

Bahrain Pavilion

at —

**La
Biennale**

Paris

Bahrain Pavilion

La Biennale

The Bahrain Pavilion at La Biennale, aims to strengthen creative links between France and Bahrain, promoting cross cultural dialogue. Celebrating Bahrain's rich history as one of the oldest cultures in the Middle East, the pavilion serves to introduce art collectors and enthusiasts to Bahrain's artists and artisanal craftsmen. Bahrain has been steeped in culture since the days of the Dilmun civilisation in the Bronze Ages and has much to offer the art world. An archipelago of 33 islands, Bahrain was known as the island of a million palms and was the first Arab country to discover oil in 1932, remaining famous for its resources of oil and pearls.

'Bahrain' means 'two seas', and the waters surrounding the archipelago are unique. Fresh water from underground springs flow into the sea, and this seemingly miraculous phenomenon has led to legends, myths and traditions that give Bahrain its name. Flourishing as a busy port of exchange since 2000BC, the archipelago has since hosted numerous civilisations, awash with the evocative traces of everyone from the Sumerians and Greeks through to the Portuguese and the British. Settlements, temples and thousands of burial mounds which are still intact form the largest prehistoric cemetery in the world. Sprinkled across the north of the island, they hail from the Dilmun period between the third and first millennium BC. Often the old and new intertwine in Bahrain, and that is the case especially when it comes to the arts, where local artists and artisans craft work that link ancient narratives to contemporary life.

Bahrain is home to a flourishing art scene that is now recognized by the international art world. Well documented is an art history that predates its establishment as a modern state, as the first country in the Gulf to welcome art with painting classes in 1919, and the first nation to open a cinema in 1937. By the mid-20th Century the first generation of painters started to emerge and an art society was formed that remains til today an active centre for art on the island. Celebrating Bahrain's arts scene, ArtBAB (Art Bahrain Across Borders) is an initiative that develops exhibitions and programmes all over the world. The ambition of the ArtBAB is to bring Bahraini artists to the world, while also bringing the art world to the island nation through an annual fair. This visionary project strengthens Bahrain's position in the Gulf as a regional arts hub, ArtBAB inspires entrepreneurship, art education and the development of artistic practice. Presenting a story of

Bahraini art and culture, the pavilion will feature the work of twenty-one contemporary artists, alongside unique, rarely seen artisanal pieces developed by nine local traditional craftsmen as part of ArtBAB's newly-launched crafts showcase, The Bahrain Room. The contemporary artists range from those born before and after the oil-boom, all of them witnesses to multiple histories and changing perspectives. The pieces in a diverse range of media from photography to sculpture. The works reflect the aesthetics of change, explorations into the material and cultural legacy of oil extraction and industry, the growth and decay of urban centres and aspirations to progress.

Amongst the twenty artists, one of the most prominent female artists in Bahrain, Balqees Fakhro will be showing a series of paintings. Her prolific career spanning three decades, Fakhro is inspired by the memory of specific experiences and places in Bahrain. Investigating prehistoric art, and ancient images and objects as surfaces of memory, her paintings are abstracted, dreamy and at once very lucid. Balqees Fakhro has been a central figure in the development of the country's art scene and is also an active writer, art critic and lecturer. Also featured will be the work of Abdul Rahim Sharif, whose paintings have expressed such themes as alienation, indifference, hardship, introversion and emotional disconnection and equally with formal experimentation with colour. The next generation of painters are also represented in the pavilion. Hamed Al Bosta's abstract paintings often are found on unusual surfaces from plastic pipes to other industrial materials, mirroring the frenetic influence of rapid development on a small island. Also using a layered and collaged approach to painting and sculpture is the innovative practice of Abdulla Buhijji who combines graphic abstraction with spatial practice. Hesham Sharif's layered work is energetic and loudly examining notions of identity and dislocation. Similar themes are explored in a measured way in the work of Noof AlRefaei, layering figures and typography on abstract, layered surfaces. In more measured slowness, Lulwa Al Khalifa's portraits interrogate the strength and resilience of Bahrain's women. Images and traces of Bahrain's still thriving traditions are documented in the paintings of Ahmed Anan and Omar Al Rashed, often featuring female figures in colourful garb and hidden stories.

Photographer Ghada Khunji documents both landscapes and people from all over the world and her work is well known for

their magical qualities. After a career focused on fashion and then documentary photography, the artist returned to Bahrain and has made a substantial shift in her practice. In a reversal of perspective, the photographic collages featured in the pavilion will focus on the personal, centering images of the artist herself, her identity, gender, ancestral ties and questions of mortality. Photography work by a very young generation of artists will also be presented, Ishaq Madan captures abstract images of Manama. Jaafar Al Haddad also tells the story of the capital city, in his videos and research driven photography practice, interrogating our relationship to truth and history. Maryam Al Noaimi and Mariam Al Amin create staged tableaux that tell stories of contemporary life, from interventions in public space to studio based still-lives. In a similar vein, Khalid Al Jabri summons the quiet sublime of the desert, in his study of desert plant life. Marwa Al Khalifa's works for the Pavilion are meditations on histories of agriculture and its place in contemporary culture in her series of abstracted photographic collages. The juxtaposition and abstraction of palm tree shadows invite us to contemplate ideas of extinction, loss and urban development.

Originally a fisherman, Jamal Abdul Rahim is now best known as an artist and printmaker. Traveling the world and learning many skills, his practice stretches the boundaries of conventional image making. His recent sculptural work that will be presented in Paris explores links to antiquity through abstraction. Also in the show are works that make connections to ancient stories and fables by painter Nabeela Al Khayer.

Aysha Almoayyed's work is inherently experimental and encompassed drawing, photography and installation. Central to her work in an exploration of Bahrain it's society and transformation of the built and natural environment through the lens of the personal, intimate and domestic.

Of a similar generation is internationally celebrated fashion designer and sculptor, Hala Kaikow. Recently nominated for the Jameel Prize, her creative process is driven by experimentation and exploring the endless possibilities of garment construction. From her loom, she weaves materials such as raw linen, silk and hemp into otherworldly patterns and textures, further embellishing them with fragments of metal, wood, latex and mother of pearl collaborating with traditional weavers and artisans.

The intricate work of Somaya Abdulghani, is made up of small installations produced through collage, photography and mixed media. She employs ideas from Islamic theological and philosophical aesthetics, by developing delicate, rhythmic and organic patterns in her art, in an attempt to mirror nature's simplicity. Using drawing techniques, collage and found images and personal photographs her work for the pavilion is an intimate, personal departure from previous work.






















In addition to the contemporary art works, the pavilion will introduce the Paris public to many traditional crafts and beautiful artisanal collaborations. From traditional doors, consoles, tables and installations, the craft on display combine ancient techniques from gypsum carving, copper nail work, wood carving, metal work and weaving. Although many of the featured pieces have been produced in recent years, they include the recycling of antique pieces reimagined, heavily inspired by the traditional practices and designs from old windows and doors to traditional boats. While the essential characteristics of traditional design was retained, the artisans have developed innovative approaches, stretching traditional forms whilst using the highest quality materials and ancient techniques.

Featured at the centre of the pavilion is focus to Bahrain's pearls, renowned for their brilliance and beauty. Recognised as the world's finest, thanks to their purity of colour, these jewels of the sea occupy Bahrain's surrounding warm Gulf waters, a mix of sweet water springs and salty sea water. The very process behind the growth of Bahrain pearl is a unique natural phenomenon. Ancient scholars, merchants, and travelers wrote about the pearl fisheries of Bahrain and the exquisite Bahraini pearls. This long cultural and economic history of Pearl diving and the pearl trade, once the main economic driver of much of this region before the discovery of oil, has been a huge cultural influence through the ages - from influencing the music of the whole region to featuring heavily in traditional design and jewelry. Dive through the pavilion into the intoxicating history of the Bahrain's culture and pearling history, from interpretations of underwater life to a legacy on land, learn this island nation's fascinating, ancient culture and how it echoes and manifests in contemporary culture.



ArtBAB

ArtBAB is the flagship project of Art Select, the international Bahrain-based art advisory, consultancy and curator of art events. ArtBAB is designed as a conversation between Bahrain's artists and the rest of the art world. It has forged a unique identity for itself, as a marker of the Kingdom's contemporary history as seen through the prism of art. The art fair has grown organically over four years and created a new platform and commercial identity for Bahraini art without compromising on the quality of art. ArtBAB has enabled a 149% rise in the value of Bahraini art since it started and opened new viewpoints for Bahraini artists. It is a nourishing platform for emerging Bahraini artists and has sparked off successful careers in contemporary art for many Bahrainis.

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Abdul Rahim Sharif

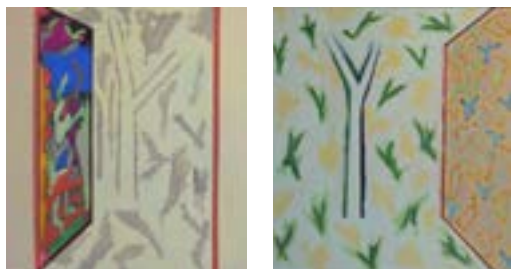
No Walls (Tryptch)
2017
Oil on Canvas

No Walls (Tryptch)
2017
Oil on Canvas

No Walls (Tryptch)
2017
Oil on Canvas

At the tender age of seven, AbdulRahim Sharif (b.1954) knew painting was his life. His fascination with painting was inspired by the early masters' work printed on chocolate boxes. His play time was spent painting and copying masterpieces. Growing up, postcards and greeting cards continued to inspire him to paint. At the age of 12 he started selling his artworks in a bookshop in Manama. Unknowingly this budding artist's obsession with the masterpieces would be the driving force behind his future masterful creations.

