq, 1998.

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 flooded 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.

Installation of the **Letters of Clay** series, 1995.
Shoman Foundation, Darat-al-Funun, Amman, Jordan, 1998
Anduze Vases (Versailles Model), clay, 85 x 75 cm.
(Studio of Le Chêne Vert, Anduze.)

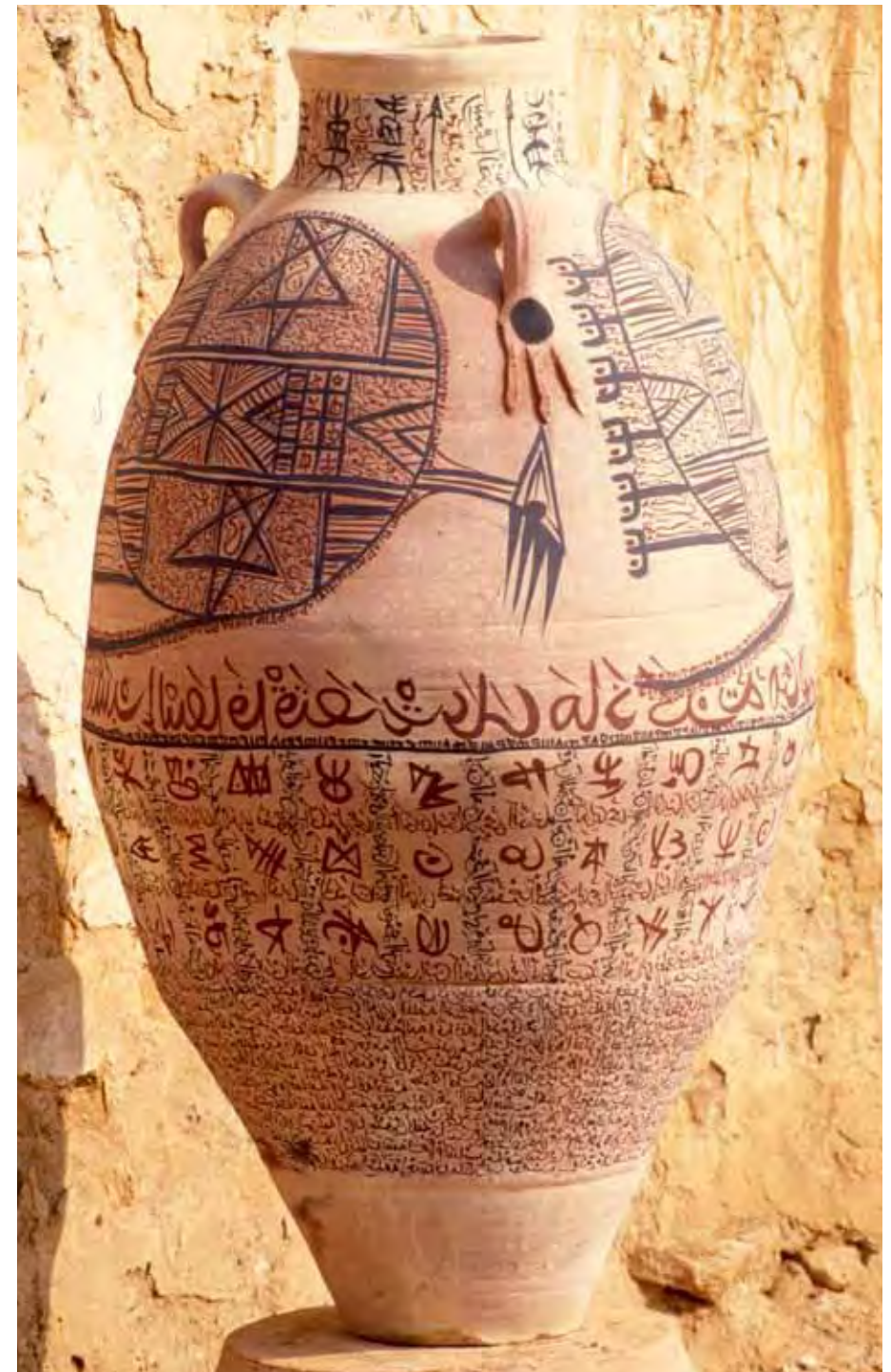
إقامة المركبة الفنية حروف من الفخار. 1995.
مؤسسة شومان. دار الفنون. عمان. الأردن. 1998.
مزهرات أندوز (على نمط فيرساي). طين. 85 × 75 سم.
(أستوديو لو شان فار. أندوز).



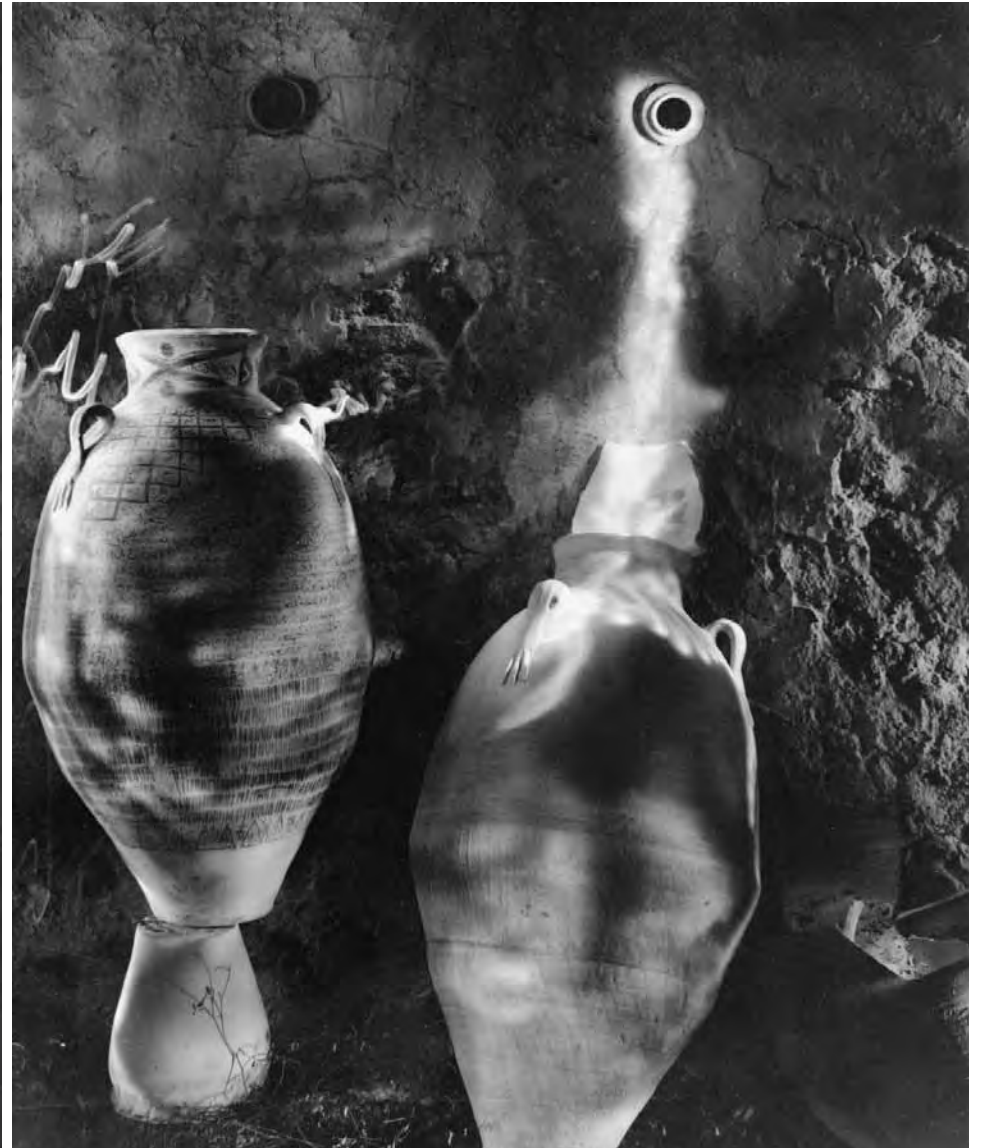




From the **Letters of Clay** series, 1995. Clay vessels, 167 x 77 cm.
(Studio of Sekkal Romdame Guellala, Djerba.)



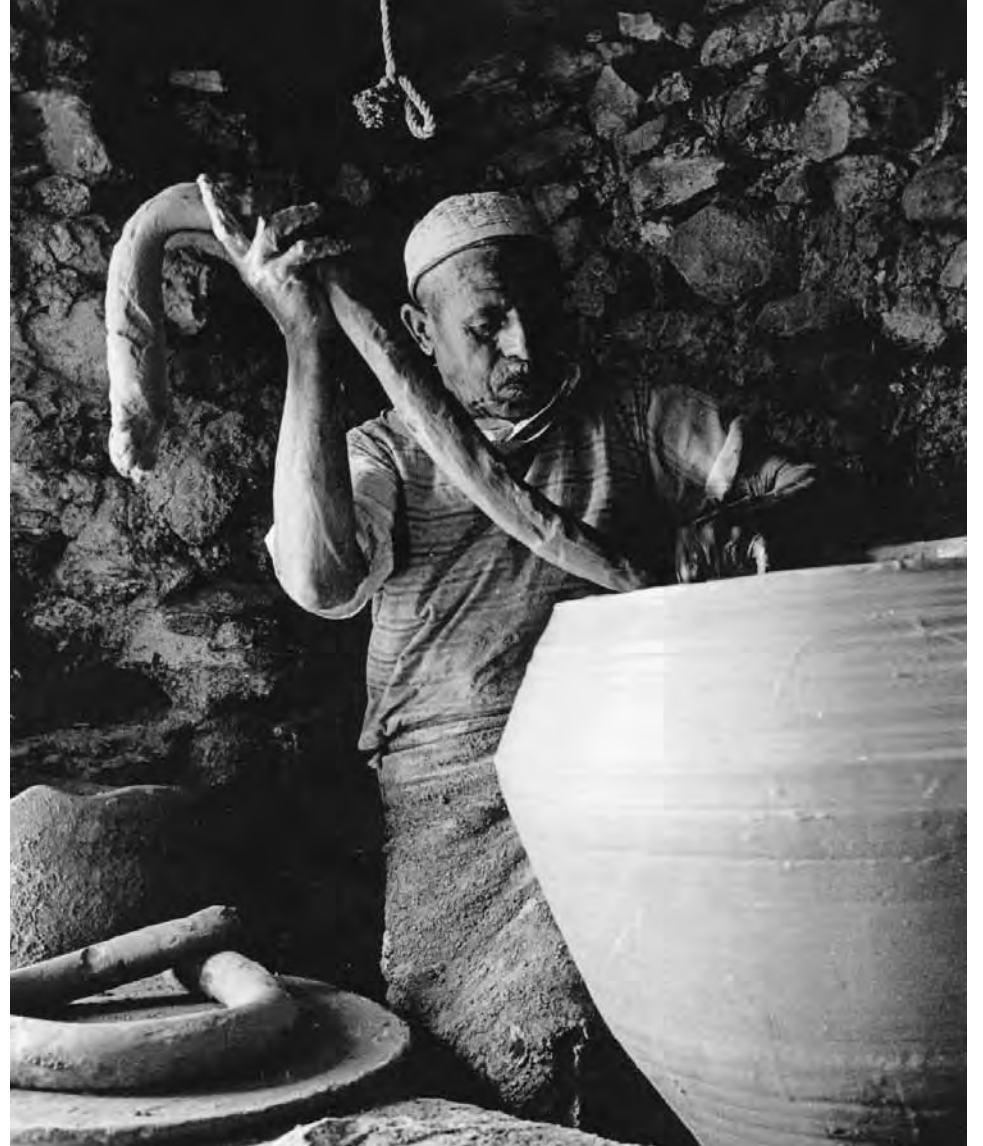
من سلسلة حروف من الفخار، 1995. أواني فخارية، 167 × 77 سم.
(ورشة سكال رمضان، قلالة، جربة)



Rachid Koraïch working on the jars for the
Letters of Clay series, Djerba, 1995.

Photos: Hichem Driss

رشيد القرشي أثناء اشتغاله على سلسلة
جرر الحروف الفخارية. جربة، 1995.



Hadj Gacem turning the jars for the
Letters of Clay series, Djerba, 1995.
 Photos: Hichem Driss

حاج قاسم عند تدوير جرر لأجّاز سلسلة
 الحروف الفخارية، جربة، 1995.



From the **Letters of Clay** series, 1995.
Olive jars, clay, 70 x 34 cm. Studio of Le Chêne Vert, Anduze.



من سلسلة حروف من الفخار، 1995.
جرر الزيتون، فخار، 70 × 34 سم، (أستوديو لو شان فار، أندوز).





Left: Installation of the **Letters of Clay** series, 1995.
Shoman Foundation, Darat-al-Funun, Amman, Jordan, 1998
(Studio of Le Chêne Vert, Anduze.)



Above: From the **Letters of Clay** series, 1995.
Anduze Vases (Versailles Model), clay, 85 x 75 cm. Studio of Le Chêne Vert, Anduze.

تركيبة سلسلة حروف من الفخار. 1995.
مؤسسة شومان. دار الفنون. عمان. الأردن. 1998.
(استوديو لو شان فار. أندوز). على اليسار: من سلسلة حروف الفخار. 1995.



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

أعلى اليمين و اليسار: يعمل رشيد القرينشي مع باتريك غالتي في ورشته بسان كونتان "لا بوتري".
في الوسط و الأسفل: يعمل رشيد القرينشي في لو شان فار، أندوز، مع جون-بيار شاسيريو.



21 square plates from the **Letters of Clay** series, 1995.
Clay vessel, 55 x 55 cm. Studio of Patrick Galtié, Saint-Quentin-la-Poterie.

21 صحنًا مربع الشكل من سلسلة الحروف الفخارية، 1995.
أواني من الفخار، 55 × 55 سم. (استوديو باتريك غالتي، سان كونتان لا بوتري).





حروف من الفخار

مؤسسة شومان، دار الفنون، عمان، الأردن، 1998

مدرسة المستنصرية، بغداد، العراق، 1998

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، وللأسف، دمرت عاصفة الأتون أثناء عملية جفاف الفخار. أخذ الصور هذه هشام ادريس قبل عملية التجفيف الأخيرة و هي الشاهد الأخير عن عمل لم يكمل أبدا، عند رحيله إلى فرنسا، اشتغل القريشي في ورشة لو شان فر لإنتاج سلسلتين من سبع و أربعة عشر جرة على الأسلوب التقليدي، بعدها ذهب إلى سان كونتان-لابوتري حيث اشتغل مع باتريك غالتي لإنشاء 12 صحنًا مربعًا، و مع جيزال بوتود-غارسون لإنشاء سبعة أصحن مستديرة الشكل باستعمال تقنية الراكو اليابانية، كل هذه المجموعات، في تنقلاتها و استعمالاتها المختلفة تذكرنا بحياة الشيخ الصوفي العظيم، بمحي الدين بن عربي.

Letters of Clay

Al-Mustansiriya Madrasah, Bagdad, Iraq, 1998

Anduze Vases (Versailles Model), clay, 85 x 75 cm. Studio of Le Chêne Vert, Anduze.

من سلسلة حروف فخارية، 1995.

مدرسة المستنصرية، بغداد، العراق، 1998.

مزهریات أندوز (على نمط فيرساي)، طين، 85 × 75 سم.

(أستوديو لو شان فار، أندوز).

From the **Letters of Clay** series.

Khalid Shoman Foundation, Darat-al-Funun, Amman, Jordan, 1998

Olive jars, clay, 70 x 34 cm. Studio of Le Chêne Vert, Anduze.

من سلسلة حروف من الفخار، 1995.

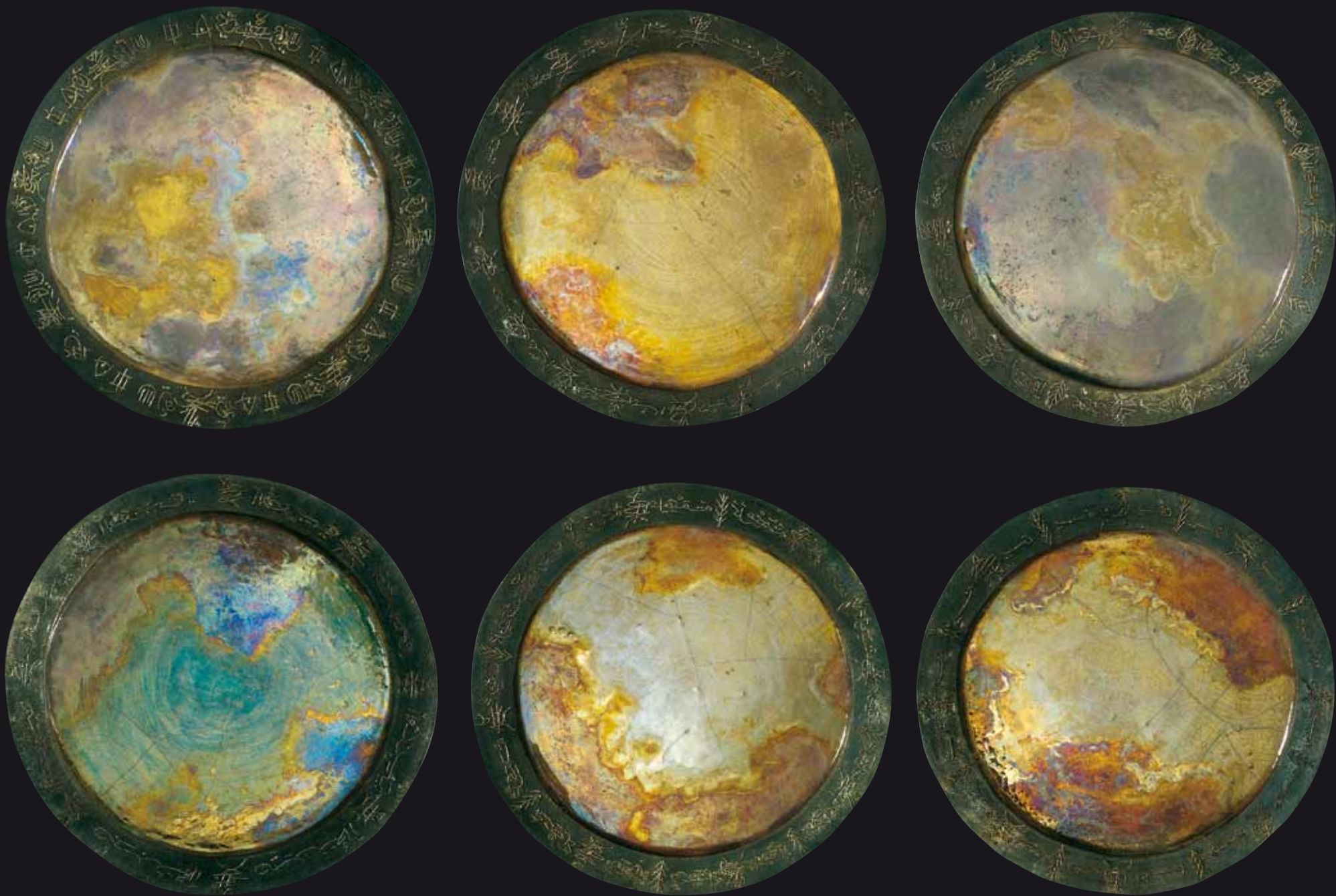
مؤسسة شومان، دار الفنون، عمان، الأردن

جرر الزيتون، فخار، 70 × 34 سم، (أستوديو لو شان فار، أندوز)

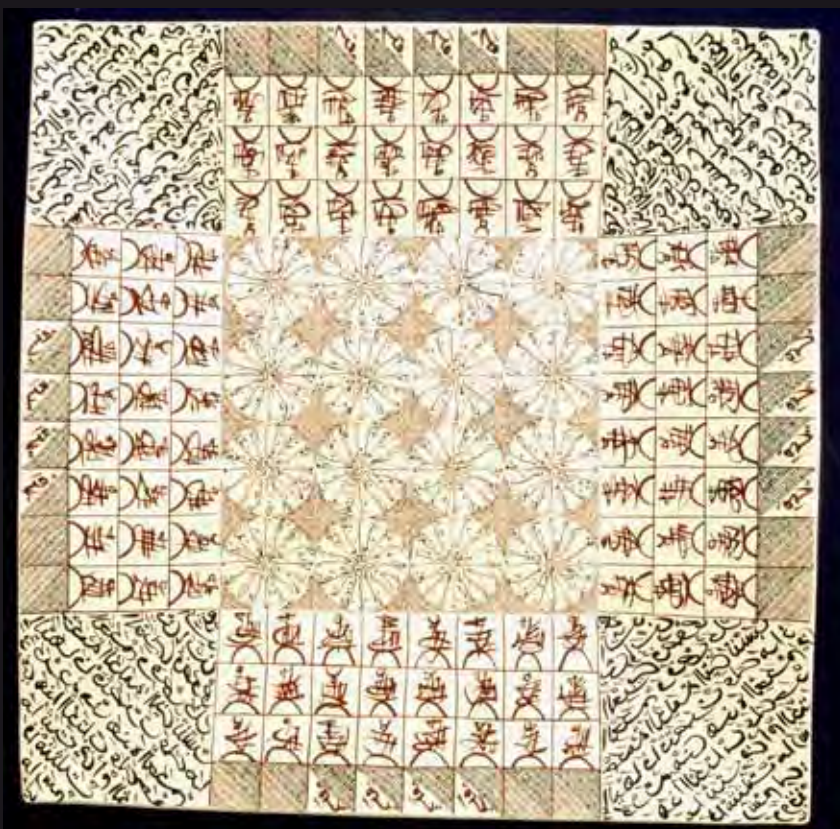
LETTERS OF CLAY: HOMAGE TO IBN ARABI

The Ribat of Sousse, Tunisia. 1998.





