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Awni Sami / Estabrak Al-Ansari (Iraq)

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Started by **imagineartafter** at 03:35pm Oct 28, 2005 GMT

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 [EstabrakAlAnsari](#) - 12:41pm Oct 31, 2005 GMT (1.)

oh Awni.... how i long to start this dialogue, but it seems asif i must start it by myself :(... well, good afternoon and happy halloween. i shall await your arival anxiously. for now, i should thank Amirali for his kind wish. im not any less nervous but atleast i got a smile out of that! so thank you..

 [JuliaFarrington](#) - 01:01pm Oct 31, 2005 GMT (2.)

Hello Estabrak and Awni and welcome to the dialogue.

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Great to hear from you Estabrak and I hope that all goes well with both you and Awni. I am also excited to see the dialogue get going. best wishes Julia

■ [EstabrakAlAnsari](#) - 03:37pm Oct 31, 2005 GMT (3.)

well what can i say? after being sat here for a couple of hours i have come up with a conclusion... if i sit here any longer waiting for a reply i may have to rip out my eyes... whats even worse to hear is that i have a lecture to attend to in about an hour or so... so for whom ever may be reading into this im sorry there has not been anything interesting to read or a 'spark' yet to follow. but fear not, for today is the first day and im sure that Kurdistan will allow their Awni to join us some time soon.... i hope anyway

■ [SinisaSavic](#) - 01:37am Nov 1, 2005 GMT (4.)

hi estabrak and awni, i do hope your conversation takes off. it will be very interesting to see the connection you make ... the work each of you make seems to have place on very remote points on the spectrum of contemporary art - i mean this in a most positive and democratic way. best wishes.

■ [JuliaFarrington](#) - 11:29pm Nov 1, 2005 GMT (5.)

Dear Estabrak, I am writing to say I have just received news from Awni to say that he has had some difficulties and has not been able to access the internet over this last couple of days and needs a couple more days before it is going to be possible for him to take part in the dialogue. So - poor Estabrak you must wait a little longer and best wishes to Awni - hoping that you will be with us very soon. Julia

■ [EstabrakAlAnsari](#) - 12:03am Nov 2, 2005 GMT (6.)

its very sad to hear that difficulties have arisen already within the dialogue. even though, i suppose its the difficulties within our lives that make us stronger. so i hope that awni you are ok, and my prayers are with you... but on a brighter note... sinisia i completely agree with

your comments. im not sure how i am percieved or more importantly right now how awni percieves me, all i know, even from before the dialogue has started, that the only one thing that is connecting both me and Awni together is the mystery we have... so far its the 2/3rd day in the dialogue and we still have not communicated, all the other counterparts have. its a strange feeling, knowing that you will start a relationship with a complete stranger on the other side of the world... its an arousing feeling also, arousing for the mind (i know what your thinking!!)!!!

■ [BredaBeban](#) - 10:30am Nov 2, 2005 GMT ([7.](#))

Estabrak,

it looks like Awni had a rather unpleasnt experience in Instambul a couple of days ago. Hope all will be fine soon and he will be join the dialogue shortly.

The photos you took at the imagine art after launch - well, those which make my dress totaly see-through have to be binned. After all I am an old lady.

Breda

■ [AwniSami](#) - 03:18pm Nov 2, 2005 GMT ([8.](#))

hello estabrak,

we finally can start our dialogue. I really have been looking forward to this. my compliments go out to this project because i think its very important and good that artist with same background but who live in 2 very different country's can communicate without boundry's. This project helps us artists to get closer together and communicate, and i think that is also what art means, bringing people with different culture's closer to each other, and i think that is something that politics and religion cant. I hope estabrak and i can talk more about our works and the thought behind it, and discuss what art means to us all.

Awni

■ [BredaBeban](#) - 06:31pm Nov 2, 2005 GMT ([9.](#))

Awni, gooe to have you on the dialogue. Do you mind telling us what exactly happend in Istambul?

Breda

■ [EstabrakAlAnsari](#) - 06:44pm Nov 2, 2005 GMT (10.)

BLOODY BUGGER!!! I FINALLY HAVE MY COUNTERPART! heLLLLLLLLLLLLlo Awni, it is very exciting to read your words... welcome. how are you? you'v been missed on my behalf, i was literally lost without you. anyway, why are you in holland now? i thought you were in Istanbul...im curious to find out..

■ [AwniSami](#) - 09:35am Nov 3, 2005 GMT (11.)

hello Breda and Estabrak,

while i was traveling from Zakho Iraq to Holland, i arrived 29 october in Istanbul and the 30th of october i was going to fly from istanbul to amsterdam. When i was in Istanbul, i wanted to go downtown to do some shopping. I got lost there, so i asked someone for directions back to my hotel. He said that i should follow him, and invited me to have a cup of coffee with him and he would give me the directions back. I went to a cafe with him, when i arrived there, someone shut the door. There where 7 people there. I realised that i was trapped by criminals. 5 of them took me to a room, and i was physically abused and robbed from my belongings and money. After doing that, they tossed me out, and broken down i went to the local authorities. After that, some officers asked me the cafe i went to, and i went there with the officers. One of the officers went to have a talk with the gang leader. The gang leader said he would give a small amount of my belongings back. The police did nothing to them, and didnt arrested them. After that they brought me to a hospital, there i was examined by docters and i got treatment. They also asked for my story and what did happen. And they wrote a full rapport about it. I asked a photographer if he could photograph the crime-scene. I now have a full rapport and a photograph with me, because i know that the authorities in Istanbul are crooked and they work together with criminals. I was

abused physically and mentally, and i am going to try to write about them to newspapers and also i am going to the authorities in Holland. I am now in Holland visiting my family and friends. Im going back to Iraq in about a week.

Awni

■ [AwniSami](#) - 09:37am Nov 3, 2005 GMT ([12.](#))

Estabrak,

I want to make an exact time arrangement with you when we can have our dialogue. Please tell me when you are online.

Awni

■ [EstabrakAlAnsari](#) - 12:08pm Nov 3, 2005 GMT ([13.](#))

Awni, it is so sad to read that you have gone through what you did. im sorry that such a thing has happened to you but im happy to see that you are safe now and trying to do something about the way you have been mistreated.

have currently just come back from university where i am doing a one week course on sculpture.

unfortunately im locked outside of my home and have just literally begged some money off of some people outside in hope that i can come to an internet cafe and talk to you. i am currently at that internet cafe... so technically i begged successfully! :@)

will be here until my money runs out(next couple of hours), so if you are online please reply. otherwise i will be online from 5pm london time this afternoon.

insha'allah you are ok now and are enjoying the time with your family.

■ [JuliaFarrington](#) - 12:19pm Nov 3, 2005 GMT ([14.](#))

Dear Awwni, Welcome - I am horrified by your story - it

sounds like a terrifying experience and yet you managed to follow through with recording it all which tells a lot about you. As Estabrak says I am glad to hear that you are safe and I hope you recover quickly now you are with family. With best wishes Julia

■ [AwniSami](#) - 12:30pm Nov 3, 2005 GMT ([15.](#))

Hello Estabrak,

Are you online at this very moment?

■ [EstabrakAlAnsari](#) - 01:45pm Nov 3, 2005 GMT ([16.](#))

yes Awni i am here. im sorryt that has taken so long for me to reply however i am here waiting. are you currently doing any work in Holland?

■ [EstabrakAlAnsari](#) - 05:10pm Nov 3, 2005 GMT ([17.](#))

hello Awni... it is now abit past 5 and i am here online. i would love to get talking...

Speak to you soon?

■ [AwniSami](#) - 05:25pm Nov 3, 2005 GMT ([18.](#))

hello estabrak. how are you. Are you online at this moment?

■ [EstabrakAlAnsari](#) - 05:33pm Nov 3, 2005 GMT ([19.](#))

yes i am here... i am fine thank you, thinking about the wonders of the world :@)

how are you feeling? have you started any legal actions?

■ [AwniSami](#) - 05:40pm Nov 3, 2005 GMT ([20.](#))

I am feeling better now. I have'nt started any legal actions yet. but if you dont mind, i would like to talk

about different things like art, war, iraq, our thoughts about it etc.

■ [EstabrakAlAnsari](#) - 05:50pm Nov 3, 2005 GMT
([21.](#))

dont worry i completely understand... you can talk to me about war, iraq and things like that however they are just props right now, id rather like to talk about you and what you do in your life and about my life and the things i do...

id like to know what you concider your 'home', Holland or Iraq... it seems as though you travel back and forth plenty and im just curious you've been out of Iraq for a very long time and i was wondering how that has influenced you?

■ [EstabrakAlAnsari](#) - 06:07pm Nov 3, 2005 GMT
([22.](#))

before i forget EID MUBAREK Awni. hope you are having a happy and enjoyable day.

■ [AwniSami](#) - 06:20pm Nov 3, 2005 GMT ([23.](#))

Yes thank you, Ayam Kum Saieda. I also hope you enjoyed this day

To start with our discussion. I think me and you have different thoughts about our art and the meaning of it. I think this is a good thing. I am a bit jealous of you, because you came to a very different country at a young age. A country with democracy and you can think for yourself without a government or anyone else telling you what to do.

Myself i grew up being forced with thoughts and decissions i didnt make for myself. At a young age people like my family, the imam , teachers at school stuffed my brain with their ideas about certain subjects. Our Iraqi community wanted us to be like our fathers and forfathers and for-forfathers and so on.

I think you can say that you Estabrak posses more freedom than i, because i still have thoughts thaught to me at a young age. I feel like i was surrounded by a wall of

thoughts, and i tried to break these walls to create more freedom for myself, to draw or make what i think and feel. As a teen i made portrets and paintings of the human body, but these paintings where rejected by my social surroundings, it couldn't be done (Haram). When i announced to my family that i wanted to go to an Art-Academie,they were disgusted by the thought.

When i look at your work, i see you are open minded and you can make art without any boundry's. You create art with sexual contents. To make it short, you could expose all your feelings and thoughts in your art, where i was limited in this.

What do you think we should discuss about, our art, the human body, about war, freedom you name it. Please let me know witch subject you want to talk about.

■ [EstabrakAlAnsari](#) - 06:50pm Nov 3, 2005 GMT
([24.](#))

so from what i am reading, did you feel underprivlidged growing up in such a community? i would have loved to grow up in Iraq, the stories my family tell me make me think that freedom is more alive there then it is here!

but to be honest freedom is not just a state or it is not just inflicted by your surroundings, you have to think free to be free. i am the way i am because i have faught to be here and like this. i was rejected by my mother all throughout my art studies becuase she did not believe that art was correct. i too did not get the reaction i wanted when i told my mother that i was going to art school. its strange because you see me asif my limitations are limited, asif my freedom is vast. whereas i feel asif the limitations you just spoke of were inflicted upon me all throughout my life. Maybe we have a lot more in common then what we both originally thought. Believe me, my life is not as free as maybe portrayed, in general you are always bounded to something. But when I take the photos- that's when im free, because its at that moment that im expressing what im seeing and that's freedom.

