SYNTHESIS

2023 MFA GRADUATE SHOW
This publication accompanies the exhibition SYNTHESIS: 2023 MFA Degree Show, part of the New York University Abu Dhabi Master of Fine Art in Art and Media program.

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THE INAUGURAL MFA THESIS EXHIBITION
AND CATALOGUE IS DEDICATED
TO PROFESSOR OF VISUAL ARTS
TAREK AL GHOUSSIEIN (1962-2022)

Thank you for your kindness, humour, and generosity. We cherish the inspiration and time you shared with each and every one of us.
It is a joy to congratulate our first cohort of students in the Master of Fine Arts in Art and Media at New York University Abu Dhabi on their magnificent thesis exhibition!

Our first MFA thesis show marks a milestone for the artists, their teachers, and NYU Abu Dhabi, and for Abu Dhabi as an ever more vibrant creative crossroads. First and foremost, the exhibition marks the anticipated graduation of our inaugural MFA Class of 2023. Mahra AlFalahi, Liane Al Ghusain, Majd Alloush, Fabiola Chiminazzo, and Elizabeth Dorazio are the pioneers who entered the program in the fall of 2021, at a time when the Covid-19 pandemic still caused much havoc. We are so grateful these talented and creative artists came to NYU Abu Dhabi despite the risk of continued interruptions. Indeed, we had planned to welcome them a year earlier, and were disheartened in the summer of 2020 to have to delay the start of the program until a time when in-person studio instruction and site travel would be possible. That day did arrive, and with this first graduating class we have now begun to fulfill an ambition of NYUAD’s earliest days.

More than 15 years ago, as we began to design the full scope of the University, we resolved that the arts would be integral, not ancillary, to NYUAD’s educational offer, research, and public programs. Most universities are both deeply logocentric and driven by mathematics, science, and engineering, but without the arts a university cannot be universal in its mission. The arts give us special access to human experience, make us see the present, and help us imagine past and future. NYU in New York has always embraced its location in the most vibrant art city in the world, and NYUAD was designed to garner that energy and contribute it to Abu Dhabi’s vision to become a thriving city of art and culture.

In recognition of the role of the arts in human flourishing, organizations in Abu Dhabi have long made generous investments in art, architecture, and culture, from the Cultural Foundation, Abu Dhabi Music and Arts Foundation (ADMAP), and 421 to the Louvre Abu Dhabi, Berklee School of Music, and Al Baharic Family House – soon to be joined by The Zayed National Museum and Guggenheim Abu Dhabi. Many of these developments were in view when we planned NYUAD’s arts programs and facilities. When we opened our doors to students in 2010, our first arts faculty and undergraduates set the tone for excellence in visual art, theater, music, dance, and media at NYUAD. Inspiring programs like the Christo and Jeanne Claude Award for public art by university students in the UAE, co-hosted by ADMAF and NYUAD, created fruitful new partnerships across the country. And since the opening in 2014 of our Saadiyat campus – itself a masterpiece of architecture by Rafael Vatoly Architects – NYUAD’s Art Gallery and Arts Center have been enriching the
GCC arts ecosystem. They have done it in a way that only universities can, by pursuing creative research, educating some of the most talented students from around the world, and commissioning, producing and presenting work of great local and international resonance.

As NYUAD established its arts programs in our stunning studios, theaters, and galleries, establishing the first MFA in Art and Media in the Gulf was a logical aspiration. This inaugural thesis exhibition puts on full display the generative combination of Abu Dhabi’s creative community, NYUAD’s dedicated arts faculty, and our students’ tireless creativity. The works in the show prompt new knowledge and insights about themes such as landscape, nature, chance, archives, loss of country, and personal belief, across a wide range of media from painting, photography and collage to embroidery, storytelling and video.

While this moment gives much cause to celebrate, it also reminds us that we have lost two giants of the NYUAD community this past year. In June 2022, Tarek Al-Ghoussein, one of our founding faculty members and the MFA program’s beloved first director, passed away in New York. Without the lode-star of his art or his unending support of our students, the program could not have been launched in 2021 or led to this sparkling result. In March 2023, Rafael Viñoly, the effervescent master planner and architect of our campus, died after suffering an aneurysm at his New York office. Seeing the works in this exhibition, it is impossible to forget that they were created in our Arts Center, one of the signature buildings, and the one on our campus most dear to Rafael.

