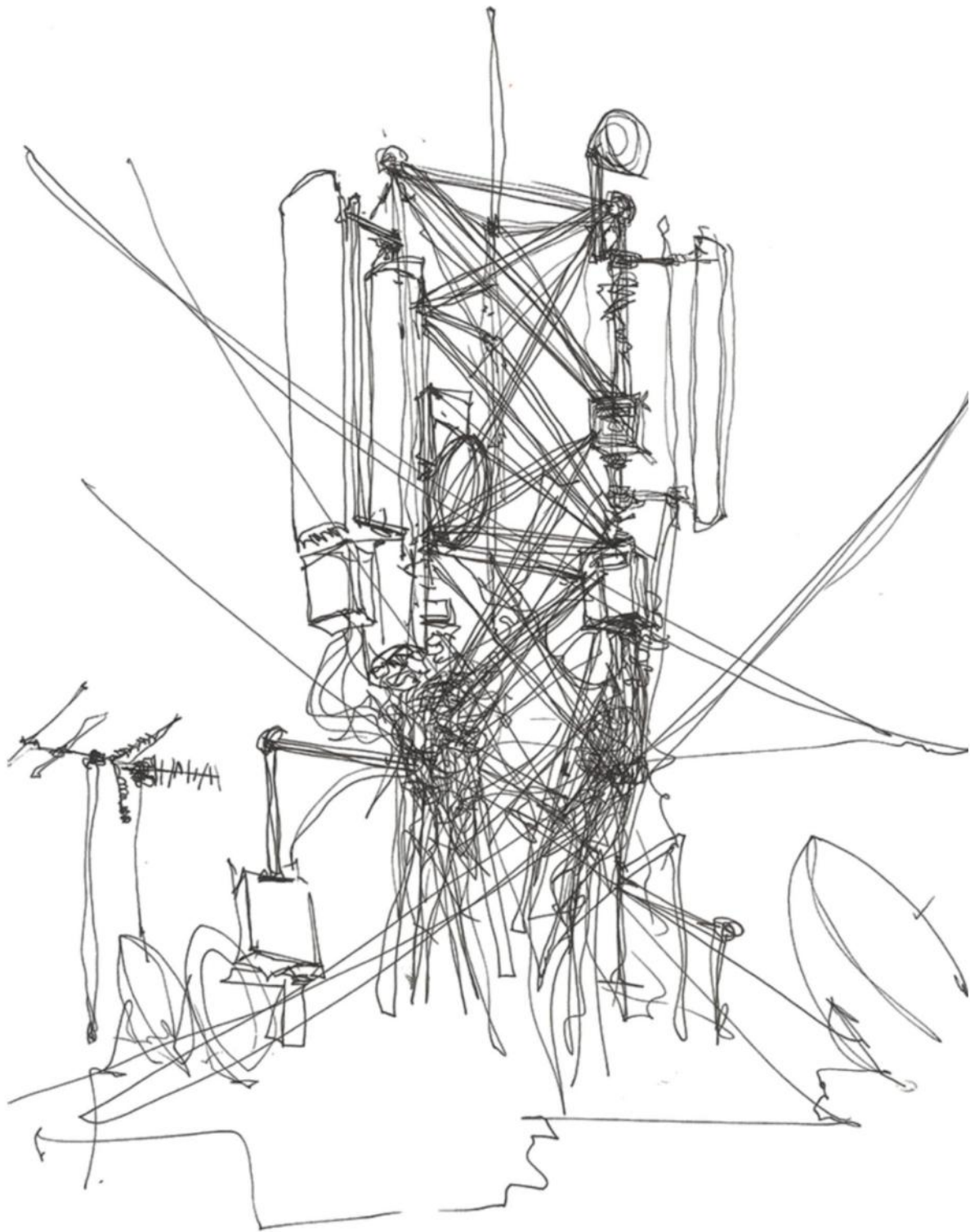


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2024

Skinscapes: Tracing spacial phantoms

2020-2025 (in progress)

When the city stands still

Kites, billboards & bridges

Sensorial snapshots

Disappearance/ Disorientation

2018- (in progress)

