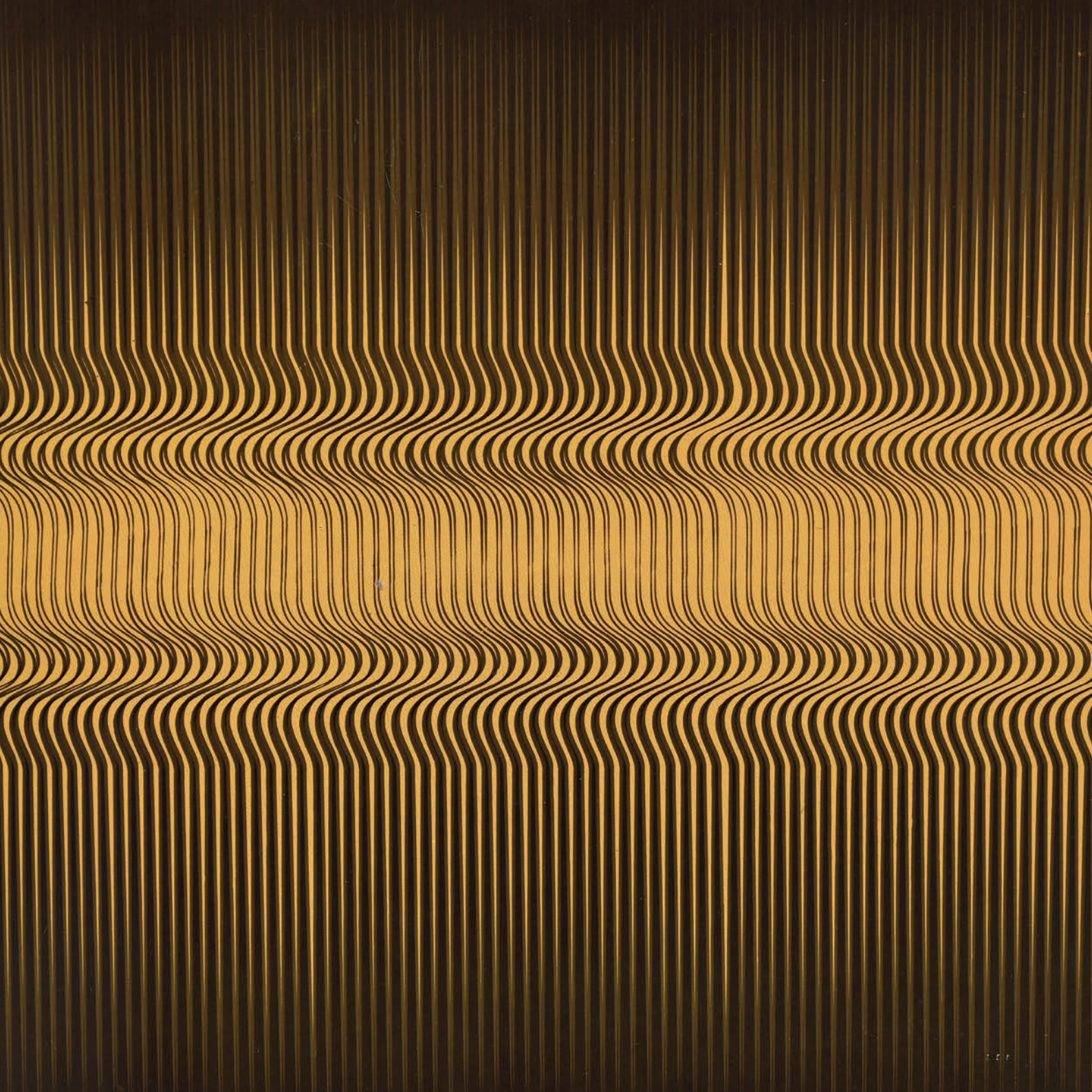


هانشام سامارچي



HASHIM SAMARCHI

Grosvenor
Gallery



**Grosvenor
Gallery**

HASHIM SAMARCHI

Grosvenor Gallery

35 Bury Street
London SW1Y 6AU
+44 (0) 20 7484 7979
art@grosvenorgallery.com
grosvenorgallery.com



Described by Jabra I. Jabra as one of the most significant Optical artists from the Arab world, Hashim Samarchi's career is a tale of two halves.

After graduating from the Academy of Fine Arts in Baghdad in 1966, he was awarded a scholarship from the Calouste Gulbenkian Foundation in Portugal. From 1967-69 he lived and worked in Lisbon, producing experimental paintings and prints, which would lead him ultimately to his optical works of the 1970s.

He returned to Baghdad in 1969, whereupon he co-founded the 'New Vision' group with Dia Azzawi, Ismail Fattah, Saleh al-Jumaie, Muhammad Muhraddin and Rafa Nasiri. Following his return he continued his artistic practice, created posters, poetry books and various advertising materials, later working with the Iraqi Ministry of Information to design of the magazine *Afaq Arabiyya*.

He moved to London in 1981 and worked for many years in the studio of Dia Azzawi, seldom working on his own practice. He has for some time been out of the limelight, but given the remarkable trove of prints, paintings and archival material, it is high time his career and was re-examined. This display of work is the beginning of Grosvenor Gallery's partnership with Hashim, which will see further exhibitions in London and elsewhere. We are excited to be working with Hashim and his family and to bring attention to one of the most significant Middle Eastern artists of his generation.

Charles Moore
London, 2023

'After I graduated from the Baghdad Academy of Arts in 1966 and while working as a drawing teacher in the Kingdom of Saudi Arabia in 1967, the Iraqi Artists Association nominated me for a Calouste Gulbenkian Foundation fellowship in order to develop and perfect my graphic artwork.

'I therefore had the chance and honour to spend two years with Gravura, a Lisbon-based graphic arts association, where I met a great many Portuguese and foreign artists. Those two years I spent there together with my fellow colleagues, Salim al-Dabbagh and the late Rafa Nasiri, were among the most productive and committed years we devoted to graphic art. The days I spent at Gravura in the company of many Portuguese artists... the workers and staff at Gravura, were some of the most diligent, dynamic and relentless I have ever lived.

'The work I carried out in a first phase consisted merely of impressions, fantasies and compositions inspired from nature or imagination. After that, I started studying the dot and the configurations it leaves behind during its path and movement. The dot therefore becomes the line, and the line in its turn becomes the shape, and repetition of shape becomes the subject matter of the artwork and the impact these shapes have on the personal vision; the same goes for colour, its gradation and combination with other colours, since a different combination of colours produces a different impression on the viewer. From this point of view, graphic art is different from hand drawing with a brush.'

Hashim Samarchi
September 2018



Samarchi with Ismail Fattah, 1966



Samarchi at Gallery Aya, founded by Rifat Chadirji

1. *Composition No. 1, 1968*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

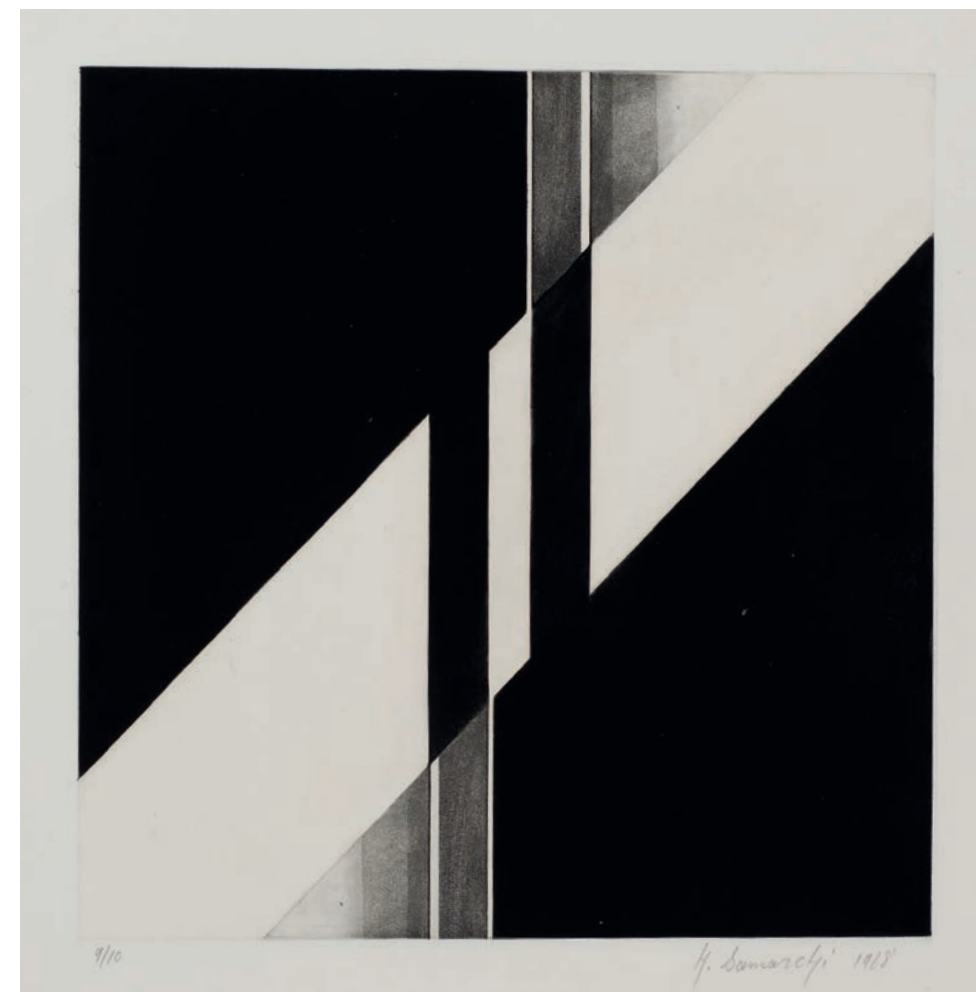
Image: 40 x 32.4 cm (15 ³/₄ x 12 ³/₄ in)
Sheet: 75.5 x 56.2 cm (29 ³/₄ x 22 ¹/₈ in)



2. *Composition No. 2, 1968*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

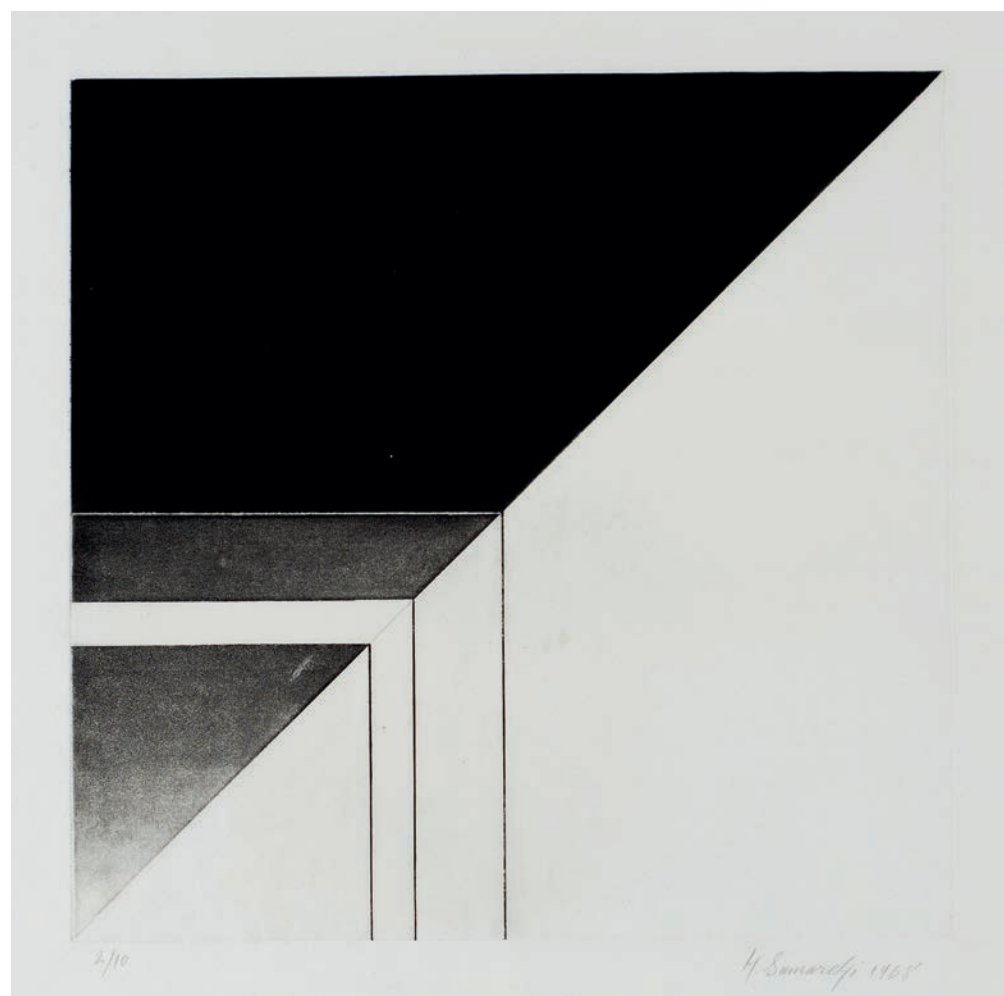
Image: 40 x 32.4 cm (15 ³/₄ x 12 ³/₄ in)
Sheet: 75.5 x 56.2 cm (29 ³/₄ x 22 ¹/₈ in)



