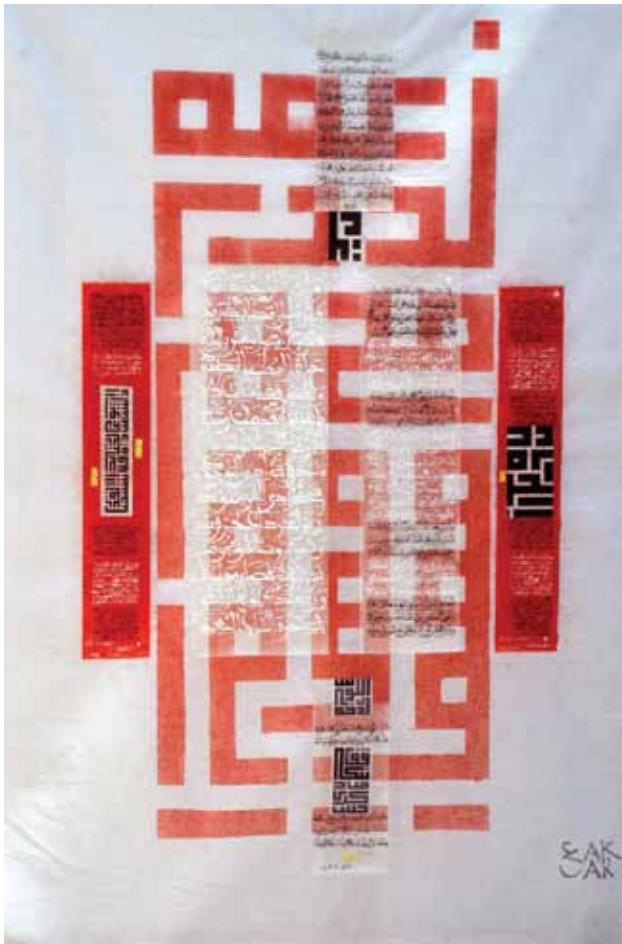


KASHYA HILDEBRAND GALLERY

ABU DHABI ART 2014

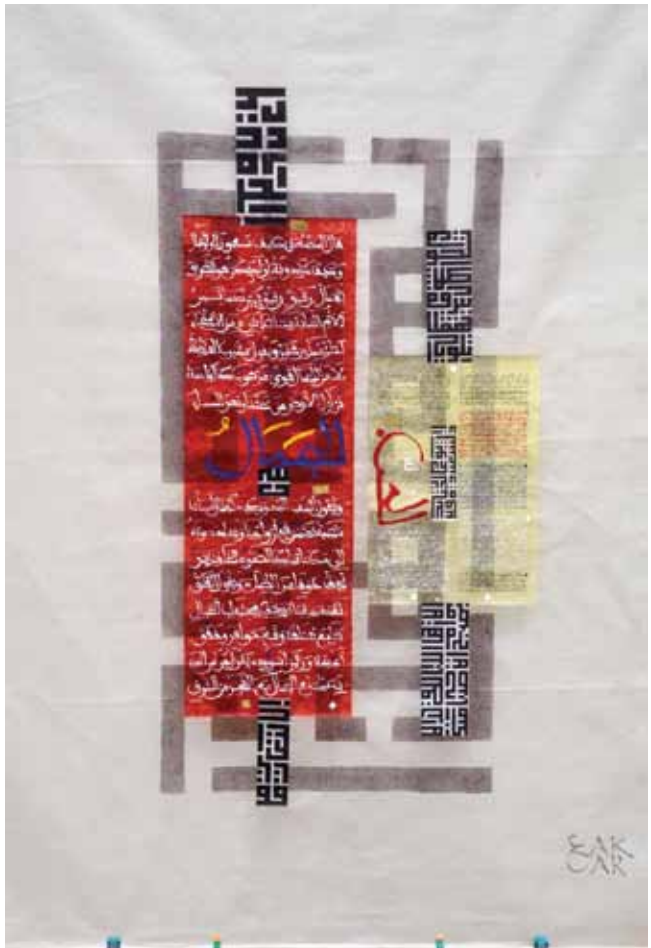


ABDALLAH AKAR
ANTARA "POÉSIE", 2014 | 132 X 132 CM | MIXED MEDIA ON TARLATAN



ABDALLAH AKAR

CHABBI "PRIERE DANS LE TEMPLE D'AMOUR, 2014 | 180 X 132 CM | MIXED MEDIA ON TARLATAN

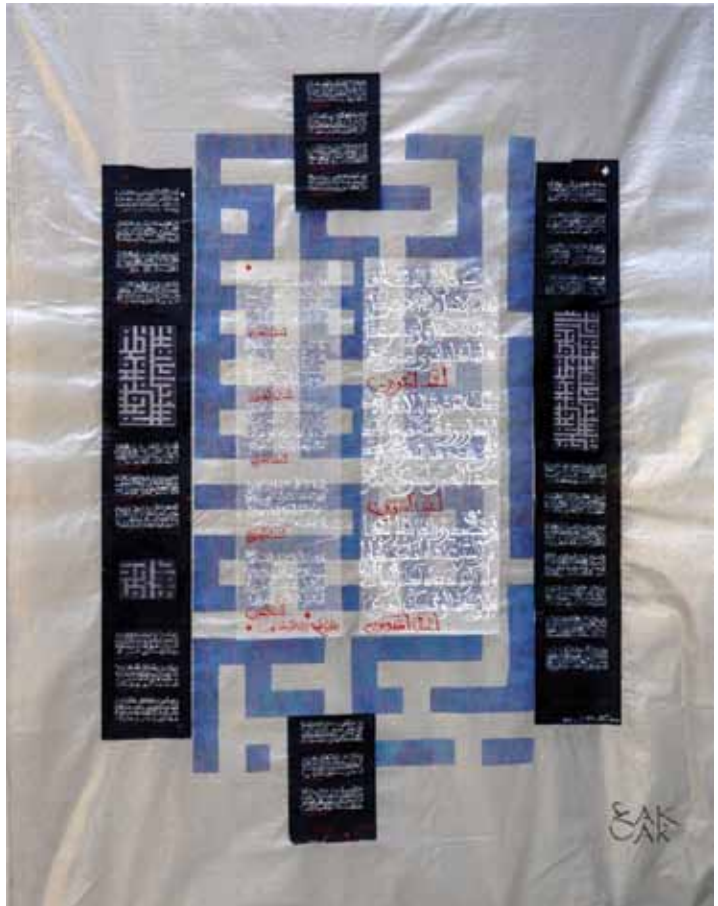


ABDALLAH AKAR
GIBRAN "L'AMOUR LA BEAUTÉ", 2014 | 180 X 132 CM | MIXED MEDIA ON TARLATAN



ABDALLAH AKAR

OMAR KHAYAM QUATRAINS — POESIE, 2014 | MIXED MEDIA ON TARLATANE | 133 X 132 CM



ABDALLAH AKAR

ILIA A. MADHI "JE NE SAIS PAS", 2014 | 180 X 132 CM | MIXED MEDIA ON TARLATAN

ABDALLAH AKAR (b. 1952)

Born in Tunisia, Abdallah Akar arrived in France to pursue science studies at Paris VII University. In 1980, he met Master Iraqi calligrapher Ghani Alani, who would become his teacher. Akar held his first exhibition in 1986, and went on to teach calligraphy, joining the Institut du Monde Arabe in Paris in 1993. His oeuvre pays tribute to Pre-Islamic poetry, part of an ever-evolving calligraphic discourse that uses the media of fabric, canvas, wood and even glass. A celebration of the geometry of language, one of Akar's main inspirations is the renowned collection of seven pre-Islamic poems known as the Mu'Allaqât, the "suspended poems". According to tradition, these poems were originally written on silk weavings that hung suspended and floating on the walls of the Kaaba. Written before the Koran, the poems are considered among the founding texts of Arabic language and culture. In this work, Akar takes us back to 6th-century Bedouin society, where verbal sparring matches were keenly fought, and where poetry was "powerful and invisible as the wind on dunes," and where beautiful words were worth all the wealth of the world. All the great Arabic poets are represented in Akar's work: from Ibn Arabî to Nizar Kabbani, from Ibn Al-Roumi to Abou-el-Kacem Chabbi to the renowned Mahmoud Darwich – Akar celebrates all of them in his art.



