

LIMITED EDITION 2018
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CATALOGUE



Fatima Fakhro's Arts

www.fatimafakhro.com



Breathing -Oil on Canvas - 1986

BIOGRAPHY

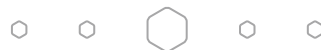
FATIMA AHMED FAKHRO



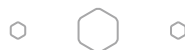
Fatima Ahmad Fakhro was born in Bahrain on November 22, 1943. Located in the middle of the Arabian Gulf, Bahrain is an Arab nation governed by a monarchy and predominated by a male dominant society. Society is dictated by strict cultural and moral Arab traditions.

Bahrain has developed tremendously in recent years in terms of technology, cultural diversity and tolerance. But Fatima's childhood and adolescent years witnessed very little freedom of expression for women. This is a theme that she brings with her to the United States, as she has currently been residing since 1980. *"My message is to release the women of my world from the repressive bonds of my society".*

This is represented through her use of nudity as a symbol of freedom and independence. Fatima has deep admiration for the individual freedoms and liberties that the United States of America has to offer. She was also fascinated by the beautiful colours produced by nature and the four seasons. All her art work carries some kind of message or deeper meaning. She tries to communicate universal emotions (such as death, love, and sadness) through personal events. The media she uses to express herself include colour, texture, symbols, and images.



"My artwork is supposed to cause an emotional reaction, or give a message to the viewer. I think art is universal".



WOMEN OF THE WORLD UNITE THROUGH ART.



Fatima Fakhro of Bahrain named her picture of a women "The House of Obedience." A faceless man head covered in a turban, held the women in his empty face. A women of Bahrain lives inside the man.

I use colours from my native environment which reflect clear blue sea and bright colours which I have carried from my culture. I was carried away by the beautiful Western way of mixing colours. When I came to the USA. I saw the most beautiful autumn; I love the four seasons since there are only two seasons in Bahrain. I found the secret behind the beautiful colours of the West. I think art is universal. In my work I stress my historical foundation. This foundation is the result of living in a society which has kept women in bondage until recently, for centuries. My message is to release the women of my world from the repressive bonds of my society. The nudity of the women in my paintings symbolizes freedom and personal release from my past. I would like to relate to the other Arab women that they have individual personalities and that they should be free to express themselves. Our historical foundation has given men authority over women and kept women isolated from the outer world and prohibited women from participating in what was called "men's jobs", education , politics etc. (Fatima Fakhro)

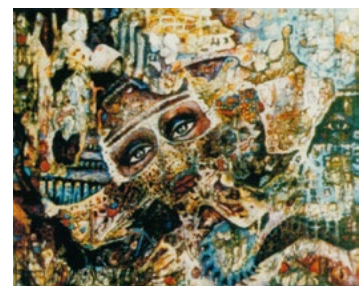
Fatima Fakhro, a surrealist from Bahrain who embraces a particular creativity in the niche of Art. She plunges beneath its enchanting horizon with colours mixed by her delicate sentiments: Fatima Fakhro a symbol of giving to Art. Words fail to describe what this painter is expressing through her paintings. Her paintings are ballads like dawn winds: pure, transparent and bright. It is an amazing truth with a human detour. A detour of art like the world of her childhood and puberty, filled with adventures and ideals, which she adopted from her father, Ahmed Fakhro. Her father left his impressions on her that will never age or change. Her works often transform to a literary subject when she creates the scenery with high accuracy and details that reflects a human touch. Those who knew this Artist who vowed herself to Art, would never be surprised by her devotion to Art and productivity with diverse creative works. This creativity and particularity lead her to a summit of feelings and sentiments. Observing her character, one never doubts the truthfulness in expression and giving, because she uses all her capabilities to challenge the reality lived by Eastern Women under strict traditional norms and discusses courageously different conflicts such as polygamy in works that throb with ardent colours and subjects that reveal naked bodies as the naked truth of duality of society.