3. *Untitled, (Composition), 1968*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

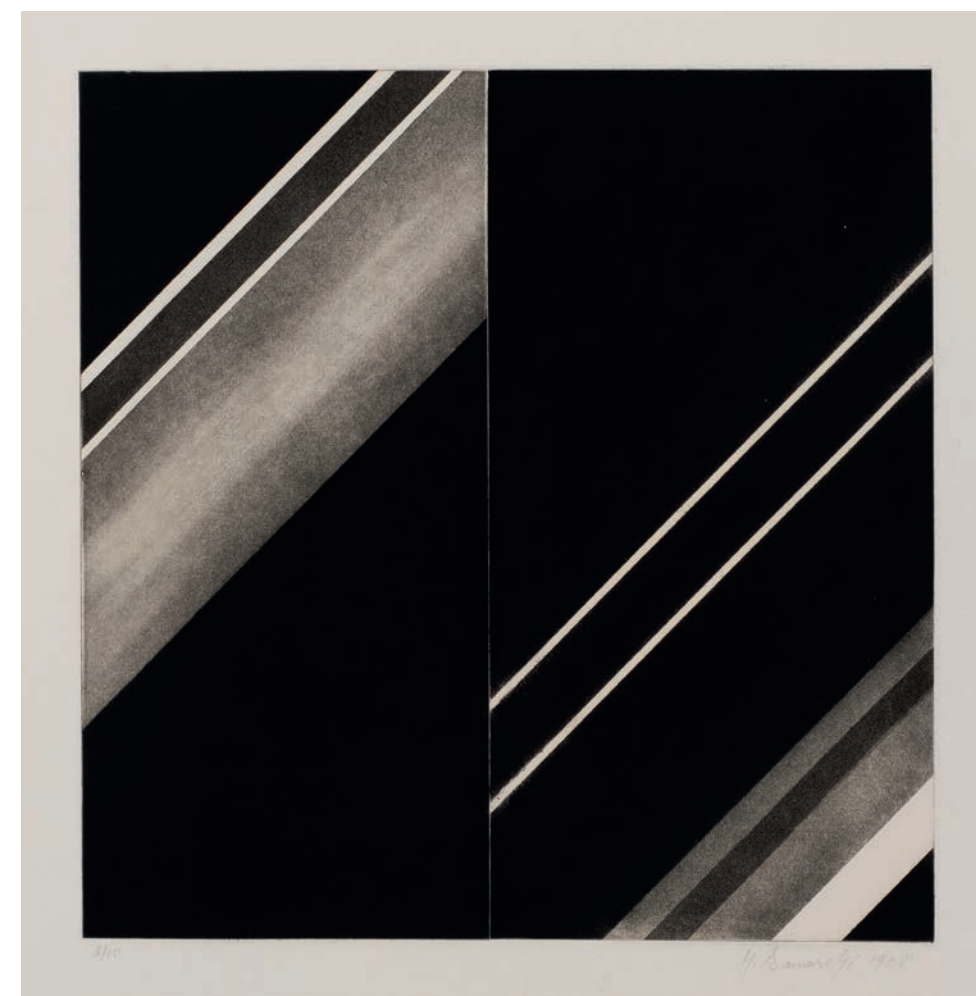
Image: 29 x 29.5 cm (11 ³/₈ x 11 ⁵/₈ in)
Sheet: 56.7 x 76 cm (22 ³/₈ x 29 ⁷/₈ in)



4. *Composition No. 3, 1968*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

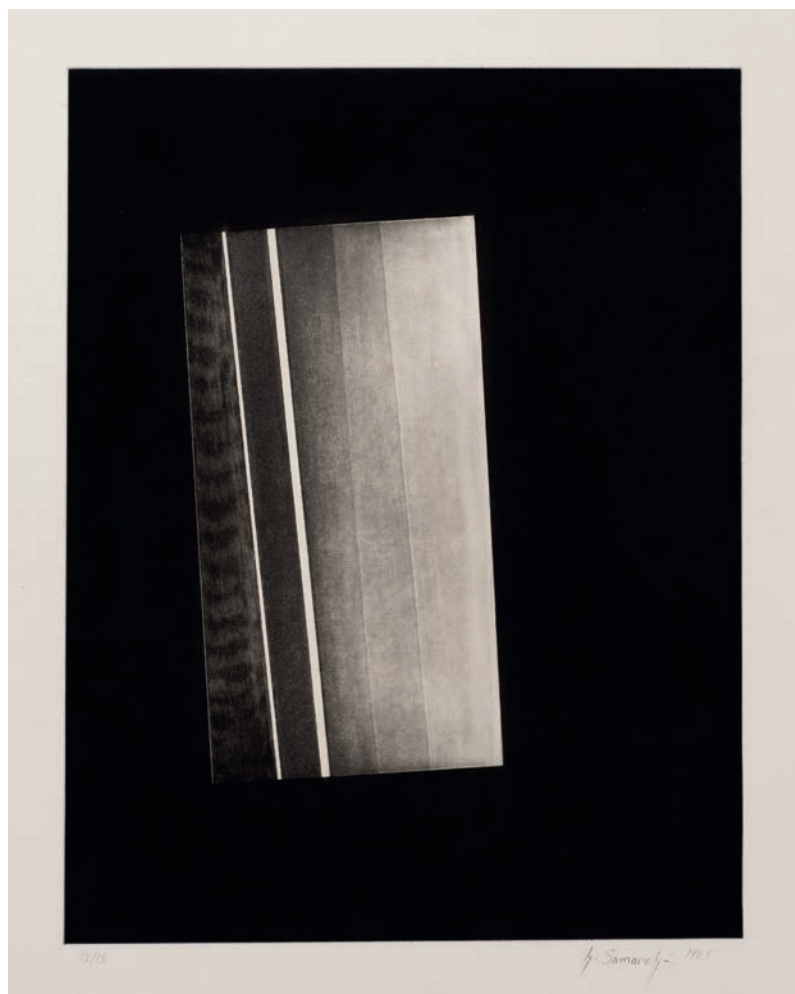
Image: 32.5 x 32 cm (12 ³/₄ x 12 ⁵/₈ in)
Sheet: 70 x 49.9 cm (27 ¹/₂ x 19 ⁵/₈ in)



5. *Composition No. 4*, 1968

Signed, dated and numbered from an edition of 15
Etching and aquatint on paper

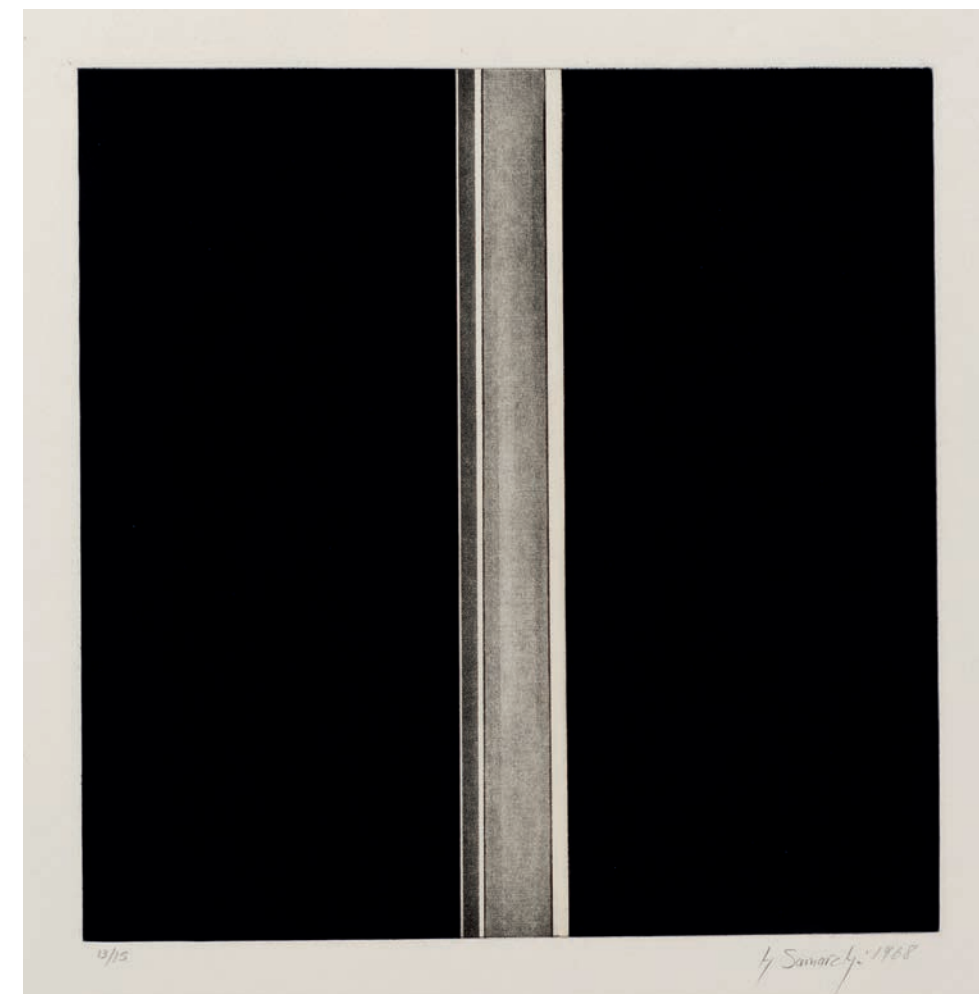
Image: 41.5 x 33.3 cm (16 ³/₈ x 13 ¹/₈ in)
Sheet: 76 x 56.4 cm (29 ⁷/₈ x 22 ¹/₄ in)



6. *Composition No. 5*, 1968

Signed, dated and numbered from an edition of 15
Etching and aquatint on paper

Image: 32 x 31 cm (12 ⁵/₈ x 12 ¹/₄ in)
Sheet: 76 x 56 cm (29 ⁷/₈ x 22 in)



7. Composition No. 9, 1968

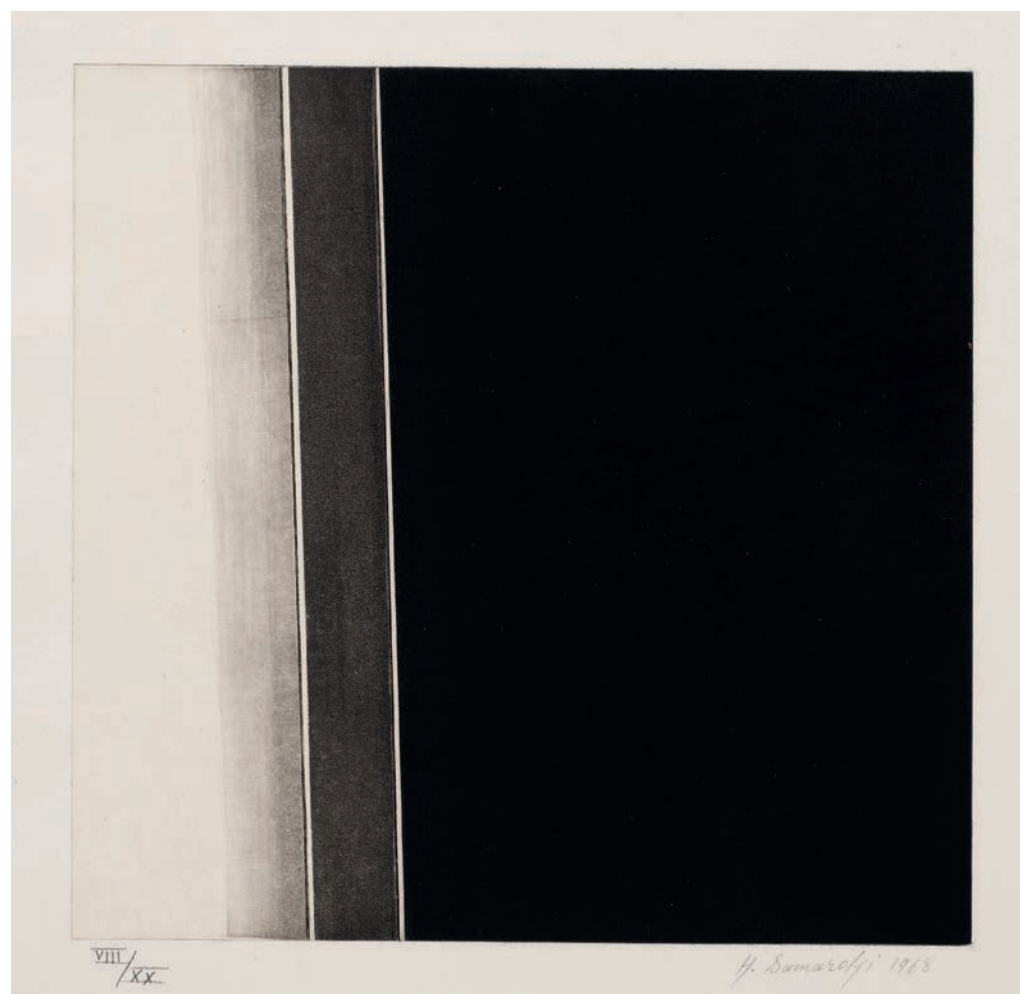
Signed, dated and numbered from an edition of 20

