



Conditions For Being

RIM ALBAHRANI

ART
DISTRICT

Introduction

Conditions for Being presents a new body of work by Rim that examines how identity is shaped through grounding rather than inheritance. In theories that have traditionally defined identity, roots are treated as indicators of origin and belonging. Rim challenges this perspective by proposing a different understanding. Roots become structures of support rather than markers of fixed identity.

The sculptures consist of two interconnected elements, a grounding structure and the abstract house form that rises from it. The base is not a pedestal but a spatial condition. It influences how the form above it holds its presence and creates a dialogue between ground and form.

Through this relationship, Rim explores how identity develops through context and chosen structures of grounding.

This approach aligns her practice with anti-essentialist perspectives and phenomenological concepts of grounding, suggesting that identity emerges from the conditions in which it is situated rather than from predetermined frameworks. The recurring house form shifts away from personal memory and becomes a conceptual tool that studies how a structure exists in space.

Conditions for Being considers identity as something shaped through the conditions of the present. It moves toward an understanding of selfhood that is neither fixed nor tied to inherited narratives. Identity becomes something formed through subtle frameworks that influence how presence takes shape. These works reflect a shift from identity as something assumed to identity as something continually shaped through the forces that hold it.

Artist's Statement

I have been thinking about the concept of roots. They are often described as something that defines who we are, a fixed point that shapes identity. In my work, the root does something different. It does not explain identity. It supports presence.

These sculptures explore the relationship between grounding and becoming. The house remains a central form, yet it no longer carries the weight of memory or inherited meaning. Instead, it responds to the structure that holds it. The base becomes an active element in the work. Each sculpture explores how the house form is shaped by the ground and conditions around it, becoming itself through the context that supports its presence.

I am interested in how identity shifts when roots are understood as conditions rather than origins. A person's roots can be a reference, but not a limit. They can touch identity without defining it. In this process, the form takes shape through the conditions that hold it. The house learns from its ground, and its presence reflects this ongoing exchange.

The work moves toward an understanding of identity as shaped through what makes it possible. It is formed through the conditions of the present rather than through the weight of what came before. It is an identity held, shaped, and supported by the structures that allow it to be.



