



Art Select is a Dubai based initiative launched by Sahar Enterprises on the strength of a private passion which today is a strong and successful international business format. The module is based on establishing alliances internationally with established and recognised entities, sharing values and together showcasing contemporary art and the culture it represents in its best form.

Hosting high calibre exhibitions together with providing a platform for emerging artists has given Art Select a definite edge in making art more accessible, thereby strengthening their association with clients from various cities, including Dubai, Muscat, London and Singapore. The art exhibited range from The Masters to emerging talent from India, Pakistan and the Middle East.

It is the endeavor of Art Select to position itself as a valuable resource for a substantial range of quality art, to advise, consult and assist clients in understanding art as an investment and the significance of building private and corporate collections.



The Courtyard Gallery is an exhibition space based in Bahrain that specializes in exhibiting and promoting art. The Courtyard has held exhibits for different forms of art such as paintings, photography, sculpture, silverware, and furniture. The Courtyard has provided local artists with a platform to showcase their various works. The Courtyard has brought reputed artists and exhibitions from the Far East, India and Middle East, and continues to seek talented artists from around the world.

Reflections

A Ramadan Retrospective

The Creator and God's Omnipotent force in the universe has continually been extolled in the Islamic World over the centuries and best expressed through the medium of calligraphy. Traditional calligraphy exquisitely depicts the verses of the Quran and the attributes of Allah within the strict technical confines of the various scripts such as the Khat-e-Kufi, Tughra, Nastaliq and Dewane among others. Calligraphy has a long history marked by master craftsmen down the ages who spent their lives delineating the curves and spaces in an art form that requires simplicity and perfection.

Art Select's Ramadan exhibition Reflections—A Ramadan Retrospective presents a diverse group of artists from Middle East, Europe and the Subcontinent showcasing a number of unique works, with the accent on this beautiful art form.

Modern artists have made a departure from the strict traditional technical limits of the discipline to create vibrant composition of colour, design and aesthetic beauty- a calligraphic painting. No one personifies this better than the Pakistani artist, Ahmed Khan who, through his unique technique of gold and silver leaf, has provided the inspirational theme of this exhibition.

Traditional or modern, both forms of calligraphic expression leave the viewer with a sense of inner peace and calm. "Designing, sculpture and painting are all a prerogative of God and the more skilful you are, the closer you get to the unifying concept of the Oneness of God" (Ahmed Khan). These attributes and others such as the seemingly simple tasks of listening and seeing are all attributes that God has bestowed upon man- except that these attributes within man are temporary, non-eternal and fleeting.

In addition to Ahmed Khan, the artworks on display include masterpieces by Sadequain, Jamil Naqsh, RM Naeem, Suchi Chidambaram, Asad Faruki, Sunil Das, Samiah Faridi, Astrid De Menzes of Portugal and London-based artist Faiza Shaikh.

In addition to Khan and Naqsh, other artists whose works have been recognized by famed auction houses such as Christie's, Bonham's and Sotheby's will also be showcased, including Indian legend Suhas Roy and Najat Makki and Abdul Qadir Al Rais from the United Arab Emirates.

Local art will also be represented by Hussain Fateel and Abdulilah Arab of Bahrain whose calligraphic works will be complemented by the color of Russian artist Daria Blizhenskaya and the realistic abstract work of Toronto-based Mazarine Memon, winner of the Jury Award at Art Aura 2010.

Giving both masters and young contemporary artists a common platform has become Art Select's forte and this is no more evident than with this exhibition, which has been designed to engage the viewer with its sense of unity and peace and where each work has been chosen with great care.

As the event is taking place during the blessed and holy month of Ramadan, a percentage of the art sales will support institutions in need. This year the money is being donated to Alia For Early Intervention - 'Bahrain Society for children with Behavioral and Communication Difficulties.

REFLECTIONS - A RAMADAN RETROSPECTIVE

ABDUL QADIR AL RAIS – EMIRATI (B 1951) Christies Dubai 2008

ABDULILAH ARAB - BAHRAIN

AHMED KHAN - PAKISTAN (B 1939) Bonhams and Christies Dubai 2008 PAKISTAN

ARIF KHAN - PAKISTAN

ASAD FARUKI - PAKISTAN

ASTRID DE MENEZES - PORTUGAL

DARIA BLIZHENSKEYA - RUSSIA

FAIZA SHAIKH - UK

HUSSAIN FATEEL - BAHRAIN

IOBAL MEHDI - PAKISTAN

JAMIL NAQSH - PAKISTAN (B 1939) Christies London 2010, Bonhams Dubai 2008 PAKISTAN

MAZARINE MEMON - INDIA (Won 48th Juried award Art Aura 2010 Toronto)

NAJAT MAKKI - (B 1953) CHRISTIES DUBAI 2007 UAE

RM NAEEM - (B 1968) PROF NCA LAHORE PAKISTAN

SADEQUAIN - PAKISTAN (B 1930 - 1987) CHRISTIES USA in 2009 & CHRISTIES UK in 2008

SAMIAH FARIDI - PAKISTAN

SUHAS ROY - INDIA (B 1936 Sothebys London October 1998) INDIA

SUCHI CHIDAMBARAM - INDIA



Abdul Qader Alrais

He is considered to be the one of UAE's most accomplished artists. He has been credited with taking the contemporary art movement of the UAE to international audiences. Abdul Qader Al Rais has achieved national and international acclaimed for his work which is considered to be the forefront of contemporary Arab art since 1965.

