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Notes to Editors:

ABU DHABI ART
About Abu Dhabi Art
Abu Dhabi Art expands beyond the notion of a traditional art fair, in placing strong emphasis on a diverse public engagement programme, including art installations and exhibitions, talks and events that take place in different locations throughout the year. The culmination of this year-long programme is the Abu Dhabi Art event in November, which provides an important sales platform for participating galleries whilst also offering these galleries an opportunity to showcase ambitious installations and site-specific works by their artists to a wide audience.

About the Department of Culture and Tourism – Abu Dhabi
The Department of Culture and Tourism – Abu Dhabi (DCT Abu Dhabi) drives the sustainable growth of Abu Dhabi’s culture and tourism sectors, fuels economic progress and helps achieve Abu Dhabi’s wider global ambitions. By working in partnership with the organisations that define the emirate’s position as a leading international destination, DCT Abu Dhabi strives to unite the ecosystem around a shared vision of the emirate’s potential, coordinate effort and investment, deliver innovative solutions, and use the best tools, policies and systems to support the culture and tourism industries.

DCT Abu Dhabi’s vision is defined by the emirate’s people, heritage and landscape. We work to enhance Abu Dhabi’s status as a place of authenticity, innovation, and unparalleled experiences, represented by its living traditions of hospitality, pioneering initiatives and creative thought.

About Dyala Nusseibeh
Dyala Nusseibeh has been the Director of Abu Dhabi Art since 2016. Having graduated with a BA from Cambridge University and an MLitt (with Distinction) from Glasgow University, she spent a year at the Cultural Foundation in Abu Dhabi followed by four years at the Saatchi Gallery in London as Head of Education. In this capacity she organised annual student shows, the education programme at the gallery and a travelling exhibition of works from the Saatchi collection to Ipswich in order to broaden outreach. In 2013, Nusseibeh became founding Director of Art International Istanbul, managed by leading fair organisers Angus Montgomery, a position she held until 2016 when she joined the Department of Culture and Tourism - Abu Dhabi.

CURATORS
About Simon Njami
Simon Njami is a Paris-based independent curator, lecturer, art critic and novelist. Njami was the co-founder and Editor-in-Chief of Revue Noire, a journal of contemporary African and extra-occidental art. He has served as the Artistic Director of the first Johannesburg art fair in 2008, the Bamako photography biennale for 10 years, and the Dak’art Biennale (2016/2018). He also co-curated the first African pavilion at the 52nd Venice Biennale in 2007.

Njami has curated numerous exhibitions of contemporary art and photography, including Africa Remix (2004/2007) and the first African Art Fair, held in Johannesburg in 2008; The Divine Comedy (2013), at the MMK (Museum fur Moderne Kunst) in Frankfurt; SCAD, Savannah (2014) and The Smithsonian in
Simon Njami is the Curator for the gallery sector *Kind of Blue*, Abu Dhabi Art 2021.

**About Rose Lejeune**

Rose Lejeune is a curator and researcher with a specific interest in commissioning and collecting context-based, social and performative practices. She has built a reputation for strategic overview and curatorial innovation and in 2020 was named in ArtNet’s Intelligence Report as a “global innovator” for her work on expanding collections.

Rose is the Director of Performance Exchange, a UK-wide project working to embed performance within collections. Rose is also the Associate Curator for the Delfina Foundation’s Collecting as Practice programme where she developed the groundbreaking programme that looks at the politics and economics of global collections.

Rose’s current curatorial activities have developed following a decade of working with public organisations throughout the UK to commission for non-gallery situations. This includes as Curator at Art on the Underground, and Education Projects Curator at the Serpentine Gallery. Rose holds a BA in Philosophy and Art History, and an MA in Curating Contemporary Art from the Royal College of Art. Finally, Rose is currently a PhD candidate in Curating at Goldsmiths College, University of London, where her research focuses on curatorial frameworks for performance art in, and out, of the art market.

Rose Lejeune is the Curator for the Performing Arts Programme, Abu Dhabi Art 2021.

