



ART FOR ALL
COLLECTIVE

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25 SEPTEMBER - 6 NOVEMBER 2019

An initiative modeled on transparency with flexible payment plans to empower people to buy art, support artists and develop a sustainable creative economy.



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ART FOR ALL (AFA) Collective at Fann A Porter embodies the ethos of a gallery housed in a multi-disciplinary community engagement space. Nurturing international talent through myriad programming, it believes in and relies upon the public that activates it. Serving as both an exhibition and a concept, *AFA Collective* offers visceral and communicative artworks by emerging, mid-career and established artists from the Middle East, Iran and Europe who shine light upon a pocket of contemporary production. Shown in a refreshed commercial context characterized by accessibility, transparency and sustainability with flexible financial solutions, *AFA* proposes an antithetical model to combat collector fatigue and promote arts awareness and education.

While geographical spread is key to Fann A Porter's outreach efforts, *AFA Collective* takes its people-centric philosophy one step further. Physically bridging artistic understanding through multifaceted cultural exchange locally and internationally, the collective show signifies the formal launch of the gallery's collaborative initiatives. Including open-for-all artist tours, studio visits, travel to explore global art institutions, as well as artist-hosted special events, *AFA Collective* empowers and welcomes a broad audience in order to contribute towards developing a more comprehensive sustainable and visitor-friendly creative economy.

Dedicated to increasing sustainable personal and professional creative possibilities, *AFA Collective* marks Fann A Porter's concentrated commitment to the career growth of artists, exposure to collectors, transparent commercial practices, an interest-free installment plan, and art and business education facilitated through hands-on experience-driven programming. Forward-thinking and tradition-breaking in renegotiating accepted strategies of art world marketing, branding and trends, *AFA Collective* represents a humble, honest tackling of the art world bubble through egalitarian, human-focused means. Connecting learning to craft, progress to archiving, and experience to curiosity, *ART FOR ALL Collective* reaffirms that art should, and can be, for and about the people.

Houssam Ballan (b. 1983, Syria)

Figurative painter Houssam Ballan's canvases are informed by his accomplished technical abilities and through his extensive academic and research endeavour. As an artist, Ballan's frequent experimentation informs the growth in his work as he works intuitively. Ballan's young protagonists are executed with close attention to detail, a form of realism that relies on painterly effects and meticulous line work to create a sculptural sense of figuration. As the bodies of his subjects are given dimensionality, the artist renders their clothes as lines, patterns, and evident brushstrokes with a stylisation that alludes to the passage of time and the presence of an ongoing narrative.

Ballan is a tutor and member of the Teacher's Association at the University of Damascus since 2009. Between 1999 and 2007, he participated in workshops with artist J. Bradley Adams and painter Jose Friexanes, and trained in mural painting with Pierre Palas. The artist was part of the 13th Cairo Biennale, Cairo (2019). Ballan has participated in numerous solo and group exhibitions including BBA Gallery, Berlin, Germany (2019); Hafez Gallery, Jeddah, Saudi Arabia (2019); Atelier Stories, Paris, France (2018); Fann A Porter, Dubai, UAE (2019, 2018), Mark Hachem Gallery, Beirut, Lebanon (2014); Arab Cultural Centre (2010, 2007, and 2005); Ayyam Gallery, Damascus, Syria (2006); French Cultural Centre, Damascus, Syria, (2004); among others. His works can be found in numerous private and public collections. Ballan was born in 1983 in Sweida, Syria where he currently lives and works.

AED 15,000
(AED 5,000 over 3 months)



Houssam Ballan, *Gemini*, 2019, oil on canvas, 100 x 100 cm

Majd Kurdieh (b. 1985, Syria)

The artist has a whimsical and fantastical style for which he has created an entire cast of characters to tell the compelling and sometimes tragic story of his life and homeland. The protagonists in this story are Fasaeen (Arabic for ‘tiny ones’) and they are always smiling despite their world being filled with hardships. They are usually accompanied by other characters and poetic phrases written in Arabic. At first glance, the works seem cartoonlike and simple, however, upon further investigation, it is clear that the artist is using this device to unpack the complex experience of living through civil unrest and also to convey strong messages of hope and action.

He continues to develop his characters that gain depth as he progresses in his own practice. At the centre of his practice is a sense of duty to make the world a better place, whether through art, discourse, or creating moments where the viewer forms a connection with his Fasaeen.

