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THE ART NEWSPAPER

Art Dubai: 14/03/2017

➔ Out last night: Alserkal

The annual Galleries Night at Alserkal Avenue, the Al Quoz cultural hub, springs into action with a colourful blaze of art from around the world

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➔ Fair facelift

Myrna Ayad, the new director of Art Dubai, discusses Arab art, the evolution of the UAE's cultural landscape and what's next for Art Dubai

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The Moroccan multimedia artist's commission at this year's Art Dubai Bar, Ghariba/Stranger, is a sensory trip into the weirder side of life

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➔ Today at a glance

What's on where today: an essential guide to events and talks at Art Dubai with performances, patron tours and prize unveilings

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A sense of play is very much at the fore at the UAE's presentation at this year's Venice Biennale (13 May-26 November). Rock, Paper, Scissors: Positions in Play is curated by London-based Hammad Nasar, who is at Art Dubai this week to speak about the pavilion (with Kevin Jones at the Julius Baer Lounge on 15 March). His line up is notable for including, for the first time, UAE-national and resident artists, while the overall curatorial concept looks to examine artistic practices within the Emirates through the lens of playfulness. Artists Nujoom Alghanem, Sara Al Haddad, Vikram Divecha, Lantian Xie and Dr Mohamed Yousif all bring to the table works that are a combination of pre-existing, new commissions and, intriguingly, re-fabrications of "lost" works. "It was important for me that each artist has the opportunity to present more than a single work, and where possible to create new work, resurrect lost works or expand past projects," says Nasar. "It is time for the UAE pavilion to address the complexities of its art practices, its diverse demographics and the development of its artistic infrastructure. This is only possible because of the collective and cumulative dialogue that previous and current exhibitions – in Venice and the UAE – have already built up."

For Nasar, the interest in play dates back to his time working with the curatorial team of the 2007

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UAE goes to Venice

Curator reveals big idea behind Biennale pavilion



Hammad Nasar at Art Dubai



Omar Berrada, founder of Dar Al-Ma'mun in Marrakech and guest curator of the Abraaj Group Art Prize

Rana Begum scoops Abraaj Prize

The Abraaj Group Art Prize (AGAP) is a unique initiative now in its ninth year that supports leading contemporary artists from the Middle East, North Africa and South Asia region by providing them with a commission request and the resources to create ambitious unrealised works. The 2017 jury panel, including Defne Ayas, Antonia Carver, Nav Haq, Fayeza Naqvi, Hans Ulrich Obrist, Sandhini Poddar and Abraaj Group managing director Frederic Sicre, alongside Jury Chair Dana Farouki, rigorously vetted each of the mid-career applicants and their proposed projects to make their selection of the recipient of the \$100,000 prize. The winner reveals their commission in

Continued on p2 ➔

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NEWS

14/03/2017

← Continued from p1

Sharjah Biennial. Through the works of Mohammed Kazem, one of that year's curators, and an exhibition he had recently organised (Window: 16 UAE Artists, at the Total Arts Gallery), Nasar was "introduced to a diverse set of artistic strategies that involved: collecting, repetition, the application of seemingly arbitrary rules, propositions that seemed like flights of fancy, record keeping through diaries and photographs, gestures based on experimentation and performance." He found it interesting how the works on show shared a common theme of playfulness.

It is this question of the artistic impulse to play, and its origin, that forms the core of the pavilion. Most importantly, Nasar asks, "What does play do – in particular as part of the process of making a place home?"

Rock, Paper, Scissors also brings into the fold a sense of historical conscience. "I am not a fan of what I call the 'unhinged contemporary'", explains Nasar, "that is, art practices or discourses that are not in critical conversation with the past."

This resonates, somewhat melancholically, with the inclusion of the late Hassan Sharif in the Biennale's main exhibition, Viva Arte Viva, curated by Christine Macel. "The influence of Hassan's pioneering approach to art-making and art thinking in the Gulf is hard to overstate," says Khulood Al Atiyat, Manager of Arts, Culture and Heritage at the Salama bint Hamdan Al Nahyan Foundation, commissioner of the UAE pavilion. "The 2017 exhibition explores the theme of playfulness as a connecting thread through multiple generations of artists in the UAE.

We find a starting point in Hassan's commitment to embracing 'non-sense', 'ridiculousness' and a sense of cheerful irony in his commentary on the rapidly changing social landscapes of the nation."

Some may see the move to a more cohesive, open-ended and fluid curatorial concept in line with the overall direction of Macel's exhibition. There, "trans-pavilions" explore themes such as joy and fear, time and infinity. Meanwhile, the arts scene in the UAE as a whole seems to be undergoing something of a change. Through the programming of this year's Sharjah Biennial, Art Dubai and local exhibitions, there seems to be the subtlest of shifts towards a more cohesive, international outlook that truly reflects the demographics of the UAE itself.

As such, the UAE Pavilion is

reaching out to institutions such as the NYUAD Art Gallery and Central Saint Martins (CSM), University of Arts London to explore further, and engage with, the themes of the exhibition. "The ambition here is to catalyse, not direct," clarifies Nasar, and the exhibition will also be extended through an accompanying publication, in which newly commissioned texts by Murtaza Vali, Uzma Rizvi and Osman Samiuddin explore topics as diverse as ethno-musicology and cricket in the UAE.

In addition to his talk at the Julius Baer Lounge, Nasar will be in conversation with artist Hind Mezaina about play in art and its relationship to popular culture using her practice as an example. They will be speaking at Alserkal Avenue's Majlis Talks on 16 March.

