

Rachid Koraïchi

**LES SEPT
STATIONS
CÉLESTE**

AICON ART

Rachid Koraïchi

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STATIONS
CÉLESTE**

AICON ART | 35 GREAT JONES ST | NEW YORK, NY 10012

Transformations in Indigo and Steel: Rachid Koraïchi's *Les Septs Stations Célestes*

Kristen Windmuller-Luna
December 2019

An interplay between past and present, of word, form, and color, Rachid Koraïchi's *Les Septs Stations Célestes* presents a new calligraphic gesture. It is one in which many hands write in support of a singular vision, yet each voice sings clearly. Based on the Ṣūfī concept of transforming one's soul to connect with God, the works in this exhibition transform both matter and language. While Islam is their point of departure, their message is all-inclusive.

Seven

Rachid Koraïchi is a contemporary artist whose career spans five decades. Born in Algeria in 1947, the Paris-based artist is a practicing Muslim and descendant of the Prophet Muḥammad. Among other influences, Islamic texts and tenets inspire his works, particularly those of *taṣawwuf*. *Taṣawwuf* (Ṣūfism in English) is a kind of Islamic mysticism. Blending belief and practice, it brings adherents awareness of humanity and divine love through direct connections with *Allāh* (God). Ṣūfī poems suffuse this exhibition, as does the number seven.

Seven is a mystical number in Islam, as well as in many other religions and belief symbols. It names this exhibition: *Les Septs Stations Célestes* (the Seven Heavenly Stations). *Maḳām* or *maḳāmat* (stations) are the stages of a Ṣūfī's soul in their search for God and enlightenment. Moving through the *maḳāmat* requires both internal and external transformation. Here, Koraïchi has used the Ṣūfī concept of the seven heavenly stations as a multi-faceted inspiration. It references senses of transformation, of knowledge, and of rights common among humanity.

In *Les Septs Stations Célestes*, Koraïchi plays with the number seven both theoretically and literally. There are seven-hundred steel sculptures (100x7); twenty-one silk banners (3x7); fourteen tablets (2x7); and seven vessels (1x7).

Three disc-like paintings round out the offerings. Incorporating both new work and earlier series (2012's *Les Septs Variations Indigo* and 2017's *Soleil Bleu IV Les Hosties Bleues*), the exhibition builds upon Koraïchi's years of exploring concepts of collaboration, language, movement, and transformation.

As Okwui Enwezor and Salah Hassan have noted, Koraïchi is a conceptual artist: while Ṣūfism influences his work, it does not limit it.¹ His cosmopolitan and theoretically sophisticated art employs a personal orthography that reflects not only his deep passion for faith, art, and history, but also the politics of a man who came of age during Algeria's independence era, and his overarching interest in human connectivity.

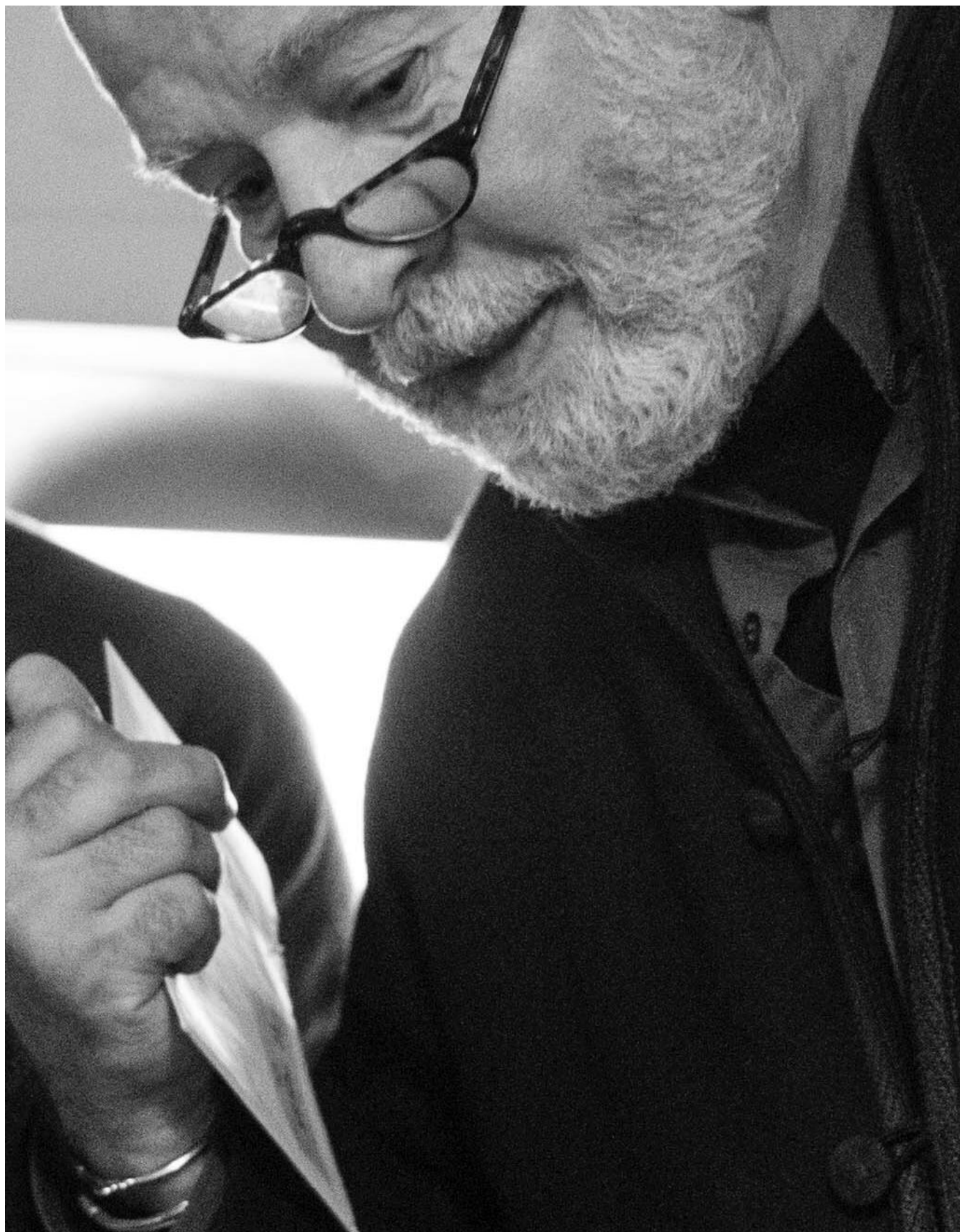
Collaboration

Koraïchi's visual vocabulary in *Les Septs Stations Célestes* runs across media—whether Corten steel, alabaster, porcelain, silk, or canvas. Why the moving across so many media? As American artist Sol LeWitt put it bluntly in his "Paragraphs on Conceptual Art," "If an artist uses the same form in a group of works, and changes the material, one would assume the artist's concept involved the material."² For Koraïchi, working across media presents many historical, artistic, and theoretical opportunities. Given its technical challenges, material fluidity necessitates collaboration.

One of the most impressive (and important) parts of Koraïchi's artistic practice is how he relates to other artists. Koraïchi has remarked that the countries and the individual politics of artists are insignificant in the face of their globality. There is truth in this, but also significance in his foregrounding of their expertise. Here, the exhibition includes films of Syrian dyers. Many contemporary artists work employ others, but few contemporary artists manifest their gratitude for them like Rachid does. This is particularly significant when his collabora-

¹ Enwezor, Okwui. 2001. "Where, what, who, when: a few notes on 'African' conceptualism." *Authentic, Ex-Centric: Conceptualism in Contemporary African Art*. 72-83. Hassan, Salah M. 2011. "Rachid Koraïchi: A Conceptualist Apart." *Rachid Koraïchi: Eternity is the Absence of Time*, 6—13.

² Sol Le Witt ("Paragraphs on Conceptual Art"), *Artforum* June 1967.





tors could be dismissed by the art world as mere “artisans.” A Paris-based artist of Algerian birth who works between Africa, Asia, and Europe, he challenges us to broaden the spectrum of conceptual artists—and the tenets of conceptual art—beyond its 1960s American makers, most notably the aforementioned LeWitt.

In *Les Septs Stations Célestes*, collaboration extends to partnerships between man and machine. The mind of the artist, the hand of the calligrapher, and the bits and bytes of a computerized stone router, must all work together to make these artworks. Dyers, ceramists, and even a cutting machine’s waterjets must join with the artist to repeat his forms across varied surfaces. The creative products of an artist always seeking innovation, this exhibition is the height of technology.

Language

Language unifies the exhibition, bringing together works in stone, clay, fabric, and metal. Over several decades, Koraïchi has developed a personal “alphabet of memory,” blending Chinese, Sumerian, Hebrew, and Arabic letterforms with varied numbers, codes, and drawings. It cannot be read in the strictest sense, but it can be felt.