■ [EstabrakAlAnsari](#) - 07:01pm Nov 3, 2005 GMT
([25.](#))

Awni, when reading over what you said above i noticed something that i would like to ask you about. when you start to speak of what you see when looking at my work and then start to talk of your own you wrote:

'To make it short, you could expose all your feelings and thoughts in your art, where i was limited in this'.

'was limited' you speak of it in the past tense.. do you no longer feel you have limitations or do you not feel like you have a challenge to limit yourself to anymore? or maybe im just reading too much into things...?

[AwniSami](#) - 07:30pm Nov 3, 2005 GMT ([26.](#))

Yes you are right, we both have the same culture and background, and i think that our childhood days are alike in some ways.

I guess when you are away from your country, you think it is a paradise there. Our country is beautiful, but there are people who ruine it for others.

About your work, i think that if you were in Iraq you couldn't make the photographs you make today, because it's so open. In our country, we are limited in behaviour and expressions. Sometimes that is positive for nurture and growing up, but negative if you want to talk freely about certain ideas like freedom. If you want to create something good but you cant because of limitations, then i think you are not free at all. I think art means total expression of yourself, and when you cant do that, then its not art.

I often get the idea that my thoughts, my eyes and my hands are'nt mine at all. When you become someone else, your work isn't yours at all. For example: When i look at artists in Iraq and their work, i get the feeling that their work is all alike. Few of them are different. I think those who are different, use their thoughts,eyes and hands in a different way. They create something the others couldn't. I think the artists who were the same were forced to not totally express themself because Iraq wasn't open for a variaty of thoughts and perspective's for 30 years. This is not political talk by the way, but im just telling you what i went through and what my thoughts were about it.

I think, that if country's and communities are open, their culture's makes progress and a variety of expressions comes to existence.

I dont like to live in a communitie with a limitation of ideas and expressions over and over. I think life is wonderfull, if there is a variaty.

■ **AwniSami** - 07:39pm Nov 3, 2005 GMT ([27.](#))

Estabrak i have to go now,

I will read your comment later, and we shall talk further.

for now goodbye

awni

■ **EstabrakAlAnsari** - 12:04pm Nov 4, 2005 GMT ([28.](#))

understand what you mean about limitations in behaviour and expression in your culture. i met my Uncle for the first time last summer (04). He is a very business orientated man with such a kind heart and soul, like many of the Iraqi's. When he found out that I used to play football for some teams he instantly reacted by saying 'that's not a ladies place'. In Arabic of course! initially I was taken aback by the comment as my views are no where near that however I was not offended at all because i understand that this is what you grow up to learn and 'know' in 'reserved' countries such as Iraq.

I met quite a few of my family members last year, all of whom live in the capital Baghdad. I've never met any so many people with such beautiful hearts and smiles within such a short period of time. The joy that was on their faces when they saw all of their sisters and their nieces was amaizing and something I will never forget. I met also a couple of my cousins, all 35yrs+. Its strange because non of my friends have that hear, the bond within families here and the bond within families of our culture is something that you cant necessarily describe but when you experience it you realise who's missing out- the western world, or our world. And I can answer that

without any hesitations. However in saying this, as much beauty I witnessed through seeing my family that year, I also saw an extreme sadness not necessarily through words but through observation. Here, people tend to look 'pretty' regardless of the weather or the mood. Most women will put on atleast a spec of makeup and most men tend to gel their hair these days. But they to me didn't look 'pretty'. Their bodies and structures looked weak and you could tell the impact both the war and the survival in Iraq had on them. If I could put it in one word, they looked drained. My aunt that lives with my family here came to England, from Baghdad, about 4 years ago. She also came to visit my family members in the summer of 2004. she kept weeping and describing how, in the period that she had left them, they all looked older and weaker and the distress that was on her face was horrifying.

but about you Awni..your variety comes from your travels. that is one thing you have that i envy- being able to travel and being able to go home; Iraq. i would love to experience what you speak of to see the impact it would have on me, my life and direction. id also love to see the people, i cannot remember anything of my country and im sure if i were to go back any time soon i would not refresh my memory as im positive that the Iraq now is not the Iraq it was 15yrs go.

for now i must leave, i am already late for university however i will be back later. when do you want to talk? i will again be online tonight, from about 630pm onwards..

■ [AwniSami](#) - 06:40pm Nov 4, 2005 GMT ([29.](#))

hello estabrak,

I am now online. I have to go later, but i got the time for a quick post. I lived in Holland for 13 years with my family, but i decided in early 2005 that i should go back to help build up my country with art-projects. For me its a bit better because im from Kurdistan Iraq, its safer there then for example Bagdad.

■ [AwniSami](#) - 06:49pm Nov 4, 2005 GMT ([30.](#))

Speaking about our work, i want to know when you

decided to dedicate your life to art. When did you go to art school and are you still studying art? When you are about to start working, do you take your time to plan it, or do you take instant pictures of what you see at the moment.

■ [AwniSami](#) - 09:58am Nov 5, 2005 GMT ([31.](#))

hello Estabrak,

This article i wrote first in arabic and then translated it in english. It tells something about me and my work and get to know me better.

Graphic Art & I

How did I start? Why a particular form of art? These are questions that are often difficult to answer by artists. Sometimes, the answers come about at later stages of the artist's life, other times they never come about.

In my particular case, I feel I have found the right answer from a past that influenced my art – a past filled with mixed experiences: tragic, miserable and horrific at times; and happy and pleasant other times; life that starts at a point ending up with an event or with nothing; a passage in time that is empty and unproductive, or filled with effort, love and passions full of images and senses that create works of art. In life things are correlated. I began my life in a family with modest financial means and social and cultural norms considered sacred. Religion, family, and land ownership were divine possessions. Interestingly, even the most insignificant and worthless of properties my family owned were to be cared for and kept forever. Any suggestion to selling them was intolerable and caused heated arguments. My family and childhood surroundings, which I will get into further next, have had a profound affect on me as a person, as an artist, and have perhaps shaped the style of my art.

I grow up in a relatively large house with two distinct parts; an old part made of mud that was primitive in design. This part was built first driven by the intrinsic need to live under a roof – not by extravagance; and a newer part made of concrete that had some elements of a modern design. Our house was in a busy residential ward

with narrow alleys filled with potholes and dark corners. The houses were old and small, each filled with things and heavily populated with children, kids, adults and old. Their eyes shone in the darkness of these rooms and appeared large and horrific. There were objects scattered everywhere: poles, robes, cords, boxes and trash. We lived in this vicinity, which was in close proximity to the picturesque Khabor River whose tides back and forth moved countless objects in tandem. These pictures, events and objects were imprinted in my memory and in my conscious everlastingly. At these tiny surroundings I first thought the whole world was flat as a platform, then I began to imagine that the world had eyes and perhaps I ought to look at things and sense them differently. In this house, under this roof, I began to fear and avoid some of the dark rooms and corners from childhood until the age of sixteen. These fears were enflamed by the horrific tales of religion told by our elders and astonishingly superstitious stories that engrained in me daunting images and imprints. Sometimes, the images manifested themselves in actual spaces and dark frightening platforms cut through by strong arrays of sunlight from small cracks and gaps. Through these images, I found the workings of modern abstract art. These arrangements were likely responsible for shaping of my artistic style which in the beginning allowed me to draw and experience with different colors and tools. These drawings grew in sophistication to manifest themselves in the graphic art, which in later years became my desire and approach.

The additions and deletions of the works of the surrounding nature (the house and vicinity), and the ongoing repetitive nature of the social and material events, combined with personal emotions and stimuli constitute graphical art with an infinite scope. The daily and nightly activities of the river where it draws shapes and lines on the sand on its withdrawal, and then erases them within seconds in its expansion are also creations and recreations of art work. These sharp contradictions in the nature (between the day and the night, the light and the pitch darkness and absolute dominance of the black colour, etc.) plus differences in the social order draw similarities to the graphic art. All these realities made it possible for me to select drawing and graphic art in particular to be my choice of art. Additionally, the strong mentoring and encouragement of my teachers in college

followed by experimentation and understanding of this form of art as another face of the many faces of nature further intensified my interest in graphic art.

Therefore, the repetitive nature of things as in the day and night and the reflection of objects in water or mirrors are forms similar to the graphic work. Similarly, are the deep valleys and flats of the nature. Humans since pre-historical times have reverted to drawing and carving as means of fulfilling an intrinsic need or as a means of communication. Then they discovered engraving on flat surfaces of dirt or mud and generated multiple copies from this process. This was done in old civilizations as the case in Mesopotamia and Nile Peninsula until the modern era of the printing machine and manufacturing of cloth surfaces and paper.

In all of this, I believe the black colour had a prominent presence. In my academic years I used the black colour frequently both in my works of graphic and in oil paintings as can be seen in my work, Soria. Soria was a farming village that was home to a mixed population of Christians, Muslims and Yazidis living in harmony. In 1969 the people of this village faced an all out extinction by the Baathist regime in Iraq. The Soria painting was done on a sheet of paper showing a very tragic scene where bodies mixed with tools and scattered throughout. This work was prepared with sharp objects in the form of simple lines that were unorganized with each line broken by scattered corpses that shaped the end of these lines. These unorganized and random lines accurately reflected the farming tools and instruments that are seldom in straight lines such as village fences, etc. I also used the expressive form of art in other works such as that of Qasim Al Sammack (Qasim the Fisherman) of 1978, and even in portraits such as Taymore Al Hammal (Taymore the Hauler) of 1978, both of which were destroyed during those difficult times. In my works Soria and Under The Same Roof and other works I used various elements and simple expressive forms of art, reflecting the realities of the time and living conditions during the period 1975 - 1995. These works represent the basis and stepping stone for my new works that I prepared after 1995 during my stay in Holland.

In brief, the following provides clear answers to questions

relating to my choosing of graphic art and my common use of the black colour. I lived over a long time in a worrisome and scary environment and surroundings. I could not run away since I was young and possessed by family. As such, reverting to the mental and actual drawings of lines, shapes and platforms was perhaps my way of escaping the frightening tales told to children to put them to sleep - not knowing the long term negative repercussions. Reverting to the drawings represented a rebellion against the fearsome monsters that resided in my imagination for a long time. Perhaps the completion of the drawings and production of many pieces of graphic art at the later stages of my life signified victory over the fright of childhood and gaining back peace and the lost childhood. This victory is especially true since instruments of play now such as the spaces, objects and sheets of paper or cloth are similar to those used in childhood such as metals, cord and flat objects. This is how I entered the world of graphic art to become my favourite object of play and to become the object of research and discovery. It is the game of a childhood lost and a renewed life at present.

As to the question of when the game of art starts and how it is created? For me it starts from the first moment of initiation and connection to its completion. It starts with joy, then many other phases of joy until the climax of completion of art and then demise. Demise of joy is ultimate and final stage. The work of art starts with an idea, then preparation followed by effort, then completion, then start of a new work. Therefore, I believe in the Freudian concept of the assembly between artistic activity and inventive work. The activity starts and ends intrinsically - it lives at a moment and then dies. The activity and effort may die but not the inventive and novel work of art.

