Since its sixth edition in 2003, the Sharjah Biennial has examined contemporary culture and its place in the United Arab Emirates. Over the past ten years, the Biennial has offered us a critical lens to explore, reflect and reconsider questions that are relevant today. Sharjah’s focus on culture and education has fostered the organic growth of cultural activities, creating an ideal environment for both the production of contemporary art and the engagement of audiences. Within this context, the Biennial has become a public platform for debate among the more than 900,000 people of different backgrounds who constitute our local community.

This year’s Biennial, Re:emerge – Towards a New Cultural Cartography, brings together artists, architects and musicians to reflect on themes of identity, migration, trade, cultural influence and synthesis. Sharjah continues to offer a rich context for this discussion as the home of a growing migrant community whose diversity has enriched the local cultural landscape. We can see some of these influences in language and food, as well as other aspects of everyday life. This Biennial will hopefully encourage more of these interactions and highlight the formation of new hybrid cultures.

Hoor Al-Qasimi
President, Sharjah Art Foundation
The Sharjah Art Foundation was established in 2009 to carry forward the mission of the Sharjah Biennial, which has formed a cultural bridge between artists, art institutions and organisations locally, regionally and internationally since 1993. The Foundation builds on the pioneering role the Emirate of Sharjah has played in the artistic and cultural development of the Gulf region. Inspired by the cross-fertilisation and rich cultural diversity of the Emirates, and recognising the central and distinctive contribution that art makes to society, the Foundation cultivates a spirit of research, experimentation and excellence while acting as a catalyst for collaboration and exchange within the Middle East and beyond. Reflecting the growing interest and enthusiasm for arts within the region, the Foundation works to advance the core initiatives of the Biennial while providing a broad framework of activities that respond to the challenges and opportunities in the art world today.
**RE:EMERGE - TOWARDS A NEW CULTURAL CARTOGRAPHY**

In *Reemerge - Towards a New Cultural Cartography*, curator Yuko Hasegawa proposes a Biennial that reassess the Westerncentrism of knowledge in modern times and reconsiders the relationship between the Arab world, Asia, the Far East, through North Africa and Latin America.

Hasegawa was inspired by the courtyard in Islamic architecture, in particular the historical courtyards of Sharjah, where elements of both public and private life intertwine, and where the objective political world and the introspective subjective space intersect and cross over.

The courtyard is also seen as a plane of experience and experimentation—an arena for learning and critical thinking of a discursive and embodied kind. It marks a generative space for the production of new awareness and knowledge. Within the network of intensifying international and globalising links, the courtyard as an experiential and experimental space comes to mirror something of Sharjah as a vital zone of creativity, transmission, and transformation.

Hasegawa has selected more than 100 artists, architects, filmmakers, musicians and performers whose artworks and practices resonate with strands of the curatorial theme: the complexity and diversity of cultures and societies; spatial and political relations; notions of new forms of contact, dialogue, and exchange; and production through art and architectural practices of new ways of knowing, thinking, and feeling.
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<td>Information</td>
<td>معلومات</td>
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</tbody>
</table>

**Legend**
- Red: Sharjah Art Foundation
- Green: Calligraphy Square
- Orange: Bank Street
- Blue: Arts Area Al Shuweiheen
1.0 SHARJAH ART FOUNDATION AL MUREIJAH

1.1 Bait Al Aboudi
1.2 Bait Hussain Makrani
1.3 Bait Hussein Abdul Rasoul
1.4 Mirage City Cinema, Maurouth Square
1.5 Bait Hassan Mukhtar
1.6 Bait Gholoum Ibrahim
1.7 Bait Al Hamdan Bin Mousa
1.8 SAF Art Spaces F
1.9 SAF Art Spaces J
1.10 SAF Art Spaces P
1.11 SAF Art Spaces I
1.12 SAF Art Spaces GH
1.13 Aeolian Harp (Rooftop)
1.14 Bait Abdul Raheem Jasem
1.15 Bait Habib Shalawani
1.16 Bait Khalid Bin Ibrahim
   Al Yousif (West)
1.17 Al Hamdan Bin Mousa Square
2.0
CALLIGRAPHY SQUARE

2.1 Calligraphy Centre
2.2 Ceramics House
2.3 *Bubble*
2.4 Calligraphers’ Studios
2.5 Sharjah Calligraphy Museum
2.6 Dar Al Nadwa
2.7 Bait Al Naboodah
2.8 *Enquanto a cultura nos separa, a natureza nos une* (While Culture Moves Us Apart, Nature Brings Us Together)
2.9 *Oases: The Garden*
2.10 *Oases: The Mosque*
2.11 Majlis Al Shaabi
2.12 Intermediate Shelter
2.13 Shimabuku’s Boat Trip
2.14 March Meeting Venue: Sharjah Institute of Theatrical Arts
3.0
BANK STREET

3.1 The Bank
3.2 Sharjah Islamic Bank
3.3 From Gulf to Gulf to Gulf
3.4 Random Rolling Cylinder
4.0

ARTS AREA AL SHUWEIHEEN

4.1 Sharjah Art Museum
4.2 Oases: The Square
4.3 Bait Obaid Al Shamsi
4.4 Theme Park
4.5 Bait Al Serkal
4.6 Arts Square
4.7 Theme Park
4.8 Collections Building
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<td>Sarah Abu Abdallah</td>
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<td>Saâdane Afif</td>
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<td>Ravi Agarwal</td>
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<td>Ammar Al Attar</td>
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<td>Zeinab Alhashemi</td>
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<td>Francis Alÿs</td>
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<td>Carlos Amorales</td>
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<td>Alfredo + Isabel Aquilizan</td>
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<td>Ismail Bahri</td>
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<td>Matthew Barney and Elizabeth Peyton</td>
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<td>Luz Maria Bedoya</td>
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<td>CAMP</td>
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<td>Tony Chakar</td>
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<td>Tiffany Chung</td>
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<td>Thomas Demand</td>
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<td>Latifa Echakhch</td>
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<td>Simon Fujiwara</td>
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<td>Tamar Guimarães and Kasper Akhøj</td>
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<td>Ayman Ramadan</td>
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<td>Sara Ramo</td>
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<td>Raqs Media Collective</td>
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<td>Marwan Rechmaoui</td>
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<td>Pedro Reyes</td>
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<td>Marwa Rustam</td>
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<td>Khaled Sabsabi</td>
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<td>Anri Sala</td>
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<tr>
<td>Kazuyo Sejima + Ryue Nishizawa / SANAA</td>
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<td>Wissam Shawkat</td>
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<td>Wael Shawky</td>
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<td>Shiro Takatani</td>
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<td>Pascale Marthine Tayou</td>
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<td>Eduardo Terrazas</td>
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<td>Ana Torfs</td>
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<td>Jalal Toufic</td>
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<td>Jalal Toufic and Graziella Rizkallah Toufic</td>
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<tr>
<td>Charwei Tsai</td>
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<td>Fumito Urabe</td>
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<td>Jianwei Wang</td>
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<td>Apichatpong Weerasethakul and Chai Siri</td>
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<td>Tintin Wulia</td>
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<tr>
<td>Yang Fudong</td>
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<tr>
<td>Shaobin Yang</td>
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<tr>
<td>YOVO! YOVO! Eylien König, Martina Mahlknecht, Martin Prinoth and Doris Margarete Schmidt</td>
</tr>
<tr>
<td>Hui Zhang</td>
</tr>
</tbody>
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MUSIC & PERFORMANCE

306  ■  Ryuji Ikeda
304  ■  alva noto (Carsten Nicolai) with
   a special appearance by Ryuichi
   Sakamoto
304  ■  Selma and Sofiane Ouissi
307  ■  Lagash
308  ■  Within - composed and
   orchestrated by Tarek Atoui:
   Uriel Barthelemy
   Jim Black
   Brian Chippendale
   Cevdet Erek
   Susie Ibarra
   Lukas Ligeti
   Morten Olsen
   Kevin Shea
   Yoshida Tatsuya
   Yoshimi
   Sophie Agnel
   Hasan Huajiri
   Charbel Haber
   Hassan Khan
   Wu Na

FILM

296  ■  Apichatpong Weerasethakul
   (ChulaYarnmon Siriphol,
   Bee Thiam Tan, Norbert
   Paffenbichler, Felipe Braganca
   & Zahy Guajajara, Brian
   Gothong, Georges Méliès,
   Osamu Tezuka, Friedrich
   Heinrich Lewy, Nancy Andrews,
   Taiki Sakapisit, Ukrit Sa-
   Nguanhai, Louis Le Prince and
   Walter Ruttmann)

272  ■  Jean-Pierre Rehm (Alexandre
   Schellow, Anri Sala, Louidgi
   Beltrame, Mohamed Zayan
   & Eslam Zein El Abedeen,
   Neil Beloufa, Philip Warnell,
   Stephen Dwoskin, Peter
   Friedl and Tsai Ming-Liang)

280  ■  Steve Anker (Winsor McCay,
   Janie Geiser, Bruce Conner,
   Kevin Jerome Everson, Jeanne
   Liotta, Walt Disney/Animated
   by Ub Iwerks, Scott Stark, Adele
   Horne, Cauleen Smith, Phil
   Solomon, Gunvor Nelson and
   Maureen Selwood)

272  ■  Tilda Swinton (Henry
   Hathaway)

292  ■  Mehelli Modi (Chris Marker,
   Yuriy Norshteyn, Maya Deren
   & Alexander Hammid, Dave
   Fleischer, The Quay Brothers,
   Stan Brakhage, Jean Painlevé
   and Norman McLaren)

285  ■  Alcino Leite Neto (Cao
   Guimarães)

286  ■  Khavn De La Cruz (Jon Lazam,
   Ivy Universe Baldoza, Dan Gil,
   Mes De Guzman, Lav Diaz,
محمد عبد الكريم
سارة أبو عبد الله
سعدان عفيف
واقي أغاول
جون أكيمرا
نفين آداغ
حانة العاطر
عمر العطار
زينب الهاشمي
منير الشعراني
فرانسيس أليس
كارلوس أموراليس
ألفريدو إيزابيل أكويلزان
براق أريكان
يونغ وان باي
إسماعيل بحري
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توماس ديماند
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هالة القوصي
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كامار استوديو
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ساينشا شوكت
والد شوفي
شوباوكو
شازارا أستندر
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باسكال مارتين تاو
إدواردو تيرازيس
أنا تورفس
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جلال توفيق وغرازيلانا
زهاء الله توفيق
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فوميوتو أوراي
جوليواواوا
أيشابونو فوريسانغل
وشيا سبري
تن نو وليا
رانغ فودوجن
شاوبينغ
يوهوا يواما، أيكان كوبنج، مارتين مالكينشت، مارتن بيرتون، دوريس مارغريت شميد
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بيت خالد بن إبراهيم اليوسف
بيت الحمدان بن موسى
وساحة آل حمدان بن موسى
بيت غلوم إبراهيم
بيت حسين مكراني
بيت العبودي

المساحات الفنية

F
GH-F

المساحات الفنية

GH

المساحات الفنية

I
J

P

المساحات الفنية

F
GH

F
GH

P

ساحة الخط
دار الندوة
متحف الشارقة للخط
بيوت الخطاطين
بيت الخزف
مركز الخط العربي

الواحات
ملجأ حالي

—مكتبة البحوث و الدراسات الخليجية

بيت عبيد الشامسي
متحف الشارقة للفنون

برامج الأفلام

برامج العروض

البرامج التعليمي

برامج أسبوع الافتتاح

برامج بينالي الشارقة 11

توجيهات البياني

من خليج إلى خليج
أسلوبة عشوائية مترامية
الصرف
صرف الشارقة الإسلامي

من خليج إلى خليج

بينما تفرقنا الثقافة، فإن الطبيعة تقربنا

فوقاً
رحلة شيمابوكو بالقارب
دار الندوة
متحف الشارقة للفنون
بيوت الخطاطين
بيت الخزف
 مركز الخط العربي
 الواحات
ملجأ حالي

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SAF ART SPACES
1.15
BAIT HABIB SHALAWANI

Lúcia Koch

1.15-1

بيت حبيب شلواني

لوزيا كوخ
Lúcia Koch
B. 1966, Porto Alegre, Brazil
Lives and works in São Paulo, Brazil

Conversion
2013 | Sixty-eight panels made of polyester lighting filters, steel frames

Lúcia Koch explores the ambient light of spaces, covering facades, skylights and windows with perforated surfaces, translucent materials and cinematographic filters. *Conversion* is an installation that plays with the natural light in Bait Habib Shalawani, a small house located in Sharjah’s Heritage Area and attached to a large courtyard. Koch covered the courtyard with a metal structure made up of pivoting panels of coloured filters. Often used for lighting film sets, these “colour-correction” filters here create cinema without film: sunlight is converted into a fragmented range of colours – from a sodium vapour light to a golden sunset, from a dark cloud shadow to a twilight-hour glow – altering visitors’ experience depending on the area in which they stand, the angle of the panels above them and the time of day. At every moment, new atmospheres are created.

Commissioned by Sharjah Art Foundation.
1.14

BAIT ABDUL RAHEEM JASEM

بيت عبد الرحيم جاسم

1.14-1  Tamar Guimarães and Kasper Akhøj

تمار غيمارايش وكاسبر أخوي
Tamar Guimarães and Kasper Akhøj

Tamar Guimarães: B. 1967, Belo Horizonte, Brazil; lives and works in Copenhagen, Denmark
Kasper Akhøj: B. 1976, Copenhagen; lives and works in Copenhagen

Situation leading to a courtyard (address rehearsal)
2013 | Colour transparencies, slide projectors, synchroniser and sound.

The meaning of the name “Mascalat” is contested – there are speculations that it came from “masalat”, which literally means “needles” or that it can stand for “forts”; alternatively it could be a reinterpretation of the word “mushklat”, which means problems, but that particular area of land was not deemed dangerous/unsafe. It could have been a settlement that disappeared, but there is no further documentation that could prove or disprove that hypothesis. With Nada Al Jasmi and Charlotte Mcgowan-Griffin. This project is kindly supported by the Danish Arts Council. Commissioned by Sharjah Art Foundation.
1.16
BAIT KHALED BIN IBRAHIM AL YOUSIF
بيت خالد بن إبراهيم اليوسف

1.16-1 Nevin Aladağ
نيفين ألداغ

1.16-2 Bae Young-whan
باي يونغ وان

1.16-3 Mathew Barney and Elizabeth Peyton
ماثيو بارني وإليزابيث بيتون

1.16-4 Jesper Just
ياسبر يوست

1.16-5 Otobong Nkanga
أوتوبونغ نكانغا

1.16-6 Marwa Rustam
مروة رستم
Bae Young-whan often makes use of humble materials, such as discarded wood, broken bottles and sentimental song lyrics to consider aspects of Korean society and history. These two videos show scenes of empty schoolyards and young people enjoying themselves in a river, within a strict, still frame. The works suggest issues of freedom, violence, youth culture and social history, which are emphasised by the soundtrack of Bob Dylan's song “Knocking on Heaven’s Door”. The nostalgia evoked by pop songs is based on collective memory and cliché, but it also connects to individual experiences on a personal level. The artist's attraction to pop songs derives from his belief that art should be a medium for healing, much like the songs themselves.

Nevin Aladag
B. 1972, Van, Turkey
Lives and works in Berlin, Germany

Familie Tezcan
2001 | Colour video projection, sound (6 min 40 sec)

Familie Tezcan is a video portrait of a German family of Turkish origin break-dancing and singing in four different languages - Turkish, Arabic, German and English. The family members create a hybrid form of contemporary dance derived from their interpretation of American popular culture. Courtesy of the artist, Wentrup Gallery and Rampa Gallery

Nevin Aladağ
مواليد 1972، فان، تركيا
تعيش وتعمل في برلين، ألمانيا

عائلة تزكان
2001 | فيديو ملون (عرض مرئي) مع صوت (6 دقائق و40 ثانية)

 يعد هذا العمل عرضاً مرئياً لعائلة ألمانية ذات أصول تركية يرقصون وينشدون بأربع لغات مختلفة – ألا وهي التركية والعربية والألمانية والإنجليزية، وخلق العائلة شكلًا مختلفًا من الرقص العصري السني من فنير أفرادها للثقافة الأمريكية الشعبية. بإذن من الفنانة وغاليري وينترب، وغاليري رامبا.

Bae Young-whan
B. 1969
Lives and works in Seoul, South Korea

Pop Song – Knocking on Heaven’s Door
2007 | Colour projection on window frame, sound (3 min 20 sec). Courtesy of the artist and Leeum, Samsung Museum of Art

Time in Heart 1
2008 | Colour video projection on window frame (60 sec). Courtesy of the artist and PKM Gallery

بلي يونغ وان
مواليد 1969
يعيش ويعمل في سيول، كوريا الجنوبية

عائلة شعبية – القرع على أبواب الفردوس
2007 | فيديو بالألواح يعرض على إطار نافذة، مع صوت (3 دقائق و20 ثانية)

بإذن من الفنان ولييوم، متحف سامسونج للفن

زمن في القلب
2008 | فيديو بالألواح على إطار نافذة (60 ثانية)

بإذن من الفنان وغاليري بي كام

لا يُستخدم بلي يونغ وان اللواد للتوسطة مثل، الخشب الرملي، والزجاجات الكبيرة، وكلمات الأغاني العاطفية للنظر في جوانب مجتمع وتاريخ كوريا. يعرض هذان الفيلمان مشاهد حية زراعة مدرسة قارعة وشبان يلعبون في النهر، ضمن إطار صورة صارم. ويلعب العمال إلى فضايا كاجارية والعصف وثقافة الشباب والتاريخ الاجتماعي، والتي تأتي من خلال أغنيتي “القرع على أبواب الفردوس” لـ بوب ديلان. الحنين الذي تثيره الأغاني الشعبية يبني على الذاكرة الجماعية والكلامية، لكنها تُساهم أيضاً في تجربة الأفراد على مستوى شخصي. ويأتي ولع الفنان بالأغاني الشعبية من اعتقاده بأن الفن يجب أن يكون وسيطاً للشفاء، تماماً كالأغاني نفسها.
**Mathew Barney and Elizabeth Peyton**

Mathew Barney: B. 1967, San Francisco, USA; lives and works in New York, USA  
Elizabeth Peyton: B. 1964, Danbury, Connecticut, USA; lives and works in New York

**Blood of Two**

2009 | Mixed-media installation, bronze, glass, framed drawings and paintings, filmed documentation

This installation includes a video that documents a collaborative performance by Mathew Barney and Elizabeth Peyton at DESTE Foundation Project Space on the island of Hydra, Greece, in 2009, as well as elements that were first exhibited there: drawings that the two artists created together, sculptures by Barney and paintings by Peyton.  
*Private Collection.*

**Jesper Just**

B. 1974 Copenhagen, Denmark  
Lives and works in New York, USA

**No Man Is an Island**

2002 | Colour video LCD 55” with sound (4 min)

In Jesper Just’s earliest video, made when he was a student at the Royal Academy of Fine Arts, Copenhagen, an older man begins dancing in a public square, oblivious to the laughing gawkers who pass by. He seems to want to engage the attention of a young man sitting on a bench, who begins to weep.

 Courtesy of the artist and Galerie Emmanuel Perrotin, Hong Kong – Paris. This project is kindly supported by the Danish Arts Council.

**Sirens of Chrome**

2010 | Colour HD video projection with sound (12 min)

Jesper Just’s films began as recorded happenings, but over the past decade his work has developed into carefully choreographed events. By digging into the representations of cinema and beyond, he attempts to elucidate the very limits of our imagination. Shot in downtown Detroit, *Sirens of Chrome* follows four women in a car as they drive through deserted city streets, finally stopping at an abandoned theatre converted into a car park, where a surreal dance ensues. *Courtesy of the artist and Galerie Emmanuel Perrotin.*  
*This project is kindly supported by the Danish Arts Council.*

**Yasber Yust**

مواليد 1974، كوبنهاجن، الدنمارك  
يعيش ويعمل في نيويورك، الولايات المتحدة

“لا يوجد رجل يعتبر جزيرة”  
Fi 4دقيقة مع صوت | 55" LCD

يستند هذا العمل التكبيري فيديو يوثق الأداء التعاوني بين ماثيو بارني وإليزابيث بيتون في فضاء مؤسسة "ديست" على جزيرة هيدرا في اليونان عام 2009، كما يتضمن عناصر عرضت للمرة الأولى هناك، وتتكون من رسومات مشتركة بين الفنانين ومنحوتات لبارني، ورسومات لبيتون. مجموعة خاصة.

**Private Collection.**
Otobong Nkanga  
B. 1974, Kano, Nigeria  
Lives and works in Antwerp, Belgium

Kolanut Tales  
2012 | Woven textile and photography, inkjet print on laser-cut Forex plate, bio cotton, mohair, viscose and cashmere.  
*Courtesy of the artist and Lumen Travo Gallery, Amsterdam, The Netherlands*

_Taste of a Stone: Itiat Esa Ufok_  
2013 | Installation and performance with gravel, rocks, epiphytes, inkjet prints on limestone.  
_Commissioned by Sharjah Art Foundation_

Combining site-specific installation, photography and performance, _Taste of a Stone: Itiat Esa Ufok_ is situated in the courtyard and two rooms of Bait Khaled Ibrahim, a historical site in Sharjah’s Heritage Area. All of the elements in the courtyard are components for a performance: an encounter with an image, plant or stone becomes the beginning of a story about personal experience, contemplation, exchange and meditation. Eight photographic images, printed on Galala limestone, are placed in eight alcoves inside the house, along with a woven textile piece titled _Kolanut Tales_, 2012. The photographs are fragmented memories of spaces encountered during Nkanga’s childhood in Nigeria and other places in the world that, although geographically distant, display similar architectural outlines.

Otobong Nkanga  
Mo 1974, Kano, Nigeria  
Wohnt und arbeitet seit 1998 in Antwerpen, Belgien

حكايات جوزة الكولا  
2012 | سمول، لوحة من الفنون المعاصرة، الصور، التفاصيل، الإبداع.  
*Courtesy of the artist and Lumen Travo Gallery, Amsterdam, The Netherlands*

Marwa Rustam  
b. 1986, Manama, Bahrain  
Lives and works in Manama

Anglo-Arabian  
2010 | 19 digital prints on canvas

The emergence of increasingly sophisticated technology and the Internet has created a new language in the Arabic-speaking world. Since many new technologies are designed with the Latin alphabet in mind, younger generations have developed a new way to communicate, replacing Arabic characters with Latin ones. Likewise, certain English words and phrases have become a part of the Arabic vernacular. The intention of this new “Anglo-Arabic” language was not to change the original, but people have become accustomed to it. While this new language makes it easier to communicate digitally, its increasing hold on younger generations threatens their cultural identities and native language.  
*Courtesy of the artist. Produced by Sharjah Art Foundation*
1.7

BAIT AL HAMDAN BIN MOUSA AND AL HAMDAN BIN MOUSA SQUARE

بيت آل حمدان بن موسى وساحة آل حمدان بن موسى
**Immediate Shelter**

2013 | Temporary structure, mixed media

Founded by Bijoy Jain, Studio Mumbai includes both architects and skilled craftsmen, who design and build projects together. This project involves creating two spaces that are elemental and sensorial, based on the needs of everyday life. They are immediate and spontaneous, built in one day by a small number of people, and they meet basic requirements using limited resources. Fishermen have woven lightweight rope nets out of reflective recycled plastic to create a canopy, a shelter from the sun. Propped up on thin chrome steel supports and tied to the ground, this undulating field of light and shadow provides respite from the intense heat for people passing through the neighbourhood. Informal seating, made from the same woven plastic and lightweight steel, offers a place to gather or rest. *Commissioned by Sharjah Art Foundation.*
1.6

BAIT GHOLOUM IBRAHIM

Bait Gholoum Ibrahim

1-6  Cevdet Erek

جيفدت إريك

1
An artist and musician with a background in architecture, Cevdet Erek composes and recomposes works that capture and reformulate spaces and situations. In Courtyard Ornamentation with 4 Sounding Dots and a Shade, four directional loudspeakers are placed on the walls surrounding the courtyard of Bait Gholoum Ibrahim, in Sharjah’s Heritage Area. Each loudspeaker plays a percussive pattern repeated at regular intervals, creating different combinations. Only in the best listening location, the “sweet spot” under a central shade do the four sounds combine to form a reduced version of one of the most well-known dance beats of the region and beyond. The beat becomes a minimal gesture, an invitation for a calm dance in the now empty and silent courtyard. Commissioned by Sharjah Art Foundation.

Cevdet Erek
born 1974, Istanbul, Turkey
Lives and works in Istanbul

Courtyard Ornamentation with 4 Sounding Dots and a Shade
2013 | Four-channel sound, directional loudspeakers and architectural additions, duration variable

Commissioned by Sharjah Art Foundation.
1.2
BAIT HUSSAIN MAKRANI
بيت حسین مکراني

1.2-1 Mathew Barney and Elizabeth Peyton
ماثيو بارني وإليزابيث بيتون
Mathew Barney and Elizabeth Peyton
Mathew Barney: B. 1967, San Francisco, USA; lives and works in New York, USA
Elizabeth Peyton: B. 1964, Danbury, Connecticut, USA; lives and works in New York

Blood of Two
2009 | Mixed-media installation, bronze, glass, framed drawings and paintings, filmed documentation

Please refer to p. 48 for project description
1.1
BAIT AL ABOUDI
 Beit al Aboudi
 kamarstudios
 ستوديو قمر
**Kamarstudios**

**Peace Is Not What You Believe**

2012-13 | Installation, soundscape, video, textile

Kamarstudios is a laboratory for the research and creation of contemporary music located in the heart of Marrakech's medina. In the installation Peace Is Not What You Believe, people are invited on a journey through a soundscape and videoscape that will affect their senses. In two rooms of a house made of coral and arish, abstract films will be projected onto screens of linen veils, inspired by the writings of the ninth-century Islamic mystic al-Hakîm al-Tirmidhî. A third room contains projections of images that convey the fading world of figures. The music in Peace Is Not What You Believe is intended to create sensory and spatial effects that, in turn, may lead to the creative resurgence of memory and new imaginings. Co-commissioned by Sharjah Art Foundation, Hamza Serafi and Philippe Lauro-Baranès. Produced by Philippe Lauro-Baranès for kamarstudios-Morocco-KamarMusic and Hamza Serafi for ATHR Gallery, Jeddah.
1.8
SAF ART SPACES
F
المساحات الفنية

1.8-1  Hala Elkoussy
هالة الفوصي

1.8-2  Shilpa Gupta
شيلبا غوبتا

1.8-3  Hui Zhang
وي شانغ
Hala Elkoussy
B. 1974, Cairo, Egypt

Myths and Legends Room - The Mural
2010 | Forty-eight framed colour photographs, and colour photographic paper

Hala Elkoussy’s work explores the history and culture of Egypt, with a particular focus on her native Cairo. Myths and Legends Room - The Mural looks at the genre of large-scale wall painting as commemorative propaganda art, making reference to murals and dioramas that celebrate the history of modern Egypt. Conceived and completed a year before the start of the Egyptian Revolution, Hala Elkoussy’s piece seems to anticipate the events in Tahrir Square. Through the distillation of recent myths and legends, a more fluid and human reading of history is brought forward, in sharp contrast to what is taught in schools in Egypt and most of the Arab world. Courtesy of the artist and Abraaj Group Art Prize.

