Jumeirah Creekside Hotel is a contemporary lifestyle hotel, one that is firmly rooted in the essence of local culture. It brings together a fusion of contemporary design and distinctive architectural features, with exposed concrete walls, high glass ceilings, culturally inspired carpet designs, a glass bottomed infinity pool overlooking the lobby and a specially commissioned art collection displayed throughout the hotel. Jumeirah Creekside Hotel is owned by Dubai Duty Free and operated by Jumeirah Group.
The Jumeirah promise of **STAY DIFFERENT™** is all about respecting the individuality of every guest. We do this by offering imaginative and exhilarating experiences suffused with thoughtful and generous service. We are also passionate about culture. In fact, the Jumeirah Creekside Hotel Art Collection has been specially commissioned to firmly connect the hotel to the region’s vibrant art and cultural heritage. Committed to providing a renewed perspective on Middle Eastern Contemporary Art, the collection is playfully placed throughout the hotel and its grounds.

As a fully integrated part of the hotel environment, these works can be discovered by guests through a series of chance encounters. Comprising of 482 works by over 51 contemporary artists and spanning different media including painting, sculptures, videos, limited edition series and mixed media works, the collection, curated by Camelia Esmaili founder of l’Atelier Camelia, brings together both acclaimed artists and emerging talents from the region such as Harim Al Karim, Rokni Haerizadeh, Kader Attia, Zoulikha Bouabdellah, Tala Madani, Lateefa Bint Maktoum and Abdulnasser Gharem.
INDIVIDUAL EXPRESSIONS FROM AROUND THE WORLD.

482 works of art
51 contemporary artists
79 works by 11 Nationalities from the Middle East
90% Commission Based Work
4 Monumental Sculptures 8 Video Works
18 Sculptures 17 Paintings 19 Mixed Media Works
416 Limited Edition Series

MOROCCO
- Asmae Alami
- Mohamed Boustane
- Mohamed El Baz

ALGERIA
- Kader Attia
- Medi Meddaci
- Yazid Oulab
- Zoulikha Bouabdellah
- Driss Ouadahi
- Lamya Gargash
- Lateefa Bint Maktoum
- Maitha Demithan
- Meera Huraiz
- Nabil Nahas

EGYPT
- Youssef Nabil
- Kader Attia
- Medi Meddaci
- Yazid Oulab
- Zoulikha Bouabdellah
- Driss Ouadahi

SAUDI ARABIA
- Abdulnasser Gharem
- Faisal Samra

BAHRAIN
- Khalid Farhan

EGYPT / LEBANON
- Lara Baladi
- Nabil Nahas

LEBANON
- Nabil Nahas

IRAN
- Abbas Akhavan
- Afshin Daneshvar
- Ghazel
- Hesam Rahmanian
- Mahmoud Bakhsh Moakhar
- Malekeh Nayini
- Marzieh Garamli
- Morteza Ahmadvand
- Nargess Hashemi
- Reza Derakhshani
- Samira Hodaei
- Shaghayegh Arabi
- Sirous Namazi
- Shriar Ahmadi
- Sadegh Tirafkan
- Tala Madani
- Timo Nasser
- Yaghoub Emadian

IRAQ
- Ahmed Al Bahrani
- Halim Al Karim
- Sarmand Al Mousawi

LEBANON
- Nabil Nahas

TURKEY
- Devrim Erbil
- Gulay Semercioglu
- Yigit Yazici

U.A.E.
- Lamya Gargash
- Lateefa Bint Maktoum
- Maitha Demithan
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- Maitha Demithan
- Meera Huraiz

IRAQ
- Ahmed Al Bahrani
- Halim Al Karim
- Sarmand Al Mousawi

SYRIA
- Diana Al Hadid
- Suerya Shaheen

TURKEY
- Devrim Erbil
- Gulay Semercioglu
- Yigit Yazici

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- Maitha Demithan
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Flying Carpet is a major and self-referential work by the artist, a reference to joy and happiness, expressed through its highest form through an electric pink colouring. This giant flying carpet refers to a soul leaving its being through a symbolic Arabic mashrabiya repertoire.

