



Jumana Ridha
Visual Artist

Jumana Ridha is painting and drawing since her early childhood and she loves to express her emotions through singing. She did not study art. She studied politics instead. But, she finds herself in art. She entered Tarkib early, in 2016. Her first room installation "Khora", presented on the occasion of 2. TARKIB Baghdad Contemporary Arts Festival 2016, she transferred the visitors into the daily life world of an Iraqi woman. The feelings of Iraqi women are often her inspirations and subjects addressed in her art. Other topics are related to experiences of human beings, because Jumana has the capability of empathy, to feel and read other people without that they are saying words.

Jumana Ridha (b. 1993) lives and works in Baghdad. She graduated from the Political Science Department, Baghdad University, in 2015.

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@ 8. TARKIB Baghdad Contemporary Arts Festival, Iraqi Artists Syndicate, 2022



REFLECTION II

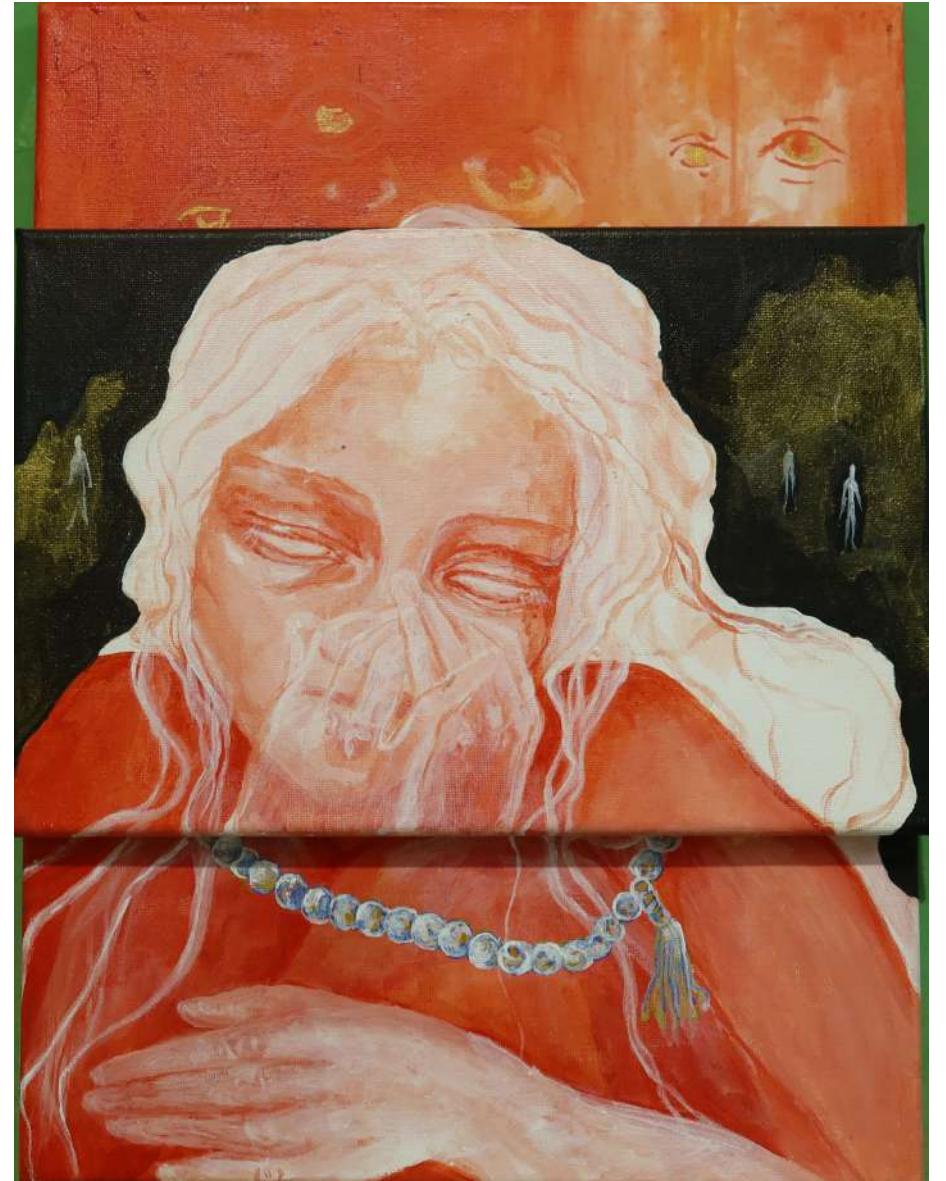
5 paintings, room installation, 2022

Jumana Ridha's room was a reflection of specific moments in her life. In five paintings, she expressed statuses of her inner self and the hands who helped her to go through each single stage. The main painting shows her in her childhood wearing a blazer, which was given from sister to sister.

Jumana was a very anxious child, always afraid from people. The hands of her sisters Marina and Christina were giving her hold.



The painting opposite describes the moment, when both sisters went different ways and left her alone. It shows two versions of her hands, expressing two personalities, one is scared and lonely and one has to find ways to survive.



The third painting with flowers under her eyes is her breaking point. She realized that her fear of people comes from her capability for empathy and she accepted the fact even though it is hard to deal with the fact to feel and read people without that they are saying words.



After the breaking point the hands of her sister Fathma gave her stability in life which is expressed in the fourth painting.



The last painting is devoted to her mum. We see a visualisation of Jumana's memory which she does not want to forget: the hands of her mum, giving her a flower. The background is black. Her mum was all her life wearing black, because of the loss of the people around her. The flower on the hands is both, a gesture and a mission. Her mother is giving everything what she can give to Jumana and her other children.