In the late 60s Bahrain was active in visual arts. High school art teachers were keen on developing young talents and encouraged interscholastic art competitions. And Sharif was an outstanding prodigy. Determined to develop his skills, he left for Paris in 1974 and studied Art at Ecole Nationale Supérieure des Beaux-Arts, also known as Beaux Arts where he trained under the famous French artist Marcel Gili from the line of disciples of Auguste Rodin. As a student, he had a solo exhibition at the "Cite des Arts" and he actively participated in group exhibitions in Paris until 1978. He received the highest award in the National Drawing Competition between art schools all over France.



His obsession with the "masterpieces" brought about his research on the subject of immortality in art and led him to New York, USA, where he obtained his Masters in Fine Arts degree from Parson's School of Design. There he made friends with contemporary American artists and exhibited at Parsons Gallery between 1980 and 1987.

Since his return to Bahrain, he had several solo exhibitions and participated in numerous international shows. His paintings have been cited in Paris, Bahrain and the GCC.

Throughout his artistic career his quest to create "masterpieces" enabled him to produce distinctive series of highly charged chromatic paintings. Visual representations of figures, objects and landscapes on an untamed canvas was the battlefield of his psyche and personal memories, of collective consciousness with sparks of subconscious truth – a process of his journey to self-discovery.

In 2007, his thought provoking painting found its way to the art market in the world famous Christie's Auction house in Dubai. His works were auctioned in several seasons which established his status as one of Bahrain's outstanding artists. His works are in major collections such as Barjeel Art Foundation & Mathaf in Doha, and Salasi Private Museum to name a few.

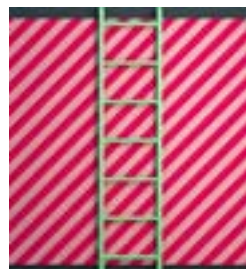
Abdulrahim Sharif continues to actively work in his studio and works as a professor at the University of Bahrain.



Abdulla Buhijji

Mirage 3
2019
Acrylic on Canvas,
Aluminum

Mirage 4
2019
Acrylic on Canvas,
Aluminum



Abdulla Buhijji is an experimental designer and a self-taught artist. He holds a masters degree in product design from Brunel University London.

Buhijji specializes in creating sentimental and thought-provoking art installations. He is interested in the role of art in influencing societies and the power of art in delivering messages and initiating dialogues. His work is driven by local and global surroundings; mostly encapsulating his feelings & opinions about a particular subject; especially social, societal, and socioeconomic issues.

Buhijji exhibited his work in major exhibitions in Bahrain and Saudi, and has recently won the 2nd place prize (In collaboration with shepherd studio) at Bahrain Fine Arts Exhibition 2019. In addition, he received praise for his solo work as the most outstanding artwork in the exhibition and as one of the top 5 emerging artists. In 2019, Buhijji created and curated the first pop-up public exhibition of its kind in Bahrain, where he gathered artists from different backgrounds to perform site-specific artworks in one of the oldest buildings in Manama; encouraging intergenerational social interactions, discussions and cultural exchange through art.

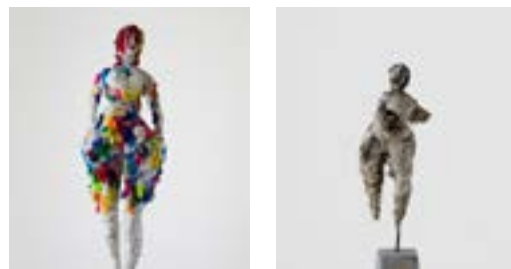


Ahmed Anan

Earth
2018
Plastic, Iron, Silicon
& Seashells

Vogue
2018
Iron, Gypsum, Silicon,
Seashells & Cement

La Mode
2018
Cement, Iron,
Gypsum & Acrylic



Experimental by nature, Ahmed Anan, born 1968 in Bahrain, has developed a unique artistic style that connects local heritage and the western effect upon it. Anan's work is centralized around "The Woman" whom he portrayed in different narratives across multiple themes.

"The Woman" has taken many shapes and sizes over the years, birthed from different mediums and addresses many topics. "She" has been portrayed as the female figure of the house and her responsibility towards her husband, house, kids, and society. "She" has taken many other forms and is now portrayed as Mother-Earth, the mother of all, that has been defiled with plastic and garbage in her every corner. Anan uses the abundance of this toxic waste to talk about the urgency in acting now, and the neglect of Earth's health.

Ahmed Anan continues to push for new ways of expressing his vision using whatever material he can find around him. His series, "The Woman," in her many shapes has been internationally and locally, both in solo and group exhibitions.



Aysha Almoayyed

Born in the Purple
2018
Acrylic on Canvas



A product of Goldsmiths and Bentley University, Aysha Almoayyed's artwork recreates the magic of drawing, installation and digital art, which explores sentimentality and the contradictions in the life of a young Gulf inhabitant. Recognized as the bright spot in the youngest generation of Gulf artists, every painting of hers serves as the means of communication, where the streaks of her paintbrush highlight suppressed emotions and look with compassion and a keen wit at the human situation.

Aysha's work reflects her inner life, which speaks about the sentiments of being rejected, misunderstood, and isolated. Interlaced with humor, charm and coquetry and a strong technique, she breaks boundaries and tests the ground with bold messages. She often uses her pet dog as her alter-ego and a symbol of sincerity and faithfulness.

Earlier in 2018, her solo show at Gallery 21 in Manama, addressed the fragility of teenage love in an intimate yet open manner that eschews the shame that is culturally ingrained in such discussion. Installations, made of animal bones, sculptures of dissected body parts, drawings of obese nude women and half-human half-animal creatures refer to the same notions: a life, shocking in its fragility and nakedness, a bare electric wire.



Balqees Fakhro

Untitled 2
2018
Acrylic on Canvas

Untitled 1
2018
Acrylic on Canvas



Balqees is a graduate of University of San Francisco, USA (Lone Mountain College) with a Bachelor's Degree in Fine Arts and Art History. She has participated in numerous solo and group exhibitions locally, regionally and internationally from 1976 until the present day, and has been awarded several awards and prizes.

"My painting style has evolved over the past forty years. My early paintings were realistic in nature and portrayed buildings, specifically ruins that have been inhabited by our ancestors in the past. I have painted many scenes of places that remained in my memory as a child, and left major impressions on me."

At various stages, the issues of refuges and their dwelling and their hardships have been the subjects of my paintings. I have depicted their tents, camps and temporary shelters in semi-transparent dull colors and shades and tones with harsh texture.

"I like to show the high contrast between light and dark, and as a technique, I like to use texture to give it more complexity. My monochrome color scheme gives my paintings a dream-like quality, and a sense of vagueness. This allows the viewer to interpret the painting and make sense of it according to his or her own background."

"My paintings revolve around the themes of belonging and memories of places. Through my abstract style, my paintings show a mystery of a place belonging to a very basic form of living, such as the caves and tents of our ancestors."



Ghada Othman Khunji

FaRIDA I
2017
Photomontage

FaRIDAVII
2018
Photomontage

FaRIDA X
2019
Photomontage

Ghada Khunji is a graduate of the Parsons School of Design and the International Center of Photography's Documentary Program, both in New York. She started her career in the early nineties as a freelance photographer in the fashion industry in New York City, and spent two years as a research assistant for photo agencies, including Black Star and Magnum, followed by eight years as a printer and print manager for a high profile clientele including Annie Leibovitz and Steven Meisel.



Khunji's photographs are known for documenting both landscapes and people from all over the world and the inherent dignity of the human element. In her latest work she focuses the lens on herself by exploring her innermost feelings, thoughts and identity as a woman.

Khunji is the recipient of a significant number of awards, including the Lucie Discovery of the Year (2006), American Photo Magazine's Image of the Year Award (2007), as well as the Golden Lights Award for Travel. She has exhibited widely in the US and Europe, and in recent years, in London, Spain, and throughout the Middle East. As the recipient of the Julia Margaret Cameron Award (2012), where she won the first prize in the category of portraiture. One of her recent works was acquired by the Abdul Latif Jameel Community Initiatives (ALJCI) in 2013. In the same year, she was nominated for the Prix Pictet, the global award in photography and sustainability.

Three years ago she participated in The Colombo Art Biennale which was held in Colombo, Sri Lanka. Last year she participated in Art Abu Dhabi.

In 2018, she exhibited at Sotheby's in London as part of a group show inspired by Kahlil Gibran's, The Prophet. Simultaneously she was in an ongoing show, I AM, under the patronage of Queen Rania which debuted in Jordan, then London and then toured the U S for over a year. She also exhibited at The American University in Washington D.C. as part of a group show organized by Tribe photo magazine.

This year she participated in a group show Converse, Contemporary artists from Bahrain in dialogue with the historic Albertina Collection in Turin, Italy. Recently she is exhibited in The Venice Biennial as a part of a group show, The Wait, featuring artists from The Kingdom of Bahrain.



Hala Kaiksow

Fle.e.t.ing
2019
Handstitched Cotton



Hala Kaiksow's journey as a designer begins with the human hand and its ability to imbue garments with a sense of soul. A 21st century artisan, her thoughtful approach to craft extends to custom hand woven fabrics, natural dying techniques and handmade buttons and fasteners. Inspired by the beauty found in everyday objects and a utilitarian approach to dressing, the designer deconstructs garb from the past and present to create clothing infused with feminine strength.