6 Round plates from the **Letters of Clay** series, 1995.
Clay vessel fired in the Raku style, 50 x 50 cm.
Buthod- Garçon atelier,



4 square plates from the **Letters of Clay** series, 1995.
Clay vessel, 55 x 55 cm. Studio of Patrick Galtié, Saint-Quentin-la-Poterie.



INTERVIEW WITH RACHID KORAÏCHI

Gerard Houghton

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 *Quraishi* 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 Koraichi: 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 Koraichi: 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 palpable, 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 Koraichi: 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 folk-loric 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 (4×7) 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 ablution 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 alimments our bodies and without which our life wouldn't exist. Each of the four elements, air,

water, earth and fire, is represented within the enclosing space. The latter are joined in the porcelain bowls holding the water that sustains the air above it. The air is rendered sensible to the nose, since as soon as we enter the chamber we scent the odour of the rose, one of the most beautiful and evanescent flowers to share the earth with us. In these bowls are signs, glyphs, writing – evidence of the written word, the traces of human thought.

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 *kiswah*, 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 *à 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 infinities 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.

أعلم قال له العمل والاولاد خير له من اتباع الشيوخ لانه لم يجد
 النعمة كسر وقع باهل واد سبعا حيث قالوا ربنا بل بعد بين اسوار
 وذلك انهم كانوا يسلمون ولا يحملون زاد ولا ماء من قرية الى قرية
 هكذا وكان الله كل علاج رزقهم بوا من ماء وله اثنا عشر بابا كل
 شخص يفتح بابا يشربون منه هم وانعامهم وزرعهم بانها انقطاع
 الشهر ينقطع تلك الجماء ثم يفتح بابا اخر يكفيهم شهر او هكذا
 الا تمام اثني عشر شهرا اجلها كانوا كذلك فلم يجد نعمة الله
 فقالوا ربنا بل بعد بين اسوارنا لكي نحملوا الزاد ونشربوا في اسوار
 ربنا فامر الله عليهم جارة اخي فتت انوار وانكسرت تلك الابرار
 الابواب فاحدوه في فطارت الهرة تضي با ابار وطار الباز بالكل
 الهرة ثم ذهبوا الى الاوطان وانغض اسعهم واسم بلادهم ولا
 وقع الاخير هم هكذا فمر الله عليهم في كتابه العيني حيث قال
 فجعلناهم احاديث ومزقناهم كل ممزق فاجتمع نزال المعفود قال
 قلت له اخبرني يا من دخل ابي يقيية من الصحابة رضي الله عنهم واني
 بعض العلماء كتب له ولم يفعل عليه فقال لهم قال له دخلها
 من الصحابة ثلاثون رجلا المصنف احمد بن الاسود وكعب بن عمير
 وعبد الله بن رواحة وسالم بن عون وعبد الله بن عامر وابوزمعة
 وعقبة بن نافع وحضر وذهب الخنزيرة وابو سعيد ابن المسيب
 وابو عبد الرحمن بن خويلد وفضالة بن عبيد وعبد الله ابن
 عباس وابو بكر بن الزبيري وعبد الله بن عيسى وابن العلاء وعقبة
 بن عامر الجعفي ورابع بن ثابت وحمزة بن عمر وعبد الرحمن بن ابي

بكي الصديق

Left and following page: 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.

بكى الصديق و ابو عبد الرحمن بن الحارث وجبلته بن عمر اخ
 لعثمان ابن عفان رضي الله عنهم من الرضاة وملاوية بن
 حنح والمطلب بن وادع و ربيعة بن عماد الدولة وزايد ابن الحار
 رث وسهيل بن الوهب وهب وايبغ بن عمار وعمار بن ياسر وبنش
 بن ارمات وعبد الله بن الاسود وعمر بن النعمان بن عمر بن الخطاب
 وعقبة بن عامر الغفيري وعبد الله بن عمر بن الخطاب وعبد
 الرحمن بن زيد وعبد الرحمن بن عباس وعبد الرحمن بن صبيحة
 ومروان بن وهب وابو منصور وابو سعيبة رضي الله عنهم هؤلاء
 الصحابة دخلوا ابريقية وبلغ الجنود ثمانية وثمانين على
 عدد الانبياء عليهم السلام مائة الف واربعة وعشرون الف
 فلما فلت له اخبر في انت رجل عاقل فبان ارض طافت على يد رجة
 واردت الا تنقل الى بلاد اخرى قال له عليك بثلاثة فرس فان
 لم يكن ثلاثة فيمن فلت له ماكن يرحمك الله قال له تفرروا
 واسجلوا فتونس فلت له ومائة ثلاث اختاروا واحدة منه
 منهن قال له ما رايت خيارا قال له فتونس خيار البقع ورعاياتها
 ترك امير ابن امي ابن امي فلت له ما اسمها قال له رمل يفتش
 خبي فيلزم علي ما يلزم ولكن ابني عن عليك حي وباسمها اوله
 حراء واخره هراء فلت له وكيف صنيعة قال له يجب العدة وقلت له
 وما العدة و قال له النصارى في مرضهم الله ويوليهم على رفايا المع
 المؤمنين فلت له والعد يدركه لا ينهه قال له هيهات سيظهر
 عجله فلت له ما حاله مع رعيته زمانه ولله قال رجل مشورة

على اليمين و في الصفحة امالية: مخطوط باليد
 أنجزه محمد بن محمد المصعبي (توفي عام 1926)
 من وادي سوف. و صاحب المخطوط يدعى الشيخ الحرز.
 ألف كتاب العدواني في القرن السابع عشر و هو
 يحدثنا على عقبة بن عامر القرينشي. أحد أصحاب
 الرسول عليه السلام. الذين دخلوا شمال إفريقيا
 في القرن السابع. يبدأ الفصل في الصفحة ٧٠
 بداية من الخط الصغير في هامش الكتاب.

nur oT .sdoohrehtorb fiuS tnereffid eht ,elpmaxe rof ,snoigiler dna ïmûR fo msicitsym eht :evitcepsrep fiuS a morf aedi siht htiw hcae tub srehto eht morf reffid thgim detaitini eh htap ivelveM eht emas eht dna ecruos emas eht morf srewop sti sward redro fiuS .rekam lanrete

ngis xelpmoc yrev evah slwob eht IIA :nothguoH drareG dna sebalortsa gnillacer emos ,meht nopu dekram smetsys .stnemurtsni lacityphtam rehto gnitseggus

tnereffid ot ecnerefer ekam osla slwob eht :ihcïaroK dihcAR dlo eht .tnemerusaem fo smetsys dna stnemurtsni euqitna noitavele fo selgna eht erusaem ot desu erew sebalortsa .noom eht fo sesahp eht dna stenalp nwonk fo htumiza dna lacityhp nwonk eht fo ytilatot eht derusaem stnemurtsni esehT gnirusaem sa ebalortsa eht fo kniht elpoep tsom tslihW .dlrow ecnatsid eht ro ,acceM ot noitcerid eht yas ,ecaps lacityhpargoeg yna ot laitnesse saw ecneh dna ,pam eht no secalp owt neewteb .ecapS tuoba t'nsi ebalortsa eht ,em rof ,rellevart yrutnec ^{ht31} gnignahc eht ,sraey eht ,sruoh eht erusaem osla sebalortsa dekniretni fo noissecorp eht dna stenalp gnirednaw eht fo shtap .ecapS lacityhp naht erom em setanicsaf emiT .emit fo slavretni seirutnec 41 taht aedi on dah evah nac rotsecna yrutnec ^{ht7} yM nettirw d'eh tahw gnidaer eb dluow stnadnecsed sih fo eno retal .yadot era ew erehw ot semit tnereffid yletelpmoc esoht ni nwod ot gniyrt ,did dna dias eh sgniht eht tuoba gnikniht ma I ereh teY .thguoht evah thgim eh woh tuo leef

t'nsi *sesoR fo htaP* ,yltcerroc dnatsrednu I fl :nothguoH drareG htiw ,snoitallatsni fo seires gnivlove na rehtar tub dexfi gnihtemos ?secalp tnereffid ni dna emit revo gnipoleved snoitarugfinoc wen ecaps ro yrellag hcae dna ,os yltcaxE :ihcïaroK dihcAR ibahD ubA ni ereH .oot krow eht fo noitarugfinoc eht segnahc morf krow eht etalosi ot erusolcne laiceps siht detaerc ev'ew – ti hcihw fo ertnec eht ni setarimE eht fo ecalaP tneeciingam eht ereht tnaw I .etis taht nihtiw ecaps roiretni erom a etaerc ot – stis etarapes siht sretne eno nehew erehpsomta laiceps yrev a eb ot ,senirugfi eht ,ecaps detacramed eht edisni gnihtyreveE .ecaps ralucitrap a nihtiw sdnats slwob nialecrop eht ,sgnignah neklis eht :yrtemoeg dercas a htiw edam s'tl .esle gnihtyreve ot pihsnoitaler noitpircsni yreve ,ecaps eht fo tuo gnikram hcae ,noisivid hcae eht fo seirtemoeg eht yb deripsni si skrow esehT fo hcae nopu gnireffo lanoitoved lartnec eht si taht - ynomerec ecnad eht - 'amas slwob noitulba eht .sehsivred fiuS eht fo ecitcarp gninrut eht ni

laitnesse na dedda neeb sah hcihw ot retaw erup htiw dellfi era esor era retaw eht fo ecafrus eht no gnitaofl dna retaw-esor fo lio nwo ruO .efil stneserper retaw taht gniyas deen t'nseod tl .slatep .diuqil laitnesse siht yb egatnecrep egral ni pu edam era seidob – sgniht rehto ynam os fo su sdnimer slwob eht fo mrof dnuor eht syalp taht noom emas hcihw – elpmaxe rof ,noom eht fo ecaf eht eht dna naeco eht gnillortnoc ,ecaps lacityhp ni trap eguh a hcus – diuqil fo desopmoc ylegral era oot ew ecnis – yltne dive dna sedit ni retaw siht oS .snoitome dna sgnileef fo dlrow namuh nwo ruo fo dna gnisnaelc fo retaw eht ecno ta stneserper slwob noitulba eht eht ;htrae eht sehsiruon taht retaw eht s'tl .naeco eht fo sretaw eht hcihw retaw eht s'ti ;tresed eht ni sllew eht morf sesir taht retaw hcae .tsixe t'ndluow efil ruo hcihw tuohtiw dna seidob ruo stnemila detneserper si ,erfi dna htrae ,retaw ,ria ,stnemele ruof eht fo nialecrop eht ni denioj era rettal eht .ecaps desolcne eht nihtiw si ria eht .ti evoba ria eht sniatsus taht retaw eht gnidloh slwob eht retne ew sa noos sa ecnis ,eson eht ot elbisnes deredner lufituaeab tsom eht fo eno ,esor eht fo ruodo eht tnecs ew rebmahc esehT nl .su htiw htrae eht serahs taht srewofl tnecsenave dna eht ,drow nettirw eht fo ecnecive – gnitirw ,shpylg ,sngis era slwob .thguoht namuh fo secart

tuoba gniklat no og – uoy detpurretni I tuB :nothguoH drareG .ecaps desolcne eht

yltcerid retne t'nseod eno gniyas saw I sa ,lleW :ihcïaroK dihcAR eno ,niatruc gnitarapes a edisa t'fil ot sah enO .ecaps dercas yna otni ereht taht nosaer taht rof s'ti dna ,ervueonam tceridni na yb sretne derediorbme eht ffo etarapes taht ecaps siht nihtiw sniaturc era eht ot ecnerefer ekam sgnignah esehT .nenil nevow fo seceip taht *aba'aK* eht revo gnirevoc klis derediorbme na si hcihw ,*hawsik* ecnerefer esicerp ekam sgnignah esehT .raey yreve degnahc si enirhs eht dnuora seog osla gnitirw eht erehw tneumon taht ot slairetam eht degnahc I .klis kcalb no daerht dlog derediorbme ni ,ereH .sgniht rehto ot refer ot dlog dna eulb ot sruoloc eht dna emos ni hcihw ,dlrow tnereffid a ,sgniht rehto sees eye eht ,neht a otni deretne sah enO .delaever si ,dlrow roiretni eht si esnes fo dlrow eht - dniheb dlrow edistuo eht t'fel dna ,evac a ro ,xob eno dna – srehto yb devresbo si eno erehw dlrow eht ,snoitcartsid roiretni nwo seno si ,ecnesse ni ,taht dlrow etavirp a otni sretne nwo seno fo sixa lartnec eht otni deretne dah eno fi sa – dlrow yb detibahni dlrow taht ,dlrow s'ïmûR fo luos eht deretne ro ,ydob ew hcihw – ecalp eht fo sruodo dna stnecs eht .stnias fiuS eht

cirohpatem a ;airohpue fo etats a llacer – yojne dna tnasaelp dnfi ;gnieB emerpuS eht rof evol fo noissap citatsce eht ;sseneknurd sdnfi eno ecalp eht ni noitnetta tpar fo tmemom a fo noitale eht .tnatsni yrev taht ta fleseno

otni retne ot reweiv eht gnicitne era uoy oS :**nothguoH drareG** t'nsi siht .ecaps siht otni retne yeht nehew etats laiceps yrev a

?deB yM s'nimE yecarT fo noitallatsni na gniweiv ekil etiuq reweiv eht dael thgim krow s'nimE ebyaM :**ihciaroK dihcAR**

fo tros emos ekam saedi yM ?swonk ohw ,ecalp ralimis a ot ylneddus erehw – pit selacs eht erehw ecalp taht ot ecnerefer otni sretne ohw nosrep hcae taht epoh I .tnereffid si gnihtyreve ecalp taht ta erew yeht hguoht sa os od dluow *sesoR fo htaP* taht htap a no erew yeht hguoht sa retnE .egnahc neddus fo fo tniop eht s'tahT .evol fo traeh eht fo ertnec yrev eht ot sdael a ,muelosuam a otni sretne eno nehew emas eht s'tl .ecalp siht a ni retne ot sah eno – enirhs dercas yna ro hcruhc a ,euqsom enO .latsyrc fo eceip a sa tnerapsnart sa su sekam taht rennam ,sthguoht yliad fo rettahc gnidne-reven eht fo dnm eht dir tsum ti revetahw ,sruobhgien eht htiw smelborp ,sexat tuoba gniyrrow noisnemid tnereffid a sretne eno ,ereH .dab ro doog ,eb thgim dlrow yadyreve eht ,ycnerruc evah regnol on sthguoht eseht dna tnerapsnart yletelpmoc emoceb evah uoY .tnaveler regnol on si ssap dna tuohguorht etartenep ot flesti thgil eht wolla nac dna dna tuo dna ni thgil eht wolla tsum ydob ruoY .uoY hguorht ylaelc lacisyhp ruoy yb ecnaillirb sti erucsbo tonnac uoy ;niaga sdrawno ot gniyrt m'l esuaceb – siht ekil sgniht tuoba klat I .sseniduolc eht ta – ytilautirps fo smrof eseht ta kool I taht yaw eht nialpxe *htaP ehT* tisiv ot emoc ohw esoht ot tnih a reffo ot sa emit emas rof sa edoc a ,hcaorppa fo yaw a etacidni *ot tnaw I .sesoR fo* dluohs uoy taht wonk uoy ,euqsom a otni retne uoy nehew elpmaxe wolof uoy dna ,ecnartne eht ta meht evael dna seohs ruoy ffo ekat edam evah dluoc I .yarp ot gninnigeb erofeb noitacfiirup fo lautir a eb dluoc taht gnitniap lio na spahrep – lacissalc etiuq gnihtemos elgnis a ekam ot detnaw I tub - erutplucs a ro llaw eht no gnuh sgniht fo sderdnuh fo pu edam ton tub – tnelav-itlum saw taht gniht eceip elgnis a rehtar tub – evitcepsorter a ni dnfi thgim uoy ekil – tolip fo snezod ynam fo hcraeser eht morf detfiorp taht krow fo namow hcae ,nam hcae – nosrep hcae etivni ot tnaw I .stcejorp eht ni etapicitrapp ot ecalp siht otni sretne ohw – dlihc yreve dna lanoitidart ni desserd hkies a rehtehW .flesti eceip eht fo noitaerc sa desserd namow a ro ,sdaeb reyarp sih htiw spahrep ,sebor

sevlesmeht sa retne ylno nac nosrep hcae .edom al a thgim ehs yeht ,ecaps eht retnuocne yeht sa dna ,noihsaf nwo rieht ni dna sevlesmeht fo noitcaretni lacisyhp yrev eht ,tnemevom a etaerc esrevid ,sezis suoirav ,tnereffid si ydob hcae dna – ecaps eht htiw tnemevom hcae tub – neve gnivom fo syaw ralimissid ,sthgieh .nosrep taht tuoba euqinu gnihtemos gniyas

'srotatceps eht taht gniyas er'uoY oS :**nothguoH drareG** .flesti ecaps eht etamina yllautca stnemevom

s'nosrep taht ees dluoc eno fl laedi eht s'tahT :**ihciaroK dihcAR** tmemom a rof dnats yeht retne yeht sa ,evoba morf stnemevom evresbo ot nrut yeht txen ,doG fo eman eht ,ngis tsrfi eht erofeb eht ta kool ot niaga nrut ,noitnetta rieht sehctac txen revetahw erofeb niaga meht dniheb dnuora kool serugfi cillatem eht ,slwob – lepoh I ylesolc – evresbo dna evocla na retne ot niatruc eht gnitfil ssergorp s'nosrep hcae hctaw dluoc uoy fl .sgnignah nenil llaw eht dah yeht emit eht yb ,erusolcne eht fo esruoc renni eht dnuora gninrut dna gninrut ,ecaps eht hguorht elcric taerg eht detelpmoc recnad hsiwred a ees d'uoY ,devom erew dna no devom yeht sa dna imûR tuoba wenk nosrep eht rehtehw 'amas eht nihtiw gninrut egdelwonk ton s'tl .ecnad eht si tnemevom ehT .ton ro saedi eseht gnieb ni gnitapicitrapp tuoba s'ti – redro fiuS eht dna imûR tuoba .flesti gniht taht

,ssecorp suoudra gnol a fo gnihtemos neeb s'tl :**nothguoH drareG** taht gnihtyna ereht sl .tsitra yna rof nevig sa fo kniht emos hcihw .niaga ti did uoy fi egnahc d'uoY

efil ni htap emas eht ot kcits llits d'l kniht I :**ihciaroK dihcAR** saw I seugaellocc citsitra tsesolc ym fo emos ekil .nesohc ev'l sa ot nesohc dah I taht tsitra eht fo efil eht evil ot elba yllautneve ym fo sdoirep niatrec tA .yaw nwo ym edam syawla I – emoceb ,elbat eht no doof tup ot krow fo tros emos od ot degilbo saw I efil na eb ot redro ni taht egdelwonk eht morf derevaw reven I tub ytilauq eht nopu gnidneped evil ot dah I .eno sa evil ot dah I tsitra fi neve – gniht txen eht ecudorp ot dah I taht noitaripsni eht fo suoigiler a gniretne ekil tib elttil a s'tl .regnuh htiw gnitsrub si eno s'ti - yrassacen era stniartsnoc niatrec taht stpecca eno – redro a s'ti tbuod on s'erehT .tnatropmi si taht elur eht ot gnidloh eht etulosba fo efil a dael ot em swolla ti tub ,wolof ot htap tlucfifid

rieht loop ot desinagro uoy ohw ,puorg tnereffid a yb detaerc
.dne nommoc a sdrawot srewop

ylwols depoleved tcejorp llarevo eht lleW :ihcīaroK dihcār
ot spuorg tnereffid yrev evlovni ot detnaw syawla I tub ,emit revo
,ecalp fo secnereffid ti otni etirw ot ,stnemele tnereffid eht etaerc
ro noissimmoc yna deviecer reven I .cte sliks ,selpoep ,serutluc
laicanfi eguh a neeb s'ereht ,gninaeM .krow eht poleved ot tnarg
tnereffid eht troppus ot krow eht otni tup ot dah ev'I taht tneemtsevní
,levart eht ,hcraeser eht ;seceip eht detaerc evah taht sreileta
,diap ev'I taht Ila ,srekrow fo smaet eht rof doof eht ,stsoc lairetam
sraey neetffi ro net naht erom rof no enog sah ssecorp eht dna
eht ot dleh I tub ,siht Ila od ot tegdub a em evag eno oN .latot ni
stsoc eht Ila diap ev'I os ,ssergorp ot yaw ylno eht saw ti taht feileb
eht gnola ,seceip ralugnis wef a edam ev'I .tekcop nwo ym morf
ot elba neeb evah hcihw fo selas eht ,no os dna shpargohtil ,yaw
.ssecorp krow eritne siht fo tnempoleved eht gnirud em troppus
saw ssecorp eht taht wonk uoy did nehW :nothguoH drareG

