



Jumeirah
CREEKSIDE HOTEL

STAY DIFFERENT™

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JUMEIRAH CREEKSIDE HOTEL

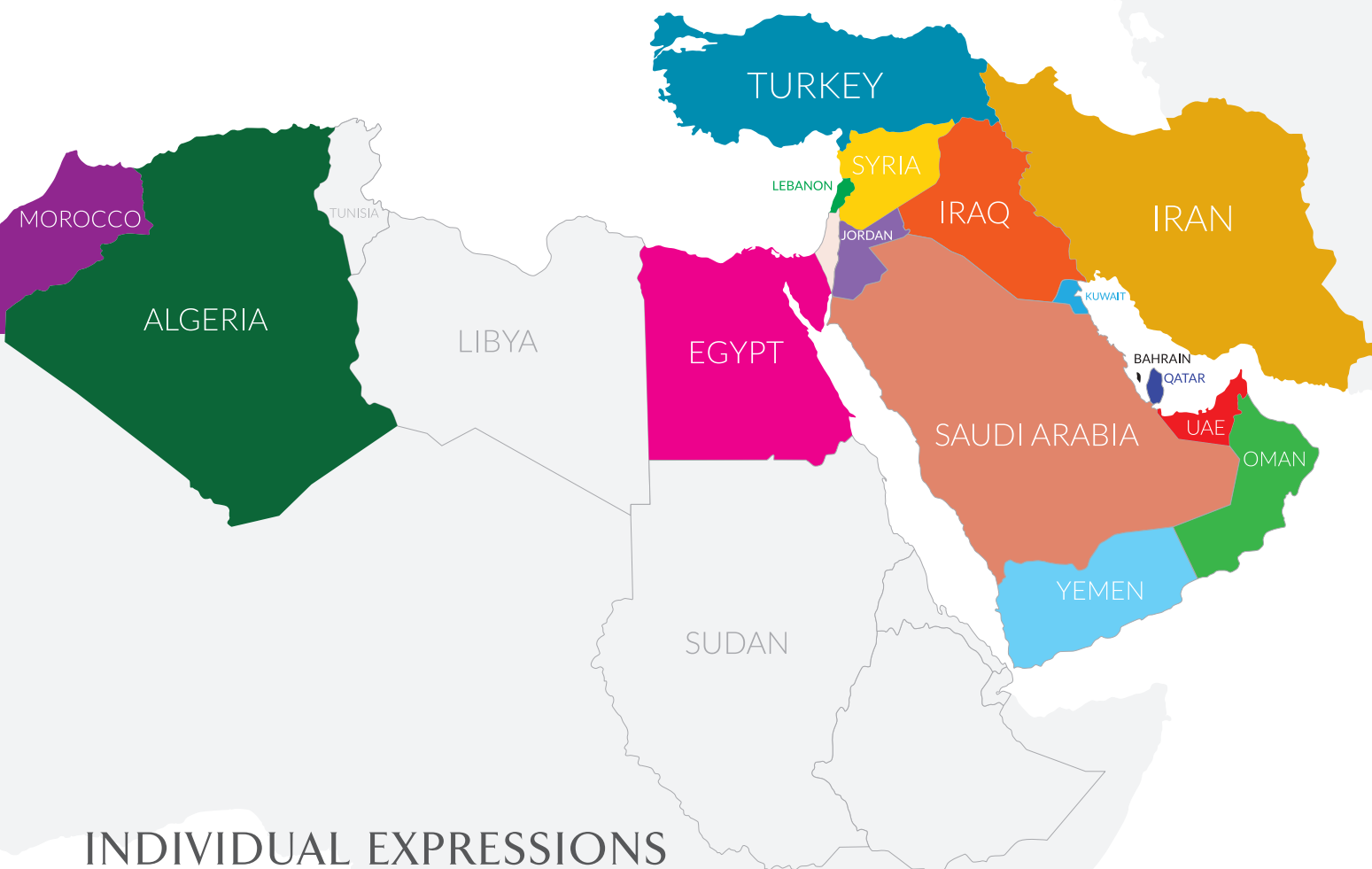
Jumeirah Creekside Hotel is a contemporary lifestyle hotel, one that is firmly rooted in the essence of local culture. It brings together a fusion of contemporary design and distinctive architectural features, with exposed concrete walls, high glass ceilings, culturally inspired carpet designs, a glass bottomed infinity pool overlooking the lobby and a specially commissioned art collection displayed throughout the hotel. Jumeirah Creekside Hotel is owned by Dubai Duty Free and operated by Jumeirah Group.



