



ArtBooth

ABU DHABI

"ENCODED IN PETALS"

A SOLO EXHIBITION BY
SORAYA ABU NABA'A

Artbooth Gallery invites you to

"ENCODED IN PETALS"

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SORAYA ABU NABA'A

15 JANUARY - 15 FEBRUARY, 2026
ARTBOOTH GALLERY



CONTENT

"ENCODED IN PETALS"

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CONTACT US

"ENCODED IN PETALS"

ABOUT THE EXHIBITION

Artbooth Gallery presents **Encoded in Petals**, a solo exhibition by Soraya Abu Naba'a that brings together painting, textile installation, drawing, sculpture, and spatial intervention. Developed over several years, the exhibition reflects a sustained engagement with nature, memory, women's labor, and the transmission of ancestral knowledge. Flowers appear not as ornament, but as vessels through which histories of care, resilience, and embodied intelligence are carried forward.

Informed by Abu Naba'a's lived experience across the Caribbean, the Middle East, Europe, and the United States, the exhibition approaches identity as something shaped through movement, material, and sensory memory. Her visual language draws from abstraction, traditional craft, digital aesthetics, and ecological awareness. Color, texture, and form operate as systems of communication. Accumulated linework gives shape to petals, textiles unfold as terrains, and craft functions as both archive and continuity.

Throughout the exhibition, flowers serve as both motif and conceptual framework. Drawing on floriography, the historical language of flowers, Abu Naba'a engages botanical forms as carriers of emotion, ancestral knowledge, and ecological awareness. Living and working in Florida, where the effects of climate change are increasingly present, she turns to regional flora as metaphors for adaptation, vulnerability, and persistence, themes that resonate across geographies.

Landscape is approached not as backdrop, but as witness. Petals, stems, and veins are abstracted into linear structures and chromatic fields that recall rivers, topographies, and systems of exchange. Informed by principles of deep ecology, the work emphasizes interdependence, suggesting that every pattern, color, and material choice holds significance. Flowers emerge not as passive objects of beauty, but as sources of knowledge, offering insight through form, cycle, and fragility.

An Artist Shaped by Movement and Lineage

Born in 1985 in Melbourne, Florida, to Arab parents, Soraya Abu Naba'a moved to the Dominican Republic at the age of two and grew up within a layered cultural environment shaped by Arab, Caribbean, and diasporic histories. At eighteen, she relocated to Paris, where she studied French language and civilization at La Sorbonne before earning a Bachelor of Arts from the Paris American Academy. Her education continued at the Accademia di Arti in Florence, followed by an intensive painting program at Columbia University in New York. In 2016, she moved to London to complete a Master's degree in Painting at the Royal College of Art, graduating in 2018. She currently lives and works in Miami.

This transcontinental trajectory is foundational to her practice. Raised in a family of Arab descent whose ancestors arrived in Hispaniola in the early twentieth century as textile merchants and later became dealers of Haitian and Dominican art, Abu Naba'a was immersed from an early age in material culture, chromatic systems, and visual synthesis. These formative experiences continue to inform her sustained attention to process, materiality, and narrative.

While she employs distinct methodologies across painting, sculpture, installation, performance, and drawing, her practice remains conceptually unified by an understanding of nature as a pedagogical framework and by the principle of interdependence among living systems.

Exhibition Structure and Contemporary Resonance

The exhibition unfolds as an immersive, color-driven journey structured around the four seasons: Spring, Summer, Fall, and Winter. Textile installations function as spatial thresholds, dividing the gallery into chromatic zones aligned with seasonal rhythms and emotional registers.

Spanning four years of sustained inquiry, Encoded in Petals engages contemporary questions that resonate globally and regionally: how to reframe our relationship with nature amid ecological uncertainty; what forms of knowledge are carried through craft and lived experience; and how traditions of making can respond to a rapidly accelerated present. The exhibition foregrounds attentiveness, reciprocity, and continuity. Beauty is understood not as surface, but as knowledge and presence, shaping perception, care, and endurance.



