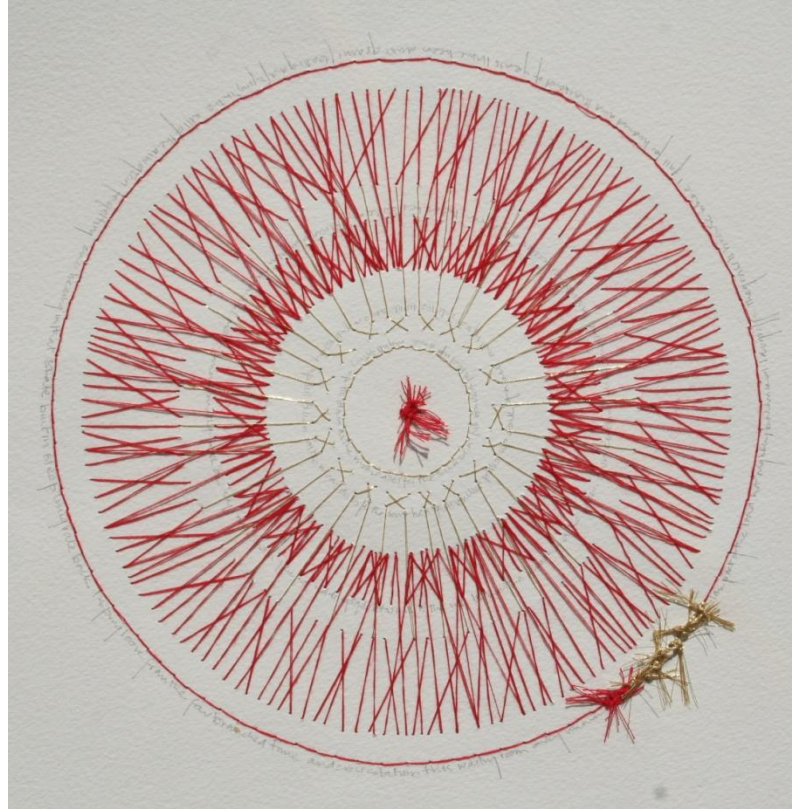


Intimate Objects





Patricia Millns

Patricia is a Fellow of The Royal Society of Arts , FRSA , Patrons Board member of Art Dubai, Advisory Board American University Dubai, GMAA. Oman and an Elected member of IAPA, UNESCO and EFAS UAE.

She exhibited at the Worlds Congress of Women, Beijing, United Nations, British Museum, London, Carousel De Louvre, Paris, DIFC Dubai, Cultural Foundation of Abu Dhabi, Alexandria National Library and National Museums of Sharjah, Jordan, Kuwait, Egypt and Oman. She represented the UK at the Cairo, Sharjah and Alexandria Biennials and was Commissioned by the British Council for HM the Queen's UAE 2010 state visit.

Above all she is an artist with a passionate understanding of Middle Eastern Culture. Patricia's work, initially inspired by the complexity and repetition of imagery within Islamic art and design, developed into a study of symbolism within the cultural, textile and olfactory heritage of the region. Woman's studies and the significance behind the hidden symbolism of dress and adornment led to a series of stitched paper works. Rumi's philosophy and poetry has greatly inspired her installations and work for many years including her new object series. She is presently advising on various art and design projects. She has exhibited with The Majlis Gallery since 1989



Mustafa Ali

Mustafa Ali is one of the Middle East's finest sculptors, a statement which is justified by the fact that his work can now be found in many private and public collections throughout The Middle East, Europe and the Americas. Indeed, his appreciative audience devotedly follow the progress of his work as his exhibitions take him from Syria, the place of his birth, to Jordan, Geneva, Lebanon, Washington, Paris, Milan and of course, Dubai.

Mustafa cites his upbringing in Lattakia, Syria as the primary influence in his work. Indeed, his figurative sculptures, mostly of people and animals, often depict Mesopotamian mythology. It is also possible to sense something of the Italian in his sculptures, probably due to the fact that Lattakia was located on the Roman trade route, leaving an indelible cultural mark on the lives of its inhabitants including the young Mustafa Ali. The result is that Mustafa's work is at once stunningly graceful, wonderfully simple and incredibly evocative – many capture the natural beauty of the human form, while others playfully depict subjects in the most unlikely poses. Mustafa works mainly in wood and in bronze often combining the two materials in stunning one off pieces.

We met Mustafa through one of Syria's most renowned artists the late Abdul Latif Al Smoudi. They often held joint shows with us and days spent in their company were full of creative conversation.