A trained artist and sculptor, her creative process is driven by experimentation and exploring the endless possibilities of garment construction. From her loom, she weaves materials such as raw linen, silk and hemp into otherworldly patterns and textures, further embellishing them with fragments of metal, wood, latex and mother of pearl to bring her vision to life. It is a reflection of Hala's artisanal approach to thoughtful luxury, one informed by her passion for transforming unexpected materials through age-old craft traditions.

Hala's work has been recognized internationally in a number of shows. In 2016 she was a part of the International Fashion Showcase in which she was selected to receive the designer award amongst her peers. More recently she has been shortlisted for the Jameel prize in its fifth edition which showed in the prestigious Victoria and Albert Museum in London. Her work has also shown at the Grand Palais as a part of a group exhibition in Paris, September 2018.

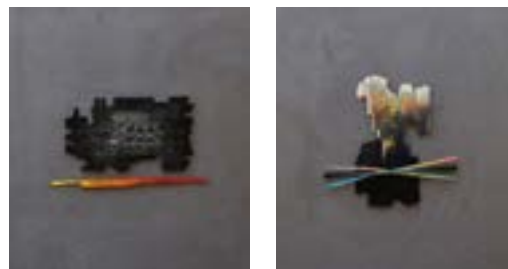


Hamed Al Bosta

Machine
2018
Mixed Media
on Wood Panel

The Gentleman
2018
Mixed Media
on Wood Panel

Bird
2018
Mixed Media
on Wood Panel



Hamed Al Bosta, born into a family of artists, held his first solo exhibition in 1998. His artistic style evolved from impressionism to abstract impressionism which was accompanied by his journey through materials and technique from prints to digital art. True to his contemporary approach to art, Al Bosta has also created a number of installations and video installations.



Hesham Sharif

Rage II
2018
Acrylic on Paper

Rage III
2019
Acrylic on Paper

Rage I
2018
Acrylic on Paper



Hesham Abdulrahim Sharif, an upcoming Bahraini artist presents his art in the challenging black and white, exploring the depths of these two colors to make a statement. At the Paris Biennale, the artist presents a new series titled "Rage", which diverges from his part work, and plays with the themes of violence, rebirth and eternity.

Hesham's participation in art exhibition include Bahrain Annual Art Show in 2013, Bahrain Annual Art Show in 2016, Group Exhibition 'Views' in 2016, Bahrain Annual Art Show in 2017, Group Exhibition at Imago Mundi Foundation in 2017, 'The Nest' at AIRiwaq Gallery in 2017, 'Diversity' at Saatchi Gallery in London in 2017, Bahrain Annual Art Show in 2018 and his first solo show 'Frightening the Dark' was held at Bahrain Arts Society in 2017. He was awarded with a recognition award for Outstanding Work at the 45th Bahrain Annual Fine Arts Exhibition.



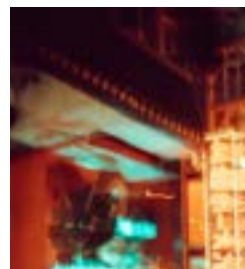
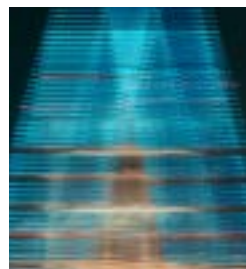


Ishaq Madan

Between Manama
& Osaka (1 of 2)
2019
Fine Art Photograph

Between Manama
& Osaka (2 of 2)
2019
Fine Art Photograph

The Persistence
of Memory
2019
Fine Art Photograph



Ishaq Madan is a self-taught photographer and banker, juggling both on daily basis. Born and raised in Bahrain, he has been practicing photography since 2014, a journey that began during the rise of iPhoneography.

Ishaq's passionate about street, landscape, and portrait photography; combining natural light techniques and long exposure; he aims to create painting like photographs to portray his concepts. Moreover, his inspiration is drawn from his desire to bridge the gap between Bahrain and the world through the medium of photography. He has been featured in numerous local and regional exhibitions such as Al Riwaq's The Nest 2018, Sharjah Art Foundation's Vantage Point 5, the 26th Bahrain Heritage Festival, and most recently Art Bab 2019. In addition, high profile clients such as McDonalds, Harpers Bazaar Arabia, & KPMG have also commissioned Ishaq Madan for numerous works & campaigns.

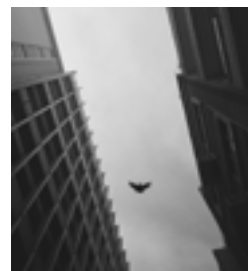


Jaafar Al Haddad

Limitless
2017
Photograph

Historical Turning Point
2016
Photograph

Jaffar Alhaddad, Architecture student in University of Bahrain and Visual Artist who was born in 1996. His passion began with art from a very early age, where he won a silver medal from the International Shankar children Art competition in India and he was below ten. In 2008, he began heading for photography, and got his first honorable mention in the first photography contest he participated in Spain and he was under the age of eighteen. Jaffar believes that art is a channel to communicate. Intellectual discourse space. and a new dimension to our soul!



He had pushed his work through many exhibitions and experiments. Where his interests towards art and culture has evolved in the recent years. He explores the relationship between us and the soul of places. Memories of space, he called his works, stories of people within the place. This was clear from his first public-exhibited artwork in Bahrain at The NEST 2015, "Multiple exposures of Manama City", where he combined places and its people in one single frame, showing up the depth of each space, through photography only. In 2016, he pushed that concept further with "Under the Shade" installation artwork, which exhibited also at The NEST 2016. In this project, Jaafar sculpture a steel chair inspired from his father's craftsmanship, and took it all around Manama, documenting the relationship between this simple historic object and the contemporary condition and characters of the place. And he showed up the artwork combining between sculpture and photography. Moreover, he explores the same concept but in Muharraq, at Ta'a Alshabab session, in Muharraq art district. He changed an abounded lane into glories artificial traditional café, where people can go, see the characters of the place, and hear their stories. In an artwork that combined between sound art and photography.

Nowadays, Jaafar taking this subject seriously, blogging about our relationship with the place in his "Urban Journey" blog. In process to his first solo exhibition, next March, that will be the statement after all his exploration in the core of our relationship with the places.



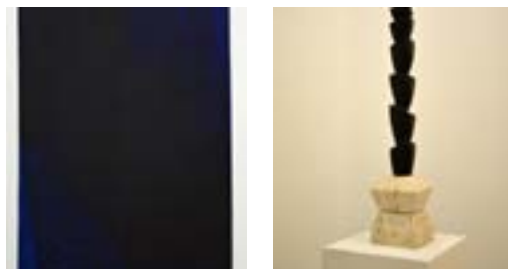


Jamal Abdulrahim

Deep Blue Sea
2019
Etching on Paper

Palm Tree Trunk
2014
Black Granite

Arising
2013
Granite



He is one of Bahrain's most established and highly regarded contemporary artists, exhibiting his work in Europe and the Middle East. The award-winning artist builds his art from the movement of society deeply rooted in rich Arab civilization, its mythology, religions and language.

He is very much attached to nature, and believes that artists can pick their inspiration from everywhere and from the people around them. Although he is known as a printmaker and painter, he has become an avid sculpting fan who believes that: "stone is already beautiful and by sculpting it, I am inspired, withdrawing that beauty into a form". According to him, working on stone fills the soul with a special kind of pleasure that cannot be explained, as art is a spiritual exercise, which cannot be ignored.



Khalid Aljabri

Danse Macabre
No. 3
2018
Photograph

Danse Macabre
No. 1
2018
Photograph

Danse Macabre
No. 2
2018
Photograph



Khalid Aljabri is A Bahraini street photographer and artist. for the past 8 years, Aljabri found himself in a journey to reconnect with his past, in an attempt to learn about his late mother's roots at the place where she grew up. As a result, he began a photography project that started 8 years ago to this date, to reconstruct an image of what his family left behind when they moved out Manama. And as a self-taught photographer, Aljabri relied on lines and shapes in his photo composition, which resulted in highly geometric and painting-like photos that include every possible element to tell a story of a place and the emotions behind it. Aljabri's then started exploring the rest of the island with various documentation projects of Bahrain's street life and its architect, with the same notion of exploring the human relationship with the place and how we deal with the familiar all around us.





Lulwa AlKhalifa

In A Jar By The Door
2019
Oil on Canvas

Shifting Changes
2019
Oil on Canvas



Lulwa Al-Khalifa is a self taught artist with a BA in Literature from Boston University. Al-Khalifa paints in oil and is known for her vibrant colors and dynamic textures that lend life to her works. Lulwa Al-Khalifa has exhibited locally at ArtBAB and the annual Bahrain fine arts exhibition at the National Museum. She has also exhibited internationally at the Victoria & Albert Museum and the Saatchi Gallery in London, The Grand Palais in Paris. Alkhalifa has also exhibited at Scope Miami Beach and Art Wynwood in Miami, New York, Amman, New Delhi and Mumbai among other places. Her works are acquired by international private collectors and museums.



