

The Quest

Alia Hussain Lootah,
Majd Alloush, Sara Ahli,
Zeina AlKattan

Curated by
Nasser Abdullah



AISHA ALABBAR
GALLERY





Installation view of *The Quest*, Aisha Alabbbar Gallery, 2022



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12 January - 26 February 2022

"I belong to a clan that has been travelling since time immemorial in a desert the size of the universe. Our homelands are oases, which we leave when the spring dries up. Our homes are tents made of stones, and our nationalities are a matter of histories lived, and ships sailed. All that connects us, beyond generations, beyond the seas, beyond the multiplicity of languages, is the ringing of a name." Amin Maalouf – *Origins*, 2004

Having settled in France in the 1970s, Amin Maalouf's novel *Origins* is a personal biography derived from the history of a diaspora spanning more than a century in which generations of his family were scattered around the globe, from Lebanon to the Americas and Cuba. He navigates the historical context between the past and the present. His depiction of the future draws on his experiences, research, and stories of his ancestors, whose blood runs in his veins.

Maalouf's quest can be likened to the life of an intellectual who goes through a multitude of experiences – some successes, others failures - all the while relentlessly searching for answers about the meaning of life and its purpose. Those who create through the lens of these accumulated experiences are the ones we call "artists."

The quest to understand the purpose of this life varies across people and interests. Art appears to be an attempt to understand the contexts of the ever-changing reality in which we live, forcing the artist to experience several

adventures, and follow history, news and anecdotes to obtain answers and come to realisations that would allow them to start a new artistic experience. This leads them to deeper, more profound questions, once again prompting a never-ending journey of reflection.

Choosing between these varied contexts, artistic forms, tools, and being an influence to reach a level of maturity and relative self-satisfaction are, put simply, mere attempts. Their outcome and impact can only be evaluated after years have passed. It is only then that we can determine the artist's experience. Genuine intentions, continued research, and constant production reflects the experience's sincerity and the hope of reaching a maturity level that immortalises the artist's mark in the art scene.

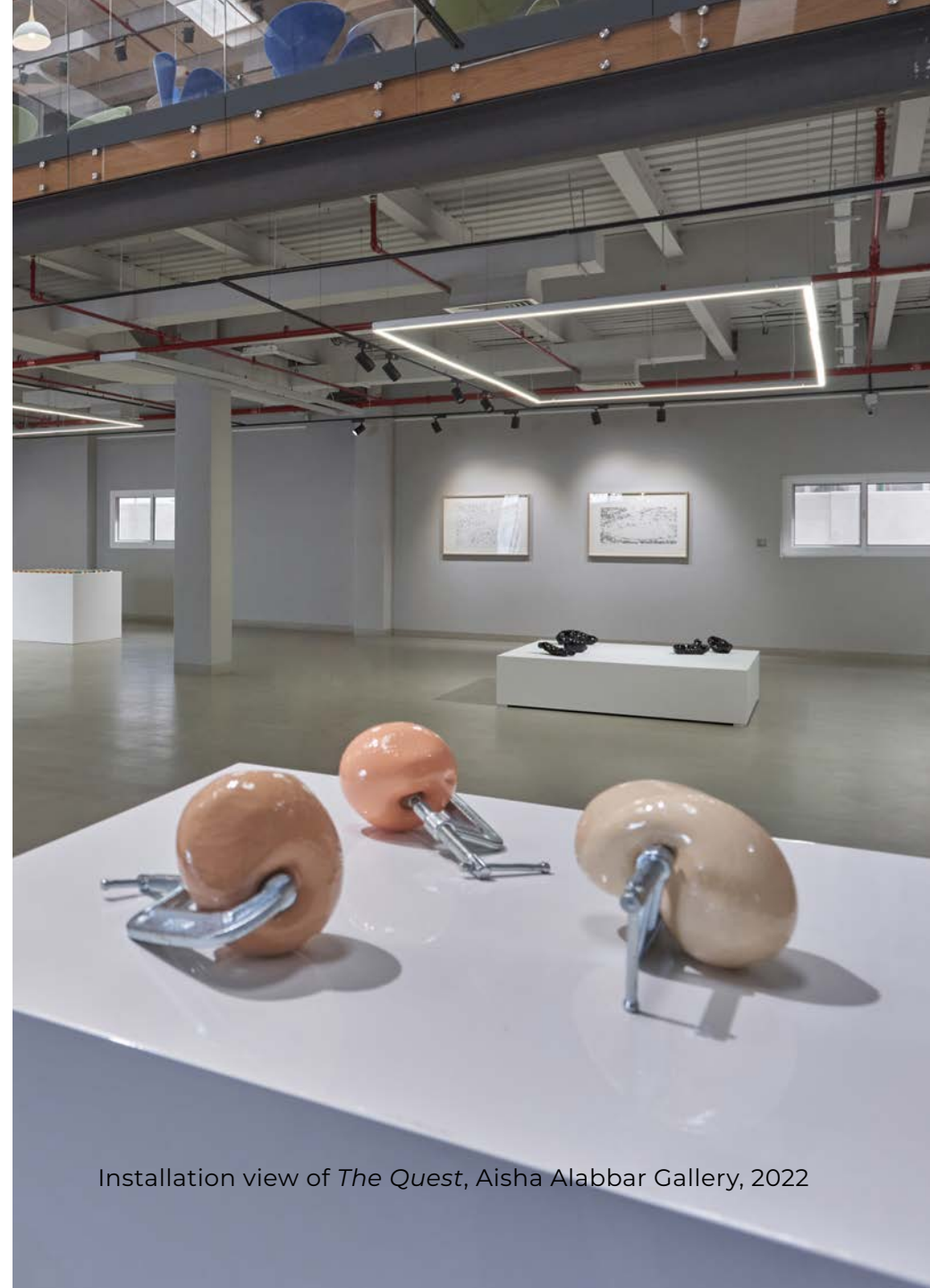
The path on which an individual sets out to seek an experience starts from the day one decides to become an artist. In these pivotal moments, an artist finds the courage to decide that whatever they produce henceforth will now be a "work of art." This decision requires them to

develop an educated path that is compatible with the course of their lives and the issues they face. Topics that draw their attention and inspire their artistic direction expand with time and knowledge until it matures.

Artists take time to develop their artistic tools as they experiment with materials and methods and try to understand their creative and personal capabilities. The latter becomes more apparent the more they produce. A period of awareness mixed with an understanding of the self and the ability to ask more profound philosophical questions about the meaning of art and its purpose follows. During this period of the artist's life, the right artistic tools and questions come together, leading to a more mature, defined, logical and sustained experience that produces a forward-thinking vision, rich with experience, paving the way for further enlightened quests.

The experience of the youth, usually marked by a rush to experiment with ideas and materials and a confrontation of audiences with the various forms of art, are all-natural. These experiences hone the artists' skills and make them capable of setting off on their explorations.

The Quest presents a collection of young artistic experiences. Each artist chose their path in the local art scene and sheds light on the various aspects of life to reach their quest to leave a mark on the artistic and human experience.



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١٢ يناير - ٢٦ فبراير ٢٠٢٢

“أنتمي إلى عشيرة ترحل منذ الأزل في صحراء بحجم الكون. مواطننا واحات نفارقها متى جفّ الينبوع، وبيوتنا خيام من حجارة، وجنسياتنا مسألة تواريخ أو سفن. كل ما يصل بيننا، وراء الأجيال، ووراء البحار، ووراء بابل اللغات، رنين اسم...”

أمين معلوف - بدايات - ٢٠٠٤

والأخبار والحكايات للحصول على إجابات ومقاربات تشفع له لبدء تجربة فنية جديدة، لتنقله هذه التجربة إلى الأسئلة أكثر عمقاً، ولتستمر الرحلة ويستمر السعي والبحث.

الاختيار بين السياقات والأشكال الفنية والأدوات والتأثير للوصول إلى مرحلة من النضج والرضى النسبي عن الذات، هذه المحاولات التي لا يمكن تقييم آثارها ونتائجها إلا بعد سنوات عديدة حتى نتمكن من تقييم تجربة الفنان.. لكن وجود النية الصادقة واستمرار البحث وبذل الجهد اللبزم والإنتاج المستمر للأعمال، هي المؤشرات الأكثر وضوحاً على صدق التجربة والأمل بالوصول إلى مستوى من النضج الإنساني الذي يخلد أثر الفنان عبر تاريخ المشهد الفني.

الممر الذي ينطلق منه الإنسان للسعي في تجربة تبدء منذ اليوم الأول الذي يقرر فيه أنه سيصبح فيه فناناً، إنها لحظات مفصلية يتحلى فيها الفنان بالشجاعة ليقرر أن ما ينتجه منذ الآن هو “عمل فني”، هذا القرار يتطلب منه الاستمرار في محاولته لتطوير مسار فكري يتوافق مع مسار حياته وما يواجه

يسرد أمين معلوف - الذي استقر منذ سبعينات القرن الماضي في فرنسا - في رواياته “بدايات” سيرة شخصية مستمدة من تاريخ يمتد لأكثر من قرن لعشيرته التي انتشرت من لبنان إلى كافة أنحاء المعمورة وصولاً إلى الأمريكيتين وكوبا، مبحراً في السياق التاريخي بين الماضي والحاضر راسماً تصويره عن صورته المستقبلية بخلاصات تجارب بحثه وسير أفراد أسرته الممتدة والتي تجري دماؤهم في عروقه..

