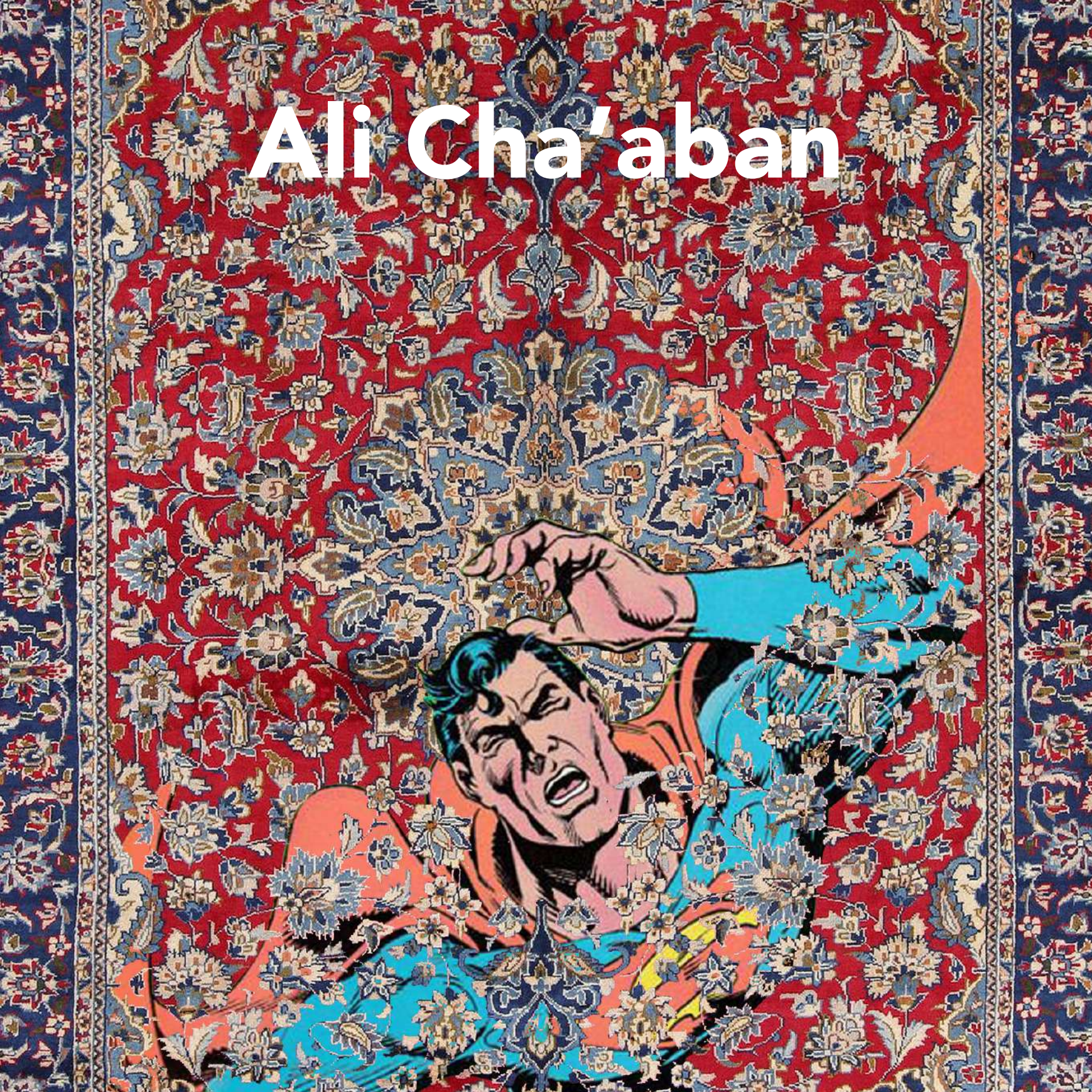


Ali Cha'aban



Ali Cha'aban

*"I Guess
I Am Still Angry"*



I Guess I'm Still Angry

Exploring the evocative theme of childhood nostalgic utopia; delving into the complexities of memory, longing, and the yearning for an idealized past. "I Guess I'm Still Angry" unveils the captivating concept of childhood nostalgic utopia.

