



5 MAY - 30 JUNE 2023

REALITY SHOW

AN EXHIBITION OF MODERN AND CONTEMPORARY MIDDLE EASTERN ARTISTS
EXPLORING THE COMPLEXITIES OF REALITY

About The Exhibition

Reality Show aims to create a dialogue on the current state of our society and the multiple realities that shape our lives. The exhibition brings together a diverse group of modern and contemporary artists from the Middle East. Through painting, sculpture, installation, and video work, the artists offer their unique insights into the current global climate and the complexities of throughout the times.

The exhibition includes works by renowned artists such as Ali El Ghul, Fouad Jawhar, Hamed Abdalla, Leila Nseir, Omran Al Kaysi, Abd Kasha, Ahmad Kasha, Arda Aslanian, Bader Mahasneh, Fatma Lootah, Hala Al Faisal, Jamil Kasha, Majd Kurdieh, Mayar Obeido, Mazen Rifai, Melissa Chalhoub, Mohammad Al Hawajiri, Mohammad Ramadan, Omar Khouri, Omran Younes, Othman Shihab, Rabee Kiwan, Rima Moukahal, Shahd Al Rez, Salah Hreeb, Shereen Audi, Sundus Alibrahim, Taghlib Oweis, Tamim Sibai, Will Iskandar, and Zena Assi.

Each of these artists brings a unique perspective on the world around us, and their works speak to the challenges we face as a society.

Reality Show is a timely exhibition that challenges us to think critically about the world we live in. It invites us to engage with the complexities of our times and to reflect on the multiple realities that shape our lives.



About ZAAT

ZAAT is a multi-disciplinary platform created to promote and empower artists and designers. By offering a place for collectors to buy, sell and trade work that ranges in styles, movements and eras, ZAAT then reinvests into showcasing and supporting the production of contemporary work. Coming from the Arabic root meaning, one, essence, self, ZAAT upholds the integrity of the art and artists.

Specializing in art from the Arab world, ZAAT is a digital platform that also curates events, advises clients interested in buying new work and consults on currently owned pieces. The platform is continually expanding with new artists and seeks out designers with social narratives and ethical production.

Conceived as a place to connect art enthusiasts and artists together, ZAAT aims to make art more approachable and understandable while supporting artists

ALI EL-GHUL

Influenced by architectural drawings, el Ghul began experimenting with different pigments on silk. Skillfully bleeding the colors into each other, they form translucent layers that serve as compositional elements, figures or architectural spaces.

Palestinian - Jordanian painter Ali el-Ghul was born in Jerusalem in 1938. He studied architecture in Florence, Italy and Newcastle, UK and teaches art and architecture at the University of Jordan in Amman. Exhibiting at various venues internationally as far away as Melbourne Australia, el-Ghul is also a writer, publishing a book on Arabic calligraphy amongst many other articles.



Ali El-Ghul, Untitled, 1996, ink on silk, 110 x 110 cm



Ali El-Ghul, Untitled, 1996, ink on silk, 105 x 115 cm



Ali El-Ghul, Untitled, 1996, ink on silk, 110 x 110 cm

FOUAD JAWHAR

Ranging from city scenes with pedestrians, historic architectural landscapes to calligraphy rich with patterns, Jawhar details his work with a masterful precision. The delicately painted watercolor “Allah Akbar” skillfully layers and bleeds the soft colors while depicting graffiti-like text and symbols on a cracked stone wall.

A Lebanese artist from Saida, Fouad Jawhar (1944-2013) graduated from the Lebanese University of Fine Arts and became professor at ALBA - Lebanese Academy of Fine Arts and the Lebanese University. Fouad Jawhar has exhibited widely throughout Lebanon with his work residing in prominent private collections.



Fouad Jawhar, Allah Akbar, 1985, watercolor on paper, 57 x 42 cm

HAMED ABDALLA

Hamed Abdalla (1917-85) was a pioneer of Egyptian and Arab modernism. A self taught artist from a modest peasant family of upper Egypt, he rose to prominence early in his career. Abdalla started painting at the age of 10 inspired by his fellow's environment, later his work centred on his development of what he called "the Creative word", written words expressed in paint, blending abstraction and human forms. He had his first solo exhibition in 1941, before going on to show widely throughout Egypt in the 1940s including a solo show at the Museum of Modern Art Cairo (1949), when art critics, such as Badr Eddine Abu Ghazi, considered his work as a new school for Egyptian Art. At the same time Abdalla opened his Atelier in Cairo to teach new generation of artists such as Tahia Halim, Gazbia Serri, Enjy Efflatoun, Georges El Bahgory. His first trip to Paris saw him exhibit at the Gallery Bernheim-Jeune (1950), followed by a group show at Palais du Louvre, and a show at Egyptian Institute, London (1951). From the mid 1950s he was exhibiting throughout Europe, the US and Asia, including a group show at the Metropolitan Museum, New York (1956). He left Egypt for Denmark (1956) and France (1966), but was committed to the pan Arab movement, and exhibited widely in the Middle East and North Africa. His works are on show in various international collections and museums such as Egyptian Modern Art Museum Cairo, Metropolitan Museum of Art New York, Tate Modern London, Barjeel Art collection, Museum of Modern Art Tunis, Mathaf Doha, Institut du Monde Arabe Paris, Dalloul Art Foundation Beirut.



Hamed Abdalla, Al Mahn, 1975, acrylic on paper and canvas, 62 x 89 cm



Hamed Abdalla, The Capitulating Donkey, 1977, acrylic on canvas, 62 x 89 cm

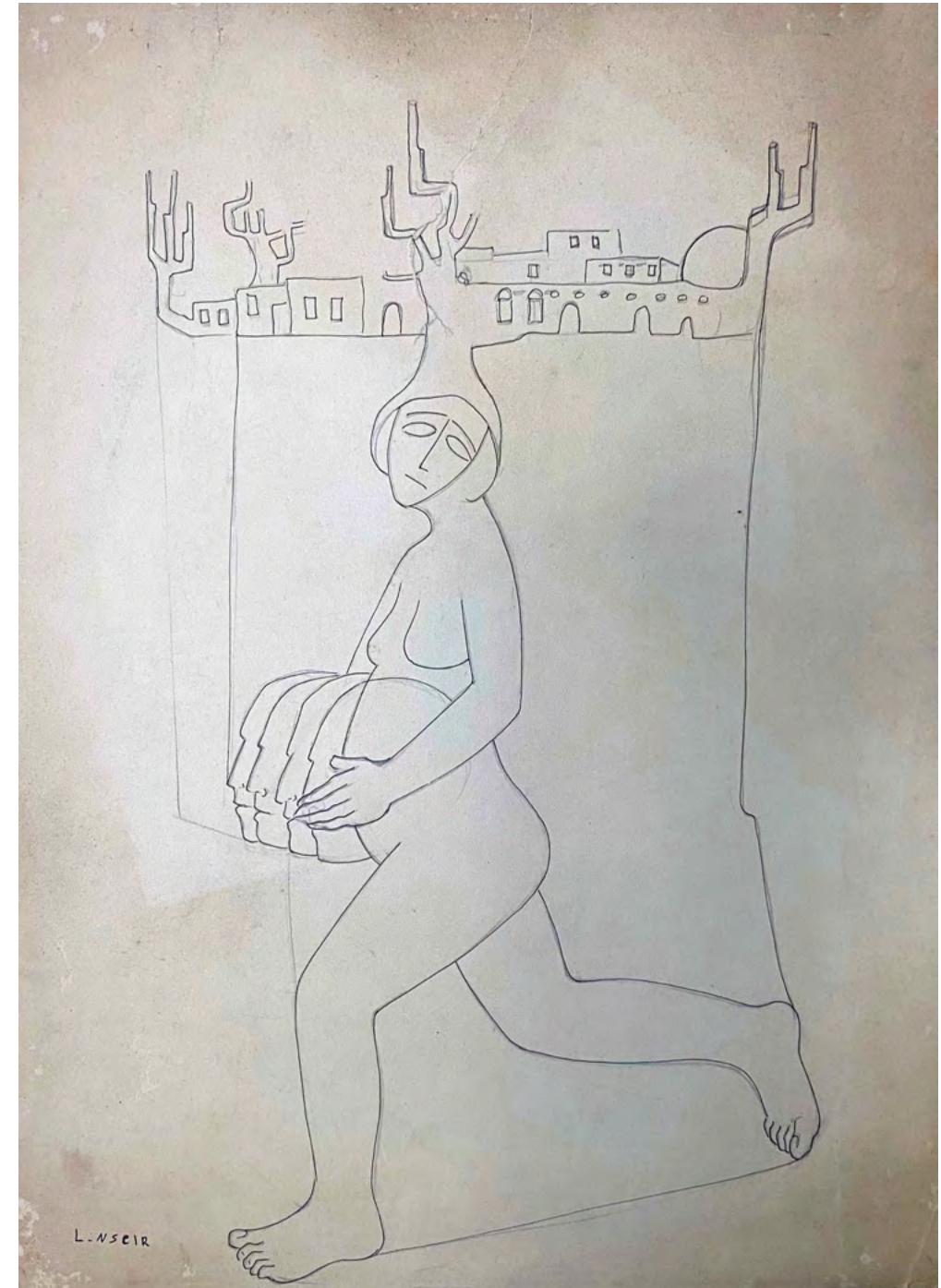
LEILA NSEIR

Growing up in rural villages, in order to get to school, Leila Nseir would walk through impoverished communities with children, in the snow and cold. Reflecting on these memories in her work, she has been searching “for the essence behind those faces.”

