

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

University of Wollongong Theses Collection

University of Wollongong Theses Collection

University of Wollongong

Year 2008

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

Annette Tzavaras
University of Wollongong

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>

This paper is posted at Research Online.

<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

5th June 2008

Table Of Contents

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

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 nd 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 - *Our Home*, 17 x 17 cm. Watercolour on paper. Courtesy Elizabeth Ashburn 17
- Figure 19 Abdul Karim Rahimi - *My Family*, 2002, 23x28 cm. Watercolour and gouache on paper . Courtesy Elizabeth Ashburn 18
- Figure 20 Abdul Karim Rahimi. 2003. *Professor Peter Pinson*. Acrylic and gouache on paper 22.5 x 14.2 cm (Rahimi 43) 19
- Figure 21 Elizabeth Ashburn. *Iraqi woman (Latfoya, burning oil tanker)*, 2005.. Watercolour on paper approx 40 x 28 cm. Courtesy of the artist 20
- Figure 22 Elizabeth Ashburn. *City View. (Falluja, April-May 2004)*, 2004. Watercolour on paper , approx 40 x 28 cm. Courtesy of the artist 20
- Figure 23 Elizabeth Ashburn. *The Crusades Series: The Allies* 2005 acrylic, tempura and watercolour on canvas 200 x 250 cm. Courtesy of the artists 21
- Figure 24. Elizabeth Ashburn. 2006 *Garden of Eden Series – Looking for weapons of mass destruction*. Watercolour, gouache on paper 19 x 34 cm. Courtesy of artist. 22
- Figure 25 Aloma Treister 1998 *Turquoise Flower* Acrylic on gauze on board 60 x 60 cm. (Treister Plate 11) courtesy of the artist 23
- Figure 26 Aloma Treister *Scroll* 1999 Acrylic on board 120 x 120 cm (Treister Plate17). Courtesy of the artist 24
- Figure 27 Ahlam Shibli *Dream* from the Series *Unrecognised*, 2000. Invitation to the *Home Ground* exhibition Ivan Dougherty Gallery June 2006 27
- Figure 28 Invitation for the *Transient Visions* Exhibition, Blacktown 2006 28
- Figure 29 Invitation to the exhibition *Inside Out* Auburn 2006 provided by Aghnar Niazi 29
- Figure 30 Meriam Bouderbala (Tunisia) *Untitled*, n/d Image from the front cover of the catalogue *Breaking the Veils: Women Artists from the Islamic world*. Shepparton Art Gallery Victoria 30
- Figure 31 Mounira Nusseibeh 1980 *Four Arab Women* 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 *Trandforming Perceptions Via . . .* 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 *Oversight* 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*, *bushiya* 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 Julie 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

Introduction



Figure 1 Left to right Jo-Jo the family dog Philip, Robert, Helen, Beryl, Edie, and Annette playing in the snow at Surge Tank 1953.
Property of Annette Tzavaras.

My earliest memories of cultural difference were as a child in the Snowy Mountains Hydro Electricity Scheme of the early 1950s. In the make shift villages of Surge Tank and Eagle Hawke¹, the fusions of culture, language, raucous music and laughter were exhilarating. As a child in this isolated mix of cultures I became aware of many terms of reference for non-British Europeans such as White Europeans, and White Aliens. I learnt to distinguish the Italians and Greeks; who were sometimes referred to as semi-coloured, as well as many more colloquial terms of the times emphasizing the cultural bias towards post-war migrants. These attitudes were to confront me again in the 1960s when I married my Greek husband and yet again in the 1990s when our daughter married a Turkish Muslim.

¹ Eagle Hawke was established during the preparation for the scheme's main water storage, Eucumbene reservoir (today known as Lake Eucumbene)



Figure 2 Eagle Hawk 1A and 2nd class school photo 1954
Property of Annette Tzavaras

More recently in relation to the west understanding the east, I have experienced fear and prejudice brought about by misunderstanding, each of the other, while socialising with my family and friends. The cultural chasm was brought home to me one morning several years ago while I was driving my nine year old granddaughter Sema and her two younger brothers, Zeki and Kaan to school. Suddenly my granddaughter demanded my attention. “Granny”, she asked, “why don’t people like Muslims?” Inside the framework of my granddaughters question my objective became to work in the community; to create a safe environment where people can come into my world; a place in between cultures that replicates the manner in which Palestinian artist Emily Jacir bridges the distance between her world and that of Arthur Streeton’s nineteenth century *Fatma Habiba*.

The background to ‘Oriental’ influences in Australia is strikingly shown in the portrait of *Fatma Habiba*

Australian artist Arthur Streeton (1867-1934), renowned for his impressionist paintings. Yet *Fatma Habiba* is just one of several small images painted by Streeton in Cairo, Egypt in 1897; images that provide a lens into Streeton’s short lived interest in Orientalism, a

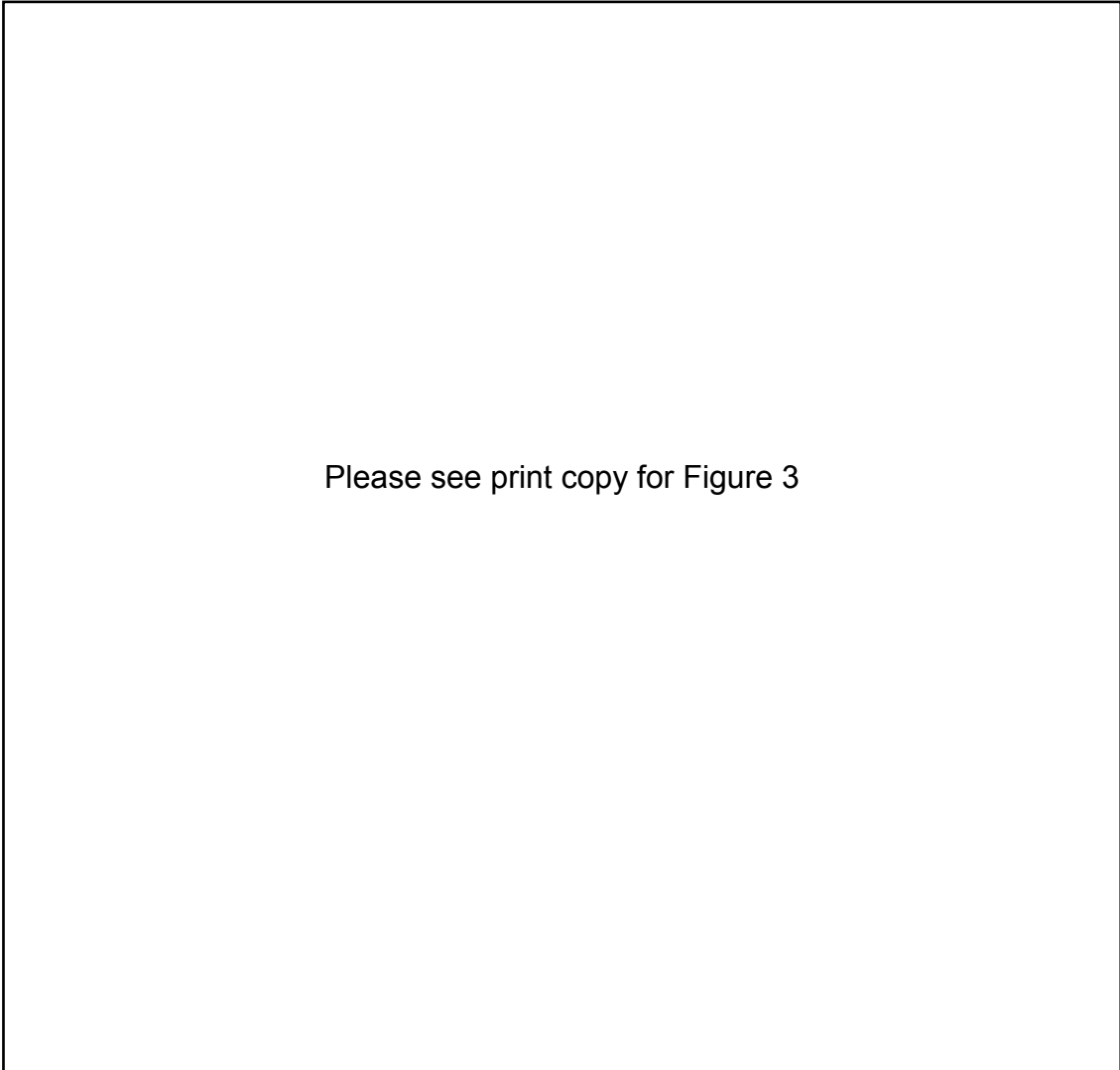
process determined by Western perceptions that often created stereotype fiction rather than illustrate factual people or places. From a contemporary stance, Streeton's paintings are able to be viewed from a different perspective, an alternative viewpoint that informs my own creative work.

The emblematic representation of a veiled woman, painted in 1897 and now part of the permanent collection of the Art Gallery of South Australia has become for me an iconic image as an encounter between the personal and the foreign. The image of *Fatma Habiba*, will act as a focus to the analysis of my work, shaped by a specific milieu and cultural filtering.

Chapter 1

Visual Background

Arthur Streeton's Cairo works have a strong emotional impact stirred by an interesting surveillance of Islamic culture and the authority of imperialism.



Please see print copy for Figure 3

Figure 3 Arthur Streeton. *Fatma Habiba* 1897. Oil on canvas on paperboard. 29 x 27cm. Art Gallery of South Australia, Adelaide. Gift of Mr and Mrs Douglas Mullins. (Benjamin 137).

“The image of the veiled woman was, for the western painters, one of the most potent images of the mysterious Orient. What was hidden from the gaze tantalized the imagination” (Benjamin 137).

European attitudes in the period at the height of the British Empire (1840-1940) generally lacked sensitivity to cultural and religious difference, often displaying cultural superiority. Western Europeans frequently spoke of the ‘Orient’ (according to Edward Said, the author of the influential text *Orientalism*) in a manner that ‘disregarded the element of exchange in the cross-cultural relationship’ that related to issues of power (Benjamin 32). An excellent example is the painting featured on the back cover of Edward Said’s book. *The Snake Charmer* c 1880 by Jean-Leon Gerome, described by art historian Linda Nochlin in 1983 in *Art in Australia* as “the imaginary orient”, imagery based on cultural misrecognition² (Nochlin 35-39).

Please see print copy for Figure 4

Figure 4 Jean-Leon Gerome *The Snake Charmer* c 1880. Oil on canvas.
84 x 122cm. Sterling and Francine Clark Institute, Williamstown, Mass, USA (Benjamin 99).

In terms of art historical literature, “Orientalism is positioned as largely a nineteenth century phenomenon lingering into the early twentieth century” (Bohrer 2), a class of art and visual culture defined by difference, exoticism and the aesthetics of travel. Roger Benjamin gives an excellent account of what Arthur Streeton might have experienced.

² Linda Nochlin devotes a chapter to The Imaginary Orient in her 1989 book *The Politics of Vision*.

“It is about painters rendering their encounters with people and places which, initially at least, were strange to them. For many that place was the ‘Orient’, a location with all the allure and resonance of myth, a place fabulous because few had visited it. Yet we can be precise about its location: when western Europeans of the 19th century spoke of the ‘orient’, they most often meant the hot countries of the Middle East, desert countries that had long known the imprint of Islam, and which had long been closed to the European traveller” (Benjamin 7).

Ursula Prunster writes “European aesthetic fashions dominated the colonial art scene”, and Australian artists were emulating the new commitment to the “international *plein air* and Impressionist movements” (Prunster 41). Australian artists were able to travel under the status and protections accorded to citizens of the British Empire and “London beckoned like Mecca” to the colonial born artist Arthur Streeton who found himself in the ‘Orient’.

“Australian awareness of Orientalism followed this pattern of reference back to European knowledge, to the dissemination of cultural concepts through the Empire’s channels of communication. Itself an aspect of the culture of imperialism or colony-building, Orientalist art takes on, in the Australian context, an intriguing ambivalence. Australian Orientalist practice dictated the terms of the artist’ self-awareness according to a European ideology of dominance, against which they can also be seen as colonials - ‘not quite’ possessing mastery” (Prunster 41).

This ambivalence in itself was a characteristic of the culture of imperialism serving colonialism. The Sydney Gallery Trustees in the late nineteenth century proceeded with several major purchases that substantiated the intrigue and the romance of an epoch in time when artists were “driven by a curious kind of historical imagination” (Benjamin 18).

Arthur Streeton

Australian artist Arthur Streeton (1867-1943), became a careful observer of life in nineteenth century Cairo.

Streeton's interest in the painting scene in London and Paris would have alerted him to the preoccupation with the 'Orient' famously evoked in Eugene Delacroix and Jean Ingres' work. Like any tourist Streeton was impressed with the Pyramids, the river Nile and daily life in ancient Egypt. In one of his letters home he described the people of many different cultures, waiting for the bridge to open over the river as he imagined they must have done for thousand of years before (Benjamin 137).

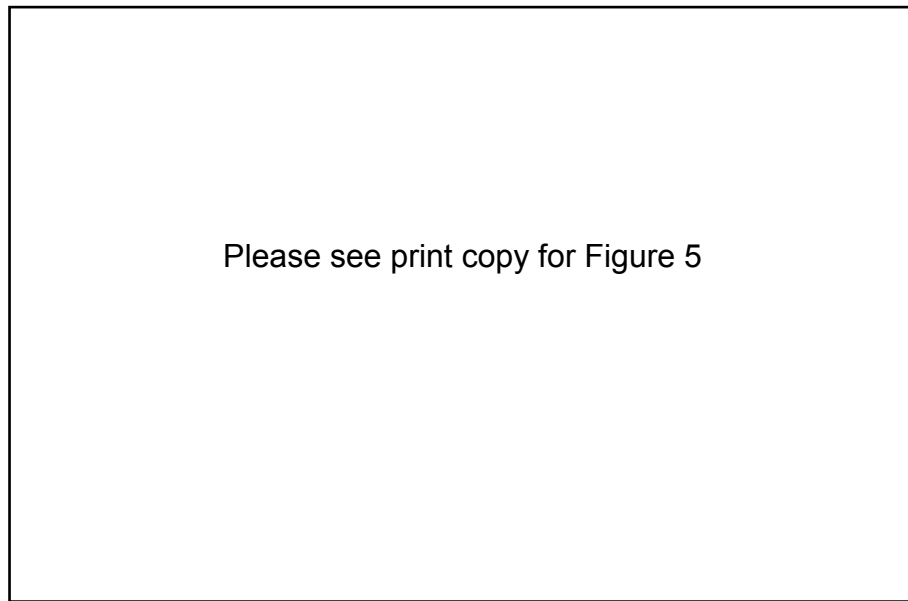
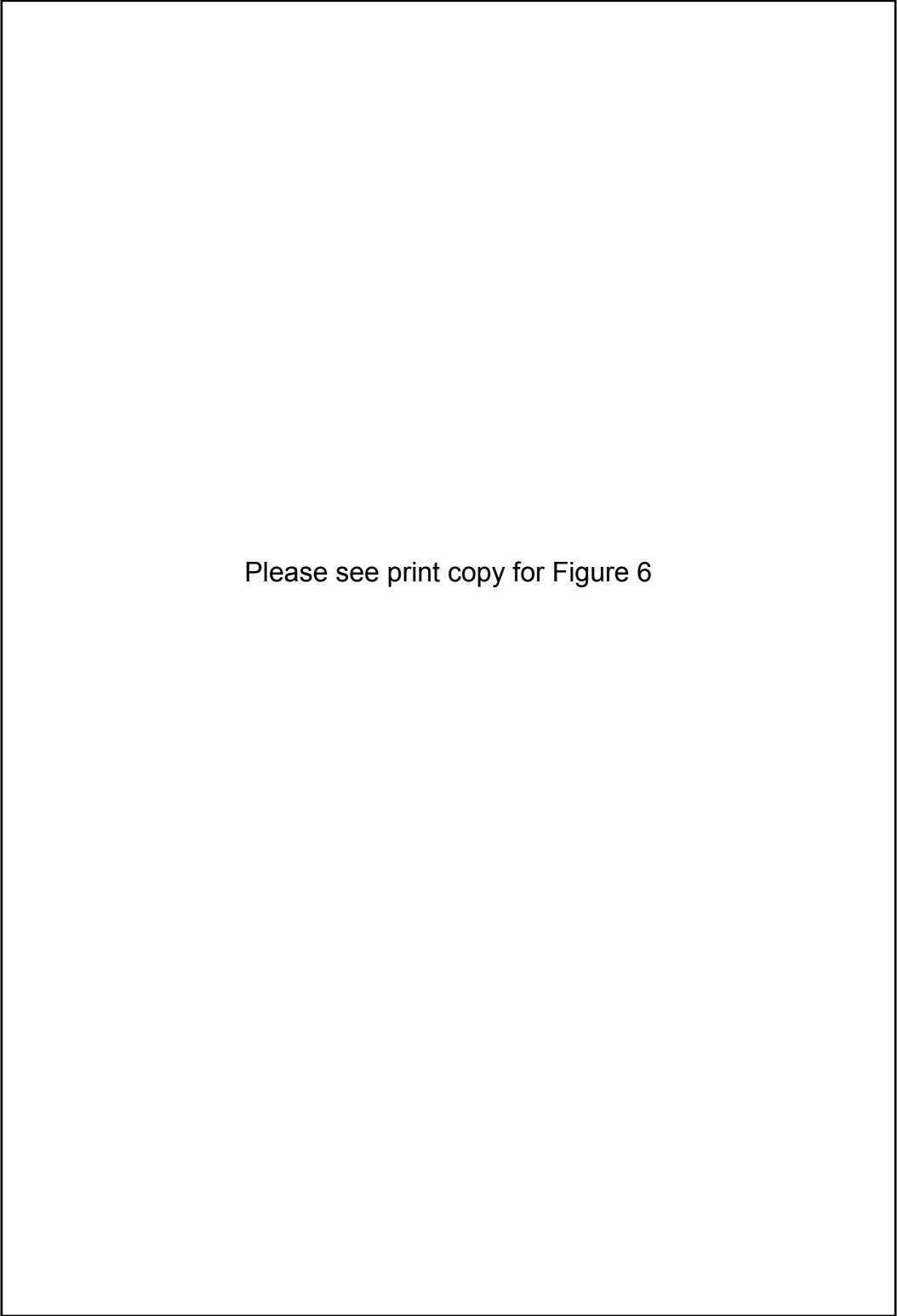


Figure 5. Arthur Streeton photographed with a tourist party on donkeys at Giza in 1897 (Eagles 112).

Documenting his stay in Cairo with photographs and sketches of Cairo street scenes and the Grand Bazaar, Streeton recorded the "Orientalist mystique", fleeting effects of light and movement, colourful patterns of the mosques, and the winding and narrow passageways. The tall minarets towering into the brilliant blue sky, the dazzling and sparkling clarity and crispness of white were all captured in his Cairo paintings such as *Cairo Street* 1897, the domicile of Fatma Habiba. Streeton mentioned visiting the Mosque of Sultan Hassan, which was claimed to be the finest existing monument of Byzantine Arabian architecture, and the Ezbekiyeh Gardens opposite the Opera house (Eagle 116).



Please see print copy for Figure 6

Figure 6 Arthur Streeton. *Cairo Street* 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).

Streeton's iconic painting of *Fatma Habiba* positions the distance travelled from the nineteenth century western perception of Islamic women; Streeton was aware that it was impossible to find a devout and covered Muslim woman to pose as a model. He wrote from Cairo in 1897, referring to what he called a tantalising secret, "beautifully carved projecting windows with wee little openings from which the lovely ladies of the harem may spy on you at their ease" (Eagle 112). Streeton was describing the *mashrabiyya*, a technique of woodworking mastered by the Mameluke and Ottoman artisans used in the construction of wall panels and window screens. *Mashrabiyya*'s protected women from the heat and public gaze.

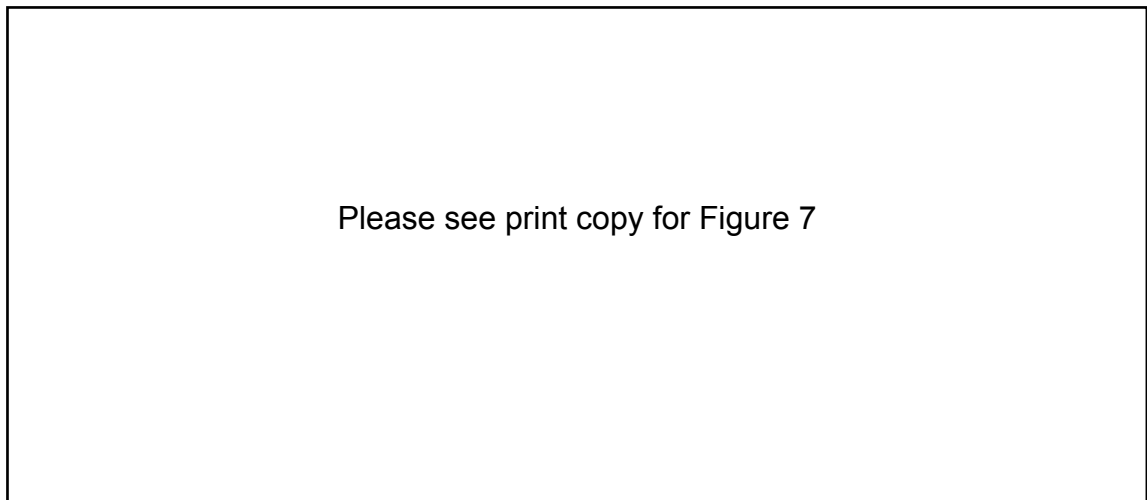


Figure 7 Left Henri Bechard, Cairo *mashrabiyya* (*Le Caire, moucharabich*) c 1875. Right, J. B. Greene Old *Street in Cairo* 1845 Salt paper photograph 22.4 x 29.8 cm Collection Gerard Levy, Paris (Benjamin 214).

The opening of the Suez Canal (1869) and displays of Islamic artefacts in the various international exhibitions had corresponded with the gradual lifting of mystery surrounding places like Cairo and Algiers (Thornton 11). A large exhibition of Islamic artefacts had been organised in Paris partly in the hope of inspiring a decorative arts movement (Benjamin 26).

Please see print copy for Figure 8

Figure 8 *The Snake Charmer (Le Charmeur de Viperes)* 1889. Oil on canvas 175.6 x 180.4 cm. The Art Gallery of New South Wales. Purchased 1890 (Benjamin 44).

The Snake Charmer, was painted in Algeria by the French Orientalist, Etienne Dinet³, and purchased in 1890 by the then National Art Gallery of New South Wales. Dinet's painting, showed a study of human emotion as he learned about the ancient Arab legends of heroism and love. The next significant purchase in London in 1892 by the same Gallery

³ Dinet's fascination with the intense Algerian dazzling sunlight is captured by the nuances of colour values, supported by cool blues, whites and greys against warm yellows with occasional touches of orange and red. Hanging in the Art gallery of New South Wales it is a marvellous truth of light admired by generations of Australian painters.

was *The Visit Of The Queen Of Sheba To King Solomon* painted in 1890 by Edward Poynter, a painting seen as an eclectic mix of art and archaeology.

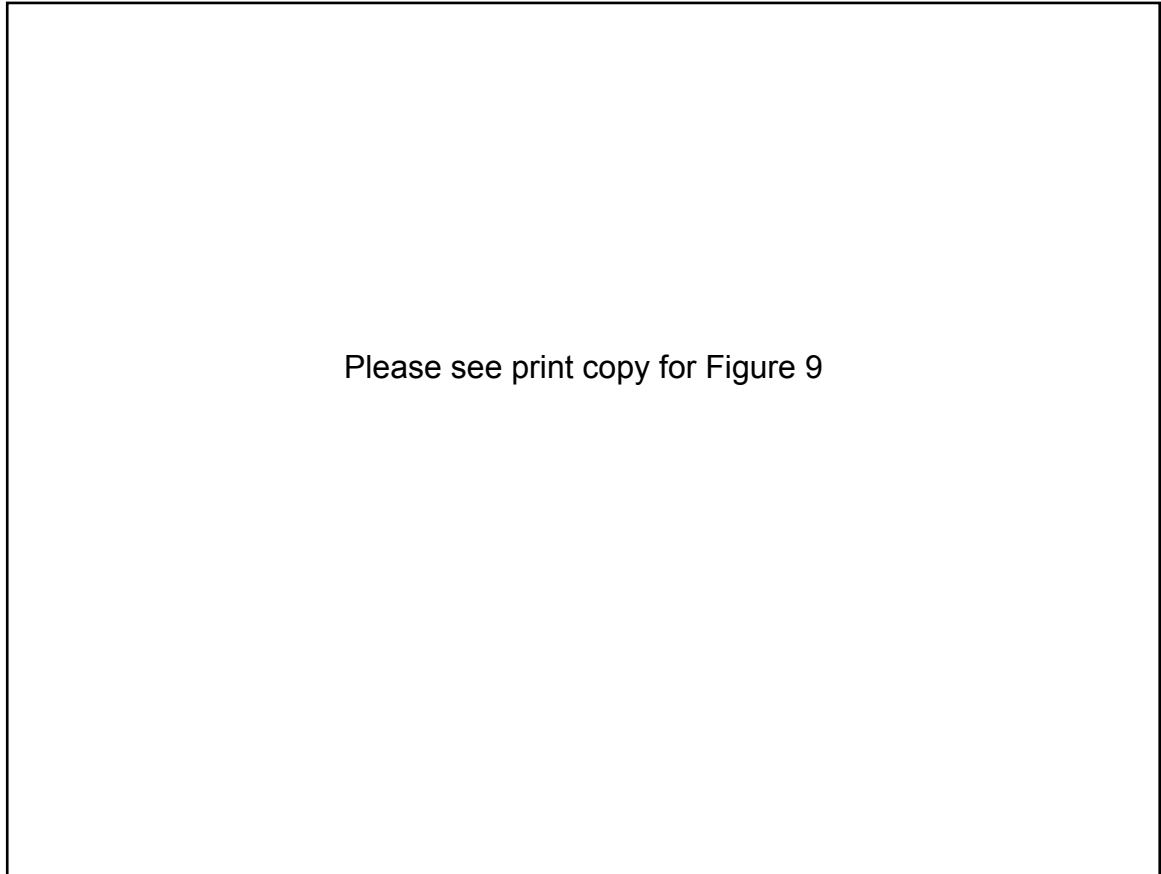


Figure 9 Edward Poynter *The Visit of the Queen of Sheba to King Solomaon* 1890. Oil on canvas 234.5 x 350.5 cm. The Art Gallery of New South Wales, Sydney. Purchased 1892 (Benjamin 91).

Streeton's 1897 painting of *Fatma Habiba* co-existed with such purchases. It was considered insignificant by Australian auction houses and dealers for one hundred years, until it was purchased by Mr and Mrs Douglas Mullins and gifted to the Art Gallery of South Australia in 1997.

Tracey Lock Weir, the curator of Australian art at the Art Gallery of South Australia, verified that the Art Gallery of South Australia validated the authenticity of *Fatma Habiba* as Arthur Streeton's work⁴. Tracey commented (via email communication) that

⁴ Communication with Tracey Lock Weir was through email in March 2008.

Streeton's time spent in Cairo is not well documented and little has been said about his Cairo paintings because (in her opinion), 'there is little to say'⁵. Yet Professor Roger Benjamin in his book, *Orientalism*, has referred to this painting as "Streeton's Egyptian *Mona Lisa*". The mysterious smile of the famous *Mona Lisa* is reflected in Fatma's eyes, "sparkling and slightly narrowed, as if hidden in laughter" (Benjamin 137). Did Streeton know Fatma or was this painting another fantasy founded on 'cultural misrecognition?' (Nochlin 35-39).

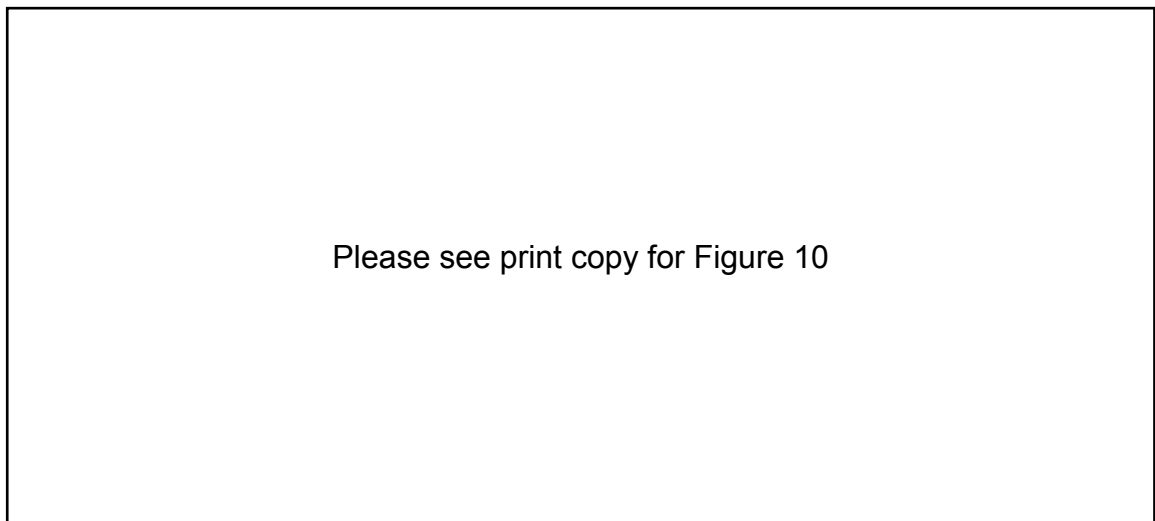


Figure 10. Details of Arthur Streeton painting of *Fatma Habiba*. Left you can make out the under drawing around the crown and right, details of the brass nose cover.

A chalky white background, with a rose coloured tint, suggests spontaneous sketching in preparation for this small painting, just 29 x 27.4 cm, slightly larger than an A4 sheet of paper. Streeton depicts a woman of colour, possibly a black servant wearing the traditional Muslim face veil called the *sheyla*. Fatma wears a brass nose guard yet her smiling eyes suggest a conspiracy between the painter and his subject. Streeton captures the transparency of the black fabric in this close up, the brass nose guard can be determined continuing over the nose and under the delicate face veil, while the all encompassing *burqa* that covers normal clothes falls from the head across the shoulders.

⁵ Arthur Streetons painting *Fatma Habiba* was positioned in an nondescript space on a back wall below eye level at the Art Gallery of South Australia in March 2007. His painting was centred on black painted board with three other small *plein air* works from the same era by Australian artist Hilda Rix Nicholas.

