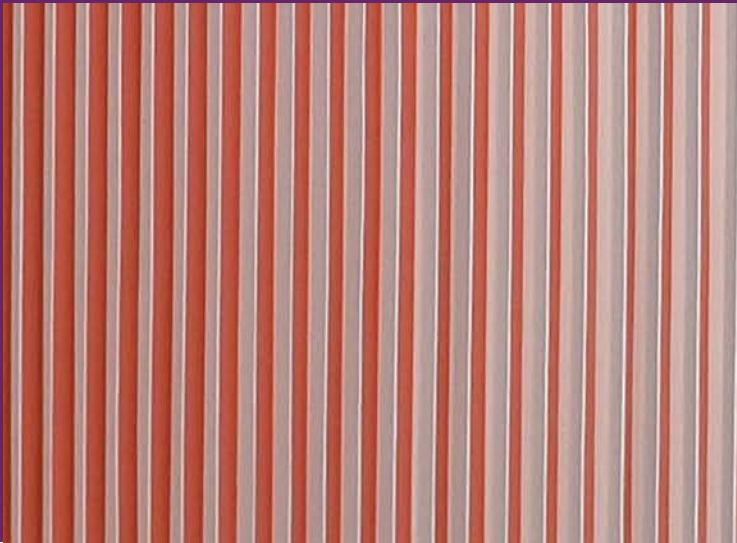



A MONOGRAPH
— *on the* —
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— *of* —

RASHID
AL KHALIFA

Volume I

Geometry as Object, System, Atmosphere
and Cosmological Model





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Introduction

Geometry, in Rashid Al Khalifa's practice, is not a language of description, but a mechanism through which space itself comes into being.

Rashid's practice originates in a refusal of the surface as a limit, and in the recognition of geometry as a living spatial force. His early convex aluminium works mark the first decisive shift away from the canvas as a site of illusion toward the canvas as a spatial body governed by curvature, tension, and geometric continuity. By forcing the picture plane outward into physical space, he transformed geometry from a visual ordering device into a structural condition. The surface no longer contained form; it generated it. Light adhered to its curvature, shadows articulated its logic, and perception became contingent on movement around it.

From this geometric awakening emerged the kinetic works, in which form was no longer fixed but behaviourally open. Aluminium sheets were punctured through precise circular incisions, establishing apertures that were at once geometric and environmental. These were not expressive gestures, but controlled structural interventions.

Geometry became permeable. Light entered, depth became actual, and the work began to operate as a system responsive to its surroundings. Movement was no longer represented through composition, but produced through the interaction between geometric order and environmental flux. >

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The parametric works developed from this kinetic and geometric foundation. Here, Rashid stabilised movement through repetition, modularity, and mathematical sequencing.

Geometry assumed its most disciplined form—not static, but generative. Perforated grids, layered planes, and recursive structures allowed motion to persist as a latent condition within fixed form. What appears still is, in fact, dynamically resolved.

Geometry became the medium through which movement was retained without mechanical action.

This progression—from convex curvature, to kinetic incision, to parametric order—reveals **Geometry** as the underlying intelligence of Rashid's practice.

It is **Geometry** that allows space to become perceptible, light to become structural, and stillness to retain the memory of motion ❖

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Rashid Al Khalifa

Rashid Al Khalifa's practice has evolved over several decades, moving from landscape painting toward abstraction, and eventually into a distinct language of minimal and architectural form. While the mediums have shifted, a consistent thread runs through his work: an acute sensitivity to the changing landscape of Bahrain.

Early works engaged directly with the visible environment — its light, atmosphere, and terrain. As the physical landscape transformed, so too did Rashid's approach. Representation gradually gave way to reduction. What began as observation became translation: light into surface, structure into rhythm, environment into form.

Rather than preserving the past as image, Rashid reconfigures it as spatial experience. Elements of traditional architecture — latticework, repetition, modular pattern — are not reproduced but distilled. Through processes of simplification and refinement, these references are returned to their underlying principles and rearticulated within a contemporary vocabulary.

This approach resists nostalgia. Instead, it proposes continuity through transformation. Cultural memory is not fixed, but carried forward — embedded within material, proportion, and light. His works, often constructed in aluminum and activated through shadow and perception, exist in a state of quiet responsiveness, shifting with the movement of the viewer and the passage of time.

Across painting, object, and installation, Rashid's practice reflects an ongoing negotiation between past and future, structure and sensation, permanence and change. What emerges is not a record of place, but a spatial language shaped by it ❖

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Memory of Kinetics

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Memory of Kinetics marks the point at which Rashid's work begins to internalize movement as a structural principle rather than an observable event. It is here that motion shifts from being something seen in the world to something constructed within form itself. The work no longer depends on physical displacement or mechanical action, but instead engages the deeper perceptual mechanisms through which movement is sensed, anticipated, and remembered. This moment does not yet present a fully formed system, but it establishes the conditions for one. Geometry becomes responsive, space becomes temporal, and structure begins to carry within it the latent presence of motion. What emerges is not kinetic art in the conventional sense, but a more fundamental inquiry into how movement can exist as an embedded property of form — held in tension, perceived through duration, and completed in the consciousness of the viewer.

The roots of Rashid's parametric language extend into much earlier kinetic works — most notably his pioneering 1982 kinetic sculpture exhibited in Washington D.C.

Before movement became system, and before geometry became language, Rashid's practice was shaped by an attentiveness to kinetic perception — the way motion is sensed, remembered, and reconstructed by the body. *Memory of Kinetics* does not refer to literal movement, but to the residue of movement: the afterimage, the trace, the sensation that lingers once motion has passed.

In Rashid's work, kinetics emerges not as mechanical action but as embodied memory. The eye recalls shifts in angle, repetition, and curvature. The body registers rhythm through spatial progression. Movement is not performed; it is implied, accumulated, and held within form. What appears static is never still. Instead, it contains compressed motion — energy stored within structure. >

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This understanding of kinetics grows directly from Rashid's engagement with environment. As his work moved beyond objecthood into spatial systems, the question was no longer how a form looks, but how it behaves over time.

How does perception change as a viewer approaches, passes, pauses, or returns? How does repetition generate momentum? How does stillness retain the memory of motion?

Rather than relying on mechanical movement or digital animation, Rashid explores kinetics through optical and spatial means. Subtle shifts in alignment, gradation, and curvature activate the eye. Sequences produce visual pulses. Repetition establishes rhythm. The viewer's movement through space completes the work, animating it through perception rather than mechanism.

Memory plays a central role in this process. As viewers move through or around the work, perception unfolds temporally. What is seen at one moment is recalled in the next, creating continuity across space. The work is never apprehended all at once; it is constructed mentally through duration. Kinetics, in this sense, exists in the viewer as much as in the object.

This approach distinguishes Rashid's practice from traditional kinetic art. There are no motors, no literal motion, no spectacle of movement. Instead, there is restraint. Motion is internalized, translated into structure and sequence. The work invites attentiveness rather than distraction, asking the viewer to become aware of their own perceptual processes. >



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The concept of *Memory of Kinetics* also signals a methodological shift. Movement becomes something that can be designed, measured, and controlled without being enacted. This realization opens the possibility for a more rigorous system — one in which motion can be embedded within geometry itself. What begins as perceptual sensitivity prepares the ground for formal language.

At this stage, Rashid’s work exists in a state of tension. It is no longer purely environmental, yet not fully systematic. Kinetics is present, but not yet codified. The work hovers between intuition and structure, between sensation and discipline. This tension becomes productive. It is the condition from which the parametric language will emerge.

Memory of Kinetics therefore represents a critical threshold in Rashid’s practice. It marks the moment when movement is no longer an external phenomenon to be observed, but an internal principle to be constructed. From here onward, motion will be formalized, refined, and expanded — not as animation, but as geometry in action ❖



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Kinetic intelligence emerges.

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Rashid Al Khalifa (b.1952)
Landscape, 1982
Oil on wood
123 x 123 cm
© the artist

Exhibition History

Middle East Institute
Washington DC, USA
1982





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Parametric Resolution

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The emergence of Rashid Al Khalifa's parametric language follows directly from the kinetic investigations that preceded it. If the kinetic works revealed movement as a fundamental spatial condition, the parametric works represent the moment that movement becomes structurally resolved. Motion, once dependent on physical displacement, environmental interaction, or perceptual instability, is gradually internalised within geometry itself. The surface no longer needs to move; it acquires the capacity to hold movement in equilibrium.

Although Rashid is not a computational designer by training, the parametric ethos—repetition, variation, and systemic coherence—had long been present within his practice. His early convex forms had already activated geometry as a spatial force, and the kinetic works had opened the surface through incision, depth, and permeability. These investigations revealed that even minor geometric variation could generate profound perceptual and spatial effects. The parametric works emerge from this discovery, transforming kinetic behaviour into a stable structural language.

The Parametric Series, which began to fully mature in the late 2010s, does not represent a stylistic shift but a structural clarification. What had previously existed as kinetic activation becomes formalised as geometric order. Through modular repetition, calibrated perforation, and controlled variation, Rashid develops works that operate as internally regulated systems. Movement persists, but no longer as mechanical action. Instead, it exists as a latent condition embedded within proportion, interval, and sequence.

This transition reflects a fundamental shift in how movement is produced and sustained. Rather than relying on physical motion, Rashid allows geometry itself to generate dynamic perceptual conditions. Repetition produces rhythm; variation produces instability; structure produces equilibrium. The eye moves across the surface, encountering patterns that appear to expand, contract, and reorganise. Motion is no longer enacted—it is encoded. >

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What distinguishes Rashid's parametric language from computational parametrics is its origin in material intuition rather than algorithmic automation. His structures are not generated through digital computation, but through disciplined observation and iterative construction. Each work emerges from a continuous negotiation between rule and adjustment, system and perception. The result is a form of parametric thinking grounded in physical reality rather than abstract calculation.

The parametric works resolve a central question introduced by the kinetic phase: *how can movement persist without mechanical motion?*

Rashid's answer is geometry.

Through parametric order, movement becomes permanent, held within structure rather than enacted through displacement. Stillness is no longer inert, but dynamically sustained. This chapter marks the point at which Rashid Al Khalifa's kinetic intelligence achieves its most stable form. Movement, once external and contingent, becomes internal and structural. Geometry assumes the role of motion's enduring carrier ❖

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Geometry as the stabilisation of movement.

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Penumbra

Emerging from the development of parametric structure, the *Penumbra* series marks a decisive shift in Rashid's practice, where geometry begins to engage directly with light as an active and variable condition. The works are no longer defined solely by their structural logic, but by their capacity to register and transform illumination.

Composed of repeated modular elements, the surface operates as a responsive field. Each unit receives light differently, producing subtle variations in shadow, density, and tone. What appears as a uniform system is, in fact, continuously differentiated through its interaction with light. The work unfolds perceptually, changing with the viewer's position and the conditions of its environment.

Color introduces a further dimension to this dynamic. In monochromatic works, such as the white and blue reliefs, light and shadow articulate form through gradation and rhythm. In later variations, chromatic sequences intensify this effect, generating optical movement across the surface. Color is not applied decoratively, but integrated into the structural system, amplifying its perceptual complexity.

In the *Penumbra* series, shadow is not a byproduct but a generative element. The works extend beyond their physical boundaries, projecting shifting fields of light and shade into surrounding space. Perception becomes temporal, constructed through movement, duration, and proximity.

This moment marks the first full articulation of Rashid's parametric language. Structure, light, and color converge into a unified system—one that transforms static form into a continuously evolving perceptual experience ❖

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Rashid Al Khalifa (b.1952)
White Parametric III, 2019
Enamel on aluminium
150 x 450 cm
© the artist

Exhibition History

**PENUMBRA:
TEXTURED SHADOW,
COLOURED LIGHT**

Saatchi Gallery
3 October –
19 November
2018

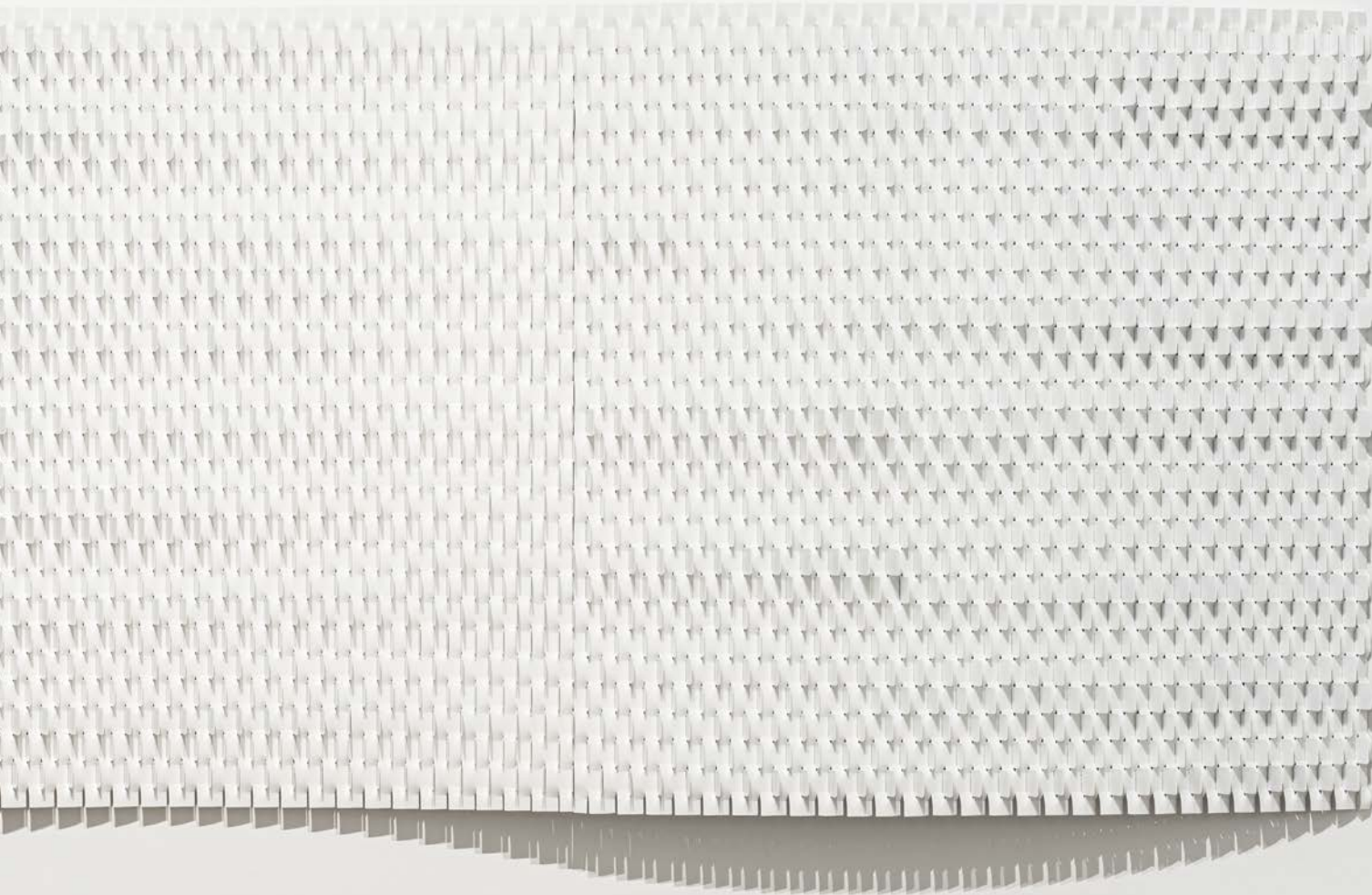
London, England

**CONSTRUCTION OF
LIGHT AND SHADOW**

Rosenhang Museum
15 May – 7 August
2022

Weilburg, Germany

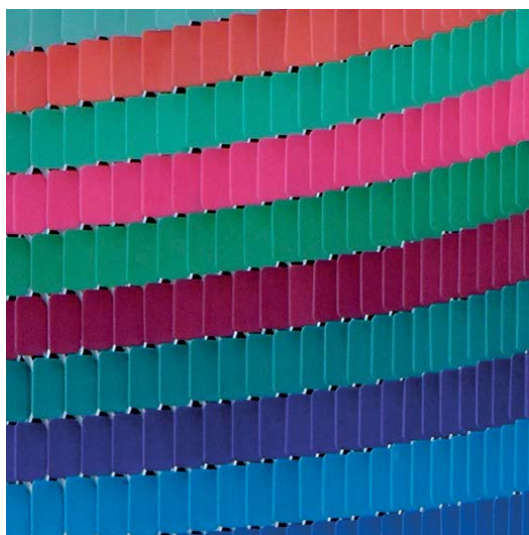




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Rashid Al Khalifa (b.1952)

***Multicolored
Parametric, 2018***

Enamel on aluminum,
150 x 450 cm
© the artist

Exhibition History

***PENUMBRA:
TEXTURED SHADOW,
COLOURED LIGHT***

Saatchi Gallery
3 October –
19 November
2018

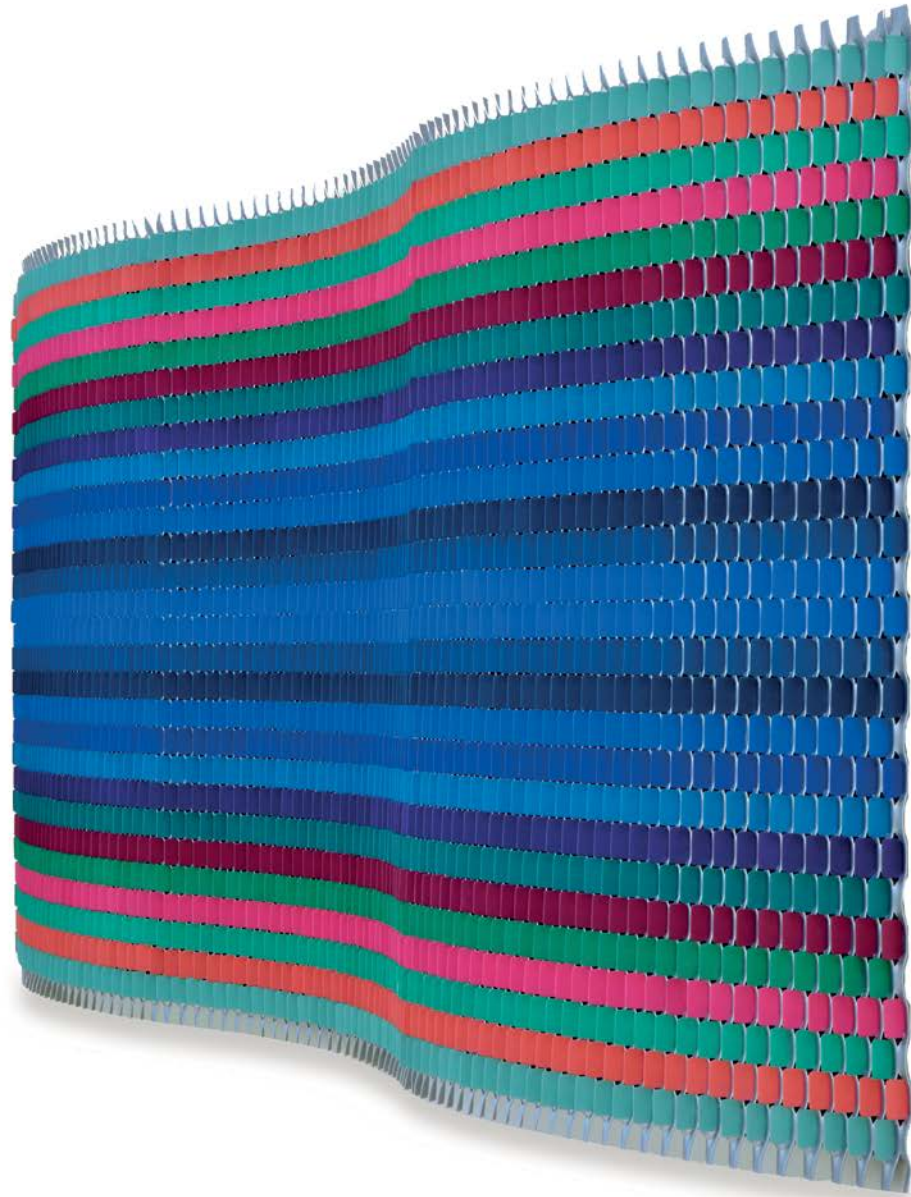
London, England

TRANSVERSE WAVE
ME COLLECTORS ROOM
BERLIN / OLBRICHT
FOUNDATION
16 November 2019 –
31 January
2020

***CONSTRUCTION OF
LIGHT AND SHADOW***

Rosenhang Museum
15 May – 7 August
2022

Weilburg, Germany

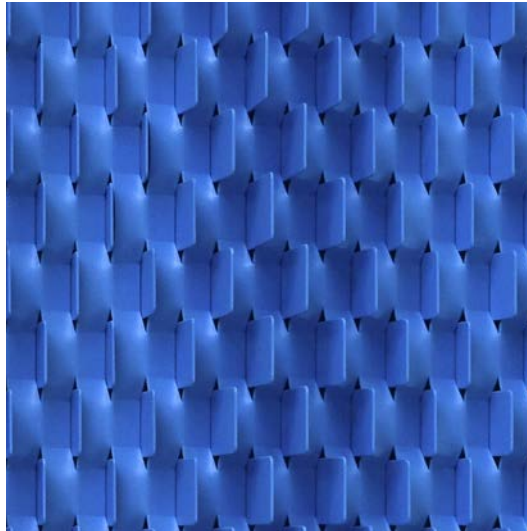


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Rashid Al Khalifa (b.1952)
Blue Parametric, 2018
Enamel on aluminum
150 x 150 cm
© the artist

