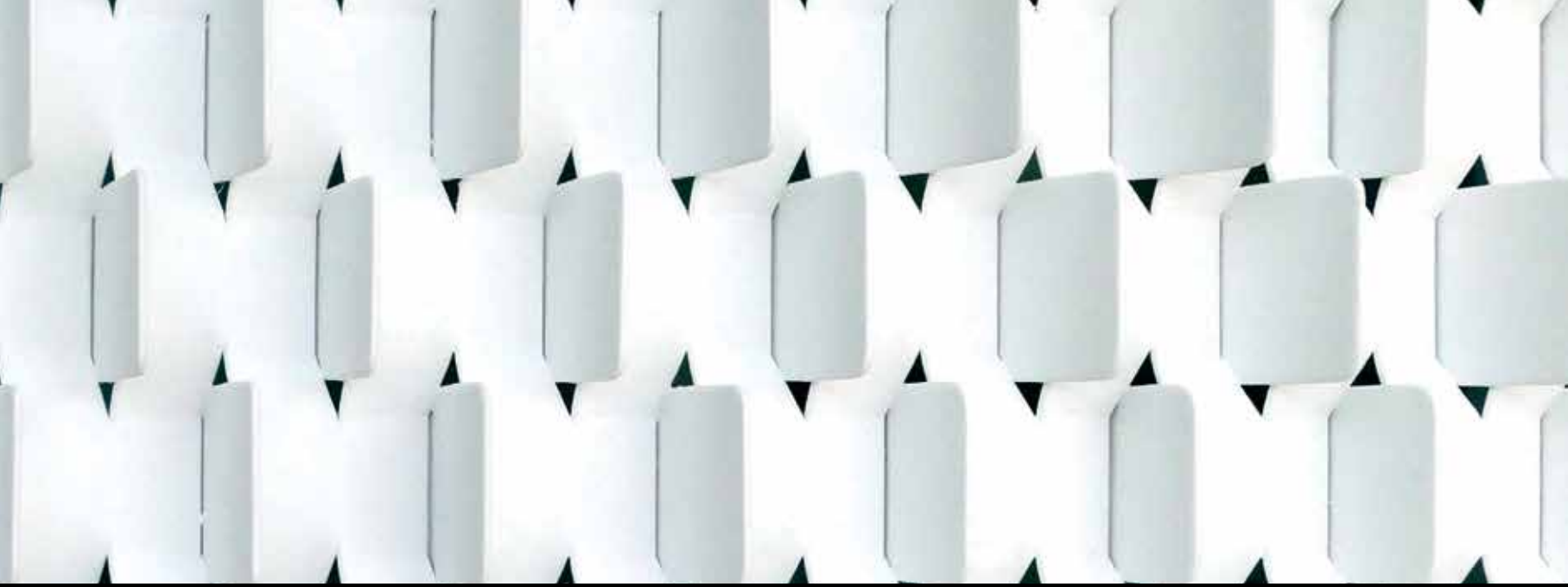


RASHID KHALIFA

PENUMBRA

Textured Shadow, Coloured Light



[redacted]

RASHID KHALIFA

PENUMBRA

Textured Shadow, Coloured Light

SAATCHI GALLERY

This catalogue is produced in conjunction with the exhibition

RASHID KHALIFA
PENUMBRA: Textured Shadow, Coloured Light

Curated and produced by Eva McGaw and Tatiana Palinkasev

Presented at Saatchi Gallery
Duke of York's HQ, King's Rd, Chelsea, London SW3 4RY, UK

3 - 21 October 2018

Contents

Penumbrae
Poem by John Updike
5

Penumbrae as creative concept
Clementine Perrins
6

Foreword
Clementine Perrins
10

Curators' Message
Eva McGaw and Tatiana Palinkasev
14

What Lies Within
Yasmin Sharabi
18

Artworks
22

About the Artist
35

Curriculum Vitae
36

About the Curators
39

Credits
40

Penumbrae – John Updike

The shadows have their seasons, too.
The feathery web the budding maples
cast down upon the sullen lawn

bears but a faint relation to
high summer's umbrageous weight
and tunnel like continuum—

black leached from green, deep pools
wherein a globe of gnats revolves
as airy as an astrolabe.

The thinning shade of autumn is
an inherited Oriental,
red worn to pink, nap worn to thread.

Shadows on snow look blue. The skier,
exultant at the summit, sees his poles
elongate toward the valley: thus

each blade of grass projects another
opposite the sun, and in marshes
the mesh is infinite,

as the winged eclipse an eagle in flight
drags across the desert floor
is infinitesimal.

And shadows on water!—
the beech bough bent to the speckled lake
where silt motes flicker gold,

or the steel dock underslung
with a submarine that trembles,
its ladder stiffened by air.

And loveliest, because least looked-for,
gray on gray, the stripes
the pearl-white winter sun

hung low beneath the leafless wood
draws out from trunk to trunk across the road
like a stairway that does not rise.

Penumbrae as creative concept

Throughout his poem, 'Penumbrae', the writer and artist John Updike creates an artistic flow of alliterative shadows. His evocation of these forms engages the reader's imagination of the powerful yet fleeting, where shadows and seasons become intertwined in an ever-changing world.

The seasons dictate the shadows with constantly transforming colours; blacks fade to greens, reds to pink, yet the most mesmerising event comes where grey meets grey – creating an ethereal and unknowable landscape of shadow. These areas of the unknown enable an artist to create representational landscapes. Updike's 'Penumbrae' describes the colours and shapes that form the seasons: the envisioned story of oriental richness of Autumn, the cool shadows created in the Winter, and the Summer sun so all-encompassing that the view is tunnel-like.

THE FORMATION OF SHADOWS

Shadows are formed of three distinct parts, Umbra, Penumbra, Antumbra, created by a light source being impinged on an opaque object. The darkest part to any shadow is the umbra, from the Latin for 'shadow', it is the area where light has been completely blocked. The viewer experiences a total eclipse, as with the Earth's eclipse of the Moon. The partial shadow is the penumbra, where the Latin prefix paene, meaning 'nearly', is added to become literally the 'nearly-shadow'. Here, some of the light-source is obscured, making an area of partial illumination between the perfect shadow on all sides and the full light. Finally, the antumbra, from the Latin ante meaning 'before', outlines the area entirely contained within the disc of the light source. On the rim of this shadow is the bright ring of light visible around the eclipsing body.

CONTROLLING LIGHT IN ART

For centuries, artists have been using myriad techniques to create shadows in their work to form the illusion of three-dimensional form. These techniques were predominantly used in drawings with the terminology "pen on prepared paper, heightened with white bodycolour"; latterly chiaroscuro has come to mean all strong contrasts between light and dark areas in art.

The more common rendering is in a compositional framework, by the mid sixteenth and early seventeenth centuries chiaroscuro was used to create the feel of a candlelit room, or to highlight figures in the sunlight. These elements of light and dark became not only a means of creating form but as a form of direction. They brought the central characters into the light and casting the rest into the dark recesses of the painting.

By the early part of the twentieth century, artists began to simplify these areas of light and dark, creating a secondary purpose; by reforming the focus on the painting or sculpture to its purest physical elements: colour, form, texture or the way in which it was made. The German minimalist artists' group 'Zero' used monochrome as an opportunity to unveil the artistic process, often slashing or creating raised shapes on white or black canvases. Formed in 1957, Zero's approach to art making, used light and motion to open up new forms of perception.

Heinz Mak's work has a particular affiliation with the current exhibition - his parametric sculptures from 1963 show an understanding of the penumbral shadow. Both these works and those contained in current exhibition inherently create out of what is not there and form other beings within the artwork.

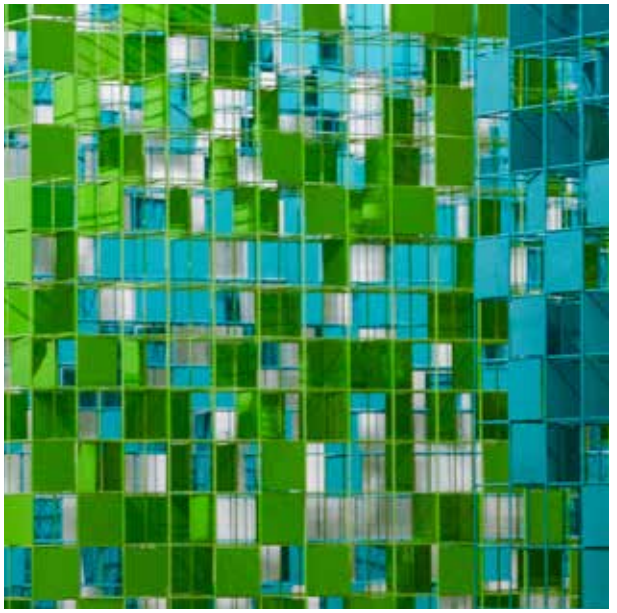
The light and dark of objects and shadows are also used to explore abstract shapes in three-dimensional artworks. Shadow plays an important role in many of Barbara Hepworth's sculptures. In works such as Image II (1960), the shadows created by the abstract shapes of the sculpture are essential to how we see it. Hepworth led the British Constructivist Movement, highlighting the importance of orderly and geometric composition, simplicity and lack of decoration in art. Geometric abstraction connected art and architecture, creating a common interest in the process and materials of construction. It is these elements of the movement that have inspired the work of Rashid Khalifa. Based in the UK in the early 1960's he was surrounded by the work of British Sculptors breaking the boundaries of type and location. No longer found in the formal square or garden, sculpture had become part of the public landscape, for example Barbara Hepworth's Winged Figure on the wall of the Oxford Street store of John Lewis Partnership in Holles Street, London. A work that relies upon natural light to create its form.

The strong abstract forms and textures in artworks by Mary Martin and Sergio de Camargo are created by shadows. Their sculptural reliefs are made from white plaster, but the light shining on them creates shadow shapes, and a rhythmic pattern of lights and darks. The penumbra of the artworks creates the entire work, without this it is lifeless.

In perspective, John Updike's poem contains a knowledge of the coloured shadow also prevalent in Rashid Khalifa's work. The textured surface of Rashid's parametric sculptures offer protrusions of colour, the blue of the shadows that appear on snow, *"… an inherited Oriental red worn to pink", "And loveliest, because least looked for, gray on gray"* it is in this land of crossed shadows that the exhibition Penumbra has formed its greatest play, the floor becomes bedecked in a wash of geometric pattern, grey on grey eternally changing and forming new mesmerising shapes. The colours of the sculptures are subdued in the torrent of shadow and form. Within the context of the exhibition Rashid Khalifa has opened the gateway to an understanding of the use of the penumbra as a medium used within his sculptures. Rashid's ability to define the sculptural space not only by physical limitations but to extend the visual perception to include; shadows, reflection, and texture show an adept understanding of penumbra and its use as a medium within sculpture.

