

Introduction to the paintings of Abbas Alkadhim

By Fawzi Karim

Once an artist friend told him: "try to run away from the prison of style" where he definitely meant the personal style. This opinion is completely right when it comes to the paintings of *Abbas Alkadhim*. Here we need to specifically clarify this very point, because the personal affect which is a common phenomenon between our Arab artists takes its self into a "form" which somehow contradicts their own personality.

This is in case we meant by personal a collection of visions, imaginations, standings, not concerning the life or nature only but also the color, the line, the bulk and every single element of the well know elements of the plastic art.

This path of the formal personal style is a part of the mentality of the artist which represents his characteristics and uniqueness. It is a raw fruit that come out of intelligence purposely, thus the personal style become a prison.

The repetition of the effect of its formal constants is recognizable in all the paintings of Abbas as well as in the persona of the prisoner.

The painting of *Abbas Alkadhim* does not get out of the mind, thus we can say that it cannot be a prisoner in the jail of the personal style. It is a result of something different, something that considers the technique a secondary thing if compared to the direct and insisting representation of the inner side. The inner humanity is free, blind, sudden, raw, and explosive. It likes to create the style that represents itself. It tries to turn the invisible aspects of the buried self into something visible, sensible, and physically touchable.

Those who are taken by the external physical visible nature, are interested in light, and its reflections of the objects. On the contrary light is not that important for those artists who look for the inner side. Contemplation of Abbas in the nature of both day and night in both his big paintings is based on nothing but the sense of observing the prevalence of the darkness against the day light.

The prevalence of the darkness is more gorgeous because it somehow contains the innate instincts. Light is seen after being reflected from the objects. On contrary, the darkness contains objects and responds to the invitation to go to the inner unknown world. There is no reflection in the paintings of Abbas, simply because there is no light. The blue color, the red color and the green one are all too dark containing some black and brown veins. He also uses the multi-reference orange which creates the third dimension as a reminder of the ending day or a day close to the sundown.

The inner human is the eternal source for creating paintings, that is why the free will for deforming and crashing the realistic man made law seems terrific and edgy. The inner human is not bond to the standards of neither time nor place, but to the dimensions of passion and limitless emotion.

Although the hand might be connected to the body by a fiber-like arm and the face might be integrated with quantities of obtrusive colors, it does not take the eyes of the observer. What takes the eye is the cry jailed in the prison of form or the jailed silence.

The inner human can be considered the spring of themes, themes that need more than one painting to be understood. For instance, the warrior that comes out of history (painting no:3) should have a primeval hint connected to the myth. Consider the face, look at the head and what covers it. Even if it was related to the Arab Islamic history. look at the cloth and its ornaments.

In case history belongs to time, the outside world and the light, then myth belongs to what is not related to the concepts of both time and darkness in the

deep. Here is the point where the artist frees himself from the bonds and goes after his free-of-time visions.

It is true when it comes to the dealing with the innate dreamily images. In the (painting no:2) there is creature. The bulgy eyes, the legs and the head that is integrated into the body without visible obvious shoulders. Otherwise the teeth and the male organs drew by the artist in a female shape shows a human entity rather than an animal one. In the moment of the sexual desire, the sleeping animal wakes up, for there is no more appropriate time for an expressive artist than this occasion. He directly goes to that awaking animal, takes some hints of its turbulent characteristics, and the result is like a dream i.e. a mixture of man and animal characteristics.

This appears mysterious and somehow strange for the observer, but the same observer knows in his deep the hidden reality behind the strange apparent. That is why the observer feels that the expressive paintings speak to him directly and with no camouflage. In Shakespeare's play "The Storm" Caliban takes this role that represents the buried human desires. that is why this persona is fussed into trees and mud. Look at the mixed harsh colors between both human and animal entities in its own environment and also concentrate on the horrible bulgy eyes, beside the five black fingers that are seen horizontally moving toward us in parallel with the head.

The magnificent thing about this paintings as is the case with the others, is that, it is not being created by the image alone, by the good perfect coloring.

The artist does not deal with what is familiar with the eye: a man with a turbulent sexual desire, or a woman in an femininity moment (painting no:13) but he deals with the direct instinct, manifested in both male and female forms.

The obscure motives in the paintings of Abbas are mixed with the human pain. A pain that is the twin of the spiritual and biological creation but not the social one. The motives are found in the fusion between the man and the animal. they show themselves in the eternal belonging to the warm clay of instincts. In paintings (no:15 and 19) we can see a semi-crying entity. This scream is not similar to a scream of a protestor against his social conditions, it is not either like the metaphysical scream of MUNCH, but a scream of a human inside his animal body and that is why it seems like a horror scream.

Paintings of Abbas have some human aspects, it tries to create them not carefully but with furious anger to analyze and disintegrate it into its original components, which is only clay. In (painting no:25) the human pieces in a square do not want to be freed from the jail, simply because if so they will dissolve into nothing.