

CONTINUITIES

4000
YEARS OF ARTS

ABU DHABI ART
AT10

FEATURING WORKS BY
NADIM KARAM



For Abu Dhabi Art, Paul Hughes Fine Arts and Nadim Karam will 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 civilizations.

They echo rituals, myths, and the impulse to monumentalize 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.

Nadim Karam
Confluence 4, 2025
Watercolor & liquid on Canvas
75 x 25 cm





Valdivia Culture
Valdivia Owl Figure, Circa.
2200 BC
Limetone
34 x 12 cm



Nadim Karam
Hal Ya Tura, 2025
Copper & stainless steel oxi-
dized black anthracite
70 x 39.6 x 7 cm



Huari Culture
Textile Panel, Circa. 600 - 800
AD
Camelid fibres
11 x 35 cm



Huari Culture
Textile Panel (detail), Circa.
600 - 800 AD
Camelid fibres
11 x 35 cm



Nadim Karam
Resonance, 2025
Copper & stainless steel oxi-
dized black anthracite
90 x 63.4 x 9 cm



Nazca Culture
Nazca Tunic, Circa. 200 - 500 AD
Camelid fibres
88 x 176 cm

Nadim Karam
Confluence 6, 2025
Watercolor & liquid on Canva
75 x 25 cm

“All Art was once
contemporary”





At the centre of the exhibit, 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 post-war 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.

Nadim Karam
Desert Flowers miniature: Rebirth, 2025
Corten and copper
50 cm high
Edition of 8





Olmec Culture
Olmec Mask, Circa. 300 BC
Stone
18 x 14 cm



Nadim Karam
Echoes of the Mind, 2025
Brass
70 x 40 x 20 cm

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abu dhabi
art

Paul Hughes  FINE ARTS