

## ***Bacchanalia: Dionysian Aspects as Symbols of Otherness in the Artwork of the Painter Asad Azi***

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### **ABSTRACT**

The artwork of Asad Azi, an Israeli-Druze artist, is deeply inspired by Classical images and subjects. As a socio-political artist, by using the classics Azi conveys subversive and critical messages.

In a series of works exhibited recently in an exhibition titled – *Bacchanalia*, hybrid creatures, Dionysian in character, fill Azi's canvases. Hybrids such as centaurs and satyrs symbolized in Antiquity the opposition to the principles of moderation (*aidos*), self-knowledge (*sophrosyne*), and self-control (*enkrateia*) to which the Greek citizen was obliged, and were thus connected with otherness. Metaphorically, hybridity in Azi's work symbolizes socio-political otherness and its implications in connection with post-colonial theories. An additional and very prominent aspect of the hybrid in Antiquity was their role as intermediaries between the human and the divine, as noted by Friedrich Nietzsche in his reference to the Dionysian mystic initiation. This aspect sheds another light on the hybrid images depicted by Azi, and the meaning of the other and the minority in modern times. The present study is interdisciplinary in nature and belongs to the field of reception studies, and aims at examining the Classical influence upon contemporary culture.

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### **Introduction**

Hybrid creatures, half-human and half-bestial, fill Asad Azi's canvases in a body of works shown at the exhibition *Bacchanalia*.<sup>2</sup> These hybrids dance in a deep forest; climb trees and peek at couples enjoying themselves, dancing and making love in nature (figs. 1, 2). It would seem that Azi, an Israeli Druze and known as a critical socio-political artist, has changed his artistic direction and, apparently, now engages with somewhat naïve subjects, drawn from a fantastic mythology. Asad Azi's earlier oeuvre focused mainly on issues of national identification and memory. Works such as "Father" (fig. 3) and "Vanquished Rider" (fig. 4), shown at the exhibition *My Father is a Soldier*, reflect his occupation with the memory of his father as an officer in the IDF (Israel Defense Forces), who had been killed during his military service.<sup>3</sup>

Azi's statement: "I don't think one should paint, like Matisse, fish in blue water while the earth is burning. We should now paint Picasso's *Guernica*,"<sup>4</sup> expresses his socio-political approach. The canvas "Greek Warrior" (fig. 5), however, raises other aspects of Azi's work.<sup>5</sup> The dying warrior in the foreground is inspired by figures from sculptural groups dated to the 6<sup>th</sup> century BCE in a gable from the Temple of Athena Aphaia in Aegina (figs. 6). Reflecting the political nature of Israeli art in the 1980s, Azi criticizes the policy that sent the warriors to the battlefield.<sup>6</sup> However, the Greek warriors in the Aegina gable convey the message of *kalos thanatos* – "beautiful death", as their deaths were conceived as heroic, as transmitted by their calm facial and body expressions.<sup>7</sup> Azi's dying warrior's supine position, in contrast, suggests him as a

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<sup>2</sup> N&N Aman gallery, Tel Aviv, May-June 2013, curated by the author.

<sup>3</sup> See Ahronson M (Curator), 2009. *Asad Azi – My Father is a Soldier*. Exhibition catalogue. Ramat Gan: The Museum of Israeli Art, Ramat-Gan, figs. 21, 70.

<sup>4</sup> Ventura G, 2006. *History and Theory – Bezalel*, 3 (Hebrew). <http://bezalel.secured.co.il/zope/home/he/1161090224>

<sup>5</sup> Tenenbaum I (ed.), 2008. *Check-Post: Art in Israel in the 1980s*, an exhibition catalogue, Haifa: Haifa Museum of Art, 170.

<sup>6</sup> On criticism of Israeli art in the 1980s, see Tenenbaum, 2008.

