

Salmah

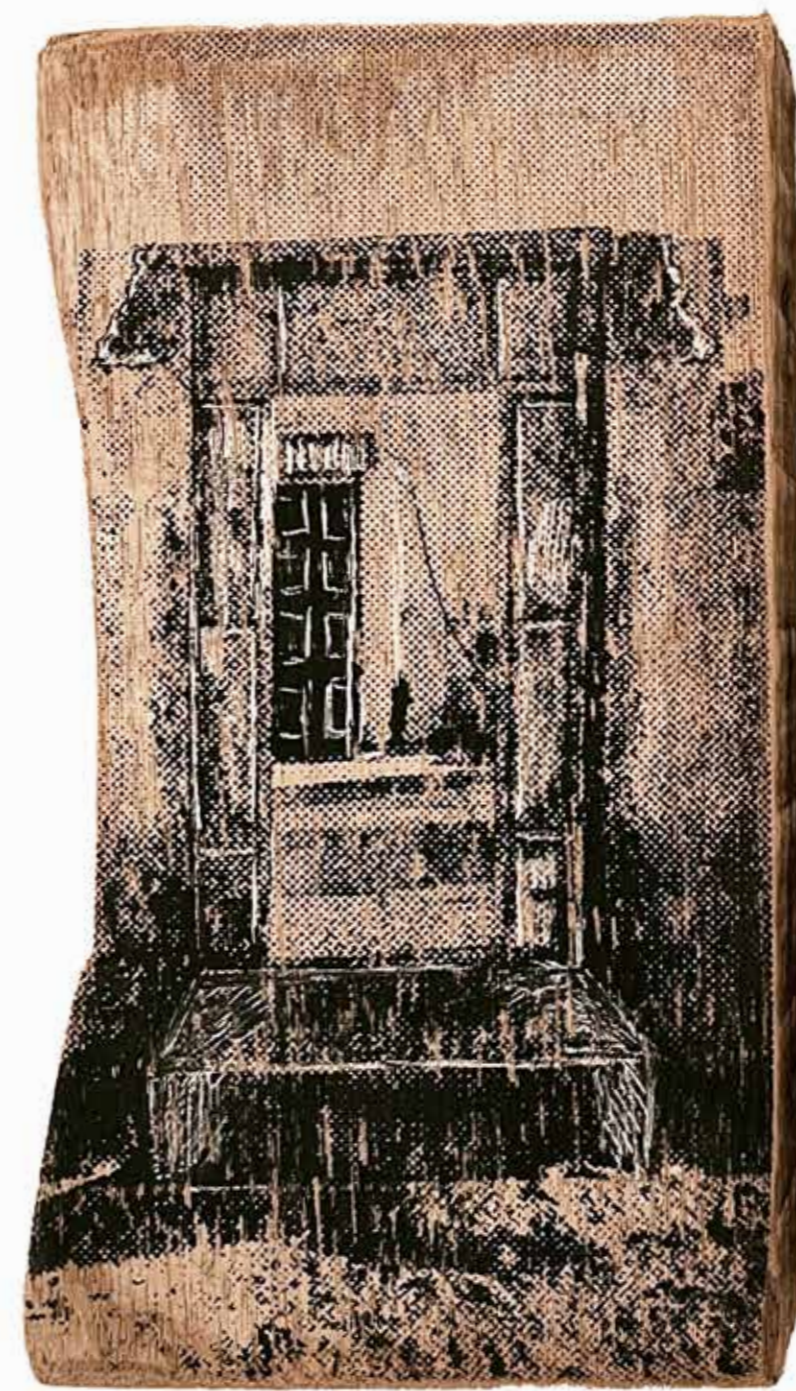
Almansoori



Doors, 2022

Screen print and ink on found objects
24 x 12 x 4 cm each

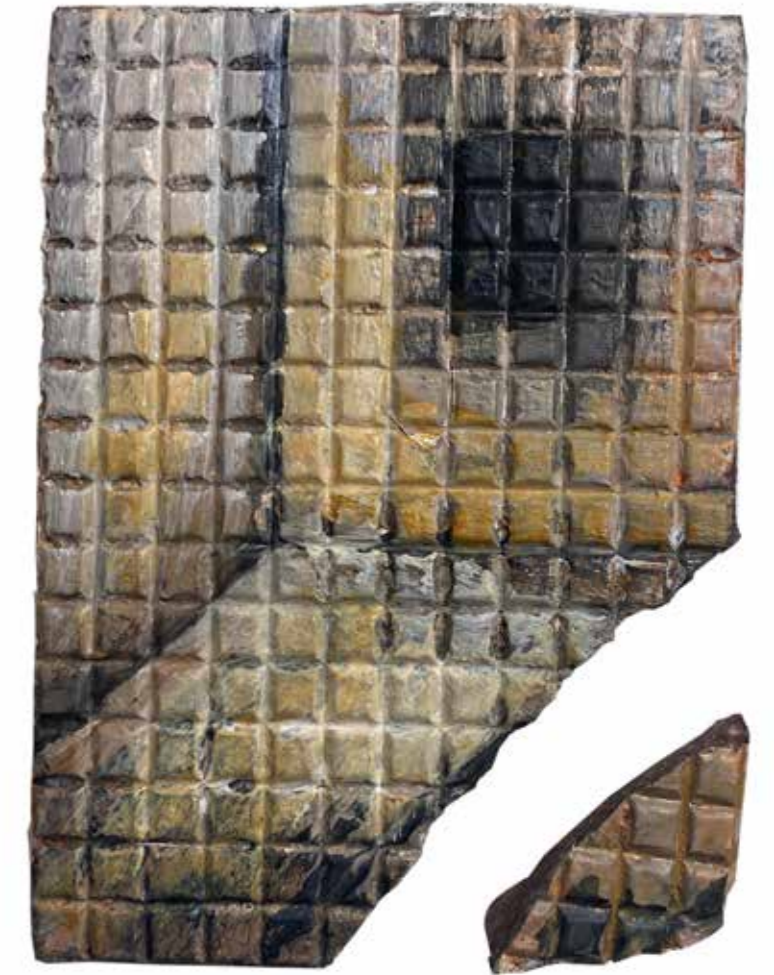
I constantly find doors at abandoned places. My exploration discovered many open and closed ones. I often avoid entering spaces with locked doors since they symbolize exclusion, protection, secrecy, and imprisonment. On the other hand, I usually limit my exploration to places with open doors since they signify welcome and encourage discovery and investigation. In this diptych, I used silkscreen to print two doors (open and closed) on found objects from the same abandoned site.



Perserving Memories, 2022

Vintage wooden box, collected materials in glass containers, found objects, acrylic paint
Variable dimensions

Growing up, I witnessed my grandmother's fondness for collecting objects, documents, and various items into an array of boxes and bags. I carried my memories of her from my childhood with me and watched them evolve into my project, *Preserving Memories*. Taking from her actions, I meticulously considered what to collect and preserve as part of this experience. Searching through my family's storage, I found one of my grandmother's vintage wooden boxes to use as the foundation of the piece. Alongside the objects in the box, I collected my own materials in glass containers, contributed found objects from abandoned sites from my hometown as we prepared for them to be demolished, and presented them together. On the tile, I hand-painted images of the sites from which I collected these materials. An assemblage box, this piece becomes a vessel for remembrance. The piece becomes an intergenerational tale of the city that will soon only exist in memory.



