



ART GUIDE

حضارات

Civilizations

فن
Ras Al Khaimah

ART

Presented By | اعلان عن



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3. Renata Rara Kaminska
4. Salome Kobulashvili
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Pathway 1

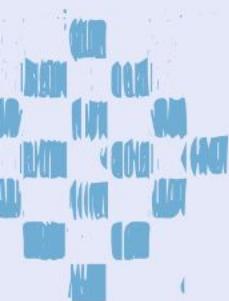
1. Byamba Batkhuyag
2. Fabiola Liacy De Felip
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Highlights

Fort

Aisha Al Suwaidi

Civilization Homeland

This artwork captures the intricate beauty of ancient ornaments found at Emirati archaeological sites and in UAE museums. With fine details and distinctive patterns, these decorations appear on jewelry, pottery jars, incense burners, metal utensils, and seashells. One of the most prominent recurring elements is the circle, a key motif in Emirati and Arabian Peninsula ornamentation. In early civilizations, the circle was more than decoration: inspired by the sun, moon, and planets, it symbolized life's continuous cycle, encompassing both good

and evil. It also represented infinity, depth, connectivity, and harmony, and was linked in ancient myths to destiny, unity, and the endless flow of existence. These ornamental patterns reflect periods including the Bronze Age, the Iron Age, and pre-Islamic civilizations, highlighting the UAE's deep historical roots.

Amira Lamti

Sacred Crystals

Digital photography, inkjet printed on 190g matte paper as a triptych (108 × 72 cm, 55 × 72 cm, 55 × 38 cm). Edition of 3.

Fatma Al Shehhi

The Beauty Behind the Burqa

An elderly Emirati woman sits quietly on the floor

inside a traditional majlis furnished with Arabic carpets, embroidering an Emirati patch with golden thread. Around her are the tools of the craft—needles, threads, and fabric—while her face reflects the patience and experience passed down through generations. The burqa she creates is not just a piece of cloth, but a symbol of Gulf women's identity and their deep connection to Arab cultural roots. This traditional attire reflects ideals of modesty, beauty, and privacy, and has long been an essential part of women's dress in both Bedouin and urban communities.

Greg Metro

Stars Over Ancient Meroe

I was drawn to Sudan and the ancient Nubian civilization as so little is known about both the country and its past. With my guide's help, I accessed the Meroë Pyramids before dawn. The day before, I scouted a north-facing vantage point aligned with Polaris, the North Star, aiming to capture long exposures. I returned, set up my camera and tripod, and shot a sequence that became this final image by stacking 100 exposures to reveal the stars' movement. Under a canopy of stars, I imagined life here over 2,500 years ago and was thrilled when the finished photograph matched what I had envisioned.

Mariyam Alibay

Horse Races

In Kazakhstan, some of the most significant traditional games are equestrian competitions. This image reflects the country's deep cultural connection to horseback riding through the excitement and heritage of horse racing.

Olga Sova

Wedding

Wedding is a hand-painted watercolor that celebrates Emirati traditions through a desert wedding scene. Set within a serene landscape, it features four women in flowing traditional garments.

Rajesh Dhar

Morning Glory

A boy worships the morning sun and offers holy water in memory of his deceased ancestors, a common ritual in Hindu communities in India. The photograph was taken in the ice-cold waters of the Narmada River in Madhya Pradesh, India.

Shireen Mufti

Heritage

This composition features Emirati Bedouin men seated in a circular formation, engaged in a communal gathering. They wear traditional garments in muted tones of white, beige, and rose. Two camels stand tethered and alert behind the group, symbolizing their vital role in Bedouin life. In the background, sparse desert trees rise against an



untouched raw linen canvas, enhancing the scene's natural, earthy atmosphere. The figures are rendered in realistic detail, while the unpainted linen subtly contrasts the painted forms, emphasizing the timeless dignity of Bedouin culture.

Shyjith Onden Cheriyath

Nordic Elegance

This black-and-white visual narrative, captured at the Finland Pavilion during Expo 2020 Dubai, reflects Nordic civilization, where minimalism, sustainability, and design ingenuity converge. The architecture's flowing lines and sculptural form echo nature's quiet strength while embracing modernity. Beneath the

dramatic skylight, four traditionally dressed Emirati men become a symbolic bridge between cultures, honoring heritage within a space shaped by forward-thinking innovation. *Nordic Elegance* is not only a portrait of a structure, but a dialogue between civilizations and a testament to cultural exchange and global unity.

Spencer Hogg

We Once Were Nomads (Who Walked Gently Upon the Earth)

Digital Photography

Vidhyaa Chandramohan

Shadows of Civilization

A young man in traditional attire walks past a wall, his shadow cast beside the dramatic silhouette of a



soaring bird. The interplay of human and avian forms suggests a connection between heritage and aspiration, illuminated by warm, golden light.

Memory Lane

Alena Grom

Alyona from the Series

Stolen Spring

Diana from the Series

Stolen Spring

Living in Bucha and working in Irpin, I have witnessed the ruins left by the Russian occupation. Inspired by Michael Nash's WWII images, my photo series focuses on women who have been victims of aggression. For survivors deprived of their homes, loved ones, and a normal life, spring passed almost unnoticed. Each photograph

is a testament to resilience and hope.

Alireza Attariani

Wedding Kordish Ceremony

This photograph captures a wedding ceremony of the Kormanj nomads in Iran. With the arrival of autumn in October and November in northeastern Iran, the Kurds of Kalat Nader—after harvesting crops such as rice and beans—prepare for their children's weddings. Among the Kormanj Kurds of North Khorasan, the celebration includes distinctive customs and rituals shaped by history, geography, and belief. In the village of Sengdivar in the Laein region, about 50 families come together so fully that it becomes difficult to



identify which household the wedding belongs to; what stands out is the collective spirit. The festivities unfold over roughly 72 hours, divided into an introduction, the main ceremony, and the closing. The Kurds are among the world's oldest civilizations and remain deeply faithful to their traditions.

Asma Thabet

A Burqa Embroidered with Longing

This painting presents a visual fusion of the Emirati burqa and Palestinian embroidery as a symbol of unity between the two heritages. The woman appears to carry two



identities within her features, while olive and palm branches intertwine behind her, forming a scene that tells a story of belonging, memory, and longing.

Between Al Sadu and the Canaanite Star

In this work, symbols from Palestinian and Emirati heritage come together in the form of a woman who reflects land and identity. The background features Al Sadu patterns, while her shawl reveals the Dome of the Rock, historic buildings, olive and palm branches, and Canaanite star embroidery as a symbol of energy and life.

