

بينالي دبي للخط
Dubai Calligraphy Biennale

FIRETTI
CONTEMPORARY

DUBAI CALLIGRAPHY BIENNALE: BREAKING BOUNDARIES II

Collective Exhibition

Firetti Contemporary
in partnership with **Dubai Culture**
for the **Inaugural Dubai Calligraphy Biennale**

Damascus. Hence, what I
am about to say will
inevitably drag on for a
little while before I can
say that we eventually
settled down and
embarked on a
tumultuous sea of events
and happenings that
confirm what is known as
"All's well that ends well"
(How is that for an
optimistic note!)

midst of an abundance of
chocolates, my fruit and
other delicacies
To this was added the
fact that I was doing
something I was very
good at and useful for
the business, in the role
as interpreter.

Now the owners son
who attended a school

Wednesday 17th
Mate on life
I am not sure where
about this time I am
you I fear I'd let you
down, especially by
your last encourage
messages. One thing
is just spring to my
usage relates to me
may be considered



DUBAI CALLIGRAPHY BIENNALE BREAKING BOUNDARIES II

In partnership with DUBAI CULTURE

01.10–01.11 2023

Collective exhibition featuring:
Diaa Allam, Sawsan Al Bahar, Kaikhan Salakhov, Josh Rowell, and Yousra Wahba

Curated by Celine Azem

For the second edition of *Breaking Boundaries*, Firetti Contemporary has partnered with Dubai Culture to present *Breaking Boundaries II* as part of the Dubai Calligraphy Biennale.

This exhibition celebrates the intricate and expansive history of linguistics, transcending its traditional boundaries to explore innovative expressions through the works of six artists from different corners of the world. From its origins in primitive eras to the contemporary era, this exhibition aims to delve into the rich and comprehensive evolution of the history of language and its dynamic impact on contemporary artistic visions.

Each artist's unique perspective and creative journey blend to form a colorful allegory of the evolution of language, leaving a meaningful impact that values both tradition and modern ideas. The exhibition encourages us to reflect on how human experiences are interconnected and how linguistics and phonetics can unite cultures, demonstrating that communication plays a vital role in shaping our shared humanity.

BREAKING BOUNDARIES II

For the second edition of *Breaking Boundaries*, Firetti Contemporary has partnered with Dubai Culture to present *Breaking Boundaries II* as part of the Dubai Calligraphy Biennale.

This exhibition celebrates the intricate and expansive history of linguistics, transcending its traditional boundaries to explore innovative expressions through the works of five artists from different corners of the world. From its origins in primitive eras to the contemporary era, this exhibition aims to delve into the rich and comprehensive evolution of the history of language and its dynamic impact on contemporary artistic visions.

From the Middle East, the exhibition features the works of Egyptian artist Daa Allam which showcase his achievement in revolutionizing the traditional art form of Arabic calligraphy. By combining ancient techniques with innovative approaches, **Daa Allam** aims to bridge the gap between history and the future. Beyond Islamic art, Arabic calligraphy carries cultural significance that transcends borders. Blending calligraphy with unconventional mediums, he paves the way for cross-cultural appreciation and understanding.

In light of embracing contemporary applications of language, we present the works of British artist **Josh Rowell**. His art delves into language, reshaping information, and celebrating the handmade in a time increasingly dominated by the virtual world. The visionary series "Painting Language" embodies his fascination with the intricate nature of communication in the 21st century. Each painting in this series serves as a coding system, representing text from various sources and languages. Through colour, sequence, and pattern, the language transforms into detailed and symmetrical works of art.

His works presented in the exhibition are themed around Sacred Geometry, an ancient branch of mathematics that ascribes symbolic and sacred meanings to geometric shapes and proportions. This concept is found not only in man-made art and architecture but also in the natural world, where flowers, shells, and trees seem to grow according to the same principles. Sacred geometry has been studied and utilised across many religions, representing the earthly principal laws that govern our world.

The appreciation and application of geometry are also seen in the works of Azerbaijani artist, **Kaikhan Salakhov**, who has devoted over 10,000 hours to exploring the realm of geometry, firmly believing that understanding its principles is essential to comprehend the architecture of the Universe, as affirmed by Pythagoras. Drawing inspiration from Eastern geometry, he acknowledges its rich tradition as the most developed in the discipline. Salakhov is grateful to Islam for bringing forth countless geometric ornaments that hold profound knowledge of the Eternal. By analysing numerous oriental ornaments, he has synthesised this knowledge and put it into practice as an expression of gratitude to his ancestors, as well as to Islam, the Quran, and the Kaaba, which he considers the main teachers of sacred geometry.

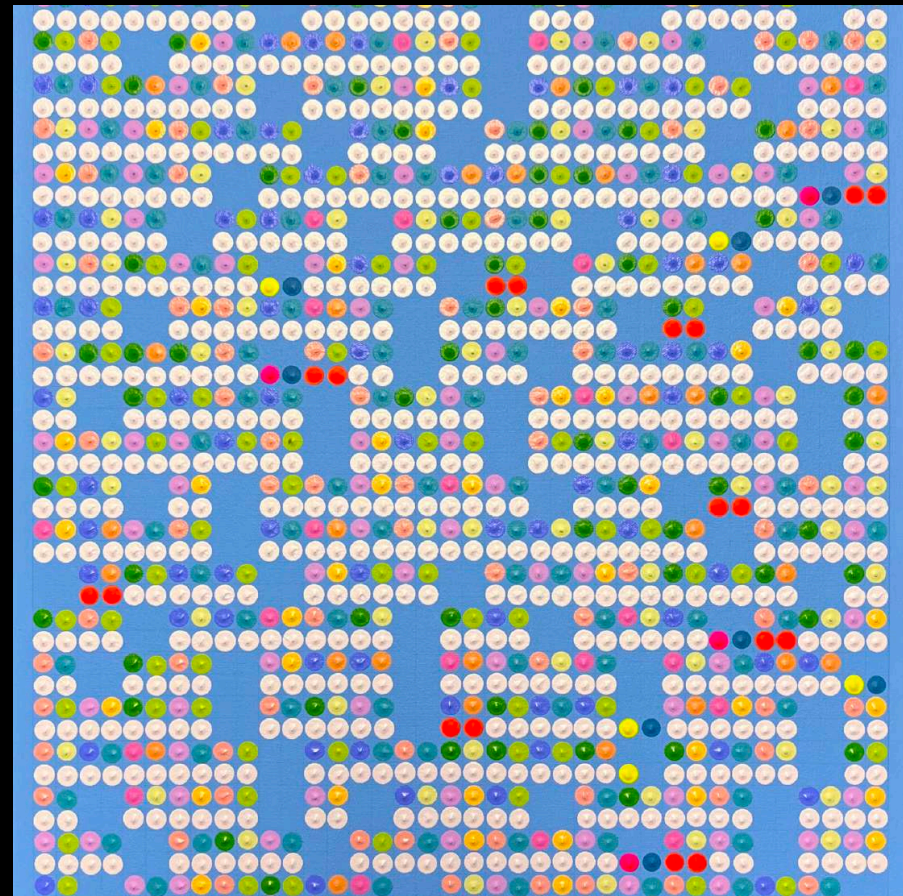
His artistic journey takes shape in paintings based on the ninety-nine characteristics of the Almighty. These characteristics are artfully grouped into eleven spheres on each of his nine canvases. The Kaaba holds special significance in his work, serving as the source of all geometric entanglements and symbolising the receptacle of all believers performing the Hajj, meditating on the given ninety-nine characteristics of the Almighty.

Syrian-Palestinian artist **Sawsan Al Bahar** reinterprets her installation, 'Leaving is Home,' highlighting personal scripts and narratives. Written by her late grandfather about his hometown, Yafa, the collection of sculptural sheets is inscribed with pages from his memoirs about Palestine, the home he left in 1948. Reflecting on his departure and drawing comparisons to her own life, Sawsan frames fragmented moments of his memories, giving his words a new voice. The installation resonates with the exploration of language and its impact on personal history and connections. Similar to how language has evolved over time, Al Bahar's installation reconstructs one unfinished chapter, evoking a past that is still unforgotten by her, inviting visitors to confront the installation and glimpse at fractured remembrances. Just as the exhibition celebrates the multifaceted history and evolution of language, Al Bahar's artistic approach with 'Leaving is Home' captures the essence of language's ability to transcend time and connect contemporary life to the past, embracing innovative expressions and understanding the impact of communication throughout history.

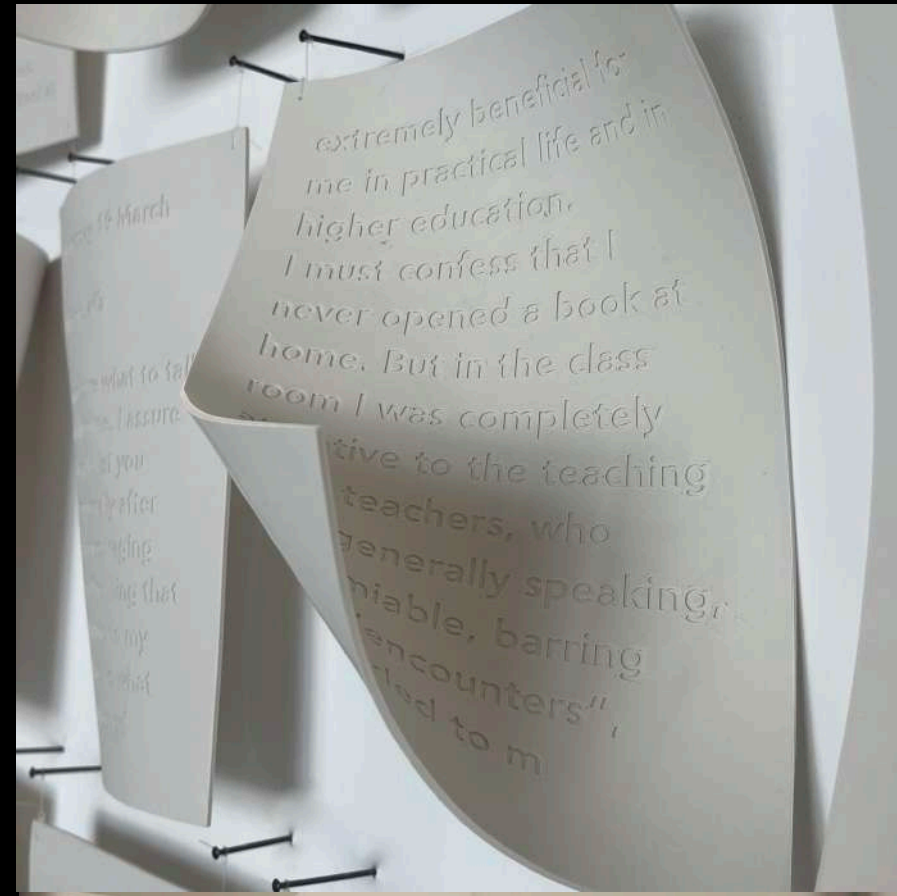
The works of the Egyptian artist **Yousra Wahba** bring forth a captivating fusion of calligraphy and science. Her sculpture embodies DNA and celebrates the diverse evolution of human communication through calligraphy and scientific exploration. Wahba's work illuminates the intrinsic connection between communication and our genetic legacy, showcasing how languages and writing systems have evolved alongside our DNA, symbolising the profound interplay between culture and biology. In doing so, Wahba invites viewers to contemplate the deep-rooted relationship between language and humanity's genetic heritage. The evolution of language in her artwork becomes a metaphor for the dynamic nature of human existence, emphasising the continuity of human experience through time.

In essence, *Breaking Boundaries II* brings together the past, present, and future of language, offering visitors a powerful experience that celebrates communication's impact on modern life. Each artist's unique perspective and creative journey blend to form a colorful allegory of the evolution of language, leaving a meaningful impact that values both tradition and modern ideas. The exhibition encourages us to reflect on how human experiences are interconnected and how linguistics and phonetics can unite cultures, demonstrating that communication plays a vital role in shaping our shared humanity.

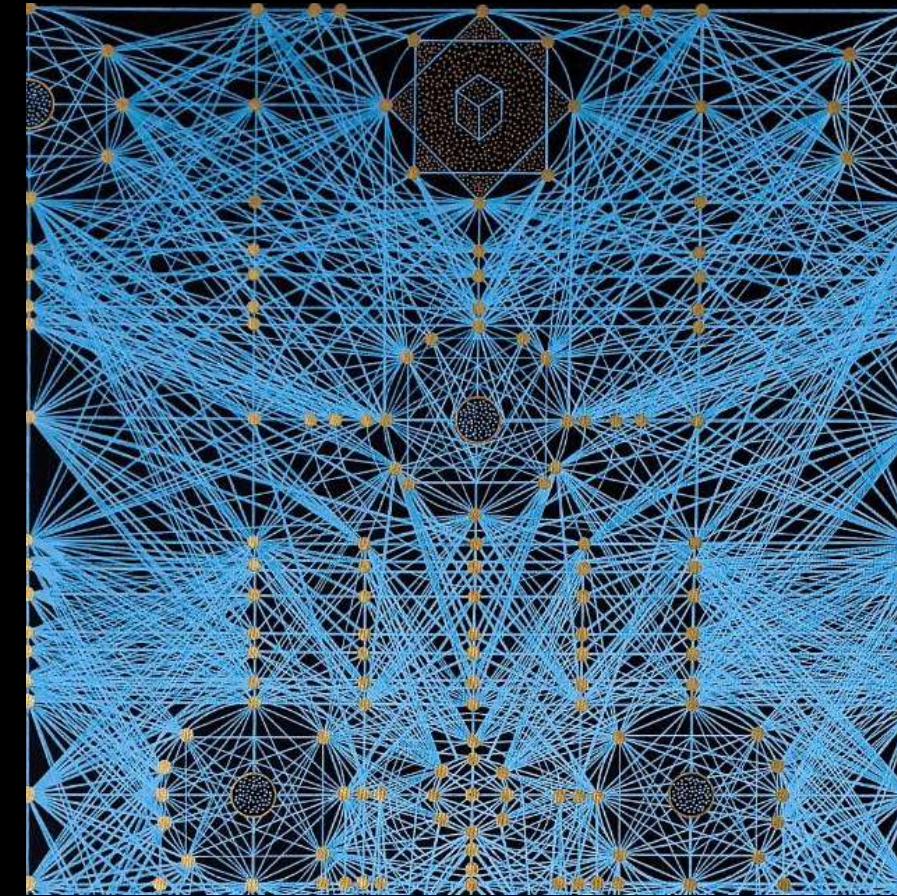
ARTISTS



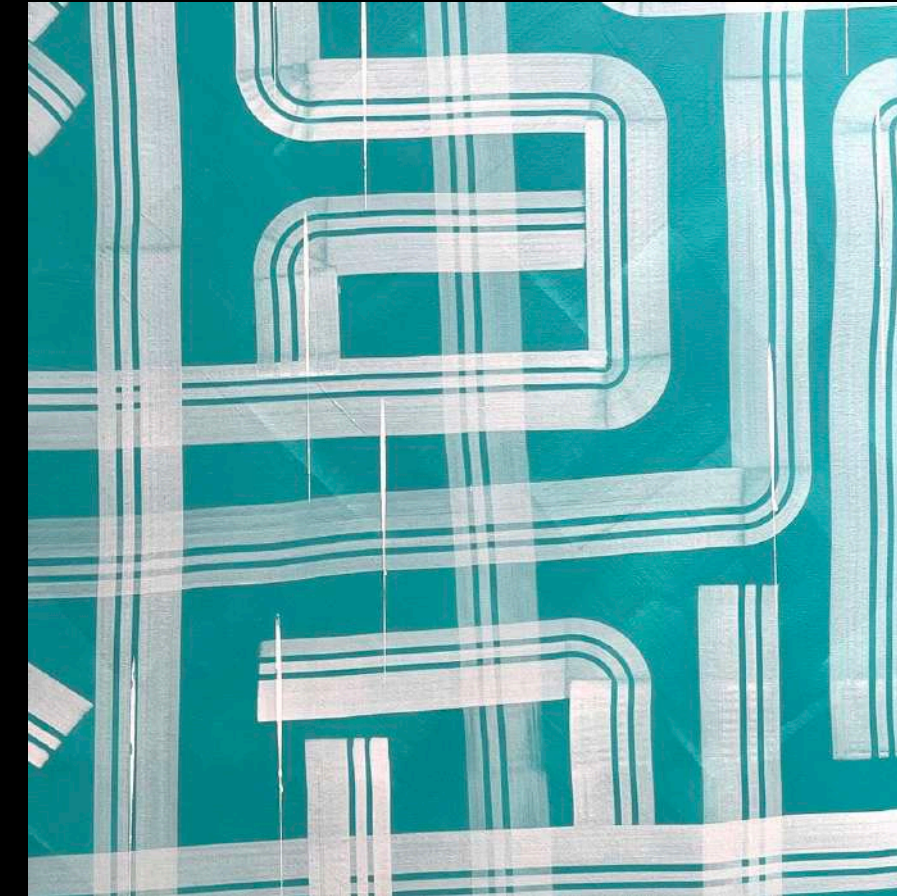
Josh ROWELL



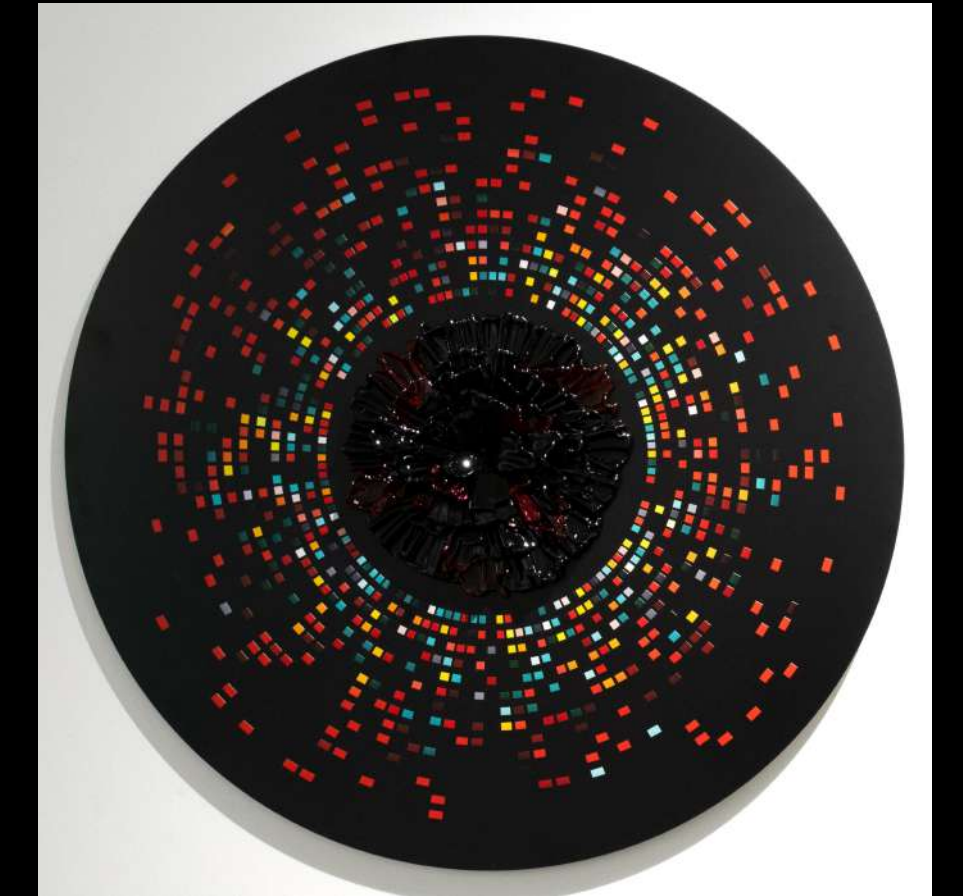
Sawsan AL BAHAR



Khaikhan SALAKHOV



Dia ALLAM



Yusra WAHBA



DIAA ALLAM

Celebrated for revolutionizing the traditional art form that is Arabic calligraphy, **Diaan Allam** combines ancient techniques with innovative approaches in order to bridge the gap between History and Future.

Although his calligraphy can be described as freestyle, Diaa Allam's experience as an architect and urban planner gives his lettering style a uniquely distinctive feel, structuring sizes, forms and shadows in a viscerally pleasing aesthetic.

As a multi-disciplinary artist, Diaa Allam has spent over a decade to perfect his expertise in Arabic calligraphy, Mural painting, 3D calligraphy and Digital design. Additionally, by using new technologies such as NFTs, Metaverse, AI and Augmented/Virtual reality, Diaa Allam aspires to spread the beauty of Arabic calligraphy and maintain Arabic culture's influence in the inevitably digital future of art.

Winner of the 2016 Al Dar Calligraphy competition, Diaa Allam has since participated in many international events and collaborated with some of the world's most prestigious brands, including Rolls Royce, BMW, Dior, Cartier, Tiffany & Co, Google, Apple, HSBC, Harrods and many more. Alongside his international clientèle, Diaa's work has also caught the eye of many notable entities in the Middle East, such as Emaar, Mubadala, ADNOC, etc. making him one of the most prominent artists in the region.

His artwork has been featured in World-altering events such as the Expo 2020 Dubai, where he was a key artist in the center dome show, as well as commissioned to be gifted to His Holiness Pope Francis and the Grand Imam in 2021.

Throughout the years, Diaa Allam has also received significant exposure from reputable publications such as GQ Middle East and Vogue Arabia, as well as gathered an enthusiastic social media following of 220k+ on TikTok and Instagram.