رحلة البحث التي خاضها معلوف تشبه في سياقها مسيرة حياة المثقف الذي يخوض في تجارب الحياة المتعددة لتنتج تارة وتفشل تارة أخرى، وذلك في سعي متواصل وحديث للوصول إلى اجاباته الخاصة عن معنى الحياة وجدواها مشكلاً بخبراته المترakمة هذا الشخص الذي نسميه “فنان”.

السعي ومحاولة الوصول إلى مقاصد هذه الحياة تختلف باختلاف الأشخاص واهتماماتهم، ويأتي سؤال الفن في محاولة لفهم سياقات الواقع المتغير والسريع الذي نعيشه، ليجبر الفنان على خوض الكثير من المغامرات وتتبع التاريخ



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من قضايا ومواضيع تلفت انتباهه ليستلهم منها مساره الفني الخاص الذي ينمو عبر الزمن حتى يصل إلى مراحل النضج.

يستغرق الفنان في تطوير أدواته الفنية وقت من الزمن، يقوم خلالها بتجريب الخامات والأساليب ويحاول فهم قدراته الفنية والشخصية التي تتوضح مع كثر الاشتغال بالإنتاج الفني، لتأتي بعدها مرحلة من الوعي الممزوجة بمعرفة بالذات وقدراتها لتطرح أسئلة فكرية أكثر عمقا عن ماهية الفن والجدوى منه، في هذه المنطقة من عمر الفنان حين تجتمع الأدوات الفنية المناسبة والأسئلة الصحيحة تنضج التجربة وتتحدد مساراتها بشكل أكثر منطقية وديمومة للتبلور رؤية مستقبلية تختزل كل التجارب السابقة وتوجه البحث في طريق أكثر وضوحاً...

تجربة الشباب وما يصاحبها من اندفاع في التجريب واختبار الأفكار والخامات ومواجهة الجمهور بعرض مسارات مختلفة ومتنوعة من أشكال الفن لهو أمر طبيعي، هذه التجارب هي التي تصقل أدوات الفنان وتجعله أكثر قدرة على المضي في مسعاه الشخصي.....

معرض "مسعى" يجمع مجموعة من التجارب الفنية الشبابية التي اختار كل منها مساره في المشهد الفني الإماراتي، ويسلط كل منهم الضوء على أبعاد متنوعة من الحياة في محاولة للوصول إلى "مسعاه" وطريقه الذي يمكن من خلاله أن يترك الأثر في التجربة الفنية والإنسانية.

Alia Hussain Lootah
Majd Alloush
Sara Ahil
Zeina Al Kattan

The quest to understand the purpose of this life were across people and moments. Art appears to be an attempt to understand the contents of the ever-changing reality in which we live, forcing the artist to experience several adventures, and follow history, news, and anecdotes to obtain answers and come to realizations that would allow them to start a new artistic experience. This leads them to deeper, more profound questions, once again prompting a never-ending journey of reflection.

Artists take time to develop their artistic focus as they experiment with materials and methods and by the end of the first semester, students are more confident and understand their interests and personal capabilities. The latter becomes more apparent the more they produce. A period of experimentation mixed with an understanding of the self and the ability to ask more profound philosophical questions about the meaning of art and its purpose follows. During this period of the artist's life, the right, artistic, tools and questions come together, leading to a more mature, defined, logical and personal body of work. The products are more forward-thinking, vision, rich with experience, paving the way for further enlightened quests.

The *Quest* presents a collection of young artists' experiences. Each artist chose their path in the local art scene and sheds light on the various aspects of life to reach their quest: to leave a mark on the artistic and human experience.

علياء حسين لونا
عبد علوش
سارة أهلي
زيد الفطاح

السمي، ومثاله الوصول إلى مقاصد هذه الدنيا تختلف باختلاف الشخصيات وأعمالهم. وبإتي سؤال الشيخ العلامة فيهم سبلات الواقع التقدير والسيرة التي يعبرها، أجاب الشيخ على توشي الخبير عن العجايب وتتم التواريخ والأخبار والكتاب للوصول على إيات وعقارات تشبه له، هذه تجربة فنية جديدة، تشبه هذه التجربة إلى السلسلة أكثر، وهذه السلسلة الرابعة وسنذكر السيرة، والشيخ

يستغرق الفنان في تطوير أدائه الفنية وقت من الزمن، فكلما طويلت تجربته في الحياة، والتأهيل، وازداد فهمه فدائه الفني، والتمسكه به، وتوجهه من أجل اكتشاف ما يفرضه الفن، تأتي معها جرأة في تجربة المصنوعة بصرفه وإبداع، وفراستها، لتطوير أسئلة غريبة أو ربما من صافية، والجدوى معه، في هذه النقطه من عمر الفنان، حيث تتفتح الفنون الفنية الحسية، والأسئلة أصبحت تفسر، تتعمق وتزداد صلابتها، بشكل أو بآخر، عطفية، وديموقية، والظهور في مسبقته، لتتبلل في الفترات السابقة، وتوجه في طريق آخر، وهذا

معرض "مستعصم" يضم مجموعة من النجارب الفنية
الشبابية التي امتازت كل منها بمسارها في المشهد الفني
الإماراتي. ويسلط كل منهم الضوء على أبعاد متنوعة من
التجارب في محاولة للوصول إلى "مساحة" وتجزئة الذي
يعتبر من خلاله أن يترك الأثر في التجربة الفنية و
المرئية.





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Alia Hussain Lootah

Heraclitus was famous for his insistence that existence is in constant flux. He believed that the essence of the universe is changing. He said: "No man ever steps in the same river twice."

Considering the world's change in the past two years, Alia chose to show the personal side of human experience during the pandemic. While the impact is subjective, it has touched us all. It is a phase full of turmoil that has led to many practises attempting to reduce its severity and suddenness. Using paper and pen, Alia drew paths that seem chaotic but reflect the shape of the disturbances that we experienced during that period at the personal and societal levels.

These paths were then turned into mini sculptures that embodied the turbulent lines. However, these lines are now at peace. Experiences become diverse and turn glossy black to reflect the effect of the darkness left by the pandemic.



علياء حسين لوتاه

كان هرقليطس مشهورًا لإصراره على أن الوجود في تغير دائم، باعتبار التغير هو الجوهر الأساسي في الكون كما جاء في قوله: «لا يخطو رجل في نفس النهر مرتين أبدًا»، وفي التغير الأشد تأثيراً الذي شهده العالم في العامين الماضيين، اختارت علياء أن تظهر الجانب الشخصي الذي اختبره أغلبنا خلال فترة الجائحة، إنها تجربة شخصية لكن انعكاسها طالنا جميعاً، مرحلة من الاضطرابات التي أنتجت الكثير من السلوكيات والممارسات في محاولة للتقليل من تأثير هذا التغير الشديد والمفاجئ، استخدمت علياء الورقة والقلم لترسم مسارات تبدو فوضوية ولكنها تظهر شكل الاضطرابات التي اختبرناها خلال تلك الفترة، سواءً على المستوى الشخصي أو المجتمعي..

رافق هذه الخطوط تحويل هذه المسارات على شكل منحوتات صغيرة التي شكلت تجسيد للخطوط المضطربة ولكنها هذه المرة تعيش في سكون واستقرار، للتنوع بعدها هذه التجارب وتصبح تكوينات باللون الأسود اللامع تعكس أثر العتمة التي خلفتها الجائحة.



