La Tahzunn (1993)
2.5m x 1.5m
Acrylic on paper
Collection of Artist

These two paintings are on the theme of despair and self-degradation in response to world events, in the East, West or in the Middle.

La Tahinn (1993)
2.5m x 1.5m
Acrylic on paper
Collection of Artist

‘Do not allow self-degradation’,
‘Do not despair’.

Meem, Sa, Alif (1994)
2.5m x 1.5m
Acrylic on paper
Collection of Artist

A symbol of heritage, as we inherit what we inherit to appreciate and to look after this heritage, thus enabling it to reach the next generations.

Poem by Abu al-Tahiah, who tells us that the wealth which is really ours is what we spend on good causes, not the one we consume and liquidate.
The Fifth Ode (1993)
2.5m x 1.5m
Acrylic and ink on paper
Collection of Artist

With the full 50 line verse by the pre-Islamic poet An-Nabigha who became famous with late blossoming (in his 40s) for his poetic talent.

Al Haa (1997)
1m x 1m
Acrylic on paper
Collection of Artist

'Informal debate'

With one line of poetry by Al Motannabbi, the meaning of which in general says:

'Great souls carry enormously ambitious dreams but all that for the misfortune of their earthly bodies.'
International Publications:
This is a concise selection of various publications in various languages including Arabic, English, Dutch, Danish, Spanish and Italian.

1972/73/74. Al Fujairi Al Jdeed Newspaper (Arabic).
1972/73/74. Al Maarefa (Arabic).
1974/76/78/74. Al Osbon Al Arqahqi weekly newspaper (Arabic).
1975/74. Al Rfal Al Fanoos Magazine (Arabic).
1975. Al Qalam Quarterly (Arabic).
1974. Fikrul Wa Fm (Art Magazine, Germany).
1979/80/90/96. BBC Radio Interviews (Arabic).
1990/92/94/97. TV, Apparel, BBC Interviews.
1997. Oriental Art Vol. XLIII V03 (ART Magazine) USA on Smithsonian’s Acquisition.
2001. Middle East UK (English article).
2001. Arabic Online (English article).
2001. Middle East in London (Book).
2002. The October Gallery (Exhibition Invitation and cards).
2003. Newsletters on Arabic (Arabic).

Collections:
Aravna Oil Co, Bhutan, Saudi Arabia
Architect Abdullah Rahman Ashour, Saudi Arabia
Bint Al Qarn, Bahrain
British Petroleum, BP, UK
Dato Anuar Otto, Malaysia
Dato Sri Azman Bakar, Malaysia
Dato Abdul Halim Saad, Malaysia
Dr. Mubarak Mohamed, Prime Minister of Malaysia
H.E. Dr. M Alhossain, KSA
H.E. Esa Saleh Al-Guz, C.B.E., Dubai
H.H. Sheikh Doctor Sultan bin Mohammad Al-Qasimi, Sharjah
H.H. Sheikh Hamdan bin Rashid Al-Maktum, Dubai
H.H. Sheikh Sall bin Mohammad Al-Nayab, Abu Dhabi
H.H. Sheikh S槭er bin Mohammad Al-Nayab, Abu Dhabi
HRH the Prince of Wales, UK
Incorporation, London
King Fahd International Airport, Saudi Arabia
Kueh Gallery, London
The Al Sabah Collection, Kuwait
Malaysian Airlines, United Engineers, United Outdoors Advertising.
Merrill Lynch International Bank, London
Middle East
British Petroleum (BP)
Mr. and Mrs. Taqyi Amil, Kuwait
Ms. No Danning Street, London, UK
Paul Faber, Fred Ross and Heinz Reidick in Rotterdam
Rochester Gallery, Jeddah
Sheikh Khalid, Saudi Arabia
Sultan Gallery, Kuwait
The American Art in Bahrain, Riyadh and Dacca.
The Ashurbanian Museum, Oxford.
1993. The Frer and Sacker Gallery, Smithsonian Institute, Washington DC.
1994. The Islamic Development Bank (Jeddah), KSA
1994. The Kensington and Chelsea Borough Council
1994. The Libanon Department of Culture, Tripoli
1994. The Ministry of Culture and Islamic Affairs, Qatar
1994. The National Gallery of Malaysia, Kuala Lumpur

Solo Exhibitions:

Glossary:
Some of the common terms related to the techniques used by the artist:
Alphabet – Shaping letters
Alphabet settings – At Al-Ahmur al-hamed – The letter Alif is the Arabic geometrical measure of other letters.
Almost – Signs or emblems
Alman – Colours
Arabic – Elegance
Art – Again
Arts and Crafts – Wandering, astonishment
Arvas – The balance or measurement in poetry and music
Bazaar - A masonry giving visual effect of a composition
Dakhlieh – A beautiful presentation in wood
Elname – Feelings or perceptions
El Zahir al-Hamad – In the shade of letters
Fatithah – The state of being in the midst of dissolution
Fatniye – Within a familiar or friendly environment/setting
Fatih – The state where you can read beyond what is written and see what is not transparent
Fatih – Background
Makhool ash-shah – Fundamentals of making shapes
Mansouri – Shaping colour to create a spatialmorphic effect
Mashoof – Spaces
Meh Tibhub – Conceivable
Monogramme – A piece of artwork in an emblemary pattern
Mugha – Coral
Neat – Complete purity
Nasir – A slow-paced wave of colour
Qasr at ashur – Power of imposition
Qass at ashur – Power of exposition
Ramay – A power shield of colour
Shahid – A sign that shows on certain letters
Sinn al-makhd – A struggle against the elements
Sulama – Terrain or surface texture of an artwork
Selwah – The technique of reforming or reconstructing a composition
Sefal – Compiling different elements to come together
Sowgah – Waves in speedy movement
Soudun – Combing the surface
Sowgah – Elimination of elegant setting
Sowgah – Harmonious arrangement of colours, sounds, symbols
Sowgah – A writing of letters
Spran – An embossed pattern
Srog – Embellishment/homogenisation
Talwar – Laying colours in position
Talwar – An in-depth look into an artwork
Talwar – Emblems or signs, logos – Filling or combination of ideas, colours or letters on top of each other
Talwar – A matrix composition
Talwar – Composition made out of repeated presentation
Tawas – Monotone
Tawas – Turquoise
Tawas – A calligraphy
Ushah – An actual or style
Zahdah – Intensification
Zahdah – A pattern of harmonious compositions
Zannun – Emerald
Art Advisory Associates, Dealers and Agents in Islamic Art

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Art Advisory Associates, Agents and Dealers in Islamic and Fine Art, is an established UK based company, specialising in creating and restructuring private and corporate art collections. Part of The Philos Group, Art Advisory Associates has been directly involved with the corporate collections of International Banks such as Merrill Lynch and has been instrumental in putting together collections for recognised international private collectors.

We have recently developed the widest collection of the varied art of the Middle East.
The extensive range of work we are proud to offer includes:

- Original works by the leading contemporary Islamic artists
- Works available by 'Les Orientalistes'
- Contemporary Orientalist paintings solely dedicated to a single country in the Arab world
- Reproductions of famous Orientalist paintings
- Antique Maps of the Middle East
- Antique Pages of the Qur’an (dating from 8th – 13th century AD)
- Antique tiles and Ceramics from throughout the Middle East.
- Antique Prints highlighting scenes of the Middle East.
- Decorative reproduction prints
- Vintage & Contemporary Photographs of the Middle East and Mughal India, including the contemporary work of Shirin Neshat

Our range of contemporary artists includes many famous names that are happy to work to commission to fulfil your specific needs.

With contacts at the leading auction houses and major galleries around the world, we are frequently able to offer our clients a significant discount on the purchase of important works.

Art Advisory Associates has unparalleled access to the leading contemporary Islamic artists of today and is able to source specific Orientalist work, work that is unobtainable to the market, due to Art Advisory’s access to the private collectors who currently hold these works.

At Art Advisory Associates, one of our specialities is the superb framing we offer our clients. With mantle gilded frames and specially carved to suit each picture, we believe the work we offer provides superb decoration and a good investment. We can arrange to pack and ship paintings to clients both in the UK and abroad via our specialist art shippers.

For further services and specific requests, please contact Charles Pocock at Art Advisory Associates on +44(0) 20 7720 0374 or on email at cp@artadvisoryassociates.com

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An Overview of Art Advisory Associates Middle Eastern Portfolio

Original Works by Leading Contemporary Islamic artists:

Ali Omar Ermes
HRH Princess Wijdan Ali of Jordan, also known as Wijdan
Hassan Massoudy
Dia Azizawi
Rasheed Butt
Shirin Neshat
Laila Shawa
Maysaloun Faraj
Nja Mahdauoi
Samir al Sayegh
Rafa al-Nasiri
Tajammul Hussain
Terence Gilbert (Portraiture)

Some of the artists listed above may also be commissioned exclusively.

