

**KHOLOOD AL-BAKR  
MOHAMMED ALHAMDAN (7AMDAN)  
NORA ALISSA  
ABDULLAH AL OTHMAN  
TARFA FAHAD AL SAUD**

OTHER STORIES

**Opening: September 4, 2025, 7 PM**

**Exhibition Duration: September 5 – October 29, 2025**

Galerie Krinzinger is pleased to present *Stories Matter*, an exhibition by renowned Saudi Arabian artist Maha Malluh. In her exploration of collective memory and social identity, Malluh makes everyday objects visible. Complementing this, the gallery will present *Other Stories* in the showroom — a group exhibition curated by Maha Malluh, bringing together artists from Saudi Arabia whose works present new, alternative narratives. The exhibition features works by Kholood Al-Bakr, Mohamed Alhamdan (7AMDAN), Nora Alissa, Abdullah Al Othman, Tarfa Fahad Al Saud.

### **Kholood Al-Bakr**

Kholood Al-Bakr is a visual artist and curator. Her photographic practice combines her background in English literature with a deep interest in social issues. Her photographic work documents urban everyday life in Saudi Arabia. In 2016, she co-founded *Phonart Saudi*, a platform that merges artistic creation with smartphone technology, consciously pushing the boundaries of traditional photography. In addition to her artistic work, she regularly curates contemporary art exhibitions both nationally and internationally. Her core mission is to understand art as a tool for cultural dialogue and social change, encouraging younger generations toward creative self-expression.

*Architects of the Soul, Hail, Saudi Arabia, 2021*  
*inkjet on archival paper*

artist statement:

This work is a return to Hail, a city in northern Saudi Arabia where my father and grandfather were born. A place shaped by stillness, resilience and the quiet generosity of its people.

After my father's passing, I felt an urgent pull toward the land that shaped him and, through him, me. I traveled to Qufar, where my grandmother once lived, and to Al Olaya, the neighborhood that held my father's house. What I found were not only traces of family, but a deeper understanding of myself. In these photographs of cotton trees, earthen ruins, night-lit streets, and the everyday poetry of Hail's people I try to honor a heritage often unseen. Saudi culture, rooted in modesty, dignity, and ancestral reverence, is present here not in spectacle, but in detail: in worn walls, in the hush of prayer, in the softness of hands offering cotton.

Architect of the Soul is an ongoing attempt to build something from memory to shape from silence a story of identity, love, and return. Now, as a mother myself, I carry forward the

dreams of my family, while listening closely for the echoes of those who came before. This is not just a tribute to what I've lost. It is an offering to what still lives.

### **Mohammed Alhamdan (7amdan)**

Mohammed Alhamdan is a polymath artist from Saudi Arabia (born 1993) whose work operates at the intersection of sound, image, object, and narrative. His artistic practice is deeply rooted in the rhythms of everyday life, drawing from the nuances of Saudi heritage, oral traditions, and social behavior to construct new aesthetic languages that reflect the complexity of the present. He reimagines archival materials, street culture, and daily practices to challenge dominant timelines and raise questions about memory, identity, and transformation. Through sound installations, fashion objects, film, and immersive environments, Hamdan blurs the boundaries between the traditional and the contemporary not as opposites, but as elements of a continuous spectrum. His practice is a means of documenting the overlooked, amplifying what is fading, and creating moments where the personal becomes collective. He is drawn to materials and symbols that carry layered meanings objects embedded with stories, contradictions, and emotional weight. His process is one of excavation and recomposition: uncovering what has been forgotten and giving it new life in another form.

*Restricted Area, 2025*  
*silk, acrylic paste, print on wood*

artist statement:

"In this work, I draw inspiration from the metal pins traditionally used to decorate Najdi Saudi chests and incense burners elements that were an essential part of my daily life, present in the details of guest rooms and hospitality scenes, embodying a blend of ornamentation and protection. These pins were not mere decoration, but a handmade language etched into memory, bestowing objects with dignity and resilience. Their presence was always part of the welcoming rituals, where guests were received in an atmosphere of warmth and generosity. I chose to recontextualize this popular visual language in a contemporary setting through a piece titled *Restricted Area*. A bold red canvas is pierced by a golden dove a universal symbol of peace caught in the crosshairs of a sniper. The delicate bird, mid-flight, is precisely rendered using golden dots that sharply contrast the monochrome background. But it does not soar freely; instead, it is trapped within a target scope, as if peace itself has become a marked enemy. Visually minimal yet charged with tension, the composition stages a confrontation between serenity and violence. The dove, long associated with hope, purity, and reconciliation, becomes prey in a game that strips it of sanctity caught between the longing for safety and the machinery of threat. The work invites reflection on the fragility of peace and how it can be silently, and sometimes invisibly, under siege."

*You Before me, 2025*  
*Performance Video on Screen*

artist statement:

This work is a performance based video that explores the nose-kiss "hab khshom" greeting one of the simplest yet most profound forms of human connection. I grew up seeing this gesture repeated in my daily life, a silent expression of welcome and respect.

By repeating the scene in black and white, I aim to detach the gesture from its specific time and place, turning it into a visual ritual open to contemplation. This piece is not merely a documentation of visual heritage it is a quiet invitation to reflect on how the body and memory carry and preserve elements of identity.

