



PORTFOLIO

DHAHBI Najet
Visual Artist



والتعبير، النظم، الخطابة، العرض، الخطبة، الموعظة، الرواية، العزف، الخياطة، استخدام المستلزمات، الجنون، النظم، الصنع، النسيان،



ABOUT ME

I work on the image of the female body and the intimate. My work, is exhibited like a place that tells stories and memories. Serial project, where paintings, drawing, writings and montages invite each other, dialogue, question themselves and allow themselves to be surveyed through the action of their characters and their encounters. The female body takes shape through the confrontation of its protagonists who then become points of reference and which seem to attach the pictorial to reality while remaining vigorous catalysts of fiction-alite.

WORK EXPERIENCE

Tunisian Tunis/Dubai-based artist painter. holds PHD in sciences of the heritage from the faculty of Humanities at the University of Tunis. As well as a PhD in the sciences and practices of the arts from the institute of applied arts ISBAT.

Currently working as a Maitre assistante at the ISBAT in university Tunis.

She worked on the image of the female body and fragmented intimacy. The Najet Dhahbi's work is exhibited like a place that tells multiple stories. Like a A serial project in which painting, writing and editing invite each other in, dialogue, question each other and let themselves be surveyed through the action of their and their imaginary encounters. The work takes shape through the the confrontation of its protagonists, who then become points of reference and the pictorial text to reality while remaining vigorous catalyts of fiction.

Najet Dhahbi has exhibited in Tunisia, France, as well as in China and Egypt, India, Austria and Marrocco.



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Najet DHAHbi
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MY ART

05



artist's book

Secret-sweet books

Installation of 40 recovered diaries and books

Collage+writings+drawings..2017/20
21 Solo exhibition 2021



...the series of Sweet Secret Books unrolls invaginated books, sometimes too full, and notebooks that are no longer one.

We will say that it is a way of surrounding memories, other inclinations of lives which perhaps would have been parallel. It will also be said that they were used one day, when the artist was hanging his canvases, to orient himself in exciting intrigues. It is perhaps the fortune of an armful of loose leaves that torments the artist, and does not leave his gesture intact. However, once the document is in the case, this gesture of composition would perhaps invite us to see something other than an inscription surface. Because, when the idea imposes itself in the assembly of words and images, we are entitled to simultaneous concordances and discordances, breakthroughs of fiction which do not prevent themselves from intervening in the reading. And the gaze, drawn to their liking, no longer conceals only familiar or frequented referents; it also barter the use value of the intimate document against an exposure value to which these newspapers were not intended. In order to follow as closely as possible the journey of the artist, which is not very uncontrollable, and of the works and the days, could we do otherwise, when it comes to looking at a book and reading an image?

*Excerpt from text written by
Adnen JDEY*



Drawing and painting



Sketches (2/series of 15) mixed technique on butcher paper, 68x54 (unit), 2022.

