The exhibition, featuring art from the Guggenheim Museum’s own collection, gathers 17 works under the title but a Storm Is Bubbling 3 From Paradise: Contemporary Art of the Middle East and North Africa. It is a part of a museum programme - the Guggenheim UBS Map Global Art Initiative - to widen its focus in particular parts of the world, with other areas including Latin America and South and South East Asia.

The exhibition’s stated theme focuses not on violence or turmoil or disruption, as many other shows of Mena art in the United States have, but instead on geometry, which widens and refracts in different ways. Some of those point to political matters, to be sure, but through different sets of directions than are often on display in the US. Geometry and the logic within which were born in the region, states a block of wall that tests visitors to the shore, and the artists involved are par ticularly “attentive to the migration of ideas and peoples in an age of anxiety that has witnessed civil liberties and freedom of movement come under repeated attack”.

Movement is manifested in numerous ways. A nine-part series of drawings by Susan Hefuna, grouped under the title Building, feature two sheets of translucent tracing paper - each overlaid with black ink ethereally visible through both layers in a way that was impossible by the artist walking circuitously through the grid of New York City.

Scrutinized on a Paper, by Mohammed Kazem, is a long scroll hanging serenely and culled up at the floor, where it is surrounded by the artist walking circularly through the grid of New York City.

Working in a variety of media but always in the context of the modernist grid, and following the last great grid artists of the 1950s and 1960s, the Middle Eastern and North African artists exhibit the sense of rupture summoned by Walter Benjamin. In ‘A plan to spread Dada worldwide’, by Ali Cherri, a scale-model city made of couscous, by Kader Attia, a scale-model city made of couscous是一种存在感的某种象征。

The Guggenheim in New York focuses on migration and anxiety in the Mena region, writes Andy Battaglia.

The exhibition, featuring art from the Guggenheim Museum’s own collection, gathers 17 works under the title but a Storm Is Bubbling 3 From Paradise: Contemporary Art of the Middle East and North Africa. It is a part of a museum programme - the Guggenheim UBS Map Global Art Initiative - to widen its focus in particular parts of the world, with other areas including Latin America and South and South East Asia.

The exhibition’s stated theme focuses not on violence or turmoil or disruption, as many other shows of Mena art in the United States have, but instead on geometry, which widens and refracts in different ways. Some of those point to political matters, to be sure, but through different sets of directions than are often on display in the US. Geometry and the logic within which were born in the region, states a block of wall that tests visitors to the shore, and the artists involved are particularly “attentive to the migration of ideas and peoples in an age of anxiety that has witnessed civil liberties and freedom of movement come under repeated attack”.

Movement is manifested in numerous ways. A nine-part series of drawings by Susan Hefuna, grouped under the title Building, feature two sheets of translucent tracing paper - each overlaid with black ink ethereally visible through both layers in a way that was impossible by the artist walking circuitously through the grid of New York City.

Scrutinized on a Paper, by Mohammed Kazem, is a long scroll hanging serenely and culled up at the floor, where it is surrounded by the artist walking circularly through the grid of New York City.

Working in a variety of media but always in the context of the modernist grid, and following the last great grid artists of the 1950s and 1960s, the Middle Eastern and North African artists exhibit the sense of rupture summoned by Walter Benjamin. In ‘A plan to spread Dada worldwide’, by Ali Cherri, a scale-model city made of couscous, by Kader Attia, a scale-model city made of couscous是一种存在感的某种象征。