What inspires artists to create personal languages? Language evolves to fit a speaker’s needs. Ivorian artist Frédéric Bruly Bouabré (c. 1923—2014) and the Bamum ruler-artist Sultan Ibrahim Njoya (c. 1860—1933) made scripts to capture an oral language; the Bété syllabary and the Bamum (Shupamom) semi-syllabic system. Distinctly, Koraïchi builds upon Arabic script by bringing in other linguistic elements and non-verbal forms. Technically wordless, but deeply imbued with meaning, his asemic writing system is akin to those of contemporary artists Victor Ehikhamenor, Viktor Ekpuk, Wosene Kosrof, and Owusu-Ankomah, who each remix African linguistic or symbolic systems (Uli; Nsibidi and Uli; Amharic, and Adinkra, respectively) into their complex signature scripts. For each man, their personal language simultaneously permits connection with the past and a path forward. It also facilitates cross-cultural connection by permitting viewers to uncover something of themselves within the open-ended symbols and signs.

Language, whether written or spoken, transmits history, faith, culture, and life. For African artists in particular, it is a powerful combattant against pernicious myths about Africa’s supposed lack of history or letters, as well as a medium for visual experimentation. For Koraïchi, an artist deeply invested in democratic and free speech movements, the omnipresence of language—both readable and inscrutable—is a political statement.

Koraïchi’s personal script exists in his works alongside Arabic calligraphy and poetry, often by calligraphers. In the

paired alabaster tablets of *Les Septs Stations Célestes*, the right tablet contains text, while the left tablet combines drawings, and elements drawn from the artist’s personal lexicon. Like other contemporary Arab artists of the *Al ḥurufiyyah* (Lettrist) movement, Koraïchi has incorporated calligraphy into his work as a graphic element. His letterforms are indexical, referencing history yet leaving space in their formal beauty and dramatic curves for open interpretation.

The texts Koraïchi includes in his works are personal, yet speak to both the historic depth and the globality of Islam. He notes “The texts on porcelain are linked to Ṣūfism and more particularly to the brotherhood of my family, Tidjania...more than 300 million followers in the world. In Nigeria alone, 45 million, and well-represented in the United States as well by the members of the African diaspora.” Serigraphed (silk-screened) on the twenty-one lengths of silk that compose *Les Septs Variations Indigo* (The Seven Variations of Indigo), the poems of Rabi’a al-ʿAdawiyya-Kaysiyya, (d. 801 CE) weave in and out of legibility. Koraïchi’s own musings and illustrations, as well as snippets of other Ṣūfī verses, punctuate them. Saint and Ṣūfī mystic, Rabi’a wrote of the beauty of God’s divine love, and of how fear prevented true connection with the spiritual. She transformed the faith with this concept. For Koraïchi, her mystic wisdom links him to his ancestors.

Even among poetic verses, Koraïchi’s distinctive script is visible among the lines. Unlike the regulated shapes of traditional Arabic calligraphy, none of these were drawn with the *qalam* (quill). Whether drilled or cut, stamped, or painted, the characters pulse with movement. They dance between verses and cast shadow-forms over painted roundels shaped like sacred wafers (*Soleil Bleu IV Les Hosties Bleues I-III*). Through repetition, their forms become familiar, legible almost. Even if each viewer finds a different message in them, they are always a place for the eye and mind to meditate.

Movement

The exhibition presents physical contrasts and gestures that complement the concept of spiritual transcendence: heavy/light, opened/closed, solid/fragile, untouched/transformed, still/moving. The fragile silk banners of *Les Septs Variations Indigo* span nearly floor to ceiling, metaphorically uniting heaven and earth. At center, seven blue-and-white porcelain vessels rest on seven black plinths. A globalized commodity, blue and white ceramics linked Chinese, Islamic, and Dutch communities centuries ago. The mutual influence of their forms on one another makes Koraïchi’s blue and white vessels universal. Roughly spherical with tapered cylindrical necks, they loosely suggest Iznik water containers. More so, they serve as three-hundred-sixty-degree supports for Koraïchi’s distinctive scripts. On vessel number four, disc-like motifs with large characters echo in miniature the large paintings of



Les Hosties Bleues. Snippets of poetry and thumbprint-like branching and whorl patterns suggest the artist himself. A wide band of rune-like characters inspires a mental search of linguistic references.

Enticing the viewer to circle around it, this dimensional calligraphy evokes the sculpture of Egyptian-American artist Ghada Amer. Her 2012 bronze openwork sphere *The Words / Love the Most* and 2011's ovoid gilt bronze *35 Words of Love* use calligraphy of Arabic's many words for "love" in reverse. Only when inside the spheres do viewers feel like insiders. Both Amer and Koraïchi's three-dimensional deployment of script results in a text that cannot be read in a single glance. Reading it fully is likely not the point; it is the greater message (one of insider/outsider or of universality) that matters.

The second part of *Les Septs Stations Célestes* is installed on three walls of the white cube gallery's upper floor. Reaching it requires ascending a slender curving staircase, an earthly traversal through space. 700 Corten steel figures cut by fine

water jets bristle in tidy rows. Each unique character-form projects outwards from the wall on slender legs. Depending on the hour, shadows cast regimented lines or cross in slender pathways.

Two alabaster tablets lay on a black pedestal at the room's center. The movement of character-forms around this plinth suggests groups of the faithful circling the Kaaba (Islam's holiest shrine) in Mecca's Great Mosque during the *hajj*. Descendants of the Prophet Mohammed, it was Koraïchi's ancestors who once built and subsequently controlled access to the site. Here, Koraïchi invites all to immerse themselves, welcoming them to circulate within this inclusive shrine.

In the adjacent room, six more pedestals bearing two tablets each complete the seven stations. Here, *Les Septs Stations Célestes*'s restricted color palette of white, indigo, black, and gold is further stripped down to tone-on-tone white alabaster. The position of the tablets amplifies their dazzling effect. Laid flat on the pedestals, you must hover over them

to bring their lightly carved designs into focus. Sculpted texts, they evoke historic Islamic architecture, especially the tiled courtyard of Cairo's gleaming Great Mosque of Muhammad Ali Pasha, known as the "Alabaster Mosque." Semi-translucent, the raised words are both strong and fragile, solid stone transformed into light. Physical movement—whether circulating, looking up and down, or moving over—is required to fully experience *Les Septs Stations*.

Transformation

Moving to another *maḳām* (station) requires fulfilling obligations, learning Islamic law, and familiarizing oneself with mystical knowledge. All this information must be embodied; you must transform yourself inside and outside to move upwards. Steps cannot be skipped.

Like a soul's ascendance through heavenly stations, indigo dyeing is also a transformative process. Aleppo silk banners grouped in triads of white, medium indigo, and deep indigo ring the first room of *Les Septs Stations Célestes*. Though often shorthand as 'blue,' indigo is a color in its own right, located between blue and violet on the visible color spectrum. As a colorant, indigo itself is globally present and transmitted in both natural and synthetic forms.

Seemingly effortless, Koraïchi's banners with looping letteresque forms are the result of laborious processes. There is no instant gratification with indigo dyeing. It rewards patience and process. Unlike other dyes, where the color deepens as the fabric sits in the dye-pot, indigo requires exposure to oxygen to take on its familiar color. Mixed with antioxidant and alkaline substances to make the indigo soluble, the dye-pot has a mustard-yellow slick on top; the first pull of the fabric is a bile-ish yellow-green. Later pulls move to teal, then royal blue. Dip-pull-oxidize; dip-pull-oxidize; dip-pull-oxidize, over and over again until the fabric becomes inky. Transformed by oxygen, the dye is fixed into the fabric's structure. Working with expert dyers and silk makers in Aleppo, Syria, Koraïchi produced these banners as both artistic visionary and apprentice. He painted some of the texts by hand, while master craftsmen stamped others using wooden forms of Koraïchi's design, recalling centuries-old techniques used in Aleppo.

The blue of Mediterranean seas and endless rivers, indigo links time and continents. Used only in the banners, paintings, and vessels on the exhibition's lower floor, it flows as a literal

undercurrent in Koraïchi's work. A changeable color, indigo's transformation is never totally predictable. Looking deep into the dye vat, the possibilities seem endless. Its theoretical overlaps with the depths of human nature—the depths one must explore while achieving each *maḳām*—are apt.

Material transformation continues upstairs. Warm gold now, the surface of the seven hundred steel figures will evolve over time. Cut from Corten steel, a metal created to weather, they were sandblasted and oxidized. A chemical reaction caused by exposing iron to moist air will change the internal structure of the steel. This internal transformation causes rust, an outward transformation that will modify the texture and tone of the figures. Surfaces oxidized, the steel cutouts will age like the human figures they recall. The internal and external transformation of these figures, likely stand-ins for worshipers, recalls the dual transformation necessary to achieve each *maḳām*, to move through the Seven Heavenly Stations towards the ultimate goal of oneness with *Allāh*.