Abdul Qader's painting provide an intriguing insight into the Arab world. He draws inspiration from his heritage and the unique nature of the regions landscape and many of his compositions feature traditional doors and windows, through which are revealed a world beyond. He overlays realistic scenes with symbols of Islamic architecture – a technique which leaves his audiences both moved and captivated.

His work of art are acquired by the cultural foundation of Abu Dhabi, Art Museum Sharjah, Modern Art Museum, & India Art Museum, New Delhi, India, Shanghai Art Museum, British Museum. A painting was displayed in the European head office of the United Nations in Geneva for six months.



Calligraphy Watercolor Painting on Paper 105 x 75 cm



Abdulilah Arab

1978 diploma in Calligraphy

1980 Diploma of specialization in the line and Gilding

Arts and prizes posts:

- 1973 Mandated written copy of Bahrain Constitution
- 1976-1988 Participated in many exhibitions and art competitions within Bahrain and Abroad, the most important:
 - 1976 Fifth Exhibition of Bahrain artists and got the award from Ministry of Education
 - 1978 Award certificates early (the first level of the Republic on the Arabic Calligraphy Diploma) Arab Republic of Egypt
 - 1979 Certificate of Honor on the occasion of science Eid 13th Ministry of Education Bahrain
- 1984 Exhibition of the Bahrain Society of fine art – Leighton house, London
- 1986 The first international contest of calligraphy where he got two awards recognitions
- 1988 Baghdad International Festival of Arabic calligraphy and Islamic ornamentation
- 1988 Jury prize for the panel to configure the letter “ha” in the course of the third international Cairo biennale
- 1992 Exhibition of the Bahrain society of fine arts – Cairo
- 1992 The first exhibition for the calligraphers of the gulf cooperation council – Kuwait
- 1992 The second periodic exhibition of Fine Arts for artists of GCC – Qatar
- 1993 Fifteenth International Biennial of small paints - Spain
- 1994 Estimated prize – Competition memorial murals – the central municipal Authority – Bahrain
- 1994 Eighth International Exhibition of small prints – Space Corp – Korea
- 1994 11th international Biennale of Prints – Norway
- 1997 Asian Art Biennale VIII - Dhaka – Bangladesh
- 1998 Third World Exhibition for Arabic Calligraphy
- 1999 the Fifth periodic exhibition of fine Arts and Arabic calligraphy artists of GCC – Qatar
- 2000 The first forum of Arab calligraphers – Beirut
- 2000 Exhibition Honoring the great poet Adonis – Arab world Institute – Paris
- 2001 Audio-visual exhibition of Arabic calligraphy - Sharjah
- 2001 Foundry Gallery (laujhmr) for art works – Bahrain society lounge of fine arts



Formation of The Letter Acrylic on Canvas 120 x 130 cm

Ahmed Khan

Ahmed Khan is widely accepted as the greatest living calligraphic artist in Pakistan. He displays a splendid and natural talent in the genres of sculpture, designing and painting. He has designed several monuments in Lahore and Islamabad. His philosophy of art is described through his palette in a masterly fashion. Silver and gold leaf pasted on canvas, stretched on board is the base of his paintings. He has perfected a unique and intricate process which gives his paintings a mystical, magical quality.

Chemicals are sprayed out on the foiled surface to extract immediate colour changes and give them sheen. He then deftly paints calligraphic forms and abstract patterns onto the coloured surfaces. This process is repeated several times, stretching over weeks. This treatment gives his paintings a luminosity and transparency that is unchallenged.

Each "Khan" is a tribute to this man's genius and becomes a centerpiece in any collection. He has exhibited abroad on several occasions including a sellout show in the USA in 1996 in California. His calligraphic themes deal with the Oneness of God and desire for peace.

AHMED KHAN'S NEW PAINTING: PROCESS, SKILL AND INTUITION

Essay by Dr. Marcella C. Sirhandi, Fulbright Grantee, Oklahoma State University,
Visiting Professor M.A. (Hons) Visual Arts, NCA

Ahmed Khan has been in the art-making business a long time. He's a designer, a sculptor every time I circle around the stately, towering sculpture at Kalma Chawk, I am reminded of his versatile talent also a teacher, landscape artist, folk art researcher and painter. Though Ahmed Khan could boast hundreds of commissions in two dimensional art as well as sculpture and a long career as design professor at the National College of Arts, he can be single minded in perfecting a particular art form, even if it takes fifteen years. This is case with his present obsession -- paintings featuring calligraphy, calligraphed designs and interlocking, abstracted patterns from Islam, local traditions and Mughal architecture. It is not the motif or subject that is new, but the unique intricate process which gives his paintings a mystical, magical quality.

Khalid Sirhandi and I were invited to Ahmed Khan's Gulberg studio in Lahore in 1993 when we came to collect paintings for exhibition in California. I was quite amazed as we stood outside in the spring sunshine and the artist transformed the colors of calligraphed design right before our eyes by tearing strips of paper that he placed here and there on the surface and sprayed the whole with some chemical. The 50ish year old artist was as exited and exuberant as a teenager over the process and the excitement was catching. We accompanied the artist - to several businesses and private homes to choose one of his finished pieces for exhibition. It was heartily appreciated in California exhibition.

