

EDGE OF ARABIA ISTANBUL

5 KASIM - 26 ARALIK 2010
5 NOVEMBER - 26 DECEMBER 2010

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TOPHANE, İSTANBUL

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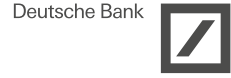
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CONTEMPORARY ART FROM SAUDI ARABIA



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TRANSITION

EDGE OF ARABIA ISTANBUL: TRANSITION

EDGE OF ARABIA İSTANBUL: TRANSİTİON/GEÇİŞ

EDGE OF ARABIA NİSPETEN GÖLGEDE KALMIŞ SUUDİ ARABİSTAN ÇAĞDAŞ SANAT VE KÜLTÜRÜNÜ ULUSLARARASI İZLEYİCİ KİTLESİ İLE BULUŞTURAN YARATICI BİR HAREKET VE GEZİCİ BİR SERGİDİR. LONDRA, BERLİN, VİYANA, RİYAD VE DUBAİ'DEKİ SERGİLERDEN SONRA, ŞİMDİ DE İSTANBUL 2010 AVRUPA KÜLTÜR BAŞKENTİ'NİN RESMİ SERGİ PROGRAMININ BİR PARÇASI OLARAK TRANSİTİON/GEÇİŞ'İ SUNMAKTAN GURUR DUYUYORUZ. BU, EDGE OF ARABIA'NIN BUGÜNE KADARKİ EN İDDİALİ VE TÜRKİYE'DE KÖRFEZ SANATÇILARININ SUNULDUĞU EN GENİŞ KAPSAMLI SERGİ NİTELİĞİNİ TAŞIYOR.

BU SERGİ, KRALLIKTAKİ ÇAĞDAŞ SANAT UYGULAMALARININ SINIRLARINI ZORLAYAN 22 SUUDİ ARABİSTANLI SANATÇIYI BİR ARAYA GETİRİYOR. ESERLERİ YERLEŞTİRME, PERFORMANS, FOTOĞRAF, RESİM, VIDEO VE HEYKEL GIBI GENİŞ ÇAPLI TÜRLERİ KAPSAYAN BU SANATÇILAR, ARABİSTAN SINIRLARININ DIŞINA TAŞAN YARATICI SESLERİN YENİ JENERASYONU OLARAK KARŞIMIZA ÇIKIYORLAR.

SERGİNİN BAŞLIĞI GEÇİŞ, SUUDİ ARABİSTANLI GENÇ SANATÇILARIN BUGÜN YAŞAMLARINDA DENEYİMLEDİKLERİ DEĞİŞİM ÇAĞINI VE PEK ÇOĞUNUN KENDİLERİ İLE İLGİLİ DEĞİŞEN ANLAYIŞLARINI, İNANCI, KÜLTÜR VE TOPLUMU, İŞLERİNDE NASIL BELGELEMİYİ SEÇTİKLERİNİ İŞARET EDİYOR.

ONLARIN VİZYONLARI ARACILIĞI İLE, GEÇİŞ İÇİNDE BİR DÜNYAYA TANIKLIK EDİYORUZ; POLİTİK, KÜLTÜREL VE FİZİKSEL GERÇEKLERİN DİNAMİK BİR AKIŞ İÇİNDE OLDUĞU BİR DÜNYADA, KİMLİK VE İNANCIN MERKEZ EKSENLERİ TEKNOLOJİ, TÜKETİM KÜLTÜRÜ VE KÜRESELLEŞEN BİLGİ ÇAĞININ ETKİSİNE UYUM SAĞLIYOR.

GEÇTİĞİMİZ BİRKAÇ YIL İÇİNDE SUUDİ ÇAĞDAŞ SANATININ ÖZGÜNLÜĞÜ VE ÇEŞİTLİLİĞİNE DAİR BÜYÜK BİR FARKINDALIK OLUŞTU. PROGRESS ART VE EDGE OF ARABIA DOĞU VE BATI ARASINDAKİ BU SEMBOLİK SINIR ALANINDA, KÜLTÜRLER ARASI DİALOĞU YAKALAMAK İÇİN EN İDEAL YERLERDEN BİRİ OLAN İSTANBUL'DA, GEÇİŞ İÇİN EŞ-KÜRATÖR OLARAK BİRLİKTE ÇALIŞMAKTAN GURUR DUYUYORLAR.

EDGE OF ARABIA ISTANBUL: TRANSİTİON

EDGE OF ARABIA IS A CREATIVE MOVEMENT AND TOURING EXHIBITION BRINGING THE RELATIVELY UNKNOWN CONTEMPORARY ART AND CULTURE OF SAUDI ARABIA TO AUDIENCES INTERNATIONALLY.

FOLLOWING EXHIBITIONS IN LONDON, BERLIN, VENICE, RIYADH AND DUBAI, EDGE OF ARABIA IS DELIGHTED TO PRESENT TRANSİTİON AS PART OF THE OFFICIAL EXHIBITIONS PROGRAMME OF THE EUROPEAN CAPITAL OF CULTURE 2010. THIS IS EDGE OF ARABIA'S MOST AMBITIOUS EXHIBITION TO DATE, AND THE LARGEST EVER SHOWING OF GULF ARTISTS IN TURKEY.

TRANSİTİON IS A SHOWCASE FOR 22 EMERGING SAUDI ARTISTS WHO ARE PUSHING THE BOUNDARIES OF CONTEMPORARY ART PRACTICE IN THE KINGDOM OF SAUDI ARABIA. THESE ARTISTS, WHOSE WORK SPANS A FULL RANGE OF INSTALLATION, PERFORMANCE, PHOTOGRAPHY, PAINTING, VIDEO AND SCULPTURE, REPRESENT A NEW GENERATION OF CREATIVE VOICES, REACHING OUT ACROSS BORDERS.

THE TITLE TRANSİTİON REFERENCES THE EXTRAORDINARY ERA OF CHANGE THAT YOUNG SAUDI ARTISTS ARE LIVING THROUGH TODAY, AND HOW MANY OF THEM HAVE CHOSEN TO DOCUMENT SHIFTING CONCEPTIONS OF SELF, FAITH, CULTURE AND SOCIETY IN THEIR WORK.

THROUGH THE ARTISTS' VISIONS WE BEAR WITNESS TO A WORLD IN TRANSİTİON; A WORLD WHERE POLITICAL, CULTURAL AND PHYSICAL REALITIES ARE IN DRAMATIC FLUX, AND WHERE THE CENTRAL AXES OF IDENTITY AND FAITH ARE ADAPTING TO THE INFLUENCES OF TECHNOLOGY, CONSUMER CULTURE AND THE GLOBAL INFORMATION AGE.

WIDE APPRECIATION FOR THE ORIGINALITY AND DIVERSITY OF SAUDI CONTEMPORARY ART HAS GROWN EXPONENTIALLY OVER THE PAST FEW YEARS, AND PROGRESS ART AND EDGE OF ARABIA ARE EXTREMELY PROUD TO BE WORKING TOGETHER AS CO-CURATORS OF TRANSİTİON IN ISTANBUL, THE SYMBOLIC BORDERLAND BETWEEN EAST AND WEST, AND AN IDEAL PLACE TO ENGAGE IN INTERCULTURAL DIALOGUE.

TRANSITION

SPONSORUN NOTU SPONSORS NOTE

"DÜNYANIN KÜLTÜREL OLARAK EN MUHTESEM ŞEHİRLERİNDEN BİR TANESİNDE VE ÖNEMLİ BİR ZAMAN DİLİMİNDE SERGIYE KATILAN ÇAĞDAŞ SANATÇILARI DESTEKLEMekten GURUR DUYUYORUZ. BU GİBİ BARIŞÇIL SANATSAL DİALOG PLATFORMLARI BİLGİSSA ORTA DOĞU'NUN YARATICI POTANSİYELİNİ TANIMAK VE TEŞVİK ETMEK İSTEYEN YENİ JENERASYON İÇİN BÜYÜK ÖNEM TAŞIYOR."

FADY JAMEEL
ALJ SOSYAL SORUMLULUK ULUSLARARASI PROGRAMLAR BAŞKANI

"WE ARE PROUD TO SUPPORT CONTEMPORARY ARTISTS PARTICIPATING IN THIS TIMELY EXHIBITION IN ONE OF THE WORLD'S MOST CULTURALLY SIGNIFICANT CITIES. SUCH PLATFORMS FOR PEACEFUL ARTISTIC DIALOGUE ARE ESPECIALLY IMPORTANT FOR A NEW GENERATION IN THE MIDDLE EAST, WHOSE CREATIVE POTENTIAL WE RECOGNISE AND AIM TO ENCOURAGE."

FADY JAMEEL
PRESIDENT OF ALJ COMMUNITY INITIATIVES INTERNATIONAL

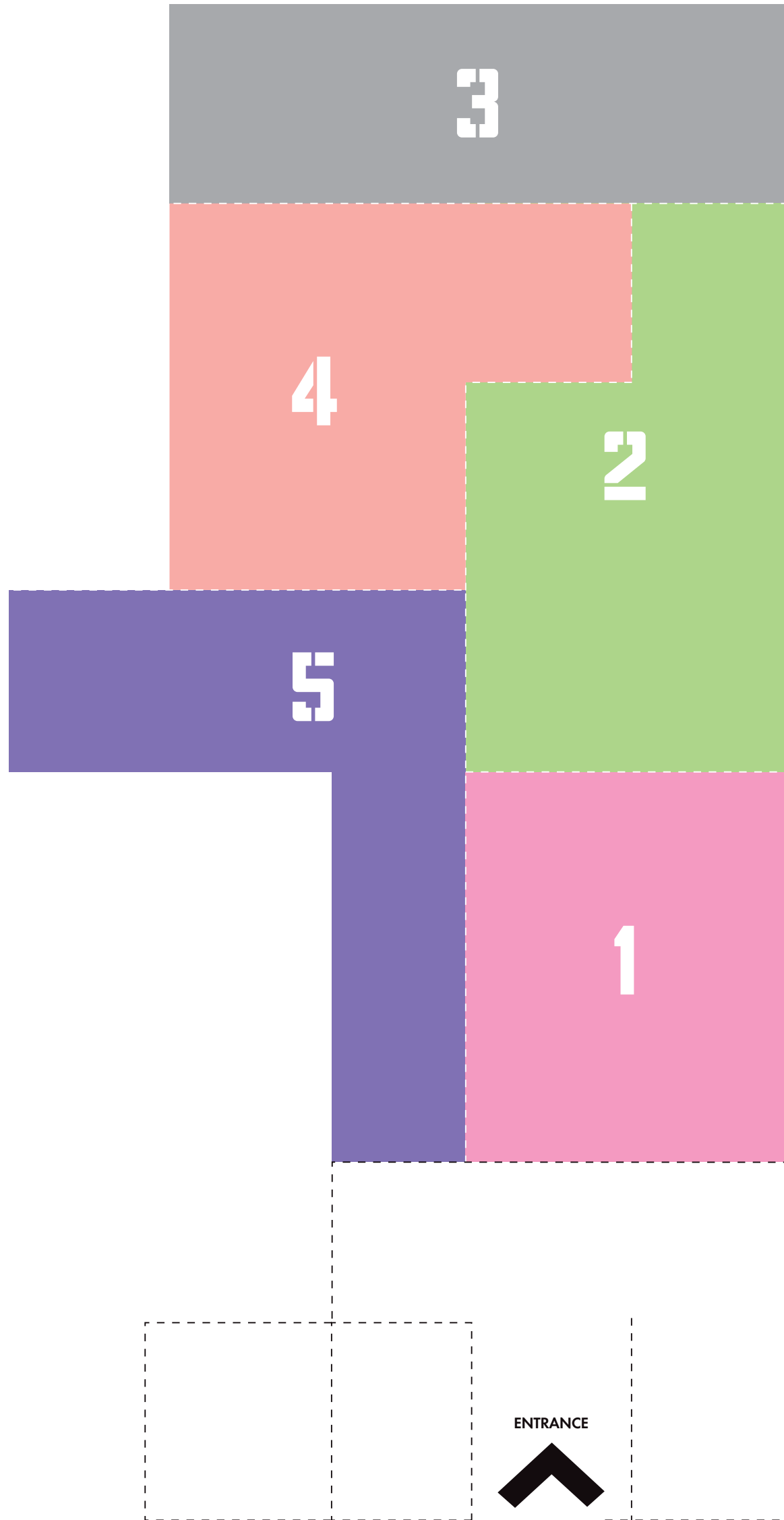
"DEUTSCHE BANK ONLARCA YILDIR YARATICILIK VE YENİLİKÇİLİĞİ TEŞVİK ETMEK İÇİN UYGUN ORTAMIN DOĞMASINI SAĞLAMAK AMACIYLA DÜNYANIN HER YERİNDE UMUT VADEDEDEN GENÇ SANATÇILARI DESTEKLİYOR. MIDDLE EAST FOUNDATION / ORTA DOĞU DİRNEĞİ ARACILIĞI İLE SANAT VE KÜLTÜRE KARŞI OLAN DEĞERLİ KÜRESEL TAHAHÜDÜMÜZÜ GELİŞMEKTE OLAN EN KİLİT BÖLGELERİMİZDEN BİR TANESİNDE SÜRDÜRÜYORUZ. İSTANBUL'DA SUUDİ SANATINI DESTEKLEMEN VE KÜRESEL TOPLUMUN KÜLTÜREL GELİŞİMİNE KATKIDA BULUNMaktan GURUR DUYUYORUZ."

