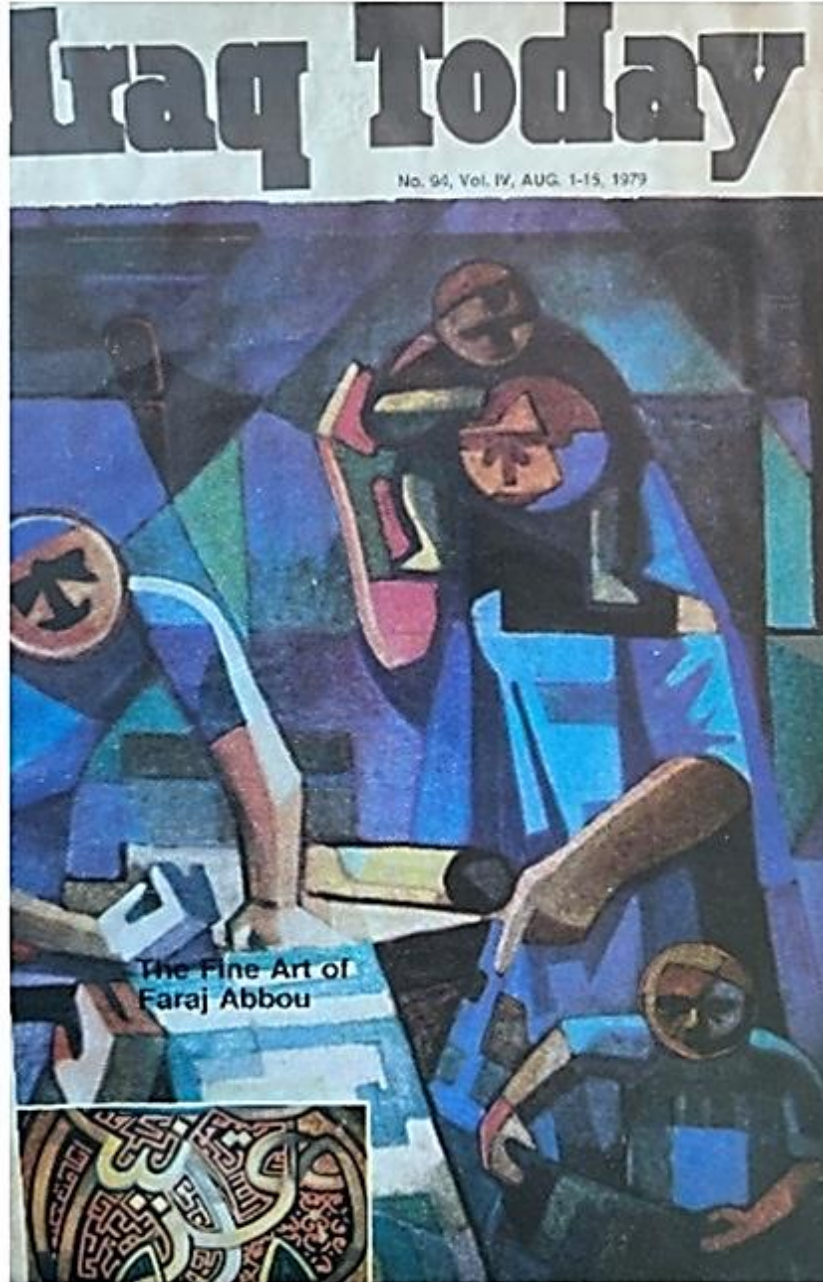


- مقال باللغة الإنجليزية عن الفنان فرج عبو في مجلة العراق اليوم 1979م.

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بقلم نازك قطاني



شكل () مقال عن الفنان فرج عبو بمجلة العراق اليوم ، ولوحة سوق القماش على غلاف المجلة. بغداد العدد 94، آب، 1979م. (الوثيقة من ممتلكات عائلة الفنان).

Faraj Abbou Feels an Impelling Urge for Painting


A genuine artist is always concerned with perfection, which he always seeks to embody in his works. Faraj Abbou is one such artist. He is the chairman of the Painting Department of the Academy of Fine Arts.

In a brief interview artist Faraj Abbou says:



"Painting is the purpose of my every existence! Ever since my childhood I have been feeling an impelling inclination to paint. After 40 years of efforts in this field, I would say if I were born again I would have taken the same line.

Q. What have you accomplished so far in your artistic career?

A. I have done quite a lot of research in the academic domain. At the outset of my artistic life I was able to acquire a rich experience from teaching in Iraqi high schools. When I came back from Italy I preoccupied myself with subjects closely related to our social milieu, but, on the level of style, I was tied to the Arab classical trends with regard to the line and colour formation. I was also deeply interested in research about the classical Iraqi school of the 13th century, namely, about such



Mr. Faraj Abbou

Islamic decoration and modern European abstract trends

Sometimes, in fact, I take recourse to the Academic realism which is distinguished by decorative simplification and oriental emotion"

Q. What would you say of the colour in your work?

A. It is known that I maintain a particular passion for colours because I sense colour with indefinite depth. My work is characterised by purity of colour and by the light-colour shades which bear an oriental trait which is derived from the nature of light and from our classical concept of light distribution. What a screw-movement, I shift to enliven colours and then vitality. Light for me stands for a deep psychological compensation for the artist who should take an active role and participate in the society in which he lives.