<sup>7</sup> On the Greek term *kalos thanatos*, see Loraux N, 1997. *The Experiences of Tiresias*, Princeton, N.J.: Princeton University Press, 63-74; Vernant JP, Zeitlin FI, 1991. *Mortals and Immortals*, Princeton, N.J.: Princeton University Press, 84; Stewart A, 1990. *Greek sculpture: An Exploration*, New Haven: Yale University Press, 66.

victim rather than a hero. The Classical influence, at least formally, is also evident in two other figures by Azi: the minotaur-like figure, an image frequently featuring on Greek vase paintings;<sup>8</sup> and a red cultic figure that calls to mind a bronze Hellenistic sculpture of a satyr.<sup>9</sup> A Classical orientation has existed in Azi's work for many years. Images such as Leda and the Swan, Diana bathing, and Venus are frequent on his canvases.<sup>10</sup> Azi defines the Classical inspiration as "Pumping from the spring without intermediaries ... not water in plastic bottles".<sup>11</sup>

Azi's intensive preoccupation with hybrids however returns us to the opening issue and to a crucial question: What is the significance of the Classical influence upon his oeuvre? Is it only formal? And more specifically, what is the meaning of the hybrid creatures in his canvases?

### Hybridity and Otherness – the Mundane Aspect

Azi's hybrid creatures seem to come directly from a Dionysian setting (figs. 7, 8). They are dancing wildly flinging their limbs in a way that recalls other hybrids, such as the satyrs, centaurs, and Pans that were depicted on Greek vase paintings. The mythological satyrs are creatures with a human body, animal ears, a tail, and horseshoes. Their behavior is wild, unruly, and lascivious. They dance in ecstasy and chase lustfully after the bacchants, Dionysus's worshippers.<sup>12</sup> The behavior of these wild creatures is opposed to the principle of *aidos* (modesty), and *sophrosyne* (moderation), to which the Greek citizen was obliged.<sup>13</sup> The satyrs drink pure and undiluted wine, and ignore the accepted social rules of the banquet. In one of the vase paintings signed by the Cage Painter, an Athenian youth is seen during the ceremony that accompanies the ritual wine-drinking: he pours the wine from the *crater* using a vessel called an *oinochoi* into the *cylix*, which is the wine cup. This ceremony is intended to moderate the drinking in accordance with the principles of *enkrateia* (self-control). As opposed to this youth, the satyr "dives" directly into the *crater*, while his bestial tail and organs are flung about.<sup>14</sup> In a cup signed by Epictetos, the satyr drinks directly from the amphora, without restraint or communal sharing.<sup>15</sup> Art historians such as Francois Lissarague and Gay Hedreen have contended that the satyr symbolized male sexual fantasies in the Ancient world, as can be seen in the orgy portrayed on a symposium cup.<sup>16</sup> As an immoderate and savage creature, the satyr was connected with Otherness, in a world that emphasized the importance of race and ethnicity.<sup>17</sup> Another hybrid that symbolizes Otherness is the centaur that is depicted on the *metopes* of the Parthenon temple from the 5<sup>th</sup> century BCE in Athens. The ferocious and bestial centaur, the symbol of the savage Persian enemy, attacks the Lapith, a mythological figure that symbolizes the Athenians. As known, the Athenians defeated the Persians, so they believed, by means of their virtuous moral qualities.<sup>18</sup>

Back to Asad Azi (fig. 9): the centaur appears in a sketch-like composition, attacking a naked woman in a way that recalls the attack of the centaurs depicted on the west pediment of the Olympia Temple and on the

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<sup>8</sup> Minotaur, red figure cup by Epiktetos, ca. 570 BC, National Museum, Athens. In Boardman J, 1993. Athenian Red Figure Vases: The Archaic Period, a handbook. London: Thames & Hudson, fig. 70.

<sup>9</sup> Dancing Satyr, Bronze, 2<sup>nd</sup> century BC, 71 cm, National Museum, Naples. In Lessing E, Varone A, 1996. Pompeii, Paris: Terrail, 64.

<sup>10</sup> See Ahronson 2009, Bathers (Diana bathing), fig. 139, Black and white nude, fig. 130; Leda and the swan, fig. 121. Noteworthy is a canvas inspired by the Roman 1<sup>st</sup>-century mosaic from Pompeii of the famous Macedonian leader Alexander the Great. This canvas is in the artist's possession.

<sup>11</sup> In a conversation with the artist.

<sup>12</sup> See Hedreen G, 1994. Silens, Nymphs and Maenads. In The Journal of Hellenic Studies, 114, 47-69.