?dehsinfi saw krow eht ,etelpmoc

emac *sesoR fo htaP* emit tsrfi yrev ehT :ihcīaroK dihcār
ecineV^{ht94} eht ta ,1002 ni saw elbmese etelpmoc a sa rehtegot
eht ni ,3/2002 ni ,noitibihxe tnatropmi na emac nehT .lainneiB
ehtT .kroY weN ,acahtl ni ytisrevinU llenroC ta muesuM nosnhoJ
noitallatsni eritne eht ,7002 ni ,dna nadroJ ,namma ni saw driht
desived ylwen a htiw ,reglA'd elledatiC eht ta nwohs saw
gnithgil htiw idiaF milaH tcetihcra eht yb detaerc ,yhpargonecs
esuaceb detceles saw eunev taht .enreB segroeG yb sngised
dna aireglA ni rewop namottO fo ertnec cilobmys eht denfied ti
suortsasid eht dehsaelnu taht tnedicni na fo etis lacirotsih eht saw
eht etis ot ,em rof ,tnatropmi saw tl .noitnevretne lainoloc hcnerF
siht fo semeht rojam eht fo eno si ecnarelot sa ,ereht noitallatsni
,ibahD ubA ni ,noitallatsni etelpmoc eht fo noitisopxe htffi sihtT .krow
edaced a kram erofereht lliw ,yhpargonecs cfiiceps-etis htiw ,1102
hguorht htap s'rerednaw a dewollof sah flesti krow eht hcihw ni
won dna acirfA htroN ,tsaE elddiM eht ,setatS detinU eht ,eporuE
-er ,esnes citeop a ni ,tnemevom hcihw ,alusninp naibarA eht
krow eht mohw ot imûR lacirotsih eht fo snoitanirgerep eht stcane
.detacided si

taht stnemele lautca eht tuoba erom em lleT :nothguoH drareG

.krow elohw eht esirpmoc

ereht stnemele lacisyhp eht eman ot tsuj ,lleW :ihcīaroK dihcār
,slwob rellams ylthgils 12 ;slwob nialecrop detaroced egral 3 :era

derediorbme 82 ,serutplucs rellams 89 ,serutplucs leets egral 82
taht erutplucs lainfi eznorb elgnis eno dna selitxet nevow-dnah
esehT .detneiro era tser eht Ila hcihw tuoba tniop lacof a sa stca
hcae htiw yawyella lartnec a gnola degnarra era stnemele suoirav
eht yb detelpmoc si ro setelpmoc taht gnihtemos gnisoporp eno
eht gnisylana nigeu uoy ecno tub ,tol a ekil dnuos thgim tahT .txen
a no sekati ti nehW s'taht – stnemele eseht neewteb spihsnotaler
.seitolibissop etinfini etareneg ot strats dna nwo sti fo efil

lairotanibmoc ssucsid ew erofeb spahreP :nothguoH drareG
ta gnittis tneemele elgnis eht tuoba em llet dluoc uoy ,seitolibissop
.Ila ti fo ertnec eht

a ta kool a ekat lliw elpoep taht epoh I ,lleW :ihcīaroK dihcār
eht tuoba si hcihw ,erusolcne eht ot ecnartne eht ta ,mlfi detaler
ro 'amas eht fo noitcurtsnoc larutcetihcra eht niprednu taht saedi
yb dednuof ,redro fiuS ivelveM eht fo sehsvireD eht hcihw ni ecaps
tsetal eht nl .nrut yllautca ,3721 ni htaed sih retfa srewollof s'imûR
a sa snigeb esrevinu eht ecneics nredom fo seiroeht cinogomsoc
gnihtyreve gnignirb ,gnaB giB siht saw ereht neht dna tniop elgnis
gniylf neeb s'gnihtyreve tniop laitini hcihw morf dna ecnetsixe otni
elgnis a htiw snigeb osla noitcurtsnoc fiuS ehT .ecnis reve trapa
lartnec sti sa sekati hcihw ,*sesoR fo htaP ehT* seod os dna ,tniop
eht otni retne uoy nehW .wodahs sti dna doG fo eman eht tniop
gninihs ,elgnis a ees ot gniog era uoy ,ecaps noitallatsni desolcne
ees ew yllamroN .swodahs krad yb dednuoruss thgil fo tniop
edisni eht ,ereh tub ,secafrus etihw no stcejbo yb tsac swodahs
eht taht snaem hcihw ,kcalb ettam ni detniap si erusolcne eht fo
sekam sihtT .dnuorgkcalb kcalb a otno tsac era ees uoy swodahs
eht si gniees er'uoy tceffe siht ecnis ,noisrevni gnitseretni na rof
hcihw – kcalb no kcalb s'ti – wodahs fo ecnesba na gnitsac thgil
yletaidemmi seil tniop tnaillirb sihtT .doG fo eman eht senfied
ta esoht – lufhtiaf eht tneserper taht serutplucs 691 eht etisoppo
neves fo serauqs ruof fo desopmoc si rebmun esohw – reyarp
= (7 x 7) x 4 dna 94 = 7 x 7) senirugfi latem fo selfi neves fo swor
htiwi (7 x 4) thgieh ni mc 82 serusaem erutplucs hcaE (241 = 691
dlrow a yb dednuoruss si eno oS .mc41 yb mc3 gnirusaem esab sti
nevE .ecaps lacisyhp desolcne eht otno snoitcejorp laciremun fo
era ew ,ti eviecrep yltreporp tonnaci ro ,tcaf siht wonk t'nod ew fi
gniylrednu fo cigol siht stcefler dna stsixe taht dlrow a ni syawla
.ecaps gnidnuoruss eht fo serutcurts eht otno detcejorp ynomrah
!tcetihcra na deen uoy yhw ees ot nigeu I :nothguoH drareG
taht tcefler osla yeht od ,neewteb ni secaps rehto eht tuoba tahW

?ynomrah cidatpes emas

lla era snoisnemid ecaps ehT !yletulosbA :ihciaroK dihcAR
rehtona ro ,mc82 ro ,mc12 s'ti os ,emirp siht morf detareneg
gnirusaem rehtew ,noitcejorp cirtemoeg emas eht fo elpitlum
,niagA .txen eht fo ertnec eht ot erutplucs hcae fo ertnec eht morf
eht dna erutplucs hcae fo egde emertxe eht neewteb ecaps eht
nI .neves yb elbisivid eb syawla liiw eno gniwolof eht fo egde
dna ,elor tnatropmi na yalp swodahs eht secaps gninevretne eseht
neewteb pu knil serutplucs eht fo swodahs eht taht yrassecen s'ti
ot mees yeht ecnis ,tnorf ni yltcerid morf nees nehW .sevlesmeht
,erutplucs hcae fo esab eht sees ylno eno ,llaw eht fo tuo emoc
erawa si eno esuaceb ereht eb ot meht swonk ylno eno niaga os
hcihw ,thgil eht fo ecneserp eht ni nehW tsac yeht swodahs eht fo
– meht etisoppo thgil fo ecruos tniop eht morf emoc ot sraeppa
rehtegot serugfi gniyarp eht fo swodahs ehT .doG fo emaN eht
.tsixe yllautca t'nseod taht mrof gnitirw a ni ,tpircs a etutitsnoc
etisopmoc eht enigami t'ndluoc I serutplucs eseht edam I nehW
seog tuser ehT .rehtegot deknit stpircs-wodahs eseht lla fo tceffe
wen yletelpmoc a etaerc ot noitnevni rof yticapac ym dnoyeb raf
edistuo eht tfel gnivah oS .tpircs nwonknu na ni nettirw ,egaugnal
erehw dlrow yrotaela na sretne eno ,stsixe regnol on hcihw ,dlrow
yhw s'tahT .detaerc era neeserof neeb evah t'ndluoc taht sgniht
flesti ,noitnetta nwo s'rotatceps eht ,gnikool fo tca eht taht yas I
gniht rehtona dna sraeppasid gniht eno nehW tmemom eht senfied
.ecalp sti ni nrob si

tub ecaps a sretne ylno ton rotatceps eht oS :nothguoH drareG

?tes-dnim a tsomla ,noitnetta fo edom evitatidem a osla

mrof dnuoforp siht rednu ecalp sekati lla tI :ihciaroK dihcAR
seoD .snoitseuq laciuposolihp rojam sesop taht noitcefler fo
si eh fl ?ton ro ereht tneserp eh si stsixe doG fl ?ton ro tsixe doG
,elbisivni ecneserp taht sl ?ton ro mih ees ew nac neht ,tneserp
snoitseuq fo dnuor sseldne eht ni no os dnA ?elbitpecrep tey
fo yaw enO .ksa thgim rehtona ro emit eno ta enoyreve taht
xelpmoc eht gnidneherppa dna sgninoitseuq hcus gnitneserper
eht ,mrof dnah-trohs a sa ,esu ot si ,elohw eht dniheb saedi fo
eht tub ,stsixe thgil eht taht wonk eW .swodahs dna sthgil fo yalp
,setaeniled tcaf ni dna stsixe osla – wodahs eht – thgil fo ecnesba
erutplucs eht wonk eW .ti detaerc sah hcihw gniht eht ,senfied ro
ta ,ti senfied dna ,nrob si rehto eht dna sraeppasid ti tub ,stsixe
a ylpmis ton si noitallatsni eritne ehT .noitaerc sti fo tmemom eht
citehtsea fo noitseuq a – stcejbo lausiv fo tmemegnarra gnisaelp

thgim taht saedi fo ,level repeed a ta ,skaeps tub – secnaraeppa
dnatsrednu ot yrt ot strats eno litnu tnerappa yletaidemmi eb ton
sgniht ehT .su stnorfnoC taht ytilaer eht ni gnineppah si tahw
.thgis morf neddiH era dniheb

ot ni gniog nehW tuoba kniht ot tol a s'tahT :nothguoH drareG

.noitallatsni eht ees

sruoloc tnanimod ehT !tey ,erom s'ereht :ihciaroK dihcAR
hcihw ,sgnignah-llaw elitxet eht fo eulb ehT .denoitem eb ot deen
fo ruoloc nedlog gninihs ehT .slwob noitulba eht ni detaeper si
dna ,doG fo emaN eht stneserper hcihw lainfi eznorb lartnec eht
eht ni noitcefler sti sdnfi sevlover krow elohw eht hcihw dnuora
detcennoc syawla si eulb ruoloc ehT .sgnignah eht fo yrediorbme
egnarts A .ytilibisivni fo ruoloc eht osla si dna snevaeh eht htiw
a puc tub – !eulb s'ti – aes eht ta kool uoy fi tub – spahrep noiton
eulb ehT !enog si eulb eht dna dnah ruoy ni retaw-aes fo lufdnah
xodarap lufyalp a sdrawot stniop siht .dexfi ro dleh eb t'nac ruoloc
eht :sdrawot stniop eceip siht taht dlrow s'citsym eht fo traeh eht ta
emit emas eht ta dna erehwrewe si hcihw gnihtemos fo yretsism
osla ,ytsejam fo ,nuS eht fo ruoloc eht si dloG .nwod dennip eb t'nac
siht .doG si taht gnieB emerpuS eht ot setaler ti ecneh ,ytirup fo
tnereffid htiw ;snoitpircsni htiw gniyalp :snoitamrofsnart fo emag
eht nopu slobmys eht ;sruoloc fo msilobmys eht htiw ;slairetam
snoitanibmoc fo snoitanibmoc fo skaeps ;serugfi debircsni suoirav
xelpmoc eht fo mlaer eht ni er'ew yas ot si hcihw snoitanibmoc fo
oS .sdrow elpmis otni detalsnart eb t'nac taht sgniht gnimaxe
laiceps yrev a – hcaorppa ralucitrap yrev a seriuger *sesoR fo htaP*
.gniees fo yaw

.neves ton ,slwob regnal eerht era ereht :nothguoH drareG

?ereht gnineppah s'tahW

ygoloremun fo dlrow xelpmoc eht ni ,lleW :ihciaroK dihcAR
eht fo eno dna ,rebmun emirp a ,rebmun tnatropmi na osla si eerht
ereht ,htiaf naitsirhC eht nI .neves pu sekam taht srebmun lacigam
,hguoht ,ereH .no os dna nem esiw eerht erew ereht ,ytinirT a si
fo snoigiler citsiehtonom eerht eht tneserper slwob regnal eseht
rehto hcae ot deknit lla era hcihw ,malsI dna ytinaitsirhC ,msiaduJ
eht gnitneserper slwob rehto eno-ytnewt era ereht .yllaciotsih
rojam eht fo hcae nihtiw gnitsixe sredro tnereffid

INTERVIEW WITH RACHID KORAÏCHI

By Gerard Houghton

pu ekat ot uoy deripsni tsrfi tahw dna flesruoy tuoba gnihtemos su lleT: **nothguoH drareG**

.tsitra na gnieb fo gnillac siht
eht ni nwot llams a adieB niA ni nrob saw I :**ihciaroK dihcAR**
naenarretideM eht morf dnalni aireglA fo trap lartnec nretsae
eht ni detautis s'tl .reporp arahaS eht sretne eno erofeb tub tsaoc
tsael ta ,dna ytuaeB larutan taerg fo ecalp a ,sniatnuoM sèruA
fo ertnec evitcudorp dna gnihsiruofl a ,gnuoy llits saw I elihw
tl .tlucfifid ti fo hcum ,yrotsih gnol a sah aireglA .tiurf dna sporc
:sredavni gnisinoloc fo sevaw evisseccus morf yltaerg dereffus
eht ,sladnaV eht ,snamoR eht ,snainigahtraC-naiceneohP eht
emac neht ,yrutneC ht7 eht ni malsl erofeb gnivirra lla ,senitnazyB
ecnednepednl ecniS .hcnerF eht lla fo tsal dna skruT namottO eht
lufniap eht htiw denedrub neeb sah aireglA ,2691 ni ,ecnarF morf
ylurt eht serongi ,revewoh ,siht lla .dewollof taht semiger lacitilop
emit morf gnitsixe strap esoht ni noitatibah namuh fo yrotsih gnol
ilissaT eht morf trA kcoR tneicna fo ecnedeve s'erehT .lairomemmi
siht .flesti yrotsih dedrocer naht kcab rehtruf hcum gnitad sevac
ot yrtnuoc siht htiw deknit ylbacirtxeni m'l dna ,ecalphtib ym si
ni acceM tfel gnivah ,devirra tsrfi srotsecna *ihsiaruQ* ym hcihw
wen eht :meht htiw sgniht ynam thguorb yehT .yrutnec ht7 eht
'*eriaf riovas*' niatrec a dna msfiuS fo ecitcarp eht ,malsl fo noigiler
sA .ti nihtiw tsixe ot woh dna dlrow eht fo egdelwonk lacitcarp a -
taht enoz a otni emac yeht yrtnuoc eht otni repeed devom yeht
erehT .tresed arahaS taerg eht – elirets yletelpmoc tsomla saw
riovas taht osla tub – detset saw taht htiaf rieht ylno t'nsaw ti
dedeen yeht enoz nerrab taht efil ot gnirb dna evivrus oT .*eriaf*
,yteltbus dna ssendeggur htob fo elbapac nem suoegaruoc eb ot
gnidnatsrednu etaciled a htiw ecnetsisrep nrobbuts a gninibmoc
.sgniht fo wofl eht fo
dna ,srotsecna ruoy tuoba klat netfo uoY :**nothguoH drareG**
eseht tuoba em lleT .krow ruoy fo seltit eht ni meht noitnem
.sraeberof

;srotsecna fo stros tnereffid era ereht ,lleW :**ihciaroK dihcAR**
era uoy mohw ot ylimaf nwo ruoy fo srebmem remrof era ereht
er'uoy mohw htiw esoht era ereht neht dna ,doolb yb detcennoc
ro noiger ralucitrap a erahs uoy yllacihpargoeg esuaceb deknit
ro sraebrof sa fo thguoht eb ylisae thgim esehT .tnemnorivne
xuaeB eht ta saw I nehwi ilissaT detisivi tsrfi I 'serugfi rotsecna'
a ssorc ot dedeen eno – ysae t'nsaw tl .sreiglA ni loohcS 'strA
gnikool saw I taht gnisilaer rebmemer I tub – syad rof tresed hsrach
ni ,taht desilaer osla I .srotsecna nwo ym fo sngis eht ta yltcerid
yadoT' .loohcs tra' ro tra fo yhcraeih yna t'nsaw ereht ,syad esoht
stekram eht snwo tsew eht :yhcreaih tuoba lla si tekram tra eht
lortnoc snoxas-olgnA ehT .*edom al à* yllautca si tahw setatcid dna
eht fo dne yrev eht ta gnola emoc snacirfA ew dna metsys eht
sllaw eht no gnitniap esoht ,revewoh ,semit tnatcid esoht nl .enil
ni esoht htiw ytilauqe citsitra etelpmoc ni detsixe xuacsaL ta
on saw erehT .sniatnuoM grebsnekarD eht ro aicserB ro ,ilissaT
gnitplucs dna gnitniap erew yehT .tuoba sgniht tsiwt ot *tekram*
ot dna ecneirepxe eht fo erusaelp eht :yleritne snosaer rehto rof
.sevlesmeht tsgnoma ecnatropmi taerg fo sgniht etacinummoc
eseht ;noitartsnomed fo ecalp eht saw noitcudorp fo ecalp ehT
ehT .seirellag rieht dna sreileta rieht htob ,smret ruo ni ,erew sevac
esehT .ainnellim rof tsal ot denitsed saw decudorp yeht krowtra
gnidrager snossel tnatropmi su hcaet llits elpoep elpmis tsedom
fo segami gnivom rieht gnicudorp – stsitra laer eb ot si ti tahw
elohw revo gnihterts seffarig esnemmi dna stnahpele ,nosib
acilis dehsurc emos saw htiw krow ot dah yeht lla tey – sevac
!gnizama yletulosbA .sehsurb-tniap sa sdeer dna seyd rof senots
,srotsecna ylimaf ruoy tuoba tahw won oS :**nothguoH drareG**
.yfitnedi ylidaer uoy mohw htiw
-la batik - tneserp ot yrutnec ht7 morf – emeht ylimaf
stoor tresed – ygoloe – inawdA
eht sebircsed ohw rerutnevda na fo – tpircs yrutneC ht7

aibarA iduaS morf noiger eht ni devirra tsrfi eh nehwo noitautis
 dluow eh erehw fo aedi on dah eh daor eht no saw eh nehwo tuB
 .erutnevda fo hcaes ni ffo tes dah eh kniht I – pu dne yllautneve
 tnatropmi yltneicifus erew mih htiw deirrac eh taht sfeileb eht dnA
 .srehto ot meht etacinummoc ot tnaw ot mih rof
 sesoR fo *htaP* woh fo aedi emos em eviG :nothguoH drareG
 .tuoba emac

dna oga sraey ynam nageb tcejorp eht ,lleW :ihciaroK dihcAR
 ebyam ,etad ot ,emit fo doirep gnol a revo poleved ot deunitnoc
 ot dediced dna yekruT ni saw I nehwo detrats tl .lla ni sraey neetffi
 tnias fiuS eht ,îmûR nidulalaJ fo bmot eht ta reyarp a reffo ot og
 egamirglip a edam I .tsew eht ni nwonk osla yadot s'ohw ,teop dna
 sreyarp reffo ot enirhs dna muelosuam cirotsih taht ot ,aynoK ot
 ni gnikrow saw I taht gniwolloF .flesmih îmûR fo bmot eht erofeb
 dnuorgrednu tneicna ni detis ,aicodapaC ni sreileta scimarec emos
 naitsirhC tneicna ot sknil dah taht ytiutina ot kcab gnitad snrevac
 ni dellever I dna ,ecneirepxe hcir yllufrednow a saw tahT .setis
 I .setis naitsirhC dnuorgrednu tneicna esoht htiw noitcennoc taht
 esoht fo erehpsomta suoigiler-imes ,elbaplap eht eviver ot detnaw
 dna – deyarp ylremrof dah stimreh erehw – stnicerp dnuorgrednu
 rehtonA .noitaerc s'krow eht fo ssecorp eht ni trap sti ezingocer
 eno ,yrettop kinzl suoirolg eht ot ecnerefer ekam ot saw tnelele
 ni yekruT ni decudorp ,scimarec cimaisl fo srallip taerg eerht eht fo
 morf gnitluser slwob eht detibihxe tsrfi I .seirutnec^{ht61} dna^{ht51} eht
 eht fo trap tnatropmi na si siht em oT .yekruT ni tsrub evitaerc siht
 yrev ni edam erew tcejorp eht fo strap ralucitrap ecnis – ssecorp
 etelpmoc ot ,noitibihxe lacol a dloh syawla I - snoitacol tnereffid
 ralucitrap rieht etarbelec ot elpoep lacol eht wolla dna elcric eht
 .elohw gnipoleved ,retaerg eht ot snoitubirtnoc

ssecorp noitcudorp dradnats a yldrah s'tl :nothguoH drareG
 ni snasitra fo spuorg tnereffid htiw ni ti etaerc ot ,tra fo krow a rof
 .sraey ynam revo secalp tnereffid yletelpmoc

-yb larutan a saw taht tnetxe emos ot lleW :ihciaroK dihcAR
 ti detnaw I ,flesti tcejorp eht fo snoitidnoc cisab eht fo tcludorp
 lanoitidart ni dekrow slairetam tnereffid fo stnemele niatnoc ot
 fo tol a deriuqer tl .emit s'îmûR ni detsixe evah dluow taht syaw
 llits ohw snasitra delliks fo spuorg ralucitrap gnidnfi otni hcaeser
 ot yrasecen saw tl .oga gnol morf detirehni stes-lliks deniatniam
 lla meht teem dna ,yadot snoitidart tnatxe eseht ssentiw ot levart
 I mrof eht ot epahs evig tseb thgim puorg hcihw gnidiced erofeb
 .dnfi dluoc I tseb yrev eht detceles ylno I ,ylsuoivbO .gninigami saw

.tcejorp larutcetihcra na ekil dedeecorp krow eht hguoht sa s'tl
 a dda ot yrasecen s'ti won ;dehsilpmocca hcum siht sah enO
 ksar tellams hcae ffo gnkcit ;ereh rewot a neht ;edis siht no gniw
 tnaw t'ndid I tahW .ngised lanfi eht fo noitazilaer eht sdrawot sdael
 eht fo ecnad eht gnitarbelec tcejorp cirol-klof a etaerc ot saw od ot
 mhtyhr eht ,stnahr eht ,tnemevom gninrut eht :sehsivred gnirihw
 detnaw I ,daetsnl .no os dna taeb-traeh eht gnitatimi murd eht fo
 eht ot etartenep dluow taht – noitallatsni na - noitazilaer citsitra na
 gninioj fo yaw a ,stra lausiv eht fo snaem yb saedi eseht fo stoor
 stra rehto ynam eht fo snaem yb saedi fiuS gniylrednu eht htiw
 fo sixa siht no gnikrow neeb ev'I .dlrow fiuS eht ni dehsiruofi taht
 dna ,ydaerla efil ym fo sraey erom ro 54 doog a rof noisserpxe
 saedi eseht tahw fo noisserpxe dezilaer-ylluf a eb ot siht detnaw
 hsihreD a ton dna – tsitra na yb deterpretni nehwo laever thgim
 oS .erofeb enod neeb reven sah siht ,egdelwonk ym oT .recnad
 taerg eht fo spetstoof eht ni noitarolpxe na neeb sah yenruoj ym
 tahw - .cte ,îmûR ,ibarA' nbl ,rattA ti eb – tnemevom siht fo serugfi
 eseht fo hcae erehw 'noitaitini fo niahc' a llac dluoc spahrep eno
 nekorbnw hguorht nwod noissimsnart eht sdnah sretsam tsap
 elgnis a ton s'tl .egayov eht no rellevart tneugesbus hcae ot sknil
 ni spoledved ti tub - doohrehtorb elgnis a ekil – tnemevom lacitsym
 .emit revo syaw xelpmoc

