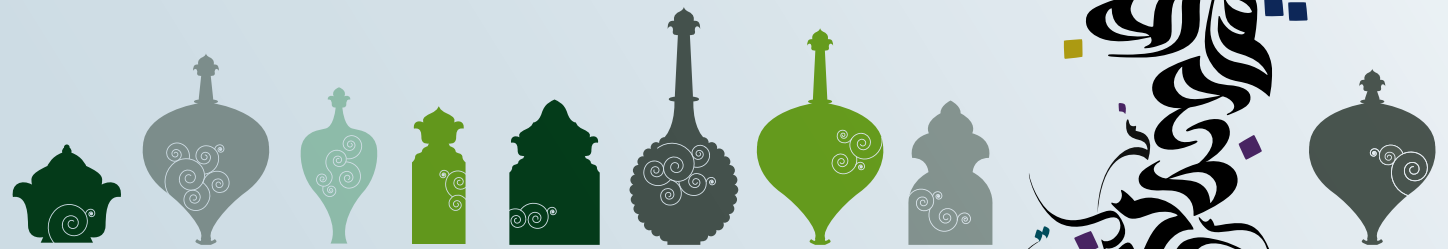


Project Mulsaq



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Khatt Design Collection 
Vinyl Wall Stickers by Mosaïques

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Project Mulsaq

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Bringing the Middle East Home

Homes and their interiors have become a reflection of the personality of their owners; an eclectic mix of international and local products, found objects and souvenirs, and memorabilia from around the world. Expressing one's identity through design commodities is a common occurrence in the materialistic culture of consumerism. In contemporary design and visual communication, embracing global design trends and self-consciously mixing them with local/national visual culture is done with the aim of asserting one's cultural identity in the big melting pot of world cultures. The home-space is seen as a way to stake a unique sense of place that can be set apart from the greater equalizing and transient public spaces. In the age of global nomadic lifestyles, the temporary home that is also a portrait of the life and experiences of its owners, is a secure and stable area in an otherwise stressful living environment.

Nomadic lifestyles (and the resulting coming into contact with other cultures) as well as the assimilation of other cultural traditions are both traits of the Arab and Muslim cultures. Home has a peculiar significance in the Middle East and Arab world, the importance of family and the veneration of cultural ties have become even more exaggerated in the face of the perceived cultural threat that globalization presents. There is definitely a growing interest in global design culture, but in the home, this is often mixed with personal objects of emotional value and unique local flavor.

This universal trend of decorating one's home by mixing international design and personal/local elements is an interesting design development that is also on the rise in the contemporary Middle East. There is a re-claiming of the old traditions without rigidly clinging to them, taking a new fresh look at how to revive, rejuvenate and re-create visual languages that will make a link or reference to the wealth of cultural heritage.

With this in mind the design brief for this collection was made and the Khatt Foundation's extensive network of Arab and Middle Eastern designers were invited to take part in a design competition for creating this Khatt Design Collection of wall stickers. In line with the goals of the Khatt Foundation to nurture individual creative initiatives, and to break the conservative and stagnating molds in Middle Eastern applied arts tradition, the designers were challenged to create this wall decoration products infusing it with their personal visions. It is important for young designers in the Middle East to be connected to their origins while maintaining their individuality, being inspired by the past yet questioning the tradition, and working to innovate from within that tradition. Each of this collection's colorful graphic wall stickers directly or indirectly addresses what it means to create a Middle Eastern sense of place for a residential and nomadic, well-networked and design-savvy, contemporary Middle East.

The designers whose work has formed this special collection, have originated from all over the world ranging from Arabs who have lived in Europe and the Middle East to Europeans who have traveled and lived in the Arab World; from countries like Egypt, Lebanon, Jordan, Iraq, Kuwait, the United Arab Emirates and The Netherlands. The collection is a mix of individual voices that play with local customs linking them to personal interests, experiences, way of life, and specific national social norms. Though the work is inspired by traditional Arabic calligraphy and poetry, Islamic and Arabic vernacular symbols, the stereotypical symbols and customs are revisited with a resolute and atypical contemporary look, good humour and sometimes thought-provoking visual puns.

The power of design to make things better for humanity can sometimes be underestimated by the fact that the most powerful vehicles of change are often the humble and ubiquitous everyday objects we take for granted. With this collection of self-adhesive wall stickers, we wanted to use a playful decorative product to make a much needed statement about the little known aspects of Middle Eastern daily life and realities, to reconnect with the heritage and redefine the aesthetic and conceptual visual language in relation to the larger global design scene. This is a subtle way to address cultural sustainability in the face of globalization by giving a place for new design approaches and voices of young designers from the Middle East to

present their true cultural realities (unmediated and uncensored). This collection shows a balance between individuality and the larger Middle Eastern cultural heritage.

Huda S. AbiFarès, *Founder and Director*

The Khatt Foundation, Center for Arabic Typography (www.khtt.net)

Middle Eastern design with a resolute new look on walls

The *Khatt Design Collection of Vinyl Wall Stickers* originated from the joint initiative *Project Mulsaq*, a collaboration between Pascale Balze and Nathalie Helmer, founders of Dubai-based Mosaïques – incubator of new fashion and design concepts and products in the UAE– and Huda S. AbiFarès founder and director of The Khatt Foundation.

Project Mulsaq provides a new platform for visual artists in the Middle East to reach new audiences in Dubai and further afield using wall stickers – currently one of the hippest interior accessories in Europe. At an affordable accessible price, wall stickers democratize art by introducing it to the living space of the average home allowing designers to access a wider public.

A design competition was launched across the region through the Khatt Foundation online community of visual artists and designers. The interest was immediate and more than 150 up and coming designers from across the region participated in the competition. Nineteen winning designs have been selected by a jury of renowned Middle East design specialists such as jewelry designer Nadine Kanso, furniture designer Nada Debs and design gallery owner Rami Farook.

Made from self adhesive vinyl and creating a high gloss paint effect, *The Khatt Design Collection of Vinyl Wall Stickers* can be applied on walls, doors, windows, furniture and floors. The stickers bring a Middle Eastern touch to your home - be it an arabesque to your door frames, 17th century Arabic bottles to your shelves or a Majlis feeling to the walls of your parlours.

Pascale Balze & Nathalie Helmer
Founders of Mosaïques, Dubai.

The Khatt Foundation

The Khatt Foundation is a cultural foundation dedicated to advancing Arabic typography and design in the Arab World and the Middle East. Building cross-cultural creative networks is seen as an important instrument to this end.

The Khatt Foundation has developed a network of design specialist working on research projects and programs that focus on contemporary design in the Middle East. It aims to bring awareness of the vital role that design can play in building a sustainable environment, through conferences, forums and publications. It strives to stimulate the creation of socially relevant products and artifacts that are designed and produced regionally to the highest professional standards.