There also exists a further edition of 150

Etching and aquatint on paper

Image: 25.6 x 26 cm (10 x 10 1/4 in)

Sheet: 57 x 38 cm (22 1/2 x 15 in)



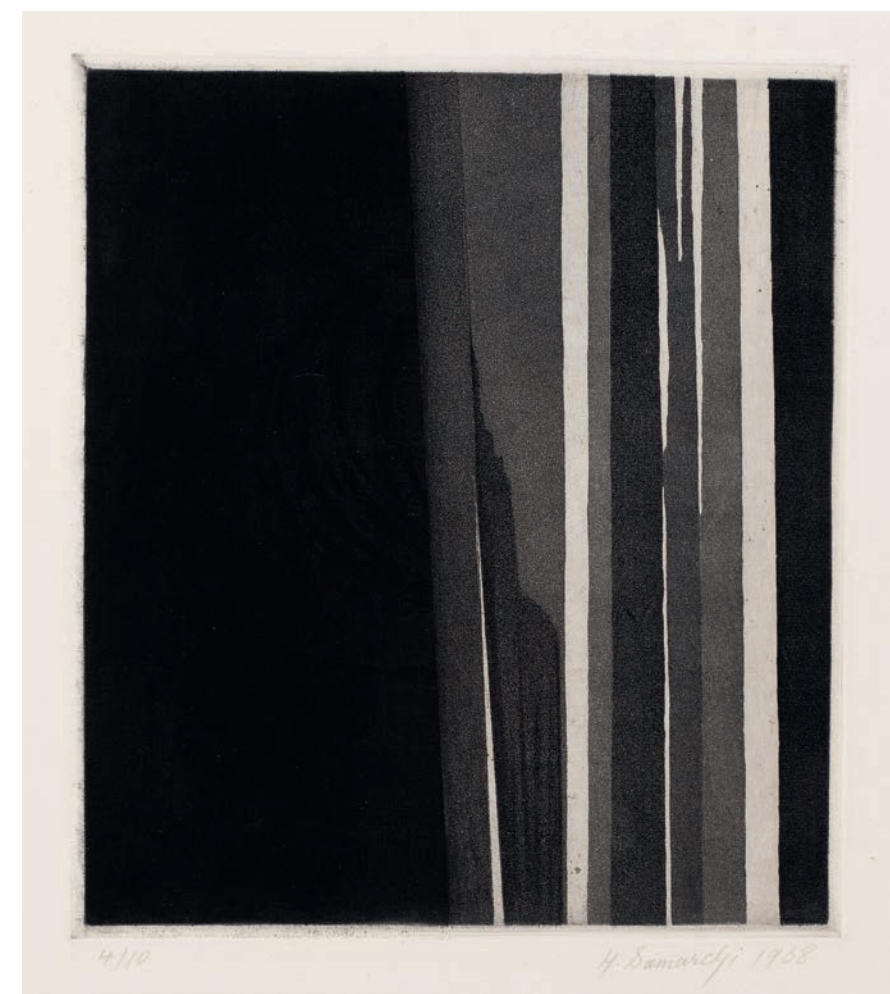
8. Composition No. 10, 1968

Signed, dated and numbered from an edition of 10

Etching and aquatint on paper

Image: 22.5 x 19.7 cm (8 7/8 x 7 3/4 in)

Sheet: 56.5 x 37.8 cm (22 1/4 x 14 7/8 in)



9. *Composition No. 11, 1967*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 22 x 19 cm (8 ⁵/₈ x 7 ¹/₂ in)
Sheet: 56.2 x 37.6 cm (22 ¹/₈ x 14 ³/₄ in)



10. *Composition, 1968*

Signed, dated and numbered from an edition of 5
Etching and aquatint on paper

Image: 39.7 x 33.4 cm (15 ⁵/₈ x 13 ¹/₈ in)
Sheet: 70 x 51.5 cm (27 ¹/₂ x 20 ¹/₄ in)



11. *Composition No. 12, 1967*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 32.4 x 39.5 cm (12 ³/₄ x 15 ¹/₂ in)
Sheet: 56.2 x 75.5 cm (22 ¹/₈ x 29 ³/₄ in)



12. *Composition No. 13, 1967*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 32.2 x 40 cm (12 ⁵/₈ x 15 ³/₄ in)
Sheet: 56 x 75.5 cm (22 x 29 ³/₄ in)



13. *Composition*, 1967

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 32.5 x 32 cm (12 ³/₄ x 12 ⁵/₈ in)
Sheet: 75.5 x 56.4 cm (29 ³/₄ x 22 ¹/₄ in)



14. *Composition No. 14*, 1967

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 40 x 33.2 cm (15 ³/₄ x 13 in)
Sheet: 75.4 x 56 cm (29 ³/₄ x 22 in)



15. *Composition*, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

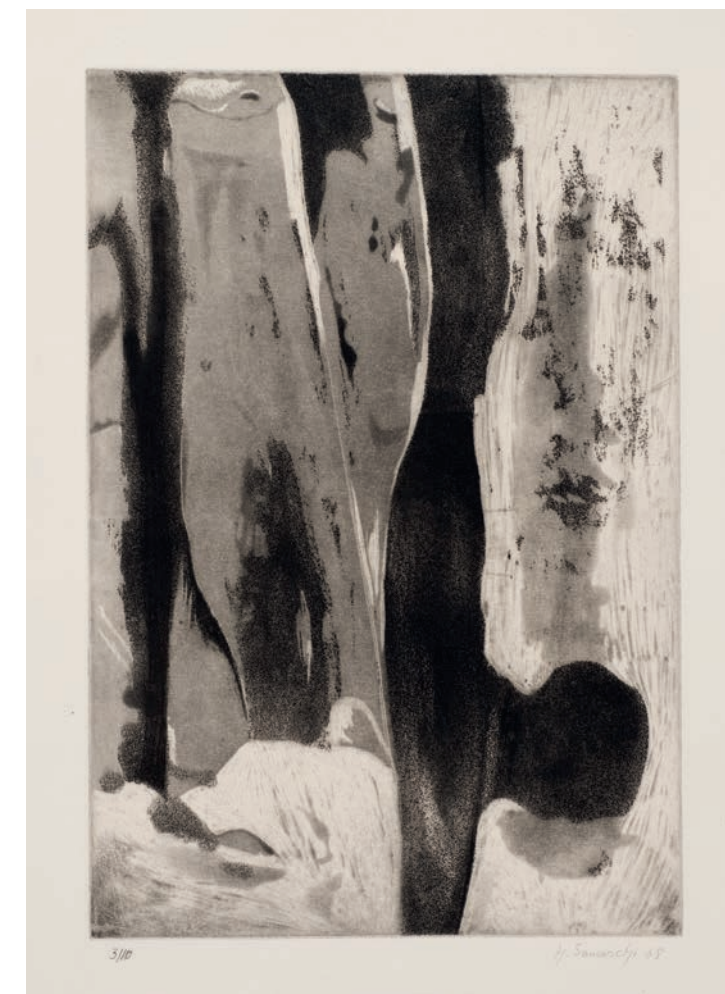
Image: 44 x 30 cm (17 ³/₈ x 11 ⁷/₈ in)
Sheet: 75.4 x 56 cm (29 ³/₄ x 22 in)



16. *Composition*, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 36.3 x 24.6 cm (14 ³/₈ x 9 ⁵/₈ in)
Sheet: 56.2 x 37.6 cm (22 ¹/₈ x 14 ³/₄ in)



17. *Composition*, 1967

Signed, dated and numbered from an edition of 10
Etching on paper

Image: 25 x 24.5 cm (9 ⁷/₈ x 9 ⁵/₈ in)
Sheet: 37.5 x 56.5 cm (14 ³/₄ x 22 ¹/₄ in)



18. *Composition*, 1968

Signed, dated and numbered from an edition of 10
Embossed print on paper

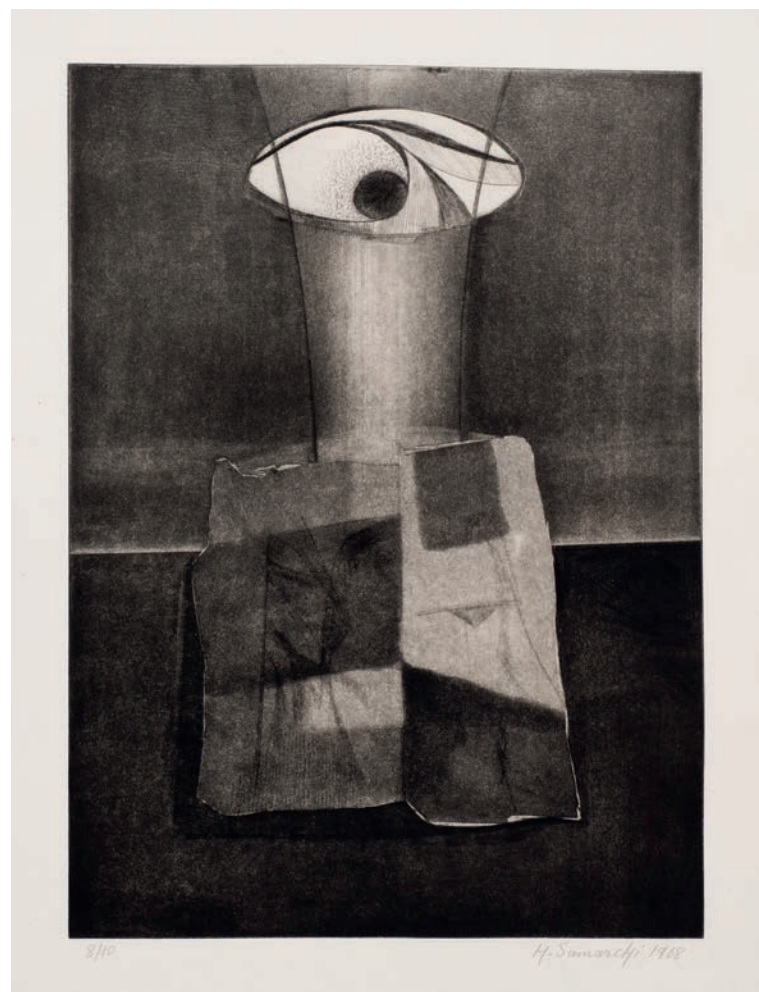
Image: 32.6 x 19.7 cm (12 ⁷/₈ x 7 ³/₄ in)
Sheet: 56.5 x 38.2 cm (22 ¹/₄ x 15 in)



19. *Figure No. 2*, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 34 x 25 cm (13 ³/₈ x 9 ⁷/₈ in)
Sheet: 53 x 38 cm (20 ⁷/₈ x 15 in)



20. *Figure No. 3*, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 44.5 x 32.3 cm (17 ¹/₂ x 12 ³/₄ in)
Sheet: 75.5 x 56 cm (29 ³/₄ x 22 in)



21. *Figure No. 4*, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 24.4 x 19.8 cm (9 ⁵/₈ x 7 ³/₄ in)
Sheet: 56.2 x 37.8 cm (22 ¹/₈ x 14 ⁷/₈ in)



