



**Souk Al Arsa Route
RED LINE**



**Al Hisn Route
GREEN LINE**



**Corniche Route
BLUE LINE**



**Route
Entry Point**



**Sharjah Biennial 10
Venue**



**Sharjah Biennial 10
Venue Entry Point**



**SB 10
Info Point**



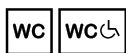
**SB 10
Street Sign**



**SB 10
Rest Stop**



Parking



Toilet



Emirates Post Office



Sharjah Art Museum



Al Hisn Fort



Souk Al Arsa



Al Zahra Mosque

Plot for a Biennial takes as its curatorial narrative the idea of a treatment for film, replete with a plot and characters, 'scripted' around a constellation of key words and themes that are *Treason, Necessity, Insurrection, Affiliation, Corruption, Devotion, Disclosure, Translation*. These themes also engage with the city of Sharjah as the Biennial attempts to engage with the rhythms of the city and its activities centred on trade and exchange. On the occasion of this 10th edition, we propose a biennial that will serve as a platform for multiple conversations with a distinctly worldly perspective.

Within this lexical and conceptual framework, artists, filmmakers, performers and writers constitute a cast of players that include *The Traitor, The Traducer, The Collaborator* and *The Experientialist*. Their contributions exist in a variety of forms and encounters encompassing painting, sculpture, drawing, photography, film, performance, publications and lectures. Works by historic figures are presented in relation to contemporary artists from over thirty countries across a host of sites and spaces, from the Arts and Heritage Areas to the Hamra Cinema and the Sharjah Cricket Stadium.

Suzanne Cotter, Rasha Salti and Haig Aivazian

SHARJAH ART FOUNDATION

The Sharjah Art Foundation was formed in 2009 to carry forward the programmes developed by the Sharjah Biennial since its first edition in 1993. The Foundation builds on the pioneering role the Emirate of Sharjah has played in the artistic and cultural development of the Gulf by nurturing artistic opportunities and actively pursuing both a regional and international programme of cultural collaboration and exchange. The Sharjah Art Foundation is funded by the Department of Culture and Information, Government of Sharjah. Its President is H.H. Sheikha Hoor Al Qasimi and its Director is Jack Persekian.

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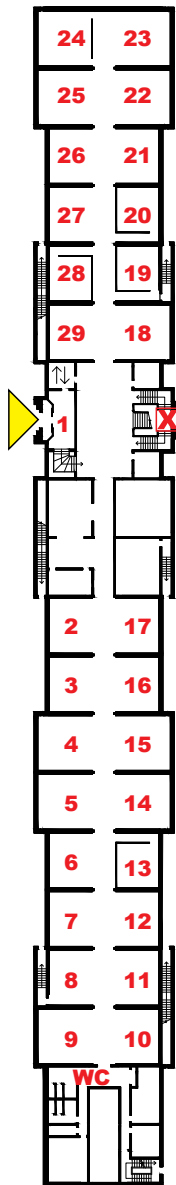
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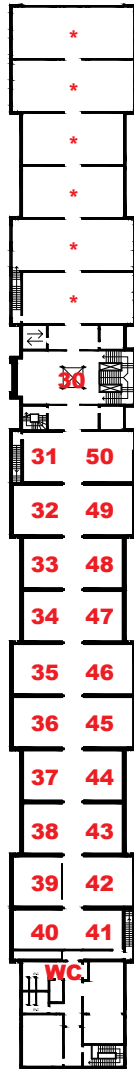
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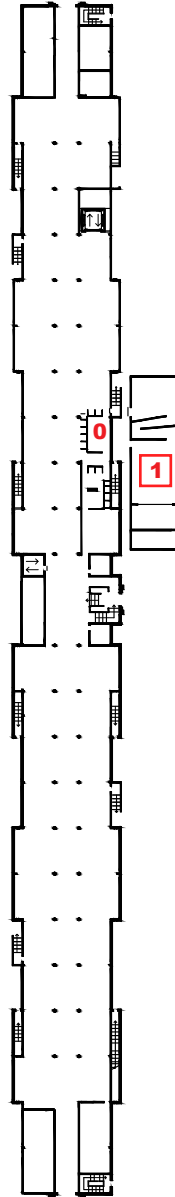


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* Orientalist Collection...

Jumana Emil Abboud**A.0***Night Journey*

2010-2011 | Mixed-media installation, paper, canvas, video, contact prints

Night Journey follows stories of pilgrimage and devotional practice and focuses on the symbols and instruments of communication or communion with and between the supernatural and mankind. Using as its backdrop Palestinian folklore, superstition, religious custom, talismanic objects and sacred sites to investigate the role of the mystic and mystery since times past, *Night Journey* invites both supernatural and earthly elements together, investigating the why's and how's of their relationship, and attempting to expose the duality of their nature – light and dark, innocence meets evil, cosmos and chaos. *Commissioned by Sharjah Art Foundation*

Ebtisam Abdulaziz**A.7/12***Women's Circles*

2010 | Documentation of a performance, 20 digital prints mounted on aluminium

Ebtisam Abdulaziz is interested in systems and the translation or encoding of information from one form to another. In *Women's Circles* the artist worked with a dancer to perform a series of movements; a photographer captured each movement as a series of frozen moments. The circle of the title here serves as both a prop for the artist and a metaphor for the condition of women within a set of activities and values that are clearly circumscribed. *Commissioned by Sharjah Art Foundation*

Atfal Ahdath**A.22/25***Take me to this place: I want to do the memories.* لى يندخ

تايركذل لعفا نأ ديرأ : ناكمل الله

2010-2011 | Mixed-media installation, photographs, video, sound

Portraits of the artists shot in studios in Beirut, Damascus, Cairo and Sharjah. *Commissioned by Sharjah Art Foundation*

Hala Al-Ani**A.11***A Typology of Houses*

2010 | Digital prints, hexptychs, edition 1/6

A Typology of Houses is a descriptive record of culture made manifest in the building vernacular of residential housing in Dubai. Al-Ani looked to achieve maximum objectivity in her photographs, eliminating as much extraneous information as possible. According to the artist: "When I classified the photographs into categories that highlight architectural styles (gothic, oriental, traditional) I began to recognise patterns that map the city and its people." *Reproduced by Sharjah Art Foundation*

Yto Barrada**A.31/50***Family Tree*

2010 | Colour C-print

The Telephone Books (or the Recipe Books) fig. 1-8

2010 | 7 black and white silver gelatine prints

"These are the notebooks of Z.A.B. She was my grandmother and was illiterate. She gave birth to twelve children and ten lived. To keep in touch with them all she reused a recipe notebook as an address book. She made a drawing coded to recognise each child or family member (the one with spectacles, the one with four boys...) The corresponding telephone numbers were recorded as a series of little lines (like the ones and zeroes of binary computer language). She had someone else write the name." Yto Barrada
Courtesy of the artist, Sfeir-Semler Gallery, Beirut/Hamburg, and Polaris, Paris. Produced by Sharjah Art Foundation

Judith Barry**X***Cairo Stories...*

2010-11 | Multi-site video installation

Cairo Stories... continues an on-going series of 'as-told-to' recorded stories, based on personal interviews. Initiated in 2003 at the beginning of the Iraq War, the project explores the many different ways that Cairene women negotiate

the ideological, cultural and economic conditions that are specific to Cairo. Drawing on hundreds of hours of recorded interviews, Barry filmed actors recounting extracts of individual narratives. The resultant films are presented as images and voices that emerge on a route from the Sharjah Art Museum, through the souks of old Sharjah to its Heritage area. *Co-commissioned by Sharjah Art Foundation, Daniel Langlois, Montreal and American University in Cairo*

Anna Boghiguian

A.9/10

The Simple Affair that Moved the World

2010-2011 | Installation, drawings, paintings, photographs, sound, light, mirrors, wood

Anna Boghiguian's project is about migration, whether of goods and ideas or the movement of people in global labour markets. In a simple harvest (or *The Simple Affair*) Boghiguian looks at links between Egypt, the United Arab Emirates, India and the United States. Through drawings about police and government corruption, poverty and mass culture, she connects what these places share economically, politically and intellectually as result of trade, imperialism and globalisation. *Commissioned by Sharjah Art Foundation*

Dan Brault

A.4/15

You and Me (constructing identity)

2010-2011 | Painting installation

Each painting in the installation *You and Me (constructing identity)* plays in an auto-referential cycle that constantly hovers between the perception of the part and the whole. The project works with notions of site sensitive hanging, formal dissidence, repetition and mistranslation to create a transformative context for each painting within the larger tale of the exhibition in a kind of perfectly ordered chaos. The painting installation is neither shaped by urge nor method alone, but rather by a mix of intention and chance, suggesting the same could be said about the construction of our fleeting and ever changing identities. *Thanks to the Conseil des Arts et des Lettres du Québec and Quebec City's Première Ovation*

grant for its financial support. Additional thanks to Cynthia Dinan-Mitchell, Francine & Louis Brault, François Simard and Francis Labissonnière for their precious help

Marie-Hélène Cauvin

A.36/45

Portraits Tatoués

2007-ongoing | Series, 14 paintings on BFK Rives paper

"My interest in 'urban' forms of tattoos started during my research on gangs whose members use tattooing as means to denote identification and affiliation to a group. However, one can observe a growing infatuation with this art on a more mainstream level in our urban centres. Therefore I decided to do customised tattoo portraits of people I knew. I chose models that did not have any tattoos and I offered that they choose how to express their interests and passion through the sorts of tattoos that they requested. The subjects all chose their own elements to represent and identify them in the form of a tattoo superimposed on their portraits." Marie-Hélène Cauvin. *Courtesy of the artist*

Jem Cohen

A.42

Permanent Ghost

2010 | 26 chromogenic prints

Intermixed photographs of Tangier, Morocco and Cohen's home city, New York. All originate as three-inch-square polaroids - a discontinued format. Cohen describes the work as "part of the search for a permanent ghost." It can be hard to tell if the subjects are being built or destroyed; even the newest constructions are, temporarily, monuments to the ephemeral, at once colossal and frail. Seemingly deserted places are actually populated by astonishingly adaptive inhabitants. The photographs (and accompanying film) are a study of things caught in the delicate balance between past and future. This future, and the landscape itself, is often dictated by the obscured but not invisible 'hand' of capital and the state, no longer bound by location or nationality. *Courtesy of the artist. Thanks to TAMAAS, Yto Barrada, Oliver Laxe, Karim Nabil, Simona Schneider, Megan Cump, Griffin Editions, East Frames*

Jem Cohen / Luc Sante**A.39***Le Bled (Buildings in a Field)*

2009 | Super 8 with stereo sound on DVD, 13 mins

Jem Cohen and Luc Sante were invited to collaborate on a short film in a city where neither had ever been. While en route from the airport to the city centre they found themselves drawn to the landscape outside of the car windows. A massive construction project was under way in all directions - they were struck by the epic scale and seemingly incomprehensible plan of the development. Although charmed by the old city itself they were drawn to return together to this puzzling zone on the city's outskirts. Accompanied by Sante, Cohen shot the film using small gauge Super 8 film in just a few days. Cohen edited the footage while Sante wrote the voice over. The whole film was completed in under two weeks. *Directed by Jem Cohen and Luc Sante, camera and editing by Jem Cohen, written and narrated by Luc Sante, produced by TAMAAS*

Ziad Dalloul**A.37/44***Still Life-Landscape*

2004 | 7 paintings, oil on pearly Japanese paper

Celebrations of the Absents

2010 | 2 paintings, 1 triptych, oil on canvas

Considered among the most accomplished Arab painters and printmakers, Ziad Dalloul has been captivated with natures mortes, or still lives, noting that the English word describes his practice more faithfully than the French one. His representational language proposes a re-scaling where inert objects take on a new life when placed in a landscape not conventionally their own. The depths and perspectives are equally singular, molded from over-laying levels between his signature dark mass and vaporous backgrounds, as if almost washed. His earthen palette, recalling memories of the lands of his childhood in Syria and Algeria, is the artist's spiritual reckoning of thinking the past in the present. *Collection of the artist, presented by Atassi Gallery, Damascus*

Hans Haacke**A.3***Calligraphie*

1989/2011 | Photos, text

In 1989, Hans Haacke was invited to participate in a competition for a work celebrating the bicentennial of the Assemblée Nationale (the lower house of the French parliament). However his proposal *Calligraphie* was not selected. Had it been, the motto of the French Republic, Freedom, Equality, Fraternity, would have appeared in Arabic calligraphy on a cone made of rocks from the country's election districts. Water emanating from the cone would have flowed around a field of ordinary French crops. "Today, as it was in 1989, Freedom, Equality, Fraternity are not extended to all residents of France - nor to those of other nations that include these principles in their constitutions - particularly not to their Muslim population. In many societies it is dangerous to invoke them." Hans Haacke. *Reproductions © Hans Haacke/VG Bild-Kunst*

Joana Hadjithomas and Khalil Joreige**A.2/17***Lebanese Rocket Society: Elements for a Monument*

2011

In the early 1960s, a group of students led by professor of mathematics Manoug Manougian at the Armenian Haigazian University in Lebanon designed and launched rockets for the purpose of exploring and studying space. With the involvement of the Lebanese Army and other researchers, the program expanded. Thus the Lebanese Rocket Society was born. The project was not militaristic, rather its aim was to promote science and research. The work came to a sudden halt in 1967 and has since been completely forgotten. *Lebanese Rocket Society* includes documents, archives, reconstitutions, and an art installation that explores this history. It asks whether it is possible to create a monument inspired from Cedar 4, the three-story rocket that became emblematic of the riveting adventure of the Lebanese Rocket Society after its launch in 1963. *Produced by Sharjah Art Foundation*

Richard Ibghy and Marilou Lemmens**A.5/14***Tools that measure the intensity of passionate interests*

2010 | 16 photographs

Supply and Demand for Immortality

2010-2011 | Site-specific two-dimensional installation, latex paint on museum façade

Richard Ibghy and Marilou Lemmens' practice is infused with a long-standing desire to make language visible. The artists approach the language of genres, professions and areas of specialisation as socially situated dialects, containing within them traces of values, perspectives and experiences of their speakers. The works presented at the Sharjah Biennial explore how desire, belief and economy are intertwined.