We Remain

This painting portrays a Palestinian woman who has lost her sight as a result of aggression, yet her features speak of patience and resilience. In the background, an olive tree symbolizes deeply rooted endurance, as if declaring: we remain as long as the olive tree remains.

Florian Spring

Puc Puc (Crocodile)

This series centers on the crocodile, a key symbol of the latmul initiation ceremony in Kandinge, Papua New Guinea. It captures the ritual's closing stage, when elders and selected novices withdraw for weeks to the carved



men's house while initiation takes place behind a restricted fence. The "Bansih" rite marks young men's transition into adulthood. Kandinge is among the last villages where these traditions remain actively practiced.

Jed Bacason

Third Culture Kid

A child holds a crucifix in one hand and a hamburger in the other, her gaze favoring one. She embodies the identity struggle faced by children of migrant workers born and raised in foreign countries. At home, they are shaped by their parents' cultural heritage, while outside, they navigate the influence of Western culture in daily life. The work is inspired by Filipino



painter Bjorn Calleja's 2022 piece *Land Id the Mongrel*.

Pyaephyo Thetpaing

The Fishing Boys

In the dappled light of a forested pond, a group of boys work together to catch and share fish using traditional tools. Balanced on roots and submerged in water, their gestures reveal both rhythm and trust—a natural choreography of livelihood and childhood.

The Fishing Boys captures a moment of harmony between people and place, tradition and youth, echoing civilizations shaped not by monuments but by shared knowledge passed on through practice and play.

Reem Al Khoori

Digital Playground

Across generations, children shifted from playing outside all day to spending hours on electronics. This habit has taken over many children's creativity and childhood, turning screens into a kind of digital playground. Without limits or guidance, technology can gradually dominate their attention and routines, leaving them less interested in play and activities beyond devices.

Mountain Imprints Journey

This research project began with a childhood question formed during visits to the mountains, where I often collected unusual rocks that sometimes left color on my hands. This led to an inquiry



into the geological processes that create pigmented and non-pigmented yet colored rocks within the same regions of the UAE. Unable to find sufficient local sources online, I contacted UAEU geology professor Osman Abdelghany, who shared *Atlas of Minerals and Rocks in the UAE*, published in collaboration with the UAE Ministry of Energy and Infrastructure. The research explores pigment-bearing minerals, place memory, and the slow natural processes that shape rocks over time.

Reza Akram

The Art of Ancient Defense
Angampora was an art of war used by ancient Sri

Lankan kingdoms to defend the nation from external threats. Illangam, the art of weapon combat within Angampora, has been a core component of the discipline since ages past.

Salim Al Sayegh

The Art of Ancient Defense
A resin sculpture that conveys the burden of physical contortion and emotional exhaustion.

Souq

Melika Arianasab

Erased Voices
Erased Voices is a mixed-media artwork that explores the quiet yet haunting presence of what civilizations choose to forget. Built through layers



of subdued tones, rough tactile surfaces, and partially buried forms, it evokes something once vivid that has been intentionally covered or lost—like an archaeological site whose surface no longer speaks, though traces remain. The work invites viewers to consider the emotional and historical weight of silenced memories, cultural omissions, and the erased voices of people, practices, or beliefs that no longer fit dominant narratives. A subtle tension runs through the piece: absence and presence, concealment and exposure, forgetting and remembering. By withholding full revelation, it mirrors how history leaves crucial things unsaid



and asks us to listen closely to the spaces in between.

Reza Ghasemi

Erased Voices

This photograph captures a Haft-Seen arrangement set in the heart of the historic Fin Garden of Kashan during Nowruz—a poetic fusion of Persian architecture, nature, and ancient cultural rituals.

Sanjeev Kumar

Threads of Civilization-1

This photograph captures a weaver from Bhadohi, India, working behind warp threads on a handloom. The black-and-white frame emphasizes the physical intensity, traditional technique, and quiet dignity of craftsmanship passed through generations.

Threads of Civilization-2
This black-and-white photograph shows a young boy behind the threads of a handloom, suggesting his entrapment and role in the cycle of artisanal labor. It raises questions about heritage, identity, and the often-invisible backbone of traditional crafts.

Zainab Abo Hussain

Threads of Civilization-3
This powerful monochrome image captures a weaver mid-action, his hands illuminated behind the vertical threads of a handloom. The photograph honors tactile labor, ancestral knowledge, and the unseen artistry

embedded in India's textile traditions.

Echoes of Theriac: Dialogue of Civilizations

This work-in-progress will be executed on fabric, beginning with hand-preparing the textile and dyeing it with natural colors—an approach that reflects sustainability in traditional crafts and highlights “ancient wisdom” in today’s search for sustainable practice. Botanical printing will follow, drawing on references found in *De Materia Medica* by Dioscorides, translated into Arabic in the 9th century during the Islamic Golden Age. Characters and elements will then be drawn in a style inspired by the

traditional illustrations of *Kitab al-Diryaq*, with modern visual adaptations that reflect the artist's vision and the interplay between collective memory and individual experience. Embroidery will highlight motifs and details, adding a tactile layer that deepens the dialogue between heritage techniques and contemporary expression.

Bayts

Bayt 1

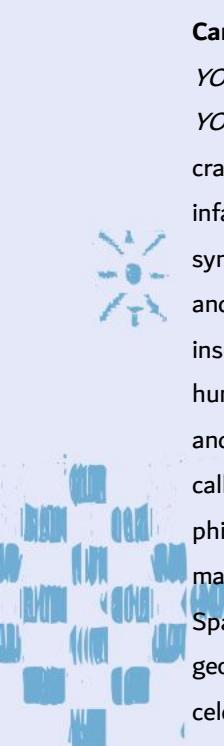
Marina Wendy Castro

Deza

Us

Archaeological finds from different ancient Peruvian cultures demonstrate the importance of women in these societies. Despite this, many archaeological studies—shaped by

colonial, racist, and hetero-patriarchal perspectives—have portrayed pre-Hispanic women as figures of little importance, valued only for procreation and motherhood. On Peru's central coast, the Chancay culture developed in pre-Hispanic times, known for "Chancay dolls": mostly female representations and funerary objects that point to women's significance in the region's pre-Columbian culture. In Huacho, the artist's hometown and a Chancay cultural area, it was common to find remains such as Chancay dolls and cuchimilcos. Drawing on this collective memory, the artist reimagines the Chancay doll as a feminine archetype of women of yesterday and



today, while questioning Western colonial sexism reflected in state policies that deny women's importance and obscure inequality faced by women and girls across Peru.