Streeton captures the vagueness and mystery of the veiled Fatma; there is nothing to indicate the true identity of Fatma, there are no signifiers like other examples of Streeton's Cairo paintings, where the vertical markings of the El-Shafei Mosque can be identified (e.g. figure 6, *Cairo Street* or the *Drink Vendor* figure 11).

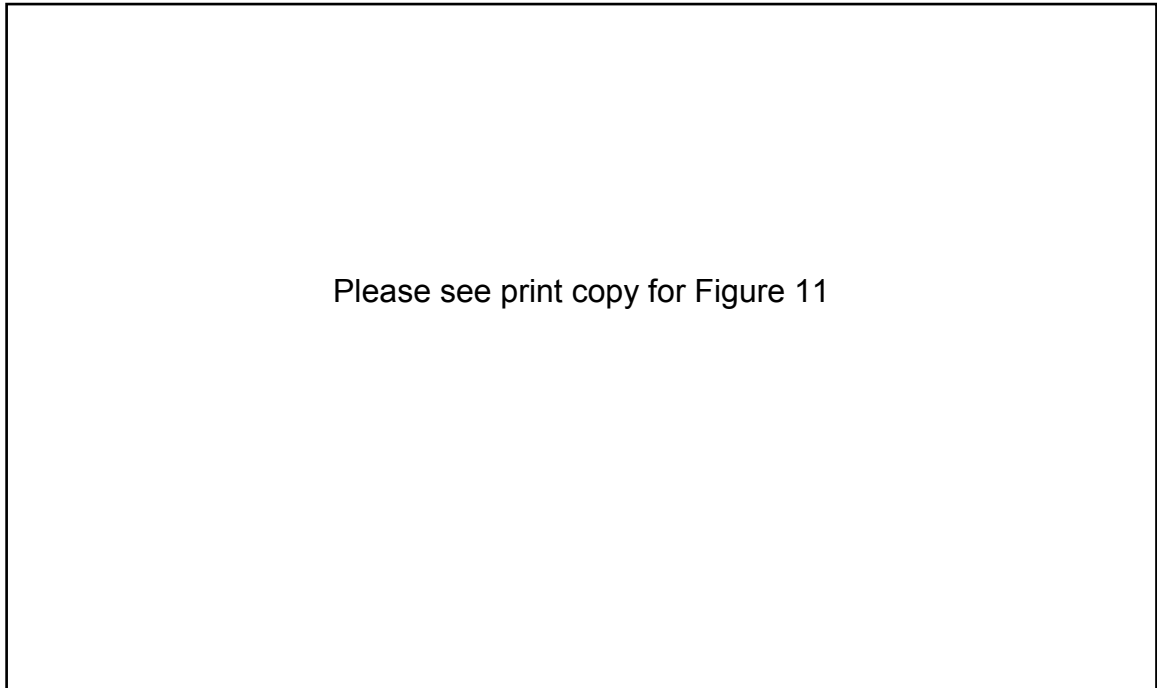


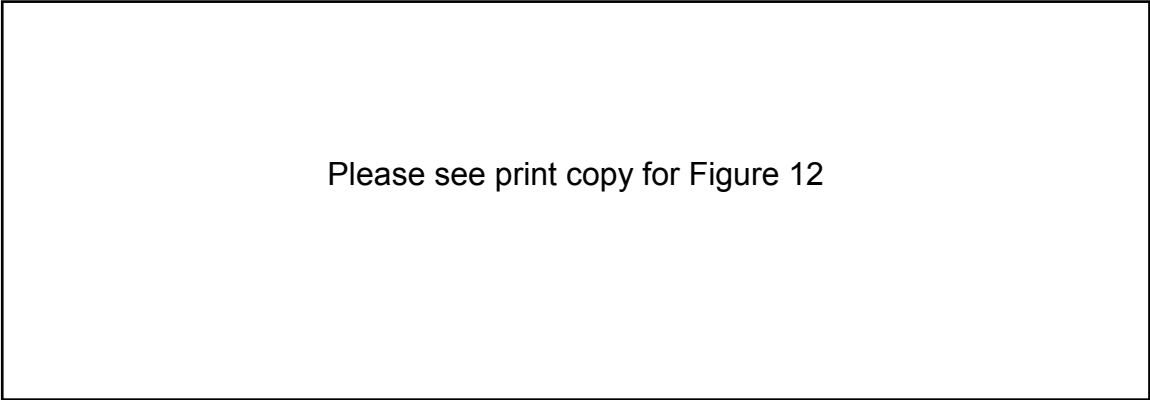
Figure 11 Arthur Streeton Left *Egyptian Drink Vendor* 1987. Oil on paperboard 33.2 x 18.3 cm. Collection of the National Gallery of Australia, Canberra. The bequest of Henriette von Dallwitz and of Richard Paul in honour of his late father, Dr Oscar Paul 1965. Right *A Seller of Drinks*, Cairo 1897. Oil on canvas on wood panel 42.2 x 21 cm. Private Collection (Benjamin 138-9).

An antithesis to the image of the veiled woman Fatma Habiba by Arthur Streeton is the work of artist Emily Jacir (b 1970) in Riyadh Saudi Arabia, living and working in Ramallah, Palestine and New York, Jacir presents an independent voice of a twenty first century woman artist from a privileged stratum of Islamic society. Streeton's lasting legacy of nineteenth century cross cultural representational paintings, reach across time; his painting of *Fatma Habiba* raises questions of colonialist representation. The comparison between Arthur Streeton and Emily Jacir is very persuasive in showing how differently the notion of the 'oriental subject' is viewed in a contemporary context. It would have been inconceivable for Streeton that his 'veiled woman' could speak, and act in her own right.

Chapter 2

Emily Jacir

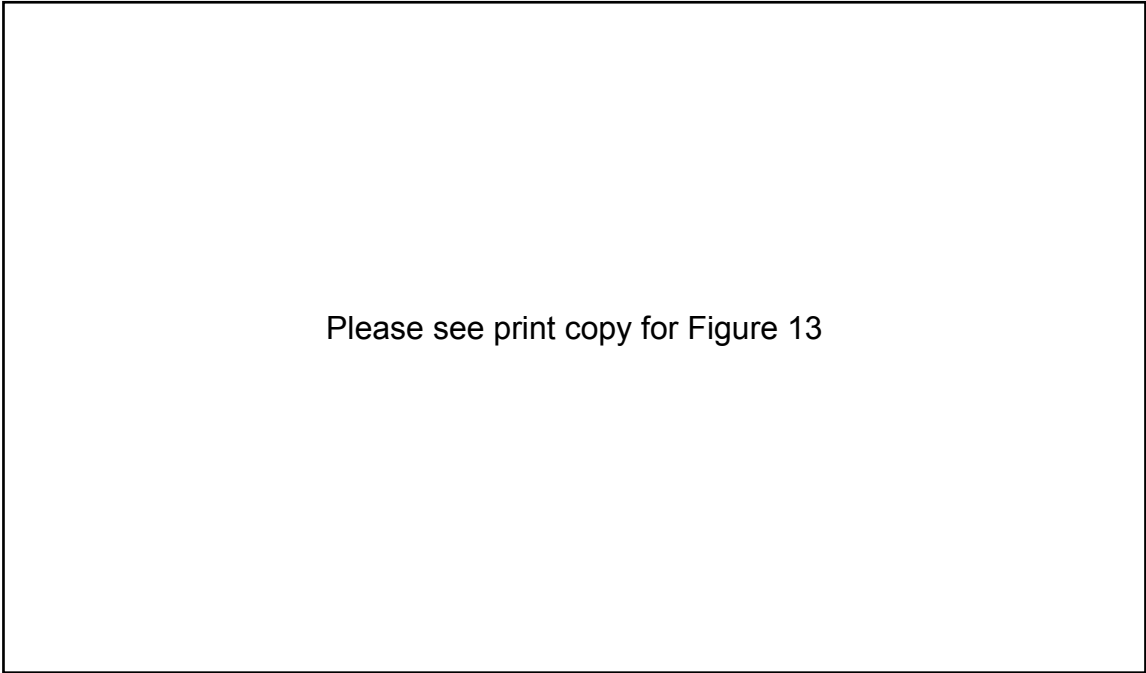
Social and cultural paradigms have indeed shifted from the late nineteenth and early twentieth centuries



Please see print copy for Figure 12

Figure 12 Artist Emily Jacir, 2000.

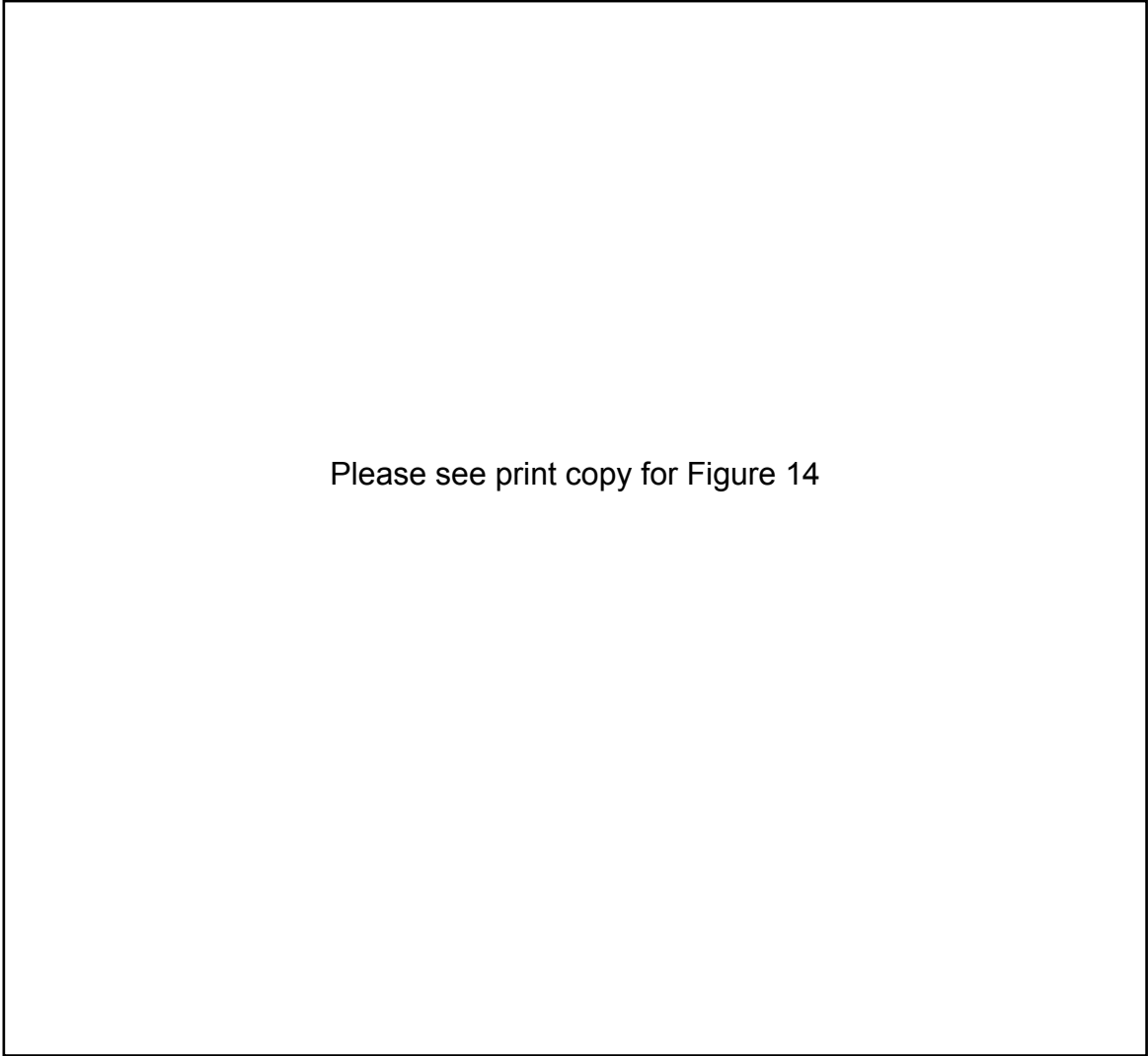
Reflecting on ways in which trans-cultural conglomeration helped shaped Australia's past and present contemporary ethos, this chapter will look at the work and influences of Palestinian artist Emily Jacir to show how the relationship to Islamic culture has changed in an international contemporary art setting



Please see print copy for Figure 13

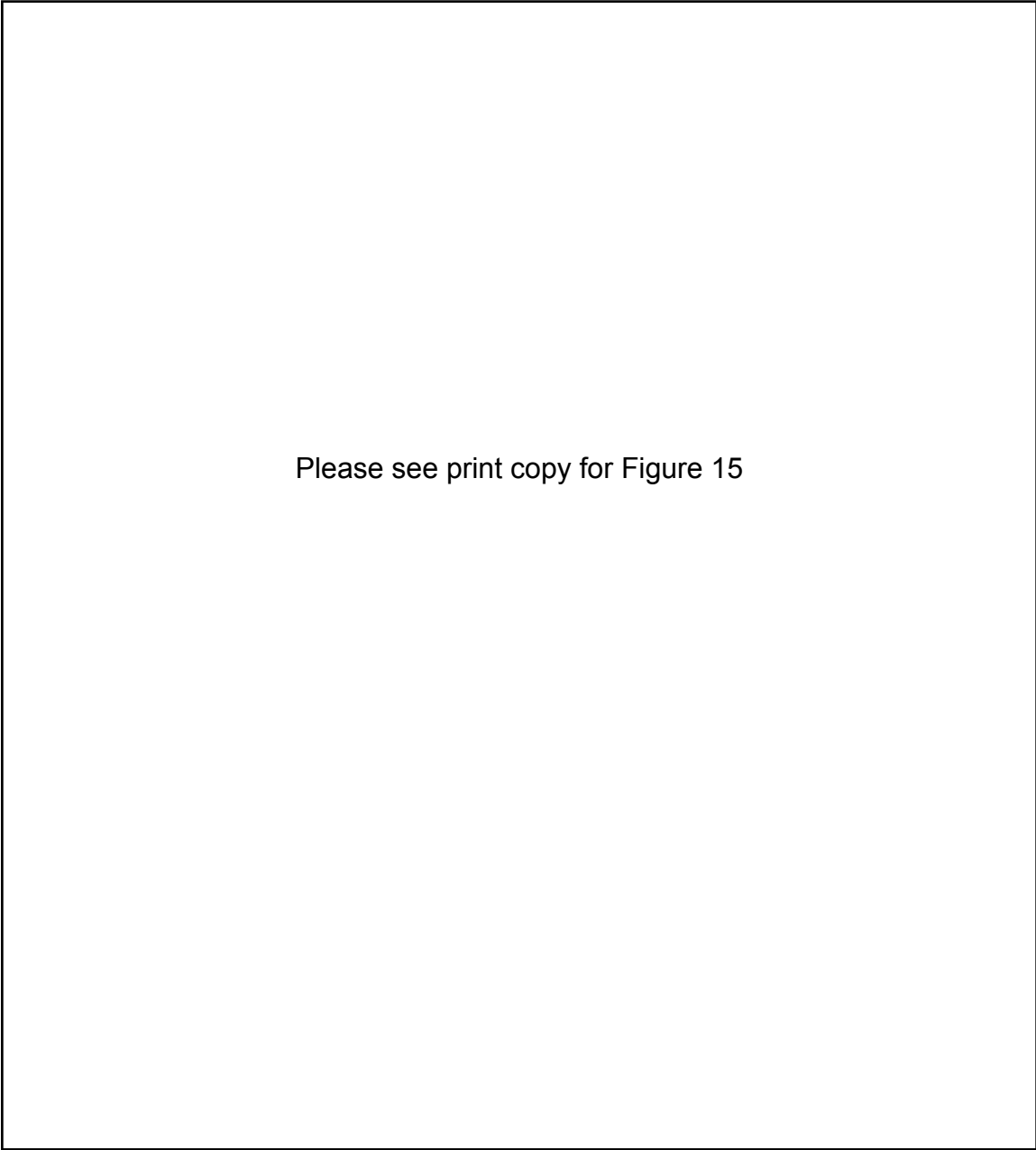
Figure 13 Part of the installation and performance space by Emily Jacir at the *Zones of Contact 2006 Biennale of Sydney*

Jacir's performance, at the *Zones of Contact 2006 Biennale of Sydney*, documented the east/west relationship between Palestinian poet Wael Zuaiter and Sydney artist Janet Venn-Brown, his partner of eight years, (McDonald 152). One thousand books lined shelves on several walls, each book perfectly bound in white, but each with a bullet hole projected through the spine of the white pages leaving a small amount of dark residue. Jacir's installation was described by curator Rasha Salti, who related it to the translation of *The Thousand and One Nights* from Arabic into Italian. This project had obsessed Wael Zuaiter before he was "murdered by agents of Mossad one night in Rome" (McDonald 153).



Please see print copy for Figure 14

Figure 14 Emily Jacir photo from the project *Material for a film* 2006 (McDonald 153)



Please see print copy for Figure 15

Figure 15 Emily Jacir, From *Paris to Riyadh (Drawings for my mother)*, 1998-2001. Marker on vellum. Installation each sheet 30.5 x 23 cm (Bailey 115).

Featured in the book 'Veil, Veiling, Representation and Contemporary Art' (Bailey 115) Jacir's 1998-2001 installation, *From Paris to Riyadh (Drawings for my mother)*, was stimulated by childhood memories. Jacir recalls travelling back to Riyadh by plane in Saudi Arabia and watching fascinated while her mother blacked out the exposed flesh of the models in the Vogue fashion magazines purchased in Paris. Jacir's installation deals in

a formal graphic way with concepts such as knowledge of the body, and ideas of moral worth and ignorance. The discord between east and west Jacir has known all her life, in places and sites between Paris and Riyadh that locate her social memory, such works contrast to the prescribed modesty of the *burqa* (Jacir 19).

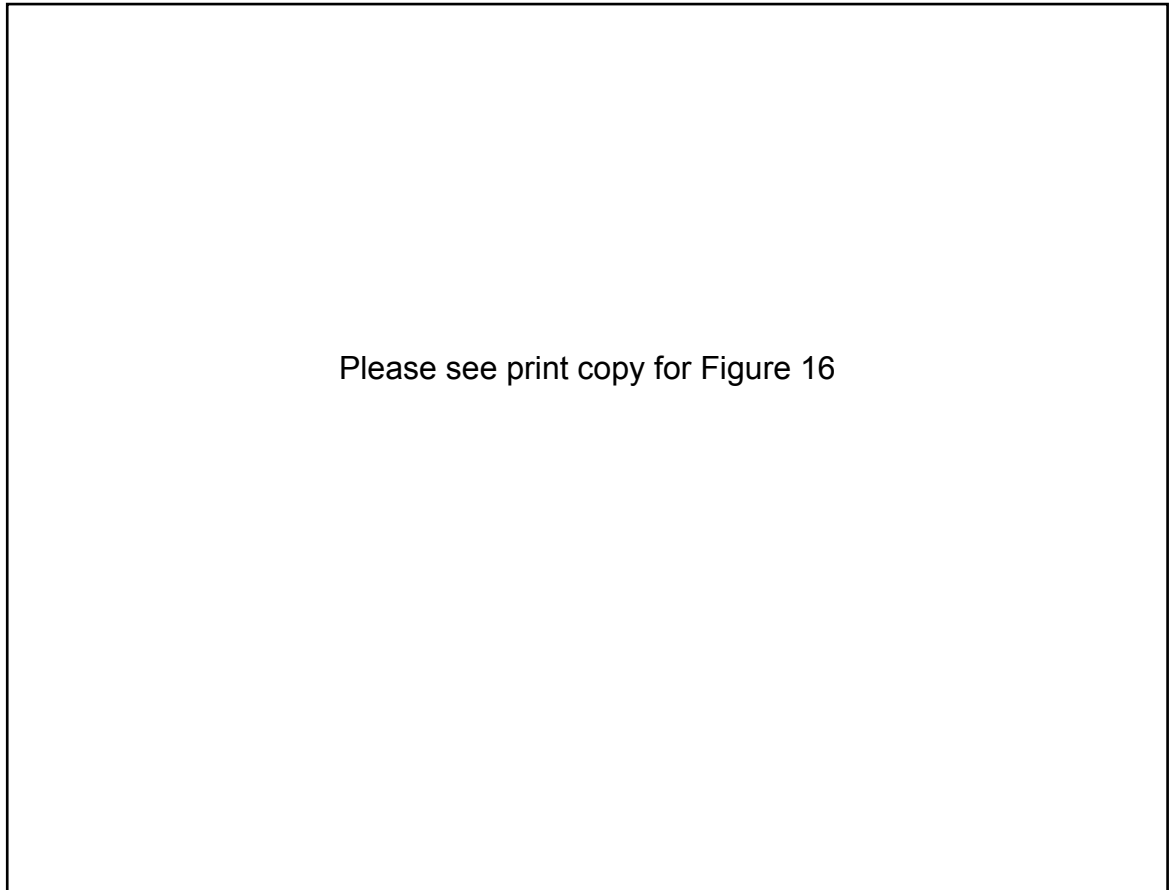


Figure 16 A detail of the Installation. *From Paris to Riyadh (Drawings for my mother)*, each drawing is 30.5 x 23 cm

In the detail of *From Paris to Riyadh (Drawings for my mother)* the heavy mark of a black felt pen juxtaposed against the lightweight and semi transparent paper is fragmented and negates the body which is a “a catchment zone of perceptions” (Seremetakis 11). Jacir unifies the positive and negative space between opposing cultures in a miniature depiction of conflicting dress codes, overlapping and layered, rendering images of fragility that flicker and flutter just as a veil might in a breeze. Her outlined forms remind the viewer of various styles of ornamental calligraphic script and Islamic patterning.

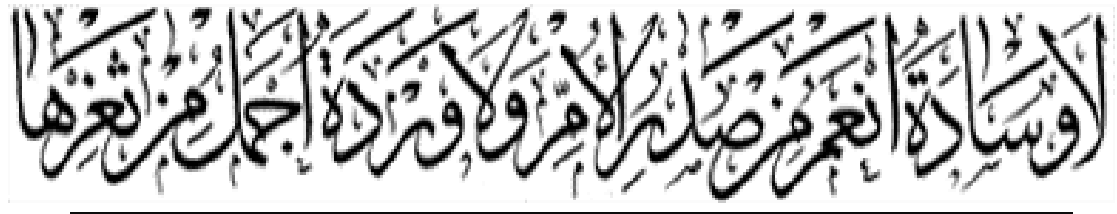


Figure 17 Ornamental script used in many of the large copies of the Koran.

Edward Said described Jacir's work as "slipping through the nets of bureaucracies and nonnegotiable borders, time and space" (Jacir 49). Her work is associated with a variety of emotions, stirring the memory and senses with an air of melancholy for the past as well as delight and pleasure in the present. Jacir describes the time her mother and her mother's friend came to see the exhibition *From Paris to Riyadh (Drawings for my Mother)* "they laughed and laughed, they thought it was hilarious" (Jacir 19).

Women from Riyadh are constrained by Saudi custom and strict Islamic law so that ancient traditions and contemporary life collide. Blacking out the flesh of the fashion models amusingly seems to validate shopping in Paris, exemplifying such inequality and giving rise to a personal and unconscious sensibility that challenges opposing cultural spaces, one of commodification and one of condemnation. Jacir's work is underpinned by a sense of mischief correlated through the collusions of mother and daughter. Yet the Streton image of *Fatma Habiba* is still pervasive in the context of the Middle East and where the *burqa* is worn. The *burqa*, an all encompassing cover, conveys to the uninformed Westerner that a veiled woman has no voice, is unable to speak with eyes that search, just as Arthur Streton had perceived in 1897. Emily Jacir provides a contradictory voice to Streton's 'orientalist' woman *Fatma Habiba*. She dispels the myth and mystery of women who wear customary Muslim dress, and her contemporary installations represent two generations of life in Saudi Arabia.

The next chapter will examine the work of Australian artists, Abdul Karim Rahimi, Elizabeth Ashburn and Almoa Treister, artists that display an enigmatic juxtaposition of two distant arenas.

Chapter 3

The Australian Muslim community believes that many westerners are ignorant about the Arab and Islamic world. This chapter explores the developing relationship with artists from the Arab world both internationally and in Australia; artists who transverse the east/west cultural spectrum.

Abdul Karim Rahimi

Australian artist Abdul Karim Rahimi, was born in 1948 in Herat Afghanistan, he was Associate Professor of Traditional Afghani Miniature Painting at Kabul, University of Afghanistan. During the tyranny of the Taliban, he witnessed the destruction of works of art and books at the libraries and Universities. Rahimi escaped the repressive regime in Afghanistan arriving in Australia in 1999 with his wife and children (Rahimi 4).

Rahimi conducted short courses in miniature art techniques at the College of Fine Arts, University of New South Wales in 2004/2005, one of his students was Elizabeth Ashburn, artist and author of *Lesbian Art: An Encounter with Power*. The work of Ashburn and Rahimi culminated in an exhibition in 2005 titled *What Comes After War?* curated by Andrea Neild.⁶ The unusual connection between Afghani miniature artist Rahimi and political activist Ashburn utilized the arabesque and the ancient miniature manuscripts.

Rahimi was trained in the ancient Herat tradition of Persian miniature painting (the school of Kamalidin Behzada). As Islam spread the arabesque developed into a formal and highly elaborate ornamental vocabulary. Certain motifs, such as the polygonal motifs made a connection with the history of Persian, ancient Greek and Roman, early Christian and Byzantine cultures. Papadopoulo suggests the “notably stellate polygons and the so-called daisies rosettes” were most likely “Mesopotamian motifs that had long been amalgamated through the Byzantine repertoire” (Papadopoulo 177-8).

⁶ Andrea Neild also curated the exhibition *Chireh – The Hunting Cloth* simultaneously at Potts Point to raise funds for the arts in Afghanistan.

Please see print copy for Figure 18

Figure 18 Abdul Karim Rahimi 2002 - *Our Home*,
17 x 17 cm Watercolour on paper, courtesy of Elizabeth Ashburn

Close inspection showed that Rahimi's work at the Cross Arts Project gallery dexterously captured in minute detail, within an area of 17cm in diameter, the abundance of Australian life. *Our Home*, shows a clear blue sky, a happy family enjoying the warmth and fragrance of a lazy summer day, the shrubbery copiously overflowing in containers at the front entrance to a modest suburban home. With the aid of a magnifying glass the depiction of Australian stereotypical iconic components becomes visible.

The delicate painting *My Family*, is a 'happy family image' a poignant image of past traditions that symbolise 'leaving' and present circumstances that signify 'staying'. This is characterized by simultaneously being "at home and not-home in two cultural and ideological spaces" a term used by Christian Kravagna in her essay 'Staying, Leaving, Returning' (Jacir 73). A traditional ornamental border connects to the long historical narrative of Afghanistan. *My Family* belies the feelings of loss those decades of invasion and war have shaped, as well as the insecurity and the isolation of contradictory social

values and cultural difference. This diminutive painting contains many resonances: a microcosm of 'home' culture. Family members in traditional Afghani dress are surrounded by large bolster cushions and contained within the perimeters of the plush symbolic Persian carpet. It brings together the perspective of the west with the pattern of the east.

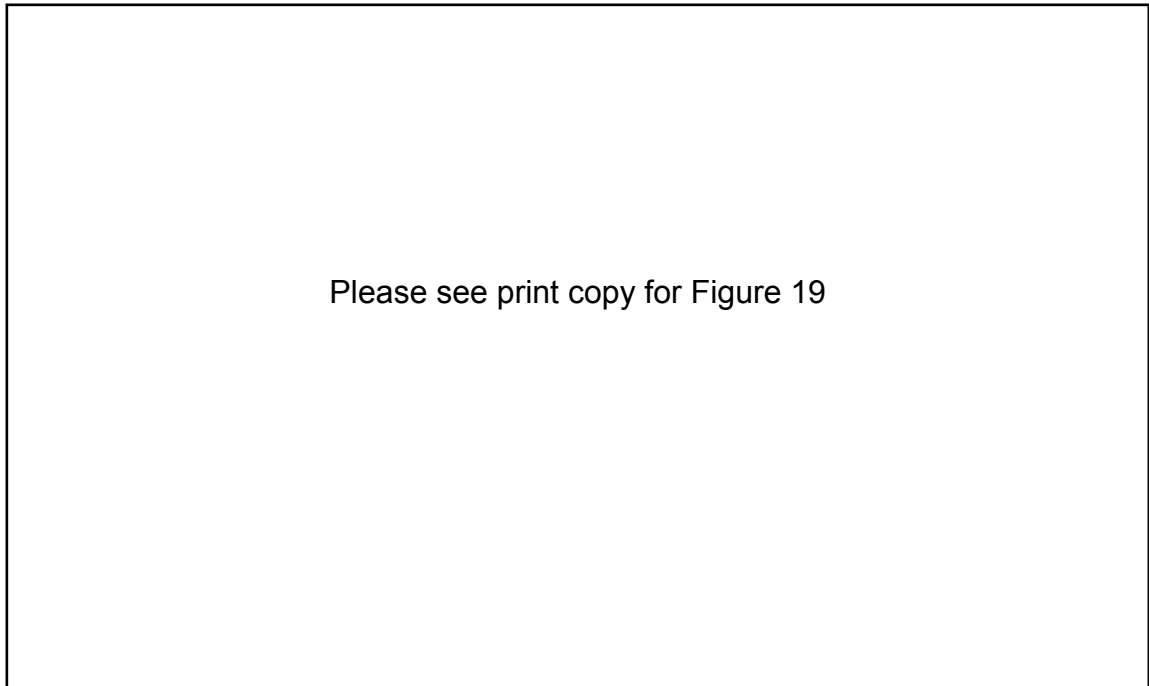


Figure 19 Abdul Karim Rahimi - *My Family*, 2002, 23x28 cm
Watercolour and gouache on paper, courtesy of Elizabeth Ashburn

A family picture superimposed on the image of the iconic Australian backyard, raises issues of whether the family is outside or inside, are they here or are they there? The didactics of inside and outside are at play; conversely of course in the language of translation. Demonstrating internal domestic dialogue veiled by the fragility of migration, the gaps and silences visibly connect to loss, relocation and resettlement.

'For we are where we are not'

Pierre-Jean, *Lyrique* (Bachelard 211).

Rahimi was artist in residence during the exhibition *Rajput: sons of Kings*, at the Art Gallery of New South Wales in 2005.⁷ In traditional miniature style, Rahimi used watercolour and gouache on paper following a mathematic formula to maintain harmony using the finest of brushes and papers. Rahimi says “I am interested in using this genre (traditional miniature) to paint aspects of contemporary Australian society and landscape” (Rahimi 27).

