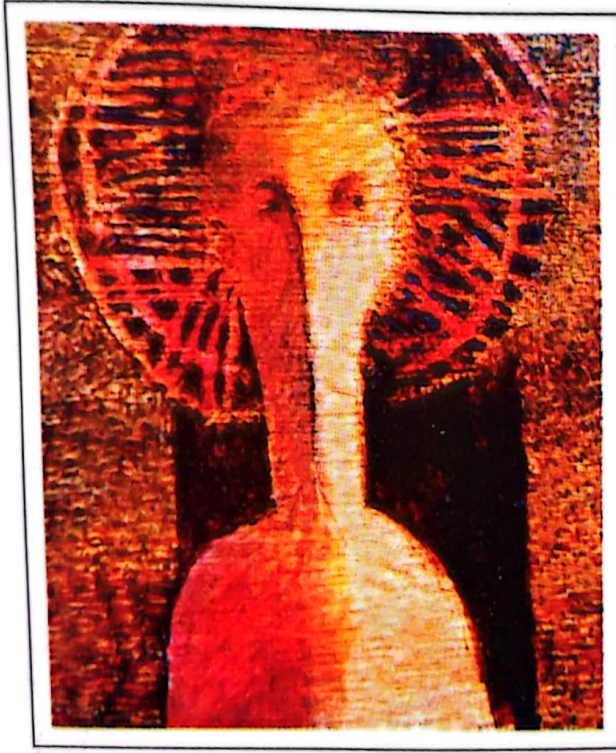


*Painting On
Pumpkin's Plant*

ADIL KIBAIDA



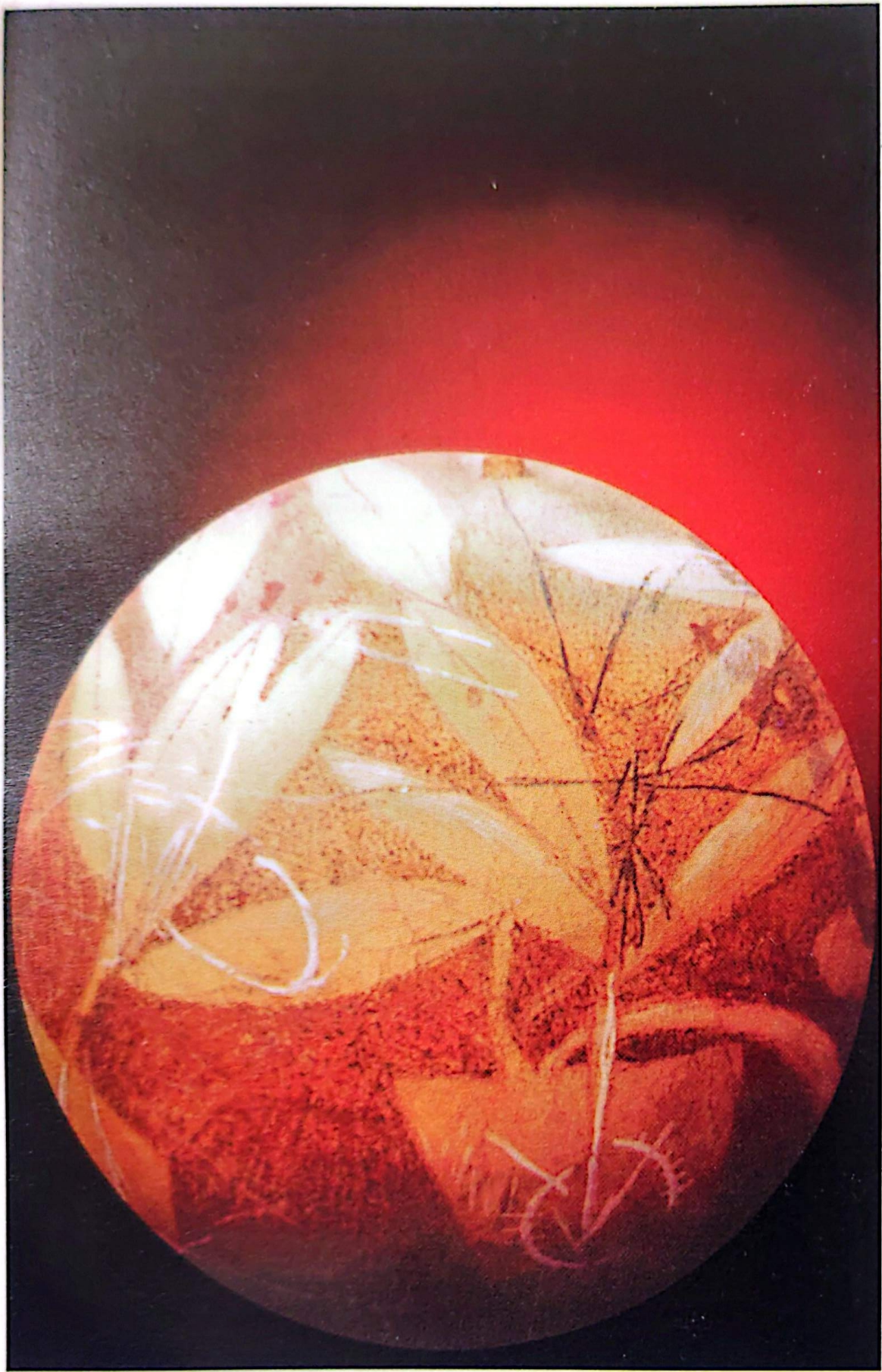
إهداء من المركز السوداني للثقافة والإعلام