Clementine Perrins, 2018, London, UK





Foreword

The current home of Saatchi Gallery in south west London was the initial inspiration for Rashid Khalifa's exhibition *Penumbra: Textured Shadow, Coloured Light*. The space was built in 1801 as a school for the children of soldiers' widows, and was used for this purpose for over a century. After a period in military hands, Saatchi Gallery moved here in 2008. Once more, children play in the square outside the gallery, the site almost regaining the sense of playfulness and inquisitiveness inherent in the original purpose of the structure. It is the spirit of the young that caught Rashid's imagination, taking him on a journey to parts of his own heritage and in particular to the shadows that all children like to play in.

The concept of Penumbra emerged in the early stages of the exhibition's planning and formed the basis for the evolution of Rashid's thoughts. Shadow playing a spectacular role in the exhibition was by no means accidental. In early works, he uses light and shade - early landscapes from 1977, such as Grazing at the English Countryside, have deep areas of shade in the dark woodlands of the background and the light of the sun falls across the field where sheep graze. Within ten years he had started creating optical illusions in his landscapes. Three Landscapes in One (1982), shows a playful discussion with the viewer, the plywood triangular prisms form the surface of the artwork.

The playful element of Rashid's work continued to develop in this period as he began to move towards the use of a stretched canvas over a curved structure. This allowed Rashid to bring dynamism to his work and the oil-painted surface contours became sculptural. These curved canvases became then the only surface he would use; he produced passionately and in the early twenty first century was highly productive. However Rashid felt limited by the traditional canvas format and so it was in the early 2010s that he turned his focus to metal. Aluminium became the perfect medium for his work to align with his love of light and shade. It was in these large metal structures that he was able to cut the centre out, to show the viewer what is beyond the artwork and allow light to become the third medium in his work. By 2014, Rashid had begun to curve these surfaces, also having them cut and enamelled. Black and White (2014) is an exemplar of this new development; the cut reveal shows the poured paint as a contrast to the convex aluminium.

From here Rashid looked for another element to fulfil the desired effect of his artworks. The smooth surface of the Hybrid series could not quite create the ideal extent of light and texture. His move towards a surface that allowed the paint to move and undulate became the focus. It was late in 2017 that he began work on cutting steel and creating small protrusions. The protrusions he painted, initially randomly and then organically moving into waves of colour, became an illusion of movement on a wall-mounted sculptural surface. Kinetic, emotive, vibrant.

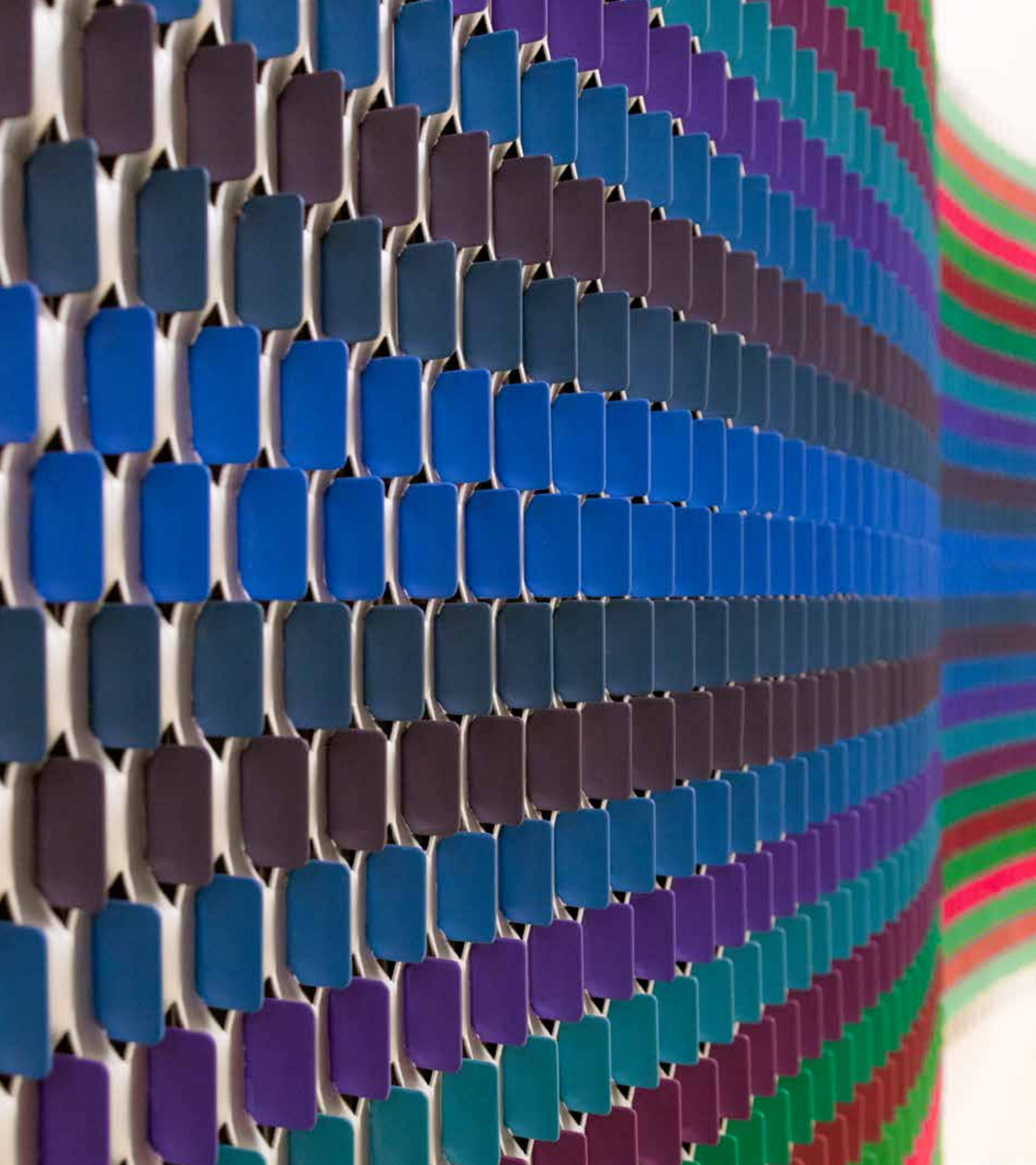
These discussions with colour and light have become the current works in this exhibition. Hybrid maximalism has taken hold, they are no longer paintings nor sculptures; these works become both. They hold the surface paint like a traditional painting and enter the viewers' space as a sculpture does. The parametric aesthetic has become present within these works. They are described by art writer and curator Yasmin Sharabi as *"A sinuous lattice of shadow and planes of colour shifting, changing and flowing depending on the angle at which they are viewed".*

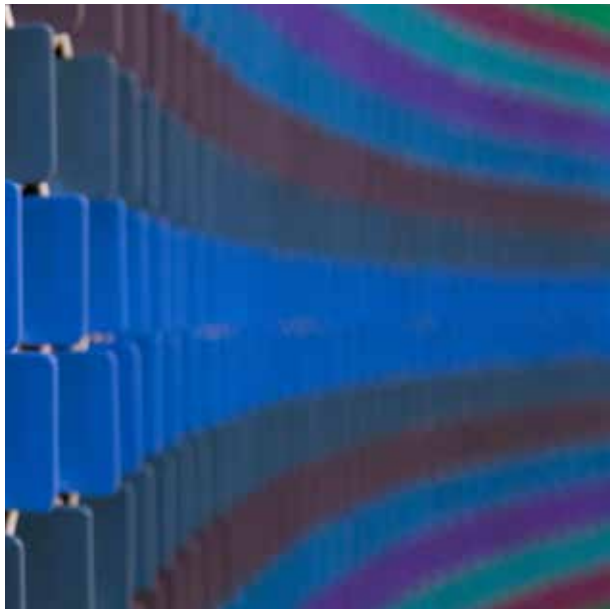
In contrast to the undulating surfaces of these *"Suspended columns,"* Rashid has created a series of open grid columns that produce a conversation between viewer and artist. The multi-layered columns are by architectural terms representative of strength, but all structural stability has been removed. Left with the beauty of the column as a grid form, Rashid creates a shadow play, a dialogue between sculpture, light and shade. Each structure requires all elements to exist. Within the columns are films depicting streets, unknown locations, eluding to an idea of privacy in this open architectural structure. Creating the world within the sculpture is reminiscent of his work in 2010, revealing the world through and beyond the surface of the artwork.

Within the final work of the exhibition the viewer becomes part of the sculpture, walking through the 'walls' of a labyrinthine structure entitled *"Grid maze"*, Again, the lightness of the frame and the openings that Rashid has created allow the viewer to see through the work and for light to pass in and out of space. Upon viewing the work, Yasmin Sharabi wonders at the gridlines and tiny shutters that compose the work, and questions *"are we within or with-out this space? Are we the observer or are we being observed? ….. paradoxical duality reflects the therapeutic advantage of sensing one's way through struggle and confusion, the purpose being to build a greater aptitude for insight and perspective."*

This magnificent sculptural work embodies the fundamental question of Penumbra: Textured Shadow, Coloured Light: what is found within the shadows? In these ever changing forms do we see ourselves changing our understanding of what we are viewing change? I believe we do, it is a clever discussion between space-time and reality that allows us as the viewer to be part of the conversation. The Museum of Fine Art in Houston has set out a four-step process to view art: Look, Describe, Think, Connect. This is the antithesis of how Rashid wants us to view his work. To merely 'look' at his work cannot occur as a separate element. To view Rashid's work, we are connected to and consumed by the artworks' own discussions with space. They are inanimate by construct but through light and shade they become alive.

Clementine Perrins, 2018, London, UK





PENUMBRA: The Sculpture of Light and Shadow

"Sculpture occupies the same space as your body" - Anish Kapoor

This exhibition presents sculpture as the art of arranging and shaping matter, shaping the space around it, and forming space around the viewer. It is the art of interaction between object, space, and individual.

Throughout the past decade, Rashid Khalifa has been experimenting with metal surfaces in his works of art. He has opened and twisted chasms in his pieces, revealing a space behind carrying substance and innuendo, simultaneously experienceable and absent. While the surfaces of Rashid's sculptures share the same physical space as the viewer, only vision and intuition can be relied upon to access the spaces within each work.