SPRING



Bloom of continuity, 2025

Acrylic on canvas

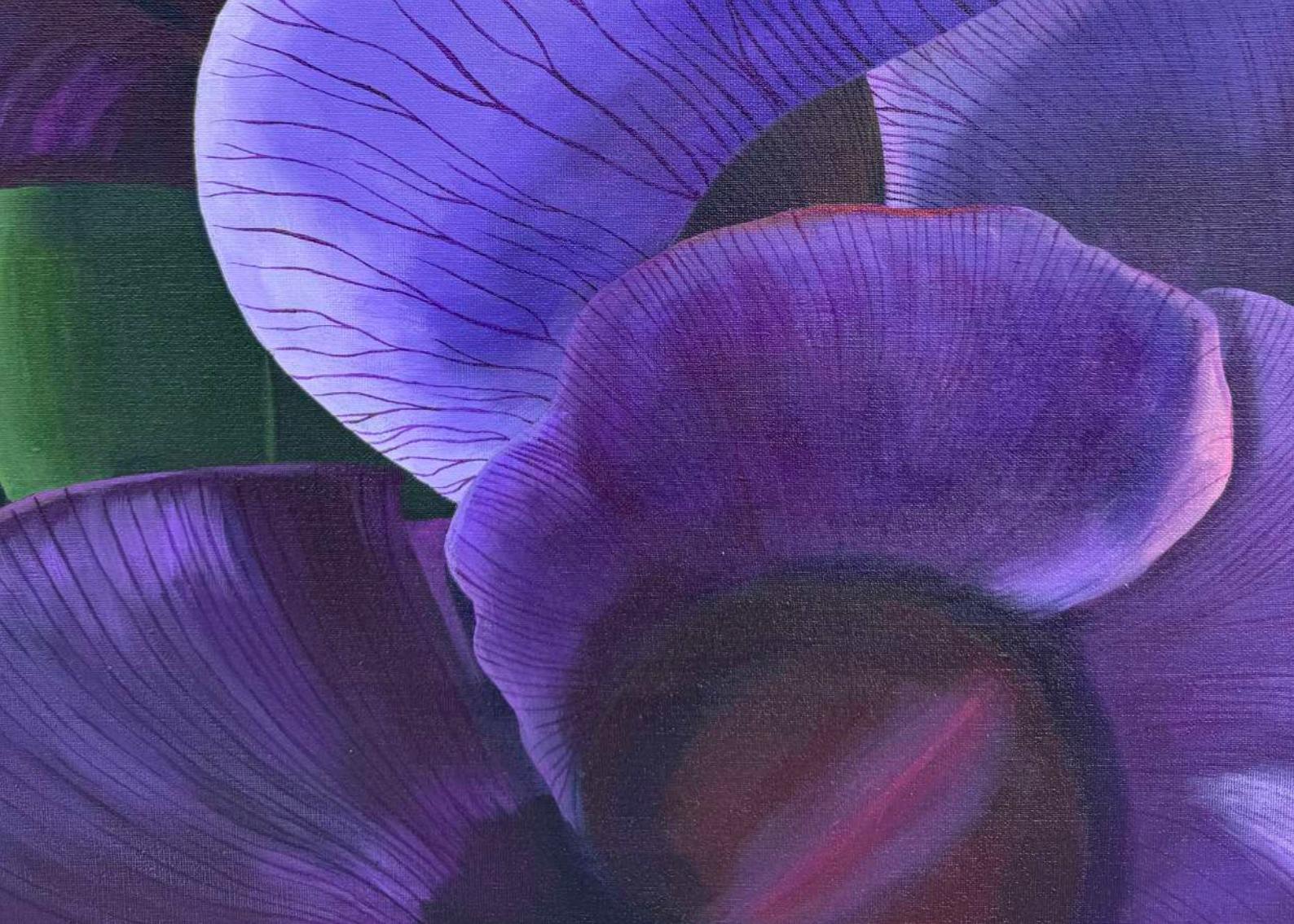
107 x 91 cm



Desert Star, 2025
Acrylic on canvas
107 x 91 cm



Enduring Spirit, 2025
Acrylic on canvas
107 x 91 cm



Spirit of Calmness, 2025
