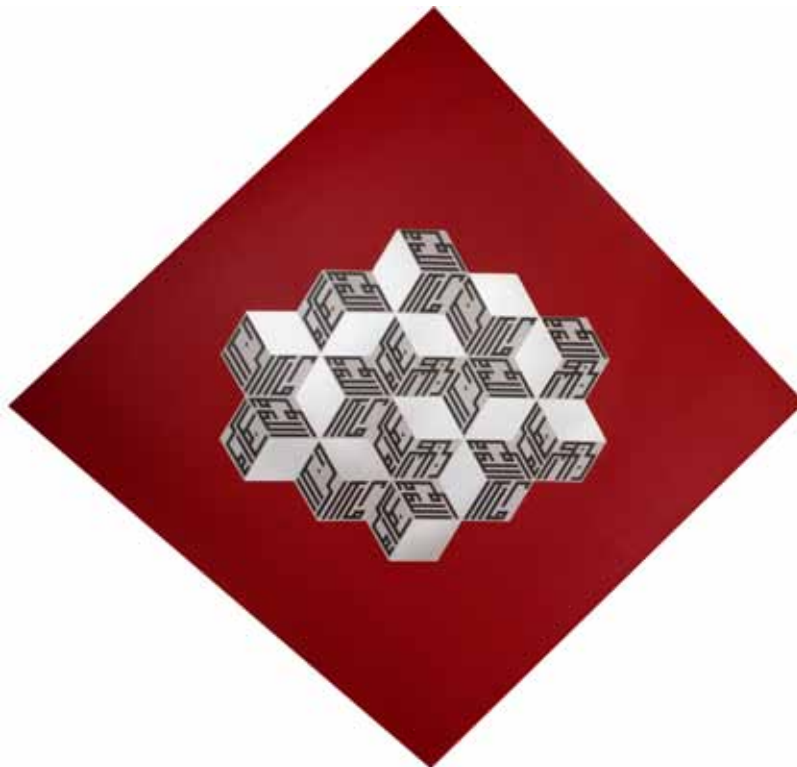


A Saudi Conversation

By Omar Donia



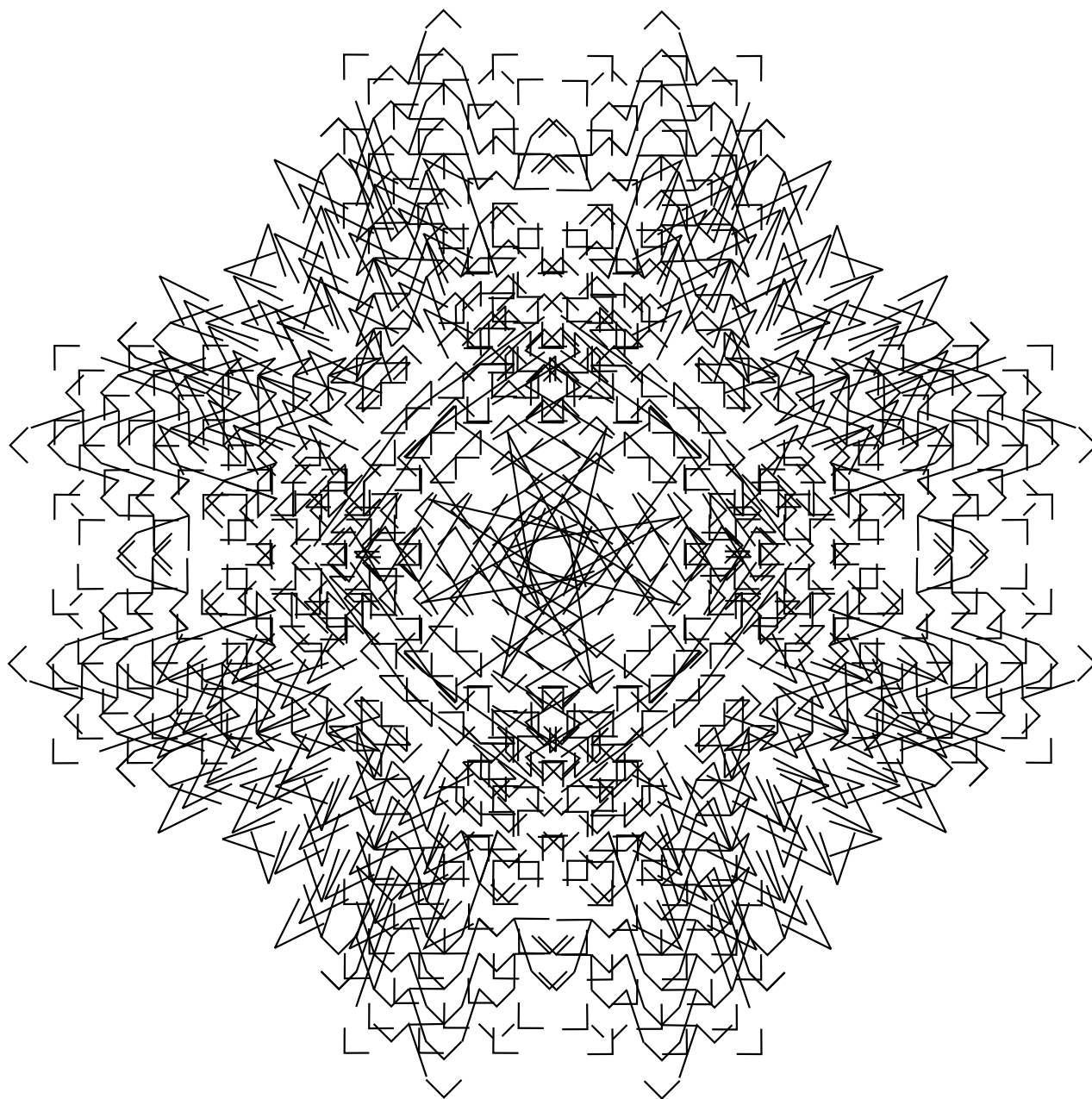
Growing Red Cubes, 2011, acrylic on canvas, 120x120cm - Courtesy of the artist.

