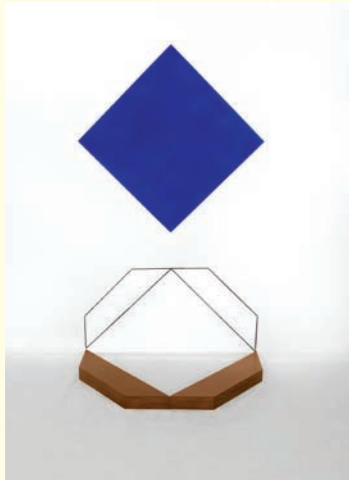


London



Mehdi Moutashar. *Deux carrés dont un encadré [Two squares, one of them framed]*. 2017. Wood, paint, elastic wire. Collection of the artist. Photography by Fabrice Leroux

A PRIZE FOR TWO

For the first time ever, the jury of the Art Jameel Prize awarded two contestants as the finalists this June: Bangladeshi architect Marina Tabassum and Iraqi artist Mehdi Moutashar, both of whom merge their local traditions with a modern, contemporary aesthetic while working in very different fields. Tabassum was awarded for her magnificent Bait ur Rouf mosque in Dhaka (completed in 2012), which draws on medieval architecture, local materials and contemporary techniques, responding to the local community's needs, and Moutashar for his painting-sculpture of bold minimalist abstraction, a style he began working with when he left Iraq in the late 1960s. Works by the winners and the six additional shortlisted artists and designers (Kamrooz Aram, Hayv Kahraman, Hala Kaiksoy, naqsh collective, Younes Rahmoun and Wardha Shabbir) are currently on show at the V&A until 25 November and in April 2019 the exhibition will travel to the new Jameel Arts Centre in Jeddah, Dubai (opens 11 November 2018).

Sharjah



Aerial view of Corniche Street and Al Mujarrah neighbourhood. Photography by Ieva Saudargaitė

REFRAMING REGIONAL ARCHITECTURE

There's a lot to look forward to with the new Sharjah Architecture Triennial (to take place in November 2019), founded by Sheikh Khalid Al Qasimi, Chairman of Sharjah Urban Planning Council. Not only is the theme, *Rights of Future Generations*, engaging and relevant, but it also promises to set a new standard for discourse on regional architecture and urbanism in the MENA region (in a part of the world that has

itself witnessed drastic shifts in the urban environment over time), with two exciting appointments who have a lot to bring to the table. The first is the director Amin Alsaden, an architectural historian with an interest in the intersections between modern architecture and art, having studied the ways in which post-WWII Baghdad became a locus of architectural and artistic encounters. And the second new face is curator Adrian Lahoud, an urban designer and researcher who focuses on environmental changes in the Arab world and Africa.

London

ART AND SUNSHINE

Somewhere in the large, circular 160-hectare haven of green that is London's Regent Park, a sign with spaced-out, scrambled letters reads: "Everything is Lost". Further along the way, tiny bird sculptures on tall poles are posted across the lawn where visitors enjoy their picnics and afternoon walks. Tim Etchells and Tracey Emin are just two of the 25 international artists (from five continents) exhibited at Frieze Sculpture this year for in the second summer edition, curated by Clare Lilley, programming director at Yorkshire Sculpture Park. With playful, fantastical undertones and a newly developed audio guide, this year's selected works form part of a promising journey that transports viewers from a bright yellow *Holiday Home* by Richard Woods and a tangled light installation by Michele Mathison to an oversized penguin by John Baldessari. Family-friendly (there's a *Sculpture Family Trail* on certain days) and free-of-charge, it's an outdoor show not to be missed this summer (runs until 7 October).

Tim Etchells. *Everything is Lost*. 2018. VTRINE. Frieze sculpture 2018. Photography by Stephen White. Image courtesy of Frieze



Florence

ABRAMOVIĆ DUSTS OFF



As if in opposition to contemporary ambitions of fighting gender stereotypes, *The Cleaner* (21 September 2018–20 January 2019) may seem like an ironic choice for a title of the first major exhibition of a female artist at the Palazzo Strozzi. However, Marina Abramović selected it for her first Italian retrospective not to combat the feminist movement but as an indication of a creative, existential moment in her life: "Like in a house, you only keep what you need and you clean away your past, your memory, your destiny,"

she explains. And truly, this first retrospective in Italy – including over a hundred works from the 1960s to the 2000s – seems like a journey through time, including videos, photographs, paintings, objects, as well as re-enactments of celebrated performances. These include *Imponderabilia* (1977), where the audience was forced to pass through a tight doorway between the naked bodies of Abramović and her then-partner Ulay, and a courtyard display of Abramović's and Ulay's van in which they lived and travelled through Europe for three years.

