SHARJAH BIENNIAL 12

THE PAST, THE PRESENT, THE POSSIBLE

الماضي، الحاضر، الممكن
Since its inception in 1993, Sharjah Biennial has played an important role in the art scene of the United Arab Emirates and the region. It has brought artists from different countries and generations to exhibit together here in Sharjah. Now in its twenty-fourth year, the Biennial continues to support artists and nurture the artistic and cultural landscape of the region.

For Sharjah Biennial 12: The past, the present, the possible, Curator Eungie Joo and Associate Curator Ryan Inouye have organised an exhibition that reflects what have long been core values of the Foundation: an engagement with place and community, a focus on education and support of artistic production.

Many of the artists exhibiting in SB12 have visited Sharjah over the past year; some have created new works and site-specific commissions in response to their experiences. Equally important have been exchanges between the artists and opportunities for local audiences to learn about artists’ practices through programmes such as March Meeting 2014 and SB12 Monthly Talks.

Over the next three months, these exchanges will continue as we welcome our visitors from the UAE and around the world to experience and enjoy the Sharjah Biennial through the works themselves, ongoing film and education programmes, and the upcoming March Meeting 2015.

Hoor Al Qasimi
President, Sharjah Art Foundation

Mقدمة

منذ انطلاقته في العام 1993، تلعب بينالى الشارقة دوراً حيوياً في المشهد الفني في الإمارات العربية المتحدة والمنطقة. إذ استقدم فناني من مختلف البلدان ومن كافة الأجيال ليقدموا أعمالهم هنا في الشارقة. اليوم، بعد 24 عاماً من تلك الانطلاقا، لا يزال بينالى يواصل دعمه للمالكين وإبداع الواقع الفني والثقافي في المنطقة.

وفي بينالى الشارقة 12 الذي أتى تحت عنوان “التاريخ، الحاضر، الممكّن“، قامت قِمة بينالى أنجي جو مع القيم الساعدة رابعاً تتعلق بمفهوم الاختصاص الأساسي في مؤسسة الشارقة للفنون، والتي تبنى الارتباط والتفاعل مع الكل والمجتمع، وترتكز على التعليم ودعم الإنتاج الفني.

وحيث قام العديد من الفنانين المشاركون في الدورة 12 من بينالى بزيارة الشارقة خلال العام الماضي، فقد تم إنجاز العديد من الأعمال الجديدة والخصوبة بينالى مجدة الواقع، نتيجة تلك التجارب الدائمة. وعلى القدر نفسه من الأهمية كان ذلك التجادل بين الفنانين، والفرص التي فتحها بينالى للجمهور المحلي ليطلع أكثر على تجارب أولئك الفنانين من خلال برامج مختلفة مثل “لقاء مارس 2014“ و”حواريات بينالى الشارقة 12“.

وعلى استعداد ثلاثية شهر، ستمر هذا التفاعل، والترجيح بالزائرين الحدد من الإيام والإعلام لكي يشعروا ويعتبرون هي بينالى الشارقة، من خلال الأعمال الفنيّة نفسها، وعروض الأفلام والبرامج التعليميّة للواصل، إضافة إلى إعاقة مارس 2015.

حور القاسمي
رئيس مؤسسة الشارقة للفنون
Sharjah is a unique place steeped in heritage and surrounded by change. With the presence of humans in the area dating back 125,000 years, this has long been a site of origin, transition and an unknowable future. Today Sharjah is part of a novel federation in the process of imagining itself along a time-space continuum unlike, but intimately linked to, that of its neighbouring nations. As the emirate’s future history is written through urban development, heritage-site restoration, interdependent transnational economies and a diverse everyday culture, Sharjah Biennial 12: The past, the present, the possible has invited fifty-one artists and groups to help us imagine and reflect upon its ambitions, possibilities and being. A biennial can be a dynamic structure for such considerations, and SB12 embraces this provisional format with a focus on timely experimentation from present and past.

Mobilising a host of new commissions and works juxtaposed with an ahistorical wealth of abstraction, The past, the present, the possible signals a distrust of narrative certitude in favour of unexpected simultaneities and potential alliances. Stepping into the arena of contemporary art in Sharjah are international artists involved in numerous and varied conversations, confrontational and collaborative, formal and existential. Together their works offer both material experience and meditative pause to reassert the need for wonder, mindfulness and query at this particularly disharmonious and decadent moment in human history.

Eungie Joo
Curator, Sharjah Biennial 12
ARTISTS LIST

Basel Abbas and Ruanne Abou-Rahme
Etel Adnan
Babak Afrassiabi and Nasrin Tabatabai
Abdullah Al Saadi
Rheim Alkadhi
Ayreen Anastas and Rene Gabri
Leonor Antunes
Uriel Barthélémi
Eric Baudeletaire
Mark Bradford
Unnikrishnan C
Chimurenga*
Nikhil Chopra
Saloua Raouda Choucair
Chung Chang-Sup
Abraham Cruzvillegas
Papy Ebotani
Ahmad Ghossein
Im Heung-soon
Iman Issa
Michael Joo
Maryam Kashani
Mohammed Kaziem
Hassan Khan
Kristine Khouri and Rasha Salti*
Beom Kim
Byron Kim
Lala Rukh
Lee Kit
Jae Leirsner
Faustin Linyekula
Jawshing Arthur Liou
Cynthia Marcelle
Rodney McMillian
Julie Mehretu
mixrice
Asuncion Molinos Gordo
Eduardo Navarro
Damián Ortega
Hassan Sharif
Taro Shinoda
Gary Simmons
Rayane Tabet
Rirkrit Tiravanija
Adrián Villar Rojas
Danh Vo
Xu Tan
Haegue Yang
Lynette Yiadom-Boakye
Abdul Hay Mosallam Zarara
Fahrelnissa Zeid

*Research and publication projects, no location
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Come to where the flavors are, 2015
Copper, gold leaf on cardboard
Dimensions variable

In the heritage house Bait Hassan Mukhtar, Danh Vo presents Come to where the flavors are (2015), an installation based on two ongoing bodies of work that involve circuits of commerce, consumption and other more abstract forms of transmission. We The People (2010– ) is a full-scale reproduction of the Statue of Liberty fabricated near Shanghai by repeating the original technique of pounded copper repoussé. Taking a practical approach to the work, the artist keeps the statue unassembled in sections that fit into shipping containers, allowing for tailored presentations of the more than two hundred fifty pieces.

For SB12, Vo assembles the thirteen parts that comprise the statue’s ‘armpit’, which towers nine metres high.

The installation also includes dozens of cardboard cartons used to ship Marlboro cigarettes and Lipton tea. Explorations of function, value and transformation, these works begin with empty flattened boxes that are sent to Thailand. There, gold leaf is applied atop their logo designs, augmenting these discards and imbuing them with new value. Borrowing its title from the slogan from a well-known 1966 Marlboro commercial that pictures the American frontier, Come to where the flavors are intensifies the work’s conceptual play through a blend of tobacco, tea and the imagining of Lady Liberty’s alluring musk.

b. 1975, Bà Rịa–Vũng Tàu, Vietnam
Lives and works in Mexico City, Mexico

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In her work, Haegue Yang has employed ready-made objects such as fans, humidifiers, venetian blinds, clothing racks and building materials, customising them with found matter, colour, handmade forms and sensory choreography. At the heart of these works is always a unique play on human experience through temporality and spatialisation. An Opaque Wind (2015) takes as its point of departure the intertwined geo-economic history of Korea and the Gulf region since the 1970s, through which Korean labour and dreams of industrialisation lent thousands upon thousands of fathers, uncles and brothers to construct the oil infrastructure that drives today’s political economy.

A freestanding steel structure stretches across the courtyard of Bait Al Aboudi, each axis covered with corrugated plate or steel grating, creating an oscillation between transparency and opacity, openness and impenetrability. Situated within this structure and the surrounding incomplete rooms are various sculptures made from common construction elements, including industrial vents that, like Sharjah’s traditional wind towers before them, take advantage of directional winds. Within Yang’s labyrinthine installation, one space has been transformed into a private interior with areesh roof and mats, multilingual local papers and a satellite feed of Korean broadcast television, recontextualised by a single contemplative voice that ponders the forces that have brought us here.
Lynette Yiadom-Boakye uses traditional formal considerations of painting such as line, colour and scale juxtaposed with contemporary painting techniques and subjects. Yiadom-Boakye’s paintings are typically completed in a day to best capture a single moment or stream of consciousness.

During her residency in Sharjah in summer 2014, Yiadom-Boakye conducted studies of light and shadow and produced sketches of Sharjah’s landscape, harbour, old houses, markets and other architecture. Her technique consisted of a distinctive compositional approach informed by light, leading to examinations of colours and shadows that translate into cities and people. Returning to her signature work on the figure, the resulting works focus on solitary activity as revelations about love and self-reliance. Yiadom-Boakye’s works disrupt traditional approaches to romanticism in figurative painting, seeking to transcend social relations to consider interiority and the sublime.

This project is kindly supported by the British Council.

b. 1977, London, United Kingdom
Lives and works in London, United Kingdom

Lynette Yiadom-Boakye

Various works, 2014–15
Oil on canvas
Courtesy Corvi-Mora Gallery, London; Jack Shainman Gallery, New York; and the artist

Lives and works in London, United Kingdom

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Souls' Landscapes, 2015
Performance, three parts
Commissioned by Sharjah Art Foundation
Courtesy of the artist

Souls’ Landscapes is a three-part performance conceived and performed by Uriel Barthélémi in collaboration with Entissar Al Hamdany, Joel Lokossou, Rigo 23 and Fabrice Tauraud. A sonic composition reflecting on Frantz Fanon’s The Wretched of the Earth (1963), the work incorporates music, movement, shadow and text and is spatialised in three distinct public venues, corresponding to each of its chapters.

The triptych structure of Barthélémi’s piece explores different sides of the performers’ perceptions of Fanon’s thought and allows for an abstract progression between each part. All three chapters explore distinct, thematically related rhythmical continuums or iterative ‘sound colours’ creating resonance between them while developing a nonlinear, subterranean structure. Solo electronic components are used in the first and second parts, while the third employs direct, radical switches between fragments of language, revealing consciousness through apparent chaos.

Related to the sea and the port, critical aspects of Sharjah’s history, the performance sites address how these have evolved over time and what it means to perform in proximity to them. The performances will take place in Sharjah Art Foundation’s Mirage City Cinema on 5 March, a warehouse near Port Khalid on 7 March, and a public beach in Sharjah in May.

b. 1980, Reims, France
Lives and works in Paris, France

"معالم الروح" هو عرض أداء مكون من ثلاثة أجزاء، من تصميم وأداء أوريل بارتيليمي، بالتعاون مع انتصار الحمداني وجويد لوكوسو وريغو 23، وفرانس تارو. ويقوم العمل على تأليف صوفي سلو عن كتاب فرانز فانون "معذبو الأرض" (1961)، ويشمل على السينمائي والحركة والظل والنحو الكودي، ويقدم في ثلاثة أماكن عامة، عبر كل واحده منها عن واحده من فصوله.

وتستكشف هذه النقطة الثلاثية للعمل جوانب مختلفة من قراءة الأدباء لفانون، بحيث ينعكس الفنانون عن طريق كل جزء من الأجزاء، والفصول الثلاثة معًا تستكشف "الفنون الصوتية" متمثلة إيقاعياً، بحيث ينعكس على طريقة الأفكار، بما يخلق صلة بينها في الوقت نفسه الذي تنشأ فيه نية أخرى سريعة وغير مباشرة. ويهدف العمل في جزأيه الأولين إلى الكوارث الإلكترونية فقط، في حين يوظف في الجزء الأخير نقلات مباشرة وحيدة بين مقطوعات لفوترة تعكس حالة الإدراك عبر ما ينعكس حالة من الفوضى.

وتأتي اختيار مواقع تقديم العمل الثلاثة، على مقربة من البحر والبئر، وهما عناصر حقيقية في تاريخ الشارقة، لينبغي تطور هذه اللوحة بمجرد الزمن، وما الذي يعني تقديم عمل ذاتي على تأسس معها، وسوف يتم تقديم العرض في سينما سراب للدبيبة في مؤسسة الشارقة للفنون، في 5 مارس، وفي مستودع بالقرب من شاطئ حادل في 7 مارس، وعلى شاطئ الشارقة العمومي في مايو.

مواليد 1980، رانس، فرنسا
يعيش ويعمل في باريس، فرنسا
"معالم الروح" هو عرض أداء مكون من ثلاثة أجزاء، من تصميم وأداء أوريل بارتيليمي، بالتعاون مع انتصار الحمداني وجويد لوكوسو وريغو 23، وفرانس تارو. ويقوم العمل على تأليف صوفي سلو عن كتاب فرانز فانون "معذبو الأرض" (1961)، ويشمل على السينمائي والحركة والظل والنحو الكودي، ويقدم في ثلاثة أماكن عامة، عبر كل واحده منها عن واحده من فصوله.

