

# Spring Exhibitions & March Meeting 2018

16 March - 16 June

Schedule

## Friday, 16 March

4:00 pm	Spring exhibitions: Opening reception  <b>Latif Al Ani: Through the Lens (1953–1979)</b> Gallery 4, Al Mureijah Square <b>Anna Boghiguan</b> Bait Al Serkal, Arts Square <b>Mohamed Ahmed Ibrahim: Elements</b> Gallery 3, Bait Al Hurma, Bait Makrani, Al Mureijah Square <b>Zineb Sedira: Air Affairs and Maritime NonSense</b> Galleries 1, 2 and 5, Al Mureijah Square <b>Active Forms:</b> Works from the Sharjah Art Foundation Collection Gallery 6, Bait Gholoum Ibrahim, Bait Al Aboudi, Bait Abdul Raheem Jasem in Al Mureijah Square, Bait Obaid Al Shamsi in Arts Square and the Old Sharjah Planetarium*
4:00 – 5:30 pm	Talk & Tour: Anna Boghiguan and Carolyn Christov-Bakargiev
6:00 – 6:30 pm	Artist-led tour: Zineb Sedira
6:30 – 7:00 pm	Artist-led tour: Mohamed Ahmed Ibrahim
7:00 – 7:30 pm	Artist-led tour: Latif Al Ani
	(All tours begin at the entrance to the gallery where the exhibition is located. The tour for <i>Mohamed Ahmed Ibrahim: Elements</i> will begin in Gallery 3 and the tour for <i>Zineb Sedira: Air Affairs and Maritime NonSense</i> in Gallery 1.)
9:30 pm	<b>Talk trouble</b> Performance: Claudia Pagès (artist) Collaborators: Aleix Clavera (musician), Noela Covelo (performer), Ameen Mettawa (performer) Gallery 1 & 2 Courtyard, Al Mureijah Square  This reading performance in three acts focuses on language and collectivity. During each act, a body of text accompanies different contexts in which speech and linguistics operate as processes of alienation and uprooting. Starting with a reading about collaboration and injurious words, the performance continues by placing music and Romance languages in everyday situations that lead to an analysis of different structures of non-linguistic operations and an attempt to find commonalities in all of them.

\* Buses to the Old Sharjah Planetarium will be available from Al Mureijah Square.



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# MARCH MEETING ACTIVE FORMS

17-19 MARCH 2018

March Meeting 2018: *Active Forms* explores issues of resistance through consideration of organising as a primary act and condition for artistic and cultural production. Over three days, MM 2018 will provide an opportunity to collectively examine practices in art, writing, film, music, performance and architecture that extend and intensify engagement with present and past knowledges of resistance. The programme also seeks to investigate the relationship between recognisable forms such as projects, exhibitions and conferences and the surrounding informality from which these events emerge. How do questions of organising enable us to conceptualise resistance as not only a practice of 'standing against' but also one of ongoing exchange and future planning? How might such thinking help us reassess art's relationship to notions of authorship, agency, power and the public? MM 2018 will include artist talks, lecture performances, panel discussions and workshops on cultural and artistic production, institution building, architecture, infrastructure, film, music and literature.

To expand on key ideas from the MM 2018 programme, Sharjah Art Foundation will also present the exhibition *Active Forms*, which will feature works from the Sharjah Art Foundation Collection by artists John Akomfrah, Basma Alsharif, Halil Altindere, Bahar Behbahani, Simone Fattal, Hazem Harb, Gulnara Kasmalieva and Muratbek Djumaliev, Maha Maamoun, Almagul Menlibayeva, Naeem Mohaiemen, Magdi Mostafa, Raeda Saadeh, Sharif Waked and Abdul Hay Mosallam Zarara. On view from 16 March to 16 June, the works will enrich MM 2018 conversations about issues of resistance, organising and form and extend the dialogue and engagement beyond the three days of the meetings.