Bayt 9

Carlos Valdez

YO SOY

YO SOY is a meticulously crafted sculpture of an infant's face, a universal symbol of origin, innocence, and infinite potential. It is inscribed with a tapestry of human knowledge, featuring ancient petroglyphs, Arabic calligraphy, Mayan calendars, philosophical symbols, and mathematical equations. Spanning time and geography, these markings celebrate the plurality of

cultures that have shaped how we understand existence.

Ji-Hye Kim

Traces Through Time

This installation explores how human presence and memory are quietly recorded over time. Using cyanotype on linen, it captures fleeting traces like blueprints of civilization—suspended forms that viewers move around, revealing layers shaped by light, time, and perspective.

Kirubel Melke

Fertile Land

This artwork considers how an ideology aligns with ideas a society has evaluated, accepted, and cherished over time, with particular reference to



Ethiopia's political landscape. Unlike tangible objects that can be readily adopted and used, ideas often require introspection, negotiation, and alignment with cultural and historical values, and their development may encounter resistance.

Through layered materials, textures, and symbols, the work evokes tension between tradition and progress, prompting reflection on the fragile balance between preserving cultural identity and fostering transformative change. It invites viewers to consider how ideas are shaped, contested, and ultimately integrated into a society's collective consciousness.



Zeynab Kazemzadeh

Pulse of the Earth, Melody of Stone

This work consists of five plexiglass sheets (120 × 90 cm), mounted on a wooden stand and spaced 10 cm apart. The final layer forms the background, with a color spectrum derived from azurite and malachite—sources of Persian blue and turquoise green. The other sheets are transparent and inscribed using Iranian calligraphy.

Bayt 12

Andia Jamshidi

In the Shelter of Civilization
This work reflects the idea that civilization grows from the embrace of family and harmony with nature, becoming strong and



enduring like a mountain formed through time.

Arjun Shroff

The Book Village

Books and writing have long carried knowledge across generations and civilizations. This artwork centers on knowledge, represented as a city built from books. The imagined landscape reflects the progression of civilization and human achievement, offering a metaphor for continuous evolution.

Artonis Talebi

Imaginary Future City

This artwork envisions a future city shaped like an imaginary bride. The bride embraces the city, suggesting an all-



encompassing presence in the world to come.

Ava Torabt

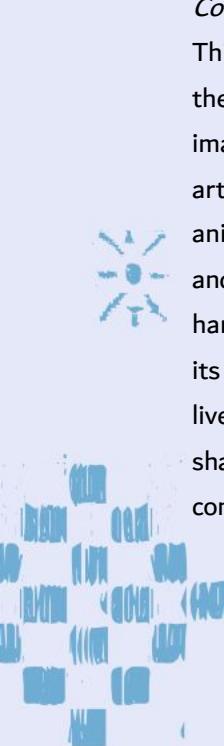
Civilization and Culture

This artwork reflects the theme of civilization by showing how people from different cultures live, create, and share together. Using symbols, colors, and buildings from many parts of the world, it suggests how civilizations grow through art, history, and human connection, celebrating diversity and unity.

Ayman Waheed

Cave Era

This artwork echoes the spirit of early civilizations, when human life was deeply



intertwined with nature and survival. Through an ancient visual language, it captures themes of unity, struggle, and collective expression.

Hanaya Ahuja

Co-Existence

This artwork responds to the theme of civilization by imagining a world of the artist's own creation, where animals, humans, robots, and Smurfs coexist in harmony. Each group has its own community, yet all live together within one shared civilization, free of conflict.

Mahmoud Ali

Fishing in UAE

This painting depicts traditional fishing methods in the UAE, expressing Arab civilization through the preservation of maritime heritage and the enduring cultural importance of the fishing craft.

Hannah Gabrielle Elasfahani

Three Civilizations In Me

My painting is about civilizations and how they all live inside me. I am half Australian and half Egyptian, so I used both in my art. I painted with Aboriginal dot patterns to share the stories from Australia, and added ancient Egyptian designs to show the wonders of Egypt.



I was also born in Dubai, so I painted a falcon flying proudly to show the UAE, which is my home now. When you look at my painting, you can see three worlds coming together — past and present, far and near — all becoming one in me. This artwork is like a window into who I am, and how special it feels to belong to so many places at once..



Mahomoud Ali Elshewy

Fishing in U.A.E

This painting depicts traditional fishing methods in the UAE, expressing Arab civilization while preserving the heritage of the fishing craft and its role in local life.

Mark Onishchuk

Guardian of the Wild

Civilization builds cities but forgets the trees. A fantastical creature runs across the last green island to protect the forest—and to remind us what it means to be truly alive and happy.

Morvarid Mohammad

This Place

This Place explores the layered relationship between humanity and nature, reflecting on how civilizations rise, flourish, and fade while remaining deeply intertwined with the landscapes that sustain them. Viewed through a calm and impartial lens, the work reminds us that civilizations are not separate from nature, but

rooted within it—and, ultimately, within ourselves.

Rea Balotia

Cross Culture

Art has varied from civilization to civilization, shaped by needs, resources, and cultural preferences. In these “visual books,” the artist depicts patterns, signs, and symbols that reflect different cultures and civilizations. The project includes a variety of artifacts and forms, including installations, papier-mâché works, pottery, and terracotta figures.

Reeman Mamoun Abdel

Spring of Power

Mixed media

Saidbilol Alimov

From War to Peace

This artwork captures the tension between chaos and hope. A vibrant swirl of warm, fragmented brushstrokes—filled with broken letters, cultural symbols, and collapsing architecture—suggests a world consumed by disorder, war, and the breakdown of communication. At the center, a single rose emerges from a luminous core, symbolizing resilience and the possibility of peace and rebirth. By blending abstract forms with recognizable landmarks and symbols from multiple cultures, the work delivers a universal message that transcends language and nationality. It urges viewers



to reflect on shared humanity, dialogue, and healing, and can inspire future generations by provoking emotional response and critical thought about war, culture, destruction, and the enduring human spirit.

Savi Neb

Genesis of Life

This artwork reflects the cycle of life and how civilizations evolve. As older cultures disintegrate, they leave traces that inspire and contribute to the civilizations and generations that follow. The skeleton represents the remnants of previous lives, while green shoots emerge from it, suggesting renewal.

Sofia Abou Shioun

The Warmth of the Jalabiya and the Gathering of Loved Ones

This artwork reflects the living essence of civilization through the preservation and celebration of cultural identity. It captures a moment rooted in Emirati tradition and passed down through generations. By portraying traditional attire, jewelry, language, and the game of Jakkroo, the work honors customs and interpersonal bonds that define a civilization. It emphasizes how heritage lives through everyday interactions and in the shared warmth of people and their traditions.