JUMEIRAH CREEKSIDE HOTEL ART COLLECTION

The Jumeirah promise of **STAY DIFFERENT™** is all about respecting the individuality of every guest. We do this by offering imaginative and exhilarating experiences suffused with thoughtful and generous service. We are also passionate about culture. In fact, the Jumeirah Creekside Hotel Art Collection has been specially commissioned to firmly connect the hotel to the region's vibrant art and cultural heritage. Committed to providing a renewed perspective on Middle Eastern Contemporary Art, the collection is playfully placed throughout the hotel and its grounds.

As a fully integrated part of the hotel environment, these works can be discovered by guests through a series of chance encounters. Comprising of 482 works by over 51 contemporary artists and spanning different media including painting, sculptures, videos, limited edition series and mixed media works, the collection, curated by Camelia Esmaili founder of l'Atelier Camelia, brings together both acclaimed artists and emerging talents from the region such as Harim Al Karim, Rokni Haerizadeh, Kader Attia, Zoulikha Bouabdellah, Tala Madani, Lateefa Bint Maktoum and Abdunasser Gharem.



INDIVIDUAL EXPRESSIONS FROM AROUND THE WORLD.

482 works of art

51 contemporary artists

79 works by 11 Nationalities from the Middle East

90% Commission Based Work

4 Monumental Sculptures 8 Video Works

18 Sculptures 17 Paintings 19 Mixed Media Works

416 Limited Edition Series

EGYPT / LEBANON

- ▶ Lara Baladi

LEBANON

- ▶ Nabil Nahas

MOROCCO

- ▶ Asmae Alami
- ▶ Mohamed Boustane
- ▶ Mohamed El Baz

SYRIA

- ▶ Diana Al Hadid
- ▶ Sueraya Shaheen

TURKEY

- ▶ Devrim Erbil
- ▶ Gulay Semercioglu
- ▶ Yigit Yazici

U.A.E.

- ▶ Lamyra Gargash
- ▶ Lateefa Bint Maktoum
- ▶ Maitha Demithan
- ▶ Meera Huraiz

ALGERIA

- ▶ Kader Attia
- ▶ Medi Meddaci
- ▶ Yazid Oulab
- ▶ Zoulikha Bouabdellah
- ▶ Driss Ouadahi

SAUDI ARABIA

- ▶ Abdunnasser Gharem
- ▶ Faisal Samra

BAHRAIN

- ▶ Khalid Farhan

EGYPT

- ▶ Youssef Nabil

IRAQ

- ▶ Ahmed Al Bahrani
- ▶ Halim Al Karim
- ▶ Sarmand Al Mousawi

IRAN

- ▶ Abbas Akhavan
- ▶ Afsan Daneshvar
- ▶ Bita Fayyazi
- ▶ Chahine Khosravi
- ▶ Gita Meh
- ▶ Farshid Larimian
- ▶ Farzan Sadjadi
- ▶ Fereydoun Ave
- ▶ Ghazel
- ▶ Hesam Rahmanian
- ▶ Mahmoud Bakhshi Moakhar
- ▶ Malekeh Nayini
- ▶ Marzieh Garamli
- ▶ Morteza Ahmadvand
- ▶ Nargess Hashemi
- ▶ Rokni Haerizadeh
- ▶ Reza Derakshani
- ▶ Samira Hodaei
- ▶ Shaghayegh Arabi
- ▶ Sirous Namazi
- ▶ Shriar Ahmadi
- ▶ Sadegh Tirafkan
- ▶ Tala Madani
- ▶ Timo Nasser
- ▶ Yaghoub Emdadian

