

ARTIN**IRAQ**TODAY

IN MEMORY OF JABRA IBRAHIM JABRA

ART IN **IRAQ** TODAY: PART V

CURATED BY DIA AL-AZZAWI

ALI
JABBAR

CREATING SHAPES AND CONCEPTS

I started my research with painting in 1985, completing my studies in both painting and sculpture in 1990. With painting, I use different and contradictory techniques such as lineation, colouring, an elaborate use of oils, and the textured application as well as washes of acrylic. In sculpture, I use varying resources because I believe there is no specific material that can express the depths of the human spirit.

My choice of medium has a strong impact on me. The contrast of light and dark express my deepest feelings because they capture the exact moment of sensation, which is why I avoid its use in my paintings since I do not want my work to represent a specific moment in time as I do not belong to a limited time span.

The source of the light is unknown and the existence of shadows is hypothetical. It represents fractions of different worlds that are derived from reality; legend and myth gathered in one place to create an image. This expresses a moment of despoliation and lack of engagement with today's world.

Shapes stand in front of an unknown fate, gazing at the void, sensing its dark background in awe. My paintings show a vivid contrast - between the covered and naked, innocent and guilty, old and new, tender and coarse - rendered in an abstract, Expressionist, realistic and Surrealistic style. There are always distortions, contradictions, arguments, sarcasm and fear of the unknown. My works display the comparison between the perpetuity of things and the disappearance of the instant sensation which was created accidentally.

I see myself as a cosmopolitan being, heir of all life that has existed on earth as well as an extension of it. The ambiguous perception in my depths comes from the ambiguity of those creatures that faced extinction as well as the ones that survived. The consciousness of my being does not deny me of an awareness of those that went before me; they are the stepping stones of knowledge and self-expression. The contradictions of my environment are revealed through techniques in painting,

guided by my experience of sculpture and reconfigured by a disengagement from well-established shapes and materials. My sculptures consist of many pieces of stone and metal, to create installations from solid materials that have permanence in most cases, with the exception of deliberate destruction or natural calamity. My sculptures look like edifices and remnants of civilisations from vanished ages, which I observe anew with a modern eye.

Throughout my life I have had, and still have, a great interest in architecture. I feel that although historically sculpture has been subjugated and exploited by architecture in the past centuries, it has now gained its complete independence. In my sculptural works, however, I align sculpture with architecture as an eternal marriage thus achieving the desire to create 'architectural sculptures,' which are deliberately uninhabitable.

MY FUTURISTIC VISION

Our internal life has diverged and become isolated from the external one and the gap between the two can be enormous. The interior is personal, domesticated and acceptable, while the exterior is general, common, owned by institutions and governed by rules. Also, the interior is special, sociable, humanitarian and full of cultural traditions.

The time has come to demonstrate it to the exterior world and incarnate many parts of it in the external world to diminish visual and sensual difference. That is, we must put forth the internal design with all its annexations to the external world in order to be part of the special temperament of the humanitarian inclination.

Ali Jabbar
London
January 2011

ALI JABBAR

b. Missan, 1963

EDUCATION

- 1987 High Diploma in Painting, Institute of Fine Arts, Baghdad
- 1990 BA in Painting, Academy of Fine Arts, Baghdad
- 2002 Diploma in Graphic Design, KKA Copenhagen School, Copenhagen

SOLO EXHIBITIONS

- 1993 Gallery Naerum, Naerum
- 1994 KM235 Gallery, Hamburg
- 1995 DFH, Copenhagen
- 1996 Gallery Nodada, Copenhagen
Citizen Culture House, Copenhagen
- 1997 Gallery Project, Copenhagen
- 2002 Torre Vella Museum, Salou
- 2005 Herning Art Museum, Herning
- 2010 Solo exhibition with fifty-two works by Auguste Rodin, Hay Hill Gallery, London
- 2011 Kareem Gallery, Amman

GROUP EXHIBITIONS

- 1984 *Modern Iraqi Art*, National Art Museum, Baghdad
- 1985 Fifth Al Wasiti Festival, Baghdad
- 1986 Sixth Al Wasiti Festival, Baghdad
Baghdad International Biennial, Baghdad
Grand Palais, Paris