As Tarek and Rafael would have wished, and as our current Director Tina Sherwell has ensured, this exhibition gives great hope for the future of the arts at NYUAD, and for the imaginative capacities of this generation of students who face such a challenging future.

Alf mabrouk to all!
It is with great pride and deep fulfillment that we honor and congratulate our first graduating class of NYUAD’s Masters of Fine Arts (MFA) in Art and Media.

As we celebrate them, we invite you to a showcase of their education in the last 2 years. Individually and collaboratively, these highly dedicated artists came to us in their quests to enlarge their visions and innovative energies which not only awed but inspired us as their teachers in the last two academic years.

The MFA in Art and Media Program is the first of its kind in the UAE and it focuses on immersing students in contemporary research and art practices while training them to be deep thinkers and innovative artists.

As we celebrate their success we want to dedicate this event to the memory of Tarek Al Ghoussein who was the inaugural director of the MFA.

Please enjoy this catalog showcasing NYUAD’s MFA in Art and Media graduating class of 2023.

Awam Amkpa
This exhibition marks the second year of our collaboration with New York University Abu Dhabi’s (NYUAD) Master of Fine Arts in Art and Media. Our partnership feels like the perfect match: two programs with a mission to support the production of emergent contemporary practices from the region coming together so seamlessly. While the faculty at NYUAD prepares practitioners for a future in the arts through a rigorous academic program that culminates in the production of new bodies of work, the team at 421 facilitates their exploration of public spaces as sites of community engagement and critical dialogue. These are two sides of the same coin for artists working towards an expansive studio practice beyond purely academic or institutional environments.

When thinking about forming institutional partnerships, we’ve always steered away from quick, short-term arrangements. At 421, we cultivate truly long-lasting and sustainable collaborations that provide a nurturing and meaningful ground for artists in the UAE and across the MENASA region. We are especially lucky to work closely with partners like NYUAD, an institution that has been pioneering academic thought and research about today’s most pressing local and global issues from the vantage point of Abu Dhabi. It’s a pleasure to provide a platform for their exceptional MFA students to expand their praxis and encourage their explorations as they confront new ways of presenting their work to audiences in the UAE.

Located in Abu Dhabi’s Mina Zayed, 421 is dedicated to emerging artistic practices through a broad program that focuses on experimentation and process, encouraging conversation, exchange, and reflection. We exist to help bridge a gap in the current ecosystem, one that previously needed to offer young creative practitioners critique, feedback, conversation, dialogue, and generous interaction with other practitioners and the wider public. We support artists in their pursuit of creative expression that is driven by social inquiry and that advocates for societal transformation.

We invite audiences to join us on this mission by visiting the exhibition on view and offering their own reflections. How do the works on display respond to current issues in contemporary history? In what ways do they respond to questions around collective, interpersonal, and individual concerns? We encourage you to walk through the gallery spaces and take a moment to consider the projects presented as points of departure for larger questions about the world around us.
In early 2022 I had the privilege to begin working with our esteemed colleague Tarek al Ghoussein on the MFA in Art in Media. His daily humor, care and commitment to the MFA students and the program, is something that continually resonates with me, as I feel deeply privileged to be entrusted by him and the NYUAD leadership with the responsibility to take the MFA program forward.

The two-year Master of Fine Arts in Art and Media NYU Abu Dhabi is one its kind in the region, it immerses students in contemporary research and art practices with courses that emphasize artistic experimentation within a context of theoretical, cultural, and historical study. Its multidisciplinary ethos bridges disciplinary skills and diverse bodies of knowledge. The program leverages Abu Dhabi’s location as a global hub for the exchange and dialogue in the arts and culture as the MFA in Art and Media emanates outward from the Emirates to the world. Taught by faculty from across the Division of Arts and Humanities, students study with professors from across NYUAD global network who come from the fields of art, art history, film, theatre and literature as well as a roster of international artists and curators.

The exhibition is an articulation of the research and experimentation of the first MFA cohort who visualize questions and ideas in expansive ways, providing valuable insights to our global contemporary condition. For Elizabeth Dorazio nature is the central subject in the Cosmic Forest in which she questions transforming matter that is random, unpredictable and in constant movement through drawing that is a cornerstone of her practice. In I Would Tread Lightly, Liane Al Ghusain presents objects related to being a Palestinian in diaspora, which include geometric embroidery, tactile sculptures, non-narrative videos, and performance work for processing emotional trauma, both individually and collectively. Majd Alloush examines the intersection of art and technology, exploring the transformation of pixels into tangible objects through printmaking, moving image, and digital fabrication with the aim to document the often-overlooked urban and absurd landscapes that exist all around us. Working with textiles Mahra AlFalahi body of Folded Stories is rooted in exploring the effect of memories of storytelling drawn from her own childhood in which she highlights societal norms and expectations that are nurtured through such narratives. Fabiola Chiminazzo’s work investigates our society’s excess imagery using archival images from photos, books, prints and museum catalogs as a critical tool to propose thinking with and through images in Encounter Museum.

