

Nadia Waheed: Noemata

Ames Yavuz

Press preview: 2 July, 6 – 8pm

On view: 3 July – 8 August

Location: Ames Yavuz London, 31-33 Grosvenor Hill, London W1K 3QU

Ames Yavuz presents *Noemata*, a solo exhibition of paintings by Nadia Waheed. The works on view adopt an ethos of transformative attention and agency, and interface closely with the realities of the artist's life within and beyond the studio.

Noemata marks a new evolution in the artist's practice, known for its layering of myth, science, religion and philosophy to craft complex autobiographical meditations. Here, Waheed embraces the material possibilities and unpredictability of paint, and synthesises it with her instinct for drawing. A new tension arises on the surfaces of the works. As coined by phenomenologist Edmund Husserl, "noesis" refers to the act of intentional consciousness and the subjective pole of a directed thought or perception. The figures, references, paint and line in the works, pass through this sharp lens, an artistic and personal strategy used to contend with experiences of change, fear, joy and uncertainty.

noemata, the titular work in the exhibition, inverts logics of enlightenment and conventional paths to self-discovery. A female figure holds a torch that shines a beam of darkness that reveals a swirling mass of intensities, spectres and ghosts, engulfing partial figures, including a large female pregnant nude, dwarfing the torch-bearer. A representation of Constantin Brâncuși's sculpture *Bird in Space* (1928) bisects the painting, a gleaming mirror or portal between the two figures. Interrogating an aesthetics of "smoothness", as coined by Byung-Chul Han to describe shifts in our understanding of beauty in the digital age, in which easily consumable slickness becomes the index of the sublime, Waheed insists on the mess of everyday, psychic and social life.

In *cessation*, a large dragonfly lands diagonally on the surface of the painting. Under this symbol of metamorphosis, ritual transformation and the afterlife, male and female figures emerge in a writhing mass, with fists closed and palms open. A surface-tension is activated under the dragonfly's delicate feet — there is the enveloping domesticating force of social expectation, as particularly levied on women and mothers, and an opposing insistence on maintaining distinctness, identity and hope.

A set of three focused paintings make up *three secrets*, making reference to pivotal experiences of grief in the artist's recent life. "They are the most fragile works here," the artist says, "dealing with direct imagery of experiences that are at the heart of the rest of the works here. In a way, I was too delicate to negotiate the weight of paint, so to make them I would apply a layer of colour, scratch out the drawing, paint over it to edit, draw again, and repeat, working more by subtraction rather than addition."

Noemata is a score of the artist's decisions and attention over the past year, and the careful interpretation of the flux of emotion, imagery and life-altering experiences —

made in real time. They testify to, and are left in, discomfort — made with the grainy-eyed focus after a sleepless night.

