



King Abdulaziz Center
for World Culture

A Saudi Aramco initiative



GENERATION

CONTEMPORARY ART FROM
SAUDI ARABIA IN SAN FRANCISCO





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San Francisco, CA



AUGUST 11 -
SEPTEMBER 6, 2016

EXHIBITION



GENERA#ION

CONTEMPORARY ART FROM
SAUDI ARABIA IN SAN FRANCISCO

DATES

August 11 –
September 6, 2016

ORGANISER

King Abdulaziz Center
for World Culture



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for World Culture
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VENUE PARTNER

Minnesota Street Project
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San Francisco, CA 94107
minnesotastreetproject.com

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2013



INTRODUCTION

GENERA#ION presents San Francisco's first exhibition of contemporary art from the Kingdom of Saudi Arabia. This timely, cross-generational survey of thirteen artists and two YouTube collectives working at the Center of the Islamic world, is presented at Minnesota Street Project in the heart of the Dogpatch district from August 11 until September 6, 2016.

As the world's media reports a resurgent tide of religious intolerance and conflict, a tight-knit group of Saudi artists, both men and women, have acted upon a dream to discover the people and diversity of America—from the East to West coast – trekking across the US interstate highway system and major cities on a mission to share not only their innate passion to create but also to learn from the local public's reactions to their artworks.

As Abdunasser Gharem, founder of Gharem Studio and a driving force behind the tour, comments, "The artists in this show present a new intellectual paradigm that utilizes unique concepts and terminology to define

the artists' role within their society and their generation. Rather than analyzing art and society separately, the artists confront art as a reflection of society, positioning themselves as its mirrors."

San Francisco, has always welcomed marginalized groups and outsider voices. Since the 1950s, the Bay area has attracted influential artists, poets and thinkers who have initiated some of the great generational movements of their time. More recently, technological innovation and a cultural renaissance in the heart of downtown have once again put the 'City of Rebels' on the world stage.

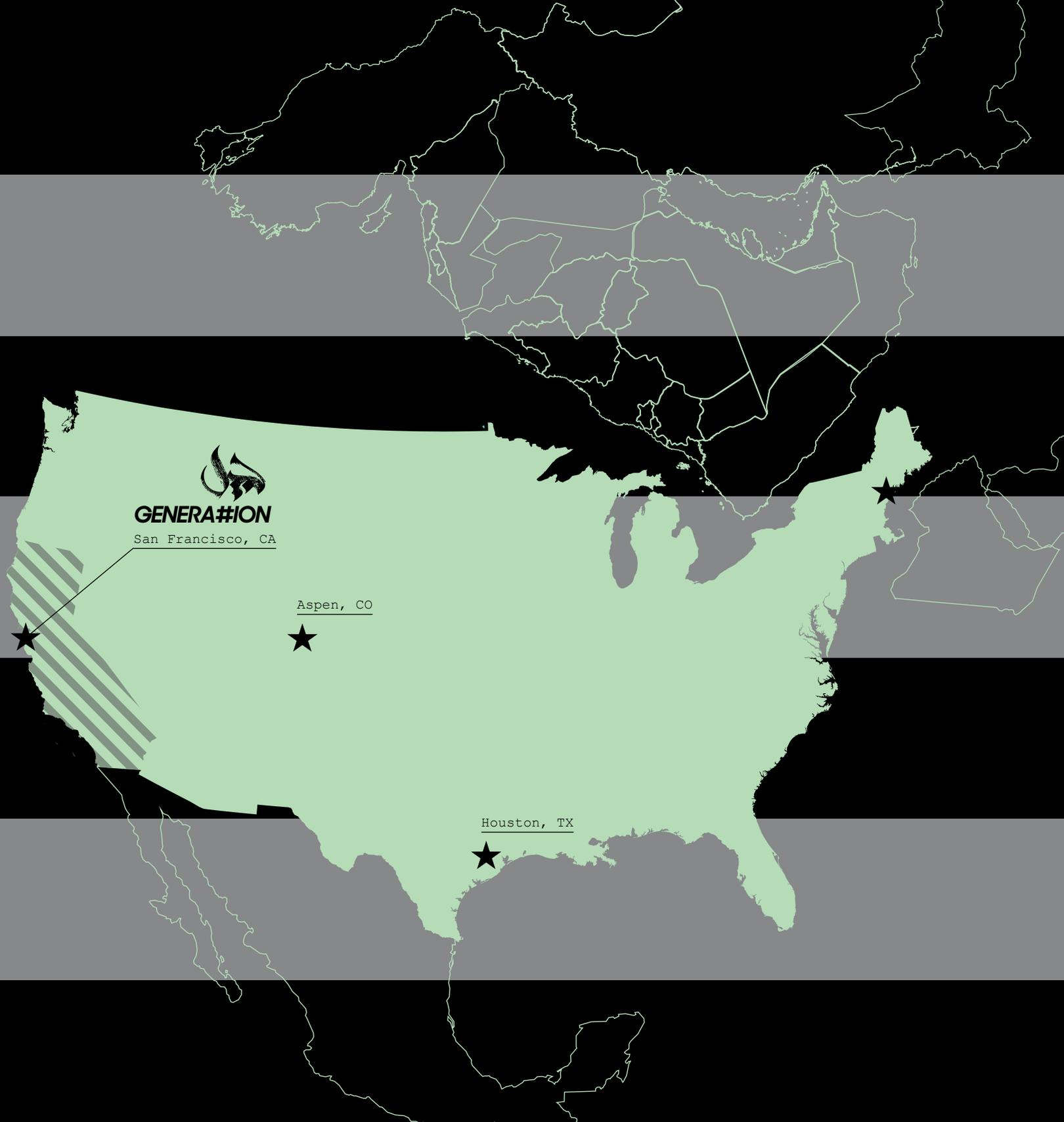
It now seems fitting that San Francisco welcomes these outsider artists from Saudi Arabia, very much the pioneers of their generation, willing to address cultural norms and taboos and their societal impact. In traveling to the U.S. at this time, they are defying mainstream expectations, reaching out directly to bridge one of the most contested political and ideological borders of our time.

SAUDI ARTISTS' TOUR

Since June 2016, a group of Saudi artists has embarked on a multi-city tour of the United States to generate people-to-people dialogue and better understanding across physical and ideological borders. The tour launched in Houston, Texas with a large-scale exhibition at the Station Museum in Houston, TX before traveling to Colorado, to present this multi-faceted program in the heart of downtown Aspen. This exhibition in San Francisco, CA, will be followed by stops at Bates College Museum of Art in Lewiston, ME and major cities across the United States.

The tour is spearheaded by the King Abdulaziz Center for World Culture, Saudi's premier arts, culture and education institution, and was initiated by Gharem Studio, a Riyadh-based collective dedicated to arts education in Saudi Arabia and CULTURUNNERS, an international platform for traveling artists. Exhibitions and events are being produced in partnership with cultural institutions and universities across the USA.

Against the backdrop of the Presidential elections, the tour is designed to create opportunities for Saudi artists to discuss common concerns with the American public; engaging them in an alternative narrative from the center of the Islamic World at this crucial time.





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KING ABDULAZIZ CENTER FOR WORLD CULTURE

The King Abdulaziz Center for World Culture, simply known as ithra, is a one-of-a-kind institution that brings together multiple offerings under one roof. From arts and culture to science and innovation, this bold initiative by Saudi Aramco promises a continuous journey of enrichment designed to energize the next knowledge economy of Saudi Arabia.

