

al II

Identification

int. 200

Salvador Gálvez 1980 21. 100

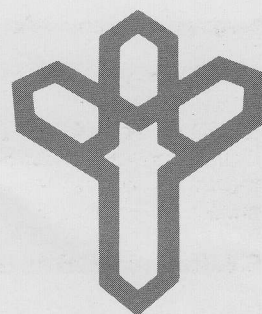
**THIRD WORLD BIENNALE OF GRAPHIC ART 1980**  
**BIENAL DE ARTES GRAFICAS DEL TERCER MUNDO-1980**



LONDON 18 June -12 July  
BAGHDAD 23 Sept -23 Oct

LONDRES 18 de junio-12 de julio  
BAGHDAD 23 Setiembre-23 Octubre

# **1980 THIRD WORLD BIENNALE OF GRAPHIC ART**



THE IRAQI CULTURAL CENTRE  
177 Tottenham Court Road  
LONDON W1P 9LF

# **1980 BIENAL DEL MUNDO DE ARTES GRAFICAS**

CENTRO CULTURAL IRAQUI  
177 Tottenham Court Road  
LONDRES W1P 9LF

## THIRD WORLD GRAPHIC ART

The need to present Third World art and culture within a framework of collective and joint demonstration which illustrates common and similar characteristics results from the similarity of problems, worries and aspirations in the life of the Third World peoples in this decade of this age of liberalisation and the renaissance of nationalities and vanishing traditional divisions created on the human map by the horn of retreating colonialism in the cultural, industrial and educational fields.

## ARTES GRAFICAS DEL TERCER MUNDO

La necesidad de presentar el arte y la cultura del Tercer Mundo dentro del contexto de una muestra colectiva y conjunta que ilustre características comunes y similares, resulta de la similitud de problemas, preocupaciones y aspiraciones en la vida de los pueblos del Tercer Mundo en esta década de la era de liberalización, renacimiento de nacionalidades y desaparición de las divisiones tradicionales creadas en el mapa humano en las áreas de la cultura, la industria





As for this common similarity, it was inevitable that some organisations in the Third World had to be prompted to take on the task of organising their collective faculties to select the common social and cultural values.

This is what distinguishes this exhibition from similar international exhibitions. The task which has been given to it is to reinforce the sharp confrontation with all forms of alien culture which try to crush the national culture in one country or another. Consequently, to work for the creation of an artistic current in affinity with inherited national tradition and touching on, in one form or another, the problems of the Third World societies which are concentrated in this sharp tendency to get rid of the accumulated problems which were left by the age of

y la educación, por el colonialismo ya en vías de extinción.

En lo que se refiere a las similitudes, era inevitable instar a algunas organizaciones del Tercer Mundo a que asumieran la responsabilidad de organizar sus facultades colectivas para seleccionar los valores culturales y sociales comunes.

Es esto lo que distingue a esta exposición de otras internacionales análogas. La meta que se propone es subrayar el brusco enfrentamiento con todas formas ajenas de la cultura que tratan de destruir la cultura nacional en un país determinado. Por consiguiente, se trata de trabajar por la creación de una corriente artística que tenga afinidad con el patrimonio de la tradición nacional y de tocar - de un modo u otros





the foreign intruders who were not satisfied with robbing those nations of the symbols of their ancient civilizations, but who also tried to deform their present social and cultural identity.

The dichotomy of culture which prominently characterized the educationalists of the Third World in the past decade has become no more acceptable and has even become an indication of the feeling of acceptance of the culture conquest which is part of the political and social conquest.

We are setting out on the road to establish our national culture which rejects all forms of conquest and although it has not yet crystallized into clear conceptions compatible with the stage of our political and economic development, we consider this consistent and courageous beginning a step on the road to deepening awareness of our inheritance so that the values of culture and art which we establish will be built on awareness and the result will lead to cultural and artistic virtuosity distinguishing our peoples by their traditions and values.

This exhibition is part of the cultural establishment operation which looks forward to a firm future. It is a confident cry that the Third World artists are inspired by that rich inheritance of their ancient civilizations which distinguishes their peoples and which makes its renaissance a confident gallop and not a passing gust of wind coming from the void. For all these considerations...the exhibition is based on these premises and embodies this vision.

problemas de las sociedades del Tercer Mundo que están dadas a la intensa tarea de liberarse de la acumulación de problemas heredados de la época de los invasores extranjeros que no quedaron satisfechos con despejar a esas naciones de los símbolos de sus antiguas civilizaciones, sino que además trataron de deformar su identidad social y cultural actual.

La dicotomía cultural que sin duda ha caracterizado a los pedagogos del Tercer Mundo durante la década pasada, ha dejado de ser aceptable y se ha transformado en índice del sentimiento de aceptación de la conquista, cultural, que es parte de la conquista socio-política.



Nos proponemos ahora establecer nuestra cultura nacional, que rechaza todas las formas de conquista, y aunque no se ha transformado aún en concepciones claras y compatibles con la etapa actual de nuestro desarrollo político-económico, consideramos este comienzo firme coherente, un paso adelante hacia una conciencia más honda de nuestro patrimonio. De tal suerte los valores culturales y artísticos que establezcamos, habrán de basarse en una conciencia clara de los problemas. El resultado llevará así a un virtuosismo que distinga a nuestros pueblos por sus tradiciones y valores.

Esta exposición es parte de una campaña cultural encaminada a forjar un sólido futuro. Es un grito de confianza de los artistas del Tercer Mundo que se saben inspirados por el rico legado de antiguas civilizaciones distintivas de sus pueblos y que hacen de su renacimiento un firme impulso, no una brisa pasajera.

En estas convicciones se basa la actual exposición y son estas sus aspiraciones.




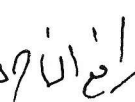
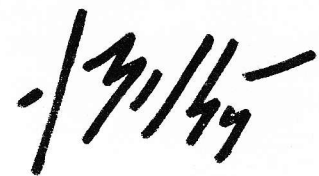



## Statement by the Jury:

Matta: As a poor man's President of a jury that does not know the know-how of judging, we have to find a point of reference, a criterion: The Iraqi Cultural Centre proposes to be the landing point where the 'artists' of the 'Third World' can confront their struggle and search for a culture that could become the third , a reference to the conflicts sure to drive their history between the other two worlds. The poor man's culture, the poor man's creative power, is out to impress upon the rich powers the quality of living in poverty. It is a reminder of those contradictions: the pride of the rich and the humiliations of the poor. A reminder is an alarm clock — as such it is a way of awakening consciousness of human understanding at the start of and throughout the twenty-first century. It also awakens the will to build a new learning of 'being-with', and the real values of humanity. The present and future of us all, and the future of wisdom in a world dominated by wise guys, Baboons menaced by baboons, Babylonia menaced by Babel, is in the balance. We look to  energy plus human energy to create a real civilization.

## Declaracion del Jurado:

MATTA: En calidad de Presidente de un Jurado del Pobre, de un jurado que no conoce la técnica del juicio, debemos hallar un punto de referencia, un criterio: el CENTRO CULTURAL IRAQUI se propone ser el centro de reunión en donde los 'artistas' del 'Tercer Mundo' puedan acometer su lucha y búsqueda de una cultura capaz de transformarse en el , una referencia a los conflictos que sin duda llevarán su historia al resto del mundo desarrollado. La cultura del pobre, el poder creativo del pobre, demostrará a las potencias ricas qué significa vivir en la pobreza. Es un recordatorio de estas contradicciones: el orgullo del rico y la humillación del pobre. Un recordatorio es la alarma de un reloj: un modo de despertar la conciencia humana al comienzo y a lo largo de todo el siglo 20. Hace surgir el deseo de construir un nuevo modo de estar juntos y de conocer los valores reales de la humanidad. Se trata de decidir el presente y el futuro de todos nosotros, y el futuro de la sabiduría en un mundo dominado por los sabihondos. Los Mandriles se ven amenazados por los mandriles; Babilonia por Babel. Dirigimos la mirada a la energía del  junto a ella y la humana para crear una civilización verdadera.