Anna Wallace-Thompson

← Continued from p1

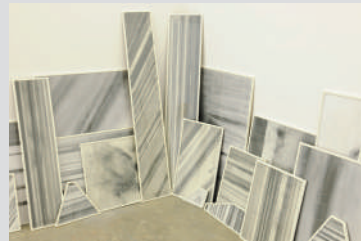
a thematic group exhibition curated by a guest curator alongside three shortlisted artists. Rana Begum won the 2017 edition with work that "may just be the most ambitious commission to date that will offer a transformative experience to viewers," says Farouki. Begum exhibits her work alongside Doa Aly, Sarah Abu Abdallah and Raha Raissnia under the curation of Omar Berrada and his selected concept Seepage/Ritual. "It is an attempt to honour the paradoxical relationship to framing in an exhibition and of reality," explains Berrada. "It developed from an understanding of political, social and perceptual realities as excess, a fluid entity that keeps evading our grasp, and each of the works is an attempt at coaxing that excess into form, but at the same time ensuring that the dialectics between seepage and ritual are never resolved."

AGAP seeks to act as a launching platform, serving as "a comprehensive tool to learn about the remarkable artists from the Middle East, North Africa and South Asia, and encourages working relationships that continue long beyond the duration of the edition," explains Farouki. The prize also provides artists with more than just commission requests and resources. "Winning the prize has allowed me to see [my] concept come to life at a much larger scale than my previous works," says Begum. "This work stems from my interest in the interplay between light and colour. More specifically, the commission started from a series of studies on MDF panels that focused on overlapping, transparent coloured planes which create a third layer of geometry and colour. I hope this commission will make the last few years' research come together."

For the annually awarded artists, AGAP is an invaluable opportunity to realise works and gain international exposure, and their works go on loan to biennials, foundations and museums across the globe including the Kochi Muziris Biennial (Kochi), Sharjah Art Foundation (Sharjah), Boghossian Foundation (Brussels) and Wein Kunststalle (Vienna).
Katrina Kufer

Critical Thinking at Art Dubai Fellowship

Five participants selected for this year's Art Dubai fellowship, a special programme at the fair catering for artists and writers in the Arab world, will work on a collective project spanning not just this year's fair but next year's event as well. The Ramallah-based artist Shuruq Harb and the Lebanese curator Haig Aivazian are among 2017's selected fellows who, under the guidance of the independent curator Tirdad Zolghadr,



Work by Haig Aivazian at Sfeir-Semler Gallery's booth at Art Dubai

will examine the topic of artists' written output. "By means of group discussion, and mutual critique of written work, the fellowship will collectively address issues of form and structure," a project statement says. Two three-day workshops will be held this month and in March 2018.
G.H.



Abdullah Al Saadi with his work in the current Sharjah Biennial

First Emirati to create art in Antarctica

Khorfakkan-based Abdullah Al Saadi sets sail this Friday, 17 March, on a 12-day adventure, the first Antarctic Biennale, dreamt up by the Russian artist and former submariner, Alexander Ponomarev. On the journey, a Russian ship is carrying 100 artists, visionaries, scientists, filmmakers and supporters, who will debate, create, make music and document the ferment of activity on board and on land. Al Saadi, whose work is about his own journeys and what he thinks about en route, does not reveal what he intends to do when he gets to Antarctica, but it will be seen in the movie of this project, and subsequent exhibitions planned for art institutions around the world.
A.S.C.

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ART PRIZE 2017

ABRAAJ GROUP ART PRIZE 2017

Winning Artist
Rana Begum

Shortlisted Artists
Sarah Abu Abdallah
Doa Aly
Raha Raissnia

Guest Curator
Omar Berrada

Rana Begum's newly-commissioned work is included in a group exhibition—featuring all the artists, and curated by Omar Berrada

Art Dubai
March 2017 ,18-15
Madinat Jumeirah, Dubai

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FEATURE

Revamp



"The market is reinventing itself continuously and we are responding to that"

Art Dubai fair director Myrna Ayad



Avish Khebrezadeh's *Falling Horse in Battle* (2008) at Ab-Anbar

Taking *the* Reins

In its eleventh year, a tighter curatorial focus characterises the first edition of Art Dubai with Myrna Ayad as fair director

By Laura Egerton

You can achieve a lot in a decade. Art Dubai, which hit the ground running when it launched as the first contemporary art fair in the UAE in March 2007, is able to capture the essence of contemporary art practice in the region and is a key meeting point for the international arts community.

In Myrna Ayad's debut edition as fair director, the programme is fresh and dynamic, yet grounded and relevant. The gallery halls are more tightly curated (evident in the addition of curators Sam Bardaouil and Till Felrath of ArtReoriented to the fair's selection committee), split between solo or two-artist exhibitions and multi-artist shows. Marker, the space in the contemporary halls which, for the past six years had focused on a 'new' arts scene from a specific geography (last year was the Philippines), has been scrapped. "Its mission was to diversify and showcase art from otherwise under-represented areas," says Ayad. "Over the years, we came to see that that diversity was presented through our galleries." Case in point is Latin America, Marker's focus in 2014: this year sees the strongest presence of galleries and artists from the continent to date.

With six galleries from Tehran in Contemporary and two in Modern, there is also a strong presence of Iranian galleries. "It's a completely new generation – [these galleries] are showcasing another Iran," says Ayad.

Gallery directors like Salman Matinfar of Ab-Anbar, participating for the first time with new sculptures by Reza Aramesh and drawings by Sirak Melkonian, and Hormoz Hematian of Dastan's Basement, which presents a booth curated by Fereydoun Ave, both studied and lived abroad before returning to Tehran. Appreciation of a wider art history partly explains why these spaces work: Ab-Anbar just held the first solo show by Scottish conceptual artist David Batchelor in Iran, curated by Leyla Fakhr, former curator at Tate Britain. "It is their first presentation to the West, the first step onto the international arena," says Pablo Del Val, international director of Art Dubai.

In other areas of the fair, art history is still being written. "We pioneered with Art Dubai

Modern," says Ayad. "It remains the only place you can see Modernist art from these regions." Thus the academic approach to this section of the fair, such as the inaugural Art Dubai Modern Symposium, taking place over three days in the Modern Lounge (13, 17-18 March) as well as at the new OMA-designed Concrete venue in Alserkal Avenue. Art Dubai Modern selection committee members are intentionally not gallerists, and part of their mission is to identify new trends. "The market is reinventing itself continuously and we are responding to that," says Ayad. "You can still find affordable works, as low as \$5,000 by masters, and we are still discovering more and more".