- 1987 Artists Society Hall, Tunis
- 1990 Alia Gallery, Amman
- 1991 Reno University Hall, Reno, Nevada
- 1995 Meridian Hotel Art Gallery, Baghdad
- 1996 Gallery Shambala, Copenhagen
Copenhagen University, Copenhagen
Oksnehallen Hall, Copenhagen
Autumn Exhibition, Den Frie Hall, Copenhagen
Baghdad Group Exhibition, Citizen Culture House, Copenhagen
Sharjah Biennale, Sharjah
Exhibition about Van Gogh, Terra Nova Theatre, Copenhagen
New Under the Sun Exhibition, travelling exhibition, City Halls of Viborg, Silkeborg, Vejle, Kolding, Esbjerg and Nykøbing, Denmark
- 1998 Holmen Architecture School Hall, Copenhagen
EU-MAN Exhibition, Turku Cultural Centre, Turku
EU-MAN Exhibition, Gallery Shambala, Copenhagen
- 1999 Gallery Shambala, Copenhagen
Gallery D, Detroit, Michigan
National Art Museum, Riga
National Art Gallery, Vilnius
- 2000 Drammen Museum, Drammen
Turku Cultural Centre, Turku
International Sculpture Symposium, Beirut
Tehran International Biennale, Tehran Museum of Contemporary Art, Tehran
Autumn Salon, Kraków Palace, Kraków
Artists from Denmark, Brahe City Hall
- 2001 Muscat Sculpture Symposium, Muscat
Cairo International Biennial, Cairo
Per Kirkby Museum, Aas City, Denmark

- 2002

Frederiksberg Art Hall, Copenhagen
First Dubai Sculpture Symposium, Dubai
Paszkowka Palace, Kraków
Tehran International Biennale, Tehran Museum of Contemporary Art, Tehran
Roskilde Museum, Roskilde
- 2003

Exo Art, Art Hall, Porvoo
Bahrain Sculpture Symposium, Manama
- 2004

Hacettepe University International Symposium, Ankara
Emaar International Sculpture Symposium, Dubai
- 2005

Tehran International Biennale, Tehran Museum of Contemporary Art, Tehran
Emaar International Symposium, Dubai
Abstract Workshop, Art Society Hall, Muscat
- 2007

Tehran International Sculpture Symposium, Tehran
Iraqi Culture Festival, World Cultural Centre, Copenhagen
Istanbul Buyukcekmece Stone Sculpture Symposium, Istanbul
Tehran International Painting Symposium, Tehran
Tehran Museum of Contemporary Art, Tehran
- 2008

Edirne University Stone Sculpture Symposium, Edirne
Izmir International Sculpture Symposium, Izmir
Culture Festival, World Cultural Centre, Copenhagen
- 2009

Fiumano Fine Art Gallery, London
Mersin Stone Sculpture Symposium, Mersin
- 2010

Westminster City Hall, London
Painting and Sculpture Symposium, Penza
Painting Symposium, Normandy
- 2011