KHALED AL SAAI
STORY BY LETTERS, 2014 | 100 X 150 CM | OIL ON CANVAS



KHALED AL SAAI

UNTITLED, 2014 | 150 x 197 CM | MIXED MEDIA ON CANVAS



KHALED AL SAAI

INSPIRATION OF TIME AND BEAUTY, 2014 | MIXED MEDIA ON CANVAS | 120 X 100 CM



KHALED AL SAAI

UNTITLED, 2014 | MIXED MEDIA ON CANVAS | 85 X 75 CM



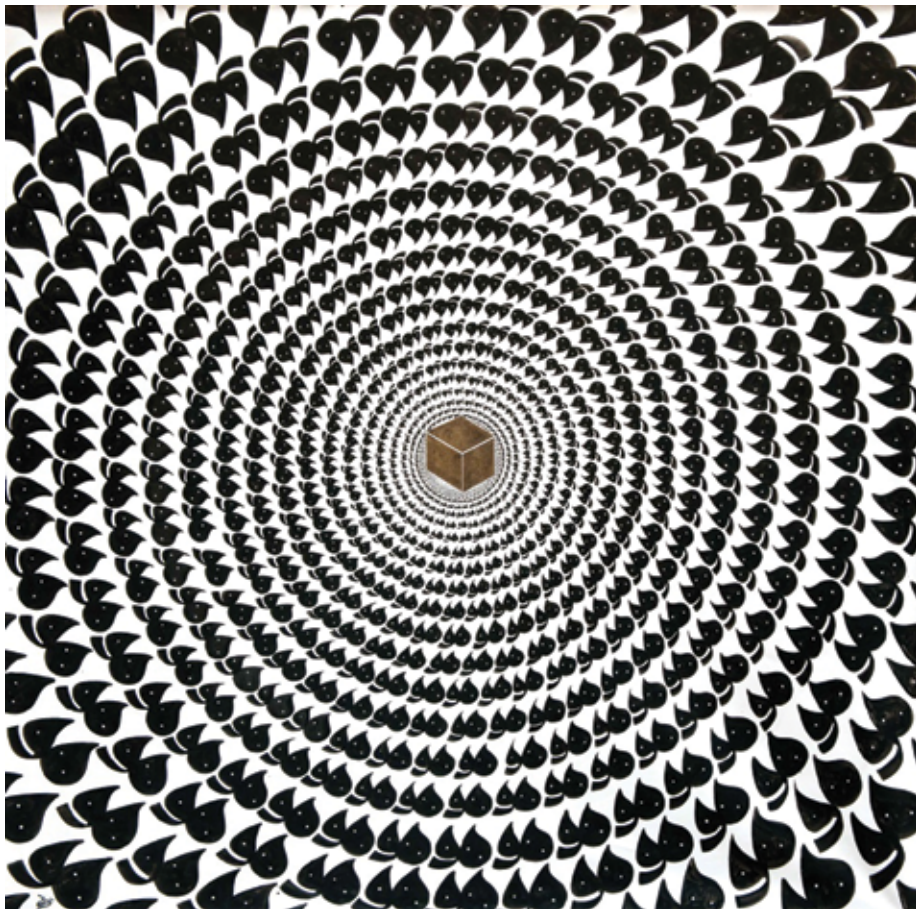
KHALED AL SAAI
LIGHTNESS OF BEING, 2014 | MIXED MEDIA ON CANVAS | 85 X 75 CM

KHALED AL SAAI (b. 1970)

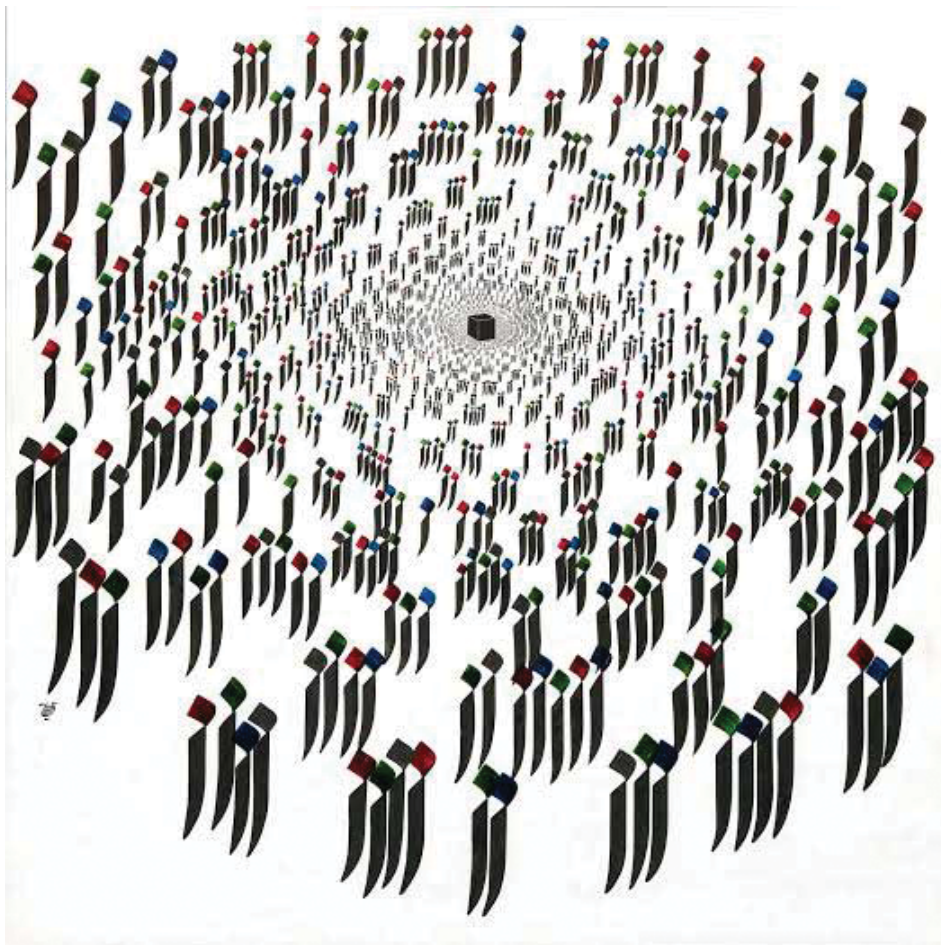
Khaled Al Saai's distinctive approach to Arabic calligraphy allows for the expressive calligraphic forms and letters to come together creating entire landscapes with vistas of colour and emotion. Born in Syria, Al Saai grew up in a household surrounded by painting, music and calligraphy. At the age of 18 he had already established his reputation as a promising calligrapher, going on to graduate from the University of Damascus in 1998 with his MA in Fine Art. Today, he is an internationally recognized master of Arabic calligraphy, and works in an astonishing range of styles, from more classical modes (often using quotations from poetry) to radically inventive compositions, in which lettering is fragmented into fantastical pictorial compositions. In recent works, Al Saai explores the possibilities of Arabic script and draws on the unrest taking place in his native country with a the profusion of collaged shapes acting together with lettering and often depicting a profusion of human voices crying out.