No surprise then that the Modern section is a part of the fair that has attracted major attention from institutions. "The museums coming back to the fair each year have set up committees to specifically buy work from the Middle East, South Asia and Africa," says Lela Csaky, director of VIP relations at Art Dubai, highlighting the Tate, Pompidou, MoMA and the Norton Museum of Art, among several other institutions in attendance this year.

With bespoke itineraries created for such groups, 2017 sees Art Dubai inaugurate new invited collectors' and curators' programmes, where young curators and museum directors involved in exciting projects globally are brought to the fair. Csaky has worked for Art Dubai since 2008 and witnessed the development of those who started their collections in the early years and who have subsequently become patrons of the arts. As a case in point, Art Salon launched in 2014 as an invited group of such individuals who are actively helping to develop Dubai's art scene. Works from the collection of Art Salon member Mohammed Afkhami are on an international museum tour, the first leg of which opened in February at the Aga Khan Museum, Toronto, Canada.

These sorts of connections define Art Dubai. And with 94 galleries from 43 countries, combined with the annual Abraaj Group Art Prize, a focus on performances, interactive installations and more, Ayad is taking stock and consolidating what makes the fair unique moving forward. "Dubai is the only place you can see this energy together," Del Val says.



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INTERVIEW

Artist

VIRTUAL INSANITY

Moroccan multimedia artist Meriem Bennani brings quirky narratives to the Art Dubai Bar this year

By Leanne Wierzba

Humour is essential for engaging with, and enjoying, the work of Rabat-born, Brooklyn-based artist Meriem Bennani. While her work certainly contends with critical and serious issues (the identity and status of Muslim women in the contemporary mediasphere is a recurring theme) through playful and surrealist imaginings of the lives of others, humour acts as the axis around which her work is constructed. Her ongoing project Fardaous Funjab (2015), for example, is a mockumentary series about an "avant-garde hijab designer" which riffs on the contemporary reality television format to challenge preconceptions about the orthodoxy of Islamic attire.

For Art Dubai's 11th edition, Bennani has created an installation, entitled Ghariba/Stranger, at the Art Dubai Bar on Madinat Jumeirah's Fort Island. The installation features five interactive sculptures, which draw on the formal visual language of beauty salons, massage parlours and entertainment parks, eliciting a sense of playful escapism and curiosity. Each sculpture is an ordinary piece of furniture, such as a bench or lounge chair, serving as a viewing station via a large dome-like device worn on the viewer's head, similar to globe-shaped hair dryers. Once you're suitably fitted, you can experience a short video at each station, created by Bennani for the installation. The experience is absurd, disorienting and extremely funny.

Ghariba/Stranger refers not only to the oddness of Bennani's sculptural devices but also to their unifying potential in bringing strangers together through laughter. It also harks back to the content of the five films in the installation. In these portraits of Moroccan women, Bennani experiments with genre in order to emphasise how much our perception of an individual can be manipulated through subtext and editing. The Art Newspaper caught up with her ahead of the fair.

The Art Newspaper: First time in Dubai?

Meriem Bennani: Yes, this is my first time so my mind is exploding. There is so much happening and [it] looks so surreal, like 3D [renderings].

It seems like the perfect setting for your work. You use a lot of post-production and animation techniques to enhance your films and, in a way, to bend the fabric of, and distort, reality.

Definitely, that is how I make the footage my own. When I started making short videos and playing around with them on Instagram, I realised that this created a lot of response, and I didn't know whether this was good or bad but did feel that the most exciting reactions were when you don't know what is real or unreal. When it starts to get confusing, that is when it is most exciting for me. So, I started pushing the effects further while also making the footage as casual as possible and only using my iPhone so that it doesn't feel as if it's production heavy. Ghariba/Stranger is the first work that I haven't shot on my iPhone.

Similarly, there is this tension in your work between these highly constructed ideas of femininity, where you draw on the visual language of reality television to create exaggerated characters and scenarios, and, for instance, the documentary-style video footage that featured in your Gradual Kingdom installation at MoMA PS1. What approach have you taken here?

It's very schizophrenic. The videos are portraits of four different Moroccan women, and each of the videos alternates between different genres. Sometimes the women appear as the cast from a reality TV show like The Real Housewives, sometimes it feels like [a home video], sometimes a telenovela and sometimes a documentary.

How do these different components come together?

What I'm doing is dropping hints for people to piece the different narratives together in order to suggest that there is an overarching narrative structure. From one viewing station to another you can kind of piece things together, but really there's nothing. It is imitating the thing that we do everyday, with our own lives and our friends through social media and the news. We tie together all of these narratives to create our reality. Ghariba/Stranger is about the way that we get information and synthesise it. It is also a celebration of aspects of womanhood and of Moroccan women that I really love.



COURTESY THE ARTIST AND ART DUBAI



Stills of Moroccan women from the Ghariba/Stranger installation, where Bennani's videos are on show via headpieces resembling antique hair dryers

How do you expect visitors to interact with your sculptures at the Art Dubai Bar?

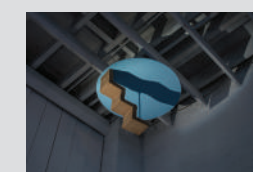
The sculptures are very referential to design but almost in a jokey way, of what good design should be like. Design is treated so seriously, and of course in Dubai many places are designed to be futuristic and shiny. The sculptures adopt that language but when people use them it will be a bit awkward and strange. There is a lot of humour in imagining that when you sit in one of these stations with your head in the dome watching a video, spending time with these women and getting to know them, from the outside it may look like you are getting your hair done.

Meriem Bennani in Three Works

Meriem Bennani (above) has garnered international recognition for her multimedia and animation work with exhibitions at the Saatchi Gallery London, The Jewish Museum in New York and Palais de Tokyo in Paris. In 2016, she presented her first solo museum show at MoMA PS1 in New York, following a solo exhibition at Signal Gallery (NYC) in 2015. Here are a few highlights of her work.