Recently, Kurdieh has featured in solo and group exhibitions at BBA Gallery, Berlin (2019), Fann-A-Porter, Dubai (2019, 2018, 2016), El-Sawy Culture Wheel, Cairo (2019), and Athar Al Farasheh, Aleppo (2011), Sikka Art Fair, Dubai (2018) and Art Bahrain, Manama (2019, 2018). His works are housed in public and private collections including HE Dr. Zaki Nusseibeh’s private collection.

Born in Aleppo, Syria in 1985, Kurdieh lives and works in Amsheet, Lebanon.



AED 12,000
(AED 4,000 over 3 months)

Omar Najjar (b. 1992, Palestine)

Omar Najjar is known for his innovative style that he describes as “structured chaos.” His paintings come across as a modern take on impressionism; their quotidian subject matter is elevated to the sublime, providing a profound, if understated, view of the human experience. Expertly manipulating oil, pastels and charcoal, Omar’s instantly recognizable work is characterized by broad brush strokes that give a suggestion to the story without giving the details fully.

Born in 1992 in Amman, Jordan, Omar Najjar graduated from the Jordan University’s Fine Arts Department. The artist group and solo exhibitions include BBA Gallery, Berlin, Germany (2019), Zara Gallery, Amman, Jordan (2018), Wadi Finan, Amman, Jordan (2016); Al Bareh Gallery, Bahrain (2016); Fann A Porter, Dubai, UAE (2015); Nabad Art Gallery, Amman, Jordan (2014).

Omar Najjar’s works are housed in various private and public institutions including the Palestine Museum, USA.



AED 11,000
(AED 3,666 over 3 months)

Khalad Najad Paez (b. 1992, Syria-Cuba)

Khaled Najjad Paez's art is a mixture between hyperrealism and modern art, a mixture that preserves realism but presents it in a modern aesthetic frame.

Examining Khaled's paintings transcends the viewer out of traditional realism and the on-the-ground world, the one we know and perceive having its own physical and natural rules, into a multi-dimensional world that resembles our own reality but with its own unique physical and time state.

In the composition of his paintings, Khaled defies gravity. He creates flawless positions of his subjects without touching a ground or a surface. Simply put, his painting is an embodiment that lives within an unearthly world that defies the rules of the real world, a tiny space free of any intricacies.

His infatuation with fashion and jewelry, since he was a kid, left an evident mark on his art and paintings and is a fundamental component of the composition of his embodiments, it's what modernizes his work to keep it in tune with modern day time and trends.

Khaled has consistently been exhibiting work in solo and collective shows in Syria, Egypt, Cuba, Canada and the UAE. In Syrian art circuit he is regarded as one of the most promising young artists currently representing the country abroad. Born in Havana, Cuba in 1992 to Cuban mother and Syrian father, Khaled moved to Syria at age seven with his family. He started painting from a very early age, and won several national children art competitions. As a teenager he was selected by the Syrian government to represent his country in Cairo International Art Competition in 2004, receiving important recognition for his work. Khaled lives and works in Dubai, UAE.

AED 33,000 each (2 individual pieces)
(AED 11,000 over 3 months per piece)



Annie Kurkdjian (b. 1972, Lebanon)

Annie Kurkdjian's paintings are sober and at the same time powerful, they portray beings in tortured postures, monstrous, grotesque. Sometimes they fixate on the beholder, with a numb eye and vaulted shoulders, as if harassed or lost. The artist was profoundly informed by the Lebanese Civil War and this theatrical stage of conflict and war. But unlike the painters of her generation, Kurkdjian is not searching for an escape into an idyllic site of solace and consolation, or obsessed with the literal representation of war. The horrors and trauma of war are translated in her work as warm intimate spaces of metaphor and embodiment: Their bodies seem dissected, analyzed, they form shivery and poignant images. The canvases breathing tragedy interrogate us about life itself. According to Annie Kurkdjian the answers lurk in the sincerity of the artistic approach: "Art is capable of sublimating everything, war, crime, shame, sickness and total hell".