This is not a Landscape

Cycling through my neighbourhood

This is not a landscape panorama

Excuded shots

Not a Landscape Mega sketches

2016-2022

Khairallah Sketches

KH raw sketch

Commissioned mural

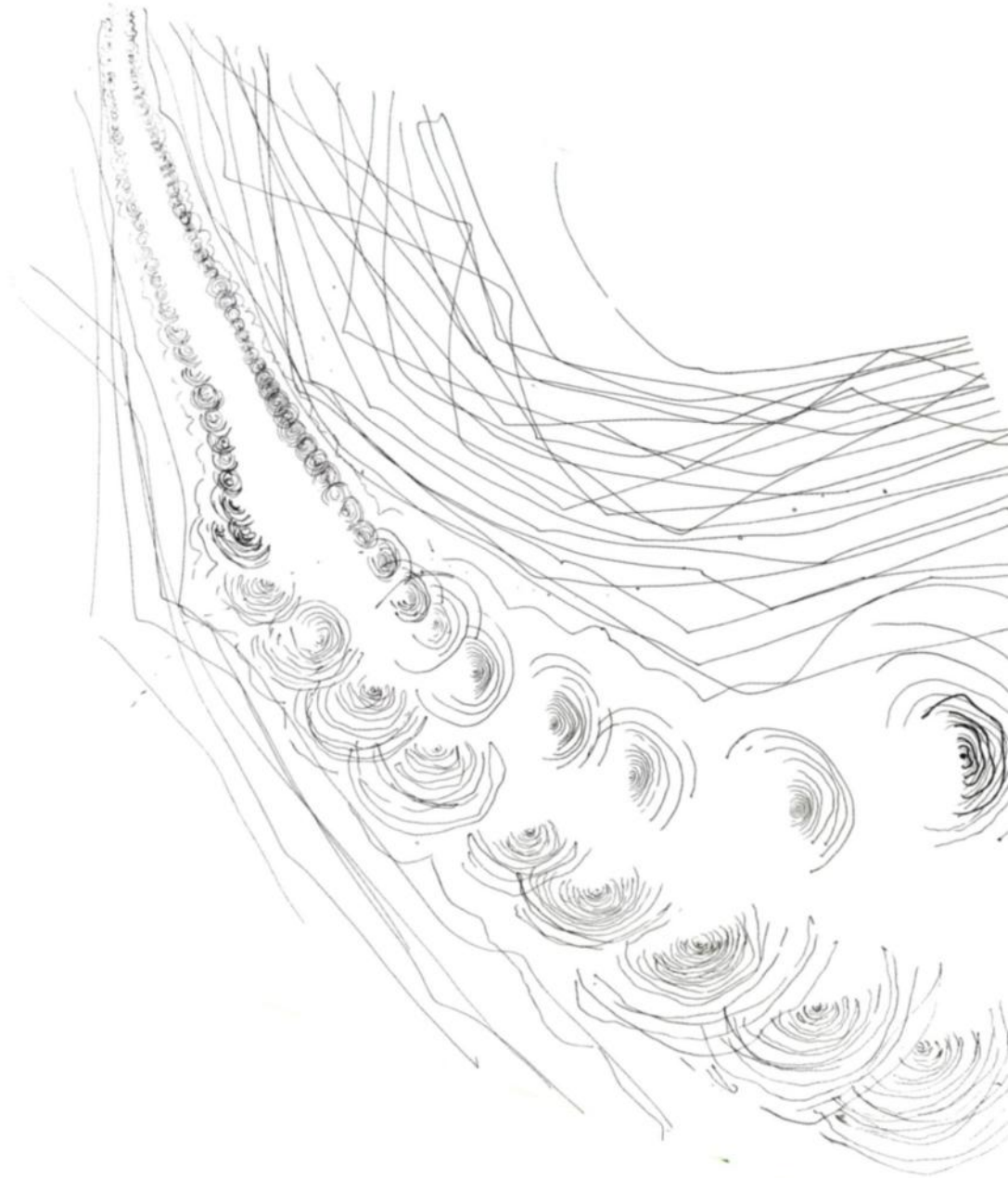
KH Sketches 2018

Formal Informals Panorama 2018

KH Sketches 2020

Unfinished works

Cut

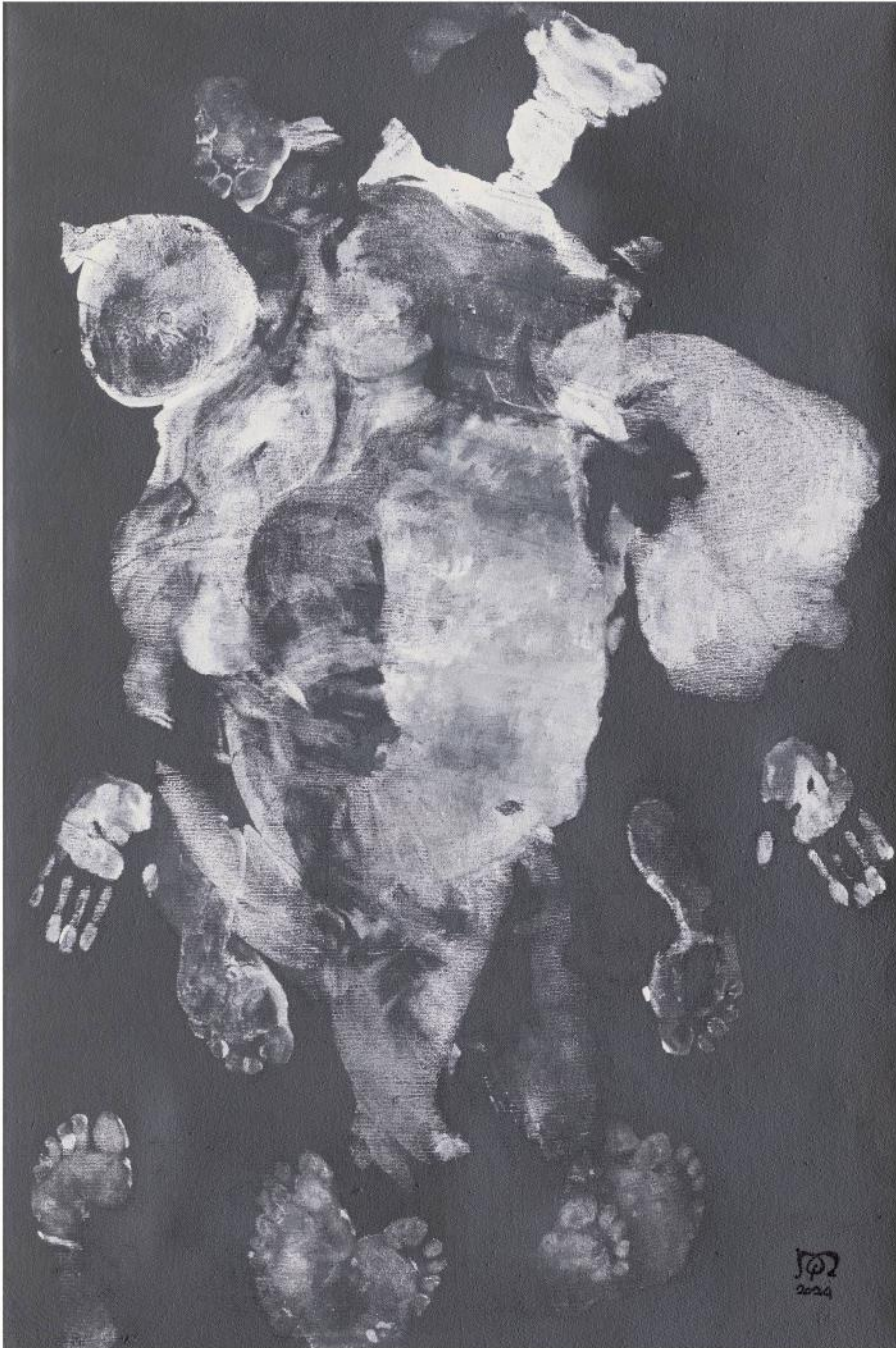


Skinscapes: Tracing spatial phantoms (2024)