  
  
  
Nasire   
  




## Contemporary Art in Latin America

In the last few decades Latin American painting has developed as a coherent expression of contemporary art trends in Europe and particularly in the United States. Three specific areas of this art can be distinguished. One is based on traditional trends, such as indigenous crafts, often affected as a result of tourists' preference. Another is given to seeking technical effects, formal experiments. The third is both more transcendental and can be regarded as an industrial or group activity closely identified with the specific course of history and highlighting the artist's social responsibility in the face of circumstances. Of all the trends, this one is perhaps the clearest testimonial of utilitarian and communicative reality, which is continually influenced by the social events taking place in Latin America. It concerns movements, recent developments in the art world which make it possible to combine the urgent and the immediate, the transitional and the permanent, where the individual is responsible for the group as a whole. Thus the creativeness of international art influences is incorporated with the personal need to provide a clear reflection of the most diverse ideas, to defend the national identity, denounce social injustice and disseminate what is to a certain extent a popular art. Often individual works multiply themselves as short-lived posters, or are limited to portraying "happenings," visual outrages which express popular rebelliousness.

All these trends in contemporary Latin American art correspond to historical developments on the international scene, centred on this part of America.

The people's struggle against foreign domination and the values imposed thereby, the exemplary attitude of Cuba and the decisive role of the working classes in the process of social redress, as well as specific circumstances and the scope offered by production, distribution

and public demand. This ensemble, in which diversity becomes unified, causes the pattern of current developments to be reflected in the cultural stream of Latin America.

The diversity of contemporary art is linked with concurrent developments in the cinema, theatre and literature, including specific film documentaries highlighting social values, the so-called "group creativity" theatre and the witnessing role of literature, often conceived by the editing of information obtained from various sources.

The artist sometimes sees his responsibility as centred on the themes covered in his work. In fact this work could be defined in terms of its social consequences, for which control over suitable media is essential. It should be emphasized that the artist does have that possibility under the conditions existing in present-day Cuba, where his work is part of a cultural process for which no parallel can be found in Latin America.

Latin America is at the crossroads, with crises occurring on all four sides of the outworn social and economic structures and their accompanying political superstructures. Other than in Cuba, or countries which are embarking on a process of genuine social reform such as Nicaragua, contemporary art is faced with the neocolonialist situation prevailing in Latin America. The future of painting, as with other facets of art, will depend on the achievement of full independence which should lead to the emergence of a new, as yet non-existent art.

*Felix Beltran*



## Graphic Art in the Arab World

In the past few years, graphic art (Lithography, silk screening, and etching) has become notably represented in some Arab countries. Evaluating this work within the Arab world, graphic art is subject to varying artistic conceptions which are sometimes not clearly related to the art itself. As such, it is still connected with the conception of oil painting and gouache in many critical writings. It is a very individualist experience and cannot create a common formula. Connecting the art print with the painting has created a large basis of doubt in regarding the print as original art work. This conception is being followed by many museums, official institutions, and private collectors of art prints. This results in the limited circulation of prints. These aspects do not make for a fertile soil for the growing of collective experience with a varied language and media of expression. This also results in the limitation of the influence of art prints on the artistic world and cannot succeed as an avant-garde experience unless the artist knows the modern, innovative, graphic arts techniques.

By means of this multi-technique art, some of the Arab artists participating in this exhibition tried to put forward their own experiences and the solutions they have found for their problems of technique and expression. When we see the variety of the works here we cannot set aside the basic differences between one style and the other. The works of Koraichi, for example, stem from the Arabic letter with its different forms. Other Arab works, have created a stylistic relation to the collective trials in the Arab experience. This came out as a

reaction against the abstract form where the Arab letter is integrated with the relationship between the elements of oil painting and the common cultural background of the Arab artist. Nevertheless, we do not find in this experience a common style, for there are some works that sustain compositional elements descended from the folkloric heritage.

These works have also sustained the traditional relationships between the elements, while some other artists have tried to make these elements the basis for the formation of new compositions. In addition to this style we find some other artists who attach themselves to the conception of international art, and promote this concept upon premises which do not cope with the cultural needs of their society, and are even sometimes in conflict with it. This situation leads the artists into a cultural duality which often results in mocking and criticism. This extremist view is subject to alien artistic tradition, and is countered by a dogmatic reaction which either focuses on the past or infuses other realistic forms with fantasy and romanticism. In contrast to these artists stands another group which sees a clear mission to build an historical, artistic concept that begins in regarding art as a medium of expression and makes them contemplate reality. This consciousness is necessary in creating a character free from all the artistic and cultural forms which aim at deforming the national identity. The historical perception of the Arab countries does not tend to diminish national styles, but, on the contrary,



to encourage them. We do not imitate international forms but rather lean towards styles which have a language peculiar to our society as a different social structure historically, culturally, and traditionally. Developing a national environment with special artistic characteristics is the basic task of the Arab artist. It is a medium for strengthening not only self-expression, but also expression cross-culturally.

The artist as such does not create any cultural barriers. Rather he uses different cultures to solve his problems of expression, because the domestic cultures are often overly ornamented with touristic and folkloric forms. The Arab world has remained subject to many kinds of cultural suppression. Thus his new artistic vision, which he had previously wanted to be a contemporary spiritual heritage, became a dream for it approached the modern foreign experiences without discussing their effects on his society. This lead to a diffusion of cultural duality, and to the creation of a strange internal front which has portrayed the basic problems of the national art as a legend rooted in blind longing for the past or negative isolation from the world.

Our age is one of quick artistic works, an age of works still untested, of various works attempted with differing experiences and basic concepts. The Third World artist in general, and the Arab artist in particular, will not protect his ideas and styles from destruction and containment unless he knows exactly what he wants to express and accomplish in this or that style. In the meantime, he must

keep in touch with international accomplishments for the benefit, not detriment of his work.