TACTILE MATERIALITY

Through the tactile materiality forged in its texture, finish and colour (or lack of), sculpture engages light in a way that painting cannot. Sculpture takes light, modifies it, reacts to it, and reflects it back in patterns that depend on incalculable environmental variants. Changes in light afford the viewer the ability to view many sculptures in the same work. The physical position of the viewer and other determining or imaginary influences add their layers to the overall experience of a work.

The sculptures in this exhibition, the London debut of Rashid Khalifa, were made specifically with this collusion of factors in mind. The works do not provide a single solitary viewpoint but rather have been deliberately conceived by the artist to present countless viewpoints, so that the experience for each individual is potentially unrepeatable. Seen from different angles, different heights, different distances, they change shape and colour, even texture. In each encounter, spaces may change size or disappear completely.

Each work of art has a fluid relationship with space, with light, and with the viewer. Rigorous technical methods used by Rashid Khalifa amplify and emphasise this versatile relationship found inherently in sculptural forms.

PARAMETRIC SCULPTURES

These works are 'parametric sculptures', designed and created with mathematical and geometric precision by Rashid Khalifa. They are an exploration of the mutation of space according to the presence or absence of light and colour, and curves governed by numbers. They form a subtle line between predictable and unpredictable, between science and sensation, both in their concept and in the perceptions that may be had of them.

Research is a substantive element in this exhibition. Mathematical understandings pair with research on material and their properties. Aluminium, the nucleus for his sculptures, is an extremely versatile material and Rashid Khalifa explores that versatility with curiosity and method to push his medium to new limits and draw new effects. He investigates the structural possibilities of the material by cutting it into thin strips, opening it, bending it, to test its interaction with colour and light.

EMOTION AND MEMORY

There is investigation into emotion and memory. The emotions of the artist and of the viewer, and the memory of places and atmospheres. Discussing the maze that occupies one of the rooms of this exhibition, Rashid Khalifa says: *"I was inspired by a seaside city, known for its winding narrow alleyways and traditional architecture. I would like the audience to get a feel for this place as both a cultural and a conceptual entity - a spiritual journey with no fixed destination".*

A central theme found in Rashid Khalifa's works is the poetic contrast between hard metal in the physical realm and subtle memories fostered metaphysically. This can be seen in the iconic suspended parametric columns arrayed in a pattern in the first room of the exhibition. Hidden but protected within the columns are screens showing moving images of street life and of the waves on the sea which recall the waves of the wall-mounted sculptures in the same space. In these videos, the deliberate focus is on the play of light and shadow, not on accidental elements such as place, time, people, clamour and commotion. This interplay can be experienced in the reticulation of the three layers of parametric columns, corresponding to three different degrees of thickness of the mesh, and through the colours pink, green and turquoise. Our perception of the balance of light and shadow is thus mediated by the pattern of the mesh and by the angle of our vision, as well as by how the colours mix and how they react to the light in the room.

LIGHT AND SHADOW

Light and shadow are the protagonists in this show at Saatchi Gallery. 'Penumbra', the key word in the exhibition title, is the combination of these two elements and the region where they mix in an ever-changing relationship. Projected through polychrome metal sculptures, light and shadow create an infinite variety of effects. Rashid Khalifa's meticulous and detailed work on space is logically consistent with his work on light. By opening holes, gaps, cavities and interruptions in the surface and in the body of his metal sculptures, he has produced opportunities for the interaction of light and shadow, with the added intervention of colour. The contrast between light and shadow is also the contrast between open and closed space, concave and convex, internal and external, visible and invisible. This last contrast opens a new window on a space suggested but that cannot be seen, only felt.

In works like these, where the viewing points are infinite, the perception of volume and materiality in the eye and mind of the viewer is equally infinite. There are angles under which the influence of light and shadow, of colours and patterns, causes the viewer to feel, rather than see, space as an illusion: volumes and shapes that actually do not exist, but are optical effects or sensorial experiences.

If sculpture is not just material, volume and surface, but also interaction with space, light and viewer, then these too constitute elements of sculpture. Rashid Khalifa's awareness of this reality has enabled his development of the concept in a distinct way in the maze as well as on the wall reliefs and the suspended parametric columns.

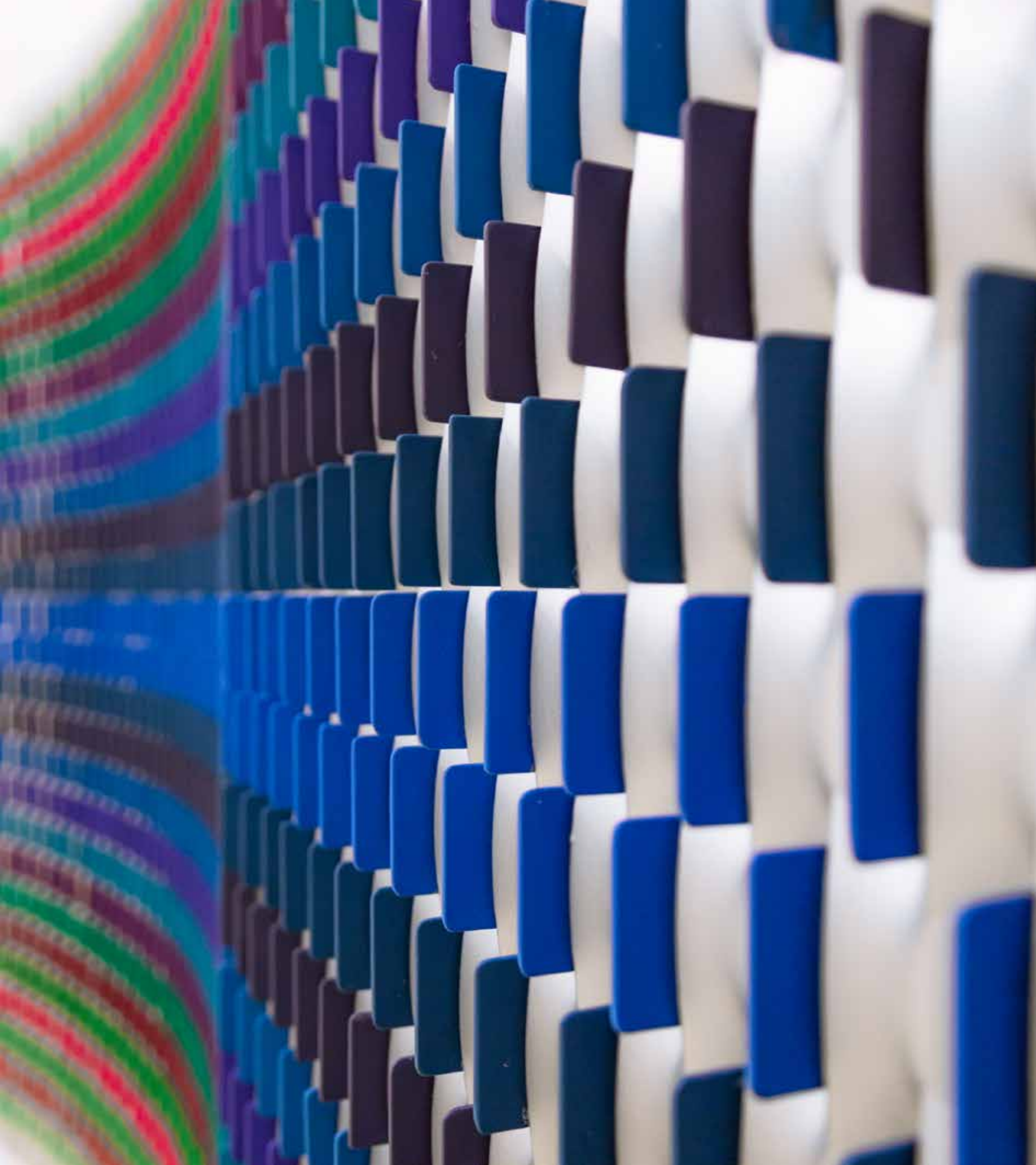
SCULPTURE AND ARCHITECTURE

The maze is an architectural structure with a rhythm set by patterns of squares. It invites its audience in because this is the artist's intention, to make the viewer walk inside and follow the path that he has designed. The viewer chooses the pace, but Rashid Khalifa sets the trail, designed and programmed as though it were a software generated image resembling an architectural model. Here sculpture and architecture interpolate with each other and the boundary between them becomes non-existent.

Architecture is the shaping and sculpting of space. A viewer can relate to it as to sculpture, in terms of perception of forms, volumes, colours. Chuck Close once said: *"Sculpture occupies real space like we do ... you walk around it almost as another person or another object"*. This statement resonates with the works of Rashid Khalifa, specifically in relation to the parametric columns and the maze. They, like architecture, occupy real space, and the observer walks around them, inside them, therefore building with them a spatial and sensorial relationship that is similar to that of another person. As in a painting by Victor Vasarely, or, more aptly, a sculpture by Jesús Rafael Soto, geometry, mathematics, shapes, patterns and colours generate effects and emotions, so that enticement occurs visually, sometimes even physically.

Rashid Khalifa's sculptures engage the viewer on many different levels simultaneously. Within them lies detailed research, careful planning, deep knowledge of the interplay between light and shadow and of the effects of colour on vision. Through their reflections on space and memory, and on perception and emotion, the artist's sculptures become inherently and profoundly human.

Tatiana Palinkasev and Eva McGaw, 2018, London, UK



What Lies Within

Rashid Al Khalifa has long experimented with the manipulation of resilient materials, presenting indestructible matter with sensitivity and delicacy. This appearance of fragility is achieved by the precision in which he excises shapes into the surface of his work.

A natural progression from his earlier convex works, these wall sculptures are exacting and fluid, the linear arrays of pattern suggest their potentially infinite replication. Each notch on the surface produces shade and yet as honeycomb is to bees, it is the totality the whole - the crevices and the surface that bears them, that creates the experience for the observant participant.

Furthermore, Rashid utilizes colour in a way that frees it from its objective context whereby it becomes an object in itself. Here, the importance placed on each flap of colour holds as much weight as the modular structure on which they are imbedded. Again, like most modular art, for the system to be realized, each unit plays a part but is as equally important as its partner.

If the pigments selected represent the multitude of gradients of colour and glimmers of light that we perceive within penumbra, then these works are physical representations of the penumbra itself- each an homage to shadow.

And what if we were to imagine how penumbra would appear if we zeroed in, magnifying and quantifying what we see? Perhaps it would look like this: A sinuous lattice of shadow and planes of colour shifting, changing and flowing depending on the angle at which they are viewed.

