



Amiya Bhattacharya

Alka Raghuvanshi

Ahmed Khan

Durga Kainthola

Dr. Najat Makki

Faraj Daham

Faiza Shaikh

Ismail Gulgee

Jehan Salah

Jamil Naqsh

Jan Jacobs Mulder

Mohsen Ghareeb

Mazarine Memon

Nasir Warour

Paritosh Sen

Qamar Siddiqui

Rahat Masud

Rabia Dawood

Seema Kohli

Suchi Chidambaram

AT EYE LEVEL
creating a fine balance





Introduction

Art Select is a unique initiative launched 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 recognized entities, sharing values and together showcasing contemporary art and the culture, representing it 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 its association with clients from various cities including Dubai, Muscat, London and Bahrain. The art exhibited ranges from the masters to emerging talent from India, Pakistan and the Middle East.

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

Amitabh Subberwal

Kanika Subberwal



AT EYE LEVEL

creating a fine balance

Women have always played a great role in art. Their beauty and grace have inspired generations of artists to extraordinary works. But this does not mean that the practice of art is only something for men. Women have likewise painted for centuries.

But their works have hardly been publicly presented. It is striking how few women are represented in museums and galleries; in most exhibitions they are still in the minority. There may be many reasons for this. Certainly the classical role of the woman plays a significant part, which has assigned her a duty as housewife and mother. Art was more something she practiced in her spare time. That was approved of, that was becoming to her, but not when she aspired to art as a profession.

With the 20th century, however, change came about in her situation. Women campaigned worldwide for equal rights. They no longer stayed at home. They studied at universities; they went out to work; they even took up professions that were for a long time reserved for men. They learned to drive cars; they managed to reconcile career, household and children. Today many of them have managerial positions, from company directors to ministerial cabinet heads.

Women, who for a long time have had to deal with the prejudice that the art they produced was considered of an inferior quality, no longer let themselves be pushed aside. They are now engaged in art like their male colleagues, can no longer be overlooked and have conquered the international market. Their creativity, their ingenuity, knows no limit. Their artistic quality is no longer in doubt.

The exhibition “At Eye Level” shows twelve female and twelve male artists. The intention of this exhibition is to make clear how great the artistic power is in the women’s works, and they need not fear a comparison with their male colleagues.

Works like those by the Indian artist, Prathiba Singh and Durga Kainthola, or the paintings by Najat Makki from Dubai are just as convincing as the aesthetic concept in the works by the Pakistani artist Jamil Naqsh or the Qatari artists Faraj Daham or the late Pakistani artist Ismail Gulgee.

The show also makes clear that there is art created by men and by women, but not specifically female or male art. For if you looked at the works without knowing

the artists' names, you would not be able to say whether they were painted by a woman or a man. This exhibition is not about polarization, but about a simple side-by-side placement. Each of the artists, male as well as female, treats a different subject in his/her work and depicts it in a different way, creating an autonomous visual world. They take up social, cultural, political and religious topics as well as the experience, feelings and sensations in their lives. The thematic context plays a role in the artist's choice of the means, the pictorial composition and the aesthetic criteria. Art knows no rules. It crosses borders and it crosses genders. A work of art is communicated not least of all through a universal language

The policy of the organizer of the exhibition "At Eye Level", the Dubai-based company Art Select, is to merge culture without boundaries and at the same time to give an impetus to artists of the region where the exhibition takes place. Art Select is headed by Kanika Subberwal with the support of Ambika Vohra. It is obvious that these two super women hope not only to support male artists, but especially also female artists. After "Diversity", an exhibition that could be seen during Ramadan in Bahrain and in Dubai and, in January in Qatar, the crux of the exhibition "At Eye Level" is to present the same number of male and female artists.

"The idea was," says Kanika Subberwal, Managing Director of Art Select, "to show how women have grown, how they managed these past years to shed their inhibitions, how they educated themselves and came face to face with male competition, the success that shows in their work when placed side-by-side with both national and international male artists. A woman was a long time a wife, a mother.....today she has the power, the will to progress, to express herself and to stand up for herself in every walk of life."

The exhibition has been realized with the active support of the international noted curator, Karin Adrian von Roques, a specialist on the modern and contemporary art of the Middle East.

Copyright Karin Adrian von Roques

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Nasr Warour

Paritosh Sen

Qamar Siddiqui

Rahat Masud

Rabia Dawood

Seema Kohli

Suchi Chidambaram

Amiya Bhattacharya | India

Born in 1949,

Amiya Bhattacharya studied at the Indian College of Arts and Draftsmanship in Calcutta, and thereafter joined the Ananda Bazar Patrika Group of Publication, where today he is the Senior Art Director and also designs for Penguin India. Amiya's statement is found in social reality. He is an artist of rare emotion and sensitivity. And his statements focus on social realities, often powerful and evocative of the truth as he perceives it. Since his natural diffidence prevents him from voicing his innermost thoughts and feelings, he turns, like so many socially reticent people into being profoundly articulate in his art. For Amiya, it is his form of eloquence.

Group Shows:

1992: Exhibition at Taj Art Gallery, Mumbai.

1995: Exhibition at Jehangir Art Gallery, Mumbai.

2001: Show in Hong Kong at the Visual Arts Centre.

2004 Group Show, 'Indian Art Unbound', London

2005 Group Show, 'Indian Art Unbound II', Grand Hyatt Dubai

2006 Group Show, 'Euphonic Palettes', ITC Grand Central, Mumbai.

2006 Group Show, 'Euphonic Palettes', Alliance Francaise,
New Delhi sponsored by Deutsche Bank.

2006 Group Show, 'Dialogue', Ejaz Art Gallery, Lahore.

2006 Group Show, 'Euphonic Palettes-Dubai', Grand Hyatt Dubai .

2007 Group Show, 'Uninterrupted Journey', ITC Grand Central, Mumbai.

2008 Group Show Mellifluous Mrtaphors in Malayasila at Wei-Ling Gallery

2008 Group Show "Across Boundaries" at the Grand Hyatt Dubai –Art Select

2008 Group Show "Across Boundaries" at the Leonard Hotel, London-Art Select

2008 Group Show "Different Strokes" at the Grand Hyatt Dubai-Art Select

2008 Group show "Different Strokes" at Shangri La Bar Al Jissa Oman

2008 Group Show Creative Spirit in South Africa at Stewart Gallery.

2008 Charity Show Indian Strokes for Khushi in Bangalore.

Work Shop:

1982: Participated in a special workshop on Newspaper Design organised by IFRA in Germany.