O my Lord,
the stars glitter
and the eyes of men are closed.
Kings have locked their doors
and each lover is alone with his love.

Here, I am alone with You.³

Attributed to Rabi'a al-'Adawiyya-Kaysiyya

Scholar, a scribe, and artist, Rachid Koraïchi creates a deeply spiritual experience in *Les Septs Stations Célestes*. Through repeated forms, colors, letterforms and texts he takes viewers on a mystic Ṣūfī journey. Classical and contemporary references receive equal weight and value, to stunning effect. At the same time, he indicates a human interconnectedness through shared materials and processes. Repeated over and over, his distinctive "alphabet of memory" makes space for new and different ways of knowing. His co-mingling and stretching of letterforms to their farthest bounds is yet another way for human hands to hope to capture divine words. In this transformative process, the human becomes just a little bit closer to the divine.

³ Rabi'a, "[O my Lord]" translated by Jane Hirshfield, from *Women in Praise of the Sacred* (New York: HarperCollins, 1994).



LES SEPT STATIONS CÉLESTES

7 Sets of
Alabaster
Reliefs









LES SEPT STATIONS CÉLESTES

Blue and White
Oxide on Porcelain













From the series
Les Sept Stations
Célestes 7
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.





LES SEPT VARIATIONS INDIGO

Serigraphy on
Aleppo Silk



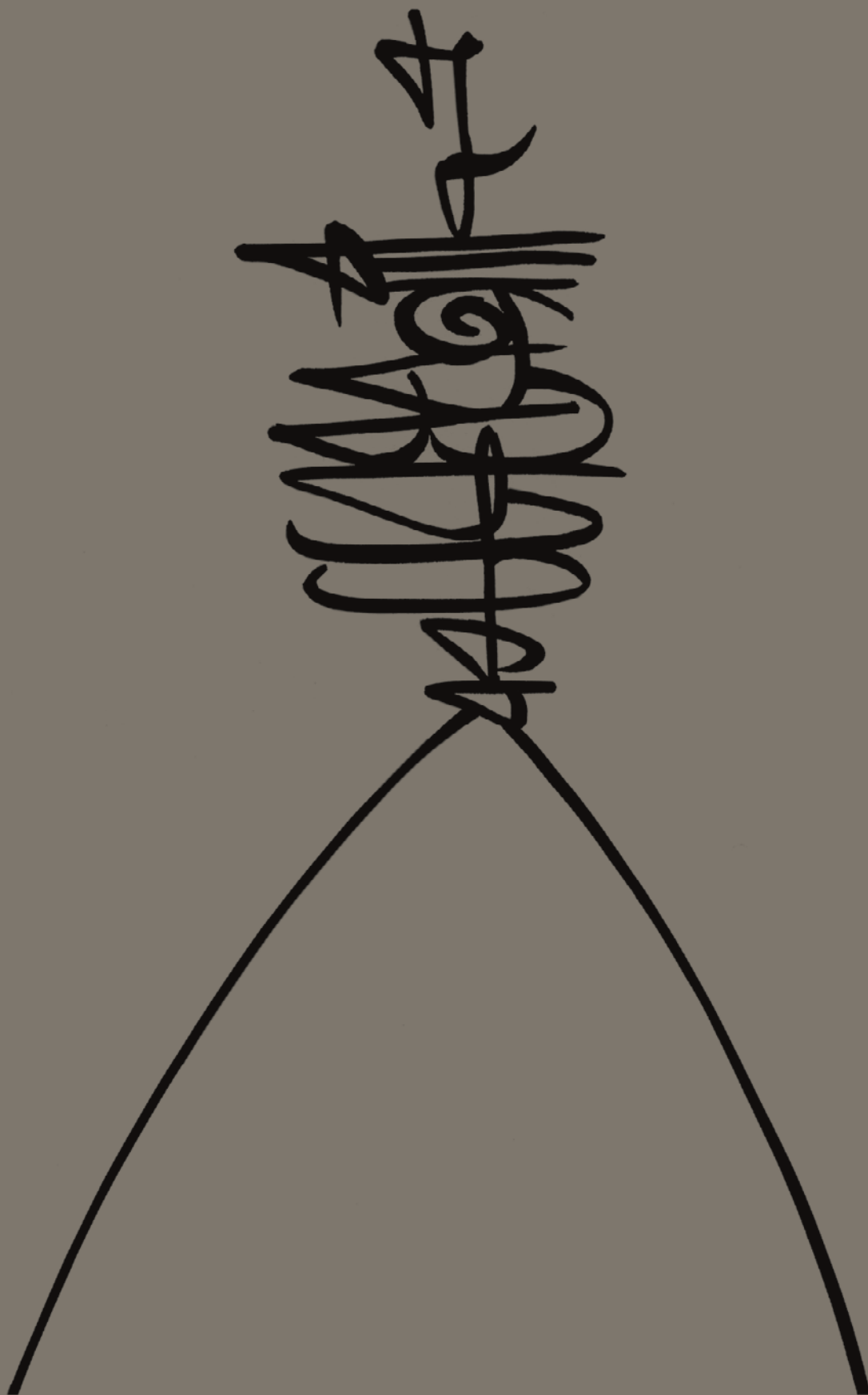


*From the Series Les Sept
Variations Indigo
(left to right) 17, 8, 14
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.*





