

It was launched by the Ministry of Culture in the industrial district of Diriyah
artists deal with the "inside" relationship between man and urban 25



▼ Tahoma

Visual Arts: Supervision - Ahmed Al-Ghannam

His Excellency Mr. Hamid bin Muhammad Fayez, Deputy Minister of Culture, opened this week the "Inside Interior" art exhibition, which will run until December 26, 2019, and was held in the industrial area of Al-Duryia Governorate in the presence of a group of people interested in arts and culture.

Containing artworks of more than 25 artists from the Kingdom and the Gulf, in which they deal with the relationship between humans and architecture and the mutual influence between them, and their work examines the patterns of human behavior related to buildings and the ability to observe human behaviors throughout the ages and related to social relations in building patterns. The exhibition includes a collection of paintings, drawings, sculptures, videos and installations, which raise questions about the relationship between architecture and human behavior, and the ways in which human experiences and societal nature are reflected in the fabric of civilized development.

From the inside

The "Inside" exhibition comes to represent the various ways in which humanity has made its mark in history: What are the methods? What are the ways in which a person transmits his experiences to urban planning and development? How our feelings and the conditions in which we live are reflected in the style of the buildings and the places in which we live.

carpet

Iman Al-Wehbi presented a work: The Rug (2019), which represents the importance of the prayer rug - in its various shapes and sizes - and studies the chronological sequence of all rugs and the evolution of their texture, and how the rug and its fabric became a sign of an era.

Cradle of civilization

Donia Al-Shatiry presented a work: The Cradle of Civilization (2019), a synthetic work consisting of a group of balls within a hollow space, which through its use of light and the visual and dynamic scene that this work conjures up expresses the symbolic image of human adaptation and .the relationship between culture and civilization, and the environment incubating them

Thin separators

Rana Al-Aqil, Work: Thin Spaces (2019), is a synthetic artwork consisting of four spacers printed on transparent fabric, modern fabric spacers are often found in changing rooms and clinics; the .delicate nature of these barriers is an illusion of private space

The nursery

Bou Youssef presented a synthetic artwork titled: Nursery (2019) consisting of a nursery room from a hospital specially designed for incubation of skyscrapers. The room is equipped to resemble nursery rooms intended for children in hospitals, and the skyscrapers made of silicone represent the infants, a reference to the skyscrapers in the artist's country, Dubai. The artist presents an imaginary world in which small buildings require constant care and attention to grow .and reach their adult body, and gain a strong structure

Human sprains

The work of Siddiq Wasel, which was titled Human Twists (2019), was formed on a model of twisted red iron tubes, through which the artist expressed the sensual passions and the internal struggles formed for the psychological twists inside the human person. You can transform and .make changes no matter how strong a person is

What you don't see is also there

While Samerin Sultan presented a compositional artwork entitled: "What You Don't See There Also" (2019), it comes from several doors, mirrors, and posters overlapping with each other, complementing each other to create a dialogue that creates curiosity. In it individual components occupy a secondary role for the whole piece to simulate open and hidden life experiences. The doors provide us with privacy, but also with a perspective that goes from the inner space to the outside world, and the work reflects the transformation that societies went through over time, as .the concepts of privacy were based on revealing more and hiding the less

Woven visions

And Jawad Al-Qweiz presented a series of photographs of the famous landmarks of Saudi Arabia, entitled: "Woven Visions (2019), focusing on the basic rules of Islamic engineering, and the artist's work in compiling this series to create a unique symmetry that highlights each building itself, to form an artwork Captivating installation. The buildings and sites selected are considered as an indication of the diversity of sites in the Kingdom, and aim to emphasize the idea of formal .and design uniqueness, and the extent of their impact on the personality of those around them

Home

Zahra Al-Ghamdi presented a synthetic artwork consisting of six hundred pieces of fabric and artificial sand blocks, titled «The House (2019), with the aim of expressing delicate feelings of sadness, and this piece aims to highlight the contrast between the past and the present, and to stimulate thinking about Its impact on the present and the future, and how they were affected by .it

camp

Mashael Turki, Sarah Khaled, Sarah Sultan, Tamara Ahmed presented artwork entitled Camp (2019), a stretched tent made of a network of architectural rings. Its shape is inspired by the various types of "camps" found throughout the Middle East: such as the Bedouin camps, refugee .camps, and Hajj camps in Mina

Search for a connection

On a mission: «Searching for Connectivity (2019), he presented: Muhannad Shuno, installation artwork for hundreds of black wires suspended from a metal disk with an automated motor. These wires revolve so that life in synthetics work, where the physical and biological self is absent from performance, and instead the artist focuses our attention on the lost, suspended .connections

Precious

And Noura bint Saud Al Saud presented the work: "Nafis (2019)", which is a concrete council with a huge size, which expresses the possibility of seeing identity with a greater and more related perspective to our beliefs, habits, and our common history, in light of modernity the council remained the same Ancient, this relationship between a piece of furniture and our concept of .identity and how shapes and patterns possess the ability to evoke collective memory

rotation

Sheikha Al-Ketbi presented a piece of art formed by reversing a video on a smooth background titled Duran (2019), and it contained a popular door specially designed for this work. The artist aims, through this compositional artwork, to disassemble the images subconsciously within our .structures Architectural, which is created in the memory of the unconscious mind

The ancients

Ayman Zaidani presented a synthetic artwork based on virtual reality, in addition to a film based on a series of experiments conducted by the artist over the past two years, titled: The Ancients (2019), to shed light on the consumption of natural resources in the Gulf countries, the virtual space embodies a contemplative scene The witness can see it from a four-dimensional perspective, and the work provides an imaginary representation of the ancient land represented in the desert that was - as we know it - very green and rich in civilization and plants, the project is concerned - in part - with honoring and recalling the past of the lands that made up the Gulf as it is today , And in The other part is concerned with encouraging the population to increase their .contact with the land