Q. Who is the genuine artist in your opinion?

A. A genuine artist is the one who is naturally disposed or the one who is born and not made. Unless naturally gifted, one can hardly make an artist of himself. A true artist, besides, is the one who is moved by his surroundings, and the one who can react with the revolutionary process of which he is, necessarily, a part and through which he may realise his vision. Revolution is a comprehensive action which involves both the material and the spiritual aspects of life. Since the artist is an indivisible part of society, he, in a sense, should be a mirror of the society.

Nazik Kotani

"Iraq Today", August. 1-15, 1979 27

شكل () واجهة مقال نازك قطاني عن الفنان فرج عبو في مجلة العراق اليوم ، 1979م. (الوثيقة من ممتلكات عائلة الفنان).

نص المقال :

فرج عبو يشعر برغبة ملحة في الرسم

يهتم الفنان الأصيل دائماً بالكمال ، والذي يسعى دائماً إلى تجسيده في أعماله. فرج عبو هو أحد هؤلاء الفنانين. وهو رئيس قسم التصوير بأكاديمية الفنون الجميلة. في حوار موجز مع الفنان فرج عبو

يقول: "الرسم هو الغرض من كل وجودي! منذ طفولتي أشعر بميل قوي للرسم. بعد 40 عامًا من الجهود في هذا المجال ، كنت سأقول إنني لو ولدت مرة أخرى كنت سأتابع نفس الخط".

س: ما الذي أنجزته حتى الآن في مسيرتك الفنية؟

ج: لقد أجريت الكثير من الأبحاث في المجال الأكاديمي. في بداية حياتي الفنية ، تمكنت من اكتساب تجربة غنية من التدريس في المدارس الثانوية العراقية. عندما عدت من إيطاليا كنت منشغلاً بموضوعات مرتبطة ارتباطاً وثيقاً ببيئتنا الاجتماعية. لكن على مستوى الأسلوب ، كنت مرتبطاً بالاتجاهات العربية الكلاسيكية فيما يتعلق بتشكيل الخط واللون ، كما كنت مهتمًا بعمق بالبحث حول المدرسة العراقية الكلاسيكية في القرن الثالث عشر ، أي عن رسامين مثل الواسطي و عبدالله بن الفاضل. خلال الستينيات ، بدأت دراسة شاملة للزخرفة الإسلامية في محاولة لربطها بالاتجاهات التجريدية الأوروبية الحديثة. بعد فترة توصلت إلى استنتاج مفاده أن الزخرفة الإسلامية هي تجريد مختوم بالتيارات. في الواقع ، أحياناً أُلجأ إلى الواقعية الأكاديمية التي تتميز بالتبسيط الزخرفي والأحاسيس الشرقية.

س: ماذا تقول عن اللون في عملك؟

ج: من المعروف أنني أحافظ على شغف خاص بالألوان لأنني أشعر بالألوان بعمق غير محدد. تتميز أعمالتي بالنقاوة ودرجات الألوان الفاتحة التي تحمل سمة شرقية مشتقة من طبيعة الضوء ومن مفهومنا الكلاسيكي لتوزيع الضوء وحركة الحزون اللولبية، أنتقل إلى الألوان النشطة ثم الحيوية. يمثل الضوء بالنسبة لي تعويضًا نفسيًا عميقًا. فعلى الفنان أن يلعب دورًا نشطًا ويشارك في المجتمع الذي يعيش فيه.

س: من هي الفنانة الحقيقية برأيك؟

ج: الفنان الحقيقي هو الشخص الذي يتصرف بطبيعته أو الذي يولد ولم يصنع. ما لم يكن موهوبًا بشكل طبيعي ، بالكاد يستطيع المرء أن يصنع فنانًا من نفسه. إلى جانب ذلك ، فإن الفنان الحقيقي هو الشخص الذي يحركه محيطه ، ومن يستطيع أن يتفاعل مع الثورة والتغيير الجذري الذي يكون بالضرورة جزءًا منه ويمكنه من خلاله تحقيق رؤيته. التغيير عمل شامل يشمل الجوانب المادية والروحية للحياة. وبما أن الفنان جزء لا يتجزأ من المجتمع ، فيجب أن يكون مرآة للمجتمع.

- Faraj Abbo Feels an Impelling Urge for Painting

By Nazik Kotani

A genuine artist is always concerned with perfection, which he always seeks to embody in his works. Faraj Abbo is one such artist. He is the chairman of the Painting Department of the Academy of Fine Arts. In a brief interview artist Faraj Abbo says:

"Painting is the purpose of my every existence! Ever since my childhood I have been feeling an impelling inclination to paint. After 40 years of efforts in this field, I emotion would say if was born again I would have taken the same line.

Q. What have you accomplished so far in your artistic career?

A. I have done quite a lot of research in the academic domain. At the outset of my artistic life I was able to acquire a rich experience from teaching in Iraq high schools. When I came back from Italy preoccupied myself with subjects closely related to our social milieu. But, on the level of style, I was tied to the Arab classical trends with regard to the line and color formation was also deeply interested in research about the classical Iraqi school of the 13th century, namely, about such painters as Al-Wasiti and Abdullah Ibn al-Fadhil. During the sixties, I started a thorough study of Islamic decoration in an attempt to link it with modern European abstract trends. After a while came to the conclusion that Islamic decoration is none other than an abstraction stamped by the trends.

Sometimes in fact i take recourse to the Academic realisms which is distinguished by decorative simplification and oriental emotion.

Q. What would you say of the color in your work?

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