22. *Figure No. 4*, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 34 x 24.9 cm (13 ³/₈ x 9 ³/₄ in)
Sheet: 54.5 x 37 cm (21 ¹/₂ x 14 ⁵/₈ in)



23. Composition, 1967

Signed, dated and numbered from an edition of 10
Etching on paper

Image: 19.5 x 13 cm (7 ⁵/₈ x 5 ¹/₈ in)
Sheet: 56.5 x 38 cm (22 ¹/₄ x 15 in)



24. Composition, 1967

Signed, dated and numbered from an edition of 10
Etching on paper

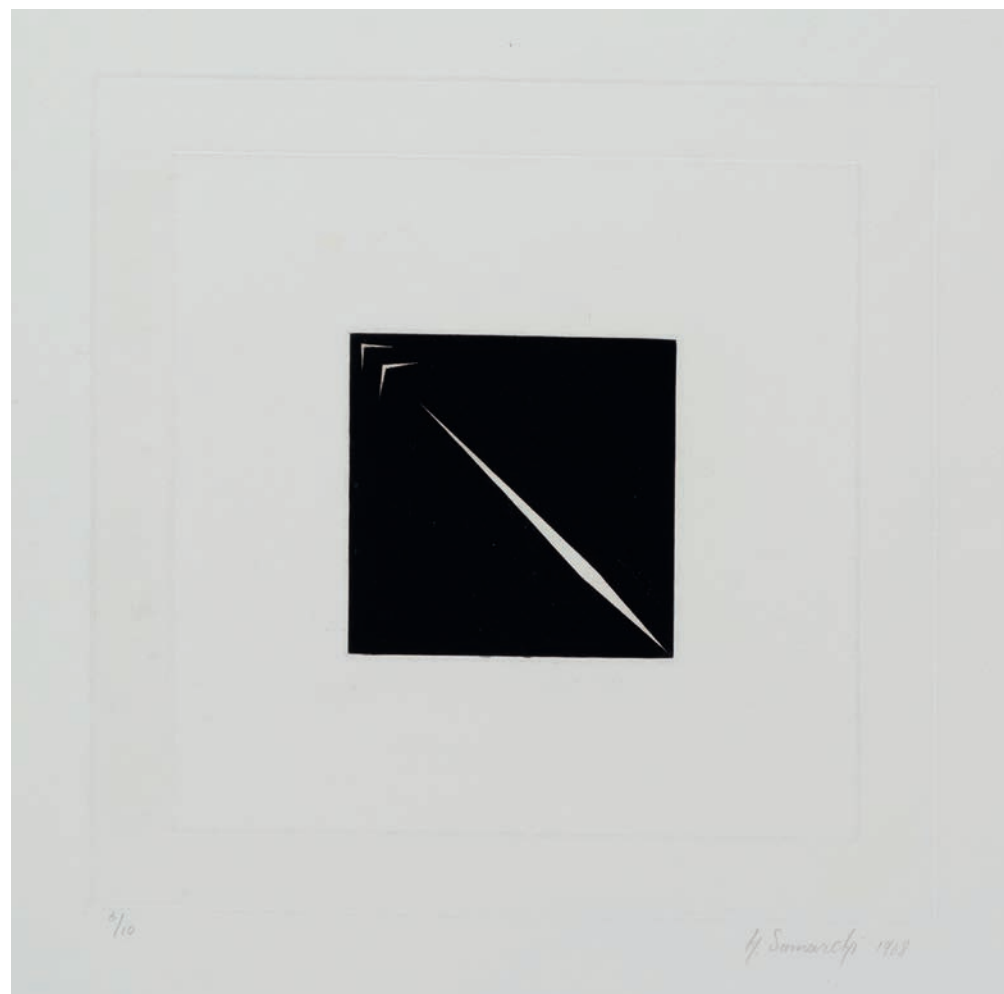
Image: 16.8 x 10 cm (6 ⁵/₈ x 4 in)
Sheet: 56.5 x 38 cm (22 ¹/₄ x 15 in)



25. *Composition*, 1968

Signed, dated and numbered from an edition of 10
Etching and embossed print on paper

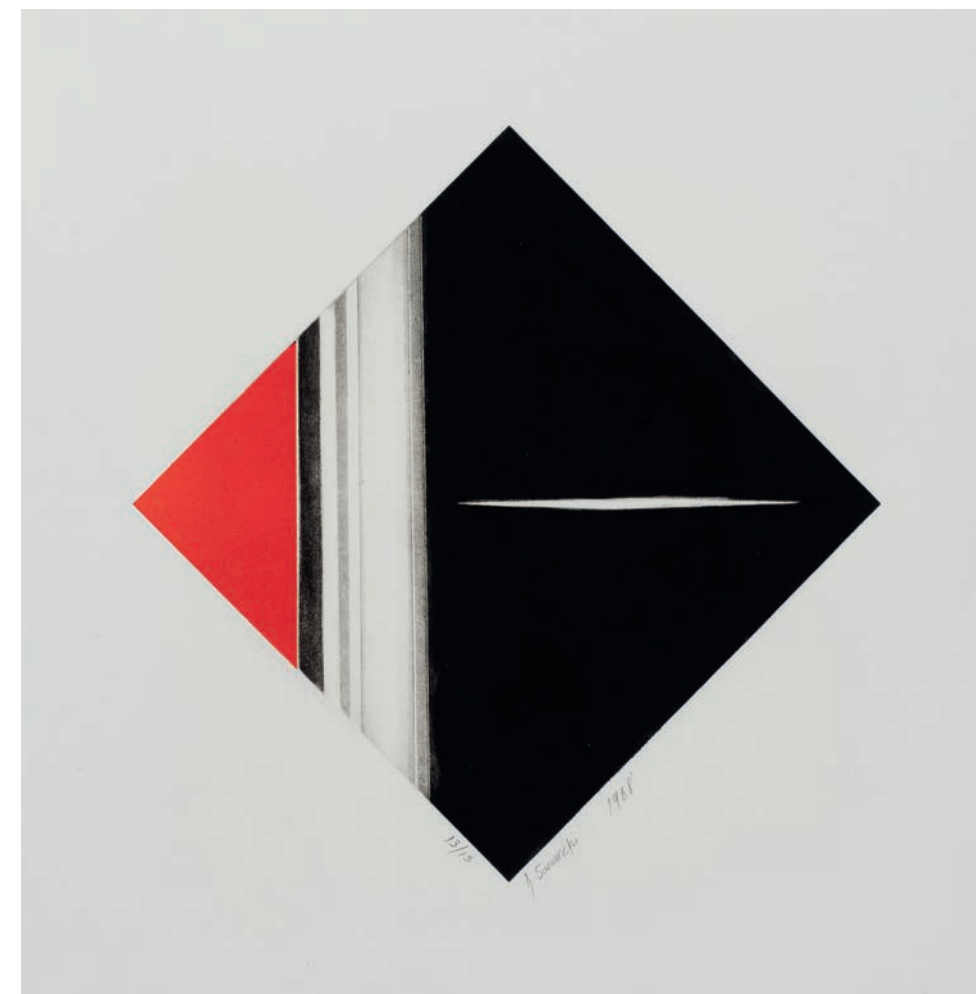
Image (including embossed surface):
32 x 32 cm (12 ⁵/₈ x 12 ⁵/₈ in)
Sheet: 67.5 x 38 cm (26 ⁵/₈ x 15 in)



26. *Composition No. 6*, 1968

Signed, dated and numbered from an edition of 15
Etching and aquatint on paper

Image: 25 x 25 cm (9 ⁷/₈ x 9 ⁷/₈ in)
Sheet: 76.2 x 56.5 cm (30 x 22 ¹/₄ in)



27. *Composition No. 6*, 1968

Signed, dated and numbered from an edition of 15
Etching and aquatint on paper

Image: 29 x 28.5 cm (11 ³/₈ x 11 ¹/₄ in)
Sheet: 75.6 x 56 cm (29 ³/₄ x 22 in)



28. *Composition No. 8*, 1968

Signed, dated and numbered from an edition of 15
Etching and aquatint on paper

Image: 29 x 28.5 cm (11 ³/₈ x 11 ¹/₄ in)
Sheet: 75.7 x 56 cm (29 ³/₄ x 22 in)



29. *Gravura No. 1, 1968*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 39.8 x 29.5 cm (15 ⁵/₈ x 11 ⁵/₈ in)
Sheet: 79.6 x 56.5 cm (31 ³/₈ x 22 ¹/₄ in)



30. *Gravura No. 2, 1968*

Signed, dated and numbered from an edition of 20
There also exists a further edition of 150
Etching and aquatint on paper

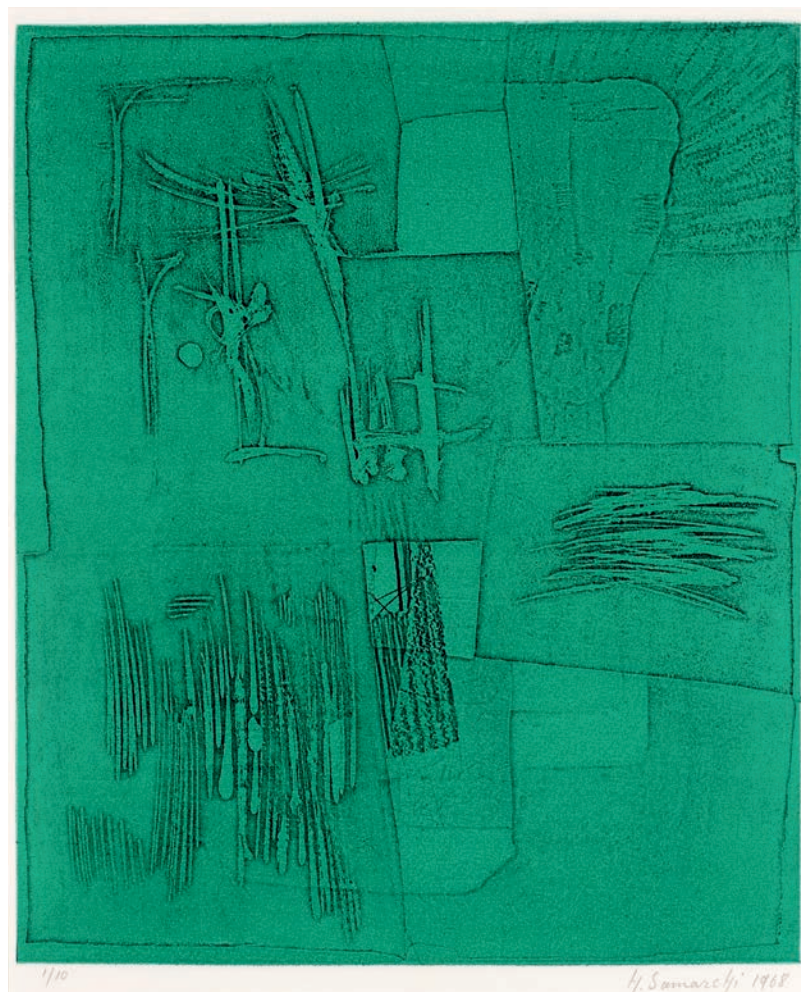
Image: 39.4 x 29.4 cm (15 ¹/₂ x 11 ⁶/₈ in)
Sheet: 75.5 x 56.3 cm (29 ³/₄ x 22 ¹/₈ in)



31. *Gravura No. 3, 1968*

Signed, dated and numbered from an edition of 10
Etching on paper

Image: 39.4 x 31.8 cm (15 1/2 x 12 1/2 in)
Sheet: 59 x 49.5 cm (23 1/4 x 19 1/2 in)



32. *Gravura No. 4, 1968*

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 29.4 x 39.1 cm (11 5/8 x 15 3/8 in)
Sheet: 56.5 x 76 cm (22 1/4 x 29 7/8 in)