Congratulations to the first cohort of the MFA on this amazing achievement!
In the fall of 2021, I gathered with the inaugural cohort of the new MFA program to discuss the course I would be leading, Individual Studio Critique and Review. I explained that we would meet each week in the studios, where the five students would welcome different artists, curators, and writers to discuss their current projects and explore future possibilities. I’d be there to support this intensive and at times vulnerable process and I’d also read the weekly reflections the students would subsequently submit. And we would do this again and again over the course of three semesters. One of the students smiled broadly and said, “You will be with us the whole time. You are going to learn so much about us and see so closely how we evolve!” I really took this comment to heart, and it has certainly proven to be true.

During my time with this MFA cohort, I’ve seen them expand their practices and stretch beyond their comfort zones, as my colleague Shaikha Al Mazrou puts it. Their pristine new studios have transformed into spaces that bear the deep traces of hard work and experimentation. In their own voices, through their own evolving formal strategies, they have explored many themes, perhaps most significantly the re-enchantment of the world as a force against displacement, trauma, and environmental corruption. And the students have benefited so powerfully from the influences of my faculty colleagues, with illuminated guidance on the possibilities of new materials, the strengthening of their creative practices through rigorous writing, the deepening of their theoretical investigations through perspectives of the archive, surveillance and public space, and the Anthropocene.

Many exciting milestones forecast the possibilities that lie beyond the MFA. Together we had the opportunity to engage with the prominent artists-in-residence at NYUAD’s al Mawrid Arab Center for the Study of Art and to visit the Venice Biennale and hear directly from the team of the Emirati Pavilion, underscoring the future for artists in this region. I’ve watched as the students were awarded scholarships and fellowships, and as they (at times anxiously) prepared for exhibitions in the UAE and beyond. With this final exhibition at 421, we celebrate a culmination that also leads out into the future; it has been an honor to be a part of this journey.

REFLECTIONS ON THE INAUGURAL COHORT

Terri Geis
Cosmic Forest

Nature is the very essence of my work. By nature, I understand not only the environment or the enormous variety of living forms, but also the dynamic principle that transforms matter and keeps it in constant movement.

Scientific disciplines are devoted to the comprehension of natural phenomena despite unpredictability. Most theories cannot deal with the imponderable element that suddenly changes everything.

Randomness acts everywhere.

My practice is based on three basic operations: cutting, overlapping, and pasting. I never change these procedures, which I understand as drawing. Cutting is the same as drawing—it admits no errors, otherwise the result would not correspond to the initial intention. However, nothing works exactly as planned or as predicted. I try to incorporate failings and inexplicable errors into my work. Randomness and unpredictability are inseparable from my poetics and my artistic practice as well.

The Cosmic Forest results from several reflections on nature and its presence in human imagery. As most people perceive forests as being nature itself, I began to meditate on the theme of forest as a single organism. In fact, a forest is a highly complex body in which interconnected elements function as in a network based on collaboration and resilience.

The Amazon forest is a powerful image in people’s minds all over the world. For a Brazilian native as myself, it has always been present in schoolbooks, newspapers, on television and in myths and fables.

The Cosmic Forest is a multisensory installation. An immersive environment in which I seek to convey the idea of interconnection between natural elements, on both macro and micro scales. By activating our senses, it is an invitation to the public to become part of the infinity of the cosmos.

The installation occupies a room where a drawing made with artisanal cotton paper, covers the main wall and from the top unfolding along the floor. It is composed with large drawings of foliage that disturb the perception with its scale. Sculptures from the Animalia series are also displayed in the exhibition room. These fictional creatures evoke primary forms of life, figures whose hybridism between animal and vegetal is highlighted by the plants that sprout from them.

ELIZABETH DORAZIO

On Nature, 2021
Drawing on paper collage, 300x470 cm
© Dustin Foster
The other walls are painted black and are covered with images of constellations which I draw randomly with chalk in order to suggest a correspondence between the vastness of the cosmos and the richness of the forest.