Composition
Oil on Canvas
1983



Fortune Teller
Acrylic on Canvas
2002

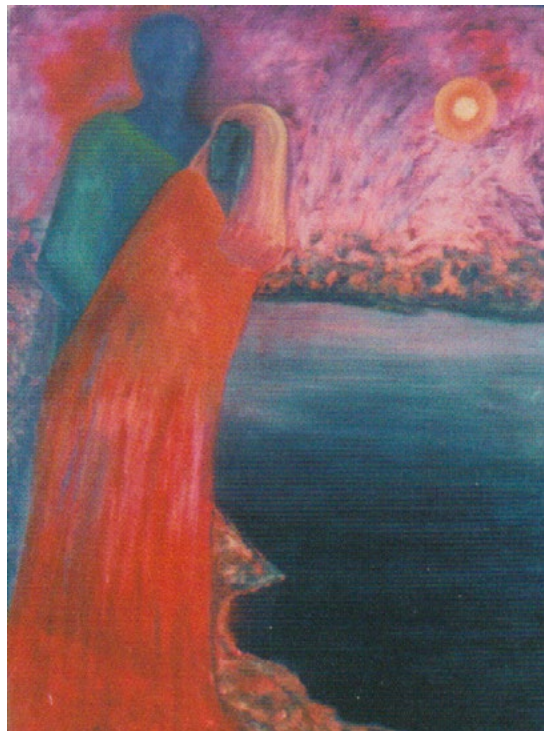


Night Raven
Mixed Media on Canvas
1998



Adam and Eve - Pastel on Paper - 1982

Nirvana - Oil on Canvas - 1985





House of Obedience
Acrylic on Canvas
1998

WOMEN OF THE WORLD A REFLECTION OF LIFE IN ART.



Rape - Oil on Canvas - 1986

A Global Collection of Art Curated by Claudia DeMonte, foreword by Arlene Raven. Pomegranate Communications, Rohnert Park, California, 191 pages. The result is a surprising, moving and in many cases, profoundly disturbing book. A great many of the works depict the plight of women in repressive and even violent societies: Fatima Fakhro of Bahrain puts a woman's face in a cage in a man's burnoose and inscribes "House of Obedience" on one edge.



28 Images of Women - Oil on Canvas - 1987

1987 VISITING CRITICS FATIMA AHMED FAKHRO



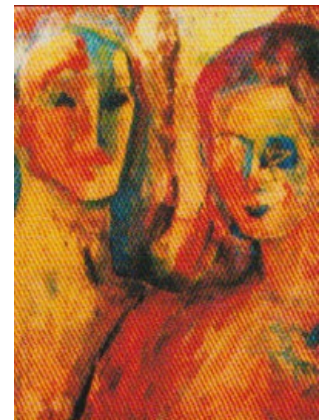
In choosing the work of Bahrain-born Fatima Fakhro and Colombian Liliana Duran, I was particularly interesting in exploring the artist' respective relationships with the native cultures. Although both women have worked in the U.S for a numbers of years, their art remains firmly rooted in their cultures of origin, exploring the political and psychological repression exerted by governments and social mores. In an artist's statement Fakhro explains "My art is supposed to give a message and feeling and should not be used to decorate a house. It is supposed to cause emotional reactions or give a message to a viewer."

The paintings that most effectively realize those intensions are a series of 28 small "portrait" images of Arab women, which the artist displays, grid-like, on a single wall. Paintings after paintings zooms in on the faces of individual women, showing them

gagged, blindfolded, dead or dazed with suffering. As opposed to the magic realist style which the artist in her larger "symbolist" works, here Fakhro experiments with a more expressionistic, painterly approach to my eyes is much more successful in reinforcing the emotional anguish and turmoil she is trying to convey.



Close-up of a Painting
Mixed Media - 2002



Close-up of a Painting
Acrylic - 2002

WOMEN OF THE WORLD A GLOBAL COLLECTION OF ART



From Bahrain is a painting of a women in a male traditional's white head dress. But across the front are bars, as if the head dress was a cell. It's titled " House of Obedience." The artist is Fatima Fakhro.