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

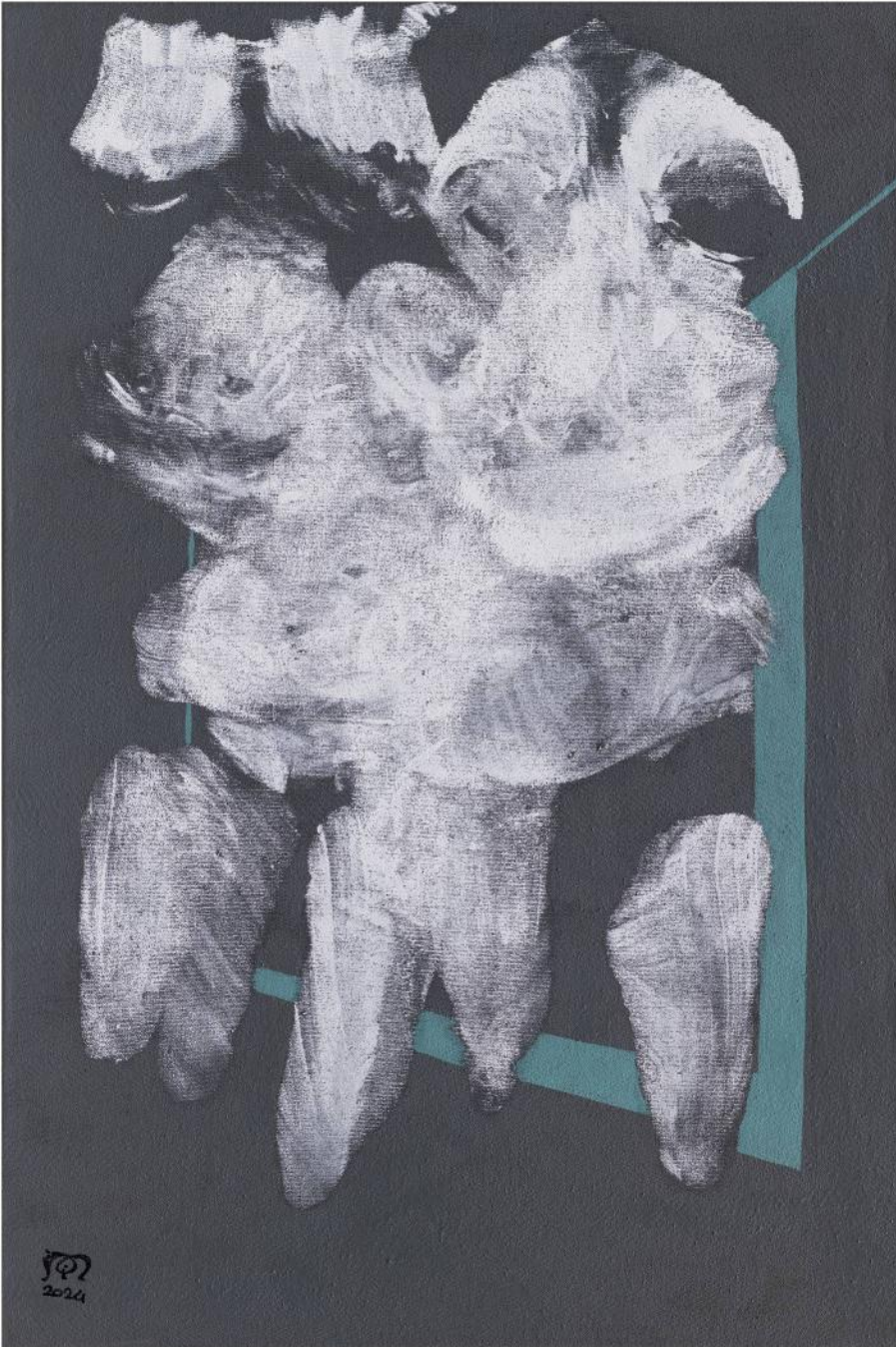
Curated by: Ismail Fayed



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

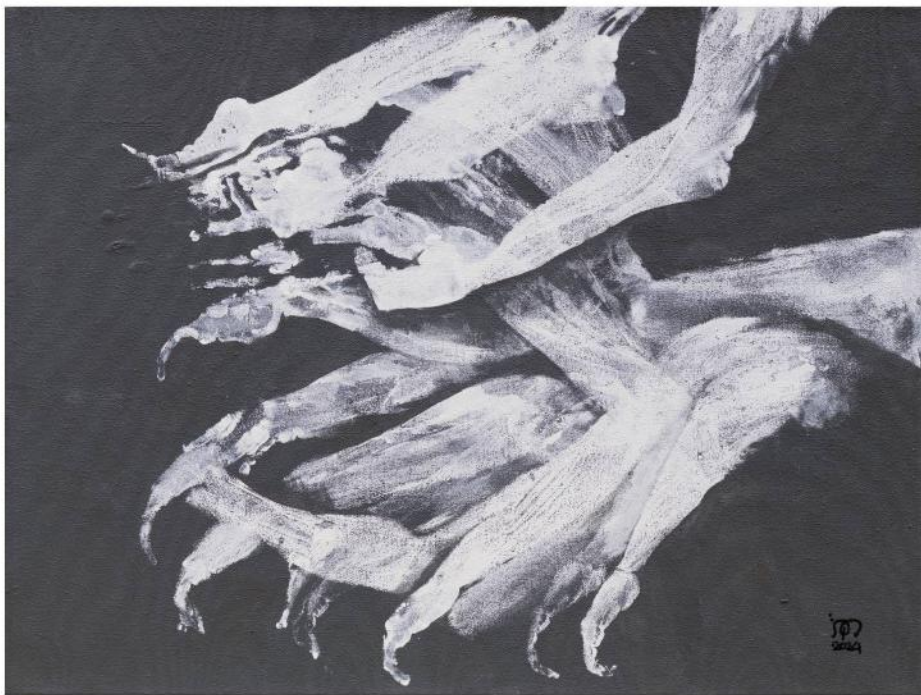
