

# University of Wollongong - Research Online

## Thesis Collection

Title: Transforming perceptions of Islamic culture in Australia through collaboration in contemporary art

Author: Annette Tzavaras

Year: 2008

Repository DOI:

### Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following: This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part of this work may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of the author. Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

**Unless otherwise indicated, the views expressed in this thesis are those of the author and do not necessarily represent the views of the University of Wollongong.**

Research Online is the open access repository for the University of Wollongong. For further information contact the UOW Library: [research-pubs@uow.edu.au](mailto:research-pubs@uow.edu.au)

2008

## Transforming perceptions of Islamic culture in Australia through collaboration in contemporary art

Annette Tzavaras  
*University of Wollongong*

Follow this and additional works at: <https://ro.uow.edu.au/theses>

### University of Wollongong

#### Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following: This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part of this work may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of the author. Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Unless otherwise indicated, the views expressed in this thesis are those of the author and do not necessarily represent the views of the University of Wollongong.

---

### Recommended Citation

Tzavaras, Annette, Transforming perceptions of Islamic culture in Australia through collaboration in contemporary art, MCA-Res thesis, Faculty of Creative Arts, University of Wollongong, 2008.  
<http://ro.uow.edu.au/theses/120>

## **NOTE**

This online version of the thesis may have different page formatting and pagination from the paper copy held in the University of Wollongong Library.

## **UNIVERSITY OF WOLLONGONG**

### **COPYRIGHT WARNING**

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site. You are reminded of the following:

Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material. Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

**Transforming perceptions of Islamic culture in Australia through  
collaboration in contemporary art**

A thesis submitted in (partial) fulfilment of the requirements for the award of the degree

**Master of Creative Arts – Research 2008**

**From**

**University of Wollongong**

**By**

**Annette Tzavaras**

**Bachelor of Visual Arts University of Sydney 2004**

**Bachelor of Creative Arts Honours University of Wollongong 2005**

**Faculty of Creative Arts**

**Certification**

I, Annette L. Tzavaras, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Master of Creative Arts in the Faculty of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

**Annette L Tzavaras**

5<sup>th</sup> June 2008

## *Table Of Contents*

<b>Glossary .....</b>	<b>ix</b>
<b>Abstract.....</b>	<b>x</b>
<b>Introduction.....</b>	<b>xiii</b>
<b>Chapter 1 .....</b>	<b>1</b>
<b>Visual Background .....</b>	<b>1</b>
<b>Arthur Streeton.....</b>	<b>3</b>
<b>Chapter 2 .....</b>	<b>11</b>
<b>Emily Jacir .....</b>	<b>11</b>
<b>Chapter 3 .....</b>	<b>16</b>
<b>Abdul Karim Rahimi.....</b>	<b>16</b>
<b>Elizabeth Ashburn.....</b>	<b>20</b>
<b>Aloma Treister .....</b>	<b>22</b>
<b>Chapter 4 .....</b>	<b>26</b>
<b>Creative Exegesis .....</b>	<b>26</b>
<b>Collaboration in Western Sydney: Curatorial innovation.....</b>	<b>26</b>
<b>Transforming Perception Via . . . the exhibition. ....</b>	<b>32</b>
Khaled Sabsabi .....	33
Aghnar Niazi.....	35
Fozia and Zahid husband and wife artists.....	37
Aroha Groves.....	39
Annette Tzavaras .....	40
Summery.....	41
<b>Chapter 5 .....</b>	<b>43</b>
<b>Kabul, Afghanistan.....</b>	<b>43</b>
<b>Dialogue in Diversity exhibition .....</b>	<b>47</b>
<b>Afghani Darkness .....</b>	<b>47</b>
<b>Whiteout .....</b>	<b>51</b>
<b>Fragility and Fragmentation .....</b>	<b>53</b>
<b>Mashrabiyya .....</b>	<b>61</b>
<b>Niqab and Burqu'ah.....</b>	<b>64</b>
<b>Gallery .....</b>	<b>66</b>
<b>In Partnership with Diversity Week .....</b>	<b>70</b>
<b>Bibliography .....</b>	<b>71</b>

