



‘Calm Within the Chaos’



AISHA ALABBAR
ART GALLERY

Founded in Dubai in 2018 by renowned artist Aisha Alabbar, the gallery is considered to be an important podium for well-established global modern and contemporaneous artists.

It is a platform to present their recent works whether solo or within a group to disseminate a fresh perception of the present-day art scene.

Aisha Alabbar Art Gallery is already an active multidisciplinary hub, where art, cinema and fashion intertwine.

It's a meeting point that speaks the language of Art, as well as a place for discovery, discussion and debate.

Aisha Alabbar believes in the "important of art communicating the artists idea to the public" and strongly believes in the impact of art in our current society.

تأسست في دبي في عام 2018 من قبل الفنانة الشهيرة عائشة العبار، ويعتبر المعرض منصة مهمة للفنانين العالميين المعاصرين والحديثين لعرض أعمالهم الفنية الحديثة في معارض مشتركة ومعارض فردية لنشر رؤية معاصرة للمشهد الفني.

يعتبر معرض عائشة العبار آرت غاليري بالفعل منصة نشطة متعددة التخصصات، حيث يلتقي من خلالها الفن والسينما وأحدث صيحات الموضة. إنها نقطة التقاء تتحدث لغة الفن.

تؤمن عائشة العبار في "أهمية الفن في نقل فكرة الفنانين إلى الجمهور" وتؤمن بقوة في تأثير الفن في مجتمعنا الحالي.

“Calm Within the Chaos”

The eruption of the current pandemic, known as COVID-19, stripped the world from its freedom, forcing for many to feel a sense of isolation, confusion and consistent uncertainty.

Now, as we slowly attempt to return to normal, the reopening of Aisha Alabbar Art Gallery signifies the shift in regularity, beginning with embracing those who have felt lost during this disturbing time.

‘Calm within the Chaos’ embodies the light & positivity extracted from this challenging period, heightening emotions of humility, power and patience.

Combining a collection of multidisciplinary works that appear reflective of today’s social climate, the gallery highlights the sentiment of hope and unity, as this is needed now more than ever

The Artists

A special collection of five renowned artists, including Aisha Alabbar herself, and exhibiting for the first time at the gallery, Khalid Shahin are showcasing their masterpieces at Aisha Alabbar Art Gallery:

Sundus Al Ibrahim
Aisha Alabbar
Najat Makki
Mireille Coti de Gelmini
&

Exhibiting for the First Time at the Gallery:

Khalid Shahin
Taline Balian
Ranim Orouk

Together, they collectively practice multiple disciplines within their work, exploring a range of themes and techniques.

Sundus Al Ibrahim

Taline Balian

Aisha Alabbar

Khalid Shahin

Najat Makki

Mirielle Coti de Gelmini

Ranim Orouk

Sundus Al Ibrahim

‘New Norm’

‘New Norm’ are a series of non-figurative representations of today’s social climate merged with Sundus’ personal archived memories. She reaches deep within her inner subconscious, enabling her to emit emotions on canvas that are currently dictated by the uncertain wave of the current pandemic.

The display of these non-figurative faces, illogically placed in what should have been a single file exemplifies the sudden disruption caused by the pandemic, urging us to unnaturally social distance and isolate. Their inconsistencies, in terms of their appearance, with some gradually deteriorating due to the virus, signifies global diversity, although the bright, vivid colours highlight the sentiment of unity, as we collectively share this struggle together.

Sundus is deeply moved, impacted and affected by her surroundings. Her work is therefore reactionary products of her environment, acknowledging the shift to a now, regulated ‘New Norm.’

A Statement from Sundus:

Me and Art...

I get inspired by everything with a twist

I am an instinct artist.

I pick up and absorb from the environment

I do not over think.

I need to know what’s happening - to force something out.

I need to see love in the universe and how it transforms into soft, hard or mixed emotions

I love observing people and their behavior and how it reflects on others.

