

Beat: Arts

USPA meets the expatriate plastic artist, Iyad Al-Mousawi

Interviewed by Donia Ali Al-Hasani

Iraq, 05.11.2020, 18:04 Time

USPA NEWS - The craftsmanship rooted in the experience of the expatriate artist, Iyad Al-Mousawi, is characterised by three-dimensional works that give him a philosophical dimension in probing the soul, in which he found an identification between what was inside him and the great ranger, Jalal al-Din al-Rumi, as he moved from time to time carrying within his legacy Iraqi civilisation, and the accumulation of civilisations and artistic experiences that were embodied in oil paintings as the heritage of the Arab world, and reflect the elegance and beauty of oriental architecture inherited from the generations with its traditional and distinct character,

Which combines the past and the present with one body, without remaking the past into a single template, but rather innovates New moulds preserves the spirit of this civilisation away from repeating it and classifies the artist "Iyad Al-Mousawi" (the experimental artist) who does not cease to search for the horizons of his artistic world, contemplating his energies revealing his secrets, exploring the possible worlds of innocence and beauty through the bright windows in his paintings Three-dimensional, perfectly blended with a musical whisper and a luminous space that evokes hope and openness to life's horizons.

USPA hosted the owner of the charming feather and the genius idea, who was inspired by the sources of inspiration in architecture, and his paintings turned into a cultural heritage and great achievements.

* How would you describe your journey in your plastic life?

I started as a young artist, and between 1976 and 1985 I worked as an art critic for two local newspapers, Al Siyasa and Al Watan in Kuwait, meaning that I worked for more than fifteen years, on a daily basis to follow up on the plastic arts activity in Kuwait, Iraq, the Arab world and the world and that gave me a rare opportunity to learn about and study plastic art and artistic movements, in addition to personally getting acquainted with a large number of Arab and Iraqi artists as well as international artists who presented their work in private and public exhibitions in Kuwait for more than 15 continuous years,

And my meetings were with Artists at the global, Arab and local levels, and this daily communication has affected my creative work in producing art positively and pushed me to continue academic education in the fields of visual and beautiful arts, as I began the journey of plastic production early in the exhibitions of my work in which I present the Iraqi Islamic cultural heritage with a contemporary treatment, and the next stop After Kuwait, Montreal was the Canadian city, where I was completely devoted to art and artistic studies. I joined Concordia University College of Fine Arts, Department of Graphics and Artistic Printing, for my passion and love for this colour of meeting Artistic intentions that I worked with for a long time and graduated from the famous college program at "Concordia University of Montreal" in 1989"

I won the artistic excellence award from the university, and then I got a scholarship for the Arctic in northern Canada" Banff Center "after which I got my certificate with distinction and won With a competition, Fermat Scholarship at Banff Art Center, 1989, where I produced a complete set of artworks linking my roots from the beautiful childhood in Iraq and my personal heritage. The influence of the beautiful and captivating nature was great in Banff, where the center is located in the charming atmosphere and my approach began to form My design and artistic breakthrough in North America in many ways led me to combine Western aesthetic with contemporary art techniques while linking it to my Rafidian heritage and my own childhood heritage.

* What are the most important works by which they reached the philosophical dimension at the global level?

The main elements of my formative and design approach stem from the drawing of what is involved in my emotional and spatial surroundings with my love and passion for colour research and the creation of techniques for my work and the forms rooted in my Mesopotamian culture. Humanity, and every artistic stage enjoys common fingerprints and a converging atmosphere without repetition as it stems from a vision that reflects my emotional surroundings and with various and engineering elements from the influences of the Islamic, classical and modern architectural heritage.

* What are the realistic foundations for the new styles influenced by the classics of time and place and the mixing of natural colours with their diversity and contradiction to add to your artwork?

