



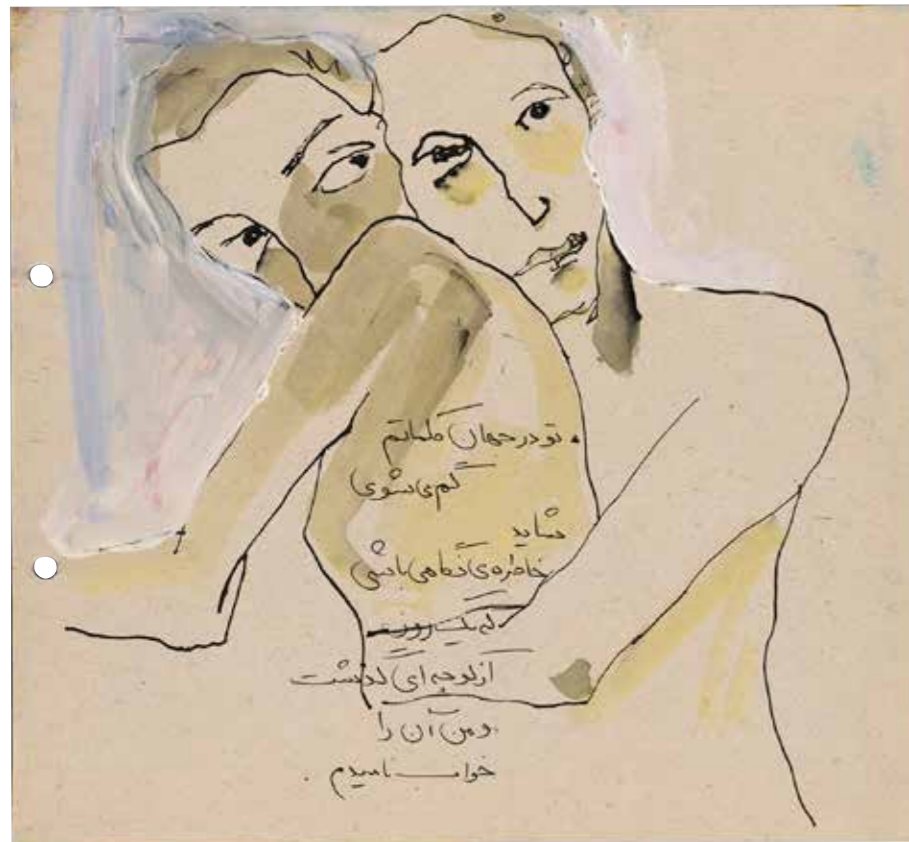
Shideh Tami

(born Tehran, 1962)
Untitled, 2004
 Handmade artist's book with paint, metal, X-ray
 and paper
 H: 25 cm W: 30 cm (each page)
 2008,6038.1

Left:
 'Around my eyes, I draw two black lines. They
 are shadows reminiscing on the past that strike
 my face.'

Below left:
 'In my world of words
 You are lost
 maybe
 As the memory of a glance
 That one day
 Passed by me in the alley
 And I named it
 As a dream.'¹⁷¹

A self-taught artist and a poet, Tami has accompanied each painting in this book with her own handwritten words in Persian. The words above are from the drawings illustrated here. From embracing lovers to single images, each of the faces is loosely based on her own. They act in her eyes as a general portrayal of humanity, regardless of ethnicity, religion and gender. The poems ruminate on the passing of time, love, intimacy and human fallibility. The delicacy of the line drawings and sensitivity of the poetry are belied by the solidity of the multiple pages: each one is a metal sheet usually used for radiographic plates, held together in a ring binder. The feeling of emotional vulnerability is heightened by the book's materiality; Tami has sometimes inserted prints of her own X-ray images, which provide a translucent layer of grey film over areas of brightly coloured paint.¹⁷²



Afaf Zurayk

(born Beirut, 1948)
Qisah (Story), 2016
 Pen and ink on Arches paper
 H: 10 cm W: 12 cm (each)
 2019,6013.1–12. Funded by CaMMEA

'The fear of togetherness
 Dissipates in a sea of
 Intricacies
 Woven by time
 The spider
 Of truths
 And blessings.
 Frozen, etched and melted
 Burning from within
 Forming candles

Inside mountains
 Drumming a glow
 Of understanding.
 Being there, almost.¹⁷³

'Drawing daily, I allowed my hand the freedom it needed to express, and sometimes to narrate, the many emotional complexities and tonalities of a final rift between two people. Each drawing began with random ink marks that grew organically to the rhythm of my thoughts and feelings as I relived in heart, mind and hand every nuance of being at once within the relationship and at the point of separating.'¹⁷⁴

Zurayk graduated from the American University of Beirut in 1970 and received a master's degree in Islamic art from Harvard

University in 1972. She is a passionate artist, poet and art teacher who has lived and worked in both Beirut and Washington, DC. She works across media from oil painting to artists' books and has published widely on various themes that stem from her art. The poem (left) was written after the drawings were produced, in 2019. As Zurayk describes: 'It also expresses the essential fear of connecting to and of merging with another; yet it is more hopeful because in time understanding becomes possible (seen as a candle inside a mountain) and one is almost there, at the edge of experience.'