I want to capture something from within myself –

The emotional side of me and have this projected

I work around women

I do not think about profit lines

I like challenging

I like trying

Women are a huge inspiration to me

I go with the flow – I allow things to happen

I am inspired by people and their interaction

It could be anything that touches my heart and I begin the process

I absorb and react instantly

I want to lift people, especially the young

When I paint, I consider the emotional and psychological actions of women

My message is that women need to be more responsible of themselves

I have moments where my art represents my sense of humor or my strength, my weakness or my confidence, my attitude and my responsibilities.

I paint when I am impacted

I paint to learn

I paint to feel alive

It is Escapism

Sundus Al Ibrahim



'New Norm'
2020

Acrylic on Canvas 1

55 cm x 42 cm

Sundus Al Ibrahim



'New Norm'
2020

Acrylic on Canvas 2

55 cm x 42 cm

Sundus Al Ibrahim



'New Norm'
2020

Acrylic on Canvas 3

55 cm x 42 cm

Sundus Al Ibrahim



'New Norm'
2020

Acrylic on Canvas 4

55 cm x 42 cm

Sundus Al Ibrahim



'New Norm'
2017

Porcelain Plate - Large

35 cm

Sundus Al Ibrahim



'New Norm'
2017

Porcelain Plate - Medium

27 cm x 35 cm

Sundus Al Ibrahim



'New Norm'
2017

Porcelain Plate - Medium

27 cm x 35 cm

Sundus Al Ibrahim



'New Norm'
2017

Porcelain Plate - Medium

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'New Norm'
2017

Porcelain Plate - Medium

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'New Norm'
2017

Porcelain Plate - Medium

27 cm x 35 cm

Sundus Al Ibrahim



'New Norm'
2017

Porcelain Plate - Medium

27 cm x 35 cm

Sundus Al Ibrahim



'New Norm'
2017

Porcelain Plate - Small

22 cm

Sundus Al Ibrahim

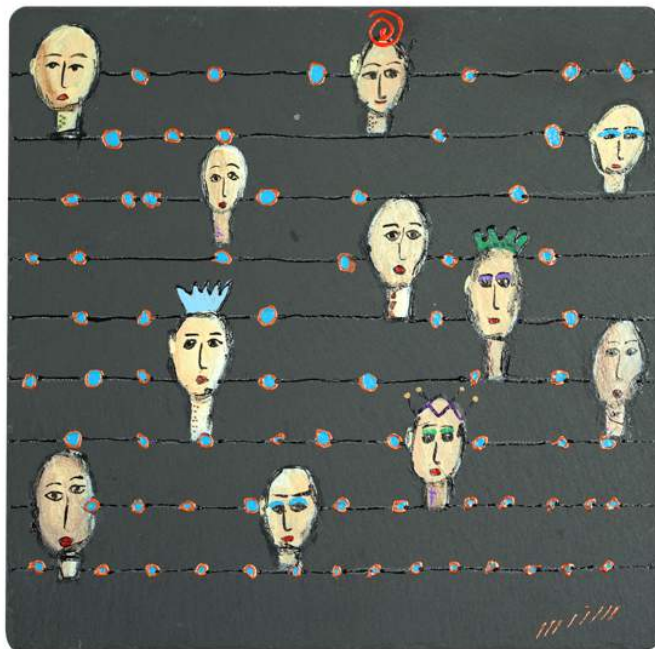


'New Norm'
2017

Porcelain Plate - Small

22 cm

Sundus Al Ibrahim



'New Norm' - Trails
2019

Slate

15 cm x 28 cm

Sundus Al Ibrahim



'New Norm'
2019

Ink on Paper 1

25 cm x 43 cm

Sundus Al Ibrahim



'New Norm'
2019

Ink on Paper 2

25 cm x 43 cm

Sundus Al Ibrahim



'New Norm'
2019

Ink on Paper 3

25 cm x 43 cm

Taline Balian

‘This Is Not Immersiveness’

“There is an urge to retrieve immersiveness today. Since the emergence of social media, we started to gradually lose the intensity of immersive experiences, as we are required to be conscious. Everybody is watching.