DR HENRY AZZAM
ORTA DOĞU VAKFI YÖNETİM KURULU BAŞKANI - DEUTSCHE BANK

"FOR DECADES, DEUTSCHE BANK HAS PROMOTED PROMISING YOUNG ARTISTS AROUND THE GLOBE TO CULTIVATE AN ENVIRONMENT THAT FOSTERS CREATIVITY AND INNOVATION. THROUGH OUR MIDDLE EAST FOUNDATION WE CONTINUE TO BRING OUR UNPARALLELED GLOBAL COMMITMENT TO ART AND CULTURE INTO ONE OF OUR KEY GROWTH REGIONS. WE ARE DELIGHTED AND PROUD TO SUPPORT SAUDI ARTISTS IN İSTANBUL AND CONTRIBUTE TO THE CULTURAL DEVELOPMENT OF THE GLOBAL SOCIETY."

DR HENRY AZZAM
CHAIRMAN OF THE MIDDLE EAST FOUNDATION - DEUTSCHE BANK





GEÇİŞ SERGİ PLANI FLOORPLAN

TRANSİTION/GEÇİŞ DÖRT TEMATİK
ODADAN OLUŞUYOR:

- 1: BEN'İN YÜZYILI
- 2: YALNIZ DUA
- 3: VİDEO SANATININ DOĞUŞU
- 4: TÜKETİM KRALLIĞI
- 5: ELÇİLERE MESAJ

TRANSİTION IS DIVIDED INTO FIVE
THEMED ROOMS:

- 1: CENTURY OF THE SELF
- 2: SOLITARY PRAYER
- 3: THE RISE OF VIDEO ART
- 4: CONSUMER KINGDOM
- 5: MESSAGE TO THE MESSENGERS

TRANSİTION

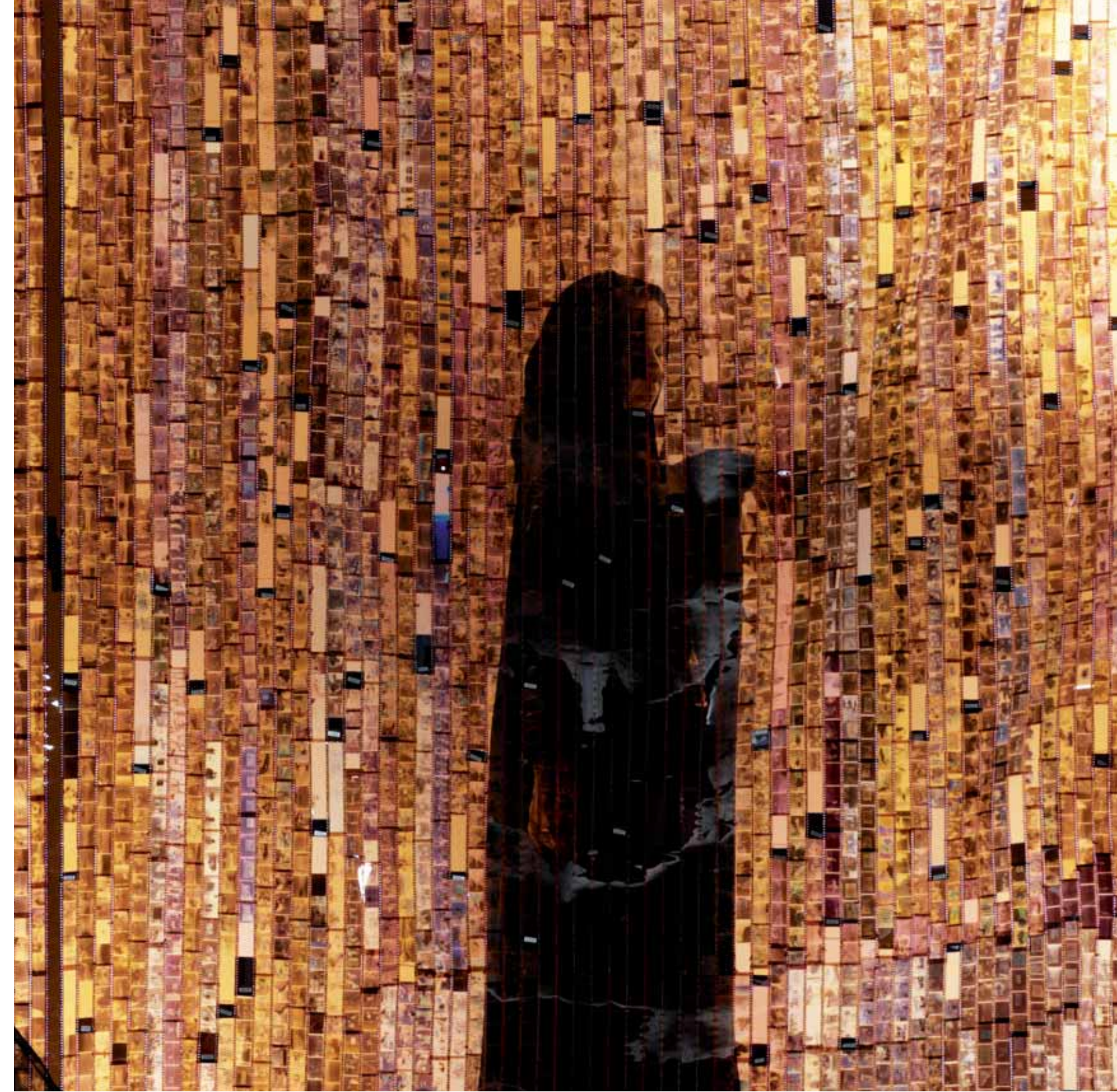
TRANSITION

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BEN'İN YÜZYILI CENTURY OF THE SELF

SUUDİ SANATINDA BİREYİN DOĞUŞU TEMEL BİR KONU VE SEMBOL OLARAK YER ALIR. KRALLIKTA, FİGURATİF TEMSİL ETRAFINDAKİ İNANÇ KODLARI KÜRESEL ÖLÇEKTE YAYILMIŞ KÜLTÜREL VE MARKETİNG İMAJLARININ BOLLUĞU İÇİNDE YOK OLMAYA BAŞLADIKÇA, SUUDİ SANATÇILAR 21. YÜZYILIN GÜÇLÜ, KİŞİSEL PORTELERİNİ SUNUYORLAR. BU SANATÇILAR, BİR DİZİ ARAÇ KULLANARAK – GELENEKSEL YA DA GELENEK DIŞI – DAHA GENİŞ, KÜRESEL BİR İÇERİKTE SUUDİ TOPLUMUNDAKİ KİMLİK KAVRAMLARINI SORGULUYORLAR.

THE RISE OF THE INDIVIDUAL IS A CENTRAL SUBJECT AND SYMBOL IN CONTEMPORARY SAUDI ART. AS THE CODE OF BELIEFS REGARDING FIGURATIVE REPRESENTATION IN THE KINGDOM BEGINS TO DISSOLVE AMIDST AN ABUNDANCE OF GLOBALLY DISSEMINATED CULTURAL AND MARKETING IMAGES, SAUDI ARTISTS ARE PRESENTING POWERFUL, PERSONAL PORTRAITS OF THE SELF IN THE 21ST CENTURY. USING AN ARRAY OF MEDIUMS – TRADITIONAL AND UNCONVENTIONAL – THESE ARTISTS ARE INTERROGATING NOTIONS OF IDENTITY IN SAUDI SOCIETY, AND WITHIN A WIDER, GLOBAL CONTEXT.



SHADIA & RAJA ALEM

“BİZİ DIŞARDA GÖRÜYORUM, ÜZERİMİZE DÖKÜLEN BU NEGATİFLİKLER, KAVRAM YANILGILARI VE ÖNYARGILAR KOZASINI AYDINLATIYORUZ”

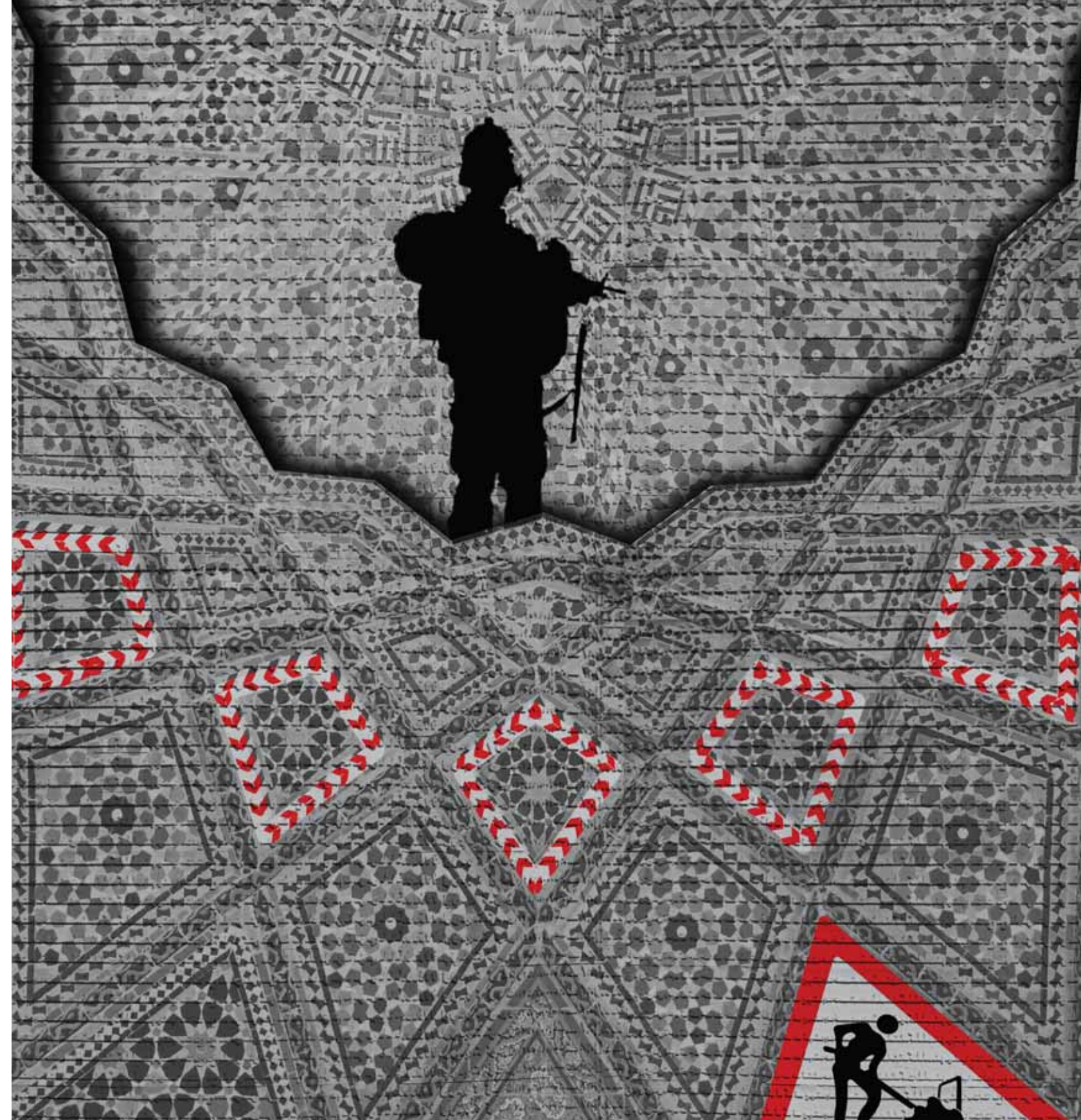
“I SEE US OUT, SHEDDING THIS COCOON OF NEGATIVES, THE MISCONCEPTIONS AND PRECONCEPTIONS CAST UPON”



MANAL AL-DOWAYAN

"DİN VE KİMLİKLE BİRBİRİNE SARMALANMIŞ YEREL GELENEKLER SEBEBİ İLE KADINLARA DAYATILAN KISITLAMALARI TARTIŞAN DIALOGLAR"

"THE DIALOGUE THAT DISCUSSES THE RESTRICTIONS PLACED ON WOMEN DUE TO LOCAL TRADITIONS THAT HAVE BECOME ENTWINED WITH RELIGION AND IDENTITY."



ABDULNASSER GHAREM

"HAYAT SEN DOĞDUĞUNDAN BERİ BİR TÜR MÜHÜRENLMİŞ SÖZLEŞME. BİR DİNİN VAR, BU BİR SÖZLEŞME, BİR EŞİN VAR, BU BİR SÖZLEŞME, ÜLKELER ARASINDA BİR SÖZLEŞME VAR..."