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Over the past few years, Iman Issa’s work has explored the contemporary relevance of objects, ideas and modes of communication that seemingly belong to another time. Her precise compositional language – marked by familiar geometric shapes, clean lines and adaptions of museological display – mine the latent meaning and transformational potential in aesthetic forms.

‘Heritage Studies’ (2015–) is a new series of displays based on existing museum objects, artworks and elements from the past. Although the works do not always bear physical resemblance to their historical referents, they share similar sets of concerns. Exploring a generative rather than nostalgic approach to the past, Issa’s reimagining of historical form suggests an attempt to unfix ideas from their physical and historical strictures. The first five displays from ‘Heritage Studies’, presented in SB12, are among Issa’s largest works to date, occupying contemporary space and time at a scale approximate to the human body. Each work is accompanied by a caption that borrows from the objective tone of many museums, providing descriptive cues that offer an historical anchor while casting lines of communicative possibility toward the present.
Central to Beom Kim’s practice is a constant questioning of perception and how it relates to the human condition. Often employing an existential humour, his works on paper and canvas dating from the early 1990s manipulate imagery as a social lexicon. Kim’s works on canvas such as Self-Portrait (1994) subvert two-dimensionality and painting, with its cut surface sewn into pockets that hide revelations of self. In the installation A Supposition (1995), the artist stages everyday objects in a scene that instructs us to imagine alternate possibilities for the physical world.

Kim’s series of thirteen paintings ‘Untitled (Intimate Suffering)’ utilises the maze as visual puzzle to probe the nearly imperceptible line between the real and imaginary. As a metaphor for life’s challenges, the maze explores the concept of free will and the consequences of choice. For the final work of this series, Untitled (Intimate Suffering #13) (2014), Kim selected the largest single canvas available to execute a vast meditation on compassion, anxiety, strategy and nothingness.
Established 2004

Live and work in Rotterdam, the Netherlands

Babak Afrassiabi and Nasrin Tabatabai’s work Plate It with Silver (2015) is a video set along the northern and southern shores of the Strait of Hormuz referencing peripheral relations to the waters from minor economic ventures like smuggling to possession-cult practices throughout the region. In the latter, individuals are believed to become possessed by ‘winds’, another name for imperceptible spirits, which circulate between different parts of the region and across the seas from India and East Africa along historic trade routes.

Central to the work is the rattan stick used in possession rituals. The stick functions as a device for negotiating between the worlds of humans and spirits, the body and the wind, material and immaterial exchange. Plate It with Silver includes the process of plating a rattan stick at a silversmith workshop in Sharjah.

This project is made possible with financial support from Mondriaan Fund.

Mohammed Kazem’s practice is characterised by the use of reductive elements in repeating formats. Works presented in SB12 give insight into some of the ideas and techniques that have underpinned his work since the 1990s, namely his scratching technique. Using a pair of scissors, Kazem scratches into textured paper to create Braille-like marks that suggest a delicate poetics of form. Kazem’s scratches are a visualisation of a composition, not in the sense of a musical score but rather as a fundamental and intuitive form of expression. Part of an ongoing body of work, *Scratches on Paper* (2011–14) demonstrates this technique to render sound and light in a deeply subjective way – a personal chronicle writ in bumps and depressions and left subject to the viewer’s contemplation.

In *Sound of Angles* (2014), Kazem employs the same technique to scratch a series of shapes on paper that refer to the angles created when opening doors. Kazem draws an analogy between the uncalculated angles of the opening of doors and the defining moment in his series, when he traces a line with a cutter without measurement. This installation of *Sound of Angles* includes a door that bears the signs of human hands pushing through it over time in the form of abrasions and missing flecks of paint.
Fahrelnissa Zeid, Someone from the past (Autoportrait), 1980. Oil on canvas, 208 x 117 cm. Collection of HRH Prince Ra’ad bin Zeid.


b. 1901, Istanbul, Turkey; d. 1991, Amman, Jordan

I myself, when I am painting, am always aware of a kind of communion with all living things, I mean with the universe as the sum total of the infinitely varied manifestations of being. I then cease to be myself in order to become part of an impersonal creative process that throws out these paintings much as an erupting volcano throws out rocks and lava.

– Fahrelnissa Zeid

A member of the avant-garde D-Group in Istanbul before entering the Paris art scene in the 1940s, Fahrelnissa Zeid was part of the École de Paris, a movement of abstraction that rejected academic methods and intellectual speculation. Zeid’s practice is marked by her monumental abstract works from the late 1940s–60s influenced by stained glass and mosaic design, at once conglomeration and defiance of geometric and perspectival logic. Works such as Break of the Atom and Vegetal Life (1962) demonstrate the artist’s distinctive geometric abstraction – constructions of organised chaos based in kaleidoscopic patterning and luminous colour. Consumed by eccentric experimentation, by the late 1960s Zeid began her rarely seen series ‘Paleocristálos’ also presented at SB12. Translucent casts of resin embedded with bones, the works conjure ideas of possession and transience, which would subsequently inform the portraits – grand cogitations on her subjects’ interiority – that would engross Zeid throughout the last decades of her life.

This project is kindly supported by the Consulate General of Turkey in Dubai
Across the Chalk Line, 2015
Site-specific installation
46 x 38 m
Commissioned by Sharjah Art Foundation
Courtesy of the artist

Expanding on Gary Simmons’s interest in drawing and sport and addressing the pastime of youths across Sharjah, Across the Chalk Line (2015) is a public art project in the form of a junior-sized cricket oval designed for neighbourhood children. A quote from CLR James’s 1963 book Beyond a Boundary demarcates the field’s boundary line in four languages, asking ‘What do they know of cricket who only cricket know?’ James’s question is inspired by a line from Rudyard Kipling’s 1891 poem ‘The English Flag’: ‘What do they know of England who only England know?’ The quote, now rendered in Arabic, English, Malayalam and Urdu, questions what those who play the game understand about its cultural and political significance, and moreover, what its players know of cricket’s meanings in cultures beyond their native land. Simmons seeks to inspire viewers to question cricket’s significance with regard to race and class both in their homelands and abroad, to look beyond the rules of the game and consider its broader political meaning, Across the Chalk Line provides a playing field for children and invites viewers to cross the boundary into the realm of cricket to ponder not only the beauty of the game but also its social and political potential.
Cyprus (2015) is the fourth work in the series ‘Five Distant Memories: The Suitcase, The Room, The Toys, The Boat and Maradona’ (2006– ), which the artist describes as an exercise in recovering his earliest memory. After realising that he in fact has five ‘first’ memories, each connected to a particular object, Rayyane Tabet began to make sculptures that reimagine these objects and the situations that surrounded them.

Cyprus features a wooden boat that the artist’s father rented twenty-nine years ago in a clandestine attempt to flee Lebanon with his family. The journey lasted a mere thirty minutes, at which point his father realised he could never manoeuvre the massive craft to Cyprus. The work began when Tabet and his family accidentally encountered the same boat, now decommissioned, on the shores of Jbeil in 2012. Such opportune, even mystical coincidences recur in Tabet’s work. Here, the 850-kilogramme boat hangs in precarious balance with its human-size anchor, underscoring its anthropomorphic qualities through both fragility and form.
Byron Kim has long distilled his approach to life and art in a conceptual practice marked by studies of colour and abstraction. ‘Sunday Paintings’ is an ongoing series of modest square paintings of the sky, created by Kim every Sunday since 2001. Carrying his prepared panels with him as he travels, Kim paints a portrait of the sky each week, then inscribes a few momentary thoughts of the day, dating each panel with his location. Both a record of the sky and his life, these paintings serve as a diaristic record and collection of time. The series emerged from Kim’s encounter with the work of Chuang Tze, a Taoist philosopher who wrote about the relationship of the infinite to the infinitesimal. ‘Sunday Paintings’ embody a personal cosmology that contrasts the everyday against the everything.

b. 1961, La Jolla, California, United States
Lives and works in Brooklyn, United States

Works from the series 'Invisible Sun', 2014–15
Collection of Louisiana Museum of Modern Art, Humlebaek, Denmark and private collection
Courtesy carlier|gebauer gallery, Berlin; Marian Goodman Gallery, New York; and the artist

b. 1970, Addis Ababa, Ethiopia
Lives and works in New York, United States

Julie Mehretu is best known for her large-scale paintings that layer geographical schema, maps and architectural representations of the city – the compressed and densely populated urban environments of the twenty-first century as well as cities with histories of erasure. A previous series, ‘Mogamma’ (2012), used distinct architectural motifs as a metaphor for the unfolding socioeconomic and political events of the Arab Spring. Mehretu’s new body of work offers a more contemplative and pared-down response in the aftermath of that moment as she probes deeper into the visual language of abstraction. In her ‘Invisible Sun’ series (2014–15), sharp geometric lines and the information overload of previous works gives way to a looser system of articulation and mark making. Softened brushstrokes, smudges, graffiti and scripting recalling ancient cave incisings combine with her signature use of layers to flow over the canvas’s edge. The sense of reflection, personal agency and struggle in these works is punctuated by moments of sanctuary and release – a space of emergent potentiality. Mehretu views the mark as a conduit and catalyst for change, with the moment of pause – the resistance to participate – being a revolutionary act in itself.
Abdullah Al Saadi presents a series of works produced during his SB12 commission Al Zannoba Journey (2015). This project continues previous journeys the artist has undertaken over several years and records the landscape he encounters and his experience in nature. Al Zannoba Journey is an extension of Al Saadi’s The Watermelon Series, The Comparative Journey and most notably, The Stone Slippers (Al Zannoba) (all 2013).

For this journey, Al Saadi planned to walk wearing zannoba, or slippers, made by the artist from rubber and goat skin. Following a specific route through mountain areas and villages in the eastern region of the UAE, Al Saadi attempted to remain self-sufficient, transporting his supplies and belongings in a wheelbarrow. Both slippers and wheelbarrow failed him, cutting his feet and refusing to move along the steep, uneven path. But Al Saadi persevered, each limit along the way providing fuel for reflection and reconsideration. Al Saadi documented his journey in various ways, including a GoPro camera attached to the wheelbarrow, thirty-one small paintings of the landscape employing different perspectival orientations, a journal recording his daily activities and maplike paintings on stones collected while travelling. Together these elements locate the changing relationship between nature and man.
Eduardo Navarro

b. 1979, Buenos Aires, Argentina

Lives and works in Buenos Aires, Argentina

Eduardo Navarro is interested in social organisation and alternative intelligence and has worked with groups of people in spaces he creates to examine means of communication and thinking. His work XYZ (2015) is an original children’s activity that aims to reprogramme the mechanical and analytical skills used to win a game and in so doing make ‘winning’ once again a byproduct of play rather than its goal. Instead of imposing rules, the artist worked with children from local schools and clubs in Sharjah on colouring and meditation activities to develop the structure, resulting in a game that is most appropriately played with the exclusion of adults.

In XYZ, players roll an enormous ball in a gridded blue court. The ball’s movement is determined by nonvisual stimuli and guidance. The ball reveals its location by scent, sound or touch, represented by three different ‘jackets’ it wears. Each game is predetermined based on the sensory jacket used. Players, meanwhile, use applause to signal their locations on the court to each other. With its experiential, sensorial emphasis, XYZ accentuates the children’s mutual trust, concentration and collaboration.

XYZ, 2015
Paint on courtyard, PVC ball and accompanying sensory jackets, goggles
Commissioned by Sharjah Art Foundation
Courtesy of the artist

XYZ
اكس واي زي، 2015
طلاء عى أرض فناء، كرة بي في سي، سترات استشعارية
Commissioned by Sharjah Art Foundation
Courtesy of the artist
TARO SHINODA

Karesansui, 2015
Site-specific installation with wooden platform
3.6 x 17 x 9 m
Commissioned by Sharjah Art Foundation
Courtesy Taka Ishii Gallery, Tokyo, and the artist

The work of Taro Shinoda often explores humans’ relationship to nature, science and engineering. Formally trained in traditional Japanese gardening from a young age, Shinoda has always considered the ascetic philosophy of karesansui (dry landscape garden), with its unique roots in abstraction and nature, an inspiration for his art. Preserved and passed down for more than five hundred years, karesansui depicts nature through the selection and placement of rocks, trees, moss, gravel and sand, mediated through the passage of time.