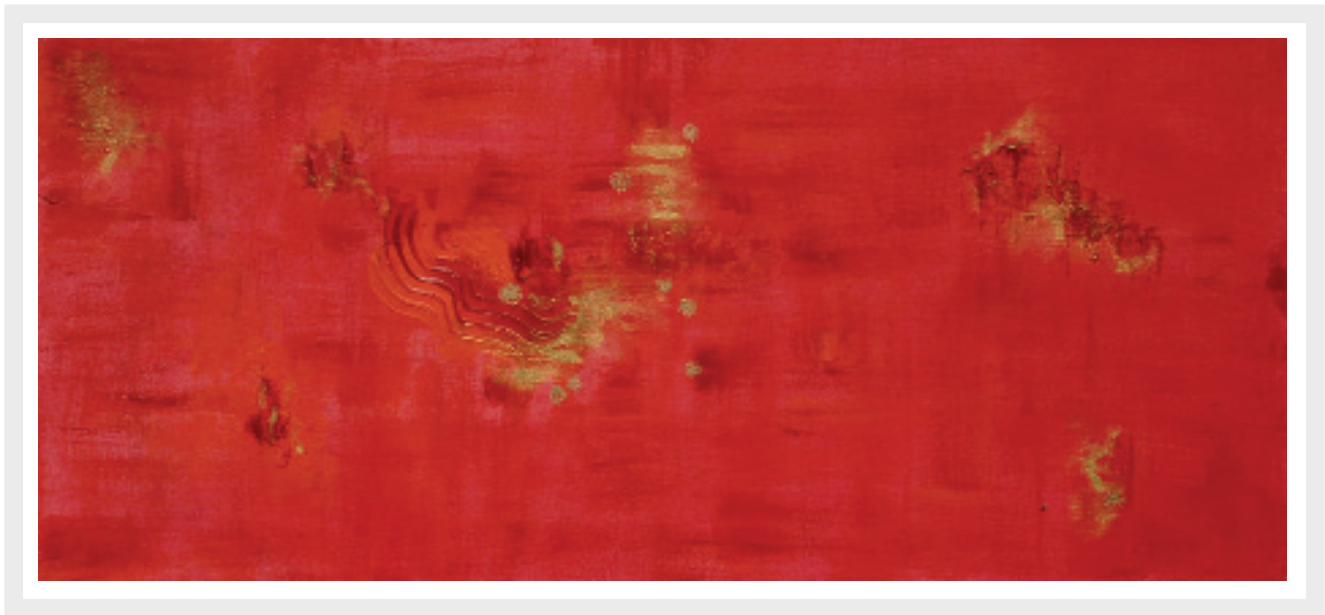


Title: DEPENDANT
Size: 36" x 48"
Medium: MIX MEDIA ON CANVAS

Alka Raghuvanshi | India

Dr. Alka Raghuvanshi, wears many hats for she is among the few authorities on the arts who traverses the folk and classical arts, performing and plastic arts, crafts and aesthetics with ease and is known for her crusading spirit for the arts. She is an unusual combination of scholarship and hands on person who has constantly strived to put the arts centre stage with her multi-disciplinary approach traversing the various media. Her solo shows titled Whispers of Light held at the Lalit Kala Akademi and Kalahita Art Gallery drew valued response from both audiences and critics alike and is able to perceive and experience the various arts from the vantage position of a doer as well as an onlooker.

In her writing career on the arts spanning nearly 26 years, she has documented an entire generation of artistes and artists who have shaped the artistic heritage of the country in the last quarter of the century – captured in two books written by Dr Raghuvanshi – A Moment in Time and Pathfinders – artistes of one world. She has been consistently writing and putting into perspective folk and traditional arts and crafts into the mainstream. She lives and works in New Delhi, India.



Title: UNTITLED
Size: 2 X 4 FEET
Medium: ACRYLIC ON CANVAS



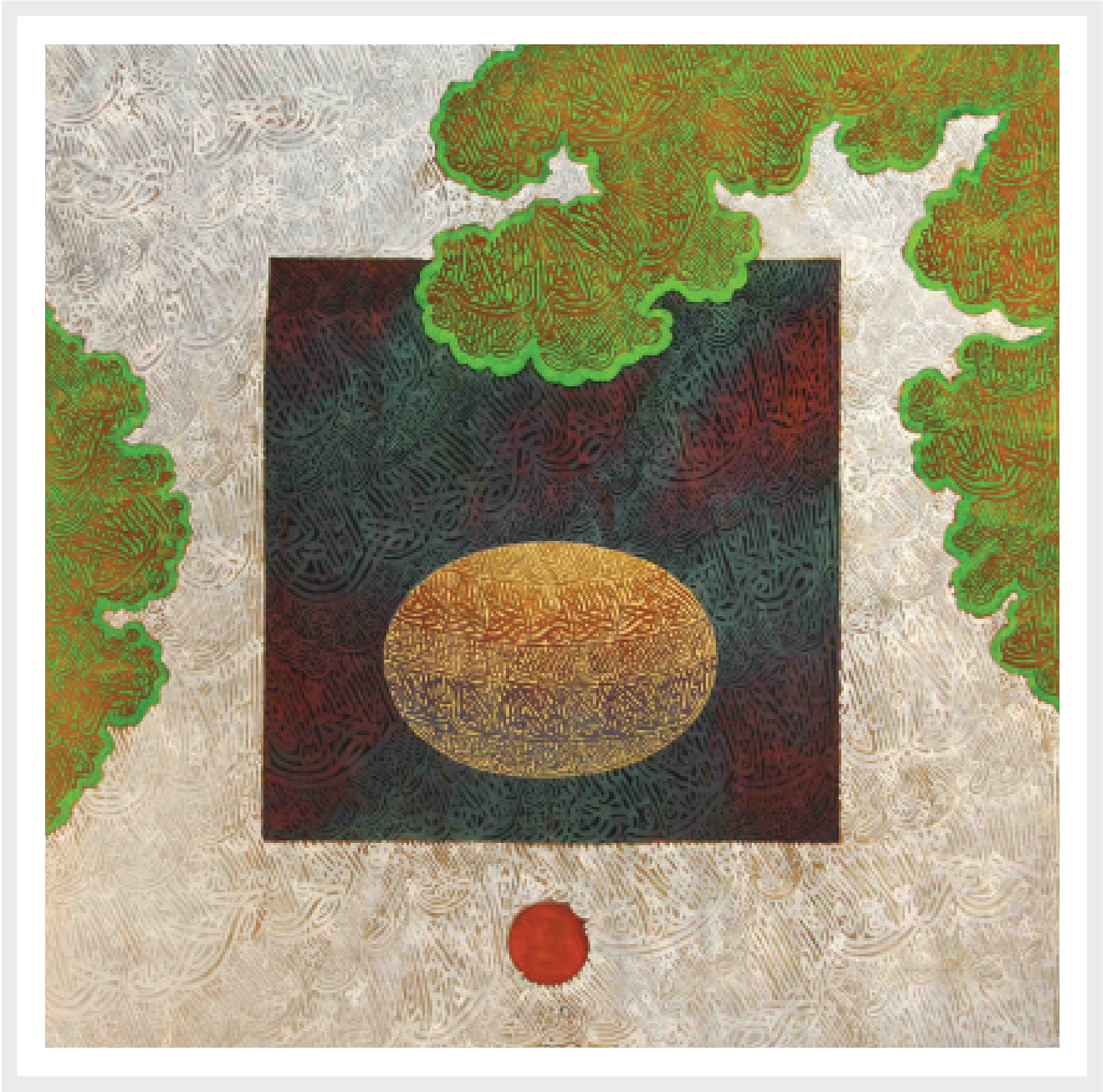
Title: MY SKY
Size: 2 X 5 FEET
Medium: ACRYLIC ON CANVAS