"LIFE IS A KIND OF STAMPED CONTRACT. FROM THE TIME THAT YOU'RE BORN YOU HAVE RELIGION, IT'S A CONTRACT; YOU HAVE A WIFE, IT'S A CONTRACT; BETWEEN COUNTRIES, THERE ARE CONTRACTS"

ZARIF GÜZELLİĞİN MAKİNESİNDE İŞLENMİŞ, BİR KADAVRA SENİN TANRISAL PETROLÜNÜN İŞİLTİSİYLE PARLAR. TANELER HALİNDEKİ PİRİNÇ, HALA ISLAK KIRPIKLERDEN DAHA İNCE, KAYITSIZ BAKAN GÖZLER TARAFINDAN TÜKETİLMEME İNDİRGENMİŞ.

TABAK KARANLIKTAKİ PARILDAR VE SİS DOĞMUŞ, OCAĞA DOĞRU YAVAŞÇA İLERLİYOR, İFADESİZCE. MUHTEŞEM OLANLAR, PARÇALAR VE DAHA HALA DA MUHTEŞEMLER: KAMÇI; SUNULAN EMEKLERİN VE İÇSEL YULARLARIN SENFONİK BİR ANLAŞMASI.

SEVGİLİLERİN KIVRIMLARI, ONLARI UZAKTAN İZLEYEN HASTA EDİCİ GÜÇLERİN HİYERARŞİSİ İLE SURATSIZ NEVROTİK BİR ÇATALDAN KAÇIP KURTULMALARINI SAĞLAYAN; GELENEKLERİN ELİNDE TUTTUĞU BAŞTAN ÇIKARICI AMBARLARI GÖMEN. REÇİNE GÖZLERDEN VE KÂFUR YAĞI OLUKLARDAN DAMLAR.

ZİHİN İNCE VE DÜZLEMSELDIR; KALP SAĞA VE SOLA SAVRULUR.

ÇAYIRLAR ÖLDÜ! YAŞASIN ÇAYIRLARI!

PROCESSED IN MACHINERY OF ELEGANT BEAUTY, A CADAVER SHINES WITH THE GLIMMER OF YOUR OILS DIVINE. THE RICE IN GRAINS FINER STILL THAN EYELASHES WET, IS REDUCED TO BE CONSUMED BY NAVEL-GAZING EYES.

THE DISH SHIMMERS IN SHADOWS AND IN FOG IS BORNE, MOVING STEADILY TOWARDS THE FURNACE, EXPRESSIONLESS. GREAT ARE THE PIECES, AND GREATER STILL, THE WHIP: A SYMPHONIC TREATY OF TOILS SERVED AND INTERNAL TETHERINGS.

THE LOVERS MEANDER, DODGING THE NEUROTIC FACELESS FORK, WITH HIERARCHIES OF SICKENING POWERS OBSERVING THEM FROM AFAR; BURYING SEDUCTIVE HATCHETS IN TRADITIONS HELD. RESIN DRIPS FROM THE EYES, AND CAMPHOR FROM THE GROOVES.

THE MIND IS THIN AND PLANAR; THE HEART FLUTTERS RIGHT AND LEFT. THE MEADOWS ARE DEAD! LONG LIVE THE MEADOWS!

THANK YOU FOR THE FLOWERS AND THE PRISON BARS. YOU HAVE BEEN MY FAVORITE NEUROSIS, AND I SHALL BE

YOURS, YOUSEF



**YOUSEF
ALSHAIKH**

YOUSEF ALSHAikh | PROCESSED BY HIERARCHY | 2010 | PHOTOGRAPHIC PRINT
Courtesy of the artist

**SHADIA & RAJA
ALEM**

SHADIA & RAJA ALEM | THE BLACK MIRROR | 2010 | MIXED MEDIA ON PAPER
Courtesy of the artist and ATHR Gallery

"BİZLER PORTRECİLİK, GİZLENME VE ÖZYANSITMA STRÜKTÜRÜ YA DA DAHA GERÇEĞİ, KİŞİSEL ÖYKÜNÜN AÇIĞA ÇIKARILMASIYLA İLİŞKİLİ KONULARI İŞARET EDİYORUZ."

"WE ARE ADDRESSING ISSUES RELATING TO PORTRAITURE, CONCEALMENT AND THE SELF-REFLEXIVE CONSTRUCTION OR INDEED REVELATION OF PERSONAL NARRATIVE."

TRANSITION

YALNIZ İBRA SOLITARY PRAYER

PEKÇOK SAUDİ SANATÇI, İNANÇ, RUHSALLIK VE BATIL İNANÇ KONULARINDAKİ KİŞİSEL DENEYİMLERİNİ PAYLAŞMAK İÇİN İŞLERİNİ KULLANIR. İSLAM VE DİNİ UYGULAMALAR KONUSUNDA ÖZNEL YORUMLARINI BELGELEYEREK İZLEYİCİ İLE DOĞRUDAN ETKİLEŞİME GEÇERLER VE FARKLI İNANÇ GÖRÜŞLERİ ÇEVRESİNDE GENİŞ KAPSAMLI BİR DİYALOG YARATIRLAR. İSLAM DÜNYASININ RUHSAL MERKEZİNE KARŞI ZENGİN ÇEŞİTLİLİKTE VE YARATICI YORUMLAMALAR ÜRETEBİLMEK İÇİN FOTOĞRAF VE FIGÜRATİF HEYKEL YANINDA, KALİGRAFİ, GEOMETRİ VE TEZHİP GİBİ GELENEKSEL TEKNİKLER DE SIKLIKLA KULLANILIR.

MANY CONTEMPORARY SAUDI ARTISTS USE THEIR WORK TO SHARE PERSONAL EXPERIENCES OF FAITH, SPIRITUALITY AND SUPERSTITION. BY DOCUMENTING SUBJECTIVE INTERPRETATIONS OF ISLAM AND RELIGIOUS PRACTICE, THEY INTERACT DIRECTLY WITH THE VIEWER, CREATING A WIDER DIALOGUE AROUND DIVERGENT NOTIONS OF BELIEF. TRADITIONAL MEDIUMS INCLUDING CALLIGRAPHY, GEOMETRY AND ILLUMINATION ARE OFTEN USED, AS IS PHOTOGRAPHY AND FIGURATIVE SCULPTURE, IN ORDER TO CREATE DIVERSE, IMAGINATIVE RESPONSES TO THE SPIRITUAL CENTER OF THE ISLAMIC WORLD.

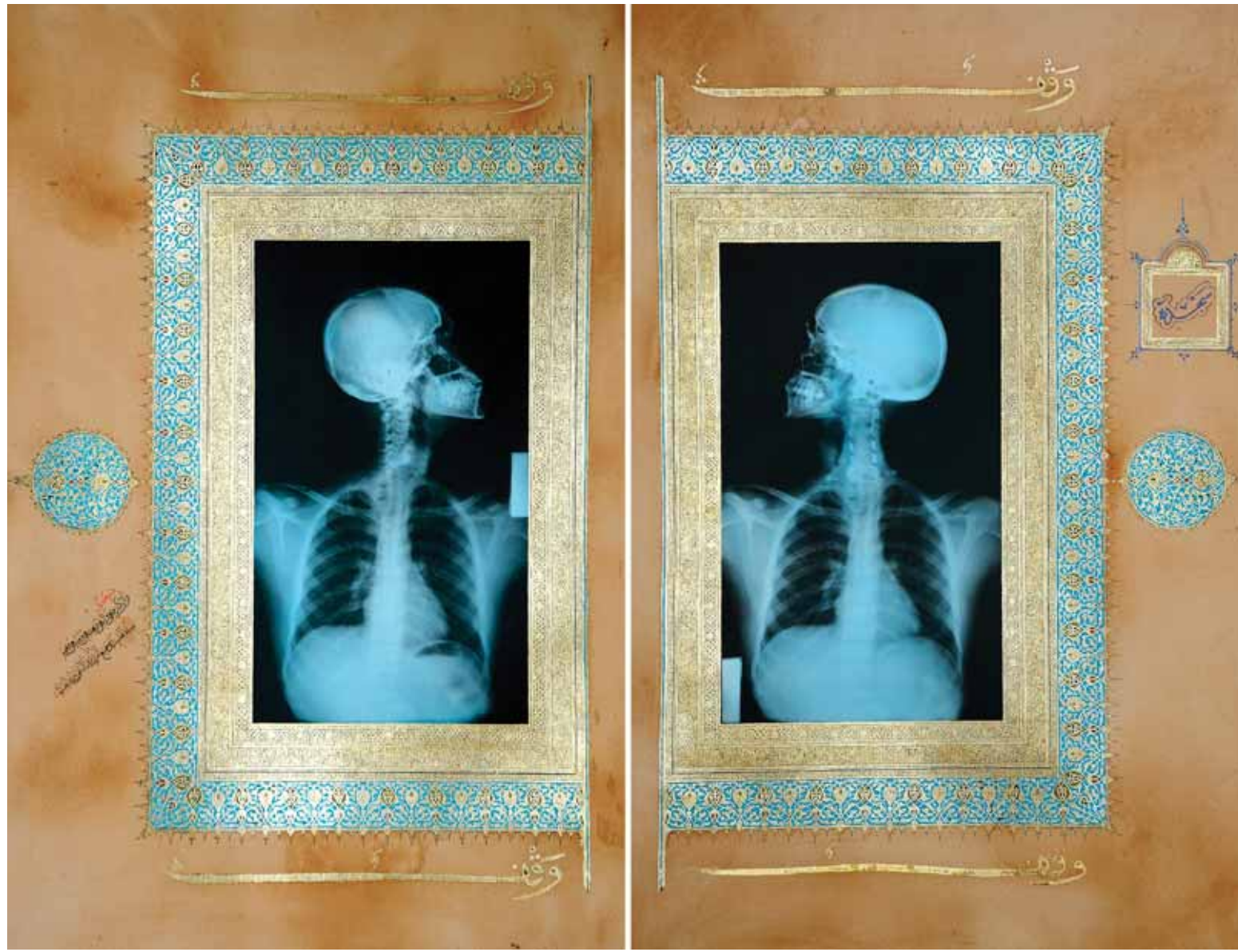
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**NOHA
AL SHARIF**

“ONLAR İNSAN VARLIĞININ YENİDEN YARATIMI OLMA ÇABASI YERİNE DUANIN SEMBOLİK GÜCÜDÜR.”

“THEY ARE SYMBOLIC OF THE POWER OF PRAYER RATHER THAN ATTEMPTING TO BE RECREATIONS OF HUMAN BEINGS.”



AHMED MATER | ILLUMINATION XV & XVI | 2010 | MIXED MEDIA ON PAPER
 Courtesy of the artist and Prognosis Art



**FAISAL
 SAMRA**

FAISAL SAMRA | UNTITLED | 2004 | MIXED MEDIA



**AHMED
 MATER**

AHMED MATER | UNKNOWN SOLDIER ILLUMINATION | 2010
 MIXED MEDIA ON PAPER
 Courtesy of the artist and Prognosis Art

