



# CNCVE

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*Cncve*  
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**LEILA HELLER GALLERY.**

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# Cncve

Saudi artist Sultan Bin Fahad's series, *Cncve*, aims to address questions of our material instability with those around the cyclical path of history. Bin Fahad's portraits contemporize history, presenting possible futures interwoven with the outcomes of actual events, leaving room to wonder on the impermanence of the past, present, and future.

His works consider both the retroactive and the contemporary as interlinked in the relationship between what happened and what could have happened.

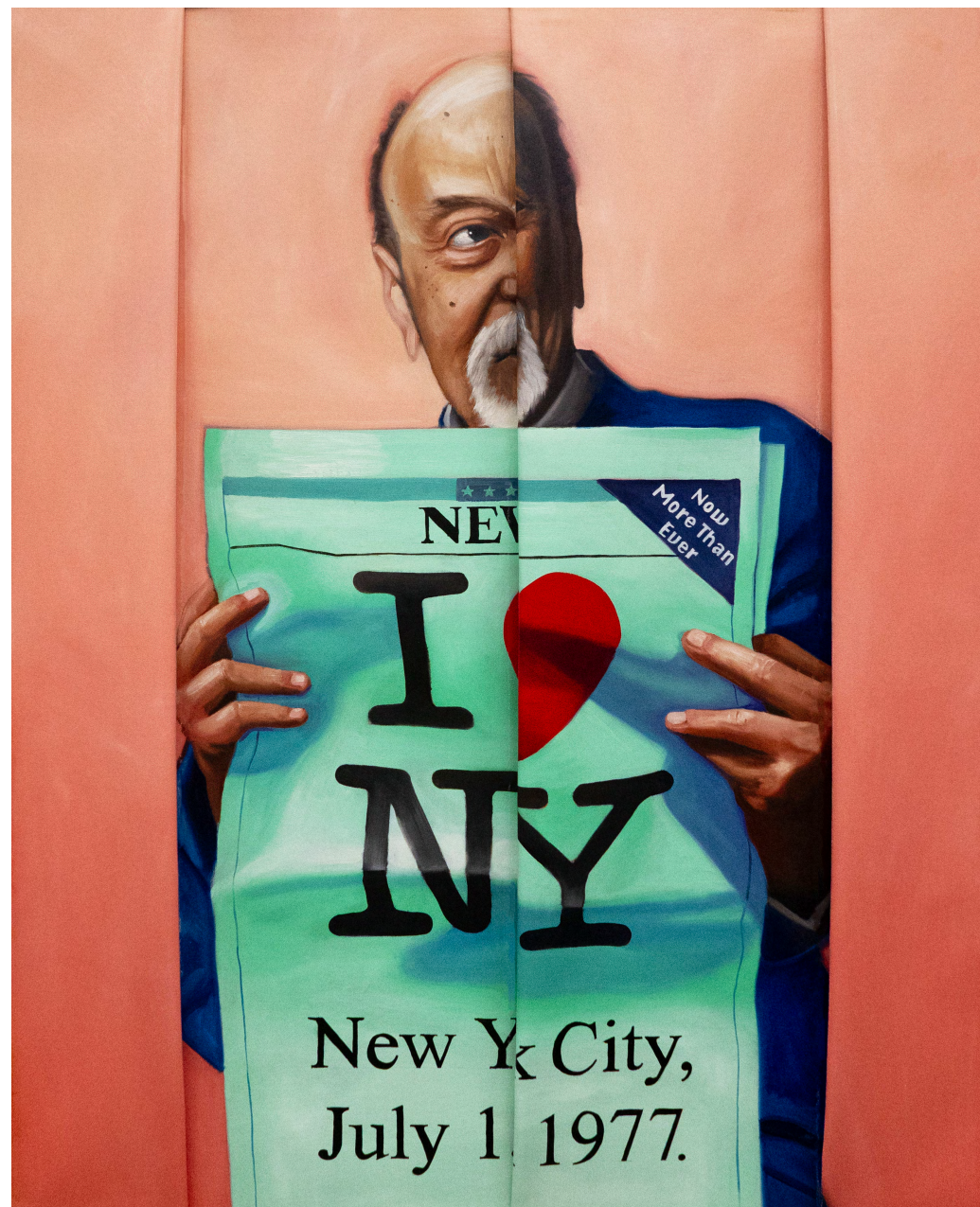
Bin Fahad proposes questions of "What would differ if another person reached a position of power? If an assassination failed?"