Founded in 2004 in Amsterdam, *the Khatt Foundation* has since established itself as a platform for launching innovative design projects that address design needs in the region. Partnering with established institutions, it has turned the results of these projects into viable products. *The Khatt Foundation* has organized several successful events such as the 1st *Kitabat Conference on Arabic Typography* (2006, in collaboration with Linotype and the American University in Dubai); the *Typographic Matchmaking Project* (2005-2007 in Amsterdam) and its offshoot events the *Khatt Kufi & Kaffiya Symposium on Arabic Visual Culture | El Hema Exhibition* (2007 in Amsterdam, in collaboration with Stichting Mediamatic); and the *Project Mulsaq*, design competition and exhibition (2008, in collaboration with Mosaiques and Traffic gallery, Dubai).

In addition, *The Khatt Foundation* has established the online resource: *the Khatt Online Community* for Middle Eastern visual artists (www.khtt.net). This last serves the foundation's educational objectives in forging networks of global designers, and providing information about various resources, projects, news and events regarding design and the visual arts in the region.



Farah K. Behbehani (Kuwait) is a freelance graphic designer, specializing in print and editorial design, as well as Arabic calligraphy. She is currently publishing a book based on a 12th Century Sufi allegorical poem entitled *The Conference of the Birds*. Her work combines tradition and modernity, exploring and celebrating her Middle Eastern heritage.

Ruh: Life with Letters

is an open-ended play with Arabic calligraphy. The dynamic Arabic Sumbuli script may be used to create a tree of letters or an abstract design of calligraphic compositions.

Colors: Gold Matt, Black Matt, Violet, Kelly Green, and Reflex Blue.

Size: 170cm x 100cm.

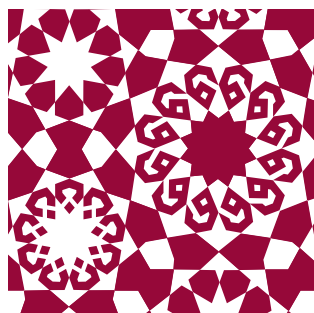
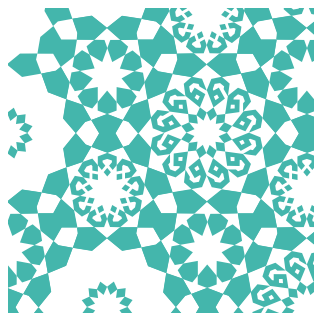
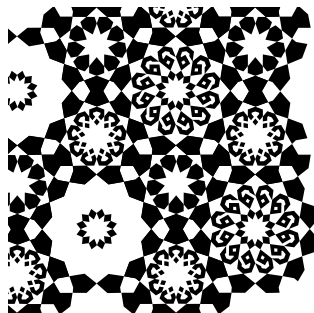


Farah K. Behbehani (Kuwait).

Fann: Art in Geometric Patterns

is a multi-faceted design that reinvents traditional Arabesque geometric patterns. It playfully incorporates the letters 'ق/F' and 'ن/N', which spell the word Fann (meaning art in Arabic). The design can be used as a frame or a border.

Color: Black Glossy. Size: 100cm x 150cm.



Close-up detail of the design, and other future color options of the same black frame design: Teal, or Dark Red... etc.

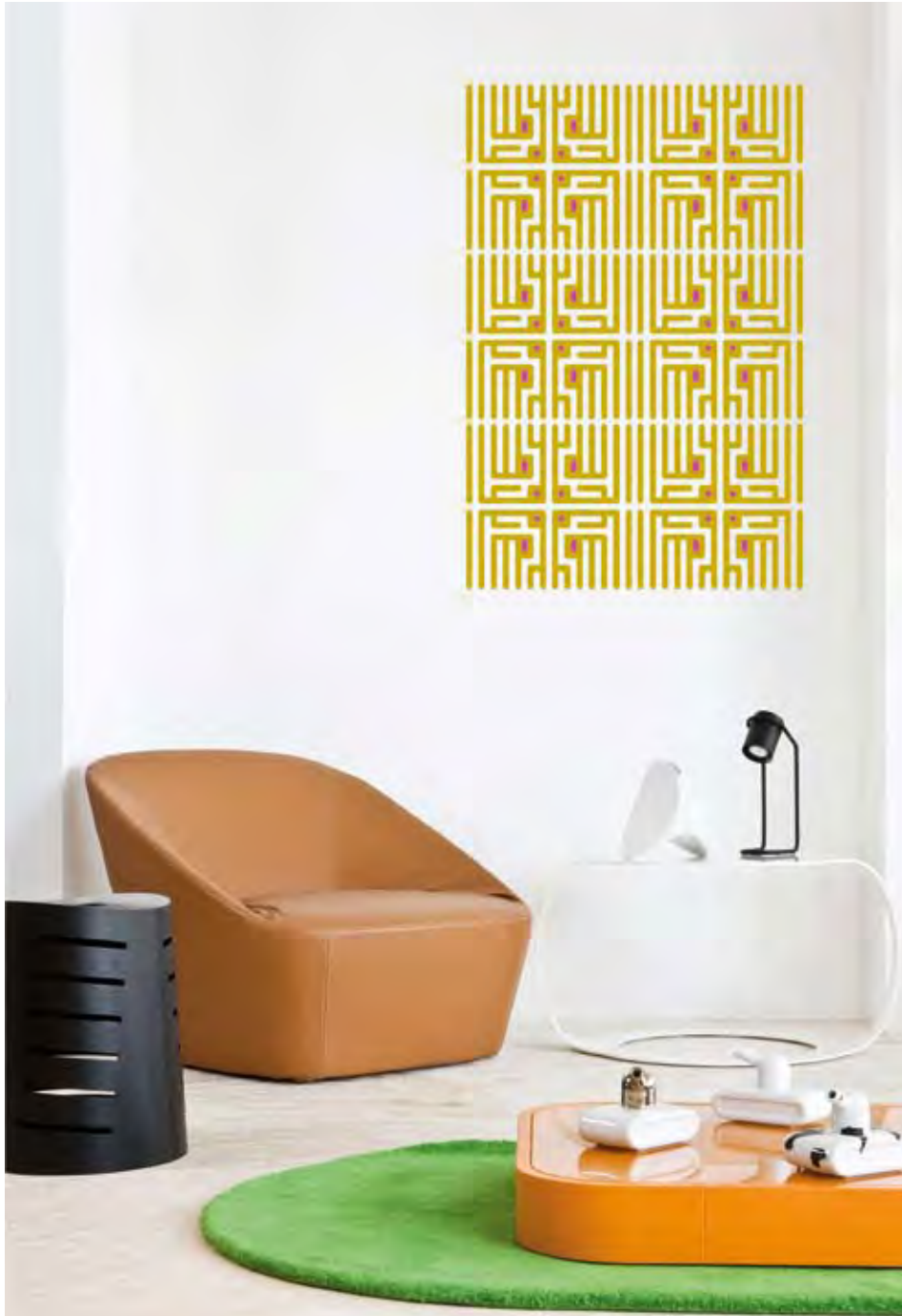


Richard Kahwagi (Lebanon) graduated with a degree in Graphic Design from the American University of Beirut. He is currently a freelance designer working for advertising and television. His interests include Arabic and Latin typography, working with NGOs, and DJing. He has a penchant for everything vintage and kitsch, and is inspired by old vernacular signage.

