

16 MARACH - 16 MAY

GUIDE BOOK
**SHARJAH
BIENNIAL**
9

SHARJAH ARTS AREA



16 MARCH - 16 MAY

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BIENNIAL
9

SHARJAH ARTS AREA

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CURATORS
ISABEL CARLOS
TAREK ABOU EL FETOUEH

www.sharjahbiennial.org

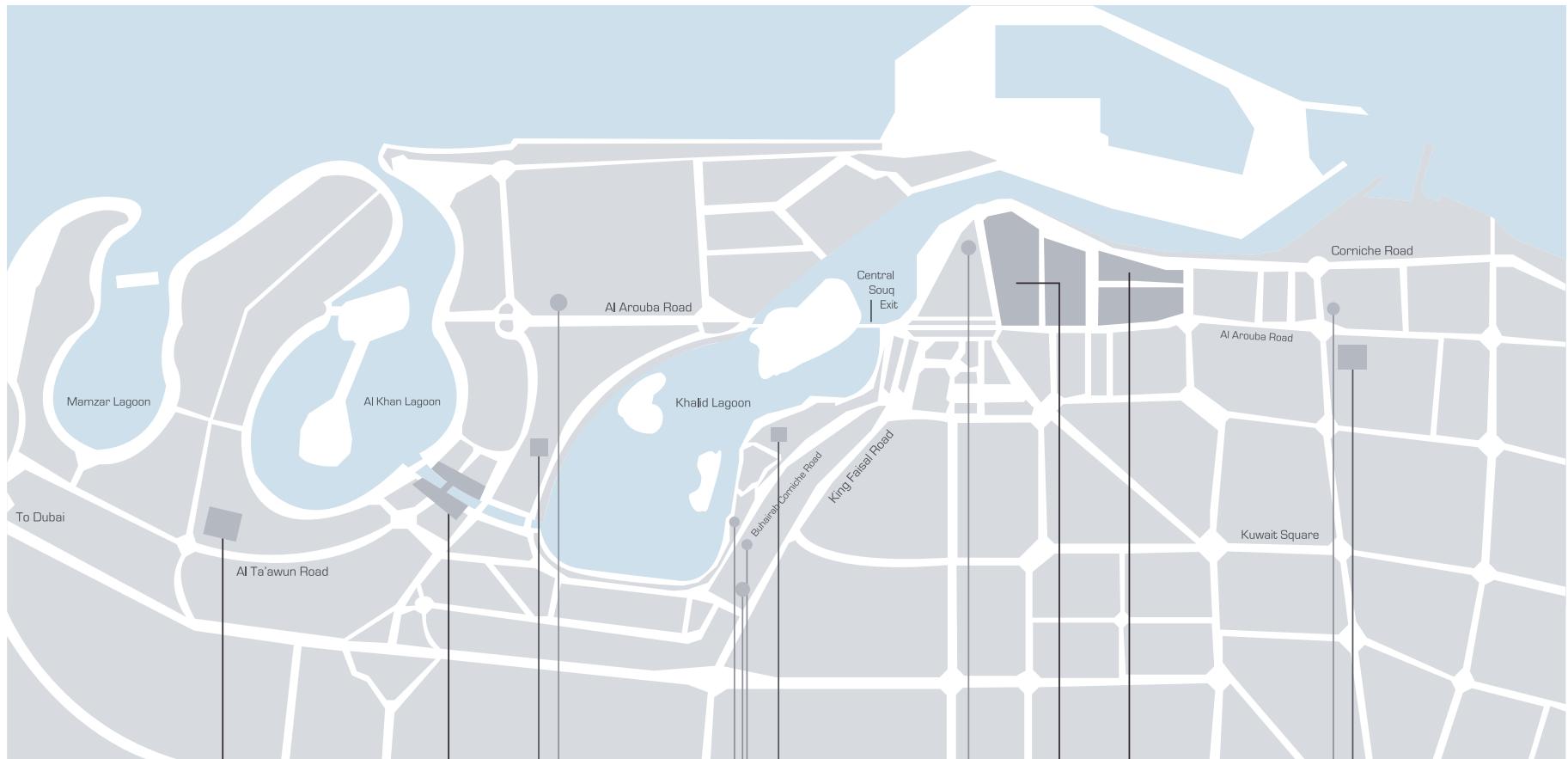


Challenged by a plethora of ideas, negotiating their contextualization and adaptability in Sharjah and consequently their future resonance throughout the art world's forums, this biennial is the fruition of much commitment, effort and a long production process.

The Biennial comprises three main components. The main exhibition entitled "Provisions for the Future" curated by Isabel Carlos, considers the notion of the pursuit of happiness as the main motivation for humanity to dislocate itself from one place to another. In this dislocation notions of utopia and future play a major role: a future that is frequently fictionalized through fantasy, narratives or chimerical promises. Hence Sharjah Biennial 9 proposes a pause for reflection and taking stock of the challenges we face, for what we produce now will be our own provision for the future.

The second component is the Performance and Film Programme entitled "Past of the Coming Days" curated by Tarek Abu El Fetouh. It attempts to explore the post-medium and post-disciplinary tendencies emanating from the seams traditionally separating graphic design, folkloric arts, dance, classical theatre and contemporary art.

Last but not least, the March Meeting brings together a group of art institutions and professionals from around the Arab world and beyond for an annual meeting in Sharjah in which they can network and connect, share ideas and expertise and explore possibilities for future collaboration.



RESTAURANTS

Al Gahwa Alshahbeya
[Local Cafe]

Automatic
[Lebanese]

Beit Al Mandi
[Yemen]

Al Shireea
[Fish]

Sadaf
[Iranian]

Udupi
[Indian/Chinese]

HOTELS

Millenium Hotel

Holiday International

Sharjah Rotana Hotel

VENUES

Expo Centre Sharjah

Qanat Al Qasba

Sharjah Heritage Area

Sharjah Arts Area
[Sharjah Art Museum]



ARTS AREA

- A SHARJAH ART MUSEUM
- B SHARJAH CONTEMPORARY ART MUSEUM
- C BAIT AL SHAMSI
- D BAIT SERKAL
- E COLLECTIONS

- AA02 Maider López
- AA20 Fernando José Pereira
- AA21 Diana Al Hadid

- P01 CORAL BEACH HOTEL
- P02 AL ROTANA HOTEL
- P03 SARAH CENTER
- P04 SHARJAH CREEK
- P05 BAIT AL NABOUDAH
- P06 THE CALLIGRAPHY MUSEUM
- P07 THE THEATRE ASSOCIATION
- P08 THE SHARJAH NATIONAL THEATER
- P09 THE THEATRE INSTITUTE
- P10 CINEMA GRAND BOHAIRAH

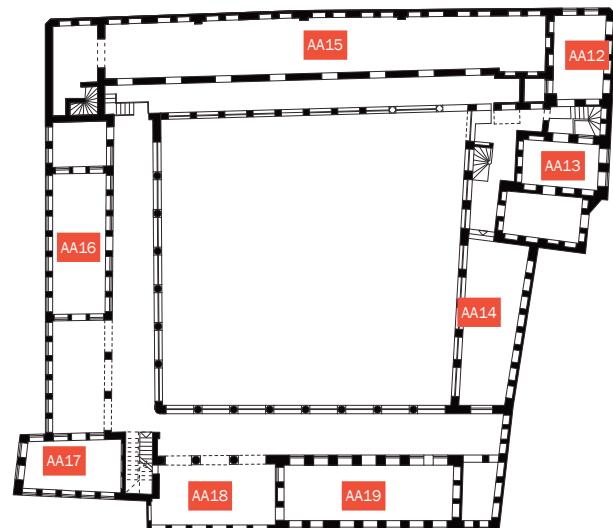
- SHARJAH BIENNIAL 9 GALA DINNER
BAIT AL SHAMSI [Courtyard]
- CURATORS WORKSHOP
BAIT AL SHAMSI [First Floor Terrace]
- THE MARCH MEETING
DAR AL NADWA
- VIP RECEPTION
BAIT AL SHAMSI [Courtyard]



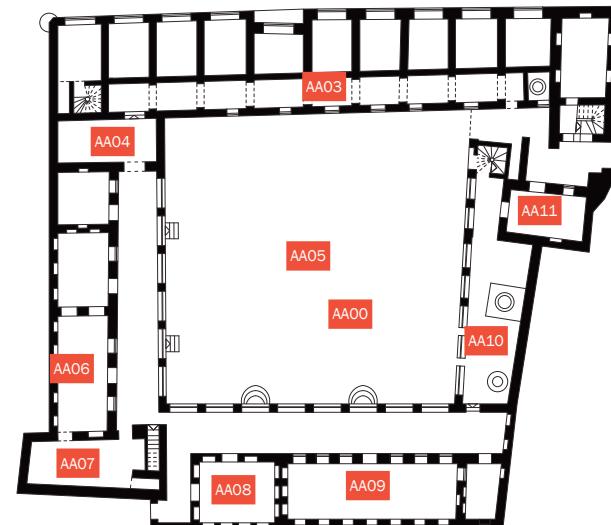
SERKAL HOUSE

AA00	Tarek Atoui
AA03	Laurent Grasso
AA04	Waheeda Malullah
AA05	Valeska Soares
AA06	Valeska Soares & O Grivo
AA07	Laurent Grasso
AA08	Sharif Waked
AA09	Nikolaj Bendix Skyum Larsen
AA10	Gita Meh
AA11	Maider López
AA12	Simryn Gill
AA13	Narelle Jubelin
AA14	Hayv Kahraman
AA15	Narelle Jubelin
AA16	Lili Dujourie
AA17	Melissa Chimera
AA18	Nida Sinnokrot
AA19	Joana Hadjithomas & Khalil Joreige

FIRST FLOOR PLAN



GROUND FLOOR PLAN





16-25 MARCH
PROGRAMME

MONDAY

16

-
- 10:00 - 16:00
The March Meeting
Dar Annadwa,
Heritage Area
· 10:00 - 10:30
Intro - Sharjah Biennial
· 10:30 - 11:00
Prince Claus Fund
Netherlands
· 11:00 - 11:30
The Jameel Prize
V&A - UK
· 11:30 - 12:00
Damascus - Cultural
Capital of the Arab
World 2008
· 12:00 - 12:30
Jerusalem - Cultural
Capital of the Arab
World 2009
· 12:30 - 14:00
Lunch break
· 14:00 - 14:30
5th Tashkent Biennial
Uzbekistan
· 14:30 - 15:00
Zaki Nusseibeh
40 years, an experience
in the Gulf
· 15:00 - 15:30
Thomas Krens
5 years, an experience
in the Gulf
· 15:30 - 16:00
Rem Koolhaas
5 years, an experience
in the Gulf

- 16:30 - 18:00
Book Launches
Dar Annadwa,
Heritage Area
· Provisions Sb9
Lara Khaldi, Antonia
Carver, and Huda
Smitshuijzen Abi Fares
· Bereft Beirut
Rasha Salti and
Ziad Antar
· In Absentia
Tarek Al-Ghoussein
· The Five Dimensions
Huda Saeed Saif
in conversation with
Ismail Al Rifai

- 17:30 - 18:30
Lecture & Sweet Tasting
by Shinichiro Ogata
Theatre Association

- 18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

- 18:30 - 19:30
Films
· *Proposal for an Iraq War Memorial*
by Iman Issa
· *The Sea is a Stereo*
by Mounira Solh
Theatre Association

- 19:30 - 20:30
Performance
*An attempt to understand
my socio-political
disposition*
by Tarek Halaby
Theatre Association

- 21:00 - 23:00
Film
Shirin
by Abbas Kiarostami
Grand Buhaira Cinema

TUESDAY

17

- 10:00 - 13:30
The March Meeting
Dar Annadwa,
Heritage Area
- 10:00 - 10:30
Virtual Gallery Birzeit
University
- 10:30 - 11:00
AUS + SMD Museums'
Study programme - UAE
- 11:00 - 11:30
NYU Abu Dhabi - UAE
- 11:30 - 12:00
Ashkal Alwan for
Contemporary Arts
& the Home Works
Academy-Lebanon
- 12:00 - 12:30
The Townhouse Gallery
curatorial program -
Egypt
- 12:30 - 13:00
Tate, ICF and SB9
Curators workshop

- 11:00 - 11:30
Professional & VIP
welcome reception
Shamsi, port balcony
- 11:30 - 13:30
Tour of the exhibition
with Isabel Carlos (curator)
Arts Area
- 13:30 - 14:00
Performance
Un cri dans le silence
by Elena Kovylina
Fen Café
- 14:30 - 16:00
Professional & VIP lunch
And talk with Jack
Persekian (artistic
director)
by invitation only
Radisson SAS
- 15:00 - 17:00
Curators Workshop
ICF, Tate
& Sharjah Biennial
(closed sessions)
Shamsi, residency terrace

- 16:00 - 17:00
Graphic Design Project
Happy 4ever/Best
by Ahmed Foula
Calligraphy Museum
- 17:00 - 18:00
Contemporary Dance
The Scream
by Nacera Belaza
Theatre Institute
- 18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel
- 18:30 - 19:30
Performance
Theatre with Dirty Feet
by Rabih Mroué
(in English)
Theatre Association
- 20:00 - 21:00
Sound Performance
*Un-drum / Strategies of
Surviving Noise*
by Tarek Atoui
Nabooda House

WEDNESDAY

18

10:00 - 13:00
Curators Workshop
ICF, Tate
& Sharjah Biennial
(closed sessions)
Shamsi, residency terrace

10:00 - 13:00
The March Meeting
Dar Annadwa,
Heritage Area

10:00 - 10:30
ArteEast - NY

10:30 - 11:00
AMCA - Arab World, Iran
and Turkey

11:00 - 13:00
Discussions
Curatorial practices/
approaches in the Arab
world. Audience
Writing, translation, and
publishing