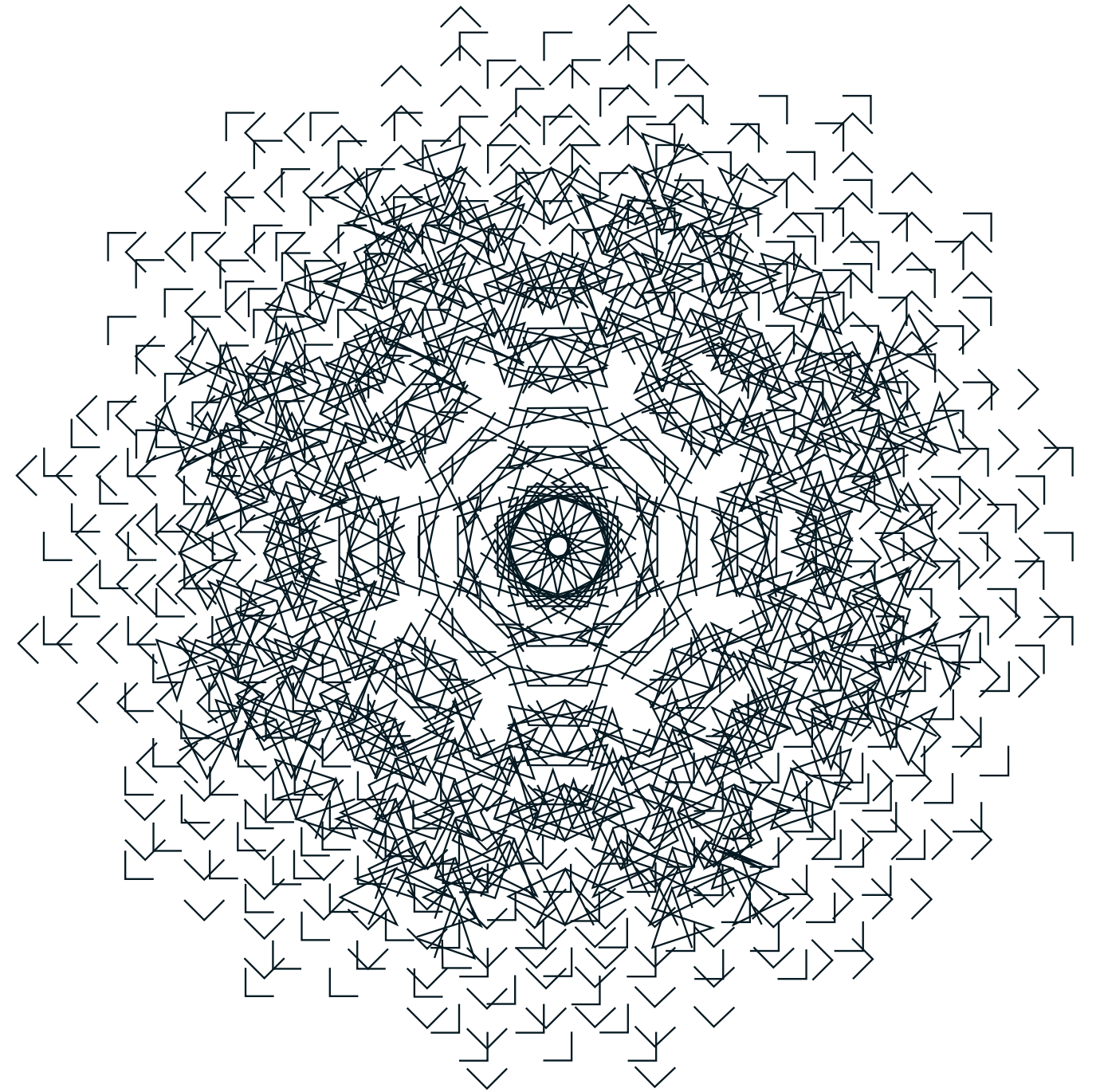
KÜRATÖRLER AHMED'İN İSLAM SANATINA KARŞI GETİRDİĞİ ÇAĞDAŞ YORUMLAMA TARAFINDAN CEZBEDİLDİ VE ZORLANDILAR; ONUN YORUMU, İNSAN BEDENİNİN OBJEKTİF SUNUMU VE İNANCIN VE BATIL İNANCIN ÖZNEL YORUMU ARASINDAKİ HAPSEDİCİ VE ÇÖZÜLENEMEMİŞ GERİLİMDEN GELMEKTEYDİ.

CURATORS ARE CAPTIVATED AND CHALLENGED BY AHMED'S CONTEMPORARY INTERPRETATION OF ISLAMIC ART; DRAWN IN BY THE ARRESTING AND UNRESOLVED TENSION BETWEEN AN OBJECTIVE REPRESENTATION OF THE HUMAN BODY AND A SUBJECTIVE EXPRESSION OF FAITH AND SUPERSTITION.



WESAM BAKHSH

WESAM BAKHSH | KUFIC CALLIGRAPHY | 2010 | SCULPTURE
Courtesy of the artist and ATHR Gallery



LULWAH AL-HOMOUD

LULWAH AL-HOMOUD | THE LANGUAGE OF EXISTENCE | 2008 | SILK SCREEN ON PAPER
Courtesy of the artist and Mr Fady Jameel Collection

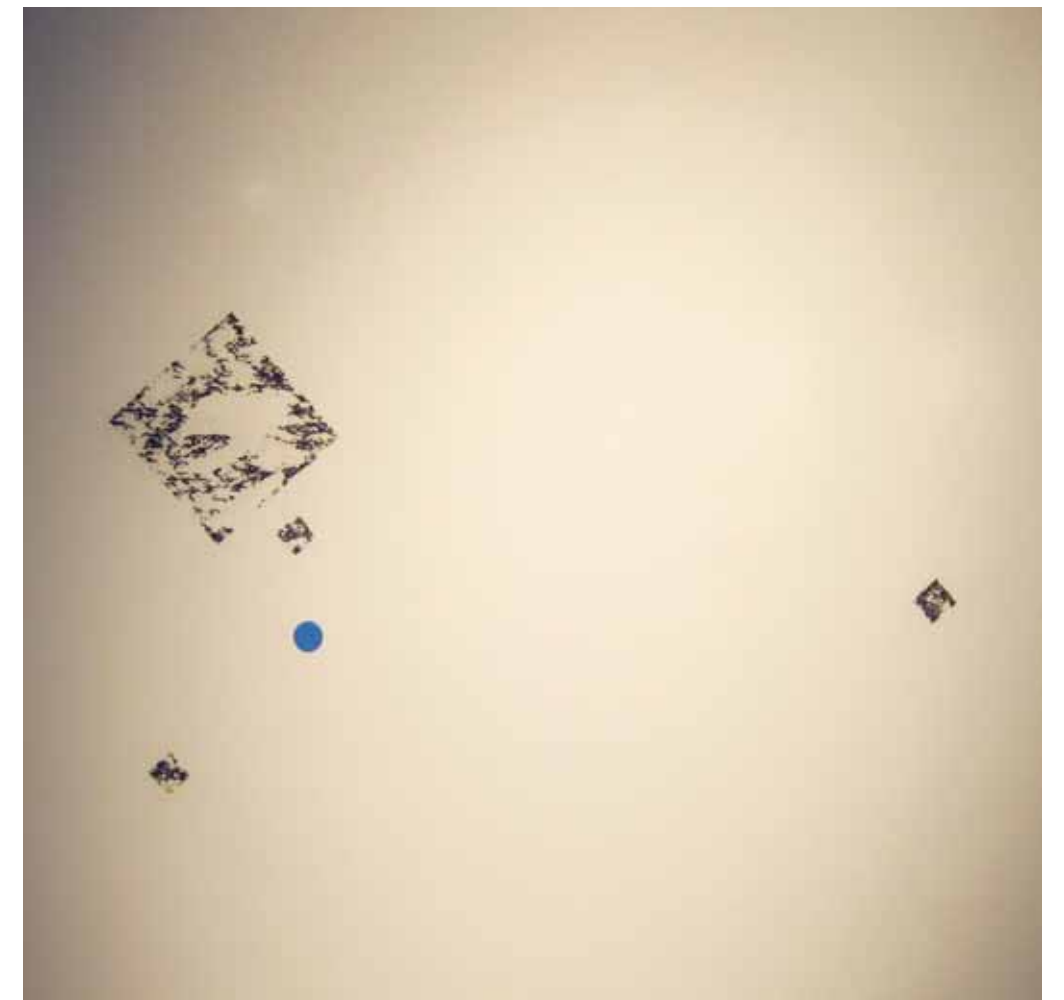
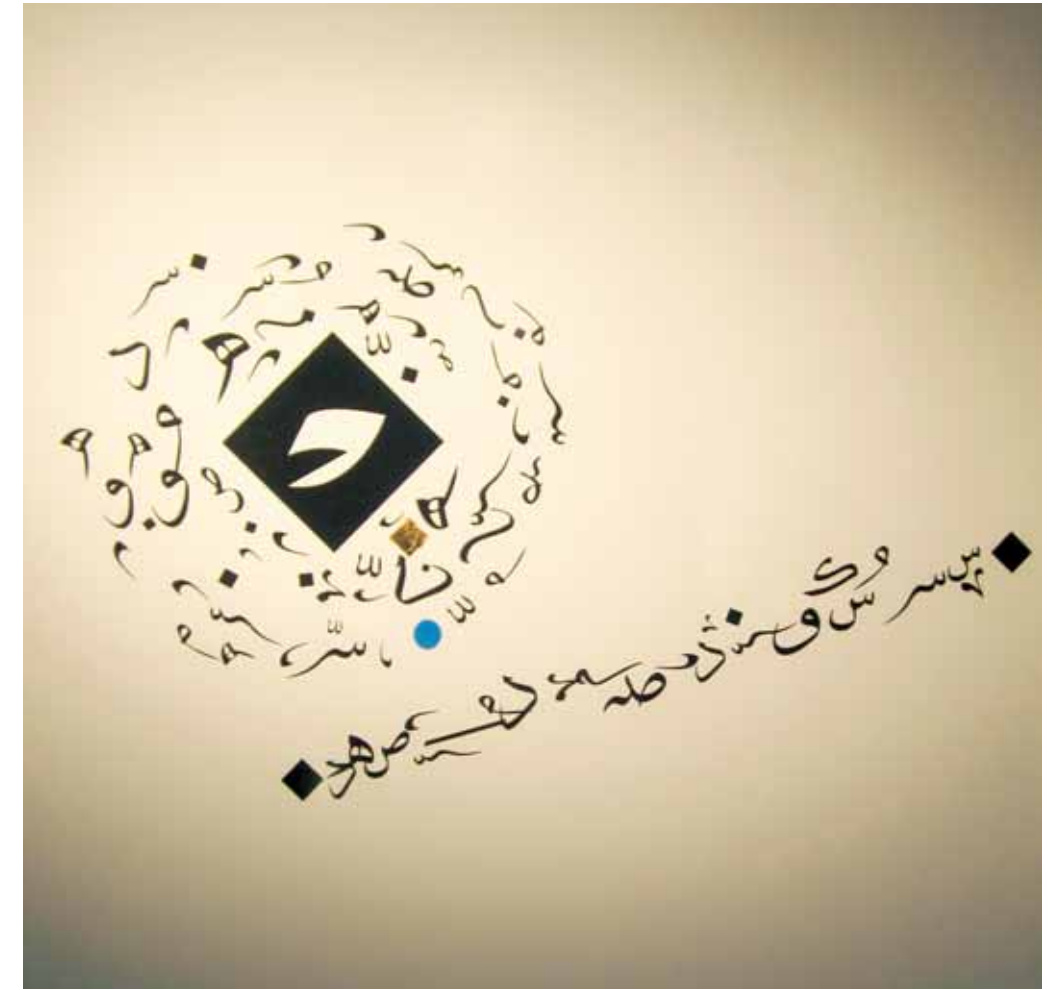
"TÜM İLETİŞİM FORMLARININ ÖTESİNDE,
YARATICI VE YARATILAN ARASINDAKİ İLİŞKİ
BENİ EN BÜYÜLEYEN İLİŞKİ OLUYOR."

"ABOVE ALL FORMS OF COMMUNICATION,
THE RELATION BETWEEN THE CREATOR AND
THE CREATION FASCINATES ME THE MOST."



**HOSSAIN
AL-MOHASSAN**

HOSSAIN AL-MOHASSAN | SUFI PAINTINGS | 2010 | MIXED MEDIA ON CANVAS
Courtesy of the artist and ATHR Gallery



**NASSER
AL-SALIM**

NASSER AL-SALIM | MAKKAH | 2010 | SILK-SCREEN ON PAPER
Courtesy of the artist and ATHR Gallery



**AYMAN
YOSSRI**

AYMAN YOSSRI | THE OPENING | FROM THE SERIES SUBTITLES | 2010 | MIXED MEDIA
Courtesy of the artist and ATHR Gallery

“YABANCI DİLLİ BİR FİLMİ GÖSTEREN BİR EKRANDA ARAP DİLİNİN TEMEL İŞLEVİ ÇEVİRİDİR. ARAP DİLİ, HİKAYENİN ÖYKÜSELLEŞTİRİLMESİ VE ONA EŞLİK EDEN HAREKETİN AÇIKLANMASI ANLAMINDA FİLMİN İÇERİĞİ İLE UĞRAŞIR, BÖYLELİKLE RESMİN ANLAMI DİLDEN ÖNCE GELİR VE ONU BELİRLER.”

DİL, KENDİ ÖZGÜN İÇERİĞİNDEN KOPARTILDIĞI VE YENİ BİR İMAJA ANGAJE EDİLDİĞİ ZAMAN KENDİNİ, GEÇMİŞİ YA DA İŞLEVİ OLMAYAN YENİ ZİHİNSEL BİR İMGENİN BENZERSİZ KAYNAĞINA DOĞRU DÖNÜŞTÜREREK İŞLEVİNİ, ANLAMI ONAYLAMAKTAN ONU ÜRETMEYE DOĞRU DEĞİŞTİRİMİŞ OLUR.”

“THE BASIC FUNCTION OF THE ARABIC LANGUAGE ON A SCREEN FEATURING A FOREIGN LANGUAGE FILM IS TRANSLATION. IT WORKS IN THE CONTEXT OF THE FILM AS A NARRATION OF THE STORY AND AN EXPLANATION OF THE ACTION THAT ACCOMPANIES IT, THUS THE MEANING OF THE PICTURE PRECEDES THAT OF THE LANGUAGE, AND SPECIFIES IT.”

THE LANGUAGE, WHEN DEDUCTED FROM ITS CRUEL CONTEXT AND RE-EXPORTED WITH THE IMAGE OF THE NEW STILL CAPTURED PHOTO, CHANGES ITS FUNCTION FROM CONFIRMING THE MEANING TO PRODUCING IT, BY TRANSFORMING ITSELF TO A UNIQUE SOURCE OF NEW MENTAL IMAGES WITH NO PAST OR FUNCTION.”