Many of the artists we represent have works in the leading Middle Eastern and International collections such as:

HM King Fahad Ibn Abdulaziz al Saud of Saudi Arabia
HM the late King Faisal Ibn Abdulaziz al Saud of Saudi Arabia
HM the late King Hassan II of Morocco
HM the late King Hussein bin Talal of Jordan
HM Sultan Kabous bin Said of Oman
HH Sheikh Khalfan al Thani, Emir of Qatar
HH the late Sheikh Hamad bin Khalifa Al Thani, Emir of Qatar
HH the late Sheikh Isa bin Salman Al Khalifa, the Emir of Bahrain
HH Sheikh Jaber Al-Ahmad Al-Jaber Al-Sabah, Emir of the State of Kuwait
HH Sheikh Zayed bin Sultan Al Nahayan, Emir of Abu Dhabi and President of the United Arab Emirates
HH Sheikh Mohammed bin Rashid al Maktoum, Crown Prince of Dubai
HH Sheikh Hamdan bin Rashid al Maktoum, Deputy Ruler of Dubai
HH Sheikh Doctor Sultan bin Mohammad al Qasemi, Ruler of Sharjah
HM The Queen of England
HRH The Prince of Wales
The British Museum, London
The Ashmolean Museum, Oxford
The Freer Gallery of Art, The Smithsonian Institute, Washington DC
The Islamic Cultural Centre, Washington DC
The United Nations
In the name of Allah, Most Gracious, Most Merciful

Acknowledgments

I owe a great deal of thanks to those people of good will who gave me all the help I needed to put this exhibition and publication together and to realise this project. I would like to thank friends such as Dr Rizl Nealallah, with his heavy academic responsibility and intellectual engagement between Cambridge, London and Paris, writing, lecturing and managing, he found the time to write a very thoughtful piece about my art, which clearly shows, apart from his appreciation of my art, his wide knowledge of Arabic, Islamic and world art and literature. I thank him for his generosity in time and spirit. Riaz, thank you.

Dr Venetia Porter, Curator, Islamic Collections, The British Museum, has written an introduction about my artwork, in spite of her heavy workload and various engagements, Venetia, thank you.

For twenty years, Dole Egae was one art dealer who never wavered from supporting and believing in my artwork, she also very kindly wrote a piece about her experiences with me. Dale, thank you and I wish you the best in your retirement. I would like to express my thanks to Merrill Lynch, especially to its Global Private Client Group for understanding the value of my art and the vision that it entailed and therefore, coming forward to sponsor this exhibition. Charlie Poocok is a polite young man with the determination to succeed and patience to go with it. He is full of enthusiasm and belief in my art (or so I have been told) and he has spent months of hard work to realise this project. I hope future accomplishments are easier than this. Thank you, Charlie, very much. Friends like Fakhruddin Darb, who is always ready to help on the Arab Media front etc, in spirit of his very busy life and to Bassam Abu Khalil for his help and effort to compile a documentary about my work; I thank them both very much and wish them the best of achievements.

I leave the sweetest portion of the last and say that no amount of thanks is going to describe the indebtedness that I owe to my family: my wife Zubra, sons and daughters, in whom I have found the trust of all treasures. I thank you and thank Allah, the Compassionate, for you.

Ali Omar Ermes 2003

There are a lot of people to thank. Firstly this exhibition would not have been possible without the support and sponsorship of Merrill Lynch Global Private Group. This is one of the first occasions a major sponsor of the Arts has undertaken such a solid move in sponsoring an exhibition like this. With Merrill Lynch’s strong positioning within the world’s financial market and with the global recognition Ali Omar Ermes holds as an artist, a suitable partnership was found. Dale Egae, who has recently retired, has given me numerous pointers and advice throughout the planning for the exhibition and without her help my life would have been a lot harder. Dale – thank you. I would like to thank Arab Bank and their global network of offices for their support and assistance during this project, thank you. Luke Spencer and Phil Ford, of Freestyle Solutions – for designing and printing all our posters, catalogue and all supporting material – your patience is second to none. Jonathan Harris of Harris Lindsey for invaluable advice and putting me in the correct direction as well as warning me about certain dangers that might lurk ahead. Thank you to my friends and family for their immense patience and unfailing support. To all those whom I have forgot to mention, thank you and I apologise for not including your names within this catalogue. Finally I would like to thank Ali Omar Ermes for his understanding and commitment to the project. With certain situations arising in world politics, our life was made a little bit more difficult earlier in the year. It is a great honour to work with such an artist who has such a strong global following and international reputation.

Charlie Poocok 2003

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Edited by Charlie Poocok

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