Slightly to the left, acrylic on canvas, 120x80 cm, 2024



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

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

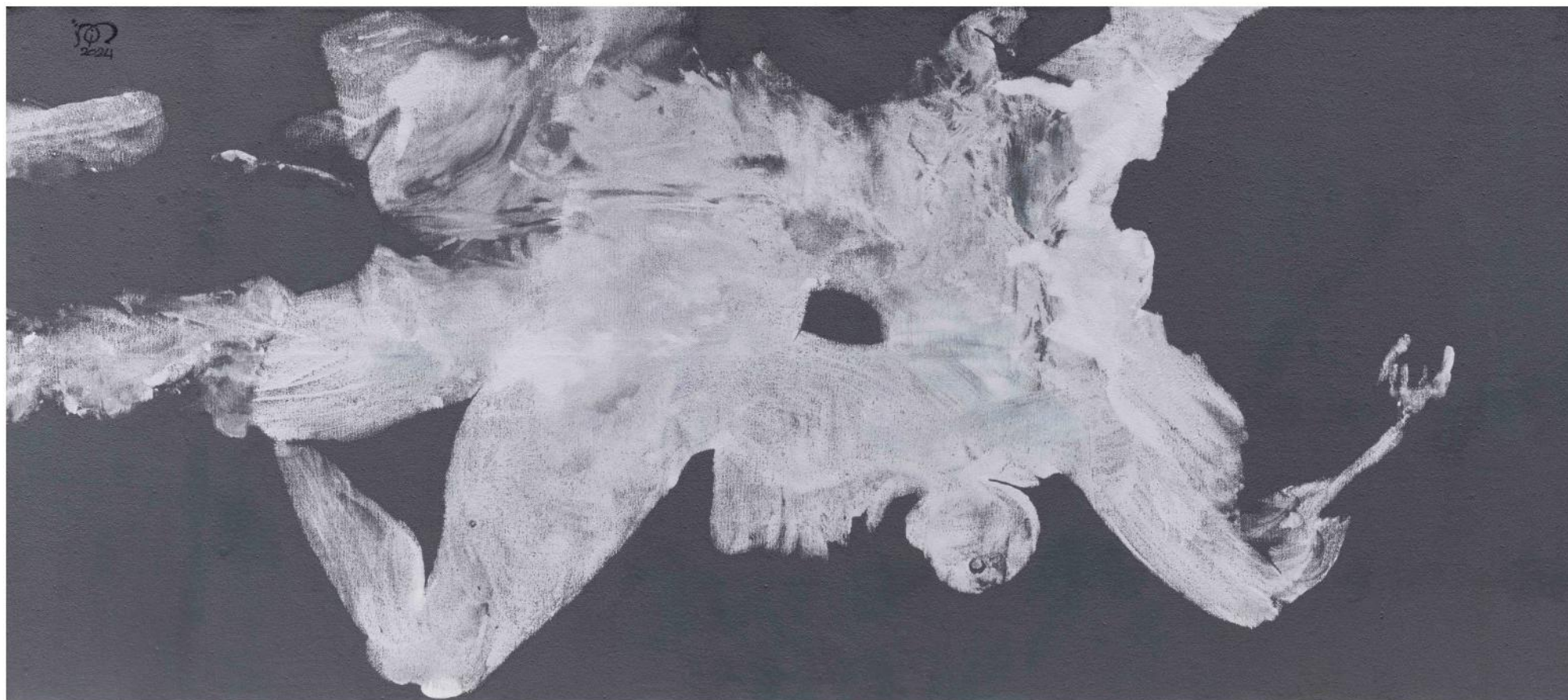
Hypoglycemia, acrylic on canvas, 120x80 cm, 2024