AGHIGHI BAKSHAYESHI
TAWAF 2, 2014 | INK ON CANVAS | 110 X 200 CM



AGHIGHI BAKSHAYESHI
TAWAF, 2014 | INK ON CANVAS | 200 X 200 CM

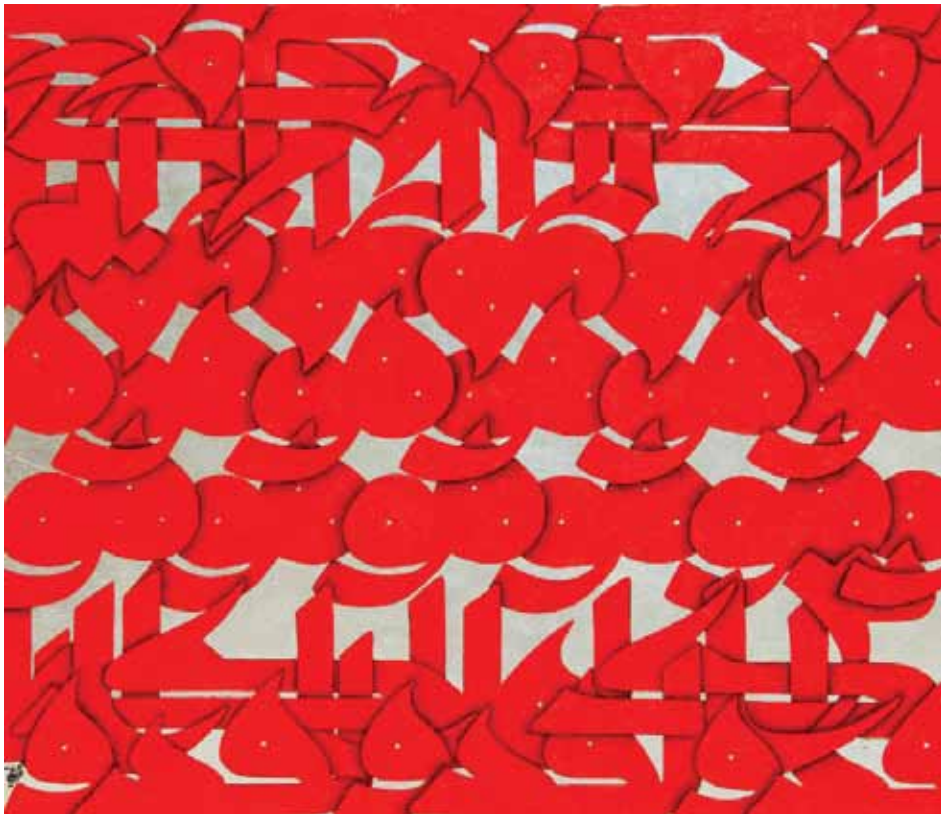


AGHIGHI BAKSHAYESHI
TAWAF (CIRCUMAMBULATION), 2014 | INK ON CANVAS | 200 X 200 CM



AGHIGHI BAKSHAYESHI

NAMES OF GOD, 2014 | INK ON CANVAS | 150 X 200 CM



AGHIGHI BAKSHAYESHI
HOVAL MALEK (A NAME OF GOD), 2014 | OIL ON CANVAS | 80 X 80 CM



AGHIGHI BAKSHAYESHI

HOVAL MALEK (A NAME OF GOD), 2014 | OIL ON CANVAS | 80 X 80 CM

AZRA AGHIGHI BAKSHAYESHI (b. 1968)

Azra Aghighi Bakhshayeshi, a descendant of the famous court calligrapher Mirza Karim Khoshnevis Tabhari, is the only professional female calligraphic artist working in Iran. Her work explores the rich aesthetic possibilities inherent in the internal architecture of Persian script. For her, there is beauty not just in the meaning letters express but also in the form and texture of those letters. Born in Qom, Iran, in the early years of her calligraphic training, Bakhshayeshi was inspired by the variations of Persian letters. Her interest in understanding Persian logotype led her to graphic design, and she continued her studies of contemporary calligraphy. In university, she chose to study *Kufi* script with the renowned calligrapher Nasrollah Afjai. Under Afjai's guidance, she discovered a freedom and potential for artistic expression available through calligraphy, especially using the minimalist forms of *Kufi* script. Bakhshayeshi, who considers herself a "Painter's Scribe," has found a way to express beauty with words in a non-literary way. Bakhshayeshi's new works reflect the recent fulfillment of a lifelong desire to perform the Hajj, and travel to Mecca. The profound effect of this experience can be seen in her depiction of the Holy Kaaba as a new central motif to her works.



KHALED AL BANNA

SWEET EVOLUTION I, 2014 | COLLAGE AND INK ON PAPER | 100 X 34 CM.



KHALED AL BANNA
SWEET EVOLUTION 2, 2014 | COLLAGE AND INK ON PAPER | 140 X 140 CM.



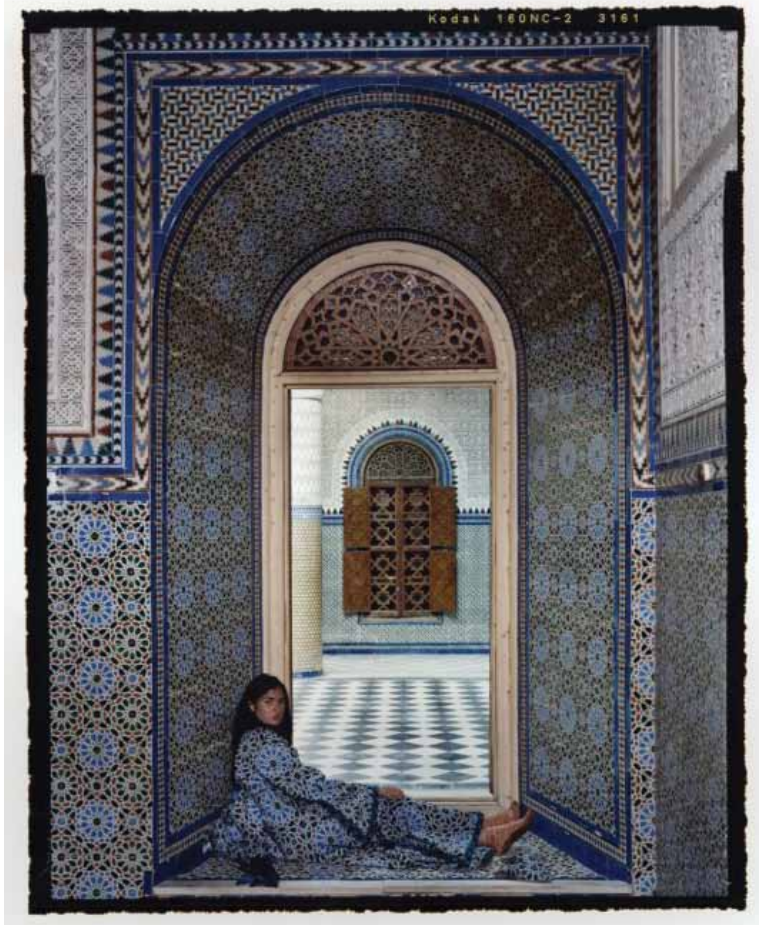
KHALED AL BANNA

SWEET EVOLUTION 3, 2014 | COLLAGE AND INK ON PAPER | 160 X 100 CM.