HALIM AL KARIM



Flying Carpet

Sculptural Installation
Painted resin with mixed media photography
2011

- ▶ Flying Carpet is a major and self-referential work by the artist, a reference to joy and happiness, expressed through its highest form through an electric pink colouring. This giant flying carpet refers to a soul leaving its being through a symbolic Arabic mashrabiya repertoire.

CHAHINE KHOSRAVI

DiscOriental

Painted Steel
2011



- ▶ DiscOriental represents a unique interpretation of the core message inherent to Khosravi's work at large. The artist's interpretation of nature is conveyed to the viewer here through a giant sculptural wind, bringing and releasing an assembling of leaves, which appear to endlessly ebb and flow. The viewer is invited to interpret the analogy between its own various and infinite forms and that of nature, portrayed here by the leaves.

ASMAE ALAMI



Belly Raining

Sculptural Mobile Installation
Laser-cut mirror finished stainless steel
2011

- ▶ The artist's practice is, in essence, an exploration of the invisibility of human thought which is virtuously expressed in Belly Raining. A large-scale sculptural work exclusively commissioned for the Jumeirah Creekside Hotel, it shows a calligraphic-styled, Arabic letter through the 'Water' element symbolising heavy rains.

MOROCCO

KHALID FARHAN



Untitled

Steel
2011

- ▶ This specific sculpture, commissioned for the Miami Biennale, depicts Farhan's exploration of the idea of simplicity on a monumental scale. It has been secured for the Jumeirah Creekside Hotel Art Collection as a key moment within the artist's oeuvre, representing the major shift in his career from local to global. It makes for an ideal symbolic representation of 'Earth' as part of the Collection's four elements.

BAHRAIN

TIMO NASSERI

Untitled

Glance 4
Polished Stainless Steel Installation
2010

- ▶ Nasseri's sculptures are inspired by the ornamental corbel elements in Islamic architecture from the 11th century onwards. Based on only five basic shapes, the resulting pattern can be continued endlessly, giving a simple reflection of a superficial appearance. The overall effect breaks the self-image apart into a complexity that points toward its metaphysical aspect.



IRAN

REZA DERAKSHANI



Day & Night, Pink

Oil on canvas and mixed media
2011

- ▶ Day & Night is an explorative interpretation of happiness, showing the changing elements of happiness and joy when viewed from different angles. Interpreting the commission with a truly unique sense of the profound, the artist imbued the work with a subtle mystery that resonates across the canvas. During the creative process, Derakshani drew inspiration from Claude Monet's Nymphs, an image that reflected, in a way, the artist's most intimate view of happiness.

TALA MADANI



Red Stripes

Oil on linen
2008



Gum

Oil on canvas
2005



Observing Bust

Oil on canvas
2006

- ▶ Rich in narrative and heavy in irony, Madani's works reflect the scope of her artistic practice and offer three key examples of the way in which she tackles her creative concerns with characteristic modesty, humour and playfulness. Drawing extensively from her Iranian heritage, each piece speaks of both her real and imaginary experiences of cultural heritage. With a distinctive painting technique, she infuses recurring symbols and imagery with a complexity that cannot be reduced to any single reading.

KADER ATTIA



Harragas, Les Damnes De La Mer

Inkjet on canvas
2009

- ▶ In Harragas, the image of The Raft of the Medusa by French Romantic painter Théodore Géricault is composed of thousands of photos of modern day immigrants on boats. The piece explores this reference to the past and present on two different levels: with technique and subject matter. Attia uses the modern technique of the print, but instead of printing on diasec or another common photographic material Attia chooses to make a timeless work by producing a new technique on a traditional canvas support. What Attia creates, is a sense of a never-ending story; the context and the actors are different but the plot remains the same.