@ 7. TARKIB Baghdad Contemporary Arts Festival, Al Zawraa Park, 2021

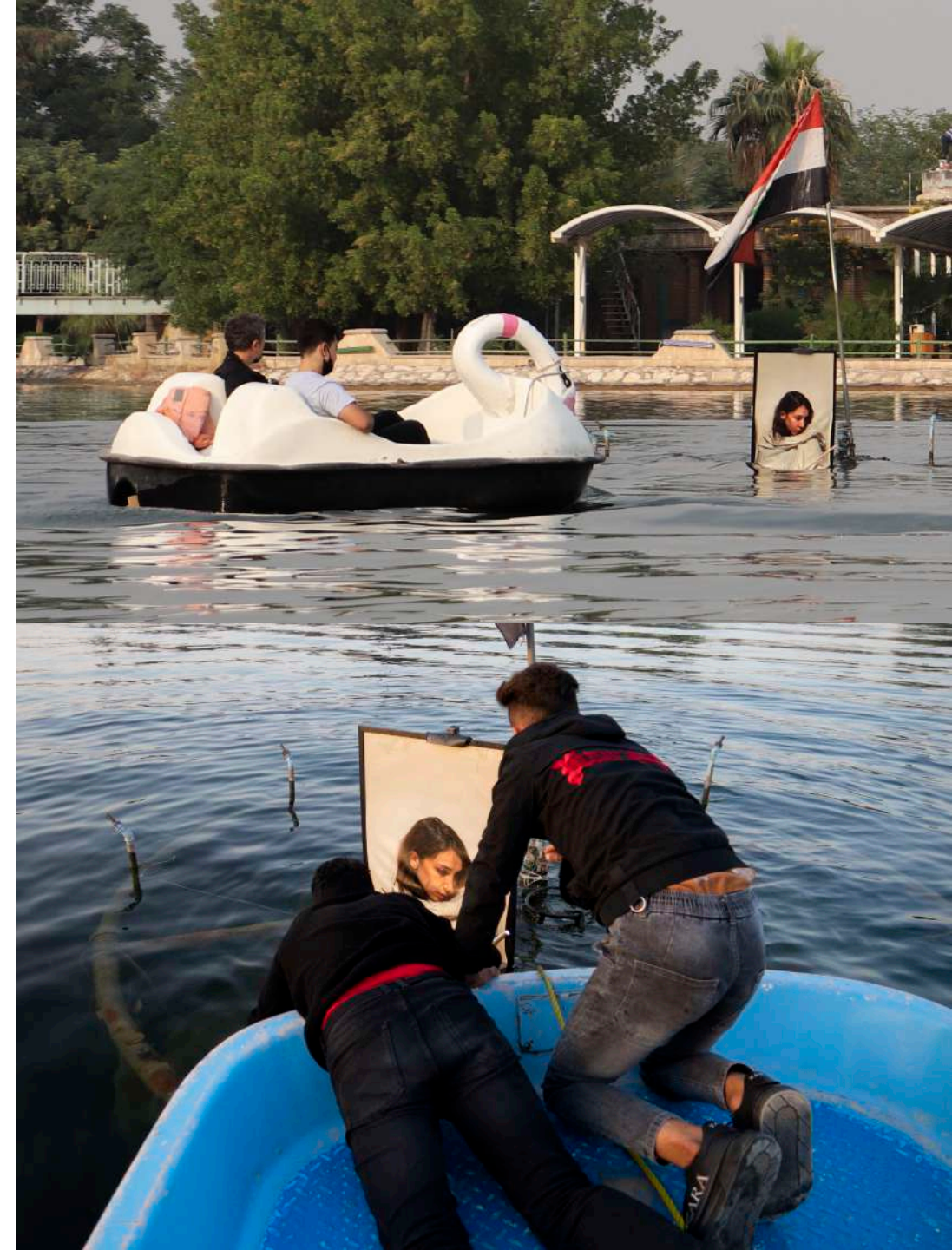


REFLECTION I
Photograph, installation in water
2021

The work REFLECTION is both, a reflection of how difficult it is to be patient after a storm, in life and in nature and a reflection of how life and nature can influence an object or a human being. She presented a photo of herself showing her emotions after a storm. The photo was installed in the middle of the lake. Water, sun and wind influenced the view of the photo by giving it reflections. Mankind influenced the view of the photo by giving it reflections.

In a figurative sense, the work REFLECTION reflects the symbiosis of how people could and should interact with one another and how the mankind and the nature can and should interact.

„If patience is worth anything, it must endure to the end of time. And a living faith will last in the midst of the blackest storm.“ Mahatma Gandhi



@ 5. TARKIB Baghdad Contemporary Arts Festival, Abu Nawas Theater, 2019



PHENOMENA
Room-Installation, dyptic, 2019

There are widespread phenomena, which despite legally prohibited, influence decision makers.

These phenomena are carried out on the backs of people who in turn, silently accept these phenomena.

Jumana Ridha is asking: "Isn't it time for a change?"



@ 4. TARKIB Baghdad Contemporary Arts Festival, BAIT TARKIB 2018



TRADITIONS
4 Photographs
Room-Installation
2018

Jumana Ridha's work
TRADITION is driven by
the question, how old
traditions effect modern
life in Iraq, from the
perspective of an Iraqi
woman.







@ 3. TARKIB Baghdad Contemporary Arts Festival, Shata Al Jameel, 2017



WAHED
Room-Installation
2017

“Everything needs to be centred on humanity”
Jannis Kounellis, 1936

Jumana Rada presented four paintings showing historical key events of war battles ranging from 400 years ago until to the present time: slavery, the Armenian genocide, the Holocaust and the Sinjar genocide. The painting number five includes a mirror in the shape of a human figure under a sunny sky.

She said: “Humanity should be valued above everything, it still has not figured out better alternatives.”

