

ALBAREH AT
ART DUBAI MODERN
2014

RASHID
AL KHALIFA
NASSER
ALYOUSIF

“As an artist, I express my feelings in the colours I use on forms and shapes based on my recollection on the seasons in life that has passed; times of laughter and embrace, mourning and sorrow, success and failure.”

– *Rashid Al Khalifa*

“Since my early days, the various types of folkloric arts have always made a particular impression on my mind. When I began to express my inner visions through painting, folklore was the light by which I was guided in every line and colour that I have drawn to reveal my thoughts.”

– *Nasser AlYousif*

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SYNOPSIS. INTRODUCTION.

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‘Contradictions and Similarities in the Works of Two Pioneers: Rashid Al Khalifa and the late Nasser AlYousif.’

There is no doubt that the choice of pairing Rashid Al-Khalifa and the late Nasser AlYousif to represent the Bahraini art movement at Art Dubai Modern, 2014 was a wise one indeed. The works of these two masters were actually chosen because they date back to two consecutive periods, the 70s for Alyousif and the 90s for Al Khalifa – two highlights of the Bahraini art movement. As such, the choice itself is prime for rich critical analyses that reveal the particularities and variations of the local scene.

In this regard, I wish to mention the effectiveness of the “comparative approach” which I adopted as an analytical tool from the very beginning, as per the dictates of the well-known aesthetics philosopher Étienne Souriau.

Among his most prominent edicts is the idea that each creative work is a singular event and yet cannot be separated or isolated from its context. So our current situation asserts that the decisive split between the two practices is not arbitrary because they complete one another in comparison to the sensitivities of the local scene. The characteristics are based on a synthesis of two contradictory currents, the first being the current of light and color and the other being the graphical approach which prioritizes the line over the color.

Looking at their beginnings, we discover that they belong to two successive generations. First was the late Nasser AlYousif, born in Muharraq in 1940, while Rashid Al Khalifa was born in Bahrain in 1952.

Despite the strong technical legacy shared between these two generations, the delicate difference springs from the variation in the intellectual approach by the two schools of thought each artist belonged to.

Nasser AlYousif was a part of the “Society of Contemporary Art,” founded in the 1970s as a natural extension of what is historically known as the “Manama Society,” an amateur group who met every Friday to draw landscapes of the capital, following the example of a community of European artists (particularly the British residing in Bahrain). The work of the first generation of Bahraini artists can be characterized as “impressionism,” a direction that became almost an imperative of all landscapes, of Al-Ararryed and Al-Sunni before Nasser AlYousif joined their ranks at the end of the 1950s.

Rashid Al Khalifa’s art foundation was honed in Brighton and Hastings Art College, UK and in 1983; we witness the birth of a new movement when Rashid Al-Khalifa co-founded a new youth art group called the Bahrain Art Society.

They launched a series of workshops and salons that gathered artists together linked to both cultural and social activities. If we examine the names of both societies, we find that both assert the importance of Bahraini memory in the artistic project. The first is characterized by the concept of a renaissance by avowing the importance of art that is contemporary, whereas the second embraces the idea of renaissance by referencing the entire spectrum of fine arts in the Western understanding, which includes photography, sculpture and printmaking.

Following the brief overview of the two generation of artists, this paper is presented as a critical analysis of the displayed works:

The paintings showcased by Al Khalifa, are from a period that is most colorful and lyrical – rife with romantic expression. Spontaneity and rawness is demonstrated in the mixed media sketches executed in an intimate manner not necessarily for public display. The central compositions in the gouache paintings reveals a youthful extemporaneity; in these abstract lyrical compositions, the bold strokes and bright colors knit a paradisiacal atmosphere ravished by colorful tracts which recall the Andalusia saying: “Good music enters the ear without permission.”

Despite the clarity of the abstract approach, the shapes indicate or characterize the historical legacy of this period, or else they act as a prologue that sowed the ground for its imaginings. This was the period during which the artist gathered inspiration from photos of waves, agate, and coral coastlines, as well as from feminine eastern dance and music.

These abstractions inherit those previous inaugurating climates that show exceeding passion for all that is sensual, joyful and optimistic about life. No doubt that this joyful nautical existence summons the mythological legends of Dilmun, delicate and ancient, and whatever the imagination has woven about the descent of Gilgamesh and his lover in the heavenly springs of Bahrain.

The paintings look like planets of flowers, full of life, or like an asymmetrical kaleidoscope of colors. Rashid’s paintings resemble him, his amiable smile and the way in which he embodies the popular saying: “Be beautiful and the world will be beautiful.”

His youthful, renaissance paintings reflect an openness to the French school of art and toward the movements that led to lyrical abstraction in the Paris school (between impressionism and fauvism, between Matisse and Bonnard), but, most importantly, always with a local flavor. Perhaps it is worth mentioning that his artistic stages evolved exponentially from the 80s onward, and he has recently been gaining inspiration from the American school, but in each case he takes the essence of the movement and transforms it through his own unique and playful vision.

When we cast our eye toward the artworks of Nasser AlYousif, which confine themselves to merely black and white, we notice that the works of both masters fall on different ends of the spectrum, and, as I mentioned in the beginning, this contradiction encapsulates a complete creative vision of the Bahraini art scene.

This medium or costly technique (engravings on linoleum) reflects an epic and fateful experience, the deep tragedy tied to the gradual loss of his eyesight whilst at the peak of his artistic output and at the height of passion in his genuine vision.

His exhibition includes an oil painting created at the beginning of the 1970s [Antar and Aba] as well as "Protecting the green bird".

The body of work displayed represents his most famous and most emotionally impactful collections. It tackles the subject of popular traditions of funerals and weddings, and the chants used to welcome home the pearl divers from their dangerous journeys or to mourn their being swallowed by the seas forever. A lot of these gatherings take place on the shores of his native island, Muharraq.

Women would congregate to launch these chants or songs mourning those lost. And each time the distribution of blacks and whites seems highly rhythmically controlled, until we can barely distinguish between the syncopations of this music and the frequency of the placement of certain characters and their topographical signatures in the auditory void.

This takes place through a memory of touch and vision instead of sight and sound. It brings me to the same state as does the famed ballet painter Edgar Degas, who also created his most important sculptures of dancers after he had lost his eyesight.

AlYousif and Degas's epic battle is similar to Beethoven's battle with fate, the one that muted his hearing, despite which he is still known as a distinguished genius in the history of music. His genius was such that the music he composed after losing his hearing is superior to the one that came before.

Such is the case with our artist, considered today the number one engraver in the Bahraini school of art. His characters surrender to a fatalism imbued by the silence before the storm. His engraving techniques seem simple but are actually quite superior, giving us nothing of the characteristics of the subjects depicted except that which communicates their childishness, their delirium and their dreams. And when the light penetrates the wings of blackness (the silhouettes of women in their traditional garb), they seem like fragments of darkness interspersed in the silent void.

They invite us always to listen through vision and to perceive resonance through the heart. Much like the Sufism of Bashar bin Barad in his blind ghazal, as he called after his love:

“They said you dream of those you cannot see, so I told them, the ear, like the eye, provides the heart with what it needs.” AlYousif’s works are generally rooted in the intimacy of the self as opposed to the documentation of the folkloric subject. It is a Sufist museum of the soul, rather than an anthropological display. The painting of “Ghanawi al-Shawq” (Songlets of Longing) is one of the most exquisite examples of this.