■ [EstabrakAlAnsari](#) - 07:05pm Nov 6, 2005 GMT
([32.](#))

hello again Awni. Im sorry about earlier, I was meant to be back for 630 however guy fawkes night was the following day so some people decided to celebrate it early this year and had a fireworks display close to where I live. I went to it, was enjoying the view and the vast amount of people pointing in the sky when suddenly my phone rings... its

Breda. To which it suddenly clicked 'I should really have my camera and take photographs to show you later' so yea, as soon as I got off the phone with her I legged it home to pick up my camera and now I have some pretty photographs for you. I wanted to show you the people rather than the lights in the sky however i didn't take any photographs of the people as I had to stand in my back garden and take the photographs, I knew I would have missed it if I went all the way back. If you are interested In seeing some of the pictures tell me and I can post them for you..

However about what you wrote above: if it is possible i would love it if you could post me the original version you wrote; in arabic. sometimes when things are translated the real meaning looses itself and things arent as clear. *get the jist of the article however i think it would help me get to know you better if you sent me it in arabic and i could read it that way..*

EstabrakAlAnsari - 07:09pm Nov 6, 2005 GMT
([33.](#))

as for what you asked me before, i think im going to post you my response in two halves as i dont want to send you something too long in one go..

So, when did i decide to dedicate myself to art? Hmmm well, art has always been a release for me from a very young age... as a kid i loved three things... sports, maths and of course art. unfortunately my mother took me away from my sporting life as it was too 'masculine' and in a sense tried to persuade me to concentrate on my studies. So I did- I concentrated on the one thing i still loved..my Artistic life evidently focusing on my Art GCSE. but obviously coming from an Arab background, this subject was the wrong subject to 'focus' on..

When it got to mY Alevels I wanted desperately to do photography, media studies, psychology and art&design however I was persuaded not to and to instead, take up science for my future. I picked chemistry, biology, maths and psychology..no art. Even from the first day I hated it, the only subject I enjoyed was psychology and I appreciated this subject as it gives you a wider understanding of most things and I believe that

psychology plays a lot within art. Not only that, but psychology is what helps relate the observer/viewer with the artist/ the artists work and without it most things would look or 'feel' the same.

A couple of months down the line I ended up crying most the time because I was extremely unhappy and in a sense I felt raped of my life, my future. When I tried to explain to my mother, she didn't understand and instead got mad. I decided that day to do what I wanted regardless of the price. I went to school the next day and gave up all the science and decided to start to study art the following year. As I studied art for Alevel, it became apparent that my mother did not support me through this and I found emotional support else where. Rebecca, the girl within the photographs. is that support and without her I probably would not be where I am today. It is both her and her family who have been my rock and I am so grateful for them in my life as my art career started as they were the ones who believed in me, them and my art teacher Mrs P Sexton, and taught me that art is not just a hobby for me, instead it is what I love doing and if I wanted I could make a career out of it. This to most people is obvious however all I knew of the art world was that only 'stupid' people ended up drawing and if I were to take it up id probably end up as one of those 'stupid' people who did anything for money because they couldn't get a decent enough job. I didn't believe this because this is what I saw in front of me, I believed it because this is what was reared into my head from a very young age. What I saw was a different story and that's what I wanted to be in, my story..my life.

■ [EstabrakAlAnsari](#) - 07:22pm Nov 6, 2005 GMT
(34.)

I'm currently at St Martins studying my foundation course in Art & Design. I got the name through my Art teacher and Rebecca's family and so did research on it. I had researched plenty of universities but Central Saint Martins was the only place I wanted to go, so I only applied to that and one other university. I did not show up to my other interview as I was determined to get into St Martins.

My expectations were so high however reality, well its not as amazing as I thought it would be. I understood that a

foundation course is something a person undergoes in order to find what they like doing and what they are comfortable with. In the process you try to use as many different techniques and materials to experiment. In reality there is no time to do all of this. You are expected to get to know a subject within 4 days and then you move onto the next. In this process you do not even cover or do most subjects instead you are limited to 3/4 and have to choose to major in one by the mid of the second month. You learn more from the technicians than the teachers and to be honest so far, the only really good thing are the friends you make and the competition you are under.

I am grateful for doing my Foundation course however I just feel as if im not ready to major into a subject that is going to dominate the next year of my life, which inevitably will have some say in what subject I will pick for my BA.

I believe that through education you do move on in life, but I don't necessarily believe that the only form of education you have is within a four walled building with a teacher standing at the front trying to make you better and smarter. I believe you learn more from experience, from conversations and from the real world.

Sometimes, like with many other artists, i will sit there and plan what my next 'project' is going to be and especially with doing my Alevels and Foundation course, it's really hard not to do so! however other times, most the time i will get an idea for something and just do it. as for my photographs i dont plan how i see through my lens or what angle to take the photographs, when i see something i like i take my camera out and shoot it. simplicity is often better than complication and most of what i do involves some form of complication. however these photographs show me a different aspect in my life.. how all the complications around me can be captured in one singular simplistic photograph, and this is something new to me.

■ [EstabrakAlAnsari](#) - 07:25pm Nov 6, 2005 GMT
(35.)

if you are online, then i would love to talk however if

you're not, the next possible time i am free is on tuesday 6pm onwards. is this ok? post me back and we can arrange something,

speak to you soon, estabrak

■ [AwniSami](#) - 08:06am Nov 8, 2005 GMT ([36.](#))

i'll be online at 6 pm (7 pm Dutch time)

■ [AwniSami](#) - 06:55pm Nov 8, 2005 GMT ([37.](#))

hi estabrak,

Im now in holland, i'm returning to iraq friday. There i have my arabic version and i will send it to you. When i arrive in Iraq, it will be more difficult for me to go on with our dialogue because i just found out that there is a limited amount of electricity. But i will do my very best to finish our dialogue and our project.

When i read your post, i think that you had to struggle to finally chose art as a carreer. Your not the only one, i think that art is not to be seen as something intelligent in our culture. And why should they, because for the most Iraqi's there primary objective is to have kids, a roof to live under, and to feed themselves and their family.

You study art now, and you like all students wish to grow in experience. I agree with you that you dont need 4 walls and a teacher to learn more, people should gain experience by going out there and seeing it for theirselves. A good thing in Europe is that, their are always places where you can go to see it for yourself. For example: I wanted to learn litographic art, and their were courses where i could go to.

In Europe people appriciate and respect art, because art grows with people from a young age. It doesn't mather what kind of art, people here respect art for it self.

My experience in Holland is that i was more active, because people here are more active in art, and they also saw and bought my art.

I now live in Zakho, a city with 180000 people living

there. A few of these people recognize me for my art, and think that i am doing something good there. And it could be that i will never sell any painting there what so ever, but our country make's progress and i believe our people will be more open to art in the future. Why is that?, because Iraq is now a part of the world and open.

A thing is when i was in holland, i missed my country and i got a little homesick. I think that because of that homesickness, i worked better and harder. When i remigrated back to Iraq, that disappeared and that turned out a negative thing for me, but a positive thing for the people there because i opened up a Art-Center. I have a lot of students, and i think its good because im doing something for the community.

Thats it for now, i will talk to you later.

Awni

[EstabrakAlAnsari](#) - 09:17pm Nov 10, 2005 GMT
([38.](#))

finally i am online again... sorry about before, no excuses just sorry.

no doubt holland has become your second home... and evidently now that you have left it you shall crave it and want it. maybe your homesickness will return but for holland instead of Iraq. *want to ask you.. have you been to baghdad recently? have you been there ever? if so, what are the changes in the people. i often wonder if they themselves have changed or if it is their surroundings that has altered their behaviour slightly?!*

have to appologise because i dont have much to say today, i am extremely bussy <and stressed> as i am going to be assessed (university) next week and i dont think im ready.. plus im getting even more stressed as im running out of money to buy all the materials i need. you know thats the only downside of the art world, the fact that it is so expensive to be an artist within it! id mush rather be an artist out of work then an artist running out of money, but then again the two usually correspond to one and other!

goodbye for now, i shall come online soon, probably saturday evening..

hope you are well and no problems will face you with the internet once you've reached Iraq.

■ [AwniSami](#) - 12:57pm Nov 14, 2005 GMT ([39.](#))

hello estabrak,

I am currently in Iraq, that's why im not online everyday because of the powershort. I will do my best to keep our dialogue going.

awni

■ [BredaBeban](#) - 11:09pm Nov 14, 2005 GMT ([40.](#))

Awni, when you look through the window now what do you see?

■ [EstabrakAlAnsari](#) - 01:00am Nov 16, 2005 GMT ([41.](#))

it feels like i have not written to you in forever. i am extremely sorry for being quiet for the past week, ive been growing spots on my face as ive been having my assessments this week. ive just passed my first one HORRAY! i am now officially studying SCULPTURE and CONTEMPORARY PRACTICE. . ive recently made some pieces, i will post you them later on Awni so you can have a look. but for now... hello Awni...how are you doing?

so you've now officially returned to Zakho right? i doubt its anything like the state of Baghdad, but do you feel safe there? Breda asked you a very interesting question and i think your answer shall surprise me a little, i dont know why i feel that.. i just think its probably not what I will expect to read.

When my family speak of their homes back in Iraq they always happened to mention how spacious the houses are there, and how most houses are made of cold materials, like marble or mud. I suppose in such a hot country its hard to live in anything else?! What does your home look

like? Is it a family home... the house you grew up in or is it something of a new experience to you <seeing as you've only moved back to Iraq this year>? It would be nice if you could post me some form of photographic study of it

currently in my life there is not too much going on besides doing all of my work for university. Wait a minute, actually I lie... I have recently bought Rebecca and I our first ever puppy, in which my aunt has fallen in love with. Its strange because my mother and my aunt refuse to allow me to keep the dog in this house however when they lived in Iraq they and the family had dogs. Double standards I'd say. I remember having chicks as a child in Iraq. I also remember once trying to paint them red, obviously the chick that I did happen to paint ended up dying of poisoning... oh well, atleast it was a nice introduction into the world of sculpture and painting!

I hope to hear from you soon Awni, inshallah you are ok, goodbye for now I shall be waiting to hear from you and to be able to read the Arabic version of your article as I am still extremely interested.

■ **AwniSami** - 08:54am Nov 18, 2005 GMT ([42.](#))

hello breda beban i,m lucky today to contact you from iraq because of the technical reasons. about your question ,when i stand in any location and looking through it to the outside i see systimatic surface and sometimes unsystematic to be more spesifc i find myself infront of unpainted frame.at that moment i think unsystematic location should the hands of the people who believe in asthetic or beauty reach it in general the place for me is valueable what i,d like to say exactly in this moment im in location enable me to see turky ,i live close to the border geographically i cant find any seperate line between us and them so its artificial line created . the disappear of this lines as insight ,the life become more beautiful. awni

■ **AwniSami** - 09:56am Nov 18, 2005 GMT ([43.](#))

hello estabrak im glad that im online from irak/kurdistan this time iwill write briefly because of translation ,technical issues,i,ll send the arabic version as soon as possible. some comments on what you wrote. ididnt visit

baghdad for 20 years its risky to visit it because of security situation particularly for me as kurdis and has dutch nationality even if it become as a safer place its hard for me to visit it ,the main reason is the bloodshed and the death of many innocent people so its irony to say that baghdad is the city of peace,dont understand that i dislike it ,i lived there for a long time . *live in a place during my childhood the surfaces of all houses are connected so you can move from one surface to another easily so i was imagining that the whole families are living under one roof i mentioned to this idea with several art works through these arts work i tried to make it obvious that people from different classes and different religions were living together ,currently the houses are isolated from each other by appear of many fence obstacles as well as the appear of many keys instead of one key. will try to send some photographs of new and old houses.i answered breda briefly so you can read it.i wish that i will hear from you soon*

■ [BredaBeban](#) - 04:40pm Nov 19, 2005 GMT ([44.](#))

Awni, it is exciting to have you online from Iraq/Kurdistan! Please upload some images soon - we are really curious to see where you are.

your English is fine so don't worry.