12:30 - 13:30
Press Conference
Abdullah Al Owais,
Jack Persekian,
Isabel Carlos,
Tarek Abou El Fetouh
& Hisham Al Madhloum
Emirates Fine Arts
Society

13:30 - 15:00
Performance
Soffreh by Gita Meh
Serkal House

15:00 - 16:30
Tour of the Exhibition
Shamsi, Art square,
Serkal, SAM & SCAAM

15:00 - 16:30
The March Meeting
Discussion and closing
session

Dar Annadwa,
Heritage Area

16:30 - 17:00
Performance
Un Cri dans le Silence
by Elena Kovylina
Fen Café

17:00 - 18:00
Film & Artist Talk
Cycle of Tragedia
Endogonidia
by Romeo Castellucci
Theatre Association

18:30 - 19:10
Performance
Death is Certain
by Eva Meyer Keller
Sharjah National Theatre

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

19:00 - 22:00
Performance
WHARFAGE Project by
CAMP (Ashok Sukumaran
and Shaina Anand)
Sharjah Old Port

20:30 - 21:00
Conversation
Conversation between
Walid Raad
& Adila Laidi-Hanieh
Theatre Association

21:30 - 22:10
Performance
Death is Certain
by Eva Meyer Keller
Sharjah National Theatre

22:00 - 00:00
Performance
Zawgati Wal Kalb - My
Wife & the Dog - 110 min
by Mahmoud Refaat
Coral Beach Resort

THURSDAY

19

10:00 - 13:00
Official Inauguration
Official Inauguration by
H.H. Dr.Sheikh Sultan bin
Mohammed Al Qasimi
Arts Area

15:30 - 17:00
Films
. *Dunia Amar*
by Sherif El Azma
. *VHS Kahlocha*
by Nejib Belqadi
Theatre Association

17:00 - 18:00
Lecture
*The Monumental vs. The
Imaginary*
by May Al-Ibrashy
Theatre Association

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

18:30 - 19:10
Performance
Death is Certain
by Eva Meyer Keller
Sharjah National Theatre

19:00 - 22:00
Performance
WHARFAGE Project
by CAMP (Ashok
Sukumaran and Shaina
Anand)
Sharjah Old Port

19:30 - 20:30
Sound Performance
*Un-drum / Strategies of
Surviving Noise*
by Tarek Atoui
Serkal House

20:30 - 22:00
**Dinner and
Award Ceremony**
Hosted by H.H. Dr.Sheikh
Sultan bin Mohammed
Al Qasimi
by invitation only
Shamsi Courtyard

FRIDAY

20

12:00 - 15:00
Curators Workshop
ICF, Tate
& Sharjah Biennial
(closed sessions)
Shamsi Residency
terrace

17:00 - 18:30
Panel Discussion
Sharjah Biennial and
the politics of space -
American University of
Sharjah
Dar Annadwa

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

18:00 - 19:00
Archive Launch
Launch of the Archive of
Sharjah National Theatre
Sharjah National Theatre

18:30 - 19:30
Films
. *Tonight* by Raed Yassine
. *The New Film*
by Raed Yassine
. *Domestic Tourism II*
by Maha Maamoun
Calligraphy Museum

19:00 - 22:00
Performance
WHARFAGE Project
by CAMP (Ashok
Sukumaran
& Shaina Anand)
Sharjah Old Port

21:00 - 22:00
Performance
*On the Importance of
Being an Arab*
by Ahmed El Attar
Theatre Association

SATURDAY

21

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

18:30 - 19:30
Films
. *Tonight* by Raed Yassine
. *The New Film* by Raed Yassine
. *Domestic Tourism II* by Maha Maamoun
Calligraphy Museum

18:00 - 20:30
Theatre Performance
The Emigrants by Samer Omran
Sarah Centre, Banks Street

19:00 - 22:00
Performance (every hour)
WHARFAGE Project
by CAMP (Ashok Sukumaran & Shaina Anand)

19:00 - 20:00
Performance
Theatre with Dirty Feet
by Rabih Mroué (in Arabic)
Theatre Institute

SUNDAY

22

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

18:00 - 20:30
Theatre Performance
The Emigrants by Samer Omran
Sarah Centre, Banks Street

19:00 - 19:30
Performance
Minutes of a Meeting (rehearsed reading, work-in-progress) by Sulayman Al Bassam
Theatre Association

MONDAY

23

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

22:00 - 23:00
Theatre Performance
The Committee by Ahmed Al Attar
Theatre Association

TUESDAY

24

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

20:30 - 22:00
Theatre Performance
Richard III An Arab Tragedy by Sulayman Al Bassam
Naboodah House

22:00 - 23:00
Theatre Performance
The Committee by Ahmed Al Attar
Theatre Association

WEDNESDAY

25

18:00 - 22:00
Performance (every hour)
Call Cutta in a Box
by Rimini Protokoll
Rotana Hotel

20:30 - 22:00
Theatre Performance
Richard III An Arab Tragedy by Sulayman Al Bassam
Naboodah House



THE MARCH MEETING

The March Meeting brings together a group of art professionals and directors of art institutions from around the Arab world and beyond for an annual meeting in Sharjah, thus attracting institutions and art professionals from other parts of the world to connect, share ideas and expertise, network and possibly collaborate on future projects. Participating Organisation and representatives:

- . A.M Qattan Foundation
Palestine
Mahmoud Abu Hashhash
- . ADACH
UAE
Abdullah Al Amri
- . Adham Ismail Centre for Visual Arts - Syria
Reem Khatib
- . Al Ma'mal Foundation
Palestine
Jumana Abboud
- . Al Riwaq Gallery
Bahrain
Bayan Kanoo
- . Alexandria Contemporary Arts Forum
Egypt
Bassam Al Baroni
- . AMCA
USA
Dina Ramadan and Nada Shabout
- . American University of Sharjah
UAE
Mona El-Mousfy
- . Arab Art Center
UAE
Abdul Karim Al Sayed
- . Arab Image Foundation
Lebanon
Zeina Arida
- . ArteEast
USA
Livia Alexander
- . Ashkal Alwan for Contemporary Arts & the Home Works Academy
Lebanon
Christine Tohme
- . Cairo Biennale
Egypt
Mohsen Shalan
- . Contemporary Image Collective
Egypt
Maha Maamoun

. Damascus Arab Capital of Culture Syria Dr. Hanan Kassab Hassan

. Darat Al Funun Jordan Ala' Younis

. Dubai Culture and Arts Authority UAE Khalil Abdul Wahid

. El Nafeza Foundation Egypt Mohammed Abu Al Naja

. Jerusalem Arab Capital of Culture Palestine Dr. Rafiq Al Husseini

. L'apartement 22 Morocco Abdellah Karroum

. Library of Alexandria Egypt Ahmed Abdelghani

. Makan House Jordan Ola Khaldi

. Museum of Modern Arab Art Qatar Wassan Al Khudhairi

. NYU Abu Dhabi UAE Mariet Westermann

. Office for Metropolitan

Architecture

The Netherlands Rem Koolhaas

. Palestinian Art Court, Alhoash Palestine Raed Saadeh

. Prince Claus Fund The Netherlands Els van der Plas & Joumana El Zein Khoury

. Riwaq Biennale Palestine Khalil Rabah

. Sharjah Art Museum UAE Hind Bin Darwish

. Sharjah Contemporary Arab Art Museum UAE Zekryat Matouk

. Tashkeel UAE Lateefa Bint Maktoum

. Tashkent Biennial Uzbekistan Sara Raza & Pavlos Constantinos Politis

. TDIC Abu Dhabi UAE Rita Aoun Khouri

. The Guggenheim Abu Dhabi Museum UAE Tom Krens

. The Jameel Prize, V&A Museum

UK Camilla Cañellas & Tim Stanely

. The Palace of Arts Egypt Mohammed Talat

. Townhouse Gallery Egypt William Wells

. UAE Art Society UAE Mohammed Al Qassab

. Virtual Gallery at Birzeit University Palestine Vera Tamari

. Young Arab Theatre Fund Belgium Khadija Al Bennaoui

. Writer and curator Rasha Salti

. Artist Tarek Atoui

. Tate International Curators Forum





CURATORS WORKSHOP PROGRAMME

TATE • ICF • SHARJAH BIENNIAL

Is a week-long series of seminars/workshops for emerging contemporary art curators from the Middle East region. The programme will bring together 24 curators from across the region from the Maghreb, North Africa, the Gulf, Iran, Turkey and Afghanistan and the UK to participate together in a programme of intensive workshops. The programme of workshops will focus on three key areas:

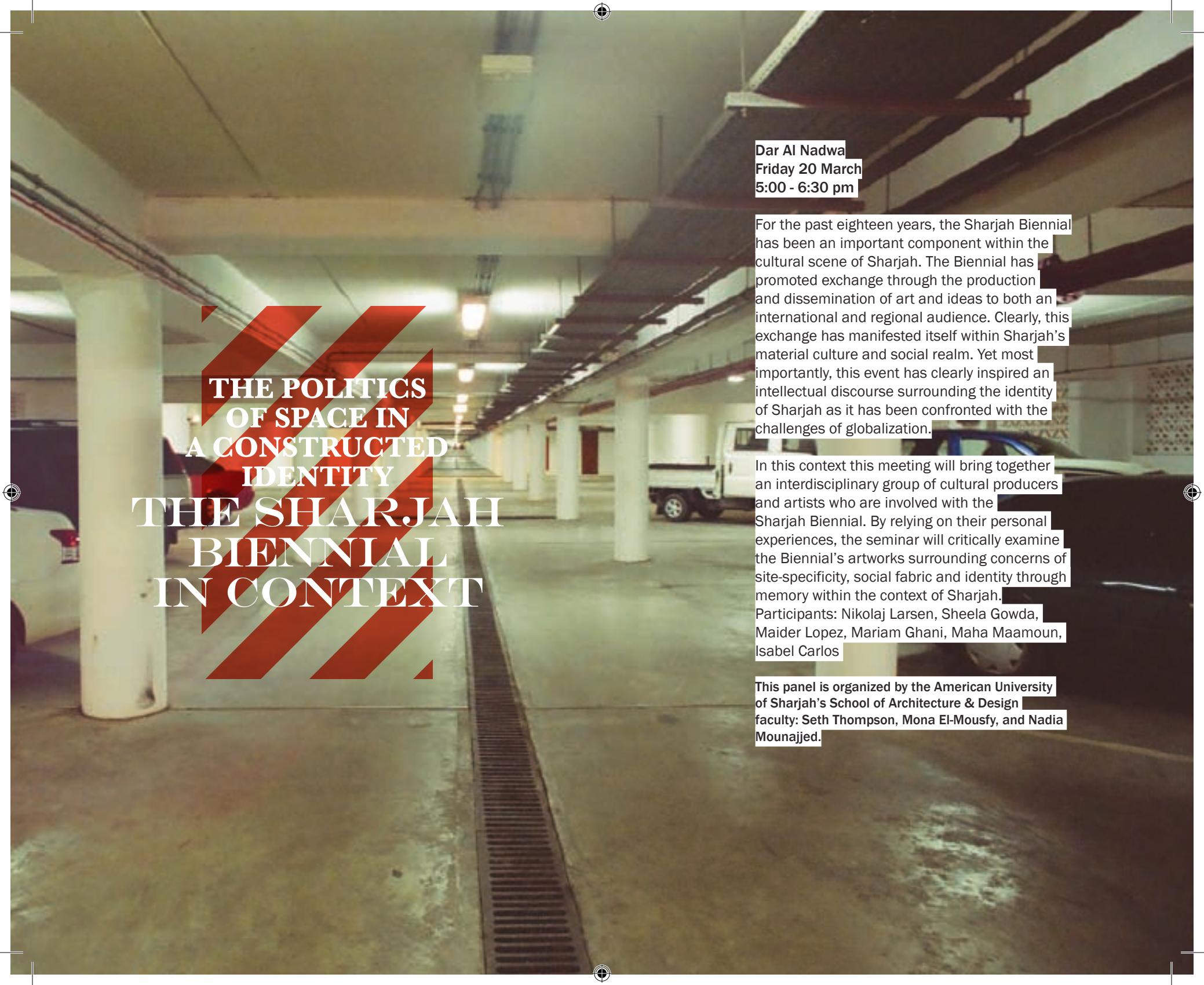
- **Commissioning artists and artworks:** the process of commissioning artists and artworks from concept to realisation
- **Building institutions:** from building capital infrastructure to developing an organisation's intellectual capital
- **Dialogue and exchange:** the relationships between institutions and audiences, between the private and the 'public' sectors and between the national and international.

CURATORS & ORGANIZERS

Gilane Tawadros
Alex Whitfield
Kyla McDonald
Judith Nesbitt
Sheena Wagstaff
Frances Morris
David A. Bailey
Mark Waugh
Lara Khaldi

PARTICIPANTS

Ala Younis
Didem Ozbak
Osman Bozkurt
Hassan Darsi
Mayssa Fattouh
Wassan Al Khudhairi
Shahira Issa
Latifa Bint Maktoum
Haig Aivazian
Reem Fadda
Reem Shilleh
Andrea Schlieker
Jiyoong Lee
Elizabetta Fabrizi
Laura Mousavi
Paula Orell
Yasmina Reggard
Julia McClinton



THE POLITICS OF SPACE IN A CONSTRUCTED IDENTITY

THE SHARJAH BIENNIAL IN CONTEXT

Dar Al Nadwa
Friday 20 March
5:00 - 6:30 pm

For the past eighteen years, the Sharjah Biennial has been an important component within the cultural scene of Sharjah. The Biennial has promoted exchange through the production and dissemination of art and ideas to both an international and regional audience. Clearly, this exchange has manifested itself within Sharjah's material culture and social realm. Yet most importantly, this event has clearly inspired an intellectual discourse surrounding the identity of Sharjah as it has been confronted with the challenges of globalization.