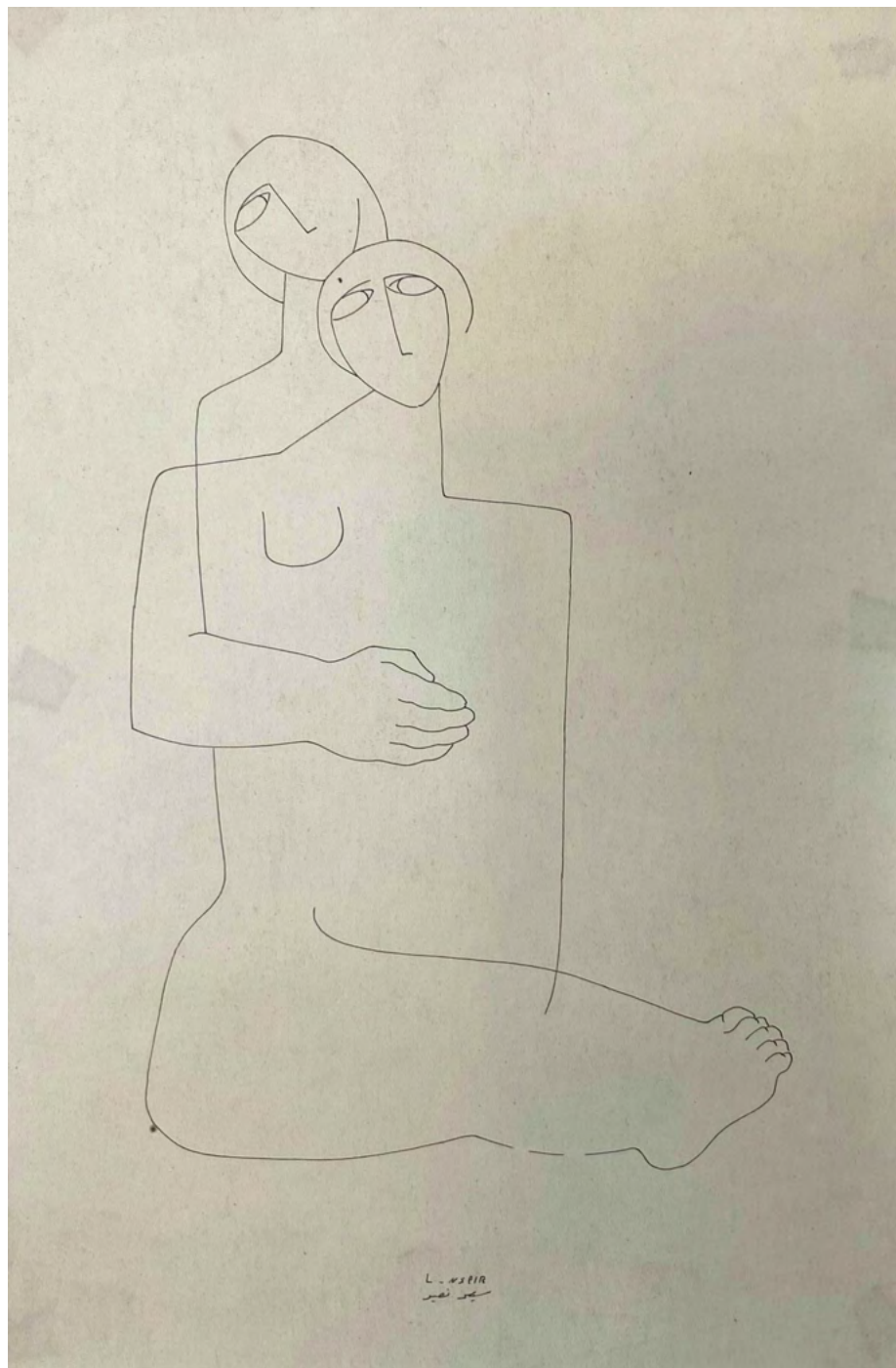
Experimenting with various materials and techniques, Nseir is also known for putting women in her paintings as workers, in later stages of pregnancy, or even as martyrs. Breaking from cultural norms of the time, she has never shied away from controversy in work or in life, saying: “I was the first woman in Syria who wore trousers and sat in the Rawda cafe in Damascus, and my pants were tight and clinging to me... I wanted to open the doors for others [to do the same].”

Born in Al-Haffah, north of Lattakia, Leila Nseir (1941) began drawing at the age of 14. She received a government scholarship to study in Egypt and graduated from the Faculty of Fine Arts in Cairo in 1963. Beginning her career during the height of Syrian modernism, Nseir was an active figure in the evolving art scene. She had a friendship with Louay Kayyali whose similar themes such as issues of life and death, human struggle and the experiences of the working class appear in both of their work. The influence of her time in Egypt can be found in her later work, as she draws on Egyptian mythology in order to allegorically illustrate contemporary issues.

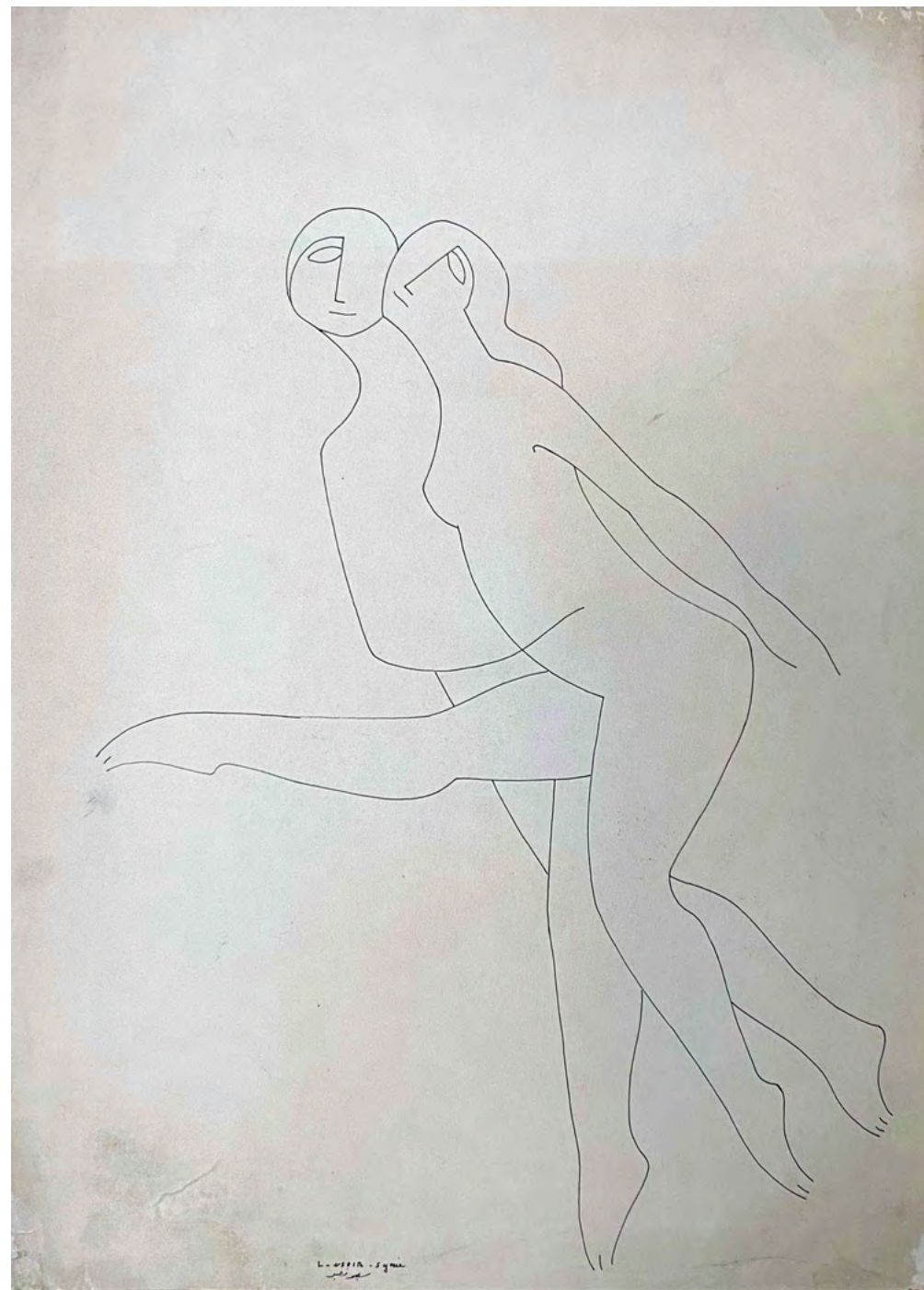
Nseir’s works are found in public collections such as National Museum of Damascus and Barjeel Art Foundation, Sharjah as well as numerous private collections throughout the Middle East, Asia, Europe and North America.



Leila Nseir, Untitled, 1970-1980, Ink on paper, 40 x 29 cm



Leila Nseir, Untitled, 1970-1980, Ink on paper, 37 x 25 cm



Leila Nseir, Untitled, 1970-1980, Ink on paper, 37 x 27 cm

OMRAN AL KAYSI

In “Untitled” (The Wounded Lion of Babylon), Omran Al Kaysi paints a lion injured by three spears each of which represents the separate wars which occurred within the last thirty years in Iraq. Symbolic of the country struggling to survive and heal the wounds from those wars, the tragedy and the determination of lion is apparent as he tries to move forward.

Artist, historian, and art critic, Lebanese-Iraqi Omran Al-Kaysi (1940) is well-known for his artwork and writings throughout the Arab world.

He has shown internationally with exhibitions in Lebanon, Canada, Iraq, Jordan, Spain, Saudi Arabia, UK, USA, Russia, Japan, Brazil and around the African continent. His work is the collections of the Contemporary Art Museum, Boston; Royal Court Jeddah, Royal Jordanian Museum, Bagdad Contemporary Art Museum and the Beiteddine Museum. His writing is published in various art magazines, newspapers and publications including: Ontological Study: Aref el Rayess; Path of Peace; and Abdel Halim Ridawi & Contemporary Saudi Art.