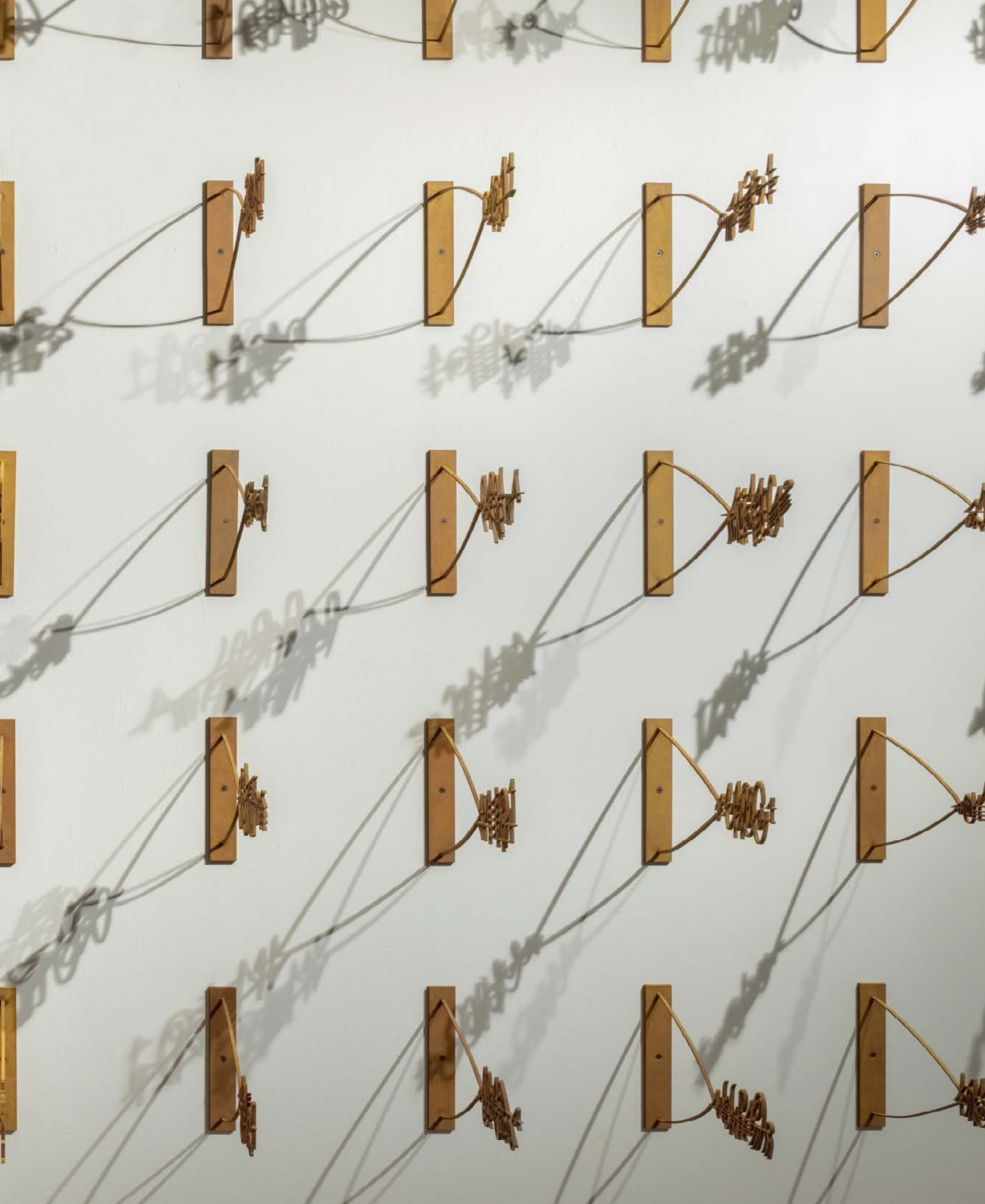




LES SEPT STATIONS CÉLESTES

700 Corten
Steel Sculptures

















EXHIBITION

Sept 20 — Oct 20, 2018





















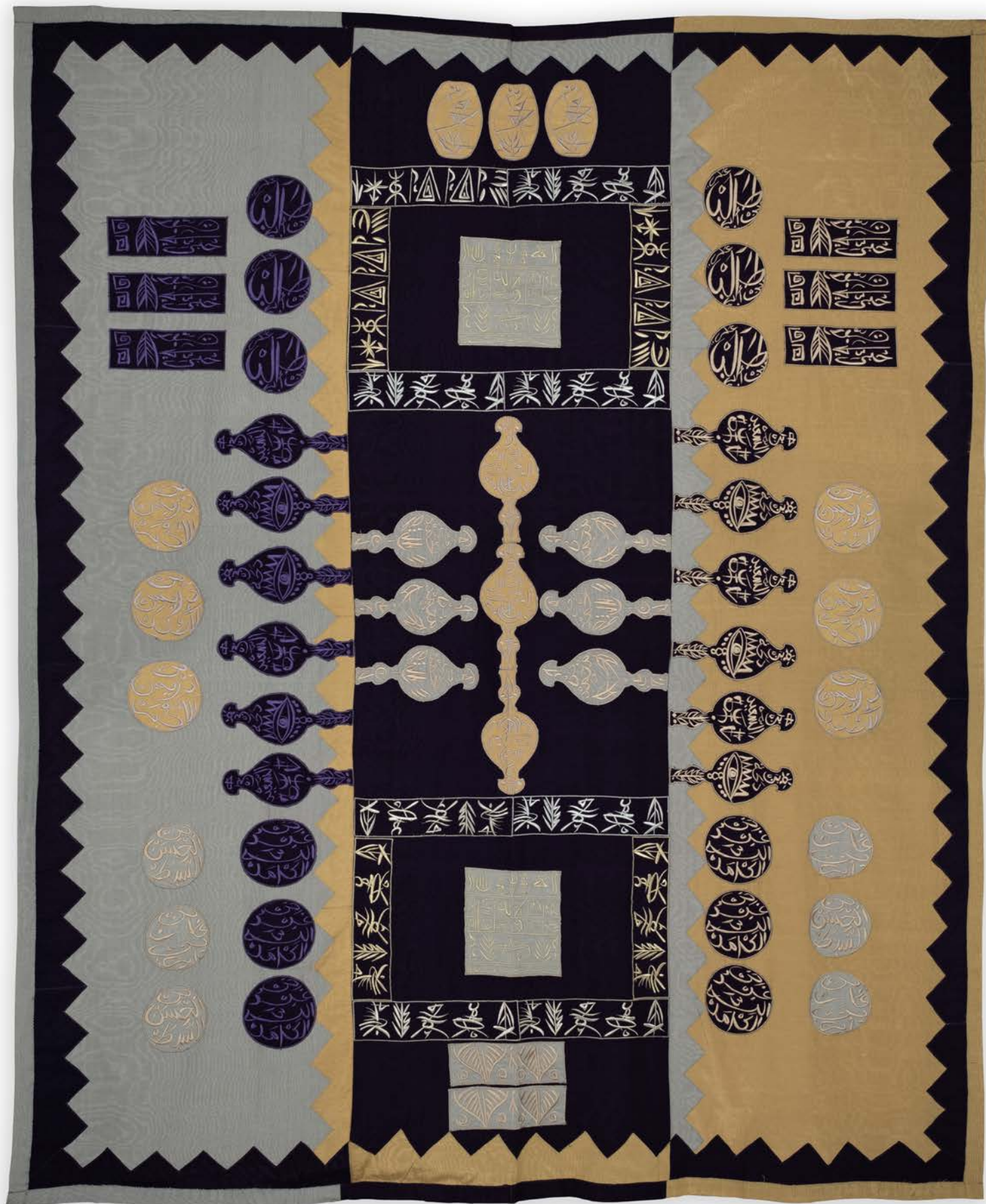




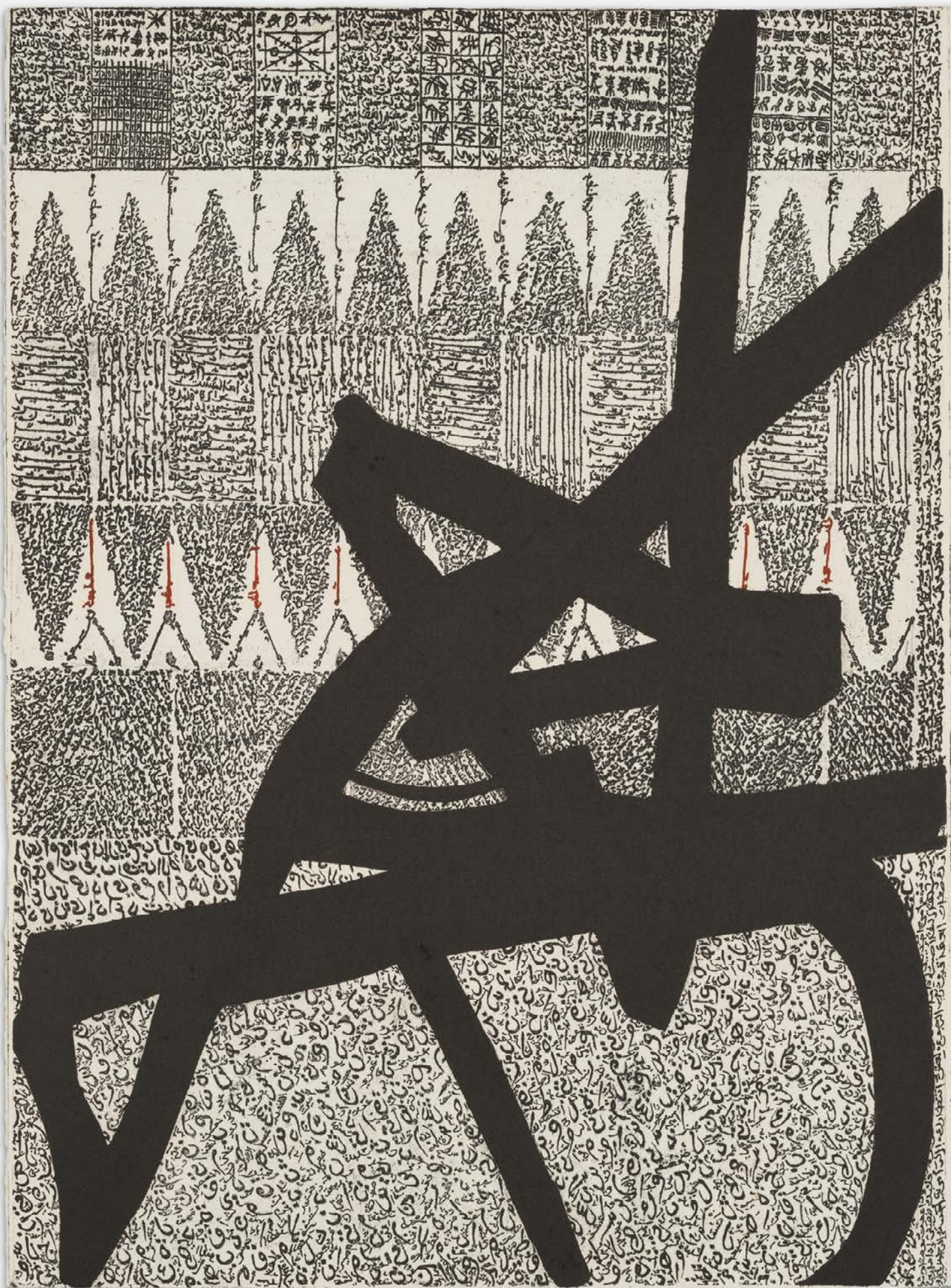


OTHER WORKS

Les Ancestres
Lies Aux Etoiles
2008
Silk, gold threads, silver
threads and silk threads
116 × 93 1/2 in.



From the series Salome
1990
Handwoven gold threads on
indigo silk
118 × 78 3/4 in.



Handwritten text in Arabic script, likely a manuscript or a page from a book. The text is dense and covers most of the page, with some sections appearing to be part of a larger work or a collection of poems or prose.

Table with 4 columns and 4 rows, containing numbers and symbols.

١	٢	٣	٤
٥	٦	٧	٨
٩	١٠	١١	١٢
١٣	١٤	١٥	١٦

Table with 4 columns and 4 rows, containing numbers and symbols.

١٧	١٨	١٩	٢٠
٢١	٢٢	٢٣	٢٤
٢٥	٢٦	٢٧	٢٨
٢٩	٣٠	٣١	٣٢

Table with 4 columns and 4 rows, containing numbers and symbols.