**PERFORMING ARTS PROGRAMME**

**About Performing Arts Programme**

Abu Dhabi Art works with a number of artists and curators to provide a strong performance component at the fair, with site-specific performances commissioned in different locations throughout the city, or experienced through the virtual platform.

**About Louise Hervé & Clovis Maillet**

Louise Hervé & Clovis Maillet were born in 1981. They founded I.I.I. (International Institute for Important Items) more than 15 years ago, while studying respectively art and anthropological history. They are exploring embodied knowledge through performance and film, articulating historical material, reenactment, and projections in the future. They are represented by Galerie Marcelle Alix in Paris.

Credac (F), Kunsthal Aarhus (DK) and Passerelle in Brest (F), the Contemporary Art Gallery in Vancouver (CAN), the Synagogue de Delme (F), FRAC Champagne Ardenne (F), and Kunstverein Braunschweig (DE) organized solo presentations of their work.

They recently took part in Thalielab residency (BEL), Te Whare Hera international artist Residency in Wellington (NZ), and in the exhibitions *Words at an Exhibition*, Busan Biennial (KR), *Rituel-les*, IAC Villeurbane (FR), *Work it, feel it*, Kunsthalles Vienna (AT), *The blue-grey wall*, The Physics Room (NZ), The other sight CAC Vilnius (LT), Liverpool Biennial (UK)... They produced original performances for *Printemps de Septembre* (F), Biennale de Lyon (F), Dallas Contemporary (USA), FIAC in Paris (F), the Whitechapel Gallery in London (UK), Musée Picasso in Paris (F). Their first publication, *Attraction*...
Mays Albaik
Mays Albaik is a Palestinian artist with an interdisciplinary visual practice triangulating body, language, and place. Crystalizing as performance, video, sculpture, and installations, her work layers a personal poetics onto the sociopolitics that define relationships to geography, looking for moments of mediated as well as immediate contact between place, body and language. Albaik holds an MFA from Rhode Island School of Design and a B.Arch from the American University of Sharjah. An alumna of Salama Emerging Artist Fellowship (SEAF), she recently opened her first solo show 'A Terranean Love Note' at Tashkeel, Dubai, and has participated in various exhibitions including 'Qala 0.8900' (Darat Al Funun, Jordan); 'Before We Were Banned' (Helix Art Gallery, Brooklyn, New York); 'Sawt 2a' (Grey Noise, Dubai); 'Mind the Gap' (Tashkeel, Dubai), and 'Change Coordinates + Someone Else' (1971 Design Space, Sharjah). Mays' early practice developed out of the oral narration of her family's history, the story of her grandfather's exile from Palestine, and the winding path through geopolitical and cultural landscapes that led to where she is now; a non-citizen resident of her country of birth. Mays Albaik was born in 1991, Abu Dhabi, UAE; and lives and works in Abu Dhabi, UAE.

Rand Abdul Jabbar
Rand Abdul Jabbar (b. Baghdad, 1990) borrows from and reconstructs the ephemera of place, history and memory, employing design, sculpture and installation as primary mediums of operation. Current research pursuits examine historic, cultural and archaeological narratives, interrogating the fragility of tangible heritage to create and compose forms that draw on artefacts, architecture and mythology. Simultaneously, she explores and contests with individual and collective memory to produce fragmentary reconstructions of historic events and past experiences. Her work has been exhibited at the Shubbak Festival (UK), SAVVY Contemporary (Germany), Rabat Biennale (Morocco), Biennale d'Architecture d’Orléans (France), Warehouse 421, NYU Abu Dhabi Art Gallery, and Jameel Arts Centre (UAE). She has also conducted art residencies with the NTU Centre for Contemporary Art (Singapore), Warehouse 421, the Abu Dhabi Music and Arts Foundation and the Salama bint Hamdan Al Nahyan Foundation (UAE). Abdul Jabbar received a Master of Architecture from Columbia University in 2014.