*Cncve* visualizes the past through reimagining existing images and figureheads, highlighting that the past defines the future. Bin Fahad works to recontextualize the impact of history, prompting the acknowledgement of times overlooked.

*Blauesday, 2025*  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

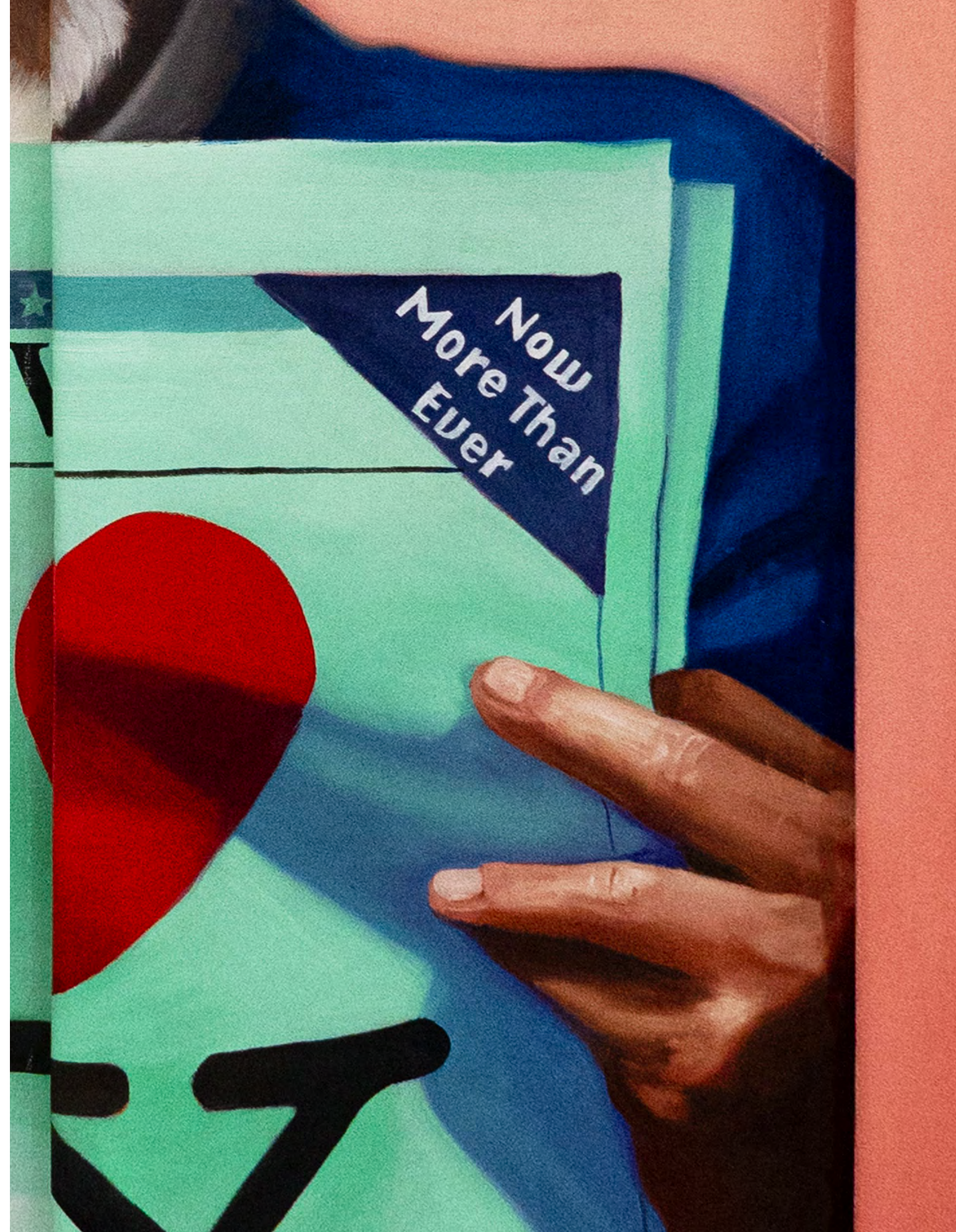
This painting centers banker Charles E. Mitchell, whose lack of caution led to mass market speculation and inevitably facilitated the 1929 Stock Market Crash. The work strikes at the heart of the Great Depression and the passing of the Glass-Steagall Act in the wake of it.