ZOULIKHA BOUABDELLAH



The Ruins

Lacquer on paperboard
2010

- ▶ The Ruins reinterprets Ingres' celebrated Grande Odalisque, fragmented in nine different panels and rendered in a minimal monochromatic technique. The famous Harem slave, with her languid pose and elongated back, looks over her shoulder as if from a distant, antiquated past. The way Bouabdellah has deconstructed the Grande Odalisque confines this idea to an obsolete past, shattered in disparate parts, while the monochrome contours loosen the very substance on which the notion is built, seeming to 'bleed' or melt. In this way, the piece challenges the overused diminishing image of oriental women, which remains in some places, and potentially everywhere in the world.

ROKNI HAERIZADEH

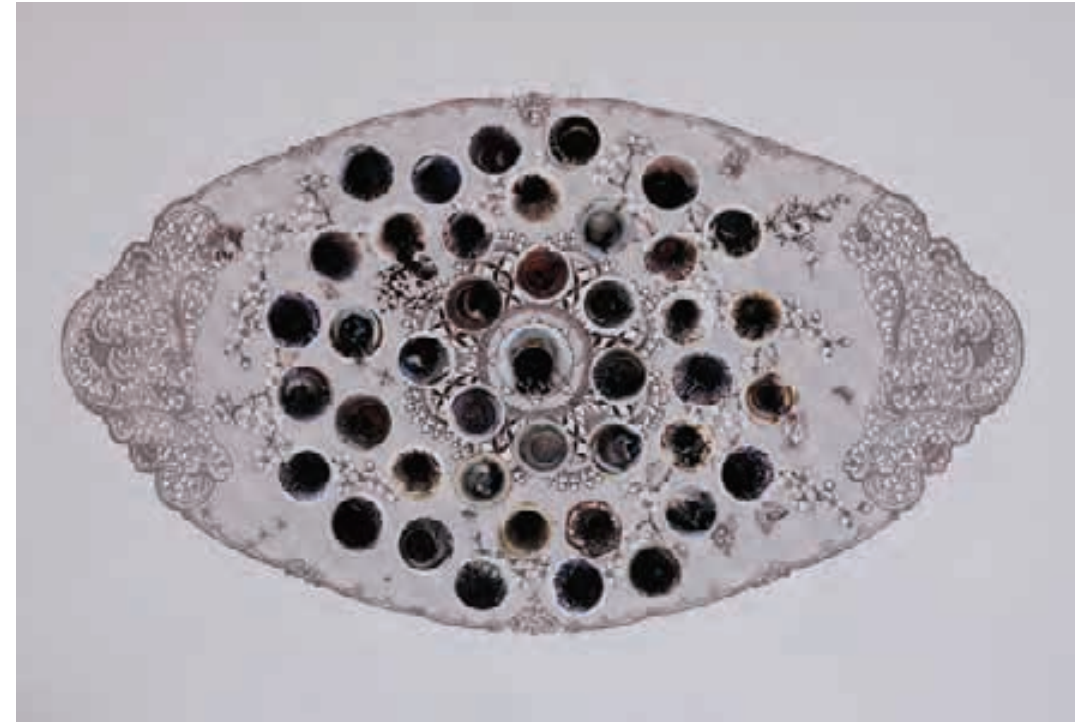


The Hare Imagining Himself In His Burrow

Oil on canvas
2009

- ▶ Born in 1978 in Tehran, Iran, Rokni Haerizadeh lives and works in Dubai, UAE. His works, ranging from painting to collage, sculpture and animation, all form a narrative that explores the extremities of human behavior. The Hare Imagining Himself In His Burrow is a unique work inspired by Joseph Beuys' performance piece How to Explain Pictures to a Dead Hare. The vivid imagery places the viewer in the midst of the piece, representing the individual within an oppressive container of safety looking out at the world. Instinctive desires and struggles are unleashed and challenged by Haerizadeh, words are abandoned, and narratives materialise through this vivid depiction of sensations and scenarios that repeat, evolve, regress, and re-emerge.