Acrylic on Paper - 1983



Untitled - Oil on Canvas - 1983



Flattery - Oil on Canvas - 1986

EDUCATION



Political Science and Economics, **Baghdad University, Iraq 1965-67.**

Diploma with high distinction in Interior Design, Centre of Fine Arts, **Beirut, Lebanon 1967-70.**

Putney School of Art, **London, England 1972.**

B.F.A Magna cum Laude, The Maryland Institute College of Art, **Baltimore, Maryland 1982.**

Summer Program with Enzo Cucchi and Eliseo Mattiacci, Instituto Superiore Per Le Industrie Artistiche, **Urbino, Italy 1986.**

M.F.A.Mt Royal School of Painting, The Maryland Institute College of Art, **Baltimore, Maryland 1987.**



Mourning Dove - Oil on Canvas - 1984



Nihilism - Oil and Mixed Media on Canvas - 1998



Heaven
Oil on Paper - 1983



No Restrictions
Oil on Paper - 1983



Affinity
Oil on Canvas - 1995

EXHIBITIONS



1968 Group Show, Indian Embassy, Beirut, Lebanon

First Prize for Portrait of Prime Minister Nehro. Portrait placed in Nehro Museum, **Bombay, India.**

1969 Group Show, Centre of Fine Arts, Beirut, Lebanon.

1972 Group show, Putney School of Art, London, England.

1974 Slow Show, Omar Khayam Hotel, Bahrain.

1980 Foreign Students Show, World Trade Center, Baltimore, Maryland.

GroupShow, Drawings from African Art, the Maryland Institute College of Art, Baltimore, Maryland.

1983 Group Show, Photorealism, The Maryland Institute College of Art, Baltimore, Maryland.

1985 Group Show, First year M.F.A. Show, The Maryland Institute College of Art, Baltimore, Maryland.

1987 Thesis Exhibition, The Maryland Institute College of Art, Baltimore, Maryland.

1987-89 Group Show by Maryland Artists, Image Identity (Self Portrait) Maryland Art Place, Baltimore, Maryland.

1990 Group Show, Corcoran School of Painting, Washington D. C.

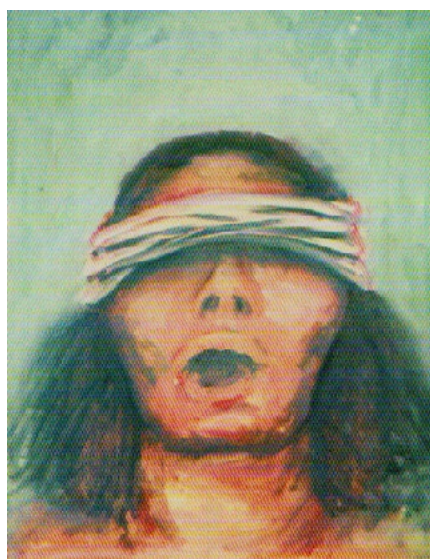
2000 Group Show, Women of the World, A Global Collection of Art by Claudia De Monte (177 Artists), New York.