In 2013–14, Shinoda made one hundred and eight landscape drawings in as many days to study the true essence of the garden. These drawings are on view in the Sharjah Art Museum. On his first visit to the Emirate of Sharjah, Shinoda was struck by an encounter with the desert, where sand and wind animated his field of vision. For SB12 he has channelled this experience to actualise a garden based in the principles of Japanese dry landscape gardens but made of local materials. Housed within the walls of Bait Abdul Raheem Jasim, Karesansui (2015) includes an engawa, or shaded wooden platform, which designates the ideal viewing point of the garden’s slowly expanding voids and offers a calm space of contemplation.

b. 1964, Tokyo, Japan
Lives and works in Tokyo, Japan

كارياسنسو، 2015
عمل تركيزي حديد هوائي، بالشاحب الخشبي
3.6 × 17 × 9 م
تم تكلف لوبي الفنون الشارقة
بإذن من جالري تاكا إيشي، طوكيو، والفنان

غالباً ما يستكشف تارو شينودا في أعماله علاقة البشر بالطبيعة والعلم والهندسة. تمرس شينودا في دراسة السيني اليابانية التقليدية منذ نعومة أظفاره، وأنشأ فيها في الفلسفة التأملية لـ"كارسانسوي" (حديقة العشب الجاف)، ذات الجذور الفطرية في التجريد والطبيعة، مصدر إلهام لعمله الفني. وفي هذا النمط من أعمال الفنان الذي ما زال جياً منذ خمسة قرون من الزمن، يتم تصوير الطبيعة، بمرور الزمن، عبر ترتيب الحجارة والأشجار والطحالب والحصى والرمل. هذه اللوحات، التي نُشرت في الفترة ما بين 2013 و2014، تُلمذ شينودا من مشهد طبيعي، على امتداد ثلاثة أيام، وذلك لدراسة جوهر الحديقة. وتعبر هذه اللوحات عن بيئة الشارقة 12 في متاحف الفنون في الشارقة.

خلال زيارته الأولى إلى إمارة الشارقة، فوجئ شينودا بشخصية الصحراء. حيث الرمل والرياح حركت وجوهه البصرية الخاص به. وفي بيئة الشارقة 12، حين هذه التجربة من خلال تصوير حبيبة قمت على مبنيَّة الحديقة الجافة. البارزية، إلا أنه صنع هذه الحبيبة من مواد محلية في الشارقة. هذا العمل الذي يحتضنه بيت عبد الرحيم حاسمة، ويدعى عنوان "كارسانسوي" (2015)، يتضمن "النافورة"، أو منصة خشبية مطلة، تحدد النقطة ثالثة للنظر إلى فراغات الحديقة المدفوعة للرياح، وتوفر مساحة هادئة للتأمل.
Talking Wall, 2015
Wooden cast, clay, sand, gravel, hay, rocks, Styrofoam ear pieces and flexible PVC pipes
Dimensions variable
Commissioned by Sharjah Art Foundation
Courtesy kurimanzutto, Mexico City and the artist

Talking Wall (2015) continues Damián Ortega’s long engagement with architecture, informal construction and systems of communication. The work also pursues the artist’s concern with restricted areas and the boundaries that define physical and intellectual territories, particularly those that can be easily violated.

On his first visit to Sharjah, Ortega was intrigued by the walls found in the heritage area and the abandoned village at Al Khan. Constructed from fossilised coral, these walls are made to be transgressed. As a thermal filter, they allow warm air to travel through organic micro-labyrinths kept moist to promote natural ventilation and cooling. Though walls are unequivocal symbols of private property, they function as uncertain barriers, frequently penetrated by street noises, voices and weather. As suggested by Walter Benjamin’s concept of porosity, the wall as defined border between interior and exterior can evolve through spontaneous use and nature’s chaos. The three curved structures in Talking Wall are punctuated with generous orifices connected by an invisible system of channels that transform the dense, rammed earth walls into sensitive, receptive and communicative sites.
For SB12, the artist presents a selection of existing and new works from three series. The first is constructed from cruziero banknotes and dates back to the 1980s and 1990s, an inflationary decade for Brazil that saw the rapid devaluation and eventual collapse of the currency. In Os cem (rodas) (The one hundreds (wheel)) (1985–86), thousands of nonexistent hundred cruziero notes are strung together to form a circle, which obscures their function and identity. Two new works, both titled métrica minima [metric minimum] (2015) are made from hundreds of completed Sudoku puzzles, grids of numbers and handwritten mathematical solutions that reveal the artist's subjectivity. The works Big Transparency, Small Transparency and Yellow Rules (all 2015) make up the third and final series presented here. A continuation of her three-decades-long practice of assembling large quantities of the same materials, often small units of everyday objects, to create a new whole, these works employ common rulers in simple yet rigorous installations of pure mathematics and form.
AT THE RISK OF THE REAL, 2015
Wooden beams, sieves, sand, tools and regular activation
22.5 x 17.7 x 3.2 m
Commissioned by Sharjah Art Foundation
Courtesy Galeria Vermelho, São Paulo, and the artist

AT THE RISK OF THE REAL, 2015
Wooden beams, sieves, sand, tools and regular activation
22.5 x 17.7 x 3.2 m
Commissioned by Sharjah Art Foundation
Courtesy Galeria Vermelho, São Paulo, and the artist

Cinthia Marcelle
b. 1974, Belo Horizonte, Brazil
Lives and works in São Paulo, Brazil

AT THE RISK OF THE REAL (2015) expands on Cinthia Marcelle’s engagement with labour, industrial production and the reciprocity between art and daily life. As a proposal, the artist asks workers to perform routine tasks according to a specific choreography and set of conditions, imbuing those actions with newfound meaning, value and narrative.

During her visit to Sharjah, Marcelle was struck by the number of construction sites across the city. Among these was a site in the old, abandoned fishing village of Al Khan, where she saw piles of sand excavated for new development and workers manning wooden sieves to ready other piles for plaster construction. Spanning the interior footprint of an old house in Sharjah’s heritage area, AT THE RISK OF THE REAL is centred around a three-metre-high post-and-beam structure crowned with a system of sieves. As orchestrated by the artist, the sieves are activated sporadically by technicians unleashing a veil of dust reminiscent of sand’s separation from wind and the elements in the desert while obstructing the field of vision at ground level below.

Our Look Was as If Two Lovers, or Deadly Enemies, 2015
Three-channel video installation
17 minutes
Commissioned by Sharjah Art Foundation
Courtesy of the artist

As a filmmaker and a scholar of social anthropology, Maryam Kashani’s research and work explore the possibilities of visual perception, cinematic narrative and representation. Her recent work developed out of eighteen months of fieldwork at and around Zaytuna College, a Muslim liberal arts college established in 2009 in Berkeley, California.

Our Look Was as If Two Lovers, or Deadly Enemies (2015) is a three-channel video installation that juxtaposes two reading performances with more traditional documentary footage of the urban landscapes of the San Francisco Bay Area. In the first video, Rasheeda, a recent graduate of Zaytuna College, reads an English translation of ‘And He is with you wherever you are’, a meditation on Qur’anic verse written by Amir ‘Abd al-Kader (d. 1883), the nineteenth-century Islamic and Sufi scholar who led Algerians in the struggle against French colonialism. A second video records her reading ‘Living Like Weasels’, an essay from American writer Annie Dillard’s Teaching a Stone to Talk (1982). Rasheeda selected both texts and the filming location in the natural landscape of the Berkeley Hills at sunset, suggesting her relationship to knowledge and the sacred. Three synchronised soundtracks further accentuate overlapping spatial relationships between voices, language and place.
In his practice, Lee Kit works with everyday materials such as fabric or cardboard to address ordinary daily rituals and the uses we give them. In his work *Is it always there?* (2015), Lee examines the moment one feels ‘the darkness’ – a mysterious entity ‘like a piece of metal or a black object’, omnipresent and fundamental to existence, but which is necessarily ignored. The darkness can appear suddenly under a multitude of circumstances – on a journey, in dreams or on looking back at personal and social history. *Is it always there?* consists of a new series of paintings and video works that explore these encounters, in an environment made for wandering and the contemplation of sensations of existence.
Ahmad Ghossein’s new work The Fourth Stage (2015) weaves a complex and unlikely union of illusion and myth between three worlds of which he is concurrently a part: cinema, magic and the changing landscape of southern Lebanon.

Within his dystopian narrative, Ghossein inquires into the motivations and implications of the disappearance of a famous magician and ventriloquist whom Ghossein assisted as a child. The duo toured villages in south Lebanon, performing captivating magic tricks to bewildered children. Over the years, Chico the magician began gradually to retreat from the public sphere. The Fourth Stage also captures the apparition of monumental geometric sculptures in south Lebanon. The majority of them are unmarked; they do not commemorate specific events or people, yet their vertical, futuristic forms extend majestically into the sky, as if to herald a time to come. Situated at the outskirts or entrances of towns, close to valleys and mountains and in public squares, the sculptures perforate the rural and urban fabric and lead the artist to wonder, ‘Have illusion and magic, elements that are essential in shaping a country’s collective imaginary, been replaced by other ideological and religious systems of fabulation forged by political parties and the nation-state?’
Jawshing Arthur Liou creates video installations that employ digital technology to transform representation and reality. Kora (2011–12) highlights Liou’s 2,300-kilometre expedition from Lhasa through the Tibetan Plateau, ending at Mount Everest and Mount Kailash. The cathartic journey, which followed the passing of his daughter Vivian, included a four-day kora – a walking circumambulation – around Mount Kailash at an elevation between five and six thousand metres. The work retraces the steps of his search while presenting vast mountain landscapes, invoking a reverence for nature and space for spiritual reflection and sanctuary.

Liou captured the experience of his pilgrimage on an ultra-high-definition 4K camera, and structured it with a minimalistic acoustic soundtrack. Focusing on the path ahead from a first-person perspective, the work simulates the otherworldliness of his journey, with startling, ever-changing vistas witnessed through the hallucinatory scrim of limited oxygen. Liou’s slow, mesmerizing excursion around the sacred mountain wends through a pass strewn with colourful prayer flags – evidence of the spiritual quests of thousands of pilgrims before him.
RIRKRT TIRAVANJIA

untitled 2015 (Eau de RRose of Damascus)
Mixed-media installation
Commissioned by Sharjah Art Foundation
Courtesy of the artist

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Commissioned by Sharjah Art Foundation
Courte
Eric Baudelaire

b. 1973, Salt Lake City, United States
Lives and works in Paris, France

Paris, June 29th 2012
Dear Max,
Are you there?
Eric

The Secession Sessions is a multipart project that investigates questions of statehood and representation through the prism of statelessness. The project began with seventy-four letters sent over seventy-four days by artist Eric Baudelaire to Maxim Gvinjia, former Foreign Minister of the mostly unrecognised state of Abkhazia on the Black Sea in the Caucasus region. Surprisingly, many letters arrived at their ‘nonexistent’ destination. Gvinjia recorded responses to the letters he received, the contents of which would later become entwined in the narrative voice of Baudelaire’s film Letters to Max (2014). The Secession Sessions comprises various elements presented as part of SB12: public office hours at the Anembassy of Abkhazia, staffed by Gvinjia; daily screenings of Letters to Max; and The Sharjah Sessions, a discursive programme of public events with scholars and artists, which takes place in May as part of March Meeting 2015.

The Anembassy of Abkhazia is open to the public 5–6 March and 14–16 May, 10:00 am–1:00 pm. Letters to Max screens daily at 1:00 pm, 4:00 pm and 8:30 pm. The Sharjah Sessions take place 12–13 May 2015.
Faustin Linyekula’s work as a choreographer, dancer and founder of Studios Kabako in Kisangani is intimately tied to the artist’s engagement with his home country. His work Le Cargo (2011) focuses on the decades-long legacy of war, terror, fear and economic collapse endured by his family, friends and community. Here, Linyekula examines his personal struggle with the violent past of the Democratic Republic of Congo, a country that has seen its classification change from the Belgian Congo to Zaire to the DRC in the past sixty years.

In this self-choreographed solo performance, Linyekula moves, narrates and sings to original music composed by Obilo drummers and guitarist Flamme Kapaya. He is on a journey toward himself, searching for what ceases to exist – to dance and to speak of history through the body, while leaving words behind. With Le Cargo, Linyekula questions what it means to dance in the face of his country’s severe austerity and whether it makes a difference to do so. Le Cargo will be performed 6 and 7 March at the Sharjah Institute for Theatrical Arts.
Sky Blue Flag (2015) is an installation by Byron Kim placed along the Corniche of Sharjah, a site where people of many nations congregate for commerce. Kim’s experimental process with abstract painting continues in this work, in which an idea is developed through the course of a series. Many years ago, the artist made a kite in the colour of the sky as a way to connect himself almost invisibly with the heavens, and now he transposes that idea to a work in flag form. Generally, flags claim a national presence, but in this work the flag is proposed to be a disappearing painting. Sky Blue Flag plays on the tension between representation and abstraction that Kim often explores in his practice.
SHARJAH ART MUSEUM / متحف الشارقة للفنون

First Floor / الطابق الأول
1 Hassan Sharif / حسن شريف
2 Byron Kim / بيرنون كيم
3 Saloua Raouda Choucair / سلوى روضة شكر
4 Beom Kim / بوم كيم
5 Abdul Hay Mosallam Zarara / عبد الحي مسلم زرارة

Ground Floor / الطابق الأرضي
6 Rayyane Tabet / ريان تابت
7 Etel Adnan / إيتيل عدنان
8 Chung Chang-Sup / تشونغ تشانغ-سوب
9 Lala Rukh / لا لا روك
10 Xu Tan / جو تان
11 Taro Shinoda / تارو شينوودا

Bathrooms / حمامات
Stairs / سلم
Information / استعلامات
Audio Guides / دليل صوتي
HASSAN SHARIF

Various works
Sharjah Art Foundation Collection
Courtesy Gallery Isabelle van den Eynde, Dubai, and the artist

b. 1951, Dubai, United Arab Emirates
Lives and works in Dubai, United Arab Emirates

A pioneer of conceptual art and experimental practice in the Middle East, Hassan Sharif has explored form, time, social action and mathematical systems since the 1970s. His work includes the founding and co-founding of the Emirates Fine Arts Society, Sharjah (1980); Al Mareija Art Atelier, Sharjah (1984); the Art Atelier in the Youth Theater and Arts, Dubai (1987); and The Flying House, Dubai (2007) – organisations that have supported interdisciplinary approaches to contemporary art in the Emirates through mentorship and exhibition.