Marwa Al Khalifa

Palm 338
2017
Textile Print
Backlight with LED Lights

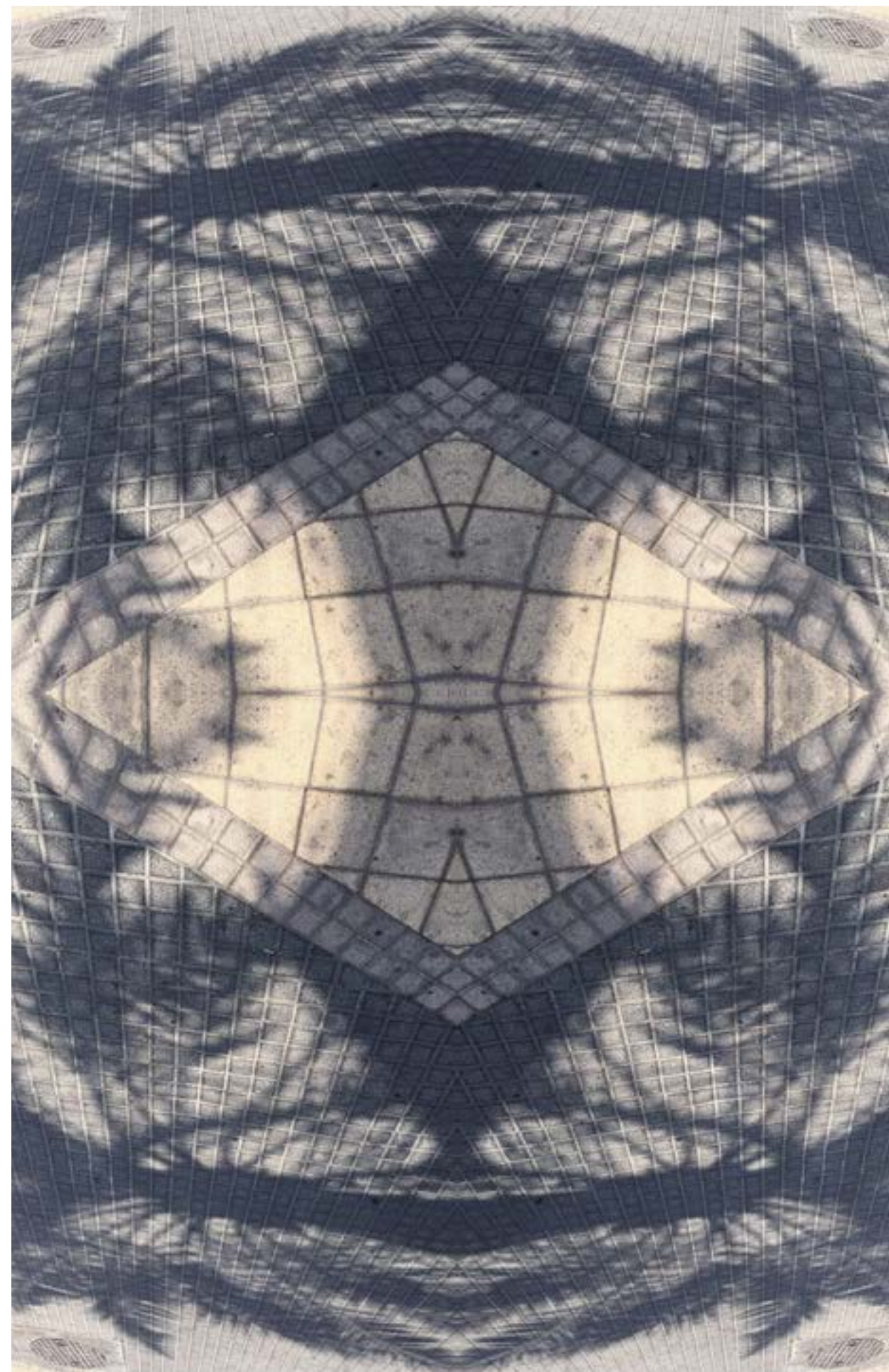


Marwa Rashid Al Khalifa is a mixed media artist and photographer. Marwa pushes her boundaries, incorporating different materials and techniques, to create works broaching a spiritual aura, inviting the viewer to meditate and embark on a personal journey.

Marwa Al Khalifa has exhibited locally and internationally. She was selected to exhibit her art at Assilah 2014, among a group of Bahraini artists for being one of the young artists who have stepped outside the boundaries of a canvas.

Marwa received second prize for her work at the 44th Bahrain Fine Arts Exhibition 2018. She is the recipient of the Bronze Palm Award at the 3rd Visual Arts Forum for GCC Artists held in Doha, 2015.

Her work has toured with CARAVAN as part of the "I Am" exhibit, which started in Jordan in May 2017, and has continued touring to the UK and USA. The exhibition continued touring throughout 2018.



Maryam Alamin

Good Luck Leaving
Congrats - Flying Space Shuttle
2019
Digital Print

Home Airlines -
Banana Bread
2019
Digital print



Maryam is a recent graduate having completed her studies in London where she studied Interior & Spatial Design at Chelsea College of Art, followed by a MA in Theatre Production and Design at Guildhall School of Music & Drama. During her time in the UK Maryam pursued her passion for cinema by enrolling in a workshop for Graphic Design in Film. This sparked an interest in graphics which led to her working in the art department of Film and Television industry. This was followed by a short course in Drafting for Film at London's Pinewood Studios before moving back to Bahrain.



Maryam Al Noaimi

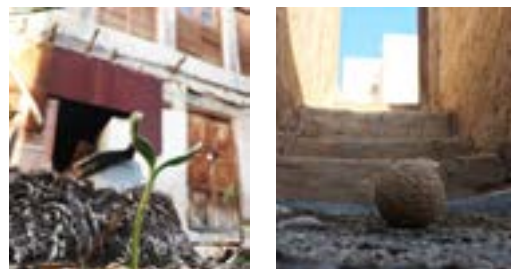
When in Manama 1,
2019
Photography on Canvas

When in Manama 2
2019
Photography on Canvas

When in an Abandoned Hotel 1
2019
Photography on Canvas

When in an Abandoned Hotel 3
2019
Photography on Canvas,

When in Manama 3
2019
Photography on Canva



Maryam Al Noaimi is an architecture graduate from University of Bahrain who considers photography as a medium of captivating beauty and stories and a way of emphasizing the little things that people might not pay attention to in an age where life feels like it is moving so much faster than it has ever did before.

Photography has the ability of keeping memories forever even when they are forgotten and abandoned. Maryam has participated in two photography exhibitions by Bahrain Authority of Culture and Antiquities which are, 'Manama through the Lens' and 'Doors of Muharraq' Exhibitions. In addition, she helped in curating the 'Pertinacity Exhibition' by Bahrain Authority of Culture and Antiquities and she participated in it as well with the first 5 photos of the Forsaken series.

Maryam wishes to pursue a professional career in design, architecture and urban planning and to keep utilizing photography as a tool to express and reflect the feelings and issues of the modern world societies.



Nabeela Al Khayer

The Owl of the Ruins
2003
Pigments, Pastel &
Mixed Media on Canavs

Stingy to Death
2003
Pigments, Pastel &
Mixed Media on Canvas

The Bowl
2003
Pigments, Pastel &
Mixed Media on Canvas

Nabeela Al Khayer, a Bahraini contemporary artist born in Manama, is known for her involvement for women's causes. She developed her artistic training by attending workshops and courses in Paris and in London at the Slade School of Fine Art. For several years her art has been traveling the world as part of group exhibitions and during the last three years her work has been shown in London, Singapore and Paris as part of the ArtBAB international weeks exhibitions.



Since she has been rewarded with the Silver Leaf Award in 2003, she has been multiplying solo exhibitions in the United States, in Europe, in the Middle East and in Asia. The originality of her work has attracted many viewers and collectors and it can be found today among the collections of Bahrain and Jordan's national museums. The major characteristic of Nabeela's work is the representation of women as what is communicated through her art is women's empowerment. From a collection to another she illustrates women's traits and specificities which relate to the diversity of ethnicities, of shapes, of social background and habits. Her work is recognizable by the vivacity of the colors used, the contrasts, the shades and the blending of tones and shapes. From Africa to Asia passing by the Middle East, women are represented in relevant backgrounds that remind us of the regions' traditions, norms and folklores. Calligraphy is also an important element in her art, discrete or bold, full texts or separated phrases, the poems add a lyrical and nostalgic note to the pieces. If some portraits' lines are faded, others are painted in a vibrant precision that brings a unique energy to the art piece. Women seen in their intimacy or in their daily practices, in their joy or sadness, in realistic scenes or in abstract backgrounds, Nabeela uses different techniques and materials that will give a proper identity and dynamism to each artwork. Another aspect of Nabeela's work is nature. A nature drawn in refined lines and vivid colors. Lately she has been also noticed for a series of artworks depicting with the same depth and emotion the magnificence and mysticism of water in all its unexpected moods and movements. By the contrasted textures, colors, materials and the variety of techniques each piece of art emits a powerful energy. The depth, the complexity and unpredictability of life as much as its melody, harmony and spirituality reverberate through Nabeela Al Khayer's art.

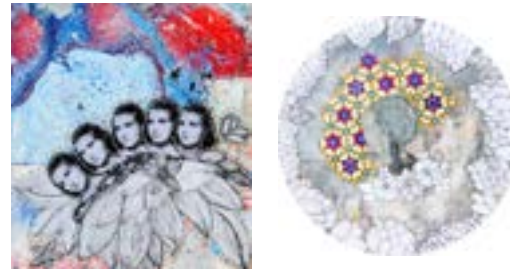


Noof Alrefaei

Untitled 3
2019
Mixed Media on Wood

Untitled 2
2018
Mixed Media on Wood

Untitled 5,
2018
Mixed Media on Wood



From the start of his career, Omar Al Rashid juxtaposed his emotional attachment to his heritage, customs and tradition with a conscious experimentation. He also distanced himself from the trend for 'plastic arts' and worked hard to create a genre of painting that was immediately seen as deriving from Bahraini and Islamic culture. He has achieved a balance between form and content as well as originality and modernity.