Acrylic on canvas
107 x 91 cm





From a Place of Gratitude, 2024
Acrylic on canvas
152 x 107 cm

Sunshines, 2024
Acrylic on canvas
152 x 107 cm





SUMMER



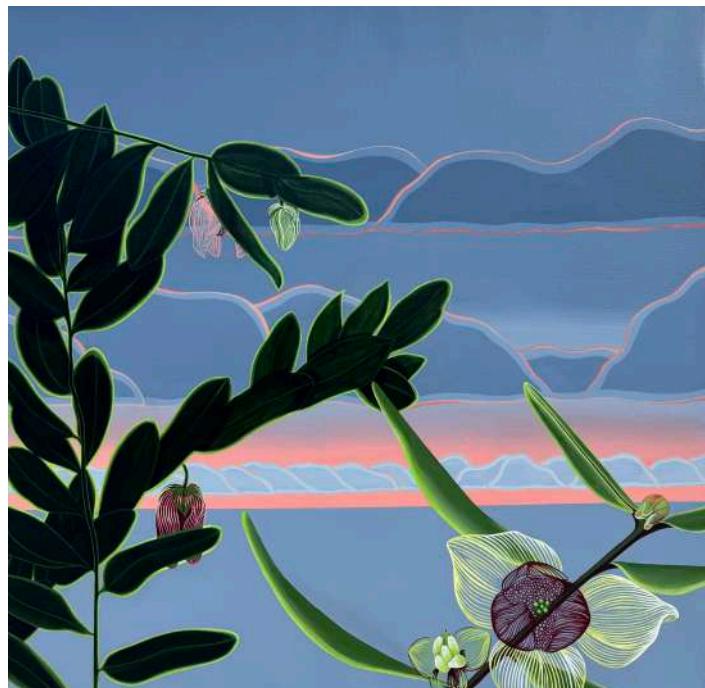
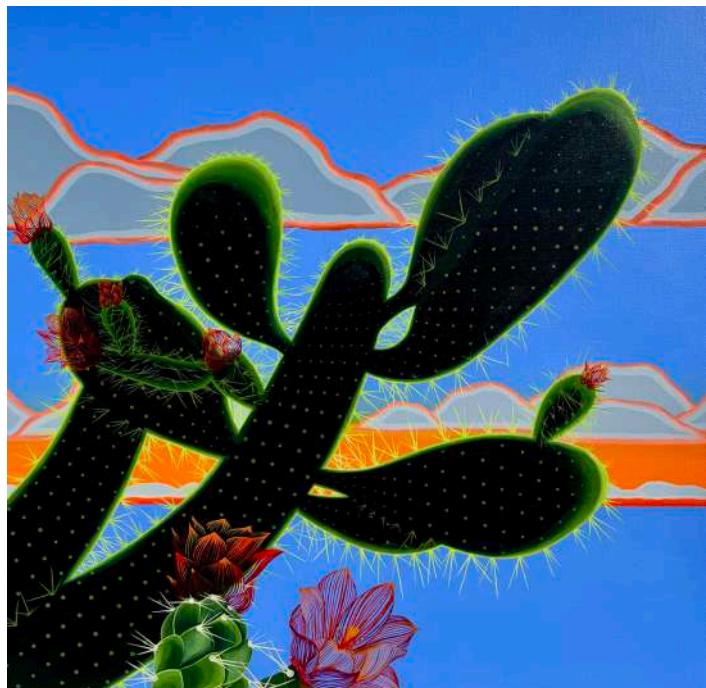