TRANSITION

3

VIDEO SANATININ DOĞUŞU THE RISE OF VIDEO ART

SUUDİ SANATÇILARIN YENİ JENERASYONU VİDEO SANATINI, İÇİNDE YAŞADIKLARI VE ONLARI TANIMLAYAN ÇAĞDAŞ DÜNYAYI YANSITMAK İÇİN BİR YOL OLARAK KABUL ETTİLER. ÇOĞUNLUKLA DENEYSEL TEKNİKLER VE ÇİZGİSEL OLMAYAN ÖYKÜLER KULLANAN BU SANATÇILAR YENİ BİR HİKAYE ANLATIM DİLİ ARAYARAK VE BU SÜREÇTE KÖRFEZ ÇAĞDAŞ SANATINDAKİ SINIRLARI DA ZORLAYARAK ENTELLEKTÜEL VE DUYGUSAL ÖZGÜRLÜĞÜ İNCELERLER.

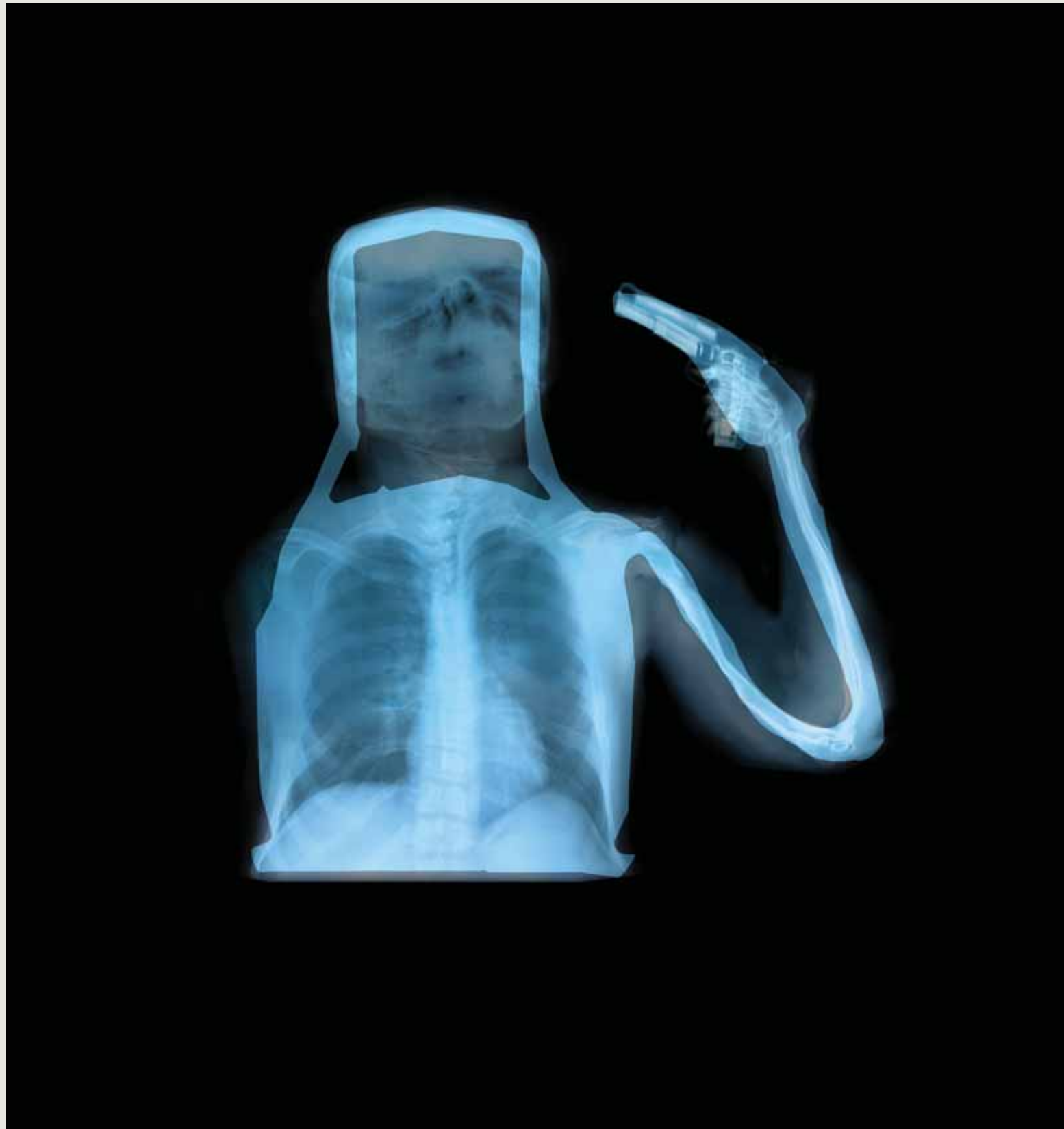
A NEW GENERATION OF SAUDI ARTISTS HAS EMBRACED VIDEO ART AS A WAY TO REFLECT THE CONTEMPORARY WORLD IN WHICH THEY LIVE, AND WHICH DEFINES THEM. OFTEN EMPLOYING EXPERIMENTAL TECHNIQUES AND NON-LINEAR NARRATIVES, THESE ARTISTS ARE SEARCHING FOR INTELLECTUAL AND EMOTIONAL FREEDOM BY EXPLORING A NEW STORYTELLING LANGUAGE, AND IN THE PROCESS, PUSHING THE BOUNDARIES OF CONCEPTUAL ART IN THE GULF.

FAHAD AL-GETHAMI

FAHAD AL-GETHAMI | CONFUSION | 2010
Courtesy of the artist and ATHR Gallery

“BU İŞLER KAOS, KAFA KARIŞIKLIĞI, KLOSTROFOBİK ENDİŞE VE ACIMAŞIZ HIZ İLE YÜKLÜ BİR SOYUTLAMA VE ÇAĞDAŞ KÜRESELLEŞMENİN HER GÜN ARTAN REKABETÇİ ÇAĞINDA MODERN TEKNOLOJİ TARAFINDAN OLUŞTURULDULAR.”

“THESE WORKS ARE AN ABSTRACTION CHARGED CHAOS, CONFUSION, CLAUSTROPHOBIC ANXIETY AND MERCILESS SPEED, GENERATED BY MODERN TECHNOLOGY IN THE INCREASINGLY COMPETITIVE AGE OF CONTEMPORARY GLOBALIZATION.”



AHMED MATER

"BEN BİR ÜLKE ADAMIYIM VE AYNI ZAMANDA BU TUHAF, KORKUTUCU PETROL MEDENİYETİNİN OĞLU. SON ON YILDA HAYATLARIMIZ TÜMÜYLE DEĞİŞTİ. BU BENİM İÇİN HER GÜN DENEYİMLEDİĞİM ŞİDDETLİ BİR DEĞİŞİM."

"I AM A COUNTRY MAN AND AT THE SAME TIME, THE SON OF THIS STRANGE, SCARY OIL CIVILISATION. IN TEN YEARS OUR LIVES CHANGED COMPLETELY. FOR ME IT IS A DRASTIC CHANGE THAT I EXPERIENCE EVERY DAY."



FAISAL SAMRA

FAISAL SAMRA | DISTORTED REALITY (IMPROVISATION) | 2005
Courtesy of the artist and The Farook Collection

"PRENSİP BASİT. EĞER BİRİNİN SİLAHI VARSA VE ONU SİZE DOĞRULTMUŞSA, YA ONUN SİLAHINI ÇALARSINIZ YA DA SİZ DE BİR TANE EDİNİRSİNİZ. BEN BUNA İNANIYORUM. BÖYLECE BEN BU İŞLE BİR SİLAH ALDIM. ŞİMDİ EŞİTİZ."

"THE PRINCIPLE IS SIMPLE. IF SOMEONE HAS A GUN AND THEY POINT IT AT YOU, EITHER YOU STEAL THEIRS, OR YOU GET ONE YOURSELF. THAT'S WHAT I BELIEVE. SO WITH THIS BODY OF WORK I BOUGHT A GUN. NOW WE ARE EQUAL."



HALA ALİ

HALA ALI | NOUR | 2010

80 MİLYON ARAP İZLEYİCİSİNİN İZLEDİĞİ TÜRK TELEVİZYON DİZİSİ GÜMÜŞ'ÜN (ARAPÇADA NOOR) SON PERDESİ. VİDEO, TÜRKİYE VE ARAB DÜNYASI, GERÇEK VE UYDURMA VE ERKEK VE KADIN ARASINDAKİ DİYALOĞUN GÖRÜLDÜĞÜ ÇOK ÖNEMLİ ANI VURGULAR Kİ BU, ANCAK TÜRKÇENİN GÜNLÜK ARAP DİLİNE DUBLAJLANMASI İLE MÜMKÜN OLABİLMİŞTİR.

THE FINAL EPISODE OF TURKISH SOAP OPERA GÜMÜŞ (OR NOOR IN ARABIC) IN WHICH A RECORD BREAKING 80 MILLION ARAB VIEWERS TUNED INTO. THE VIDEO HIGHLIGHTS THE PIVOTAL MOMENT THAT SAW THE DIALOGUE BETWEEN TURKEY AND THE ARAB WORLD, REALITY AND FICTION AND MAN AND WOMAN THAT WAS ONLY ACHIEVED DUE TO THE DUBBING OF THE TURKISH LANGUAGE INTO COLLOQUIAL ARABIC.



SAMI AL-TURKI

"NE KADAR ANLAMSIZ OLABİLECEKLERİNİ YETERİNCE ANLATAMAM. BİRİSİNİ GECE ÇEVRELEYEN IŞIKLI DUVARLAR, BAZEN SONSUZ HAYATIN HAYALİ İÇİN DİLEKTE BULUNAN İFADELERLE, SADECE BİR PARÇA HUZUR VE BİR KAŞIK BAL İÇİNDEKİ BİR YUDUM ZEHİRLE HIZLI HIZLI ATIYORLAR."

"I CAN NOT STRESS ENOUGH HOW POINTLESS THEY CAN BE. THE ILLUMINATING WALLS SURROUNDING ONE AT NIGHT, THROBBING AT TIMES WITH PHRASES THAT MAKES ONE WISH FOR THE DREAM OF EVER LASTING LIFE, WITH JUST A DOLLOP OF SERENITY AND A DROP OF POISON WITH A SPOON OF HONEY."

ABDULNASSER GHAREM

"ARAPÇADA "AL SIRAAT" KELİMENİN RUHSAL ANLAMINDA "PATIKA" YA DA "YOL" ANLAMINA GELEBİLİR. BU HAYATTA YAPTIĞIN SEÇİMLERLE İLGİLİDİR, VE DÜZ YOLU İZLEYİP İZLEMEDİĞİNLE. AYNI ZAMANDA ÖLDÜĞÜN ZAMAN YÜZLEŞTİĞİN, BU DÜNYA VE DİĞER DÜNYAYI BİRBİRİNE BAĞLAYAN KÖPRÜYE DE İŞARET EDEBİLİR."

"IN ARABIC AL SIRAAT CAN MEAN 'THE PATH' OR 'THE WAY' IN THE SPIRITUAL SENSE OF THE WORD: IT'S ABOUT THE CHOICES YOU MAKE IN LIFE, AND WHETHER OR NOT YOU FOLLOW THE STRAIGHT PATH. IT CAN ALSO REFER TO THE BRIDGE THAT YOU FACE WHEN YOU DIE CONNECTING THIS WORLD AND THE NEXT."

TRANSITION

TÜKETİM KRALLIĞI CONSUMER KINGDOM

SUUDİ TOPLUMU OLUŞUN GELENEKSEL MODLARINDAN UZAKLAŞMAYA DEVAM EDİYOR - GEREK İNANÇ, DİL, CEMAAT GEREKSE İNŞA EDİLMİŞ ÇEVRE ANLAMINDA - VE BAZI YENİ ÇAĞDAŞ TAKINTILARI KENDİNE ADAPTE EDİYOR: SERİ ÜRETİM, HIZLI İNŞA VE TÜKETİM ARACILIĞI İLE KENDİNİ İFADE ETME. KRALLIKTA YAŞAYAN SANATÇILARIN İŞLERİ POZİTİF OLANI KUTLARKEN SIKLIKLA, KÜRESELLEŞMEYLE İLİŞKİLİ KONULARI ÖZGÜR BIRAKIYOR. AYRICA HOMOJEN ETKİLER KARŞISINDA KİMLİĞİNİ KAYBETMEK TEHLİKESİ İLE KARŞI KARŞIYA OLAN BİR KÜLTÜRE KARŞI BİR ZAFER ŞARKISI OLARAK HİZMET EDİYOR.