Breda

■ [EstabrakAlAnsari](#) - 11:04pm Nov 19, 2005 GMT ([45.](#))

im glad to see that there are not too much technical difficulties facing you at the moment. its interesting to read about what you see out of your window however to be honest its too psychological for me. you do worry too much about your english and i think thats your problem right now. if you cant say it in english say it in arabic, dont worry ill understand and i can translate. what do you literally see out of your window... how does that make you feel? you said something about seeing turkey and an artificial line between your border and theres. Does that mean that you see no difference between the people of Kurdistan and the people of turkey? Does it make you feel uncomfortable looking at the border that is in front of you

in light of the recent events that have happened to you?

>...

when I visited Jordon a couple of summers ago with my family we were located in a place where we too could see the borders of another country, it was Israel. I have no problems with Israeli people but obviously, for political reasons there were some bitter feelings that were brought up amongst my family. In a sense, even though we were far away looking at the image of mountains and fog in the distance, they could still see the 'situation' that was behind the view.

How is life treating you in Zakho at the moment? London is extremely cold but it's still not stopping the night life that is here!! I was going to attach you a photograph of one of my recent nights out but I can't attach any photographs, ill keep trying though...

Have you created any new art pieces recently? Its strange to think that you said you had created at one time art pieces that respond to the time when you lived in Baghdad and how that made you feel... do you still have any of those?> could you post them? You know what I like about your art works, the fact that I really don't understand them. :@) that may be strange to say however initially im not too keen on the abstract art, its one thing I don't think ill ever come to terms with. I consider you to be an abstract artist, one I think with many thoughts and emotions leaking through his works however I think people, like me, might find it hard to understand and interpret. What do you feel about that? Does what people think of you and your art affect you or do you solely create art works for yourself regardless of how people interpret it?

[EstabrakAlAnsari](#) - 11:05pm Nov 19, 2005 GMT
([46.](#))

p.s welcome back Breda...nice to read your words again :p
hope your trip went well x

[BredaBeban](#) - 07:34am Nov 20, 2005 GMT ([47.](#))

Estabrak, my visit to Trieste where the 'I Millee Occhi' film festival featured 3 programmes of my work was really

exciting. In particular it was great to see a no-budget new feature film 'Kisses' by Serbian critic/filmmaker Sasa Radojevic and 'Wanda', an extraordinary feature film by Barbara Loden, produced in 1971, USA.

have also indulged in great company, food and maybe too much wine...

if you have problems with uploading images, please talk to Julia or Matt.

Awni, am creating the imagine art after gallery - can you send some examples of new work? photos?

■ [AwniSami](#) - 01:56pm Nov 20, 2005 GMT ([48.](#))

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■ [AwniSami](#) - 02:31pm Nov 20, 2005 GMT ([49.](#))

sorry, i tried to post an arabic message, it seems guardian cant translate it. also i am experiencing technical difficulties that's why i am rarely online. *will do my best to upload and attach images.*

awni

■ [EstabrakAlAnsari](#) - 07:10pm Nov 22, 2005 GMT ([50.](#))

hello Awni, hows is life over in Kurdistan? im just letting you know that i have now recieved your Arabic statement and i will be reading it shortly. i can now also read the arabic you wrote above...

will respond to your article later on today, i have to understand it first!

Speak to you soon... ill be online at around 930 tonight.

■ [AwniSami](#) - 07:25pm Nov 22, 2005 GMT ([51.](#))

Hello estabrak and breda,

Im trying to upload photographs but i dont know where i

can post them. Im going to mail Julia about this and when i know i will post the images ASAP. Life is difficult now in Iraq, there is a electricity and water short and its very cold. It's hard to make new work but im doing my best, as i was busy with taking photographs. I dont consider myself to be an artist who makes abstract art. My work consists of realism and i consider myself a artist working with humanistic perspective instead of a phsycological view. I'll do my best to upload images so you can understand me through my work.

Awni

EstabrakAlAnsari - 10:03pm Nov 22, 2005 GMT
([52.](#))

Ok..so ive been reading your statement over and over again and again and im slowly starting to make sense of it/you.

I think its fairly safe to say that your work does have a lot of personal meaning to it and a lot of responses to 'terror' or feeling of harm and in some cases isolation. You describe yourself and your life to be more negative then positive. I don't know if you relaise that you do it, but that's the general message I got. I think that a lot of restrictions were imposed on you as a child for you to see the things you do. Its obvious from your works that there is a feeling of seclusion and the more I look at your pieces, especially 'On an Iraqi Dining Table', which unfortunately is not on this website, the more lonely I see the objects within them and the more uncomfortable I feel for looking at them.

I want to discuss this piece especially with you as it is very much a negative view of an 'Iraqi' room. For me, looking at this piece and knowing what I know of you.. I see you as the suspended headless body and your family, or the people around you, as the black figurine observers. If my analyses is true, then it is quite disturbing what you project through your works however its this disturbance that makes it interesting.

WHY have you titled it 'On a Iraqi dinning table?' I think I understand the purpose of the meaning within the painting but I don't think I know/understand the purpose

of the title. In a sense, especially after 2003 and the war on Iraq, the title is quite offensive for what it is projecting. I think this view is interesting to note, especially seeing as this particular painting was made in 1979.

If you were to sell yourself or your works to a buyer how would you phrase it.. in one word or one phrase? I think this question will be very interesting to answer...

■ [EstabrakAlAnsari](#) - 10:05pm Nov 22, 2005 GMT (53.)

for the sake of the dialogue, when you get the chance to upload images, it might be useful if you could upload the one i was describing above as i dont have the right to include the image as its not my work so please do include it.

■ [EstabrakAlAnsari](#) - 10:22pm Nov 22, 2005 GMT (54.)

p.s there is just one more thing i need to add to make what i wrote above abit more clear. *think that your piece 'On a Iraqi dining table' has some reference to the time when Sadam was in power and the way they treated individuals, however my evaluation/opinion on it is from a view of someone that has no knowledge of that regieme. im telling you what i see, in a sense, from a young westerners point of view from communicating with you for the past couple of weeks. i dont know much about the regieme instead i know more about 2003+ as this is more relevant to me so i identify this painting with this situation. i hope that makes sense to you?*

■ [BredaBeban](#) - 04:50pm Nov 24, 2005 GMT (55.)

On behalf of Awni, I have uploaded his etching On an Iraqi Dining Table. You can see it at <http://www.imagineartafter.net/view.php?id=206>

I will upload more of his images. Awni will tell you something about them!

Eline

■ **BredaBeban** - 05:15pm Nov 24, 2005 GMT ([56.](#))

Some more images from Awni, mostly taken in or around Zakho:

Awni teaching in the Art Centrum:

<http://www.imagineartafter.net/view.php?id=210>

The Art Centrum:

<http://www.imagineartafter.net/view.php?id=211>

Girls in the Centrum:

<http://www.imagineartafter.net/view.php?id=212>

View of Zakho: <http://www.imagineartafter.net/view.php?id=213>

Eline

■ **AwniSami** - 08:46pm Nov 24, 2005 GMT ([57.](#))

Hello Estabrak,

About what you said and thought of the painting, here's a quick response. The image was made at the time when Iraq started to go backwards on a political level. Myself i was not negative but the system around me began to evolve in something negative and i merely made portrets about it. Back in the days i was a student at a art academy, i didn't have a style for myself, i was expermenting alot and this is a result of it. The painting isn't about me or my family, but about the people of Iraq in that time. People were going through rough and hard times, so i made rough and hard work and im glad that you didn't experience those times and i hope nobody will again. I switcht styles with over the years as i grew up and nowadays im making graphic art but not abstract,you can find elements of realistic figures in my work;for example bodyparts. Im going to upload some images of current work. For the one phrase you were talking about, the correct phrase for my work is: me and others. Because as mentioned my work is personal and comes with experiences i went through over the years along with others.

That's it for now, i will upload some images.

Awni

■ **AwniSami** - 09:01pm Nov 24, 2005 GMT ([58.](#))

Here are the images i uploaded.

This a current artwork:

<http://www.imagineartafter.net/view.php?id=215>

A art-exposition i participated in viewed by the Queen of The Netherlands(Lady in blue):

<http://www.imagineartafter.net/view.php?id=217>

Another current work:

<http://www.imagineartafter.net/view.php?id=218>

Another work: <http://www.imagineartafter.net/view.php?id=219>

Myself working(behind me 2 works i made, the left is a current work, the other is old with a different style):

<http://www.imagineartafter.net/view.php?id=220>

A work i made in 1976, years later it was demolished by the government:

<http://www.imagineartafter.net/view.php?id=221>

A view from the top of my house in Zakho:

<http://www.imagineartafter.net/view.php?id=222>

My young cousin making a portret:

<http://www.imagineartafter.net/view.php?id=223>

Another current work:

<http://www.imagineartafter.net/view.php?id=224>

Making a print in my workspace:

<http://www.imagineartafter.net/view.php?id=225>

A view from a abonded prison outside of Zakho, now used as a home: <http://www.imagineartafter.net/view.php?id=226>

Myself being interviewed by a journalist in my college

years: <http://www.imagineartafter.net/view.php?id=227>

I will upload more images as soon as possible.

Awni

■ [EstabrakAlAnsari](#) - 10:59pm Nov 24, 2005 GMT
([59.](#))

hello again Awni, im glad to see that your still doing your bit for Zakho with all your students. im also really glad to see that there are girls involved as well as males! congratulations!

as for all your works, it looks like youve got plenty on yuor plate :p *think it is quite evidently clear to say that over time your style has changed and you have created works that are much more graphically based, however some of your works do remind me of collage.*

the image of you as a young man in an interview... what was the interview for? nice to see that you were wearing the typical fashion of that time, both clothes wise and hair do's :@) hehe.

there was a piece that you said was destroyed by the government... im assuming because it was destroyed it was portraying an image that the goverment didnt necessarily agree with, right? what was the image oh exactly... what was the meaning behind it?

im still tryna upload images, no ones got back to me though so i dont really know what to do... anyway thats not your problem so dont worry.

goodbye for now and i shall speak to you soon x

p.s you havnt got a mustache! i know it might be an odd comment to say but most of the men that i know from Iraq, and within it have mustaches.. i dont know why though, it just makes them look more like sadam, unfortunately.