Are there characteristics that unite the two artists, despite the obvious contradictions? The answer is difficult to prove except through the artistic sense that grows upon us when we leave the stand. For what is left is but the flavor of the memory of this mysterious belonging to the Bahraini sensitivities that have been accumulating to the 1950s.

It could be that the difficulty in pinning down this unity is based on the geographical conditions that tie together the islands of Bahrain through the Isthmus of Muharraq and the Dilmun legends, the culture of this lost civilization, it could be perhaps found in the culture or memory of water, of the coast, of pearl-diving, of oysters and coral and the folktales traded by the communities of fishermen, sharing their joys and their losses.

For Al Khalifa considers the wave and its spume as a poem of color, a romantic lineation gathering in its shape all the traces left by swimming, dancing and sunburns in terms of harmony and tracts of color.

Whereas, through AlYousif’s visionary foresight of the heart considers the sea a dimension of the collective unconscious, embodying all its spatial and ecstatic particularities.

Let us delve further into this auditory hypothesis. Do we not find within both these local maritime musical subjects, from songs and weddings to ululations and celebrations, from a rhythmic memorial clapping and oriental musical tapping?

From this perspective, we see a studied, chess-like rhythm taking over the works of Nasser AlYousif, while Rashid Al Khalifa’s compositions embody certain harmonic melodies variegated by the colors of heaven. No pioneer from the Bahraini school of art can escape the pull of either of these two currents when reviewing their geographical and acoustic particularities, their colorful lightness and general graphic nature.

—

Asaad Arabi. *Artist.*

Dr. Asaad Arabi is a French artist of Lebanese origin (b. Damascus 1941).

For the last seven years the Ayyam Gallery has solely represented his artworks.

He is a specialist in Arab art.



Rashid Al Khalifa with Nasser Al Yousif.
Place, Singapore. 0000.



Rashid Al Khalifa.

'Beauty can be wild, bruising and defiant.'

Art in Bahrain has always played an influential role in both social and cultural life. Bahraini artists are even considered as leaders among other Gulf States. Undoubtedly behind such distinction lies a major geographic, hence historic factor. More, prominent Bahraini artists have been privileged with academic as well as professional experience. Among the most avant-gardes examples is Rashid al Khalifa, a gifted artist whose artistic career, based on professional, academic and constant experimentation, enabled him along decades to gain his renowned position not simply as one of the leading artists among Gulf States but also as a prominent Arab artist.

Following up Rashid's art career, whether through exhibiting in collective or personal shows, enables me to say that this artist has always surprised his audience with new innovative ideas and techniques. The consistency of his developing stages seems to be generated out of the main stream of their origin though apparently seems radically deviated. This Bahraini artist revolved his thoughts and visions around the space he cared for and cherished.

Rashid Al Khalifa, the master of landscape paintings and figures, belongs to the second generation of contemporary Bahraini art movement; he is by no means the avant-gardes of its modernity. His earliest attempts as a gifted painter revealed itself when he was 16. Having decided to master his own career life, Rashid later moved to England to study Art and Design at Brighton and Hasting Art College (1972-1976). Back to Bahrain, Rashid Al Khalifa has been persistent ever since to lead both a professional artistic life and enhance the art movement in Bahrain as a patron and collector. His career life as an artist has since been constantly ongoing, producing and experimenting, despite the heavy obligations of his official duties.

His early paintings reveal his romantic fascination with atmospheres of Bedouins and desert landscapes. His painterly attitude, since his very early attempts, led him to explore his native surroundings, the Bahraini Sahara in particular, and relay his vision, thought and feeling by means of form and colour, as ascertained in an interview:



His paintings, during the first two decades after his return to Bahrain, reveal a strong passion for depicting different aspects of Oriental sceneries that maintain specific aesthetic qualities. This may clearly be detected in richness of colour, mainly derived from charming interiors of common Bahraini lodgings. With a potent tendency to adopt an Impressionist/Expressionist style, Rashid Al Khalifa created a collection of paintings inspired mainly by local sceneries and daily particulars. Landscapes, architecture and figures, in different poses or movements, are performed in an extremely subtle way.

It was in this particular stage that his former figures and forms tended to become gradually simplified and his compositions more inspiring than telling. This was the period when Rashid turned his eyes from the outer Bahraini space to concentrate on inner social life and therefore derive his themes from internal Bahraini surroundings rather than external. The richness of the Oriental ambiance manifested in the interior structure of daily Bahraini life-style, such as women's colourful dresses and furniture details in addition to the rich interior of the Bahraini houses, supplied him with an extremely rich and specific material or subject matter. Rendering such images gave him more chance to skillfully perform his passion with vivacity of colour. The discretion of social life inspired him even more to render conceived images through ambiguous forms. This was the period - towards the end of 1980s - when Rashid's Abstract Expressionist paintings attained mature individualism and became highly distinguished.

Rashid's paintings, oil on canvas performed in powerful brush strokes, stem from deep emotions and thorough contemplation. The spontaneity and immediacy of his strongly delicate strokes can be detected in all his works, even those executed in the very recent years when he involved himself with new technicalities and approaches. Generally speaking his compositions reflect high sense of design and control. The stability of the artist's creative process may clearly reflect the link between his early and late transitions.

One may follow the developing stages of his art career through titled series. In a body of works entitled "Resting", Rashid attempts to render the human figure portrayed in various moods and positions.

At a first glance, one may get the impression of a relaxing recline of the body. Yet, deep entanglement with the image may leave the spectator with a completely different cognition in a sense that the lying figure seems essentially in unrest; his rendering of the images seem overwhelmed with discretion, anxiety, abashment and anguish. In this particular series the artist tends more to obtain an abstract expressionist style where the human figure can hardly be recognized amid the whirlpool of colourful strokes. The colours, a figurative language in itself, seem charged with power and revolt. At the same time, the figures performed with painterly competence, largely female, are rendered with delicate lines of high poetic sensitivity.

In another interesting shift of the artist, and before arriving to his most recent stage of chromatic convexes, Rashid presented new series entitled “Metamorphosis”. Highly creative in form and sense, the artist seem to have adhered completely to abstraction while reflecting an image of a flowery interior settings intervened with vases, furniture and some decorative elements (one-man-show, Darat al Funoun, Amman 1997). Reminiscent sometimes of Matisse’s, these compositions maintain highly aesthetic qualities as much as they discreetly address the spectator with a hidden message: beauty can be wild, bruising and defiant. The patent fabrics that appear within the foreground, sometimes in the background, discreetly reveal tiny and ambiguous female faces that may evoke his previous series “Resting” though rendered in different vision and style.

A typical Bahraini, Rashid al Khalifa is quite moderate; calm and self-composed; one can rarely see him without a tender smile on his face. Yet, his paintings reveal whirlpools of emotion. It seems to me, while speaking of his art during the 1990s, that Rashid held intense dialogues with his canvases, for in an almost existential sense, that was all there was: a memory suspended in time, yet animated by subliminal changes in his painterly passion.

—
May Muzaffar. *Poet and art critic.*
Amman, February 2014.