Taksh Ketankumar Soni

Modern Civilization

This drawing shows a busy city with buildings, shops, roads, and cars. It includes traffic lights, signs, and stores that support daily life. Through these details, the artist presents a picture of modern civilization as a place where people live, work, and build together.

particularly in the developing world. Though similar in form, each figure holds a distinct identity, inviting reflection on empathy, belonging, and displacement. The installation asks a direct question: can a civilization truly progress if it continues to overlook the emotional needs and identities of its most vulnerable individuals?

Tasneem Fatima

Can You See Me

Can You See Me features soft sculptures made from discarded single socks, symbolizing emotionally lost and overlooked children in society. Playful at first glance, each character carries layered stories—from joy to emotional neglect and unmet needs,

Bayt 14

Reem Abu Alfotouh

The Journey of Abanos / The Musician / Pains / Together

This handmade artwork, crafted from natural wood, draws its details and inspiration from Sudanese

Nubian civilization, folklore, and traditional motifs.

Reem Al Khoori

Mountain Imprints Journey

This research project began with a question shaped by childhood trips to the mountains, where I often collected rocks that sometimes left color on my hands. That experience led to my central inquiry: what geological processes create pigmented rocks and non-pigmented yet colored rocks within the same UAE regions? Unable to find sufficient UAE-focused geology resources online, I contacted UAEU geology professor Osman Abdelghany, who shared *Atlas of Minerals and Rocks in the UAE*, published in collaboration with the UAE

Ministry of Energy and Infrastructure. The research explores how minerals form rocks over time and notes that, among minerals found in the UAE, around ten contain pigments that can be turned into paint. I plan to collect rocks from across the country and identify pigment-bearing samples through simple tests, then document place memory through photographs, using extracted powder to represent the minerals and the slow natural forces that shape rock formations.

Rouhoallah Safavi

The Desire of Love Panel

The Desire of Love panel is composed of over 150 meticulously handcrafted wooden pieces made from

ten distinct types of trees. Each element is carefully selected and assembled into a mosaic that evokes passion and emotion, using natural wood tones without artificial coloring so the materials' inherent beauty remains visible. Measuring 105 x 145 cm, the work celebrates artistry and craftsmanship through the interplay of grains, hues, and textures, creating a sense of depth and movement. The panel is inspired by a renowned work by Master Mahmoud Farshchian, one of the world's great miniaturists, and reflects the influence of his intricate visual language. It invites viewers to experience the emotional resonance and

transformative power of traditional craft.

Stella Spenedi

Non puoi trattenere la primavera

This work consists of four bronze-cast swallow nests—one completed and three still in production—installed outdoors using a screw or hook so they adhere to the architecture of houses, barns, and small buildings. Initially polished, the metal oxidizes over time, shifting in color and texture depending on the acidity of the air.

Taksh Soni

Shelter of Light

This installation features a cluster of 24 to 32 pod-like forms suspended from the



ceiling at varying heights. Each form is hand-woven with natural fiber and shaped to evoke the delicate, cocoon-like aesthetic of weaver bird nests. A soft internal light glows within each structure, illuminating the woven textures and casting warm ambient shadows across the space. The forms gently move with air currents, introducing subtle kinetic motion that suggests breathing and presence, and enhancing the work's organic, living quality.

Bayt 16

Kirill Svityashuk

The Blue Cow's Skeleton
The Blue Cow's Skeleton reflects the cycle of life and death in consumer society.

The cow, once a source of nourishment, becomes plastic packaging once it loses its usefulness. Made from used milk cartons and trash bags, the piece questions our relationship with nature, consumption, and the environment.

Bayt 17

Muneera Alsubaiee

The Ten Mu'allaqat: A Narrative of the Soul
This textile installation features ten vertical panels inspired by the ancient Mu'allaqat poems. Through layered calligraphy, texture, and color, the work translates an oral poetic heritage into a contemporary spatial experience.



Renata Rara Kaminska

Indoor Forest

Indoor Forest is a sculptural work adapted to ruins that reflects on a central conflict in society: the tension between economy and ecology. It considers how this imbalance can lead to future crises, including border disputes, wars, and escalating violence. The work also addresses colonialism and coloniality as ongoing global forces that have shaped—and continue to shape—policies and ways of living for humans and nonhumans across the planet, including on the Eurasian continent. Rather than treating these legacies as the past, it frames them as present realities that still determine injustice and environmental

collapse. The piece ultimately asks how we imagine shared futures: what comes after empire, after the “post-Soviet,” and after nature’s collapse.



Salome Kobulashvili

Waiting

Waiting captures a quiet, contemplative moment held in time. A delicate bronze figure lies atop a weathered slate formation, face turned outward, suspended between vulnerability and endurance. The raw, layered texture of the stone evokes the slow erosion of time, while the bronze body—both resilient and fragile—becomes a symbol of emotion in stillness. The work speaks of patience,

solitude, and the weight of expectation, echoing the natural world's silent strength and the inner landscapes we inhabit. The union of bronze and stone creates a dialogue between permanence and transience, sculpted form and organic matter.

Sara Al Khayal

Tidal Columns: Echoes Through Time

Four sculptural columns rise from the earth like memory made visible. Their shifting heights suggest the presence of past civilizations—not fixed, but in motion. The work listens to place, holding space for layered histories, quiet continuities, and forms that

disappear and re-emerge over time.

Pathways

Pathway 1

Byamba Batkhuyag

IF I HAVE A HORSE

Modern Mongolian herders are increasingly relying on motorcycles, cars, and even drones instead of horses to manage their livestock. This shift is changing daily life, as herding becomes a race against time, and more Mongolian children are growing up away from horses. Traditionally, herding children are surrounded by domestic animals from birth, with the horse holding a central place in their upbringing and identity.



Fabiola Liacy De Felip

The Fisherman

This portrait of Mr. Huang, a fisherman in Yangshuo, China, captures a sacred, silent moment at dawn. Surrounded by the Guilin mountains, he sits in stillness, embodying peace, tradition, and a sense of timeless harmony.

Joy Saha

Legacy of the Waters

Hundreds of fishermen stand in knee-deep water, catching fish with bamboo-made traps during a traditional fishing festival on a foggy winter morning. The scene offers a rare glimpse into age-old practices carried forward through generations.



Farhat Darasiko

Desert Flow

Inspired by the timeless landscapes of the Emirates, this work reflects the flow of culture, trade, and tradition—where nature and human history intertwine on a journey through time.