٣٣	٣٤	٣٥	٣٦
٣٧	٣٨	٣٩	٤٠
٤١	٤٢	٤٣	٤٤
٤٥	٤٦	٤٧	٤٨

Table with 4 columns and 4 rows, containing numbers and symbols.

٤٩	٥٠	٥١	٥٢
٥٣	٥٤	٥٥	٥٦
٥٧	٥٨	٥٩	٦٠
٦١	٦٢	٦٣	٦٤

Table with 4 columns and 4 rows, containing numbers and symbols.

٦٥	٦٦	٦٧	٦٨
٦٩	٧٠	٧١	٧٢
٧٣	٧٤	٧٥	٧٦
٧٧	٧٨	٧٩	٨٠

Table with 4 columns and 4 rows, containing numbers and symbols.

٨١	٨٢	٨٣	٨٤
٨٥	٨٦	٨٧	٨٨
٨٩	٩٠	٩١	٩٢
٩٣	٩٤	٩٥	٩٦

Table with 4 columns and 4 rows, containing numbers and symbols.

٩٧	٩٨	٩٩	١٠٠
١٠١	١٠٢	١٠٣	١٠٤
١٠٥	١٠٦	١٠٧	١٠٨
١٠٩	١١٠	١١١	١١٢

Table with 4 columns and 4 rows, containing numbers and symbols.

١١٣	١١٤	١١٥	١١٦
١١٧	١١٨	١١٩	١٢٠
١٢١	١٢٢	١٢٣	١٢٤
١٢٥	١٢٦	١٢٧	١٢٨

Table with 4 columns and 4 rows, containing numbers and symbols.

١٢٩	١٣٠	١٣١	١٣٢
١٣٣	١٣٤	١٣٥	١٣٦
١٣٧	١٣٨	١٣٩	١٤٠
١٤١	١٤٢	١٤٣	١٤٤

Table with 4 columns and 4 rows, containing numbers and symbols.

١٤٥	١٤٦	١٤٧	١٤٨
١٤٩	١٥٠	١٥١	١٥٢
١٥٣	١٥٤	١٥٥	١٥٦
١٥٧	١٥٨	١٥٩	١٦٠

Handwritten text in Arabic script, likely a continuation of the main text or a separate section.

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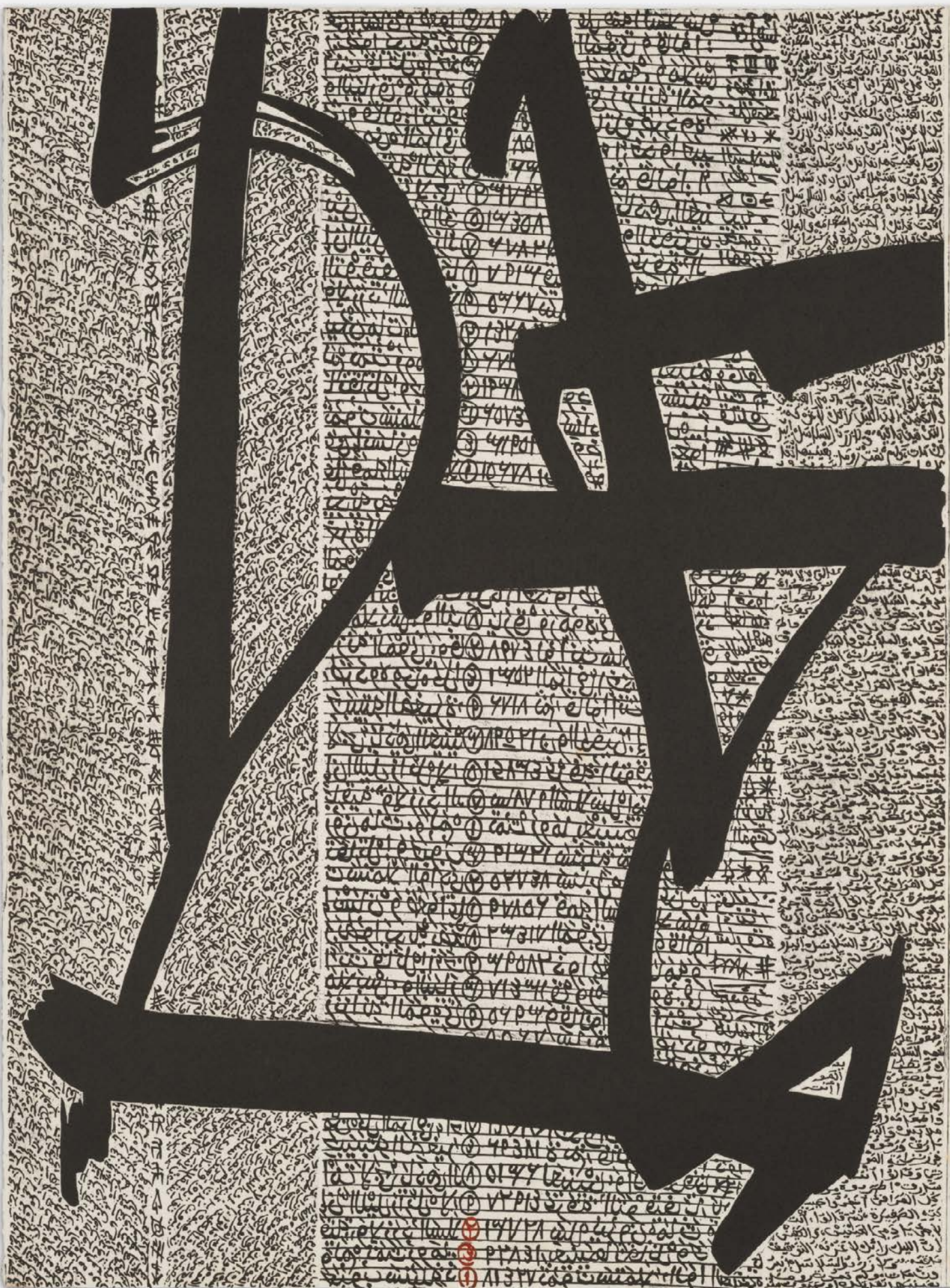
Handwritten text in Arabic script, likely a continuation of the main text or a separate section.

Handwritten text in Arabic script, likely a continuation of the main text or a separate section.

Handwritten text in Arabic script, likely a continuation of the main text or a separate section.

فوائد عزيم

[illegible][illegible]



الفرع غرب وائل حسيبي

الغريب انظر - قال الله
 واستخرجت من الجنان
 لم يتاول له لحن الهوى ولم يذوق له لحن الفرسى
 فانما نوح الابل من فمك اباها
 لم تاذق له لحن فمك هذا الابل من فمك فمك
 كذبة لانساع لحنها بك لا هنا
 ويذوق له لحن فمك
 واستخرجت من الجنان

ومحمدنا في هذه الحشا
 اذ ما راعى الله
 واقدام على الماء
 الحشا في سبيلهم ؟
 للخالع الريح . انا السكين والحيث .
 الحشا في سبيلهم ؟
 ها في هذه البنية في شربانك المفلو ،
 عبالع . وليكن الله انا هذه البنية
 وبأعقوبة الله . الحشا في سبيلهم ؟
 للخالع الريح . والريح .
 والشاعر راجع الى الله من الماء ، واذن من هذا الفن .
 بأعقوبة الله ! الحشا في سبيلهم ؟
 لم اوتد على . فهدو دعت سطح الارض الى الله .
 معكم الله ليعادكم من وداع ووداع .
 ها انا الله ان الله في الله
 يادع . لا تنتظر اليك ،
 فلا تنتظر اليك .

الخروج انهم قالوا
واسميت بيعة السخنة
انهم قالوا انهم لا تعرفون عن «حانا»
سوي انهم قالوا

وَأَسْرَتِ السَّنَدَاقَ .
 وَالْغُرْبَةَ الْفَقْرَ . قَالَتْ
 مَا هُوَ الشَّيْءُ الْكَبِيرُ لَكَ ؟
 فَقَالَ بِلَالٌ
 مَا هِيَ إِلَّا رُبُّ الْيَتَامَى نَسَكَرُ
 فَكَارَهُ سَهْرَ
 وَالْغُرْبَةَ الْفَقْرَ . قَالَتْ
 وَأَسْرَتِ السَّنَدَاقَ .

[illegible]

يا أيها السلام الذي يهتدئ الأرض ٦
يا أيها الأرض التي تأخذ شحات اليسد الرومي
تؤويك لأنك مؤون
جاو لمكان ترسعتي فها
يهدد السابك إلى العلبات خيل
جاو لمكان ترسعتي فجبا
تهدد السابك إلى السج خيل
فها أنا تها
يهدد من وجه السجاء ٦
إن عدي عني يدبروا أفه فجه واحد ...
علي تدبر السج فاه فاه ؟
أمر نفس السج ؟
أمر تنديس ؟
غاهتي فاه السابك غاهتي غاهتي غاهتي غاهتي
لا أفر من شيئا فاهتي . لا أفر من شيئا فاهتي ٦
فاه تنديس .. !