Alhamdolillah

is a design that transforms the traditional Square Kufi Arabic script into a funky 70s wallpaper groove; rounding the edges of the letters and repeating the word *Alhamdolillah* into rotating mirror-image Arabesque patterns.

Colors: Gold Matt and Pink. Size: 100cm x 150cm.

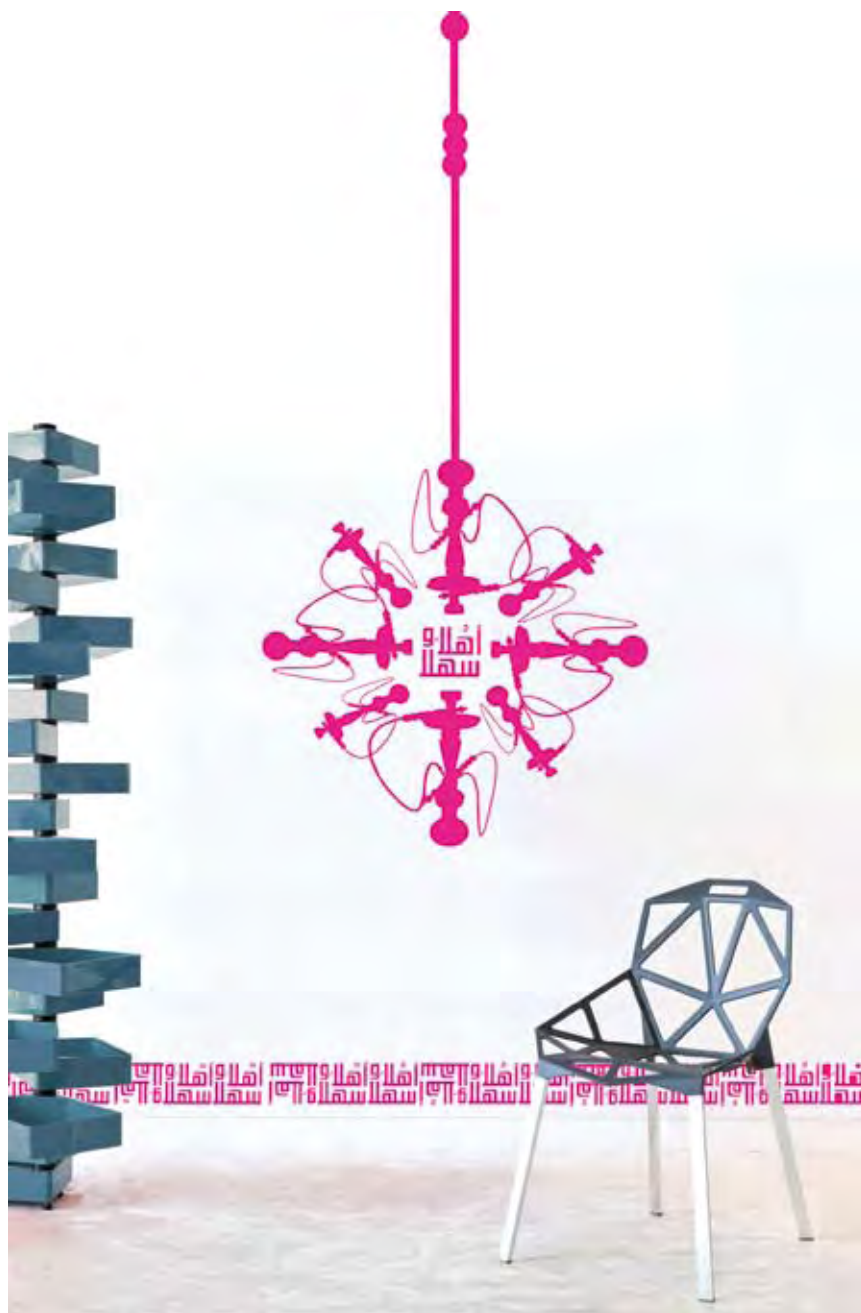


Raghda Bukhash (United Arab Emirates) is a graphic designer with an itch to create avant garde Middle Eastern art that is infused with 80s pop culture. Raghda owns her own freelance graphic design company and the popular fashion label *Pink Sushi*. For her design creations she looks for inspiration to Dubai's energy, vintage souks, Arabic calligraphic letters, and Arabic candy wrappers... Raghda aims to capture the buzzing energy of Dubai in her pieces.

Ahlan Wa Sahlan

Social gathering scenes with young hip crowds in the Middle East usually take place sipping on fragrant mint tea mixed with fruit flavored puffs on a hookah pipe, and relaxing in a friendly atmosphere. Upon entering, the Arabian welcoming greeting, *Ahlan wa Sahlan*, is uttered. This design celebrates this custom. The images of the hookah pipes and the mosaic-like border of the *Ahlan wa Sahlan* text can be arranged in different ways and combinations.

Color: Magenta. Size: 130cm x 200cm.



Bahia Shehab (Lebanon-Egypt) graduated from the American University of Beirut in Graphic Design. She worked with several advertising agencies in Beirut, Dubai and Cairo, developing award-winning international advertising campaigns. She is currently pursuing a MA in Islamic Art and Architecture at the American University of Cairo. Bahía enjoys working on projects relevant to Middle Eastern design, identity, Islamic art, epigraphy, and typography.

The Bottles of Ali

is a design inspired from the stucco muqarnas niches in the music room of Ali Qapu, the 17th century Safavid Palace of Shah Abbas in Isfahan, Iran. Such bottles have been decorating walls in the shops of ancient Arab pharmacists and alchemists for centuries; these delicate glassware filled with aromatic essential magic can still be seen at Cairo's Khan el Khalili souk. *The Bottles of Ali* is a Middle Eastern rendition of a Giorgio Morandi painting.

Colors: Mint, Dove Grey, Dark Grey, Lime, and Forest Green. Size: 100cm x 200cm.