SAUDI SOCIETY CONTINUES TO MOVE AWAY FROM MORE TRADITIONAL MODES OF BEING - IN TERMS OF FAITH, LANGUAGE, COMMUNITY AND THE BUILT ENVIRONMENT - AND HAS ADOPTED SOME VERY CONTEMPORARY OBSESSIONS: MASS PRODUCTION, QUICK CONSTRUCTION, AND SELF-EXPRESSION THROUGH CONSUMERISM. WORK FROM ARTISTS LIVING IN THE KINGDOM, WHILE CELEBRATING THE POSITIVE, OFTEN LIBERATING ASPECTS OF GLOBALISATION, ALSO SERVES AS A PAEAN TO A CULTURE IN DANGER OF LOSING ITS IDENTITY TO HOMOGENEOUS INFLUENCES.

44



AHMED
MATER

SARI İNEĞİN ŞİMDİ HER ZAMAN OLDUĞU KADAR İLGİLİ OLDUĞUNA İNANARAK, AHMET "ÖYKÜYÜ ÖZGÜR BIRAKMAK" AMACIYLA BİR MARKA YARATMAYA KARAR VERDİ.

BELIEVING THE YELLOW COW WAS AS RELEVANT NOW AS IT HAS EVER BEEN, AHMED DECIDED TO CREATE A BRAND IN ORDER TO "SET THE STORY FREE."

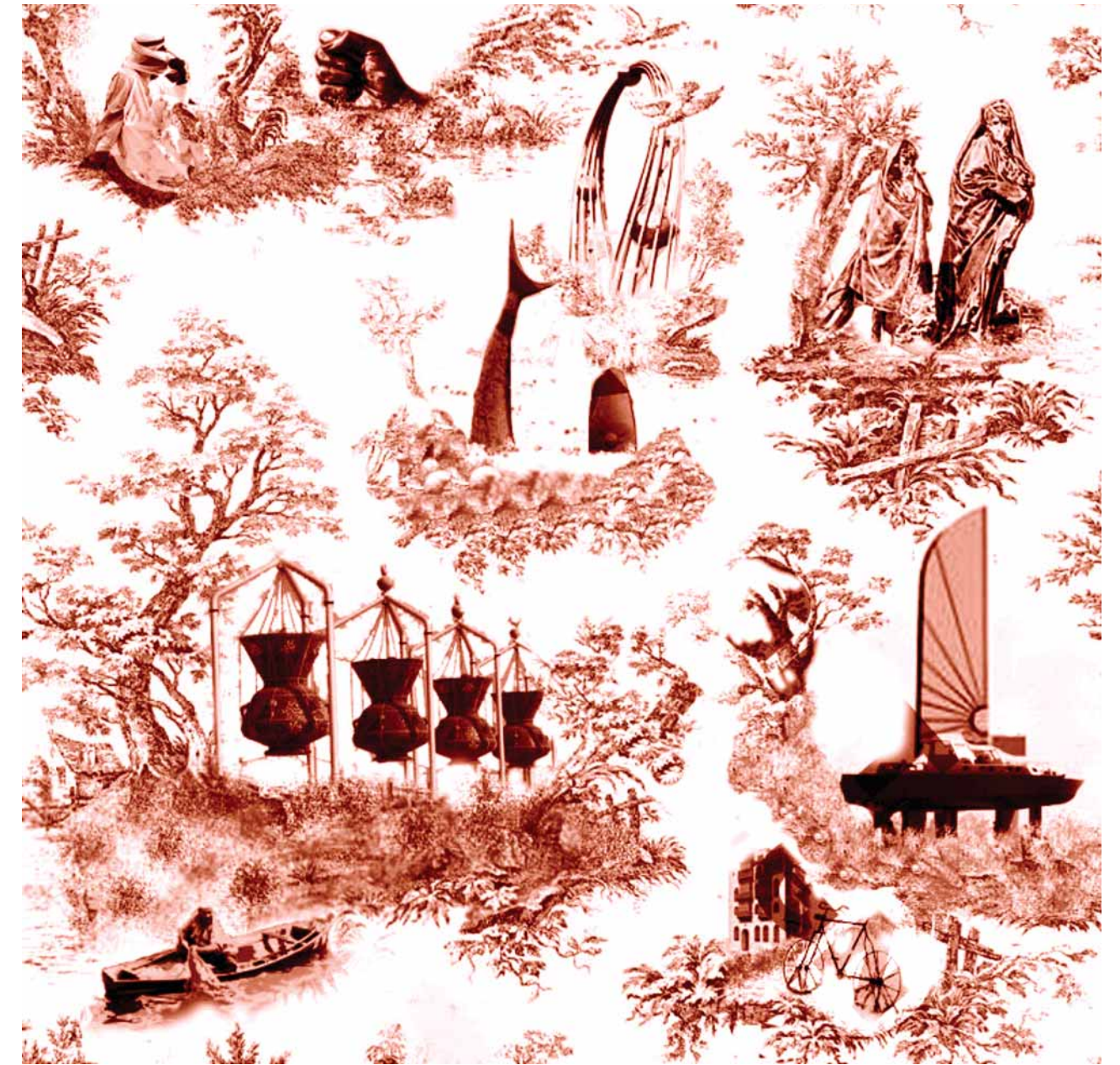


BASSEM ALSHARQI

BASSEM ALSHARQI | JEDDAH BARCODES | 2010 | ACRYLIC ON CANVAS
Courtesy of the artist and Progress Art

"BARKODLAR" TİCARİ YA DA ENDÜSTRİYEL OLARAK TÜKETİLEN HERŞEYİN BİR İFADESİ OLARAK KARŞILIK BULUYOR, BİZİM İÇİN KİŞİSEL OLAN HERŞEYİ KUŞATAN MÜTHİŞ BİR KOD HALİNE GELİYOR. ÖRNEĞİN KİMLİK NUMARASI YA DA PAŞAPORT NUMARASI... BU KODLAR HAYATİ BİLGİLER İÇERİYOR"

"BARCODES" COMES TO SIGNIFY ALL THAT IS CONSUMED, COMMERCIAL OR INDUSTRIAL, BECOMING A SIGNIFICANT CODE THAT ENVELOPS EVERYTHING IN LIFE THAT IS PERSONAL TO US, SUCH AS THE ID NUMBER OR PASSPORT NUMBER...THESE CODES CONTAIN VITAL INFORMATION"



BANDAR ALROMAIIH

BANDAR ALROMAIIH | JEDDAH WALLPAPER | 2010 | PRINT ON WALLPAPER
Courtesy of the artist and ATHR Gallery

"CİDDE BATI SUUDİ ARABİSTAN'IN, KIZIL DENİZ'İN KIYISINDA YER ALAN BAŞLICA KENTSEL MERKEZİDİR. AÇIK HAVA SANAT GALERİSİ VE CANLI KÜLTÜRÜYLE ÜNLÜDÜR, FAKAT PEK ÇOK DİĞER ŞEHİR GİBİ, O DA MÜKEMMEL DEĞİL... CİDDE KUSURLARI VE GÜZELLİĞİ ARASINDAKİ SINIR ALANINDA VAROLUR."

"JEDDAH IS A MAJOR URBAN CENTER OF WESTERN SAUDI ARABIA, LOCATED ON THE COAST OF THE RED SEA. IT IS FAMOUS FOR ITS OPEN-AIR ART GALLERY AND ITS VIBRANT CULTURE, BUT LIKE ANY OTHER CITY IT IS NOT PERFECT...JEDDAH EXISTS ON THE BORDERLAND BETWEEN ITS FLAWS AND ITS BEAUTY."



SAMI AL-TURKI

"ŞEHİR BÜYÜDÜ...KISA BİR ZAMANDA...
TİPKİ SONA ERİŞİNİN...SÜRATİ KADAR HIZLI
...MAKİNELERİN ÇOĞU...UNUTULACAK
VE SATILACAK...MUHTEMELEN İNSANLAR
DA GİDECEKLER, İKİ SINIFI YAŞAMAK VE
SAVAŞMAK ÜZERE GERİDE BIRAKARAK, ONUN
İÇİNDE, BLOĞUN EN GÜZEL EVİ İÇİNİ 'LEGO
BLOKLARINI' BİRARAYA GETİREN MAKİNELERİN
BELGESELİ GELECEK JENERASYONLARA BUNUN
O KADAR DA GÖZ KAMAŞTIRICI OLMADIĞINI
KANITLAMAK İÇİN, DİĞERLERİNİN KAN, TER
VE GÖZYAŞI ÜZERİNE KURULDUĞUNU, ONLAR
ASLA UNUTULMAMALI."

"THE CITY HAS GROWN...IN A SHORT PERIOD
...JUST AS QUICKLY AS...THE PACE OF IT
ENDING...MOST OF THE MACHINES...WILL
BE FORGOTTEN AND SOLD...THE PEOPLE
WILL PROBABLY GO AS WELL, LEAVING TWO
CLASSES TO LIVE AND BATTLE, WITHIN IT,
FOR THE PRETTIEST HOUSE ON THE BLOCK!
A DOCUMENTATION OF THE MACHINES THAT
ARE PUTTING THE LEGO BLOCKS TOGETHER TO
PROVE TO FUTURE GENERATIONS THAT IT WAS
NOT AS GLAMOROUS, THAT IT WAS BUILT ON
THE BLOOD, SWEAT AND TEARS OF OTHERS.
THEY SHOULD NEVER EVER BE FORGOTTEN."



ABDULNASSER GHAREM

"ÇOK UZAK MESAFELERDEN NEYİN GELDİĞİNİ
DÜYMAK İÇİN KAFASINI KUMUN İÇİNE
GÖMEN DEVEKUŞU GİBİYİM."

"I'M LIKE THE OSTRICH, PUTTING ITS HEAD IN
THE SAND TO HEAR WHAT'S COMING FAR OFF
IN THE DISTANCE."



**AYMAN
YOSSRI**

AYMAN YOSSRI | MAHAREM (TISSUES) | 2009
PRINT ON WOODEN TISSUE BOX
Courtesy of the artist and ATHR Gallery

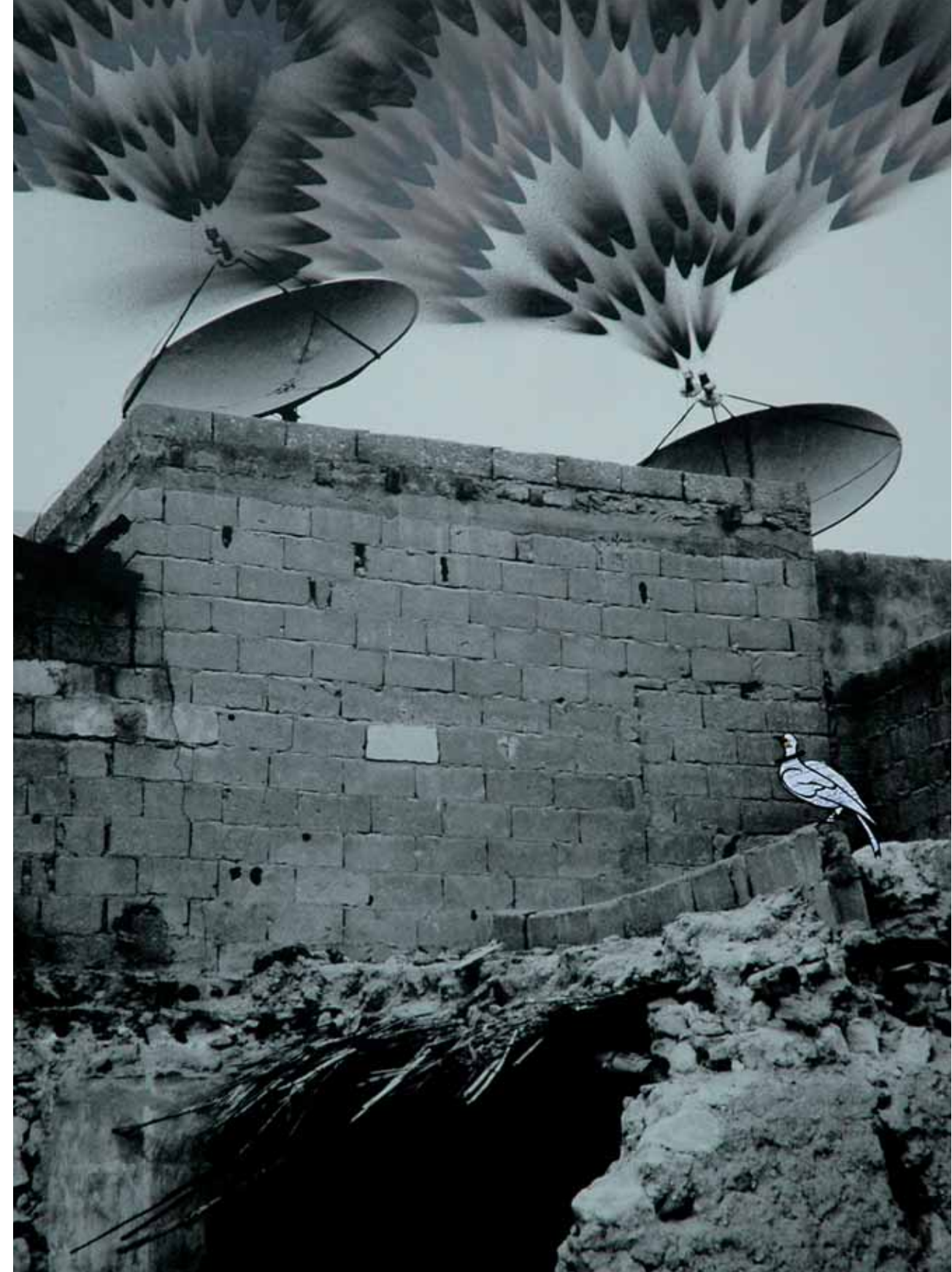
TRANSITION

ELÇİLERE MESAJ MESSAGE TO THE MESSENGERS

SANATÇILARIN GELECEĞE DAİR UMUTLARI VE KORKULARI, ÇAĞDAŞ SUUDİ SANATINDA ÇOKÇA TEKRARLANAN BİR KONUDUR. İŞLERİN BÜYÜK BÖLÜMÜ, SAVUNULMASI İMKANSIZ, YIPRANMIŞ POLİTİK VE KÜLTÜREL AYRILIKLARI ELEŞTİRİRKEN, SINIRLAR ÖTESİ YAPICI DİYALOĞU DA TEŞVİK EDER. BU SANATÇILAR ZORLAYICI, ÇOĞUNLUKLA HEM UYARI HEM DE UMUDUN BEYANI OLARAK HİZMET EDEN DRAMATİK PARÇALAR SUNUYORLAR VE HUZURLU, SÜRDÜRÜLEBİLİR BİR GELECEĞİ SABIRSIZLIKLA BEKLİYORLAR.