■ [EstabrakAlAnsari](#) - 11:21pm Nov 24, 2005 GMT
([60.](#))

the image from the top of your home.. that must be a beautiful view to wake up to every morning. however it looks like the houses around you are very few and far between...?

does that mean that you live in a very small village? how do the people in your area perceive you..having left Zakho for Holland then recently coming back?

sometimes i wish i could wake up to more greenery around me..more trees, grass etc. i mean as much as i love living in a city there are just times when you wish you were amongst nature, if that makes sense. i think it gets kind of annoying going out in the morning and coming home at around 6 to find that when you blow your nose your boggies end up being BLACK from all the pollution you have breathed in during the day...

one of my fathers dreams was to be buried under a tree, and he is. theres this beautiful little place in ruislip where my father has been layed to rest...its so quite and peaceful there, at times i go and read stories and say my prayers there. its the only place i know within london that is so beautifully peaceful.

the mountains in the distant..have you climbed them? is that the border for turkey? or am i extremely wrong...

im very interested about that abandoned prison... its so strange to think that its inhabited now.... there is a prison near my house, i pass it practically every weekend, it is called SCRUBS and it looks completely different to the image you have presented to us. i shall take a photograph of the prison on the weekend and get Breda to post it for me so that you can see the difference for yourself.

the prison in your photo... even though the interior of it is not shown, from the atmosphere around it...it looks too beautiful to be a prison. how come you were inside of it? do you know the people living there?

 [BredaBeban](#) - 07:52am Nov 25, 2005 GMT ([61](#).)

Wow, Awni - images are great!

Strange how, although this dialogue is a place outside

(above?) 'reality' photos of yourself, your work, students and off course Zakho suddenly made you very real.

Question: what is reality?

Presence of others in our sherable activities. or?

■ [AwniSami](#) - 09:03pm Nov 26, 2005 GMT ([62.](#))

Hello Estabrak,

I have some quick answers for your questions here are they:

Its true i have a beautiful view from my home, i work and also live here. The wether here is great and sunny. I Live between the mountains, the nature here is beautiful, and there are a lots of animals.I don't go to the city so often i just enjoy the peace of the nature here. I live about 3 km from the border of Turkey

The Graphic center is the only center In Iraq.I have about seventy students, both girls an boys. also there are two girls who work for me. In the period of Ramadan they weared headscrafts.

I like it here very much and i'm enjoying myself, but i miss my family and kinds very much. But because i know i'm doing something right for the people here it helps me get trough.

Also i have a lot of pojects here. I'm designing a monument for the victims of an terrorists attack in '95. And i'helping making a museam out of an prison. So most of the time i'm very busy with one of the projects

The old picture u saw of me was an interview in 1976 in Bagdad about my first exposition. In that time you can see that also in Iraq we were into the 70's style, everyone was modern and we wore hip clothing. We also listened to 70's music like the Beegees and we had a little bit connection with the western world. But that changed. And about my moustache hahaha..well i wasn't into it actually. When i was i child i hated it. When people with moustache's would kiss me you could feel it so it was annoying.

In this area almost everybody knows each other, they also have a lots of contact with each other it's not like Holland or in London were people are just busy and not making contact. A lots of my painting were destroyed. There werent's against anything it was just portrets of humans and just normal portets. If the governement didn't like the people they wouldn't like there art. And most of the people inside the governement thought like each other, but this is my opinion. Because i had didnt agree with the governement and i had other opinions they arrested me in 1982 and put me in prison. They wanted to decapitate me but i was lucky to get out of prison. Till '91 they observed me and caused me a lot of problems, and i had to go to the secret service every once a week sign al kinds of form's. I think these problems developed because of my love for the people, the nature and life.

Right now i have a lot of contact with most of my old friends from collage and all kinds of places, and i really like it.

I want to know more about your family, how many brothers and sisters do you have, how did you grow op? And why your family left Iraq and decided to move to London?

I have been to England twice, also with my family I enjoyed my stay there. We went to museams, parks, theaters but if was for a short period.

I hope to hear from you soon,

■ [AwniSami](#) - 09:09pm Nov 26, 2005 GMT ([63.](#))

Hello Bredabeban,

the reality means the original and the genuine image. to be realistic, means you should shift unsystematic things in live to systimatic that is honest and real live .

■ [DenkuHyka](#) - 06:44pm Nov 27, 2005 GMT ([64.](#))

Hi guys have been following your dialogue for a while.Awni you have been in Iraq lately and do you have any images seen from your lense?I'm curious to see what you see

there about people and life, everyday's street life. Hi Estabrak have you got the puppy at home yet? I bet is cute. Can you make him a photo so we can see him as well? Take care guys Denku!

■ [EstabrakAlAnsari](#) - 11:59pm Nov 28, 2005 GMT (65.)

HELLO DENKU! HOW HAVE YOU BEEN.... it seems like forever since i last saw you..hope you are finding the project very interesting and useful?!

im online today for the first time with photos that can actually be shown! WAHOO... ive been an idiot and miss spelling things so i havnt been able to upload an images, until now that is.

Awni, i hope all is well in Zakho...i will be online tomorrow from about 1pm-3pm and then again from 7pm onwards. if you can make it online, i would love to interact with you.

about my family... well i have quite a 'big' family compared to conventional UK families however compared to the arabs at home, we're nothing! hehe :@) i have three older sisters, so technically i am the youngest of four. It would have been five of us, however Noor, unfortunately died at a very young age, she would have been the third eldest...i never met her.

recently an uncle of mine has come from Iraq on a business trip here. until now, ive never spoken to him or even seen him so its been very very eventful and exciting this weekend. he brought with him photographs of my mother and father when they were first together and with their first child Mayada, my oldest sister. amongst them is the following photograph in which i think is absolutely beautiful.

<http://www.imagineartafter.net/view.php?id=317>

thought you might like to see it as this photograph was in one of their first houses that was in MISAN in Iraq. you never know...maybe you have once crossed paths with my parents?

cannot remember much about my childhood, i dont know

why that is however i have a very short term memory and i want to one day go to HYPNOSES to try and retrieve that 'memory' if thats possible. hwoever in saying this i remember having an amaizingly eventful and exciting childhood.... there is only one event i can remember from when i was a child in Iran (i was too young to remember any of Iraq)... i remember having to run down flights of stairs one time because a bomb had gone off really close by. all the glass had shattered in the flat we were in... however as a child i found it more as an exciting event rather then a scary one.

im really sorry tosay this however i have to go right now, but i promise to continue about my childhood tomorrow morning when i return.

will also post you all the images ive been taking so far for this project.

good bye for now and hope to speak to you tomorrow.

■ [EstabrakAlAnsari](#) - 12:00am Nov 29, 2005 GMT
([66.](#))

p.s Denku, i also promise to upload images of mine and rebeccas puppy. her name is Badger and she looks very much like a little fox. x

■ [EstabrakAlAnsari](#) - 01:34pm Nov 29, 2005 GMT
([67.](#))

hello again. im back, as promised with lots to share...

firstly id like to start off by shring with you, after Denkus enquirey, my recent pictures of Badger and her new family...

so heres badger:

<http://www.imagineartafter.net/view.php?id=353>

and heres badger with her two mummies:

<http://www.imagineartafter.net/view.php?id=354>

and yes before you ask, that is Rebeccas lovey dovey

face, Badger seems to quite like it!

*will post this for now Awni however im still here
'composing'my next post...*

■ **EstabrakAlAnsari** - 01:52pm Nov 29, 2005 GMT
([68.](#))

yesterday, Rebecca and I went out to see the new christmas lights that have been put onto OXFORD STREET and REGENTS STREET...arguably one of the most visited streets in london. to be honest, the lights were a dissapointment. i mean, personally, i thought that so much more could be done for such 'high class' streets... anyway we made up for our disspointment by doing a little bit of shopping, what do you think of this dress?

<http://www.imagineartafter.net/view.php?id=355>

<http://www.imagineartafter.net/view.php?id=356>

personally i love the socks and the underwear, bet hey ho...the dress is nice also!

how is the fashion in Zakho... im sure its not as 'risky' as the fashion here however what does the average woman wear walking down the street?.. when my mum went to Baghdad last summer, she ended up wearing a MANTU (a black gown from head to toe) when she was out. she did this so that she would not be recognised as a 'westerner' and therefor not be hassled. however, in saying this, when she braught home the pictures you could still spot her out from a mile away...

she was the noly woman in a Mantu that was reaaaaaaaly white <lack of sun in england> and the only woman wearing the latest RAY BAN sunglasses! hehe... it made us all laugh.

■ **EstabrakAlAnsari** - 02:03pm Nov 29, 2005 GMT
([69.](#))

anyway..i dont think these photographs need uch description to them, so i shall stop my fingers from typing...however enjoy and get back to me about what you think... ill try to put them in simple terms.

the day after the night before...

<http://www.imagineartafter.net/view.php?id=357>

the night before...

<http://www.imagineartafter.net/view.php?id=359>

<http://www.imagineartafter.net/view.php?id=358>

...

[EstabrakAlAnsari](#) - 02:12pm Nov 29, 2005 GMT
([70.](#))

this following photo, personally..is one of my favourites. i dont know why it is i love it so much however theres something about the position rebecca is in.. it just makes me feel really warm.

<http://www.imagineartafter.net/view.php?id=360>

ok im going to leave you with that for now... im off to rebeccas house to go dog sit Badger... i shall post you more of my images then. post you soon.

p.s in Iraq my mothers family used to own sausage dogs...i find that really interesting, especially seeing as here she does not allow for a dog to enter the house because it is 'neggis' (dirty). sometimes i feel that there is too much double standards going on, im sure you know what i mean.

[DenkuHyka](#) - 02:36pm Nov 29, 2005 GMT ([71.](#))

Hello Estabrak!Your photos are really nice.Of course Rebecca is an attractive girl aswell so every photo of her looks nice.I think she has a very expressive face depending on the moment.Badger is marvellous and I bet makes the mums happy just being around let alone playing or looking at you with those beautiful eyes.Did Rebecca bought that dress?She really wears it well.Well since the launch party it has been a while and I find this project very exiting and inspiring for me.I have uploaded some recent images and will upload today some more including some photos of the place were I work.This week my family arrives for a short visit (1 week).I haven't seen

them for 8 years and honestly I'm shaking from the emotions that run through my head. I will take time off from work and be with them 24-7. Should we meet sometimes in a near future for a drink? You take care girl and speak to you soon. Denku! P.s. That photo of your family in Misan: I like it a lot!

■ [EstabrakAlAnsari](#) - 06:19pm Nov 29, 2005 GMT (72.)

hello all... how are you doing Awni, Denku? im now puppy sitting and i must say it is very difficult to type when i have a little dog snapping at my feet. :@)

8years Denku!! that is a very long time...id be shitting myself if i were in your position. im very happy for you, and im sure you will be doing alot of hugging, crying and especially laughing for the next week.

when i met my uncle for the first time on saturday i was nervous however i have never met him before, so i personally didnt have any expectations or 'knowledge' (in a sense) of him. for you, this situation is completely different... its like having left one part of your life and it coming back to you for a short time. do you have any vivid memories of your family that your excited or scared to encounter again?? who is coming to london.... i wish you well in your meeting with them, and im sure we will be seeing pictures of them some time soon. GOOD LUCK

Awni, hello :@) so i see you havnt had a chance to come online yet, oh well, i shall wait. I forgot to take pictures of the prison that is near my house, I shall take it very soon though, I would like you to see the obvious difference. I am not at home right now however when I return I shall take a photo outside of my window so we can compare that too.