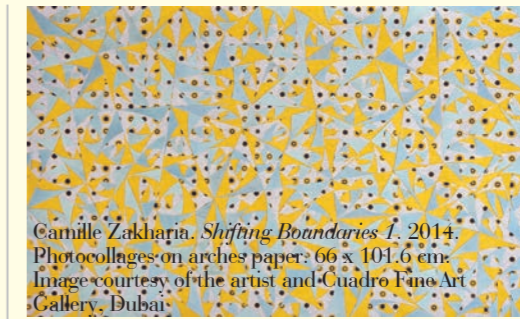
Marina Abramović/Ulay. *444-444*. 1978. 2" video transferred to digital video (b&w, sound). 12:57 min. New York, Abramovic LLC, MAC/2017/041. © Ulay/Marina Abramović. Image courtesy of the Marina Abramović Archives. Marina Abramović by SIAE 2018



Tarek Abou El Fetouh, curator of Durub Al Tawayya. Image courtesy of Abu Dhabi Art

FROM THE GROUND UP

Stepping off stage and into the city, the sixth edition of *Durub Al Tawayya* continues to push the boundaries of performance outside of a traditional theatre setting, this time with a focus on technology. "The traditional format of stage and theatre seating is being challenged," explains Tarek Abou El Fetouh, curator of *Durub Al Tawayya* since its inaugural edition in 2013. "You can watch performances while walking, from a boat facing the waterfront of the city, or by following a map on your phone. Or you can listen to stories and poems." Extended until January 2019, this year's programme promises a whole season of diverse acts at venues across Abu Dhabi. Two highlights include Meiro Koizumi's *Trapped Eye* – a VR performance on the Gulf war in Iraq – and *Remote Abu Dhabi* by the award-winning theatre company Rimini Protokoll, where a computer-generated voice guides the audience through a two-hour walkabout, in collaboration with NYU Abu Dhabi Arts Centre.



Camille Zakharia. *Shifting Boundaries 1*. 2014. Photocollages on arches paper. 66 x 101.6 cm. Image courtesy of the artist and Cuadro Fine Art Gallery, Dubai

SENSE OF PLACE

Lebanese artist Camille Zakharia first discovered collage in 1991 when he converted his kitchen in Bahrain into a darkroom and glued together scraps of exposed photographic paper. From 8–30 September Cuadro Fine Art Gallery will be exhibiting abstract works produced by Zakharia over the past 15 years at Warehouse421. There is a common thread between them, as the artist reveals. "The collages take as their material the photographs of paint on asphalt, and the works deal with the state of displacement amidst lines of power which dictate our movement" Born during Lebanon's civil war and having lived in various countries since, Zakharia uses collage as an expression of a fragmented identity. "*Shifting Boundaries* are geometric works that sometimes border on the abstract," he offers, "they reflect the constant state of suspension I have been living in since my departure from Lebanon and my attempt to create within such uncertainty a pattern – with the effort to make sense of all the surrounding changes."



James Turrell. *Medium Diamond Glass*. 2017. LED light, etched glass and shallow space. 137.2 x 137.2 cm. Image courtesy of the artist and Kayne Griffin Corcoran, Los Angeles

ART ICONS

"I wanted to consider the key voices that have not only shaped and influenced contemporary art over the last five decades, but also those individuals who are setting precedents, and paving the way for future generations through their diverse sets of practices," writes Omar Kholeif, co-curator of the 14th Sharjah Biennial and guest curator for this year's *Focus: Icons*. Among the eight international galleries exhibiting 10 artists are newcomers Gypsum Gallery from Cairo, with the vibrant, modernist works of Ahmed Morsi and LA's Kayne Griffin Corcoran gallery, which is showing sleek diamond-shaped light installations by James Turrell. Three regional galleries represented, Galerie Janine Rubeiz (Beirut), Lawrie Shabibi (Dubai) and The Third Line (Dubai), take a more abstract approach, featuring paintings by Huguette Caland and sculptures by Mona Saudi, Rana Begum and Monir Shahroudy Farmanfarman. In addition to works by such important figures on show, this promises to be one of the most exciting sections of the fair and will help underline the quality and depth of the Middle Eastern art scene.

SAUDI ARABIA REACHES OUT

In tune with Saudi Arabia's current shift towards a more internationally accessible arts and culture scene, Jeddah-based Hafez Gallery has launched an exhibition series under the title *MNWR*. Following a first edition with 17 artists at the gallery earlier this year, the second part shows the works of six Saudi and Saudi-based artists at Warehouse421 from 9 October–4 November. Inspired by Islamic art, this exhibition takes on a highly conceptual aesthetic with a strong focus on open forms of architecture, apertures and geometric patterns. The stunning gold-and-black paintings by Lulwah Al Homoud (who recently exhibited at Tabari Artspace), break down the building blocks of calligraphy to create stark,



Lulwah Al Homoud. *Rami-3*. 2018. Mixed media on handmade paper. 112 x 82 cm. Image courtesy of Hafez Gallery

minimalist forms, set in contrast with a fragile, textured gold foil surface. Another highlight are the lightboxes by Rashed Al Shashai, which seem like abstract light sculptures in the form of mosaic church windows at first, but which are created by an extraordinary arrangement of domestic cleaning products printed on lightboxes. "Artists are becoming very motivated because of local interest as well as the greater international exposure," curator Salma Enani comments.