



GABRIELLE MALAK

From Our Land, With Love

SERIES 6

TEN COUNTRIES · TEN GESTURES · TEN PAINTINGS

DETAIL: SPRING ENTERS THE GARDEN, PLATE III

LAX.ART

Series 6 is a celebration of culture as something lived, shared and carried forward.

Across ten original paintings, Gabrielle Malak explores the gestures through which identity survives and evolves: a grandmother teaching a child, musicians gathering around a familiar melody, bread prepared in the morning, coffee poured for a guest, flowers harvested at dawn, stories exchanged across generations.

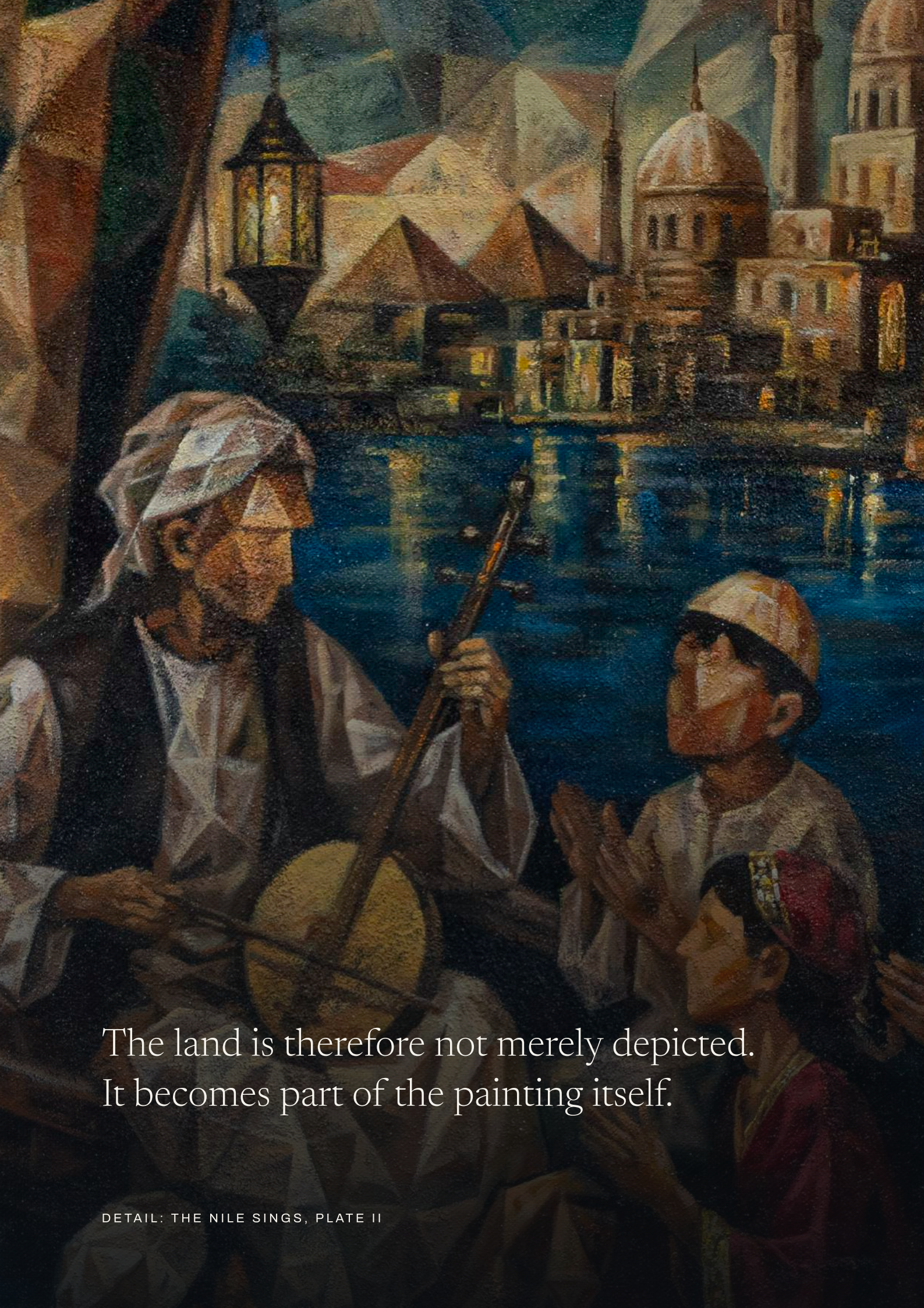
Each work is rooted in a different country – Palestine, Egypt, Iran, Iraq, Morocco, Lebanon, the United Arab Emirates, Saudi Arabia, Bahrain and Qatar – yet Malak deliberately avoids reducing these places to familiar monuments or national symbols. Instead, he looks towards the quieter structures of belonging: family ritual, music, craftsmanship, hospitality, landscape and inherited knowledge.

