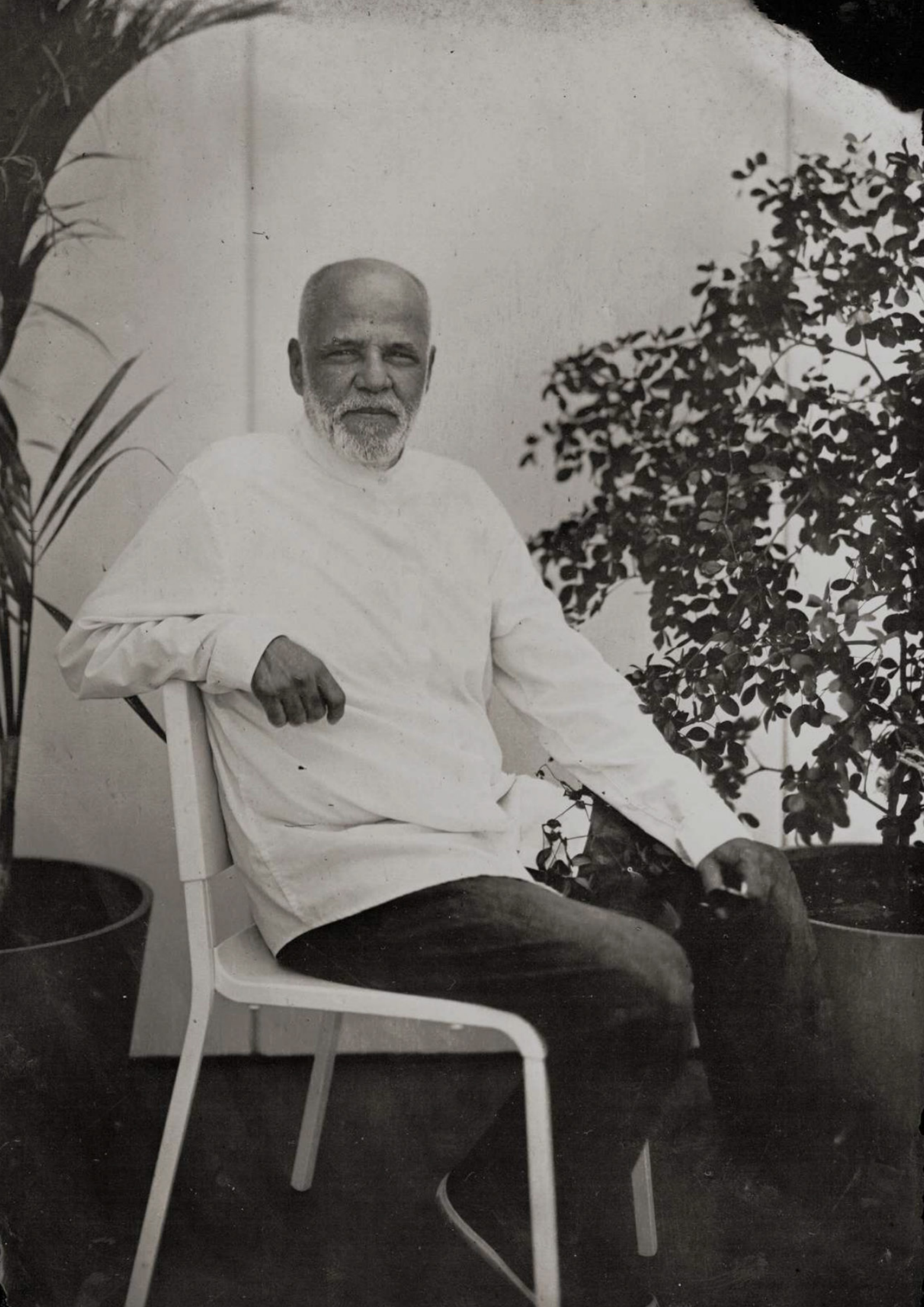


Ayman Yossri Daydiban

Portfolio 2026



JEDDAH | RIYADH | ALULA



Ayman Yossri Daydban

b. 1966 in Ramallah, Palestine

Lives and works in Jeddah, KSA

Ayman Yossri Daydban is an established Saudi-Palestinian artist whose multidisciplinary practice centers upon the critical examination of national narratives as an artistic undertaking. The artist's last name translates into English as 'watchman' or 'guard', and Yossri Daydban adopts the observant eye of this persona in his acute analysis of identity, existence and belonging as they relate to cultural heritage, national integration and the complex interrelation of East/West influences. Of particular interest to the artist are the tensions arising at the intersectional points of translation and interdependence, where questions of assimilation and divergent customs come to the fore. Daydban's painting, photography and printmaking explore issues of identity and alienation, often through combinations of cinematic images and text.