This installation is the synthesis of the research I initially had begun almost three decades ago. Through drawing, it has led me to explore new ideas about nature by using different materials and techniques. My work is like a living organism, in constant movement, fueled by the desire to express what cannot be said with words, but which will never cease to be questioned.

Elizabeth Dorazio (b. 1957, Araguari, Brazil)

Elizabeth Dorazio earned her BFA in Visual Arts from the Guignard University of Art, Belo Horizonte (Brazil), and subsequently trained in ancient Italian art techniques at The Institute of Art and Restoration (Italy) and Städelschule (Germany). Dorazio’s art practice deploys drawing, collage, woodwork, and installation to explore the mysteries of human relations to nature and the cosmos. Her work often includes collaborations with traditional arts practitioners from around the world.

Dorazio’s solo exhibitions include I Went on a Trip, Dan Galeria, Brazil (2022); Drawings and Editions, XVA Art Gallery, UAE (2021); Symphoniearen, Project Space NYUAD, UAE (2018); Kunstverein Familien Monteux (2014); Leben, Organismus, Kosmos, Platform Sarai (2012); Hier und Anderswo, Galkosetheater (2002) (all in Germany); Mantra, Capela do Morumbi, Brazil (1998). Her group exhibitions include Art Here, Richard Mille Price, Louvre Abu Dhabi, UAE; In Process in Progress, 421, UAE; As Mais Altas Torres, Dan Galeria, Brazil (2022); Made in Taskheed, Taskheed, UAE (2021); Existenzelle Korrespondenzen, Museu de Arte Contemporânea de Brazil (2016); Symbiose der Kulture, Rosalux, Germany (2014); Blue Connection, Museu de Arte Contemporânea de Sorocaba, Brazil, (2011); Seis Artistas Brasileiras, Memorial da América Latina, Brazil (1998).
Encounter Museum

My work investigates traces and our society’s excess imagery. Using photographs, books, machines, prints, and museum catalogs, hidden meanings are manipulated and reimagined to create a new visual archive. While framing the collected data, painting, photography, and collage examine stories and fragments from art history, psychology, neuroscience, and mysticism. The concept is to piece together, link, and re-edit information to re-read the world and re-signify the past, resulting in “middle of things” artworks with no beginning or end.

In this project, I identify and reinterpret ephemeral, incomplete, and ambiguous narratives in the Louvre Abu Dhabi’s collection of masterpieces catalog, then reconstruct them in an unpredictable order, likeness, hierarchy, and logic. What happens when an object, text, or category is “out of place” because it does not adhere to the museum’s time and space (history and culture) organizational principles? The project was inspired by Aby Warburg’s “Mnemosyne Atlas” (named after the Greek goddess of memory), a figurative collection of 900 photographs depicting the history and problems of humanity. Warburg (1866-1929) viewed the Atlas as a visual representation principle or procedure, a crucial tool for proposing visual thinking. As operating fields can be rearranged, combined, or overlapped, the work constantly re-edits, reviews, and assembles images as “lines of flight” (Deleuze), opening up in unexpected ways and creating multiple narratives. Thus, the purpose of these works is to examine the archive and its manifestations in art and history, examine the connections between authenticity, appropriation, fragility, and hierarchy, and attempt to interpret the configurations of time by combining “constructed” or fake fragments of a young museum, such as the Louvre Abu Dhabi.

The project also makes reference to the Anthropophagic Manifesto by Brazilian poet Oswald de Andrade (1889–1954), which uses Tupinambá cannibalism as a metaphor to comment on and break with cultural dependence on foreign models, opposing European supremacy. The Anthropophagic
mode of operation consumes and digests all influences in order to produce something new. At the core of classifying, collecting, and interpreting art are the destruction, appropriation, and creation of new ideas, perspectives, and cultural norms. Reflecting on how we interact with historical memory and narratives embedded in images enables us to become agents of change rather than simple observers.