*AWAGES, 2025*

*Sound installation Poem Performance on Stem player*

artist statement:

This sound piece evokes a feeling that transcends time. Through the recitation of a “Nabati poem”, I summon the voice of memory as it moves through a heart touched by loss suspended between what once was and what can never be again. The poem is not simply a collection of words it becomes a space where the listener dwells in a moment of yearning, fragile, and dignified. The voice does not merely speak; it carries, murmurs, and leaves a trace in the silence it creates. This is an invitation to pause to inhabit a stillness where voice and memory are the only true measure of time. In this recording, longing is awakened as a shared human experience, a path leading us back to those we have lost or tried to forget HAWAGES are persistent thoughts, feelings, or inner stirrings that repeatedly occupy the mind. They are often deep, emotional, contemplative, or even anxious in nature the kind of thoughts that visit the heart in silence

**Nora Alissa**

Nora Alissa is a Riyadh based photographer whose lifelong fascination with the relationship between humans, their surroundings, and the intersection of the material and spiritual world has shaped her artistic journey. After completing a MA with distinction in Photography and Urban Cultures at Goldsmiths College, University of London, in 2010, she honed her skills through both academic and practical experience, including work at the Horniman Museum and participation in numerous international exhibitions, among them *Hajj, le pèlerinage à La Mecque* at the Institut du Monde Arabe in Paris. In 2023, she was invited to take part in the inaugural Islamic Arts Biennial in Saudi Arabia, further solidifying her presence in the contemporary art scene. Currently, Alissa is engaged in several projects exploring themes of lived experience, everyday life, space, and culture.

*The Weight of Rest! 2015-2017*

b/w-photography

artist statement:

„For many, the bed is a place of ease and surrender. For those living with chronic pain, however, it becomes a paradox both refuge and restraint. In this work, I explore the fragile intersection of sleep and suffering, where rest is never assured, and the bed bears witness to endurance more than escape.! For over five years, I have documented my sleep not as a measure of wellness but as an evolving record of survival. What began as a coping mechanism has grown into an artistic practice mapping nights, tracing the absence of dreams, recording patterns of discomfort, and capturing the shifting shapes of stillness. This archive of sleep stands as a quiet protest against the invisibility of chronic pain and the cultural assumptions tied to rest, productivity, and healing.! Sleep here is reclaimed not as luxury, but as labor. The bed is no longer passive; it becomes an active space of resistance, resilience, and record. Through this long term documentation, I assert

presence: a reminder that even in stillness, the body resists, endures, and redefines what rest can be.“

### **Abdullah Al Othman**

Abdullah Al Othman (born 1985 in Saudi Arabia) is a self-taught conceptual artist and researcher whose interdisciplinary practice is deeply rooted in the cultural and societal transformations of Saudi Arabia. His work blends traditional motifs with Western influences, exploring contrasts such as desert and city, or intangible heritage and everyday objects. Al Othman investigates the relationship between people and their natural and built environments, viewing art as a tool for human development. His works are marked by narrative structures that intertwine reality and illusion to open new perspectives on human experience. He is particularly fascinated by the play of light as both a physical and symbolic element, which he expresses through materials such as chrome, stainless steel, and neon. Parallel to this, Al Othman works with language as an open field for analysis and reconstruction. Starting from moments of absence such as missing letters or fragmented words he explores the fragility of symbolic systems. Here, incompleteness is not seen as a flaw, but as a creative force that generates new, open meanings. Language is staged as a living organism between structure and decay, inviting viewers to question their perception and discover alternative readings. By merging urban materials with textual spaces, Al Othman creates works that highlight the tension between the urge for expression and the limits of language. In this way, absence becomes another form of presence and a trigger for artistic vision.

### **Tarfa Fahad Al Saud**

Born in Riyadh, Saudi Arabia, where she lives and works, Tarfa Fahad Al Saud is a multidisciplinary artist and creative consultant focusing on memory, time, and transformation. She studied Fine Arts at the Arts and Skills Institute (Boxhill) in Saudi Arabia. Her research-driven practice spans mixed media, installation, video, and photography. In series such as *Rain* or *The Land & Human*, she processes traces of rain, stone, and landscape as expressions of collective memory and cultural heritage. She explores layering, transparency, and transitions — always in tension between visibility and concealment. Al Saud's works have been exhibited widely, including in the Saudi Pavilion at Expo Dubai (2021), Misk Art Week (2019), Abu Dhabi Art, and the Institut du Monde Arabe in Paris (2018).

#### *A Balloon, 2019*

*Video 2:51min*

Rooted in the city's unpredictable rhythms, this work discovers narrative in fleeting, colorful moments that often go unnoticed. Embracing chance, a simple, buoyant object becomes a vessel for story—its bouncing journey through the urban grid hinting at a will and purpose of its own. By tracing this ephemeral flow, the 2:51-minute video reveals intention and autonomy in what is typically overlooked. Here, my neighborhood landscape is not just a backdrop, but a subtle participant—its dynamics quietly staging the spontaneous performance. The result is a glimpse into a story with neither beginning nor end—a fragment of the larger, ever-moving narrative we all inhabit.