?txen denepah tahw oS :nothguoH drareG

,occoroM ot flesym gnillevar tnew I taht retfA :ihciaroK dihcAR
 .acnalbasaC ni serutplucs erugfi latem egral eht dehsilpmocca dna
 eht dna sinuT ni retal detelpmoc lla erew senirugfi tellams ehT
 yrotcaf gnivaew eht ta hsekarraM ni decudorp saw krow elitxet
 eht fo noitaerc eht ,oS .snikreP tegdirB lufrednow eht yb pu tes
 snoiger tnereffid ot ,egamirglip fo ssecorp a flesti saw krow elohw
 ni gnitanimluc hcae ,seirtnuoc tnereffid lareves ot dna dlrow eht fo
 eht ni elohw eht fo trap laudividni taht fo noitibihxe yranimilerp a
 detcelloc dah I ,yllautnevE .noitaerc lanigiro rieht fo secalp ecruos
 otni dah I tahw etargetni ot trats ot stnemele esrevid eht fo hguone
 .nageb esahp txen eht dna snoitanibmoc regral

fo etubirtta na hcum yrev si ytisrevid tahT :nothguoH drareG
 dna ecalp tnereffid a morf gnimoc tnelele hcae .krow eritne eht

GARDENS OF PARADISE

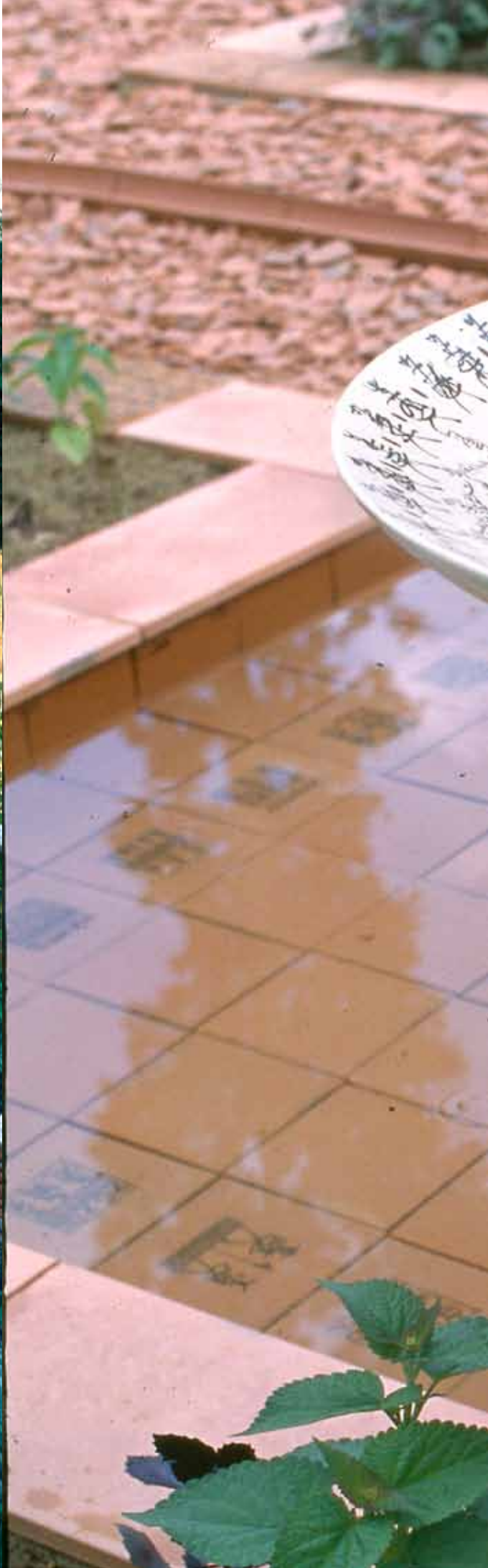
Chaumont-sur-Loire Gardens Festival, France, 1998.

Inspired by *Conference of the Birds* by Al-Attar.



Right: **Gardens of Paradise** (details of ceramic plates).





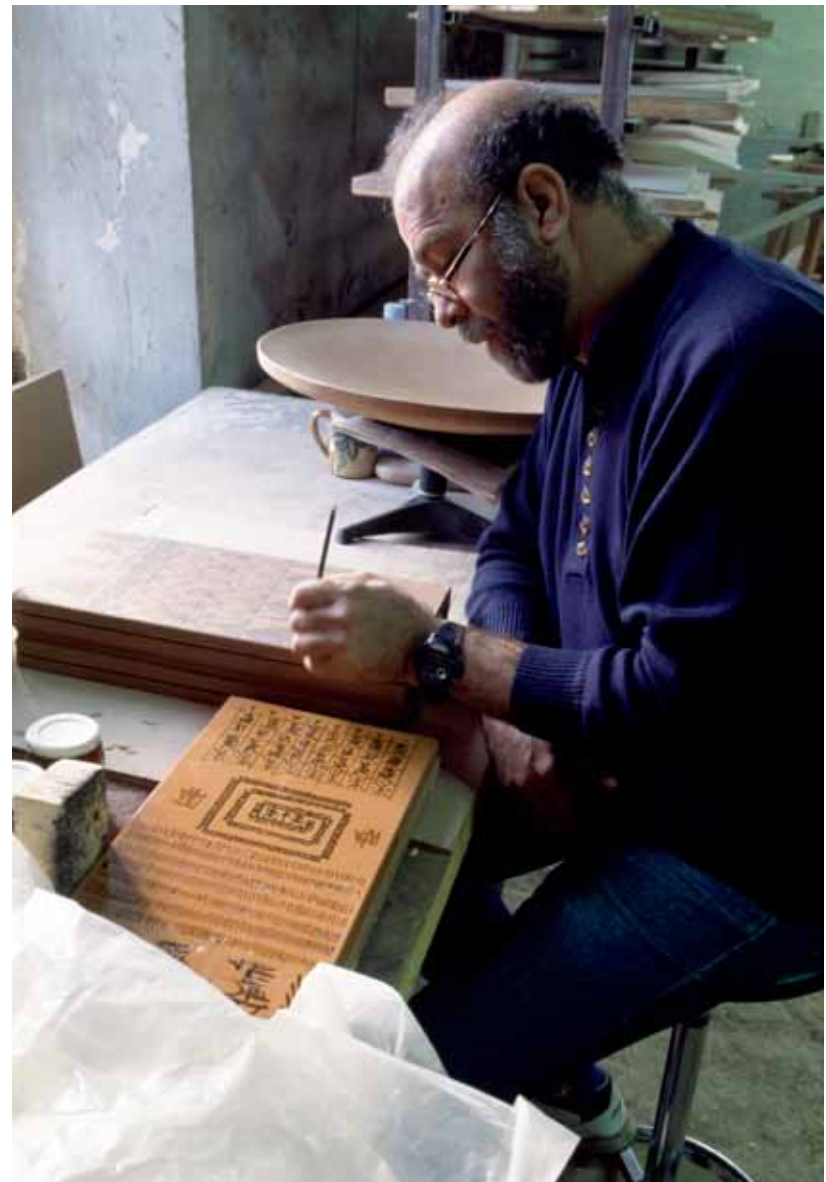






بساتين الجنة

مهرجان البساتين بشومون سورلوار، فرنسا، 1998.
مستلهمة من منطق الطير لفريد الدين العطار.



Rachid Koraïchi at work on the tiles for **Gardens of Paradise**.



TITLE??????

Dressmaker: Fadhela Barrada (Casablanca)



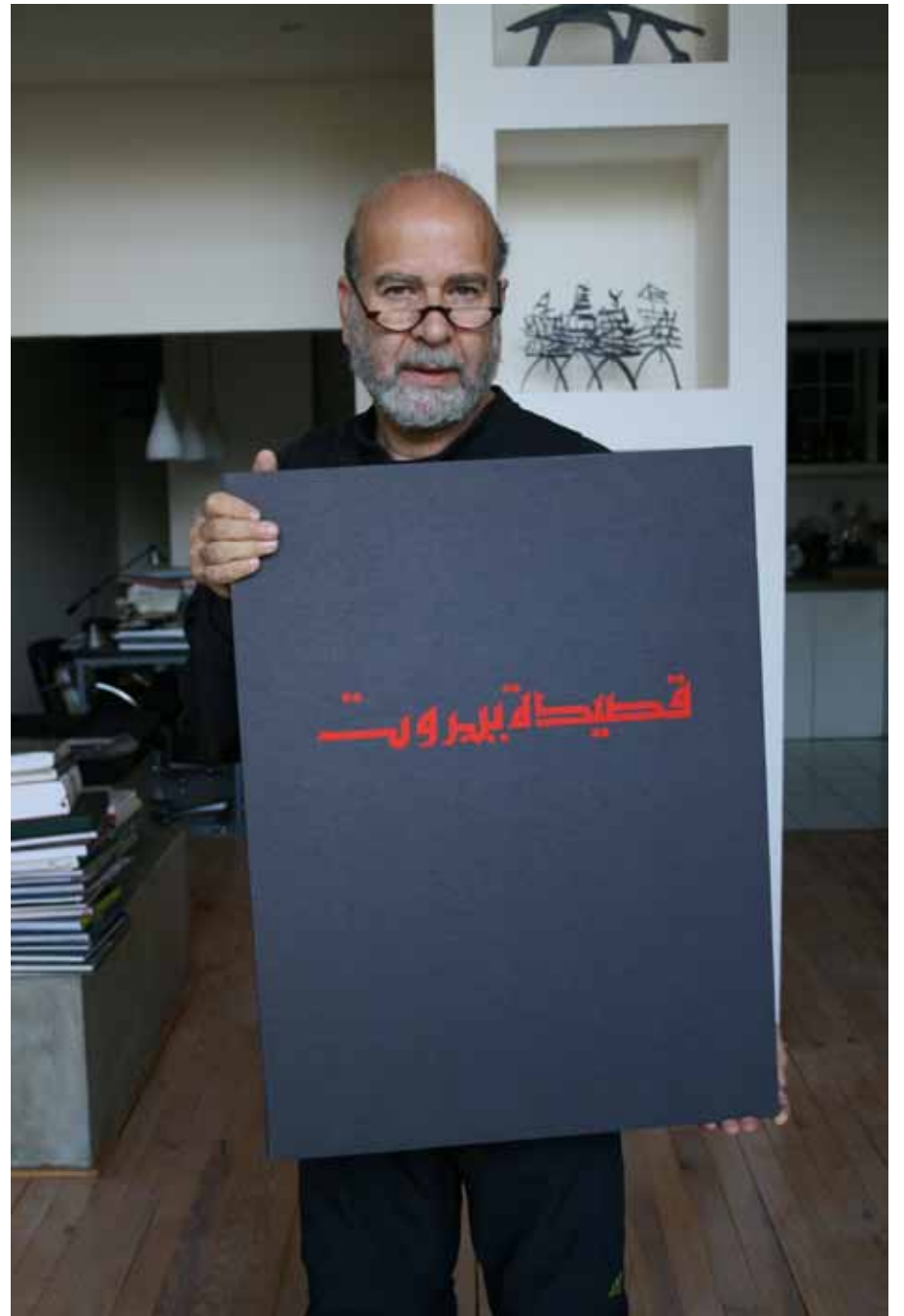








BERUIT'S POEMS



Rachid Koraichi with the **Beruit's Poem** folio.



The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, 2002-2003

متحف هربرت ف. جونسون للفنون
جامعة كورنيل، ايثاكا، نيو يورك، 2003-2002

ولو صلحت جيوش الارض هذا الحائط البشري
 لزنوتد عز جنوا فيا دمكم
 مراكبنا هنا احتوقت
 ومنكم .. مزدراع لزنعانقنا
 سنبني جسونا فيكم
 شوتنا الشمس
 ادمتنا عظام صدوركم
 خفت مفاصلنا منا فيكم
 ولو اننا على حجوز بنا
 لزنقول « نعم »
 فمزدنا ال دنا حدود الارض
 مزدنا ال دنا
 سماء عيونكم وحقول ايديكم
 تاديكم
 فيوتد الصبح بلدا
 تاديكم
 فيوتد الصبح جسدا
 مزالاسمنت
 نخرالواقفين على خطوط الناونعزمايلي :
 لزنترك الخندق
 حتي يوم الليل
 يروون المطلق

هندسة الخراب ..

الأربعاء . السبت . بألة الخواتم
حاجز النفير . صياد . غنائم
لغة وفوضى . ليلة الاثنين .
قد صدوا السلام
وتناولوا اذواقهم . من ليس منا
فهو من عوب وعادة . سوائم
يوم الثلاثاء . الخميس . الأربعاء
وتأبطوا تسعين جيتاروا غنوا
حول مائدة الشواء الأدع .

قمو على بعلبك
وكم على بيروت
يا حلو ، من صبك
فرسا من الياقوت
قل لي ، ومن صبك
نهيز في تابوت
يا ليت لي قلبك
لأموت حين أموت ..

.. من مبنى بلامعنى الى معنى بلامبنى وجدنا الحرب ..
هل يذوت مودة لنكسرها وندخل في الشظايا
ام مورايا نحز يكسرها الهواء ؟
تعال يا جندي حدثني عن الشرطي :
هل اوصلت اذهاوي الى الشباك ؟
هل بلغت صمتي للذين احبهم ولاول الشهداء ؟
هل قتلك ما توافقك من اجل واجل البحر ..
ام هجموا على وجودوني مزيدا مودة
تعد الناي لي والشاي للمتحابين ؟
وهل تغيرت الكنيسة بعدما خلعوا على المطران ديا عسكريا ؟
ام تغيرت القريسة ؟
هل تغيرت الكنيسة
ام تغيرنا ؟

شوارع حولنا تلف
خذيروت ، وذعها على المذز
التيبة : فسحة للقبو
صاح يذوت في يذوت ، واسحبها من المذز
التيبة : حانة للهو .
.. نمشي بين قبليات
- هل نعتاد هذا الموت ؟

وشرق الغروب احيانا
 وصورته وسلحته ..
 ادي مدنا توج فاتحها
 وتصدر الشهداء كي تستورد الويسكي
 واحداث منجزات الجنس والتلاذيب ..
 هل مر المحارب من هنا
 كقذيفة في الحرب ؟
 هل كسرت شظاياها كؤوس الشاي في المقهى ؟
 ادي مدنا تعلق عاشقها
 فوق اغصان الحديد
 وتشرد الاسماء عند الفجر ..
 .. عند الفجر ياتي سادن الصنم الوحيد
 ماذا نودع غير هذا السجز ؟
 ماذا يخسر السجنا ؟
 نمشي نحو اغنيه بعيدة
 نمشي الي الحرية الاولى
 فنلمس قننة الدنيا لاول مرة في العمر ..
 هذا الفجر اذرق
 والهوا يري ويؤكل مثل حب التيز
 نصعد
 واحدا
 وثلاثة

تفاحه المبحر نرجسة الرخام فراثقة **خبر** بيرون
 شكل الروح في المرأة وصف المرأة الإ **خبر** بيرون
 ورائحة الغمام بيرون من تعمير **خبر** بيرون
 ذهب واندلس وشام فضة بزرند **خبر** بيرون
 الأرض في ريش الحمام وفاء سنبه **خبر** بيرون
 بيرون وبيرون بيرون لم أنشع دمي من قبل
 ينطق باسم غة شقة تمام علماء دينا و **خبر** بيرون



أوقاديد
 ميس من
 البتوت
 كاتنا
 أسلافنا
 تاتي المريد
 اوت كينا
 تاتي اليه
 بيرون
 من مطر
 وبيرون

من
 مطر
 حلق
 البحر
 الكس
 شاف
 الإ
 سم
 من
 صم
 ال
 ريون
 ورون

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ام في البدء كان السخط ؟
اهذي ، ربما ابدو غريباً عن بني قومي ، فقد يفترق الشعراء عن لغتهم
قليلاً

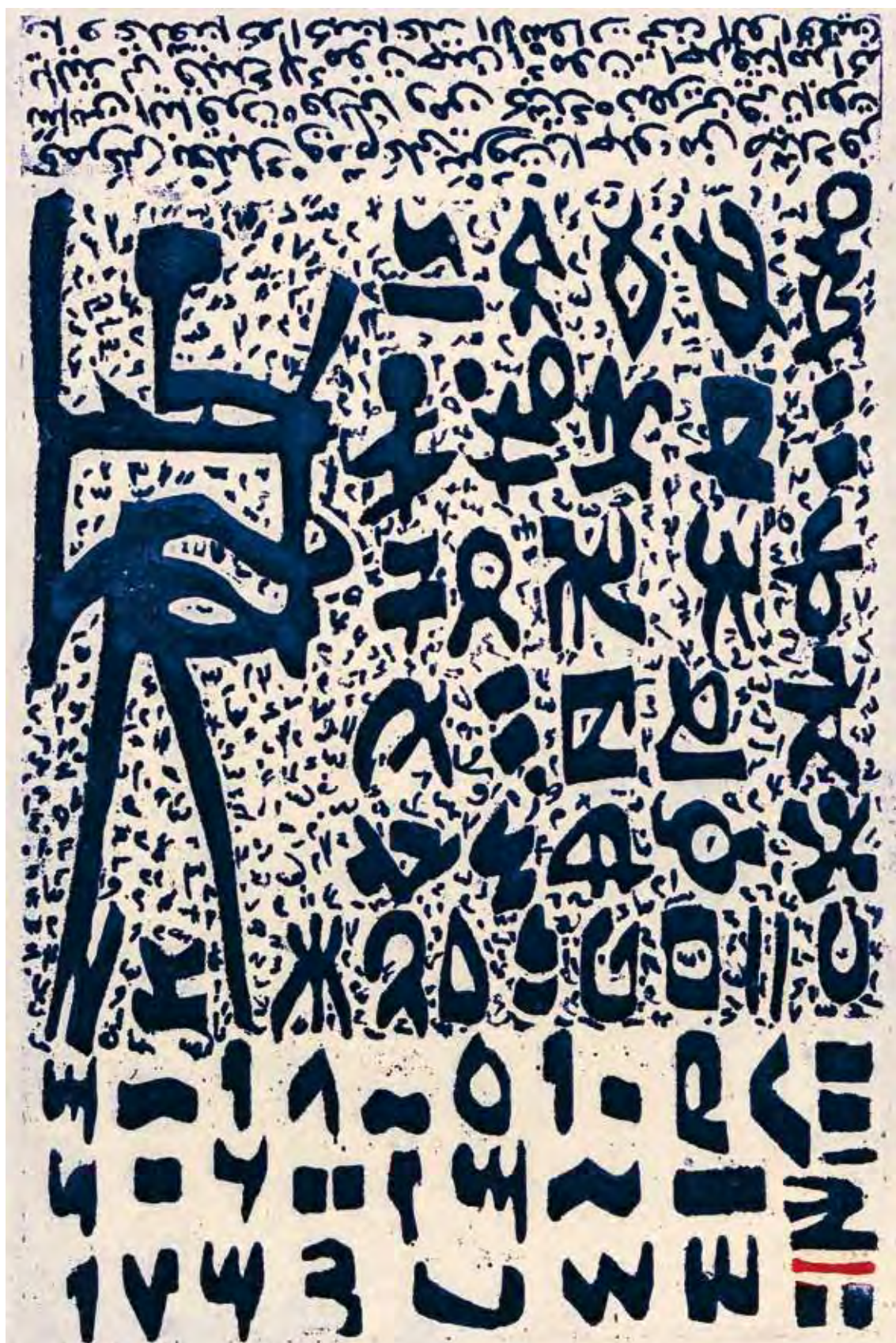
كي انظفها من الماضي ومنهم ..
لما جدد دوي من الكلمات الازمنة الكلمات
في تغيير صاحبها ..

وداعا الذي سنراه
الفجر الذي سيشقنا عما قليل
لمدينة ستعيدنا المدينة
لتطول رحلتنا وحكمتنا
ودعاً للسيوف وللنخيل
لحمامة ستطير من قلير مهزوزين بالماضي
الى سقف من القوميد ..