Humans, throughout their existence, aspired to a perfectly balanced world, as a self-defense mechanism to cope with the real-world atrocities; historically embracing immersive experiences. As long as we are still organically formed, we still have organic needs, affected by this collective numbness, with the emergence of both organic and synthetic materials, I attempt to fight against the overflow of its heavy illusion.

Looking from afar, we see perfectly polished faces. The closer we get a disturbing feeling of loss of control and glitches appear in these livid faces; the cracks of the virtual world and its illusion of perfection, the more conscious we become of the struggle to dissociate from this disrupted realm.”

An Installation deliberately distorted and deconstructed through the use of broken mirrors and glass. Its production is to push the many perspectives of social media. While some find it damaging in general, majority have sought refuge in keeping connected to the world throughout this isolating and unsettling period. It has become a necessity for many to ‘maintain their sanity’, while others seek comfort in utilising a platform for constant communication and reassurance.

Taline Balian



“This Is Not Immersiveness”

2020

Glass installation

100 cm W x 100 cm B x 250 cm H

‘This Is Not Immersiveness’

Aisha Alabbbar

‘The Power’

‘The Power’ are two photographs portraying a before and after-action shot. Their execution is deliberate with the intention to emphasise the struggles most women come to experience at a point in their lives.

Shot in black and white, the impact is powerful, as she breaks free from all entities which bound her from within. Whether it be the inability to commit to a difficult relationship, to adhere to social standards deemed by society, or defy what is acceptably common feminine behaviour, most women, universally, are faced with a challenge every day.

Much like the Covid-19 pandemic, we are mentally, emotionally and physically bound to adhere to actions against the norm, where our freedom is threatened as we are forcibly constraint to remain indoors.

Eventually, we overcome this abnormality, metaphorically breaking free from the bounds of quarantine and isolation.

Aisha Alabbar



'The Power'

2019

Photography 1

120 x 80 cm

Aisha Alabbar



'The Power'

2019

Photography 2

120 x 80 cm

Khalid Shahin

‘Lost in Congestion’

An artist who encompasses his practice in art, sculpture and product design, Khalid Shahin’s collection ‘Lost in Congestion’ is inspired by ‘Maghrebi Script’- a loosely related family of Arabic scripts developed in the North of Africa.

Influenced by Kufic letters and deep-rooted Islamic history, Shahin combines antiquity with modernity, as he uses carbon fiber to delicately construct intricate Arabic text. The use of gold further beautifies the power and reflective spiritual light of not just the Arabic language, but also the origins of the Islamic religion.

Each work consists of three-dimensional layers, symbolising depth and illusion, giving life and movement to the transcript. They are also love poems based on Mahmood Darwish’s poetry, intentionally used by Shahin to signify the splendor of life merged with the historical heritage of Arabic calligraphy.