The human relationship remains central to every composition. Architecture appears in fragments, as though recalled through memory; textiles, objects and natural forms provide culturally specific points of recognition.

Every painting incorporates sand genuinely linked to the country it represents.

The material is documented from collection through to its incorporation into the completed artwork, so that the land is not merely depicted. It is present within the surface of the painting itself.

Through Series 6, Malak considers cultural inheritance not as something static or nostalgic, but as something continuously remade – whenever a story is told again, a song is taught, a recipe is shared, or a tradition is placed into younger hands.



The land is therefore not merely depicted.
It becomes part of the painting itself.

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Each work: acrylic and country-linked sand on canvas, 90 × 70 cm (35³/₈ × 27¹/₂ in.), 2026.

The Olive Remembers

At the centre of Malak's Palestine composition are three generations of women – a grandmother, a bride and a younger girl – surrounded by the movement and energy of family celebration.

Rather than approaching Palestine principally through conflict, Malak turns towards the living cultural practices through which identity continues to be expressed. Tatreez-inspired embroidery passes visually between generations, while figures dancing dabkeh transform the surrounding courtyard into a place of rhythm, community and collective joy.

Palestinian embroidery and dabkeh are particularly apt cultural anchors: both traditions are recognised by UNESCO, and both depend upon transmission between people rather than preservation as static artefacts. Embroidery, here, is something passed between grandmothers, mothers and daughters; dabkeh remains closely associated with weddings and communal celebration.

Sunlit stone architecture, old-city arches and olive terraces establish the landscape around the family, while olive branches and blossom introduce a living connection to cultivation and continuity. Country-linked sand is worked selectively into the architecture and mineral surfaces of the painting, physically connecting its depiction of Palestine to Palestinian land.

The result is not an image of cultural survival alone, but of cultural confidence – heritage expressed through celebration, family cohesion and the pleasure of being together.



GABRIELLE MALAK

The Olive Remembers, 2026

Acrylic and country-linked sand on canvas

90 x 70 cm (35³/₈ x 27¹/₂ in.)

Series 6 · Plate I of X

Provenance: The artist's studio

£42,500

The Nile Sings

Music becomes the connective force between generations in Malak's Egyptian composition. An older musician plays the semsemiah among children and family beside the Nile, turning the riverbank into a place of gathering, humour and shared learning.

Rather than leaning upon the monumental imagery that has so often defined representations of Egypt, Malak focuses upon a living musical tradition. The semsemiah is particularly significant: its crafting and playing were inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2024, recognising a practice closely associated with weddings, festivals, communal celebration and the transmission of knowledge between generations.

Around the figures, Malak layers different periods of Egyptian civilisation without allowing any one era to dominate. Cairene Islamic architecture, Coptic references and ancient forms coexist within the composition, suggesting a country whose cultural identity has accumulated across millennia rather than belonging to a single historical moment.

Papyrus, lotus, date palms and Nile water introduce the natural landscape, while lantern light and woven textile geometry draw the scene back towards domesticity and human gathering. Egyptian sand is integrated into the surface itself.

The Nile Sings becomes an image of civilisation experienced not through monuments, but through people – music carried beside a river that has connected generations for thousands of years.



GABRIELLE MALAK

The Nile Sings, 2026

Acrylic and country-linked sand on canvas

90 x 70 cm (35³/₈ x 27¹/₂ in.)