<sup>13</sup> Lissarague L, 1992, The Aesthetics of the Greek Banquet: Images of Wine and Ritual. Translated by Szegedy-Maszak A., Princeton, N.J.: Princeton University Press, 66; Cherry J (editor), 1995. Mythical Beasts, San Francisco: Pomegranate Artbooks, 139-140; Stewart A, 1997. Art, Desire and the Body in Ancient Greece. Cambridge: University Press, 191; Hedreen G., 2006. "I Let Go My Force Just Touching Her Hair": Male Sexuality in Athenian Vase-Paintings of Silens in Iambic Poetry. Classical Antiquity, 25: 281-282.

<sup>14</sup> Durand JL, Frotisi-Ducroux F, Lissarague F, 1989. Wine: Human and Divine. In A city of Images: Iconography and Society in Ancient Greece. Edited by Bernard C. Princeton, J.: Princeton University Press, 128, Figs. 172, 173.

<sup>15</sup> Boardman, 1993, fig. 69.

<sup>16</sup> Lissarague F, 1990. The Sexual Life of Satyrs. In Before sexuality: the Construction of Erotic Experience in the Ancient Greek World. Edited by Halperin DM, Winkler JJ, Zeitlin FI, Princeton, N.J.: Princeton University Press, 66; Hedreen, 2006, 292. Stewart, 1997, 188-191, Fig. 122: Attic red-figure cup, attributed to the circle of Nikosthenes Painter, ca. 500. Satyrs having an orgy. Antikensammlung, Staatliche Museen zu Berlin.

<sup>17</sup> On the principle of *autochthon*, see Loraux N, 1986. The Invention of Athens – The Funeral Oration in the Classical City. Cambridge, Mass.: Harvard University Press, 148-150. Herodotus, 1987. The History. Translated by Grene D, Chicago: University of Chicago Press, Book I, a56.

<sup>18</sup> Stewart, 1997, 191-199.

Parthenon frieze.<sup>19</sup> As stated earlier, hybrid creatures constitute the focus of many works by Azi, and are the subject of the exhibition *Bacchanalia*. These hybrids seem to reflect an aspect of Azi's socio-political orientation, as discussed below.

In two acrylic on canvas paintings (figs. 2, 10), the hybrid creature is seen hiding behind a tree and peering at a couple making love. The peering hybrid features in another painting (fig. 11), again hiding behind a tree, and observing a paradise-like hedonistic garden within which couples making love are scattered around in a manner that recalls the work "The Joy of Life" by Matisse. In the middle stands a nude female Venus-like figure in a tub, with her legs being washed by an unidentified male figure. In a crayon drawing belonging to a series (fig. 12), a hybrid figure disguised as a Minotaur turns towards a naked girl lying in the open landscape, portrayed in a very traditional artistic manner. My argument is that the analogy between the hybrids depicted in Classical art and Azi's hybrids is conceptual rather than formal, and concentrates on the aspect of Otherness.

Otherness is a main issue in the post-colonial discourse, and the hybrid images can be conceived as a manifestation of Otherness in its broad sense. The displacement of these images from their original cultural milieu, and their integration within a contemporary work of art, is in itself a typical feature of post-colonialism.

The hybrid image is a highly typical representation of the boundaries of contemporary reality, both mundane and cultural. Hybridity is a prominent feature of the mixed identity of Asad Azi himself, who was born in Shfaram, a Druze village in the Galilee. His father was an officer in the Israel Defense Forces who was killed during a military mission, and the five-year-old Asad was left an orphan together with five brothers. Azi attended a Jewish school near Haifa, and obtained his academic education at Haifa and Tel Aviv Universities. He lives and works in Jaffa, and identifies with the Druze and Palestinian societies. In light of those facts, the discussion becomes more poignant in another series of works that focus on Oriental images (figs. 13, 14): an Arab, sometimes accompanied by a camel, turns, somewhat aggressively, towards a girl with a frightened expression who resembles a belly dancer, and parts of whose body are exposed. These images call to mind paintings from the 1920s by Nahum Gutman, in which the Arab appears as a rooted figure intertwined with the land.<sup>20</sup> In Azi's work, within a generation from Gutman's oeuvre, and after having become a minority and the Other on their land, these images of the Arab are replete with post-colonial meanings and, thus, socio-political ones.

