



ArtBooth

ABU DHABI

“IN TRANSIT”

PRESENTS :

WADEEI KHALED
AHMAD EL BADAWI
BAHRAM HAJOU
HANIBAL SROUJI
JAMAL BASSIOUNI
RANIAAMOUDI
YERVANT HAWARIAN

Artbooth Gallery invites you to

“IN TRANSIT”

WADEEI KHALED
AHMAD EL BADAWI
BAHRAM HAJOU
HANIBAL SROUJI
JAMAL BASSIOUNI
RANIA AMOUDI
YERVANT HAWARIAN

JULY 9 - AUGUST 31, 2026
ARTBOOTH GALLERY





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“IN TRANSIT”

ABOUT THE EXHIBITION

Artbooth Gallery Abu Dhabi, UAE is pleased to announce In Transit, a group exhibition featuring works by Wadei Khaled, Ahmad El Badawi, Bahram Hajou, Hanibal Srouji, Jamal Bassiouni, Rania Amoudi, and Yervant Hawarian. On view from July 9 to August 31, 2026, the exhibition presents a cross generational and cross disciplinary dialogue between artists whose practices span abstraction, figuration, and visual experimentation.

In Transit serves as both an introduction and a continuation, bringing together artists who will be featured in upcoming exhibitions throughout the year, alongside others whose works have previously been shown. The exhibition reflects a curatorial intention to trace evolving artistic narratives while highlighting recurring themes of memory, identity, displacement, and visual perception.

In Transit weaves an intricate narrative of belonging and memory. This dialogue begins with the work of Wadei Khaled,

a Palestinian artist based in Ramallah. Rooted in themes of homeland, identity, and memory, Khaled's work draws from personal and collective narratives. His upbringing in a refugee camp, along with his engagement with Palestinian cultural heritage, informs a visual language that weaves together stories of belonging, resilience, and displacement. This intimate focus on Palestinian identity and resilience is deeply mirrored in the oil paintings of Rania Amoudi. Also based in Ramallah, Amoudi focuses her practice on illuminating the multifaceted personal and collective lives of Palestinian women, creating a vital arena for global empathy and dialogue that beautifully complements Khaled's poetic exploration of homeland.

While Khaled and Amoudi ground their narratives in the textures of daily life and enduring identity, the exhibition expands into profound reflections on conflict and displacement through a dialogue between Syrian and Lebanese histories. The powerful figurative works of

internationally recognized Syrian, Kurdish painter Bahram Hajou, educated in Germany under Norbert Tadeusz, use the expressive lines of German Expressionism to probe the psychological depths of solitude and human connection. This emotional gravity finds a visceral, structural parallel in the abstract, materially experimental canvases of Lebanese artist Hanibal Srouji. Drawing directly from his experience during the Lebanese Civil War, Srouji uses a blowtorch to burn, cut, and puncture his surfaces, turning the canvas into a scarred urban landscape that echoes the architectural trauma of Beirut while balancing a delicate tension between destruction and renewal.

The themes of time, history, and perception shift from the material to the conceptual as the exhibition transitions into the realms of myth, media, and visual structure. The storied city of Alexandria serves as the catalyst for Jamal Bassiouni, whose highly honored graduation work on chromatic harmony translates into canvases where time behaves as a spiral, blending the echo of ancient coastal myths with the breath of new mornings. This inquiry into form and the layers of

history is shared by Egyptian visual artist, Ahmad El Badawi. Working as an assistant professor in Cairo, El Badawi balances documentary sensitivity with conceptual experimentation, using layered narratives and abstraction to interrogate the very boundaries of visual perception. This intersection of documentary history and fine art culminates in the legendary practice of Yervant Hawarian, a Lebanese-Syrian-Armenian painter who began his career at age 15 painting monumental affiches for Beirut movie theaters. Chronicling Arab cinema's "Golden Age" through bold, graphic figuration and vivid cinematic compositions, Hawarian's monumental output bridges popular culture and institutional fine art, completing the exhibition's journey through time, memory, and the transience of human expression.