That the elements of inspiration in my artwork are three elements of "The First Nature"; And its striking colours and have a great impact on my artistic productions, it takes me to a dreamy atmosphere that teaches me that art and painting is to embody beauty and discover the arts and cultures of mankind, so there was a goal of influencing nature's suggestions on human interaction and human life, to reach new additions in the formative research, as for the "second influence" ; My personal heritage, I mean my childhood, and my life that I lived in Baghdad was wonderful, there are features of love and friendship between people, honesty in feelings and a few compliments, it was a bundle of beautiful customs and traditions that give the feeling that others stand together in good and bad times, and these feelings are one of the main influences in my work,

Turn towards the human side and the "third influence"; She is the woman and she is a very beautiful creature and a sensitive and suggestive person just like nature possesses femininity and tenderness at the same time she has the determination and courage to fulfil her wishes and sacrifice, she is always a helper for the great inspirations and motives she is not only a mother and a wife and a girl, but she is the beloved like nature and the earth, and these are the main influences that constitute The realistic foundations that I have created are influenced by place and time, and the influence of natural colours and their aesthetics is reflected in the artwork in which I present my vision and feelings in an aesthetic manner.

From works of art, the truth is that life is beautiful if we can complement it with human and emotional production in the fields of arts, poetry, music, etc.

* Did you present a coherent experience in which it blended architecture, mysticism, spirituality and painting?

My relationship with architecture is old and I have a passion and intense love for Arab-Islamic, Iraqi architecture in particular, building houses, public buildings, mosques, shrines and others. I have always wandered around and traveled to countries to learn about aspects of architecture. I went to India, Spain and most countries of the world in which Islamic architecture was raised, and I studied it closely In addition to the Western countries and the Maghreb, and this art is considered one of the most important arts that express all the arts combined, theatre, poetry, music, abstraction and mysticism because architecture is "functional", and it is an artistic work that is employed to serve the human being either living inside him as a home or using it for his daily life such as worship, visitation, or any Another thing,

And the truth is that architecture is the best outlet for the Muslim artist to express his creativity, far from photography or anthropomorphism of the human body or any other embodiment. This topic is vital in my artistic work in addition to mysticism, especially their sheikh, Jalal al-Din al-Rumi. Spiritually and intellectually, and this was reflected in my work in the year "2012", in my own exhibition called the manifestations of "love and attachment", singing and talking about the intertwining between the mystical text and the visual painting. My works were three-dimensional and large oil-works that talked about this spiritual brilliance that lies behind the house or the locality. Sufi meditation to develop my work, despite my transition to multiple and new artistic stages and experiences.

* What is your perspective on Islamic architecture and why is this type of art described so difficult and complex?

My perspective on Islamic architecture is divergent and it is one of the arts that has employed most appropriately for the sake of comfort and service of man, such as the architecture of mosques and public places, and architecture contains large areas of production and artistic creation and the sciences that meet in the art of architecture is an important aspect of Islamic civilisation, in which there are researches Many details are in harmony with human nature and the aesthetics of love for people and solidarity with them, and these qualities are urged by all religions.

Islamic architecture is still an important edifice and lesson that generations learn from, and as for complexity in Islamic architecture it is an architectural building unit that combines, and therefore it appears complex, but in fact there is a clear constructive approach followed by the architect and not the only one who works in architecture, calligrapher and debate meet to make an architectural edifice such as architecture in Andalusia, India, Iran, Turkey, Iraq, we find Islamic architecture is an important school that preserved the Islamic visual heritage of Islamic calligraphy and geometry from unique constructions with Islamic decoration and abstraction that reflect the sublime of the great mystical spirit and contemplations.

* The opposite view of contemporary architecture from the old engineering perspective compared to the Western vision of architecture What theories have resulted from?

The most beautiful example that embodies the answer to this question is the international Iraqi architect, Zaha Hadid, who proved her uniqueness and creativity in this vision, and she is the best person to use modern methods and a special vision that employed all available technologies for her designs and creative architectural imagination, and her designs won many projects in various different Countries of the world and Zaha Hadid has become a vivid example that proves that there is no contradiction between the old and the Western vision, because they used the old, the modern perspective and the modern theories in their works correctly.