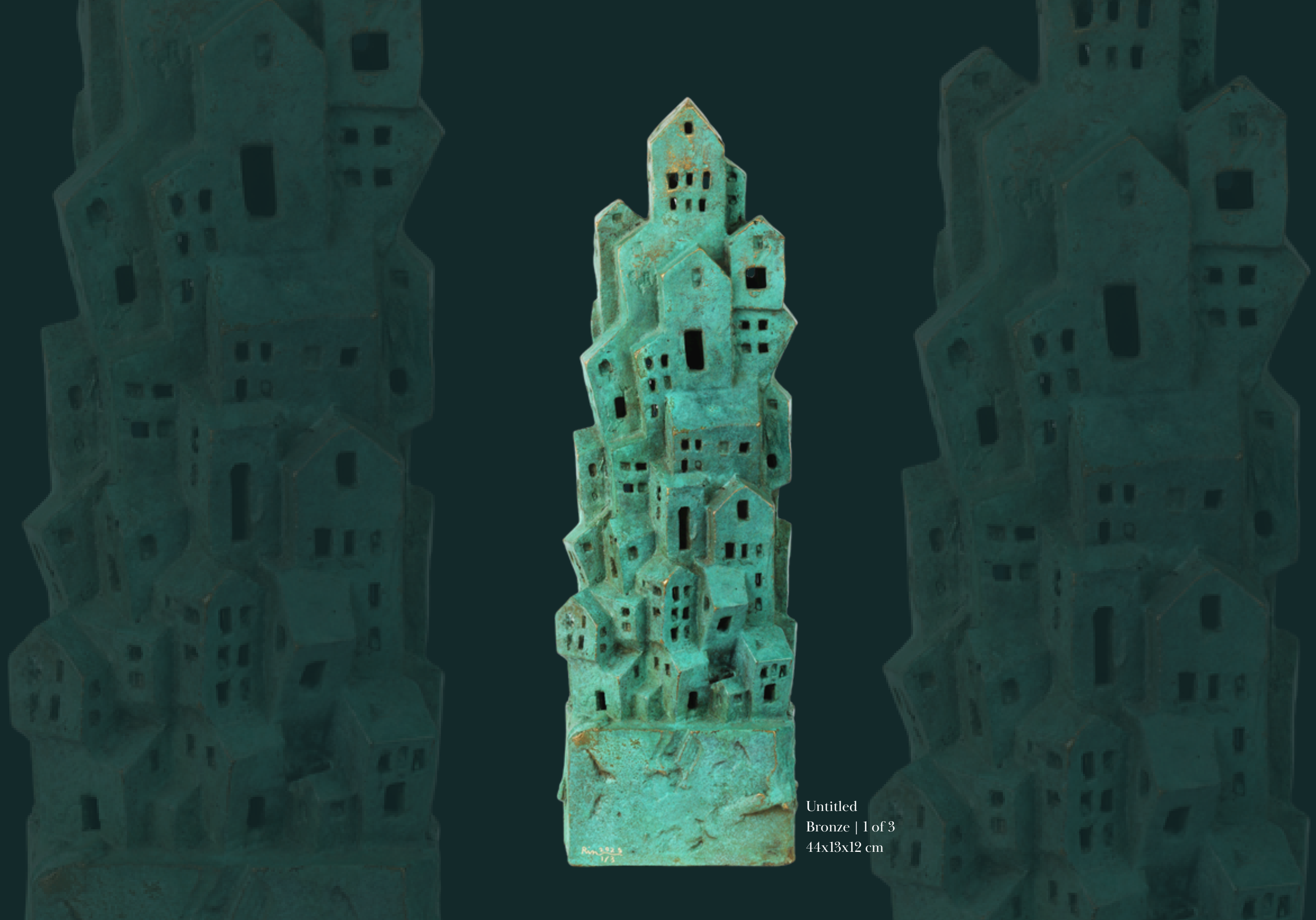
Photo by Maher Attar



Untitled
Bronze | 1 of 3
19x53x16.5 cm



Untitled
Bronze | 1 of 3
23x43x12 cm



Untitled
Bronze | 1 of 3
44x13x12 cm



Untitled
Bronze | 1 of 3
42x18x10 cm





Untitled
Bronze | 1 of 3
40.5x8.5x9 cm



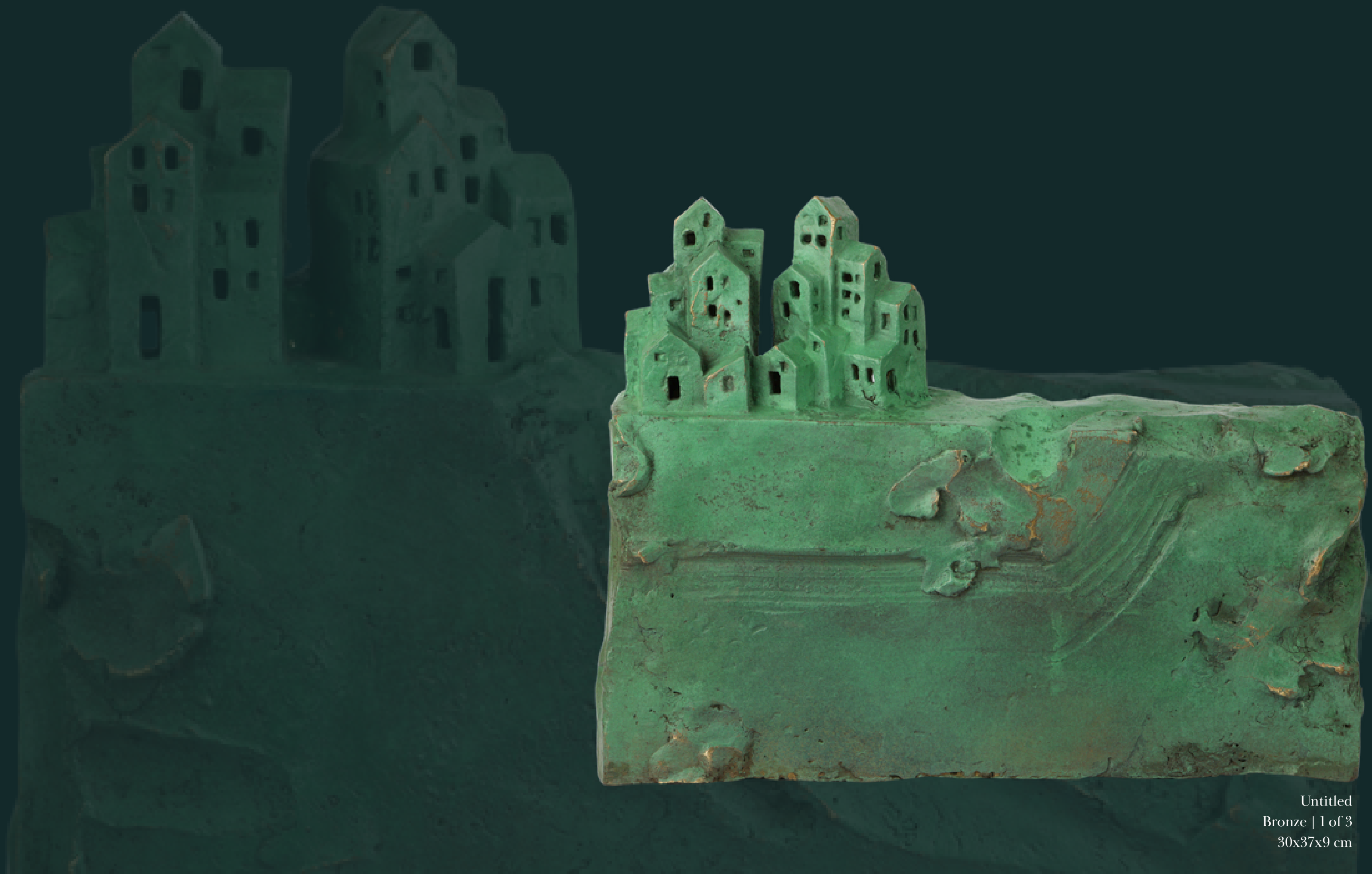
Untitled
Bronze | 1 of 3
30x16x10 cm



Untitled
Bronze | 1 of 3
37x10x10 cm



Untitled