We aim to make a positive and tangible impact on the cultural scene by focusing on building local talents in the knowledge and creative industries. Blending iconic architectural design with advanced technology, and unique learning methods with enriching programs, ithra is an infinitely inspiring platform

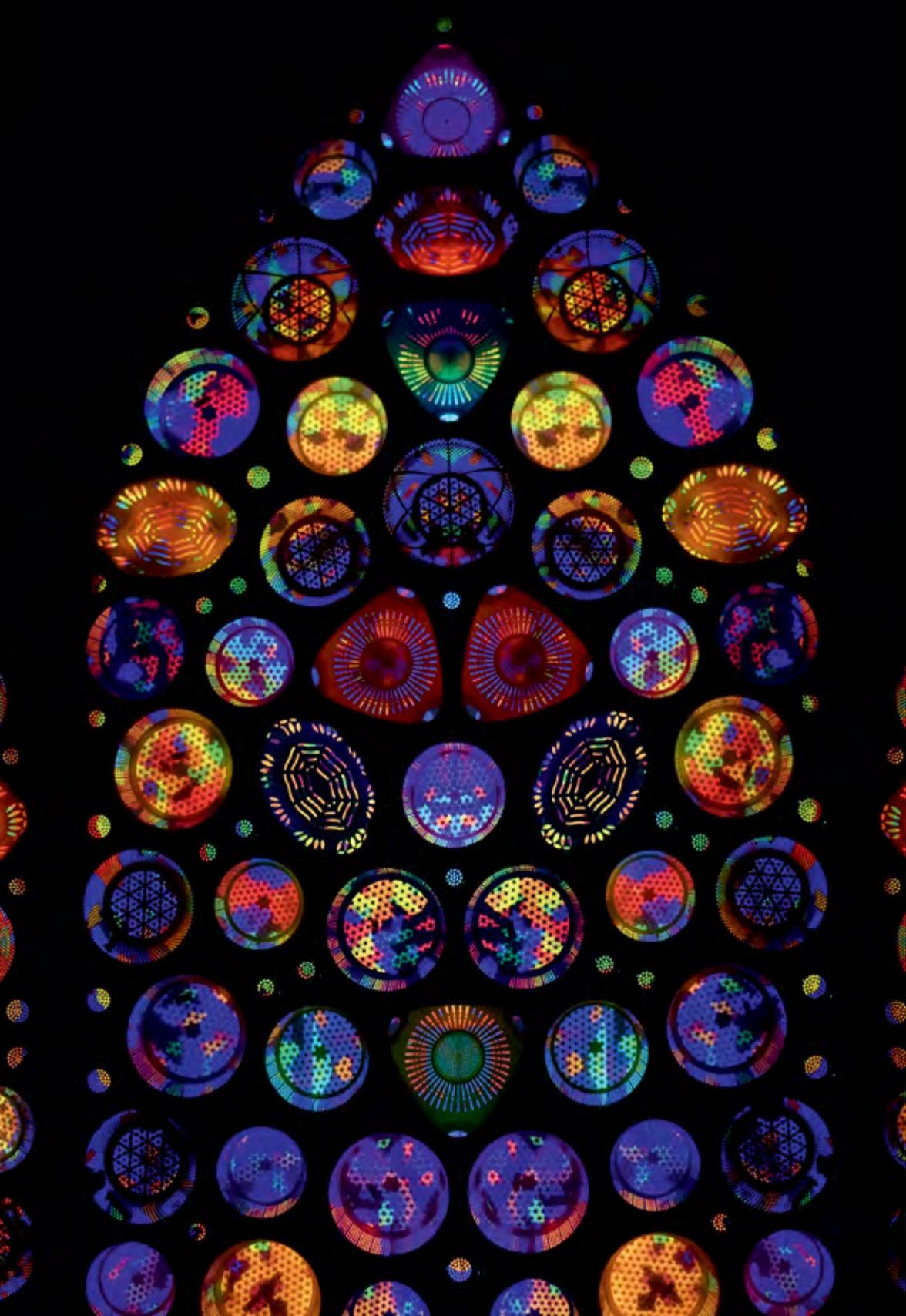
for explorers, learners, creators, and leaders – a thriving hub of knowledge, creativity and cross-cultural engagement.

As the Kingdom of Saudi Arabia strives to achieve its ambitious national development goals to transition to a knowledge-based economy, ithra acts as a bridge connecting cultures and cultivating a creative and innovative community.

At ithra, we believe in the power of people and ideas to unlock new possibilities: the future is what we make of it.

kingabdulazizoenter.com





ARTISTS

SARAH ABU ABDALLAH

AHAAD ALAMOUDI

NJOUD ALANBARI

MANAL ALDOWAYAN

AHMAD ANGAWI

DANA AWARTANI

AYMAN YOSSRI DAYDBAN

ABDULNASSER GHAREM

AJLAN GHAREM

MASAMEER

NUGAMSHI

SHAWEESH

RASHED AL SHASHAI

DHAFER AL SHEHRI

TELFAZ 11

SARAH ABU ABDALLAH



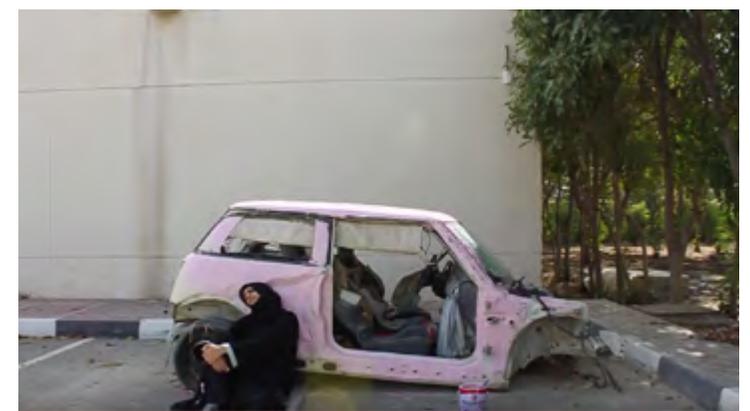
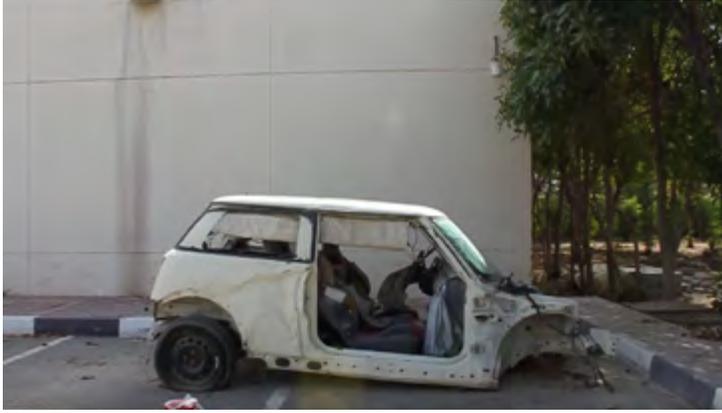
Sarah Abu Abdallah films her daily activities as she travels between Saudi Arabia and the US, using jarring images and sounds as a way to create a claustrophobic and unsettling tension between the viewer and her filmed subjects. She experiments with Photoshop and audio recordings, narrating in a digitized voiceover and presenting them in fast-forward or slow motion. Sarah explores how the younger generation creates their own historical and existential narratives of belonging, displacement and identity through the digital age.

Sarah's film *Saudi Automobile* (2012) features the artist painting in pink the entire façade of a dilapidated car she found on the side of the road. Her videos, filmed in Saudi Arabia, capture snippets of the everyday experience of growing up as a female in Saudi Arabia, constantly referring to the codes women should abide by as they are taught in school and in their household. Her clip addresses how women are conceptually and literally reduced to the passenger seat, referring to women's inability to own or drive a vehicle. Attempting to steer her own life journey growing up in Saudi Arabia, Sarah states, "This wishful gesture was the only way I could get myself a car – cold comfort for the current impossibility of my dream that I, as an independent person, can drive myself to work one day."

