Qaff (2003)
1.5m x 1.2m
In a painterly thatstut style
Collection of Artist

This piece has a long history, the first started in 1987 (i.e. 15-16 years ago), in 1990 it was exhibited in my solo exhibition in the Wereld Museum of Rotterdam previously called the Rotterdam’s Ethnological Museum. Thereafter, some work was added to it as sometimes is the case with my artworks, which sprang from my philosophy that I would not hold back from enriching my art expression if I feel I ought to, for the benefit of my art development and for the prospective owner of the artwork. So I added some in the late nineties, 1997, as it is noted on the artwork and finally I added some more in 2003, so this piece has a past of riches.

Poems by Obaid Ilmi Abrass, who says:

'Asking favours from people opens you to rejection, it is only asking favours from God that you would not regret.'
Each picture over the following three pages develops the eight lines of the poem by Muammer Ibn Abi Usra. The Blue picture has two lines, the Green picture has four lines, the Orange picture has six lines and the red picture has eight lines. The poems describe the poet’s stand for moral purity and honour, rejecting and condemning corruption and social decay. Ali Omar Ermes promotes the expression of the poem using form, colour, texture and sound (by using the four vowels of the Aliph in its four degrees from the low to the high as a sound base).

Alif Kesrah (1997)
1.5m x 1m
Acrylic on paper
Collection of Artist

Alif Fet-Hah (1997)
1.5m x 1m
Acrylic on paper
Collection of Artist

For a detailed explanation, please refer to page 24.
Alif Dhammah (1997)
1.5m x 1m
Acrylic on paper
Collection of Artist

For a detailed explanation, please refer to page 24.

Alif Sucoon (1997)
1.5m x 1m
Acrylic on paper
Collection of Artist

For a detailed explanation, please refer to page 24.
Tongue’s Wounds (2003)
1.5m x 1m
Acrylic on paper
Collection of Artist

This piece is an expression of hurt which can be done only by the tongue.

While the background expresses its unique position of colour and movement in an unsettled way, between contrast and harmony, between calm and disconcertment, simmering, boiling, as we see in what it can do to us all, the tongue’s wounds are difficult to soothe or to forget.

The poem says:

‘All wounds can heal sooner or later, but the most hurtful, the most lasting if ever to heal, is the wound of the tongue.’

The Sharp and Competent (2003)
1.5m x 1.14m
Acrylic on paper
Collection of Artist

Preparing the mental state, bringing all elements of the piece you want to work on, between the simplicity or the complexity of colour, instrument of application in material such as colour, brush, paper, canvas etc. Not to mention the body of the artwork, sizes, spaces, positions etc but most important of all is the preparation of the mental state before the moment of application and along that until a satisfactory result is achieved.

The poems are from the Al Bayan Wat Tahien by Al Jahiz and others.
Ahaje Juha (2003)
152cm x 124cm
Acrylic on paper
Collection of Artist

Juha was and still is a very important figure in Arabic literature (mainly the verbal literature) and Juha was a name for Dujain ibn Thabit in the early days of Islamic civil society (1,400 years approx) with a very rich collection of humour in contradicted forms of wisdom and foolish or unpredictable material, which all make a sounding point of view towards people, politics and behaviour of the society in all its endeavours.

But Juha did not stop here, as one man as he was in the beginning, but other people who have an exceptional talent like the original Juha had been added during the Arab and Islamic societies through history; among them was Al Khawaja Nussrudin (a Turk) etc and then the influence of all that moved to European countries, Italy, Germany, Spain and others, until it came to England – where we now have the expression "Jokes" which came from "Etailan Jofba" derived from the Arabic Juha – the reader is encouraged to research this point.

The references are plenty in the early European renaissance.
Possession
1.24m x 1.14m
Acrylic on paper
Collection of Artist

These are the letters seen, sheen, sodd and dhad in a form where the structure of the artwork is held tightly together by the composition.

The poetry is by Al Motanabbi who says:

"Before a merit can be given to physical courage, there is the first and foremost which is the courage of opinion. Therefore, if these two elements are present in a person you have a perfect human being. Nevertheless, we have to know what the difference is between the thoughtless beast and the considerate human. It is the intellect; it is the logic as without that, the least of beasts can uproot the human race if not for their souls."

Recalls samples of poetry which rejects domination by big power as much as it rejects acts of terrorism by individuals, states or invading armies as much as it condemns corruption, environmental and cultural abuses.

Lines of poetry expressing in general or some in specific terms, that we are all in this together. Humanity would not be able to run away from itself, and if we all want to live in peace and harmony, we need to face the facts and the people and systems who are behind all this injustice in the world.

We need to be honest and reject hypocrisy and double standards and say to everyone: implement justice in the world, this way you gain peace on earth and with it, honour and satisfaction.

This is one of a trio, each can be purchased separately.
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