Born in 1972, Beirut, Lebanon where she currently lives and works. The artist first studied fine arts and psychology at the Lebanese University, followed by theology at St. Joseph's University. Kurkdjian has participated in numerous group exhibitions, including Gallery Sader, UNESCO, Salon Sursock, Royal School of Arts London, and Biennale Arts Hors Normes in Lyon, amongst several others. Since 2005, she has held solo exhibitions at the Goethe Institut (2005), Centre Culturel Français (2006), Surface Libre (2007), Zico House (2008), Atelier 109 (2010), and espace Bertin Poirée (2012). Annie Kurkdjian's work won the "Johayna Baddoura Prize" in 2012 and has been showcased in Art Dubai and Menasa Art Fair in Beirut in 2013.

AED 7,340
(AED 2,446 over 3 months)



Annie Kurkdjian, Untitled, 2017, acrylic on canvas, 80 x 80 cm

Mohannad Orabi (b. 1977, Syria)

The formal and conceptual aims of Mohannad Orabi's expressionist painting style are based on the inherent psychology of portraiture in compositions that depict a revolving cast of characters. Initially inspired by the confessional elements and sense of freedom that are found in children's drawings, Orabi has worked without fixed directives for over a decade, allowing the spontaneity of process to result in liberated forms.

Many of Orabi's early works were painted as self-portraits, and reveal his fascination with the development of consciousness in childhood, particularly the wonder and whimsy of the formative years that first shape our comprehension of the world. Although the artist maintains this interest, his approach to figurative painting has progressed as additional themes enter his work in subsequent series.

Born in Damascus in 1977, Mohannad Orabi currently lives and works in Dubai. Orabi graduated from the Faculty of Fine Art in Damascus in 2000 and won the first prize in The Syrian National Young Artists Exhibition in 2006. Solo and group exhibitions include Den Gallery Kuwait (2019, 2016); Wadi Finan, Amman, Jordan (2019); Ayyam Gallery Al Quoz, Dubai (2017, 2014, 2009); Ayyam Gallery Beirut (2016, 2014); Fondazione Giorgio Cini, Venice (2015); Ayyam Gallery London (2014); Ayyam Gallery Jeddah (2013); Ayyam Gallery DIFC, Dubai (2015, 2014, 2012); Ayyam Gallery Damascus (2008), Zara Gallery, Amman (2007); and Ishtar Gallery, Damascus (2006, 2004). In 2014, Orabi was listed among Foreign Policy's '100 Leading Global Thinkers'sheet, Lebanon.

AED 12,500
(AED 4,166 over 3 months)



Mohammad Orabi, Untitled, 2019, charcoal and gold leaf, 100 x 70 cm

Shereen Shalhoub (b. 1978, Jordan)

Shereen Shalhoub's works are made using clay and a variety of techniques to probe the nature of what it means to be human. The sculptures reveal the varying perceptions of bird's wings, which the artist is using as a symbol for human experience. The sculptures have an imperfect finish which is based around a biological function of a bird's wing. A bird has the ability to morph and change the shape of its wings to respond to its circumstances. They twist through a range of shapes, angles and asymmetries in a natural and constant metamorphosis. Shalhoub used wings as a representation of inner truth. Her main focus was to raise a question; "if our true essence is to be flawless to be considered perfect, then how do we push through our own gusts of wind without any struggles?"

The pieces combine the piping technique with using dripped wax from candles, which Shalhoub uses as a metaphor for these layers. Each of us is made of many different experiences and these make us more resilient. The artist is aiming to show that in order to survive the stresses and burdens of modern life, we too must adapt and also rail against the social perception of perfection.

Shereen Shalhoub was born in Amman, Jordan in 1978 and began working in the arts in 2006 when she owned a virtual gallery in Amman. She worked alongside Sam Bardaouil on curating several exhibitions for artists such as Gulnaz Fathi, Mahmoud Taha, Sarwat El Bahr and many others. In 2008, she enrolled on a post graduate course in Art Appraisal in Tisch School of the Arts in New York, and worked with Bortolami Gallery while attending The Art Student's League of New York. Here, she practiced different techniques such as egg tempera and oil painting under the supervision of Jack Faragasso.

She began experimenting with ceramics in 2016 and since then has primarily focused on installations. Recent solo shows include Fann A Porter, Dubai in 2019. In 2018, she exhibited an installation at the Al Jalilah Cultural Center in Dubai and the city's Sikka Art Fair. The artist lives and works in Dubai, UAE.