While studying abroad in the US, Sarah archived her American friend's daily activities while identifying American stereotypes within her local environment. Her video *Delighted to Serve* (2014) complements scenes filmed

at American baseball fields and diners with disturbing videos of flies swarming around raw fish and a cat chasing a cockroach. Repeating video clips in succession and using voiceovers narrating American slogans, her videos reduce the stereotypical chase for the American dream to a monotonous series of daily occurrences. Sarah also addresses universal notions of censorship prevalent in social media and the power of digital identities as representative of a person's status in reality. Her *Hide from Timeline #2* (2014) features a man superimposed onto a Facebook timeline scrolling through his newsfeed and reading through Facebook's privacy options. Facing different stereotypes, whether as a veiled woman growing up in Saudi Arabia, an artist in the Middle East, or as an expat studying in the US, Sarah wants to deliver a platform for the Saudi youth to voice their own inner issues.

Sarah studied art at the University of Sharjah, UAE, graduating in 2011 and is currently pursuing a master's degree in Digital Media at the Rhode Island School of Design in Providence, Rhode Island. She has held exhibitions at the Louisiana Museum of Modern Art in Denmark, BAM Film Festival, Serpentine Galleries 89 plus Marathon, London, the Sharjah Biennial (2013), and the Venice Biennial (2013). She contributed to Arts and Culture in the Transformative Times festival by ArteEast, NYC, and the Moving Image panel on Video + Film in Palazzo Grassi, Venice. In 2013 she contributed to Global Art Forum 7's fellowship program in Art Dubai.



previous and current spread:
stills from *Saudi Automobile*
2011
Video

AHAAD ALAMOUDI

Ahaad Alamoudi is a multidisciplinary artist whose works involve ethnographical studies that trace the intersection between past and contemporary history of Saudi Arabia. Her work examines how one's nationality conflicts with a sense of belonging, especially when divided between two countries. Constantly moving between both Saudi Arabia and London, Ahaad is interested in how communities measure and preserve heritage through archiving and how different historical narratives weave throughout families and communities.

Using the internet as a way to explore the conflicting representations of Arabs today, Ahaad's work is shown both in the Middle East and the West. Applying her multi-disciplinary approach to her practice, whether through performance, video or sculpture, Ahaad is searching throughout her past to better grasp a certain understanding of her history.

On exhibit is her work *teeni warwar* (2016) whose title was adopted from a 2013 song from the underground pop music scene in Saudi Arabia. A humorous adaptation of Bob Marley's 'No Woman No Cry', this song eventually garnered the likes of the younger Saudi generation and made its way into the music scene in Saudi. Played by musicians at weddings and events, this song features lyrics such as "My master drinks Red Bull while I'm still drinking Coca-Cola...my master rides a Rolls Royce while I'm driving a Honda..." Incorporating Western beats and words within traditional Saudi rhythms, this song focuses on how past perspectives make their way into the present.

Applying conceptual practice to performative dance, the work is comprised of

an installation, film and performance. For the film, Ahaad stages a performance of Khibayti dancers dressed in traditional khabeti thobes with printed digital avatars of Western imported influences referenced throughout the song, including Bob Marley, Red Bull cans and car brands. Ahaad researches traditional cultural practices found along the Western coast of Saudi Arabia in what is known as the Hejaz region. The Khibayti dance prepared ancient tribes before they went off to war, reminding them of the spiritual ideals of active meditation and prayer derived from Sufi mysticism. Today the Khibayti dance is still performed at cultural events and remains a symbol of Saudi's longstanding history of music and dance. Preserving the exact rhythms and cadences since ancient times, the Khibayti dancers today are a testament to those who recognize the power in expressing their past traditions. Altering the function of the thobe from a daily outfit into a shield from future hostilities, it has withstood war and political upheavals because its visual beauty and the dance performances engender a dialogue between music, dance and poetry.

Ahaad continues to bridge past, present and future interpretations of her country as seen in her most recent work, *v=oyFi-YKIFJU* (2016). Exploring notions of nostalgia through pop culture and representations of images in the media, she continues to dissect these themes while looking at the 1962 film *Lawrence of Arabia*. The artwork is an image of the figure Auda Ibu Tayib, as depicted by actor Anthony Quinn in the movie. Auda was historically a leader of an Arab tribe at the turn of the 19th century and a figure that led the Great Arab Revolt during World War



I. Controlling a section of a fractious tribe, Auda transformed these settled farmers into nomadic fighters. Romanticized by Lawrence of Arabia's diaries as "one of the greatest fighting men in northern Arabia," Auda was a bastion for the proud Bedouin Arab, praised not only for his fierce, battle tactic, but also for his simple way of living, generosity and hospitality.

The image perfectly depicts a classical representation of the Orient – a traditional Arab tribesman adorned in Bedouin attire, against the vast desert of the East, captured and documented by the most famous Orientalist in history.

Ahaad retraces the image of Auda, and recognizes the point where the historical figure of Auda intersects with the image of Auda as represented in the film. She incorporates his image into today's society and applies this same hope and shared strength to document the past. Like so many Middle Eastern artists, she carries a sense of nostalgia for the great past of the Arab World, a time when it was observed by the West with wonderment as

the great Orient. Today, the same region is sadly looked upon with fear and as a threat. Auda is the symbol of the great past of Arabia; his gaze is pensive as though looking to the future, foreseeing the next generation of his country.

Born in Jeddah and living between Saudi Arabia and London, Ahaad received a Bachelor's degree in Graphic Design at the Dar Al-Hekma University in 2014. She is currently pursuing a Master's degree in Print at the Royal College of Art in London.

Her recent exhibitions include the Station Museum of Contemporary Art, Houston, TX (2016), CGP London, London, UK (2016), Al Hangar, Jeddah, Saudi Arabia (2016), the Venice Biennale, Venice (2013), and Edge of Arabia's exhibition in Jeddah (2013). In 2011, she was selected by the Crossway Foundation in London to meet with museum curators and artists and collaborated with the British Museum, Tate Modern and Penguin Books.



previous page:
detail of [teeni warwar](#)
2016

current spread:
stills from the video
[teeni warwar](#)
2016

NJOUD ALANBARI

Njoud Alanbari is a mixed media artist and trained interior architect whose work explores the threads of her Saudi heritage as it applies to social development within the region. Growing up in Riyadh, she developed a passion for discovering her past family history tracing back to Hail, a city in the Northern region of Saudi Arabia. She hopes to fulfill a message by merging her heritage into the 21st century using culture and universal notions of humanity as her primary source of inspiration.

In *Elementary 240* (2016), Njoud explores the social implication of educational methods found in public schools in Saudi Arabia, focusing on murals found in the backdrop of classrooms and playground areas. While visiting local government schools for an architecture project, she came upon a mural depicting a string of conservative ideals representing women's limitations and restrictions. After researching the history behind these murals, Njoud found out that these paintings were not commissioned or authorized by the Ministry of Higher Education, but instead by local independent painters. Featuring eight swords with notated phrases in Arabic, these swords symbolize the eight forbidden activities for women ranging from taking drugs, traveling abroad, and listening to non government-sanctioned music. As these murals are commonly found throughout schools, their jarring messages are often overlooked, subliminally affecting how girls internalize their role as females. These ideals are absorbed by these young girls and later repeated as accepted notions of reality. Seen within the

wider global context, Njoud's work bears witness to a common phenomenon found throughout education systems as teachers cultivate a sense of patriotism and promote stereotyping.

Bringing the mural design to Gharem Studio in Riyadh, Njoud staged a video performance featuring a group of school girls playing games and singing school songs against the backdrop of the recreated mural. Showcasing a part of society that recycles false ideals written by those who are not administered by the government, the work attempts to examine the effect of an educational system that allows for these messages to exist, whether subliminally or supraliminally. Juxtaposing the innocent with the violent, the works show children playing games and laughing as they are drawing between the swords on the mural.