Rashid Al Khalifa. *Showcase.*
1980–1999



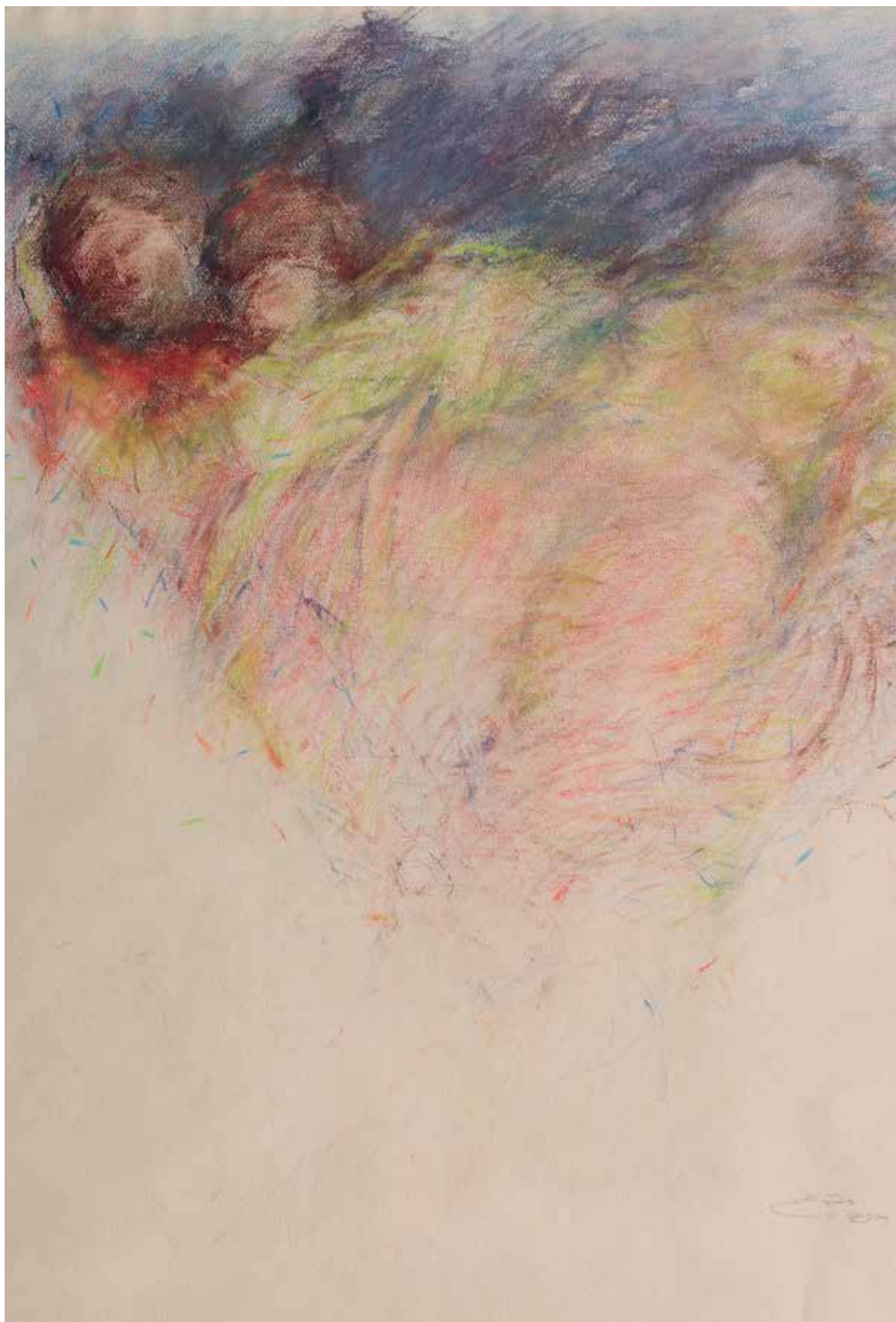


Abstract Landscape.
1982. Oil on canvas.
61x72 cm.

Landscape.
1989. Oil on canvas.
100x120 cm.



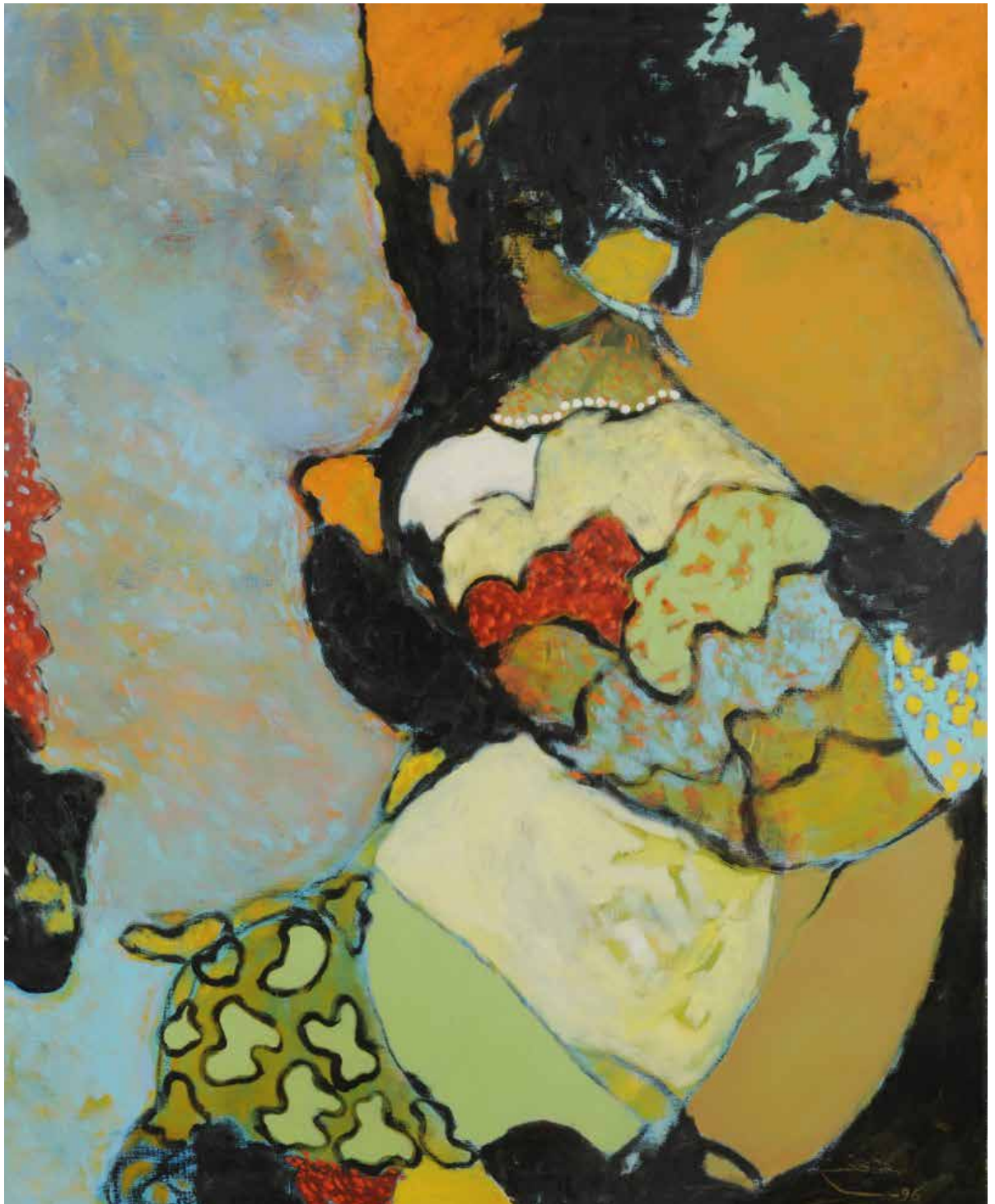
Abstract Figurative.
1984. Pastel on Paper.
74x54 cm.