Shilpa Gupta
B. 1976, Mumbai, India
Lives and works in Mumbai

Someone Else – A library of 100 books written anonymously or under pseudonyms
2011 | Stainless steel and mild steel

Shilpa Gupta uses interactive video, websites, objects, photographs, sound and performance to subversively probe themes such as desire, religion and security. The process of creating Someone Else involved research to find one hundred different authors and their reasons for concealing their identities, digitally tracing their book covers - including the oldest known cover bearing a pseudonym - and finally making them into stainless-steel books with the reasons for their authors’ anonymity etched into them. Seventy-five books courtesy of Kiran Nadar Museum, New Delhi. Twenty-five books produced by Sharjah Art Foundation.
Hui Zhang
B. 1967, Heilongjiang, China
Lives and works in Beijing, China

Happy New Year
2009-10 | Acrylic on canvas

As part of Hui Zhang’s considerations on paint, the colour black has become an important presence in his work. In Happy New Year, a black undertone regulates the surreal, snowy scene of an outdoor restaurant. Courtesy of Long March Space.

Life Buoy No. 1
2012 | Acrylic on canvas

Zang has always desired to make work that questions reality. The language of painting gives him the freedom and creative power to explore the world with sensitivity as he searches for the space where reality and the subconscious, the normal and the abnormal, interact. His painting Life Buoy No. 1 is from the series “Groundless”, 2011-12, in which buoys, ears and shoes float above a dark mauve or black background. In these works, Zang continues his performative exploration of time and space, moving from banal objects to the stuff of dreams. Courtesy of Long March Space.
Wael Shawky

1.8, 1.12

SAF ART SPACES GH-F

1.8, 1.12-1

Wael Shawky

والل شوقي
Wael Shawky
B. 1971, Alexandria, Egypt
Lives and works in Alexandria

Dictums 10:120
2011–13 | Live installation with thirty-two performers, microphones, wooden platform, cushions and sound system

Wael Shawky uses a range of media to produce work that explores issues of history, religion, culture and the effects of globalisation on society today. Dictums 10:120 is a multi-part project that involves the composition and performance of a qawwali song. Comprised of fragments from curatorial talks translated into Urdu, the song turns this centuries-old tradition of devotional Sufi music into a contemporary art experiment. Taking Sharjah as a starting point, the project examines the relationship between art organisations and their communities. Commissioned by Sharjah Art Foundation.
1.12
SAF ART SPACES GH

1.12-1 Francis Alÿs
فرانسيس أليس

1.12-2 Thomas Demand
توماس ديماند

1.12-3 Mohamed Ali Fadlabi
محمد علي فاضلابي

1.12-4 Gabriel Lester
غابرييل لستر

1.12-5 Seigen Ono, Ryuichi Sakamato and Shiro Takatani
سيغين أونو+ ريوتشي ساكاموتو+ شيرو تاكاتاني

1.12-6 Shiro Takatani
شيرو تاكاتاني
Thomas Demand  
B. 1964, Munich, Germany  
Lives and works in Berlin, Germany

Parcel  
2011 | Colour photograph, C-Print/Diasec.  
_Courtesy of Esther Schipper, Berlin_

Hole  
2013 | Colour photograph.  
_Courtesy of Matthew Marks Gallery, Sprüth Magers, Berlin/London, and Esther Schipper, Berlin. Commissioned by Sharjah Art Foundation_

Landscape  
2013 | UV print on nonwoven wallpaper.  
_Commissioned by Sharjah Art Foundation_

Thomas Demand makes mural-scale photographs, but instead of finding his subject matter in real life, he uses paper and cardboard to reconstruct scenes from images reproduced in various media sources, and then photographs them. After he has shot his re-created environments - always devoid of figures but often displaying evidence of recent human activity - he destroys his models, further complicating the relationship between reproduction and original that his photography investigates.
Gabriel Lester
B. 1972, Amsterdam, The Netherlands
Lives and works between Amsterdam and Shanghai, China

Yayu-Vata
2013 | Wood, nylon strings and metal

The interplay between perception and imagination, belief and desire, is the driving force behind Gabriel Lester’s practice. *Yayu-Vata* consists of a group of Aeolian harps. The work’s title is made up of two Indo-Iranian words that together mean “wind and atmosphere” or “space and time”. The *Yayu-Vata* harps have been placed in wind towers in the courtyards of Sharjah, where they provide a harmonic composition of sounds. *Yayu-Vata* is part of an ongoing series of artworks by Gabriel Lester that transpose theatrical and cinematic language into architecture, installation, music, film collage, performance and photography. *Courtesy of the artist, Fons Welters Galerie, Amsterdam, and Leo Xu Projects, Shanghai. Commissioned by Sharjah Art Foundation.*

Mohamed Ali Fadlabi
B. Omdurman, Sudan
Lives and works in Oslo, Norway

*The Prediction Machine*
2013 | Painting installations

Mohamed Ali Fadlabi’s work maintains its roots in African culture, tempered by irony and postcolonial theoretical discourse, as he seeks to seduce the viewer with a series of culturally defunct frames of reference. *The Prediction Machine* tells stories of saints and superheroes. It references Ethiopian church paintings, African barber salon art, Sun Ra’s afrofuturism, retrofuturism and music. The work questions Western norms in art, the meaning of Europe today and the persistent division between what is designated the West and the non-West. *Commissioned by Sharjah Art Foundation.*

*Spreading the Arrhythmia*
Mostafa Atweh, Lebanon
Lives and works in London, England

*Arms Outstretched to the Rising Sun*
2013 | Mixed media installation

Mostafa Atweh’s work explores the margins of the Middle East to track the political, social and physical spaces where fantasies of freedom are constantly undermined and repressed. His installations reveal a grotesque reality and a desire to express the complex, inter-related, and contradictory nature of politics and social structures in the region. *Commissioned by Sharjah Art Foundation.*

*Number 1413*
2013 | Oil on linen

Mostafa Atweh’s paintings are metaphors that question the way in which history and tradition are used as tools to maintain power and control. At the same time, they aim to challenge the dominant discourse of history, politics, and society. *Commissioned by Sharjah Art Foundation.*

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Lives and works in London, England

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Shiro Takatani

composition
2013 | Fog machine (water, nozzle, pump) and motorised mirror

A fog sculpture in a courtyard, composition invites bright sunlight to mingle in a mystical, cloudlike space. The work developed out of Cloud Forest, 2010, commissioned by the Yamaguchi Center for Arts and Media, Japan. Commissioned by Sharjah Art Foundation.

Seigen Ono + Ryuichi Sakamato + Shiro Takatani

Seigen Ono: B. 1958, Fukushima, Japan; lives and works in Tokyo, Japan
Ryuichi Sakamoto: B. 1952, Tokyo; lives and works in New York, USA
Shiro Takatani: B. 1963, Kyoto, Japan; lives and works in Kyoto

silence spins
2012 | Aural Sonic panels, Shizuka Stillness panels, cloth and parametric loudspeakers

silence spins is an infinite aural tearoom, seemingly without walls. This is accomplished by building walls that do not reflect sound - or at least, do so at a barely perceptible level. The walls are made of powerful acoustic absorption/isolation materials: on the exterior, Shizuka Stillness panels create a simple anechoic chamber while shutting out all outside sound; on the interior, Aural Sonic panels help eliminate sound reflections off the walls, making them seem as if they are not there. In silence spins, the space feels larger than it is in reality. As we set foot inside the tearoom, the silence allows us to relax our ears and brain. We concentrate on the sound of our own breathing or other subtle noises that we make, experiencing a Zen-like sensation similar to meditation. Commissioned by Sharjah Art Foundation

سيوين أونو+ ريوتشي ساكاماتو+ شيرو تاكاتاني

سيوين أونو:  مواليد 1958، فوكوشيما، اليابان، يعيش ويعمل في طوكيو، اليابان
ريوتشي ساكاماتو: مواليد 1952، طوكيو، يعيش ويعمل في نيويورك، الولايات المتحدة الأمريكية
شيرو تاكاتاني: مواليد 1963، كيوتو، اليابان، يعيش ويعمل في كيوتو

الصمت يدور
2012 | لوحة صوتية سمعية، ألواح السكون من نوع شيزوكا، قماش ومكبر صوتي بارامتر

يمثل هذا العمل، "الصمت يدور" غرفة سمعية لإنتاج الصوت بدون جدران. ويختصرها جدران لا تصادق الصوت أو على الأقل تعكسه بدلاً من قدر ممكن. صنعت الجدران من مواد قوية قادرة على امتصاص/عزل الصوت؛ ومن الخارج، تخلق ألوان السكون من نوع شيزوكا غرفة يشبه غرفة مظلمة الصديقة بينما تسكن كل الضوضاء الخارجية. ومن الداخل، تساعد الألوان السمعية على الحد من امتصاص الصوت على الجدران مما يجعل تلك الأصوات وكأنها غير موجودة. في هذا العمل نحن على الساحة أكثر من الواقع. بينما نحن داخل غرفة الشاي، يسمح لنا الصمت بأن نن Độ الادانة وعقلاننا، نركز على صوت أفانسا أو على الأصوات الرقيقة الأخرى التي نصدروها، يختص إحساساً مماثلاً للتأمل. يكلف من مؤسسة الشارقة للفنون.
1.11 SAF ART SPACES
1.11-1 Monir Shahrudi Farmanfarmaian
منير شهرودي فارمانفرمايان
1.11-2 Gabriel Orozco
غابرييل أوروزكو
Monir Shahroudy Farmanfarmaian

B. 1924, Qazvin, Iran
Lives and works in Tehran, Iran

Shazdeh’s Garden (01) (02) and (03)
2009-10 | Mirror and reverse glass painting on plaster wood. Courtesy of the artist and The Third Line

Untitled 01- Untitled 21
21 untitled works. Courtesy of the artist

Monir Shahroudy Farmanfarmaian creates work with a strong connection to the history of Iranian reverse glass and mirror mosaics, a craft traditionally passed on from father to son. She explores the repetition of patterns and forms found in Islamic art and architecture to form colorful motifs. The wall-based sculptures Shazdeh’s Garden (01) (02) and (03) are indicative of the signature style that Farmanfarmaian has created with traditional Islamic glass mosaics, principles of Islamic geometry and her own contemporary sense of shape and composition. Created out of thousands of deftly cut pieces of mirror and reverse-painted glass, they portray the historical Persian garden of the same name in Mahan, Iran. The works seek to capture the forms of nature in glass and to express the spirit of the garden itself.

أتنتجت فارمنفرمايان خلال مسيرتها الفنية الطويلة، أعمالاً وثيقة الصلة بتاريخ فن الزجاج والزيايا، وهي حرة تنتقل تقليدياً من الأب إلى الابن. حيث تقوم الفنانة باستكشاف تكرار الأنماط والأشكال في الفن والعمارة الإسلامية، وذلك لتشكيل إشكالات هندسية ملونة. تؤشر هذه الأعمال “حديقة شازدة” (01) (02) (03) التي تعتمد من الجدران أساساً لعرضها، إلى أسلوب فارمنفرمايان المعروف في فن الزجاج والزيايا التقليدي الإسلامي، ومبادئ الهندسة الإسلامية، بالإضافة إلى حسها الخاص بالشكل والتوالي. أنجزت الفنانة هذه الأعمال من آلاف قطع الزجاج والزيايا التي قصت بحذاء، لتصور من خلالها "حديقة ماهان" في إيران. وتسعى هذه الأعمال إلى القبض على جوهر الزجاج وعرض روح الحديقة نفسها.
Gabriel Orozco
B. 1962, Jalapa, Mexico
Lives and works between Mexico City, Mexico, New York, USA and Paris, France

Sand on Table as Model of “Self-Organising Criticality”
1992-2013 | Table, sand and diagrams

Gabriel Orozco explores the creative associations between overlooked objects in today’s world, deliberately blurring the boundaries separating artwork and everyday environment. In this work, Orozco re-creates an image from his own 1992 photograph, using elements found in Sharjah. Accompanying texts and diagrams explain the theory of self-organising criticality. Produced by Sharjah Art Foundation.

Gabriel Orozco
مواليد 1962، جالابا، المكسيك
يعيش ويعمل بين مدينة مكسيكو، المكسيك، ونيويورك، الولايات المتحدة الأمريكية، وباريس، فرنسا

رمل على الطاولة كنموذج “للحراجة ذاتية التنظيم”
1992-2013 | طاولة، رمال ورسوم بيانية

يكتشف غابرييل أوروزكو الارتباطات الإبداعية بين الأشياء التي يتنافق عنها في عالم اليوم، ليتمس متعمداً الحدود التي تفصل بين العمل الفني والبيئة اليومية. في هذا العمل يعيد أوروزكو خلق تصوير من صورة خاصة به ترجمه لعام 1992 مستعيناً باعتصارات موجودة في الشارقة. ويرافق ذلك نصوص ورسوم بيانية تشرح نظرية الحراجة ذاتية التنظيم. إنتاج مؤسسة الشارقة للفنون

Produced by Sharjah Art Foundation.
1.19-1 Taus Makhacheva
تاوس ماخا شيفة

1.19-2 Sara Rahbar
سارة رهبار

1.19-3 Shahzia Sikander
شازيا اسكندر
Taus Makhacheva
B. 1983, Dagestan, Russia
Lives and works in London, UK

Portrait of Avar
2010 | Four-channel colour video (46 min 49 sec) and 16 pieces of latex jewellery

The Avars are an ethnic group in the Republic of Dagestan, which became part of Russia in 1860. Today, as a result of domestic politics, migrants from the north Caucasuses are viewed with prejudice, especially in Moscow. The videos in this work document a performance in Moscow. For this event, the artist made a traditional Avar dress out of flesh-coloured material instead of the customary blue or red. She also created latex moulds from traditional jewellery. Dressed in this costume, she travelled on public transport to the exhibition space. She stood there for thirty minutes, mimicking a doll from the ethnographic museum, and then gave away the latex jewellery to the audience. Portrait of Avar asks if one is born with a certain identity, or if one can choose how to identify oneself. Courtesy of the artist and Laura Bulian Gallery

Delinking
2011 | Three colour photographs

These photographs document a performance in Milan, during which the artist’s face was painted with traditional mehndi, or henna, designs from Africa, India and the Middle East. As soon as her face was completely covered with different leafy and symmetrical patterns, the decoration was destroyed: all the blank spots where skin was still visible were filled in, so that her face was entirely covered with dark-green mehndi paste. After a few hours, when the paste dried and was then washed off, Makhacheva was left with a new mask: an orange-brown stain that lasted about a week. Courtesy of the artist and Laura Bulian Gallery

Courtesy of the artist and Laura Bulian Gallery
Sara Rahbar
B. 1976, Tehran, Iran
Lives and works in New York, USA

Did you see what love did to us once again/Flag #32
Happy Valley/Flag #47
Rescue me from who i am, and from what i am becoming/Flag #11
Texas Flowers/Flag #22
2008-10 | Flag Series, American flag with military braids and tassels with embroidery; vintage American flag with bullets and embroidery; American flag, print, textiles and bullets; American flag, vintage textiles. Courtesy of the artist and Carbon 12

I am the echo of your screams/Flag #44
2010 | Flag Series, American flag, antique coins, vintage textiles, military buttons, military badges, military braids. Collection of Mohammed Afkhami

I wait for the sun to return, and for another birth
2009 | Love Letter Series, Kilim with embroidery. The Farjam Collection

Love left as easily as it came, darkness fell and we had no one left to blame
2011 | War Series, gas masks, fire hose, wooden legs, tarp. Courtesy of the artist and Carbon 12

Over come me sweet oblivion, I am ashamed, Humbled and unstable

Those silent and snowy days, I watched it all melt away
Vatane man, deene man (my country, my religion)
2010 | War series, tarp, military and police badges, stirrups, embroidery, metal and embroidered stars; US Army duffel bag with bullets and embroidery. Courtesy of the artist and Carbon 12

Sara Rahbar employs multiple media, including photography, sculpture and installation, to create autobiographical works that stem from her personal experiences. Using the flag as a recurrent motif throughout her work, she explores ideas of nationalism, ideology and belonging. In works such as the series “Flags”, 2005–11, in which traditional fabrics are reworked to create textile collages of American and Iranian flags, Rahbar considers the ways in which a symbol of patriotism and independence can simultaneously represent ideological and nationalistic violence.
Shahzia Sikander
B. 1969, Lahore, Pakistan  
Lives and works in New York, USA

The cypress is, despite its freedom, held captive by the garden
2012 | 8 colour photographs

Shahzia Sikander’s practice creates an interpretive and critical dialogue with the history and provenance of Indo-Persian miniature painting, while examining cultural and political boundaries as a space for discussion and intervention. These photographs show the Pakistani caretaker of a dilapidated cinema in the town of Khorfakkan, Sharjah. The building is his life, his love - his existence is so intricately intertwined with it, and its imminent death will close a chapter in his life’s labour. In the photographs, one can see the caretaker watching the faded screen as Sikander projects her drawings upon it, transforming the space and bringing the cinema back to life. **Commissioned by Sharjah Art Foundation.**

**Contamination**
2011 - 13 | 8 drawings, ink, gouache and graphite on paper. **Courtesy of the artist**

شازيا اسكندر
مواليد 1969، لاهاور، باكستان
تعيش وتعمل في نيويورك، الولايات المتحدة الأمريكية

شجرة السرو، رغم حريتها، أسيرة الحديقة
2012 | 8 صور ملونة

تشكل ممارسة شازيا اسكندر حواراً تفسيراً وحرجاً مع تاريخ وأصل المنمنمات الهندو – فارسية، في حين دراسة حدود الثقافة والسياسة كفضاء للنقاش والتدخل. تظهر هذه الصور الحارس الباكستاني للسينما المتهالكة في مدينة خورفكان. المبنى هو حياته وعشقه – كان وجوده متشابكاً بشكل معقد معه، وموته الوشيك سيغلق فصلاً من حياته العملية. في الصور يستطيع المرء أن يرى هذا الحارس وهو ينظر إلى الشاشة التي تخبو بينما يكلف اسكندر رسوماتها عليها، ليحول المكان ويعيد السينما إلى الحياة.

التقنيح والتلوث
2011 - 13 | 8 رسمات، حبر، غواش، جرافيت على الورق. **باللغة العربية**
1.10 SAF ART SPACES P

 па P المساحات الفنية

1.10-1 Nevin Aladağ نيفين ألاداغ

1.10-2 Yazan Khalili يزن الخليلي

1.10-3 Wei Liu وي ليو

1.10-4 Basim Magdy يزن الخليلي

1.10-5 Marwan Rechmaoui مروان رشماوي
Nevin Aladağ (See p. 46 for other work included in SB11)

**Pattern Matching**

2012 | Five carpet collages on wood (Pattern Matching, Flowers Red; Pattern Matching, Blue Red; Pattern Matching, Yellow Blue; Pattern Matching, Blue Yellow; Pattern Matching, Pepper and Salt)

Fragments of hand-woven and industrially produced carpets from around the world - Afghanistan, Iran, Turkey, Ireland, India, Iraq, Germany, China - are collaged to resemble the floor of a basketball court. Although different patterns are found alongside each other, the lines of the court clearly separate them. *Courtesy of the artist, Wentrup Gallery and Rampa Gallery*

**City Language III**

2009 | Colour video LCD with sound (42 sec, looped)

*City Language III* is the third part of a video trilogy conceived as an experimental sound portrait of Istanbul. In this installment, the hands of many different people clapping are edited together to create a single, unified rhythm. *Courtesy of the artist, Wentrup Gallery and Rampa Gallery*

**Session**

2013 | Three-channel HD colour video projection with sound (5 min)

*Session* is a video triptych shot in Sharjah’s urban areas and desert. In this musical composition, different kinds of Arabic, African and Indian percussion instruments, all found in the United Arab Emirates, are played by the elements – the sand, the sea and the wind. *Commissioned by Sharjah Art Foundation*

Yazan Khalili

B. 1981, Damascus, Syria

Lives and works in Ramallah, Palestine

**Scouting for Locations – Film title: Traces of a Scream**

2013 | 53 colour photographs and text

Yazan Khalili’s photography explores the relationship between the social and spatial elements of the built environment and the greater landscape. A film crew disappears in Sharjah while scouting locations for a film based on Ghassan Kanafani’s 1963 novel *Men in the Sun*. All that remains are their photographs of possible sites for the film, and a scream that was voiced in an empty, dimly lit alley. Khalili’s project attempts to find the missing through a reconstruction of their journey and the voice that lingered in the alley. Photographs, which were e-mailed to the producer without any further details, are organised on a wall in a timeline cataloguing the crew’s movement through the city.

While the scream is examined as evidence, no one is certain whose scream it was: that of a member of the crew or one of the many witnesses to their disappearance. *Courtesy of the artist. This project is kindly supported by the British Council. Commissioned by Sharjah Art Foundation.*
Wei Liu
B. 1972, Beijing, China
Lives and works in Beijing

Merely a Mistake II (No. 1, 2, 4, 7, and 8)
2009-13 | Installation, doors and door frames, wooden beams, acrylic board, stainless steel, iron. 

Exotic Lands (No. 14, 15, 16, 17, 18, 19, 20, 21)
2013 | Installation, doors, wood, stainless steel. 

In painting, sculpture and installation, Wei Liu gives shape to the world around us, offering an acute visual commentary on underlying ideologies. Lui’s works have no specific meaning – this is left for the audience to decide. But they wipe a layer of dust from the surface of reality, forcing it to expose its true face. Reality exists independently of politics, ideology and philosophy.

They Descended from the Hills to Untangle Our Dreams
2012 | Work on paper, acrylic and spray paint on paper. 

Without Me You Are Not Real
2008 | Work on paper, acrylic, spray paint, coloured pencils and collage on paper. 

Courtesy of Newman Popiashvili Gallery

Basim Magdy
B. 1977, Assiut, Egypt
Lives and works between Cairo, Egypt and Basel, Switzerland

Expanding the Universe
2008 | Work on paper, acrylic, spray paint and gouache on paper. 

A Monument for Our Short-Sighted Heroes
2011 | Work on paper, watercolour and spray paint on paper. 

The Bitterness of What Could Have Happened and What Ended Up Happening
2011 | Work on paper, spray paint, acrylic and gouache on paper. 

They Descended from the Hills to Untangle Our Dreams
2012 | Work on paper, acrylic and spray paint on paper. 

Without Me You Are Not Real
2008 | Work on paper, acrylic, spray paint, coloured pencils and collage on paper. 

Courtesy of Newman Popiashvili Gallery

 Courtesy of the artist and Long March Space (Merely a Mistake II no. 1 courtesy of the artist, Long March Space and White Cube)
They Endorsed Collective Failure as the Dawn of a New Renaissance  
2013 | Work on paper, acrylic, spray paint and watercolour on paper. Courtesy of the artist

They Shot a Movie with Frozen Butterflies and Cautious Optimism  
2012 | Work on paper, acrylic, spray paint on paper. Courtesy of .artSümer

Hail to the Great Ones  
2007 | Work on paper, spray paint, acrylic, gouache, burnt paper and collage on paper. Courtesy of the artist

The Only Memory I have of My Past Life is the Uniformity of the Circumstances  
2010 | Work on paper, acrylic and spray paint on paper. Courtesy of Newman Popiashvili Gallery

True Believers  
2011 | Work on paper, acrylic, spray paint, calligraphy ink and collage on paper. Courtesy of the artist

What Goes Up Must Come Down  
2009 | Work on paper, gouache, spray paint, acrylic, ink, coloured pencil and collage on paper. Courtesy of the artist

Ruling the Land with Nothing but Piloting Skills  
2011 | Work on paper, spray paint, gouache and collage on paper. Courtesy of Newman Popiashvili Gallery

We Are Here Tonight to Celebrate Our Unknown Ancestors  
2009 | Work on paper, spray paint on gouache on paper. Courtesy of Newman Popiashvili Gallery

Learning About Geometry at UFO Park  
2006 | Work on paper, spray paint on gouache on paper. Courtesy of Newman Popiashvili Gallery

Dreaming of Wealth While Sleeping in a Tent  
2007 | Work on paper, spray paint, gouache and collage on paper. Courtesy of Newman Popiashvili Gallery

Luck Takes an Unidentifiable Form at Sunrise  
2011 | Work on paper, gouache, spray paint and collage on paper. Courtesy of Newman Popiashvili Gallery

They Come in Threes Like Fireworks  
2011 | Work on paper, gouache, spray paint and collage on paper. Courtesy of Newman Popiashvili Gallery

Bringing the Sun Back to Earth on a Blue Day  
2011 | Work on paper, spray paint and acrylic on paper. Courtesy of Newman Popiashvili Gallery

An Abstract Reality Leaves You Lonely in the Spotlight  
2010 | Work on paper, spray paint, acrylic, gouache and collage on paper. Courtesy of Newman Popiashvili Gallery

An Eavesdropper Lurks in the Shadows of Your Every Thought  
2010 | Work on paper, spray paint, acrylic and gouache on paper. Courtesy of Newman Popiashvili Gallery

Our Hope Reflected Jewels in the Sky  
2012 | Work on paper, spray paint and acrylic on paper. Courtesy of .artSümer

Reenacting Lost Civilizations to Prevent an Impending Apocalypse  
2012 | Work on paper, spray paint and acrylic on paper. Courtesy of the artist

Miniature Existence  
2009 | Work on paper, gouache, spray paint and collage on paper. Courtesy of Tasneem Gallery Private Collection

These works are meant as fragments from imaginary narratives where societies exist in slightly warped utopias. Protagonists seem to thrive within a social entity that embodies failure and accomplishment at the same time. The seemingly mismatched but suggestive titles aim at creating unexpected readings of the images, to open doors to the world out of which they evolve and to complement its ambiguity.
حكم الأرض بلا شيء سوى المهارات التجريبية

إنا هنا الليلة للاحتفال بإخلاصا للجهود

النجاح على الهندسة بمثابة UFO

الحلم بالماء دائرة النم scams

الزمن بالشمسم إلى الأرض في يوم أزرق

حقيقة مجردة تتركك وحيدة تحت دائرة الضوء

المسيح مجدب

توضيح الكون

نصب تذكاري للأبطال محدودي الرؤية

مرارة ما كان يمكن أن يحدث وما حدث في نهاية الطاف

هبطوا من التلال أليموا أحادتنا

بدون أن تست بواقع

صدروا فيلمما فيما فرساح متجمدة وتشاؤم حذر

تحية إلى العظماء

الذكارة الوحيدة التي أملها لحياته السابقة هي تجاس السرور

مؤمنون مخلصون

كل ما يرتفع لا يد أنه يبسط
Throughout his career, Marwan Rechmaoui has focused on mapping urban spaces, but in these works he concentrates on Palestinian camps in Lebanon. The series grows out of a project initiated by the Arab Resource Collective, an NGO working within the Palestinian camps, to create a “virtual Palestine” by linking the various communities living in five refugee camps around Lebanon: Shatila, Rashidiyya, Nahr el Bared, Shabriha and Ain el Helwi. The group asked camp residents to map their local surroundings. The results give a powerful sense of the camps’ day-to-day reality, while also reflecting personal interests. Rechmaoui took these maps and reproduced them in concrete, rice and sugar bags, and corrugated metal— all materials that are hard to come by in the camps.