*New X City, 2025*  
 Oil on Folded Canvas  
 54 x 41 in. / 137.16 x 104.14 cm

The NY slogan serves as a pinnacle of New York tourism and culture. This painting depicts Milton Glaser, the artist, with the slogan he developed for Wells Rich Greene. It acts as a symbol of graphic history deconstructed and re-established into its base parts.





*Operatihengiz*, 2025  
 Oil on Folded Canvas  
 54 x 41 in. / 137.16 x 104.14 cm

Featured in this painting is Indira Gandhi, the first and only female prime minister of India. She is depicted in the context of the Chengiz Khan operation as an effort against preemptive strikes against Indian Air bases. This was considered as the formal initiation of the Indo-Pakistani War of 1971, resulting in victory, with her decisions creating lasting impacts that forever changed India. The work cuts lines into the strands of military decisions and the fallout from them.



New Y, 2025  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

This portrait illustrates Frances Perkins, a prominent labor organizer, feminist, and member of the Women's Trade Union League. Prompted by the Triangle Shirtwaist Factory fire that killed 146 garment workers, Perkins raised awareness and civil knowledge of the unsafe labor practices in New York and the United States as a whole.





*Serpukho*, 2025  
Oil on Folded Canvas  
26 x 34 in. / 66.04 x 86.36 cm

Depicted in this painting is Stanislav Petrov, an engineer of the Soviet Air Defense Forces. Petrov served a crucial role in preventing a nuclear conflict between the United States and Russia in 1983. His valiant efforts saved the world from mass destruction. However, the folds of the canvas cleave Petrov's portrait, prompting a reality where his efforts were not successful and catastrophe ensued.



*lembeh*, 2025  
Oil on Folded Canvas  
30 x 36 in. / 76.2 x 91.44 cm

Illustrating the era of unity marked by the fall of the Berlin Wall in 1989, the barrier that for 28 years divided East and West Berlin, Bin Fahad employs his recurring folding motif to examine the split between theoretical and actual histories. The folds act as visual ruptures, dividing the moment into parallel narratives and suggesting the possibility of alternate outcomes.

*Alo-Palesnian*, 2025  
Oil on Folded Canvas  
72 x 54 in. / 182.88 x 137.16 cm

This work documents the creation and signing of the Balfour Declaration by Arthur Balfour in 1917, which was approved by the British Parliament. The declaration would divide historic Palestine to pave the way for the construction of Israel. The work reinterprets the push of history and its consequences in the layers within.





*HawOperation*, 2025  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

Shown in this painting is Isoroku Yamamoto, the Japanese Admiral who ordered the attack on Pearl Harbor. Discovered in a letter written to his wife, Yamamoto regretted his culpability in the devastating attack. On the admiral's left, Bin Fahad darkens the shadows of his face and figure, alluding to the lasting darkness of military history on time and the individual, and the gilded might it justifies itself with.



