

KNJIŽNICA CIRILA KOSMAČA TOLMIN: 17. 10. - 30. 11. 2014
LOKARJEVA GALERIJA AJDOVŠČINA: 5. 12. 2014 - 9. 1. 2015

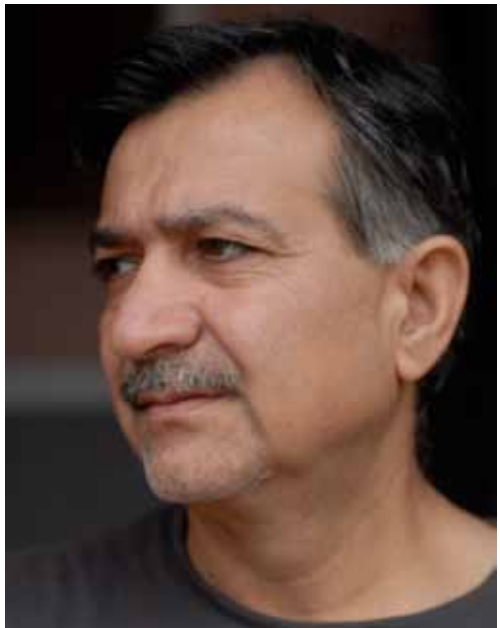
AZAD KARIM

POSEBNO UMETNIŠKO POSLANSTVO
A DISTINCTIVE MISSION OF AN ARTIST



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Azad Karim je bil rojen leta 1954 v Arbilu, v pokrajini Kurdistan v severnem delu Iraka. Po končani srednji šoli se je vpisal na Inštitut za likovno umetnost v Bagdadu, pozneje pa na Akademijo za likovno umetnost v Ljubljani. Leta 1980 je diplomiral iz slikarstva. Leta 1983 je na ljubljanski akademiji končal še podiplomski študij grafike. Imel je več samostojnih razstav v Sloveniji in v tujini. Sodeloval je tudi na številnih domačih in mednarodnih skupinskih razstavah. Za svoje delo je prejel vrsto nagrad.

Azad Karim živi in ustvarja v Ajdovščini.
Več o avtorju si lahko ogledate na www2.arnes.si/~akarim/

Azad Karim was born in 1954 in Arbil, Kurdistan, Iraq. He studied at the Institute of Visual Arts of Baghdad and at the Academy of Fine Arts of Ljubljana, where he graduated in 1980. In 1983 he completed his postgraduate studies in printmaking.

He has had many solo exhibitions in Slovenia, and in other countries. He has taken part in a number of important group and international exhibitions. He received numerous prizes for his work.

Azad Karim lives and works in Ajdovscina, Slovenia.
More about an artist you can see on his website www2.arnes.si/~akarim/

Čeprav je akademski slikar in magister grafike Azad Karim že desetletja fizično odmaknjen od svoje rodne dežele in se je povsem asimiliral v slovenski prostor, pa njegove ustvarjalne poti še vedno vodijo v pokrajino Kurdistan, na Bližnji vzhod, v njegove kraje, v svojstven svet, poln vzhodnjaške mistike in simbolike. Področje med Evfratom in Tigrisom, prostor, ki velja za zibelko antičnih civilizacij, ima namreč nenadomestljivo mesto v avtorjevem srcu, v njegovih spominih, mislih in čutenjih, ki se spojuje v subtilno refleksijo in postanejo glavni protagonist njegove izvirne, izoblikovane in prepoznavne ustvarjalnosti. Z njo nam svojo domovino razkriva in približuje v vsej njeni kulturološki specifičnosti, govori o njeni zgodovini, proučuje arheološke najdbe, interpretira artefakte, zapisuje njena črkovna znamenja in priča o njen »esprit«. S preteklostjo se njegova ustvarjalna razmišljanja ne končajo, temveč se nadaljujejo v sedanost in se dotikajo aktualnega političnega dogajanja, trpkih preizkušenj njegovega naroda, ki mu teptajo identiteto in uničujejo njegova življenja.

Občutljiv slikar pa je dojemljiv tudi za vse, kar mu daje nov življenjski prostor. Odprl mu je ustvarjalna obzorja zahodnoevropske umetniške tradicije s povsem drugačnimi likovno-estetskimi normami in ga navdušil predvsem s svojo (post)modernistično usmeritvijo. Na križišču poti med Vzhodom in Zahodom, med preteklostjo in sedanostjo je avtor doumel in udejanil bistvo svojega umetniškega poslanstva, ki predstavlja povezovalno vlogo med dvema svetovoma in prinaša apel v osebno izraženih sporočilih.

