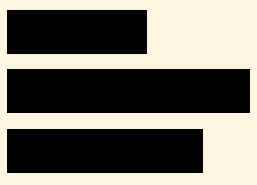




Jameel Prize
Poetry to
Politics

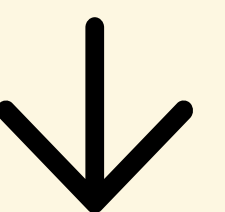


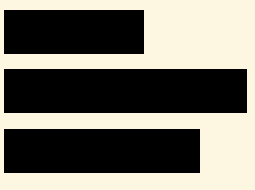


LOOKING TO WRITE, WRITING TO LOOK

The form of words and the exercise of writing have a key role in the imaginaries linked to the Islamic tradition. Calligraphy is an element that has been present in all the forms of art of this religion, a consequence of its connection with the holy book, the Koran. As Islam spread from Arabia to Egypt, Iran, Spain, Turkey and, India, the Arabic script was also brought to these lands.

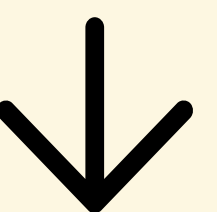
As time went by, calligraphic exercises became more and more creative, and letters were transformed with the aim of being recognizable.





One way to activate and preserve the word is by tracing its shapes, lengths, places; in this way, walking through a space or marking our footprints on the ground becomes a way of inscribing experiences, just as writing does so on the blank page.

Join this exhibition and walk through it as a way of writing, so that the traces of each route end up being ways of registering, thinking and giving life to these works that speak to us from different perspectives on various aspects of the Islamic tradition.



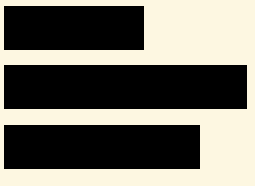


IS MY BIOGRAPHY
PART OF HISTORY?

WHERE IS IT POSSIBLE
TO WRITE IT FROM?

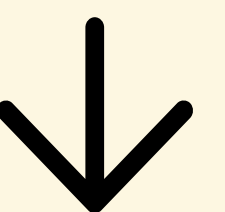
IS THERE ONLY ONE
HISTORY OR DOES EVERY
PERSON HAVE A DIFFERENT
RELATIONSHIP AND
PERCEPTION OF EVENTS?

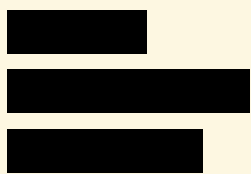




Let's walk through this exhibition together to explore the Islamic tradition through writing and word formation, establishing dialogues between cultures and discovering its possibilities through contemporary art and design.

As you walk, imagine you are tracing your readings, your thoughts and emotions about the stories presented by the exhibition's designers, which range from the intimacy of a diary to forms of collective protest in public space.

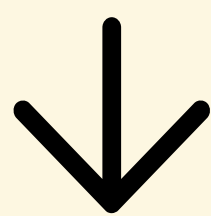


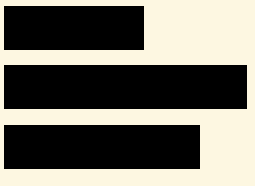


LOOKING BEYOND THE MARGIN

Jana Traboulsi (Lebanon) presents *Kitab al-Hawamish* [*Book of Margins*], a publication about the details and processes that are part of the creation and design of books. This object overflows the common ways of reading, inserting us into an intimate space of the book and giving rise to questions about how books are written, read, manufactured and manipulated, beyond words and their meanings.

With the book of margins, the artist revives and celebrates the forms that were left aside with the advent of Western printing. The artist's concern are the marginal elements that are part of a legacy: the forms of letters, phonetics, footnotes, binding, the materiality of parchment, and recitation, as fundamental elements in Arabic writing.

