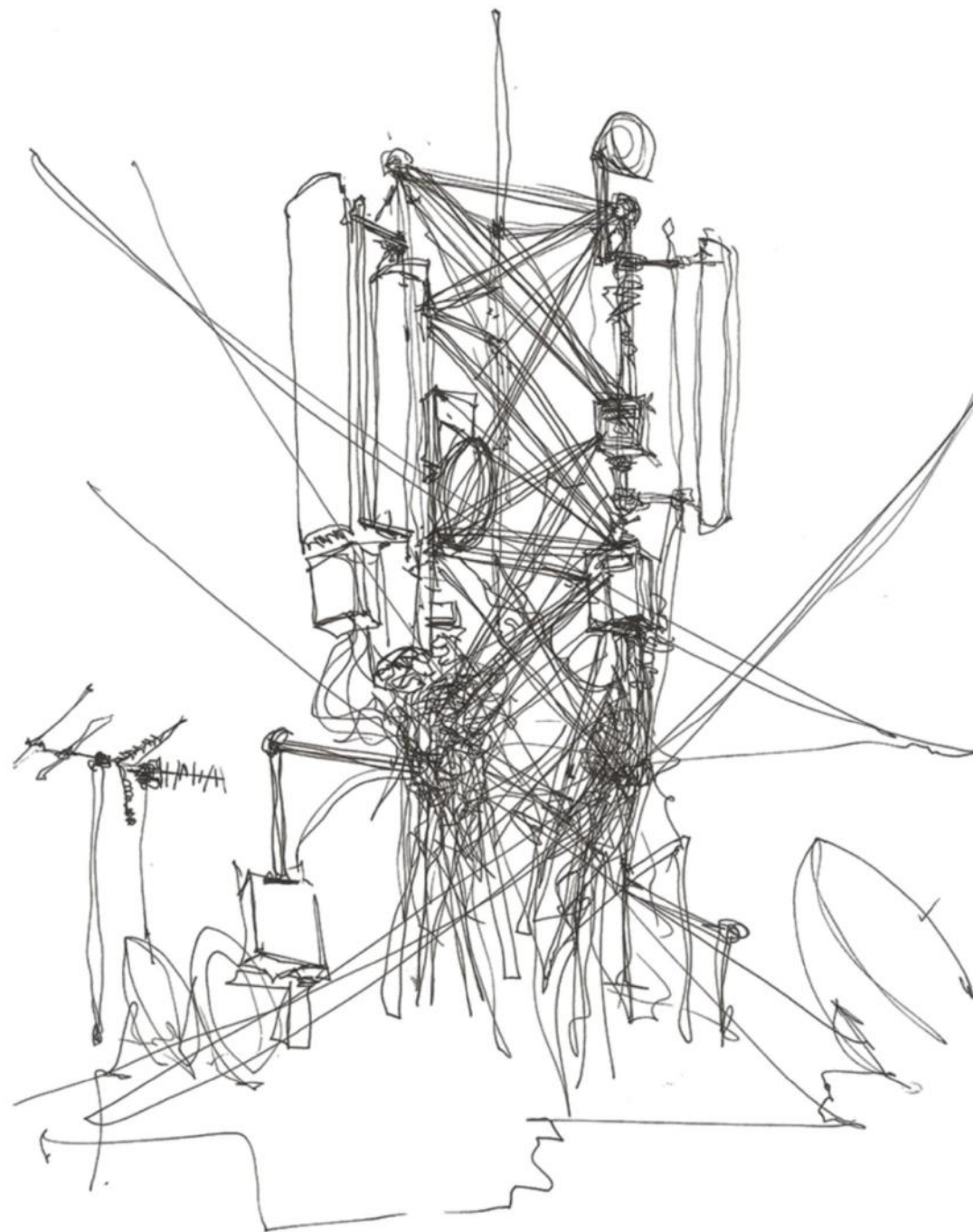


Azza Ezzat  
portfolio





## Index

### When the city stands still (2021-in progress)

Kites, billboards & bridges (2021-2022)

Route 10 (2021-2025)

Assalam model main station at 5:00pm (2025)

### This is not a Landscape (2018-2025)

Cycling through my neighbourhood

This is not a landscape panorama

Excuded shots

Not a Landscape open studio

ANotherscape

### Skinscapes: Tracing spacial phantoms (2022-2024)

### Khairallah Sketches (2016-2022)

Khairallah raw sketch

Commissioned mural

Formal Informals Panorama 2018

KH Sketches 2018-2020

Unfinished works

Cut

# When the city stands still (2021- )

Research based art project  
Visual based research project

*When the city stands still* is a research based art project and an art based research project in which visual artist Azza Ezzat collaborates with geographer Aya Nassar to trace objects, old and new, that populated Cairo skies during COVID-19 lockdown.

The art project parts:

- Kites, billboards & bridges (2021-2022)
- Route 10 (2021-2025)
- Assalam model main station at 5:00pm (2025)
- rerouting the other to rooting another (pending)
- Neighborhood scale (pending)

The research project is Aya Nassar's post-doctoral fellowship, funded by the British Academy.