Art in Iraq Today: Part V, Meem Gallery, Dubai

AWARDS

- 1985

First Prize in Painting, Iraqi Modern Arts Festival, Baghdad
- 1987

Third Prize in Painting, Iraqi Modern Arts Festival, Baghdad
- 2005

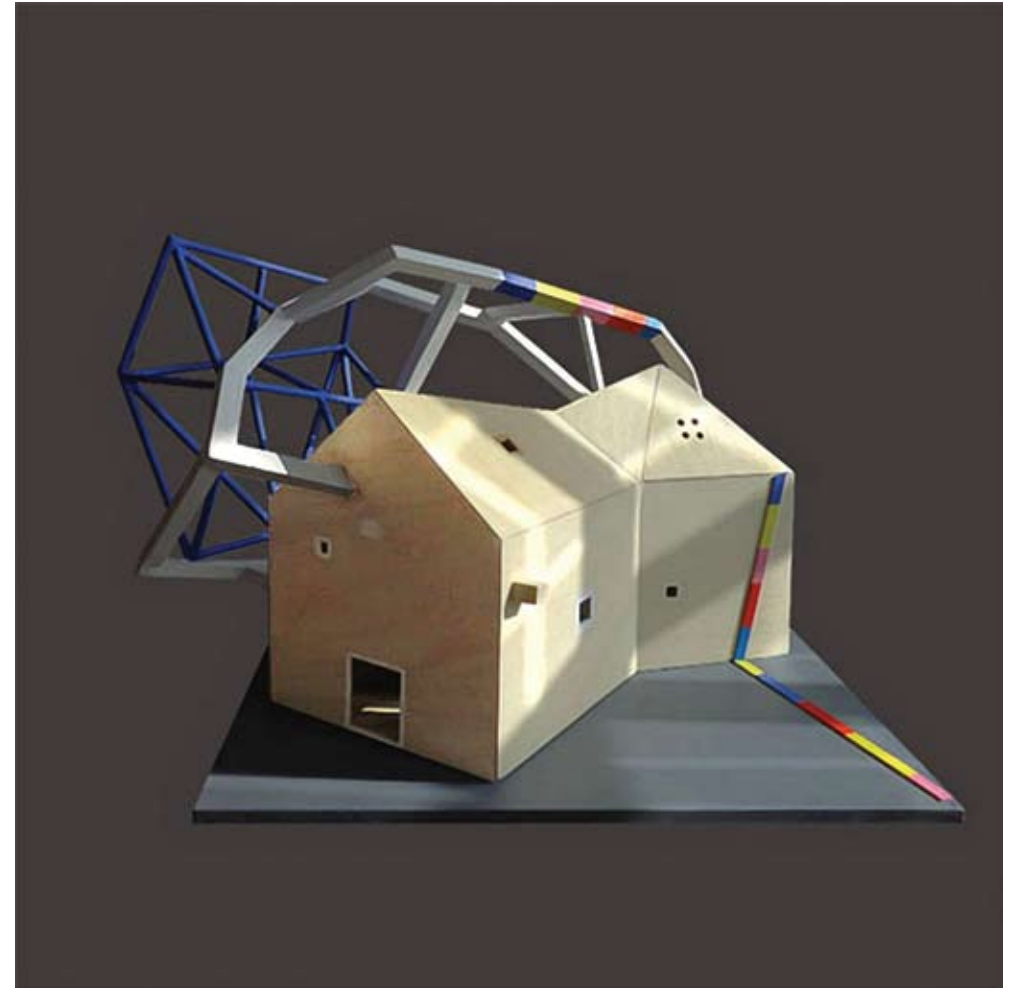
First Prize in Sculpture, Dubai Sculpture Symposium, Dubai
- 2007

First Prize in Sculpture, Tehran Sculpture Symposium, Tehran

Sense of Pre-Event (2011)
Painted wood and mount board
45 * 26 * 23 cm



Beautiful Legacy (2011)
Painted wood, plywood and mount board
45 * 35 * 35 cm



A False Invitation (2011)
Wood, glass and mount board
45 * 35 * 38 cm



Delicious Hoax (2011)
Painted wood, glass, paper, clay and mount board
45 * 30 * 33 cm



HALIM
AL-KARIM

HIDDEN WITNESS

My works dwell on the evolving mentality of urban society. I am concerned with ongoing and unresolved issues, specifically those that relate to violence – the kinds which are generated through corrupt, political agendas of society’s leaders.

Growing up in Baghdad in the 1960s and 1970s, I began making art using a variety of media including clay, painting and photography. My father had a tremendous influence on me – he encouraged me to create and to dream. He was a professor of history and also an amateur photographer who spent much time experimenting with various techniques in his darkroom.

In the 1980s and 1990s, my family and I experienced the harrowing effects of war. The government pushed us to become part of their machine, with the goal of stripping us of our humanity and values. Day by day, year by year, we became increasingly confused and distrustful of everyone. The conflict of war separated us – it scattered us to all corners of the world. Before fleeing the country and later seeking asylum in Holland, I spent three years in exile in the southern Iraqi desert to avoid the military. This was a fearfully lonely and traumatic journey.

I have lived two lives; in the middle of the pain and suffering all around me, I existed in a dream-like state to survive. In this way I protected myself from turmoil and brutality, political deception and the disasters of war. To experience violence and oppression is an extremely emotional undertaking and I try to show this in a romantic way – through fantasy and through love. I search through the layers of my personal experience and also draw from our collective memory to demonstrate this dichotomy of being.

