

Alia Ahmad's landscapes evoke certain places that are familiar to her, all filtered by memory. Her work is based on both the sustained observation of the Saudi territory and its unconscious recording. The topographical trace then takes the form of a mental map, where navigation becomes a path in itself between impersonal overall vision and subjective details. The paintings are made fluidly, with multiple layers and different gestures in which time seems to float. The various textures are born of an ambivalent creative process in which the removal of matter participates in defining the structure of the paintings as much as it does in the application of pigments. The evanescent palms, for example, show a certain celerity, which is combined with the transparency of the pattern. The blurring of figures often reemerges in the paintings as the expression of a sensation, translating a physical and psychic density that allows the artworks to become alive and thus autonomous.

Brushstrokes and drips play with perspective. Sometimes, the liquidity of certain elements is countered by a firmer line, while all of the signs seem to breathe and interpenetrate in a network of graphic and colorful annotations. The movement of the paintings presents a complex tangle of lines and surfaces where forms metamorphose into an aesthetic biotope.