"When the city stands Stills",

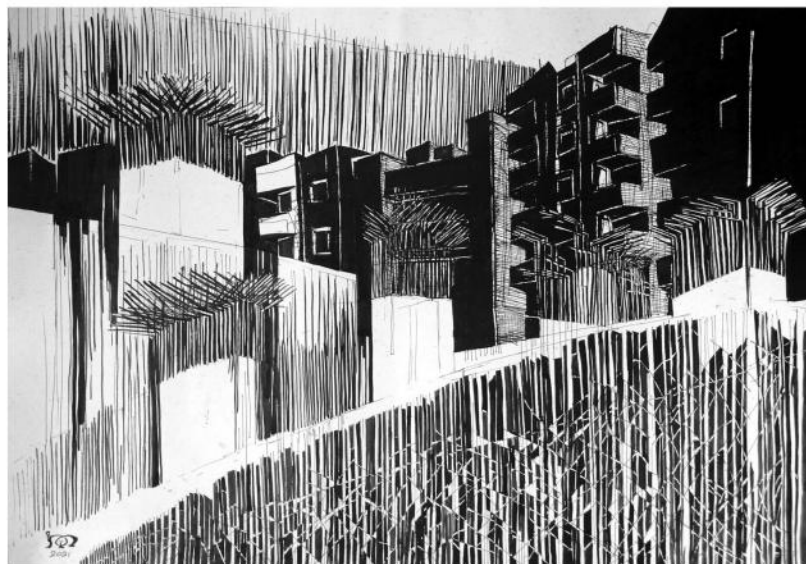
PI: Aya Nassar The University of Warwick, the British Academy Postdoctoral Fellowship PFOS21\210376.



## Kites, Billboards & Broidges

3 ink on paper drawings, 35×50 cm, 2021  
2 ink on paper drawings, 50×70 cm, 2022

"During the curfew, bridges and highways extended all through the city and bore across, over and through the urban fabric, even if they were going nowhere, and no one was there to take them to any place."



Bridges, pen & ink on paper, 35×50cm, 2021



Kites 01, pen & ink on paper, 35×50cm, 2021



Billboards 02, pen & ink on paper, 50×70cm, 2022



Kites 02, pen & ink on paper, 50×70cm, 2022

A void appears in the sky. The city's skyline slips through these empty framings, after being hidden from view, once they are empty we can play with the city's composition

Nassar, A. (forthcoming, 2023) 'Bridges, Billboards and Kites: reading the city's curfew through the glitch', Environment and Planning D: Society and Space. [In production]



## Route 10

### Sensorial Snapshots, 2022

7 ink on paper drawings, various dimensions (average size 70×15 cm)

Exploring the primary visual, auditory and olfactory layers of “route 10”, a highway connecting east Cairo to the north-east suburbs of Obour, where the artist’s family lives

As a resident of the city who does not own a private vehicle and has chosen to use alternative means of transportation, Ezzat was exposed to an alternative multifaceted, multilayered experience of the highways connecting different parts of Cairo during Covid-19 curfew

The layers reveal a sensorial map that would otherwise be completely lost if navigated otherwise.



Visual impression Detail, 2022, Pen and ink on paper, 97.5 x 15.5 cm



Flies Detail, 2022, Pen and ink on paper, 86 x 12 cm



## Route 10

### Sensorial Details, 2024

5 ink on paper drawings, 35x50cm each, 2024



Citrus smell detail 02, pen & ink on paper, 35x50 cm, 2024



Food smell detail, pen & ink on paper, 35x50 cm, 2024



Tumbleweed detail 01, pen & ink on paper, 35x50 cm, 2024

No one is on the road, yet it smells of cooking. People are frying something, maybe potatoes or aubergines? There are people behind the wall, perhaps a guard that keeps watch of the vacant land or half-built structures. You'd think that the smell of food during Ramadan will entangle you with cravings, desires, making your stomach rumble, but no. What it does is that it makes you feel safe cycling through the empty stretch. Someone □ someone you can't see, someone .fenced off- is cooking food on the other side of the wall. If you call, they will respond

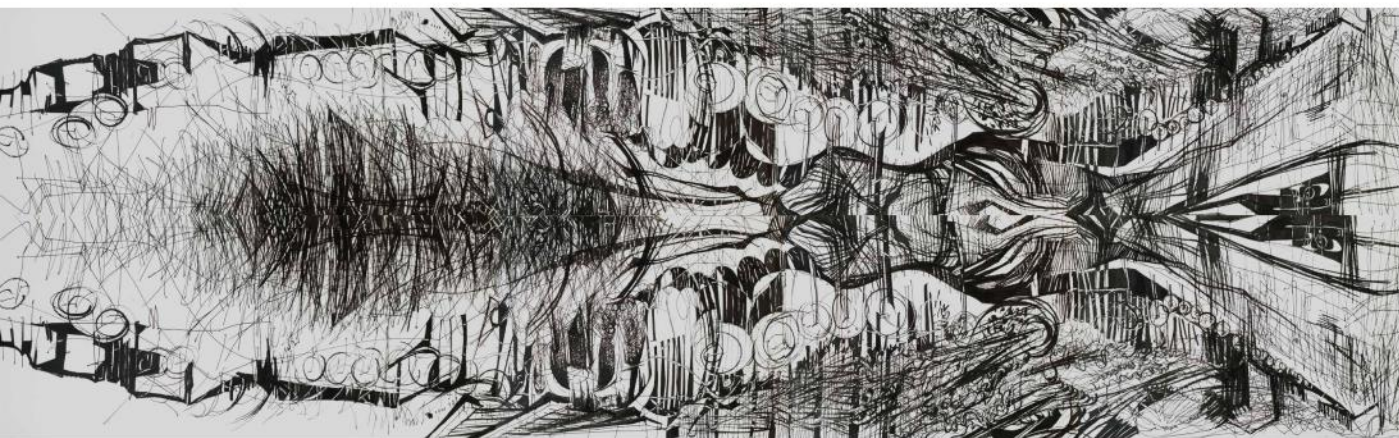
In a different time, other smellscape envelop you.