**Marwan Rechmaoui**

B. 1964, Beirut, Lebanon

Lives and works in Beirut

**UNRWA**  
(Nahr al Bared 3; Nahr al Bared 4; Nahr el Bared 5; Rashidiyye 4; Shabriha 13; Ain el Helwi 3; Shatila 3)

2011 - 2013 | Mixed media installation

Throughout his career, Marwan Rechmaoui has focused on mapping urban spaces, but in these works he concentrates on Palestinian camps in Lebanon. The series grows out of a project initiated by the Arab Resource Collective, an NGO working within the Palestinian camps, to create a “virtual Palestine” by linking the various communities living in five refugee camps around Lebanon: Shatila, Rashidiyya, Nahr el Bared, Shabriha and Ain el Helwi. The group asked camp residents to map their local surroundings. The results give a powerful sense of the camps’ day-to-day reality, while also reflecting personal interests. Rechmaoui took these maps and reproduced them in concrete, rice and sugar bags, and corrugated metal – all materials that are hard to come by in the camps. **Courtesy of Sfeir-Semler Gallery.**
CALLIGRAPHY SQUARE
2.8
ENQUANTO A CULTURA NOS SEPARA, A NATUREZA NOS UNE (WHILE CULTURE MOVES
US APART, NATURE BRINGS US TOGETHER)

إرنستو نيتو

ينما تفرقنا الثقافة، فإن الطبيعة تقربنا
Ernesto Neto
B. 1964, Rio de Janeiro, Brazil
Lives and works in Rio de Janeiro

Enquanto a cultura nos separa, a natureza nos une (While Culture Moves Us Apart, Nature Brings Us Together)

2013 | Crochet with polyester rope, ice, stones, plywood, grass, fiberglass, water, clay and wood connectors, and loam

The idea for this piece came to Ernesto Neto when he was in the Sharjah desert. He saw a mirage that he couldn’t understand - he didn’t know if it was a human figure with some kind of veil or an architectural construction with a dome in the centre. Later that night, he dreamt of a structure. He envisioned a dome with something like a flower stigma hanging in its centre, from which water fell continuously, creating a pond in the desert. Suddenly, an egg of ice emerged from the lips of the stigma, and it fell down into the pond. Thirteen hours later there appeared a grass never seen before on this planet, and little by little it began to grow, spreading out faster and faster. Other vegetables began to pop up, later joined by some animals. After the silence of the vast sand, the landscape became full of colours and sounds. Courtesy Galeria Fortes Vilaça, São Paulo and Tanya Bonakdar Gallery, New York. Commissioned by Sharjah Art Foundation.

En tanto la cultura nos separa, la naturaleza nos une (While Culture Moves Us Apart, Nature Brings Us Together)
BUBBLE
فقاعة

2.3-1 Kazuyo Sejima + Ryue Nishizawa/SANAA
كازويو سيجيماتا + ريو ناشيزاوا/سنا
Kazuyo Sejima + Ryue Nishizawa/SANAA
Est. 1995, Tokyo, Japan

Bubble
2013 | Acrylic, aluminum and steel

SANAA have proposed a temporary pavilion for Calligraphy Square in Sharjah, consisting of transparent bubbles. Commissioned by Sharjah Art Foundation.
2.13
SHIMABUKU’S BOAT TRIP

2.13-1 Shimabuku
Shimabuku
B. 1969 Kobe, Japan
Lives and works in Berlin, Germany

_Shimabuku’s Boat Trip_
2013 | Participatory Performance, Abra Boat Station, Sharjah

Shimabuku invites the Biennial audience onto an abra, a traditional boat that travels across Sharjah Creek. On the boat trip, visitors will see the emirate from a different perspective. They will meet workers from India, Pakistan, Bangladesh and elsewhere, and these labourers will meet people from all over the world. On the other side of the water, a sign states ICE CREAM WITH SALT and ICE CREAM WITH PEPPER, which are available for purchase from a vendor. For Shimabuku, “ice cream with salt, ice cream with pepper” is like a contemporary proverb - a metaphor for experience.

Commissioned by Sharjah Art Foundation
2.6
DAR AL NADWA
دار الندوة

2.6-1 Anawana Haloba
أنوانا هالوبا

2.6-2 Shahzia Sikander
شارزيا اسكندر
Anawana Haloba
B. 1978, Livingstone, Zambia
Lives and works in Oslo, Norway

This and Many More?
2013 | Mixed-media installation, video, sculpture, salt, sound, fibreglass, metal dust

Anawana Haloba drafts poetry in the form of sketches, which she then abstracts into performance-based works incorporating moving images, objects and sound. This and Many More? explores conflicts that occurred during periods of colonisation and resistance, and looks at how such conflicts affected approaches to development. Haloba reenacts events, such as the 1930 Salt March led by Mahatma Gandhi in India, via gestures and narratives that allow the viewer to approach history from a different vantage point, creating links between past and present conflicts. She uses specific material to simultaneously trigger recognition and underline difference. The installation unfolds over two rooms. In the first are four barrels cast from polyester, fibreglass and metal dust. Each rusty-looking barrel widens at the top to create a large flat surface that functions as a screen. Four videos are projected onto these. The second room is a brightly lit white cube gallery in which stands a heap of coarse salt, 150 kilos in weight, and around which people can sit. Commissioned by Sharjah Art Foundation.

Shahzia Sikander (See p. 98 for other work included in SB11)

Parallax
2013 | Three-channel HD animated video projection, sound (12 min)

Focusing on Sharjah’s location on the Strait of Hormuz, and the area’s historical power tensions, the animated video Parallax explores ideas of control and conflict. Courtesy of the artist and Pilar Corrias Gallery.

أناوانا هالوبا
مواليد 1978، ليفينغستون، بزامبيا
تعيش وتعمل في أوسلو بالنرويج

هذا وغيره الكثير؟
عمل تركيبي من مواد مختلفة، فيثيو، منحوتات، ملح، أصور، ألياف زجاجية، غبار معدني

تكتب أناوانا هالوبا مسودات الشعر على شكل رسومات، ثم تجريها إلى أعمال قائمة على الأداء تمر بها الصور للحركة والأداء، الرسومات التي وقع خلال فترة الاستعمار والقوى، وكيف أثرت تلك النزاعات على مقارنات قضية التنمية. تركز هالوبا في العمل على أحداث محددة مثل "مسيرة الملح"، في 1930 التي قادها المهاتما غاندي في الهند، وتعود سرد تلك الأحداث من خلال الإيماءات والسرديات التي تعتبر للشاهد فرصة قراءة التاريخ من وجهة نظر مختلفة، وإنشاء تواصل بين الماضي والصراعات القائمة. وتستخدم مادة محددة لتغليف النبات واللبن في الوقت نفسه. يعتمد هذا العمل الترقيبي عبر غرفتين في الغرفة الأولى: أربع أميل مسبوك من البوليستر والألياف الزجاجية والغير المعدنية، ونجم يرمل صدى للنظر يصل حتى قمة السقف لجعله مسطحاً كبيراً يعمل مثل الشاشة. وتعريض أربع أميل أشرطة فيديو فوق الزجاج.

أما الغرفة الثانية: تمثل صالة مكعبة ببيضاء براقًا ومضيئة يعرض فيها كومة من اللح الملحني، حوالي 50 كيلو. ويمكن الناس داخل الحلقاها، يتكيف من مؤسسة الشارقة للفنون
2.5  SHARJAH CALLIGRAPHY MUSEUM

2.5-1  Alfredo + Isabel Aquilizan

2.5-2  Pascale Marthine Tayou

2.5-3  Jalal Toufic

2.5-4  Graziella Rizkallah Toufic and Jalal Toufic

2.5-5  Apichatpong Weerasethakul and Chai Siri

ساحة الخط

متحف الشارقة للخط

Alfredo + إيزابيل أكويليزان

باسكال مارتين تايو

جلال توفيق

غرازييلا رزق الله توفيق وجلال توفيق

أبيتشاتبونغ فرآستافاكول وتشاي سيري

1  2  3
Alfredo + Isabel Aquilizan
B. Cagayan Valley, Philippines
Live and work between Manila, Philippines and Brisbane, Australia

Mabini Art Project: 100 Paintings
2009 | Oil on canvas, various frames

Mabini art is a genre of conservative Filipino landscape painting associated with lowbrow commercial galleries that cater to the tourist market. As tourists in their own homeland, Alfredo and Isabel now see the Philippines in a different way, with a sense of displacement. They wanted to use Mabini paintings in their work, as objects of nostalgia and as reflections on the state of Philippine art. They began to converse with Antonio Calma, a Mabini artist, and soon persuaded their art dealer to commission him to make thousands of these landscape paintings. As their dealer peddles the paintings in art fairs and auctions around the world, Mabini landscape paintings are recontextualised and revalued.

Pascale Marthine Tayou
B. 1967, Yaoundé, Cameroon
Lives and works in Ghent, Belgium

Chalks and Pins
2011 | Chalks and pins

Charcoal
2012 | Charcoal

Pascale Marthine Tayou’s work is deliberately mobile, elusive and heterogeneous, closely linked to the idea of travel and coming into contact with what is other to the self. Charcoal and chalks and pins are a sort of tapestry made from multicoloured pieces of chalk and black charcoal lined up in horizontal and diagonal rows. The compositions are inspired by Cameroonian tradition, but also allude to the processes of art-making and to educational tools through the choice of materials typically used for writing or drawing. The works propose the idea of the artist as a “maker”, an individual who reorganises aspects of society usually viewed as static and entangled.

اطلاليا دايو
مواليد 1967، ياوند، كاميرون
يعيش ويعمل في غنت، بلجيكا

المناظر الطبيعية دايو
1971 | الطباشير، دايوس

فحم
2012

عمل باسكال مارتين تايو هو متنقل عمداً، وصعب اللحاظ، وغير متتجانس، مرتدًا ارتباً، يثير الفكر السفز. عملية “الآخرين” بالنسبة للدانة “الطباشير والدباس” و “فحم” أعمال مصنوعة من قطع عددية الآلوا من الطباشير والفحم الأسود للملوت في صفوف أفقية وقطرية بحيث تُؤلف نوءاً من نسيج مردان برسوم. ويستدعى هذا النوع من تقليد كاميروني، لكنه يضيفًا بعمليات صناعة الفن والآدوات التعليمية من خلال اختيار المواد المستخدمة عادة في الكتابة والرسم. تقترح الأعمال فكرة الفنان باعتبارها صانعًا ورسامًا يدرك جوانب المجتمع الذين ينظر إليها عادة باعتبارها ثابتة ومتوازنة. بإذن من الفنان وغاليري كوتينيو، سان جيمينانو، بكين، يو موين.
Jalal Toufic
B. 1962
Lives and works in Istanbul, Turkey

How to Read an Image/Text Past a Surpassing Disaster?
2010 | Mixed media, 6 framed images and a booklet

No one has yet shown an interest in translating Toufic’s published yet forthcoming book The Withdrawal of Tradition Past a Surpassing Disaster (Forthcoming Books, 2009) into Turkish, notwithstanding that in the 1920s and 1930s Turkey exemplified such a withdrawal. Until Selim S. Kuru, at Toufic’s instigation, translated part of the book into Ottoman, he would have refused any request to translate the book into Turkish, indicating that the book’s translation into Ottoman is a condition of the possibility of its translation into Turkish. Will such a translation into Ottoman contribute to the resurrection of tradition? Will such a translation of a published yet forthcoming book into an ostensibly past and largely forgotten language prove to be itself forthcoming even after its publication? Under the title How to Read a Text Past a Surpassing Disaster?, the translation forms part of Toufic’s mixed-media work How to Read an Image/Text Past a Surpassing Disaster?, 2010. The other part, titled How to Read an Image Past a Surpassing Disaster?, is composed of six images: five photographs as well as a printout (that includes two photos) of the Ottoman translation of the first paragraph of his book The Withdrawal of Tradition Past a Surpassing Disaster. Courtesy of the artist.

Graziella Rizkallah Toufic and Jalal Toufic
Graziella Rizkallah Toufic: B. 1981, Chekka, Lebanon

Attempt 137 to Map the Drive
2011 | Colour video, sound (8 min)

Keywords: videotaped in Beirut Central District circa 2000; Toufican ruins; labyrinth; drive (also in the sense of Trieb); taxi driver in Beirut dying to figure out why his customer would specify the year of his destination – “the Central Business District, 2000”; potential lipograms; timely and untimely collaboration. Courtesy of the artists.
Apichatpong Weerasethakul and Chai Siri

Apichatpong Weerasethakul: B. 1970, Bangkok, Thailand; Lives and works in Chiang Mai, Thailand

Chai Siri: B. 1983, Bangkok; Lives and works in Chiang Mai

Dilbar

2013 | Black-and-white HD video projection with sound, looped

Dilbar is a portrait of a city builder, one of a million Bangladeshi workers currently living in the UAE. The title character, whose name means “full of heart”, is a construction worker on the new art spaces of the Sharjah Art Foundation. The film presents the physical and spiritual transmigration of this voiceless soul as he is driven by the warm winter into a “sleeping” existence that moves between the museum and the labour camp. This comatose journey slowly turns into a symphony of dreams and hallucinations, as his senses are possessed by the unseen water in the desert and he becomes part of a source that feeds the trees, birds, machines and buildings. The film transports this “sleeper” across the boundaries of economic and social status, of meaning, and of life and death. Commissioned by Sharjah Art Foundation.
2.4 CALLIGRAPHERS’ STUDIOS
بيوت الخطاطين

2.4-1 Carlos Amorales
كارلوس أموراليس

2.4-2 İşil Eğrikavuk
إيشيل إريكافك

2.4-3 YOVO! YOVO! Eyliven König, Martina Mahlknecht, Martin Prinoth, Doris Margarete Schmidt
يوفو! يوفو! إيلين كونيغ، مارتينا مالكنخت، مارتن برينوث، دوريس مارغريت شميت
Carlos Amorales
B. 1970, Mexico City, Mexico
Lives and works in Mexico City

*We’ll See How All Reverberates*
2012 | Steel, copper and epoxy paint

This installation is based on the organic shapes of Alexander Calder’s mobiles, but in place of abstract forms, thirty-five different cymbals are suspended from the ceiling. The cymbals are intended to be played by exhibition visitors as well as by professional musicians, transforming the quiet of the gallery space into a noise that is harmonic or chaotic. *Courtesy of the artist and Yvon Lambert Gallery.*

Carlos Amorales
مواليد 1970، مدينة مكسيكو، المكسيك
يعيش ويعمل في مدينة مكسيكو

سنرى كيف يتردد صدى ذلك كله
صلصال، ونحاس، ويبوكسي
| 2012 |

Işık Eğrikavuk
B. 1980 Izmit, Turkey
Lives and works in Istanbul, Turkey

*Snapshot*
2013 | Performance

*Snapshot* is a collective reconstruction of news stories in the United Arab Emirates over the last four decades. Eğrikavuk has conducted research in UAE news archives and chosen more than a hundred headlines from major newspapers and magazines. Each headline is printed on a piece of paper and distributed to the audience, who is asked to reconstruct the story. After the writing is finished, a professional news anchor reads the fictional reports. *Commissioned by Sharjah Art Foundation.*

إيشيل إريكافك
مواليد 1980، إزميت، تركيا.
تعيش وتعمل في إسطنبول، تركيا.

لقطات سريعة
أداء | 2013

*لاقتست سريعة*، هو إعادة بناء مجموعة قصص إخبارية جرت أحداثها في الإمارات العربية المتحدة خلال العقود الأربعة الماضية. وقد أجرت الفنانة أبحاثاً في أرشيف دولة الإمارات وقامت باختيار أكثر من مئة عنوان رئيسي من الصحف والجلد الكبير. كل عنوان رئيسي طبع على قصاصة من الورق وتم توزيعه على الجمهور، الذي يطلب منه إعادة بناء القصة أو سردها على طريقة. وبعد انتهاء عملية الكتابة يقوم مذيع محترف بقراءة التقارير التخيلية. يتولى من مؤسسة الشارقة للفنون.
enframing home
2012–13 | Mixed media installation, three-channel video projection

The long-term project enframing home, YOVO! YOVO!’s first collective work, draws on theorist Timothy Mitchell’s concept of “enframing”, a term used to describe how colonisers hierarchically restructure the colonised world in order to better understand and contain it. Initiated as part of the exhibition Take, Take, Take and . . . ? at the Benin Biennale in 2012, the project takes place in different countries on multiple continents, in a variation on the children’s game Chinese Whispers (also known as Telephone). The starting point of the project is Germany. Five people were asked to describe a set of model homes, an actual place that also represents an idealised way of living. Their descriptions were translated into French and given to sign painters in Benin, who created images of the houses based on their interpretation of the descriptions, filling in the gaps with their imaginations. For Sharjah Biennial 11, five people in Benin were asked to describe the sign-painters’ works. These texts were then translated into English and sent to Sharjah, where graphic designers sought to turn these descriptions anew into actual depictions of homes. Courtesy of the artists. Commissioned by Sharjah Art Foundation
2.2
CERAMICS HOUSE

2.2-1  Olafur Eliasson
أولافر إلياسون
Danish-Icelandic artist Olafur Eliasson has continually pursued ideas of sharing and sensing, moving through and coproducing space. He explores and challenges patterns of perception, finding nature a constant source of fascination. In February 2011, he visited the Master of Nets and the Lion Grove, two scholar’s gardens in Suzhou, China. The aim of the journey was to explore these traditional gardens as models for physical movement, duration, flow and rhythm. When he entered the scholar’s garden he saw the limits of what he could see and the construction of his own way of seeing things, taking the opportunity to reflect on himself and let the space garden him and his companion, choreographer Steen Koerner. In the garden they inverted their perspective, looking at the body as a result of the garden and not the other way around. *Courtesy of the artist and Vitamin Creative Space, Guangzhou, China. This project is kindly supported by Danish Arts Council.*
CALLIGRAPHY CENTRE
مركز الخط

2.1

Mohamed Ali Fadlabi
محمد علي فاضلابي

Wael Shawky
والل شوقي

2.1-1

2.1-2
Mohamed Ali Fadlabi

The Prediction Machine
2013 | Painting installations

Please refer to p.82 for project description

Wael Shawky (See p. 76 for other work included in SB11)

Al Araba Al Madfuna
2012 | Black-and-white video projection with sound (21 min 21 sec)

Dressed like grown men, with glued-on moustaches, and dubbed with the voices of adults, a group of boys retell a story by Egyptian writer Mohamed Mustagab. Shawky builds upon his own experiences with researchers and archeologists involved in treasure hunting in Upper Egypt to consider this parable about the folly of blindly following one’s forebears. Courtesy of the artist and Sfeir-Semler Gallery, Beirut/Hamburg.
2.9 OASES

2.9-1 OFFICE Kersten Geers David Van Severen

الواحات
OFFICE Kersten Geers David Van Severen

Est. 2002
Located in Brussels, Belgium since 2006

Oases

2012-13 | Palms, shrubs, sand, steel concrete, three pavilions

This project is inspired by traditional arish architecture – an ancient method of construction using dried palm leaves - and the oasis, an anomaly in the desert where water is found and vegetation carefully cultivated. For Oases, OFFICE Kersten Geers David Van Severen have inserted three oases into Sharjah’s Heritage Area, where fragments of the city’s original street plan can still be found. These oases fill a void in the historical city, emphasising the area’s maze-like character. At the same time, the oases are conceived as gardens or courtyards that project inward, concealed by the streets and buildings. The oasis at the mosque contains a drinking fountain, and it emulates the mosque’s columns, creating a counterpoint to its interior. The oasis on the square divides the open space into smaller segments; inside this oasis is a bar for juice or tea, an enhancement that reflects the square’s current use as a playground for children and families. The garden oasis is the least public one, completely disconnecting those inside from the surrounding city; conceived as a “talking garden”, it contains a circular space, defined by an interior wall of concrete, with a set of chairs, enabling intimate conversation. Courtesy Kersten Geers, David Van Severen, Federico Perugini, Santiago Giusto, Nenad Duric, Denis Glauden, Paul Christian, Sam Dieltjens. Commissioned by Sharjah Art Foundation.
2.12 IMMEDIATE SHELTER
ملجأ حالي
Studio Mumbai - Bijoy Jain

Immediate Shelter
2013 | Temporary structure, mixed media

Please refer to p. 54 for project description
3.3
من خليج إلى خليج إلى خليج
FROM GULF TO GULF TO GULF

CAMP
1
Four years ago, CAMP became interested in the boats and sailors in Sharjah, most of whom are from Gujarat in India, Southern Iran and Pakistan. In 2009, their research resulted in two related works, Wharfage and Radio Meena, which were featured at the Sharjah Biennial that year. Now, in 2013, the boats dock on the other side of Sharjah Creek; residents can view the boats, but perhaps they cannot understand them in the same way. This new work for Sharjah Biennial 11 draws from four years of dialogue, friendship and video exchange with sailors. Through the medium of a feature-length film, different experiences and encounters at sea (and on adjacent land) are not so much tied together as allowed to speak. The Biennial’s screening venue is also a site for further exchange: cell-phone videos and audio will be transmitted between sailors, traders and others over the three-month period of the exhibition. Film commissioned by the Sharjah Art Foundation Production Programme, 2010.
3.4
أسطوانة عشوائية متدحرجة
RANDOM ROLLING CYLINDER

Carsten Höller
كارستين هولر
Doubt and uncertainty are recurring themes in Carsten Höller’s art, which often takes the form of laboratory situations, participatory sculptures and “influential” environments to produce unique experiences that can only be attained through personal exposure. Random Rolling Cylinder is an installation consisting of a cylindrical corridor with a walkway that leads through its central axis. While the walkway is stable, the cylinder around it slowly rotates, controlled by an electric motor. The rotating movement of the corridor evokes a physical reaction in visitors, so that they feel a loss of balance and tilt their bodies, even though they are actually walking on steady ground.

Commissioned by Sharjah Art Foundation.
3.1
THE BANK

3.1-1
SUPERFLEX

شارع البنوك
المصرف
سوبرفليكس
SUPERFLEX's works are “tools” that influence their social or economic contexts. Projects are often rooted in their particular location and invite participation from the visitor. To create The Bank, they asked people who live or work near the street to nominate specific objects found in the urban areas from which they come (or to which they have travelled) - benches, bins, playground toys or signage - that evoke a certain time and place for them. These objects were then reproduced or bought and transported to the public space of The Bank. Many of the banks originally situated on Bank Street in Sharjah have left for more lucrative locations, so SUPERFLEX imagined a new non-monetary banking model for the street. The Bank is an urban currency converter of personal memories and stories, bringing grand profit to Bank Street. In collaboration with Schul Landscape Architects, Copenhagen, Denmark. This project is kindly supported by Danish Arts Council. Commissioned by Sharjah Art Foundation.
3.2 SHARJAH ISLAMIC BANK
مصرف الشارقة الإسلامي

3.2-2 Sarah Abu Abdallah
سارة أبو عبد الله

3.2-3 Jananne Al-Ani
جانان العاني

3.2-7 Valia Fetisov
فاليا فتيسوف

3.2-9 Xiangqian Hu
تشيانغ كيان هو

3.2-12 Basir Mahmood
بصير محمود

3.2-13 Ahmed Mater
أحمد ماطر
3.2

SHARJAH ISLAMIC BANK
مصرف الشارقة الإسلامي

3.2-4 David Claerbout
ديفيد كليربوت

3.2-6 Işıl Eğrikavuk
إيشيل إريكافك

3.2-10 Lamia Joreige
لي جريج

3.2-15 Angelica Mesiti
أنجليكا مسيتي

3.2-17 Magdi Mostafa
مجدي مصطفى

3.2-19 Shaobin Yang
شاوبن يانغ

3.2-20 Jianwei Wang
جيانواي وانغ

SECOND FLOOR
الطابق الثاني

THIRD FLOOR
الطابق الثالث
3.2
SHARJAH ISLAMIC BANK
مصرف الشارقة الإسلامي

3.2-1 Mohamed Abdelkarim
محمد عبد الكريم

3.2-5 Latifa Echakhch
لطيفة إيش أخش

3.2-8 Simon Fujiwara
سابيون فوجيوارا

3.2-11 Amar Kanwar
أمار كانوار

3.2-14 Amina Menia
أمينة منيا

3.2-16 Haroon Mirza
هارون ميرزا
3.2
SHARJAH ISLAMIC BANK
مصرف الشارقة الإسلامي
Mohamed Abdelkarim
B. 1983, Minya, Egypt
Lives and works in Cairo, Egypt

External Rotation
2012 | Two-channel colour and black-and-white video projection with sound (12 min)

Mohamed Abdelkarim engages with notions of authorship and representation, camouflage and concealment, exchange and play. His work tackles subjects such as tourism, religion, politics and economics. He has a longstanding interest in the relationship between capitalism, violence and masculinity. In External Rotation, the Qur’anic story of the People of the Cave (known in the Biblical tradition as the Seven Sleepers) is retold through personal events with a political and social dimension, and framed by an interview with someone antagonistic to the artist. Produced by the Arab Fund for Arts and Culture (AFAC).

Sarah Abu Abdallah
B. 1990, Qatif, Saudi Arabia
Lives and works in Qatif

Saudi Automobile
2011 | Colour video LCD with sound (10 min, looped), scrap car and pink paint

The video in this installation depicts Sarah Abu Abdallah painting the shell of a wrecked car with light pink paint, a gesture of defiance against Saudi Arabia’s prohibition on women drivers, which makes mobility the exclusive privilege of men. After sweltering in her abaya under the hot sun, Abdallah finally retreats to the passenger seat, reflecting her place in Saudi society. Courtesy of the artist and Alaan ArtSpace, Riyadh.

Jananne Al-Ani
B. 1966, Kirkuk, Iraq
Lives and works in London, UK

Shadow Sites I
2010 | 16-mm film transferred to video, projection (14 min 20 sec). Courtesy of the artist
This project is kindly supported by the British Council

Shadow Sites II
2011 | Colour video projection (8 min 38 sec). Courtesy of the artist. Commissioned by ABRAJ Capital Art Prize and Fondation Louis Vuitton pour la Création Collections. This project is kindly supported by the British Council.

Excavators
2010 | 16-mm film transferred to video (2 min 24 sec). Courtesy of the artist. This project is kindly supported by the British Council.
Untitled (Groundworks)

2013 | Multi-channel video installation. Courtesy of the artist. This project is kindly supported by the British Council. Commissioned by Sharjah Art Foundation

Shadow Sites I and II adopt the vantage point of aerial reconnaissance missions while taking an altogether different viewpoint of the ground surveyed. Seen from above, the landscape appears abstracted, its buildings flattened and its inhabitants invisible to the human eye. Only when the sun is at its lowest point do features such as archaeological sites and settlements come to light. Much like a photographic plate, such “shadow sites” map the latent images held on the surface of the earth. In contrast, Excavators is shown on a tiny monitor and focuses on a group of industrious ants working in the sand. The shifts in scale recall video footage shot by fighter pilots in action, effectively reducing those on the ground to an insect scale and allowing them to dehumanise their targets.

Untitled (Groundworks) is a new multi-channel video work comprised of photographs shot on flights over the Sonoran Desert in Arizona, USA – showing disused military installations left over from World War II, industrial farm complexes, copper mines, and burial sites. The work brings new life to these locations in subtle and complex ways.

