


THE FIRST

**UPCYCLED**  
**ART FESTIVAL**

PATTERNS OF UNITY – Oil & Gas Industry

Art Hub Liwa / 15 April - 15 May 2014



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# Introductions /

Art Hub Liwa represents a new era for art, fundamentally changing the landscape of the art community. This unique and extraordinary site, removed from the flurry and bustle of everyday life, gives us permission to look inward, and to explore more widely, deeply and creatively. Events held at Art Hub Liwa, like the “UpCycled Art Festival – Oil & Gas Industry,” will continue to broaden creative horizons and draw audiences together in community.

Art Hub Liwa gathers together an intriguing and diverse community, and offers every visitor wide-ranging possibilities for engagement and self-cultivation. Every participant whether artist, photographer, filmmaker, yoga instructor, or other talent is able to expand their individual horizon and is enriched by their interaction with fellow residents. We are proud to have hosted the first “UpCycled Art Festival – Oil and Gas Industry” at Art Hub Liwa, and delighted at the quality and depth of the work created. This collection is interesting, diverse, and showcases the possibilities for artist engagement with the oil and gas industry.

Given the success of this initial event, we will continue to hold the festival annually as Art Hub Liwa is uniquely positioned to host such special creative occasions. Festivals such as these are central to Art Hub Liwa’s mission. The concept has inspired a new vision, which is to establish a global network of similar natural and historical sites, to gather artists together for cultural dialogue and art-making, as we at Art Hub continue to invest in and contribute to the future of art in the United Arab Emirates and beyond.

**Ahmed Al Yafei**

Founder and Owner of Abu Dhabi Art Hub and Liwa Art Hub  
May 2014

For an upcycling artist, it takes only a few old pieces of seemingly useless metal and a set of welding tools and most importantly, talent and creativity to reshape things from a different and unusual perspective.

Solid iron bars can turn into the limbs of a chimera. Rusted metal chips and pieces may become wings or structural elements in abstract forms. Heads of horses are “born” from the remaining parts of an old car or abandoned metal tools. Everything depends on the ability of the artist to innovate, and come up with different visions for these pieces of scrap metal and discarded products.

It is this basic idea coupled with the ecofriendly environment of Art Hub Liwa that formed the basis of the first Middle East UpCycled Art Festival in which 28 international and local artists participated. Over a period of one month, Art Hub Liwa was an open workshop for producing art out of the scrap iron, metal cans, rod and wood leftover from the oil and gas industries. These were the artists’ materials.

The Festival is the first exhibition dedicated to this type of art in the UAE and it will reoccur annually.

**Nasser Palangi**

Artist Coordinator of UpCycled Art Festival  
May 2014

# Art Hub Liwa /

## An Oasis of Inspiration and Creativity

Far from the gleaming skyscrapers of Abu Dhabi and the construction and muscle of industrial Musaffah, Liwa offers artists from around the world a unique desert oasis especially designed to inspire the creative mind.

Before Art Hub Liwa opened earlier this year, Art Hub Founder and Owner, Ahmed Al Yafei, made a point of bringing Abu Dhabi-based artists-in-residence to Liwa for their final weekend in the UAE before jetting off to their home countries.

Al Yafei wanted their experience in the desert to become a powerful last impression of their month spent in the United Arab Emirates.

While more populous Emirati cities are no stranger to art centers, Art Hub Liwa represents a groundbreaking project for the Western Region. Bringing artists in from every corner of the globe allows engineers, workers, families, students and oil and gas executives in the area the opportunity to profit from the artistic output. Whether that art is painting, sculpture, photography, applied arts, creative writing, or music, the team building exercises, yoga and craft workshops and classes offered at Art Hub connect and integrate the community at large with the guest creators.

Like other artistic residencies, Art Hub Liwa provides the resident time to experiment, develop new ideas, learn, share and hone artistic skills, interact with fellow residents and the community, and most of all, to absorb the solemnity, heritage and beauty of the magnificent Empty Quarter.

By hosting the first “Upcycled Art Festival—Oil & Gas Industry” in Liwa, Al Yafei and Festival Coordinator Nasser Palangi are focusing a spotlight on an important global issue: repurposing wasted materials. Taking social responsibility for industry’s leftover materials by fashioning the abandoned surplus into surprisingly valuable pieces of art is key to Art Hub Liwa’s mission.

When you enter the gate to this new oasis of inspiration and creativity, be sure to ponder the theme that lies at the very core of this project: patterns of unity. Each and every member of the local community can be proud and supportive of the feeling of unity that original art leaves as its natural by-product.

### Pamela Thompson

Writer in Residence

UpCycled Art Festival 2014













## About Art Hub Abu Dhabi /

Launched in the latter part of 2012, an underlying motivation behind Abu Dhabi Art Hub is the developments that have transformed the city's landscape and contributed to the emergence of a flourishing art scene.

There is much happening in the capital's arts community and so much more to look forward to in the near future and the Art Hub initiative is at the forefront. As everyone eagerly anticipates the arrival of the major museums on Saadiyat Island, Art Hub has been successfully establishing a creative gathering place for national, regional and international artists to practice and exhibit their art.

As Art Hub eases past its eighteenth month of operation, hundreds of artists representing countries from five continents have participated in the residency programs. Individually and collectively, the visual artists of the world are provided with accommodation, workspace and the opportunity to exhibit their artwork in the United Arab Emirates. However, the broader Art Hub platform offers an extraordinary place and atmosphere for creativity, cross-cultural exchange, education through art courses, art talks and interaction with educational institutions. Art Hub hosts a mentoring program and a partnering scheme that teams Emirati and international artists.

Art Hub initiatives are intended to reflect the vision of the Abu Dhabi Government with respect to establishing and engaging the community in arts programs, expanding the pool of global ambassadors and raising the world-wide profile of the visual arts in the United Arab Emirates.

## Art Hub Abu Dhabi / Art by Country





**Art Hub Abu Dhabi / Interactive Community Art Center**



**Art Hub Abu Dhabi / Outreach**





## Art Hub Liwa / Facilities

Art Hub Liwa is a magical place, an extraordinary location and environment where artists are given the opportunity to truly experience the sense of community while pursuing their art and other cultures. In this exceptional surrounding provided by the unique landscape, artists are encouraged to share their art, culture, ideas and thoughts.

In Liwa, Art Hub organizes festivals; 5 major festivals and a few minor ones annually. The three basic festival concepts focus on art-culture, art-science and art-environment. Liwa represents an entirely new paradigm, a communal gathering place for talents. The workspaces at Art Hub Liwa allow for exploration in a multitude of artistic disciplines including visual arts, creative writing, music, film and beyond. Artists and innovators working in three dimension, there are fully equipped shops for creating in wood, steel and metal.

Come to Liwa and set your imagination free. Experience the serene environment and the breathtaking desert paradise that is the great Empty Quarter of the Western Region.









Work in progress / Upcycle



Artists at work / Liwa





## Nasser Palangi / Artist (Iran, lives in Australia)

### Artist Coordinator

*In both subject and form, my art reflects travels of the past three decades. With backpack, camera and brushes, I have explored Iran: Iran-Iraq war, the post-war years and post-revolutionary issues. I have also examined the disaster In Afghanistan, the history and heritage of Australia, Africa, China, Japan, India and Mexico. For a time I lived in rural Australia studying digital art and patterns from around the world. All experiences have left their imprint on my work. Traveling throughout Iran and the Middle East from 1980, as a visual language tolls for communication, I photograph, paint and create décollage of sites that represent important political, social and cultural events and issues in contemporary history. My Persia Now series, which represents my most recent project in Iran, and a series on Afghanistan, War's Left Behind, are a continuation of this larger, conceptual body of work. As a visual artist I seek to create images, whether paintings or photographs that convey a distinctive and significant view of select aspects of social-political issues of Iran and the Middle East in our time. Within people, heritage and war I find my true subject, the detritus of culture and civilization, and I seek to explore the way we in which we define and relate to its existence. Although creating precisely composed and executed images, I carefully select projects that have a conceptual meaning and importance beyond their visual interest or beauty. Images from Persia Now series encompass and express the intent of my vision as an artist from my homeland.*

Palangi was born in Hamadan, Iran 1957 and since 2001 he has lived in Australia. He graduated in visual arts from Tehran University in 1984. He pursued his studies in painting and art education in Tehran until 1989 and lectured at a number of universities until 1998. He is presently a PhD candidate in the field of Photo media from Sydney college of the Arts (SCA). In addition to Australia, Palangi exhibited his art in many solo and group shows in numerous regions and countries around the world including Asia, Europe, Canada, Arab countries and the Unites States.



UAE Nomads Visions 1 / Mixed media, 2014. 35 x 35 x 20 cm









**UAE Nomads Visions 1.** / Mixed media, 2014. 35 x 35 x 20 cm



**UAE Nomads Visions 2.** / Mixed media, 2014. 35 x 35 x 20 cm



**UAE Nomads Visions 3.** / Mixed media, 2014. 35 x 35 x 20 cm



**UAE Nomads Visions 4.** / Mixed media, 2014. 35 x 35 x 20 cm



**UAE Visions chair 1** / Mixed media, 2014. 35 x 35 x 20 cm



**Visions Box** / Mixed media, 2014. 185 x 40 x 30 cm





Camel bones visions 1 / Mixed media, 2014. 60 x 30 cm





**Camel bones visions 2 /** Mixed media, 2014.  
60 x 30 cm



**Camel bones visions 5 /** Mixed media, 2014.  
60 x 30 cm



**Camel Bones visions 3 /** Mixed media, 2014.  
60 x 30cm



**Camel bones visions 4 /** Mixed media, 2014. 60 x 30 cm





**UAE Vision's Boat** / Mixed media, 2014. 400 x 135 x 100 cm



**Woman** / Metal, mixed media, 2014. 100 x 110 x 50 cm



**Faces** / Iron, 2014. 110 x 60 x 70 cm





**Faces in Our time series.** / Mixed media, 2014. 250 x 70 x 45 cm



**Powerfull baby** / 2014. Mixed media, 240 x 150 x 90 cm



**Objects' Visions of the CCC Factory in Liwa** / Mixed Media, 2014.  
170 x 100 x 80 cm.



**Sun Woman** / 2014. Mixed media, 200 x 110 x 42 cm

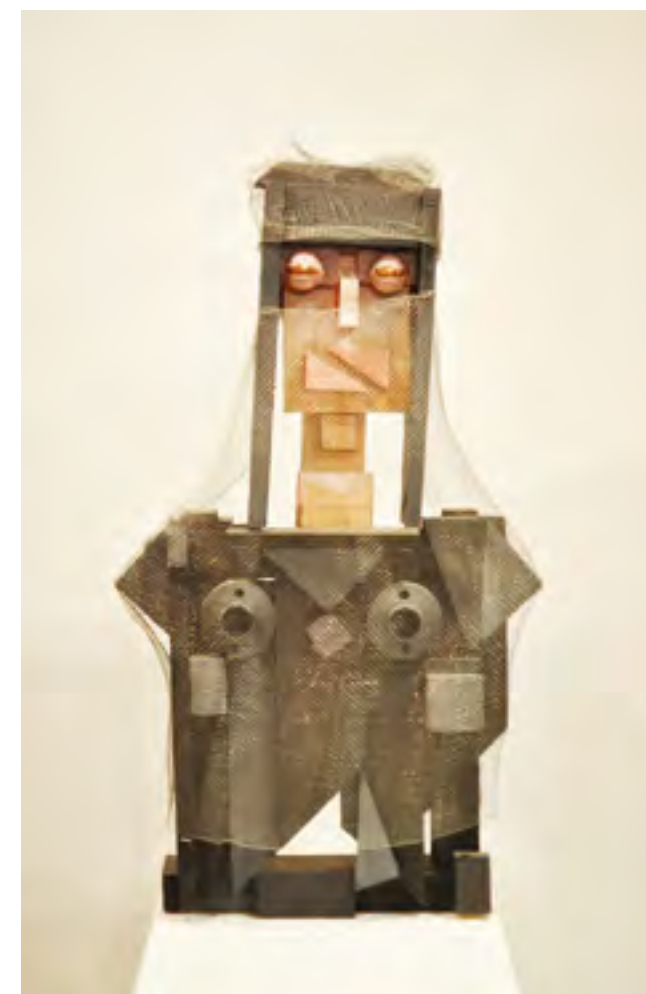




**UAE Nomad's Man /** Metal, 2014. 170 x 10 x 80 cm



**Woman /** Metal, 2014. 110 x 70 x 30 cm



**Patterns of Unity 10. Series /** Mixed Media, 2014. 85 x 40 x 20 cm



**Patterns of Unity 9. Series /** Mixed Media, 2014. 85 x 40 x 20 cm





**Liwa Memory** / Metal, 2014. life-size





**Patterns of Unity 1. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 12. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 2. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 3. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