Here, it is a whiff of citrus smell. Spring is the season of citrus flowers, and the scent lingers for kilometres, and sticks with you even after you have passed it.

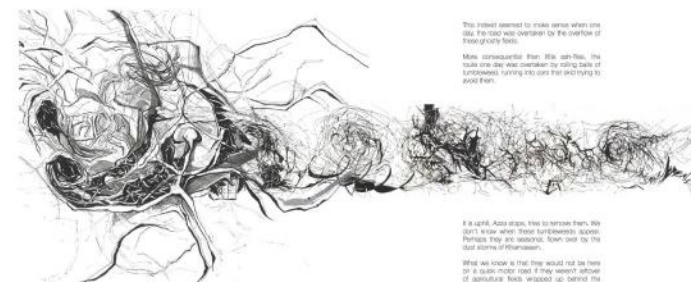
The scent doesn't only carry our cyclist, but also swarms of bees. Looking into it, Azza finds out that along flowering citrus plants, there will usually be a beehive. Behind the wall are the plants we can't really see, and we don't really know for sure if they exist, but we are enveloped in their .traces as we cycle next to the wall



artist book, 16.5x24cm, 20 pages



# Unmaking Route10

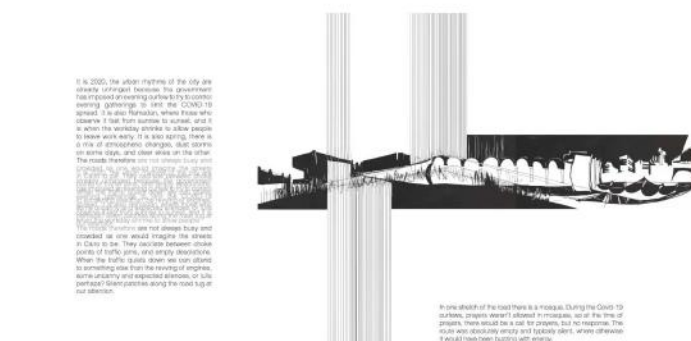


This subject seemed to make sense when 0.04, the road was overtaken by the overtake.

More consequential than the ash-fall, today one day was overtaken by rolling tall, timbered, running into cars that had been

It is uphill, Azza stops, tries to shake them, (don't know when these tumbleweeds appear). Perhaps they are seasonal, blown over by

What we know is that they would not be in on a quick motor road if they weren't able to get agricultural fields wrapped up behind infrastructure. These lumbered bobs are three-chains cars, and three-chains drive.



It is 2000, the urban rhythms of the city are already unfragrant because this government has imposed a new law to try to control the garbage: to limit the CSN's spread. It is also February, when Paris will observe it from from sunrise to sunset, and at which the weekday drinks to allow people to leave work early. It is also spring, there is a risk of atmospheric changes, dust storms on some days, and clear skies on the others. The roads therefore are not always busy or

The traffic flowlines are not design buyers' considered as one would imagine the street in Cairo to be. They decide between stop points of traffic jams, and simply decide. When the traffic quiets down you can often see something else from the revving of engines: some untimely and expected alienness, or perhaps? Giant panthers along the road sup-

In one sketch of the road there is a mosque. During the Covid outbreak, prayers weren't allowed in mosques, so all of the prayers there would be a call for prayers, but no response. Mosques were absolutely empty and typically silent, where others it would have been bustling with activity.



The walls are solid, and it feels as if they are hiding empty silent land, until this mirage of solidity starts to unravel.

Within the plant patch, truck drivers would use the module as a resting spot, to grab a bite and maybe check their fast. It would turn on the radio. Typically, one would be apprehensive being on an empty road, but eventually the radio chatter became a companion, a new friend.



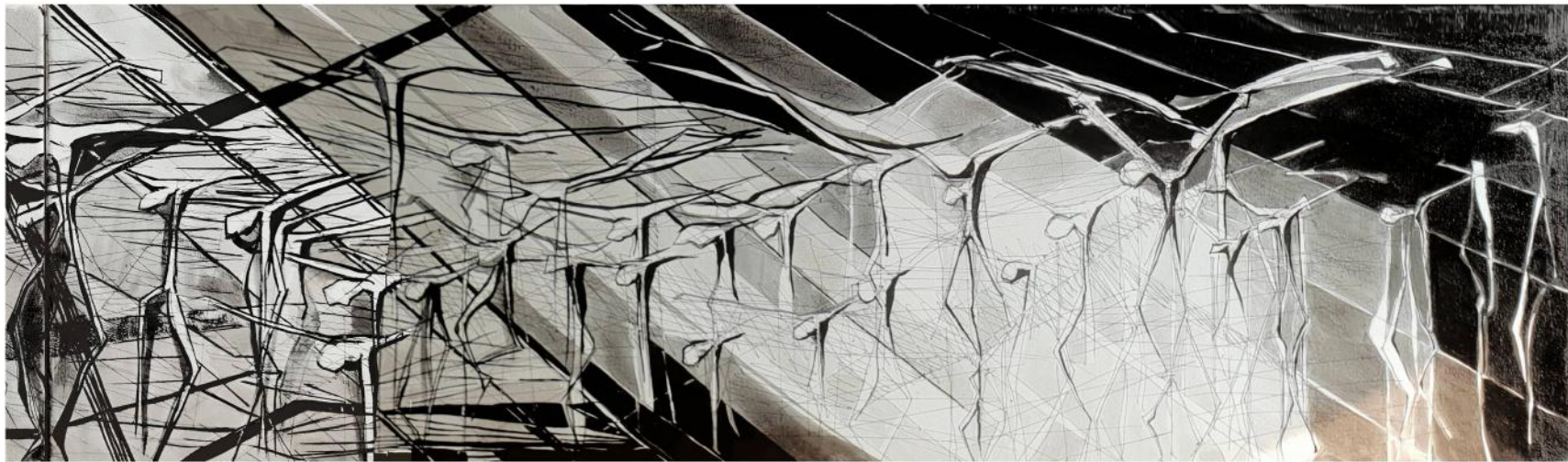
## Assalam Model Main Station at 5:00pm



Assalam model main station, Pen & ink on canvas, 100×30cm ×3 parts, total size: 300×30 cm, 2025

On Sunday, May 24, 2020, at 5:00 PM, The first day of Eid al-Fitr and the first day of applying the new COVID-19 lockdown time for the feast week, to begin at 5pm instead of 8pm.

