



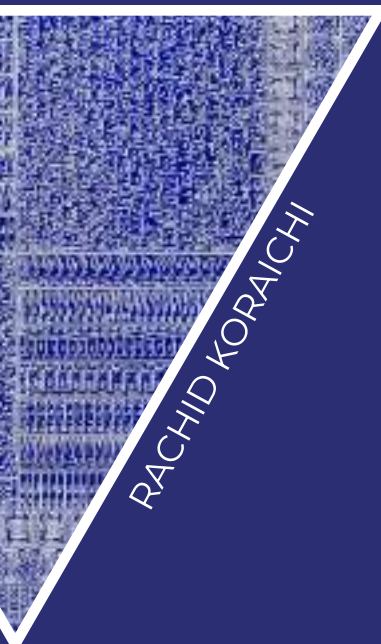
خولة آرت غاليري
KHAWLA ART GALLERY

TRANSCENDING CALLIGRAPHY: BEYOND LETTERS & SYMBOLS

BAHMAN PANAHI



RACHID KORAICHI



**01. 10 -
24. 11**

KHAWLA ART GALLERY

Building #11,

Dubai Design District



RACHID KORAICHI

Contemporary artist, creates diverse works using ceramics, textiles, bronze, steel, alabaster, and more. His art is deeply rooted in Islamic mysticism (taṣawwuf) and draws inspiration from symbols and signs across cultures. Exhibiting at London's October Gallery, he showcases remarkable pieces like "Path of Roses" (in collaboration with the Abu Dhabi Music & Arts Foundation), "La Priere des Absents," and "This Long Journey into your Gaze." Koraichi's heartfelt tribute to Mediterranean Sea migrants, "Jardin d'Afrique," stands in Tunisia.

In 2011, his installation "The Invisible Masters" earned the prestigious Jameel Prize at the Victoria and Albert Museum. His art graces esteemed collections worldwide, including the British Museum, Guggenheim Abu Dhabi, and the Kiran Nadar Museum of Art. Originally from Algeria, Koraichi now divides his time between France and Tunisia, where he continues to create and inspire.



BAHMAN PANAHI

Visual artist, calligrapher and musician based in Paris. He was born in Iran in 1967.

He graduated from the Faculty of Fine Arts in Tehran University and continued in Ecole Beaux-arts de Valenciennes. He did his doctoral research (the relationship between music and calligraphy) at the Sorbonne University in France.

Bahman Panahi has coined the term “musicaligraphy” to describe his work. A combination of visual abstraction, calligraphy and music, his pieces are an exploration of the points where these three arts intersect. Bahman Panahi has actively participated in calligraphic exhibitions, festivals, lectures and music concerts in five continents. He has been invited as a visiting professor and as a distinguished artist to noted universities such as Harvard, North Eastern, U.S.A etc. Currently, he teaches calligraphy in different institutions in Paris.

TRANSCENDING CALLIGRAPHY: BEYOND LETTERS & SYMBOLS



The concept of calligraphy predates the invention of written letters, with its early manifestations found etched onto mountains, rocks, wood, and various surfaces. These symbols and signs served as the means of communication between civilizations, bridging cities and countries in ancient times. This, in essence, constituted calligraphy in its earliest form, a definition articulated eloquently by Rachid Koraichi "Writings, Traces, Symbols".

As time progressed, written letters emerged, each acquiring its distinct symbol and form, thus forming the basis for various civilizations' languages. Arabic Calligraphy emerged as a profound embodiment of this evolution, with over 200 distinct variants and fonts for the same letter, each influenced by different eras, countries, or cultures. From ancient scripts like Al Musnad, Nabataean, Al Hadari, and Al Kufi, to Thuluth, Tugra'a, Nastaliq, and countless others, Arabic Calligraphy evolved significantly.