Memories, 2025
Acrylic on canvas
152 x 122 cm

Seascapes of the Homeland, 2025

Acrylic on canvas

91 x 91 cm



Daydreams, 2025

Acrylic on canvas

91 x 91 cm



Still Life, 2024
Polyurethane paint on aluminum
107 x 81 x 56 cm



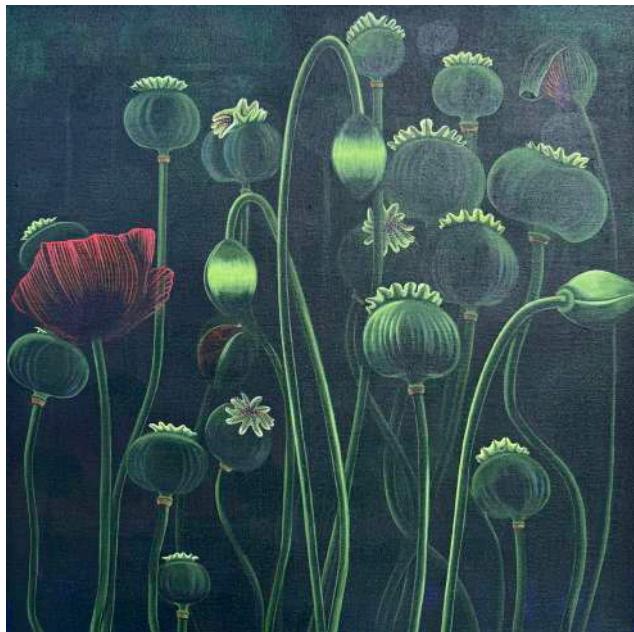
Signs of Spring, 2023
Painted Aluminum
296 x 206 x 135 cm