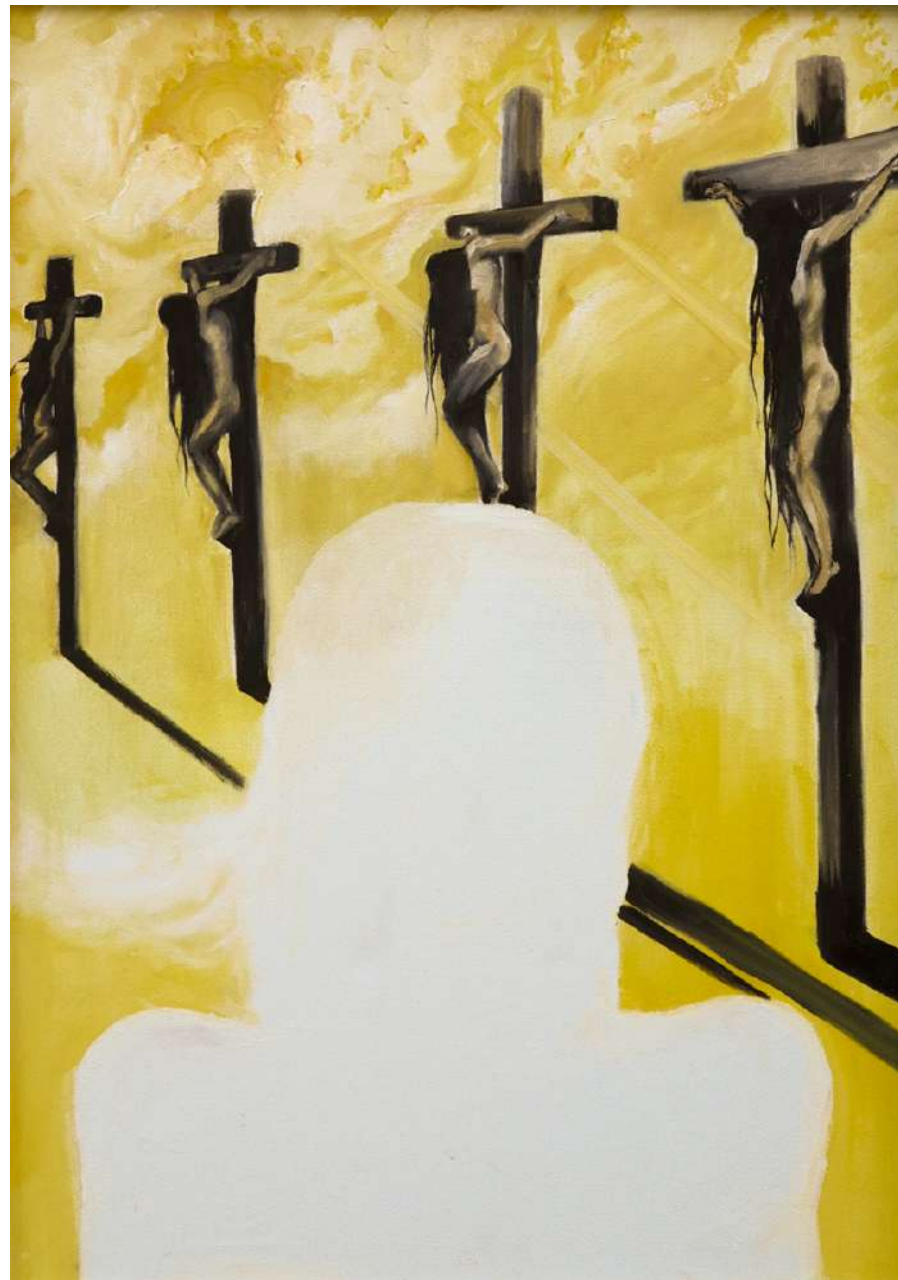
Slavery 1444-1906

Oil on canvas
50 x 70 cm



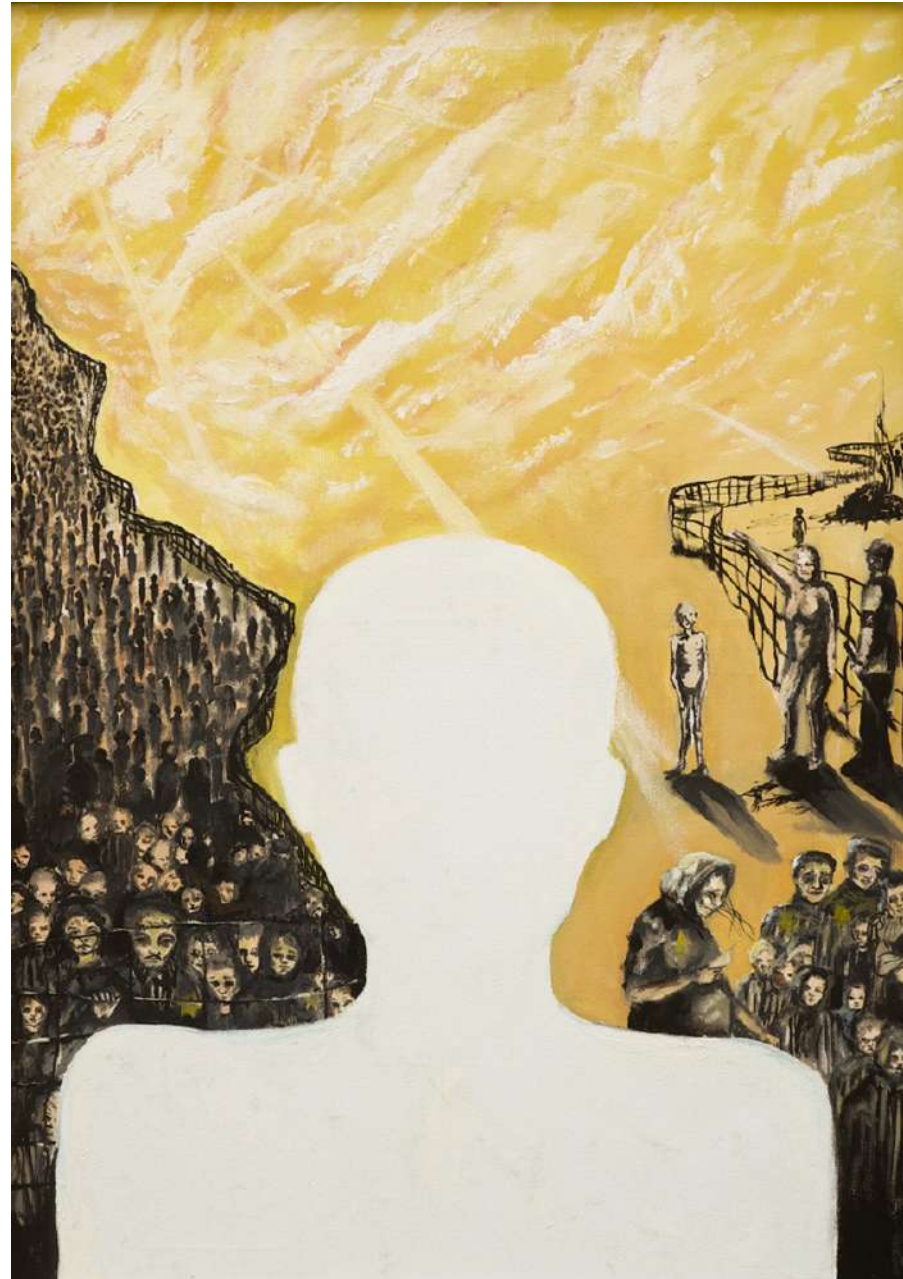
Armenian Massacre 1915-1920

Oil on canvas
50 x 70 cm

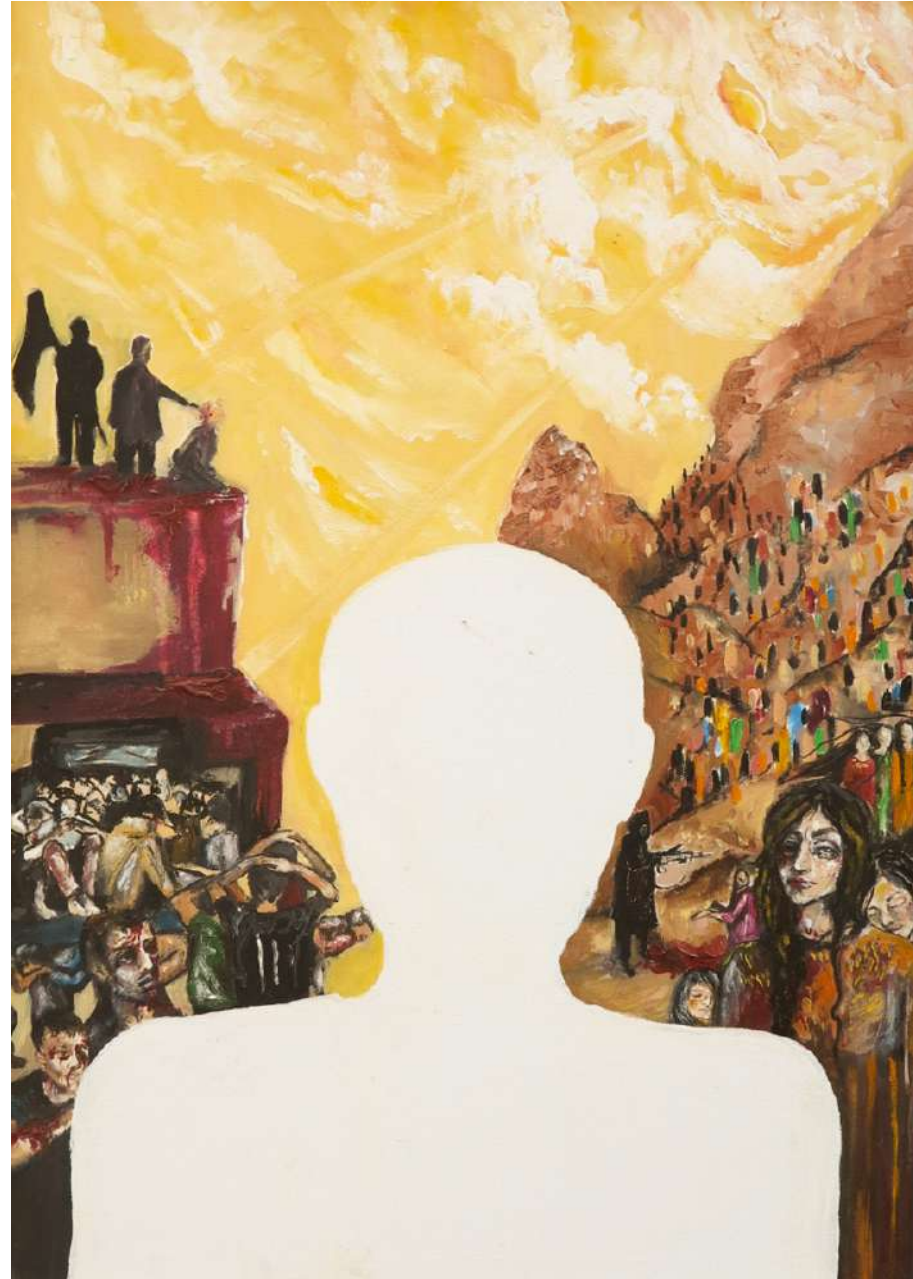


Holocaust Massacre 1941-1945

Oil on canvas
50 x 70 cm



Sinjar Massacre 2014
Oil on canvas
50 x 70 cm





@ 2. TARKIB Baghdad Contemporary Arts Festival, Muntada Al Masrah, 2016



KHORA
Room-Installation, 2016

The Arabic word “Khora” means looping. Jumana Ridha showed the constantly recurring day of an invisible Iraqi woman.

At the beginning of the day, she is full of energy and hope, which turns into the opposite at the end of the day. On the next day, she starts again, forgetting the day before. Her days repeat with the same procedure.

However, she never gives up to start with a new day full of hope and power, again and again and again.





@ Collective Task – Group Exhibition in BAIT TARKIB, 2017

In 2017, German artist Klaus Killisch and US poet Robert Fitterman – both founding members of the art collective COLLECTIVE TASK – collaborated with about a dozen of Iraqi artists.

The artists from Baghdad chose the task:
MAKE MUSIC WITH YOUR OWN TOOLS!

As is the guideline with Collective Task, they had one month to complete their responds.

<http://collectivetask.magnetberg.de/baghdad/>



Click on the photo to watch the video.



ICE
Performance
Festival Future of Nows
Museum Hamburger Bahnhof, Berlin
2017



ICE
Performance
III. Weissensee Triennale
Al Zawraa Park Baghdad
2016