A few months ago, I recognized one of Ahmed Khan's calligraphic paintings on a poster advertising the national exhibition of calligraphy in 1999. I was delighted and surprised to see the poster because it indicated that the artist had perfected his process and the result was luscious. I saw one of his new paintings at the Ejaz Gallery in Gulberg and arranged to meet the artist again after a six year gap. No less this time than in 1993, I was spell bound by the process in which the artist step by step created his luminous art works. Each painting, comprised of overlaid calligraphed and diapered designs, seems to foster an inner glow. The colors, have a phosphorescent quality, a tonal intensity that could not possibly be emulated by brushing paint on canvas or paper without the addition of chemical spray and complicated procedure that Khan invented.

In his not quite completed studio, in the same Gulberg location, he had over thirty canvases hanging on the walls and laying on the floor. Because there are so many steps to bring a painting from start to finish, the artist prepares 20 or 30 at a time while working on others in various stages of production. Some canvases were completely covered with silver foil, sparkling in the residual light that peered through the windows of his basement studio. The smell of chemical lingered in the air though most of the chemical processing was done out doors. When I commented that the silver squares glued to the surface reminded me of Japanese Edo screen painting, Khan explained how he got the idea for this process nearly twenty years ago.

He put some silver foil squares on the table and sprinkled a drop of chemical on it. The foil curled and began to turn colors--vibrant rose; then royal blue, then yellow.

It was fascinating. The idea for this process came to him about fifteen years ago when he noticed the color change in silver foil used to decorate various sweet dishes. Khan sprays his chemical--somewhat related to chemicals used in photographic development processing--over parts of the foiled surface and a golden hue appears immediately. As it starts changing to brown and blue, Khan sprays water on the surface to arrest the reaction. Then the long step by step process begins. He paints calligraphic forms and designs on the colored surface and allows the canvas to dry. Then alternately adds chemical spray and water to arrest the color changes. He overlays calligraphic design again and when that dries places stripes of paper in selected spots to preserve the silver or gold of the canvas. More chemical, then more water additions and more calligraphy. The process can take weeks.

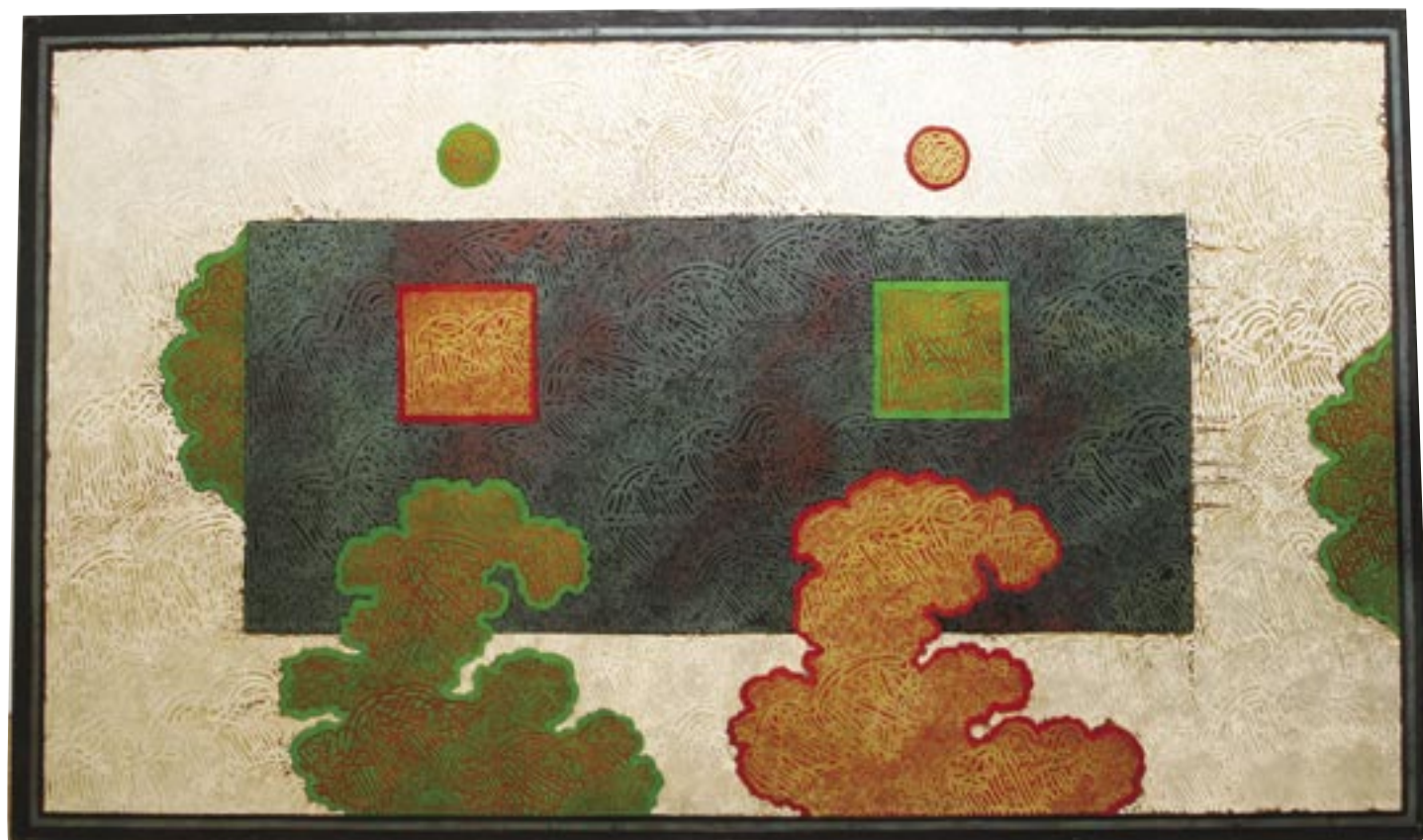
I watched with fascination the facile ease with which Khan painted the calligraphic strokes onto the multicolored surface. His movements were sure and deft, the experience of a designer as well as artist behind the brush. He forms a mental picture of each painting before applying the first chemical wash and proceeds accordingly. Nevertheless, the depth of concentration was apparent on his face as he moved the brush across the canvas. "Each painting is unique and completely different from the others", Khan remarked, "though the process is the same for each. You have to concentrate and think ahead carefully to get the effect of transparency and the luminosity that is desired." In 1993 he used oil paint with spray washes of chemical and water, but turned to printer's ink a few years ago and found that the effect he desired was finally achieved. A long-past experience at a print making workshop in Karachi (1966) with Ponce de Leon was the motivation to try printer's ink and for the idea of layered applications