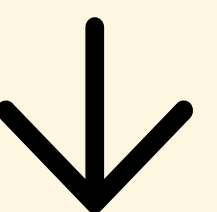


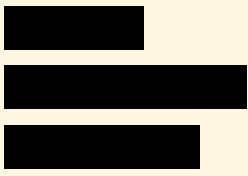


Would you like to try to read this book or others using other senses?

Readers scribble the books they read, maybe you do that as well, leaving marks as traces of another reading: traces of moments of interest, coincidences, encounters that occur when reading, observing, and touching a book.

Let's look, read, write and look again.





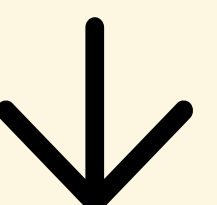
Jana Traboulsi

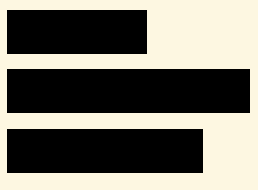
Kitab al-Hawamish

[*Book of Margins*]

2017

Photo: ©Victoria and Albert Museum

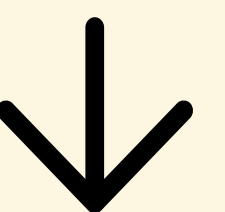


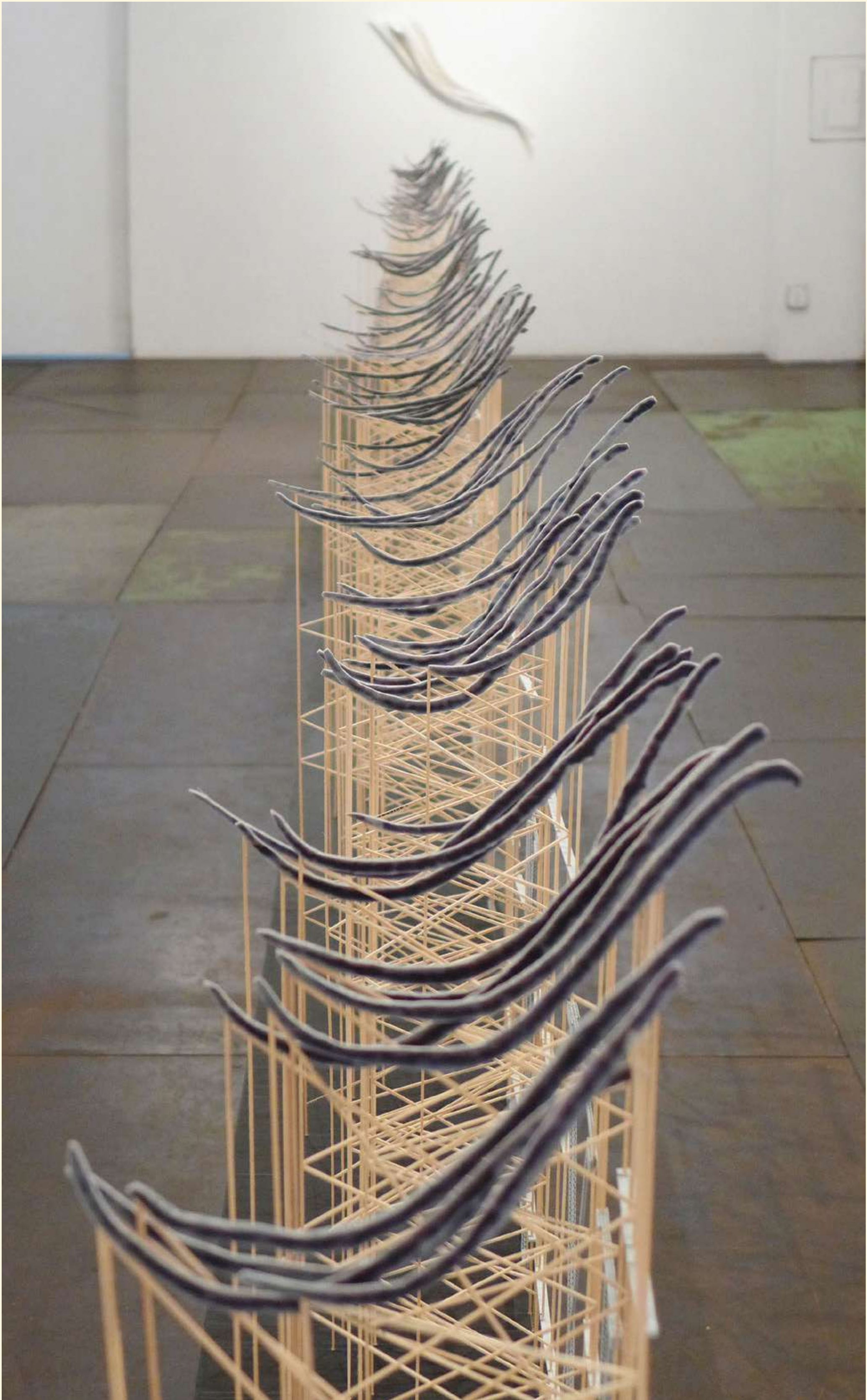
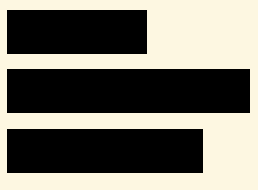