Tools that measure the intensity of passionate interest

references emblem books printed in Europe during the 16th and 17th centuries to render abstract and moral concepts into signifying images. *Commissioned by Sharjah Art Foundation*

Aisha Khalid**A.6***Kashmiri Shawl*

2011 | Site-specific installation, pashmina scarf and gold plated steel pins

Through Aisha Khalid's labour-intensive process of inserting pins through a layer of two shawls, *Kashmiri Shawl* inspires contradictory responses. On one side, the heavily worked paisley and floral design offers a scene of luxurious detail. The backside tells a different story - staggered and unbound by the pin's head, sharp tips protrude from the red wool to reveal a hazardous surface. The work draws attention to what Khalid views as a disparity between the global consumption of shawls from this region and the lack of attention placed on its geo-political realities. *Commissioned by Sharjah Art Foundation*

Pattern to Follow

2010 | 4 paintings, gouache and gold leaf on wasli paper

In Aisha Khalid's *Pattern to Follow*, the artist devises a contemporary approach to painting classical Islamic

geometric patterns. Khalid manipulates the solid spaces to delve into the endless possibilities that these patterns offer. The artist also accords geometry a kind of spirituality with her belief that geometry and mathematics are a form of "divine knowledge" Her patterned forms also allude to the dual nature of the universe and solar system, which she describes as simultaneously abstract and very real. *Courtesy of Ali and Amna Naqvi, Private Collection and The Rose Trust*

Mark Lombardi**A.16***Bruce Campbell, Esq., Cayman Islands*

1998 | Graphite on paper

Mark Lombardi (1951-2000) lived and worked in New York City. Through pencil drawings, hand-made diagrams and charts, the artist produced representations and mappings of financial fraud, schemes of tax evasion, money laundering, offshore banking and connections to governments' foreign policy, i.e., the invisible and murky cartography of how power deploys systems of alliances and monopolies. The complicity of western governments, political and economic elites and global corporations in illegal activities becomes visible as information is reconfigured, interlinked and isolated for the viewer to decipher and observe before drawing conclusions about the transparency of information in a questionably 'borderless' world culture. *Collection of the New Museum of Contemporary Art, New York*

Bahman Mohassess**A.21/26**

1989-2010 | 21 assemblages

Born in Iran and living in Rome since 1953, painter and sculptor Bahman Mohassess began making what he describes as "assemblages" after being diagnosed with lung cancer and unable to work with chemicals. He began culling images from newspapers and magazines, instinctively juxtaposing them. As noted by artist Rokni Haerizadeh, for whom the figure of Mohassess has been an inspiration: "Through them we enter into bourgeois interiors; semi-stylish, warm and cozy environments with good lighting, where a beast dies in life, a man lives in death and the darling beast of

our existence pops out.” Of the assemblages, Mohassess said: “I find something on the page, which takes me away and guides me. It’s not like I plan to create an idea or search for anything in particular when flipping through a magazine. I take the first step. Feel it. Will it work? If it works, I proceed. If it doesn’t, I move on. It should not be a struggle.” *Collection of Leyla Azmoun and Rooja Tan*

Tom Molloy
Declaration

A.8

2005 | 6 framed elements, hand cut paper

Six sheets of hand-cut paper depicting the text of The Universal Declaration of Human Rights in Arabic. *Courtesy of the artist and Rubicon Gallery, Dublin*

Fateh Moudarres

A.35/46

25 paintings and works on paper

Fateh Moudarres (1922-1999) is considered widely as one of Syria and the Arab world’s seminal modernists. The bold singularity of his representational language was engaged with mythology, religion and popular lore as well as his deep political engagement. A stubborn iconoclast and tireless insurgent, he was a pivotal figure for generations of artists in Syria, he described his style saying: “It looks childish, but it is not childish. In my paintings one can see, how much I love human beings, in my art I stand near them, when the power of fate and oppressive structures beset them.” In addition to visual and plastic arts, Moudarres was also a poet and writer. The exhibition includes paintings that mark a milestone in his practice, dating back to the 1960s, especially 1967 – the year of the defeat of the Arab armies in the war with Israel. The series of drawings include his infamous portrait of internationally-acclaimed Syrian poet Adonis who was a close accomplice of Moudarres. They underline at once the irreverent versatility of his talent and the coherence of his language. *Courtesy of Atassi Gallery Collection and Tajalliyat Gallery Collection*

Imran Qureshi

A.18/29

Moderate Enlightenment

2005-2010 | 16 paintings (from a series of 20)

Opaque watercolour on wasli paper

Imran Qureshi painted this series of portraits when he realized that after 9/11, the world insisted on segregating religious people. One form of segregation to which Qureshi points in his work revolves around choices in clothing or activities. He notes that “a religious person wearing camouflage socks is perceived as threatening, but in other cases, it is mere fashion.” His work challenges narrow-minded assumptions that exist on a societal level and complicates traditions of art making, specifically, the perceived disparity between miniature painting and contemporary art. *Courtesy of Aicon Gallery; Asal Collection Limited; Canvas Gallery, Pakistan; Khanna Family Collection; MAXXI Museo Nazionale delle Arti del XXI Secolo, Rome; Ali and Amna Naqvi; Private Collection; The Rachofsky Collection; Roddy and Kumiko Ropner; Julie Thornton*

Jean-Luc Moulène

A.38/43

La Vigie (work in progress)

2010 | Diorama, plants and photo prints

In 2004 Jean-Luc Moulène noticed a stalk of Paulownia growing through a crack in the asphalt in Paris, next to the Ministry of Economy, Finance and Industry building, which spans building numbers 121 to 135 Rue de Bercy. This wild plant is enclosed by a security fence on both sides of the pavement. The experience began on 26 November 2004 and ended in December 2010.

The Paulownia has a well-developed root system that spans a radius of 30 metres around the mother plant and can thus rapidly expand vegetatively. The Imperial Paulownia can also propagate through stem fragments or roots, making it quite a difficult species to eradicate.

Vigipirate is a French national security alert system intended to anticipate threats or react to terrorist acts. Its story shows how some measures, although presented as exceptional, become ‘banal’ once they are integrated to our

everyday landscape: transparent rubbish bins, armed military personnel on the streets, tighter identity checks. The simple citizen as well as the armed military personnel, everyone lives under the regime of shared responsibility for security.

Walid Raad

A.34/47

Index XXII-XXVI: Artists

2011 | Drywall, paint, wood, colour photographs, vinyl

Over the past decade Walid Raad has been fascinated by the emergence of new art museums, galleries, schools and cultural foundations in Arab cities, by way of which the makers, sponsors, consumers, forms and histories of Arab art are becoming more and more visible. While this visibility is welcome, it is often overdue and infelicitous. In this exhibition, Raad presents a work from his ongoing project titled *Scratching on Things I Could Disavow: A History of Art in the Arab World*, and puts forward forms and stories that engage the history of art in Lebanon. The protracted wars in Lebanon shape an unsettling yet rich ground for creative work. They shed light on how art and culture in Lebanon and elsewhere in the Arab world are affected materially and immaterially by various forms of violence. *Courtesy of Galerie Sfeir-Semler, Beirut/Hamburg. Produced by Sharjah Art Foundation*

Khalil Rabah

A.30

Art Exhibition: Readymade Representations 1954-2009

2011 | 50 paintings, oil on canvas

Paintings based on a selection of photographs of exhibitions that Palestinian artists have engaged in over the last fifty years.

These 'photograph paintings' re-imagine images of past exhibitions into contemporary categories of painting. The artist's own classifications include 'museum paintings', 'hand-made paintings', 'portrait paintings', 'action paintings' and 'text-paintings', as well as reference well-known existing categories such as Damian Hirst's 'spot paintings' or On Kawara's 'date paintings'.

The original photographs have been transposed to painted form to question the core of what defines an exhibition. Through their display, they highlight the ways in which exhibitions have been documented, and how people have behaved within the various exhibition spaces that constitute *Readymade Representations 1954-2009*. *Commissioned by Sharjah Art Foundation. This work was produced with the assistance of Rana Sadik and Samer Younis*

Abdullah Al Saadi

A.40/41

Camar Cande's Journey

2010 | 152 watercolour paintings and video

Camar Cande's Journey chronicles a trek Abdullah Al Saadi took through the northern region of the United Arab Emirates and Oman. Accompanied by a donkey named Camar Cande and a dog, the trio walked through the mountainous terrain, documenting the landscape in photographs, video and watercolour paintings. When translated literally from Arabic, Camar Cande means 'White Sugar'. The name also plays on the word Samarkand, evoking literary tales of travel and adventure. Fellow performers in this journey through time and landscape, the animals coloured Al Saadi's visual impressions with a kind of spirituality generated by their unmediated relationship to the land and its elements. *Commissioned by Sharjah Art Foundation*

Samir Sayegh

A.32/49

In Praise of Letters

2010 | Paper and silk screen prints

In Praise of Letters is a manifesto by Samir Sayegh, one of the most accomplished and innovative visual artists working with the language of calligraphy. Sayegh is also a historian of Islamic art, a seminal modern art critic and a poet. Articulating in paragraphs, pinned on keywords, *In Praise of Letters* proposes a radical rethinking of calligraphy as a contemporary artistic practice. Alongside each text Sayegh

has reproduced a letter from the Arabic alphabet. *Series produced in collaboration with Joumana Medlej and printed in Lebanon by Interprint. Commissioned by Sharjah Art Foundation*

Rania Stephan

A.29

The Three Disappearances of Soad Hosni
(*Ikhtifa'at Soad Hosni el-Thalaathat*)

2011 | Lebanon/UAE, digital video, colour, 70 mins

The Three Disappearances of Soad Hosni is an attempt to tell the story of Soad Hosni, one of Egypt's most famous film stars who starred in eighty-two feature films between 1959 and 1991. Using the technique of filmic montage, Rania Stephan creates a moving portrait of the iconic actress, in which the rumours surrounding her life and death (she fell from a building on London's Edgware Road in 2001) are translated through her image as a projection of the Arab imaginary and its evolution over thirty years. According to Stephan: "The entire film is made from images and sound taken from Hosni's films. It is built like a tragedy in three acts that ends in death. The film operates like a kind of pre-vision on the tragic destiny of this actress." Stephan's film is also a celebration of popular Egyptian cinema, historically sidelined by both Arab critics and the West: "I wanted to give popular culture its credence, its value". *Co-commissioned by Sharjah Art Foundation.*

Produced by Joun Films. Co-produced by Arah Fund for Art & Culture (AFAC), The Post Office and forward Production. With the support of CNC (Paris), FID LAB (Marseilles), Serpentine gallery, London



AFAC أفاق

Apichatpong Weerasethakul

A.20

Le Jardin de Ma Mère (My Mother's Garden)

2007 | Video, 6 mins 44 sec

Apichatpong Weerasethakul produced *Le Jardin de Ma Mère* in response to an invitation by Eric Troncy, who, with

Victoire de Castellane, designed a collection of jewelry for Christian Dior. In a non-narrative, non-linear style characteristic of the filmmaker's work, jewels of pink, green and silver transform into animal-like beings that float across the screen, trailed by hand drawn streams of color. Imbued with Weerasethakul's memories of his mother's garden, the film is both an entrancing display of color and an intimate, personal reflection. *Courtesy of Anna Sanders films. Created for Christian Dior Fine Jewellery*

Raed Yassin

A.19

Who Killed the King of Disco

2010-2011 | Installation, video, prints, brochure

Brochure commissioned by Sharjah Art Foundation. Prints reproduced by Sharjah Art Foundation

Elias Zayat

A.27

6 paintings

Considered among the great modern artists in Syria, Elias Zayat has had a long and rich career in painting and drawing over decades. Known for his dramatic portraiture of mankind, his practice has been thoroughly engaged with the plenteous visual legacy of mythology, ancient civilizations and religions in the region. Figures intertwine, almost floating, while recurring images of faces, some classical, others saintly and yet others tortured, recall Zayat's other endeavor – conservationist and restorer of orthodox icons. The artist also creates icons for churches in Syria using the same time-tested technique used by masters across time.

All works courtesy of M. Georges Makhoul Collection and Atassi Gallery Collection, Damascus

Artur Żmijewski

A.13

A Dream of Warsaw

2005 | Video, 18 mins

A Dream of Warsaw documents the work leading up to an exhibition by Polish architect, urban planner, theorist

and teacher Oskar Hansen. The exhibition featured an architectural model intended to create a dialogue with the obtrusive Stalinist Palace of Culture and Science, a 'gift' to the Polish nation from the Soviet Union in the 1950s. Through his long-term teaching post at the Warsaw Academy of Fine Arts, Hansen impacted numerous Polish contemporary artists. Artur Żmijewski, himself a former student, filmed the making of this work, which became Hansen's last ever - exhausted by a long illness, he passed away as Żmijewski was editing this film. *Courtesy of Foksal Gallery Foundation, Warsaw*

Alfredo Jaar

1

Lament of the Images

2002 | Illuminated texts, light screen

Lament of the Images

is a philosophical essay
on representation

Lament of the Images

is a poetic meditation on what is seen and what is not

Lament of the Images

is an attempt to make visible the invisible

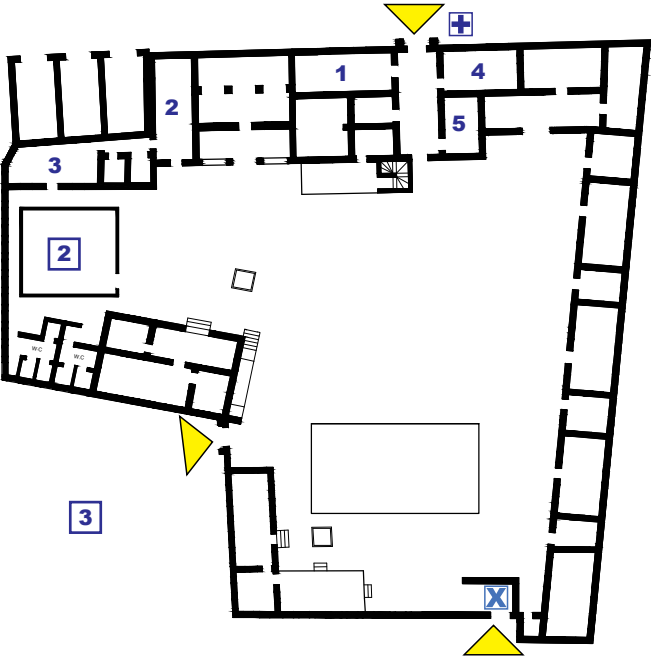
Lament of the Images

is a search for light in the darkness

Lament of the Images

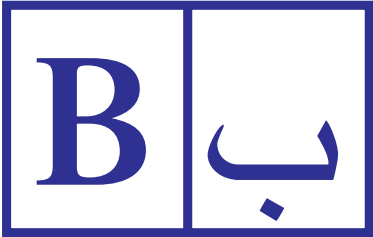
is a lament of the images

*Collection Louisiana Museum of Modern Art, Humlebaek,
Denmark and the Museum of Modern Art, New York, USA.
Reproduced by Sharjah Art Foundation*



ARTS AREA

BAIT OBAID
AL SHAMSI



Judith Barry	p.15	B.X
Alexis Bhagat and Lize Mogel	p.32	B.+
Decolonizing Architecture	p.32	B.1–5
Art Residency		
Noma Omran	p.33	
<hr/>		
2. Ramin Haerizadeh	p.33	
<hr/>		
3. Joana Hadjithomas and Khalil Joreige	p.33	
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Alexis Bhagat and Lize Mogel
Sharjah CityMap and Sharjah InfoCart
 2011 | Mobile information kiosk, multi-lingual maps

B. +

The *Sharjah InfoCart* is a mobile kiosk that traveled to malls and outdoor public places in Sharjah including Al Qasba, Sahara Centre Mall, Rolla, and Al-Jubail bus station, during January and February 2011. Residents, workers and visitors were asked to participate by providing information about places that are important to their daily lives and to their community. This information was used to create the *Sharjah CityMap*. Unlike tourist maps, the CityMap reflects the complex experiences of people in Sharjah, with its 'points of interest' determined by those who live and work here. The CityMap is published in six languages and copies are distributed for free from the InfoCart during the Biennial. *Project Co-ordination (Sharjah): Petra Matar, Ammar Savliwala; InfoCart Design: Enayatollah Javad Ghaedi, Heba Helmy Hammad, Saeid Abdolaziz Khezri, Wasib Mahmood, Naji Muneer Mah'd, Professor Kevin Mitchell; CityMap Design: Natasha Jen; InfoCart Logo: Yasmin Mohammed*