of painted design, foil and chemical. But there have been years of experimentation with chemical composition, when to spray, how much, how long, when to add more silver leaf, and when to do the over painting. "People don't want to spend time to create a beautiful thing any more," Khan remarked "it takes time to fulfill this process." Khan is a quiet, reserved individual. He is a large, soft-spoken man with an air of dignity and restraint, but when he discusses his art, particularly the process of producing his newest paintings, there is a glint in his eye, and his voice becomes more animated.

Unlike the traditional *ustad* who guards his secrets, Khan intends to make the process public so other artists can make use of the technique. He will offer a series of workshops for anyone with patience and determination. First, however, he would like to exhibit a selection of these luminous, design layered, chemically treated paintings a first solo showing for the artist who has dedicated his life to art.

Marcella C. Sirhandi

(March, 2000)



Calligraphy Oil Pigment on Canvas Board 36 x 48 inch



Arif Khan

A Lahore based artist, through inherited creative ability and strong skills has always mesmerized his audience with his calligraphic master pieces. His calligraphic paintings show his insight into spiritualism. The beautiful names of Allah Almighty again and again in his paintings reveal his tendency toward mysticism.

To him, the objective of his work is to portray God as Merciful, Beautiful and Forgiving. There is a calm musical quality in his text which is rendered on textured surface through which the white paper reflects like streaks on sharp light.

The monochromatic colours are very dominant in his work. His letters and words are not distorted even though at places he has used light and shade, giving it an elusive magical quality but not ambiguity. Reviving the old spirit of traditional art, the artist adds a new dimension to his calligraphic work through using different colours especially red, blue and green. His work is an amalgamation of traditional and modern art.

He uses classical styles of calligraphy. A sound understanding of design and an aesthetic sensibility emanate from the calligraphic forms on display and the spontaneous flows in his lines add beauty to his work.



Calligraphy oil on Wasli 43 x 45 cm



Asad Faruki

To celebrate the spirit of freedom, several years ago Asad Faruki made pigeons in plaster to decorate National College of Art building for its annual convocation. Today, those plaster pigeons may have left the college; they have not left the canvas of Asad Faruki.

In his paintings, Faruki demonstrates his skill by making interesting compositions and preparing tactile surfaces – a craft he learnt at NCA as a student and later as a tutor at the Department of Communication Designs.

Hence his profile of a graphic designer has contributed towards shaping his ideas and imagery. His work is extremely attractive, colourful and full of textures. He creates canvases of different sizes in separate colour schemes.

Yet all his works follow a certain pattern, a kind of formula – filling the areas with paint of varying thickness, then adding Arabic script, and, if needed, drawing an object, such as a fruit, bird or animal. All these components in his paintings are well-balanced, blended and present visually engaging pieces.



Calligraphy Acrylic and Collage on Canvas 36 x 36 cm



Astrid de Menezes

Astrid, is a self represented Portuguese Abstract /Modern Contemporary artist , who is a familiar face on the Dubai Art Scene. Art has always been her passion and way of life.

Astrid is one of those artists that would impress you and who would never cease to amaze you. With an incredible talent within, she's able to accomplish pieces in both traditional and contemporary style with incredible ease. One way to describe her paintings is – an amalgamation of vibrant colours, powerful expressions and dynamic composition, along with great imagination brought together to create works of depth ,dimension and texture to intrigue the viewer.

She works with mainly acrylics and mixed media on canvas. Having tied up with a couple of Interior designers and ID consultants for her paintings - many of her paintings are now commissioned and on display in many individually owned Palm Jumeirah villas, Meadows and Emirates Hills, Dubai Marina Yacht Club, Dubai Mall Address hotel - Presidential suites and lobby, prestigious Projects of the Engineers Office, Sharjah Holdings LLC office premises, modern apartment homes and corporate offices in and around the UAE.

Her art buyers span from many parts of the world stretching from United States of America, United Kingdom, Iran, Kuwait, KSA, South Africa, India, France ,Germany, Australia, Norway, Jordan, Japan as well as, many paintings sold within the UAE.

She has been awarded many “Recognized Artist Awards’ and ‘All Time Best Awards’ by the FAR committee - USA, for various paintings she has submitted for review. 12 of her Original paintings have been chosen as book covers for Short stories and poems by Authors in N. America. She is an active member of the DIAC and Arte groups in the UAE and regularly exhibits her original creations at exhibitions through 2008 to 2010. She has been invited by the Florence Biennale committee to participate at the event held in 2009 and 2012 in Italy.