AED 9,000
(AED 3,000 over 3 months)



Shereen Shalhoub, *Bronzed*, 2019, ceramic sculpture, 66 x 39 x 30 cm

Alaa Sharabi (b. 1988, Syria)

Alaa Sharabi was born in Damascus in 1988 and studied printmaking at the University of Damascus where he was later appointed as an assistant professor at the Faculty of Fine Arts. His bold paintings combine rich palettes with frenetic lines and complex compositions. Tangled and twisted, at times almost cubist, his figures and animals convey a sense of chaotic confusion, offset by Sharabi's joyous, playful choice of colours. His unique perspective imbues the canvas with a rapturous energy that emphasises the gestural abstractions of the artistic process. In 2013, he was awarded first prize at the Eighth Annual Youth Exhibition.

Sharabi's has held solo exhibitions at Tajalliyat Art Gallery, Beirut (2015). Selected group exhibitions for the artist include Fabriano in Acquarello, Fabriano (2014); Samer Kozah Gallery, Beirut (2014), Kouzah Gallery, Damascus (2012), Les Plumes Gallery, Beirut (2012). Sharabi has participated in numerous exhibitions in his native Syria, as well as internationally, including the Beirut Contemporary Art Fair in Beirut in 2013, the Contemporary Global Art Fair exhibition with Samer Kozah Gallery in Beirut in 2014.

The artist lives and works in the United Arab Emirates.

AED 18,350
(AED 6,116 over 3 months)



Alaa Sharabi, *Blue Mother*, 2019, mixed media on canvas, 150 x 150 cm

Othman Moussa (b. 1974, Syria)

Othman Moussa's early paintings capture the often-overlooked poetics of the mundane in realist still lifes that feature humble offerings, for example a battered but polished cooking pot alongside a lone pomegranate or a rusted teapot that glimmers as its exterior catches light. Recalling the naturalism of Spanish still lifes, his initial series emphasises that which provides sustenance with reflective detail and a spiritual sense of monumentality. As the artist's aesthetic progressed, his arrangements of inanimate objects began to take on allegorical traits, evincing subjective themes such as love and desire.

Recently, the impact of the Syrian conflict has entered his compositions, turning everyday objects into subjects of war. Although these works are accomplished with greater realism, Moussa has simplified his compositions by not including the embellishments of classical examples, such as the silken white cloth in Dutch still lifes that guides the eye across elaborate table settings. Isolating his objects, he focuses on jarring pairings. In these latest works, something as simple as food is now transformed into a weapon, reflecting the presence of violence in the most minor details of life. Other paintings of the series utilise satire as a biting form of social commentary as the thrones of absent monarchs are portrayed in an absurd manner and symbols of power are stripped of their aura.

Born in 1974 in Zabadani, Syria, Othman Moussa lives and works in Damascus. He received his artistic training in painting from the Adham Ismail Center for Plastic Arts (1999) and the Walid Izzat Sculpture Institute in Damascus (2000). Solo and group exhibitions include Ayyam Gallery London (2014); Ayyam Gallery DIFC, Dubai (2014, 2012); Ayyam Gallery Al Quoz, Dubai (2014, 2011); Ayyam Gallery Beirut (2014); Ayyam Gallery Damascus (with Assad Arabi, 2009).



AED 36,700
(AED 12,233 over 3 months)

Sasan Nasernia (b. 1974, Iran)

Born in Tehran, 1974, Sasan Nasernia began his career primarily as a calligrapher and typography artist . Exploring different avenues in Persian and Arabic classical and modern calligraphy, he has since expanded his practice to include painting, print, digital work and installation. Nasernia, who has a BFA from Azad Art University of Tehran; explores a myriad of themes in his practice. He is broadly interested in playing with the tension between two opposing primordial elements of order and chaos. Sometimes borrowing from traditional Persian paintings and iconography, he immerses these elements in abstraction and ambiguity, infused with his letter forms.

Nasernia also employs the icons of our world – past and present - to create a visual lexicon of his own. Nasernia’s approach to calligraphy has always been a personal journey to find novel ways to create letter forms out of the most contemporary concepts. By deconstructing the rules of Arabic and Persian calligraphy and by borrowing from the earliest types of this form of art, he has developed his signature format of writing which he playfully calls “Crazy Kufic”.

According to Nasernia, “Crazy Kufic” and its unique characteristics allow the artist to explore the concept of fluidity and uncertainty in our natural as well as extramundane worlds. In his recent attempts, he tries a new approach towards the structure of his calligraphic art, where most times a text is completely devoid of meaning; while in contrast, an empty space or a simple symmetrical juxtaposition, may suggest a metaphysical conjecture or even an existential *raison d’être*. He has exhibited his work in multiple group as well as solo shows throughout the Middle East, United States and UK. Nasernia currently lives and works in Vancouver.

