

## Trinaly Copenhagen for plastic arts

..an exile is the feelings of concern, loneliness and forgiveness...

### Talal mualla

Trinilay Copenhagen is concerned with plastic art that is created behind the geographical boarder of the artist's country. Thus it contains every creator, from all around the world, away from their nationality, belief or color, which was the cause behind its support toward development and success through reinventing a homeland that does not believe in any geographical boarder.

A combination of authors, writers, and artists were behind establishing triniali Copenhagen more than twenty years ago. There is a magazine being published after every meeting, which somehow is as a document concerned in creation, that is created far away from the original or the first sky, which is that sky of the creator, as a result of immigration or deportation.

These meetings are financed by some cultured individuals and think-tanks who are concerned with the details of this cultural event. In parallel to this event authors, thinkers, publishers and artists hold a seminar and discuss several subjects in relation to the relationship between the exile and the artistic expression and some other subjects that take place in between these two poles.

Although the concept of deportation and exile differs from one creator to the other, the exhibition which is known as *Under Different Skies* remains a big event that contains different artists, thinkers, and writers having all their great questions and also a harvest of the logistic nightmare of 80 artists together. The exhibition could collect vital transitional information about the experiences and feelings that are the result of living in the exile. Also the exhibition holds some side-meetings and activities that enriches it and take it into the universal level.

This demonstration and project is being led by the Iraqi artist, Abbas Al-kadhumi, being supported and assisted by a great

team. shahin mirali ,in one of his writings named *Top and Down* says that abbas al kadhumi has supported his project with his team through the European cultural cities ,where he described the concept of exile through an indirect expression.

Abbas has won the prize of the seventh binalli in Cairo for his projects *Homeland* (a net-less bed) as he had won before the UNISCO prize for some of his other projects.

Our artist who had carried his dreams from Baghdad to Rome and then to Copenhagen, moving from a hall to an exhibition from Holland to Britain, Germany, Italy, Cairo and some other capitals had put the Iraqi homeland in an old bed on a sandy baseless pyramid. A bed that carries the legitimate human desire of being protected in a warm clasp. The project *Homeland* is beyond symbolism, abbas himself describes it saying: "The homeland is a net-less bed that one sleeps on. Instead of the legs of the bed we have another symbol of the imagination being reflected on a mirror that covers the sandy pyramid. This symbol deserves to be studied. For, the illusion of the base is nothing but a symbol for a real base that is missed ,it is nothing more than an image in the mind, it is a delusion that rains the observer with many symbols one after the other. The relationship between mirror and sand is somehow like that between mirage and desert, and the foggy shadow of the base is like the relationship between the person who lives in exile, and his homeland".

*Homeland* represents the disaster of the image, when the homeland is nothing but a body in the mind ,standing on the sandy moving pyramid that somehow depends on the strength of the wind that might come in the future, and it might even sink in the sands...who knows?

Sand, glass, iron and colors a collection of bekment colors, harmonious nice idea is that of the mirror with a transparent film, holding photos of the missing legs of the bed, and there it is ,the mirror to reflect the image.

Abbas was successful in creating images and visual inspiration through the movement of the reflected mirror, that reflects light in many directions and focuses on the visionary abstract of the

surface, where it breaks down the hardness of the iron bars of the bed, which represents the static creation.

We can touch the enthusiastic ideological and theatrical abilities of abbas alkhadum ,through facing his concern in trinilai Copenhagen *Under Different Skies* and also the cause behind his choosing the exile as his main and central concern that shows different creative perspectives via opening the doors to those human creative experiences . here Mr. kenan makia one of the attendees inquires about word "exile" as he looks for the relation that relates the idea of the artist to the conditions of being deported or living in an exile. Can we really see these connectors in all the 80 projects that are presented in that exhibition?

The strange thing about the conditions of the artist is that when he/she are put in that kind of image i.e. "exile", then the conditions are similar to the conditions of the exile.

Originally speaking, and through the way the society knows the artist and deals him/her, male or female, the artist is living in an exile in accordance to the way he choose to live.

The projects of the artist were presented in Aoxenalin, which is a slaughter house in the east south of Copenhagen. Artists turned this place into the location they wanted on a ground that represents their dreams on six thousand square meters.

Artist could find there, sewage pipes and paths all around the ground, that were being used to wash the blood to keep the place clean. Now, this blood is a very black idea in minds of those who ran away from their bleeding countries to find themselves in the bottom of those host societies.

This place reminds me of a similar place I had been to, before. it was the international exhibition in 1991 in badora/Italy, where they have turned the big slaughter house, there into a big fair ground .shahin mirali says :"*Under Different Skies* goes in harmony with some other exhibitions that were in the main European capitals such as *the other story* in London 1989, *lu magician de terre* paris 1990,and *il sud del mondo* in Sicily/Italy 1991.As is the case with the above names, this

exhibition creates an interpretable line of the history of modernity and post modernity".