Sustainability

Emily Relph, The Sustainability Theme (2018-2019), is addressed through an installation with a series of raw photos taken by the artist in the desert. The art piece contains about 150 bottles of cast cast and painted in black or white or golden leaves, and this reflection represents a realistic gesture aimed at instilling a more sympathetic and reflective experience in modern life, where the artist encourages viewers to think about their relationship with consumerism and assess its .impact and how it expresses The future of the environment for them and for future generations

behind the wall

While Muhammad Al-Shammari presented a set of glass pieces decorated with Islamic motifs, titled: Behind the Wall (2019), which gives the recipient high transparency to see himself and his folklore heritage he has inherited over the years, so the recipient and this work enter into a state of special attachment, to find its culture manifested In front of him on the glass, and feel the .reflection of his identity on it

Free of all buildings

Afra Al-Dhaheiri presented an artwork represented by a piece of cloth coated with concrete lines suspended on the wall by two pieces of reinforcing steel through her work: the abstraction from all buildings (2018). This work explores romantic climates about the love and hatred of building demolitions, where lines work Cement as an outline on the surface of the fabric, and cotton fabric .is usually used as a support in the construction process

Term

In an interactive synthetic artwork of wood carvings found on a network drawn on the ground, Ghada Al-Hassan formulated her work: The Range (2019), which consisted of eight large sculptures and a small sculpture in the middle. The surfaces of the statues have been treated .with stickers to mimic the ancient artifacts

Between two ages

Maysa Sheldan, Work: Between Eras (2019), is a wall made of rusty iron, and it carries a mineral texture of copper and iron, reducing its ribs and different surfaces and rings. Events that woven .the civilizational values, habits and accumulations that passed in the past, and made this present

From the balcony

Hoda Jablawi presented a work from Al-Shorfa (2019), an art book that was bound, stitched, and printed on cotton paper using the recessed soul and solar printing. The pages of the art book express the richness and uniqueness of the architectural decoration of the city's archers and the

.magnificence of its harmonious details

Evidence

In an experiment reviewing the state of memory that embraced the minds, and that occurred to society as a general phenomenon that left a state of change in the architecture of architecture in particular, and life in its holistic concept; Zaman Jasim presented the work of evidence (2019), and discussed the saw as one of the physical change machines that made the transformations at the time The present, which cannot be described due to the rapid developments of our time, and perhaps future generations are able to record and detail the changes. Displayed and consumed steel saws were collected from used scrap shops, and some from stores and factories that had .been used in making variables over years as evidence of this moment

I knead

Hoda Al-Nasser presented a single-channel art movie (repeating one scene) entitled: I Knead (2019), depicting the artist kneading the dough, the film focuses on the hands kneading to highlight the ongoing conflict with the dough; sometimes it is subject, and at other times Be cruel and rebellious, then suddenly cling to the hand kneading with despair, this relationship expresses .the depth of the artist's psyche with all its complexities and struggles

From the yard

And Muhammad Anis Bahamid formed a luminous streak that extends from inside the courtyard of anthropomorphic houses towards the top; a sign of its expansion towards the sky, through his work: From the courtyard (2019), where the belly of the Hawi (the courtyard) is one of the most important elements of Arab architecture; singing had an important role In lighting the house by allowing sunlight to enter the whole house, and crossing the breeze of fresh air, as well as being .a gathering point and a breather for the people of the house

«Place »Sound

Flounderly presented an inflatable synthetic artwork: The Place "Sound" (2019), consisting of seven balls joined together to form the letter H. Each ball contains amplifiers that produce a different set of natural, cultural, and industrial sounds, this synthesis comes as an imagined vision of the future But in a classic way, it is similar to the perception in the fifties of the twentieth .century of what the future will be, to create work in this space seems familiar despite his strange

Grand

Khaled Afif addressed in his work: Jaddi (2019), a transparent cylinder filled with a soft mud, and resting on a slow moving base; taking the urban fabric as a hero in this work, in a serious work, the case of breaking the upper blocks of mud during the rotation of the cylinder may inspire the .recipient and push it to discover The way grandparents think before

Quotes from life

While Fatima Al-Daoud covered excerpts of life (2019), a group of bronze sculptures representing various human states. The structural artwork is spread over the exhibition space, and interacts with the architectural elements of the place, and in this artwork the artist herself decides to be in .the place of the observer, as it represents different moments of life in an exaggerated way

Void

Aziz Jamal addressed the theme: The Void (2019), which is a group of dyed concrete molded forms, cast in a variety of pieces that the artist found. This piece of art has been revived by .contemplating the neglected things that are often overlooked in urban environments

Remember me

Finally, Mohammed Hammad presented a work: Remember Me (2019), a short experimental film that explores the relationship between residents and architecture in the historical Jeddah neighborhood - Al-Balad. This neighborhood represents the birthplace of Jeddah, and embodies a time capsule that works as an ecosystem, as the bustling city life senses every detail of the .country

Initiatives

It is worth noting that the exhibition falls within the initiatives of the Quality of Life Program, one of the programs to achieve the vision of the Kingdom 2030, and comes within the plan of the Ministry of Culture to transform the province of Diriyah into a region of contemporary art, hosting

artworks from different countries of the world. The exhibition highlights the role of the Ministry in supporting world-class works of art and cultural events and its endeavor to open doors for artists and platforms from around the world, by providing a platform for artists from the Kingdom of Saudi Arabia to present their work to international and international audiences

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