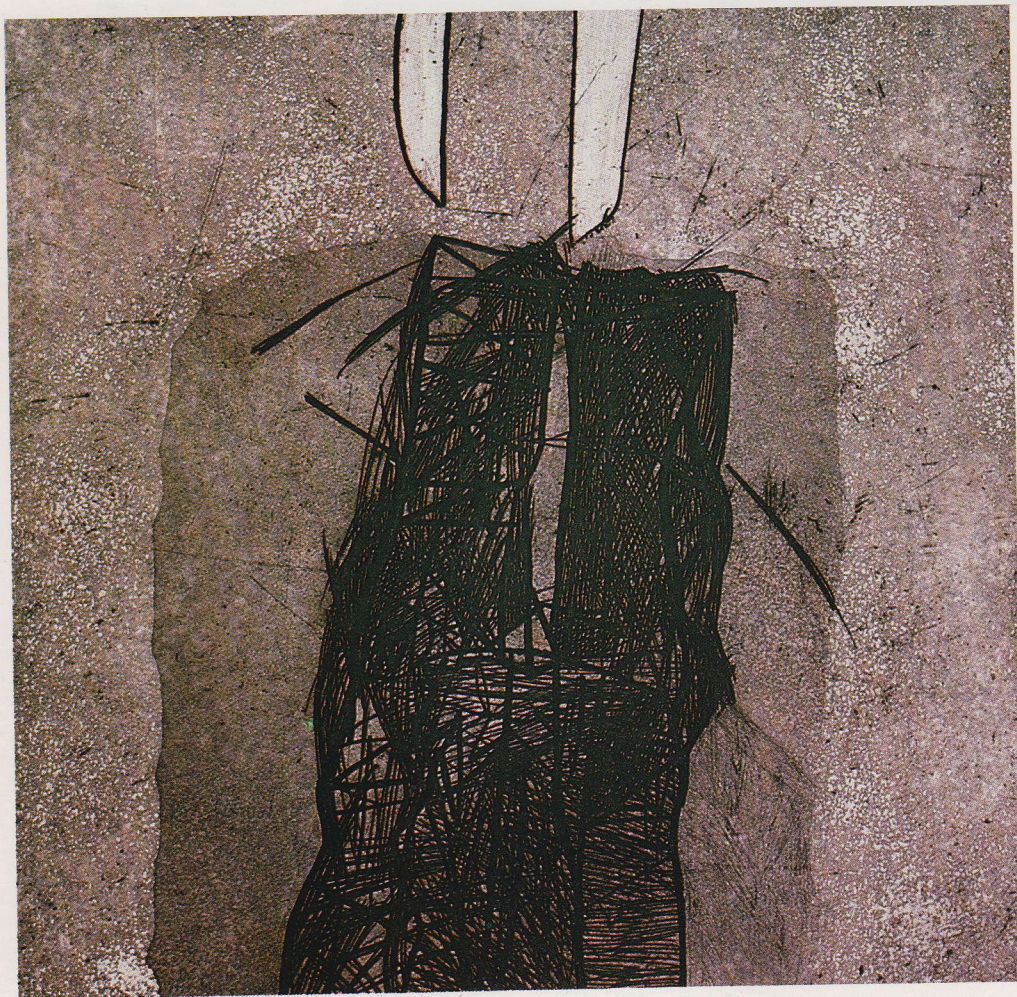
Art as a medium of expression is still real and original as long as it is an expression of reality and uncovers its secrets away from the dogmatic instructions and rules that confine imagination. What defines the modernity of the art work is not the way in which the world is portrayed, rather it is the viewpoint taken and the approach expressing the portrayal. Thus true artistic expression is synonymous with timelessness and worthy of research and thought.

The Arab artist shares with the other Third World artists the regard of art as a spiritual form, which identified aesthetically and objectively with some certain historical reality. He looks forward to solving the problem of cultural duality, joining with society against the process of degeneration of society practiced by imperialistic cultures.

This exhibition looks forward to be a basis for a wide front for the artists of Latin America, Africa, and Asia for the new artistic creations which express the true national reality, and refuse the idealistic concepts which consider art an expendable part of cultural and national liberation which aims at exterminating all kinds of foreign domination.

D-Al-Azzawi





جائزة خاصة من المحكمين

مازن سامي (العراق)

انشاء ١٩٧٩

حفر ٢٣×٢٣ سم

طبعة ٢٥ نسخة

10

**Special Award by  
the Jury**

Mazin SAMI/IRAQ  
Composition 1979  
Etching 23x23cm  
Edition of 25

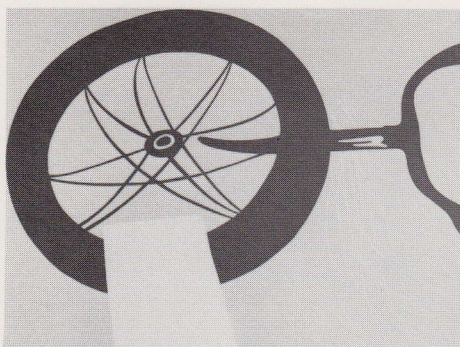
10

**Distinción Especial  
del Jurado**

Mazin SAMI/IRAQ  
Composición 1979  
Agua fuerte 23x23cm  
Edición de 25



غيسنر أرماند (هايتي)  
الدراجة ١٩٨٠  
طبعة على الحرير ٤٣×٥٨ سم  
طبعة ٢٦ نسخة.



14

Gesner ARMAND/HAITI  
The Bicycle 1980  
Screenprint 58 x 43cm  
Edition of 26

14

Gesner ARMAN/HAITI  
La Bicicleta 1980  
Estampado con estarcido  
58x43cm  
Edición de 26

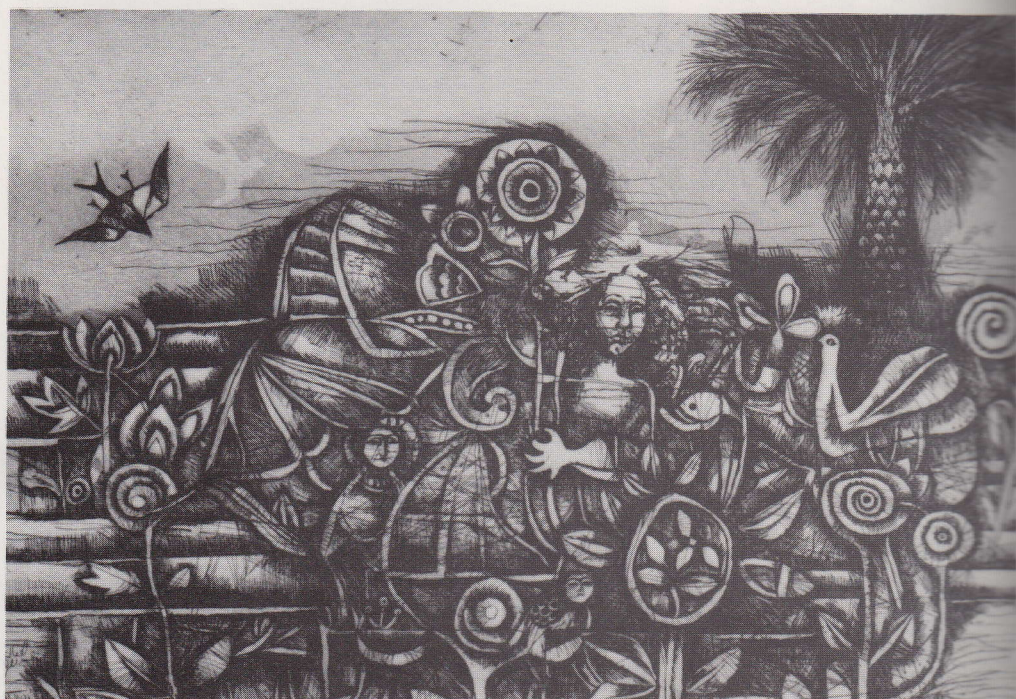
سعاد العطار (العراق)  
اسطورة ١/١٩٨٠  
حفرة ٣٣×٥٠ سم  
طبعة ٢٠ نسخة

15

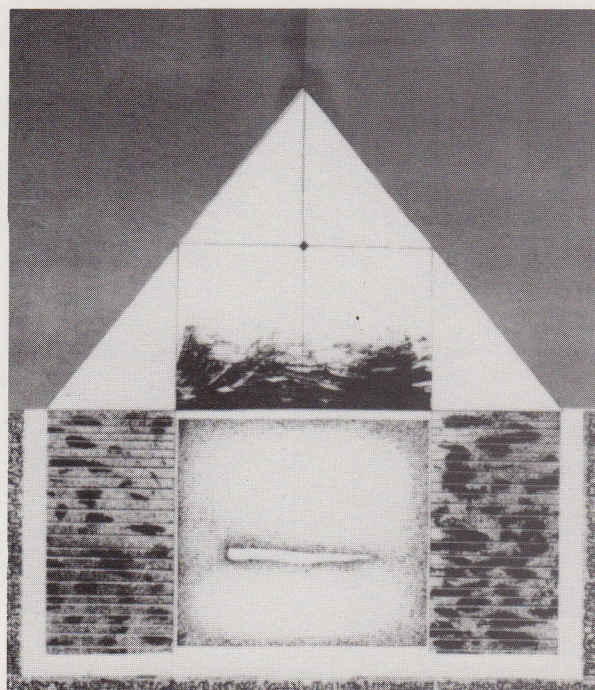
Suad al-ATTAR/IRAQ  
Legend 1 1980  
Etching 33 x 50cm  
Edition of 20

15

Suad al-ATTAR/IRAQ  
Leyenda 1 1980  
Aguafuerte 33x50cm  
Edición de 20



دويب عز الدين (المغرب)  
الرسالة المفتوحة ١/١٩٧٩  
لثوغراف ٦٦×٥٧ سم  
طبعة ١٠ نسخ.