The work is an attempt to monitor ways of using the sound to controlling the public space and exploiting the in-between infrastructure (the tunnel under the ring road) to announce the beginning of the curfew at the same time in both formal and informal spaces of Assalam model main station.



Detail of Assalam model main station, Pen & ink on canvas, Detail size: 100×30cm, total size: 300×30 cm, 2025



# This is not a Landscape (2018-2025)

*This is Not a Landscape* is a project that started in 2018 through organic explorations of the urban fabric of the city of Cairo and its myriad complexity. Employing methodologies of visual mapping, illustrations, and graphic experimentation, the project mirrors and attempts to expand the possibilities and meaning of being in the city.



## Cycling through my neighbourhood (2018)

Cyc through my neighbourhood Artist book, pen & ink on paper

Total size: 8.5x212 cm, Folded size: 8.5x21 cm, 2018



Cyc through my neighbourhood & ink on paper Total size: 8.5x212 cm, Folded size: 8.5x21 cm, 2018



Detail of Cyc through my Neighbourhood  
pen & ink on paper, detail size: 20x8.5 cm



Detail of Cyc through my Neighbourhood, pen & ink on paper, detail size: 32x8.5 cm



# This is not a Landscape panorama (2021)

This is not a Landscape panorama, pen & ink on canvas, 273x70 cm, 2021  
started 2018-ended 2021



This is not a Landscape panorama, pen & ink on canvas, 273x70 cm, 2021

The artwork encapsulates the multilayered impressions and perceptions that I experienced as I was navigating through the city up to the point when pandemic restrictions of COVID-19 took place (roughly from 2018 to beginning of 2020)

Details of This is not a Landscape panorama, pen & ink on canvas  
detail size: 120x70 cm, 2021





## Exculted shots (2019-2024)



Not a Landscape shots 04, pen & ink on paper, 70x70 cm, 2022

The artwork is an attempt to understand the accelerated expansion of building bridges coupled with massive expansion of existing road systems in heavily populated residential areas in Cairo.