Nostalgia Mixed Media on canvas 76 x 76 cm



Daria Blizhenskaya

Born in a small village in Russia in 1980, Daria Blizhenskaya was involved in art since her early years. Both Daria and her older brother Euzheniy are successful Russian artists, painted together at home during their childhood. At the age of 9 Daria attended private art school where her talent was quickly noticed by her teachers. In 1997 determined to give happiness by creating beauty, Daria Blizhenskaya, left her city and traveled to metropolitan Voronezh, where she was admitted to the one of the strongest Russian Art University, Voronezh State University. It was during this period that she absorbed and expressed the ideas and influences of Van Gogh, Monet, and Gustav Klimt producing impressionist works that already more than hinted at her positive and effervescent style.

As in many Russian academic families, Daria and her older brother were raised on Dostoevsky and Tolstoy. In fact, in most of her painting we can see the influence of these writers and the culture of those times. Extravagant women who exude femininity, self-confidence and class are one of the main subjects of the artist's early works.

Following her heart, Daria came to Montreal and settled here. In her later works she paints Montreal's cathedrals and streets, pursuing more architectural subject. Here, she also discovers her unique distinctive style.

Daria's canvases are nothing less than vibrant mixture of colors with the laying underneath abstract vision of reality. A positive, powerful and highly intelligent painter, Daria Blizhenskaya is endowed with magnificent creative inventiveness.

"The activity of art is based on the fact that a man, receiving through his sense of hearing or sight another man's expression of feeling, is capable of experiencing the emotion which moved the man who expressed it."

Leo Tolstoy



Untitled Acrylic on Canvas 36 x 48 inch



Eqbal Mehdi

Mehdi was born to Syed Mir Ali, in Amroha, India which was also the native place of John Aliya and Sadquain. He migrated to Pakistan from Amroha in 1958 with his family remaining in India. Eqbal Mehdi began his artistic career as a magazine illustrator when he started working for the political magazine "Lail-O-Nahar" at the request of its editor, the late Sibte Hasan in 1967, at the age of twenty one. Soon he was in great demand and was turning out pen and ink sketches of pretty girls in romantic poses by the hundred for popular magazine like "Akbar-e-Jahan" and "Subrang Digest".

He developed extraordinary skill in this work of drawing the faces of girls because the features were perfectly correct, the line was very fine and unfaltering, the stippling technique of shading was meticulous and faultless.

Eqbal Mehdi had done an enormous amount of other work but he still loved his line of drawings so much that, for the exhibition at Munich in 1984 and at Paris at 1985 and at Washington DC at 1990, he took with him mostly these drawings – partly for reasons of convenience in transport. Even his widely acclaimed exhibition of paintings at Karachi in 1987 included a few of these striking pen and ink portraits, while the 1990 exhibition in Karachi consisted entirely of drawings, portraits and figures.

Loaded with commissioned work as he was, at last in 1987 he found time to paint a number of pictures for his pleasure only. While the commissioned portraits were immediately taken away by the clients, these he was able to save especially for a large exhibition which was held in November 1987 at the Arts Council in Karachi.

- 1969 First Solo exhibition (Arts Council Karachi)
- 1976 For birth centenary celebrations of Quaid-e-Azam, made about fifty paintings and drawings, exhibited in Karachi.
- 1977 For birth centenary of poet Iqbal, made about fifty paintings and drawing exhibited in Karachi.
- 1977-94 Ten solo exhibitions in Pakistan (Wah, Lahore, Islamabad, Karachi) One each in Washington DC, Paris, Munich, Riyadh, Hongkong

Eqbal Mehdi died in Karachi on May 19, 2008 after suffering from heart and liver diseases.



Untitled Oil on Canvas 36" X 48" - Made in 2000



Faiza Shaikh

Faiza Shaikh was introduced to art at Karachi Grammar school . Faiza's obsession with art continued at st joseph's college, while being taught by a number of private tutors along this journey. This formal training continued at fielden park Art school in Manchester and after that, south trafford college for textile designing and finally at St Martins college in London. With this knowledge of technique and history of Art, faiza decided to make her own mark in the art world.

She decided to paint philosophy, politics and Economics on canvas. Her signature work is recognised by the use of gold and silver leaf scripted with the philosophical message. Faiza has developed a special technique by which the canvas is converted into a luscious, rich silk and velvet texture.

Strong bold colours, sharp contrasts and a sense of power and modernity strikes you very strongly when you see Faiza's works. Based in London, Faiza has been painting for a while but her latest work is extremely unusual and eye catching.



Mumbai 25 - palette of Life Oil on Pure linen with pure silver leaf 93 x 129 cm



Hussain Jaffer Fateel

1981 birth year.

2003 Bachelor degree in interior designing – Kuwait.

School teacher in Ministry of Education – Bahrain.

Teacher in Arabic calligraphy.

Member in Bahrain Arts Society.

2007-2008 Sketcher in Directorate of curriculum - Bahrain.

PARTICIPATIONS:

- 1991-1992 : participated in second contest at "children drawing" GCC – UAE.
- 1999 : participated in first exhibition at Isa Town Secondary Boys School.
- 1997 : participated in Arts Festival for decorative designing and advertising - Bahrain.
- 2003 : participated Artistry Exhibitions hosted by the Authority Public for applied Education and training - Kuwait.
- 2001 : participated in International Disable Celebration - Kuwait.
- 2003 : participated in Scientism Association Exhibition.
- 2005 : distinction participation on Adari wall.
- 2006 : representing Bahrain in Geneva (Switzerland) and presented a canvas board drawing about peace for the United Nation.
- 2007 : participated in a Al-Khadeer camp - Kuwait.
- : participated in many comics drawing at some of Bahraini newspapers.
- : private interior decorative works.