In Transit positions these artists within a shared space of movement and transformation. It reflects on artistic practice as an ongoing passage between geographies, histories, mediums, and identities, offering audiences an opportunity to encounter diverse yet interconnected visual narratives.

WADEEI KHALED

B. 1986

Born in Al-Arroub Refugee Camp, Wadei Khaled is a Palestinian artist based in Ramallah. Raised in the camp, his early environment continues to shape his artistic language, grounding his work in lived experience and a deep connection to place. Khaled studied Graphic Design and Multimedia at the Polytechnic University before obtaining a bachelor's degree in Fine Arts from Al-Quds University. His practice spans primarily oil and watercolor painting, characterized by a meticulous attention to detail and a rich, vibrant use of color.

Rooted in themes of homeland, identity, and memory, Khaled's work draws from personal and collective narratives. His upbringing in a refugee camp, along with his engagement with Palestinian cultural heritage and landscape, informs a visual language that weaves together stories of belonging, resilience, and displacement. The landscape, its textures, rhythms, and enduring symbols such as olive trees, emerge as a recurring presence in his work.

Influenced early on by Impressionism, Khaled developed a sensitivity to light, color, and atmosphere, which continues to inform his painterly approach. His works often balance intimate, autobiographical elements with broader cultural and political reflections, moving beyond the personal to engage with shared histories and identities.

Over the past decade, Khaled has participated in numerous local and international exhibitions, and his works are held in private and institutional collections.

Wadeei Khaled

A Prayer for Rain, 2025

Diaries of a Family in Gaza series

Watercolor and ink on paper

75 X 55 cm





Wadeei Khaled

A Message to My Mother, 2025
Diaries of a Family in Gaza series
Watercolor and ink on paper
75 X 55 cm



AHMAD EL BADAWI

B. 1986

Ahmed El Badawi (b. 1990, Giza, Egypt) is a contemporary Egyptian visual artist whose practice explores the relationship between memory, movement, and the evolving urban landscape. He graduated from the Faculty of Fine Arts at Helwan University in 2012 and later completed a Master's degree in Fine Arts. El Badawi currently serves as an Assistant Professor at the Faculty of Fine Arts in Zamalek, Cairo.

Active on the Egyptian art scene since 2005, El Badawi has participated in numerous group exhibitions and major national art events, including the Youth Salon, Al-Talaee Exhibition, the Dai Festival for Arab Youth, the Luxor International Painting Symposium, and exhibitions at the Alexandria Museum of Fine Arts. His solo exhibitions include *Direction* (2018) and *Paths* (2020), through which he further developed his distinctive visual language.

Throughout his career, El Badawi has received several prestigious awards, including the State Encouragement Award in Fine Arts, the Salah Taher Award, the Dai Festival Award, and multiple prizes from the Al-Talaee Exhibition and Youth Salon. His work has been recognized for its ability to merge technical precision with a poetic interpretation of contemporary experience.