## Table of Figures

Figure 1 Left to right, Jo-Jo the family dog Philip, Robert, Helen, Beryl, Eadie and Annette playing in the snow at Surge Tank 1953. Property of Annette Tzavaras	xiii
Figure 2 Eagle Hawk 1A and 2 <sup>nd</sup> class school photo 195. Property of Annette Tzavaras	xiv
Figure 3 Arthur Streeton. <i>Fatma Habiba</i> 1897. Oil on canvas on paperboard. 29 x 27cm. Art Gallery of South Australia, Adelaide. Gift of Mr and Mrs Douglas Mullins (Benjamin 137)	1
Figure 4 Jean-Leon Gerome <i>The Snake Charmer</i> c 1880. Oil on canvas. 84 x 122 cm. Sterling and Francine Clark Institute, Williamstown, Mass, USA (Benjamin 99)	2
Figure 5 Arthur Streeton with a tourist party on donkeys at Giza, 1897 (Eagles 112)	4
Figure 6 Arthur Streeton. <i>Cairo Street</i> 1897. Oil on canvas 33.4 x 17.1 cm Collection, National Gallery of Australia, Canberra. Bequest of Henriette von Dallwitz and of Richard Paul in honour of his father Dr Oscar Paul 1965 (Benjamin 140)	5
Figure 7 Left Henri Bechard, <i>Cairo mashrabiyya (Le Caire, moucharabich)</i> c 1875. Right J. B. Greene Old Street in Cairo 1845 Salt paper photograph 22.4 x 29.8 cm Collection Gerard Levy, Paris (Benjamin 214)	6
Figure 8 <i>The Snake Charmer (Le Charmeur de Viperes)</i> 1889. Oil on canvas 175.6 x 180.4 cm. The Art Gallery of New South Wales. Purchased 1890 (Benjamin 44)	7
Figure 9 Edward Poynter <i>The Visit of the Queen of Sheba to King Solomon</i> 1890. Oil on canvas 234.5 x 350.5 cm. The Art Gallery of New South Wales, Sydney. Purchased 1892 (Benjamin 91)	8
Figure 10. Details of Arthur Streeton painting of <i>Fatma Habiba</i> . Left you can make out the under drawing around the crown and right, details of the brass nose cover	9
Figure 11 Arthur Streeton Left Egyptian <i>Drink Vendor</i> 1897. Oil on paperboard 33.2 x 18.3 cm. Collection of the National Gallery of Australia, Canberra. The bequest of Henriette von Dallwitz and of Richard Paul in honour of his late father, Dr Oscar Paul 1965. Right <i>A Seller of Drinks, Cairo</i> 1897. Oil on canvas on wood panel 42.2 x 21 cm. Private Collection (Benjamin 138-9)	10
Figure 12 Artist Emily Jacir, 2000 (The electronic intifada p 2)	11
Figure 13 Part of the installation and performance space by Emily Jacir at the <i>Zones of Contact 2006 Biennale of Sydney</i> (The electronic intifada p 3)	11
Figure 14 Emily Jacir photo from the project <i>Material for a film</i> 2006 (McDonald 153)	12
Figure 15 Emily Jacir, <i>From Paris to Riyadh (Drawings for my mother)</i> 1998-200. Marker on vellum Installation dimension variable, each sheet 30.5 x 23 cm (Bailey 115)	13
Figure 16 A detail of the Installation. From <i>Paris to Riyadh (Drawings for my mother)</i>	14

Figure 17 Ornamental script used in many of the large copies of the Koran	15
Figure 18 Abdul Karim Rahimi 2002 - <i>Our Home</i> , 17 x 17 cm. Watercolour on paper. Courtesy Elizabeth Ashburn	17
Figure 19 Abdul Karim Rahimi - <i>My Family</i> , 2002, 23x28 cm. Watercolour and gouache on paper . Courtesy Elizabeth Ashburn	18
Figure 20 Abdul Karim Rahimi. 2003. <i>Professor Peter Pinson</i> .Acrylic and gouache on paper 22.5 x 14.2 cm (Rahimi 43)	19
Figure 21 Elizabeth Ashburn. <i>Iraqi woman ( Latfoya, burning oil tanker)</i> , 2005.. Watercolour on paper approx 40 x 28 cm. Courtesy of the artist	20
Figure 22 Elizabeth Ashburn. <i>City View. (Falluja, April-May 2004)</i> , 2004. Watercolour on paper , approx 40 x 28 cm. Courtesy of the artist	20
Figure 23 Elizabeth Ashburn. <i>The Crusades Series: The Allies</i> 2005 acrylic, tempura and watercolour on canvas 200 x 250 cm. Courtesy of the artists	21
Figure 24. Elizabeth Ashburn. 2006 <i>Garden of Eden Series – Looking for weapons of mass destruction</i> . Watercolour, gouache on paper 19 x 34 cm. Courtesy of artist.	22
Figure 25 Aloma Treister 1998 <i>Turquoise Flower</i> Acrylic on gauze on board 60 x 60 cm. (Treister Plate 11) courtesy of the artist	23
Figure 26 Aloma Treister <i>Scroll</i> 1999 Acrylic on board 120 x 120 cm (Treister Plate17). Courtesy of the artist	24
Figure 27 Ahlam Shibli <i>Dream</i> from the Series <i>Unrecognised</i> , 2000. Invitation to the <i>Home Ground</i> exhibition Ivan Dougherty Gallery June 2006	27
Figure 28 Invitation for the <i>Transient Visions</i> Exhibition, Blacktown 2006	28
Figure 29 Invitation to the exhibition <i>Inside Out</i> Auburn 2006 provided by Aghnar Niazi	29
Figure 30 Meriam Bouderbala (Tunisia) <i>Untitled</i> , n/d Image from the front cover of the catalogue <i>Breaking the Veils: Women Artists from the Islamic world</i> . Shepparton Art Gallery Victoria	30
Figure 31 Mounira Nusseibeh 1980 <i>Four Arab Women</i> Mixed media on canvas 100 x 125 cm digital image Annette Tzavaras Shepparton Art Gallery, Victoria	31
Figure 32 Artists Fozia Zahid, Aghnar Niazi and Annette Tzavaras with Elizabeth Ashburn at the <i>Trandforming Perceptions Via . . .</i> exhibition FCA Gallery University of Wollongong. Property of Annette Tzavaras	32
Figure 33 Artist Khaled Sabsabi (left) with Salah Saouli at Liverpool Regional Museum 2007. Photograph John Fotiadis	34
Figure 34 Kahled Sabsabi and Salah Saouli <i>Oversight</i> Installation March 2007 Liverpool Regional Museum (Casula Power House web site)	34