Born and raised in Riyadh, Njoud graduated from Prince Sultan University, College of Architecture and Design and is currently pursuing a masters in Architecture in The University of Politecnico Di Milano in Italy. Her past experiences working within architecture for the Saudi Commission for Tourism and National Heritage, AECOM, and Tatweer Buildings Company enabled her experience of developing innovative concepts to governmental projects. Complementing her passion for arts and culture, as a researcher in the Saudi Heritage Preservation Society, Njoud then joined Gharem Studio in 2014. Her projects have traveled to London (Asia House, 2015), the Station Museum, Houston, TX (2016) and Gonzo Gallery, Aspen, CO.





Your veil is your virtue

Drugs

Porn

Idle time

Pornographic magazines



Travelling abroad

Forbidden music

Bad company

Embodying infidels



MANAL ALDOWAYAN

Manal AlDowayan is a contemporary documentarian that questions societies' transformations and historical and social narratives. Her practice transforms written and spoken narratives found across news channels, TV segments, and collected memories into tangible and simple concepts with multi-layered, physical forms. She charts her own identity within a region undergoing rapid developments in the urban and social landscape.

As she states, "I live in a region that is transforming aggressively between one generation and the other. Modernization and extreme wealth happened over night. Social attitudes and traditions are being preserved and erased in a single breath. This environment gives me, as an artist, a wealth of inspirational subjects to work with. Everything around me is an opportunity and at the same time, an extreme challenge."

Manal is recognized regionally for using participatory art projects to engage with her society, by bringing art to the public sphere. Her projects draw inspiration from social interactions and historical recordings, opening them to larger discussions of social change through memorializing memories and providing a mirror for society to recognize their current realities. Exploring the relation between the viewer and Manal's artworks, her participatory installations are a way to involve the community within a larger question of "do I belong to landscape or does landscape belong to me?" Her participatory art sessions create new platforms of expression for the participants who contribute to the content

of her work, becoming a space for engaging with the viewers through spatial and sensory activation. She presents this research as physical constructions, creating multi-layered art installations replete with drawings, video, and audio recordings from her participants.

Her first participatory project, *Suspended Together* (2011) presented 200 suspended fiberglass doves bearing signed "permission to travel" passes, a mandatory document authorized by a male guardian for a Saudi woman to travel. Without these signed copies, a woman is forbidden to travel. Exchanging emails with 200 women ranging from established doctors and poets to children and seniors, Manal received scanned copies of their permission slips. Presenting these slips in the shape of fiberglass doves with open wings yet frozen in place, Manal personifies issues of social injustices in a physical form.

Tree of Guardians (2014) investigates the concept of active forgetting, memory, and oral histories. The installation contains 2000 brass leaves surrounded by 400 family tree drawings, created by women living in Saudi Arabia. As traditional family trees exclude women, Manal asked her participants to document their maternal family trees, indicating at what generation do these women's names disappear from their memory. Manal conducted three major participatory sessions as she travelled with an anthropologist across universities and spaces donated by women's organizations from the East to the West of Saudi Arabia. The work culminates into a sculptural representation of the generations



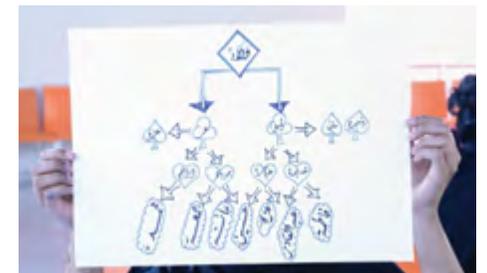
that were recalled by the participants. "In this project we came to the conclusion that Saudi women could only recall their maternal ancestors' names up to the ninth generation, while paternal family trees went back much further. So the brass leaves are the physical representation of when women disappear from memory"

Connecting past traditions to contemporary society, Manal illuminates the common thread woven by mothers, grandmothers, aunts and older sisters as Saudi's oral historians. Engaging visitors through an interactive installation, *Tree of Guardians* erases temporal distances between generations of hidden stories.

"In its fullest sense, however, the act of preservation must transcend the identity of the single, identifiable individual, and encompass previous generations of unnamed and sometimes forgotten women that serve as the cultural and social roots for the hopes, dreams and aspirations of today's women. In other words, today's women have the power to not only speak for and about their ancestry,

but also to reclaim the collective legacy of generations of women that might otherwise be lost to memory."

Manal holds a Master's Degree in Systems Analysis and Design and currently lives and works between her native Dhahran, Saudi Arabia and Dubai, UAE. In 2014 she was a recipient of a research fellowship from NYU Abu Dhabi and was invited in early 2015 to the Robert Rauschenberg Residency in Captiva, Florida. Manal has shown her work in Prospect 3 New Orleans - The American Biennale (2014/15), in collateral shows at the Venice Biennale (2009/11), and at museums around the world like Gawngju Museum in South Korea, Louisiana Museum of Modern Art in Denmark, The Victoria and Albert Museum in UK, and Mathaf Museum of Modern Arab Art in Qatar. Her artworks are part of public collection at the British Museum, LA County Museum, Louisiana Museum, and Mathaf: Arab Museum of Modern Art, Qatar.



Images from workshop with the artist for *Tree of Guardians* 2014

Images Courtesy of artist and Sabrina Amrani Gallery, Madrid and Cuadro Gallery, Dubai



Tree of Guardians

Brass leaves, ink, fishwire and art paper with ink drawings and sound recordings of oral histories during sessions. Size: Site specific with 2000 leaves and 400 family tree drawings.

2014

Image Courtesy of artist and Sabrina Amrani Gallery, Madrid and Cuadro Gallery, Dubai

AHMAD ANGAWI



Ahmad Angawi is a designer and mixed media artist who encourages local participation within the Saudi community, bridging his Hejazi culture and Islamic traditions with global trends. Using the community as a platform for his work, he allows individual voices to be heard within Saudi Arabia as it faces social changes. Ahmad is prolific in speaking out against the rapid modernization that is transforming urban spaces and affecting how locals value sacred spaces. Hosting open mic nights in an empty swimming pool in Jeddah within a house designed by his father, he created a space for the youth to freely voice their opinions about anything, allowing them the chance to showcase their creativity through music, poetry and debates. Recognizing the human voice as a medium, Ahmad uses his artwork to amplify the community's thoughts.

In this exhibition, Ahmad is presenting *Street Pulse* (2012), a large installation comprised of over 3,600 microphones. An ongoing project developed in 2011 in light of the Arab Spring, the work captures the voices of people throughout Jeddah. Creating a huge sphere of microphones, he wants to record the voices and stories heard throughout the city, in stores, cafes, schools, malls, streets and private homes. Hoping to create an atmosphere similar to a photo booth on the street, he envisions this as a way to capture the fluid ideas of what is happening right now. Representing a space to measure the pulse of the street, as the street is synonymous with the vitals of the body, each microphone presents a diversity of vibrations that sustain the overall changing nature of the thousands of voices together. Seeing silence as more harmful to harboring pressures within society, Ahmad instead favors dialogue within his community for future development.

Ahmad comments, "*Street Pulse* is an on-

going interactive piece that will evolve with the contribution of different people, whose voices will be recorded from different locations in the world -- each area or city will have its own sound and speak with its own voice. The microphones offer an opportunity to speak and express oneself. The aim? 'Evolution, not revolution' [as said HRH Prince Turki bin Faisal Al Saud]. The project acts as an electrocardiogram machine, which instead of measuring the vitals of the body, measures the pulse of the street."

He is currently an Associate Director at AMAR Center of Architecture and Design Studies in Jeddah and is also the Program Director of The House of Traditional Arts located in Al-Balad, the historical district of Jeddah. The school is an initiative by the Prince's School of Traditional Arts in London, and the Art Jameel Foundation. He works as a consultant at GMSV (Geometric Modeling Scientific Visualization Research Center) at KAUST working on Traditional Innovative Products.