An analogy to *Orientalism* by Edward Said is obvious: the image of the Arab is portrayed by a multi-cultural artist, of Arab origin, but from an Occidental point of view, to use Said's approach to the criticism of the image of the Arab as aggressive and overbearing.<sup>21</sup> Azi's treatment resembles a citation of the Occidental concept of the Arab, as Said puts it, or as a discussion 'about', or 'aboutness', to use a term coined by Arthur Danto,<sup>22</sup> in order to raise questions about the way the Orient is conceived by the Occident.

The meaning of Otherness, however, could be expanded here to incorporate a more universal one. The hybrid peering at Leda mating with Zeus disguised as a swan, in another myth-inspired work by Azi (fig. 15), can now be conceived as a metaphor of the Other who is observing the hedonism of its master.<sup>23</sup> This applies also to the photo "The Rape of Africa" by David LaChapelle, in which the land of Africa is symbolized by the model Naomi Campbell dressed and posed as Botticelli's Venus, the satisfied Mars, symbolizing the West, is falling asleep, and children as Cupids are trying to awaken him, while the land behind is being conquered.<sup>24</sup>

<sup>19</sup> See Asad Azi, 1999. *Journey to the Chrinicles*, An exhibition catalogue. Ramat Gan: The Museum of Israeli Art, Ramat Gan, 22. On the Centaur from the Parthenon frieze see Stewart A, 1990. *Greek Sculpture: An Exploration*. New Haven: Yale University Press, figs. 271, 323.

<sup>20</sup> See: Ofrat G, 2005. *Encounters with Art: Essays on Israeli Artists of the 20<sup>th</sup> Century*. Jerusalem: The Publishing House of the World Zionist Organization (Hebrew), 74; Ben-Ezer E (Editor), 1997. *Nahum Gutman*. Tel Aviv: Modan, 60.

<sup>21</sup> See Said E, 1985. *Orientalism*. London: Penguin, 49, 10, 250-286. Said refers to a paper by Harold Glidden. See: Glidden HW, 1972. *The Arab World*. *American Journal of Psychiatry*, 128: 984-8; and to R. Emmet Tyrell, see: Emmet R. Jr., 1976. *Chimera in the Middle East*. *Harper's*, November, 35-8.

<sup>22</sup> Danto AC, 2003. *The Abuse of Beauty: Aesthetics and the Concept of Art*. Chicago, Ill.: Open Court 2003, 65, 68.

<sup>23</sup> Ahronson, 2009, fig. 121.

<sup>24</sup> <http://www.davidlachapelle.com/series/rape-of-africa/>

### Celebrating Otherness – the Spiritual Aspect

The post-colonial view offers a different perspective in another series of Azi's works that focus on the image of a couple: the artist himself is represented as a bearded satyr dancing with enthusiasm round a pyre, with a mysterious mate attired in a blue dress (fig. 16). The dark forest in which they dance, as well as the floral garden with hedonistic figures scattered around (fig. 11), recall Nahum Gutman's paradise of erotic fantasy, as defined by Gideon Ofrat.<sup>25</sup> Through his enthusiastic dance Azi celebrates his Otherness, out of a feeling that such Otherness has become an existential, permanent experience. Edward Said, one of the fathers of post-colonialism, expressed this feeling in the last paragraph of his novel – *Out of Place: A Memoir*; with the words: "With so many chords in my life, I've learned to prefer, actually, being not quite right and displaced from the place". Said even defines such displacement as "a form of freedom".<sup>26</sup>

A sense of freedom arises from another composition by Azi (fig. 1), in which the hybrids seem to be immersed in the hedonistic atmosphere, or perhaps are creating this atmosphere themselves, as they dance, and serve as leg-washers. This kind of immersion could be conceived, following Homi Bhabha, as another reflection of post-colonialist hybridity that of mutual inter cultural influence. According to Bhabha, in the eyes of the West the Other is concomitantly an object of desire and fantasy and an object of knowledge; on the one hand the Other constitutes a research topic, and on the other hand an arena of images and fantasies. In parallel that belonging to the West is conceived by the "Other" as an object of desire and a source of knowledge and culture.<sup>27</sup> Bhabha emphasized the imitative nature of the different colonial relationships, the colonizer although exploiting the colonized also influenced them and was in turn influenced by them.<sup>28</sup> Through those images Azi seeks to evoke a new discussion on the nature of Israeli art, in which problems of identity are integral, and to raise questions about the place of minorities within this culture. The French philosophers Deleuze and Guattari define the contemporary era as an era of minorities.<sup>29</sup> As such, and as a permanent state of being, the only thing left is to celebrate it as a *raison d'être*. What is, in fact, this *raison d'être*?