Khamsa wo Khmeesa

The *Khamsa* is a symbol used in amulets, charms and jewelry to protect against the 'evil eye'. The Islamic name for this charm is the *Hand of Fatima* (in reference to Fatima Zahra, the daughter of the Prophet Muhammad, PBUH)— the Jewish one is the *Hand of Miriam* (in reference to Miriam the sister of Moses and Aaron). It represents a 'protecting hand'. The design is composed of ten amulets in five shades of 'protective' blue, thus the name *Khamsa wo Khmeesa* (*five and five*). A must have for every home, especially if you have envious neighbors.

Colors: Light Blue, Gertian Blue, Dark Blue, and Blue. Size: 125cm x 75cm.



Maya Chami (Lebanon) studied Graphic Design at the Lebanese American University, and graduated in 2002. Her work includes both print and digital media. She has worked in television, theatre, event organization, as well as on several experimental short films. She has publishes on regular basis in the *Assafir* newspaper (the youth supplement).

Camel Roller

was inspired by a cruel joke about Arabs in the late 90s that goes: 'How do young Arabs go to school in the morning', reply: 'they ride their camel and park it near their school tents'. The camel-roller sticker targets young adults with a sense of humor, or a twisted critical approach to daily events. It is part of a series of stickers that could also include a *camel-copter*, a *cametro*... etc. Nowadays, Maya's camels wears roller blades making rolling to school every day an easier task!

Colors: Cold Matt, Lime Green, and Teal. Size: 200cm x 100cm

12

Khatt Design Collection
Vinyl Wall Stickers by Mosaïques



Sheikha Bin Dhafer (United Arab Emirates) graduated from the American University of Sharjah in 2005 with a degree in Visual Communication. She worked as creative director for the Jumeirah Beach Magazine. Sheikha will shortly begin her postgraduate studies at Central Saint Martins School of Design in London. She gets her inspiration from Latin and Arabic typography, illustration, film, motion graphics, theatre of the absurd, satire, surrealism and nonsense.

Lazga

the design portrays a group of women seated in a colorful *majlis*. The scent of *bukhoor* (Arabic incense) is spreading in the room. Rumor is also spreading about a 'sticker' that has entered the scene, and everyone is talking about it/her. The word *lazga* has two meanings in the UAE Arabic dialect; a sticker that can be stuck to things, or someone who 'sticks' around even though he/she is not welcome. From this double meaning, one could think that the women are talking about the 'sticker object' or the 'sticker person'. The forms of the female figures resemble cushions in a *majlis* with bold colors derived from the Emirati *thowb* (traditional dress). The sticker is meant for places where people gather to gossip and relax.



The translation of the Arabic text is as follows:

"Didn't you hear about the sticker?"

"What sticker?"

"THE one and only STICKER"

"Ah yes THE STICKER"

Colors: Yellow, Red Light Blue, Green, and Black Glossy.

Size: 100cm x 100cm.

Omar Al-Zo'bi (Jordan) is an illustrator and graphic artist. He strongly believes in cultural Arabism, engaging Arab artists to unite regardless of geographic constraints or political differences. His works focus on addressing cultural and cross cultural identity, revealing social issues relevant to the Middle East, and providing a different perspective from what people usually see. Omar wishes to create in the future a large collaborative art project in the Arab world that will put the word 'experimental' as a must.

HalaNitchiwa

as the title suggests, merges the Arab greeting word *Hala* and part of the Japanese greeting *Konnichiwa*. The concept behind it is to represent a visual outcome that infuses Japanese elements of depiction through the geishas and Arabic/Middle-Eastern through the veil. Greeting and language used are in the Arabic written scripts, but the lettering is geometric and inspired by a thicker version of chopsticks.

Colors: Dark Grey and Black Matt. Size: 100cm x 50cm.



Khajag Apelian (Lebanon) is a freelance graphic designer. He worked for Landor Associates in Dubai. Khajag is pursuing a Masters degree in Type design at the *Koninklijke Academie van Beeldende Kunsten*, in the Hague. He was part of the design team of the 'El Hema' exhibition which was later awarded the Dutch Design Prize. His work has been published in the book *Arabesque, Graphic Design from the Arab World and Persia* (Die Gestalten Verlag, 2008).

If Walls Have Ears... eyes & mouth

An Arabic version of the famous proverb *if walls had ears...* the concept is elaborated on with an analogy to the famous three wise monkeys' saying: *see no evil, hear no evil, speak no evil*. The idea is that walls are better off not seeing, hearing or speaking about what happens in a room. Staying away from evil, away from gossip!

Color: Black Glossy. Size: 200cm x 25cm.



Nadine Touma (Lebanon) has created a body of literary and art work that addresses issues ranging from human rights to hymenoplasty. Touma has participated in exhibitions in Lebanon, Egypt, and throughout Europe. In 2006, she launched an independent publishing house *Dar Onboz* with a series of illustrated books, animations, films, and music for children and young adults in the Arabic language. One of the books, *Doodles* (written by Nadine and illustrated by Rena Karanouh) won an award at the Bologna Book fair for children's books in Italy. Her publishing house *Dar Onboz* was finalist at the British Council's International Young Publishing Entrepreneur (IYPE) award (London Book Fair 2008).

Lara Assouad Khoury (Lebanon-Canada) graduated from the American University of Beirut with a Bachelor in Graphic Design and worked as a designer at LeoBurnett (Beirut). After one year in Cairo, she moved to Dubai and worked as a Senior Designer for Landor Associates where she was involved in the design of extensive corporate identity projects for large Middle Eastern institutions. She received an MA in type design from the Atelier National de Recherche Typographique (France). Her fonts have received awards. She taught design and typography courses at the American University in Dubai. She is an independent graphic and type designer since 2005.



Is every word an image?

is wall poetry; a set of questions, of typogrammes, of playful letters that can be mixed and matched to build your own images and stories... Drawing with type and not calligraphy opened up more possibilities for building one's own images: you can interchange the words, you can place them differently you can create your own questions... The questions are taken from a book published by Dar Onboz entitled *Is this a passport photo?*. Compose your own questions with the typogrammes of your choice... Compose, set, play, for *does every question have an answer? and is every word an image?*

Colors: Black Matt and Black Glossy. Size: 150cm x 100cm.



Wissam Shawkat (Iraq) is passionate about Arabic calligraphy since a young age. He has widely exhibited, has received numerous awards, and is in various museum and private collections in the Middle East and Europe. He regularly contributes to the quarterly *Horoof Arabiya* and works on corporate design projects. His public art pieces include a low-relief mural for the Dubai Cultural and Scientific Association's headquarters, and wall graphics for the Dubai International Financial Centre (DIFC).

Waterfall

is a design built from Arabic numerals (1 to 9), in *Wissam's* signature calligraphic style. The fluidity of this calligraphic style lends itself to the idea behind the design (a flowing and fresh waterfall). The flexibility of this design allows for an unlimited number of ways for creating the waterfall.