HIDDEN TRUTH
In their precision, Rashid Al Khalifa's parametric structures look like sculptural blueprints, reminiscent of computer generated architectural models. Hovering in space and floating in time, these architectural apparitions are suggestive of the interconnectedness of cityscapes. The carefully considered assemblage of their foundational elements result in compositions where both interior and exterior worlds interlock, envelop and support one another.

Despite their stillness, the structures appear to resonate and vibrate. A sudden change in view creates the illusion of movement, the result of several illusory effects. When we fixate on a particular layer of this colorful gridlocked matrix, the image momentarily remains on our retinas as an after-image. Small, involuntary eye movements cause this 'ghost' image to overlap with our current view and the result is a 'moiré effect', whereby similar repetitive patterns merge together at different angles to create what appears to be a rippling effect.

The intricacy of the shadows that fall beneath these structures are the result of the meticulousness of the formation of the structures themselves. If the structures are indicative of physical foundations, the shadows cast are a reflection of their physicality. Their shadows appear like the antithesis of the structure- the interior space, the essence, the soul. They remind us that what we see is real.

We typically understand shadow as that which follows- consequential, darkness after light. Here, the parametric and modular nature of these works (whereby the units come together to form the larger composition) is definitive. Therefore, the shadow is in no way simply a consequence but an equally important and necessary element of the work: it acts simultaneously as both a medium and a message. Each structure needs its shadow to exist.

The shadows and their varying shades reverberate with depth and perspective, tunnels and worlds within themselves. And so, what if the perceived vibration of the structure- the 'moiré effect'- is not in fact an illusion but a very real phenomenon, a frequency emitted and created by our vision, the light, the structure and its colors? In that case, these shadows may very well be representative of this frequency, its resonance presented through the crosshatched shades of penumbra that are cast.

FINDING CLARITY

Swathed in warm shades of pastel, reminiscent of daylight bathing narrow alleyways and closely connected streets, this meandering structure is as enticing as it is inviting. And yet, the warmth of its glow sharply defies its gridlocked, obstructive nature. Rashid's employment of these physical contradictions generates a sense of hesitation within the viewer- our reaction to the work teeters between unease and certainty, a desire to cautiously observe it but also a curiosity to explore.

Similar to the parametric structures, the moiré effect is again apparent. Yet here, the appearance of movement is not simply caused by our moving eye struggling to bring the structure's blurred boundaries into focus, but also by the movement of other people- viewers that are simultaneously exploring the structure. These figures become a necessary part of the work as do the shadows cast. And as we watch and observe through the gridlines and tiny shutters we wonder- are we within or with-out this space? Are we the observer or are we being observed?

Confusion and clarity, multiplicity and unity, imprisonment and liberation, chaos and order are all real constructs here. This paradoxical duality reflects the therapeutic advantage of sensing one's way through struggle and confusion, the purpose being to build a greater aptitude for insight and perspective.