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# SATURDAY 17 MARCH

- 9:30 am Registration for March Meeting 2018  
Dar Al Nadwa, Calligraphy Square
- 10:30 am Introduction by Sharjah Art Foundation
- 10:45 am ***This is not a programme***  
Institutional practice: Sally Mizrahi (Co-founder, Lugar a Dudas), Sharmini Pereira (Founder and Director, Raking Leaves), Abir Saksouk (Architect, Public Works), Alper Turan (Co-founder, DAS Art Project)  
Moderator: Zeynep Öz (curator)
- This panel discusses the drives and challenges that mobilised the formation of their respective initiatives in Cali, Colombo, Beirut and Istanbul. How has the development of certain institutional forms enabled the continuation of particular ways of working and thinking? How have decisions to establish a permanent space, work remotely, activate various sites or utilise digital platforms facilitated the elaboration of alliances and common practices that generate the social, political and artistic conditions in which artists and art practitioners want to work?
- 12:30 pm ***Our current dwelling is fire: When air fuels the contours of practice***  
A communiqué: Rheim Alkadhi (artist)
- An original text that explores the emancipatory potential in 'practice' from the standpoint of an autonomous subject, conditions of exile, displacement and dispossession as well as local and international space as symptoms of a political genealogy.
- 12:45 pm ***What if the wind refuses to carry our words?***  
Lecture performance: Paribartana Mohanty (artist)
- This lecture performance focuses on a video excerpt of a TV interview with Indian Prime Minister Narendra Modi, which circulated on social media as 'anti-Modi propaganda'. The work addresses issues of caste and class suppression, institutional labour discrimination and violence in India. Mohanty uses this material as a point of departure to examine the possibilities of the notion of 'return'.
- 1:00 pm Lunch
- 2:30 pm ***Terms of order***  
Artist practices and community formation: Marwa Arsanios (artist), Dale Harding (artist), Naeem Mohaiemen (artist), Zineb Sedira (artist)  
Moderator: Tarek Abou El Fetouh (curator)
- This group of intergenerational artists discusses their practices in relation to direct commitments to social and political organising. What possibilities are opened up through this imbrication of social and political action and artistic practice? Although artists on this panel may not necessarily identify with the position of the organiser, they are each invested in organising through sustained engagements with community, place and historical research. How might organisation be approached as a process that proliferates authorship and agency rather than consolidates these capacities in a single figure? What implications might this proliferation have for the social and political demands placed on art?
- 4:15 pm Coffee break

4:30 pm

**Artists talk**

Mohamed Ahmed Ibrahim (artist) in conversation with  
Noora Al Mualla (Curator of Modern Arab Art, Sharjah Art Foundation)

Informed by his experiences in Khorfakkan, a place located between the Gulf of Oman on one side and the Hajar Mountains on the other, artist Mohamed Ahmed Ibrahim speaks with Noora Al Mualla about his land art and the possibilities of working beyond formal systems of production, presentation and documentation.

5:00 pm

**On mud, dams and (r)esistance**

Presentation: Ali Cherri (artist)  
Followed by a screening of the film *Flood in Ba'ath country* (2003), directed  
by Omar Amiralay

This presentation will examine stagnant and muddy water and the paradoxical imagery it conjures, both as a contaminated and fertile space. Cherri looks at a number of spaces invaded by mud, such as the Fukushima archaeological museum buried after the tsunami and the Louvre's storage spaces inundated after the 2016 flood, but he focuses mainly on the flooding during the construction of the Merowe Dam on the Nile in Sudan in 2007.

*Flood in Ba'ath country* (2003)

This documentary focuses on the construction of the impressive Euphrates Dam and other efforts to modernise Syria by the late President Hafez Al Assad in the 1970s.

9:30 pm

**The Song of Roland: The Arabic Version** (2017)

Performance: Wael Shawky (artist)  
Calligraphy Square

Continuing his exploration of historical narratives, Shawky's large-scale music and theatre performance *The Song of Roland: The Arabic Version* is based on the French epic poem *La Chanson de Roland*, which has been translated into classical Arabic and is animated by over 20 *fidjeri* singers and musicians performing in the traditional style of Arabian Gulf pearl divers.