Not a Landscape shots 03  
pen & ink on paper, 25x75 cm, 2019



Not a Landscape shots 02  
pen & ink on paper, 25x25 cm, 2019



Not a Landscape shots 01  
pen & ink on paper, 25x25 cm, 2019

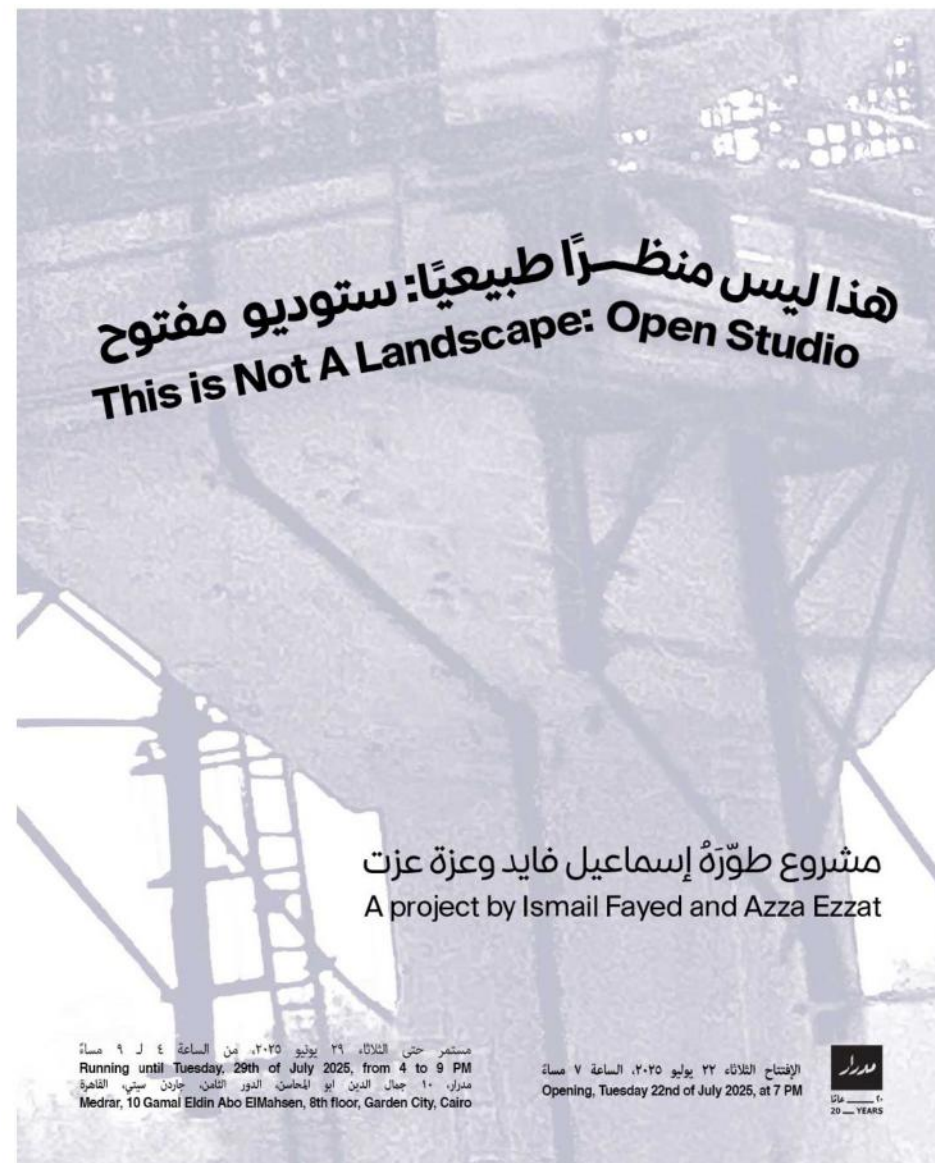


## Not a landscape open studio (2025)



from the belief that Cairo is too multifaced to be expressed from one perspective, Azza and Ismail invite other artists and in an open studio setting, in partnership with Medrar, to think about the ways in which this urban experience can be understood but also processed visually and artistically through different practices and mediums.

Azza together with invited artists will engage in three intensive, day long sessions tackling themes of: human and non-human experience in the urban environment, everyday experiences of the web interactions that take place in the urban surroundings (with structural and non-structural elements) and the spatial strategies that are used to navigate this urban space and reality.





## Anotherescape (2025)

Part of the final output of the open studio  
Azza Ezzat, Anotherescape\_installation, wirewool & wires, 260x340x270 cm



Against this backdrop, Azza wanted to expand the process that started as an attempt to capture something that can't be captured on a flat surface, to a collaborative process where she thinks along with other artists about the ways in which the city has been violently setting and resetting conditions of livability, daily work and movement, but a fundamental sense of self that is constantly assaulted by acts of destruction and reconstruction that appear .random as they are disruptive



# Skinscapes: Tracing spatial phantoms (2022-2024)



In this new series, artist Azza Ezzat expands her usual practice of looking at the urban context and extends her gaze and presence to a more domestic and bodily space

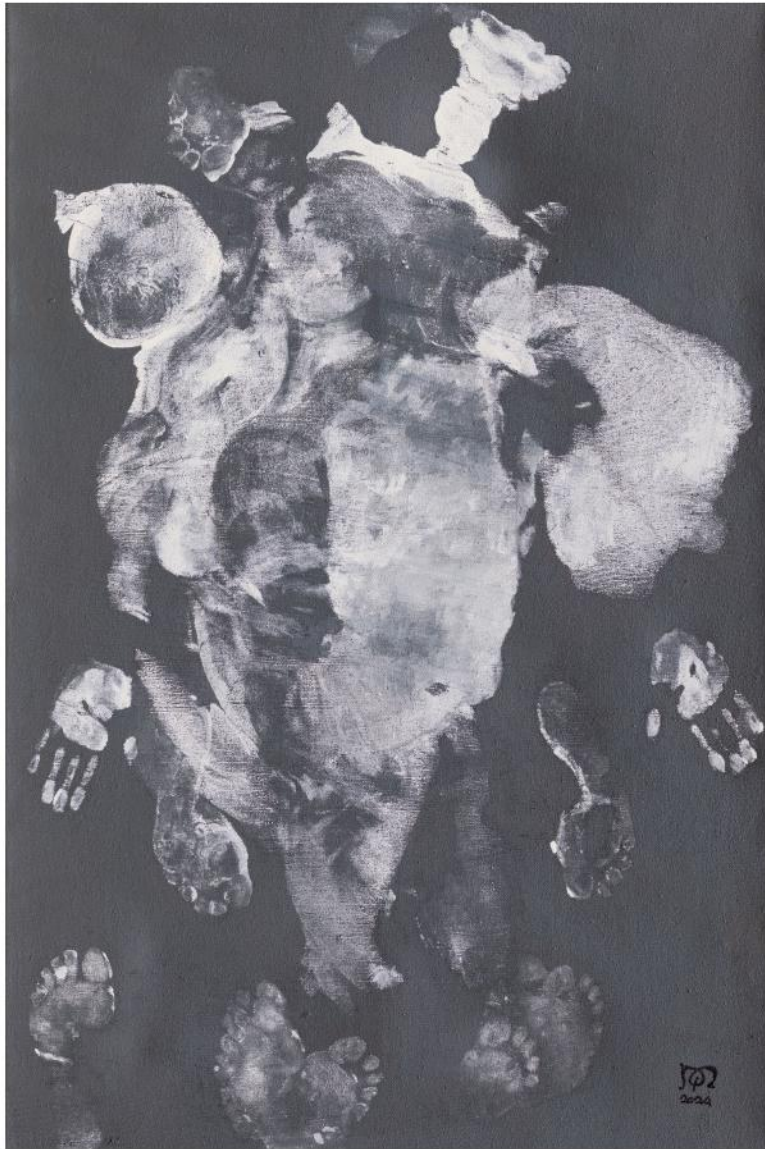


The series will showcase a different pathway of the artist's body, from one observing and painting/drawing, into one that itself is the object of tracing and creation

Azza will play with the texture of the canvas, the exposure of the paint and colours to light and dust (a key ingredient of any space in Cairo, whether "outside" or "inside"), and the haptic sense her body will create as she experiments with different possibilities of body painting