Aktualnemu dogajanju, predvsem pa svojim razseljenim, tavajočim ljudem, še posebej posveti cikel najnovejših del, imenovan »Tavanje«. Ta predstavlja nadaljevanje njegovih ustvarjalnih prizadevanj, v katerih pa še intenzivneje spremlja in doživlja usodo svojega naroda. Čeprav smo vajeni njegovih svojstvenih slikovnih površin, ki asociirajo na stene, je tovrstna sugestivna likovna pobuda še izrazitejša, pogosto izražena tudi z linijami, ki določajo oz. vzpostavljajo formo hiš.

Boleča dejstva in povabilo iz nizozemskega muzeja Rijksmuseum van Oudheden iz Leidna, ki hrani bogato mezopotamsko zbirko artefaktov, so avtorja vodila tudi k snovanju multimedijskega projekta z naslovom »Izgubljena dediščina«, ki je bil lansko leto kompleksno predstavljen na odmevni razstavi v Monfortu v Piranu. Umetnikova predstavitev je obsegala slike z zgodbami zapuščenih hiš, skulpture, ki predstavljajo avtorsko ovrednotene asirske obeliske iz 8. stoletja pr. n. št. in asociirajo na stilizirane človeške like, drobce uničenih artefaktov ter dokumentarno fotografsko gradivo, ki ga je osebno posnel na potovanjih po rodni deželi. Del tega likovnega potovanja in dokumentiranja, predvsem pa čutenja, izražene na likovno-vizualni način, prinaša tudi tokratna razstava. Zanimivi in hkrati dominantni so obeliski, ki izrazito prevzemajo radikalno stilizirano človeško formo. Tako avtor v glini ustvari svojstvena bitja, ki zapuščajo zavetje domačih zidov (fotografski posnetki, tiskani na platno). Čeprav so v svoji formalni zasnovi izrazito poenostavljena, so to govoreče figure, saj je njihova površina nosilka zapisov, ki pripadajo različnim črkovnim znamenjem in jezikom. Z njimi jih naredi komunikativne, posredno pa je v rešitvi slutili tudi navezavo na predhodni sklop del z naslovom »Zapuščene« hiše, za katere je našel tematsko podporo v biblijski zgodbi o Babilonskem stolpu.

Although the academically trained painter and master of graphic arts Azad Karim has been physically alienated from his land of origin for decades and has perfectly assimilated into the Slovenian society, his creative routes still lead to Kurdistan, to the Near East, to his homeland, to an original world, fraught with eastern mysticism and symbolism. The area between the Euphrates and Tigris, considered as the cradle of ancient civilisations, has a unique and irreplaceable place in the artist's heart, in his memories, reflections and feelings which all result in a subtle reflection and end up forming the main character of his original, elaborated and distinctive creativity. By means of his creativity the author reveals his homeland to us, bringing closer to us its unique cultural character, its history; he studies and interprets its artefacts, records its script, conjures its spirit. However, not only does he reflect about the past, but he also extends his reflections to the present, without avoiding the current political situation in the area, as his national identity and human lives are being severely tested and destroyed.

Besides this, the sensitive painter is also perceptive to everything that his current life environment offers him. It is here that the creative horizons of the western art tradition open up to him with their totally different artistic and aesthetic standards. Here, Karim was impressed mainly by (post)modernism in western art. On the crossroads of the West and the East, of the past and the present, the author understood and brought to life the essence of his art mission, which represents a bridging role between two worlds and finds its expression in his personal messages.