2001 Picasso Art Gallery, Solo Show, Cairo, Egypt.

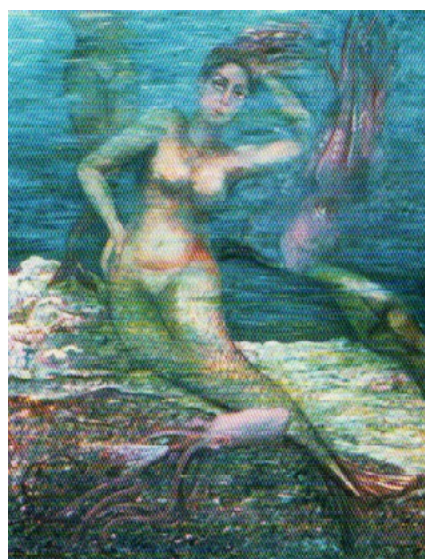
Related Experience

1973 Commissions for murals in the Restaurant of the Omar Khayam Hotel, **Bahrain.**

Designed the Restaurant and Bar in the Omar Khayam Hotel, **Bahrain.**



Untitled - Oil on Canvas - 1987



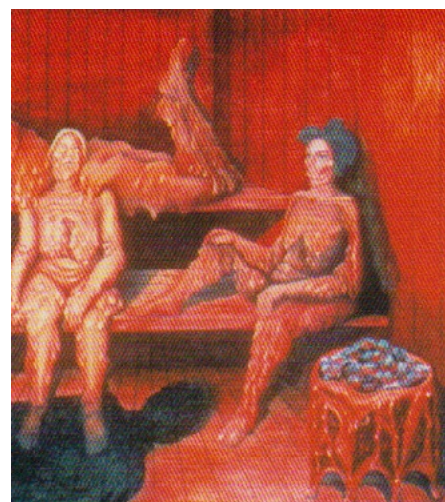
Me and the Octopus - Oil on Canvas - 1985



Bahrainy Night
Oil on Canvas - 1986



The Wedding
Oil and Mixed Media on Canvas - 1994



Having Fun
Oil on Canvas - 1986



I love you too - Oil on Canvas - 1986



Our Society - Oil on Canvas - 1986

"FATIMA FAKHRO AND SALVATION BY ART"
BY ADLY RIZKALLAH FEBRUARY 2001



Adly Rizkallah talking to Bahraini Ambassador and Fatima at the opening of the exhibition

Salvation through Art was a mean for some individuals. In other words, Expressionism indeed is a School where Art is the Salvation of the Artist in terms of remedy, self-disclosure and even rebellion.



Passion - Oil on Canvas - 1986



Fatima in her studio with her clay sculpture - 1992

This is what I had in my mind when I saw the works of Fatima Fakhro, either seeing the slides of those works or observing the originals.



Siesta - Oil on Canvas - 1983

Fatima's Expressionism is not really "Expressionism". It is an amalgamate/ union of Surrealism and Symbolism. Fatima Fakhro's Character and Art bond together in a unique manner creating truthfulness that outreach perfection.



Reinless Fatima - Oil on Canvas - 1986



No Comments - Pastel on Paper - 1986

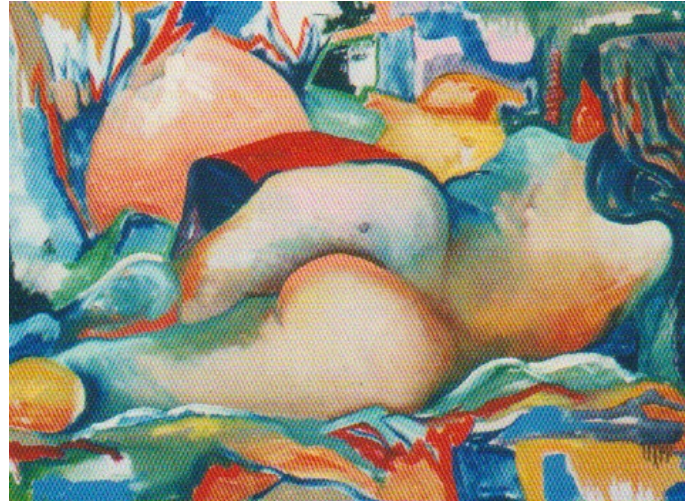
THE EGYPTIAN GAZETTE ON DISPLAY BY MOHAMED HAMZA

Fakhro's paintings draw the attention with their strange mythical creatures and high narrative inspiration.