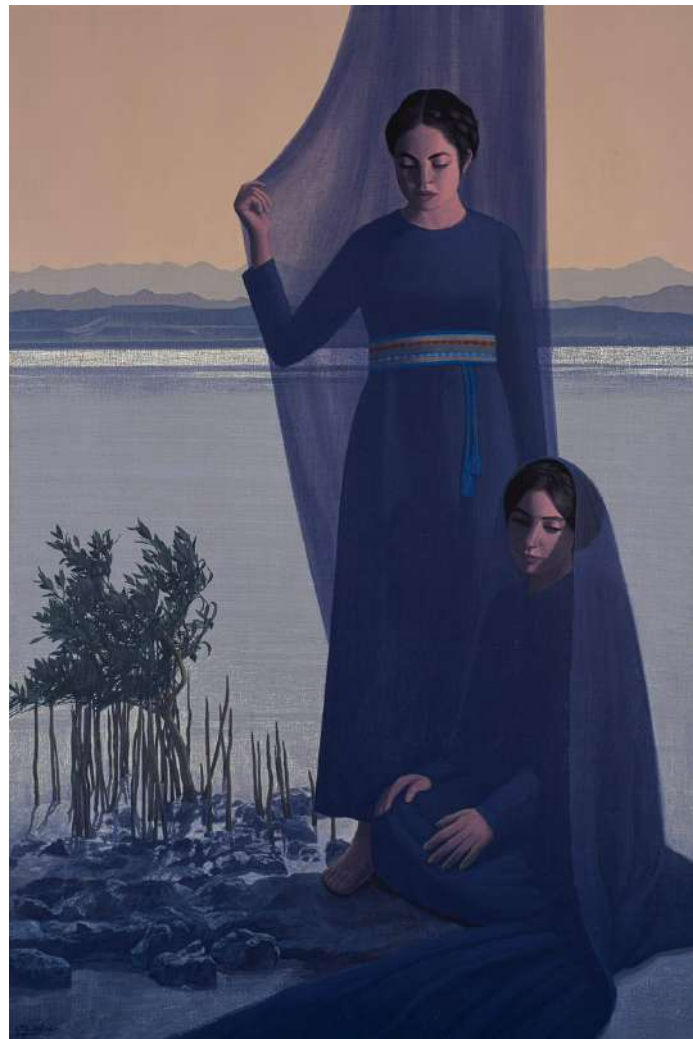
El Badawi's works are held in prominent public and private collections in Egypt and internationally, including museum, institutional, and private collections across the Middle East, Europe, and North America. His growing international presence has established him as one of the promising voices of a new generation of Egyptian contemporary artists.

Ahmad El Badawi

The Land of Mangrove, 2023

Oil on Linen

170 X 113 cm



Ahmad El Badawi

St. Catherine Mountains, 2026

Oil on Clear Primed Linen

92 X 97 cm





Ahmad El Badawi

St. Catherine Mountains, 2026

Oil on Clear Primed Linen

92 X 97 cm



BAHRAM HAJOU

B. 1952

Bahram Hajou is a Syrian, Kurdish artist internationally recognized for his powerful figurative paintings that explore themes of identity, displacement, solitude, and human connection. Born in Deruna (Amuda), Syria, in 1952, Hajou studied at the Academy of Fine Arts in Baghdad before continuing his artistic education in Germany, where he graduated from the Kunstakademie Münster as a master student of Professor Norbert Tadeusz. He has lived and worked in Germany since the late 1970s and currently divides his time between Münster and New York.

Influenced by German Expressionism, Hajou has developed a distinctive visual language characterized by expressive brushwork, layered surfaces, and psychologically charged compositions. His works examine the complexities of human relationships and the emotional realities of exile, memory, and belonging. Through recurring figures and symbolic narratives, he creates deeply personal yet universally resonant images that transcend cultural and geographic boundaries.

Over the course of a career spanning more than four decades, Hajou has exhibited extensively throughout Europe, the Middle East, and the United States. His work is held in numerous public and private collections worldwide, including the Mathaf: Arab Museum of Modern Art, ArtHall Oldenburg, the corporate collection of Deutsche Bank, and the collection of Sheikh Rashid Al Khalifa in Bahrain, among other distinguished international collections. In 2014, he was awarded the prestigious Henry Matisse Prize by the Château Musée Grimaldi in France in recognition of his significant contribution to contemporary figurative painting.

Today, Bahram Hajou is regarded as one of the leading contemporary figurative painters of his generation, creating works that bridge cultures and reflect the emotional complexity of the contemporary human condition.



Bahram Hajou

Untitled, 2019

Mixed Media on Canvas

140 X 120 cm

Bahram Hajou

Untitled, 2020

Mixed Media on Canvas

140 X 120 cm





HANIBAL SROUJI

B. 1957

Hanibal Srouji is a leading Lebanese contemporary artist whose work bridges the personal and the collective, memory and abstraction, trauma and healing. Born in Beirut in 1957 and raised partly in Saïda (Sidon), Srouji experienced the onset of the Lebanese Civil War firsthand. In his late teens, he served as a Red Cross volunteer in Southern Lebanon before leaving the country in 1976, an early experience that profoundly shaped his artistic vision and thematic concerns.