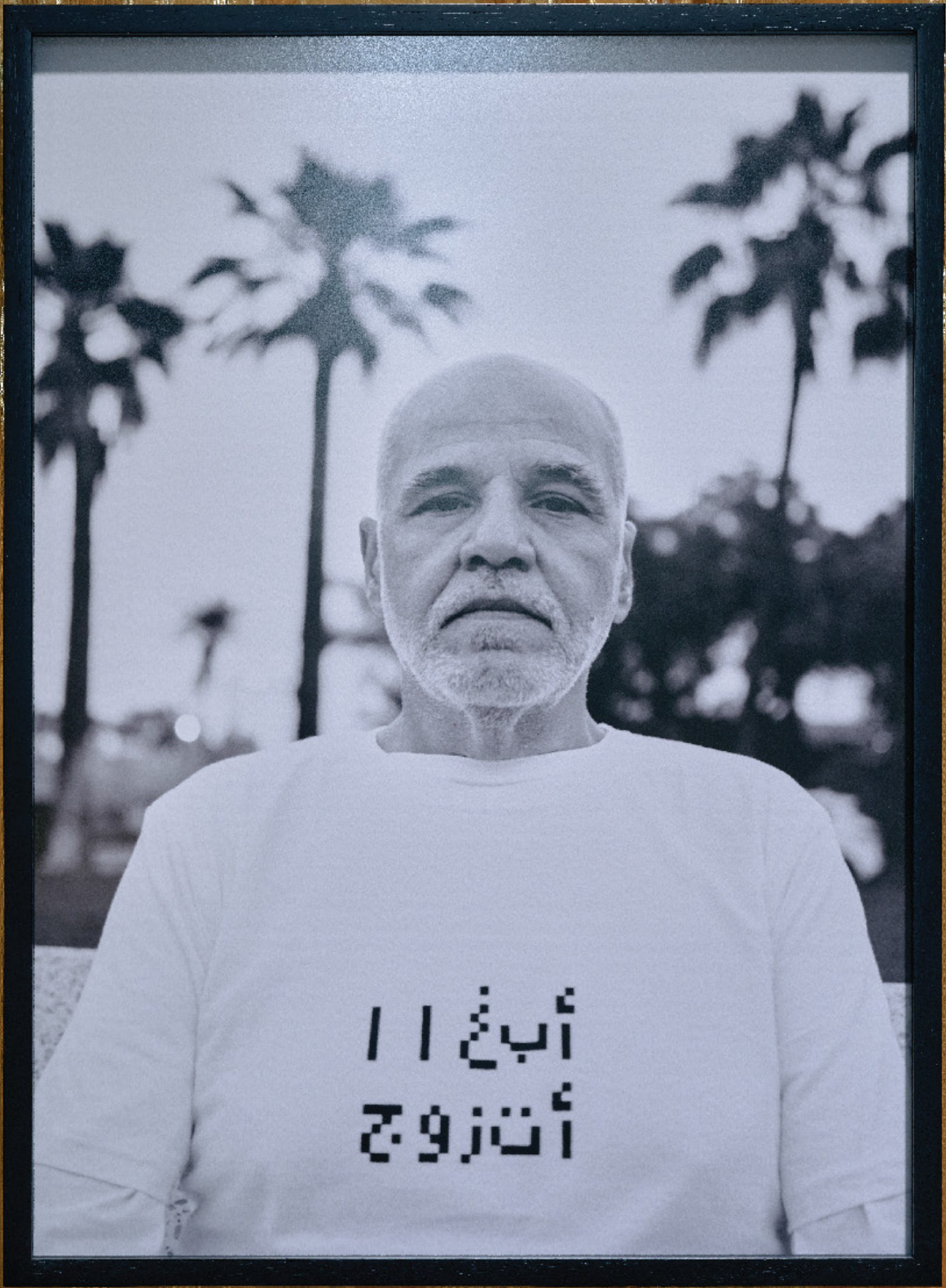
Selected recent exhibitions include *In Interludes and Transitions*, Diriyah Biennale Foundation, Riyadh, KSA, 2026; *Winter* (solo exhibition), ATHR Gallery, Jeddah, KSA, 2025; *Desert X AIUla*, AI Ula, KSA, 2024; *The Line* (solo exhibition), ATHR gallery, AIUla, KSA, 2024; *More Than Meets The Eye*, group show in AIUla, KSA 2024; *Feeling The Stones*, Diriyah Contemporary Biennale inaugural edition, Diriyah, KSA, 2021; *Durational Portrait; a brief overview of video art in Saudi Arabia*, Athr gallery, Jeddah, KSA, 2020; *Eyes East Bound*, Cairo Biennale, Cairo, EG, 2019; *Epicenter X: Contemporary Saudi Art*, American Art National Museum, London, 2017; *Give Me The Light*, ATHR Gallery, Jeddah, KSA, 2016 (solo); *Common Grounds*, Sabrina Amrani, Madrid, Spain, 2014 and *Edge of Arabia: 53rd Venice Biennale*, Venice Biennale, Venice, Italy (2009).