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Alia Hussain Lootah
Untitled - No. 5, 2020
Plaster, aluminum
13 cm x 29 cm x 18 cm



Alia Hussain Lootah
Untitled - No. 4, 2020
Plaster, aluminum
12 cm x 16 cm x 19 cm



Alia Hussain Lootah
Untitled - No. 3, 2020
Plaster, aluminum
13 cm x 35 cm x 14 cm



Alia Hussain Lootah
Untitled - No. 1, 2020
Plaster, aluminum
16 cm x 28 cm x 13 cm



Alia Hussain Lootah
Untitled - No. 2, 2020
Plaster, aluminum
10 cm x 34 cm x 14 cm



Detail view of Alia Hussain Lootah's *Untitled - No. 2*, 2020



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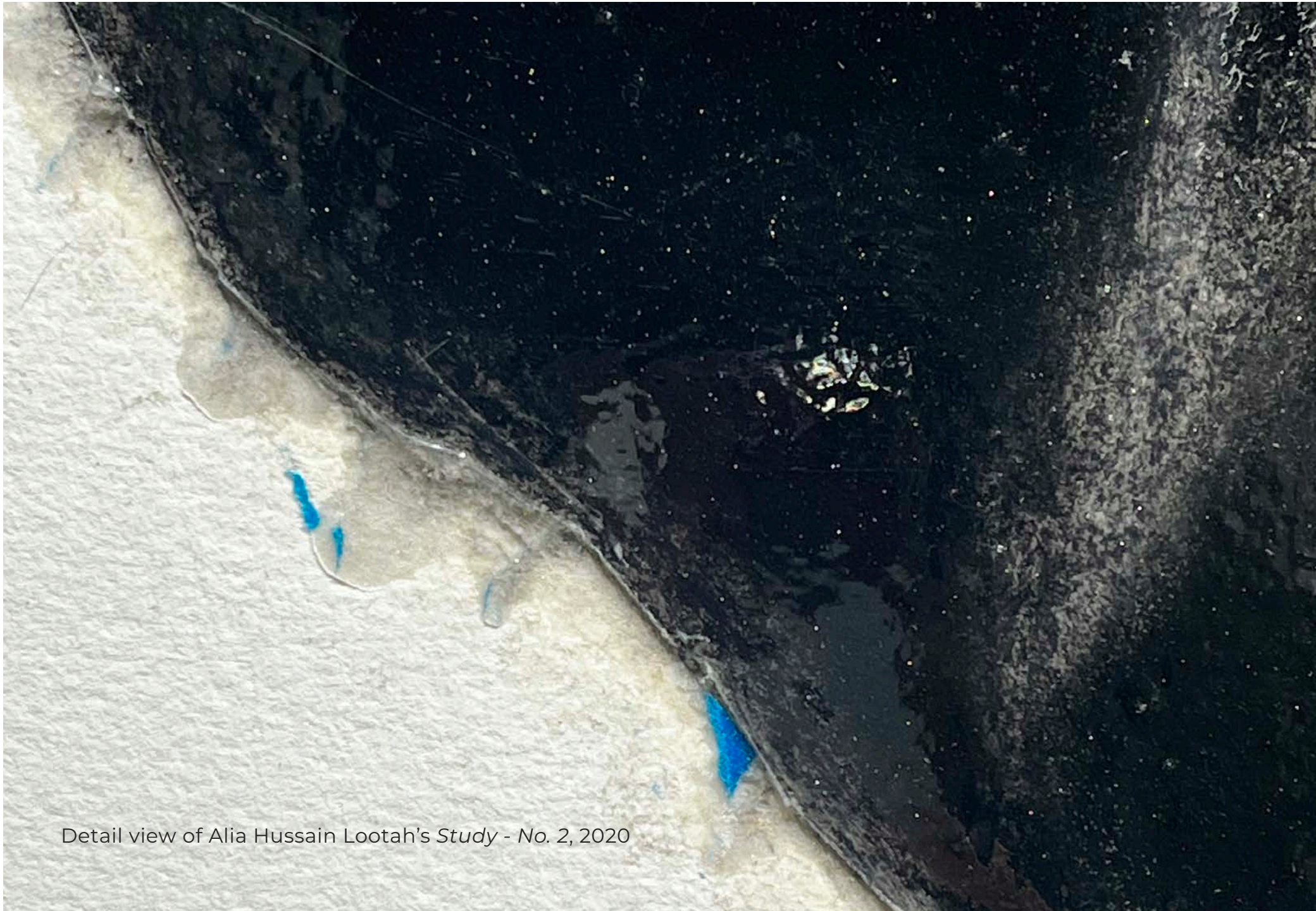
Alia Hussain Lootah
Study - No. 3, 2020
 Pastel on paper on wood
 58 cm x 76.5 cm
 Framed: 67 cm x 85 cm



Alia Hussain Lootah
Study - No. 1, 2020
 Pastel on paper on wood
 58 cm x 76.5 cm
 Framed: 67 cm x 85 cm



Alia Hussain Lootah
Study - No. 2, 2020
Pastel on paper on wood
58 cm x 76.5 cm
Framed: 67 cm x 85 cm



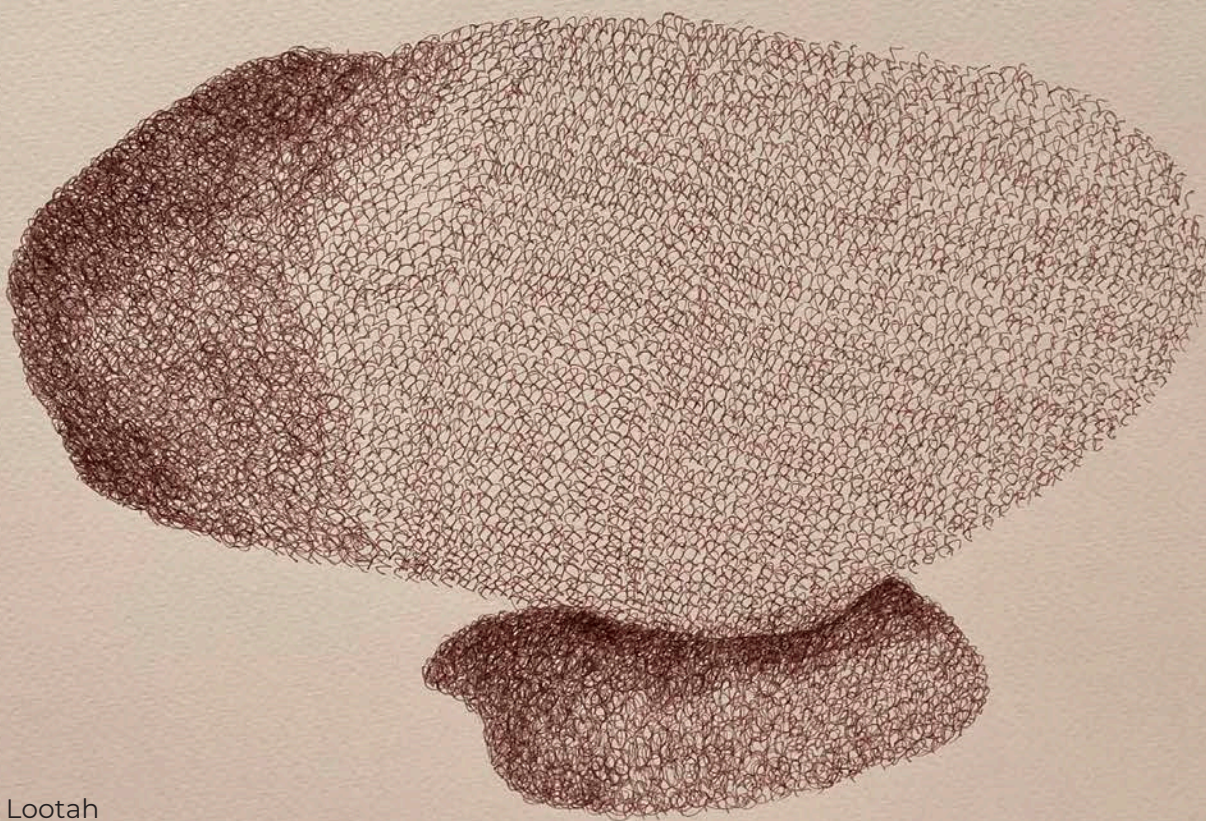
Detail view of Alia Hussain Lootah's *Study - No. 2*, 2020



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Alia Hussain Lootah
Form - No. 3, 2022
Pen on paper
38.1 cm x 50.8 cm
Framed: 42 cm x 53 cm



Alia Hussain Lootah
Form - No. 1, 2021
Pen on paper
38.1 cm x 50.8 cm
Framed: 42 cm x 53 cm



Alia Hussain Lootah
Form - No. 2, 2021
Pen on paper
38.1 cm x 50.8 cm
Framed: 42 cm x 53 cm

Majd Alloush

Majd draws his geography by tracing the changes faced by cities worldwide due to wars and displacement. In his work, he focuses on the Middle East through printmaking, sculpting, photography, animation, installation and performance in multiple contexts.

His creative practice challenges the notion of boundaries in concept, content, and medium by exploring psychology, geopolitics, society and the environment to paint a more realistic picture of a world undergoing fast and radical changes.

In several publications and a collection of over 100 cubes of raw material experimentation such as cement—remnants of destruction — Majd unveils the reality of several global cities that suffered great devastation because of war.



مجد علوش

يرسم مجد جغرافيته الخاصة من خلال تتبعه للتغيرات التي تواجهها المدن والنتيجة عن تداعيات الحروب والنزوح في مختلف بقاع العالم وخاصة في الشرق الأوسط مستخدماً الطباعة والنحت والتصوير الفوتوغرافي وتحريك الصور والتركيب والأداء في سياقات متعددة.

تتحدى ممارسته الإبداعية مفهوم الحدود في المفهوم والمحتوى والوسيط ، من خلال استكشاف علم النفس والجغرافيا السياسية والقضايا الاجتماعية والبيئية في محاولة لرسم صورة أكثر واقعية للعالم الذي يشهد تغيرات جذرية سريعة.