Srouji pursued formal art education in North America and Europe. He earned a Bachelor and Master of Fine Arts (MFA) in Painting from Concordia University, Montreal (1982, 1987) and completed a Diplôme National Supérieur d'Expression Plastique at the École des Beaux-Arts in Nîmes, France.

His work is deeply informed by memory, displacement, and the imprint of conflict. Srouji is widely recognized for his innovative use of techniques, most notably burning and perforating canvases with a blowtorch which create physical traces that evoke walls scarred by war and the psychological marks of absence and loss. These gestural marks, whether reminiscent of bullet holes or vertical grids, resonate as metaphors for confinement, liberation, and the rhythm of lived experience.

Across decades of practice, Srouji's art has evolved from lyrical abstraction toward a nuanced visual language that blends subtle color harmonies, fire, neon, and diverse materials to articulate memory, hope, and "healing." His Healing Bands series and later Terre/Mer (Land/Sea) works exemplify this blend of form and emotion, suggesting both the scars of the past and the dynamism of renewal.

Srouji has exhibited widely internationally, with solo and group shows in cities including Beirut, Paris, Basel, New York, Singapore, Tokyo, Belfast, and at major art fairs such as Art Dubai and Abu Dhabi Art. His works are held in prominent public and private collections worldwide, including in Canada, France, Switzerland, the UAE, and the USA.

In addition to his artistic practice, Srouji has had a distinguished career in art education. Since 2010 he has taught at the Lebanese American University (LAU) in Beirut, where he has served as Associate Professor of Practice and Chair of the Department of Art & Design. Hanibal Srouji's work continues to be a vital voice in contemporary art one that confronts histories of conflict while affirming the enduring power of visual expression to transform and transcend.