Personal exhibition 2023 MUSK&AMBER Gallery

<http://www.muskandambergallery.com/>



Sound

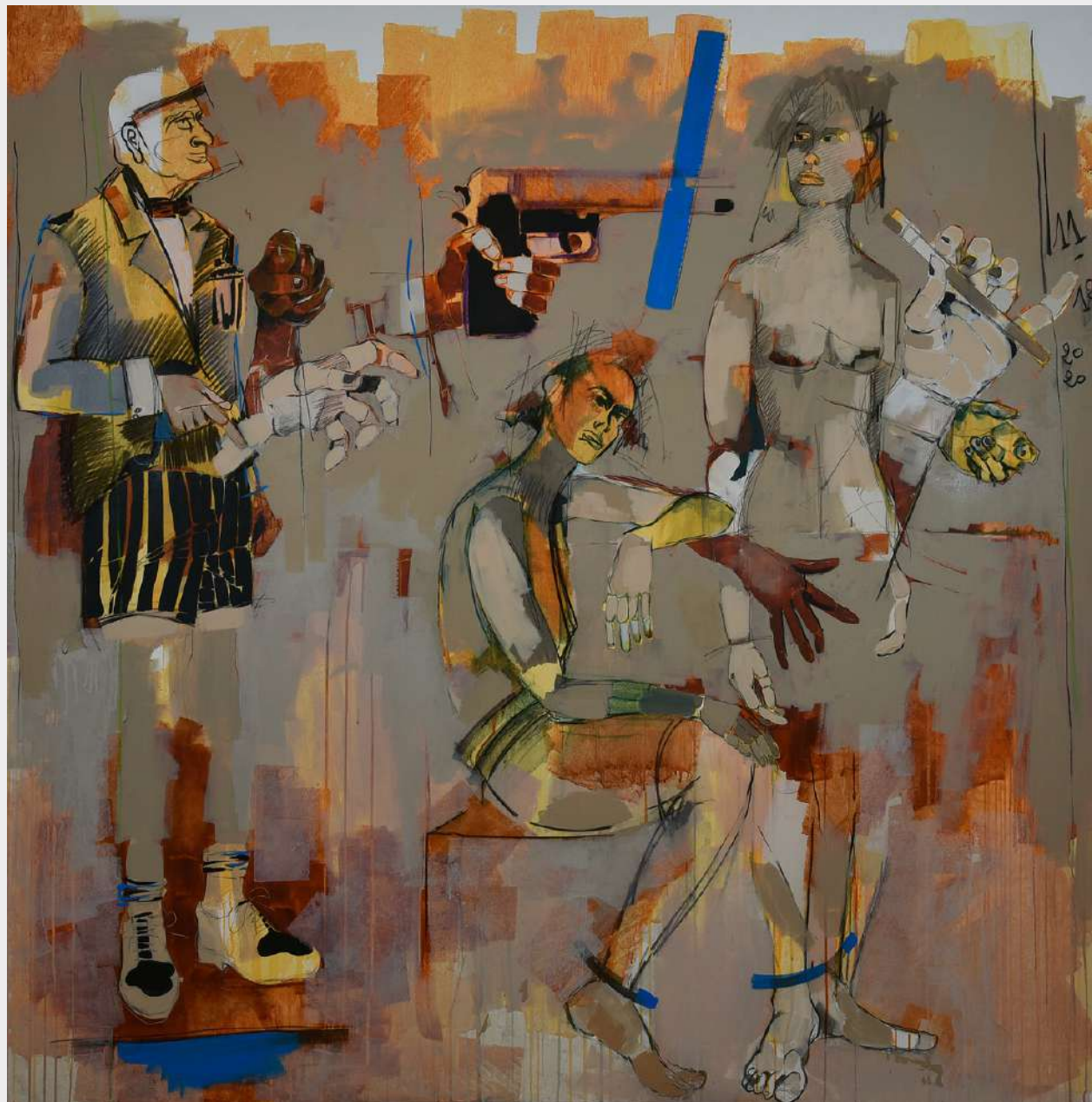
Dyptique, acrylic on canvas, 150x300, 2022-2023.

Luxor Egypt 2023.

Friday

*Acrylic on canvas, 200x200cm, 2020/2021.
Personal exhibition 2021 at the Kalysté gallery*





Rule

Acrylic on canvas, 200x200cm, 2020/2021.
Personal exhibition 2021 at the Kalysté gallery

Bodies-Beautiful

Acrylic on canvas, 200x200cm, 2022.

Personal exhibition 2023

MUSK&AMBER Gallery

<http://www.muskandambergallery.com/>

<https://www.facebook.com/muskandambergallery/about>



Creators

Diptych Acrylic on canvas, 260x195cm, 2022.

Personal exhibition 2023

MUSK&AMBER Gallery

<http://www.muskandambergallery.com/>

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belief and doubt

Diptych Acrylic on canvas, 260x195cm, 2022.

Personal exhibition 2023

MUSK&AMBER Gallery

<http://www.muskandambergallery.com/>

Votre texte de paragraphe



Adaptation-Kafkaesque

Acrylic on canvas 330x180cm, 2020/2021.

Personal exhibition 2021 at the Kalysté gallery.