The hybrids in Classical culture, apart from being a symbol of Otherness, also embody divinity and sublimity. The bacchanalian experience involves initiation in a Dionysian cult and a merging with the divine. During the Dionysian ritual, the initiate is united with a divine essence and becomes an *anteos* – one with the god. The dance of the initiates in the Dionysian cult was characterized by a wild flinging of body parts and total ecstatic freedom.<sup>30</sup> The satyrs were also believed to have had superhuman physical abilities: for example they juggle with the wine vessels, balancing them on the phallus, as represented on a vessel used for cooling wine. These physical abilities were conceived as crossing metaphysical boundaries.<sup>31</sup> Scholars havenoted that through their savageness the satyrs had the ability to overcome the physical boundaries and to unite with the divine by means of spiritual ecstasy.<sup>32</sup> As such, the satyrs constituted intermediates between the human and the divine, and they took an active part in the apotheosis and lighting the fire for the exultation by Heracles.<sup>33</sup> Friedrich Nietzsche expressed the mystic initiation with the words: "The Dionysian reveler sees himself as satyr, and as satyr, in turn, he sees the god."<sup>34</sup>

Azi has defined himself as a "modern cultist", and the act of painting as an act of ecstatic dance and mystic experience. The dancing couple around the pyre that Azi has painted several times (figs. 17, 18), and which

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<sup>25</sup> Ofrat G, 2001. The Secret of Gutman's Orchard. In *Erotic Imagery in Gutman's Oeuvre*. Tel Aviv: Gutman Museum, Tel Aviv, 69-78.

<sup>26</sup> Said E, 2001. *Out of Place – Memoir*. Tel Aviv: Yediot Aharonot (Hebrew), 370.

<sup>27</sup> Bhabha H, 1994. *The Other Question: Stereotype, Discrimination and the Discourse of Colonization*. In *The Location of Culture*. London: Routledge, 71.

<sup>28</sup> Bhabha H, 1984. *Of Mimicry and Man: The Ambivalence of Colonial Discourse*. October, 28, 125-133.

<sup>29</sup> See: Deleuze G, Guattari F, 1980. *Mille plateaux- capitalisme et schizophrénie*. Paris: Editions de Minuit, 518-520.

<sup>30</sup> On the Dionysian Mysteries, see: Bianchi U, 1976. *The Greek Mysteries*. Leiden: E. J. Brill, 3-7, 13-15; Meyer MW, 1987. *The Ancient Mysteries – A Sourcebook*. San Francisco: Harper, 63-65; Burkert W, 1987. *Ancient Mystery Cult*. Cambridge, Mass: Harvard University Press, 12, 18-24. Cole SG, 2002. *Landscapes of Dionysus and Elysian Fields*. In *Greek Mysteries – The Archeology and Ritual of Ancient Greek Secret Cults*. Edited by Cosmopoulos MB. London: Routledge, 93-194, 197-199, 205.

<sup>31</sup> See: *Wine: Human and Divine* (n. 8), 126, Fig. 171.

<sup>32</sup> Detienne M., 1981. *Between Beasts and Gods*. In *Myth, Religion and Society*, Edited by Gordon RL. Cambridge: Cambridge UP, 224, 226.

<sup>33</sup> See: a red figured Pelike by the Kadmos Painter, Herakles rising from his funeral pyre, in: Boardman J, 1989. *Athenian Red Figure Vases: The Classical Period*. London: Thames and Hudson, fig. 311.

<sup>34</sup> Nietzsche F, 1956. *The Birth of Tragedy; and, The Genealogy of Morals*. Translated by Colffing F. Garden City, N. Y.: Doubleday, 56.