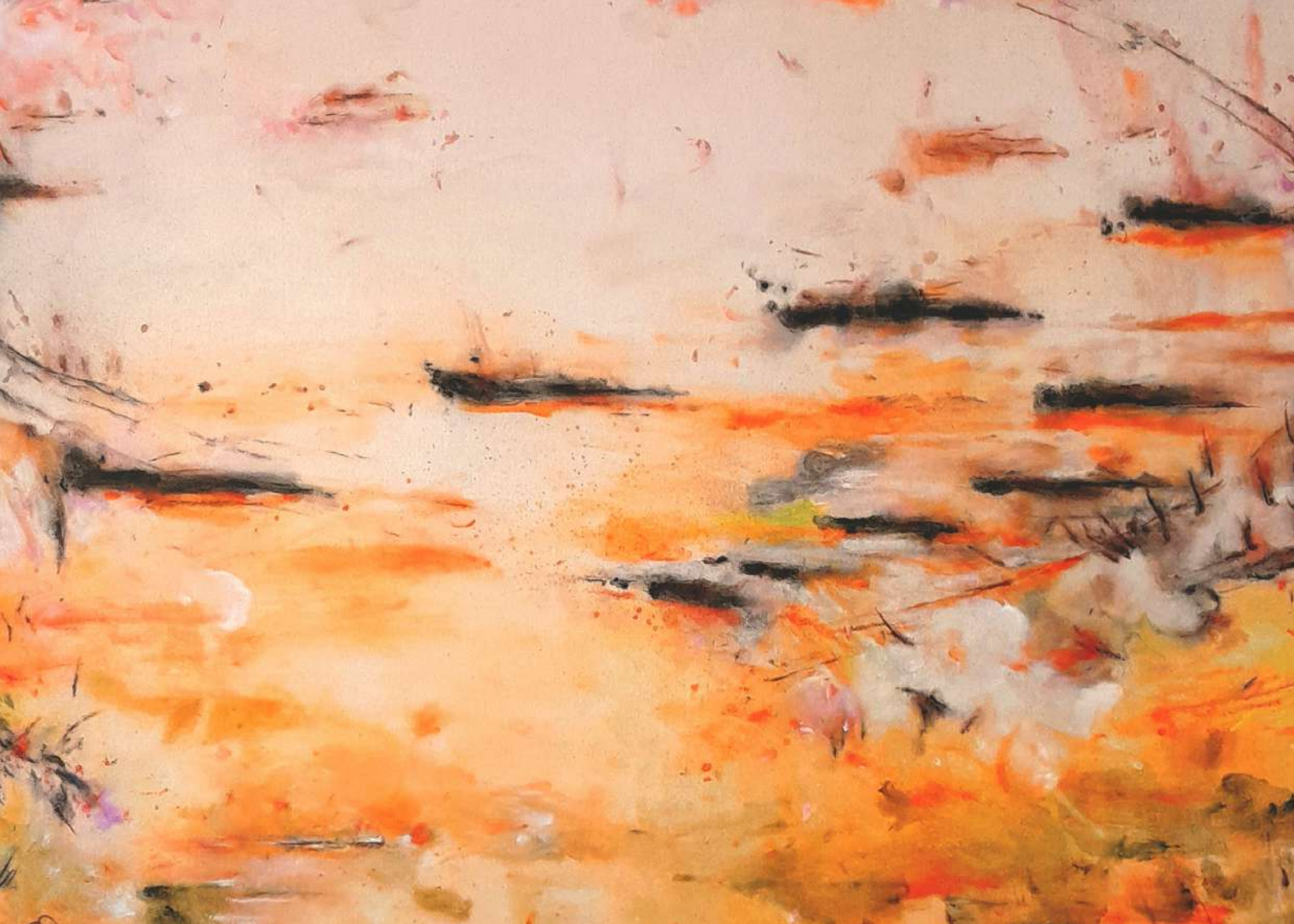
Hanibal Srouji

From the other side, 2023

Fire and acrylic on canvas

232 X 142 cm





JAMAL BASSIOUNI

B. 1993

Jamal Bassiouni unveils an innovative and expansive artistic vision drawing on his attachment to Alexandria, his native city with its Mediterranean Sea and glorious ancient past. Bassiouni masterfully explores Alexandria's elemental connection to water and earth, blending ancient and modern into a powerful and liberating visual narrative.

For the first time, Bassiouni presents stunning hand-painted glazed pottery, striking iron boats, and recycled handpainted vinyl LPs, alongside his established oil painting practice, offering a thrilling fusion of mediums and a one-of-a-kind immersive experience.

After his first solo in 2022, *Birds of Passage*, and his second solo in 2023, *Allegro, Mermaids, Vessels, and Vinyls* celebrates Ancient Egyptian boats that sailed and connected our ancestors with the rest of the world and that continue to anchor on Alexandria's port.

Produced in various complex media like iron, Bassiouni's boats are complemented with a series of thirty fiber boats, each handpainted by ten young Egyptian artists, to create an immersive and collaborative experience.

Born in Alexandria in 1993, Jamal Bassiouni is a celebrated Egyptian multimedia artist. He graduated from the Faculty of Fine Arts in his native city with the Highest Honors and holds a BFA (2016). His graduation project tackled color relations and their impact on modern art. Bassiouni also holds an MFA (2019) in oil painting from the same institution focusing on Ancient Egyptian beliefs in art. Four years ago, Bassiouni moved to Cairo, a bustling city with a high energy. The shift between the serenity of Alexandria and the dynamism of Cairo was a catalyst for his art exploration and broadening his scope of work and skills into sculptures and installations using materials like metal, fiberglass and clay.

Bassiouni has participated in numerous cultural events, including Egypt's Youth and General Salons, and an international videography workshop at École Supérieure d'Art in Aix-en-Provence (France) in 2014. The following year in 2015, he exhibited at the Biennale des Jeunes Créateurs de l'Europe et de la Méditerranée.