David Claerbout
B. 1969 Kortrijk, Belgium
Lives and works between Antwerp, Belgium and Berlin, Germany

Oil workers (from the Shell company of Nigeria) returning home from work, caught in torrential rain

2013 | HD colour animation, single channel video projection, silent

David Claerbout is best known for his large-scale video projects, which often combine moving and still images to unsettle the delineation between past and present. Meticulously reconstructed from a found photograph, this portrait shows a group of Nigerian men as they seek shelter from monsoon rains. At first, the hastily taken snapshot seems to show people who will quickly walk away as soon as the rain ends. But sometimes photographs speak twice: a second look reveals a sense that these people are stuck. The video uses 3-D computer techniques and a simple camera movement, setting adrift the original image’s certainties. Drought, conflict and poverty surround Africa like a cloud of flies, determining the picture we have of the continent. It is rarely portrayed as wet, yet is the central metaphor of this piece and an ideal point of departure for a story about the oil industry. Courtesy of the artist and galleries Hauser & Wirth, Yvon Lambert, and Micheline Szwajcer.
Latifa Echakhch
B. 1974, El Khnansa, Morocco
Lives and works between Paris, France and Martigny, Switzerland

Tkaf
Bricks and pigment
2011

Latifa Echakhch responds to political and cultural issues through objects, images and texts that question meaning and appearance. In Darija, A North African dialect, a *tkaf* is a curse invoked by someone close to you. When Latifa Echakhch visited a sanctuary near El Jadida, Morocco, where witchcraft is still practised, she encountered handprints and marks made straight onto the walls with reddish clay. Inspired by this, she created a work that brings sacred ancestral traditions into the realm of contemporary art.

In her installation, smashed and pulverised bricks are spread across the floor and stain the walls of the exhibition space like traces of blood. *Courtesy of the artist and Kamel Mennour, Paris.*

Isil Egrıkovuk (See p.x for other work included in SB11)

*The Interview*
2008 | Colour video with sound (7 min 9 sec)

*The Interview* is an indirect narration of the real-life story of Dr. Anmaar Abdul Nabi, an Iraqi doctor who came to the United States in 2008. Dr. Abdul Nabi has been working at St. Louis Memorial Hospital, looking for a cure for the bird flu. The video consists of two separate interviews, shown on a split screen: on the right, Dr. Abdul Nabi is interviewed by local St. Louis reporter Anne Marie Berger; on the left, Egrıkovuk coaches the doctor on how he should formulate his answers. Through the metaphor of the bird flu, the video brings up issues of war, migration and homeland. *Courtesy of the artist.*
Simon Fujiwara
B. 1982, London, UK
Lives and works in Berlin, Germany

Studio Pietà (King Kong Komplex)
2013 | Video and photographs

Simon Fujiwara’s dense dramas explore real-life narratives about personal and family relationships, politics, architecture and history through a combination of performance, video, installation and short stories. Studio Pietà (King Kong Komplex) tells the story of Simon Fujiwara’s attempt to restage and photograph a lost picture of his mother held in the arms of a Lebanese boyfriend. The photo was taken on a beach close to the Casino du Liban, where she worked as a cabaret dancer in the late 1960s. In what starts as a seemingly simple reconstruction, Fujiwara begins to understand his role as director, and the unwanted powers he holds. In the process of casting the models, designing the set and even selecting the makeup, he is drawn into a labyrinth of larger social and political questions to which he has no answers. Courtesy of the artist. This project is kindly supported by the British Council. Commissioned by Sharjah Art Foundation.

Valia Fetisov
B. 1989, Moscow, Russia
Lives and works in Moscow

Installation of Experience
2011 | Interactive installation, mixed media

Valia Fetisov’s interactive multimedia works and Internet projects explore the relationship between human and machine, creating new situations that mirror the reception of technology in everyday life. In Installation of Experience, one person at a time enters a small room containing a chair and a television set. The doors automatically close as the video on the TV starts to play. No instruction is given as to how to exit the room, leaving the visitor to figure it out. The answer is very simple: stay still, and the doors will open. The work was created during the “Infusion” project organised by Laboratira Art&Science Space in collaboration with neurophysiologist Olga Svarnik. Produced by Sharjah Art Foundation.

قاليا فتيسوف
مواليد 1989، موسكو، روسيا
تعيش وتعمل في موسكو

عمل تركيبي عن تجربة
2011

بالإنجليزية

This content is written in English.
Simón Fujiiura

Born 1982, London, UK
Lives and works in Berlin, Germany

Studio Beta (King Kong Complex)

Videography and Photography | 2013

Simón Fujiiura delves deeply into the real-life relationships and family, politics, architecture and history, through a mixture of performance art, video and installation art, with short stories. “Studio Beta (King Kong Complex)” tells the story of Simón Fujiiura’s attempt to recover and photograph a lost image of his mother, surrounded by her friend who is about to close the Beirut casino where she worked as a dancer in the last years of the Lebanese civil war. The image was taken in the 1960s. What starts as a simple reconstruction begins to reveal the role of the director, and the uninvited forces at play. In the performance, design of the space, and choice of make-up, Fujiiura becomes immersed in the role. This project is supported by a larger cultural and political body that had no answers.

Xiangqian Hu

B. 1983, Guangdong, China
Lives and works in Beijing, China

Xiangqian’s Museum I

2010 | Colour video with sound (14 min 31 sec)

Hu’s art is inspired by current events and his immediate surroundings. Xiangqian’s Museum is a fictional institution founded by the artist, comprising an ongoing collection of works that he has encountered or heard about. While collections are usually composed of physical objects, the artworks in Xiangqian’s Museum are represented through the artist’s body, conveyed to an audience by way of performance: using language and movement, Hu attempts to describe the works in his museum. This video shows a 2010 performance at Taikang Space in Beijing, China. Courtesy of Long March Space.

Lamia Joreige

B. 1972 Beirut, Lebanon
Lives and works in Beirut

Under-Writing Beirut - Mathaf

2013 | Mixed-media installation

Under-Writing Beirut looks at historically and personally significant locations within Beirut’s present. Like a palimpsest, the project incorporates various layers of time and existence, creating links between the traces that record such places’ previous realities and the fictions that reinvent them. Mathaf, the Arabic word for museum, is the first chapter of an ongoing project, and focuses on the artist’s neighbourhood in Beirut. The area, known as Mathaf, is home to the National Museum of Beirut, which opened in 1942. The museum is located along what was once the Green Line, which divided East and West Beirut throughout the Lebanese Wars (1975–1991). During the wars, and despite preservation efforts made by the museum conservator, the museum’s building was destroyed and part of its small yet impressive collection was severely damaged, looted, or lost. Under-Writing Beirut - Mathaf responds to the impossibility faced by the artist while attempting to access artefacts in the museum’s storage as well as its archives, and to the only objects made available from them - the damaged ‘Good Shepherd Mosaic’ and a photograph documenting it from the time of the wars, when a sniper made a hole in it to have a strategic view of the museum square. Courtesy of the artist. Commissioned by Sharjah Art Foundation.
لميا جريج
مواليد 1972، بيروت، لبنان
تعيش وتعمل في بيروت
تطبيق بيروت - متحف
عمل تركيبي متعدد الوسائط
2013
يتطرق “تطبيق بيروت” إلى أماكن ذات أهمية شخصية وتاريخية من حاضر بيروت، كالتطريس، يقوم هذا المشروع بدمج مختلف مراحل الزمن والوجود التي تقطن الحاضر، منشأً صلات بين أثر الذي يسجل وأثر الهجرة وتعيش وتعمل في بيروت

Amar Kanwar
B. 1964, New Delhi, India
Lives and works in New Delhi

The Sovereign Forest
2012 | Mixed-media installation (The Scene of Crime, 2011 - Colour HD video projection with sound (42 min); The Counting Sisters and Other Stories, 2011 - Silk-screened, handmade banana-fibre-paper book and colour video projection (8 min); The Constitution, 2012 - silk-screened, handmade ramie-and cotton-fibre-paper book and colour HD video projection (9 min); 266 varieties of indigenous, organic rice seeds; eighty photographs and four books)

Amar Kanwar’s films are complex contemporary narratives that connect intimate personal spheres to larger social and political processes, linking legends and ritual objects to new symbols and public events, mapping contexts and exploring the politics of violence, power, sexuality and justice. The Sovereign Forest attempts to reopen discussion and initiate a creative response to our understanding of crime, politics, human rights and ecology. The validity of poetry as evidence in a trial, the discourse on understanding, on compassion, on issues of justice, as well as sovereignty and the determination of the self, all come together in a constellation of moving and still images, texts, books, pamphlets, albums, music, objects, seeds, events and processes. Courtesy of the artist and Marian Goodman Gallery, New York

أمار كانوار
مواليد 1964، نيودلهي، الهند
يعيش ويعمل في نيودلهي

الغابة المستقلة
١٩٢٢ | عمل تركيبي من مواد مختلفة
٢٠١٢
(ساحة الجريمة، ١٠٠٠، فيديو بالالوان عالي الوضوح مع صوت، ٤٢ دقيقة)
(الدستور، ٢٠١١، طباعة على شاشة حريرية، كتاب مصنوع من نسيج ورق اللوز اليدوي المنقوص، ٨ دقائق)
(شقيقات العدّ وقصص أخرى، ٢٠١١، طباعة على شاشة حريرية، كتاب مصنوع من نسيج ورق القنب والقطن اليدوي المنقوص، وفيديو عالي الوضوح، ٨ دقيقة)
(٢٦٦ أنواع من بذور الأرز العضوية المجلوبة من الوطن الأم. ثماني صور فوتوغرافية وأربعة كتب)
نافذة من بذور الأرز العضوية المجلوبة من الوطن الأم. ثماني صور فوتوغرافية وأربعة كتب)

أفلام أمار كانوار هي روائع معاصرة معقدة ترتبط بالثقافة الشخصية، أعمال جديدة، تترجم قواعد جديدة. وتستكشف سياسة العنف والقوة والجهد والصراعات، وتعتبر “الغابة المستقلة” إعادة فتح النقاش وتوليد رد إبداعي حول هؤلاء للحرية والساحرة، وحقوق الإنسان والقضايا السياسية. وتبدأ من خلال هذا العمل نقاش شعر كدليل من الأدلة التي تعرض في سياق الحادثة، ومشاركة القصص، والتفاوض والقضايا العدالة، والاستقلالية، وتقرير للصر. كل هذا تضمه كوكبة من الصور الفوتوغرافية، النصوص والكتاب والنشرات والألوان، والوظائف، والإشارة، والبذور، والأحداث، والعمليات. بإذن الفنان والغاليز مارينا غودمان، نيويورك.

Basir Mahmood
B. 1985 Lahore, Pakistan
Lives and works in Lahore

Lunda Bazaar (Secondhand Clothing Market)
2010 | Single-channel colour video with sound projected onto white cloth (13 min 43 sec)

In video, film, and photography, Basir Mahmood contemplates the world around him as well as his personal milieu. Weaving together strands of insight and investigation into poetic sequences and various forms of narratives, his works focus on particular gestures or situations to bring out their essence. This study of the secondhand clothing market in
Lahore reveals the transformation that occurs when an object of clothing moves from one body to another, and from one culture to another, bringing together memory and change. Courtesy of the artist.

Ahmed Mater
B. 1979, Tabuk, Saudi Arabia
Lives and works in Abha, Saudi Arabia

Desert of Pharan/Room with a View
2011-13 | Video installation and photographs (From the Real to the Symbolic City; Urban Renovation; Abraaj al Bait Towers (Detail); The Courtyard of Paradise; Golden Hour; HVAC Unit Tower; Artificial Light/Desert of Pharan; Nature Morte; $3000/Night Room)

Desert of Pharan is an ongoing project by Ahmed Mater that documents the rapid development of Islam’s holiest city, and takes its title from the ancient name of the region surrounding Makkah. This second chapter, Desert of Pharan/Room with a View, focuses on the tension between public and private space in Islamic cities. While Makkah is home to more than a million residents, it is being transformed to cater to the needs of millions more pilgrims and tourists. This work asks: Is public space in the Islamic city becoming a luxury item? Is the courtyard becoming a commercial fiction? All works courtesy of the artist and Athr Gallery.

Amina Menia
B. 1976, Algiers, Algeria
Lives and works in Algiers

Enclosed
2012-ongoing | Photographs, plans, video interview (colour, sound, 8 min 53 sec), postcards, coin, banknote, stamp and documents

In film, photography and installation, Amina Menia considers issues of public space, the cityscape and urban policies. Enclosed looks at the unusual history of a monument in the heart of Algiers. Monument to the Dead, by Paul Landowski, was commissioned by French authorities in 1922 to commemorate both French and Arab soldiers who died in World War I. In the late 1970s, the mayor of Algiers appointed artist M’hamed Issiakhem to “do something” with this remnant of colonialism. He decided to enclose it in a sort of sarcophagus. A few months ago, a crack appeared in this “double monument”, sparking a debate between those who want to keep the outer sarcophagus and those who want to remove it. In this work, Menia has tried to highlight unseen details and create connections in an open-ended presentation. Co-produced by the Royal Hibernian Academy, Dublin, Ireland, and Sharjah Art Foundation. Courtesy of the artist.
A Peculiar Family Album

2012 | Colour and black-and-white video projection, sound (14 min 35 sec, looped)

Menia’s video A Peculiar Family Album is based on materials from the personal archive of Jacques Chevallier, who was mayor of Algiers from 1953 to 1958, a key period in the architectural, social and political history of the city. Investigating the past century’s utopian projects in the context of today’s failures, the video presents the aftermath of modernity. Co-produced by Marseille-Provence 2013 and Aix-Marseille Université, in partnership with art-cade, Galerie des grands bains douches de la Plaine, Marseille (France). Courtesy of the artist.

Angelica Mesiti

B. 1976 Sydney, Australia
Lives and works between Sydney and Paris, France

Citizens Band

2012 | Four-channel HD digital video installation with sound (21 min 25 sec)
Angelica Mesiti creates performance-based videos that analyse culture in a state of transformation due to social or economic shifts. Citizens Band features four musicians whose traditional music Mesiti encountered while living in Paris and Sydney. Each performer is presented in a reenactment of a normal performance situation, and an abstract cacophony is generated from their combined music. The installation features Geraldine Zongo, who practises the Cameroonian tradition of water drumming - or akutuk; Mohammed Lamourie, a Paris-based busker who sings traditional Algerian ballads and laments while playing a battery-operated Casio keyboard; Bukhchuluun Ganburged from Mongolia, who plays the morin khuur (horse-head fiddle) and throat sings on a corner of an urban district in Sydney; and Asim Goreshi, a professional multi-instrumentalist well-known in the Australian world-music scene, who whistles a traditional Sudanese folk melody. Courtesy of the artist and Anna Schwartz Gallery. This project is kindly supported by Australian Council for the Arts.
Falling Rope

2013 | LED, LED controllers, LCD monitor, speakers, media player and cables

Haroon Mirza’s work attempts to isolate the perceptual distinctions between noise, sound and music and to explore the possibility of the visual and acoustic as one singular aesthetic form. *Falling Rope* was initially inspired by a 1907 photograph by Herbert Ponting of Shiraito (literally, “falling string”) Waterfall, in Fujinomiya, with Mount Fuji in the background. In Mirza’s installation, footage of a nearby waterfall with larger streams is projected onto the screen of a dismembered LCD monitor that sits on the floor; an upside-down speaker cone, shaped like a mountain peak, hangs adjacent. Three wall-based assemblages repeat the motif of falling. They also generate sound, which, along with the white noise of the waterfall’s gushing water, combine to form a rhythmic composition. *Courtesy of the artist and SCAI THE BATHHOUSE. This project is kindly supported by the British Council.*

sound cells: FRIDAYS

2010 | Washing machines, microphones and mic stands, speakers, mixer and sound system

In Magdi Mostafa’s second installation in Magdi Mostafa’s “(sound cells)” series, 2009-2012, is an abstract evocation of the artist’s Cairo neighbourhood, Ardellawa, as heard on Fridays - a day of prayer, but also a day of household chores and cleaning. In this work, old and hand-built washing machines of different makes and sizes - all acquired from the artist’s neighbours - are timed to spin and whirr at various intervals. Microphones amplify their empty rumblings, which are set against the sounds of a Friday sermon that emanates from an imposing tower of thirty speakers. In the recording, a sheikh describes women as vessels that can be used for procreation, much like the empty vessels spinning in the background - machines that themselves symbolise social and cultural values such as technological progress and domesticity. *Courtesy of the artist*
Sara Ramo
B. 1975, Madrid, Spain
Lives and works between Madrid and Belo Horizonte, Brazil

The Garden From Free Zone
2013 | Site-specific installation, varied objects found inside the bank building and the basement of the Culture Department located in the Free Zone of Sharjah

Sara Ramo appropriates everyday elements and scenes, displacing them from their original context and rearranging them in videos, photographs, collages, sculptures and installations. This project involves the construction of a symbolic garden using objects found in storage at Sharjah’s Department of Culture and Information. These old and obsolete things, almost forgotten, come back to life during the Sharjah Biennial as they occupy the top floor of a disused bank building, which is likewise reactivated during the exhibition. The objects are arranged in the form of a map, referring to the history of the institution where they are stored. Courtesy Galeria Fortes Vilaça, São Paulo. Commissioned by Sharjah Art Foundation.

Jianwei Wang
B. 1958 Sichuan, China
Lives and works in Beijing, China

Welcome to the Desert of the Real
2010 | Five-channel colour HD video installation with sound, looped

The starting point for this installation is the true story of a sixteen-year-old boy who moved with his family from a small Chinese village to the city. The teenager struggles to maintain his identity among the urban crowds and gradually escapes into the virtual reality of online gaming, until he can no longer distinguish between fantasy and real life. Other videos relate tales of a street vendor who dies in her home, an indifferent middle-aged man, an unexpected incident in an Internet café and the mental breakdown of a cyclist. Connections occur between the boy and these other characters, questioning the boundaries between the real and the imagined. In this setup, each video is shown in a separate viewing box. Viewers can only watch the videos individually, although the sound from all five seeps into the gallery space. Courtesy of Long March Space.
Shaobin Yang  
B. 1963, Hebei, China  
Lives and works in Beijing, China

*I Am My Tool – Wall Street (No. 1 – 6)*  
2012-13 | Six paintings, oil on canvas

*I Am My Tool – Wall Street* consists of six large oil paintings that powerfully visualise scenes of a tumultuous confrontation. Men with helmets haunt the surface of the canvases, which depict scenes from the global Occupy Wall Street movement interspersed with abstractions. These monochromatic blue portraits reflect anger and frustration, serving as reminders of protest, violence and corruption. *Courtesy of Long March Space.*
ARTS AREA
4.6 ARTS SQUARE
ساحة الفنون

4.6-1  Miki Kasahara
ميكي كاساهارا

4.6-2  OFFICE Kersten Geers David Severen
أوفيس كيرستين غييرز ديفيد فان سيفيرن
Miki Kasahara

B. 1988, Nara, Japan
Lives and works in Nara and Kyoto, Japan

Theme Park
2011-12 | Five sculptures, FRP (glass fiber reinforced plastics), iron

Miki Kasahara is inspired by daily life and the incongruities of contemporary society. The three characters featured in Theme Park, Puruto-kun, Natriumko-chan and Monju-kun, are mascots that were created for publicity purposes many years ago by the Japan Atomic Energy Agency, but became well known in Japan after the Fukushima nuclear disaster of 11 March 2011. Kasahara has turned these cartoon characters into toys that children can ride. On the side of each toy is a sign that states caution. Some people ignore the potential danger and place their children on the toys, while others heed the warning. Courtesy of the artist.

OFFICE Kersten Geers David Van Severen

Oases
2012-13 | Palms, shrubs, sand, steel concrete, three pavilions

Please refer to p. 154 for project description

ميمي كاساهارا
مواليد 1988، نارا، اليابان
يعيش ويعمل في نارا وكيوتو، اليابان

متنزه ترفيهي
منحوتات
5 |
بلاستيك معزز بالألياف الزجاجية، حديد، مكونات، 3 أجنحة

تستوحى ميمي كاساهارا أعمالها من الحياة اليومية وتناقضات المجتمع للعصر. الشخصيات الثلاث التي يستعرضها هذا العمل - آلا وهم بوروتو- كون، وتاترويمو- تشان، ومونجو- كون، عن شخصيات جالية للحظة ابتكرها لأغراض دعائية بحجة منذ عدة سنوات الوكالة اليابانية للطاقة الذرية. لكن شهيرة ذات في اليابان بعد كارثة فوكوشيما النووية التي وقع في الحادي عشر من مارس عام 2011. في هذا العمل، قام الفنانة بتحويل تلك الشخصيات الكرتونية إلى ألعاب يمكن للأطفال امتطائها. وعلى جانب كل لعبة هناك علامة تحذيرية وتحذيرية وتحذيرية وتحذيرية وتحذيرية.

أوفيس كيرستين غيرز ديفيد فان سيفيرن

واحات
2013-12 | نخيل، شجيرات، رمل، فولاذ، إسمنت، تلة، أجنحة

الرجاء الرجوع إلى الصفحة 154 لوصف المشروع.
Mohamed Abdelkarim (See p. 182 for other work included in SB11)

*Conspiracy Exceeds Consumption*

2012 | Colour video projection with sound (6 min, looped), and book

Mohamed Abdelkarim started his project *Conspiracy Exceeds Consumption* in Tokyo, Japan, where he shot the footage. The video and the book tell three stories inspired by his daily life, describing alleged conspiracies and attempting to draw in the viewer. *Courtesy of the artist.*

Carlos Amorales (see p. x for other work included in SB11)

*Orellana's Fantasia*

2013 | Black-and-white video with sound, 55” LCD monitor (6 min)

At the end of the 1960s, Guatemalan composer Joaquin Orellana studied at the Instituto Torcuato di Tella in Buenos Aires, Argentina, a centre for avant-garde music production. He returned to his country with knowledge of electronic music, only to find that the technology to make this music did not exist there. In order to continue his work, he built a set of analogue instruments made to sound as if they were electronic. Each instrument is performed following a score written according to his own invented form of notation. Fascinated by this unusual take on electronic music, Carlos Amorales and musician Julian Léde commissioned Orellana to create his own version of the score for a segment of Walt Disney’s classic animated film *Fantasia*, 1940. The video shows the shadows cast by the composer and his instruments - a new animation that completes Orellana’s composition. *In collaboration with Julian Léde. Courtesy of the artist and Kurimanzutto, Mexico City.*

Burak Arikan

b. 1976, Istanbul, Turkey

Lives and works in Istanbul and New York, USA

*Neoliberalism(s)*

2013 | Custom software (online and on-site), interactive screen, three digital prints

Burak Arikan uses social, economic and political issues as inputs to generate network maps, rendering power dynamics visible and discussable. *Neoliberalism(s)* uses a questionnaire and mapping software to capture the relationships between expatriates’ subjective encounters with neoliberalism in the UAE and in their home countries. The data generated up until the opening of the Sharjah Biennial is used to create network diagrams. These printed maps are displayed in the exhibition. As people continue to answer the questions, presented on a touch-screen interface and also available online during the run of the exhibition, the ever-growing database is continually updated on digital versions of the map. *Commissioned by Sharjah Art Foundation.*
Ismaïl Bahri
B. 1978, Tunis, Tunisia
Lives and works between Tunis and Paris, France

Orientations
2010 | Two-channel colour HD video projection with sound (20 min and 18 min)

Ismaïl Bahri is interested in phenomenology, and his drawings, photographs and videos capture small experiments. In Orientations, the camera follows a hand carefully carrying a glass filled with ink through the streets of Tunis. We hear the sounds of traffic, but all we see are the hand, the spilling ink and the uneven pavement. Every now and then, the glass is slowly lowered to the ground, and the camera zooms in to capture the view above as reflected in the ink: a billowing flag, a bare tree, a colourful billboard. Through this simple optical device, our view of the city is expanded, and yet we can only see fragments.


Luz María Bedoya
B. 1969 Tala, Peru
Lives and works in Lima, Peru

Línea de Nazca (Nazca Line)
2008 | Black-and-white video projection with sound (2 min 40 sec), graphite wall drawing and printed texts

In video, photography, drawing, sound, action and text, Luz María Bedoya reveals the fissures between the real and its representations, seeking what is usually perfected or edited out. In Línea de Nazca, a video records a car racing across the Pan-American Highway in the southern Peruvian desert, the location of the Nazca Lines, ancient geoglyphs dating from 300 BC – 900 AD. The video is accompanied by a graphite wall drawing of a stepladder, which echoes the activities of Maria Reiche, a German woman who studied the Nazca Lines in the middle of the last century. The installation is completed by five framed captions from the oldest book about the Nazca Lines, reprinted without the corresponding images; these texts refer to the altitude necessary to understand the drawings. Línea de Nazca is an attempt to move away from the flat postcard version of this site toward a three-dimensional landscape that cancels visibility but offers materiality. 

Courtesy of the artist.
تكتشف لوز ماريا بيدويا من خلال الفيديو والصور والرسومات والنصوص، التصدعات بين ما هو حقيقي وممتلئه، باختصار مهما هو بالعادة يتصف بالكمال أو ما تحتره. في العمل "خط نازكا" يسجل لوز ماريا بيدويا لВидеوة في السريع لأمريكا في صحراء البيرو الجنوبية، وهو موقع قديم لخطوط "نازكا" يعود إلى الفترة بين 400 قيل البيلا ـ 900 بعد الميلاد. ويرافق الفيديو رسم غرافيتي على جدار يمثل سلماً، 900 قبل الميلاد و300 ين "نازكا" يعود إلى الفترة بمعامسة ماريا رايش، السيدة الألمانية التي درست خطوط "نازكا" في منتصف القرن الماضي. ويُدخل العمل التركيب مع خمس عبارات مقتبسة من أقدم الكتب عن خطوط "نازكا"، وقد أعيدت طباعتها دون الصور المرافقة، هذه النصوص تشير إلى ازدهار أهمية الرسومات. "خط نازكا" هو محاولة للفنان من بطاقة العابدة للساحة التقليدية، يشرح من واقع، نحو منظر طبيعي ثلاذ بإذن من الفنانة.

The Dialogue That Is Us
2013 | Publication

The Dialogue That Is Us juxtaposes images, some from the history of art, with short texts written from the perspective of someone living in Beirut, Lebanon. Historical periods and geographical regions are brought together to become allegories of the here and now, in a failed attempt to create meaning out of the world that surrounds us. Comissioned by Sharjah Art Foundation.

Tony Chakar
B. 1968, Beirut, Lebanon
Lives and works in Beirut

The Space of Nūn
2012 | Video documentation of lecture performance

Stories are told of an old woman who walked through Tahrir Square during the siege by the Egyptian army. She would fill her basket with mangoes every morning, and then trace the boundaries of the square. As she gave each soldier a mango, she would tell him, “Do not kill your brother.” Courtesy of the artist.

One Hundred Thousand Solitudes
2012 | Video documentation of lecture performance

One Hundred Thousand Solitudes examines images that have emerged from the Arab revolutions and from different Occupy movements throughout the world. These images lead to the declaration of the coming of Messianic times - without a Messiah: the dead coming back to life, people speaking in one tongue, the last becoming first, the reversal of historical order, men turning into women and vice versa.