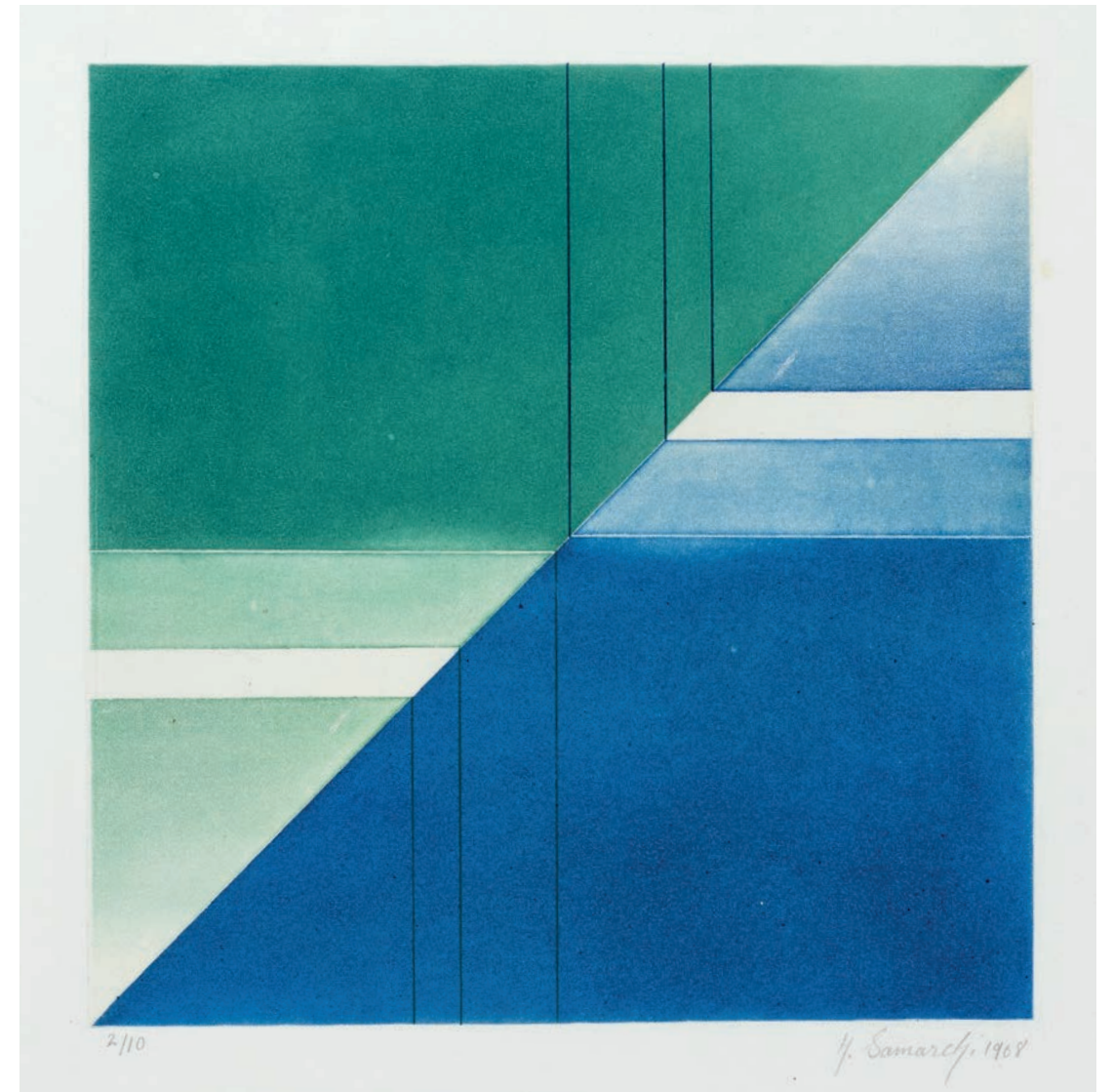


33. *Composition*, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

Image: 29.5 x 29 cm (11 ⁵/₈ x 11 ³/₈ in)

Sheet: 75.7 x 57 cm (29 ³/₄ x 22 ¹/₂ in)



2/10

J. Samardzija 1968

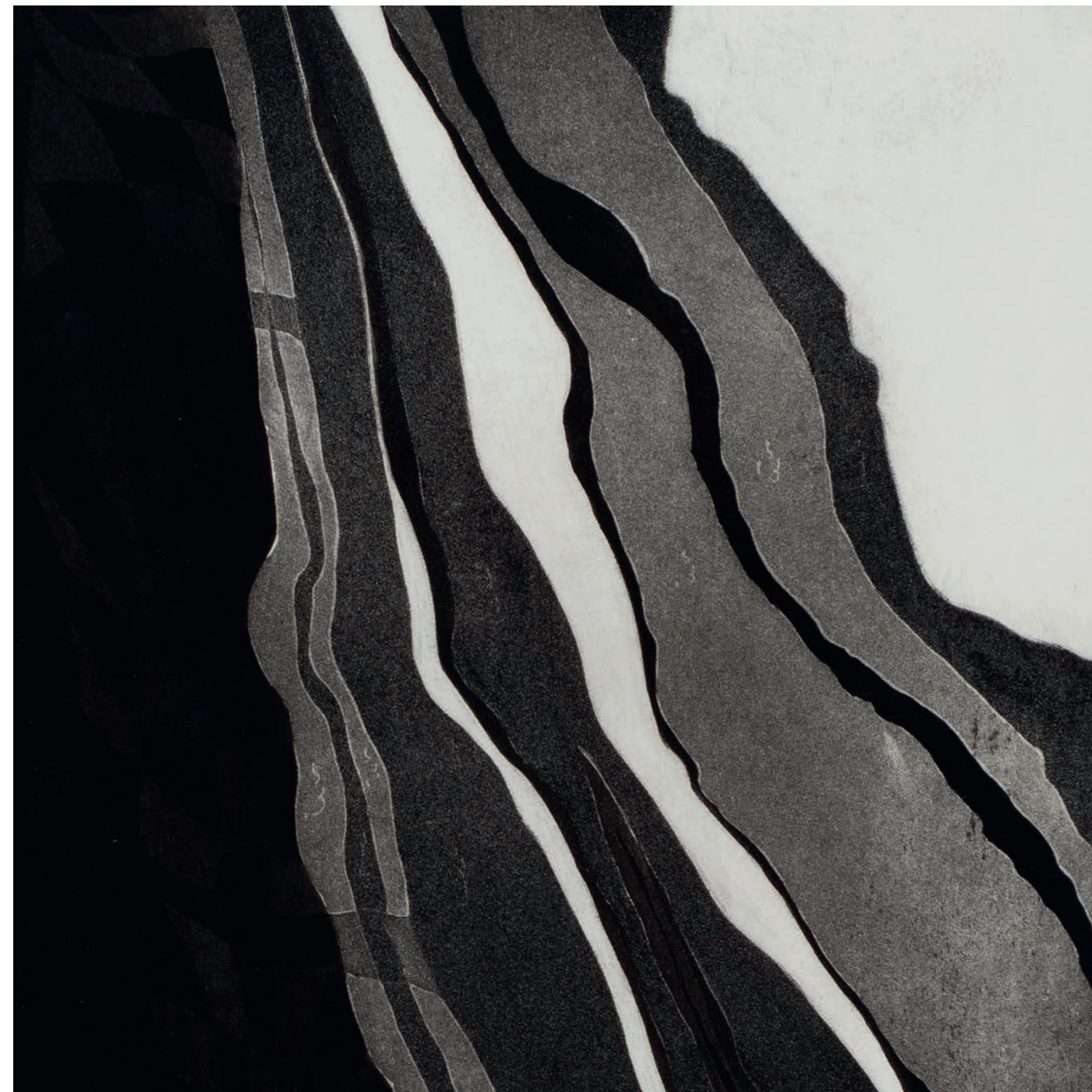
'Hashim al Samarchi has been an abstract painter right from the start. Like most 'graphic' artists, he has always shown great love for delicate lines, geometrical forms and contrasting colours, often limiting himself to black and white. This made him particularly susceptible to Op art, for which when he took it up he was well-equipped: he had the required finesse and minute workmanship. He has since achieved a distinction in this field which makes him the most prominent Op artist in Iraq, perhaps in the whole Arab world.

'A foundation of Samarchi's art is the exploitation of the triangle, the square and the circle in combinations the repetition of which is one of the secrets of their seeming movement. Optical delusion is a legitimate part of the creative process here, and it can only be realized through exquisite draughtsmanship and unfailing resourcefulness in the invention of geometrical shapes. Moreover, Samarchi has the ability of creating unexpected visual effects which give the viewer an intense mental pleasure.

'Such a style is of course the very extreme of abstraction, in which form is completely drained of any emotion that might be associated a priori with other kinds of abstract art. An influx of another kind of feeling replaces emotion - a feeling of surprise, of wonder, of opening up to a sense of beauty that suddenly makes itself conscious in one. For some viewers this feeling may be as strong as vertigo.

'For in Samarchi's art there is a suddenness of impact like that of an arrow flying in a dazzling curve: its effect is one of freshness, delight, amazement. It is nearest thing possible to pure music, where sound and pleasure in it both have an absolute value evasive of description except through the thing itself. Such work brings to us a vision of innocent experience - the sort of experience which is an ever - new discovery of the powers of perception lying hidden in man.'

Jabra I. Jabra
1974



34. *Movement No. 1*, 1968

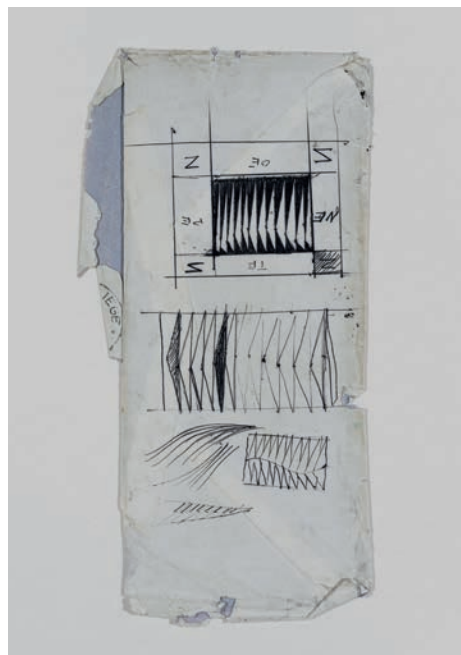
Signed, dated and numbered from and edition of 20

There also exists an edition of 150

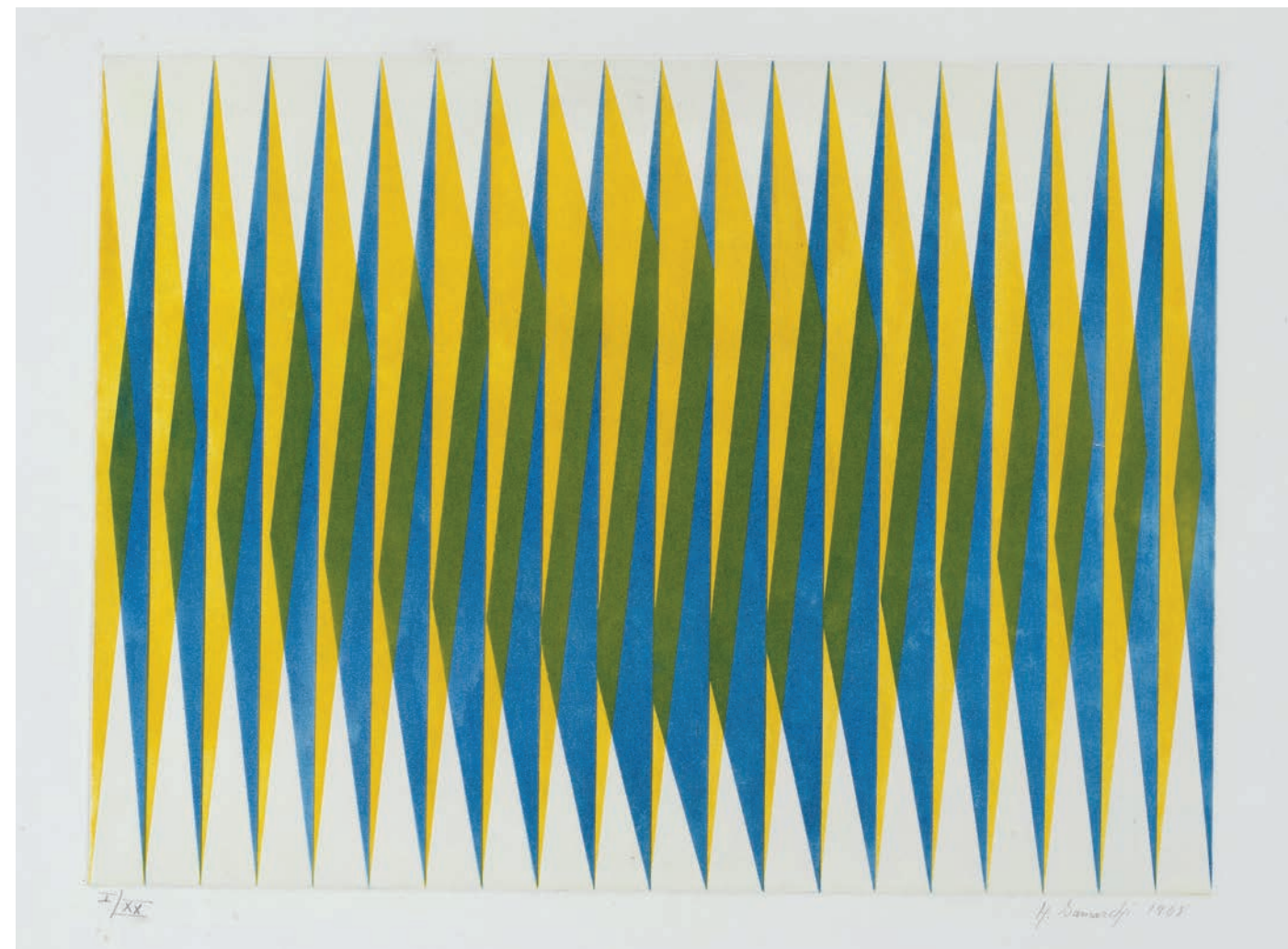
Etching on paper

Image: 29.5 x 40 cm (11 ⁵/₈ x 15 ³/₄ in)