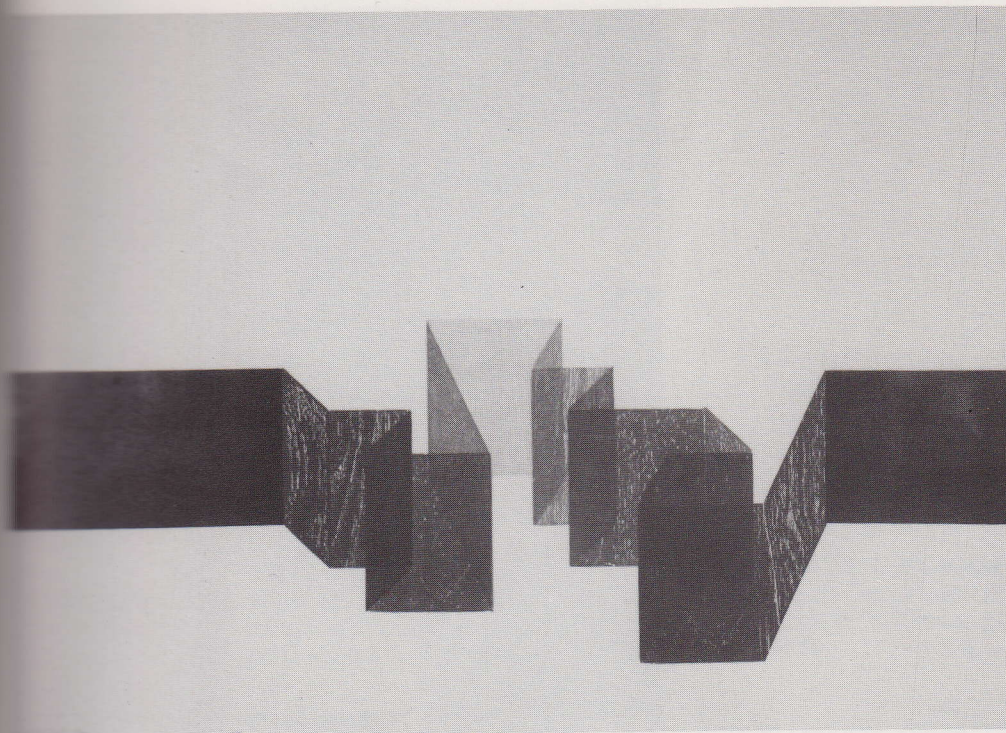
16

Douieb AZZEDINE  
MOROCCO  
The Open Letter 1 1979  
Lithograph 66 x 57cm  
Edition of 10

16

Douieb AZZEDINE  
MARRUECOS  
La Carta Abierta 1 1979  
Litografía 66x57cm  
Edición de 10





كارلوس كولمبينو (برغواي)

سلسلة اشربة ١٩٧٩/٣

طبع على الحرير ١٠٠×٧٠ سم

طبعة ٢٠ نسخة.

29

Carlos COLOMBINO

**PARAGUAY**

Strip Series III 1979

Screenprint 70x100cm

Edition of 20

29

Carlos COLOMBINO

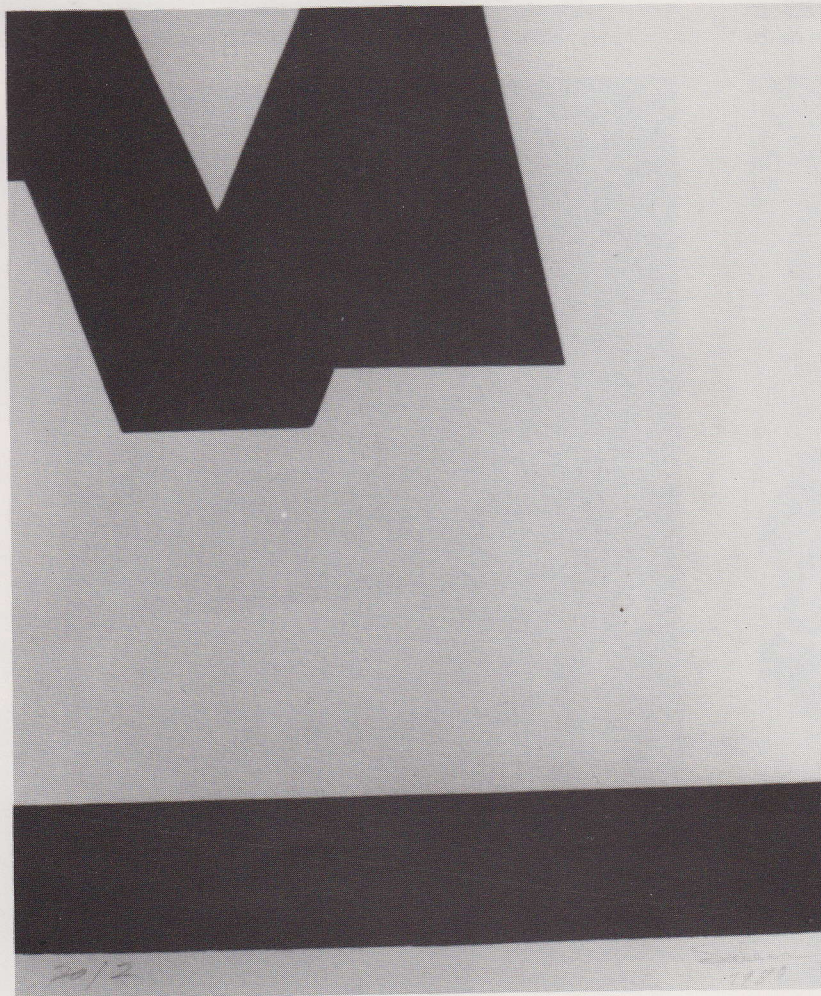
**PARAGUAY**

Serie de tiras III 1979

Estampado con estarcido

70x100cm

Edición de 20



سالم الدباغ (العراق)

نصب رقم ١٩٨٠/٢

صبغة مائية ٣٩×٣٤ سم

طبعة ٢٠ نسخة.

30

Salem al-DABBAGH/IRAQ

Consequent Monument

No. 2 1980

Aquatint 39x34cm

Edition of 20

30

Salem al-DABBAGH/IRAQ

Monumento Consecuente

No. 2 1980

Edición de 20



38

Victor FEMENIAS  
VON WILLIGMANN/CHILE  
Andromeda's Dream 1978  
Lithograph 45x61 cm  
Edition of 25

فكتور فيمنياس، فون وليغمان (شيلي)  
حلم اندروميدياس ١٩٧٨  
لثوغراف ٦١×٤٥ سم  
طبعة ٢٥ نسخة.