Colors: *Light Blue, Turquoise, and Aqua.* Size 50cm x 150cm.



Mahmoud Hamdy (Egypt) studied animation at the Faculty of Fine Arts in Cairo and design at F+F School for Media Art & Design in Zurich. He co-founded the FC Studio - a Cairo based design studio. Mahmoud works with video, graphics and site specific installation (often in collaboration with artists from Germany, Switzerland and Egypt), and has participated in several international exhibitions and festivals.

Calli-Pat

is a wall sticker design inspired from Arabic calligraphy in its basic form; the rhombic dot *Al Noqta* and the line *Al-Khatt*. With its linear movement, this abstract composition alludes to the rhythm and the movement of the hand while writing.

Colors: Black, Red and Teal. Size: 100cm x 50cm.



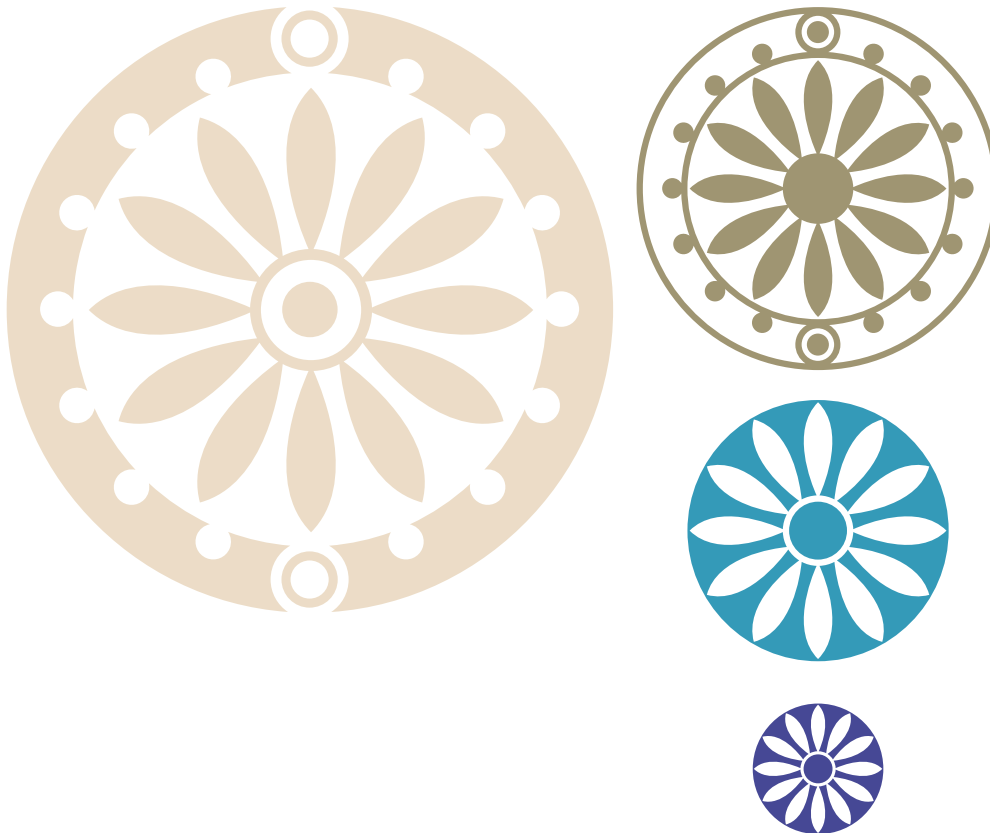
Samar Makaron (Lebanon) currently lives between London and Beirut. Since graduating from the American University of Beirut, Samar worked in graphic design, stage set design since and social/participatory art. She has won several awards - including a scholarship at Goldsmiths University of London. Samar is currently working as a freelancer in art, design and project management. She has participated in the development of the Lens on Lebanon collective (www.lensonlebanon.org).

DIY Mukarnas Discs

is inspired by the aesthetics of the traditional art of Arabesque, while taking the proportions and relationships of forms one step forward into the harmony of an endless pattern. The DIY (*Do-It-Yourself*) in the name satirically comments on the object at hand: a simple sticker aspiring to assume 'reclaiming our interiors'. The usage of the sticker is flexible, and the motif is from the bespoke typeface designed by Samar.

Colors: Ivory, Gold Glossy, Turquoise, and Violet Blue. Size: 100cm x 100cm.

Close-up detail of some samples of the design's motifs.





Samar Makaron (Lebanon).

DIY Mukarnas Floral

is inspired by the aesthetics of the traditional art of Arabesque, while taking the proportions and relationships of forms one step forward into the harmony of an endless pattern. The DIY (*Do-It-Yourself*) in the name satirically comments on the object at hand: a simple sticker aspiring to assume 'reclaiming our interiors'. The usage of the sticker is flexible, and the motif is from the bespoke typeface designed by Samar.

Colors: Magenta, Mint Green, Ivory and Gold Matt. Approximate size: 100cm x 100cm.

22

Khatt Design Collection
Vinyl Wall Stickers by Mosaïques



Close-up detail of the design's motifs (above) and two of the numerous alternative configurations for the pattern design (below).



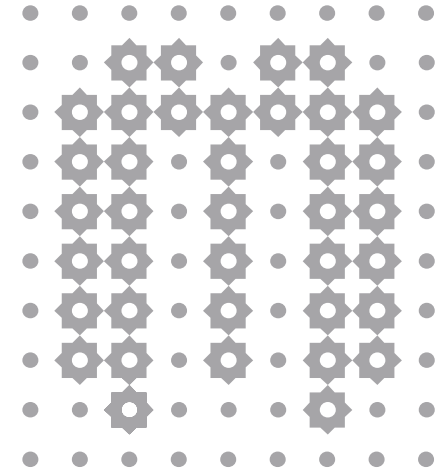


Pascal Zoghbi (Lebanon) graduated with a Master of Design from the Type & Media course at the Royal Academy of Arts in The Hague. He received his Bachelor Degree of Arts from Notre Dame University in Lebanon. He worked in Beirut as a graphic and web designer, and is currently an independent Arabic type and graphic designer in Beirut. He teaches graphic design and typography courses at LAU (Lebanese American University) and NDU (Notre Dame University).

Mahrousa

is a design referencing cargo trucks in the Middle East that are usually painted with Arabic calligraphy using vernacular Arabic texts. In Lebanon, one can often read mahrousa (may it be protected) painted on the back of trucks alongside an image of an eye or a real hanging baby shoe. This is meant to bring good luck, and protect from the 'evil eye'. The words *mahrousa ya 'arousa* uses the font *AlefCaps* with its Arabesque star-shaped pixel pattern, reflecting the Middle Eastern feel of the design.