LARA BALADI



The Eye of Adam

Digital collage permanent pigment print on somerset paper
2010

- ▶ Egyptian-Lebanese artist Lara Baladi's creations, published and exhibited worldwide, range from photography, video, prints, digital visual montages, installations, architectural constructions, tapestries and even perfume. The Eye of Adam is part of a series of works that began in a time of personal turmoil for Baladi. Constant visits of friends and family meant the habitual drinking of Arabic coffee, and with it the Arab practice of drawing portents from the coffee residue. Baladi documented the coffee-stained cups and therefore the destinies of the individuals predicted within them to address the relationship between individual and collective mythologies.

HESAM RAHMANIAN



Yellow Umbrella

Oil on canvas
2011



Perfect Shot

Oil on canvas
2011



Speak To Me

Oil on canvas
2011

► Yellow Umbrella, Perfect Shot and Speak To Me represent striking and unique elements of Rahmanian's current home, Dubai. Rahmanian observes the peculiarities of his city and addresses the mentalities of its population through solitary symbols that occupy reductive scenes typical to his painterly approach. From all of these works emerges a feeling of isolation: whether it's birds, animals, human figures or inanimate objects he depicts, each stands alone, stranded. These metaphors of solitude create an augmented sense of desolation while channeling an intense spectrum of influences, inspirations and poignant observations.

DRISS OUADAHI



La Minette, Spielplatz

Oil on linen, mounted on canvas
2008



Impasse

Oil on linen, mounted on canvas
2010

► Ouadahi's exploration begins with images of the enormous public housing developments in Algiers that had been modeled on France's habitation à loyer modéré (housing with controlled rents). In addition to the permutations of cityscape which Ouadahi has been exploring in the last few years, his work consists of two new types of paintings. The first are rigorously formal renderings of chain-link fencing that are both minimalist abstractions and a signifier of separation. The second are depictions of tiled passageways, akin to subway systems like the Paris Métro. Ostensibly their purpose is movement from one place to another - but they feel more like blocked escape routes.

ABDULNASSER GHAREM



Concrete III

Lacquer paint on Indonesian plywood board
2010

- ▶ Concrete III is one of a number of 'stamp' paintings, installations and photographs that collectively represent the physical remainder of Gharem's Restored Behaviour (2008), a series of site-specific performances across Saudi Arabia. As a whole, the series presents an analogy between these connotations of approval and disapproval, and the idea of delivering a judgement on your environment as an artist. These works ask us to consider the choices we make in life, the path we choose, and the level of control we exercise over its course.

LATEEFA BINT MAKTOUM



Enveloped

Archival print
2006

- ▶ With a background in painting and drawing, Lateefa treats her photographs in the same way as her paintings. Enveloped, like many of her works, is made up of many photos that are shot separately and then combined into a digital collage for the final single piece. This results in visual representations of her observations, combined with elements from her imagination, which fuse together to form the final image.

NARGESS HASHEMI



Untitled

Permanent black marker on transparent plastic sheet over mixed media layer on canvas
2009, 2010

- ▶ Born and raised in Iran, Hashemi strives to bring reflections of her traditional family life, her upbringing and instances from her childhood to life through her boldly personal art. This particular piece is part of a series of seven pieces that collectively address the complexities of familial relationships and their bearing on contemporary Iranian society. The scenes provide glimpses of family life, but cannot be pinned to a particular moment in time or history as they reveal no signs of the present day. The garish motifs are contained beneath transparent plastic sheets that act as impenetrable veneers, isolating us from the family scene and isolating the family from the exterior world.