38

Victor FEMENIAS  
VON WILLIGMANN/CHILE  
El Sueño de Andrómeda 1978  
Litografía 45x61 cm  
Edición de 25



39

Pedro FRIEDBERG  
MEXICO

بيدرو فريد بيرغ (المكسيك)  
اغلق يا سمسم ١٩٧٩  
وسائل مختلطة ٧٤×٩٠ سم  
طبعة ١٠٠ نسخة.

Close, O Sesame! 1979  
Mixed media 90x74 cm  
Edition of 100

39

Pedro FRIEDBERG  
MEXICO

Sésamo, ciérrate 1979  
Medios mixtos 90x74 cm  
Edición de 100



سامي حقي (العراق)  
اخبار من الوطن ١٩٧٩  
طباعة على الحرير ٤٢×٦٧ سم  
طبعة ١٠ نسخ.

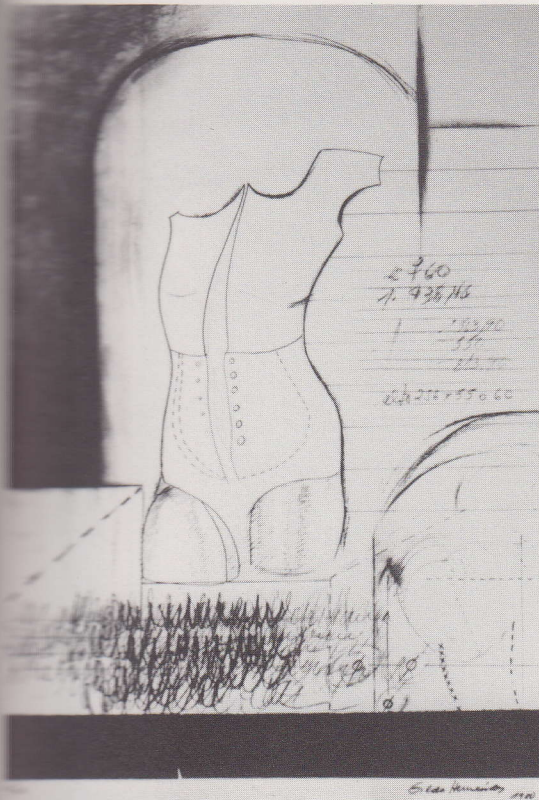
40

Sami HAKKI/IRAQ  
News from Home 1979  
Screenprint 67x42 cm  
Edition of 10

40

Sami HAKKI/IRAK  
Noticias del Hogar 1979  
Estampado con estarcido  
67x42 cm  
Edición de 10





غيلدا هيرنانديز (شيلي)

فينوس ١٦ - ١٩٨٠

زيروكس-مادة مختلطة ٨٠×٥٥ سم

طبعة ٢٠ نسخة.

43

**Gilda HERNANDEZ/CHILE**

Venus XVI 1980

Xerox - Mixed media 80x55cm

Edition of 20

43

**Gilda HERNANDEZ/CHILE**

Venus XVI 1980

Medios mixtos a Xerox 80x55cm

Edition de 20

صالح الجميبي (العراق)

تمثال رقم ٢ - ١٩٨٠

حفر ٤٠×٤٠ سم

طبعة ٥٠ نسخة.

45

**Saleh JUMAIE/IRAQ**

Identification No. 2 1980

Etching 40x40cm

Edition of 50

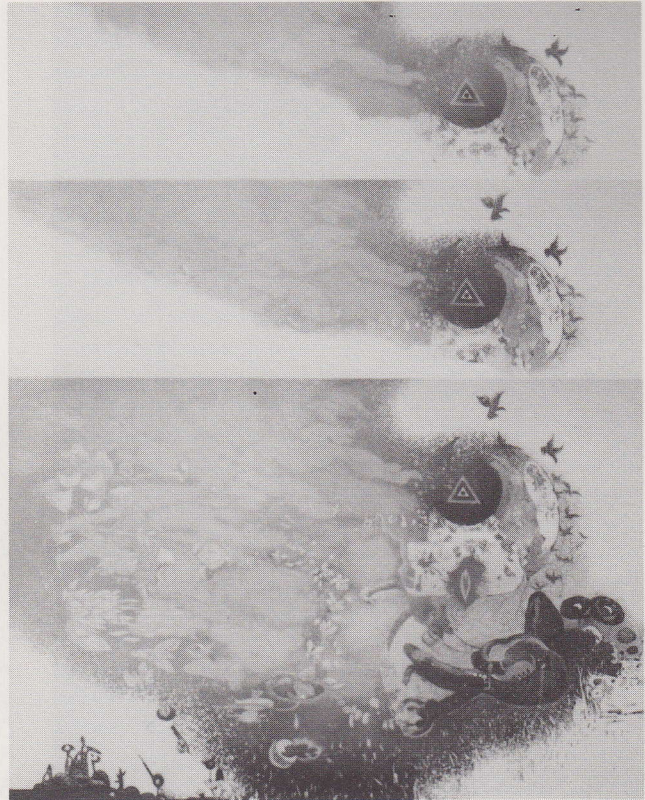
45

**Saleh JUMAIE/IRAQ**

Identificación No. 2 1980

Aguafuerte 40x40cm

Edición de 50



44

منير الاسلام (بنغلادش)

انسجام ١٩٧٩

حفر وطبع بالاسطوانة ٢٥×٢٥ سم

طبعة ٧٥ نسخة.

**Monirul ISLAM/BANGLADESH**

Armonía 1979

Aguafuerte y Estampado a máquina 25x25cm

Edición de 75

44 **Monirul ISLAM/BANGLADESH**

Harmony 1979

Etching and Roller Print

25x25cm Edition of 75







سلفانا لورا (جمهورية دومنيك)  
قناة بناما- ١٩٧٩  
طباعة على الحرير ٣٠×٤٢ سم  
طبعة ٦٠ نسخة.

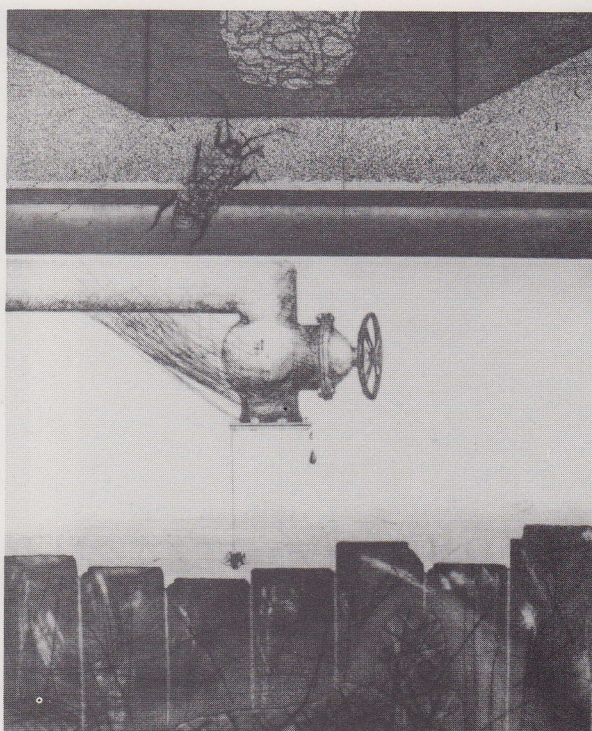
51  
Silvano LORA/REPUBLIC OF DOMINICA  
Panama Canal 1979  
Screenprint 42 x 30cm  
Edition of 60

51  
Silvano LORA/REPUBLICA DOMINICANA  
Canal del Panamá 1979  
Estampado con estarcido 42x30cm  
Edición de 60

اسماعيل مرتينز غاردادو (المكسيك)  
صورة غرافيكية ١٩٨٠  
صبغة مائية/طبع على الحرير ٥٧×٧٤ سم  
طبعة ١٠ نسخ.

