

For Abu Dhabi Art, Paul Hughes Fine Arts and Nadim Karam present a unique project featuring masterpieces of Pre-Columbian art alongside the results of a dialogue that Nadim has created in conversation with these works, in the spirit of his predecessors Henry Moore, and Josef and Anni Albers.

Karam's figures belong to an archaic visual language, one that resonates with the symbolic forms of arcane traditions across time and place, including those of Pre-Columbian civilisations.

They echo rituals, myths, and the impulse to monumentalise the human condition through figurative art. Karam's work engages in a speculative conversation across distances — not a narrative of direct influence, but one of resonance. It gestures toward a shared symbolic intuition, a horizontal axis of cultural memory that links distant geographies through common archetypes, ritual forms, and the desire to make meaning through the body in motion.

The procession itself is a shared motif. In many Pre-Columbian traditions, processions marked the movements of the cosmos, the passage between life and death, and the ordering of society.

Karam's own processions, part dream and part story, offer a contemporary ritual of remembrance and survival. He has long been building a personal universe populated by recurring characters — animals, hybrid creatures, and human forms that speak in silence.

Through the exhibited works, we witness the shaping, erasure, and resurgence of memory. Fragments of the past re-enact their weight in the present, each piece drawing from and feeding back into the same symbolic reservoir, reinforcing the exhibition's continuity.



Installation view, *Confluences*, Abu Dhabi Art Fair 2025, a collaborative presentation by Paul Hughes Fine Arts and Nadim



left: Valdivia Culture, Valdivia Owl Figure, Circa. 2200 BC, limetone, 34 x 12 cm
Right: Nadim Karam, *Hal Ya Tura*, 2025, Copper & stainless steel oxidizedblack anthracite, 70 x 39.6 x 7 cm

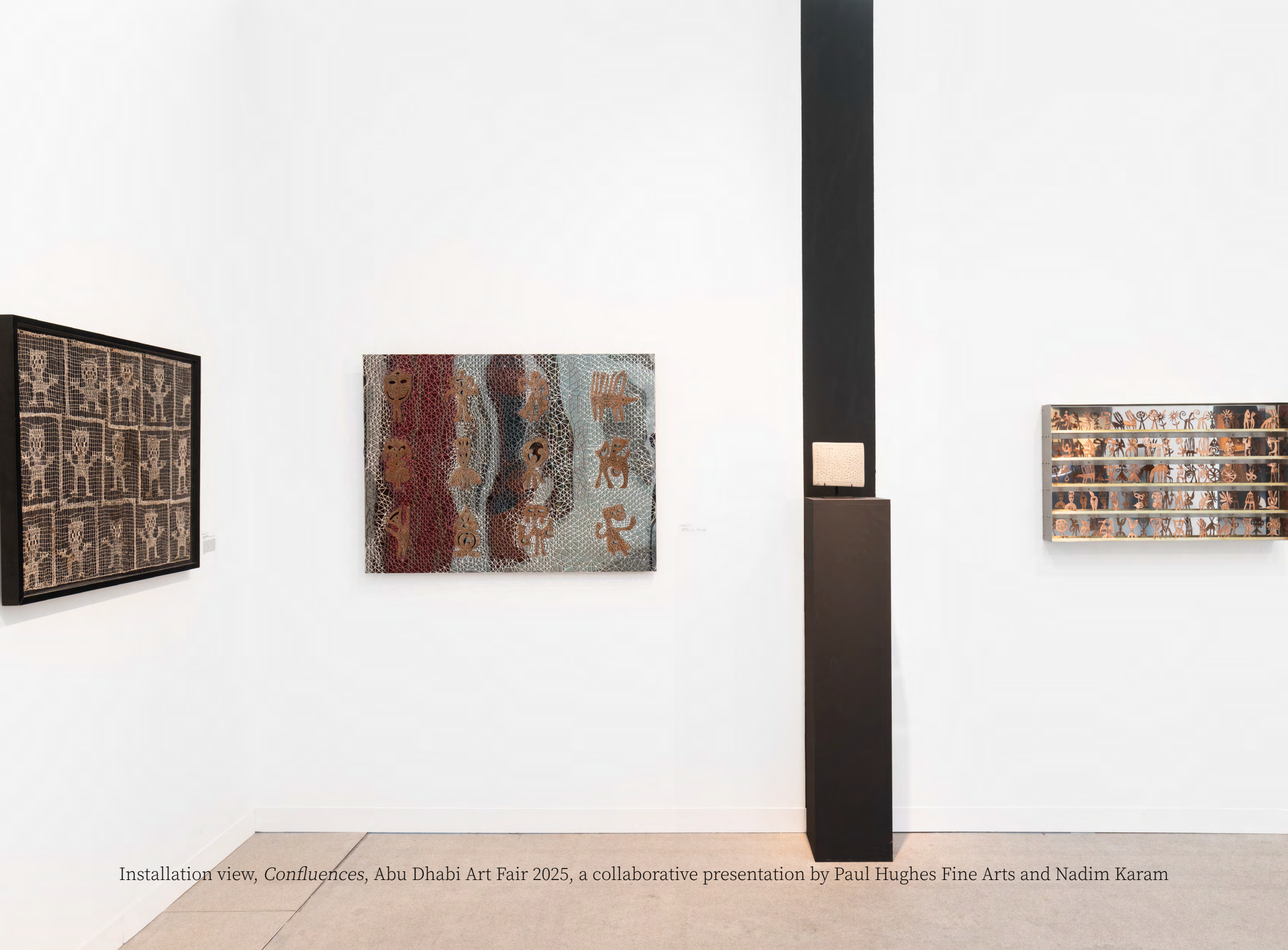
“All Art was once contemporary”