Colors: Orange and Dove Grey. Size: 150cm x 85cm.



Close-up detail of the arabesque pattern of the lettering design.

Engy Aly (Egypt) has a strong interest in patterns as well as Latin and Arabic calligraphy. She studied Graphic Design in Egypt. She has participated in numerous art and design exhibitions in Egypt, France, Poland, and Japan. She is currently a member of the FC Studio design team and also works as a freelancer.

Not So Sure

is about how sometimes one's brain thinks of the same thing through different channels. This illustration of a dark haired girl is itself a kind of self portrait (but can also represent any young person). The speech bubbles pattern is a silent form of expression (that may be filled with different people's individual thoughts). The illustration becomes an abstract visual pattern that can be arranged in many different configurations.

Colors: Lime Green, Brown, Pink, and White. Size: 100cm x 75cm.



Edo Smitshuijzen (Netherlands) graduated in graphic design from the Rietveld Academy in Amsterdam. He was a partner for 17 years in one of the large Dutch design studios 'BRS Premsele Vonk' (nicknamed 'the Design Ministry' for its numerous contributions to the Dutch perspective on graphic, corporate and signage design). After leaving BRS, Edo became an independent product and graphic designer, and design writer. He collaborated with his Lebanese wife on the first book ever about Arabic typography. He is the author of the *Signage Design Manual* (Lars Müller 2007), and the upcoming first comprehensive *Arabic Type Specimen Book* (De Binnenkant 2009).

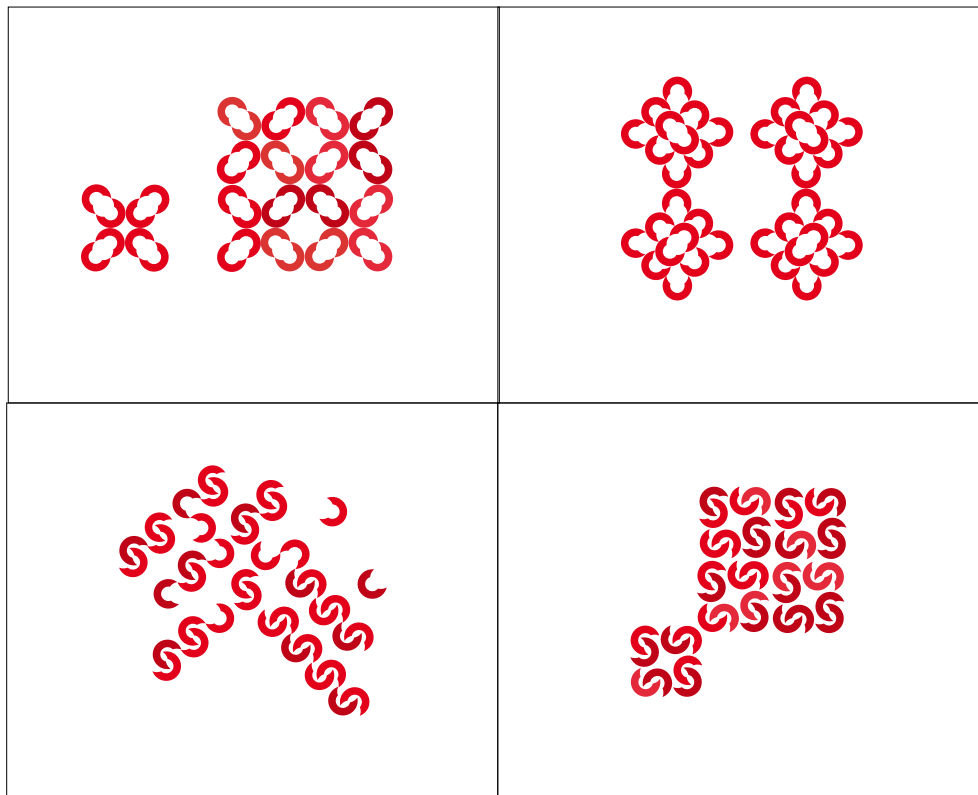
Magic Arch

Arches are part of Islamic architecture. Giving buildings a mystical charm, the arches are often constructed with parts of contrasting colors that dematerialize them visually. The Magic Arch effectively contains two arches: one in a 'positive' shape and one in the 'negative' shape for a dematerializing effect.

Colors: Red, Geranium, Medium Red, Cherry Red, and Poppy Red. Size: 150cm x 150cm.



Alternative configurations.



Edo Smitshuijzen (Netherlands).

