

G20 Guest Nations

EGYPT



Alaa Abu al-Hamad Abdul-Sattar

Title: The yarrow paradise in Ancient Egyptian: is the name of a heavenly paradise in Egyptian mythology
Medium: Oil on canvas
Size: 160 x2 00cm
Year: 2023

Award-winning painter Alaa Abul Hamd credits the beautiful landscape of Upper Egypt and its ancient Egyptian character as the inspiration for his artwork. His subjects are characterized by their stillness, strength, and silence, which he attributes to his fascination for ancient Egyptian murals and carvings. Abul Hamd holds a BA in Fine Arts and is pursuing a PhD on the impact of the Luxor civilization on contemporary Egyptian art while also serving as an assistant professor of painting at the Faculty of Fine Arts at Luxor University. His work has been exhibited extensively locally and internationally. He is the recipient of the 24th Youth Salon Award and has participated in over twenty group exhibitions in Cairo, Port Said, Alexandria, Luxor, and Muscat. The artwork is inspired by the ancient Egyptian art philosophy. It tells about the meeting of lovers in heaven. between the bliss of heaven. The artwork expresses the state of longing between the two lovers. In a contemporary artistic style, along with the influence of ancient Egyptian art on the artist.

NETHERLANDS



Sara Sejin Chang

Title: The A-Symmetrical Imperialistic Data Server
Medium: Black metal frame with hand painted silk paintings, light
Year: 2018/2021

Sara Sejin Chang (Sara van der Heide, 1977) (NL) is a Korean-Dutch artist currently living and working in Berlin. In 1995 she entered the Amsterdam University of the Arts, whereafter she continued her study at AKI Academy of Art & Design (ArtEZ) in Enschede. Chang has won several prizes of which the last was the important Dutch Theodora Niemeijer prize in 2023. Chang combines spiritual evocations, historical research and the unraveling of colonial narratives in works that act as historical repair, healing and belonging. Through her artistic practice, Chang has questioned Eurocentric systems of categorisation and racialisation, as well as their penetration into all levels of life and contemporary Western society. In her work she raises questions about these systems of inequality as she intervenes to deconstruct and reconstruct them. The A-Symmetrical Imperialistic Data Server addresses the problems Chang sees with the growth of the digital culture and the negative imperialistic impact it has on some. The 'asymmetry' in the title and in the work points towards serious concerns regarding the unequal distribution of energy and resources across the globe, and consequently the large (negative) impact on certain geographic areas, often far removed from the location of the internet user.

SINGAPORE



Robert Zhao Renhui

Title: A City Landscape
Medium: Photographs
Size: 121cm x 60cm x 6 cm (2 pieces) or 3.9 x 1.9 feet (each - 2 pieces)
Year: 2023

Robert Zhao Renhui (b. 1983, Singapore) is a multi-disciplinary artist and the founder of the Institute of Critical Zoologists. His artistic practice addresses humanity's relationship with nature, and is characterised by a longstanding interest in investigating sites defined by the conflation of wilderness and urbanisation. Arising from a research-oriented process, his artistic output spans and blurs the boundaries between the mediums of photography, video, mixed-media installations, and publications. In doing so, he realises stories and narratives that re-focus attention on the planet's ecological imbalance in palpable ways. The artwork that depicts an imaginary landscape of Singapore. This landscape feature flora and fauna of Singapore, as well as futuristic buildings and architecture. The biophilic buildings in the landscapes can be considered to be designed and built with sustainability in mind. Various animals such as birds and mammals that currently live in Singapore, are also included in this landscape.

MAURITIUS



Dharmadeo Nirmal Hurry

Title: Basic Laws of Life Energy
Medium: Concrete, collected coloured plastic strip, airy plant
Size: 240 x 50 x 50cm

I am a Mauritian artist who has embarked on a creative journey full of diverse paths and passages. My work spans a wide range of themes, including social, political, cultural, ecosystem and environment, religious, community affinity, popular discourse, customs and traditions, issues on presentation, esotericism and human nature, history, ethical and vernacularism issues. My artworks often embrace the use of the Creole and Bhojpuri languages, making them accessible to a broader audience and reflecting the multicultural fabric of Mauritius. This sculpture installation has a vertical progression, that interlaces natural elements and objects of the man-made world, but, what attracts our eyes is the negative space in between. Addressing the invisible, the laws of life energy, our relationships with the physical world should be our priority. If technological advances have brought the opposite ends of the world together, it has also alienated us from our environment, which raises the debate of the Same and the Others.

SPAIN



Beatriz Ruibal

Title: FOUND NOWHERE ON THE MAP
Medium: Video
Year: 2021

Beatriz Ruibal is a visual artist who develops her work through, photography, video and Installation. Her academic background in audiovisual communication and philosophy Influences her reflective artistic approach. Her works explore a concern for the fragility of contemporary existence, and a reflection on absence and its representation through spaces, nature, and objects. Ruibal has secured a prominent position among creators of her generation due to the intimate nature of her work and the attention she pays to the Details of everyday life, effectively inviting her audience to immerse themselves in a promising moment of introspection. The artwork is a synthesis of images constructing a 'contemplative nature', implying critical thinking and political behaviour towards our environment. This 'nature' is a result of my research in the gardens of the Royal Academy of Spain in Rome and Rome's botanical garden. Understood from an ethnobotanical perspective, nature reflects identity, origin, cultural tradition, and our recognition of diversity. The space for interaction between human and non-human alerts viewers to concepts of resistance and conservation, capacities also inherent in humanity.

OMAN



Abdulmajeed Al Balushi

Title: The gate
Medium: Mixed media on canvas
Year: 2020

Abdulmajeed 'Karooh' is an Omani artist well known for his work in Fine Arts & Culture, He is a member in Omani Society for Fin Arts since 1993 and Emirates Fine Arts Society since 2006. He is also an established member of Ambassadors of Omani Art team that encouraging in taking new forms of art groups in Oman since 2018. He has participated in many local and international art exhibitions in Oman, Geneva, Vienna, Italy, Frankfort, France Egypt, Dubai, Kuwait, Bahrain, New Delhi, and Thailand. This gate/entrance in old Muscat In ancient times, there were two entrances when entering Muscat. called the small door in Muscat on the side of the old Muscat market, while the other is called the big door that leads to the Fardah, the Al-Khor Mosque and the Mirani Castle, while on the side of Hillat Al-Madabbagha, there is a third door called Al-Mutha'ib, which is the entrance to Hillat Al-Awar, all of which are connected to the Muscat wall.

UAE



Mohamed Ahmed Ibrahim

Title: Tower 3
Medium: Cardboard, leaves, paper
Size: 152 x 43 x 44cm
Year: 2017

Mohamed Ahmed Ibrahim, an Emirati artist, is widely recognized as one of the most influential artists in the UAE, alongside notable figures like Hassan Sharif, Abdullah Al Saadi, Hussein Sharif, and Mohammed Kazem. Together, they spearheaded the contemporary art movement in the UAE from the late 1980s to the 2000s. "Tower" is a remarkable artwork created by artist Mohamed Ibrahim, and it is constructed using a unique combination of materials such as cardboard, leaves, and paper. This artwork serves as a testament to Ibrahim's profound connection to nature and his deep-rooted inspiration from sustainability. The tower stands as a metaphorical representation of Ibrahim's hometown, Khor Fakkan, an idyllic coastal town known for its rich natural beauty. By incorporating materials like cardboard, leaves, and paper, the artist emphasizes the significance of utilizing eco-friendly resources and promoting sustainable practices.