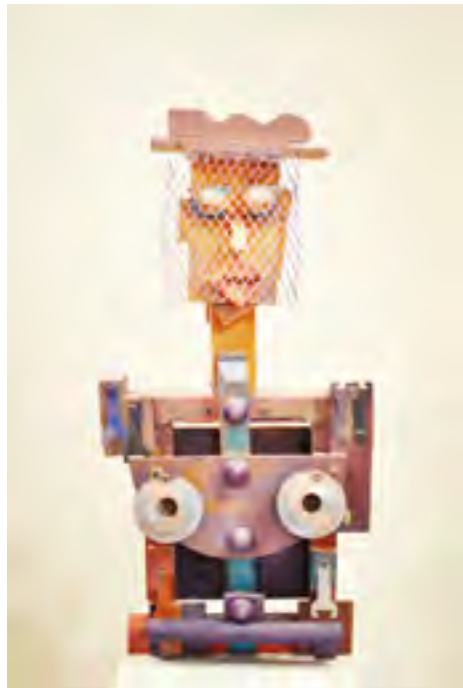
**Patterns of Unity 5. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 6. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 3. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 13. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 7. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 14. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 4. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 4. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 11. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



**Patterns of Unity 8. Series /** Mixed Media,  
2014. 85 x 40 x 20 cm



## Abeer Abdul Zahra / Sculptor, engineer (Iraq, lives in UAE)

*The medium of metal is an inspiration to create art, and it moves me to choose my subjects... but lately it looks as if the subjects choose me.*

*I would love to thank Mr. Ahmed Al Yafei, the founder of LIWA ART HUB for his continuous courage and giving me this opportunity to reflect my feeling through my metal sculptures and get to meet a great artists from different countries participating in this unique festival which happens for the first time in the Middle East. It is a rare chance for us to extend our knowledge and exchange our experience and learn different techniques of the Recycle Art. In fact I admire the Art Hub for planting the seed of developing this type of art in UAE.*

Abeer Abdul Zahra, Iraqi origin who has been born and raised in Abu Dhabi. He is An Industrial Engineer who works hard to translate your concept into something beyond a simple brick-and-mortar reality.

He started his Art work at childhood when he found himself at his father steel factory collecting small pieces of scraps and making shades of animals or faces.

He is self trained and He developed his talent by attending so many exhibitions and art seminars. And now he snips some times out of his busy schedule running his family business to produces stunning one-off pieces of art for both private and commercial clients. He has a passion for designing and making contemporary functional sculptures using metal as the main medium.



**Palm Tree, detail** / Steel, 2014. 250 x 150 cm





**Palm Tree** / Steel, 2014. 250 x 150 cm



**The Kitchen Guy** / Metal, 2014. 65 X 95 cm



**Valentine Day** / Steel, 2014. 20 x 40 x 55 cm



**People Pain** / Steel, 2014. 50 X 50 x 45 cm





**Guitar Man** / Steel, 2014. 85 x 150 x 0.3 cm



**The Camel** / Steel, 2014. 25 x 25 x 35 cm



**Tree Table** / Steel, 2014. 120 x 120 x 85 cm



## Adeola Balogun / Upcycling Sculptor (Nigeria)

*I'm very familiar in my practice with using recycled materials since I have experimented with old tires. I look at what's available-- plastic, wood, metals—then I try to address the theme, "Patterns of Unity" and answer the question, How are people connected? The environment has a profound impact on what I do as an artist. I try to tell the visual story of people, environment and culture and the materials all decide my practice.*

### Patterns of Unity

Engaging my practice in a new clime always poses some new but exciting experiences as I always explore familiar media with new possibilities and adventure via which uncanny vista is unveiled. Experiential encounters in the environment often underscore my approach to thematic interrogation. My few weeks sojourn in Abu Dhabi presented me with the opportunity to interact with people and places and thus, profoundly contributed to my visual explorations and deliberations of the theme-Patterns of Unity.

I have the proclivity for drawing my inspiration from my milieu; available tangible materials always serve as the vehicle via which my visual deliberations are derived either by collaborating or redirecting their latent energies to suit my vision and purpose. This body of work is a metaphorical allusion to the constant strife of humanity towards the realization of existential needs irrespective of cultural or religious affiliation.



**Drape** / Steel, 2014. 68 x 19 x 14 in.





**Heritage 3.** / Mixed Media, 2014. 44 x16 x 16 in.



**Flight** / Steel, 2014, 175 x 80 cm



**Heritage 2. Series** / Mixed media, 2014. 51 x 17 x 17 in.



**Heritage 1. Series** / Mixed Media, 2014. 44 x 16 x 16 in.





**Vestige /** Mixed Media, 2014. 47 x 24 in.



**Exploration 3. Series /** Steel, 2014. 45 x 16 x 15 in.

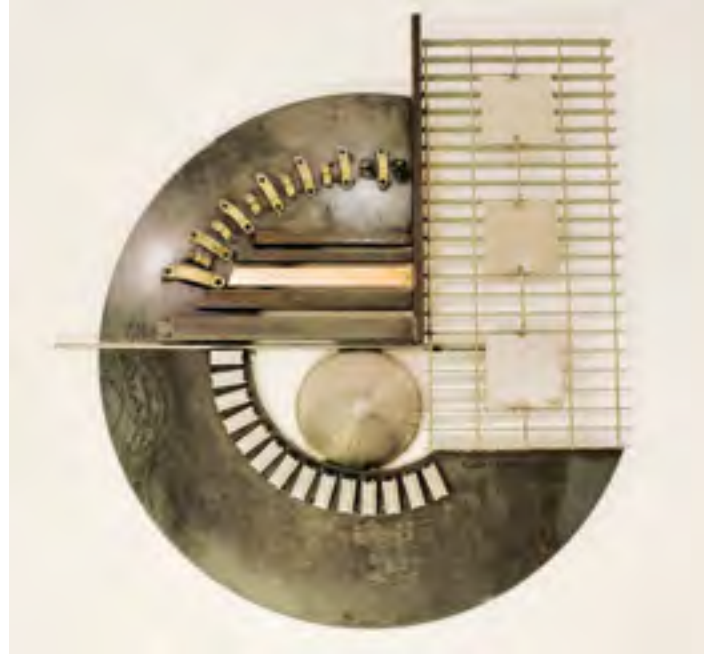


**Exploration 2. Series /** Steel, 2014. 45 x 16 x 15 in.





**Exploration 1. Series** / Stainless Steel, 2014. 96 x 34 x 21 in.



**Evolution** / Steel and copper, 2014. 48 x 53 x 10 in.



**Time and tide** / Steel and copper, 2014. 34 x 36 in.



**After the Falcons** / Pipes and Mixed Media, 2014. 84 x 39 x 30 in.





**Desert Rhythms 3. Series** / Mixed Media, 2014. 48 x 48 in.



**Desert Rhythms 2. Series** / Mixed Media, 2014. 48 x 48 in.



**Desert Rhythms 1. Series** / Mixed Media, 2014. 48 x 48 in.



**Desert Rhythms 5. Series** / Mixed Media, 2014. 48 x 48 in.



**Desert Rhythms 4. Series** / Mixed Media, 2014. 48 x 48 in.



## Azza Darwish Al Qubaisi / Sculptor, artist (UAE)

*As a jewelry artist I was able to connect to the minimalistic copper clips and use their functionality to create my miniature sculptures.*

*I turned its rust and damage into the color pallet to enrich my pieces. Working with available materials has always been part of my passion and development of my art so, creating pieces that I can connect to and reflect my thoughts and feelings lead to that I don't have to think of a technique but rather focus on the creation...*







**Pixelized Baby** / Palm, mixed media, 2014. 20 x 10 x 10 cm



**Helping Hand** / Palm, mixed media, 2014. 20 x 10 x 10 cm



**Caring Eye** / Palm, mixed media, 2014. 20 x 10 x 10 cm



**Pixelized Baby, detail** / Palm, mixed media, 2014. 20 x 10 x 10 cm





**Bismillah** / Sand and Metal, 2014. 90 x 60 cm



**Liwa** / Sand and metal, 2014. 90 x 90 cm



## Bassam Al Selawi / Sculptor, ceramic artist (Jordan/UAE)

Bassam Al Selawi studied Fine Art in his native Hashemite Kingdom of Jordan, and spent many years teaching art while also undertaking custom art projects and experimenting with different mediums, materials and techniques. Years spent instructing Palestinian refugee children was an important educational experience for Al Selawi as there were terribly few material resources for creating art projects; innovation and creativity were vital and through this experience he sharpened his skills further. Al Selawi strongly believes that visual art is a way in which each person is able to express himself/herself in a particularly beautiful way and that each human being has the right to practice art in spite of the level of talent.

At Art Hub Al Selawi is able to share his experiences and understanding of art in various capacities and how working together our world can be a better place. As Manager of Applied Art, Al Selawi is responsible for the design and installations of art commissions from decorative to practical such as furnishings. Together with the Manager of Art Craft, Maysoon Masalha they develop signature product lines including art gifts, trophies and awards. He trains and oversees staff responsible for production of his designs. Bassam Al Selawi and his wife Maysoon Masalha, they also developed a distinctive technique for shadow sculpture and their work is on display in a dedicated gallery at Art Hub.



**The Nymphs** / Mixed media, 2014. 200 x 75 x 50 cm Private collection



**The Laborer** / Mixed Media, 2014. 200 x 120 x 70 cm



# Charity “Cherrie” Vaida Bandason / Sculptor, artist (Zimbabwe)

*For me, any art form is a divine expression of the inner being... intimacy with nature and reflecting the ever beauty of creation. Being involved in the Liwa Art hub Residency program in the Up cycle Festival is a dream come true. Whereas the theme 'patterns of unity' has echoed my sentiments for mankind to live in peace, love and Joy despite our differences.*

*Most of my works reflect my unheard concerns for the well being of Children and Women. My life experiences have also influenced some of the themes of my creations. What is important in my life is God, children, the development of women, preservation of the environment, human race at large and finding joy and peace NOT at the expense of others in everything I do.*

*Making art from trash, using different media has been a good challenge as I was just a stone sculptor before I came to Art Hub Liwa, kind of intimidating as it required me to see with another eye of creativity which was hidden inside me. Also the harmony and humility which comes from learning from other artists is a jewel of experience in a million years and Art hub Liwa is the perfect spot to unleash the undiscovered power of creativity.*

*The artworks I have produced here are very special and unique as I discovered and invented new ways of expressing myself and connecting to my surroundings and the United Arab Emirates which I have visited for the first time.*

“Liwa has opened up my other haven of creativity,” Cherrie said. “God is the biggest upcycler of all. He could pick trash and make people better. He made me. I can create something from nothing. I link this to my belief in Christianity.”