There was no contradiction between the mosque that they designed, the airport or the museum, and the topic of contradiction depends on the architect to What extent is it creative and creative, where the contradiction is transformed into positive elements in favour of the edifice, architectural and distinct, so "Zaha Hadid" represents the East in distinguished modern architecture.

* What do you show us about the philosophy of oriental engineering arts and the newly formative movements that resulted from it?

The arts of oriental engineering affected a few Iraqi and Arab artists because most of the artists in the early thirties to the eighties of the last century studied in Europe and came back influenced by European and European schools, there is a beautiful experience to the wife of the flagship sculptor Jawad Selim "Lorna" Slim where "Lorna" was Salim, who loves Baghdad and related to, and there was a joint work relationship between them and the architecture, "Mohammed Makiya, where he asked them Asharq Al-Awsat I draw with emotional and spirituality motivation and this is the impressionist image offer real impressions at that moment, without manufactured, and intervened in the formation of the plastic research based and treated the seating of the paintings,

And I am a diverse artist in my work Asharq Al-Awsat There are many other artists who have been painted from Islamic architecture, such as public and new places, but these actions are in fact classical works from their point of view, they took the virtual aspects of architecture and human life patterns and can not be underestimated the importance of this traction.

* To any sectors reached your technical paintings?

Since its beginnings in Kuwait, a number of business organisations, such as the Institute of Scientific Research and other departments, also of those who are the owners of special groups and companies, and when I migrated to Canada, a modern art museum and art bank in Ottawa and a number of companies

* There are projects for new technical exhibitions for the future?

There are many projects in the tragedy, where I had an exhibition, to be at the end of this year in Canada, my experience with the life of "Red Indians" has identified their culture and values they believe in and their relationship to the land they consider.

* Your incarnation for heritage and the Iraqi environment is produced by the motives of the work of work Do you enter conflict with originality?

I am simply invaded by the Iraqi heritage without scientific motivation you are actually laying to ask you a case my life daily, and what is about originality, there is no conflict between me and the originality, because the Iraqi environment and internal motivation is going with authenticity and there is harmony between - My message to current and coming generations and simply think that any human action is done in any area whether daily work, functional, technician, intellectual must be in a Chablis, and any work without aesthetics does not mean anything, aesthetic is honest and automatic

* The last word concludes by dialogue?

My last word I like to be there aspects of the Ministry of Culture and Media and all intellectuals and cushion Media to have new and creative ideas, and research on how to redeem the tradition of acquisition in Iraqi and Arab society generally? Because the artist suffers from the scarcity and acquisition of artwork is very marginal and this creates a defect in the Course and the spread of technical acts in homes creates an sensory culture, visual and religious and religious spirit, The purchase of a technical work to join him at home will be positive for people residents at home, there must be a well thought and organised campaign of acquisition of the ordinary individual, official institutions, companies and others, the tradition was in the 1950s and 1970s, They take care of the art, and this tradition is unfortunately faded, and it is necessary to restore the culture of technical acts and this is located on the Ministry of Culture, Public Associations and Syndicate of Films, there must be an outlet for acquisition and sale must be.

"CV"

The artist Iyad al-Moussawi was born in Karada Maryam / Baghdad on October 12, 1955 from his family and literary, and his father, the poet Abdul Sahib al-Musawi, a poet and professor of literature and literary cash and publishing a number of devices and cash

"Posts"

Participated in the Art and Cultural Festival Studio formed in authentic Morocco for many years.