*Browd Gayle, 2025*  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

Claudette Colvin, a pioneering figure in the Civil Rights Movement, gained recognition for refusing to give up her bus seat to a white passenger — an act of defiance that occurred nine months before Rosa Parks' historic stand. In this work, Bin Fahad employs the fold to obscure much of her body, allowing only her face to emerge. This gesture reflects how her contribution, though partially hidden in the broader historical narrative, continues to be seen and remembered.



*Peaarbor*, 2025  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

This painting draws on the devastation of the attack on Pearl Harbor, focusing on Navy soldier, Doris Miller. Miller was stationed in the kitchen of the USS West Virginia during the attack making his mark after helping carry wounded soldiers to safety. Miller was the first black recipient of the Navy Cross due to his resilience and honorable work. This portrait centralizes the efforts of the soldiers, often overlooked, and their own suffering as aftermath of their commitment to their posts.





*Ve Cn Dot!*, 2025  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

Known to many as "Rosie the Riveter," this painting depicts Naomi Parker Fraley, a crucial figure in driving women to join the workforce during World War II. This painting showcases the revolutionary work of Parker Fraley, challenging the trajectory of gender roles and serving as a motivational figure for women of the time and beyond. By depicting Parker Fraley in her later years, Bin Fahad extends her impact beyond her war-era work.



*Dome France*, 2025  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

This work depicts singer and actress Josephine Baker. Along with her career in entertainment, Baker was known for aiding the French resistance in World War II. Bin Fahad's portrait aims to conceptualize the power of media platforms and activism through challenging the perception of Baker. This portrait combines Baker's elegance and glamor with her historical actions, dividing her face in half to represent her multifaceted qualities, in recognition of both her celebrity and activism.



*Oinbargo*, 2025  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

This painting depicts His Royal Highness King Faisal of Saudi Arabia seated in profile. The work primarily focuses on his order to raise oil prices to the United States, widely known as the Oil Embargo of 1973, in protest of military support of Israel. By bringing this historic act back into view, the work invites reflection on the dynamics between the Middle East and the West and their continued relevance today.



*Mead Air*, 2025  
Oil on Folded Canvas  
54 x 42 in. / 137.16 x 106.68 cm

This work captures the poignant moment of the Shah of Iran, Mohammad Reza Pahlavi, departing into exile on January 16, 1979. A loyalist bends forward to kiss the monarch's hand, a gesture of unwavering devotion amid the collapse of a regime.





One 28th, 1914, Archduke Franz Ferdinand  
of Austria, and his wife Sophie were  
assassinated in Sarajevo by Gavrilo  
Princ on the main street of the city.

One 28th, 2025  
Oil on Folded Canvas  
72 x 50 in. / 182.88 x 127 cm

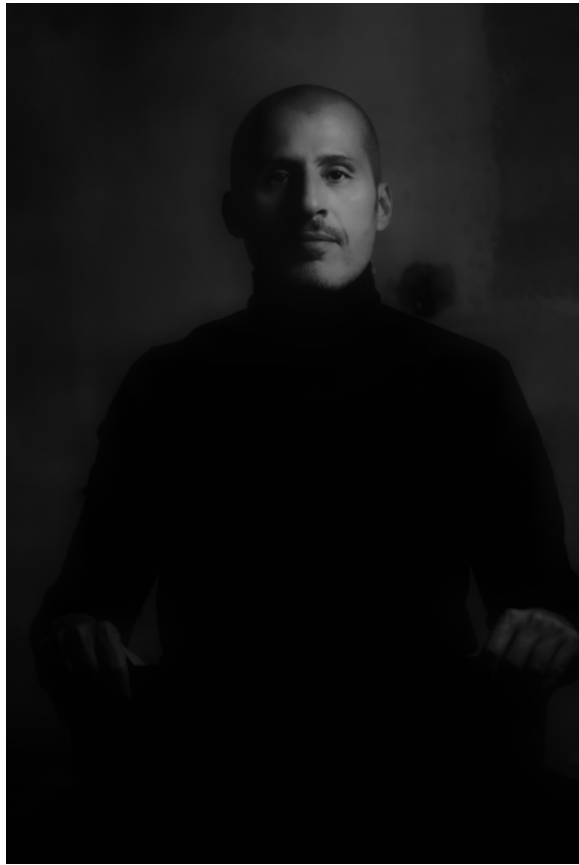
This work reconstructs Achille Beltrame's illustration of the assassination of Archduke Franz Ferdinand. This event directly triggered World War I, redrawing national borders and sparking political, social, and economic shifts that profoundly shaped much of the 20th century. The painting reflects on how one moment can ripple through years to shape the future, suggesting that the present will one day become the history others look back on.