Ayman Yossri Daydban's work can be found in many major collections including those of the Guggenheim Museum, Abu Dhabi, UAE; Al-Mansouria Foundation, Jeddah, KSA; BASMOCA, Jeddah, KSA; Centre Pompidou, Paris, France; The British Museum, London, UK; and Greenbox Museum, Amsterdam, Netherlands.



Standing, 2025

Saudi Arabia Museum of Contemporary Art (SaMoca),
JAX district, Riyadh



أبغ 11
أنتزوج



Osaka Expo, 2025

Solo Exhibition, Suadi Pavilion



Installation image of Daydban's Solo Exhibition, Osaka Expo, Osaka, Japan

From tissue boxes reimagined as vessels of cultural expression, to steel flags stripped of color, Daydban challenges how we define belonging in a fragmented, globalized world.

In “Maharem”, he begins with an object found in many modest Middle Eastern homes: the ornate tissue box. For him, it held far more than tissues - it held tears, cinema, and the emotional fabric of family life.

In his “Flag Series”, he explores identity through folded metal sheets that mimic the form of a flag-yet without their usual colors. Cold, mirrored steel replaces symbolism, reflecting viewers back at themselves and challenging the way identity is fixed and presented.

In his “Poster Series”, he edits vintage Egyptian film posters, cropping and obscuring familiar faces. These quiet gestures reactivate forgotten images, inviting reflection on how pop culture shapes collective memory.

Representing Saudi Arabia at the Saudi Pavilion, Expo Osaka 2025, Daydban continues to shape the conversation around what it means to belong- through art that watches, remembers and questions.

His works invite us to reflect on the symbols we inherit, the histories we carry, and the feelings we've learned to hide.



Winter, 2025

Solo Exhibition, ATHR Gallery, Jeddah, KSA



Installation image of *Winter (Solo)*, ATHR Gallery, Jeddah

Ayman Yossri Daydban expounds on his seminal Ihramat series, (2012) with a new iteration titled, *Winter*. The simple Ihram, a plain white cloth worn by pilgrims in Islam, has long been a perfect vehicle for the artist. The stretched material over rectangular wooden panels evoke male bodies, painterly abstractions or reliefs. The series sits neatly within the artist's behemoth practice that has long used objects of language, religion, geography and trade as frameworks to explore themes of identity and belonging.

Within this new iteration, the Ihram as an object is pushed beyond a temporal reality; establishing the weaved object -- now thickened with fur and other course yarn -- within climatic changes. The blanket-like object shifts beyond how we fantasize it; its geometric abstractions metamorphosing with a rhythm that correlates with our contemporary realities.



A Rock Garden, 2024

Desert X, Alula, KSA



Installation image of "*A Rock Garden in the Shape of a Full-Sized Soccer Field*", Desert X, Al Ula

A Rock Garden in the Shape of a Full-Sized Soccer Field seeks to revive collective memories that lie in the volcanic desert of AlUla. Simply by realizing, contemplating, and thinking about the presence of the invisible, it reveals its identity and transforms it into a “bustling and flowing life.”

A football field in a remote rocky area is a mysterious and suspicious presence, and represents a provocation to the collective memory. It attracts one’s attention and arouses feelings of curiosity; it is a symbol of optimism and social interaction, and a reason for pride and belonging. One is drawn to think about how much team sports represent the desire for survival and, simultaneously, harmony with one’s place of origin; in doing so, one considers their relationship with art and culture. Therefore, Ayman Yossri Daydban’s work is an effort to preserve the continuous flow of existence and is a means to realize diversity through common human heritage. By understanding the geology, anthropology, and archeology of his region, the artist concentrates on possible future perspectives and the aspiration to live in a sustainable way, while protecting the environment and wildlife from disintegration and extinction.