Carole Grace

Carol has been a “maker” since Childhood. Scraps of fabric were turned into “garments “ for various dolls and animals. Her grandmother, herself a weaver , was instrumental in nurturing this innate love of textiles and drawing with thread. Earning a living as a physiotherapist and raising a family got in the way of her developing her skills beyond it being something she loved to do. It was not until she was in her mid 40’s that she bravely enrolled as a mature student at The University of Wales from where she graduated with a First Class Honours degree in 2006. Life gathered pace from then on with exhibitions in Australia, Ireland , the UK and now Dubai.

Her current work has a feminine ethereal base, femininity is not necessarily fragile, just as a thread can be very strong so can the feelings and emotions of caring, loving, nurturing, friendship, joy and sometimes grief . Subjects that Carole touches on constantly and feels are common to every culture.

Carols work asks to be looked at in detail , there is much going on in each piece, they are not purely visual, each one has a story to tell



Tuareg Jewellery

Tuareg culture is rich in history and tradition. A semi-nomadic Berber people, the Tuareg inhabit a large area of the middle and western Sahara and travel throughout Algeria, Mali, Niger and as far as Libya, Morocco, Tunisia and Nigeria. In fact, Tuareg people don't perceive the Sahara as one desert, but as many. They call the Sahara "Tinariwen" which means "the deserts". The Tuareg language is spoken by more than 1 million people. Extraordinary silversmiths, the Tuareg produce some of the most unique [silver jewelry](#) in the world.

We were very fortunate in that Zacharia an enterprising son from a Tuareg family of silver smiths, decided to broaden his horizons through working in a Moroccan Restaurant in Dubai. He brought a selection of work made by his father and his uncles all wrapped in the traditional blue cloth associated with these proud people. The Tuareg are a fiercely independent people who maintain their Berber ways. They produce stunning jewelry in bold and simplistic designs - very geometric and symmetrical. They believe that silver is the metal of the prophet and, in fact, Tuareg women often have a superstitious fear of gold and will not wear it. Silver is a part of every family history, as it holds both symbolic and real value and is used for barter and trading.

The Tuareg Cross is passed down from father to son at puberty. The cross represents the four corners of the world and it is believed, as no one knows where they will perish, it is important to be wearing the cross at the time of death. Rings pass between men and women as a sign of affection.

Often referred to as the "blue men of the desert", they are regal in their indigo turbans and robes dyed from the ink of Mediterranean sea urchins. In our opinion, their artistry defines them - unique jewelry made from silver and often combined with other items collected along their travels, such as gemstones, rare wood and other fascinating materials



Peter Hayes

“ I have always been interested in the history of ceramics – why and how ‘things’ are made of clay. This interest was extended after I spent several years travelling through Africa working with various tribes and village potters and being intrigued how, with limited technology and basic tools, they were able to get such exquisite, beautiful surfaces. I found the same inherent skills in India, Nepal Japan and New Mexico. I tried to adopt the ideas picked up from my travels in my own work. By building up layers of textured clay combined with burnishing and polishing of surfaces, I try to achieve opposites of rough and smooth.

I have been working on large scale ceramic forms which I have placed in the landscape. My main aim is that the work should not compete with the landscape, but evolve within the environment. With this in mind I have introduced other minerals into the Raku ceramic surface such as iron and copper. With the elements of time and erosion, the individual piece takes on its own developing surface.

Recently, one of these large commissions has taken me again to India. Ananya Singhal suggested I make it on site. Now I have discovered Udaipur in Rajasthan where I come for inspiration, when my studio in Bath in England gets cold in the winter months. This has introduced me to other artists and craftsmen enabling me to work with a range of different materials, such as glass, marble, stone and Damascus steel.

In practice I go by the seat of my pants. I have always worked this way, not going by any particular rules or methods.

I find it joyful to work with many different materials. Each has its own character, its own limits, its own tolerance – some materials fight back, some play the game. Finally I think it’s the material that is in charge and it will only let you make what it wants.

It is my job to push it to its limits and somehow an equilibrium is made between maker and material.”



Jonathan Anderson

Jonathan was born into a family of glassmakers, he remembers visiting his father at Whitefriars factory where he spent Saturdays helping out. He also recalls visiting his glassmaking Grandfather in both Denmark and Sweden. Beyond that birth and death certificates certify that glass has been in his family for 7 generations. It is unsurprising then that to Jonathan glass is not simply a material, it is an integral part of his identity. "Technically speaking glass is man's first synthesized material, that is, it's not found in nature. Of course we don't often think about this and let's face it, most of us take glass pretty much for granted."

He has an unusual way of combining molded glass with copper. For the glass, he uses a 4000 years old technique (pre-blown glass era), and pours the melted glass into molds. His molds are made from a variety of recyclable material giving his pieces a unique look and feel. After the glass cools part of it is covered by a fine layer of silver. This acts as an electroconductive base allowing copper to be electroplated on top. The copper is allowed to build up to become structural. Then a patina is applied and lacquered ensuring that it maintains its colour. All in all for small pieces from start to finish a time scale of no less than 3 weeks will have elapsed.