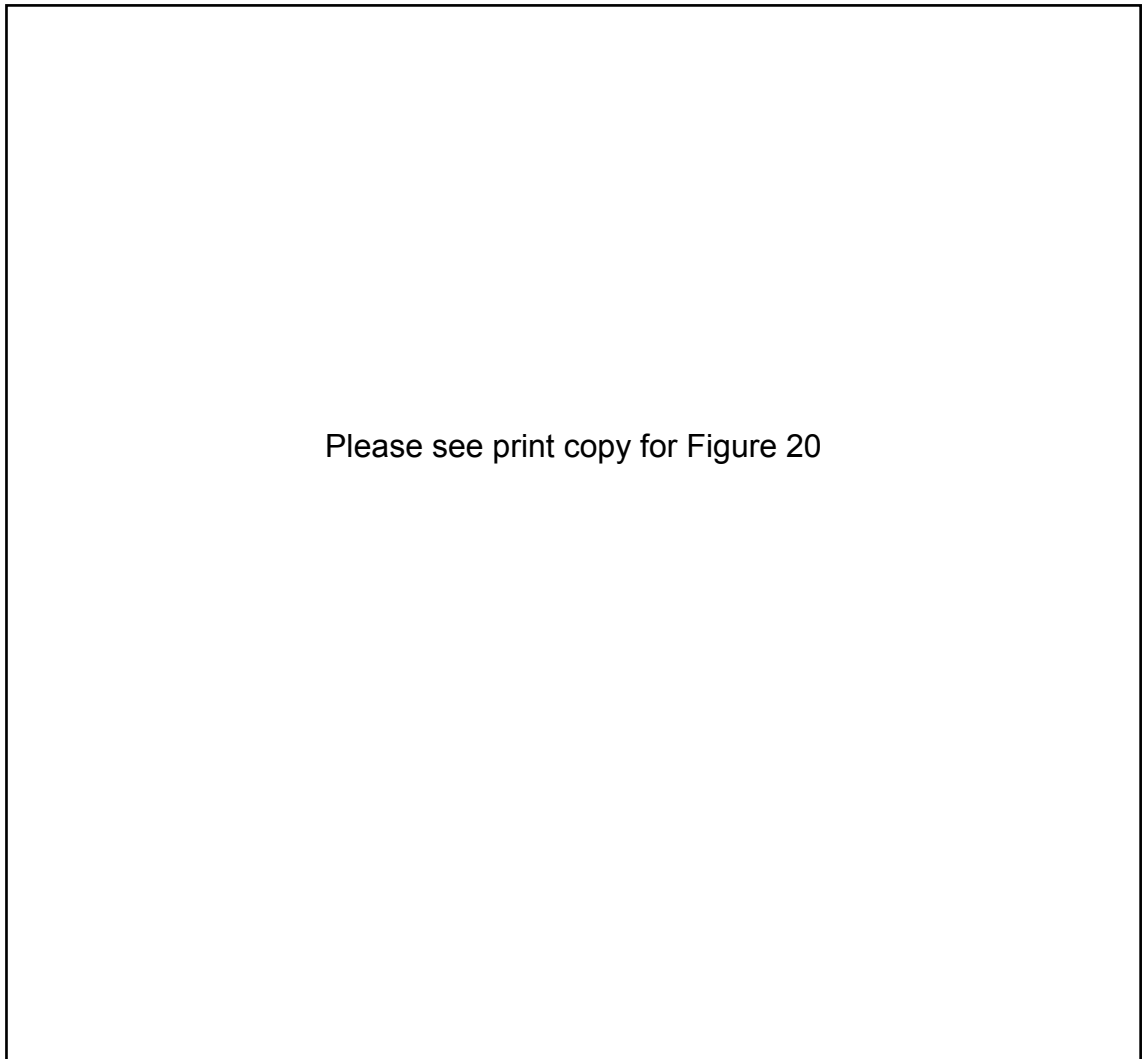
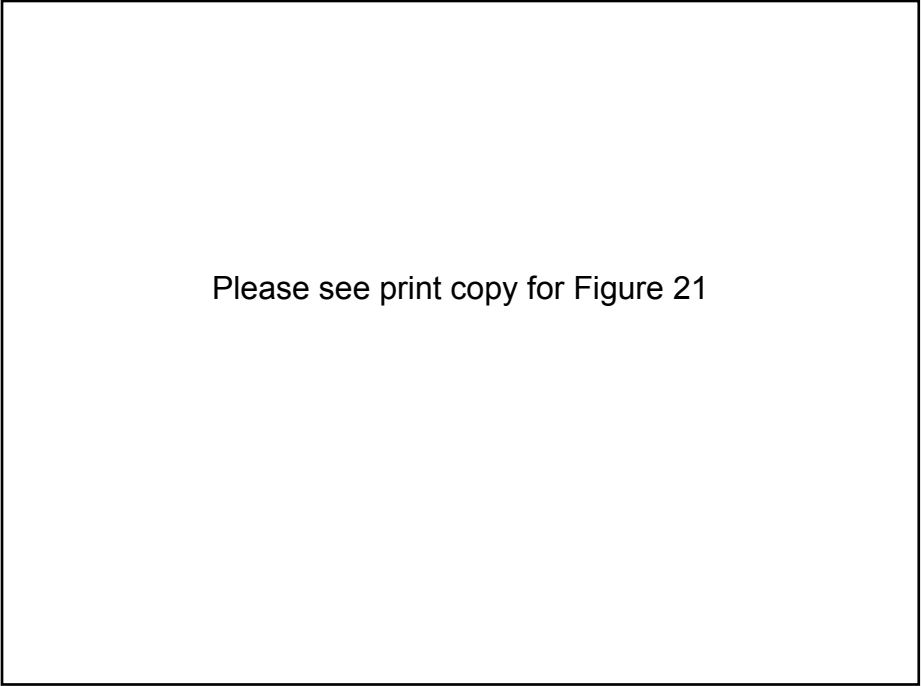


Figure 20 Abdul Karim Rahimi. 2003. *Professor Peter Pinson*.
Acrylic and gouache on paper. 22.5 x 14.2 cm (Rahimi 43).

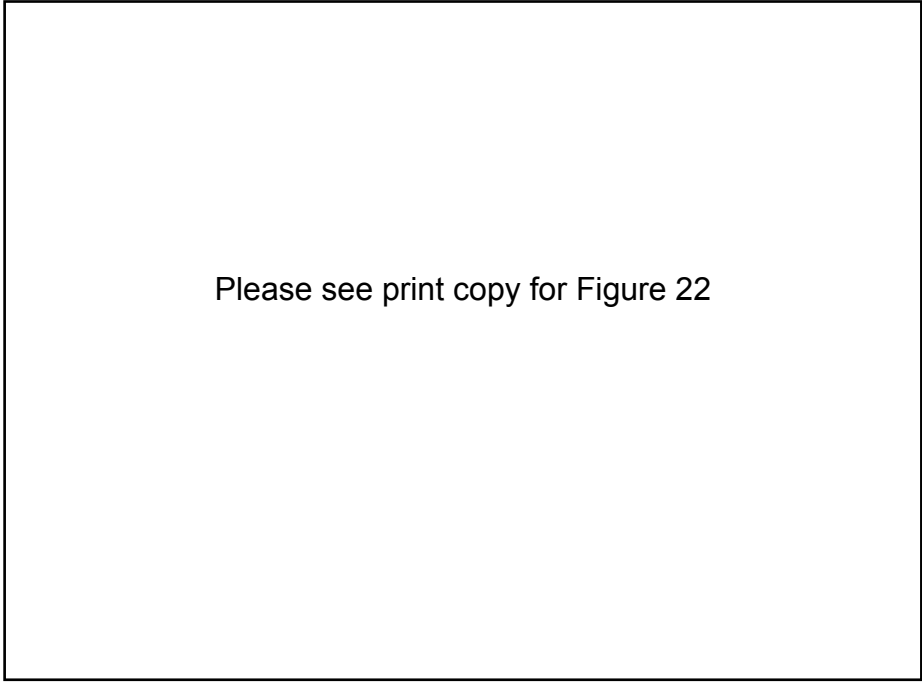
⁷ Rahimi has completed a Masters Degree at the University of New South Wales (UNSW) and a Master of Fine Arts at the College of Fine Arts, (UNSW). He was a successful entrant in the 2005 Archibald prize with his painting of John McDonald whose portrait was framed in Rahimi’s signature style Afghani, miniature border. Peter Pinson was a colleague of Rahimi at the College of Fine Arts.

Elizabeth Ashburn



Please see print copy for Figure 21

Figure 21 Elizabeth Ashburn. *Iraqi woman (Latfoya, burning oil tanker)*, 2005.
Watercolour on paper approx 40 x 28 cm Courtesy of the artist



Please see print copy for Figure 22

Figure 22 Elizabeth Ashburn. *City View. (Falluja, April-May 2004)*, 2004.
Watercolour on paper, approx 40 x 28 cm courtesy of the artist

In the exhibition *What Comes After War?* the Cross Arts Project Sydney had two small rooms accessed through a hallway so that the miniature works of Ashburn and Rahimi were perfectly placed. At first glance what appeared to be traditional miniature paintings actually contained seditious content. Framed by highly decorative borders the viewer is suddenly challenged by images of hostility and devastation. Images by Ashburn included an Iraqi woman in a black *burqa*, her loose robe flowing as she hurries from a burning oil tanker, a crowd outside a burning Christian Monastery in Baghdad, these were both part of the *Iraq Series* which included powerful images taken from popular media and given authority by the renderings of delicate art work in miniature technique.

Please see print copy for Figure 23

Figure 23 Elizabeth Ashburn. *The Crusades Series: The Allies* 2005 acrylic, tempera and watercolour on canvas 200 x 250 mm. Courtesy of the artist.

The *Crusades Series* and the *Garden of Eden Series* are examples of Ashburn's undertaking to draw attention to the destruction of the wider environment and the oppressive notion of war, insisting that injustices should be recognised and rectified.

Ashburn says she was “outraged by the wilful destruction of world heritage and religious artefacts”⁸ such as the Bamiyan Buddha destroyed by the Taliban in Afghanistan. Her use of Islamic imagery contrasts to that of Arthur Streeton who did not understand Islamic culture and showed no desire to learn about Muslim traditions (Prunster 47).

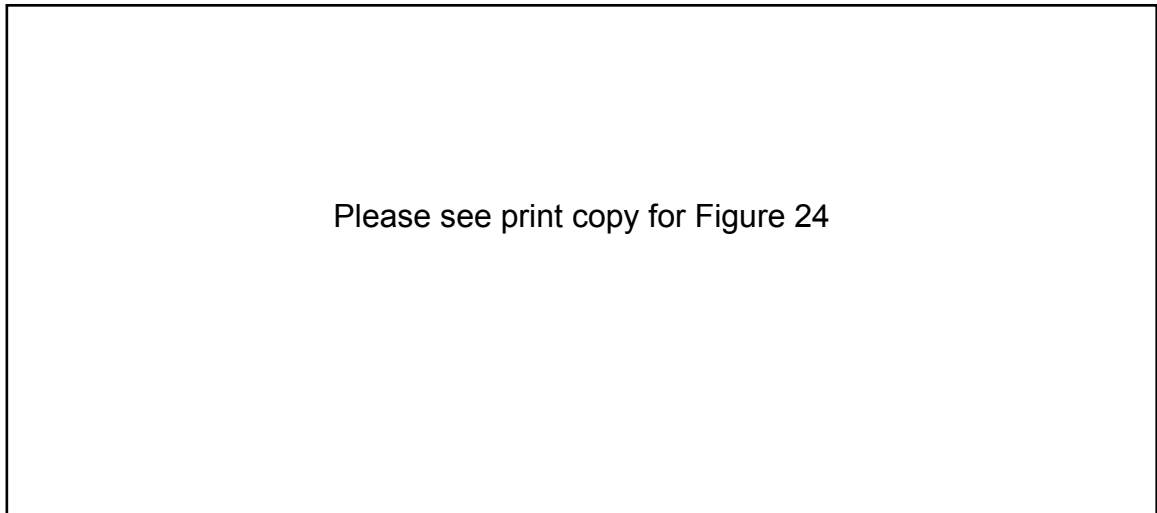


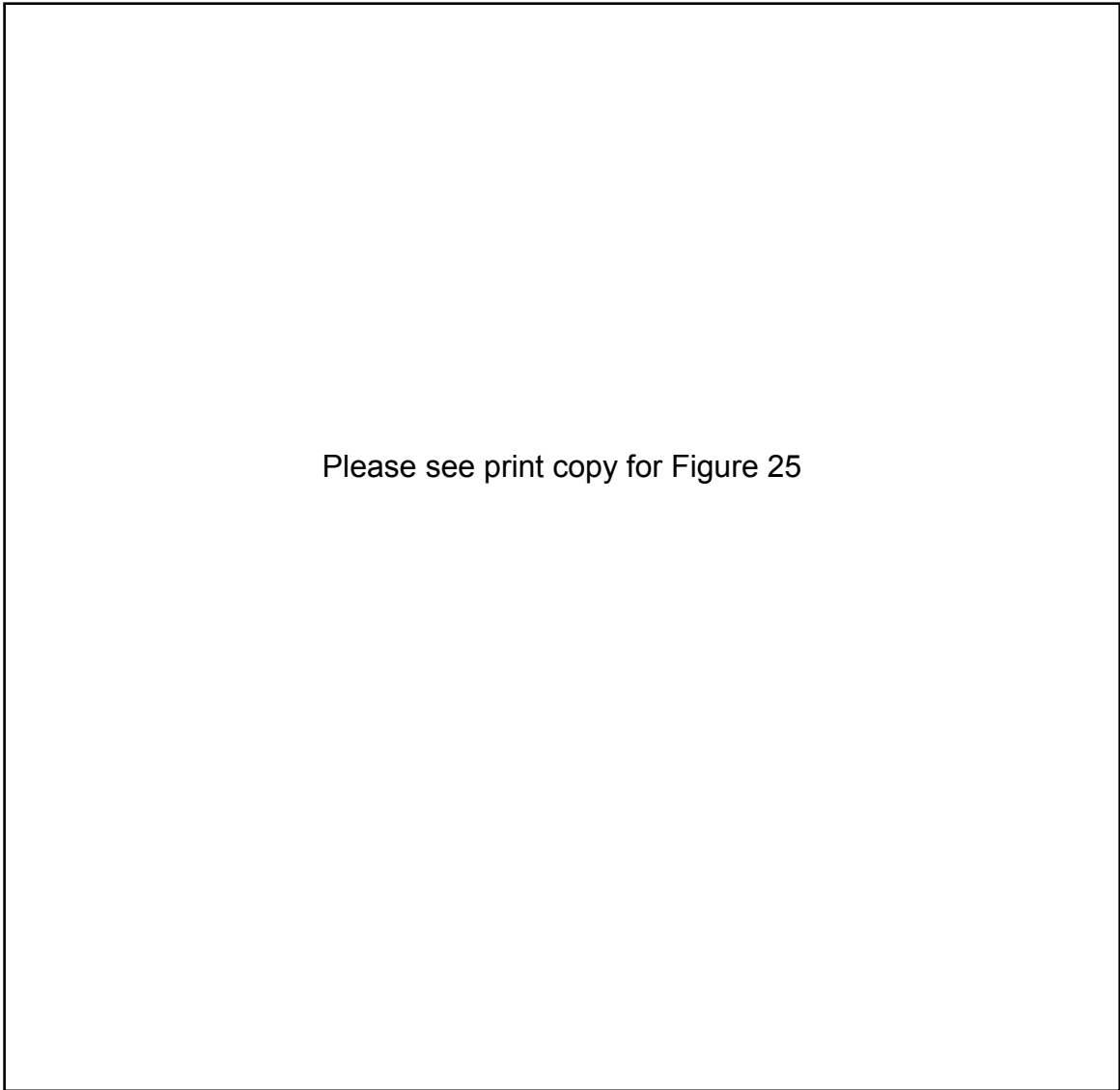
Figure 24. Elizabeth Ashburn. 2006 *Garden of Eden Series – Looking for weapons of mass destruction* Watercolour, gouache on paper
19 x 34 cm, courtesy of artist

Aloma Treister

Australian contemporary artist Aloma Treister was born in Baghdad, Iraq, an area referred to as “the cradle of civilization” near Babylon. Through her amalgamation of Islamic and Jewish cultures Treister acknowledges the uniformity and recognition of Islamic pattern, particularly aspects of decoration as an element in her contemporary work.

⁸ I had communicated with Professor Elizabeth Ashburn mid 2005 regarding the Afghanistan artist’s community. I attended the exhibition *What Comes After War?* as well as the *Chireh Hunting Cloths* exhibition Sept 2005. In 2006 (Autumn Session) Prof. Ashburn conducted a class at Sydney College of the Arts. This was for postgraduate students and a class that I participated in. I had several conversations with Prof. Ashburn regarding my interests in Afghanistan as well as Australian artists from Islamic backgrounds. We discussed Rahimi’s miniature paintings and the notion of appropriation in terms of a post colonialist perspective. Prof. Ashburn gave me permission to use any images that are available on the internet and she kindly gave me two postcard size coloured images of her work, one from the *Iraq Miniature series* and one from her new series titled *The Crusades*.

The fate of the Jewish people, who were her ancestors, had improved under the Ottoman Regime. Treister recalls fondly her grandfather wearing the Muslim male headdress called the *fez*, which was a direct result of earlier Ottoman reforms to establish a sense of equality between Muslims and the many other religions and cultures in Baghdad (Treister 17). Treister lived under Islamic rule until 1948 when Israel was declared a state. From 1951 Treister again lived under Islamic rule in Iran until arriving in Australia in 1973 (Treister 24). Her paintings utilise the patterns from the fine silk Persian carpets that adorned the walls of her childhood home and included an old Jewish marriage certificate that might well be mistaken for a Persian miniature because of its Arabic script.



Please see print copy for Figure 25

Figure 25 Aloma Treister 1998 *Turquoise Flower* Acrylic on gauze on board
60 x 60 cm Courtesy of the artist.

At her New York exhibition *The Art of Memory – An Exhibition by Aloma Treister*, Bernard Hoffert wrote that Treister’s strength is in bringing an artistic integration that “...belongs beyond the fractured journeys of location and time. It is a feeling which gives meaning both to self and art, a meaning which transcends culture, history and geographical awareness...” (Hoffert 2). By documenting her Jewish history Treister has managed to forge a cultural dialogue between past and present.

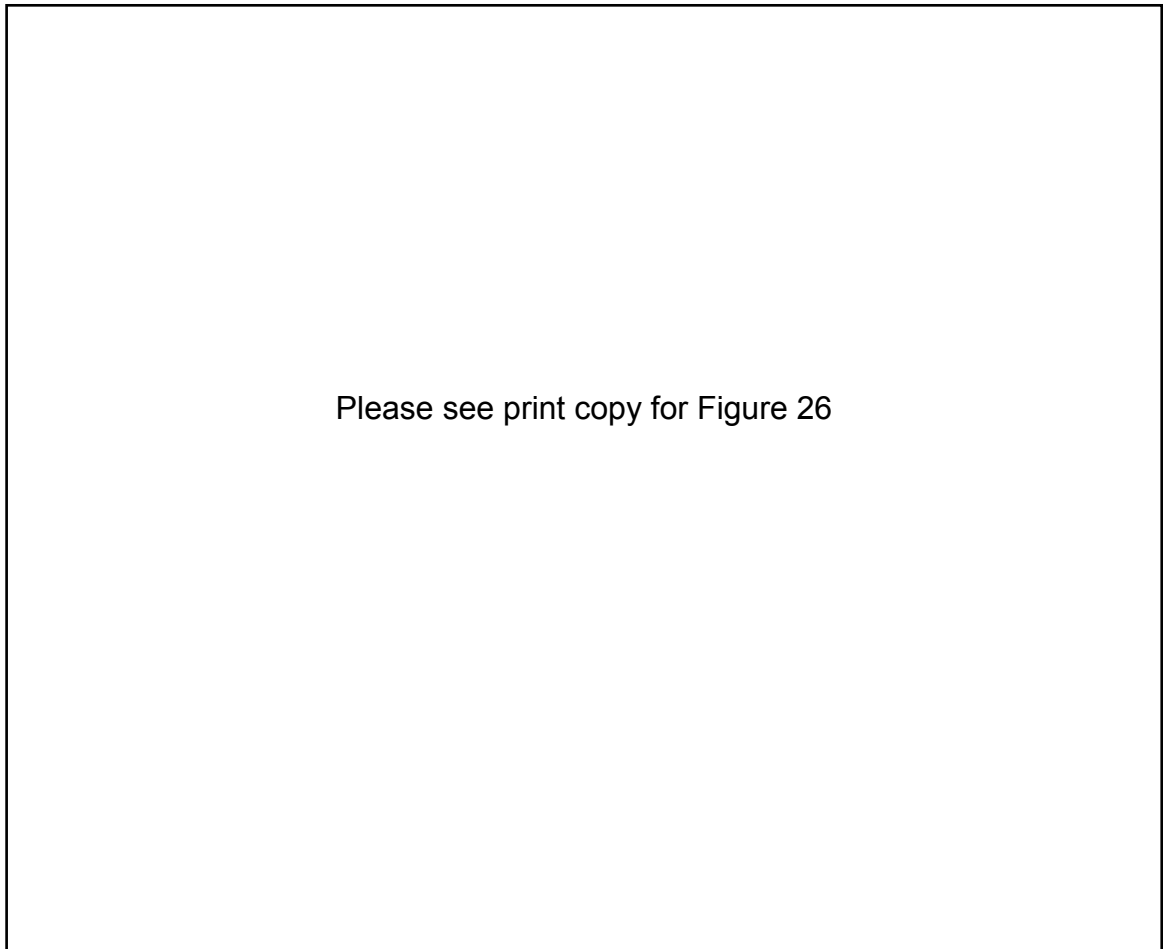


Figure 26 Aloma Treister *Scroll* 1999 Acrylic on board 120 x 120 cm
Courtesy of the artist.

This discussion of artists from different backgrounds has demonstrated a fusion of western democratic ideas with Islamic influence, a situation that would have been unimaginable to Arthur Streeton. Islamic artists, living and practicing in Australia with local artists, now play an important role in transforming perceptions of each other whilst working across culturally different techniques and customs.

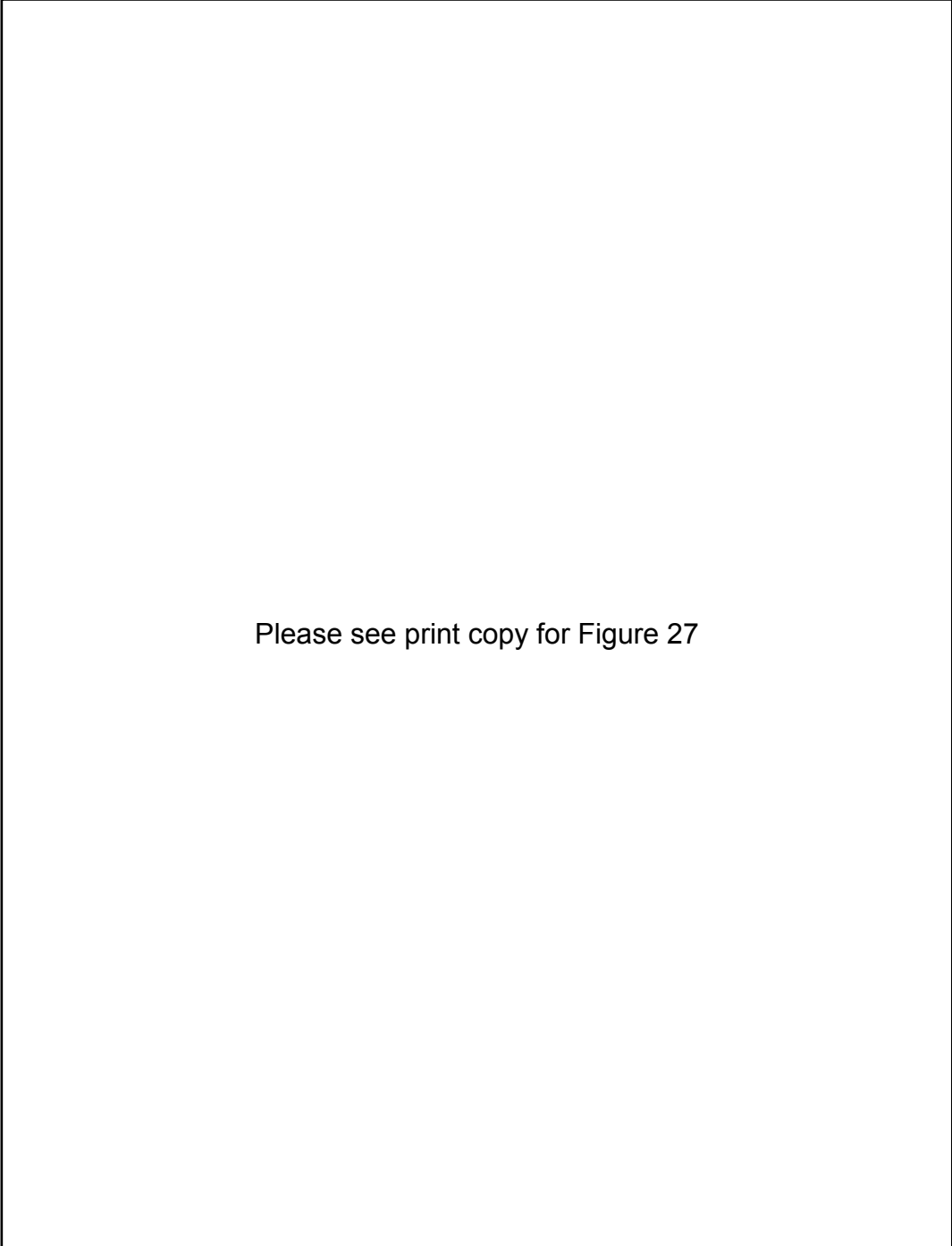
Charles Merewether refers to today's immigrants and refugee artists as privileged signifiers, inhabitants of in-between locations, between cultures, places, countries and states (McDonald 46-60). Artists such as Jacir, Rahimi and Treister have experienced dual cultures, and connect with sensitive issues that shape our contemporary society. These artists have been an immense influence to me as they amalgamate cultural discrepancy into a compliant visual language.

Chapter 4

Creative Exegesis

“Cultural exchange can only be considered successful when it is equal to and empowering for all involved” Nicholas Tsoutas.

Collaboration in Western Sydney: Curatorial innovation.



Please see print copy for Figure 27

Figure 27 Ahlam Shibli *Dream* from the Series *Unrecognised*, 2000.

Invitation to the *Home Ground* exhibition Ivan Dougherty April-June 2006

This chapter will look at the rationale behind the exhibition *Transforming Perceptions Via* . . . held in the FCA Gallery 2007. The exhibition came about from a desire to make a cultural contribution, to make an ethical stance in which the other exists, to change

perceptions, stereotypes and prejudices, which persist in this diverse and often radically biased society.

Field trips to Community and Regional Art Galleries helped to legitimise my interest in Islamic arts and artists from different cultures. I visited exhibitions such as *Zones of Contact 2006 Sydney Biennale*, *Home Grown* at the Ivan Dougherty Gallery April – June 2006, *Transient Visions* Blacktown Arts Centre August – October 2006 and *Displace: Making work in exile* at the Campbelltown Arts Centre in May 2007, an initiative by Sydney’s Museum of Contemporary Art and Information and Cultural Exchange.

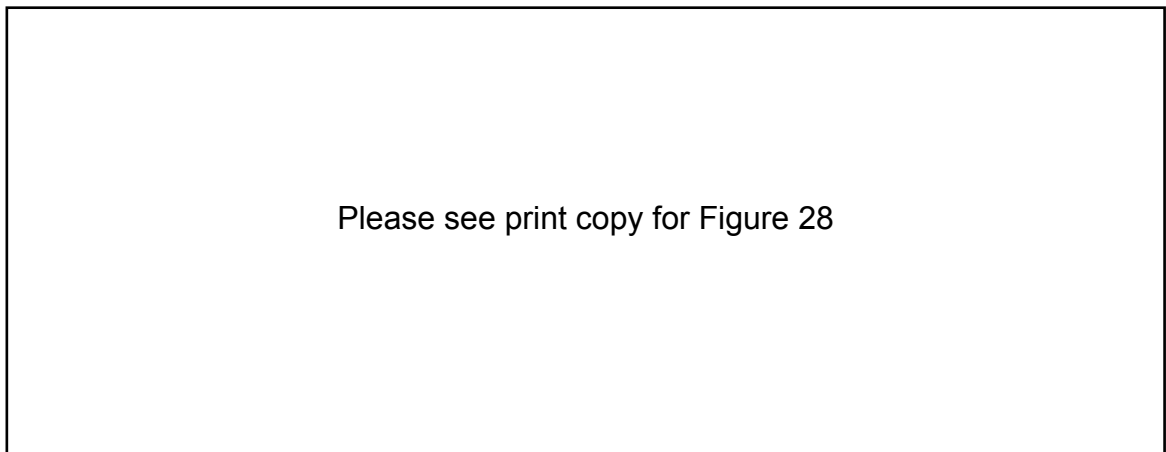


Figure 28 Invitation for the *Transient Visions* Exhibition, Blacktown 2006

Auburn, a suburb known for its diverse population, particularly its Muslim inhabitants and the grand Gallipoli Mosque was the venue for the Auburn Community Development Network exhibition, *Inside Out; Muslim Women Exploring Identities and Creative Expressions*, presenting the work of over thirty female Muslim artists from Sydney and Canberra. The exhibition was unique in that sense, as well as the fact that the process was initiated in 2003 a time when Australian society was in the grip of xenophobia and ‘Islamaphobia’ in a local, national and global context, a time according to project manager/curator and editor of the *Inside Out* catalogue, Alissar Chidiac, of “inflammatory and violent racism toward Muslims as well as Arab Australian communities”.