53  
Ismael MARTINEZ GUARDADO/MEXICO  
Graphic Image No. 1 1980  
Aquatint/Screenprint 74 x 57cm  
Edition of 10

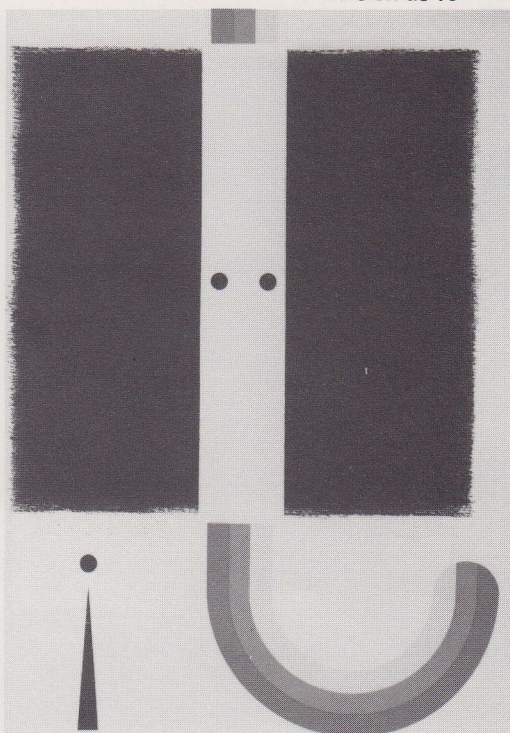
53  
Ismael MARTINEZ GUARDADO/MEXICO  
Imagen gráfica No. 1 1980  
Acuatinta/Estampado con estarcido  
Edición de 10



حيان عبد الجبار ماجد (العراق)  
انشاء ١٩٧٩  
حفر ٢٣×٢٨ سم  
طبعة ١٠ نسخ.

52  
Hayan Abdul Jabar MAJID/IRAQ  
Composition 1979  
Etching 28 x 23cm  
Edition of 10

52  
Hayan Abdul Jabar MAJID/IRAQ  
Composición 1979  
Aguafuerte  
Edición de 10



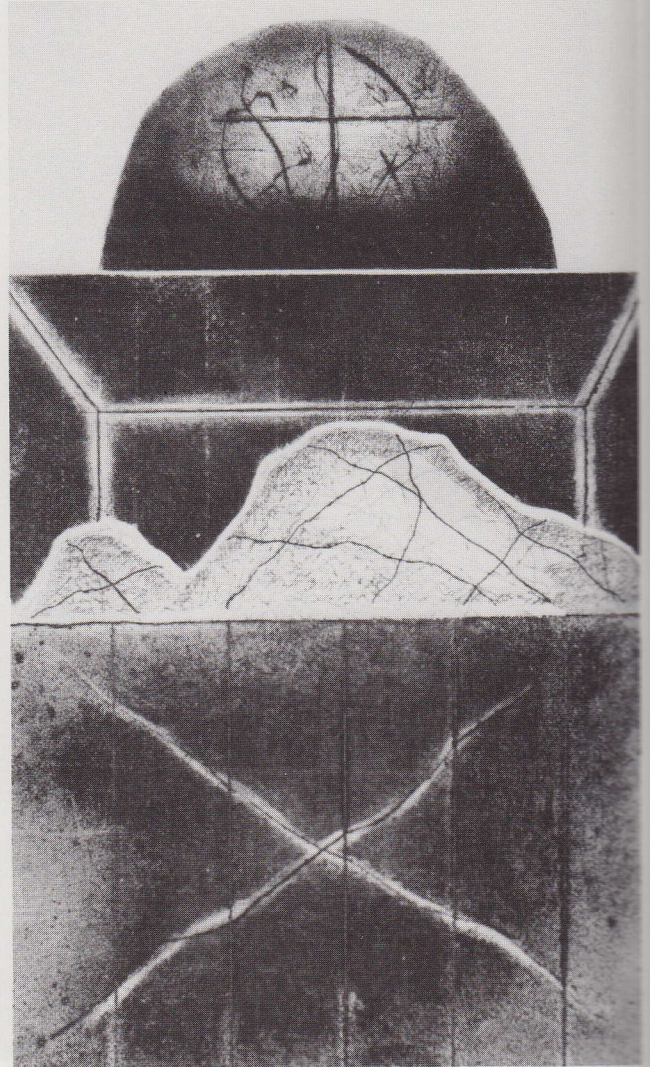




محمد المليحي (المغرب)  
علامة رقم ٢-١٩٧٩  
طباعة على الحرير ٥٦×٤٨ سم

56  
Mohamed MELEHI/MOROCCO  
Sign No. 2 1979  
Screenprint 48 x 56cm

56  
Mohamed MELEHI/MARRUECOS  
Señal NO. 2 1979  
Estampado con estarcido  
48x56cm



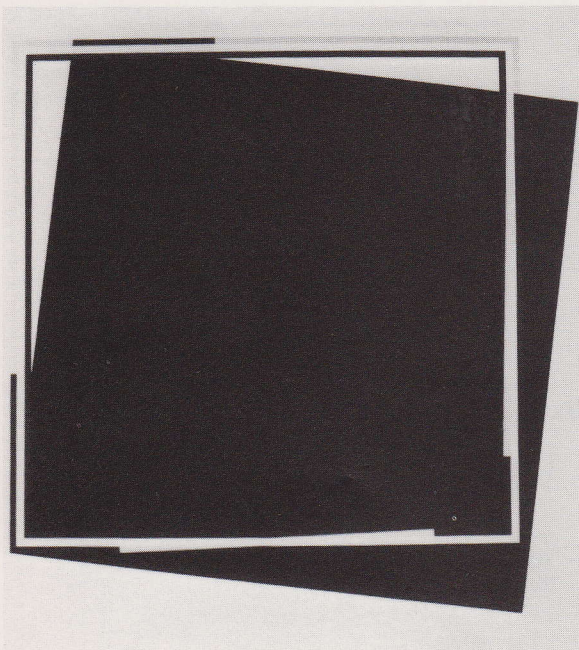
مظهر احمد (العراق)  
القاومة ١٩٧٩  
حفر ٢٤×٣٩ سم  
طبعة ١٠ نسخ.

57

Ahmad MODHIN/IRAQ  
Resistance 1979  
Etching 39 x 24cm  
Edition of 10

57

Ahmad MODHIN/IRAQ  
Resistencia 1979  
Aguafuerte 39x24cm  
Edición de 10



مهدي مطشر (العراق)  
منطقة ٨٠١-١٩٨٠  
طباعة على الحرير ٤٠×٤٠ سم  
طبعة ٥٠ نسخة.

58

Mehdi MOUTASHAR/IRAQ  
Zone 801 1980  
Screenprint 40 x 40cm  
Edition of 50

58

Mehdi MOUTASHAR/IRAQ  
Zona 801 1980  
Estampado con estarcido  
40x40cm  
Edición de 50





ماريو ساغراдини (الأرجنتين)

بدون عنوان ١٩٨٠

وسائل مختلطة ٣٤×٢٤ سم

طبعة ٢٥ نسخة.