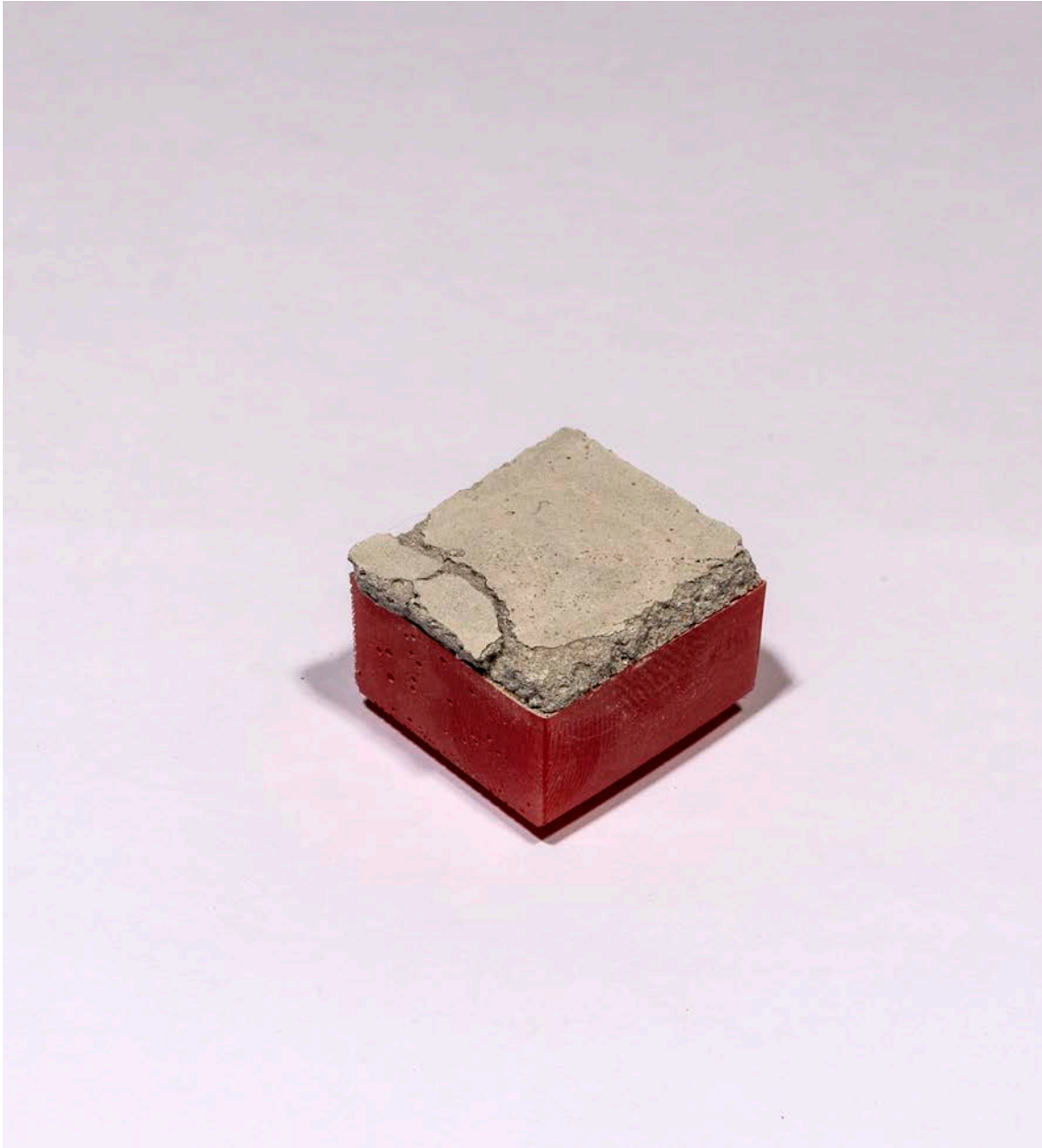
يكشف لنا مجد واقع عدد من مدن العالم التي وثقت الدمار الكبير الذي يسببه البشر بسبب الحروب في عدد من المطبوعات إلى جانب مجموعة مكونة من ١٠٠ مكعب هي تجارب لدراسات عن الخامات والمواد التي مثل الالاسمنت والتي تظهر في مخلفات الدمار...

Majd Allouash draws his geography by tracing the changes faced by cities worldwide due to wars and displacement. His creative practice challenges the notion of boundaries in concept, content, and medium by exploring psychology, geopolitics, society, and environment to paint a more realistic picture of a world undergoing fast and radical changes. In *Untitled Landmarks* (2018), a silkscreen print series and *Con-figuring* (2020), a collection of over 100 cubes of raw material experimentation such as cement - remnants of destruction - Majd unveils the reality of several global cities that suffered great devastation because of war.

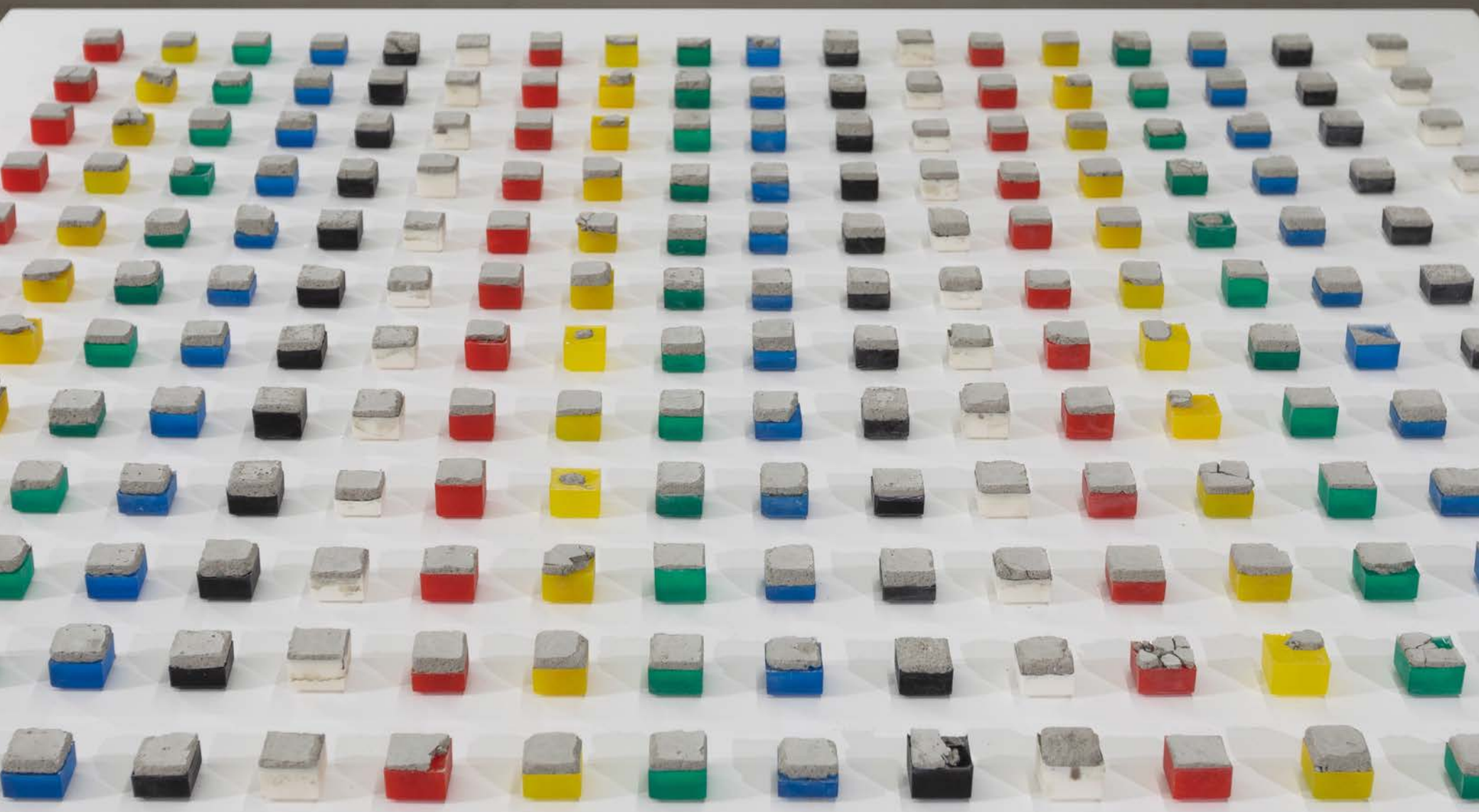
Majd Allouash (b. Dubai, 1996) is a Syrian artist based in Dubai. He works with printmaking, moving images, sculpture, photography and installation to radically re-think his outlook on various subjects.