In this context this meeting will bring together an interdisciplinary group of cultural producers and artists who are involved with the Sharjah Biennial. By relying on their personal experiences, the seminar will critically examine the Biennial's artworks surrounding concerns of site-specificity, social fabric and identity through memory within the context of Sharjah.
Participants: Nikolaj Larsen, Sheela Gowda, Maider Lopez, Mariam Ghani, Maha Maamoun, Isabel Carlos

This panel is organized by the American University of Sharjah's School of Architecture & Design faculty: Seth Thompson, Mona El-Mousfy, and Nadia Mounajjed.



SHARJAH BIENNIAL 9 PANEL AT EMIRATI EXPRESSIONS TALKING ART

Emirates Palace
Abu Dhabi
21 March - 7:00 pm

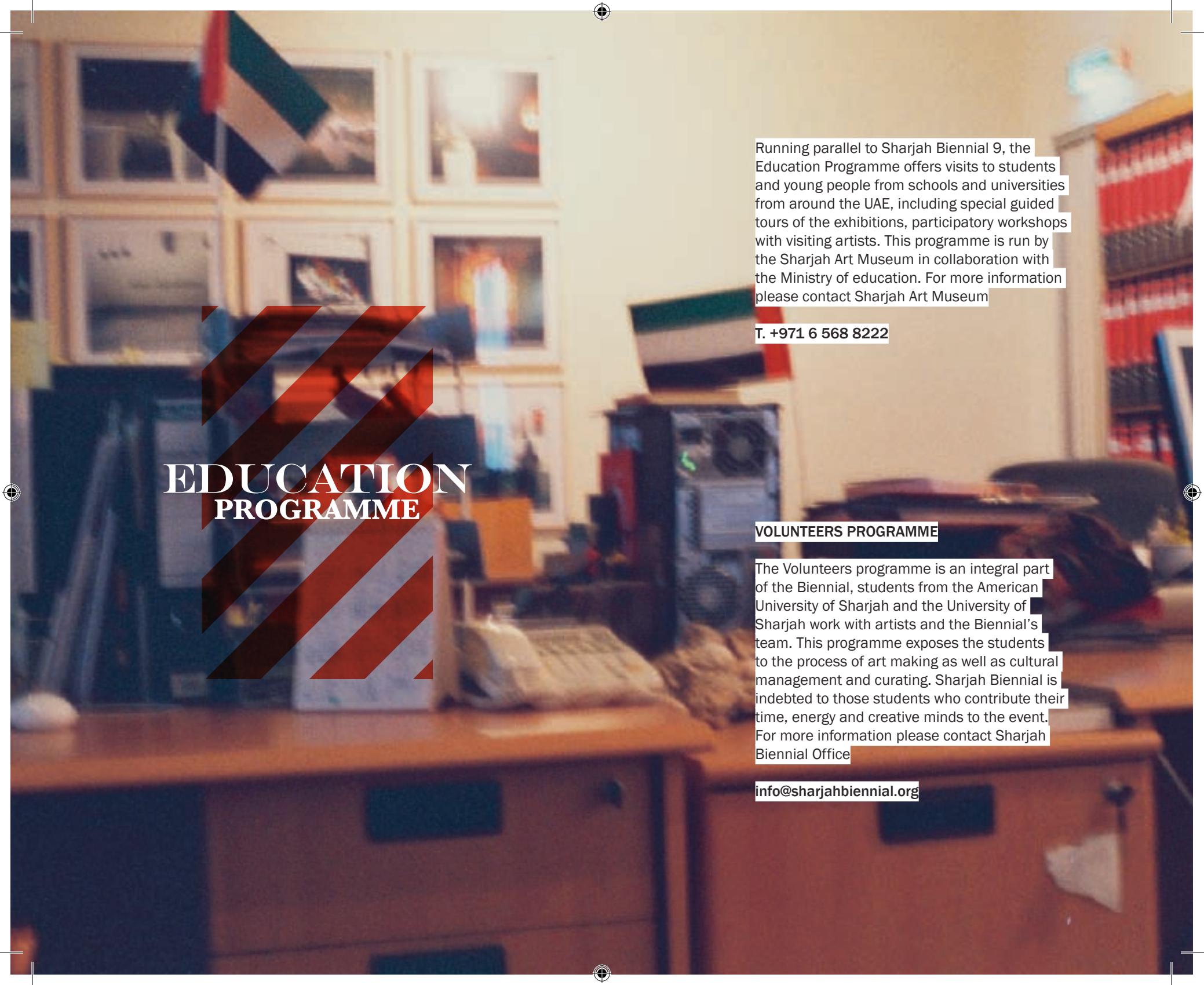
The Sharjah Biennial 9 along with curators from the Tate and the ICF present a talk on the collaborative curators' workshop held in Sharjah during the opening week of the Biennial. This panel comes as part of the TDIC's 'Emirati Expressions Talking Art', a programme of nine weeks of talks, lectures and events commencing this month, complementing the Emirati Expressions exhibition. The series features international and regional partners such as the Royal Academy, Guggenheim, Goethe Institut and the New York Film Academy.



ARTIST IN RESIDENCE PROGRAMME

The residency programme was initiated in 2005 with certain aspirations to offer an outpost in Sharjah dedicated to providing, not only a temporary rest for reflection and exploration for visiting artists away from the pressures of work and making ends meet, but more importantly a unique point of departure for those who are reconsidering their relation with the Emirates and the Arab world in general. It is also a proposition for the Emirates to consider the benefits of hosting artists and creatives whose presence instigates intrigue and discourse, transcends commonalities and permeates local spaces with artistic stimuli. This, we believe, enhances the cultural atmosphere, lures discerning minds and brings added value for both those who see this place as their permanent home and those who are camped here temporarily.

But Tarek Atoui came with a backpack and wasn't really concerned with cultural lure, added-value and permeation. His electro-acoustic performances are literally mind-blowing and demand a certain hardiness to withstand their impact. The Sharjah residency is a collaboration with Tarek giving him dedicated time to work and develop his largest and most complex performance yet, based on a three-part composition and an instrumentation which attempts to re-orientate our perception and understanding of performance and electro-acoustic music in an exceptionally original way.



EDUCATION PROGRAMME

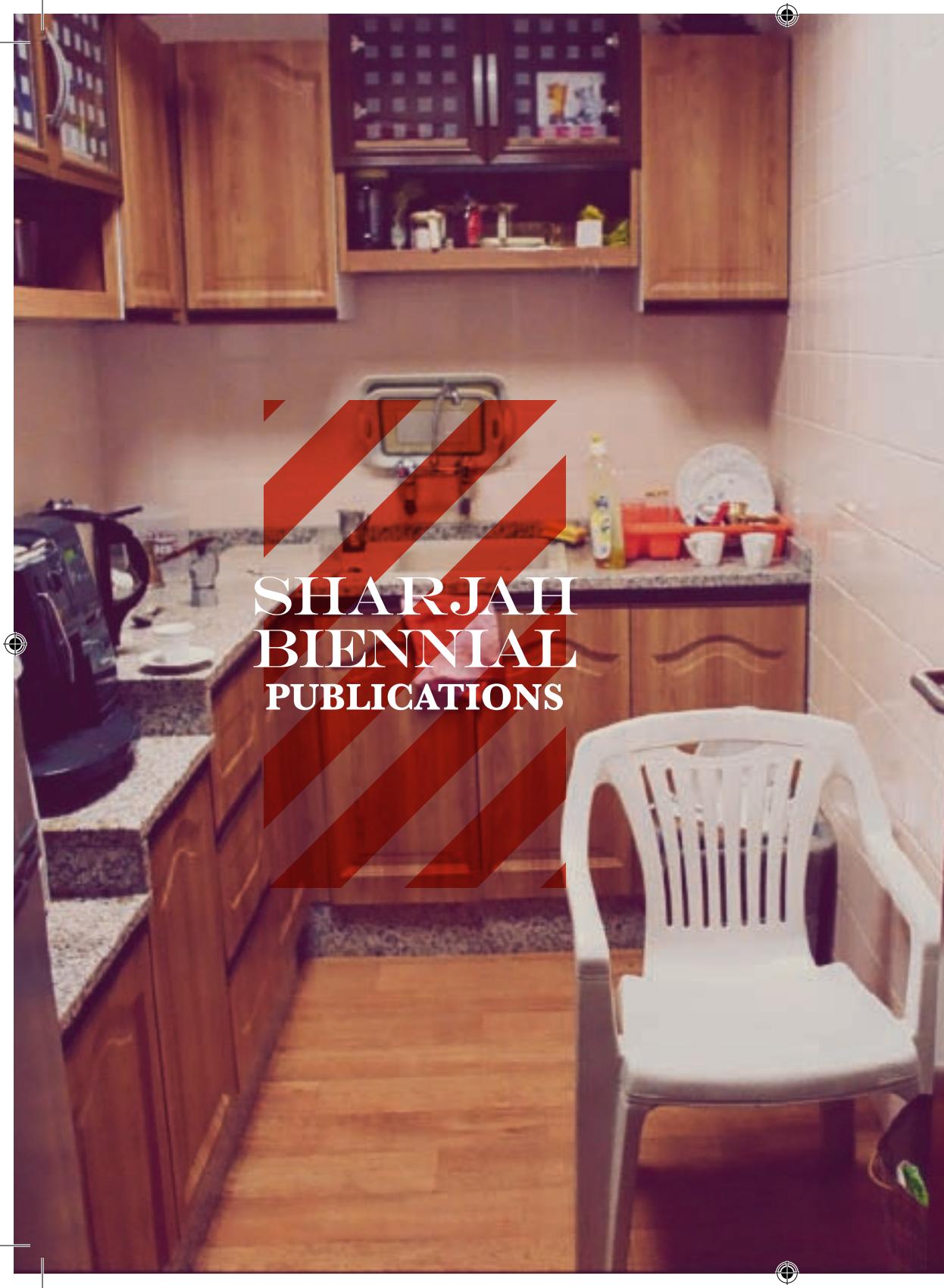
Running parallel to Sharjah Biennial 9, the Education Programme offers visits to students and young people from schools and universities from around the UAE, including special guided tours of the exhibitions, participatory workshops with visiting artists. This programme is run by the Sharjah Art Museum in collaboration with the Ministry of education. For more information please contact Sharjah Art Museum

T. +971 6 568 8222

VOLUNTEERS PROGRAMME

The Volunteers programme is an integral part of the Biennial, students from the American University of Sharjah and the University of Sharjah work with artists and the Biennial's team. This programme exposes the students to the process of art making as well as cultural management and curating. Sharjah Biennial is indebted to those students who contribute their time, energy and creative minds to the event. For more information please contact Sharjah Biennial Office

info@sharjahbiennial.org



SHARJAH BIENNIAL PUBLICATIONS

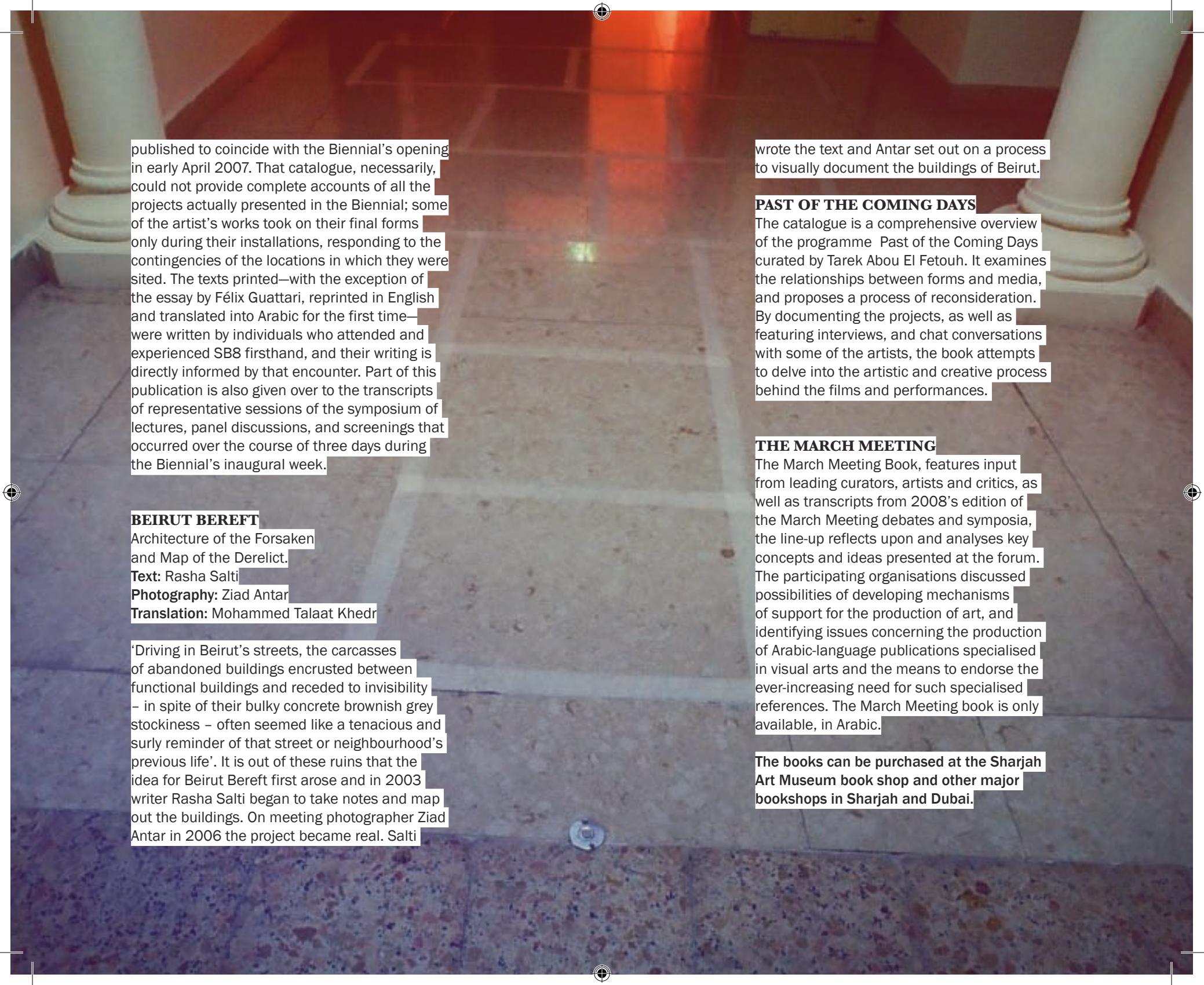
As a key part of the Sharjah Biennial's commitment to promoting cultural discourse and debate amongst attendees and participants, the Biennial has announced a series of new book titles.