[illegible]

٢١ من اجل انك قد اذيت نفسك
 يا اباي يا اباي يا اباي !
 ٢٢ يا اباي يا اباي
 ٢٣ يا اباي يا اباي
 ٢٤ يا اباي يا اباي
 ٢٥ يا اباي يا اباي
 ٢٦ يا اباي يا اباي
 ٢٧ يا اباي يا اباي
 ٢٨ يا اباي يا اباي
 ٢٩ يا اباي يا اباي
 ٣٠ يا اباي يا اباي

[illegible]

LIST OF WORKS

Page 4

From the series Les Sept Stations Célestes 4
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 8

From the series Les Sept Stations Célestes (Set 2)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

Pages 10—11

From the series Les Sept Stations Célestes (Set 1)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

Pages 12—13

From the Series Les Sept Stations Célestes (Set 2)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

Pages 14—15

From the Series Les Sept Stations Célestes (Set 3)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

Page 16

(Top)
From the Series Les Sept Stations Célestes (Set 4)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

(Bottom)
From the Series Les Sept Stations Célestes (Set 5)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

Page 17

(Top)
From the Series Les Sept Stations Célestes (Set 6)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

(Bottom)
From the Series Les Sept Stations Célestes (Set 7)
2018
Alabaster
19.5 x 19.5 x 1.25 in.
(each)

Page 18

From the series Les Sept Stations Célestes 3
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 20

From the series Les Sept Stations Célestes 1
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 21

From the series Les Sept Stations Célestes 2
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 22

From the series Les Sept Stations Célestes 3
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 23

From the series Les Sept Stations Célestes 4
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 24

From the series Les Sept Stations Célestes 5
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 25

From the series Les Sept Stations Célestes 6
2018
Soft paste porcelain,
blue and white oxide
20 x 16 x 16 in.

Page 28

From the Series Les Sept Variations Indigo 20
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.

Page 30

(Left)
From the Series Les Sept Variations Indigo 16
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.

(Center)
From the Series Les Sept Variations Indigo 10
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.

(Right)
From the Series Les Sept Variations Indigo 21
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.

Page 31

(Left)
From the Series Les Sept Variations Indigo 3
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.

(Center)
From the Series Les Sept Variations Indigo 9
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.

(Right)
From the Series Les Sept Variations Indigo 19
2002
Serigraphy on Aleppo
silk, ink, and paint
126 x 19 in.

Page 36

Illustration for
From the series Les Sept Stations Célestes
2018
700 corten steel
sculptures
Dimensions variable

Pages 38—45

From the series Les Sept Stations Célestes
2018
700 corten steel
sculptures
Dimensions variable

Pages 52—53

From the series Les Sept Stations Célestes 8—14
2018
Soft paste porcelain,
blue and white oxide
12 x 8 x 8 in. (each)

Pages 66—67

A Nation In Exile: Engraved Hymns (Set 24)
1984
Lithograph
30 x 22 in
76.2 x 55.9 cm

Pages 68—69

A Nation In Exile: Engraved Hymns (Set 23)
1984
Lithograph
30 x 22 in
76.2 x 55.9 cm

Pages 70—71

A Nation In Exile: Engraved Hymns (Set 5)
1984
Lithograph
30 x 22 in
76.2 x 55.9 cm

ABOUT

Select Solo Exhibitions

2018

Les Sept Stations Célestes, Aicon Gallery, New York, USA

Les Maîtres du Temps (Masters of Time), October Gallery, London, UK

2017

Les Ancêtres liés aux Étoiles, A2Z Art Gallery, Paris, France

2016

Love Side by Side with the Soul, Aicon Gallery, New York, USA

2015

Il n'est d'autres souverains que ceux qui me regardent, Elmarsa Gallery, Dubai, UAE

2013

Livres d'artiste de Rachid Koraïchi, Éditions & Espace Méridianes, Montpellier, France

2011

Une Nation en Exil (A Nation in Exile), City of Montauban, France

Path of Roses (Tariq al-Ward), Abu Dhabi Festival, Emirates Palace, Abu Dhabi, UAE

2010

Rachid Koraïchi: Ecstatic Flow, October Gallery, London, UK

2008

Les Ancêtres liés aux Étoiles (Ancestors Linked to the Stars), Chapelle Saint Martin, Le Méjan, Arles, France

Chemin des Roses (Path of Roses), Citadel of Algiers, Algeria

Hommage à Mahmoud Darwich (Homage to Mahmoud Darwish), Islamic Cultural Institute, Paris, France

Les Sept Dormants (The Seven Sleepers, Seven Books in Homage to Seven Monks of Tibhirine), Church of Seillac, France

2007

20 Years: 12 Poets: Porcelains by Rachid Koraïchi, Institute for the Humanities, University of Michigan, Ann Arbor, USA

A Nation in Exile (Une Nation en Exil), Gallery 23, Amsterdam, the Netherlands

Homage to Love and Memory, The George W. South Memorial, Church of the Advocate, Philadelphia, USA

2005

Ancestral Memories, October Gallery, London, UK

2004

Alep, Voyage en Soi(e) (Aleppo, Silken Voyage Inside Oneself) of Rachid Koraïchi, Gallery Isma, Riadh el Feth, Algiers, Algeria

Rachid Koraïchi: 7 Variations Indigo (7 Indigo Variations), Musée de la Veille Charité of Marseille, France

2002

Path of Roses (Chemin des Roses)/ Beirut's Poem (Poème de Beyrouth)/ A Nation in Exile (Une Nation en Exil), The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, USA

Une Nation en Exil (A Nation in Exile), United Nations, Beirut, Lebanon

2001

Beirut's Poem (Poème de Beyrouth) and Path of Roses (Chemin des Roses), National Gallery of Fine Art, Amman, Jordan; Institut Français, Casablanca; Institut Français, Marrakesh, Morocco

Hommage à Ibn 'Arabi (Homage to Ibn 'Arabi), Church of Mérignac, Mérignac, France; The Khalid Shoman Foundation, Darat al-Funun, Amman, Jordan

2000

Rencontre à Casablanca (Meeting in Casablanca), joint exhibition with Farid Belkahia, Gallery Al Manar, Casablanca, Morocco

Anthologie de poésie arabe (Anthology of Arab Poems), National Library, Limoges, France

Interfaces, The Bachelard Amphitheatre of the Sorbonne, Paris, France

1999

Chemin des Roses I, hommage à Rûmî (Path of Roses I, Homage to Rûmî), Residency at the Institut Français, Anatolia, Turkey

Autour des voyages de Delacroix et Matisse (Around the Travels of Delacroix and Matisse), Residency in Marrakesh, Morocco

Ô Fleurs! Hommage à Attar (Oh Flowers! Homage to Attar), International Garden Festival, Chaumont-sur-Loire, France

1998

Rachid Koraïchi: Clay, Silk, Paper & Steel, Leighton House Museum, London, UK

Lettres d'Argile: Hommage à Ibn 'Arabi (Letters of Clay: Homage to Ibn 'Arabi) (1998- 1999), Espace Gard, Nîmes, France, touring to Institut Français and Darat al-Funun, Amman, Jordan; Institut Français, Damascus, Syria; Al-Mustansiriya Madrasah, Baghdad, Iraq; Institut Français, Ribat de Sousse, Tunisia; National Francophone Multimedia Library of Limoges, France; Gallery Isma, Algiers, Algeria; Museum of Contemporary Art, Caracas, Venezuela; Embassy of France, Algiers, Algeria; Gallery A. Gorgi, Sidi Bou Saïd, Tunisia; Institut Français, Tunis, Tunisia

Le Jardin du Paradis (The Garden of Paradise), International Garden Festival, Chaumont-sur-Loire, France

Anthologie de poésie arabe (Anthology of Arab Poems), Elsa Triolet and Jules Verne Library, Pantin, France

Soie et Argile (Silk and Clay), The Khalid Shoman Foundation, Darat al-Funun, Amman, Jordan, in cooperation with AFAA and the Institut Français, Amman, Jordan

1997

L'Enfant-Jazz (1997-2000), Institut du Monde Arabe, Paris, France; Studio Franck Bordas, Paris, France; County Centre for Educational Documentation, Avignon, France; Collège des Hautes Vallées, Guillestre, France; Sakakini Foundation, Ramallah, Palestine; Passage de l'art, Marseille, France

Hommage à Okba (Homage to Okba), Steel Sculpture, University of Kairouan, Tunisia

Hommage à René Char, Michel Butor, Mohammed Dib (Homage to René Char, Michel Butor, Mohammed Dib), Monumental Tapestry, National Francophone Multimedia Library of Limoges, France

A Nation in Exile (Une Nation en Exil), The Khalid Shoman Foundation, Darat al-Funun, Amman, Jordan