A RECURRING THEME IN CONTEMPORARY SAUDI ART IS THE ARTISTS' HOPES AND FEARS FOR THE FUTURE. MUCH OF THE WORK AIMS TO ENCOURAGE CONSTRUCTIVE DIALOGUE ACROSS BORDERS, WHILE ALSO CRITIQUING UNTENABLE, TIME-WORN POLITICAL AND CULTURAL DIVISIONS. THESE ARTISTS ARE PRESENTING COMPELLING, OFTEN DRAMATIC PIECES THAT SERVE AS BOTH WARNINGS AND STATEMENTS OF HOPE, LOOKING FORWARD TO A PEACEFUL, SUSTAINABLE FUTURE.

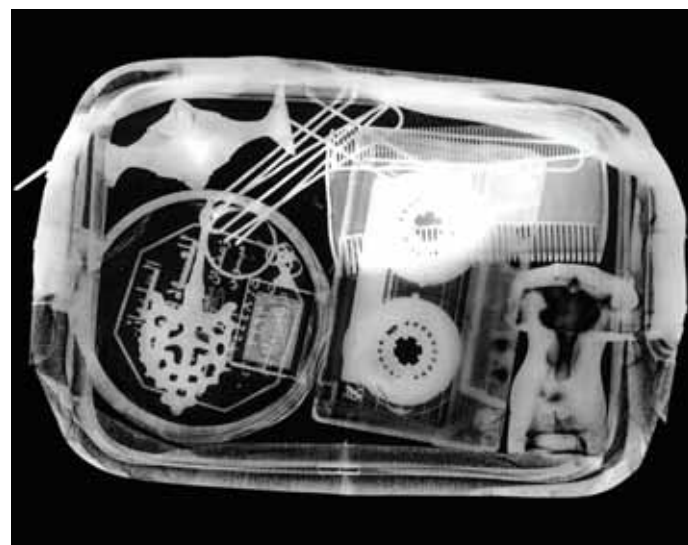
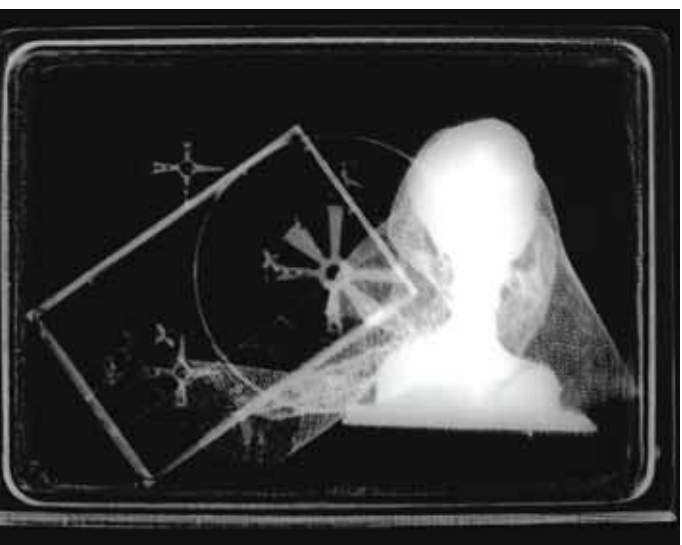
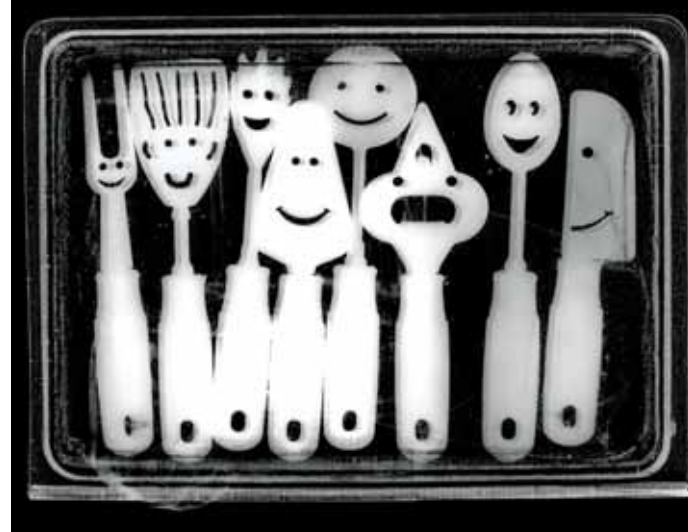
ES



MANAL
AL-DOWAYAN

“ŞEHRİN NEFES VERİŞİNE KARŞILIK OLARAK
YÖRE SAKİNİ SORUYOR, “SONSUZA KADAR
BENİM MİSİN? HAYALLERİMİ PAYLAŞIR MİSİN?
BENİM İÇİN HASRET ÇEKER MİSİN?”

“THE INHABITANT ASKS, “ARE YOU MINE
FOREVER? DO YOU SHARE MY DREAMS?
DO YOU LONG FOR ME?” IN RESPONSE
THE CITY EXHALES.”



MAHA MALLUH

MAHA MALLUH | TRADITION & MODERNITY | 2010 | LIGHTBOXES

"YAŞAM ŞİMDİ ÇOK DAHA HAREKETLİ HALE GELDİ. İNSANLAR GÜNBATIMINI İZLEMEN GİBİ ŞEYLER UNUTTULAR."

"LIFE HAS BECOME MORE HECTIC NOW. PEOPLE FORGET ABOUT THINGS LIKE WATCHING THE SUNSET."



SEDDIQ WASSIL | FACES | 2010 | MIXED MEDIA SCULPTURE
Courtesy of the artist and ATHR Gallery



FAROUK KONDAKAJI | TREES IN CUSTODY | 2009 | MIXED MEDIA AND WOOD SCULPTURE
Courtesy of the artist and ATHR Gallery

SEDDIQ WASSIL

FAROUK KONDAKAJI

ONUN İŞİ BİR UYARI. ÇEVRE SÖMÜRÜSÜ KONUSUNDA ÇOK SAYIDAKİ UYARIYA BİR YENİSİ EKLENİYOR. ÇİRKİN GRİ BETON, YAŞAMIN KESİLİP ALINDIĞI AĞAÇ DALLARINI ÇEVRELİYOR/HAPSEDİYOR...VE BU TABURELER, ARTIK ESNEYİP ESKİ ŞEKİLLERİNE DÖNEMEYECEK HALE GELENE KADAR İNSANIN AĞIRLIĞINI TAŞIYACAKLAR. DOĞA CÖMERT FAKAT BİZ ONU SÖMÜRÜYÖRÜZ. KIRMIZI ATEŞ SÖNDÜRÜCÜ BİR BAŞKA UYARI.

HIS WORK IS A WARNING, ONE MORE TO JOIN THE MULTITUDE OF WARNINGS ABOUT ENVIRONMENT ABUSE. UGLY GRAY CEMENT ENCIRCLES/IMPRISONS WOODEN STICKS FROM WHICH LIFE HAS BEEN CUT OFF...AND YET THESE STOOLS TAKE UP THE HUMAN WEIGHT UNTIL THEY WILL COME A TIME WHERE THE WOODEN STICKS WILL NOT BOUNCE BACK TO POSITION. NATURE IS GENEROUS BUT WE'RE ABUSING IT. THE RED FIRE EXTINGUISHER IS ANOTHER WARNING.



SAMI AL-TURKI

SAMI AL-TURKI | WASHEG | 2010 | PHOTOGRAPHIC PRINTS

"SON YILLARDA İNSANLAR YAŞAMI HIZLANDIRAN OLAYLAR VE KAZALARA ŞAHİT OLDULAR. BİRBİRLERİNE KARŞI GÖSTERDİKLERİ YAKLAŞIM BİÇİMİ İLE BİRARADA. KAÇINILMAZ OLAN GERÇEKLEŞİYOR..."

İNANÇ VE İDEOLOJİ FARKLILIKLARI ÜZERİNDEN BİRBİRLERİ İLE SAVAŞA GİDEN ULUSLARI GÖRMEK, BÜTÜN BİR KARANLIK YA DA ÇOK YAKIN GELECEKTE GİRECEĞİMİZ YENİ BİR DÖNEM KONUSUNDA BİR ÇIKMAZI ORTAYA KOYUYOR. GEÇMİŞ VE ŞİMDİDE GERÇEKLEŞEN OLAYLARIN DİZİLİŞİ, TÜM DAĞILMIŞ NOKTALAR ARASINDA ÇİZGİSEL BİR BAĞ OLUŞTURUYOR VE BELİRLİ BİR NOKTAYA İŞARET EDİYOR, ASLA BİTMEMEYEN SAVAŞ.

SİYAH ALTIN KUYULARININ SAYISI GÜNDEN GÜNE AZALIR YA DA TÜMÜYLE TÜKENİRLERSE ORTA DOĞU SAHNESİNDEN GERİYE NE KALIR? PEKİ YA İNSANLARDAN? KÜRESEL KÜLTÜRÜN BAŞLANGICINDA YOK OLAN GÖÇEBE YAŞAMLARINA GERİ DÖNMEYİ BAŞARABİLİRLER Mİ?"

"IN RECENT YEARS, HUMANS WITNESSED EVENTS AND INCIDENTS; THAT HAVE AIDED IN ACCELERATING LIFE. IN CONJUNCTION WITH THE WAY THEY ACT TOWARDS EACH OTHER. THE INEVITABLE IS BECOMING..."

HAVING WATCHED NATIONS GO TO BATTLE WITH EACH OTHER OVER THEIR DIFFERENCES IN BELIEVES AND IDEOLOGIES, HAS MADE A PREDICAMENT ABOUT THE POSSIBILITY OF AN OVERALL DARK OR PERIOD COMING IN THE VERY NEAR FUTURE. THE SEQUENCE OF EVENTS PAST AND PRESENT, LINES START TO CONNECT ALL THE SCATTERED DOTS AND THEY POINT IN A SPECIFIC DIRECTION, NEVER-ENDING WAR.

WHAT SCENES OF THE MIDDLE EAST REMAIN WHEN THE WELLS' OF BLACK GOLD GROWS SCARCE AND GRANDEUR IF IT DRIES UP? WHAT OF THE PEOPLE? WILL THEY BE ABLE TO RETURN TO THE OLD NOMADIC LIFE THAT WAS LOST WITH THE INTRODUCTION OF GLOBAL CULTURE?"