Khalid Shahin



'Lost in Congestion' 1
2019

Carbon Fiber & Gold

106 x 65 cm

Khalid Shahin

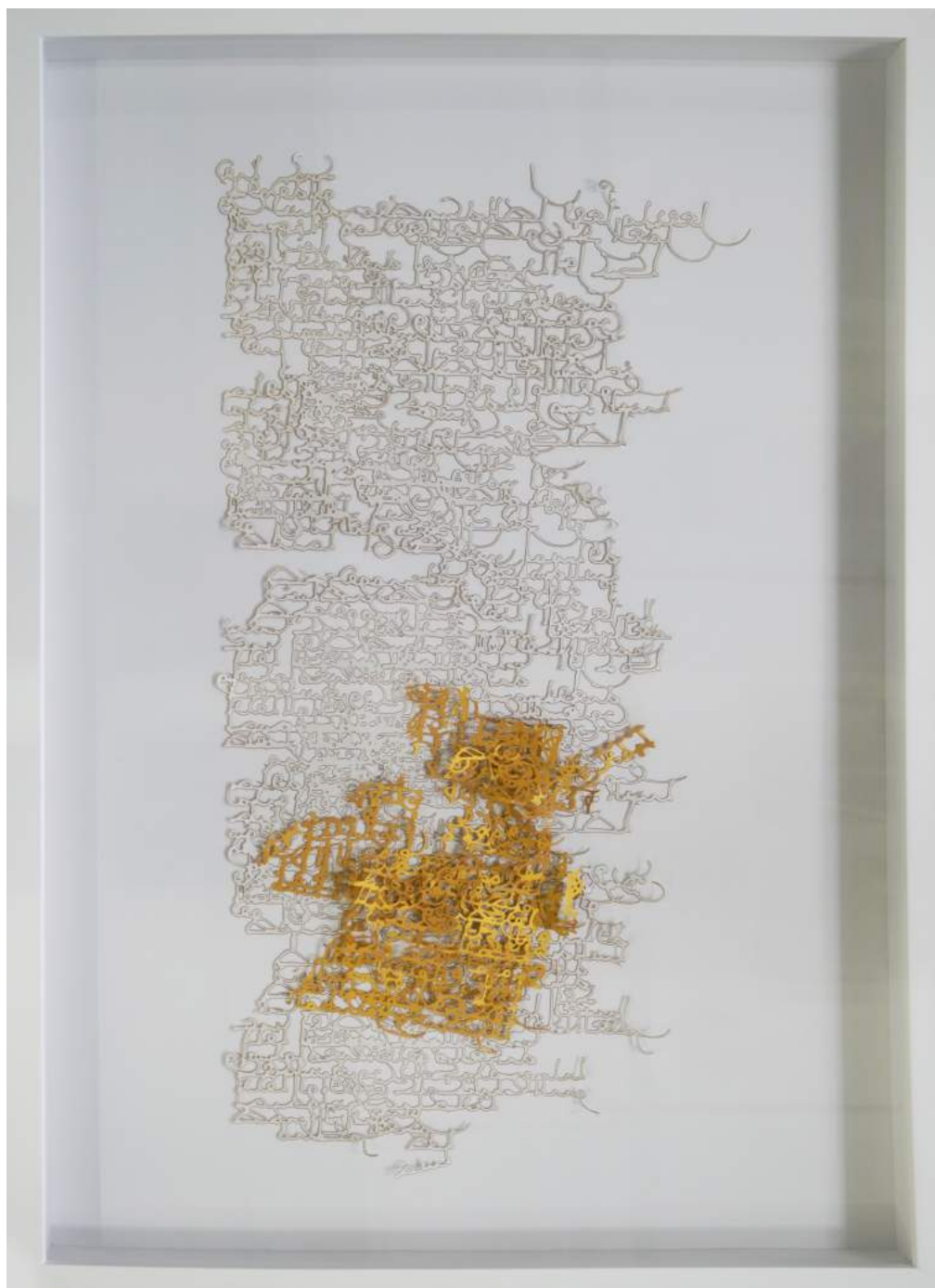


'Lost in Congestion' 2
2019

Carbon Fiber & Gold

106 x 65 cm

Khalid Shahin



'Lost in Congestion' 3
2019

Carbon Fiber & Gold

106 x 65 cm

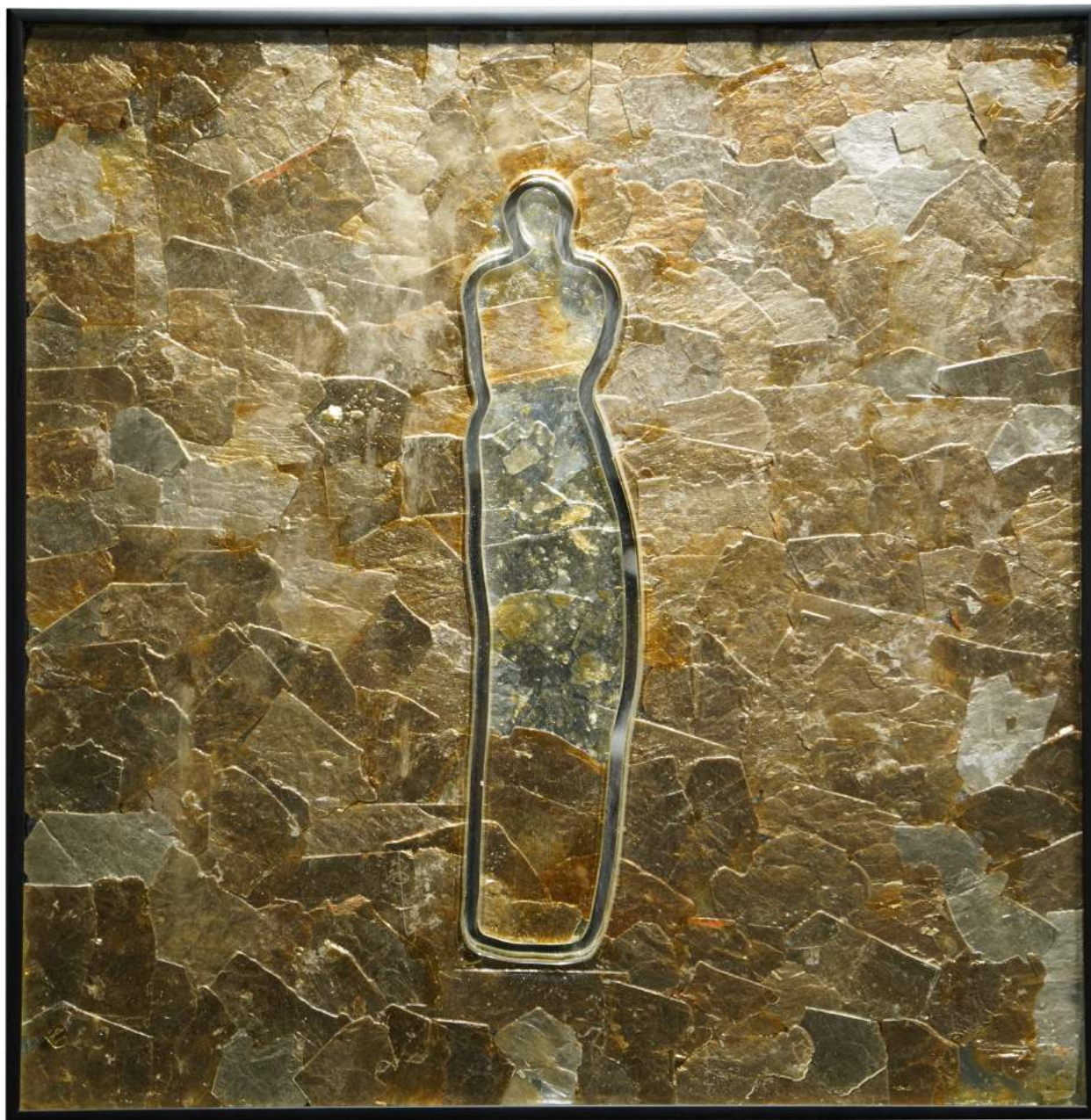
Najat Makki

Najat Makki's work is reminiscent of local Emirati environment that she consciously refers to throughout her practise. With focused subject matter, like the desert and the sea, her works naturally bring about a sense of peace and calm.

These shadowy silhouettes appear to convey a sense of isolation and movement, as she merges two conflicting styles – realism and abstract expressionism. The use of constructing these two pieces with glass is intentional in order to convey these emotions of tranquility and serenity.

Glass is also reflective of light, and light is used to symbolise spirituality, as well as a natural method to brighten the mood of the individual.