Thanks to his eye-catching style and versatile practice, Diaa has received support from distinguished collectors such as HH Shk Manal MBR, H.E. Hala Badri, Taha Al Fahim, Ali Daud, all of which are part of his exclusive membership, an unique initiative that aims to increase the value of his art work through numerous perks, private events and philanthropic endeavours, which are at the core of his belief system.

Diaa's **Virtues** series is a captivating exploration of human virtues and morals, brought to life through his unique artistic vision. In this collection, Diaa intricately weaves together the essence of these virtues without explicitly naming them, a subtle yet powerful approach that invites viewers to connect with the artwork on a deeply personal level.

Diaa's work transcends religious boundaries, embracing a universal essence of virtue and morality that resonates with people from all walks of life. His art exudes a sense of tranquility and harmony, achieved through a carefully curated palette of serene and calming colors.

One of the most distinctive elements of Diaa's **Virtues** series is his mastery of Kufic calligraphy, a unique style that he has crafted into his own, adding a layer of cultural richness and artistic complexity to each piece. Through this fusion of colors, symbolism, and calligraphy, Diaa invites viewers to embark on a journey of introspection and self-discovery, where the essence of virtue and morality becomes a visual and emotional experience that transcends words.

Diaa Allam

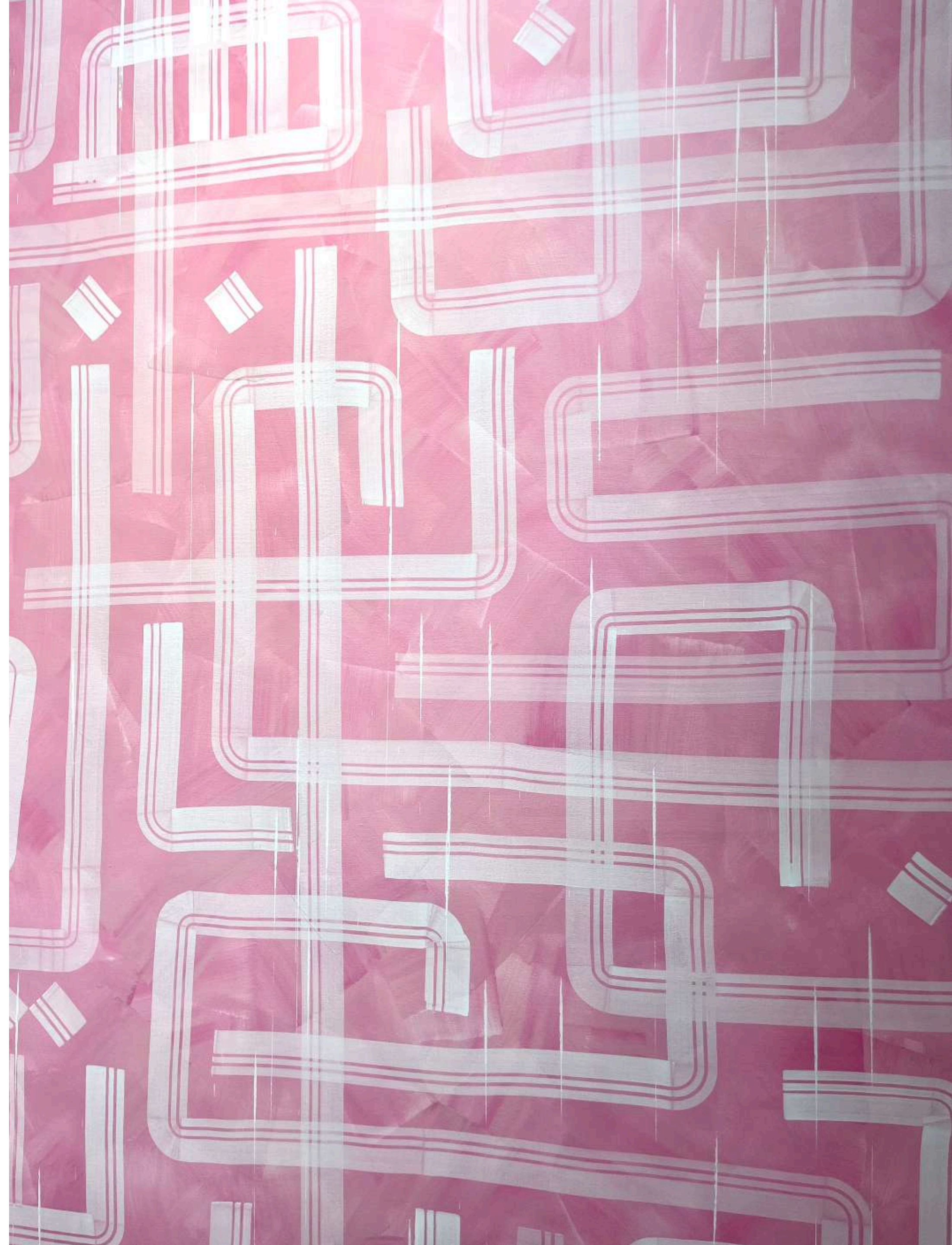
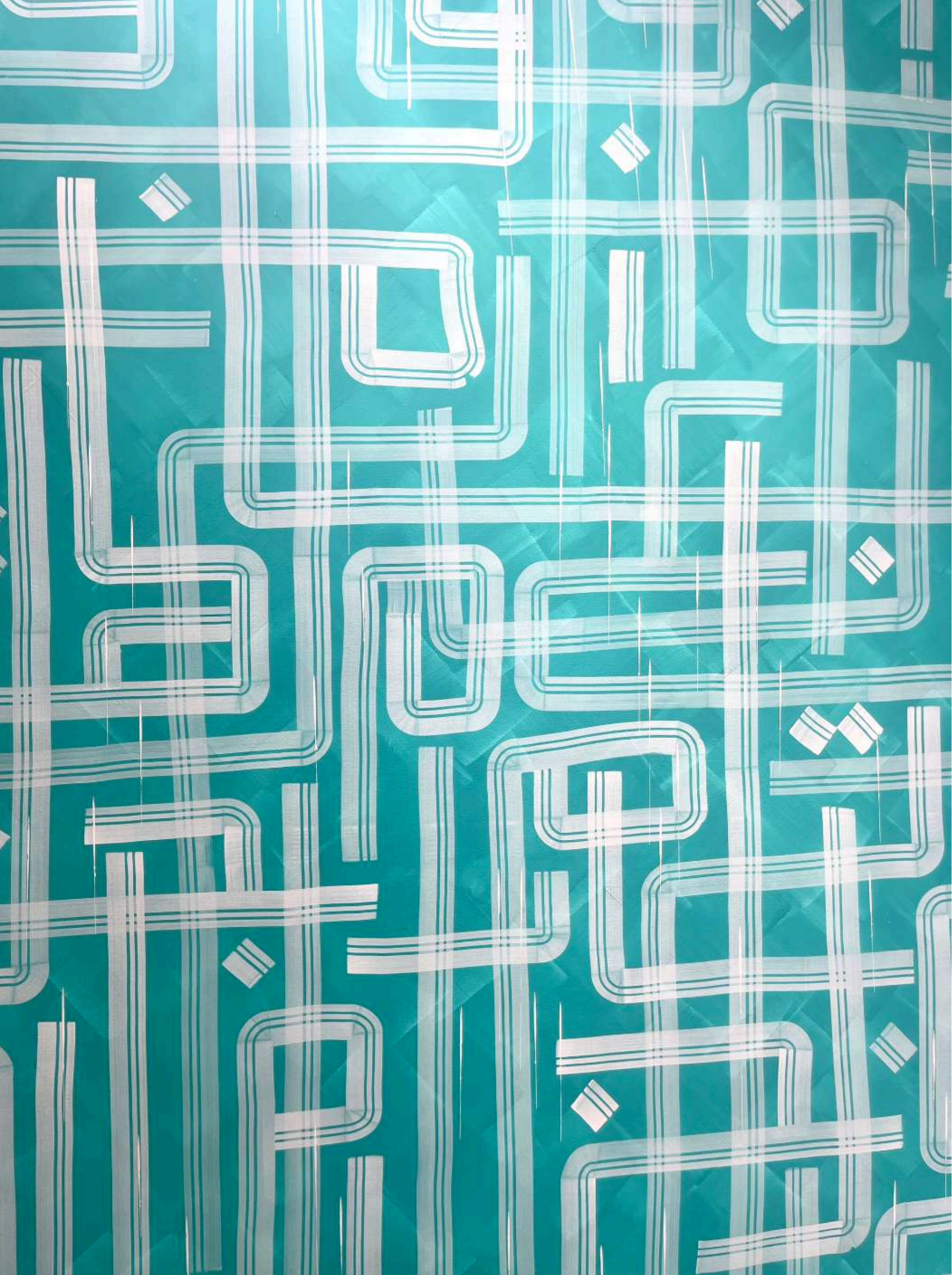
Virtues on Tiffany Blue, 2023

Virtues on Pink, 2023

Acrylic on canvas
400 x 200 cm









CV DIAA ALLAM

1981 Born in Ajman, United Arab Emirates Lives in Dubai, UAE

EDUCATION

2020

Abu Dhabi Cultural Foundation Residency program

2006

Bachelor's Degree in Urban Planning and Landscape Architecture,
Faculty of Urban and Regional Planning - Cairo University

GRANTS & AWARDS

2020 Winner of the Indigo Award, Arab News Japan

2016 Winner of Al Dar Arabic Calligraphy Art Competition

PUBLIC ART PROJECTS

2017

Ajman Murals Project Collaboration with Department
of Planning and Municipality, Ajman

2016 Dubai Street Museum-Phase One

2016 Dubai Canvas

2016 - 2018

Mother Of The Nation Festival, Abu Dhabi-UAE

2015 Guinness Record Largest Glow in the Dark Mural,
Ras Al Khaimah-UAE

2014 Dubai Guinness Record Graffiti Scroll

SOLO EXHIBITION / PROJECTS

2022 Layers Exhibition, K-Gallery, Dubai Design District, Dubai, UAE

2013 Le Meridian Al Aqqah, Fujairah

2013 TedX Youth, Al Ain

2012 "Spirit of the Union: Letters and Concepts" Exhibition in Ajman Municipality
Celebrations of the 40th National Day Celebration

GROUP EXHIBITIONS

2019 Dubai Design Week

2019 Mauritius Art Fair

2018 World Art Dubai

2018 Calligraphy Biennial, Sharjah

2018 "Qalam" Project Collaboration with Google

2016 Al Dar Arabic Calligraphy Art Competition Winner **2014** Street Art Exhibition

BIBLIOGRAPHY & PRESS

2023 Dubai Travel Blog: Theater of Digital Art: Tranquility 360

2023 Zawya: Khawla Art and Culture hosts 12 art exhibitions in 2022

2023 Magzoid: Experience a majestic celebration of Eid Al Fitr 2023

at the Theatre of Digital Art, UAE

2023 Reamona: Watch and Learn

2023 The National: Global brands team up with Middle Eastern artists for Ramadan

2023 Harrods Blog: We've Removed Bags in the Food Halls and Gift Shop

2023 Korea.net:

(ضياء علام، الفنان الذي القيام بالعمل للانسجام علم كوريا مع فن الخط العربي)المراسلة الفخرية'

2022 Muslim Elders: Grand Imam and Pope Francis exchange gifts during recent
meeting in Bahrain

2022 Al Bayan:

مشروعاً تجارياً تستقطبها «محطة الشباب» في الإمارات 30

2022 Smithsonian Institute: FolkLIVE Concerts A View from the Streets: Urban
Culture from the UAE

2022 Loving Sharjah: This Sharjah Based Artist Has Gone Viral And You'll Be Amazed
By What He Does

2022 Sama Dubai: مقولات محمد بن راشد بلون الذهب.. تزّين سوق مدينة جميرا

2022 Zawya: Dubai Culture and talabat help bolster the arts scene

2022 WAM:

"كيه جاليري يستضيف معرضاً فنياً بعنوان "طبقات

2022 Emarat Al Youm: ضياء علام: «إكسيو دبي» عمل جبار

2022 Alain: إكسيو 2020 دبي.. جدارية بـ"فن الخط" في اليوم الدولي للتعليم

2021 The National: UAE Flag Day: artist creates large-scale artwork of 50
paintings to mark the occasion

2021 Arab News: Louvre Abu Dhabi exhibition explores new forms of calligraphy

2021 Indigoward.com: Indigo Design Award Winner

2021 GQ Middle East: Diao Allam is Using Art To Inspire

2021 Al Bayan Newspaper: ضياء علام.. مروض الحروف على متون الجمال

2021 Hia Magazine:

2020 Esquire Middle East: UAE احتفال استثنائي خاص بالعيد في متحف اللوفر في أبوظبي! artist produces calligraphy artwork of Manchester City stars

2020 ADMAF: El Seed and Diao Allam | This Too Shall Pass

2020 Arab News: Emirati artist creates artwork for Manchester City to mark Eid

2020 Gulf Business: Casio watch inspired by Dubai's Sheikh Mohammed to aid
Emirates Red Crescent

2020 Sharjah Award For Voluntary Work: توعية إلكترونية بالخط العربي

2019 Gulf Business: Dubai International airport rebrands as it seeks to become a
cultural hub **2019** Gulf News: Stories of triumph, written in Dubai Font

2018 Al Khaleej Newspaper:

«ضياء علام: أوصل رسالتي الفنية بـ«خط دبي

2018 Al Arabiya:

2018 Dubai PR Network: Dubai Cares and Dubai Culture invite the entire community to take

part in a citywide 'Scavenger Hunt' **2018** Charity Event, Dubai Cares:

برعاية كريمة من سمو الشيخة لطيفة بنت محمد بن راشد آل مكتوم دبي العطاء ودبي للثقافة تدعوان أفراد
"المجتمع للمشاركة في مبادرة "البحث عن الكنز

2017 WAM: ENOC Group shows graffiti display of UAE's founding father

2016 Gulf News: Egyptian wins Dh100,000 in calligraphy contest

2016 The National: Artist Diao Allam is turning Arabic into a thing of 'infinite
beauty' **2016** A Magazine of Random: Diao Allam



KAIKHAN SALAKHOV

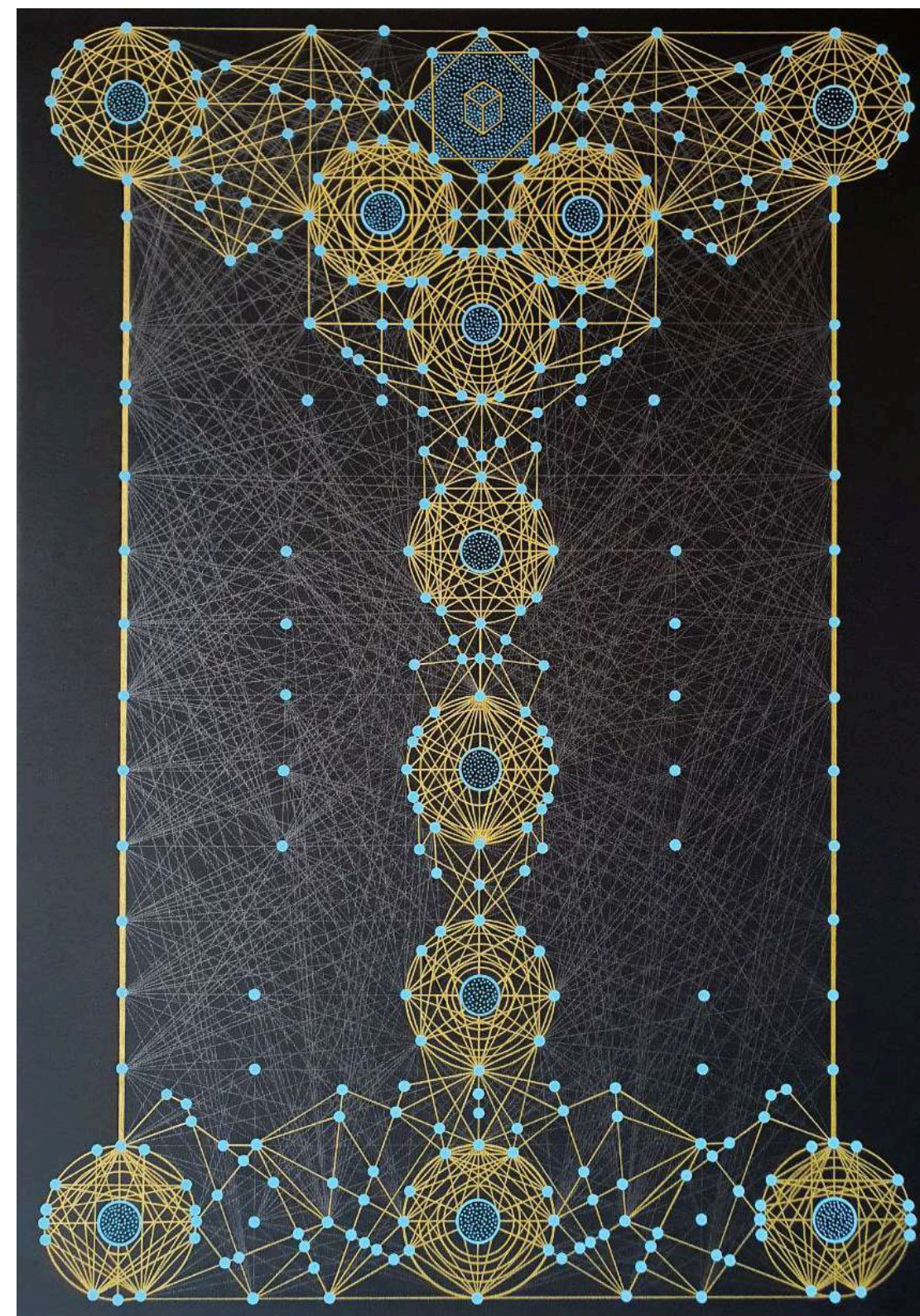
Kaikhan Salakhov's art is more than just a collection of creative works; it is a philosophy that incorporates quantum physics, integral theory, and science fiction to explore the depths of the Cosmos. His Astral Space X cosmological metanarrative examines not just the physical Universe, but all manifestations of being and levels of consciousness. Through his art, Kaikhan encourages people to explore the inner dimensions of the Cosmos using their consciousness as a spaceship, as a means of gaining insight into the mysteries of the universe.

Consciousness, according to Kaikhan, is the fundamental force behind all information in the Multiverse. To affect the information field, one must cultivate and develop contemplation, awareness, and wisdom within oneself. By doing so, high-frequency vibrations are generated, which enhance the consciousness of other life forms through space and time. This positive contribution to the evolution of the Multiverse is essential, as even the actions of the smallest beings result in changes across the entire Universe. It is critical to recognize that the Multiverse is a living organism that is continuously evolving, and as conscious beings, we are an integral part of this process. By focusing on our inner world and cultivating a peaceful and compassionate mind, we can positively contribute to the evolution of the Multiverse. This is the ultimate goal of all conscious beings.

Kaikhan's art aims to inspire people to explore their consciousness and contribute positively to the evolution of the Multiverse. His philosophy emphasizes the importance of cultivating a peaceful and compassionate mind to shape the destiny of all life forms in the Multiverse. His creative works take many forms, including 3D concepts of sci-fi fashion design, sci-fi architecture, sci-fi robot designs, sci-fi novels, sci-fi podcast, sci-fi YouTube blog, hand-made graphics and paintings, video animations, NFT drops, and more.

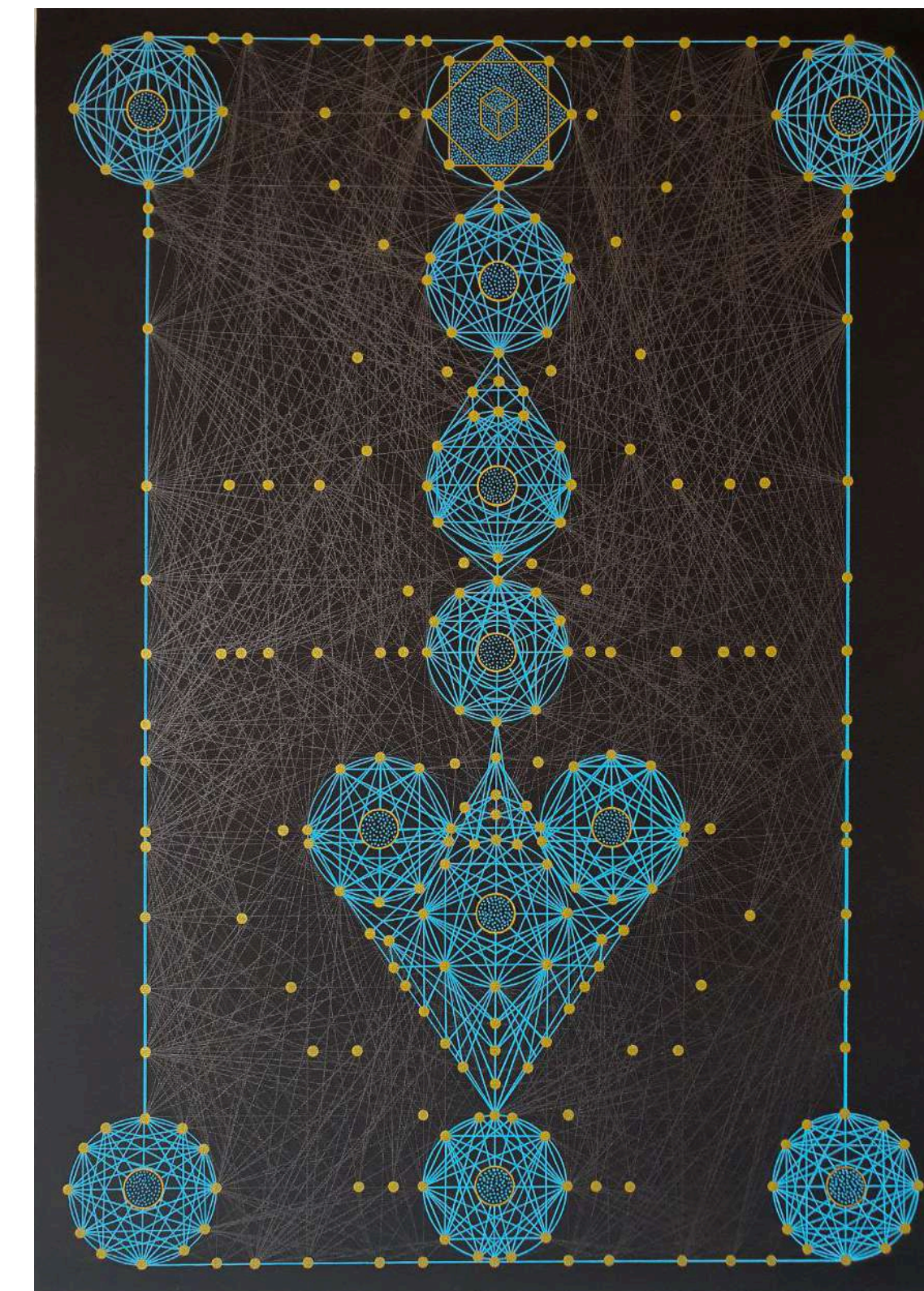
Kaikhan's philosophy is a call to action for all of us to take responsibility for the evolution of the Multiverse by cultivating a peaceful and compassionate mind. By doing so, we can shape the future of the Multiverse positively. Consciousness is the key to unlocking the mysteries of the Cosmos, and Kaikhan's art provides a roadmap to help us on this journey of exploration and discovery.