Metamorphosis III.

1996. Oil on canvas.

115x95 cm.



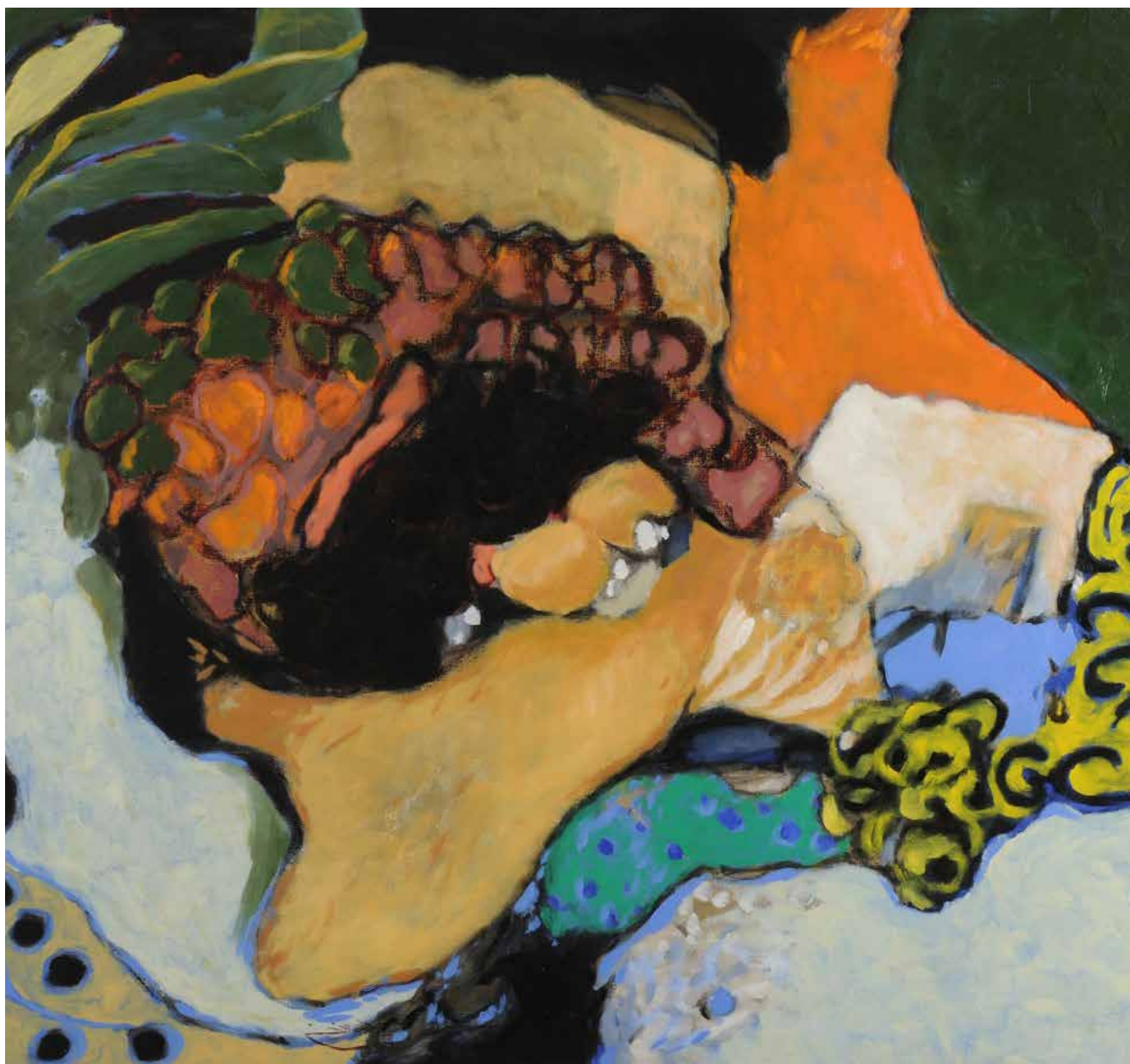


Figurative Landscape IV (series).
1997. Oil on canvas.
48x48 cm.

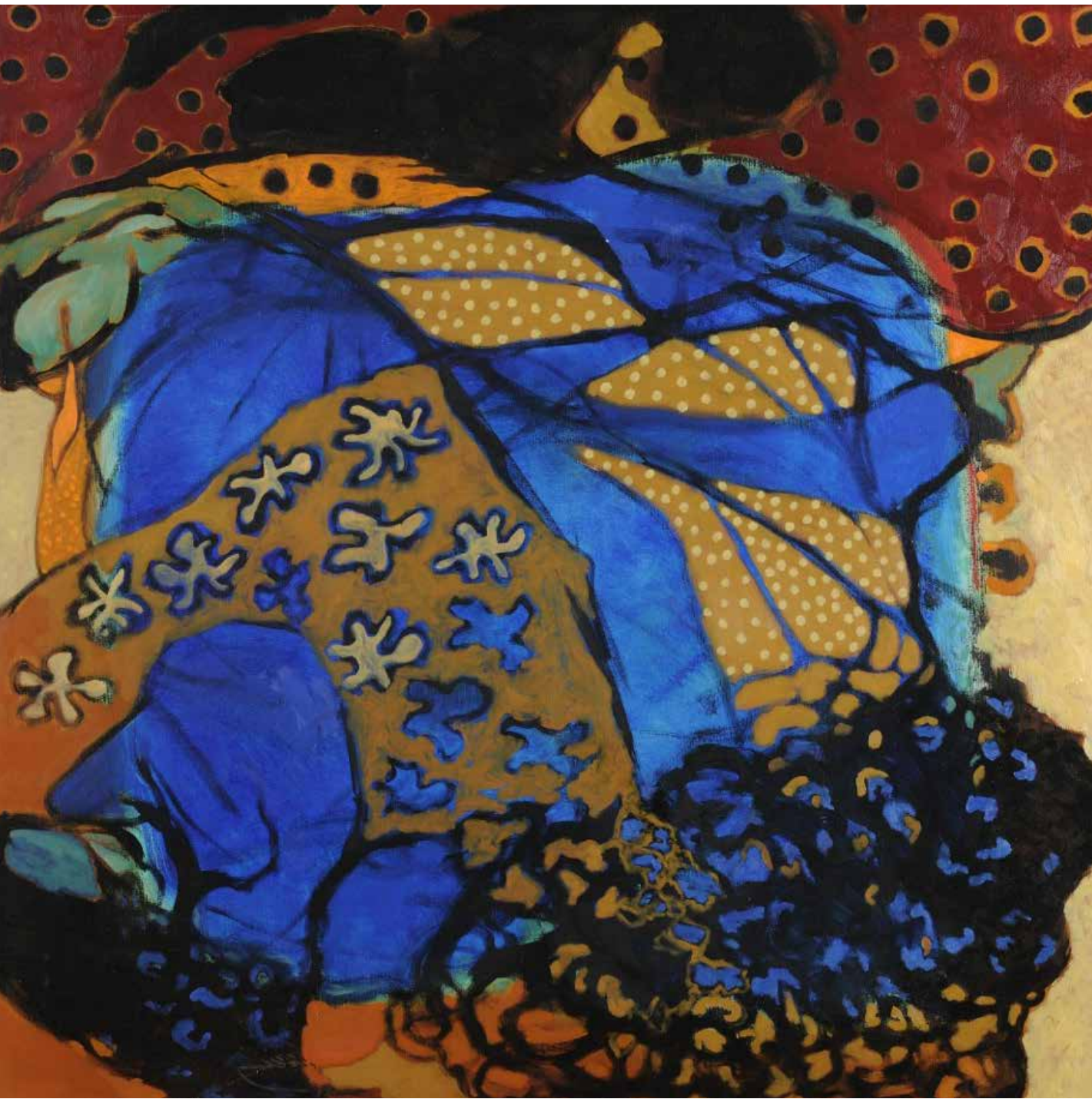


Figurative Landscape IV (series).
1997. Oil on canvas.
48x48 cm.