Rene Ruis

Banch in the Ice

This work presents a view of an ice wall from a garden bench in the Saas-Fee glacier in Switzerland, inviting a quiet encounter with vast, frozen landscapes shaped over time.

Salwa Saeed

Voyage

This artwork captures a passage between two worlds: a body sits calmly in a golden boat while a mysterious figure stands behind, touching the head as if offering a blessing or transferring spiritual energy. Birds in flight, lotus flowers, and fish in the water symbolize cycles of life and renewal. The painting is contemplative, raising questions about body and soul, time and eternity, and the threshold between separation and crossing toward another light.

Sandeep Rasal

Dance of Goddess

A man dressed as the goddess Durga poses during Kulsai Dussehra, a festival with a history of nearly 300 years. Held in Kulasekarapattinam village in Tamil Nadu, this rural celebration is unique to the local community and has been preserved in its original form. As part of the larger Dussehra and Durga Puja traditions, the festival includes special rituals and feasts at the Kulsai Mutharamman Devi Temple. It draws large numbers of devotees from surrounding districts, celebrating local culture, devotion, and tradition through performance and worship.

Pathway 2

Adil Ghani

The Vase

With a full copper Raku finish, this vase bursts with iridescent blues and purples that swirl like galaxies.

Formed through chemical transformation in fire, its surface becomes dynamic and almost cosmic. Bridging ancient ceramic traditions with contemporary expression, the work suggests how civilizations preserve and reinterpret cultural knowledge through craft, flame, and form.



reflects the artist's interest in ancestral aesthetics and cultural continuity. Blending academic realism with symbolic detail, the work offers a quiet homage to nomadic heritage.

Ana Caroline De Lima

Chaccu Pt 1



This artwork reveals how Inca civilization's sustainable practices merged with nature, preserving biodiversity and inspiring modern conservation, showing the enduring legacy of cultural wisdom. Inspired by the Inca's Chaccu tradition and local communities' respect for vicuñas, it celebrates the blend of heritage, environmental care, and resilience in protecting endangered species.

Aigerim Bektayeva

Zere

A portrait of a Kazakh girl in traditional attire, *Zere*

Chaccu Pt 3

Part of a 12-photo series on the Inca “Chaccu” tradition, villagers Rosa and Jose reflect on their bond with vicuñas and the future of their village. Their words affirm continuity and interdependence: the vicuñas will remain, and people far away may come to know them and the origin of their beautiful coats—rooted in the animals and in the community itself, as one.

stands as both heir and disruptor—rooted in her culture, yet rewriting its codes.

Fabrizio Cicconi

Politotdel 01

Politotdel 02

Politotdel 03

In the Soviet era, the Politotdel kolkhoz in Uzbekistan was renowned as a model of productivity—so notable that official visits to the country often included a stop there. Close to Tashkent and nicknamed “the rich kolkhoz,” its prosperity was reflected in strong public services and civic buildings, giving the place the feel of an “ideal city.” Today, only faint

Cécile André

Legacy of the Huntress

This portrait of Aiibota, a young Mongolian eagle huntress, captures the power of quiet resistance. Clad in traditional fur, she

flashes of that splendor
remain.

Kouto Rafael Edem

Circular Heroes 1

Circular Heroes 2

Circular Heroes 3

“Circular Heroes” is a collaboration between Rafael Kouto and the Eran Jije Project by Peter D. Abayomi, portraying Nigerian teenagers from the seaside of Isale Akoka in Bariga as key players in closing the loop of the circular economy. The portraits incorporate scarves produced with local Lagos artisans through screen printing and hand dyeing. The works emerged from three workshops: first with local teenagers in Bariga, second with Lagos’s creative community, and

third at Maison Shift in Zürich. The project was developed during Rafael Kouto’s residency at G.A.S. Foundation / Yinka Shonibare Foundation, supported by Pro Helvetia Johannesburg.

Lars Dyrendom

Isbjørn

The polar bear symbolizes Denmark’s northern ties, design, and quality—seen in Royal Copenhagen figurines and Nordisk Film’s logo—yet archives also reveal it as a conquered icon. This project explores Denmark–Greenland colonial ties through Danish archives, presented as a zine and exhibition.



Mohammad Sorkhabi

Mourning the Father 1

Mourning the Father 2

This project portrays real women who have lost their fathers in war. Their grief is expressed through symbolic black veils and classical lighting, creating a heightened emotional atmosphere. The work explores the profound psychological weight of loss and mourning, reflecting on how war shapes individual lives while leaving lasting marks on societies at both personal and collective levels.



Mehrdad Mosaferi

Eternal Routine

Watching the view behind me reminded me of a situation I was always

present in, a ground for gradual taming. I had accepted that life is made of determined paths and specified choices, and living beneath a giant shadow left me unable to imagine unknown boundaries.

Drain of the Soul

Subconsciously, I was always searching for a way out: something that would let me leave everything from my past life behind and step into a new world of experiences. The dream sometimes felt distant, sometimes close, but it has never come true.

Invasion

I felt heaviness and confusion, but there was no clear way to reflect the experience. I could not



identify the labyrinth I had suddenly found myself in the middle of.

Mohsen Kaboli

Timeless Embrace

Two elderly women embrace with warmth and affection, one kissing the other on the cheek. Dressed in traditional white garments before a rustic backdrop, they symbolize cultural heritage, shared history, and the universal values that connect civilizations through love and respect.



Mouneb Taim

Mosque

A Turkmen man returns from the mosque and pauses to pray as he leaves, capturing a quiet moment



of devotion embedded in daily life.

Panos Chatzistefanou

Jenny at Her Desk

A woman sits at her desk, absorbed in the light of her screen. Behind her, the room is dark, lit only by scattered warm lamps, while the space around her feels cold and isolated. The image lingers on stillness and separation within a familiar domestic setting—when attention turns inward and the world quiets down.



Looking for Something

Natalie stands in her kitchen, leaning into the fridge late at night. It is a simple everyday moment caught between action and



pause, where light, space, and posture quietly suggest something unspoken.

Paola Magini

Le Dimore

Inspired by John 14:2–4, this symbolic painting evokes spiritual dwelling and unseen dimensions. The presence of Kurt Gödel, known for exploring the limits of logic, reinforces themes of invisible truths and the search for a hidden order.

Parastoo Ahovan

Waiting for the Promised Day

This self-portrait, painted in the style of Persian miniatures, portrays a

faceless figure adorned in richly detailed garments. Positioned beside a cypress and a blossoming tree, the composition blends Eastern aesthetics with Western influences, suggesting cultural fusion, waiting, and identity.