Taus Makhacheva
Taus Makhacheva (b. 1983, Moscow, Russia) lives and works in Moscow, Russia. Despite being born in Moscow, Makhacheva’s cultural origins are in Dagestan, which often informs her practice. She works with different media including installation and performance, but is predominately known for her videos, often exploring notions of truth relating to cultural authenticity and assimilation following the Sovietisation of Dagestan. Her video piece *Tightrope* (2015) is a complex work that plays on the delicate relationships between art history, politics, past and contemporary culture.

**BEYOND: ARTIST COMMISSIONS**

**About Beyond: Artist Commissions**

Launched in 2017. Each year, Abu Dhabi Art invites established and well-known artists to create site-specific works in historic sites in Al Ain and the wider Abu Dhabi emirate, to activate these sites and draw new audiences to them. The works created by the commissioned artists are revealed during Abu Dhabi Art and remain on show to the public for several months afterwards.

**About Aya Haidar**

Aya Haidar is a Lebanese-British interdisciplinary artist whose craft-based practice explores silenced narratives around socially and politically engaged issues. Haidar was born in 1985 and currently lives and works in London.

She graduated with a BA in Fine Arts from the Slade School of Fine Art (London), having completed an exchange programme at the School of the Art Institute (Chicago). She went on to achieve an MSc in NGOs and Development from the London School of Economics and Political Science (London).

Her solo and group exhibitions include Cromwell Place (London), Cubitt (London), Art Berlin Contemporary (Germany), ATHR (Jeddah), Bischoff Weiss (London), New Art Exchange (Nottingham),

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Jeddah 21,39 (KSA), Mosaic Rooms (London), Casa Arabe (Madrid), FIAC (Paris), Art Dubai (UAE), Abu Dhabi Art (UAE), Art Istanbul (Turkey).

Her numerous social engagement projects include Mosaic Rooms’ Together Apart: Lockdown Diaries, INIVA’s A Place for Conversation, V&A’s Record, Resist, Reframe, Tate’s Illuminating Cultures programme and INIVA’s Emotional Learning Cards, as well as being selected for Hans Ulrich Obrist and Hoor Al Qasemi’s Do It Arab project.

Her most recent artist residencies include Deveron Projects (Aberdeenshire) and Cubitt Arts (London).

Aya Haidar is represented by ATHR and is a commissioned artist for Beyond: Artist Commissions, Abu Dhabi Art 2021

About Hazem Harb
Born Gaza, Palestine, 1980. Palestinian-Italian
Hazem Harb’s trajectory spans over several decades, maintaining an unwavering dialogue with his symbolically charged homeland. Moving from Gaza to Rome to study for his Master of Fine Arts degree from the European Institute of Design, and then on to the UAE, Harb has learnt to navigate life as a liminal. Knowing that his place of origin can never be just a ‘land’, the artist unleashes an ever-evolving repertoire of artistic techniques to negotiate a space that has been carved up and redrawn many times. His art is at once submerged in a deep locality, fuelled by personal insight, and entangled in conversations that cannot be easily separated from the global arena. His practice is intended more as visual excavation than romanticisation of the Other, and through it, one can explore the paradoxical and pressured relations between people and places. Steering away from nostalgia and the fetishisation of displacement, he draws from academia and architecture, as well as European art traditions, to negotiate an axis of complex social and cultural relations, built and natural environments, longing and belonging. Much like the artists of the early 20th century who, through the deployment of collage, healed from the trauma of the First World War by binding together everyday and artistic experiences, Harb succeeds in materialising complex and unfamiliar terrain. Operating as a researcher, by collecting and synthesising archives of rarified ephemera including photographs, negatives and maps, Harb mediates his materials in a manner which dismantles them from a static space. Through a process of collage, layered down with geometric precision, he stitches visual artefacts together and forms fresh constructions that invite unheard discourses and a historical rethinking.

Hazem Harb is represented by Tabari Artspace and is a commissioned artist for Beyond: Artist Commissions, Abu Dhabi Art 2021.