Photography is the perfect medium for me to express myself; it retains anchors of our visual reality and can be manipulated to show altered states of mind. Compositionally out of focus, sometimes rendered more mysterious under a veil of silk, my photographs imply an uncertainty of context, time and place, embodying the past, present and future simultaneously. These techniques are the

hallmark of my work and are a means to overcome the adversity that I experienced and, in turn, transform the camera and me into a unified truth-seeking entity. Begun in 1985 and continuing today, *Hidden* is my earliest photographic theme and incorporates the Sufi concept of *al-batin* which denotes ‘truth’ when recited.

All of my photographic work are my own images and are not appropriated from elsewhere. In *Kings Harem*, I reflected upon Orientalist imagery and built a contemporary interpretation of well-known themes in the history of art. With these I am commenting on how power can be coercive and oppressive and is not necessarily an East vs West debate – these problems are universal.

The people in my photographs reveal their own stories; their love and their pain. I depict universal human emotions in different colours, including shades of grey. The repetitive composition of eyes in focus and masked mouths reflects a form of self-preservation and an act of resistance, a mentality adopted by many Iraqis in contemporary times. Many of us witnessed violence and could not openly discuss it, yet we could not hide the humanity that appeared through our eyes. My work encourages people to open their eyes, push their souls to find these real-life beings, goddesses perhaps, who float in and out of our lives. Despite challenges these individuals retain an inner sanctity and beauty in their souls, an innocence which can never be stripped from their core identities.

My photographs communicate the universal human condition and are also autobiographical. In this life, I was stripped of my humanity, but I have retrieved what is more sublime, more noble, through my dreams. My dreams have saved me from the cruelty and brutality of mankind towards himself and his fellowman. My dreams have helped me escape the painful reality of the external world through an exploration of my inner world: an attempt to find a shelter within, to recover and save my soul. I own nothing but my dreams.

Halim Al-Karim

Dubai

March 2011

HALIM AL-KARIM

b. Najaf, 1963

EDUCATION

- 1988** BA in Ceramics, Academy of Fine Arts, Baghdad
2000 BA, Gerrit Reitveld Academy, Amsterdam

SELECTED SOLO EXHIBITIONS

- 1992** Baladna Gallery, Amman
1993 French Cultural Centre, Amman
1994 Schauer Gallery, Paris
1995 50x70 Gallery, Beirut
1996 L’Entretemps Gallery, Beirut
2000 Fibeitt Gallery, Amsterdam
2001 Princessehof National Museum of Ceramics, Leeuwarden
2003 Four Walls Gallery, Amman
2004 Saifi Village-Quartier des Arts, Beirut
2005 Robischon Gallery, Denver, Colorado
 Gremillion Gallery, Houston, Texas
 Espace SD, Beirut
 XVA Gallery, Dubai
2006 XVA Gallery, Dubai
2007 Boulder Museum of Contemporary Art, Boulder
2008 Dar Al Funoon, Kuwait
 XVA Gallery, Dubai
2009 XVA Gallery, Dubai
2010 *Witness From Baghdad*, Darat Al Funun, Amman

- 2011** NYU Abu Dhabi Institute, Abu Dhabi
 Hidden Love, XVA Gallery, Dubai

GROUP EXHIBITIONS

- 1993** International Art Festival, National Museum, Amman
1994 *Salon d’Automne*, Sursock Museum, Beirut
1995 Salon des Art Decoratif-SAD, Beirut
1996 Babel Gallery, Amsterdam
 Parterre Gallery, Sommeldijk
1997 Musée des Metiers de Mercure, Larochele
1998 Agial Gallery, Beirut
 Fleuris-98, Ede
 Global Ceramics 1, Landsmeer
 Art Deco LA FIAD, Beirut
1999 Pictura, Dordrecht
 Ceramic Millennium, Amsterdam
2001 *Contemporary Ceramics in Lebanon*, AUB, Beirut
2003 Tegels Carrosia Cultural Centre, Almere Haven
2004 Ceramic Delft, Delft
2006 Arteclásica 2006 - 3ª Feria de Arte Clásico Contemporáneo, El Centro Costa Salguero, Buenos Aires
 Pinceaux Pour Plumes, Sursock Museum, Beirut
2008 Radical Gallery, Zug
 Asian Contemporary Art Fair, New York
 Art Paris, Abu Dhabi
 Art Paris, Grand Palais, Paris
2009 Abu Dhabi Art, Emirates Palace Abu Dhabi
 Arti Campi Gallery, Verona