“Throughout my conscious creative life, I have been interested in geometry in all areas. I had spent more than 10,000 hours in the geometry space, I can say with full confidence that Pythagoras was absolutely right that it is impossible to comprehend the architecture of the Universe if you do not know geometry. God is a geometer. Only those who know it can enter. Eastern geometry is the most developed tradition in the discipline. Thanks to Islam, the world has been able to acquire the knowledge of countless geometric ornaments that conceal knowledge of the Eternal. I have analysed a huge amount of oriental ornaments and decided to synthesise my knowledge and put it into practice to express my gratitude to my ancestors, as well as to Islam itself, the Quran and Kaaba, as the main teachers of sacred geometry. My paintings are based on ninety-nine characteristics of the Almighty, which are grouped into eleven spheres on each of the nine canvases. The Kaaba is the source of all geometric entanglements, embodying the receptacle of all believers who perform the Hajj by meditating on the given ninety-nine characteristics of the Almighty. I have analysed a huge amount of oriental ornaments and decided to synthesise my knowledge and put it into practice to express my gratitude to my ancestors, as well as to Islam itself, the Quran and Kaaba, as the main teachers of sacred geometry. My paintings are based on ninety-nine characteristics of the Almighty, which are grouped into eleven spheres on each of the nine canvases. The Kaaba is the source of all geometric entanglements, embodying the receptacle of all believers who perform the Hajj by meditating on the given ninety-nine characteristics of the Almighty. “



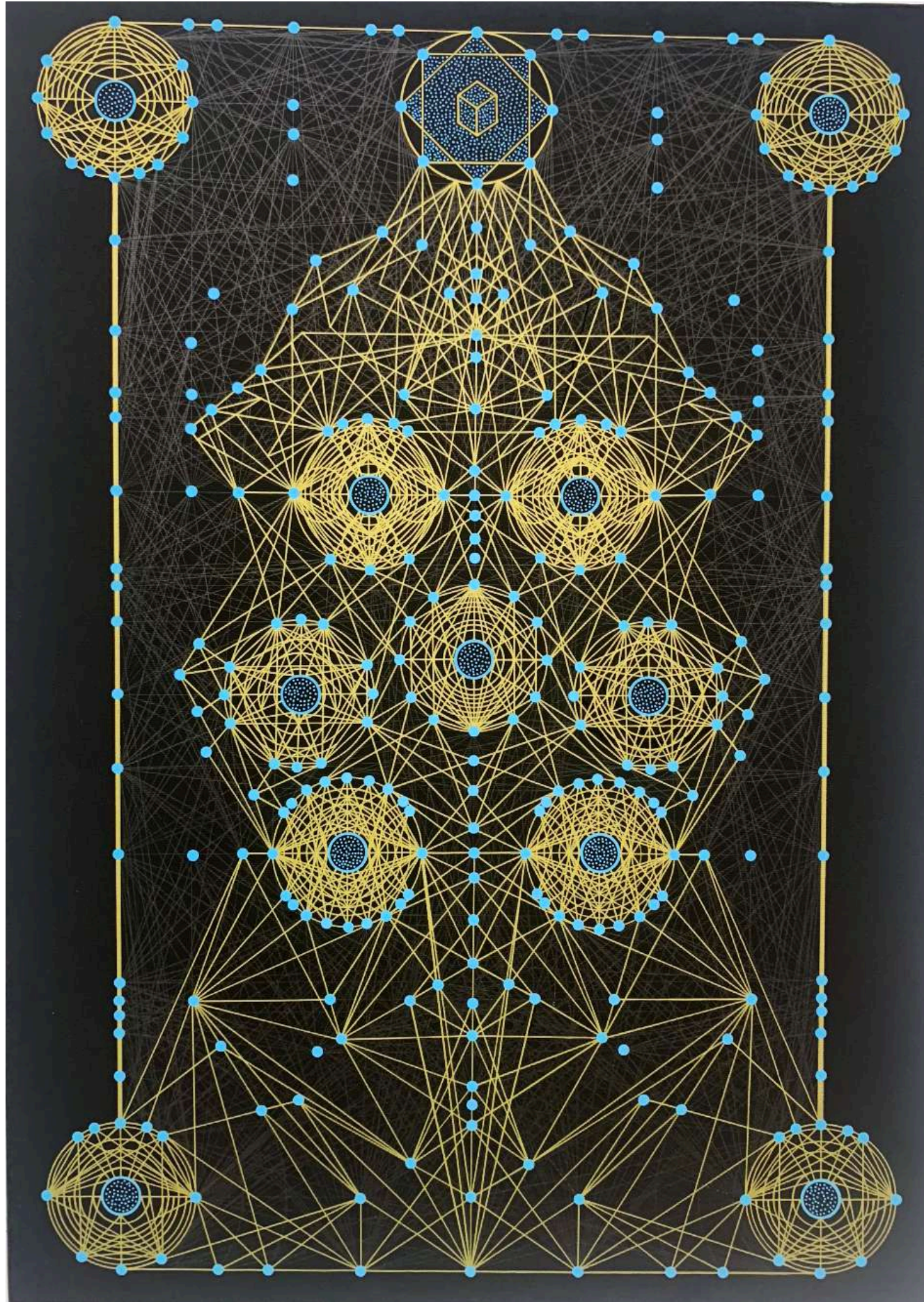
Kaikhan Salakhov
The Holy Kaaba 6/9, 2022

Acrylic on canvas
70 x 40 cm



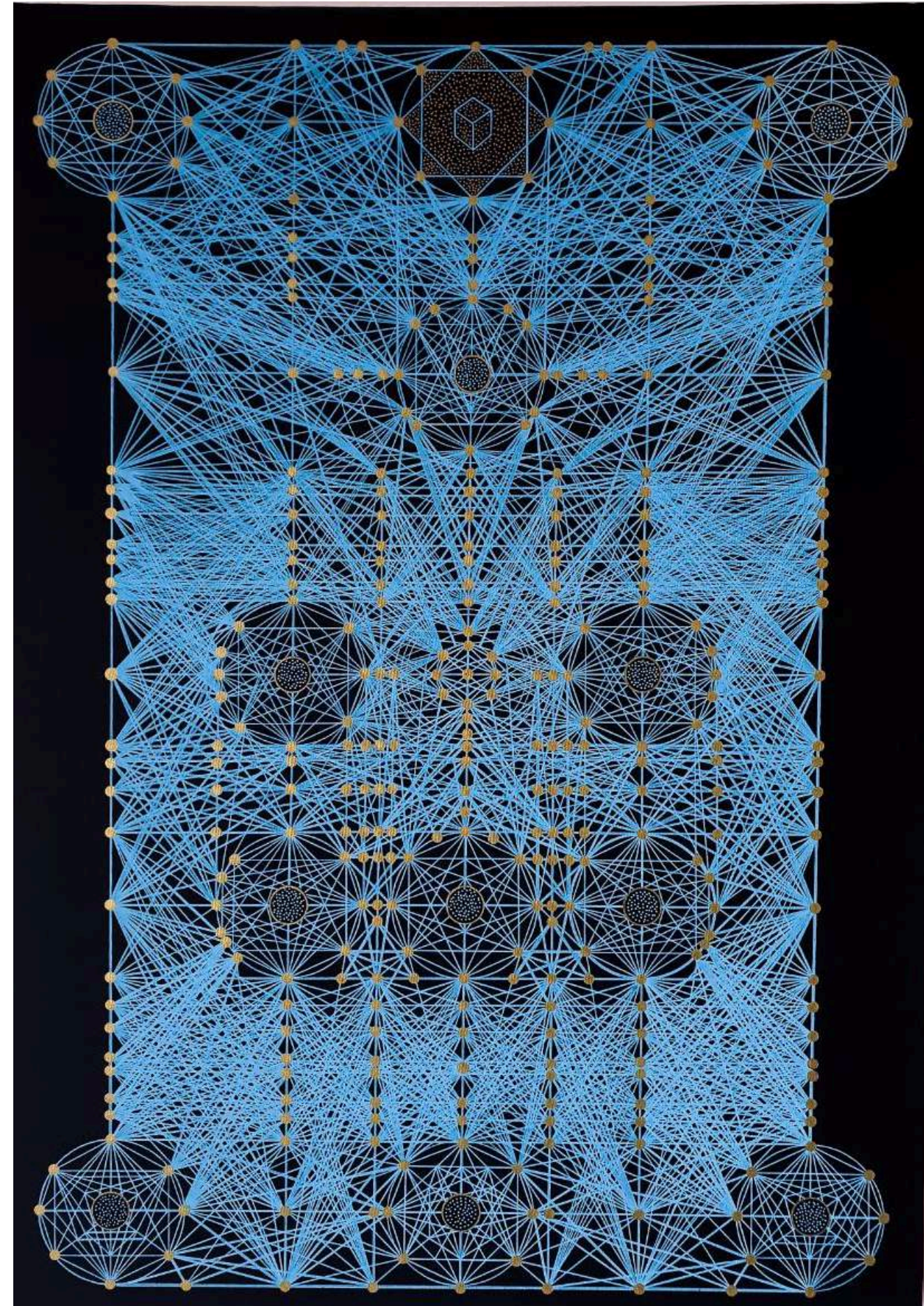
Kaikhan Salakhov
The Holy Kaaba 7/9, 2022

Acrylic on canvas
70 x 40 cm



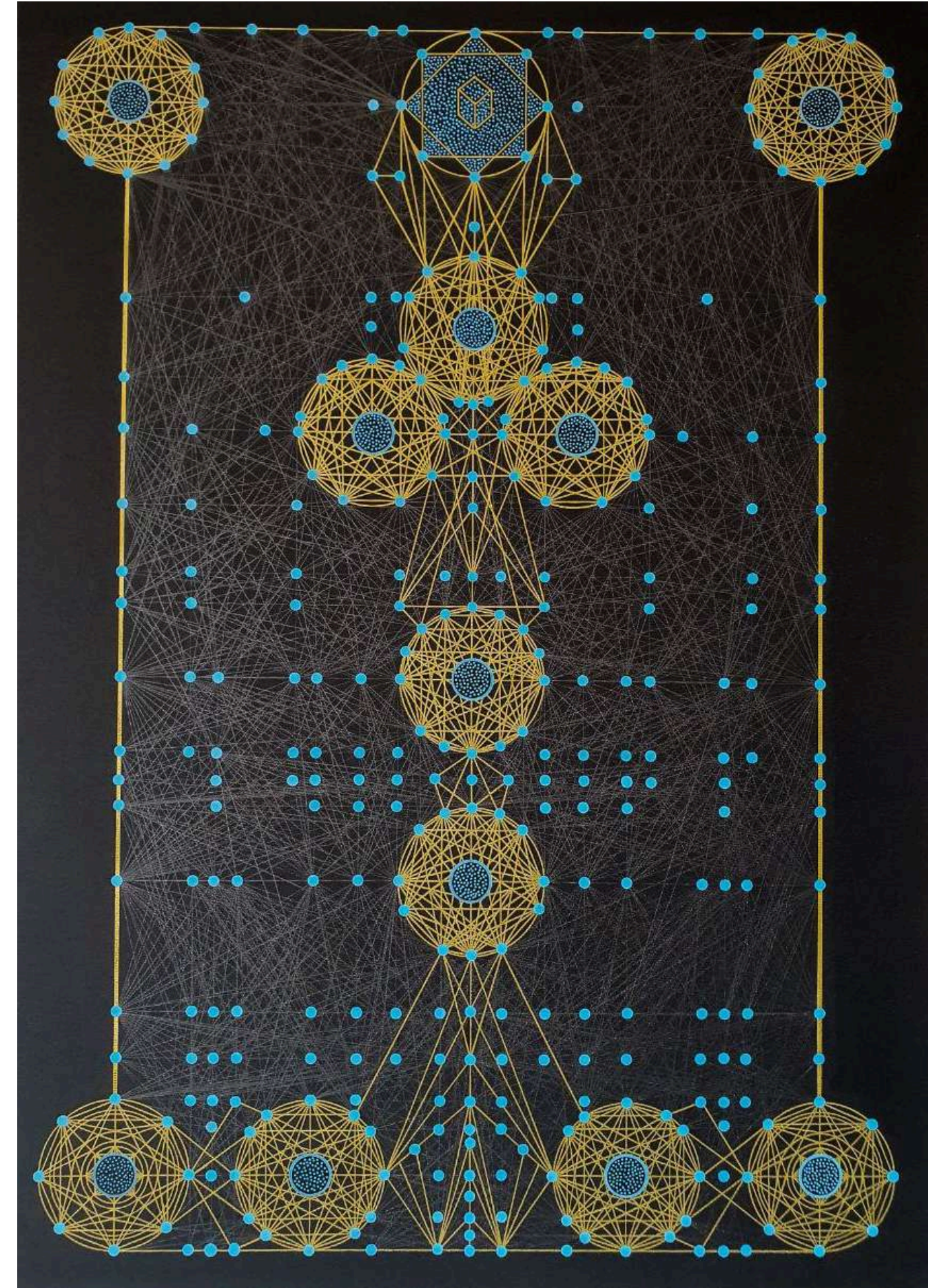
Kaikhan Salakhov
The Holy Kaaba 5/9, 2022

Acrylic on canvas
70 x 40 cm



Kaikhan Salakhov
The Holy Kaaba 2/9, 2022

Acrylic on canvas
70 x 40 cm

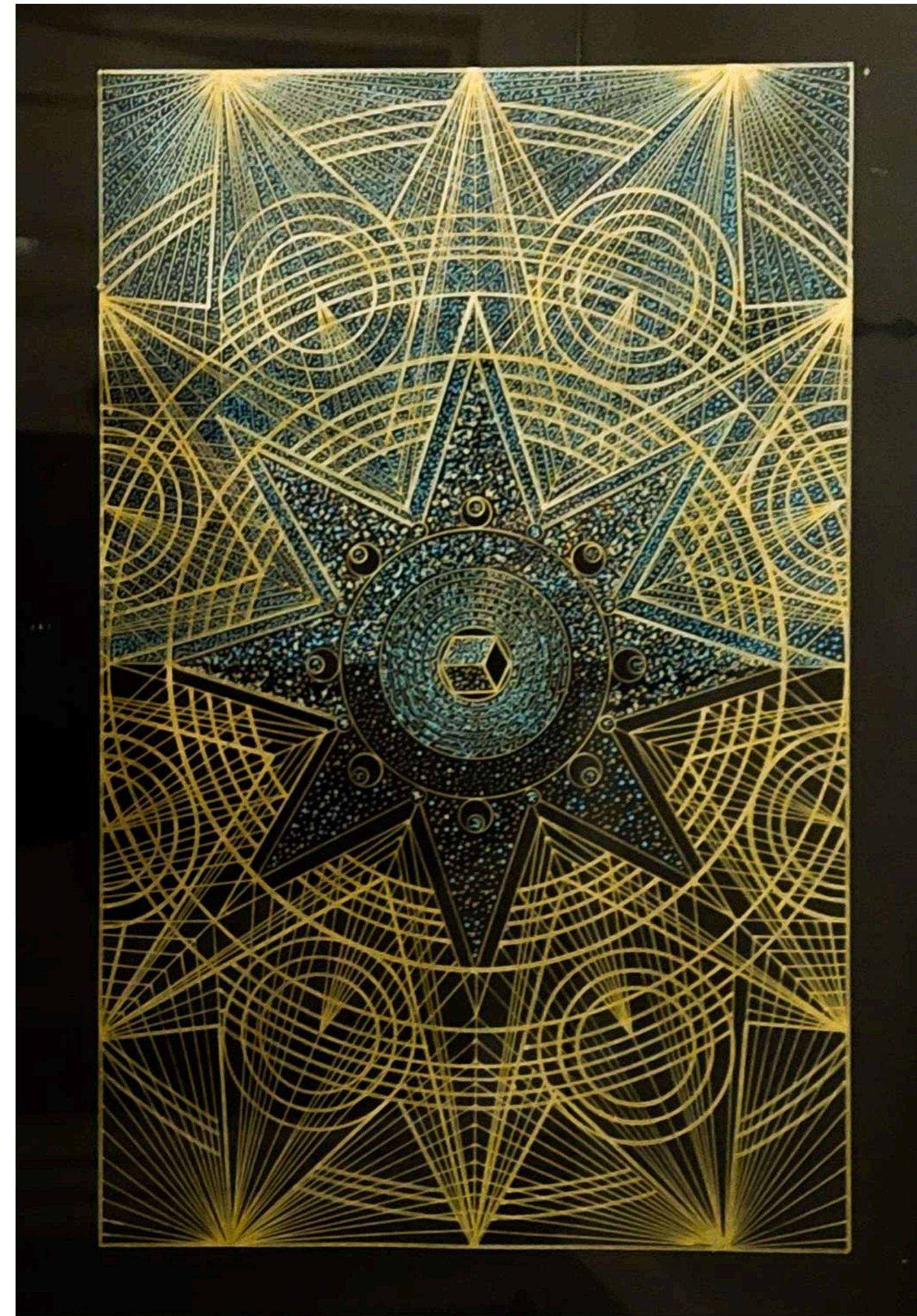


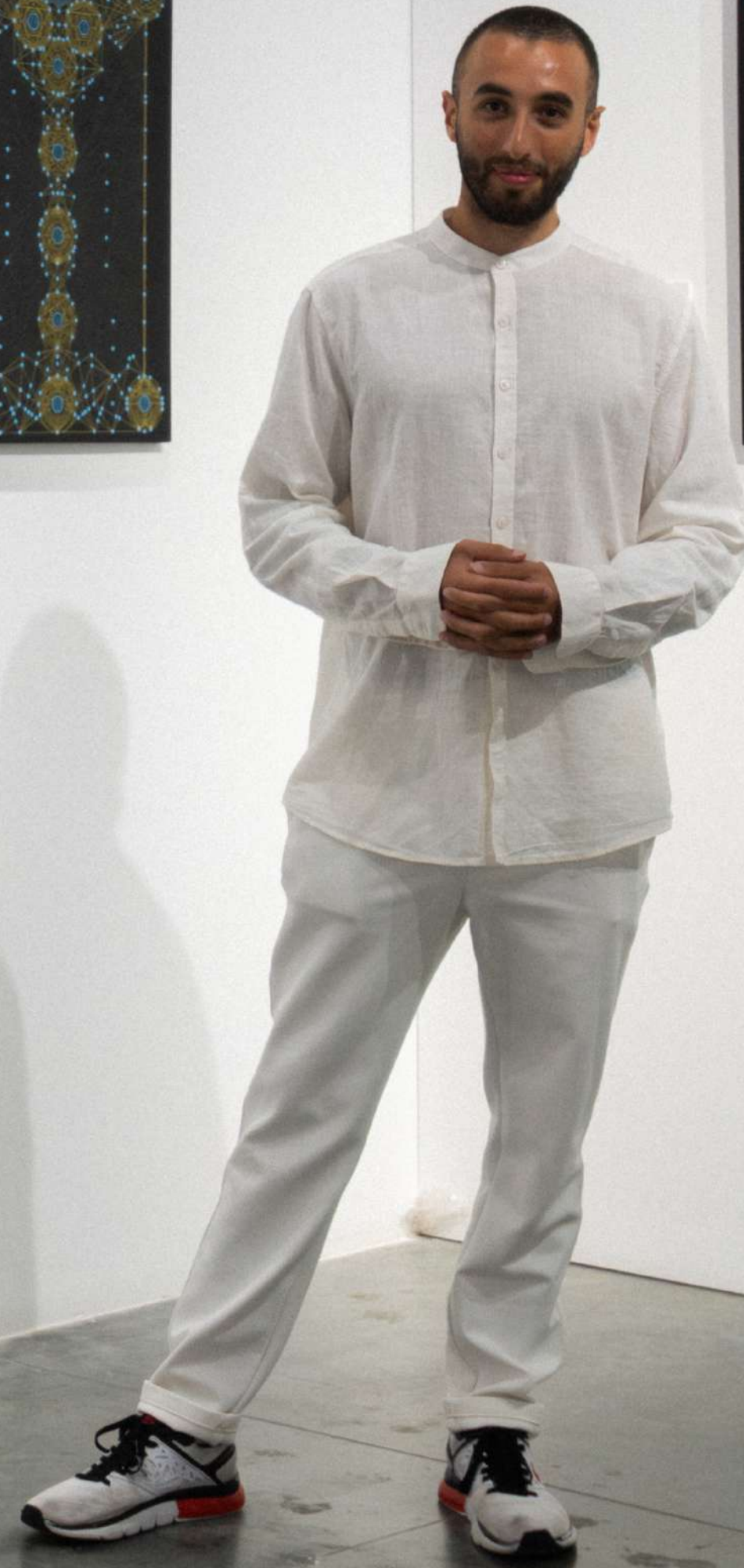
Kaikhan Salakhov
The Holy Kaaba 4/9, 2022