Jamal Bassiouni

The Encounter of Silence, 2026

Mixed media on canvas

100 X 200 cm







Jamal Bassiouni
Wild Geometry, 2026
Acrylic on Canvas
110 X 140 cm

RANIA AMOUDI

B. 1978

Rania Amodi, born in Saudi Arabia and currently based in Ramallah, is a Palestinian artist whose work illuminates the lives and experiences of Palestinian women. She earned her bachelor's degree in fine arts from Najah University in 2002 and has since become deeply involved in the cultural and educational life of Palestine, serving as director of the Arts Department in the Education Directory. Over the years, she has held numerous solo exhibitions and participated in various national and international exhibitions and residencies, establishing herself as a prominent voice in contemporary Palestinian art.

Her artistic practice focuses on creating vivid and detail-oriented oil paintings that explore both personal and collective narratives of Palestinian women. Through her work, she presents authentic experiences, highlighting the resilience, individuality, and femininity of women in moments of solitude as well as within their communities. Her aim is to create a space for empathy and dialogue, allowing viewers to witness and understand the multifaceted lives of Palestinian women.

Her personal lineage also informs her artistic vision. She recalls her grandmother stitching tatreez while recounting stories of her uprooted village, and her mother managing household and teaching responsibilities while the world often overlooked them. These intimate memories are embedded in her paintings, bridging private experience and collective memory. As Rania notes, "Every painting I create is rooted in the strength of Palestinian women—the ones who raised me, stood before tanks, survived prison, and dared to hope."

Through her paintings, Rania Amoudi invites audiences to witness the resilience of women who have shaped and continue to shape Palestinian society. Her art embodies memory, defiance, and hope, creating spaces for reflection, empathy, and dialogue. Committed to supporting the communities she portrays, she often channels part of her work's proceeds to organizations such as the Women's Affairs Center in Gaza, emphasizing that resistance and resilience are collective endeavors, and that women have always been at the forefront.