Traces of A Bodily Encounter, acrylic on canvass, 190x190 cm, 2022





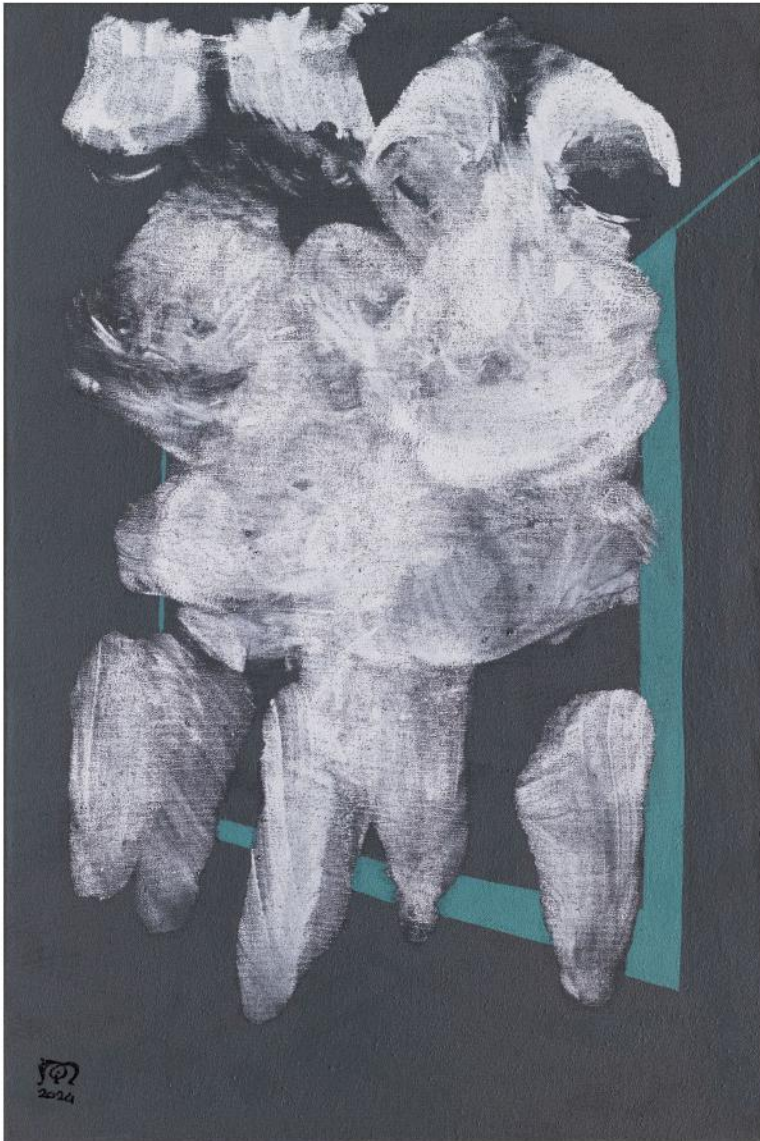
Slightly to the left, acrylic on canvas, 120x80 cm, 2024



In between shoulders, acrylic on canvas, 60x80 cm, 2024

This gestural turn will follow a playful and meditative choreographic score that reflects different states of Azza's body in her own domestic space. Documenting a myriad of sensorial experiences (sitting in the sun in her balcony or recovering from a hypoglycemic attack) and how they interact with the space





Hypoglycemia, acrylic on canvas, 120x80 cm, 2024



Numbness, acrylic on canvas, 60x80 cm, 2024

This will hopefully create a sense of movement that can be traced throughout the series, revealing not only the artist's own relationship with the canvass but also a haunting presence that capture a sense of the space Azza inhabits, in both an embodied and abstract sense





Total Collapse, acrylic on canvas, 180x80 cm, 2024



# Skinscapes: Tracing spatial phantoms (2022-2024)



In this new series, artist Azza Ezzat expands her usual practice of looking at the urban context and extends her gaze and presence to a more domestic and bodily space