HISTORY THROUGH A LOVE LETTER

In the work of Golnar Adili (Iran) memory is reconstructed through words. The Arabic writing marks its rhythm and form in relation to how words are said, considering their pauses and accents. This work allows us to think about how each one of us expresses ideas in different ways, regardless of whether we share the same language or not.

Adili's father had to leave Iran during the 1979 Revolution. The artist's distance from her father was a driving force for her interest in Persian language and poetry, with which she identifies her family relationships. Since her father's passing in 2002, Adili has explored the family archive of documents and letters he left behind. It was one of these letters what gave rise to her work: the longest letter her father sent to his mistress. Through her father's calligraphy, the artist pays homage to his pain and his longing for healing.



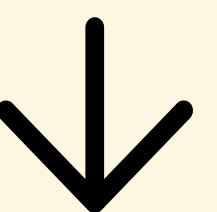


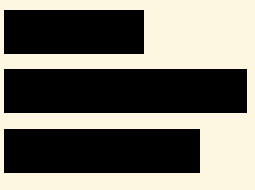
Golnar Adili

Ye Harvest from the Eleven-Page Letter

2016

Photo: ©Peter Kelleher/V&A

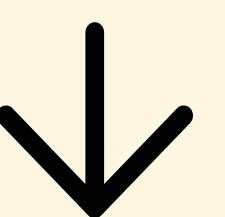


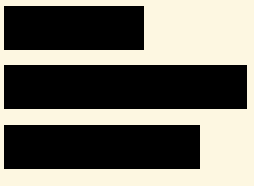


ARABIC WRITING AS PUBLIC SPACE

For Farah Fayyad (Lebanon), ink and letters have the power to communicate. For her, the Arabic language is a kind of public space that, in different ways, connects people who are part of a common tradition; language enables relationships, it is transformed, it comes and goes.

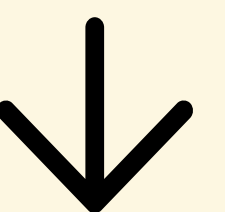
In 2019, as thousands of people took to the streets in Lebanon to protest the economic crisis, Fayyad and her friend Siwar Kraytem decided to set up a screen-printing hand press as protests were happening in Beirut. Over the course of several nights, they printed designs by local graphic artists on the protesters' clothing for free. In this way, writing and graphic design were used as forms of political and social participation in the public space.