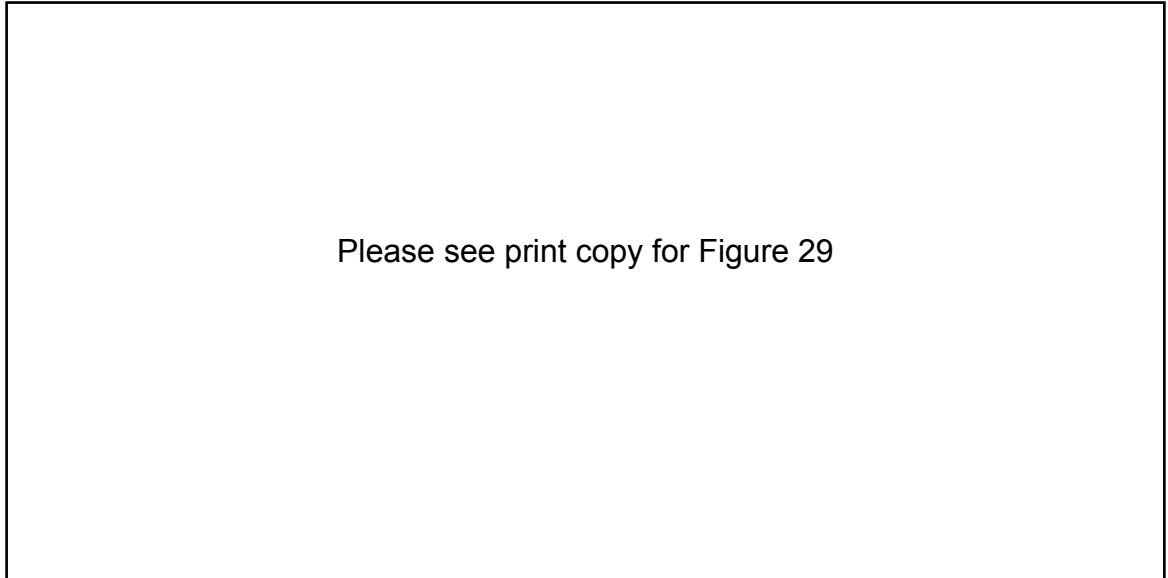
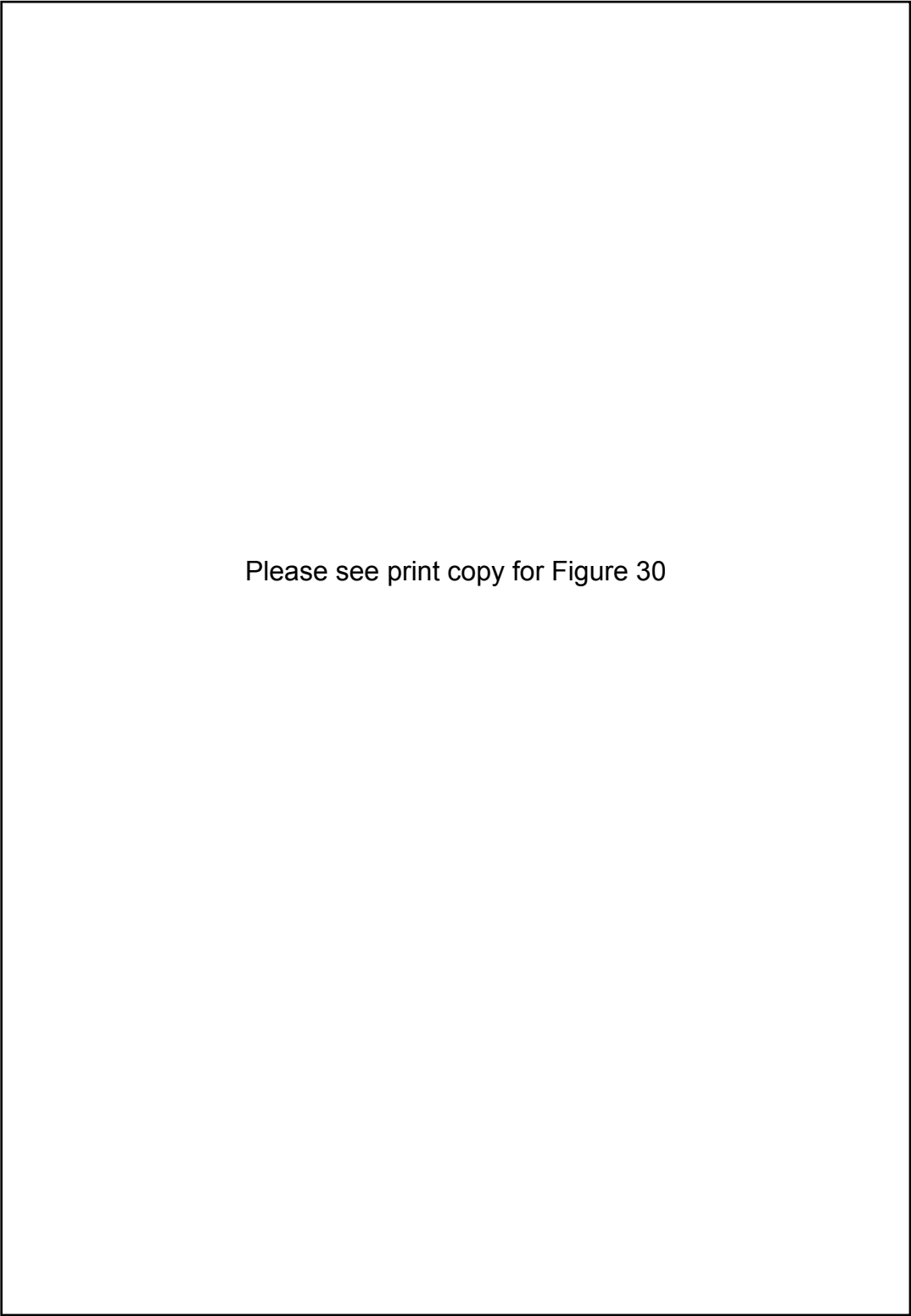


Figure 29 Invitation to the exhibition Inside Out Auburn 2006 provided by Aghnar Niazi

Inside Out became a venue for Muslim women to candidly discuss the complexity and diversity of living with or without *hijab* in Australia and aimed to “break the existing misconceptions, prejudice and myths surrounding women who choose to wear *hijab*, and are often easy targets of discrimination” (Chidiac 6). In the first years of the twenty first century in Australia it seems that every one had an ‘opinion’ about ‘Muslim women’ and Auburn was an ideal space for this exhibition, providing a platform for Muslim women to speak for themselves, and to challenge the dominant paradigm, that Muslim women were oppressed.



Please see print copy for Figure 30

Figure 30 Meriam Bouderbala (Tunisia) *Untitled*, n/d Image from the front cover of the catalogue *Breaking the Veils: Women artists from the Islamic world*. Shepparton, Victoria

Breaking the Veils Women Artists from the Islamic World was another excellent exhibition. Drawn from the permanent collection of the Jordan National Gallery of Fine Arts in connection with the Founder and Director of the Melbourne Interfaith Centre, Helen Summers, it toured seventeen countries finally arriving in Shepparton Art Gallery in February 2008. The fifty one female artists all live and work in Islamic countries; the individual faiths include Islam, Christianity, Hinduism and Buddhism. The work conveyed personal responses to Islamic cultural traditions. This exhibition was an attempt to remove the veils of misconception and misunderstanding and the distorted image the western world has of the veiled woman. In essence these artists have also given a voice to Arthur Streeton's *Fatma Habiba*.

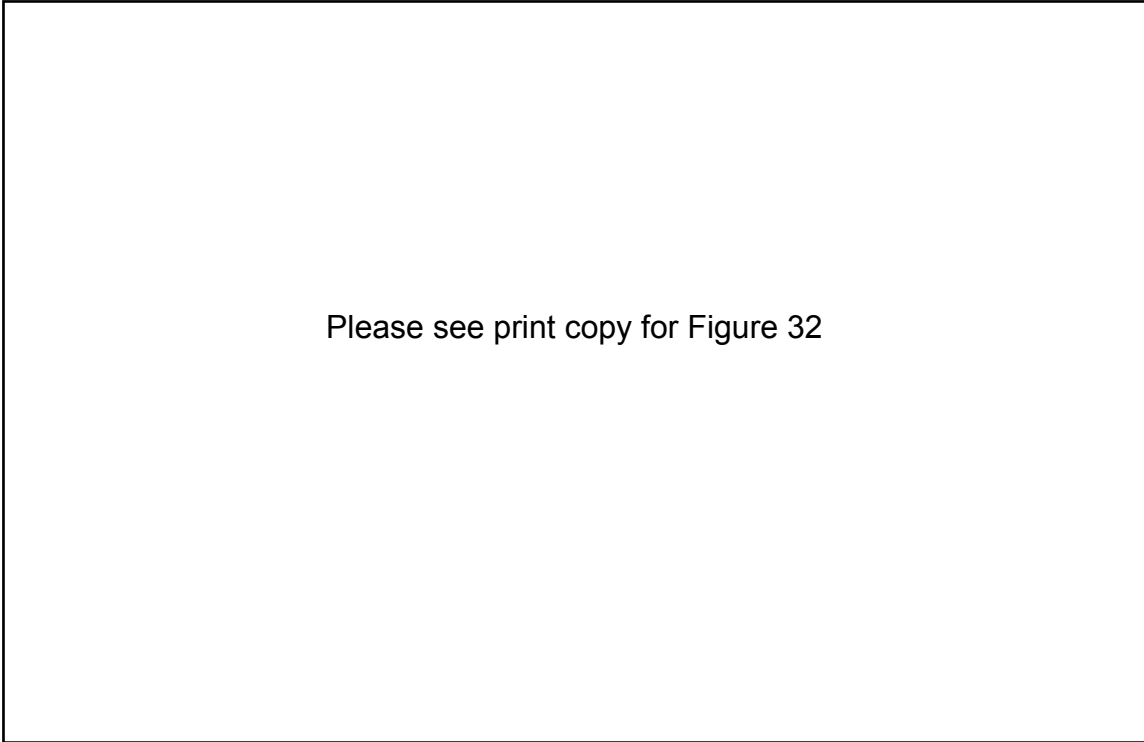
Please see print copy for Figure 31

Figure 31 Mounira Nusseibeh 1980 *Four Arab Women* Mixed media on canvas
100 x 125 cm, digital image Annette Tzavaras. Shepparton Art Gallery, Victoria.

Transforming Perception Via . . . the exhibition.

Sharing in our cultural diversity is a vital part of our communities, *Transforming Perceptions Via ...* became an extension of relationships with artists connected to Casula Powerhouse Arts Center. The exhibition considered the ways that these artists brought a range of disciplines and persuasions into a collaborative environment, from painting and installations to video art. Exploring individual histories and the sometimes uneasy contradictions between artists and cultures we sought to create the genesis of understanding of the other.

Cross cultural liaisons are pertinent to visual arts and contemporary societies and germane to visual arts and other social disciplines. The exhibition *Dialogue in Diversity* was inspired by field trips to Kabul and Dubai and previous trips to the Middle East. The aim of this exhibition is to illustrate relative sources of influence that provided tools to open up the field of exploration within the boundaries of painting thus transforming perceptions of difference.



Please see print copy for Figure 32

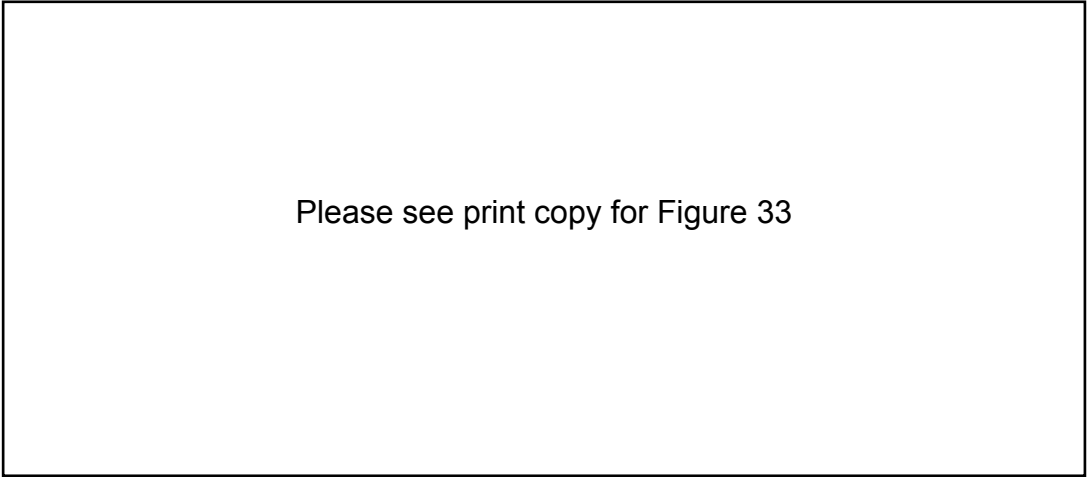
Figure 32 Fozia Zahid, Aghnar Niazi, Annette Tzavaras with Elizabeth Ashburn at the 2007 *Transforming Perceptions Via . . .* exhibition FCA Gallery, University of Wollongong. Property of A.Tzavaras.

Unlearning cultural privilege is a powerful task set by the cultural theorist Gayatri Chakravorty Spivak who claims “if we can learn racism then we can unlearn it” and by doing so we can then create the genesis of understanding of the other. “Thinking of the ethical relation as an embrace, an act of love, in which each learns from the other, is not at all the same thing as wanting to speak for an oppressed constituency” (Landry 5).

The six participating artists in the exhibition I curated represented several different cultural groups and in some cases they had strong personal connections to areas that are often referred to as ‘crisis regions’. Khaled Sabsabi, born in Lebanon 1965 and Aghnar Niazi, born in Iraq 1955 both from a Middle Eastern/Arabic background represent the ‘Muslim other’. The other artists were Zahid Ahmed and Fozia Zahid, husband and wife born in Pakistan, Indigenous artist Aroha Groves (Gomaroi Weilwam Dharawal) and myself Annette Tzavaras born in Australia, artist and curator.

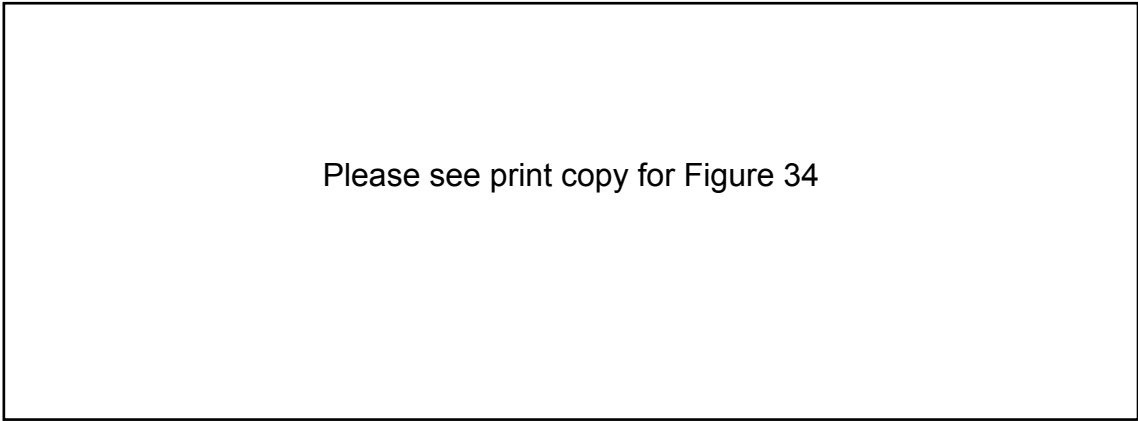
Khaled Sabsabi

Khaled Sabsabi’s work translates from one language to another with a strange mix of uneasiness and fear that questions what it means to be a hybrid artist and a displaced person living in Australia today. A long time Australian citizen, Sabsabi works with ‘ethnic youth’ dealing with the complexity of race relations that are connected to other aspects of life for Australian born Lebanese and Arabic youth, such as culture, gangs, ethnicity, identity and human rights. Scott Poynting, in a paper titled *Cronulla: Understanding the Violence and Conflict*, says ‘the ‘Arab Other’ has morphed into the ‘Muslim Other’ ever since the 1991 Gulf war.



Please see print copy for Figure 33

Figure 33 Artist Khaled Sabsabi (left) with Salah Saouli at Liverpool Regional Museum 2007
Photograph John Fotiadis



Please see print copy for Figure 34

Figure 34 Kahled Sabsabi and Salah Saouli *Oversight* Installation March 2007
Liverpool Regional Museum

Sabsabi was scheduled to exhibit in Beirut in 2006 but the Beirut airport was bombed and the escalation of conflict between Lebanon and Israel closed the gallery. When the airport reopened Sabsabi says he was in a state of confusion and shock at the devastation. *Oversight* was an installation at Liverpool Regional Museum, in western Sydney, March 2007 which showed 5000 pairs of shoes randomly placed, symbolic of the random attacks of families that were blown apart by the most recent conflict in Lebanon. The shoes signify the consequences of loss, and conflict is reflected in the scattered and abandoned belongings.

Aghnar Niazi

Aghnar Niazi was born in Baghdad in 1955 and came to Australia in 1995 with a Masters in Textiles and Carpet Printing from the University of Baghdad. She is struggling after thirteen years of Australian life with being at 'home' and 'not home' in 'two ideological spaces which are historically and politically connected' as she describes in conversation. Niazi is always waiting on news from her family who at the time of the exhibition in February 2007, were besieged with daily conflict in the streets of Baghdad. Niazi is grateful for the safety and security of her new homeland and her paintings address issues of binary rhetoric, Christian and Muslim, right and wrong, good and evil.

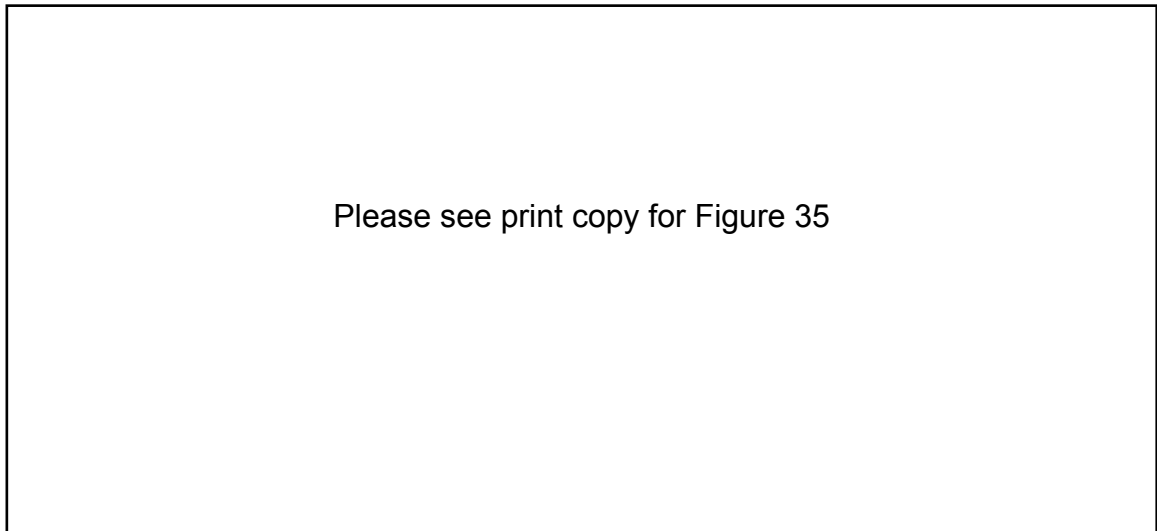
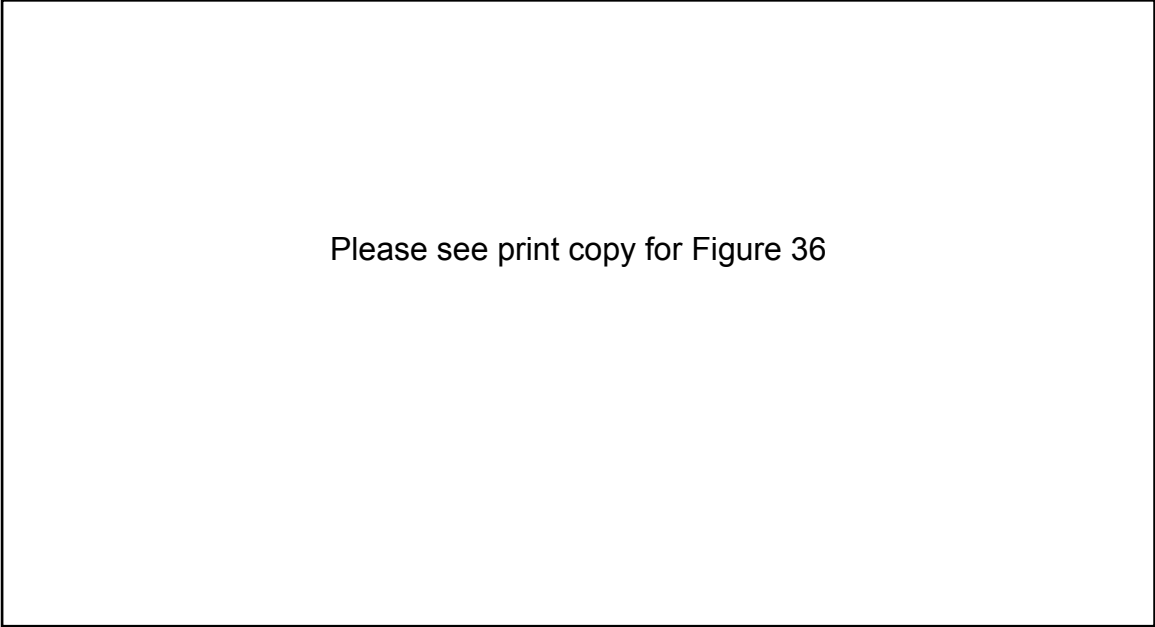


Figure 35 Aghnar Niazi 2007 at the *Transforming Perception Via...* Exhibition. Photograph Rachel Ismen.

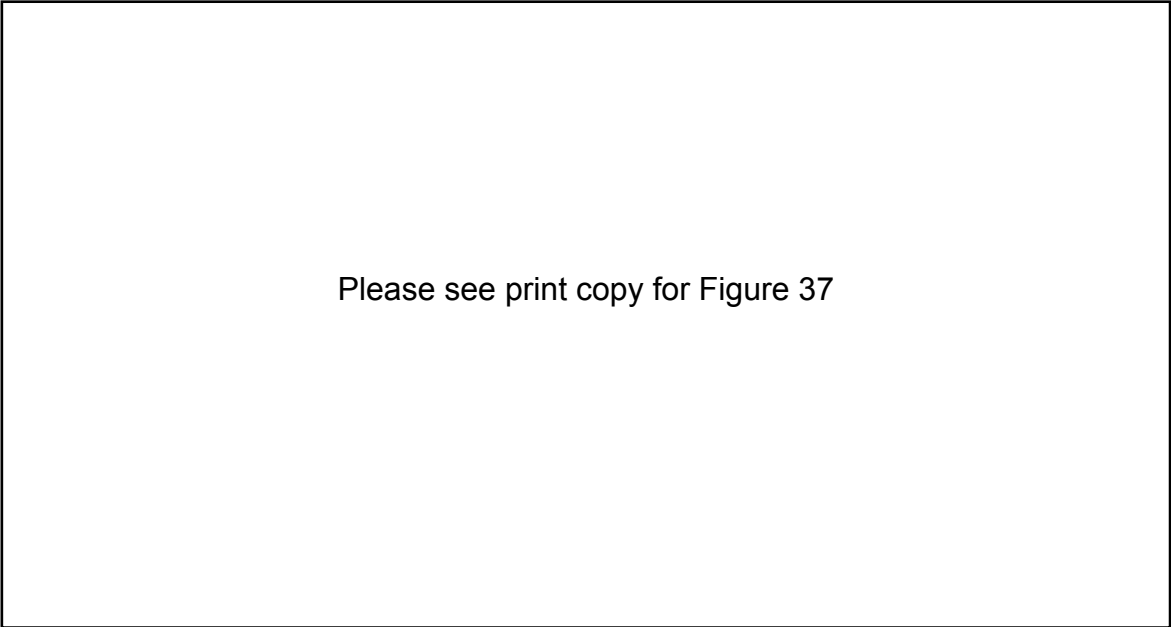
The Truth I Believe, figure 36, is Niazi's endeavour to demonstrate the nuances in religious beliefs, Niazi explains her work in preparation for the exhibition *Transforming Perceptions Via . . .* "I adapted a verse from the Koran, a narrative about the resurrection of Christ, it helps me to understand and relate to a predominantly Christian society. I use fragments and small shards of mirror that reflect the inner self replicating the shattered lives of my family" (Niazi 1). The exhibition presented a safe environment for members of the community to engage with a woman from Iraq wearing *hijab*. Niazi was generous

in sharing her life experiences, becoming an additional voice for Streeton's *Fatma Habiba*.



Please see print copy for Figure 36

Figure 36 Aghnar Niazi *The Truth I Believe* 1999
Mixed media on canvas 1.4 x 1.6 cm. Photograph Rachel Ismen.



Please see print copy for Figure 37

Figure 37 Artist from the *Transforming Perceptions Via. . .* 2007
(left to right) Zahid Ahmed, Annette Tzavaras, Aghnar Niazi, Fozia Zahid.
Property of Annette Tzavaras.

Fozia Zahid and Zahid Ahmed husband and wife artists

Zahid Ahmed and his wife Fozia Zahid both trained at the National Art School Lahore, Pakistan where well known artist Salima Hashmi, the daughter of the famous Urdu poet Fiaz Ahmed Fiaz (a political figure after the Pakistani partition) was head of the Fine Arts Department. Hashmi⁹ played an important role in the education of women at a time of political instability in Pakistan, instigating the reclamation of the traditional Persian miniature painting and in doing so harnessed an alert engagement with the political and social events of Pakistan into an exploration of Islamic painting (Tzavaras 48).

Please see print copy for Figure 38

Figure 38 Fozia Zahid *Untitled* images 600 x 400 water colour on board *Transforming Perceptions Via . . .* FCA Gallery University of Wollongong. Photograph Rachel Ismen

Inspired by her tutor Hashmi, Fozia pushes the boundaries of the ancient and traditional miniature manuscripts by subverting scale and colour. Her work is a parable for women who are ‘caged’ like beautiful birds in the name of cultural and religious beliefs, her work becomes a metaphor for freedom and happiness for women everywhere.

“I have learnt from my fellow women and from free flying birds.
I have listened to the colourful songs of birds . . .
though their wings have been trimmed so that they remain earth-
bound; yet they sing”.

Fozia Zahid *Transforming Perceptions Via . . .*

⁹ Hashmi completed a residency at the University of Wollongong and held a major exhibition in the Ivan Dougherty Gallery at the University of New South Wales in 2000. This connection was particularly interesting to me as my Honours research focused on three female artists from Pakistan. Hashmi, the Dean of the School of Visual Arts, Beaconhouse National University, Lahore delivered a paper in Canberra in 2007, titled *Exiled from Song: Art, poetry and society in contemporary Pakistan*.

Please see print copy for Figure 39

Figure 39 Zahid Ahmed 2006 Untitled Installation dimensions variable
Transforming Perceptions Via . . . FCA Gallery University of Wollongong. Photograph Rachel Ismen.

My work speaks of me
It says that we are not different
Colours don't make us different
We are thoughts and emotions
We are pleasure and pain
People might be considered blacks and whites
But not because of their skin
But because of their thoughts and acts

Zahid Ahmed *Transforming Perceptions Via . . .*

Zahid and Fozia went back to Pakistan shortly after the exhibition finished in 2007, after a failed attempt to migrate to Australia, irritated with Australian prejudices towards racial difference which is clearly seen in Zahid's installation and poetry.¹⁰ Their nine month stay in Pakistan was punctuated with political unrest. They arrived back in Australia late in November 2007 in the midst of the current conflict in Pakistan just prior to the December assassination death of the political leader Benazir Bhutto.

¹⁰ Zahid Ahmed's installation was four chairs each representing the different skin tones, the chairs were strung together with a red cord becoming an allegory for bloodshed and conflict in the name of difference.

Aroha Groves

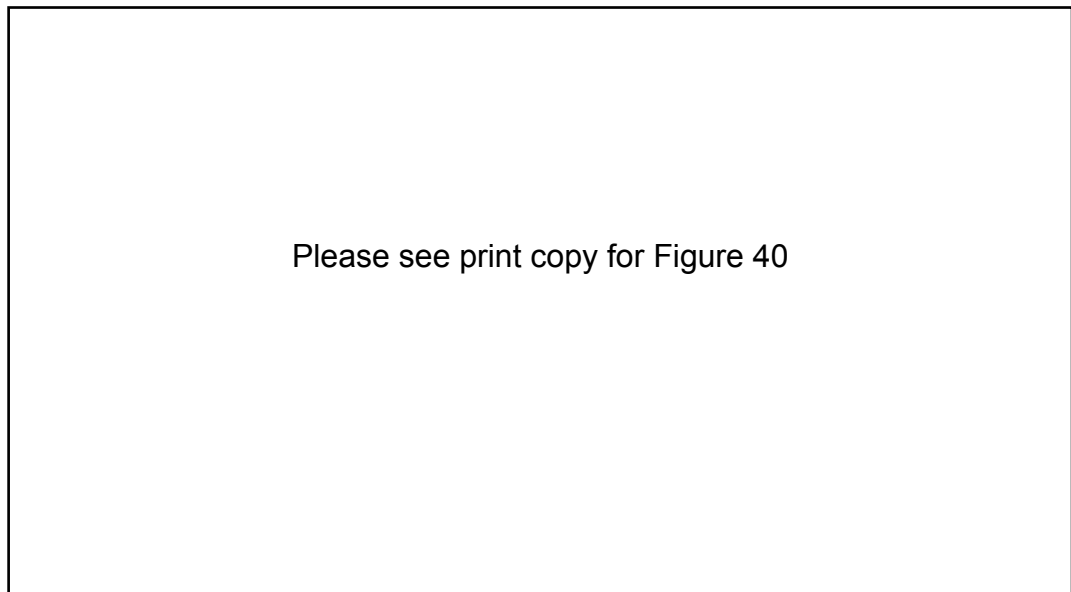


Figure 40 Aroha Groves with her work for the exhibition
Transforming Perceptions Via . . . FCA Gallery University of Wollongong. Photograph Rachel Ismen

Indigenous artist, Aroha Groves (Gomaroi Weilwam Dharawal)¹¹, explored her identity in the exhibition *Transforming Perceptions Via . . .* and the stereotypes of ‘fair-skinned’ Indigenous people via kinship and connections to the land as well as the matriarchal customs of her people¹². Sitting on the floor Groves proceeded to address the process of colonisation and her relationship to nature and culture by weaving a reed *Coolamon*¹³, “it’s adult size rather than for a baby, we all need nurturing”. Groves went on to say “This country needs to get to the heart of so many prevailing attitudes and discriminations. Maybe those of us at the edges can work to bring us closer to the heart”.

¹¹ Aroha is employed by Casula Powerhouse Art Center in a project titled *On the Kitchen Table*.