The Line, 2024

Solo Exhibition, ATHR Gallery, Alula, KSA



Installation image of "*The Line*" (Solo), ATHR Gallery, Al Ula, KSA

Daydban's artworks explore the dialectical synthesis of identity, particularly within the framework of Foucauldian governmentality. Ayman is an intriguing figure: of Palestinian origin, raised in exile in Saudi Arabia, the artist is trapped between two lands, both literally and figuratively. Unable to return to his ancestral homeland and an outsider in the country that raised him, Ayman's identity became a complex negotiation between belonging and alienation.

In this spacelessness, Ayman forges himself through his artistic and curatorial practice. *The Line* deconstructs a site-specific installation, *A Rock Garden in the Shape of a Full-Sized Soccer Field*, into a sprawling, disjunct series of canvases. The boundaries of the field, rendered upon canvases, outline the concretized abstractions that dictate the rules of human engagement: movement, belonging, and the perception of space. Though not physically restrictive, these lines shape the land and those who dwell upon it. Ayman interrogates the interplay between the self and the geopolitical constructs that confine and shape identities. He grounds his practice with pieces of the rock garden, synthesizing the space between connection and alienation to illustrate how identity is negotiated within the frameworks of land and power.



Treehouse, 2020

Noor Riyadh, Riyadh, KSA



Installation image of "*Tree House*", Nour Riyadh, Riyadh, KSA

Treehouse evokes a playful and ephemeral environment, echoing the improvised architectures of childhood. For children, freedom lies in their capacity to treat imagination as a tangible extension of the material world. Their movements unsettle the social conventions that govern us; flexible and responsive, they construct identity through continuous engagement with their surroundings. Through radical abstraction, the artist embraces a similar release from constraint, resisting the rigidity of fixed selfhood by foregrounding negative space. Daydban presents the self as disjunct fragments, with void and form present in equal measure, shaped through our relation to the world that holds us.

Treehouse resists a rigid, uniform narrative—it unfolds as an immersive, interactive ecosystem of light, shadow and reflection. Those intangible, fractured elements converge to shape a skeletal sensorial experience in flux.

Daydban seeks to bridge the divide between perception and intention: between the public and personal. Negative space becomes a realm of meditation, more than an absence. Through employment of disjunct, cut-out forms, the artist disentangles conventional narratives of heritage and identity, not to render them obsolete, but to carve out fresh registers for the meaning of "home", belonging, and roots.



Poster Series, 2016

Jeddah, KSA



Installation image from "*Refusing to be Still*", Saudi Art Council, 21'39, Jeddah, KSA

The Poster series explores the extent of societal influence through the lens of mid-20th-century Arab cinema. The posters in this series have been deliberately manipulated, cut and smeared to reflect society's evolving perception of the "ideal" as shaped by collective norms and expectations.

This work brings to light the tensions between authority and tradition, inviting viewers to reflect on how censorship contributes to the formation of cultural narratives and shared collective identities.