Acrylic on canvas
70 x 40 cm

Kaikhan Salakhov
The Holy Kaaba, 2022

Acrylic on canvas
35 x 25 cm





CV

KAIKHAN SALAKHOV

Born December 8, 1993 in New York

EDUCATION

2016

Carrara Academy of Fine Arts, Faculty of Sculpture (Italy)

2014

Vienna Polytechnic University, Faculty of Architecture (Austria)

2011

Moscow Architectural Institute (Russia) OTHER

SOLO EXHIBITIONS

2021

Author and curator of the exhibition Infinity, Ekaterina Foundation, Moscow, Russia

2019

Renovatio, WHO/AM Gallery, Moscow, Russia 2019 Solo exhibition in Parma, Italy

SELECTED GROUP EXHIBITIONS AND ART FAIRS

2023

BoulveArt Exhibition. Art In Space 360 Gallery, Dubai, UAE

2022

Dubai Fashion Week as part of Avatar Show Day at Art In Space 360 with T.A.H.I.R.A robot video animation - 108 Dubai, UAE
Contemporary Istanbul, Turkey
NFT at MetaVentures Phuket, Thailand

2021

Cosmoscow Art Fair 2021, Moscow, Russia
2021 | Exhibition dedicated to the 60th anniversary of human spaceflight, Zaryadye Museum, Moscow, Russia 2020 Cosmoscow Art Fair 2020, Moscow, Russia

2019

Cosmoscow Art Fair 2019 , Moscow, Russia

PROJECTS

2018

Participant of the Maurizio Cattelan competition 2018 Creation of the project

Astral Space Exploration: Cosmocycbernetic Art

Creating your own rune system Cosmocycbernetic Runes

Presents his work The Fundamental Principles Of Cosmocycbernetics

to His Holiness the XIV Dalai Lama

Participant of the UNESCO competition. Sculpture Mechanism Of The Cosmos

received a diploma of the second degree 2011 Serves in a Buddhist monastery

in Singapore

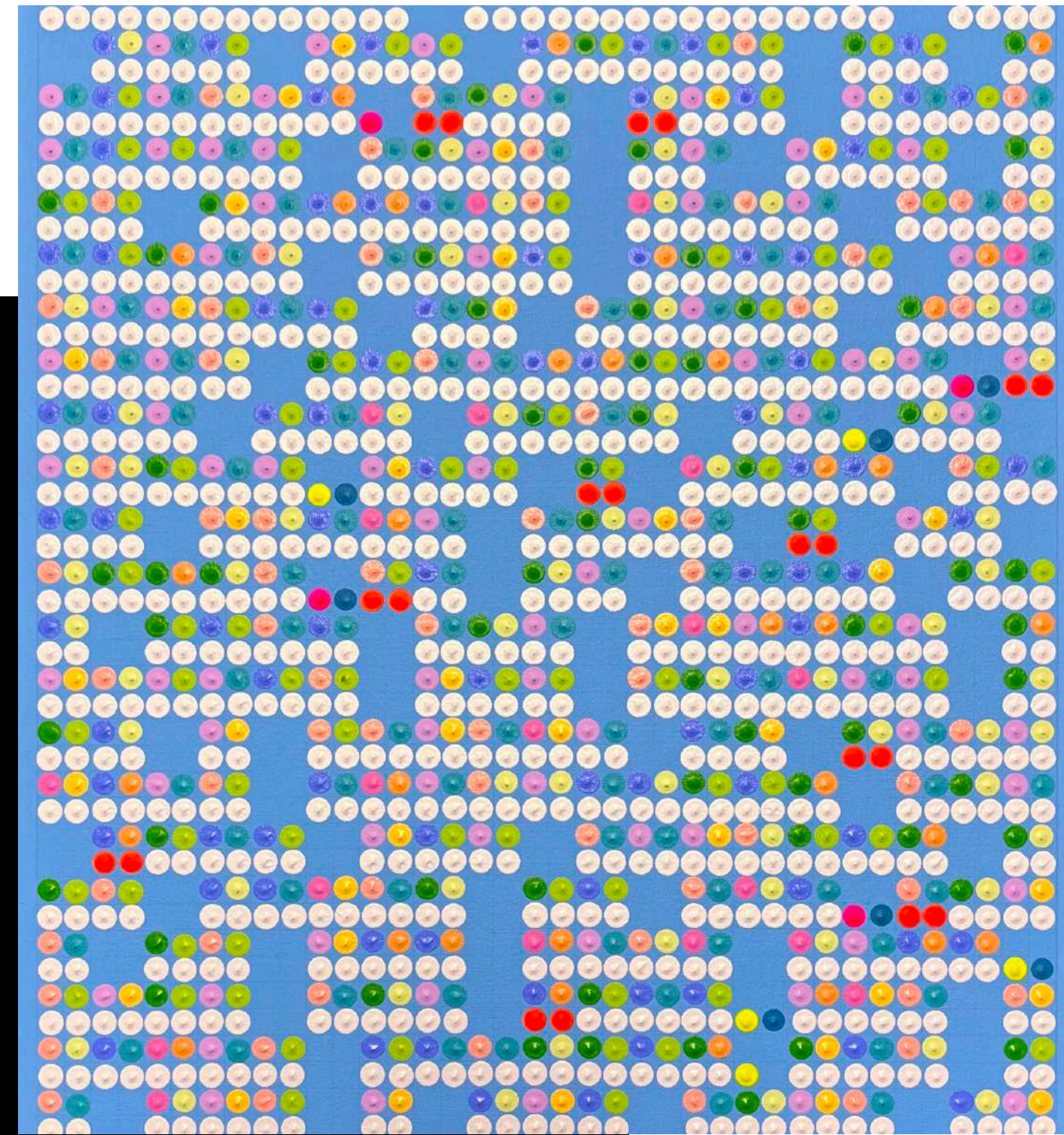
2017

Participant of the UNESCO competition. Sculpture Cosmos received a diploma of the second degree

Creation of own language Cosmocycbernetic Hieroglyphics

2013

Writes science fiction novel A New Life



JOSH ROWELL

Born in 1990 in Kent, England, **Josh Rowell** graduated from Kingston Art School in 2013, where he received a first class BFA with honours. Following a course in Art Criticism at Central Saint Martins college, Rowell returned to Kingston Art School for an MFA in 2015, where he was awarded a first- class distinction.

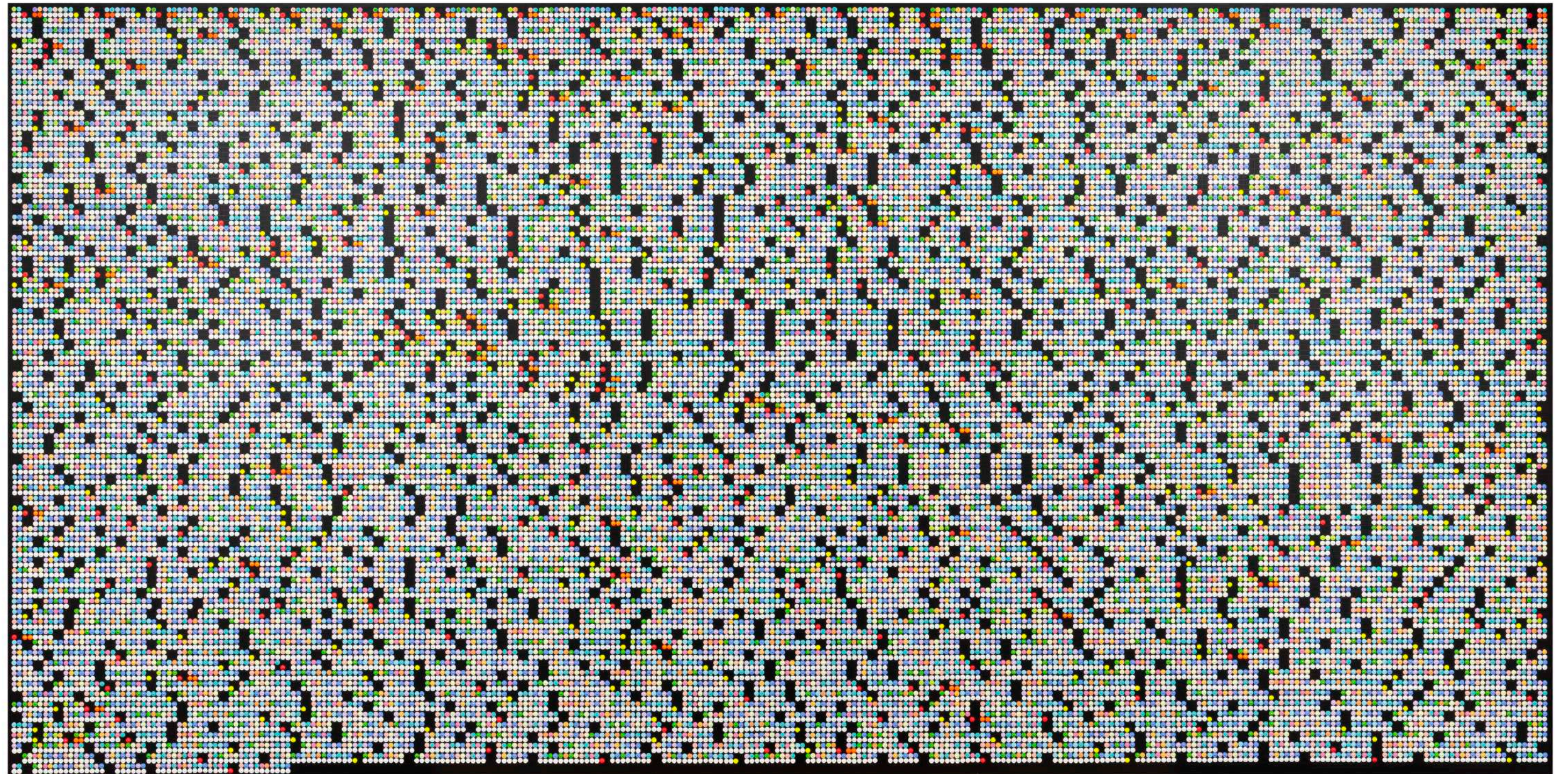
Rowell generates his artistic vision by focusing on technological advances that shape our contemporary lives, communicating our increasingly mediated human interactions within the confines of visual art. The artist balances analogue techniques with the instantaneous nature of the digital age. This juxtaposition produces a language that explores and reshapes information, and celebrates the hand-made in a time that is increasingly being enveloped by the virtual.

Since his emergence as an abstract painter, Rowell has expanded to sculpture, mixed media, and often times works with light, video, and sound installations. Despite these disparate media, everything is underpinned by a coding system, “everything can be reduced to a molecular binarism where all systems can be simplified to yes/no decisions,” the artist explains.

SACRED GEOMETRY, CODING & LANGUAGE

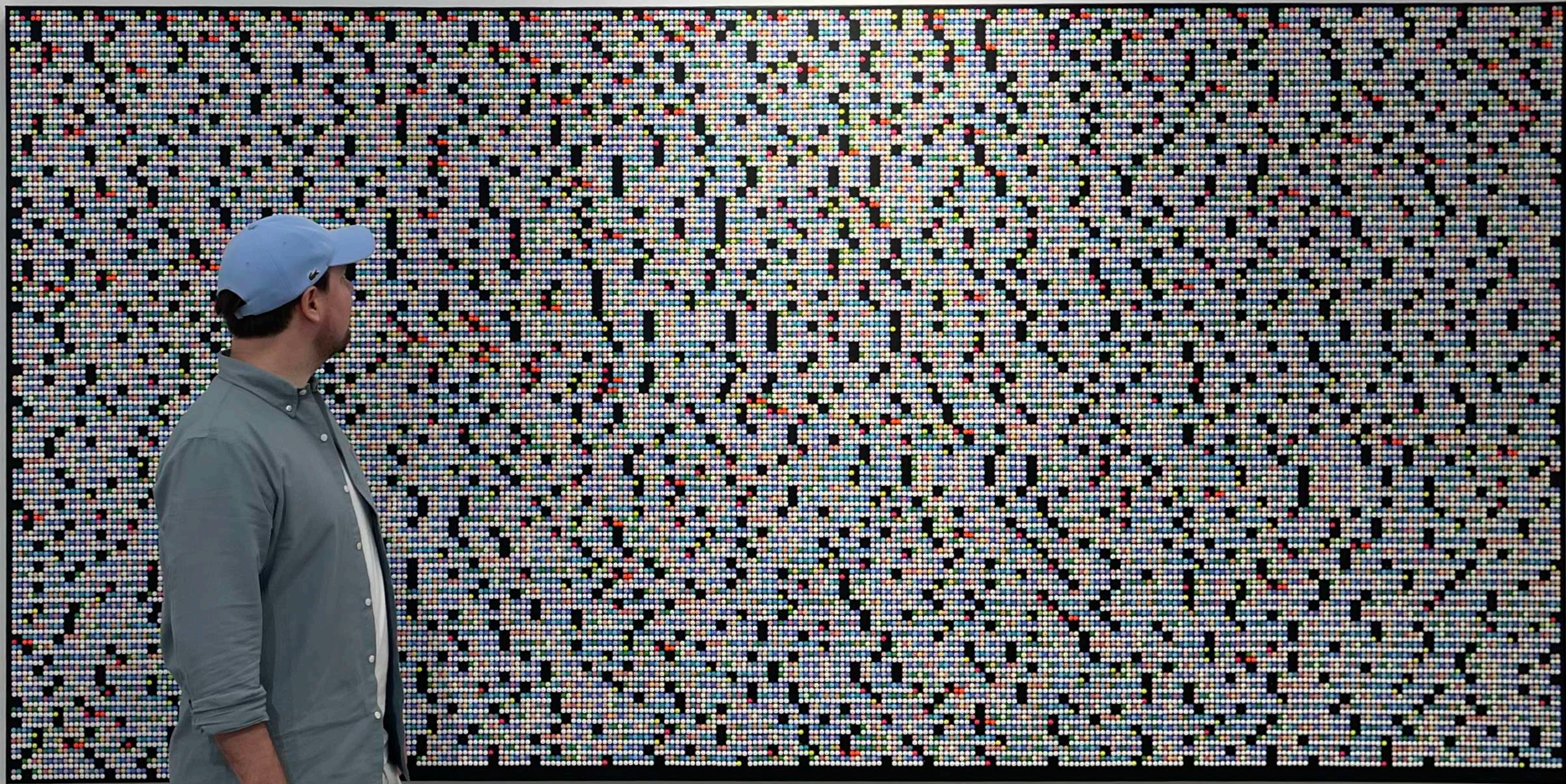
The Fibonacci sequence is a series of numbers in which each number (Fibonacci number) is the sum of the two preceding numbers. The series begins 0, 1, 1, 2, 3, 5, 8. Despite often being attributed to Italian mathematician Leonardo Pisano (referred to as Fibonacci) in 1202, it's roots actually go back to ancient Indian writings as far back as the 6th century. The sequence has been nicknamed nature's 'secret code' as it seems to exist inherently in the growth development of flowers, plants, trees, shells and so on. It occurs so frequently in nature that many mathematicians over the centuries have believed it to be proof of a divine pattern or structure to the universe.

The painting itself is a simple transcript of the first 97 numbers in the sequence, starting with Zero and ending with Eighty-three quintillion, six hundred and twenty-one quadrillion, one hundred and forty-three trillion, four hundred and eighty-nine billion, eight hundred and forty-eight million, four hundred and twenty-two thousand, nine hundred and seventy-seven. Rowell's decision to turn the sequence into a Language Painting is a way of paying homage to perhaps the most important of the 'Sacred Geometry' discoveries, epic in scale the painting seeks to reflect the grandeur and importance of the Fibonacci numbers. Just as the sequence provides a universal code for the natural world, the paintings themselves mimic this by creating a universal code for language, reducing it to colour and sequence.