¹² Sue Stanton (Kungarakun-Gurindji) opened the exhibition, and as the senior Indigenous academic at the University of Wollongong, reminded us that she “too strives to offer multidiscipline approaches as a way of transforming perceptions (especially about Indigenous Australians) and to remind us others that there are cultural and religious considerations to be made when dealing with any numbers of diverse peoples within mainstream Australian society”.

¹³ “A *Coolamon* was used to carry babies in Indigenous societies’ In conversation with the curator and supported in Groves artist statement for the exhibition *Transforming Perceptions Via . . .* February 2007.

Please see print copy for Figure 41

Figure 41 Aroha Groves 2007 *Untitled* Installation. Wire, jute string, reeds and glue. Work in progress (left). Completed work (right). Photograph Rachel Ismen.



Figure 42 Aroha Groves 2007 *Untitled* Installation. Details of progress, documentation/photograph Annette Tzavaras

For the duration of the exhibition the Coolamon was documented by Groves. The work changed day by day with the moist and fresh materials, becoming lighter in colour and dryer in texture until sometime late in the second week the reeds exploded and became a soft and fluffy tangled mess. It was the bloom of the reeds that provided a safe and soft as silk environment for a new born baby. Groves was delighted that her installation ‘blossomed’ just as the exhibition was to close.

Annette Tzavaras

Fragility and Fragmentation, figure 43, was exhibited ‘in part’ in the *Transforming Perceptions Via . . .* exhibition and is discussed at length in chapter 5.



Figure 43 Annette Tzavaras 2007 Left; *Visual Perceptions*, 1200 x 1200 Stucco oil on board. Collection of University of Wollongong Dubai. Right, *Fragility and Fragmentation* Cast Plaster 600 x 400 cm 3D installation 2007 *Transforming Perceptions Via . . .* FCA Gallery University of Wollongong. Digital image Annette Tzavaras

Summary

Unfamiliar spaces, points of cultural meltdown form an arduous creative process in which to investigate cross-cultural dialogue.

The exhibition, *Transforming Perceptions Via . . .* was informative, working together with the artists was empowering for me as curator. The challenge was working across cultural differences, and interestingly as the project progressed, dissimilarities developed between the artists, their expectations and different ways of working created tensions that needed to be resolved. Kay Lawrence's account of "Weaving the Murray: Mapping Connecting and Loss" recapitulated how artists used indigenous narrative and western textile traditions in order to explore issues of identity. I was able to identify with the tensions inherent in intercultural art practice (Lawrence 136).

I was responsible for the ‘exhibition’ and that included resolving difficulties as they arose. The artists resisted repeated requests for artists’ statements to support their work so I found myself researching each of the artists, in order to write on their behalf to stay within deadlines. Lawrence, in her analysis noticed “an invisible disparity in power” as well as “an unspoken assumption that we were working towards the same goal”, and when examining the artists’ biographical statements there was a “key difference in the reasons cited for joining the project” (Lawrence 136). This was evident in the individual artists approach to the *Transforming Perceptions Via . . .* exhibition as well.

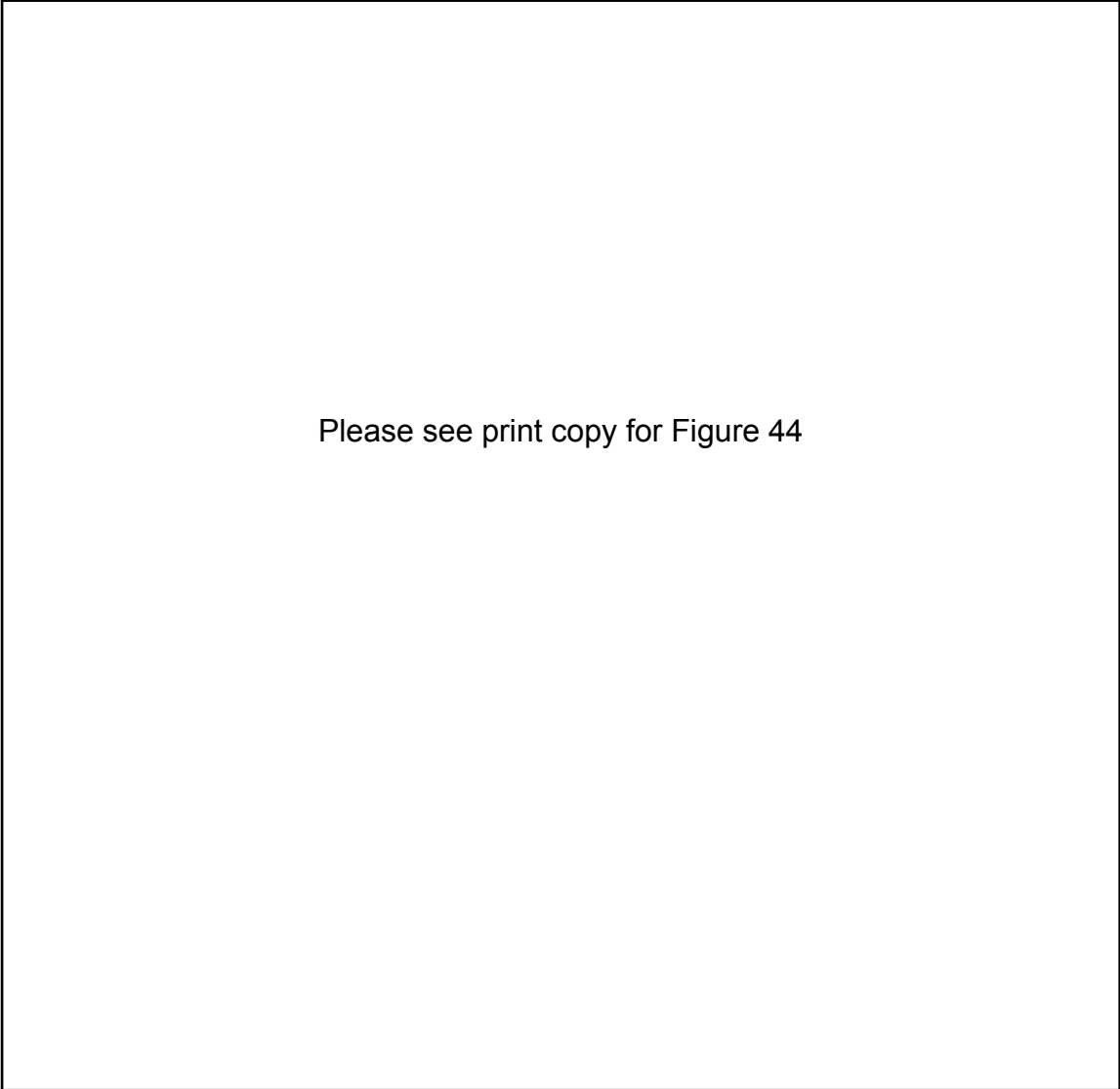
My observation was that Niazi sought acceptance, the kind that was provided in Iraq. The domestic female intimacy of village relationships was the kind of interaction not readily available for her in the sprawling suburbs of western Sydney. This event was the first time Niazi had participated in an artist’s run activity, as well as being her first encounter with Australia’s Indigenous culture. As the exhibition came to an end, we sat in the sunshine, enjoying the freedoms and liberties Australia offers. This was an ideal setting to “begin an ethical relation to the other” ((Landry 5).

Elizabeth Ashburn eloquently closed the exhibition. By working together the artists encouraged cross-cultural relationships “not as narcissistic fixtures expecting mirror-reflections across the globe, but as a call to honour and embrace” (Landry 5) referring to the ideal of responsibility and accountability in culturally diverse relationships. The exhibition *Transforming Perceptions Via . . .* substantiated Chakravorty Spivak’s theory that the object of ethical achievement is not benevolence, but a response that is stimulated from both sides.

Chapter 5

Kabul, Afghanistan

An element of clothing once again became a flashpoint symbol of identity and feminine oppression.



Please see print copy for Figure 44

Figure 44 Widows wearing the blue *burqa* in the Panjshir Valley, Afghanistan. 2005. Photographer Liz Gilles

This chapter explores the origins of my work, the perspective and motivation underpinning my paintings in the 2008 exhibition *Dialogue in Diversity*. The journey

really began in 2002, when I worked with Mahboba Rawi¹⁴ for several years raising funds for Hope House widows and orphans in Afghanistan¹⁵. In June 2005 I was invited to visit the Afghani widows in Kabul; and to introduce the orphan children to art classes.

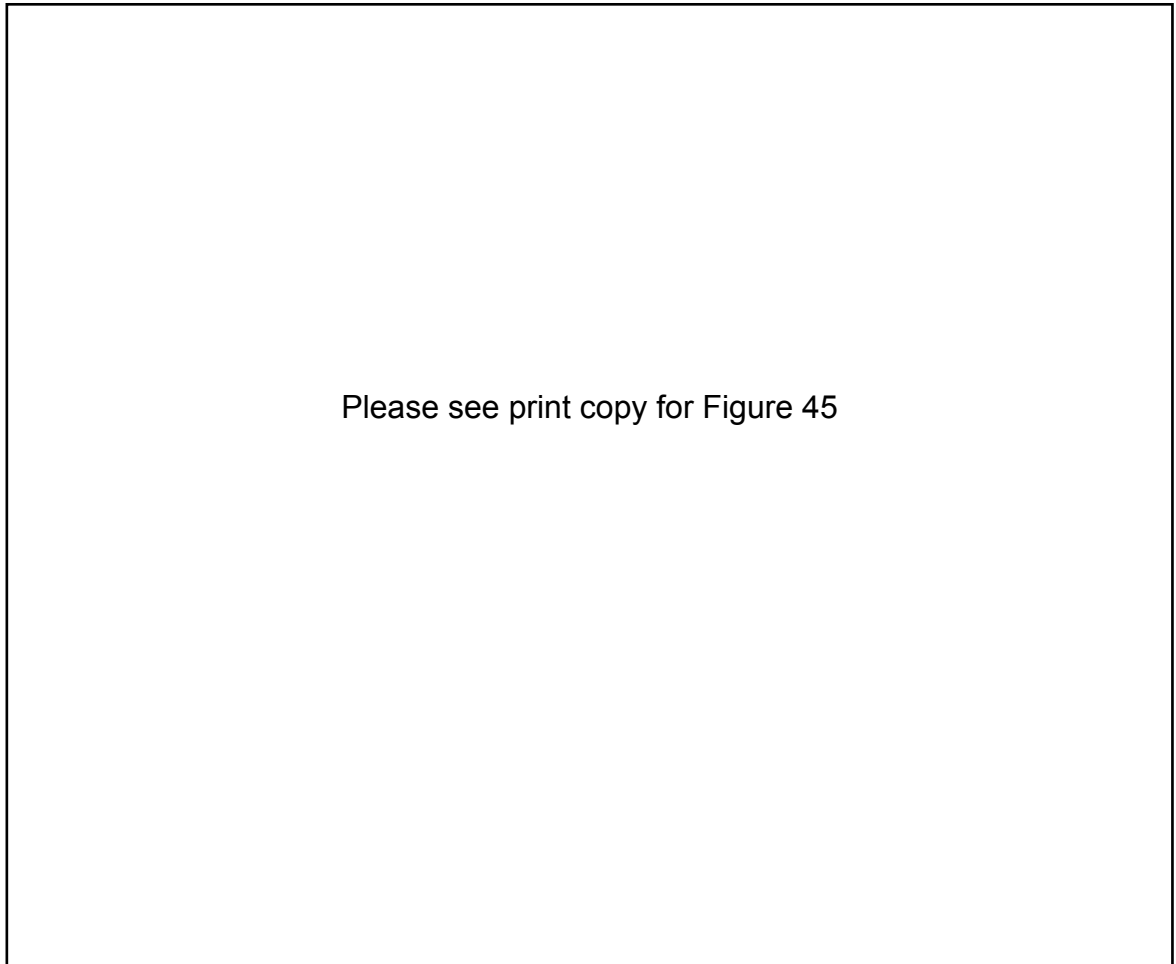


Figure 45 Hope House Kabul, orphan children proudly displaying their artwork. Property of A Tzavaras.

Although I had experienced village life in Greece and Turkey, Afghanistan left me feeling bereft by the lacerated landscape of destruction. Accommodation at Mahboba's parent-in-laws, a polygamous household, introduced me to a precinct that was restricted; the spatial

¹⁴ Mahboba Rawi was born in Kabul, Afghanistan she and her family walked to Pakistan seeking shelter at the refugee camp during the Russian occupation. An Australian resident of twenty years Mahboba supports hundreds of orphaned and abandon children and young widows in Afghanistan, a result of the constant conflict and war in her country.

¹⁵ In Afghanistan children who have a mother are still classified as an orphan, particularly when the mother has no men in her family to look after her or her child or children. A situation intensified by years of conflict and the recent Taliban regime, when women were not educated or able to work.

aspects of the rooms were confined, small and cramped. Vision was veiled, blocked – actually and metaphorically, as we were secreted behind six foot high walls that contained and concealed Afghani women. It is in this environment that I could comprehend the inner view of *Fatma Habiba* in Streeton's painting; I could even image the connection between the mesh patch and the *mashrabiyya*'s, elements of Islamic culture that Streeton saw in the old city of Cairo.



Figure 46 Kabul, Afghanistan 2005. A wall of mud bricks surrounding a family complex.
Digital image Annette Tzavaras.

During the time of the Taliban, women were banned from educational pursuits; music and painting were also banned. In fact, art works were destroyed in the Kabul art galleries and books from the libraries and universities were damaged and burned. I saw the ruined art works at the National Gallery in Kabul. It is hard to image that the artist Rahimi had taught students the tranquil and traditional techniques of the ancient miniature manuscripts in this same city before he was forced to flee during the Taliban's five year reign of terror (1996-2001).



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.



Figure 48 The Centre of Contemporary Art Afghanistan 2005. Digital image Annette Tzavaras.

Dialogue in Diversity exhibition

Afghani Darkness

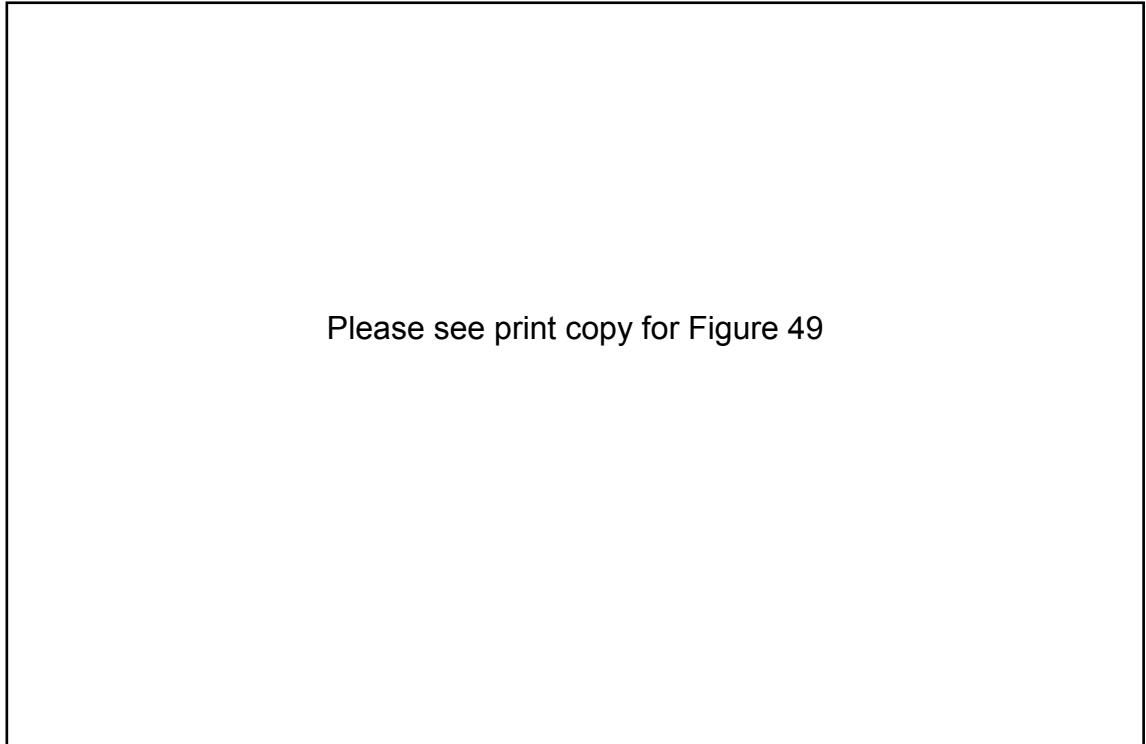


Figure 49 Annette Tzavaras 2006, detail of the painting. *Afghani Darkness*
 1200 X 1200 x 100 cm. Stucco, oil, plaster and oxide on board. *Dialogue in Diversity* FCA Gallery,
 University of Wollongong. Photograph Juilee Pryor.

The painting *Afghani Darkness* is a subjective visual response to the spatiality of destruction, despair and anguish, an inescapable experience for the Orthodox Muslim families of Kabul. I saw first hand the poverty and the difficulty of hundreds of families living in tents, refugees in their own city, women and children living in conditions we would only consider fit for animals.

To compensate I found myself fascinated with the texture of hand made mud bricks used in the walls that surrounded most dwellings. I looked at the patterns made by crude and elementary tools and ancient building methods such as the rubble used for the footings of these walls. The dusty beige tones of suburbia, often bereft of greenery, were punctuated by the ever present blue of the *burqa* and occasionally by the vibrancy of children. In this

painting I have used stucco, plaster and dry pigments with oil paint to imitate the assembled residue that characterises years of conflict. The chaotic and phobic gestural actions explore the raw emotions experienced when one is confronted with the pain of war.

Panjshir Valley

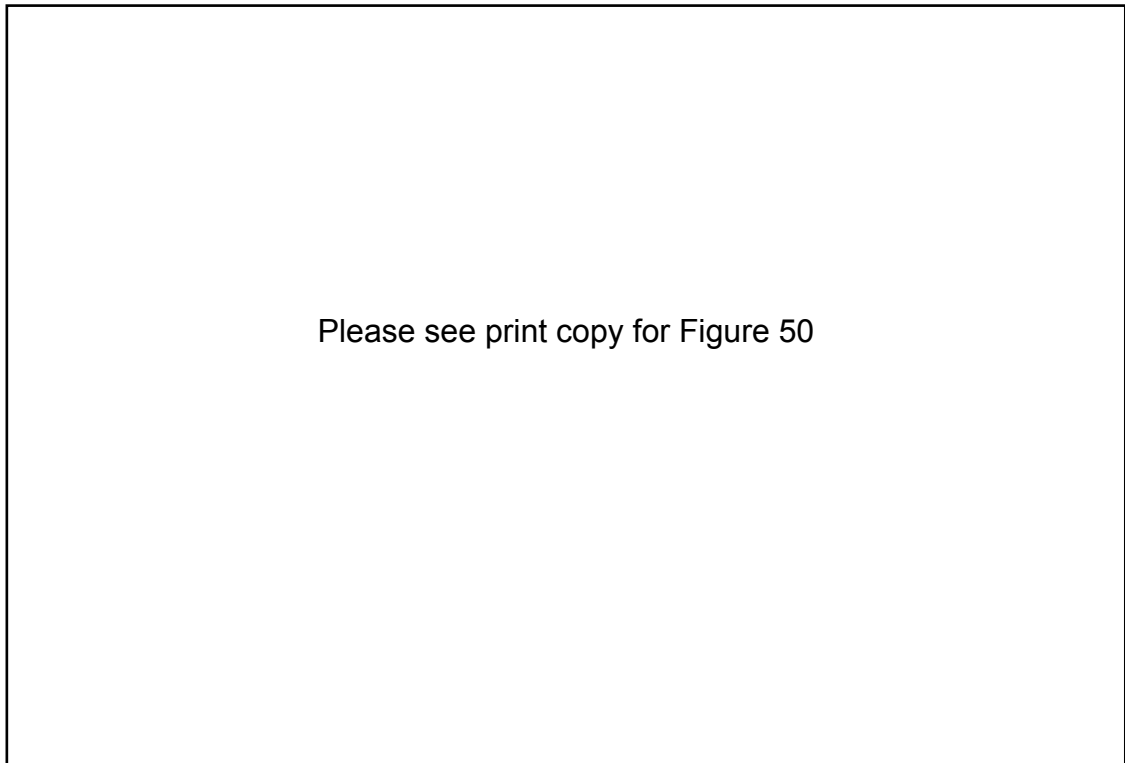
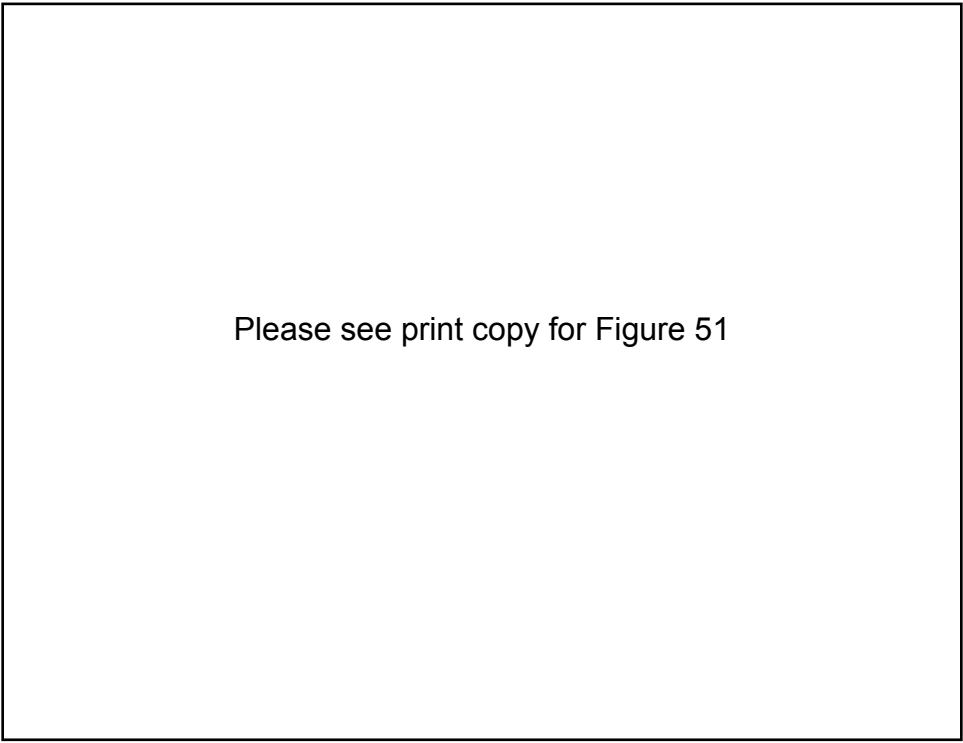


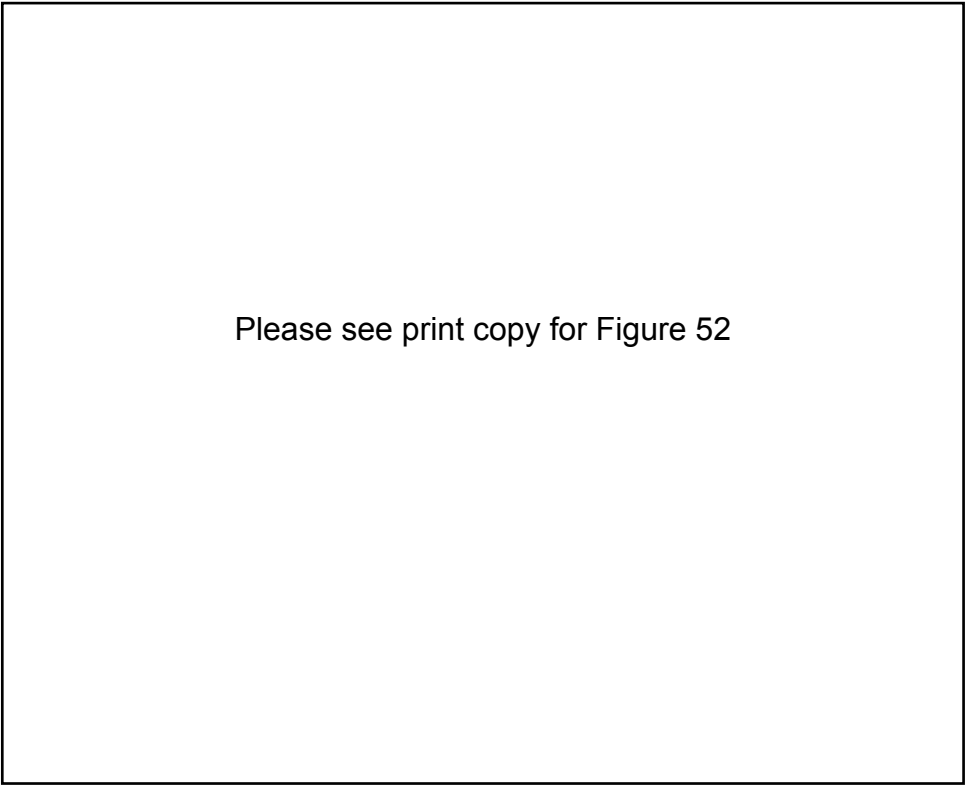
Figure 50 Annette Tzavaras Detail of painting *Panshvir Valley* 2006. 1200 X 1200 x 100 cm. Stucco, oil, plaster and oxide on board. *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor.

The Panjshir Valley, at the foot of the Hindu Kush Mountain Range, leads to the Kyber Pass, and is a major trade route between Afghanistan and Pakistan. It has played a significant role in the rise and fall of empires for centuries. A treacherous road runs parallel in places to the mighty and majestic Panjshir River which provides views of a voluminous waterway. Remnants of Russian army vehicles, in various states of decay, litter the roadside and are a chilling reminder of the proximity of war; parts of army vehicles were wedged under bridges or rusting in the clean water.



Please see print copy for Figure 51

Figure 51 Panjshir River, Afghanistan. 2006 A treacherous road running parallel to the mighty Panjshir River. Photograph Liz Gilles.



Please see print copy for Figure 52

Figure 52 Panjshir Valley, Afghanistan. 2006. Remnants of Russian army vehicles rust in the clean water of the Panjshir River. Photograph Liz Gilles.

In the painting *Panshijir Valley* I felt the striking interplay between the forces of political culture and the force of nature. The structure of the works *Afghani Darkness* and *Panshijir Valley* were influenced by aspects of tachisme in which the haphazard dabs and blots of colour are applied as a form of expression. The paintings allude to the density of the journey's experience; of decay and crumbling surfaces seen everywhere in Afghanistan. I wanted to suggest that the painting is full of implication of catastrophes. This method reveals layers of residue, that epitomize years of destruction and distress, which is characteristic of Antonio Tapies gestural work, described by John F. Moffitt in his book *The Arts in Spain*, as an "experimental field of conflict" (Moffitt 222).

It was sometime before these two paintings were resolved; as my experience in Afghanistan conflicted greatly with my own previous experience of Muslim art and Islamic culture. It is the disparity of emotions that form the memory of the Afghanistan journey, and are central to these two works.

When I am beginning my paintings I have an idea that often relates to the memory or perhaps the perception of something. Mostly I start with random marks and sometimes vibrant colours. I build up the layers of stucco and fuse the colours as my emotions reflect those feelings of joy or of remorse. Scraping, erasing or adding layers, textures and colour continues until my particular image exposes an abstraction that immerses me in the choices that communicate my own particular and individual colour, framework or reference point, articulating my original idea or thoughts.

The next painting, titled *Whiteout*, relates to the immigrant experience through the recollections of childhood, overlayed with more recent memories.

Whiteout

To emphasis the connections between childhood memories and recent cross-cultural experiences, I have considered the analogy of the lattice screen work of the *mashrabiyya* with the mesh patch of the Afghani blue *burqa*. This comparison is made by El Guindi in her book titled *Veil, Modesty, Privacy and Resistance*, where she explains her perspective in the chapter "The Veil in Social Space" as an analogy with the lattice screen work of houses, making the point that the *burqa* is used as a kind of ‘shutter’ from the gaze of the public in general. This is particularly so when women travel outside their own neighbourhood offering ‘transparency’ for the wearer. This is a logical comparison when you consider that most homes in Islamic states are secluded within a walled compound that offers privacy, protection and safety.

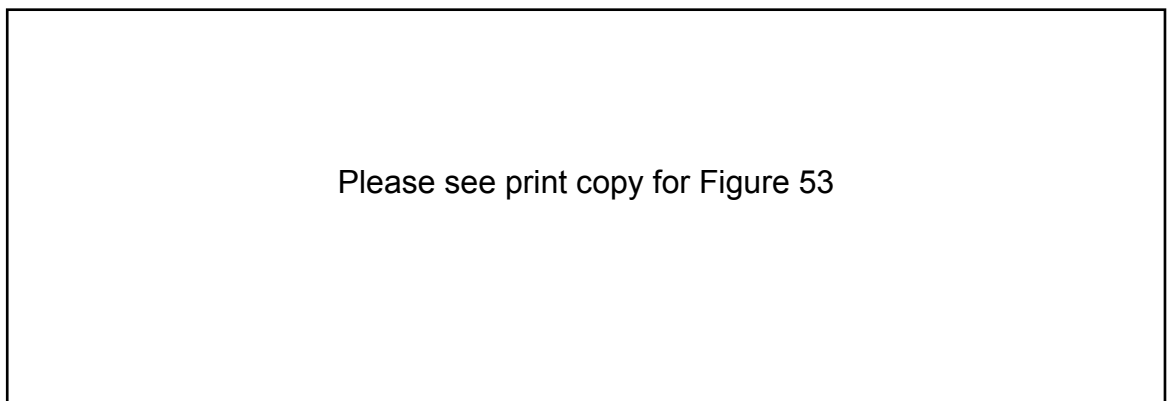
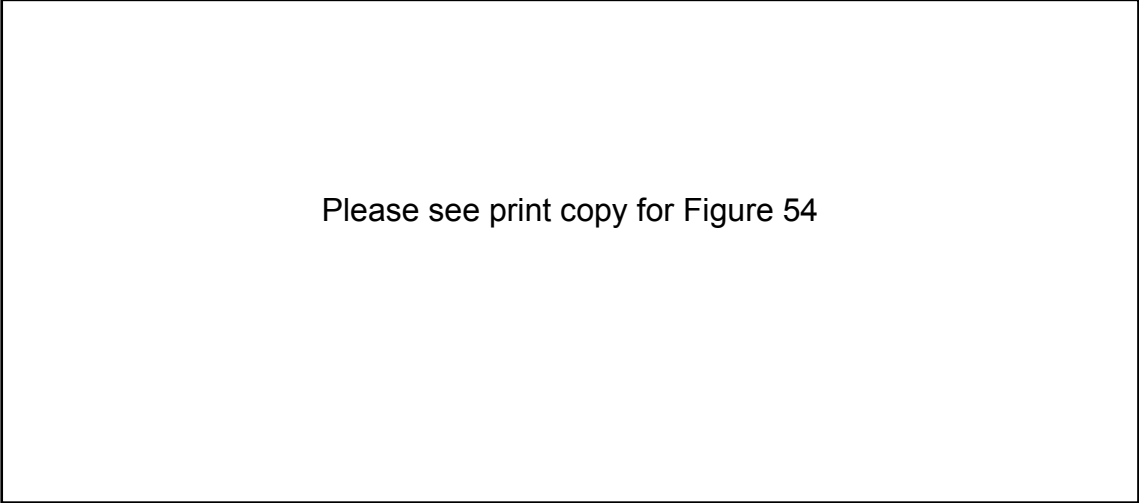


Figure 53 A concept by F.El Guindi and Composite Computer
Graphics by D. W Read. (El Guindi 102).