About Dr. Najat Makki
Dr. Najat Makki, born in 1956 in Dubai, was the first Emirati woman to earn a government scholarship to study art abroad in 1977. She obtained her Bachelor’s and Master’s degrees in sculpture and metal from the College of Fine Arts in Cairo. She obtained her PhD in 2001 in the field of metal coinage. She is one of the members of the Dubai Cultural Council and one of the pioneers in Emirati contemporary art scene. Her works are demanded by international museums, and exhibitions, in addition to her participation in international biennales. She has participated in several workshops, solo and group exhibitions throughout the world. She obtained many awards and appreciation inside and outside the Gulf Cooperation Council states. Dr Makki’s works are distinguished by specialty of the style in the frame of abstract expressionism, inspired from local heritage to reach by the deepness represented in her colours to worlds that drive the viewer to meditation.

About Rasheed Araeen
Born and educated in Pakistan, Araeen trained as an engineer before moving to Europe in the 1960s to become one of the pioneers of minimalist sculpture in Britain. However, he received no institutional recognition for his contribution to the modernist discourse in this country, being side-lined as a non-European whose work was consistently evaluated within the context of post-colonial structures.
As a result of this, in the 1970s and 1980s his work — in performance, photography, painting and sculpture — began to develop an overtly political content which drew attention to the way in which black artists were invisible within the dominant Eurocentric culture.

Geometric structures in which vertical and horizontal lines are held together by a network of diagonals (like the bracing struts used to strengthen latticed engineering constructions) play on the links between Eastern and Western thought and the frameworks of social institutions and aesthetics. Photographs overlaid by or held within these geometric structures, bring in the personal and psychological and relate the human individual to the social structure in which s/he exists.

Through his activities as a publisher, writer and artist he is one of the pivotal figures in establishing a black voice in the British arts. Araeen has published numerous journals and articles, some of the most notable being: Black Phoenix, published in 1978, which was followed by the hugely influential Third Text in 1987 and Third Text Asia in 2008. He also founded Kala Press in association with Third Text to disseminate information on neglected African and Asian artists in Britain who contributed to the development of post-war British art.

In 1989, Araeen curated the exhibition, The Other Story, Afro-Asian artists in post-war Britain at the South Bank Centre. This was the first major retrospective of work by Asian and African artists in Britain, all of whom had contributed greatly to the artistic scene since the 1950s, without ever being formerly accepted as part of the establishment.

Rasheed has exhibited widely with his most recent exhibition being his retrospective show, Rasheed Araeen: A Retrospective, Van Abbe museum, Eindhoven, The Netherlands (2018) which later travelled to MAMCO, Musée d’art moderne et contemporain, Geneva, Switzerland (2018), BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2018-19) and Garage Museum of Contemporary Art, Moscow, Russia (2019).

His works have been included in important private and public collections across the world. Rasheed lives and works in London, United Kingdom.

About Richard Atugonza
b.1994, Fort Portal, Uganda

Atugonza is a sculptor who graduated from Margaret Trowell School of Industrial and Fineart – Makerere University Kampala in 2019. He majored in sculpture specifically in portraiture and minors in photography and communication design.

He previously worked as an apprentice in Lost-wax casting and as a technical officer in a furniture workshop which he left in 2020 to pursue an art residency with Silhouette in Kampala.

His current body of works from the series Imperfection perfections encompasses a selection of portraits depicting people in his life that he sculpts in ubiquitous materials such as plastic bottles and charcoal found in his immediate environment to capture proportion, body movement and posture using the reverse technique. This begins with dressing his models with bandage to get the negative, after which he manipulates through clay as an 'editing' process to capture the figure’s expression in order to make a cast.

Atugonza sees his practice as an extension of a recycling line, where he initially began using plastic litter found on the university premises, not because he was trying to clean the campus but because he needed cheap material to make his work as a student. This further extended to sourcing these materials from his neighbours living on the same compound and purchasing it from the recycling depot.