ABD KASHA

Abd Kasha (b. 1997) is a multidisciplinary artist based in Syria. A graduate of the Faculty of Fine Arts at Tishreen University in Latakia, Syria (2020), he began his career as a photographer but quickly expanded his artistic practice to include a range of media. His recent paintings, drawings, and sculptures reflect the use of expressionist figuration as a starting point for broader sociocultural explorations. This approach has characterized Syrian art for decades, which is deeply familiar to Kasha, whose father is the prominent Syrian sculptor Jamil Kasha. Abd, however, has forged a distinct path, with works that affectively describe the challenges of navigating war and conflict with biting social commentary. Puppets serve as stand-ins for human models and are depicted in desolate scenes that are at once timeless and haunting. Combining riotous brushwork with a warm palette that accentuates his two and three-dimensional figures, he unearths the sense of anxiety that underwrites an unstable environment and the psychic weight of loss and destruction that taints everyday life under such precarious conditions.

Kasha has participated in solo and collective exhibitions throughout the Arab World, including the National Center for Visual Arts at the University of Damascus. His works are held in private collections in Syria, Lebanon, Jordan, and the United Arab Emirates.



Abd Kasha, Untitled, 2023, Acrylics on canvas, 145 x 145 cm

AHMAD KASHA

Ahmad Kasha (b. 1997) is an artist and curator whose upbringing in a notable family of artists nurtured a life-long passion for art. Kasha and his twin brother, Abd, are both practicing artists who grew up surrounded by several generations of Syrian artists. After graduating from the Faculty of Fine Arts at the University of Damascus, Ahmad studied privately with leading Syrian modernist Leila Nseir between 2016 and 2021. The influence of this mentorship can be found in Kasha's allegorical approach to addressing social issues, a conceptual thread that distinguished Nseir's artistic practice. Since then, Kasha has developed a singular expressionist style that manifests in paintings, drawings, and sculptures. His depictions of reality with a raw and vivid display of emotion spark a visceral experience in the viewer, as labored brushwork and a bold palette describe moments of vulnerability and large-scale violence.

An award-winning artist, Kasha has participated in solo and collective exhibitions in Syria, Jordan, and the United Arab Emirates. His works are housed in public and private collections throughout the Arab world and in Europe. As a curator and research archivist of Syrian art, he has collaborated on exhibitions at leading regional arts organizations, including the Barjeel Art Foundation (UAE), the Atassi Foundation (Syria; UAE), and Mathaf: Arab Museum of Modern Art (Qatar).

Ahmad Kasha lives and works in Dubai, United Arab Emirates.



Ahmad Kasha, Untitled, 2023, acrylic on canvas, 100 x 110 cm

ARDA ASLANIAN

Drapes can be seen as the social and psychological filters we use to navigate our interactions with the world. Yet always, the drapes remain a symbolic boundary, a threshold between the inner and the outer, the self and the other.

In this way, drapes become a poetic metaphor for the complex interplay of intimacy and distance, vulnerability, and protection, that defines our social and psychological lives. They remind us that we are always negotiating the delicate dance between exposure and concealment, between the desire to connect and the fear of being seen.

Arda Aslanian is an Armenian Jordanian architect and a visual artist, based in Amman. Much of her art explores the behavioral unwritten rules of beliefs, attitudes and influences in social groups or cultures. She also emphasizes the possibilities of the human body, with a particular prominence on the female form and the complexities of framing women within a patriarchal society. Her art is the outcome of her constant questions and exploration of her being and belonging and her subjects act as mirrors for her innermost feelings.

Born in 1981 in Amman, Jordan. Since 2018 she participated in several local and international group exhibitions.



BADER MAHASNEH

Bader Mahasneh is a polymath working in paint, photography and sculpture. This interdisciplinary approach has made Mahasneh one of Jordan's brightest young talents. A student of Heidegger, Mahasneh explores the 'problematic existence of the human beings' – his work speaks of the 'void', of man and machine, and of the connection between destruction and creation, or the 'building of form'.

In his recent work Bader Mahasneh has translated the complex three dimensional densities of painting into sculpture. The artist always believed that sculptural expression could create a stronger presence than painting; in painting the artist creates an illusion. In sculpture, the object exists.

The material Mahasneh uses is ancient. The sculpture work is the result of many years of research into the rich and largely unknown geology of Jordan; with the art sculpted into form using crystal edged blades from Italy, combined with a technical brilliance of a master.

Mahasneh's 'Chaos' sculptures are carved out of the Chaos from which the Earth and Heavens were first formed. They remain peaceful, beautiful and poetic.

Mahasneh was born in Jerash, Jordan in 1977. He graduated with a bachelor's degree in law from Yarmuk University in 2001, having spent much of the time at university 'reading about art and philosophy'. After graduation Mahasneh attended print making workshops at the national gallery in Amman.



FATMA LOOTAH

Fatma Lootah is an Emarati artist born in Dubai U.A.E. She studied art at both Baghdad Art Academy in Iraq and American University in Washington DC. She has lived in Verona, Italy and worked in art since 1984. Her early start in art was in performance art in 1985. She had many different art shows in many European and Arab countries, and she had her artworks displayed on the iconic Nasdaq tower.

For Fatma Lootah inspiration comes from the realities of Emirati life, celebrating her culture and heritage. Through her paintings, she dives deep into her country. She uses local themes in her work, including women in traditional dress, children, deserts, horses and camels. Her art includes paintings on canvas and other materials as well as digital art.



Fatma Lootah, Untitled, 2023, mixed media installation, 70 cm x 35 cm

HALA AL FAISAL

Influenced from her communist politician father and her mother's strong character, Hala al-Faisal's life and art has been influenced by leftist politics, women's rights and her own determination. She devoted a major portion of her artistic production to women as a direct result of her childhood environment. The work "Untitled" depicts a woman painting on a canvas, in a possible self-portrait of the artist, herself.

Syrian artist, Hala al-Faisal (1958) studied fine arts in Damascus, Paris and New York and set decor at the Higher Institute of Cinema in Moscow. She lived, worked and exhibited in Syria, Russia, Italy, Germany, US, France and Lebanon.



Hala Al Faisal, Untitled, 1992, pastel on paper, 65 x 50 cm

JAMIL KASHA

Influenced by the natural elements around him, Jamil Kasha sculpts in tune to the organic form of the material itself. He explains: “My relationship with a stone could last many years and I cannot work on a piece of stone unless I love it. Then I start playing with it and reshaping it in my hands, trying to escalate its visual state to reach the result I want... I am not concerned about the way to deal with the material, but I work instinctively and interact with it without preconditions. Restrictions limit creativity, and the most important thing is to communicate with the sculptural work to reach the real value that gives it importance.”

Born in Jisr Al Shughour, Jamil Kasha (1958) graduated from the Department of Sculpture, Faculty of Fine Arts, Damascus University in 1985. Using raw materials in his sculptures, Kasha sculpts busts of figures – mostly women and elements from his environment such as fish, birds and mountain beetles. Abstract and symbolic, the work takes on a primitive form reminiscent of a hybrid between artworks from early civilisations and abstract contemporary work.

Kasha has exhibited throughout Syria at venues such as the National Museum of Aleppo and Damascus National Museum, showing internationally in Lebanon, Kuwait and the Netherlands.



Jamil Kasha, ثور

2022, mixed media sculpture with corals, pearls and semi precious stone sculpture, 16 x 20 x 13 cm



وجه, Jamil Kasha
2022, mixed media sculpture with corals, pearls and semi precious stone sculpture, 24 x 10 x 8 cm