Within the depths of our memories lie fragments of our childhood utopias. This exhibition seeks to examine the potency of these recollections, exploring how they shape our understanding of the world and influence our desires for a better future.

By embracing anger as a catalyst for change and self-discovery. Anger, when harnessed constructively, can fuel artistic expression and ignite a powerful dialogue.

Drawing from my own life experiences, I delve into the complexities of anger, inviting viewers to engage with this often misunderstood emotion and reconsider its role in our lives.

Childhood nostalgic utopia often emerges from a longing for lost innocence—a time when the world seemed simpler and more hopeful. Aiming to challenge societal narratives and stereotypes surrounding identity and anger, highlighting its potential as a catalyst for positive change and personal growth.

I want to revisit old memories as well as old artworks that I felt shaped me to become who I am today.

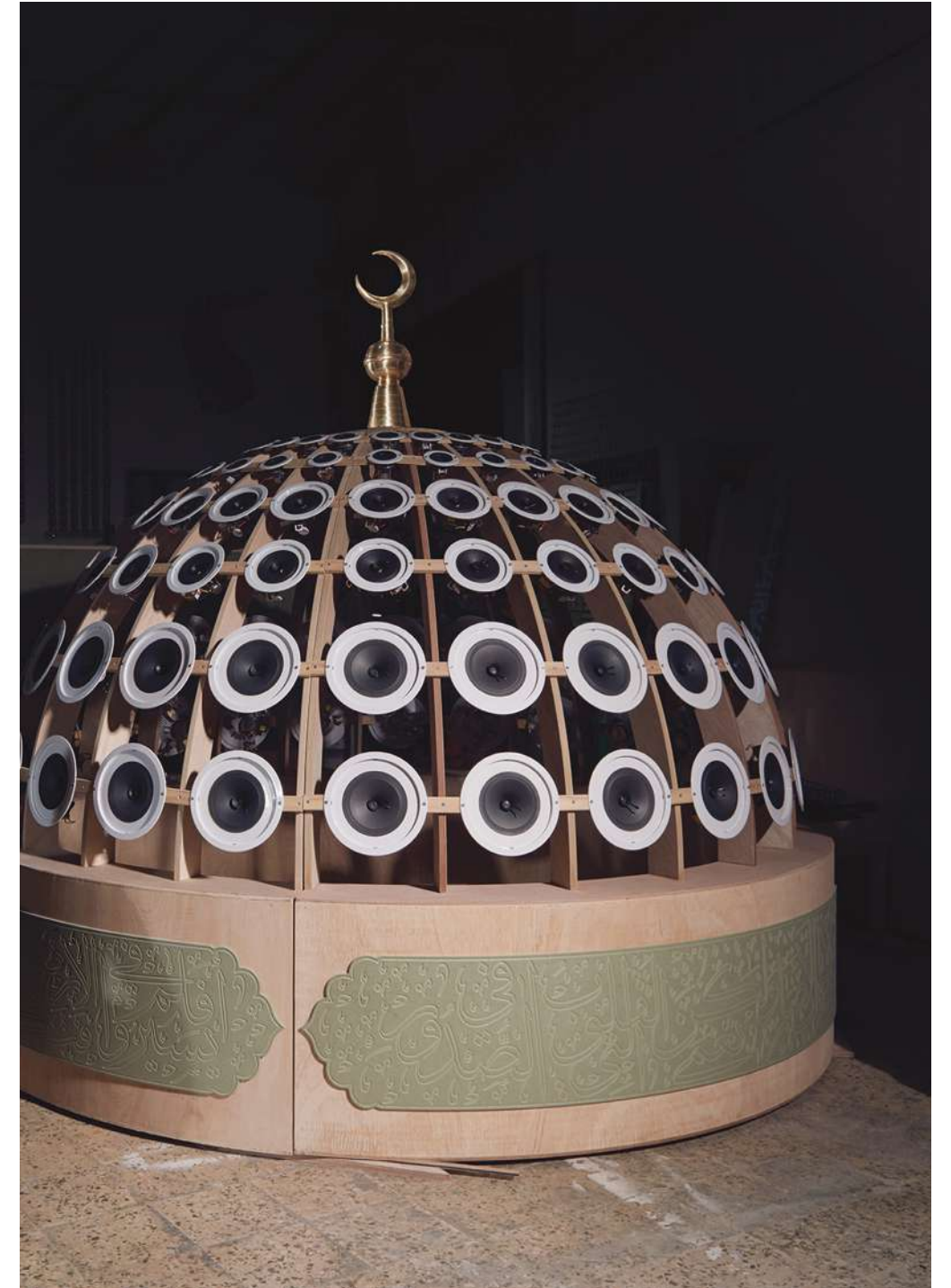
The Holy Decibel

*In collaboration with
artist Khalid Zahid.*

The work is composed of the heart beat and its link to the Quran, research shows that the Quran lowers blood pressure and soothes the heart beat. Scientists today speak seriously of a brain in the heart, consisting of forty nerve cells, what we call the mind is located in the center of the heart, which is directing the brain to perform its functions,

and therefore God made the heart a means by which he says: *"So have they not traveled through the earth and have hearts by which to reason and ears by which to hear? For indeed, it is not eyes that are blinded, but blinded are the hearts which are within the breasts."*