KHALID AL BANNA (b. 1975)

Khalid Al Banna employs a specificity of local culture with its significance and artistic heritage in a work of art, where concepts and materials are used, shaped and reused within different contexts. His artwork reflects his experiences, reflections and perception on the changes in life and growing up in the UAE. In his black and white works, the collaging technique helped him explore issues confronting his home and the eternal conflict between good and evil, light and darkness, hope and despair. He explains they have been influenced by “the Middle East’s transformation in the last twenty years or so – from the Gulf wars to 9/11 to the more recent Arab Spring in the region. The paintings are a reflection of how I experienced these events and moments in in history.”

In newer works, Al Banna examines the various figures throughout history who have been caught up in war and conflict, in particular those who have been martyred and have sacrificed themselves or their ideals and for the lives of others. More recently, he has returned to a use of colour, first characterized by his vibrant mixed media textile works. Now, he continues the evolution of his ink on paper collages with the addition of various earthy colours, from moss greens and soft yellows to rusted reds and pinks. The revolution and harshness of monochrome has given way to Sweet Evolution, a series that explores our ever-changing environment and the artist’s search for positivity amidst the turmoil that has hit the region.



LALLA ESSAYDI

HAREM 14C, 2009 | CHROMOGENIC PRINT — EDITION 10 | 224 X 180 CM
EDITION OF 5



LALLA ESSAYDI

LES FEMMES DU MAROC — FUMÉE D'AMBRE GRIS, 2008 | CHROMOGENIC PRINT | 224 X 180 CM
EDITION OF 5

LALLA ESSAYDI (b. 1956)

Lalla Essaydi lives in both New York and Morocco and was educated in Paris and Boston (receiving her MFA from the School of the Museum of Fine Arts/TUFTS University in 2003). She explores the multifaceted relationship between beauty, power, knowledge and desire. Through a combined use of space, architecture, calligraphy, henna and costume, Essaydi explores the roles of women as decorative features, portrayed 'caged' amongst other acquisitions in the 'cabinet de curiosité' of the male dominion, and in the harem in response to Orientalist fantasies from both the West and East. In her work Essaydi doesn't shy away from these difficult conversations on the nature of beauty and desire, but rather brings their intricacy into her performative photographs of women. This very physical and psychological environment of the home and harem haunts the artist but these fantastic interior tableaux of Moroccan women embody a subtle multivalent critique.



SIMEEN FARHAT
THINKING OF GOLA GANDA (SHAVED ICE), 2012 | DYED RESIN | 90 X 65 X 22 CM



SIMEEN FARHAT

LAMENTING THE LIGHTNESS, 2014 | PIGMENTED AND CAST RESIN | 114 X 97 X 23 CM



SIMEEN FARHAT
WORDS OF A POET, 2013 | CAST AND PIGMENTED URETHANE RESIN | 58 X 64 X 23 CM



SIMEEN FARHAT

POSSIBILITIES, 2013 | CAST AND PIGMENTED URETHANE RESIN | 112 X 84 X 23 CM

SIMEEN FARHAT (b. 1968)

Born in Karachi, Pakistan, Simeen Farhat received her BFA from Arizona State University, Tempe in 1998, followed by her MFA from Texas Christian University, Fort Worth, Texas in 2000. Using resin and acrylic, Farhat casts letters and creates visual elements that transfer the dynamism of poetry and script into conceptual and visual energies. While some of these works depict calm and peace with gentle flows and soft curves to express the thought process, others bring to life chaos through their sharp edges and diagonals. These visual compositions range from wall-mounted sculptures in organic forms to more cubic-looking geometric shapes. Uplifting melodic spirals to downward flowing and meandering three-dimensional installations. Her more recent works use geometrically manipulated forms of the Arabic script to dominate her work in various modular configurations. For Farhat, the material is also just as important as the form, with transparency depicting lucidity, or a pearlescent finish symbolizing richness and rarity. The use of resin, metal or any other material allows Farhat more freedom to experiment with the form, while the shadows created by the shapes become vital to her compositions as they reflect the text and converse with the phrases.



MAX GIMBLETT

SWELL, 2013 | 152 X 152 x 5 CM | GESSO, ACRYLIC & VINYL POLYMERS, OIL SIZE, COPPER LEAF / CANVAS



MAX GIMBLETT

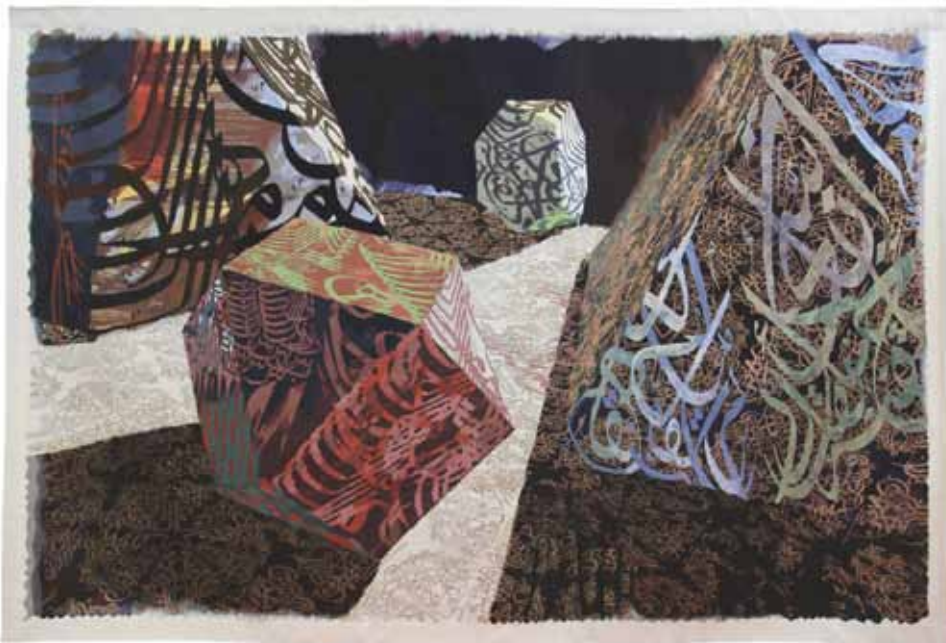
*THE GOLDEN BRAID, 2014 | 152 X 152 X 5 CM | GESSO, ACRYLIC & VINYL POLYMERS, EPOXY,
AQUA SIZE, LEMON GOLD LEAF, CLEAR ACRYLIC OVERCOAT / CANVAS*

MAX GIMBLETT (b. 1935)

New Zealand-born, New York-based Max Gimblett's large abstract work predominantly consists of geometric shaped canvases – rectangles, quadrilaterals and circles – painted in bold vibrant colours anchored with delicate or even energetic gestures of paint. His practice reveals, among other interests, the artist's familiarity with Japanese calligraphy, Jungian psychology, and the practice of Buddhism. Gimblett's purity of colour and interrogation of the picture plane show how he simultaneously explores a density of associations that span geography, history, art, religion and culture. Gimblett's palette often showcases bold colours such as fuchsia and acid green, incandescent gold and red. Thickly saturated primary hues are applied in broad smooth brushstrokes while zigzags and centrifugal ellipses coalesce into dissonant spatial forms. With each work, Gimblett creates new relationships among surface, colour, and gesture, based on the practice of meditation as well as the exuberant energy of spontaneous gesture.