Let the Children Play / Metal, 2014. 175 x 130 cm



The Ear that heareth / Mixed Media, 2014. 39 x 74 cm





**Conversations 1. Series /** Mixed Media, 2014. 80 x 142 cm



**Conversations 2. Series /** Mixed Media, 2014. 80 x 197 cm.



**Bound By the Spirit of Love /** Mixed Media, 2014.177 x 197 cm



**Fragrance of Unity /** Metal, 2014. 214 x 170 cm



## Ghulam Mohammad / Text Artist (Pakistan)

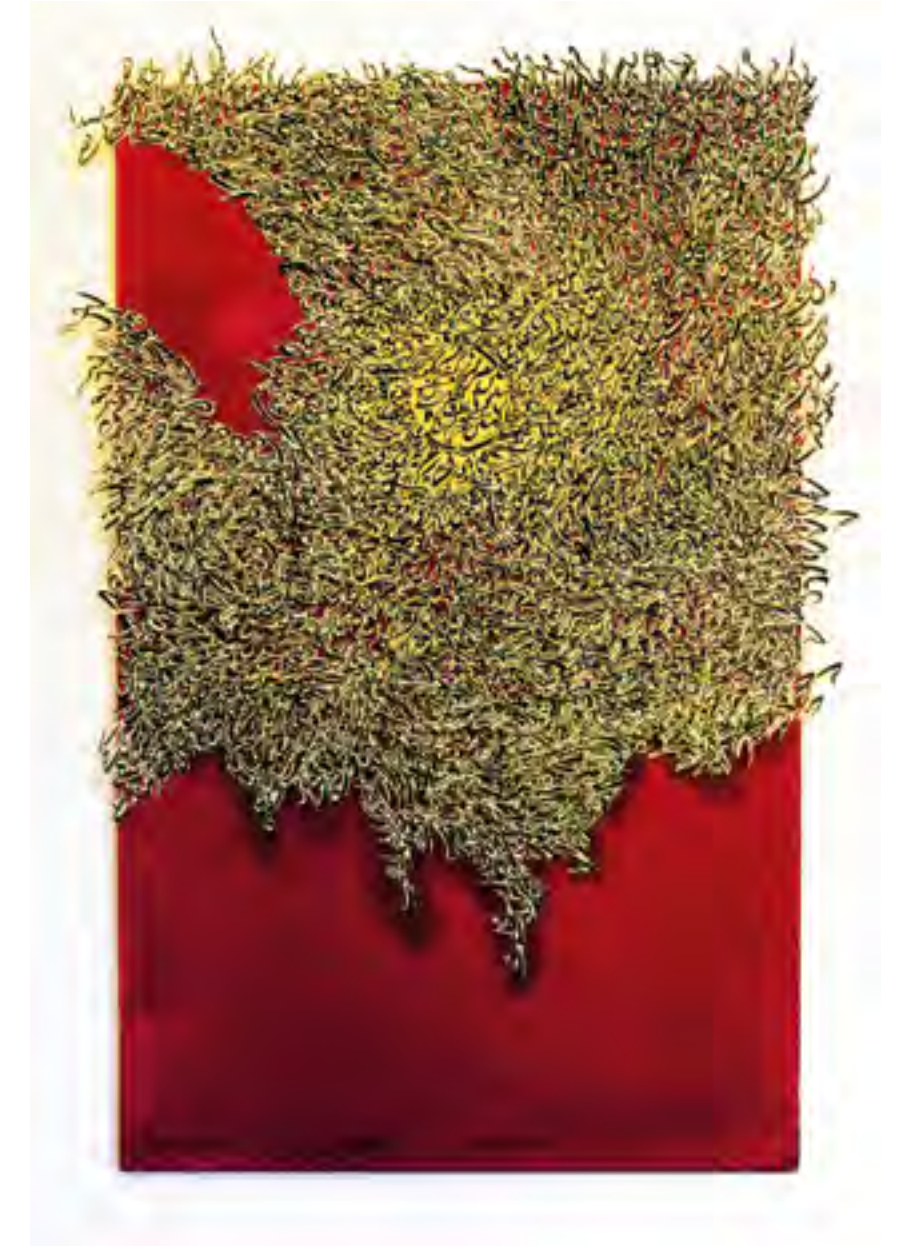
*In my work, I have tried to explore the relationship between language and identity in a socio-cultural and geo-political context. In language our thoughts and interactions are shaped, an all pervasiveness that can be employed as a tool to bring together as well as drive apart not only a self but a whole people. Furthermore, the paradoxical nature of language as the conveyer as well as the limiter of meaning makes it an additive as well as a subtractive phenomenon. This range and limitation of language is one of the concerns that my work engages with.*

Carving out words and recomposing them is an act of both representing the internal conflicts of language as well as reconfiguring those relationship in an attempt at a reconstruction of language and identity. The rediscovery of language by freeing it from the page where it is composed in a particular fashion and then recomposing it, changing its meaning, its character as language, is an act of plasticizing language to see what it has the potential to lead to. This plasticization, however, is not limited to the re-composition of the text but can also take place by changing the mode of the text itself to arrive at a sculptural whole. These sculptural configurations have the potential of becoming reflection on the experience of language, on a personal as well as social level.

*Personally, I have both seen and felt the consequences of being dispossessed of one's language. The imposition and adoption of another language has violent consequences that can cripple one existentially. This fragmentation, confusing and disorder that seem inescapable and overpowering are the conceptual underpinnings of my work. The Upcycling Festival is an important participation for me, as it aides me further to bring together people, cultures and nations at large in a quest for an understanding the infrastructure of language in regard to its construction as well as its deconstruction.*



*As an artist, meeting with different artists from different countries around the world, we all have our own journey. When we get together to discuss art, we get energy. We get more ideas on our own work from others' creations.*