PRIZES:

- 1998 : 1st prize at Environment Contamination Competition (M.O.E. level).
- 1998 : 2nd prize at Arabic Handwriting Competition (Bahrain level).
- 1998 : 1st prize at Sports Animated Drawing Competition (Bahrain school).
- 1999 : 1st prize at Arabic Calligraphy Competition (Bahrain level).
- 2005 : first position at Wall Drawing on Shaikh Abdullah Bin Isa Al-Khalifa Secondary Boys (Bahrain level).

DESIGNING:

- 2002 : designing Bahrain Cultural Embassy Magazine logo - Kuwait.
- 2002 : designing Al-Waha Magazine logo - University of Bahrain.
- 2004 : designing Al-Khadeer library logo - Bahrain.
- 2004 : designing Arts Group logo.
- 2005 : designing Schools Cooperative logo – North Governorate.
- 2006 : designing Deeya Mohammed cover.



Who Wa Hasbee Acrylic on Canvas 120 x 90 cm



Jamil Naqsh

Jamil Naqsh is one of Pakistan's pre eminent modern artists. Having received his early training with the miniaturist, Ustad Mohammed Sherif, (the father of miniature painting) at the Mayo school of Art in Lahore (now the National College of Arts) ,he left the school before obtaining the diploma. Naqsh felt that the discipline of an institution was not for him and that he needed to discover his own inspiration.

In just over four decades he has created a compelling corpus of drawings, watercolors and oil based on a repertoire of his favorite subjects: women, pigeon and horse. The quintessential woman and dove, a theme Naqsh has honed to perfection. It is the treatment of this theme, which varies with every painting. The mood is distinct in each piece, but the woman and the dove are always in sync. She is still; he is in constant motion. He flits in front of her face, he perches on an arm or he alights on her head. The doves are nostalgic, a reminder of his childhood in Kariana. A home he left at the partition of the Sub-Continent and never returned to.

An avid artist, he was driven, and he absorbed the techniques unique to Mughal miniature painting at the Mayo school. But there were other movements that were rife at Mayo at that time, and Shakir Ali who had recently returned from Europe was teaching his students the latest cubist and abstract styles. Naqsh was not his student but Shakir Ali's influence would be obvious in his work soon.

Naqsh using the miniature technique, moved towards abstraction. This was the movement of the day, and allowed the artist to paint from his subconscious rather than depict the realism, which had been the style of miniature painting for centuries. Jamil Naqsh's juxtaposition was his own, the combination of Mughal technique and post war abstractionism.

His first exhibition was at the Karachi Council of Arts in 1959. The nude made its appearance in 1962 and the dove in 1964 and solo exhibitions followed for the next decade. Jamil Naqsh. In 1989 Naqsh began painting major series, which would be critical additions to his body of work. 'Mother & Child', 'Modern Manuscripts', and his 'Horse Series', a homage to sculptor Marino Marini ensued. The Jamil Naqsh Museum and Trust were set up in 1999. Naqsh donated one thousand paintings to the trust to preserve his work for the nation.

Naqsh's presence on the art landscape of Pakistan was given its due when he became the subject of an extensive retrospective at the Mohatta Palace Museum in December 2003: Jamil Naqsh-A Retrospective.

Naqsh believes that his artistic legacy lies in the variation of form, colour and texture of his subjects and the volume of his work. He draws inexhaustible inspiration from his subjects and paints for his own pleasure.



Untitled Oil on canvas 27 x 27 inch



Mazarine Memon

Mazarine's works have been described as 'Mysteries in Colour'. She is an award winning, established artist and art instructor. Her works have been shown in several solo and group shows in North America, Asia, Europe and the Middle East, and have found pride of place in many a collection worldwide.

A natural artist, Mazarine took up art as her major in the 10th grade just to make school life easier and right away won a state award. What got her truly hooked to Art was her school trip to Bombay's famous Jehangir Art Gallery. Having discovered the gallery, she would often walk there during her lunch break to admire the works of Indian masters and other upcoming artists.

This inspired her to pursue Applied Art at Bombay's Sophia College where for five years she trained to be a Commercial Artist. A free spirit at heart, she did not enjoy her career as an advertising art director. Since quitting the ad industry, she wandered in and out of jobs like animation, window displays, even corporate headhunting and marketing before re-discovering her inner artist.

Mazarine is skilled in a variety of mediums –Oils, Charcoal, Pencils, Pastels, Water colours or a fusion of mediums, but her favourite medium is Acrylics & Inks on Canvas. A realistic abstract artist, her unique style of work is described as "mysteries in colour" because one needs to work through the clues before the painting reveals its subject.

She is represented exclusively by Art Select for the Middle East region.