Ahmad has participated in many group exhibitions to include: *Comet* together, Edge of Arabia, London, UK [2012]; *We Need To Talk*, Edge of Arabia, Jeddah, KSA [2012]; *Rhizoma*, The 55th Venice Biennale, Edge of Arabia, Venice, Italy [2013]; *A Line in the Sand*, Art Space, Dubai, UAE [2013]; *Connected: Art in Airports*, Art Jameel, King Fahad International Airport, Dammam, KSA [2014]; *Al hangar*, Besmallah, Jeddah, KSA [2015] / *Mangour: Loved and Beloved*, 21,39 & Athr, Jeddah, KSA [2016] solo exhibition. / *Al hangar*, maboth al matar, 21,39, Jeddah, KSA [2016]; *Shara* Artfair second edition, Saudi Art Council & Al Mansouria silent auction, Jeddah, KSA [2016]; *Parallel Kingdom* at Station Museum, Houston, USA [2016]



Steet Pulse
2012
3000 microphones
and steel structure

DANA AWARTANI

Dana Awartani revives traditional representations of Islamic art techniques. She specializes in Islamic geometric abstractions and motifs often incorporating talismans and ancient astrological symbols and references.

As she states, "As Arabs, we are raised around Islamic art, surrounded by it in every corner but unfortunately we are not aware of it. You can see geometry all around you. I was looking for a path to follow, yearning for it until I discovered it. My work contains an inner and outer beauty, and there is a story and structure behind every piece." Dana's practice is an organic assemblage of ancient art techniques, merging contemporary issues with universal truths in mathematical and scientific traditions.

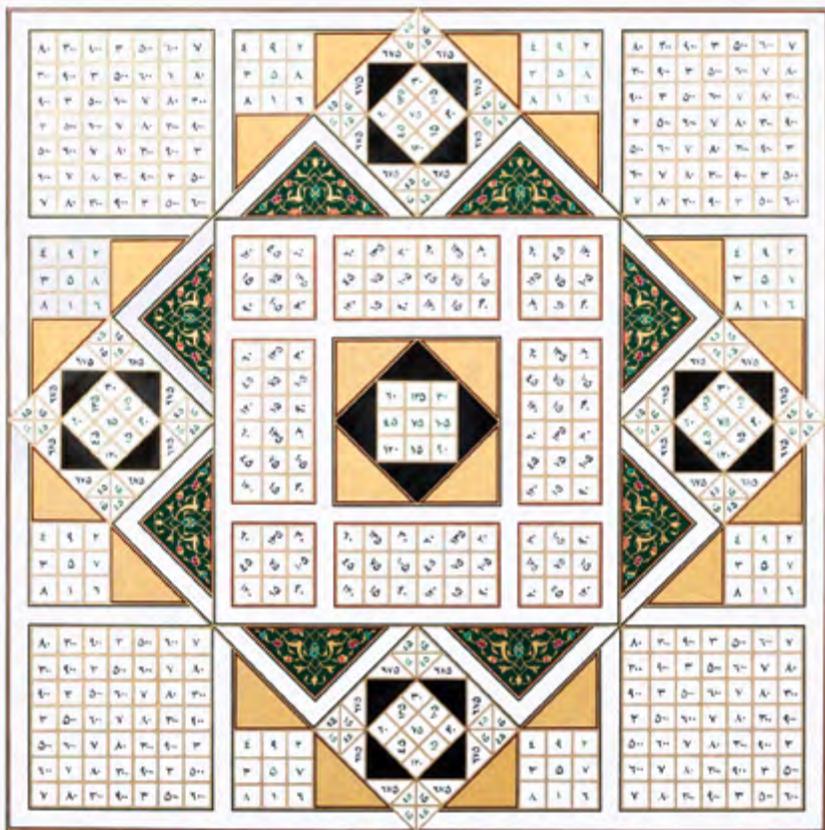
Dana states, "I think the process is more important than the end result. The way I create my art, whether it be geometry or illumination, is in direct correlation with my mood. I need to be focused and spiritually centered. It's so time-consuming that there is a term when producing the art as a form of *dhekir* ('remembrance of God'), and every brush stroke is a form of *dhekir* and the things I'm creating, sacred geometry and illuminations, are all a reflection of Allah's creations. One of my favorite quotes from Rumi states: "There are a thousand ways to kneel and kiss the ground, and there are a thousand ways to go home again." This is another element that speaks to me personally. It's my connection, and that's the beauty of it."

Dana's most recent project includes arrangements derived from Sufi Islamic talismanic designs. Using high-quality natural pigments that she prepares herself, she creates games arranged in grid-like forma-

tions that adhere to Islamic mathematical concepts and astrological calculations. Her work, *When It All Adds Up To IV* (2015) draws on ancient Islamic traditions with numbers, considering odd numbers as representing masculinity while even numbers represent femininity. She then develops arithmetic puzzles with symbols whose pedals and points ultimately contain a mixture of feminine and masculine symbols. As each symbol exists perfectly in its symmetry and exactitude, the work itself becomes part of a larger quest to attain a mutual balance between both the feminine and masculine.

Dana Awartani achieved a Foundation degree in Arts and Design and a Bachelor's degree in Fine Art from Central Saint Martins. She then studied at The Prince's School of Traditional Arts where she completed a Master's degree in Traditional Arts. Promoting national educational programs that teach traditional arts workshops, she is currently a Program Tutor at The House of Traditional Arts located in Al-Balad, the historical district of Jeddah. She participated in exhibitions including *Rhizoma* at Edge of Arabia, Venice Biennale (2013), *Show of Faith* at Katara, Qatar (2013). She has exhibited in all three editions of 21,39 Jeddah Arts main exhibitions (2014, 2015, 2016). She has exhibited with Athr Gallery at many Art Fairs including Art Basel, Hong Kong (2015, 2016), and the 6th Marrakech Biennale (2016). Her works are part of permanent collections in Farjam Collection as well as the Sheikh Zayed National Museum in Abu Dhabi.

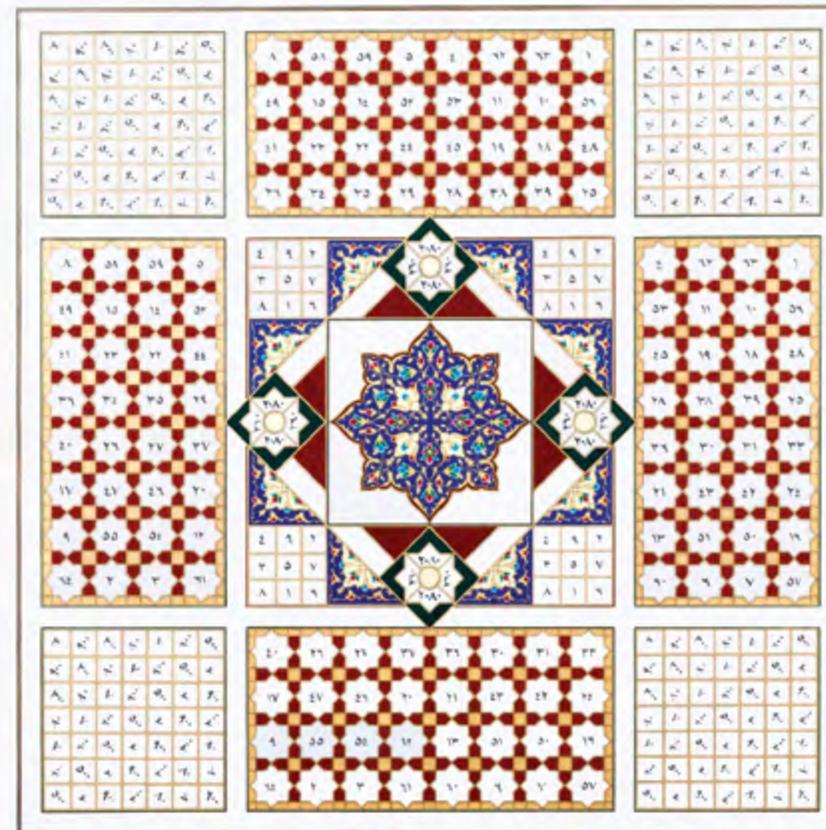




previous spread:
When It All Adds Up IV
 2015

Saturn from the Heavenly Bodies series
 2015

Image Courtesy of Artist
 and ATHR Gallery, Jeddah



Mercury from the Heavenly Bodies series
 2015

AYMAN YOSSRI DAYDBAN

Ayman Yossri Daydban weaves elements of dislocation and nostalgia within a larger investigation of how content, in both image and language, is translated across cultures and borders. Growing up in Jeddah, Saudi Arabia as a Palestinian with Jordanian citizenship, Ayman has always tried to forge mixed traditions, seen in contrasting Arabic dialects, texts and body gestures that were both lost, preserved and then found amidst family photographs and stories. His family name, *Daydban* is translated as 'watchman' in English, representing a person detached from society, who not only symbolizes the security for his community, but also carefully examines how foreign influence shapes a community's larger infrastructure.