PROVISIONS

In collaboration with *Bidoun*, Published to mark Sharjah Biennial 9, *Provisions* is something of an experiment. The idea of the catalogue was approached as an art project, aiming for a document that was participatory in nature, and that reflected the Biennial's focus on production and process. The artists were asked to respond to a questionnaire about their work in the Biennial and their practice in general: some wrote copious notes; others opted out of the quiz and instead pasted other texts, or reclaimed the space through annotations and collage. The editors then worked with the artists to select images that reflected the process of developing their works-in-progress: the sketches, maquettes, and ideas that would eventually – for most – become site-specific projects created in Sharjah. The book is the first of a two-part set that aims to document the process of making and of presenting site-specific work in the biennial's overall context.

STILL LIFE: ART, ECOLOGY AND THE POLITICS OF CHANGE, Part II

The volume documents the eighth iteration of the Sharjah Biennial (SB8). As such, it constitutes a companion to the exhibition's catalogue, *Still Life: Art, Ecology & the Politics of Change*, Sharjah Biennial 8, which was



published to coincide with the Biennial's opening in early April 2007. That catalogue, necessarily, could not provide complete accounts of all the projects actually presented in the Biennial; some of the artist's works took on their final forms only during their installations, responding to the contingencies of the locations in which they were sited. The texts printed—with the exception of the essay by Félix Guattari, reprinted in English and translated into Arabic for the first time—were written by individuals who attended and experienced SB8 firsthand, and their writing is directly informed by that encounter. Part of this publication is also given over to the transcripts of representative sessions of the symposium of lectures, panel discussions, and screenings that occurred over the course of three days during the Biennial's inaugural week.

BEIRUT BEREFT

Architecture of the Forsaken and Map of the Derelict.

Text: Rasha Salti

Photography: Ziad Antar

Translation: Mohammed Talaat Khedr

'Driving in Beirut's streets, the carcasses of abandoned buildings encrusted between functional buildings and receded to invisibility – in spite of their bulky concrete brownish grey stockiness – often seemed like a tenacious and surly reminder of that street or neighbourhood's previous life'. It is out of these ruins that the idea for Beirut Bereft first arose and in 2003 writer Rasha Salti began to take notes and map out the buildings. On meeting photographer Ziad Antar in 2006 the project became real. Salti

wrote the text and Antar set out on a process to visually document the buildings of Beirut.

PAST OF THE COMING DAYS

The catalogue is a comprehensive overview of the programme Past of the Coming Days curated by Tarek Abou El Fetouh. It examines the relationships between forms and media, and proposes a process of reconsideration. By documenting the projects, as well as featuring interviews, and chat conversations with some of the artists, the book attempts to delve into the artistic and creative process behind the films and performances.

THE MARCH MEETING

The March Meeting Book, features input from leading curators, artists and critics, as well as transcripts from 2008's edition of the March Meeting debates and symposia, the line-up reflects upon and analyses key concepts and ideas presented at the forum. The participating organisations discussed possibilities of developing mechanisms of support for the production of art, and identifying issues concerning the production of Arabic-language publications specialised in visual arts and the means to endorse the ever-increasing need for such specialised references. The March Meeting book is only available, in Arabic.

The books can be purchased at the Sharjah Art Museum book shop and other major bookshops in Sharjah and Dubai.



PROVISIONS FOR THE FUTURE ARTISTS

HAMRA ABBAS

In this is a sign for those who reflect, 2009, walk-in sound installation

God Grows on Trees, 2007-08, miniature painting

In this is a sign for those who reflect is inspired by the practice of Zikr, a ceremony in which each invocation of a rhythmical recitation of God's name is accompanied by a sharp downward movement of the head to channel breath to the heart. *God Grows on Trees* consists of 99 portraits of children studying in madrasahs across Pakistan. The God of Islam has 99 names which are recited and represented in media ranging from paper to precious metal, walls of public buildings, even onto tree trunks. In the globalised marketplace, '99' is equally ubiquitous and a pricing mechanism. These installations seek to speak at once about religion, fear, hope, humanity, love and commodification.

HAIG AIVAZIAN

FUGERE (A Series of Olympiadic Events), 2009, mixed media installation

Aivazian's work explores the complexities that arise between the migration of bodies and that of consumer goods. *FUGERE* (Refugee Olympics) is an exploration into the strangeness of the realm of professional sport: a loaded intersection between franchise deals and the disenfranchised, between nationalism and statelessness: a heavily marketed balancing act that can come crumbling down with a simple head-butt to the chest.

REEM AL GHAITH

Dubai: What's Left of Her Land?, 2008, mixed media wall installation

Dubai is a city of superlatives that includes the largest, the highest, and the most expensive. It is a land that seems to have been built overnight. *Dubai: What's left of Her Land?* is intended as a showcase or visual document exploring what has happened to the terrain, how it has been made use of and how much is still asked of it.

DIANA AL HADID

Spells on Our Youth, 2009, inverted structural installation

Al Hadid uses a wide variety of materials to create large-scale sculptural installations. The work often suggests the collapse of architectural or industrial constructs built with a seeming material and structural fragility at odds with their monumental scale. The design for the Sharjah work which takes the form of an inverted tower of Babel is inspired by the patterns found in a fingerprint.

JAWAD AL MALHI

Here, 2009, photograph

Al Malhi's work often explores the spaces and experiences of marginalised communities and their relationship with the environment. *Here* was created entirely in the Shufhat Refugee Camp on the outskirts of Jerusalem and reveals the particular accumulative and chaotic nature of the camp. It also gives a sense of the claustrophobia and containment engendered by architectural forms which speak of the presence of generations of refugees.

BASMA AL SHARIF

We Began By Measuring Distance, 2009, video

Long still frames, text, language, and sound are weaved together to unfold the narrative of an anonymous group who fill their time by measuring distance. Innocent measurements transition into political ones, drawing to an examination of how image and sound communicate history, tragedy, and the complication of Palestinian nationalism. *We Began By Measuring Distance* explores the ultimate disenchantment with facts when the visual fails to communicate the tragic.

HALIL ALTINDERE

Portrait of the Sheikh, 2009, site-specific installation

Altindere works mainly with photography and video. He explores social and political cultures, codes and constraints often by manipulating or reconstructing existing materials and situations. His site-specific work for Sharjah, which presents an iconic image in a new way, is a continuation of this practice.

JUAN ARAUJO

Various works, 2006-2008, oil on wood

Using the traditional medium of oil on wood, Araujo creates a variety of reproductions associated with the history of painting, photography, publications, catalogues, magazines, post-cards and posters. He pays tribute to the history of art while also considering what remains of the essence, texture, medium and argument of a work once it has been reproduced.

TAREK ATOUI

Un-drum/Strategies of surviving noise, music performance project (ongoing)

Atoui is an electro-acoustic musician who builds new software for each project and specialises in creating computer tools for interdisciplinary art forms. Much of his work references the social and political and presents electronic music and new technologies as powerful tools of expression and identity. *Un-drum/ Strategies of surviving noise* draws parallels between attempts to break states of physical and psychological detention and siege and the collapsing of musical performance boundaries, lap top art and electronic music.

SAMIRA BADRAN

Have a Pleasant Stay!, 2009, multi-media turnstile installation

Have a Pleasant Stay! is based on the experience of passing through the checkpoint between Ramallah and Jerusalem, a crossing which has become an increasingly dense, more complex and intimidating journey across an illegal border. The only way to cross between the two cities is through a claustrophobic network of thick vertical and horizontal metal bars and multiple turnstiles. This installation is a visual and physical metaphor of the concept of suffocation and imprisonment, but one in which a space is also created for reflection and empathy.

DORIS BITTAR

Root/Route Patterns of Sharjah: Path to the Persian Market, Geology Lesson, Geography Lesson, a Pearl Divers Tale, 2009, 3 part installation

These related installations underscore the evolution of Sharjah and its diversity by using culturally specific patterns to track the city's ethnic and historical makeup. The paisleys or botheh hover over the lagoons and pay tribute to the enduring Persian and Indian presence. The parks, mosques, heritage sites, souks and highways are punctuated with Islamic, Arab and Bedouin patterns while traffic roundabouts with English embroidery allude to the British legacy. The indoor gallery installations also follow a path. One leads from the landscape of Sharjah to a story about a pearl diver. Another connects the patterns in nature and geometry while a large satellite map reveals the patterns of landmarks and formations.

MELISSA CHIMERA & ADELE NE JAME

Inheritance: Reclaiming Native Peoples & Places, 2008-09, oil paintings and poems

This is a joint project comprising a series of oil paintings with an accompanying poetry performance. Both artists are inspired by the beauty of the Pacific Islands in which they live and share a concern for the disappearing species, especially in relation to native peoples and places. This connection to the natural world, its beauty, its violence and mystery, is clearly evident in both Chimera's paintings of rare flora in Hawai'i and in her mother Ne Jame's poetry.

EUGENIO DITTBORN

Airmail Paintings, 2008

Since Dittborn formed the concept of Airmail Painting in 1983, his work – composed of print, paint, embroidery and patches on sheets of lightweight, synthetic fabric - has been sent through the post to be exhibited all over the world. These three new pieces continue to embody the ongoing and unique dialogue, or conflict, between the place one speaks from and the place one speaks to.

LILI DUJOURIE

Eleonora, Achilles, and Virginie, 2001-02, iron wire wall installations

Initialen der Stille series, (3) (Initials of Silence)

Clay table installations, 2007

Maanwind series (2), 2009

The two elements of classical clay sculpture, the wire framework and the applied substance of clay, are separated in the work Lili Dujourie is showing in Sharjah. The wall installations are expressive three dimensional wire portraits, while the table installations are abstractions of the simple beauty of the material used to create them. As such, the works become rarely revealed structural foundations that invite reflection on the universal principles of creation.

ALBERTO DUMAN

Decoder, 2009, (unrealised proposal) site-specific structure made from shopping carts

Nestled into each other, the stack of black trolleys that make up the structure of Decoder become enmeshed, creating a sense of

ominous collective purpose that transforms acts of individual consumption into a process of social construction. This metaphor of individual consumption as collective construction feeds an architectural understanding that the primacy of height is a symbolic currency in the ambitions of cities and their marketed images, carefully airbrushed to express other realities. Part construction crane, part potentially endless obelisk, *Decoder* is a materialisation of the invisible underwriting of acts of consumption, but one which appears as a monument to these acts at the same time. *Decoder* was not realised for technical reasons, but remains an integral part of the Biennial as a proposal.

HALA ELKOUSSY

On red nails, palm trees and other icons

- *AI Archief (Take 2)*, 2009, mixed media installation

Elkoussy focuses on the city of Cairo as a metropolis that exemplifies the modernisation and Westernisation of all large urban conglomerates in North Africa and Eurasia. Her practice often uses the tension between photography and reality to explore how identity is created. *On red nails, palm trees and other icons* uses a personal archive of images to create an imaginary space that represents flux in the visual, cultural profile of Cairo. As such the project touches on the importance of personal histories as opposed to the mega narratives of state and media.

HARIS EPAMINONDA

Polaroids, 15 polaroids, 2008-09

Zebra, video, 2006

Epaminonda works with video and film, collage, photography, books and objects in an extensive process of assembling and disassembling to reconstruct non-linear narratives and situations.

AYSE ERKMEN

Alright Now, installation

Erkmen develops almost all of her public projects from the particular spatial or social situations of exhibition venues or their urban settings. In Sharjah she creates a geometrically 'corrected' room within a room, by extrapolating from an architectural peculiarity of the SCAAM space.

SOPHIE ERNST

Home, 2008, video installation

Home explores the image of architecture in personal and collective memory. Dealing with the notion of an 'ideal place' – something we have lost or want to acquire – Ernst's work interviews people who were forced to migrate in the course of political upheaval. Asked to visualise their homeland or imagine a place they have never seen in reality, the video reveals an imaginary reality, a remembered or idealised time and space currently unattainable, something that exists only in the imaginations of those interviewed. The primary investigation of the project is if and how a time-specific personal memory translates into a general image of the past and how this is carried on into the future, not only on a local, but also global level.

AMIR H. FALLAH

Watch Tower, 2009, site specific installation sculpture and paintings

These large site-specific sculptures use old and new, real and fabricated trinkets, memorabilia and documents. They encapsulate a personal narrative and act as pseudo-shrines to the creator's past, present and future. Each sculpture is accompanied by a painting that represents its 'blueprint', or construction plan. The installation explores the transitory and fragile nature of memory and monument, destiny and dreams. It also tries to recontextualise conceptions of artefact and authenticity, and blur the lines between imagined and actual landscapes.