## SUNDAY 18 MARCH

10:00 am

**Projections**

Cinema and moving image: Yaminay Chaudhri (artist and Co-founder, Tentative Collective), Butheina Kazim (Co-founder, Cinema Akil), Hania Mroué (Founder and Director, Metropolis Art Cinema), Filipa Ramos (Co-curator, Vdrome)  
Moderator: Maha Maamoun (artist)

Panelists discuss the development of independent cinema and screening platforms in Dubai, Beirut, Karachi and online. How have these organisations both inspired and been inspired by various cultures of coming together and viewing? How have they been active in building and growing a network of audience/participants who can access films and training where these are lacking?

11:45 am

***Bidayyat***

Presentation: Mohammad Ali Atassi (Director, Bidayyat)

This presentation outlines the ongoing work of Bidayyat to support and produce documentary and experimental films and organise courses on documentary filmmaking. Emerging from the complex relationship between the Syrian revolution and its image, Bidayyat provides filmmakers with the support to confront stereotyped images of death and destruction and engage in a wider landscape of life, resistance, work and art.

12:00 pm

***Artists talk***

Manthia Diawara (University Professor and Director, Institute of African American Affairs, New York University) in conversation with Salah Hassan (Goldwin Smith Professor and Director, Institute for Comparative Modernities, Cornell University)

Manthia Diawara speaks about the development of his intellectual and artistic trajectory with longtime colleague Salah Hassan. Diawara discusses the significance of material culture—music, poetry, visual art and film—in his approach to historiography.

1:00 pm

Lunch

2:30 pm

***Conversations***

John Akomfrah (artist and filmmaker) and Reem Shilleh (Co-founder, Subversive Film)  
Moderator: Ala Younis (artist and curator)

Artist John Akomfrah and the Palestinian film unit Subversive Film discuss the 'cinecultural' and 'cinehistoric' spaces forged through their collective models of filmmaking. How do these two expanded approaches to working with moving image and archives—including efforts to preserve, reissue, subtitle, annotate and recontextualise history through footage—extend the lens through which we view life in the present moment?

3:30 pm

***Artists talk***

Ahmed Mater (artist) in conversation with  
Eungie Joo (Curator of Contemporary Art, San Francisco Museum of Modern Art)

Ahmed Mater speaks with Eungie Joo about his practice, his work in his hometown of Abha and efforts to initiate informal gatherings among peers.

4:15 pm

Coffee break

4:30 pm

***Vertigo of a sunset***

Lecture performance: Mario Santanilla (artist)

Santanilla proposes a form in which structures of time, information and knowledge are questioned, shared and translated in public. The lecture performance takes shape around certain common experiences of absence, including those of the author and a linear narrative.

4:45 pm

***You send me***

Futurisms: Monira Al Qadiri (artist), Almagul Menlibayeva (artist),  
Larissa Sansour (artist), Martine Syms (artist)  
Moderator: Ayesha Hameed (artist and Lecturer, Visual Cultures, Goldsmiths College)

Through presentations of their work, artists on this panel engage with notions of the future with the aim of unsettling perceptions of spatio-temporal order. Displaced from the common standpoints of past and present, futurism offers the possibility of reconceptualising our presence—envisioning space-time continuums that may move us to mobilise elements of change that are already at work on the horizon.

8:30 pm

***Naham – Songs of light and weight***

Performance: Neo Muyanga (composer and musician)  
Al Hamdan Bin Mousa Courtyard, Al Mureijah Square

The Arabic word *naham* in the title refers to a song leader on a pearling ship, whose role is to uplift spirits and provide comfort as the divers trawl the sea in search of pearls. Drawing on the naham's songs and pearl divers' stories of toil and struggle, Muyanga's performance, the culmination of a week-long workshop project with local singers, provides a platform for hidden voices to express their stories of hope, fear and longing through movement and song.