Sheet: 48.9 x 59 cm (19 ¹/₄ x 23 ¹/₄ in)



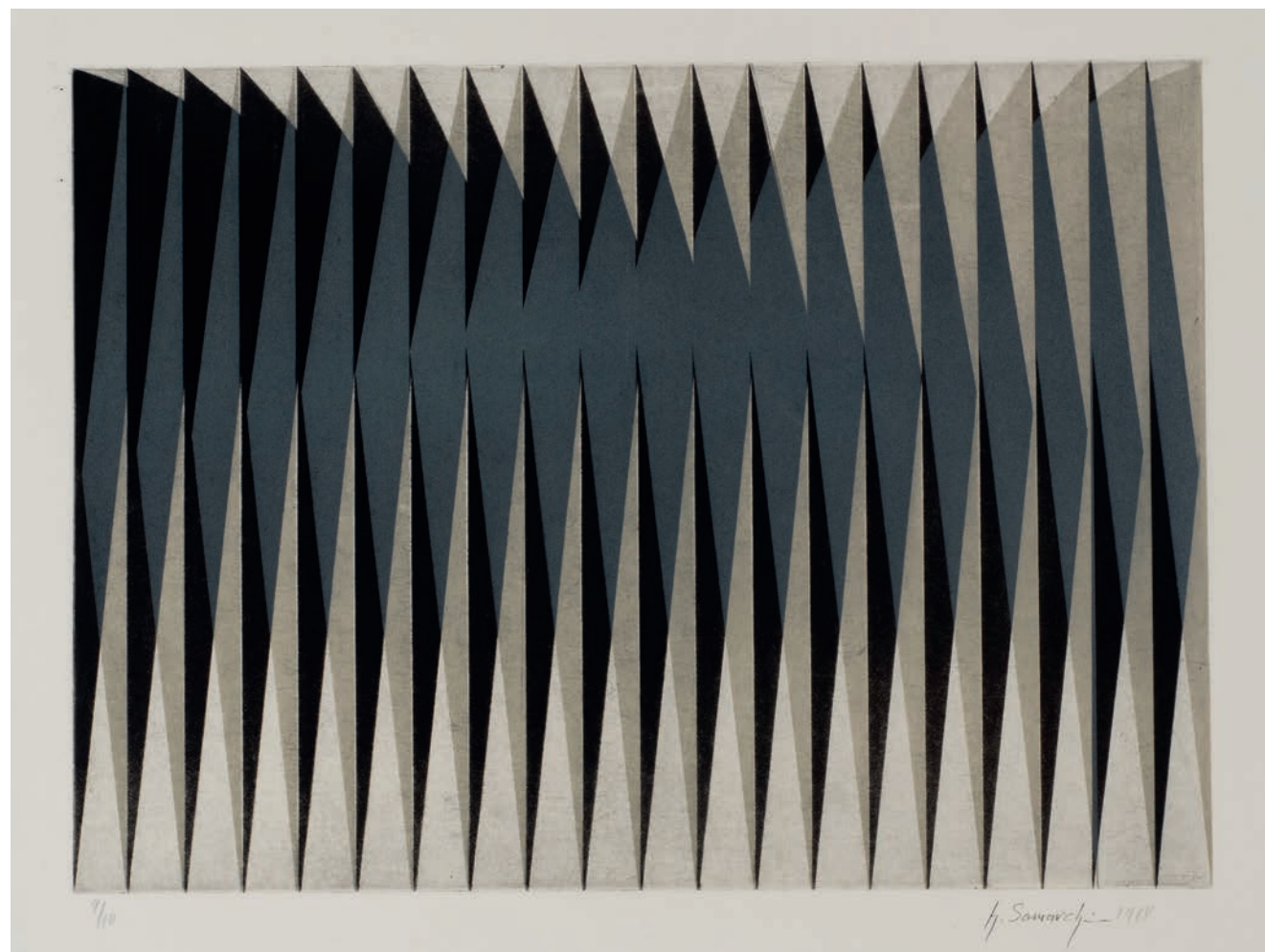
Movement sketch, circa 1968



35. *Movement No. 2*, 1968

Signed, dated and numbered from an edition of 10
Etching on paper

Image: 28.8 x 39.6 cm (11 ³/₈ x 15 ⁵/₈ in)
Sheet: 48.5 x 56.4 cm (19 ¹/₈ x 22 ¹/₄ in)



36. *Movement No. 2 (Black Variant)*, 1968

Signed, dated and numbered from an edition of 10
Screenprint on paper

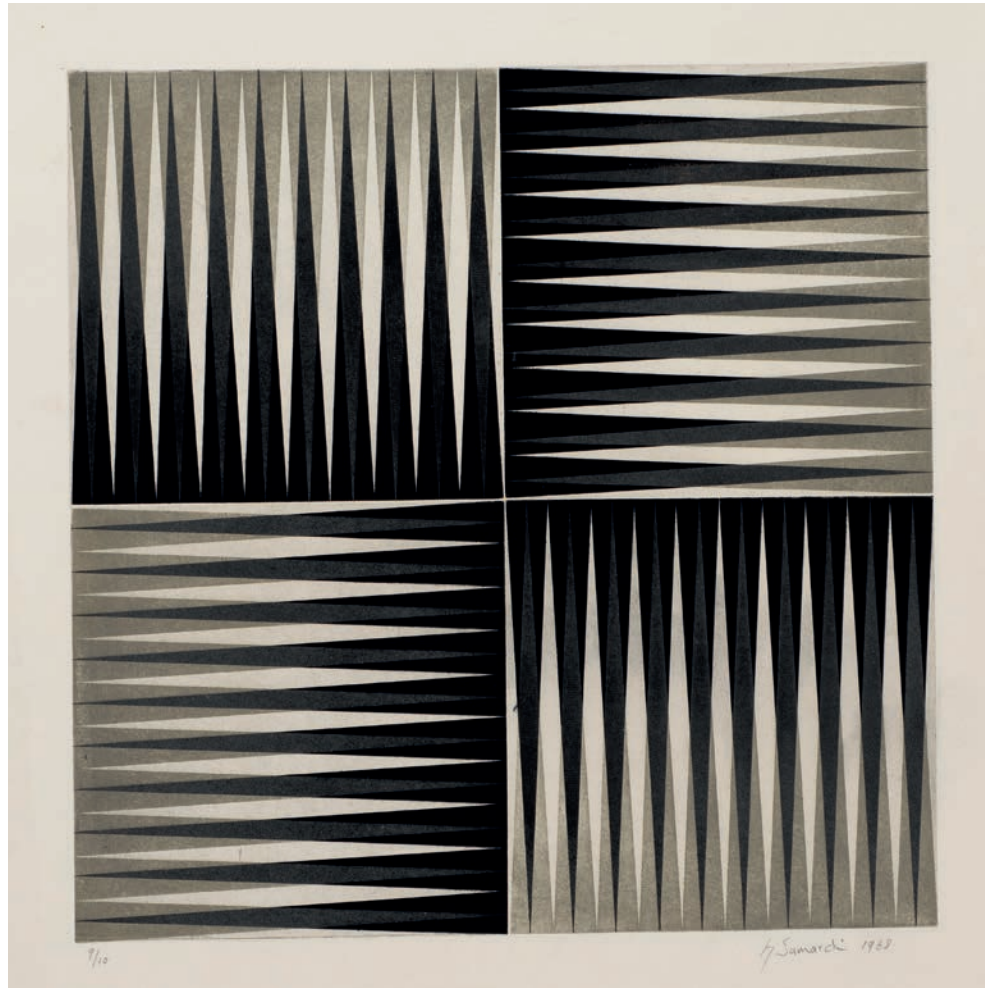
Image: 43 x 56 cm (17 x 22 in)
Sheet: 49.8 x 70 cm (19 ⁵/₈ x 27 ¹/₂ in)



37. Movement No. 3, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

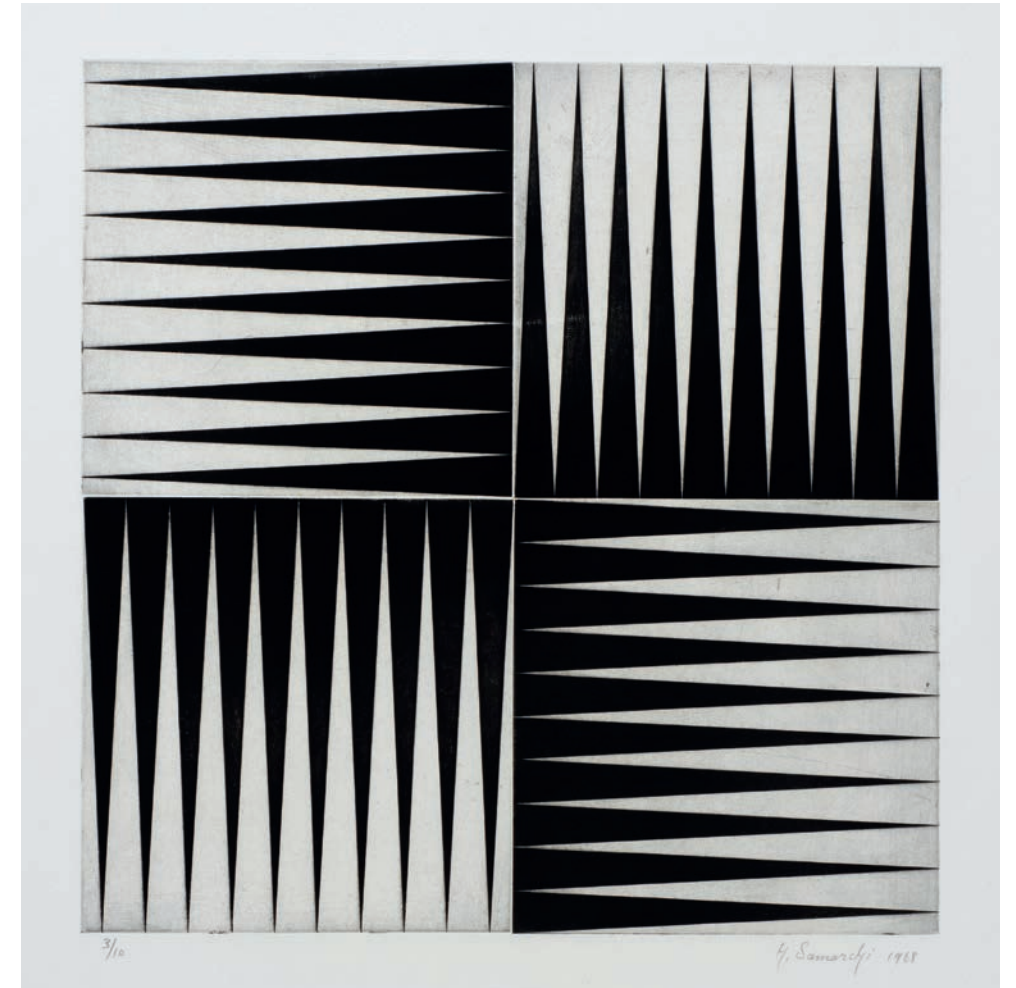
Image: 39.5 x 39.5 cm (15 1/2 x 15 1/2 in)
Sheet: 75.5 x 56.2 cm (29 3/4 x 22 1/8 in)