The Prince and His Abigails

Drawing from Persian rug design, this work reflects Iran's rich cultural heritage. A layered cone of threads veils traditional figures, evoking tension between identity, oppression, and the pursuit of self-expression within a politically complex society.

Parvin Zandi

The King of Nothing

A lonely king sits on his



throne in a silent graveyard. Though crowned, the stillness around him speaks to the emptiness of power. Behind him, a forest of dry branches suggests nature's decay, and the contrast between throne and graves evokes decline, time's passage, and isolation at the height of authority. The work invites reflection on the fragility of life and the true meaning of power.

Pui Kar Lau

Atem

Inspired by the German word for “breath,” *Atem* explores breath as a force shaping thought and spatial coexistence. Moving beyond portraiture, the project reimagines fashion as a lens on human–environment

relationships across ten countries, reflecting cultural evolution and change.

Rana Hemdan

Lovers

Lovers portrays a girl embracing a leopard in a moment of quiet intimacy between two beings often seen as opposites: the delicate and the wild, the human and the untamed. Inspired by love's complexities—fierce and gentle, instinctual yet vulnerable—the leopard symbolizes primal energy while the girl represents tenderness and emotional depth. Together, they reflect the beauty of accepting the “other” and



coexisting despite difference.

Rosa Rodriguez

The White Line 01

The White Line 03

The places humans have not been able to conquer and reshape are, paradoxically, those where we can feel free and rediscover identity. In that sense, the Arctic becomes one of the most inaccessible spaces—where you return to the roots of human nature.

Sergei Stroirelev

Lubov' and the Contents of Her Bag

From the series *Bermuda*

Rectangle (Russian

Women's Bags From the

Inside), this work pairs a portrait with personal belongings to offer a sharp first impression of its subject. Lubov', a 31-year-old gallery director, mentions carrying a saw for preparing picture frames while getting ready for an exhibition, revealing the practical and playful realities behind everyday objects.

Svetlana and the Contents of Her Bag

Also from *Bermuda*

Rectangle, Svetlana, 24, speaks about her love of pink, describing it as a “magical” color tied to everything good in her life. The portrait and items together highlight how identity can be expressed



through small, intimate choices.

Tatiana and the Contents of Her Bag

From the same series, Tatiana, 51, explains that she carries a calculator because she values order—in numbers, in life, and in finances—along with shoe covers required for cleanliness at work. The work underscores how personal items can quietly map routines, values, and self-image.

Verena Andrea Prenner

Camping

After moving to Tel Aviv, the artist lived in Dheisheh Refugee Camp for a photography project. As a single woman, she

encountered suspicion and strict social norms, but trust gradually grew.

Camping is a series made between 2014 and 2023, capturing the atmosphere and daily life of the camp over time.

Yao Zhou

Nomadic Chronicles

“Nomadic Anthropology” draws on nomadic culture and society to explore mobility, migration, and pastoral life, shifting from studying nomadic forms to examining cultural exchange and transformation through civilization. In these works, movement becomes both spatial and spiritual, reflecting identity crises amid globalization. Blurred figures and images centered



on “home” express tensions between settlement and wandering, stability and change, and suggest how identities weaken as lifestyles become fragmented and fast-moving. The project ultimately asks what it means to adapt—and warns that, in a rapidly evolving world, our sense of spiritual grounding may be growing more fragile.

Ziaul Huque

Cricket is My Emotions

Mohammad Jisad, 20, a physically impaired cricket player in Hathazari, Chittagong, poses for a portrait. Born with a condition affecting his legs, he continues daily life with determination, cherishing cricket as his childhood love

and finding joy in the game despite physical challenges.

Education for Light

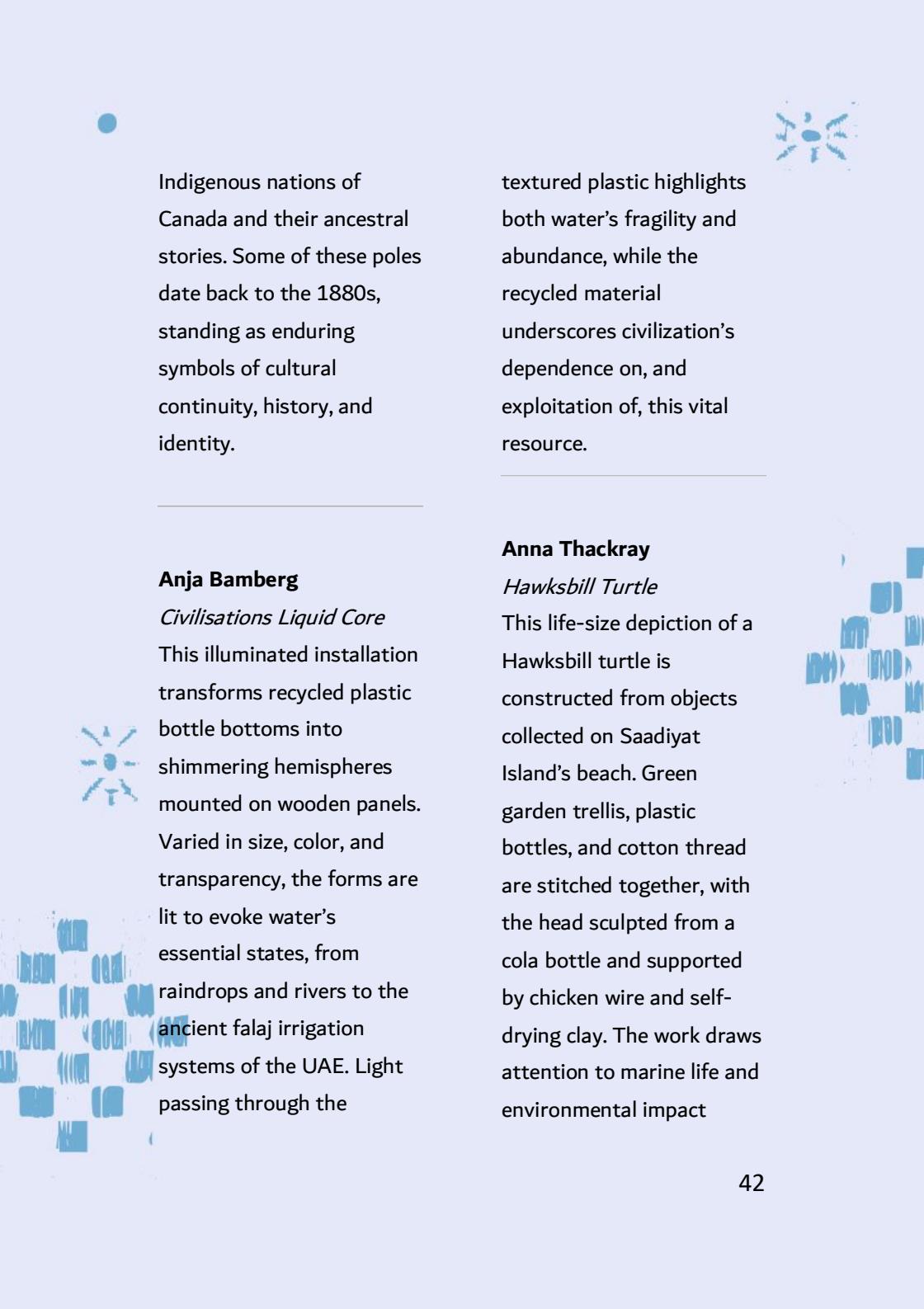
In a remote hilly area near Chittagong University, Bangladesh, Muslim families live in small clusters far from urban services and formal schools. To ensure children are not deprived of Arabic education, someone within the community takes responsibility for teaching, sustaining learning where institutions are absent.

