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Article: **Industry Abandoned – Jalal Bin Thaneya**

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## INDUSTRY ABANDONED

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*Jalal Jamal Bin Thaneya is an industrial fine arts photographer known for large format compositions that probe the tension between society and abandoned industrial landscapes of the United Arab Emirates.*

A BRAND NEW SOLO EXHIBITION by Jalal Jamal Bin Thaneya has opened at Tashkeel Nad Al Sheba. This is the first ever solo exhibition by Jalal binthaneya and the first public outcome of the 2018/19 Tashkeel Critical Practice Programme (CPP). During his time on CPP, Jalal was mentored by the artist and photographer Jassim Al Awadhi, and the artist, curator and educator Flounder Lee.

This exhibition features a new body of work exploring the unavoidable byproduct of modernity. Jalal has sought to go beyond barriers and bring to the forefront of our gaze the end-of-lifecycle monolithic scrapyards, industrial refineries and metal works typically hidden from public view. Through extensive research, Jalal has used 4 x 5 large format and digital medium format cameras to achieve incredibly detailed images that convey ritual practices inherent in the inner workings of industry. The process of gaining access and developing trust with the guardians of these locations was integral to Jalal's journey. The resulting works are a powerful balance and blend of landscape and industrial architecture, composed and structured, yet captured often in moments of chance encounter. The body of work focuses on Jala's journey through various industrial areas and estates, bringing together the practice and rituals of capturing the inner workings of these places. As an artist, he believes that an image should be true to how it is captured, in the most detailed way, whenever possible,

without making alterations to the subject matter. All of the images produced in this body of work are hidden away from the general public and this adds to the process of researching, finding relevant subjects, setting up and capturing the idea that he wishes to express. The ideas expressed in this body of work would simply not work with smaller formats even though they are often cheaper and easier to maneuver within congested industrial spaces, they do not render his vision of the subject matter as precisely as larger format cameras and sensors do. Another challenge posed to this sort of photographic form is the bureaucracy when attempting to enter facilities, the obscurity of some scrap yards and plants who do not wish to allow for images to be made of their spaces. A majority of the time spent working on this series was spent gaining access to these places before the images started to take shape. The world has become even more paranoid and this has added to the difficulty in creating images related to infrastructure and industry.

The series is intended to introduce the viewer to an idea where Jalal aspires to continue this project, taking it deeper and beyond our perception of reality. ❖

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