Fabiola Chiminazzo
(b. 1971, Curitiba, Brazil)

Fabiola Chiminazzo earned her undergraduate degree in Visual Arts from the Armando Alvarens Pratradio Foundation (FAAP) in Brazil. Her artistic research includes photography, drawing, painting, objects, and installations. Her work was exhibited in group exhibitions across Brazil, including: The Hero’s invention, the Museum of Contemporary Art of Sorocaba (MACS) (2022); Study for Talents, University of Campinas (2016); Contraprova, Paço das Artes, University of São Paulo (2015). In 2015, she was awarded a solo show, Study in Seeing, at Cultural Center Adamastor, Brazil, and her work is in the Museum of Contemporary Arts of Sorocaba collection. In 2022 she exhibited in 421, UAE, in the show NYUAD MFA: In Process In Progress, and won the Art Circle Organization Award 2022.
Nothing to Everything, 2021
Oil on canvas
141x400 cm (tryptic)
© Dustin Foster
I Would Tread Lightly
This exhibition presents objects related to being a Palestinian in diaspora, and more specifically, the sense of heaviness that results from vicarious trauma and unbelonging. Upon abstracting the said heaviness into geometric embroidery, serial sculptures, non-narrative videos, and performance works, the artist finds entry points for processing emotional trauma, both individually and collectively.

The video works in *I Would Tread Lightly* cluster around the themes of glitches, self-censorship, and the surreal search for home. A series of sculptures made of clay, textile, resin, and children’s play objects, act as stand-ins for the women and children from Palestine who are illegally held in occupier prisons. Also represented in this body of works are the 12 withheld bodies of Palestinians who have died in prison, never to be given a funeral or dignified burial. The embroideries in the show are a series of maps that reinterpret traditional Palestinian embroidery motifs, both as containers and as speculative escape plans.

Another cluster of works explore the impressions from her first trip to Palestine at age 34. The writings, *Palestine Striations*, are created with Al Ghusain’s non-dominant hand, in order to tap into the subconscious. She also explores the landscape of Palestine, specifically its hills, sunsets, and waterfalls as a way of joyously experiencing what should have been part of her childhood and as a catalyst for an intentional mourning process as an adult.
Liane Al Ghusain
(b. 1987, Kuwait City, Kuwait)

Liane Al Ghusain is a Palestinian-Kuwaiti artist who received her BA and MA in English with a focus on creative writing from Stanford University (USA), and was awarded Interdisciplinary Honors in Feminist Studies. She also has completed postgraduate studies at the Ashkal Alwan Home Workspace Program in Beirut, Lebanon. She has shown her artwork at The Mine Gallery, Art Dubai, UAE (2023); The Object Salon, Kuwait (2022); 421, Abu Dhabi Art, UAE (2021); Framer Framed, the Netherlands (2015); and in online exhibitions. Al Ghusain recently completed a residency at the A.M. Qattan Foundation in Ramallah, Palestine.

Liane has been awarded various grants, prizes, residencies and fellowships, including scholarships and research grants from Stanford University, New York University Abu Dhabi, and the Kuwait Culture Office. She has published writings in a wide range of international publications such as Berlin Quarterly (Germany); The Outpost (Lebanon); and WTD magazine (UAE). She was the first director of the Contemporary Art Platform (CAP Kuwait) and spent the last decade working as an artist, copywriter, culture/education consultant, entrepreneur, writing coach, and yoga & meditation teacher.
Folded Stories
My work, often with fabric, is rooted in my ongoing interest in the effects of one’s childhood on their life, starting from my own childhood. When I was young, my grandmother used to tell me stories, many of which made me aware of the weight of expectations that a child could grow up carrying, trying to fill some character’s shoes to achieve that happily-ever-after, that the main character of the story receives or the constant need to get the society’s approval. Another thing that I am also focused on is the words in children’s stories that are used to depict some of the female characters in the stories. Words that are used to establish beauty standards for females in a community. Many stories carry morals behind them that represent each community’s cultural or religious values.

When creating fabric sculptures, I have had to figure out a way to manipulate the material that fabric and force it to act in the way I wanted it to, without the support of other materials. To learn how the direction of a weave could help the fabric stand or flap over and how a fold or a ruffle could create volume. I think there is an element of mystery and fragility when I’m making my sculptures without any help from different materials. Even when I get my sculptures to stand, they are still light and foldable, unlike how they might look. I’m very interested in using the material to make them appear hard or heavy while being the opposite.

When I started sewing, it felt like I was tailoring a story. I created plant-like sculptures from different fabrics (organza, chiffon, and tulle) as part of site-specific installations. I’m creating these creatures. I’m giving them a personality, then installing them and making them feel alive. My choice of medium has slowly shifted to mainly cotton fabric and embroidery. I have also introduced stuffing into my work using various quilting techniques.