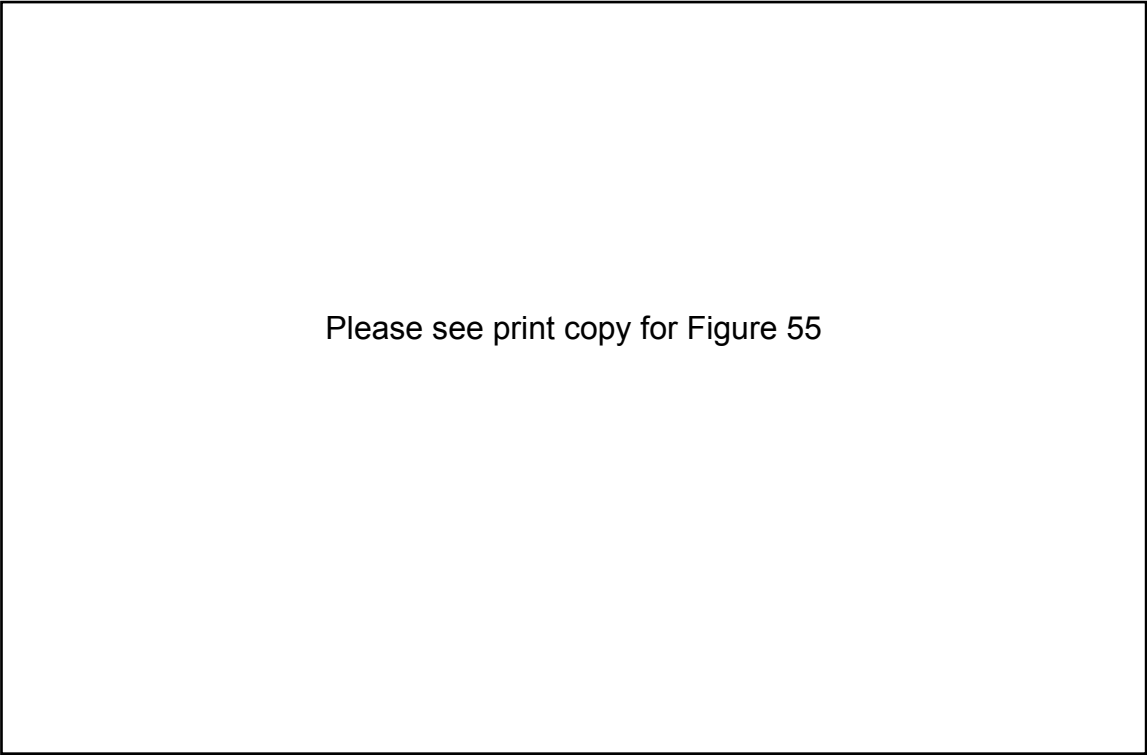
Women of Afghanistan pride themselves on the quality of fabric and the elegant embroidery on their *burqa*. My experience of the *burqa* was that it impeded the clarity of vision. The beautiful embroidery on the mesh patch that covers the face distorted images, while the rows of ‘frosty fair isle pattern’ on the sleeves and hem of the blue *burqa*, as seen in the image Afghani Widow, figure 54, reminded me of the pattern of a delicate snowflake. ‘Whiteout’ is a term synonymous with alpine regions. It refers to blizzard conditions where there is loss of visibility and it is caused by an atmospheric condition in which low clouds merge with a snow-covered landscape, impeding vision. The painting *Whiteout* overlayed with an Islamic pattern pulls all these elements together, in the

gracefulness of a high key palette. The softness of pastel colours and the hexagon pattern is juxtaposed with a heavy and robust timber frame of 1200 x 1200 x 300 cm, referencing the protruding nature of the ancient *mashrabiyyas* in the old city of Cairo.



Please see print copy for Figure 54

Figure 54 *Afghani Widow* in blue *burqa*. Kabul, 2005
Property of Annette Tzavaras



Please see print copy for Figure 55

Figure 55 Annette Tzavaras. *Whiteout*, 2006. 1200 x 1200 x 100 cm Stucco, acrylic, oil on board.
Dialogue in Diversity FCA Gallery University of Wollongong Photograph Juilee Pryor.

Fragility and Fragmentation

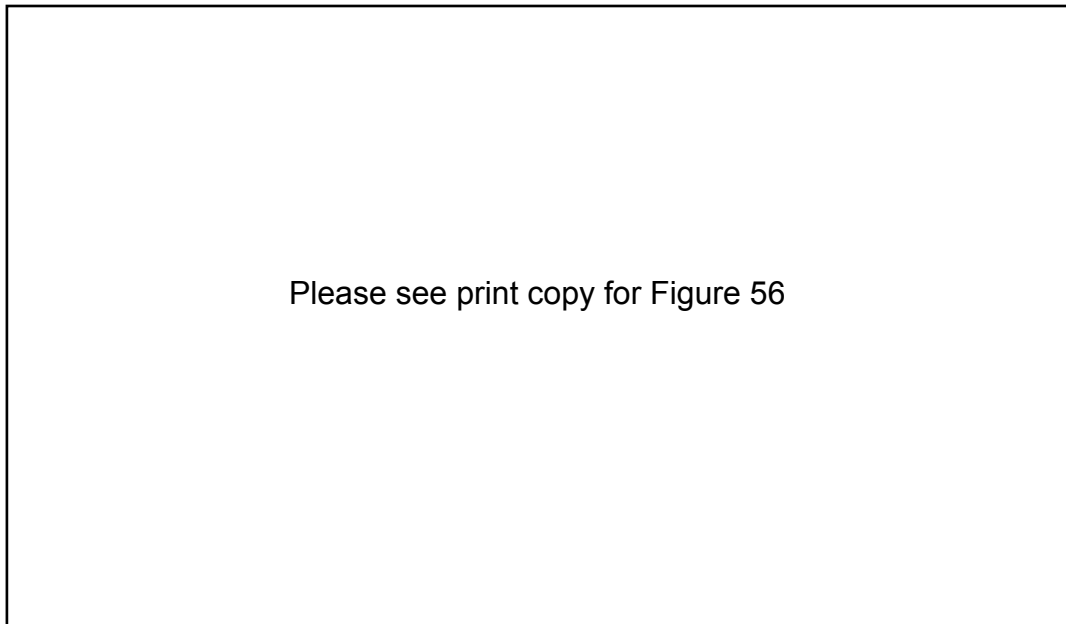


Figure 56 Annette Tzavaras 2008. *Fragility and Fragmentation*, installation. Dimensions variable *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor.

“If the eye fixes on this decoration for a while, it begins to see the interlaced circles, polygons and polylobes revolving like the Phantasms of a feverish night, while the tiny rosettes, fleurets, and spirals that, each in isolation, fill the interstices hold themselves aloof from this dance”(Papadopoulo 179).

I hand carved a hexagon pattern into clay. I made a silicon mould that could accommodate repeated plaster casts as well as a template from foam-board that I could superimpose or overlay with positive and negative spaces in my paintings, emphasizing the ‘void’ synonymous with the arts of Islam. The hand made template became an important part of my work. By linking my paintings and installations, it connects me to ‘other’ cultures, bridging the chasm and the gaps in today’s diverse society, and it unites personal issues of cultural difference.

Previously I had experimented with a hexagon plaster cast which was featured in the *Transforming Perceptions Via . . .* exhibition, titled *Fragility and Fragmentation*,

reflecting the delicate state of the Christian/Muslim interface. The immediate appeal of this installation was made by the decorative structure of the integrated whole.

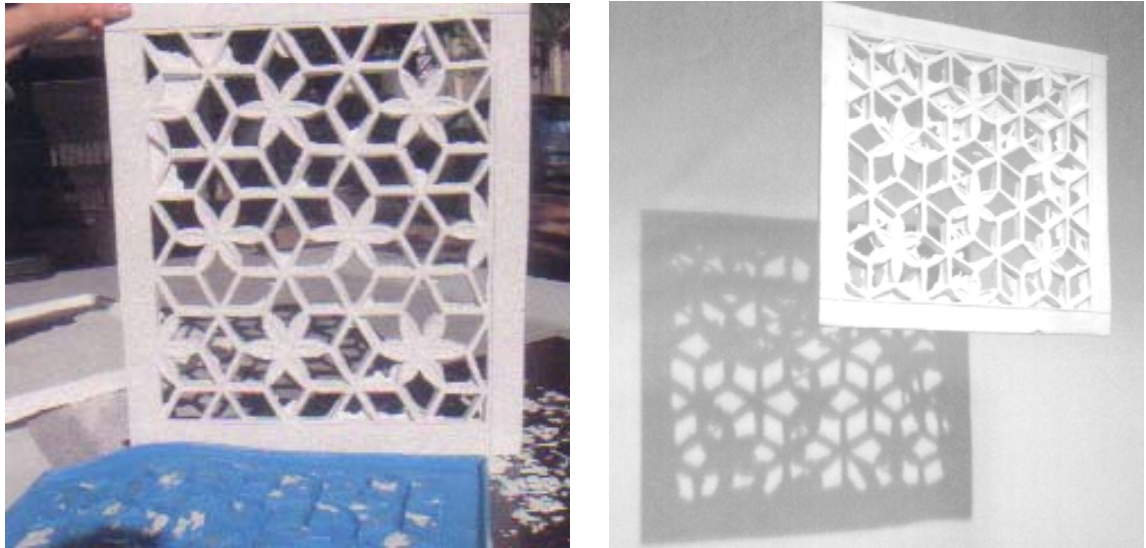


Figure 57 Annette Tzavaras 2006. Left. Image of silicon mould and plaster cast. Right 2007 *Fragility and Fragmentation* 3D Installation in the *Transforming Perceptions Via . . .* Exhibition. Property of Annette Tzavaras.

The combination of light and shade create additional layers of pattern and texture and with its endless permutations transforms other surfaces into perforated reliefs and diffuses the most subtle graduations into pierced facades that resemble lacy, ethereal screens. *Fragile and Fragmentation* is an allegory for the demands put on cultural relationships, some so fragile and transparent that we do not recognize the truth in order to have a clearer vision of life. “The spirit of the art of the arabesque has been perceived to reside in the purely geometrical art of interlocking polygons that was developed by Egyptian craftsmen” (Papadopoulo 179). There are many examples in mosques where the octagon, one of the most common art forms in the Muslim culture, can be seen cut into stucco or stone for various architectural relief panels. Islamic art forms a uniformity and recognition that stems from the same source covering areas from Spain to the Middle east through to India, from China and Indonesia to North Africa even though individual national culture, materials and the medium might differ from region to region.

The hexagon or the tessellations are the geometric pattern that impact on my visual work, the six sides of a hexagon generates an archetypical behaviour in relation to its own neighbour. Critchlow's theory of Islamic pattern points to the differentiation between metaphysical or the physical, between idea and expression and how they are embraced as one (Critchlow 34).

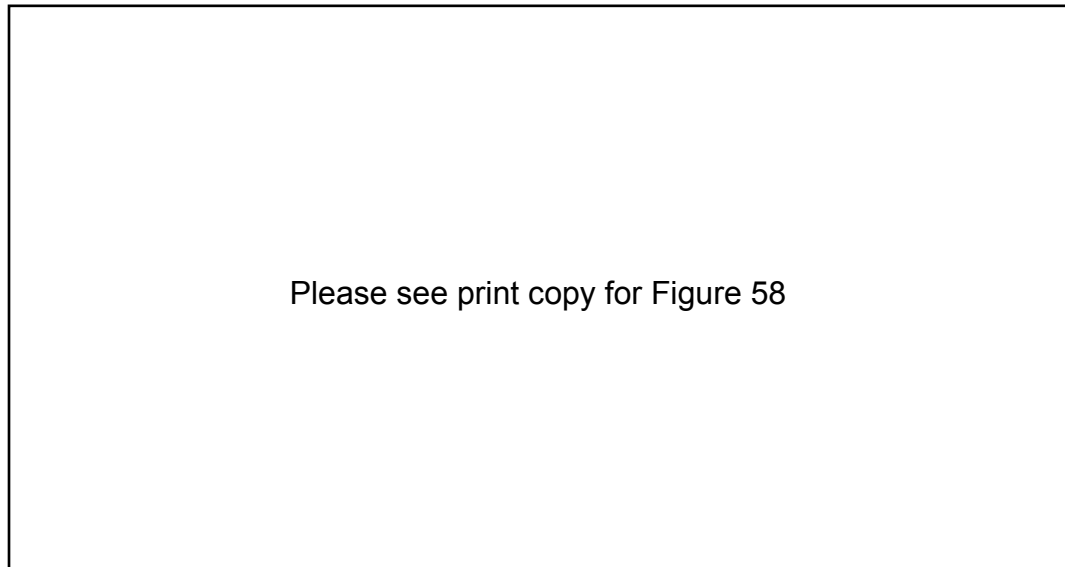
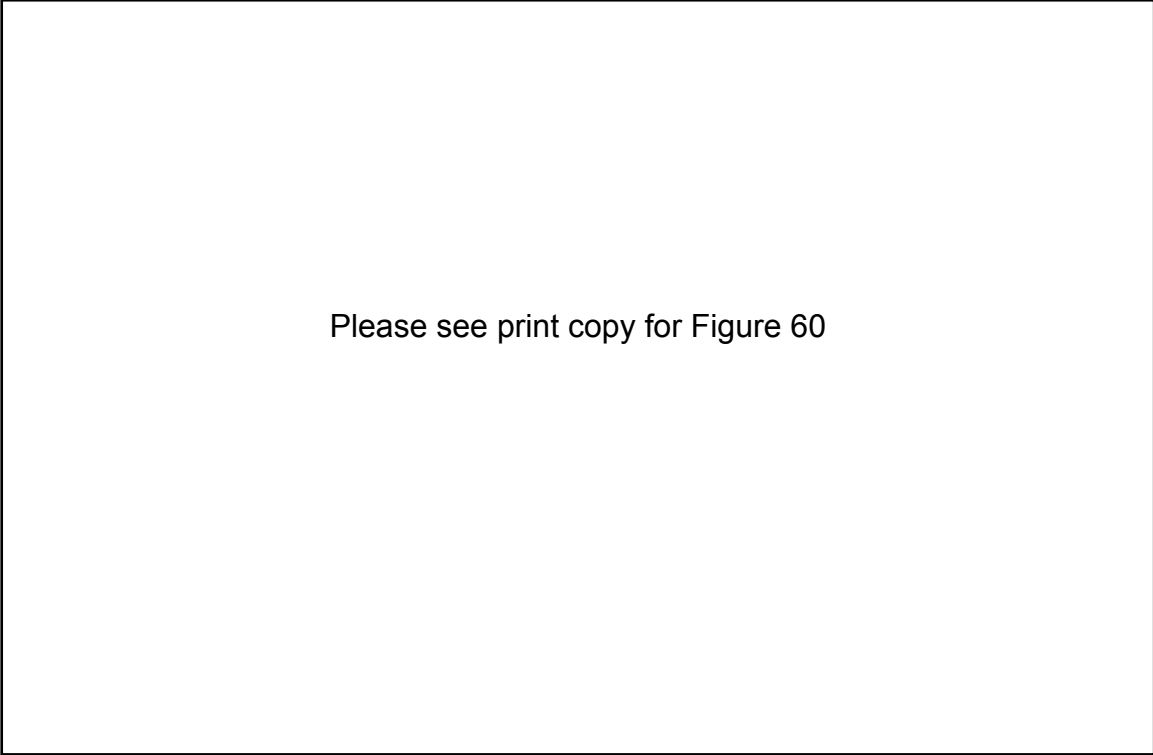


Figure 58 A diagram of hexagon's from Critchlow's book of *Islamic Patterns* (Critchlow 33)

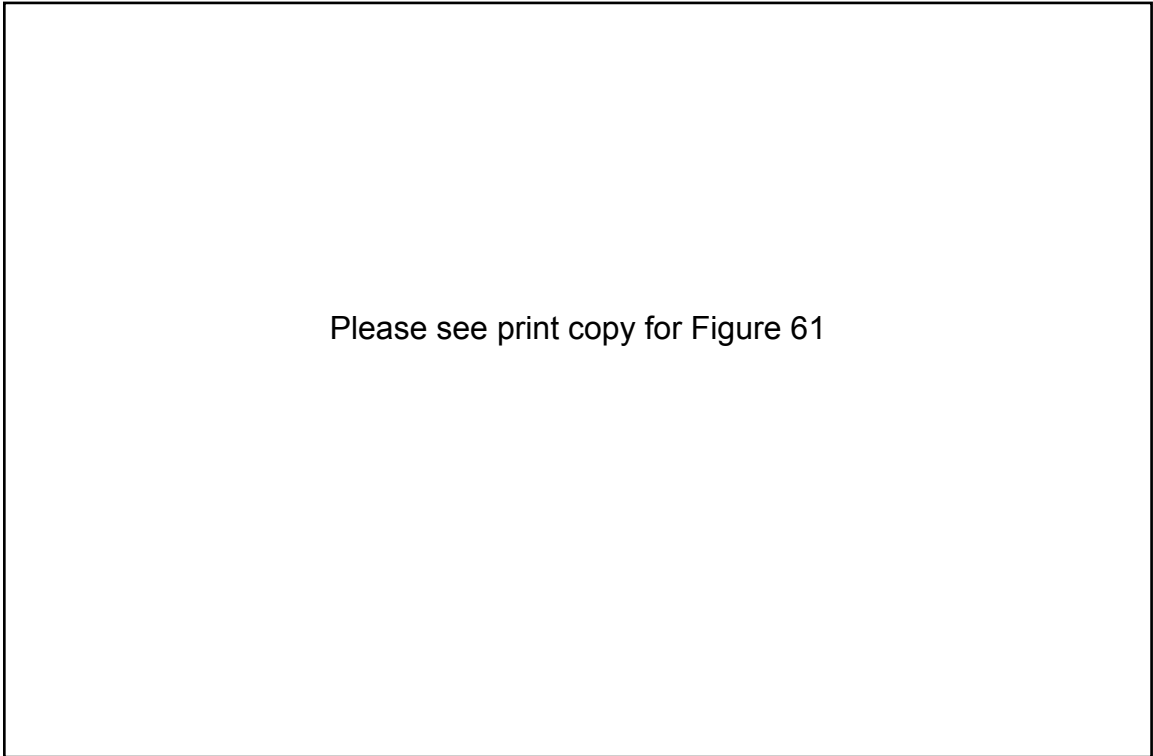


Figure 59 Annette Tzavaras 2006 work in progress showing various stages and layers using hand made template. Property of Annette Tzavaras.



Please see print copy for Figure 60

Figure 60 Annette Tzavaras 2008 *Fragility and Fragmentation* Installation; *Dialogue in Diversity* Exhibition. FCA Gallery University of Wollongong. Photograph Juilee Pryor.



Please see print copy for Figure 61

Figure 61 Details of hexagon cut-out in installation titled *Mashrabiyya* 2008 *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor.

Gold Bazaar

Gold Bazaar II reflects on the spaces in between the past and present, becoming a visual narrative in which an intimacy is established through the dialogue between the materiality of the painting, and the pattern. The work reflects the richness of cross cultural relationships linking the spaces in between with the use of the geometric hexagon overlay, a continuing aspect in my paintings. *Gold Bazaar I* was painted in 2007 before the *Transforming Perception via Dubai* exhibition and is part of the University of Wollongong's Dubai permanent collection. *Gold Bazaar II* was painted in 2007 for the exhibition *Tactics Against Terror - Creativity as Catharsis* after my trip to the United Arab Emirates.



Figure 62 Annette Tzavaras 2007 *Gold Bazaar 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.

The paintings *Gold Bazaar I* and *II* were inspired by the rich and antiquated spaces that for centuries have been places of commerce underpinned by the richness of the Ottoman culture in Istanbul¹⁶. The ancient Grand Bazaar of Turkey, or in the Arab world, the Djemma al Fnaa of Marrakech, compare to the bazaars that Australian artist Arthur Streeton documented in 1897, the vibrant Khan El-Khalili *souk* in Cairo, places where a tourist gets a clear view of local life.

In the bazaars one can see marble and stucco ventilation grids in every conceivable design and pattern, an abundance of configurations and geometrical design, infinite and overflowing arrangements creating different textures and surfaces. In some places time has simply left traces of filigree patterns and etchings, in others spaces there are infinite arabesque garlands and intertwining flowering lines worn smooth by human frequency. Ornamentation was intricately adorned and embellished, a mosaic of shapes and tessellation arrangements, a sequence of lattice screens that play with light, provide evidence of how it was, presenting a unique view of an ancient culture from within. I related this experience to Roger Benjamin's description of how Streeton experienced the Orient. *Fatma Habiba*, if she could have spoken to Streeton would have told him of her rich and abstract tradition of Islamic culture and Muslim art such as the *mashrabiyya* mastered by the Mameluke slaves of the Ottoman Empire.

I have explored the background journey and techniques of some of my key paintings *Afghani Darkness*, *Panjshir Valley*, *Whiteout* and *Gold Bazaar II*, showing how my own experience, collaborations and partnerships have shaped my work to date. Two of these paintings were exhibited in a very different Islamic setting in June of 2007. Titled *Transforming Perceptions via Dubai* the exhibition took place in the Empty Quarter Gallery at the University of Wollongong, United Arab Emirates. Interestingly the local Emirates were more curious about my volunteer work in Afghanistan, rather than my exhibition in the Empty Quarter Gallery.

¹⁶ I have visited the Grand Bazaar in Turkey several times. The ancient market site houses 4,000 stores in miles of labyrinth-like alleyways, crumbling and decaying in some parts, where layer upon layer of black debris and silt veil the intricate ceiling patterns. Beautiful and antiquated networks of mazelike chambers and interconnecting cavities combine with a confusing system of dark passageways where an ancient sense of measure underlies the bedlam of contemporary fervour and the callous rhythm of a modern city.

Dubai is known world wide as a shopping Mecca and their magnificent shopping centres are works of art.¹⁷ At the Ibn Battuta Shopping Mall, named after the fourteenth century Muslim explorer¹⁸, there are remarkable displays of arabesque and calligraphy throughout the mall, as well as laser-cut timber display cabinets, ornate plaster moulding and decorative panels, all adding to the local ambience. Local Arabic culture is important in Dubai and the United Arab Emirates, but there is a strong mandate for international influence. *Gold Bazaar II* is a fusion of cross-cultural relationships inspired by the Dubai exhibition and experience.

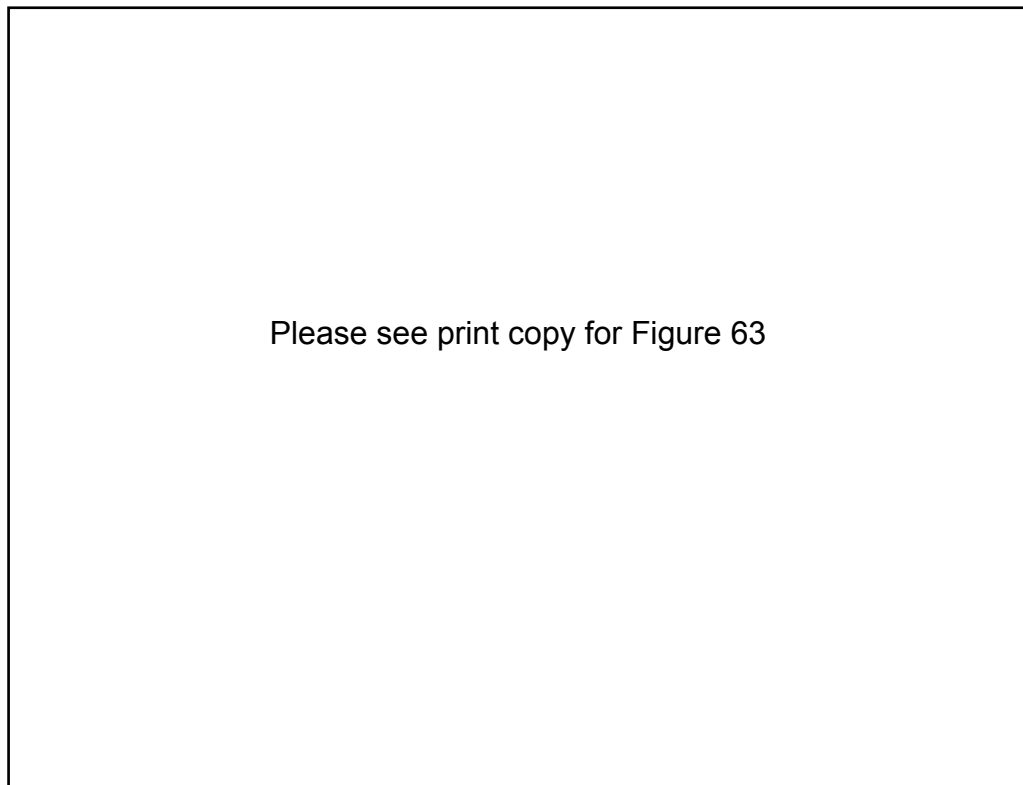


Figure 63 An example of the internal wall decorations in the Shopping malls, Dubai UAE 2007 Photograph Lilly Clowry.

¹⁷ The city of Dubai, in the United Arab Emirates has become a key stopover for today's jet set travellers.

¹⁸ Papadopoulos in his book *Islam and Muslim Art* documents the writings of Ibn Battuta from around 1330 referring to the reconstruction of the mausoleum of Qusama ibn Abbas, page 532.

Please see print copy for Figure 64

Figure 64 Annette Tzavaras 2007 Detail, *Gold Bazaar II* Stucco, acrylic, oil on board. 1200 x 1200 x 100cm. *Dialogue in Diversity*, FCA Gallery University of Wollongong. Photograph Juilee Pyror.

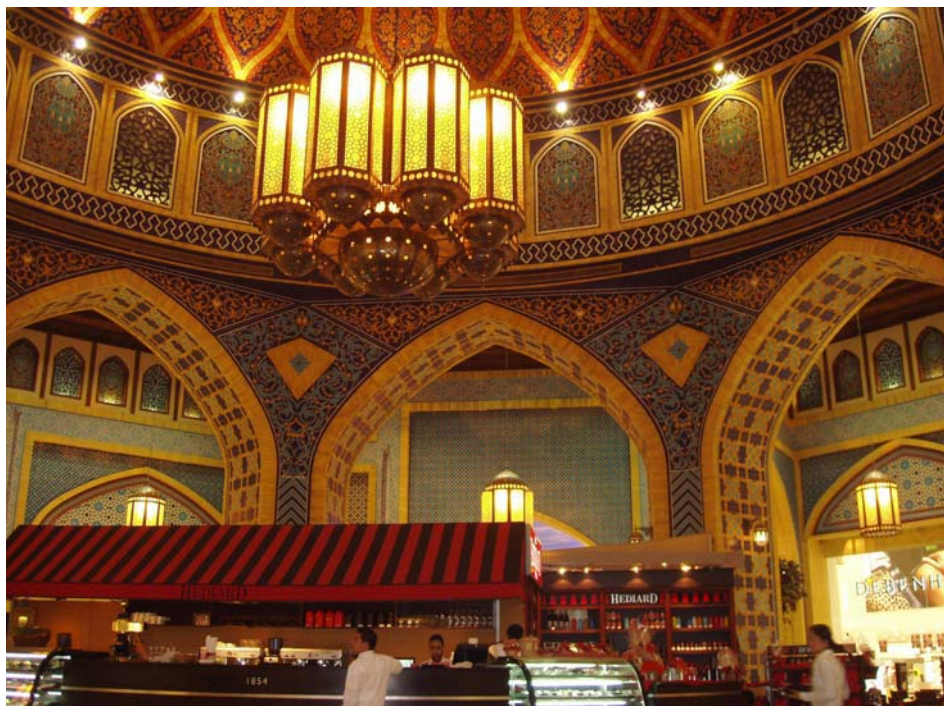


Figure 65 The coffee shop under a domed roof at Ibn Battuta shopping mall Dubai 2007. Digital image Annette Tzavaras.

Mashrabiyya

Arthur Streeton strolled through the streets of the ancient city of Cairo in 1897, taking note of the beautiful carved patterns of the *mashrabiyya*, a technique of wood working mastered by the Mameluke and Ottoman artisans used in the construction of wall panels and window screens. It involved cutting and gluing in infinite detail small pieces of timber with accuracy and perfection. The *mashrabiyya* panels were used to segregate women from men and to divide public space and private space. The myriad and delicate *mashrabiyya* patterns were also applied to stone and iron work; to carpets in which each woollen thread could be counted and everyday objects such as lacework paper for wrapping gifts (Benjamin 80).

The installation titled *Mashrabiyya*, figure 67, was inspired by the many wall panels and decorative screens seen in the architecture, mosques and shopping malls in Dubai, as well as the work of Paris-based Algerian-French artist, Samta Benyahia¹⁹ and the Gallipoli Mosque, Auburn.²⁰ Music composer Wendy Suiter's fusion of Christian and Muslim prayer music complimented the setting. Hafiz Ilhan-Tok's melodious 'Call to Prayer' was provided by family member, Mr Kamelle Ismen, the president of the New South Wales Islamic Council.



Figure 66 Left; Detail of the Marble relief imported from Turkey for the Gallipoli Mosque in Auburn. Right; *Mashrabiyya* pattern applied to a souvenir trinket box 2007. Digital image Annette Tzavaras.

¹⁹ Samat Benyahia participated in the 50th Venice Biennale 2003.