Documentation of Farah Fayyad's screen-printing intervention during the Lebanese revolution 2019

Photo: ©Tony Elieh

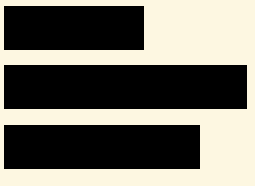




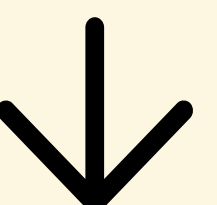
HOW IS WRITING PRESENT
IN THE CURRENT HISTORY
OF COMMUNITIES?

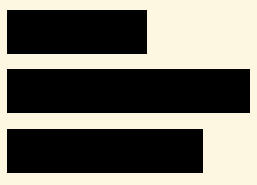
HOW CAN WE BE PRESENT
IN THE PUBLIC SPACE?





Let's think about our own forms of protest.
How what we say is manifested and written
on the walls of each of the cities where
we live, walk, protest, and communicate.

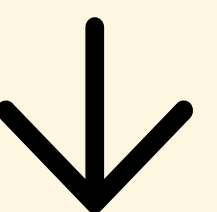


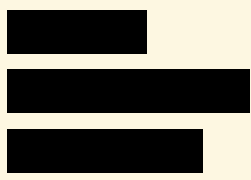


THE FRAGILITY OF A DIARY, THE STRENGTH OF A FAMILY BOND

Hadeyeh Badri (United Arab Emirates) presents three textiles that pay homage to her aunt, Shahnaz Badri, who was diagnosed with Parkinson's disease at a very young age. Badri was her aunt's caregiver, and reading her diaries became a way to connect with her and establish a conversation between the past and the present.

For Hadeye Badri, her work is never finished, it never looks finished; it is an open, unfinished story: through the delicacy of textiles, she shares part of the fragility of her life, speaking to us through this intimate writing about love and mourning.



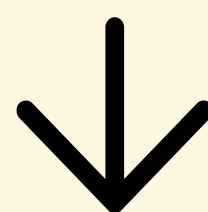


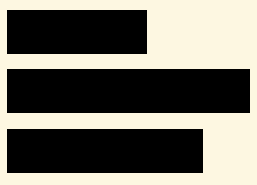
Hadeyeh Badri

Let all that is above dust, be dust

2018

Photo: ©Hadeyeh Badri



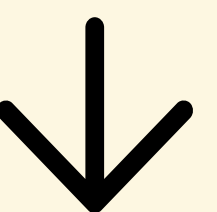


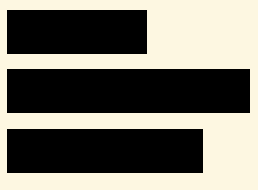
WRITING WITH THE BODY

There are several ways to write, one of these can be with and from our bodies, from our skin. As we walk the streets, we also share stories and leave traces that could be read and followed.

Kallol Datta is a costume and apparel designer based in Kolkata, India. His interest in fashion stems from the presence of garments from around the world in his grandfather's closet. Datta's work is inspired by this diversity of backgrounds, emphasizing the commonalities between different garments from around the world.

One of this designer's interests is removing expectations around the traditional view of "Islamic dress" and the classification of garments by gender. In this way he makes the body and clothing an instrument of direct, evident and staggering communication.



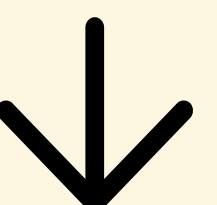


Kallol Datta

Shroud, Volume 1, Issue 2

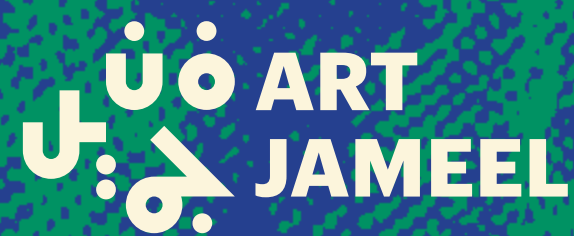
2018

Photo: ©Keegan Crasto



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