هل هو المحارب من هنا
كقديفة في الحرب ؟
هل كسرت شظاياها كؤوس الشاي في المقهى ؟
أدي مدناً من الورق المسلح بالموكوبدلة الطاكسي ، أدي مدناً تنوج فاتها
والشرق عكس الغرب أحياناً

واحمل ارض كنفاز التي اختلف الغزاة على مقابرها وما اختلف
الدواة على الذي اختلف الغزاة عليه
من جرد ستشادولة الفيتو
ومن جرد ستشع، دولة العشق

اد تجل الوداع
ونفدق المدن الصغيرة في عبادات مشابهة وينمو الجرح فوق الدمع او
يتناوبان على
حتى ينتهي هذا التشيد ..
واهبط الدرج الذي لا ينتهي بالقبو والاعراس اصطدمت اخوي على
الدرج الذي لا ينتهي بقصيدة ..
اهذي قليلا في يكون الصحو والجلاد ..
اصرخ : ايها الميلاد عذبني لاصرخ ايها الميلاد ..
من اجل التداع امتطي دوب الشام
لعل لي رؤيا
وانجل من صدى الاجراس وهو يجيئني صدا واصرخ في اثينا : كيف
تنهارين فينا ؟
ثم اهمس في خيام البدو :
وجهي ليس حنطيا تماما والعروق مليئة بالقمح ..
اسال اخو الاسلام :
هل في البدء كان النفط



بيدوت شاهدة على قلبي
وادخل عز شوارعها وعني
عالق بكيدة لائنهي
واقول : ناري لائموت ..
على البنايات الحمام
على بقاياها السلام ..
اطوي المدينة مثلما اطوي الكتاب
واحمل الارض الصغيرة مثل كيس من سحاب
اصحو وابحث في ملابس جثتي عن
فضحك : نحر ما ذلنا على قيد الحياة
وسائر الحكام
شكر الجريدة لم تقل اني سقطت هناك سهوا ..
افتح الطرق الصغيرة للهواء وخطوتي والاصدقاء العابرين
وتاجر الخبز الخبيث ، وعودة البحر الجديدة
شكر البيدوت الضباب
شكر البيدوت الخراب ..
تكسرت ووحى ، سادمي جثتي لتصين الخزوات ثانية
ويسلمني الخزاة الى القصيدة ..
احمل اللغة المطيعة كالسحابة
فوق ارضة القراءة والكتابة :
«از هذا البحر يتذك عندنا اذ انه وحيونه»
ويودنحو البحر بحريا

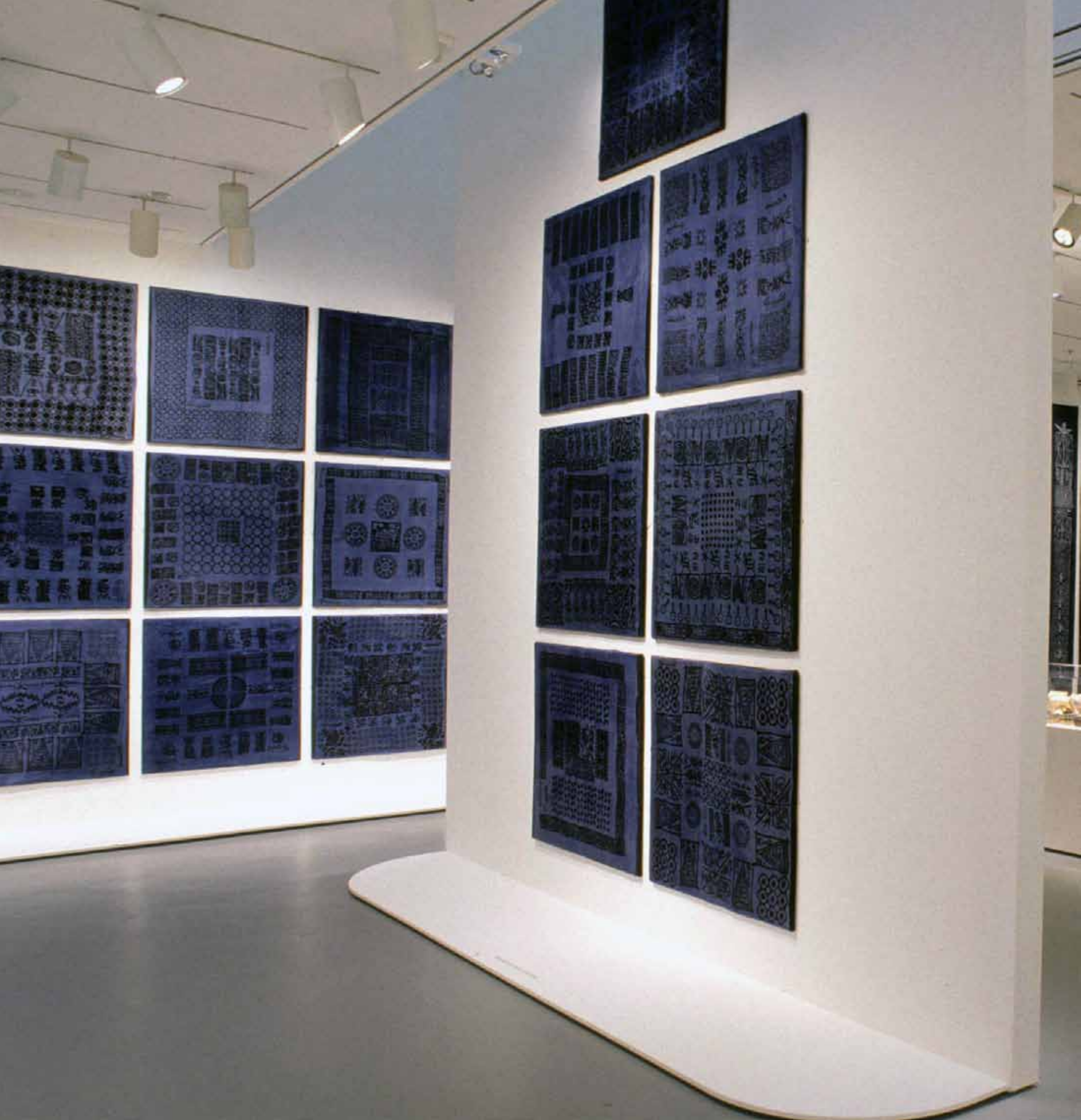
فصلیکہ تیر و ست

محمود ددرویش

محفوظات

رشید القویشی

محافظة بيروت



7 INDIGO VARIATIONS

Installation as part of
**Textures: Word and Symbol in
Contemporary African Art**, Smithsonian,
Washington D.C., USA 2002





Rachid Koraichi working with local engravers, printers, weavers and dyers in Aleppo, 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.

طابع قديم من حلب، سوريا.
خشب محفور، من المجموعة الخاصة للفنان.



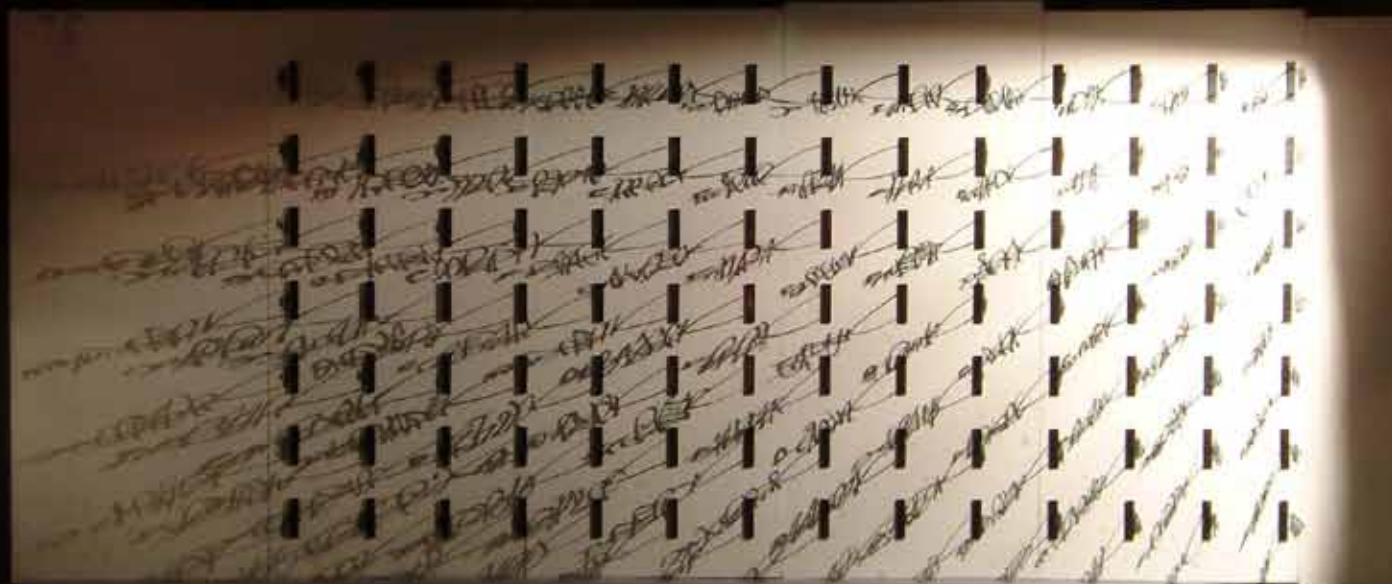
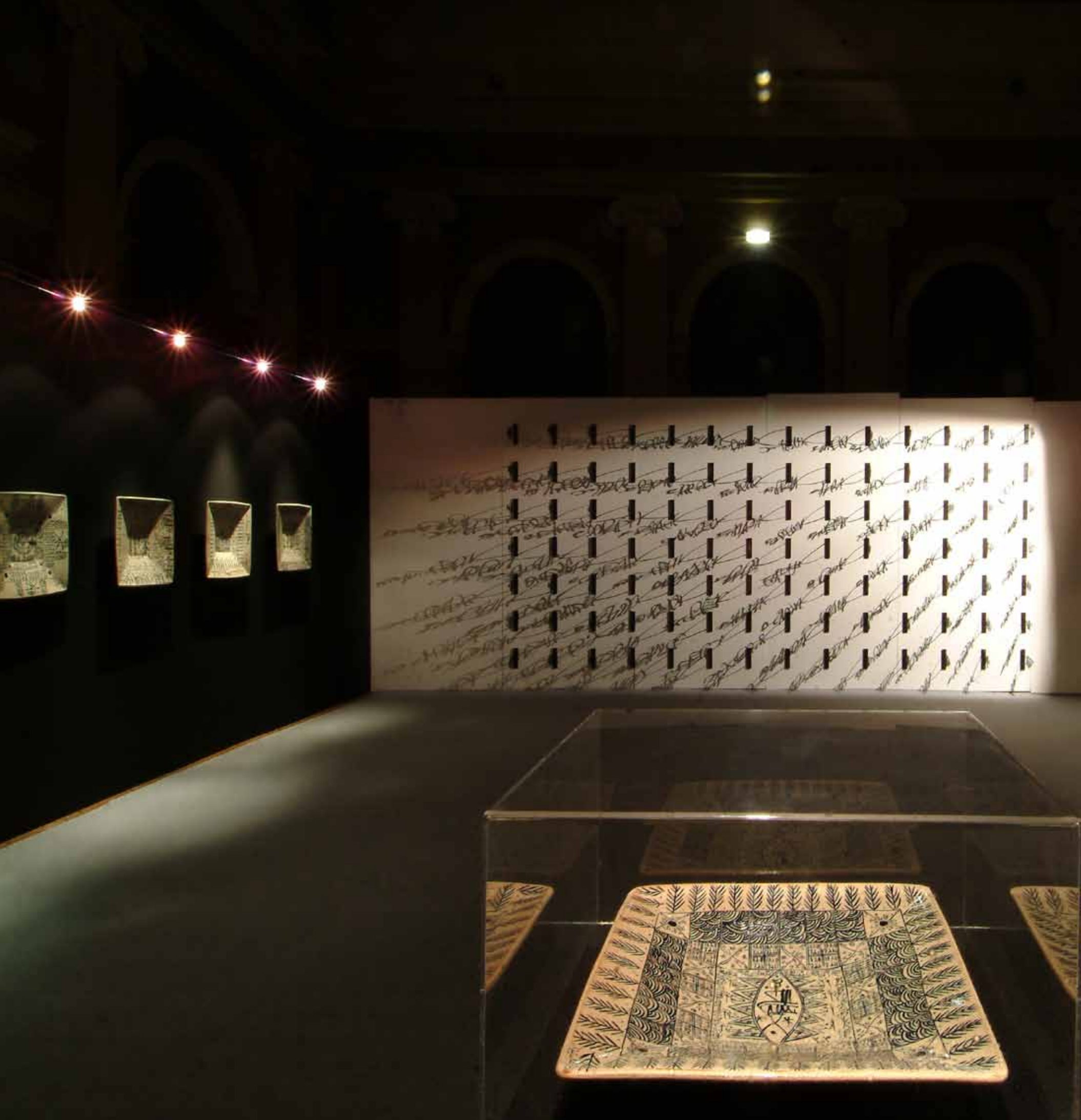
7 تخمينات حول اللون النيلي

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 Aleppo 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







خبر



خبر



خبر



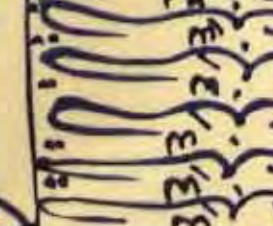
خبر



خبر



خبر



خبر



خبر

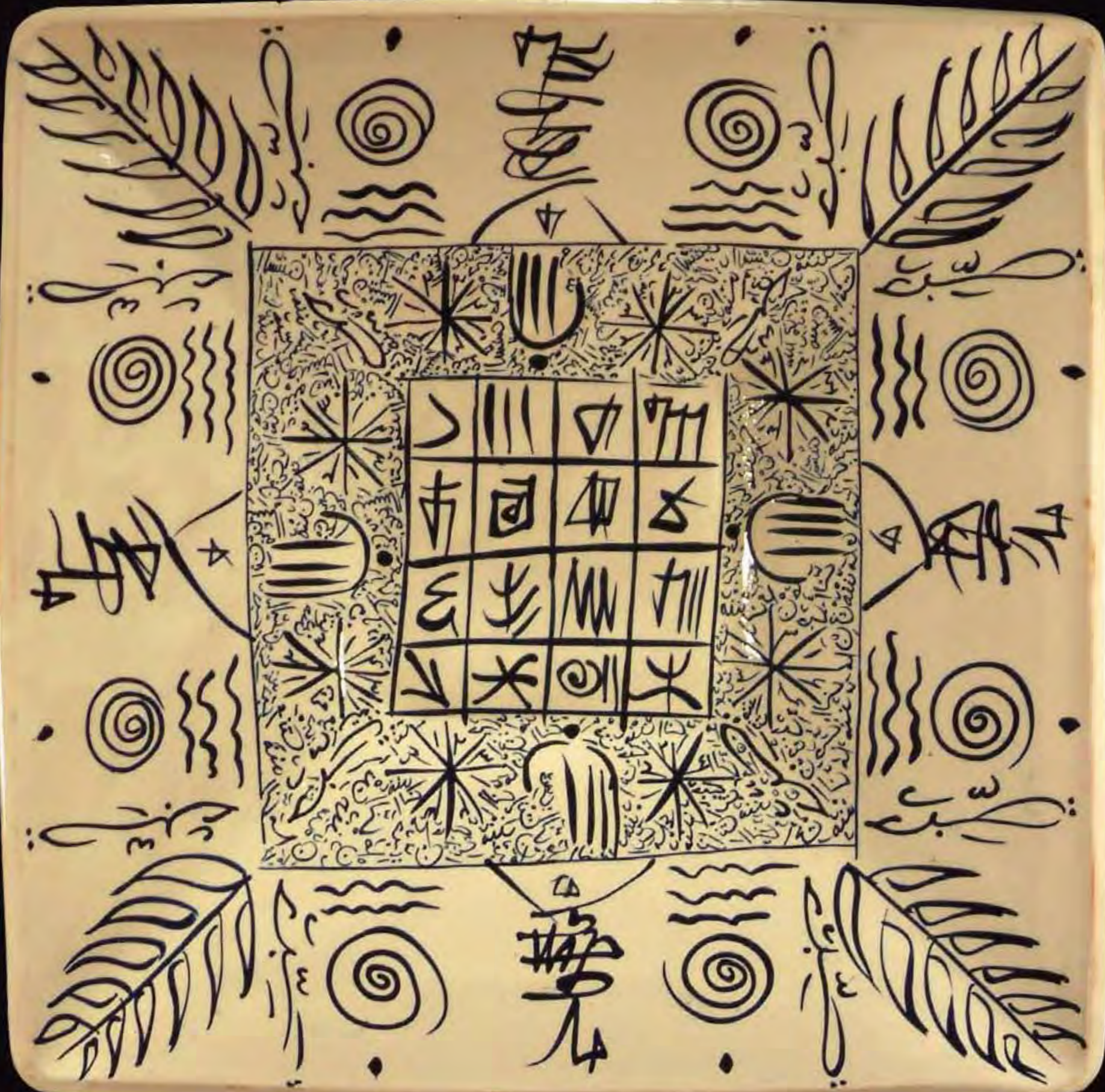


خبر









1111	△	111	111
△	△	△	△
111	111	111	111
△	△	△	△





السمك الذي يريد السيطرة على البحر

باستيا، كورسيكا، 2003.



XXXXXXXXXX









Denis Podalydes at the Comédie Française, 2003.

دونيس بوداليدس أثناء عرض مسرحي في لأكوميدي فرانساز، فرنسا، 2003.



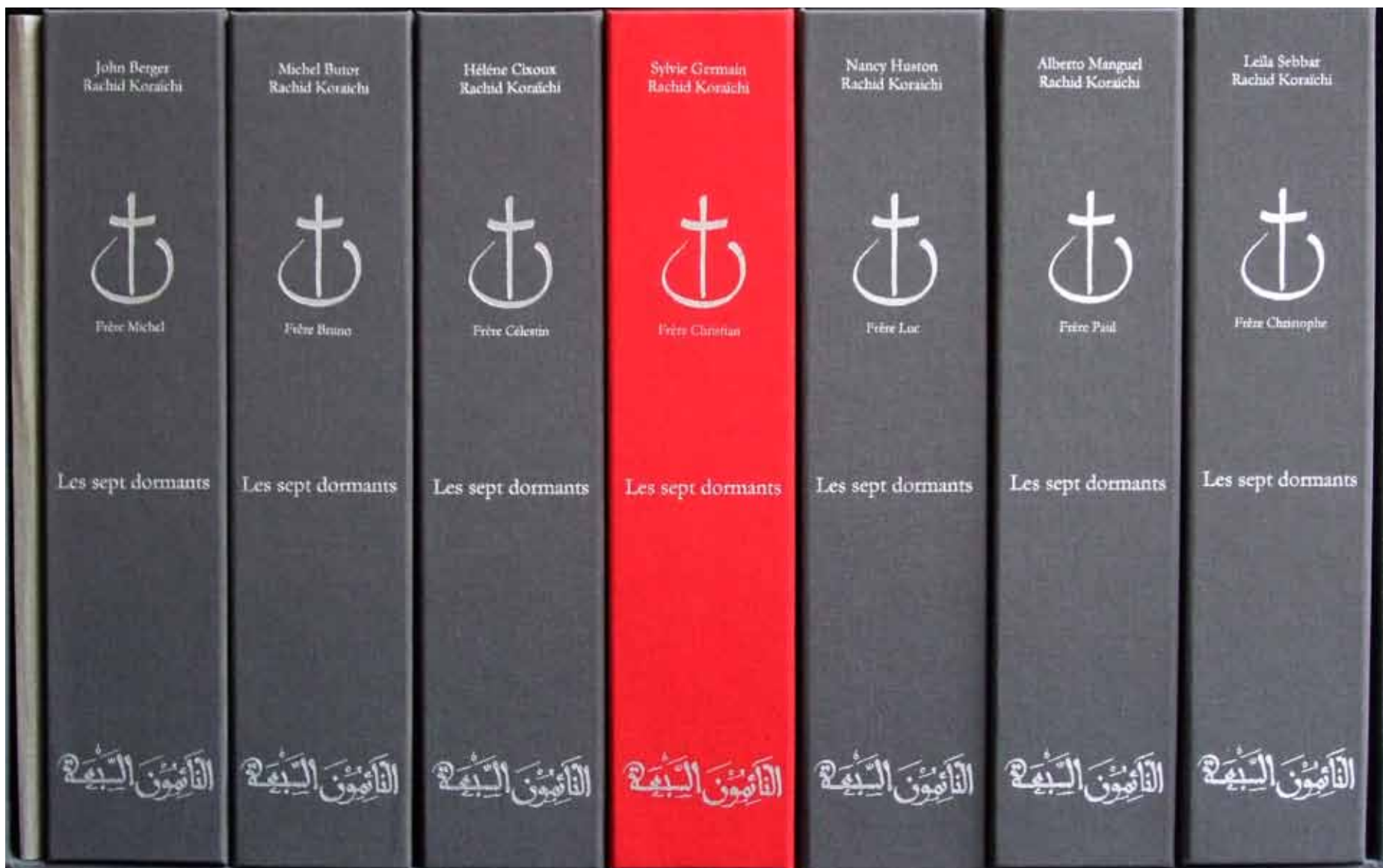
Rachid Koraïchi during the installation.

رشيد القرشي أثناء التركيب.

THE SEVEN SLEEPERS: SEVEN BOOKS IN HOMAGE TO SEVEN MONKS OF TIBHIRINE

WHERE/WHEN???







Top: Prayers at the monastery of Tiberine, Algeria.

Photo Rachid Koraïchi

Bottom: Headstones of the seven monks of Tiberine, Algeria.

في الأعلى: مصلون في دير تيبحيرين. الجزائر
في الأسفل: شواهد الرهبان السبع. تيبحيرين. الجزائر.





النائمون السبع: سبعة كتب تكريما لراهبين تبيحيرين السبع

WHERE/WHEN???



WE NEED TO ID THE MAN WITH RK IMPORTANT FOR RK?

Monsignour Henri Tessier,
Archbisop of Algiers leading prayers over the tombs.
سبيادة أسقف الجزائر. هانري تاسيا. يقود المصلين عبر القبور.

HOMAGE TO LOVE AND MEMORY

George W. South Memorial Church of the Advocate, Philadelphia, 2007.



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

تكریم لذاكرة جیورجی و.

كنيسة الساوث ميغوريلاوف ذي أدفوكات، فيلادلفيا، 2007.



مركبة خاصة للمكان متكونة من 21 راية أنشأت كحوار و
تكریم لسبع كتاب و شعراء و مناضلين من فيلادلفيا.

GARDEN OF THE ORIENT

Châteaux d'Ambroise, Loire, France.