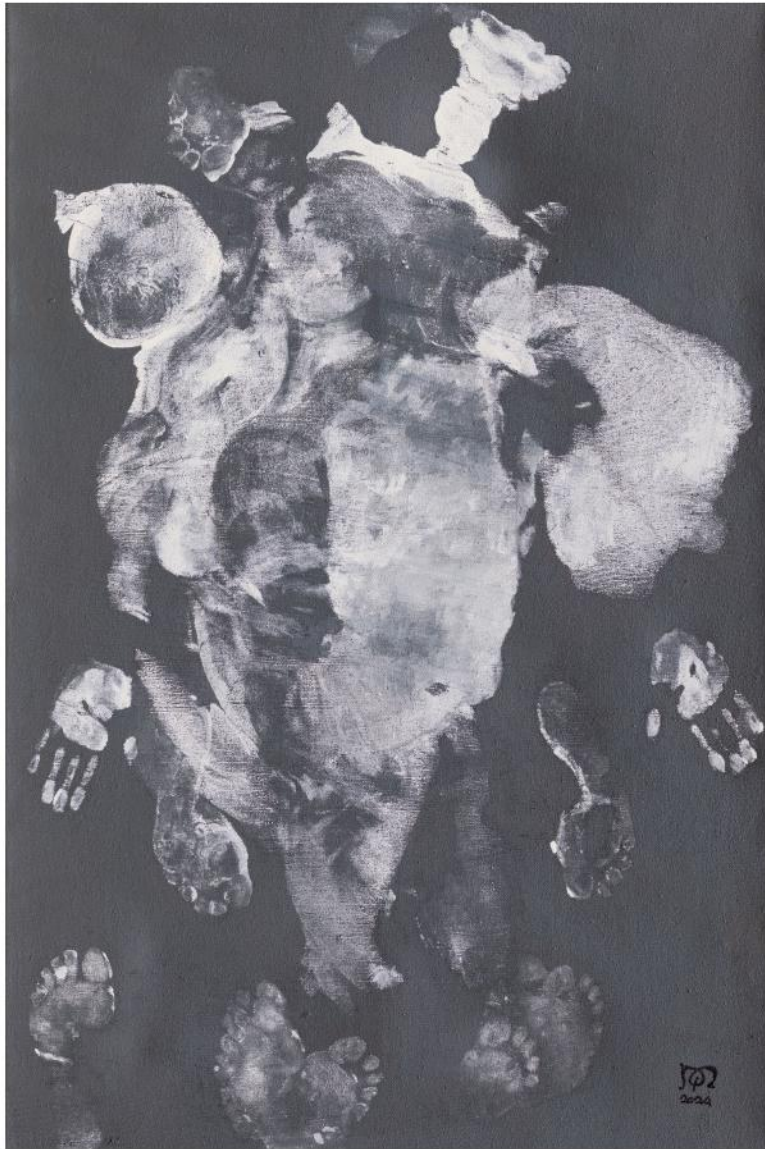


The series will showcase a different pathway of the artist's body, from one observing and painting/drawing, into one that itself is the object of tracing and creation

Azza will play with the texture of the canvas, the exposure of the paint and colours to light and dust (a key ingredient of any space in Cairo, whether "outside" or "inside"), and the haptic sense her body will create as she experiments with different possibilities of body painting

Traces of A Bodily Encounter, acrylic on canvass, 190x190 cm, 2022





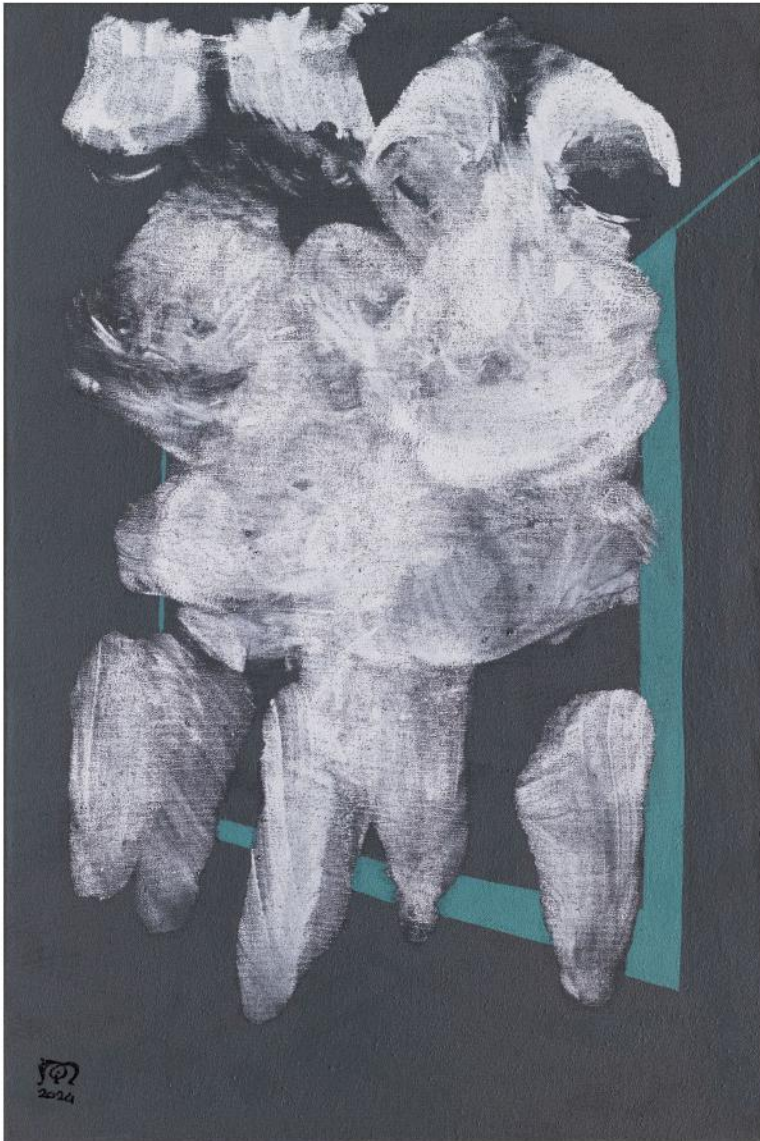
Slightly to the left, acrylic on canvas, 120x80 cm, 2024



In between shoulders, acrylic on canvas, 60x80 cm, 2024

This gestural turn will follow a playful and meditative choreographic score that reflects different states of Azza's body in her own domestic space. Documenting a myriad of sensorial experiences (sitting in the sun in her balcony or recovering from a hypoglycemic attack) and how they interact with the space





Hypoglycemia, acrylic on canvas, 120x80 cm, 2024



Numbness, acrylic on canvas, 60x80 cm, 2024

This will hopefully create a sense of movement that can be traced throughout the series, revealing not only the artist's own relationship with the canvass but also a haunting presence that capture a sense of the space Azza inhabits, in both an embodied and abstract sense