71

Mario SAGRADINI/URUGUAY

Untitled 1980

Mixed media 34x24cm

Edition of 25

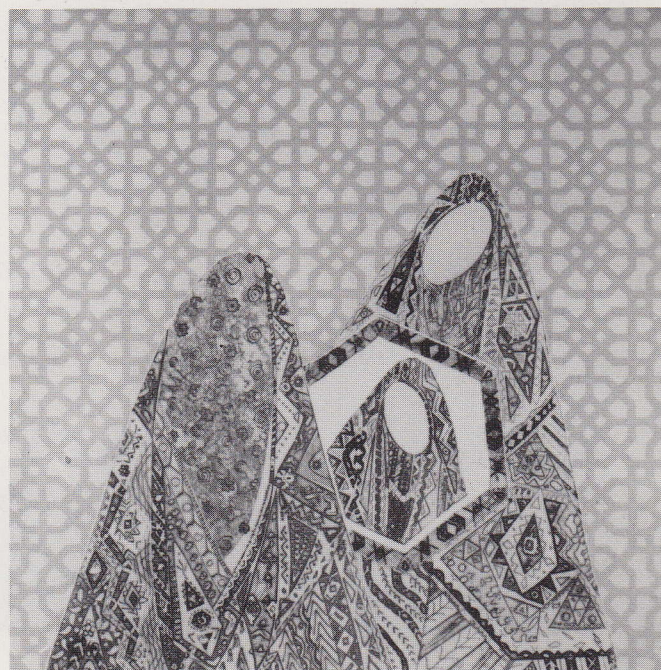
71

Mario SAGRADINI/URUGUAY

Sin Título 1980

Técnica mixta 34x24cm

Edición de 25



عصام السعيد (العراق)

مشهد عرس ١٩٨٠

حفر ٣٤×٣٤ سم

طبعة ١٠٠ نسخة.

72

Issam el SAID/IRAQ

Wedding Scene I 1980

Etching 34 x 34 cm

Edition of 100

72

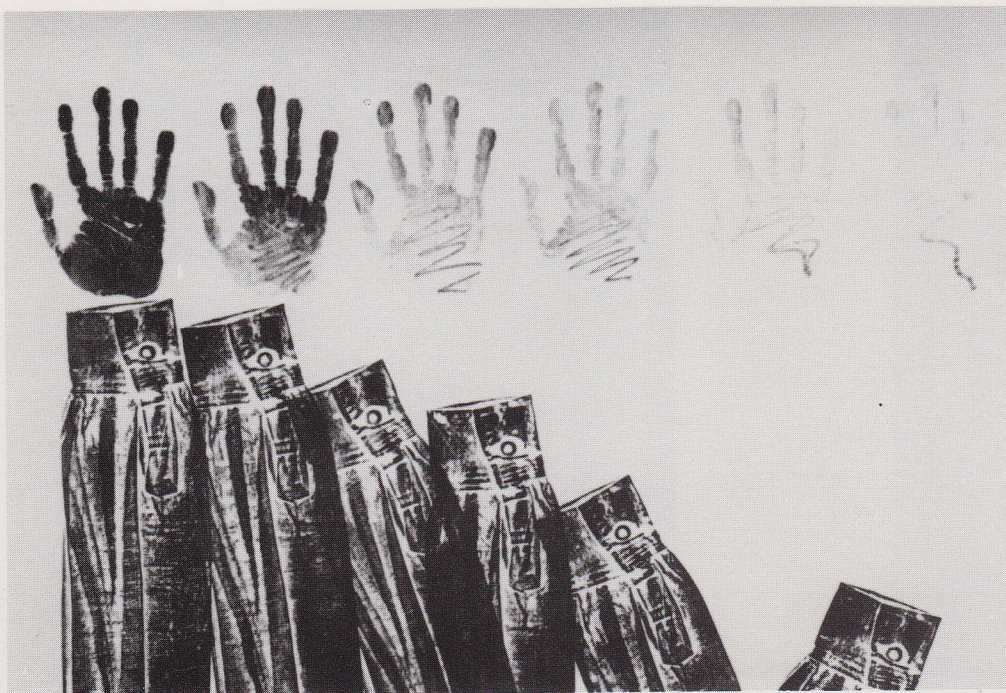
Issam el SAID/IRAQ

La Boda I 1980

Grabado 34x34cm

Edición de 100





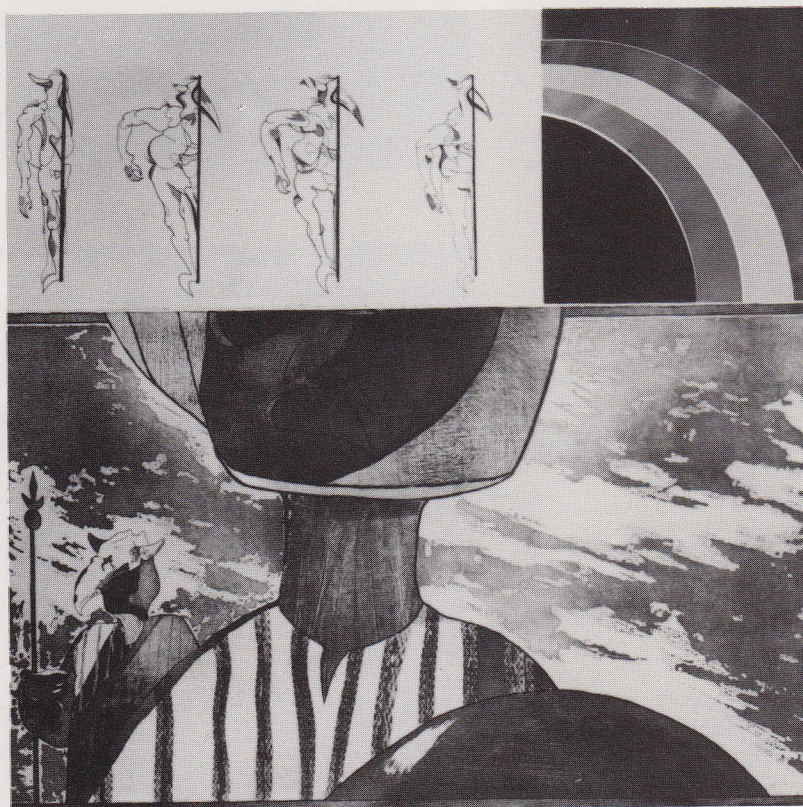
أوسالدو ساليرنو (بارغواي)  
بدون عنوان ١٩٧٩  
انطباع مباشر ٨٥×٥٥ سم  
طبعة ١٠ نسخ.

73

Osualdo SALERNO/ PARAGUAY  
Untitled 1979  
Direct Impression 55x85cm  
Edition of 10

73

Osualdo SALERNO/ PARAGUAY  
Sin Título 1979  
Impresión Directa 55x85cm  
Edición de 10



محمد سعاد سليم (العراق)  
صفحة من التاريخ ١٩٧٩  
حفر ووسائل مختلطة ٤٥×٤٠ سم

74

Mohammed SALIM/ IRAQ  
A Page from History 1979  
Etching and  
mixed media 40x45cm

74

Mohammed SALIM/ IRAK  
Una Página de la Historia  
1979 Grabado y técnica  
mixta 40x45cm



**كمال سلطان (العراق)**

تفاصيل من بلدي ١٩٧٩

حفر خشب ٧٢×٥٢ سم

80

**Kamal SULTAN/IRAQ**

Details from my Country 1979

Woodcut 52x72cm

80

**Kamal SULTAN/IRAQ**

Detalles de mi País 1979

Grabado en madera 52x72cm

**سوناريو (أندونيسيا)**

صورة اريان ١٩٨٠-٧

طباعة على الحرير ٥٠×٧١ سم

طبعة ٤٠ نسخة.