LARA FAVARETTO

Only If You Are a Magician, 2006, confetti installation

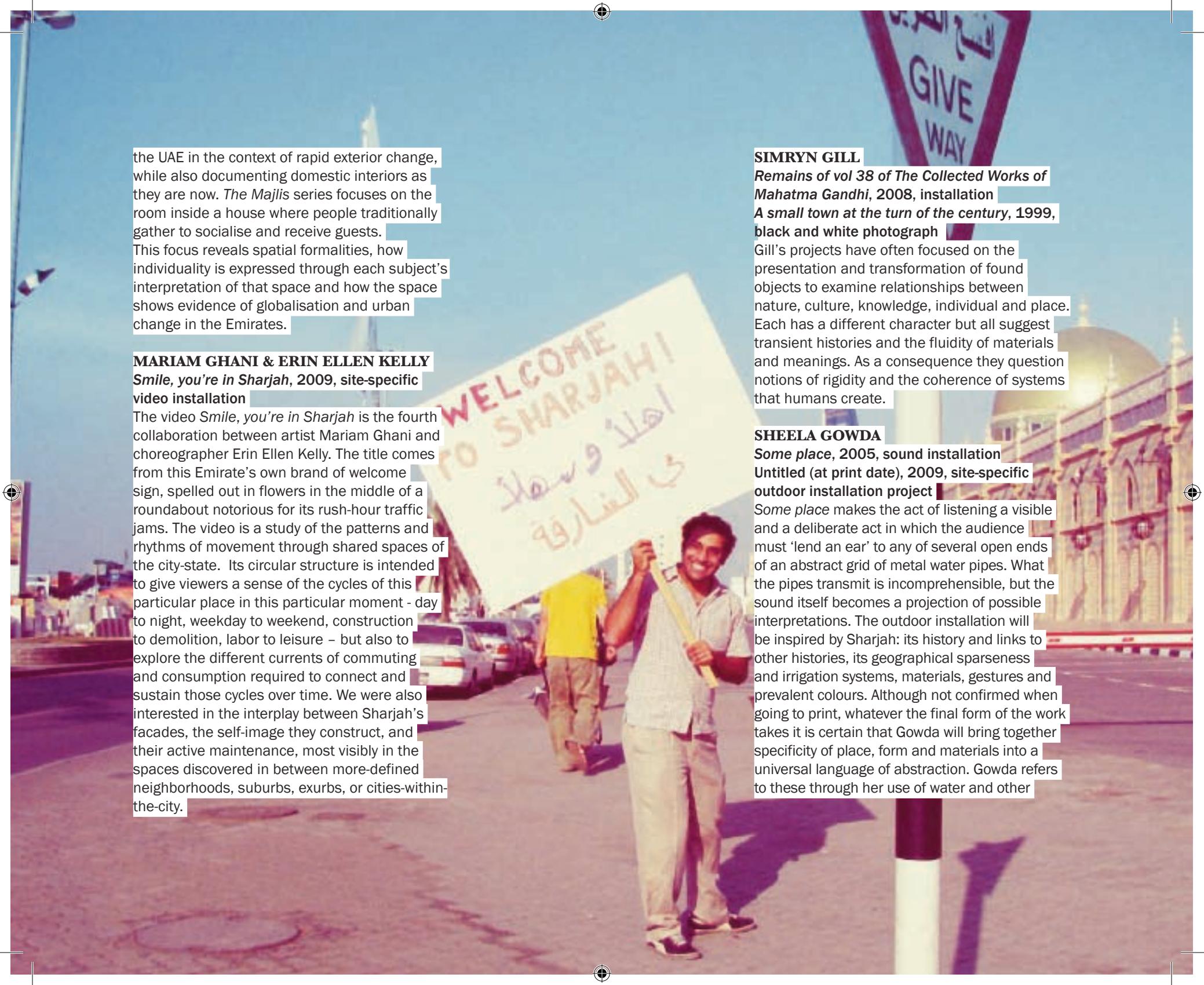
Amamiya and Sasayama, Bobby and Laura, Harold and Maude, Kelly and Griff, Maria and Felix, Shirley and Cyril, Stephanie and Sabrina, 2009, mechanical installation

These two very different installations share a clever and provocative absurdity which can elicit numerous reactions. Whether this is curiosity, reflection, confusion, irritation or just plain fun, the installations compel a response and the audience is asked to reconsider their own perceptions of both art and reality.

LAMYA GARGASH

The Majlis, 2008-09, C type print series

Gargash's photographic works use interiors as frameworks for revealing culture and identity in



the UAE in the context of rapid exterior change, while also documenting domestic interiors as they are now. *The Majlis* series focuses on the room inside a house where people traditionally gather to socialise and receive guests.

This focus reveals spatial formalities, how individuality is expressed through each subject's interpretation of that space and how the space shows evidence of globalisation and urban change in the Emirates.

MARIAM GHANI & ERIN ELLEN KELLY

Smile, you're in Sharjah, 2009, site-specific video installation

The video *Smile, you're in Sharjah* is the fourth collaboration between artist Mariam Ghani and choreographer Erin Ellen Kelly. The title comes from this Emirate's own brand of welcome sign, spelled out in flowers in the middle of a roundabout notorious for its rush-hour traffic jams. The video is a study of the patterns and rhythms of movement through shared spaces of the city-state. Its circular structure is intended to give viewers a sense of the cycles of this particular place in this particular moment - day to night, weekday to weekend, construction to demolition, labor to leisure – but also to explore the different currents of commuting and consumption required to connect and sustain those cycles over time. We were also interested in the interplay between Sharjah's facades, the self-image they construct, and their active maintenance, most visibly in the spaces discovered in between more-defined neighborhoods, suburbs, exurbs, or cities-within-the-city.

SIMRYN GILL

Remains of vol 38 of The Collected Works of Mahatma Gandhi, 2008, installation

A small town at the turn of the century, 1999, black and white photograph

Gill's projects have often focused on the presentation and transformation of found objects to examine relationships between nature, culture, knowledge, individual and place. Each has a different character but all suggest transient histories and the fluidity of materials and meanings. As a consequence they question notions of rigidity and the coherence of systems that humans create.

SHEELA GOWDA

Some place, 2005, sound installation

Untitled (at print date), 2009, site-specific outdoor installation project

Some place makes the act of listening a visible and a deliberate act in which the audience must 'lend an ear' to any of several open ends of an abstract grid of metal water pipes. What the pipes transmit is incomprehensible, but the sound itself becomes a projection of possible interpretations. The outdoor installation will be inspired by Sharjah: its history and links to other histories, its geographical sparseness and irrigation systems, materials, gestures and prevalent colours. Although not confirmed when going to print, whatever the final form of the work takes it is certain that Gowda will bring together specificity of place, form and materials into a universal language of abstraction. Gowda refers to these through her use of water and other



elements which in their nature of presentation reflect and signify beyond their own selves.

LAURENT GRASSO

Spy Falcon, 2009, video

The wider the vision the narrower the statement, 2009, neon installation

Grasso's moving image project explores the contemporary issue of video surveillance, but uses a very context specific subject of a falcon in flight. The aerial footage seen in the piece is shot from a small camera attached to the body of a falcon, one of the most iconic motifs of Emirati culture...

The neon installation is a development of previous projects in which Grasso has installed temporary large scale neon texts in public spaces. For Sharjah the proposed text is in Arabic *kullama ittasa'at al ru'ya dhagat al ibara*, meaning *the wider the vision, the narrower the statement*.

JOANA HADJITHOMAS & KHALIL JOREIGE

Faces, 2009

Joana Hadjithomas and Khalil Joreige's project, *Faces*, reflects a Beirut in which the living are constantly observed by images of the dead. Since the beginning of the civil wars, posters have covered the walls of the city. They are images of men, belonging to different political parties and religions, all of whom who died tragically, either fighting or on mission, or political figures who were murdered. We call them 'martyrs'. They are alive in the photo looking down at us, but they are dead at the time our eyes meet. The project reflects on

these and other images to investigate the processes of visual preservation as a metaphor for the processes of memory itself.

N.S.HARSHA

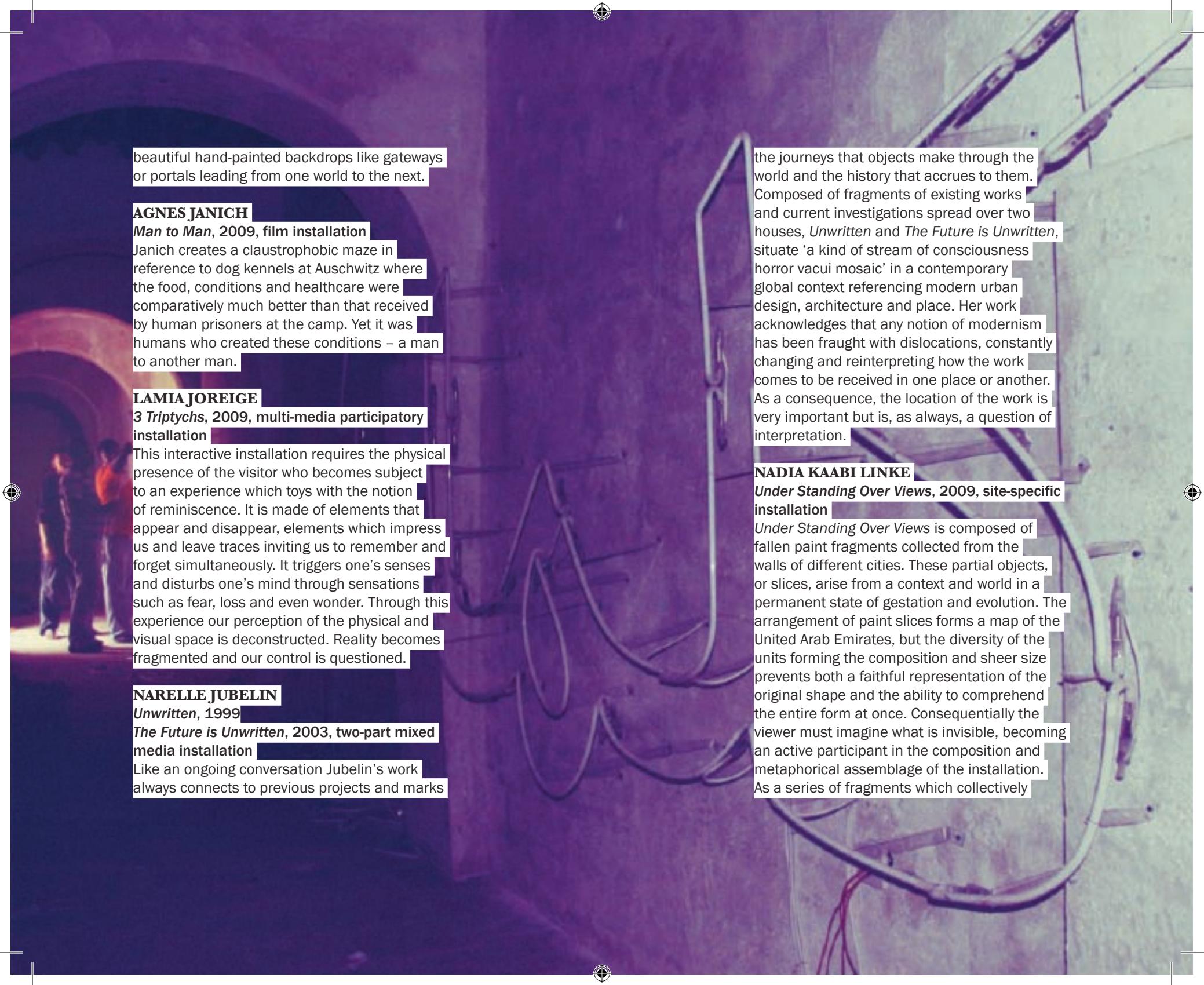
Nations, 2007, installation of hand-painted, flags, sewing machines and textiles

Harsha uses painting, installation, site-specificity and community projects to communicate narratives of everyday life. His work combines an eclectic range of images and iconography taken from his homeland and the world. Always situated in the context of global events, they become a subtle and often humorous commentary on social and political issues. In *Nations*, Harsha looks at the broader context of national identities by juxtaposing national flags with the tools – and therefore by implication the human labour - necessary to create them. The process of official image construction is examined by confronting it with the grass-roots reality of its production.

DOUG HENDERS

Heaven's Gate, 2009, painting series

This series advances an idea of painting as an interactive medium able to channel google searches, social networks and spiritual phenomena. It explores the metaphysics of propaganda, especially in relation to self-martyrdom. The name *Heaven's Gate* comes from a US based cult in the late 90s which claimed the disappearance of its members was due to UFOs, while the content is inspired by studio portraits of Taliban standing against



beautiful hand-painted backdrops like gateways or portals leading from one world to the next.

AGNES JANICH

Man to Man, 2009, film installation

Janich creates a claustrophobic maze in reference to dog kennels at Auschwitz where the food, conditions and healthcare were comparatively much better than that received by human prisoners at the camp. Yet it was humans who created these conditions – a man to another man.

LAMIA JOREIGE

3 Triptychs, 2009, multi-media participatory installation

This interactive installation requires the physical presence of the visitor who becomes subject to an experience which toys with the notion of reminiscence. It is made of elements that appear and disappear, elements which impress us and leave traces inviting us to remember and forget simultaneously. It triggers one's senses and disturbs one's mind through sensations such as fear, loss and even wonder. Through this experience our perception of the physical and visual space is deconstructed. Reality becomes fragmented and our control is questioned.

NARELLE JUBELIN

Unwritten, 1999

The Future is Unwritten, 2003, two-part mixed media installation

Like an ongoing conversation Jubelin's work always connects to previous projects and marks

the journeys that objects make through the world and the history that accrues to them. Composed of fragments of existing works and current investigations spread over two houses, *Unwritten* and *The Future is Unwritten*, situate 'a kind of stream of consciousness horror vacui mosaic' in a contemporary global context referencing modern urban design, architecture and place. Her work acknowledges that any notion of modernism has been fraught with dislocations, constantly changing and reinterpreting how the work comes to be received in one place or another. As a consequence, the location of the work is very important but is, as always, a question of interpretation.