Ahmed Khan I Pakistan

BORN IN 1939

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.



Title: CALLIGRAPHIC COMPOSITION
Size: 24" X 24"
Medium: OIL ON CANVAS BOARD

Durga Kainthola | India

Durga Kainthola stages a stimulating, complex play between art, the symbolic and the immeasurable. The distinctiveness of these works lies in cohesion of images, simplicity of line and rendering of the pictorial. Throughout, concrete expression of her style flows as “extensions of my thoughts, day to day happening of things in life.” Portraiture dominates her oeuvre, in a signature expression of beings, of other artists. Confident and receptive, she relinquishes control and allows drama to unfold. How many minute attributes are transfixed, caught by the painter's brush, the poet's verse. An original and chimerical foresight, which celebrates work with a cosmopolitan flair and international cross-fertilization.

Kainthola's palette boasts a vast vocabulary and rainbow realm of hue. At once lyrical, and poetic, wise and irreverent, witty and timeless, it illumines a global amphitheatre of her inquisitiveness. Metamorphosis connotes the infinite possibilities of transformation, concretization of an ineffable truth – of change, within continuity. Glimpsed in a library in 1982, an image of the Marilyn Monroe diptych by Warhol surfaces in her work in 2002... as magic of renewal, the crystal lacuna of past, present and future. Magnifying a spectral lexicon, to signify art as synergy, Kainthola's envisioned spaces stretch the imagination. Multifold personae from Indian mythology surrounded by flora and fauna encounter Warhol in Goddess Comes to New York, mounted within a light box. Throughout the History of Art series, a reverberation of ‘combines’ can be seen, part-painting, part-drawing.

An astute, surprising effort at blending vibrant allegories. Poised against black-and-white backdrops, Kainthola effects resonance between the energies of Picasso, Gaughin, Modigliani, Duchamp, Tyeb Mehta and Souza, often with lotus borders and prominent friezes of Devnagri script. The Painter's Studio, Kainthola's own face serves as the canvas upon which Vermeer paints on his easel.

Pages from My Visual Notebook chronicle a movement from the abstract to concrete. Intricate tableaux unfold as a narrative hand scroll, unfurling a new language from when she first incorporated her own image and drew upon it with myriad tonalities of ink. A contemporary draughtswoman's autobiographical take on the quixotic portrait of the Mona Lisa. Day after day, she produced another entity (computer generated inkjet prints on paper and vinyl) and worked on its surface...these became her ‘diary’. On one single page, two twentieth century masters of different genres, V.S. Naipaul and Bhupen Khakhar, materialize, as if to orchestrate a ‘thinking out of the box’ dialogue of simile and narrative realism.



Title: MEMORY OF LEGEND
Size: 12 X 25”
Medium: MIX MEDIA ON CANVAS

Dr. Najat Makki | UAE

Najat Makki is an Emirati Artist known for her unique artwork not only in the United Arab Emirates but also in the arab world as a whole. In 2001, she obtained a Phd in Philosophy of Art from the College of Fine Arts in Egypt. Her Bachelor's degree was in Relief Sculptures & Medal. Makki came from a very rich background that is often reflected in her art. Her paintings are presented symbolically using abstract methodology. Her early works tends to take the collage style, using materials found in the local environment such as sack clothes, tree barks, Henna, traditional cosmetic material, steel, iron, and other found materials. She always focused on the woman as a figure and a symbol. She uses aspects from the environment such as palm trees to relate to the women's motherhood, strength, pride, patience and determination. Recently, she has begun to work on more abstract concepts based on colours, space, and symbolic figures. Makki has received The State Appreciation Prize in the UAE and has participated in various exhibitions around the world. She has organized nine personal exhibitions in several parts of the globe including the UAE, Egypt, Sweden, Germany.

Educational Qualifications:

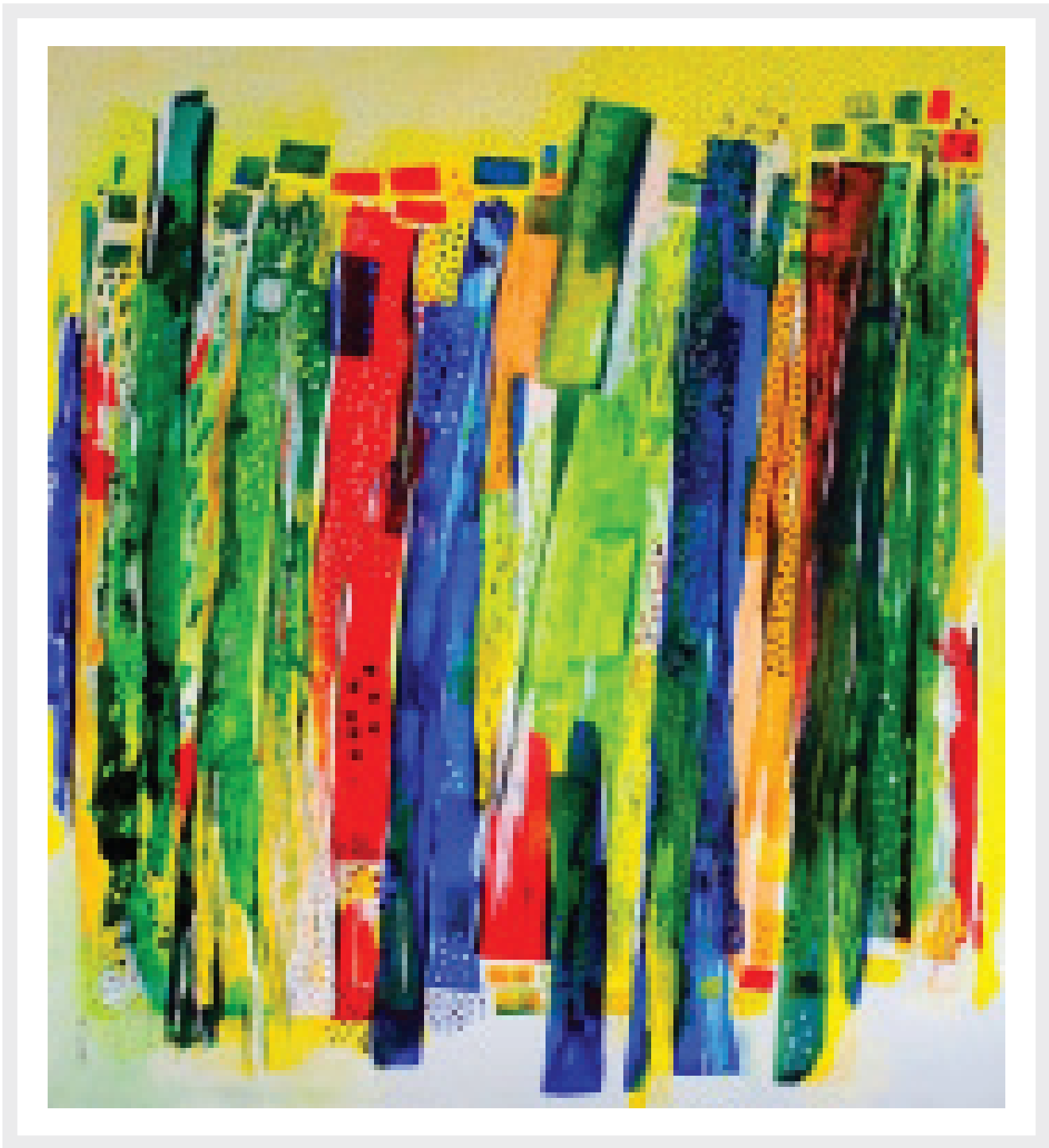
- Ph. D in the field of Metal coins in the Faculty of Arts, Cairo-2001
- Master of Sculpture and Senior Medals – in Fine Arts, Cairo 1998
- PG Diploma of Fine Arts in Cairo in 1996
- Graduate Faculty of Fine Arts – Cairo – 1982

Honored:

- State prize in Science and Literature and the Arts (the second session in 2008)
- To honor as outstanding student by the Ministry of Higher Education and Scientific Research- Abu Dhabi in 1996
- Honored under the auspices of the League of Arab States on the technical activity-Festival of Arab Leaders-1997 in Cairo
- Honored by-Sultan Bin Ali Al Owais Cooperation-Dubai in 2004
- Honored by the Governor of Al Baha Area-Faisal bin Mohammed bin Saud-Saudi Arabia in 2005 Riyadh
- Honored by the Cultural Department of the UAE Embassy in Cairo to Artistic activity-2007
- Honored by the Emirates Fine Arts Society - Sharjah - 2008

International Awards:

- Jury Prize-Sharjah International Biennale Of Art- the session(1) Sharjah-1993
- International Award love Biennale-Damascus-second place-silver medal in 1999
- Award Biennale GCC Corporation Council-Qatar-1998



Title: UNTITLED
Size: 150 X 170 CM
Medium: ACRYLIC ON CANVAS

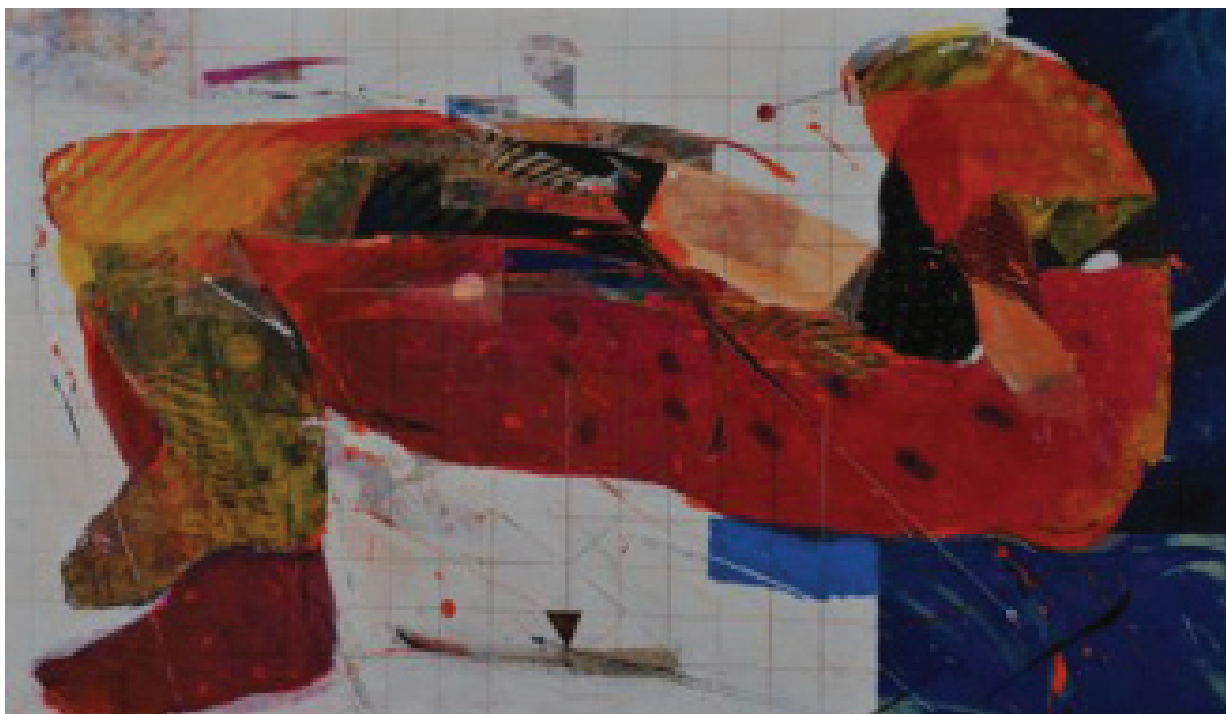
Faraj Daham | Qatar

DOB : 1956 (Doha - Qatar)

Level of education and artistic approach : Artist and a researcher in visual arts
1980-1984: Bachelors degree from the higher institute of theatric arts - Background design
1988 : Masters in fine arts-USA - fine arts collage-Ball state university.