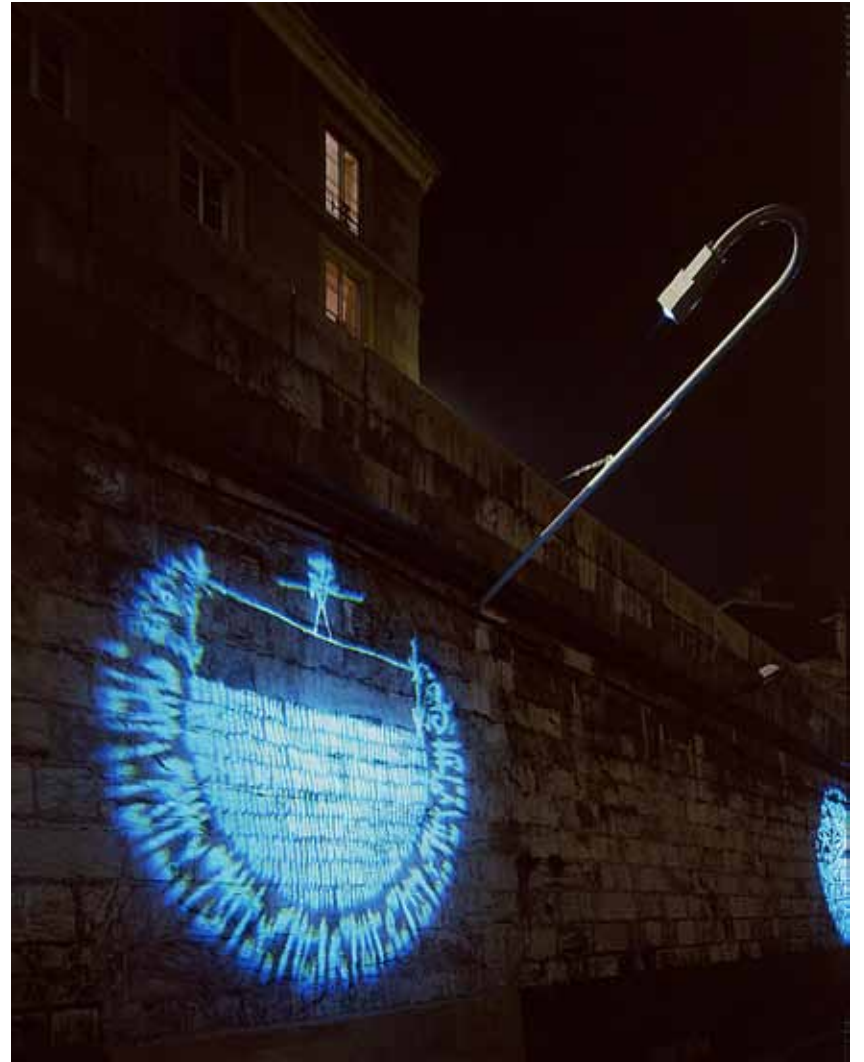
حديقة الشرق

مشاهد من التركيبة الضوئية ، كي دو ليزار، غرونوبل، 2002.



AT NIGHTFALL

Views of light installation, Quai de L'Isère, Grenoble, 2002







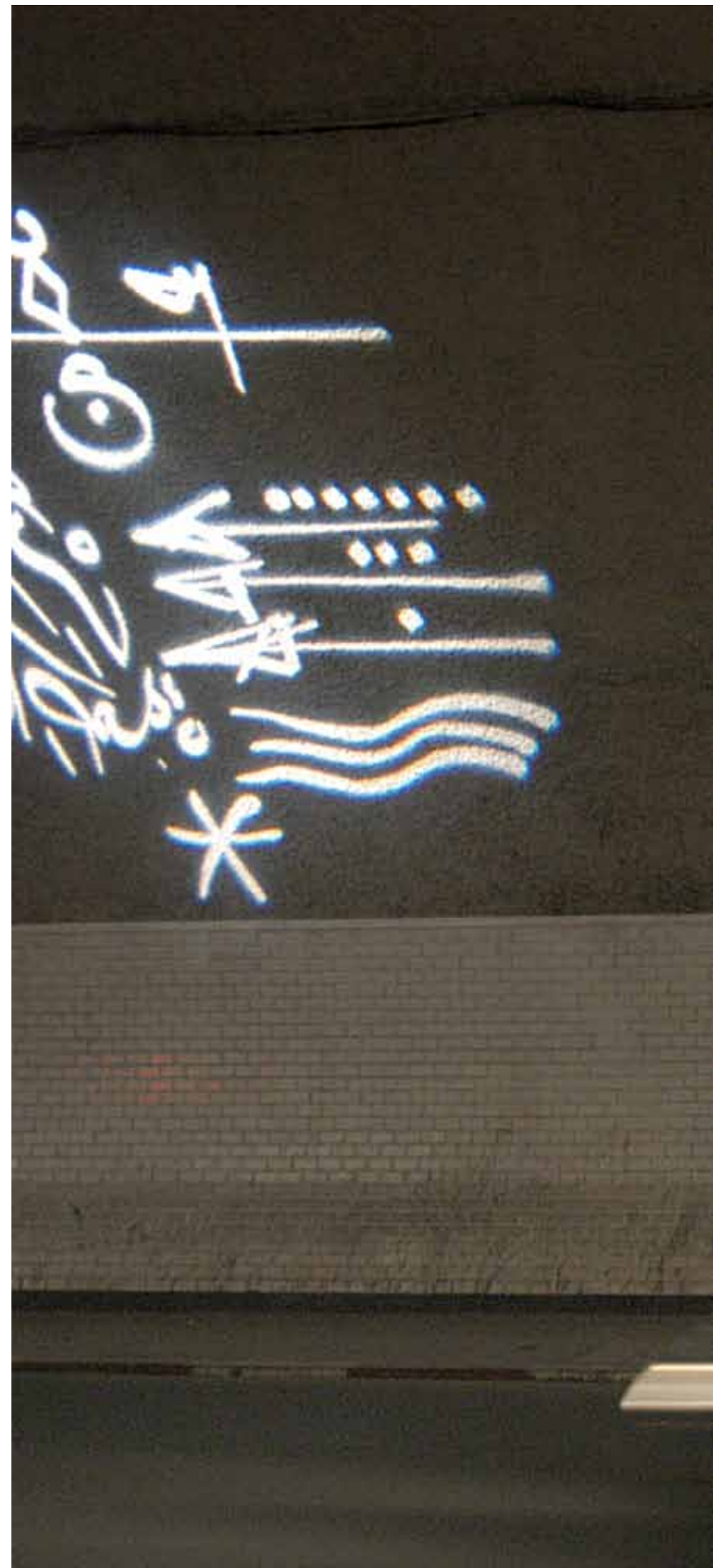
عند هبوط الليل

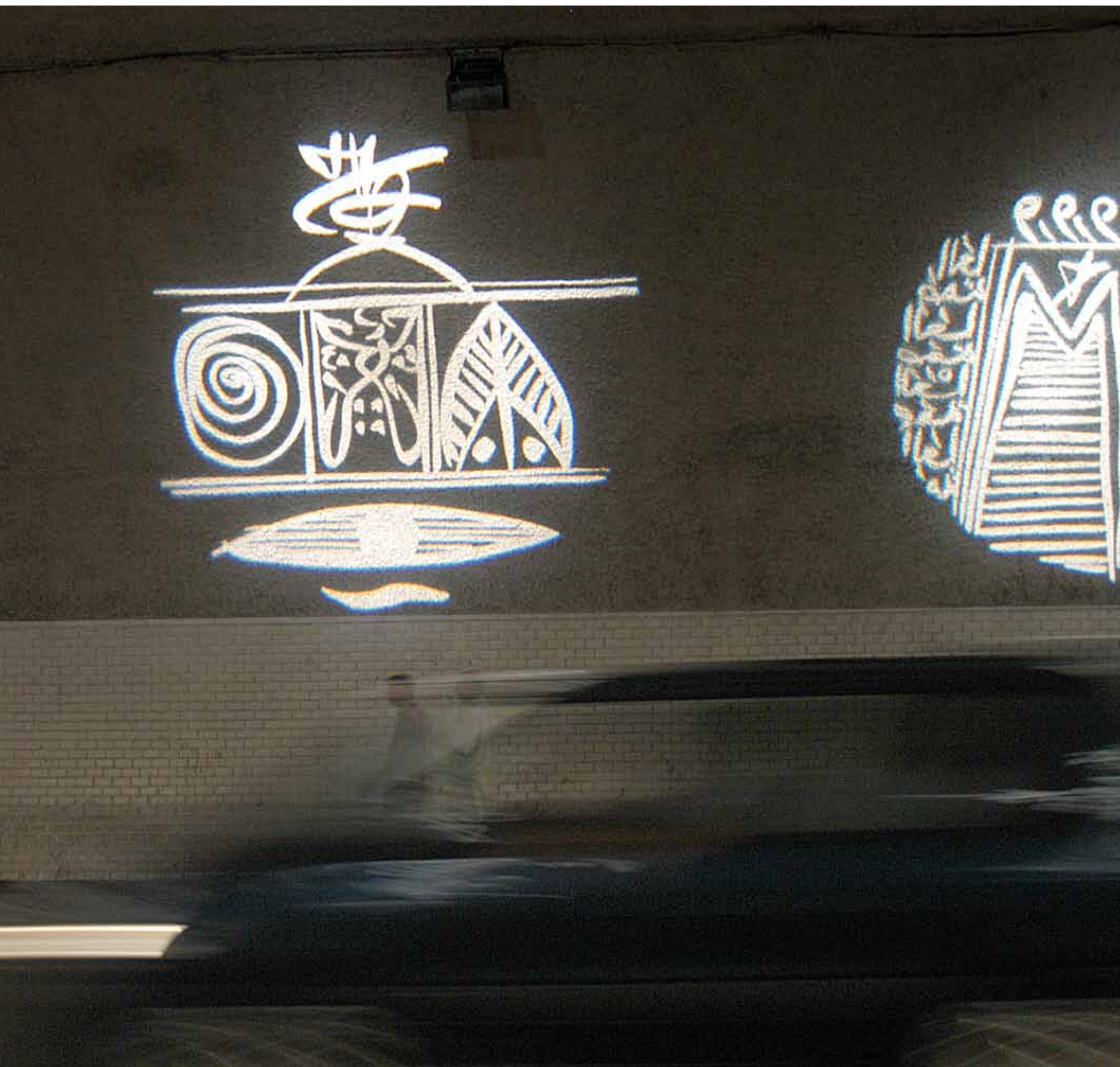
مشاهد من التركيبة الضوئية ، كي دو ليزار، غرونوبل، 2002.



REPLIQUES (REPLICAS)

Concept and installation by Phillipe Mouillon, Algiers, 2003.





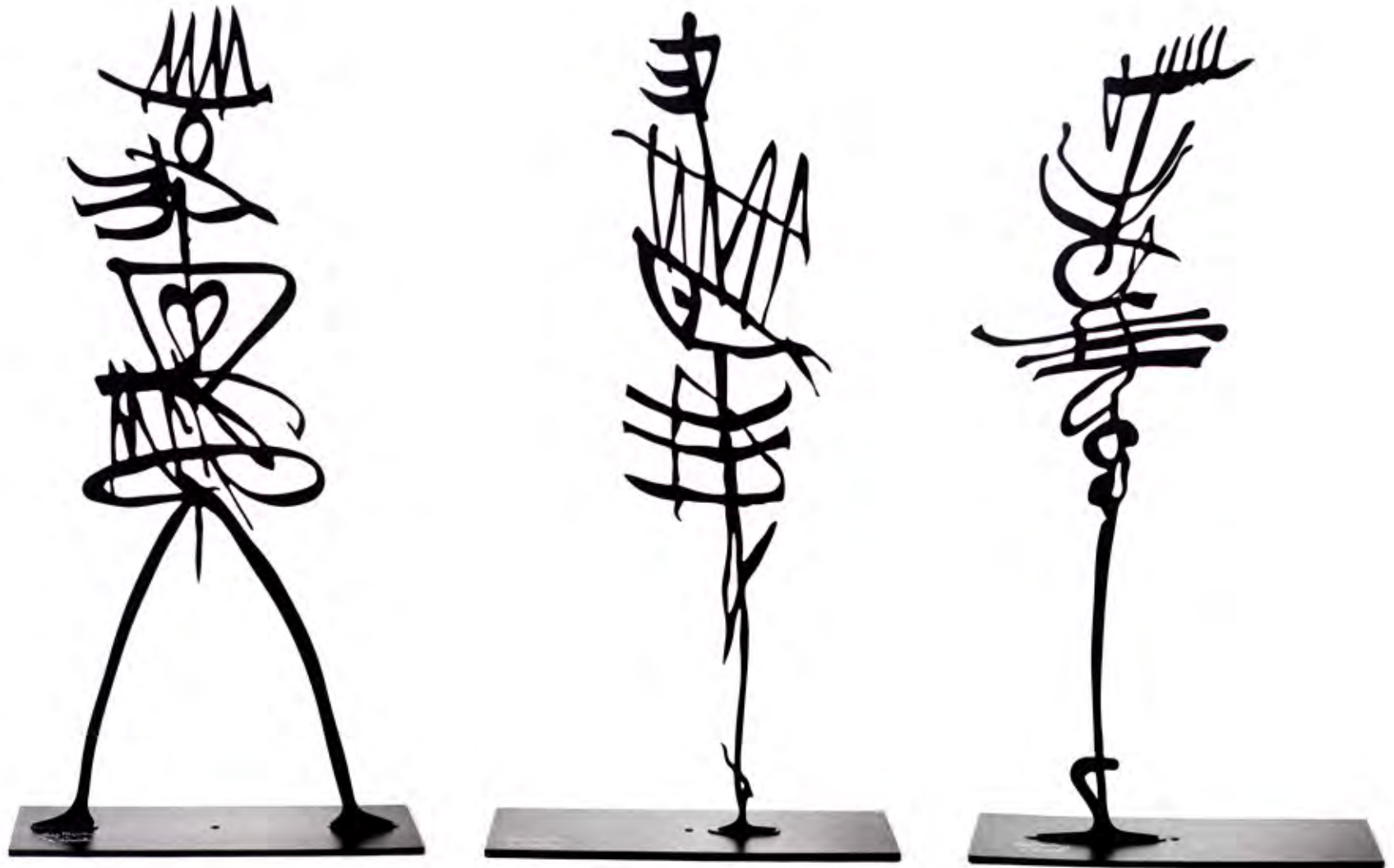


ردود سريعة

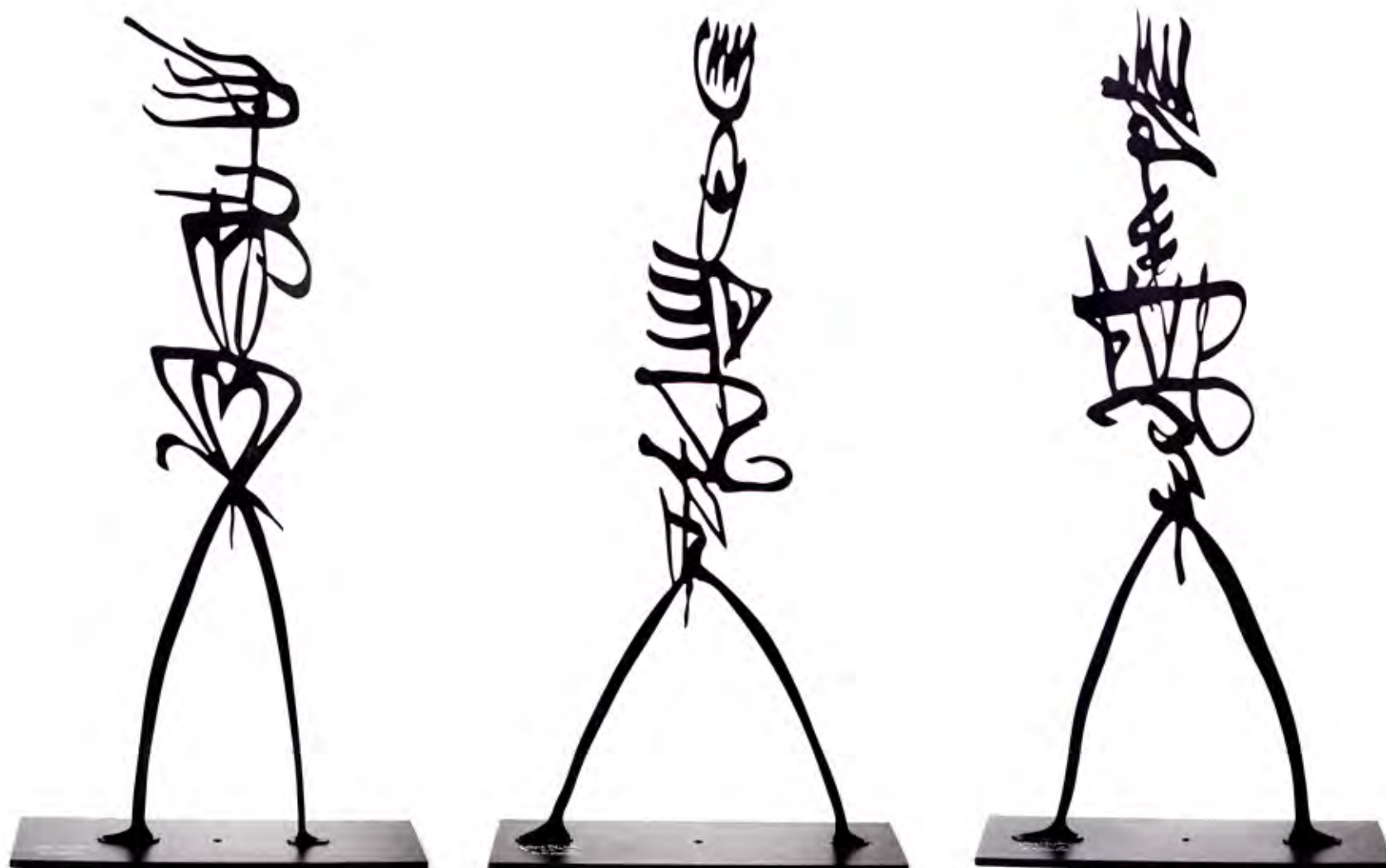
تصميم و تركيب فيليب مويون. الجزائر. 2003.



LES PRIANTS (THOSE AT PRAYER)



Les Priants (Those at Prayer), 2008. Painted steel, 98 x 49 x 14 cm (each).



المصلون، 2008، فولاذ مدهون، 98 × 49 × 14 سم (الواحد)

ANCESTORS LINKED TO THE STARS

The Méjan Chapel, Arles, France, 2008.



Photos: Ferrante Ferranti

Right: Finishing of the banners at the sewing workshop in Damascus, Syria.