NADIA KAABI LINKE

Under Standing Over Views, 2009, site-specific installation

Under Standing Over Views is composed of fallen paint fragments collected from the walls of different cities. These partial objects, or slices, arise from a context and world in a permanent state of gestation and evolution. The arrangement of paint slices forms a map of the United Arab Emirates, but the diversity of the units forming the composition and sheer size prevents both a faithful representation of the original shape and the ability to comprehend the entire form at once. Consequentially the viewer must imagine what is invisible, becoming an active participant in the composition and metaphorical assemblage of the installation. As a series of fragments which collectively



form not only a physical shape but an idea of nationhood, the work echoes singular views which transmute into overviews and frequently prejudices as they forget or neglect the complexity and the unique character of a context, region or situation.

HAYV KAHRAMAN

Domesticated Marionettes (painting series), 2008-09, oil on canvas

Working mainly in oils, Kahraman focuses on qualities of line, depth and detail. Using two-dimensional tones of vibrant colour and semi realistic renderings of swan-like figures, she explores issues of gender, honour killings and war. Harmonizing references from Japanese and Islamic art traditions alongside Italian masters, Kahraman offers an aesthetic awareness that pays tribute to diversity and offers the possibility of redemption and empowerment.

NIKOLAJ BENDIX SKYUM LARSEN

Rendezvous, 2009, 2 screen video projection, High Definition video

In shallah, 2005, neon installation

Larsen's work often deals with weighty political issues but in an open-ended, poignant, poetic and at times humorous fashion. His new work for the Biennial is a video in which Indian workers based in Sharjah and their families in India are projected onto adjacent screens. The physical and metaphorical distance between the workers and their families is a space full of love, devotion, hope, loss and longing. *Rendezvous* aims to depict the accumulation of emotion contained within this abstract notion of space.

MAIDER LÓPEZ

Football Field, 2007/2009

Fountain, 2009

Walls, 2009, site-specific interventions

Maider Lopez creates interventions in spaces, situations and architecture. Her works often involve the active participation of the viewer and can take the unprepared by surprise as an aspect of a familiar space is mischievously highlighted or altered. Transforming a public square in Sharjah by introducing football field gridlines and a drinking fountain playfully interrupts the spatial and social dynamics, while Walls redefines gallery space inside the Sharjah Art Museum. These interventions temporarily change the meanings of the spaces and as a consequence change also the public's relationship to them.

ROBERT MACPHERSON

Various works (6), 1996-2007, mixed media, painting and installation

Robert MacPherson's work combines a rigorous conceptual base with observations on ordinary life and people. The surface simplicity and austerity of his works belies a complex investigation into visual and linguistic structures. Focusing on the structures of the everyday world around him and drawing from the folkloric traditions of rural Australia, Macpherson creates works that are playful, honest and poetic.

LANI MAESTRO

Tulalá, 2001, installation of vitrine structures

Underpinning *Tulalá* are the fluid rhythms of natural processes and cycles. From a distance the contents of each vitrine resemble the surface of an ocean, or perhaps a desert, and only up close is attention drawn to individual books with their delicate markings. *Tulalá* juxtaposes the delicacy, restraint and lightness of ethereal text on paper with the precisely delineated architectural form of the furniture which holds them and within which oceanic movement is restrained and intensified.

FIROZ MAHMUD

Halcyon Tarp, 2009, cross media installation

This monumental cross-media installation uses the Royal Bengal tiger as a motif to explore and reveal aspects of Bangladeshi history, society and politics. The main wooden structure is shaped like a traditional Bangladeshi hut with green 'Layapa' Painting. Two tigers stand in welcome, or on guard, with exaggerated eyes and black dots in the tradition of using 'Kajol' on the eyes and foreheads of children, to protect them from spiritual harm. Concern for the tigers' wellbeing is also present in the supporting lines drawn below them in other images, while the tiger portraits, resplendent in their decorative frames, warn of the dangers of political sycophancy.

WAHEEDA MALULLAH

Black and White, 2008-09, video installation

Malullah works with installation, photography and video often investigating the new roles being adopted by contemporary Islamic woman. In *Black and White* she continues an exploration of 'cover' in relation to clothing and to notions of what is revealed and concealed.

JOSE LUIS MARTINAT

City, 2007, video

The Commissioned Drawings Series, 2006-07

In *City*, old cartoon footage is deconstructed, manipulated and then revealed in a new formation, or deformation. This appropriation and use of pre-existing materials characterizes much of Martinat's work which brings new associations and meanings in the present to something made in the past. *The Commissioned Drawings* is a collaborative project with Lima's street artists in which they were asked to draw two portraits of the artist. One as he is and one in which they imagined his death. This process reflects Martinat's interest in images as pure artificial constructions, and in how we experience reality through them.

HIROYUKI MASUYAMA

The Lost Works of Caspar David Friedrich, 2007-08, series of five light boxes

Masuyama's practice combines photography and extreme digital image editing. He works directly from multiple photographs to form a composite final image mirroring the method of working from multiple sketches. However, he



takes this process further by actually recreating works of landscape art from the past. These are shown as LED light boxes to emphasise their distance from the original in terms of time and medium, while maintaining continuity in terms of content. The work pays homage to great landscape artists and reflects the interrelation between time and space in a unique way.

GITA MEH

Soffreh, 1994-2008 participatory food installation

Soffreh, meaning tablecloth in Persian, is a traditional religious ceremony that has been kept alive for fourteen hundred years. Performed by women for women, it is the process of preparing food for a party of fifty or more, undertaken each time one desires something from Allah. Meh transforms this tradition into an interactive piece that depends on the audience's participation to become a social happening.

GIUSEPPE MOSCATELLO

Noor (Light), 2009, mixed media installation

Moscattello takes the universality of marriage festivities but applies it to the current location using light, sound, and video effects to create a strong visual and emotional impact. The work contains representations of familiar objects such as a house, a mosque and a car, but puts them in a sphere as if trapped by waves of light, alluding to the intensity of the heat. These images also represent the closed, the protected and the air conditioned spaces around which much of life in the Gulf revolves.

NIKA OBLAK & PRIMOZ NOVAK

Going South - From Ljubljana to Sharjah, 2009, fictional documentary

The Box, 2005, video installation

Oblak & Novak use a variety of mediums and technologies and often appear as characters in their own works. *The Box* is a video installation which combines video, a pneumatic system and custom-made software. *Going South - From Ljubljana to Sharjah*, is a fictional documentary about a 3-year overland trip taken from Ljubljana (Slovenia) to Sharjah but actually filmed entirely in Bosnia and Herzegovina and the U.A.E. Both works explore the modern media and capital driven age and the ambiguities of parallel desires: on the one hand to be the best in the system and on the other, to escape it.

FERNANDO JOSÉ PEREIRA

Remote Control, Remove Control, 2008-09, video installation

The first component of this two part video installation uses images taken from a webcam in Bolungarvik, a village in the far north of Iceland. The second component uses images taken on location during a visit by the artist. Projected in a replica Icelandic building, strangely out of place with its suggestion of the Arctic climate, this dual video projection creates an intriguing fiction with several paradoxes of its own.

LILIANA PORTER

Fox in the Mirror, 2007, digital video

Conceived as a concert of inanimate objects, the work is ultimately about the meaning of reality and the awareness of our role as creators responsible for that meaning.

Forced Labour (Red Sand), 2008, wall installation

Part of a series of installations confronting a tiny figurine with an immense disproportioned task as a possible metaphor of the human condition

Man Drawing, 2003-08, wall installation

A man in the act of completing a task far greater than his physical size would suggest possible.

Reconstruction (Red Hat), 2008, installation

The photograph depicts a destroyed, shattered figurine, but standing on the shelf next to the photograph the same figurine is in perfect condition proposing the possibility of a reversal of time.

Situations with Levitating Rabbit, 2008, mixed media installation

The painting refers to the subject of time (proposing a less linear perception of it) and is a reflection of aspects of the human condition.

KARIN SANDER

Ostrich Egg, 1994, polished egg

German National Women's Soccer Team 1:7,7... (World Champion 2003 / European Champion 2005 / World Champion 2007), 2005

Kugelbahn (Ball Valve), 2009, installation

Sander works across a variety of mediums including photography, installation and sculpture often combining technology with

medium in unique and innovative ways.

The conceptual and context oriented work challenges preconceptions about gallery spaces and viewing situations while also inviting the viewer to question the way in which things are perceived in general.

Kugelbahn is a site specific work developed in response to the distinctive ramps of the Sharjah Art Museum, it is composed of a highly reflective ball that rolls down the exhibition ramps passing through and reflecting the space and the exhibition as it travels. Continuously in motion, once it reaches the bottom of the 4 level building the ball is picked up by one of the gallery's guards, returned to the start and set up to allow it to complete its journey through the exhibition and Museum building.

NIDA SINNOKROT

KA, 2009, installation

West Bank Butterfly, 2009, installation

Sinnokrot is a filmmaker and artist whose films, installations and sculptures explore the complex realities of conflict and diaspora. *KA* transposes the raised-arms symbol of an ancient Egyptian belief system into a contemporary 'sculpture' of mechanical bulldozer arms, creating both a physical and metaphysical allegory of power. *West Bank Butterfly* also arises from an underlying shape but one transformed into an object that allows for a multiplicity of interpretation, especially within its uniquely Palestinian context.

VALESKA SOARES & O GRIVO

Untitled from After (Mattress II), 2008

After/Images, 2007, photography on canvas

Duet II (Diptych), 2008

(Shushhhhhh.....) prelude, 2009, in-situ sound installation in collaboration with O Grivo

Through the use of these varied mediums of sculpture, photography and installation, Soares explores themes of time and its passage, the history of art, manifestations of love and human subjectivity in all its forms. Her site specific collaborative work with O Grivo is loosely inspired by that moment before a concert or performance where the audience silences itself by shushing each other and in doing so generating a wave of sound that ripples through the space.

DAVID SPRIGGS

Axis of Power, 2009, multi-dimensional installations

The installation contains the unique characteristics of a spatial imagery technique developed by the artist, the site-specific work, *Axis of Power* is essentially a man-made environment but its form is not an illusion of something from nature but rather something in its own right. Like a scientific specimen, the power of nature appears to have been captured, isolated and objectified within the confines of the architectural space. Sprigg's installation forces us to navigate around it in order to comprehend the interplay between two and three-dimensions and, in doing so, situates us within its power-relationship *Axis of Power* thus functions as a metaphor for power itself.

ANA VIDIGAL

We Should Go Together, 2009, collage series

This is a series of 10 collages in which Vidigal takes labyrinth or maze puzzles found in newspapers and magazines and vastly alters their scale. In doing so she provides both a diversion and a reflection on killing time as an often unnecessary obsession we insist upon fulfilling. Not knowing how to use the time when nothing is required of us often leads to such exercises in false concentration where the eyes search for ways out and our thoughts for other ways in.

SHARIF WAKED

To be continued, 2009, video

Videos documenting an individual's intention to carry out a suicide operation have become a powerful visual presence in the global media. Waked's subjects in *To be continued* begin narrating what are supposed to be their final words. Instead, what emerges are the classical tales from *One Thousand and One Nights* as told by Scheherazade, who saves her tribe from certain execution by narrating one gripping tale after another to King Shahryar. Thus, through an unending process of reading and narration, the 'living martyr' delays that horrifying moment. Waked's work often creates such ironic junctions between particular moments in the present and references from the past. Reflecting on power, politics and aesthetics, he crystallizes the absurd realities of conflict.



LIU WEI

Hopeless Lands, 2008, video

Hopeless Lands reveals a largely unseen consequence of the rapid Chinese economic development and urbanization. On the one hand, arable land and farming income is shrinking, while on the other hand consumer demand and prices are increasing. As the continuously sprawling population dumps enormous amounts of garbage in the city outskirts, the farmers have little option but to sift through urban refuse to supplement their falling rural incomes.

LAWRENCE WEINER

MORE LA MORE DI MORE DA & SO ON, 2009, installation

A central figure and pioneer of the conceptual art movement, Lawrence Weiner is an artist whose medium is language. His work takes the form of typographic text presented on gallery walls, building facades, objects and within books. Weiner's practice investigates forms of display and distribution and challenges traditional assumptions about the nature of an art object, proposing the potential for language to serve as an art form.

While seldom site-specific, Weiner's text pieces physically correspond to the locations in which they are exhibited. His work for Sharjah Biennial 9 has a corresponding Arabic translation and has been strategically conceived for this particular location, connecting art and architecture and serving to articulate the façade of the Sharjah Art Museum in the manner of a contemporary Western calligraphist.

JANE & LOUISE WILSON

Spiteful of Dream, 2008, media video installation

The Wilson sisters have been consistent innovators in film, video, photography and sculpture creating theatrical and atmospheric installations and images that often investigate the darker side of human experience. *Spiteful of Dream* uses footage and materials from Rolls Royce, Bombardier, and the Bosnia-Herzegovina Community Centre in Derby, UK. The installation explores relationships between the manufacture and mechanics of mass movement (airplanes, trains) and the upheavals of the actual movement for those forced to leave their native country.

YONAMINE

Katchokwe Style, 2009, site-specific installation

Yonamine works across media including painting, video and installation. *Katchokwe Style* combines most of these elements to create a strange space, somewhere between war trench, building material warehouse and chill-out zone, in which people can walk or sit. The installation is based on the idea that sand is an asset. People will sit on bags made of sand and the videos are looped sequences of words and drawings made on sand which reinterpret the traditional practice of the Angolan Sona, who make sand drawings to tell stories through symbols.