Metamorphosis.
1996. Oil on canvas.
95x120 cm.



Metamorphosis II.
1996. Oil on canvas.
96,5x96,5 cm.





Biomorphic sketch II of IV.

1997. Gouache, watercolour and charcoal on paper.
25x25 cm.



Biomorphic sketch III of IV.

1997. Gouache, watercolour and charcoal on paper.
25x25 cm.

Metamorphosis IV.
1997. Oil on canvas.
100x120 cm.





Metamorphosis VI.
1998. Oil on canvas.
120x95 cm.



Metamorphosis V.
1997. Oil on canvas.
96x96 cm.

ARTIST BIOGRAPHY

SOLO EXHIBITIONS

- | | | | |
|------|--|------|---|
| 2012 | Beirut Art Fair, Beirut International Exhibition & Leisure Center. <i>Lebanon.</i> | 2002 | Bahraini Culture Week. <i>China.</i> |
| 2012 | Reflection: Bahrain Financial Harbour Fine Arts Gallery. <i>Bahrain.</i> | 1999 | Taipei Art Exhibition. <i>Taiwan.</i> |
| 2010 | Convex: A New Perspective, Bahrain National Museum. <i>Bahrain.</i> | 1999 | Sharjah Intl, Art Biennial. <i>UAE.</i> |
| 1997 | Art Department, Shuman Arts Organization. <i>Jordan.</i> | 1999 | Delmun Exhibition. <i>France.</i> |
| 1996 | De Caliet Gallery. <i>Italy.</i> | 1998 | Bahrain Arts Society Exhibition, Gallery Alexander Leodoux. <i>France.</i> |
| 1996 | El Kato Kayyel Gallery. <i>Italy.</i> | 1997 | Art Expo. <i>Singapore.</i> |
| 1982 | Middle East Institute. <i>USA.</i> | 1997 | Art America Exhibition. <i>USA.</i> |
| 1982 | Sheraton Hotel. <i>Bahrain.</i> | 1997 | Europe Art Festival. <i>Switzerland.</i> |
| 1970 | Dilmun Hotel. <i>Bahrain.</i> | 1997 | Bahrain Arts Society Exhibition. <i>France.</i> |
| | | 1996 | Europe Art Festival. <i>Switzerland.</i> |
| | | 1996 | Bahrain Artists Exhibition. <i>Italy.</i> |
| | | 1996 | Sharjah Biennial Exhibition. <i>UAE.</i> |
| | | 1995 | Joint Exhibition with Abbas Al-Mousawi, Hotel Du Switzerland, Rond. <i>Switzerland.</i> |

SELECTED GROUP/INTERNATIONAL EXHIBITIONS

- | | | | |
|------|---|------|--|
| 2013 | In Dialogue with Modhir Ahmed, Abdulrahim Sharif and Walid Siti, Waterline Gallery. <i>Bahrain.</i> | 1995 | Joint Exhibition at the UN Center. <i>Switzerland.</i> |
| 2013 | Art International Zurich. <i>Switzerland.</i> | 1989 | Bahrain art Society Exhibition. <i>Egypt.</i> |
| 2013 | Art Dubai. <i>UAE.</i> | 1988 | Festival of Asian Artists. <i>Malaysia.</i> |
| 2012 | Abu Dhabi Art. <i>UAE.</i> | 1988 | New Art Center. <i>Iraq.</i> |
| | | 1986 | First GCC Art Exhibition. <i>Japan.</i> |
| | | 1985 | Cairo Biennial Exhibition. <i>Egypt.</i> |
| | | 1985 | Alia Center. <i>Jordan.</i> |
| | | 1984 | Bahraini Artists, Leighton House. <i>England.</i> |
| | | 1984 | Salon des Artists Francises, Grand Palais. <i>France.</i> |
| | | 1981 | Raffles Hotel. <i>Singapore.</i> |
| | | 1978 | Hilton Hotel. <i>Bahrain.</i> |
| | | 1975 | Gulf Hotel. <i>Bahrain.</i> |
| | | 1973 | Periodic GCC Youth Exhibition. |
| | | 1972 | College of Arts Exhibition. <i>England.</i> |
| | | 1969 | First Art Exhibition held at the Gulf Hotel. <i>Bahrain.</i> |

PARTICIPATION IN EXHIBITIONS ALONGSIDE THE BAHRAIN ARTS SOCIETY

- | | |
|------|---|
| 2013 | Bahrain Contemporary Art-Russian Academy. <i>Russia.</i> |
| 2007 | Bahrain Contemporary Art-Unesco Paris. <i>France.</i> |
| 2005 | Modern Art Exhibition Organized by the Royal Ireland, College of Surgeons of Ireland in Dublin. <i>Ireland.</i> |
| 2004 | Duo show with Balqees Fakhro. <i>Germany.</i> |
| 2004 | Annual Art Exhibition 32, Bahrain National Museum. <i>Bahrain.</i> |
| 2002 | Bahraini Culture Week. <i>Jordan.</i> |

AWARDS

- | | |
|------|---------------------------------------|
| 1991 | GCC Golden Palm Award. <i>Qatar.</i> |
| 1989 | GCC Dana Award Kuwait. <i>Kuwait.</i> |



Rashid Al Khalifa
Born in 1952

Nasser AlYousif.

'Conquering Darkness Through Strength of Vision.'

Nasser AlYousif was one of the pioneers of visual art in Bahrain. During the 1960s, he became an active member of the Bahraini art scene, embarking on a revolutionary journey characterized by a serious, rigorous approach, along with a group of other pioneers in the local art movement.

He drew from life, drifting through cities, villages, neighborhoods, popular cafes, and orchards, wandering along the shorelines among seamen, where fishing boats and traditional sightseeing vessels proliferated in the waters off the Bahraini coast, his visual repertoire rich with scenes of daily life and Bahrain's famous virgin natural landscape. He was a pioneer in documenting local public and private life on a visual and artistic level – a rich tapestry of memory both for himself and for the people of Bahrain.

He was also particularly interested in the stories of the pearl divers, featuring them prominently in a lot of his sketches and diagrams, collecting their stories as well as those from the lives and work of a lot of the older fishermen, unearthing their meaning and symbolism in paintings that featured intricate details of the famous Bahraini profession of pearl diving.