Josh Rowell
First 97 Number of the Fibonacci Sequence, 2022

Acrylic on Canvas
150 x 300 cm



Josh Rowell next to
The First 97 Numbers
of the Fibonacci sequence, 2021

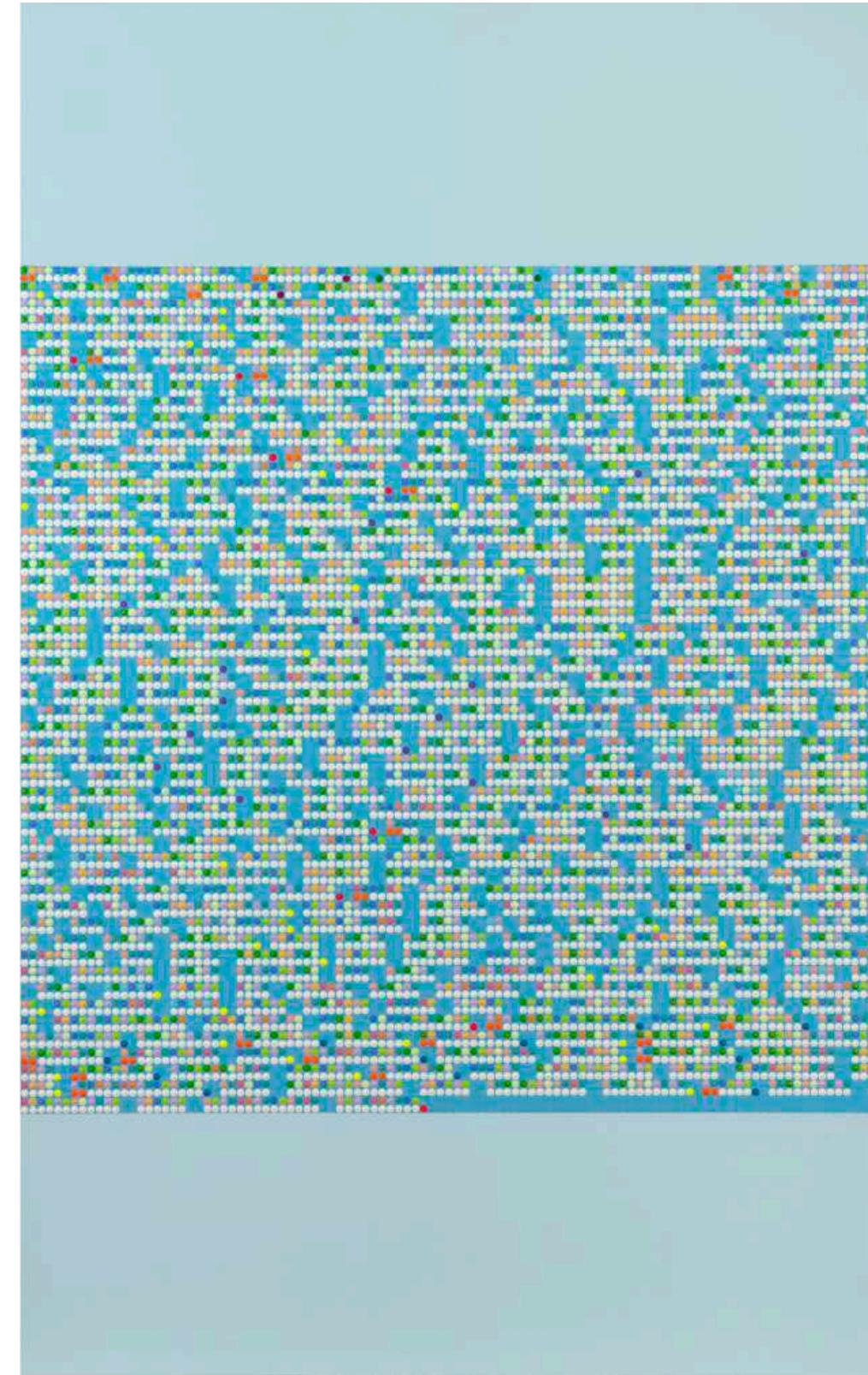
Acrylic on Canvas
150 x 300 cm



LIBER ABACI & FIBONACCI NUMBERS FROM ANCIENT INDIA

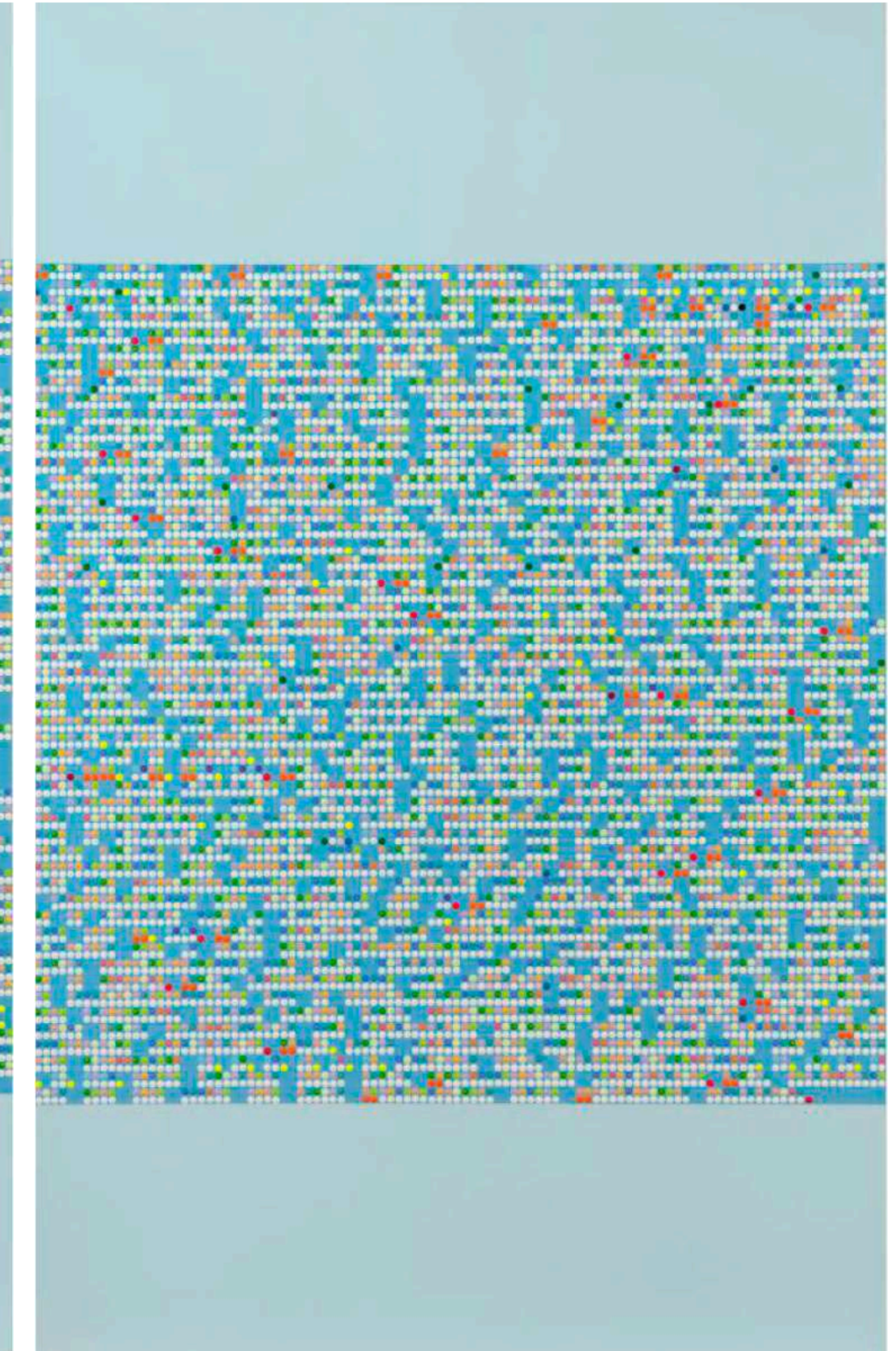
These two works exist together as an investigation into the origins of the Fibonacci Sequence. Whilst the discovery of the sequence is often attributed to Leonardo Pisano 1202 book Liber Abaci, the true discovery of the sequence dates back to ancient Indian writings in the 6th century. It would be more accurate to say that Fibonacci introduced the sequence to the western world some 600 years after its true discovery. The 'Liber Abaci' canvas contains a text directly translated from Pisano's first ever writings concerning the sequence. Often referred to as 'Fibonacci's Rabbit Problem', Pisano used the sequence to consider the growth of an idealized (biologically unrealistic) rabbit population in the time frame of 1 year. This was the first record of Pisano writing about and utilising the Fibonacci sequence. In contrast to this, the canvas Fibonacci Numbers from Ancient India contains a text taken from the seminal essay by Parmanand Singh in the 1985 edition of Historia Mathematica 12. In it, Singh reveals that the 'so-called' Fibonacci numbers were well known amongst Indian mathematicians well before the time of Pisano and date as far back as the 6th Century.

These two canvases further highlight the importance of the sequence, but also comment on the history and origins of understanding itself; history is littered with examples of discoveries being wrongly attributed. It is also worth noting that both canvases, with the dimensions of 168 x 104 cm, are proportioned according to the golden ratio.



Josh Rowell
Liber Abaci, Leonardo Fibonacci, 2021

Acrylic on Canvas
168 cm x 104 cm



Josh Rowell
Fibonacci numbers from Ancient India, 2021

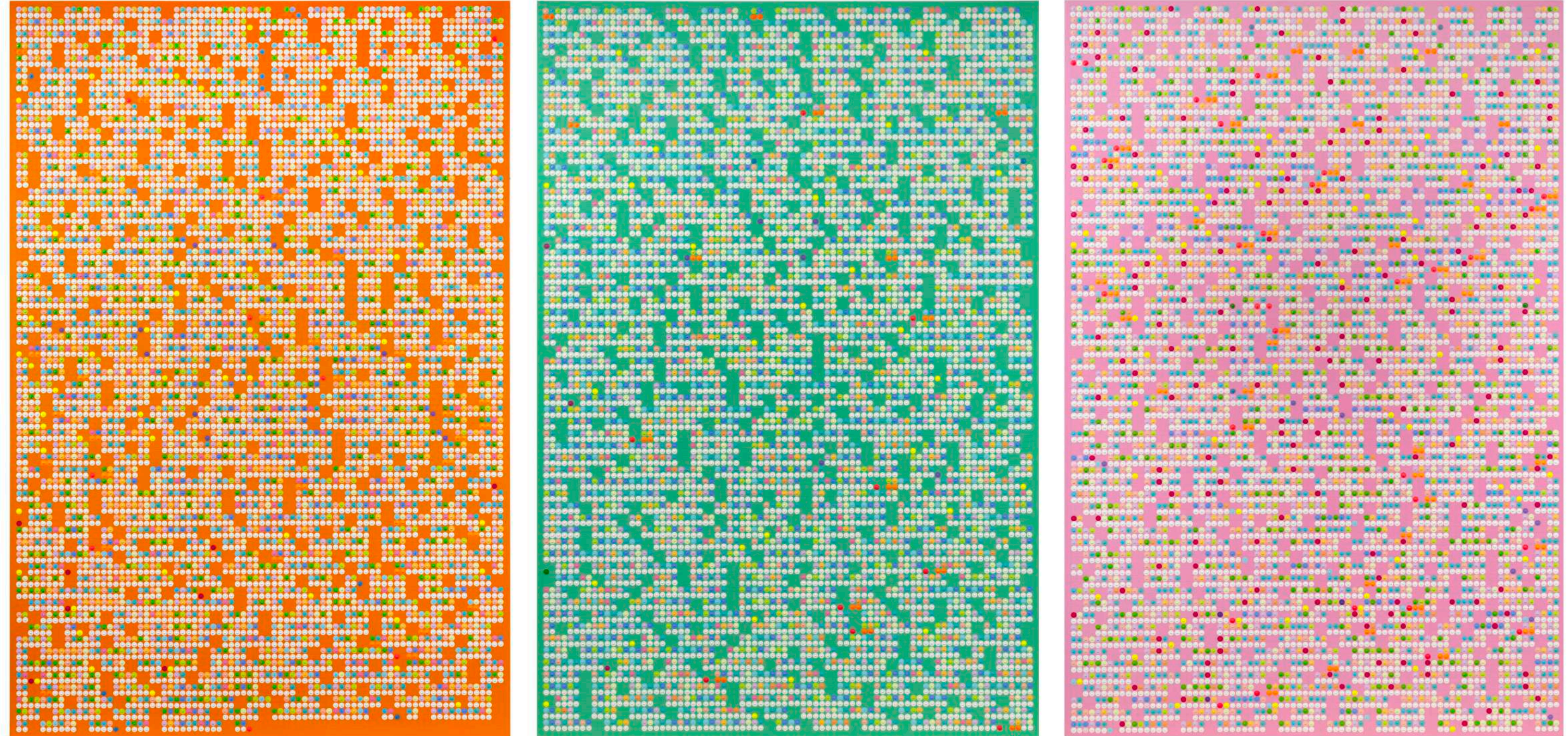
Acrylic on Canvas
168 cm x 104 cm

KEPLER'S HARMONICES SERIES

Johan Kepler was a German astronomer and mathematician working in the 16th and 17th centuries and was best known for his work on the laws of planetary motion. Kepler was fascinated by the way in which the Solar system operated and was driven to search for some connection between the planets that would serve as proof that the universe was all connected by a formula.

The four canvases in this series contain a passage of text from Kepler's *Harmonices Mundi* which suggested that musical harmonies exist within the positions of the planets. The musical theory provided astronomers and philosophers with a rational explanation for the arrangement of the heavenly bodies. Kepler updated the theory by proposing that the harmony was produced, not just by the planets' positions, but by the relationship between the distances of the planets from the sun to their orbital periods. Kepler thought that very occasionally, and possibly not since the time of creation, all of the planets "sang" together in perfect harmony. The idea that the solar system operates within the mathematical constraints of music theory to create a 'celestial choir' is not only beautiful, but lays down the foundations for Newton's theory of gravity.

Kepler's early attempt to rationalise the physical world, although disproved, opened the gate to the fundamental laws of physics, and was an early attempt at 'codifying' our existence.



Josh Rowell
Kepler's Harmonices Mundi – Part 1, 2, 4, 2022

Acrylic on Canvas

AESOP'S FABLES

The ancient Greek philosopher and storyteller Aesop wrote his collection of over 600 fables between 620 and 564 BCE. Despite their age, they are still universally recognized as cornerstones of cultural heritage, literary history, and moral teaching. Passed down through generations, translated into countless languages, they continue to be appreciated around the world today.

The fables provide insight into various aspects of human behavior, both positive and negative, and their legacy remains evident in our daily lives. Phrases such as 'pride comes before a fall,' 'honesty is the best policy,' and 'quality, not quantity' are just a few of the many expressions that can be attributed to Aesop's fables.

By reinterpreting these short stories as a series of 'Painting Language' works, Rowell is commenting on the coded nature of morality itself. At their core, morals and ethics are sets of rules that groups of people choose to follow to align with the values of the culture or society within which they exist. By this definition, they can be understood to operate in much the same way as computer code—a set of rules or instructions that the computer follows.

The outcome of this series is a collection of work that exists both in the ancient world of moral teachings and the contemporary world of digital culture. The rules and systems governing human nature are, in fact, not as far removed from the systems and codes upon which the modern, digital world relies.

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CV

JOSH ROWELL

SOLO & GROUP EXHIBITIONS

2022

Breaking Boundaries - (TWO PERSON), Firetti Contemporary, Dubai, UAE
Salon 22 - Group Exhibition, Tsivrikos Shake Gallery, London, UK
Arte Bergamo - Atipografia, Bergamo, Italy
Volta New York - Blond Contemporary, New York City, USA
Volta Basel - Blond Contemporary, Basel, Switzerland
London Art Fair - Blond Contemporary, London, UK
Solo Exhibition - Tsivrikos Shake Gallery, London, UK (UPCOMING)
Solo Exhibition - Atipografia, Arzignano, Italy (UPCOMING)

2021

Mythologies - Group Exhibition, Kopple Projects, Neon Gallery, London, UK
NFT | IRL - Group Exhibition, Firetti Contemporary x Morrow Collective, Dubai, UAE
Metamorphosis - Group Exhibition, Neon Gallery, London, UK
Volta Basel - Blond Contemporary, Basel, Switzerland
Art Verona - Atipografia, Verona, Italy
WOP Art - Atipografia, Lugano, Switzerland

2020

False Memory - Group Exhibition, Rugby Town Art Museum, Rugby, UK
Salon Acme - (SOLO) Daniel Benjamin Gallery, Mexico City, Mexico
Dentons Art Prize - (JOINT WINNER) Private Exhibition, London, UK
The Freud/Jung Letters - (SOLO) Moyshen Gallery, San Miguel De Allende, Mexico
Kinesis - Group Exhibition, Kopple Projects, Neon Gallery, London, UK
Virtual Room II - (ONLINE SOLO) Daniel Benjamin Gallery, London, UK
Reset, Tales From The Vanguard - (ONLINE) Group Exhibition, Programa Taide with Colección Aldebarán
Arte Verona - (ONLINE) Atipografia, Verona, Italy
WOP Art - (ONLINE) Atipografia, Lugano, Switzerland

2019

Author's Translations - (TWO PERSON) Daniel Benjamin Gallery, London, UK
Royal Academy Summer Exhibition - Royal Academy, London, UK
Pareidolia - Group Exhibition, Daniel Benjamin Gallery x Space Station, London UK
Art Central Hong Kong - UNIX Gallery, Hong Kong
Hospital Rooms 2020 Exhibition - Elephant West, London, UK
WOP Art - Atipografia, Lugano, Switzerland
Summer Exhibition - Daniel Benjamin Gallery, London, UK

2018

Analytics and Aesthetics - (SOLO) Moyshen Gallery, San Miguel De Allende, Mexico
All About My Selfie - (TWO PERSON) The Department Store, Brixton, London, UK
Seattle Art Fair - (SOLO) UNIX Gallery, Seattle, USA
Art Miami - UNIX Gallery, Miami, Florida, USA
Volta Basel - UNIX Gallery, Basel, Switzerland

2017

Origins - (SOLO) Moyshen Gallery, San Miguel De Allende, Mexico
New Territory - (TWO PERSON) Unix Gallery, New York, USA
Asi Se Siente Mexico - Group Exhibition, Palacio Nacional de Guatemala, Guatemala
VIA Arts Prize - Group Exhibition, Brazilian Embassy, London, UK
Future Anesthetics - Group Exhibition, UNIX Gallery, New York, USA
Artefax - Group Exhibition, Shoreditch Platform, London, UK

2016

Aesthetica16 - Aesthetica Art Prize, York St Mary's, York, UK
Summer Show - Moyshen Gallery, San Miguel De Allende, Mexico
You Can't Always Get What You Want - Group Exhibition, UNIX Gallery, New York, USA
Art Miami - UNIX Gallery, Miami, Florida, USA
Art Southampton - UNIX Gallery, New York, USA

2015

Show Business - Group Exhibition, Stanley Picker Gallery, London. Curated by Isobel Harbison
Bittersweet Christmas - Group Exhibition, Trispace Gallery, Bermondsey, London

2014

Escorts - MFA Show 2014, Group collaboration project, Centre for Useless Splendour, Kingston-upon-thames, London
Render Useless - Two person exhibition, Stanley Picker Gallery, London
Metamorphosis - Group Exhibition, Knights Park, Kingston-upon-thames, London

2013

Flat White Wall Machine – Collaborative Publication, X-Marks the Bokship, Matt's Gallery, London
KU13 - Degree Show Exhibition, Kingston University, London

2012

Swanage – Group Exhibition at the Centre for useless Splendour, Kingston-upon-thames, London
SEED – Group Exhibition, 02 Centre, Finchley Road, London.
Everything Is Amazing – Group Exhibition, Meanwhile Space Gallery, Whitechapel, London

PUBLIC COLLECTIONS

Uffizi Gallery, Florence, Italy
Contemporary Art Collection, Kingston University, London, UK
Gregorian Foundation, Washington DC, USA
Min Art Museum, Guadalajara, Mexico
Hotel Matilda Contemporary Art Collection, San Miguel De Allende, Mexico
Private Museum, Santa Fe, New Mexico, USA

CORPORATE COLLECTIONS

Capital One
Morrison & Foerster
Accouter Design
Periskop
CT Group
Cottonwood Venture Partners
Value Graphics

PRIZES & RESIDENCIES

Dentons Art Prize 9.0 Spring/Summer 2020 - Joint Winner, London UK
VIA Arts Prize 2017 - Public Choice Award Winner, London, UK
Moyshen Gallery Summer Residency 2017 - San Miguel de Allende, Mexico
Aesthetica Arts Prize 2016 - Finalist, York, UK

PUBLICATIONS

Future Now - 100 selected contemporary international artists from 2016, published by Aesthetica

EDUCATION

MFA Fine Art: Kingston University, 1st Class with Distinction
Art Criticism: Central Saint Martins, Short Course
Ba Hons Degree Fine Art: Kingston University, 1st Class with Distinction

SAWSAN AL BAHAR



Born in Damascus and raised in the U.A.E, **Sawsan Al Bahar** is an artist, architect and researcher based in Dubai. Sawsan seeks the discreet ways history influences personal narratives in the region, investigating her own and searching for the home myth within works of graphite on paper, digital scans, and text. An intense draftsmanship is the basis of her work, and she employs digital-scanning to access and depict an absent homeland. Her meticulous drawings are poetic entanglements, falling at the crossroads of past and future, evoking an intimate past image, and highlighting to the viewer the tension between the real and the fabricated.

Al Bahar has participated in numerous national exhibitions and galleries including Speculative Links at Art Dubai (Dubai, 2022), Ghost Catcher at the Luxembourg Pavilion Expo 2020 (Dubai, 2021), Community & Critique at Art Abu Dhabi (Abu Dhabi, 2016), Wra'a Al-Zaman in Abu Dhabi Music & Art Foundation (Abu Dhabi, 2015), Sikka Art Fair (2015, Dubai) and Made in Tashkeel (2015, Dubai)

POETRY, MEMORIES FROM LANGUAGE

Sawsan Al Bahar reinterprets her installation, 'Leaving is Home,' highlighting personal scripts and narratives. Written by her late grandfather about his hometown, Yafa, the collection of sculptural sheets is inscribed with pages from his memoirs about Palestine, the home he left in 1948. Reflecting on his departure and drawing comparisons to her own life, Sawsan frames fragmented moments of his memories, giving his words a new voice. The installation resonates with the exploration of language and its impact on personal history and connections. Similar to how language has evolved over time, Al Bahar's installation reconstructs one unfinished chapter, evoking a past that is still unforgotten by her, inviting visitors to confront the installation and glimpse at fractured remembrances. Just as the exhibition celebrates the multifaceted history and evolution of language, Al Bahar's artistic approach with 'Leaving is Home' captures the essence of language's ability to transcend time and connect contemporary life to the past, embracing innovative expressions and understanding the impact of communication throughout history.



Now the owner's son,
who attended a school at

brothers' schools in
Palastina. Announcing
the results in general

Damascus. Hence, what I
am about to say will
inevitably drag on for a
little while before I can
say that we eventually
settled down and
embarked on a
tumultuous sea of events
and happenings that
confirm what is known as
"All's well that ends well"
(How is that for an
optimistic note!)

Contrary to our previous
expectations, when we
left Jaffa, on the
assumption that ours will
be short stay away, after
which we would return
to Jaffa, things did not
match such expectations
and mother insisted that
I go to school, obviously
not the kind of school I
had acclily left behind in

Wednesday 19 March
Mora on Jaffa
I am not sure what to talk
about this time. I assure
you I fear I'd let you
down, especially after
your last encouraging
message. One thing that
has just sprung to my
rescue relates to what
may be considered

extremely beneficial for
me in practical life and in
higher education.
I must confess that I
never opened a book at
school. But in the class

Among the things I
talked about, without
succumbing to the kind
of embarrassment I
usually felt when talking
about our financial
condition, was my
sportive background
AND my cherished sport
of boxing. I talked about
it with such enthusiasm
and expertise that must
have created in him a

as it was taught as a
foreign language and
was the vehicle of
teaching all other
subjects: history,
geography, physics,
geometry, etc. up to the
seventh grade,
afterwards English took
over, as we had to sit for
the official state exam in
English. Needless to say,
this state of affairs was

pronunciation of the
word عقيب as عقيب in
the sentence:
ابنك عقيبك!!!

interesting
the future,
this later.

and introduced me to his
father, who gave me a
warm and greatly
enthusiastic welcome,
saying that he
regarded me like a son

attracted many tourists,
who, naturally, visited the
confectionary store and
needed foreign language
help. This job has made it
possible for me to taste
all sorts of sweets which,
but for this job, were
things to dream about
and long for rather than
to actually partake of
them. Here again I found
myself at first in the

Brummanah, Lebanon,
was pleased to find
someone like myself with
whom he could practice
both English and French,
which I had learned at
school in Jaffa. I mention
this piece of information
because it would as an
interesting occurrence
some 15 years hence.
This is merely a
foreshadowing of an

negative system that
patiently waited for
the signal to respond to
that was for me an
almost extraterrestrial
force that emanated
from the lamb chops.

ingnamity, and said in
Arabic:
مالنا غير يا سيدوري
and gave me the role to
play.

the group a
mental instruction
relating to boxing.

remember the poem and
wonder whether it is
appropriate to quote it in
this context (after
deliberation I decided to
quote it, come what may,
and here it goes:
ابي وامى الغالية
اصبحتما فى عافية
تقبيلتان لكما
ظاهرة وخافية

for my part, I
a deep respect
and somehow
something like
son attitude towards
One day my friend
asked me to go
for choosing an
for himself and for
told me that he
going to buy an
for himself and
his brother, why

such "cruel" punishment,
I used to righ a few
hundred pages exerting
all efforts to produce an
acceptable standard of
writing, which would
earn me early release.

someone launched an
back against me with a
stick. After a few hits I
managed to catch the
stick and pull it into my
hand, starting a fierce
struggle, using that stick,
I dealt a blow
from behind me.
The barber, who
usually feared such
attacks may damage
his shop and turned

occurred a kind of
reaction against the
French and the French
language. Thus the
names of streets,
buildings, and other
material objects were
substituted by Arabic
names. Even the teaching
language

us. The hooligans
somehow recognized
that we were Arabs and
as we left the cinema
house, they gathered a
few hooligans and one of
them tapped the boss on
the shoulder, saying, in
Arabic: تخالف
to which the boss
responded with a blow
to his face. Thereupon a
heated battle took place

Saturday
On Monday
Syria
English

As far as I was
concerned, the
downgrading of the level
of living to a very low
level of satisfaction of
our basic needs: food,
accommodation, absence
of cold-combating
devices, hygiene, etc.,
was painful, to say the
least. I, personally, felt
trapped with no way out
of those miserable

compared with the very
little he and the rest of
his class mates knew. The
teacher himself was
impressed and in view of
the fact that he was
versed in both English
and French, he started
giving me assignments to
write after school
in the form of
translations from English
to Arabic and vice-versa.

