

Swiss-Egyptian artist Karim Noureldin at Art Dubai

by Maria Flames - Tuesday, March 27, 2018

<https://zurichseeconnections.com/karim-noureldin-at-art-dubai/>

[vc_row][vc_column][vc_column_text]**KARIM NOURELDIN**

Since 2015, Switzerland's leading private banking group Julius Baer has acted as a leading supporter of Art Dubai Contemporary and Art Dubai Fellowship. Developing the bank's longstanding heritage and commitment to supporting visual arts globally. In Dubai and within the UAE, Julius Baer has been forthcoming in supporting the emergence of culture and arts hub through its sponsorship of Art Dubai. In March 2018, the Julius Baer Lounge revealed a commissioned installation artwork by the Swiss-Egyptian artist Karim Noureldin whose work has been part of the Julius Baer Art Collection since 2010. We talked with Karim Noureldin about his artistic commission at Art Dubai.[/vc_column_text][/vc_column][vc_row][vc_row][vc_column][vc_column_text]

Noureldin sees his work as abstract, non-figurative. Geometry might be a part of it but actually little is calculated. Non-figurative art was and still is at the very beginning of any human expression; it can be found in any ancient cultures across the globe. It was used for textiles, pottery, sculptures and wall painting – as a layout for cities or a symbol for spiritual beliefs. It continues to remain with us today, after being curiously defined shortly also as “Avant-Garde”.

As for the colours, it was a process, since his early work was just in black and white, developing into colours over the last two decades.

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img_size="full"][/vc_column][vc_row][vc_row][vc_column][vc_column_text]There were three aspects regarding the artworks displayed at the Julius Baer lounge. Understanding the space itself and its main use, since it's not just a place to showcase art. Then, the other aspect was that the time available for installation was limited thus excluding a few possibilities with my artwork such as wall paintings – something I would often do as well. Lastly, showing what he felt about his recent development in his work. The two textile objects bridged three parts of the world, Switzerland, the Middle East and India.

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