The ontology of Lulwah Al Homoud

Looking into the mirror of your soul, love and hate are one and all, sacrifice turns to revenge...and believe me you will see the face that will tell you; I love you, I kill you but I will love you forever.... (Enigma music album, 1993)

Who are we? We are Homo sapiens living in a country, any country, in a continent. There are six continents on planet earth (funny that we call it earth since 72% of this planet is water). There are at least 9 planets that make our solar system, billions of solar systems makes our milky way and there are a quadrillion galaxies in the universe. Mystic religion tells us that this universe is one layer of seven all under the shrine of the Divine... so who are we? What are we? Just nothing...

From nothingness we start our journey into the world of Lulwah. As a young girl of seven, a vivid memory flashes through a white cloud; her father, a man whom she used to see as a very strong human, is slipping away into the nothingness we all call “death”. In scientific culture, this nothingness represents the state of non-existence, while in Lulwah’s mystic world she believes that the intangible and the unseen exist, yet not in our conscious mind but rather in the world that surrounds us. Her works represent not the physical space of the artist, rather the relation between her existence and the whole of creation as a bridge between the seen and the unseen. She uses different languages to translate the mystic into visual through the manipulation of different geometric languages.

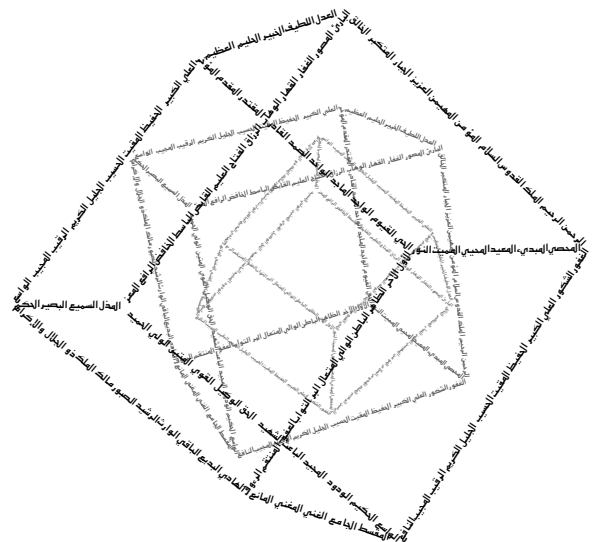
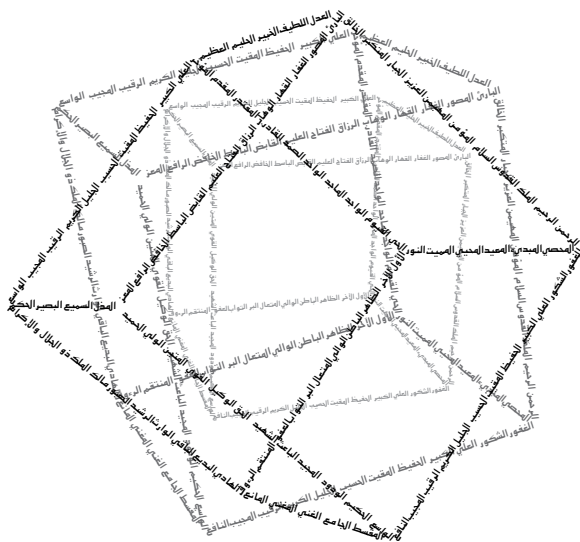
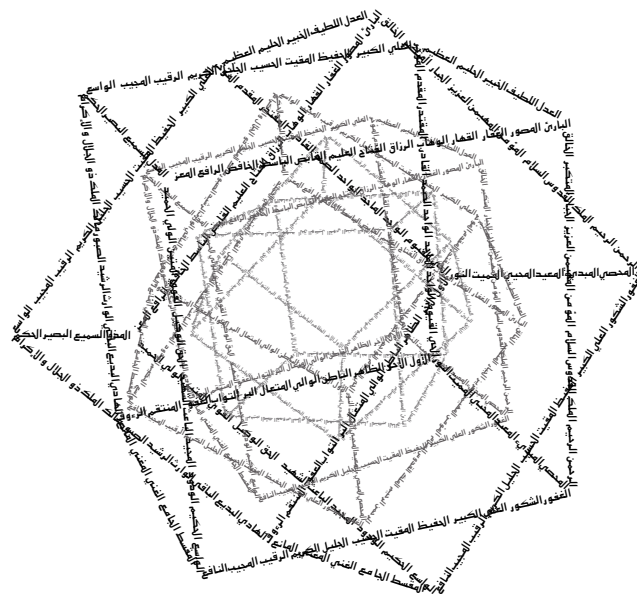