Numbness, acrylic on canvas, 60x80 cm, 2024



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



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



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

When the city stands still (2020- 2025)

Visual based research project

When the city stands still is a 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 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 and Bridges (2020-2022)

The research follows material and affective infrastructure of the air, and asks what gets extended, suspended and disrupted during the COVID-19 Cairo Curfew of 2020. How do social and material infrastructures extend, suspend and respond to the glitch of a curfew? And in what ways does this glitch sit within ongoing and ordinary inhabiting the city? Thinking with aerial infrastructures and the temporal disruption of a curfew allows us to examine how urban interruptions, absences, emptiness, silences are lived through.

The research and the artwork was funded by a Research Development Fund Grant from the Geography Department in Durham University, UK (2020-2021).



When the city stands still
Kites, Billboards and Bridges



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



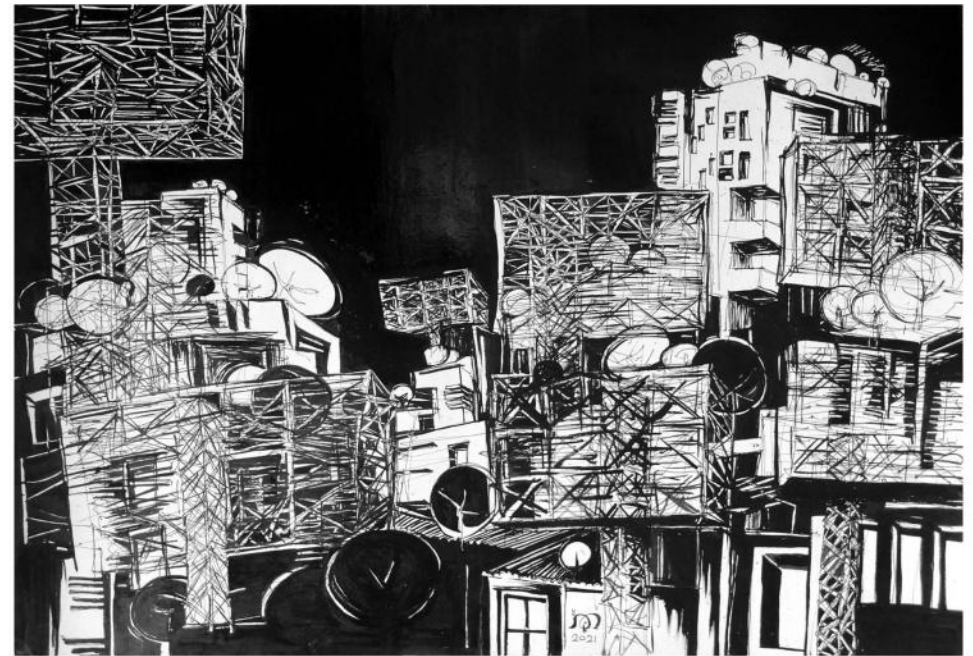
Kites 01, pen & ink on paper, 35×50cm, 2021

When the city stands still
Kites, Billboards and Bridges



Billboards 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, making the Billboards our favorite piece of the three, once they are empty we can play with the city's .composition