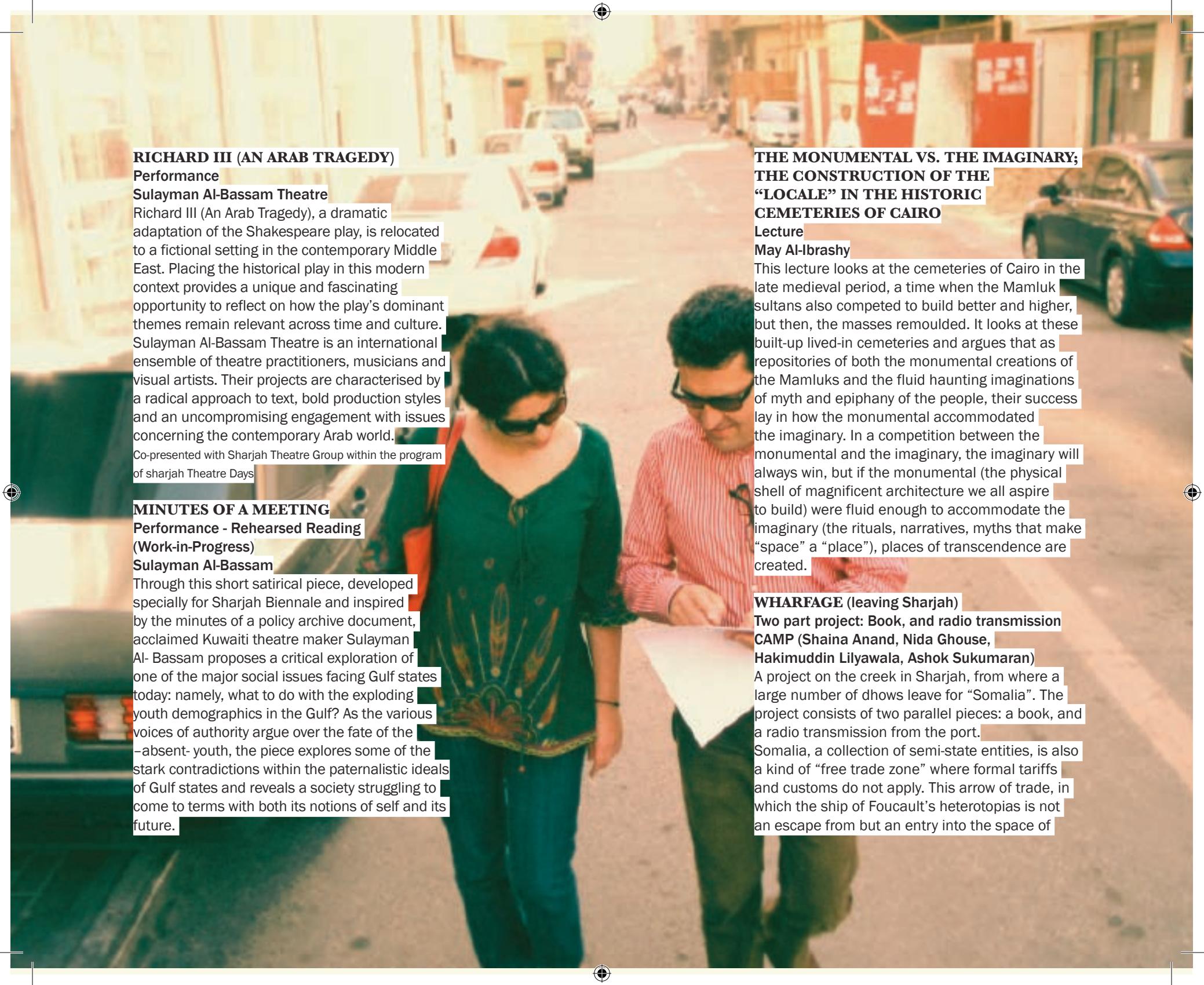
RASHA SALTI & ZIAD ANTAR

Beirut Bereft, 2009, artists book and 18 photographs

'Driving in Beirut's streets, the carcasses of abandoned buildings encrusted between functional buildings and receded to invisibility – in spite of their bulky concrete brownish grey stockiness – often seemed like a tenacious and surly reminder of that street or neighbourhood's previous life'. It is out of these ruins that the idea for *Beirut Bereft* first arose and in 2003 writer Rasha Salti began to take notes and map out the buildings. On meeting photographer Ziad Antar in 2006 the project became real. Salti wrote the text and Antar set out on a process to visually document the buildings of Beirut. 18 photographs by Antar will be showcased at the Sharjah Art Museum.

A photograph of a woman with long, straight, reddish-brown hair. She is looking directly at the camera with a neutral expression. Her hands are raised in front of her face, fingers spread wide to form a peace sign. The background is slightly blurred, showing what appears to be an indoor setting with shelves and possibly books or papers.

PAST OF THE
COMING DAYS
ARTISTS



RICHARD III (AN ARAB TRAGEDY)

Performance

Sulayman Al-Bassam Theatre

Richard III (An Arab Tragedy), a dramatic adaptation of the Shakespeare play, is relocated to a fictional setting in the contemporary Middle East. Placing the historical play in this modern context provides a unique and fascinating opportunity to reflect on how the play's dominant themes remain relevant across time and culture. Sulayman Al-Bassam Theatre is an international ensemble of theatre practitioners, musicians and visual artists. Their projects are characterised by a radical approach to text, bold production styles and an uncompromising engagement with issues concerning the contemporary Arab world.

Co-presented with Sharjah Theatre Group within the program of sharjah Theatre Days

MINUTES OF A MEETING

Performance - Rehearsed Reading

(Work-in-Progress)

Sulayman Al-Bassam

Through this short satirical piece, developed specially for Sharjah Biennale and inspired by the minutes of a policy archive document, acclaimed Kuwaiti theatre maker Sulayman Al- Bassam proposes a critical exploration of one of the major social issues facing Gulf states today: namely, what to do with the exploding youth demographics in the Gulf? As the various voices of authority argue over the fate of the -absent- youth, the piece explores some of the stark contradictions within the paternalistic ideals of Gulf states and reveals a society struggling to come to terms with both its notions of self and its future.

THE MONUMENTAL VS. THE IMAGINARY; THE CONSTRUCTION OF THE “LOCALE” IN THE HISTORIC CEMETERIES OF CAIRO

Lecture

May Al-Ibrashy

This lecture looks at the cemeteries of Cairo in the late medieval period, a time when the Mamluk sultans also competed to build better and higher, but then, the masses remoulded. It looks at these built-up lived-in cemeteries and argues that as repositories of both the monumental creations of the Mamluks and the fluid haunting imaginations of myth and epiphany of the people, their success lay in how the monumental accommodated the imaginary. In a competition between the monumental and the imaginary, the imaginary will always win, but if the monumental (the physical shell of magnificent architecture we all aspire to build) were fluid enough to accommodate the imaginary (the rituals, narratives, myths that make “space” a “place”), places of transcendence are created.

WHARFAGE (leaving Sharjah)

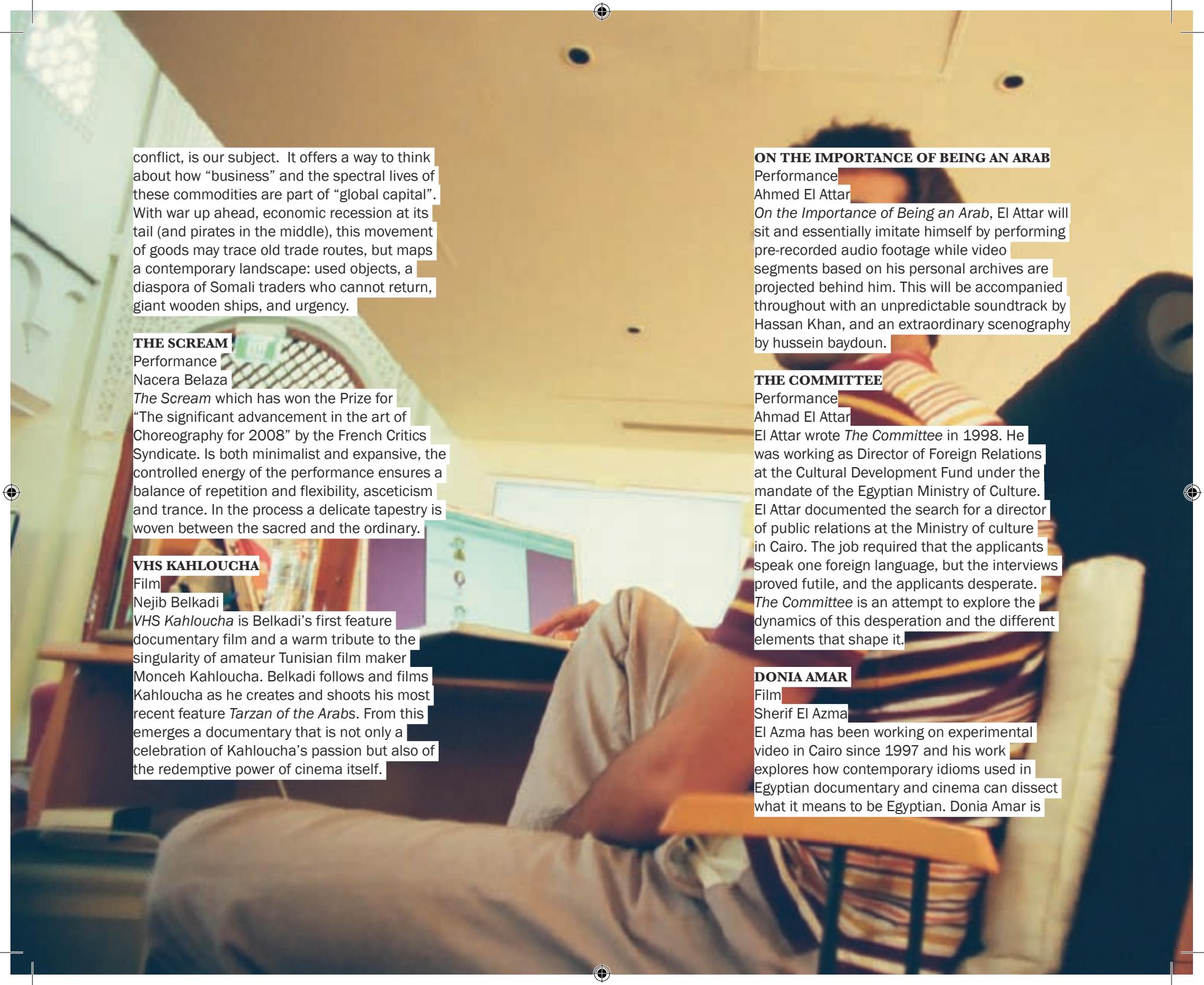
Two part project: Book, and radio transmission

CAMP (Shaina Anand, Nida Ghose,

Hakimuddin Lilyawala, Ashok Sukumaran)

A project on the creek in Sharjah, from where a large number of dhows leave for “Somalia”. The project consists of two parallel pieces: a book, and a radio transmission from the port.

Somalia, a collection of semi-state entities, is also a kind of “free trade zone” where formal tariffs and customs do not apply. This arrow of trade, in which the ship of Foucault’s heterotopias is not an escape from but an entry into the space of



conflict, is our subject. It offers a way to think about how “business” and the spectral lives of these commodities are part of “global capital”. With war up ahead, economic recession at its tail (and pirates in the middle), this movement of goods may trace old trade routes, but maps a contemporary landscape: used objects, a diaspora of Somali traders who cannot return, giant wooden ships, and urgency.

THE SCREAM

Performance

Nacera Belaza

The Scream which has won the Prize for “The significant advancement in the art of Choreography for 2008” by the French Critics Syndicate. Is both minimalist and expansive, the controlled energy of the performance ensures a balance of repetition and flexibility, asceticism and trance. In the process a delicate tapestry is woven between the sacred and the ordinary.

VHS KAHLOUCHA

Film

Nejib Belkadi

VHS Kahloucha is Belkadi’s first feature documentary film and a warm tribute to the singularity of amateur Tunisian film maker Monceh Kahloucha. Belkadi follows and films Kahloucha as he creates and shoots his most recent feature *Tarzan of the Arabs*. From this emerges a documentary that is not only a celebration of Kahloucha’s passion but also of the redemptive power of cinema itself.

ON THE IMPORTANCE OF BEING AN ARAB

Performance

Ahmed El Attar

On the Importance of Being an Arab, El Attar will sit and essentially imitate himself by performing pre-recorded audio footage while video segments based on his personal archives are projected behind him. This will be accompanied throughout with an unpredictable soundtrack by Hassan Khan, and an extraordinary scenography by hussein baydoun.