MOHAMMED AL GHAMDI | UNTITLES | 2005-10 | MIXED MEDIA ON BOARD
Courtesy of the artist and Progress Art

MOHAMMED AL GHAMDI



SEDDIQ WASSIL | WATER PROJECT | 2010 | MIXED MEDIA SCULPTURE
Courtesy of the artist and ATHR Gallery

SEDDIQ WASSIL

"KENDİ YAKTIĞIMIZ ATEŞLE YANMAK NE KADAR YAZIK"

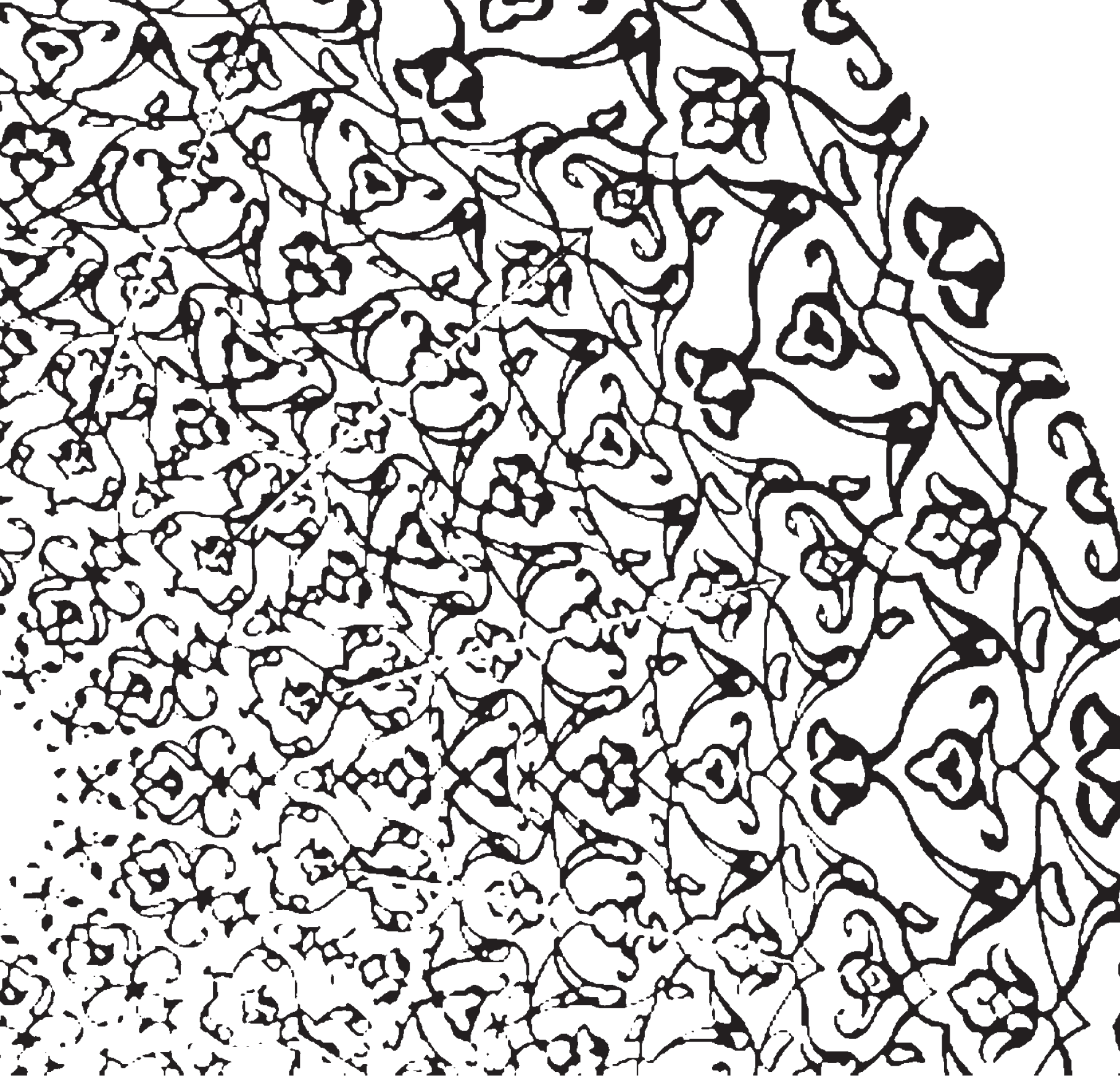
"WHAT A SHAME TO BE BURNED BY THE FIRE WE MAKE"



MANAL
AL-DOWAYAN

“ŞEHİRLERİN SESLERİ VARDIR. SES HER ZAMAN ORADADIR, TEK BİR ALAN İÇİNDE GENİŞLEYEREK VE BÜZÜLEREK TİTREŞEN BİR ENERJİ. ŞEHİR GÜÇLÜKLE VE TANSİYONU YÜKSELTEREK NEFES ALIR, TA Kİ TEKRAR NEFES VERENE KADAR - GERGİN BİR RAHATLAMA. HER NEFESTE ŞEHİR ALIR, İNSANLAR ONUN SÖZ VERDİĞİ MUTLULUĞUN ÖZLEMİYLE ONA DOĞRU YÖNELİRLER. ÇOK AZ ŞEY BİLİRLER, FAKAT, ŞEHİR NEFES ALDIKÇA, BOĞULMA KAÇINILMAZ OLARAK ONU İZLEYECEKTİR.”

“CITIES HAVE SOUNDS. THE SOUND IS EVER-PRESENT, AN EXPANDING AND CONTRACTING ENERGY RESONATING WITHIN A SINGLE SPACE. THE CITY INHALES, WITH DIFFICULTY, TENSION BUILDING, UNTIL IT EXHALES - AN INTENSE RELEASE. WITH EVERY BREATH THE CITY TAKES, PEOPLE GRAVITATE TOWARDS IT WITH A LONGING FOR THE HAPPINESS THAT IT PROMISES. LITTLE DO THEY KNOW, HOWEVER, THAT WHEN A CITY BREATHES, SUFFOCATION IS BOUND TO FOLLOW.”

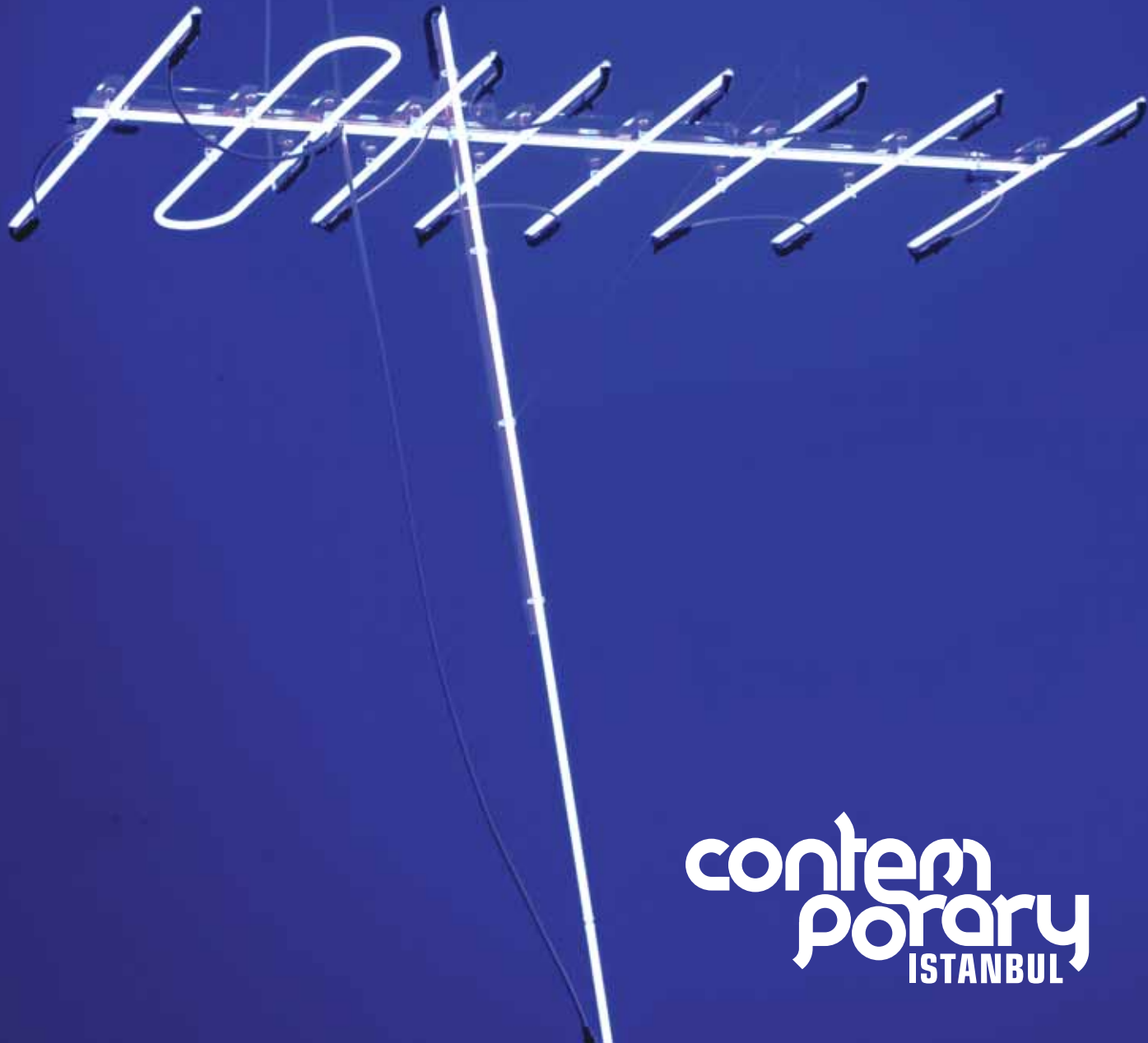


**ABDULNASSER
GHAREM**

“ELÇİLERE MESAJ”

“MESSAGE TO THE MESSENGERS”

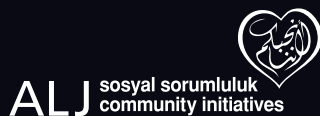
TRANSITION



contemporary
istanbul

CONTEMPORARY ISTANBUL
EDGE OF ARABIA STANDI
25 - 28 KASIM 2010
STANT NO: A503

EDGE OF ARABIA AT
CONTEMPORARY ISTANBUL
25 - 28 NOVEMBER 2010
BOOTH: A503



Deutsche Bank



CONTEMPORARY ART FROM SAUDI ARABIA



THANK YOU

FIRST AND FOREMOST, WE WOULD LIKE TO THANK ALL THE PARTICIPATING ARTISTS FOR THE COURAGE AND CREATIVE ENERGY THEY CONTINUE TO BRING TO THE EMERGING AND GROUNDBREAKING SAUDI CONTEMPORARY ART SCENE.

EDGE OF ARABIA ISTANBUL WOULD NOT HAVE BEEN POSSIBLE WITHOUT THE GENEROUS SUPPORT OF ABDUL LATIF JAMEEL COMMUNITY INITIATIVES. WE WOULD PARTICULARLY LIKE TO THANK FADY JAMEEL AND HIS TEAM INCLUDING DR FATIH MEHMET GUL, SVEN KNOWLES AND IBRAHIM VAID FOR ALL THEIR BELIEF IN THIS PROJECT.

WE ARE ALSO DELIGHTED TO WELCOME DEUTSCHE BANK AS SPONSORS OF EDGE OF ARABIA. WE ARE VERY PROUD TO BE COLLABORATING WITH ONE OF THE MOST RESPECTED SUPPORTERS OF CONTEMPORARY ART AROUND THE WORLD. WE WOULD ESPECIALLY LIKE TO THANK JAMAL AL KISHI, ALEXANDER SCHUETZ AND JAVEED AMEEN FOR THEIR ENTHUSIASM AND SUPPORT.

TRANSITION WOULD NOT HAVE HAPPENED WITHOUT THE GUIDANCE AND COMMITMENT OF OUR GUEST CURATORS AT PROGRESS ART, MS BASMA AL SULAIMAN AND ASSISTANT CURATOR, ADNAN MANJAL. THEIR KIND HEARTED ENCOURAGEMENT, INSPIRATION AND ON THE GROUND SUPPORT HAVE BEEN THE CORNERSTONES OF THE EXHIBITION. ASSISTANT CURATORS, AYA MOUSAWI AND MIRIAM LLOYD-EVANS HAVE, AS EVER, WORKED TIRELESSLY TO REALIZE THE EXHIBITION IN TIME AND DESERVE OUR HEARTFELT THANKS.

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FOR THEIR CONTRIBUTIONS AND ENCOURAGEMENT IN BRINGING THE EXHIBITION TO ISTANBUL, WE WOULD LIKE TO THANK CURATORIAL ADVISER BERAL MADRA, SALIHA KASAP AND DERYA BAYRAKTAROGU AT SINAT LIMANI, JASMINE TARANTO AND ADA PARISYAN AT CONTEMPORARY ISTANBUL AS WELL AS ALL AT ZARACOL AND BENICE FINE ART & RELOCATION LOGISTICS.

FOR THE TRANSLATION OF THE GUIDE WE WOULD LIKE TO THANK OZGE ATINKAYA. THE EXHIBITION DESIGN AND MARKETING CAMPAIGN HAS BEEN DEVELOPED BY ZEYNEP KAYTANCI, OMER OZAN ERDOGAN AND BERKAY SENERKEN AT CREATIVE BONANZA AND THIS CATALOGUE IS THE WORK OF THE IMMENSELY TALENTED ROB HEAVEY AND ROISIN MCAVINNEY AT ONE DARNLEY ROAD.

STEPHEN STAPLETON
DIRECTOR

ABDULLAH AL TURKI
CREATIVE DIRECTOR

EDGE OF ARABIA UAE | MARCH 2011

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