MARZIEH GARAMLI



Untitled I

Dream in the City Series
Photograph
2011

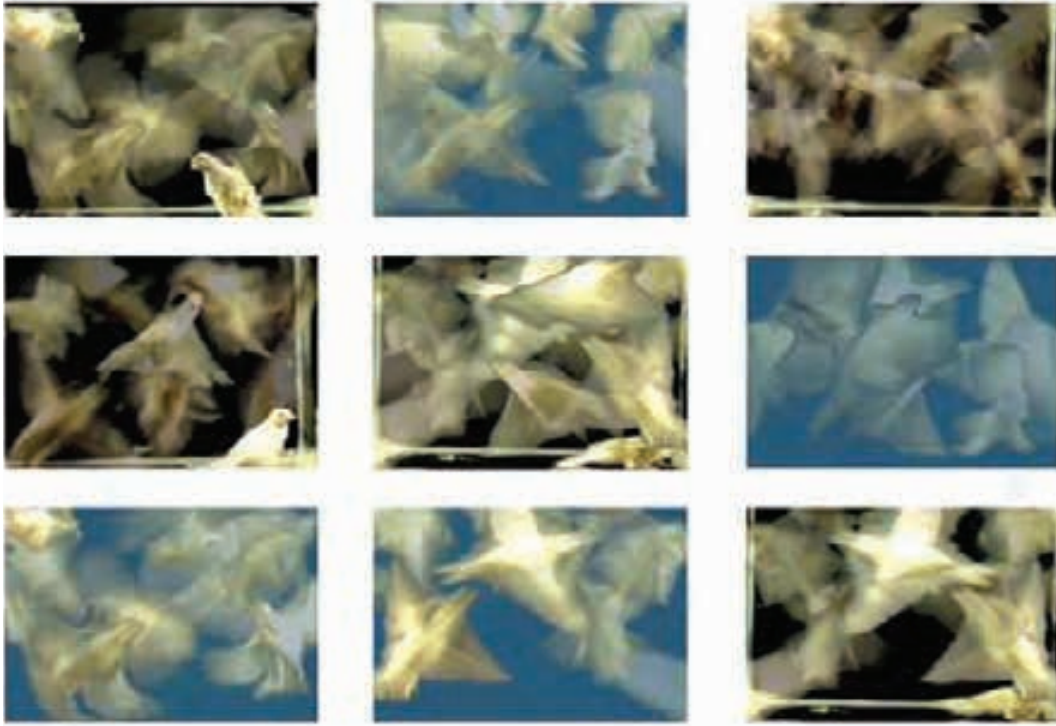


Untitled II

Dream in the City Series
Photograph
2011

- ▶ In her series Dream in the City, Garamli presents us with two surreal scenes. Reminiscent of the computer-generated graphics from a video game, a group of women wrapped in traditional attire, their faces covered, parade across the picture plane. The strong colours add to that sense of fun and game-play evoked stylistically, yet the women appear compelled in their movements, as if controlled by the game player. In this sense, Garamli depicts the high wire act that women must make in a world that remains to a large extent the playground of men.

MORTEZA AHMADVAND



Flight

Video
2008

- ▶ In a bold statement of artistic intention, Ahmadvand appropriates one of the most popular and traditional symbols of art history and transforms it into something new. In a nine-channel video piece, a lone white bird flutters and flutters across the screens; over and over again, the bird struggles to break free of its cage as the camera records the ghostly traces of its failed attempts. The piece expresses a contemporary understanding that we might be able to effect change in the world even within the cages which constrain us.

MEHDI MEDDACI



Alger La Blanche

Video
2009



- ▶ Through Alger la Blanche, Meddaci continues his reflections on space and temporality, the construction of a lost memory. His work tries to put the markers of a possible memory of migrations and displacements in the deep conscience of a cycle. However, the Mediterranean Sea has an imperceptible tide; it is a sea that has the appearance of being very calm, yet it can also become rough and choppy, shocking the observer. Meddaci transposes these rhythms, and by slowing down these images of enormous density he reflects a profound immensity.


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