The official activities (Educational, cultural and artistic)

- 1976 2nd Arabic santain exhibition- Morocco
- 1977 Kuwait s 15th exhibition - Kuwait
- 1979 Kuwait's 16th exhibition of fine arts- Kuwait
- 1983 The 5th for the fine arts association-Kuwait
- 1980 Qatar's 1st exhibition for fine arts-Qatar
- 1988 1987 - The exhibition for students of fine arts-USA
- 1987 The 25th of feb exhibition - Kuwait
- 1990 Paris s exhibition - Paris
- 1983 The 4th GC exhibition
- 1989 Kuwait s 16th exhibition - Kuwait
- 1990 The 11th exhibition of the GC
- 1990 The 25th of feb exhibition - Kuwait
- 1991 Berlin s exhibition - Berlin
- 1992 The 2nd GC artists exhibition - Qatar
- 1993 The international biennial exhibition - Cairo
- 1993 Decca s 5th biennial exhibition - Bangladesh
- 1994 The 3rd GC exhibition - UAE
- 1995 Decca s 6th biennial exhibition - Bangladesh
- 1995 UAE biennial exhibition - UAE
- 1996 The 6th international Cairo biennial exhibition - Egypt
- 1996 The 4th GC exhibition - Kuwait
- 1997 Decca s 7th biennial exhibition - Bangladesh
- 1997 The 2nd triennial exhibition for graphic arts - Cairo
- 1997 UAE biennial exhibition - UAE
- 1997 The international academic artistic exhibition - New Delhi
- 1998 The 7th biennial international exhibition- Cairo
- 1999 UAE biennial artistic exhibition - UAE
- 1999 The exhibition of modern art - Lebanon
- 2000 The 5th GC exhibition- Qatar
- 2000 The fine arts association exhibition - Iran
- 2001 UAE biennial exhibition - UAE
- 2001 UAE biennial exhibition - UAE
- 2003 UAE biennial exhibition - UAE
- 2004 The 9th biennial international exhibition - Cairo
- 2005 The money investment conference - London
- 2005 Day of independence - Korea
- 2006 European exhibition - Switzerland
- 2006 The Arabian culture day - Paris
- 1995 Decca s 6th Asian biennial exhibition - Bangladesh
- 1996 The 4th GC exhibition - Kuwait
- 1996 The 6th biennial exhibition - Cairo
- 1997 Decca s asian 7th biennial - Bangladesh
- 1997 Shargah biennial - UAE
- 1997 The second graphic arts Triennial - Cairo



Title: BARRIER-2009
Size: 160 X 100 CM
Medium: MIXED MEDIA ON CONVAS



Title: BARRIER-2009
Size: 160 X 100 CM
Medium: MIXED MEDIA ON CONVAS

Faiza Shaikh | Pakistan

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Educational Qualifications:

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- Award Biennale GCC Corporation Council-Qatar-1998



Title: REACHING OUT
Size: 100 X 100 CM
Medium: ACRYLIC AND GOLD LEAF ON CANVAS

Ismail Gulgee | Pakistan

Ismail Gulgee an award-winning abstract expressionist was one of the prominent masters from Pakistan. His craft was influenced by Pollack's style of 'action painting' or 'gestural abstraction', where the paint is applied to the surface in a bold movement.

Trained as an Engineer at Columbia and Harvard in 1948, Gulgee abandoned all, to focus on his art. He had his first exhibition in Stockholm in 1950. He began as a portrait painter, and was commissioned to paint royal families and statesmen. He finally came into his own with his abstracts which were inspired by Islamic calligraphy. The style of the American action painter Elaine Hamilton greatly influenced his work. As with the works of other action painters, Gulgee's canvases were often quite large but he was equally adept at working with smaller canvases. Another form, which Gulgee handled with superb craftsmanship were his depictions of the Nukta. Gulgee's Nuktas are the mystic symbols of the unity of the universe, and the energy, which ties humans to the universal force. To quote Ann Marie Schimmel, "it (the Nukta) might be an allusion to a representation of the 'Primordial Dot' the first thing that according to some mystic thought appeared on the empty tablet of creation".

Gulgee worked with a variety of materials. Portraits were created with lapis lazuli, and materials such as gold and silver leaf, appear in some of his oil paintings. His colour palette was varied and gem-like. Thick paint was applied in bold brushstrokes, on a luminous background and the force the artist used, was felt in the strength of the painting. His craft was unique because he treated an oriental art form, with an occidental idiom.

His work has been shown in numerous exhibitions around the world and his loss is still felt in the art world.