## MONDAY 19 MARCH

10:30 am

***Artists talk***

Rasheed Araeen (artist) on art journals *Black Phoenix* and *Third Text* in conversation with Saira Ansari (Researcher, Sharjah Art Foundation)

Artist Rasheed Araeen talks about the history and role of the journal *Black Phoenix* at its founding and its transition to *Third Text*. Araeen sees writing as a form of resistance and a vehicle for organising thoughts, bodies and actions that open doors to another kind of authorship and agency.

11:15 am

***Dance under cover of a fictional rhythm***

Lecture: Daniel Blanga Gubbay (Researcher and Curator, Aleppo.eu)

This lecture merges theory and YouTube video clips to disclose the use of fiction as a political tool. Drawing from fictional institutions, strategies of hypercamouflage and recent works of Arab futurism and Afrofuturism, Blanga Gubbay offers reflections on fiction and revolt.

11:30 am

Coffee break

11:45 am

***Conversations***

Sarnath Banerjee (artist, writer and graphic novelist) and Deepak Unnikrishnan (writer)  
Moderator: Uzma Rizvi (Associate Professor, Anthropology and Urban Studies, Pratt Institute)

This conversation will bring together artist and graphic novelist Sarnath Banerjee and writer Deepak Unnikrishnan, whose works depict the surreal realities of urban life in India and the United Arab Emirates, respectively. How can fragments of text, speech, comics, drawings, bodily gestures, humour and magical realism come to be a language?

1:00 pm

Lunch

2:30 pm

***Hold everything dear***

Performance: Hajra Waheed (artist)

This ten-minute performance by Hajra Waheed in collaboration with Clea Minaker translates elements of Waheed's material practice into light and shadow. Set to a dedicated audio recording of an intimate letter from the artist's sister, the work explores legacies of colonial violence.

2:45 pm

***Before, beyond, beneath***

Shilpa Gupta (artist), Saba Innab (architect and artist), Antonio Vega Macotela (artist)  
Moderator: Aram Moshayedi (Curator, Hammer Museum)

Although infrastructure is most often viewed as networks and structures that facilitate and control the movement of people and information (e.g. roads, bridges, pipelines, airports, borders and checkpoints), this panel investigates how art might function as an infrastructural medium that can unsettle paradigms of regulatory order, rationale and efficiency. Artists engage with questions of matter and materiality to identify existing insurgent practices in 'underdevelopment'.

4:15 pm

Coffee break

4:30 pm

***Structural matters***

Architecture and urban practices: Manuel de Rivero (Co-founder, Supersudaca),  
Mona El Mousfy (Founder and Managing Director, SpaceContinuum),  
Yoshiharu Tsukamoto (Co-founder, Atelier Bow-Wow)  
Moderator: Hoor Al Qasimi (Director, Sharjah Art Foundation)

This panel will discuss an expanded approach to architectural practice and urban development that includes questions of accessibility to housing and social spaces. Participants will also address the impact of conservation and rehabilitation projects on the formation of communities and cities.

7:00 pm

***The revolting talk***

Presentation: Neo Muyanga (composer and musician)  
Al Hamdan Bin Mousa Courtyard, Al Mureijah Square

In this presentation, Neo Muyanga excavates and performs music from the archive of popular South African protest songs during the era of apartheid. He will make reference to songs sung in the revolutionary camps, where freedom fighters languished as exiles under the government's banning order during the 1970s and 1980s.

9:00 pm

***Tsohle – A revolting mass***

Performance: Neo Muyanga (composer and musician)  
Al Hamdan Bin Mousa Courtyard, Al Mureijah Square

Singer and composer Neo Muyanga interjects abstraction into South African church hymns and mines the archive of apartheid protest songs to create a performative survey that disrupts the established musical narrative of struggle. Performed by four singers and a conducting pianist, *tsohle*, which means 'all things' in Sesotho, highlights the complexities of contemporary life in South Africa in the wake of the country's colonial experience and asks how those who govern and those who are governed can sing the same songs.