FALL



Under the Shades of the Moon, 2023
Acrylic on canvas
178 x 203 cm

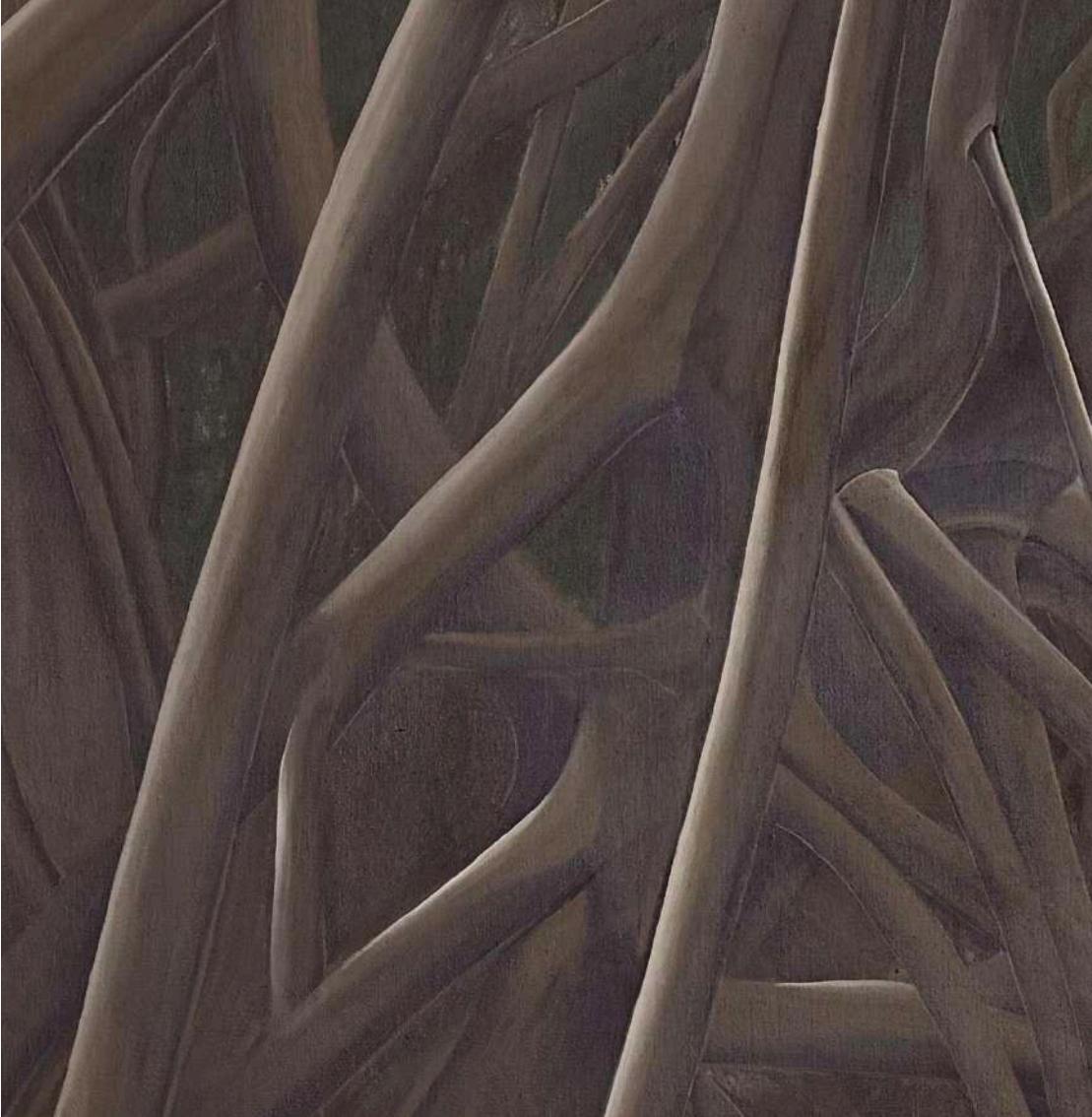


We Will Always Rise, 2025
Acrylic on canvas
64 x 64 cm



Nocturnal Rebirth, 2025
Acrylic on canvas
64 x 64 cm

WINTER





Home, 2025
Acrylic on canvas
122 x 152 cm

Protector of the Land, 2024

Gesso and charcoal on linen

140 x 226 cm



A Rose is not Just a Rose, 2024
Gesso and charcoal on linen
140 x 226 cm





From the Endemic series, 2025

Mixed media

Variable dimensions



Palo vivo: Raíces y memorias, 2025
Textile, metal, fabrics, wood and
cotton stuffings.
Variable dimensions
In the collection of Museum of
Modern Art of Santo Domingo

Palo vivo: Between Roots and Memories is an installation that weaves together two elements deeply rooted in Caribbean rural life: the palo vivo and the pelliza. Both emerge from necessity and everyday practice, yet each holds a symbolic power that makes them witnesses to profound relationships between community, territory, and memory. This proposal is informed by a perspective shaped by deep ecology, a philosophical current that recognizes the intrinsic value of all living beings and affirms the interdependence between the human and the nonhuman.

The palo vivo—a planted branch that takes root and becomes a living fence—is a common practice in rural areas of the Dominican Republic. While it defines boundaries, it also acts as a bridge: it grows, provides shade, and flowers. This simple gesture condenses a philosophy of regeneration, belonging, and connection to the land. In this installation, it is reinterpreted as a sculptural structure, serving as both root and backbone of an imagined landscape, a physical and symbolic support that unites the elements of the work.

The pelliza, a textile technique based on recycling and protection, carries intimate and collective memories. Each handwoven fragment of fabric becomes an archive of time, shelter, and affection. Here, it is reimaged as an expanded pictorial medium: textiles transform into three-dimensional landscapes that hang

and branch outward. Colors such as green, blue, yellow, and red evoke the Caribbean environment, reinterpreting the landscape as a breathing body that holds and communicates memory.

The materials—fabrics, wood, braids, metals, and paint—are assembled into a composition that extends from the walls into the surrounding space. These textile forms, suspended like branches, create a dialogue between softness and solidity, the domestic and the natural. A visual choreography emerges, simulating an expanded ecosystem in which the boundaries between art, body, and environment dissolve.

Beyond aesthetic contemplation, the work seeks to generate an immersive experience. The monumentality of the forms invites viewers to pause, observe, and move through the space. Each textile functions as a sensory and symbolic portal, a threshold into the magic of the everyday and, at the same time, a reminder of the fragility of ecosystems.