يرسم مجد علوش جغرافيته الخاصة من خلال تتبعه للتغيرات التي تواجهها المدن والنتيجة عن تداعيات الحروب والنزوح في مختلف بقاع العالم وخاصة في الشرق الأوسط مستخدماً الطباعة والنحت والتصوير الفوتوغرافي وتحريك الصور والتركيب والأداء في سياقات متعددة. يكشف لنا مجد واقع عدد من مدن العالم التي وثقت الدمار الكبير الذي يسببه البشر بسبب الحروب في عدد من المطبوعات إلى جانب مجموعة مكونة من ١٠٠ مكعب هي تجارب لدراسات عن الخامات والمواد التي مثل الالاسمنت والتي تظهر في مخلفات الدمار.

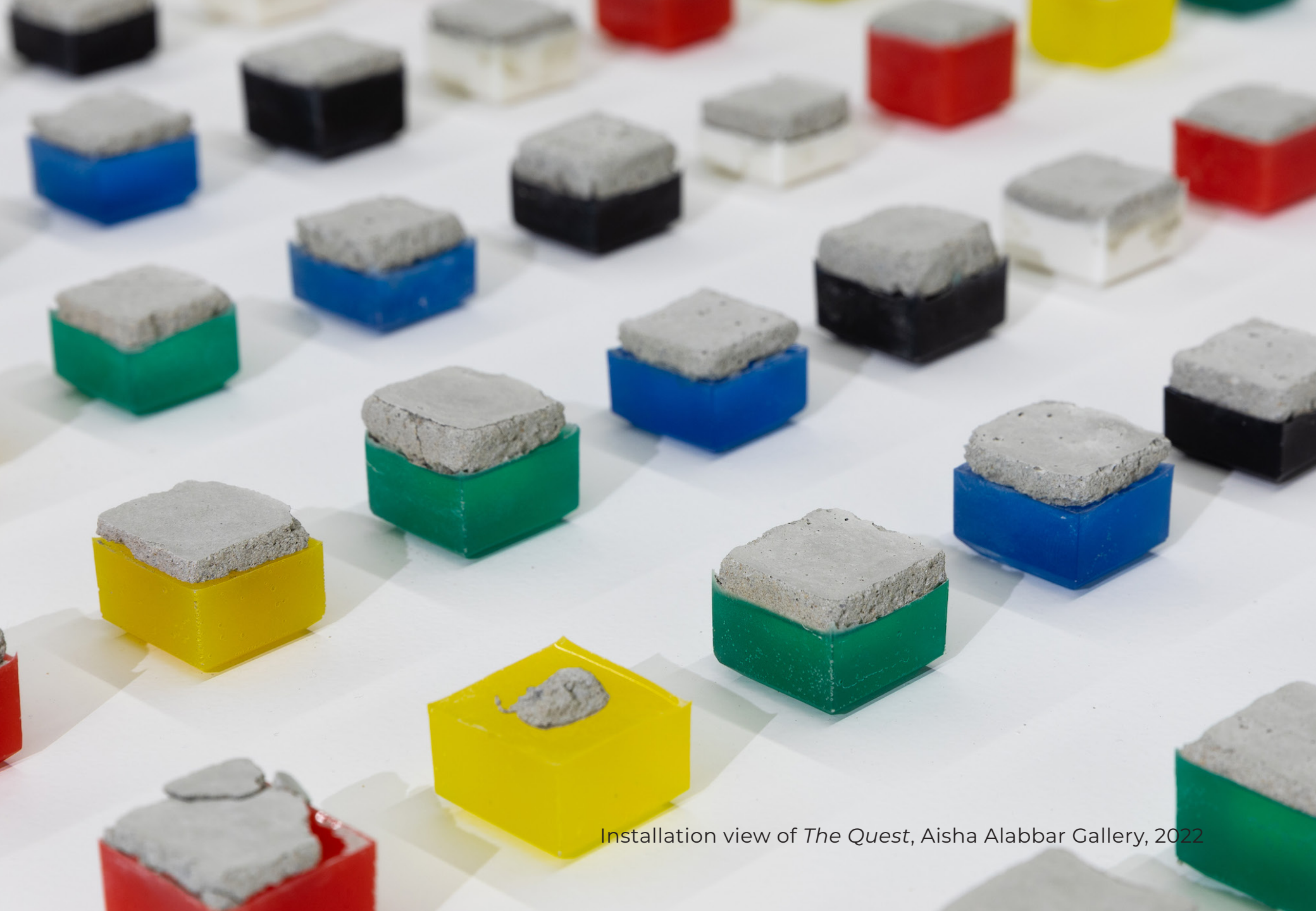
مجد علوش (لدبي، ١٩٩٦) فنان سوري مقيم في دبي. يعمل في مجال الطباعة و الصور المتحركة والنحت والتصوير والتركيب. أسلوب توثيقه هو من خلال الفن بشكل يوثق تلك المعضلات التي يشهدها - ربما يكون السياسة واستكشاف الذات وفهم النفس فونه الفنية.



Majd Alloush
Con-Figuring (Red 3), 2020
Resin, pigment, and concrete
5 cm x 5 cm x 5 cm
Set of 6 pieces



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Installation view of *The Quest*, Aisha Alabbar Gallery, 2022

Majd Alloush
Con-Figuring (Yellow 3), 2020
Resin, pigment, and concrete
5 cm x 5 cm x 5 cm
Set of 6 pieces





Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Majd Alloush
Untitled Landmarks - Syria Hama, 2018
Silkscreen print on paper
70 cm x 100 cm
Framed: 83 cm x 110 cm
Edition 26 of 30



Majd Alloush
Untitled Landmarks - Iraq Mosul, 2018
Silkscreen print on paper
70 cm x 100 cm
Framed: 83 cm x 110 cm
Edition 28 of 30



Majd Alloush
Untitled Landmarks - Homs Castle, 2018
Silkscreen print on paper
70 cm x 100 cm
Framed: 83 cm x 110 cm
Edition 27 of 30

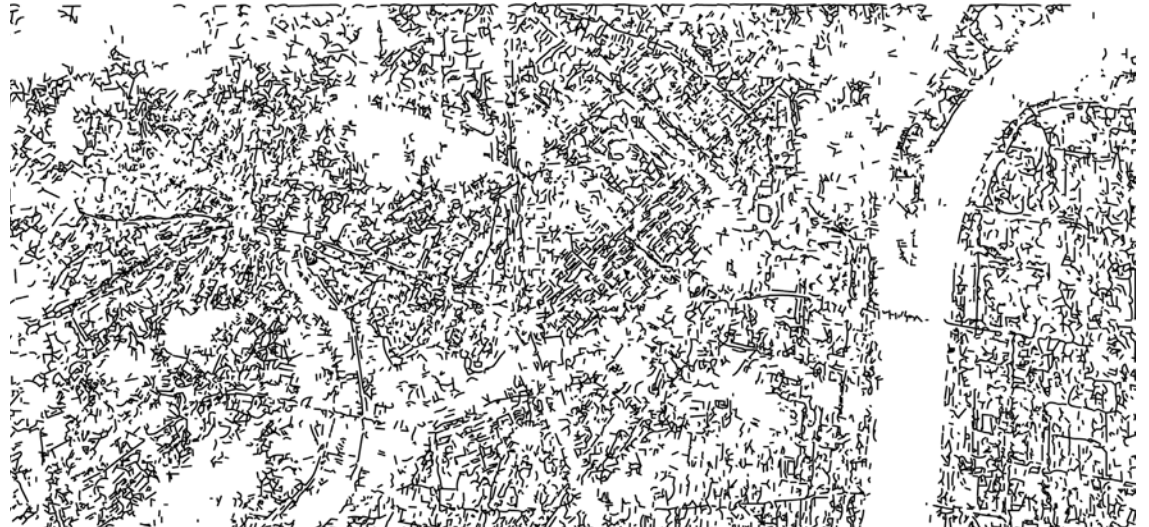


Majd Alloush
Untitled Landmarks - Old Aleppo, Syria, 2018
 Silkscreen print on paper
 70 cm x 100 cm (unframed)
 Edition 29 of 30



Majd Alloush
Untitled Landmarks - Western Ben Ghazi, 2018
 Silkscreen print on paper
 70 cm x 100 cm
 Edition 23 of 30 (unframed)

Majd Alloush
Untitled Landmarks - North Korea Pyongyang, 2018
Silkscreen print on paper
70 cm x 100 cm (unframed)
Edition 17 of 30



Majd Alloush
Untitled Landmarks - Tripoli Bab Al Azizia, 2018
Silkscreen print on paper
70 cm x 100 cm (unframed)
Edition 28 of 30



Sara Ahli

Sara uses the body as the origin material for her work. She presents them in various forms, the most important of which is her use of plaster-filled balloons. They are seen stacked and compact at times, one on top of the other, then extremely dispersed. They recollect feelings of pain and suffering due to the various forms of continued pressure applied on them. Pressure changes the shape of the balloons after they settle and dry; she tests the balloon's endurance and fragile rubbery structure by exerting various forms of tension using pliers, stones and building blocks. Finally, she reveals the limits of this structure in standing force and the changes it experiences until it reaches its final shape becoming attuned to its surroundings.