**Identity** / Paper collage on acid free paper, 2014. 15 x 10 cm

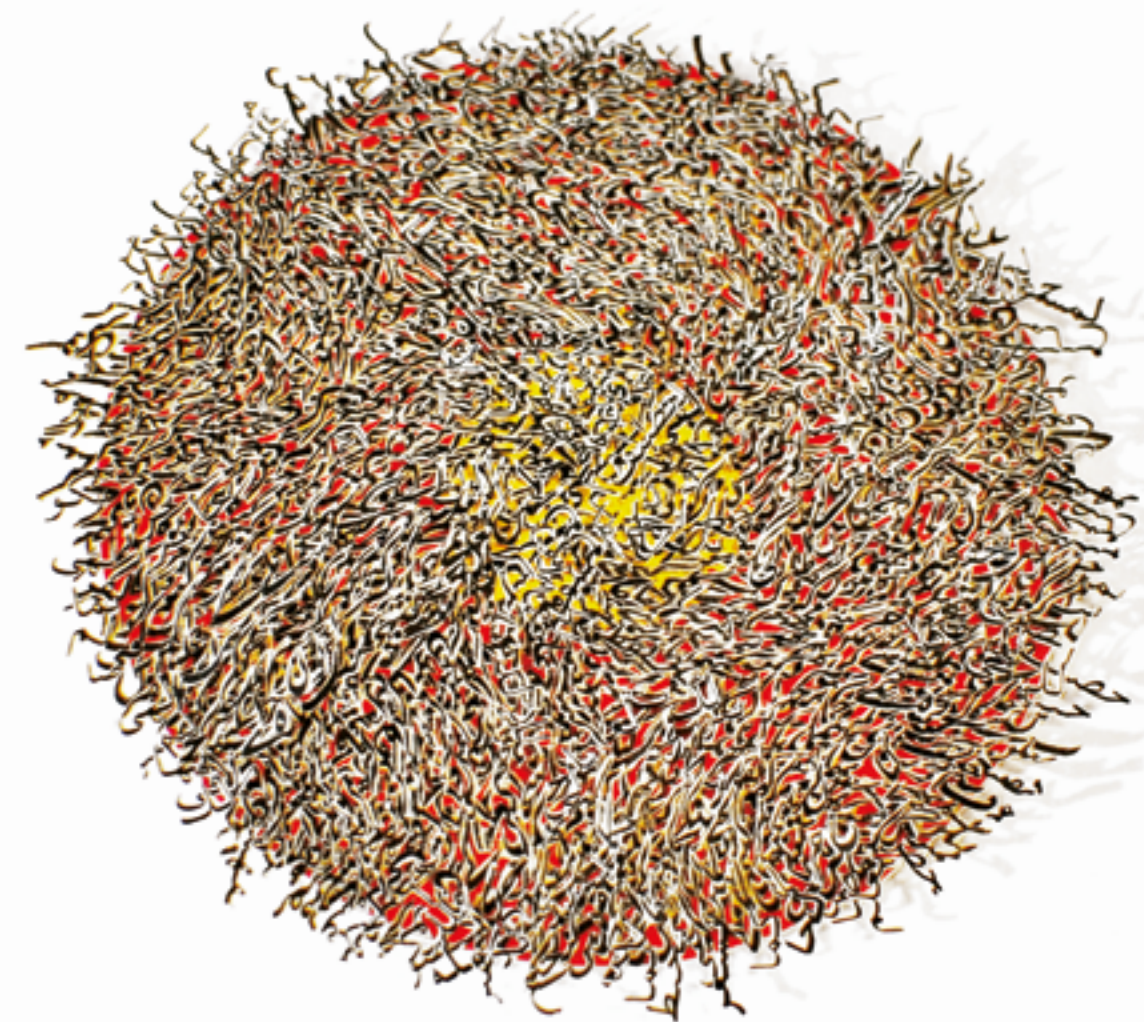




**Collection** / Paper collage on acid free paper, 2014. 12.5 x 10 cm



**Boundaries (Set of 3)** / Paper collage on Wasli paper, 2014. 203 x 56 cm



**Timeless** / Paper collage on acid free paper, 2014. 15 x 10 cm



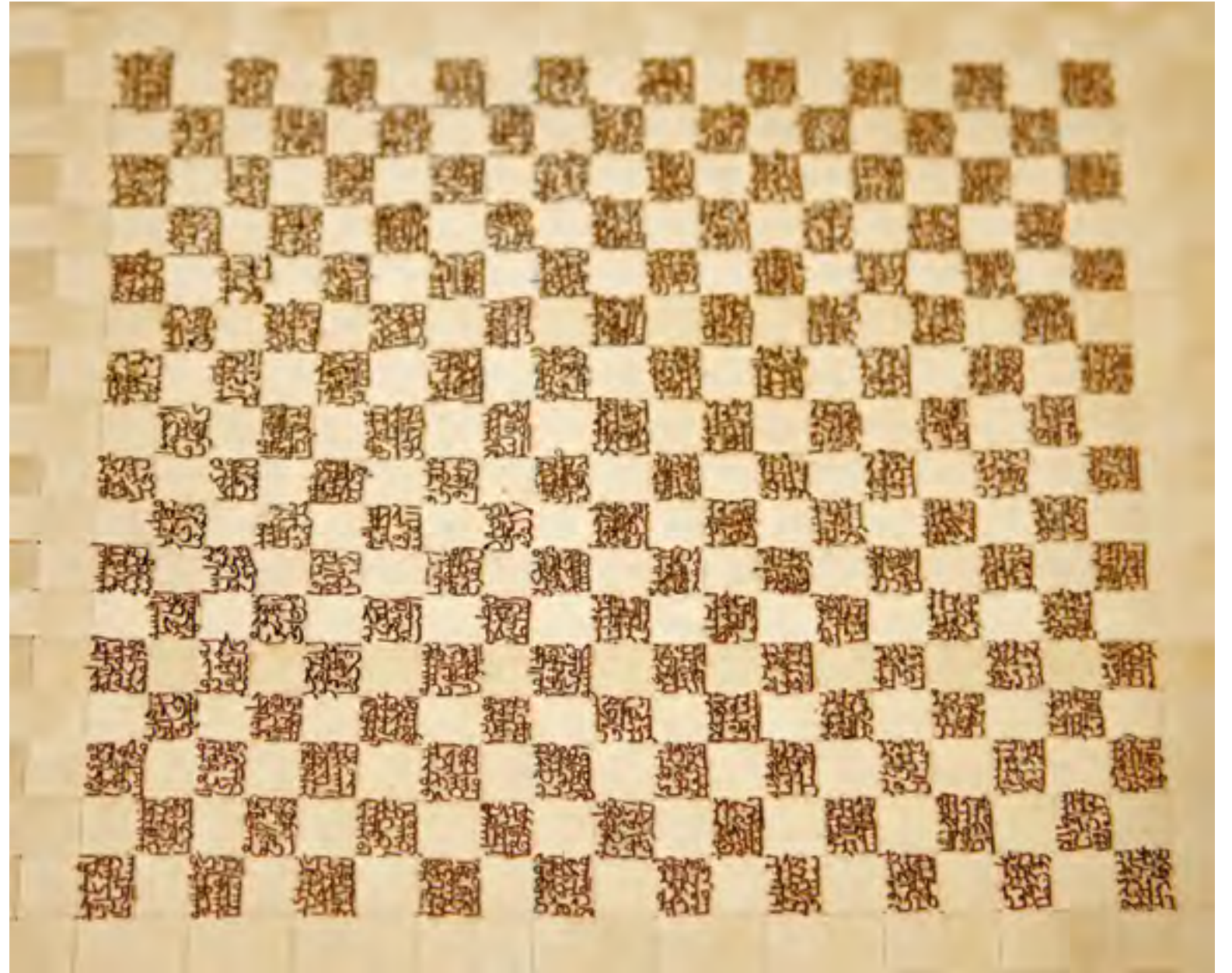
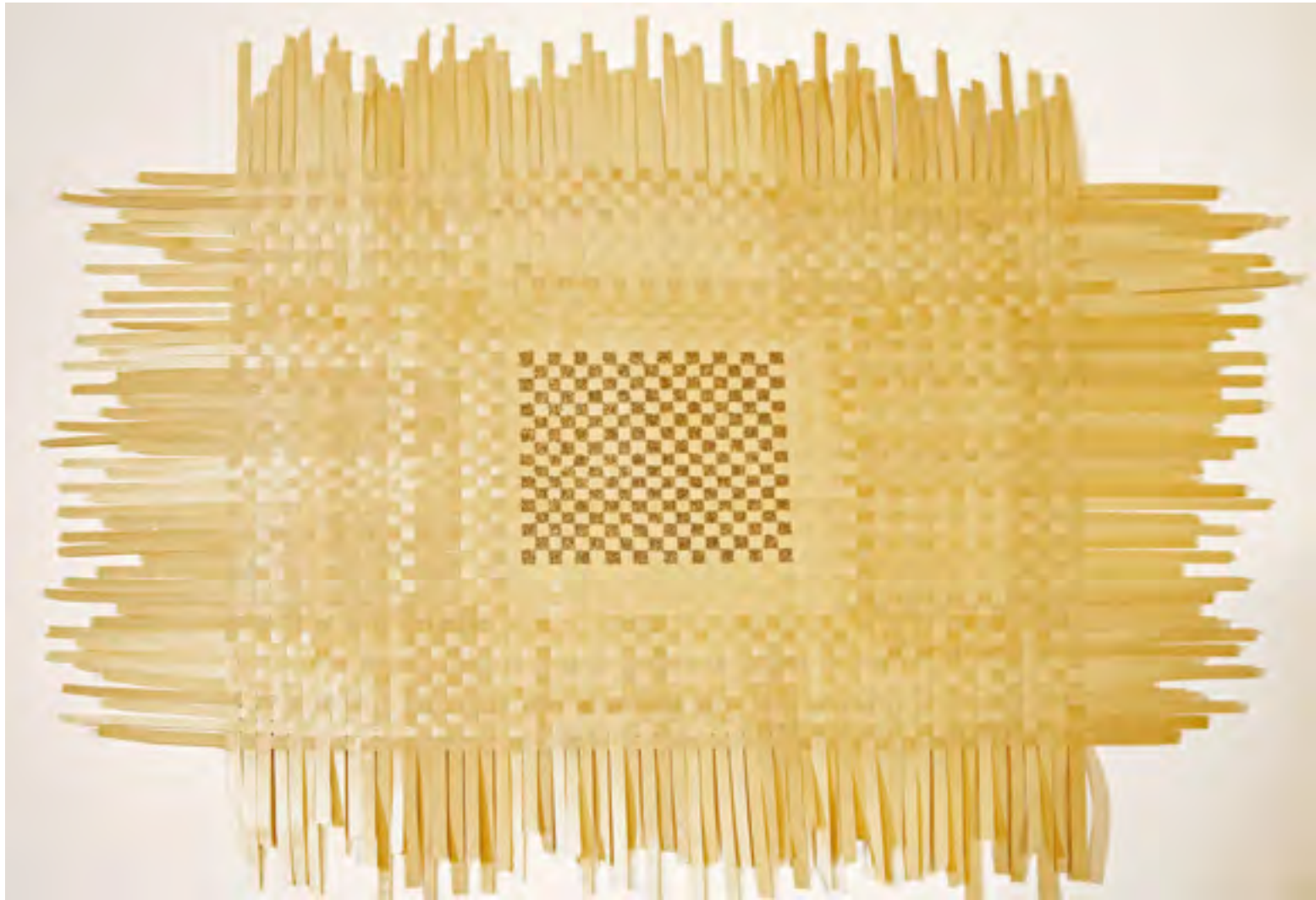


**Mirage** / Paper collage, 2014. 16.5 x 11.4 cm



**Treasure** / Paper collage, 2014. 7 x 9 in.







**Mahdia Al Taleb /** Sculptor (Saudi Arabia)

*Birds are prohibited to fly, Do you understand me or not? I do not care that you cried or got sand in the your eyes, I am actually past and you are really frozen, Birds are prohibited to fly in unfinished circles.*



**Harmony – Moon and Sun /** Iron on Wood, 2014. 52 x 142 x 24 cm  
**Chaos /** Iron on Wood, 2014. 52 x 142 x 24 cm

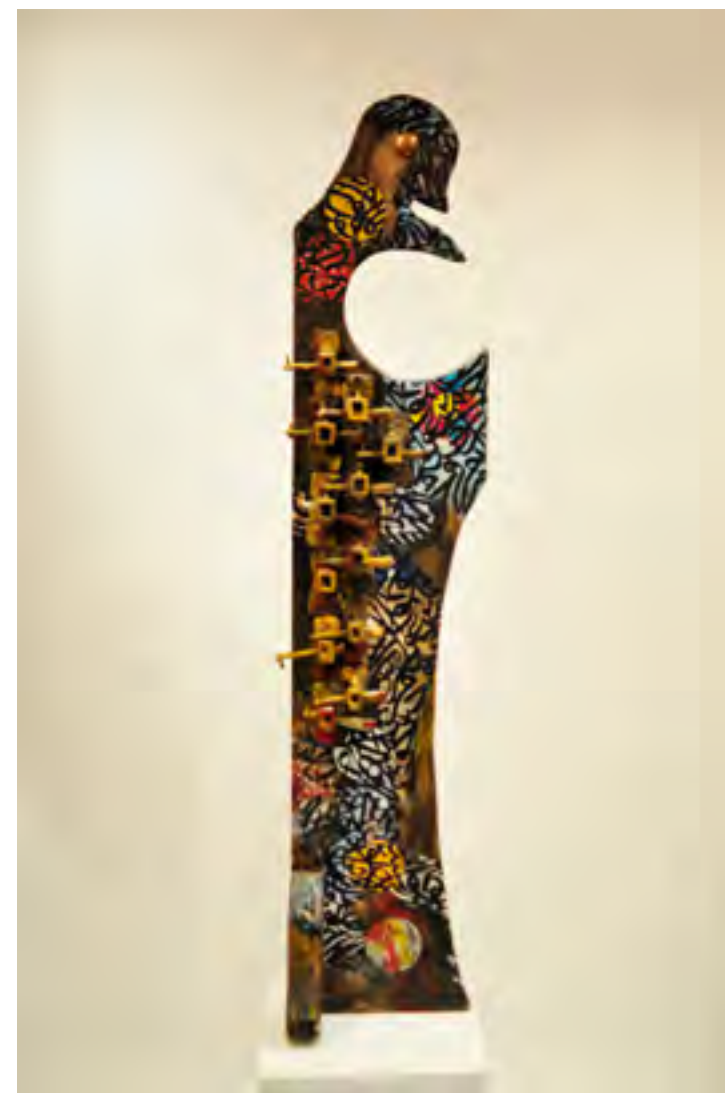




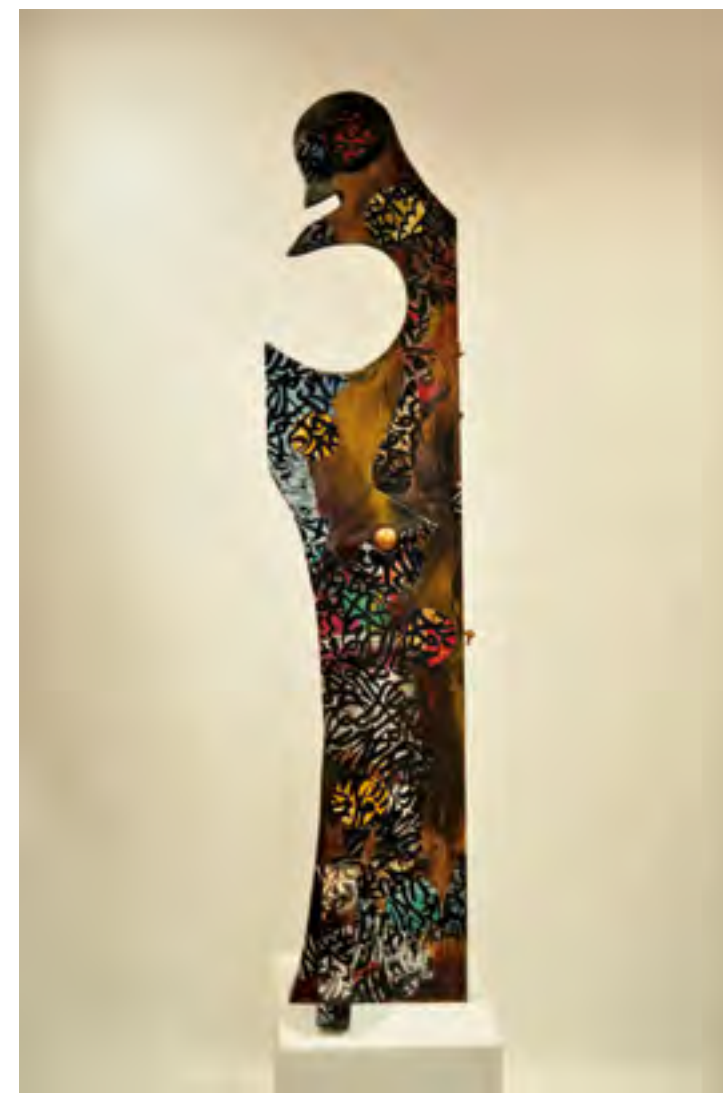
**Harmony – Moon and Sun** / Iron on Wood, 2014. 52 x 142 x 24 cm