Mal en-temps du

Installation 27x17cm(x100)

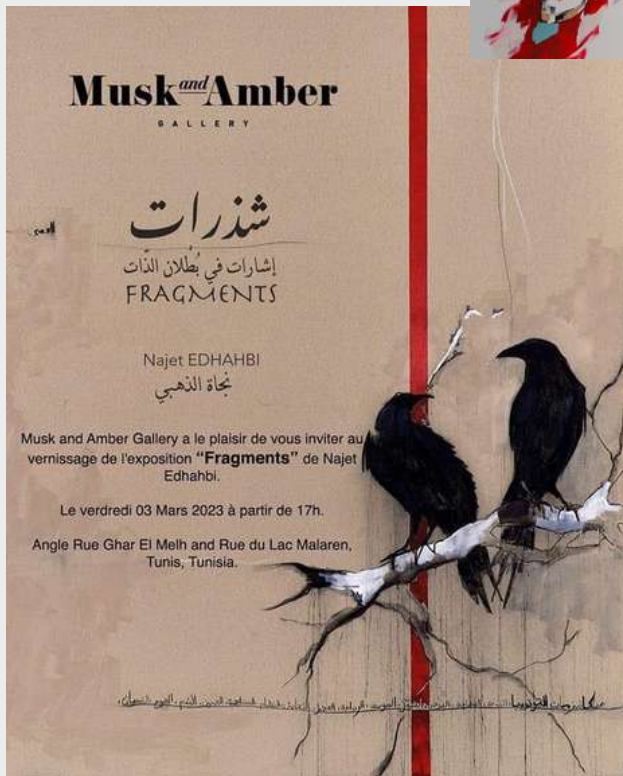
Personal exhibition 2023 MUSK&AMBER Gallery

<http://www.muskandambergallery.com/>

Votre texte de paragraphe

Solo exhibition 2023
« Fragments »

<https://www.facebook.com/muskandambergallery/about>





one way

acrilic on cavas 200x200

First art prize of Aadd art residency, Austria

Atelier an der Donau

"Fragments.

An exhibition by Najet Dhahbi .

Curated by Mouna Jmal Siala .

...

The conceptual approach of the series and of the element dissociable from the whole is always present, as is the woman's body, placed in enigmatic situations, accompanied for example by crows, a bird supposedly associated with magic and prophecy, whether beneficial or malefic. The power of this bird as a spiritual guide is to support intentions.

The women in the paintings are generally looking at us, as if we were witnesses to their condition or situation. Dressed to the nines or partially undressed, they are all wearing very select shoes. Shoes are often linked to sexual identity. For a woman, they symbolise her relationship with herself. As the saying goes, "A woman with her hair done and her shoes on is half-dressed".

These are aesthetically accomplished, plastically flattering paintings, whether in isolation or in combination, but always underpinned by a strong sense of purpose and tension. There is no impasto or repentance in the paintings of Najet Dhahbi, who paints in a single stroke the design frozen in her mental imagination, as an architect would.

Najet Edhabi's paintings have similarities with those of Leonardo Cremonini, celebrated by Umberto Eco as "a painter of writers"; Enki Bilal, haunted by memory and whose heroines are both "traps and trapped"; Vladimir Velickovic, who depicts men and animals in disturbing situations.

It's a kind of painting that could be described as literary, illustrating the words of Cioran: "Writing is an exile, but language is a homeland".

Najet Dhahbi is an artist in search of freedom: "Writing is drawing, and drawing is theatre, and theatre is cinema, and cinema refers us to the image. In my artistic practice, everything is linked. I can't specialise in one discipline. Writing is malleable and offers a multitude of possibilities: self-representation, questioning identity, but also deconstructing and reconstructing codes of representation to achieve a new state of consciousness.

She illustrates Bachelard's words, "the modern woman is linked in one way or another to the feminist movement, which demands the spiritual, intellectual and social autonomy of all women. Whether she contributes to it directly or only approves of it in her innermost being, the modern woman participates in such a movement because, however modest, her individual acts and her personality represent something unprecedented"...

Seeing "Fragments" is one of those encounters that mark out a lifetime.

Edia Lesage

(<https://expertes-tunisie.com/expertes/69939-hedia-lesage/>)

le 23 janvier 2023.