AED 36,700
(AED 12,233 over 3 months)



Sasan Nasernia, *Otherside IV*, 2019, acrylic on canvas, 150 x 100 cm

Azad Nanakeli (b. 1973, Iraq)

Born in Erbil, Kurdistan Autonomous Region, Iraq. Lives and works in Florence, Italy. He graduated in 1975 from the Institute of Fine Arts in Baghdad and from the Academy of Fine Arts, Florence, Italy, in 1979. Most of his recent work focuses on installation, video, photography and painting. His works deal with themes relating to emigration, identity and environmental issues. He has had numerous exhibitions since 1973.



AED 22,020
(AED 7,340 over 3 months)

Yousuf Yousuf (b.1978, Syria)

Simplicity engulfs Youssef Youssef's light brush lines, while cycle of life can't be missed upon the round faces the artist depicts. A subtle humble atmosphere stands out through a solid pale faces of women and children. Though without any expressions, their mysterious look has a lot to say towards what they run through. An earthly tint overwhelms the artist's paintings, draws you nearer to the dusty environment his characters live in. With a dominant color of the soil they step upon barefooted, and the foggy dreams they follow in their vague eyes.

The artist enriching his art with secrets buried inside the depth of the personage; young prides staring at you with a still look, keeping the spectator's mind in full wonder, and kids gave up their childish gaze for a spirit of strange serenity. It simply drives you to contemplate their vague looks; trying to find out what's hidden behind their silence.

Youssef Youssef was born in 1978 in Al Qamishli, Syria and is a graduate of Adham Ismaiel Institute for Fine Arts, Damascus in 2004. Youssef has participated in several exhibitions across the region, including Syria Contemporary Art Fair, Beirut (2013, 2012), Beirut Art Fair (2013), Tajalliyat Beirut, (2012); and El-Shaer Open House, Kuwait (2011).

AED 28,626
(AED 9,542 over 3 months)



Yousuf Yousuf, 2018, Untitled, acrylic on canvas, 125 x 125 cm

Mukesh Shah (b. 1959, United Kingdom)

Mukesh Shah (British, b.1959 in Aden, Yemen) has an MA from the University of Cambridge. He currently lives and works in Dubai having previously lived in London.

“We live in fascinating times and like many I am plugged into the 24/7 news cycle and analysis of events, constantly reacting and tweaking my worldview. The flip side, partly in response, is withdrawal and an introspective focus on the ubiquitous change taking place within.

The creative impulse comes from a need to reconcile the tension implicit in this universal dichotomy. My practise is both an exploration of inner landscapes, contemplative and abstract but human, and an observation of external narratives that strike a chord. These are two sides of the same coin, an ongoing conversation in which the one fuels the other.

I am developing a visual language which uses geometricity, repetition, chance, organic textures, collage, typography and neon in a process of mark-making and composition. The aim is to enable each piece to reach its own resolution through doing and to thread the diversity of work with a common sensibility.”

AED 22,020
(AED 7,340 over 3 months)



Mukesh Shah, *I'm Like So Rich*, 2017, neon in clear perspex box, 60 x 40 x 10 cm, edition 1 of 4

Dia Batal (b. 1978, Lebanon)

Dia Batal was born in Beirut 1978 and is currently based in London. Batal completed her design and art studies in Beirut before moving to London to do an MA in Design, Critical Practice at Goldsmiths College.

The multidisciplinary work practiced by Batal is context specific and often enables audience to engage with the works. She is especially interested in the way a design object functions as a device that has impact on people's lives within the public and private space, in relation to its social, cultural, and political concerns.

Her work has been shown in collective and solo exhibitions in Beirut, Manama, Amman, Paris, Liverpool and London. She has also worked on a number of community outreach projects for institutions such as British Museum, V&A, Iniva and The Mosaic Rooms amongst others.

AED 24,410
(AED 8,136 over 3 months)



Dia Batal, *The Land/The Sea*, 2018, Corten steel, diptych, 32 x 35 x 3 cm each

Amirhosein Zanjani (b. 1980, Iran)

Amir-Hossein Zanjani received his BFA from the Islamic Azad University, Tehran, and his MFA from the Tehran University of Art. In his paintings, Zanjani addresses social problems with referencing to political and historical issues. Humanity is always at the core of his works. In 2011, he received the Celeste Prize 2011 and he was granted a scholarship at the Siena Art Institute in Italy. Zanjani won in the category of Best Emerging Artist Using Painting in the Prudential Eye Awards 2015 in Singapore and his work was exhibited in Singapore's Museum of Contemporary Arts.