Yasmin Sharabi, 2018, Kingdom of Bahrain

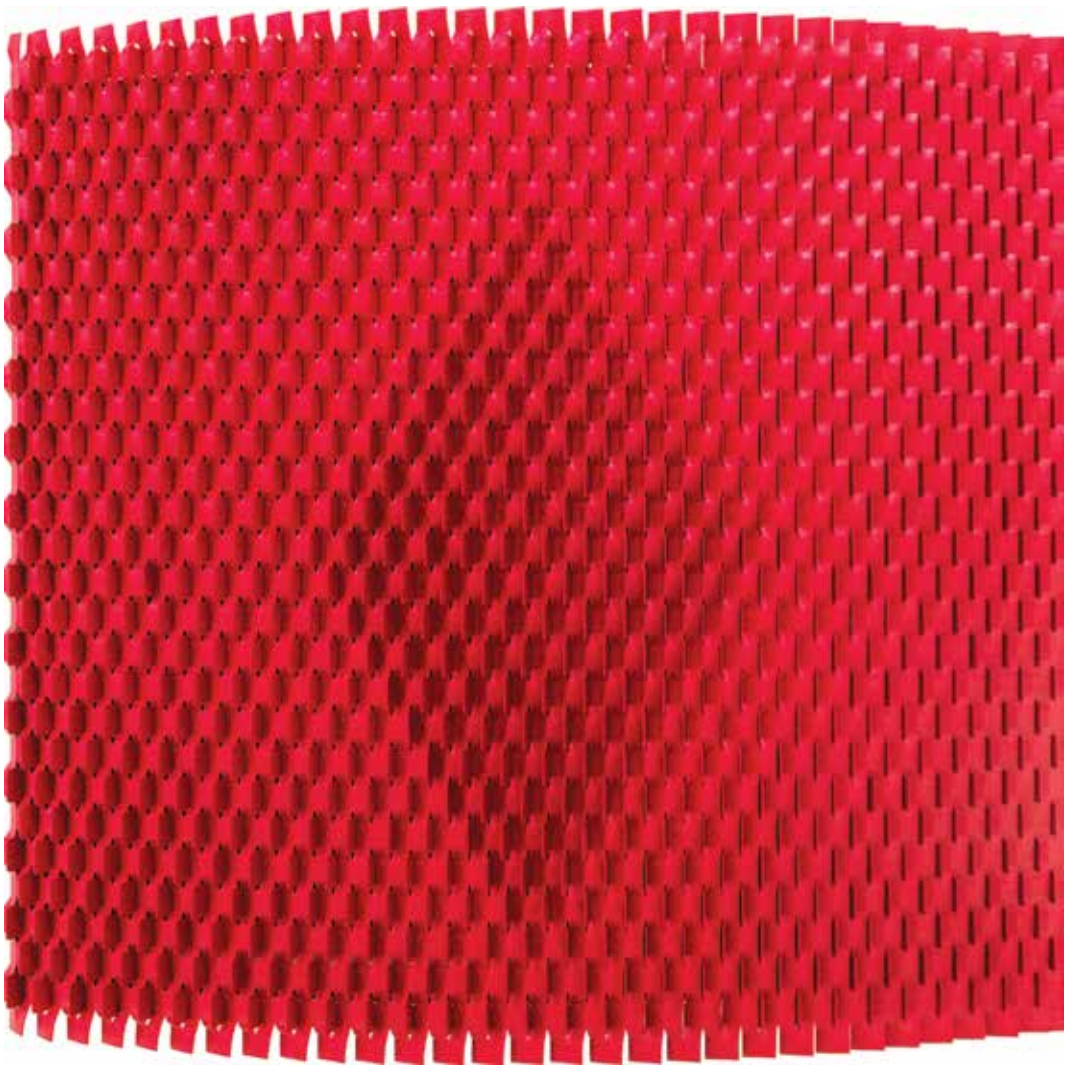
Artworks

20 Hybrids

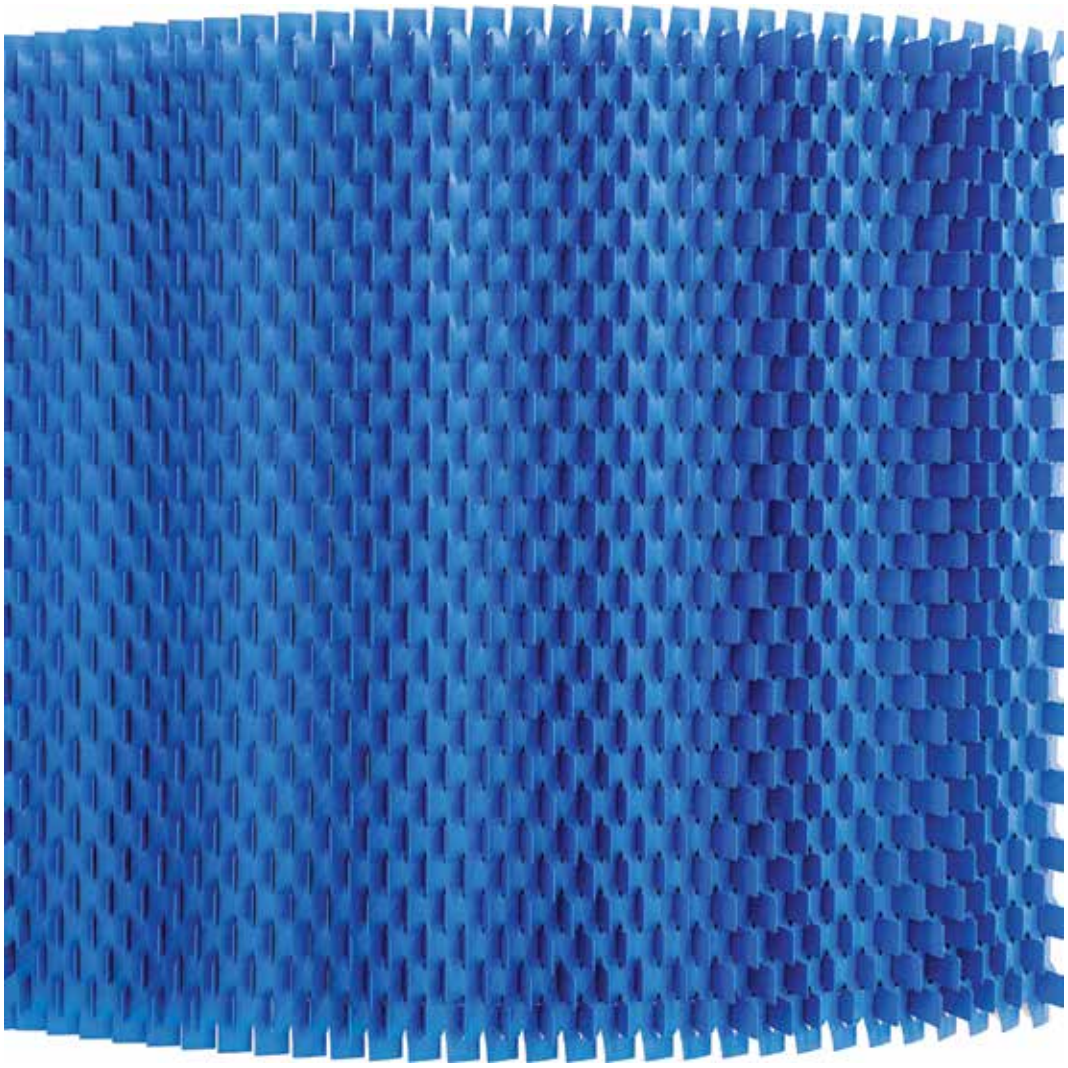
24 Parametric Sculpture

26 Mobile Columns

30 Grid Maze



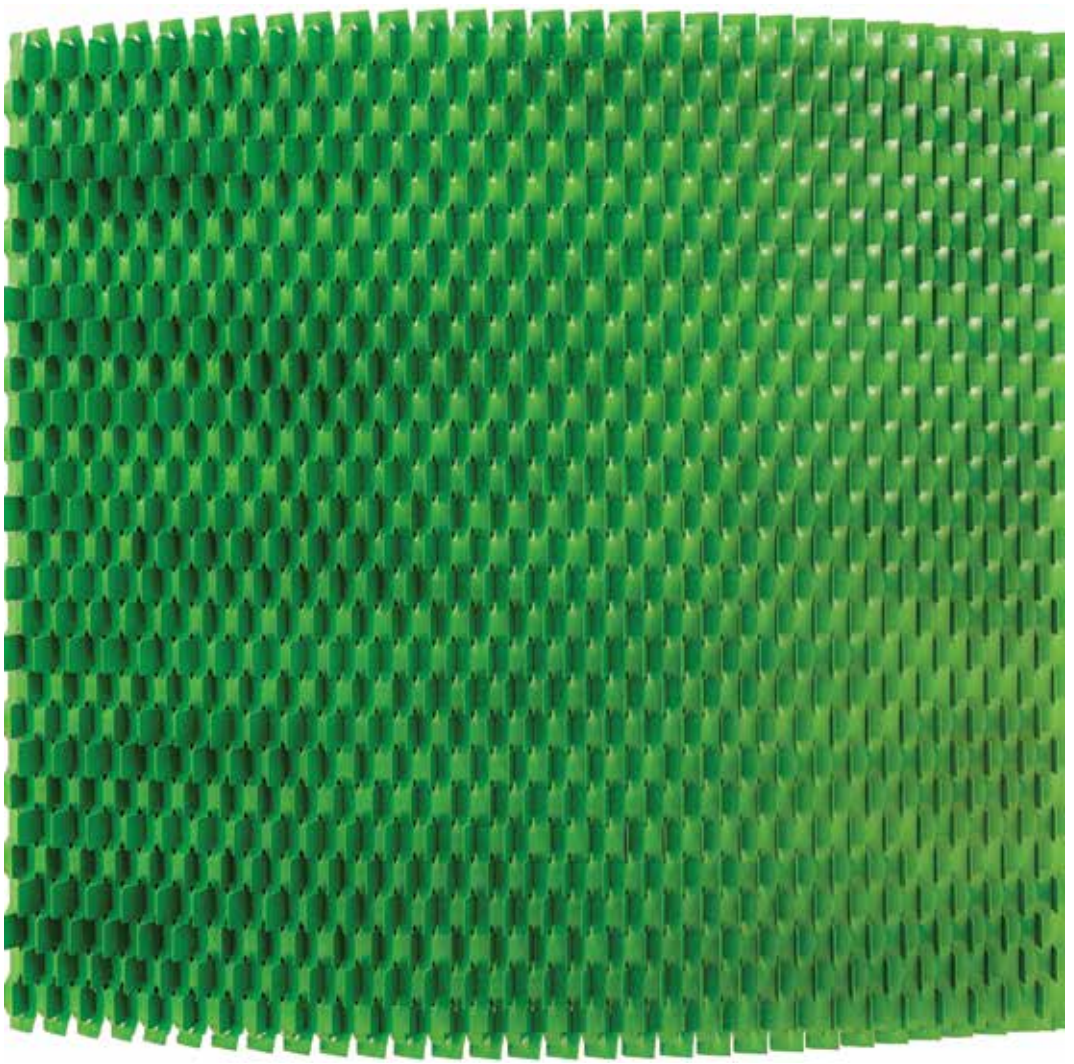
Rashid Khalifa
Penumbra series, (Hybrids) 2018
Matte enamel on aluminium, 150 x 150 cm
Photo: Marine Terlizzi



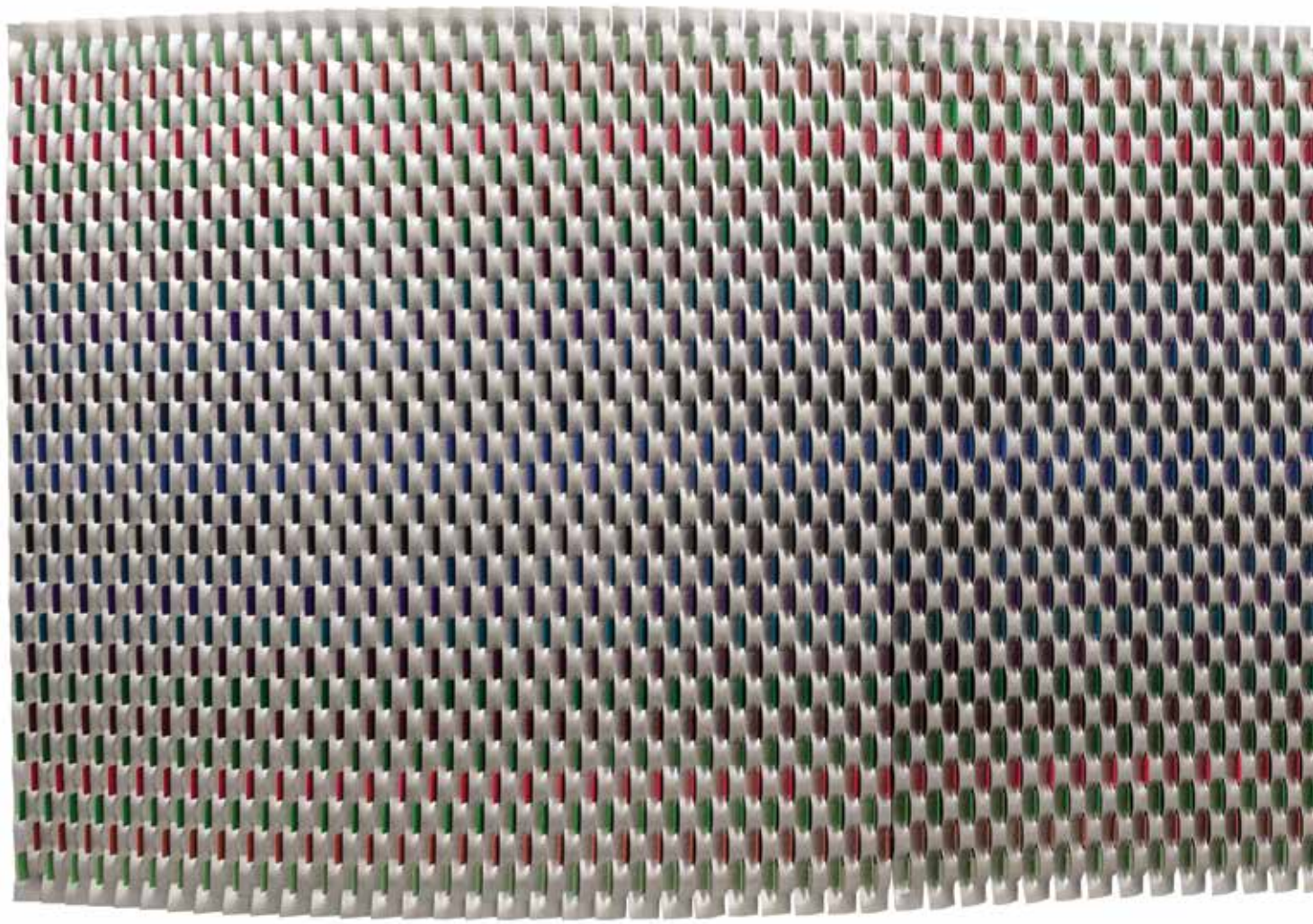
Rashid Khalifa
Penumbra series, (Hybrids) 2018
Matte enamel on aluminium, 150 x 150 cm
Photo: Marine Terlizzi



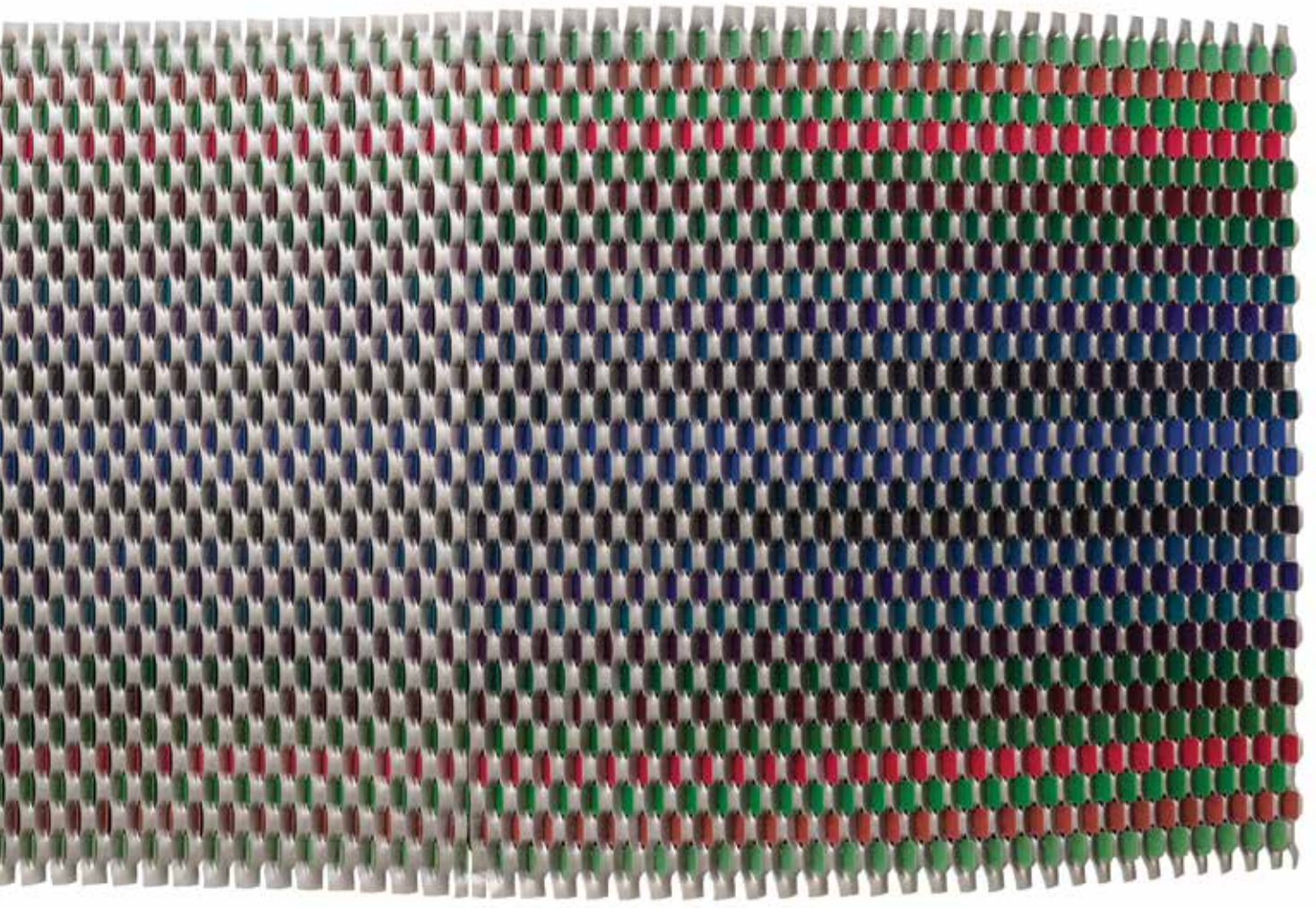
Rashid Khalifa
Penumbra series, (Hybrids) 2018
Matte enamel on aluminium, 150 x 150 cm
Photo: Marine Terlizzi