AHMED MOUSTAFA
*DIVINE BEDROCK HUMAN ARTISTRY, 2014 | 273 X 417 CM | TAPESTRY FROM LES ATELIERS
PINTON IN FELLETIN AUBUSSON, FRANCE*



AHMED MOUSTAFA

LANDSCAPE DUE MEASURE AND PROPORTION, 2014 | 254 X 390 CM | TAPESTRY FROM LES
ATELIERS PINTON IN FELLETIN AUBUSSON, FRANCE



AHMED MOUSTAFA
NIGHT JOURNEY ASCENSION, THE COSMIC FESTIVITY, 2013 | 508 X 600 CM | TAPESTRY 350
MIXTURES OF WOOL AND BOLD FROM AUBUSSON, FRANCE



AHMED MOUSTAFA

THREE JESTING HORSES, 2012 | 450 X 450 CM | TAPESTRY FROM LES ATELIERS PINTON IN
FELLETIN AUBUSSON, FRANCE



AHMED MOUSTAFA
*TRILOGY OF WHERE TWO OCEANS MEET, 2011 | 368 X 454 CM | TAPESTRY BY LES ATELIERS
PINTON IN FELLETIN AUBUSSON, FRANCE*

AHMED MOUSTAFA (b. 1943)

Born in Alexandria, artist and scholar Ahmed Moustafa fuses classical European painting techniques with Islamic calligraphy. Receiving his BA from Alexandria University, Moustafa went on to receive his MA from the Central School of Art and Design, London and a PhD in 'The Scientific Foundation of Arabic Letter Shapes' from the Central School of Art and Design in collaboration with The British Museum. His astonishingly rich visual vocabulary fuses his skills as a painter and master scribe with the tradition of Islamic penmanship, a 20-year study of Arabic letter shapes that has taken him far beyond the realm of fine arts to encompass mathematics, philosophy and geometry. Over the last three years, as part of his long-term collaboration with Les Ateliers Pinton in Felletin, Aubusson France, he has created five unique large-scale tapestries. They explore Moustafa's search for the Divine, and the peace found through the due measure and proportion of both the elements of calligraphy as well as the underlying nature of God's word. More than a simple transition from painting to tapestry, they allow for a growth of colour, an expansion of form into space, and an infusion of new energy into the image. They allow for a scale that does justice to Moustafa's illustration of the awe-inspiring power of the Divine, dwarfing the viewer in much the same way that one may feel minute in comparison to the endless mysteries of the universe. Together, they are the culmination of Moustafa's artistic and scholarly career.



CAROLINE JANE HARRIS

*TREESCAPE (GREEN), 2014 | 103.5 X 103.5 X 7 CM | HAND-CUT LAYERED PIGMENT PRINTS
ON PAPER*



CAROLINE JANE HARRIS

SKIN, 2014 | 103 X 78.5 X 7 CM | HAND-CUT LAYERED PIGMENT PRINTS ON PAPER

CAROLINE JANE HARRIS (b. 1987)

Born and based in London, Caroline Jane Harris is inspired by the natural world and is conscious of the strong yet subtle links between natural environmental phenomena and mankind's interventions into the natural world. Harris uses a labor-intensive paper-cutting technique, whereby she layers numerous photographs of tree formations and cuts them out to achieve kaleidoscopic symmetry with the depth appearing to allow one to see through the structures. Other elements of the tree are then incorporated, such as cross-sections of trunks and wood-grains. Circles and gradients suggest the cyclical nature of time and the tools through which we observe it; from puddles, irises, sunsets and the line of the horizon to microscopes, telescopes and petri dishes – their essence superimposed on skeletal branch patterns. With each segment cut by hand, this allows for subtle distortions, creating a tension between technology and the artist's hand resulting in harmonious complexity. The symmetry in each piece is juxtaposed with an undercurrent of chaos, which acts as a reminder of nature's imperfections. Harris views her process as symbiotic with life; transcription, duplication, reproduction and deconstruction. The final composition slowly emerges as the paper is removed, exposing depths below the 2D surface. Each hand-cut digital print is placed between sheets of glass, suspended and preserved like a precious fragile specimen, layered both physically and metaphorically.



EDWARD LENTSCH
THE LUCAS SERIES, 2014 | 140 X 115 CM



EDWARD LENTSCH

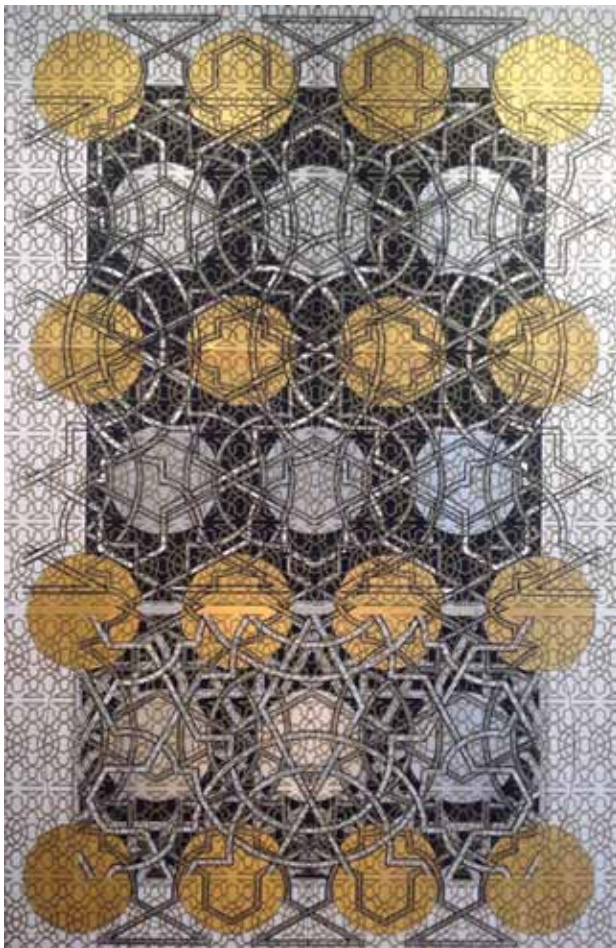
IMAGO EXEGITICA, 2014 | 140 X 115 CM | MIXED MEDIA AND OIL AND CANVAS



EDWARD LENTSCH
RAVEN MAESTRO OF MAGIC, 2014 | 147 X 97 CM | MIXED MEDIA AND OIL AND CANVAS

EDWARD LENTSCH (b. 1959)

California native Edward Lentsch's expansive artistic practice explores relationships between self, nature and the universe. From the Fibonacci sequence to the teachings of Aristotle, Lentsch attempts to create a bridge between the natural world and these intellectual canons, exploring the interconnection between the realms of science and mysticism, the metaphysical and the spiritual. He explores how these three facets are integrated within a global environment and moreover how we, as humans, fit within this complex matrix of thought using the ideas of some of the world's greatest writers and scholars. At first glance, his abstract canvases bring to mind the earthen tones of Kiefer, or the scratched surfaces of Tàpies. Lentsch, however, draws from a broader art historical canon, and painting becomes an extension of the life force around him, a transformative experience through which he can mediate a pure experiential moment. He bridges a complex visual language in which colours and textures are lifted from the natural world. It is the relationship between what is known, or the skill and technique, and what is manifested, the interpretation or intuition, that lies at the heart of Lentsch's painterly technique.