The Bahraini artist Fatima Fakhro was obsessed by nostalgic feelings for the Arab World. Living in the States for 20 years, Fakhro was so keen on acquainting the Arab public with her work, she actually picked Egypt for her first retrospective exhibition which she held at the Picasso Gallery at Zamalek. Born to a well-off family in Bahrain,

Fatima studied economy and political sciences at the University of Baghdad. But the demon of art had overpowered her and she decided to leave for Lebanon where she received her first lesson in fine arts. She pursued post graduate studies in interior decoration and then left for the UK where she joined Putney School of Art in 1972. Later on she settled in the US and she obtained B.F.A. from the Maryland Institute College of Art, Baltimore in 1982. She also received a one-year program me at the hands of Enzo Cucchi and Eliseo Matiacci in Italy and then returned to the US to get an M.F.A. from the Royal School of painting, Maryland. Upon first glance one realizes how frequent Fakhro resorts to her personal image in her huge paintings. With her conscious mind and vehement emotions, she has created an ideological stand so peculiar to her. Generally speaking, her paintings attract the attention with their strange mythical creatures and high narrative inspiration. Her aim is not to establish an intimate relation between herself and her subconscious but her objective is to destroy physical and psychological barriers between conscious and subconscious. It is not surprising then that Fatima amalgamates features of life within the paintings. Her personal image is so inspiring and reflective of her dreams and reality. In her first paintings we see her grief over the death of her mother in a painting picturing the mother while embracing the daughter tenderly. Fakhro's portrait impresses the onlooker with constant innovations revealing a duality of inner image and outer appearance.

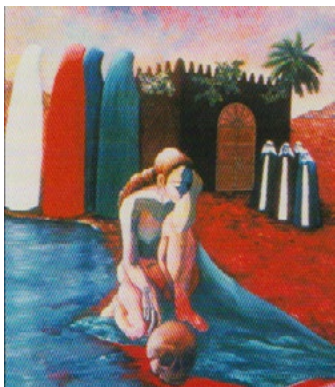


Untitled - Oil on Canvas - 1983



Love story - Oil on Canvas - 1983

Her portrait is always changing with make-up and clothes and yet, even in naked paintings, we do sense an oriental diffidence. Fakhro has established many dialogues between her inane self and her outside reality. In one painting she is thrown naked in the deep water as a mermaid, half human, half fish flanked by aquatic plants and shells whereas the octopus embraces her affectionately. The apple she holds in her hand symbolizes Eve's temptation to Adam.



Grief - Oil on Canvas - 1986

Leonardo Da Vinci said more than five centuries ago that an artist is inclined to picture himself and to reflect his own nature on living creatures and all lifeless objects.

The French author Simone de Beauvoir wrote in her book "The second sex" that the picture of a woman presents a clue to her state of mind and she also emphasized women's interest in their own personal image. Fakhro has lately resorted to symbolic representation of her personal image through myths that bear the scent and charm of the East. She derived her exciting shapes from a cultural blend that combines East and West. Bahrain, which came under Islamic rule in 639AD, is known to be the first Arab country on which the sun rises daily, the nature of the country with its extended sea, shining sun and clear sky most of the year had a deep effect on contemporary Bahraini artists, including Fakhro.

One of her paintings depicts the process of running from destitute life among the dry tree branches. Riding on horseback, with her hair moving with the wind she looks forward to a freer and spacious world. Sorrow and loneliness dominate her image especially in paintings expressing the death of her father or the time when she was operated on during which she was required to stay a long time in bed on her back. In fact, her painful experience reminds me of the Mexican artist Frida Kahlo who portrayed herself while in pain expressing the dull thoughts that crossed her mind. Fatima has not presented an illustrated interpretation of her dreams but she pierced through her latent subconscious mind mixing the outcome with the closest conscious image she came across. She does not search for a symbol for what is clearly comprehensible or logical. The best example is the painting of the naked woman whose arms are substituted by legs and vice versa. The woman floats among clouds trying to get hold of the head of a lion which symbolizes strength and sexual lust. She tries to unveil the ambiguous by resorting to indicative dream-like images reflecting the state of the mind. In this Fatima is like other surrealist artists who gave vent to their creative abilities in this approach. Leonor Fini, Frida Kahlo, Leonora Carrington and Valentine Hugo are female artists who joined the surrealist school following its establishment in 1924. None of the other artistic schools had manifested the importance of the creative role of women in art and literature as surrealism did. From time to time surrealist artists, as Fatima, show up on the scene to please the public with their surprising dreams, charming lines and bright colors. Besides all this Fakhro exceeds the ordinary logic and is inclined to literary narrative of a romantic tendency.