Pathway 3

Andrew Tarica

First Nations Totem Poles in Vancouver, Canada

The First Nations totem poles in Vancouver’s Stanley Park represent the



Indigenous nations of Canada and their ancestral stories. Some of these poles date back to the 1880s, standing as enduring symbols of cultural continuity, history, and identity.

Anja Bamberg

Civilisations Liquid Core
This illuminated installation transforms recycled plastic bottle bottoms into shimmering hemispheres mounted on wooden panels. Varied in size, color, and transparency, the forms are lit to evoke water's essential states, from raindrops and rivers to the ancient falaj irrigation systems of the UAE. Light passing through the

textured plastic highlights both water's fragility and abundance, while the recycled material underscores civilization's dependence on, and exploitation of, this vital resource.

Anna Thackray

Hawksbill Turtle

This life-size depiction of a Hawksbill turtle is constructed from objects collected on Saadiyat Island's beach. Green garden trellis, plastic bottles, and cotton thread are stitched together, with the head sculpted from a cola bottle and supported by chicken wire and self-drying clay. The work draws attention to marine life and environmental impact



through reclaimed materials.

Ayanava Sil

Threads of Civilization

This photograph captures an emotional moment after prayer during Ramadan in Kolkata. Men dressed in vibrant traditional clothing embrace warmly, symbolizing peace, brotherhood, and the enduring beauty of human connection.



Farbod Bavehie

The Festival of a Thousand Dafs and a Thousand Colors of Palangan

Set in the stepped village of Palangan, the “Thousand Dafs” ceremony depicts a powerful gathering where



hundreds of participants play daf drums. The scene blends Kurdish tradition, spirituality, and the natural landscape into a unified cultural expression.

Iwa Kruczowska

Garden Contemplation of Nature

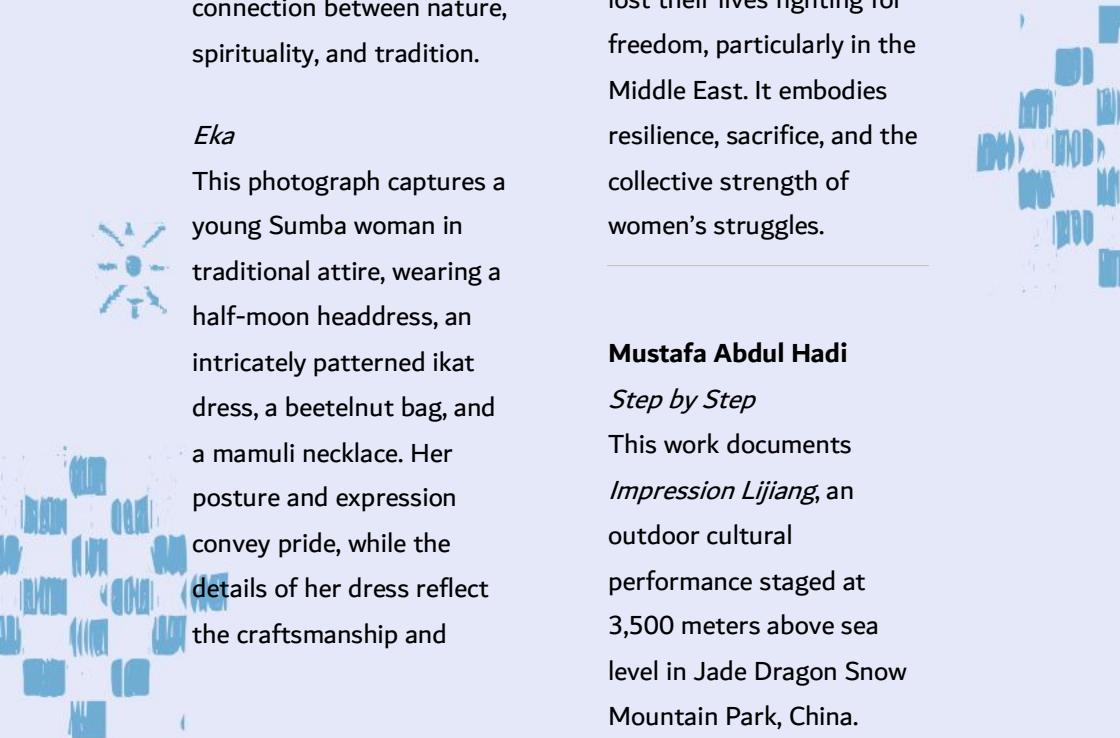
This painting is inspired by the quiet beauty of nature, inviting reflection and stillness through a contemplative visual language.



Lynn Peiffer

Stories in Terracotta

This photograph portrays Wayan, a pottery artist from Bali, surrounded by thousands of terracotta pots that fill his studio,



shop, and home. The image reflects a lifetime of craftsmanship and devotion to material and form.

Guardians of the Spirit

Within the ancient presence of a sacred tree, Balinese villagers sit with offerings, embodying a living connection between nature, spirituality, and tradition.

Eka

This photograph captures a young Sumba woman in traditional attire, wearing a half-moon headdress, an intricately patterned ikat dress, a beetelnut bag, and a mamuli necklace. Her posture and expression convey pride, while the details of her dress reflect the craftsmanship and

cultural identity of the Sumbanese people.

Mahsa Kheirkhah

The Freedom Emblem

This sculptural work functions as a symbolic medal honoring women who lost their lives fighting for freedom, particularly in the Middle East. It embodies resilience, sacrifice, and the collective strength of women's struggles.