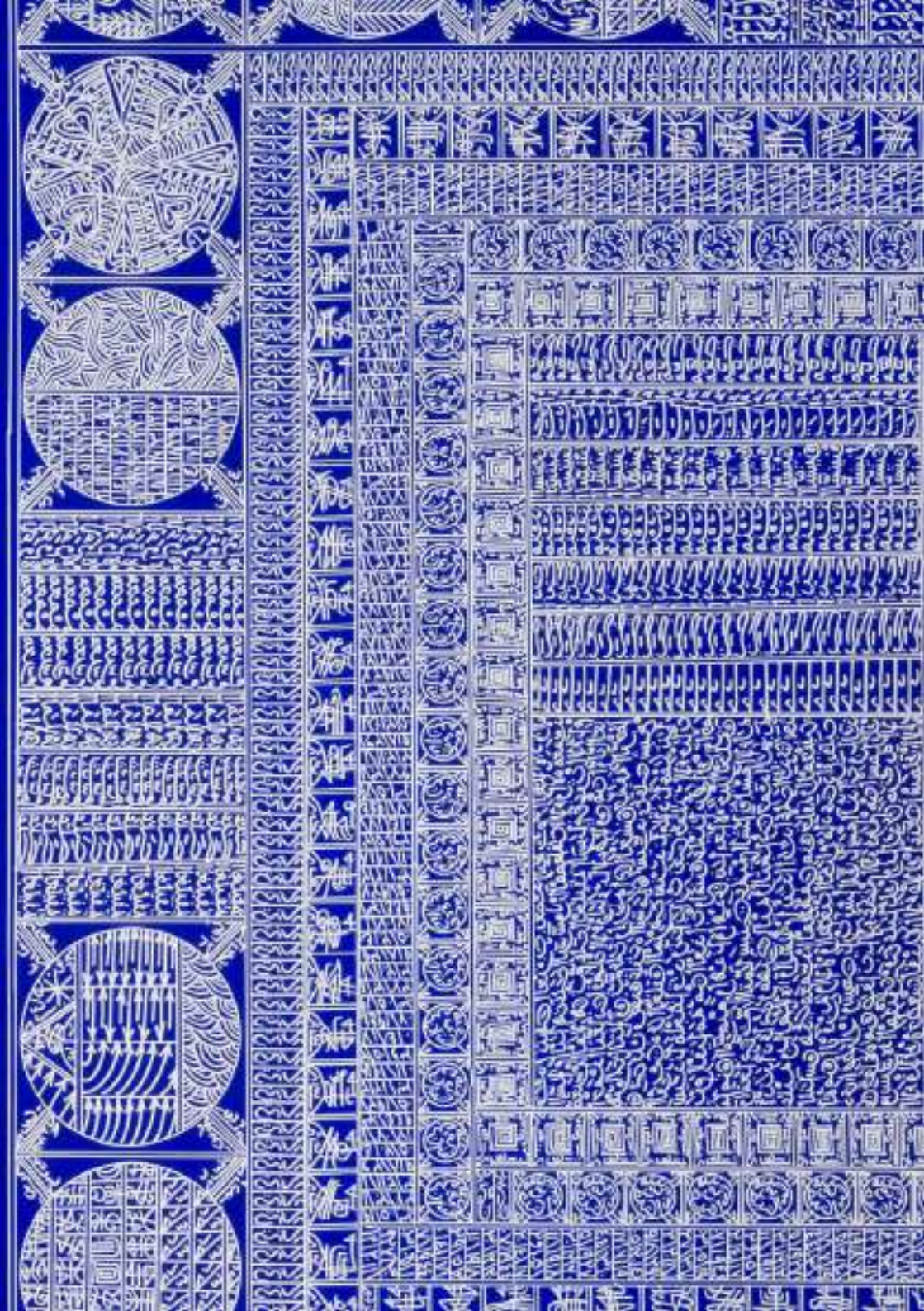
Today, calligraphy has circled back to its origins, where it transcends traditional boundaries to embrace abstract forms, symbols, and traces. This transformation is brought to life through the art of free-form Calligraphy, as artists strive to explore their identities within the strokes of their letters, seeking to forge unique styles and personal preferences within the realm of Arabic Calligraphy. It is within this narrative that Bahman Panahi emerges.