**Harmony – Moon and Sun** / Iron on Wood, 2014. 52 x 142 x 24 cm

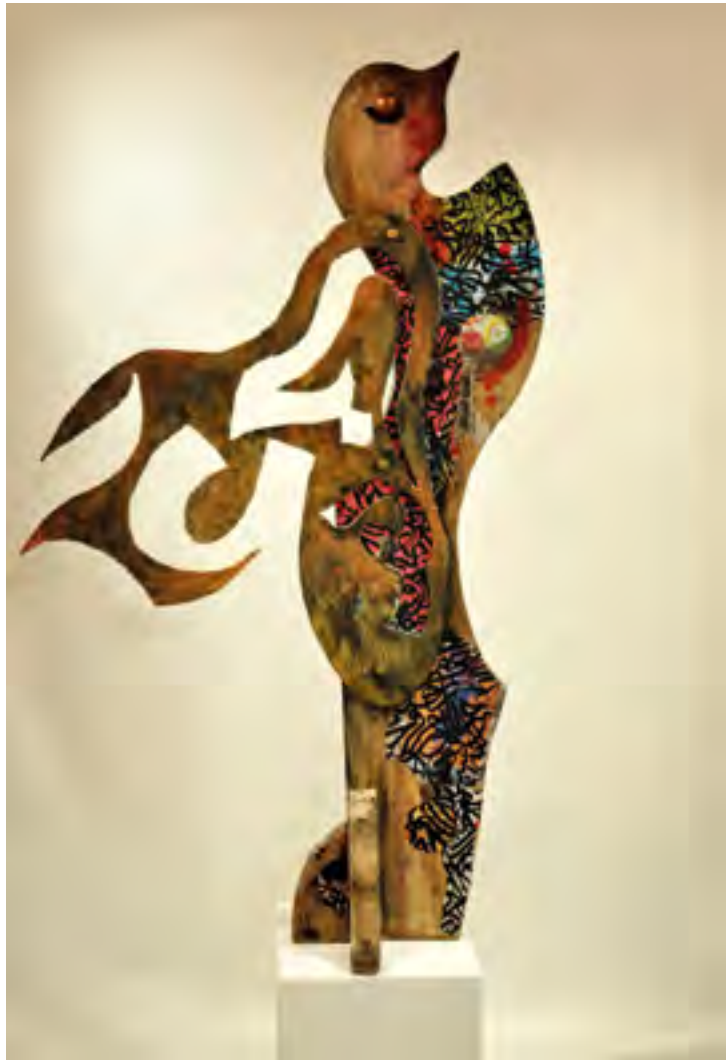


**Chaos** / Iron on Wood, 2014. 52 x 142 x 24 cm



**Chaos** / Iron on Wood, 2014. 52 x 142 x 24 cm





**Try Flying** / Iron on Wood, 2014. 96 x 160 x 35 cm



**Try Flying** / Iron on Wood, 2014. 96 x 160 x 35 cm



**Circle 1.** / Mixed media on wood, 2014. D = 49 cm



**Circle 2.** / Mixed media on wood, 2014. D = 49 cm



**Circle 3.** / Mixed media on wood, 2014. D = 49 cm



**Circle 5.** / Mixed media on wood, 2014. D = 49 cm



## Maysoon Masalha / Sculptor, ceramic artist (Jordan / UAE)

Maysoon Masalha's life has been spent in the pursuit of contributing to the increase of appreciation of the visual arts and by dedicating many years to teaching she has been able to help children develop their artistic talent. After seven years working in private schools, Masalha began to teach art at United Nations Schools for Palestinian Refugees. She considers this experience as being one of the most rewarding of her career in education as she was able to realize in a profound manner how art can have a positive influence on both her students and the community. Masalha then became an art supervisor in the UN Education Development Center where she managed a team of art teachers, staged workshops and organized public arts projects that included music as well as visual art.

Joining Art Hub as Manager of Art Craft provides Masalha with the opportunity to expand her perpetual interest in encouraging others to discover the artist within while she continues to create her own artwork. She experiments with various materials, but focuses on ceramics, various forms of sculpture and development of innovative techniques. Masalha trains and oversees a staff of artisans and along with the Manager of Applied Art Bassam Al Selawi, they design and create art gift items and trophies for clientele. Maysoon with her husband Bassam Al Selawi, they also developed a distinctive technique for shadow sculpture and their work is on display in a dedicated gallery at Art Hub.



**The Hidden Emperor** / Mixed media on fiberglass, 2014. 250 x 120 x 70 cm





**Black Gold** / Mixed media, 2014. 100 x 40 x 25 cm



**Colored pencils** / Mixed media, 2014. 220 x 60 x 60 cm



**The tree** / Mixed media, 2014. 70 x 50 x 50 cm



Mohammed Al-Sadoun / Ph.D. at UAE University (Iraq)

*When I found this piece of twisted automobile metal in the trash heap, I was nostalgic for my childhood in southern Iraq, where horses are cherished and play a unique role in our tradition. Of course, my rendering salvaged from junk is more abstract and conceptual.*

During the last two decades my artworks expressed many cultural issues and sociopolitical issues. Very often I use variety of materials such books, doors scraps and other found objects. Sometimes I burn doors and other objects as a symbolic theme representing my position against violence and violation of human rights.

*As a witness to extreme and harsh political and social changes accompanied by complex social, economic, cultural and religious crises which led to wars, defeats, confusion, corruption and radical political and demographic changes, I have gradually become more aware of my role and responsibility as an artist in this new reality.*

As an artist and art scholar I am interested to communicate with diverse people and cultures. In the past two decades I lived in many countries in the Arab world, Japan and USA. Also I visited many countries. This multicultural exposure has had a tremendous impact on my vision and experience as an artist and art scholar. Faced with new challenges, complexities and crises , I always try to explore new materials and issues that I think are important and require my commitment as an artist who strongly believe that art in this global era should play more role in all cultures and societies.



Untitled / Mixed media on glass, 2014. 50 x150cm





**The Red Horse** / Metal from automobiles, 2014. 325 x 220 x 80 cm







**Blue Monument Steel** / Metal, mixed media, 2014. 41.5 x 98 cm



**The Red Crane** / Steel, 2014. 60 x 25 x 12 cm



**The Seven Horses** / Steel, 2014. 68 x 18 cm





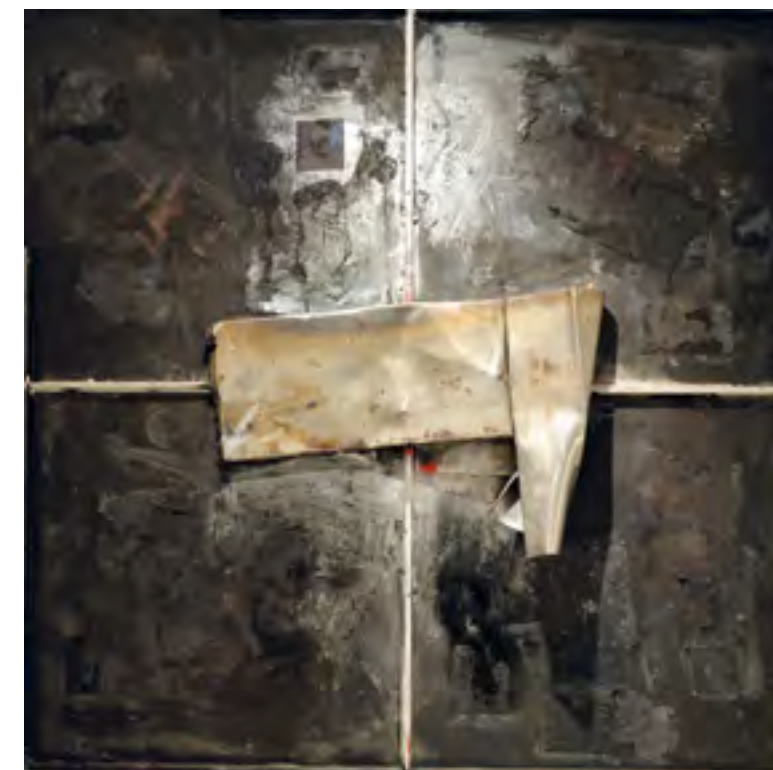
**Art Up-cycling** / Mixed media and collage on board, 2014.  
70 x 130 cm



**Untitled** / Mixed media on glass, 2014. 37.5 x 69 cm



**The Black Horse** / Metal, acrylic and fabric, 2014. 120 x 140 cm



**The Metal Horse** / Metal, acrylic and fabric, 2014. 140 x 140 cm



## Mohammed Quraishah / Upcycling Artist (Iraq, lives in Canada)

*Most of my work comes from recycling. Erosion is my personal theme. I examine what's left from nature and human beings. We have to start again. Being here in the desert with high temperatures is both a challenge and an opportunity to create art. There's harmony here. Erosion...*

*I see that Erosion, displaying the natural aesthetics and charms of body, is not restricted to the human body alone. Nature's erosion has many aesthetic values, it is more exciting and astonishing, there is the sense of the contemporaneous, the modern forms to gaze upon, when you dig into her she excites and astonishes even more strongly, revealing herself in contemporary and modern forms, techniques, lines and colors of superior beauty.*

*It excites me as I follow her to the places where nature's intent is to show her erosion, in the stones, trees, walls, metals and the layers of the earth... I regard it as the source of inspiration of my technicality. Out of its spontaneity, I extract some of its colors and shapes.... I believe that erosion is filled with a natural beauty.*



Preparing the art works in Liwa /





**Characters Scenes 1.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 14.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 12.** / Paper on Wood, 2014. 14 x 51 x 88 cm





**Erosion 2.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 15.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 4.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 10.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 11.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 7.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 6.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 3.** / Paper on Wood, 2014. 14 x 51 x 88 cm





**Erosion 9.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 1.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 8.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Erosion 5.** / Paper on Wood, 2014. 14 x 51 x 88 cm