Fly (2016)

This immersive multimedia installation takes the viewer through a mystifying journey of public and private spaces across Rabat and Fez, with a cheeky animated fruit fly serving as guide. The film weaves through the daily lives and dramas of ordinary people to paint a portrait of contemporary Morocco that celebrates contradiction and complexity.

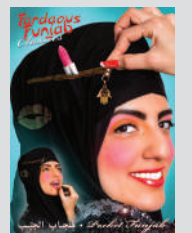


Gradual Kingdom (2015)

The installation employed sand as a metaphor to investigate the geopolitical status of the artist's hometown of Rabat. As a coastal city, it is mobilised in the global imagination as a tourist destination. However, it is currently at the centre of a global sand crisis, in which local resources have been depleted in order to maintain artificial islands and coastal real estate elsewhere.

Fardaous Funjab (2015)

Inspired by Keeping Up With the Kardashians and the rise of modest dress in Morocco, this fake reality TV series explores the relationship between Islamic and Westernised culture through the life and work of Fardaous Funjab, a wealthy, avant-garde hijab designer. Notable amongst her absurdist designs are a hijab with closing front curtains, a remote control hair-extending version and a niqab with a Metallica logo.





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IN PICTURES

Down Along The Avenue

This season's commissions at Alserkal Avenue, focusing on the theme of work and how it shapes our experience and understanding of the world, are all by Emirati artists

Finding Alserkal Avenue in the Al Quoz industrial district of Dubai used to be a difficult task. Not so now: the three "lanes" of former warehouses, once home to a marble factory owned by the Alserkal family, are now a key commercial and artistic hub. Established in 2007 by Abdelmonem bin Eisa Alserkal, it was expanded in 2015 with a mix of site-specific commissions, pop-up projects and collaborations.

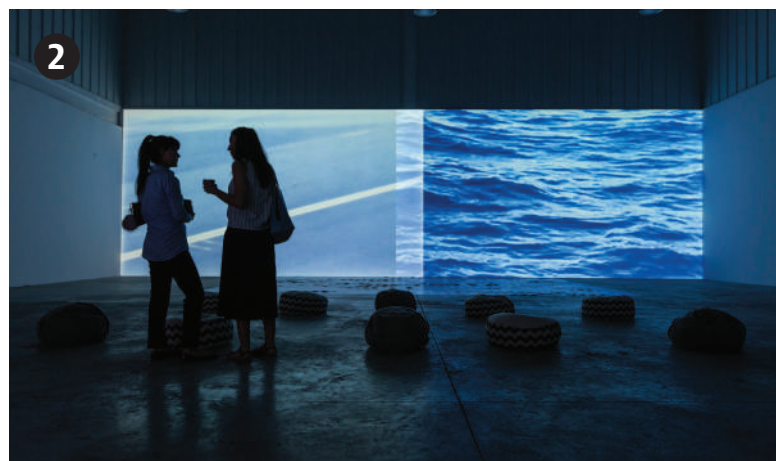
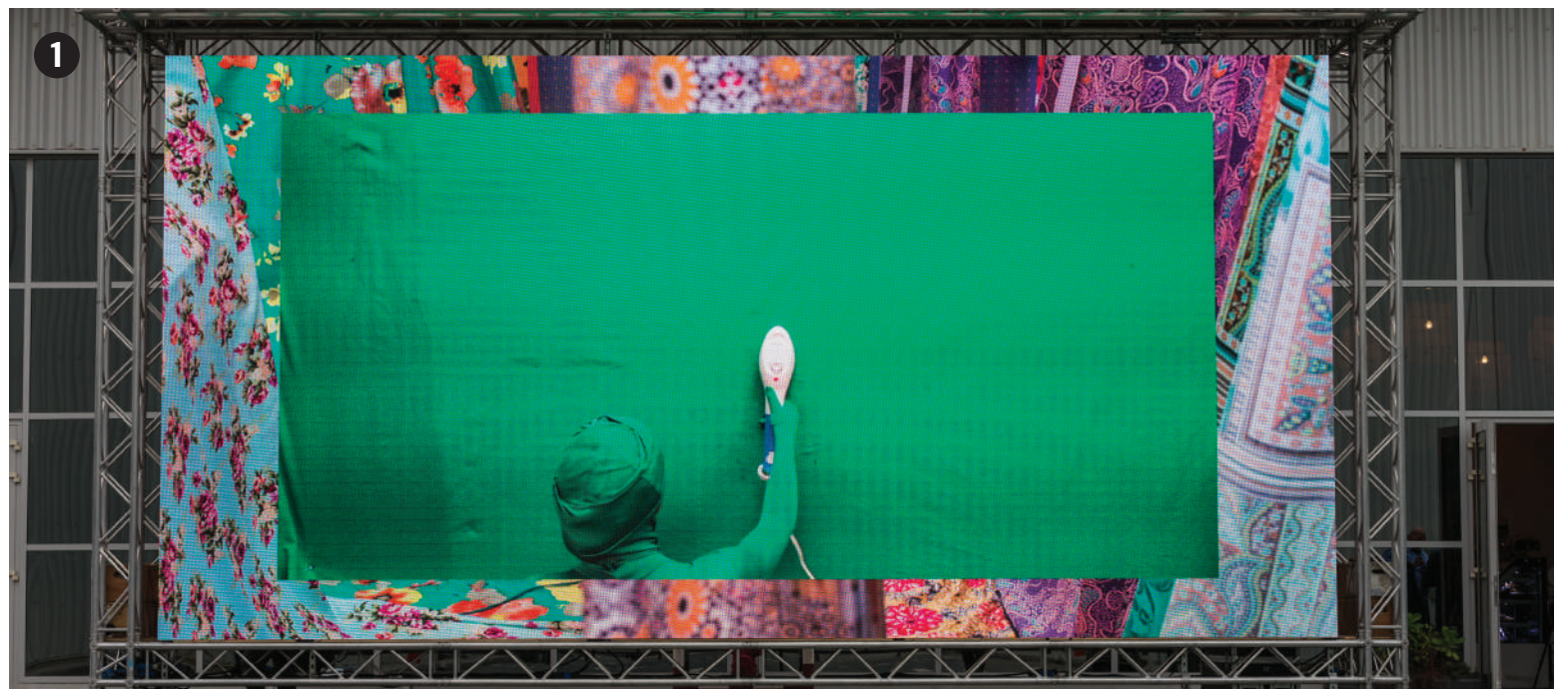
1 **Farah Al-Qasimi** has created a two-part commission, entitled *It's Not Easy Being Seen*, examining the "invisible" role of women at work in the Gulf by showing faceless figures in domestic and commercial settings. Part one, comprising a series of images hung across a temporary hoarding, was unveiled in November; the second iteration unveiled this week will "reference the intimate relation between artistic labour and creative production", the organisers say.