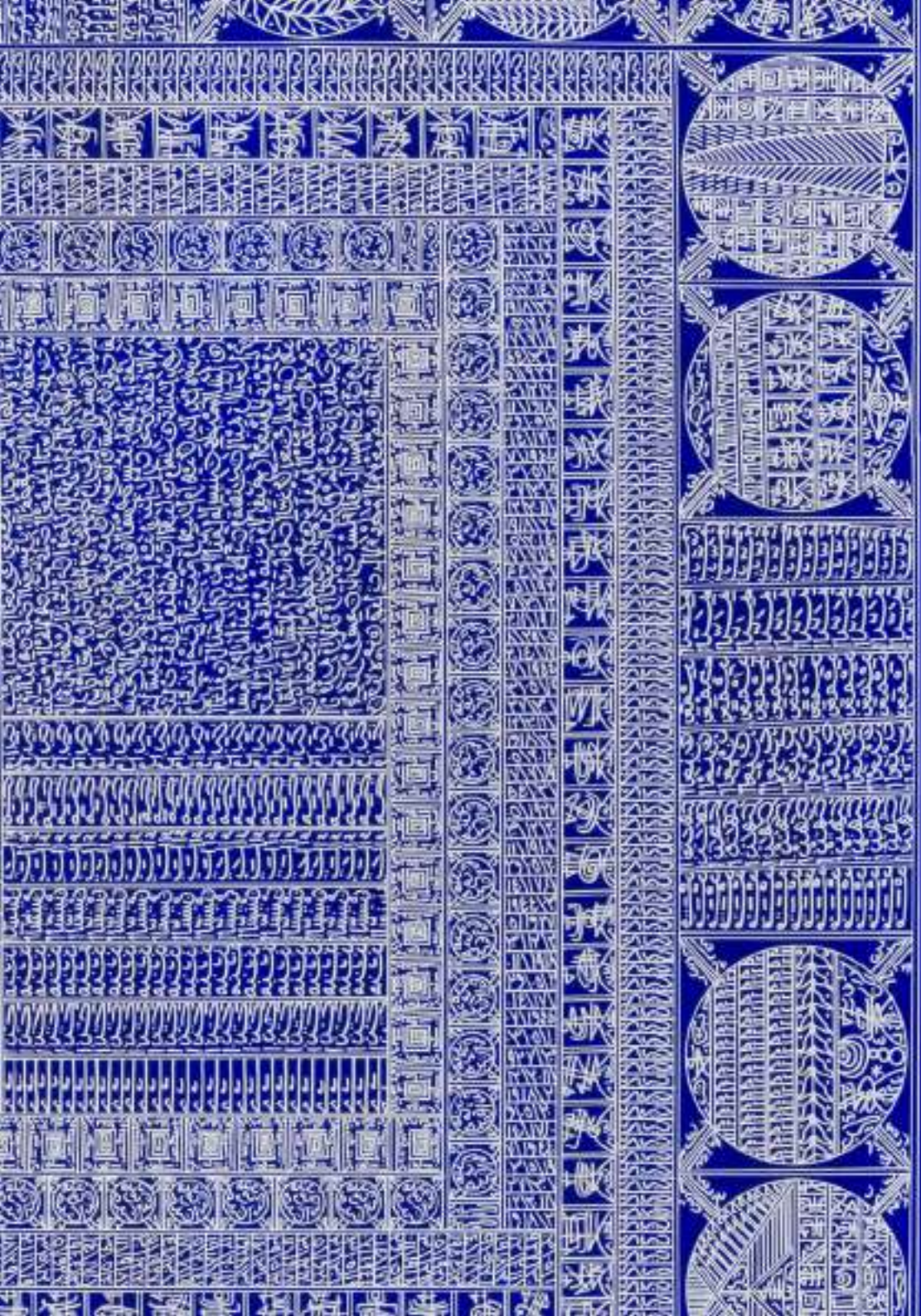
Bahman Panahi, a calligraphy artist deeply rooted in the traditional art, has advanced his craft to create a unique form known as "Musical Calligraphy." Inspired by music, his calligraphy takes on fluid, dynamic shapes, far removed from the classical Arabic calligraphic letterforms.