Preserving Memories (detail), 2022

Vintage wooden box, collected materials in glass containers, found objects, acrylic paint.
Variable dimensions

who i became, 2023

Photo transfer, acrylic and oil paint on found objects

Variable dimensions

A person's identity is an intangible concept and cannot be shaped because a particular memory is a culmination of memories and events that have occurred in the past, and as a result, those memories make up who the person we are today. This series of works investigates identity and its roots in the context of childhood place. Reflecting on the place where I grew up, as well as my nostalgic memories of that place and attachment. In this project, I am looking at found objects from all around my childhood house and connecting them to a specific memory from my childhood. As a result of the photo transfer method and painting process, I will be transferring images from my childhood onto the objects I have collected, driven by my memories as a child. Compiling photos to reflect collective memory and how the brain remembers specific aspects rather than the entire experience or memory. Translating that into the creation of a collection of intimate, personal, and nostalgic art pieces that invite the viewers to interact and investigate each piece.





found myself..., 2022
Acrylic on found objects
Variable dimensions

This work consists of 11 found objects that take on new life as I impart my reflections on my home, myself, and journey as I paint various imagery onto their surfaces. Each object was discarded amongst the vacant buildings of my hometown Ghayathi.



When Metal Rust, 2022

Watercolor and found objects on ceramics
30 x 12 x 20 cm

When Metal Rust in this project, I investigated found objects questioning their origin, where they came from, and what they were trying to say and reveal. To start seeing them as figures having personalities in relation to each other. In the piece I did, I examined metal objects and started recreating them and connecting them using coils to show their connection and how they relate to each other since I acquired them from the same space. All the objects that inspired the piece were old and rusted when I collected them. I added a mixed media approach to the piece by using watercolors and charcoal to enhance the color of the metal and incorporating found metal objects to exist within the piece.