The holy decibel
Speakers on wooden dome
270 × 259 cm
2018
Edition 2/2



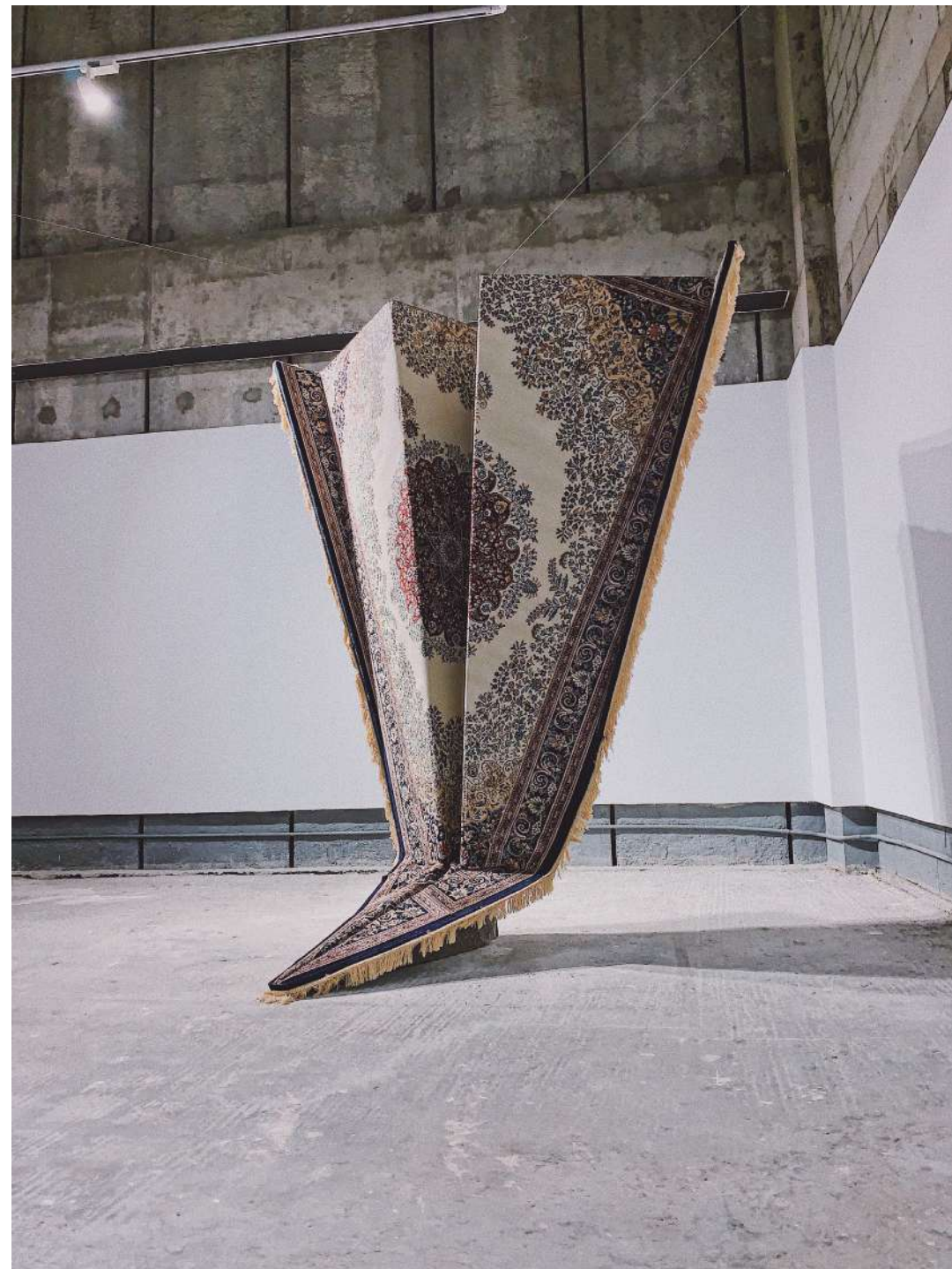
12PM Class

With Twelve PM Class,
I aim to express
the idea the while
knowledge is key
in life, the conceit
of sufficiency is the
enemy of human kind.

The work takes
reference from the
Quran, in verse 1-7
from Surat al-alaaq

*"Read! In the Name
of your Lord, Who
has created. Has
created man from
a clot. Read! And
your Lord is the Most
Generous. Who has
taught by the pen.
Has taught man that
which he knew not.
Nay! Verily, man does
transgress all bounds.
Because he considers
himself selfsufficient."
(Verses 1-7)
(Surat al-Alaaq)*

12:00 pm Class
2019
Persian Carpet On Wood
350 x 160 x 100 cm
Edition 1/2





12:00 pm Class
2019
Persian Carpet On Wood
350 x 160 x 100 cm
Editions 2/2



12:00 pm Class
2019
Persian Carpet On Wood
50 x 90 x 120 cm
Edition 5/10

12:00 pm Class
2019
Persian Carpet On Wood
50 x 90 x 120 cm
Edition 5/10



Fought The Internet and The Internet Won II

This work continues the series of self exploration, here I find myself battling between who I am on social media vs. who I am in real life and how it reflects on who I REALLY am.

With greater access to information, it presents new risks, as individuals now have the possibility to compare themselves to many other users worldwide.



I Fought The Internet and
The Internet Won II
2019
Silkscreen on Persian carpet
220cm x 170cm
Edition 2/3

I Fought The Internet and
The Internet Won II
2019
Silkscreen on Persian carpet
220cm x 170cm
Edition 2/3



This Space is Temporary

*Collaboration with
artist Khalid Zahid.*

The second work questions the existence or the real purpose behind the 'Mihrab' in a mosque and its