Series 6 · Plate II of X

Provenance: The artist's studio

£42,500



Spring Enters the Garden

One of the featured works of Series 6, Malak's Iranian composition is constructed around Nowruz, renewal and the Persian garden. A grandmother, or family matriarch, occupies the garden alongside younger generations. Around them, spring appears almost ceremonially: hyacinths, sabzeh, pomegranate and cypress emerge among turquoise architectural surfaces, water channels and geometrically ordered planting.

The setting draws upon the chahar bagh tradition of the Persian garden, where water, architecture, planting and geometry create an environment that is at once physical and contemplative. Within this space, Malak introduces the symbolism surrounding Nowruz. Rather than crowding the work with ceremonial objects, he treats renewal as an atmosphere: reflected light, flowering plants, colour, abundance and the presence of family.

Persian carpet geometry quietly echoes the garden's structural order, while a mirror or book of poetry becomes the inherited object within the composition – connecting domestic ritual to Iran's extraordinary literary tradition. Iranian sand anchors this world of water and flowering vegetation to the earth beneath it.

Spring Enters the Garden is ultimately concerned with recurrence. Seasons return. Families gather again. Rituals are repeated.

What one generation remembers, another learns to perform.



Spring Enters the Garden, 2026

90 × 70 cm (35³/₈ × 27¹/₂ in.)

Provenance: The artist's studio

£42,500



DETAIL: THE RIAD SINGS, PLATE V

Heritage expressed through celebration,
family cohesion and the pleasure of
being together.

SERIES 6

Maqam by the Tigris

In Malak's Iraq composition, music and poetry become the language through which one generation introduces another to its cultural inheritance. An Iraqi maqam musician performs with children gathered nearby in a traditional Baghdadi courtyard. The atmosphere is intimate rather than theatrical – an environment in which listening itself becomes a form of learning.

Iraqi maqam, recognised by UNESCO as part of the Intangible Cultural Heritage of Humanity, combines a sophisticated melodic tradition with classical and popular poetry. Malak translates that relationship between rhythm, language and memory into the structure of the painting. A jawzah, santur or book of poetry establishes the inherited object around which the composition develops.

Mashrabiya, arches and warm Baghdadi brick frame the family, while the Tigris and its date palms remain visible beyond. The river provides both landscape and historical continuity: around its banks developed cities, libraries, poetry, scholarship and some of humanity's earliest systems of recorded knowledge.

Yet Malak refuses to turn the work into an archaeological meditation. The emphasis remains resolutely alive – children listening, musicians performing, knowledge exchanged in real time. Country-linked sand enters the architecture and earth of the work, creating another material connection between contemporary painting and ancient ground.

Maqam by the Tigris presents Iraq through intelligence, hospitality, poetry and sound – a civilisation continuing to speak through those who inherit its language.



GABRIELLE MALAK

Maqam by the Tigris, 2026

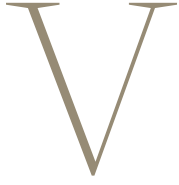
Acrylic and country-linked sand on canvas

90 x 70 cm (35 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

Series 6 · Plate IV of X

Provenance: The artist's studio

£42,500



MOROCCO

The Riad Sings

A Moroccan riad becomes a house of music in Malak's celebration of Malhun, the country's centuries-old tradition of sung poetry. Several generations gather within the courtyard as a singer performs; tea is shared, conversation unfolds and music fills an environment of carved cedar, zellige, woven textiles and filtered light.

Malhun offers Malak an unusually rich cultural foundation. Recognised by UNESCO in 2023, the tradition brings poetry and music together around themes that include love, nature, beauty, gastronomy, pleasure and the joys of life. Those ideas shape the emotional character of the painting.

Malak's riad is not presented as an exotic architectural stage. It is a lived domestic environment – a space in which performance, hospitality and family naturally coexist. The rebab or oud provides a focal object, while orange blossom, mint and pomegranate bring scent and vegetation almost imaginatively into the composition; zellige geometry creates visual rhythm beneath the human rhythm of the gathering.