1996

Ceramic Wall, with students of the Robert Desnos School, Tunis, Tunisia

1995

Objects and Decor for *La Reine Didon (Queen Dido)*, Antique Theatre of Carthage, Festival of Carthage, Tunisia

Installation, Haus der Kulturen der Welt, Berlin, Germany

Talisman (Fountain Mural), Palm Beach, Tozeur, Tunisia

Hymnes Gravés (Engraved Hymns), Institut Français, Barcelona, Spain

1994

Exhibition at Gallery Schauer, Paris, France

Exhibition at Gallery Yahya, Tunis, Tunisia

1993

Nuits d'Encens (Nights of Incense), Homage to Algiers, Antique Theatre of Carthage, Tunisia

Les Sept Portes du Ciel (The Seven Gates of Heaven), Artibule, Institut Français, Casablanca, Morocco; Tour de Constance, Aigues-Mortes, France

Carpets and Tapestries, Gallery A. Gorgi, Sidi Bou Saïd, Tunisia

1992

Exhibition at Galerie Cherif Fine Art, Sidi Bou Saïd, Tunisia

Exhibition at Gallery Ipso, Brussels, Belgium

Salomé, Tobacco Factory, Ajaccio, Corsica; Artibule, Institut Français, Casablanca, Morocco

Exhibition at Galerie Jacqueline Moussion, Paris, France

Exhibition at Modern Art Museum, Liège, Belgium

1991

L'Art contemporain (Contemporary Art), Institut du Monde Arabe, Paris, France

Exhibition at Gallery Editart, Geneva, Switzerland

Havana Biennial, Wilfredo Lam Centre, Havana, Cuba Exhibition at Gallery Ipso, Brussels, Belgium

1990

Salomé (joint exhibition with Michel Butor), Centre Georges Pompidou, Paris, France; Institut du Monde Arabe, Paris, France

1989

Exhibition at Gallery of the National Council for Culture, Kuwait City, Kuwait

Exhibition at Gallery Editart, Geneva, Switzerland

Exhibition at The Sultan Gallery, Kuwait City, Kuwait

Exhibition at Gallery Isma, Algiers, Algeria

1986

Exhibition at The Sultan Gallery, Kuwait City, Kuwait

Exhibition at Gallery D. Blanco, Geneva, Switzerland

1983

S...à l'aplomb du mur, Ceramic wall installation, Siège GAT, Tunis, Tunisia

1978

Exhibition at Gallery Irtissem, Tunis, Tunisia

1974

Exhibition, Chateau de la Herceirie, La Croix-en-Touraine, France

Select Group Exhibitions

2017

Interwoven Dialogues, Aicon Gallery, New York, USA

2016

Not New Now, Marrakech Biennale 6, Marrakesh, Morocco

2015

Nel Mezzo del Mezzo, Museo Riso, Regional Museum of Modern and Contemporary Art, Palermo, Sicily, Italy

International Arabic Calligraphy Exhibition, Wafi Mall, Dubai, UAE

Expanding Africa at the Newark Museum: New Visions, New Galleries, Newark Museum, NY, USA

2014

The Global Africa Project: Political Patterns, Seoul Museum of Art, Seoul, South Korea

Abu Dhabi Art, October Gallery and Galerie El Marsa, Abu Dhabi, UAE

Biennale Internationale de Casablanca, Morocco

ArteVida, Museum of Modern Art, Rio de Janeiro, Brazil

35 Years of the Transvanguard: Contemporary art from around the planet, October Gallery, London, UK

Art14, October Gallery, London, UK

2013

Qalam, the Art of Beautiful Writing, Birmingham Museums, UK

Symbiose de deux mondes, un siècle d'échange culturel, l'Europe et le Maghreb (Symbiosis of two worlds, 100 years of cultural exchange, Europe and the Magreb), The Written Art Foundation (Frankfurt-am-Main, Germany) at Palais Namaskar, Marrakesh, Morocco

Abu Dhabi Art, October Gallery and Galerie El Marsa, Abu Dhabi, UAE

Masters of the Transvanguard, October Gallery, London, UK

Scope Art Basel, October Gallery, Basel, Switzerland

The Jameel Prize: Art inspired by Islamic Tradition, San Antonio Museum of Art, San Antonio, Texas, USA

Trade Routes, Hauser & Wirth, London, UK

Art Dubai, October Gallery and Galerie El Marsa, Dubai, UAE

Art13, October Gallery, London, UK

Reflections from Heaven, Meditations on Earth: Modern Calligraphic Art from the Arab World, Museo Valencia de la Ilustración y la Modernidad, Valencia, Spain (organised by the Jordan National Gallery of Fine Arts & The Museum of the Imperial Forums, Rome, Italy)

The Jameel Prize: Art inspired by Islamic Tradition, Cantor Arts Center, Stanford University, San Francisco, USA

2012

Dieu(x):Modes d'Emploi (God(s): a User's Guide), Petit Palais, Musée des Beaux Art de la Ville de Paris, France

Abu Dhabi Art, October Gallery and Galerie El Marsa, Abu Dhabi, UAE

Exhibition Jameel Prize, Casa Árabe, Madrid, Spain

Reflections from Heaven, Meditations on Earth: Modern Calligraphic Art from the Arab World, Museum of the Imperial Forums, Rome, Italy

Art Dubai, October Gallery and Galerie El Marsa, Dubai, UAE

Jameel Prize 2011 art contemporain d'inspiration islamique (Uniting Contemporary Art and Islamic Traditions: The Jameel Prize), Institut du Monde Arabe, Paris, France

Written Images: Contemporary Calligraphy from the Middle-East, Sundaram Tagore Gallery, Hong Kong

Caravansérail, La Rochelle, France

2011

Jameel Prize 2011, Victoria and Albert Museum, London, UK

Written Images: Contemporary Calligraphy from the Middle East, Sundaram Tagore Gallery, New York, USA

Jo'burg Art Fair, October Gallery, Johannesburg, South Africa

Art Dubai, October Gallery and Galerie El Marsa, Dubai, UAE

Miragens (2010-2011), Centro Cultural Banco de Brasil, São Paulo; Rio de Janeiro; Brasília, Brazil

2010

The Future of Tradition – The Tradition of Future, Haus der Kunst, Munich, Germany (first complete installation of *The Invisible Masters*)

The Global Africa Project, Museum of Arts and Design, New York, USA

Abu Dhabi Art, Galerie El Marsa, Abu Dhabi, UAE

Jo'burg Art Fair, October Gallery, Johannesburg, South Africa
Art Dubai, October Gallery and Galerie El Marsa, Dubai, UAE
Islā, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil

2009

The Essential Art of African Textiles: Design Without End, Metropolitan Museum of Art, New York, USA

Abu Dhabi Art 2009, Galerie El Marsa, Abu Dhabi, UAE

Jo'burg Art Fair, October Gallery, Johannesburg, South Africa

Art Dubai, October Gallery and Galerie El Marsa, Dubai, UAE

2008

The Poetics of Cloth, Grey Art Gallery NYU, New York, USA

Les Ancêtres liés aux Étoiles (Ancestors Linked to the Stars), Chapelle Saint Martin, Le Méjan, Arles, France

Jo'burg Art Fair, October Gallery, Johannesburg, South Africa

Art Dubai, October Gallery and Galerie El Marsa, Dubai, UAE

Word into Art, a British Museum touring exhibition, The Atrium, DIFC, Dubai, UAE

Angaza Afrika – African Art Now, October Gallery, London, UK

2006

Without Boundary: Seventeen Different Ways of Looking, MoMA - Museum of Modern Art, New York, USA

Text Messages, October Gallery, London, UK

Word into Art, British Museum, London, UK

2005

The Seven Gates of Heaven (Les Sept Portes du Ciel), Ground Force Africa Garden and an aliquot sample of the installation of *Path of Roses (Chemin des Roses)*, Sainsbury African Galleries, British Museum, London, UK
TEXTures: Word and Symbol in Contemporary African Art, Smithsonian, National Museum of African Art, Washington D.C., USA

2004

Intelligence Now!, October Gallery, London, UK

2003

Voyages d'Artistes - Algérie 2003 (Artists' Travel – Algeria 2003), Espace EDF – Electra, Paris, France

Africa Informs, October Gallery, London, UK

Répliques (Retorts) (light installations curated by Philippe Mouillon), Tunnel des Facultés, Algiers, Algeria

Textiles about Kateb Yacine (Textiles autour de Kateb Yacine), Comédie-Française (scenography), Paris, France

2002

A la nuit tombée (At Nightfall) (light installations curated by Philippe Mouillon), Quai de l'Isère, Grenoble, France

2001

Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam, the Netherlands

Authentic/Ex-centric, 49th Venice Biennale, Venice, Italy

The Short Century - Independence and Liberation Movements in Africa 1945-1994 (2001- 2002), Museum Villa Stuck, Munich, Germany; Martin-Gropius-Bau, Berlin, Germany; Museum of Contemporary Art, Chicago, USA; PS1 Contemporary Art Centre and the Museum of Modern Art, New York, USA

