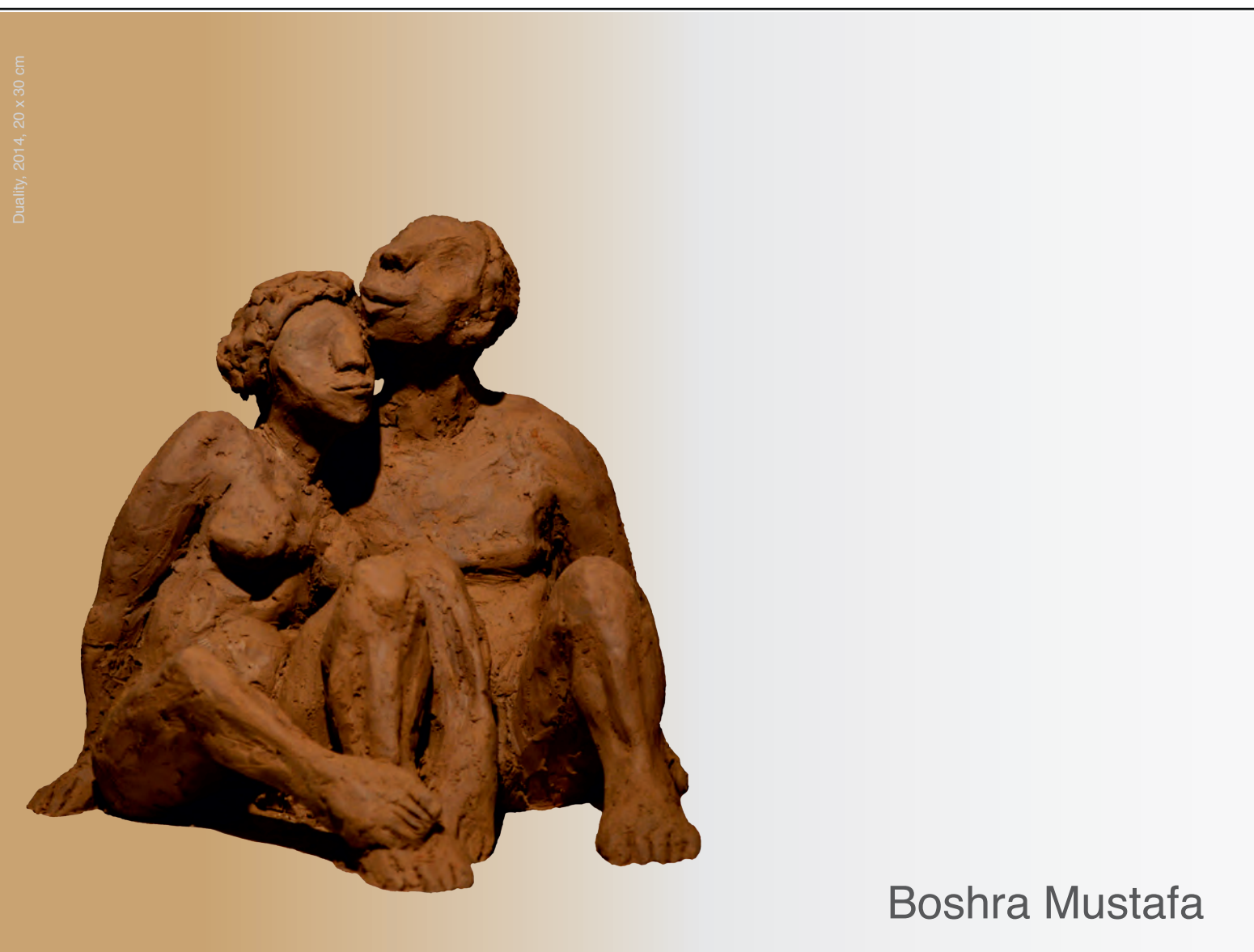


Saoud Abdallah, 2013, 100 x 70 cm



Saoud Abdallah

Boshra Mustafa, 2014, 20 x 30 cm



Boshra Mustafa

# Art on 56th

has the pleasure to invite you to the exhibition

of **Boshra Mustafa**  
Possibilities

a private preview will be held on Thursday May 8, 2014 starting 6 pm.

The artist will be present. Exhibition from May 8 to May 29, 2014.

Sculptures looking for hope  
Boshra Mustafa begins her work by a creative activity dedicated to exploit the sensory appeal of the substance, guided by its inspiration and eagerly tracking the effects of the full form. Her idea comes from subjects that already exist in reality, and she derives it from her innermost and deepest of feelings. She always looks inside of her, filled with contradictory emotions, developing from it works characterized by having a defiant troubled character. She presents her expressionistic sculptural system according to the concepts of real fact to address them by simplification that

does not have the characteristics of known aesthetics. It falls back to the forms that suggest strengths and weaknesses together, by using the deliberate exaggeration and distortion that highlight the emotional impact. As well as the attention to the interior vision as a reaction against the known academic standards where the shape becomes loaded with strong emotional tensions. Boshra hates the vacuum, so her sculptures come as deaf blocks of bodies that do not allow the light to penetrate or air to cross. She stands fixed or stays in a turtle shell worrying about both her internal and external prison simultaneously, where hope is missing.

Edward Shahda

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# Art on 56th

has the pleasure to invite you to the exhibition

of **Saoud Abdallah**  
Spot in Memory

a private preview will be held on Thursday May 8, 2014 starting 6 pm.

The artist will be present. Exhibition from May 8 to May 29, 2014.

Whispers of Sand  
Saoud Al Abdallah works on doing away with the aesthetics of color - what painters find pleasure in - to delve in his treasured terrain, which is the cluster, turning his back to lines and tactility. He refines the elements of his painting: a child, a woman or a man, getting rid of all their details to form the simplest shape, circular and firm, which he then connects to the space by simply alluding to a sidewalk or skyline, or by leaving them floating in unlimited space. In his attempt to attain the utmost simplicity the cluster almost becomes inscrutable. The painting is then unintentionally taken to the edge of abstraction. Color strokes are unnoticeable in Al Abdallah's paintings contrary to the majority of classic painters who attempt to cover the stroke of the brush. This is due to the fact that Saoud doesn't use acrylic colors, but sand! Colored sand dug up from places unknown to us that he uses to transform from a simple material into an artistic element. It is important to mention that not only is sand an unusual

material for painting, it also gives the artist the opportunity to create singular artworks, which evoke the authenticity of both the material and the structure. Saoud doesn't preoccupy himself with nationalist or historical identities that have been prevalent in previous eras. He depicts human beings that bear no local characteristics. While his country has been under constant destruction for the past three years, he translated the ruination of buildings, humans, and relationships but also the human tragedy with a sense of dignity and humanism. Immigrants, refugees and injured people, all lost their homes, their lives violated... Al Abdallah's work portrays this without outcry, propitiation, or tears... He conveys the tragedy of humans with nobility. Saoud Al Abdallah presents today the hard work of many years and endless nights spent refining his paintings that portray a simple and solid cluster, concealing strong and deep emotions that only time can reckon with.

Youssef Abdelki

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