Exhibition History

**PENUMBRA:
TEXTURED SHADOW,
COLOURED LIGHT**

Saatchi Gallery
3 October –
19 November
2018

London, England

FIRST LIGHT
Heydar Aliyev Center
15 March – 10 September
2023

Baku, Azerbaijan

FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 Sept – 17 November
2023

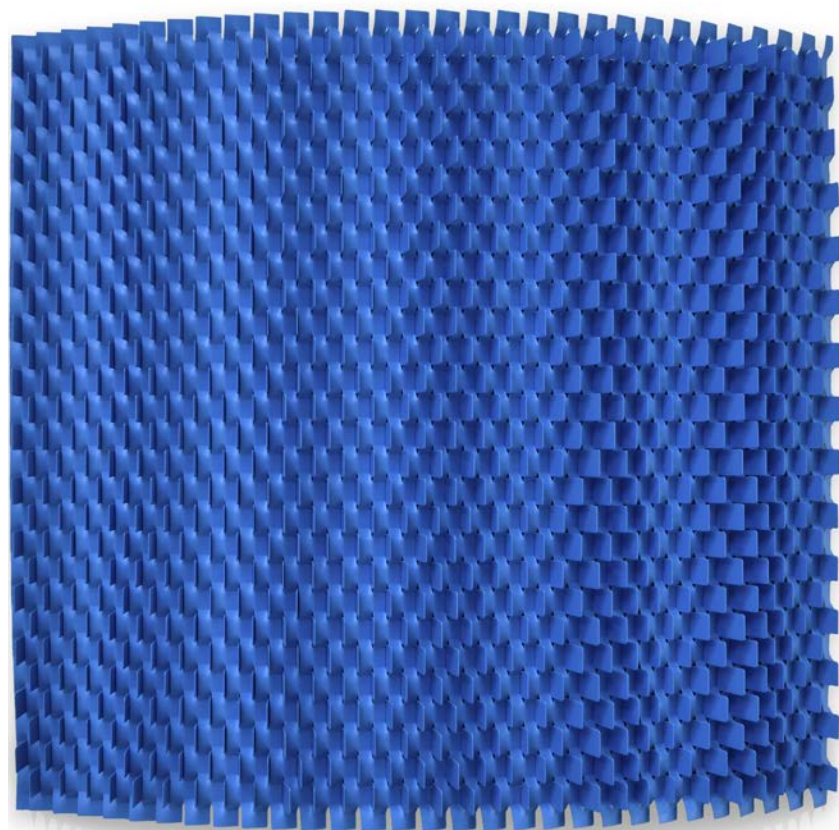
Tbilisi, Georgia

**FRAGMENTS OF
FOLKLORE**
30 April – 12 May
2025

Jax, Riyadh

Presented by THAA, MIR'A,
and TRIYAD

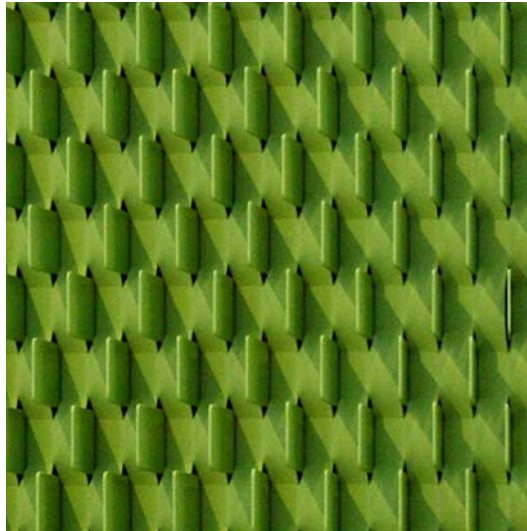




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Rashid Al Khalifa (b.1952)
Green Parametric II, 2018
Enamel on aluminum
150 x 150 cm
© the artist

Exhibition History

**PENUMBRA:
TEXTURED SHADOW,
COLOURED LIGHT**

Saatchi Gallery
3 October –
19 November
2018

London, England

**CONSTRUCTION OF
LIGHT AND SHADOW**

Rosenhang Museum
15 May – 7 August
2022

Ahäuser Weg 8-10, 35781
Weilburg, Germany

**GEOMETRY AND ART
IN THE MODERN
MIDDLE EAST**

Jeddah Dome
24 January – 20 March
2023

Jeddah, Saudi Arabia

FIRST LIGHT

Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
2023

Tbilisi, Georgia

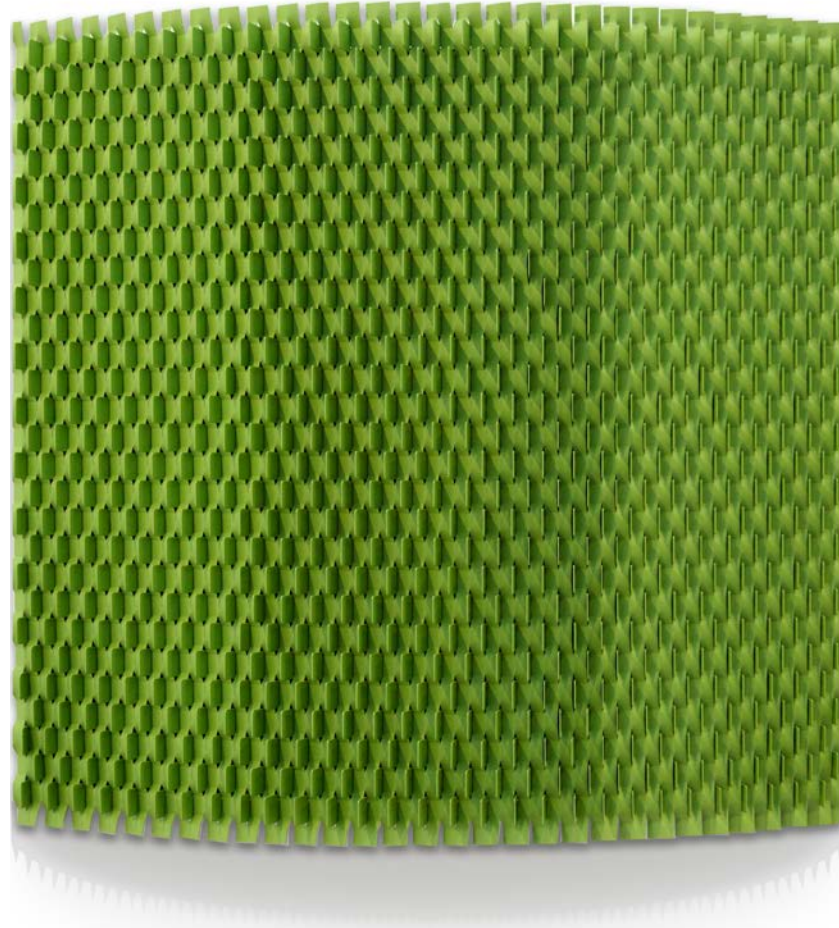
**FRAGMENTS OF
FOLKLORE**

30 April – 12 May
2025

Jax, Riyadh

Presented by THAA, MIR'A,
and TRIYAD



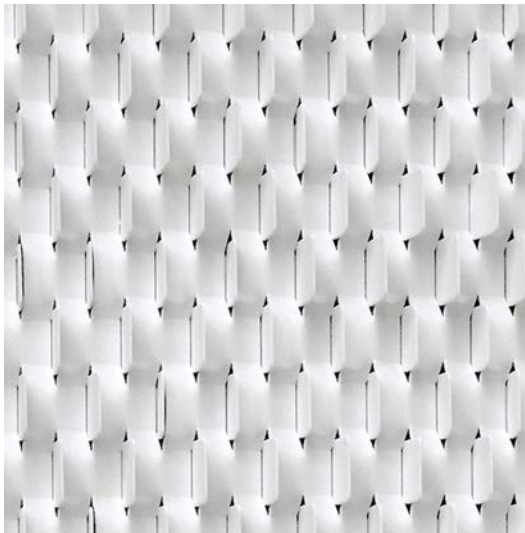


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Rashid Al Khalifa (b.1952)
White Parametric, 2018
Enamel on aluminum
150 x 150 cm
© the artist

Exhibition History

**PENUMBRA:
TEXTURED SHADOW,
COLOURED LIGHT**
Saatchi Gallery
3 October –
19 November
2018

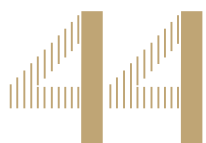
London, England

FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 Sept – 17 November
2023

Tbilisi, Georgia

SHADES OF WHITE
Galerie Dorothea
van der Koelen
14 March – 24 June
2026

55129 Mainz, Germany





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Spectrum

The *Spectrum* series represents a decisive refinement in Rashid Al Khalifa's parametric investigation, marking a shift from perforation toward fold as the primary structural and perceptual mechanism. Where the earlier parametric works employed apertures to destabilise the surface and allow light to penetrate its structure, the *Spectrum* works achieve a similar spatial activation through vertical modulation alone. The surface is no longer opened through incision, but articulated through continuous, rhythmic folding. Geometry remains the governing intelligence, yet its operation becomes quieter, more compressed, and increasingly dependent on chromatic behaviour.

These works recall the logic of Rashid's early kinetic fold structures, in which aluminium planes were physically displaced to produce real spatial variation. In the *Spectrum* series, however, movement is no longer dependent on mechanical articulation or physical depth. Instead, vertical folds establish a stable geometric framework across which color operates dynamically. The surface remains materially fixed, yet perceptually unstable. Chromatic transitions unfold across the folded plane, producing gradients that appear to shift as the viewer changes position. Movement, once enacted through structure, is now carried by vision itself.

Color assumes structural responsibility. Bands of pigment—moving from red to green, green to blue, or across subtle intermediate tonalities—interact with the folded geometry to generate optical vibration. Each fold regulates the reception and reflection of light, causing color to appear alternately compressed and expanded. The eye encounters the work not as a flat image but as a continuously modulating field. Visual stability remains provisional, contingent on angle, proximity, and duration of observation. >

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Unlike the perforated parametric works, which allow space to penetrate the surface, the *Spectrum* series contains space within the logic of the fold. Depth is implied rather than exposed. The vertical rhythm establishes a sequence through which color behaves temporally, unfolding in intervals rather than existing as a static condition. The surface becomes a register of chromatic time, allowing the viewer to perceive variation as progression rather than fixed composition.

This transition represents an important conceptual consolidation. Rashid no longer requires aperture, incision, or mechanical activation to sustain spatial experience. Geometry alone—through repetition, curvature, and calibrated variation—provides sufficient structural complexity. Color, operating within this geometric discipline, becomes a carrier of movement. What was once kinetic becomes optical; what was once structural becomes perceptual.

The *Spectrum* works demonstrate that parametric thinking does not depend on complexity of form, but on the relational behaviour of simple elements. Repetition produces rhythm. Variation produces instability. Structure produces coherence. The result is a surface that remains materially restrained yet perceptually alive.

Within the broader trajectory of Rashid's practice, the *Spectrum* series marks the moment at which kinetic intelligence is fully internalised. Movement persists, but without displacement. The work does not move, yet movement remains present—held in equilibrium between geometry, color, and perception.

If *Spectrum* stabilised movement within chromatic progression, *Waves* allows that stability to yield, introducing curvature as the means through which parametric order becomes continuous and spatially fluid ❖

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*Color becomes structure; movement migrates
from form into vision.*

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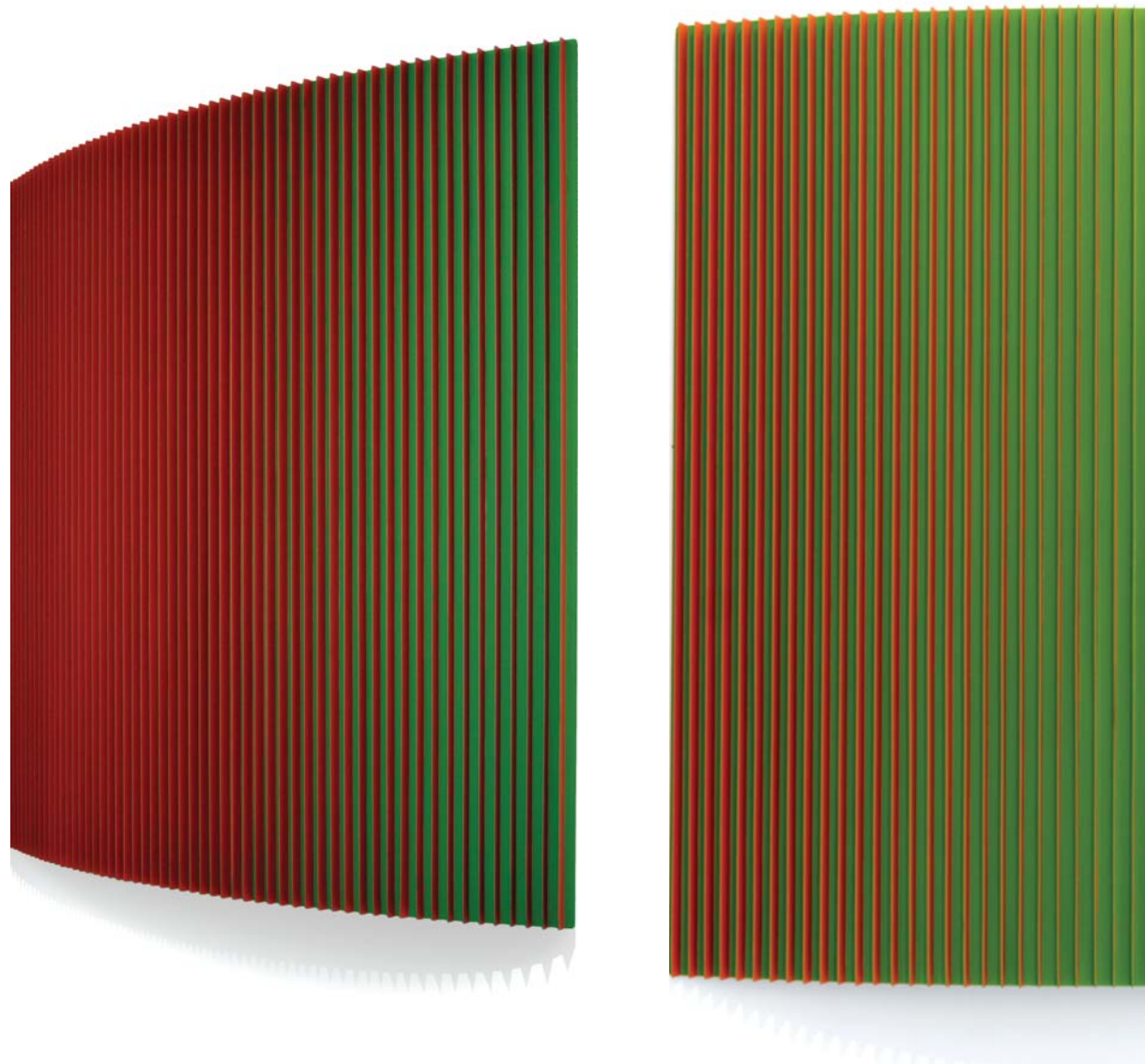
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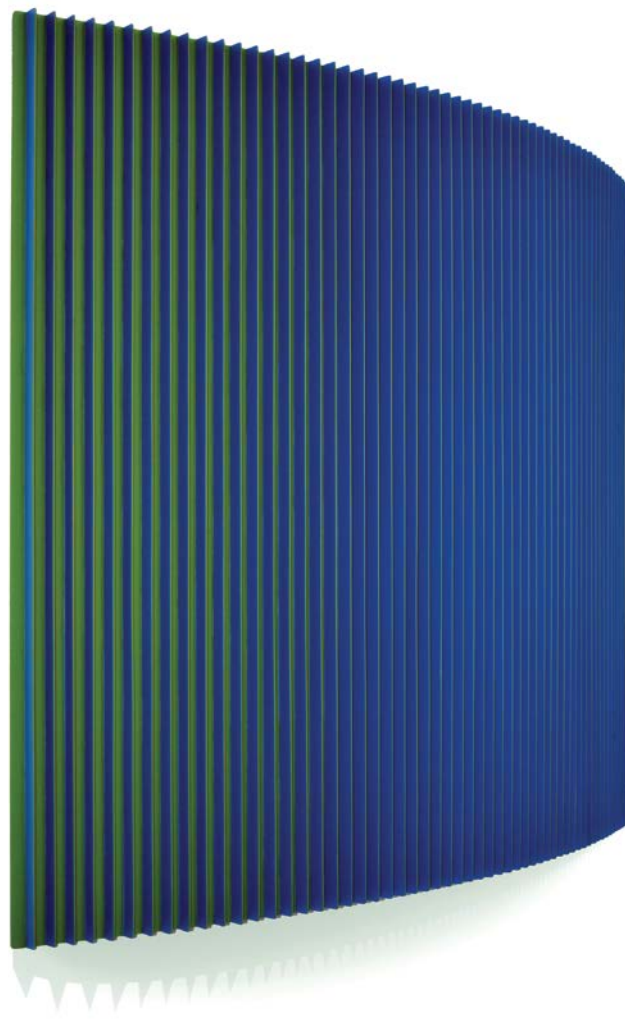
Rashid Al Khalifa (b.1952)
Spectrum I, 2020
Enamel on aluminium
150 x 150 cm
© the artist