Sara attempts to convey how human experiences mark people as they become part of their physical, intellectual, and psychological formation. The symbolism of the compressed balloon carries a message—the differences between human beings are attributed to their varying life experiences, which, in turn, establish certain beliefs and values that do not necessarily apply to others. She argues that success in moving forward can be attained by trying to achieve stability amid circumstances we were unable to resist.



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022

سارة أهلي

تنظر سارة إلى الجسد باعتباره مناط الشعور المادي للإنسان وتقدمه بصيغ مختلفة أهمها تجربتها في استخدام البالونات المملوءة بالحبس والتي تظهر بشكل متراص فوق بعضها البعض أحياناً وفي أحيان أخرى تظهر بشكل متطرف لتظهر الألم والمعاناة عن طريق وضعها تحت تأثيرات متعددة الأشكال من الضغط المتواصل والذي يخلف أثراً في شكل البالون بعد أن يستقر ويجف... وفي محاولة لاختبار قدرة البالون على التحمل بتكوينه المطاطي الهش فإنها تعرضه لأشكال الضغط المختلفة بين الكماشات أو بين الأحجار وقوالب البناء فإنها ترىنا في مشهد حي قدرة هذا التكوين على تجميع ليستقر بشكل نهائي متوازن مع محيطه.

وما تحاول سارة إيصاله هو الآثار التي تخلفها التجارب الإنسانية على الأشخاص لتصبح جزء من تكويننا الجسدي والفكري والنفسي، رمزية البالون المضغوط تحمل في طياتها رسالة تؤكد على أن الاختلافات بين البشر، مصدرها اختلاف التجارب الحياتية والتي ترسخ بدورها مفاهيم وقيم ومعتقدات بالضرورة لا تشبه أي شخص آخر، مؤكدة أن النجاح في السير إلى المستقبل هو محاولة إيجاد التوازن مع ظروف الحياة في حال لم نستطع مقاومتها...





Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Sara Ahli
Clenched Balloon (Purple), 2021
Latex balloon, plaster, resin, clamp
9.5 cm x 7 cm x 9 cm



Sara Ahli
Clenched Balloon (Green), 2021
Latex balloon, plaster, resin, clamp
9.5 cm x 6 cm x 11 cm



Sara Ahli
Clenched Balloon (Red), 2021
Latex balloon, plaster, resin, clamp
9.5 cm x 8 cm x 8.5 cm



Sara Ahli
Clenched Balloon (Blue), 2021
Latex balloon, plaster, resin, clamp
9.5 cm x 7 cm x 8.5 cm



Sara Ahli
Swimming with Bricks, 2022
Bricks, latex balloon, resin, plaster
22.5 cm x 21 cm x 19.5 cm



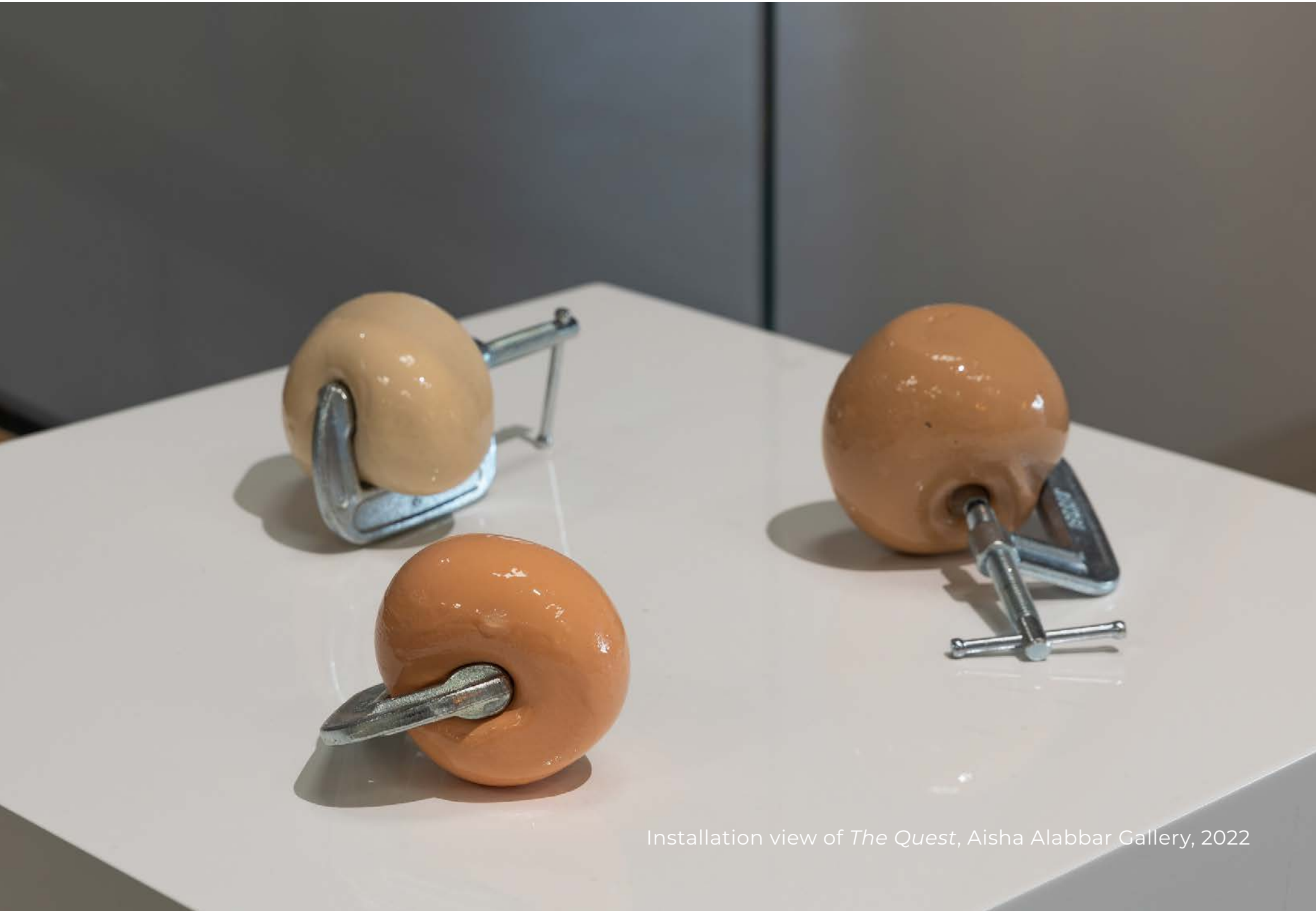
Sara Ahli
Clenched Balloon (Pink), 2021
Latex balloon, plaster, resin, clamp
9.5 cm x 7 cm x 8.5 cm



Sara Ahli
Clenched Balloon (Yellow), 2021
Latex balloon, plaster, resin, clamp
9.5 cm x 6 cm x 9 cm



Sara Ahli
To Stay (Preserved), 2021
Pigmented plaster
38 cm x 29 cm x 4 cm
27 cm x 34 cm x 5 cm
27 cm x 30 cm x 3.5 cm



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Sara Ahli
Clenched Figure 1, 2022
 Painted plaster, resin, clamp
 14 cm x 9 cm x 10 cm



Sara Ahli
Clenched Figure 3, 2022
 Painted plaster, resin, clamp
 14 cm x 6 cm x 6.5 cm



Sara Ahli
Clenched Figure 2, 2022
Painted plaster, resin, clamp
14 cm x 8.5 cm x 10 cm



Detail view of Sara Ahli's *Clenched* Figure 2, 2022

Zeina Al Kattan

To live an experience full of doubts and unknowns without any form of guidance or help may lead to many harsh lessons. It is, however, also an opportunity to be reborn. This was Zeina's experience. She went on a life-changing journey as she settled in the UAE after leaving her home country, Syria— a land witnessing fluctuation as transmitted to us through blurred images from unreliable media sources. Apart from her diasporic experience, she sums up a human experience worthy of contemplation for us.

Zeina draws dark and ironic scenarios of the intertwined conditions of life. She assembles pictures of stories and from events that vaguely affected her. Her unique touch within her practice is how she uses advanced realistic drawing technologies, abstraction, and symbolism to create a scenario that combines an alternate reality from desolate feelings and memories.



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022

زينة القطان

أن يخوض الإنسان غمار تجربة مليئة بالريبة والسير إلى المجهول دون توجيه تجعل منه عرضة للكثير من الدروس القاسية لكنها أيضا فرصة لخلق انسان جديد ومختلف، هذه تجربة زينة من خلال رحلتها لتستقر في الإمارات في وقت يشهد بلدها "سوريا" وضع غير مستقر في صورة غير واضحة تصلنا من الإعلام الغير واقعي. وبعيداً عن هذا الشتات الداخلي تضع بين أيدينا خلاصة تجربة إنسانية جديرة بالتأمل.