Hong Kong International Art Fair, Hong Kong

Crossings Traversees, Rabat

Paul Klee Museum, Bern

Bastakiya Art Fair, Dubai

Saatchi Gallery, London

2010

IF Galleria, Paris

Behind the Mask, The New Art Gallery, Walsall

Aspen Art, Colorado

Milan Art Fair, Milan

Red Line Gallery, curated by Robischon Gallery, Denver, Colorado

Stux Gallery, New York

Peripheral Vision, Barjeel Art Foundation, Sharjah

Nujoom: Constellations of Arab Art from the Farjam Collection, Farjam Collection, Dubai

2011

Iraqi Pavilion, Fifty-fourth Venice Biennale, Venice

Art in Iraq Today: Part V, Meem Gallery, Dubai

PUBLIC COLLECTIONS

Barjeel Art Foundation, Sharjah

Darat Al Funun, Amman

Farjam Foundation, Dubai

The George Bush Presidential Library and Museum, Texas

Institut du Monde Arabe, Paris

Mathaf: Arab Museum of Modern Art, Doha

Royal Association of Fine Arts, Amman

Saatchi Gallery, London

Sovereign Art Foundation, Hong Kong

Sursock Museum, Beirut

Victoria & Albert Museum, London

Weng Art Foundation, Krefeld

AWARDS

1994

Sculpture special mention, Sursock Museum, Beirut

1995

Ceramics special mention, Sursock Museum, Beirut

1998

Ceramics special mention, Sursock Museum, Beirut

2001

Jury Prize for painting, International Cairo Biennale, Cairo

2003

Sursock Museum Prize, Sursock Museum, Beirut

2010

Nominee, Sovereign Art Prize, Hong Kong



Hidden War (1985)
Photograph lambda print
138 * 324 cm (triptych)
Edition of 3 + 2 AP

Hidden Love 3 (2009)
Photograph lambda print
170 * 122 cm
Edition of 5 + 2 AP



Witness From Baghdad 4 (2008)
Photograph lambda print
190 * 130 cm



Hidden Love 6 (2009)
Photograph lambda print
170 * 122 cm
Edition of 5 + 2 AP





Witness From Baghdad 1 (2008)

Photograph lambda print

190 * 390 cm (triptych)

Edition of 3 + 2 AP

MAHMOUD
OBAIDI

CONCEPTUALLY DRIVEN

I have never thought it necessary to categorise my art work, nor have I found it imperative even to name each piece. I read a lot, travel a lot, and everything I encounter affects my work. It is not just when I am in my studio that I am creating art; I think about it all the time. I often work with many kinds of forms and images, but try to delve into them to discover new forms and create new meanings. I compose pieces that I hope will engage and challenge the viewer to reach new levels of understanding, though not without effort.

The conceptual has always been the most important aspect of my work, regardless of the medium in which I am working. In fact, it is the concept behind the work that dictates my choice of medium - whichever I believe conveys my intended meaning best. Needless to say, I do not render concepts for a specific purpose or with the intent of conveying some clear-cut message. I am simply 'doing' things, that's all; the concepts are there but there are other things at play as well, and there are many other ideas to seek out. Art is universal and I don't see myself as an artist from the Middle East or from the West. That being said, I am wary of the negative aspects of globalisation. Indeed, something that makes globalisation what it is, is the lack of a critical approach towards contemporary production. This is something I am very aware of, and something that encourages me to find my inspiration not only in art history but in everyday life as well.

I draw my inspiration from my readings, from my work as a filmmaker, from everything around me. I cannot feel but connected to the context around me, which is why my work explores the recurring themes of war, displacement and loss of identity. I use all artistic media to convey my vision. Since 2003, everything I do is related to the war. Everything I did up to that point was executed in the right way but I was doing it all for the wrong reasons.