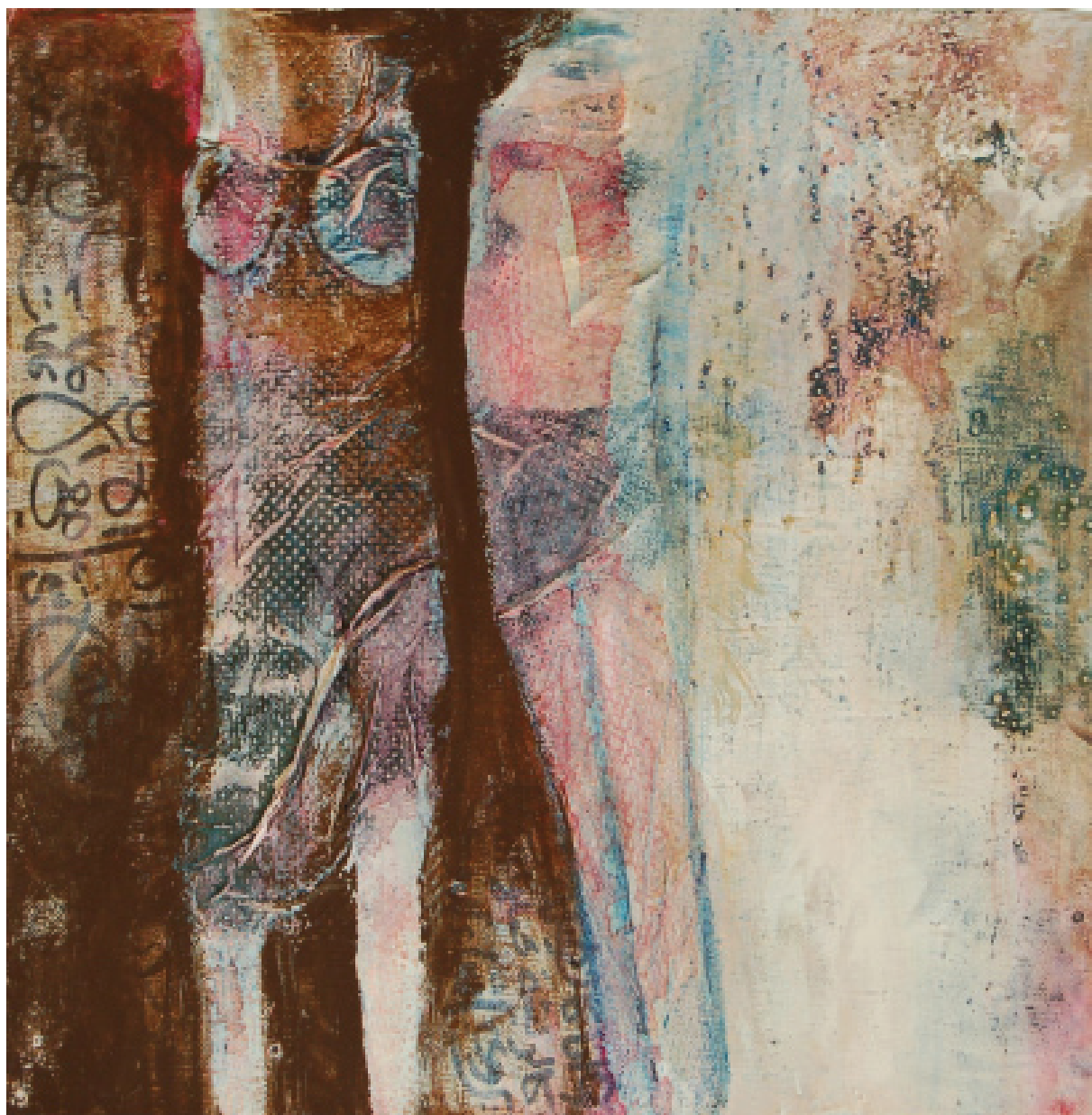


Title: UNTITLED
Size: 18" X 12"
Medium: OIL ON CANVAS
SIGNED TOP LEFT

Jehen Saleh | Bahrain

Born in Alexandria in 1973 and currently living and working in Bahrain, Jehen Saleh debuted her first solo exhibition at the Bahrain Contemporary Art Society in Jufair. Her work takes on an abstract depth inspired by the art of Arabic script. Her technique transpires raw materials, and organic textures that leap off the canvas revealing hues and characters, that fade back below the surface.

Jehan Saleh is a member of The Contemporary Arts of Bahrain. With a Bachelor's of Science in Specific Education, she has been involved in several festivals including Asela, Eskafi and Adhari Festivals for wall drawing (Bahrain), amongst other group exhibitions in Port Saeed (Egypt). She moved to Bahrain in 2003, and has been a crucial part of Albareh Gallery's programming and development for the past five years.



Title: UNTITLED
Size: 30 X 30CM
Medium: MIXED MEDIA ON CANVAS

Jamil Naqsh | Pakistan

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.



Title: UNTITLED
Size: 4 X 3
Medium: OIL ON CANVAS

Jan Jacobs Mulder | Netherlands

Born: 1940 Medan (Indonesia)

Education : Began as a painter. After 1970 concentrated on spatial work

Jan Jacobs Mulder is a well known sculptor from the Netherlands. According to him drawing is the honesty of art. Drawing is also expression, the inner form and an inspiration from his soul. The chalk, the felt-tip pen, brush and ink, they are the uncomplicated tools with which the artist can quickly and impulsively make magic of the world he is dreaming of. His drawings tell what he cannot say in steel, bronze or paint. They are independent works which have come into being by impulsiveness and longing to experiment. The subject is closely connected to the Imagination in his three-dimensional works.

Solo Shows

2007 Pulchri, The Hague (with Marinus Fuit)

1998 Oude Gracht 301 gallery for spatial work, Utrecht

1991 Aemstelle, Amstelveen (with Marinus Fuit)

1988 Librije, Contemporary Art, Zwolle

1987 The Music Theater, (Amsterdam)

Group exhibitions

1994 Summer exhibition, Aalsmeer (catalogue)

1990 Emotion Japan, the subconscious factor, Oude Kerk, Amsterdam (catalogue)

1989 Modern Art Travels East-West, Rotterdam-Singapore (catalogue)

1988 Tien Kunstenaars – Ten Artists, Frans Halsmuseum, Haarlem (catalogue)

1987 Beelden-Sculptures in Beeckesteijn, Velsen (folder)

1987 Maubeuge Sculpt 87, Maubeuge (catalogue)



Title: IN DE HEUVELS VAN MIJN DROMEN KRIJT

Size: 24" X 24"

Medium: CRAYON AND PASTELS ON PAPER

Mohsen Ghareeb | Bahrain

1993 A member in Bahrain Contemporary Art Association.

Joint Exhibitions:

2008 Bahrain Cultural Days in Damascus – Syria.

2007 3rd Sculpture Bahrain Symposium.

2007 Sculpture Oman Symposium.

2005 Bahrain Group of Complex art.

2004 Asila Cultural Season (Morocco).

2004 Bahrain Asila festival.

2003 2nd group Complex art.

2002 10th Bangladesh Biennale.