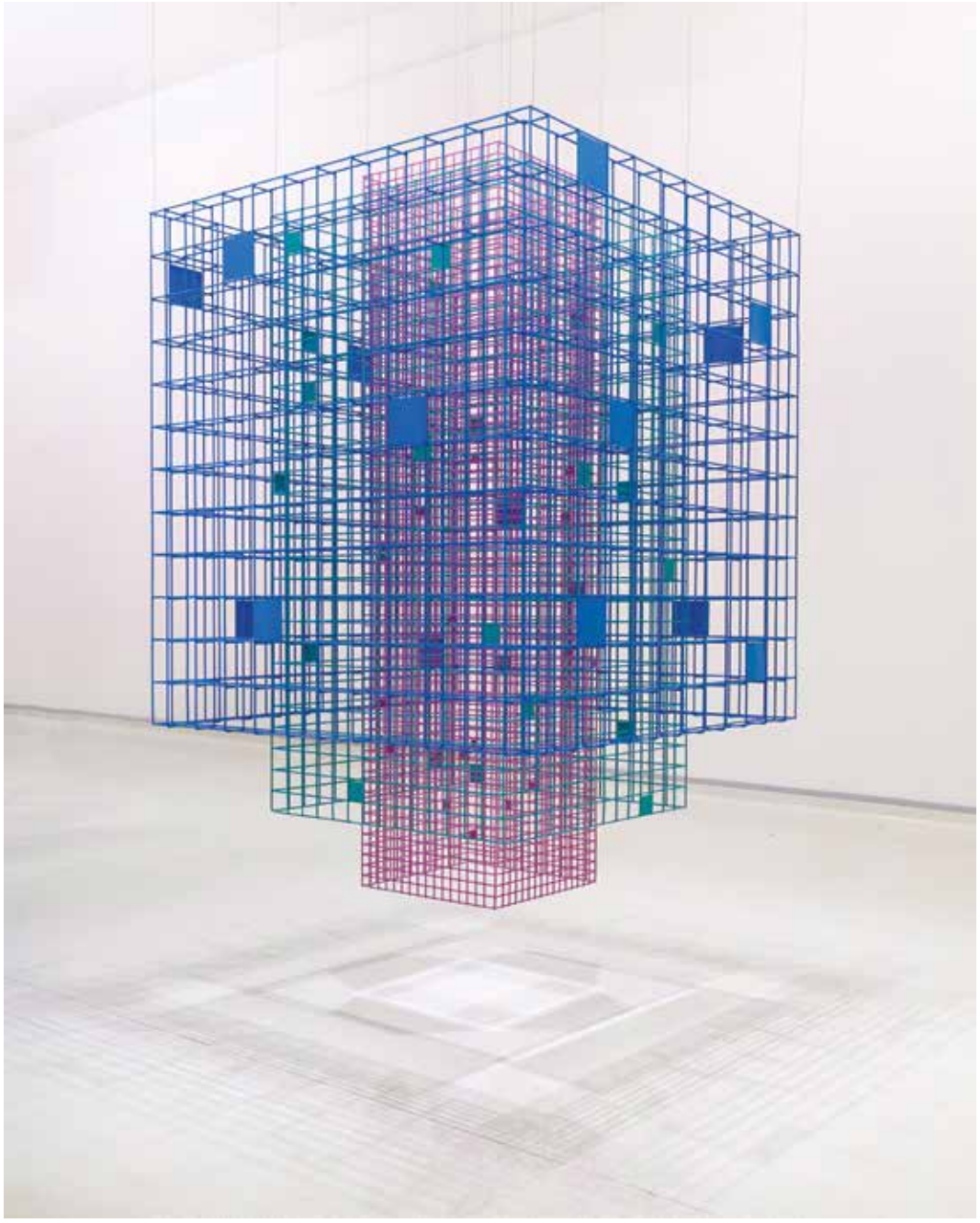


Rashid Khalifa
Penumbra series, (Hybrids) 2018
Matte enamel on aluminium, 150 x 150 cm
Photo: Marine Terlizzi

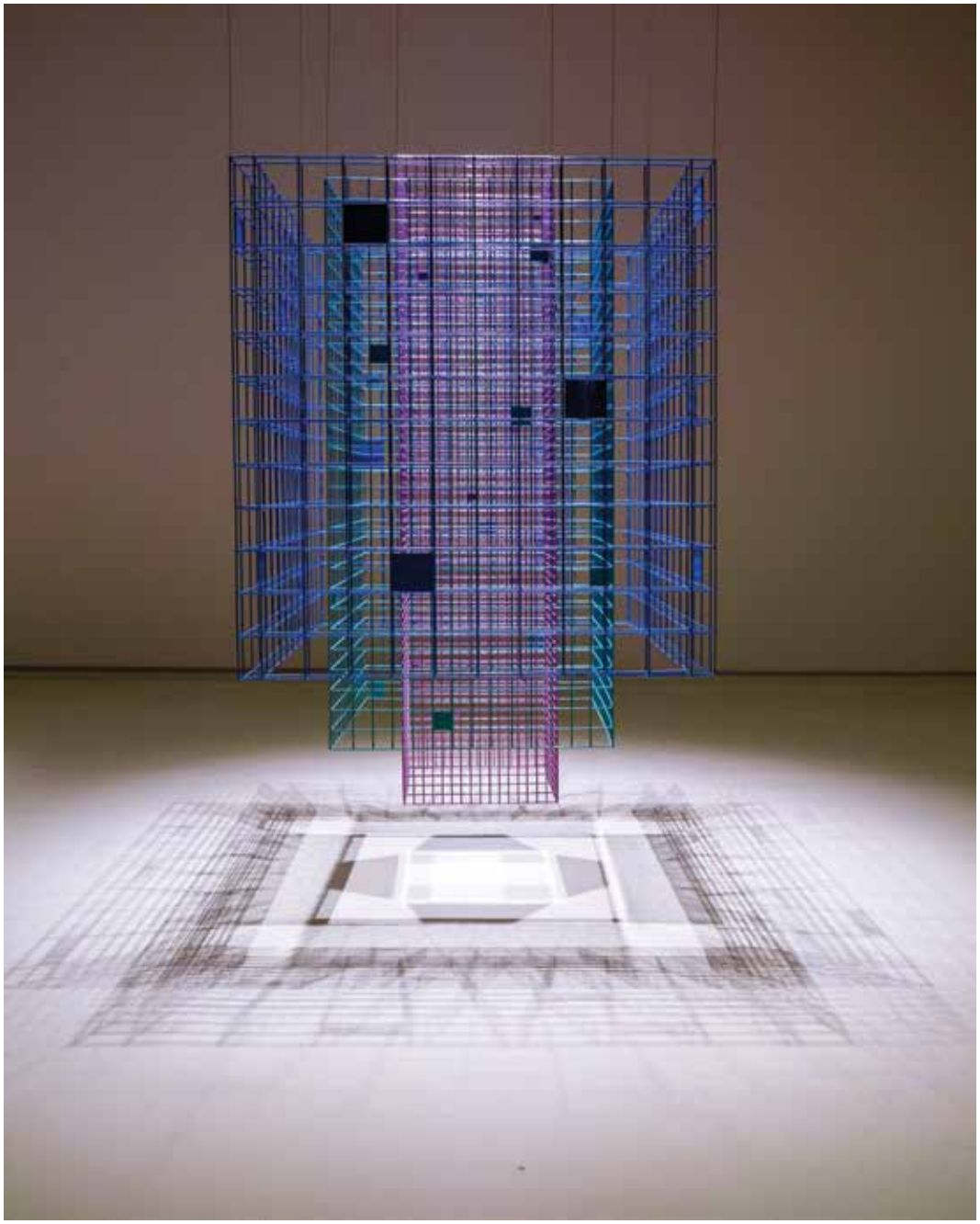


Rashid Khalifa
Penumbra series, (Parametric sculpture) 2018
Matte enamel on aluminium, 150 x 450 cm
Photo: Marine Terlizzi