Palo vivo: Between Roots and Memories proposes a poetics of repair and belonging. It reclaims ancestral knowledge and humble materials as vehicles for ecological reflection. At a moment of environmental urgency, the work transforms the rural landscape into a visual language, and the everyday into a political and aesthetic act.





Caribe, from the endemic series, 2024
Textile, metal and fabrics
Variable dimensions

SORAYA ABU NABA'A

B. 1985



Born on August 23, 1985, in Melbourne, Florida, to Arab parents, she moved to the Dominican Republic at the age of two. At eighteen, she relocated to Paris, where she studied French language and civilization at La Sorbonne for a year. She then pursued a Bachelor of Arts at the Paris American Academy, completing her degree after three years. The following year, she attended a sculpture course at the Accademia di Arti in Florence, Italy, and in the summer of 2014, she took part in an intensive painting program at Columbia University in New York City. In 2016, she moved with her family to London to study at the Royal College of Art, earning a Master's degree in Painting in 2018. She currently lives and works in Miami.

Her life across continents and cultures deeply informs her practice. As a multidisciplinary artist, she engages with a wide range of media—including painting, drawing, sculpture, textile installations, and performance—treating each as a distinct visual language. These mediums serve as conceptual vessels through which she explores themes of womanhood, motherhood, identity, and their intrinsic ties to nature, materiality, and ancestral craft.

Her work reflects a philosophical inquiry into embodied experience—exploring how memory, lineage, and the handmade

intersect to reveal the poetic and political potential of form. With over eighty exhibitions to date, her art is held in private collections around the world, including the World Bank, the Sandra and Tony Tamer Collection, Carmen Busquets and the Museo de Arte Moderno in Santo Domingo. Her work is also present in cities such as Miami, New York, Istanbul, Amman, London, Hong Kong, Geneva, Toronto, among others.

She has collaborated with institutions such as the Miami Children's Museum, the Latin American Fashion Summit, and the Goleadoras Foundation, integrating her textile practice with community narratives to produce ephemeral, site-specific surreal textile environments. She has participated on multiple occasions in the Eduardo León Jimenes Competition and was selected to realize a large-scale work for this prestigious biennial exhibition (2026). Her work has been recognized through numerous awards, including the Biennial of Visual Arts in Santo Domingo (2025) and a Miami Individual Artist Grant. Additionally, during Miami Art Week (2025), her work was exhibited through a collaboration between Save Art Space x Fountainhead in Miami Beach.

ARTBOOTH

ABOUT THE GALLERY

Emerging from over a decade of experience in the art field, Roger El Khoury founded Artbooth Gallery in 2019 with the aim of creating a cross-cultural bridge between artists, audiences, and collectors globally. We consider ourselves to be beyond borders since it is the original concept of Artbooth Gallery where we used to host pop-up exhibitions across the world.

Artbooth opened its first physical gallery space in Abu Dhabi, known as the cultural hub of UAE and pursues its mission through a diverse range of thematic exhibitions. Over the years the gallery has curated numerous solo and collective shows, showcasing artworks spanning various mediums and the gallery actively participates in Art Fairs in order to support both young and well established artists.

Embracing the power of creativity and artistic talent, Artbooth launches its presence in the bustling heart of Seoul, South Korea acclaimed as the rising art hub of Asia. Pioneering as the inaugural Middle Eastern Art Gallery in Asia, Artbooth aspires not only to cultivate a vibrant artistic community but also to spearhead global cultural exchange, aiming to establish itself as a cornerstone in the realm of arts and culture.

ArtBooth

"Found in Translation"

A solo exhibition by Steven Naifeh
November 8 - December 8

WELCOME TO
ArtBooth



Velvet

CONTACT US

Services include fine art sales consultancy, second market art sales, archiving collections and curating exhibitions.

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연락처

서비스는 미술 작품 판매 컨설팅, 중고 시장 미술 판매, 컬렉션 아카이빙 및 전시물 전시로 이루어져 있습니다.

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