2001 Kuwait Society of art.

1999 Tarfa Bin Al Abd.

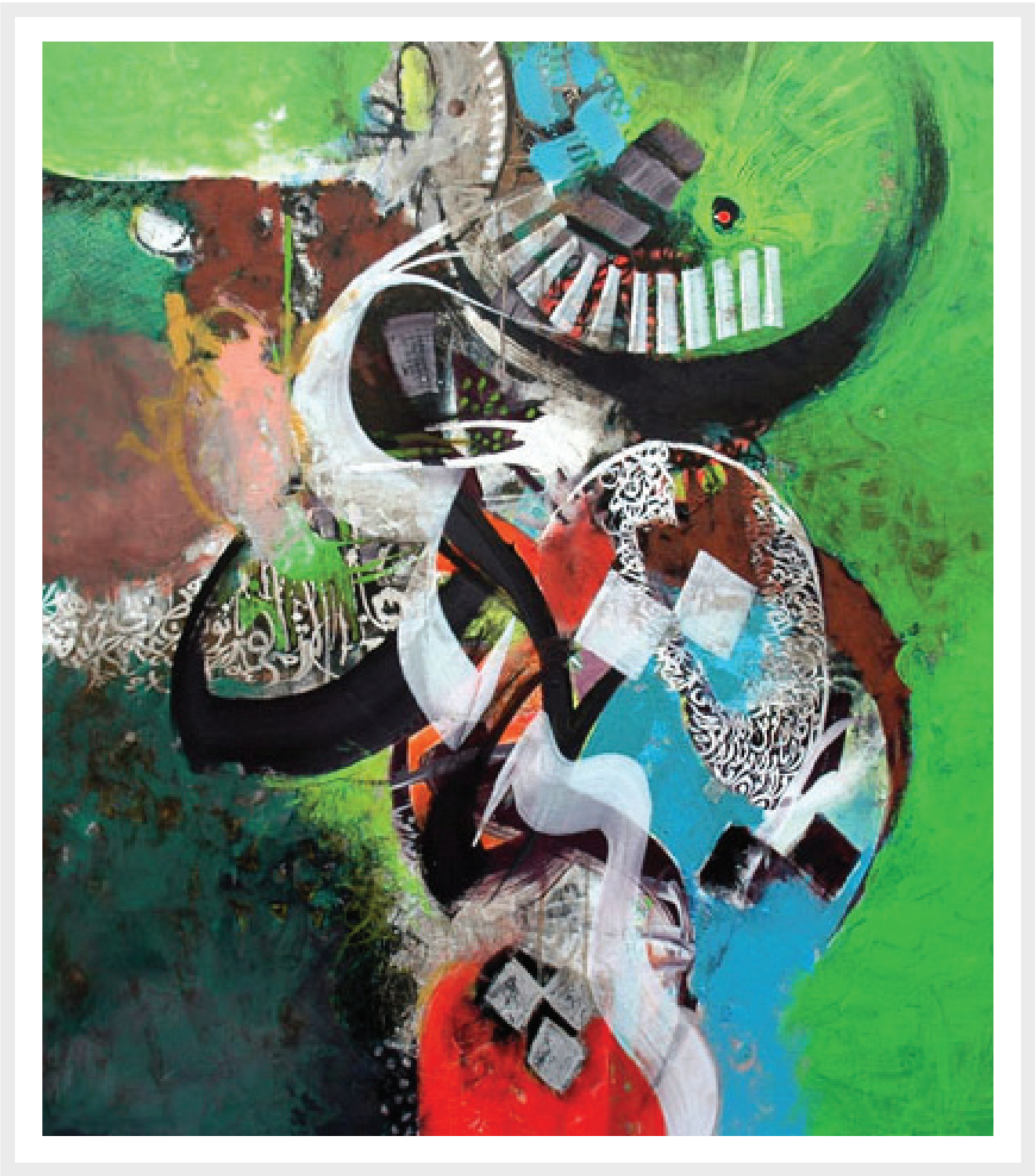
1996 – 2007 Bahrain Contemporary art association Annual Exhibition.

1995 Bahraini Artists Exhibition in Lebanon.

1994 3rd G.C.C. Arabic Calligraphic - Bahrain.

Awards:

2001 Won the 2nd prize of the Society Annual Exhibition.



Title: UNTITLED
Size: 99 X120 CM
Medium: ACRYLIC ON CANVAS

Mazarine Memon | India

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 with friends in her lunch break to admire the works of Indian masters and other upcoming artists. This inspired her to pursue a degree in 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 art director in advertising. Since quitting advertising, she wondered in and out of jobs like animation, window displays, even corporate headhunting and marketing before re-discovering her inner artist.

She has a simplistic definition of art -- It must be aesthetic, creative, have a story to tell, and at a minimum demonstrate the artist's skill with the medium not his prior reputation or the fame of his other pieces. Each piece must stand on its own merit. Mazarine is skilled in a variety of mediums, but her favourite medium is Acrylics & Inks on Canvas. She is a realistic abstract artist, and she describes her unique style as "mysteries in colour." Her "mysteries in colour" are always inspired by real people, but you need to work through the clues before the painting reveals its subject. Sometimes you get it right away, at other times it takes a while. She was born in Bombay to an eccentric, fun loving, Zoroastrian family (Zoroastrianism is officially the world's smallest religion). She is of Iranian ancestry, Indian by birth, Canadian by choice and Italian at heart. Mazarine calls Toronto home, but currently paints and teaches art in the Middle East. Her passion is to start a hobbyist art school in her adopted land of Canada. Mazarine has exhibited internationally with galleries in India, UAE, Pakistan, Cyprus, Bahrain, Oman and United States and her works have found home all over the world. She is represented exclusively by Art Select in the Middle East.

Artist Note:

Is humanity as a species progressing?

We now talk about organic gourmet foods, new diet fads over fancy Chai lattes.

We have access to cosmetic procedures, personal therapists and fertility treatments. We can connect with people, buy and sell assets anywhere from anywhere at any time electronically

We buy branded spring water and have the ability to find water on mars.

We boast about private schooling and Ivy league higher education

But if we pause to think, more than a third of humanity sleeps hungry, has no access to clean, drinking water, medical care, electricity or even hope. If so many have fallen through the cracks, what progress have we made?

Is that not a CONTRADICTION? 'Shanti' the messenger of this new collection looks out at us with one question, "how have I benefitted with the progress our society enjoys?"

The icons of progress are a blur and recede into the background, and the face of Shanti stands out....why? Why is hope such a distant dream for so many who have fallen through the cracks? Why is knowledge so attainable to so many?



Title: REBIRTH
Size: 6FT X 3FT
Medium: MIXED MEDIA ON CANVAS

Nasr Warour | Syria

Nasr Warour, a Syrian born artist based in Dubai, has recently won the 4th award in painting category at Florence Biennale for contemporary art 2009. Warour holds a Bachelor of Fine Arts degree from the renowned Damascus University, he also studied at the fine art institute in Suaida, Syria.

Nasr has been an artist since 1986 and has exhibited his art at forums and galleries in Syria and abroad. Notably, at the Syrian artists exhibition in The Syrian National Museum from 1997 to 2000, the Fine Arts Syndicate in Damascus 1998 to 2000 and 2005, the Latakia Biennale in 1997 and the Beirut Artuel in 1999. Nasr's major works have been acquired by the Ministry of culture in Syria, till 2000 when he left to the UAE.

His latest solo exhibitions were at the Dubai Community Theatre and Arts Centre 2008, Centre Culturel Francais - New Delhi 2008, Visual Art Gallery- Habitat Center – New Delhi 2008. Nasr resides in Dubai and continues to create art. He participated recently in several joint exhibitions in Dubai, Bahrain and in the Seventh Edition of Florence Biennale of Contemporary Art 2009. Warour will participate in Shanghai Art Exhibition 2010 and will be a guest of honor at Izmir Art exhibition 2011.



Title: IN THE DIVINE PRESENCE OF AIN AL ZAMAN
Size: 140 X 165 CM
Medium: ACRYLIC ON CANVAS

Paritosh Sen | India

Birth: Dacca, now Bangladesh 1918.