Figure 35 Aghnar Niazi 2007 at the <i>Transforming Perception Via...</i> Photograph Rachel Ismen	35
Figure 36 Aghnar Niazi <i>The Truth I Believe</i> 1999. Mixed media on canvas 1.4 x 1.6 cm. Photograph Rachel Ismen	36
Figure 37 Artist from the <i>Transforming Perceptions Via. . .</i> 2007 Property of Annette Tzavaras	36
Figure 38 Fozia Zahid <i>Untitled</i> images 600 x 400 water colour on board. Photograph Rachel Ismen	37
Figure 39 Zahid Ahmed 2006 <i>Untitled</i> Installation. Dimensions variable. Photograph Rachelsmen	38
Figure 40 Aroha Groves with her work for the exhibition <i>Transforming Perceptions Via . . .</i>	39
Figure 41 Aroha Groves 2007 <i>Untitled</i> Installation. Wire, jute string, reeds and glue. Work in progress. Photograph Rachel Ismen	40
Figure 42 Aroha Groves 2007 <i>Untitled</i> Installation. Details of progress, documentation/photograph Annette Tzavaras	40
Figure 43 Annette Tzavaras 2007 Left; <i>Visual Perceptions</i> , 1200 x 1200 Stucco oil on board. Collection of University of Wollongong Dubai. Right, <i>Fragility and Fragmentation</i> Cast Plaster 600 x 400 cm 3D installation 2007 <i>Transforming Perceptions Via . . .</i> FCA Gallery University of Wollongong. Digital image Annette Tzavaras	41
Figure 44 Widows wearing the blue burqa in the Panjshir Valley, Afghanistan. Photograph Liz Gilles.	43
Figure 45 Hope House Kabul, orphan children proudly displaying their artwork. Property of Annette Tzavaras	44
Figure 46 Kabul, Afghanistan 2005. A wall of mud bricks surrounding a family complex. Digital image Annette Tzavaras	45
Figure 47 Left; National Gallery Kabul 2005. Photograph Annette Tzavaras. Right; Paintings and images destroyed by the Taliban at the National Gallery Kabul 2005 Digital image Annette Tzavaras	46
Figure 48 The Centre of Contemporary Art Afghanistan 2005. Digital image Annette Tzavaras	46
Figure 49 Annette Tzavaras 2006, detail of the painting. <i>Afghani Darkness</i> . 1200 x 1200 x 100 cm. Stucco, oil, plaster and oxide on board. <i>Dialogue in Diversity</i> FCA Gallery University of Wollongong. Photograph Julie Pryor	47
Figure 50 Annette Tzavaras 2006, detail of the painting <i>Panshvir Valley</i> 1200 X 1200 x 100 cm. Stucco, oil, plaster and oxide on board. <i>Dialogue in Diversity</i> FCA Gallery University of Wollongong Photograph Julie Pryor	48
Figure 51 Panjshir River, Afghanistan. 2006 A treacherous road running parallel to the mighty Panjshir river. Photograph Liz Gilles	49
Figure 52 Panjshir Valley, Afghanistan. 2006. Remnants of Russian army vehicles rust in the clean water of the Panjshir river. Photograph Liz Gilles	49