**Cord Movement** / Mixed media, paper on wood, 2014. 200 x 80 cm



**Oat's Field 2. (set of 2)** / Bamboo, paper on wood, 2014. 400 x 80 cm



**Oat's Field 1. (set of 2)** / Bamboo, paper on wood, 2014. 400 x 80 cm

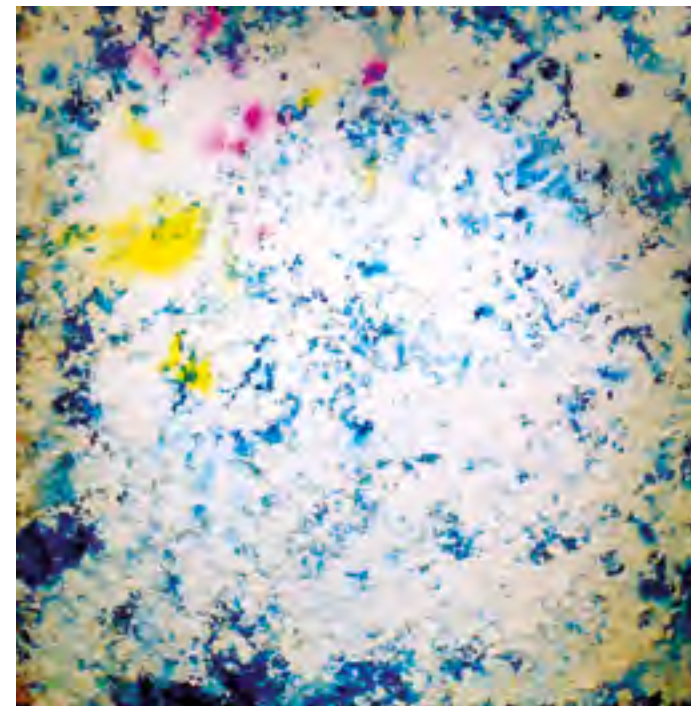




**Characters Scenes 4.** / Paper on Wood, 2014. 36 x 31 cm



**Characters Scenes 3.** / Paper on Wood, 2014. 36 x 31 cm



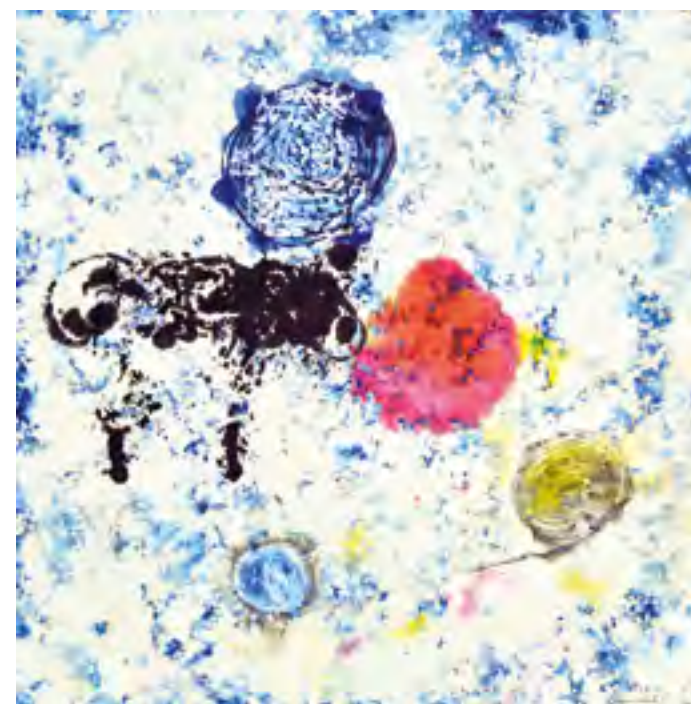
**Characters Scenes 5.** / Paper on Wood, 2014. 36 x 31 cm



**Characters Scenes 2.** / Paper on Wood, 2014. 36 x 31 cm



**Characters Scenes 1.** / Paper on Wood, 2014. 36 x 31 cm



**Vision** / Paper on Canvas, 2014. 120 x 120 cm



**Nabeel Najdi** / Sculptor (Saudi Arabia)

The Arabic characters are giving's the language potential of talking. Through the blending of form and composition of the characters smoothly and musically, and romantic transcends towards perfection.

Impact the viewers and inspire them by a musical magician, which gives the Arabic language recipe beauty in pronunciation and configuration, and shows the skill of the artist.



**Double Flat Characters (set of 1.)** / Iron, 2014. 225 x 100 cm





**Single Flat Characters** / Iron, 2014. 165 x 217 cm



**Double Flat Characters (set of 2.)** / Iron, 2014. 245 x 130cm





**Character Series 1.** / Iron, 2014. 198 x 75 x 80 cm



**Character Series 3.** / Iron, 2014. 166 x 60 x 56 cm



**Mohammed bin Rashid** / Iron, 2014. 215 x 152 x 58 cm



**Character Series 2.** / Iron, 2014. 187 x 56 x 57 cm





**Stone 1.** / Rock, 2014. 35 cm. Private Collection



**Stone 2.** / Rock, 2014. 35 cm. Private Collection



## Nicolas Magnant / Sculptor, recycling artist (France)

### Treasure Hunt

*I have always been fascinated by the background history of objects. They tell a narrative of their own, making them special and unique. What they go through shapes them in a manner that is a depiction of their personal journey. An abandoned or discarded object such as a toy or a shoe found has a different “charge” or a power about it. I love to collect such items, shelter and nurture them. Eventually, I’ll be finding them a new purpose. Thus whether they are of manufactured or natural origin.*

*My art practice involves the transliteration of waste materials into sculptures or site specific installations. It is part of the process to go in search of new materials, to scavenge and gather them. This is most of the time a very efficient way to get to know the environment you work in and the people who dwell in it, which will enable you to speak about them, through the very object that have been discarded, neglected...To give voice to misfits and underdogs in a certain way.*

Intrigued by the flexibility and the versatility of various materials, such as fabric, cardboard, wood or even plastic, my current body of work involves hand stitching and sewing which I consider an old traditional and universal way of binding things together. And it is in trough this act of binding at the very level of its facture that I hope to bridge the gap and bring people, cultures and nations together to co-exist in peace and harmony.



**Same as Before** / Variable Size. Mixed Media. 2014





**Same as Before, detail /** Variable Size.  
Mixed Media. 2014



**Same as Before, detail /** Variable Size.  
Mixed Media. 2014



**Same as Before, detail /** Variable Size.  
Mixed Media. 2014



**Same as Before, detail /** Variable Size.  
Mixed Media. 2014



**Mygale Pot /** Palm tree, mixed media, 2014. 80 x 70 cm



**Mygale Pot /** Palm tree, mixed media, 2014. 80 x 70 cm





**Pipe Nest** / Mixed media, 2014. Variable size



**Pipe Nest, detail** / Mixed media, 2014. Variable size



**Pipe Nest, detail** / Mixed media, 2014. Variable size



**Pipe Nest, detail** / Mixed media, 2014. Variable size



**Pipe Nest, detail** / Mixed media, 2014. Variable size



Sana Kazi / Visual artist (Pakistan)

I never wish to assert definitely as to what I am working on, for to define is to limit, and that is the last thing I would want to do- limit. Limitless, ever-changing and shifting in space, we are like a spec somewhere in complete transience, struggling against or working with the various dogmas laid before us, engraved in golden onto our minds and souls. However to at least enjoy a healthier—sleep, we whose duty is wakefulness itself, in this process, must at length converse with the dogmatist’s error and dwell well within ourselves to find our household items too short and understand the internal uncertainty which is the same as the uncertainty of the external. It is not to perhaps, a “dangerous” perhaps, find the truth, but why not the untrue and the uncertain.

*We, whose duty is wakefulness itself, must strive against the dogmatist’s error --- to at least enjoy a healthier --- sleep in transience.*

*HOW COULD anything originate out of its opposite? For example, truth out of error? or the Will to Truth out of the will to deception? or the generous deed out of selfishness? or the pure sun-bright vision of the wise man out of covetousness? Such genesis is impossible; whoever dreams of it is a fool, nay, worse than a fool; things of the highest value must have a different origin, an origin of THEIR own--in this transitory, seductive, illusory, paltry world, in this turmoil of delusion and cupidity, they cannot have their source. But rather in the lap of Being, in the intransitory, in the concealed God, in the 'Thing-in-itself--THERE must be their source, and nowhere else!*

BEYOND GOOD AND EVIL By Friedrich Nietzsche



Sleep Transit Series, detail / Mixed media on desert sand covered surfaces, 2014





**Sleep Transit Series 1 (cube)** / Mixed media on wood, 2014. 122 x 122 x 122 cm

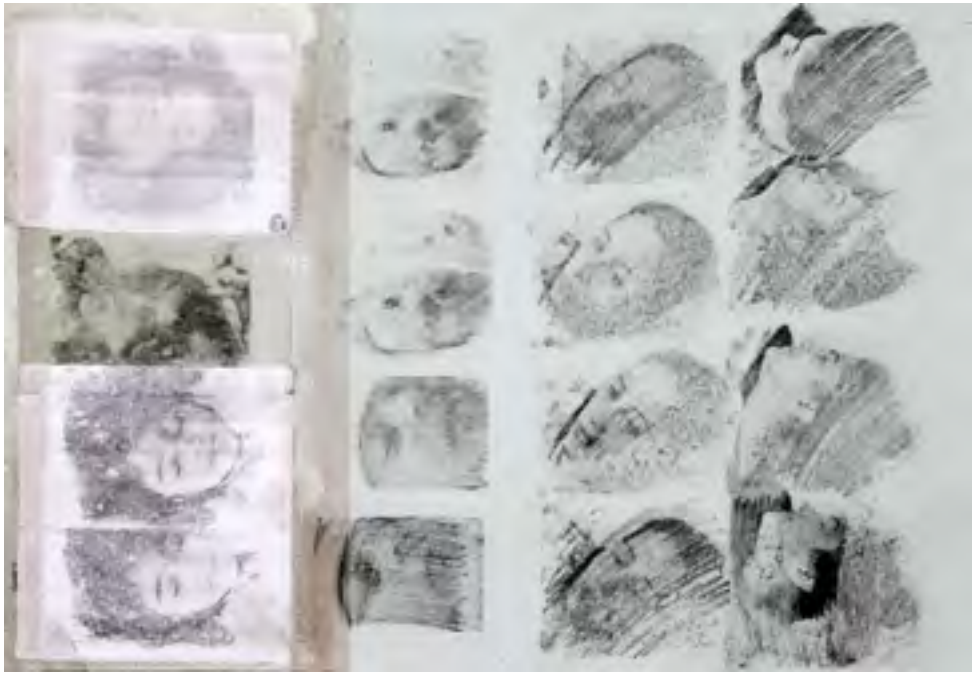


**Sleep Transit Series, detail** / Mixed media on desert sand covered surfaces, 2014





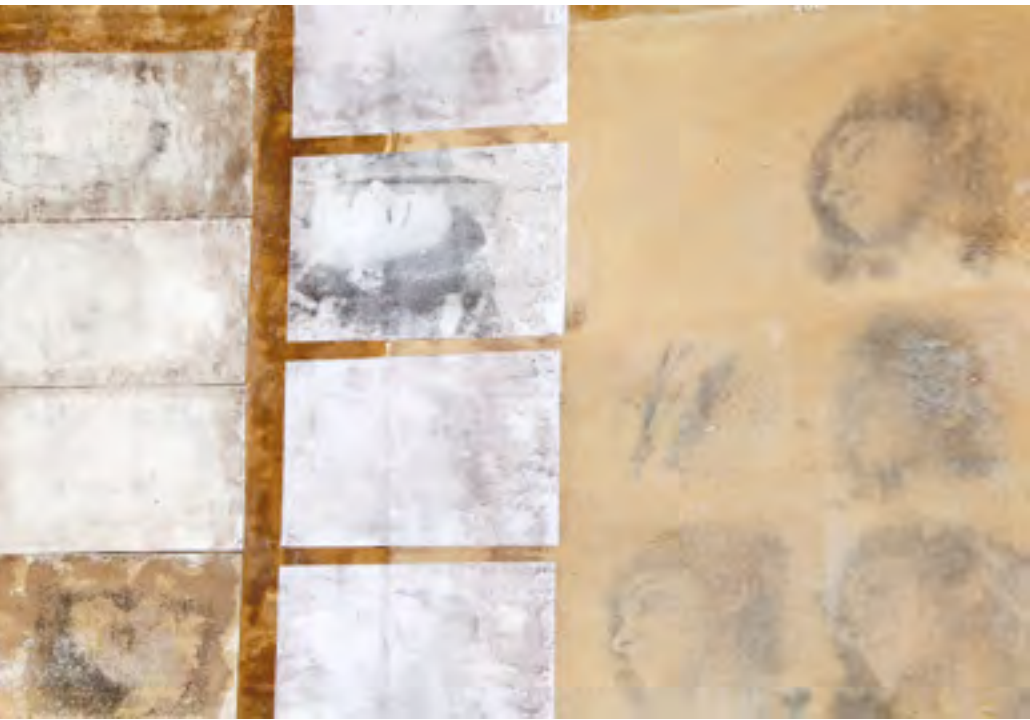
**Sleep Transit Series II. detail** (set of 6) / Mixed media on desert sand covered surfaces, 2014  
101 x 81 cm