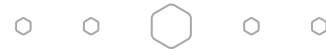


Waiting for the Fourth - Oil on Canvas - 1986

FATIMA FAKHRO

A SURREALIST FROM BAHRAIN

by Khalid Kishtainy Al-Sharq Al-Awsat



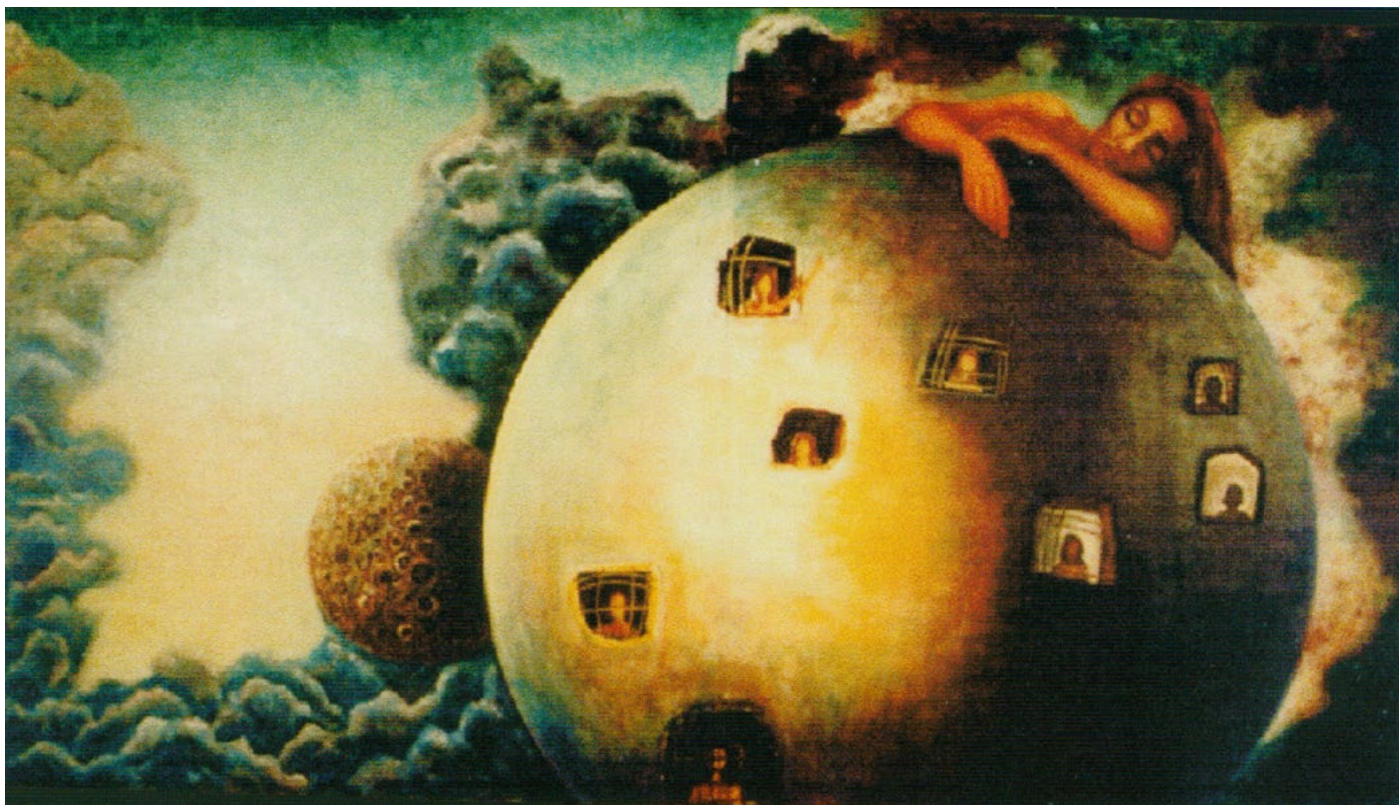
It seems that the School of Surrealism is like the leopard that moves its cubs from one jungle to another. It is peculiar enough to know that this leopard has transcended in the Arab world in the person of a female who is originally from Bahrain. She surfs that world of Surrealism among paintings resembling the highest stages of challenge and courage. She expresses the female inner soul and sentiments through formations and symbols of which many make painters/artists failed to achieve.