Figure 53 A concept by F.El Guindi and Composite Computer Graphics by D. W Read (El Guindi 102)	51
Figure 54 Afghani Widow in blue burqa. Kabul, 2005 Property of Annette Tzavaras	52
Figure 55 Annette Tzavaras. <i>Whiteout</i> , 2006. 1200 x 1200 x 100 cm Stucco, acrylic, oil on board. <i>Dialogue in Diversity</i> FCA Gallery University of Wollongong Photograph Juilee Pryor	52
Figure 56 Annette Tzavaras 2008. <i>Fragility and Fragmentation</i> , 3D installation. Dimensions variable <i>Dialogue in Diversity</i> FCA Gallery University of Wollongong. Photograph Juilee Pryor	53
Figure 57 Annette Tzavaras 2006. Left. Image of silicon mould and plaster cast. Right 2007 <i>Fragility and Fragmentation</i> 3D Installation in the <i>Transforming Perceptions Via . . .</i> Exhibition. Property of Annette Tzavaras	54
Figure 58 A diagram of hexagon's from Critchlow's book of <i>Islamic Patterns</i> (Critchlow 33)	55
Figure 59 Annette Tzavaras 2006 work in progress showing various stages and layers using hand made template. Digital image Annette Tzavaras	55
Figure 60 Annette Tzavaras 2008 <i>Fragility and Fragmentation</i> Installation; <i>Dialogue in Diversity</i> Exhibition. FCA Gallery University of Wollongong. Photograph Juilee Pryor	56
Figure 61 Details of hexagon cut-out in installation titled <i>Mashrabiyya</i> 2008. Photograph Juilee Pryor	56
Figure 62 Annette Tzavaras 2007 <i>Gold Bazaar I</i> Stucco, acrylic and oil on board 1200 x 1200 x 100 cm. Collection of the University of Wollongong, Dubai UAE. Digital image Annette Tzavaras	57
Figure 63 An example of the internal wall decorations in the shopping Malls, Dubai UAE. Photograph Lilly Clowry	59
Figure 64 Annette Tzavaras 2007, detail, <i>Gold Bazaar II</i> Stucco, acrylic, oil on board. 1200 x 1200 x 100cm. <i>Dialogue in Diversity</i> , FCA Gallery University of Wollongong. Photograph Juilee Pryor	60
Figure 65 The coffee shop under a domed roof at Ibn Battuta shopping mall Dubai 2007 Digital image Annette Tzavaras	60
Figure 66 Left; detail of the Marble relief imported from Turkey for the Gallipoli Mosque in Auburn. Right; <i>Mashrabiyya</i> pattern applied to a souvenir trinket box. Photographs 2007 Annette Tzavaras	61
Figure 67 Annette Tzavaras 2007 <i>Mashrabiyya</i> Installation 2.4 x 1.2 m (right) Ply board and acrylic. Detail of pattern. <i>Dialogue in Diversity</i> . University of Wollongong Digital image Annette Tzavaras	62
Figure 68 Annette Tzavaras 2008 <i>Ameliorate</i> 3D Installation. Acrylic on 5mm MDF board 2400 x 2200 x 200 cm <i>Dialogue in Diversity</i> FCA Gallery University of Wollongong. Photograph Juilee Pryor	63

- Figure 69** Annette Tzavaras 2007 *Burqu'ah* 1200 x 1200 x 100 cm. Stucco, and oil on board *Dialogue in Diversity* FCA Gallery University of Wollongong. Photograph Juilee Pryor 64
- Figure 70** A section of the ceiling and the highly decorated interior of Ibn Battuta shopping Mall 2007. Photograph Lilly Clowry 65
- Figure 71** Annette Tzavaras 2007 *Niqab* 1200 x 1200 x 100 cm Stucco, oil on board *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 65
- Figure 72** Stucco applied in negative relief at the entrance to the 2008 exhibition *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 66
- Figure 73** Detailed close up of the centre piece *Ameliorate* at the 2008 exhibition *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 66
- Figure 74** Annette Tzavaras 2008 Detail of installation, *Ameliorate* Acrylic on 5mm MDF board. 2400 x 2200 x 200 cm. *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 67
- Figure 75** Details of Cast Plaster pieces in shadow at the 2008 exhibition *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 67
- Figure 76** Annette Tzavaras 2007 *Aide Memoire* detail 1200 x 1200 x 100 cm Stucco on board. *Dialogue in Diversity* FCA Gallery University of Wollongong. Photograph Juilee Pryor 68
- Figure 77** Annette Tzavaras 2008 *Untitled* 1200 x 1200 x 100 cm Stucco oil on board *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 68
- Figure 78** Wall three, long view, 2008 *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 69
- Figure 79** Wall one, long view, 2008 *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor 69
- Figure 80** Invitations to the exhibition Opening of *Dialogue in Diversity* and the 2008 Diversity Week at the FCA Gallery University of Wollongong 70

## Glossary

There are many terms and translations for the Muslim woman's traditional dress codes.