**Sleep Transit Series II. detail** (set of 6) / Mixed media on desert sand covered surfaces, 2014  
101 x 81 cm

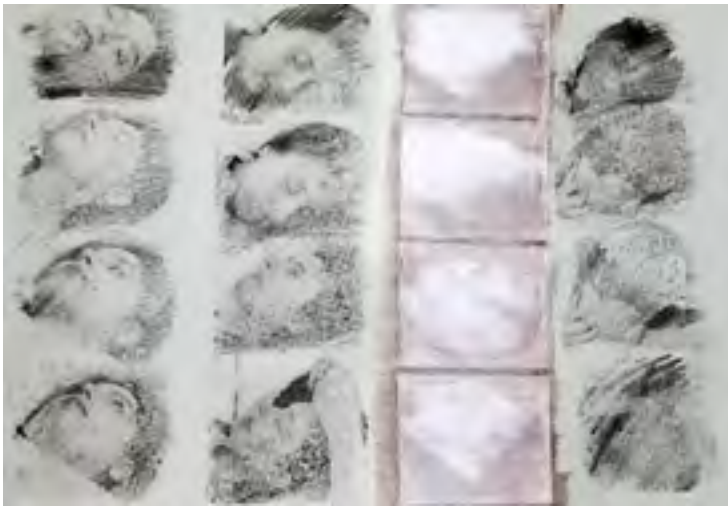


**Sleep Transit Series II. detail** (set of 6) / Mixed media on desert sand covered surfaces, 2014  
101 x 81 cm



**Sleep Transit Series II. detail** (set of 6) / Mixed media on desert sand covered surfaces, 2014  
101 x 81 cm





**Sleep Transit Series I. detail** / (set of 6).  
Mixed media on desert sand covered surfaces, 2014. 70 x 81 cm



**Sleep Transit Series I. detail** / (set of 6).  
Mixed media on desert sand covered surfaces, 2014. 70 x 81 cm



**Sleep Transit Series I. detail** / (set of 6).  
Mixed media on desert sand covered surfaces, 2014. 70 x 81 cm



**Sleep Transit Series II. detail** / (set of 6)  
Mixed media on desert sand covered surfaces, 2014. 101 x 81 cm



**Sleep Transit Series I. detail** / (set of 6).  
Mixed media on desert sand covered surfaces, 2014. 70 x 81 cm



**Sleep Transit Series I. detail** / (set of 6).  
Mixed media on desert sand covered surfaces, 2014. 70 x 81 cm



**Sleep Transit Series I. detail** / (set of 6).  
Mixed media on desert sand covered surfaces, 2014. 70 x 81 cm



**Sleep Transit Series II. detail** (set of 6) /  
Mixed media on desert sand covered surfaces, 2014. 101 x 81 cm



**Sari Najeeb Abdulah** / Sculptor, artist (Jordan, lives in UAE)

*Sky is the limit, and we must soar high welcoming the world to the United Arab Emirates, which is the platform for peace, love and wisdom.*

*For me the true pattern of unity is the combination and the becoming one of the Falcon with a man under the dark velvet sky in the wilderness of the mystical desert area striving towards enlightenment and progression. It is the union of science and nature that derives the essence of humanity.*



**Al Shuruk** / Metal, 2014. 192 X 122 X 60 cm







**Al Shuruk, detail /** Metal, 2014. Full size: 192 X 122 X 60 cm



**Reach, detail /** Metal, 2014. Full size: 220 x 48 x 48 cm



## Toomas Altnurme / Sculptor, visual artist (Estonia)

In every culture there seems to be something deep and wordless, something that escapes language and confinement. My art is for everyone anywhere, who is able to go beyond words. I am looking for the answer by searching for meaning through color, patterns and shapes.

*I hope that my inner world, which has been expanded by various media and techniques using recycled materials creating upcycled art may form a global language that can bridge cultural differences promote greater understanding and tolerance, which will help to make the world a better place.*

*The more you become aware of your unknown self, the more you realize that all there is is inseparably connected with everything else that is. The artist as a magician has spontaneous visions and my personal experience as an artist has led me to know, that the creation involved in colors, shapes, patterns and motions in space, is a highly powerful way to create Patterns of Unity. The process is a dynamic condition of balanced movement that brings along the need for peace in the world, love in relationships, harmony in the universe and complete freedom in artistic expression.*



**Inner Wisdom** / Iron, 2014. 173 x 45 x 45 cm









**Giving is Receiving** / Iron, 2014. 270 x 220 x 140 cm



**Freedom** / Iron, 2014. 320 x 160 x 140 cm



**Peace** / Iron, 2014. 170 x 80 x 85 cm



**Man of Clouds** / Iron, 2014. 350 x 145 x 95 cm





**Target 1.** / Iron, 2014. 130 x 170 x 110 cm



**Target 2.** / Iron, 2014. 130 x 170 x 110 cm



**Power** / Wood and Metal, 2014. 500 x 200 x 300 cm



**Treasure** / Iron, 2014. 70 x 66 x 90 cm



**Magic Sailor** / Iron, 2014. 200 x 110 x 120 cm



**Treasure Island** / Rubber and Metal, 2014. 170 x 90 x 90 cm

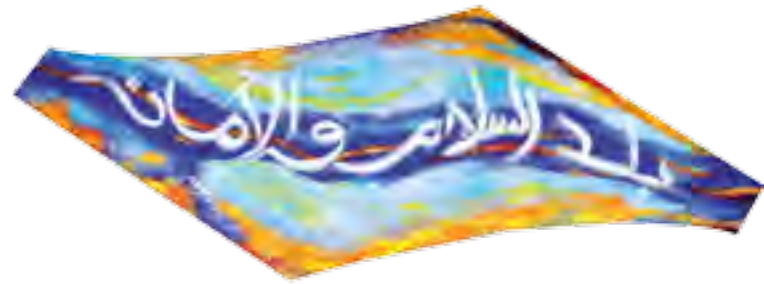


**Stand Together 1.** / Iron, 2014. 330 x 160 x 120 cm

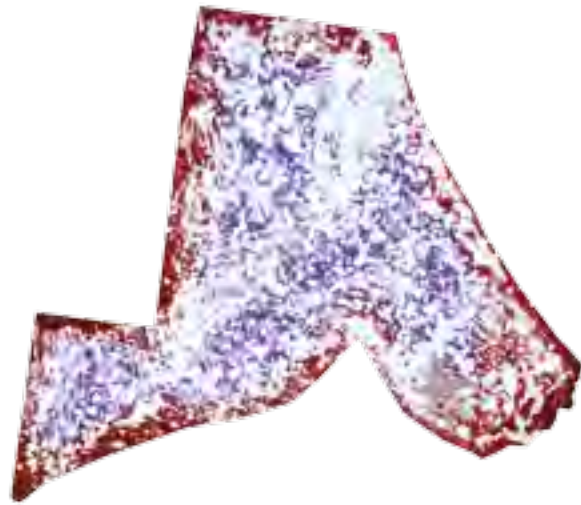




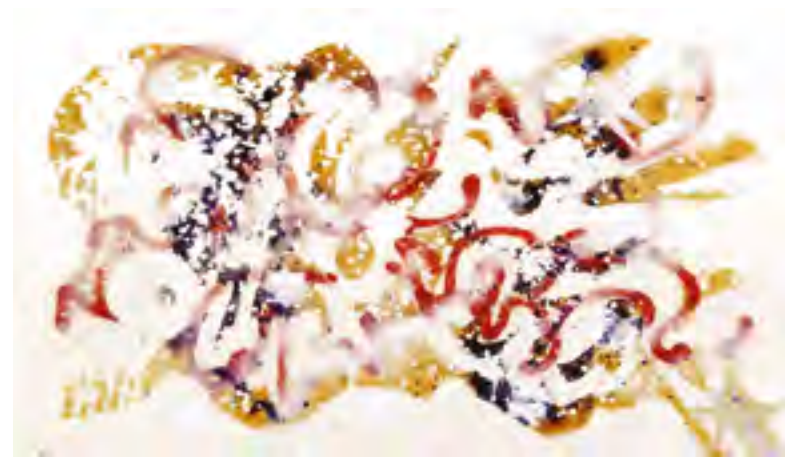
**Prayer** / Acrylic on Wood, 2014. 160 x 87 cm



**Land of Peace** / Acrylic on Wood, 2014. 267 x 97 cm



**Down to Earth** / Acrylic and Oil on Wood, 2014. 90 x 70 cm



**Oil All Over** / Acrylic and Oil on Wood, 2014. 90 x 60 cm



**Patterns of Unity** / Acrylic on Wood, 2014. 244 x 124 cm



**Wheel of Fortune** / Acrylic on Wood, 2014. 244 x 124 cm





**Fire of Unity** / Acrylic on Wood, 2014. 167 x 89 cm



**Sand Dunes of Love** / Acrylic on Wood, 2014. 124 x 80 cm



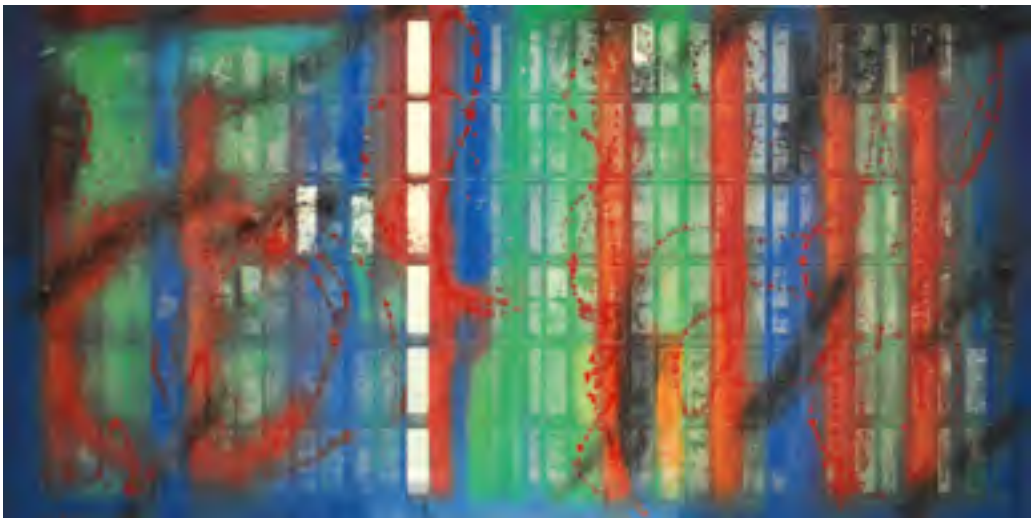
**Industrial Patterns 4.** / Acrylic on Wood, 2014. 117 x 59 cm