*Anti-Fasst*, 2025  
Oil on Folded Canvas  
54 x 41 in. / 137.16 x 104.14 cm

This painting represents the plans and construction of the Berlin Wall, a project spearheaded by Nikita Khrushchev, the Secretary of the Communist Party of the Soviet Union. The wall was created to prevent East German citizens from fleeing to the West Side of Berlin. The wall was named "Anti-Fascist Protection Rampart," claiming to protect its citizens from Western spies and aggression. However, both the maniacal smile on the subject's face and the ominous, bisected painting created by the folds unearths the corrupt reality of war.





# ABOUT THE ARTIST

Sultan Bin Fahad's (b. 1971, Riyadh, KSA, where he lives and works) atypical background in Business Administration, sets the tone to his distinctive practice.

Bin Fahad considers art as a journey between intangible memories and tangible cultures. Throughout his abstract paintings, sculptures and installations Bin Fahad's central theme and object of concern remains spirituality and the material culture of his native Saudi Arabia. Reinterpreting histories, stories, and narratives with the use of material cultures, Bin Fahad transposes these narratives to contemporary cultures as a reassessment and personal take on Islamic Art. Themes central to his practice revolve around repetition, sound and movement, using symbols that derive from Islam. In his ongoing photographic series, bin Fahad invites the viewer to reflect in unconventional ways on the space between human interaction, faith and reconstructed memorabilia(s).

Connecting past to present, his stories evoke multi-layered journey(s) between the latent relationship of what is remembered and what remains silently contained within the corporeal. Most recently, he has combined traditional metalwork with architecture by sculpting a series of minarets, invoking man's relationship with Islamic cities.

## SOLO EXHIBITIONS

- 2024    *GWPOW*, ATHR Gallery, Jeddah, KSA
- 2019    *The Red Palace*, Riyadh, Jeddah, Abu Dhabi
- 2016    *Qounot*, at Alàan gallery in Riyadh, KSA

## GROUP EXHIBITIONS

- 2023    *The Holy Land*, Islamic Art Biennale, Jeddah, KSA
- 2023    *Once Was A...*, Noor Festival, Riyadh, KSA
- 2022    *Desert Kite*, Desert X Alula Al Ula, KSA
- 2021    *Dream Traveled*, Diriyah Contemporary Art Biennale, Riyadh, KSA
- 2021    *Forever is Now*, Cairo, Egypt
- 2020    *Frequency*, Palazzo Rinoceros, Rome
- 2018    Contemporary Art 014, Madina Art Center, Madina, KSA
- 2018    *Vantage Point*, Sharjah Art Foundation, UAE
- 2018    'Contemporary Photography From the Arab World', American University Museum Katzen Art Center, Washington DC, USA
- 2016    *Dreams and Memory*, Athr Gallery, Jeddah, KSA

## WORKS ACQUIRED BY

- 2024    Toledo Museum of Art
- 2022    Royal commission of Al Ula
- 2020    Guggenheim Abu Dhabi
- 2019    King Abdulaziz Center for World Culture - Ithra
- 2016    Palestine Museum



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