Exhibition History

SPECTRUM
Liechtenstein Landesmuseum
16 June – 7 September
2022

Städtle 43, 9490 Vaduz,
Liechtenstein





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Rashid Al Khalifa (b.1952)
Spectrum VIII, 2021
Enamel on aluminium
150 x 450 cm
© the artist

Exhibition History

SPECTRUM
Liechtenstein Landesmuseum
16 June – 7 September
2022

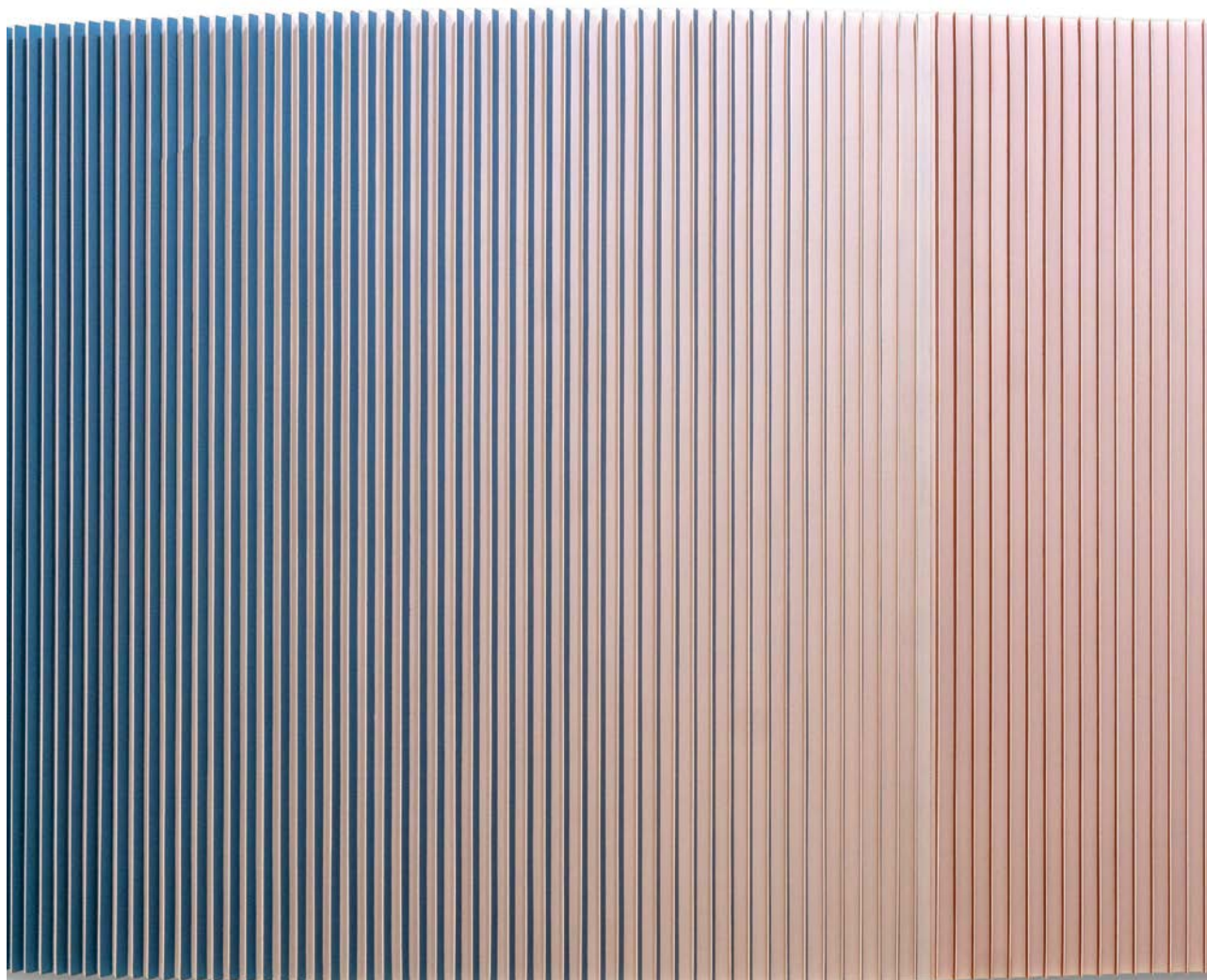
Städtle 43, 9490 Vaduz,
Liechtenstein

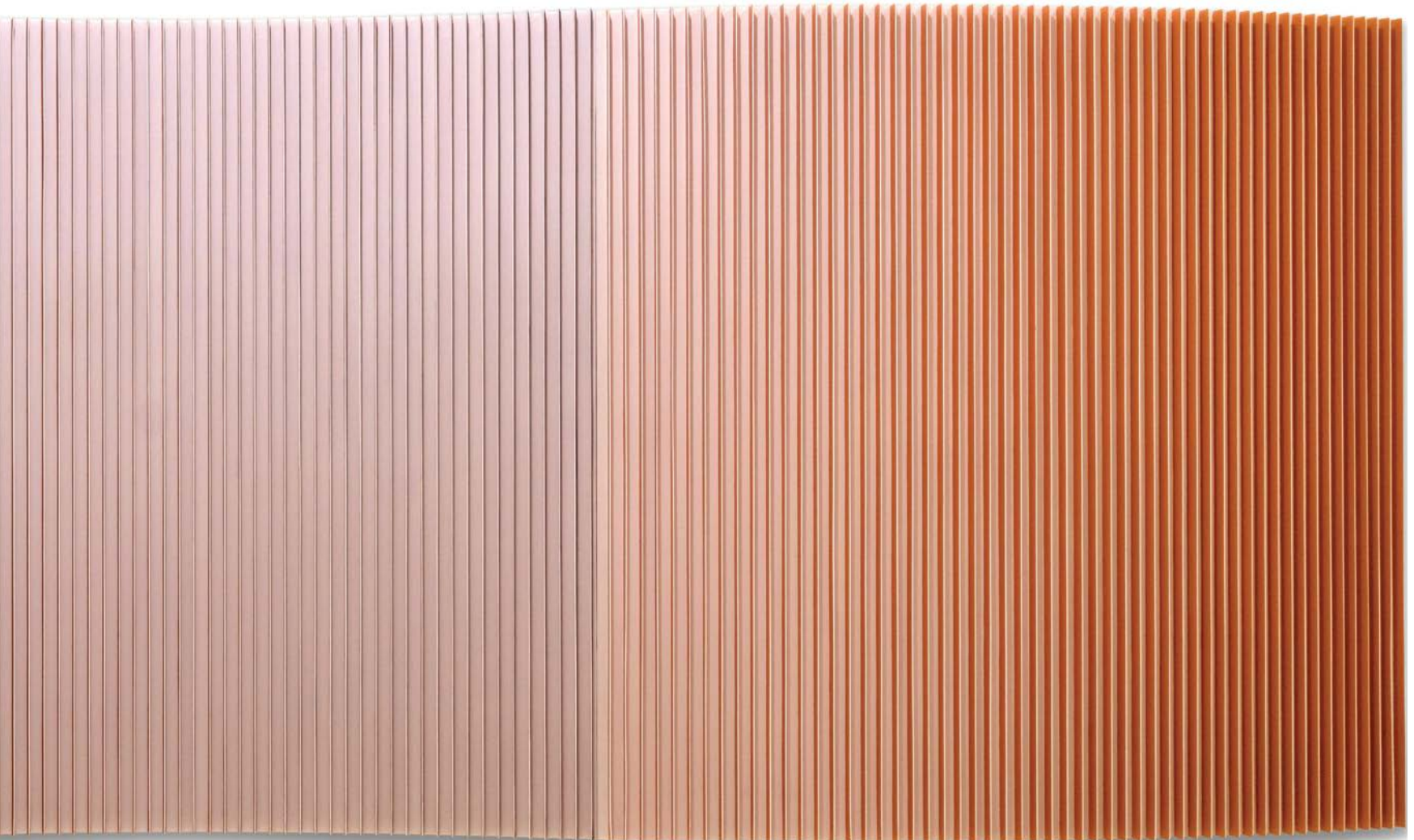
FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
2023

Tbilisi, Georgia

CONTINUUM
Credo Bonum Foundation
4 September – 24 October
2024

Sofia, Bulgaria



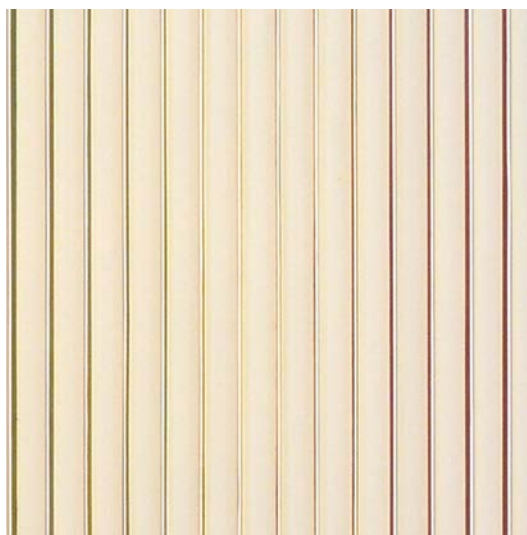


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Rashid Al Khalifa (b.1952)
Spectrum IV, 2021
Enamel on aluminium
150 x 150 cm
© the artist

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SPECTRUM
Liechtenstein Landesmuseum
16 June – 7 September
2022

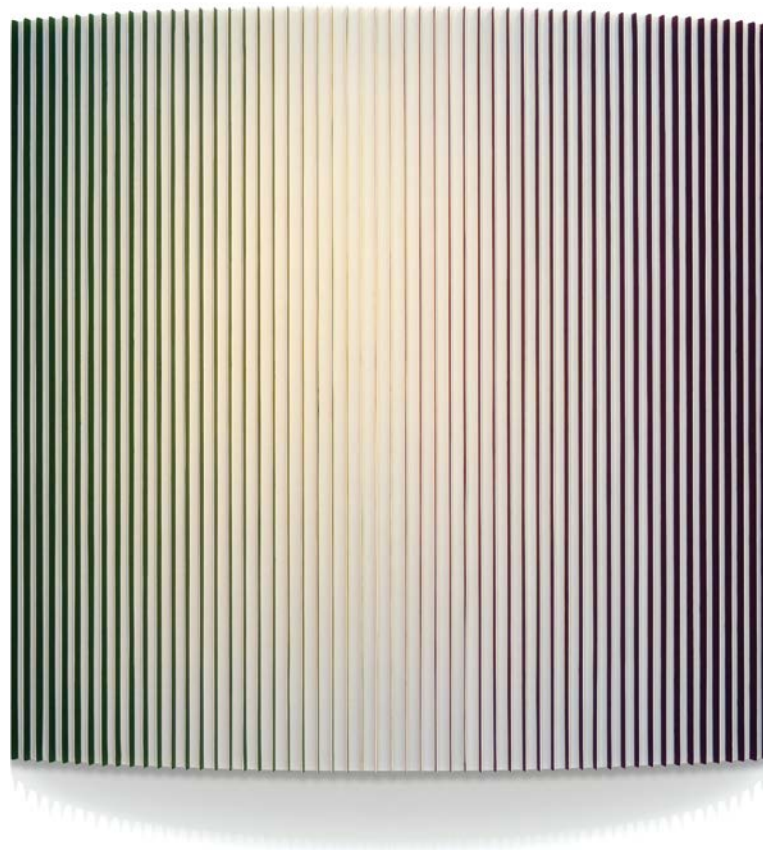
Städtle 43, 9490 Vaduz,
Liechtenstein

AN INTIMATE DISTANCE
Residenzplatz 1
8 April – 13 May
2023

Salzburg – Austria

EAST meets WEST
MAM Sculpture Garden &
GALLERY HOUSE
12 August
2023

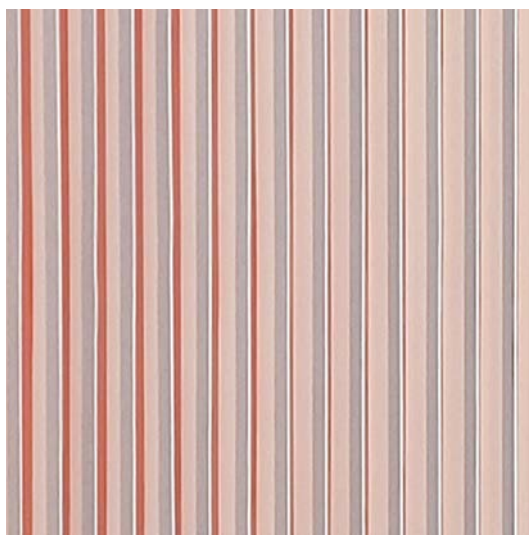
Ignaz-Rieder-Kai 9
Salzburg – Austria



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Rashid Al Khalifa (b.1952)
Spectrum III, 2021
Enamel on aluminium
150 x 150 cm
© the artist

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16 June – 7 September
2022

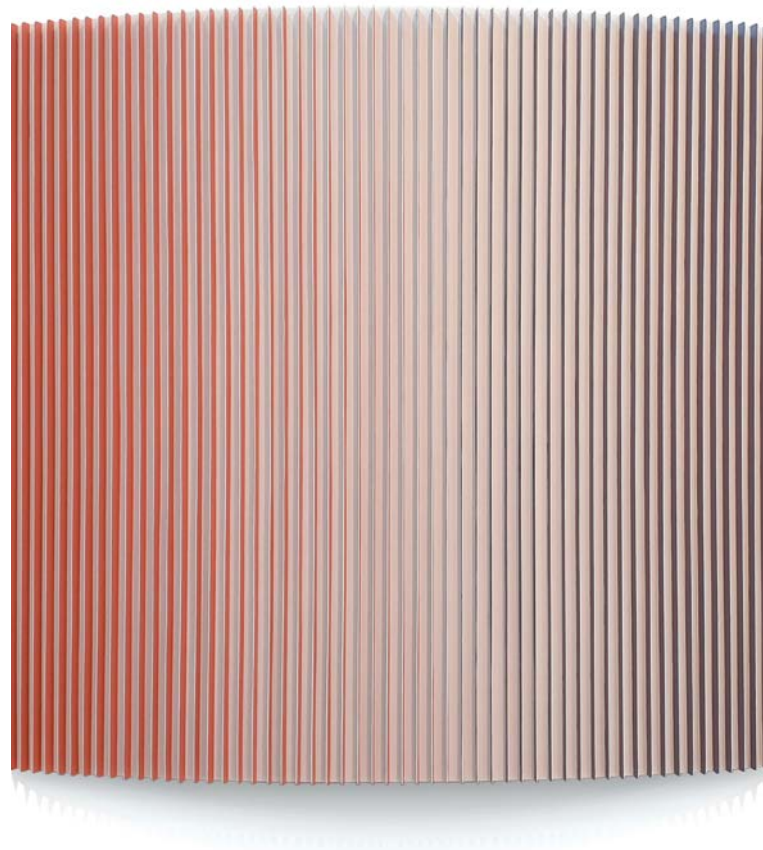
Städtle 43, 9490 Vaduz,
Liechtenstein

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Residenzplatz 1
8 April – 13 May
2023

Salzburg – Austria

EAST meets WEST
MAM Sculpture Garden &
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12 August
2023

Ignaz-Rieder-Kai 9
Salzburg – Austria



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Rashid Al Khalifa (b.1952)
Spectrum V, 2021
Enamel on aluminium
150 x 150 cm
© the artist

Exhibition History

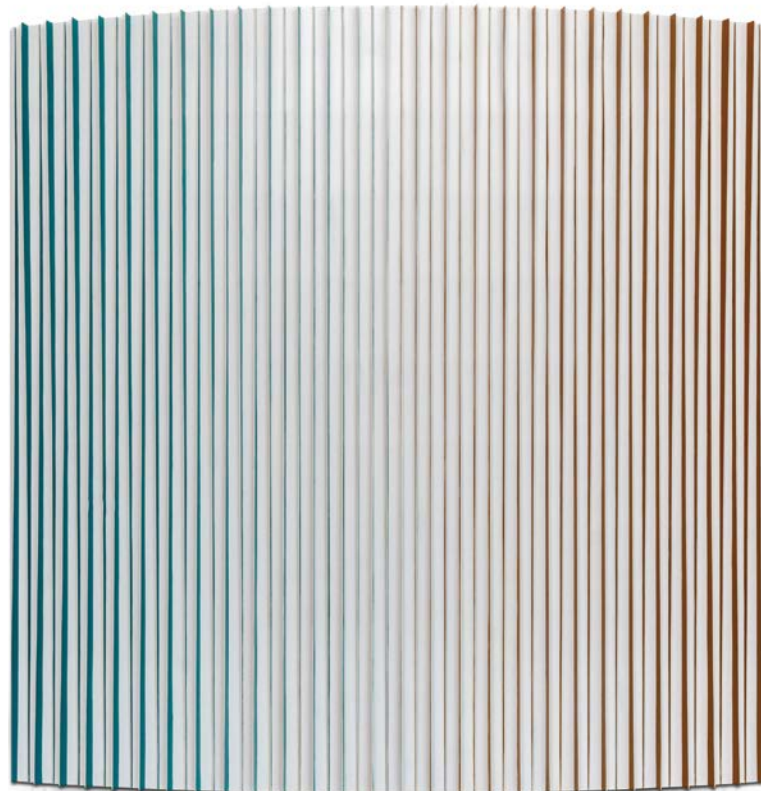
SPECTRUM
Liechtenstein Landesmuseum
16 June – 7 September
2022

Städtle 43, 9490 Vaduz,
Liechtenstein

FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
2023

Tbilisi, Georgia





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A MONOGRAPH
— on the —
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— of —
RASHID
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VOLUME I



Rashid Al Khalifa (b.1952)
Spectrum XVI, 2022
Enamel on aluminium
100 x 230 cm
© the artist

Exhibition History

SPECTRUM
Liechtenstein Landesmuseum
16 June – 7 September
2022

Städtle 43, 9490 Vaduz,
Liechtenstein

EAST meets WEST
MAM Sculpture Garden &
GALLERY HOUSE
12 August
2023

Ignaz-Rieder-Kai 9
Salzburg – Austria

CONTINUUM
Credo Bonum Foundation
4 September – 24 October
2024

Sofia, Bulgaria



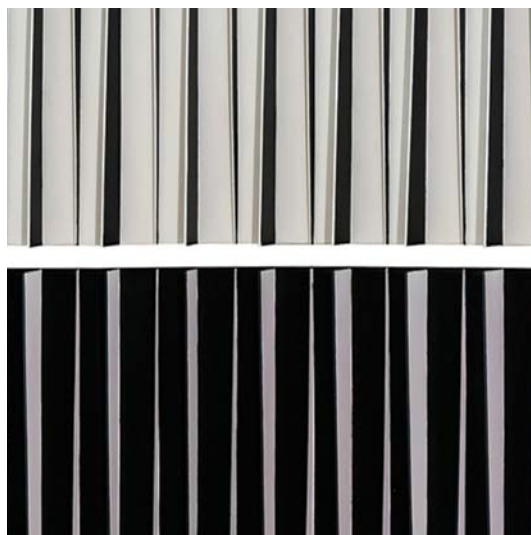


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Rashid Al Khalifa (b.1952)
Black & White Spectrum,
2021

Enamel on aluminium
100 x 150 cm
© the artist

Exhibition History

SPECTRUM

Liechtenstein Landesmuseum
16 June – 7 September
2022

Städtle 43, 9490 Vaduz,
Liechtenstein

**CONSTRUCTION OF
LIGHT AND SHADOW**

Rosenhang Museum
15 May – 7 August
2022

Ahäuser Weg 8-10, 35781
Weilburg, Germany

EAST meets WEST

MAM Sculpture Garden
& GALLERY HOUSE
12 August
2023

Ignaz-Rieder-Kai 9
Salzburg – Austria

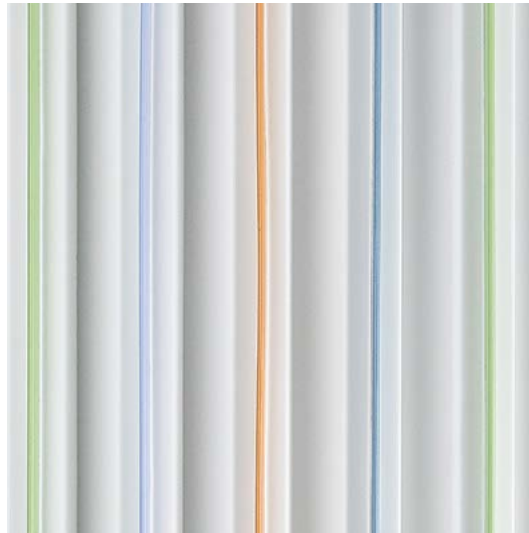




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Rashid Al Khalifa (b.1952)
Desert Waves IV, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

SHADES OF WHITE
Galerie Dorothea
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14 March – 24 June
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55129 Mainz, Germany





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Waves

Parametric Continuity and Environmental Flow.