Im going to put another post up but I shall send this one so I don't bore you to pieces...

p.s Denku drinks sound great, i just dont think discussing it over the internet is the best way :@) email me...

■ [EstabrakAlAnsari](#) - 07:02pm Nov 29, 2005 GMT

(73.)

I wanted to share with you my recent sculptural works. I've been focusing on that very much recently as I enjoy experimentation and manipulation of materials. I'm very interested to know... if you had to pick a fabric to best describe you, what fabric would you pick? I know it's random however sometimes simple questions that seem irrelevant actually make a lot of sense.

It'd definitely be HESSIAN. I think my characteristics are very similar to it. At first glance, the material looks so rough and in a sense, quite harsh. However once you start to use it you realise that it's actually a lot more delicate than what you initially thought. It just has this unexpected factor to it... maybe I just like it too much?! Anyway, with my recent sculpture, I've used Hessian.

<http://www.imagineartafter.net/view.php?id=374>

The idea for this piece came from the concepts of 'expression of emotion'. I looked at sign language and people socialising as my inspiration and I wanted to create a sculpture/s to express that. The piece is called 'anger, love, sex, touch'. Each of the sculptural pieces involved correspond to the title.

Personally I don't think that the photographs speak as loud as the actual sculptural pieces, however I can't exactly post you my sculptures!

Anyway, this following piece is called SORN-TIODI. The name is an anagram of the word DISTORTION, which was the title of one of my ALEVEL projects. It took me about 2 months to do, FULLTIME might I add, seeing as the whole entire table is created with STRING. It was extremely frustrating however I finished it in the end and am very happy with the final results. It's actually a practical table believe it or not.

<http://www.imagineartafter.net/view.php?id=375>

In case you cannot tell, the table/box is created out of different body parts and the images within the picture above, I hope, show that. What do you think? I'd like to know what you think of it before I tell you the 'meaning'

behind it, as it might be more interesting that way.

Well that's it so far... sculpture wise anyway. Itll be interesting to have your response. Speak to you soon.

■ [AwniSami](#) - 08:50pm Nov 29, 2005 GMT ([74.](#))

hello denku,

thank you denku, if been looking to your dialog as wel and im very positive about it and i think your portrets are really good. I uploaded some images of zakho above so you can look at that as well, just so you know, pictures of zakho isnt my work, im just letting you guys in my home town.

■ [AwniSami](#) - 09:10pm Nov 29, 2005 GMT ([75.](#))

hello estabrak,

Ive looked at your photographs and they look very very good, good quality. The picture of your parents with your older sister is very nice, and i was sad to read that you lost an older sister. Ive been to Misan when i was 11/12,when i saw it, it looked like a place with a high nature degree and water recourses, the people of Misan are kind and friendly people who seem very independent. When i went there, i also noticed the women in Misan are tall and beautiful, i think because of the women there caried jars filled with yogurt on there backs. The houses there were really close to the water, and very massive, and it looked like heaven on earth. Unfortunatly it was dehydrated, and the people left along with the dry land. When i was little i had dogs also and i took good care of them, a dog is truely a men's best friend, its sad but i couldnt have them in my house because muslims think dogs are filthy creatures. At a time, the local authorities in Zakho had to shoot down all dogs including mine, i was extremey sad about it. Im happy you have a beautiful dog yourself now and i hope you take good care of Badger.

■ [AwniSami](#) - 09:13pm Nov 29, 2005 GMT ([76.](#))

The clothes back in the 60's where more modern in Bagdad and Zakho also. When the people left there little

villages for bigger cities, they brought their own kind of clothes with them, so it turned out the people in the city took over their clothes culture. In Zakho now, not every woman wears a Mantu, but most of them still wear a scarf round their heads.

AwniSami - 09:31pm Nov 29, 2005 GMT ([77.](#))

I think the best fabric for me has to be: clay. Every other fabric breaks or melts down, only clay remains, and clay is gorgeous when it's wet. I think clay is 1 of the most important fabrics.

About your first sculpture, I think it's lovely, it almost looks ancient. There is a little element of fear in it also, because it kind of looks like bones. It's kind of hard to describe it because I don't know the measures of the sculptures. They all represent a part of the human body, but I want to know how the sculptures should be presented, hanged, or standing..etc. The sex sculpture contains 2 fabrics and it contains a certain movement, I want to know what the black cord is.

First I thought you only took pictures, but now I see you make crafts too. The second sculpture looks like it's splitted in a variety of works, but nevertheless it's only one sculpture and it's very beautiful kind of looking like marble. I see a certain parts of the human body in it, breasts, hands and arms. I think this sculpture represents the birth of a human being, to be more specific, a first born. All human elements and emotions can be found in this sculpture and it looks like it is about to be born.

That's it for now, I hope to hear from you soon.

Awni

AwniSami - 09:42pm Nov 29, 2005 GMT ([78.](#))

Here are some more pictures of my work

This one I made in 1977:

<http://www.imagineartafter.net/view.php?id=376>

The rest of I made 2002-2004:

<http://www.imagineartafter.net/view.php?id=215>

<http://www.imagineartafter.net/view.php?id=218>

<http://www.imagineartafter.net/view.php?id=219>

<http://www.imagineartafter.net/view.php?id=380>

<http://www.imagineartafter.net/view.php?id=381>

<http://www.imagineartafter.net/view.php?id=382>

<http://www.imagineartafter.net/view.php?id=383>

<http://www.imagineartafter.net/view.php?id=224>

I would like to know your idea about them, and what you think they represent.

Awni

[EstabrakAlAnsari](#) - 02:46pm Nov 30, 2005 GMT
([79.](#))

Salam Awni, im very sorry to hear the mishap that happened with your dog, inshallah that will not happen again as it is a horrible experience to put on a child. Hmmm clay... well, doesn't clay crack.... I thought that clay is one of the most fagile materials as it can crack easily?

About my sculptures, the sculptures are presented as you viewed them... in that order in that way. They are not suspended from anything, instead they lie onto the surface that is under them. Untill now I have not found the best surface to present them, so instead they are on a white self that is in my room.

The 'black cord' is not actually a cord, it is black ribbon. Initially what I wanted to do was combine text and the sculptures together in order to 'express' the emotions I was trying to portray. Initially, the text would have been used on this and other black ribbons that would have belonged to each of the pieces. However sculpture, like with many other art disciplines, is all about trial and error. After I had completed the sculptures and layed them down, I decided that I did not want to use texts within

this piece as it would over complicate things and simplicity sometimes beats extravagance. However with the sculptural piece for 'sex' I felt that something was missing. I put a ribbon there as I thought that I would continue with the text only for the 'sex' piece but once I put the ribbon down I realised that the blank ribbon says enough. No text will encourage the 'sex' meaning. For me, placing a black ribbon with no text upon this sexual peace will say more about 'sex' than any words I can put together. I also did this as I know that when people see it they will question why there is a blank ribbon placed upon this particular piece and they themselves will try to make sense of it.

im looking through your images Awni however I shall write you my response abit later. Post you soon,

■ [AwniSami](#) - 04:20pm Dec 1, 2005 GMT ([80.](#))

Hello Estabrak,

Just wanted to let you know that im going to Arbil this weekend to host an exhibition, so i wont be online for a couple of days. I will make photographs of this event and post them soon. For now goodbye,

Awni

■ [EstabrakAlAnsari](#) - 06:27pm Dec 1, 2005 GMT ([81.](#))

Hello again, an exhibition you say? Hmmm, I didn't realise that much of those still happened in Iraq..and better yet, you shall be hosting it? How come... were you asked to or is this one of the many projects that you have organised?

In regards to your work, I think what I will do is describe to you what I see or feel towards the images I like, rather than all the images as I might be here all day.

Ok the first one...I really do like it:

<http://www.imagineartafter.net/view.php?id=376>

honestly I don't have a clue what its meant to mean... I mean it could mean anything! But to me, it sort of looks like the classic 'khud' and 'zukhrufa' that is usually found within Islamic books, texts, but specifically in/on the

Qur'an. To me, it does not depict the khud of the Qur'an however it looks like a classic design that would represent a surah of some sort. Im not sure if it has religious meaning, infact I highly doubt it however that's my take on it. Maybe its because I see as you as a person living in Iraq, and to me Iraq is a religious country. I also quite like the fact that it is split up into 6 equal parts, its as if the image belongs together and if there was a piece missing, the rest of the pieces would not communicate well together. Within this image I see eyes, hands, arms, pointing of fingers... this to me indicates some sort of search, maybe a longing. It's as if the image is reaching out for something, what that something is, I don't know. The separation of one part to the next also helps communicate the concept of a search, wanting or even a need. However is the image actually put into 6pieces or is that done because you couldn't fit the whole painting onto one photo? Also, I would like to know, is this piece some sort of etching? Or is it just paint and paper?

I also like <http://www.imagineartafter.net/view.php?id=218> I recognised that there is arabic writing within this piece, however I cannot make out what all of it says. Does it even make sense? Reading it, getting my mum and aunt to read it also...no one knew what it meant....hmmm. Within the image, there are words such as 'BOX' and directly under it there are the letters U and S. it can be read as both us... plural for two people or U.S asin USA. And for me I read it as that, probably the only reason I read it as that is because you have the word 'BOX' right on top of it. And in a sense, the Iraqi people are under the US control, trapped in a box?! Along with this, there is also an image of what appears to be some sort of harbour. Its either a harbour or oil posts that are usually found within the sea. Without the word BOX and US under it, I don't know if I would still see it as this however because of those words I directly correlate the image to oil. I hope you don't mind, but I wrote on top of your image and have attached it below so that you can understand what specific parts of your image I am talking about. I thought that it would be easier and more direct this way...

<http://www.imagineartafter.net/view.php?id=449>

other then the above, i really like your colour usage within

this image, its very balanced in an unusal way.

I also like this image,

<http://www.imagineartafter.net/view.php?id=383>

in a sense they remind me of making collages at school... cutting out shapes and layering them. I like layers..it unintentionally creates depth to a picture. This one i find interesting: <http://www.imagineartafter.net/view.php?id=380> I see windows within it. Am I anywhere near close? ! Hehe

Anyway I think that this is all for now, if I write any more I might make you fall asleep, hope your exhibition goes ok and good luck on the hosting behalf. Hope to see your images soon...

■ **[DenkuHyka](#)** - 06:51pm Dec 5, 2005 GMT ([82.](#))

Hi Awni!! liked the first one most.Kind of reminds me the mess I'm in.

Hello Estabrak the image 375 is beautifuly scary for me.The cliché that rises in me is that are this body parts trying to depart from themselves or are they trying to blend and melt into eachother.Take care guys!

■ **[EstabrakAlAnsari](#)** - 10:15pm Dec 5, 2005 GMT ([83.](#))

hello Denku, thank you for your comments, im sorry my piece scares you however i prmise once you see it infront of you, being scared is the last thing on your mind. most likely you'd be thinking 'some idiot spent ages <a month> putting string on every single part of the table. believe me, its not a small table! hehe anyway hope all is well with the family, im going to go sneak a peack into your dialogue to see whats been happening, hope theres images of your family there?....