2 Kuwait-born **Karim Sultan's** three-part piece *Different Air* looks at how refugees cope after leaving their homeland – how do you retain memories the further you travel? Sultan will present the third and final part of a performance trilogy; for the second iteration last November, Sultan performed on the Arabic stringed instrument, the oud, in a space where the air was slowly being extinguished. The piece touches on themes such as globalisation and displacement.

3 **Raja'a Khalid** has set up a gym in Alserkal Avenue where male fitness professionals can work out (and flex their mighty pectorals). The installation, entitled *Change Your Life*, focuses on a "fashionable practice of performative masculinity", exploring physical perfection as part of the 21st-century condition. Khalid's piece is inspired by Peter Sloterdijk's 2013 publication *You Must Change Your Life*.

4 **Ammar Al Attar's** two-part piece *Plaza Cinema* reflects the importance of cinema and foreign films for diaspora communities in the UAE. In January, the Dubai-born Ajman-based photographer recreated a series of 1970s movie posters from Plaza Cinema, a defunct film theatre in Bur Dubai which showed English, Hindi and Arabic films. An installation of these movie materials, a key part of Dubai's modern history, is on show this week in Alserkal Avenue.

G.H.





TAMAWUJ
SHARJAH BIENNIAL 13
10 MARCH – 12 JUNE 2017



Act I of Sharjah Biennial 13, *Tamawuj* opens in Sharjah, United Arab Emirates, with a special programme of events from 10 – 14 March which includes talks, film screenings and newly commissioned performances. On view will be works by over 70 participating artists, including more than 30 new commissions. March Meeting 2017 will take place during the opening week programme.

The conceptual framework of Sharjah Biennial 13 is grounded in four keywords – water, crops, earth and culinary – which together form the foundations of social interaction and exchange. SB13 extends beyond Act I in Sharjah through offsite projects in four other locations: Dakar, Ramallah, Istanbul and Beirut, which will also host the closing Act II.



- . A.S.T (Diann Bauer, Felice Grodin, Patricia M. Hernandez, Elite Kedan with Keller Easterling)
- . Allora & Calzadilla
- . Lawrence Abu Hamdan
- . Noor Abuarafeh
- . Abbas Akhavan
- . Abdullah Al Saadi
- . Tamara Al Samerraei
- . Jonathas de Andrade
- . Kader Attia
- . Ismaïl Bahri
- . Sarnath Banerjee
- . Yto Barrada
- . Abdelkader Benchamma
- . Ursula Biemann and Paulo Tavares
- . Mariana Castillo Deball
- . Roy Dib
- . Vikram Divecha
- . Barış Doğrusöz
- . Mandy El Sayegh
- . İnci Eviner
- . Em'kal Eyongakpa
- . Harun Farocki
- . Futurefarmers
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- . Hana Miletic
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- . Joe Namy
- . Uriel Orlow
- . The Otolith Group
- . İz Öztat & Fatma Belkıs
- . Christodoulos Panayiotou
- . Deborah Poynton
- . Fehras Publishing Practices
- . Khalil Rabah
- . Jon Rafman
- . Marwan Rechmaoui
- . Stéphanie Saadé
- . Natascha Sadr Haghighian with Ashkan Sepahvand
- . Ghassan Salhab
- . Roy Samaha
- . Massinissa Selmani
- . Dineo Seshee Bopape
- . Setareh Shahbazi
- . Ross Simonini
- . Nida Sinnokrot
- . Walid Siti
- . Monika Sosnowska
- . Maria Thereza Alves
- . Jorinde Voigt
- . Karine Wahbé
- . James Webb
- . Rain Wu and Eric Chen
- . Paola Yacoub
- . Fathallah Zamroud
- . Tao Zhou

tamawuj.org



sharjahart.org

SHARJAH ART FOUNDATION

CALENDAR

Dubai: *March 2017*

Listings are arranged
alphabetically by category

ABU DHABI

Abu Dhabi Art Hub

Mussafah

Artist in Residence: Women's Art Month
UNTIL 3 APRIL

Abu Dhabi Festival

Emirates Palace and The Arts Center NYUAD
UNTIL 18 MARCH

Etihad Modern Art Gallery

Al Falah Street, Bateen

Travelling Light
UNTIL 30 MARCH

Guggenheim Abu Dhabi

Saadiyat Cultural District

The Creative Act: Performance,
Process, Presence
UNTIL 29 JULY

NYUAD Art Gallery

NYU, Saadiyat Cultural District

But We Cannot See Them: Tracing a UAE
Underground, 1988-2008
UNTIL 25 MAY

Salwa Zeidan Gallery

St Regis, Saadiyat Island

Hussein Sharif: Before and After
UNTIL 27 MARCH

Warehouse421

Mina Zayed Port

U.A.E. Unlimited: Bayn: the In-Between
ONGOING

Film Screening: We Are Just Fine

Like This (Mehdi M Barsaoui)

& A Present From The Past
(Kawthar Younis)