In this making process, the subject matter and materiality fuse people and the environment in forms that appear brittle but which, however, become durable through the transformation of the plastic through combustion. In this process, the artist finds new techniques and solutions to handle the materials. Within
the daily challenges the artist encounters in his life and those of others, there is a resilient character to be found in the new materialism of the black matter.

Atugonza has exhibited his work at 1:54 Art Fair London 2020, Surfaces Afriart Gallery Kampala 2019 and Walls Speak, Kingdom Kampala, 2019.

**In and Around**

**About In and Around**

Space for the fair's participating galleries to show large-scale installations outside their booth space within the fair venue during the fair.

**About Alfredo Jaar**


**About Hera Büyüktaşciyan**

Hera Büyüktaşciyan integrates metaphors from local myths and historic and iconographic elements of different geographies to open up new narrative scopes. She locates the figure of the Other between the twinned spectres of absence and invisibility in order to weave connections between identity, memory, space and time.

Büyüktaşciyan was born in Istanbul in 1984, and graduated from Marmara University, Faculty of Fine Arts, Painting department in 2006. She lives and works in Istanbul, Turkey.

Selected exhibitions include: rivus, Biennale of Sydney 2022, Australia (2022) (forthcoming); Soft Water Hard Stone, New Museum Triennial, New York, NY (2021) (forthcoming); Once Upon a Time Inconceivable, Protocinema, Istanbul (forthcoming); What If a Journey..., Autostrada Biennale, Kosovo (2021); Permanent Spring, Delayed Bloom, Protocinema Open Air Screening Tour 2021, Multiple cities (2021); Reflections: Contemporary Art of the Middle East and North Africa, The British Museum, London, UK (2021); On Stones and Palimpsests, Green Art Gallery, Dubai, UAE (2020)(solo); LB02: between the sun and the moon, Lahore Biennale, Lahore, Pakistan (2020); Every Step in the Right Direction, Singapore Biennale, National Gallery, Singapore (2019); The Shoreline Dilemma, Toronto Biennial of Art, Toronto, Canada (2019); On Threads and Frequencies, GIGANTISME, Dunkirk, France (2019); Neither on the Ground, nor in the Sky, Institut für Auslandsbeziehungen (ifa) Gallery, Berlin, Germany (2019); Planetary Planning, Dhaka Art Summit, Dhaka, Bangladesh (2018); Doublethink: Double vision, Pera Museum, Istanbul, Turkey (2017); Write Injuries on Sand and Kindness in Marble, Green Art Gallery, Dubai, UAE (2017) (solo); Still (the) Barbarians, EVA International – Ireland’s Biennial, Limerick, Ireland (2016); Saltwater, Istanbul Biennial, Istanbul, Turkey (2015); Armenty, Armenian Pavilion, 56th Venice Biennale, Venice, Italy (2015).

**About Siah Armajani**

Siah Armajani (b. 1939, Tehran) moved to the United States from Iran in 1960. He attended Macalester College, in Minnesota, where he studied philosophy. His sculptures, drawings and public works exist between the boundaries of art and architecture, informed by democratic and populist ideals. Armajani is recognized as a leading figure in the conceptualization of the role and function of public art, with nearly one hundred projects realized internationally since the 1960s.

The artist’s education in Western thought and philosophy began in Tehran, where he attended a Presbyterian school for Iranian students, and continued through his undergraduate years in the US.
Early theoretical interests continue to influence his work, taking form in objects and architectural spaces designed in homage to literary, philosophical and political figures like Martin Heidegger, Ralph Waldo Emerson, Theodor Adorno, Ahmad Shamlou and Alfred Whitehead.

American vernacular architecture has been a consistent visual motif in Armajani’s practice, and is manifest in his public works, including bridges, gardens and outdoor structures. In the artist’s words: ‘I am interested in the nobility of usefulness. My intention is to build open, available, useful, common, public gathering places – gathering places that are neighbourly’. These concerns take form in his ongoing series titled Reading Rooms and Reading Gardens, as well as public spaces, pavilions and shelters for social exchanges or solitary meditation. Armajani’s Tombs series (1972–2016) references both American modernist and vernacular architecture, playing tribute to figures including Walt Whitman, John Berryman, Nicola Sacco and Bartolomeo Vanzetti, amongst others.