Sharif’s work is marked by the use of common materials in accumulative installations as well as complex social and philosophical reflection. Works presented in SB12 feature those created in Sharjah during his active years with Al Mareija Art Atelier. Wooden Column (1985) features a simple form commonly used to block parking spaces in the Sharjah souk. Encased within an unforgiving vitrine, flanked by drawings and writings imagining the column’s escape and transformation, the captured object awaits transcendence. Table (1985) reveals Sharif’s wry humour and playfulness, with a photo of its fur-covered underside summoning bodies to bend, caress and take pleasure in its hidden sensuousness. But humour is only a superficial invitation to call behaviour and boundaries into question, to consider matter and being and hypothesise about identification and self-reflexivity.
Byron Kim’s abstract conceptual practice includes a series of paintings that depict the night sky. While visiting Sharjah last year for the first time, Kim was struck by the similarities between Sharjah’s sky and that of Brooklyn. For SB12, Kim presents *City Night*, a series of twelve paintings that were completed in January 2015 on site at the Sharjah Art Museum. Walking after dark in Sharjah after the new moon, Kim observed again that at night, the light in the city’s sky differs from the expansive sky we see during the day as well as from that which we experience outside of the city. Instead, it is cloaked by the impure reflection of manmade light. Paradoxically, Kim finds opportunity within this constriction. These paintings are not simply representations of sky or of colour. Rather, they represent manifestations of turning inward, walking in the dark in an unfamiliar but unthreatening place, an intimate context to contemplate solitude and oneness.
Saloua Raouda Choucair

Various works
Courtesy Saloua Raouda Choucair Foundation

Moawil 1916, Beirut, Lebanon
Lives in Beirut, Lebanon

A modernist who apprenticed with Moustafa Farroukh and Omar Onsi, studied with Fernand Léger, copiously analysed Le Corbusier’s ‘Cité radieuse’ and worked at l’atelier d’art abstrait in the 1940s, Saloua Raouda Choucair developed a unique abstract practice that included sculpture, painting, industrial design and public art. Her interlocking forms in painting and sculpture incorporate her interests in Arabic architecture and language, alchemy and quantum physics to suggest multiple interpellations of scale and perspective. Like her contemporaries Lygia Clark and Isamu Noguchi, Choucair took great influence from the natural world, both its rational organisation and imperfect equilibrium, crafting works that resound with movement and sensuality.

SB12 presents examples of Choucair’s ‘Duals’, ‘Modules’ and ‘Interforms’, works that recall the autonomous stanzas of Islamic poetry, Sufi longing for divine unity and the biological structure of matter. Also presented here are early paintings that reveal her sublime studies of colour and form, predicated on a visual ratio achieved through mathematical division and the repetition of shapes along rotating axes.
Various works
Acrylic, sawdust and glue on wood panel
Sharjah Art Foundation Collection and courtesy of the artist

абДул хай мысалаМ зарара

各项工作
丙烯、木屑和胶水在木板上
沙迦艺术基金会藏品和艺术家的许可

b. 1933, Hebron, Palestine
Lives and works in Amman, Jordan

The grounded political art of Abdul Hay Mosallam Zarara embodies his personal commitment to the Palestinian struggle for liberation and peace. An active member of the PLO and former military pilot since the 1970s, when he first developed his sawdust-and-glue relief technique, Zarara has used his work to decry the violent suppression of his homeland and promote international solidarity worldwide. Depicting everyday life, weddings, social groups and traditional celebrations, his works also serve as a valuable record of an endangered tradition and culture.

Recuperated historical information and impassioned prose feature prominently in Zarara’s work, seeking audience with a broad public. Most works presented in SB12 reside in the collection of Sharjah Art Foundation and were recently exhibited in the context of the international solidarity movement with Palestine. The current selection focuses on Zarara’s formal technique and unique visual vocabulary, which includes an almost surreal use of the Palestinian keffiyeh often intertwined with weapons or women’s hair and his depiction of rodentlike predatory monsters variously wielding missiles, harassing innocents and dragging along a helpless NATO.
Steel Rings, 2013–
Rolled engraved steel
80 x 10 x 0.6 cm each
Collection of Tariq Al Jaidah; collection of Abdullah K. AlTurki;
collection of Adam Sheffer; collection of Marie-Claude Stobart;
and collection of Julia Zaouk
Courtesy Sfeir-Semler Gallery, Beirut and Hamburg, and the artist
Steel Rings, 2013– Installation view: Sfeir-Semler Gallery,
Beirut, 2013. Courtesy Sfeir-Semler Gallery, Beirut and
Hamburg, and the artist. Photo by Agop Kanledjian.

Rayane Tabet

1983, Ashqout, Lebanon
Lives and works in Beirut, Lebanon

A line is a construction of distance in space, time and vision. It gives a strong definition to form and position through connection and separation. The Trans-Arabian Pipe Line Company (TAPLine) was established in 1946 to build and operate a 1,213-kilometre-long, seventy-eight centimetre-wide pipeline to transport oil by land from Saudi Arabia to Lebanon through Jordan and Syria, and after 1967, through the Golan Heights. With this endeavour, the company conjoined three intersecting lines in an arc of history, geography and geometry. Due to the sociopolitical and geographic transformation of the region in 1983, the company was dissolved and the pipeline abandoned, its infrastructure left hidden on the land. Today it is the only physical object that crosses the borders of five countries in a region very conscious of its demarcated boundaries.

Steel Rings (2013– ), from the series 'The Shortest Distance Between Two Points' (2007– ) is a sculpture that replicates this hidden history in ten-centimetre sections manufactured to the same diameter and thickness of the original pipeline, each engraved with the distance from the pipe's source and its corresponding geographic coordinates. Consuming an entire wing of the Sharjah Art Museum, this installation of Steel Rings represents its first sixty kilometres of the TAPLine from its origin in Saudi Arabia.
When I die, the universe will have lost its best friend.
– Etel Adnan

A respected writer, poet and playwright, Etel Adnan’s engagement with the social world of language is a vital part of a larger, complex practice that includes painting, drawing, tapestry design and a hybrid mixture of writing, drawing and painting – the leporello. Adnan’s presentation for SB12 focuses on paintings and tapestries as windows onto her inexhaustible dialogue with nature, colour and abstraction.

Through painting, Adnan conveys her private relationship to nature as living subject, each painting an ‘expression of an encounter’. As Simone Fattal has written, Adnan’s paintings are succinct, momentary. Each is executed in one sitting, constructed by the artist as she responds to vibrations and resonances of colour. In the late 1950s, Adnan began what would become one of the great relationships of her life – with Mount Tamalpaïs. The mountain would become her confidante, friend and obsession for the next two decades, and it continues to figure prominently in her work even today. While her work in tapestry reflects ‘another state of mind’, these abstractions demonstrate her subtle power as a colourist. In addition to existing works, two newly commissioned tapestries based on designs from the 1970s are presented here for the first time.
b. 1927, Cheongju, Korea; d. 2011, Seoul, Korea

Among the first artists to be educated in Korea after its liberation from Japanese occupation, Chung Chang-Sup was part of a generation of artists who transformed the future of contemporary art in Korea. Like his contemporaries, his rejection of academic painting led to experimentation with geometric abstraction and informel, but it was his ‘discovery’ of tak paper in the 1970s that would come to define his art for over thirty years. Durable and made from the bark of mulberry trees, tak was traditionally used for painting and calligraphy; but its architectural use, to line floors, walls, windows and doors, is what inspired Chung. The paper conjured the artist’s earliest memories of light and weather permeating his home and disrupting divisions between interior and exterior space. In Return – 77 N (1977), black ink seeps into fibrous crevices and unsuspecting folds of the artisanal material, divulging their sensuous intimacy.

Chung continued pursuing ‘oneness of self and material’ in the 1980s by working directly with tak fibres and sap, battering and kneading the material onto the surface of the canvas. Depicting ‘a world without depiction’, works such as Tak 9096 (1990), a technique developed for the first time by Chung, indicate ‘an alternative way to rediscover material, time, self and nature through their residues, traces and coincidences’.

From Kunje Gallery, Seoul, and the Estate of Chung Chang-Sup.
In SB12, Lala Rukh presents five bodies of work from 1993 to 2010 that demonstrate her engagement with the sea and horizon as well as her attendant philosophical preoccupations with time, infinitude and nonexistence. In *Sigiriya* (1993), three serigraph prints depict the ancient city’s water gardens at different times of day, exploring transference and duration through evolving gradients of colour and tone. Indicative of her economy of form and interest in line as perceptual threshold, *Hieroglyphics IV* and *V* (2006–08) draw on the artist’s exposure to calligraphy and music from an early age. Here, the square, angled qat, which determines the size and form of calligraphic writing, is used to visualise the matra, or beat, that constitutes the fixed rhythmic patterns of South Asian raaga – an exploration of new units of measure and structural progression that underlie both systems.
b. 1957, Wuhan, China
Lives and works in Guangzhou, China

Since 2005, Xu Tan’s ‘Keywords Project’ has explored linguistic activities, collective research, public space and knowledge production through a variety of working methods in his unique art practice. ‘Searching Keywords’, ‘Keywords School’ and ‘Keywords Lab’ emerged from this project and reflect Xu’s evolving approach to social investigations, research and aesthetic activities as he studies connections between individual thought and collective consciousness.

Social Botany (2012– ), one of the projects developed though ‘Keywords Lab’, focuses on inhabitants of the Pearl River Delta region in China. Xu spoke with farmers, horticulturists, national garden officers, urban construction officials, citizens displaced by development, urban farmers and artists who farm – in total nearly fifty people. He then embarked on an analytical investigation of the material, which led him to determine three directions from which to establish keywords for study in their use environments: 1. agriculture, planting and planter; 2. urban-rural construction and green planting; 3. an informal planting movement by citizens and residents. As a multichannel video installation, Social Botany reflects Xu’s subjective process of enquiry and analysis, juxtaposing interview footage with linguistic genealogies as well as his own solitary reflections.
BAIT AL SERKAL

Ground Floor / الطابق الأرضي
1 Lynette Yiadom-Boakye / ليينيت يادوم - باكي
2 Im Heung-soon / إيم هوانج-سون
3 Leonor Antunes / ليونور أنتونيس
4 Rodney McMillian / رودني مكملان
5 Abdullah Al Saadi / عبد الله السعدي

First Floor / الطابق الأول
6 mixrice / مكس رايس
7 Beom Kim / بوم كيم
8 Basel Abbas and Ruanne Abou-Rahme / باسل عباس وروان أبو رحمة
9 Unnikrishnan C / أونكي كريشنان سي
10 Rheim Alkhadi / ريم القاكي

Bathrooms / حمامات
Stairs / سلم
Im Heung-soon’s recent work in documentary film, photography and installation has explored the impact of Korea’s modernisation through engagement with its older generations. The artist’s SB12 project builds on previous work with Korean veterans of the Korean and Vietnam wars and research on Korea’s heavy-industry companies in the Middle East and North Africa, both of which focus on the role of men.

Against this historical backdrop, *Reincarnation* (2015) revolves around a community of Korean women of a similar generation who have lived in Iran for more than forty years. Initially dancers on the foxhole circuit, which provided entertainment for some 300,000 Korean troops in the Vietnam War, the women left in the 1970s, bypassing Korea for a more prosperous Tehran, then known as the ‘Paris of the Middle East’. Whereas most men who went abroad eventually returned to Korea, these women married Iranian men and started families. Im’s two-channel video explores the potential for identification amid temporal, cultural and geographic dislocation. A neighbouring installation includes two embroideries based on rococo style, the methodical needlework suggests a complex process of internalisation and untold private experience.
Leonor Antunes

The Unpredictability of Possible Future Uses, 2015
Leather, hemp, brass, steel, electrical cables, lamps, concrete and teak
Commissioned by Sharjah Art Foundation
Courtesy of the artist

2015

Leonor Antunes’s work demonstrates her interest in the social, political and philosophical dimensions of craft. In previous works, the artist has incorporated looped fibres, nets and structures built from natural materials such as leather, metals, grasses and rope manipulated by her own hand to explore the movement of line through space and define volumetric representations of infinite possibilities.