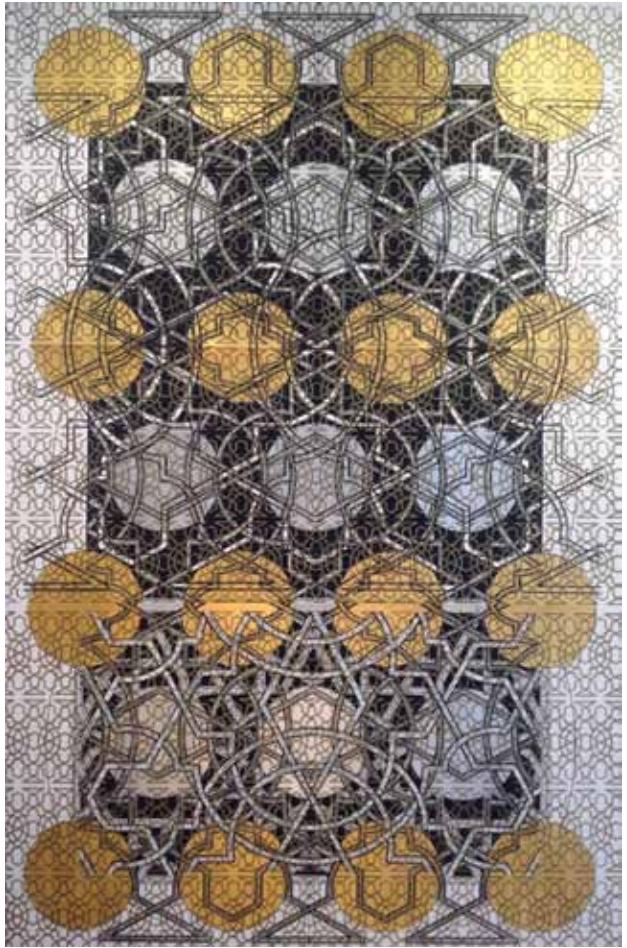


AMANDA SEELYE SALZMAN
UNTITLED, 2014 | SILKSCREEN AND ACRYLIC PAINT | 167 X 107 CM



AMANDA SEELYE SALZMAN

UNTITLED, 2014 | SILKSCREEN AND ACRYLIC PAINT | 167 X 107 CM



AMANDA SEELYE SALZMAN
UNTITLED, 2014 | SILKSCREEN AND ACRYLIC PAINT | 167 X 107 CM

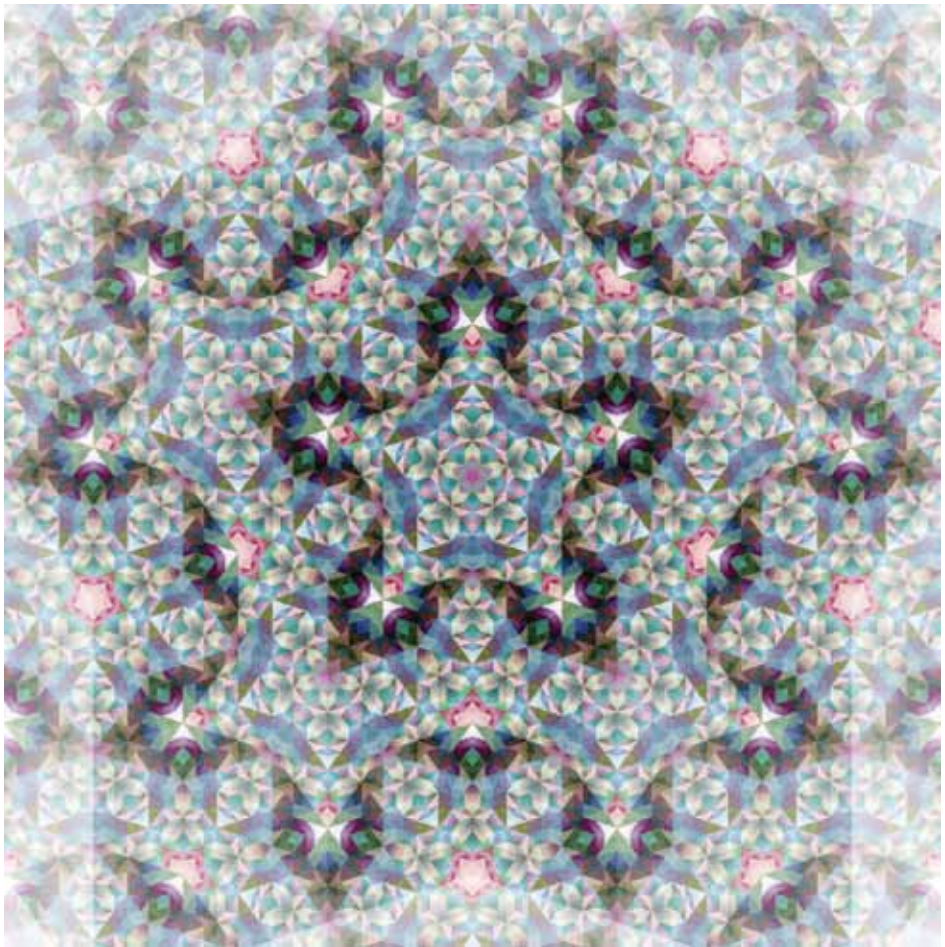
AMMANDA SEELYE (b. 1953)

Born in Amman, Jordan, American artist Ammanda Seelye grew up as the daughter of a diplomat with family ties in the Middle East going back five generations. This experience informed her worldview as well as her artistic subject matter. Her most recent paintings have been inspired by a return trip to the region. Here, she found herself inspired by Islamic architecture, art and design, and incorporated this aesthetic into her silk-screened paintings. In particular, Seelye was struck by the beauty of the *mashrabiya*, and its abstract ornamentation forms the core of this work, where the artist explores the juxtaposition between form and function. Her paintings are a conflation of several meditations – art and culture, the traditional and the contemporary, East and West. Through compressed layering she references ancient Islamic art and architecture, but also seeks to create a visual tension through symmetrical subdivision. Through unifying all of these elements, she recreates the experience of looking out through this screen – darkness and light inexorably exist as the geometric designs are layered to enhance, not disguise, allowing them to appear illuminated in the dark. By doing so, she produces a spiritual luminosity through repetition and balance and the viewer is immersed in harmony, transported to a place of serene contemplation behind the gentle protection of the *mashrabiya*. For the artist, the *mashrabiya* is, ultimately, a window to the unseen, and it is only in this intangible, spiritual place, that serene contemplation can occur.