Funky Geometry

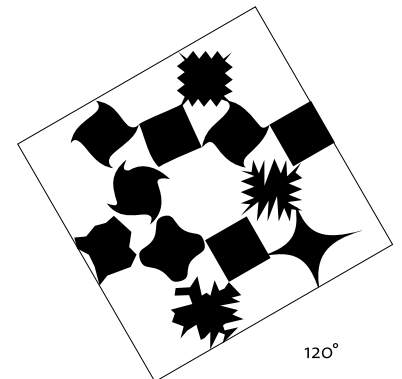
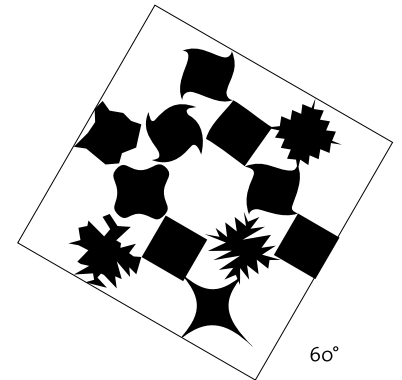
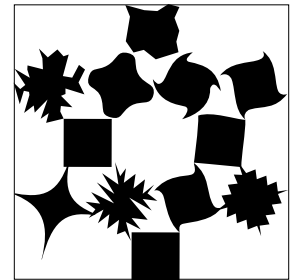
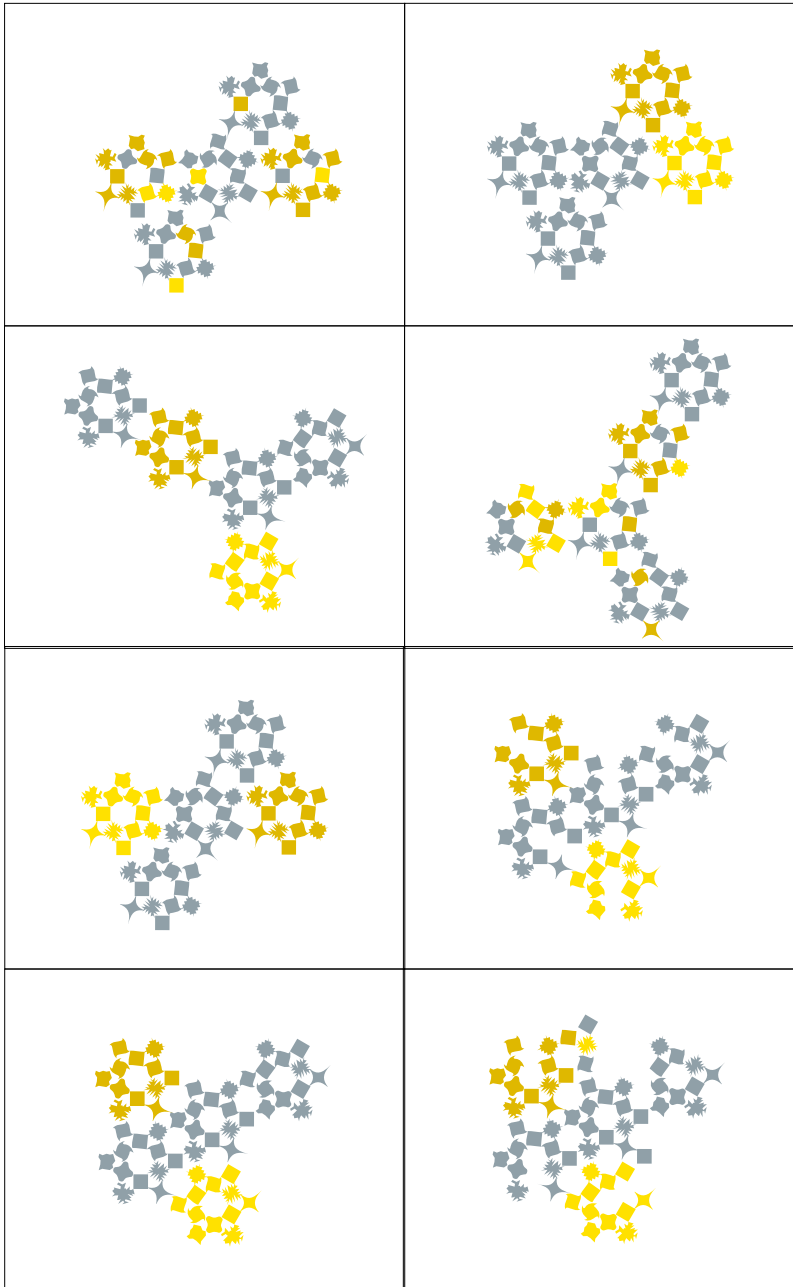
is a design using traditional Islamic geometry mixed with digital algorithms, and resulting in contemplative patterns gone wild. Endless varieties can be made by turning the basic element in increments of 60 degrees, and then combining the five elements in different configurations.

Colors: Gold Matt, Gold Mirror-Finish, and Dark Grey. Size: 150cm x 200cm.

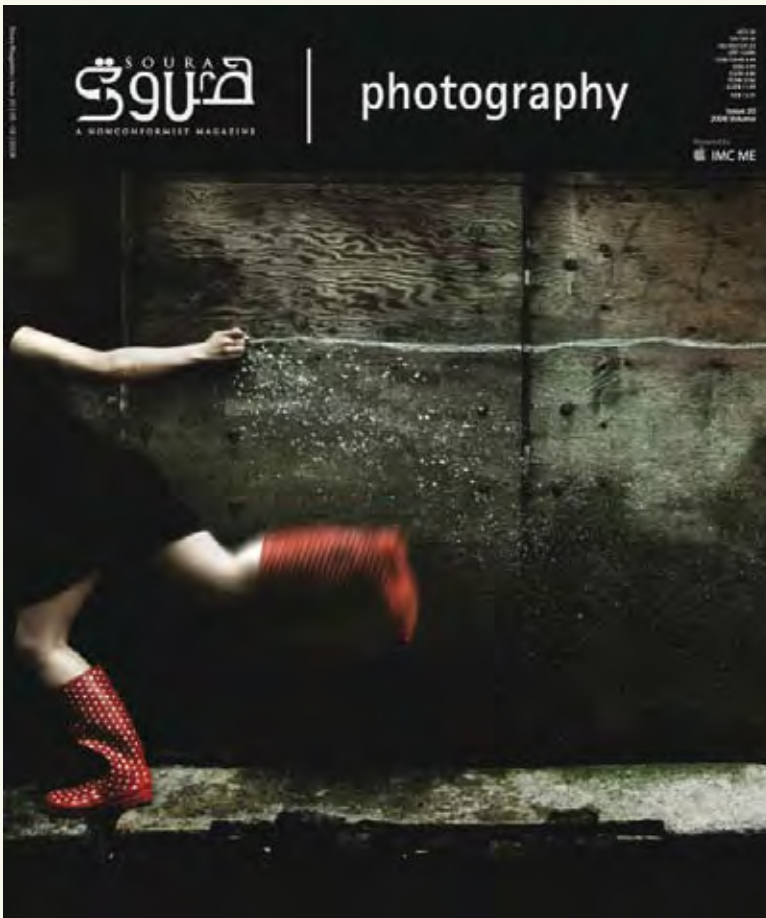
28

Khatt Design Collection
Vinyl Wall Stickers by Mosaïques

Alternative configurations.







It was like the first call for prayer at the break of dawn – like waking up to a ceremony, a celebration of oneness, with God, with eternity.

Soura, thus, began to celebrate all that was human, to gather all that can never be lost, to understand man-made wonders, to remember God's creations. It stays, now, like that first call for prayer, forever waking up to a new morning.

Over three years and we keep running on. The moment conjures up images and thoughts of the days when we started: the hard slog, the brainstorming, the arguments, the hesitancy, the excitement.

We had taken the road less traveled. But there was one thing that kept us strong, we all knew that we were going to craft something that will give a much needed voice to the imagination and handiwork of hundreds of photographers. We wanted to honor them.

We started at a time when the Middle East was in the news for all the wrong reasons. Being the only photography magazine in the region, we brought with us photography and art from the Middle East and soon infused it into the world. Our featured photographers provided images of a world that disturbed

McCurry's coverage in Afghanistan won the Robert Capa Gold Medal for Best Photography: Reporting from Abroad, an award dedicated to photographers exhibiting exceptional courage and enterprise. He also has won most of photography's highest awards and has twice won the Chouh Rabbit Memorial Award. Other credits include a Doctor of Humane Letters degree from Fairleigh Dickinson University for his outstanding achievements as an international photographer and joining the international photography cooperative Magnum in 1985.

McCurry has published five books: *The Imperial Way* (1985); *Moscow* (1988); *Portraits* (1994); *South/Southeast* (2000), a first prize winner in the book category of the Pulitzer of the Year competition; and *Sensory* (2002), an exploration of the temples of Angkor in Cambodia. His book on Tibet will be published this fall. Recently, McCurry has photographed in Bombay, Burma, Sri Lanka, India, Yemen, Kashmir, Tibet, and Angkor Wat.