The cycle of the artist's latest works, called »Wandering«, is dedicated mostly to current development in his native region and its displaced, wandering people. This cycle represents



Izrazni repertoar slikarjevih intimnih čutenj, sporočil in opozoril je koncentriran na oblikovno bistvo in nosi simbole pomen. Sestavljajo ga stilizirani in avtorsko modificirani fragmenti resničnosti, abstrahirane podobe ljudi, ornamentalne oblike, znaki in najrazličnejša znamenja. S svojstveno identiteto ga podkrepijo in dodatno skrivnostno naglasijo pismenke, letrizmi, ki so še posebej intimni in za gledalca povsem enigmatični del likovnih zgodb. Črkovna znamenja, vpisana v strukturalno bogato slikovno polje, so kompozicijski temelj, ki diktira nadaljnjo notranjo zgradbo. Ta ob površinskih črtih zapisih in gravurah, ki razpirajo povrhnjico, ostaja odprta tudi za barve. Z njimi še vedno prinaša kulturološki pridih in sugerira njihov simbolni pomen, čeprav se paleta spreminja, umirja, pridobiva patino in daje posebno mesto zemeljskim barvnim vrednostim. Z njimi metaforično in v prenesenem pomenu živi prvinsko, pa vse, kar je iz zemlje izkopano, ponovno odkrito in pred propadom rešeno v slikarsko večnost. Optimistični pridih v njegovih najnovejših delih prinašajo sproščeni nanosi rumene, ki objektivizirajo svetlobo in prinašajo upanje. V strukturalni povrhnjici slikovnega organizma pa ostaja življenje bogatih likovno-vizualnih vrednosti.

Azad Karim je »likovni varuh« svoje dežele, saj svoj opus zaznamuje z izrazitim »genius loci«. Je avtor, ki opušča modrino na svoji barvni paleti, da bi jo preobrazil v vse bolj modra, zrela, likovno izčiščena, pomenljivo sporočilna in medijsko raznolika likovna dejanja.■

Anamarija Stibilj Šajn

umetnostna zgodovinarica in likovna kritičarka

the artist's continuous efforts to follow and experience his nation's destiny even more intensely. Although we are used to Karim's original painting surfaces reminding of walls, his current artistic stimulus seems to be even more intense, resulting very frequently in lines which define or recreate the shape of houses.

Painful facts and an invitation that the painter received from the Dutch Rijksmuseum Van Oudheden of Leiden, which keeps a rich collection of Mesopotamian artefacts, resulted in the creation of a multimedia project called »The Lost Heritage«, which was displayed in all its complexity at the Monfort in Piran. The artist's presentation included paintings telling stories of abandoned houses, sculptures representing the author's assessment of the 8th century BC Assyrian obelisks reminding of stylised human figures, fractions of destroyed artefacts, as well as the documentary photographic material which the author took personally on his travels round his homeland. The current exhibition features part of his artistic travels and documentation, but most of all his visually expressed feelings. It is the obelisks, interesting and dominant, which adopt a radically stylised human figure. In this way the author creates original beings in clay, leaving the shelter provided by home walls (photographic snapshots, printed on canvas). Although extremely simplified in their formal essence, these are still speaking figures, as their surface bears written records belonging to various scripted symbols and languages. They communicate, indirectly associative of the previous cycle entitled »Abandoned« Houses, which are thematically based on the biblical story of the Tower of Babel.

The artist's expression of his intimate feelings, messages and warnings, is focused on its formal essence and bears symbolic meanings. It consists of stylised and modified fragments of reality, so typical of Karim, abstracted images of people, ornamental forms, signs and various symbols. It is originally underlined and mysteriously accentuated by scripted characters and lettrisms which are particularly intimate and seem like a perfectly enigmatic component of the artist's stories. Scripted characters, inscribed into the structurally rich painting surface, act as the composition basis, which then defines and conditions its inner structure. Besides surface lines and engravings which cut into the epidermis of the artwork, its structure remains open to colours. These still manage to convey a touch of the painter's original culture and suggest their symbolic meaning, although the artist's range of colours is changing, soothing, acquiring a certain patina, as he gives an increasing priority to earthy hues. The colours make it possible for the artist to lead a primal life metaphorically and literally, as does everything that is dug from the earth, rediscovered and rescued from decay to continue to exist eternally as art. The optimistic touch is brought onto Karim's latest works by means of relaxed layers of yellow which objectivise light and bring hope. And the rich artistic and visual components remain living within the structured epidermis of the painting.

Azad Karim is an »artistic protector« of his homeland, as his opus is marked by a distinct »genius loci«. He is the author who gradually abandons the blue in his colour palette to transform it into a more and more mature and artistically purified, meaningful and medially variegated artistic deeds. ■

Anamarija Stibilj Šajn

art historian and critic



Oblikovanje: Goran Karim
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