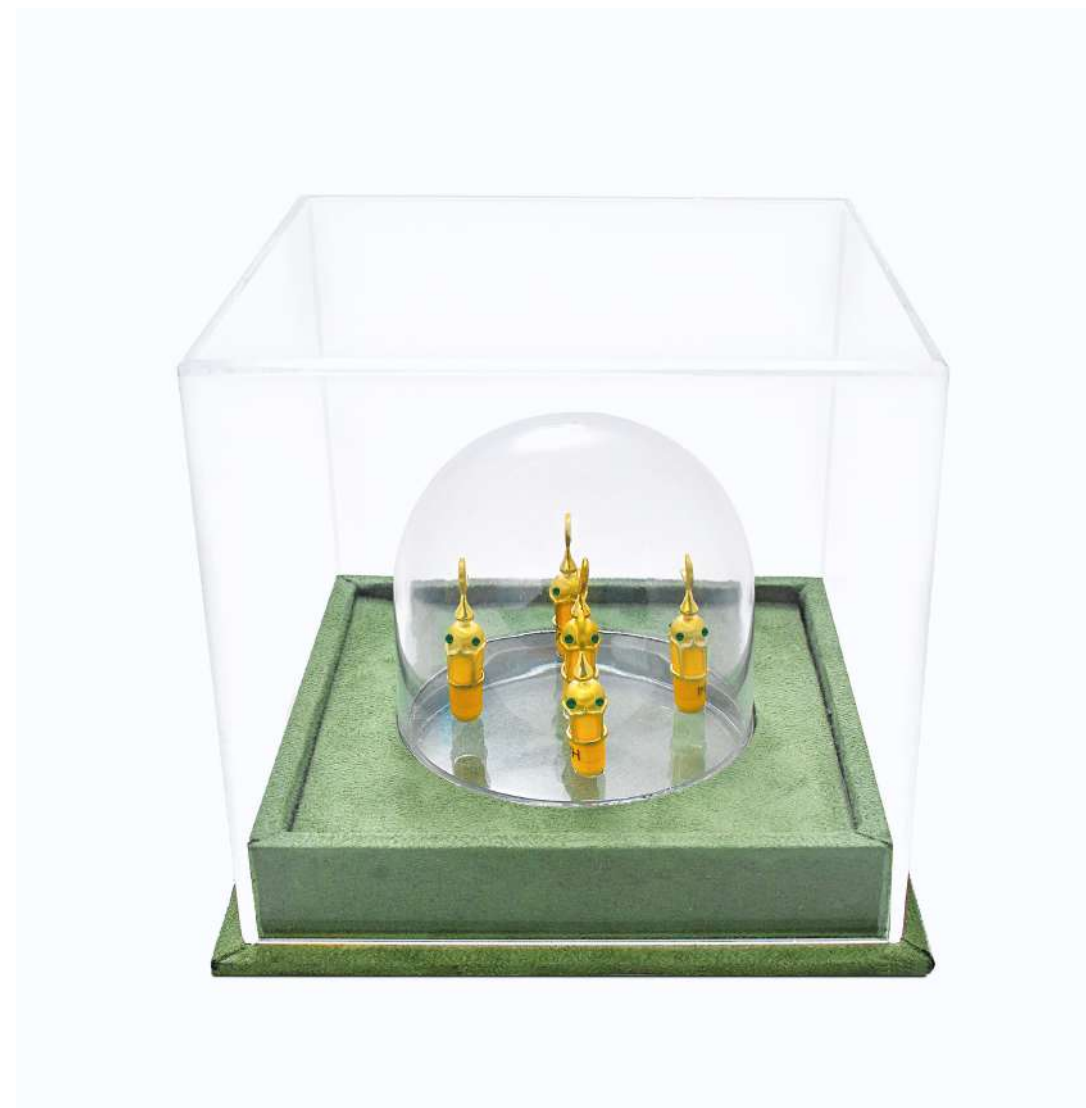
functionality. The real purpose of the Mihrab comes from its name which when understanding its meaning, it describes the 'inner-war', a place of self reflection.