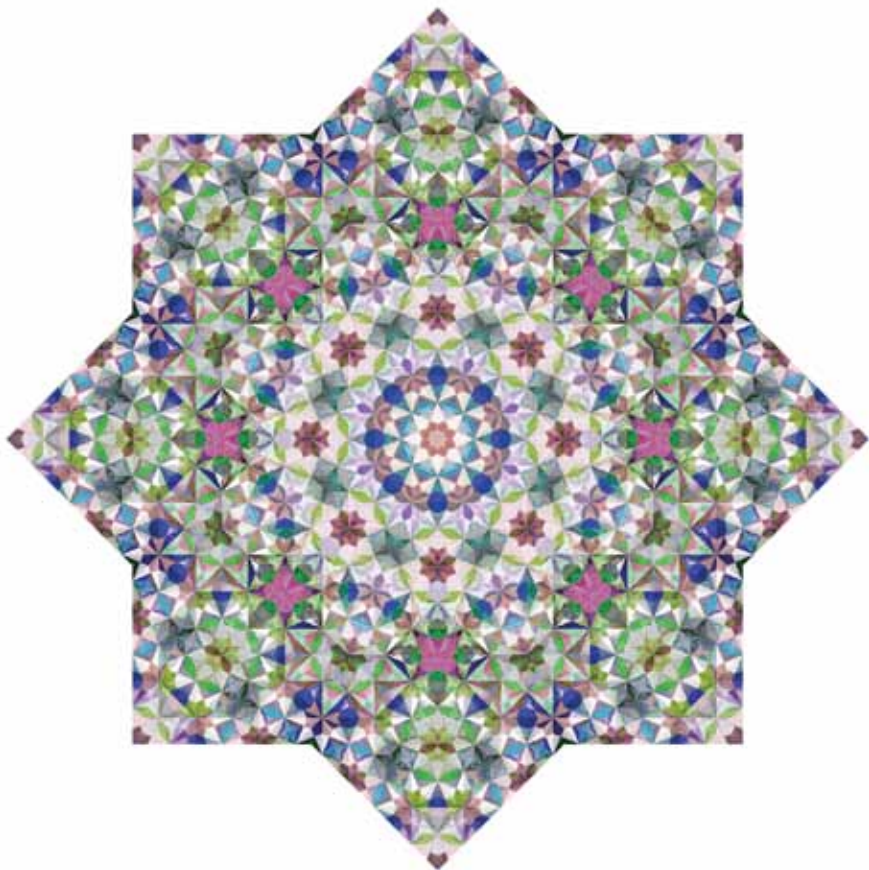
SAMA MARA AND LEE WESTWOOD

D — MARIMBA, 2014 | MARIMBA | 140 X 140 CM — EDITION OF 4 | GICLÉE PRINT ON PAPER

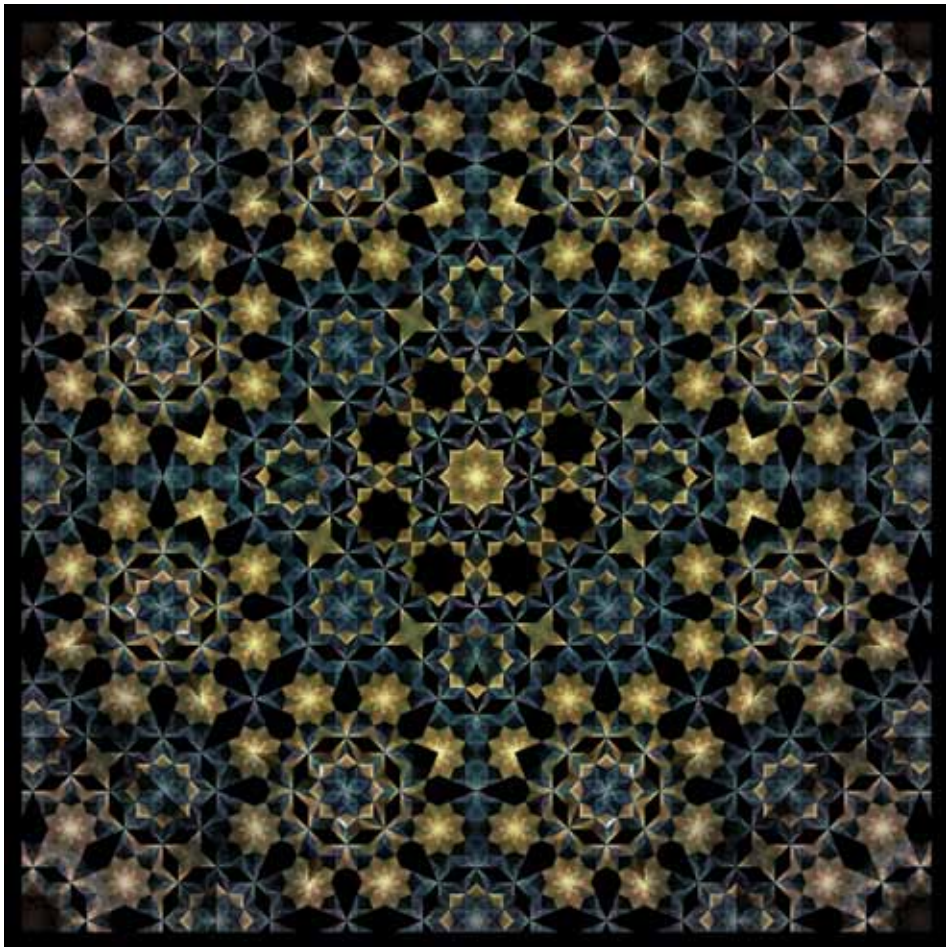


SAMA MARA AND LEE WESTWOOD

PENTAGON II — ENSEMBLE — MOTIF I, 2014 | 100 X 100 CM — EDITION OF 4
GICLÉE PRINT ON PAPER



SAMA MARA AND LEE WESTWOOD
OCTAGON I — FLUTE AND MARIMBA, 2014 | FLUTE, MARIMBA
140 X 140 CM — EDITION OF 4 | GICLÉE PRINT ON PAPER



SAMA MARA AND LEE WESTWOOD

OCTAGON III — SOLO CONGA — VARIATION, 2014 | CONGA
140 X 140 CM — EDITION OF 4 | GICLÉE PRINT ON PAPER

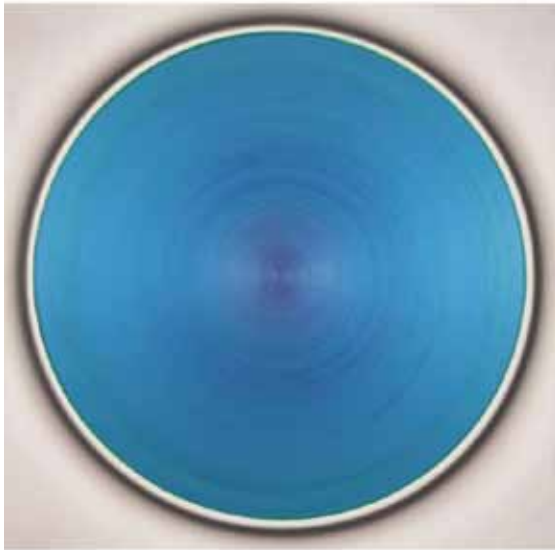
SAMA MARA & LEE WESTWOOD (b. 1979 and 1982)

Long-time collaborators Sama Mara, an artist and geometer, and Lee Westwood, a composer, undertake an innovative visual journey that brings together art, music, and geometry, revealing a compelling unity between the worlds of traditional Islamic art and Western contemporary composition. With *A Hidden Order*, they implement a pioneering theory developed by Mara and based on the scientific relation between sound, colour, and pattern. Their work draws on the fact that the foundational elements of geometric art are also the root principles governing the rhythm and pitch of music, bringing into focus the unexpected correlation between the artistic traditions of Islamic cultures of the past and contemporary mathematics such as fractal geometry. The artworks are visual expressions of music coming to life in the form of intricate, kaleidoscopic prints with vibrant colours and complex shapes that harmonise sound (music) and space (pattern). Initially, Westwood and Mara meticulously crafted rhythmic structures using the geometric characteristics of triangles, squares, pentagons, and hexagons. Then, Westwood composed 10 instrumental chamber works for a mixed ensemble and recorded these pieces with a quartet. Mara's computer programme allows for the conversion of live music into Islamic-inspired patterns, producing real-time visualisations. Within the works, each colour corresponds to a particular note, the density of pattern to the rhythm of the music, and the texture of each individual cell to the timbre, or sound quality, of the note itself.