Antunes’s research for SB12 included visits to archaeological sites where she encountered impressions of large palm mats in the floor of a mudbrick tomb from 150 BC. She learned that the mats had been used to dry palm fronds for other uses, their cumulative weight causing a transfer of pattern. Palm leaves have long been cut annually to allow date palm growth, while palm trunks’ fibres are woven into a multipurpose rope. In the past, women employed such materials to create habitable structures as men migrated to the coast for the summer to earn family income. For her immersive installation in Bait Al Serkal, Antunes reenacts and resurrects elements of these traditional processes, inserting them in dialogue with Japanese carving traditions, her own sequential knotting and tying techniques, and the modernist industrial design of Greta Grossman.

b. 1972, Lisbon, Portugal
Lives and works in Berlin, Germany, and Lisbon, Portugal

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Rodney McMillian

b. 1969, Columbia, South Carolina, United States
Lives and works in Los Angeles, United States

Rodney McMillian’s multimedia work addresses themes of economic inequity and identity in contemporary American society. Deeply engaged with social history, culture and race, McMillian often combines different forms – such as painting, photographs and found objects – in dynamic installations that reveal how past ideas relate to the present.

a beckoning: We are not who we think we are (2014 - 15) is a large-scale installation presented in dialogue with a video recorded by the artist in Sharjah in summer 2014. Wearing a priest’s cassock, cowboy boots, hunting garments and an Ultraman mask, the protagonist cannot be placed or defined. As his gesticulations and stomping accelerate to address the viewer directly, his shifts between hero, menace, entertainer and ghost. Presented in Bait Al Serkal, a beckoning: We are not who we think we are reflects McMillian’s interest in systems and structures that maintain social and political inequalities. His environmental sculpture surrounds the public in an expansive landscape painting that recalls open frontiers and the spirit of freedom promised by the American West while simultaneously suggesting how this sublime yet culturally charged imagery validates an ongoing history of European land grabs from indigenous peoples. Installed in a narrow corridor, the lively painting operates like a conduit through time and space, its disorienting channels of poured colour and vigorous marks pulling one towards an unknowable outcome.

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Scarecrows, 2013
Mixed-media installation
Courtesy of the artist

Scarecrows, 2013
Installation view: Madha, Oman, 2013.
Courtesy of the artist.

Abdullah Al Saadi

b. 1967, Khorfakkan, United Arab Emirates
Lives and works in Khorfakkan, United Arab Emirates

In 2009, Abdullah Al Saadi had the opportunity to explore Brazil during a four-month residency in South America. Inspired by the thirty-eight-metre-tall Christ the Redeemer statue that reigns over Rio de Janeiro, he made Scarecrows (2013). While scarecrows are commonly used in fields to scare birds away to protect growing crops, Al Saadi’s idea was to create these figures in a decorative manner to attract the public. Repurposing found objects, gourds and various distressed materials that reflect local culture and daily life, the artist depicts a community of both male and female scarecrows to disrupt taboos of gender, social relations and public space. For SB12, dozens of these scarecrows are displayed in the open courtyard of Bait Al Serkal, an absurd, silent antimonument.
A song connected from A Stage, 2006–14
Wood, curtain, stage, monitor, video, photographs, wall drawing, soju bottle, soju glass, envelope, beard, pliers, cotton work gloves, flashlight and fluorescent light
Dimensions variable
Courtesy of the artists

Mixrice has worked with a community of migrant workers in Maseok, an industrial area outside of Seoul, since 2002. Through collaborative activity, social intervention, community art, publications and more conventional art making, mixrice probes human rights, transnational labour and the role of artists in society.

A song connected from A Stage (2006–14) is a memorial work about the now-defunct Maseok Migrant Theater (MMT) and mixrice’s long engagement in the Maseok community. An informal club of Bangladeshi migrant workers that dates to the 1990s, MMT staged existing and original plays through which participants shared stories, connected with each other, and dramatised everyday experiences. The plays served as an important social and creative outlet for migrants isolated from Korean society and distant from their homes and families.

In 2008, mixrice was invited by MMT to work together on an original play presented at the Immigrant Day Festival, which inspired the installation A Stage. The reconstitution of that 2009 installation at SB12 includes a one-tenth scale model of the original stage monument, a wall drawing depicting underground passages connecting and segmenting Maseok, and photographs of the construction of the stage that appear to be scenes of a play.
Beom Kim’s art practice is a questioning of perception and knowledge. Whether proposing absurd reversals, offering instruction to inanimate objects or drawing obsessive mazes that hover between the meditative and neurotic, Kim challenges truth while emphasizing tensions between interior and physical worlds.

A cheetah chasing an antelope is an image indelibly pressed into the iconographic shorthand of predator and prey. But what happens if the hunted becomes the hunter? Kim explores this reversal of fortune in his video Spectacle (2010). Made from nature-programme television footage found online and edited into a perpetual, life-or-death chase, the work can be understood as a reflection on destiny, suffering and impermanence influenced by Buddhist thought. Much like Kim’s works on paper and canvas presented at SB12 in the Sharjah Art Museum, Spectacle relies on profound simplicity to capture the dilemmas of existence and desire.

b. 1963, Seoul, Korea
Lives and works in Seoul, Korea
The Incidental Insurgents (Parts 1–3), 2012–15

Basel Abbas and Ruanne Abou-Rahme

The Incidental Insurgents (Parts 1–3), 2012–15
Mixed-media installation
Partial commission by Sharjah Art Foundation
Courtesy Carroll/Fletcher, London, and the artists

Basel Abbas, b. 1983, Nicosia, Cyprus/Ruanne Abou-Rahme, b. 1983, Boston, United States
Live and work in New York, United States, and Ramallah, Palestine

The Incidental Insurgents (2012–15) is a three-part installation that spatialises a contemporary search for a new political language and imaginary. The project positions the ‘incidental insurgent’ as both a foil for present deficiencies and a protagonist in the pursuit of new formations of self-determination.

In SB12, The Part about the Bandits (Part 1) (2012) and Unforgiving Years (Part 2) (2014) are presented across a screening room and in an artist’s studio turned meeting area. In the latter, a variety of original and appropriated materials entwines an unlikely group of protagonists: the Marxist revolutionary Victor Serge, Abu Jildeh and Arameet, the bandit in Roberto Bolano’s The Savage Detectives (1998), the publishing house Manshourat Salah El Din and the artists themselves. The installation’s suspended state reflects the challenges of leveraging prior political gains in the face of current configurations of power and capital.

When the fall of the dictionary leaves all words lying in the streets (Part 3) (2015), commissioned for SB12, comprises a four-channel video installation driven by an experimental audio track. Perhaps giving palpable form to the potential of the incidental insurgent in its myriad manifestations, Part 3 draws from reality, imagination and memory to move toward a direction that cannot be seen but feels possible.
b. 1991, Pezhumpara, India
Lives and works in Pezhumpara, India

Unnikrishnan C was born into a family traditionally engaged in basket weaving in Pezhumpara in rural Kerala. His work draws from his surroundings, especially the imagery and belief system he encountered at home. While an art student, he started painting the terracotta bricks on the walls of his home, creating one painting a day like pages of a diary not limited to the present.

Unnikrishnan’s paintings and carvings on brick record intimate scenes of life in the city and anecdotes of his relations with people and objects. These modest vignettes reveal the artist’s urge to archive objects and ways of living that face extinction as rural Kerala sees the collapse of traditional economies centred on craft and textiles. Untitled (2015) is a freestanding wall composed of more than three hundred painted and carved bricks that the artist has created in Pezhumpara and on site in Sharjah. Assembled as a wall dissecting the space, together these fragments suggest various structural possibilities of space and human behaviour in certain contexts.
RHEIM ALKADI

Various works
Commissioned by Riwaq Center for Architectural Conservation, Ramallah, and Sharjah Art Foundation
Courtesy of the artist

Process documentation of Communications From the Field of Contact (Each Hair is a Tongue), Sharjah Creek, UAE, 2014. Courtesy of the artist. Photo by Deema Shahin.

b. 1973
Lives and works in Beirut, Lebanon

Rheim Alkadhi’s engagement in an expansive visual practice revolves around narrative pictures, objects and social interactions. Her work Hairs From the Hairbrushes of Palestinians (2013) is made of material from the project Collective Knotting Together of Hairs (2012), which took place in the village of Jam‘ain with the willing participation of its residents. Through house-to-house visits and word of mouth, residents were invited to collect hairs shed in their hairbrushes and convene over the course of several months to knot them into a single strand that would span some forty kilometres – the distance between Jam‘ain and Jerusalem.

Alkadhi’s new commission, Communications From the Field of Contact (Each Hair is a Tongue) (2015), attempts to provide a framework by which to contemplate new cultural intimacies. By soliciting small pieces of peripheral vision – the eyelashes of sea labourers who work along Sharjah Creek – relationships were forged between strangers with a shared regard for the sea. Through this intimate exchange, the stranger-participants navigated unfixed identities in migrating moments. In her work Alkadhi asks, ‘Within this temporary field, how close can we get to seeing differently than before?’
Fanfare funérailles (Funeral brass), 2014
Performance
Produced by Studios Kabako

Rehearsal of Fanfare funérailles (Funeral brass), Kisangani, 2014. Photo © Studios Kabako.

Papy Ebotani’s Fanfare funérailles (Funeral brass) (2014) explores a new type of funerary procession that has emerged in the urban centres of the Democratic Republic of Congo, which combines traditional Congolese rituals, neoevangelical practices, La Sape* movements and soukous ndombolo hits. The performance revisits the social function of funerals, their symbolic impact on communities and the ability of those living in big cities to invent and recycle practices in a place where people must struggle to sustain themselves.

Based on a text by young Congolese writer and choreographer Dorine Mokha, Fanfare funérailles incorporates dance, theatre, live music and the signifying dandyism of the sapeur to create a unique form of community and public address. Beginning with a procession that meanders through the streets of Sharjah gathering the public while encouraging their participation, Fanfare funérailles features Congolese rapper Shoggy Angoy, comedian Gaylor Yogolelo, sapeur Lesasa Jocker and local musicians on trumpet, mizmar and drums. The performance departs Arts Square for Calligraphy Square on 6 March at 4 pm. A second performance takes place on Al Majaz waterfront on 10 March at 8:30 pm.

La Sape is an acronym for Société des Ambianceurs et des Personnes Élégantes (The Society of Ambiance Makers and Elegant People), a social movement centred between Brazzaville, Republic of Congo, and Kinshasa, DRC, that dates back to the 1950s as a unique form of anticolonial resistance through the appropriation and transformation of fashion and music.

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b. 1977, Kinshasa, Democratic Republic of Congo
Lives and works in Kisangani, Democratic Republic of Congo

Papy Ebotani, Fanfare funérailles (Funeral brass), 2014

Fanfare funérailles (Funeral brass), 2014

Rehearsal of Fanfare funérailles (Funeral brass), Kisangani, 2014. Photo © Studios Kabako.

Fanfare funérailles [Funeral brass], 2014

2014

تمرين على "فرقة براس الجنائزية", كيسنجاني، 2014.

حقوق الصورة لاستوديوهات كاباكو.

يُكتسب بابي إبوتاني في "فرقة براس الجنائزية" (2014) نمطاً جديداً من الجنازات برز في الزوايا الجعالية في كونغو الديمقراطية. ويشير هذا النمط إلى الطقوس الكونغولية التقليدية، والممارسات الدينية للدفء، وحракات الآلة "La Sape"، وموسيقى "سوكوس وندومبولو". ويستعرض هذا العرض الأدائي النموذجي للجنازة، وثوريًا، الرمز على الجماعات، وتشكل أولئك الذين يعبرون في الذات الكبرى على ابتكار وتدوير ممارسات اجتماعية. في مكان يفتقد أن الناس فيه يكافحون من أجل عيشهم اليومي.

ويمنح هذا العمل السينمائي من تصور الكونغولية ومصمم الكريستال الشاب دورين سوقاً. بين الرقص والسهر، والsville الحية، وروش الشعب الشمالي الحديث، يوفر "Fanfare funérailles" بذلك لحظة فريدة من الخلق في العام. يبدأ هذا العرض بمسيرة تخليقية جذابة تجمع الناس وتشجعهم على المشاركة، ويشترك في العرض فنان الراب الكونغولي شوغي أونغوي، والفنان الكوميدي غايلور يوغوليلو، وفنان موسيقى ميجيلين بيرفوند، والموسيقيان المحليين في فرقة النوبوس والرماض، وهو فريق الوك ساححة النظير في ساحة الموكب. في 6 مارس عند الساعة الرابعة عصرًا، يغادر النوبس من موكب كلابي، في 10 مارس عند الساعة third، والموكب.

La Sape is an acronym for Société des Ambianceurs et des Personnes Élégantes (The Society of Ambiance Makers and Elegant People), a social movement centred between Brazzaville, Republic of Congo, and Kinshasa, DRC, that dates back to the 1950s as a unique form of anticolonial resistance through the appropriation and transformation of fashion and music.

Papy Ebotani, Fanfare funérailles (Funeral brass), 2014

Fanfare funérailles (Funeral brass), 2014

Rehearsal of Fanfare funérailles (Funeral brass), Kisangani, 2014. Photo © Studios Kabako.