بومة, Jamil Kasha
2022, natural stone sculpture, 40 x 15 x 15 cm

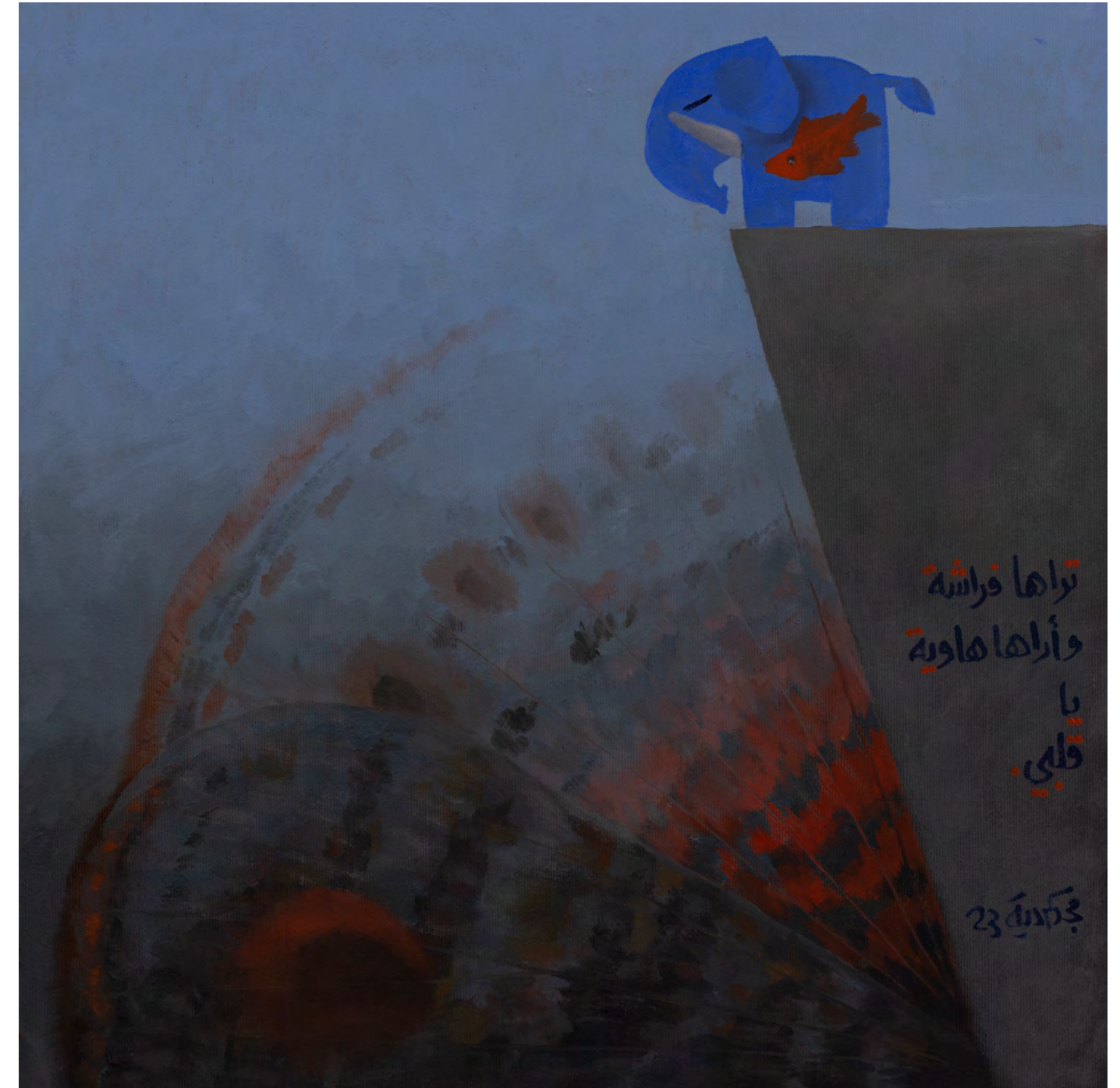
MAJD KURDIEH

Majd Kurdieh is an artist whose practice incorporates painting, drawing, and literature. He creates childlike paintings with recurring figures that tell stories, often with a strong moral and positive reinforcement that he projects into the world. The artist's cast of characters includes the Fasaeen, a boy (Fasoon) and a girl (Fasoneh), who are always accompanied by animal characters. Together, they make up 'The Very Scary Butterfly Gang', which carries out small optimistic tasks and sheds light on basic human rights and needs. Kurdieh's paintings may seem simple at first glance, but they reveal a complex world that the artist has been able to simplify, almost with a childlike innocence. His ingenuity relays the artist's candour and draws attention to issues that he feels deserve to be represented truthfully. The artist continues to develop his characters, giving them more depth as he progresses in his own practice.

At the centre of Kurdieh's 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. His works are strongly poetic and very sensitive, channeling the multilayers of his emotions into creating deeply humane art. In essence, the artist's work carries a strong sense of human protection and the need to shed light on basic human rights and needs.

Recently, Kurdieh has featured in solo and group exhibitions at MADS Gallery, Milan, Italy (2021); Azad Art Gallery, Cairo (2021; 2020); Egypt Art Fair (2022; 2021; 2020); BBA Gallery, Berlin (2019), DAR Art (2021, 2022); Fann À Porter, Jordan (2021; 2020, 2019); Fann À Porter, Dubai (2022; 2021; 2020, 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 in the Middle East and abroad, including HE Dr. Zaki Nusseibeh's private collection and the Atassi Foundation.

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



Majd Kurdieh, Untitled, 2023, oil on canvas, 40 x 40 cm



Majd Kurdieh, Untitled, 2023, oil on canvas, 40 x 40 cm



Majd Kurdieh, Untitled, 2023, oil on canvas, 40 x 40 cm

MAYAR OBEIDO

Mayar Obeido (b. 1995) is an artist from Syria. A graduate of the Faculty of Fine Arts at the University of Damascus, he works in painting, drawing, and sculpture, moving freely between media while producing a focused body of work. In Obeido's most recent works, anonymous human figures and how they relate to their surroundings, which include the inanimate objects that occupy these spaces, become meditative reflections on the mundane.

In his mixed-media paintings, composed of acrylic, charcoal, and collage, Obeido incorporates clippings from Arab newspapers, a reference to the current events that inevitably impact inner worlds. His anguished figures appear to melt into the background, as though overcome by the details of these texts or perhaps internalizing the news. In other works, an apple becomes a point of reflection, a symbol of sustenance that slowly takes on anthropomorphic characteristics in response to the emotional torrents that sweep over his figures. Obeido's drawings are distinctively expressive as he combines figuration and abstraction, a dynamism in draftsmanship that informs his paintings, while his sculptures animate the objects shown in larger works. This multimedia investigation provides the viewer with greater insight into his subject matter, creating an immersive experience.

Obeido has participated in solo and collective exhibitions at art spaces and galleries in his native Syria, in addition to exhibitions in the United Arab Emirates.

Mayar Obeido lives and works in Dubai, United Arab Emirates.



Mayar Obeido, Female Portrait, 2023, mixed media on canvas, 120 x 90 cm



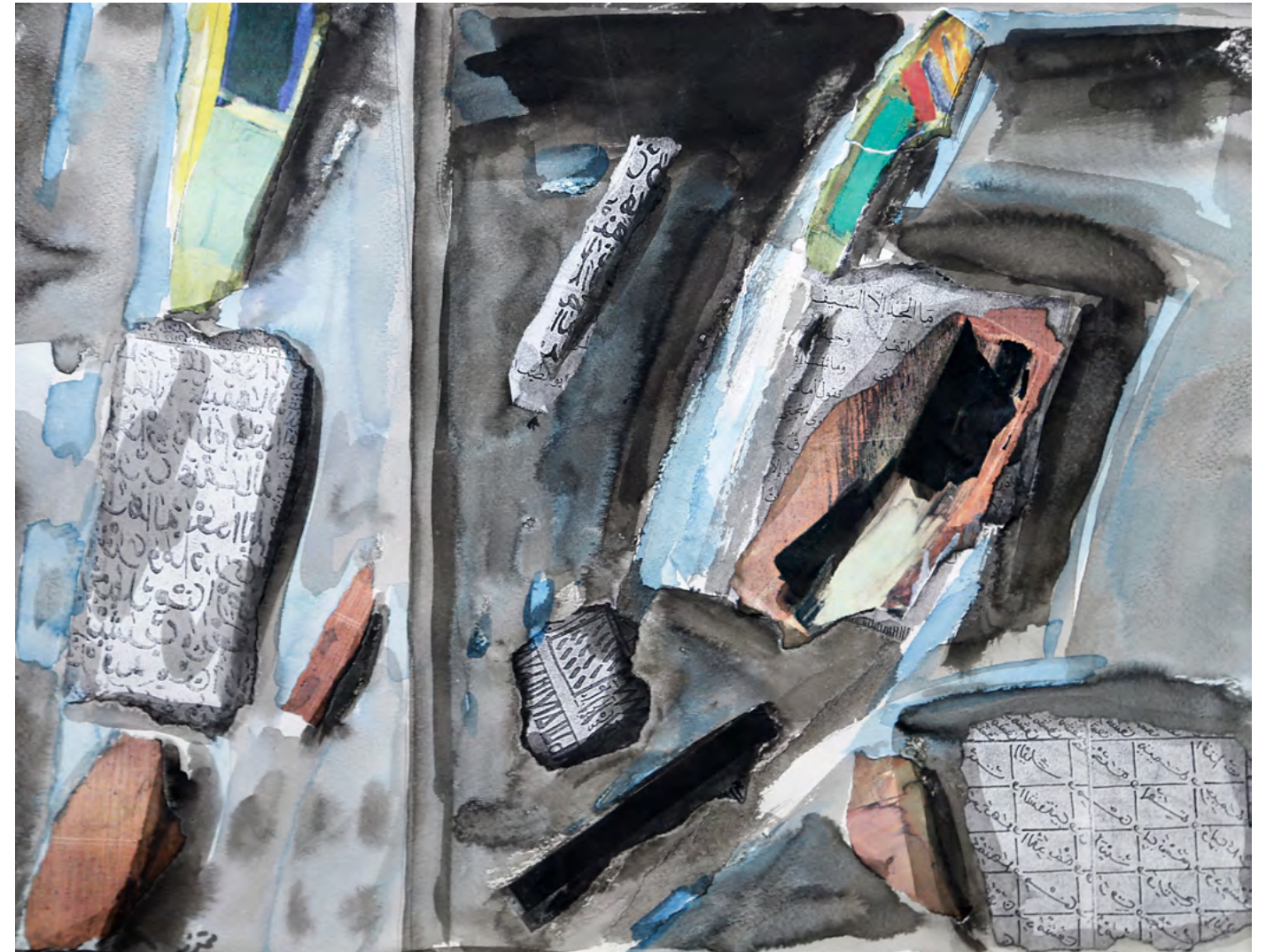
Mayar Obeido, Head, 2023, Mixed media on canvas with 12 second projection animation, 25 x 29 cm

MAZEN RIFAI

The abstract work of Mazen Rifai is characterized by transparency and luminosity while capturing an interpretation of emotions. Instead of drawing the landscapes or representations of objects and places, Rifai paints sensations and memories associated with the subject.

“ما المجد الا السيف” is a phrase taken from a famous poem by the 10th Century writer Al-Mutanabbi. The entirety of the sentence is translated as “Don’t think for a moment that glory is in a wine skin or a songstress, for glory resides in the sword and the decisive blow.’

Lebanese painter Mazen Rifai (1957) has a degree in Fine Arts from Macerata, Italy and taught at the Lebanese University. Since 1974, he has solo exhibitions at Galerie Rochane, Galerie Aida Cherfan, Gallery 6, Agial Gallery, Galerie 34 Bonaparte and Galerie Alex Menem.