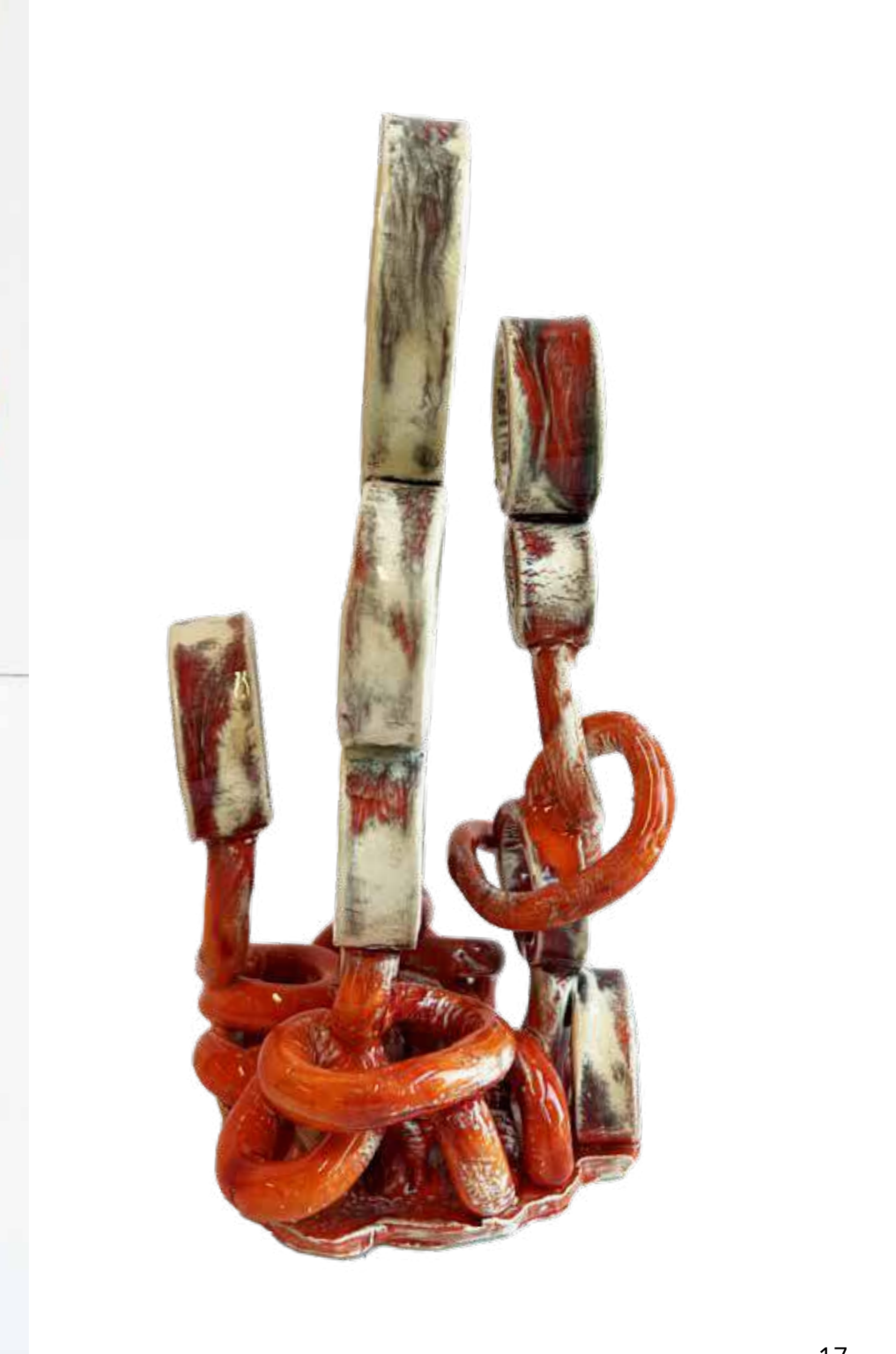


Everyday Landscapes, 2022

Ceramic

12 x 12 x 24 cm

What can be part of the daily landscape? On my daily drive around the city, the stop signs always fascinated me in how they occur in natural and man-made landscapes. In particular, when invasive plants grew around it as if they were an integral part of this manufactured sign sculpture. The abstracted figurative form represents the relationship between the road signs and the plants that accrue underneath, raising the question of whether these signs are becoming part of our everyday landscape. The landscape I was witnessing surrounding the stop signs I came upon is enhanced by the piece's warmth and neutral tones.



Demolished, 2021-2023

Mixed media on paper

59.4 x 42 cm each

In my ongoing painting series, *Demolished*, I create a visual archive of the soon-to-be-demolished areas of Ghayathi. An expressive and gestural series, I uncover the overlooked elements of these ephemeral ruins of a city that once was, a city that was my home. Each detail reveals new questions and revelations about the lives of the people who worked or resided in these structures, thinking about how they traversed the space and contemplating the objects they left behind. Coming to life through mixed media on paper, the works become a simultaneous reflection of my own emotions as I wander through these doomed spaces but also their distinctive spirit still imbued within their walls and structures.