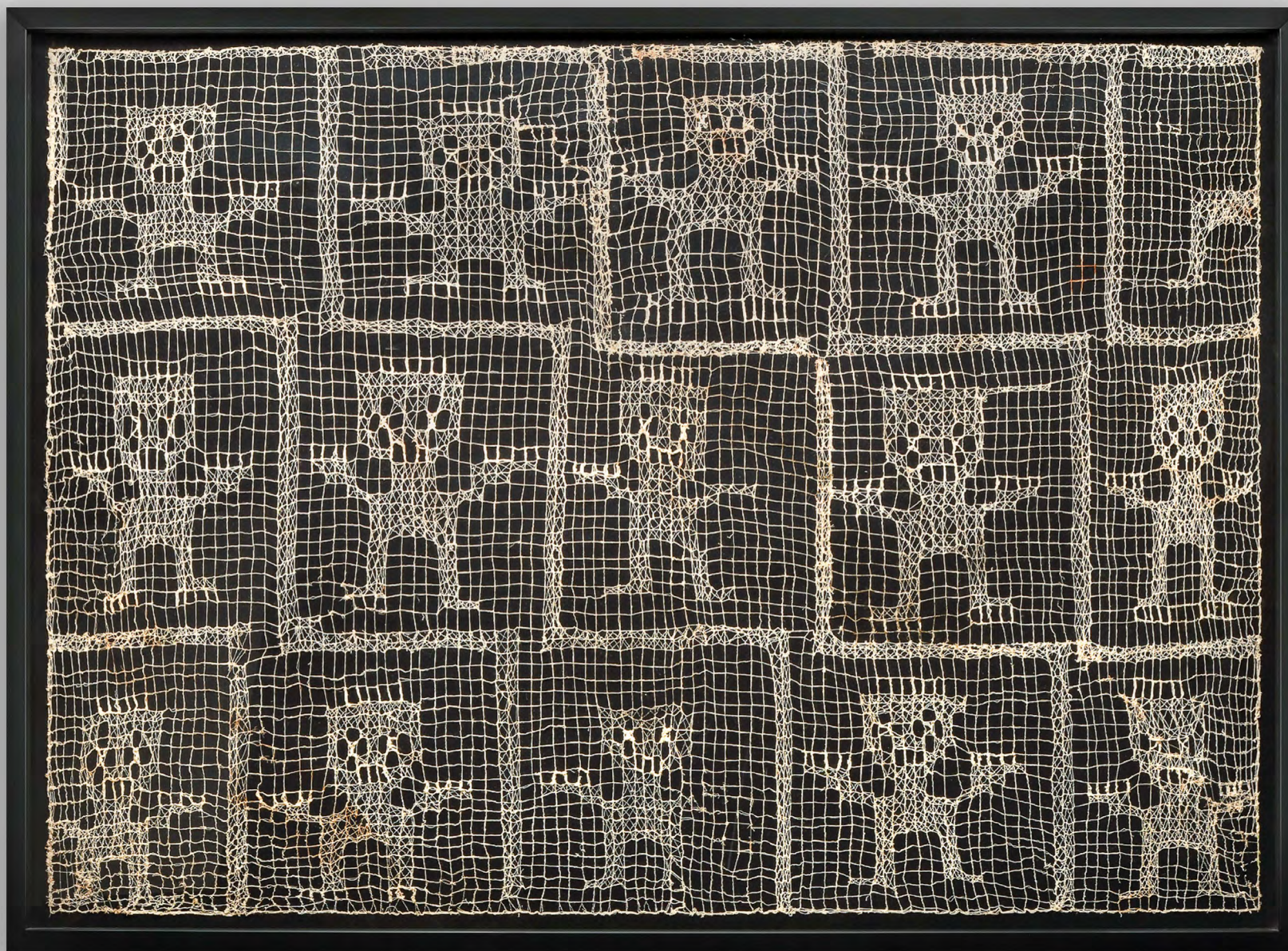
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left: Nazca Culture, Sihuas Tunic, Circa. 500AD, Camelid fibres, 179 x 119 cm
Right: Nadim Karam, *Tales of Dreams*, 2025, Polished stainless steel, 120 x 75 cm



Installation view, *Confluences*, Abu Dhabi Art Fair 2025, a collaborative presentation by Paul Hughes Fine Arts and Nadim Karam



Chancay Culture, Gauze with 14 Figures, Circa. 1000 AD, Camelid fibres, 77 x 99 cm



Nadim Karam, *The Box That Remembers*, 2025, Polished stainless steel & copper, 56 x 96 x 10 cm



Installation View, *Dessert Flowers* by Nadim Karam, Art d'Egypte 2025: *Forever is Now*, Giza, Egypt

As the highlight of the project, *Desert Flowers* forms a visual and conceptual axis. First installed on the Giza Plateau for Forever is Now V, the trio of lotus-like sculptures was forged from mangled metal salvaged from the 2020 Beirut blast and remnants of earlier works. Closed, opening, and in full bloom, their sequence mirrors a movement from concealment to revelation. Their blooms reclaim discarded histories as they perform emergence, embodying the persistence of forgotten voices and the restoration of space within cultural memory.

While rooted in the trauma and surrealism of postwar Lebanon, the work also reflects the influence of Karam's architectural training in Japan, where philosophies of Eastern thought and spatial perception deeply shaped his visual approach.

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