Fanfare funérailles (Funeral brass), 2014

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Fanfare funérailles (Funeral brass), 2014

Rehearsal of Fanfare funérailles (Funeral brass), Kisangani, 2014. Photo © Studios Kabako.
BAIT OBAID AL SHAMSI / بيت عبيد الشامسي

Ground Floor / الطابق الأرضي
- Rene Gabri and Ayreen Anastas / ريني جابري وآيرين أناسطاس

First Floor / الطابق الأول
- Rene Gabri and Ayreen Anastas / ريني جابري وآيرين أناسطاس
- Nikhil Chopra / نيكييل شوبرا
- Mark Bradford / مارك برادفورد

Bathrooms / حمامات
Stairs / سلم
In the absence of the objects seen, 2015
Mixed media
Commissioned by Sharjah Art Foundation
Courtesy Parks Luksemburg, New York, and the artists

The work of Ayreen Anastas and Rene Gabri engages questions of the human condition amid a world of increasing speed, scale, automation and accumulation by dispossession. Their projects often take many interconnected forms, such as film, performance, publication, (un)workshops and collective situations, reflecting the vital interplay between research, production, reproduction and presentation in their practice.

In the absence of the objects seen (2015) is a multifaceted inquiry confronting present conditions of life on earth and exploring the possibilities and limitations of perception when a complete picture cannot be perceived. The project collapses the distinct temporalities of filmmaking, exhibition and living in favour of an open structure to better encompass the heterogeneous rhythms of work, play, care, research, struggle, displacement and love. Throughout the duration of SB12, the artists’ activity revolves around an apartment, gallery space and courtyard in Bait Obaid Al Shamsi to create a common place of meetings, conversations, food, (un)learning and (un)making. People may pass through, take part in conversations and potentially participate in (un)workshops organised by the artists and their collaborators. The project will also involve a number of research trips before and during the exhibition and public events/screenings, followed by additional activities during the closing days.
Use Like Water, 2015
Performance and mixed-media installation
Commissioned by Sharjah Art Foundation
Courtesy of the artist

Use Like Water (2015) is a nine-day performance that begins as a journey and culminates on the upper terrace of Bait Obaid Al Shamsi during the opening days of SB12. Through the work, Nikhil Chopra explores the layers beneath the region’s shiny veneer. By focusing on the positioning of the subject in nature, the artist examines the history of the land and sea and how they have connected people for thousands of years, expanding our understanding of humanity.

During his travels, Chopra, in character as a man of the desert, will spend the majority of his time drawing as a form of documentation and reflection. With most of the performance taking place in relative solitude, the artist questions the definition of the performative act and the spectator’s role in it. The performance begins 26 February, with the artist departing Sharjah on an excursion into the Sharjah desert and on a dhow in the Musandam waters off the Omani coast. Chopra returns to the city 4 March to occupy his exhibition space through 6 March. Over these days, the man of the desert and sea will transform the site and himself, leaving behind remnants of his journey through time and space.

Nikhil Chopra
b. 1974, Kolkata, India
Lives and works in Goa, India

Use Like Water, 2015.
Sketch for "Use Like Water", 2015.
Courtesy of the artist.


وخلال هذه الرحلة، يسعى شوبرا، الذي ينتمي شخصيته إلى البيئة الصحراوية، ومعظم وقته بالرسم كنوع من التوثيق والتفكير، ويجري معظم العرض الآلي في عزلة نسبية، حيث يطرح الفنان الأسئلة حول تعرف الفن الآلي، ودور التجسيد في هذا العرض في 26 فبراير، حيث ينطلق الفنان من الشارقة عبر صحراء الإمارة، ثم يلتقي بالفنان إلى مياه مستمد من ساحل عمان. ويعود شوبرا في 4 مارس، ليحتل فسحة العرض حتى 6 مارس. وخلال تلك الأيام الثلاثة، يقوم رجل البحر والصحراء، بتحويل نفسه وموقع العرض، تاركاً وراءه علامات من رحلته عبر الزمن ووالك.

مواليد 1974، كلكتا، الهند
يعيش ويعمل في غوا، الهند

رسمية "استخدامه كماء"، 2015.
رائد من الفنان.
Mark Bradford’s work is distinguished by expansive collage paintings and sculptures composed of mysterious strata, which the artist forms from materials scavenged from the urban environment of his South Central Los Angeles neighbourhood. Building his canvas with layers of billboard paper, posters and newsprint, he creates an intricate network of pathways and histories that reference socioeconomic politics abstracted through a geometry that relies on additive and subtractive processes.

The fifteen Untitled (Buoy) works (2014) installed on the façade of Bait Obaid Al Shamsi belong to Bradford’s most recent series, which draws inspiration from medieval and Renaissance maps and the fantastical, frightening creatures that inhabit their depictions of distant oceans or unexplored regions of the globe. Their swollen structure extends the maritime theme, while twine and coloured paper that has been torn, painted, sanded and otherwise ravaged evoke a panoramic vista surrounded by water – or possibly, a monster floating at sea. These dense, complex compositions reflect Bradford’s own sense of geological and geographical exploration.
SOUQ AL SHANASIYAH / سوق الشناصية

- **Mohammed Kazem** / محمد كاظم
- **mixrice** / ميكسرايس
- **Byron Kim** / بايرون كيم
One buries wrinkles and unearths memories, 2015
Video and photograph
Video: 8 minutes, photograph: 70 x 47 cm
Commissioned by Sharjah Art Foundation
Courtesy of the artists

مياريس
جوون تشو، مواليد 1975، سول، كوريا/تشولمو يانغ، مواليد 1977، سول، كوريا
تأسس الثنائي عام 2002 في سول، كوريا

To prepare for their participation in SB12, mixrice travelled with one of their longtime collaborators from Bangladesh, whom they met in Maseok, an industrial community outside of Seoul. The trip resonated with their ongoing research on displaced migrants and the formation of diasporic communities since the Pacific War, leading to the new work One buries wrinkles and unearths memories (2015). From Osaka, where Korean workers made a living by recovering remnants of ammunition in the dark of night, to Rabaul, New Guinea, where starving Japanese soldiers hid unripe bananas underground before the trees that bore them were incinerated, mixrice heard many stories of things defying time and distance in the ground. Even today, tales of Sukarno’s unclaimed buried treasure inspires migrants to dig for fortune in downtown Jakarta, while in Maseok migrant workers suspend the past by planting seeds from their hometowns. Through One buries wrinkles and unearths memories, mixrice imagines how the ground connects all time and space – how buried under the surface lie generations of struggle, history and hope.
WAREHOUSES AT PORT KHALID /
مستشارات في ميناء خالد

Warehouse 1 at Port Khalid /
مستشار رقم 1 في ميناء خالد
1 Asunción Molinos Gordo /
أسرينسون مولينوس غوردو
1 Uriel Barthélémi /
أورييل بارتييمي

Warehouse 2 at Port Khalid /
مستشار رقم 2 في ميناء خالد
2 Michael Joo /
مايكل جو

Water Taxi /
الناكسي للاتي
Asunción Molinos Gordo

b. 1979, Aranda de Duero, Spain
Lives and works between Egypt, Oman and Spain

In her practice, Asunción Molinos Gordo questions the categories that define ‘innovation’ in mainstream discourses. She employs installation, photography, video, sound and other media to examine the rural realm and understand the value and complexity of its cultural production and the burdens that keep it invisible and marginalised, often disregarded as folkloric or mythological.

WAM (World Agriculture Museum) (2010/2015) combines parody, fiction, theatre and fair-distribution data to challenge the production of history and knowledge. Located in an abandoned warehouse near Khalid Port, the work employs the trope of the cabinet of curiosities to explore current methods of farming and food production. Influenced by the eclectic Agricultural Museum of Cairo, WAM recreates the atmosphere of the old museum and its colonial aesthetic, updated with contemporary discourse on ‘agricultural progress’ and biotechnology. Understanding the museum as a theatre stage, Molinos Gordo displays a symbolic arrangement of images, raw data and opinion in an attempt to construct an incomplete scenario that reveals inconsistencies in the hegemonic narrative around food production and introduces the issues of today’s food crisis. WAM immerses the public in a spatiotemporal illusion – a museum of the future in which the truths of our present reveal their potential obsolescence and fragility.

This project is kindly supported by Acción Cultural Española (AC/E) & Matadero Madrid
Michael Joo

b. 1966, Ithaca, New York, United States
Lives and works in New York, United States

In his work, Michael Joo interrogates science and technology in conversation with the history of art. His works generate a set of questions that examine the ongoing exchange between man and natural history.

Joo developed his commission for SB12 after researching fossilised remains, ancient irrigation systems and outmoded ways of living. But the work is also deeply tied to his existing practice and long dialogue with the land art of Robert Smithson, here referenced through an obviating of process, with visible layers pointing to a conversation with time. "Locale Inscribed (Walking in the desert with Elsa towards the sun, looking down)" (2014–15) emerged from Joo’s site visits to Sharjah over the past year, which traversed various terrains to track archaeological patterns and traces of past human life through the universal act of walking – an act that bridges time and encourages deep contemplation of how early man negotiated survival, efficiency and pleasure. Joo’s site-specific work in a derelict warehouse near Port Khalid asks the public to perform the same act of walking. As they follow excavated pathways that recall falaj water channels, a reflective surface covering the entire main wall bears witness to their movement. Seen in the silver-nitrate-mirrored surface, the visitor is at once walking towards herself, leaving the past behind, and towards an unknown future, which incorporates that abandoned past.
THE FLYING SAUCER / الطبق الطائر

- Hassan Khan / حسن خان
- Bathrooms / حمامات
- Petrol Station / محطة وقود
- Mosque / مسجد
b. 1975, London, United Kingdom
Lives and works in Cairo, Egypt

Occupying what is commonly known as The Flying Saucer, an eccentric building from the 1970s with a storied past (grocery store, fast-food restaurant) and whose status is now in flux, Hassan Khan examines everyday desires for happiness and the cold banality of the construct of capitalism.

Made in collaboration with Andeel, one of Egypt’s most well-known cartoonists, two billboards punctuate the passerby’s changing perspective and touch on Khan’s fascination with humour as a form of social critique. By introducing colour as a mediator between the internal and external experience of the building as monument, the artist explores the possibility of bridging the street and the structure. Drawing on the architecture of this semidemolished site and underscoring its obsolescence, Khan presents a glass sculpture that combines the sleek and minimal form of a column with a rough, maladroit shape, as well as a new video that echoes the structure of Egyptian comedy. Together the various elements of his works force us to consider the aspirational forms we produce and our intrinsically irregular nature.
Abraham Cruzvillegas

b. 1968, Mexico City, Mexico
Lives and works in Mexico City, Mexico

Autoconstrucción, or ‘self-building’, is an ongoing body of work by Abraham Cruzvillegas that consists of structures in a constant state of construction, destruction, rebuilding and open-ended motion. Sculptures made of locally culled detritus succinctly constructed for renewed purpose, they are at once commentary on the byproducts of capitalism and mass-production and homages to the efficiency of collective necessity.

During his site visit to Sharjah in March 2014, Cruzvillegas stumbled upon the Bird and Animal Market. There he found various livestock and exotic birds and was drawn in particular to “falcons sitting on ridiculous sticks with helmets covering their eyes.” Returning to Sharjah a year after his first visit, Cruzvillegas goes back to the market to simply look – searching for clues, histories and objects long discarded. Along the way he will gather found materials to propose a new structure of rest and display for the market’s falcons.

Territorial 2: Here we stand, 2015
Commissioned by Sharjah Art Foundation
Courtesy Galerie Chantal Crousel, Paris; Thomas Dane Gallery, London; kurimanzutto, Mexico City; Regen Projects, Los Angeles; and the artist

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FROM SHARJAH-KALBA ROAD

KALBA ICE FACTORY / مصنع الثلج في كلباء

Adrián Villar Rojas / آدريان فيلار روخاس

Restaurant / مطعم

Bathrooms / حمامات

TO FUJAIRAH
ODRIÁN VILLAR ROJAS

Planetarium, 2015
Site-specific installation
Commissioned by Sharjah Art Foundation
Courtesy kurimanzutto, Mexico City; Marian Goodman Gallery, New York; and the artist

b. 1980, Rosario, Argentina
Lives and works in Rosario, Argentina

The practice of Adrián Villar Rojas is marked by large-scale, site-specific interventions that incorporate his fascinations with battling ecosystems, physical decay, unlikely rebirth and man’s interference in it all. Continuing his recent experiments with organic matter, colour, suspension and cultivation, Villar Rojas has stationed his team of carpenters, metal workers and artists in an abandoned ice factory in the east-coast city of Kalba for two months to develop a massive installation of new works. Extrapolating on cement protrusions, trenches and pits left behind at the site, the team introduced vast amounts of construction materials and a range of plants, shells, rocks, trash and bones collected in the UAE to cover the 2,400-square-metre space with a balanced composition.

Mimicking a filtration-system he witnessed in the Sharjah Municipality’s composting plant, Villar Rojas has also deployed tons of freshly produced compost to frame the main plaza of this obsolete factory. An anomalous substance in the region, such enriched soil demonstrates how increased consumption and demographic expansion can be transformed into living parts of the environment.