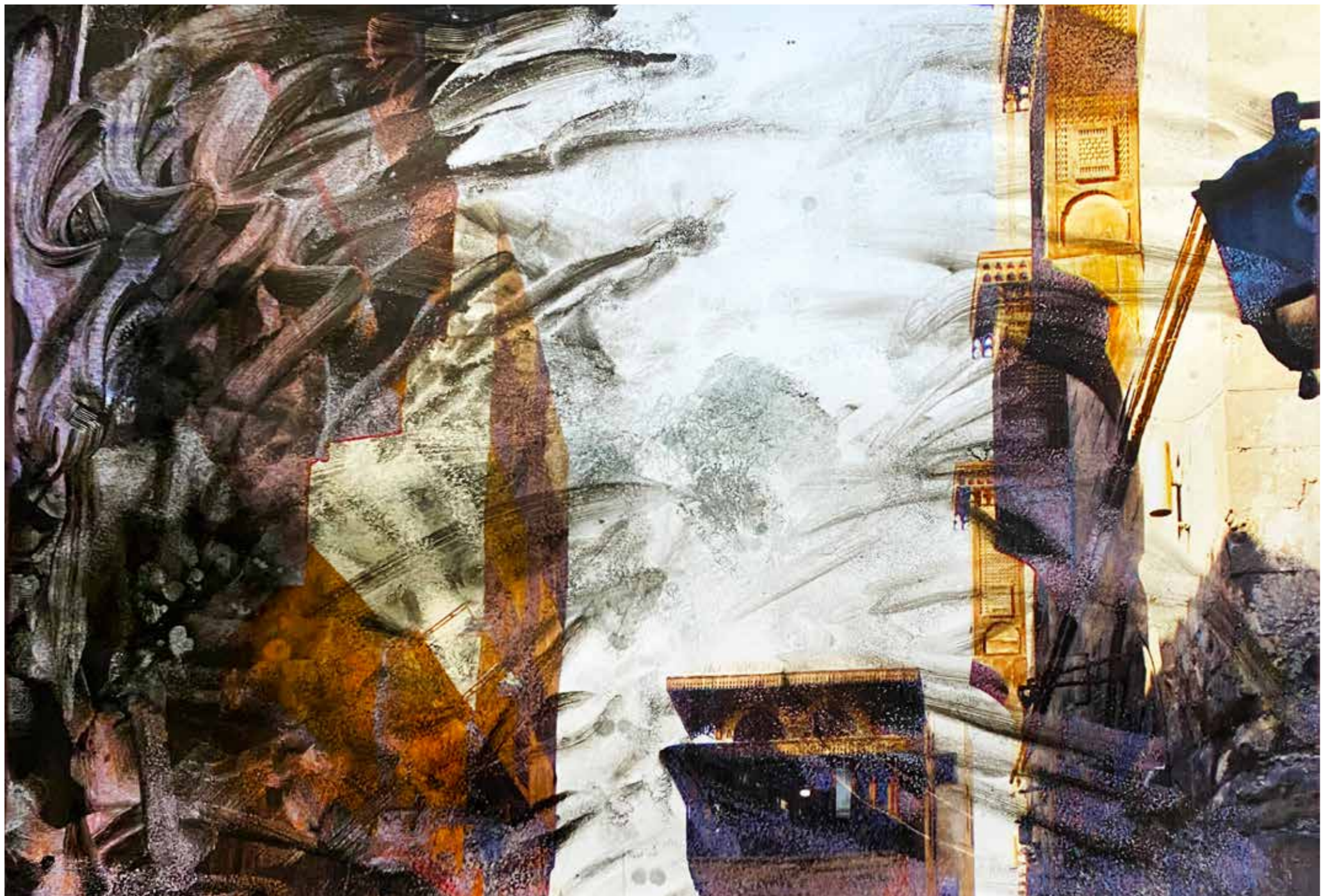




Cairo, 2022
Bleach on inkjet print
21 x 29.7 cm

Cairo is a series of ten inkjet prints produced on glossy paper, capturing the essence of the oldest architectural elements of the famed Egyptian city. As a tourist, I discovered that when traveling to a new city, exploring its oldest areas exposed the city's essence. While these city corners hold some of the most significant experiences and events, they are often the most damaged and decaying as the city has suffered through civil war and rising populations. The city now reflects how modernity erodes these monuments from the past. I demonstrate this destruction in this series by adding bleach on top of each print. The color and the beauty begin to strip away, leaving the final image an echo of its original greatness.





Unfolding, 2022-2023
Mixed media on cotton fabric
Variable dimensions

Unfolding is the next evolution of my artistic practice as I continue on a trajectory of an investigation into relationships with a sense of place centered around my hometown, Ghayathi. Unpacking new stories, this project represents a new direction in my research into the site. Here, I reconcile the tangible and intangible elements of space. Through mixed media creations of fabric, I reflect on the physicality of these places, from their architectural structures to the ways they delineate private and public spaces. I intuitively add color, driven by memories, emotions, and experiences that are inextricably linked to these places but cannot be seen, heard, or touched. The fabrics, within the crevices of their folds, hold and hide my home's intimacy, identity, and history.