I must confess that
despite academic
distinction, I often
certain rules of conduct
one such was my
rebellion against
a neck time, which
must. I used to
when we all lined up
the morning before
proceeding to
respective class
and once we

extremely beneficial for
me in practical life and in
higher education.

I must confess that I
never opened a book at
home. But in the class

...ally
...aching
...o
...aking,
...ing
...s",

Among the things I
talked about, without
succumbing to the kind
of embarrassment I
usually felt when talking
about our financial
condition, was my
sportive background
AND my cherished sport
of boxing. I talked about
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subjects: history,
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afterwards English took
over, as we had to sit for
the official state exam in
English. Needless to say,
this state of affairs was

digestive system that
impatiently waited for
the signal to respond to
what was for me an
almost extraterrestrial
aroma that emanated
from the lamb chops.

...agninamity, and said in
Arabic:

دالنا خير يا سمهوري

and gave me the role to
play.

...gave the group a
...fundamental instruction
...pertaining to boxing.



CV

SAWSAN AL BAHAR

SAWSAN AL BAHAR EDUCATION & FELLOWSHIPS

2019

Angel Academy of Art, Florence

2016

Salamah Emerging Artist Fellowship (in partnership with Rhode Island School of Design), Salamah bint Hamdan Al Nahyan Foundation, Abu Dhabi, U.A.E. 2013
American University of Sharjah, U.A.E. Bachelor of Science in Architecture & Design
graduated Cum Laude, minor in Visual Art

SOLO SHOWS

2023

33 Songs, 99 words at Maraya Arts Centre, Dubai, UAE
Knocking on Doors at Casa Cazezzi, Montecchio Emilia, Italy

2022

Talaliya at Firetti Contemporary, Dubai, UAE

2016

LUZ II, Dubai Design Week

2015

Leaves of Time, Abu Dhabi Music & Art Festival

GROUP SHOWS

2023

Richard Mille Art Prize (shortlist), Louvre Abu Dhabi, UAE
Breaking Boundaries II, at Firetti Contemporary, in partnership with Dubai Culture,
Dubai, UAE

WOOD you Rather be Happy, Firetti Contemporary, Dubai, UAE

2022

Eyes Wide Shut, Firetti Contemporary, Dubai, UAE
Speculative Links, Warehouse 421, Art Dubai, UAE

2021

Ghost Catcher, Luxembourg Pavilion, EXPO 2020

2020

Covid Conversations, Tashkeel Art Hub, Dubai

2019

Convergence [collab with B. AlBahar], Stuttgart

2018

The Figure in 4 Weeks, Chiaro Scuro Studio, Florence

2017

Dubai Design Week [collab with B. AlBahar+R. Al Ghurair] Greenpoint open studios,
Java Studios, Brooklyn, NY

2016

Place & Unity, Maraya Art Centre, Sharjah 2016
Community & Critique, Warehouse 421, Art Abu Dhabi

2015

Made in Tashkeel, Tashkeel Art Hub, Dubai
Mobious Design House, Sikka Art Fair, Dubai
Sheikha Manal Young Artist Award, Dubai

2013

6 Degrees, American University of Sharjah, UAE

2012

Sheikha Manal Young Artist Award, Dubai

2011

Sheikha Manal Young Artist Award, Dubai

ART FAIRS

2022

ARTVERONA: Firetti Contemporary, Italy

PERMANENT COLLECTION

2021

Ghost Catcher, Casino Luxumbourg

2015

Wra'a Al Zaman/ Leaves of Time, Abu Dhabi
Music & Art Foundation, Abu Dhabi

SHORTLISTS

2019

Amsterdam Light Festival [collab with B. AlBahar]

2017

M.E. Emerging Designer Prize [collab. with R. Al Ghurair]

2015

Christo/Jeanne-Claude Award

2014

Abraaj RCA Innovation Scholarship

SELECTED PUBLICATIONS

2016

E111 Gradient, Centre for Architectural Discourse, Abu Dhabi
Place & Unity: Works from the ADMAF Collection, Sharjah 2014
Alleyway 51, WTD Magazine, Dubai

WORKSHOPS

2021-22

Artist Takeover, Jam Jar X Expo 2020

2020

Drawing it out, Berlin Art Institute [virtual]

2019

Painting the figure from life, Denis Sarazhin, Rome

2019

Painting the portrait from life, Denis Sarazhin, Rome
Drawing the Human Figure, Sergio Chobirko, Florence

2018

Constructive Anatomy, Davide Barbini, Florence

2015

Painting from life, International Summer Academy of Fine Arts and
Media, Venice

2011

Shelters & settlement, Amman

2011

Beyond entropy, The AA, Venice

2010

Drawing Umbria in 10 days, Florence 2010
Amman Lab, Columbia University Middle Easter Research Centre, Amman

AWARDS

2022

Massimiliano Galliani Drawing Under 35 Award

2011-2013

Sheikh Khalifa Scholarship Award

YOUSRA WAHBA



Yusra Wahba is a multi-disciplinary Egyptian artist currently living and working in Dubai, UAE.

Her works explore the wild aspect of nature and reflect fleeting moments of energy. A self-taught artist who uses creative experimental processes in both painting and science as a metaphor for one another; reflecting her bachelor's degree in Pharmaceutical Science. She creates distinctive metamorphic shaped sculptures which embody the colors, textures, and movement of nature in organic form. Through the alchemy of synthetic resin, ink, plexiglass, wood, and other organic materials, she is continuously testing the limits of her materials while pushing them in a unique way to develop an organic form.

Yusra's material of choice is resin allowing her to be working with fluid medium to sculpt and analyze the nature of time and gravity to create delicate and translucent sculptures in the most beautiful representation of blurring the boundary between art and science.

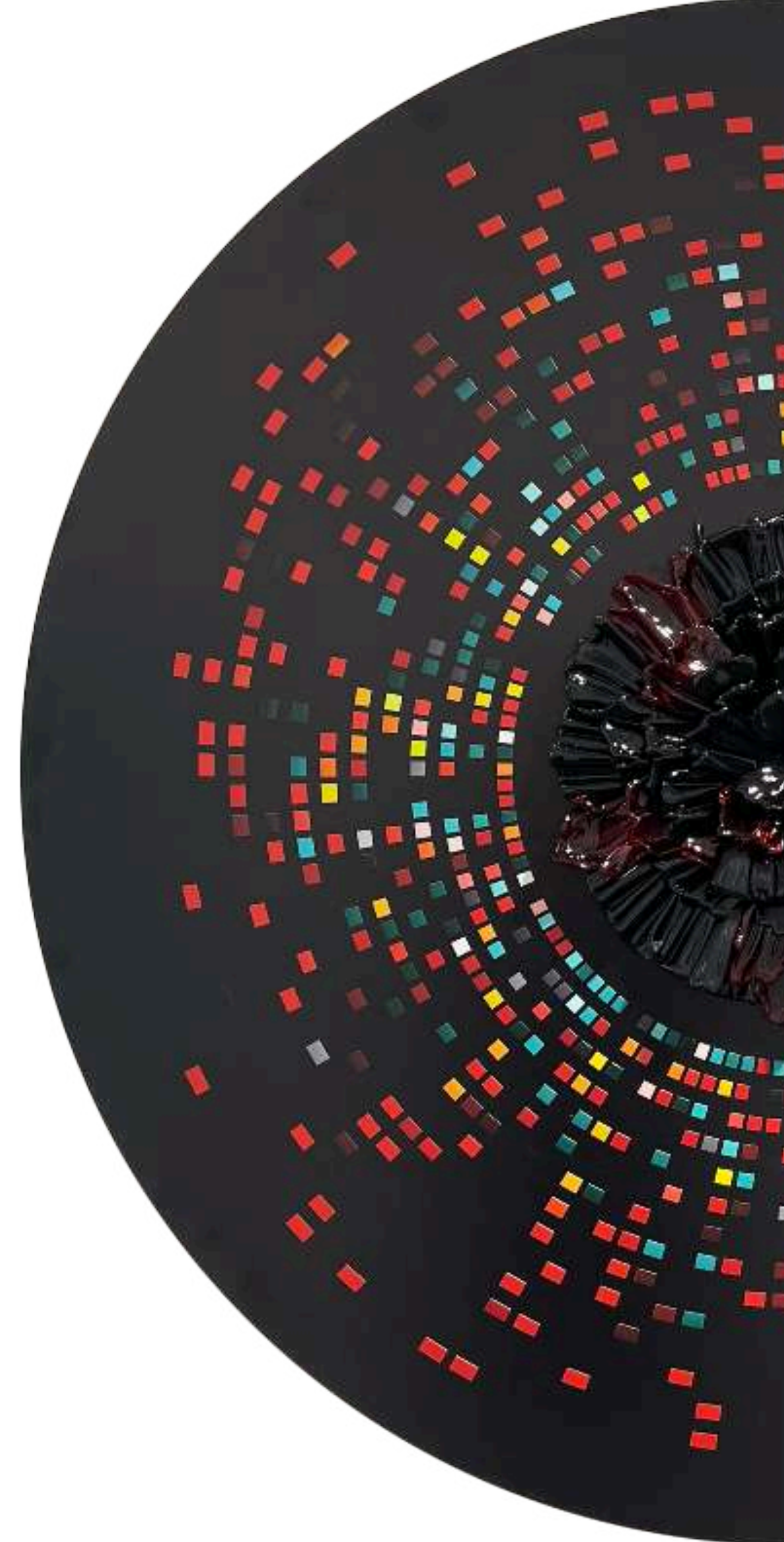
Yusra have participated at the most respected and esteemed galleries and events in the UAE and abroad such as Firetti Contemporary, Alserkal Avenue, Tashkeel (Made in Tashkeel 2022), Etihad Modern Art Gallery in Abu Dhabi, The International Contemporary Art Fair in Paris, The Other Art Fair Virtual Exhibition represented by Saatchi Art, Atelier Montez Rome, and Maldives International Art Fair to name a few.

Yusra's artwork recently snatched the 2nd place at the second edition of The National Bank Of Fujairah art competition, her work was also shortlisted for Al Futtaim art competition 2022.

DNA

The works of the Egyptian artist Yusra Wahba bring forth a captivating fusion of calligraphy and science. Her sculpture embodies DNA and celebrates the diverse evolution of human communication through calligraphy and scientific exploration. Wahba's work illuminates the intrinsic connection between communication and our genetic legacy, showcasing how languages and writing systems have evolved alongside our DNA, symbolising the profound interplay between culture and biology.

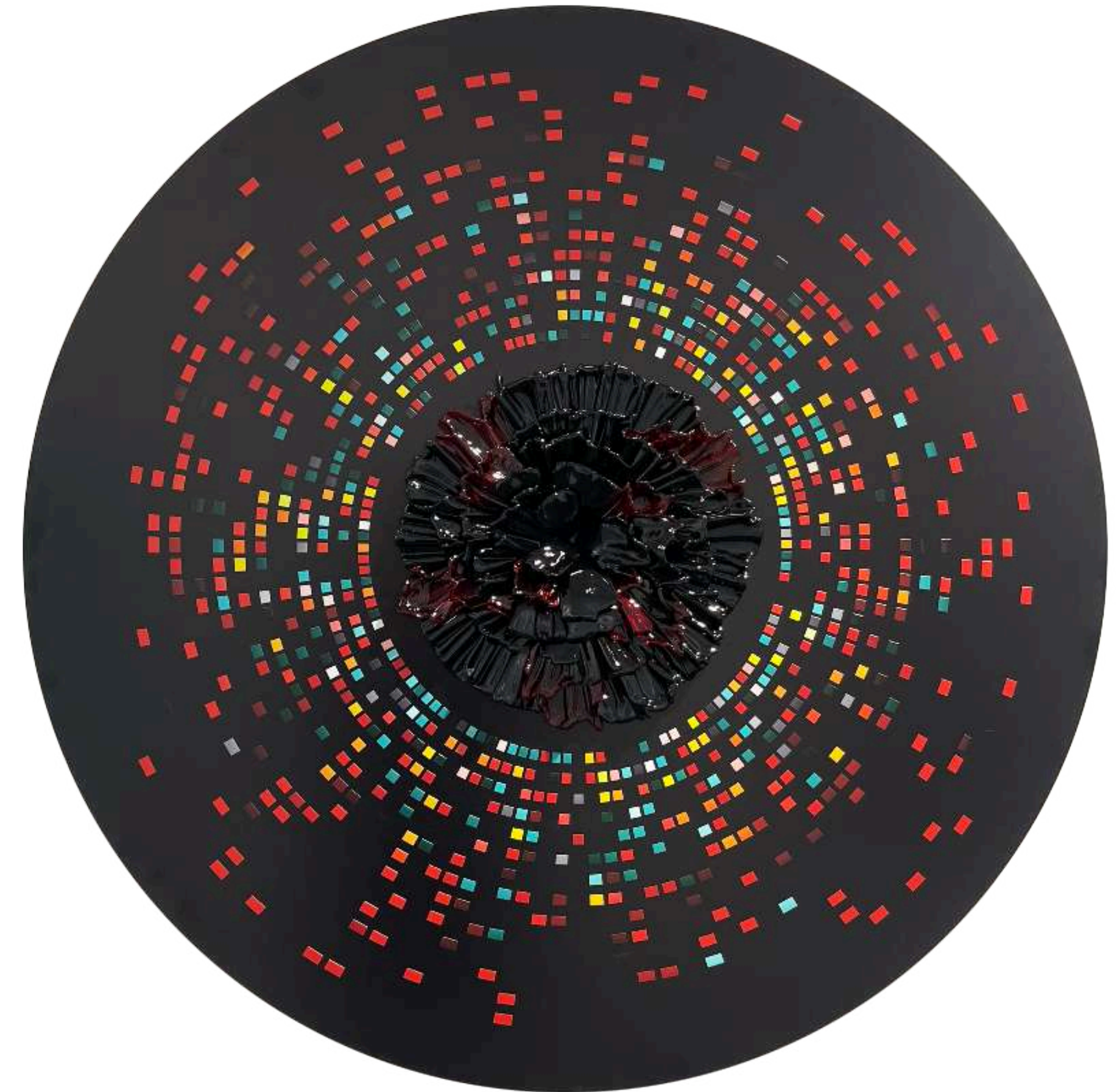
In doing so, Wahba invites viewers to contemplate the deep-rooted relationship between language and humanity's genetic heritage. The evolution of language in her artwork becomes a metaphor for the dynamic nature of human existence, emphasising the continuity of human experience through time.



GENETIC CALLIGRAPHY: THE HELICAL CODE, 2023

"Genetic Glyphs" delves into the intricate relationship between genetic code and the art of writing, expressed through silkscreen printing on MRI scans of the spine and vertebrae. This fusion of science and art creates a visually stunning composition, inviting contemplation of the profound connections between biology and human expression.

The spinal imagery, with its organic forms and patterns, symbolizes the blueprint of our existence, beautifully embodying the relationship between genetic code and the art of alphabet calligraphy as a form of bio writing art. "Genetic Glyphs" offers viewers a fresh perspective on how our genetic code shapes our identity and influences the way we communicate and create, celebrating the genetic alphabet as the foundation of our human journey.



Yusra Wahba
Genetic Calligraphy: The Helical Code, 2023

Embossed metal, epoxy resin, ink
100 x 100 x 10 cm

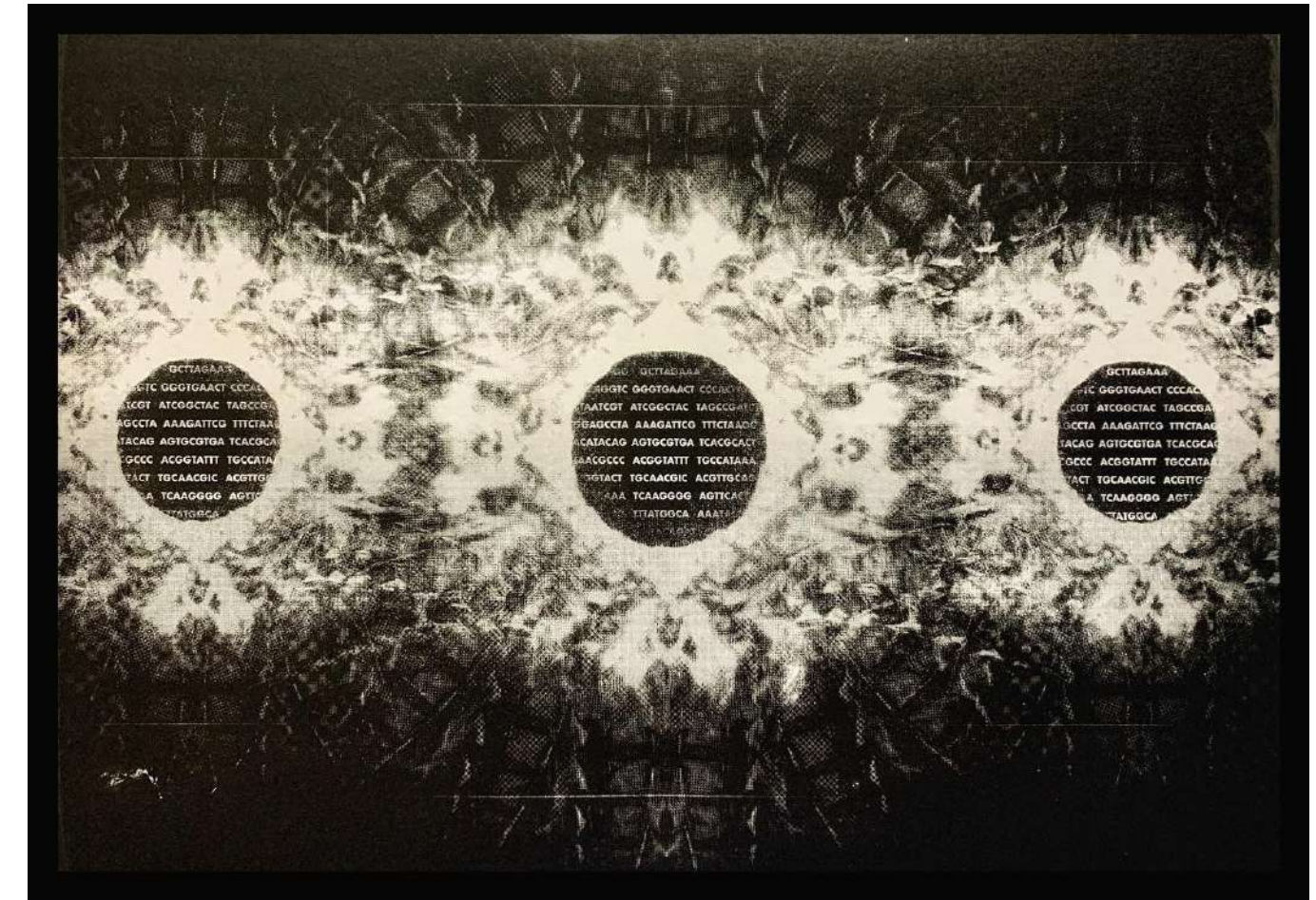
GENETIC GLYPHS

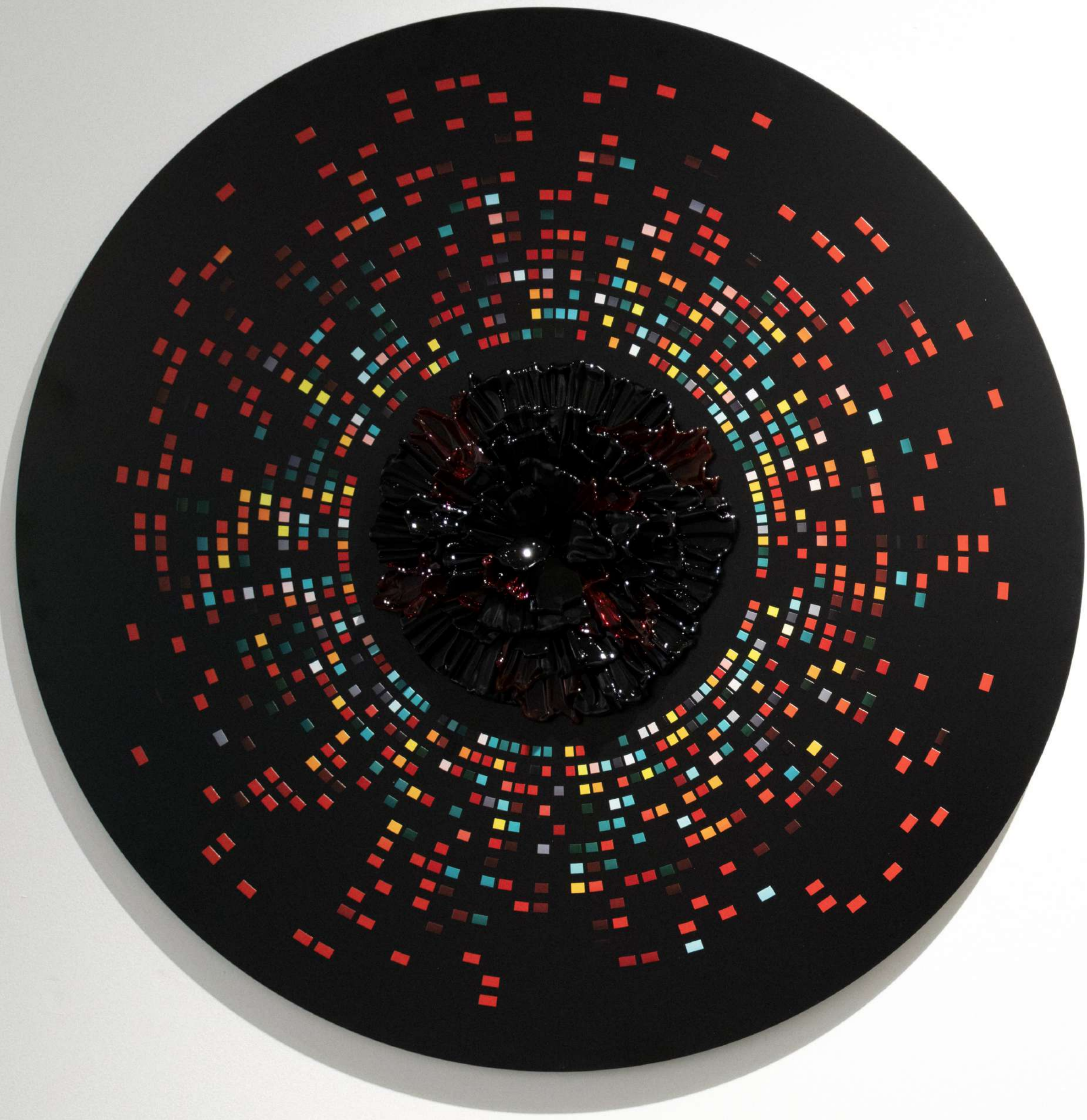
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Yusra Wahba
Genetic Glyphs, 2023