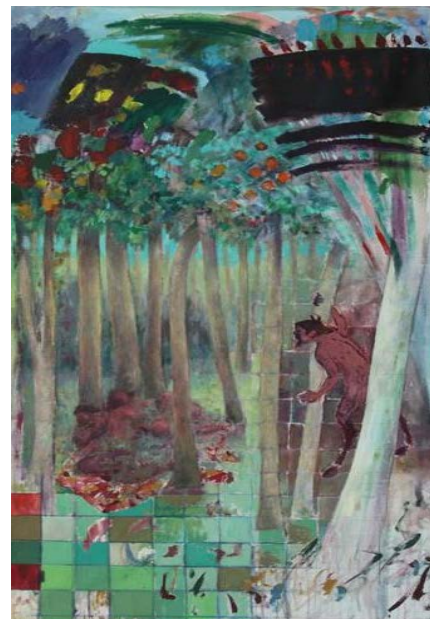
have previously been interpreted as a symbol of Otherness, could now be conceived in light of the Dionysian and ecstatic cultic bacchanalia. A bacchanalia of this kind can be seen on a painting that shows three naked dancing figures in a dark forest (fig. 19). A flickering light creates a psychedelic atmosphere of a cultic kind. Another kind of cultic activity is that of a bathing scene featuring in several sketches by Azi, in which his cheerful couple bathes in the milk that floods the ground, while a lascivious hybrid is watching from the side (fig. 20, 21). One of the characteristics of the bacchanalia is the spurt of milk that erupts from the ground, as described in *The Bacchae* by Euripides: "And gushing from the ground came springs of milk".<sup>35</sup> Bathing in milk is a repeated act by the Israeli-Arab performance artist Anisa Ashkar. As a mystic ritual, the artist washes herself in streams of milk in a performance titled *Barbur*.<sup>36</sup> Ashkar frequently engages in her art with the dichotomy between black and white. This act symbolizes the aspiration she had felt in her childhood for a "white life", as a child growing up in a slum village near Acre.<sup>37</sup> From a post-colonial perspective, this activity accentuates her Otherness.

Exultation is the intended consequence of the ritualistic activities described above. This aspiration is expressed in two works by Azi (figs. 22, 23) that show a winged horse, perhaps Pegasus, the offspring of Medusa, ascending to the sky. The desire to obtain release from corporeality and merge with a divinity is Platonic in origin, and is expressed in texts such as *Phaedrus* and *The Symposium*.<sup>38</sup> The anticipated merging with the divinity is portrayed in a work (fig. 24) that displays a blue-winged figure embracing a naked woman, perhaps the reunion of Eros and Psyche, while in the background appear black-and-white photos of Baroque art and architecture, as reflections of a tradition centered upon the principle of transcendence.<sup>39</sup> In another very expressive work (25), the couple has become two hybrid bestial creatures embracing in the middle of an unidentified place, standing on a green patch under a tree, surrounded by a mysterious blue background. The man appears reddish while the woman is radiant in blue. The tradition of art history conceives the color red as a symbol of corporeality, while blue symbolizes spirituality.

Those hybrids are celebrating their uniqueness and Otherness; and it would seem that it is precisely the unusual, the exceptional, and the Other that are dominant and significant in our pluralist, global world, gripped by delirium and unceasing change, immersed in an unending bacchanalia.



1. Asad Azi, Bacchanalia, acrylic on canvas, 100x137cm, 2012, courtesy of the artist



2. Asad Azi, Voyeur, acrylic on canvas, 160x80cm, 2012, courtesy of the artist

<sup>35</sup> Euripides, 1970. *Bacchae*. Translated by Kirk GS. Englewood Cliffs, N.J.: Prentice-Hall, 705-708.