ما المجد الا السيف, Mazen Rifai
2006, collage and watercolor on paper, 45 x 37 cm
AED 5,550 | USD 1,500

MELISSA CHALHOUB

Lebanese artist Melissa Chalhoub is known for her expressive drawing style. Using fine-lined inks, she draws mostly in black and white with a few bright colors. The reoccurring figure in her work has been a constant subject since her childhood. It appears alone or in crowds, bending and curving, sometimes in a heightened state of emotion or situated in a scene. Abound in symbolism, like in “Untitled” her work leaves the interpretation open, making the meaning of the work individual to every viewer.

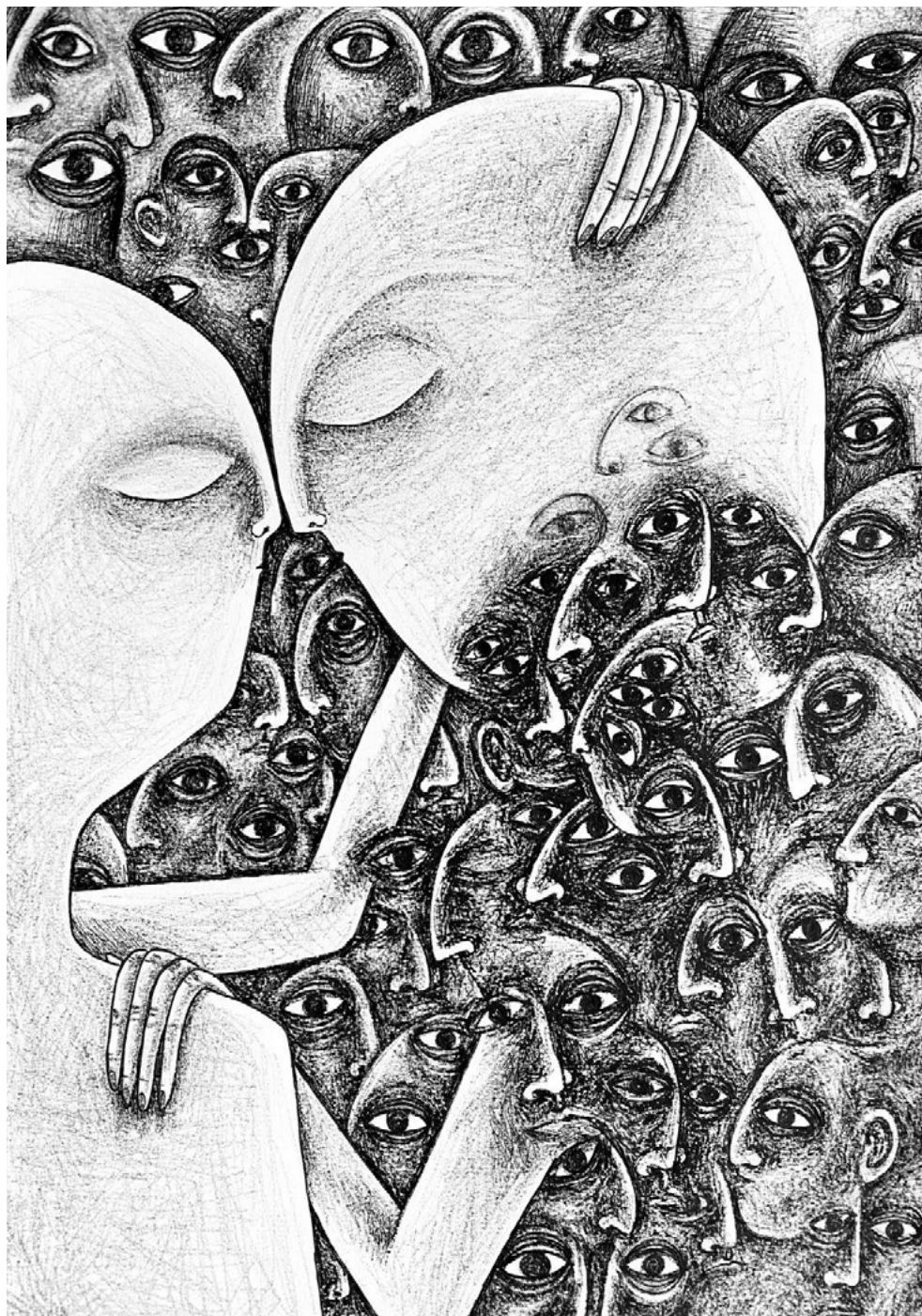
Melissa Chalhoub (1990) graduated from Saint Joseph University in Beirut with a BA in audiovisual studies. Her work focuses on drawing, painting and sound where she directs and designs soundscapes for short experimental films. Apart from showing her work in a fine art context, she also creates illustrations for different media such as magazines, album covers, and concert posters. Chalhoub’s work has been exhibited worldwide, including in Tokyo and Barcelona.



Melissa Chalhoub, Untitled, 2023, ink and acrylic on paper, 29.7 x 42 cm



Melissa Chalhoub, Untitled, 2023, ink and acrylic on paper, 29.7 x 42 cm



Melissa Chalhoub, Untitled, 2023, ink on paper, 29.7 x 42 cm



Melissa Chalhoub, Untitled, 2023, ink on paper, 29.7 x 42 cm

MOHAMMAD AL HAWAJIRI

Al-Hawajri was born in the Bureij Refugee Camp in the Gaza Strip and is the founder of the Eltiqa' Group for Contemporary Art in the Gaza Strip. In 2008-2009, he was awarded a grant that enabled him to reside at the Cite International des Arts in Paris. His work embodies a mix of escapism and harsh realities, providing insight into his reality by creating satirical and beautiful artwork.

Al-Hawajri participated in the Summer Academy supervised by Marwan Kassab Bashi at Darat al Funun in Amman, Jordan, three times (in 1999, 2000, and 2001). At the closing exhibition of the Summer Academy, he was awarded first place. His artwork has been exhibited in various locations worldwide, including Palestine, Germany, Italy, France, Switzerland, Austria, Japan, Argentina, the USA, Dubai, Abu Dhabi, Bahrain, Qatar, Jordan, Egypt, Lebanon, Spain, and Bangladesh.

Al-Hawajri's work can be found in a variety of collections, including the Museum of the Arab World Institute in Paris, the Khaled Shoman collections at Darat Al-Funun, Ecole Cantonale d'Art du Valais (ECAV) Switzerland, the Casoria Contemporary Art Museum (CAM) in Naples, Italy, the Jordan National Gallery, Dar El-Nimer for Arts & Culture in Lebanon, and several private collections.





Mohammed Al Hawajri, Journey Of Life | رحلة حياة
2023, Giclée print on Hahnemühle Photo Rag Paper, Edition 1 of 7 , 55 x 75 cm

MOHAMMAD RAMADAN

Mohammad Ramadan's artwork centers on duality and the human experience, specifically within the context of the Syrian war. Ramadan's paintings are characterized by cool tones, subtle gradations in black, white, and gray, and finely rendered silhouettes, all of which express a gamut of emotions. The figures portrayed exist within a parallel world, reflecting the fears and frailties of human beings. These seemingly endless emotions are encapsulated in a box, where the characters are interrelated and reflect each other's fates. The paintings convey a sense of confinement, with the characters tightly pressed against each other, seeking protection and warmth in a small, flat box.

While his paintings may appear to use muted colors, a double standard approach to color is employed, with the intended effect only revealed when viewed through a live camera or projector. This technique creates a striking contrast between the muted colors visible to the naked eye and the vibrant hues that are hidden beneath the surface. By challenging the viewer's perceptions, Ramadan encourages them to reflect on the duality of their experiences and how they may be shaped by different contexts.

Born in Damascus in 1994, Ramadan graduated with a Bachelor of Fine Arts degree from Damascus University, specializing in oil painting. His works have been featured in numerous exhibitions in Syria, Albania, and beyond.

Mohammad Ramadan lives and works in Dubai, United Arab Emirates.



Mohammad Ramadan, Untitled from Double Standards series, acrylic on canvas, 140 x 100 cm