Black Eye, 2015-2023

Biennale Casablanca, Morocco



Installation of *The Holy Land*, Biennale Casablanca, Casablanca, Morocco, 2015

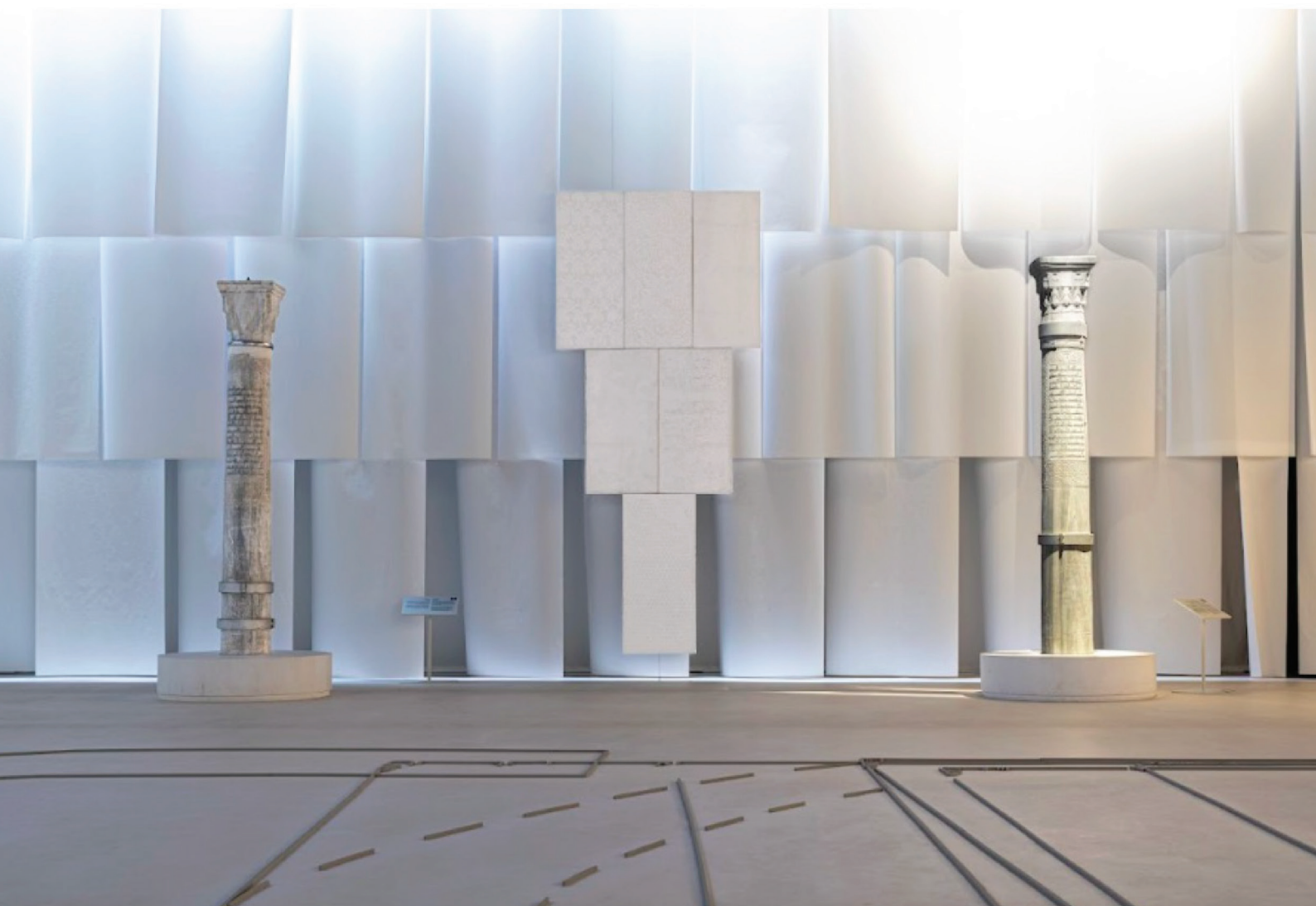
A more insistent presence emerges in Ayman Yossri's series *Black Eye* (2015–2023), first developed during the IFITRY residency in Morocco. The series draws on the tradition of land art, reflecting on the meaning of borders and the symbolic weight of soil, how it can shape our understanding of home, while also embodying the divisions and separations imposed by geography, politics, and history.

In these works, soil is understood as a continuation of his *Room* series, functioning as an act of resistance that is constantly archived, preserved, and reactivated. Yossri binds the earth with silicone, then uses his own body to press imprints into it, collapsing the distance between self and land. Through this gesture, soil becomes not only a repository of memory but also a living archive of presence, resistance, and belonging.



Ihramat, 2012-2023

Islamic Arts Biennale, Jeddah, KSA



Installation of *Ihramat*, Islamic Arts Biennale, Jeddah, KSA

Ayman employs the Ihram and stretches its material on rectangular wooden panels, evoking painterly abstractions through which the artist has long explored themes of identity and belonging.

The Ihram is a plain white cloth worn by pilgrims in Islam and conjures male bodies through traditional clothing. The series sits neatly within his behemoth practice that affect objects of language, religion, geography and trade as frameworks to explore identity.

The Ihram is stretched beyond a temporal reality; imagining and establishing the weaved object. The object of the Ihram becomes a perfect vehicle; an autobiographical object that shifts beyond how we fantasize it; its geometric abstractions metamorphosing with a rhythm that correlates with our contemporary realities.

In this wall installation, the Ihrams are displayed in a descending formation, tapering from a broad base to a narrow end. The arrangement evokes the spiritual ascent as pilgrims' move toward the Haram Mosque.



Subtitles Series, 2009 - 2018

ATHR Gallery, Jeddah, KSA



Installation of *subtitles searies*, ATHR Gallery, Jeddah, KSA

In a foreign film, the basic function of Arabic subtitles is translation. Subtitles normally operate within the context of the moving image, narrating the story and explaining the action. In conventional viewing, the impact of the picture comes first, establishing the framework in which the subtitle is read.