Born in Muharraq in 1966, Al-Rashid was inspired by the bright, vibrant colours of the seascape. Muharraq was the first place where his passion for Bahrain customs and folklore developed. His second artistic inspiration was his mother. As a child, he monitored her movement, traditional dress and endless folk tales. It is because of this intimate association that his female figures echo a balance between femininity and strength; strength reflected by the dominating colours and vivacious fabric. He positions his women so that they are not portraits but instead are portrayals of symbolic women; Middle Eastern women; women of the past, present and future.

Omar Al-Rashid continues to participate in group and solo exhibition in Bahrain and internationally.



Omar Al Rashid

The Market
2019
Oil on Canvas

Village
2018
Oil on Canvas



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Somaya Abdulghani

Untitled 2
2019
Installation of
Mixed Media

Lightbox
(from outside
the box projects)

Untitled 3
2019
Installation of
Mixed Media



Somaya Abdulghani is a Bahraini artist who specialises in collage, photography and mixed-media. Her work sheds light on Islam’s theological and philosophical teachings, by developing delicate, rhythmic and organic patterns in her art; mirroring both nature’s and the teachings of Islam’s simplicity.

The enlightening nature of the religion acts as a strong propellant in her art and practice. She believes in shared values present across various religions, such as being true to your self and upholding moral values, and is interested in developing concepts related to her ongoing research.

Her work has been exhibited widely around the world, in Bahrain, Dubai, Abu Dhabi, Sharjah, Kuwait, Amman, Tunisia, Istanbul, Pune, Mumbai, New Delhi, London, Paris, Milan and Amsterdam.



Pascals Note

Matches

The presentation of works of artists of various influences and generations, in the Pavilion of Bahrain, guest of honor of the Biennale of Paris, under the dome of the Grand Palais, follows the guiding principle of the great projects of this country, which wants showcasing their artistic creations internationally, in their best.

This dialogue is not only between artists from Bahrain but shows alongside them the creations of contemporary artists working in France. These works, which can be related to different movements and tendencies, are naturally linked together in this ambitious exhibition and reveal to what extent autonomous creations know no boundaries.

Whether they have studied in Paris, London, New York, in their own country or have come to art self-taught, the 21 Barhainis artists, painters, photographers, sculptors, installers, enter into conversation with their European peers with strong, deeply original works that are embetted in their roots and in the history of art while opening up to today's multi-world.

This exhibition talks about realistic or abstract landscapes, allusive or imaginary, nature, cities and their territories or habitats and interiors, water and fire, sky, infinite spaces, indefinite and sometimes invisible. It also speaks about autobiography and music. It still talks about the history of art, the relationship that these artists have with those who preceded them, that they allude to Matisse and Fauves, Orientalists, constructivist abstractions, geometric or expressionist, Op art and Pop art, the multi-secular art practice of self-portraiture or landscape...

Poetry

To the poetic abstractions of Balqees Fakhro or to those, allusives, of Nabeela Al Khayer, The huge blue sail of Hala Kaiksow gives another version of this research through the use of other materials. A composition made of various fabrics has the same evocative power. These abstract universes echo the timeless photographs of Khalid Al Jabri, which show the trees, the sky and the sea, or the landscape paintings of Hesham Sharif. Manama's photos by Jaafar Al Haddad show, in an urban universe, such an opening to the sky and a relationship with the sublime and the beauty, like the photographs taken in the street or in places that seem abandoned by Maryam Al Noaimi.

Abstraction

The small reliefs on a gray background of Hamed Al Bosta, the totems sculptures or the engravings of Jamal Abdul Rahim maintain the same link with the space, the abstraction and the modernity that the drawings of Claire-Jeanne Jézéquel or the paintings on plywood and cutouts of Pierre Buraglio, founding member of the Support / Surface group. With very simple elements, Brancusi, Malevich, Mondrian, Taline and many others are summoned. The large luminous box of Marwa Rashid Al Khalifa plays with the geometric patterns, evoking for her nature and architecture by taking again the motives of the old Islamic civilizations.

Right: Pierre Buraglio







Three Dimensions

Abdullah Buhijji's research, which incorporates metal ladders into his installation-paintings, echoes the introduction by Peter Klasen, a founding member of the Narrative Figuration group, of industrial-made objects in his painted works. Both maintain a dialogue with the history of abstraction and appeal to the principle of collage, creating artworks in three dimensions. Maryam al-Amin's photomontages use digital techniques for a call to travel, playing with the symbols of the consumer society.

"The same consumer society is viewed with distance by Ahmed Anan who takes the classical forms of the goddesses of antiquity to give another version, marked by the toxicity of contemporary industrial production.

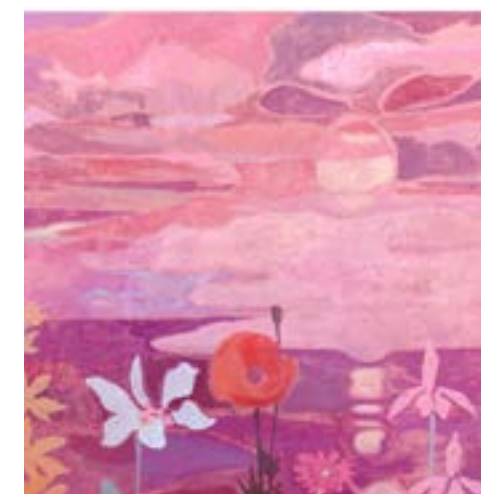
Lines

Ishaq Madan's photographs, showing night cities, neon lights, their vibrations and their vivid colors resonate with the paintings of Stéphane Trois Carrés, co-founder of the collective Les Frères Ripoulin in the 1980s, which like him, holds geometric lines, structures and colors, visible and invisible.

Color

With Abdul Rahim Sharif's large triptych and the interior of Marco Del Re, a major artist in the Trans-Avant Garde group, we find the same passion for color, the history of painting and the reinterpretation of motives of the great masters. One reads the Matisian inspirations, the ornamental motifs, the mise en abyme of the painting in the painting, the simplification of the forms. Where the colored marquetry of Omar Al Rashid, between abstraction and figuration, evoke the wealth of oriental rugs.





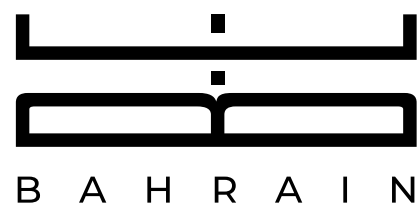
Self-Portrait

Take the form of an almost written narrative with Aysha Al Moayyed's Car Crash series and paintings or Somaya Abdulghani's photomontages; that it gives a post-modern version through a reappropriation of the painting of Frida Kalho in the photomontages of Ghada Khunji; whether it is to question the viewer like the portraits of Lulwa Al Khalifa or Marcella Barcelo, the practice of self-portraiture comes in different and equally striking ways. A small photo of Michel Journiac's Homage to Freud, one of the leading members of corporal, sociological and critical art, punctuates this collection, showing how much artists, taking a model, are concerned with the question of identity and representation.

Reappropriation

The theme of the music appears in Noof Al Refaei

Pascale Le Thorel



The Bahrain Room

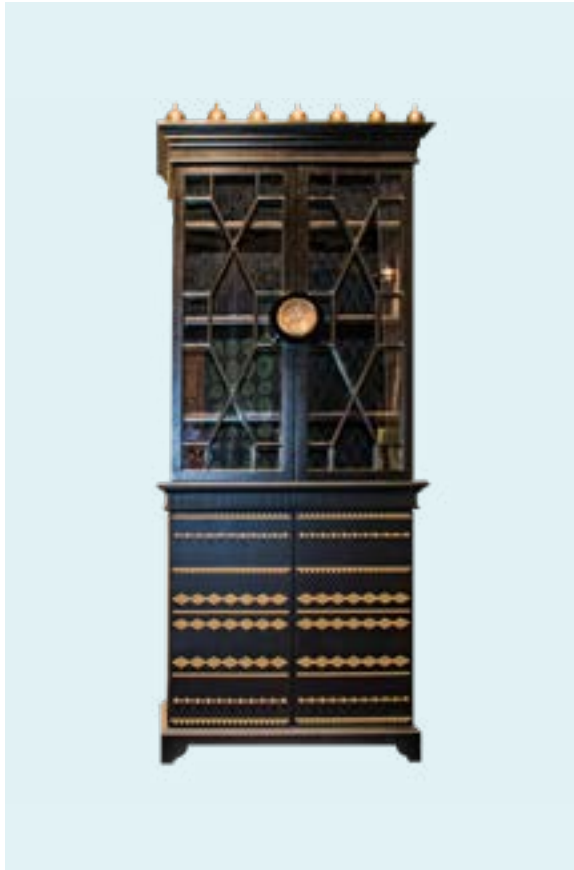
**The Bookshelf
The Chair
The Grand Chairs
The Legacy Centre Table
The Foyer Table
The Spice or Tea Cabinet
The Day Bed
The Side Tables
The Evolution Console
Wall Art Installations:
Bab Al Balad & Bustan**

Bahrain has had a significant amount of diverse artisanal wealth throughout its history. There are artisans today who have been practicing their craft for over six decades and 'Be Bahrain' is an attempt to cement the artisanal legacy into Bahrain's cultural memoir, while also introducing the craft into our contemporary day-to-day identities. The artisanal skill is a legacy; it is not something that can be acquired, nor is it a practice that was adopted. This artisanal wealth is distinctly Bahraini, and this is how Be Bahrain has come to be.