Mahmoud Obaidi

Doha

February 2011

MAHMOUD OBAIDI

b. Baghdad, 1966

- 1990** BA in Fine Art, Academy of Fine Art, Baghdad
- 1996** Diploma in New Media, Ryerson University, Toronto
Diploma in Film Producing, HIF Film Academy, Los Angeles
- 1998** Diploma in Film Directing, HIF Film Academy, Los Angeles
- 1999** MA in Fine Art, the University of Guelph, Ontario

SOLO EXHIBITIONS

- 1990** Museum of Modern Art, Baghdad
- 1989** Rabita Gallery, Tunis
- 1992** Alia Gallery, Amman
- 1994** Abaad Gallery, Amman
Exhibition with Ismail Fattah Al-Turk, Riwaq Gallery, Tunisia
- 1995** Darat al Funun, Amman
- 1998** Eugnie Gallery, New Jersey
Video Art (Constantean), Stevinson Hall, Toronto
- 1999** Dome Project, Zavitz Gallery, Guelph, Ontario
- 2002** 4 Walls Gallery, Amman
- 2010** Fair Skies, Agial Gallery, Art Dubai, Dubai

GROUP EXHIBITIONS

- 1992** Alrofy Hall, Casablanca
- 1993** Mahras International Festival, Tunis
Beverly Mas Gallery, Epson
Botton Hall, France

- 1994** One-Dimension Exhibition, Abaad Gallery, Amman
Bataii Gallery, Bangkok
- 1988** Four Artist Exhibition, Tahrer Art Gallery, Baghdad
- 1995** Sharjah Biennale, Sharjah
Contemporary Arab Artists, Darat Al Funun, Amman
Abaad Gallery, Amman
- 1996** Directed short documentaries, Point Blank & Circle, Constantin, Canada
Produced a film for an installation, Stevenson Gallery, North York
Baghdad Group Exhibition, Citizen Cultural House, Copenhagen
- 1997** Stevenson Gallery, North York, Toronto
Beverly Mas Gallery, Epson
Four Artist Show, South Gallery, Netherlands
Baghdad Group Exhibition, Gallery Shambala, Copenhagen
- 1998** Baie-Saint- Paul International Festival, Quebec
Tidi Gallery, New York
- 1999** KHOJ International Festival, Delhi
Nineteenth Annual Mini Print International Exhibition, Cadaqués, Catalonia
and Cagnes-sur-Mer
Mini Print International, Barcelona
Galerie L’Etang d’ Art Mini Print International, Bages
Zavitz Gallery, Guelph, Ontario
- 2000** International Print Triennial of Kraków Contemporary Graphic Arts, Krakow
Millennium Art Collection, The Hague
- 2001** The Brunei Gallery, SOAS, London
Contemporary Iraqi Art, Papay I Gallery, Chicago, Illinois, Exeter University, Exeter, and
Hotbath Gallery, Iowa
- 2004** Frankfurt Book Fair, Frankfurt
- 2005** Dafater: Contemporary Iraqi Book Art, University of North Texas University, Denton, Texas
Improvisation Exhibition: Seven Iraqi Artists (with Dia Al-Azzawi, Rafa Al-Nasiri, Ali Talib,

- Kareem Risan, Nazar Yahya, Ghassan Ghaib), Besan Gallery, Doha, Al Riwaq Gallery, Manama, and 4 Walls Gallery, Amman
- 2006

Book Art Show, Museum der Arbeit, Gallery Jouy, Switzerland and T Cazacrou Foundation, Frankfurt
- 2007

Artistes d'Irak, Musée du Montparnasse, Paris
- 2009

Modernism and Iraq, Wallach Art Gallery, Columbia University, New York
Iraqi Artists in Exile, Station Museum of Contemporary Art, Houston, Texas
- 2010