“Most of my photos are grounded in people,” McCurry has said. “I look for the unguarded moment, the essential soul peeking out, experience etched on a person's face. I try to convey what it is like to be that person—a person caught in a broader landscape that I guess you'd call the human condition.”

them, they shared insights into a future that was calm; they showed us their captured realities and created thoughts. The differences and the many parallels that ran through the artists' work, reminded us of the world we were surrounded by. They told us tales of both ideal and flawed existences and of a sometimes very illusory world.

Now, Soura is convinced that to bring people together, to bring communities together, art will play a major role. Artists don't work within boundaries and principles; they work to celebrate the human race, to turn our many dreams into works of art, and to produce an unparalleled vision of a world that encompasses us.

Our magazine has gone from following dreams to creating realities, from giving spaces and voices to hundreds of photographers, many of whom were looking for the right direction, for a start. Soura has built relationships along the way, strong and bold bonds. The beauty of our magazine is the beauty realized by the photographers who color up our pages.

Each photograph displays how each photographer sees the world. A different pair of eyes each time, and a very differ-

ent picture every time. Such diverse ideas, varied interests, an assortment of colors. Thus, comes to mind, the idea of an individual. For every photographer is a human being and every human being sees the world differently. So there are conflicts and pain, war and politics, and we are constantly tortured by our differences. We argue, fight for what is right for one and not right the other.

Soura lets the world unite on its pages. It gives every photographer the chance to read the world in their own way. To show just how creatively and brilliantly two people can create two diametrically differing photographs from a piece of the same world.

Coming from the Middle East we have persistently represented the culture of this part of the world and opened doors to understanding what the rest of the world has to offer. Coming from Dubai, we bring with us an already global culture - a vision of a future world city where people from all ethnic backgrounds, from around the world, celebrate being together and living in peace.

Soura's journey has been a swift one. It has had its downsides and its excellent days; it has had a hundred aspirations, endeavors, and accomplishments. It was like catching a flight every day, only sometimes you did not know your destination. And you were the pilot. In the beginning you did not know how to fly. But time takes you places; time takes you through experiences, and learning. And before you know it, you are soaring, high above the clouds.

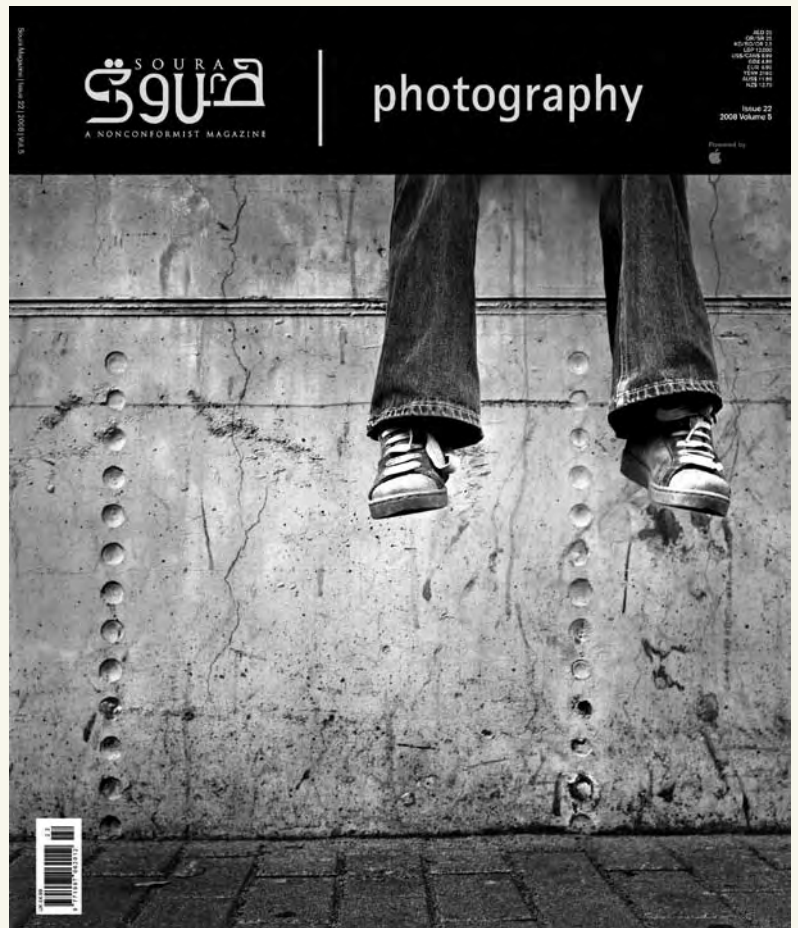
Yet when we land we know our feet are firmly in the ground. We know we have been where some have only dreamt to go. Today when we succeed, our success is shared by our team, who has stood by Soura like a family.

And this is what we do - we try, we connect, we build. We hope that we bring people and pictures, places and faces together on our pages. We let our photographers capture the world and unshackle humanity for us.

Then we leave you to believe all you want; to let you see a part of yourself stirring inside a photograph. We leave you to take in a thousand words, to let out a hundred sighs. We leave you to see dreams dance over pages of carefully crafted photographs, woven together to an impossible assorted reality, imagined like a tempting abstraction.

Let our photographers explain their worlds, let them show you compassion, loss, struggle, influences, conflict, the contemporary, the bygone, the unexplained.

Theodore Roosevelt once said, *'Keep your eyes on the stars and your feet on the ground.'* It is with this ambition and determination that we continue. Our passion increases each time but our foundation remains as solid as our fortitude.



Credits

Catalogue design: Huda AbiFarès.

Photographer: Callaghan Walsh (except for pages 12, 15, 24, photography by Huda AbiFarès).

Photographic manipulation: Huda AbiFarès.

Text and wall sticker designs, by their respective authors.

Text editing: Huda AbiFarès & Pascale Balze.

Text typeset in 'Fedra Serif A': designed by Peter Bilak.

Wall stickers: produced by Naseer Neon.

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traffic

50°C

naseer
neon 

Callaghan Walsh
Photographer



Special thanks to Callaghan Walsh

Callaghan Walsh is a freelance photographer based in Dubai, UAE. He specializes in editorial, commercial and reportage photography. He is the recipient of numerous awards including PX3, IPA, and the Reportage Festival. His work has featured in numerous international publications. Previous to working freelance Callaghan was a staff photographer for Motivate Publishing in Dubai and FPC in Sydney.

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The limited edition collection is available for sale in main major design outlets in the UAE – including Traffic and 50°C – and on line at www.diadiwan.com from December 2008. Updates about the project and points of sale at: www.khht.net.