The *Waves* series represents a decisive refinement of Rashid Al Khalifa's parametric language, in which geometric order evolves from modular repetition into continuous curvature. Following the calibrated density of *Penumbra* and the chromatic modulation of *Spectrum*, *Waves* introduces a new structural condition: the grid begins to bend. Linear sequences, once held in disciplined vertical alignment, now oscillate across the surface, transforming the parametric field into a unified spatial continuum.

This shift marks an important transformation in how movement is sustained. In earlier works, variation emerged through perforation or chromatic transition, allowing light to fragment and reassemble across discrete elements. In *Waves*, variation is carried by curvature itself. Each vertical element bends incrementally, producing a sinusoidal rhythm that unfolds across the surface without interruption. Geometry no longer operates through segmentation, but through flow.

Color remains integral to this activation. Fine chromatic lines embedded within the folded structure behave dynamically as the viewer moves. Their visibility fluctuates, alternately emerging and receding as light interacts with the curved aluminium surface. This produces a condition of optical instability: the work appears to shift, even though its structure remains materially fixed. Movement, once dependent on mechanical articulation or aperture, now exists entirely within the relationship between curvature, color, and perception. >

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Light further intensifies this spatial condition. As illumination travels across the undulating surface, highlights elongate and compress, shadows deepen and dissolve, and the geometry reveals itself progressively rather than instantaneously. The work cannot be fully grasped from a single vantage point. It unfolds temporally, requiring the viewer's movement to complete its perceptual structure.

Materially, the enamel-on-aluminium surface retains its precision and clarity, yet its visual behaviour becomes increasingly atmospheric. The surface no longer presents itself as a static object but as a responsive field. Geometry regulates the experience, but without rigidity. Order remains present, yet it is softened by continuous variation.

Within Rashid's broader trajectory, *Waves* represents a moment of synthesis. The parametric logic first established through repetition and interval, and refined through chromatic modulation, now achieves full spatial continuity. Structure and movement are no longer held in tension; they are reconciled. Geometry becomes capable of sustaining motion without displacement, allowing the work to exist in a state of dynamic equilibrium.

The *Waves* series demonstrates the full maturation of Rashid's parametric inquiry. Movement is no longer introduced through external intervention, but emerges naturally from the internal behaviour of form. The surface does not simply contain geometry—it becomes a medium through which geometry moves ❖❖

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Order yields to curvature; geometry begins to flow.

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Rashid Al Khalifa (b.1952)
Waves V, 2023
Enamel on aluminium
120 x 360 cm
© the artist

Exhibition History

FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
2023

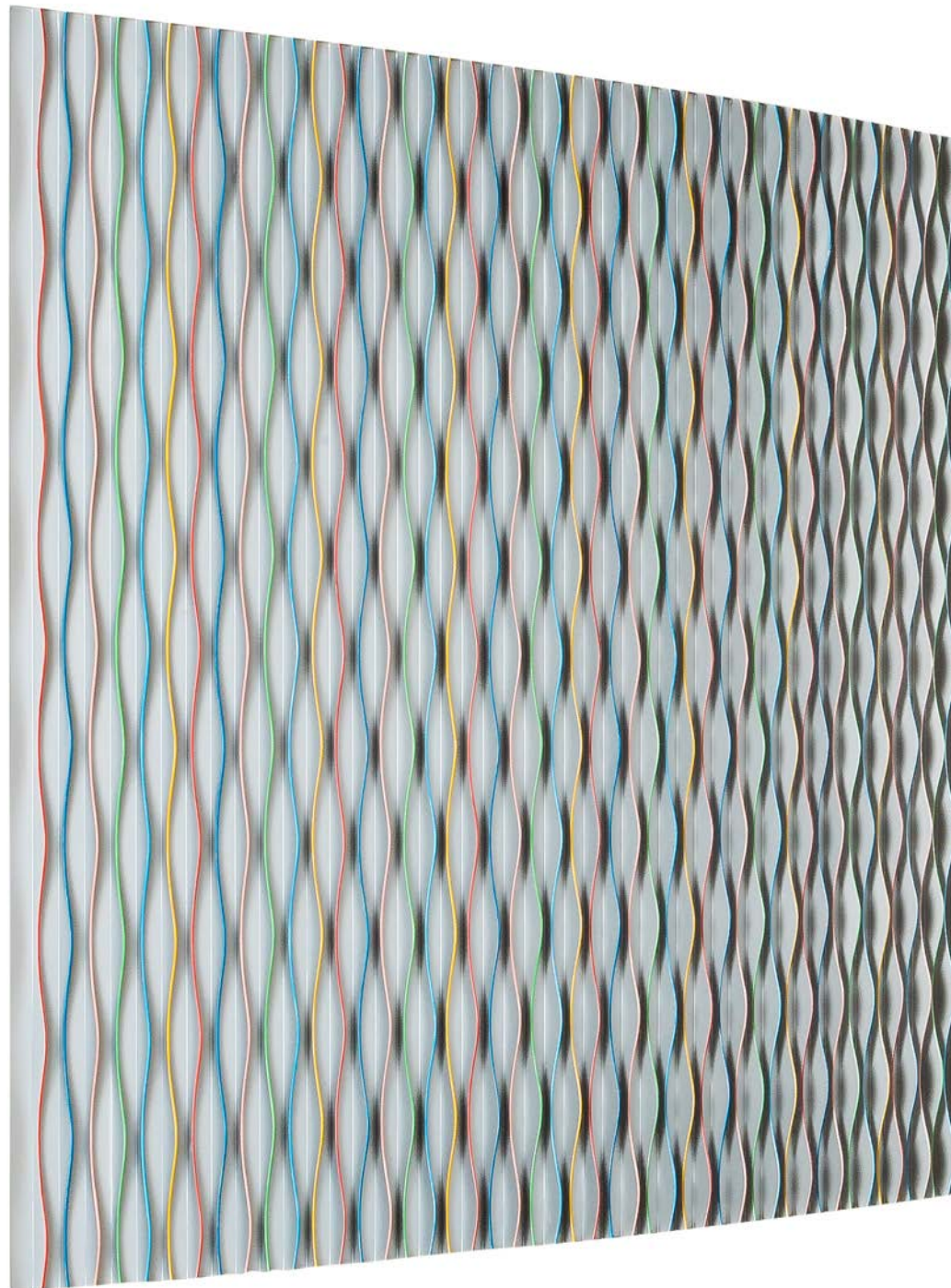
Tbilisi, Georgia

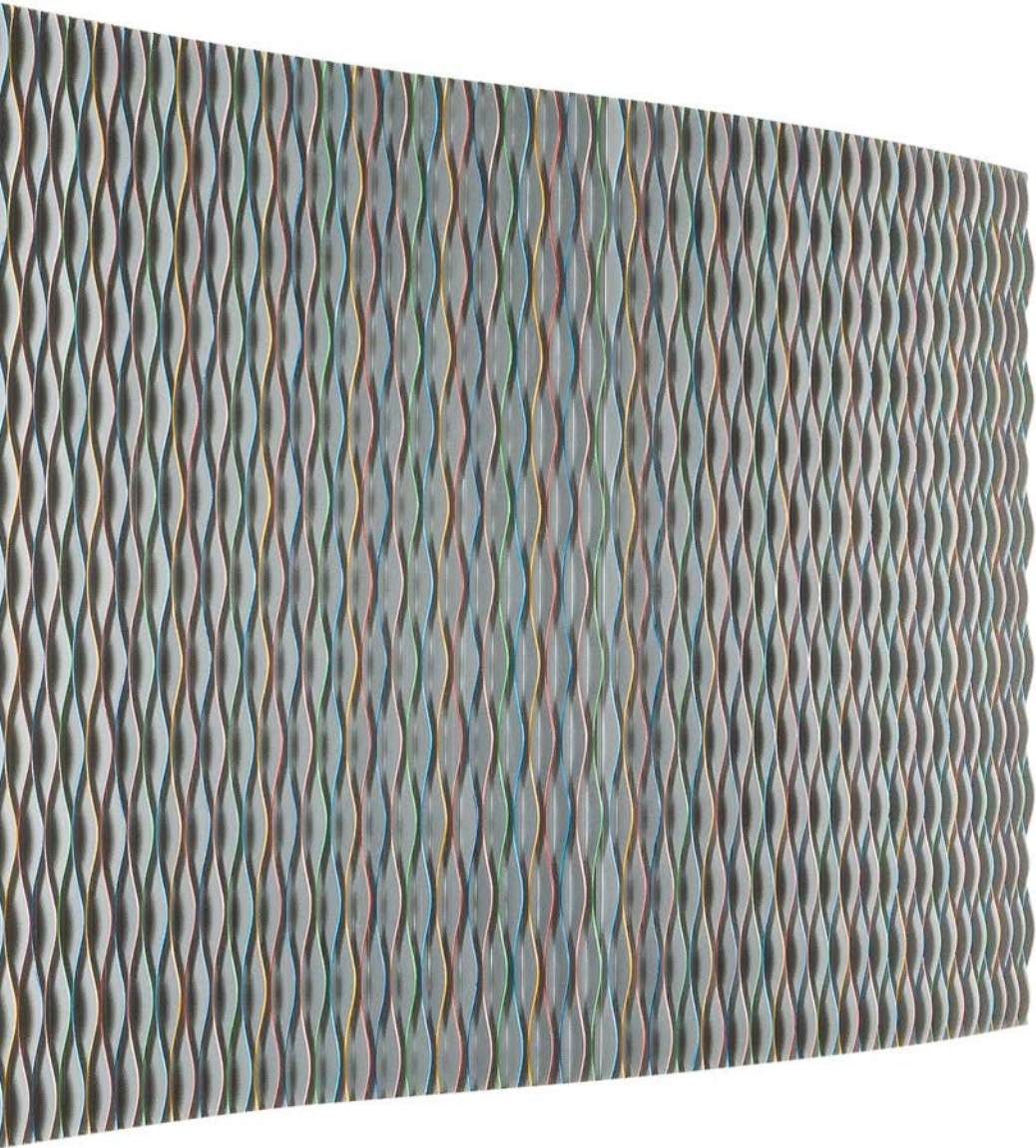
CONTINUUM
Credo Bonum Foundation
4 September – 24 October
2024

Sofia, Bulgaria

QUINTESENCE
Q Gallery Berlin
28 June – 22 August
2025

Berlin, Germany





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Rashid Al Khalifa (b.1952)
Waves VII, 2023
Enamel on aluminium
120 x 120 cm
© the artist

Exhibition History

**FRAGMENTS OF
FOLKLORE**
30 April – 12 May
2025

Jax, Riyadh

Presented by THAA, MIR'A,
and TRIYAD



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Rashid Al Khalifa (b.1952)
Waves II, 2023
Enamel on aluminium
150 x 150 cm
© the artist

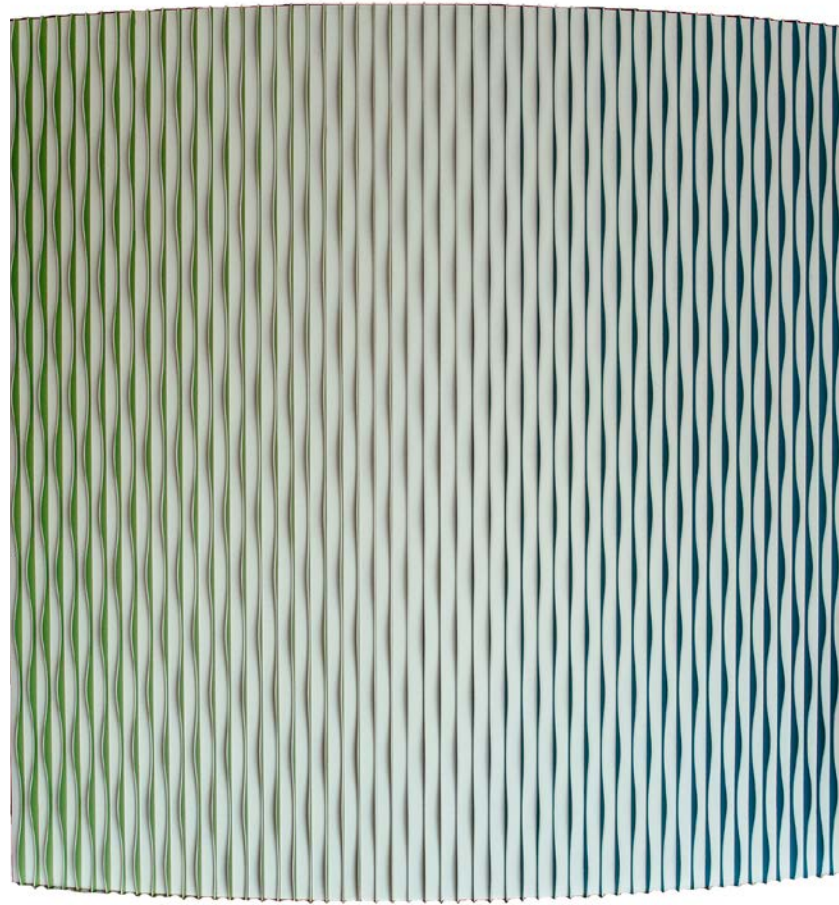
Exhibition History

FIRST LIGHT
Heydar Aliyev Center
15 March – 10 September
2023

Baku, Azerbaijan

FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
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Rashid Al Khalifa (b.1952)
Waves III, 2023
Enamel on aluminium
120 x 120 cm
© the artist

Exhibition History

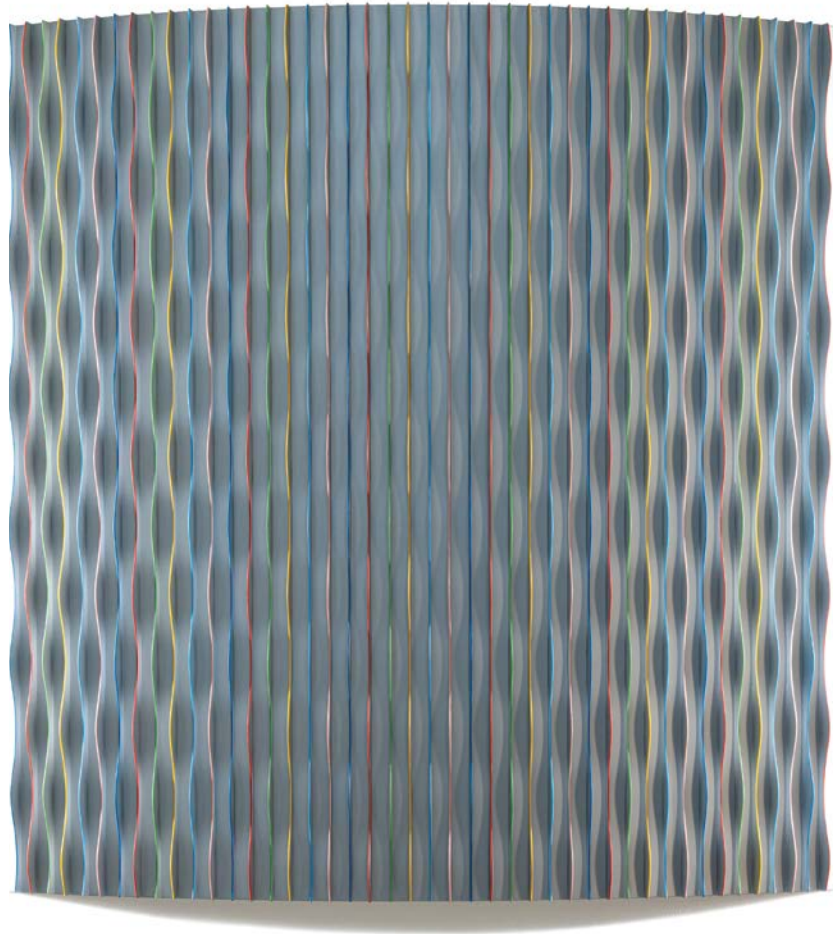
FIRST LIGHT
Heydar Aliyev Center
15 March – 10 September
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Baku, Azerbaijan

FIRST LIGHT
Zurab Tsereteli
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30 September –
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Rashid Al Khalifa (b.1952)
Waves, 2023
Enamel on aluminium
150 x 150 cm
© the artist

Exhibition History

FIRST LIGHT
Heydar Aliyev Center
15 March – 10 September
2023

Baku, Azerbaijan

FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
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Tbilisi, Georgia





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A MONOGRAPH
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*Chromatic Enamel
Geometry Series*

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Following the structural resolution achieved in the parametric works, Rashid Al Khalifa's practice enters a phase in which geometry and color assume full responsibility for the generation of spatial experience. Movement, previously stabilised through perforation, repetition, and modular order, is now internalised within chromatic and geometric relationships on the surface itself. Space no longer depends on physical depth or mechanical activation; it emerges through the interaction of color, light, curvature, and aperture.

The *Chromatic Enamel Geometry Series*, realised through enamel on aluminium, represents a precise investigation into how geometry can operate as an atmospheric condition. Circular and spherical forms establish continuous spatial logic, while perforated matrices regulate visual permeability. Controlled chromatic transitions destabilise the surface, allowing colour to function not as applied pigment but as a dynamic spatial force. Geometry becomes the structural framework through which perception itself is activated.