²⁰ Mr Kamelle Ismen is my daughter's father-in-law. Kamelle has escorted me on tours of the Bonnyrigg Mosque and the Gallipoli Mosque Auburn. Wendy Suitor and I both visited the Gallipoli Mosque as a research project in preparation for the *Tactics Against Terror-Creativity as Catharsis* 2007 exhibition in the Long Gallery University of Wollongong.

The installation *Mashrabiyya* was made from 5mm ply wood, one panel of 2.4 x 1.2 cm which formed the front section and two side panels of 1.2 x 300 cm. After making a skeletal frame the front and two sides were glued and nailed. The hexagon pattern used throughout my paintings was superimposed on the side of the front panel and cut out using a jigsaw. The whole project was painted white in reference to the white marble inlays prominent in the Gallipoli Mosque, as well as the Mosques in Dubai. The *mashrabiyya* was installed in the centre of the far wall of the FCA Gallery and bordered with plaster casts of the hexagon pattern titled *Fragility and Fragmentation*, inviting the viewer into a different environment to experience the different insights of Muslim and Christian culture, creating spaces for further conversations.

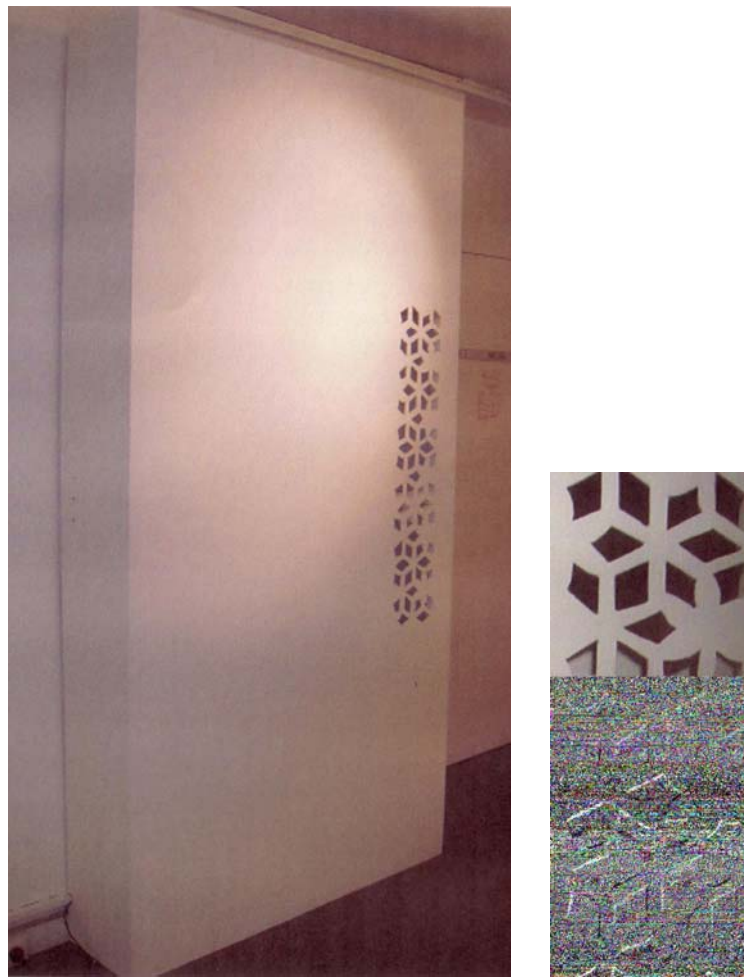


Figure 67 Annette Tzavaras 2007 Mashrabiya Installation 2.4 x 1.2 m
Ply board and acrylic. Detail of pattern (right) Digital image Annette Tzavaras.

Ameliorate

The scale and size of the geometric hexagonal pattern were enlarged for the *Ameliorate* installation; the template was laser-cut in 5mm MDF board to become a free standing unit. I wanted to give the viewer an idea of how it might have been for Streetons nineteenth century Fatma, observing with out being observed, I wanted to provide a dynamic exploration of the dialectics of concealment and revelation.

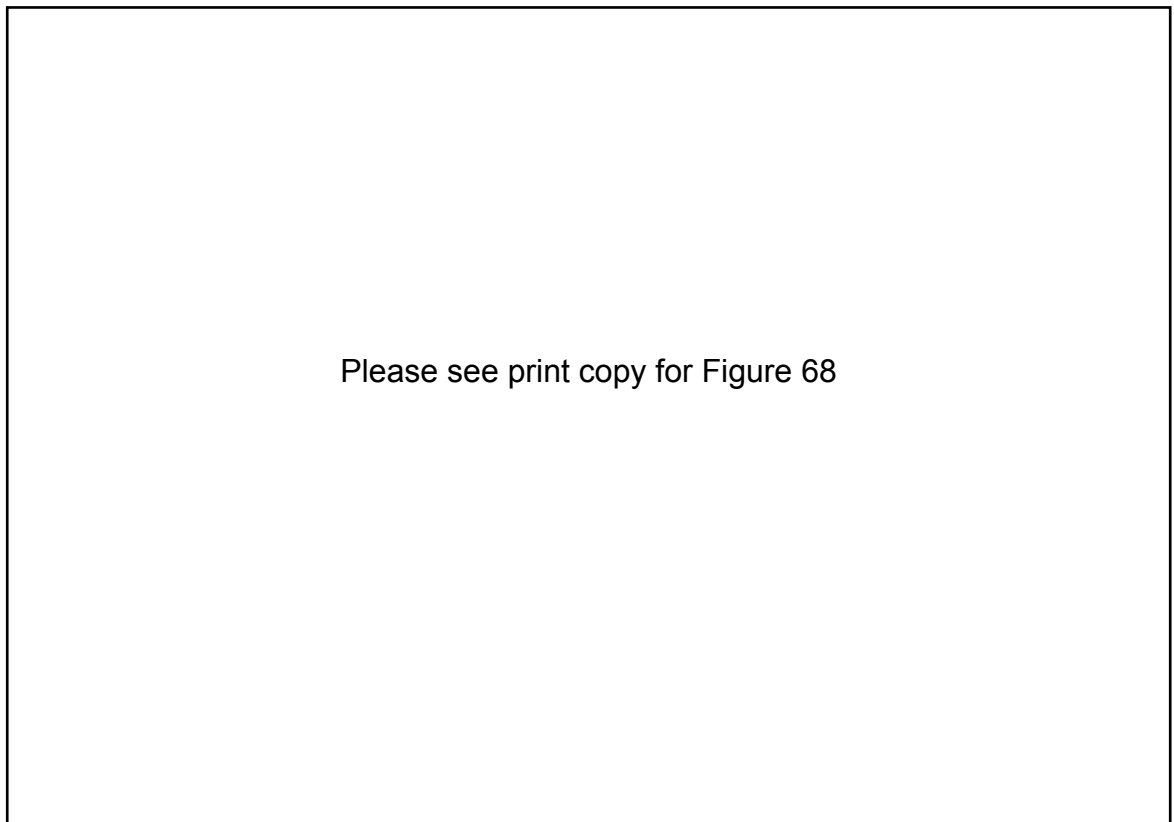


Figure 68Annette Tzavaras 2008 *Ameliorate* 3D Istallation.Acrylic on 5mm MDF board.
2400 x 2200 x 200 cm.*Dialogue in Diversity*,University of Wollongong
Photograph Juilee Pryor.

Niqab and Burqu'ah

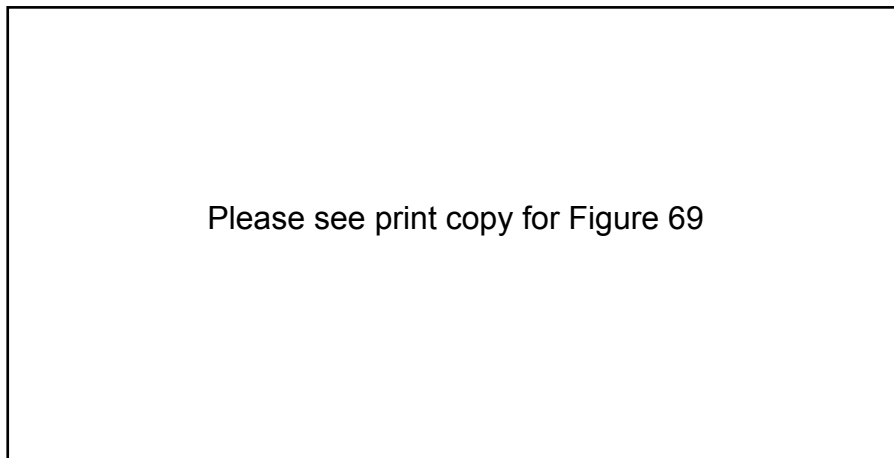
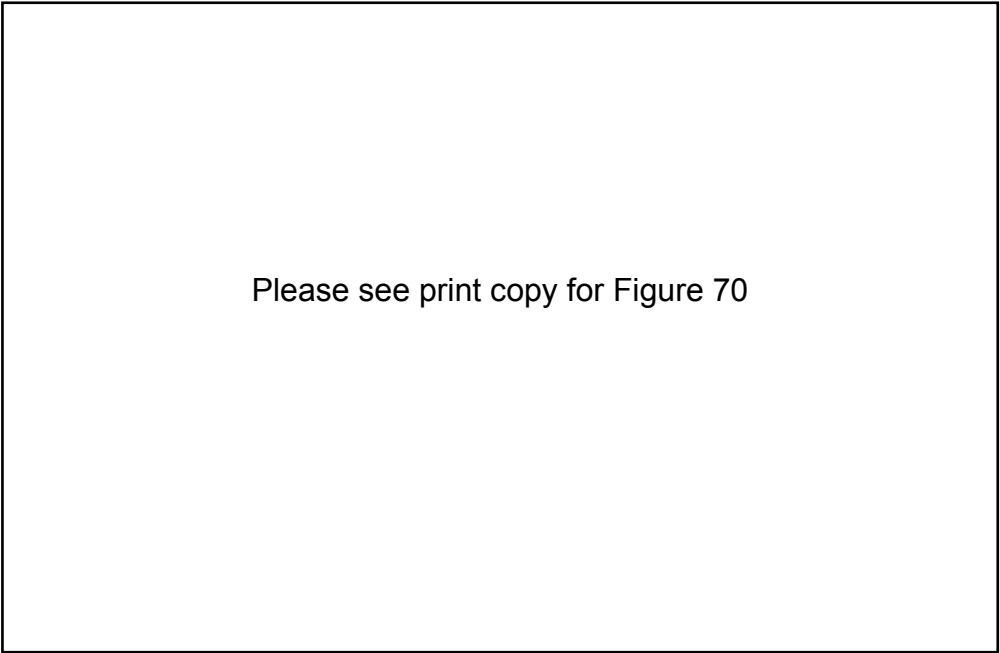


Figure 69 Annette Tzavaras 2007 *Burqu'ah* 1200 x 1200 x 100 cm Stucco oil on board
Dialogue in Diversity FCA Gallery, University of Wollongong. Photograph Julie Pryor.

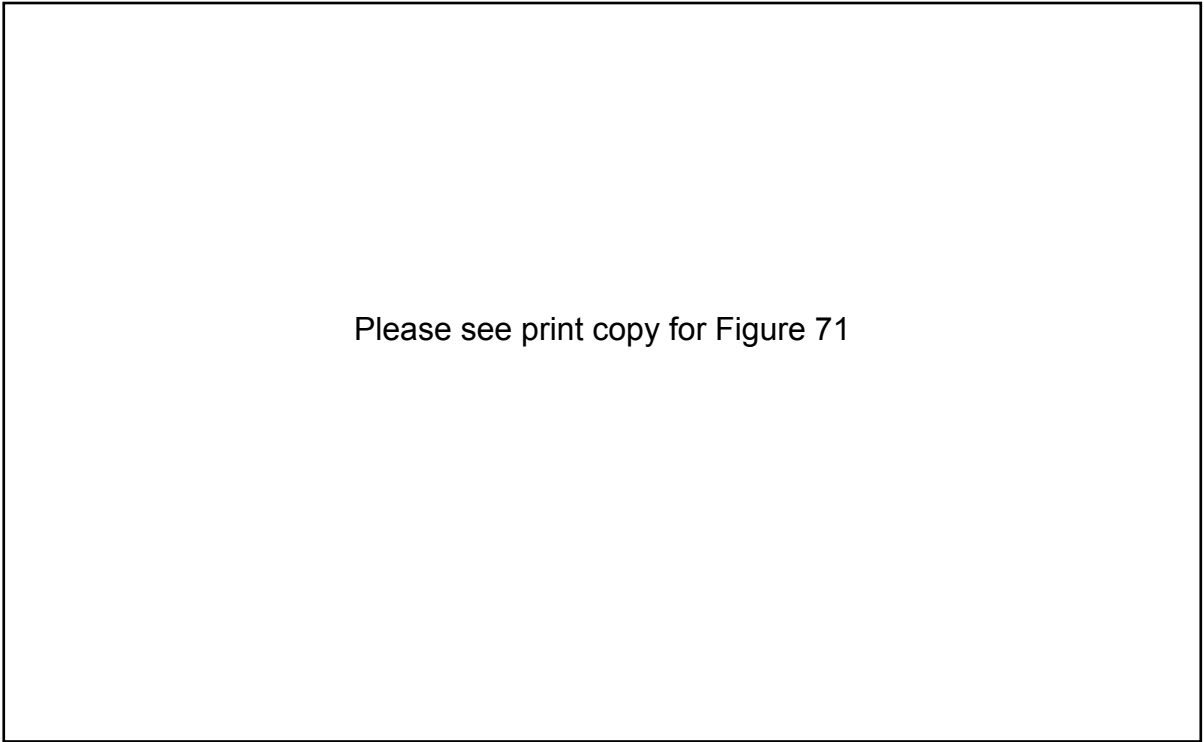
Building up the layers is now a significant part of the painting process, a technique that is more noticeable in the more recent works, *Gold Bazaar II* and *Niqab and Burqu'ah*. Tensions exist in the painterly and accumulated layering, in opposition to the straight lines of the geometrical Islamic pattern associated with Muslim arts and culture.

Both these paintings *Niqab* and *Burqu'ah*, reference the *burqa* worn by Muslim women. In the United Arab Emirate's women wear a black *abaya* plus a head scarf called the *sheyla* and older women still wear a leather mask known as a *burkha* similar to the brass nose guard that Streeton's *Fatma Habiba* wore. The local Muslim religion in the United Arab Emirates is Wahabi and it is the Wahabis who are said to have influenced the Taliban of Afghanistan and Islamist movements elsewhere. The contrast between the experience in 2005 in Afghanistan and the experience in 2007 in Dubai and Abu Dhabi is confounding. One place has abject poverty where the arts were destroyed and music was forbidden, while the other is a city of unimaginable new wealth, decoration and celebration. The paintings consider the conflicting 'space in between', concealment or confinement of the covered Islamic woman.



Please see print copy for Figure 70

Figure 70 A section of the ceiling and the highly decorated interior of Ibn Battuta Shopping Mall 2007 Photograph Lilly Clowry.



Please see print copy for Figure 71

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

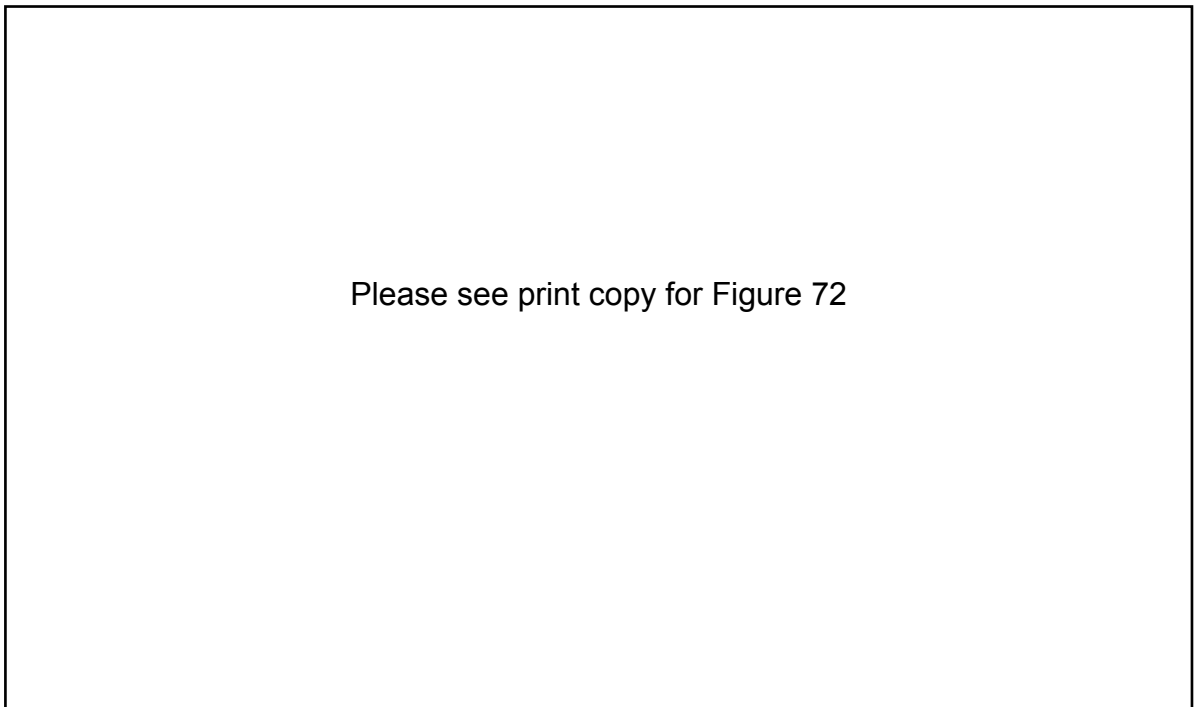
Gallery

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.

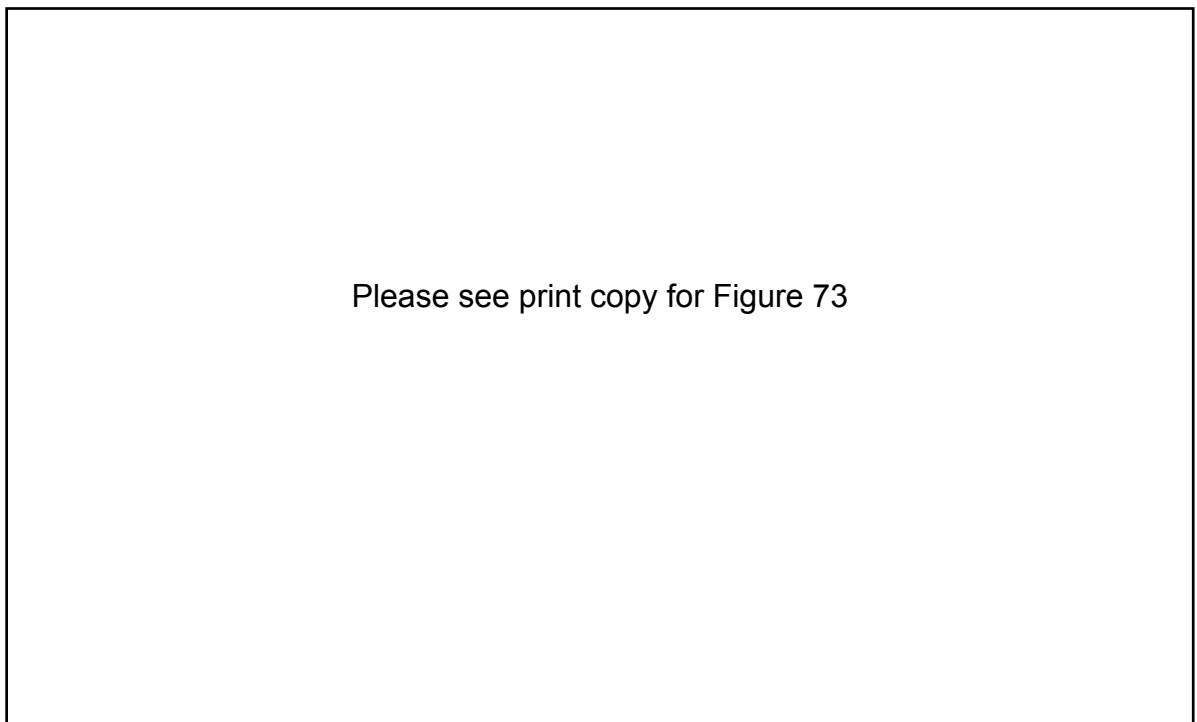
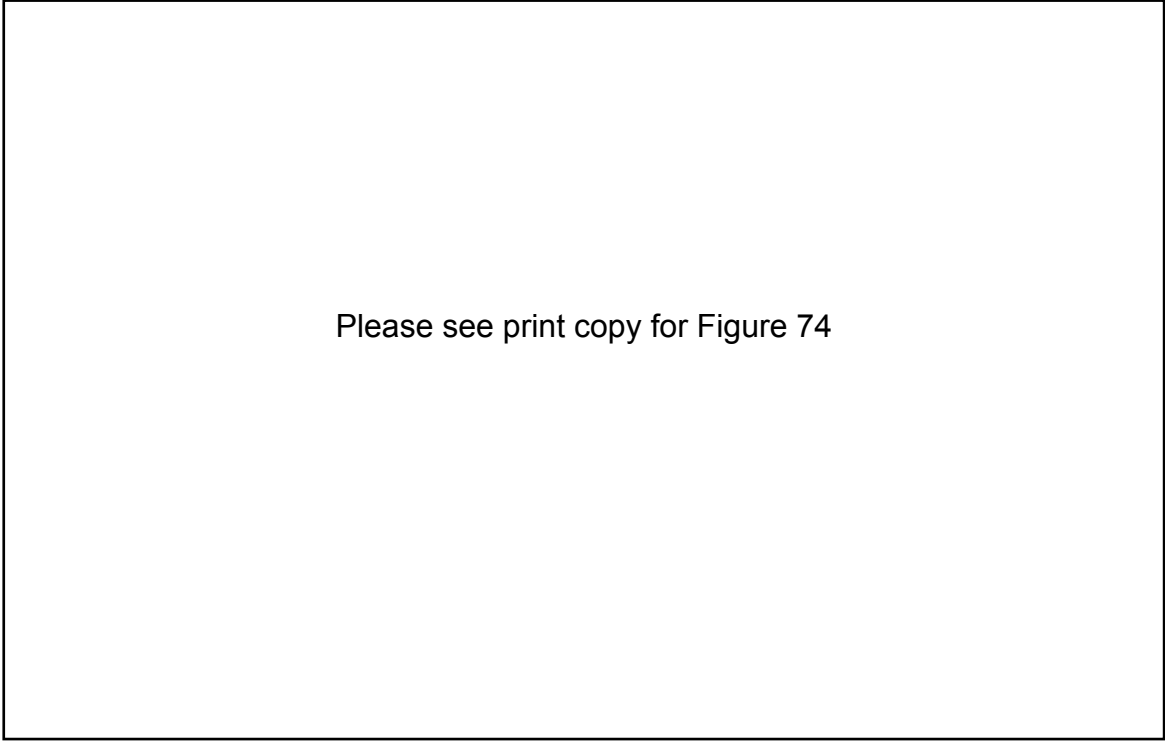
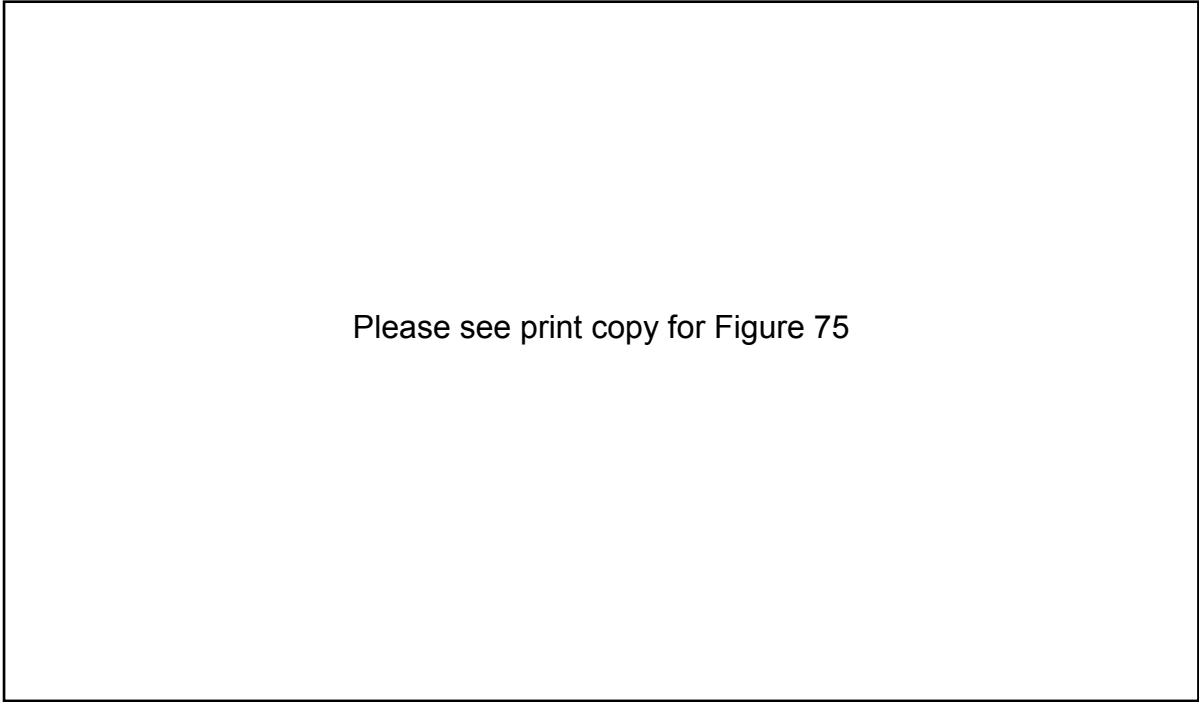


Figure 73 Detailed close up of the centre piece *Ameliorate* at the 2008 exhibition *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor.



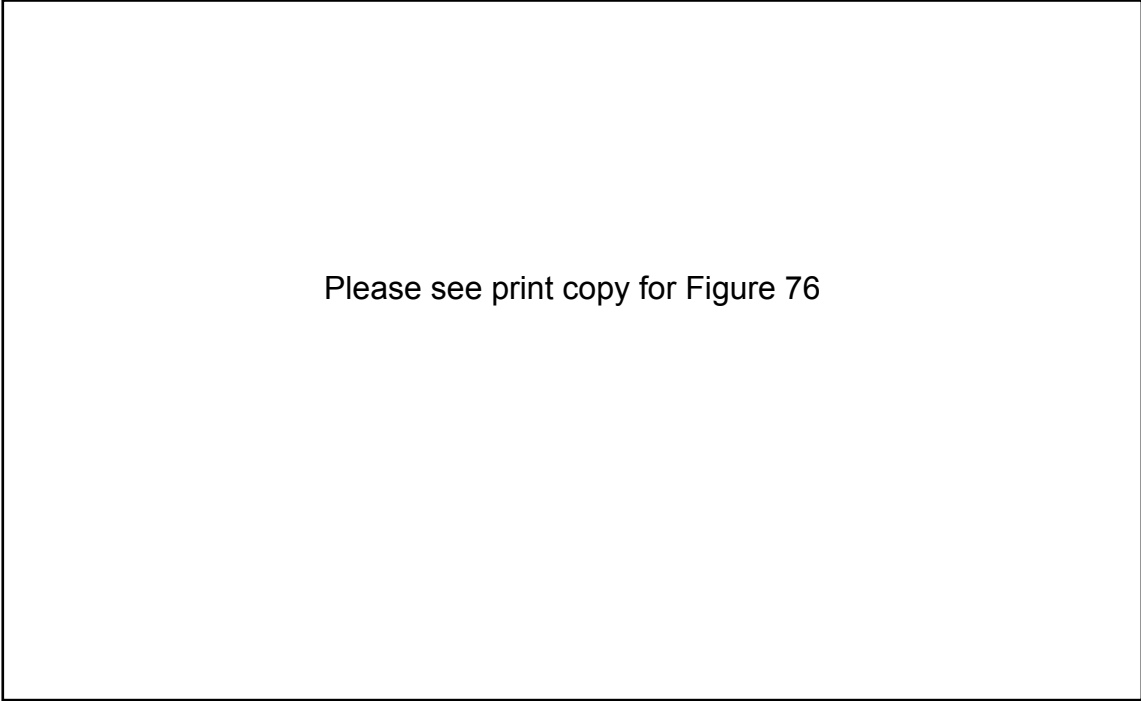
Please see print copy for Figure 74

Figure 74 Annette Tzavaras 2008 Detail of installation, *Ameliorate* Acrylic on 5mm MDF board. 2400 x 2200 x 200 cm. *Dialogue in Diversity*, University of Wollongong Photograph Juilee Pryor.



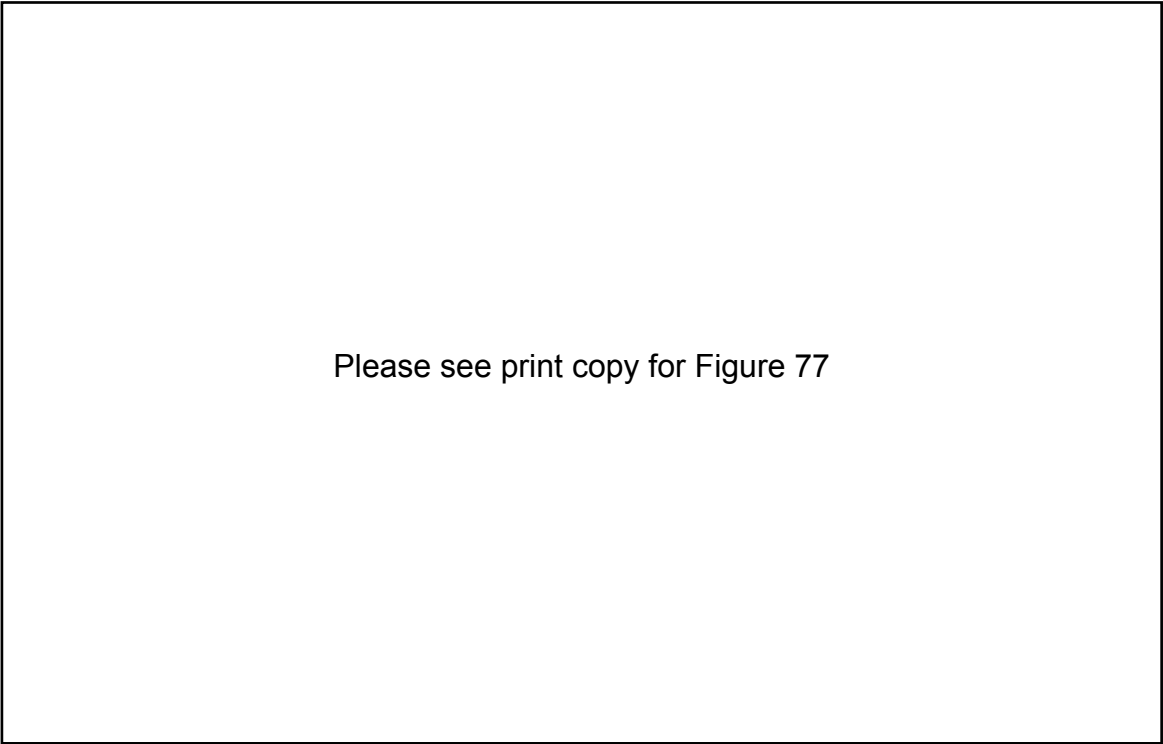
Please see print copy for Figure 75

Figure 75 Details of Cast Plaster pieces in shadow at the 2008 exhibition *Dialogue in Diversity* FCA Gallery University of Wollongong Photograph Juilee Pryor.