This journey exemplifies the rich history of Arabic Calligraphy and its enduring evolution. It began with ancient symbols, matured through various letterforms, and now reclaims its essence, ushering in a new era that transcends the confines of letters and symbols.

We eagerly anticipate sharing this captivating narrative with you at the Dubai Calligraphy Biennale, inviting you to explore the artistic depths of "Transcending Calligraphy: Beyond Letters and Symbols."









RACHID KORAÏCHI

Untitled

White drawing on blue canvas, Acrylic

120 X 120 cm | 2022

\$ 75,000



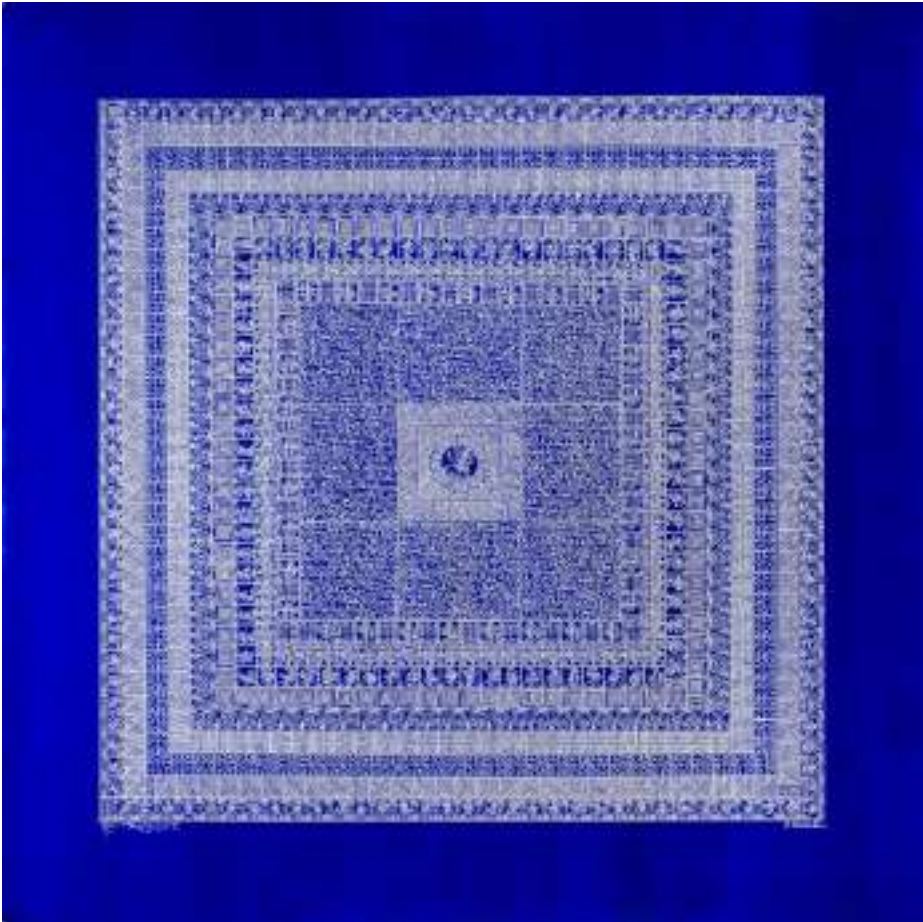
RACHID KORAÏCHI

Untitled

White drawing on blue canvas, Acrylic

120 X 120 cm | 2022

\$ 75,000



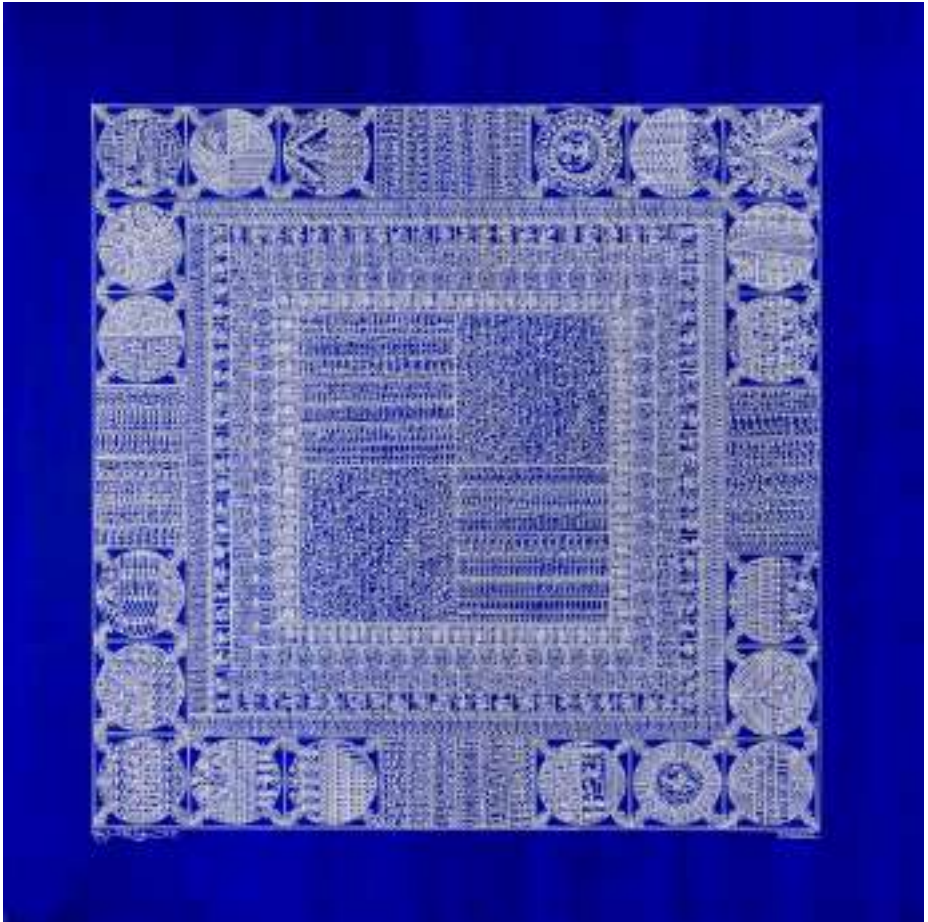
RACHID KORAÏCHI

Untitled

White drawing on blue canvas, Acrylic

120 X 120 cm | 2022

\$ 75,000



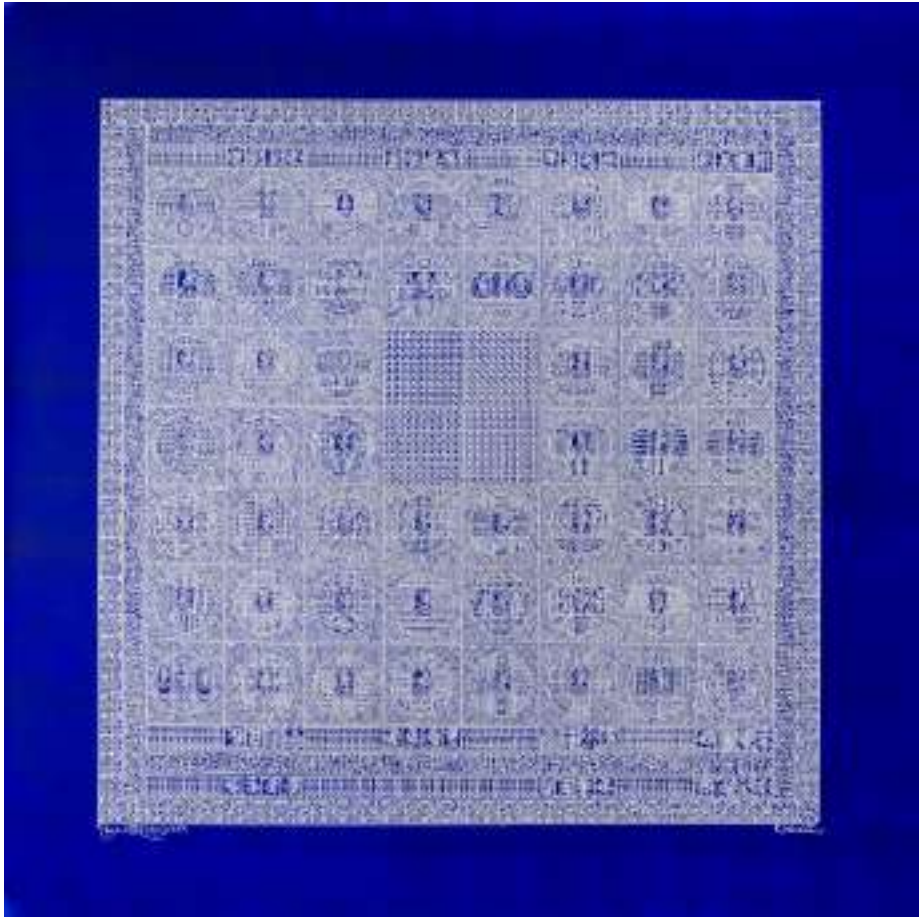
RACHID KORAÏCHI

Untitled

White drawing on blue canvas, Acrylic

120 X 120 cm | 2022

\$ 75,000



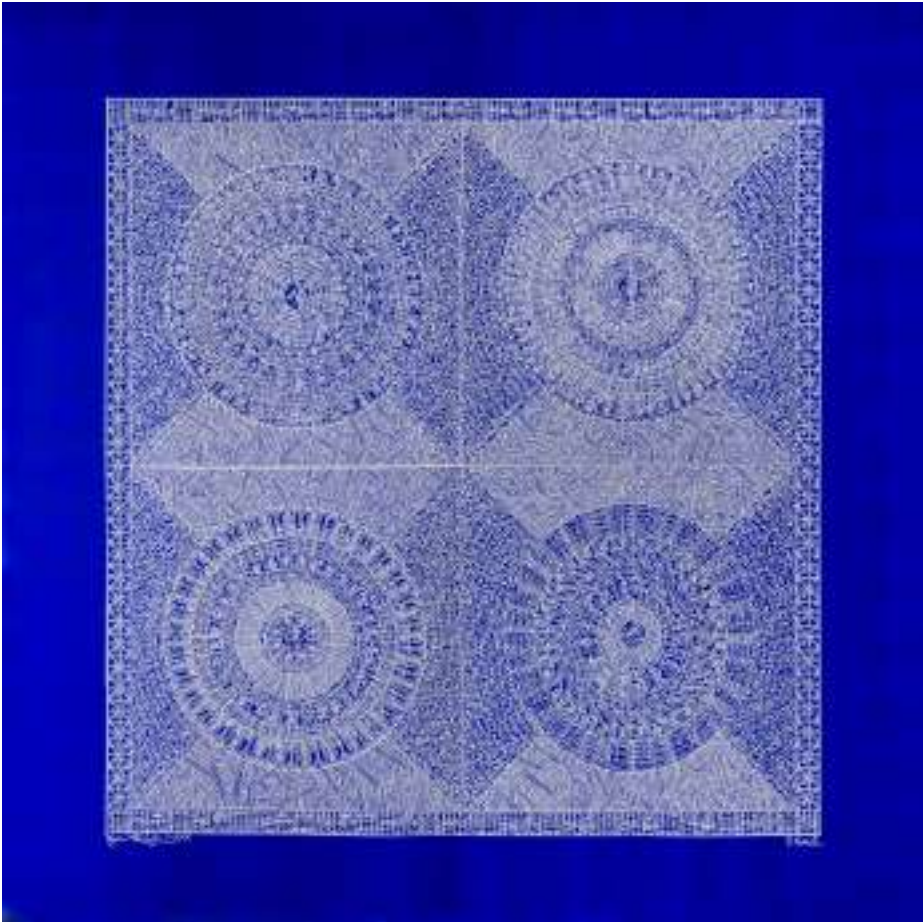
RACHID KORAÏCHI

Untitled

White drawing on blue canvas, Acrylic

120 X 120 cm | 2022

\$ 75,000

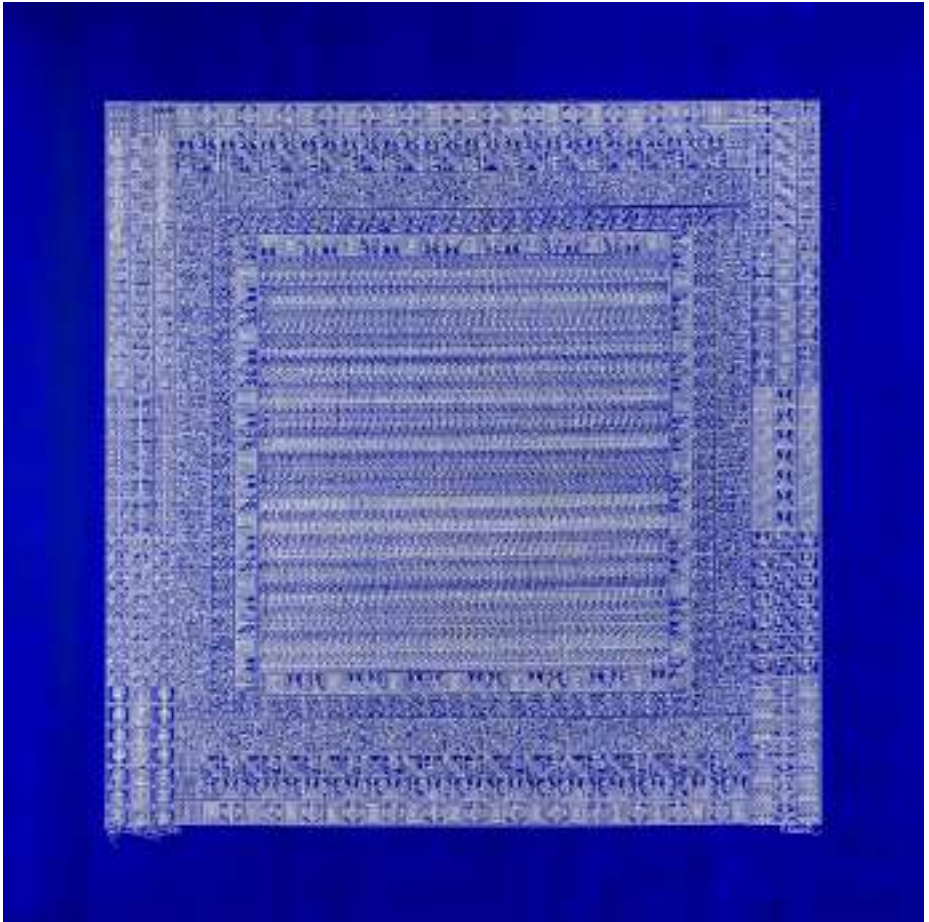


RACHID KORAÏCHI

Untitled

White drawing on blue canvas, Acrylic

120 X 120 cm | 2022
\$ 75,000



RACHID KORAÏCHI

Untitled

White drawing on blue canvas, Acrylic

120 X 120 cm | 2022

\$ 75,000



Méhr, (Love, the Sun)

Bahman Panahi, 2023

“Life” is the perpetual balance of a duality of the human condition, which can be placed at different scales: bodily and mental, physiological and psychic, physical and metaphysical, personal and environmental, individual and collective, inner and outer, us and the universe...

Mehr (مهر) is a very particular vast and profound notion, which in the Persian language means Love, as well as the Sun. There are incredibly rich, symbolic, cognitive and spiritual links between these two elements, which at first glance seem so distant. Distant, because Love is an internal, intimate and personal state of emotion and the Sun, a planet placed outside not only our body, but also our Earth and which, at least for the time being, is neither accessible nor even approachable. Therefore, a connection remains between us and an infinite distance. It is the symbol of an unlimited dimension; Love is so great, going from our being to existence.