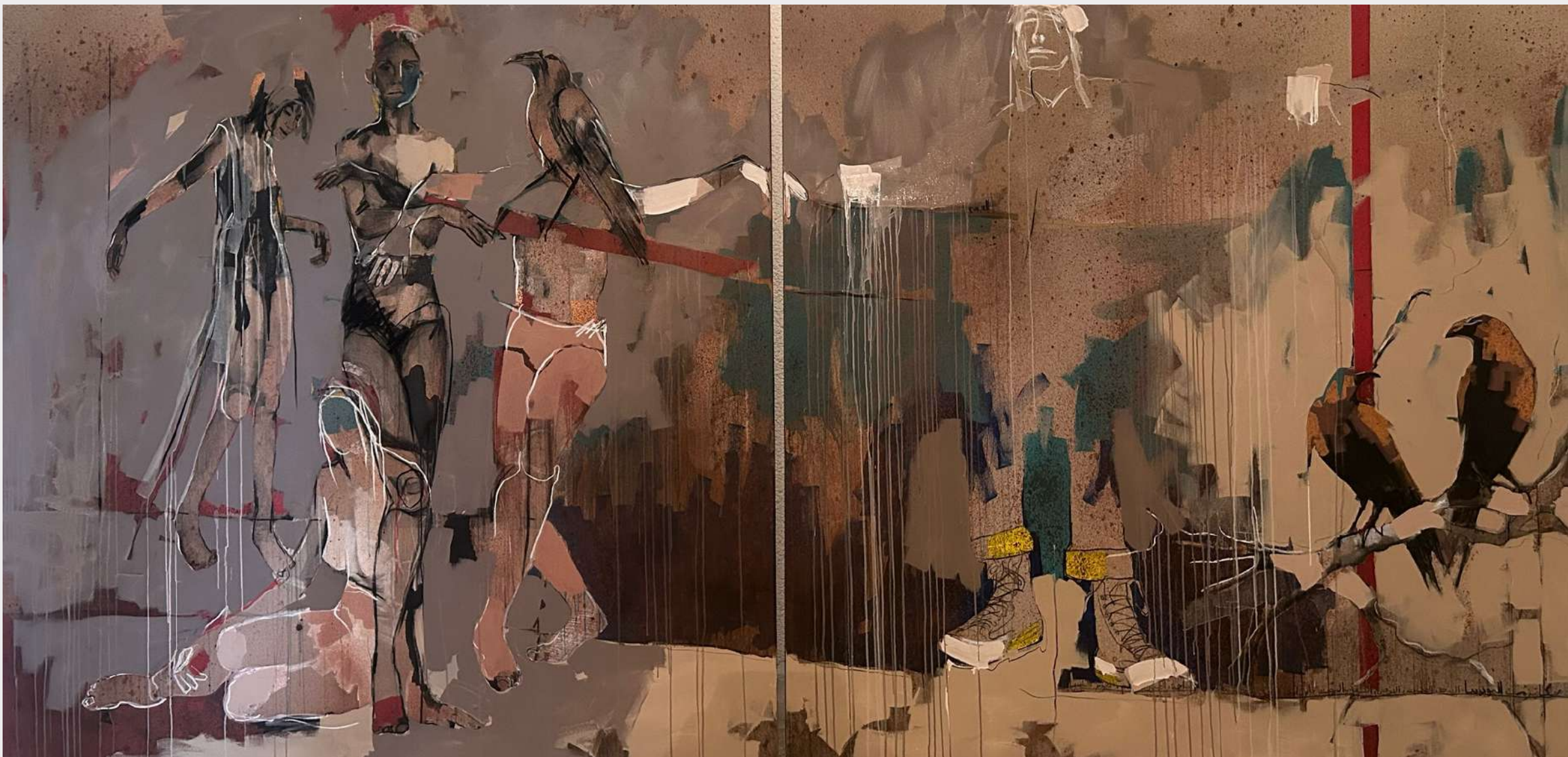




Bare feet
acrylic on canvas
200x200 cm, 2023.



THE OTHER WAY
acrylic on canvas
200x200 cm, 2023.



UTOPIE, acrylic on canvas 400x200cm, 2023.



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