Decolonizing Architecture Art Residency (DAAR)
The Book of Profanation
Future Archeology
Human Geography
Lawless Lines
 2011 | Book and 3 multi-media installations

B.1-5

DAAR's practice is centered around the future archeology of Israel's occupation: how might evacuated colonies and military bases be re-inhabited? Historically, in the process of decolonisation, the buildings and infrastructure of the colonial past continue to fulfill the function for which they were designed, thereby reproducing some of the former hierarchies into the postcolonial present. Rather than simply destroying or reusing these structures of power, DAAR's architectural interventions aim to reorient the logic and politics of spaces built by the occupation. *Co-produced by Sharjah Art Foundation and UNESCO Battir*

Landscape Office and Al Quds-Bard Honors College.
Comics: Michael Bears. Documentary Film: Armin Linke and Francesco Mattuzi

Noma Omran

My Heart Tells Me, A tribute to Omar Amiralay
 Performance held on Thursday 17th March at 19:30

Noma Omran revisits traditional compositions inspired from Sufi poetry in her singularly contemporary approach, using electrical and acoustic instruments, with different generations of jazz musicians from Syria. *Accompanying musicians: Omar Harb (bass guitar), Narick Abajian (piano) Dani Shaker (drums), Ali Shaker (buzuki), Reem Mohammad (lights), Mohammad Al-Rashi (artistic collaboration)*

Ramin Haerizadeh

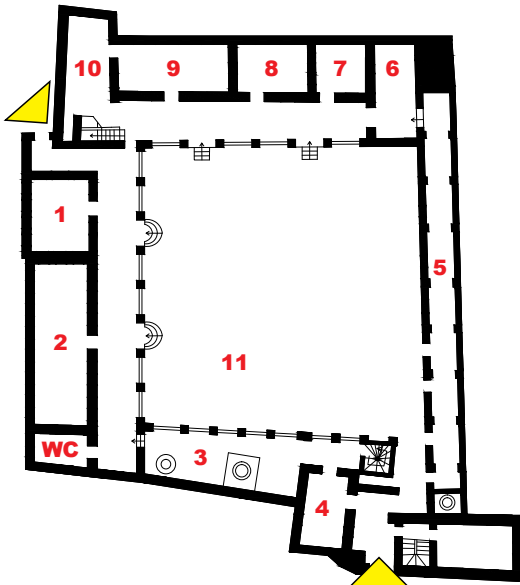
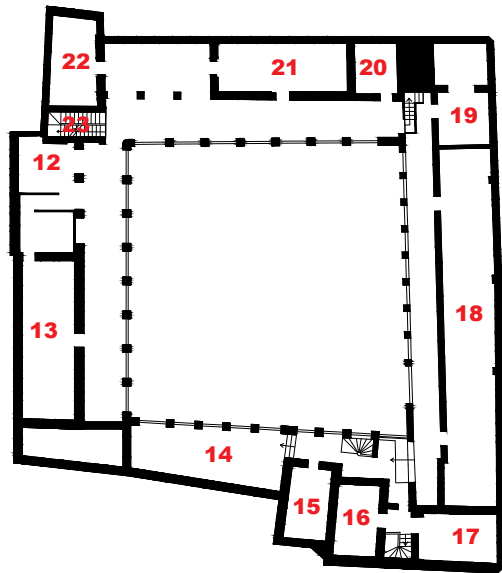
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Beware of this Artist
 2010 | 4 collages on canvas

In his new body of works Ramin Haerizadeh depicts multiple reproductions of the self, as fractured, mirrored, morphed, amorphous, cross-gendered, bestial, a Kafkaesque indeterminate creature with a distinctly evolved phallicism. The brutally dark humour, the anti-coercive raging vendetta, the transformation and deformation of the semi-human figure (the self), consciously or subconsciously, signal persistent internal combats with that which is allowed to be seen, shown or known. Haerizadeh uses concealment ambivalently, which serves both as a metaphor for oppression and a container of safety. Safety itself constitutes a dual defensive avoidance of violence from within and without. ©Vali Mahlouji 'Beware of this Image' Courtesy of Galerie Thaddaeus Ropac, Paris

Joana Hadjithomas and Khalil Joreige
Lebanese Rocket Society: Elements for a Monument
 2011

3



ARTS AREA

BAIT AL SERKAL



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Doug Ashford**C.17***Six Moments in 1967 and Some of its Bodies*

2010-11 | Tempera on board, 6 panels

The Ordinary and Three of its Products

2010 | Tempera on board, 4 panels

Doug Ashford is a New York based artist, teacher and writer whose work considers exhibition, display and other social production as formal models for speculation and reconsideration. For many years, as a member of Group Material, he produced exhibitions and public projects that sought to remake the relationship of art to lived political experience. This creative labour has evolved recently into painted models of formal arrangements that propose a diagrammatic remaking of social imagination. Nothing is ever over. This work attempts at modeling how we can refuse to work or fit, or even to function - while still not losing the beliefs of others. *Courtesy of the artist*

Vartan Avakian**C.22***The Revenge of Geography: Heroes, Beauty Queens and Lebanese**Action Cinema 1979-1989 A Topographic Survey of Beirut*

(work in progress)

2011 | 6 printed maps, topographic model, wood, cork

In 1979, Samir Ghossein's 'Hasna' wa 'Amaliqa (The Beauty and the Giants) premiered in Beirut, marking the launch of the Lebanese action cinema genre. With the civil war raging, the 1980s was a period when weapons and explosives were easily accessible in Lebanon. It was also a time when urbanity was reconfigured and geography disrupted. Action films weaved narratives that dissociated the cityscape from historic and geographic specificity, producing new topographies. *In collaboration with Ahmad Gharbieh. Commissioned by Sharjah Art Foundation*

Judith Barry**C.23***Cairo Stories...*

2010-11 | Multi-site video installation

*Please refer to page 15 for project description***Cabinet****C.4***A Collector's Album of Traders, Traitors, Translators, and Experientialists*

2011 | 64 trading cards and album

In the late nineteenth century, trade cards long used by merchants to advertise their businesses, became what we today know as 'trading cards'. Packaged with products such as tobacco and gum, these cards typically featured sportsmen like boxers and footballers. By the twentieth century, these small cards, or in some cases stickers, were prized enough to be traded between collectors and saved in special albums. Cabinet has appropriated this tradition, creating sixty-four trading cards featuring prominent exemplars of four characters featured in the conceptual framework of the Biennial, namely, the trader, the traitor, the translator and the experientialist. Aspiring collectors can purchase these stickers at select shops throughout Sharjah and collect them in an album featuring biographical sketches. *Commissioned and published by Sharjah Art Foundation*

CAMP**C.9***The Neighbour before the House (Al Jaar Qabla Al Daar)*

2009 | Video, shot on a PTZ (pan-tilt-zoom) CCTV camera with manual joystick control, 8 locations, 45 mins

The Neighbour before the House is a series of video probes into the landscape of East Jerusalem. Shot with a PTZ (pan-tilt-zoom) security camera, these images show that before and after instrumental "surveillance" there is inquisitiveness, jest, memory, desire and doubt that pervade the project of watching. Often the image leads the commentary. At other times, the narrative spills out first and the live camera operator seeks an image that might

provide evidence. Palestinian residents evaluate what they see, and reflect on the nature of their distance from others. They observe nearby archeological digs, their homes, the wall, both near and far settlement activity, and other seemingly mundane aspects of the relentless occupation of East Jerusalem. The project unfolded over a month in neighbourhoods and homes in the Old City, Sheikh Jarrah and Silwan and in other areas of Greater Jerusalem including Beit Hanina and Azariyah. The project stems from CAMP and Shaina Anand's earlier work around critical documentary, participation and surveillance systems. *Project by Shaina Anand, Ashok Sukumaran and Nida Ghouse, with Mahmoud Jiddah, Shereen Barakat and Mahasen Nasser-Eldin. Commissioned for the Jerusalem Show, 2009*

Ahmad Ghossein

C.19

My Father is Still a Communist: Intimate Secrets to be Published
2011 | Video installation, 4 audio cassettes in players 30 mins each side, video, HD, 32 mins

All that remains from Rashid Ghossein and Mariam Hamadeh's relationship is a large collection of messages recorded on audio cassette over a period of ten years. "When I was a child I invented stories about a father who was a war hero fighting with the Communist Party." Ahmad Ghossein. *Commissioned by Sharjah Art Foundation*

Khaled Hourani

C.16

Every Palestinian Refugee in Lebanon Is an Artist Until Proven Otherwise
2011 | Wall text

Palestinian refugees living in Lebanon are prohibited from practicing more than 70 professions, except art, fortunately. More than 300,000 refugees live in camps, under dire conditions, waiting to go back to Palestine. They have been waiting for a long time...deprived of civil rights and of many rights as refugees, certainly the right to work, move freely, seek higher education, and own property, to cite a few examples. In essence they are denied hope.

Article 25 from the Lebanese Law pertaining to entry into, residence in and exit from Lebanon, states: "[a] foreigner, other than an artist, is prohibited from carrying on in Lebanon any work or occupation unless permitted to do so by the Ministry of Labour and Social Affairs under the valid laws and regulations."

In Hourani's proposal, art is empowered to become a realm wherein these prohibited professions can be performed, aspirations for self-realisation rekindled. The ultimate ambition is to instigate innovation and experimentation and compel art to uncover new frameworks for being in the world and gradually transform the camp into a museum.

Lynn Love and Ann Sappenfield

C.4

New Emirati Britannica

2010 | The annual compendium updates the information contained in the encyclopaedia

The encyclopaedia is a monumental work of instruction, aiming to treat everything that can be learned by a person in his or her lifetime. The Greek root "cyclos" points to a complete course of instruction in all realms of knowledge. An epic poem was called cyclic when it contained the whole mythology. Among physicians, cyclo curare meant a cure achieved by a regular and prescribed course of diet and medicine. "Cyclopaedia," which used to stand in freely for "encyclopaedia," can also mean instruction in the form of a circle.

The New Emirati Britannica is modeled on one of the most famous encyclopaedias in modern history, Encyclopaedia Britannica, Eleventh Edition, published in 1911. An enduring work for its comprehensiveness and style, it serves as a cultural artifact that continues to fascinate many scholars and public intellectuals.

Manual for Treason

C.3

A series of commissioned interventions that lurk around and corrupt the space between languages, *A Manual for Treason* is a box set of six multilingual booklets consisting

of visual, textual and discursive interventions. Writers, translators, legal scholars, curators, art historians, critics, filmmakers, artists and theorists were invited to guest edit their version of the manual in one or more of the languages they possess in addition to English.

Guest editors include:

Omar Berrada and Érik Bulloz (French and English)

Başak Ertür (Turkish and English), Angela Harutyunyan and

Aras Özgün (Arabic, Armenian, Turkish and English)

Maha Maamoun and Haytham El-Wardany (Arabic and

English), Murtaza Vali (Bengali, Hindi, Kannada, Urdu and

English), Ashkan Sepahvand with Azin Feizabadi and Sohrab

Mohebbi (Farsi and English)

Julia Meltzer and David Thorne

C.1

Not a matter of if but when: brief records of a time in which expectations were repeatedly raised and lowered and people grew exhausted from never knowing if the moment was at hand or was still to come

2006 | Video, 32 mins

Not a matter of if but when was developed in 2005-06 in Damascus, Syria. This period was marked by momentous events: Rafiq Hariri, then Prime Minister of Lebanon, was assassinated; Syria was pressured to withdraw from Lebanon after a 30-year military presence; the “Cedar Revolution” came and went; elections were held in Iraq and were followed by a descent into civil war; and Hezbollah strengthened its position in southern Lebanon. These events reverberated in Syria and gave rise to widespread anxiety and anticipation around the potential for imminent change - regime change, internal reform, internal collapse, civil war, and religious upsurge. Over a period of several months, the artists collaborated with actor and filmmaker Rami Farah to record short sequences in which Farah responded to a prompt or a written text. Through a combination of direct address and fantastical narrative, Farah’s improvisations speak to living in a condition of uncertainty, chaos and stasis. *In collaboration with Rami Farah*

Shohreh Mehran

C.20

School Girls

2009-2010 | Series, oil on canvas

Untitled

2010-ongoing | Series, oil on canvas

An increasingly established painter in the Iranian scene, Shohreh Mehran’s practice subverts representation and seeing. In this *School Girls* series, she depicts with photo-realistic exactitude, subjects that are deliberately and persistently avoiding to be captured in a frame. “Mehran’s subjects are either veiling themselves behind the ideology of representation, or veiling themselves altogether, avoiding representation, and presenting this avoidance as a subject for representation. Mehran is a photo-realist painter only in a strict or skewed sense: her work does not simply represent a reality, it represents a reality in the act of escaping representation” (Mani Haghighi). The second series, *Untitled*, is the beginning of a new, yet to be finished series inspired from photographs that have appeared in the press during the 2009 elections. While the colour palette has changed remarkably from the *School Girls* series, the straight on subversion of representation remains the artist’s conceptual approach.

Naeem Mohaiemen

C.2

The Young Man Was No Longer A... (work in progress)

Part 1: United Red Army

2011 | Film, 90 mins

Naeem Mohaiemen is a writer and artist working in Dhaka and New York. His essays, films and photography explore the theme of failed utopias. Since 2006, he has been working on a long-form research project on the collapse of the 1970s ultra-left and the dangerous seduction of movements that promise revolution through violent confrontation. This research has resulted in several works, including this work in progress film, premiering at the Sharjah Biennial. *Courtesy of the artist Co-produced by Sharjah Art Foundation and Creative Capital*

Houman Mortazavi**C.14***My Enemy's Enemy's Portraits of Me*

2009-10 | Series, 8 drawings, colour pencils/graphite on tracing paper

Mortazavi is a Tehran-based multi-media artist, whose practice is remarkably versatile. In this series of drawings, memories of past events appear as a selective blend of what we are able to record and what we choose to remember. With the passage of time, what we recall is an inaccurate version of facts and details which have lost their context. They are mere bits and pieces of trivia which define our personal version of history, which in turn, define our future.