Indeed, the truth of Love is also inaccessible! It imprints on us. What we see and feel of this state is rather its light, its reflections, its radiance and its temperature, just like the Sun!

Mehr (Love) affects everyone, all species including plants, and even in the spiritual view of nature, the desert, the mountain, the ocean. Every being, at some point in time, has experienced some form of Love in their life. In the same way and quite naturally, all earthly elements are impacted by the Sun's radiation. The common experience that results from both these notions, is paramount. Love is the source of our vitality since birth and the Sun, the fire of our existence.

Vitality, because in the state of Love we have a peculiar look towards our beloved. As illustrated through multiple expressions in mystical, spiritual and lyrical texts and poems, the lover's gaze relates to something other than their beauty. They see with a more colored perspective, more nuanced and that teaches us that we are able to adjust our look and our vision of others, of life and of the world in its globality. It is this capacity that allows us to be able to view the world with a broader loving gaze and the world would be much more beautiful and pleasant if that was so...

It seems to me that this potential is similar to some form of data pre-integrated into our mind and our being. As Jalāl al-Dīn Moḥammad Rūmī said: (Kamtar az zarréh néh ey, Méhr bévarz âshégh bâsh... کمتر از ذره نه‌ای، مهر بورز، عاشق باش

You are no less than a particle orbiting an atom, so be in love." This means that even Love exists within molecules and atoms.

After working on various themes and topics throughout the course of my years of artistic creations, I "fell" on the word Mehr - Love, the Sun. Indeed I did not "fall", I became in love. It is a process of Love that grows, deepens and gets richer from day to day, from hour to hour, from second to second. I am filled with Love but in truth, it is Love that has fallen upon me. I cannot say whether I have fallen in love or whether Love has come to me, either way, that is not the point. The bottom line is that we are now united; me, Love and the Sun. In other words, life, radiance, and perhaps God.

This time it is not about a theme, a topic or an idea in order to trigger the ecstasy of an artistic creation, it is about my state of mind, about myself, but not only! I truly aspire to produce and to reproduce in order to fill a portion of what is around me with Love. This is already, in itself, the great sign of Love...

The word Mehr (مهر) , in three letters, is perhaps the symbol of the triangle between me, Love and the Sun. The Sun is you, perhaps.

On a more practical, social and human level, we need Love more than ever. Love for ourselves, Love for others, for nature and animals and Love to share equality, justice and Life. I am convinced that by this way alone, we will be more and more in harmony in synchronization with ourselves and with the universe.









BAHMAN PANAHI

GARDEN OF MEHR

Acrylic inks & mixed media on canvas

210 X 144 cm | 2023

\$ 22,000



BAHMAN PANAHI

MEHR ON FIRE

Acrylic inks & mixed media on canvas

234 X 155 cm | 2022

\$20,000



BAHMAN PANAHI

SEVEN MEHR

Acrylic & acrylic ink on canvas

102 X 129 cm | 2023

12,000 \$



BAHMAN PANAHI

MEHR DAWN

Acrylic & acrylic ink on canvas

95 X 148 cm | 2023

\$ 15,000



BAHMAN PANAHI

MEHR SCULPTURE (NO.1)
Stainless Steel, (shiny)

150 cm height | 2023
\$ 11,000



BAHMAN PANAHI

MEHR ON YELLOW
Acrylic on canvas

160 X 160 cm | 2023
\$ 16,500



BAHMAN PANAHI

MEHR ENTWINED

Acrylic ink & mixed media on
handmade treated paperboard

112 X 165 cm | 2023
\$ 15,000

TRANSCENDING CALLIGRAPHY: BEYOND LETTERS & SYMBOLS

**01. 10 -
24. 11**

KHAWLA ART GALLERY
Building #11,
Dubai Design District



CLICK OR SCAN FOR LOCATION



خولة أرت غاليري
KHAWLA ART GALLERY



khawlaartgallery



khawlagallery