Ayman highlights through Subtitles how the image precedes the translated text, opening a realm where meanings can be re-interpreted. For a split second, the subtitle is conceptually divorced from the accompanying action, demonstrating how it can generate meanings of its own. When removed from the film's context and paired with a still image, the subtitle shifts from confirming meaning to producing it, reborn as an autonomous source of content with no past or alternative function.



Daydban Series, 2007 - 2016

1st Diriyah Biennale, Riyadh, KSA



Installation from *Feeling the Stones*, 1st Diriyah Biennale, Riyadh, KSA

'Daydban' which means watchman, is a mask that observes the viewer and its surroundings while at the same time remaining detached from them. There is an unbridgeable opposition between the watchman and what is being watched: They seem to be in different worlds, while in such close proximity, producing enormous tension.

Much of Daydban's practice is informed by his experience of confinement within the architecture of the home. His Palestinian nationality imposed difficult conditions that relegated him to the role of a watchman, physically bound by the constraints of mere concepts, namely nationality, borders, and identity.



Darkness, 2016

ATHR Gallery, Jeddah, KSA



Installation shot of *Darkness, Give me the Light*, ATHR Gallery, Jeddah, KSA

As viewers walked through Ayman's space and explored its interior, Ayman Yossri Daydban embodied the role of the watchman—reversing his gaze and inviting the outside world to discover itself. The room's contents, a compilation of miscellaneous objects and artworks spanning 30 years of Daydban's artistic practice, offered an intimate glimpse into the artist's world.

This assemblage was a meticulous and exaggerated re-creation of the artist's studio—a space through which he had often engaged with and reflected on the world around him.



Installation of *Maharem, Give me the Light*, ATHR Gallery, Jeddah, KSA

Maharem originated from the tissue boxes that are often found in living rooms. Typically, these tissue boxes are lavishly adorned with velvet and kitschy gold rims. They are merely decorative masterpieces used in the household. Daydban's first intervention was to strip the box of its velvet comfort, exposing its raw, skeletal wooden form and layering it with sharp, printed proverbs and riddles. In doing so, he transformed the object from just a utilitarian item into a vessel of ideas. Observing how guests engaged with these altered boxes encouraged Daydban to further incorporate imagery from Egyptian films that had shaped his childhood and emotional landscape. From this discourse between object, memory, and audience, *Maharem* was born.



الكتابة في الفن الإسلامية منذ العصور الأولى إلى الأبد شكّلتها كرسالة إنسانية
حيثما كانت تلك الرسالة على شكل رسوم أو نحت أو لغة أو أيها الفنون المختلفة
فكلها كانت من لغة الإنسان التي تتحدث به الإنسان في كل زمان ومكان
فإنها لغة الإنسان التي تتحدث به الإنسان في كل زمان ومكان
فإنها لغة الإنسان التي تتحدث به الإنسان في كل زمان ومكان
فإنها لغة الإنسان التي تتحدث به الإنسان في كل زمان ومكان

2015

The Room Series, 1994 - 2015

ATHR Gallery, Jeddah, KSA



لم آخذ أتخيل أن تكون تباتي الأولى مجرد صورة ...
 بقية ما أبقيت في نقره لتبنياتي في ظل ما يعرف بالهدوء البدنية
 تلك التي أطلقت على كل منازلة الحياة إصبعيك بظلام دامن تحت مسك أهديت
 وما خذت إنهم تحببت شتاء تلك الهدوء التي تعرفت من طرف ديني لم يتولد له إلا ما يخيل
 وكسر وعلم هذا ارتطمتنا عند أراهمون في تلك الهدوء تكبريت وشيكل كل شئ في إظلم
 وفي إصبر ولم يكتم الهدوء على معنا من حياة هبتي لو ميت ...
 تلك إبتداه الأولى كانت الحياة ولم أفرحناك عابرة ...

الهدوء

Installation of "Al Qablah Al Oola - The First Kiss", ATHR Gallery, Jeddah, KSA

Within *the Room* series, one of the key materials, soil, becomes a central component of the work. Collected from his homeland of Palestine, it operates as a personal relic. Each fragment of earth carries the memory of place and lineage, while also invoking the broader condition of exile and displacement. By shaping the soil into circular forms, Yossri distills this layered complexity into structures that resonate with both intimacy and universality. The circle, unlike the rigid geometry of lines and angles, resists the logic of fixed boundaries. It offers no edges to demarcate ownership, no sharp corners to enclose or exclude. Instead, it becomes a form that is continuous, inclusive, and cyclical, suggesting belonging that extends beyond imposed borders.

