



In Process : In Progress

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NYUAD MFA year one exhibition

21 May - 21 August 2022

Venue: [Warehouse421](#)

Abu Dhabi, UAE

Artists: Mahra AlFalahi, Liane Al Ghusain, Majd Alloush, Fabiola Chiminazzo, Elizabeth Dorazio

Presented by NYU Abu Dhabi Master of Fine Arts Program.

Curated by Dirwaza Curatorial Lab.

In Process : In Progress marks the midpoint of the inaugural cohort of the NYU Abu Dhabi Master of Fine Arts program. The presented pieces by artists Mahra AlFalahi, Liane Al Ghusain, Majd Alloush, Fabiola Chiminazzo, and Elizabeth Dorazio are the culmination of their first year of research and experimentation. In their studio and the classroom, they have surveyed and engaged with a wide array of interests: the environment, the notion of expansion, fictional creatures, landscapes, and movement in various forms.

The artists' collective participation in the MFA program has enabled their processes to permeate each other as makers and learners. Thus, revealing a progressively dynamic framework for their upcoming conversations: examining the instability of the physical world. Within this effort, the artists' practices build a vocabulary centered around dystopia, metaphysics, the intricacies of nature, life cycles, and devotion. Their works can be visualized in progressively layered conversations about the instabilities of space, country, gender, and the body.

To support these multiple explorations, video, sound, painting, pyrography, textile, print, and soft sculpture serve as their trusted mediums. A few of their artist books and archives also make an appearance. These collectively materialize distinctive approaches to research and practice, as well as artistic philosophy and language. Altogether, the presented individual projects generously amplify their artists' conceptual thinking, and interact with a wider audience before being built upon in the MFA program's final year.



Elizabeth Dorazio

Drawings

Various works

Statement

My practice is rooted in drawing using various implements, including scissors, a ballpoint pen, or burning surfaces with a stylus. I've been drawing using a variety of different supports as a material investigation. My drawings are like cutouts to be associated with others to build a vast array of compositions. Much like a geologist, I work in layers. Disparate pieces come together once they are stitched, glued, and overlapping the edges. Divorced fragments now touch each other, generating energy or a new life. They peeled away to reveal unique formations and narratives. A flat surface can grow in dimensions until it becomes sculptural. From a close look to a distant one, I explore oneiric visions of flora and evoke the idea of a scientific and artistic vision of a natural world. Construction and reconstruction in my work come through intuition or are guided by past sensations, searching for another existential dimension.