Bronze | 1 of 3
29.5x12x11 cm



Untitled
Bronze | 1 of 3
30x37x9 cm



Untitled
Bronze | 1 of 3
41x8x8.5 cm



Pierre 2014
1/1

Untitled
Bronze | 1 of 3
20x20x8 cm



Untitled
Bronze | 1 of 3
21x20x9 cm



View 2



Untitled
Bronze | 1 of 3
20.5x12.5x13



Untitled
Bronze | 1 of 3
22.5x24x12 cm



View 2



View 2

Untitled
Bronze | 1 of 3
20x20x9 cm





Untitled
Bronze | 1 of 3
21.5x21x12 cm



View 2



View 2

Untitled
Bronze | 1 of 3
20x18.5x9 cm





Untitled
Bronze | 1 of 3
19.5x7.5x8 cm



View 2



Untitled
Bronze | 1 of 3
21.5x9x8.5 cm



View 2



View 2



Untitled
Bronze | 1 of 3
20x11.5x11 cm



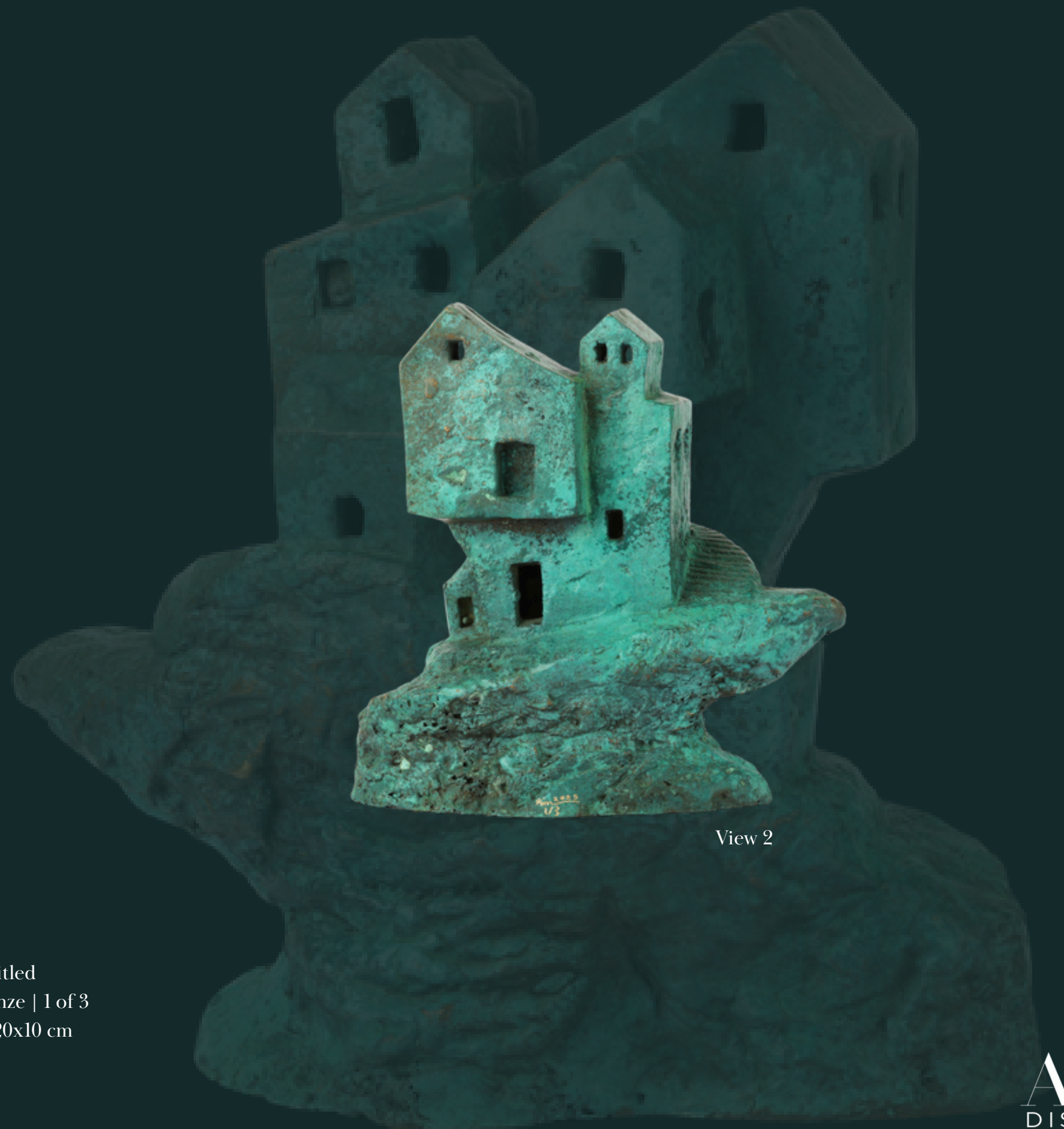
Untitled
Bronze | 1 of 3
14.5x9x6 cm



View 2



Untitled
Bronze | 1 of 3
21x20x10 cm



View 2



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