For Malak, whose own heritage gives Morocco particular personal resonance, the scene also touches upon the way culture travels through families and across borders. Country-linked sand is incorporated into the painted architecture, physically locating memory within Morocco itself.

The Riad Sings becomes a portrait not simply of a place, but of collective joy – a house animated by poetry, creativity and the pleasure of gathering together.



GABRIELLE MALAK

The Riad Sings, 2026

Acrylic and country-linked sand on canvas

90 × 70 cm (35½ × 27½ in.)

Series 6 · Plate V of X

Provenance: The artist's studio

£42,500

Bread at Dawn

In Malak's Lebanese composition, cultural inheritance begins with breakfast. Three generations gather in the early morning to prepare man'ouché, transforming an everyday culinary ritual into an image of family memory, hospitality and belonging.

The choice is deliberate. Al-Man'ouché was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2023. Prepared both in homes and in bakeries across Lebanon, it is an extraordinarily recognisable part of daily life – familiar not because it is ceremonial, but precisely because it is ordinary.

Malak places that ritual within a blue-shuttered Lebanese setting beside a stone oven. A bread board, a bowl of za'atar and a copper tray provide the modest objects around which the family comes together. Beyond them, cedar hills and the Mediterranean situate the scene geographically, while thyme, bougainvillea and warm morning light give the work its living natural elements.

The painting deliberately avoids narratives of absence or destruction. Lebanon is presented through what people repeatedly return to: food made for one another, tables shared, doors opened and recipes learned through participation. Lebanese sand incorporated within the painted walls and earth further grounds this intimate ritual in place. Some of the strongest forms of cultural memory, the work suggests, are not monumental at all.

They are made every morning.



GABRIELLE MALAK

Bread at Dawn, 2026

Acrylic and country-linked sand on canvas

90 x 70 cm (35 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

Series 6 · Plate VI of X

Provenance: The artist's studio

£42,500

The House of Generations

Malak's United Arab Emirates composition centres upon a dignified grandfather surrounded by his grandchildren. His body forms the emotional architecture of the work – protective, composed and quietly authoritative. Around him, the familiar rituals of Emirati hospitality become mechanisms through which cultural knowledge is passed onwards.

A dallah, coffee cups and dates occupy the domestic space, while prayer beads introduce another intimate inherited object and subtle Al Talli detail provides a specifically Emirati decorative language. Both Arabic coffee traditions and Al Talli embroidery have been recognised by UNESCO. Their importance to the work lies not simply in heritage status but in their method of transmission: coffee carries codes of generosity, welcome and social etiquette, while Al Talli has traditionally been taught through generations of women.

Historic barjeel architecture, carved screens and palm gardens frame the family. A restrained contemporary skyline may appear in the distance, but modernity is deliberately kept secondary. Malak is interested less in the spectacle of transformation than in the people who have lived through it.

Emirati sand incorporated into the surface gives this relationship particular resonance: beneath the rapidly changing urban landscape remains the physical ground upon which earlier generations built their lives. The work's central proposition is a simple one.

A generation that helped build the future passes the memory of the past to those who will inherit it.



GABRIELLE MALAK

The House of Generations, 2026

Acrylic and country-linked sand on canvas

90 x 70 cm (35 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

Series 6 · Plate VII of X

Provenance: The artist's studio

£42,500

Something continuously remade — whenever
a story is told again, a song is taught, a
recipe is shared, or a tradition is placed into
younger hands.



DETAIL: PEARLS OF SONG, PLATE IX

When the Roses Wake

Malak turns away from the familiar desert imagery often associated with Saudi Arabia and travels conceptually towards the mountains of Taif, where families gather roses in the early morning. Three generations take part in the harvest: grandmother, mother and children move through fields of pink among mountain terraces, baskets and traditional stone architecture. The relationship is active rather than posed – the younger generation learns by joining in.

The cultural practices associated with Taif roses were recognised by UNESCO in 2024. Harvesting traditionally brings together families and communities, while rose products remain connected to welcome, gifting, fragrance and hospitality. A copper distillation vessel, or rose-water flask, becomes the inherited object in Malak's composition, allowing cultivation to transition visually into craft.