The viewer encounters these works through optical participation rather than physical movement. Perforations produce fluctuating densities that allow vision to penetrate and retreat simultaneously. Chromatic gradients generate subtle shifts in visual equilibrium, producing a sensation of expansion and contraction across the surface. Curvature further destabilises perceptual orientation, preventing the work from resolving into a fixed, static image. Though materially stable, the works generate a continuous sense of spatial modulation.

At close proximity, colour begins to behave as internal luminosity rather than surface coating. Perforation establishes layered depth without physical mass, and circular geometry functions as a permeable boundary rather than a closed form. >

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The surface ceases to operate as a limit and instead becomes a spatial field. The viewer does not simply observe the work but experiences a condition of perceptual immersion structured through geometric and chromatic interaction.

Environmental light plays a critical role in this activation. The reflective properties of enamel allow the surface to register subtle atmospheric changes, producing continuous variation in tonal and chromatic intensity. Light, reflection, and colour operate together as a unified system, ensuring that the work remains perceptually dynamic despite its physical stillness.

Within the trajectory of Rashid's practice, the *Chromatic Enamel Geometry Series* marks a critical refinement. Having discovered movement through kinetics and stabilised it through parametric structure, he now demonstrates that geometry and color alone can sustain spatial experience. Movement becomes fully internalised. Geometry becomes atmospheric. The surface achieves its final transformation—from passive support to active spatial generator.

These works exist at the threshold between object and environment, image and space. Through disciplined geometric order and controlled chromatic modulation, Rashid establishes a new spatial condition in which perception itself becomes the site of movement. Stillness is no longer inert; it is structurally alive ❖❖❖

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Geometry becomes atmosphere; color sustains the field.

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Rashid Al Khalifa (b.1952)
***Circular Spectrum in
White, 2025***
Enamel on aluminium
150 x 150 cm
© the artist

Exhibition History

SHADES OF WHITE
Galerie Dorothea
van der Koelen
14 March – 24 June
2026

55129 Mainz, Germany



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Rashid Al Khalifa (b.1952)
Circular Spectrum III, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

CONTINUUM
Credo Bonum Foundation
4 September – 24 October
2024

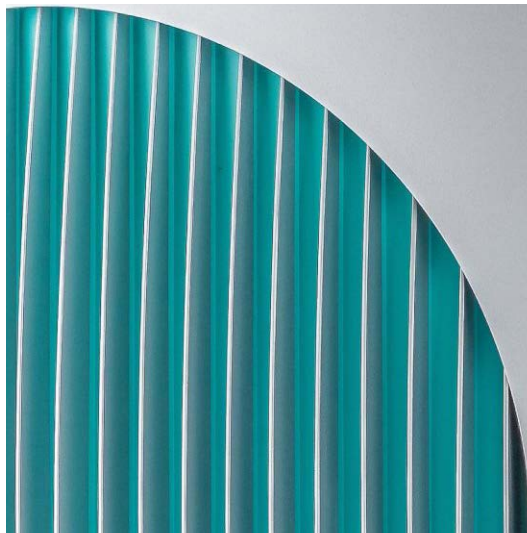
Sofia, Bulgaria



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Rashid Al Khalifa (b.1952)
Circular Spectrum IV, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

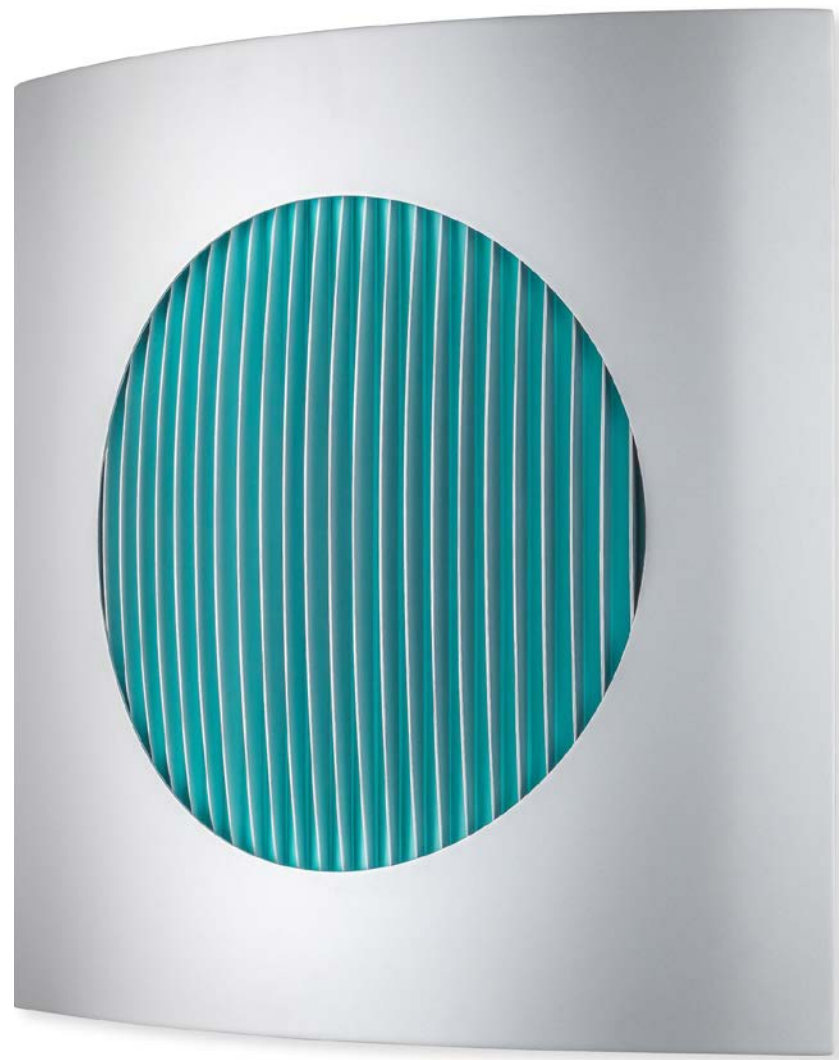
CONTINUUM
Credo Bonum Foundation
4 September – 24 October
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Sofia, Bulgaria

**FRAGMENTS OF
FOLKLORE**
30 April – 12 May
2025

Jax, Riyadh

Presented by THAA, MIR'A,
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Rashid Al Khalifa (b.1952)
Circular Spectrum, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

CONTINUUM
Credo Bonum Foundation
4 September – 24 October
2024

Sofia, Bulgaria

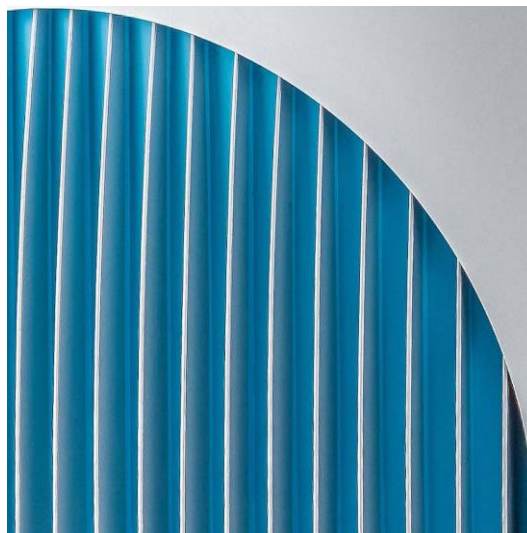




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Rashid Al Khalifa (b.1952)
Circular Spectrum II, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

CONTINUUM
Credo Bonum Foundation
4 September – 24 October
2024

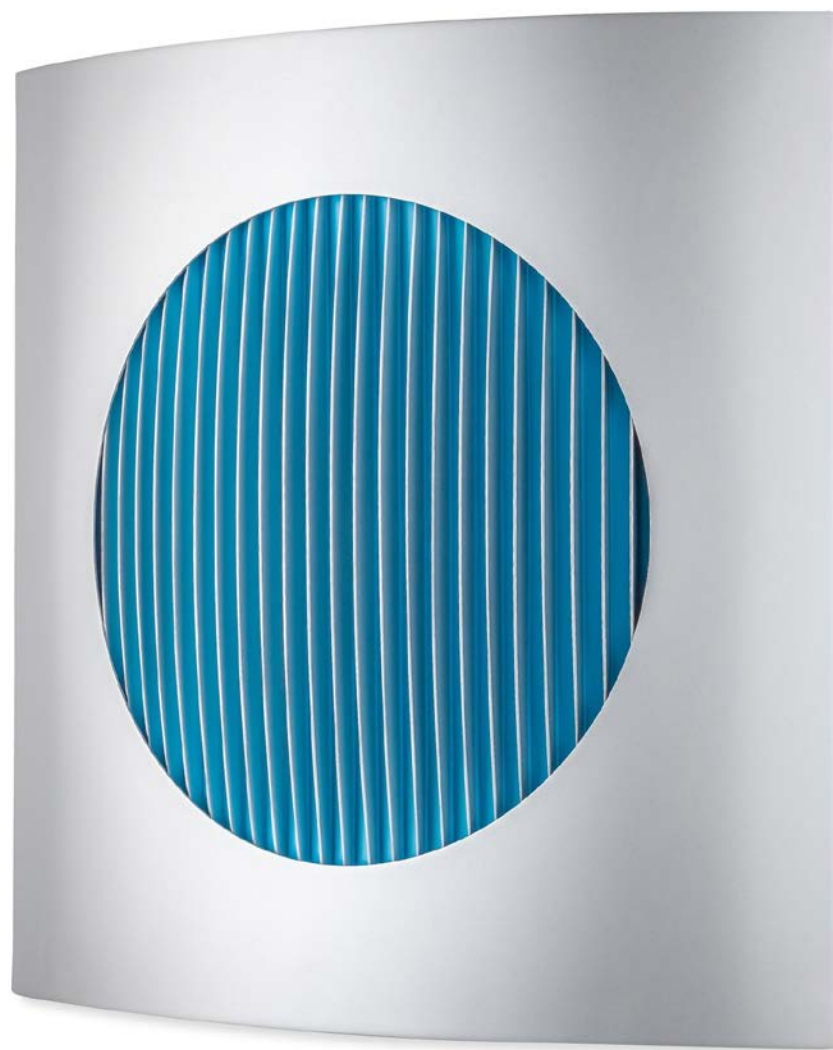
Sofia, Bulgaria

**FRAGMENTS OF
FOLKLORE**
30 April – 12 May
2025

Jax, Riyadh

Presented by THAA, MIR'A,
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A MONOGRAPH
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*The Sphere as
Cosmotechnical
Memory*

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A MONOGRAPH
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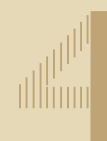
VOLUME I



The *Sphere* occupies a distinct epistemological position within Rashid Al Khalifa's artistic language. Where the chromatic enamel geometries internalise spatial experience within the surface, the spherical works extend this inquiry outward, establishing geometry as a model of continuity rather than perception alone. The *Sphere* does not merely organise visual experience; it articulates a cosmological condition. It introduces a form through which geometry operates not as surface modulation, but as spatial totality.

Within Islamic intellectual history, geometry functioned as more than ornament or formal discipline. It was understood as a means of apprehending universal order. Radial symmetry, repetition, and circular continuity expressed a worldview grounded in unity without hierarchy and extension without termination. The circle and sphere embodied principles of origin, expansion, and return—reflecting celestial motion, mathematical coherence, and the continuity of existence itself. Geometry became a philosophical instrument through which the structure of the universe could be made perceptible.

Rashid's spherical works do not replicate historical patterns, nor do they reference traditional ornamentation directly. Instead, they operate through the same underlying logic. Repetition unfolds without closure. Modular structures extend across curved surfaces, establishing continuity without fragmentation. Perforation introduces permeability, allowing light, air, and environment to participate in the form's spatial behaviour. the *Sphere* becomes a living structure, defined not by its surface alone, but by its capacity to regulate and transmit environmental forces. >



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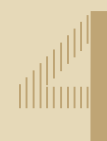


In this sense, the *Sphere* functions as a form of cosmotechnical memory. It does not represent cultural history through symbolic reference, but reactivates its operational intelligence. Geometry becomes a carrier of inherited spatial knowledge—translated into contemporary material conditions without nostalgia or imitation. The work does not revive historical form; it continues its structural logic.

This marks an important shift within Rashid’s practice. While earlier works established geometry as a perceptual and parametric system, the spherical structures establish geometry as an environmental and cosmological condition. The viewer no longer encounters geometry as surface, but as world. The *Sphere* operates as an autonomous spatial entity, capable of organising light, perception, and movement around itself.

Through spherical geometry, Rashid reconnects contemporary abstraction to a deeper mathematical and philosophical continuity. The *Sphere* becomes a bridge between past and present, between cultural memory and material innovation. It affirms geometry not as decoration, but as a generative structure capable of producing spatial order across time.

In these works, geometry achieves its most expansive role. It no longer modulates perception alone; it establishes a condition of existence. The sphere becomes both form and model—a spatial embodiment of continuity, unity, and infinite extension ❖



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Geometry becomes a model of continuity.

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Rashid Al Khalifa (b.1952)
Circular Reflection, 2023
HR, Stainless Steele
and aluminium
150 x 150 cm
© the artist

Exhibition History

FIRST LIGHT
Zurab Tsereteli Museum of
Modern Art
30 September –
17 November
2023

Tbilisi, Georgia

SHADES OF WHITE
Galerie Dorothea
van der Koelen
14 March – 24 June
2026

55129 Mainz, Germany

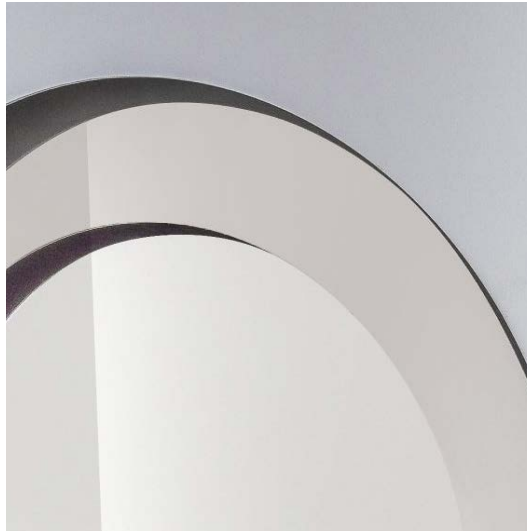




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Rashid Al Khalifa (b1952)
Circular Reflection II, 2024
Enamel on aluminium
90 x 90 cm
© the artist

Exhibition History

CIRCULAR SIMPLICITY
Das Kleine Museum
20 July – 26 October
2024

Weißensstadt, Germany



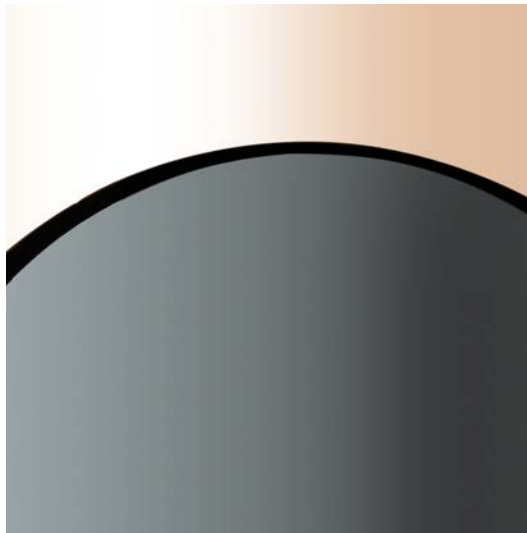


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Rashid Al Khalifa (b.1952)
Copper and Charcoal,
2025
Enamel on aluminium,
45 x 45 cm
© the artist

Exhibition History

QUINTESSENCE
Q Gallery Berlin
28 June – 22 August
2025

Berlin, Germany





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Rashid Al Khalifa (b.1952)
Charcoal, 2025
Enamel on aluminium,
45 x 45 cm
© the artist

Exhibition History

QUINTESSENCE
Q Gallery Berlin
28 June – 22 August
2025

Berlin, Germany



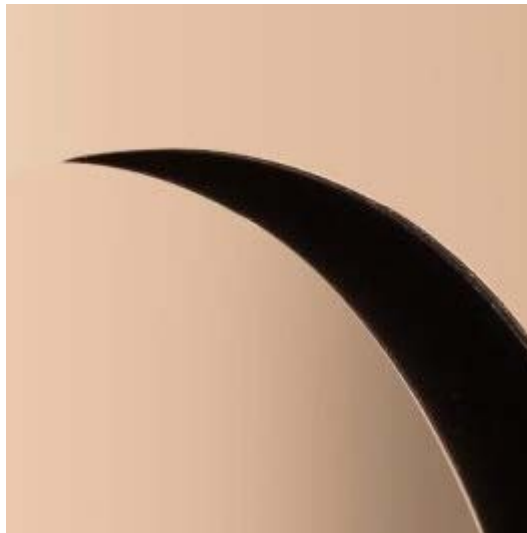


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Rashid Al Khalifa (b.1952)
Copper, 2025
Enamel on aluminium,
45 x 45 cm
© the artist

Exhibition History

QUINTESSENCE
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Rashid Al Khalifa (b.1952)
Silver, 2025
Enamel on aluminium,
45 x 45 cm
© the artist

Exhibition History

QUINTESSENCE
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Rashid Al Khalifa (b.1952)
Spherical Compression,
2019
Enamel on aluminium
150 cm
© the artist

Exhibition History

TIME IS A CHILD
Navy Base Leros
9 July – 30 July
2023

Leros, Greece



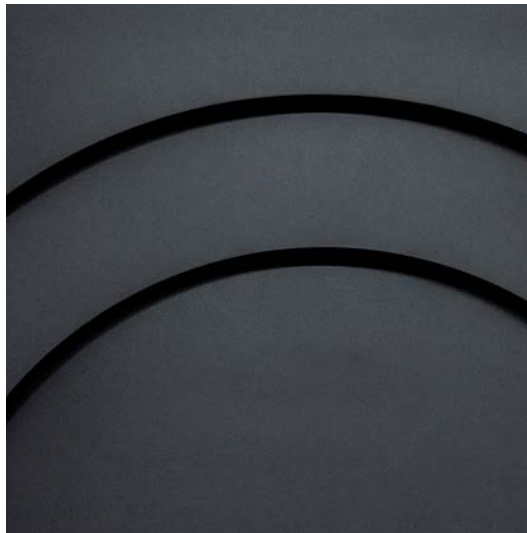


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Rashid Al Khalifa (b.1952)
**Spherical Compression
in Grey, 2019**
Enamel on aluminium,
150 x 150 cm
© the artist

Exhibition History

**LIVING TOGETHER –
CROSSING BORDERS**
4th Mediterranean Biennale
(10th anniversary)
6 April – 15 June
2021

Sakhnin, Israel

FIRST LIGHT
Heydar Aliyev Center
15 March – 10 September
2023

Baku, Azerbaijan

FIRST LIGHT
Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
2023

Tbilisi, Georgia

**FRAGMENTS OF
FOLKLORE**
30 April – 12 May
2025

Jax, Riyadh

Presented by THAA, MIR'A,
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Rashid Al Khalifa (b.1952)
Circular Reflection in Blue,
2024