22 MARCH

Lest We Forget: Emirati Adornment

UNTIL 27 AUGUST

DUBAI

1 x 1 Art Gallery

Alserkal Avenue

Sleepless Constellation
UNTIL 30 APRIL

Art Jameel

Alserkal Avenue

Basel Abbas and Ruanne Abou-Rahme:
And yet my mask is powerful
UNTIL 9 APRIL

Ayyam Gallery

Alserkal Avenue

Samia Halaby: Documentary Drawings
of the Kafr Qasem Massacre

UNTIL 27 APRIL

Alserkal Avenue

Samia Halaby: Illuminated Space

UNTIL 17 JUNE

DIFC

Afshin Pirhashemi

UNTIL 25 MAY

Sweet pain

Sadik Kwaish Alfraji: Once Upon A Time: Hadiqat Al Umma

UNTIL 6 MAY

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Taawun Road
www.maraya.ae

➔ Sadik Kwaish Alfraji's naïve imagery belies a much darker, melancholic tone in black-and-white shadow puppet figures in simplistic films and large-scale drawings, creating a strong visual message rooted in suffering and exile. This solo exhibition, commissioned by the Barjeel Art Foundation, takes a lighter note, revisiting his childhood in Baghdad. The panoramic installation features a frozen moment in time. "I didn't choose the park, nor the house my father built," says Alfraji. "The memories of them imposed their weight on my work and imagination." Katrina Kufer

Carbon 12

Alserkal Avenue

Sara Rahbar: Salvation
UNTIL 25 APRIL

Cinema Akil

Alserkal Avenue

Film Screening: Taste of Cherry
(Abbas Kiarostami)

17 MARCH

Film Screening: Salam Neighbour

(Zach Ingrasci/Chris Temple)

24 MARCH

Film Screening: Pina (Wim Wenders)

31 MARCH

Concrete

Alserkal Avenue

Atassi Foundation:
Syria: Into the Light
UNTIL 3 APRIL

Custot Gallery

Alserkal Avenue

Black, White...
UNTIL 31 MAY

Elmarsa Gallery

Alserkal Avenue

Khaled Ben Slimane: Ya Latif
UNTIL 8 APRIL

FN Designs

Alserkal Avenue

Joshua Watts: Emergent Momenta
UNTIL MAY

Gallery Isabelle van den Eynde

Alserkal Avenue

Vikram Divecha: Minor Work
UNTIL 11 MAY

Green Art Gallery

Alserkal Avenue

Hera Buyuktscyian: Write Injuries on
Sand and Kindness in Marble
UNTIL 29 APRIL

Grey Noise

Alserkal Avenue

Lala Rukh: Sagar
UNTIL 13 MAY

Gulf Photo Plus

Alserkal Avenue

Alia Ali: People of Pattern
UNTIL 22 APRIL

Jean-Paul Najjar Foundation

Alserkal Avenue

Artists Run New York: The Seventies
UNTIL 30 JUNE

La Galerie Nationale

Alserkal Avenue

Fred Kleinberg: Face to Face 2
UNTIL 10 SEPTEMBER

Lawrie Shabibi

Alserkal Avenue

Mounir Fatmi: Inside The Fire Circle
UNTIL 27 APRIL

Leila Heller Gallery

Alserkal Avenue

Rashid Rana

UNTIL 22 APRIL

Bill Viola: The Vast: Mirrors of the Mind

UNTIL 22 APRIL

Hadie Shafie

UNTIL 22 APRIL

MB and F.M.A.D. Gallery

Alserkal Avenue

Damien Beneteau: Optical Variations
UNTIL 26 APRIL

Salsali Private Museum

Alserkal Avenue

SCULPTURE
UNTIL 13 SEPTEMBER

Satellite

Alserkal Avenue

DiMoDA 2.0: Morphe Presence

UNTIL 20 MARCH

Showcase Gallery

Alserkal Avenue

Helen Teede: Unhomed
UNTIL 12 MAY

SVENM

Alserkal Avenue

Everyday Masterpieces: The Art
of Buildings Sculpture
UNTIL 18 MARCH

The Third Line

Alserkal Avenue

Sophia Al Maria: Everything Must Go
UNTIL 1 APRIL

Alserkal Avenue

Commission: Ammar Al Attar: Plaza Cinema

UNTIL 29 APRIL

Commission: Karim Sultan: Different Air

UNTIL 29 APRIL

Commission: Farah Al Qasimi:

It's Not Easy Being Seen

UNTIL 29 APRIL

Commission: Raja'a Khalid: Change Your Life

UNTIL 29 APRIL

Performances:

15-18 MARCH

Performance: Fari Bradley and Chris

Weaver: Circular Landscapes

17 MARCH

Exhibition: Woven Heritage

UNTIL 18 MARCH

Exhibition: Future Perfect Future

UNTIL 18 MARCH

Exhibition: Art Book

UNTIL 27 MARCH

Exhibition: 2016 Aga Khan

Award for Architecture

UNTIL 14 APRIL

DUCTAC

Mall of the Emirates

Is Old Gold?