DiscOriental represents a unique interpretation of the core message inherent to Khosravi’s work at large. The artist’s interpretation of nature is conveyed to the viewer here through a giant sculptural wind, bringing and releasing an assembling of leaves, which appear to endlessly ebb and flow. The viewer is invited to interpret the analogy between its own various and infinite forms and that of nature, portrayed here by the leaves.
The artist’s practice is, in essence, an exploration of the invisibility of human thought which is virtuously expressed in Belly Raining. A large-scale sculptural work exclusively commissioned for the Jumeirah Creekside Hotel, it shows a calligraphic-styled Arabic letter through the ‘Water’ element symbolising heavy rains.

This specific sculpture, commissioned for the Miami Biennale, depicts Farhan’s exploration of the idea of simplicity on a monumental scale. It has been secured for the Jumeirah Creekside Hotel Art Collection as a key moment within the artist’s oeuvre, representing the major shift in his career from local to global. It makes for an ideal symbolic representation of Earth as part of the Collection’s four elements.

Nasseri’s sculptures are inspired by the ornamental corbel elements in Islamic architecture from the 11th century onwards. Based on only five basic shapes, the resulting pattern can be continued endlessly giving a simple reflection of a superficial appearance. The overall effect breaks the self-image apart into a complexity that points toward its metaphysical aspect.
Day & Night is an explorative interpretation of happiness, showing the changing elements of happiness and joy when viewed from different angles. Interpreting the commission with a truly unique sense of the profound, the artist imbued the work with a subtle mystery that resonates across the canvas. During the creative process, Derakshani drew inspiration from Claude Monet’s Nymphéas, an image that reflected, in a way, the artist’s most intimate view of happiness.

Day & Night, Pink
Oil on canvas and mixed media
2011

Rich in narrative and heavy in irony, Madani’s works reflect the scope of her artistic practice and offer three key examples of the way in which she tackles her creative concerns with characteristic modesty, humour and playfulness. Drawing extensively from her Iranian heritage, each piece speaks of both her real and imaginary experiences of cultural heritage. With a distinctive painting technique, she infuses recurring symbols and imagery with a complexity that cannot be reduced to any single reading.

Red Stripes
Oil on linen
2008

Observing Bust
Oil on canvas
2006

Gum
Oil on canvas
2005

IRAN

IRAN
Harragas, Les Damnes De La Mer
Inkjet on canvas
2009

In Harragas, the image of The Raft of the Medusa by French Romantic painter Théodore Géricault is composed of thousands of photos of modern day immigrants on boats. The piece explores this reference to the past and present on two different levels: with technique and subject matter. Attia uses the modern technique of the print, but instead of printing on diasec or another common photographic material Attia chooses to make a timeless work by producing a new technique on a traditional canvas support. What Attia creates, is a sense of a never-ending story: the context and the actors are different but the plot remains the same.

The Ruins
Lacquer on paperboard
2010

The Ruins reinterprets Ingres’ celebrated Grande Odalisque, fragmented in nine different panels and rendered in a minimal monochromatic technique. The famous Harem slave, with her languid pose and elongated back, looks over her shoulder as if from a distant, antiquated past. The way Bouabdellah has deconstructed the Grande Odalisque confines this idea to an obsolete past, shattered in disparate parts, while the monochrome contours loosen the very substance on which the notion is built, seeming to ‘bleed’ or melt. In this way, the piece challenges the overused diminishing image of oriental women, which remains in some places, and potentially everywhere in the world.
Born in 1978 in Tehran, Iran, Rokni Haerizadeh lives and works in Dubai, UAE. His works, ranging from painting to collage, sculpture and animation, all form a narrative that explores the extremities of human behavior. The Hare Imagining Himself In His Burrow is a unique work inspired by Joseph Beuys’ performance piece How to Explain Pictures to a Dead Hare. The vivid imagery places the viewer in the midst of the piece, representing the individual within an oppressive container of safety looking out at the world. Instinctive desires and struggles are unleashed and challenged by Haerizadeh, words are abandoned, and narratives materialise through this vivid depiction of sensations and scenarios that repeat, evolve, regress, and re-emerge.