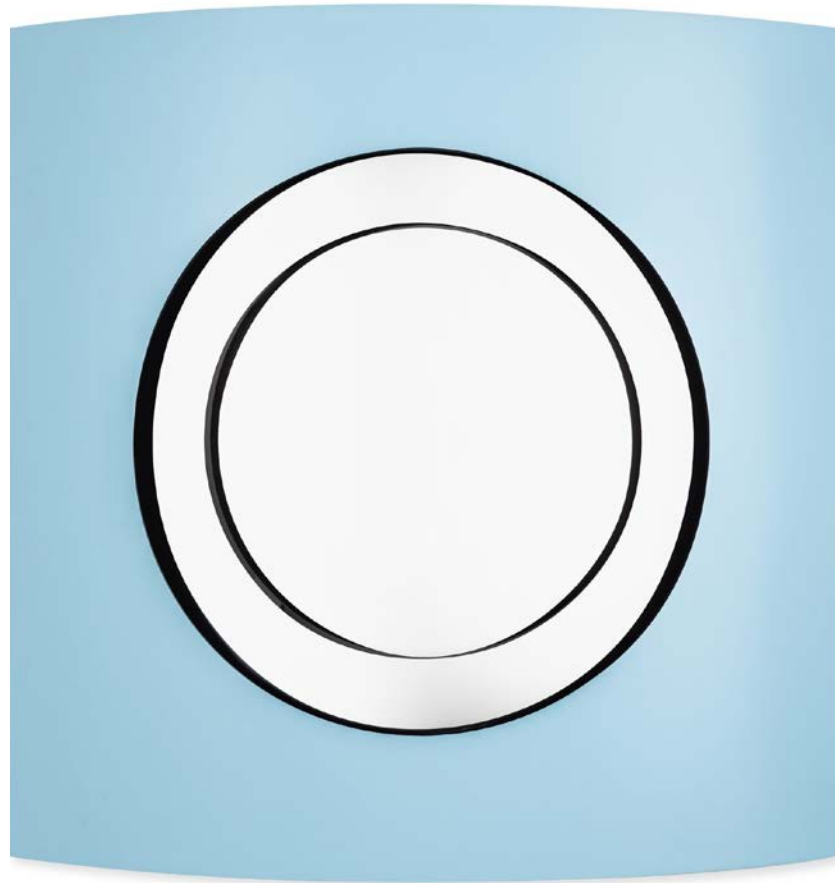
Enamel on aluminium
45 x 45 cm
© the artist

Exhibition History

TREASURE HOUSE FAIR

Royal Hospital Chelsea
26 June – 1 July
2025

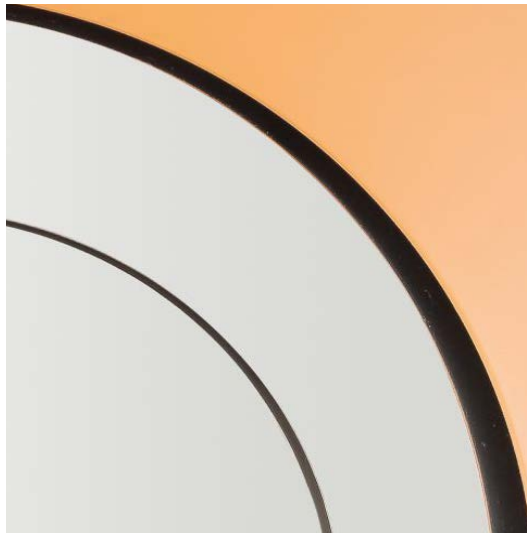
Chelsea, London



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Rashid Al Khalifa (b.1952)
***Circular Reflection
in Orange, 2024***
Enamel on aluminium
45 x 45 cm
© the artist

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TREASURE HOUSE FAIR
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26 June – 1 July
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Chelsea, London





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Rashid Al Khalifa (b.1952)
Pink Circle, 2018
Enamel on aluminium
50 x 50 cm
© the artist

Exhibition History

**CONSTRUCTION OF
LIGHT AND SHADOW**

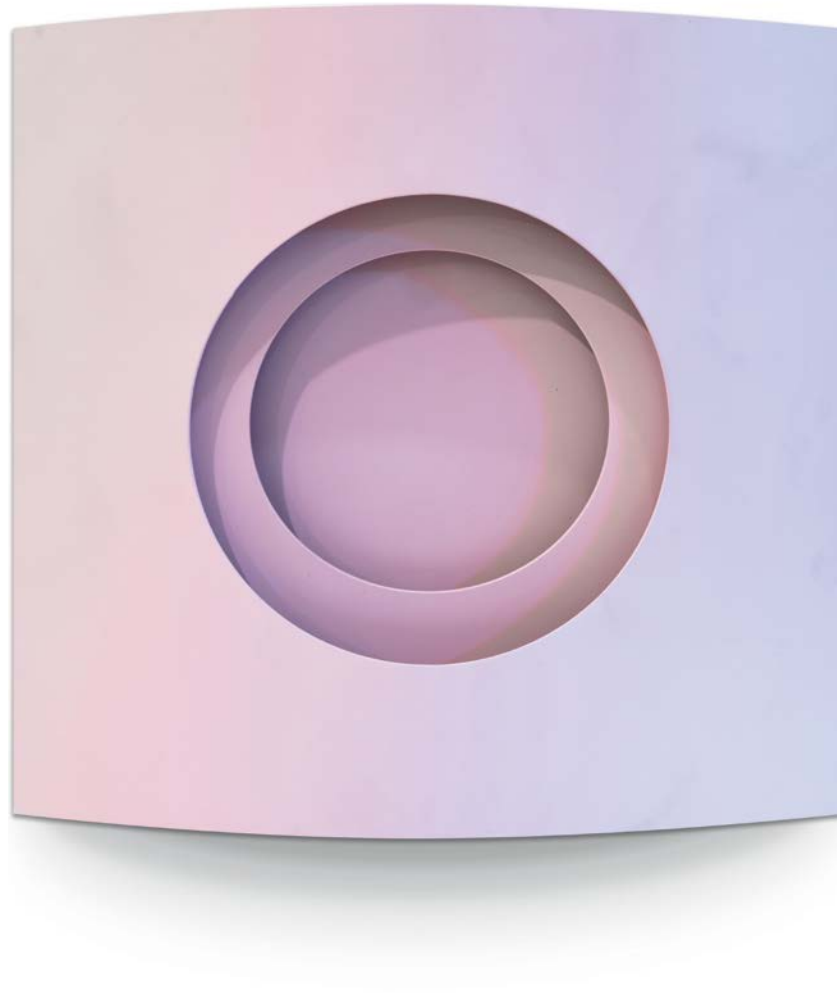
Galerie Hotel Mond
Fine Arts
2 April – 1 May
2022

Bleibtreustr. 17
Berlin, Germany

**CONSTRUCTION OF
LIGHT AND SHADOW**

Rosenhang Museum
15 May – 7 August
2022

Ahäuser Weg 8-10, 35781
Weilburg, Germany



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Rashid Al Khalifa (b.1952)
Cusp, 2020
Enamel on aluminium
120 (d) © the artist

Exhibition History

**LIVING TOGETHER –
CROSSING BORDERS**
4th Mediterranean Biennale
(10th anniversary)
6 April – 15 June
2021

Sakhnin, Israel

EAST meets WEST
MAM Sculpture Garden &
GALLERY HOUSE
12 August
2023

Ignaz-Rieder-Kai 9
Salzburg, Austria

QUINTESSENCE
Q Gallery Berlin
28 June – 22 August
2025

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RASHID
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VOLUME I



Rashid Al Khalifa (b.1952)
Diffraction, 2015
Enamel on aluminium
120 x 120 cm
© the artist

Exhibition History

OUT OF PLACE
3rd Mediterranean Biennale
June – December
2017

Sakhnin Valley, Israel

HYBRIDS, 2018
Ayyam Gallery,
Alserkal Avenue
20 January – 4 March
2018

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Rashid Al Khalifa (b.1952)
Diffraction, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

CIRCULAR SIMPLICITY
Das Kleine Museum
20 July – 26 October
2024

Weißensstadt, Germany



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Rashid Al Khalifa (b.1952)
***Circular Reflection in
White, 2024***
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

SHADES OF WHITE
Galerie Dorothea
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14 March – 24 June
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55129 Mainz, Germany



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Structured Gesture (2024)

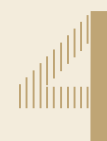
A group of works in which Rashid Al Khalifa returns to a painterly language, revisiting earlier concerns through a renewed and more reflective approach. Defined by fluid drips and gestural movement, these works reintroduce a sense of immediacy, where form emerges through process rather than predetermined structure.

Unlike earlier works, such as the *Convex* series (2014), where composition followed a more controlled framework, these paintings embrace a greater degree of openness, allowing material and movement to shape the image. The surface becomes a site of accumulation and transformation, recording the interaction between pigment, gravity, and time.

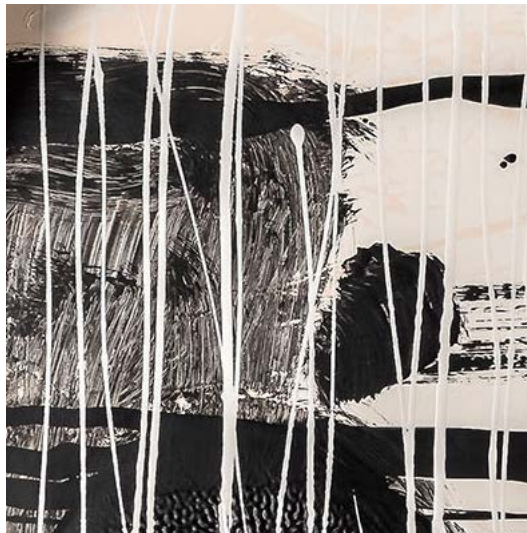
While grounded in abstraction, the works suggest fleeting figurative associations, where shapes appear and dissolve within the flow of paint. This creates a dynamic tension between control and release, intention and chance.

Seen in relation to the artist's broader practice, these works do not represent a return in the conventional sense, but a re-engagement. They revisit earlier modes of expression with the insight gained from later structural and spatial explorations.

Positioned within the sequence, *Structured Gesture* marks a moment where past and present intersect, revealing a practice that evolves not linearly, but through cycles of return, refinement, and transformation ❖



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Rashid Al Khalifa (b.1952)
Pale Pink II, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

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Rashid Al Khalifa (b.1952)
Pale Pink III, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

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Rashid Al Khalifa (b.1952)
Pale Pink, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

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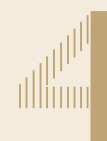


Constellations

Distinct from Rashid Al Khalifa's singular spherical structures, the works gathered under *Constellations* operate through accumulation rather than unity. Where the *Sphere* establishes geometry as a continuous and self-contained world, *Constellations* distribute that cosmological logic across multiple elements. Composed of perforated circular forms varying in scale, density, and spatial arrangement, these works function as relational systems rather than autonomous objects. Each element retains its formal integrity, yet spatial meaning emerges only through their collective presence.

In this configuration, geometry becomes particulate rather than continuous. The circular units behave as spatial agents, establishing fields of proximity, interval, and variation. Repetition no longer demonstrates structural order through uniformity, but generates rhythm through difference. The eye moves between elements, tracing invisible connections that extend beyond the material limits of each individual form. Structure becomes perceptible as relationship rather than object.

Perforation plays a critical role in this activation. Light passes through and between the circular membranes, producing fluctuating densities of illumination and shadow. The boundary between form and environment becomes increasingly unstable, as space itself participates in the composition. The works do not occupy space passively; they organise it. Each element contributes to a larger spatial field that extends beyond its immediate physical presence. >



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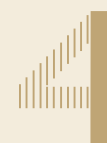
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Unlike the singular *Sphere*, which models cosmological continuity through unified form, *Constellations* articulate cosmological order through distribution. Their logic recalls stellar systems, in which individual bodies remain discrete yet participate in larger structures governed by relational coherence. Geometry becomes a framework for organising multiplicity without hierarchy. Unity emerges not through fusion, but through alignment.

Within the trajectory of Rashid's practice, *Constellations* represent an important expansion of cosmotechnical thinking. Geometry no longer operates solely as a singular totality, but as a distributed field capable of sustaining complex spatial relationships. The work shifts from modelling the universe as form to modelling it as system.

In this sense, *Constellations* extend Rashid's investigation of geometry beyond objecthood. They demonstrate that cosmological structure can exist at multiple scales simultaneously—within individual forms and across spatial fields. Geometry becomes not only a means of constructing objects, but a means of organising space itself ❖



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Geometry becomes a field of relations.

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Rashid Al Khalifa (b.1952)
Altered Colors
Enamel on aluminium
120 x 120 cm
© the artist

Exhibition History

BRIDGES
Grenada Pavilion,
57th Venice Biennale
(Viva Arte Viva)
13 May – 26 November
2017

Venice, Italy

HYBRIDS
Ayyam Gallery,
Alserkal Avenue
20 January – 4 March
2018

Dubai, UAE



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Rashid Al Khalifa (b.1952)
Orbit, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

SHADES OF WHITE
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Rashid Al Khalifa (b.1952)
Lime Green Folds
(Shape of Time series),
2015
Enamel on aluminium
120 x 120 cm
© the artist

Exhibition History

2015 TRIO BIENNIAL

Arab Delegation
08 September 2015 –
26 November
2015

Rio de Janeiro, Brazil

HYBRIDS

Ayyam Gallery,
Alserkal Avenue
20 January – 4 March
2018

Dubai, UAE

**CONSTRUCTION OF
LIGHT AND SHADOW**

Galerie Hotel Mond
Fine Arts
2 April – 1 May
2022

Bleibtreustr. 17
Berlin, Germany

**CONSTRUCTION OF
LIGHT AND SHADOW**

Rosenhang Museum
15 May – 7 August
2022

Ahäuser Weg 8-10, 35781
Weilburg, Germany



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Rashid Al Khalifa (b.1952)
Olive Green, 2024
Enamel on aluminium
45 x 45 cm
© the artist

Exhibition History

TREASURE HOUSE FAIR
Royal Hospital Chelsea
26 June – 1 July
2025

Chelsea, London



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Rashid Al Khalifa (b.1952)
White Folds, 2024
Enamel on aluminium
45 x 45 cm
© the artist

Exhibition History

TREASURE HOUSE FAIR

Royal Hospital Chelsea
26 June – 1 July
2025

Chelsea, London

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Rashid Al Khalifa (b.1952)
Pale Blue Folds, 2024
Enamel on aluminium
45 x 45 cm
© the artist

Exhibition History

QUINTESSENCE
Q Gallery Berlin
28 June – 22 August
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Rashid Al Khalifa (b.1952)
Grey Folds, 2024
Enamel on aluminium
45 x 45 cm
© the artist

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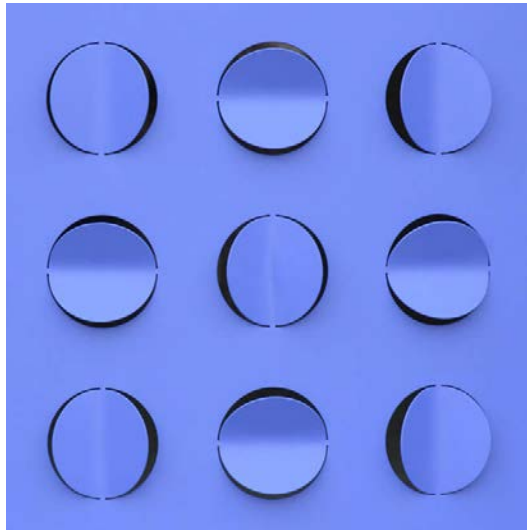
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Rashid Al Khalifa (b.1952)
Blue Folds, 2015
(Shape of Time series)
Enamel on aluminium
120 x 120 cm
© the artist

Exhibition History

2015 TRIO BIENNIAL

Arab Delegation
08 September 2015 –
26 November
2015

Rio de Janeiro, Brazil

OUT OF PLACE

3rd Mediterranean Biennale
June – December
2017

Sakhnin Valley, Israel

HYBRIDS, 2018

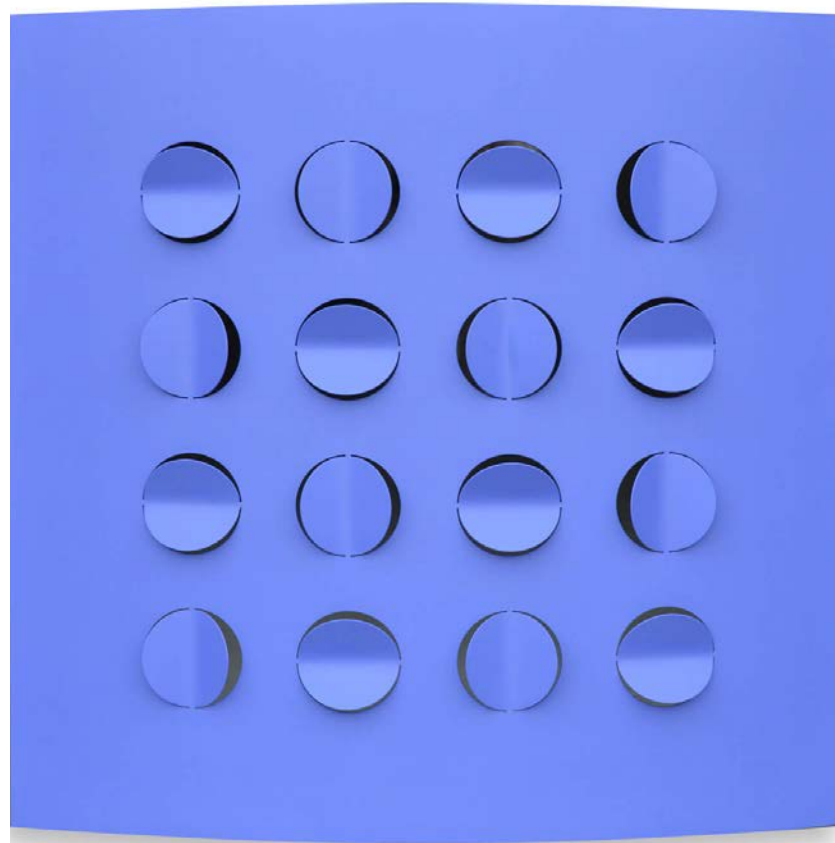
Ayyam Gallery,
Alserkal Avenue
20 January – 4 March
2018

