



BLURRING THE LINES

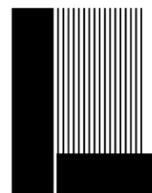
HYPER REAL AND DREAMLIKE, INSIDE ZENITH, IS AN APPROPRIATE NAME FOR THE WORKS OF MOROCCAN-BORN ARTIST DRISS OUADAH. WHEN OBSERVING THE LARGE CANVASES FOR THE FIRST TIME THE INITIAL REACTION IS AWE.

GALLERY: LAWRIE SHABIBI

ALSERKAL AVENUE

ARTIST: DRISS OUADAHI

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ayers of familiar yet morphed images are combined in a manner that seem strangely recognisable. A combination of reality and imagination with straight structural lines and shapes reflecting altered landscapes and cityscapes. The shift of perspective is constant. Are we within a glass sculpture looking out, or are we out looking within? Or neither?

Driss continues his preoccupation with vacant urban environments at the margins of cities in Africa and Europe and though the works aren't abstract, they blur the lines between what is real and his own imagination. There's a strong sense of symmetry and balance despite the chaotic fragments we see. The chaos comes from the sense of abandonment in the images, a stillness in the landscapes, with fragments of the structure frozen in mid air obstructing our view. They act like windows depicting frozen frames of a city's psyche, the history of urbanism distilled into a series of images.

Even his process of work is collective. Driss works from photographs he takes on his travels and meshes them with painterly images he creates from his memory. The result is a collage of different buildings and spaces. This new constructed reality is fantastically urban and uninhabitable in reality. ■