In his *Maharem* (2016) series, Ayman creates intricate arrangements of tissue boxes, decorated with silkscreen prints and Arabic subtitles from famous Middle Eastern and Western movies. *Maharem* in Arabic translates to both 'tissues' as well as one's 'close family'. Across the Arab world, tissue boxes are scattered throughout both public and private spaces, in restaurants, family homes and on car dashboards. Replacing the rough texture of napkins, tissues have come to embody the emotional and hospitable nature of Arabs as they invite you into their home. These boxes are usually decorated in a Baroque-style holder lavished with kitschy gold patterns and velvet fabrics. Ayman recalls these boxes while shedding tears watching classic

Egyptian movies, as he remembers famous actors and actresses, and movie lines from his childhood memories.

As he states, "The Middle Eastern man is an emotional man, primarily driven by feelings and often governed by them. We are not materialistic... our emotions take over." Incorporating these delicate memories into his work, Ayman strips the box from its luxurious encasements, transforming the functionality of the tissue box into vessels harking back to Middle Eastern pop culture and the tumultuous range of emotions he experienced while growing up.

Ayman was born in Palestine in 1966 and then moved to Jeddah as a child, where he continues to live and work. He has participated in various group and solo exhibitions in the Arab world and internationally. His solo exhibitions include Selma Feriani Gallery, London and Athr Gallery Jeddah, 2012. He has been shown in Edge of Arabia exhibitions since 2008 in London, Istanbul, Berlin, Dubai and Jeddah as well as the Venice Biennale (2009 & 2011). Ayman has exhibited all over the world and is included in permanent collections of the Guggenheim Museum, Centre Pompidou, British Museum, Al-Mansouria Foundation, the Abdul Latif Jameel Foundation, BASMOCA, the Salsali Private Museum in Dubai and the Greenbox Museum in Amsterdam.



ABDULNASSER GHAREM

Drawing on his experience as a Lieutenant Colonel in the Saudi Arabian army, Abdunasser Gharem creates works that reflect on themes of reconciling his Islamic and Saudi cultural identities. Growing up in Khamis Mushait, a conservative town in Southern Saudi, Abdunasser witnessed how sweeping social transformations affected his education system. His early works reflect on the societal transformations felt between the 1970s and 1980s in Saudi Arabia; whereas the 1970s was a time where televisions and radio stations played Western music and women were working, the 1980s Sahwah ('Awakening') Revolution saw an increase in Islamic conservatism. Growing up in a society where conflicting generations were exposed to different political and social environments, Abdunasser struggled to formulate differing opinions that veered away from a single system of thought.

Witnessing the same shifts as Saudi Arabia entered into the internet age in the late 1990s, Abdunasser engaged with a group of similar thinkers who strove to develop their own assessment of their history and social practices. He revolutionized the way artists considered their abilities to promote open conversations with the local community.

The Path (Siraat) (2007) is a seminal work by Abdunasser of both film and photograph. The work refers to the tragic story of a collapsed bridge in the outskirts of Khamis Mushait where many people had sought protection from a storm. People gathered on the bridge believing it to be the safest place above flood levels, but it was destroyed with the flood killing all those seeking refuge. Newspapers did not report on this tragedy,

ultimately excluding it from any records of documentation, and the story was eventually erased over the next generation.

Abdunasser returned to the bridge years later and, as a performative gesture, he painted the word *siraat* ('the path') on the bridge. Spending over four days covering the entire structure, Abdunasser transformed the function of the bridge into a space of active participation. Creating a memorial site for an unrecorded story, he urged the global community to consider alternative approaches to recording histories.

The Path was censored from an exhibition and as a result Abdunasser developed a body of work that drew reference to this censorship imposed on him. He created a replica of a large rubber stamp bearing the slogan 'Amen - Have a Bit of Commitment' referring to the irony in the fact that he had not been shown any commitment. Continuing the use of stamps as a symbol of how institutions construct and enforce binding codes and practices, he incorporates rubber stamps within his canvases.

Introducing his concrete motif in his work *Concrete II* (2010), Abdunasser further questioned the unrecorded story of the forgotten village from *The Path* as a chance to understand why the people had blindly trusted in a man-made structure that ultimately failed them. Ruminating over this concept, Abdunasser frequently drove in his car as a way to clear his head. He paid close attention to the demarcated double lines down the center of the road and also recognized the significant number of concrete blocks that sectioned off streets near construction sites. Seen as embarking on a conceptual



and physical concrete road, Abdunasser incorporated these traffic motifs as part of a larger discussion on detours taken by society. Incorporating these concepts within his work, he then hid messages such as 'do not trust the concrete' within his stamp works.

In 2010 Abdunasser began to include slogans, speeches, and aphorisms into his two-dimensional stamp paintings. His *No More Tears (Obama)*, 2010, features a famous shampoo slogan by Johnson & Johnson's painted over American President Barack Obama. As the artist states, "President Obama gave a speech to Muslims to Cairo in 2009 in which he promised the Arab world many things. He promised us peace in the Middle East and that there would be no more sadness, no more destruction and no more tears. We were waiting for all this, but it never happened." As the global community waits for a response to a peacetime forged by political foreign relations, Abdunasser calls for a new social order. Disregarding political solutions to

foreign relations, Abdunasser instead constructs a work whose visual display recalls street signs bearing a new slogan for new directions. Waiting indefinitely for a signal, the viewer is inspired to pave a new path that can reconstruct an alternative approach for peace.