Armajani’s most celebrated public artworks are bridges, walkways and gardens, including the Irene Hixon Whitney Bridge (1988), Minneapolis; the World Financial Center’s promenade (in collaboration with Scott Burton and Cesar Pelli), Battery Park City, New York; Gazebo for Two Anarchists, Storm King Art Center, Mountainville, New York; Floating Poetry Room, Ijburg, Amsterdam; Bridge for Iowa City, University of Iowa; and numerous gardens at Villa Arson Museum, Nice. He was commissioned to design the Cauldron for the 1996 Centennial Olympic Games in Atlanta, Georgia.

The artist has been the subject of more than fifty solo exhibitions since 1978, including surveys and retrospectives at The Metropolitan Museum of Art (2019), Walker Art Center, Minneapolis (2018), Parasol unit, London (2013); the Nelson-Atkins Museum of Art, Kansas City (2008); Musée d’art moderne et contemporain, Geneva (2007, tour); Museo Nacional Centro de Arte Reina Sofia, Madrid (1999, tour); Villa Arson, Nice (1994); Lannan Foundation, Los Angeles (1992); Kunsthalle Basel (1987); Westfälisches Landesmuseum, Münster (1987, tour); and the Institute of Contemporary Art, Philadelphia (1985). Armajani’s career retrospective, Siah Armajani: Follow This Line, was held at The Walker Art Center (9 September – 30 December 2018) and currently on view at The Metropolitan Museum of Art (The Met Breuer) from the 20th of February to the 2nd of June 2019.


Armajani’s work is in numerous public collections, including Art Institute of Chicago; British Museum, London; Carnegie Museum of Art, Pittsburgh; Dallas Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; M+, Hong Kong; Metropolitan Museum of Art, New York; Minneapolis Institute of Art; Musée d’art moderne et contemporain, Geneva; Museum für Moderne Kunst, Frankfurt; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Nelson-Atkins Museum of Art, Kansas City; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam, The Netherlands; and Walker Art Center, Minneapolis.

About Zineb Sedira
Zineb Sedira was born in Paris to Algerian parents in 1963. She received a BA from Central Saint Martins School of Art, London, in 1995, an MFA from the Slade School of Fine Art, London, in 1997, and subsequently studied photography at the Royal College of Art, London. Embodying a present day...
globalized, multicultural identity. Sedira's polyphonic vocabulary is the result of her sustained exploration into portraiture, landscapes, language and archival research. Working with photography, film, sculpture and installations, her artistic oeuvre spans documentary and fiction, with her more recent works taking a more poetic, lyrical tone. Her early works are particularly autobiographical as the artist found inspiration in researching her identity as a woman with a singular personal geography. Sedira also examined the conventional gender roles of Arab women, with a particular focus on female familial relationships. Serene and at times haunting, Sedira preserves personal and collective memories and histories within her works, which act as a conduit for the transmission of these memoirs. Bridging the diasporic narratives beyond basic stereotypes and providing a legacy for the future holds great importance to Sedira. Blending the personal with the political in powerfully profound works, Sedira questions complicated notions as to who has the right to be the custodian of such a precious, personal archive in an era of post-colonialism.

Sedira will represent France at the 59th Venice Biennale in 2022 and her work has been included in many solo exhibitions such as: Standing Here Wondering Which Way to Go, Bilmuseet, Umeå, Sweden (2021); Zineb Sedira: Where Does the Desert End?, SMOCA, Scottsdale Museum of Contemporary Art, USA (2021); L'Espace d'un instant, Jeu de Paume, Paris, France (2019); Zineb Sedira @ NOW 5, National Galleries of Scotland, Edinburgh, UK (2019); Of Words and Stones, Beirut Art Center, Beirut, Lebanon (2018); Air Affairs and Maritime NonSense, Sharjah Art Foundation Art Spaces, Sharjah, UAE (2018). Now you see me - now you see me, VCUQ Gallery, Virginia Commonwealth University, Doha Qatar (2016); Sands of Time, The Third Line, Dubai, UAE (2015), Lighthouse in the Sea of Time, Blaffer Art Museum, University of Houston, Houston, USA (2013); The Voyage, or Three Years at Sea Part V: Zineb Sedira, Charles H. Scott Gallery, Vancouver, Canada (2013).

