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## Emirati photographer finds that lockdowns have a silver lining

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The photographer enjoys capturing industrial facilities and ghostly landscapes. (Tashkeel)

Short Url

<https://arab.news/65eag>

Updated 29 May  
2020

HAMS SALEH

May 29, 2020  
14:05

DUBAI: The COVID-19 lockdowns may have cancelled festivals and closed down museums around the world, but some artists have continued to thrive.

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Emirati photographer Jalal Bin Thaneya told Arab News that in his field the pandemic has only slowed down artistic photography.



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On the last day of my solo debut, @tashkeelstudio received PHD candidate @pepperdine who came to see the exhibition during their trip to Dubai, all the way from the USA. I had the privilege of talking to them about the large format interactive display as well as the projects I was working on. Not only did they connect with me through the body of work that was being showcased, they were also very much aware of the emotional journey that I was and ultimately would continue to undertake.

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“Some documentary and news photographers are still able to work, especially those employed by organizations and governments fighting the virus,” Thaneya said.

“Documenting and getting images of what is happening on the ground is extremely important.”

“Photography records moments,” the artist said. “In World War II, (the American photographer) Margaret Bourke-White was actively taking pictures and she has been a big influence on me.”



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The first artist led tour that took place after the opening night of my solo ex

"Beyond the Fence" which ran from the 1st of May till the 11th of June 2019 series on show included various projects that I was pursuing such as the oil industry, metal plants, scrap yards and cement factories across the Emirate  
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This, he believes, is an example of how photography and art have flourished during difficult times.

Despite the delays the lockdown has imposed on Thaneya's projects, he says he now has got more time to work on his unpublished pictures.



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Rims 02, 120x160 cm, 2018 / #industry #beyondthefence

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“Priorities have shifted overnight. I have many images I made that I never showed which I’m currently compiling. The lockdown has given me time to organize myself and prepare for future projects,” he said.

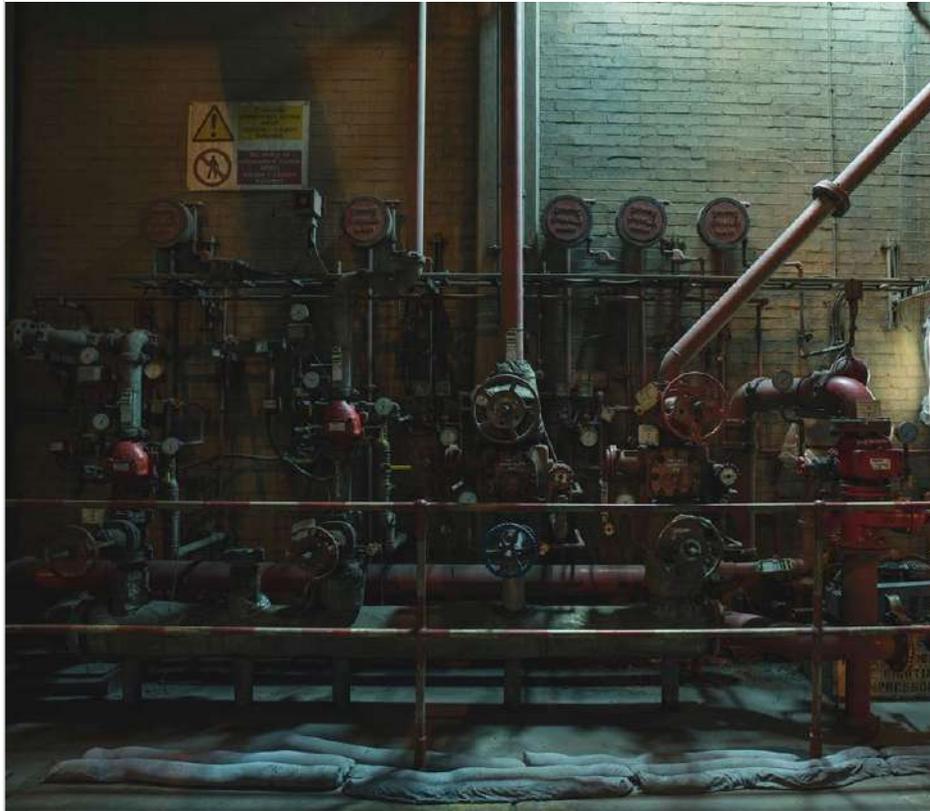
The self-taught artist, who enjoys capturing industrial facilities and ghostly landscapes, said: “What I do is very niche and not widely appreciated in the region.”



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He discovered his passion by “accident” in 2013. “I saw old architecture being demolished at the Jabal Ali port and it is from that point that I started taking pictures of abandoned spaces before focusing on industrial landscapes and artefacts from 2016 to date.”

Thaneya believes that many people look down on his job. “However, if I listened to what people said, I would’ve stopped many years ago,” he added.



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“You’ve got to follow your intuition and do things that give you purpose. Listening and following the crowd will only dilute your character and individual essence,” he advised other photographers who wish to pursue this career.

“We cannot allow others to do the thinking for us, we need to be clear and focused on what we would like to achieve,” Thaneya said.



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**REVIEW: 'The Lovebirds' is a romance that runs into rough weather (/node/1682521).**



Updated 52 min 38  
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May 31, 2020  
08:42

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296



CHENNAI: A comedy is undoubtedly a welcome diversion — or distraction — in these unprecedented times of lockdown with an unseen virus on the prowl. And Michael Showalter has offered us one in the form of “The Lovebirds,” now streaming on Netflix.

To some, the film may be hilariously funny, while others might view it as somewhat silly.

Showalter’s “The Big Sick,” the 2017 film about an Uber driver and struggling standup comedian trying to create laughs, was interesting, so one would have anticipated the



US director's latest work to be equally engaging, especially with Kumail Nanjiani starring in both movies. It is, but only to a point and does not come anywhere near "The Big Sick."

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The film was written by Aaron Abrams and Brendan Gall. (Supplied)

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Written by Aaron Abrams and Brendan Gall, and co-written by Nanjiani, “The Lovebirds” begins the morning after Jibran (Nanjiani) and Leilani (Issa Rae) spend a night together. Fast forward four years and the two are living

together, but loving less and arguing more. Initially, their constant bickering is amusing, but it soon becomes tedious. She tells him that he makes documentaries nobody watches, while he criticizes the food in a restaurant she takes him to, saying it tasted like the Dead Sea.

But after they stumble into a murder, the film changes dramatically and the couple face a puzzle they cannot solve. When a man posing as a policeman (Paul Sparks) commandeers their car, chases down a cyclist, and repeatedly runs him over, the couple, too afraid to go to the police, try to solve the crime themselves with the help of the dead man's phone.



“The Lovebirds” begins as a romantic comedy, but turns into a crime caper with situations that strain credibility. (Supplied)

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“The Lovebirds” begins as a romantic comedy, but turns into a crime caper with situations that strain credibility.

Why would two innocent young people avoid reporting what happened? They fear that since she is black, he is brown and the victim is white, the police might create mischief.

This sort of reasoning reminds me of Enid Blyton's mysteries in which children go to the police only after solving a crime themselves.

But "The Lovebirds" is not for children and so appears somewhat out of focus.



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