ترسم زينة سيناريوهات تهكمية قاتمة لظروف الحياة المتشابكة، تقوم بذلك من خلال تجميع صور لقصص وأحداث أثرت عليها بشكل مبهم لتضع لمسه من هذا الوحي في لوحات تتسم بتقنية متقدمة في الرسم الواقعي إلى جانب البعد التجريدي والرمزي في كثير من الأحيان.. سيناريوهات زينة تجمع الكثير من الواقع الغير مدرك ممتزج بالكثير من المشاعر والذكريات الغير سعيدة في أغلبها..



Zina Al-Kattan (1985) is a Lebanese artist who has been exhibiting her work internationally since 2010. She is currently based in Beirut, Lebanon. Her work is characterized by its use of mixed media and its exploration of themes such as identity, memory, and the human condition. In this painting, she uses a combination of oil, acrylic, and found objects to create a complex and layered image that invites the viewer to look closely and uncover hidden meanings.



Zeina Al Kattan
Only God is Watching, 2018
Acrylic and charcoal on canvas
140 cm x 200 cm



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Zeina Al Kattan
They Shot Daddy in the Heart, 2018
Acrylic and charcoal on canvas
139 cm x 180 cm

Sara AMR's present (2022) features intricate feelings of pain and suffering due to the painful home of Palestine's women. She applied a three-dimensional technique of sculpture and fragile rubbery structure by waiting forms of women using plastic, stones, and building stones. She sought the story of this structure in standing force and the changing in experience until it reaches its final shape becoming abstract to be surroundings.

Sara AMR is, Alabbar, 1993, is an artist and fashion designer living and working in Dubai, UAE. She is currently working on a series of projects, exploring the intersection of materials in reference to the body.

تتعلق سارة أمري (1993) بالحدس والتألم الناتج عن الشعور بالحرمان في فلسطين. استخدمت سارة أمري تقنية منحوتة ثلاثية الأبعاد وهي بنية مطاطية هشة تتغير شكلها مع الزمن. استخدمت سارة أمري مواد مختلفة مثل البلاستيك، الأحجار، والحجارة لبناء هياكل تتحدث عن المرأة الفلسطينية. تسعى سارة أمري من خلال هذه الهياكل إلى إيصال قصة المرأة الفلسطينية التي تتغير مع الزمن. تسعى سارة أمري من خلال هذه الهياكل إلى إيصال قصة المرأة الفلسطينية التي تتغير مع الزمن.

سارة أمري (1993) هي فنانة ومصممة أزياء تعيش وتعمل في دبي، الإمارات العربية المتحدة. تعمل حاليًا على سلسلة من المشاريع التي تستكشف تقاطع المواد مع الجسم. تتناول سارة أمري في هذه المشاريع موضوعات تتعلق بالهوية، الجسد، والذاكرة. تسعى سارة أمري من خلال هذه الهياكل إلى إيصال قصة المرأة الفلسطينية التي تتغير مع الزمن.



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022

ABOUT THE ARTISTS



Alia Hussain Lootah (Dubai, 1987) is an Emirati artist, a mother of four, and the co-founder of Medaf Studio in Dubai. Lootah's current work focuses on bodies of art with the theme of understanding the interpersonal relationship between mother and child in today's modern world. Uncertainty stems from both external and internal factors of unrest.

Lootah started her art career in 2011, participating in her first exhibition at Dubai-based ARA gallery. She has participated in *Metamorphoses*, Tashkeel, Dubai (2013); *Mawtini*, Tashkeel, Dubai (2013); and *Sikka Art Fair* (2011, 2012, and 2013). Alia participated as one of the first artists in the Salama bint Hamdan Emerging Artist Fellowship Program (SEAF), graduating in 2014. Her SEAF thesis focused on exploring motherhood through different forms of sculptures. In 2017, Lootah co-founded the Medaf Studio in Dubai, an art centre aimed at introducing children and adults to art as a form of self-expression and creativity.

EDUCATION

2013-14	Sheikha Salama bint Hamdan Emerging Artists Fellowship (SEAF), Sheikha Salama Foundation, in partnership with the Rohde Island School of Design (RISD), Abu Dhabi, UAE
2008-09	Scholar, the Sheikh Mohammed Bin Zayed Scholarship, New York University Abu Dhabi, Abu Dhabi, UAE
2005-09	B.S. Communication and Media Sciences, College of Communication and Media Studies, Zayed University, Dubai, UAE

SELECTED EXHIBITIONS

2022	<i>The Quest</i> , Aisha Alabbar Gallery, Dubai, UAE
2013	<i>Metamorphosis</i> , Tashkeel, Dubai, UAE <i>Sikka Art Fair</i> , Al Fahidi Historic Neighbourhood, Dubai UAE
2012	<i>Mawtini</i> , Tashkeel, Dubai, UAE

Abaya, The Ara Gallery, Dubai, UAE
Sikka Art Fair, Al Fahidi Historic Neighbourhood, Dubai UAE
40 Poems from the Desert, The Ara Gallery, Dubai, UAE
2011 Sikka Art Fair, Al Fahidi Historic Neighbourhood, Dubai UAE

PROFESSIONAL ACHIEVEMENTS

2016-present Co-Founder and Creative Director, Medaf Studio, Dubai, UAE
2019 Teacher's Assistant, Ceramics and Sculpture Course, College of Arts and Creative Enterprises, Zayed University, Dubai, UAE

AWARDS & RECOGNITION

2013 Shortlisted, Van Cleef & Arpels *Métamorphose* Design Competition, Tashkeel, Dubai, UAE
2011 1st Place, *My UAE Art Competition*, Emirates NBD and Tashkeel, Dubai, UAE

ABOUT THE ARTISTS



Majd Alloush (b. Dubai, 1996) is a Syrian artist based in Dubai. He works with printmaking, moving images, sculpture, photography and installation to radically re-think his outlook on various subjects. His documentation style of art complements his vision towards the subjects he adopts, while politics, self-exploration and psychology drive him. The human psyche against nature, politics against conscience, and time against space are contradictions that Majd sees as central to human existence through art.

Majd is currently pursuing an MFA in Art and Media at NYUAD. He graduated from the University of Sharjah in 2018, majoring in Fine Arts. His work has been a part of several exhibitions both in the UAE and internationally, including *Pressure*, Beit Al Mamzar, Dubai (2021); *Made in the Emirates*, Sotheby's, Dubai (2021); the *Sharjah Islamic Arts Festival*, Sharjah Art Museum (2021), *Intimaa: Belonging*, curated by UAE Unlimited at NYUAD Art Gallery, Abu Dhabi (2020); *Sharjah Calligraphy Biennial* (2020); *Vantage Point Sharjah* (2018 and 2019); the *35th Emirates Fine Arts Society Annual Exhibition*, Sharjah Art Museum, Sharjah (2018); *Kunst im Dialogue*, Landshut, Germany (2018); and *Rent's Due*, Unit 5 Gallery, London, UK. In addition, his works are found in prominent public and private collections in the UAE, including Abu Dhabi Executive Office in Abu Dhabi; and the collection of Mr. Abdulmonem Alserkal, the owner of Alserkal Avenue in Dubai.

EDUCATION

- 2022 MFA Candidate, New York University Abu Dhabi, Abu Dhabi, UAE
- 2018 BFA, College of Fine Arts and Design, University of Sharjah, Sharjah, UAE

SELECTED EXHIBITIONS

- 2022 *The Quest*, Aisha Alabbar Gallery, Dubai, UAE
- 2021 *Made in the Emirates* - ENGAGE 101, Sotheby's Dubai, UAE
- 14th Imagine Science Film Festival*, Terrain Ahead (Anna Kipervaser & Majd Alloush) New York, NY
- Threshold*, Sharjah Islamic Arts Festival, Sharjah Art Museum, Sharjah, UAE
- Pressure*, ENGAGE 101, Beit Al Mamzar, Dubai, UAE
- Abu Dhabi Art (NYUAD Booth)*, Manarat Al Saadiyat, Abu Dhabi, UAE

- 2020 *Intimaa: Belonging* - UAE Unlimited, NYUAD Project Space, Abu Dhabi, UAE
Maknoon, Sharjah Calligraphy Biennial, Sharjah Art Museum, Sharjah, UAE
Ras Al Khaimah Fine Arts Festival, Ras Al Khaimah, UAE
- 2019 *Sculpture Network: Start 19*, Totunda Gallery, American University in Dubai, Dubai, UAE
Vantage Point Sharjah 7, Sharjah Art Foundation, Sharjah, UAE
- 2018 *35th Emirates Fine Arts Society Annual Exhibition*, Sharjah Art Museum, Sharjah, UAE
Exit 13 Extension, Maraya Art Centre, Sharjah, UAE
Exit 13, University of Sharjah, Sharjah, UAE
Kunst im Dialogue – Stitching White Cube, Landshut, Germany
Vantage Point Sharjah 6, Sharjah Art Foundation, Sharjah, UAE
Rent's Due – North Street Collective, Unit 5 Gallery, London, UK
31st Festival Les Instants Video, Marseille, France