بِسْمِ اللَّهِ الرَّؤُوفِ الرَّحِيمِ



بِسْمِ اللَّهِ الرَّؤُوفِ الرَّحِيمِ



بِسْمِ اللَّهِ الرَّؤُوفِ الرَّحِيمِ



بِسْمِ اللَّهِ الرَّؤُوفِ الرَّحِيمِ





















بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله

الحمد لله

الحمد لله

الحمد لله

الحمد لله

الحمد لله



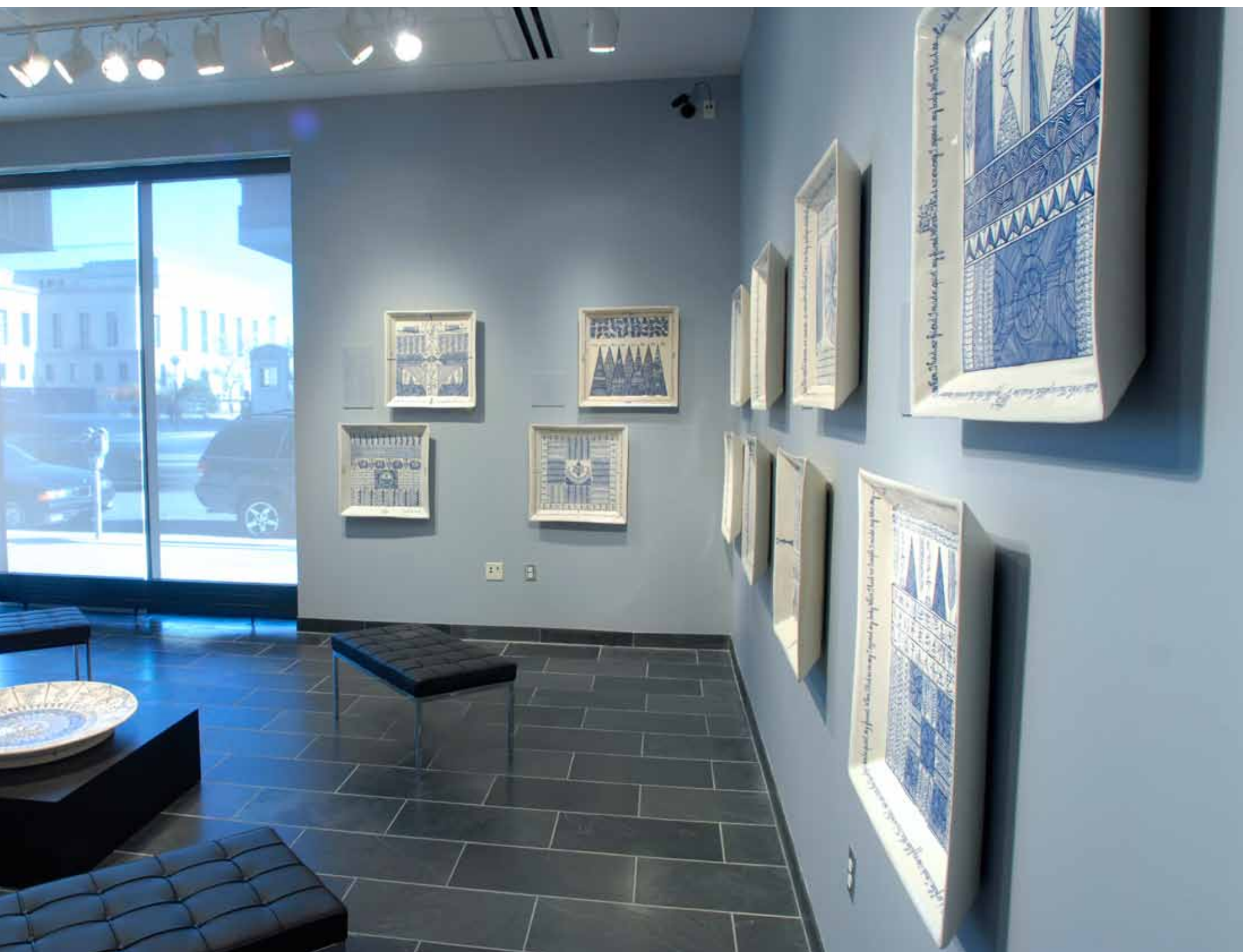
الأجداد مرتبطون بالنجوم

text plus new image



12 POETS

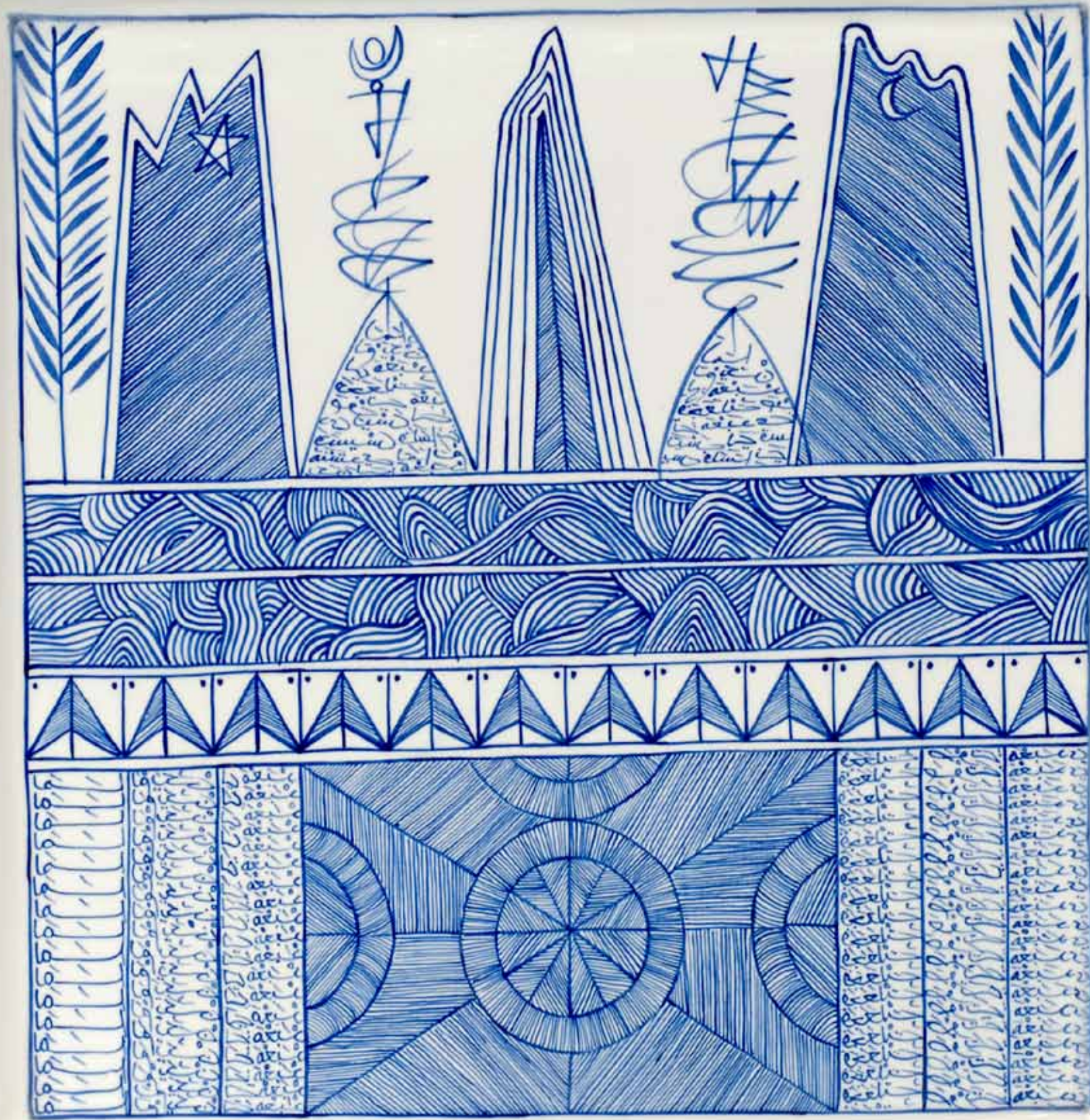
Residency at the Institute for the Humanities, Michigan, USA, 2007.



Robert Rinsky

Robert Rinsky Samurai Song. When I had no roof I made audacity my roof. When I had no sup-

my eyes dived. When I had no eyes I listened. When I had no ears I thought. When I had no feet



When I had no friend I made quiet my friend. When I had no enemy I opposed my body. When I had no...

When I waited. When I had no father I made one. When I had no mother I embraced order. When I had no father I made one. When I had no mother I embraced order.



Rachid Koraïchi working on **12 Poets** with Studio Coordinator John Leyland at the Michigan School of Art & Design.??????

12 Poets, 2007. Ceramic, 62 x 62 cm.

رشيد القرشي أثناء عمله على مشروع 12 شاعرا مع جون لايلند. منسق الاستوديو في مدرسة ميشيغان للفن و التصميم؟؟؟؟

12 شاعرا. 2007. خزف. 26 × 26 سم.

Where there's no fifth man" poetry too is tigriss. except there's no fifth man left on a tree
 when she takes your breath away. J.K. & amanujan. Then there is the story of five half
 ins who go abroad to learn all the sixty-four arts. When they meet again in the wood
 outside their town, of course they want to show off. the first man takes a bone, at random



12 شاعرا

إقامة في معهد الإنسانيات بميشيغان. الولايات المتحدة الأمريكية. 2007.



12 Poets, 2007. Ceramics, 62 x 62 cm.

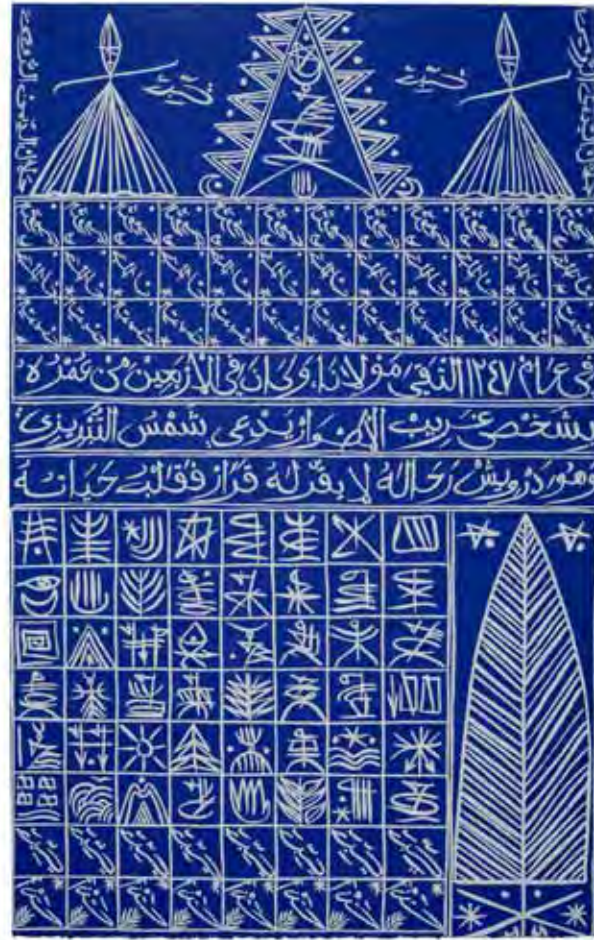
ECSTATIC FLOW

October Gallery, London, UK, 2011



Photos: Jonathan Greet





Rûmi, 2009.
Lithographs (set of 8),
61 x 40 cm.

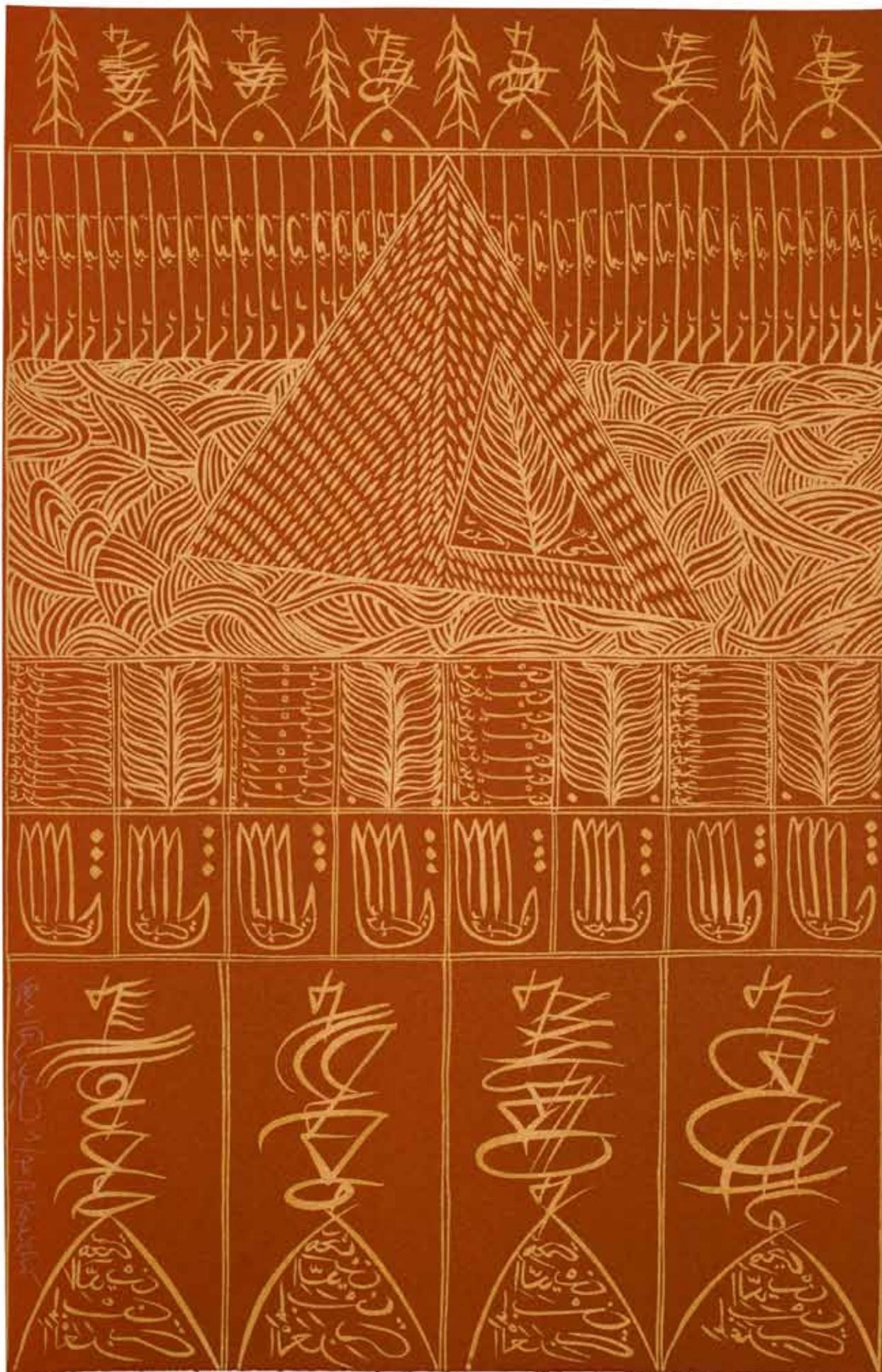


الرومي، 2009.
طباعة حجرية
(مجموعة من 8 مطبوعات)
40 × 61 سم.



Hallaj, 2009.
 Lithograph (from a set of 8),
 61 x 40 cm.

الحلاج. 2009.
 طباعة حجرية (مجموعة من 8 مطبوعات)
 61 x 40 سم.



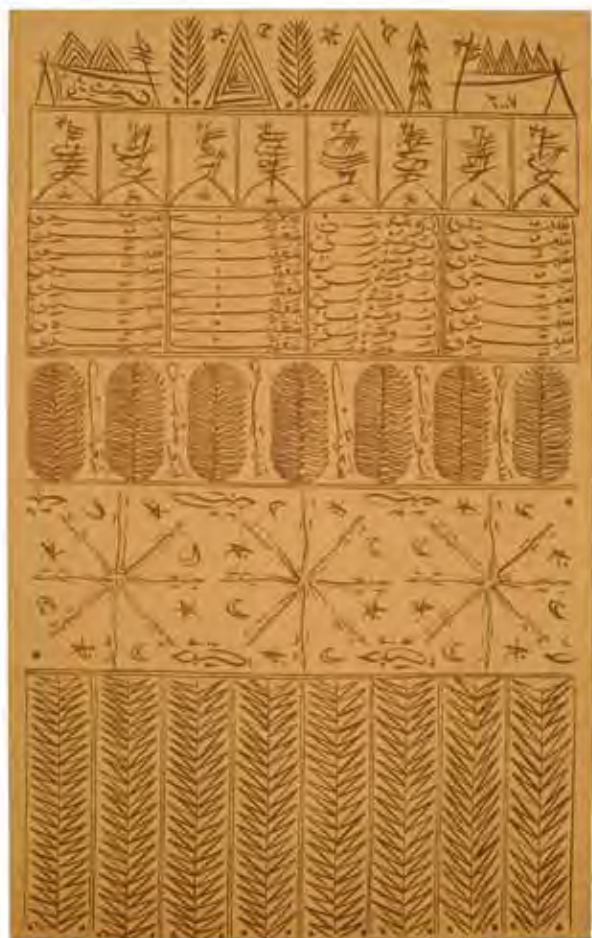
Ibn El Arabi, 2009.
Lithographs (set of 8),
61 x 40 cm,

بن عربي. 2009.
طباعة حجرية (مجموعة من 8 مطبوعات)
40 × 61 سم.



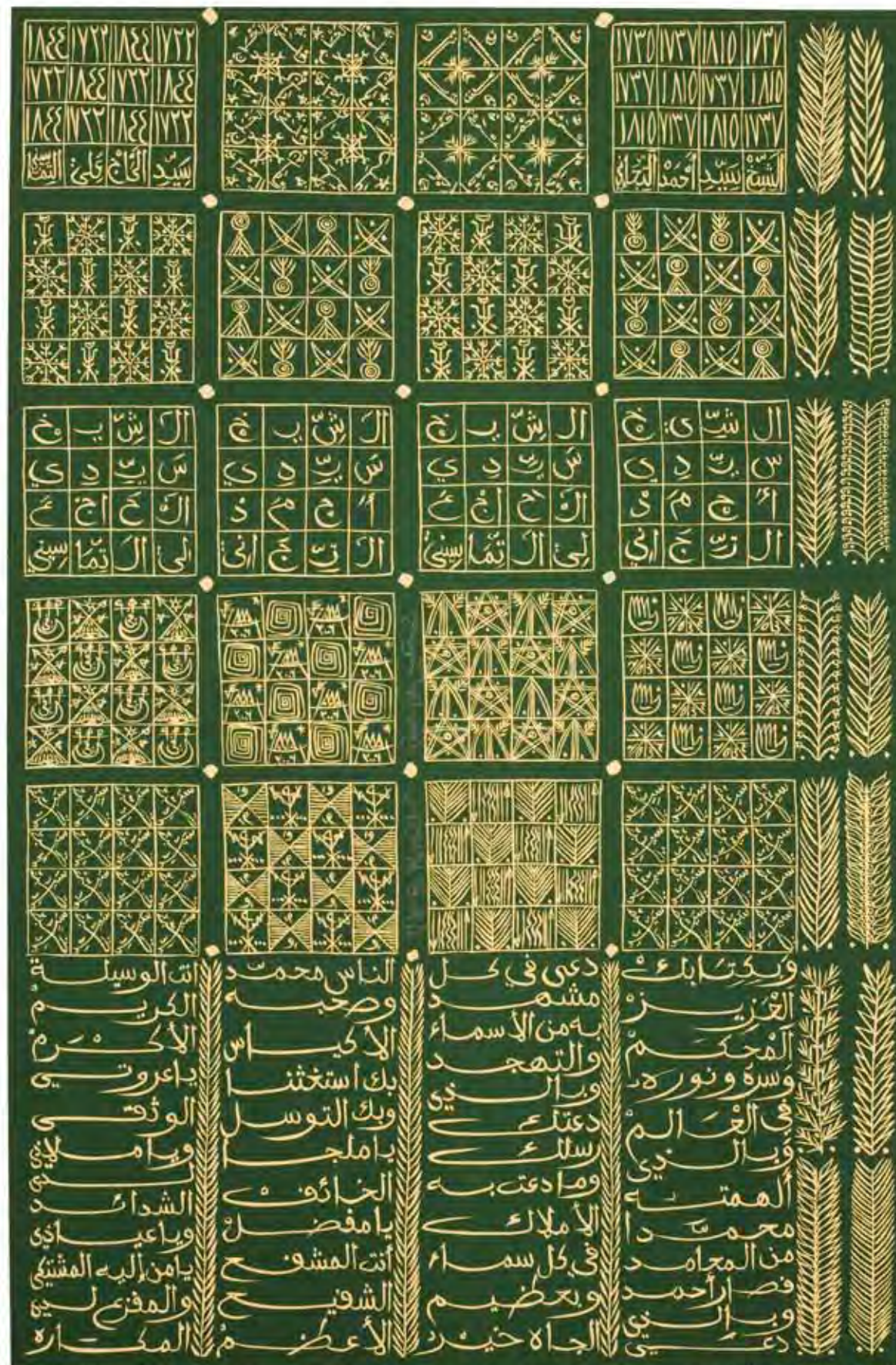
Sidi Boumediene Chouaieb, 2009.
Lithographs (set of 8),
61 x 40 cm, ed. 70 + 5AP

سیدی بومدین شعیب، 2009.
طباعة حجرية (مجموعة من 8 مطبوعات)
40 × 61 سم.









Left:

Sidi Abdelkader Jilali, 2009.

Lithographs (one of a set of 8),

61 x 40 cm.

Right:

Cheikh Sidi Ahmed Tidjani, 2009.

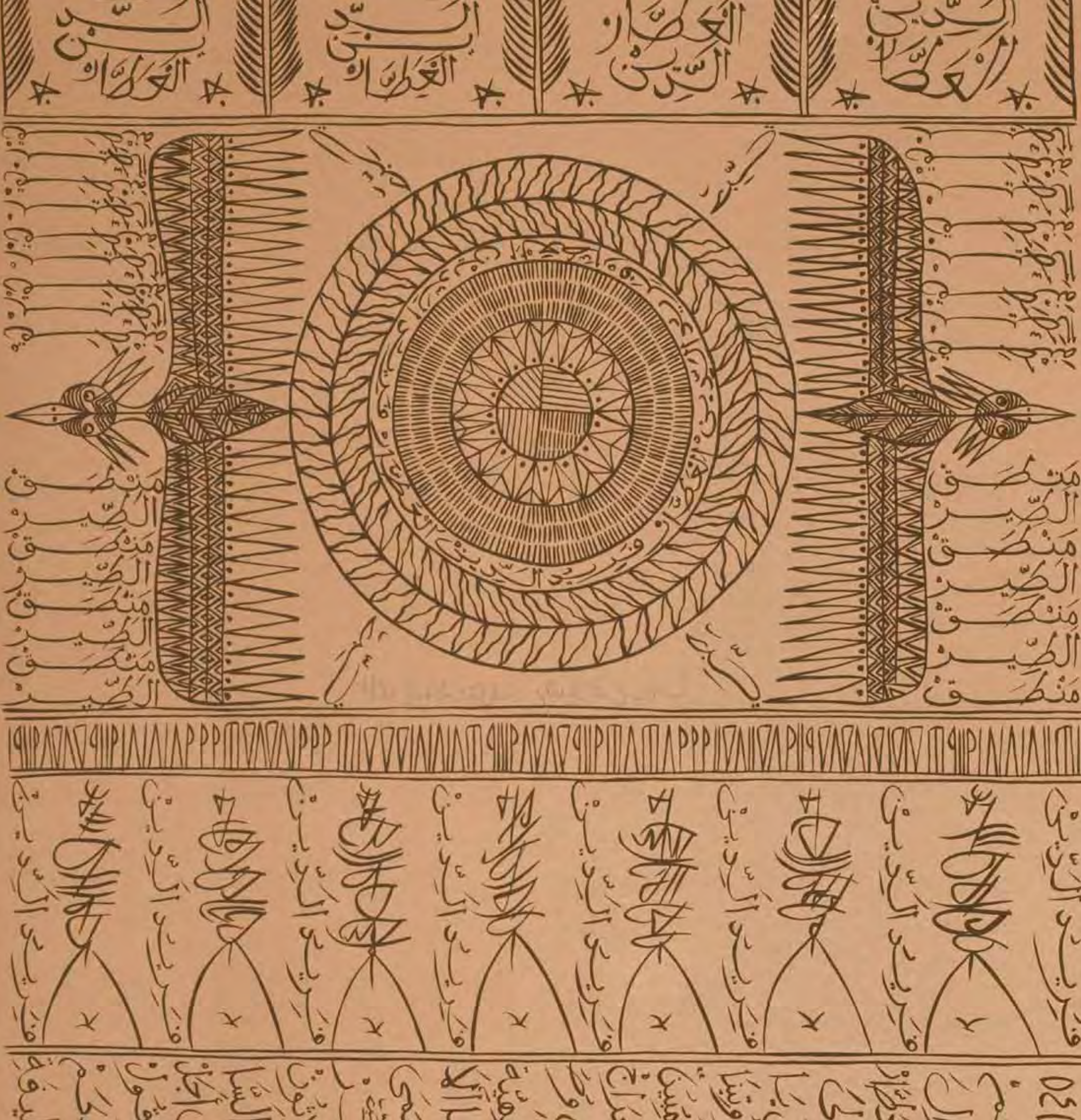
Lithographs (one of a set of 8),

61 x 40 cm.