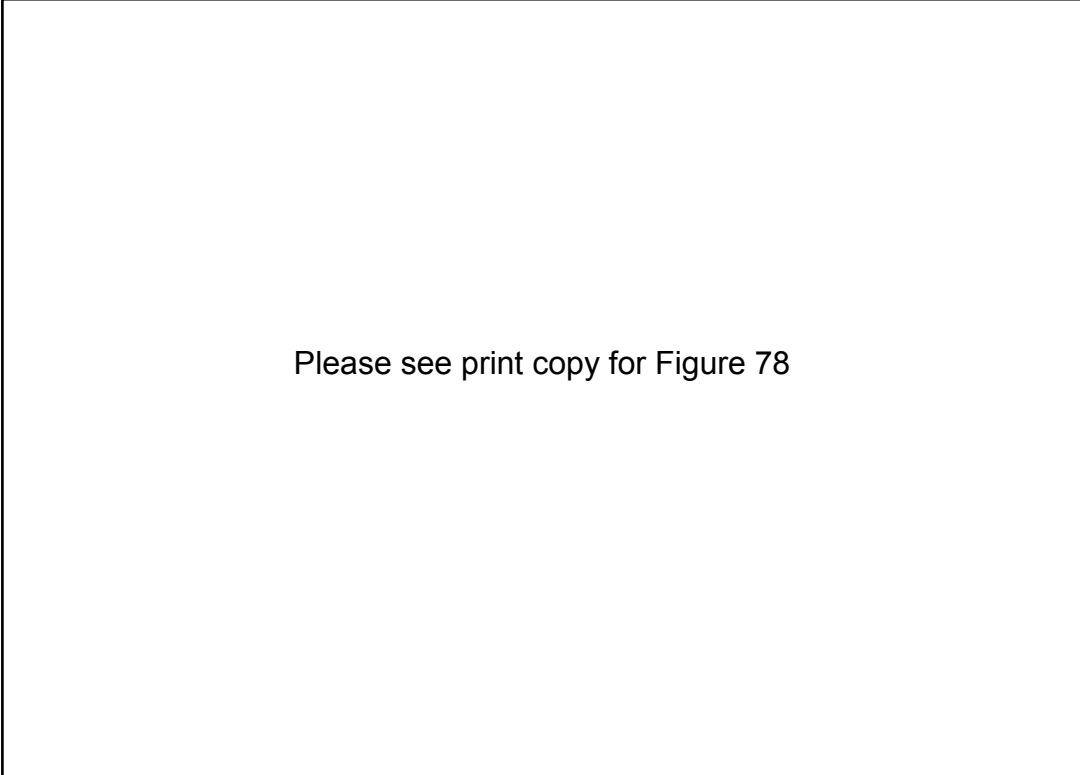
Please see print copy for Figure 76

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.



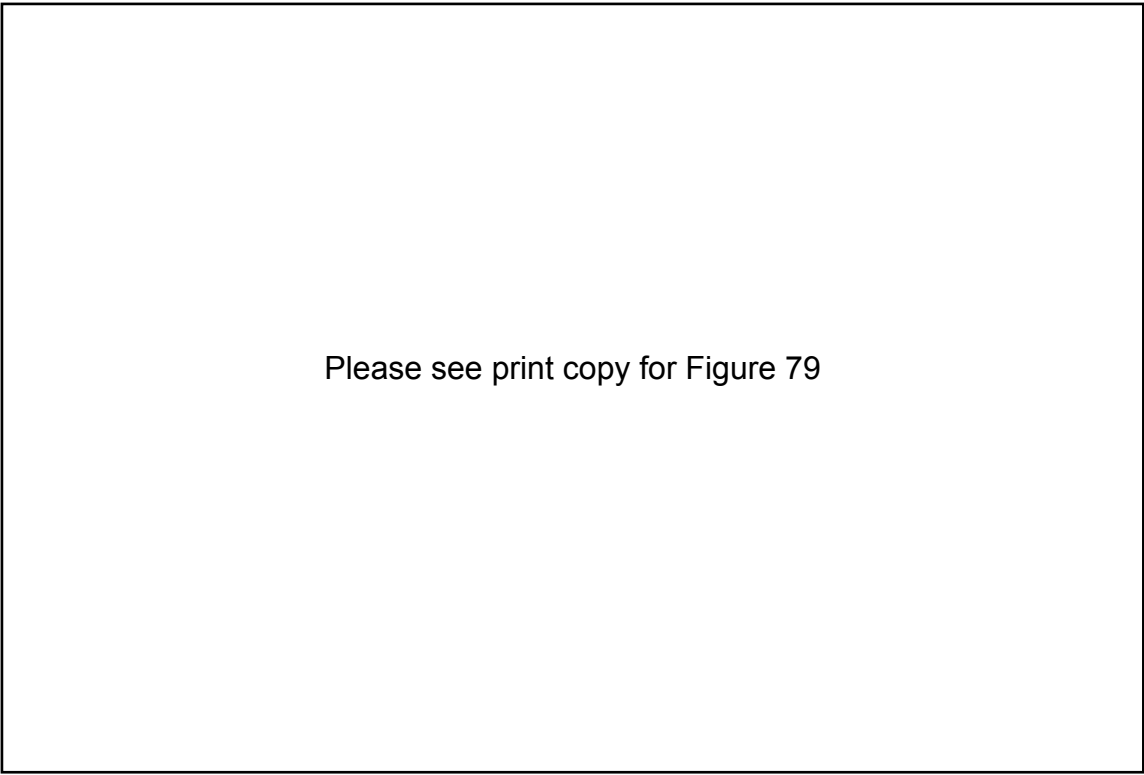
Please see print copy for Figure 77

Figure 77 Annette Tzavaras, 2008 *Untitled* detail 1200 x 1200 x 100 cm Stucco oil on board
Dialogue in Diversity FCA Gallery University of Wollongong Photograph Juilee Pryor.



Please see print copy for Figure 78

Figure 78 Wall three, long view. 2008 *Dialogue in Diversity* FCA Gallery University of Wollongong
Photograph Juilee Pryor.



Please see print copy for Figure 79

Figure 79 Wall one, long view .2008 *Dialogue in Diversity* FCA Gallery University of Wollongong
Photograph Juilee Pryor.

In Partnership with Diversity Week

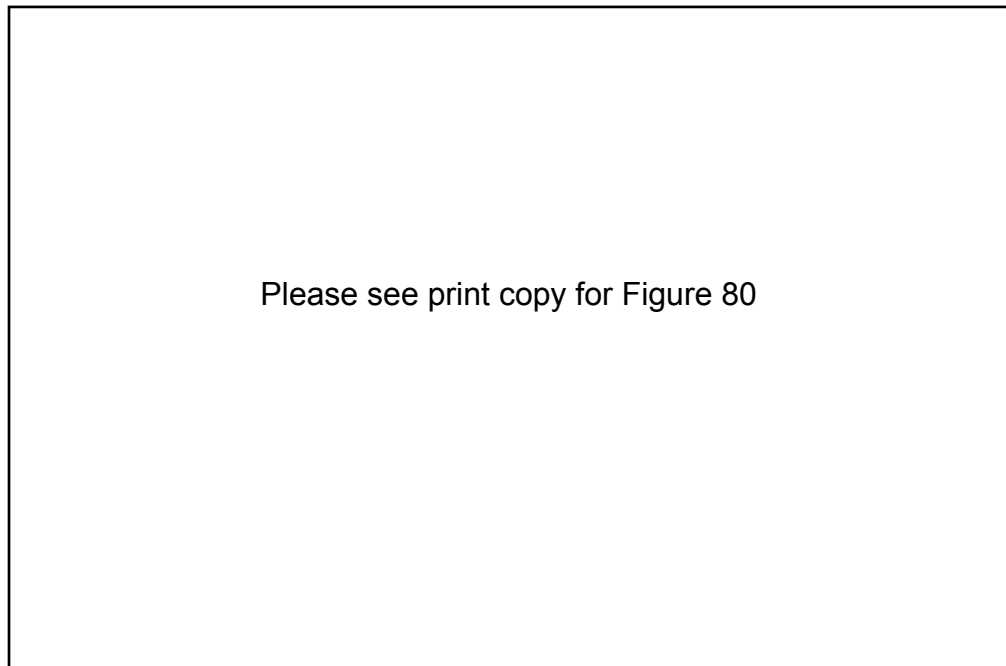


Figure 80 Invitations to the exhibition Opening of *Dialogue in Diversity* and the 2008 Diversity Week at the FCA Gallery University of Wollongong.

The exhibition *Dialogue in Diversity* coincided with the University of Wollongong's annual *Diversity Week*. I created a partnership with the Coordinators of *Diversity Week*, Ms Lyn Wright and Ms Elizabeth Holdsworth to incorporate the official launch of *Diversity Week* and the opening of the exhibition *Dialogue in Diversity*. Accompanied by the Vice-Chancellor of the University of Wollongong, Professor Gerard Sutton, Ms Jenny George officially opened my exhibition and Her Excellency Professor Marie Bashir, Governor of New South Wales formally opened *Diversity Week*. It was an excellent way to position myself as an artist, to present my art work and paintings. The exhibition *Dialogue in Diversity* highlighted the nuances of Islamic culture against the turmoil of contradictory social values and cultural difference. My work enters the space in between the deep layers of conflicting social sentiments in an effort to dismiss the fear of difference.

Bibliography

Primary Resource

Tzavaras, Annette. Personal Diary Entry. 19/05/06.

Exhibitions

Home Ground. 21 April – 3rd June 2006 Ivan Dougherty Gallery.

Inside Out. 17 May – 3 June 2006 Auburn Central Queen St Auburn.

Journeys of the Spirit. 5th August – 29 October 2006. Parramatta Heritage Centre.

The Resilient Landscape. 22 November – 22 December 2008 Ivan Dougherty Gallery

Transient Visions. 18 August – 14 October 2006 Blacktown Arts Centre.

“What Comes After War” Exhibition at the Crossarts Projects Kings Cross. Sept, 2005.

Zones of Contact 2006 Biennale of Sydney. 8 June – 15 July 2006.

Secondary Resource

Exhibition Pamphlet

Chidiac, Alissar. Project Manager and Ed, Inside Out: Muslim Women Exploring Identities and Creative Expressions. An Auburn Community Development Network project. Sydney 2006.

Jacir, Emily. Curator Stella Rollig. Emily Jacir: Belongings, Arbeiten/Works 1998-2003. O.K Books 0/04 Oberosterreich 2004.

Hendriksen, Gay. Journeys of the Spirit. Curator. Baulham Hills Holroyd Parramatta Migrant Resource Centre and Parramatta City Council . 5th August – 29th October 2006.

Ivan Dougherty Gallery Curators Adrian Davies, Felicity Ferner, Rika Oakley, Annabel Pegus and Nick Waterlow. Five X Five. 19th April – 19th May 2007.

Kent, Rachel. Tracing the Shadow Hossein Valamanesh Recent Works Museum of Contemporary Art Sydney 2002

Niazi, Aghna. Transforming Perceptions Via ... FCA Gallery University of Wollongong Artist Statement I page. 2007

Verve. Curated by Miranda Lawry and Trevor Weekes. An exhibition catalogue by Fine Art Staff at the University of Newcastle. The University of Newcastle, Australia 2006.

Radok, Stephanie. Hossein Valamanesh Sept-Oct 1999. Sherman Galleries-Goodhope.

Newspaper

Cambourne Keeli. Fly into your fieldwork. page 38 'Focus on Research' Sydney Morning Herald Weekend Edition April 12-13, 2008.

Pearlman, Jonathon and Cynthia Banham In our Hands "News Review" Sydney Morning Herald Weekend Edition March 29-30 2008.

Manuscripts

Hussein, Shakira. Among the Other Sisterhood: Reflections on encounters with the woman's wing of the Jamaat-i-Islami (Pakistan). Australian National University. Borderlands e-journal 2006.
http://www.borderlands.net.au/vol5no2_2006/hussein_sisterhood.htm

Nelson, Robert. An Essay Concerning the Meaning of Decorative Design, Craft Victoria, Melbourne. 1993.

Rahimi, Abdul Karim. Transmission of Afghan Miniature Art in Australia Master of Fine Arts, The University of New South Wales 2004.

Rotas, Alex. A Soft Touch: Visual Artists from Refugee populations (UK) and Representations of Asylum in Contemporary Art. PhD Thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy at Bath Spa University. School of Art and Design University of the West of England Bristol. Sept 2006.

Treister, Aloma. Relocations: Jewish Heritage, Islamic Culture. Master of Arts by Research Monash University, Faculty of Art and Design (Caulfield) Nov 1999.

Tzavaras, Annette. Three Contemporary Artist from the Punjab: aspects of feminism and modernism in Pakistan. 1947-2005. Honours University of Wollongong, Faculty of Creative Arts 2005.

Books

Ahmed, Leila. Women and Gender in Islam. London. Yale University Press. 1992.

Albarn, K. J. The Language of Pattern. London, Thames and Hudson, 1974.

Al Qassim, Salah Dr. Dubai Cultural Council Cultural Horizons. Dot Public Relations media services monthly Magazine Dubai, UAE. 2007.

Aly, Waleed. People Like Us How arrogance is dividing Islam and the West. Picador by Pan Macmillan, Sydney 2007.

Armstrong, Sally. Veiled Threat: The Hidden Power of the Women of Afghanistan. Toronto; Penguin, 2002.

Bachelard, Gaston. Translated from French by Maria Jolas with a new foreword by John Stilgoe. The Poetics of Space . Beacon Press, Boston. 1994.

Bailey, David A. Ed Gilane Tawadros Ed Veil: Veiling, Representation and Contemporary Art.. InIVA. London, Cambridge, Massachusetts. The MIT Press, 2003.

Bakhtiar, Laleh. Sufi Expressions of the Mystic Quest. Thames and Hudson London. 1976.

Basarin, Hatice Hurmuz and Vecihi. The Turks in Australia: Celebrating twenty-five years down under. Turquoise Publications Hampton, Victoria, Australia 1993.

Bean, Susan S. "Gandhi and Khadi, the Fabric of Indian Independence". In Cloth and the Human Experience Ed by Annette B. Weiner and Jane Schneider. Washington and London. Smithsonian Institution Press, 1989.

Beard, Geoffrey. Decorative Plasterwork in Great Britain / (by Geoffrey Beard. London, Phaidon 1975.

Bejamin, Roger. Curator and ed. Orientalism Delacroix to Klee. Guest curator and photography; Mounira Khemir. Guest curator and contributor Australian Art; Ursula Prunster. Contributor; Lynne Thornton. Art Gallery New South Wales, 1997.

Brooks, Geraldine. Nine Parts of Desire. The Hidden World of Islamic Women. Australia, Anchor Books, 1996.

Bullock, Alan and Stephen Trombley. [editors]. Third Ed. The new Fontana Dictionary of Modern Thought. 1999.

Canby, Sheila R. Persian Painting. Northampton MA 01060, Interlink Books. 2005.

Cohn, S, Bernard. "Cloth, Clothes, and Colonialism: India in the nineteenth century". In Cloth and the Human Experience Ed by Annette B. Weiner and Jane Schneider. Washington and London. Smithsonian Institution Press, 1989.

Cole, E. W A. White Australia Impossible. 5th Ed. [s. l.]: [s. n.], Australia, 1964.

Cowart Jack (et, al). Matisse in Morocco. The Paintings and Drawings. 1912-1913. Washington : National Gallery of Art ; London : Thames & Hudson, c1990.

Critchlow, Keith. Islamic Patterns – An Analytical and Cosmological Approach. Thames and Hudson, London 1976.

Eagle, Mary. The Oil Paintings of Arthur Streeton in the National Gallery of Australia. National Gallery of Australia, Canberra. 1994.

El Guindi, Fadwa. Veil: Modesty, Privacy and Resistance. New York and Oxford. Berg, 1999.

Emadi, H. Repression, Resistance and Women in Afghanistan. Westport Connecticut, Praeger, 2002.

Esa, Sulaiman. Islamic Art and its Interpreters. "Art Corridor" Chua, Ming editor. Artext Publishing Sdn Bhd Malaysia. 2002.

Explorer Group Ltd 11th edition The Complete Residents Guide. Explorer Publishing and Distribution Dubai, UAE. 2007.

Hanks, Patrick. Ed. Collins Dictionary of the English Language. Wm. Collins Sydney, Publishers Pty. Ltd 1979.

Jacir, Emily. Emily Jacir: Belongings, Arbeiten Works 1998-2003. O.K Books 0/04 Oberosterreich 2004.

Jullian, P. The Orientalists. European Painters of Eastern Scenes. Oxford; Phaidon 1977.

Jupp, James. White Australia to Woomera: The Story of Australian Immigration. Port Melbourne : Cambridge University Press, 2002.

Landry, Donna and Gerald MacLean edited by, Selected Works of Gayatri Chakravorty Spivak Routledge New York. 1996.

Latifa and Chekaha Hachemi, Translated by Lisa Appignanesi. My Forbidden Face growing up under the Taliban: A young woman's story. London Virago 2002.

Lawrence, Kay "Weaving the Murray: Mapping Connection and Loss". Barnett, Pennina and Ross, Doran, editors Textile. Volume 3 issue 2. Berg Publishers Oxford International Publishers Ltd. 2005.

Lewis, Philippa and Darley, Gillian . Dictionary of Ornament Cameron and Hollis in association with David and Charles Pantheon Books. New York.1986.

Lewis, Renia. Gendering Orientalism: Race, Femininity and Representation. London. Routledge, 1996.

Lindsay, H. The Washerwoman's Dream. Roseville NSW, Simon and Schuster, 2002.

London, H. I. Non-White Immigration and the "White Australian" Policy. Sydney University Press, 1970.

MacKenzie, John M. Orientalism History, Theory and the Arts. Manchester and New York, Manchester University Press, 1995.

McDonald, Ewan and Parker, Luke (eds.) Zones of Contact: 2006 Biennale of Sydney, Biennale of Sydney Ltd, 2006.

Makler, Iris. Our Women in Kabul. Australia and New Zealand, Bantam 2003.

Manji, Irshad. The Trouble with Islam. Australia. Random House, 2003.

Marcus, Julie. A World of Difference. Islam and Gender Hierarchy in Turkey. Australia and new Zealand, Allen abd Unwin, 1992.

Moffitt, John F. The Arts in Spain. Thames & Hudson Ltd, London.1999.

Murphy, Brian. The Other Australian. Ethnic Affairs Commission of NSW. Cambridge University Press. 1993.

Murray, Peter, and Linda. seventh edition. Dictionary of Art and Artists. Penguin Books, London. 1997.

Nochlin, Linda. The Politics of Vision Essays on Nineteenth-Century Art and Society. Westview Press, A member of the Perseus Book Group Boulder, Colorado. 1989.

Our Moslem Sisters: ed by Annie Van Sommer and Samuel M. Zwemer. New York, Chicago, Toronto, Fleming H. Revell Company 1907.

Papadopoulo, Alexandre 1976. Transl, from French by Robert Erich Wolf. 1980. Islam and Muslim Art. Thames and Hudson Ltd London.

Pinson, Peter Elwyn Lynn. Metaphor and Texture. Craftsman House, Sydney. 2002.

Preston, Edwina. not just a suburban boy. Sydney. Duffy and Snellgrove 2002.

Punster, Ursula. "From Empire's End – Australians as Orientalists, 1880-1920" Edited by Roger Benjamin in Orientalism Delacroix to Klee. Art Gallery New South Wales, 1997.

Rawi, Mahboba with Vanessa Mikan- Gramazio. Mahboba's Promise: How One Woman Made a World of Difference. Australian and New Zealand, Bantam Press, 2005.

Said, Edward W. Orientalism. London, Penguin Books, Printing History first published by Routledge and Kegan Paul Ltd 1978. Published in Peregrine Books 1985. Reprinted in Penguin Books 1991. Reprinted with a new Afterword 1995. Reprinted with a new Preface 2003.

Seremetakis, Nadia C. "The Senses Still: Perception and Memory as Material Culture in Modernity". The Memory of the Senses, Part 1. Mark of the Transitory. Chicago. The University of Chicago Press, USA. 1994.

Stevens, Christine Tin Mosques and Ghan Towns Melbourne. Oxford University Press, 1989.

..., "Afgan Camel Drivers: Founders of Islam in Australia" In Jones, M. L. (ed) An Australian Pilgrimage. Melbourne. Victoria Press, 1993.

Stringer, John. Cross Currents published in "Cross Currents Focus an Contemporary Australian Art" Museum of Contemporary Art Ltd, Sydney. 2007.

Sykes, Jill AM editor. Art Gallery Society of New South Wales. Dec/Jan 2008 Look. Published monthly by 10 Group. Newtown.

Tavan, Gwenda The Long Slow Death of White Australia. Carlton North, Vic: Scribe, 2005.

The Collected Writings of Robert Motherwell. Ed. Stephanie Terenzio. New York. Oxford University Press, 1992.

The Merleau-Ponty Aesthetics reader: Philosophy and Painting. Ed. James M, Edie. Ass, Ed. John McCumber. Evanston, Illinois, Northwestern University Press, 1993.

Topliss, Helen, Ed. Earth, Fire, Water, Air. Ann Dangar's Letters to grace Crowley 1930-1951 St Leonards, Australia. Allen and Unwin, 2000.

Tsoutas, Nicholas. Editor Knowledge, Dialogue, Exchange Remapping Cultural

Globalism from the South. Woolloomooloo, Sydney. Artspace Visual Arts Centre Ltd 2005.

Ware, Vron. Beyond the Pale: White Women, Racism and History. London. Verso London- New York, 1992.

Warnock, Mary. Imagination and Time. Blackwell Publishers. Oxford UK.1994.

Warnock, Mary. The Uses Of Philosophy. Blackwell Publishers. Oxford UK.1992.

Wight, Frederick S. Hans Hofmann. Berkley. University of California Press, 1957.

Wilkes, G. A. Ed. Collins Dictionary of the English Language. Sydney, Glasgow, William Collins and Sons Co. Ltd, 1979.

Willard, Myra. History of the White Australia Policy to 1920. Second Ed.1966. Melbourne, University Press 1923.

DVD

Said, Edward. Edward Said on Orientalism. Media Education. Foundation Northampton MA USA www.mediaed.org 2002.

Journals

Campbell, Deborah. "Unveiled". Modern Painters. Oct. 2005 p. 56-8.

Carrier, David. "First Degree: Seeing Cultural Conflicts". Artus. V. no4, Sep/October 2004, p. 12-13.

..., "Palace and Mosque" / "Caliphs and Kings". Artus. V. no5/6, Jan/February, 2005 special issue, p.68-9.

..., "Islamic Carpets in Christian paintings: An Alternative Theory of the Origin of the Public Art Museum". Source- Notes in the History of Art. v. 25 no1, Fall 2005, p. 1-5.

Doogue, Geraldine. "Islam and the West". Sydney Papers, v.17 nos 3 and 4 Winter-Spring 2005; p 43-46.

Dunn, Kevin. "Islam in Sydney: Consulting the Discourse of Absence". Australian Geographer, Vol. 35, No. 3, pp 333-353, November, 2004

El-Matrah, Joumanah. "One Man's Patriarchy is Another Man's Inconvenience". Arena Magazine. February- March 2005.

Harris, Gareth. "Art in the age of global terrorism". Art Newspaper. v. 14, July/ August 2005, p.7.

Hassanvand Dekamvand, Mohammad Kazem. The search for identity: Aspects of spirituality in the late twentieth century expressed in contemporary Iranian painting. University of Wollongong, 1996; AAT 0577159.

Steed, Suzie. "Souk Sensation". Insight Summer 2007. ed Mairead Walsh. Nicholas publishing Company for Wafi City, 2007 Dubai. UAE .

Norton, Andrew. "Disliking making a fuss [Underlying racial prejudice in Australia is held in check by tolerance]". Policy (St Leonards, NSW), v.22 no.1 Autumn 2006: 17-22.

Rosenberg, Harold. "Hans Hofmann: Nature into Action". Art News 56 (May 1957): 34-36, 55-56, 35.

.... "Hans Hofmann and the Stability of the New". The New Yorker (2nd November 1963) 100,103-5, 108-10.

Shively, Kim. "Religious Bodies and the Secular State: the Merve Kavakci Affair". JMEWS Journal of Middle East Women's Studies 1.3 (Fall 2005): p46 (27)

Thomas, Elaine. "Keeping identity at a distance: Explaining France's new legal restrictions on the Islamic headscarf: Ethnic and racial Studies 29 2 (March 2006): 217/(23) Expanded Academic ASAP Thompson Gale, UOW Library. 13 May 2006.

Walsh, Mairead editor 2007 Insight Wafi Ctry Magazine. Nicholas Publishing International for Wafi City, UAE.

Wolfgang, Kasper.' "Can Islam meet the challenges of modernity"? Quadrant (Sydney), v.49, no.5, May 2005: 8-19.

Internet Sources

Australian Government: Department of Foreign Affairs and Trade. Turkey Country Brief. 2006. 9 pages. Accessed 5/04/03/2006 8:01pm. p. 1.
http://www.dfat.gov.au/geo/turkey/turkey_brief.html

Australian Government: Department of Immigration and Multicultural Affairs. 8. abolition of the 'White Australia Policy' 2006. 5 pages. Accessed 6/04/2006 8:03am p. 1.
<http://www.immi.gov.au/facts/08abolition.htm>

Bayton AM, Bishop John. Floor Talk 'Breaking the Veils'Exhibition of Women's Art from the Islamic world. The Interfaith Centre, 2007 eight pages. Accessed 23/02/08

<http://www.interfaithcentre.org.au/bayton.php>

Bohrer, Frederick. Roger Benjamin Orientalist Aesthetics: Art, Colonialism, and French North Africa, 1880-1930. (Book Review). The Art Bulletin, 2004, accessed 1/02/08.
<http://www.encyclopedia.com/doc/IGI-114244260.html>

Casula Powerhouse. Oversight: An exchange with Khaled Sabsabi and Salah Saouli. 2007
 2 pages accessed 15/02/08
Http://www.casulapowerhouse.com/images/pages/cur_oversight_anim.gif

CNN.com/COMMUNITY. Journalist Saira Shah: Life in Afghanistan under the Taliban. 27/08/2001 5 pages. Accessed 13/05/06.
<http://archives.cnn.com/2001/COMMUNITY/08/24/index.htm>

Dadour, Vivienne. Curated by Elizabeth Ashburn. Invisible Realm. 2004. 2 pages.
 Accessed 18/04/2006 4:14 pm.
http://www.crossart.com.au/v_dadour.html

Hoffert, Professor Bernard. The Art of Memory- An Exhibition by Aloma Treister New York Exhibition 2004. 2 pages. Accessed 11/04/06.
<http://www.treister.org/aloma/index.php?p1=ny04catalog>

Hull, Tom. Emily Jacir and the Subversive Power of the Mundane. Thursday, January 27, 2005. 5 pages. Accessed 14/05/06 p. 2.

Islamic Council of Victoria_ Muslims in Australia: A Brief History. After the Second World War. 2002 21 pages. Accessed 5/04/2006 9:54pm. p. 5.
<http://www.icv.org.au/history8.shtml>

Maral, Louise. Forging Cross-cultural Links Through Art 6th June 2003 Media Release. University of Sydney News. Accessed 1/02/2008
<http://www.usyd.edu.au/news/84.html?newsstoryid=541>

NSW HSC online Art making Practice and the cultural frame. Interview with the artist/curator; Vivienne Dadour. 2000 17 pages. Accessed 18/04/2006 p13.
http://hsc.csu.edu.au/visual_arts/content/framework/artist/practice_culture/13362DadourC Doc6.html

Queensland Art Gallery Collection. Streeton works from the Queensland Art Gallery Collection, Travelling Exhibition 2005, 9 pages. Accessed 13/02/08
http://www.qag.qld.gov.au/_data/assets/pdf_file/0009/15201/Streeton_Education_Kit_lo w-res.pdf

SBS. Living Diversity: Australia's Multicultural Future (The Research group 2002). Compiled by Prof Ien Ang, Dr Jeffrey E Brand, Dr Greg Noble and Dr Derek Wilding

75 pages. Accessed 13/05/06.

http://sbs.com.au/media/2872SBS_Living_Diversity.pdf

Poynting, Scott. Cronulla: Understanding the Violence and Conflict. National Symposium Responding to Cronulla: Rethinking Multiculturalism Feb 21st, 2006 Multi-Faith Centre, Griffith University, Nathan Centre for Multicultural and Community Development, University of the Sunshine Coast & Multi-Faith Centre, Griffith University

[http://www.usc.edu.au/NR/rdonlyres/F22784F0-05D0-45E1-B984-](http://www.usc.edu.au/NR/rdonlyres/F22784F0-05D0-45E1-B984-B75A7F1D2467/0/CronullaSymposiumProceedingsFinal.pdf)

[B75A7F1D2467/0/CronullaSymposiumProceedingsFinal.pdf](http://www.usc.edu.au/NR/rdonlyres/F22784F0-05D0-45E1-B984-B75A7F1D2467/0/CronullaSymposiumProceedingsFinal.pdf)

Sherman Galleries. Hossein Valamanesh. Artist profile. 2004, 6 pages. Accessed 14/10/2006 p 1.

http://www.shermangalleries.com.au/artists/inartists/artist_profile.asp?artist=valamaneshh

The Electronic Intifada July 2007 Emily Jacir Material for a film: A Performance (Part 2) 4 pages accessed 8/06/08.

<http://electronicintifada.net/v2/article7097.shtml>

Urban Dictionary

<http://www.urbandictionary.com/define.php?term=habbibi>