The concept of 'Be Bahrain' circled around structuring artisanal skillsets into a form that can be translated into two categories, one which encapsulates the cultural memoir and one for adaptation into daily life, a form that reaches the masses. The quest for the memoir led to the creation of The Bahrain Room, a showcase of collectible furniture pieces, conceived, designed, and curated by and for Be Bahrain, bringing together multiple Bahraini artisans of a myriad of forms and skillsets.

The Bahrain Room – first edition of 'Be Bahrain' that was launched at ARTBAB 2019 is a project that has given a unique, new and modern spin to traditional craft; and create collectible furniture pieces that are distinctly Bahraini, but will fit into any contemporary lifestyle.

Bahrain is a home of many crafts, each with its own history and practiced techniques. For this luxurious showcase primarily two traditional handicrafts techniques have been honed – wood carving and copper nail work, while exploring upon the complexities of multiple other techniques such as metal carving, gypsum, fabric weaving, and ceramics. The intricately designed pieces are produced with the finest quality Burma Teak wood along with high grade veneers often juxtaposing traditional patterns with the sharp lines of the modern – day forms. The furniture collection is a lavish tribute to Arabian elegance, set to present Bahraini statement pieces for both metropolitan lifestyles as well as traditional tastes.



The Bookshelf

Built with high-quality Burma Teak wood and veneer, this elegant bookshelf's design is heavily inspired by the lines of Arabesque architecture. In a display of extravagance, that design is taken and dramatically enlarged to scale. The interiors of the cabinet are lined with quilted faux suede, and the lower half shutters are heavily adorned with traditional copper nail work. This statement piece is finished with a handle delicately engraved with an image of The Tree of Life.

Contributing Artisans:
Abdul-Rasool Kadhem Ahmed
Noora Fraidoon



The Legacy Center Table

A table designed to fit naturally into a metropolitan environment anywhere in the world while still linking to the traditional Arabic home, this Legacy Center table is created with the finest Italian marble on a Burma teak based polished in matte finish. The sides are adorned with Dilmun seals in copper and traditional copper nail work making it ideal centerpiece or conventional seating accompaniment.

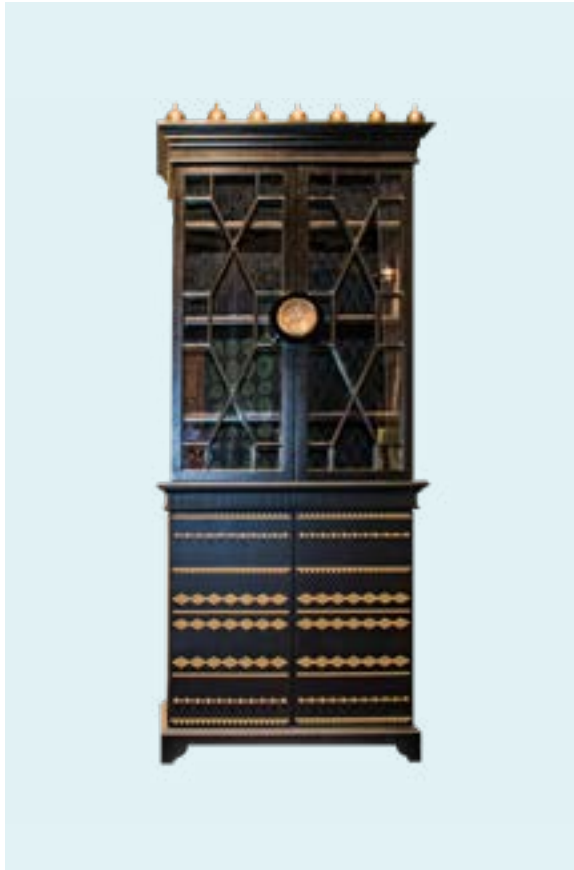
Contributing Artisans:
Abdul-Rasool Kadhem Ahmed
Noora Fraidoon



The Day Bed

Inspired by Middle Eastern architecture's focus on domes and dome-like structures, this chaise longue is built for both a display of grandeur and a casual occupier of its space. The piece is made with Burma Teak wood embellished with copper nail work and upholstered with modern geometric pattern to counteract the linear wood carving on the base.

Contributing Artisans:
Abdul-Rasool Kadhem Ahmed



The Grand Chairs

These upholstered wooden-frame chairs are undeniably statement pieces. Their high backs and black-stained matte finish lend their use to be placed anywhere in the center of a room, showcasing the detail of Bani Jamra fabric weaving, traditional copper nail work, and metal engraving inspired by the bark of a Bahraini date tree.

Contributing Artisans:
Abdul-Rasool Kadhemed Ahmed
Noora Fraidoon
Abdulhussain Najem



The Foyer Table

Made with a black stone top and wood veneer in a black-stained matte finish at the bottom, this piece can be utilized as a statement piece in any residential foyer, or it can be integrated as a lavish dining table. The grains of marble have been composed to converge into a center point, resulting in multiple pyramidal shapes carried forward from the bottom of the centerpiece to the top of the table.

Contributing Artisans:
Abdul-Rasool Kadhemed Ahmed
Noora Fraidoon



The Evolution Console

This extravagant console is the only piece in The Bahrain Room collection that integrates an organic form into its design. The pristine tree bark is combined with a wood carving adapted from traditional gypsum designs. This unit can sit unabashedly in the center of a room, in between the living space and the dining space, or it can be placed against the wall to elevate any setting. This piece is distinguished for its asymmetry and its utilization of a single handicraft: traditional Bahraini wood carving.

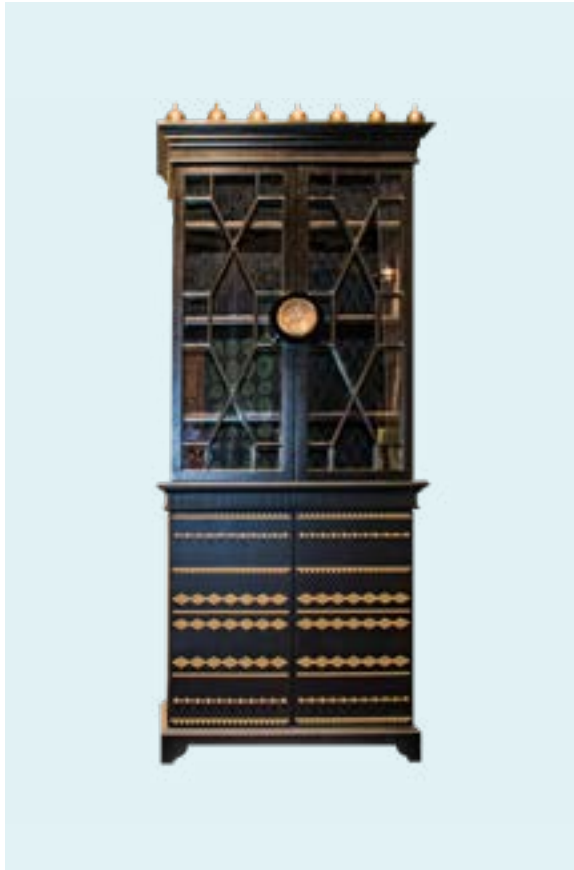
Contributing Artisans:
A. Wahab Taqi
Ali Mohammed



The Side Tables

This pair is built using gothic Burl wood alongside oxidized metalwork, before being finished with a gypsum carving displayed through the glass top. The concept of these tables is heavily inspired by the traditional designs of the windows of Muharraq, and adopted into the medium of gypsum carving.

Contributing Artisans:
Jaffar A.Hussain Yaqoob Yousif



The Chair

This Accompaniment to a Study Desk or otherwise, is created with Burma Teak wood to contrast the clean lines of any modern setting. Beauty exists in contradictions, and the combination of high-end wood and textured grey fabric creates a credible harmony.

Contributing Artisans:
Abdul-Rasool Kadhemi Ahmed



The Spice or Tea Cabinet

The Tea and/or Spice cabinet is designed with exotic spices and aromatics in mind, utilizing the convergence of wood and stone and finished with delicate metalwork to showcase the synergy between multiple traditional crafts. The piece has a grey stone top along with a structure in Burma teak, copper nail work, hand carving and interesting detail in the palm carved handles.

Contributing Artisans:
Abdul-Rasool Kadhemi Ahmed
Najeeb Herz Rashed Alshomali
Al-Alawi Furniture



Bab Al Balad

This visual showcase is an original spin on what is arguably the most recognized display in Bahrain, the traditional doors of Bahrain. The template for a traditional door was taken and changed its dimensions and execution for a new modern twist as an art form. While the essential characteristics of this mainly traditional design was retained, like the in-wood carving on the center column, innovation was done to create a unique spin by covering both flanking panels with traditional Bani Jamra fabric, on top of which six hand-carved sections using the designs from Muharraq were placed. The door is finished with classic copper nail work, but using the largest-size nails available to achieve that dramatic shift in dimensions. As a final homage to the country, we integrated into the piece an installation of specially created ceramic plates with Arabic poetry from Bahraini poet late Sh. Mohamed Bin Isa Bin Ali Al Khalifa (AKA Al Waely).

Contributing Artisans: Abdulhussain Najem, Najeeb Herz Rashed Alshomali, Ghada Alkhuzaei

The Artisans



Artworks:
The Grand Chairs
Bab Al Balad

Abdulhussain Najem

Abdulhussain Najem, known fondly in his community as Abu Issam, transformed his empty rooftop into a robust crafting workshop that allowed him to express his passion for fabric weaving for over forty-five years. He has bestowed upon his six children the skills of the craft and hopes to continue spreading the artisanal skill of fabric weaving to persist on through Bahrain's contemporary history.