Tom Molloy**C.5/6***Subplot*

2008 | 117 framed drawings, pencil on paper

Two hundred and thirty five individual drawings depicting the pages of George Orwell's novel *1984*, but only showing text where substantive reference is made to the book's subplot: a love story between Winston and Julia. *Courtesy of the artist and Rubicon Gallery, Dublin*

Newsreel Archives of Soviet Television**C.10***African Independence & Palestine, Two Short Montages*

Two thirty-minute videos assemble sequences borrowed from news reports from the archives of Soviet Television in the last century. The assemblage was drafted in conversations with St. Petersburg-based filmmaker, Alexander Markov. *Research/Montage: Alexander Markov. Produced by Sharjah Art Foundation*

Melik Ohanian**C.15***DAYS, I See What I Saw and What I Will See*

2011 | HD video with sound, day version: 41 mins, night version: 41 mins, screen, 100 metres of tracks, document, poster

DAYS explores the notion of producing a continuous representation of space and a discontinuous representation of

time. The film was shot from 24th of February to 6th of March, 2011 in the China Labour Camp in Sharjah. The artist built 100 metres of tracks to make travelling shots. He installed the tracks through the day, and then filmed 100 metres in approximately 4 minutes. The next day, he dismantled the tracks, re-assembled them, moved 100 metres ahead, filmed again. He did this for 11 consecutive days shooting during the day and at night. The incremental editing of the daily recordings produced two singular *plan séquences* representing 1100 metres of space and 41 minutes of time. *DAYS* will be screened only once in Sharjah, in the outskirts of the city, just after the end of the Biennial. The two versions - day/night - will be projected at the same time, on two sides of the same screen. *Co-produced by Sharjah Art Foundation, with support from Galerie Chantal Crousel, Paris, and the artist.*

Imran Qureshi**C.11***Blessings Upon the Land of my Love*

2011 | Site-specific installation, emulsion and acrylic on brick

Red organic forms highlighted with strokes of white paint gently swarm across the courtyard of Beit Al Serkal. Imran Qureshi applies his training in miniature painting to this large-scale installation, made in response to the architecture. The painting process begins with a gestural, perhaps violent application of paint, the traces of which are quietly visible in their more contained and edited final form. The energetic floral forms emerge from pools and splashes of blood-like layers of paint. Occupying a space somewhere between life and death their quiet presence evidences their own transmutation from one state to another. *Commissioned by Sharjah Art Foundation*

Hrair Sarkissian**C.13***Execution Squares*

2008 | 12 Lamda prints mounted on aluminium

Hrair Sarkissian's series *Execution Squares* depicts public execution squares in three Syrian cities-Aleppo, Lattakia and

Damascus. Taken in the early morning hours, the time the executions usually take place, the quiet images reveal a fragile paradox that exists between the beauty and constancy of the physical environment and the political and social realities that they obscure. Using photography as a tool to convince both himself and the audience, Sarkissian demonstrates the continuing existence of these hanged corpses after they are taken away, even as he tries to erase them from memory by using the photographic medium as evidence that there are no bodies there. *Collection of Sharjah Art Foundation. Courtesy of Kalfayan Galleries, Athens – Thessaloniki*

Kamran Shirdel

C.8

Pearls of the Persian Gulf: Dubai 1975

1975 | 35mm film, 43 mins, digitised and transferred to DVD

In Farsi with subtitles in English

Considered one of the pioneers of the social documentary, by 1975, almost all of Kamran Shirdel's films were banned from screening and distribution in Iran. He left the country exploring nearby Kuwait, Bahrain, Oman and the nascent United Arab Emirates. He directed documentaries on Kuwait, Fujairah and Dubai, the first two were not completed. While in Dubai in 1975, Shirdel observed and narrated the growth of the emirate, interviewed the ruler at the time, H.H. Sheikh Rashed al-Maktum and the current ruler H.H. Sheikh Mohammad bin Rashed. Today the film is an astounding document of a city that has witnessed superlative growth at dizzying speed. *Produced by the General Office for Film Production, Ministry of Culture and Art, Iran*

Rayyane Tabet

C.18

Home on Neutral Ground: a project in three parts

2011

An aerial photograph of a vacant plot of land in Afghanistan printed to scale on a pitch protector and installed in the Sharjah Cricket Stadium for the night of March 18, 2011. Colour digital print on flex

One day of uninterrupted footage of the Sharjah Cricket Stadium shot in September 2010, projected onto two sightscreens in a gallery

space with a floor drawing of a cricket pitch. 2-channel HD video, colour, surround sound, 24 hours, steel, MDF, wheels, chalk One square foot of white paint silk screened on seven hundred and forty portfolios distributed during the Biennial, each containing a drawing made on Sharjah Cricket Stadium stationary. Pencil on paper, offset print on paper, screen print on cardboard, edition of 740

The Sharjah Cricket Stadium was built in 1981 by an Emirati entrepreneur upon his return home from studying in Pakistan. It grew through the 1980s and 1990s into one of the most prominent neutral venues for major international matches. In the following years its reputation receded and it was left to live on in the presence of its own past. In 2010 it was donated to the national cricket team of Afghanistan and named their home ground. In the accumulation of these events, the stadium extends itself through references to other locations. A piece of Afghani land comes to cover a cricket pitch in Sharjah, a section of a stadium packs up and moves to a museum and the area of a cricket pitch gives itself out in one square foot units of white paint. *Commissioned by Sharjah Art Foundation*

Jalal Toufic

C.12

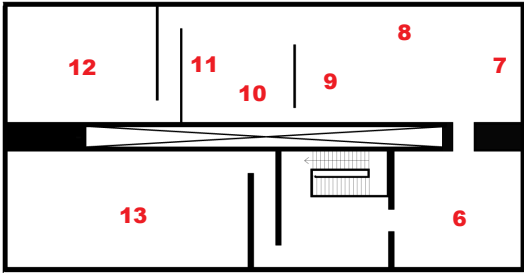
Mother and Son; or, That Obscure Object of Desire

(Scenes from an Anamorphic Double Feature)

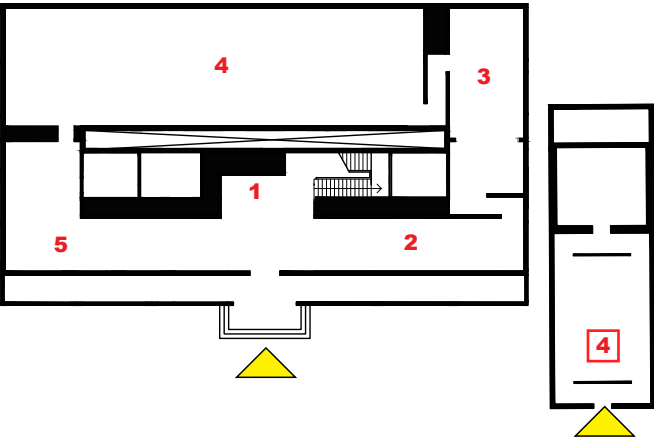
2006 | Video, 41 mins

“My experience of collaborating in an untimely manner with Gus Van Sant was not a happy one. Had he heeded my suggestions, he would not have tried to do a remake of Hitchcock's *Psycho* (1960) in which he reproduced each frame of the original largely in the manner of Hitchcock, but would instead have done a *Psycho* in the manner of Sokurov. Since Van Sant did not heed my suggestions for his remake of *Psycho* (1998), I did *Mother and Son; or, That Obscure Object of Desire (Scenes from an Anamorphic Double Feature)*, 2006, in lieu of the failed untimely collaboration.” Jalal Toufic

FIRST FLOOR



GROUND FLOOR



ARTS AREA

COLLECTIONS BUILDING



Youssef Abdelké	p.48	D.8
Ziad Antar	p.48	D.1
Ammar Bouras	p.48	D.3
Ziad Dalloul	p.49	D.7
Simone Fattal	p.49	D.10
Gilbert Hage	p.49	D.2
Rokni Haerizadeh	p.50	D.5
Hatem Imam	p.50	D.11
Amar Kanwar	p.50	D.4
Bouchra Khalili	p.51	D.12
Matt Saunders	p.51	D.6
Josephine Meckseper	p.52	D.13
Jorge Tacla	p.52	D.9

4. Emily Jacir	p.53
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Youssef Abdelké

6 etchings, 5 charcoal on paper drawings

D.8

Youssef Abdelké is an internationally acclaimed printmaker and artist. Both his etchings and charcoal drawings are carvings of light from within darkness, representations of silence. The artist indicated that though the subjects in the charcoal drawings are rather commonplace, they generate emotion that stems from its lived experience. That emotion is best expressed through the starkly cast grey shadows. The objects are staged in a minimal mise-en-scène minimal that traps the light and mirrors the artist's subjectivity. By contrast, his etchings invariably feature three characters embodying oppression, suffering and insurgency in variations of compositional possibilities.

Ziad Antar*Burj Khalifa Expired*

2011 | Black and white silver print

D.1*Commissioned by Sharjah Art Foundation, Artist in Residence***Ammar Bouras***Tagh'out*

2011 | Multi-channel mixed-media installation, 2 light boxes

D.3

"In the eyes of the Islamist terrorists I belonged to the hateful category of the 'taghout' - a traitor to the cause of God. As an artist and journalist, I was living in a state torn between the rule of law, 'loyalty' to Islam and the aspirations of struggling for a free, democratic and modern Algeria. The worst was to endure up close the atrocities of a civil war that did not acknowledge itself as such. The most shocking moment was when, having been assigned to cover his speech, I witnessed the assassination of President Boudiaf. This work is about memory, a return to the archives and recollections of that period." Ammar Bouras *Commissioned by Sharjah Art*

*Foundation***Ziad Dalloul***Beirut; Granada; Damascus; Cairo; Marrakech/Fez; New York; Paris; Petra; Yemen*

1999 | 9 etchings and mixed media

D.7*Collection of the artist, presented by Atassi Gallery, Damascus***Simone Fattal**

10 sculptures, 9 clay and 1 bronze

D.10

Simone Fattal's practice is informed by war and its historical contexts. The ancient material of clay that is both fragile and strong, breakable even as it may last forever, allows Fattal to trace the past into the present. She doesn't differentiate between the figure of a contemporary warrior and an Enkidu who lived and fought in 3000 B.C. She situates herself along this continuum linking images, histories and their consequences, which she feels are all present in her psyche and by extension, in her work. A newly commissioned bronze sculpture called *The Traitor or the Evil One*, is presented alongside a number of existing clay works. *Courtesy of the artist and commissioned by Sharjah Art Foundation*

Gilbert Hage*Eleven Views of Mount Ararat*

2009 | 11 archival D-prints on paper mounted on aluminium

D.2

"Referring in its title to the famous series *Thirty-Six Views of Mount Fuji* by the Japanese artist Hokusai, Gilbert Hage's *Eleven Views of Mount Ararat* depicts another preeminent mountain, this time as it representationally appears in the context of various houses of members of the Armenian community of Lebanon. Could Hage have made a book with thirty-six views of Mount Ararat? Not at this historical point; Hage's book implies, intertextually and symptomatically, an absence, one that cannot be alleviated simply by photographing additional representational appearances of the mountain by visiting more interiors." Jalal Toufic © *Gilbert Hage, Courtesy Espace Kettaneh Kunigk (Galerie Tanit,*

Munich). Reproduced by Sharjah Art Foundation

Rokni Haerizadeh

D.5

Fictionville

2010 | 10 series of 9 multi-media paintings

“Devoid of pitiful moralising and surpassing fetishistic infatuation with depictions of human sordidness, in the series *Fictionville* Rokni Haerizadeh cunningly (and controversially) violates and perverts found photographic media images depicting human suffering into an anthropomorphic Orwellian world of fairytales: humourous, grotesque, satirical, bitter. With spontaneous violent fantasy Haerizadeh applies layers of gesso and bonding, breaks down the apparent integrity of the image, drains away the reductive moral stance, absolves his found canvas of its account of truth - in the Nietzschean sense unmasking all accounts of the truth in order to arrive closer to the truth. It is ruthless criticism in the spirit of creative play.”

© Vali Mahlouji ‘Fictionville: A Place Beyond Good and Evil Reflections on Violence and the Society of Spectacle’ *Courtesy of Galerie Thaddaeus Ropac, Paris*

Hatem Imam

D.11

Vicarious Dreams

2011 | 7 etchings

Vicarious Dreams consists of seven landscapes based on photographs of construction digs that Hatem Imam has been taking in Beirut since 2009. The digs will eventually be filled with concrete and steel to support houses, which, as signs surrounding the site often indicate, will be “the house of your dreams”. According to Gaston Bachelard, one main function of the house is to shelter the dreamer. “A house from your dream and for your dreaming” - Hatem Imam *Produced for Sharjah Biennial 10*

Amar Kanwar

D.4

The Torn First Pages

2004-2008 | 19-channel video, colour black and white, sound

“Imagine the formal presentation of poetry as evidence in a

future war crimes tribunal. Imagine nineteen sheets of paper floating forever in the wind...” Amar Kanwar

The Torn First Pages is presented in honour of the Burmese bookshop owner Ko Than Htay who was imprisoned for ‘tearing out the first page’ of all books and journals he sold which contained the military regime’s ideological slogans. It is an ode to the thousands struggling for democracy in Burma. *Co-commissioned by Thyssen-Bornemisza Art Contemporary, Vienna and Public Press, New Delhi. Courtesy of the artist and Marian Goodman Gallery. Reproduced by Sharjah Art Foundation*

Bouchra Khalili

D.12

The Mapping Journey Project

2008-2011 | 8 videos and printed map mounted on the wall

The Mapping Journey Project is a mixed media installation that combines eight video works and a printed map. It proposes to draw an alternative map of the Mediterranean area, spanning from Marseille to Ramallah, Ramallah to Bari, Bari to Rome, Rome to Barcelona and Barcelona to Istanbul based on eight clandestine journeys. It challenges the normativity of cartography, to reveal underground and hidden geographies. Inspired by philosopher Michel Foucault’s ‘The Life of Infamous Men’, the artist collected an anthology of existences, or “singular lives...which have become, through I know not what accidents, strange poems.” *Courtesy of the artist*

Matt Saunders

D.6

Agents, Crowds

2010-2011 | Silver gelatine prints on fibre-based paper, some with spray enamel

Matt Saunders scuttles boundaries between media to make works that balance between the painted and the photographic. He begins with traditional materials - oil paint on stretched linen –then uses these paintings as ‘negatives’ to expose photosensitive paper. Light passes

through the various materials for a range of effects. Painted forms and the structure of the linen support are conflated while the vagaries of the darkroom play a role in forming the image. Grouping his subjects, which are drawn from films and photographs, into ‘Agents’ (perhaps actors, initiators or critical observers) and ‘Crowds’, Saunders poses a similar balance between individual portrait and historical scene. His installation for Sharjah is conceived as “the irradiated trace of a picture gallery, or else a photographic stand-in for one that has gone missing.”

Courtesy of the artist and Harris Lieberman, New York Commissioned by Sharjah Art Foundation

Josephine Meckseper

D.13

The Fall into Time

2011 | Multi-media installation

Josephine Meckseper evokes an apocalyptic retail environment within this installation of chromed car wheels, mannequin legs, and oversized posters of luxury items and oil rig explosions. In her film, images from the 1980s television shows *Dynasty* and *Dallas* are juxtaposed with an unsettling acid-house soundtrack, creating a context for a renewed debate on offshore oil drilling. The large area rugs based on keffiyeh scarves serve as seating arrangements to view the artist’s film, while the mirrored ceiling brings the means and politics of display into focus. *Courtesy of the artist, Elizabeth Dee Gallery, New York. Co-commissioned by Sharjah Art Foundation*

Jorge Tacla

D.9

Rubble Series

2007-2010 | Acrylic, oil and marble powder on canvas

Jorge Tacla’s *Escombros* series (signifying ‘rubble’ or ‘debris’ in Spanish) depicts a bombed-out cityscape inspired from photographs of Beirut after the July 2006 Israeli War. Against melancholic and earthen tones, Tacla’s meticulous, compulsive, diminutive black strokes seem like etchings. Tacla’s representational and emotive universe invokes

contemplation on injury and ruin.