<sup>36</sup> See <http://anisaashkar.com/works/barbur-24000/>

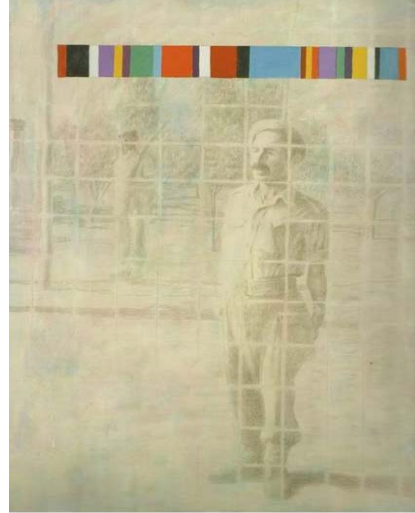
<sup>37</sup> Aviv N, 2012. *Tsumud: On Anisa Ashkar and the Exhibition "Zift"*, held at N&N Aman Gallery in 2010. An Exhibition Catalogue. Tel Aviv: N&N Aman Gallery, Tel Aviv, 141.

<sup>38</sup> Plato, 1980. *Symposium*. Translated by Dover K Sir. Cambridge: Cambridge University Press, 210- 212; Plato, 2011. *Phaedrus*. Edited by Yunis H. Cambridge, UK; New York: Cambridge University Press, 201, 251.

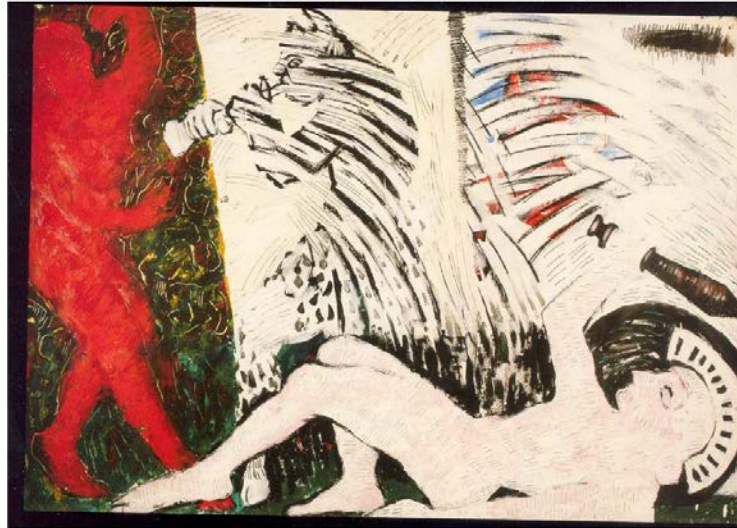
<sup>39</sup> Asad Azi, 1999, 23.



4. Asad Azi, Vanquished rider (sono un hero ma morte), oil on textile, 130x50cm, 2002, courtesy of the artist



3. Asad Azi, Father 6, oil on canvas, 160x105cm, 2004, courtesy of the artist



5. Asad Azi, Greek Warrior, acrylic on paper, 140X100cm, 1988, courtesy of the artist





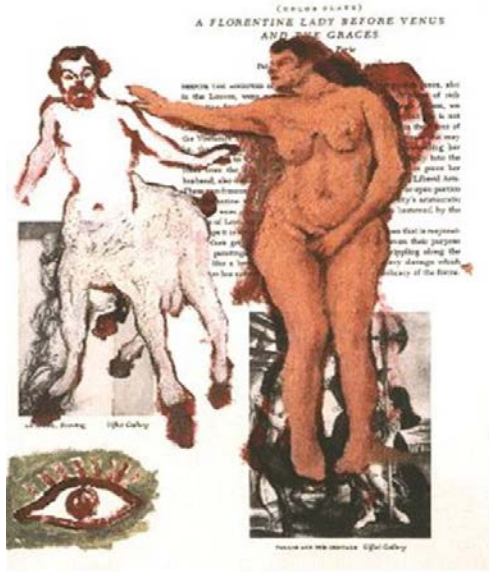
6. Dying warrior, west pediment of the temple of Aphaia at Aegina, ca. 490-475 BC, L. 1.85 m., Glyptothek, Munich