Education

Bachelor of Science in Biology from King Abdulaziz University, Jeddah, KSA

Solo Exhibitions

- 2025** *Winter*, ATHR Gallery, Jeddah, KSA
- 2024** *The Line*, ATHR Gallery, Al Ula, KSA
- 2016** *White Noise*, ATHR Gallery, Jeddah, KSA
Give me the Light, ATHR Gallery, Jeddah, KSA
- 2013** *Fatra/Paris*, French Consulate, Jeddah, KSA
Common Grounds, Sabrina Amrani Gallery, Madrid, Spain
- 2012** *I am Anything, I Am Everything*, ATHR Gallery, Jeddah, KSA
It Started With A Sketch, Gallery Design, Riyadh
- 2011** *Identity*, Selma Feriani Gallery, London, UK
- 2008** *Touch*, Plastic Artist Home, Jeddah, KSA
- 2007** *Hopes*, Jeddah Atelier, KSA
- 2004** *Darkness*, Jeddah Atelier, KSA
- 1999** *Body Memory*, Rabya's Hall, Jeddah, KSA
The Mirror, Art Vision, Jeddah, KSA
- 1998** *Daydban*, Jeddah Atelier, Jeddah, KSA

Group Exhibitions

- 2026** *What's Between, Between?*, Northwestern University in Qatar, Doha, Qatar
In Interludes and Transitions, Diriyah Biennale Foundation, Riyadh, KSA
Forthcoming, SAMOCA Saudi Arabia Museum of Contemporary Art, Riyadh, KSA
- 2025** *When the Wind Turns East (3rd Edition of Common Grounds)*, Misk City, Riyadh, KSA
Echoes of the Familiar, King Abdulaziz Center for World Culture - Ithra, Dhahran, KSA
All Beautiful Things Are Fragile, ATHR Gallery JAX, Riyadh, KSA
The Saudi Pavilion at Expo 2025 Osaka, Kansai, Japan
Traveling Exhibition: Art of the Kingdom (Fan Al Mamlaka), National Museum of China, Beijing, China
Traveling Exhibition: Art of the Kingdom (Fan Al Mamlaka), SAMOCA, Riyadh, KSA
- 2024** *The Silent Age of Singularity*, Misk Art Institute, Riyadh, KSA
Traveling Exhibition: Art of the Kingdom (Fan Al Mamlaka), Paco Imperial, Rio de Janeiro, Brazil
- 2023** *A Way with Light*, ATHR Gallery, Jeddah, KSA
Awwal Bait 'First House', Islamic Arts Biennale, Jeddah, KSA
ATHR's Collector's Circle (2nd Edition), ATHR Gallery, Jeddah, KSA
Returning to a Present, ATHR Gallery, Al Ula, KSA
In/Visible: Objects in the Mirror, ATHR Gallery, Jeddah, KSA
- 2022** *We Dream of New Horizons*, Noor Riyadh, Riyadh, KSA
- 2021** *Feeling the Stone*, Al Diriyah biennale 1st edition, Riyadh, KSA
Light upon light, Noor Riyadh, Riyadh, KSA
- 2020** MAAN initiative, artist to artist relief fund program in respond to Covid-19 Pandemic.
Durational Portrait; a brief overview of video art in Saudi Arabia, ATHR gallery, Jeddah, KSA

- 2016** *The Minnesota Street Project*, Culturunners, San Francisco, CA, USA
Phantom Punch, Bates Museum, Lewiston, ME, USA
Selections at Ward Gallery, Dubai, UAE
- 2015** *What Is Home*, Pump House Gallery, London, UK
[insert range here], ATHR Gallery, Jeddah, KSA
- 2014** *Common Grounds*, Sabrina Armani Gallery, Madrid, Spain
VIEW FROM INSIDE: Contemporary Arab Video, FotoFest Biennale, Houston, TX, USA
RCD>PLY>RWD>FFWD>STOP>EJ, Kashya Hildebrand, London, UK
Disquiet, ATHR Gallery, Galeri Zilberman & Pi Artworks, Istanbul, Turkey
The Language of Human Consciousness, ATHR Gallery, Jeddah, KSA
Hajj: The Pilgrimage to Mecca, Institut Du Monde Arabe, Paris, France
Moallaqat, 21,39 Jeddah Arts, Jeddah, KSA
- 2013** *Hajj: The Journey Through Art*, Museum of Islamic Art, Doha, Qatar
Longing for Mecca: A Pilgrim's Journey, Rijksmuseum Volken Kunde, Leiden, Netherlands
Video(works), ATHR Gallery, Jeddah, Saudi Arabia, KSA
Show of Faith, KATARA Cultural Village, Doha, Qatar
Against the Grain, Contemporary Art Platform, Kuwait
Mostly Visible, Jeddah, KSA
- 2012** *Hajj: Journey To The Heart of Islam*, The British Museum, UK
Tessellation Makeup, Galeri Zilberman, Istanbul, Turkey