THE COMMITTEE

Performance

Ahmad El Attar

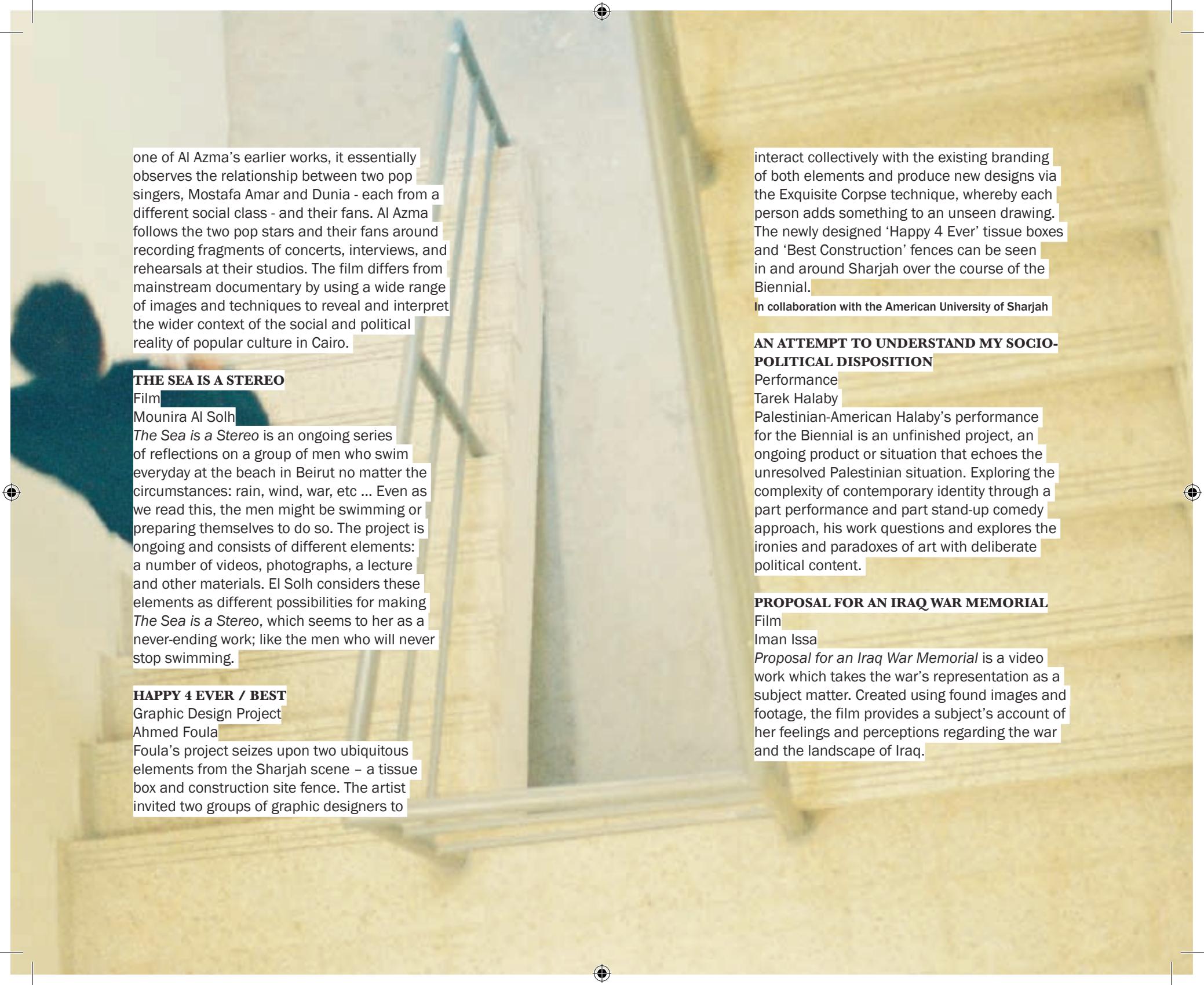
El Attar wrote *The Committee* in 1998. He was working as Director of Foreign Relations at the Cultural Development Fund under the mandate of the Egyptian Ministry of Culture. El Attar documented the search for a director of public relations at the Ministry of culture in Cairo. The job required that the applicants speak one foreign language, but the interviews proved futile, and the applicants desperate. *The Committee* is an attempt to explore the dynamics of this desperation and the different elements that shape it.

DONIA AMAR

Film

Sherif El Azma

El Azma has been working on experimental video in Cairo since 1997 and his work explores how contemporary idioms used in Egyptian documentary and cinema can dissect what it means to be Egyptian. Donia Amar is



one of Al Azma's earlier works, it essentially observes the relationship between two pop singers, Mostafa Amar and Dunia - each from a different social class - and their fans. Al Azma follows the two pop stars and their fans around recording fragments of concerts, interviews, and rehearsals at their studios. The film differs from mainstream documentary by using a wide range of images and techniques to reveal and interpret the wider context of the social and political reality of popular culture in Cairo.

THE SEA IS A STEREO

Film

Mounira Al Solh

The Sea is a Stereo is an ongoing series of reflections on a group of men who swim everyday at the beach in Beirut no matter the circumstances: rain, wind, war, etc ... Even as we read this, the men might be swimming or preparing themselves to do so. The project is ongoing and consists of different elements: a number of videos, photographs, a lecture and other materials. El Solh considers these elements as different possibilities for making *The Sea is a Stereo*, which seems to her as a never-ending work; like the men who will never stop swimming.

HAPPY 4 EVER / BEST

Graphic Design Project

Ahmed Foula

Foula's project seizes upon two ubiquitous elements from the Sharjah scene – a tissue box and construction site fence. The artist invited two groups of graphic designers to

interact collectively with the existing branding of both elements and produce new designs via the Exquisite Corpse technique, whereby each person adds something to an unseen drawing. The newly designed 'Happy 4 Ever' tissue boxes and 'Best Construction' fences can be seen in and around Sharjah over the course of the Biennial.

In collaboration with the American University of Sharjah

AN ATTEMPT TO UNDERSTAND MY SOCIO-POLITICAL DISPOSITION

Performance

Tarek Halaby

Palestinian-American Halaby's performance for the Biennial is an unfinished project, an ongoing product or situation that echoes the unresolved Palestinian situation. Exploring the complexity of contemporary identity through a part performance and part stand-up comedy approach, his work questions and explores the ironies and paradoxes of art with deliberate political content.

PROPOSAL FOR AN IRAQ WAR MEMORIAL

Film

Iman Issa

Proposal for an Iraq War Memorial is a video work which takes the war's representation as a subject matter. Created using found images and footage, the film provides a subject's account of her feelings and perceptions regarding the war and the landscape of Iraq.

SHIRIN

Film

Abbas Kiarostami

Kiarostami's uniquely experimental film, *Shirin* revolves around a stage production of the twelfth century Persian tale of Khosrow and Shirin. Although we can hear what is happening on the stage, what we see is a series of close-ups of the audience. As the action on stage unfolds it is the audience who become Kiarostami's characters and their reactions to the play that become the story.

UN CRI DANS LE SILENCE

Performance & 12 posters

Elena Kovylina

Un Cri Dans le Silence takes its name from the monograph of infamous French movie star, Brigitte Bardot. Kovylina's two-part project recreates Bardot's sensual and provocative film posters but using text expressing her extreme opinions as taken from her book *Un Cri Dans le Silence*. The second component of the project is a performance in which she re-enacts the scene from Bardot's seminal film *And God Created Woman* in which Bardot's heroine parts with her pets as she waits for the bus that will take her away from her village forever.

DOMESTIC TOURISM – THE FILM

Film

Maha Maamoun

Through a wide selection of scenes in Egyptian films that use the Pyramids as their backdrop, *Domestic Tourism II – The Film* looks at the various ways in which the Pyramids are re-

inscribed into the narrative of the city. The utopian nature of the images also draws attention to the hidden layers of repression and desire that are overlaid by the way the tourist industry promotes the city.

DEATH IS CERTAIN

Performance

Eva Meyer-Keller

In her performance, *Death is Certain*, Eva Meyer-Keller uses sweet cherries as her protagonists. The stalks are removed from the fruit, but they are not washed or stoned. Instead, they are brutally attacked. Meyer-Keller takes care of this business herself, in a manner which turns the everyday into something brutal. The audience is reminded of both fictional celluloid deaths and the reality of the executioner.

THE EMIGRANTS

Performance

Samer Omran

This powerful play explores the complex emotional realities of two immigrants with very different histories and aspirations who are forced together in a shared state of exile. Translated and adapted by Omran, *The Emigrants* was originally written in 1974 by Polish playwright Slawomir Mrozek. The work explores the bitter state of immigrants during the cold war in a contemporary understanding of the complexities of immigration.

AN INFORMAL CONVERSATION BETWEEN WALID RAAD & ADILA LAIDI-HANIEH

An informal conversation between Walid Raad and Adila Laidi-Hanieh about their respective art and research interests. Raad will discuss his 15-year project The Atlas Group, his research on the uses of car bombs in the Lebanese wars, and his current research on the history of art in the Arab world. Hanieh will discuss the issues of culture and Arab modernities, with a focus on: culture and the public sphere, Palestinian self representational paradigms, the instrumentalization of culture in modernization processes and culture and political processes.

ZAWGATI WAL KALB: MY WIFE AND THE DOG 1971, 110MIN

Performance

Mahmoud Refat

A new music score will be presented live on stage for the 70s experimental egyptian film *Zawgati Wal Kalb* directed by Said marzouq 1971. The physical loneliness and the mental state of a light house guard, a paranoid man, his desires and his fears is translated into a musical structure that will be the backdrop of the psycho dramatic events of the film. The performance is a dramatic audio-visual interaction that serves a disturbed state of mind, pushing the desires and the fears of the film characters, it is psychodrama in an unprecedented way.

CALL CUTTA IN A BOX

Performance

Rimini Protokol

(Helgard Haug, Stefan Kaegi and Daniel Wetzel)

Rimini Protokoll are recognized as being among the leaders and creators of the theatre movement known as "Reality Trend" (Theater der Zeit), which has exerted a powerful influence on the alternative theatre scene. *Call Cutta in a Box* is an intercontinental telephone play which begins with the viewer answering a ringing phone. The voice at the end of the line is a call centre agent from Calcutta. After a while he draws your attention to some people in the building opposite to where you are standing. On the notebook desktop in your room images and videos are opening up out of nowhere and you realize that your city, the call centre agent and you have become the first protagonists of the plot.

TRAGEDIA ENDOGONIDIA:

THE FILM CYCLE (M.#10)

Film screening and talk

Romeo Castellucci

Romeo Castellucci was one of the founders of the *Theatre of Societas Raffaello Sanzio*, an extraordinary Italian company whose work is widely recognized as being among the most exciting theatre currently being made in Europe. His talk accompanies a showing of *Tragedia Endogonidia* (2002-2004, directed by Cristiano Carloni and Stefano Franceschetti). M.#10 is one of eleven episode cycle of tragic theatre in which each episode refers to the city after which it is named.

In collaboration with Emirates Society for fine Arts

A TALK ON THEATER INTO ART

Theater with dirty feet

Rabih Mroué

"My theatrical works no longer require an actual theatrical place... Not necessarily actors, stage, or big production and so on... I do not care where the performance will take place, or how many performances there will be. What's important is the talk taking place after the work; the talk that describes the art-work to be an accomplished event; the talk that is here and there at once; the talk that will produce ideas; the talk that becomes the performance itself, and without which it's as if the art-work never took place..."

TONIGHT

Film

Raed Yassin

When Mahmoud Yassin left the frame, the ladies couldn't stop watching the endless TV program. In that night they became the stars of their own TV program, and we became the viewers of the endless soap opera.

THE NEW FILM

Film

"When I was in Cairo last year, I was interviewing Egyptian actors for my new film. In an interview with Farouk al Fishawi he confessed that Mahmoud Hemeda stole the lead role from him in the new Mohammad Khan film – *The President*. I looked at Him, and said, "But I heard that Mahmoud Yassin is going to do the role of the president." He looked a bit nervous,

"What!!! This guy can't even act the role of the foreign minister!" I apologized immediately, "Sorry I mean Mahmoud abed Al Aziz is going to do the role, not Mahmoud Yassin, I just mixed up the three Mahmouds." After moments of silence he replied, "I don't know why film directors in this country don't give the right role to the right actor" and left whistling the national anthem."

LECTURE AND SWEET TASTING

Shinichiro Ogata

One of Japan's most innovative contemporary designers and restaurateur, Shinichiro Ogata's lecture will explore the connections between design and sweet making.

This interest in merging disciplines is a prime example of the overall concept behind Simplicity, an organisation concerned with adapting the traditional in order to keep it relevant to contemporary lifestyle. Ogata regards food as being the origin of culture, and chose the classic Japanese sweet shop as an ideal way of expressing the concept behind his design studio. In the lecture Ogata will describe how he brings his aesthetics to adapt the traditional Japanese craft of sweet making.

SHARJAH NATIONAL THEATRE ARCHIVE

Launch

In collaboration with Sharjah National Theatre and Jumaa Al Majid Center for culture and heritage. Over more than 34 years, since the establishment of the Sharjah National Theatre, all its cultural and artistic activities have been documented, whether they took place at the theatre or Sharjah at large. This archive does



not only document the history of the theatre movement in the Emirates, but the nature of the cultural, artistic and ideological life in the Arab region as a whole, along with the political, intellectual, social changes and various art and cultural work discourses over more than a quarter of a century. These events and activities are documented in over 500 VHS tapes, comprising a treasure for contemporary artists or specialized researchers.

The program 'The Past of the Coming Days' includes many artworks by contemporary artists whose works are based on various material from a number of archives, whether personal, official or public. The presentation of this rich archive through this program offers endless potential for future artworks and research.

In collaboration with Sharjah National Theatre and Jumaa Al Majid Center

SAIF-ZONE

Commencing with a mere 55 companies in 1995, SAIF-Zone now has over 4,200 companies from 91 countries and covers some of the biggest names in the fields of IT, media, trading and manufacturing.

Strategically located at the crossroads of major trade routes linking the east and west, the SAIF-Zone is a business hub that offers access to more than 2 billion consumers across the GCC, CIS, Indian sub-continent, parts of Africa and the Mediterranean.

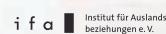
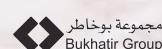
The Sharjah Government's one stop, one door policy to help any entrepreneur or business owner set up operations in the SAIF-Zone with swift and easy steps. Here you can enjoy 100% foreign ownership, 100% repatriation of capital and profits, 100% exemption from income and corporate taxes, Sponsorship and visas for all staff and much more.

SHARJAH COMMERCE & TOURISM AUTHORITY

SCTDA was established in 1996 to promote and develop the commercial and tourism sectors of the Emirate of Sharjah. It achieves this through a wide variety of exceptional events, activities and sponsorships that promote the Emirate via local, regional and international platforms.

The SCTDA leads the marketing and promotional activities of Sharjah. With the Arabian Gulf Coast in the west, Gulf of Oman and the Indian Ocean in the east, plentiful sunshine and rich history, there are many reasons why people choose to visit the beautiful Emirate of Sharjah. Having undergone many changes in the recent past but still appreciative of its traditional past, Sharjah has a vibrant economy and attracts significant foreign investment.







Sharjah
Biennale 13

شارجه
بینالی ۱۳