Emily Jacir

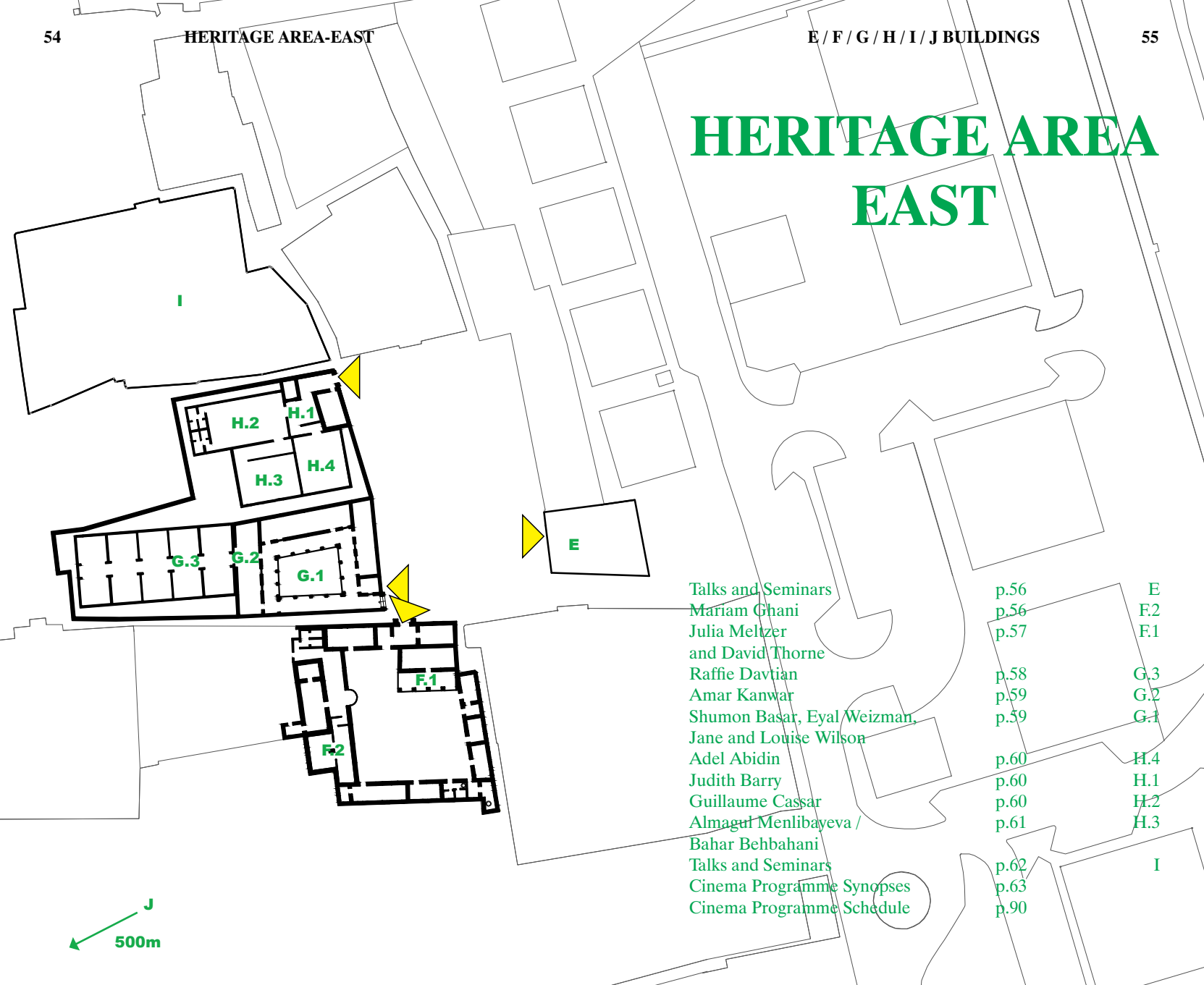
4

Lydda Airport

2009 | Animation film, sound, steel, urethane, epoxy, paint

Lydda Airport is a short film that takes place at the eponymous location sometime in the mid to late 1930s. Built in 1936 by the British, Lydda Airport was an important stop along the “Empire Route” for their national airline, Imperial Airways. Until 1939 it was the world’s largest aerodrome. Central to the film’s narrative is Hannibal, one of the eight planes that made up the Handley Page fleet, the largest passenger planes in the world at that time. In 1940, Hannibal mysteriously disappeared somewhere over the Gulf of Oman en route to Sharjah. The film was also inspired by Edmond Tamari, a transport company employee from Jaffa, who received a communication that he should take a bouquet of flowers to Lydda Airport and wait for the arrival of Amelia Earhart to welcome her to Palestine. She never arrived. On July 11, 1948 Lydda Airport was captured by the Israeli Defense Forces and renamed Lod International Airport. In 1974 the airport was renamed Ben Gurion International Airport. *Courtesy of the artist and Alexander and Bonin, New York. Commissioned by the Pick Laudati Fund for Arts Computing, Northwestern. Additional thanks to Civitella Ranieri*

HERITAGE AREA EAST



Talks and Seminars
 Mariam Ghani
 Julia Meltzer
 and David Thorne
 Raffie Davtian
 Amar Kanwar
 Shumon Basar, Eyal Weizman,
 Jane and Louise Wilson
 Adel Abidin
 Judith Barry
 Guillaume Cassar
 Almagul Menlibayeva /
 Bahar Behbahani
 Talks and Seminars
 Cinema Programme Synopses
 Cinema Programme Schedule

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CERAMICS HOUSE



Talks and seminars (see Opening week programme schedule)

CERAMICS HOUSE
STUDIOS

Mariam Ghani

The Trespassers

2010-11 | Installation with HD video projection, 4-channel sound and documents

For The Trespassers, Mariam Ghani hired Afghan-Americans who had previously worked as translators for the US military in Afghanistan, translating documents related to US military prisons there. The idea behind these encounters was to test whether these individuals would be able to maintain the neutrality of a 'simultaneous translator' when confronted with the material of their own histories and to see how their work registered in and reacted to gaps in the records. "The

fidelity of translation is always a slippery slope. In situations where words have weight and consequences, is the translator responsible to render the spirit or the letter of the original? Does the act of translation, like the presence of an observer or a recording device, preclude or occlude, transform or make impossible the act of bearing witness?" Mariam Ghani
Commissioned by Sharjah Art Foundation

Julia Meltzer and David Thorne

F.1

It's not my memory of it: three recollected documents

2003 | Video, NTSC, 25 mins

It's not my memory of it is a documentary based on interviews conducted in 2000 with people who manage intelligence information in the US government. These interviews led the artists to the three stories conveyed in the film. A former CIA source recounts his disappearance through shredded classified documents that were painstakingly reassembled by students who took over the U.S embassy in Iran in 1979. A CIA film - recorded in 1974 but unacknowledged until 1992 - documents the burial at sea of six Soviet sailors, in a ceremony which collapses Cold War antagonisms in a moment of death and honor. A single photograph pertaining to a publicly acknowledged but top secret US missile strike in Yemen in 2002 is the source of a reflection on the role of images in the dynamic of knowing and not knowing.

F.2

CALLIGRAPHY MUSEUM



Raffie Davtian

G.3

The Evolution of the Angel in Line with the State of Exception

2010-2011 | Installation, 10 photographic prints on board, vinyl

How many pins could be fixed on the face of an angel?

2010-2011 | Silver-plated plastic pins

Angels Laboratory

2010-2011 | Installation, 5 electroplated insects and 5 microscopes

The Rule of Law

2010-2011 | Installation, metallic structure, modeling plasticine, copper and silver plating, printed material, metallic cables

This sculpture is a reproduction of an imaginary torso of a spiritual substance the homos-angelus - an angel whose anatomical skeleton resembles a multi-winged human being. Rendered with meticulous attention to detail, it presents itself as a model for a careful study of the possibility of an angel. The silver patina coating refers to traditions within Christian icon making where silver and gold were used to eliminate shadows and create a glow. *The Rule of Law* hangs in letters above, implying that an indivisible link exists between the dispensations of God's Providence and the sacraments of the Rule of Law. *Electroforming: Neda Saeedi, Maryam and Morteza Azizmohammadi, Silver-plating: Kamran Karimkhan. Installation in collaboration with Neda Saeedi. Co-produced by Sharjah Art Foundation*

Amar Kanwar

G.2

A Love Story

2010 | Film, 5 mins 37 sec

A Love Story is a miniature narrative in four acts where time becomes fluid as the image is distilled to its inner self. The film lies at the fringe of the expanding Indian city, a world of continuous migration and of continuous separations. The film can also be seen as an offering to mainstream cinema, a space where we often lose ourselves in the repetitive spectacle of grand love stories. *Direction: Amar Kanwar, Camera: Dilip Varma, Editing: Sameera Jain. Commissioned by the Independent Cinema Office and LUX, England. © Amar Kanwar 2010*

Shumon Basar, Eyal Weizman, Jane and Louise Wilson

G.1

Face Scripting: What Did the Building See?

2011 | Single screen projection, surround sound, gauze box, 2 mirrors, HD projector, CCTV monitor showing footage from YouTube

Between 8pm and 9pm on 19th January 2010, Hamas official Mahmoud al-Mahboub was killed in room 230 of Al Bustan Rotana Hotel, Dubai. A month later the Dubai Police released a video composed of footage from hundreds of surveillance cameras in Dubai's airport, shopping malls and hotels that traces the assassination to Mossad agents. Since its broadcast on YouTube, that video has been seen by countless viewers across the globe. It operated as an agent in a murder investigation. *Face Scripting* is a story, made a year later, that ghosts the Dubai Police's forensic film. It rehearses the generic architectural syntax of hotel rooms, corridors, and lobbies—those thresholds of blank transition. It also investigates the algorithmic technology of face recognition where unique individuals are identified from the blankness of crowds. This is not a documentary, just one combination culled from an infinite possibility of possible scenarios. *Commissioned by Sharjah Art Foundation, co-produced by the Farook Foundation with Mohammed Hafiz & Dalia Asaad and Luis Augusto Teixeira de Freitas. Thanks to Nick Joyce/Enigma FX for in-kind sponsorship*

DAR AL NADWA

**Adel Abidin***Their Dreams*

2010 | 6-channel video installation, 4 mins

H.4

This work is inspired from childrens' stories of their dreams about what they could be and what they hope to receive from the world. The videos are reflections on individual reactions to universal issues from the perspective of children. The dreams and animations are renderings of interviews with and illustrations from children in various locations including Iraq, Palestine, Switzerland, Jordan and Finland. *Animation: Sami Syrja, Sound Design: Timo Anttila*
Commissioned by Sharjah Art Foundation

Judith Barry*Cairo Stories...*

2010-11 \ Multi-site video installation

H.1

Please refer to page 15 for project description

Guillaume Cassar*Scytale*

2011 | Installation, wood, rubber, cardboard, string, 14 books

H.2

The Spartan scytale is the communication tool that does the most harm to the universality of language. One wooden baton was kept in Sparta and the other was given to a spy.

To send secret information the spy wrote onto a strip of parchment, wrapped the strip around the scytale and then removed it. The strip travelled without the wood. If it fell into enemy hands, they could extract nothing from it.

“The technology that I use is that of traditional bookbinding. When binding my books I decode.

The scytale is me. The audience leafing through these books find themselves weaving with their own fictions. The scytale is you.” Guillaume Cassar. *Commissioned by Sharjah Art Foundation*

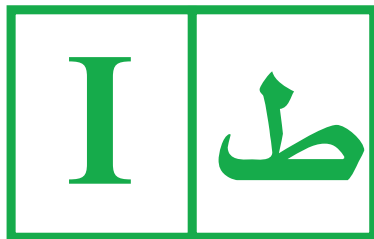
Almagul Menlibayeva / Bahar Behbahani*Ride the Caspian*

2011 | 2-channel video installation, HD in colour, surround sound, digital photographs mounted on wall

H.3

Almagul Menlibayeva and Bahar Behbahani explore the dialogue between two ancient cultures that border the Caspian Sea on the crossroads of the Middle East and Central Asia. Their collaborative video probes the relationship between the nomadic pagan traditions of the Turkic/Kazakh tribes apparent in the industrialised Post- Soviet environment of Kazakhstan, and the Persian traditions of Iran's longstanding agricultural and urbanised civilisation. *Co-produced by Open Society Institute Budapest – Art and Culture Network Program, Priska C. Juschka Fine Art and Sharjah Art Foundation*

BAIT AL NABOODAH



TALKS AND SEMINARS

*Please refer to opening week programme
on p.98*

SHARJAH INSTITUTE FOR THEATRICAL ARTS



CINEMA PROGRAMME

PROGRAMME 1

*Disclosure,
Devotion and the
Saving Grace of
Fiction*
82 mins

Tomorrow Everything Will Be Alright
by Akram Zaatari. Lebanon/UK, 2010,
HD Digital, Colour, 12 mins.

The Three Disappearances of Soad Hosni
(Ikhtifa'at Soad Hosni el-thalaathat)
by Rania Stephan. Lebanon/UAE, 2011,
Digital Video, Colour, 70 mins.

PROGRAMME 2

*Colourless Green
Ideas Sleep
Furiously*
Guest Curators:
What How and For
Whom (WHW)
68 mins

Wall (Zid) by Ante Zaninović.
Yugoslavia/Croatia, 1965, 35mm, Colour,
3 mins and 32 sec. (Courtesy of Zagreb
Film)

A wall blocks the path of two people.
One man surrenders, while the other
refuses to admit defeat. The second
man smashes a hole in the wall with
his head, paying for the victory with
his life. Now the other person's path
is open - at least until the next wall.

The Unemployed (Nezaposleni ljudi) by
Želimir Žilnik. Yugoslavia/Serbia, 1968,
35mm, Black & White, 13 mins

The Unemployed is a film about migrant workers and those struggling to find work both in Yugoslavia and also in foreign countries. The interviewees testify to the problem of unemployment in a socialist country and identify the company managers as responsible.

Black Film (Crni film) by Želimir Žilnik. Yugoslavia/Serbia, 1971, 16mm, Black & White, 14 mins.

One night, Žilnik picked up ten homeless men from the streets of Novi Sad and brought them home. While they enjoy his family's hospitality, Žilnik tried to 'solve the homeless problem' by bringing along the camera as a witness.

One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash, if Light Cannot Come Otherwise (Jednoga dana umesto noći blesnuće svetlo iz mitraljeza, kad drukče svetlost ne može doći) (fragment of a poem by Oskar Davičo) by Milica Tomić. Serbia, 2009, Video, Colour, 10 mins.

In the autumn of 2009 and over a period of two months, Milica Tomić visited sites of successful anti-fascist action that members of the People's Liberation Movement and ordinary citizens had carried out in Belgrade against the German occupation during the Second World War. The photos taken during these repeated walks around the city act as documents, marking and mapping these sites.