In his artistic practice, al-Youssef melded all the current styles to forge his own unique form that combined dexterity of expression with powerful ideas, infusing immeasurable simplicity into both his implementation and delivery. His unique symbolic expression sprang from an approach that merged a magical, self-contained simplicity with an authoritative structure and precise execution.

Those of us of his generation who loved him called him Professor Nasser, not simply because he surpassed us in years – artistic and life experience – but because he outshone everyone in the intricacy of his ideas, the strength of his insight and the substance of his technique and expression.

In 1994, he began to complain of a deterioration of his eyesight, which gradually increased until he lost his vision entirely after prolonged illness and several surgeries.



When he lost his eyesight, he became the rare artist who fought the darkness with the light of his artistic vision, curbing its dominion with an extraordinary brilliance that challenged the loss of an artist's most important sense—his eyesight.

He surpassed even his own artistic and human mastery when he battled the darkness in his own vision.

Not only preventing it from shadowing his forest of colors and thwarting it from staying his brush, but making it surrender to him, using the blackness to create a huge group of paintings that represented a turning point in his dazzling body of work, through which he perhaps hoped to impart to us, his colleagues – that darkness at the heart of one's vision – is indeed part of one's rich, lived experience that it is in fact a breathtaking color that we have long avoided placing on our palettes.

Nasser AlYousif managed to assert his overwhelming artistic passion over the encompassing darkness by achieving an incredible body of work without ever denying what the whole spectrum of experience had brought him. He never gave up his rich expressive ability to direct the eloquence of his ideas and the fluency of its meanings... all of which is prominently displayed in the artworks you see before you here.

—

Abdulla Yousef. *Artist, Playwright and Television Director.*
Manama, February 2014.



Nasser AlYousif. *Showcase.*
1972–2000





The Knight "Antar wa Abla".
1972. Acrylic and Mixed Media.
120x100 cm.

Protecting the Green Bird.

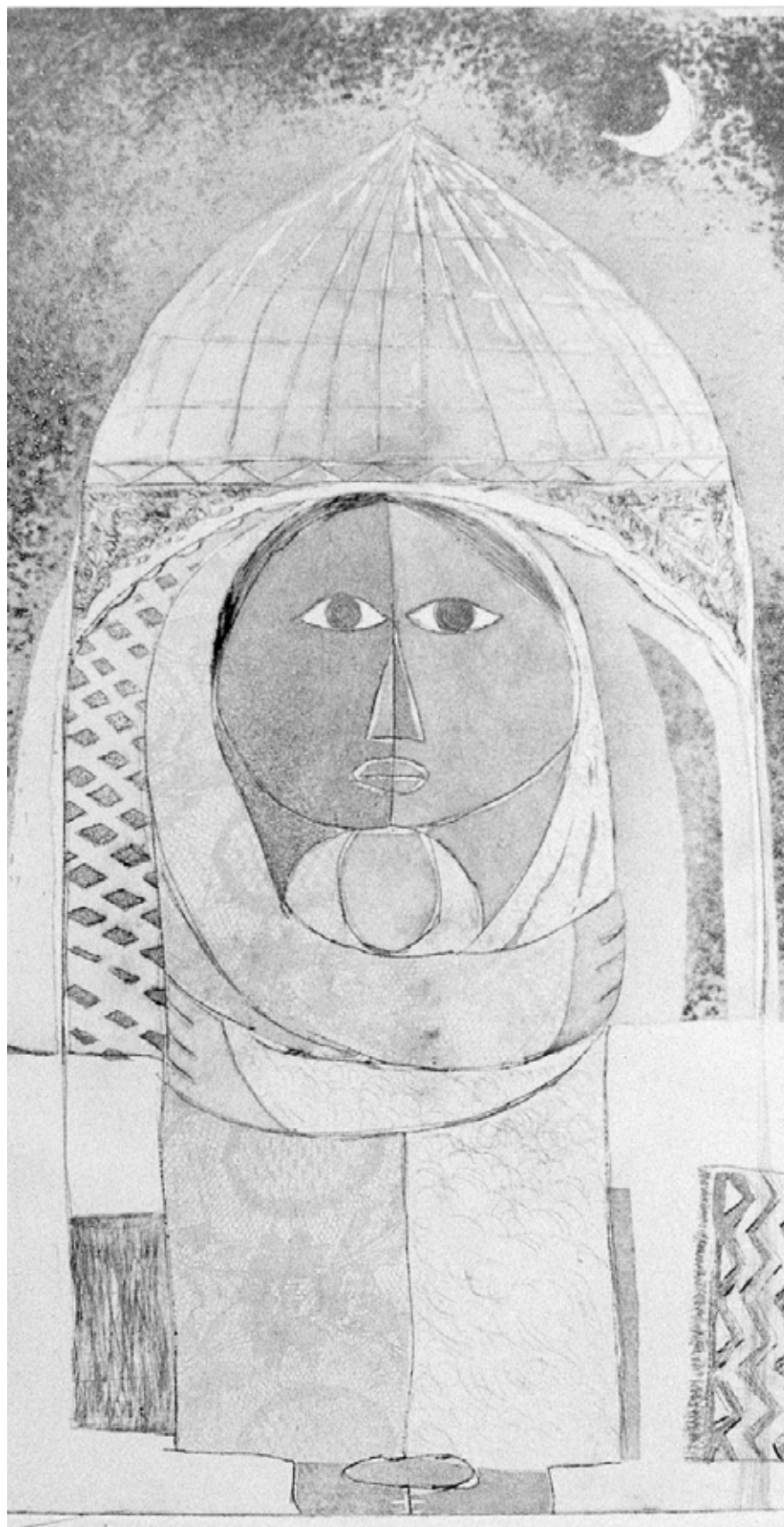
1979. Acrylic on Board.

50x61 cm.



Sisters.