His works have been included in several private collections in the Middle East, Europe, and North America. Since 2007, Zanjani has held 9 solo shows domestically and internationally, and his works have been exhibited in more than 30 group shows and art fairs inside and outside of Iran.

The artist lives and works in Tehran, Iran.



AED 3,670 each (8 individual pieces)
(AED 1,223 over 3 months per piece)

Juhayda Al Bitar (b. 1991, Syria)

Judaya Al Bittar was born in 1991 in Damascus, Syria, and completed Bachelors of Art at the Faculty of Fine Arts in Damascus in 2013. The artist also holds a Master's degree in Byzantine Paintings Impact on Contemporary Syrian Art from Damascus University.

The artist's paintings are an expressive language of colour detailed with compositions and strong brush strokes, and with emotions attached to the artist's vividly colored abstract paintings.

In her statement, the artist shares: "Life is rosy in colour; it is sunny and gentle. Childhood is the life we dream of, but war steals the light, and creates helplessness".

Al Bitter participated in numerous exhibitions in her native Syria, as well as internationally, including the Syria off Frame, Venice (2015); Palais des Congrès, National Historical Museum in Tirana, Albania (2018); Penticton Art Gallery; Penticton, Canada (2019); Atassi Foundation, Dubai (2019); Gallery Ward, Dubai (2019); Opera House for Women, Damascus (2016); Rainbow Art Gallery, Beirut (2014).

The artist lives and works in the United Arab Emirates.

AED 14,680
(AED 4,893 over 3 months)



Juhayda Al Bitar, *Franciscan School Damascus*, 2019, acrylic on canvas, 145 x 124 cm

Rafat Asad (b. 1974, Palestine)

Rafat's paintings are deceptive in their apparent celebration of light and air, the colors of the seasons, the patterns of the fields, the gentle slopes of the hills, the edge lands where town meets field; they hide more than they reveal.

Born in Nablus, Palestine, Asad has earned his Bachelor's degree in Fine Art at Al Najah University in 1998, with a concentration in painting. Though a painter first and foremost, Asad is a multi-disciplinary artist, producing light and sound installations, as well as video and performance pieces. Taking abstract painting as a point of departure, his work has evolved to focus on the Palestinian landscape. As a result, Asad's more recent work became unique and somewhat minimalist in style. Asad participated in group exhibitions including; The 11th Havana biennale, Cuba (2012), Colors of Life, Zawyeh Gallery (2014); The First Alexandria Symposium for Mediterranean Arts, Alexandria, Egypt (2015) and many other important group exhibitions in Palestine, Europe, Japan, the U.S and the Arab World. His solo exhibitions include: Visions and Abstracts, at the Child Cultural Center, Nablus (1999); Narrative, at the A. M. Qattan Foundation, Ramallah (2006); Maps, at the Delfina Studios, London (2006); and a solo exhibition, Marj Ibn Amer, at the Zawyeh Gallery, Ramallah (2015). Asad work is included in a number of collections including Bank of Palestine collection, Dr. Ramzi Dalloul collection, Gerge Al Ama collection, A.M. Qattan Foundation collection amongst others.

In his work *Landing*, the artist explains "The Dream of Atta and Khamis is in no way similar to that of Ibn Firnas related to flying. Their airplane stopped flying since a very long time. Moreover, Atta and Khamis were unable to transform the airplane to a restaurant for several reasons, mostly because of the outbreak of the second Intifada and the closure of the road leading to the area where the airplane is located. The image of the airplane in the valley always reminds us of flying. It reveals our need as Palestinians to flying experiences starting from Lod Airport to Jerusalem and Qalandia Airport then to Gaza International Airport."

AED 36,700
(AED 12,233 over 3 months)



Rafat Asad, *Landing 1*, 2017, oil on canvas, 160 × 200 cm

Hanibal Srouji (b. 1957, Lebanon)

Hanibal Srouji was born in Lebanon in 1957. He lives and works between Beirut and Paris. He holds a master's degree in Fine Arts from Concordia University in Canada (1987). He had held different teaching positions at universities in the United States, Canada and was at the Sorbonne, in Paris, before joining the Lebanese American University, in 2010, as Assistant Professor.