Solo Exhibitions

- 'Gharra' –A social observation–Ronak Gallery, Mumbai, India, October 3-17, 2006
 - 'Paintings & Poetry' –Basta Art Café, Dubai, UAE, November 2006
 - 'Rooh; Aatmaa' –Gallery Gulmohar, Karachi, Pakistan, April 1-28, 2008
 - 'Moods' –Gallery Opus 39, 21 Kimonos, Strovolos, Nicosia, April 29 –May 20, 2008
 - 'Moods' –Art Lounge, Grand Hyatt, Dubai, UAE, November 22-December 10, 2009
 - 'Rough & Smooth' Millpond Gallery, Richmond Hill, ON, Canada, June 19 -20, 2010
-
- First Place art award in the Mixed Media category – Juried Art show at Art Aurora – Ontario, Canada in 2010



The Unconscious Mind-two of me Mixed Media on Canvas 20 x 20 inch



Najat Makki

Dr. Najat Makki was born in Dubai in the United Arab Emirates. She holds a BA, an MFA and a PhD from Helwan University Cairo. Dr. Makki has exhibited extensively throughout the Middle East and has participated in numerous solo and group exhibitions in Europe. Additionally, Dr. Makki is the recipient of many awards for artistic excellence. She currently resides in Dubai where she works as a full-time artist.

SELECTED SOLO EXHIBITIONS

Foresight Art Gallery	Amman 2009
Hunar Gallery	Dubai 2009
Dolphin Energy Headquarters	Doha 2008
Bibliotheca Alexandria	Egypt 2007
Abbekas Gallery	Sweden 2007
Hunar Gallery	Dubai 2001
Museum of Fine Arts	Egypt 2000
Jordan National Gallery of Fine Arts	Amman 1999
Sharjah Art Museum	Sharjah 1998
Al-Wasl Club	Dubai 1987

SELECTED GROUP EXHIBITIONS

Bibliotheca Alexandria	Egypt 2009
The 9th Changchun China International Sculpture Symposium	China 2008
Emaar International Art Symposium	Dubai 2004
Meem Gallery	Dubai 2003
Tehran International Biennale	Tehran 2002
Cairo International Biennial	Cairo 1998
Sharjah International Biennial	Sharjah 1993



Untitled Acrylic on Canvas 150 x 120 cm



RM Naeem

Born 1968, in Mirpurkhas.

Upon completing his BFA in 1993 as a distinction student at the National College of Arts, Lahore, subsequently held the position of assistant professor at his alma mater. In 2008 he initiated the Studio RM (International) Residency programme, also based in Lahore. In the past fifteen years, he has held ten solo shows both in Pakistan and abroad. In addition, his work has been exhibited in numerous important group shows nationally and internationally, including the Asian Art Biennale, Bangladesh, the International Artists' Biennale, Iran, and the Pyeongtack International Art Festival, Korea. Other nations that have shown his work are India, Oman, UAE, USA, China, UK, Norway, srilanka and Canada.

As an avid participant of art residencies, RM Naeem has attended nine various art camps and residencies over the course of his career. He has also conducted various art workshops. Since 1994 Conducting art counseling progrmme at his studio STUDIO RM . RM Naeem's work has garnered several scholarships, awards and prizes in Pakistan, including the National Award of Excellence in 2003. It can be seen in various private and official collections and has been featured in both local and international art publications.

"My work is a meditative personal journey within my soul; one shaped by a series of external stimulus from different states of mind- religious, cultural, perhaps, even nostalgic childhood memories. The imagery symbolizes how spirituality is intrinsically ingrained in every child that comes forth in this world. The iconography of sexless, bald figures points to how all religions impart the message of peace that binds all mankind. Another stratum of my work celebrates the indigenusness that is a part of my soul. It is a sense of belonging to a metaphysical ideology and a universal need of human beings to perform mystic rituals that connect one individual to another."



Untitled Acrylic on Canvas 12 x 12 inch



Sadequain

Sadequain was a mystic artist from Pakistan who became a legend in his own time. He did not seek but was endowed with divine inspiration. Sadequain was responsible for the renaissance of Islamic Calligraphy in Pakistan.

He was born in 1930 in Amroha, UP, India. Graduated from Agra University in Art History and then migrated to Pakistan. In 1960, Awarded "Tamgha-e-Imtiaz" and First Prize in the All Pakistan National Exhibition of Paintings. Visited France at the invitation of the French Committee of International Association of Plastic Arts and awarded Laureate Biennale de Paris by the International Jury of Critics. In 1962, Awarded president's medal for "Pride of Performance." Exhibition at "Musee Maison du Culture". Le Havre, France. Held one-man Exhibition at Galerie Lambert, Paris and permanent exhibition at Galerie Mona Lisa, Paris.

In 1963, he visited USA, UK, and France. Held exhibitions at Henry Gallery, Washington, Commonwealth Institute Galleries, London, N.V.C. Gallery, London. His works were exhibited in the 5th Salon of the "Young and Great Artists" at the Museum of Modern Art, Paris. In 1969, Exposition of Paintings and Poetry with Calligraphy at the Arts Council Building, Karachi. Started Calligraphy of "Sura-e-Rahman:" Concentrated on calligraphy resulting in an Exposition of Calligraphic works during the month of Ramzan 1390 A.H. at the Arts Council of Pakistan, Karachi. After floods in East Pakistan painted a large mural on the theme of man's struggle against the hostile forces of nature. That mural was donated to the Naval Head-quarters, Queen's Road, Karachi, and it was housed there and was later shifted to Istanbul Turkey.

In Bahrain, he participated in International Islamic Exhibition on the turn of the century of Hijra: Pakistan was represented with only Sadequain's Calligraphies. The Pakistan section was visited by His Highness the Amir of Bahrain together with Mr. Yasir Arafat. The Pakistan section was awarded the first prize.