PUBLICATIONS & ACHIEVEMENTS

- 2019 Featured Artist, ALTiba9 Contemporary Magazine, Issue 02, Barcelona, Spain
 Instructor, Relief Printing Workshop, Jameel Art Centre, Dubai, UAE
 Instructor, Cyanotype Workshop, Sharjah Art Foundation, Sharjah, UAE
 Instructor, Pinhole Camera Workshop, Sharjah Art Foundation, Sharjah, UAE
 Instructor, Lighting Studio Workshop, American University of Sharjah, Sharjah, UAE
 Instructor, Dry Point Etching Workshop, American University of Sharjah, Sharjah, UAE
- 2018 Featured Artist, ALTiba9 Contemporary Magazine, Issue 01, Barcelona, Spain
 Instructor, Drawing Workshop, Sharjah Art Foundation, Sharjah, UAE
 Instructor, Design Thinking Workshop, Sharjah Art Foundation, Sharjah, UAE
 Instructor, Introduction to Installation Workshop, Dubai Canvas, Dubai, UAE

AWARDS & RECOGNITION

- 2021 Sharjah Department of Culture Grant

COLLECTIONS

Mr Abdulmonem Alserkal, Owner of Alserkal Avenue. Dubai, UAE
 Abu Dhabi Executive Office

ABOUT THE ARTISTS



Sara Ahli (b. Alabama, 1993) is an artist and fashion designer living and working in Dubai, UAE. Having led personal projects in fashion, Sara has transitioned to sculpture as a new branch of her artistic practice. Her sculptural work explores themes of discomfort and pressure while incorporating a sense of play. Sara stages situations of tension, testing the limitations of materials in reference to the body.

Sara held her first solo exhibition, *A Placeless Place*, in 2021 at The Foundry, Dubai, UAE. Additionally, her work has been exhibited locally at *Made in the Emirates*, Sotheby's, Dubai (2021) and *Community & Critique*, Warehouse 421, Abu Dhabi (2020). In 2020, she completed the Salama bint Hamdan Emerging Artists Fellowship (SEAF) in partnership with the Rhode Island School of Design (RISD). Sara holds a BFA from the California College of the Arts, San Francisco. Her works are in private collections.

EDUCATION

2020	Sheikha Salama bint Hamdan Emerging Artists Fellowship (SEAF), Sheikha Salama Foundation, in partnership with the Rhode Island School of Design (RISD), Abu Dhabi, UAE
2015	BFA, California College of the Arts, San Francisco, CA

SELECTED EXHIBITIONS

2022	<i>The Quest</i> , Aisha Alabbar Gallery, Dubai, UAE
2021	<i>Made in the Emirates</i> - ENGAGE 101, Sotheby's Dubai, UAE
2021	<i>A Placeless Place</i> – ENGAGE 101, The Foundry, Dubai, UAE
2020	<i>Community & Critique: Salama bint Hamdan Emerging Artists Fellowship Cohort 6</i> , Warehouse 421, Abu Dhabi, UAE

2019 *The Youth Takeover*, Jameel Arts Centre, Dubai, UAE
2014 *Discarded to Divine*, de Young Museum, San Francisco, CA

PUBLICATIONS & ACHIEVEMENTS

2021 *Emirati Artist Sara Ahli On Her Experimental Sculptural Practice*, Harper's Bazaar Arabia
2015 Featured Designer, Thesis Runway Collection, California Apparel News

AWARDS & RECOGNITION

2017 Finalist and Exhibitor Tryano presents Bespoke Abu Dhabi, Abu Dhabi, UAE
2015 CCA Fashion Department Library Research Award
2014 Finalist, Student Design Award, The Royal Society of Arts, London, UK

ABOUT THE ARTISTS



Zeina Al Kattan (b. Damascus, 1994) studies human conditions in her work. She is interested in specific behaviours triggered by various circumstances, whereby memory and society's impact on one's growing up play central roles. In her most recent work, Zeina examines her memories in the form of flashbacks and emotions to formulate an understanding of these conditions. Through collaging images, she creates scenarios and atmospheres overshadowed by dark sarcasm that speaks to issues faced in daily life, whether because of gender, nationality, or even beliefs that are not commonly celebrated. Zeina's works are held in numerous private collections.

Zeina's work has been featured in several group exhibitions in the UAE and internationally, including *Community & Critique*, Warehouse 421, Abu Dhabi (2019); *Corrective Connection*, NOISE project, Bloomington, IN (2018); *Vantage Point Sharjah 6*, Sharjah Art Foundation, Sharjah (2018); *Exit 13 Extension*, Maraya Art Centre, Sharjah (2018), *Exit 13*, University of Sharjah, Sharjah (2018) and *the 35th Annual Exhibition*, Emirates Fine Art Society, Sharjah Art Museum, Sharjah (2017). In addition, she completed a residency at The Salama bint Hamdan Emerging Artists Fellowship (SEAF) in partnership with the Rhode Island School of Design (RISD), Cohort 6 (2019). She is presently working at Sharjah Art Foundation as a Curatorial Assistant. Zeina graduated with a bachelor's degree in Fine Arts at the University of Sharjah (2018). Her works are in private collections.

EDUCATION

- | | |
|------|--|
| 2019 | Sheikha Salama bint Hamdan Emerging Artists Fellowship (SEAF), Sheikha Salama Foundation, in partnership with the Rhode Island School of Design (RISD), Abu Dhabi, UAE |
| 2018 | BFA, College of Fine Arts and Design, University of Sharjah, Sharjah, UAE |

SELECTED EXHIBITIONS

- | | |
|------|--|
| 2022 | <i>The Quest</i> , Aisha Alabbar Gallery, Dubai, UAE |
| 2019 | <i>Community & Critique: Salama bint Hamdan Emerging Artists Fellowship Cohort 6</i> , Warehouse 421, Abu Dhabi, UAE |
| 2018 | <i>Corrective Connection</i> , NOISE Project, Bloomington, In |

Vantage Point Sharjah 6, Sharjah Art Foundation, Sharjah, UAE
35th Emirates Fine Arts Society Annual Exhibition, Sharjah Art Museum, Sharjah, UAE
Exit 13 Extension, Maraya Art Centre, Sharjah, UAE
Exit 13, University of Sharjah, Sharjah, UAE

PUBLICATIONS & ACHIEVEMENTS

2017 Featured Artist, *Zeina Alkattan, understanding the human condition, Reconnecting Arts*
Contributor, Adobe Project 1324

AWARDS & RECOGNITION

2016 Shortlisted, Art Jameel Photography Award, Naila Gallery, Riyadh, KSA

ABOUT THE CURATOR



Nasser Abdullah is an Emirati curator and UAE arts researcher who aims to highlight the history of fine art in the UAE and its importance, and impact, on the local contemporary art scene. He is a former Chairman of the Board of the Emirates Fine Art Society, a position he held from 2014 to 2018. The Society aims to raise awareness and continue to develop Fine Art in the UAE. Nasser also served in several key roles within the organization from 2006 to 2013.

He graduated from the University of Dubai in 2014 with a BA in Business Administration and Marketing and has continued to pursue his academic interests earning qualifications in graphic design and the production of artworks from the Hollywood Film Institute.

Nasser's interest in art began at a young age, as a student, he took part in a series of workshops at the Art Atelier in the Youth Theater and Arts, Dubai, which was founded by the late Hassan Sharif and was under the directorship of the renowned Emirati artist Mohammed Kazem. He has curated several exhibitions including an exhibition by UAE Unlimited that will take place in 2020 in NYU Abu Dhabi, From Barcelona to Abu Dhabi an exhibition by ADMAF and the Barcelona Museum of Contemporary

Art in 2018; and the 25th and 35th Emirates Fine Art Society's annual exhibition. Nasser relaunched the Al Tashkeel Magazine, serving as its Editor-in-Chief from 2015 - 2018, which focused on the publication of research and academic articles on the international Fine Art scene and covered the most prominent events and exhibitions in the local art scene.

Nasser had the privilege of contributing to the production of a book detailing the life and work of the Hassan Sharif, edited by Adel Khozam, in 2017. He also contributed to 'Beginnings' - a collection of interviews with the pioneers of the Emirati Fine Arts movement in collaboration with the journalist Wafa Alsuwaidi. With an ever-growing and constantly expanding arts scene both in the UAE and the region, Nasser aims to increase awareness of fine art in the UAE and develop and enrich the abilities of local artists.



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Installation view of *The Quest*, Aisha Alabbar Gallery, 2022



Aisha Alabbar Gallery is one of the first Emirati-led gallery in Dubai focused on contemporary and modern art by Emirati, local, and regional pioneering artists. Dedicated to locally-based artists and producing five innovative exhibitions per year, Aisha Alabbar Gallery has built a reputation not only for rigorous exhibition presentation but also for collaborations with renowned curators, investing considerable resources in bringing the practices of pioneering artists to the contemporary stage.

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