Adil Mubarak Osman Kibaida

- Born In Khartoum - Sudan
- Graduated At The Faculty of Fine and Applied Arts-Khartoum.
- Ma. in Traditional African Painting and its Effect on the Contemporary Sudanese Painting, Faculty of Fine Arts, Cairo, Helwan University, 1985.
- Private Exhibitions: Khartoum 1979/1980.
- Private Exhibitions: Cairo - 1983/1990.

International Festivals

- 1st International Cairo Biennale, 3rd Prize.
- 3rd and 5th International Cairo Biennale.
- Mediterranean Sea Triennial, Cairo, 3rd Prize.
- Al Sariga Biennale - 1995
- Al Mahares Uisrety
- Active contributions to Theatrical activity (decoration & cinematography), National theater, Khartoum and Tali'aa Theater, Cairo through El-Suradiq Group.
- Theatrical Works in the 2nd & 3rd Experimental Theater Festival in Cairo.



Omnea «أمنية»

Attempt for abstract Painting outside framework

Painting on Pumpkin's Plant:-

The Chinese legend said that an artist has opened a small door on his wall-framed picture, he then, entered through that door and closed it behind him. The legend continues. "Since then neither the door was found nor the artist has ever been seen again".

To enable the abstract art to gain its value and meaning there should be a particular "subject issue" to justify its existence, and to help us to overcome our pain of desolation and "cultural depredation". We have to be an effective group, and this can only be achieved by returning to our cultural heritage, as well to our people, to express and reflect their feelings, their pain, happiness and hopes. As a group we should search and look into our cultural heritage, by dealing with the tools and through various mediums, and to rebuilt the structure with all its systematical shapes, while related to our cultural reality, and our intellectual believes and sights of beauty.

When our culture was violated by others, they were trying to express their persistent seeking for knowledge. However to prove their special understandings and inquiring about how to develop its methods and tools. In the same time, they did not ignore or have forgotten to develop and strengthening their military and technological advancement, which

