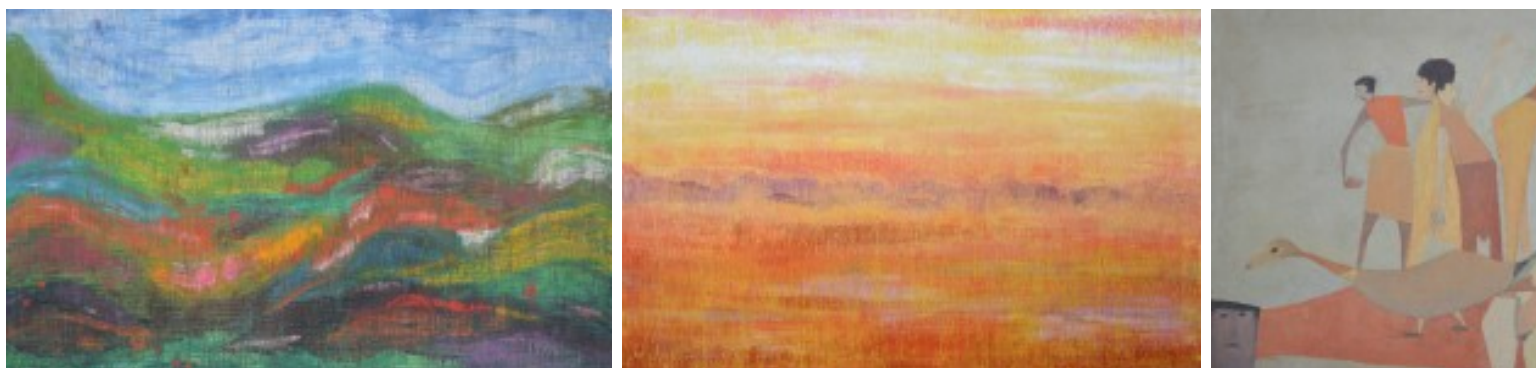


Exhibitions : Art Dubai 2017 – Booth M7 – Modern Section



Art Dubai is held under the Patronage of His Highness Sheikh Mohammed Bin Rashid Al Maktour, Prime Minister of the UAE, Ruler of Dubai

Art Dubai is an international art fair with roots in the Middle East, Africa and South Asia. The event takes place **March 15-18, 2017** in Dubai, United Arab Emirates.

The fourth edition of Art Dubai Modern presents museum-quality works by masters from the Middle East and Africa, whose work has been influential throughout the 20th century. The section will present 15 gallery artist exhibits.

Intangible Presence

In a desert landscape, natural features become ambiguous and misleading. Structures emerge from the haze, distance and colour. Hills and caves appear like suggestions, perhaps real, perhaps not. The hidden features of nature are the foundation of much of Wijdan's landscape work, washes of colour and brush strokes hint at the presence of mountains or cliffs. Wijdan's paintings seek out what's barely visible; the work of an artist unusually perceptive to the details of land and culture and hungry to

The concerns of Ahmad Nawash's paintings, on the other hand, do not have to be sought by the viewer; they are always, oppressively present in given material form in his work. In contrast to Wijdan, who reflects the agony of conflict and dispossession with increasing precision, and the abstract, dark shapes of his work evolve into human forms, bent under unspoken burdens and contorted into disturbing arrangements. Individuals appear to be self-contained receptacles of their own stories, yet they also convey a palpable sense of bodies and facial features. Viewing the chronology of his work, one is struck with the sense that Nawash's work progressively sharpens its articulation of individual and collective pain, the bounds of which fall just beyond what it is possible to articulate.

Both Nawash and Wijdan are pioneers in modern art of the region. As a patron of the arts and the Dean of the University of Jordan's College of Art and Design, the founder of the Kingdom of Jordan's National Gallery, Ali also oversees Islamic art preservation at the School of Oriental and African Studies in London (SOAS). She was also the first to recognize the expressionist style, his spontaneity and the naïveté with which he portrays darkness and suffering. In this twin collection of works, both artists give form to very different kinds of intangible suffering: Wijdan gives form to what is hidden in the landscape in Jordan; Nawash gives form to a shared suffering that transcends borders. Both articulate what is hinted at, gesturing beyond lines at what is ever-present but rarely named.

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