Selected works



Nadia Waheed, *blue madonna*, 2025, Oil on canvas, 121.9 x 147 cm

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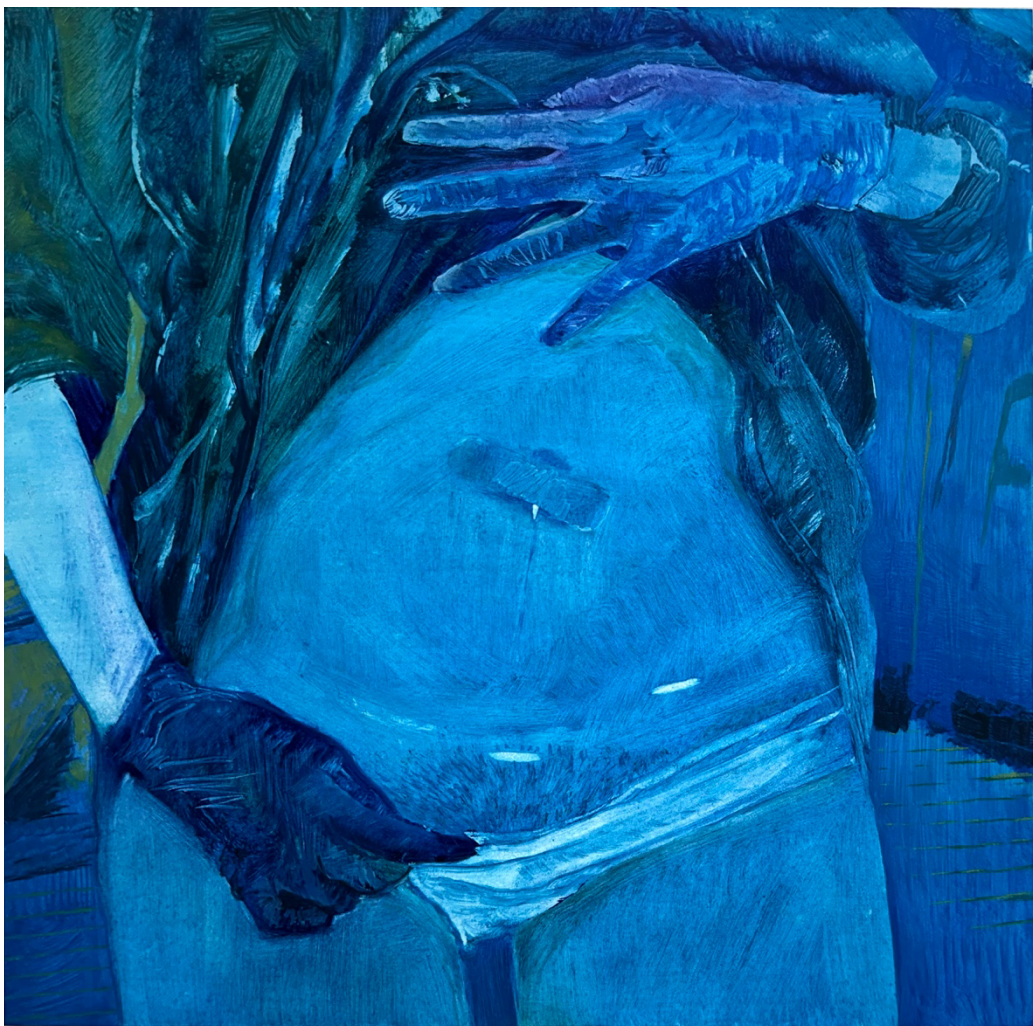
Nadia Waheed, *cessation*, 2025, Oil on canvas, 45.7 x 55.8 cm

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Nadia Waheed, *noemata*, 2025, Oil on canvas, 198 x 228.6 cm

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Nadia Waheed, *three secrets III*, 2025, oil on birch panel, 25.4 x 25.4 cm

About the artist

Pakistani-American artist Nadia Waheed (b.1992, Saudi Arabia), creates allegorical paintings that explore the connection between spirit and the corporeal form, the cyclical nature of life, and redemption. Drawing from lived experience, science, philosophy, and the archives of art history, in recent years her work has included esoteric imagery from ancient traditions around the world.

Selected recent exhibitions include *Where the Real Lies*, Ogunquit Museum of American Art, Maine (2025); Art Basel Hong Kong, Hong Kong, Ames Yavuz, (2025); *Maternity Leave*, Green Family Foundation, Dallas (2023); among others.

About the gallery

Ames Yavuz embraces its diverse cultural background through a strong international focus and perspective. The gallery's vision is underpinned by robust curatorial practices that form the core of our program and foster intercultural discourse on a global scale.

Representing a wide range of multidisciplinary artists across continents, Ames Yavuz aims to challenge, inspire, and reclaim through art. The gallery provides a platform for transformative and compelling artistic voices who bring care and attention to the most urgent conversations of our time, and celebrates storytelling with authenticity, innovation and wit.

For further information on the artists and the works, please contact:
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