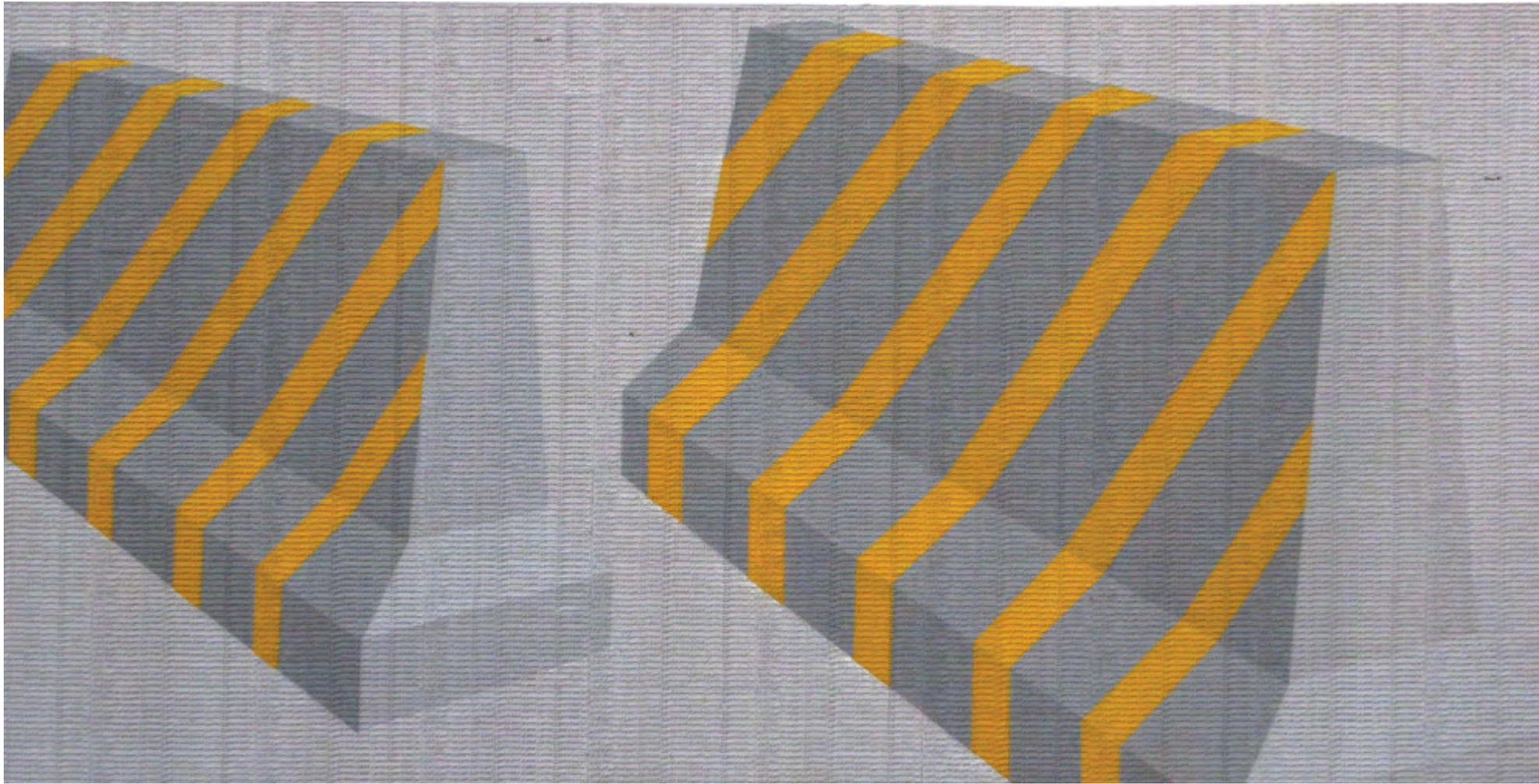
Abdunasser was born in 1973 in the Saudi Arabian city of Khamis Mushait. In 1992, Abdunasser graduated from the King Abdulaziz Academy before attending the Leader Institute in Riyadh. In 2003, he studied at the influential Al-Meftaha arts village in Abha, and in 2004, Abdunasser and the Al-Meftaha artists staged a group exhibition, "Shattah," which challenged existing modes of art practice in Saudi Arabia. Since then Abdunasser has exhibited in Europe, the Gulf and the USA, including at the Martin Gropius-Bau and at the Venice, Sharjah and Berlin Biennales.



The Stamp - Inshallah

2012

Silk-screen print with 4 colours and 2 glazes on 410 gsm Somerset Tub paper
Edition of 25



Concrete II
2013
Stamp Painting
Image courtesy of Artist
and The Farook Foundation

next page:
Al Siraat (The Path)
Silkscreen print
2012



AJLAN GHAREM

Ajlan Gharem is a multidisciplinary artist who explores how Saudi people articulate their culture amidst globalization and the shift in power dynamics over time and across generations. Subject to the rapid developments in the Gulf, and the precautions Saudi leaders have taken in its response, Ajlan illuminates the evolution of power from the state to the individual and his younger generation's ability to incite change.

Paradise Has Many Gates (2015) is Ajlan's first installation work that reconstructs a 33 x 21 feet (10 x 6.5 meter) mosque created out of steel used for caged fences. Although adhering to design and function of a traditional Islamic mosque, including a dome, minaret (tower that is used to amplify the call to prayer) and ornate windows, the cage material allows the appearance of the walls to adapt to the environment. Displayed in the desert in Riyadh and easily penetrated by the sun's rays, the mosque's façade is pitted against a changing background, embodying deep red and golden hues during the day, while only illuminated at night by the bright green and yellow lights of the minaret. Along with the installation, Ajlan also filmed a video of himself along with colleagues and peers building the mosque in the desert outside of Riyadh. The performance also featured Gharem Studio artist Shaweesh as the designated imam who was responsible for leading the prayers. The performance ends with the de-installation of the mosque.

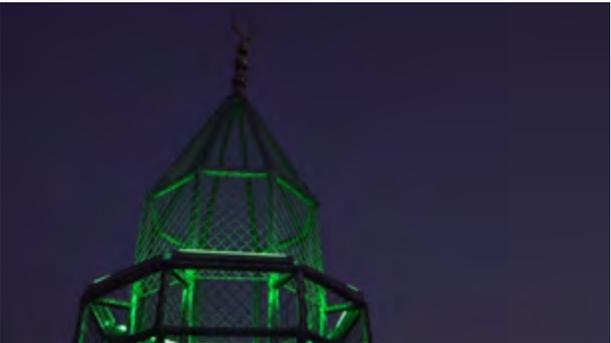
Choosing the steel to incorporate how media affects our consumer selectivity, Ajlan recognizes the same steel is being used to build fences along Europe's borders as well as for the prison cells of Guantanamo Bay.

Creating feelings of anxiety and tension within the encasement, Ajlan wants to showcase how mass media has the ability to promote not only new understanding of Islam, but can also stifle these understandings if global networks promote altering interpretations. Evoking sentiments of imprisonment and anxiousness through the caged structure, while also representing Muslim's center of prayer, this mosque invites both Muslims and non-Muslims, adults and children to question how we designate and behave within sacred spaces, how to overcome this dislocation and the fluidity of its meaning for each generation and culture.

The mosque installation is currently on display in Houston, Texas, outside The Station Museum as part of the Saudi Artists Tour.

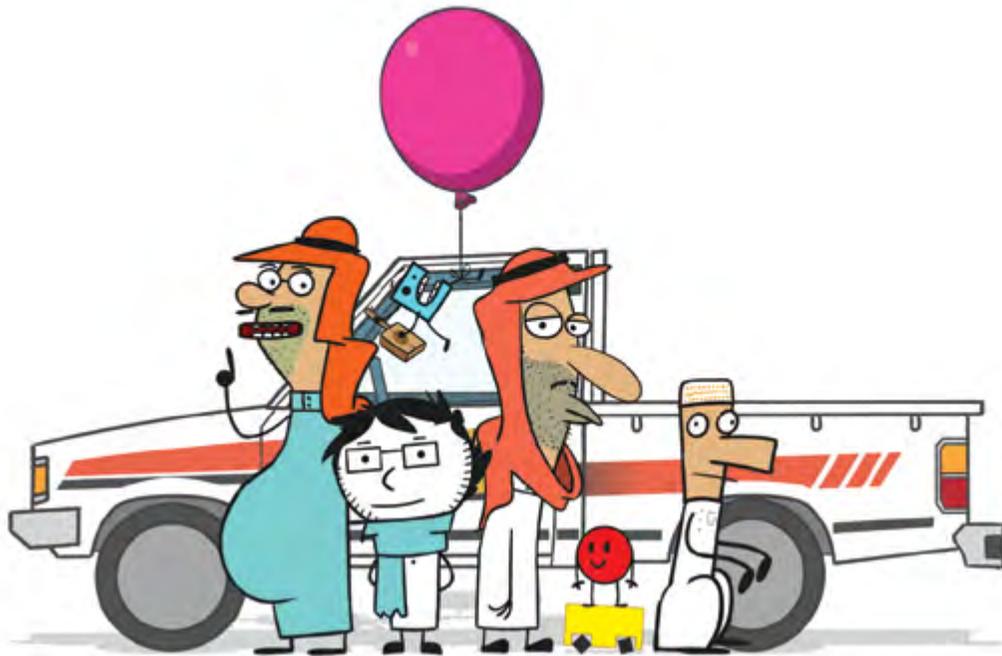
Born in the southern city of Khamis Mushait in Saudi Arabia, the artist received a Bachelor's degree in Mathematics at King Khalid University in 2008 and has applied his analytical background to art making. Based in Riyadh, he divides his time between Gharem Studio and as a math teacher at Al Sahabah Public School. He is a co-founder of Gharem Studio along with established artist and brother, Abdunasser Gharem. He has participated in group exhibitions at the Brunei Gallery, London (2016), Asia House, London (2015), Quincy House, Fotofest Biennial, Houston (2014), and the British Museum (2014). In 2011 he was selected by the Crossway Foundation in London to meet with museum curators and artists and collaborate with the British Museum, Tate Modern and Penguin Books.