His art addresses notions of memory, exile and above all: healing. Srouji is known for his surface paintings. They stand apparently abstract; yet, they reveal physical scars of conflict, as they also address temporalities between: a past nostalgia, a precipitating present and a distant future and negotiate terms of engagement without pathos. The dispersion deployed onto the canvas is not only a material trace, but also the symbolic form of social phenomena that confirms the artist's notes that "painting is a necessity" and his work is "always linked to the history of Lebanon and to the Middle East in general."

He has held many personal and collective exhibitions, namely "Into the clouds", at the Singapore Art fair and "The Mac International first open arts prize" in Belfast, Ireland, in 2014. He was featured at the "Abu-Dhabi Art 2016" and "Art14 London".

He was recently awarded the "Jouhayna Baddoura Prize", 2016.

His work has been acquired by public and private collections, as the Alcan Collection in Canada, the Carmignac Foundation in France, the Audi collection and Saradar collection in Lebanon. In 2013, Galerie Janine Rubeiz, representing him in Lebanon, published a book titled: "Hanibal Srouji: painting fire, water, earth and air."

AED 66,060
(AED 22,020 over 3 months)



Hanibal Srouji, *Mer V*, 2010, acrylic on burnt canvas, 232 X 142 cm

Nadim Karam (b. 1957, Lebanon)

The multidisciplinary practice of Lebanese artist and architect Nadim Karam incorporates painting, drawing, sculpture, and writing in the creation of bold and inspiring, uncanny artworks that challenge common preconceptions. With a background that fuses Oriental and Japanese theories of space, Karam has created his own concepts and a distinct artistic vocabulary that tackles the universality of the human condition, working towards the reconfiguration of environments.

Born in 1957 in Senegal, Karam lives and works in Beirut, where in 1996 he founded, and still leads, a satellite grouping of Lebanese architects and designers: Atelier Hapsitus. Based on a cross-fertilisation of disciplines and nationalities, the twenty-year-old practice has a multidisciplinary composition, which feeds into the experimental nature of its work. Karam initially trained in architecture at the American University of Beirut before travelling to Japan in 1982 to attend the University of Tokyo. In Japan, he studied with world-renowned architects and thinkers Hiroshi Hara, Fumihiko Maki, and Tadao Ando, and earned a doctorate in architecture. He was the Dean of the Faculty of Architecture, Art, and Design at Notre Dame University in Lebanon (2000-2003) and taught architectural design at the American University of Beirut (1993-1995; 2003-2004).

Karam has been commissioned to create large-scale urban art installations for cities across the globe and has participated in international events such as the Liverpool (2006), Venice (1996), and Gwangju (1995) biennales. Recently he has held solo shows at The Fine Art Society, London (2017); Ayyam Gallery Beirut, Dubai, and London (2017, 2013), and has been featured in group exhibitions at venues such as Ayyam.Gallery, Al Quoz 1, Dubai (2018); Custot Gallery, Dubai (2018); Ayyam Gallery, Beirut (2014); the Shanghai JSIP Biennale (2014); Institut du Monde Arabe, Paris (2013); Villa Empain, Brussels (2012); and the Royal College of Art, London (2012). Nadim Karam's latest book *Stretching Thoughts* was published by Booth Clibborn Editions, London in 2013. Works from the same series were mounted in UWC Atlantic College, Wales in 2016.

AED 44,040
(AED 14,680 over 3 months)



Nadim Karam, *Baby Phoenician on a Camel*, super shiny stainless and Corten steel, 36 x 28 x 4 cm, edition of 25 + 5 AP

Farzad Kohan (b. 1967, Iran)

Farzad Kohan's sculptures and paintings explore themes like love, migration, and identity, and often incorporate appropriated media and found objects. Partially inspired by his personal history and surroundings, Kohan places an emphasis on form, allowing the successive stages of art making to become analogous to diasporic experience, as diverse, sometimes opposing, elements are sampled, brought together, and accumulated. Kohan's formalistic process is revealed, for example, as he layers then strips abstract works through painting, collage, décollage, and sanding, creating built-up yet weathered surfaces that are at once chaotic and methodical. Allusions to the passage of time, gradual transformations, and hidden stories are found in the tactile details of his treated panels.