Total Collapse, acrylic on canvas, 180x80 cm, 2024

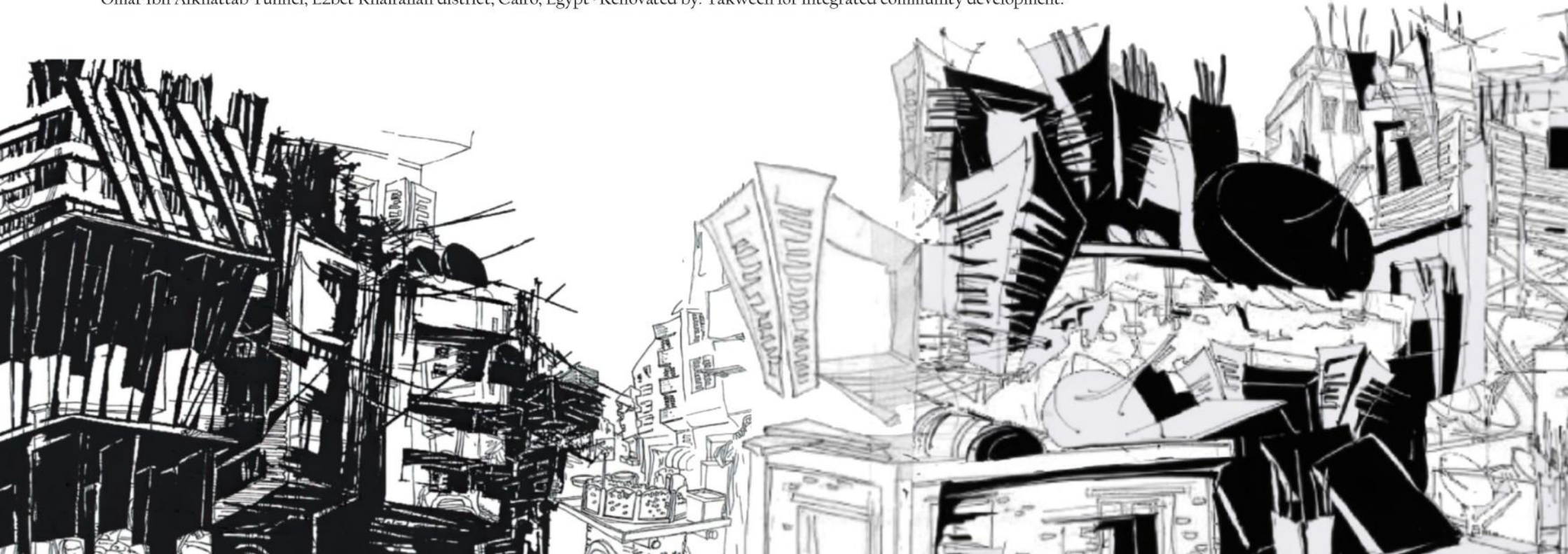


# Khairallah Sketches (2016-2022)

The project began as I was commissioned to make a mural in a tunnel in Khairallah district, one of the most dense informal areas in Cairo. The mural was a part of a renovation process of the tunnel, supported by the Swiss Embassy.

The work tries to capture the complexity of the urban clusters of the district, which remains unique in their composition and layout.

Omar Ibn Alkhattab Tunnel, Ezbet Khairallah district, Cairo, Egypt - Renovated by: Takween for integrated community development.



## Khairallah raw sketch (2016)



Khairallah raw sketch panorama, pen on paper roll, 900x45 cm, 2016

The work pays tribute to shadows, phantom presences and memories, that are embedded within the fabric of the city, even if the process of how the city evolves is rooted in acts of constant erasure and refabrication. The work then becomes more than just memorialization, but an artistic engagement with the lived and continued interactions with the city, that continues to challenge us in trying and unexpected ways.

The sketch was part of the official Egyptian pavilion, Venice Biennale of architecture, 2018  
It was also shown in Dakar Biennale 2018



Detail of Khairallah raw sketch panorama, pen on paper roll, Detail size: 3x0.45m, 2016



## Khairallah Mural (2016)

Ezbet Khairallah's massive informality and continued struggle to exist, as more ambitious plans to modernize the city take place, raises questions how are cities built and how do communities come and live together. The density of historical layers and the shadows of former cities (ruins, monuments, traces,...etc) constantly confront any attempt to deal with the city as a modern tabula rasa. Cairo is never just a flat, empty plane, and herein lies the challenge



Detail of Khairallah mural, oil based paints on wall, Detail size: 350x250 cm, 2016



## Formal Informals (2018)

Formal Informals panorama, pen & ink on paper, 594x76 cm, 2018



Formal Informals, pen & ink on paper, 594x76 cm, 2018

One of the main challenges facing the city of Cairo is how to integrate this “informality” into the larger, “civilised” urban planning imagined by various bureaucratic bodies. A position that understands the complexity of informal urban sprawl is absent from this more centralised planning perspective. Such position fails to see possibilities of integration, but rather a necessity to excise and remove

The tension between the informality that was organically constructed over decades and the sudden interest of the state, in forcing a top-down formality, even at the expense of destroying this urban fabric and the community it supports, becomes clearly evident as one looks at the settlement and its relationship to its surrounding



Detail of Formal Informals , pen & ink on paper Detail size: 199x76 cm, 2018



Detail of Formal Informals , pen & ink on paper Detail size: 195x76 cm, 2018



## Khairallah sketches (2018-2020)



Khairallah sketches 01, Pen & ink on paper, 30x42m, 2020



Khairallah sketches 04 Pen & ink on paper, 30x42m, 2020



Khairallah sketches 01-02, Pen & ink on paper, 140x50m, 2018



Khairallah sketches 03-04, Pen & ink on paper, 140x50m, 2018



## Unfinished work

Sea view -unfinished, pen on paper, 130x67 cm, 2019







Khairallah district during the widening of the ring road construction mobie photos, taken by Azza Ezzat, 2022