Courtesy of the artist.
**Tiffany Chung**

B. 1969, Danang, Vietnam  
Lives and works in Ho Chi Minh City, Vietnam

**Hazard Location Map of Afghanistan – active: 6452, transitional: 548**

*The Heart of Sharjah Project 2025*

*The Routes of W. G. Palgrave Through the Gulf 1862-1863*

2012 | Micropigment ink, gel ink and oil marker on paper; *Commissioned by Sharjah Art Foundation*

2012 | Micropigment ink, gel ink and oil marker on vellum and paper. *Collection of Penny Cooper and Rena Rosenwasser, California*

2012 | Micropigment ink, gel ink and oil marker on vellum and paper. *Collection of Dolly and George Chammas, California*

2012 | Micropigment ink, gel ink and oil marker on vellum and paper. *Courtesy of the artist and Tyler Rollins Fine Art*

2012 | Micropigment ink, gel ink and oil marker on paper. *Recovering Beirut: halfway between the imaginary and reality 1964-2016 Collection of Penny Cooper and Rena Rosenwasser, California*

2012 | Micropigment ink, gel ink and oil marker on vellum and paper. *The Growth of Cali – city boundaries: 1780, 1880, 1921, 1930, 1937, 1951 (pl. 204) Collection of Dolly and George Chammas, California*

2012 | Micropigment ink, gel ink and oil marker on vellum and paper. *Tangier 1943: the international zone, the French Capitulation in World War II, the Moroccan Communist Party, the Istiqlal Party and the call for independence of Morocco in 1944 Courtesy of the artist and Tyler Rollins Fine Art*

Tiffany Chung’s cartographic and installation works examine conflict, migration, urban progress and transformation in relation to history and cultural memory. She usually begins a cartographic project by researching the history of a particular city, its current state of development and future planning projects. She then searches for topographic maps, urban-planning charts, geospatial statistic cartograms, and other graphs from specific periods in the city’s history that she would like to examine, combining and juxtaposing maps from different time periods in her work. She executes her map drawings in the same manner as a cartographer, using grids to ensure that the original maps’ layouts will be rendered accurately and precisely. Colourful lines and dots are then added, using ink and oil, which are coded as in a map’s legend to indicate important information that is hidden. The various dots also refer to microorganisms, suggesting life.
In the Courtyard

2002 | Three-channel colour video projection, six-channel sound (7 min 12 sec)

In 1873, Sultan Abdulaziz commissioned architect Sarkis Balyan to build the Maçka Arsenal, now incorporated into one of Istanbul Technical University's many campuses. Construction in the mid-twentieth century added a double courtyard, which possesses a completely different character from the rest of the building. In the Courtyard is composed from video and sound recorded at this site. Divided into six sequences, the work employs several visual and temporal collage techniques to create a panoptical experience.


Infinite Rock

2013 | Mixed media, steel, aluminum, fabric, glass mirrors, wood, rope, light, swing

In Thilo Frank’s work, physical phenomena and everyday environments are interpreted in new contexts that emphasise our perceptions of light, space and motion in a poetic and playful manner. Infinite Rock is a disturbingly strong caesura in the absolute brightness of the Arabian urban fabric: a dark volume that absorbs all light, creating a visual current that draws in the visitor. Only one person can enter the unascertained form at a time, through a dark and cavernous void. A door comes into view, on the other side of which lies a glowing space lined with mirrors, a single swing at its centre. The inside of the irregular polyhedral rock reveals a perfectly Euclidean core that is hard to grasp as its boundaries vanish in infinite reflections, with the viewer as the focal point. Courtesy of the artist. Commissioned by Sharjah Art Foundation.

Anatomical Study I

2013 | 16 mm colour film installation (7 min and 45 sec), light filter and glass vitrine

Runa Islam’s work explores and challenges the structures, materiality and histories of representation and visuality, often in relation to cinematographic and architectural concerns. In Anatomical Study I her subject matter takes a turn towards botany, engaging this field as a paradigm to explore the potential of reproduction. The film centres on the seeds of common and rare plants that have been collected by Sharjah’s native seed bank,
in partnership with the Global Millennium Seed Bank in Wakehurst, UK. Half of all seeds collected in Sharjah have been deposited in this replica collection in Britain, which serves as a type of “back-up copy”, displaced and temporarily suspended. This film can be considered a companion piece to Anatomical Study II, the first work in a new series by Islam that continues her ongoing interest in the material properties of the film medium. Courtesy of the artist and White Cube. This project is kindly supported by the British Council. Commissioned by Sharjah Art Foundation.

루나 إسلام
مواليد 1970، بنغلاديش
تعيش وتعمل في لندن، المملكة المتحدة

دراسة تشريحية ثانية | فيلم 16 دقيقة و77 دقيقة بالألوان | 2013
دراسة تشريحية 1 | فتاتين وفاترينة زجاجية 45 دقيقة

لوكسيا كوخ
(See p. 38 for more work included in SB11)

Conversations
2013 | Laser-cut Plexiglas, 14 panels

In a long corridor-like room in Bait Al Serkal, another Heritage Area building, seven doors opening onto the veranda have been replaced with coloured screens. Fashioned from a double layer of transparent coloured Plexiglas, they are cut with patterns inspired by elements of domestic architecture in the United Arab Emirates and Brazil. The screens open the room to air and light, creating a flow between spaces and allowing people to see and hear each other, whether from within or without. Commissioned by Sharjah Art Foundation.

Amar Kanwar (See p. 192 for other work included in SB11)

A Night of Prophecy
2002 | Colour video projection with sound (77 min)

Is it possible to understand the passage of time through poetry? And if that were so even for one special moment, then would it be possible to see the future? Courtesy of the artist and Marian Goodman Gallery, New York.
Pablo Lobato
B. 1976 Bom Despacho, Brazil
Lives and works in Belo Horizonte, Brazil

Bronze Revirado (Overturned Bronze)
2011 | Colour video with sound (4 min 52 sec, looped)

Pablo Lobato deals with given situations and unpredictable materials, via an economy of gestures that echoes his experience in documentary film. Bronze Revirado shows a festive bell ringing in a church tower in São João del Rey, Minas Gerais, Brazil. Weighing approximately one ton, the bell is pushed by the bell ringers’ bodies until, with increasing speed, it turns on its axis for a few minutes. The video brings us closer to actions that are usually heard but not seen, revealing a performance in contrast to its religious connotations: the bell ringers’ violent, abrupt, repetitive, and physically dangerous efforts seem almost like a pagan trance. Courtesy of the artist.

Jumana Manna
B. 1987; Princeton, USA
Lives and works in Berlin, Germany

Mappa Mundi ca. 1300
2012 | Mosaic stone, glass and concrete

This mosaic work is an abstraction of the Hereford Mappa Mundi, a world map belonging to a pre-scientific, Christian cartographic tradition that placed Jerusalem at the centre. Courtesy of CRG Gallery.

Basim Magdy (see p. 105 for other work included in SB11)

13 Essential Rules for Understanding the World
2011 | Video projection, Super 8 film transferred to HD (5 min 16 sec)

In 13 Essential Rules for Understanding the World, a list of numbered guidelines seems to be narrated by tulips with faces drawn on their petals. The bleak, futile and mostly defeatist scenario outlined by the rules is interrupted by scenes depicting acts of transition and repetition. Along with the subtle and dark humour, such interruptions are key to the narrative, and act in synchrony with Magdy’s works on paper presented in the Biennial. Courtesy of Newman Popiashvili Gallery, New York.
Nasir Nasrallah
B. 1984, Sharjah, UAE
Lives and works in Sharjah

The Story Converter
2012 | Interactive mixed-media installation

For Nasir Nasrallah, making art is about experimenting with and synthesising materials, whether physical objects or ideas. The Story Converter is an ongoing interactive project. Exhibition visitors are invited to write something personal on cards hidden inside a custom-made box, unable to see as they write. Nasir Nasrallah then uses the scrawled texts to create a drawing, combining the donated material with his own experiences and thoughts. The black box becomes a machine, transforming inputs into outputs, both of which are then displayed alongside each other. In exchange for their participation, visitors receive a handmade notebook created from recycled paper. Originally produced for Sikka Art Fair, 2012. Produced by Sharjah Art Foundation.

Ayman Ramadan
B. 1980 Sharqiya, Egypt
Based between Amsterdam, The Netherlands and Cairo, Egypt.

The Situation is Fluid
2011 | Mixed-media installation, signs, photographs and book

Ayman Ramadan’s practice emerges from and responds to street culture and practices of everyday life in Egypt. The Situation is Fluid takes its name from a statement made by the White House regarding the situation in Egypt shortly after the start of the January 25th Revolution. Ramadan created a sign featuring the phrase, which he then photographed in different locations around Cairo. He reproduced and distributed the sign to friends abroad, asking them to send back photographs of it taken in locations of their choosing. While in its basic aesthetic form the simple street sign is recognisable almost anywhere in the world and is easily seen as representing an official truth, in many of these photographs it is effectively meaningless, like many of the words put forward by political authorities every day. Ramadan compiled the photographs into a publication which, like the sign, is easy to reproduce and circulate. Courtesy of the artist.

Iftar
2004 | Colour video LCD 32” with sound (8 min)

When Ayman Ramadan first came across a picture of Leonardo da Vinci’s Last Supper, he noticed that it resembles the breaking of the fast in Islam – known as iftar in Arabic - during the holy month of Ramadan. Having spent most of his life in Egypt, where religious strife is a daily concern, the painting struck Ramadan as a powerful tool for underlining the most important aspects of the Abrahamic religious traditions: the notions of equality and social justice. For his video, Ramadan invited twelve workers from a back street in downtown Cairo to reenact an iftar. The piece slowly unfolds as the meal is consumed quietly in a naturalistic manner, without dramatic movement or editing. Courtesy of the artist.
الذي يختارونه على أن يعيدوا إرسال الصور بينما يمكن ملاحظة لافتة الشارع في كل مكان في العالم حيث يسهل الولوق بأنها تمثل حقيقة رسمية. ولكن في العديد من تلك الصور الفوتوغرافية تبدو اللافتة عديمة المعنى، مثل الكثير من الكلمات والرموز التي تملأ السلاسل السياسية يومياً. فقرر رمضان جمع الصور في منشور واحد يمكن إنتاجها وتوزيعها بسهولة، تماماً مثل اللافتة نفسها. بإذن من الفنان.

إفطار
الفيديو ملون، مع صوت، 32 دقيقة (8 دقائق)

عندما رأى أيمن رمضان لوحة ليوناردو دافنشي "العشاء الأخير" لأول مرة، لاحظ أنها تشبه حالة المفطر عند الإسلام خلال شهر رمضان البارد. بعد أن أمضى معظم حياته في القاهرة، حيث الصراع الديني مفهوم يومي، ألمته اللوحة وضحها كأداة قوية لإبراز أكثر اللافتة أهمية في التقاليد الإبراهيمية الدينية: مفاهيم الساوة والعدالة الاجتماعية. وفي الفيديو، دعا رمضان الذي عشر عالمياً من شوارع وسط مدينة القاهرة ليعيدوا تمثيل الإفطار. يكشف العمل كيف استهلت الوجبة يداعباً وبعرض طبيعي جداً، وبدون أي حركة درامية أو تحريرية. بإذن من الفنان.

مجموعة رقص ميديا
تأسست في 1992، نيو دلهي، الهند

تفاصيل الدراجة

أعضاء فئة "رقص ميديا" يستمتعون بلعب الأدوار المتعددة، عادة ما يظهرون كفنانين، أحياناً كمبدعين، وفي بعض الأحيان كعمال محترفين. في العمل "تفاصيل الدراجة"، تقوم فرقة "رقص ميديا" بتحويل تصوير جوي عثر عليه متعلق بالأنشطة الصحراء في الإمارات العربية المتحدة إلى لوحات متصلة. وينفذ العمل ببطء كحالة للحوشات زائدة في الخرائط التالية للمخلية الجغرافية. منطوف الخطوط عبر مساحات مشعة كطوابع وعلامات تدخل إلى الإطار وتخرج منه، مشابهة للمشغولات العشوية التي تمثل من خلالها الأرض، ناحية إيها إلى مكعبات معلمة وإلى شرائح من الزمن وقد تصدت في ساعات. بتكليف من مؤسسة الشرقة للفنون.

Raqs Media Collective
Est. 1992, New Delhi, India

The Dislocation of Degree Zero
2013 | Colour video projection, looped

The members of Raqs Media Collective enjoy playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agents provocateurs. In The Dislocation of Degree Zero, Raqs Media Collective transforms found aerial footage of desert landscapes in the United Arab Emirates into a moving inscription. The work takes shape as a digital drawing of ephemeral annotations to the fixed cartography of the geopolitical imagination. Lines float across vast distances as shadows and markings enter and exit the frame, challenging the arbitrary way in which we represent the earth: carving it into blocks of space hemmed in by borders, and slices of time boxed into hours.

Commissioned by Sharjah Art Foundation.
Tintin Wulia
B. 1972, Denpasar, Indonesia
Lives and works in Melbourne, Australia

*Terra Incognita, et cetera*
2009 | Watercolour mural, props, interactive performance and colour video, sound (6 min 9 sec, looped)

Tintin Wulia often bases her work on icons of the geopolitical border: the passport, the wall and the map. In *Terra Incognita, et cetera*, Biennial visitors are invited to participate in the creation of a new world map on the walls of the exhibition space. In this game, each player chooses a miniature flag or cocktail umbrella at random and pulls toy money out of a hat to decide his or her territory and allowance. A player might get to name this new land, but only if it hasn’t yet been claimed. In the end, the rules of the game are dictated by the artist. *Terra Incognita, et cetera* is an exercise in collective painting and a spin on territorial marking. The game is intended to fulfill the human desire to claim and name, while at the same time demystifying the power of maps. *Courtesy of the artist and Osage Gallery. This project is kindly supported by Australian Council for the Arts.*
4.8 COLLECTIONS BUILDING
مبنى المقتنيات

GROUND FLOOR
الطابق الأرضي

12
10
13
9
8
7
6
5
4
3
2

FIRST FLOOR
الطابق الأول

4.8-1 John Akomfrah
جون أكومفرا

4.8-2 Yang Fudong
يانغ فودونغ

4.8-3 Lamia Joreige
ليا جريج

4.8-4 Miki Kasahara
ميكي كاساهارا

4.8-5 Basir Mahmood
بيصير محمود

4.8-6 Taus Makhacheva
تاوس ماخا شيفا

4.8-7 Jumana Manna and Sille Storihle
جمانة مناع وسيل ستوريل

4.8-8 Marwan Rechmaoui
مروان رشماوي

4.8-9 Khaled Sabsabi
خالد سبسبي

4.8-10 Anri Sala
أنري سالا

4.8-12 Ana Torfs
آنا تورفس

4.8-13 Charwei Tsai
شارواي تساي
**John Akomfrah**
B. 1957, Accra, Ghana
Lives and works in London, UK

*The Unfinished Conversation*
2012 | Three-channel projection, 4K digital files, 35 mm photographs, 16 mm, Super 8 film, digital Betacam video (46 min)

In his films and documentaries, John Akomfrah explores the histories and legacies of the African diaspora in Europe, considering issues of identity, memory and displacement. *The Unfinished Conversation* is a three-screen narrative construction that focuses on some of the key cultural and political debates of the postwar period as seen through the prism of the life and work of the Jamaican-born British academic Stuart Hall. One of the most esteemed cultural theorists of his generation, Hall is a founding figure of Cultural Studies and an architect of the New Left in Britain. His interests straddle a range of disciplines and areas, including Marxism, nuclear disarmament, race, television, cultural politics and diasporic identities. The installation focuses on Hall's formative years in the 1950s and 1960s, alluding to events and debates that shaped his development such as the Soviet invasion of Hungary, the Suez Crisis, the British-French-Israeli invasion of Egypt (all 1956) and the rise of feminism.

*An Autograph ABP Commission. Executive producer Mark Sealy, Director of Autograph ABP. Produced by Lina Gopaul and David Lawson, Smoking Dog Films in collaboration with Professor Stuart Hall. Project funded by Grants for Arts, Arts Council England and supported by Bluecoat, New Art Exchange, Nottingham and the W.E.B Du Bois Institute for African and African American Research, Harvard University, Boston, Royal College Inspire Programme and Smoking Dogs Films. With kind support from NAXOS Audio Books, The Open University and BBC, Time/Image and Getty Images. Courtesy of Carroll/ Fletcher Gallery. This project is kindly supported by the British Council.*

*جُون أكومفرا* 
مواليد 1957، أكرا، غانا
يعيش ويعمل في لندن، المملكة المتحدة

*الحوار المبتور*
2012 | عرض فيديو ثلاثي الفنون مدعوم بالصوت، 4K ملفات رقمية، صور 35 ملم، صور 16 ملم، صور 8 ملم بيتا كام فيديو للأفلام الرقمية، 41 دقيقة

استكشف جون أكومفرا في أفلامه والوثائقية تاريخ وتراث من الشتات الإفريقي في أوروبا، آخذًا في الاعتبار قضايا الذاكرة والهوية والتهجير. "الحوار المبتور" هو معرض نموذج يعرض على ثلاث شاشات ينصب تركيزه على بعض الحوارات الثقافية والسياسية الأساسية في الفترة ما بعد الحرب من منظور الحياة وأعمال الأكاديمي البريطاني الوليد في جامايكا ستورات هول. وباعتباره أحد أبرز النظريين السياسيين من أبناء جيله، فهو أحد مؤسسي الدراسات الثقافية ومندس معمارياً للسياق الجديد في بريطانيا. وتشمل اهتماماته مجموعة كبيرة من الحالات والمعارف بما في ذلك الارتباط ونزع الأسلحة النووية، والأعراف، والتلفزيون، والسياسات الثقافية، وهموه في المجتمعات الشابة. ويتضمن عمل هو على سنواته الأولى التي تشكلت فيها شخصيته إفكار الخمسينيات والستينيات حيث يشير ضمنياً إلى أحداث ونقاشات شكلت تطوره كحاصل الشرق السوفييتي للمجر عام 1956، وأزمة قناع السويس، والاحتلال الثلاثي لصقلية (كلاها في 1956). ويثير حجته حول الحركة النسوية.

*أي بي بي، منظمة منظمة سبي، مخرج. تم في عرض أي بي بي، إنتاج لينا جوبال وديفيد لاوسن، أفلام سموكينغ دوغ.*

*بروتوكول الشروع من منح الفنون، مجلس الفنون في إنجلترا بدعم من بلو كوت، صحفة النشاط الجديد، معهد تونغهام و و. ب. دو بيوس للبحوث* 

*الأفريقيا وأفريبيا أمريكية، جامعة هارفرد، بوسطن، برنامج الإلهام لكلية يو دي و. فيلم سموكينغ دوغ.*

*بدعم من تاكوس للتعليم، الجامعة للنحو، أي بي بي، تايم / الصورة وصور غيتي، يُدان من غالي بروك / فيليش.*

*ويتم تكريم هذا المشروع من أجل السينما البريطاني.*
Yang Fudong
B. 1971, Beijing, China
Lives and works in Shanghai, China

Push the door softly and walk in, Or just stay standing where you are
2013 | Multi-screen video installation; Part 1: Sharjah, eight-channel black-and-white video projection (approximately 20 min); Part 2: Alhambra, eight-channel colour video projection with sound (approximately 15 min)

Yang Fudong shoots on 35-mm film, and his style recalls the black-and-white films of the 1930s and 1940s, as well as later film noir. Recently, he has shifted to creating more abstract works or, as he calls them, “space films”. Courtesy of the artist. Commissioned by Sharjah Art Foundation.

Lamia Joreige (see p. 191 for more work included in SB11)

Beirut, Autopsy of a City
2010 | Mixed-media installation (Chapter 1, A history of Beirut’s possible disappearance – photographs, texts and videos; Chapter 2, Beirut, 1001 views - animation (16 min), video (looped), black-and-white, silent; Chapter 3, Beirut, 2058 - animation, video (looped), colour with sound)

This project proposes possible reconciliations between the task of the archaeologist and that of the poet, between modern images and ancient texts. The installation retells stories of the conquests, defeats and natural disasters that shaped and disfigured Beirut, leaving the viewer to wander amid fragments that point to the impossibility of constructing a grand history, fictionalising the narratives presented. The first chapter, “A history of Beirut’s possible disappearance,” weaves inter-temporal relations between elements from various epochs. The second chapter, “Beirut, 1001 views,” is a representation of the city that simultaneously embodies different historical periods, and thus is neither a past nor a present image but one that reflects nonlinear time. The third chapter, “Beirut, 2058,” displaces anxiety from the past and its remnants and projects them onto a future apocalyptic realm. Courtesy of the artist. Commissioned by Mathaf (Doha, Qatar) for the exhibition Told, Untold, Retold (2010-11).
Miki Kasahara

Theme Park

2011-12 | Five sculptures, FRP (glass fiber reinforced plastics), iron

Please refer to p. 208 for project description

Basir Mahmood (See p. 193 for other work included in SB11)

I’m on the “Us” Side and You Are on the Other

2010 | Two-channel colour video projection (1 min 24 sec, looped)

The Wagah border crossing between India and Pakistan is the site of a daily military custom known as the “lowering of the flags” ceremony. It takes place every evening before sunset just before security forces on either side close the gates. Thousands of spectators gather every day to watch the ceremony. I’m on the “Us” Side and You Are on the Other looks at what this ceremony says about the groups that watch it and what unites them. The installation is composed in such a way that the viewer is subsumed into the crowd. Courtesy of the artist.

Taus Makhachev

Gamsutl

2012 | Colour HD video projection (16 min 1 sec, looped)

In her work, Taus Makhacheva questions the unstable boundary between similarity and difference, acceptance and rejection, drawing attention to our efforts to merge, mimic, assimilate or leak into what is other, whether it be a person or a community, natural or social, rural or urban, real or imagined. In Gamsutl, named after the ancient Avarian settlement carved out of the mountains in Dagestan, a man walks among the picturesque ruins, reenacting poses from Franz Roubaud’s late nineteenth-century paintings of the Caucasian War (1817-64) as well as steps from the “Dance of the Collective Farm Brigade Leader”, a 1930s North Ossetian dance that combines ethnic folk elements with aspects of the Soviet socialist experience. Courtesy of the artist and Laura Bulian Gallery.

Jumana Manna and Sille Storihle

The Goodness Regime

2013 | Colour HD video projection with sound (30 min)

The Goodness Regime is a creative documentary exploring the image of Norway as a country of peace and benevolence. Archival footage of political speeches and clips from
Hollywood films are woven together with a series of reenactments by children, in which they recount the myths, historical events and cultural personae that have propelled this understanding of the Scandinavian nation. In a satirical deconstruction of the “goodness regime”, the artists explore the past moral dilemmas of one of the wealthiest countries on earth. Supported by Sharjah Art Foundation, Office of Contemporary Art Norway, Norwegian Arts Council, Norsk Fotografisk Fond, Billedjunstnernes Vederlagsfond.

Khaled Sabsabi
B. 1965 Tripoli, Lebanon
Lives and works in Sydney, Australia

Naqshbandi Greenacre Engagement
2010 | Three-channel colour video (1 hour 32 min), two-channel sound, wood table and plastic folders with photocopies

Khaled Sabsabi specialises in multimedia and site-specific installations, often involving people on the margins of society. He works across borders, cultures and disciplines to make artworks that challenge extreme principles and actions. In Naqshbandi Greenacre Engagement, Sabsabi provides a view into the communal gatherings of the Greenacre Order of Naqshbandi Sufis in western Sydney, Australia. Courtesy of the artist and Milani Gallery, Brisbane, Australia. This project is kindly supported by Australian Council for the Arts.

De-miners 1 is part of the series “Found Objects”, which depicts different cluster munitions that were collected after the 2006 war on Lebanon, as well as the crews that gathered them. The works make use of printing techniques and rubber cuts, outlining the attractive aesthetics of these fatal shapes. This particular piece shows a member of a Norwegian NGO dedicated to demining cluster bombs as he uncovers a particularly tempting bomb. Courtesy of Sfeir-Semler Gallery.

De-miners 1
2011-ongoing | Acrylic on canvas

De-miners 1 is part of the series “Found Objects”, which depicts different cluster munitions that were collected after the 2006 war on Lebanon, as well as the crews that gathered them. The works make use of printing techniques and rubber cuts, outlining the attractive aesthetics of these fatal shapes. This particular piece shows a member of a Norwegian NGO dedicated to demining cluster bombs as he uncovers a particularly tempting bomb. Courtesy of Sfeir-Semler Gallery.

Marwan Rechmaoui (See p. 110 for other work included in SB11)

De-miners 1
2011-ongoing | Acrylic on canvas

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De-miners 1
2011-ongoing | Acrylic on canvas

De-miners 1 is part of the series “Found Objects”, which depicts different cluster munitions that were collected after the 2006 war on Lebanon, as well as the crews that gathered them. The works make use of printing techniques and rubber cuts, outlining the attractive aesthetics of these fatal shapes. This particular piece shows a member of a Norwegian NGO dedicated to demining cluster bombs as he uncovers a particularly tempting bomb. Courtesy of Sfeir-Semler Gallery.

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Anri Sala
B. 1974, Tirana, Albania
Lives and works in Berlin, Germany

Làk-kat
2004 | Two-channel colour projection with sound (9 min 38 sec)

The racial politics of colonialism has left the Wolof people of Senegal, Gambia and Mauritania with many terms to describe the variations between white and black, while the names of many other colours are French loan words. In Làk-kat, three Senegalese boys are taught words in the Wolof language that relate to lightness and darkness. The video exists in British, American and French versions. Anri Sala created the subtitles for each with people who are not professional translators: cultural theorist Stuart Hall in the UK; postcolonial theorist Homi Bhabha in the US; and poet Nimrod in France. The subtitles thus reflect each individual's specific, linguistic relationship to race. The title refers to one whose native tongue is different from the language of the place where he is. Courtesy of Hauser & Wirth, Zürich/London, Marian Goodman Gallery, New York, Galerie Chantal Crousel, Paris.

Ana Torfs
B. 1963, Mortsel, Belgium
Lives and works in Brussels, Belgium

TXT (Engine of Wandering Words)
2012-13 | Six Jacquard tapestries, wool and cotton

The tension between text and image plays a central role in Ana Torfs' work, along with related processes of visualisation and translation. TXT (Engine of Wandering Words) is composed of six Jacquard tapestries, each of which depicts a strange mechanical device with squares of twenty-five different images and handles along the edges. These squares depict fragments of existing photographs, engravings, oil paintings, maps, pamphlets and book pages from various time periods. Lines connect the squares to the handles, and soon we realise that these squares are in fact cubes that can be turned, revealing another side, perhaps with a new image. Is this a visual dictionary? A rebus? A children's game? An “engine of the imagination”? Courtesy of the artist. Commissioned by Sharjah Art Foundation.
Charwei Tsai
B. 1980 Taipei, Taiwan
Lives and works in Paris, France and Taipei

Hair Dance
2012 | Colour video with sound (4 min)

Lanyu Seascapes
2012 | Colour video with sound (4 min)

Shi Na Paradna
2012 | Colour video with sound (4 min)

At once highly personal and broad in concern, Charwei Tsai’s work is grounded in a sense of Taiwanese identity. In this series of three videos, Tsai continues her exploration of the relationship between nature and spirituality through an examination of the Tao tribe from the Lanyu Island of Taiwan. Each video illustrates a different aspect of the island’s tradition and its intimate relationship with the sea. Hair Dance focuses on the ritual dance performed by the tribe’s women, in which they use their sensuous long hair to emulate the movement of the waves in order to ensure the safe return of their men from the sea. Lanyu Seascapes captures the unpredictability of the sea, to which the natives have learned to adapt from moment to moment. Shi Na Paradna tells the tale of a boy who lost his soul to the sea. His grandfather performs a ritual to call back his soul. Courtesy of the artist and Tsering Tashi Gyalthang.
4.3
BAIT OBAID AL SHAMSI
بيت عبيد الشامسي

4.3-1 Ravi Agarwal
رافي أغوارال

4.3-2 Nevin Aladağ
نيفين ألاداغ

4.3-3 Zeinab Alhashemi
زينب الهاشمي

4.3-4 Cinthia Marcelle
سنتيا مارسيل

4.3-5 Pedro Reyes
بيدرو رايس

4.3-6 Fumito Urabe
فوميتو أوغابي

GROUND FLOOR
الطابق الأرضي

FIRST FLOOR
الطابق الأول
Ravi Agarwal
B. 1958, New Delhi, India
Lives and works in New Delhi

The Sewage Pond’s Memoir
2011 | Colour video projection with sound (6 min 30 sec)
Ravi Agarwal explores issues of urban space, ecology, capital and globalisation in photographs, text, video, performance and site-specific installations. The Sewage Pond’s Memoir highlights the forest of the Delhi Ridge which marks the end of the Aravalli Range, the billion-and-a-half-year-old mountain chain that extends along the western coast of India. For more than a thousand years, its water and cover have provided ecological security for the many cities of Delhi that have arisen. Although parts of the forest are now legally protected, it is constantly being degraded, as the exploding cities encroach ever closer, dumping sewage and garbage and erecting illegal constructions. Here, ideas of nature are locked into the technology of resources, usage and functionality. Sewage is measured in litres and water quality. When sewage does not flow in its desired course, it overflows into the forest, which becomes a marker of a dysfunctional system rather than of belonging. Courtesy of the artist.