Najat Makki



Artwork 1
2019

Coloured Glass

55 cm x 55 cm

Najat Makki



Artwork 2
2019

Coloured Glass

55 cm x 60 cm

Mirielle Coti de Gelmini

Gelmini collectively combines art history and creative imagination in order to portray her perspective. She reaches well into her personal archives, that she has been visually documenting since childhood, translating sensations, emotions and movement through her sculptures.

‘Let go, and ‘Bucepole’ are both horse sculptures executed in a certain manner to emphasise power, strength and resilience. The intention is to appear as though they are about to gallop away, encapsulating the sense of movement, as well as moment. Essentially, with these factors fused together, she embodies the beauty of the animal, and breathes life into both sculptures.

They are a befitting representation of current conditions we universally face, in conjunction with a unique reminder to remain resilient and spirited – to unite and charge through this social struggle.

Mirielle Coti de Gelmini



'Bucepale'
2018

Bronze & Gold Sculpture

63 cm x 46 cm x 22 cm

Mirielle Coti de Gelmini



'Let Go'
2018

Bronze Sculpture

38 cm x 28 cm x 28 cm

Ranim Orouk

‘Glow’

Ranim Orouk’s ‘Glow’ jellyfish light installation is created by traditional glass-blowing techniques that have been combined with 3D printing technology, solidifying the futuristic direction and progression art has yet to embark.

The form and function of the pieces are inspired by the effervescence of a school of jellyfish. Once lit, the transmission of light throughout the piece emphasises the radiance emitted from a bloom of jellyfish. The 3 pieces are freely suspended from the ceiling, allowing them to sway as they interact with their surroundings. Despite this, just as jellyfish normally do, they appear as though they are swimming aimlessly, without a sense of direction or purpose. This notion conveyed is something most of us can currently relate to, as the social climate determined by this pandemic has left many in a daze and declining sense of optimism.

Notice that there are more jellyfish in the sea? The pandemic has not only affected society, but also the environment. For us it may have felt as though it has been grey area of confusion and unknowing, although, for the environment throughout the quarantine period, it has been positively impacted. The weather became cooler, the sea became brighter, the bird became louder – a detox for mother nature.

Ranim Orouk



'Glow'

2016

3D Printed Glass

70 cm x 25 cm x 70 cm

Biographies

Sundus Al Ibrahim

Taline Balian

Aisha Alabbar

Khalid Shahin

Najat Makki

Mireille Coti de Gelmini

Ranim Orouk

Sundus Al Ibrahim

Sundus Al Ibrahim is a Saudi artist and teacher, certified by IPAT (International Porcelain Artists and Teachers).

She has participated in many international exhibitions in Italy, Canada, Germany, England, Lebanon and many others in Saudi Arabia.

Al Ibrahim is a multiple award winner, taking first prize at the Jury's Choice Award at the Canadian Embassy in Riyadh, and two Bronze awards at the Meissen Troupe in Dresden, Germany and the Exhibition of Fine Arts – Porcelain in Riyadh, Saudi Arabia.

Al Ibrahim's work is variegated in style, technique and shape. Mainly vases and plates, her choices in color and subjects are wide, while her meticulous attention to details is apparent, and the effort to create the pieces is obvious to the viewer. She also experiments with the mixture of the real and surreal in her lines and depictions of women.

Her dedication to her porcelain works will continue to take her all over the world.

Taline Balian

Taline Balian is a visual artist who experiments around Social Media Faces. Through portraiture, she attempts to offer an alternative engaging experience, in the midst of the simulated happiness offered by the virtual platforms, eager to fulfill the viewer's emotional and immersive needs. She is keen to do as much as she possibly can with her own hands, to fight back against the overflow of the heavy illusion of that polished reality.

Since 2016, Taline has joined PACE, a platform for artistic collaboration and experimentation, taking part in the Artist CoLab and Experimental Art in Context.