81

**SUNARYO/INDONESIA**

Image of Irian XII 1980

Screenprint 71 x 50cm

Edition of 40

81

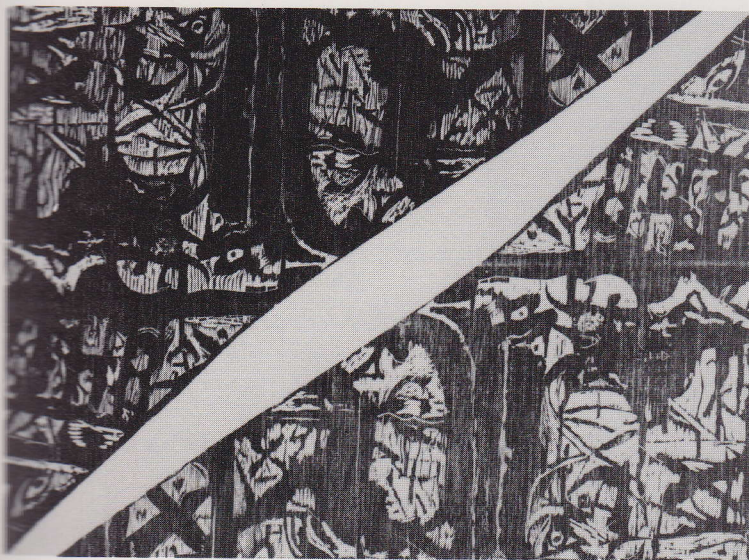
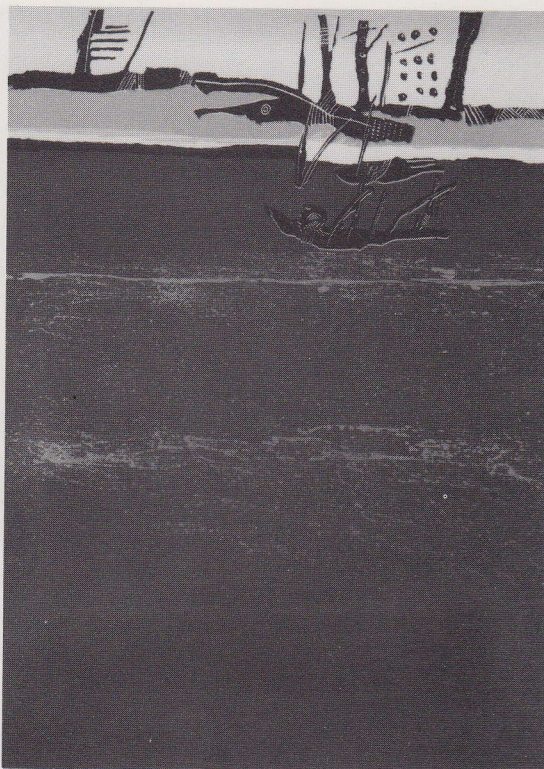
**SUNARYO/INDONESIA**

Imagen de Irian XII 1980

Estampado con estarcido

71x50cm

Edición de 40



82

**ترسيسوس سوتنتو (أندونيسيا)**

الفراشة ١٩٨٠

طباعة على الحرير ٥٥×٧٠ سم

طبعة ٤٠ نسخة.

**Tarcisus SUTANTO  
INDONESIA**

The Butterfly 1980

Screenprint 70 x 55cm

Edition of 40

82

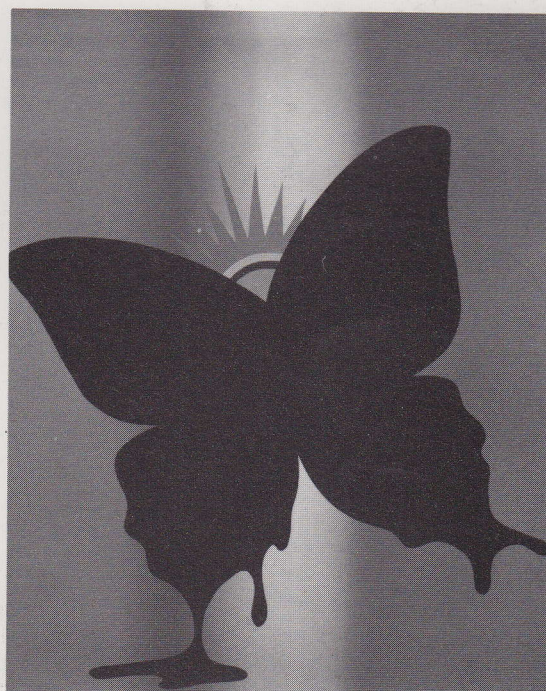
**Tarcisus SUTANTO  
INDONESIA**

La Mariposa 1980

Estampado con estarcido

70x55cm

Edición de 40







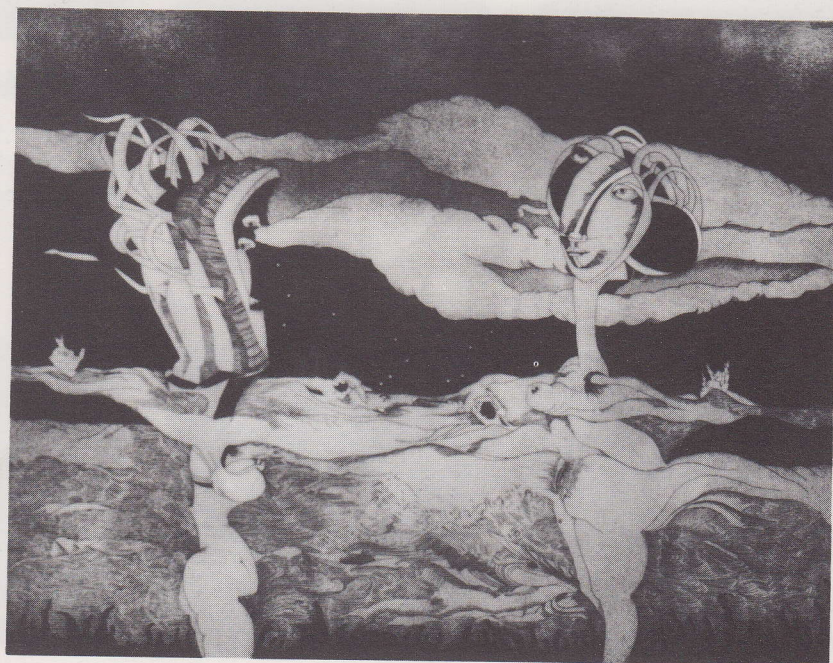
سها يوسف (العراق)  
 بحثا عن الحرية ١٩٧٩  
 حفر ٦٠×٤٩ سم  
 طبعة ٨ نسخ.

88

Suha YUSUF/IRAQ  
 In Search of Freedom 1979  
 Etching 49x60cm  
 Edition of 8

88

Suha YUSUF/IRAQ  
 En busca de Libertad 1979  
 Grabado 49x60cm  
 Edición de 8



ليو أوغستو زاجريسون (باناما)  
 مستحبات ١٩٧٩  
 حفر ٦٤×٤٨ سم  
 طبعة ٥٠ نسخة.

89

Julio Augusto ZACHRISSON  
 PANAMA  
 Bathers 1979  
 Etching 48x64cm  
 Edition of 50

89

Julio Augusto ZACHRISSON  
 PANAMA  
 Bañistas 1979  
 Grabado 48x64cm  
 Edición de 50