Awni, have you returned yet from Arbil yet? ive been waiting for a couple of days for a response however i cant just sit ehre anymore, i need to write! so how was the exhibition/event? i cannot wait to see the images of what kind of art works were produced, i think itd be interesting to see what styles are apparent in that part of the world.

have another image for you, of some work that ive done during my course. it was for fashion communication and my theme was COUNTRY. the images themselevs are printed onto A4 sheets, and personally i think they are quite effective. im not sure if it is apparent, however i generally think that once im given a topic/subject and asked to create an image or object for it, i tend not to do the obvious. for the particular project we were given a little brief and asked to produce images that would be placed into magazines, childish i know however it was exciting to create. there is a basic storyline throughout all the photogrpahs however i have selected for you the strongest ones, the strongest ones in my eyes anyway.
Julia if you are reading this, these are the images i wanted to bring by you at your work.... however the rain has stopped me from doing so. i appologise, but atleast now you can finally see them.

<http://www.imagineartafter.net/view.php?id=567>

so tell me what you think... i think its pretty obvious, but then again it does have several meanings.

so Awni, only a week left until this dialogue is over, hwoever i do agree with Julia in that it is only the beginning of the project. you know, after all of this, i do hope to meet you some day...some time soon i hope, you can teach me a few things about printing and etching, it might be nice to learn.

well, i shall wait until a response, i feel abit of a fool talking to myself for too long... hope all is well, speak to yuo soon.

■ [AwniSami](#) - 05:14pm Dec 7, 2005 GMT ([84.](#))

hello estabrak. I have just returned from the exhibition in Arbil. It was a very intresting exhibition. I will speak to you tommorow.

Awni

■ [AwniSami](#) - 04:07pm Dec 9, 2005 GMT ([85.](#))

Hello Estabrak,

How are you doing, Arbil was great, for me as for the kids. Here are some pictures of Arbil, as for our dialogue, i will post something later on because of the limited amount of electricity i cant stay online very long.

This is the gallery containing my work, you may recognize some of my works:

<http://www.imagineartafter.net/view.php?id=613>

Same: <http://www.imagineartafter.net/view.php?id=614>

A student of mine posing with other works made by students: <http://www.imagineartafter.net/view.php?id=615>

My students,brother and assisent going on a roadtrip to arbil: <http://www.imagineartafter.net/view.php?id=616>

Thats it for now,

I will speak to you soon,

Awni

AwniSami - 05:34pm Dec 9, 2005 GMT ([86.](#))

Hello Estabrak,

Arbil was great, the kids loved it. Alot of people came and were interested to see this.

The Gallery was divided into 2 rooms with one for my work and one for the kids. I brought with me 35 children, it was quite a trouble i can tell you that, it was the first time for them going to another city and staying in a Hotel, so they were very excited(too much excited sometimes) 125 works were made by the children from 6-18 years old, each with a different graphic style.

Next year march i will be hosting an art exhibition in the same gallery, artist from Sweden are coming to show their work. Everything will be arranged by the Secretary of Culture.

About your work, everytime i see your work, you amaze

me and its quite interresting. You change subjects and its great to see. It would be great if you experiment on until you find your own style. Your pictures contain alot of contrasts and their very good. Elements of light can be found in your pictures and thats also something good to see.

The mix of nature/meat/humans is clear to see. It's almost if you bring out a message to better treat animals and bring a balance between humans and animals. Whats your message behind it?

Its a shame this project is over in a few days, but i have learned many things from this. It would be great if we can meet someday, we can exchange personal thoughts about certain concepts of art. I will be coming to London soon for a Festival, i was invited by the Kurdish secretary of Humanrights and also the secretary of Culture and i will get an official invitation and some more information about the Festival, i will let you know. So maybe we can make an appointment for a conversation and meet eacht other.

Awni

■ **[BredaBeban](#)** - 08:14am Dec 10, 2005 GMT ([87.](#))

Awni, Estabrak,

would appreciate if I could have your comments on the statement from the British Art Show 6 catalogue quoted below. Please note that the dialogue ends tomorrow:

'In a cosmopolitan art world, in which artists travel to make work and take part in the exhibitions, the fact that an artist is British, Brazilian or Chinese is of diminishing significance. To compare artists from the perspective of their geographical origin is often to emphasise the most superficial aspects of their practice. The approach is fraught with the perils of reductiveness and stereotyping.'

The British Art Show is a touring exhibition which occurs every 5 years. BAS6 is currently staged at the BALTIC in Newcastle.

■ **[BredaBeban](#)** - 07:14am Dec 11, 2005 GMT ([88.](#))

am forwarding a message from Tatjana Strugar who has organised live streaming of the actual encounter with her imagine art after partner Sinisa Savic in Belgrade.

tomorrow from 7pm Belgrade time (it's 6pm UK) there will be a live streaming from the gallery ozone. hopefully the busy man Sinisa will show up and we'll have a little heart to heart chat

you'll be able to see it all directly on

<http://www.o3.co.yu/live.html>

for 1 hour (6-7pm uk time). for more info you can go to

<http://www.o3.co.yu/>

or directly

<http://www.o3.co.yu/-events/dec-guardian/guardian.html>

fingers crossed Sinisa can make it!

BredaBeban - 07:43am Dec 11, 2005 GMT ([89](#))

Estabrak – thought you could be interested in taking part in Amirali Ghasemi's collaborative project. am forwarding his message:

I have an idea to continue my "video diaries" with 3 other video artist. Now I'm trying to tell the video diaries story I've been taking short video clips with my digital still camera as some kind of visual diaries, a part of it, is available to see on my website.

At the moment, with help of my Programmer/Artist friend Salman I am working on a randomizer engine which can accept 4 lines of video plus one line audio to be added to their original recorded sound. I need 3 artists who want to collaborate with me in this piece I will have one of the frames & they can have their own. In addition, I have to mention as this program/multimedia shuffles the video clips randomly it will create a instant combination of 4 artists' video in one Frame!

Here's how the interactive part comes in: every user/visitor of this interface can skip/mute/forward/rewind each on the tracks in order to participate in the creation of an anti narrative four screen which I think its both alike & far from deferent part of the world something that I like to name: a global or universal diaries!!!! What do you think do you think that you can help me to build this multi channel 4demntional diaries? I ask other artists in the imagine art after project to participate in this collaboration if they feel that they can or if they are interested in this medium or experience , I'm trying to upload some screen shot from what I'm thinking of ... Here is the link for a demo of my video is here it's a quick time movie about 6 MB After the project is done I will try to install the final result in a gallery in Tehran.

For link info go to Amirali's message 292.

■ [AmiraliGhasemi](#) - 08:24am Dec 11, 2005 GMT
([90.](#))

Dear Estabrak / Dear Awni as this is the final day I wanted to thank you for you contribution to this page, I learnt a lot from it & I really like it & I think I going to miss it I wish you both a great success & I pray for the peace on earth!

■ [EstabrakAlAnsari](#) - 09:54am Dec 11, 2005 GMT
([91.](#))

omg, its so nice to see writing within this dialogue!!!
hehe... i was waiting for quite a while and so ive been accustomed to see nothing recent bar my own scribbleings. Awni its great to hear from you!! im so glad the exhibition went well, i didnt realise it was to exhibit childrens works... that must be such a great oppportunity for the children of kurdistan! but 35 kids! ouch.... my nephews only 3 and i can barely handle him....
congratulations!!

Awni i am very sorry to say but i must go to work now... i work all weekends and i wont be home again from 7pm london time. please be online tonight as it would be lovely if we could talk continuously until the dialogue ends. im very happy to see you have replied...thank you.

ill speak to you later, *will also read in detail what you have*

written Breda as i cannot right now....

■ [AwniSami](#) - 04:51pm Dec 11, 2005 GMT ([92.](#))

Hello Estabrak,

I will be online tonight 10 pm iraqi time(7pm london). I hope we can communicate in Arabic because my translator wont be present tonight so it would be difficult for me to talk.

Breda i will post an answer tonight later on.

Awni

■ [EstabrakAlAnsari](#) - 07:13pm Dec 11, 2005 GMT ([93.](#))

hello again Awni, i am now online. you always seem to put yourself down about your english, i do not understand why as you write perfectly well for me to understand!! YOU DONT NEED A TRANSLATOR!! :@) hehe

anyway are you online at the moment.... i have just got back from work and cannot wait to start talking again.... post abck soon

■ [BredaBeban](#) - 07:17pm Dec 11, 2005 GMT ([94.](#))

I'm here

■ [EstabrakAlAnsari](#) - 07:30pm Dec 11, 2005 GMT ([95.](#))

ive just seen the pictures you have posted above. the image of your students and your brother.... wow what can i say?? the scenery around you/them looks beautiful, and warm... ive told you how cold its been in london lately! anyway... those mountains... are so intense o look at. i think its all the cracks and roots in them that make them special. the kids look really young, its nice to see that you are helping your community to develop. do your kids...the student.. know that you are part of this project (imagine art after?) if so do they know who your counterpart :@) is and have you shown any of the older kids any of my

photographs?... i highly doubt this however it would be interesting if you have....

yes you are wright, many of the works within the images i have seen before... i especially like the big red and black ones... the 'khud' things i was descrbing to you a little while ago.

so was this exhibition curated by you or where you asked to exhibit your works somewhere? either way it looks wonderful and again, looks like a great opportunity for the kids! i must say, some of their works look good....watch out Awni, your students talents are taking over!!! :@)

■ [EstabrakAlAnsari](#) - 07:30pm Dec 11, 2005 GMT (96.)

oh hey Breda... what you doing lurking here :p

■ [EstabrakAlAnsari](#) - 07:31pm Dec 11, 2005 GMT (97.)

How are you?..ill get back to you guys about the amirali thing oince i fully understand it :s

■ [EstabrakAlAnsari](#) - 07:34pm Dec 11, 2005 GMT (98.)

Oh i forgot to mention Awni, Breda, Leo Asemoto and I were involved in a radio show with resonance Fm (104.4fm) on friday. we were just talking about the project and the experience so far, i cant remember exactly what was said but hopefully soon there will be a link allowing you to listen to the show. i think theres another one im doing tomorrow however i have to check with julia first..

■ [EstabrakAlAnsari](#) - 07:37pm Dec 11, 2005 GMT (99.)

Breda i cant seem to follow the live braodcast with Tatjana and sinisia...

■ [EstabrakAlAnsari](#) - 07:37pm Dec 11, 2005 GMT (100.)

tried to get my sisters to watch it however it wasn't working, i was just wondering if it was a fault with my computer or it was a general error?!

■ **[BredaBeban](#)** - 08:10pm Dec 11, 2005 GMT ([101.](#))

I didn't manage the streaming either, but have taken part through their GU dialogue. It ended at 7pm London time.

■ **[AwniSami](#)** - 08:18pm Dec 11, 2005 GMT ([102.](#))

Hello Estabrak,

Sorry im late, i just called my translator to come over and translate for me.(my translator is writing this and all the other messages before so its not me).