For the larger pieces several months processing is quite normal.

His work was part of our opening exhibition in 1989, we have kept in contact with him ever since.



Oytun Camcigil

Originally from Turkey, Oytun has been living in the Gulf since 1981. She completed a Masters in Architecture before choosing to express her creativity through jewelry design and production. She fashions some of the most endearing and beautiful mixtures of tribal and modern jewelry. Her background of design and symmetry combined with a love for traditional Middle Eastern jewellery has resulted in a striking blend of ethnic yet avant-garde designs with a combination of sterling silver, silver plated with 24 kt. gold and semi-precious stones such as turquoise, lapis, cornelian, hematite and coral. Each piece is hand-made and clients can be assured of the highest quality of materials and craftsmanship.

Oytun is currently working on a book called *Eastern Treasures* that draws on her vast knowledge of the history of Eastern Adornment especially in the importance of tribal jewelry as a status symbol.



Anne Farag

Anne comes from an exotic background, her father being Egyptian and her mother Swedish. Many collectors of her work insist that something of these influences show through in her pieces. For sure one can detect the Middle Eastern influence, something that attracted us when we first met her.

She trained at Birmingham School of Jewelry and Silversmithing, gaining a Credit in City and Guilds in advanced diamond mounting. This course was highly technical, and although she knew she would probably never work with diamonds exclusively, she now uses the techniques in a highly creative way.

After finishing college, she worked part time in the jewelry trade to help finance her career as a designer / maker. During this period she exhibited in numerous galleries throughout the British Isles.

She moved to the south/west in 1975 where she opened a jewelry craft shop in Totnes. It became well known for its unusual handmade jewelry, but she found it took up too much of her time in general administration and that she was gradually moving further away from what she enjoyed doing most, which was actually making jewelry. She closed the shop in 1986.

Much of the inspiration that generates her current work, comes from a rich variety of sources. She is particularly interested in cultures which tend to use a lot of patterns and decoration, both literal or abstract, ancient or modern. As a result of this mix, she endeavors to introduce all these influences into her current work, which includes myriads of repeating patterns etched into silver.

She is a member of the "Design Gap" and exhibits widely throughout the U.K. It was through Design Gap that we met her.



Anthony Stern

Anthony Stern was born in Cambridge, England in 1944 and started his first career making films while at Cambridge University, working as an assistant to the avant-garde documentary film maker Peter Whitehead.

Pursuing his fascination with colour and materials through which light passes, Stern completed an MA at the [Royal College of Art](#) in Glass and is an award-winning glass maker. His work is included in the collections of HRH Queen Elizabeth II, Sir Elton John, the Saudi Royal Family (Red Sea Palace), the Victoria & Albert Museum, Barclays Bank, Morgan Stanley, the Nomura Group, Sir Derek Jacobi, and the Broadfield House Glass Museum, to name but a few. Anthony's work as a glass artist has also been the subject of the film 'Lit From Within: The Art of Anthony Stern'.

The Majlis Gallery has shown Anthony's work for many years, his pieces have become collectors items and in time will become highly valued for their extreme creativity and technical craftsmanship.





Karel Zijlstra

It was our good fortune that Karel Zijlstra came across our website a couple of years ago and decided to contact us. The resultant show *Black Cloth and Bronze* with fellow artists Paul Wadsworth lit up the dark days in the middle of the recession. Karels work reminds one that life has more depth than the here and now and the spirit of past lives still fills the air we breath. When we asked him for a little more about his life as a sculptor he sent us this rather amusing summary.

"Such philosophical questions are too much for me. I never found an answer as to who I am or why I sculpt, the latest is because I never learned a decent profession. I suppose I quit university and started painting and sculpting. Suddenly I had a wife and a family, a car, a mortgage and exhibitions scheduled six years in advance. 25 years later I still do not know what I am doing. Just to embody those things I am occupied with for that moment I suppose."

Over thousands of years the human race has developed from bestial creatures to spiritual human beings. Lack of scientific knowledge made early man believe in gods and miracles; life was explained and made bearable by story telling. People joined secret associations, searching for the truth behind the harsh realities preached by king and clergy. Human evolution is the leading motive in Karels work. He is inspired by the Celts, who came from Eastern Europe through Holland, Scandinavia and England to Ireland. Like the upright Celtic dancer, His statues reach out for elevation and spiritualization. Their spirituality makes them almost unassailable. These slender, introverted figures are often compared with Masai warriors or Egyptian gods. Often based on myths legends and folk tales they are timeless pieces