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

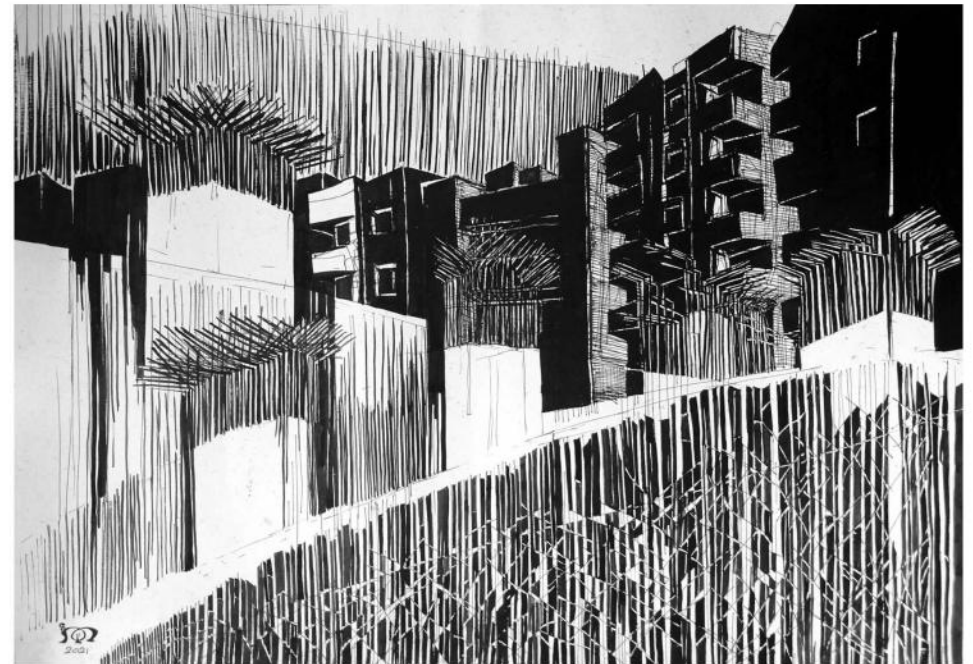
Nassar, A. (forthcoming, 2023) 'Bridges, Billboards and Kites: reading the city's curfew through the glitch', *Environment and Planning D: Society and Space*. [In production]

When the city stands still
Kites, Billboards and **Bridges**



construction site of a new bridge in Alasher microbuses node
mobile photo, taken by: Azza Ezzat, 2021

"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

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]

Sensorial Snapshots (2022-2023)



Sensorial Snapshot, 7 ink on paper drawings, various dimensions (average size 70×15 cm), 2022

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.

When the city stands still
Sensorial Snapshots

Instead of a triumphalist 2D flat map that promises us to escape the crowds, annihilate space by time, and conquer the urban extensions, let's experience the road as a topography woven by a myriad of human companions on the road, but also all the non-human elements that hit our bodies as we move. As layers of encounters that stretch along the trip as we move through curving topologies of cables, lights, and infrastructures. These are layers that throw us within the elemental, the non-human, and the sensorial, a world typically shut off by the road's model citizen: the car. Layers composed of the "other" of the fantasy of development. Layers that might haunt us, lure us, weigh us down, as we lug through the road



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

These are little insects, smaller than flies — which always exist in concentrated swarms — these are rectangular, black, out of place, and we cannot tell what they are



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

When the city stands still
Sensorial Snapshots

During the Covid-19 curfews, prayers weren't allowed in mosques, so at the time of prayers, there would be a call for prayers, but no response. The route was absolutely empty and typically silent, where otherwise it would have been buzzing with energy