The Hare Imagining Himself In His Burrow
Oil on canvas
2009

Egyptian-Lebanese artist Lara Baladi’s creations, published and exhibited worldwide, range from photography, video, prints, digital visual montages, installations, architectural constructions, tapestries and even perfume. The Eye of Adam is part of a series of works that began in a time of personal turmoil for Baladi. Constant visits of friends and family meant the habitual drinking of Arabic coffee, and with it the Arab practice of drawing portents from the coffee residue. Baladi documented the coffee-stained cups and therefore the destinies of the individuals predicted within them to address the relationship between individual and collective mythologies.

The Eye of Adam
Digital collage permanent pigment print on somerset paper
2010
Yellow Umbrella, Perfect Shot and Speak To Me represent striking and unique elements of Rahmanian’s current home, Dubai. Rahmanian observes the peculiarities of his city and addresses the mentalities of its population through solitary symbols that occupy reductive scenes typical to his painterly approach. From all of these works emerges a feeling of isolation: whether it’s birds, animals, human figures or inanimate objects he depicts, each stands alone, stranded. These metaphors of solitude create an augmented sense of desolation while channeling an intense spectrum of influences, inspirations and poignant observations.

Ouadahi’s exploration begins with images of the enormous public housing developments in Algiers that had been modeled on France’s habitation à loyer modéré (housing with controlled rents). In addition to the permutations of cityscape which Ouadahi has been exploring in the last few years, his work consists of two new types of paintings. The first are rigorously formal renderings of chain-link fencing that are both minimalist abstractions and a signifier of separation. The second are depictions of tiled passageways, akin to subway systems like the Paris Métro. Ostensibly their purpose is movement from one place to another - but they feel more like blocked escape routes.
Concrete III is one of a number of ‘stamp’ paintings, installations and photographs that collectively represent the physical remainder of Gharem’s Restored Behaviour (2008), a series of site-specific performances across Saudi Arabia. As a whole, the series presents an analogy between these connotations of approval and disapproval, and the idea of delivering a judgement on your environment as an artist. These works ask us to consider the choices we make in life, the path we choose, and the level of control we exercise over its course.

Concrete III
Lacquer paint on Indonesian plywood board
2010

Enveloped
Archival print
2006

With a background in painting and drawing, Lateefa treats her photographs in the same way as her paintings. Enveloped, like many of her works, is made up of many photos that are shot separately and then combined into a digital collage for the final single piece. This results in visual representations of her observations, combined with elements from her imagination, which fuse together to form the final image.
Born and raised in Iran, Hashemi strives to bring reflections of her traditional family life, her upbringing and instances from her childhood to life through her boldly personal art. This particular piece is part of a series of seven pieces that collectively address the complexities of familial relationships and their bearing on contemporary Iranian society. The scenes provide glimpses of family life, but cannot be pinned to a particular moment in time or history as they reveal no signs of the present day. The garish motifs are contained beneath transparent plastic sheets that act as impenetrable veneers, isolating us from the family scene and isolating the family from the exterior world.

In her series Dream in the City, Garamli presents us with two surreal scenes. Reminiscent of the computer-generated graphics from a video game, a group of women wrapped in traditional attire, their faces covered, parade across the picture plane. The strong colours add to that sense of fun and game play evoked stylistically, yet the women appear compelled in their movements, as if controlled by the game player. In this sense, Garamli depicts the high wire act that women must make in a world that remains to a large extent the playground of men.
Through Alger la Blanche, Meddaci continues his reflections on space and temporality, the construction of a lost memory. His work tries to put the markers of a possible memory of migrations and displacements in the deep conscience of a cycle. However, the Mediterranean Sea has an imperceptible tide; it is a sea that has the appearance of being very calm, yet it can also become rough and choppy, shocking the observer. Meddaci transposes these rhythms, and by slowing down these images of enormous density he reflects a profound immensity.

In a bold statement of artistic intention, Ahmadvand appropriates one of the most popular and traditional symbols of art history and transforms it into something new. In a nine-channel video piece, a lone white bird flutters and flutters across the screens; over and over again, the bird struggles to break free of its cage as the camera records the ghostly traces of its failed attempts. The piece expresses a contemporary understanding that we might be able to effect change in the world even within the cages which constrain us.