But im here now

■ **[AwniSami](#)** - 08:20pm Dec 11, 2005 GMT ([103.](#))

Yes the kids know about the project ,and also about you also they have seen your photographs too and they like it. I currently have 75 students, some of them who i picked up on the street, i wanted to get them out of the streets and help them to make something of themselves.

When i talk about you, a Iraqi who went to England to study, the children get really excited. They also want to go to a foreign country and study.

■ **[AwniSami](#)** - 08:34pm Dec 11, 2005 GMT ([104.](#))

Hello Breda,

At first i didn't understand your question, also the translator had problems translating it, thats why im kind of late with my post.

As for the catalogue here is my comment: Art that comes from sophisticated country's like USA,UK etc. is being seen as World Class Art. Art that originates from Less sophisticated country's like African country's, Arabian country's, South American country's etc. is being seen

as les quality art.

If that is the idea behind the British catalogue this is my reaction: I think that's wrong, quality art has to be recognized all over the world. The idea just mentioned cant remain intact, art is culture.

I hope this answers your question properly.

I mus say that im sad the project must end, but as they say: all things must come to an end. I hope we all still will be working together in the future. As Julia said, this isnt the end of the project, its just the beginning

Awni

■ [EstabrakAlAnsari](#) - 08:37pm Dec 11, 2005 GMT ([105.](#))

do many of the children want to leave Iraq? i dont think i could ever leave my family and go to study somewhere else, i think id probably end up going mental. did you happen to watch the stream of tatjana and sinisia?

what did the chieldren think of the show/exhibition?... i would have loved to have seen an image/picture i made up on an exhibition wall when i was 8!

you mentioned before that you might be coming to london within the near future... how come? and roughyl when?

■ [AwniSami](#) - 08:41pm Dec 11, 2005 GMT ([106.](#))

I heard that you went on the radio Estabrak, im sorry i didnt get that, i really was curious to know what you talked about. Can you tell me?

I think its nice that you used your voice for something good, you speak a world language and thats very good. I wish i could do that also, to reach the world with a speech, unfortunatley i cant. But im happy that you got the chance to do that.

■ [AwniSami](#) - 08:53pm Dec 11, 2005 GMT ([107.](#))

The kids dont now about foreign country's much, they only now their own neighbourhood. Kids are amazing, even when their surroundings are sad and cold, they still keep smiling and i think thats wonderful about kids, and the thought of that makes me miss my own children very much. The kids here, for them their neighbourhood is the world.

The kids loved the exhibition, there were posters about their works and they were really happy when the secretary of culture bought some of their paintings. After the exhibition, i got alot of positive reactions, and i got new students who signed up.

■ **AwniSami** - 08:55pm Dec 11, 2005 GMT ([108.](#))

As for London, i was informed by the Secretary of Culture that there wil be an Event hosted in London, i dont know the details but i will be informed in details soon. So i cant say when im coming and what the event is about.

I'm currently involved in a project that lets me design me own museum, i will upload a computer sketch for you.

I also got a question for you. Do you want to come to Iraq/Kurdistan to hold a Exhibition?

■ **AwniSami** - 09:01pm Dec 11, 2005 GMT ([109.](#))

Here are the computer designs for my museum.

<http://www.imagineartafter.net/view.php?id=750>

<http://www.imagineartafter.net/view.php?id=751>

<http://www.imagineartafter.net/view.php?id=752>

<http://www.imagineartafter.net/view.php?id=753>

■ **EstabrakAlAnsari** - 09:04pm Dec 11, 2005 GMT ([110.](#))

The secutary of culture brogth some paintings?!!! WOW! im so impressed, bless his cotton socks :@) he must have really enjoyed it.

the radio,...well it was an hour long talk and it was all about the project. Breda was asking me and Leo (Artist for Nigeria living in London) about our experience and how we initially felt about the project and our feelings now. it was interesting to see the difference between the way Leo and I thought.

Leo stated that he has never done and would never do a 'group exhibition' so obviously i asked him why he then decided to take part in this project as it is both an online group exhibition and then will become an actualy exhibition within a occupied space in london.

■ [EstabrakAlAnsari](#) - 09:10pm Dec 11, 2005 GMT (111.)

he said that he saw the project in the sense that it was about him and his counterpart and was not aware/did not think about the other artists.

dissagreed with this as i believe that one3 of the biggest parts of this project is we are all in the same position, thinking the same/or similar thoughts and feeling the same things. i find it fascinating that i sit here and think that you are living the life i left behind, and im sure that the other artists think this too... thats why this project is so interesting and important. its not about any couple...its about all of us, all of us trying to communicate and trying to understand...

■ [EstabrakAlAnsari](#) - 09:14pm Dec 11, 2005 GMT (112.)

in saying this, Leo and i get along fine.. he is quite a funyn man once you get to know him abit/he loosens up. hopefullyl soon i will be going to his studios and seeing some of his works... if i could describe him in one word, it would be 'intense'. but that is subject to change... :@)

■ [AwniSami](#) - 09:16pm Dec 11, 2005 GMT (113.)

I totally agree with you Estabrak, this project is bringing all the artists together.

I tried to held a project just like this in Holland, but the idea didn't came to reality.

Can you check for me if my answer to Breda is correct?
Or am i at the wrong side of the track.

■ [AwniSami](#) - 09:25pm Dec 11, 2005 GMT ([114.](#))

I must say that i really love Leo's work, and also his counterpart Olumuyiwa.

I had the pleasure to personally examine Olumuyiwa's work in at the Document 2002 in Germany, it was truly magnificent

■ [AmiraliGhasemi](#) - 09:28pm Dec 11, 2005 GMT ([115.](#))

Dear Estabrak I have a cousin in your University Her name is sanam she recieved her BA degree in 2005 & I think she is still studying there in a photography course or some thing I think it might be intersting for you if you both can meet each other ... let me know what do you think! How was the Radio feature ? I missed it by miscalcutalting the London time ...

■ [AwniSami](#) - 09:29pm Dec 11, 2005 GMT ([116.](#))

Also 2 favourites of mine this project are Amirali and Addisalem. Really love their work

■ [EstabrakAlAnsari](#) - 09:32pm Dec 11, 2005 GMT ([117.](#))

mean your answer is correct to the question that you thought it was, however i dont think that what you interpreted is what the statement meant....

Im not sure that the statement is saying that British or American art is any more important than any other art. I think what it is saying is that when we look at an artists we shouldn't compare them or bulk together artists from the same countries and culture as this is seen as 'superficial' and it is not as important as the work itself.

its almost saying that sometimes when artists are bulked together and compared or expressed as an artists from what ever country they are from, sometimes that overrides the work and the work is seen as work by 'the artists from such and such' does that make sense?

do understand the stament and its point of view howvere i do think it is quite stupid, expecially if you believe in psychology. i mean, ofcourse an artists is influenced by their culture, by their country and by their surroundings..for that is part of everybodies identity. and by identifying an artists as being from a particular country, it does not stereotype their work... what stereotypes their work is what they produce. if for instance they are an artist from africa and all they do is have photographs and images of people in poverty or people suffering then yes that is stereotypical of that kind of art...hwoever that does not make it any less powerful!

hope that makes sense and i hope i understood the statement properly?! breda?

■ **[AwniSami](#)** - 09:33pm Dec 11, 2005 GMT ([118.](#))

I have to announce that i must leave at 10 pm, i have a course to give tomorrow.

■ **[AmiraliGhasemi](#)** - 09:34pm Dec 11, 2005 GMT ([119.](#))

Thanks awni I do like you prints as well I did some etchings sometimes before they are not professional ones but I like them plus i have many Monoprints with offset ink...

■ **[EstabrakAlAnsari](#)** - 09:36pm Dec 11, 2005 GMT ([120.](#))

just saw the images of your future galelry.... very hip! hehe... it looks very vertual and up to date, if that makes sense... what does the 2 represent? its a continuous theme for this design.

■ **[EstabrakAlAnsari](#)** - 09:39pm Dec 11, 2005 GMT

([121.](#))

amirali that sounds great... i would love to meet your blood :@) hehe. photography?! hmmm... interesting, what kind of works does she do?!... actually no, dont answer that i can find out fro myself, ill forward information of mine to you and we can arrange things through there. how are you at the moment? i just ahd a look at your website today. i must say i didnt think you look like you do

■ [AwniSami](#) - 09:40pm Dec 11, 2005 GMT ([122.](#))

Thanks Estabrak,

The museum/monument is beeing build in memory of the victims of a terrorist attack on 27/02/1995. Thats what the 2 and the 7 stand for, i forget to mention that it is a monument to.

■ [EstabrakAlAnsari](#) - 09:42pm Dec 11, 2005 GMT ([123.](#))

um, i do not want to sound like a fool however im not too sure what terrorist attack you are talking of?

■ [AwniSami](#) - 09:45pm Dec 11, 2005 GMT ([124.](#))

A terrorist attack in Zakho, im suer you havent heard about it, the Kurdish government aproached me to make an monument about it.

■ [EstabrakAlAnsari](#) - 09:52pm Dec 11, 2005 GMT ([125.](#))

hmmm which website... um, its the one with some sort of wooden blocks with holes in it and then infront of it are some red sticks that belong to the holes of the wooden block....that website. im assuming that its your image at the front.

did not imagine you have facial hair. i thoguht you would be bold, maybe abit more feminine. most the persian men i know are VERY feminine, especially when they dance. :@)

■ [EstabrakAlAnsari](#) - 09:54pm Dec 11, 2005 GMT (126.)

<awni> you were in denmark at the time right? so how come they appraoched you to create a momument even though you werent there?> or is it because you have a high profile now in kurdistan for you graphic works?

■ [EstabrakAlAnsari](#) - 09:54pm Dec 11, 2005 GMT (127.)

are their much persians in kurdistan Awni?

■ [AwniSami](#) - 09:59pm Dec 11, 2005 GMT (128.)

I was in Holland at the time, but i was approached this year to make an monument.

As for your other question, no there arent really much persians in Kurdistan, not in Zakho im sure of that.

I have to go now, i hope we will talk to each other some time else, and maybe i will see you in london or you will come to Iraq someday. Untill then i wish you the best of luck with everything and im sure you wil become an excellent artist.

Goodbye,

Awni

■ [EstabrakAlAnsari](#) - 10:04pm Dec 11, 2005 GMT (129.)

you are leaving so soon?... oh i am dissapointed. i thoguht we would end this dialogue in style :@ (well if you have to go you have to go... good luck with your projects, i do not know what is yet to come but i am sure that this is ntot he end of our dialogue. i am very glad to have had the chance to get to know you Awni. good luck with the monumental gallery, hopefully you will impress.

until the next time, bye bye and good luck Estabrak Al-Ansari your friend

■ [AmiraliGhasemi](#) - 10:15pm Dec 11, 2005 GMT
([130.](#))

Bye Awni

■ [EstabrakAlAnsari](#) - 10:18pm Dec 11, 2005 GMT
([131.](#))

are you still online amirali? i feel like i shouldnt leave the computer....

■ [EstabrakAlAnsari](#) - 10:23pm Dec 11, 2005 GMT
([132.](#))

yours...you will ruin mine otherwise :@) hehe x