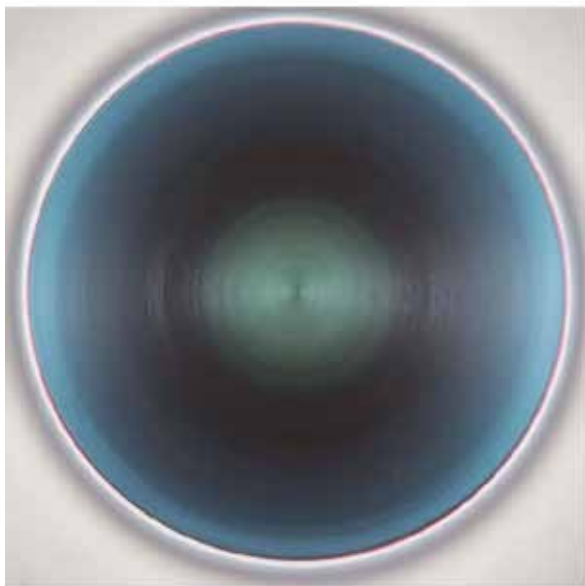


ROBERT SCHABERL

ZF GREEN DANCE WITH DARK RED RUST AND BLUE 6-8, 2014
ACRYLIC ON CANVAS — 2 VIEWS | 160 X 160 CM



ROBERT SCHABERL
ZF BRIGHT TURQUOISE GREEN DANCE WITH HIDDEN PURPLE 5-7, 2014
ACRYLIC ON CANVAS — 3 VIEWS | 160 X 160 CM



ROBERT SCHABERL

ZF GREEN BLUE DANCE WITH PURPLE 6-8, 2014
ACRYLIC ON CANVAS — 3 VIEWS | 130 X 130 CM

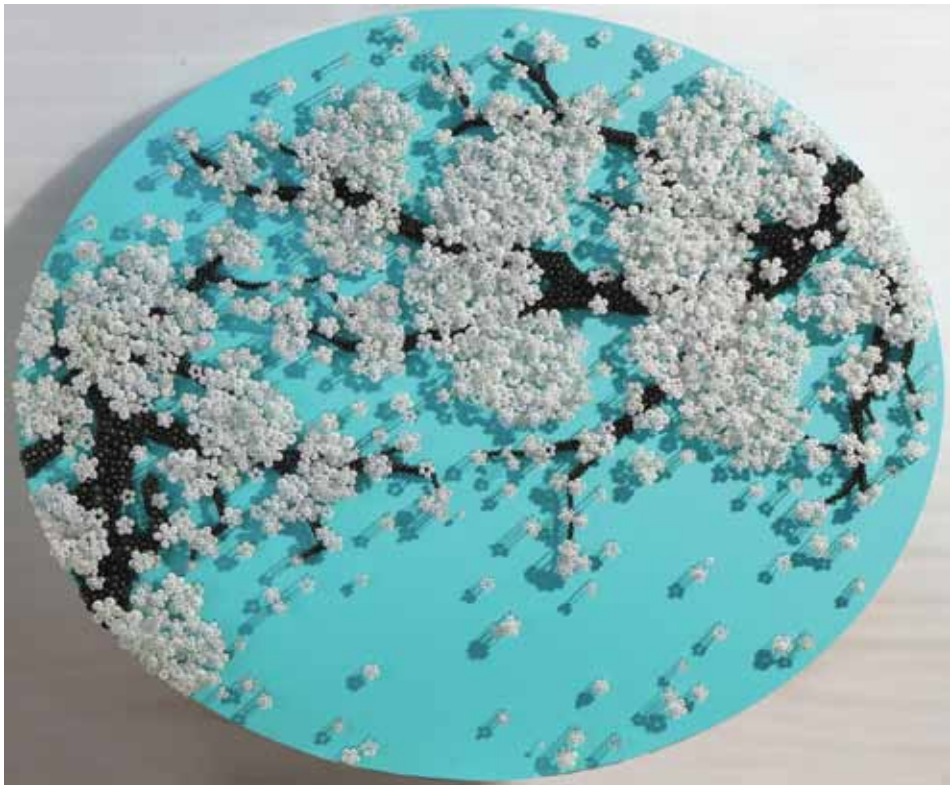


ROBERT SCHABERL

ZF LIGHT GREEN DANCE WITH PEACH AND PINK 6-7, 2014
ACRYLIC ON CANVAS — 2 VIEWS | 130 X 130 CM

ROBERT SCHABERL (b. 1961)

Over the past few years, Austrian painter Robert Schaberl has developed a series of paintings entitled *Zentralformen* (central forms). These seemingly monochromatic images directly address the nature of painting as a material practice. Rather than using this medium to create illusory space, Schaberl has opted to investigate the relationship that develops through the interaction of paint, light and the viewer. At the centre of the artist's practice is an alchemical investigation of colour and the way in which it behaves. He pushes the boundaries of our knowledge about the properties of colour and its interaction with light – without light there is no colour; yet here, Schaberl reminds us of the importance of the viewer and their perspective. The sophistication and complexity of the work suggests that the viewer plays an integral role in its interpretation. Schaberl applies 50-70 razor-thin layers of multi-coloured pigments to each painting. The use of specialized Iridine pigments endows the paintings with an elusive depth and mesmerizing quality: the colours keep changing depending on the observer's point of view. Schaberl focuses attention on the hue and the tonality of colour whose modulations are given value through the agency of light. He continuously probes the layering and transparency of the applied colours and explores to what extent light and changing points of view will alter the intensity of the colours and our perception of them.



RAN HWANG
UNTITLED, 2014 | 100 X 120 CM | MDF AND BUTTONS

RAN HWANG (b. 1960)

Simplicity may seem to define Korean artist Ran Hwang's work at first glance, but beneath this lies an intricate and thoughtful process, resulting in an alluring and seductive body of work. Her practice speaks to the meditative nature that a repetitive process inspires, where the experience of the work cannot be separated from its fabrication and materiality. A combination of endurance and ephemerality is at the heart of Korean artist Hwang's choice of buttons as her primary medium. As a framework, Hwang starts with iconic silhouettes, then covers the surface with thousands upon thousands of buttons of all sizes. She affixes them, not with glue, but with a multitude of straight pins, carefully tapped into place at an angle. Within this system, the buttons are free to move, shimmer and vibrate, even as the overall images remains fixed and durable. The process of producing large installations is time consuming and repetitive, requiring intense manual labor performed in a meditative state, not unlike a monk engaged in Zen practice. Hwang's imagery is often monumental. Her magic is that she can turn this mundane task of hammer, nail and button into a noble, even magnificent production. Her work is in direct contrast to the images she represents which may seem quite fragile on first glance, but are actually made to be as strong as a bronze sculpture, as the pins permanently stick in place.

22 Eastcastle Street, London W1W 8DE, United Kingdom
www.kashyahildebrand.org
info@kashyahildebrand.org
Tel: +44 203 588 1195
Fax +44 203 588 1196