**Prayer** / Acrylic on Wood, 2014. 160 x 87 cm



**Allah** / Acrylic on Wood, 2014. 56 x 44 cm



**Industrial Patterns 4.** / Acrylic on Wood, 2014. 117 x 59 cm



**Horizon** / Acrylic on Wood, 2014. 244 x 40 cm



## Collaborating / Guest artists

### Claudio Viscardi / Artist (Switzerland / Ireland)

*The Upcycle concept is a new experiment for me. I tried to fulfill the brief and in same time to be true to my artistic principles.*

*Having a Swiss/Italian background and now living since over 20 years in Ireland, provided me with a multicultural background from which I not only draw in my work, but opens my mind to new cultures as well.*

*In my piece "Arabian Sequences" I was aiming to capture the moods and atmosphere of the surroundings.*



Claudio Viscardi has achieved international recognition for his work on canvas and his imaginative approach in incorporating art in interior and exterior spaces. Exhibiting widely, his works can be found in many public and private collections worldwide. Initially trained in restoration of frescoes in Italy and Switzerland, C.V. is now since over 35 years a freelance artist. A dual Irish-Swiss citizen, he resides since many years on the Beara Peninsula in south-west of Ireland.

Claudio has captured the imagination of his many collectors with his unique approach, combining traditional methods using rare and natural pigments with his own instantly recognizable style. He creates multi-layered compositions of infinite depths, juxtapositioning complex architectural and geometric structures with elements of landscape, resulting in works of rare poetic quality and inspirational vision.



**Arabian Sequences** / Mixed Media, 2014. 60 x 60 x 40 cm



## Mohsen Keiany / Artist (Iran, lives in UK)

*We are all surrounded by the waste materials. Any parts of the world we live we would be having two elements in common, waste materials and mosquitoes. There are over 2500 different types of mosquitoes throughout the world of which wherever you go at least would be facing with 100 types of them. This piece of sculpture is reflecting and enhancing the health and quality of life through the suppression of Kiss mosquitoes. I used recycled material to remind that we can become a mosquito in our life and will be considered as painful creature because consume blood from living vertebrates, including humans.*

Dr. Mohsen Keiany, PhD, born in Shiraz (Iran) in 1970. Through persistence and natural talent he has established a career as an artist and art lecturer in Britain over 15 years ago. Internationally known artist Dr Mohsen Keiany has a consuming passion for art and tradition. His art promotes a commonality between art and tradition: 'historical sense or timelessness', as great source of creative energy for any society and Dr Keiany is familiar with this idea like no one. Dr. Mohsen Keiany, is a highly experienced artist, art teacher and lecturer in visual arts, with M.A. and B.A degrees in Fine Art (Painting) and a PhD in Architecture. He has built up a reputation as an award-winning artist whose work has been showcased at more than 65 national and international venues. His book, "Baluchistan; the land of architecture, crafts and religious symbolism", will be published by Oxford University Press shortly. His focus is on multi-culturalism researching different cultures and traditions, their art and architecture.



**Mosquito's Kiss** / Mixed media, 2014. 120 x 85 x 35 cm



# Patrick Walshe / Painter (Ireland)

*Normally my art is in pursuit of a certain truth. When I came to Liwa for two days. I know the piece I created could not be a journey, so I choose instead whimsy, something to make people smile. At the same time it has a message but I am not the one to tell you. It is for you : to identity!*

Born in Ireland 1951. I have worked as an artist for 40 years, in Europe and the USA and feel very privileged to have the opportunity to create work that reflects my experiences in UAE.



**Don't open until your birthday** / Wood and wires, 2014. 110 x 35 x 35 cm



Rebecca Carroll / Spiritual artist (Ireland)

Rebecca Carroll is spiritual artist born in Ireland in 1964. Her challenge is to create with reverence and never to neglect her gift. She feels privilege to be an artist and considers it a noble ministry.

Through the veil of this life to the next, The soul evolves through many life times, accumulating wisdom. One who is close to finalizing the soul journey goes through seven final stages to reach complete perfection, seeped in eternal love.



Seven Steps to Paradise / Mixed media on wood, 2014. 59 x 13 x 4.5 cm



**Simon Kaci** / Artist (Hungary)

*Using solely locally found natural materials I wanted to highlight the value of tradition, heritage, and the universal power of nature.*

*The sculpture depicts a man gaining his strength and raw power from Nature, while growing into a hero through life. His ancient warrior’s helmet turns into a falcon – a symbol of power and wisdom - to defend its wearer through the battles of life, making him strong like steel, still rooted in heritage and tradition.*



*The Pattern of Unity I found in the Cycle of Life, referred to in the materials I used:*

- Sand – solid, still fluid (Earth-Sun)*
- Clay – soft, turning into solid (Water-Earth)*
- Palm – growing, reaching for the sky (Earth-Sky)*

Simon Kaci, DLA, born in 1981, Hungary.  
Simon Kaci graduated as Doctor of Liberal Arts at the at the Venice Academy of Fine Arts in Italy and did his MA and BA degrees in Painting at The Hungarian University of Fine Arts. He gained international recognition by winning a number of international awards. Today, his artworks can be found in private and public collections in Italy, Hungary, Germany, UK, Portugal, Spain, UAE and USA.



**Falcon Spirit** / Palm, sand, clay. 77 X 67 X 57 cm (damaged piece)



## Wennesz Vera / Painter, scenery painter (Hungary)

*Painting is my way of life. It provides constant adjustment to life, a tool to solve problems, an opportunity to express myself and a wonderful medium for communication. My reason to paint is the possibility of finding states of mind beyond mine and of handing a mirror to myself and to my environment by the means of an activity that I've been practicing for almost a lifetime.*

*My primary materials for painting are oil and canvas, however this time, for the first time ever held UpCycled Festival (Liwa Art Hub), I've opted for another medium which aligns better with the topics raised, notably the concept of Patterns of Unity which is about recycling materials. I have recreated Islamic patterns using metallic oxide. For the oxidization of the metal natural agents were used exclusively.*

*The application of rust symbolizes the age the Islam as well as its perseverance over the times. My artwork consists of four separate pieces, but when put together, they make a whole to stand for unity.*



**Patterns of Unity (Set of 4)** / Mixed media on canvas, 2014. 400 x 280 cm



# Supporting Companies /

The Abu Dhabi based **National Petroleum Construction Company** (NPCC) has emerged as a prominent organization in the construction sector of the region’s multi-billion oil and gas industry. The company provides total engineering, procurement and construction (EPC) services for the development of onshore and offshore oil and gas fields in the Arabian Gulf as well as several other parts of the globe. NPCC is a joint stock company owned by SENAAT and the Consolidated Contractors Group SAL (CCC).



**National Drilling Company** (NDC) is one of the largest drilling contractors in the Middle East, providing its customers with quality drilling, work-over and well maintenance service, while maintaining the highest safety, integrity and environment standards, and implementing the international best practices in terms of quality and enhancing productivity. NDC supports the oil sector in Abu Dhabi providing services such as drilling, electric logging and wire-line.



**Union Pipes Industry** LLC (UPI) manufactures a range of rugged and durable pipes from Polyethylene and Polypropylene required for potable water, sewage, irrigation, gas distribution, and often used for cooling water, sea-water intakes and oilfield applications. UPI also manufactures and supplies a range of fittings including reducers, bends, tees and connections to all other pipe materials.



**Future Pipe Industries** (FPI) is the world’s leader in design and manufacturing of composite large diameter fiberglass pipe system offering pipe system solutions for the water, oil & gas and industrial sectors offering the largest portfolio of high-temperature, high-pressure, anti-corrosive, composite large-diameter fiberglass pipes in the world.



**Al Etihad Steel Pipes** Co. produces welded steel pipes ranging from ½” to 4” diameter used in sewerage plants, water treatment and scaffolding, manufacturing. Al Etihad also produces copper coated steel pipe for air condition and refrigeration.



**The Abu Dhabi Company for Onshore Oil Operations** (ADCO) operates onshore and in the shallow coastal waters of Abu Dhabi Emirate. The first commercial oil discovery occurred at Bab in 1960, and exports began from the Jebel Dhanna terminal in December 1963. The government interest is held by the Abu Dhabi National Oil Company (ADNOC).



**Abu Dhabi National Oil Company** (ADNOC) operates in all areas of the oil and gas industry. ADNOC has steadily broadened its activity by establishing companies and subsidiaries, and by integrating fields of exploration and production, support services, oil refining and gas processing, chemicals and petrochemicals, maritime transportation and refined products and distribution. Subsidiary companies include ADCO, ADMA-OPCO, GASCO, ADGAS, ZADCO, TAKREER, NDC, ESNAAD, IRSHAD, FERTIL, BOROUGE, ADNATCO-NGSCO, ADNOC Distribution, Elixir and Al Hosn Gas.





**Gulf Marine Services** (GMS), a company listed on the London Stock Exchange, was founded in Abu Dhabi in 1977 and has become one of the largest providers of self-propelled, self-elevating accommodation jackup barges in the world. The fleet serves the oil, gas and renewable energy industries from its offices in the United Arab Emirates (Abu Dhabi), Saudi Arabia, Singapore and the United Kingdom. GMS is working worldwide, with assets serving clients' requirements in the Middle East, South East Asia, West Africa and Europe.



**Abu Dhabi Gas Development Ltd** (Al Hosn Gas) will develop the Arab A,B,C and D sour gas reservoirs located in the Shah Field onshore in Abu Dhabi. This will include extraction of sour gas, liquid hydrocarbons and sulfur from the reservoirs as well as construction and operation of all facilities required to produce, process, meter, store, transport and deliver the sour gas from the production wells to the delivery points and international export.



**Consolidated Contractors Company** (CCC), one of the first Arab construction companies, now includes several subsidiaries, and currently leads the industry in the adoption of new technology to improve construction efficiency and enhance project controls. CCC's activities include heavy civil construction, buildings and civil engineering works: pipelines - slurry, oil and gas, and water, mechanical engineering works, heavy and light industrial plants, marine works, offshore installations, maintenance of mechanical installations and underwater structures.



**Abu Dhabi Gas Industries Limited** (GASCO), a natural gas producer, is a subsidiary of the Abu Dhabi National Oil Company (ADNOC), which owns 68 percent stake in the company. Other share holders are Shell, Total and Partex. GASCO is one of the major companies in the global gas and hydrocarbons market, conducting onshore gas processing and the transportation of gas and liquid products.









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PATTERNS OF UNITY – Oil & Gas Industry

Art Hub Liwa / 15 April - 15 May 2014