Residencies

- 2026** *Forthcoming*, Art Omi, New York, NY
- 2025** IFITRY, Marrakesh, Morocco
- 2017** The Arab American National Museum, Dearborn, MI, USA
- 2015** ISCP Residency, Brooklyn, New York
 Ashkal Alwan, Beirut, Lebanon
 Efetri, Morocco
- 2014** Cuadro Gallery, Dubai, UAE
 Satellite Gallery, Dubai, UAE
- 2013** Cité internationale des arts, Paris, France

Publications

ISCP Residency, Brooklyn, New York, March 2015
 Review of Ayman Yossri's exhibition, *This is Not Knowledge*, September 2012, Al Hayat newspaper
 Artist profile, January 2009, Okaz newspaper, KSA
 Readings of Ayman Yossri's works, Arabiyat, September 2006

Art Fairs

- 2026** *Forthcoming*, Art Basel Premier, Basel, Switzerland
- 2025** Abu Dhabi Art Fair, Abu Dhabi, UAE
- 2024** FRIEZE, London, UK
Art Dubai, Dubai, UAE
- 2022** Art Dubai, Dubai, UAE
- 2021** Abu Dhabi Art, Abu Dhabi, UAE
- 2019** Artissima, Turin, Italy
- 2018** Art Dubai, Dubai, UAE
Abu Dhabi Art Fair, Abu Dhabi, UAE
- 2017** Abu Dhabi, Abu Dhabi, UAE
Art Dubai, Dubai, UAE
- 2016** Abu Dhabi Art Fair, Abu Dhabi, UAE
Art Dubai, Dubai, UAE
The Armory Show, New York, NY, USA
- 2015** Art Basel Hong Kong, Hong Kong, China
Abu Dhabi Art Fair, Abu Dhabi, UAE
Paris Photo, Paris, France
The Armory Show, New York, NY, USA
- 2014** Abu Dhabi Art Fair, Abu Dhabi, UAE
Art International Istanbul, Istanbul, Turkey
FIAC, Paris, France
START Art Fair, London, UK
- 2013** Abu Dhabi Art Fair, Abu Dhabi, UAE
Artissima, Turin, Italy
Art International Istanbul, Istanbul, Turkey
Art Dubai, Dubai, UAE
- 2012** Abu Dhabi Art Fair, Abu Dhabi, UAE
ABC Art Fair, Berlin, Belgium
Art Dubai, Dubai, UAE
Artissima, Turin, Italy
- 2011** MENASA Art Fair, Beirut, Lebanon
Art Dubai, Dubai, UAE
Marrakesh Art Fair, Marrakesh, Morocco
The Solo Project, Brussels, Belgium
- 2010** Art Dubai, Dubai, UAE
Contemporary Istanbul, Istanbul, Turkey
- 2009** Art Dubai, Dubai, UAE

Public Collections

Guggenheim Museum, NYC, USA
Centre Pompidou, Paris, France
The British Museum, London, UK
Al-Mansouria Foundation, KSA
Abdul Latif Jameel Foundation, KSA

BASMOCA, KSA
Salsali Private Museum, Dubai, UAE
Greenbox Museum, Amsterdam, Netherlands

Bibliography

4-Saudi Artists Open Their Studios In Jeddah And Riyadh, August 2019, by Harper's Bazaar Art
How the Saudi art scene is determined to keep up with the changes of its country, February 2018,
by Melissa Gronlund, The National, Art&Culture

'Reframe Saudi' Helps Share Saudi Arabia's Incredible Story, March 2018,
by Mariam Nihal, Saudi Gazette

Dubai hosts largest regional contemporary art expo, March, 2019
by Alarabiya Lifestyle, Art&Culture

Arab American Museum Gives Platform to Contemporary Saudi Artists, July, 2017,
by Amanda Rahn, Hour Detroit

ATHR Gallery showcases the limitless imagination of Ayman Yossri Daydban, March 2016, by
Nisma Rafiq, Saudi Gazette

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