38. Movement No. 9, 1968

Signed, dated and numbered from an edition of 10
Etching and aquatint on paper

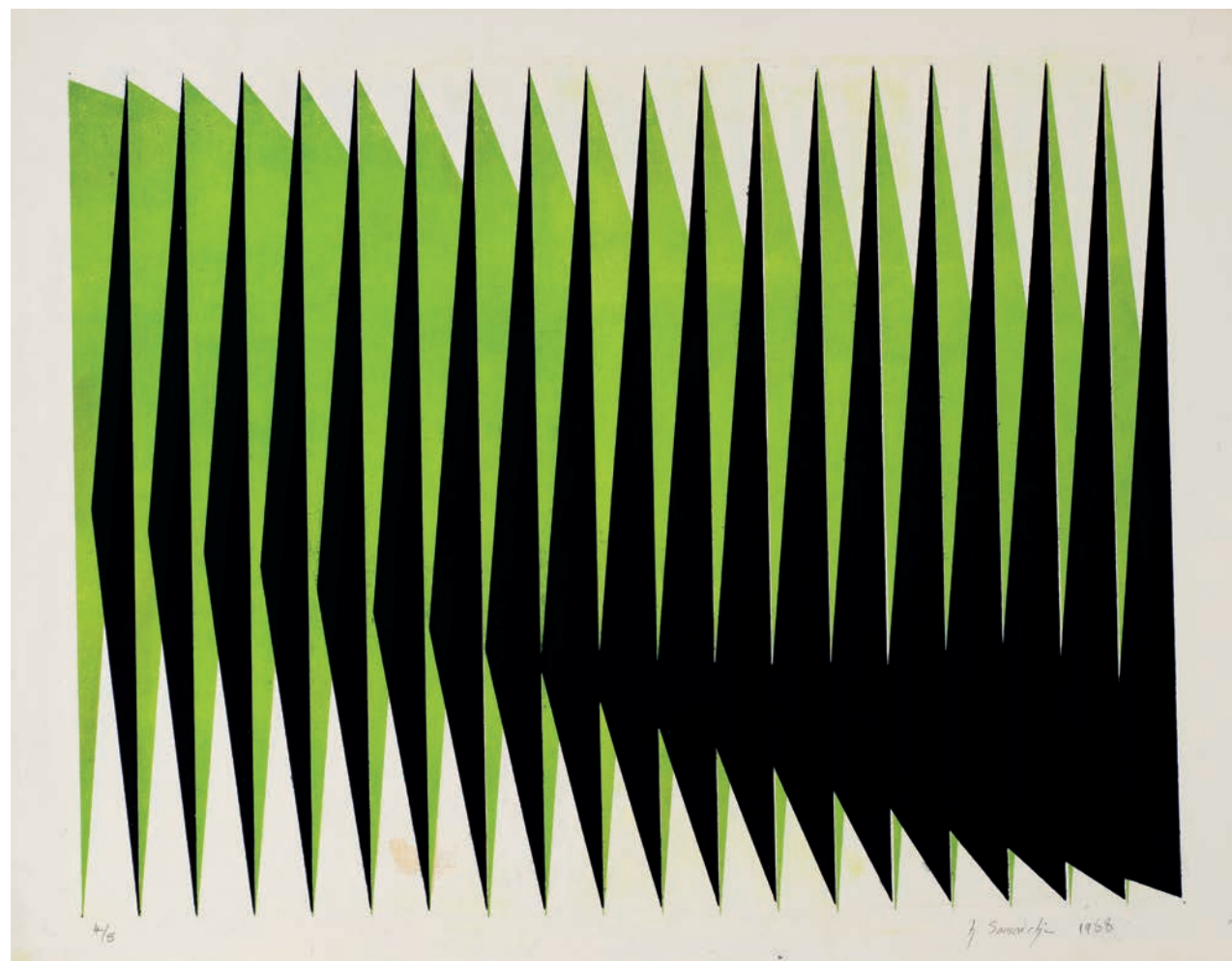
Image: 39.5 x 39.5 cm (15 1/2 x 15 1/2 in)
Sheet: 75.5 x 56.2 cm (29 3/4 x 22 1/8 in)



39. Movement No. 6, 1968

Signed, dated and numbered from an edition of 5
Screenprint on paper

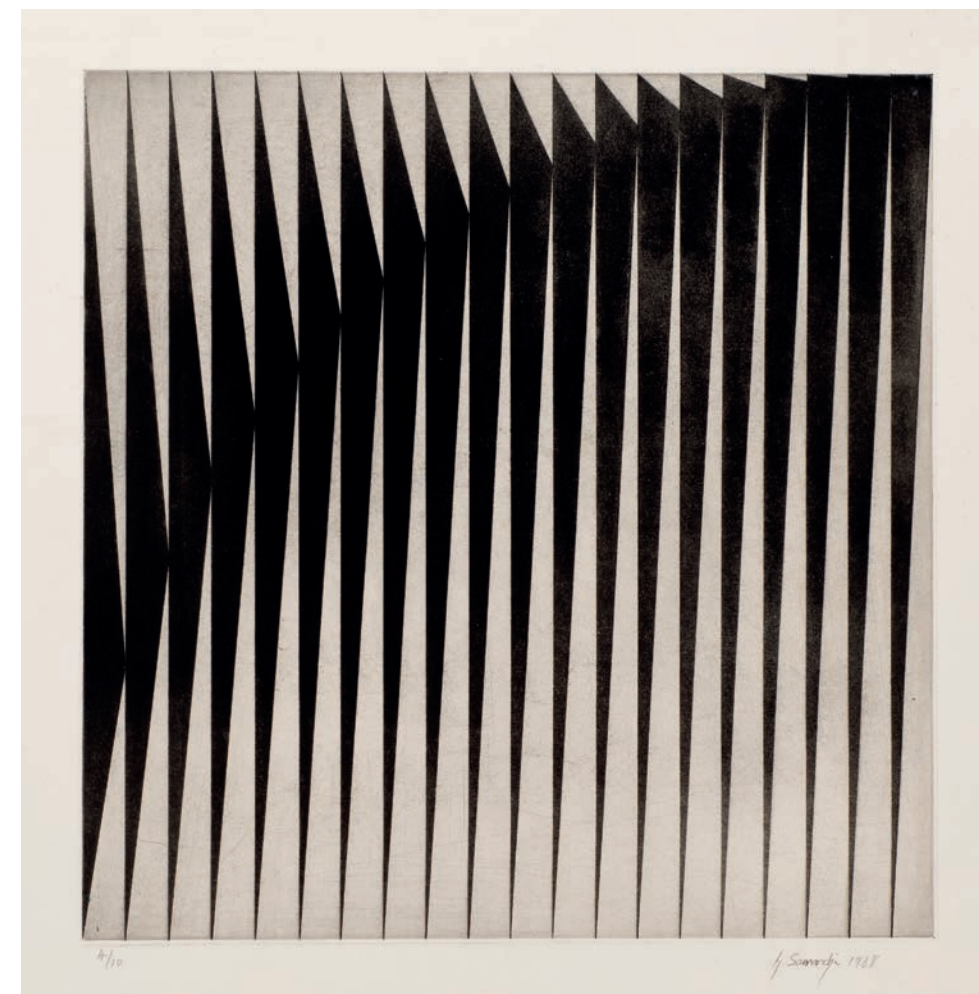
Image: 43.5 x 56.3 cm (17 1/8 x 22 1/8 in)
Sheet: 49.8 x 70 cm (19 5/8 x 27 1/2 in)



40. Movement No. 4, 1968

Signed, dated and numbered from an edition of 10
Etching on paper

Image: 39.5 x 39.5 cm (15 1/2 x 15 1/2 in)
Sheet: 75.8 x 56.2 cm (29 7/8 x 22 1/8 in)



41. *Square and Circle*, Circa 1969

Signed and dated on the reverse

Acrylic on canvas laid on board

98 x 98 cm (38 ⁵/₈ x 38 ⁵/₈ in)

Exhibitions

National Museum of Modern Art, Baghdad, *Towards a New Vision*, 1969

Sultan Gallery, Kuwait, *Iraqi Art Exhibition*, December, 1971

National Museum of Modern Art, Baghdad, *4 Artists from Baghdad*,

Al-Nasiri, Al-Jumei, Al-Azzawi, Al-Samarchi, No. 7, illustrated in

the exhibition catalogue (unpaginated), 1972

Literature

Hashim Samarchi, Amman, Jordan, 2023, p. 24



HASHIM SAMARCHI

Born in Mosel, Iraq in 1939

1945 – 1951

Attended St. Thomas' Primary School, Mosul



1951 – 1954

Attended Al-Hadba Secondary School



1954 - 1957

Graduated from the Institute of Fine Arts, Baghdad



Jawad Selim having his shoes polished. Ismail Al Sheikh behind, Samarchi in the doorway, 1955

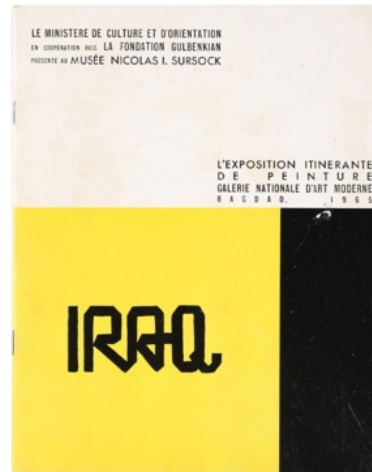
1957 – 1961

Taught Art in Iraq



In Iraq circa 1961

Exhibition:
International Book Art Exhibition, Leipzig, 1965



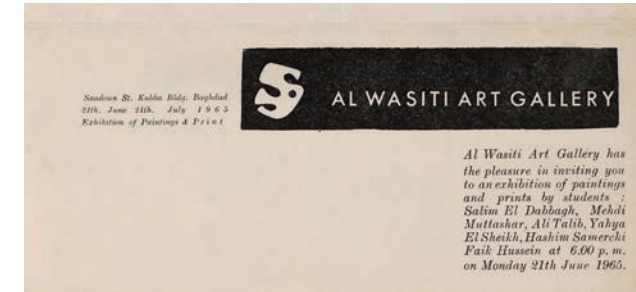
Participates in *L'Exposition Itinerante de Peinture* at the Nicolas I. Sursock Museum in Beirut with an oil; *Crucifixion* (1965)

1965 – 1967

1966
Graduated from the Academy of Fine Arts, Baghdad



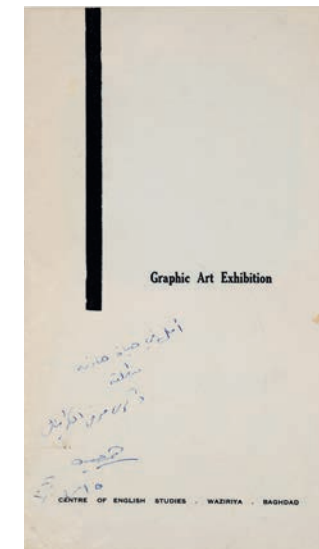
Working on murals at the Academy of Fine Arts, 1965



Exhibition: Al Wasiti Art Gallery, Baghdad, *Paintings and Prints by Students: Salim El Dabbagh, Mehdi Muttashar, Ali Talib, Yahya El Sheikh, Hashim Samerchi and Faik Hussein*, June-July 1965



Working on murals at the Academy of Fine Arts, 1965



Exhibition: Centre of English Studies, Baghdad, *Graphic Art Exhibition*, 15 – 30 October 1966 (Mahmouda Ali Mohammed, Salim Al-Dabbagh, Hashim Samarchi and Yahya Al-Shaikh)



Exhibition: Neue Berliner Galerie, Berlin, *Neue Grafik Aus Der Republik Irak*, 29 September – 30 October, 1966

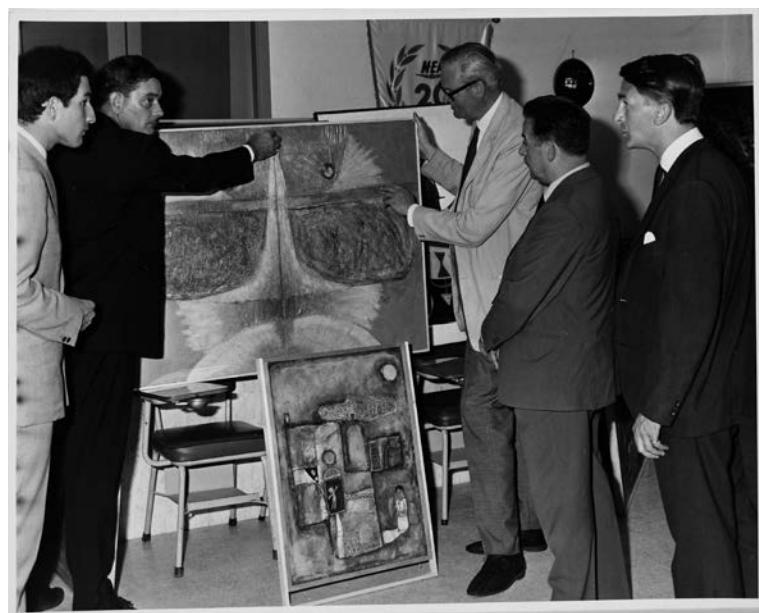


Exhibition: Berlin, *Intergrafik 67*, 20 May – 30 July 1967

1966 – 1967



Exhibition: *Carreras Craven A, Arab Art Exhibition*, 4 December 1966 - 7 August 1967
 Awarded first prize for *Composition of Sights* (1966). This was the first touring exhibition of Arab art.