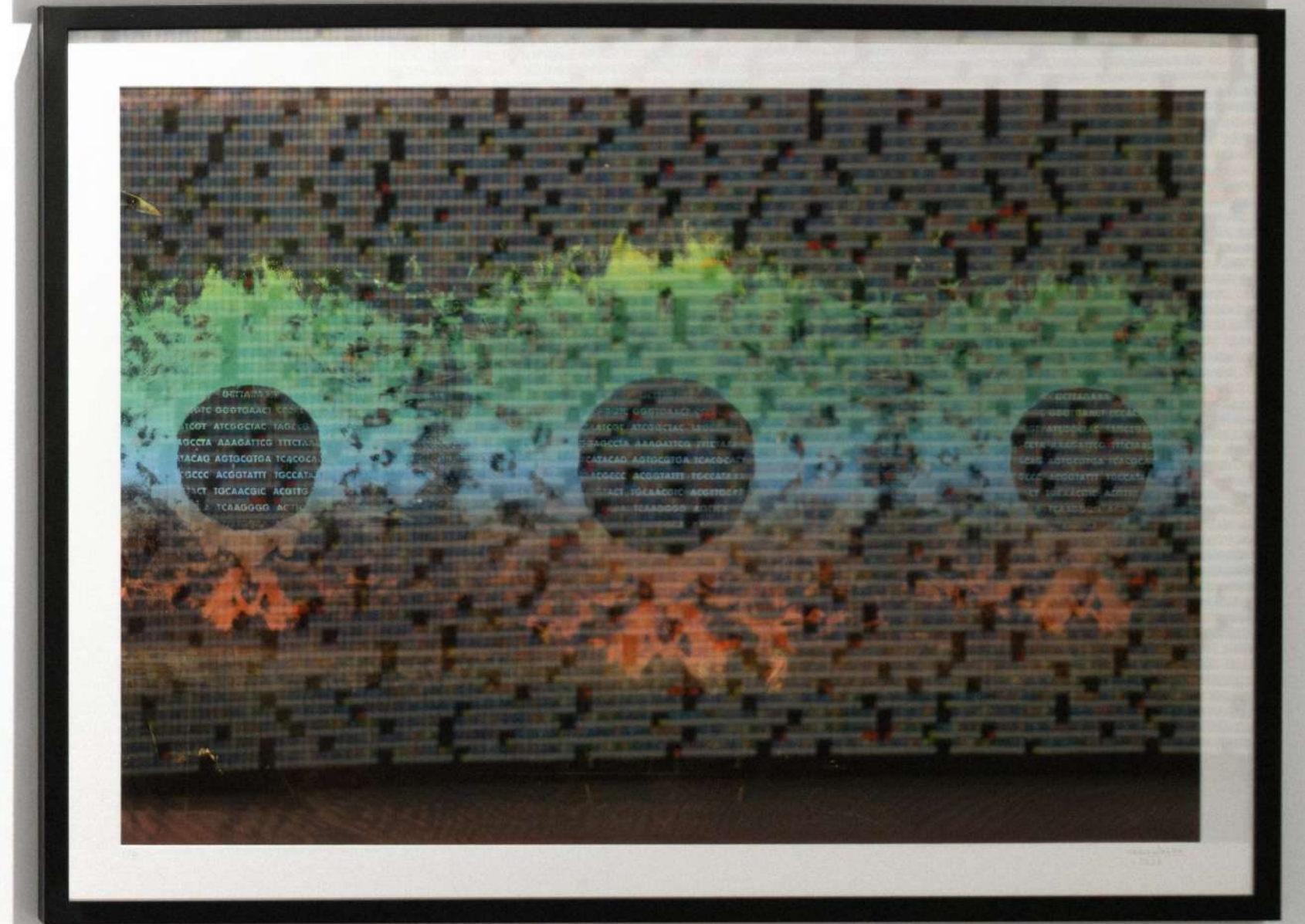
MRI of the spine & vertebrae,
screen print on paper
63 x 83 cm





YOUSRA WAKBA
Sensory Challenge
The Museum of Art, 2012

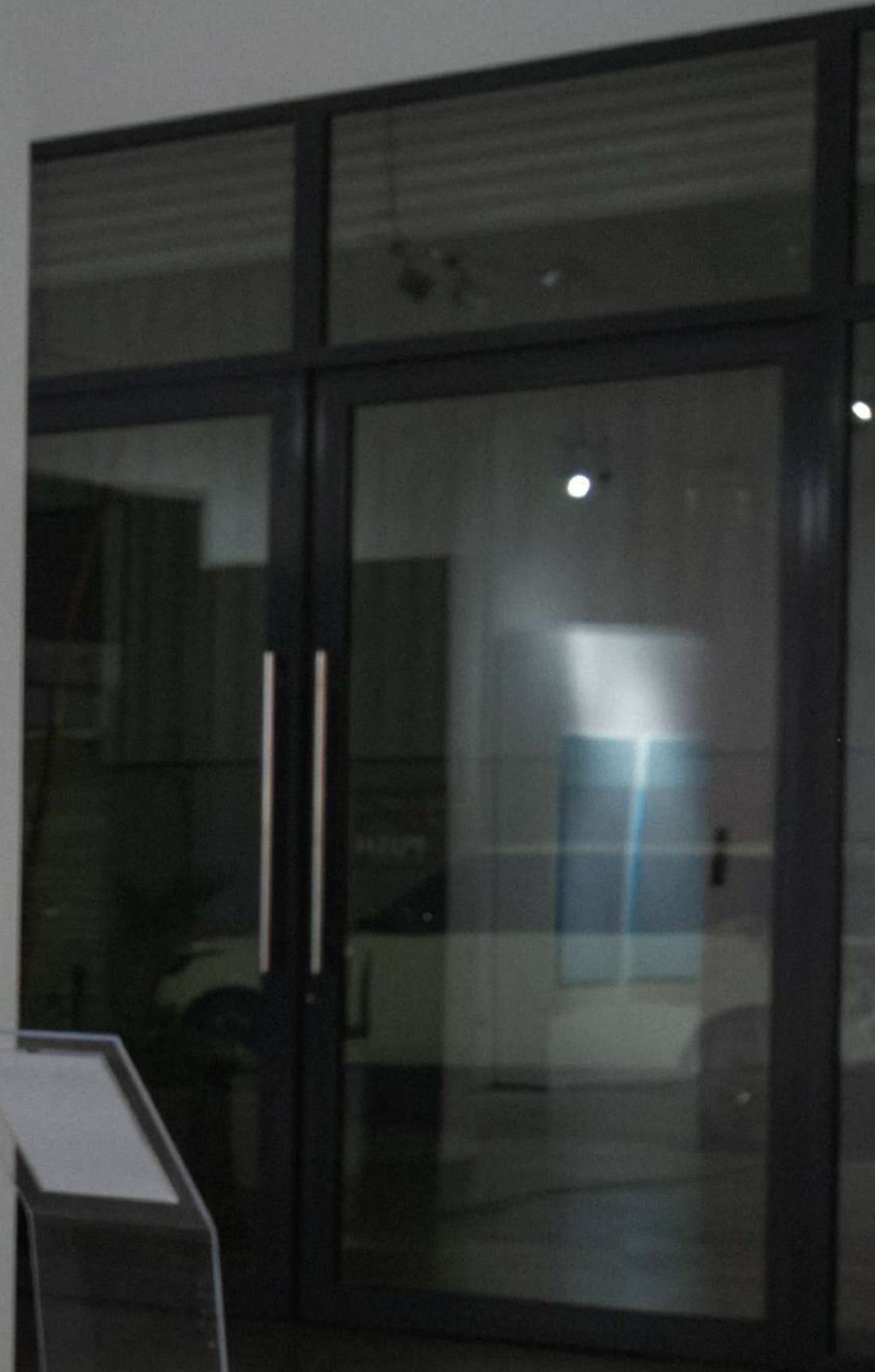
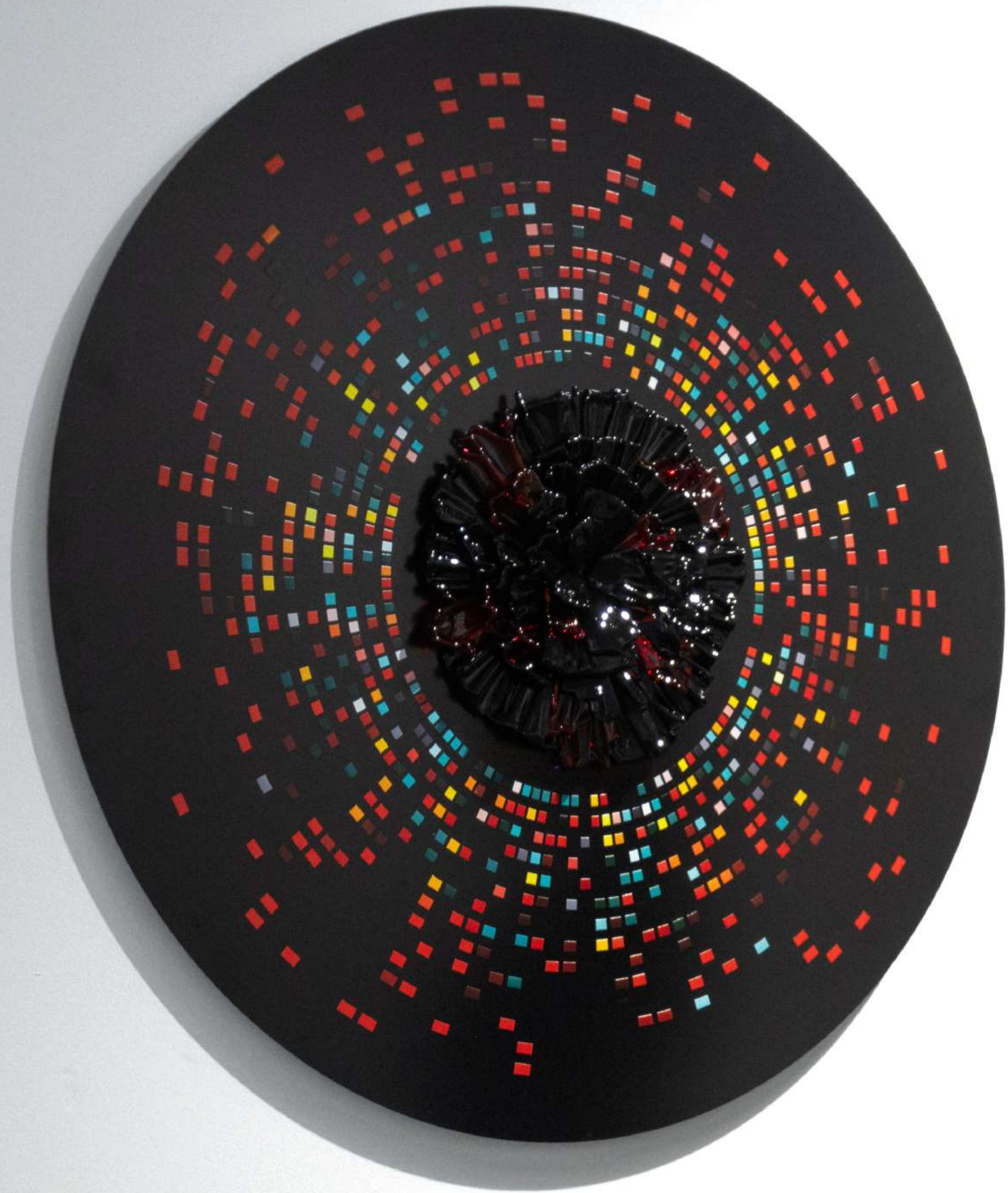
YOUSRA WAKBA
Sensory Storm
2012





YULIYA SIBIRSKAYA
"Светлая тень"
2017 г.

YULIYA SIBIRSKAYA
"Светлая тень"
2017 г.



CV

YOUSRA WAHBA

EXHIBITIONS

2022

Festival Of Art Exhibition curated by Patricia Millns, Dubai, UAE

Art Connect Women Exhibition as Egypt Ambassador, Dubai, UA

World Art Dubai Exhibition as a solo artist, Dubai, UAE

Dialogue Exhibition at AIOuis Cultural Foundation, Dubai, UAE

DIFC Art Nights, Dubai, UAE

The Other Art Fair Exhibition Virtual Edition represented by Saatchi Art

My artwork "Amethyst" selected to be featured by Saatchi Art in a collection

Index Dubai 2022, Dubai, UAE

Mauritius International Art Fair, Mauritius.

MADE IN TASHKEEL 2022 Exhibition at Tashkeel Studio, Dubai, UAE

NARRATIVES II Exhibition at Eithad Modern Art Gallery, Abu Dhabi, UAE

Firetti Contemporary Gallery, Alserkal Avenue

2021

DIFC ART Night, Dubai, UAE

World Art Dubai as a solo artis, Dubai, UAE

International Art Festival Of Maldives, Maldives

Solo exhibition at Zabeel House Hotel by Jumeirah Group, Dubai, UAE

Index, Dubai, UAE

ADIHEX, Abu Dhabi, UAE

International Contemporary Art Fair, Art Shopping 2021, Carrousel du Louvre, Paris, France

Al Murabaa Art Festival, Ajman, UAE

2020

World Art Dubai as a solo artist, Dubai, UAE

Atelier Montez, Rome, Italy

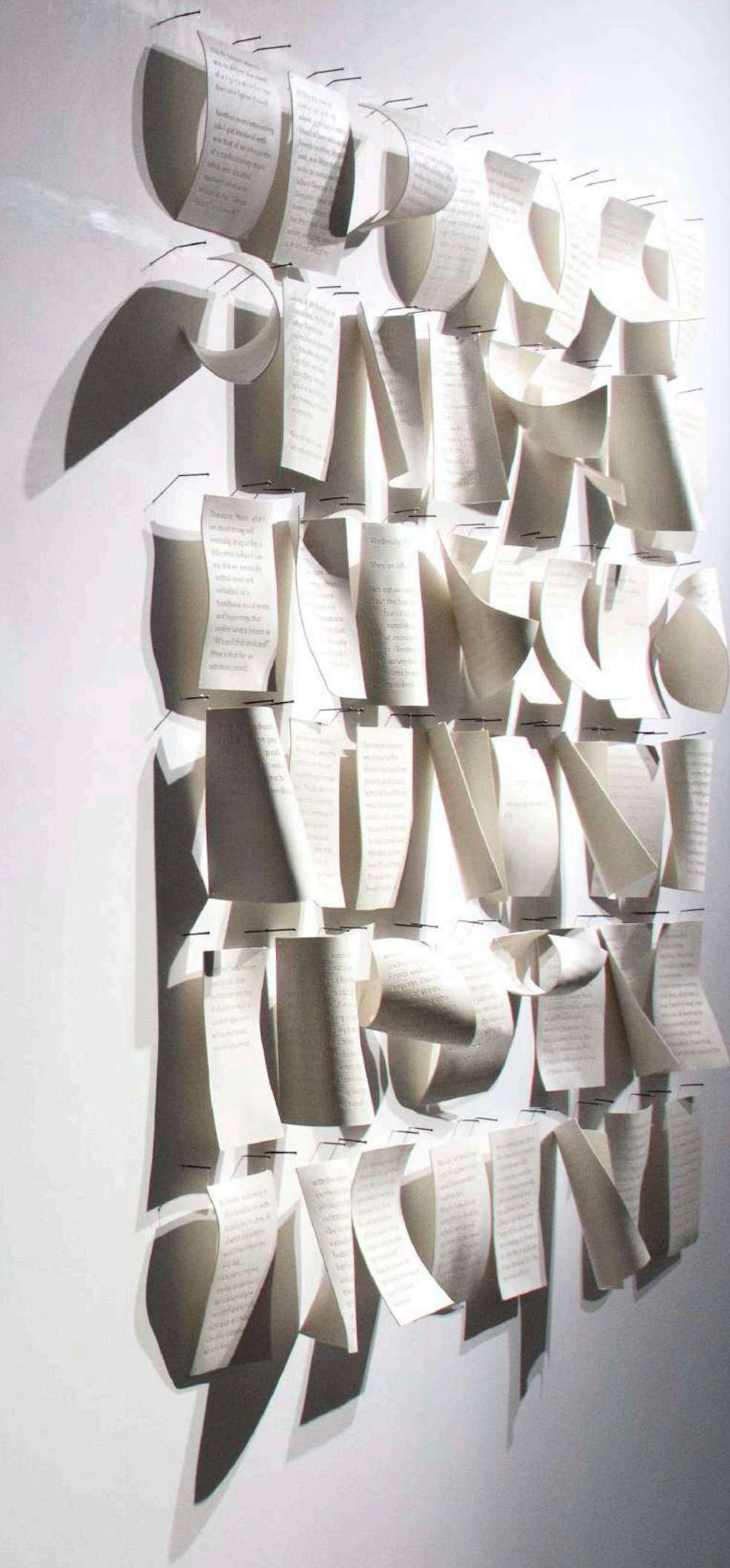
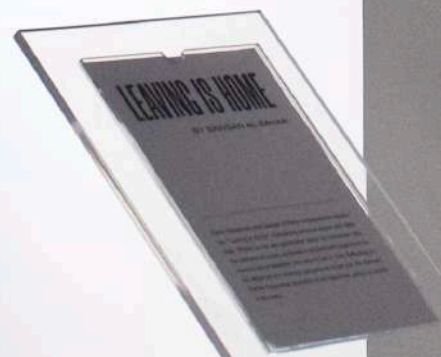
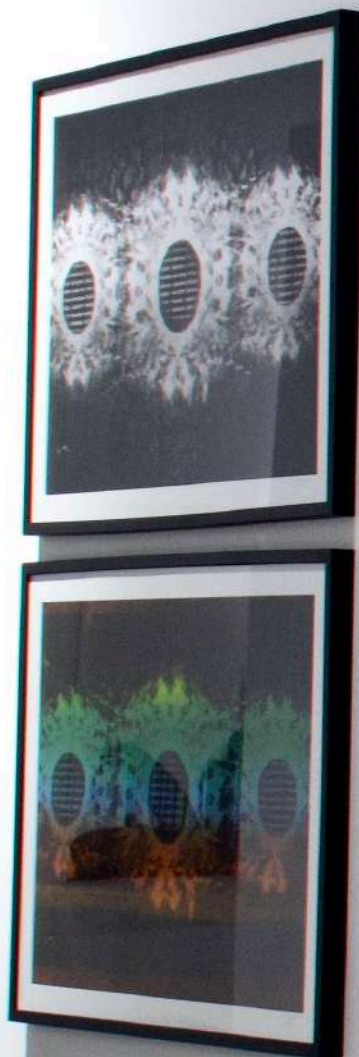
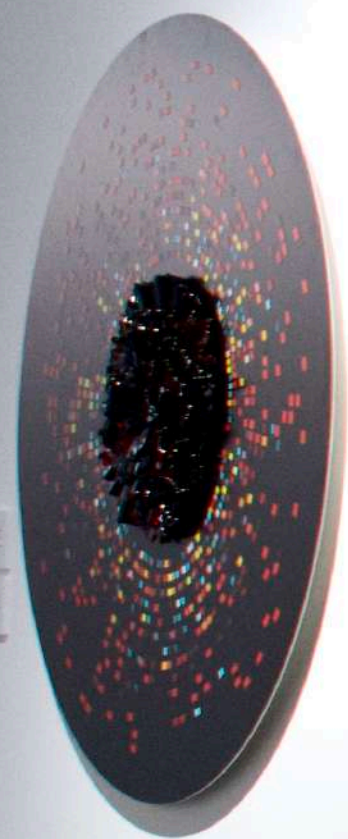
UAE Salm group art exhibition in Artisita Gallery in Dubai Design District, Dubai, UAE

AWARDS & NOMINATIONS

- Won IN NBF Art Competition 2022
- Nominate for Global Art Awards 2021
- Selected to Represent Egypt In The Art Connect Women 5th Edition, March 2022
- Shortlisted in Alfutim Art Competition, February 2022
- Represented by Saatchi Art, 2022