***Burqa***: is the spelling that I have chosen to use because it is used by my Afghani acquaintances. The *burqa* is an all-covering item of clothing, with a mesh patch over the eyes to allow for vision. The 'Blue-*burqa*' became the defining image of the subjugated Afghani women during the Taliban regime of terror. Other translations are *barqa*, *boushiya*, *boushiyyah*, *buknuk*, *burka*, *burq'ah*, *bushiyaand* and many more.

***Hijab***: refers to covering everything except the hands and face. Muslim women call it a prayer shawl, while it is mostly referred to in Australia as a head scarf, the *niqab* is different from the *hijab*, the *niqab* is the term used to refer to the piece of cloth which covers the face and women who wear it usually cover their hands. *Hijab* was the preferred spelling in the text of the Auburn 2006 exhibition *Inside/Love Out* catalogue.

A term used in the text of Roger Benjamins book *Orientalism Delacroix to Klee* and Lynn Thornton's book *The Orientalists: Painters- Travellers 1828-1908*, is *Mashrabiyya* and is acknowledged as an enclosed fretwork balcony. The French translation as used in Henri Bechard c1875 photograph is *moucharabieh*, while other spellings are *moucharaby*, *mashrabiyyah*, or *mushrabiyyah*.

***Mashrabiyy*** is the term I have used when referring to my art work or the decorative panels in the ancient Mosques and the old city of Cairo.

Foreign language words used in this thesis are italicised.

## Abstract

My creative work investigates the negative space, the ‘in between space’ that leads to new knowledge about other artists and other cultures. The fundamental and distinctive elements of Islamic pattern in my paintings in the exhibition *Dialogue in Diversity* are based on my own experience of misinformation as well as rewarding collaboration within a culturally blended family.

This research explores the continuity of the arabesque and polygon. I experiment with the hexagon and its geometric shapes, with its many repeat patterns and the interrelatedness of the negative space, or the void indicative of the space between layers of past and present civilizations that are significant fundamentals in my paintings.

The thesis *Transforming perceptions of Islamic culture in Australia through collaboration in contemporary art* traces the visual history of Orientalist art, beginning with a key image of Arthur Streeton, *Fatima Habiba*, painted in 1897 and contrasts Streeton’s perception with that of important Islamic women artists working globally such as Emily Jacir who participated in the *Zones of Contact 2006 Biennale of Sydney*.

A core element of my research is working with emerging artists from Islamic backgrounds in Western Sydney. The February 2007 exhibition *Transforming Perceptions Via . . .* at the University of Wollongong brought together artists from east and west.

By adopting the Islamic pattern in my paintings, I hope to strengthen the interaction between the Christian and Muslim interface in Australian contemporary society. My work contemplates the human aspects of relationships and responsibilities within the cross cultural spectrum.

Annette Tzavaras.

## Acknowledgements

I would like to extend my warmest appreciation to my supervisors, Diana Wood Conroy, Richard Hook and Jelle van den Berg for their helpful advice and enthusiastic support.

I dedicate this thesis to the many artists I have associated with over the past few years, artists from different cultural backgrounds, Abdul Karim Rahimi, Aghnar Niazi, Fozia Zahid, Aroha Groves, Khaled Sabsabi and Sardar Senjawi and to my long standing friend ceramist Selma Fida, Jill Cassidy and Juliee Pryor as well as many other artists who have contributed to the diversity of contemporary art in Australia. Such collaborations have enriched my life, the object of ethical achievement; I hope was stimulated from both sides.

The enjoyment I have had from Roger Benjamin's Book *Orientalism Delacroix to Klee* has been immense, and his findings have contributed greatly to my research and my Degree exhibition *Dialogue in Diversity*. I would also like to acknowledge the goodwill and contribution of artists Elizabeth Ashburn and Aloma Treister whose paintings bridge cultural and ethical differences that enrich our knowledge of the other.

Love and appreciation is extended to my husband Bill, my three daughters, and their diverse families who contribute to my wellbeing and my art more than they know.

*in amongst the ruins a single rose bush  
burst through the strangle hold of dust covered weeds and rubbish  
a blood red rose opened its petals*

*Annette Tzavaras, Afghanistan 2005*