Judging of the Carreras exhibition, 1966

1966-67
 Taught at Al-Farouq School in Al Dammam, Saudi Arabia



Samarchi in Al Damam, Saudi Arabia, 1967



Exhibition: Portugal, *XIII Salao do Outono*, 9 – 21 December 1967



Oils by Samarchi on display at the Academy of Fine Arts, 1966



Body Study (1967)



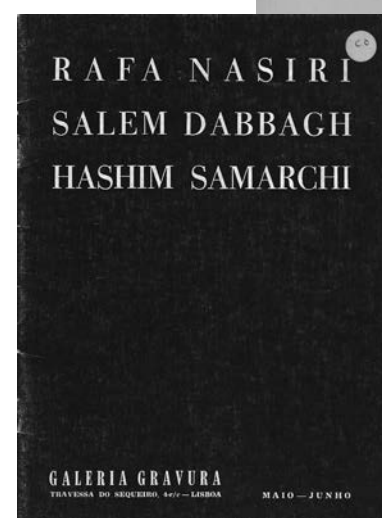
Exhibition of watercolours held in Baghdad, 1967/68



With fellow students in Lisbon, 1968

1967-1969

Awarded a scholarship by the Calouste Gulbenkian Foundation in Lisbon to study Graphic Art (with Rafa Nasiri and Salim Dabbagh).



Exhibition: Galeria Gravura, Lisbon, Rafa Nasiri, Salem Dabbagh, Hashim Samarchi, May-June

1968

Exhibition of Paintings, Lisbon

Exhibition: Galeria Gravura, Lisbon, *Exposicao De Gravura, Curso 68*, August

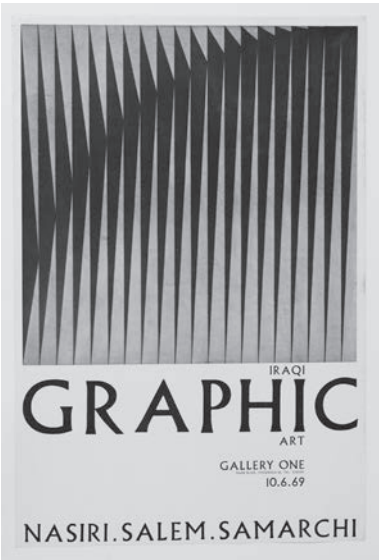
Participated in the First Indian Triennale

Exhibition: World Geographical Association, Lisbon, *Al-Nasiri, Samarchi, Al-Dabbagh*



Nasiri, Dabbagh and Samarchi with a journalist, Lisbon, 1968

1969



Nasiri.Salem.Samarchi exhibition poster, 1969

Returns to Iraq and joins Towards a New Vision Group with Dia Azzawi, Rafa Al-Nasiri, Ismail Fattah, Muhammad Mahruddin and Saleh Al-Jumaie

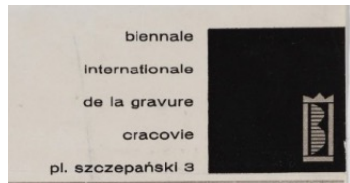
Exhibition: National Museum of Modern Art (NMMA), Baghdad, Towards a New Vision, 1969

Participates in the Premiere Biennale Internationale de Gravure de Liege, Belgium, 1969

Exhibition: Gallery One, Beirut, Iraqi Graphic Art - Nasiri. Salem. Samarchi, June 1969

1970

Exhibition: NMMA, Baghdad, Azzawi, Al-Nasiri, Al-Jumaie, Samarchi, Muhruddin, Ramzi, Sheikh Nouri, 1970

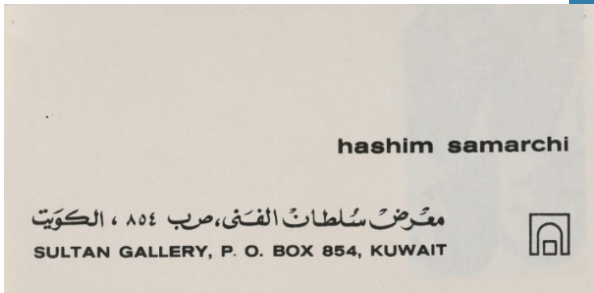


The Monitor Magazine, 1969

Exhibition review: Le Jour, Lebanon, 1969

Exhibition: 3rd Biennale International de la Gravure Cracovie, Krakow, Poland, 1970

Exhibition: 3rd International Poster Biennale, Warsaw, Poland, 1970



Exhibition: Sultan Gallery, Kuwait, Hashim Samarchi, 1970

1971

Exhibition: NMMA, Baghdad, The First Dimension, Jan-Feb 1971



Exhibition: Gallery Aya, Baghdad, Hashim Samarchi, 1969



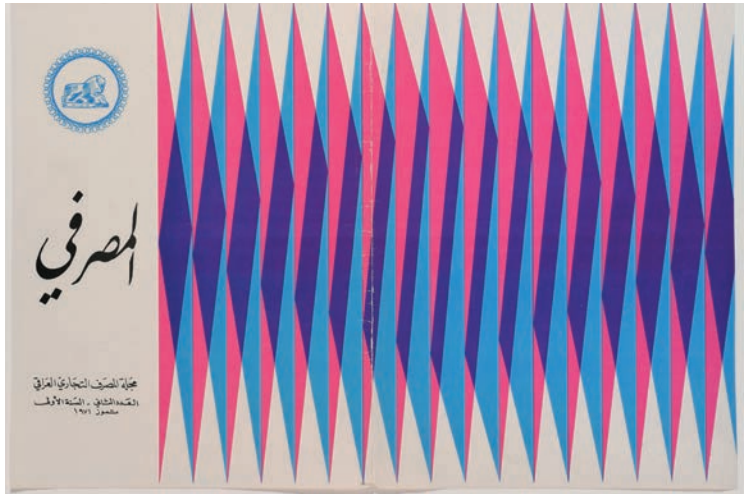
Al-Marbad Poetry Festival, Basra, Exhibition of the Plastic Arts, 1-5 April 1971

Exhibition: Sultan Gallery, Kuwait, Iraqi Art Exhibition, December 1971

Right: Various press articles from the early 1970s

Below: Poster designs by Samarchi Soviet Socialist Republic of Azerbaijan Week of Culture, 1971 8th Baghdad International Fair, 1971

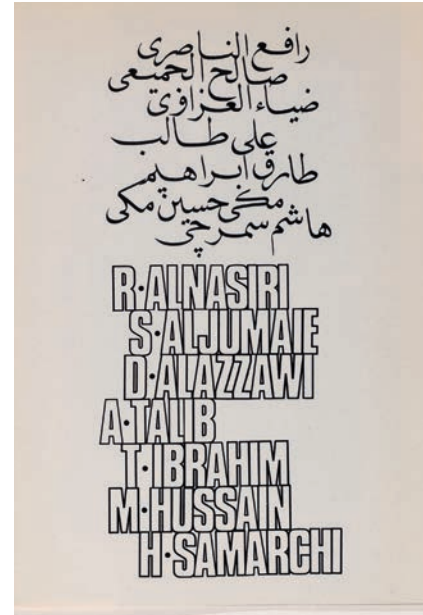
Al-Arafi Commercial Bank magazine cover, 1971



1972 - 1979

Exhibition: 4th International Poster Biennale, Warsaw, Poland, 1972

Exhibition: NMMA, Baghdad, *Iraqi Art Today*



1977-78
Exhibition: NMMA, Baghdad, *Six Iraqi Artists: Dhia Azzawi, Rafa Nasiri, Hashim Samarchi, Maki Hussain, Tariq Ibrahim, N. Ramzi*, December 1977



Exhibition: NMMA, Baghdad, *Seven*, April, 1974

Exhibition: 5th International Poster Biennale, Warsaw, Poland, 1974



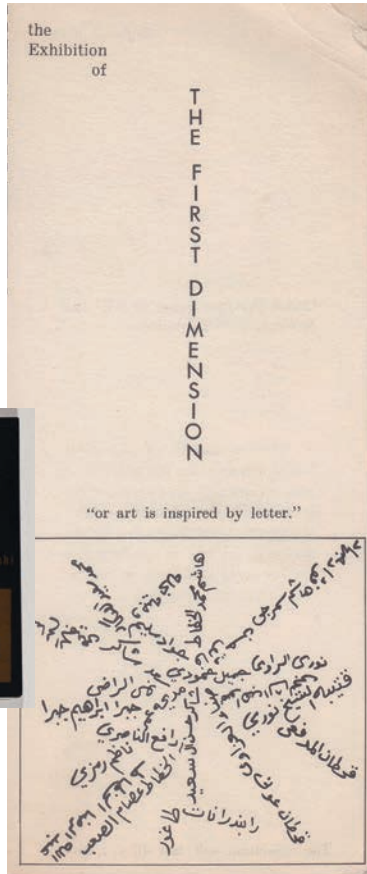
Exhibition: *The First Biennale of Arab Art*, Baghdad, 1973 (logo designed by Samarchi, above)



Exhibition: 6th International Print Biennale, Krakow, Poland, 1975



'Six Iraqi Artists' invitation card



Exhibition: NMMA, Baghdad, *4 Artists from Baghdad, Al-Nasiri, Al-Jumaei, Al-Azzawi, Al Samarchi* (catalogue covers above left)



Exhibition: Iraqi Cultural Centre Gallery, London, *Contemporary Arab Graphics*, 1978

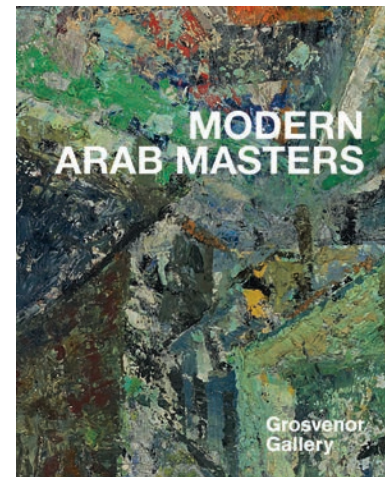
1986 - 2019

1986
Exhibition: Saddam Art Centre, Baghdad, *Baghdad International Festival for Plastic Arts*

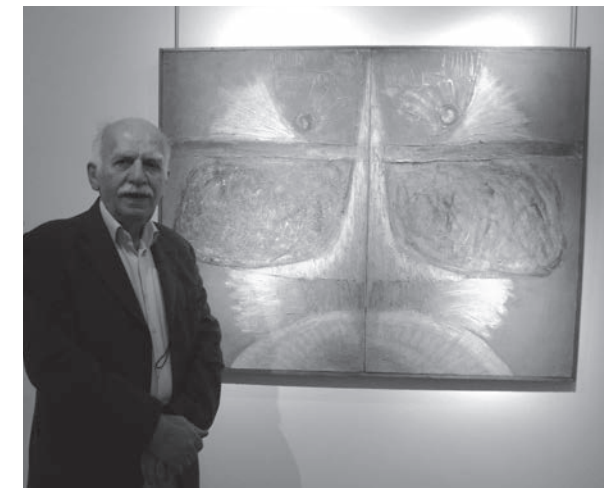
1993
Exhibition: National Centre of Fine Arts, Cairo, *1st Egyptian International Print Triennale*

1999
Exhibition: Darat al Funun, Abdul Hameed Shoman Foundation, Jordan, *Summer 99*

2012
Exhibition: Grosvenor Gallery, London, *Modern Arab Masters* (the Artist pictured at the gallery, right)



Exhibition: NMMA, Baghdad, *Exhibition of Iraqi Posters*, 1979



2019
Exhibition: Calouste Gulbenkian Foundation, Lisbon, *Art and Architecture between Lisbon and Baghdad: The Calouste Gulbenkian Foundation in Iraq, 1957-1973*

**Grosvenor
Gallery**

Abu Dhabi Art

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