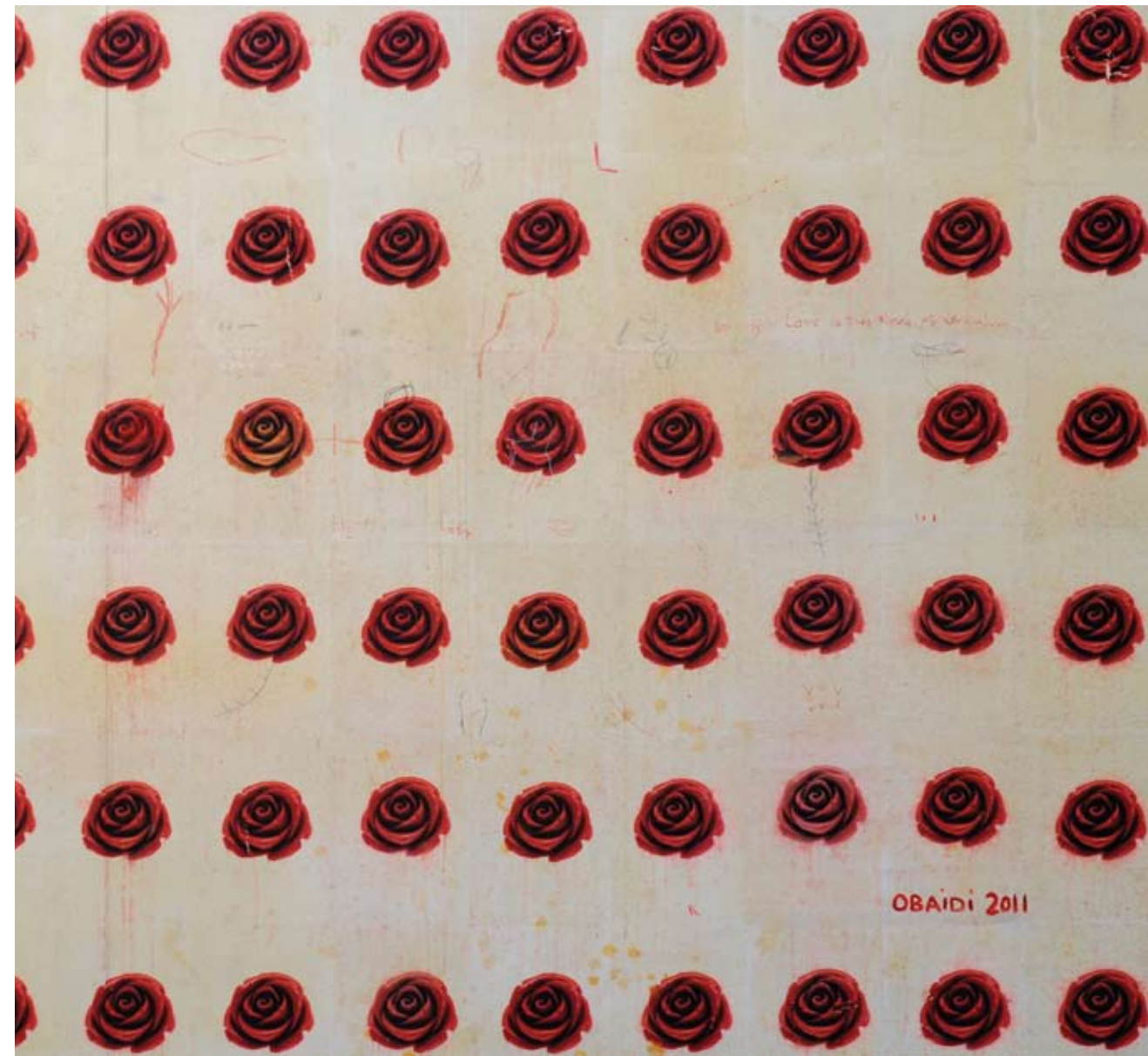
My Home Land, Art Sawa Gallery, Dubai
Beyond The War, LTMH Gallery, New York
They Welcomed Us With Flowers, Al Bastakia Art Fair, Dubai
- 2011