Below the Surface
2012 | One colour photograph and one black-and-white photograph

The earth is no longer mere land: it is the sociopolitical terrain of our species. Courtesy of the artist.

Nevin Aladag˘
(See p. x for other work included in SB11)

Lowrider Bellydance
2004 | Colour video LCD with sound (3 min 40 sec)
Lowrider cars, which originated during the late 1940s in Mexican-American communities, have a hydraulic suspension system that allows them to change height, appearing to jump or dance. Here, instead of waging a typical macho battle with toy versions of these cars, two young men make them perform a feminine, flirtatious dance to Arabic music. Courtesy of the artist, Wentrup Gallery and Rampa Gallery.

وفرت مياهه وحظاؤه الأمن البيئي للعديد من مدن دلهي التي نشأت، وعلى الرغم من أن أجزاء من الغابة محمية الآن بصورة قانونية فإنها يتم انتهاكها دائماً، ذلك أن اللدائن الناشئة بكرة تتجاوز حدودها، مما يفاقم من مشكلة الجاريا والقمامة والبيئة العشوائية. هنا، أفكار الطبيعة عالقة في تقانة السيارة، واستعمال الطبيعة. وتقاس المجاري بالليترات وبنوعية المياه، وحين لا تتدفق مياه المجاري في مسارها الطبيعي فإنها تطفو على الغابة التي تصبح علامة على عجز النظام عن العمل، أكثر مما هي إشارة إلى الانتماء. بإذن من الفنان.

نفين ألاداغ (انظر إلى الصفحة × للأعمال الأخرى المشاركة في بينالي الشارقة 11)

السيارات المنخفضة
4-5 دقيقة (LCD ملون) مع صوت، (3 دقائق و 4 ثانية)

شيابان يمسك كل منهما بسيارة لعبة يتعاركان بهما على إيقاع موسيقى عربية. تتمتع السيارات المنخفضة بنظام تعليق هيدروليكي يسمح لها بتغيير ارتفاعها عن الأرض حيث يتبوع وكذلك يقفز أو يتراقص. وقد ظهرت تلك السيارات في الألعاب الأخرى في معرض الفن الكبدي الأمريكي. وبدلاً من اعتماد معركة عادية، ظهرت السيارات في الفيديو ترافقان بشكل لعوب وتقامان أداءً يشبه أدونية. بإذن من الفنانة وغاليري ونتروب وغاليري رامبا.
Zeinab Alhashemi
B. 1986, Dubai, UAE
Lives and works in Dubai

*Circumvolution State of Mind*
2013 | Site-specific installation, metal string, traditional fish trap

Zeinab Alhashemi tells stories in her work, experimenting with new materials and techniques with each project. Her subject matter often grows out of the cultural traditions of the United Arab Emirates, in particular, Emirati crafts. Her project *Circumvolution* uses traditional metal fish traps, known as *gargour*, to create a basic dome structure. This work explores new possibilities for collaboration between artists and artisans, preserving elements of regional culture. *Commissioned by Sharjah Art Foundation.*

Cinthia Marcelle
B. 1974, Belo Horizonte, Brazil
Lives and works in Belo Horizonte

*Leitmotiv*
2011 | Colour video (4 min 16 sec, looped)

For Cinthia Marcelle, art is a way of creating narratives. She finds inspiration in chaos - the turmoil of possibilities in everyday life, the movement of bodies, the appeal of ordinary materials - which she then attempts to reorganise formally, searching for meaning in vital excess. In *Leitmotiv*, an empty area is covered in an instant by currents of water that come from every side, suggesting the beginning of a flood. Slowly, the volume and rhythm of the tidal waves become more aggressive, in a movement that seems to sweep everything towards the centre of the frame. *Produced by Katásia Filmes + 88. Courtesy Galeria Vermelho, São Paulo.*

Pedro Reyes
B. 1972, Mexico City, Mexico
Lives and works in Mexico City

*Melodrama and Other Games*
2013 | Mixed media, printed posters, various props

Pedro Reyes examines the cognitive contradictions of modern life and proposes surprising solutions that are at the same time metaphorical and functional. This collection of games includes new games as well as variations on existing ones. For every game, there is a poster - a visual poem that also works as a score/instruction/recipe for how to play. The aim of these posters is to remind us of certain games, and they can then be dispersed to others. They are given free of charge; the only price is to play the game. This is a warm-up phase in the recovery of the street and courtyard as a realm for humans rather than machines. *7 of the 10 posters presented were originally commissioned by the Liverpool Biennial and FACT, UK. Courtesy of the artist. Commissioned by Sharjah Art Foundation.*
Fumito Urabe
B. 1984, Nagoya, Japan
Lives and works in Nagoya

drifting through

2013 | Installation, driftwood, sand, old paper, Japanese mineral pigments, glue

The son of a monk, Fumito Urabe is interested in the interaction between Eastern philosophy and contemporary art. He collects found objects and uses them as the basis for installations and drawings. Human beings only own things momentarily. Land, objects, even their bodies do not belong to them forever. Urabe attempts to convey this truth through the objects he collects. The unheard voices of driftwood, stones, paper scraps and other discarded things lead him to create his work. Everything that exists in this world is always in a state of flux, and everyone and everything is connected. His work will leave his hands too and will be placed in the hands of others, eventually becoming ashes and dust. Courtesy of the artist GALLERY SIDE 2 and Takahashi Collection.
4.1 SHARJAH ART MUSEUM
متحف الشارقة للفنون

4.1-1 Saadane Afif
سعدان عفيف

4.1-2 Ammar Al Attar
عمر العطار

4.1-3 Mouneer Al Shaarani
منير الشعراي

4.1-4 Burak Arikan
براق أريكان

4.1-5 Yu-ichi Inoue
يوشي إنوي

4.1-6 Khaled Jarrar
خالد جرار

4.1-7 Taus Makhacheva
تاوس ماخا شهفا

4.1-8 Hassan Massoudy
حسن مسعودي

4.1-9 Wissam Shawkat
وسام شوكت

4.1-10 Shahzia Sikander
شازيا اسكندر

4.1-11 Eduardo Terrazas
إدواردو تيراس

4.1-12 Charwei Tsai
شارواي تساي
Saâdane Afif
B. 1970, Vendôme, France
Lives and works in Berlin, Germany

Heritages
2013 | Thirty arish (palm leaf) chairs and vinyl wall text

On his first visit to Sharjah, Afif was struck by the beautiful furniture made out of arish, or palm leaves. This age-old technique is found throughout the Arabian Peninsula, where palm trees flourish; it is sometimes referred to as the bamboo of Arabia. Afif asked an arish furniture company in Sharjah to follow the instructions in Italian designer Enzo Mari’s 1974 booklet Proposta per un’autoprogettazione (Proposal for Self-Design), which contains guidelines for building chairs, tables and shelves. Part of Afif’s interest is in seeing what modifications are necessary. Accompanying the resulting furniture is the transcribed text of an interview he conducted with an arish carpenter. The plural form of the project title underlines the different layers present, since the project materialises a bridge between tradition and modernity in the context of the United Arab Emirates today. Courtesy of the artist and Mehdi Chouakri. Supported by Institute Français. Commissioned by Sharjah Art Foundation

Ammar Al Attar
B. 1981, Dubai, UAE
Lives and works in Ajman, UAE

Prayer Room
2012 | Twenty photographs, Lambda C-print, matte

In his photography, Ammar Al Attar chronicles his surroundings and the contemporary landscape, going beyond mere documentation to engage with issues impacting the social fabric of the United Arab Emirates. For this project, Al Attar surveys prayer rooms across the United Arab Emirates. The interiors are often humble, in line with Islamic tenets and in contrast to the exterior architectural opulence in the UAE. Serenity and stillness are prevalent in these makeshift spaces, elevating them from ordinary rooms in malls and business centres to egalitarian spiritual sanctuaries. The sense of order and togetherness offers a reprieve from the bustling chaos of urban development. Courtesy of the artist and Cuadro Fine Art Gallery.
Mouneer Alshaarani
B. 1952, Al Salamiya, Syria
Lives and works in Cairo, Egypt

Be Thee Gracious, Generous, Eloquent and Discreet
Ignorance is the Pillar of Content
And so no Soul Laden Bears the Load of Another
Do Seek Knowledge, Together With it Seek Tranquility and Patience
Peace be upon My Family and My House and My Neighborhood and My People and My Heart and My Enemies and My Youth
Enough to think for yourself
Prejudice is the Blight of Judgment
Speech is a Pitfall
Idle Talk is a Violation of the Soul
The Hidden is Revealed in the Apparent
The Blessed Names of God; Courtesy of Mohammed Al Mor

Surat Al Noor
From Shaa’rani’s “Nos” (no to silence, no to hypocrisy, no to submission, no to indifference, no to complicity)
There is NoMerit, of Those who do not go through Love or Passion
The Worthiest Companion throughout Time is a Book
And so no Soul Laden Bears the Load of Another

Arabic calligraphy turns a phrase into an artwork by exploiting the expressive potential inherent in its forms. Alshaarani chooses the phrases that he uses in his work based on their eloquence and their meaning. His sources range from ancient and modern poetry and prose to philosophy, Sufi teachings and holy books. He searches for texts that inspire, uplift and invite questions about humanity. Courtesy of the artist.

Burak Arikan
(see p. 213 for other work included in SB11)

Monovacation
2013 | Custom software, colour HD video, colour HD video projection, digital print

In Monovacation, a large selection of tourism commercials were split into pieces and analysed, each clip tagged with its content and the tags then used to create a network map of shared concepts. The work consists of three parts: the original tourism commercials that were used as data, presented in grid form; a digital print of the network map of tags created by content analysis of each clip; and a generic video of a vacation as edited via content analysis. Produced for Vitra Contemporary Architecture Series: Please Do Not Disturb (2013).
Yu-ichi Inoue
B. 1916, Tokyo, Japan
D. 1985, Tokyo

Ko (Solitude)
Kaze (A Wind)
Hana (Flower)
Cho (To Transcend)
Gen (Illusion)
Ai (Love)
Kan (To Restore)
Tsuki (The Moon)
Fune (Boat)
Jo (The Top)

1968 -1985 | Ink on Japanese paper

The process of writing Chinese ideograms, which originated over two thousand years ago, is governed by strict rules. Rather than follow these standardised patterns, however, Yu-ichi Inoue sought to express each character's primitive meaning, turning it into a work of art with the expressive energy of his brush. Yet while they depart from convention, his works are imbued with the spirit of the ancient ideograms, which were based on forms in the natural world. Courtesy of UNAC TOKYO.

Khaled Jarrar
B. 1976, Jenin, Palestine
Lives and works in Ramallah, Palestine

The 'Postage Stamp' series (2011-), projects a vision of a free and independent Palestinian homeland. This artistic effort began in 2009 with Live and Work in Palestine, in which people could apply for a permanent residence card, and continued with State of Palestine (2011-12), a visa stamp for passports. Jarrar has asked post offices in several countries to produce an official postage stamp with his design, which people can buy and use. Among the countries that agreed to make these stamps are Germany, the Czech Republic, Belgium and Norway. He has received numerous postcards with the stamp in Ramallah, where he lives. The Palestinian Authority, however, is not allowed to make these stamps.
because the postage system is controlled by Israel. His stamp was refused in Canada, France and Spain, and the process proved difficult in the Netherlands. In countries where he can’t make official stamps, he prints nonofficial ones. **Courtesy of the artist.**

**Taus Makhacheva** (See p. 94 for other work included in SB11)

**Carpet**

2006 | Colour video (1 min and 6 sec, looped)

In this video, the artist continuously rolls in and out of an old Dagestani carpet, known as **kilim**. The carpet’s design symbolises the Garden of Eden. **Courtesy of the artist and Laura Bulian Gallery.**

**Hassan Massoudy**

b. 1944, Nahaf, Iraq

Lives and works in Paris, France

**Oh Time, Arrest Your Flight.** Lamartine

*Even if Happiness Forgets You Occasionally, Never Forget it Completely.* Jacques Prévert

*Life Passes Like a Mysterious Caravan. Take from it its Moment of Joy.* Omar Khayyam.

*Poetry Cannot be Found Anywhere. If One Doesn’t Carry it Inside.* Joseph Joubert (19th century).

*It is Better to Light a Little Lantern Than Rail Against the Darkness.* Chinese proverb.

*The Perfect Traveler does not Know his Destination.* Lie Tseu.

*If I am Made of Earth, the Latter is my Country in its Entirety. And all Humanity are my Brothers.* Al Siquilli (11th century).

*Look at the Stars Lighting up the Sky : no one of them Stays in the Same Place.** Seneca.

*Beauty will Save the World.* Dostoïvsky

*Earth is my Country and Humanity is my Family.* Gibran.

*The Best of Speech is Concise and Precise.* Arab proverb

*From Ibn Zaidun’s poem, Adha Altana’e, verse 13, 11th c.*

*O’ You Absent Ones, in My Heart I See You - Albaha’ Zuhair, 19th c.*

*Beauty is in the Eye of the Beholder - David Hume, 19th c.*

*The Heart Soars, Soars, Soars, in the Light of Spring - Pierre Reverdy*

*Movements into Tranquility Devolve, All States With Nights Evolve - Ibn Hamdis, 11th c.*

2001-10 | Ink on paper

Calligraphy can be compared with poetry. Rather than disclosing all the meanings of a work, a poet invites readers and listeners to think about the poetic images and perhaps even to interpret them differently. This helps audiences to merge their own desires, intimate feelings and unique insights informed by personal experience with the words of the poet. Calligraphy enjoys the same expressive abilities as poetry, since all the arts are interrelated, each one paving the way for the other. **Courtesy of the artist.**
سماح شوكت
البصرة، العراق
يعيش ويُعمل في دبي، الإمارات العربية المتحدة

Love 5
2011 | حبر وألوان أكريليك على ورق مصنوع يدويًا

اتجاه
2011 | مواد مختلفة وألوان أكريليك على قماش

لمحة عطر الحياة
2011 | حبر وألوان أكريليك على ورق مصنوع يدويًا
267

Shahzia Sikander (See p. 98 for other work included in SB11)

_Transformation Series no. 5

2009 | Gouache and ink; Courtesy of the artist and Pilar Corrias Gallery

_Eduardo Terrazas

B. 1936, Guadalajara, Mexico
Lives and works in Mexico City, Mexico

0.4
1969 | Acrylic on canvas; private collection

1.1.2
1973-1985 | Wool yarn on wooden board covered with Campeche wax. Courtesy of the artist and Proyectos Monclova

1.1.91
1973-1985 | Wool yarn on wooden board covered with Campeche wax. Courtesy of Ignacio Garza

1.1.125
1973-1985 | Wool yarn on wooden board covered with Campeche wax. Courtesy of the artist and Proyectos Monclova

2.26 bis
1970-1972 | Wool yarn on wooden board covered with Campeche wax. Courtesy of the artist and Proyectos Monclova

2.25
1970-1972 | Wool yarn on wooden board covered with Campeche wax. Courtesy of the artist and Proyectos Monclova

2.12
1970-1972 | Wool yarn on wooden board covered with Campeche wax. Private collection

2.2
1970-1972 | Wool yarn on wooden board covered with Campeche wax. Private collection

2.26 bis
1970-1972 | Wool yarn on wooden board covered with Campeche wax. Courtesy of the artist and Proyectos Monclova
Eduardo Terrazas seeks to understand and reflect on a changing reality, proposing alternative methods for inhabiting and being and new ways of looking. The “Tablas” series was made in the 1970s, a period when Terrazas was interested in integrating pre-Hispanic indigenous crafts, Mexican popular culture and contemporary theories of art. The works employ a Huichol yarn-painting technique, in which coloured wool is applied to wood panels covered with Campeche wax, to create compositions influenced by abstract painting, architecture and design. Terrazas’s forms present a geometric conceptualisation of the world, but in their intense colours, they reflect culture as a daily pulse of space and sensuality.

Charwei Tsai (See p. 244 for other work included in SB11)

Ah
2011 | Black-and-white video with sound (5 min 14 sec)

In this video, the artist writes the word ah in black ink on water. This single syllable is a sacred sound in many religions around the world, found in Allah, amen, Amitabha, ah om and alleluia. The voices of a group of people from various religious backgrounds are heard chanting “Ah,” which creates vibrations in the water and dissolves the physical form of the letters. This work aspires to awaken an inner sense of spirituality. Courtesy of the artist.
All film screenings and panel discussions will take place in Mirage City Cinema, a cinema-architecture space by Apichatpong Weerasethakul and Ole Scheeren, commissioned by Sharjah Art Foundation for SB11 Film Programme.

I think of a film as a personal rite in which it is appropriate to speak in whispers to a small circle of friends, or to sit alone and dream frame by frame in a darkroom with a film printer, not at a museum. At this event I am inviting friends to get together for a farewell to celluloid films. I contacted the primitives, the friends who understand what I mean. I told them, I want you to help bring together some films that have haunted you, movies about possession by spirits, about sleeping and dreaming, about demons. I thought of Sharjah, a perplex of a city full of browns – sand architecture – with its labyrinthine passages and religious taboos, that makes an ideal place for the gentle wrath of long distance spirits.

Apichatpong Weerasethakul
Film Programme Curator
Programme 1 (81 min 53 sec)
Guest Curator: Tilda Swinton (Scotland)

This is a work - simply - about eternal love. In the great canon of cinema dedicated to such a subject, there are countless better known examples but few, in my opinion, more tender, more spiritually pure, more particularly heartbreaking, than this.

Peter Ibbetson
Henry Hathaway, USA, 1935 (81 min 53 sec)

This tale of a love that transcends all obstacles relates the story of two young lovers who are separated in childhood and then drawn together by destiny years later. Even though they are separated in real life because Peter is unjustly convicted of murder, they discover they can dream themselves into each other’s consciousness while asleep.

Long Sorrow
Anri Sala, Germany, 2005, (13 min 7 sec)

The film shows the New York jazz saxophonist Jemeel Moondoc hanging from the façade of a building in a suburb of Berlin. Nicknamed “Lange Jammer” (long sorrow) by its inhabitants, the 1.8-kilometre-long building is a sign of the utopian and progressive hopes of the 1970s. The musician performs a long improvisation inspired by the sounds around him.

Programme 2 (118 min)
Guest Curator: Jean-Pierre Rehm (France)

Ghosts are symptoms. They’re a sign that the past is never past, and that future is not only to come, it’s already partly there.
The Sleepers
Louidji Beltrame, France, 2006 (13 min 7 sec)

A dozen adolescents are invited to sleep lined up on futons in the vault of the former Bank of Japan Hiroshima Branch, one of the few buildings that resisted the explosion of the atom bomb in 1945. In this underground space, as silent as a sensory-deprivation chamber, their individual dreams mix together on a collective dream that shifts the symbolism of the building.

Marseille #1-#30
Alexandre Schellow, France, 2011 (20 sec)

The Girl with X-Ray Eyes
Philip Warnell, Russia, 2008, (23 min 2 sec)

Natasha Demkina is The Girl with X-Ray Eyes. Her claim: to be able to see directly inside bodies using a form of supplementary vision or second sight. This film documents Warnell’s extraordinary meeting with her in Moscow in June 2007, in which he offered his own body as the subject for her scrutiny before a series of witnesses.

Kempinski
Neil Beloufa, Mali, 2007 (14 min 4 sec)

Kempinski is a mystical and animist place. People emerge from the dark, holding fluorescent lamps; they speak about a magical world. Their testimonies spark confusion and contradiction. This unique blend of science fiction and documentary, filmed in various towns in Mali, records and edits the hopeful, poetic and spiritual stories and fantasies of people in a melodic way.

Kempinski
Neil Beloufa, Mali, 2007 (14 min 4 sec)

80 Million
Mohamed Zayan and Eslam Zein El Abedeen, Egypt, 2009 (3 min 41 sec)

An attempt to focus on inputs of the Egyptian environment, transferred to rhythm mixed with those inputs.
**Dad**
Stephen Dwoskin, USA, 2003 (14 min 25 sec)

This film blends found family footage of Stephen Dwoskin's young and aging father. It takes the tiny gestures of daily life and turns them into the monumental moments of tenderness and respect.

**Marcelle #1 - #30**
Alexandre Schellow, France, 2011 (20 sec)

**King Kong**
Peter Friedl, Belgium, 2001 (4 min 31 sec)

King Kong is set in Sophiatown, which was destroyed in the late 1950s by the South African apartheid regime in order to create the white-only neighbourhood Triomf. This neighbourhood was chosen as the scenery for the South African jazz opera King Kong, whose tragic hero was the boxer Ezekial "King Kong" Dhlamini. In Friedl's subtle deconstruction of a video clip, US songwriter Daniel Johnston performs his own "King Kong" song, retelling the story of the Hollywood film.

**Emerald**
Apichatpong Weerasethakul, Thailand, 2007 (12 min)

**Morakot** is a derelict and defunct hotel in the heart of Bangkok. Apichatpong collaborated with his three regular actors, who recounted their dreams, hometown life, bad moments, and love poems, to re-supply the hotel with new memories.

**No Form**
Tsai Ming-Liang, Taiwan, 2012 (20 min 23 sec)

Ziao-Kang, wearing a red monk's robe, moves slowly, penetrating the world we take for granted. Without any regret, he enters the time, space and rhythm of Tsai Ming-Liang, where there is nothing but absolute purity, peace, sorrow and warmth.
**Programme 3 (92 min 7 sec)**

Guest Curator: Ali Jaafar (UK)

The ghosts of the past have come home to roost. We see a confluence of yesterday’s trauma informing tomorrow’s hope. Almost every Arab street – and there are many, not simply an amorphous mass – is haunted by its own ghosts, its own skeletons in the closet.

**Sanctity**

Ahd Kamel, Saudi Arabia, 2012 (37 min)

Areej, a pregnant young woman, suddenly becomes a widow. Since she’s an orphan, and according to tradition, she should be supported financially by her in-laws. But Abdullah, her brother in-law, doesn’t care. He asks Areej to repay her brother’s debt and threatens to take her house. Areej tries to get a job, but for a poor woman like her it is tough, until she bumps into Ali, a young homeless Yemeni.

**Balconies**

Kamal Aljafari, Palestine, 2009 (7 min 43 sec)

*Balconies* is an experimental meditation focusing on the deteriorating and unfinished balconies of the filmmaker’s hometown of Ramleh, inspired by Federico Garcia Lorca’s poem *Romance Sonambulo*.

**Familial Fever**

Amr Abdelhadi, Jordan, 2012 (13 min 15 sec)

During a drive to their future in-laws, members of a family are caught up in their private thoughts. The mother, daughter and son reflect upon their unhappy existence, while the father seems strangely detached in a world of his own.

**The Curse**

Fyzal Boulifa, UK/Morocco, 2012, (16 min 12 sec)

Fatine has ventured far from the village to meet her older lover. When she is caught by a small boy, all she wants to do is go home.

**The Memorious**

Nizar Sfair, Lebanon, 2013 (Approximately 19 min)

*The Memorious* is a surreal and abstract exploration of the ambiguous world of ghosts. By juxtaposing documentary footage with dramatic scenarios, warped soundtracks, poetry and voice-over, it somewhat authenticates the intangible and challenges the world of the spectator.
Programme 4 (87 min)
Guest Curator: Steve Anker (USA)

This journey through thirteen short films presents shadow beings, mystifying spaces, dream-like states and specters of the past. It invites viewers to share fleeting images as ghosts hovering in the air that enter each of us in their own uncanny way.

The Fourth Watch
Janie Geiser, USA, 2000 (9 min 42 sec)

The Fourth Watch is a meditation on the paradox of how shadow images can have a life of their own decades after they were first created, and how the imaginary is confused with what is real.

How a Mosquito Operates
Winsor McCay, USA, 1912 (5 min 39 sec)

Using simple line drawings, Winsor McCay creates subtle and sometimes disturbing movements to evoke the universal fear of vulnerability while sleeping. This eerie film portrays fantastical events and a sense of the unconscious with an imaginative directness that has been a strength of animation for more than one hundred years.

Valse Triste
Bruce Conner, USA, 1978 (5 min 17 sec)

Composed of “found” images from old movies, Valse Triste is a vision of Conner’s boyhood home, Kansas. The dream-like succession of images, depicting people and activities of Midwestern American life, have been removed from their original narrative contexts and reconnected to suggest meanings that had previously been hidden.

Act One: Betty and the Candle
Kevin Jerome Everson, Country, USA, 2010 (11 min 25 sec)

This single-shot film portrays a young African-American girl who stares fixedly, almost like a conjurer, at the camera for eleven minutes. The image has a ghostly presence since Betty represents a segment of the American public that has always been and still largely remains hidden from view.
The Skeleton Dance
Walt Disney/Animated by Ub Iwerks, USA, 1929 (5 min 30 sec)

What seems at first like a children’s cartoon becomes a nightmarish celebration of life after death, or at least the death of the flesh. *The Skeleton Dance* is one of Walt Disney’s early classics and the first in his “Silly Symphony” series of music-based cartoons.

Take the 5:10 to Dreamland
Bruce Conner, USA, 1977 (5 min 41 sec)

Bruce Conner selects brief moments from pre-existing movies to create an exquisite cinematic poem; it reveals the mystery and beauty within seemingly simple and unrelated recorded actions. Images are joined by a gesture or movement rather than through logical meaning. Everything seems to be guided by an invisible force that lies beyond conscious thought.

Anonymous Home Movies
Anonymous, USA, 1950s (1 min 56 sec)

A miniature parade of Halloween-costumed children is captured in this home movie filmed in a small town in Midwestern USA, sometime in the early 1950s.

Loretta
Jeanne Liotta, USA, 2003 (3 min 50 sec)

Jeanne Liotta describes his film *Loretta* as “an abstract moving rayogram [photograph] in the form of a woman or an aria. Living in time experienced as high drama, dissolving into the infinite. A dialectical manifestation of phenomena in flux, like any other movie.”

Quiero Ver
Adele Horne, USA, 2008 (7 min 8 sec)

This short film conveys how belief can determine what one sees, how visions can appear in broad daylight, and how photographs recording natural events can be filled with mystery and ambiguity.
This short, silent film is an eloquent, intimate portrait of the filmmaker’s mother in the closing days of her life. It is also a meditation on the human face as it is never seen on screen: aging and unable or unwilling to engage.

**As You Desire Me**
Maureen Selwood, USA, 2012 (9 min 45 sec)

Maureen Selwood weaves three internal images portraying historic streets and the countryside outside of Rome as locations visited by spectral figures; they move with trance-like repetition and reappear unpredictably between the different frames.