Her work has also been featured in many group exhibitions, including; The Stomach and the Port, Liverpool Biennale 2021; Open Eye Gallery, Liverpool, UK (2021); Deutsche Börse Photography Foundation Prize 2021, The Photographers' Gallery, London, UK (2021); Sixty Years, Tate Britain, London, UK (2021). Your footsteps are the road, for there is no road – An artistic road amid the Marcel Duchamp Prize artists, Red Brick Art Museum, Beijing, China, and Minsheng Art Museum, Shanghai, China (2019); Is This Tomorrow, Whitechapel Gallery, London, UK (2019); Jaou 2018, Kamel Lazaar Fondation, Tunis, Tunisia (2018); MiddleSea, Documentary Film Festival, Palermo, Italy (2018); La Terre la plus contraire, Fondation Fernet Branca, Bâle, Switzerland (2017); Voices, collection display at the Drum Gallery, Tate modern, UK (2017); VideoStudio: Meeting Points, The Studio Museum in Harlem, New York, USA (2016); Carte blanche exceptionnelle de Zineb Sedira, Silencio, Paris, France (2016). Crosswords, HANGAR Centro de Investigação Artística, Lisbon, Portugal (2016); We refugees - On the right to have right, Karlsruhe, Badischer Kunstverein, Germany (2016); But a Storm is Blowing from Paradise, Solomon R. Guggenheim Foundation, New York (2016); The Unfinished Conversation: Encoding/Decoded, Museu Coleção Berardo, Lisboa (2016); Prix Marcel Duchamp, FIAC, Paris, France (2015); The Translator’s Voice, MARCO - Museo de Arte Contemporanea de Vigo, Spain (2015); Unfinished Conversations, Beirut Art Center, Beirut, Lebanon (2015). Songs of Losses and Songs of Love: Lee Nan-Young and Oum Kalthoum, Gwanju Museum of Art, South Korea (2014). The Divine Comedy: Heaven, Hell, Purgatory revisited by Contemporary African Artists, MMK Museum für Modern Kunst, Frankfurt, Smithsonian National Museum of African Art, Washington D.C. (2014 - 2015), to name a few. Sedira has won several awards including the Dazibao Prize (2011) and the Prix SAM pour l’art contemporain (2010).

Sedira's work is in numerous public collections including The Solomon R. Guggenheim Foundation, New York City, USA; Centre Pompidou, Musée National d'Art Moderne, Paris; FRAC Provence-Alpes-Cote d'Azur, Marseille; Gallery of Modern Art, Glasgow Museums, Glasgow; Mathaf - Arab Museum of Modern Art, Doha; Musée d’Art Moderne de la Ville de Paris; Musée national de l’histoire et des cultures de l’immigration/ Cité nationale de l’histoire, Paris; mumok - Museum Moderner Kunst Stiftung Ludwig, Vienna; Sharjah Art Museum, Sharjah; Tate, London; Victoria and Albert Museum, Contemporary Wall Paper Collections, London.

Sedira lives in London and works between Algiers, Paris and London.
COLLECTORS FORUM
About Collectors Forum
Dedicated talks programme held throughout the year for Abu Dhabi Art patrons and collectors.

About Roxane Zand
Harvard and Oxford educated, Roxane Zand began a career in the arts at the Tehran Museum of Contemporary Arts, subsequently moving to the UK to work in the non-profit arts sector. She has served a variety of institutions such as the British Museum and Asia House, joining Sotheby’s in 2006 to lead its presence in the Middle East & Gulf.