Study for Planetarium, 2015.
Courtesy of the artist. Photo by Mario Caporali.
Chimurenga began as a journal to initiate and support vital intellectual and cultural discussions on and about the African continent. Under the stewardship of its founder and editor, Ntone Edjabe, Chimurenga has continued to expand its editorial work to other initiatives, including the Chronic, a quarterly gazette that covers current events, art, literature, food and sport.

For SB12, Chimurenga continues its research on FESTAC 77, the 2nd World Festival of Black and African Arts and Culture in Lagos (1977), developing a special edition of the Chronic that addresses ‘Afro-Arab relations and trans-Saharan exchanges’. Arguably the largest cultural event ever organised in postcolonial Africa, FESTAC 77 serves as a historical touchstone for the issue, which spans an era of optimism and new alignments in the 1960s and 1970s, the rise of petro-states and the deployment of wealth-power through culture, and present-day uprisings in Tunisia, Egypt, Libya, Ghana and Senegal.

An Arabic-language edition will be launched as part of SB12 at March Meeting 2015 and distributed in the United Arab Emirates and North Africa. An English version will be available online and through the Chimurenga network. Contributing editors include Rasha Salti, Jihan El Tahri, Omar Berrada, Akin Adesokan and many other writers, artists and historians.

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Kristine Khouri and Rasha Salti

Metaphors Form a Geography from a Shadow
Part of March Meeting 2015

b. 1984, Miami, United States/ b. 1969, Toronto, Canada
Live and work in Beirut, Lebanon

As their contribution to SB12, Kristine Khouri and Rasha Salti have organised a full day of talks and screenings for March Meeting 2015 to explore a number of questions raised by their research on The International Art Exhibition for Palestine. Speakers include WJT Mitchell, Professor of English and Art History at the University of Chicago and editor of Critical Inquiry; Mari Oka, scholar of Modern Arabic Literature and professor at the Graduate School of Human and Integrated Studies, Kyoto University and May Shigenobu, writer and journalist.

The International Art Exhibition for Palestine opened at Beirut Arab University on 21 March 1978. Organised by the Plastic Arts Section of the Palestinian Liberation Organization (PLO), it included approximately two hundred donated works by artists hailing from nearly thirty countries. The show was intended as the seed collection for a museum in exile, taking the form of an itinerant exhibition meant to tour the world until it could be repatriated to Palestine. Japan was among the countries with the highest number of participating artists, and in July of the same year, part of the collection travelled to Tokyo. Hosted by the Japan Afro-Asian Latin American Artists Association (JAALA), the exhibition attested to the vitality of the network of Japanese solidarity with Palestine.

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Sharjah Biennial 12 Official Opening
In the presence of HH Sheikh Dr Sultan Bin Mohammed Al Qasimi
Location: SAF Art Spaces

Abkhazia Anembassy public hours with Maxim Gvinjia
Part of The Secession Sessions by Eric Baudelaire
Location: Sharjah Institute for Theatrical Arts

XYZ
Action by Eduardo Navarro
Location: Al Hamdan Bin Mousa Square

Use Like Water
Performance by Nikhil Chopra
Location: Bait Obaid Al Shamsi

Souls’ Landscapes: Violence, magical superstructures & invisible guardians
Performance by Uriel Barthélémi
Location: SAF Art Spaces, Mirage City Cinema

Abkhazia Anembassy public hours with Maxim Gvinjia
Part of The Secession Sessions by Eric Baudelaire
Location: Sharjah Institute for Theatrical Arts

Fanfare funérailles [Funeral brass]
Performance by Papy Ebotani
Location: Arts Square to Calligraphy Square

Le Cargo
Performance by Faustin Linyekula
Location: Sharjah Institute for Theatrical Arts

In the absence of the objects seen
Screening event by Ayreen Anastas and Rene Gabri
Location: Bait Obaid Al Shamsi
Saturday, 7 March

10:00 am  Excursion to The Flying Saucer and then to Kalba to view installations by Hassan Khan and Adrián Villar Rojas*

7:00 pm (35 mins)  Souls’ Landscapes: The great mantle of night which has enveloped us...
Performance by Uriel Barthélémi
Location: Warehouse 1 at Port Khalid

9:30 pm (55 mins)  Le Cargo
Performance by Faustin Linyekula
Location: Sharjah Institute for Theatrical Arts

11:00 pm  Édouard Glissant: One World in Relation by Manthia Diawara
SB12 Film Programme screening
Location: SAF Art spaces, Mirage City Cinema

Additional unscheduled actions take place throughout the opening programme and the Biennial.

Buses to Kalba Ice Factory and other off-site installations are available every Saturday throughout SB12. Departing at 11:00 am from SAF Art Spaces.

* Buses depart from Sharjah Art Museum, Sharjah Rotana Hotel and the Radisson Blu Hotel.

السبت، 7 مارس

10:00 صباحاً  رحلة إلى الطبق الطائر وثم إلى كلباء لرؤية العمل التركيبي لحسن خان وادريان فيلار روخاس*

7:00 مساءً (35 دقيقة)  معالم الروح: وشاح الليل الزراعي الذي حممنا...
عرض أداء ل أدريان بارثيليمي
الوقت: مستودع رقم 1 في خالد.

9:30 مساءً (55 دقيقة)  Le Cargo
عرض أداء ل فاوسين لينيكولا
الموقع: معهد الشارقة للفنون السرخية

11:00 مساءً  إدوارد جليسان: عالم واحد متراقب
من إخراج مانتيا ديورا
برنامج أفلام بينالي الشارقة 12
الموقع: المباني الفنية المؤسسة الشارقة للفنون، سينما سراب المدينة

إلى جانب الأحداث كل يوم السبت وعلى مدار فترة بينالي الشارقة، إلى مصنع التبغ في كلباء والواقع للخليفة لبنيالي الشارقة، وذلك في تمام الساعة 11:00 صباحاً من المباني الفنية المؤسسة الشارقة للفنون.

* تنطلق الاباصات من متحف الشارقة للفنون وفنادق روتانا الشارقة وفندق راديسون بلو.
SB12 FILM PROGRAMME

The SB12 Film Programme focuses on the documentary form to extend diverse perspectives on the urgent everyday realities surrounding us and to recognise the radical, creative act of telling. Film selection by Sataan Al Hassan and Eungie Joo.

All films screen on Saturdays at 8:30 pm at Mirage City Cinema unless otherwise noted.

7 March, 11:00 pm
Edouard Glissant: One World in Relation, 2010 (49 min)
Directed by Manthia Diawara

This film follows the late scholar and writer Edouard Glissant on a transatlantic journey from Southampton, United Kingdom, to Brooklyn, United States, and on to his home in Martinique, resulting in a historical portrait in which Glissant elaborates on his theory of Relation and the concept of 'Tout-monde' to meditate on the new meanings of globalisation, chaos, violence, equality and justice.

14 March
A Dream of Iron, 2014 (98 mins)
Directed by Kelvin Kyung Kun Park

This consideration of modernity and the sublime features magnificent images of Korea’s industrialisation, steel mills and shipyards in the seafaring city of Ulsan, with equally redolent scenes of ancient whales and mystical ritual woven together in a haunting story of failed love and conviction.

21 March
A River Changes Course, 2013 (83 mins)
Directed by Kalyanee Mam

This work explores the human and environmental damage rapid development has wrought on rural Cambodia. These communities, which once reaped the bounty of their mountainous jungles and lush rivers, have witnessed deforestation, land scarcity and the rapid depletion of fishing stocks. The documentary follows three young Cambodians as they struggle to overcome environmental and economic adversity.

28 March
Champ of the Camp, 2013 (75 mins)
Directed by Mahmoud Kaabour

The creative documentary follows a massive Bollywood singing and trivia competition that takes place annually across more than seventy labour camps throughout the UAE. Narrated (and sung) in the voices of the labourers, it paints a portrait of an isolated population of men who come to build the dream cities of the Arab world to support economies back home in India, Pakistan and Bangladesh.

Programme of Films screened at Sharjah Biennial 12

Programme of Films screened at Sharjah Biennial 12
4 April
That Which Is Coming and the Signs of Remarkable History, 2014 (100 mins)
Directed by Maryam Kashani

That Which Is Coming . . . considers time, text, and place amongst Muslim students and teachers in and around the emergent Zaytuna College in Northern California. The film juxtaposes portraits of students and teachers reading, reciting or teaching texts with the landscapes, spaces, and sounds that shape everyday urban and suburban Muslim lives.

11 April
The Square, 2013 (104 mins)
Directed by Jehane Noujaim

The Square transports viewers into the intense emotional drama and personal stories behind the news. It is the inspirational account of young people claiming their rights and struggling against multiple forces in the fight to create a society of conscience.

18 April
Our Terrible Country, 2014 (85 mins)
Directed by Mohammad Ali Atassi and Ziad Homsi

This road movie follows the perilous journey of Yassin Haj Saleh, a well-known Syrian intellectual and dissident, and photographer Ziad Homsi as they travel together on an arduous, dangerous route from the liberated area of Douma near Damascus to Raqqa in northern Syria, only to find themselves forced to abandon their home country for temporary exile in Turkey.

25 April
End of Season, 2014 (70 mins)
Directed by Nikolaj Larsen

Local villagers in Üyüklütatar Köyü experience a moral dilemma because current Turkish law forbids them to help in any way the migrant workers on whom they depend. Although ‘illegal’ migration is a reoccurring theme, the film broadens the definition of migration, as factory jobs in the city lure able-bodied young people away from home with the modern conveniences of urban life.

2 May
On the Bride’s Side, 2014 (98 mins)
Directed by Antonio Augugliaro, Gabriele Del Grande and Khaled Soliman Al Nassiry

A Palestinian poet and an Italian journalist meet five Palestinians and Syrians in Milan who entered Europe via the Italian island of Lampedusa after fleeing the war in Syria. They decide to help them complete their journey to Sweden, and hopefully avoid getting themselves arrested as traffickers, by faking a wedding.
11 May, Sharjah Institute for Theatrical Arts
9.11–8.15 Nippon Suicide Pact (9.11–8.15 Nihon shinju), 2001 (146 mins)
Directed by Oura Nobuyuki

This philosophical meditation on the yearning for emancipation, violence and catastrophe from the defeat of Japan to the toppling of the World Trade Center features radical art critic Ichiro Haryu and activist May Shigenobu as they encounter art critic Noi Sawaragi, thinker Satoshi Ukai, philosopher Shunsuke Tsurumi, poet Kim Jiha and Butoh dancer Kazuo Ohno. Selected by Kristine Khouri and Rasha Salti as part of March Meeting 2015.

16 May
Lung Neaw Visits His Neighbours, 2011 (154 mins)
Directed by Rirkrit Tiravanija

This subtle portrait follows Lung Neaw as he lives off the land, passes time and visits fellow villagers in a world of simple realities and compassion for his environment. The work shares the basic truths of a humble man, another person making the world turn in better revolutions.

23 May
Return to Homs, 2014 (90 mins)
Directed by Talal Derki

War turns Syrian soccer star Abdul Basset Saroot into a protest leader and singer who joins the struggle for his country’s peaceful liberation from Bashar al-Assad. But the army’s violent crackdown on civilian protests alters his course.
EDUCATION AND PUBLIC PROGRAMMES

Education and Public Programmes for Sharjah Biennial 12: The past, the present, the possible offer a dynamic range of workshops, conversations and artist talks. Programmes include activities tailored to adults, children, schools and youth centres, and children and young adults with disabilities to encourage public engagement with the exhibition.

Adult Education and Public Programmes

Targeting adults ages eighteen and older, this Saturday programme features workshops, conversations and artist talks based on SB12. A sample workshop exposes participants to lived environments and encourages interaction with the local community. Additional workshops address topics such as the transcendence of gesture, storytelling and translation and the interpretation of ideas.

Children’s Education Programmes

In these programmes, children learn new methods of artmaking, creating their own artworks inspired by SB12. Workshops include hands-on exercises in painting, sculpture and papier-mâché and include a tour of Sharjah Biennial 12. Workshops take place every Saturday from 14 March to 30 May in Bait Hussein Abdul Rasoul and SAF Urban Garden.

Children’s Education Programme for Schools and Youth Centres

Programmes designed for organisations’ specific interests and curricula are provided throughout SB12. These workshops encourage students’ creativity, enrich their knowledge of art and enhance their communication skills. Schools are required to register in advance by submitting a completed workshop request form, available at sharjahart.org.

Programme for Children and Young Adults with Disabilities

Led by professionals in their respective fields, these specialised workshops cater to those of all abilities ages seven to eighteen years. Workshops take place weekly days, by group reservation only. To register please submit a completed workshop request form, available at sharjahart.org.

Complete workshop details available in SB12 Public Programmes brochure and at sharjahart.org. All workshop materials are provided by Sharjah Art Foundation. For more information, please call 06 568 5050, or email education@sharjahart.org.
**March Meeting 2015**

**Monday, 11 May 2015**

*Metaphors Form a Geography from a Shadow*

Organised by Kristine Khouri and Rasha Salti

This section of March Meeting explores a number of questions raised by research conducted in Japan by Kristine Khouri and Rasha Salti on *The International Art Exhibition for Palestine* as their contribution to SB12.