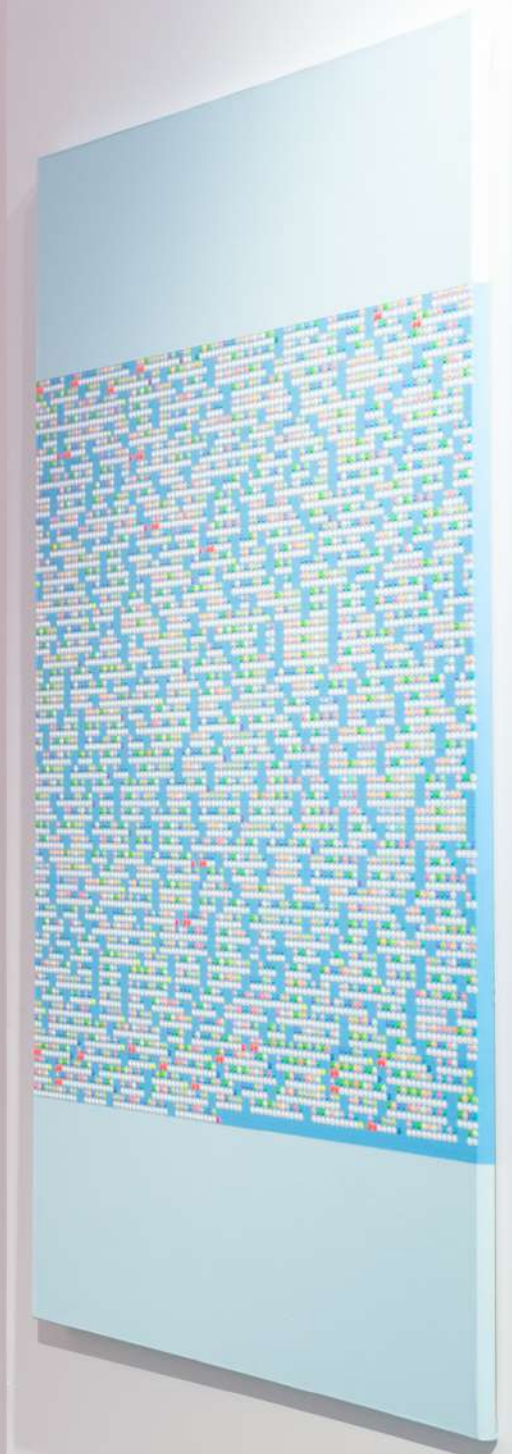
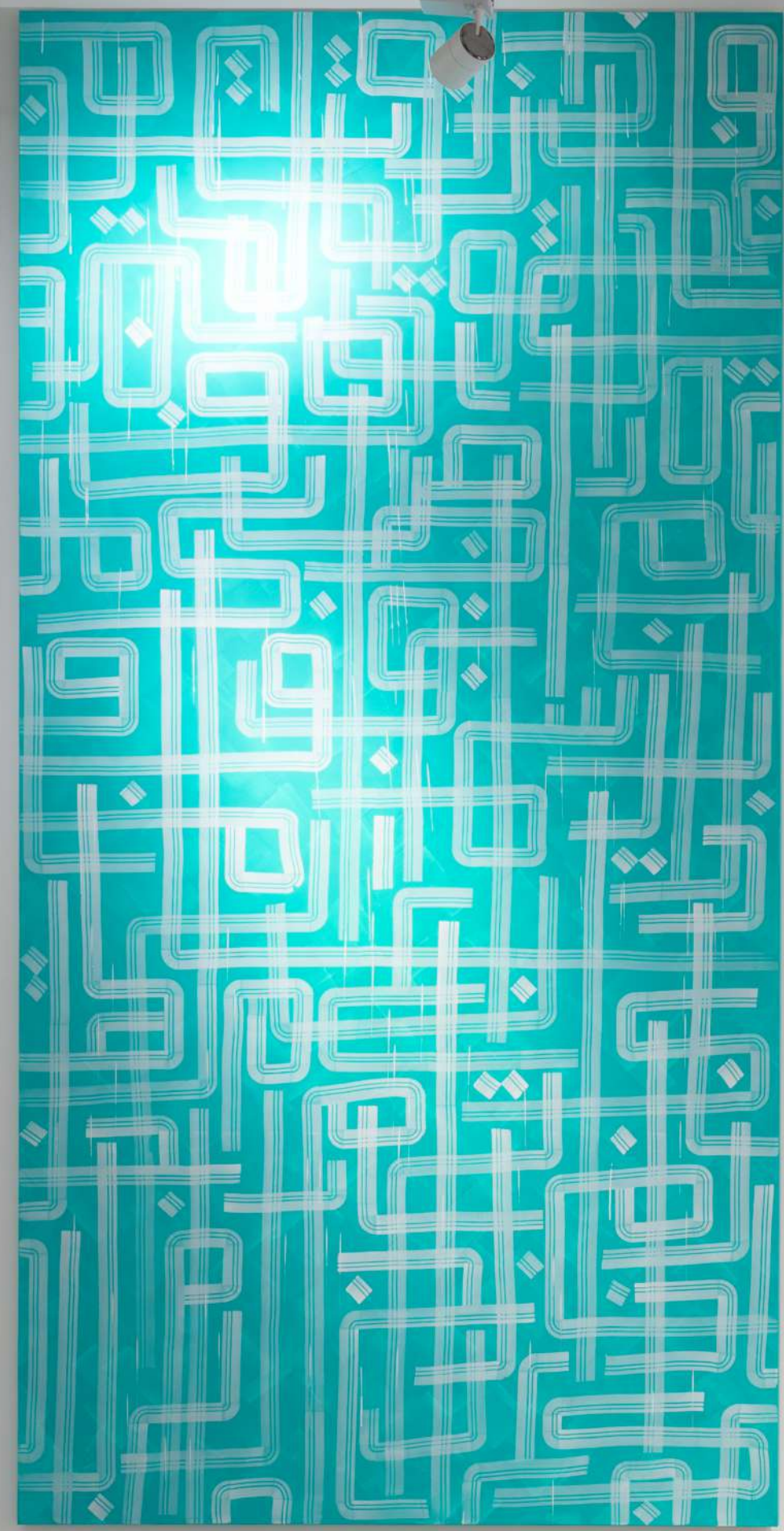
EXHIBITION SHOTS







SHARAFAT THORPE
KAREN KATZ DAYEED



AESOP'S FABLES

The ancient Greek philosopher and storyteller Aesop wrote his collection of over 600 fables between 620 and 564 BCE. Despite their age, they are still universally recognized as cornerstones of cultural heritage, literary history, and moral teaching. Passed down through generations, translated into countless languages, they continue to be appreciated around the world today.

The fables provide insight into various aspects of human behavior, both positive and negative, and their legacy remains evident in our daily lives. Phrases such as 'pride comes before a fall,' 'honesty is the best policy,' and 'quality, not quantity' are just a few of the many expressions that can be attributed to Aesop's fables.

By reinterpreting these short stories as a series of 'Painting Language' works, Rowell is commenting on the coded nature of morality itself. At their core, morals and ethics are sets of rules that groups of people choose to follow to align with the values of the culture or society within which they exist. By this definition, they can be understood to operate in much the same way as computer code—a set of rules or instructions that the computer follows.

The outcome of this series is a collection of work that exists both in the ancient world of moral teachings and the contemporary world of digital culture. The rules and systems governing human nature are, in fact, not as far removed from the systems and codes upon which the modern, digital world relies.





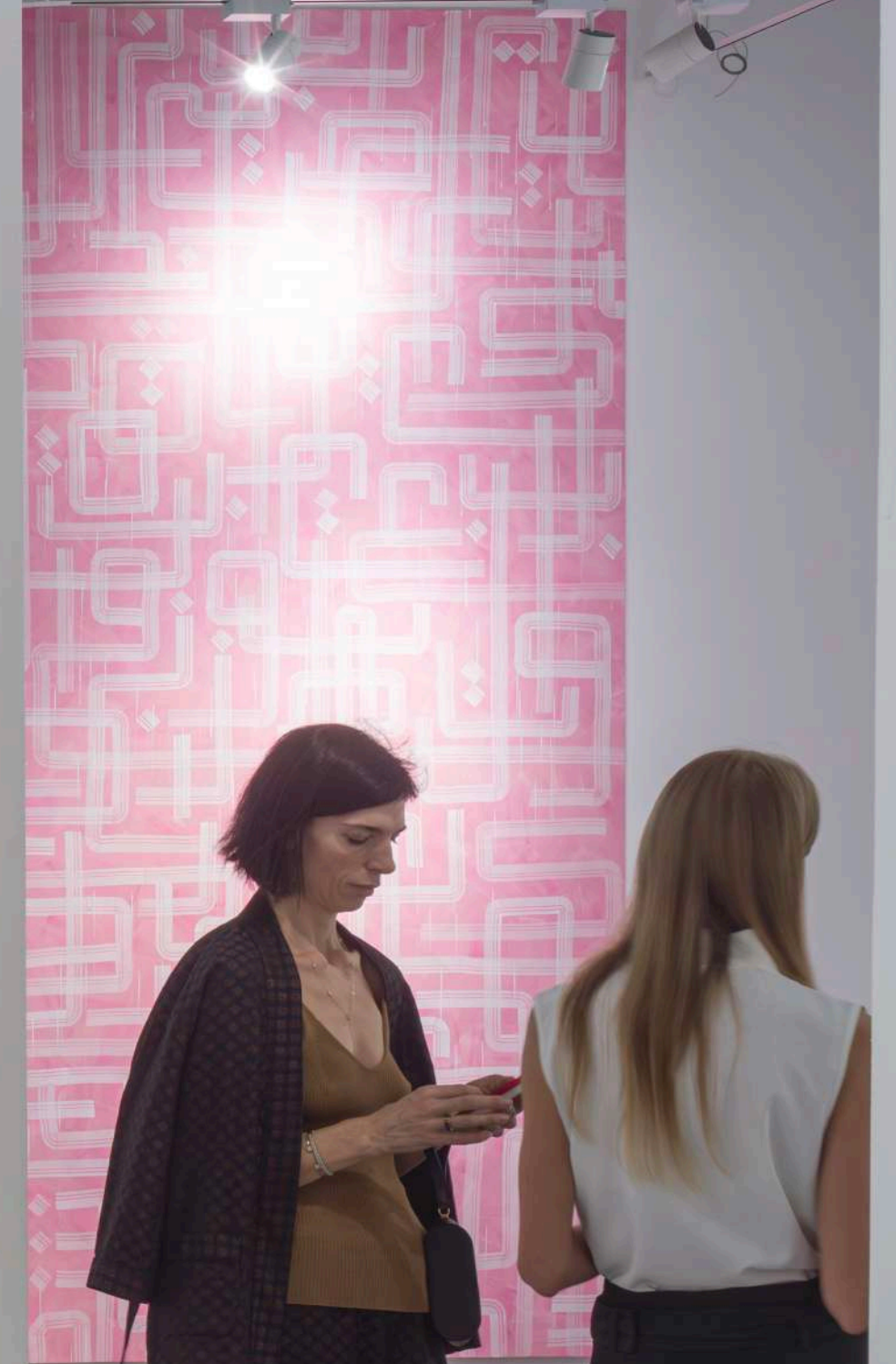
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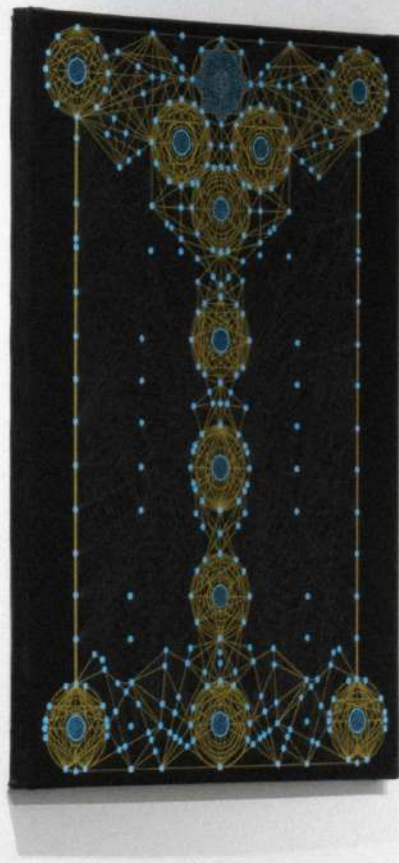
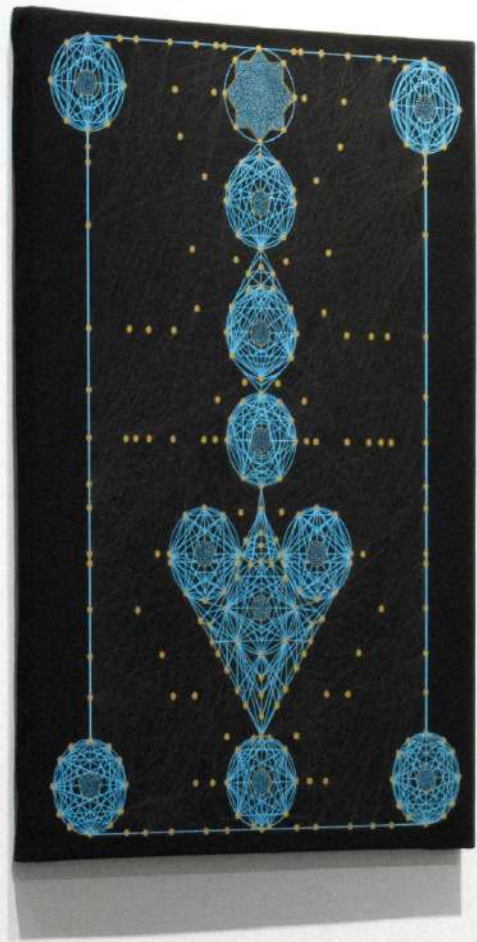
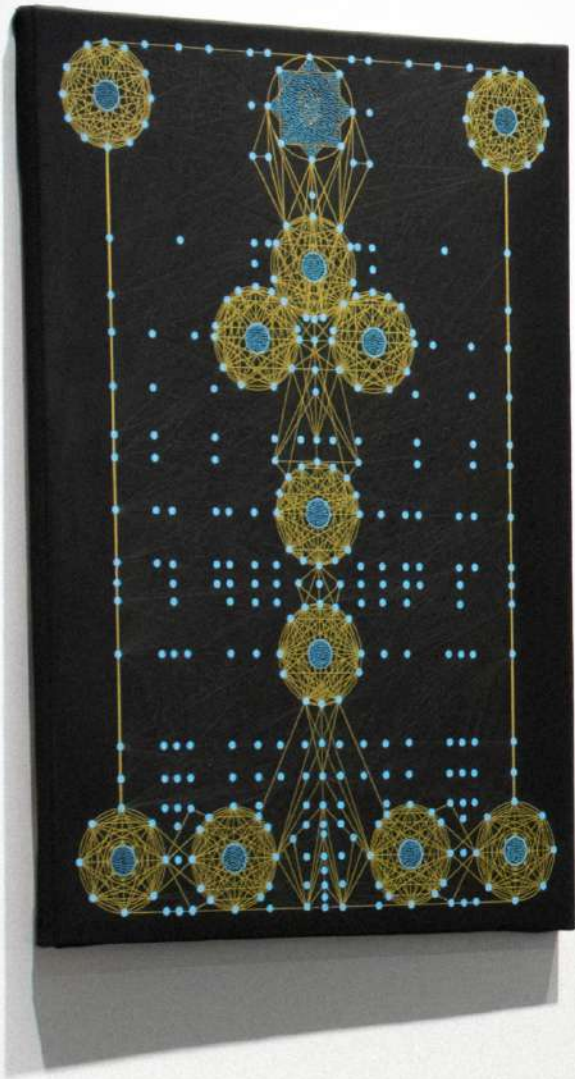
By reinterpreting these short stories as a series of "Painted Language" works, Powell is commenting on the coded nature of morality itself. As their core, morals and ethics are sets of rules that groups of people choose to follow to align with the values of the culture or society within which they exist. By this definition, they can be understood to operate in much the same way as computer code—a set of rules or instructions that the computer follows.

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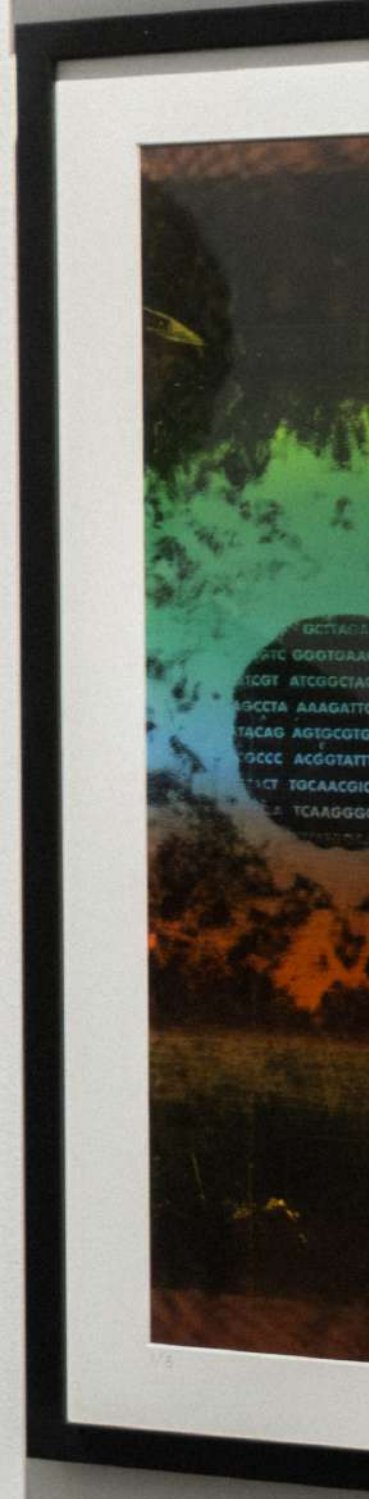
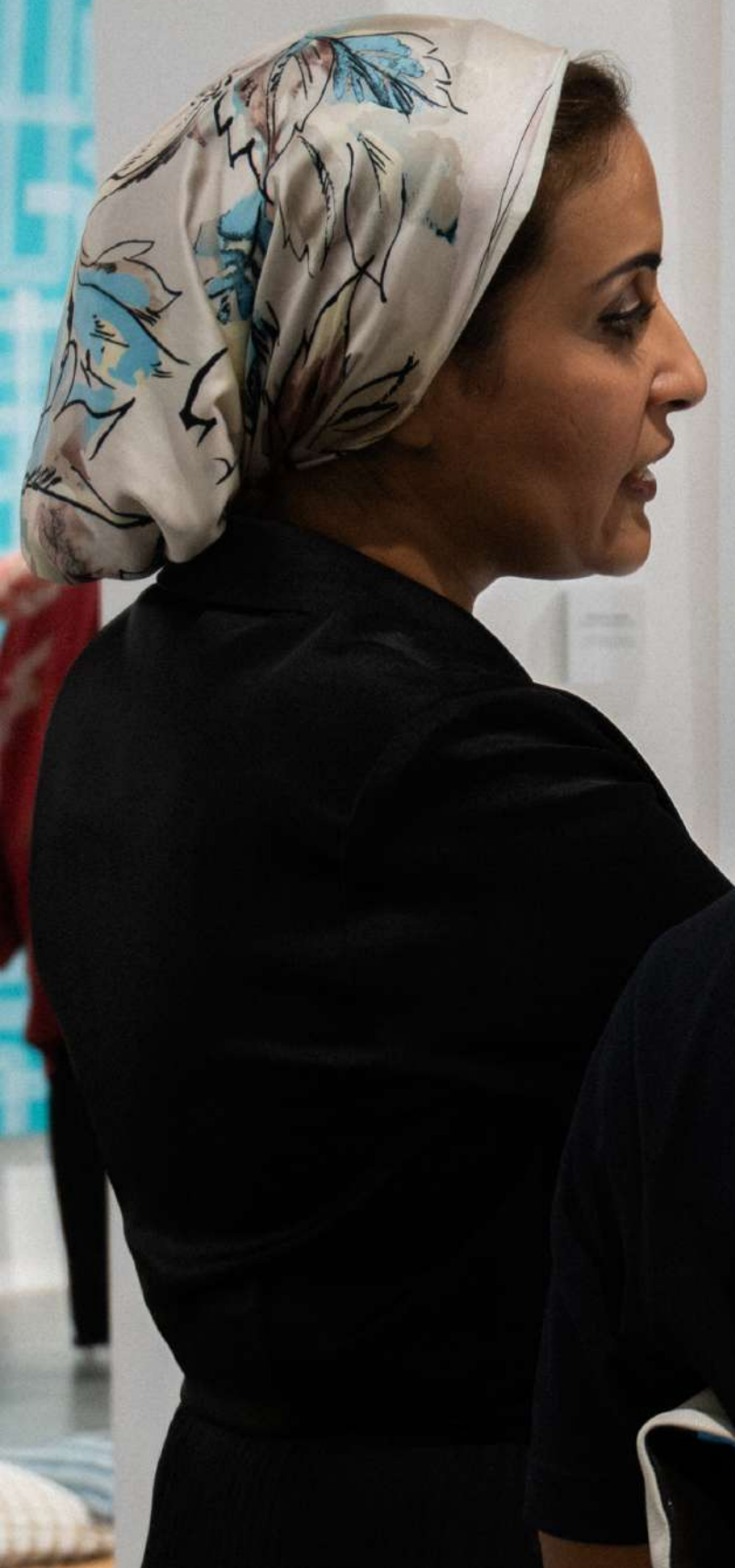






Two small, white rectangular labels or plaques are mounted on the wall, positioned between the fourth and fifth artworks from the left.





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