Mustafa Abdul Hadi

Step by Step

This work documents *Impression Lijiang*, an outdoor cultural performance staged at 3,500 meters above sea level in Jade Dragon Snow Mountain Park, China.

Featuring over 500 performers, the production presents the traditions and lifestyles of the Naxi, Yi, and Bai people in a vivid theatrical setting, blending landscape, movement, and cultural storytelling.

Pranoti Karajgi

Carriers Through Time
A vertical stack of ceramic bundles and worn packages symbolizes objects carried through migration and trade. Hand-built and textured, each form evokes erosion, survival, and the layered movement of civilizations across time.

Santiago Escobar-Jaramillo

Yuche Treasure – Leticia,

Amazonas / Colombia,

Tierra de Luz (Land of Light)

This work centers on Sara Siquiva, a widow displaced by violence who rebuilt her life with her children in Leticia. Through collaborative photographic intervention using light, the work honors dignity, memory, and resilience.

Ainküin – Maicao, Guajira / Colombia, Tierra de Luz (Land of Light)

Using wooden light portals near the Colombia–Venezuela border, this intervention symbolically opened “doors” to the landscape. Named *Ainküin*—meaning “entryway” in Wayuunaiki—it invited displaced families



to reconnect with land,
memory, and belonging.

*MINGA in Toribio – Cauca
/ Colombia, Tierra de Luz
(Land of Light)*

Following a devastating attack in Toribio, this community-based mural project transformed a destroyed home into a site of collective healing. Through art, residents and artists reclaimed space, memory, and peace in contrast to violence.



Suraj Pai

Shilabalika

This sculpture reimagines a temple Shilabalika using industrial scrap materials. Inspired by carvings from Belur and Halebidu, it merges historical ornamentation with

contemporary frugality, balancing reverence and reinvention.

Wieslawa Nowicka

Sleepy Conversations –

Created during an artistic residency in Norway, this painting forms part of a multidisciplinary project exploring the fragile relationship between humans and Nordic landscapes. Dreamlike in tone, it reflects on the loss of connection with nature and the visible impacts of climate change.

Sleepy Conversations –

Bymarka

Also part of the *Sleepy Conversations* series, this

work continues the exploration of Arctic and Nordic environments. Through color and atmosphere, it addresses environmental vulnerability and the shared responsibility humans bear in the face of climate change.

Pathway 4

Aslam Noor

Here We Are

This installation features reflective Plexiglas laser-cut into the shape of location pins, suspended with LED-lit tubes. Positioned at strategic points throughout the art fair, the mirrored forms invite viewers to see themselves reflected within the work. This simple act of looking becomes a moment

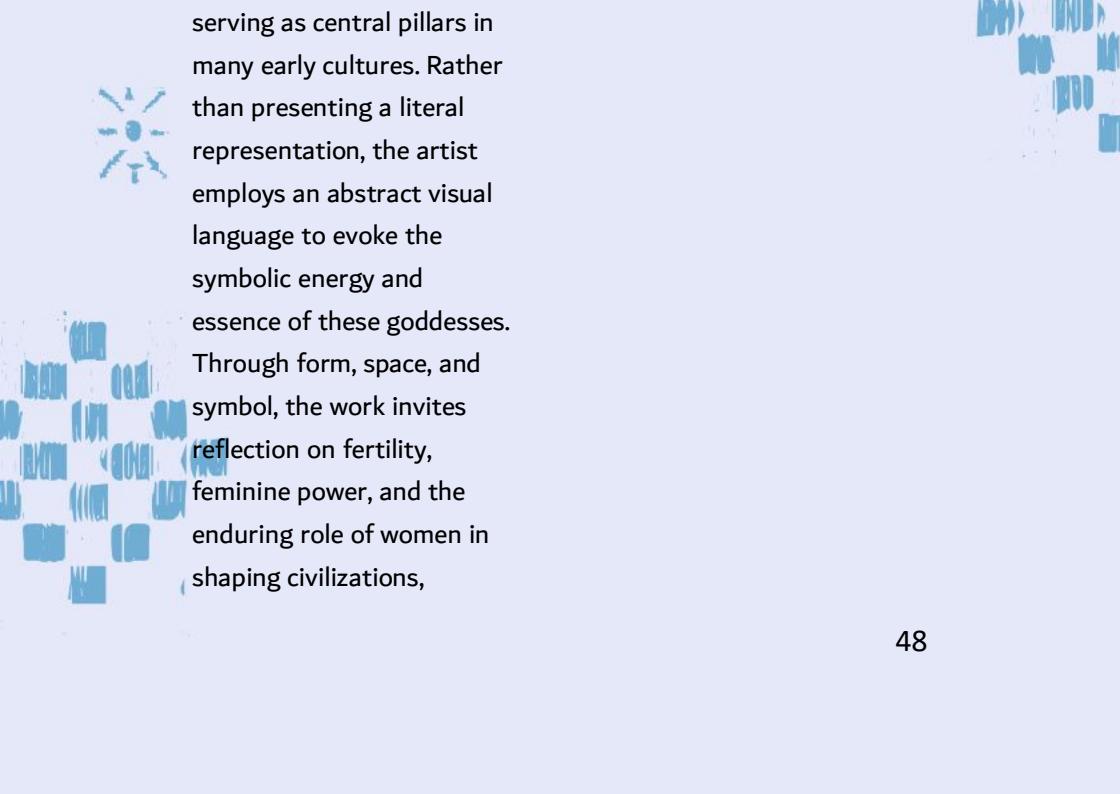
of self-recognition, reinforcing the message of “civilization within oneself.” By engaging reflection both visually and conceptually, the piece encourages quiet introspection and personal awareness within a shared public space.

Fatema Pardiwala

The Central Souk

The Central Souk

represents the cultural richness of a traditional marketplace, with a particular focus on Arabian carpets. The composition also incorporates elements such as jewelry and household goods, reflecting the layered visual language of the souk. The artwork is constructed from laser-cut MDF boards and layered with gold ink, merging craft,



materiality, and cultural symbolism.

Mahdieh Ezzati

Woman in Civilizations

This artwork draws inspiration from ancient mother and fertility goddess idols found across the Middle East and other regions. Historically, these figures symbolized life, birth, protection, and the continuity of generations, serving as central pillars in many early cultures. Rather than presenting a literal representation, the artist employs an abstract visual language to evoke the symbolic energy and essence of these goddesses. Through form, space, and symbol, the work invites reflection on fertility, feminine power, and the enduring role of women in shaping civilizations,

creating a bridge between ancient traditions and contemporary questions of identity and presence.