World Press

Sadequain travelled all over the world long before it became fashionable and accessible to his generation. His paintings were widely displayed on all continents and received praise from public and connoisseurs alike and commanded generous press coverage.

Al-Ahram, Cairo, Egypt

His paintings are characterized by a humanitarian touch, which abhors destruction and death and calls for life. The breath taking beauty and elegance of the Arabic Alphabet in its permutations and combinations of the horizontal, the vertical and the curvilinear, enthralled Egyptian artists.

Al-Dustour, Amman, Jordan

For the first time in modern history, an Islamic Artist surpassed himself and others in East and West. Sadequain. "The Great Islamic Artist" and his ability to transform Arab Calligraphy into Expressive Paintings.

Al-Urdun, Amman, Jordan

When his pen moves in his hands, it seems all nature, including the past, present and future moves."

Le Figaro, Paris, France

Sadequain adds up the impression of space, density, volume, and the reality of matter, which transforms an abstract thought into a material fact in plastic.

Le Monde, Paris, France

The multiplicity of Sadequain's gifts is reminiscent of Picasso.



Calligraphy Canvas Pasted on Board 48 x 92 inch



Samiah Faridi

Samiah Faridi aspiration for art started at a very young age where she was inspired with the natural scenery of her surroundings along with the rich fabrics and textiles surrounding her. She has been exposed to a variety of cultures as she was born in Saudi Arabia where she lived during her early years after which moving to Pakistan to spend the remainder of her childhood and teenage years. London became her permanent home after that where she completed her Interior Design qualification at the Chelsea College of Art & Design. Following that she then was awarded a BA (Hons) in Textile Design with print as her sub-speciality from Central Saint Martins College of Art & Design.

Her first official exhibition was held in 1994 and since then has had over twenty exhibitions globally. Amongst her achievements she is proud of having been selected to present her painting to HM Queen Elizabeth II in 2002 during the commemoration of her Golden Jubilee. The painting is placed in the Queens' Private Collections at Buckingham Palace. In addition, in London, she has had opportunities to design the interiors of prestigious departmental stores such as Harvey Nichols and Mulberry.

Samiah's paintings invoke deep absorption of the complexity of her artistic inclinations resulting in an inspired and awestruck viewer. She uses different images selected from photographs shot in her daily life to explore multiple aspects of whatever captures her interest. Handmade paper, dips dyed in shades of vibrant colours stand out and engage the eye, while the various mix media selected included oils, acrylics, inks, hand dyed fabric, patches and threads, invite you to touch and stroke the painting. The three dimensional images include the use of shells and metal pieces in the most unlikely of places. Her abstract portraits are intense and a sheer novelty.

She exhibits marine life in the most interesting abstract strokes on etchings, paintings and calligraphy. 'Splashes of Light' reveals Samiah's paintings in textured bright colours. One sees the Artist experimenting with an image based on her intuitions and then converting them to actualities.

Samiah is inspired by nature. A glance across Samiah's work does not do justice to the intricate details of the images. Her collections; 'Currents', 'Veils of Quietude' and 'Splashes of Light', are created from different and vast images centralised around nature. 'Currents' reflects her inspired appreciation for water and more specifically, the movement of light and bodies under water.



Underwater Sea Oil on canvas 15 x 12 inch



Suchi Chidambaram

My paintings express the energy, motion and vibrancy of places that I have a close association with: India where I grew up and London, where I now live and work. I am drawn to the fabric of places I visit, their people, their architecture, the natural spaces, and the interminable stories behind them.

The painting reveals the rhythm and directional flow of swarming crowds, the patterns they make as they gravitate towards a focus, of form a teeming mass, or disperse, or casually stroll, The vitality and movement of figures and their power as 'one' is a subject that has hugely inspired me in life as much as in painting. This is the subject that I visit and revisit.

For the viewer these are dramatic and intense paintings and often the people or places emerge as if in a vision out of the strokes and blocks of thick oil paint. They are often suggested by rapid palette knife or brush marks on the animated tactile surface, with the use of rich strong colour.

Shifting between abstract and figurative, I paint from my distinctive memory of these places, allowing fragments of visual data, subjective impressions and emotional responses to inspire powerfully expressive works.

The pace series evolved when I was using the subway in New York. The pace of the people dashing to work suddenly hit time. What started as soon and observation became the subject matter for my painting.



The Old City Oil on canvas 30 x 40 inch



Suhas Roy

He studied at the Indian College of Arts and Draftsmanship, Calcutta, and under the tutelage of Prof. S.W. Hayter at the Atelier 17 Ecole Superior Des Beaux Arts, Paris. His works have been exhibited all over the world through exhibitions like the Asian Graphic Prints Traveling Exhibition, USA, the Tokyo Print Biennale, Japan, Contemporary Indian Art, Yugoslavia, Romania, Czechoslovakia, Hungary, and Wounds, at the Central Institute Modern Art, New Delhi, and the National Gallery of Modern Art, New Delhi.

Roy lives and works in Santiniketan where he is the head of the Department of Painting at Kala Bhavan, Santiniketan. His craftsmanship and consummate skill that ensure that his richly romantic subjects do not touch extreme syrupy and stereotypical portrayals. Instead, their very patent beauty veers towards melancholic grace and elegance.

This graceful portrayal of his subjects has much to do with his choice of refinement. The mystical flavour of his works arose from his materials - his crayons, charcoal and brush have sensitivity and interpretations of the 'unknown'.



Untitled Charcoal on canvas 18 x 24 inch

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