7. Asad Azi, Hybrid, acrylic on canvas, 50X35cm, 2003, courtesy of the artist



8. Asad Azi, Hybrid, acrylic on canvas, 50X35cm, 2003, courtesy of the artist



9. Asad Azi, Untitled, acrylic on paper, 32x25cm, 1998, courtesy of the artist



10. Asad Azi, Black Voyeur, acrylic on canvas, 55x41cm, 2013, courtesy of the artist



11. Asad Azi, Washing her, acrylic on canvas, 98x153cm, 2013, courtesy of the artist

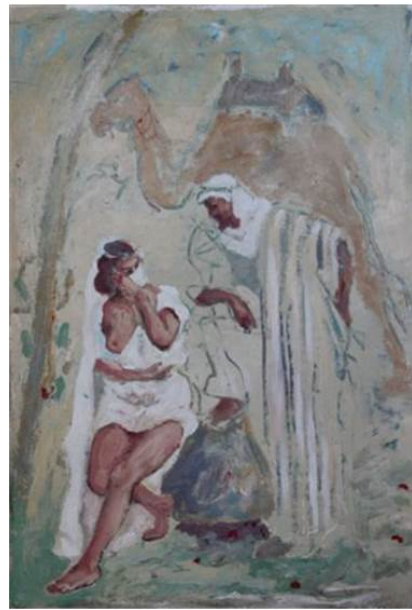


12. Asad Azi, Giving her a flower, pencils on paper, 21x30cm, 2013, courtesy of the artist





13. Asad Azi, Tempting her, acrylic on canvas, 47x33cm, 2011, courtesy of the artist



14. Asad Azi, Tempting her, acrylic on canvas, 34x27cm, 2011, courtesy of the artist



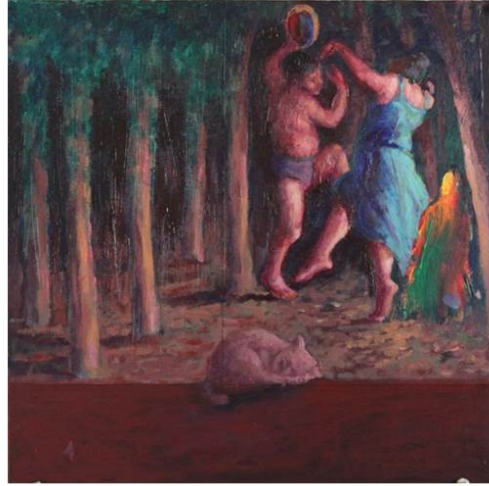
15. Asad Azi, Leda and the Swan, oil on canvas, 74X50cm, 2002, courtesy of the artist



16. Asad Azi, Dancing couple, oil on canvas, 37x23cm, 2011, courtesy of the artist



17. Asad Azi, Dancing couple, oil on canvas, 47x32cm, 2011, courtesy of the artist



18. Asad Azi, Dancing couple, oil on canvas, 38x38cm, 2011, courtesy of the artist

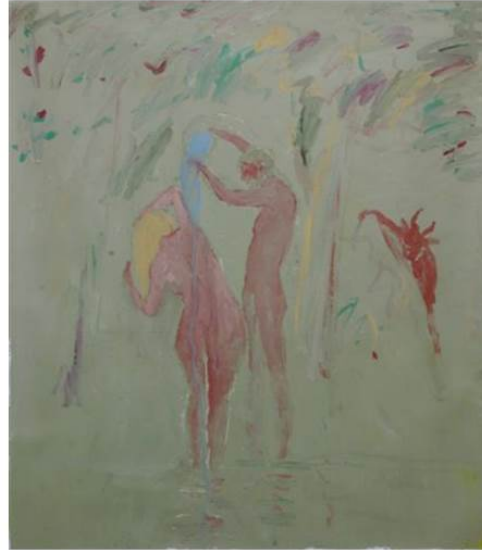


19. Asad Azi, Bacchanalia, gouache on paper, 50x70cm, 1985, courtesy of the artist





20. Asad Azi, washing her, acrylic on canvas, 51x51cm, 2010, courtesy of the artist



21. Asad Azi, washing her, acrylic on canvas, 72x63cm, 2008, courtesy of the artist



22. Asad Azi, Pegasus, acrylic on paper, 100X70cm, 1995, courtesy of the artist



23. Asad Azi, Pegasus, acrylic on paper, 100X70cm, 1995, courtesy of the artist



24. Asad Azi, *Untitled*, acrylic on paper, 35X25cm, 1998, courtesy of the artist



25. Asad Azi, *Blue couple*, pigment and glue on canvas, 100x60, 2013, courtesy of the artist