2000

Fifth Season, Foundation Actua, Casablanca, Morocco

Belkahia – Koraïchi, Gallery El Manar, Casablanca, Morocco

Fashion Show, Algiers, Algeria

1999

Contemporary Visions, Borj de Bab Marrakesh, Essaouira, Morocco

Kaftan 2000, Fashion Show, Casablanca, Morocco

Global Conceptualism: Points of Origin, 1950s-1980s, Queens Museum of Art, Queens, New York, USA

Jardins Secrets III (Secret Gardens III), Factory of OEillets, Ivry-sur-Seine, France

1998

Les peintres du signe (The Painters of the Sign), Festival of Humanity, La Courneuve, Paris, France; Château de Draveil, Paris, France; Château de Belval, Miramas, France; Fine Art Museum, Algiers, Algeria

Mediterranea, Art from around the world, Botanical Gardens, Brussels, Belgium

80 Artists from around the World, Galley Enrico Navarra, Paris, France

Méditation (Meditations), Madrassa Ibn Youssef, Marrakesh, Morocco

Pacaembú (light installations curated by Philippe Mouillon), São Paulo, Brazil

1997

Modernities and Memories, Rockefeller Foundation, 47th Venice Biennial, Venice, Italy; Bilgi University, Istanbul

Artists for Peace: R. Koraïchi, F. Belkahia. Exhibition Space Louis Feuillade, Lunel, France

Rhythm and Form, Visual Reflection on Arabic Poetry (1996-1997), touring to: Willamette University, Salem, Oregon; University of Arkansas; Fine Arts Centre Gallery; University of California; University of Berkley; Worth Ryder Gallery; Hallie Brown Ford Gallery; University of Oregon; Rice University, USA

6th Biennial of Havana, Havana, Cuba

Jardins Secrets II (Secret Gardens II), Charles Foix Hospital, Ivry-sur-Seine, France

1996

Light Passage (Arcos da Lapa) (light installations curated by Philippe Mouillon), Rio de Janeiro, Brazil

Arabic Signs, Museum voor Volkenkunde, Rotterdam, the Netherlands

Images of Africa Festival, Barbican Centre, London, UK and Odense, Denmark

L'Art contemporain (Contemporary Art), Institut du Monde Arabe, Paris, France

5th International Biennial of Visual Poetry, Palace Legislativo, Mexico

Invitation à voyager (Invitation to Travel), R. Koraïchi with F. Belkahia, Festival of the South (Fiesta des Suds), Marseille, France

African Encounters (Rencontres Africaines) (1994-1996), Institut Français, Lisbon, Portugal, touring to France, Niger, Benin, Burkina Faso, Ivory Coast, Morocco and South Africa

1995

Signs, Traces & Calligraphy: Five Contemporary Artists from North Africa, Concourse Gallery, Barbican, London, UK; Tropenmuseum, Amsterdam, the Netherlands

Six Flags of Tolerance, 50th Anniversary of the United Nations, New York, USA; UNESCO, Paris, France

11th International Print Triennial, Fredrikstad, Norway

Graphic Arts Biennial, Laureates exhibition, Warsaw, Poland

Exhibition at Gallery Frédéric Roulette, Paris, France

1994

Painters from the Maghreb (1993-1994), CKC, Ghent, Belgium

1990

6th INTERBEP '90, Tuzla, Yugoslavia

International Graphic Triennial, Frechen, Germany

Inter Graphic-90, Berlin, Germany

2nd Biennial Graphic Arts from the Mediterranean, Athens, Greece

Faire du chemin avec... Hommage à René Char (Going along with... Homage to René Char), Palais des Papes, Avignon, France

1989

3rd International Havana Biennial, Havana, Cuba

9th Engraving Triennial, Fredrikstad, Norway

Exhibition at Gallery Szutski, Lodz, Poland

Exhibition at International Centre of Graphic Arts, Ljubljana, Slovenia

1988

2nd International Biennial de Palbia Alternativa, Mexico

Exhibition at Ernst Museum, Budapest, Hungary

Exhibition at Museum of Modern Art, Toyama, Japan

Exhibition at Art Gallery Senac, Ribeirão Preto, São Paulo, Brazil

Exhibition at Museum of Modern Art, Rijeka, Croatia

1987

Exhibition at Lahti Art Museum, Lahti, Finland

1986

Sign and Calligraphy, together with Jamil Hamoudi, Mohamed Bouthelidja and Hassan Massoudy, Musée National d'Art Africain et Océanien, Paris, France

Art for Humanity, Baghdad, Iraq (1st International Prize)

Exhibition for the 40th Anniversary of UNESCO, UNESCO, Paris, France

Exhibition at Tokyo Metropolitan Fine Art Gallery, Tokyo, Japan

Comparaisons - L'Art Actuel (Comparisons – Art Today), Grand Palais, Paris, France

1985

Exhibition at Toledo Museum of Art, Ohio, USA

Exhibition at Yokosuka City Gallery, Kanagawa, Japan

1984

Contemporary Arab Graphic Art, Arab Heritage Gallery, al-Khobar, Saudi Arabia

Inter Graphic-84, Berlin, Germany

Exhibition at Tacoma Art Museum, Washington D.C., USA

Exhibition at Leila Taghinia-Milani Heller Gallery, New York, USA

International Calligraphy, Walt Kuhn Gallery, Cape Neddick, Maine, USA

Homage to William Morris, Modern Art Museum, San Francisco, USA

1983

King Khalid International Airport – several artworks in the Royal Pavilion, Riyadh, Saudi Arabia

Exhibition at Kanagawa Prefectural Gallery, Japan

Contemporary Arab Artists, Part III, Iraqi Cultural Centre, London, UK

1982

6th Norwegian International Print Biennial, Fredrikstad, Norway

Exhibition at Gallery Bab Rouah, Rabat, Morocco

9th International Triennial of Original Coloured Graphic Prints, Grenchen, Switzerland

1981

Exhibition at the Royal Pavilion, King Abdulaziz International Airport, Jeddah, Saudi Arabia

Exhibition at Gallery Sultan, Sabhan, Kuwait

Exhibition at Gallery Irtissem, Tunis, Tunisia

Exhibition at Art Gallery Yahia, Tunis, Tunisia

Peintres du monde arabe, L'Atelier Gallery, Festival d'Assilah, Morocco

1980

Exhibition at National Gallery of Fine Art, Amman, Jordan

Exhibition at International Trade Centre, New York, USA

Contemporary Arab Art, Museum of Modern Art, Tunis, Tunisia

Exhibition at Library of Congress, Washington D.C., USA

Tiles, Smithsonian, Cooper-Hewitt National Design Museum, New York, USA

1979

De l'écriture arabe à la gravure (From Arab Writing to Etching), Atelier Musée d'Art Graphique d'Arcueil, France

1978

Arab Painters, Exhibition Space Pierre Cardin, Paris, France

Exhibition at Bibliothèque Nationale Cabinet d'Estampes, Paris, France

Exhibition at Galerie Municipale de la Marsa, Tunis, Tunisia

1977

Video - *Post the Lebanese War*, touring to Caracas, Venezuela; São Paulo, Brazil; Buenos Aires, Argentina

International Print Biennial, National Centre de la Gravure, Épinal, France

Exhibition at ARC/Musée d'Art Moderne de la Ville de Paris, France

Peinture murale, brigade d'intervention culturelle (a collective of painters from Arab countries), Université de Jussieu, Paris, France

1976

37th Venice Biennale, Venice, Italy
L'Algérie des Enfants (Children's Algeria), Musée d'Art Moderne de la Ville de Paris, France

Exhibition at Museum of Contemporary Art, University of São Paulo, Brazil

1975

Exhibition at Studio Xavier de Lassale, Vitry-sur-Seine, France

Exhibition at Galerie d'Art d'Orly Sud, Paris, France

1974

Exhibition at Abbey of Saint Germain des Prés, Paris, France

Awards**2013**

Prix Institut de France, Fondation Prince Louis de Polignac, Paris, France

2011

Jameel Prize 2011, Victoria and Albert Museum, London, UK

Education**1967—71**

Higher Institute of Fine Arts (*École nationale supérieure des beaux-arts d'Alger*), Algiers, Algeria

1971—75

Superior National School of the Decorative Arts (*École nationale supérieure des arts décoratifs*), Paris, France

1973—75

School of Urban Studies (*Institut d'urbanisme*), Paris, France

1975—77

Superior School of Arts (*École nationale supérieure des beaux-arts*) (painting studio of Gustave Singier and print studio of Lagrange-Dorny), Paris, France

Thank you

Rachid Koraïchi, Kristen Windmuller-Luna, Prajit Dutta, Harry Hutchison, Hussain Khanbhai, Timm Mettler, Susan Sobolewski, Lauren Crothers, Dakotah West and Charlotte Force

Introduction

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