UNTIL 7 APRIL

Thejamjar

Alserkal Avenue

Open Studio: DIY Painting

UNTIL 18 MARCH

OCCUPY

UNTIL 12 APRIL

Current artist in residence: Dina Saadi

Meem Art Gallery

Umm Suqeim Street, Al Quoz

Sohrab Sepehri

UNTIL 20 MAY

Citizen E Gallery

D3

Leena Al Ayoobi: Brainchild

UNTIL 6 APRIL

D3

Tashkeel/Ruben Sanchez: Lucid Dream

ONGOING

Tashkeel

Nad Al Shiba Road

Mind The Gap

UNTIL 6 APRIL

Andakulyova Gallery

DIFC

Said Atabekov: 66 Lbs

UNTIL 12 MAY

Art Sawa

DIFC

Mustafa Ali

UNTIL 24 MARCH

Artspace

DIFC

Nasser Al Aswadi

UNTIL MID-MARCH

Cuadro Fine Art Gallery

DIFC

Aidan Salakhova & Ammar Al Attar: B/W

UNTIL 13 APRIL

The Empty Quarter

DIFC

Sequences

UNTIL 30 APRIL

XVA

Bastakiya/Al Fahidi Historical Neighbourhood

Samira Abbassy: Redemptive

Narratives and Migrating Patterns

UNTIL 25 MAY

SHARJAH

Barjeel Art Foundation

Al Qasba, Al Taawun Road

Beloved Bodies II

UNTIL 4 OCTOBER

Maraya Art Center

Al Qasba, Al Taawun Road

Artist in Residence: Fari

Bradley & Chris Weaver

UNTIL 28 MARCH

Artist in Residence: Jung Chan Boo

UNTIL 18 MARCH

Sadik Kwaish Alfraji: Once

Upon A Time: Hadiqat

Al Umma

UNTIL 6 MAY

Sharjah Art Foundation

Al Mareija, Al Shuwaihaen

Ahmed Morsi: A Dialogic Imagination

UNTIL 3 JUNE

Sharjah Biennial

Al Mareija, Al Shuwaihaen *Across Dakar,

Istanbul, Ramallah, Sharjah and Beirut

Tamawuj

UNTIL 12 JUNE

COMPILED BY KATRINA KUFER

Breaking the rules in New York

Artists Run New York: The Seventies

UNTIL 30 JUNE

Jean-Paul Najjar Foundation, Alserkal Avenue

www.jpnaajarfoundation.com

➔ Jessamyn Fiore curates a show with its educational slant firmly in mind. "This exhibition showcases a generation of artists who redefined art," says Fiore. "A city in crisis inspired an artist-run community that used the city itself for material and embraced cross-disciplinary collaboration to inspire each other to new creative heights." Artists Run New York examines projects that radically put artistic community ahead of commercial goals, including works by Nancy Holt, Joan Jonas, Gordon Matta-Clark, Philip Glass and Richard Tuttle. They reevaluated an artist's ability and potential to incite meaningful change. K.K.



Beach Piece by Joan Jonas (1970)

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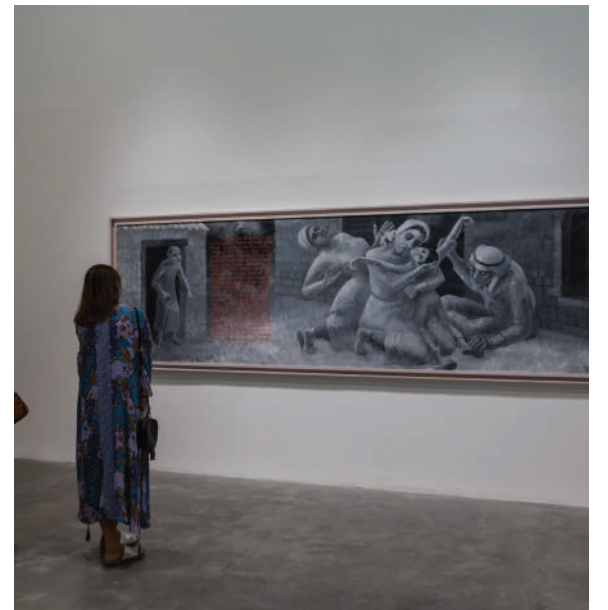
Tarek Al-Ghoussein, (In)Consideration of Myths 1279
Courtesy of The Third Line and Galerie Brigitte Schenk

OUT AND ABOUT

13/03/2017



Clockwise from left: Sophia Al Maria's installation at The Third Line; visitors at Alserkal Avenue; work by Rashid Rana at Leila Heller Gallery; Abdelmonem Alserkal in conversation with Umer Butt of Grey Noise; work by Samia Halaby at Ayyam Gallery



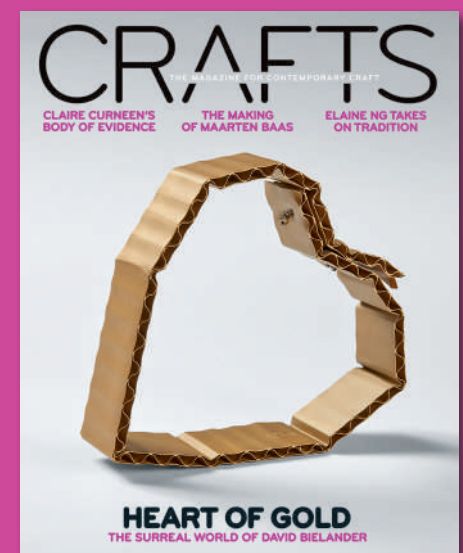
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CRAFTS
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**ART WEEK AT ALSERKAL AVENUE
10 – 18 MARCH 2017**

GALLERY OPENINGS | ARTIST COMMISSIONS
POP-UP PROJECTS | CONCRETE INAUGURATION

16 MARCH | 10AM

Lecture by Rem Koolhaas: *Current Preoccupations*

18 MARCH | 10AM – 1.30PM

Day three of inaugural Art Dubai Modern Symposium
at *Concrete*, supported by Alserkal Avenue

1X1 GALLERY
AYYAM GALLERY
CARBON 12
CUSTOT GALLERY DUBAI
EL SEED STUDIO
ELMARSA GALLERY
GALLERY ISABELLE VAN DEN EYNDE
GREEN ART GALLERY
GREY NOISE
JEAN-PAUL NAJAR FOUNDATION
LA GALERIE NATIONALE
LAWRIE SHABIBI
LEILA HELLER GALLERY
SALSALI PRIVATE MUSEUM
SATELLITE
THE THIRD LINE

MOHAMMED KAZEM, *RECEIVING LIGHT*, 2016; DETAIL.
IMAGE COURTESY OF THE ARTIST AND GALLERY ISABELLE VAN DEN EYNDE.