Al-Rafie, Language of Existence series, 2010, Silk screen on archival papers, 119x90cm, edition of 20 + 2AP - Courtesy of the artist.

The Language of Existence:

The Language of Existence is a system of communication that examines the correspondence between the infinite and the finite using geometry as a common denominator. As an art form, it lies somewhere between art, science and math. Assigning numerical values to the

letters of the Arabic language and combining this with traditional geometries, Lulwah has formed an abstract complex visual interpretation of the 99 names of God. In accordance with these formulae, each geometric pattern becomes a name composed with new codes for each Arabic letter.



Rotating-Cubes1,2 & 3,2010, Silk screen on Archival papers, 120x120cm, Edition of 20+2AP - Courtesy of the artist.

Rotating Cubes:

As an artist who is drawn towards expressing creativity through abstract forms, Rotating Cubes take a deeper look at the hidden rules within Lulwah’s creation.

Wherein exists a mathematical pattern that runs through the development and growth of everything in nature; an equation and a language that is not obvious in our everyday lives and one that is best felt spiritually



Infinite Cube, 2011, Acrylic on canvas, 89x89cm - Private Collection.

Infinite Cube:

The Infinite Cube uses the basic structure of a square to form continuous architecture, the construction of which morphs into a complex, intertwined image.

Suggesting continuity and eternity, it has no beginning or end implicating the static equilibrium of the infinite in a finite world.



102-013-10 Saviors day Convention Chicago

Reem Al Faisal The Poet

Call me by my name, call me “the photographer” or just call me “my dear friend” these, I imagine, would be Reem’s answer’s on how I should call her. To me, I prefer to call Reem Al-Faisal “a poet of the shadows”, and I am not the first one to call her that¹. In Michaud’s words,² “she has done something that few masters of her craft have ever managed to accomplish: Show that the shadow has nothing negative about it, that it is a most positive trait, there existing so much more behind an image than is apparent.”

The poet lives with a camera. During Contemporary Istanbul, in November 2012, as everyone was busy working, negotiating or simple enjoying art, she

took her camera and wondered around, capturing mesmerizing images of regular people doing regular activities, something that no one would bother to do, so documenting something that we don’t generally see. “Reem Al-Faisal demonstrates not only her artist’s humility, but also her uncanny ability at seeing so very much in what at first glance would appear to be so very little, pedestrian and commonplace, at removing with the intensity of her tried-and-tested photographer’s eye a veil that had perhaps hidden from human view something truly divine that until now had unfortunately escaped our attention, obscured our view of this all-important of events.”³



102-007-01 FOI Cadets training Chicago

They say a child is born blind for seconds, and then during his first few days can only recognize black and white. Slowly, the child's brain starts processing colors, starting with red. Using black-and-white photography, Reem's color pallet is limitless, utilizing the shadow to sculpture a moment in time, in what could be described as "seeing the world from the eyes of a child".

A cruel world we live in, indeed a cruel one
How you see the world through Lulwah's eyes could be serene or very painful. Personally, I see the world as cruel as it gets, the hidden pain in the Dervish in their everlasting twirl, the African American standing in queues in prison lines, or an old painter sitting in the streets of Venice. The Poet rarely discusses her creations...leaving it to the viewer to interpreted the scene. Reem further indicates, "In my art I like to

show the signs of the Divine in nature and in man. For me, light is one of the numerous manifestations of God, that he projects on our path to recall to us his constant presence within ourselves and everywhere. Each photograph is a sample of light and of shadow". Describing herself in her own words, "All I can say is being a woman demanded far more of me and taught me my own limitations and also my strengths, and how to deal with incomprehension and sometimes even violence, but mostly it was an enriching time."

End Notes.

1. *Paul Michaud, Arab News article "Sculptor of Light, Poet of the Shadows" published in October 22, 2005*
2. *Ibid.*
3. *Ibid*