Silence Detail, 2022, Pen and ink on paper, 97.5 x 10 cm

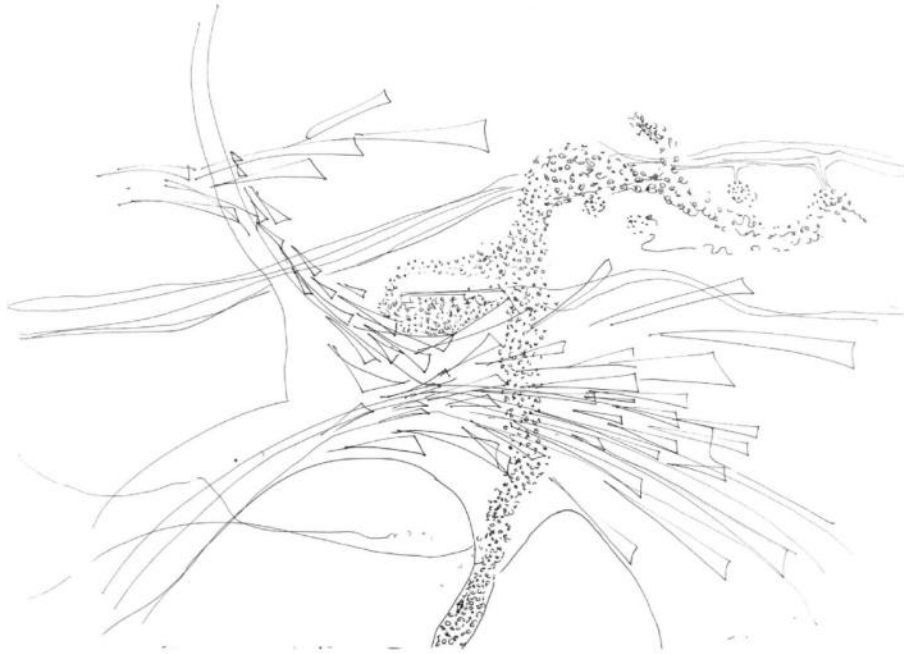
Walls block the view of what might be empty parcels of agricultural land being walled off. Yet it smells of cooking. People are frying something. There are people behind the wall, Someone- someone you can't see, someone fenced off- is cooking food on the other side of the wall. If you call, they will respond



Food smell Detail, 2022, Pen and ink on paper, 70 x 9.5 cm

Disappearance/ Disorientation

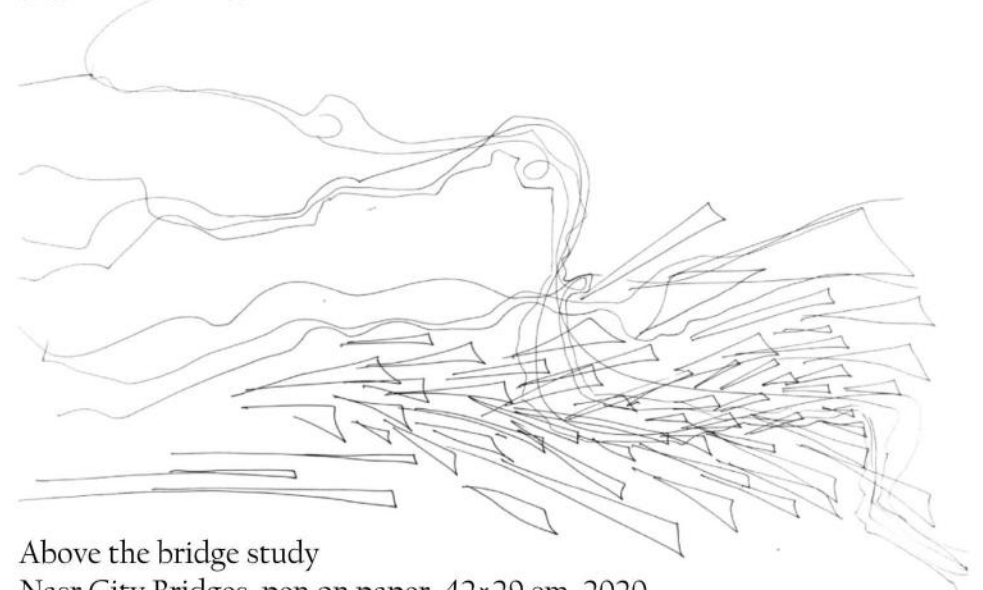
In-progress



Under the bridge study
Nasr City Bridges, pen on paper, 42×29 cm, 2020

Between protracted venturing out of her house, Azza would step out to an alien city that was rendered strange every time through construction work. With the lull of the curfew the city's topography was aggressively changing, rendering one's bearing .unrecognizable

During the COVID curfew, we witnessed the current rapid and destructive reconstruction taking place all over Cairo, centred mainly around building and expanding a massive network of highways and causeways all over the city. Many people started complaining that Cairo will be reduced to nothing else than one endless highway and a gigantic bridge.



Above the bridge study
Nasr City Bridges, pen on paper, 42×29 cm, 2020

When the city stands still

Disappearance/ Disorientation



Lighting Flicker Study
Nasr City Roads, pen on paper, 42×29 cm, 2019

The second element was trees' disappearance. almost all of the trees have been cut. No more shade on the roads. Cairo turned to be grayer than before, asphalt roads and buildings



Shadowless roads- Nasr City roads
pen and ink on paper, 55×25 cm, 2020