Aisha Alabbar

An eager photographer since 2018, Aisha Alabbar experimented with numerous styles of photography in order to learn and master the subject. As any passionate photographer, she sought professionalism combined with communicating her message, simultaneously, discovering herself through her work.

With time, Aisha realised she could communicate emotions, narratives and thoughts through 'Conceptual Photography', based primarily on the subject of 'street life'. Her method mainly revolves around capturing spontaneous shots, as she believes they hold immense significant meaning and can translate a variety of emotions and perspectives.

Aisha Alabbar's photography is her personal platform to relay her vision and her message. It is her continuous outlet for learning and self-discovery.

Khalid Shahin

Khalid Shahin is a full-time artist, sculptor and product designer. Through time his experimentation led him to combine and integrate Text-Art and Arabic calligraphy with his abstract paintings as well as his unique sculptures to reflect the fiber qualities of paint, elevating his modern sculptures to new levels.

Shahin creates spaces with fluid and unstable boundaries employing his unique vision to the beauty of the Arabic Calligraphy as an outstanding inspiration material and tool, in its infinitely subtle, curves and intricate patterns. He believes that forms in nature become a language in the geometry of consciousness at every scale and it is from this diversity of phenomenal lifeforms that Art emerges. His artistic focus is to elegantly fuse the richness of traditional Arabic letters, shapes and curves with the innovative spirit of a modern renaissance.

Shahin's paintings are inventive in their forms as he has taken his art far beyond the limitations of the status quo, into an altogether unprecedented realm. By devising special techniques which allow his artwork to be constructed in nearly any shape, the form of the canvas itself becomes suited to adequately fulfill the depth of his visions. In joyous exploration of creative freedom, elegant forms, curves and impossible angles emerge in his two- and three-dimensional work. This versatility spans genre and medium alike, allowing the artist full access to the brilliant splendor of unlimited creation.

Najat Makki

Emirati visual artist based in Dubai; Najat Makki is a member of the Dubai Cultural Council. She received her bachelor's and master's degrees in relief sculpture and metal from the College of Fine Arts in Cairo, here she also received her Ph.D. in the philosophy of art.

PhD Makki was awarded in several occasions in Syria and UAE, including Emirates Appreciation Award for Arts and The National Award for Arts both in UAE. She has exhibited her art in Germany, Italy, and Iran, as well as across UAE, including Abu Dhabi, Dubai, and Sharjah.

PhD Najat's creativity also inspired by the local Emirates environment such as the desert, the sea and folklore. Her work covers a variety of styles including realism and abstract expressionism

Mirielle Coti de Gelmini

French self-taught sculptor who feeds on both, the history of art and the collective imagination that results embracing her own feelings. She began sculpting with bronze at the studio of the well renowned the Russian sculptor Vadim Kirillov in Moscow in 2013.

Since her debut as sculptor, she has continued her creative works, attempting to translate sensations, emotions and some kind of movement through her work. It is an important aspect of her methodology and creative practice. She participated in many exhibitions globally such as Germany, Russia and the UAE.

Ranim Orouk

Ranim Orouk is a Syrian Artist with a bachelor's degree in Architecture from the American University of Sharjah. Her technical background in Architecture gave rise to her intricate explorations of nature and geometry. She uses digital software's to create unique forms that are later translated into physical sculptures or installations using advanced digital fabrication methods such as: 3D printing, CNC routing & laser cutting.

Orouk has been awarded several prestigious awards including the Middle East Emergent Designer Prize 2016. She was also commissioned by the Abu Dhabi Music & Art Foundation to create exclusive artworks for the ADMAF Art Collection.

Contributors:
All the artists, curated by Aisha
Alabbar Art Gallery

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Gallery opening hours: Saturday to Wednesday
10am – 6 pm,
Thursday 10am – 4pm

ساعات عمل المعرض:
السبت إلى الأربعاء 10 صباحًا - 6 مساءً
الخميس 10 صباحًا - 4 مساءً



AISHA ALABBAR
ART GALLERY