**Programme 5 (75 min 41 sec)**
Guest Curator: Alcino Leite Neto (Brazil)

On the fringes of our society, there is always someone who has built an alternative space-time, cartography and chronology. Society is an undesirable place for that outsider because it does not allow for a personal recreation of the world.
A Alma do Osso (Soul of the Bone)
Cao Guimarães, Brazil, 2004 (75 min 41 sec)

Soul of the Bone gradually reveals the apparently isolated existence of Dominguinhos, a 72-year-old hermit who lives alone in a cave in rural Brazil. The film is composed of long silences in which the hermit executes his daily chores, such as cooking and cleaning, and of images that transcend his territory.

Programme 6 (155 min 16 sec)
Guest Curator: Khavn De La Cruz (Philippines)

There is no such thing as ghosts. Nobody is alive on the other side - just ending. You will not bear witness to the tragedy that will mark your absence. That counts for a happy ending.

Anito
Martha Atienza, Philippines, 2012 (8 min 8 sec)

An animistic festival Christianised and incorporated into folk Catholicism slowly turns into modern-day madness.

Ars Colonia
Raya Martin, Philippines/Netherlands, 2011 (1 min 9 sec)

Shot in Hi-8 analogue video, Ars Colonia starts with the image of the silhouette of what seems to be a Spanish conquistador backdropped by a mountainous isle surrounded by raging seas - and suddenly explodes in what is either a blazing battleground or a fireworks celebration.

The Book of Storms and Darkness
Khavn De La Cruz, Philippines, 2012 (9 min 44 sec)

Once darkness bites in Kamias Road, the living coexist with the dead. There is no underworld or otherworld - there is only one world where storms are ever-present, and sorrow is a tune cranked out on the piano.
Aparador (The Closet)
Dan Gil, Philippines, 2012 (9 min 25 sec)

Hazel, an ordinary young woman, finds out that her boyfriend has cheated on her. When her best friend, Kathy, advises her to move out and leave him for good, Hazel moves alone to a derelict storage space, the only place she can afford. Inside is a mysterious antique "aparador" that, she discovers, gives her whatever occupies her dreams.

Farewell to the Past and the Dead Skin it Lived With
Emerson Reyes, Philippines, 2012 (13 min 49 sec)

Alaala lives in a world where her words are futile. Her soul is connected to heartbreaks she has chosen not to speak of. She moves daintily, to the point of lyrical obliteration. Her feet are weapons commanding the soil to weep with her agony. She stirs the wind to dance with her distress.

The Ghost of a Thousand Years
Lav Diaz, Philippines, 2012 (11 min 59 sec)

Grief is the oldest pain in the world.

Ian in Love
Roxlee, Philippines, 2012 (5 min 41 sec)

A guy named Ian sits beside a beautiful woman whom he worships, but she remains motionless and unresponsive. He makes a romantic move and puts on a red mask.

Iti Mapukpukaw (The Missing)
Mes De Guzman, Philippines, 2012 (15 min 56 sec)

Nini is the caretaker of a large house where she lives with her brother Udoy. One day Nini notices a leak in the roof. She immediately calls Udoy to repair it but he cannot seem to find the hammer and the pliers anywhere. That’s when they start feeling the presence of ghosts.
Pantomime for Figures Shrouded by Waves
Jon Lazam, Philippines, 2012 (21 min 5 sec)

Elegies have been offered for the drowned by the living. When the rains begin, dulling the
cries, wasting away the salt of tears, the spirits wander. They have their own unsettled
questions, and confessions. We listen to their silence.

Phantom Limb
Poklong Anading, Philippines, 2011 (12 min 12 sec)

An encounter between two mundane objects, each with opposite functions: a vacuum
cleaner and blow-drier. We watch as the two entangle and disentangle. Their spasms of
attractions and repulsions are charged with the erotic and the political.

Pagbangon Sa Katapusan (Rise to the End)
Kaloy Olavides, Philippines, 2012 (6 min 10 sec)

A black screen with static-like sound is shown beside a long shot of an outdoor scene
with a coffin-like box in the middle. Vivid imagery coupled with a disturbing drone turns
to an astonishing reveal in this dual experience and attempt to explain the difference.
**Tungkung Langit (Lullabye for a Storm)**
Kiri Dalena, Philippines, 2012 (20 min 35 sec)

Orphaned young siblings Analou and Apolonio summon strength and comfort from each other as they draw their experience of loss and survival in a fragmented documentary on the aftermath of a deluge that ravaged a city in Northern Mindanao, Philippines.

**La Jetée**
Chris Marker, France, 1962 (27 min 9 sec)

Constructed almost entirely from still photos, Marker’s classic film, about a man haunted by a childhood memory, tells the story of a post-nuclear war experiment in time travel.

**We don’t care for democracy**
John Torres, Philippines, 2012 (11 min 28 sec)

Lover and mother country talk in bed. It begins with her dreaming that he cheated. She asks him about loyalty and a future together. She asks him to still her heart; she wonders about his eye which looked different in her dream. But he knows her too well. So lover speaks, mother country sleeps. Anthem, begin.

**Meshes of the Afternoon**
Maya Deren and Alexander Hammid, USA, 1943 (18 min)

This non-narrative “trance film” is a founding work of the American independent avant-garde. The central figure in *Meshes of the Afternoon* is attuned to her unconscious mind and caught in a web of dream events that spill over into reality. Symbolic objects recur throughout the film; events are open-ended and interrupted.

**Programme 7 (123 min)**

Guest Curator: Mehelli Modi (UK)

These films have the ability to slip between worlds and to revel in this slippage. They provoke unexpected connections, encouraging us to shed preconceived ideas and explore the boundaries of our own worlds. These are films that can possess, transport and transform you.
Betty Boop
Dave Fleischer, USA, 1932 (7 min)

Betty, Bimbo and Koko are the owners of a traveling medicine show selling an all-purpose health tonic. Koko’s contortionist display doesn’t convince the local townsfolk to open their wallets, but Betty gets the whole town eager to buy their product.

Neighbours
Norman McLaren, Canada, 1952 (8 min 6 sec)

In Neighbours, Norman McLaren employs the principles normally used to put drawings or puppets into motion to animate live actors. The story is a parable about two people who come to blows over the possession of a flower.

Street of Crocodiles
The Quay Brothers, UK, 1987 (20 min 33 sec)

In this stop-motion animation, adapted from the Bruno Schulz story of the same name, a museum caretaker brings an old peep-show machine to life, plunging the viewer into a netherworld of bizarre puppet rituals amid the dirt and grime.

Mothlight
Stan Brakhage, USA, 1963 (3 min 14 sec)

A “found foliage” film composed of insects, leaves, and other detritus sandwiched between two strips of perforated tape. “What a moth might see from birth to death if black were white and white were black.” - Stan Brakhage.

L’Hippocampe (The Seahorse)
Jean Painlevé, France, 1934 (13 min 47 sec)

This poetic study of the life cycle and reproductive patterns of the seahorse was, for Painlevé, “a splendid way of promoting the kindness and virtue of the father, while at the same time underlining the necessity of the mother”.

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Skazka Skazok (Tale of Tales)
Yuriy Norshteyn, Russia, 1979 (29 min 57 sec)

In Tale of Tales, Norshteyn uses the animated form to recall primal and ancestral sources of human feeling and experience.

Conference
Norbert Pfaffenbichler, Austria, 2011 (7 min 49 sec)

In this grotesque found-footage-film, close-ups of 65 actors who played Adolf Hitler in movies between 1940 and today are combined in shot/countershot. In this grotesque and uncanny identity parade Hitler is presented as an undead who is impersonated by an alarming number of revenants.

Programme 8 (99 min)
Guest Curator: Apichatpong Weersathkul (Thailand)

“I shaped a programme with works that were like beautiful monsters in my memory” - AW

A Brief History of Memory
Chulayannon Siriphol, Thailand, 2010 (13 min 45 sec)

A Brief History of Memory is dedicated to the people who died during the political crisis in Thailand. The effect of the crisis is presented by a voice of a mother who lost her son in April 2009 and overlaid with moving images of the Nang-Lerng community where she and her family lived.

ZAHY – A Tale about Maracana
Felipe Braganca and Zahy Guajajara, Brazil, 2012 (5 min 3 sec)

Zahy is an indigenous leader who fights against the destruction of her village close to Maracanã Soccer Stadium.

Imelda Goes to Singapore
Brian Gothong, Singapore, 2006 (2 min 36 sec)

A comic reverie that features the likeness of former First Lady of the Philippines, Imelda Marcos, as a household maid in Singapore performing her favourite song, 'Dahil Sa Iyo'. This satire on the musical genre is also a darkly political allegory of the Marcos regime.
The Fugitive Apparitions
Georges Méliès, France, 1904 (1 min 57 sec)

The film shows Méliès performing magic, making a person appear and disappear.

The Haunted Camera
Nancy Andrews, USA, 2006 (30 min 37 sec)

This mix of animation, found footage and live-action footage follows the research of Dr. Sheri Myes and her revolutionary attempts to expand our perceptions and consciousness.

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Broken Down Film
Osamu Tezuka, Japan, 1985 (5 min 37 sec)

In this homage to the classic American western, a cowboy faces off against a sinister, moustached villain in an attempt to save his kidnapped girlfriend. Not only does the hero have to fight the villain, he also has to struggle hard against the imperfections of the blurred, marred and smudged old film.

Kopi Julia
Bee Thiam Tan, Singapore, 2012 (7 min 4 sec)

Ikram brings home his classmates to feed Julia, his blood-sucking stepmum. When Julia starts flirting with a classmate Ikram has been secretly admiring, he flies into a rage of jealousy.

Acute Encephalitis Lethargica
Friedrich Heinrich Lewy, UK, 1925 (2 min 30 sec)

This is a short filmed case study of a female patient with encephalitis lethargica, an epidemic illness that affects the nervous system and is also known as “sleepy sickness”.

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A Ripe Volcano
Taiki Sakpisit, Thailand, 2011 (15 min 15 sec)

A Ripe Volcano is an allegorical revelation where Bangkok becomes a site of mental eruption and an emotionally devastated land amid terror, primal fear, trauma, and the darkness of time.

Roundhay Garden Scene
Louis Le Prince, UK, 1888 (9 sec)

Roundhay Garden Scene is recognised as the first film ever produced by a single-lens camera. It was shot at the Whitley family house in Oakwood Grange Road, Roundhay, a suburb of Leeds. It shows Louis le Prince’s son Adolphe, the Whitley family and Harriet Hartley walking in circles to stay within camera shot.

In der Nacht
Walter Ruttman, Germany, 1931 (6 min 24 sec)

Walter Ruttman’s short film transforms music to images and is a prototype of modern music videos.

Film proGramme
Programme
PERFORMANCE AND MUSIC PROGRAMME

برنامج العروض والмуسيقى
Alva noto (Carsten Nicolai)
B. 1965, Kal-Marx-Stadt (Chemnitz), Germany
Lives and works in Chemnitz and Berlin, Germany

Unvrs (uniscope version)
2012 | Audio-visual performance with a special appearance by Ryuichi Sakamoto

In his work, alva noto seeks to overcome the separation of art forms and genres to create an integrated artistic approach. His 2011 album unvrs addresses the conceptual differentiation of a universal language (“universum/universal” as unity, entirety).

The visualisation of unvrs (uniscope version) – an expanded screen projection setup – combines a variety of modules on a digital level that demonstrate different methods of audio analysis. The resulting signal processing is shown as a relay structure and is performed in real time. Each module can be zoomed in on, enabling greater visual detail. The work was developed with touchdesigner software in close cooperation with Derivative in Toronto, Canada.

Here(s)
Real-time video developer and digital writing advisor: Yacine Sebti. Production: Muzaq; Co-production: Meeting Point 6 (YATF)

Siblings Selma and Sofiane Ouissi have been performing together since the beginning of their career. In Here(s), the two dancers perform, each from his or her own apartment, but the performance is shown in real time on one screen. Private spaces are opened up to public view, as absence and distance are elided to form another kind of presence, emphasising the poetics of exchange and exploring other ways of being with each other. Here(s) ponders the mobility of today, one that is both real and virtual.

Selma and Sofiane Ouissi
B. 1975 and 1972, Tunis, Tunisia
Live and work between Tunis and Paris, France
Electronic composer and visual artist Ryoji Ikeda focuses on the essential characteristics of sound and light through mathematical precision and aesthetics. The datamatics project, initiated in 2006, is a series of experiments in the form of audiovisual concerts, installations, publications and CDs that seek to materialise pure data. datamatics [ver. 2.0] is the second audiovisual concert presented as part of the project. Dynamic, computer-generated imagery, in pared-down black and white with striking colour accents, are graphic renderings of data progress through multiple dimensions. From 2-D sequences of patterns derived from hard-drive errors and software code, the imagery transforms into dramatic, rotating views of the universe in 3-D; the final scenes add a further level, as 4-D mathematical processing opens up spectacular and seemingly infinite vistas. A hypnotic soundtrack reflects the imagery through a meticulous layering of sonic components.

Led by composer Saad Thamir, this chamber-music ensemble features Thamir on percussion and vocals, Bassem Hawar on djoze, Christina Fuchs on clarinet and bass clarinet, and Jarry Singla on piano. Lagash seeks to add a new dimension to Oriental music, fascinating audiences with complex and seductive melodies, melancholy harmonies, surprising rhythms and great precision. Much of this richness is drawn from the centuries-old Maqam tradition, a melodic system in classical Arab music that is based on specific note combinations. As in Western music traditions from Baroque to jazz, the music of Lagash contains composed as well as improvised elements.
WITHIN – composed and orchestrated by Tarek Atoui

A programme commissioned by Sharjah Art Foundation
Tarek Atoui conceived this programme as a sound composition of four interrelated movements that build up and feed back on each other. The unit of composition is the pulse. It is defined here as an action or event (performance, concert, workshop or research group) of a certain intensity (fortissimo, mezzo piano, piano, tacet) that periodically affects the activity and the soundscape of the city. WITHIN is influenced by the project Tacet, an investigation into how deaf people understand and perceive sound. This research has inspired Atoui to write WITHIN as a chain reaction of rhythmic and plucked pulses, silent and emic ones. It has also led him to look into the philosophy of Qin music, which makes connections between virtuosity, silence and sound.

WITHIN will last for the duration of the Biennial. It progresses spatially from the city to the Biennial. The programme begins with performers occupying roundabouts, alleys and parking lots in the city, then moves to the public squares of Sharjah’s Heritage Area, onto the rooftops of the exhibition spaces and into the courtyards.

The Call - from the city into the Biennial

Variations for 10 drummers and an electronic musician fortissimo (ff)
Sources and influence: The musical tradition of the Gulf, the polyphony and polyrhythms that accompanied and marked the transformation of the Gulf societies, Tacet, the perception and relation to sound and rhythm of students from Al Amal School for the Deaf, Sharjah, UAE.

Metricize
Composed by: Tarek Atoui
Performed by: Uriel Barthélémi, Susie Ibarra, Lukas Ligeti, Kevin Shea, Jim Black, Yoshimi, Yoshida Tatsuya, Morten Olsen, Brian Chippendale and Cevdet Erek.

Live Ammunition: Music for Clapping, String Quartet and Electronics
Composed and performed by: Hassan Khan

The Circle - into the courtyards

Variations for 3 string performers mezzo piano (mp)
Sources and influence: The Chinese tradition of Qin music and its relation to sound silence and virtuosity.

The cordophone/NoPiano
Composed and performed by: Sophie Agnel

Electric guitar and pedals
Composed and performed by: Charbel Haber

The Guqin
Composed and performed by: Wu Na

The Emic

Sources and influence: The Council’s research on sound, noise and Deaf culture, Metricize, Qin music.

Below 160
Composed by: Students from Al Amal School for the Deaf and Tarek Atoui
Performed by: Students from Al Amal School for the Deaf

Music for handmade electronics, laptop and electric oud
Composed and performed by: Hasan Hujairi
برنامج موسيقى تنسيق وتأليف طارق عطوي

تأليف ونثأ؟ من مؤسسة الشارقة للفنون

تحيط طوحي بهذا البرنامج كتكوين صوتي من أربع حركات متصلة تتصاعد وتغذي كل منها الأخرى، ووحدة التكوين هي البض، ويعبر البض بأنه فعل أو حدث (عرض أدائي أو حفلة أو ورشة عمل أو مجموعة بجينة) ذو قوة بنية (صراخ، نموذج، حافز) تؤثر دورياً على نشاط المدينة وبيئتها الصوتية. تأثر برنامج "ثنايا" بمشروع تاسيت، وهو تمحيص في كيفية استيعاب الصم للصوت وإدراكهم له. ولقد ألهم هذا البحث عطوي، حيث كتب برنامجه ثنايا كتفاعل متسلسل للنبضات الإيقاعية المجتزأة والنبضات الساكنة والمتأصلة. ولقد أعطا هذا المشروع إلى التمحيص في فلسفة موسيقى الكين التي تقيم صلات بين براعة العزف والسكون والصوت.

ثنايا سيمترب طوال فترة البينالي. ويلتقط مكاناً من المدينة إلى البينالي. يبدأ البرنامج بمؤدين يحتلون منعطفات ثنايا وأزقة المدينة ومواقف السيارات، ثم يتحركون إلى الميادين العامة لمنطقة الشارقة التراثية ومنها إلى أسقف مساحات المعرض فالأفنية.

الدائرة - داخل الأفنية

ال.responses

نهائي من المدينة إلى البينالي

وايكو: موسيقى تعزف بالتصفيق، رباعية وترية وإلكترونيات

وزيررو: موسيقى تعزف بالترية،،،،

ذخيرة حية: موسيقى تعزف بالتصفيق، رباعية وترية وإلكترونيات

تأليف ونثأ؟ من جنس حجري
EDUCATION AND PUBLIC PROGRAMMING
PLAYDATE

April 13, April 27 and May 11

These family workshops offer children and their parents the chance to explore the artwork on display in the Biennial and to use their experiences as inspiration in art-making workshops.

Once Upon a Time
10 am – 1 pm
In this story-telling workshop, children are encouraged to create their own narratives and characters using a variety of traditional material and techniques (arish, weaving, carpentry, fabric, etc).

Reuse and Recycle Workshop
10:30 am – 1 pm
In this assemblage workshop, participants will examine the ways in which artists utilise everyday items in their practices by working with recycled material.

Photography Workshop
11 am – 1 pm
In this workshop, students will learn the basics of photography

Filmmaking Workshop
2 pm – 4 pm
In this workshop, students will learn the basics of filmmaking.

Painting Workshop
3 pm – 5 pm
A teaching artist will instruct students in the basics of painting.

Calligraphy Workshop
3:30 pm – 6 pm
Students will be introduced to calligraphic techniques and styles by a teaching artist.
OTHER WORKSHOPS

Film Workshop
4 pm – 7:30 pm on April 6 and April 20
In this course, students will explore and experiment with video through a series of short exercises. All short films produced during the workshop will be uploaded onto a dedicated webpage where visitors will be encouraged to view and vote for their favourite amateur film.

Illustration X
5 pm – 7:30 pm on March 30, April 13 and April 27
Led by artist Nasir Nasrallah, participants in this course will explore a vast array of experimental and collaborative illustration methods, teaming up to work on communal art projects. Students will be encouraged to transform several photographic stills of the UAE into an illustrated series.

Reimaging Cartography: Maps as an Art Form
5 pm – 7:30 pm on April 8, April 22 and May 6
Using both traditional and unconventional mixed media methods, students will investigate the visual language of maps. They will be provided with different types of maps and encouraged to incorporate them into a contemporary artwork.

Bookmaking Workshop
3:00 pm – 5 pm on April 11
This introductory course will familiarise students with the basics of bookmaking.

Arabic Alphabet Workshop
3:00 pm – 5 pm on April 13
Beyond paper and pencil, participants will discover the Arabic alphabet with their hands.

Weaving Workshop
4 pm – 6 pm on April 19 and May 3
This class is designed to help children discover the fun of weaving. The instructor will guide students through the process of weaving an object of their choice.

Mapping and Archiving the Soundscape of the Eastern Region (Conceived as part of WITHIN)
May 5-9
Hassan Hujairi’s five-day sound workshop at the Khorfakan branch of the University of Sharjah will teach students how to listen to their environment and to record and capture the sounds that most characterise it. Students will also be taught how to edit and classify these sounds in order to use them for compositional and creative purposes.
ورشة عمل الأفلام

6 أبريل، 3 - 8 مساءً

في هذه الدورة، سيقوم الطلاب باستكشاف الفيديو ويعوزون اختياره من خلال سلسلة من التدريبات القصيرة.

سيتم تحميل جميع الأفلام القصيرة الناتجة خلال ورشة العمل على صفحة ويب مخصصة، حيث سيتم تشجيع الزوار للاطلال والتصويت لفيلم الهاوية.

مثال توضيحي

27 مارس، 3 - 8 مساءً

بإشراف الفنان ناصر نصر الله يستكشف المشاركون في هذه الدورة، مجموعة واسعة من الوسائل التوضيحية التجريبية والتفاعلية، ويعملون كفريق واحد على المشاريع الفنية الجماعية. كما سيتم تشجيع الطلاب على تحويل العديد من الشهادات التوضيحية الأخرى إلى الرسوم التوضيحية من خلال الرسوم التوضيحية كعمل فني.

إعادة تحليل رسوم الخرائط: الخرائط كشكل فني

8 أبريل، 3 - 8 مساءً

تستمر ورشة حسن الحجيري في الصوت، لمدة خمسة أيام في فرع خورفكان، جامعة الشارقة. وتسعى إلى تعليم الطلاب كيفية الاستماع إلى محيطهم، تسجيل والحفاظ على الأصوات التي تميزها. كما يتم تدريس الطلاب كيفية تحرير وتصنيف هذه الأصوات من أجل استخدامها كأغراض تركيبية والابداعية.

إعادة تحليل رسوم الخرائط: الخرائط كشكل فني

8 أبريل، 3 - 8 مساءً

باستخدام وسائل الإعلام المختلفة والتقليدية وغير التقليدية، سوف يعوز الطلاب على استخدام اللغة البصرية للخارائط. وسيتم تزويدهم بأنواع مختلفة من الخرائط، وتشجيعهم على إدراجها في عمل فني معاصر.
البرنامج التعليمي

موعد اللعب

30 أبريل، 17 أبريل، 11 مايو

تمنح هذه الورش العائلية للأطفال وذويهم فرصة اكتشاف فيها الأعمال الفنية للشاركة في البنالي، ويتم استخدامها كمصدر إلهام لابتكار أعمال فنية.

كان يا ما كان
بعد الظهر
1:00 – 10:00

ورشة العمل بالرسوم
2:00 - 5:00

ورشة إعادة التدوير
2:30 - 5:30

ورشة التصوير الفوتوغرافي
11 صبحًا - 1 بعد الظهر

ورشة عمل صناعة الأفلام
2 مساحة - 4 مساحة

ورشة عمل السرد القصصي
صباحًا 10:00 - بعد الظهر 1:00

ورشة عمل فن الخط
3:30 - 6:30

ورشة عمل للرسم
1:00 - 4:00

في ورشة العمل بالرسوم، يتم تشجيع الأطفال لابتكار رسماتهم الخاصة وشخصياتهم الفنية، باستخدام مجموعة من المواد التقليدية مثل الرسم، التنسيج والنسج، الخ.

في ورشة إعادة التدوير، سيتم تشجيع الأطفال لاستخدام المواد القابلة للتدوير، والتعرف على أهمية إعادة التدوير وutos شخصيتها وضمانها في حفظ البيئة.

في ورشة العمل بالتصوير الفوتوغرافي، سيتم تعليم الأطفال أساسيات التصوير الفوتوغرافي واستخدام مجموعة متنوعة من الكاميرات وتقنيات الصور والتصميم لتنمية الابتكار والحدث الفنى.

في ورشة عمل السرد القصصي، سيتم تشجيع الأطفال على إنشاء أسطورة أو قصة صغيرة، وتطبيق التفاني والابتكار في تصميم وكتابة القصص.
OPENING WEEK SCHEDULE
OPENING WEEK SCHEDULE

**Wednesday 13 March**

**10:00 am**
Sharjah Biennial 11 Official Opening - In the presence of H.H. Sheikh Dr. Sultan Bin Mohammed Al-Qasimi; Al Hamdan bin Mousa Square, Sharjah Art Foundation Al Mureijah

**10:30 am**
Programme 10:120*, Wael Shawky; SAF Art Spaces GH-F

**10:30 am**
*Taste of a Stone: Itiat Esa Ufok*, Otobong Nkanga; Bait Khaled bin Ibrahim Al Yousif, SAF Art Spaces

**12:00 pm**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**1:00 pm**
Programme 10:120*, Wael Shawky, SAF Art Spaces GH-F

**2:00 pm – 8:30 pm**
*Terra Incognita, et cetera*, Tintin Wulia; Bait Al Serkal, Arts Area

**4:30 pm**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**5:00 pm – 7:00 pm**
*One Hundred Thousand Solitudes*, Tony Chakar; Sharjah Institute for Theatrical Arts

**7:00 pm**
Programme 10:120*, Wael Shawky; SAF Art Spaces GH-F

**8:30 pm**
Sharjah Biennial 11 Gala Dinner and Awards Ceremony (by invitation only); Bait Obaid Al Shamsi, Arts Area

10:30 pm
Sharjah Biennial 11 After Party (by invitation only); Dubai

**Thursday 14 March**

**10:30 am**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**11:00 am – 9:00 pm**
*Terra Incognita, et cetera*, Tintin Wulia; Bait Al Serkal, Arts Area

**11:30 am**
Programme 10:120*, Wael Shawky, SAF Art Spaces GH-F

**2:00 pm – 6:30 pm**
March Meeting; Sharjah Institute for Theatrical Arts

**3:00 pm**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**3:30 pm**
Programme 10:120*, Wael Shawky; SAF Art Spaces GH-F

**5:00 pm**
Curator’s Tour; SAF Art Spaces

**5:30 pm**
*Taste of a Stone: Itiat Esa Ufok*, Otobong Nkanga; Bait Khaled bin Ibrahim Al Yousif, SAF Art Spaces

**7:15 pm**
Performance by Shazia Sikander and Du Yun featuring poets Abdullah Al Hedeyeh, Shaikha Al Mutairi and Hamsa Younis, with Mohamed Lashkuri Ibrahim on shehnai; Arts Square
**7:20 pm**
*Dictums 10:120*, Wael Shawky; SAF Art Spaces GH-F

**7:30 pm**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**8:30 pm - 9:30 pm**
Film Programme: Panel Discussion, Apichatpong Weerasethakul and Ole Scheeren lead a discussion featuring the film programmers, moderated by Dennis Lim; Mirage City Cinema, Maurouth Square

**9:30 pm - 11:00 pm**
Film Programme, Screening programmed by Tilda Swinton; Mirage City Cinema, Maurouth Square

**11:00 pm - 1:00 am**
Film Programme, Screening programmed by Jean-Pierre Rehm; Mirage City Cinema, Maurouth Square

**Friday 15 March**

**10:30 am - 1:30 pm**
March Meeting; Sharjah Institute for Theatrical Arts

**11:30 am**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**2:30 pm - 4:00 pm**
March Meeting; Sharjah Institute for Theatrical Arts

**4:00 pm**
Curator’s Tour; SAF Art Spaces

**4:30 pm**
*Dictums 10:120*, Wael Shawky; SAF Art Spaces GH-F

**5:30 pm**
*Taste of a Stone: Itiat Esa Ufok*, Otobong Nkanga; Bait Khaled bin Ibrahim Al Yousif, SAF Art Spaces

**5:30 pm**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**6:00 pm - 6:45 pm**
*Snapshot* - Işıl Eğrikavuk; Calligraphers’ Studios, Calligraphy Square

**6:00 pm**
*Dictums 10:120*, Wael Shawky; SAF Art Spaces GH-F

**7:00 - 8:00 pm**
Music and Performance Programme - *Univrs (uniscope version)*, alva noto (Carsten Nicolai) with a special appearance by Ryuichi Sakamoto; Bait Obaid Al Shamsi, Arts Area

**8:30 - 9:30 pm**
Film Programme: Panel Discussion, Ali Jaafar leads a discussion on Sharjah Biennial 11 commissioned films from the Middle East, moderated by Lina Matta (Head of MBC 4, Dubai); Mirage City Cinema, Maurouth Square

**9:00 pm**
Music and Performance Programme *Within*, SB11 commissioned performance by 10 drummers composed and orchestrated by Tarek Atoui

**9:30 - 11:30 pm**
Film Programme, Screening programmed by Ali Jaafar; Mirage City Cinema, Maurouth Square

**11:30 pm - 1:00 am**
Film Programme, Screening programmed by Steve Anker; Mirage City Cinema, Maurouth Square
**Saturday 16 March**

**10:00 am**
Curator’s Tour; SAF Art Spaces

**12:00 pm – 1:30 pm**
March Meeting 2012 Book Launch followed by lunch; Bait Al Naboodah, Calligraphy Square

**2:00 pm – 6:00 pm**
March Meeting; Sharjah Institute for Theatrical Arts

**8:30 pm – 9:30 pm**
Film Programme: Panel Discussion, Khavn de la Cruz leads a discussion on SB11 commissioned films from the Philippines, moderated by Dennis Lim; Mirage City Cinema, Maurouth Square

**9:30 pm – 11:30 pm**
Film Programme, Screening programmed by Mehelli Modi; Mirage City Cinema, Maurouth Square

**11:30 pm – 1:15 am**
Film Programme, Screening programmed by Apichatpong Weerasethakul; Mirage City Cinema, Maurouth Square

*Performances will run for the first three days of the Biennial three times daily - morning, afternoon and evening.