This Space is Temporary
2018
Parallel mirrors constructed
in a wooden frame
180 x 245 x 60 cm
Edition 1/3





Strangers everywhere
2017
Neon, Metal
120 cm
Edition 1/3



Panacea
2021
Acrylic, gold, diamond, and shamwa
2018
12.5 x 15 x 13.5 cm
Edition 1/10
+3 AP



Grandpa's Chair

This is a draft of the "monobloc" chair I've always wanted to create. The chair my great grandfather, grandfather and father sat on. This chair means a lot to Arabs and their discussions about dystopia, so pull up and sit on an icon. For people to create narratives and discuss social topics, similar to these chairs that are part of our street traditions, found in every alleyway, these chairs have seen all

sort of arguments and discussions; always a good listener and never judgmental, a good companion through thick and thin. My Grandpa used to say: *"Chairs. They're made so people can sit down and take a break. Anyone can sit on a chair and if there are chairs enough they can sit down together and tell jokes or make up stories or just listen. Chairs are for people and that's why chairs, they need a companion"*.



Grandpa's Monobloc
2023
Plastic Chair, Persian Rug
52 x 71 x 47 cm



Biography

Ali Cha'aban is a Lebanese artist, born and raised in Kuwait and currently represented by the Hafez Gallery in Jeddah, KSA. Arab culture and tradition are the themes often apparent in his work, and with his background in anthropology, he has been proclaimed a "pop-culture analyst".

Ali Cha'aban's work revolves around the idea of nostalgia, which is another common theme in his body of work in which he aims to challenge socio-

political issues such as Arab identity and the state of dystopia.

With a keen interest in identity in his art, his inspirations are also explained in his biography on his site, "The impression that "Arabs are strangers everywhere," resides with diaspora; the struggle of identity amongst the masses is a never-ending research. Through art is where one finds a common language that displays what is seen but never told," a notion prevalent in his work.

Past Exhibitions

THE YOUNG COLLECTORS AUCTION

AYYAM GALLERY
(SAUDI ARABIA)

2014

http://images.exhibit-e.com/www_ayyamgallery_com/Auction_Catalogue.pdf

HERITAGE OF EMOTIONS

NIKKI DIANA MARQUARDT & WORK IN PROGRESS
(FRANCE)

2016

<http://randomstein.com/gallerienikki-diana-marquardt/>

TADAFUQ (FLOW)

HAFEZ GALLERY
(SAUDI ARABIA)

2017

<https://www.hafezgallery.com/exhibitions>

WAREHOUSE421

ABU DHABI ART
(EMIRATES)
2017

BEIRUT ART FAIR

HAFEZ GALLERY
(LEBANON)

2017

ABU DHABI ART

HAFEZ GALLERY
(EMIRATES)

2017

WAREHOUSE421

ABU DHABI ART
(EMIRATES)

2018

<https://www.abudhabiart.ae/en/programme/Galleries.Week.aspx>

SHARA ART FAIR

SAUDI ART COUNCIL
(SAUDI ARABIA)

2018

<http://saudigazette.com.sa/article/536349/SAUDIARABIA/4th-edition-of-Sharaattracts-art-enthusiasts>

MNWR BY HAFEZ GALLERY

ABU DHABI ART
(EMIRATES)

2018

<https://www.thenational.ae/arts-culture/art/abudhabi-art-and-hafez-gallerypresent-new-exhibition-atwarehouse421-1.778702>

Past Exhibitions

IN YOUR MIND
H GALLERY
(PARIS)

2018

<http://www.h-gallery.fr/in-yourmind/>

SHARJAH ISLAMIC ARTS FESTIVAL

SHARJAH ART MUSEUM
(EMIRATES)

2018

<https://www.thenational.ae/arts-culture/art/why-this-year-ssharjah-islamic-arts-festival-is-better-than-ever-1.808170>

AL OBOUR

SAUDI ART COUNCIL
(SAUDI ARABIA)

2019

<http://www.arabnews.com/node/1448841/saudi-arabia>

ART DUBAI

DUBAI
(EMIRATES)

2019

<http://www.arabnews.com/node/1469146/art-dubai-bringstogether-40-different-countries>

SAATCHI START ART FAIR

SAATCHI GALLERY
(UNITED KINGDOM)

2019

<https://hallabintkhalid.art/startsaatchi-2019>

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Silkscreen on Persian carpet, 2019, 220 x 170 cm

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