We read in the introduction of the catalogue of the exhibition lines written by jamal mahjoob who is a novelist: "The word exile has a romantic echo, the idea of noble sacrifice ,to leave the homeland, moving toward an unknown future, for the sake of the principles that one might believe in. Today the reality is somehow different and the goal of this project is to find another definition to use *exile* in the modern concept".

Here we can mention what had happened to the German artistic movement and its artists during the raise of fascism . While some of the German artists ran away from Germany ,there were others who went to the rural countryside to continue their projects secretly ,projects which were concerned with loneliness, disturbance and the idea of living in an exile. We here can also mention the immigration of those from the Arab world, Africa, and china toward other countries looking for a historic opportunity that makes them exchange information about different artistic schools.

One of the great values of this exhibition is to provide a historic opportunity for those artists to meet each other and exchange experience with others. This exhibition went in a direction other than that of *lu magician de terre* in paris or , *il sud del mondo* in Sicily. walid sitty mentions that those exhibitions concentrate more on projects of artist from limited nationalities, otherwise in *Under Different Skies* the subject which is "exile" had artists from different nationalities and ethics. There are artists from Europe, Africa, south and north America who have one thing in common, they all live under a sky other than their original one.

This man is not a refugee, traveler, or a normal person who lives in exile, otherwise she/he is an artist who has a lot to share with his colleague artist. Although the language, culture, or nationality might be different, they all have one way for expression, that deals with all, beyond the cultural and geographical boarder which is their art, that even works against the rules of the exile.

There are some expressionists, abstractists, تجريبيون و استعاريون gather from all around the world here. we can mention:

Denis forlodg, from France living in Denmark.

Mickle tjovsky from Angola living in Holland.

Dody romanti from Romania living in Denmark.

Azad nankly from Kurdistan living in Italy.

Albino Alfred from Switzerland living in Italy.

Takara from Japan.

Van kuank from Vietnam.

Viki stibto from تشيك republic.

Petrai rdndent from Germany living in Italy.

Meriam labrant from Canada living in Rom.

Pedro de crouse from Uruguay living in Sweden.

Monqith said from Iraq living in Holland.

Florance piko from France living in Italy and so many other distinguished artists.

We hereby should mention that most of these artists are living a similar life in Europe. Although they are originally from different countries and ethics, their cultural sources in Europe are close to each other. As walid sitty says, this exhibition was not successful in collecting every artist under its umbrella, this means that the condition which is "exile" could not show the different levels as much as it represent the closeness and oppositeness.

Lebanese artist and researcher May Ghassob mentioned the relationship between the Other and his/her identity. She points out that *Under Different Skies* has avoided showing this relationship, so she wonders, "was that done intentionally? Or is it a method to let the door open to as many artistic and cultural interpretations in the exile? Or was it a kind of local custom and identity? ". she says: "The managers try their best to assist us in this range. I like the title and its obscurity because I believe that obscurity is closer to reality, for I do not dare to say closest to the truth. I personally believe that this word has been carrying a lot of contradicting meanings and contents , so it is a scary word. it is not meant to be easy because contacting the Other is not easy whether it is in art or even in the society, or it always

reveals something, every time. It reveals what is inside ourselves more than the others. "we and the other", is considered another obscure thing that the artist faces these days.

May Ghassob refers in her book *Arabs in a video shot* published in 1992 to the same case where she says: "We are living in an age that contradicts ideology. An age against totality. This point does not scare us, for our eyes and even skins is under the attack of multi-factual universal events. The real case is that, the totality somehow belongs to post modernity. It has tried to explain itself through modernity and it could solve its contradictions. Otherwise it could find its real soul through post modernity, for here there is no solution that serves a party of those contradicting parties.

Yes, I do not feel guilty toward the society I originally come from, but I feel disgusted toward totality and I know that it does not have to save value, as it pretends to . That is how I can happily betray that method that represents the conflict the Arab world, and I can go on with the magic of post modernity".

Facing truth through self, root and sky leads us toward the life the artist are living, while we get to enter a new world, where is a kind of concentration on the loneliness that is similar in our mind to the origin of the plastic arts that builds our minds. Since we all suffer a lack of self, and since we define ourselves through our connection to the Other, the artists of the exile try to prove their existence by the Other. They try to keep their un-harmonized thesis sticking to their principles that leads them toward west and when they are there, they fall under its power and authority. This case is not only right with the Arab creators ,but it contains all the experiences that fall as prisoner of the exile, with its both mental and social dimensions. Later every new concept that calls them to leave or forget their bases and principles will contain them, despite its different directions and conditions.

Exile could mean separation through every conceptual understanding of this tragedy of the contemporary man that fails to express his disability.