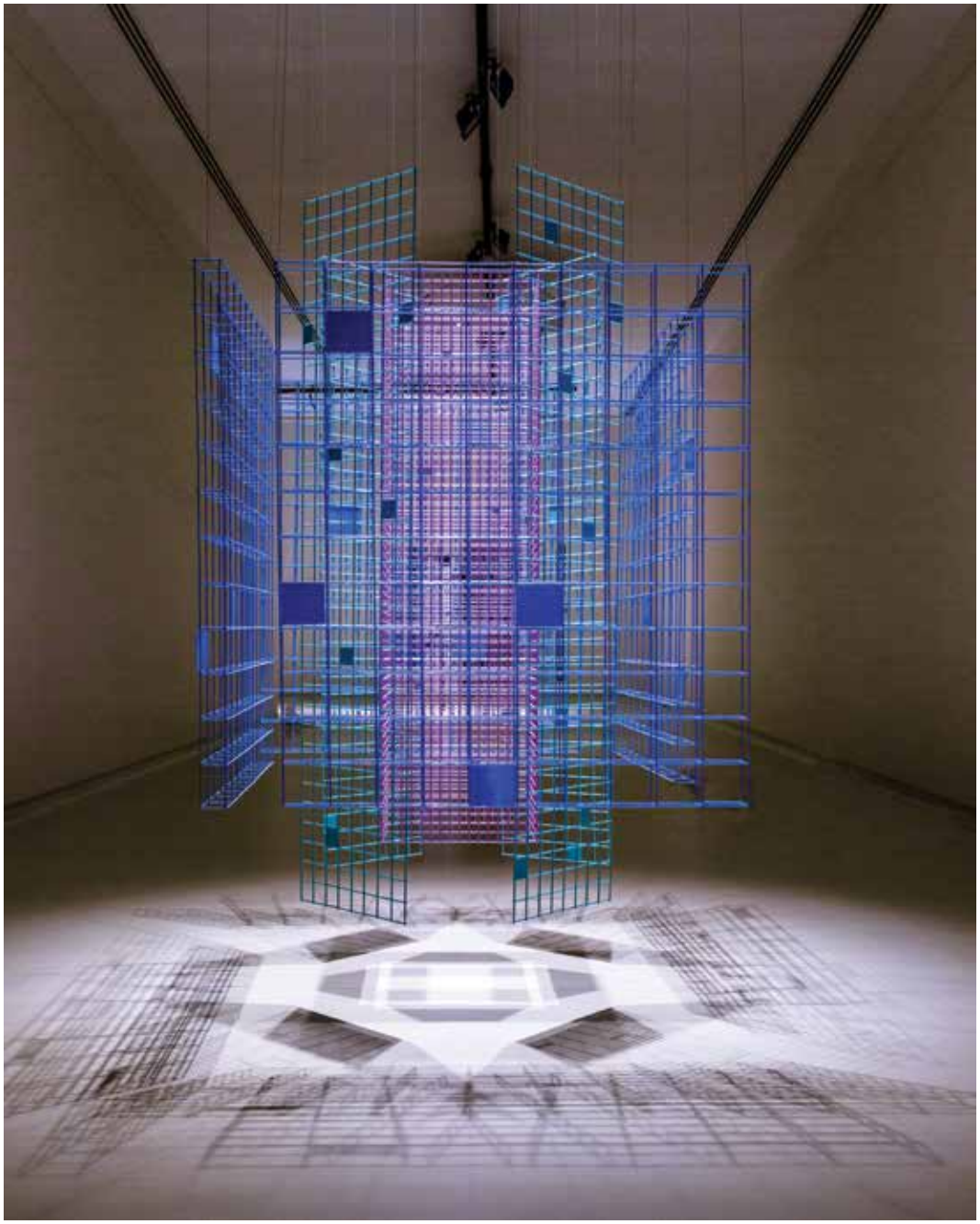




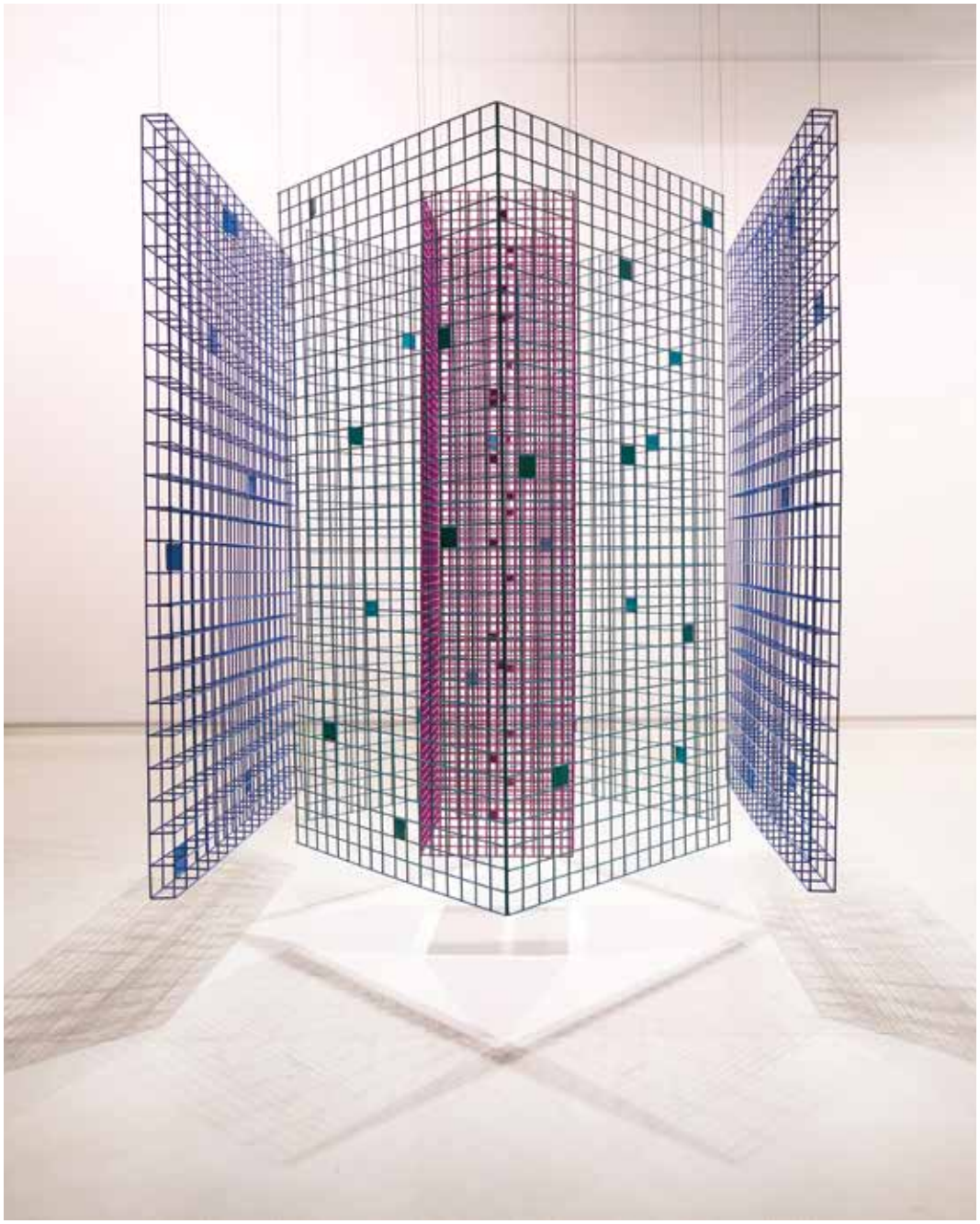
Rashid Khalifa
Penumbra series, (Mobile columns) 2018
Various dimensions
Photo: Marine Terlizzi



Rashid Khalifa
Penumbra series, (Mobile columns) 2018
Various dimensions
Photo: Marine Terlizzi



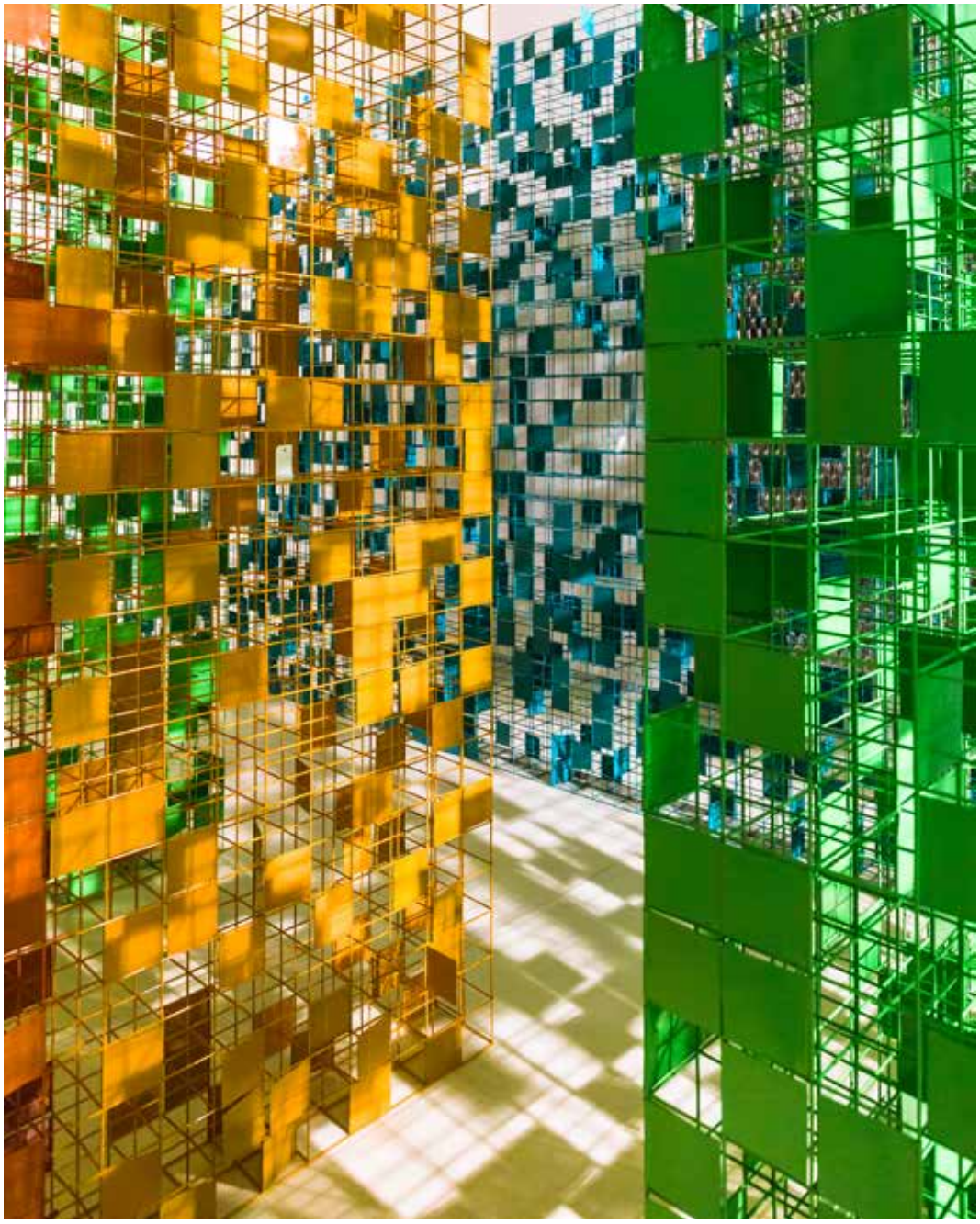
Rashid Khalifa
Penumbra series, (Mobile columns) 2018
Various dimensions
Photo: Marine Terlizzi



Rashid Khalifa
Penumbra series, (Mobile columns) 2018
Various dimensions
Photo: Marine Terlizzi



Rashid Khalifa
Penumbra series, (Grid maze) 2018 (one section)
300 cm x 12 m
Photo: Marine Terlizzi



Rashid Khalifa
Penumbra series, (Grid maze) 2018 (one section)
300 cm x 12 m
Photo: Marine Terlizzi



ABOUT THE ARTIST

Rashid Khalifa (b.1952) began painting at the age of 16 and had his first exhibition at the Dilmun Hotel, Bahrain in 1970. He travelled to the UK in 1972 where he attended the Brighton and Hastings Art College in Sussex and trained in Arts and Design.