For my most recent works, I started by recreating some of the stories that were repeated to me the most as a child, which brought me to think about how I retrieve a memory. What does it look like? How accurate can it be? What color is that memory? Are these memories not ones that I experienced alone? How can I translate that into my work? All of these questions were triggered by a memory that stayed with me while trying to remember the details of the story. That memory was of a book that my

MAHRA ALFALALI
Stories embedded in a book, 2022
Cotton, sewing on fabric
20 cm x 20 cm
© Dustin Foster
grandmother had that had no hardcover. The binding of that book was exposed, and the color of the papers had turned to a yellowish hue. When I remember those stories, I remember them in the shade of those yellowish pages. Those memories look like a pillow, bedding, and a quilt. They could be a dream or a nightmare. They carry the weight of the past and the anticip-ation for the future.

Mahra AlFalahi (b. 1997, Abu Dhabi, United Arab Emirates)

Mahra AlFalahi earned her BFA in Fine Arts from the University of Sharjah’s College of Fine Arts and Design (CFAD) (UAE), where she studied painting, printmaking, sculpture, and photography. She established a multimedia practice that later led her to work with textile sculptures and installation. Her main interests relate to questions of memories, childhood, imagination, utopia, and surrealism. Recently she has been focusing on children’s bedtime stories, their significance, as well as the challenges they create. Al Falahi has exhibited across the UAE, including: In Process In Progress, 421, Abu Dhabi (2022); Seeking Utopia, Art Space WTC, Abu Dhabi (2021); Transcendent, Zimzy Gallery, Dubai (2020); The Evolution, COYA Abu Dhabi; Tridimensional Art and The Society, Rotunda Gallery, American University of Dubai (both 2019); The Exit Show 13 Extension, Maraya Art Center, Sharjah; The Exit Show 13, Rotunda Gallery, CFAD, University of Sharjah; Emirates Fine Arts Society’s 25th Annual Exhibition (all 2018).

She has also been part of the Artist Residency program at the Cultural Foundation in Abu Dhabi (2021).
Mapscapes

My work spans multiple disciplines including printmaking, sculpture, photography, moving image, installation and performance. My creative practice challenges the notion of borders in concept, content, and medium, by exploring geopolitics, social and environmental issues such as the ramifications of war and displacement. My goal is to create work wherein multiple interpretations are possible, requiring the viewer’s worldview to inform the meaning.

While my practice involves multiple media, my primary research focus remains printmaking. Further, it has been my belief that printmaking is wonderfully positioned to provide a space in which crossovers between ideas, technology, and process can occur. My recent interest in digital fabrication pushes my interest in hybrid practice, wherein the link between traditional techniques and modern technology makes the possibilities of artmaking endless. Richard Hamilton, an artist who always seemed to begin by questioning which medium would be best suited to express the idea or address a problem said, "A medium need not sit in isolated purity. It has always been my contention that the first objective is to achieve a compelling image and that aim demands a felicity in its implementation." Rather than being steered by a developed skill set, I am able to begin with ideas and concepts which then guide my process towards discovering the most appropriate means and mediums of creation. My interest in processes without an un-an attachment to results means that I often do not know how the work will turn out until late in the process, trusting each project as it develops.

My thesis delves into the intersection of art and technology, exploring the transformation of pixels into tangible objects through printmaking, moving image, and digital fabrication. By adopting the perspective of an explorer and observer, I aim to document the often-overlooked urban and absurd landscapes that exist all around us. These landscapes are fragments of our environment that are too remote or too close to be seen or touched, and yet, we unconsciously discover them in every encounter. A journey of discovery that explores the natural and the artificial, revealing the beauty in the unexpected and the mundane.

Majd Alloush
Majd Alloush earned his BFA in Fine Arts from the University of Sharjah’s College of Fine Arts and Design (CFAD) (UAE). His practice spans multiple disciplines, including printmaking, sculpture, photography, moving image, installation, and performance. Through his work, Alloush challenges the notion of borders in concept, content, and medium by exploring geopolitics, social, and environmental issues such as the ramifications of war and displacement. Alloush strategically creates work in which multiple interpretations are possible, requiring the viewer’s own worldview to inform the meaning. His work is situated within contemporary hybrid practice, at the intersection of traditional processes and innovative methodology.

Alloush’s work has been exhibited locally and internationally across various platforms and organizations, such as Beyond: Emerging Artist, Abu Dhabi Art, UAE (2022), Calculating Chaos SGC Portfolio Exchange, USA (2022), Antimatter (media arts), Canada (2021), and Sharjah Islamic Arts Festival 24th Edition, Sharjah Art Museum, UAE (2021).