The palette shifts accordingly: rose, sage, cream, copper and mountain blue replace the expected monochrome desert tones. This distinction matters within Series 6. Where the United Arab Emirates painting considers inheritance through the majesty of an elder and the rituals of coffee, Saudi Arabia is expressed through participation in landscape – hands harvesting, learning and making together. Country-linked Saudi sand anchors the mountain environment materially within the canvas.

The work becomes an image of inheritance at its most tangible: knowledge transferred not through instruction alone, but through the simple act of doing something together.



GABRIELLE MALAK

When the Roses Wake, 2026

Acrylic and country-linked sand on canvas

90 x 70 cm (35 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

Series 6 · Plate VIII of X

Provenance: The artist's studio

£42,500

Pearls of Song

Bahrain's relationship with the sea is expressed through music in Pearls of Song. Rather than focusing solely upon the hardship historically associated with pearl diving, Malak turns to Fjiri, the collective musical tradition connected to Bahrain's pearling communities.

A lead singer performs alongside younger musicians while family members gather nearby. Rhythm moves through the composition – drums, finger chimes, gesture and voice establishing a visual cadence against the still horizon of the Gulf. Fjiri was inscribed by UNESCO in 2021 and remains deeply connected to Bahrain's maritime history.

Malak places the gathering within, or near, a Muharraq courtyard, surrounded by coral-stone architecture and the suggestion of dhow masts beyond. A pearl shell, clay water vessel or traditional musical object links the performance back to earlier generations, while sea water, oyster shells and date palms create the natural vocabulary of the painting.

The pearl itself becomes almost secondary. What interests Malak is the culture that developed around its pursuit: songs, specialised knowledge, community structures and collective memory. Bahraini sand incorporated into the shoreline and architectural surfaces connects that maritime world physically to the island.

Pearls of Song celebrates Bahrain not through the object recovered from beneath the water, but through the voices that remained above it.



GABRIELLE MALAK

Pearls of Song, 2026

Acrylic and country-linked sand on canvas

90 × 70 cm (35¾ × 27½ in.)

Series 6 · Plate IX of X

Provenance: The artist's studio

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Stories in the Majlis

Series 6 concludes with conversation. In Malak's Qatar composition, an elder storyteller sits surrounded by children within a traditional majlis. The gathering is animated rather than formal: coffee passes between people, younger family members listen and stories unfold naturally across the room.

The majlis is recognised by UNESCO as an important element of intangible cultural heritage precisely because of this function. It remains a place for receiving guests, exchanging news, discussing community matters, reciting poetry and teaching younger generations how to take part in collective life. For Malak, this makes the majlis an ideal expression of cultural transmission.

A dallah, finjan or book of poetry provides the inherited object, while woven majlis textiles and Al Sadu-inspired geometry create visual rhythm around the figures. The room opens towards the shoreline, allowing old Doha forms, sea, date palm and restrained elements of the contemporary skyline to coexist within a single frame.

The modern city remains present, but deliberately distant. What matters is the small human exchange occurring in the foreground. Qatari sand incorporated into the painted landscape and architecture reinforces that connection between social memory and physical place. Stories in the Majlis closes Series 6 with an idea that runs throughout the collection.

Culture endures because someone remembers – and someone younger is there to listen.



GABRIELLE MALAK

Stories in the Majlis, 2026

Acrylic and country-linked sand on canvas

90 x 70 cm (35 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

Series 6 · Plate X of X

Provenance: The artist's studio

£42,500



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From Our Land, With Love

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Series 6 comprises ten original paintings by Gabrielle Malak, each in acrylic and country-linked sand on canvas, 90 × 70 cm (35³/₈ × 27¹/₂ in.). The collection is presented by LAX. Private viewings and acquisition enquiries are welcomed by appointment.

This catalogue is issued for private circulation. All works are original paintings; each incorporates documented, country-linked sand. Dimensions are approximate and given height × width. © 2026 Gabrielle Malak / LAX.art. All rights reserved.