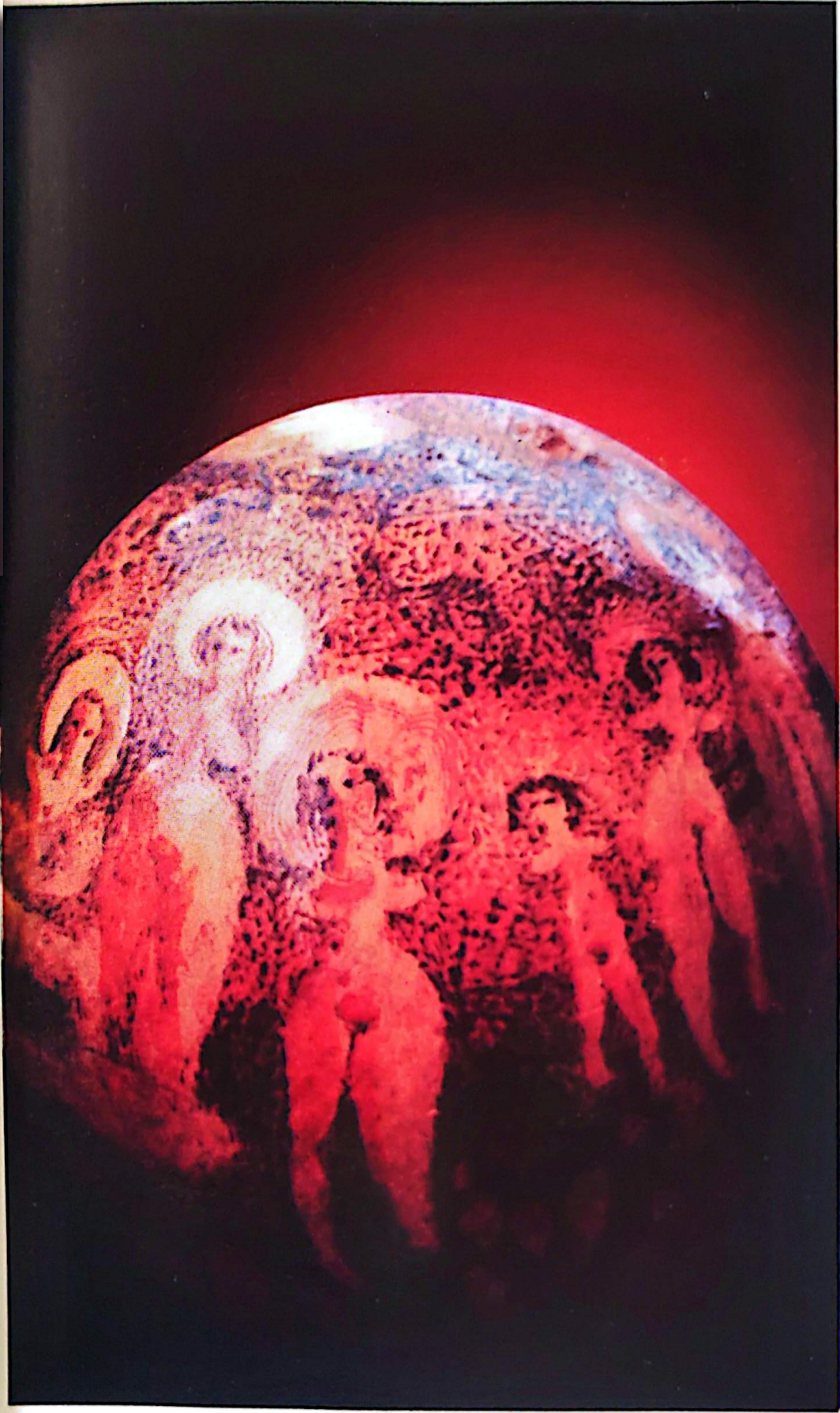


Friend «النديم»

has been the common factor in all their successful achievements. Moreover, so as to protect such successful achievement's they were adherence to what "so-called "spirit of criticism" and this movement has enabled them to instigate all steady shapes and stagnant theories through the gate of experiment methods. As a result we supervise them culturally and economically. However, during the second half of the last century most of the third world countries have witnessed several liberation movements which included all aspects of political, economically, social and cultural life.

In the field of abstract art, the first leading group of Sudanese artists have contributed effectively by inviting and arguing to deal with Sudanese cultural inherits, thus through practising abstract art and criticism. That invitation called "Khartoum school" Other previous inventions proclaimed for "genuineness" dealing with and taking from the undiminished "materialistic abstract heritage" which characterises by its multiple ethnic and cultural groups, and as well by its tolerance "cultural debate" between various Sudanese cultural groups. Other Sudanese groups of artists have embraced abstract arts that belong to other's cultural heritage. Debates and invitations for more "criticism debate", is continuing with fluctuation degree of énthusiasm.

During such impulsion, the Sudanese artist has presented his works of abstract art influenced by other's cultural identity, a work that dose not reflect or carry in its contents our cultural worries and anxieties.



«قاهريات» Woman From Ciro

Therefore, all the motivations and the socio- religion symbols were entirely deformed, and separated from it carriers (shapes without soul or beauty values). Such art may only create a "state of wonder" to others. Therefore, by such separation the creative artist has been separated from his people. Also the movement of criticism has contributed in this role by using and borrowing other's measurement of criticism.

My method in this experience based on three axis:

The first axis:

Consist of three characters:

From..

About..

To..

Second axis:

To benefit from the experience, which has been adapted by the "modernisation and genuineness" group, With respect to the various symbolism forms of the materialistic culture of the Sudanese groups. I consider myself the son of a unique cultural; identity mostly characterised by its environmental, spiritual, intellectual and abstract art diversity. Moreover I am also carrying a culture, that reflect the characteristics of a civil society in the era of globalisation and communication revolution.

The third axis

How do we establish the intellectual communication?

By which tools and mediums we establish such communication?