In March 2020 she left Sotheby’s as Senior Director and Deputy Chairman to start her own consultancy. She continues to sit on a number of MENA Boards, AFAC, Aga Khan Museum UK Steering Committee, and advises the non-profit sector. Her most recent book was Geometry and Art in the Modern Middle East. She was appointed Deputy Lord Lieutenant (DL) by Her Majesty the Queen for her services to Middle Eastern art. She is also a charity auctioneer.

Roxane Zand is the organiser for the Collectors Forum, Abu Dhabi Art 2021.

BEYOND: EMERGING ARTISTS

Beyond: Emerging Artists
An annual initiative that launched in 2017. The programme provides three emerging artists in the UAE with a platform from which to develop their practice and realise ambitious art projects. The selected artists are chosen by a guest curator each year. They undertake a year-long programme of workshops and studio visits initiated by the guest curator which leads toward the realisation of a project for the Abu Dhabi Art fair in November. The works remain on exhibition to the public for several months beyond the fair dates.

About Sam Bardaouil and Till Fellrath
Sam Bardaouil and Till Fellrath are Founders of Art Reoriented, a multidisciplinary curatorial platform launched in 2009 in New York and Munich. They are Curators of the Lyon Biennale in 2022, and Affiliate Curators at Gropius Bau in Berlin.

As an independent voice, Bardaouil and Fellrath have collaborated with more than 70 institutions worldwide, including Centre Pompidou, Mathaf: Arab Museum of Modern Art, Tate Liverpool, Moderna Museet, Reina Sofia, ARTER, and the Montblanc Cultural Foundation. They are internationally recognized curators and award-winning authors whose practice is rooted in global contemporary art, as well as in the field of modernist studies.

In 2016 they were part of the team of curatorial attachés of the 20th Biennale of Sydney. At the Venice Biennale, they were curators of the National Pavilions of Lebanon in 2013 and the United Arab Emirates in 2019, and they are Curators of the French Pavilion in 2022.

About Hashel Al Lamki
Hashel Al Lamki was born in the UAE, where he has experienced not only the rapid industrial and architectural growth of Dubai and the rest of the Emirates, but also the cultural complexities and dynamics that came as a result of the construction boom. In 2007 Al Lamki joined a BFA programme at Parsons the New School for Design in New York City. During the artist’s time in New York City, he nurtured his passions and enriched his practice through multidisciplinary collaborations. Currently, he infuses these vibrant perspectives to bring them into his practice, which focuses on social innovation, sustainability, environmental & philanthropic practices. Al Lamki’s most recent exhibition is his first solo show, “The Cup and The Saucer”, at Warehouse 421.

About Maitha Abdalla
Maitha Abdalla is from the United Arab Emirates, was born in 1989 and is currently working in Abu Dhabi.
As if harnessing the subconscious, Maitha Abdalla’s work oscillates between the diaphanous, vibrant and surreal, and is always marked by an atmosphere of reminiscence and nostalgia. Often evolved into series articulating strong cultural narratives, her paintings, sculptures, and performance works are assemblages of memory, travel, and human interactions. Informed by exchanges and experiences, her socially driven commentaries on the human condition reveal astute, intuitive observations on the world around her, in a narrative form. A particularly influential encounter was with the children of an orphanage, where Maitha taught English and art. The motifs of childhood began to permeate her work after this time, becoming an eloquent vernacular in which she further explores the difference between the imaginary and the real; mapping the liminal space between these interconnected worlds, she plays out many questions of social and cultural identity.

About Christopher Benton
Christopher Joshua Benton (b. 1988) is a UAE-based American artist working across sculpture, photography, and film. Christopher works closely with communities and neighborhoods to instigate collaboration and share stories of power, labor, and hope. His practice explores how the working-class uses culture and innovation to stage resistance to post-colonial and neo-liberal forces. Past work has been presented at Dubai Design Week, the Fikra Graphic Design Biennial, and Jameel Arts Centre. He is currently pursuing his MS in Art, Culture, and Technology at the Massachusetts Institute of Technology, through the support of Salama Bint Hamdan Al Nahyan Foundation.

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