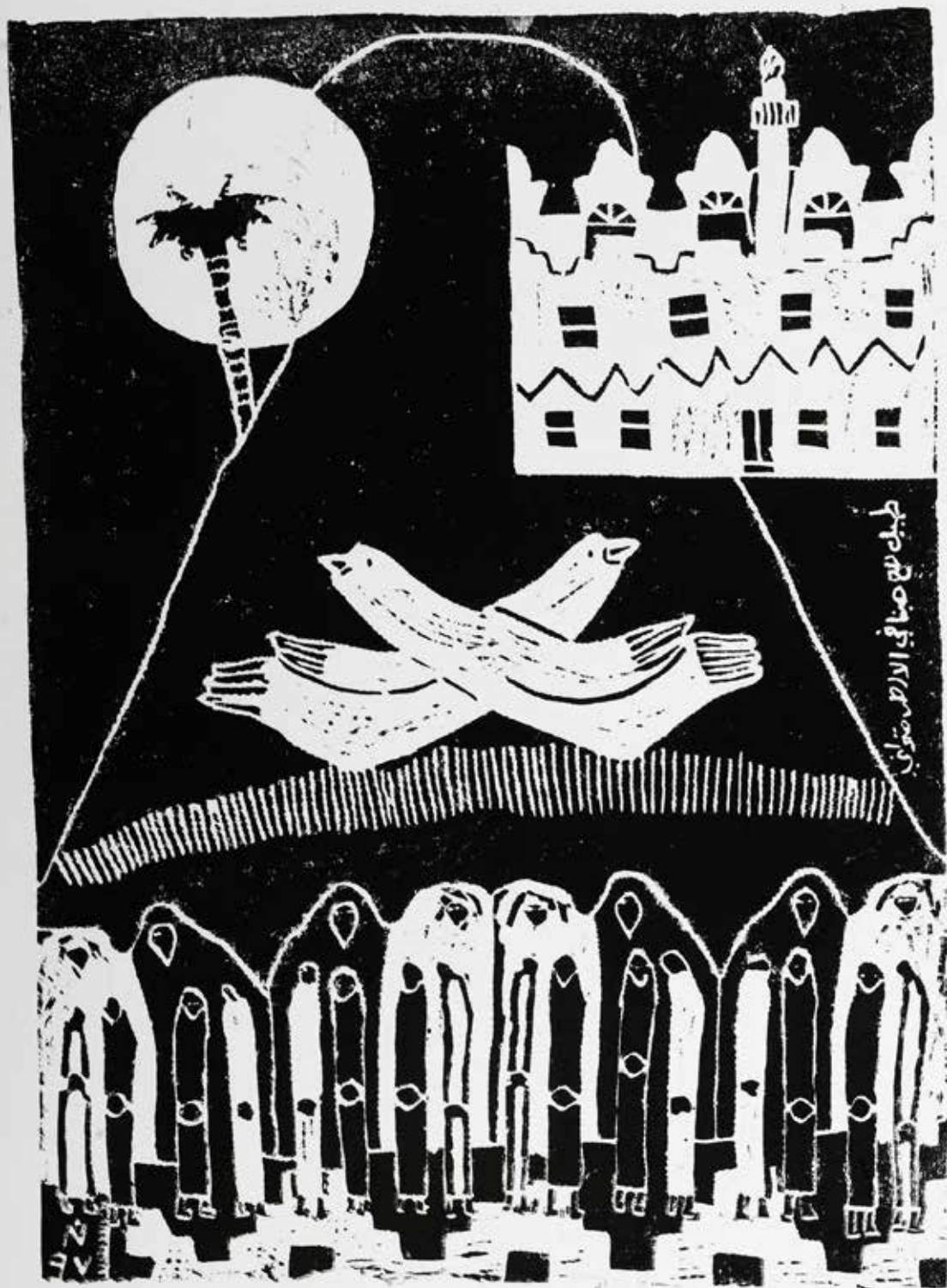
1988. Mixed media and acrylic on board.
60x120 cm.



Love and Kindness.

1997. Linoleum Print.

46x64 cm.





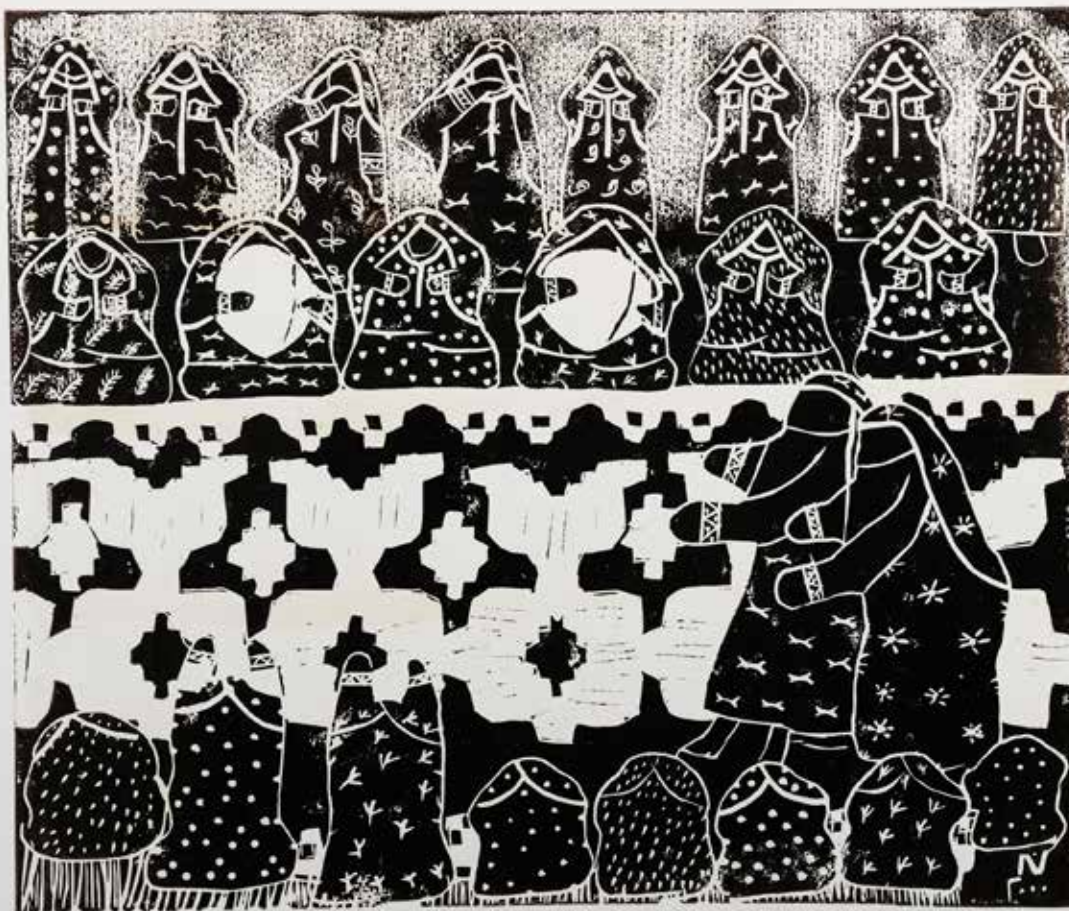
Gatherings.
2000. Linoleum Print.
47x38 cm.



Traditional Procession.
1998. Linoleum Print.
51x40 cm.



Two Village Girls.
2000. Linoleum Print.
37x46 cm.