And what are the most affective tools and mediums

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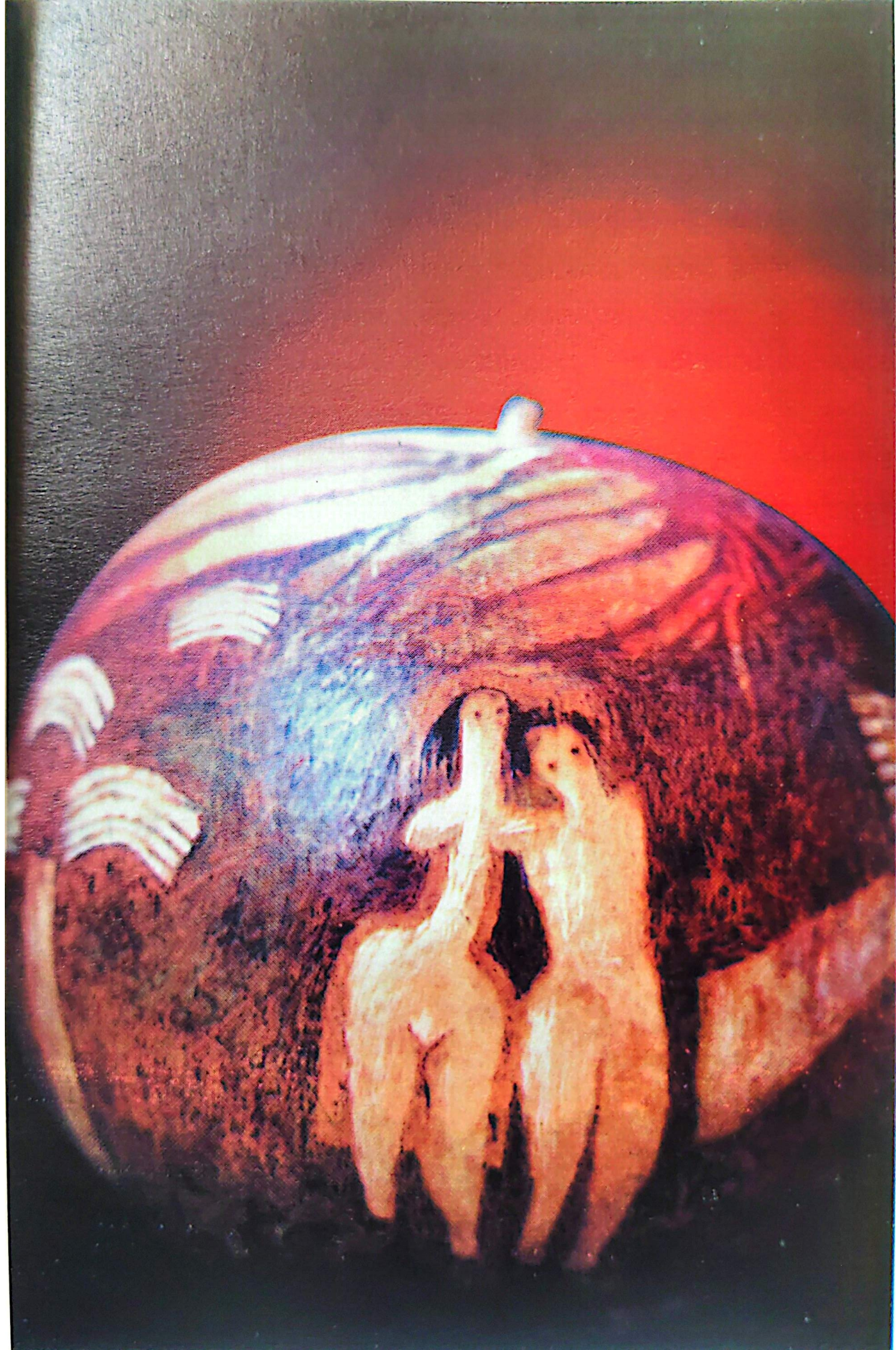
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that would encourage the society to adapt the productions of its creative talented artists?

My experiment has already started by creating a "dialogue" relationship with the pumpkin plant, as one of the Sudanese people's tool, as well as the henna dye, burning by fire plus other types of environmental inks, all these elements come across by the supposition of the dialogue and without force.

This is my experience in front of you it needs your effort to share me a debate hoping that it would be the key to escape and to free ourselves from the "elitism system" to the "modern communism of ingenious". I only wish and desire to contribute in the human act not only as an invited person.

Adil Kibaida