Artworks:
The Evolution Console

Ali Mohamed

Ali Mohamed is an artist, sculptor, and wood carver whose works include painting on glass, charcoal drawing, oil painting, sculpting with wood and ceramics, and wood carving of Islamic designs and floral patterns. He has been committed to this craftsmanship for over thirty years and takes every opportunity to continue the development of this craft in Bahrain.



Artworks:
The Side Tables

Jaffar Yousif

Jaffar Yousif's work in artisanal craft began over twenty-eight years ago. With a variety of handicraft specializations including engraving, carpentry, fine arts, and gypsum engraving, he has given his enduring commitment to the continuation of traditional crafts in Bahrain, conducting workshops and classes at the Al Jasra Craft Training Centre with a focus on the manufacture of Bahraini heritage craft and gypsum engraving.



Artworks:
The Bookshelf
The Legacy Center Table
The Day Bed
The Grand Chairs
The Foyer Table
The Chair
The Spice or Tea Cabinet

Abdul-Rasool Kadhem Ahmed

Abdul-Rasool Kadhem Ahmed has been in the copper nail work craft for the last fifteen years. After developing his carpentry skills, he took his proficiency and focused it on the creation of traditional Bahraini chests. His designs and engravings are expertly adorned with copper nails and are sometimes motif-specific designs.



Artworks:
The Evolution Console

A.Wahab Taqi

A.Wahab Taqi is a multi-faceted Bahraini creative. He is a music composer, classical guitar instructor, and a self-taught sculptor and wood carver for over thirty-five years. Through years of self-development and a commitment to collaboration, he is a renowned local wood sculptor, boasting participation in both national and international exhibitions, workshops, and symposiums.



Artworks:
The Spice or Tea Cabinet
Bab Al Balad

Najeeb Alshomali

Najeeb Alshomali has been working with woodcraft for twenty-five years, specializing in Islamic design and Bahraini heritage. Alongside his commitment to the maintenance of traditional crafts, his hand made pieces follow the latest in modern design. His home-based business, Wood Art, is fostered by the Ministry of Labour & Social Development as part of their "Khatwa" program.



Artworks:
The Spice or Tea Cabinet
Lorem Ipsum
Lorem Ipsum

Al-Alawi

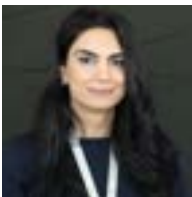
Al-Alawi Furniture holds great renown as one of the oldest and experienced family-based businesses in Bahrain who has specialized in woodwork for over seventy-one years. From government buildings to luxurious palaces and grand mosques, the company has built a portfolio of mastery in woodwork and carpentry.



Artworks:
Bab Al Balad

Ghada AlKhuzaei

Ghada AlKhuzaei is an academically trained ceramics artist who spent twenty years teaching the cultural craft in Bahrain's public schools. Her work is known for its commitment to modern advancements alongside its representation of ancient Bahraini heritage. Her work has been proudly showcased in a myriad of fine arts exhibitions around the country.



Artworks:
The Bookshelf
The Legacy Center Table
The Grand Chairs
The Foyer Table

Noora Fraidoon

Noora Fraidoon is an architect with a particular interest in studying the nature of building materials and their innate aesthetes. She currently manages an art foundry established by her family. The foundry combines the technical expertise of mechanical engineering with the intricate and free-flowing creativity of design, delving into the modernity of metal casting alongside its ancient secrets.

Coming of Age

Gilles Cayatte
Film Maker

The Project

Nothing prepared me, a French filmmaker, to come to the Kingdom of Bahrain to imagine a film telling the ancestral tradition of pearl hunting. Thanks to the efforts of Art Bharain, Kanika Subberwal and her team, this miracle was accomplished. But above all, it is thanks to Latifa Al Khalifa's moving writing that I was won over by this idea. Latifa slipped gracefully into the Bahrainian tradition, reflecting her own her destiny linked to the life of a pearl. What could be more beautiful for a filmmaker to project himself into the imagination of a young woman ready to face the choices of a life? This is the challenge I wanted to take up with Coming of Age.

The Film

It's the story of a metaphor. Like the sublime pearls caught in the clear waters of Barhain, the men and women who inhabit the Kingdom are undergoing an intense transformation, from childhood to adulthood. A transformation made of a series of initiation. I wanted to compose a succession of paintings, using the beauty of the Kingdom's landscapes, to imagine this transformation through three generations of women. Childhood is the origin of a pearl.

The child is the raw material, the grain of sand, the beginning of a life, each time different.

Adolescence represents the growth of the pearl. It's a time of preparation and adaptation to the challenges ahead. Like the pearl of Bahrain, it grows hidden from our eyes, seeking its way, finding its way.

Every woman, every pearl is different. When it reaches maturity, the Barhain pearl awaits the fisherman who will make it shine under the Kingdom's bright sunshine. When it comes to the surface, the pearl awaits the woman who will be able to highlight a path constantly rekindled. And, as an eternal cycle of life, the pearl come back to the ocean of sand, to be reborn again.

Gilles Cayatte

Born in Paris in 1962 to a bourgeois family, Gilles Cayatte was first tempted by cinema, but was very quickly caught up by the real world.

He has worked in all areas of film making, chief editor, director of photography, producer, and finally film maker.

His work is eclectic, from fiction to documentary.

After having directed numerous documentaries around the world, he is now directing tv series and commercials. He has three daughters and lives in Paris.

Latifa Al Khalifa

Born in Bahrain in 2001, Latifa Al Khalifa had spent her final school years in Troy, New York, away from her family. Elected captain of her varsity soccer team, peer-mentor for the student body, and a volunteer at the Refugee and Immigration Support Services of Emmaus (RISSE), Latifa kept a rather busy academic year.

Latifa's passion for making a difference in the lives of those around her and the community at large saw her starting her college career in neurosciences.

Mattar Jewelers

Striving to maintain the infamous name of Bahrain on top of the pearling industry, Mattar Jewelers - The House of Natural Pearls is an upscale jewelry enterprise specialized in handcrafting masterpieces that incorporate natural pearls; Bahrain's unique and most treasured jewels.

The Mattar family - being in the natural pearls industry for over a century and a half - are masters in the profession of Natural Pearls, being handed the skills from one generation to another. Taken upon itself to maintain this trade for over six generations, carrying the pride of introducing the first females in the trade of Natural Pearls.

The House of Natural Pearls has a legacy of presenting new ideas and innovative designs for both men and women and committed to continue its legacy on national and international levels. As a result, pearls, previously a treasured gem saved for special occasions became an indispensable ornament in everyday life.

Their collections honor traditional jewelry while embracing the modern taste, with a specialty in crafting the finest pearl necklaces found in the world. Mattar Jewelers holds a collection of extraordinary crème de la crème pearl necklaces.

As part of our family's pursuit to keep this luxurious industry alive and to modernize the trade, we are committed to diversify the lines and styles of products, all while staying true to our core. A large part of our identity is to create a variety of products, with international qualities and standards all while keeping elements of our culture and history in every piece produced. Through expanding international footprint as well as innovation, we aim to deliver our unique, sophisticated products that combine cultural influence that will be passed on from generation to another.

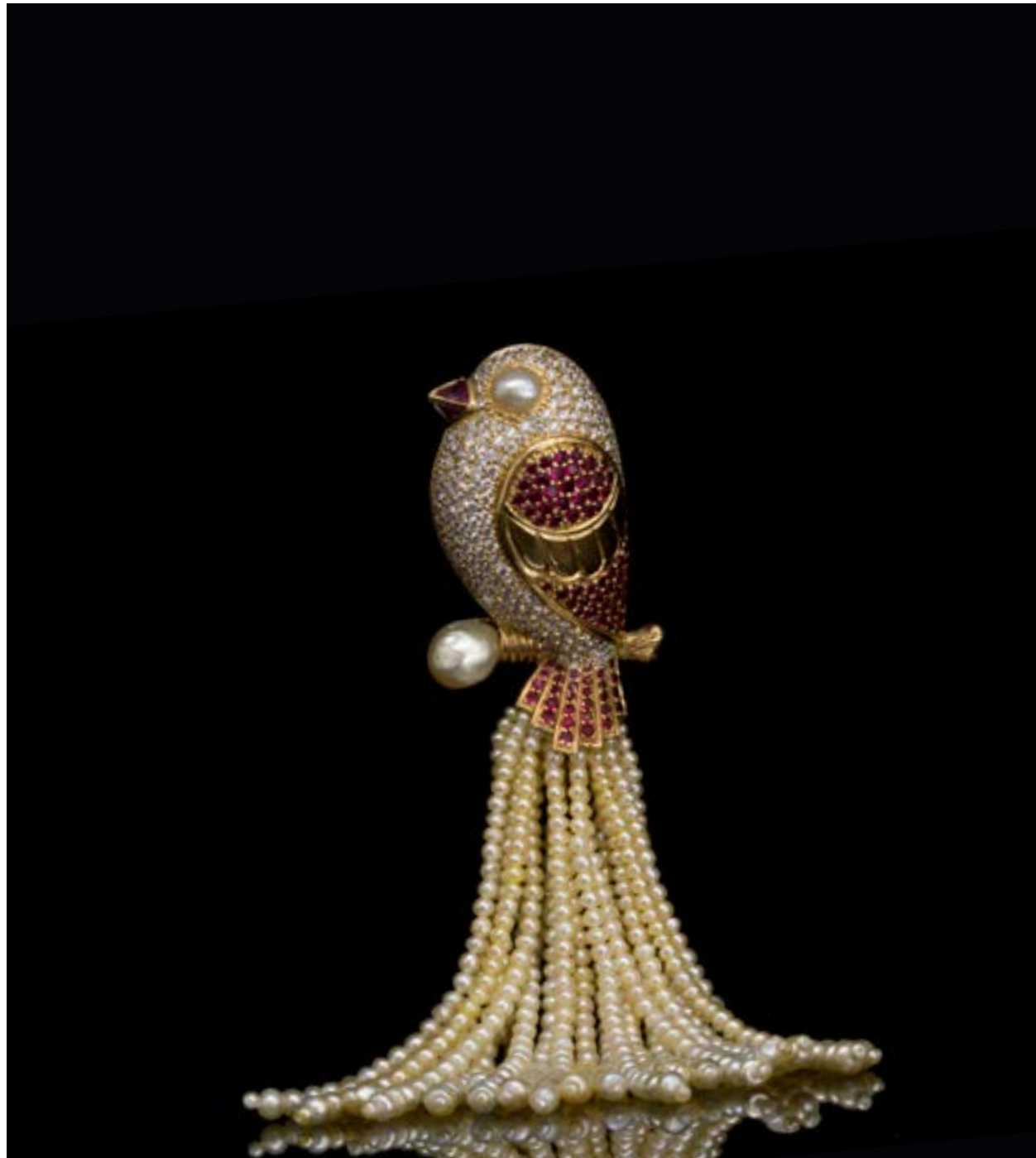
"Our relation with pearls is one of eternal love... Our story with pearls is an old one, which began decades ago and has continued for over one hundred and seventy years. We have thus become an intrinsic part of the noble history of our forefathers, a history so elegantly interwoven with the precious and unrivaled pearls of Bahrain. We have confirmed that Bahraini families were, and still are, great artisans of this venerable craft."