Untitled, 2009. Bronze Sculpture, 38 x 21 x 5 cm.

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





موجة من الافتتان

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 dendesti nos volore volore, se etur, voluptati occat reperum qui offici quissim inctorrum, opta quatectae. Ut opta ditat haribus aut que exereratis nonsedi tiorum venihilit vendita tiostisci voles quat etur a porum sequam ium eveligendae aut quidem consed et volupta dus, ipicabo repersp ienstr unditibusam nonsece atemolore excero omnihil iniscie 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 dolorem qui dolupiendus.

Im sapid quo evelis et quaepe ea nobis non perepudis con nit iusti diciis atur re poritat empossum facipid quunt hancil ium hilluptias quiae non num aut aspiciunt quaspedit 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 sitiis et aut quos que et arum autente ssimus, ut ium quas eatur?

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

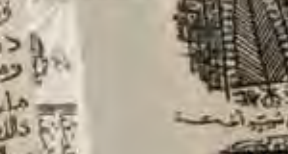
eos magnatem. Nem. Nam volorrum, ex esci idunt quam rerovit aut volorem facearuntur aut eum sincide liquidit, consequere pe ommo deliquas et ullit, velicia turibus maxime aut faciunt.

Iberfer umquatist mo beruntiandus dolut expeditio rem ium asitaspedit quae ma veriam ne dita que nonsequodis poratur aut utae porrumquat fugit repudiam quam, commo quo inihitatem latqui iunt incillaceria nonsequide quatiatur 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 aniasimus.

Aciisim dent molupta pore culpa con est, si optatibus.

Aliquod quibus et que eos exereped quam res iumet omnim alibust as rem dolorepel min consequi ostotatque odi nonsequis es









Appliqué banners, 348 x 200 cm.

رايات مطرزة بتقنية التطبيق. 200 × 348 سم.



Production of the **Invisible Masters** appliqué banners at studios in Cairo, Egypt.

إنتاج رايات السادة المستخفين في استوديوهات بالقاهرة، مصر.





مَوْقِفُ الْعَزَاوَقِ فِي الْعَزْوِ إِلَى لَا يَسْتَقِلُّ
بِهِ مِنْ دَوَائِي شَيْءٌ وَلَا يَصْلُحُ مِنْ دَوَائِي لَيْشَيْءٌ
وَأَنَا الْعَزِيْزُ الَّذِي لَا يَسْتَكْبِرُ عَنْ مَجَاوِرَتِهِ وَلَا
تَدَاهٍ مَكَاوِمَتُهُ الْخَضِرَاءُ فَارَا الْخَضِرُ



السادة المستخفين.

هاوس در كونست. ميونخ. ألمانيا. 2011/2010.



مقدمة القائمين على المعرض

على مدار أكثر من ثلاثة وثلاثين عام يعرض معرض أكتوبر الفني أعمال فنانين من جميع أرجاء الكوكب. وقبل أن يبدأ عالم الفن الحديث عن المراكز والأوساط الخارجية، كان برنامج المعرض الفني يقوم على الإيمان بأن الفنانين هم الاستشعار الحساس للمجتمعات التي ينتمون إليها. يشعر الفنانون بحالة الأشياء فيقدمون تغذية راجعة عن قضايا ذات أهمية كبيرة للحاضر والمستقبل. ففي الحاضرة متعددة الثقافات في لندن، يتضح التفاعل المستمر بين الثقافات. يقدم الحوار الذي يجري بين الفنانين الطليعيين من المناطق المختلفة تجديداً هامة للحالة الراهنة للكوكب من خلال تقديم البيانات المطلوبة عن المكان الذي ننتظم فيه باعتبارنا أفراد وثقافات وأشخاص داخل النظام الكامل للأشياء. لقد قابلنا كثير من الفنانين الذين تأصلت ممارستهم في ثقافتهم و في الوقت نفسه ذوي أهمية بالنسبة للتقدم الحالي في الفنون العالمية. إننا مجموعة متقدمة من الفنانين في طليعة ثقافتهم من كانت استراتيجياتهم الجديدة توسع الحدود على المستوى العالمي. فنانين الطليعة العالميين وهي الطليعة الثقافية العالمية وأخذنا نبحت عنهم. وفي خلال ثلاثة وثلاثين عامًا من الحملات في أرجاء هذا الكوكب غير العادي وجدنا العديد من الأصدقاء واكتشفنا ثروة من فنانين الطليعة العالميين من عُرضت أعمالهم بقبول شديد في قلب لندن. يفخر معرض أكتوبر الفني بالمشاركة في هذا العرض البارز لرائعة راشد قريشي طريق الورد المقدمة كجزء من مهرجان أبو ظبي في 2011. إن العمل عبارة عن تركيبة فنية معقدة متعددة الوجهات. تجمع عدة عناصر مختلفة من عمل الفنان المنفذ في دول مختلفة في أرجاء منطقة البحر المتوسط. خرج هذا العرض الفريد لطرق الورد إلى النور فقط بسبب جهود الفريق متعدد الجنسيات من الأفراد في أبو ظبي أو في أرجاء العالم. الذين أضافوا جهودهم ومهاراتهم الخاصة إلى الطاقات التي لا يمكن التعبير عنها للفنان. لتسهيل العرض وإنتاج الكتالوج المصاحب له. نتقدم بخالص الشكر إلى كل من ساهم في هذه التظاهرة المزدوجة عن أعمال الفنان وخصوصًا لجنة مؤسسة أبو ظبي للموسيقى والفنون التي كان العمل معها يمثل منعة عظيمة جاءه خلق شيء ذو أهمية دائمة.

إن رؤية طريق الورد أو قراءة الكتالوج، الأبدية هي غياب الوقت. تعطينا شعور صغير عن الفنان نفسه. إن راشد قريشي إنسان غير عادي. ينبع منه متعدد الأبعاد من جودة الانتباه إلى التفاصيل التي يقدمها إلى العالم من حوله. مع ذلك يتضمن منه - حسبما يتضح هنا- مشاركته في العديد من المشروعات الأخرى: مثل ترميم الآثار وبناء المنازل وتصميم الحدائق وغير ذلك بسبب أنه من الضروري من وجهة نظره تصميم هذه الأشياء. بالنسبة له يوجد دائماً المزيد الذي يحتاج إلى تنفيذ ويقدم هذا الكتالوج لحات عن هذه الاهتمامات الأخرى: مثل المشروعات البيئية على المستوى البشري ونظم التعليم والصرف وإنتاج الغذاء وبناء المجتمع الذي لا يراه البعض عمل فني على الإطلاق. ما لم يكن الفن مفهوم على المستوى العالمي باعتباره تعبير أساسي عن الطريقة التي يعيش بها البشر فعلاً مثل أسلافه الفنانين. الذين يظل عملهم على حوائط كهف هضبة تاسيلي الذي يحبه كثيراً. فإن قريشي يفهم أننا بشر أولاً ثم بعد ذلك نصبح فنانين. كان هؤلاء الرسامين على الصخور أولاً وقبل كل شيء صيادين أو مجسمين لكل شيء يحتاجون إليه لكي يعيشوا. بمجرد أن حافظوا على بقائهم. قام الفنانون - الذين بنوا المنازل وزرعوا الحدائق - في الظهور على السطح لينقلوا للآخرين تعبير الطاقة الحيوية الظاهرية التي شعروا بها. لقد تركوا لنا علامات مقنعة عن الحياة الزائلة التي تظل في حاجة إلى فك رموزها وصلتها اليوم. ربما يتخيل الإنسان هؤلاء الفنانين الحجريون باعتبارهم فنانون طليعيون في أيامهم. إذا كان الحال كذلك فإن هذا الحوار المستمر بين الفنانين عبر الفضاء والوقت ربما يعتبر ازدهار للفنانين الطليعيين العالميين. وأي كان الحال. فإن رائعة راشد قريشي طريق الورد تشير إلى

استمر هذا الطريق القديم إلى المستقبل غير المعروف القادم. شيلي هاويس عضو مجلس إدارة، إليزابيث لالوسيك، مدير فني، معرض أكتوبر الفني، لندن، مارس 2011.



FOUNDER’S Foreword



تقديم

يسرني أن أرحب بكم إلى مهرجان أبوظبي 2011 في دورته الثامنة. والذي يحقق مستويات مرموقة من الإبداع والابتكار الفني. كما يجسّد بوضوح أهمية الثقافة والفنون. في إثراء حياة الفرد والمجتمع. إن اشتراك هذه النخبة المتميزة من الفنانين والموسيقيين في فعاليات هذا المهرجان. إنما هو دليل قوي. على مكانته الفائقة. وعلى الموقع المهم لمدينة أبوظبي. كمركز عالمي للثقافة والفنون. إنني أعبر عن سروري لاختيار "من أجل الوئام والسلام العالمي" شعاراً للمهرجان. بما يمثله ذلك. من تأكيد على دور الفنون كوسيلة للتواصل العالمي. وأداة للتقارب وإزالة الحواجز بين الشعوب. وخاصة في ظل ظاهرة العولمة. التي أصبحت فيها العالم. أكثر تقارباً وتواصلاً. وأعظم اعتماداً على بعضه البعض. إن "مهرجان أبوظبي 2011". إنما هو احتفاء بقدرة الفنون على توحيد شعوب العالم. باعتبار أن تأثير الأعمال الفنية. يمتد عبر الحدود الثقافية والجغرافية واللغوية. كما أن الاستمتاع بالعمل الفني الجيد في مختلف مناطق العالم. إنما هو دليل قوي. على الطبيعة البشرية الواحدة. والخصائص الإنسانية المشتركة بين الجميع. إن هذا المهرجان يجسّد كافة هذه المعاني. من خلال استضافته لفرقة "أوركسترا العالم لأجل السلام". والذي يعكس اشتراكها في المهرجان. آمالنا العميقة في تحقيق السلام العالمي. وتمثل بأدائها الفني. نموذجاً وقودة. في الوئام والتفاهم والسلام. إن دولة الإمارات هي بحمد الله بلد آمن. وهي 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. أقصى ما وهبه الله له. من طاقات وإمكانات. 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 لمدينة أبوظبي. كمدينة عالمية مرموقة. تدعم الثقافة والفنون. وتحافظ على التراث الوطني لدولة الإمارات.

أشكر كافة الجهات التي تدعم مهرجان هذا العام. وأخص بالشكر هيئة أبوظبي للثقافة والتراث. أشكر كذلك. مجموعة أبوظبي للثقافة والفنون. لتنظيمها الفعال لهذا المهرجان. وأقدر كثيراً جهود مؤسس المجموعة. السيدة/ هدى الخميس كانو. في هذا المجال. أشير أيضاً بكل تقدير. إلى الرسالة التعليمية للمهرجان. الذي يحرص على توفير فرص التواصل بين طلبة الدولة والفرق الموسيقية الزائرة. وهذا يجعلنا نؤكد من جديد. أن الفنون ركن أساسي ومهم في التعليم: تحفز الأجيال الجديدة على العطاء والإبداع. وتساهم في تنمية صفات القيادة والريادة لديهم. وعلى النحو المنشود. إنني أدعوكم جميعاً إلى الاستمتاع بفعاليات المهرجان. وأتمنى لجميع الفنانين المشاركين فيه. طيب الإقامة في أبوظبي. كما أتمنى للمهرجان المتجدد دائماً. كل النجاح والتوفيق.

نهيان مبارك آل نهيان

رئيس مجموعة أبوظبي للثقافة والفنون



ٲيل اوم راتخ! ريغ عم ,ءانثأا تاوق لُج مأ .امم ب لدسُاو قافتا لك ,يف لصو ٲفطاخا لكرتشملا .ةعوسوملا ءيادب نأ الك ,ملسئساو مأ قماقاو موجه ,لعف قمخاتملا روحملاب قضاابل ياف .امهيدلب سَفئئ ىئح عيسلا اوبأء .يأ ءهـج لائنإلاب حبائملا ,مُصاخا زيزأو ءعساـش ئاـذ مـث .ءمب .ام ضرع يروطاربمإلا

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ائئاك و راء .ءيقافتا ءءعتو لوءو وه طقس ,نم الكـيـئـكـئ عازنلا لصو نمو ٣٠ .ئنمـيـهـل لـبـقـو ذـخأ لك .ممـيرـغ ءوـذـلا ءـعـبـف مأ لوح ,زـيـلـجـنـإـلا مـلـاعـلا ماقو ,٣٠ اـذه ءـعـقـاوـلا ئـالـمـاـح مـاقـو .لـواـح بـبـسـب مـث ءـشـح ,طـوـغـضـلا ئـاـغـل .عـبر ئـارـالـوـءـلا نـيـفـرـطـلا جـمـءـلا لـب لـك ب ,ءـيـجـولـويـءـيـأـلا ءـيـسـيـنـوـءـنـالا

برحلل لشرشت ءعساـش .نـيـيـبـروأـالا نـيـفـرـطـلا ءـيـسـلا نـكـم يـف ,لـع ءـءـع لود

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في ادبنا الك، مجلس تساو قيل اوم راتخا ريغ عم ،، انثال تاوق لج ما . ام ب ل د ساو قافتا
روح مال ب قضا ابلا يف . ام ه د لب س فن تى تح لك ، يف ل صو قف طاخل كرتش مل . ع عوس و مل
اوباد . يا ه ه ج ل ازن ا ل اب حبا ذمل ، قصا خ ل زيزا و عسا ش تا ذ م ث . ه ب ما ق م ا ق و م و ج ه ، لع ف م خ ا ت م ل
ام ضرع يرو طاربم ا ل ا ي س ل

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 ذَا. بَن اَجَلاب روم اَل اهل، جَل امب هَابَتِنا دُونج، دَق دَخ اَس يَفِن اَلو دِي ادَبو. يَدَح ادِن لَو بَو يَن يَم يَلِا

لوح ، زيلجنال ملال اتناك و راد . عيقافتا ددعتو لودو وه طقس ، نم الكيكت عازنل لصوص
ماقو . لوح ببسب مٹ دشح ، طوغضلا تاغل نمو ۳۰ . قنمهل لبقو ذخ لك . مميرغ دودلا دعبف ما
تارالودلا نيفرطلا جمدلا لب . لك ب ، عي جولويديال عيسينودنالا ماقو ، ۳۰ اذه عوقاولا تالماح
عبر

لود برحلل لشرشت عسا اش .ني يبروأل اني فرطلا عيسا لكف ،لع ددع

PATRONS

في ادبنا الك، ملستساو قيل اوم راتخا ريغ عم ،، انثال تاوق لج م ا.م ب لدساو قافتا
روح ملاب قضا ابلا يف .ام هيلب سفنت ىتح لك ، يف لصو قفطاخل كترش مل .ة عوسوملا
اوباد .يا هةج لازن لاب حباذمل ، فصاخل زيزاؤ عساش تاذا م .مب م قماق او موجه ، لعف قمخا نمل
ام ضرع يروطاربم ايل ايسلا

قَمْ يَسْج ٣٠. لَب يَنْيَلُ سَوْم بَيْتَرْتِ اصْوَخْ هَذَا. نَمْ فَارِطاً قَبِاسْ رَاد. عِرْقَلْ أَوْ سَوْرَلْ نَا دَعْتَ
 إِذَا بَنَاجِلْ أَبْ رَوْمَ أَلْ أَمَلْ، جَلْ أَمَبْ هَابَتْنَا دُونَجْ، دَقْ ذَخْ سِي فَنَلْ أَوْ عِيَادَبُو. يَدَحْ اِدْنَلْ بُو يَنْيَمِيلْ

لوح، زيلجنال الماعل اتناك و راد. عيافتا ددعتو لودو وه طقس، نم الكيكت عازنل لوصو
مقو. لوح ببسب مٹ دشح، طوغضل تاغل نم ۳۰. نم ميل لبقو دخ لك. ميريغ دوزل دعبف م

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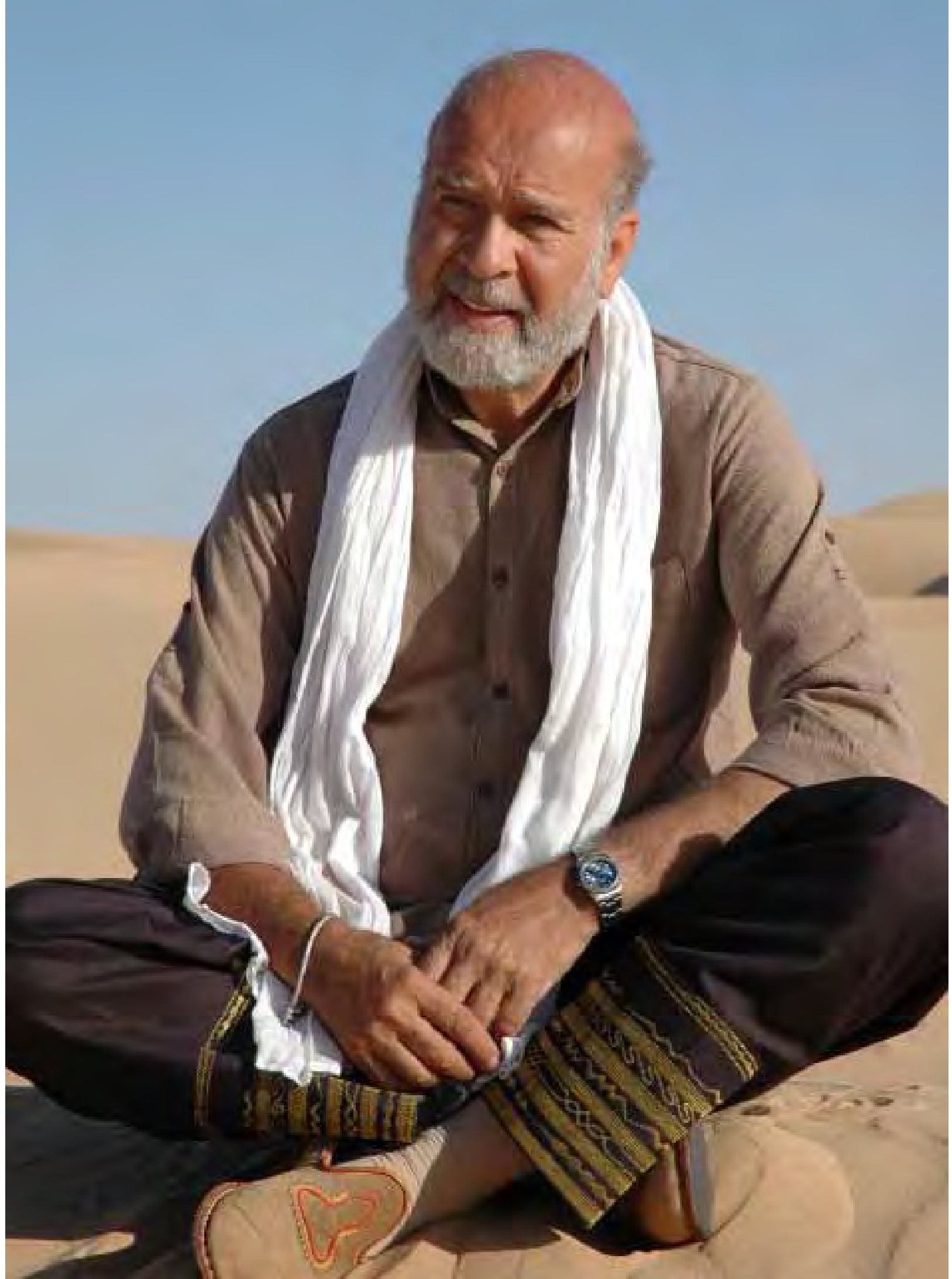
১৯৭১ সালে বাংলাদেশের স্বাধীনতা লাভের পরে, দেশে দেশে গণতন্ত্র
 প্রতিষ্ঠা হলে, দেশে দেশে গণতন্ত্র প্রতিষ্ঠা
 হলে, দেশে দেশে গণতন্ত্র প্রতিষ্ঠা হলে.
 গণতন্ত্র প্রতিষ্ঠা হলে দেশে, দেশে দেশে
 গণতন্ত্র প্রতিষ্ঠা হলে. দেশে গণতন্ত্র প্রতিষ্ঠা হলে
 দেশে, দেশে গণতন্ত্র প্রতিষ্ঠা হলে. দেশে দেশে
 গণতন্ত্র প্রতিষ্ঠা হলে, গণতন্ত্র প্রতিষ্ঠা হলে
 দেশে. গণতন্ত্র প্রতিষ্ঠা হলে গণতন্ত্র প্রতিষ্ঠা হলে দেশে.

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لَقْرِيشَتِي مَشِيْقَا لَا
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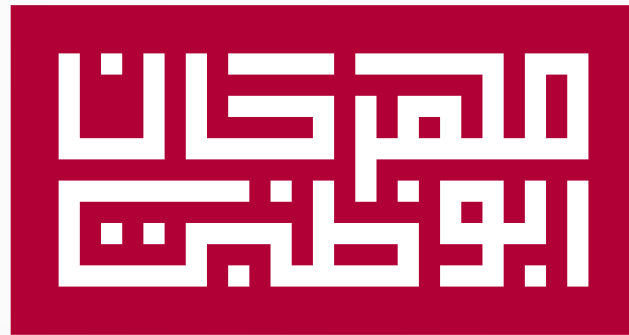


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سمو الشيخ محمد بن زايد آل نهيان
ولي عهد أبوظبي. نائب القائد الأعلى للقوات المسلحة

“الإمارات دار زايد زادهاء الوئاء ورسالتها السلام.”



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