Dubai, UAE

FIRST LIGHT

Zurab Tsereteli
Museum of Modern Art
30 September –
17 November
2023

Tbilisi, Georgia

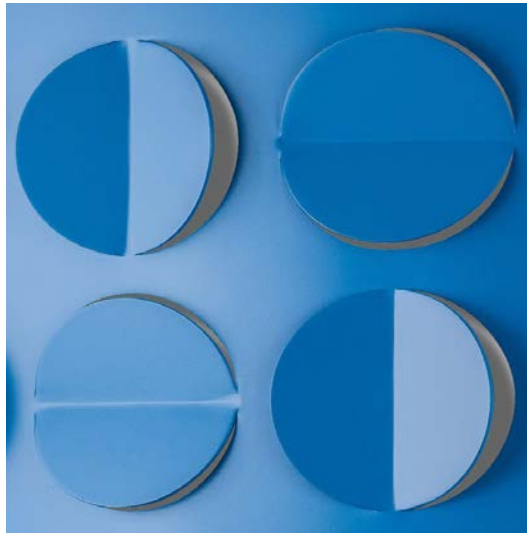


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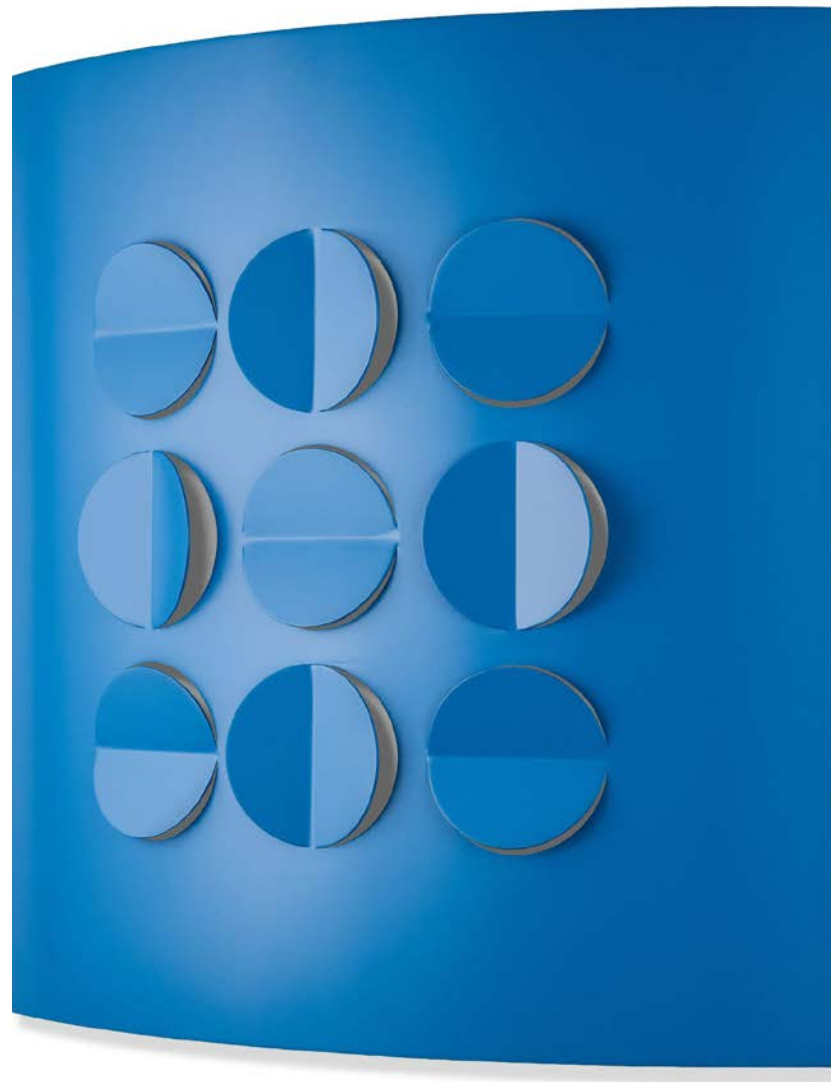
Rashid Al Khalifa (b.1952)
Blue Folds, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

CIRCULAR SIMPLICITY
Das Kleine Museum
20 July – 26 October
2024

Weißensstadt, Germany



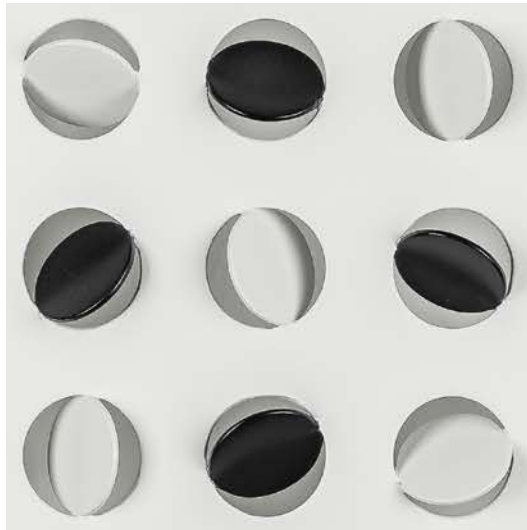


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Rashid Al Khalifa (b.1952)
**49 Black and White
Circles, 2024**
Enamel on aluminium
45 x 45 cm
© the artist

Exhibition History

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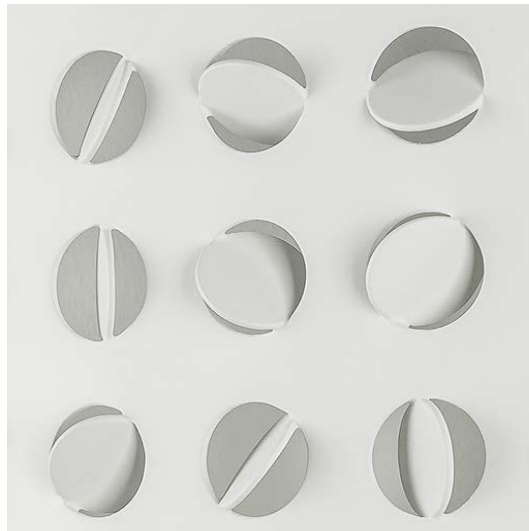


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Rashid Al Khalifa (b.1952)
64 White Circles, 2024
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

SHADES OF WHITE
Galerie Dorothea
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14 March – 24 June
2026

55129 Mainz, Germany



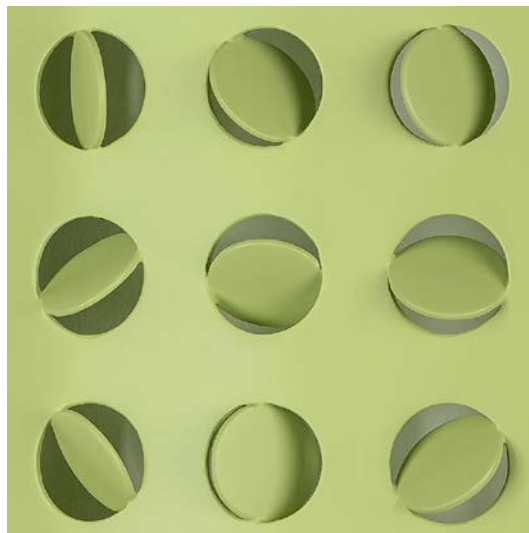


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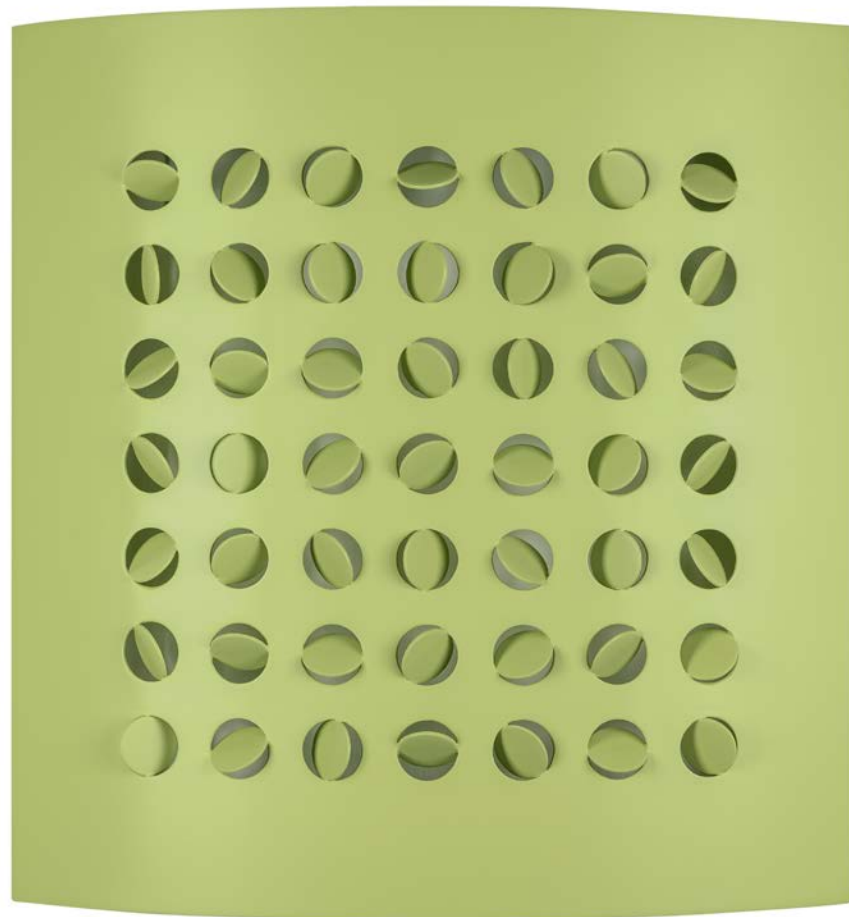
Rashid Al Khalifa (b.1952)
49 Olive Green Circles,
2024

Enamel on aluminium
45 x 45 cm
© the artist

Exhibition History

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Works on Paper (2024–2025)

Emerging alongside Rashid Al Khalifa’s sculptural investigations, the *Works on Paper* represent the most distilled expression of his geometric inquiry. Here, the circular form—previously realised through perforated metal, enamel surfaces, and spatial structures—appears freed from material weight. The sphere is no longer constructed as volume, nor distributed as constellation, but inscribed as trace. Geometry persists, but in its most reduced and temporally sensitive state.

Through screen print and related processes, Rashid removes the structural and environmental complexity present in his sculptural works, allowing the circle to exist in direct relation to perception itself. Each printed form registers subtle variations in position, density, and tonal intensity. These differences are minimal, yet perceptually consequential. Repetition ceases to function as duplication and instead becomes a measure of duration. The circle returns, but never identically.

The surface of the paper operates as a temporal field rather than a neutral ground. Each impression records a moment of contact, establishing rhythm through accumulation. Spacing regulates visual breathing; tonal modulation produces perceptual depth without physical volume. The viewer encounters not a singular image, but a sequence unfolding across the surface. Geometry becomes inseparable from time. >



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Unlike preparatory sketches or documentary translations, these works function as autonomous sites of inquiry. They allow Rashid to investigate the behaviour of form at its most fundamental level—where geometry exists as perception rather than structure. The circle retains its cosmological significance, but its expression becomes quieter, more internal. Spatial intelligence is no longer carried by material construction alone, but by the viewer’s sustained engagement with variation and interval.

Within the broader trajectory of Rashid’s practice, the *Works on Paper* represent a return to origin through reduction. Having extended geometry into architectural space and environmental systems, the artist returns to the surface—not as limitation, but as concentration. Geometry becomes inscription. Memory becomes visible through repetition.

These works affirm that cosmotechnical thinking does not depend on scale or monumentality. The same principles that govern spherical structures and distributed constellations remain present in the smallest mark. Geometry continues to operate as a carrier of continuity, allowing form to register time, perception, and cultural memory simultaneously ❖



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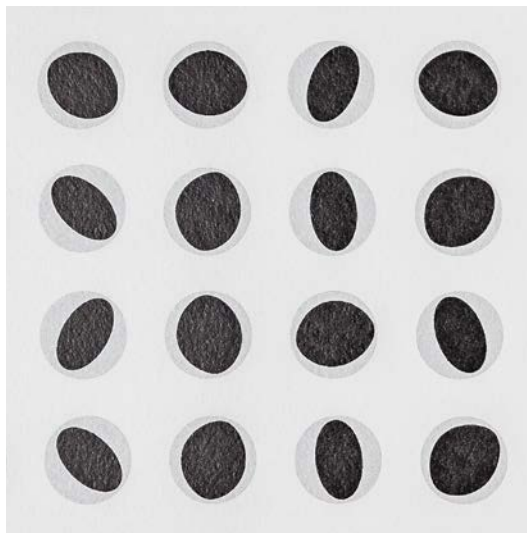
Geometry becomes memory.

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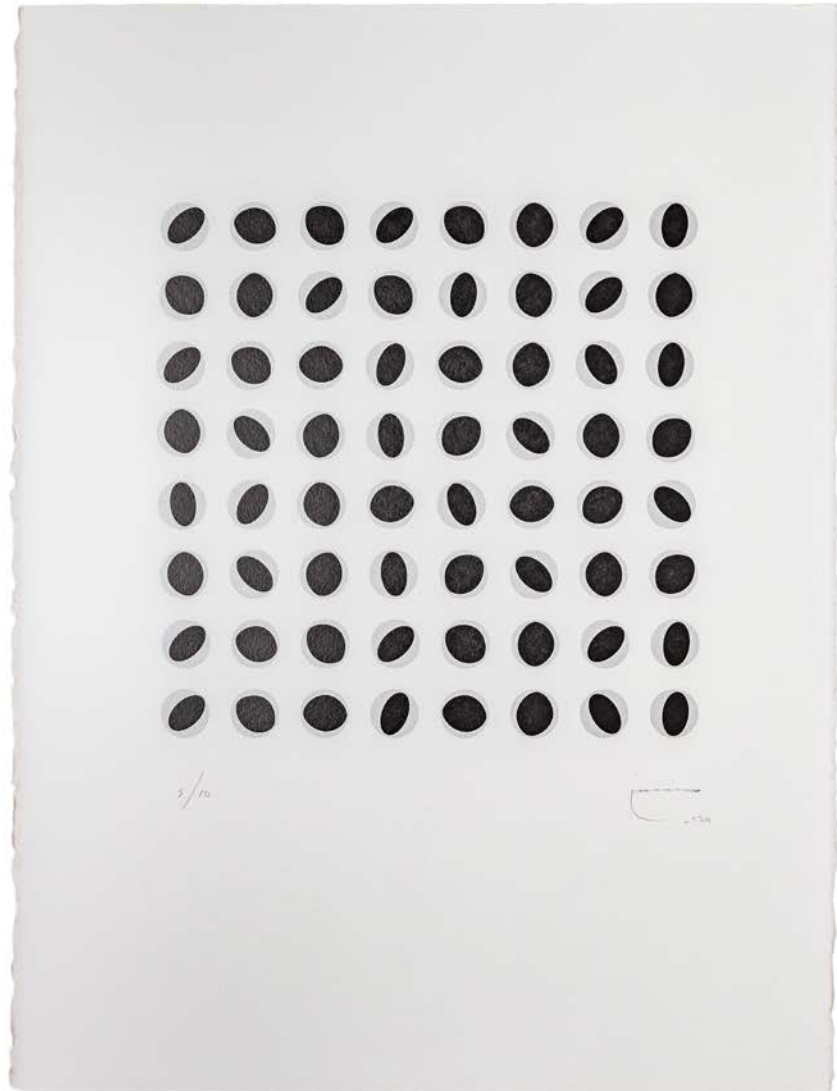


Rashid Al Khalifa (b.1952)
**64 Circles in Charcoal
Grey, 2024**
screen print
76 x 56 cm
© the artist

Exhibition History

QUINTESSENCE
Q Gallery Berlin
28 June – 22 August
2025

Berlin, Germany

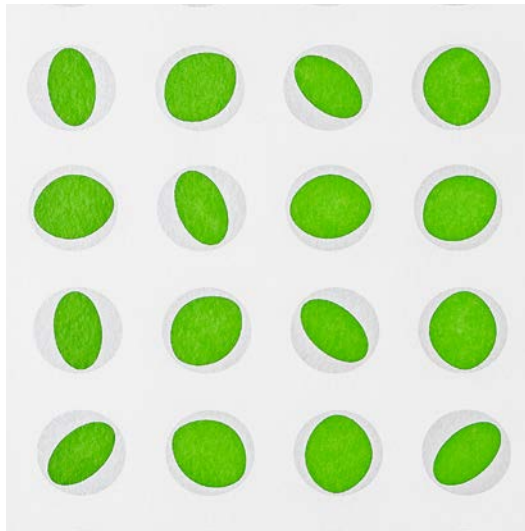


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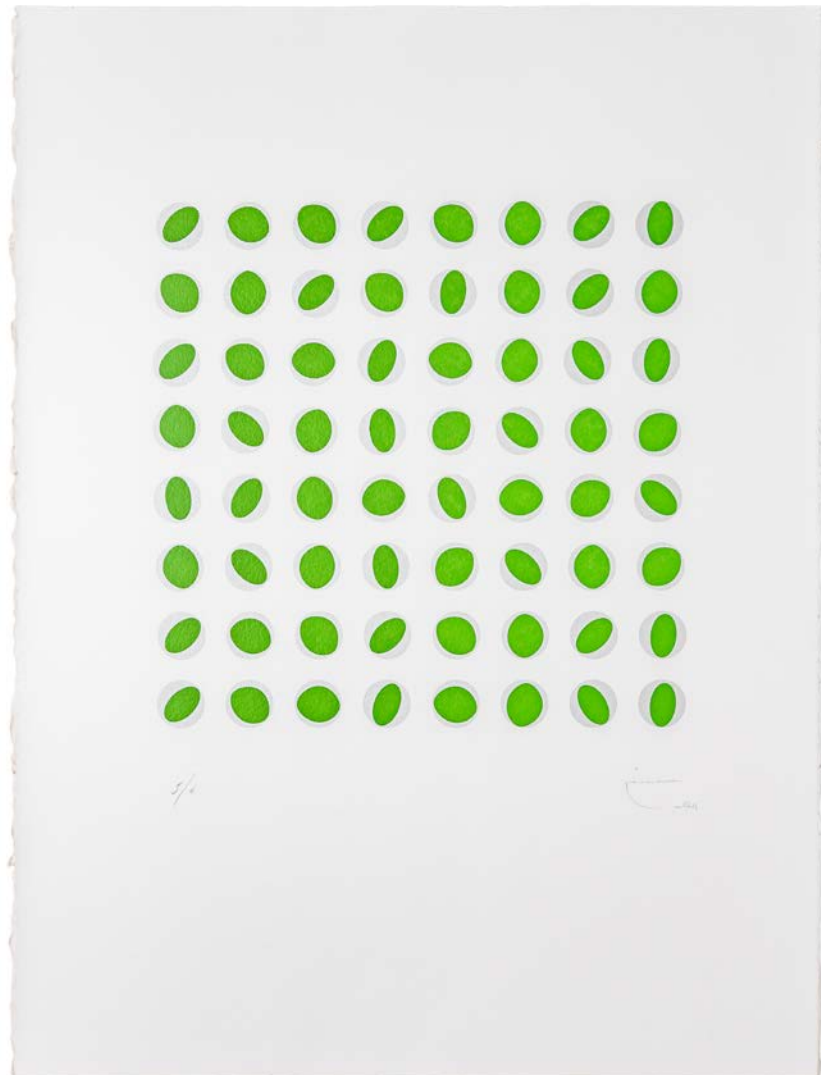
Rashid Al Khalifa (b.1952)
64 Circles in Lime Green,
2024

screen print
76 x 56 cm
© the artist

Exhibition History

QUINTESSENCE
Q Gallery Berlin
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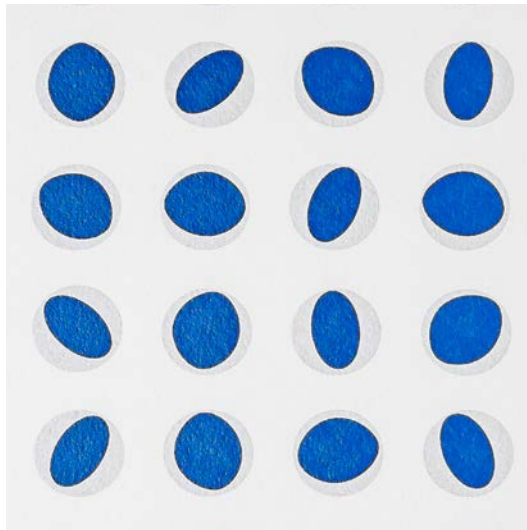