Art Education: 1936-40 Government School of Arts and Crafts, Madars; 1950-53 Paris, Andre Lhote's School, Academy Grand Chaumier, Ecole des Beaux Arts and Ecole de Louvre. Shows: Many national and international solos and group shows. Awards: Include 2004 gold medal by President and title of "Lalit Ratna" Lalit Kala Akademi 2002; L'officier de l'ordre des arts et de lettres, with a medallion French Government 2001. Kalidas Nag Medal 1999; Doctor of Literature honoris causa Rabindra Bharati University 1989; Abanindra Puraskar for Painting Govt. W. Bengal 1970-71; John D Rockefeller III grant. Elected Fellow: Lalit Kala Akademi. Member: Executive Council, Visva Bharati University, Santikinetan. Founder Member: Calcutta Group.

Sen's humane art embodies his vision and his values, and radiates a wonderful sense of balance – an assured completeness of insight that images his depth experience of life, from the turbulent evolutionary years of pre – and post independence India right up to the ferment of current times; and of art movements and development from the late Bengal School period, over the creative resurgence of the 40s and his exposure to the vibrant School of Paris, to the gradual definition of artistic identity in contemporary India. It is this "dense perception of life" that invests his work with both intellectual vitality and a profound sense of dignity.



Title: GIRL EATING CORN
Size: 2 X 3FT
Medium: OIL ON PAPER BOARD

Qamar Siddiqui | Pakistan

Born in Karachi, Qamar is one of the rising stars of Pakistan’s vibrant art scene. He graduated top of his class from the Karachi School of Art in 1998. Since then, he has participated in many shows including group exhibitions where his work was displayed with masters such as Gulgee and Jamil Naqsh and held a successful solo show in April of 2009 at the Chowkandi Art Gallery in Dubai.

His work has received critical and commercial acclaim, both at home and abroad. Qamar’s primary medium is oil on canvas. His work is a reflection of his environment and conveys the artist’s truly unique perspective on the values, issues and relationships that surround him.



Title: RAIN
Size: 122 X 91 CM
Medium: OIL ON CANVAS

Rahat Masud | Pakistan

Rahat is an artist of international repute, and has participated in numerous exhibitions abroad and at home since 1982. Graduated in MA Fine arts from the Punjab University in 1976 with distinction having attained a first class first position and a gold medal and topping over all in Social Sciences in the Punjab University thereby receiving another gold medal.

Did a Master degree in Art and Design from Kingston University London, U.K. 1995. During a six year stay in London, was an open studio student in Drawing at Heatherly School of Art Chelsea 1993-97, also did courses in Advanced Drawing at the Wimbledon School Of Art, U.K. Participated in several shows in London and was elected Executive Member of the Ridley Art Society, one of Britain's oldest art societies.

Participated in numerous exhibitions at home and abroad, having a solo exhibition in 2000 and a three person show in 2003. Represented Pakistan in the Sharjah Biennale and exhibitions held in Iran, India and Korea. Won awards in Painting from the Artists Association of Punjab in 1999, Punjab Council of the Arts Prize for Outstanding Work in 1999, Fatima Jinnah Award for meritorious performance in painting 2007 Curated a show for the Inaugural Exhibition, Moving Ahead, National Gallery, Islamabad Presently completing a Ph D in Art Practice Fine Arts from Kingston University, London.



Title: UNTITLED
Size: 32 X 21
Medium: PASTEL ON HANDMADE PAPER

Rabia Dawood | Pakistan

Rabia Dawood is a graduate of the Karachi School of Art. She is a dynamic young artist who has participated in several group shows, including the 1st International Art Exhibition at the University of Sindh. Her thesis work entitled, Catharsis, received critical acclaim and was praised for its maturity and subtlety.

For Rabia, each painting depicts the result of a spiritual catharsis... that special emotional stage that follows self acceptance and the absolution of one's sins.



Title: UNTITLED
Size: 91 X 56 CMS
Medium: OIL ON CANVAS

Seema Kohli | India

Seema Kohli has created her own niche in the global contemporary art space. Her creative repertoire is eclectic and covers most bases and mediums in the creative cosmos—encompassing graphics, ceramics, murals, installations, sculptures and the performing arts. She is a self-taught artist and over time has brought a synergy of her unique sensibilities and her art. Working with oils on canvas, inks, mixed mediums, ceramics and print-making, her work has redefined the basic contours of figurative art in India, finding admirers across the planet. Her artistic journey began with a series of works simply called ‘The Quest’—reflecting her own artistic struggle to define form and meaning within the immense universe. Kohli’s ‘The Spirited Sprite’ and ‘Random Introspection’ led to a discovery of the different facets and nuances of life. Gifted as she is with a prolific brush of creative energy Kohli moved through the ‘Unborn Series’ and finally arrived at ‘The Golden Womb’ or the ‘Hiranya Garbha Koham’ series that propelled her into an orbit of her own. Her fascination with the eternal Mother, the unnamed Goddess of all life and a quest to bring forth the true nature of the sacred feminine remains her inspiration. Seema Kohli has exhibited widely spanning continents; her work adorns the walls of many public and private collections. The artist has finally come home to discover her inherent ‘creative self’, with yet another journey to paint. She lives and works in New Delhi.

Qualifications

B.A. (HON.) Philosophy, Miranda House, Delhi University, 1981

Diploma in Applied Arts (ITI), South Delhi Polytechnic, New Delhi, 1983

Awards :

Marg Drishti Award, South Delhi Polytechnic for Women, New Delhi, 2007-08

Lalit Kala Akademi National Awards for Women, 2007

Selections:

Florence Biennial, 2009

Gabron Museum Vallodolid , Spain, 2009

The Shore Institute of The Contemporary Arts, New Jersey, 2009

Sovereign Art Foundation, Hong Kong, 2008

Lalit Kala Akademi National Awards, 2007

Florence Biennial, 2007

Bharat Bhawan, Bhopal, 2006

Sahitya Kala Parishad Annual, Drawing-2003

Sahitya Kala Parishad Annual, Photography-2002

Camlin Northern Regional Competition-2002

AIFACS Annual Painting Competition-2001

AIFACS Annual (State Level) Drawing Competition-2001

CAMLIN North Regional Annual Competition-2001

AIFACS Annual Drawing Competetion-2000

Sahitya Kala Parishad, Annual-1998

Fresco:

Worked on Fresco’s about 12ft by 4ft and 12ft by 8ft in Delhi



Title: TREE OF LIFE
Size: 2 X 3 FEET
Medium: MIX MEDIA ON CANVAS

Suchi Chidambaram | India

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.



Title: THE STRIDE
Size: 2X3 FT
Medium: OIL ON CANVAS

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