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## مقالة عن ازدهار الحالة الفنية في الأردن، عمّان

تتناول موضوع ازدهار مقالة كتبها نيلي الأعمى ونشرت في إحدى الصحف،  
إثرائه. المشهد الفني في عمّان، ودور الفنانات الإناث في

# Amman's art scene thriving with women artists

*This is the second part of a two part article on women artists in Jordan.*

**By Nelly Lama**

*Special to the Jordan Times*

The Jordan Intercontinental Hotel was the venue Saturday for an exhibition of paintings by art teacher Gulshen Sleem and four of her habitual students. The inauguration ceremony opened by H.H. Princess Wijdan Ali brought in all the who's who of Jordan. They all seemed impressed at seeing realistic paintings including scenes such as seascapes, landscapes, interiors, personages and horses, rendered within the last year of study. Some of the students did, however, begin painting before that. Gulshen's system of teaching is not drawing from life, but from pictures. Students get to learn about mixing paints, applying them, learning to transcribe physical objects onto canvas, to draw in perspective etc. Most paintings exhibited offered a romantic, rather soulful vision. Was the reason for this the subjects handled? Subjects like "balletinas" "serenity," etc... or the fact that the majority of colour schemes rest in the medium and light scale? One thing for sure, black was never used, neither did any colour that could darken the scheme somewhat enhancing the rendering of volumes that constantly seem to float in an areal atmosphere.

Although some works were very much in line with the teacher's own work, itself being quite advanced, one can find each student handling subjects of her own choice.

**Lara Malik**, a very young student excels in the use of patterns and rhythms which are apparent in all her paintings. She transforms her ballerinas into rhythmic legs and arms so that they assume the rhythms they were meant to dance. Her "Flourishing stems" a number of blooms with the most vivid use of 'cubist' elements in the stems bears a diachromatic scheme with great tonal effects. On the whole, Lara shows great promise in her painting.

**Mae Loza**, who started painting only one year ago, is another promising artist, whose portraits show a good understanding of facial anatomy. She displays three portraits, two in oil of

luminous seascape where the waves beat and break and "foaming runs the billow". Ilham has a keen interest in light effects which she often renders beautifully. Her portrait, in pastels, of Her Majesty Queen Nour has caught not only the features but the prancing youth of the active Queen. Her female mountaineer sitting at the edge of a cliff looking away into the distance displays her interest in studying light effects, and in putting both expression and atmosphere in her paintings.

**Nahla Tabba'** has come a long way from her early works (covered October 18, 1988 in the Jordan Times). Although she is a grandmother, her works express the freshness of youth as well as her never ending search for the exotic. A bride looking at herself in the mirror with the rendering of lace and other decorative effects. Other subjects she handles are no less exotic "1001 Nights", "Fairy Tale", "Oriental Figure", etc. are all good ground for the decoration and exotic colours that she loves to use.

The teacher, Gulshen comes from Turkey, she had her training in The Washington School of Art and is well travelled. Her Painting "Garden" formed within two coordinated canvases shows her mastery of analogous colour tones. It is full of details although the main volumes are retained. Her students have, understandably, not yet reached this maturity of handling. They claim that she does stop them from the use of details the fact that should make them perceive volumes, whether stable or in motion. But details are abundant in their work. Their use of the high value scale, and their more or less schematic drawing (because of the lack of preparatory sketching) is obviously another reason that leaves their work slightly wanting.

Also in the premises of the Jordan Intercontinental Hotel, The Gallery, houses some artifacts designed by **Lina Lama** that stand beside the watercolours and pen and ink sketches of painter Ahmad Ismail.

Lina Lama displays her textile artifacts, creating local figures 'Nofa and Faris; in local dress

took a great deal of thinking, designing and creativity always keeping local colour in mind.

The Alia Gallery presents two young artists from the University of Yarmouk. **Sana Hindi Bourini** and **Abeer Abou Joudeh**. Both handle portraits of local people in traditional dress, surrounded by folk artifacts from straw mats to rosaries, etc.

Sana' renders the skin smooth and translucent while Abeer builds it up with rough brushstrokes of different colours creating strong illumination in the face and hands. Unfortunately, the rest of the body does not depict the same illumination. This dense rendering of it and of the background, quite good in itself, makes the work lack unity.

Her landscapes are a medley of brushstrokes where form is more hinted at than actually painted. Her still lifes, on the other hand, are true works of art, obviously done under the watchful eye of a very good professor.

Sana's translucent portraits show a good study of anatomy and a mature use of volumes. Her work is touched with a sense of sweetness and lyrical spirituality. In some portraits there is a very good attempt at drapery with beautiful transparencies in vivid light colours; this healthy rendering is unfortunately not constant in her work, for in other works it is simply hinted at and leaves some areas unfinished and neglectfully so. She has great potential if she takes the time to work.

Every artist mentioned here has made at least one good work of art showing good potential. It would be sad if art was taken lightly, as a hobby and pastime. Art should be given serious aesthetic thought as well as strenuous hard work in preparatory sketches and compositional balancing, especially where figurative work is concerned. Remember that only where there is aesthetic balance and harmony is a painting called a work of art.

My personal feeling is that artists, especially beginners and new graduates should take time to grow, to assimilate, and to learn before starting to exhibit their creations. But we should all take into consideration that art is