Installation view at Sikka 23, Dubai, UAE, 2023



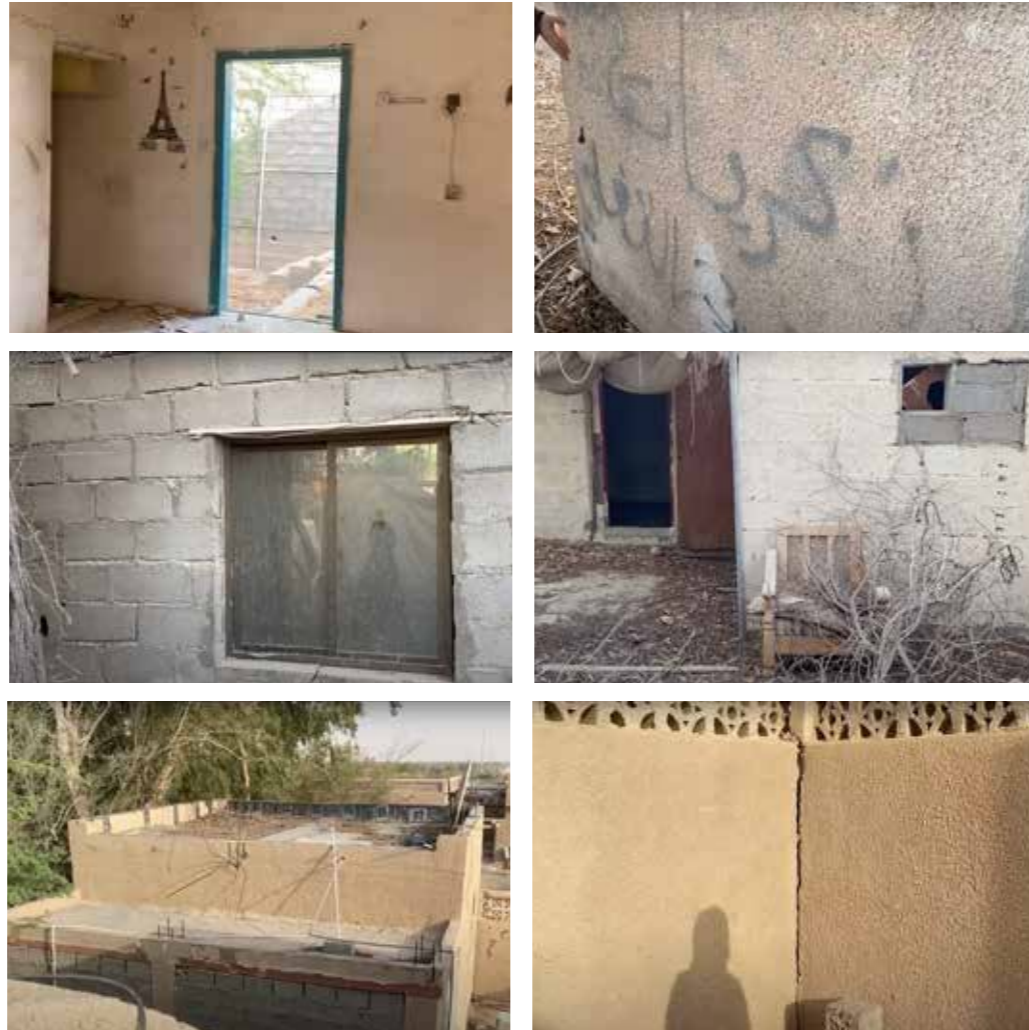


Installation view at MIZA, Abu Dhabi, UAE, 2023



Homesick, 2021
Single channel video
00:02:37 minutes

This work reflects the feeling of homesickness I felt after moving away from my hometown and leaving my family behind, as well as the nostalgic memories I have of that place and my attachment to it. Reliving the memories of a life that has passed through these spaces, taking the time to be present in them, and honoring what they held over time.



Ghayathi Desert, 2022
Digital photographs
Variable dimensions

This work consist a collection of ten images that captures and questions the existence of the sculptural elements and monuments that appear within the Ghayathi desert. These images presented together reveal houses, trees, and even structures like entry gates across the desert's expanses, all becoming visible from a singular vantage point. In doing so, these elements preserved by the Ghayathi community, supposedly signifying their value, now prove the nondescript nature of the desert, devoid of life and distinctiveness.



Installation view at MIZA, Abu Dhabi, UAE, 2022