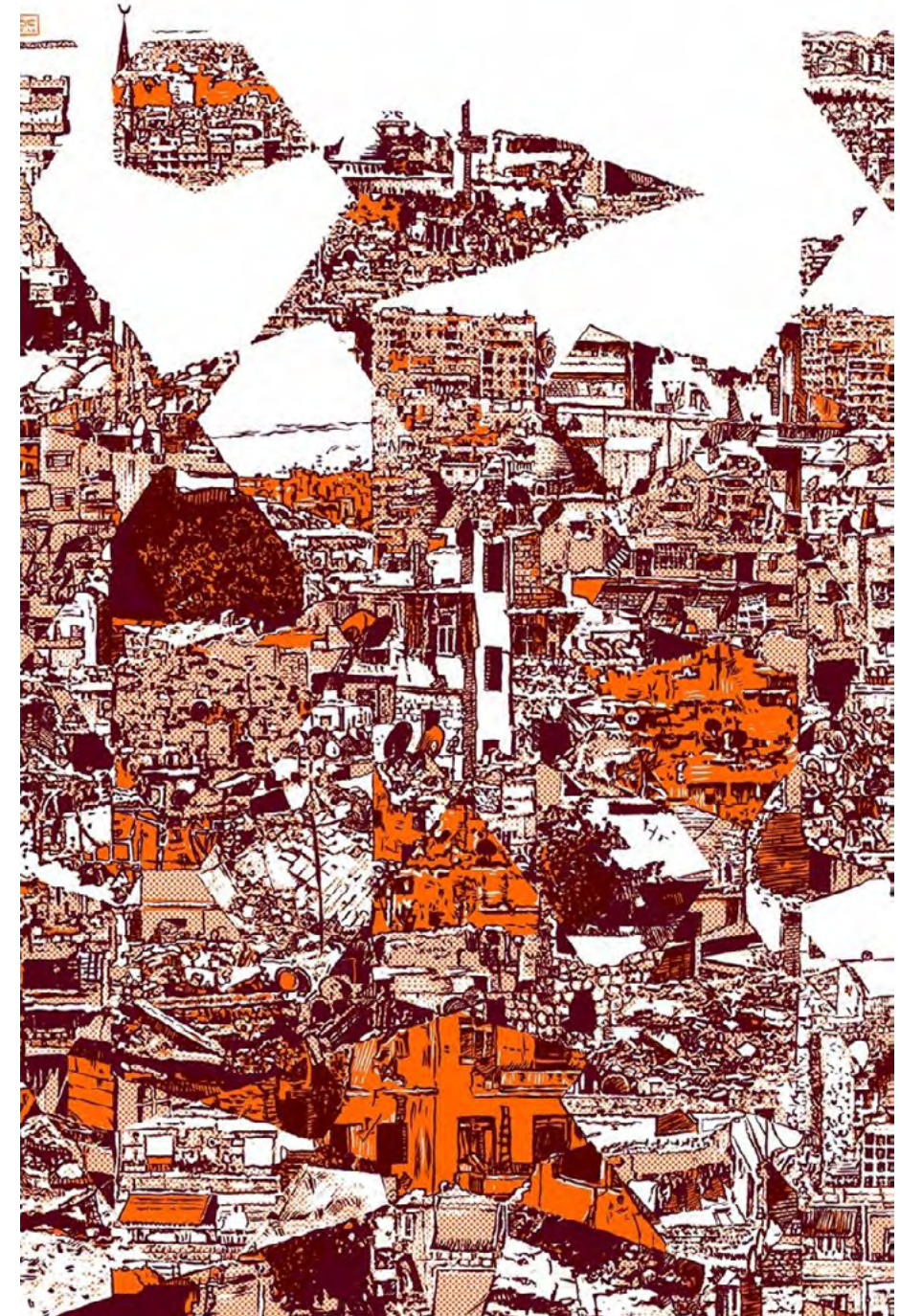


Mohammad Ramadan, Untitled from Double Standards series, acrylic on canvas, 140 x 100 cm

OMAR KHOURI

In his current print series, he uses illustration and printmaking to create a portrait of each city. Using his style of portrait fragmentation which is based on traditional Islamic geometry, the breaks or lines can be seen as a reflection of the contradictions and cracks of fragility in each place. In “Aleppo”, instead of featured monuments of the city, you see the destruction of the civil war.

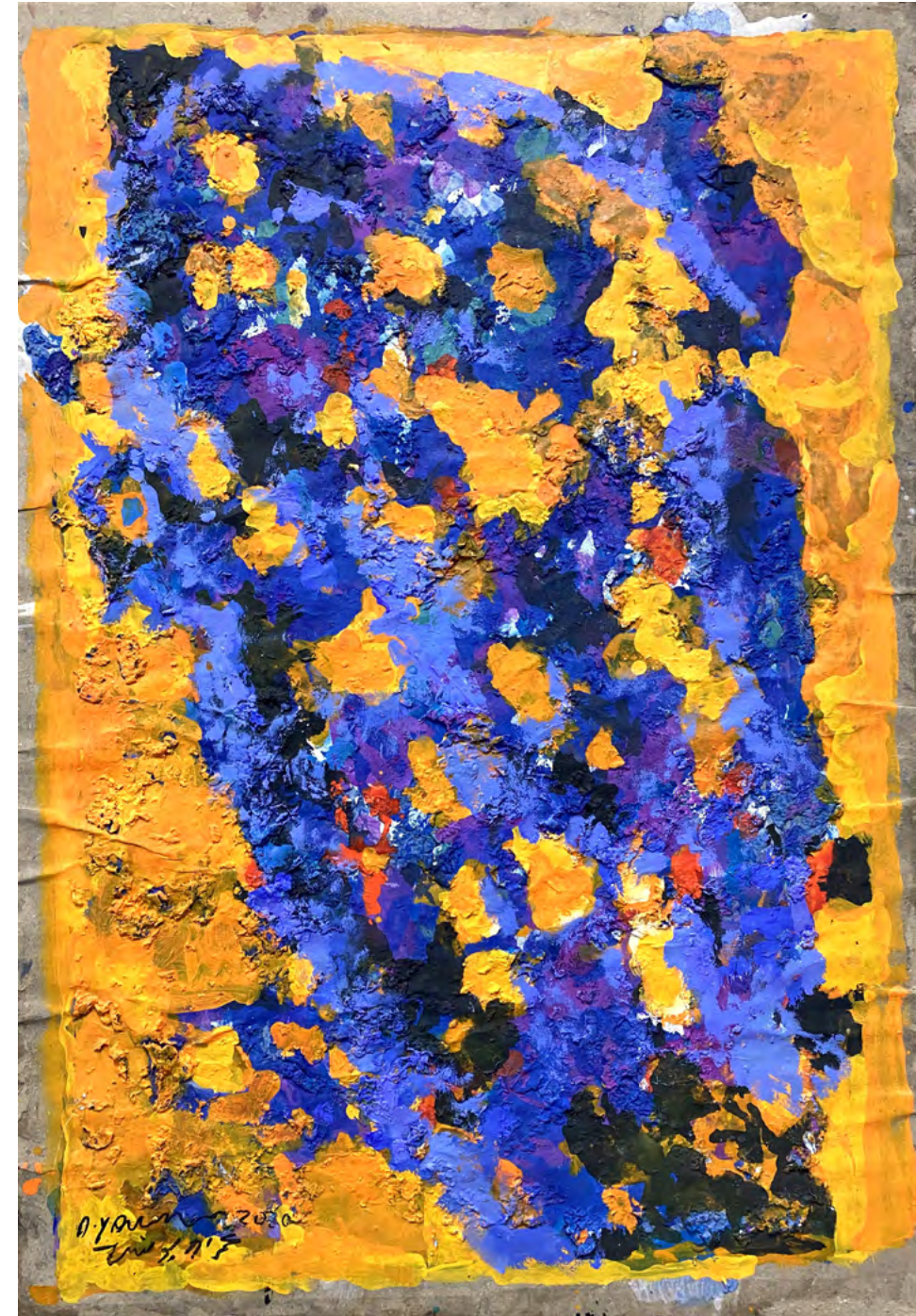
Lebanese artist Omar Khouri (1978) graduated from Massachusetts College of Art and Design, Boston and works primarily in painting, comics, and film. In 2006, he co-founded Samandal Comics and was the co-writer, concept artist, robot designer and actor in the award winning Lebanese Science Fiction film “The Last Days of the Man of Tomorrow.” Khouri’s work has been exhibited and is held in collections in the US, UK, Europe, Japan and Lebanon.



Omar Khouri, Aleppo, 2020, silkscreen print, 40 x 60 cm

OMRAN YOUNES

Since the late 1990s, Syrian painter Omran Younes (b. 1971) has probed the psychological undercurrents of expressionist painting, building on a rich tradition of Syrian modernism that began when artists such as Fateh Moudarres used painting as a way of visualizing the unseen but palpable shifts in Syrian society in the mid twentieth century. Younes is steeped in this history yet remains committed to ongoing experimentation, actively pushing the boundaries of painting in search of ways to communicate the complexity of the human psyche and the physical responses that reveal its fragility, such as instances of fear and pain. This emphasis on the human condition makes works that were inspired by his surroundings in war-torn Syria categorically universal, resonating with viewers from the U.S. to the Middle East. His rich palette, characterized by shades of vermillion, sunburnt orange, lapis, and black, white, and grey, contrasts the warmth of the earth with the vastness of the sky, grounding his scenes in reality. In his most recent works, distinguished by thick, loose brushwork, prickly pear cacti stand in for the anonymous figures of earlier works, anthropomorphic representations of weathered yet resilient protagonists.



Omran Younes, Untitled, 2020, mixed media on canvas, 98 x 68 cm.