Socio-Fiction by Zbynek Baladran. Czech Republic, 2005-2007, Video, Colour, 6 mins and 42 sec.

Using footage from socialist Czechoslovakia, the video stages a confrontation between the *Communist Manifesto*, the utopian ideas of functionalist architect Karel Honzík and their echoes in capitalist societies today.

The Break by Alexander Ugay. Kazakhstan, 2008, Video, Colour, 2 mins and 25 sec.

This animated video depicts a man taking a short break from his job of cleaning the streets. The merry music accompanying the scene contrasts sharply with its overall melancholy.

Post-Purchase Dissonance by Zanny Begg. Australia, 2010, Video, Colour, 7 mins.

Edward Bernay, Sigmund Freud's nephew, famously authored an essay titled *The Engineering of Consent*, which allegedly founded the art of public relations. Its publication enacts a transfer from uncle to nephew, from psychology to advertising. *Post-Purchase Dissonance* explores the problems of dreaming up an alternative to the branded world in which we live.

June Turmoil (Lipanjaska gibanja) by Želimir Žilnik. Yugoslavia/Serbia, 1969, 16mm, Black & White, 10 mins.

June Turmoil films the 1969 student demonstrations in Belgrade. The

protests were seen as the most powerful public criticism of the 'red bourgeoisie,' those members of the communist apparatus who repressed the new generation throughout the former Eastern bloc.

PROGRAMME 3

*Here Comes
History, There Goes
Everybody*

Guest Curator:
Steve Reinke
79 mins

Blot Out the Sun by Harrell Fletcher. USA, 2002, Video, Colour, 22 mins.

A garage in Portland, Oregon is the setting for this conceptual re-working of James Joyce's *Ulysses*. Jay, the garage owner, local mechanics and neighbourhood denizens serve as narrators, reading excerpts from the novel that focus on death, love, social inequality and the relationship between individuals and the universe.

Distraught Mother Reunites with Her Children by Barry Doupé. Canada, 2005, Video, Colour, 24 mins.

A shifting cast of partially-rendered characters move through a computer-generated landscape. It is at once an oedipal gothic western played out as a Grimm's fairy tale and a video game that has lost its objective.

Maroon Talking in the Park (from the series *Modernity and Aesthetics of the New Black Africa*) by Antonio José Guzman aka De Akuaigar. Panama/The Netherlands, 2010, Video, Colour, 5 mins.

Maroon Talking in the Park depicts the struggle for a shared visual language between Dutch Suriname Maroon traditions and their expression in the Netherlands, in order to reveal unexpected connections between post-

colonial history and global capitalism. The video also deals with the metaphysical aspect of travel, longing, continuous movement and diaspora.

Necrology by Standish Lawder. USA, 1969, 35mm, Black & White, 12 mins.

Necrology employs a two-part structure. In the first section, people who don't realise their participation become characters in a fictional scenario, metaphorically ascending towards the afterlife. In the second part, the characters are ascribed names and descriptions, thereby delving deeper into the fiction. These 're-authorings' assert the difference between the living and the dead.

West Project by Erkkä Nissinen. The Netherlands, 2008, Video, 16 mins and 22 sec.

Combining real actors with computer animated characters and puppets, Erkkä Nissinen makes use of popular media, in order to push its most absurd elements to the extreme.

PROGRAMME 4

Watching Them

Guest Curator:
Marcel Shwierin
66 mins

Laundresses (Wäscherinnen) by Jürgen Böttcher. GDR, 1972, 35mm, Black & White, 24 mins.

Laundresses documents the everyday lives of women workers, in tandem with the 'real socialism's' official 'glorification' of the working class. However these laundresses had a job nobody wanted, with bad pay, miserable working conditions and boredom. These elements surface as they talk about their private lives,

their boyfriends and friendships.
The withdrawal into the private
performs a rejection of the political
system.

Installation of a Surveillance Camera
(Einrichten einer Beobachtungskamera)
by the Ministry of State Security. GDR
1975, Black & White, 3 mins.

As part of an enormous surveillance
apparatus that was implemented
in response to citizens resisting
party doctrine, the GDR Ministry
of State Security produced an
instructional film called *Installation
of a Surveillance Camera*. Simple
details, such as a simple curtain
acting as camouflage, reveal how the
allegedly revolutionary GDR was in
fact a limiting, bourgeois system.

Family Strassburger –Dresden (Familie
Strassburger – Dresden) by Bill Meyers.
GDR/USA 1986, VHS-C, Colour, 20 mins.

In 1986, American Germanist Bill
Meyers made a film in the GDR
to show Americans how ‘normal’
people lived behind the Iron Curtain.
He was supported by the GDR
International Press Centre, which
in turn was controlled by the state
security service, which staged his
first interview with the Strassburger
family. Though the family knew,
Meyers was unaware that the
cameraman was from the secret state
police. The interview that unfolded
revealed a curious dialogue within
and between systems of control.

Sanctus, Sanctus by Thomas Werner.
GDR, 1988, Super 8, Colour and Black &
White, 12 mins.

Though there existed an active
experimental film scene in socialist
Yugoslavia, Hungary and Poland
since the 1960s, independent films
were not tolerated in the GDR.
A small, radical underground film
scene developed only when the GDR
began to fall apart. *Sanctus, Sanctus*
is the cinematic documentation of
the state’s public decay on May Day
(international workers’ day), when
the State Opera Berlin ensemble
participated in a procession. *Sanctus*
from Hector Berlioz’s *Grande Messe
des Morts* becomes the swan song of
an entire system.

America Sells by Bjørn Melhus. FDR,
1990, U-Matic, Colour, 7 mins.

Bjørn Melhus films a very different
type of demonstration on the day the
GDR officially entered the market
economy. The film depicts a group of
American cheerleaders who, rather
than cheer for the victory of some
football team on Alexanderplatz in
Berlin, were celebrating the victory of
an entire system. In the process, they
taught capitalism’s central vocabulary
to the ‘economically-challenged’
Germans of the GDR through the
sale of hideous t-shirts: “It’s cheap.
Do you understand cheap?”

Prelude for Meditation by Edgar Endress.
Chile, 2006, 1 min and 40 sec.

The control tower is a symbol

of power. The guard performs his rituals. Structured around a composition by John Cage that reflects on transcendence, the mundane gestures of daily life transform into gestures of poetic subversion against rituals of power.

PROGRAMME 5
Visual Utopias

Guest Curator:
Solange Farkas
67 mins

Travel-ling by Enrique Ramirez. Chile, 2009, 9 mins.

Travel-ling is a journey through the history of a place marked by immigration and by those who have left their countries, their families, and their stories in search of a better place to live.

Uyuni by Andrés Denegri. Argentina, 2005, 8 mins and 8 sec.

She wants to leave. He feels safe. The video engages the violent reality of Latin America from the perspective of a couple of foreigners living in the Bolivian city of Uyuni.

Round and Round and Consumed by Fire by Claudia Joskowicz. Bolivia, 2009, Colour, 8 mins.

Referencing the film *Butch Cassidy and the Sundance Kid* (1969), the artist restages, in a single slow circular panning shot, the Bolivian police's siege of North American criminals.

Social Cleansing (Limpieza social) by Regina José Galindo. Guatemala, 2006, Colour, 2 mins.

The video shows the artist taking a

pressure bath with a hose, in the same method used for dispersing demonstrators or bathing newly admitted prison inmates.

Cows by Gabriela Golder. Argentina, 2002, Colour, 8 mins.

On March 25, 2002 in Rosario, Argentina, a truck transporting cows rolled over, spilling the animals in the road. Minutes later, approximately 400 people slaughtered the cows.

Invisible Garden (Jardim invisível) by Roberto Bellini. Brazil, 2008, Colour, 15 mins.

In quiet suburbia in the United States, a man is watering his garden at night. As his figure becomes dissolved in darkness, all that remains is an invisible garden.

4000 Shots (4000 Disparos) by Jonathas de Andrade. Brazil, 2009, Colour, 8 mins.

Faces of anonymous men captured in the streets of Buenos Aires unfurl, frame after frame, on a Super 8 reel. The looping footage is accompanied by growing sound. This video reflects on obsessive repetition, driven by urgency, the past and present.

No One's Lands (Les tierras di nadie) by César Meneghetti. Brazil, 2007, 6 mins.

Words of Chilean poet Antonio Arévalo, spoken on September 11, 1973 in Chile, and on March 31, 1964 in Brazil fuse together in a single sentence. Spoken in five different

languages, it speaks of a non-place where oppression reigns, travelling through time and converging into a single history.

PROGRAMME 6

The Idea of Independence (part 1)

Guest Curator:
Keith Shiri
62 mins

The Draughtsman's Clash (Le Damier / Papa National Oyé) by Balufu Bakupa Kanyinda. Democratic Republic of Congo, 1996, Black & White, 40 mins. During a sleepless night, Papa National, founder, lifetime president and first citizen of his country, wants to play chess against a remarkable adversary. A simple man, acknowledged as a 'master in all categories' is brought to challenge him. The film's allusion to the filmmaker's native country and the powerful satire of Congolese dictator Mobuto are difficult to ignore.

PROGRAMME 7

The Idea of Independence (part 2)

Guest Curator:
Keith Shiri
71 mins

A History of Independence by Daouda Coulibaly. Mali/Senegal, 2009, Black & White, 22 mins. Beautifully filmed in black and white, Daouda Coulibaly's film offers a challenging view of the last 50 years of African history. The film picks up a common strand in African cinema – the transfer of oral legends to cinematic narrative – and ends up taking a critical look at African independence.

The Tunnel by Jenna Bass. South Africa, 2009, Colour, 25 mins.

Set in the 1980s, in Matabeleland, Zimbabwe, *The Tunnel* tells the story of a young girl who makes up a tale, after her father vanishes,

that he has dug a tunnel to the city. This coming of age, magical-realist fable is inspired by true events that took place during the Matabeleland Massacres just after Zimbabwe's independence.

Portrait of a Young Man Drowning by Teboho Mahlatsi. South Africa, 1999, Colour, 11 mins.

A young man named Shadow limps through a black and white landscape of burned out buildings, funeral processions and memories in colour. Residents in the township want him to execute a man accused of rape, but he wishes only for redemption. Mahlatsi's compelling short film examines the sorrow and destruction of a township after the fall of apartheid.

Africanized by Theo Eshetu. Ethiopia/Italy, 2002, Colour, 28 mins.

Africanized explores a world vision and simultaneously becomes a metaphor for another way of seeing. The video offers altered states, rituals and expressions of vitality. The viewer is invited to participate in the acts of transformation that appear in each scene. *Africanized* is a journey through a globalised world.

PROGRAMME 8*Seven Short Plots*
(part 1)

44 mins

Seven Short Films on Treason, Affiliation, Corruption, Necessity and Insurrection
As part of the Sharjah Biennial's production program, and marking its 10th edition, eight filmmakers were invited to make a short film inspired by the Biennial's thematic constellation of keywords: Treason, Affiliation, Corruption, Necessity and Insurrection. The seven films include essay, fictional, non-fictional and in-between films.

Sunny Lane (Sonnenallee) by Karim Aïnouz. Brazil/UAE, 2011, Super 8 to Digital, Colour, 12 mins.

Sunny Lane is Sonnenallee in German, a famous street in the south west of Berlin and home to a large number of Arab immigrants. When the Berlin Wall was still dividing the city, a young man was shot while trying to cross to West Berlin near a checkpoint on Sonnenallee. He was the last fugitive to be shot dead before the fall of the Wall. *Sunny Lane* is an essay on border crossing and exile. It is a film about an imaginary place – a road filled with snow, a horizon exploding with rain, the blinking lights of a nocturnal fairground.

Short Scenes from a Long Marriage

(Lahathat qasirah men zawaj taweel) by Rania Attieh and Daniel Garcia. Lebanon/USA/UAE, 2011, HD Video, Colour/Black & White, 12 mins.

A day in the life of an elderly couple in Tripoli, Lebanon. (In Arabic with subtitles in English)

As They Say (*Kif ma yi qulu*) by Hicham Ayouch. Morocco/UAE, 2011, Digital Video, Colour, 20 mins.

Set in the lush Rif mountains in the north of Morocco, *As They Say* spans the length of a weekend camping trip where a father and his son hike in a forest to fish in a beautiful lake. The son is a hip 25-year old who wants to use the intimate meditative getaway with his father to reveal his secret. The father, a former soldier, is a conservative 60-year old who does not suspect his son's secret. The revelation will shatter their relationship. (In Arabic, with subtitles in English)

PROGRAMME 9*Seven Short Plots.*
(part 2)

76 mins

Wanted (Al-Hareb) by Ali Essafi. Morocco/UAE, 2011, Digital Video, Colour, 20 mins.

In the 1970s, Moroccan schoolboys and students dreamed of freedom and democracy. Severe police crackdown on dissent, wide arbitrary arrests, detention and secret prisons have branded the decade as the 'years of lead.' A number of activists lived in clandestinity. Aziz was a lonely 23-year old at the time, and carried a false identity for two years before he was identified and nabbed. (In Arabic and French, with subtitles in English)

Traitors (Khawana) by Sean Gullette. USA/Morocco/UAE, 2011, HD Video, Colour, 31 mins.