**Morning**

Kristine Khouri and Rasha Salti present an overview of their research on *The International Art Exhibition for Palestine*, exploring the engagement of Japanese intellectuals, artists and militants in the Palestinian struggle through the activities of art organisations and the PLO's Tokyo office in the 1970s and 1980s.

Discussing the realms of militants and activists, Mari Oka, a scholar of Modern Arabic Literature and professor at the Graduate School of Human & Integrated Studies, Kyoto University, will disclose a largely unknown history of Japanese solidarity with Palestine in conversation with May Shigenobu, writer and journalist.

**Afternoon**

WJT Mitchell, Professor of English and Art History at the University of Chicago and editor of *Critical Inquiry*, proposes a critical analysis of the iconological language of militancy around Palestine.

**8:30pm**

**Screening of 9.11–8.15 Nippon Suicide Pact [9.11–8.15 Nihon shinju] by painter and director Nobuyuki Oora, about Ichiro Haryu, a radical art critic, theorist and poet and a central figure in Japan from the 1950s until the 1990s. (See SB12 Film Programme for further information).**

**Tuesday, 12 May 2015**

*The Sharjah Sessions*

Organised by Eric Baudelaire

This discursive programme is an integral part of Eric Baudelaire’s *The Secession Sessions*.

**Morning**

Improbable Abkhazia

Maxim Gvinjia, former Minister of Foreign Affairs of Abkhazia and Leon Colm, scholar and negotiator, revisit History (the collapse of the USSR, the rise of separatist States) and a modest tale of two men, two friends within this larger story. Today, neither Gvinjia nor Colm work officially for or on Abkhazia. What remains after so many years of representation and officialdom?
Afternoon
The Architecture of the State
For French philosopher Georges Bataille, architecture is not the production of buildings, but rather the production of the ideological order that governs the design of buildings. This presentation-collective discussion orchestrated by Xavier Wrona, founder of the architecture office Est-ce ainsi, will explore the ties between the state and architecture to reconsider the form of the state.

Wednesday, 13 May 2015
The Sharjah Sessions
Organised by Eric Baudelaire

Morning
The State of the State
What is the state of the State within this increasingly fragmented context? To address this question, Khaled Hourani will discuss his project Picasso in Palestine, Fawwaz Traboulsi will report on the legacy of Sykes-Picot in the age of Da’esh and a third speaker (TBC) will present on shifting borders and the evolving forms of nationalism from Europe, the Near East and the Asian subcontinent.

Afternoon
Present Future of Emancipation
How can we be free, living in the community of our choice, according to rules we fashion, in dignity and equality? What is the present future of emancipation in the twenty-first century? Does non-territorial emancipation have any meaning in a world of States? Can we imagine new forms of emancipation?

Thursday, 14 May 2015
On the Chronicle: Afro-Arab Special Edition
Chimurenga and collaborators will discuss their Sharjah Biennial 12 commission, a special Arabic issue of the Chronicle gazette.

Afternoon
Organised by Ayreen Anastas and Rene Gabri
Afternoon sessions will be based on research and travel conducted by Anastas and Gabri as part of their SB12 commission.

Friday, 15 May 2015
Excursion to Kalba and release of The past, the present, the possible SB12 exhibition catalogue.

جلسة ما بعد الظهر
الهندسة المعمارية للولاء
للسيناب، الفيلسوف الفرنسي جورج باتيله، أن الهندسة المعمارية لا تتضمن بناءات، بل هي أنتاج النظام الفكري الذي يحكم تصميم تلك البناء. حسب النظريات الحالية هذه، يُعتبر زعمًا تطبيقيًا يديره خافيير ورونا، مؤسس مكتب الهندسة المعمارية "إس آن سي". ويتضح كيف يحدد العلاقة بين اعمال الفنون والهندسة المعمارية لإعادة النظر في شكل الدولة.

حالات الناشرة تجعلنا جميعًا روايات لا يمكننا اعتمادهم.

هذا العرض سيقدم فناني ما بعد الحرب الجورجي من الجيل الحالي، كما يناقش كيفية علاجهم الفنون.

الأربعاء، 13 مايو 2015
"جلسات الشارقة"
تنظيم إريك بودلر

جلسة الصباح
حالات الدولة
ما هي حالة الدولة ضمن هذا السياق الذي لا يمكنه التجزئة؟ للإجابة على هذا السؤال، سيناقش خالد حوراني مشروع "بيكاسو في فلسطين" وسياق فتاراته، وسليمان صعب يركز على دور ادواره في مصر، وماري كرستيانسون يتحدث عن توزيع المحايد في أوروبا، والشرق الأدنى، وفترة القارة الأسيوية.

جلسة ما بعد الظهر
المستقبل الحالي للتحرير
كيف يمكننا أن نكون أحراراً، نعيش في مجتمع نختاره بناء على أسس الكرامة والساوا؟ ما هو المستقبل الحالي للتحرير في الحادي والعشرين؟ هل للتحرير غير الإقليمي معنى في العالم؟ هل يمكننا تحلل أشكال جديد من التحرير؟

جلسة الصباح
حول سردات تشمرانغا: طبعة إفريقية عربية خاص
ينشر الرجال لحوارهم مع الفنانون في النقاشات حول الأعمال التي أنتجها خاصًا بساندري الفنون. 12.

جلسة ما بعد الظهر
تعني أساسات وريثة جاوي
تقاسم هذه الحنالح حول الأعمال التي قام بها الفنانين أبين أنتاشو وريثي جاوي مع مذكرات أسفارهما التي أقيمت كجزء من مشاركتهم في بينالي الشارقة.

الجمعة، 15 مايو 2015
رحلة إلى كلاب، وتوزيع كتاب "بينالي الشارقة 12: الماضي، الحاضر، الممكن".
CULTURAL SPACES

Sharjah Calligraphy Museum
The Sharjah Calligraphy Museum is the only museum in the Arab world devoted entirely
to calligraphy. The museum features works by local artists and well-known international
calligraphers. Located in Calligraphy Square.
Saturday–Thursday 8:00 am–8:00 pm, Friday 4:00 pm–8:00 pm
Admission: Adult AED 5/Family 10 AED
sharjahmuseums.ae

Sharjah Museum of Islamic Civilization
The Sharjah Museum of Islamic Civilization houses more than five thousand artefacts
from around the Islamic world arranged across seven spacious galleries and display areas.
The museum opened in a renovated house in the Heritage Area in 1996, then moved in
2008 to its current home in a converted Middle Eastern souk on the Majarrah Waterfront,
just one block away from the Sharjah Art Museum.
Saturday–Thursday 8:00 am–8:00 pm, Friday 4:00 pm–8:00 pm
Admission: Adult AED 5/Family 10 AED
sharjahmuseums.ae

Sharjah Archaeology Museum
The Sharjah Archaeology Museum holds all archaeological material recovered in the
Emirate of Sharjah. The museum’s collection spans the Stone Age to the present day and
includes artefacts, coins, jewellery, pottery, ancient weapons and some of the first forms
of writing in the area.
Saturday–Thursday 9:00 am–1:00 pm/5:00 pm–8:00 pm, Friday 5:00 pm–8:00 pm
Admission: 5 AED
sharjahmuseums.ae

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 an original refuelling tanker.
Saturday–Thursday 8 am–8 pm, Friday 4 pm–8 pm
Admission: Adult AED 5/Family 10 AED
sharjahmuseums.ae
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. Its collection includes traditional wooden seafaring shovs used for fishing, trading and pearl-fishing, and the respective tools and instrumentation for each activity.

Saturday–Thursday 8 am–8 pm, Friday 4 pm–8 pm
Admission: Adult 8 AED/Family 20 AED
sharjahmuseums.ae

Dr Sultan Al Qasimi Centre for Gulf Studies

Dr Sultan Al Qasimi Centre for Gulf Studies provides researchers with integrated and comprehensive historical and geographical research materials that trace the development, history and heritage of life in the Arabian Gulf. The centre includes exhibits from His Highness’s private collection: original and historical collector’s maps, the first images of the region and rare coins with special relevance to the Gulf as well as his published works, degrees, awards and documentation of his early life. The Archive Library consists of a collection of rare publications and access to more than one and a half million historical documents, maps and records.

Sunday–Thursday 9 am–4 pm
Admission: Free
dsqc.ae

EXHIBITIONS AND EVENTS

Jedariya
Project by El Seed, organised by Maraya Art Centre
Bank Street
Ongoing
maraya.ae

Accented
Curated by Murtaza Vali
Maraya Art Centre
1 March–16 May 2015
maraya.ae

The Invisible Landscapes and Concrete Futures: Hazem Harb
Curated by Lara Khaldi
Salsali Private Museum, Dubai
1 March–1 June 2015
salsalipm.com

Hassan Sharif
Gallery Isabelle van den Eynde, Dubai
4 March–15 April 2015
ivde.net
Perpetual Codes: Lulwah Al Homoud
Sharjah Calligraphy Museum
5 March–5 June 2015
sharjahmuseums.ae

Design Days Dubai
16–20 March 2015
The Venue, Downtown Dubai
designdaysdubai.ae

Art Dubai
18–21 March 2015
Madinat Jumeirah
artdubai.ae

Sikka Art Fair
March 2015
Al Fahidi Historical Neighbourhood, Dubai
sikka.ae

Sharjah Theatrical Days
17–27 March 2015
Cultural Palace
sharjahdrama.ae/index.html

Sharjah Heritage Days
This annual two-week celebration takes place in April, showcasing Sharjah’s cultural heritage with events throughout the Heritage Area, including displays of traditional art, dance and handicrafts.
sdci.gov.ae/turath6.html

رموز دائمة: لولوة الحمود
متحف الشارقة للخط العربي
5 مارس - 5 يونيو 2015
sharjahmuseums.ae

أيام التصميم، دبي
20 - 16 مارس، 2015
ذا فينيو، داون تاون ديبي
designdaysdubai.ae

آرت دبي
21 - 18 مارس، 2015
مدينة جمرا
artdubai.ae

معرض سكة الفني
مارس 2015
حي الفهيدي التاريخي
sikka.ae

أيام الشارقة السرجة
27 - 17 مارس، 2015
قصر الثقافة، الشارقة
sharjahdrama.ae/index.html

أيام الشارقة التراثية
تقام هذه الاحتفالية السنوية في منطقة التراث لمدة أسبوعين في شهر أبريل من كل عام، حيث تقدم الورش الثقافية لإدارة الشارقة، مع مجموعة من الفعاليات التي تعرض الفن التقليدي والرقص
الشعبي والحرف اليدوية
sdci.gov.ae/turath6.html
Souks

Souk Al Arsa
The oldest souk in the UAE, located in the Heritage Area. Features antiques, pashminas, traditional dresses and silver jewellery as well as a coffee shop that offers traditional local food, desserts and Arabic coffee.

The Blue Souk (or Central Souk)
Gold, jewellery, clothes and carpets. Located in Al Majaz at the southern end of the Buhairah Corniche.

Food

Food stalls featuring a diversity of cuisines from India, Afghanistan, Pakistan and the Middle East, among others, will be interspersed throughout SB12 venues.

Restaurants in SAF Neighbourhood

Souk Al Arsa Café – Emirati cuisine
Inside Souk Al Arsa
Cost: approx. 20–30 AED per person

Al Masgoof – Iraqi cuisine
Al Meena Road, Al Mareija Street
Cost: approx. 50–70 AED per person

Sadaf Restaurant – Iranian cuisine
Al Meena Road, Al Mareija Street
Cost: approx. 50–70 AED per person

Najmat Lahore – Pakistani cuisine
Al Meena Road, Al Mareija Street
Cost: approx. 40–60 AED per person

Diplomat – Palestinian cuisine
Next to Sharjah Cinema behind Al Meena Road, Al Mareija Street
Cost: approx. 20–30 AED per person

Please check the Sharjah Visitor's Guide for a full listing of restaurants in Sharjah.

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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.

تم تأسيس مؤسسة الشارقة للفنون في عام 2009، لتعزيز دور بينالي الشارقة والمضي قدما بهمه وثراعه، والتي شكلت جسراً ثقافياً بين الفنانين والمؤسسات الفنية والمنظمات المحلية والإقليمية والدولية منذ انطلاقته عام 1993. وقد نسبت الأهمية على الدور الريادي لإدارة الشارقة التي تقوم به في مجالات التنمية الفنية والثقافية في منطقة الخليج، مستندة بذلك إلى التواصل والتنوع الثقافي الغني لهذه الدولة والأمانة، والاعتراف بأهمية الفنون ودورها الحيوي في الابتكار والابتكار. تعمل المؤسسة على تحقيق رؤى الفن والتجريب والتفاعلات، وتوفير سبل التعاون والتبادل الثقافي بين الشرق الأوسط والخارج. عاكسة بذلك الاهتمام بالتنامي المتفاوت للفنون في المنطقة. من هنا فإن مؤسسة الشارقة للفنون تعمل على تعزيز الابدارات الأساسية للبينالي، في الوقت الذي توفر فيه إطاراً واسعاً من الأنشطة التي تستجيب ل الفرص والتحديات التي يواجهها عالم الفن اليوم.