Omran Younes, Untitled, 2021, charcoal on paper, 65 x 95 cm



Omran Younes, Untitled, 2021, charcoal on paper, 65 x 95 cm



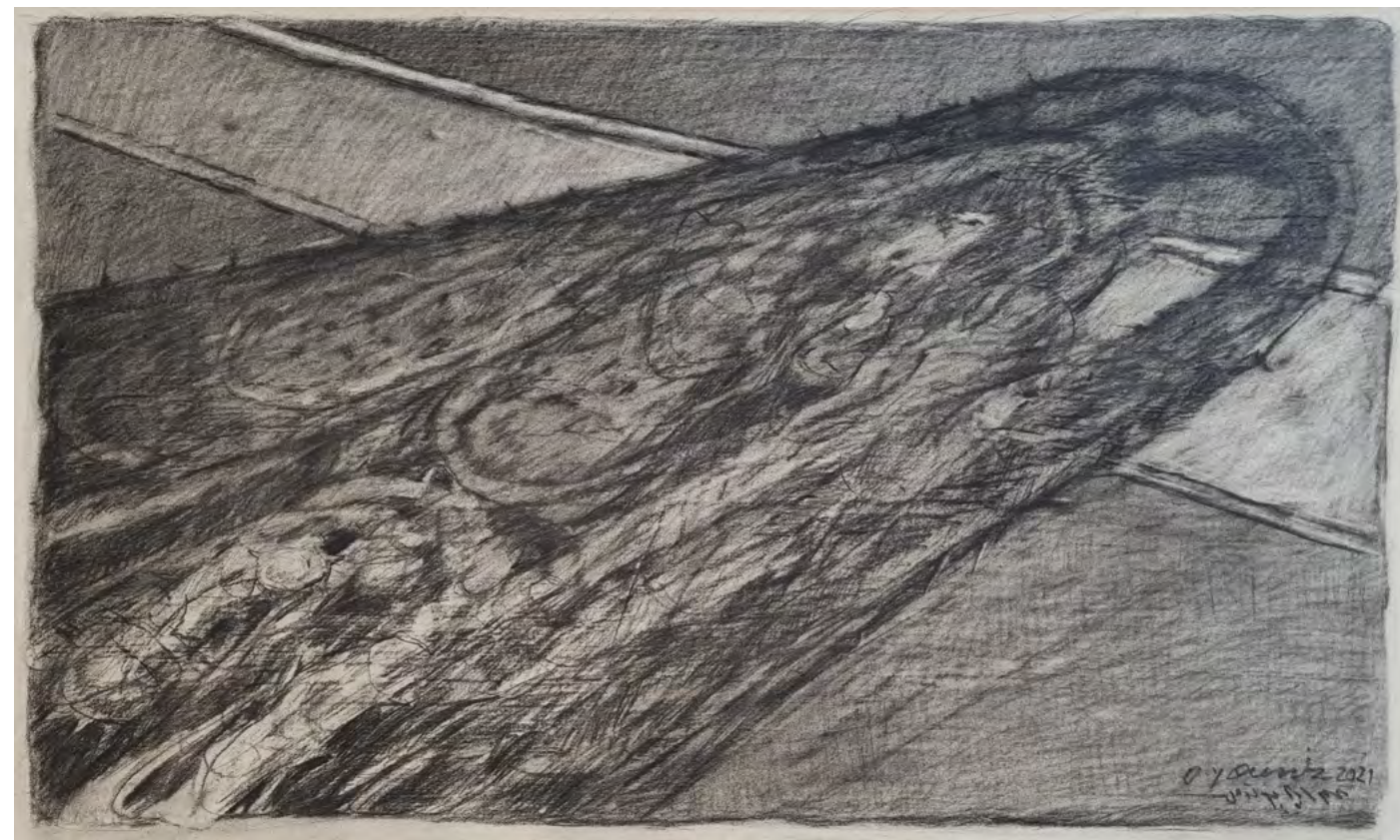
Omran Younes, Untitled, 2020, charcoal on paper, 65 x 95 cm



Omran Younes, Untitled, 2020, charcoal on paper, 65 x 95 cm



Omran Younes, Untitled, 2020, charcoal on paper, 65 x 95 cm



Omran Younes, Untitled, 2021, charcoal on paper, 65 x 95 cm

OTHMAN SHIHAB

Othman Shihab, a Jordanian artist born in 1988, uses his paintings to explore the ways in which humans are controlled by religion, society, and political decisions, much like puppets on a string. His thought-provoking works offer a unique insight into the psychology and behavior of people living in the world today, with a particular focus on the Middle East.

Oer the past decade, Othman has established an impressive portfolio of work that includes exhibitions and accolades both in Jordan and internationally. He holds a BSc degree in engineering and a diploma in fine arts from the Institute of Cultural Ministry of Jordan. In 2018, he received the Best Artwork Award from the Chinese Embassy, and his work has been featured in numerous shows abroad, such as the Jakobsberg Konst Utstallning in Stockholm in 2018 and the Per Engelson Gamla stan in Stockholm in 2019.

In addition to his art, Othman is also dedicated to teaching painting and drawing classes, having founded the Lailak art institute in Jordan. He currently resides and works in his hometown of Amman.



Othman Shihab, The Ugly Truth, 2023, Mixed media on canvas, 80 x 80 cm



Othman Shihab, Childhood Playing Gyms, 2023, Mixed media on canvas, 80 x 80 cm

RABEE KIWAN

“The main element of my work is the human figure in all its states and manifestations. Since the beginning of my career, I took inspiration from the observation of reality, trying to imitate it in the composition of my works, at the same time playing with the material in an expressive manner”

In this latest series titled Black, the artist’s experiment is considered a natural extension of his previous exploration of contemporary human life. He uses a special technique that abstracts space and imbues his paintings in different details.

We see human subjects with skewed expressions representing a condition of awe and astonishment that are clearly manifested in wide eyes that are reminiscent of Sumerian sculptures from the region’s old civilizations. The size of the eyes signified the person’s socio-economic status, but the artist portrays them as a reflection of the surrounding environment and its sudden and continuous change.

Born in Damascus, Syria in 1984, Rabee Kiwan graduated from the painting department of the Faculty of Fine Arts at the University of Damascus in 2008. Rabee Kiwan’s works are part of several private collections in Europe, Canada, America, the Persian Gulf and Lebanon.

The artist lives and works between the UAE and Syria.



Rabee Kiwan, Untitled from Black series, 2022, mixed media on canvas, 130 x 130 cm

RIMA MOUKAHAL

Rima Moukahal is a Lebanese artist who has always been fascinated by colours and painting. Her journey in the art world began at an early age when she was offered a scholarship to study drawing in Italy, but the civil war in Lebanon put a pause to her artistic pursuits for nearly two decades. After spending many years in the corporate sector, Moukahal decided to follow her passion for art and explore all its aspects. She was mentored by prominent Arab artists in Beirut,

Cairo and Dubai, and her art is mostly classified as abstract expressionism influenced by her personal emotional and psychological reactions to collective human experiences.



Rima Moukahal, Here is My Home | هنا بيتي, هنا داري
2023, Overlay on canvas and paper, 48 x 36 cm

SHAHD AL REZ

Shahd Al-Rez is a Syrian visual artist whose work explores the complexities of human thoughts, questions, and emotions. Born in Damascus, she discovered her passion for art at a young age.

Al-Rez's received her formal education in art at the Damascus Faculty of Fine Arts, where she specialized in sculpture. During her studies, she worked closely with renowned Syrian artists, refining her skills and developing her unique artistic voice.

Her art pieces are a reflection of her personal perspective on the human condition, with a unique blend of paintings, sculptures, and sketches to convey her message. Shahd's oeuvre is a subtle and compelling invitation for the viewer to delve deeper into their own psyche, exploring the complexities and nuances that make us human.

The artist lives and works in Damascus, Syria.



SALAH HREEB

Both an architect and an artist, Salah Hreeb was born in Damascus, Syria in 1985. He graduated from the Faculty of Architecture, Damascus University in 2010.

Salah found a keen interest in art at a very young age spending many hours in drawing and reading about art. His passion for art continued as he began developing his skills and techniques academically, being trained by many local artists for 10 years, and having participated in many art workshops. Undoubtedly his architecture study also contributed in improving his artistic vision.

“My work is based on the monitoring of life through forms, elements and movements. Reformulating the image through Abstraction and Impressionism and creating a relation between the viewer and the painting. My aim is that the viewer will be able to relate to the painting and enjoy himself through his own visual experience”

Salah has participated in several collective exhibitions around the world including Syria, Dubai, Lebanon, England, Turkey, and beyond.



Salah Hreeb, Untitled, 2022, Acrylic on cardboard , 60 x 60 cm

SHEREEN AUDI

Shereen Audi is a Jordanian-Canadian artist living in Amman, Jordan. In 1992, Shereen graduated from the Institute of Fine Arts after studying Art with Dr. Khaled Khreis, along side other artists. She completed printmaking workshops with Professor Lynn Allen at Darat al Funun. Shereen focused on painting in her early years and later began to experiment and be inspired by working with mixed media such as book art and collage. Shereen has proudly executed 11 solo exhibitions and participated in numerous group exhibitions internationally.

Shereen is an advocate for equality and women's rights. Through the themes of women and female identity which, appear frequently in her recent work, Shereen hopes to inspire women to achieve their fullest creative potential.



Shereen Audi, Don't Speak, 2023, Collage and resin mixed media on canvas, 50 x 50 cm

SUNDUS ALIBRAHIM

Walking Through A Hallway is a the latest NFT artwork by Saudi Arabian artist Sundus Alibrahim. The work portrays a sense of being at peace with oneself, is a powerful gift in today's fast-paced world. A person who has found o peace within themselves is someone who is more likely to be happy, fulfilled, and content.

Sundus Alibrahim is an international artist and teacher who has made a name for herself in the world of porcelain painting. Certified by IPAT, she has participated in numerous international exhibitions in countries such as Italy, Canada, Germany, England, Lebanon, and Saudi Arabia. Her impressive list of accolades includes awards such as The Jury's Choice Award at the Canadian Embassy in Riyadh, Saudi Arabia, and the Convention Azzurra award at Centro Cingressi Ville Ponti in Milan, Italy.

Although known for her traditional work, Sundus has also ventured into the world of contemporary art, experimenting with a range of styles, techniques, and shapes.

Her colorful paintings and distinctive personal style emanate energy and spontaneity, and her work expresses the vibrant spirit and atmosphere of the expressionist movement. Sundus sees art as a means to explore the unknown, allowing her to subjectively rethink reality and find new meanings. Her dedication to art has taken her all over the world, and she continues to evolve and explore as an artist.

In recent years, Sundus has expanded her artistic horizons and has embraced the world of NFTs. Her project focuses on creating a positive platform through memorable experiences between powerful women, symbolizing traditions, building connections, and resources.



Sundus Alibrahim, Walking Through a Hallway, NFT

TAGHLIB OWEIS

Taghlib Oweis, a sculptor hailing from Jordan, has always had a passion for sculpting despite graduating from the Music department at the University of Jordan. Growing up in Ajloun, a mountainous area in the northern part of Jordan, he worked in a stone factory at a young age where he witnessed stones being crushed into various shapes. This experience instilled in him a natural understanding of the transformative power of shaping objects, igniting his desire to become a sculptor. Despite being self-taught, Taghlib has grown as an artist, believing that while techniques and strategies are important, sculpting is fundamentally an act of improvisation. Each sculpture holds infinite possibilities, but it is up to the artist to find and create the one that speaks to them.