ALSERKAL AVENUE

alserkalavenue.ae

PROGRAMMING

Dubai: *Fair highlights*

FAIRS

Art Book Fair
Alserkal Avenue
UNTIL 18 MARCH

Design Days Dubai
D3
14-17 MARCH

SIKKA
Bastakiya/Al Fahidi Historical Neighbourhood
11-21 MARCH

ART DUBAI PROGRAMME HIGHLIGHTS

TUESDAY MARCH 14

4.30-5PM
TOUR: PIAGET EXHIBITION: SUNNY SIDE OF LIFE
(Piaget Exhibition: Sunny Side of Life, Madinat Jumeirah)
OPEN TO ALL

5-9.30PM
ART DUBAI COLLECTORS CIRCLE PREVIEW
INVITE ONLY

6-6.30PM
TOUR: ART DUBAI MODERN
(Art Dubai Modern Lounge, Mina A'Salam)
OPEN TO ALL

WEDNESDAY MARCH 15

1-4PM
ART DUBAI LADIES PREVIEW
LADIES ONLY

1-9.30PM
SPECIAL PROJECTS: GHARIBA/STRANGER
(Fort Island)
OPEN TO ALL

1.30-2PM
TOUR: ART DUBAI MODERN
(Art Dubai Modern Lounge, Mina A'Salam)
LADIES ONLY

2.30-2.45PM
GLOBAL ART FORUM: WELCOME & INTRODUCTION - TRADING PLACES
SPEAKERS: SHUMON BASAR, ANTONIA CARVER AND OSCAR GUARDIOLA-RIVERA
(Global Art Forum, Fort Island)
OPEN TO ALL

2.30-3PM
TOUR: PIAGET EXHIBITION: SUNNY SIDE OF LIFE
(Piaget Exhibition: Sunny Side of Life)
OPEN TO ALL

2.30-3.30PM
TOUR: PRIVATE GUIDED TOUR OF ART DUBAI FOR JULIUS BAER LADIES
LADIES ONLY

2.45-3.45PM
GLOBAL ART FORUM: DISCUSSION - ACCELERATE!
SPEAKERS: STEPHANIE BAILEY, MOHAMMAD SALEMY, OSCAR MURILLO
HOST: OSCAR GUARDIOLA-RIVERA
(Global Art Forum, Fort Island)
OPEN TO ALL

3.45-4PM
GLOBAL ART FORUM: \$OLD! PACK! \$END!
(Global Art Forum, Fort Island)
OPEN TO ALL

4-4.30PM
GLOBAL ART FORUM: LECTURE - DE\$ERT!
SPEAKER: OMAR BERRADA
(Global Art Forum, Fort Island)
OPEN TO ALL

4.30-5PM
TOUR: ART DUBAI COMMISSIONS

(Meet at Art Dubai Programme Booth, Foyer 2, Madinat Jumeirah)
PC, CC, AND VIP ONLY

4.45-5.45PM
GLOBAL ART FORUM: DISCUSSION - GOLD! : MUMBAI TO DUBAI
SPEAKERS: DR N JANARDHAN, JAMES ONLEY, NEHA VORA
HOST: SULTAN SOOUD AL-QASSEMI
(Global Art Forum, Fort Island)
OPEN TO ALL

5-8PM
ON-GOING ACTION: ART DUBAI COMMISSIONS: MANUEL PELMUS, PRIVATE COLLECTION
(Art Dubai Modern, Mina A'Salam)
OPEN TO ALL

5.45-6.15PM
GLOBAL ART FORUM: LECTURE - SHIP!
SPEAKERS: LALEH KHALILI
(Global Art Forum, Fort Island)
OPEN TO ALL

6-6.30PM
TOUR: ART DUBAI MODERN
(Art Dubai Modern Lounge, Mina A'Salam)
OPEN TO ALL

6-7PM
ARTIST TALK: ATHAR, NK GALLERY
(Art Dubai Modern Lounge, Mina A'Salam)
OPEN TO ALL

6.15-6.30PM
GLOBAL ART FORUM: \$OLD! PACK! \$END!
SPEAKER: DR NADA SHABOUT
(Global Art Forum, Fort Island)
OPEN TO ALL

6.30-7PM
GLOBAL ART FORUM: CONVERSATION - TAKE OFF! : MUSIC FOR AIRPORTS
SPEAKER: PAUL GRIFFITHS
HOST: ANTONIA CARVER



Manuel Pelmus as part of Art Dubai Commissions 2017.

(Global Art Forum, Fort Island)
OPEN TO ALL

7pm-2AM
ART DUBAI BAR
(Fort Island)
OPEN TO ALL

7-7.30PM
PERFORMANCE: ART DUBAI COMMISSIONS: EGLE BUDVYTYTE, SOFT VOICE, HARSH MELODY
(Foyer 1, Madinat Jumeirah)
OPEN TO ALL

7.30-8.30PM
TALK: LAHORE BIENNALE 01
(Art Dubai Modern Lounge, Mina A'Salam)
OPEN TO ALL

7.30-8PM
PERFORMANCE: ART DUBAI COMMISSIONS: IVÁN ARGOTE AND PAULINE BASTARD, A WALK FOR TWO
(Meet at Art Dubai Programme Booth, Foyer 2, Madinat Jumeirah)
BOOKING REQUIRED

THE ART NEWSPAPER

Art Dubai daily editions

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SPRING PROGRAMME 2017**



Majnoun Layla no.2 (Temptation), 1995, Acrylic on canvas, 1.60.5 x 200.5 cm, Mathaf: Arab Museum of Modern Art, Doha

JR: A RETROSPECTIVE

-
9 MARCH – 31 MAY 2017
Building 10, Katara, Cultural Village

**A RETROSPECTIVE (FROM 1963 UNTIL TOMORROW)
DIA AL-AZZAWI**

-
UNTIL 16 APRIL 2017
Mathaf: Arab Museum Of Modern Art, Education City

**A RETROSPECTIVE (FROM 1963 UNTIL TOMORROW)
DIA AL-AZZAWI**

-
UNTIL 16 APRIL 2017
QATAR MUSEUMS GALLERY ALRIWAQ Doha Corniche

PICASSO-GIACOMETTI

-
22 FEBRUARY – 21 MAY 2017
Fire Station, Wadi Al Sail

**IMPERIAL THREADS: MOTIFS AND ARTISANS
FROM TURKEY, IRAN AND INDIA**

-
15 MARCH – 4 NOVEMBER 2017
Museum Of Islamic Art, Doha Corniche



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