**Sunday 17 March**

**10:00 am – 6:00 pm**
March Meeting; Sharjah Institute for Theatrical Arts

**8:30 pm – 9:30 pm**
Music and Performance Programme, *Live Ammunition: music for clapping, string quartet and electronics*. Commissioned performance by Hassan Khan; Sharjah Art Foundation Al Mureijah

Attending the March Meeting is free and open to all on a first-come first-serve basis. For reservations, please register your interest at marchmeeting@sharjahart.org. Please include the following details in your email: Full Name, Professional Designation, Organisation and Country.

There will be a variety of food stalls and restaurants within walking distance of the Biennial venues. In addition to the Opening Week Programme there will be organised visits to museums and sites within Sharjah that were part of the cultural cartography research for Sharjah Biennial 11.
السبت 17 مارس

10 صبحاً
جولة مع قيمة البنالي. الساحات الفنية بحث الخارطة الثقافية لـبنالي الشارقة

12 - 13 يلي غداء، بيت النابودة، ساحة الخط العربي
إطلاق كتاب لقاء مارس

6 - 7 مساءً
لقاء مارس. معهد الشارقة للفنون المسرحية

9 صباحاً
حفل موسيقى "ذا بروكاس". سينما سراب المدينة، ساحة بيت الوروث

الأحد 18 مارس

1 صباحاً - 6 مساءً
لقاء مارس. معهد الشارقة للفنون السرحية

8 - 9 مساءً
برنامج للأفلام، برنامج ميهلي مودي. سينما سجاب المدينة، ساحة بيت الوروث

11 - 12 صباحاً
حفل موسيقى "ذا بروكاس". سينما سراب المدينة، ساحة بيت الوروث

برنامج الأفلام، برنامج ميهلي مودي. سينما سجاب المدينة، ساحة بيت الوروث

برنامج الأفلام، برنامج ميهلي مودي. سينما سجاب المدينة، ساحة بيت الوروث

Programs for April 30 will continue throughout the first three days - morning, afternoon, and evening. A variety of food stalls and restaurants will be near the events. In addition to the Opening Week Schedule, there will be tours for the participating artists to the biennial, as well as various museums and other sites within Sharjah used during the festival.

marchmeeting@sharjahart.org لوي حضور لقاء مارس مجاني ومتاح للجميع. للحجز التسجيل على الرجاء إدراج التفاصيل التالية في رسالتك الإلكترونية. الاسم الكامل، المهنة، المنظمة، البلد.

OPENING WEEK SCHEDULE
Programs April 30 will continue throughout the first three days - morning, afternoon, and evening. A variety of food stalls and restaurants will be near the events. In addition to the Opening Week Schedule, there will be tours for the participating artists to the biennial, as well as various museums and other sites within Sharjah used during the festival.

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مساءً
7:40 مساءً
أقوال

بريغام الفضائي وعرض الأداء (تباي)، أداء لعشرة عازفي طبول، تأليف وتنسيق طارق
عطوي

6:30 مساءً
لقاء - إشيل أمدين. مساحات الفنية، ساحة الخط العربي

5:30 مساءً
ناقش - إيليقاوق. مساحات الفنية، ساحة السحاب

4:00 عصرًا
لقاء جماعي - بيير باريس. ساحة سراب المدينة، ساحة بيت الوروث

3:15 صبحًا
بريفعورد، برنامج تيلدا سوينتون. سما سراب المدينة، ساحة بيت الوروث

2:15 صبحًا
بريفعورد، برنامج ستيف أنكر. سما سراب المدينة، ساحة بيت الوروث

1:15 صبحًا
بريفعورد، برنامج آرثر سكوت. سما سراب المدينة، ساحة بيت الوروث

11, 12
مساءً
بريفعورد، برنامج علي جعفر (نورا). سما سراب المدينة، ساحة بيت الوروث

10، 11
مساءً
بريفعورد، برنامج غابرييل هوج. سما سراب المدينة، ساحة بيت الوروث

9، 10
مساءً
بريفعورد، برنامج جان كريستيان لونو. سما سراب المدينة، ساحة بيت الوروث

8، 9
مساءً
بريفعورد، برنامج سيدني جونز. سما سراب المدينة، ساحة بيت الوروث

7، 8
مساءً
بريفعورد، برنامج كارستن بينال. سما سراب المدينة، ساحة بيت الوروث

6، 7
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

5، 6
مساءً
بريفعورد، برنامج توماس. سما سراب المدينة، ساحة بيت الوروث

4، 5
مساءً
بريفعورد، برنامج ديفيد. سما سراب المدينة، ساحة بيت الوروث

3، 4
مساءً
بريفعورد، برنامج جويل. سما سراب المدينة، ساحة بيت الوروث

2، 3
مساءً
بريفعورد، برنامج كارل. سما سراب المدينة، ساحة بيت الوروث

1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

صباحًا
1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

11، 12
مساءً
بريفعورد، برنامج جان كريستيان لونو. سما سراب المدينة، ساحة بيت الوروث

10، 11
مساءً
بريفعورد، برنامج غابرييل هوج. سما سراب المدينة، ساحة بيت الوروث

9، 10
مساءً
بريفعورد، برنامج سيدني جونز. سما سراب المدينة، ساحة بيت الوروث

8، 9
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

7، 8
مساءً
بريفعورد، برنامج كارستن بينال. سما سراب المدينة، ساحة بيت الوروث

6، 7
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

5، 6
مساءً
بريفعورد، برنامج كارل. سما سراب المدينة، ساحة بيت الوروث

4، 5
مساءً
بريفعورد، برنامج ديفيد. سما سراب المدينة، ساحة بيت الوروث

3، 4
مساءً
بريفعورد، برنامج جويل. سما سراب المدينة، ساحة بيت الوروث

2، 3
مساءً
بريفعورد، برنامج كارل. سما سراب المدينة، ساحة بيت الوروث

1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

صباحًا
1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

11، 12
مساءً
بريفعورد، برنامج جان كريستيان لونو. سما سراب المدينة، ساحة بيت الوروث

10، 11
مساءً
بريفعورد، برنامج غابرييل هوج. سما سراب المدينة، ساحة بيت الوروث

9، 10
مساءً
بريفعورد، برنامج سيدني جونز. سما سراب المدينة، ساحة بيت الوروث

8، 9
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

7، 8
مساءً
بريفعورد، برنامج كارستن بينال. سما سراب المدينة، ساحة بيت الوروث

6، 7
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

5، 6
مساءً
بريفعورد، برنامج كارل. سما سراب المدينة، ساحة بيت الوروث

4، 5
مساءً
بريفعورد، برنامج ديفيد. سما سراب المدينة، ساحة بيت الوروث

3، 4
مساءً
بريفعورد، برنامج جويل. سما سراب المدينة، ساحة بيت الوروث

2، 3
مساءً
بريفعورد، برنامج كارل. سما سراب المدينة، ساحة بيت الوروث

1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

الجمعة 15 مارس
مساءً
بريفعورد، برنامج سيدني جونز. سما سراب المدينة، ساحة بيت الوروث

صباحًا
1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

11، 12
مساءً
بريفعورد، برنامج كريستيان. سما سراب المدينة، ساحة بيت الوروث

10، 11
مساءً
بريفعورد، برنامج غابرييل هوج. سما سراب المدينة، ساحة بيت الوروث

9، 10
مساءً
بريفعورد، برنامج سيدني جونز. سما سراب المدينة، ساحة بيت الوروث

8، 9
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

7، 8
مساءً
بريفعورد، برنامج كارستن بينال. سما سراب المدينة، ساحة بيت الوروث

6، 7
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

5، 6
مساءً
بريفعورد، برنامج كارل. سما سراب المدينة، ساحة بيت الوروث

4، 5
مساءً
بريفعورد، برنامج ديفيد. سما سراب المدينة، ساحة بيت الوروث

3، 4
مساءً
بريفعورد، برنامج جويل. سما سراب المدينة، ساحة بيت الوروث

2، 3
مساءً
بريفعورد، برنامج كارل. سما سراب المدينة، ساحة بيت الوروث

1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

الجمعة 15 مارس
مساءً
بريفعورد، برنامج سيدني جونز. سما سراب المدينة، ساحة بيت الوروث

صباحًا
1، 2
مساءً
بريفعورد، برنامج جيم. سما سراب المدينة، ساحة بيت الوروث

11، 12
مساءً
بريفعورد، برنامج كريستيان. سما سراب المدينة، ساحة بيت الوروث

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بريفعورد، برنامج غابرييل هوج. سما سراب المدينة، ساحة بيت الوروث

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بريفعورد، برنامج سيدني جونز. سما سراب المدينة، ساحة بيت الوروث

8، 9
مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب المدينة، ساحة بيت الوروث

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بريفعورد، برنامج كارستن بينال. سما سراب المدينة، ساحة بيت الوروث

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مساءً
بريفعورد، برنامج أندرو ستيل. سما سراب الم...
الم öğاء 13 مارس
الإفتتاح الرسمي لبينالي الشارقة
الخميس 14 مارس
1:30 صباحاً
الإفتتاح الرسمي لبينالي الشارقة 11 - يحضر سمو الشيخ الدكتور سلطان بن محمد القاسمي ساحة آل حمدان بن موسى، مؤسسة الشارقة للفنون، للرحلة.

1:30 صباحاً
أقوال : 30 وائل شوقي. الساحات الفنية GH-F

المذاق الحجر: أتوبونغ نكانغا. بيت خالد بن إبراهيم اليوسف، المساحات الفنية

10:00 صباحاً - 9:00 مساءً
أرض مجهولة. إلى آخره تن تن وويا. بيت السركال، منطقة الفنون

11:30 صباحاً
أقوال : 10 وائل شوقي. الساحات الفنية GH-F

10:30 - 7:30 مساءً
لقاء مارس. معهد الشارقة للفنون للسرحية

12:00 مساءً
أقوال : 12 وائل شوقي. الساحات الفنية GH-F

11:30 مساءً
أقوال : 13 وائل شوقي. الساحات الفنية GH-F

11:00 مساءً
جولة مع قيمة البينالي. الساحات الفنية

5:00 مساءً
مذاق الحجر: أتوبونغ نكانغا. بيت خالد بن إبراهيم اليوسف، الساحات الفنية

7:15 مساءً
عرض أداء شازيا اسكندر ودو يان مع الشعراء عبد الله الهدية، وشيخة المطيري، وهمسة يونس، ومحمد شكري على الزمان. ساحة الفنون

4:00 مساءً
أقوال : 40 وائل شوقي. الساحات الفنية GH-F

5:00 مساءً
مائة ألف عزلة، توني شكر. معهد الشارقة للفنون للسرحية

7:00 مساءً
أقوال : 70 وائل شوقي. الساحات الفنية GH-F

8:45 مساءً
حي العشاء الرسمي توزيع جوائز بينالي الشارقة 11 (للدعوين فقط). بيت عبيد الشامسي، منطقة الفنون
**Wednesday March 20**
*Taste of a Stone: Itiat Esa Ufok*, Otobong Nkanga; Bait Khaled bin Ibrahim Al Yousif, SAF Art Spaces

**Friday March 22**
8:30 pm - 12:00 am
Film Programme, screenings programmed by Tilda Swinton and Jean-Pierre Rehm; Mirage City Cinema, Maurouth Square

**Saturday March 23**
8:30 pm - 12:00 am
Film Programme, screenings programmed by Ali Jaafar and Steve Anker; Mirage City Cinema, Maurouth Square

**Friday March 29**
Music and Performance Programme - *Here(s)*, Selma and Sofiane Ouissi; Sharjah Institute for Theatrical Arts

8:30 - 11:45 pm
Film Programme, screenings programmed by Khavn de la Cruz and Alcino Leite Neto; Mirage City Cinema, Maurouth Square

**Sunday March 30**
8:30 pm - 12:15 am
Film Programme, screenings programmed by Apichatpong Weerasethakul and Mehelli Modi; Mirage City Cinema, Maurouth Square

**Friday April 5**
Music and Performance Programme *Within*, Sophie Agnel; Bait Obaid al Shamsi courtyards/SAF Art Spaces

**Friday April 12**
8:30 pm - 12:00 am
Film Programme, screenings programmed by Tilda Swinton and Jean-Pierre Rehm; Mirage City Cinema, Maurouth Square

**Saturday April 6**
Music and Performance Programme *Within*, Sophie Agnel; Khorfakkan

8:30 pm - 12:00 am
Film Programme, screenings programmed by Ali Jaafar and Steve Anker; Mirage City Cinema, Maurouth Square

**Friday April 19**
Music and Performance Programme - *datamatics [ver. 2.0]*, Ryoji Ikeda; Sharjah Institute for Theatrical Arts

Music and Performance Programme *Within*, Charbel Haber; Bait Obaid Al Shamsi

8:30 pm - 12:00 am
Film Programme, screenings programmed by Tilda Swinton and Jean-Pierre Rehm; Mirage City Cinema, Maurouth Square

**Saturday April 20**
Tony Chakar book launch and performance, *The Space of Nūn*; Sharjah Institute for Theatrical Arts
8:30 pm – 12:00 am
Film Programme, screenings programmed by Ali Jaafar and Steve Anker; Mirage City Cinema, Maurouth Square

**Friday April 26**
Music and Performance Programme *Within*, Wu Na; SAF Art Spaces

8:30 – 11:45 pm
Film Programme, screenings programmed by Khavn de la Cruz and Alcino Leite Neto; Mirage City Cinema, Maurouth Square

**Saturday April 27**
8:30 pm – 12:15 am
Film Programme, screenings programmed by Apichatpong Weerasethakul and Mehelli Modi; Mirage City Cinema, Maurouth Square

**Friday May 3**
8:30 pm – 12:00 am
Film Programme, screenings programmed by Tilda Swinton and Jean-Pierre Rehm; Mirage City Cinema, Maurouth Square

**Saturday May 4**
8:30 pm – 12:00 am
Film Programme, screenings programmed by Ali Jaafar and Steve Anker; Mirage City Cinema, Maurouth Square

**Thursday May 9**
Music and Performance Programme *Within*, Tarek Atoui and students from Al Amal School for the Deaf; Bait Obaid al Shamsi/SAF Art Spaces

**Friday May 10**
Music and Performance Programme, Lagash; Cultural Centre, Kalba
Music and Performance Programme *Within*, Hassan Huqairi; Eastern Region

**8:30 – 11:45 pm**
Film Programme, screenings programmed by Khavn de la Cruz and Alcino Leite Neto; Mirage City Cinema, Maurouth Square

**Saturday May 11**
**8:30 pm – 12:15 am**
Film Programme, screenings programmed by Apichatpong Weerasethakul and Mehelli Modi; Mirage City Cinema, Maurouth Square

*For performance timings, please check our website.
الخريج 9 مايو
برنامج الأفلام وعروض الأداء (تانيا)، طارق عطوي وطلاب مدرسة الأمل للصم، بيت عبيد الشامسي، الساحات الفنية

الجمعة 10 مايو
برنامج الأفلام وعروض الأداء للكاتب، مركز الثقافة، كليات، برنامج الوسيقي وعروض الأداء (تانيا)، حسن حجري، المنطقة الشرقية

السبت 11 مايو
8:30 صباحاً - 11:45 ظهراً
برنامج الأفلام، برنامج كافان ديا كروز وأليشينتو نينتو، سينما سراب المدينة، ساحة بيت الوروث

الخميس 9 مايو
8:30 صباحاً - 12:00 ظهراً
برنامج الأفلام، برنامج تيلدا سوينتون وجان - بير، سينما سراب المدينة، ساحة بيت الوروث

السبت 21 مايو
8:30 صباحاً - 12:00 ظهراً
برنامج الأفلام، برنامج سوبوتين وجان - بير، سينما سراب المدينة، ساحة بيت الوروث

الجمعة 27 مايو
8:30 صباحاً - 11:45 ظهراً
برنامج الأفلام، برنامج كافان ديا كروز وأليشينتو نينتو، سينما سراب المدينة، ساحة بيت الوروث

الجمعة 30 مايو
8:30 صباحاً - 12:00 ظهراً
برنامج الأفلام، برنامج تيلدا سوينتون وجان - بير، سينما سراب المدينة، ساحة بيت الوروث

الجمعة 31 مايو
8:30 صباحاً - 11:45 ظهراً
برنامج الأفلام، برنامج سوبوتين وجان - بير، سينما سراب المدينة، ساحة بيت الوروث

للحصول على أوقات العروض الرجاء متابعة موقعنا على الإنترنت.

*في الواقع*
برنامج بينالي الشارقة 11

الأربعاء 10 مارس
مذاق الحجر. أتوبونغ كاتزاغا. بيت خالد بن إبراهيم اليوسف، الساحات الفنية

الجمعة 22 مارس
برنامج الأفلام، برنامج لـ تيلدا سوينتون وجان - بيير رِم. سينما سراب المدينة، ساحة بيت الوروث

الجمعة 23 مارس
السبت 24 مارس
برنامج الأفلام، برنامج علي جعفر وستيف أنكر. سينما سراب المدينة، ساحة بيت الوروث

الجمعة 29 مارس
الجمعة 30 مارس
الأحد 30 مارس
برنامج الأفلام، برنامج كافان دي لا كروز وألشينو ليتو نيتو ، سينما سراب المدينة، ساحة بيت الوروث

الأربعاء 6 أبريل
برنامج الموسيقى وعروض الأداء )ثنايا(، صوفي أجنيل. ساحة بيت عبيد الشامسي/المساحات الفنية

الجمعة 12 أبريل
الجمعة 13 أبريل
الجمعة 19 أبريل
الجمعة 6 إبريل
برنامج الأفلام، برنامج أيشانبينغ فراسيتاگل وميهلي مودي، سينما سراب المدينة، ساحة بيت الوروث

برنامج الأفلام، برنامج كافان دي لا كروز وألشينو ليتو نيتو ، سينما سراب المدينة، ساحة بيت الوروث

برنامج الموسيقى وعروض الأداء، ريوجي إيكيدا. معهد الشارقة للفنون السرحية

برنامج الموسيقى وعروض الأداء، روجي إيكيدا. معهد الشارقة للفنون السرحي
THE BIENNIAL RECOMMENDS
Souks

**Souk Al Arsa**
The oldest souk in the UAE, located in the Heritage Area. You can find antiques, pashminas, traditional dresses, silver jewellery as well as a coffee shop that offers traditional local food, desserts and Arabic coffee. We recommend the fish biryani.

**The Blue Souk (or Central Souk)**
Gold, jewellery, clothes and carpets. Located in Al-Majaz at the southern end of the Buheira Corniche.

Sights

**Sharjah Art Museum**
The Sharjah Art Museum, one of the main landmarks in the Arts Area, was inaugurated during the 3rd Sharjah Biennial in April 1997. The two museums have a total area of 111,000 square metres. It consists of 68 halls of various sizes: 28 with an area of 52-56 square metres and 40 with an area of 41-76 square metres. Located just off the Corniche and on the north side of Burj Avenue (Bank Road), the Arts Area comprises five architecturally acclaimed heritage buildings and a mosque dating back to the end of the eighteenth century. Taxi drivers who don’t know the museum may know the Iranian Souk, which is parallel to the museum.

*Opening times: Sat – Thurs 9 am – 9 pm | Fri 4 pm – 9 pm*

*For more information on all museums in Sharjah please visit*

[www.sharjahmuseums.ae](http://www.sharjahmuseums.ae)

+971 6 5688222

**Sharjah Museum of Islamic Civilization**
The Sharjah Museum of Islamic Civilization is situated in the historic Heart of Sharjah on the Majarrah Waterfront. The building was first opened in 1987 as the Souq al Majarrah and quickly became a popular landmark for both visitors and the people of Sharjah. The building was only the second of its kind in the Gulf region (following Sharjah’s Central Souk) that used Arab-Islamic design elements on the ground-plan and décor. The building was renovated and reopened in 2008 as the Museum of Islamic Civilization. It houses more than five thousand exquisite artefacts from all over the Islamic World arranged across seven spacious galleries and display areas.

*Opening times: Sat – Thurs 8 am – 8 pm | Fri 4 pm – 8 pm*

*Ticket prices: Adult AED 5, Family AED 10*

[www.islamicmuseum.ae](http://www.islamicmuseum.ae)

+971 6 565 5455

**Al Mahatta Museum**
This museum is dedicated to aviation history with a particular focus on the UAE. Named after the first airport in the Gulf region, the museum explores flight development and aviation history from the 1930s to the present. One of the main attractions is the collection of fully restored propeller planes that stand by the original refueling tanker.

*Opening times: Sat – Thurs 8 am – 8 pm | Fri 4 pm – 8 pm*

*Ticket prices: Adult AED 5, Family AED 10.*

[www.sharjahmuseums.ae](http://www.sharjahmuseums.ae)

+971 6 573 3079

**Bait Al Serkal**
Bait Al Serkal is the beautifully renovated three-storey house and former home of the British Commissioner for the Arabian Gulf. This residence was later turned into a missionary hospital where many prominent Sharjah residents were born.
**Bait Al Shamsi**
A restored creek-side house that includes a series of artist studios set around the traditional courtyard. Artists are invited by the Sharjah Directorate of Arts from all over the world to use the studios each year. The space has an air of tranquility during the day, but comes alive in the evenings when the artists usually meet to discuss their work.

**Bait Al Naboodah**
Located in the Sharjah Heritage Area, this charming two-storey house dates back to 1845 and pays tribute to traditional Gulf architecture. A family home as it would have been in the mid-18th century has been reconstructed in this double storey house depicting several generations of an extended family all living under the same roof. True to tradition, all the rooms are built around a central courtyard. The rooms display items relating to everyday life and include Arabic chests and four-poster beds, traditional children’s toys and kitchen utensils. On the opposite side of Burj Avenue (Bank Street) is the Heritage Area, devoted to local markets, meeting places and small museums. This beautifully renovated district is a shining example of Sharjah's commitment to heritage and culture; the district played an instrumental role in the Emirate’s achievement as the UNESCO Arab Capital of Culture in 1998.

**Dr. Sultan Al Qasimi Centre for Gulf Studies**
Located in University City, the centre is a magnificent cornerstone providing researchers with integrated and comprehensive historical and geographical information tracing the development, history and heritage of life in the Arabian Gulf. The centre contains a number of exhibits that come directly from His Highness’s private collection; original and historical collector’s maps, the very first images of the region and rare coins with special relevance to the Gulf. The Archive Library at the centre consists of a collection of rare publications of historical reference covering the history of the Arabian Peninsula, and researchers have access to over one and a half million historical documents and records.

**Sharjah Maritime Museum**
The mission of the Sharjah Maritime Museum is to preserve and interpret the stories and material evidence of the Emirate’s rich maritime heritage. Visitors can walk around restored dhows and get up close to models of the full range of vessels to better understand the seafaring history.

**Opening times:** Sat-Thurs 8 am – 8 pm | Fri 4 pm – 8 pm
**Ticket prices:** Adult AED 8, Family AED 20, Child AED 4
+97165222002

**Events**

**Sharjah Theatre Days**
This longstanding celebration of Sharjah’s theatrical tradition takes place every March and promotes traditional storytelling practices, retells classical stories and showcases new work with performances aimed at all ages.

**Sharjah Heritage Days**
This annual two-week celebration takes place in April, showcasing Sharjah’s cultural heritage with events throughout the Heritage Area, displays of traditional art, dance and handicrafts.

**Food**

Food stalls featuring a variety of cuisines will be interspersed throughout SB11 venues. Don’t miss the chance to experience Sharjah’s diversity through its rich cuisine.
بيت النابودة
المتحف الشارقة للحضارة الإسلامية

يقع متحف الشارقة للحضارة الإسلامية في قلب الشارقة التاريخية على الواجهة البحرية بمنطقة الخليج. تم افتتاح هذا المكان في عام 1987، وغرس باسم سوق الخرافة والذي سرعان ما أصبح أحد المعالم السياحية التي زارها الزوار من جميع أنحاء العالم. يحتوي المتحف على مجموعة من الفنون الإسلامية التي تعود إلى القرون الأثرية.

مواعيد العمل: السبت - الخميس: 8 صباحاً - 10 مساءً
جمعة: 8 صباحاً - 6 مساءً

المتحف السركال

بيت السركال تم تشييده بشكل جميل في ثلاثة طوابق، وكان سابقاً بيت الوكيل البريطاني في منطقة الخليج العربي. ويقع هذا البيت في منطقة الخليج، حيث يجتمع فيه الفنانون عادة لمناقشة أعمالهم.

بيت الشامسي

بيت الشامسي يقع في نهاية الخليج، ويضم مجموعة من مرايا الفن التي تتوفر حول الساحة التدريجية. وقد تم دعوة فنانين من مجموعات مختلفة من قبل إدارة الفنون، وذلك للاستفادة من الرسوم، الكتان، والشيراز فرماً مايلتبس أن يضج بالحياة في الليالي حيث يجمع الفنانون عدة لقاءات أعمالهم.

المواقع

متحف الشارقة للحضارة الإسلامية

 إعادة التزود بالوقود

www.sharjahmuseums.ae
+971 6 565 5455

متحف المحطة

هذا المتحف مكرس لتاريخ الطيران مع التركيز بشكل خاص على دولة الإمارات العربية المتحدة. وهو أول مطار في منطقة الخليج، حتى الوقت الحاضر. ويعد أحد المعالم السياحية الرئيسية.

مواعيد العمل: السبت - الخميس: 8 صباحاً - 10 مساءً
جمعة: 8 صباحاً - 6 مساءً

مواعيد العمل: السبت - الخميس: 8 صباحاً - 10 مساءً
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