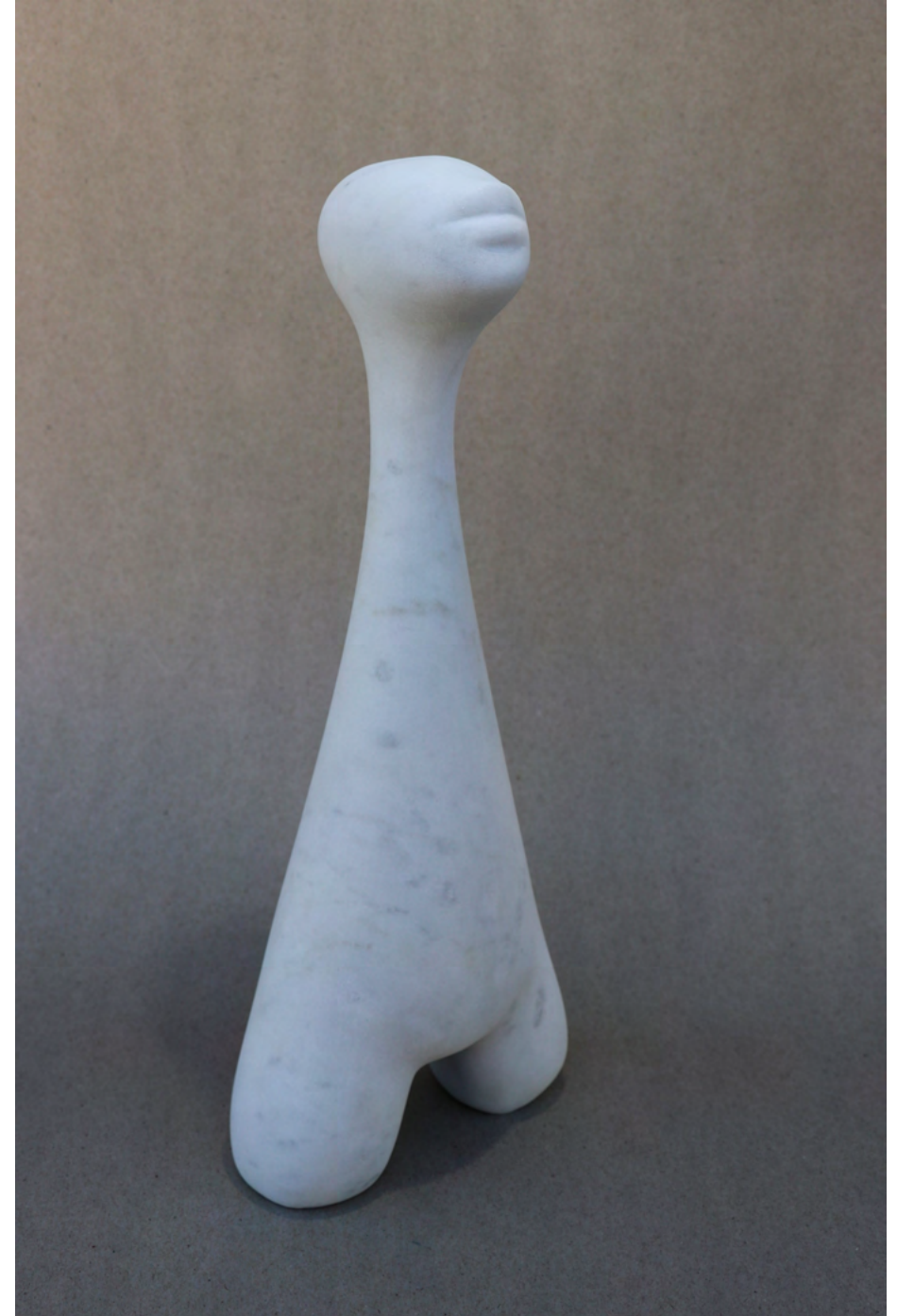
Taghlib Oweis, Untitled, 2023, Carrara marble, 16d x 9w x 9h cm, 1.70 kg



Taghlib Oweis, Untitled, 2023, Carrara marble, 15d x 14w x 11h cm, 3.22 kg



Taghlib Oweis, Untitled, 2021, Basalt stone, 9d x 20w x 37h cm, 2.86 kg



Taghlib Oweis, Untitled, 2023, Carrara marble, 9d x 14w x 35h cm, 3 kg

TAMIM SIBAI

Tamim Sibai's artwork is heavily influenced by interactions with others and his observations of everyday encounters. His artistic focus centers on abstract portraits, which merge the artist's personal perspective with the painted subject to create an intimate blend. The portraits serve as character studies of both the individuals depicted and Sibai himself, reflecting his emotions towards his subjects. Sibai's exploration of questions surrounding identity, physicality, psychology, and mythology is evident in his portrayal of his subjects, oscillating between daydream and reality.

Sibai's painting style is characterized by vivid colors and thick layers of paint, which he applies freely and expressively. His artwork is lively and serious simultaneously, with the figures evoking a sense of calm despite the wild and expressionist tone. The eyes of his subjects conceal their emotions but convey a sense of stillness and rigidity.

Tamim Sibai is a Syrian-born artist who was born in 1991 in Damascus. He currently lives and works in Berlin, Germany. Sibai received his Bachelor's degree in Painting from the Faculty of Fine Arts in Damascus, Syria in 2014, and his Master's degree in Fine Arts in Painting from Udk, Class of Prof. Burkhard Held in Berlin, Germany in 2018.

Sibai's work has been featured in numerous solo and group exhibitions, including PLATONS HÖHLE Projekt at Mutare Gallery and Blickwechsel at Kunststation in Kleinsassen, both in Berlin. He has also participated in various art fairs, including the POSITIONS Berlin Art Fair. In 2017, Sibai received a graduation grant from the DAAD in Berlin, Germany. Sibai's work has been featured in catalogs, press, and workshops, and he has won awards for his exceptional artistic talent



Tamim Sibai, Untitled from Expressions in Action series, 2021, Oil, acrylic and spray paint on canvas, 40 x 40 cm



Tamim Sibai, Untitled from Expressions in Action series, 2021, Oil, acrylic and spray paint on canvas, 40 x 40 cm



Tamim Sibai, Untitled from Expressions in Action series, 2021, Oil, acrylic and spray paint on canvas, 40 x 40 cm



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Tamim Sibai, Untitled from Expressions in Action series, 2021, Oil, acrylic and spray paint on canvas, 40 x 40 cm

WILL ISKANDAR

Will Iskandar is a digital artist who draws inspiration from contemporary culture, literature, and history. His unique style involves layering images to create a fresh perspective on his surroundings and to explore new ideas and principles.

Inspired by the principle of “Dancing when the Spirit tells one to Dance,” Will approaches his art with a sense of playfulness and curiosity. Using two mobile devices, he implements his daily occurrence of the great escape, producing art that challenges us to think more deeply about our own thought processes and encourages us to revisit ideas and principles anew.

Will’s artwork encompasses a wide range of themes, including social, economic, and political fractures, as well as concepts such as pain, suffering, pleasure, beauty, justice (or the lack thereof), human rights, the soul, the variety of life, quantum physics, gravity, electromagnetism, entanglement, the singularity, time and its passage, angles, vibrant colors, contrasts, reflections, the yin yang, fast-moving bosons, and poetry. Through his work, Will invites us to explore the complexities of the world around us and to embrace new ways of seeing and understanding it.

Born in Jordan, Will Iskandar lives between Amman, Jordan and Dubai, UAE.



ZENA ASSI

“Don’t be Silenced” is part of a series of works by Zena Assi that hovers between cultures, from her homeland in Lebanon to her residence in the UK. With its ornate border, this work is presented like a traditional Oriental carpet, although the kaleidoscope of symbols inside are interwoven together in a web of wires, buildings and signage, a distinctly urban aesthetic.

Born in Lebanon, Zena Assi (1974) graduated from l’Academie Libanaise des Beaux Arts (ALBA) and taught drawing and visual communication at different universities. Her work has been at auction at Christie’s, Sotheby’s, Bonhams and Phillips and is part of collections such as ALBA, Barjeel Art Foundation and Institut du Monde Arabe.



About Fann À Porter®

Fann À Porter is a contemporary art gallery that represents a diverse selection of emerging international and regional artists, with locations in Dubai, UAE and Amman, Jordan. 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 ten curated exhibitions a year, and features artists working across diverse media. Fann À 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.

In 2015, the gallery organized a charity auction Artists for the Kids of Syria under the patronage of His Highness Sheikh Nahyan Bin Mubarak Al Nahyan, UAE Minister of Culture and in collaboration with the UAE Red Crescent. The charity auction helped raise over AED 500,000 to help the children in the refugee camps in Jordan. In 2019, the gallery launched Art for All Collective (AFA) to provide a platform to make quality art accessible through bespoke payment plans, a first of its kind initiative for the Middle East.

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

Founded in 2009 by collector Ghada Kunash, the gallery was initially known as Vindemia.art, opened adjacent to and under the umbrella of Vindemia, an antiques and collectibles gallery at Jumeirah Beach Residence, Dubai. In 2010, the gallery partnered with Kempinski Hotel Mall of The Emirates, for a dedicated space for the art. In 2014, under the same trade license of Vindemia Novelties LLC, the art gallery was rebranded to Fann À Porter.

In 2016, Ghada Kunash opened The Workshop Dubai, combining her two ventures – Vindemia and Fann À Porter, a unique community space consisting of a café and design space, providing visitors with a unique artistic and cultural experience. The Workshop Dubai, with its naturally bathed garden, is located in the heart of Jumeirah.



Fann À Porter Gallery

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