Rania Amoudi

Dream, 2025

Oil on canvas

102 x 94 cm





Rania Amoudi

Yafa, 2026

Oil on canvas

80 X 250 cm



YERVANT HAWARIAN

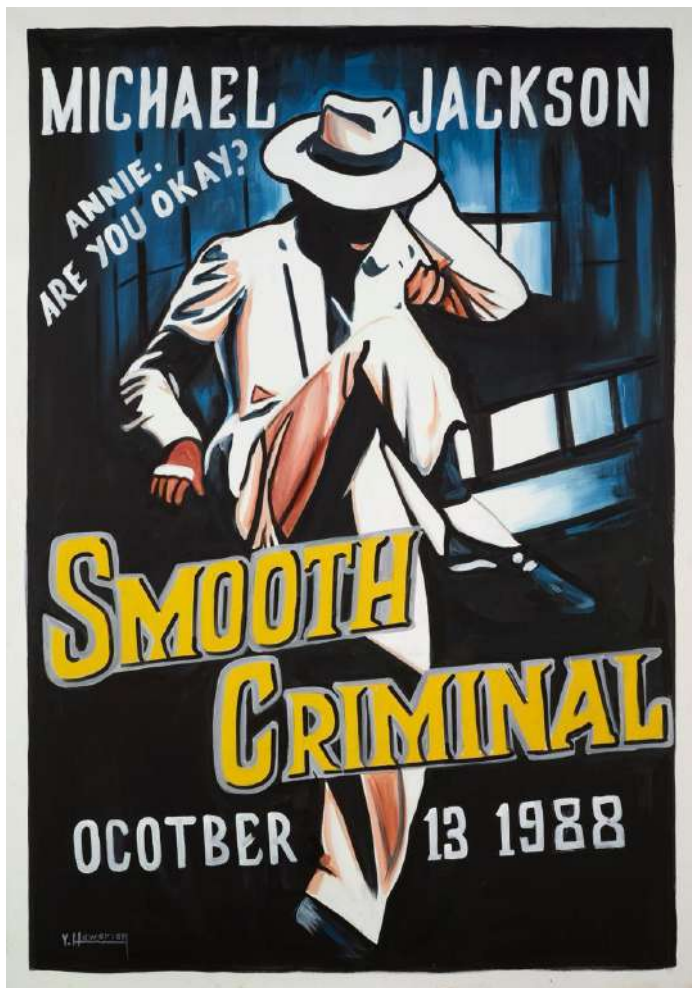
B. 1949

Born in Qamishli, Syria, in 1949, Yervant Hawarian is a Lebanese-Syrian painter of Armenian descent, and one of the most prolific image-makers of Lebanon's contemporary visual culture. Based in Beirut since the early 1960s, his career began at the age of fifteen as a cinema-affiche painter, producing monumental film posters for major theatres across Lebanon. By the early 1970s, he was operating multiple cinemas, including Cinema Royal, where his studio was located, merging the site of production with the site of display. During this time, he had employed a full studio of assistants, working to meet the demand for his commissioned work across Lebanon's urban film circuit.

Alongside his cinematic works, Hawarian became the unofficial portraitist for Lebanese presidents, receiving commissions from five consecutive heads of state between the 1970s and 1990s, as well as other prominent political figures. His practice extended to large-scale public murals, ecclesiastical commissions, and portraits of major Arab cultural figures. He also produced banners and posters dispersed through the streets of Lebanon, serving a promotional function.

Since the early 2000s, Hawarian has transitioned into a self-reflective fine-art practice, reinterpreting the golden era of Arab cinema through large-format acrylic canvases and sculptural box works that revisit iconic titles, such as *Casablanca* and *Gone with the Wind*, during the *Hope in an Age of Dystopia* exhibition (2024) at the Ramzi and Saeda Dalloul Art Foundation. His work was also featured in *For the Children of Gaza* (2024) at Msheireb Museums, Doha, and *Divas: From Oum Koulthoum to Dalida* (2025) at Sursock Museum, Beirut. Between 2005 and 2011, Hawarian was also commissioned to paint religious iconographic depictions for six churches across Lebanon.

His work is held at the Ramzi and Saeda Dalloul Art Foundation, Beirut, and has been featured in exhibitions addressing the visual history of Lebanon and popular Arab imagery. Widely regarded as a foundational figure in the history of hand-painted cinema posters in the Middle East, his sixdecade career boasts an estimated twenty thousand works, situated in the intersection of cinema, politicians' and artists' portraits, religious iconography, and vernacular graphic culture.



Yervant Hawarian

Smooth Criminal, 2023

Acrylic on canvas

200 x 140 cm

Yervant Hawarian

The Great Dictator, 2023

Acrylic on canvas

200 x 140 cm





ARTBOOTH

ABOUT THE GALLERY

Emerging from over a decade of experience in the art field, Roger El Khoury founded Artbooth Gallery in 2019 with the aim of creating a cross-cultural bridge between artists, audiences, and collectors globally. We consider ourselves to be beyond borders since it is the original concept of Artbooth Gallery where we used to host pop-up exhibitions across the world.

Artbooth opened its first physical gallery space in Abu Dhabi, known as the cultural hub of UAE and pursues its mission through a diverse range of thematic exhibitions. Over the years the gallery has curated numerous solo and collective shows, showcasing artworks spanning various mediums and the gallery actively participates in Art Fairs in order to support both young and well established artists.

Embracing the power of creativity and artistic talent, Artbooth launches its presence in the bustling heart of Seoul, South Korea acclaimed as the rising art hub of Asia. Pioneering as the inaugural Middle Eastern Art Gallery in Asia, Artbooth aspires not only to cultivate a vibrant artistic community but also to spearhead global cultural exchange, aiming to establish itself as a cornerstone in the realm of arts and culture.

ArtBooth

"Found in Translation"

A solo exhibition by Steven Nafieh
November 8 - December 8

WELCOME TO
ArtBooth



ноябрь 8 - декабрь 8

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Services include fine art sales consultancy,
second market art sales, archiving collections
and curating exhibitions.



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연락처

서비스는 미술 작품 판매 컨설팅, 중고 시장
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