Fatima Fakhro started her academic life as a student in Political Science at the University of Baghdad. Yet she soon realized that her mind and soul were mainly with painting. So she moved to Beirut, Lebanon to study Fine Arts, eventually moving permanently to the United States of America where she received her Master of Fine Arts in Painting and Design. She spent one month in Arbino, Italy, attending an intensive workshop in painting.

It is not uncommon for artists who start their lives studying politics or sociology to switch to Fine Arts where they adopt the Surrealist thought to express themselves. This is very typical for painters and artists coming from the Arab world, since the Jack of realism overwhelms most Arab social and political systems and thus imposes on artists a flight from realism which attracts many surrealists.



A night to remember - Oil on Canvas - 1986



Perch of Promises - Oil on Canvas - 1986

Fatima Fakhro is a woman who added the element of femininity and uprising to her paintings. She once said: 'I presume that my paintings behold a mission and sentiments which cannot be used as a piece of decor or furniture. My works are intended to stimulate feelings in the viewer and to convey an idea. I try to paint subjects

such as death or passionate love or bitter sadness and describe the different human feelings which one finds difficult to express by mere words.'

What is that mission Fatima is talking about? It is the uprising of the Arabian woman and her awakening. Fortunately, Fatima Fakhro found in herself through her personal experience and training the ability to express her ideas, and thus transmit her mission through colours as powerful as her feelings, to enhance her message with all the symbolism and character, it holds within. She conveys this mission in paintings that expand to many meters in size.



Next Promising Generation - Oil on Canvas - 1987

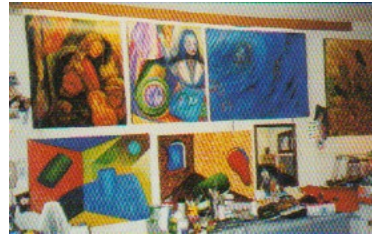
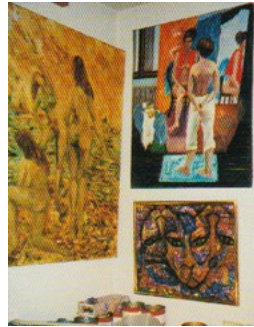


Topsy - Acrylic on Canvas - 1995

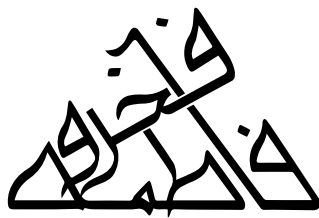
With her large canvas she yearns to embrace the world with her paintings, or the other way around, her paintings would embrace the world by which she is inspired. She derives her symbolism and thoughts mainly from the Freudian and psychological school. Fatima participated in a number of international exhibitions in the USA, Europe and in the Arab world.

Although she has spent quite a long time in the west and been influenced by western schools of thought, yet critics still find her paintings reflect her native Arabic character and its significance to Middle Eastern societies.

FATIMA FAKHRO
AROUND THE GALLERIES



Fatima on her Studio



Fatima Fakhro | Falls Church Northern Virginia | VA 22041 | USA

Email: fafineart30@msn.com | inquiry@fatimafakhro.com

www.fatimafakhro.com