Art in Iraq Today: Part V, Meem Gallery, Dubai

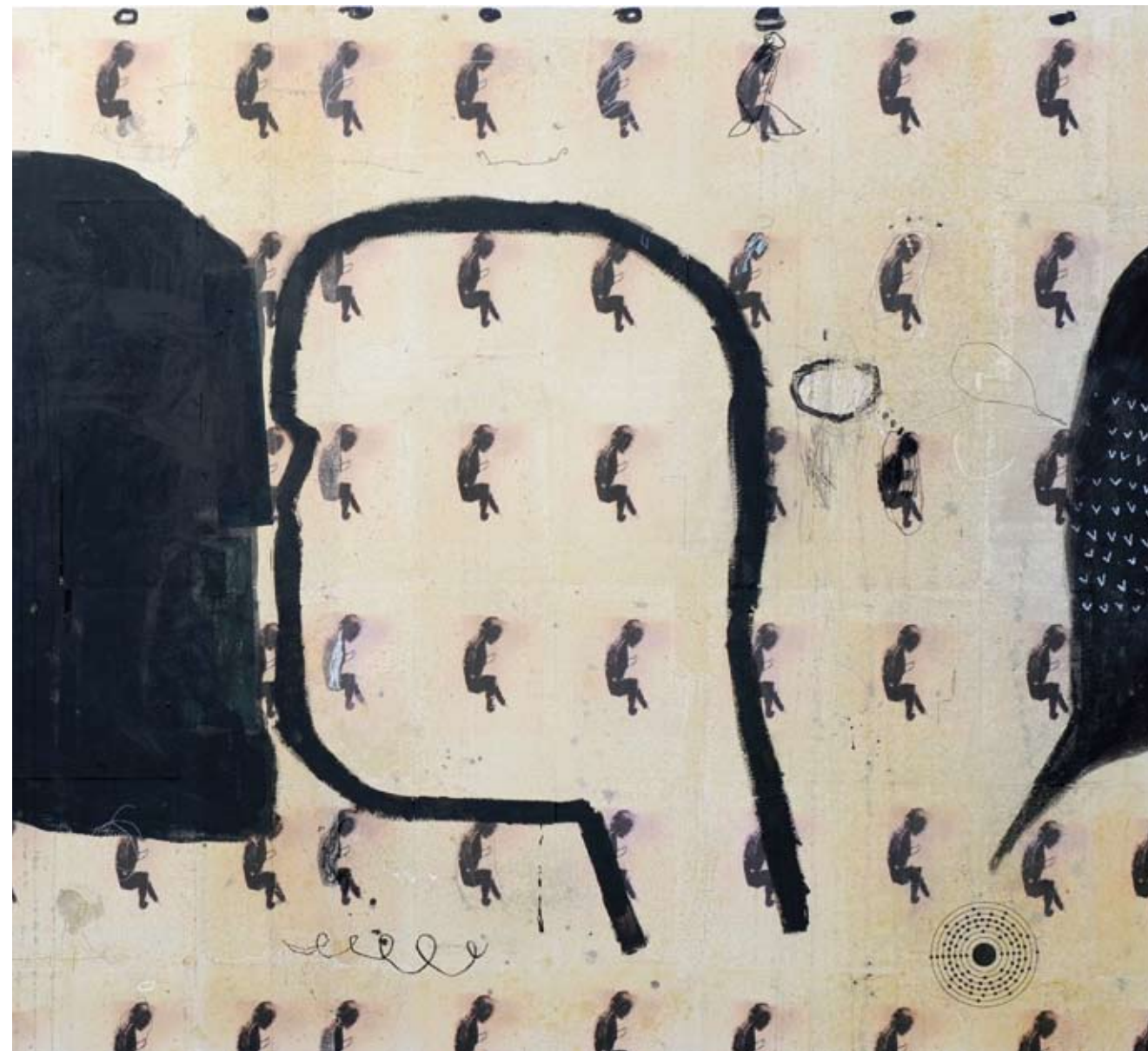
PUBLIC COLLECTIONS

KHOJ Workshop Collection, Delhi
Mathaf: Museum of Modern Arab Art, Doha
Museum of Modern Art, Amman
Museum of Modern Art, Baghdad
Museum of Modern Art, Quebec
Sharjah Museum, Sharjah
Tidi Gallery Collection, New York
Tunisian Museum, Tunis

32 Gigabytes Of My Memory (2011)
Mixed media on canvas
190 * 350 cm



30 Gigabytes Of My Memory (2011)
Mixed media on canvas
350 * 190 cm



15 Gigabytes Of My Memory (2010)
Mixed media on canvas
190 * 190 cm



2 Gigabytes Of My Memory (2007)
Mixed media on paper
76 * 56 cm



2 Gigabytes Of My Memory (2007)
Mixed media on paper
76 * 56 cm



2 Gigabytes Of My Memory (2007)
Mixed media on paper
76 * 56 cm



2 Gigabytes Of My Memory (2007)
Mixed media on paper
76 * 56 cm



2 Gigabytes Of My Memory (2007)
Mixed media on paper
76 * 56 cm



5 Gigabytes Of My Memory (2011)
Mixed media on canvas
190 * 190 cm



This catalogue is published in conjunction with the *Art in Iraq Today: Part V* exhibition held at Meem Gallery, Dubai, 25 April - 31 May 2011.

Published in 2011

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ISBN 978-1-907051-10-4

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Art Direction and Design by Noura Haggag of Meem Gallery

Edited by Samar Faruqi of Meem Gallery

Published by the Publications Department of Meem with Art Advisory Associates Ltd.

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