Ebrahim Khalifa Mattar



The Peacock

A beautiful challenge in its own right, 'The Peacock' celebrates the 12 primary colors of Bahraini natural pearls. The 7 rows display a marriage of tones and hues that resemble the feathers of a peacock. 'The Peacock' consists of 749 extremely high luster Pinctada Radiata pearls weighing at 650 carats and centered with an 8.4mm pearl. As part of the challenge, a bracelet was crafted using the same methodology, consisting of 347 pearls that are similar in size and weight. Honoring Bahrain's craftsmanship, attention to detail and precision, "The Peacock" finds itself as an exemplary necklace which has been finely curated, exhibiting a gradual union of pearls. **Pinctada Radiata are oysters that are found in the Arabian Gulf waters.*



Royal Ruby Feather

'The Royal Ruby Feather' stands as a symbolic and figurative art jewelry piece which captivates any of its viewers. It's royal bird hangs from a gold branch embellished with an 8 mm high luster semi-round pearl, while a light cream tassel falls from under the fire ruby feathers weighing 147.5 carats. The bird is studded with 3.2 carats of Diamonds and 3 carats of Rubies. A statement piece by nature, 'The Royal Ruby Feather' may be worn as a brooch or a pendant, carrying away its charm to any eye laying on it.



The Tiara

With an aim to reflect totality and stability, 'The Tiara' finds itself as a representation of the sublime. It's magnificent swirls of yellow gold encrusted with diamonds, are topped with nodes of natural pearls designed to stand out in any occasion. 'This Tiara' is mounted with 92 light cream pearls weighing approximately 40 carats, an exceptional piece for a modern day princess. The challenge in finding 77 symmetrical round pearls making up the base makes it a profound piece which stands out between any other Tiaras.



A Pearl Comb

This stunning one-of-a-kind art jewelry piece stands as an added value for any jewelry connoisseur's collection. A natural horn comb inlaid by 58 perfectly rounded pearls, studded with rubies and diamonds.



The Rose

The array of G1 Bahraini pearls sit in a tranquil harmony, casting a spell on any viewer at first glance. The luster and sizes of these pearls are not something seen twice in a lifetime, as they have been delicately categorized and filtered to display a complimentary balance of the world's finest treasure. The rose carries 68 of the finest and rarest natural pearls with a pink overtone weighing a total of 135 carats with diameters between 8.25 and 5.4mm. The clasp consists of a 2.18 ct. unheated Burmese pigeon blood ruby, surrounded by rare VVS1 diamonds. As such, the clasp doubles as a center piece for a pendant, giving 'The Rose' a mystic individuality.



The 2019's Phenomenon

A glad tiding for the year of 2019, a high luster button of an exceptional size weighing 14.88 carats.

Kaneka Subberwal

Art consultant, collector, and curator, Kaneka Subberwal's passion in the world of contemporary art saw the birth of Bahrain's art consultancy and advisory, Art Select. Founded in 2008, Art Select has become a staple platform in the contemporary art scene in Bahrain with multiple branches dedicated to building bridges between the wealth of talent in Bahrain and the rest of the world.

Her initiative is to make Bahrain a focal point for art in the West Asian region and establish a forward-thinking platform to promote the growth of art in the country. With a clear goal in mind, the progression of her firm and career gave way to Bahrain's first international contemporary art fair, Art Bahrain Across Border, ArtBAB, in 2015. A unique boutique international fair, ArtBAB in 4 editions provides a gateway to galleries, collectors, and art enthusiasts from all corners of the world, to connect with the both established and emerging artists that the kingdom island has to offer.

Kaneka's vision does not stop at the shore borders of the country, but travels across them. Besides inviting the world to Bahrain, an International Artist Program under the umbrella of ArtBAB was created, showcasing artists in art-hubs around the world.

Collaborating with established curators around the world through the intensive network that Subberwal has developed over the years, Bahraini artists have now exhibited in some of the most well-respected art destinations; from the Grand Palais in Paris, to the Museum of Contemporary Art in Singapore, Bahraini artists have exhibited in London, Moscow, and India.

In the fair's latest edition of 2019, Art Select launched a second branch of its creative operations, Be Bahrain, expanding in the vast knowledge of the artisans in Bahrain into a unique design experience with collectible items reflecting the tradition handicrafts with a modern twist. Much like her vision with the artists, Kaneka Subberwal wishes to introduce the world to what the artisans have to offer.

Kaneka Subberwal's careers expands beyond 60 curated art exhibitions since her formal beginning in 2005 with shows in Dubai, Oman, and London, before establishing her base in Bahrain. Her passion towards the art derives from her sense of responsibility towards the artists has always been the motivating factor for all the projects that her and Art Select take across all borders.



Tamkeen

Tamkeen is a governmental organization in Bahrain established in 2006 under Law Number (57) as part of the country's total national development, with the task of making the private sector as the key driver of sustainable economic development. Underpinned by 3 strategic pillars – Diversify, Accelerate and Sustain, the organization provides an integrated range of programs to create a solid foundation for a modern economy.

Tamkeen provides wide range solutions such as Grants, financial solutions, training and advisory services aiming at addressing the key challenges facing Bahrainis and businesses in the private sector throughout their different developmental stages and enhancing the Entrepreneurship ecosystem in the kingdom.

Since inception, Tamkeen's programs have served more than 234,000 Bahraini individuals and businesses. Tamkeen has invested around 3 billion USD (BHD 1 billion) to support individuals and businesses through more than 330 programs.

The context of 2018–2020 Strategy addresses four main challenges in the market:

- Accelerating growth and expanding market reach
- Working across public and private sectors to boost productivity across the economy
- Creating innovation mindset across the private sector
- Building national economic resilience by continuing long-term efforts at diversification of our key economic sectors.

A new focus area was also activated which is to venture into investments to enable Tamkeen to further strengthen and nurture the investment ecosystem and allow Tamkeen to play a more proactive and 'catalytic' role in the development of the private sector. The schemes Tamkeen operates are aimed at individuals

and enterprises. The schemes available to assist individual Bahrainis include:

- Tamkeen Professional Certifications Scheme: supports eligible candidates in attaining professional qualifications.
- Tamkeen Basic Skills Certification Scheme: aims to help Bahrainis acquire or enhance their core skill-set making them more employable or enhancing their performance at their current jobs.
- Mashroo3i Business Awards: targets young Bahraini students and engages them in a business plan competition. This competition helps them learn about preparing business plans and business prototypes.
- A9eel Programme: a nationwide work ethics campaign. The main objective is to encourage work attitudes aimed at leading to improved employee productivity, thus contributing to the economic development of Bahrain.

The schemes available to assist Bahraini enterprises include:

Business Development Programme: Tamkeen, provides a co-financing service that offers grants of up to 50% if the cost of certain items or services is set out in an approved budget. The amount of the grant awarded to each applicant is determined based on a review of the applicant's business requirements.

Training & Wage Support: supports Bahraini enterprises in training and providing development opportunities to employees, as well as subsidising wage increases and salaries.

Tamweel and Tamweel+: in partnership with financial institutions, offers both start-up and existing enterprises easy access to capital needed through financial packages that comply with Islamic Sharia'h.



Art Select was founded in 2008 as an art advisory, consulting and creating artist platforms, art events and investor art portfolios.

Art Select was founded by collector and consultant Kaneka Subberwal's passion for contemporary art, knowledge of modern art and unerring instinct for picking trends. Today it is a respected organisation with a global presence and a fine team of art managers, art event co-ordinators and logistics managers who run prestigious exhibitions and fairs around the world.

Art Select's flagship enterprise is ArtBAB the annual art fair of Bahrain held Under the patronage of Her Royal Highness Princess Sabeeka bint Ibrahim Al Khalifa, Wife of His Majesty the King and President of the Supreme Council for Women.