Rashid's artistic practice has evolved over time: from landscapes in the 70s and early 80s, to merging elements of his figurative and abstract work in the late 80s, progression towards abstraction and experimenting with the 'canvas' in the 90s, and recent mirror-like chrome and high gloss lacquer pieces.

His solo exhibitions include *Hybrids*, Ayyam Gallery, Dubai, UAE (2018); *Reflection*, Bahrain Financial Harbour Gallery (2012); *Convex: A New Perspective*, Bahrain National Museum, Kingdom of Bahrain (2010); Art Department, Shuman Arts Organisation, Jordan (1997); De Caliet Gallery, Milan, Italy and El Kato Kayyel Gallery, Milan, Italy (1996); Middle East Institute - Washington D.C. U.S.A.

Biennials include: *Bridges*, Grenada Pavilion, 57th Venice Biennale, Venice, Italy (2017); 3rd Mediterranean Biennale: *Out of Place* - Sakhnin Valley (2017); Arab Delegation, TRIO Bienial - Rio de Janeiro, Brazil (2015); and *In The Eye of the Thunderstorm*, Collateral Events, 56. la Biennale di Venezia - Venice, Italy (2015).

RASHID KHALIFA
b. 1962, Manama, Bahrain

Education
Hastings College of Arts, Brighton, England

SOLO EXHIBITIONS
2018 Hybrids, Ayyam Gallery - Dubai, UAE
2012 Reflection, BFH Fine Arts Gallery - Kingdom of Bahrain
2010 Convex: A New Perspective, Bahrain National Museum - Kingdom of Bahrain
1997 Art Department, Shuman Arts Organisation - Amman, Jordan
1996 De Caliet Gallery - Milan, Italy
1996 El Kato Kayyel Gallery - Milan Italy
1982 Middle East Institute - Washington D.C. U.S.A.
1982 Sheraton Hotel - Kingdom of Bahrain
1970 Dilmun Hotel - Kingdom of Bahrain

BIENNIALS
2017 Bridges, Grenada Pavilion, 57. la Biennale de Vinezia - Venice Italy
2017 3rd Mediterranean Biennale: OUT OF PLACE - Sakhnin Valley, Israel
2015 Arab Delegation, TRIO Bienial - Rio de Janiro, Brazil
2015 In The Eye of the Thunderstorm, Collateral Events, 56. la Biennale di Venezia - Venice, Italy

GROUP EXHIBTIONS
2017 Convergence, Royal Bridges - Ritz Carlton - Dubai, UAE
2015 NOMI - Two-man show in context with the 56 la Biennale di Venezia - Venice, Italy
2013 In Dialogue - The Waterline Gallery - Kingdom of Bahrain

ART FAIRS
2014 WWALA - Solo Exhibition - Los Angeles, California, USA
2014 Art Dubai - Two-man show - Dubai, UAE
2013 Zurich Art Fair - Two-man show - Zurich, Switzerland
2013 Abu Dhabi Art - Abu Dhabi, UAE
2013 Art Dubai - Dubai, UAE
2012 Abu Dhabi Art - Abu Dhabi, UAE
2012 Beirut Art Fair - Solo Exhibition - Beirut, Lebanon

EXHIBITIONS ALONGSIDE THE BAHRAIN ARTS SOCIETY

2016 15/15 Shiakh Ebrahim bin Mohammed Al Khalifa Centre for Culture and Heritage - Kingdom of Bahrain
2016 VIEWS - Ritz Carlton - Kingdom of Bahrain
2014 Bahrain - Asilah Arts & Culture Forum, Morocco
2013 Bahrain Contemporary Art, Russian Acadmeny - Moscow, Russia
2007 Bahrain Contemproary Art, Unesco - Paris, France
2005 Modern Art Exhibtion, Royal Irish College of Surgeons - Dublin, Ireland
2004 Two-man show - Berlin, Germany
2004 Annual Art Exhibiion 32 - Bahrain National Museum - Kingdom of Bahrain
2002 Bahraini Culture Week - Amman, Jordan
2002 Bahraini Culture Week - Peking, China
1999 Taipei Art Exhibition - Teipei, China
1999 Sharjah Biennial - Sharjah, UAE
1999 Delmun Exhibition - Paris, France
1998 Bahrain Arts Society Exhibition, Gallery Alexander - Ladoux, France
1997 Art Expo Singapore - Singapore
1997 Art America Exhibition - Miami, USA
1997 Europe Art Festival - Geneva, Switzerland
1997 Bahrain Arts Society Exhibition - Cannes, France
1996 Europe Art Festival - Geneva, Switzerland
1996 Bahrain Artists Exhibition - Rome, Italy
1996 Sharjah Biennial - Sharjah, UAE
1995 Two-man show, Hotel Du Rond - Geneva, Switzerland and at the UN Center - Lusanne, Switzerland
1989 Bahrain ARt Society Exhibition - Cairo, Egypt
1988 Festival of Asian Artists - Malaysia
1988 New Art Center - Baghdad, Iraq
1986 First GCC Art Exhibition - Japan
1985 Cairo Biennial - Cairo, Egypt
1985 Alia Center - Amman, Jordan
1984 Bahraini Artists, Leighton House - London, England
1984 Salon des Artists Francaises, Grand Palais - Paris, France
1981 Raffles Htoel Singapore - Singapore
1978 Hilton Hotel - Kingdom of Bahrain
1975 Gulf Hotel - Kingdom of Bahrain
1973 Periodic GCC Youth Exhibition - Kingdom of Bahrain
1972 College of Arts Exhibition - Brighton, England
1969 First Art Exhibtion, Gulf Hotel - Kingdom of Bahrain

ABOUT THE CURATORS

Eva McGaw is an entrepreneur with a special focus on business development and has been actively involved in the world of arts since the early 1990's. She pursued her passion by supporting Eastern European artists and by commissioning and producing exhibitions. She has lived in the Middle East for over 17 years where she was appointed special representative for Sotheby's.

Tatiana Palinkasev began her career at Christie's Auction House in London and worked in their Madrid and Rome offices where she gained her understanding and experience of the international art market, private and public collections and auction house business. After valuable experience at Christie's internationally, Tatiana co-founded Callisto Fine Arts Consultancy focusing on private clients, curatorship and exhibitions.

Eva and Tatiana together established "Metamorphosis Art Projects" where they produce and curate art exhibitions with a special edge. They create extraordinary experiences to motivate artists in developing new forms of expression, helping them to communicate their most inner beliefs and convictions and to inspire their audience. Interaction and inspiration is the key element in their exhibitions.

© 2018, Art Bahrain
P.O Box 54607
Manama, Kingdom of Bahrain

Edited by Golden² Consulting
Produced by Art Bahrain

Cover photo © the artist
All images © the artist/photo: Marine Terlizzi

Penumbrae as creative concept/Foreword © 2018 Clementine Perrins
Curators' Message © 2018 Eva McGaw and Tatiana Palinkasev
What Lies Within © 2018 Yasmin Sharabi

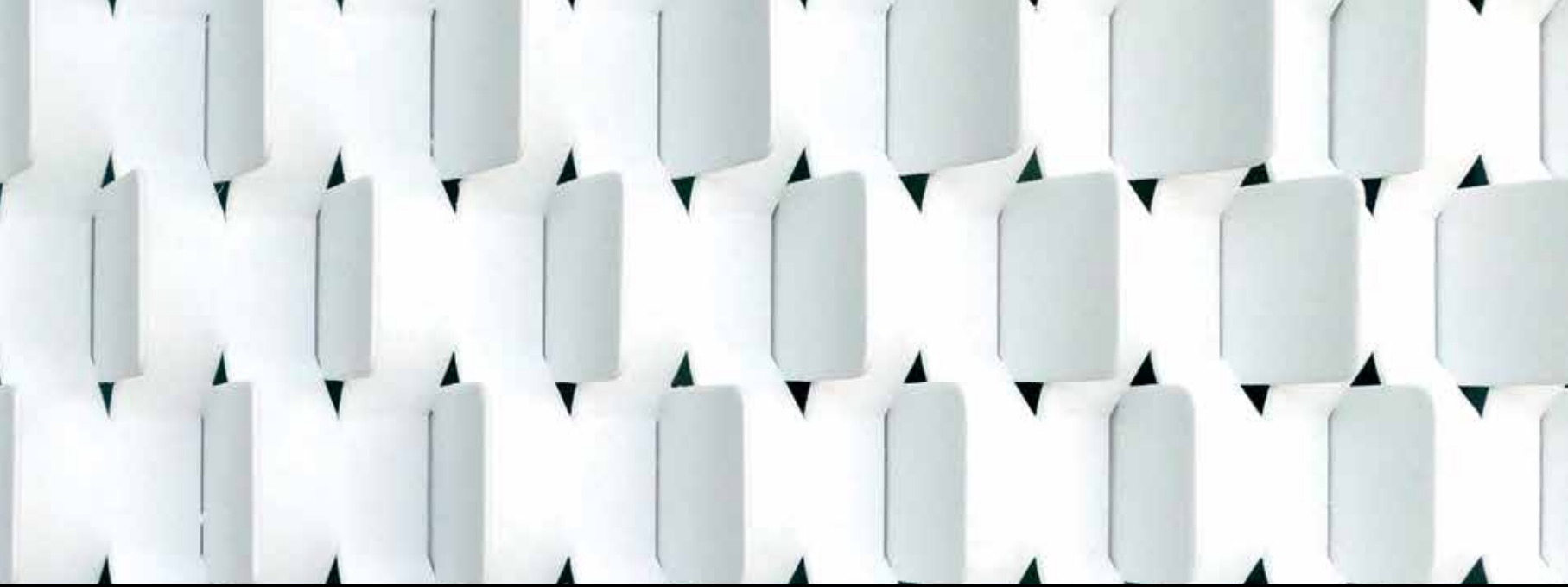


All rights reserved
No part of this catalogue
may be reproduced in any form
by electronic or mechanical means, including
photocopying, recording, or information storage retrieval
without permission in writing from the artist/curators

RASHID KHALIFA
PENUMBRA: Textured Shadow, Coloured Light is made possible by Bahrain National Gas Company (BANAGAS).

Leadership support is provided by Aluminium Bahrain (ALBA).

Major support is provided by The Bahrain Financial Harbour (BFH).



rashidalkhalifa.me