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Rashid Al Khalifa (b.1952)
64 Circles in Royal Blue
2024

screen print
76 x 56 cm
© the artist

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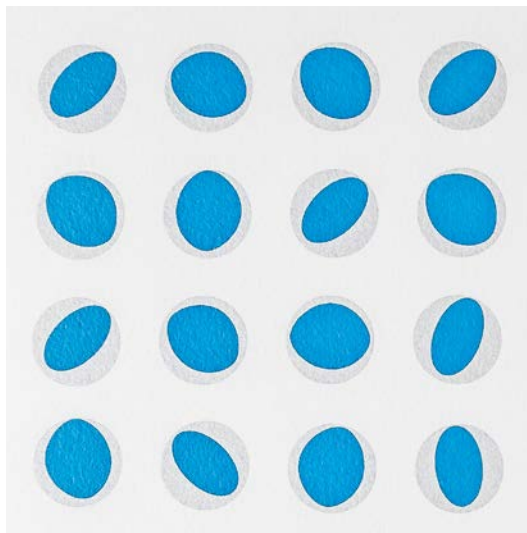


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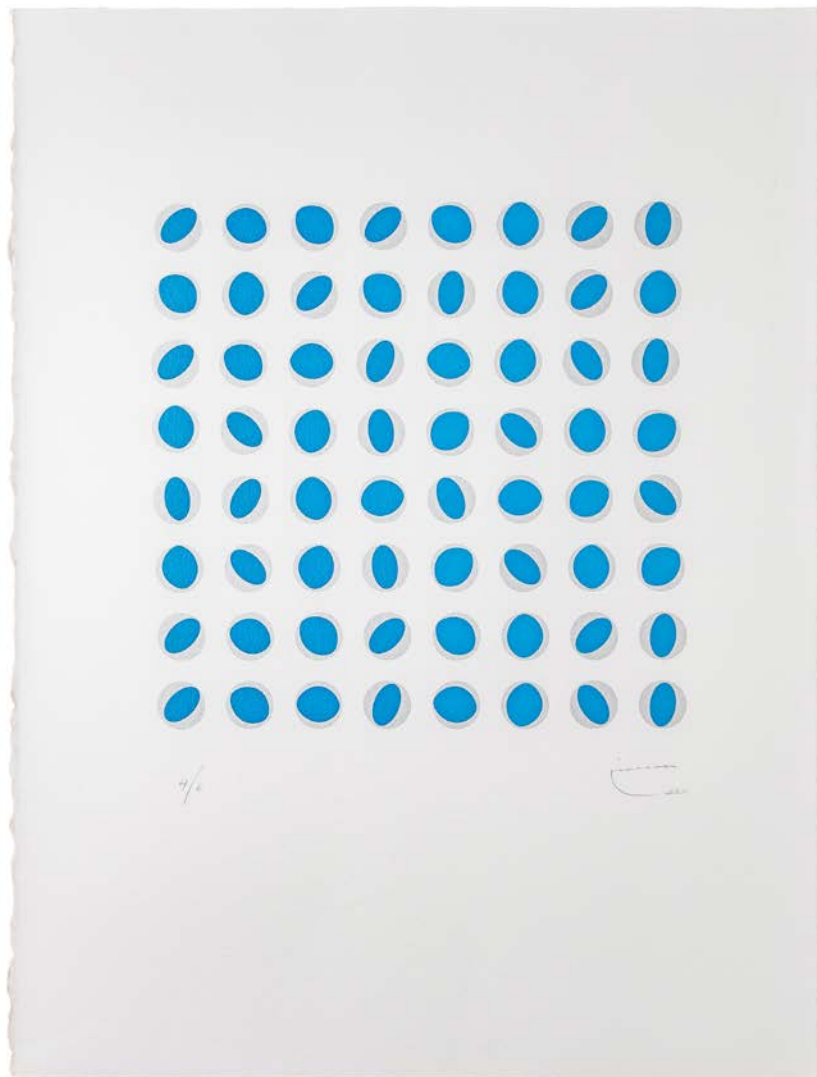


Rashid Al Khalifa (b.1952)
64 Circles in Teal, 2024
screen print
76 x 56 cm
© the artist

Exhibition History

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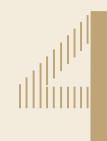
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Les Roses de Bagatelle (2018)

Les Roses de Bagatelle occupies a distinct and contemplative position within Rashid Al Khalifa's cosmotechnical inquiry, marking a moment in which geometric intelligence enters into dialogue with cultivated nature, memory, and place. Conceived for exhibition at *Maison Guerlain* in Paris, and inspired by the historic *Parc de Bagatelle*, the series translates botanical presence into a disciplined sculptural language. Rather than representing the rose as image, Rashid abstracts its structural logic, allowing organic form to be reorganised through repetition, interval, and spatial balance.

Each work is composed of modular rose-like elements distributed across the convex-shaped matt enamelled aluminium surface. These units function not as decorative motifs, but as geometric agents. Their repetition establishes rhythm, while subtle variation in spacing and orientation produces perceptual movement. Symmetry remains present but never absolute; it emerges gradually through relational alignment rather than imposed order. Geometry, here, becomes a means of stabilising organic variation without suppressing its inherent vitality.

Materially, the matt enamel surface introduces a restrained luminosity that shifts with changing light conditions and viewer position. As in Rashid's other works, perception unfolds temporally. The convex surface further modulates this experience, allowing light to travel softly across the composition and reinforcing the work's atmospheric presence. >



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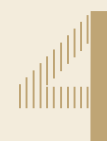
1941

While inspired by the cultivated landscape of the garden, *Les Roses de Bagatelle* does not attempt botanical description. Instead, it distills the underlying temporal and spatial intelligence of cultivation itself. The garden becomes a model of ordered growth, where repetition, variation, and care operate in equilibrium. Rashid translates this logic into geometric form, allowing the work to register continuity between natural processes and structural order.

Within the broader trajectory of Rashid's practice, this series represents a moment of quiet synthesis. The cosmological principles articulated through spheres and constellations are here brought into intimate scale. Geometry no longer models the universe alone, but also the cultivated environment. The rose becomes both natural form and geometric structure, bridging organic growth and spatial discipline.

In this sense, *Les Roses de Bagatelle* affirms that cosmotechnical thinking extends beyond monumentality. Geometry operates not only in celestial models or architectural space, but also within the smallest units of cultivated life. The work demonstrates Rashid's ability to translate universal ordering principles into forms of quiet and contemplative presence, where memory, environment, and structure converge ❖❖❖❖

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Cosmology becomes intimate.

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Rashid Al Khalifa (b.1952)
Les Roses de Bagatelle VII,
2018

Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

LE MAISON GUERLAIN

3 May – 8 June
2018

Paris, France

CONTINUUM

Credo Bonum Foundation
4 September – 24 October
2024

Sofia, Bulgaria



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Rashid Al Khalifa (b.1952)
Les Roses de Bagatelle VII,
2018

Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

LE MAISON GUERLAIN

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Paris, France

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Rashid Al Khalifa (b.1952)
Les Roses de Bagatelle VII,
2018

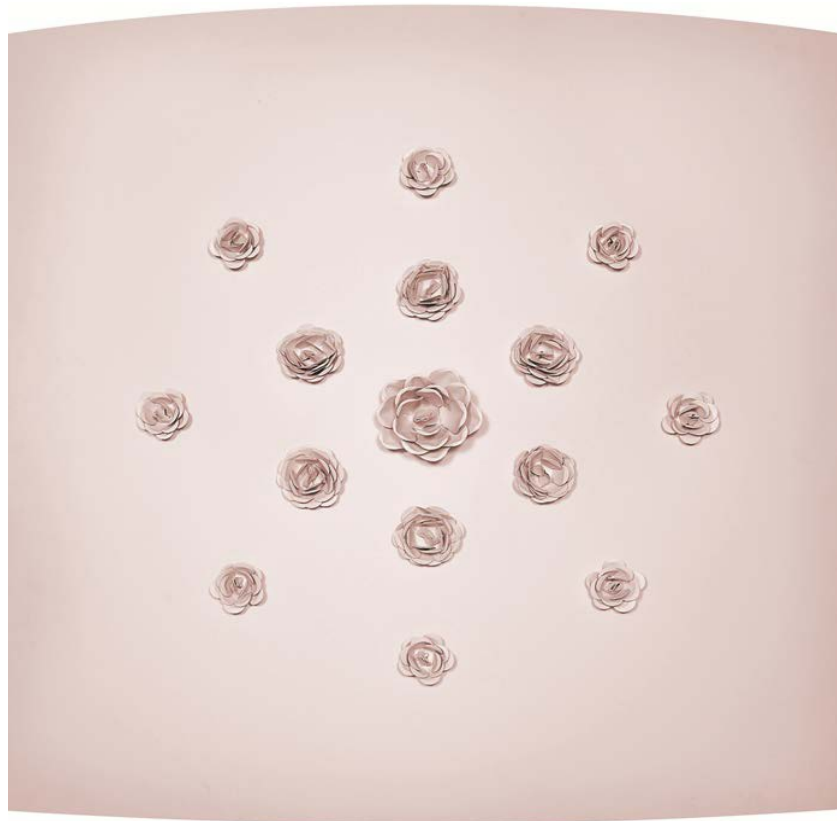
Enamel on aluminium
60 x 60 cm
© the artist

Exhibition History

LE MAISON GUERLAIN

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Paris, France



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*Geometry
as Living Intelligence*

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2006

The works gathered in this volume trace the gradual emergence of geometry as a living and generative intelligence within Rashid Al Khalifa's practice. What begins as a material and perceptual investigation evolves into a comprehensive spatial language—one capable of sustaining movement, memory, and cosmological continuity without reliance on representation or narrative.

The earliest *kinetic works* established a fundamental shift in the status of form. Geometry was no longer static or descriptive; it became behaviour. Surfaces opened, folded, and responded to environmental forces, allowing movement to exist not as illusion, but as structural condition. This marked the origin of Rashid's lifelong inquiry: the recognition that space itself could be activated through disciplined geometric intervention.

The *parametric works* extended this discovery by stabilising movement within structure. Through repetition, variation, and calibrated interval, geometry assumed the capacity to hold motion in equilibrium. Mechanical displacement became unnecessary. Movement persisted as latent order, embedded within proportion and relational logic. Structure no longer opposed movement; it carried it.

With the *chromatic enamel geometries*, spatial activation was further internalised. Color, curvature, and perforation allowed the surface to function as an atmospheric field, producing perceptual depth without physical volume. Geometry operated simultaneously as structure and sensation, transforming the act of looking into a spatial experience. The surface ceased to function as a boundary and instead became a site of continuous spatial emergence. >

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The **spherical works** and distributed **constellations** expanded this inquiry beyond perception into cosmological territory. Geometry assumed its most expansive role—not merely organising objects, but modelling continuity itself. These forms reactivated an inherited mathematical intelligence rooted in cultural and philosophical traditions, while remaining fully situated within contemporary abstraction. Geometry became a carrier of memory, allowing universal ordering principles to persist across material and temporal conditions.

In the **works on paper** and **cultivated geometries** of *Les Roses de Bagatelle*, this cosmological intelligence was distilled to its most essential form. Geometry became trace, rhythm, and inscription. Monumentality gave way to concentration. The same ordering principles that governed environmental structures and spatial fields remained present in the smallest variations of line, tone, and interval.

Across these diverse bodies of work, a consistent trajectory becomes visible. Geometry evolves from object to system, from system to atmosphere, and from atmosphere to cosmological model. It ceases to function as a formal device and instead becomes an operational condition—capable of organising perception, structuring space, and carrying cultural continuity simultaneously.

Volume I reveals geometry not as abstraction, but as a mode of spatial thinking grounded in material, perception, and memory. Rashid's works do not impose order upon the world; they uncover the order already present within it. Through disciplined repetition, variation, and structural clarity, geometry becomes a means of aligning perception with deeper environmental and cosmological rhythms. >

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The investigations presented here establish the conceptual and structural foundation for Rashid's later works, in which geometry expands entirely beyond the limits of objecthood. Having internalised movement, stabilised structure, and articulated cosmological continuity, geometry becomes directly capable of inhabiting space ❖❖❖❖

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*In Volume II, this spatial intelligence leaves the surface
and enters the world.*

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AL KHALIFA**

VOLUME I



RASHID AL KHALIFA

(b. 1952, Kingdom of Bahrain)

Education: Hastings College of Arts and Technology, Sussex, England

SOLO EXHIBITIONS

- 2026 — *Shades of White*, Galerie Dorothea van der Koelen, Mainz, Germany
- 2025 — *Quintessence*, Q Gallery, Berlin, Germany
- 2024 — *Continuum*, Credo Bonum Foundation, Sofia, Bulgaria
- 2024 — *Circular Simplicity*, Das Kleine Museum, Weissenstadt, Germany
- 2023 — *First Light*, Zurab Tseretseli Museum of Modern Art, Tbilisi, Georgia
- 2023 — *First Light*, Heydar Aliyev Center, Baku, Azerbaijan
- 2022 — *Cusp*, Liechtenstein Landesmuseum, Vaduz, Liechtenstein
- 2022 — *Construction of Light & Shadow*, Rosenhang Museum, Weilburg, Germany
- 2022 — *Construction of Light & Shadow*, Galerie Hotel Mond, Berlin, Germany
- 2022 — *Spectrum*, Liechtenstein Landesmuseum, Vaduz, Liechtenstein
- 2021 — *Rashid Al Khalifa*, Opera Gallery, Dubai, UAE
- 2021 — *Tesselate*, Mario Mauroner Contemporary Art, Vienna, Austria
- 2019 — *In Parallel*, Bait Muzna Gallery, Muscat, Oman
- 2018 — *Penumbra: Textured Shadow, Coloured Light*, Saatchi Gallery, London, UK
- 2018 — *Hybrids*, Ayyam Gallery, Dubai, UAE
- 2012 — *Reflections*, The Waterline Gallery, Bahrain Financial Harbour, Bahrain
- 2010 — *Convex: A New Perspective*, Bahrain National Museum, Bahrain
- 1997 — Art Department, Shuman Arts Organization, Amman, Jordan
- 1996 — De Caliet Gallery, Milan, Italy
- 1996 — El Kato Kayyel Gallery, Milan, Italy
- 1982 — Middle East Institute, Washington, D.C., USA
- 1982 — Sheraton Hotel, Manama, Bahrain
- 1970 — Dilmun Hotel, Manama, Bahrain

BIENNALES

- 2026 — *Personal Structures - Confluences*, 2026 Venice Art Biennial, Venice, Italy
- 2021 — *Living Together-Crossing Borders*, 4th Mediterranean Biennale, Sakhnin, Israel
- 2019 — Moscow Biennale, New Tretyakov Gallery, Moscow, Russia
- 2017 — *Bridges*, Grenada Pavilion, 57th Venice Biennale, Italy
- 2017 — *Out of Place*, 3rd Mediterranean Biennale, Sakhnin Valley, Israel
- 2015 — *Arab Delegation*, TRIO Biennial, Rio de Janeiro, Brazil
- 2015 — *Nomi/Names*, Official Exhibition, 56th Venice Biennale, Italy
- 2015 — *The Eye of the Thunderstorm: Effervescent Practices from the Arab World*, Official Collateral Event, 56th Venice Biennale, Italy

GROUP EXHIBITIONS

- 2024 — *Particolare*, Vienna, Austria
- 2023 — *Forever Is Now*, Pyramids of Giza, Egypt
- 2023 — *East Meets West*, Mario Mauroner Gallery, Salzburg, Austria
- 2023 — *Time Is a Child*, Galerist Istanbul, Leros, Greece
- 2023 — *Fire-Water-Earth-Air*, Mario Mauroner Gallery, Salzburg, Austria
- 2023 — *An Intimate Distance*, Mario Mauroner Gallery, Salzburg, Austria
- 2022 — *Dangerous Beauty*, Mario Mauroner Gallery, Salzburg, Austria
- 2022 — *Collaborations / Oliver Mark*, Guardini Stiftung, Berlin, Germany
- 2019 — *Transverse Wave*, me Collectors Room / Olbricht Collection, Berlin, Germany
- 2017 — *Convergence: Royal Bridges*, Ritz Carlton, Dubai, UAE
- 2013 — *In Dialogue*, The Waterline Gallery, Bahrain

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INTERNATIONAL ART FAIRS

- 2026 — Scottsdale Arts Week, De Musson, Arizona, USA
- 2024 — Treasure House Art Fair, De Musson, London, UK
- 2024 — Art Düsseldorf, Germany
- 2024 — Art Dubai, Mario Mauroner Gallery, UAE
- 2023 — LAPADA Art Fair, De Musson, London, UK
- 2023 — Art Dubai, Mario Mauroner Gallery, UAE
- 2023 — Art Genève, Mario Mauroner Gallery, Switzerland
- 2022 — Intersect Aspen, Galerie Gmurzynska, Colorado, USA
- 2022 — Art Brussels, Mario Mauroner Gallery, Belgium
- 2022 — Art Düsseldorf, Germany
- 2021 — SCOPE, Miami Beach, USA
- 2021 — Contemporary Istanbul, Turkey
- 2019 — Contemporary Istanbul, Turkey
- 2014 — WWALA, Los Angeles, USA
- 2014 — Art Dubai, UAE
- 2013 — Zurich Art Fair, Switzerland
- 2013 — Abu Dhabi Art, UAE
- 2013 — Art Dubai, UAE
- 2012 — Abu Dhabi Art, UAE
- 2012 — Beirut Art Fair, Lebanon

PARTICIPATION WITH THE BAHRAIN ARTS SOCIETY

- 2016 — *15/15*, Shaikh Ebrahim bin Mohammed Al Khalifa Center, Muharraq, Bahrain
- 2016 — *Views*, Ritz Carlton, Bahrain
- 2014 — Bahrain, Asilah Arts & Culture Forum, Morocco
- 2013 — Bahrain Contemporary Art, Russian Academy, Moscow, Russia
- 1996 — Europe Art Festival, Geneva, Switzerland
- 1996 — Bahrain Artists Exhibition, Rome, Italy
- 1996 — Sharjah Biennial, UAE
- 1995 — Hotel Du Rhône, Geneva, Switzerland
- 1995 — World Trade Center, Lausanne, Switzerland
- 1989 — Bahrain Arts Society Exhibition, Cairo, Egypt
- 1988 — Festival of Asian Artists, Malaysia

PUBLIC AND PRIVATE COLLECTIONS

- Zurab Tseretseli Museum of Modern Art, Tbilisi, Georgia
- Heydar Aliyev Foundation, Baku, Azerbaijan
- Bahrain National Museum, Manama, Bahrain
- Dr. Helmut Marko Collection, Linz, Austria
- Jamal Fakhro Collection, Manama, Bahrain
- Aksenov Family Foundation, Moscow, Russia
- Victoria Hristoff Collection, New York, USA
- Khaled Samawi Collection, Dubai, UAE
- Nikolai Nedeltchev Collection, Sofia, Bulgaria
- Momchil Mondeshki Collection, Sofia, Bulgaria

Credits

Artist

RASHID AL KHALIFA

Concept, Editing, and Design

MARIA VIVERO / ART BAHRAIN

Photography

COURTESY OF THE ARTIST

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