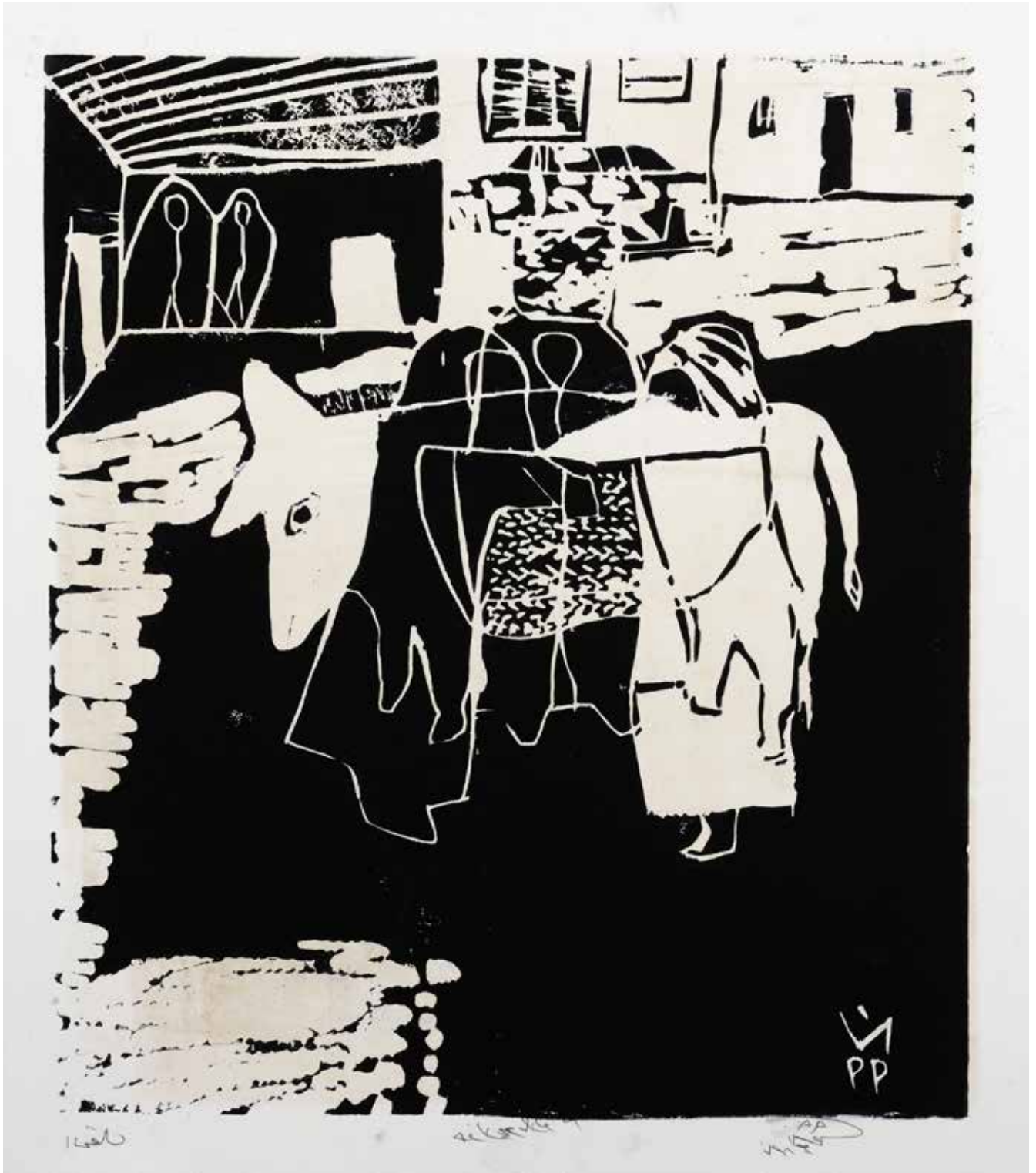


Folkloric Songs.
2000. Linoleum Print.
54,5x46,5 cm.

The Grocer.

1999. Linoleum Print.

34x39 cm.



The Wait.
1999. Linoleum Print.
62x52 cm.



Grinding of the Seeds.
1998. Linoleum Print.
52x32 cm.



The Struggle.
1999. Linoleum Print.
40x34 cm.



جمال الدين

جمال الدين

المرحوم



Nasser AlYousif
1940–2006

ARTIST BIOGRAPHY

SOLO EXHIBITIONS

- 2004 Third solo exhibition entitled “More Than Meets The Eye” at Albareh Art Gallery. *Bahrain.*
- 2003 Second solo exhibition entitled “Challenge Two” after his sight impairment. *Bahrain.*
- 2000 Held a retrospective exhibition on his work at Albareh Art Gallery. *Bahrain.*
- 1998 First solo exhibition entitled “Challenge One” after his sight impairment. *Bahrain.*
- 1996 Recognized as a pioneer of the plastic arts in the Arabian Gulf. *UAE.*
- 1982 Joint Graphic Exhibition.
- 1980 Arab Biennial Exhibition. *Kuwait.*
- 1980 GCC Plastic Arts Exhibition. *Qatar.*
- 1971–1985 Participated in all exhibitions of the Bahrain Contemporary Art Association.
- 1969 Bahrain Artists Association exhibition. *Kuwait.*
- 1957 Agricultural Fair, Plastic art. *Lebanon.*

AWARDS

- 1997–1998 Certificate of merit in both the 6th and 7th Annual Plastic Arts Exhibitions. *Bahrain.*
- 1996 Consolation prize at the 1996 Bahrain National Day Exhibition. *Bahrain.*
- 1979–1980 Dilmon First Award in the 8th and 9th Annual Plastic Arts Exhibitions. *Bahrain.*
- 1972 Top ten medals in the first annual Plastic Arts Exhibition. *Bahrain.*
- 1971 Second prize in the Health Poster Competition.

COLLECTIONS

His work was acquired by Museums in Bahrain, Jordan, and Qatar.

Many important private collectors in the Arab world.

SELECTED GROUP/INTERNATIONAL EXHIBITIONS

- 1985 GCC Cultural Week Exhibition. *Japan.*
- 1984 Cairo International Biennial Arab Arts Exhibition. *Egypt*
- 1982 Collaborated with artist Ibrahim Bu-Saad, he held an exhibition about the Israeli invasion of Lebanon.
- 1981 GCC Cultural Week Exhibition. *France.*
- 1981 Bahrain Exhibition. *Singapore.*
- 1980 Assilah Cultural Forum. *Morocco.*

Second and fourth Arab Biennial Exhibition. *Morocco and Jordan, respectively.*

Participated several times in the Norway Triennial Exhibitions of engraving.

Albareh Art Gallery. *About.*

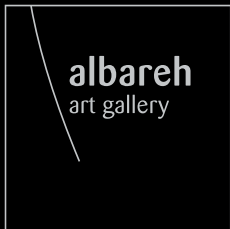
Since opening its doors in 1998, an early pioneer in Bahrain and the Arabian Gulf, Albareh Art Gallery has played a leading role in establishing and consolidating fine art, across a variety of formats, throughout the Middle East and beyond.

After nearly two decades, Albareh has cultivated world-class excellence in artistic expression represented in a diverse roster of artists, both established and emerging, and now distinguished as cutting-edge practitioners in the region and elsewhere. The gallery has become a preferred destination for collectors searching after unusual pieces of art in a fully curated space. Located in the residential district of Adliya, in Bahrain's capital Manama, a young dynamic city with an old tradition in the arts, going back to the early 20th century, when painting classes were first offered in the Gulf. The walls of the gallery accommodate a plurality of artistic practices, including site-specific interventions and artistic residencies, embedded in critical discourses and research questions that reflect a contemporary program deeply anchored in the regional heritage.

Albareh Art Gallery began a long journey to identify hidden talents through a program of solo and group exhibitions by artists from the broader Middle East and beyond, launching the careers of some of the region's best established artists and has maintained long-term representation of a dedicated roster of artists now collected and exhibited worldwide. Through the years, the gallery has thus developed a strong reputation and forged international ties with the art world – curators, museums, collectors and critics alike, becoming a center of excellence, hosting a year-long program of exhibitions, an unparalleled educational platform and various cultural events.

Over the years, the gallery became aware of its ambition to broaden its scope, through a number of partnerships with galleries, cultural institutions and collectors worldwide.

Since 2012 the gallery has embarked on a new path to search for hidden talents in other latitudes, expanding its program into a global endeavor, selecting and showcasing emerging contemporary artists from other regions side by side with established modern and contemporary names from the Middle East, creating new opportunities for artists and collectors alike, to partake in a global context of art. With a number of international shows, partnerships and participation in art fairs, the gallery seeks to strengthen its innovative approach, complemented with professional visits to the most important fairs and biennials in the art world, searching for the best art, and a distinguished list of guest speakers.



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