The artist's verses correspond with the colour schemes and textured surfaces of specific works, as abstraction is used to detail the different sensations of romantic love. With his most recent series of paintings, Kohan records the migration stories of others through excerpted texts or quotes that are written across the canvas in American typewriter font, as though creating an archival document. The forms of these untitled works are inspired by the very process of migration, and reflect the difficulties of assimilation with techniques that attempt to unify repellent materials like oil and water based media.

Born in Tehran, Iran in 1967, Farzad Kohan lives and works in Los Angeles, California, where he first trained as a sculptor in the late 1990s. Kohan has held solo exhibitions at Ayyam Gallery, DIFC, Dubai (2016, 2013) and Seyhoun Gallery, Los Angeles (2006). Selected group exhibitions for the artist include Ayyam Gallery, Al Quoz 1, Dubai (2018); Arena 1 Gallery (Advocartsy), Los Angeles (2016, 2015); Mim Gallery, Los Angeles (2015); Ayyam Gallery, Beirut (2015); Francis Boeske Projects, Amsterdam (2015); ABRA Gallery, Los Angeles (2011); Human Rights Awareness Tour, USA (2008); J Ferrari Gallery, Los Angeles (2008); Eagle Rock Center for the Arts (2008); and Phantom Galleries, Los Angeles (2007).

Kohan's works are held in private and public collections, including the Los Angeles County Museum of Art.

AED 44,040
(AED 14,680 over 3 months)



Farzad Kohan, *Where Is Home #1*, 2017, mixed media on canvas, 213 x 213 cm

Ismail Rafai (b. 1967, Syria)

Ismail Al Rifai was born in Mayadin, Syria in 1967 and studied Fine Art at the University of Damascus. He has served as member of the Syrian Fine Arts Syndicate as well as the UAE Fine Arts Society, and currently works as a researcher in the Department of Culture and Information in Sharjah. The multidisciplinary artist, writer and poet's work has evolved from abstract to figurative in the past few years, capturing humans, animals and human-animal hybrid figures as a means of exploring the hidden beast within every man. He has exhibited widely in solo and group exhibitions nationally and internationally and is the recipient of several literary and artistic awards, including the Dubai Culture Award 2015, the first Prize at the Annual Emirates Fine Arts Society exhibition 2013, Sharjah Prize for Creativity for his published novel Stairway of Mud, 2006, Short Novel Award from the Emirates Writers Union, 2005 and Fine Arts Syndicate Award, Syria, 2002.



AED 34,800
(AED 11,600 over 3 months)

Mahya Tolookian (b. 1982, Iran)

Mahya Tolookian exposes her visual power in Iranian script And letters. She believes the different kind of Persian script specially Nastaliq And Broken Nastaliq Scripts that have very high level of capability in innovation and creating new forms in letters.

Tolookian ignores written rules and regulations to reach a newer and more unique style. The artist tries to show not only traditional art and Iranian painting but also complex mind of contemporary human.

The artist always attempts to make a relationship between Iranian traditional and rich art with contemporary art in a new and completely personal environment.

The artist has participated in exhibitions throughout the the world, including Iran, Japan, United Kingdom, Canada, Turkey, Armenia among others.

AED 2,936
(AED 979 over 3 months)



Mahya Tolookian, *From Zero to Zero*, 2019, mixed media on canvas, 120 x 100 cm

Fann A Porter

Founded in 2006, Fann A Porter is a contemporary art gallery at The Workshop Dubai that represents a diverse selection of emerging international and regional artists.

The gallery aims to nurture the burgeoning and dynamic contemporary art scene through quality exhibitions, non-profit events, auctions, and an active community program. The gallery's exhibition program includes eight curated exhibitions a year, and features artists working across diverse media.

Fann A Porter has established a series of dialogues and collaborations with curators, writers, museums, governmental entities, and institutions to affirm its commitment to support the long-term development of young contemporary artists from the Middle East.

By hosting a regular public programming including exhibitions, talks, non-profit initiatives, and by participating in fairs, Fann A Porter has established itself in forefront of the region's exciting arts landscape.

Fann A Porter is based at The Workshop, a unique inter-disciplinary community space consisting of an art gallery, a sustainable store, design studio, and a cafe. The Workshop aims to engage the audiences, and support the development of Dubai's arts scene through its extensive programs, educational initiatives, and community projects.



Terms and Conditions apply. All prices are not inclusive of 5% VAT.

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