



Abdallah Akar, *Bateau Ivre A. Rimbaud*, 2012, mixed media on fabric, 208 x 132 cm

Born in Tunisia, Abdallah Akar arrived in France to pursue Science studies at Paris VII University. In 1980, he met an Irakian calligrapher, Ghani Alani. In the following years, he exhibited in France as well as in Tunisia. Since this period, he has shared his time between the Calligraphy, multiple collaborations such as the Institut du Monde Arabe, Paris, many seminars in France and around the world and personal creation in his Val d'Oise studio – close to Paris.

During the early 2000, he realized an Installation which stood out: 16 textiles richly decorated with calligraphy, tribute to the Pre-Islamic poetry and tribute repeated in 2007 by a publication of *Poèmes Suspendus (Muallaq'at)* edited in both languages, French and Arabic, (see Editions Alterbatives, Paris).

Always researching a renewed demonstration of the calligraphic language, exploring mediums such as fabric, canvas, wood and even glass, he shows his work in Europe and simultaneously on the Middle-East art scene.

His works are a celebration of the geometry of language. Akar hangs transparent papers between the veils and the light sources in order to filter the glow streaming through the poems, which are written in Maghrebi writing. The veils form a collage of ancient poetic verse that the viewer can enter to experience "the tears of a loved being" or "the spark of love". Wandering among these illuminated fabrics becomes a dramatic game of changing combinations and an ethereal amalgamation of textures and words. The woven muslin fabric is appealing because of its texture and transparency, while the Kufic style of calligraphy is used because of its striking geometry. Like Akar, viewers are easily seduced by the complexity of paper and wood as well as the long cotton veils in the installation. The result is a living meditation on tradition and a visceral encounter with the sensations words evoke.