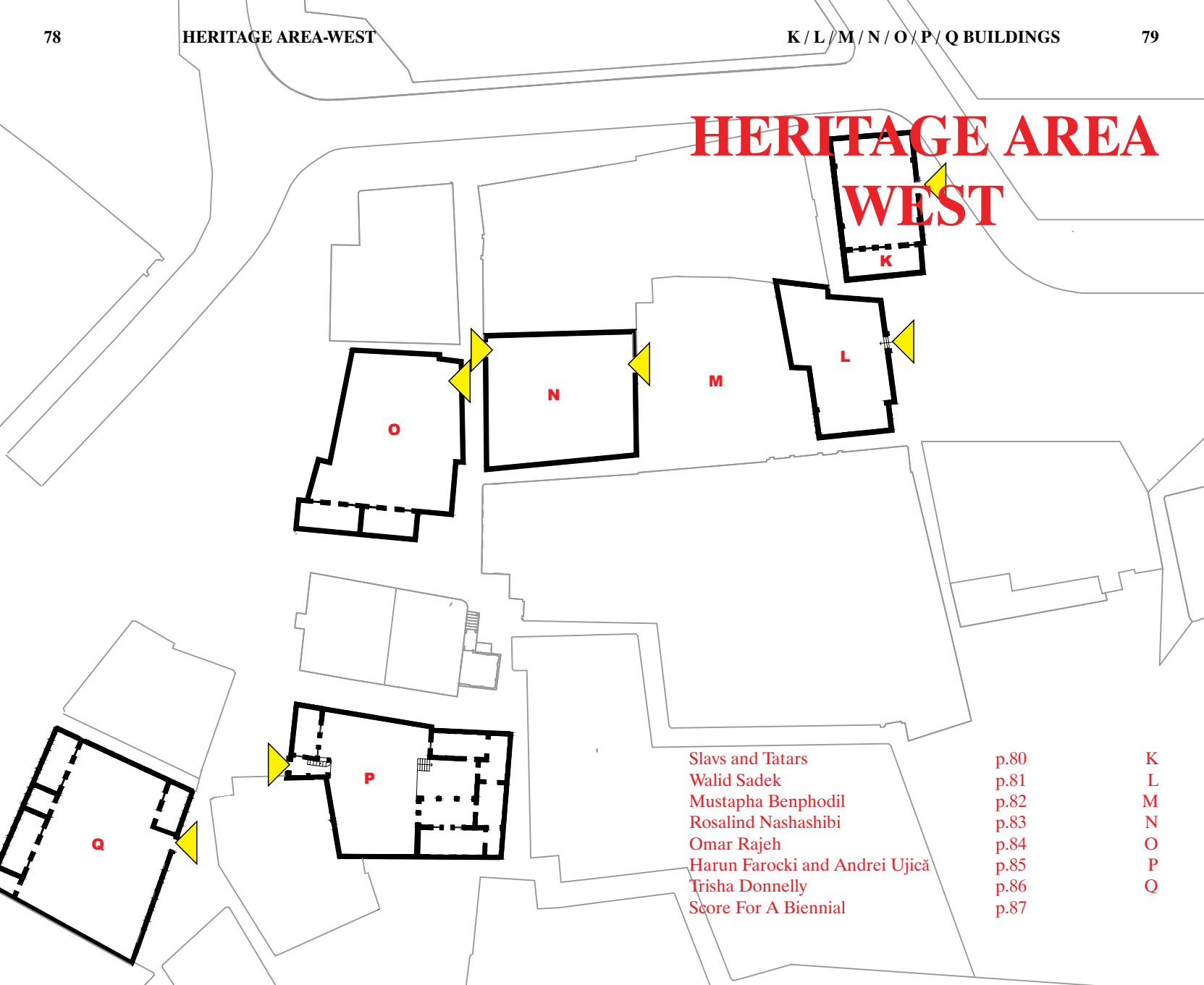
Malika lives a double life. By day, she is a conservatively-dressed

student and call centre worker who lives with her parents in the old casbah of Tangier. After sunset, she becomes the leader of the all-girl punk band *Traitors*, whose incendiary songs are driven by Malika's strong voice. One evening she prepares to shoot her first music video on the streets of Tangier and goes to 'borrow' some money from her mother's bedside table. She unexpectedly finds something troubling that will haunt and propel her through the adventures of the long night ahead. (In Arabic and French, with subtitles in English)

Javad by Bahman Giarostami. Iran/UAE, 2011, Digital Video, Colour, 18 mins.

Javad Yassari rose to fame as a singer in the late 1970s in Lalezar, Tehran's strip of smoky clubs, theatres and cabarets. The 1979 revolution turned the lights out on Lalezar and Javad's music went to dingy venues in Dubai, small European towns and the occasional Tehrani wedding. Yet, his music lived on in Tehran through bootleg cassettes. Javad's songs are emotional roller-coasters of love, loss and loneliness. His songs have become the voice of a very old but overlooked part of Iranian culture: that of its hard working, hard drinking, tough, rough and devout downtown men and women. (In Farsi, with subtitles in English)

HERITAGE AREA WEST



Slavs and Tatars
 Walid Sadek
 Mustapha Benphodil
 Rosalind Nashashibi
 Omar Rajeh
 Harun Farocki and Andrei Ujică
 Trisha Donnelly
 Score For A Biennial

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**BAIT SHABAN
MOUSA ABDUL AZIZ
(HOUSE OF HURMA)**



Slavs and Tatars

Friendship of Nations

2011 | Installation, sculpture, objects, archival display, performance

From 17th century Sarmatism, the dominant ideology amongst the Polish nobility, to monobrows in America and the Green movement in present-day Iran, *Friendship of Nations* traces an ambitious if unlikely genealogy between Iran and Poland. *Friendship of Nations* looks to the revolutionary potential of crafts and folklore behind the ideological impulses of two key modern moments: the Islamic Revolution of 1979 and Poland's Solidarność in the 1980s. Slavs and Tatars see these moments as bookends to the two major geopolitical narratives of the recent past, the communist project of the 20th and Islamic modernism in the 21st centuries. *Produced by Sharjah Art Foundation*

BAIT ABDUL RAHIM



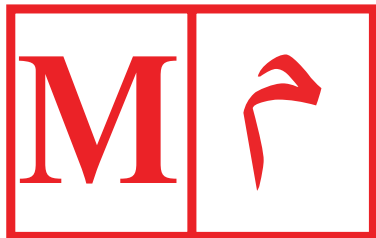
Walid Sadek

The Labour of Missing

2011 | Mixed media

“The Labour of Missing is always late and therefore is not a labor that wards off loss. Rather it begins where loss dwells and with it converses. *The Labour of Missing* keeps the labourer awake with the absent other, knowing all too well that in staying awake and in keeping the other awake, the other is not resurrected.” Walid Sadek. *Commissioned by Sharjah Art Foundation*

HAMDAN BIN MOUSA SQUARE



Mustapha Benfodil

Maportaliche / It Has No Importance

2011 | Mixed-media installation, 23 mannequins, printed T-shirts, audio, graffiti

Maportaliche / It has no importance is a mixed media installation of a patchwork of words, texts, short descriptions in languages from the artist's lived socio-linguistic reality in Algeria as well as from his world of literary and theatrical production. The work stages a parody of a football match between fictional characters, incorporating a set of hybrid words, stories, folk songs, jokes, urban legends and graffiti culled from Algerian popular culture. The installation engages themes of transgression and betrayal, exploring the resonance and dissonance between a writer and society, cast as a match between 'cultural input' on one side and 'literary output' on the other. *T-shirt Design: Ali Cherri, Graffiti: Faouzi Khelifi a.k.a. eL Seed. Commissioned by Sharjah Art Foundation*

BAIT HAMDAN BIN MOUSA



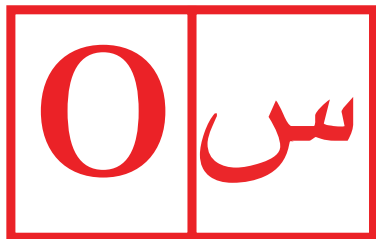
Rosalind Nashashibi

Shelter for a New Youth

2011 | Mixed-media installation, photographs mounted on aluminum and acrylic paint on MDF, painting on wood, trees, areesh

The areesh, a traditional Emirati palm shelter used as housing until the 1950s, functions in *Shelter for a New Youth* to provide protection from the sun. Similar to structures erected for the benefit of travellers or pilgrims, here it is intended as a space for relaxation in which to reflect upon the eternal dichotomies of the cerebral and the sensual, the material and the spiritual, and the individual and the collective. *Courtesy of the artist and Tulips & Roses, Brussels. Commissioned by Sharjah Art Foundation with support from the British Council*

BAIT GLOOM IBRAHIM ALI MOUSA



Omar Rajeh

Mushrooms and Fig Leaves

2011 | A dance installation performance

Two performances will be held on March 16 & 18, 18:45 – 20:00

In this new creation, Omar Rajeh looks into the body; more precisely, he attempts to deconstruct, alienate, re-discover, and question our perception of the human body system today. Highlighting different body parts and constituents, the work re-thinks the mechanism, qualities and dynamics of the living installation. The body is seen in opposition to its virtual, still framed image, and the space that envelops it. The body is within architecture.

The innovative guitarist, composer and oud player Mahmoud Turkmani, who is considered a renovator and bridge-builder between contemporary Western-classical and Arabic-traditional music, will write the music composition. The composition will be interpreted live with the contralto Fadia Tomb El-Hage, who is considered by the international press one of the most beautiful voices of the Arab world.

BAIT HASAN MOKHTAR



Harun Farocki and Andrei Ujică

Videograms of a Revolution

1993 | Video transferred and encoded to digital
mpeg2 file, 106 mins

Videograms of a Revolution assembles video footage of the Romanian revolution recorded at the end of 1989. It follows the chronology of events minute by minute as they took place: the rebellion of the people, the collapse of those in power and the execution of the emperor. At first a riot rose in the city of Temesvar but the government succeeded in isolating it. Eventually the revolution took place in the capital of Bucharest in front of the cameras, through the TV station that had been occupied by the demonstrators. The ongoing broadcast continued uninterrupted for 120 hours, establishing the television studio as a new stage on which history was to be acted out. From the 21st of December 1989 (the last proclamation of Ceausescu) to the 26th of December 1989 (the first TV report on his lawsuit) cameras recorded almost all of the most important ongoing events in Bucharest.

BAIT SULTAN
NASSER AL-ABOUDI



Trisha Donnelly

Untitled

2011

Courtesy of the artist

SCORE FOR A BIENNIAL

All performances take place at Bait Al Shamsi in the Arts Area

A Score for a Biennial is a series of musical performances taking place over the course of the Biennial's opening week.

The program will consist of layered collaborations, which weave together storytelling, travelogues and outer body experiences.

If *Plot for a Biennial* is an event tailored to the treatment of film, a natural progression towards music or *Score for a Biennial* imposes itself. Staying true to the constellation of keywords and characters outlined in the curatorial statement, sound and music are lodged particularly among words such as Treason, Devotion and Translation, with the musicians playing the roles of collaborators and experientialists. With this in mind, they will engage in unique and in depth dialogues across griot traditions, free jazz, alt rock, Gnawa devotional music and samplings of field recordings.

Sam Shalabi and Alan Bishop

21:00 – 22:00 on Friday 18th of March

Alan Bishop is the founder of Sun City Girls, a highly prolific, experimental and performative punk band that is perhaps impossible to classify. Bishop also founded a “world music” label called Sublime Frequencies, a deeply rich collection of obscure recordings from all over the world.

Sam Shalabi is a central figure in the Montréal Musique Actuelle scene. Constantly collaborating with all sorts of musicians and deeply entrenched in his band, Shalabi Effect and solo projects, Shalabi seamlessly goes from freeform psychedelic rock to the most oddball abstract performances. Shalabi is

mainly a guitarist and has been increasingly exploring ways to integrate the oud into his compositions.

Both Bishop and Shalabi have an encyclopedic interest in music from around the world and are avid listeners of Middle Eastern music in particular. Their musical practices are able to accommodate endless influences. For the Biennial, they will spend several weeks travelling around recording sounds from all over the UAE. These will constitute the base for them to build electronic and acoustic layers and live improvisations, to create a highly textured, deep and rich performance.

Dimi Mint Abba and Amino Belyamani

21:00 – 22:00 on Saturday 18th of March

Dimi Mint Abba is the most famous vocalist of Mauritania. From a family of Master griots, her powerful voice sings the praises of the prophet (PBUH) in endlessly varying tones. A story-teller, poet, historian and orator, Mint Abba's expressive and deeply emotional voice is accompanied by complex percussion, clapping and the occasional Kora, a string instrument that she often plays herself.

Amino Belyamani is an experimental pianist and composer. An accomplished improvisational musician, Belyamani is reflective of the wide range of musical influences, from African rhythms to Arabic melodies, jazz and Western classical music. He has also been developing and incorporating Middle Eastern and North African tuning systems into his compositions.

Dimi Mint Abba is one of Amino Belyamani's favorite singers and this performance completes a lineage of musical influence. Belyamani will tune his piano specifically to match Mint Abba's vocal timber. This rich and emotionally potent tonal dialogue will occur over the North African rhythms, provided by Mint Abba's accompanying musicians, that interest both artists. *Dimi Mint Abba's musicians for the performance: Dimi Mint Abba (vocals), Feyrouze Mint Seymali (background vocals), Sidi Ould Ahmed*

Zeidane (guitar) and Med Lemine Ould El Hady (percussion)

Maalem Abdelkébir Merchane and Yusef Lateef

21:00 – 22:00 on Thursday 17th of March

Maalem Abdelkébir Merchane is considered to be among the purest voices in Gnawa. The Gnawis are first and foremost a Sufi order believed to have the power to heal wounds and psychic disorders through night-long musical trances induced by the invocation of saints, spirits and angels. These healing sessions, called Lila are led by Ma'alem who sings and chants over incessant metal castagnettes (Karakeb) while playing a string instrument called the hajhouj or guembri.

Yusef Lateef is a virtuoso on almost any reed instrument and is most renowned for his tenor saxophone, flute and oboe. A jazz titan, Lateef refers to his music as an African American tradition of autophysiopsychic music: that which comes from one's spiritual, physical and emotional self.

Maalem Abdelkébir Merchane and Yusef Lateef will dialogue and converse over the ferocious percussive drive of the Gnawa master musicians in Merchane's troupe. Both legends will enrapture the audience and address them on a highly spiritual level. *Abdelkebir Merchane's musicians for the performance: Maalem Abdelkebir Merchane Guenbri, (drum and vocals), Hicham Merchane, Zakaria Merchane, Mohammed Ezzaouia, Abdelhak Ad-ahmad and Rachid Dhibi (rattlesnakes and chorus)*

Cinema Programme

OPENING WEEK

Screening Schedule (March 16, 17, 18 and 19)

MARCH 16 Wednesday <i>Institute for Theatrical Arts</i>	MARCH 17 Thursday <i>Institute for Theatrical Arts</i>	MARCH 18 Friday <i>Institute for Theatrical Arts</i>
13:00 PROGRAMME 1 <i>Disclosure, Devotion and the Saving Grace of Fiction</i> 82 mins	14:00 PROGRAMME 5 <i>Visual Utopias</i> 67 mins	14:00 PROGRAMME 4 <i>Watching Them</i> 66 mins
15:00 PROGRAMME 2 <i>Colourless Green Ideas Sleep Furiously</i> 68 mins	15:30 PROGRAMME 4 <i>Watching Them</i> 66 mins	15:30 PROGRAMME 6 <i>The Idea of Independence (part 1)</i> 62 mins
16:30 PROGRAMME 3 <i>Here Comes History, There Goes Everybody</i> 79 mins	17:00 PROGRAMME 3 <i>Here Comes History, There Goes Everybody</i> 79 mins	17:00 PROGRAMME 7 <i>The Idea of Independence (part 2)</i> 71 mins
18:00 PROGRAMME 4 <i>Watching Them</i> 66 min	18:30 PROGRAMME 1 <i>Disclosure, Devotion and the Saving Grace of Fiction</i> 82 mins	18:30 PROGRAMME 3 <i>Here Comes History, There Goes Everybody</i> 79 mins
19:30 PROGRAMME 5 <i>Visual Utopias</i> 67 mins	20:30 PROGRAMME 6 <i>The Idea of Independence (part 1)</i> 62 mins	20:00 PROGRAMME 2 <i>Colourless Green Ideas Sleep Furiously</i> 68 mins
	22:00 PROGRAMME 7 <i>The Idea of Independence (part 2)</i> 71 mins	21:30 PROGRAMME 1 <i>Disclosure, Devotion and the Saving Grace of Fiction</i> 82 mins

For a description of the programmes please refer to pages 63 to 77

Schedule

SCREENING SCHEDULE

(MARCH 25 – MAY 7, 2011)