- The technical works of German Mercedes-Benz automakers, to employ an advertising campaign to promote modern car models.
- Technical laboratory by the Museum of Modern Art and Art Bank in the Canadian capital Ottawa, as well as the collisions, banks and institutions in North America, and special estimates for individuals in Canada, America, Europe, the Arab world, Iraq and the Gulf countries especially
- Study of art history and technical cash as an independent scientist for more than 40 years and has studies and research in the fields of Arab and Canadian formation.
- The known American braced by John Dashmen in an article.

(Fulbright): "I have confessed art experts in both the West and the Arab world to shine Iyad al-Musawi, and considered one of the most important new generations from artists who have formed alas - Global and Arab media have published many monetary studies, articles, press and television investigations on exhibitions and work of Ayad al-Moussawi and outstanding achievements in stages of its technical evolution over thirty years. Exhibitions: - January 2020: Love (murals) Special graphic in Zamzi Gli, Jumeirah, Dubai, United Arab Emirates, offered to the fossils in public places and gardens, adding to a lecture in which the possibilities offered - February 2020: Presentation of a lecture entitled "Under the palm trees) modern Iraqi art with Mohammed Makiya and Jawad Salim, the lecture Dr. Ahmed Naji on writing, which carries the title (under palm trees) and supported the documents of the strong relationship between the leading Iraqi art The exhibition has embodied childhood memories in a serious house where she was born. - October 2018: "Migration memories" jointly and artist Amer al-Obeidi. Sultan bin Ali Al Owais Cultural, Dubai, United Arab Emirates.

The show was recorded and large success. February 2012: "Love and reference" special exhibition, Sultan bin Ali Al Owais Cultural Foundation Dubai, United Arab Emirates, has offered a blend of spiritualism and spiritualism and nature in its infinite horizon. - September 2001: "Iyad Al Moussawi in Abu Dhabi" in the cultural compound in the UAE capital Abu Dhabi and started from the media and tourism institution in Abu Dhabi, and presented the work of the vulnerability of women and is a gathering between femininity and the strength of the will - November 2000: "Special Exhibition Iyad Al Moussawi" in Gli Total Art, Sheikh Zayed Road, Dubai. - Dessam 2000: "Modern Arab Art" Heaters "special exhibition in Abu Dhabi. - March 1998: "Baghdadi architecture" special exhibition in London Diwan Hall in London, United Kingdom, carrying.

The exhibition of the effects of the Baghdadiya architecture and its aesthetics in the processing of the new colours adding a new dynamic work, and founder of a Diwan - DESMER 1995: "The pristine nature and secret of the Arab crafts" a special exhibition in Gelli Dikwart, Abu Dhabi, embodies the exhibition of love and passion with nature and colours and harmony with the bottom. - September 1995: "Small Painting Show" Special exhibition in Total Art Gelli, Dubai. A small-scale business group has been offered but ties at its details of the strength and colour in a free space. - January 1993:

"Houses and Cabinet"

Special Exhibition Apple Clary Dubai, offered a group of acts carried out by oil and pastel, in automatic children painted and given aesthetic treatment and craftsmanship. - October 1991: "The north lights" special exhibition, the center of Banff Cultural and Technical, Alberta, Canada. The exhibition visited a large number of audience of the meters, and acts were given a large and successful. - Participated in its technical journey in a large number of joint exhibitions in Canada, America, the Arab world.

Article online:

<https://www.uspa24.com/bericht-17764/uspa-meets-the-expatriate-plastic-artist-iyad-al-mousawi.html>

Editorial office and responsibility:

V.i.S.d.P. & Sect. 6 MDStV (German Interstate Media Services Agreement): Zayad Alshaiikli

Exemption from liability:

The publisher shall assume no liability for the accuracy or completeness of the published report and is merely providing space for the submission of and access to third-party content. Liability for the content of a report lies solely with the author of such report. Zayad Alshaikhli

Editorial program service of General News Agency:

UPA United Press Agency LTD

483 Green Lanes

UK, London N13NV 4BS

contact (at) unitedpressagency.com

Official Federal Reg. No. 7442619