MARCH 19 Saturday <i>Hamra Cinema</i>	MARCH 25 Friday <i>Institute for Theatrical Arts</i>	MARCH 26 Saturday <i>Institute for Theatrical Arts</i>
14:00 PROGRAMME 1 <i>Disclosure, Devotion and the Saving Grace of Fiction</i> 82 mins	12:00 PROGRAMME 1 <i>Disclosure, Devotion and the Saving Grace of Fiction</i> 82 mins	12:00 PROGRAMME 6 <i>The Idea of Independence (part 1)</i> 62 mins
16:00 PROGRAMME 8 <i>Seven Short Plots (part 1)</i> 44 mins	14:00 PROGRAMME 2 <i>Colourless Green Ideas Sleep Furiously</i> 68 mins	13:30 PROGRAMME 7 <i>The Idea of Independence (part 2)</i> 71 mins
17:00 PROGRAMME 9 <i>Seven Short Plots (part 2)</i> 76 mins	15:30 PROGRAMME 3 <i>Here Comes History, There Goes Everybody</i> 79 mins	15:00 PROGRAMME 8 <i>Seven Short Plots (part 1)</i> 44 mins
	17:00 PROGRAMME 4 <i>Watching Them</i> 66 mins	16:00 PROGRAMME 9 <i>Seven Short Plots (part 2)</i> 76 mins
	18:30 PROGRAMME 5 <i>Visual Utopias</i> 67 mins	

For a description of the programmes please refer to pages 63 to 77

MARCH	26	APRIL	1	APRIL	2
Saturday		Friday		Saturday	
<i>Hamra Cinema</i>		<i>Institute for Theatrical Arts</i>		<i>Institute for Theatrical Arts</i>	
12:30		12:00		12:00	
PROGRAMME 8		PROGRAMME 2		PROGRAMME 6	
<i>Seven Short Plots (part 1)</i>		<i>Colourless Green Ideas Sleep Furiously</i>		<i>The Idea of Independence (part 1)</i>	
44 mins		68 mins		62 mins	
13:30		13:30		13:30	
PROGRAMME 9		PROGRAMME 3		PROGRAMME 7	
<i>Seven Short Plots (part 2)</i>		<i>Here Comes History, There Goes Everybody</i>		<i>The Idea of Independence (part 2)</i>	
76 mins		79 mins		71 mins	
		15:00		15:00	
		PROGRAMME 4		PROGRAMME 8	
		<i>Watching Them</i>		<i>Seven Short Plots (part 1)</i>	
		66 mins		44 mins	
		16:30		16:00	
		PROGRAMME 5		PROGRAMME 9	
		<i>Visual Utopias</i>		<i>Seven Short Plots (part 2)</i>	
		67 mins		76 mins	
		18:00			
		PROGRAMME 1			
		<i>Disclosure, Devotion and the Saving Grace of Fiction</i>			
		82 mins			

For a description of the programmes please refer to pages 63 to 77

APRIL	2	APRIL	8	APRIL	9
Saturday		Friday		Saturday	
<i>Hamra Cinema</i>		<i>Institute for Theatrical Arts</i>		<i>Institute for Theatrical Arts</i>	
12:30		12:00		12:00	
PROGRAMME 8		PROGRAMME 3		PROGRAMME 6	
<i>Seven Short Plots (part 1)</i>		<i>Here Comes History, There Goes Everybody</i>		<i>The Idea of Independence (part 1)</i>	
44 mins		79 mins		62 mins	
13:30		13:30		13:30	
PROGRAMME 9		PROGRAMME 4		PROGRAMME 7	
<i>Seven Short Plots (part 2)</i>		<i>Watching Them</i>		<i>The Idea of Independence (part 2)</i>	
76 mins		66 mins		71 mins	
		15:00		15:00	
		PROGRAMME 5		PROGRAMME 8	
		<i>Visual Utopias</i>		<i>Seven Short Plots (part 1)</i>	
		67 mins		44 mins	
		16:30		16:00	
		PROGRAMME 1		PROGRAMME 9	
		<i>Disclosure, Devotion and the Saving Grace of Fiction</i>		<i>Seven Short Plots (part 2)</i>	
		82 mins		76 mins	
		18:30			
		PROGRAMME 2			
		<i>Colourless Green Ideas Sleep Furiously</i>			
		68 mins			

For a description of the programmes please refer to pages 63 to 77

APRIL Saturday <i>Hamra Cinema</i>	9	APRIL Friday <i>Institute for Theatrical Arts</i>	15	APRIL Saturday <i>Institute for Theatrical Arts</i>	16
12:30 PROGRAMME 8 <i>Seven Short Plots</i> (part 1) 44 mins		12:00 PROGRAMME 4 <i>Watching Them</i> 66 mins		12:00 PROGRAMME 6 <i>The Idea of Independence (part 1)</i> 62 mins	
13:30 PROGRAMME 9 <i>Seven Short Plots</i> (part 2) 76 mins		13:30 PROGRAMME 5 <i>Visual Utopias</i> 67 mins		13:30 PROGRAMME 7 <i>The Idea of Independence (part 2)</i> 71 mins	
		15:00 PROGRAMME 1 <i>Disclosure, Devotion and the Saving Grace of Fiction</i> 82 mins		15:00 PROGRAMME 8 <i>Seven Short Plots</i> (part 1) 44 mins	
		17:00 PROGRAMME 2 <i>Colourless Green Ideas Sleep Furiously</i> 68 mins		16:00 PROGRAMME 9 <i>Seven Short Plots</i> (part 2) 76 mins	
		18:30 PROGRAMME 3 <i>Here Comes History, There Goes Everybody</i> 79 mins			

For a description of the programmes please refer to pages 63 to 77

APRIL Saturday <i>Hamra Cinema</i>	16	APRIL Friday <i>Institute for Theatrical Arts</i>	22	APRIL Saturday <i>Institute for Theatrical Arts</i>	23
12:30 PROGRAMME 8 <i>Seven Short Plots</i> (part 1) 44 mins		12:00 PROGRAMME 5 <i>Visual Utopias</i> 67 mins		12:00 PROGRAMME 6 <i>The Idea of Independence (part 1)</i> 62 mins	
13:30 PROGRAMME 9 <i>Seven Short Plots</i> (part 2) 76 mins		13:30 PROGRAMME 1 <i>Disclosure, Devotion and the Saving Grace of Fiction</i> 82 mins		13:30 PROGRAMME 7 <i>The Idea of Independence (part 2)</i> 71 mins	
		15:30 PROGRAMME 4 <i>Watching Them</i> 66 mins		15:00 PROGRAMME 8 <i>Seven Short Plots</i> (part 1) 44 mins	
		17:00 PROGRAMME 2 <i>Colourless Green Ideas Sleep Furiously</i> 68 mins		16:00 PROGRAMME 9 <i>Seven Short Plots</i> (part 2) 76 mins	
		18:30 PROGRAMME 3 <i>Here Comes History, There Goes Everybody</i> 79 mins			

For a description of the programmes please refer to pages 63 to 77

APRIL	23	APRIL	29	April	30
Saturday		Friday		Saturday	
<i>Hamra Cinema</i>		<i>Institute for Theatrical Arts</i>		<i>Institute for Theatrical Arts</i>	
12:30		12:00		12:00	
PROGRAMME 8		PROGRAMME 6		PROGRAMME 5	
<i>Seven Short Plots (part 1)</i>		<i>The Idea of Independence (part 1)</i>		<i>Visual Utopias</i>	
44 mins		62 mins		67 mins	
13:30		13:30		13:30	
PROGRAMME 9		PROGRAMME 7		PROGRAMME 4	
<i>Seven Short Plots (part 2)</i>		<i>The Idea of Independence (part 2)</i>		<i>Watching Them</i>	
76 mins		71 mins		66 mins	
		15:00		15:00	
		PROGRAMME 1		PROGRAMME 8	
		<i>Disclosure, Devotion and the Saving Grace of Fiction</i>		<i>Seven Short Plots (part 1)</i>	
		82 mins		44 mins	
		17:00		16:00	
		PROGRAMME 2		PROGRAMME 9	
		<i>Colourless Green Ideas Sleep Furiously</i>		<i>Seven Short Plots (part 2)</i>	
		68 mins		76 mins	
		18:30			
		PROGRAMME 3			
		<i>Here Comes History, There Goes Everybody</i>			
		79 mins			

For a description of the programmes please refer to pages 63 to 77

APRIL	30	MAY	6	MAY	7
Saturday		Friday		Saturday	
<i>Hamra Cinema</i>		<i>Institute for Theatrical Arts</i>		<i>Institute for Theatrical Arts</i>	
12:30		12:00		12:00	
PROGRAMME 8		PROGRAMME 1		PROGRAMME 3	
<i>Seven Short Plots (part 1)</i>		<i>Disclosure, Devotion and the Saving Grace of Fiction</i>		<i>Here Comes History, There Goes Everybody</i>	
44 mins		82 mins		79 mins	
13:30		14:00		13:30	
PROGRAMME 9		PROGRAMME 2		PROGRAMME 4	
<i>Seven Short Plots (part 2)</i>		<i>Colourless Green Ideas Sleep Furiously</i>		<i>Watching Them</i>	
76 mins		68 mins		66 mins	
		15:30		15:00	
		PROGRAMME 5		PROGRAMME 9	
		<i>Visual Utopias</i>		<i>Seven Short Plots (part 2)</i>	
		67 mins		76 mins	
		17:00		16:30	
		PROGRAMME 6		PROGRAMME 8	
		<i>The Idea of Independence (part 1)</i>		<i>Seven Short Plots (part 1)</i>	
		62 mins		44 mins	
		18:30			
		PROGRAMME 7			
		<i>The Idea of Independence (part 2)</i>			
		71 mins			

For a description of the programmes please refer to pages 63 to 77

Opening Week Programme

MAY
Saturday
*Hamra
Cinema*

7

MARCH
Sunday – Tuesday
Radisson Blu, Corniche Street

13 – 15

12:30
PROGRAMME 8
*Seven Short Plots
(part 1)*
44 mins

13:30
PROGRAMME 9
*Seven Short Plots
(part 2)*
76 mins

10:00 – 18:00 **MARCH MEETING**

The fourth annual gathering of institutions, organisations, artists and art practitioners based or active in the Middle East, North Africa and South Asia

Registration essential for all March Meeting events: marchmeeting@sharjahart.org

MARCH
Wednesday

16

10:00 – 13:00
Official Opening of Sharjah Biennial 10
In the presence of H.H. Sheikh Dr. Sultan Bin Mohammed Al Qasimi, Member of the UAE Supreme Council and Ruler of Sharjah
Sharjah Art Museum, Arts Area

13:00 – 20:00
Sharjah Biennial 10 Cinema Programme
Featuring Sharjah Biennial 10 commissioned films, co-productions and curated film programmes
Sharjah Institute for Theatrical Arts, Heritage Area

This programme will run for the duration of the Biennial (16 March - 16 May)

Please refer to page 90 for the screening schedule

MARCH
Thursday

17

17:00 – 18:30
Conversations with and among Film Curators
Ceramics House, Heritage Area

18:45 – 20:00
Mushrooms and Fig Leaves
Performance by Maqamat Dance Theatre of choreographer Omar Rajeh's new work. Live accompaniment composed by Mahmoud Turkmani with vocals by Fadia Tomb El-Hage
Bait Ghloom Ibrahim Ali Mousa, Heritage Area

As part of *A Monobrow Manifesto*, Slavs and Tatars will be giving away balloons in the Heritage Area on the opening day

14:00 – 20:00
Sharjah Biennial 10 Cinema Programme
Featuring Sharjah Biennial 10 commissioned films, co-productions and curated film programmes
Sharjah Institute for Theatrical Arts, Heritage Area

16:00 – 17:00
79.89.09
Lecture by Slavs and Tatars
Ceramics House, Heritage Area

17:00 – 19:00
Sharjah Biennial 10 Opening Reception
Hosted by H.H. Sheikhha Hoor Al Qasimi
Bait Al Serkal, Arts Area

19:30 – 20:30
My Heart Tells Me A Tribute to Omar Amiralay
Performance by Noma Omran

MARCH
Friday

18

*Bait Al Shamsi,
Arts Area*

21:00 – 22:00
Score for a Biennial
Music
performance
by Ma'alem
Abdelkébir
Merchane and
Yusef Lateef
*Bait Al Shamsi,
Arts Area*

14:00 – 21:00
**Sharjah Biennial 10
Cinema Programme**
Featuring Sharjah
Biennial 10
commissioned
films, co-
productions
and curated film
programmes
*Sharjah Institute
for Theatrical Arts,
Heritage Area*

16:30 – 20:00
**Sharjah Biennial 10
Publications**
Launch Event in
the presence of the
editors and writers
*Bait Al Naboodah,
Heritage Area*

17:00 – 20:00
**Panel on Translation
and Treason**
(collateral event)
Organised by
the Department
of Arabic &
Translation
Studies, American
University of
Sharjah

14:40 – 18:00
Treason through
Translation: Why and
how? (Dr. Said M.
Faiq)

17:50 – 18:30
Picasso's translator
into Arabic: a loyal
messenger or a false
friend? (Dr. Sattar
Izwaini)

18:40 – 19:20
Treason and Bias:
Two sides of the Same
Coin? (Dr. Ahmed
A. Ali)
*Ceramics House,
Heritage Area*

19:30 – 20:00
When is Treason
Untreasonable?
(Dr. Basil Hatem)

18:45 – 20:00
**Mushrooms and Fig
Leaves**
Performance by
Maqamat Dance
Theatre of chore-
ographer Omar
Rajeh's new work.
Live accompani-
ment composed

MARCH
Saturday

19

by Mahmoud
Turkmani with
vocals by Fadia
Tomb El-Hage
*Bait Ghloom
Ibrahim Ali Mousa,
Heritage Area*

7 – 8:30PM
**Home on Neutral
Ground**

Artist talk by Rayy-
ane Tabet during
a visit to the one-
night installation of
his pitch protector
at the Sharjah
Cricket Stadium
*Transportation to
and from Sharjah
Cricket Stadium
will be provided.
Buses will leave at
6:30pm from the
Sharjah Art Mu-
seum entrance*

9 – 10PM
**Score for a
Biennial**
Music perfor-
mance by Sam
Shalabi and Alan
Bishop
*Bait Al Shamsi,
Arts Area*

11:00 – 13:00
**Untimely
Collaboration**
Seminar with Jalal
Toufic, with the
participation of
Walid Raad and
Omar Berrada
*Ceramics House,
Heritage Area*

15:00 – 20:00
**Sharjah Biennial 10
Cinema Programme**
Featuring seven
Sharjah Biennial
commissioned
films, one co-
production and
one short film.
Screenings in
the presence of
directors (Karim
Ainouz, Rania
Attiah and
Daniel Garcia,
Hicham Ayouch,
Ali Essafi, Sean
Gullette, Bahman
Kiarostami, Rania
Stephan, Akram
Zaatari, Caveh
Zahedi)
*Hamra Cinema,
Al Arouba Street*

21:00 – 22:00
Score for a Biennial
Music
performance
by Dimi Mint
Abba and Amino
Belyamani
*Bait Al Shamsi,
Arts Area*

**SHARJAH
BIENNIAL 10
Opening Hours**

16 – 19 March
(Opening Week)
Saturday - Thursday:
10:00 – 22:00
Friday: 16:00 – 22:00

20 March – 16 May
Saturday - Thursday:
08:00 – 20:00
Friday: 16:00 – 20:00

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