previous and current spread:
Paradise Has
Many Gates
2015
Print and Video stills

MASAMEER



Masameer is a popular animated YouTube series produced in Saudi that satirizes its country's social and political atmosphere. The series features group of characters who consciously question the behaviors of Saudi people and customs, as the characters interact with co-workers, friends, family and classmates. Using both the conversational Saudi dialect and *fusha*, the classical, traditional Arabic language, the characters reconnect younger audiences to a traditional form of their ancestry while addressing contemporary issues. Inspiring a younger generation to question how cultural archetypes are created and sustained, it engages with both digital graphic designers and the local community as a way of giving them a voice in developing original Arabic content.

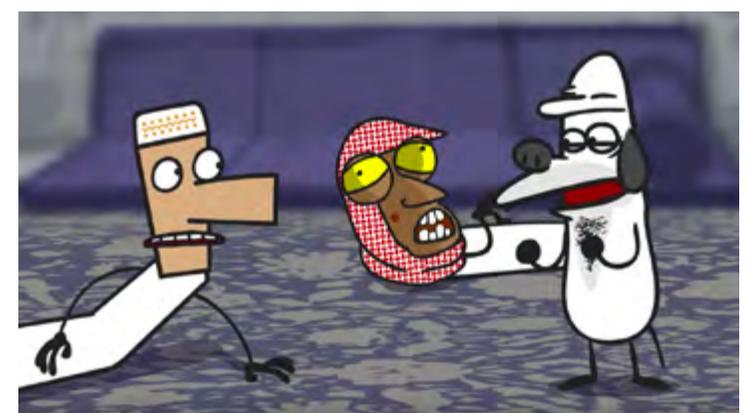
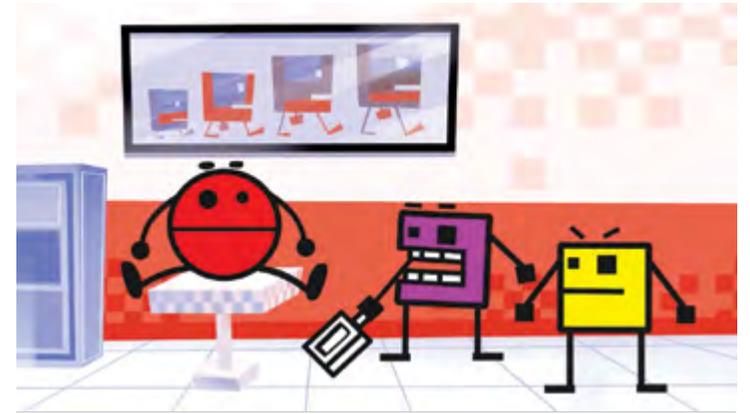
This exhibition features a selection of episodes that touch upon the current social and artistic developments within Saudi, reflecting on how negative stereotyped images of Arabs are internalized. The featured episode, "Dear Art! Who's Looking at You?" is narrated by one of the Masameer characters who feels a separation from his local Saudi community. Finding the comedy, art and design networks as lacking a sense of personal creativity and passion, he sees his environment as instead a mix of unconnected patterns taken from other cultures. Depicting greyish, monotonous images of walled construction sites and rows of identical houses whose roofs and ceilings are designed from other cultures, he sees his surroundings as an amalgam of appropriated, foreign images. Applying conversations of state building and how people articulate cultural differences, the episode "City of Pixels" focuses on the limits of imposing values and ideas onto an individual who envisions an alternative approach to innovation. Showcasing

a futuristic version of a society governed by either "square" or "circle" species, it addresses how narrow-mindedness and ignorance directs our daily decisions.

Transforming a discussion from the Arab world into its relationship with the West, the "Oblation" episode declares the only solution, "cheaper than a bullet, advisory opinion or speech" towards Arab unity is through exterminating Arabs. It projects a futuristic Arab world, subject to a perpetual cycle of cultural disconnect, either misunderstood by the West or articulated differently by opposing factions within the Arab region. Ultimately, this conclusion presents the future US-Arab conflict as entirely guided by stereotypes, reinforced by both political and media slogans.

Arab animation, an industry originally catered towards children, is now developing a cross-generational genre within Saudi production. Faced with social media platforms, traditional broadcasters are investing in alternative production methods as a chance to inspire diversified content and attract a rapidly growing market in a country without any public cinemas. As a growing community of animators incorporate their design techniques learned while studying abroad into the local programming format, they are revolutionizing old traditional media networks and fostering cross-generational conversations.

Masameer is produced by Myrkatt, a Saudi animation studio that provides local content both in online and public programming since 2011. The series is led by Abdulaziz Al-Muzaini, Executive Director and Co-founder; Malik Nejer, Artistic Director and Co-founder; and Faisal Al-Amer, Head Writer and Co-founder. It has attracted over 300 million views and 1million subscribers.



NUGAMSHI

Nugamshi is a visual artist who incorporates the Arabic language within his own individual style. Interested in Arabic calligraphy from an early age, the artist was inspired to continue studying the visual and spiritual essence and the system of the Arabic language. Incorporating the Japanese and Chinese calligraphy into his practice, Nugamshi further expanded on different techniques, using designs and tools that enhanced his signature styles.

In his video performance *Mirage (Sarab)* (2016), the artist paints *Sarab* ('Mirage') in thick gestural strokes on a clear glass enclosure in the Riyadh desert. He is wearing a thobe, the traditional male dress of Saudi Arabia, and uses a paintbrush with crude oil as his paint. Just as a mirage metaphorically embodies our aspirations, it is scientifically referred to the way in which light is refracted in extremely hot spaces. Choosing to paint in crude oil, the artist notes on its ephemerality, "The whole world depends enormously on a resource to the point where we breathe and drink an elixir that will eventually run out." Interested in the environmental changes both worldwide and locally, and the impact that industrialization has had on his own country, Nugamshi wants his Arabic letters to promote discussions on the importance of acknowledging our carbon footprint on land.

Nugamshi sees his role as performer as a way to control the dialogue between the viewer and the words, as he states, "With each

performance I bring new emotions, new stories, and a new understanding of my work. My art practice forces me to develop a relationship between myself and the chosen word. Thinking in Arabic, and surrounded by English or Arabic speakers does not affect how I am connected with the wall in front of me. Instead, in every performance a new facet of my understanding is reflected in the speed and rhythm of my hands. One day I find myself pressing hard into the wall and the other I am lightly gliding my hand across it." Constructing his words to his own tempo, rhythm and pattern, he has the ability to control his space as he claims the word and its embedded wall as his own.

Nugamshi currently lives in Riyadh and is an artist of Gharem Studio. Born in 1982 in the northern city of Qurayath, he then grew up in Riyadh and worked as a graphic designer specializing in branding and type design. Currently he is a graphic designer for a local bank in Riyadh, focusing on its print and web design. He has taught workshops on basic training, techniques and history of calligraphiti at YourAOK art organization in Kuwait and has presented performances and staged exhibitions in Saudi Arabia, Kuwait, Bahrain, Jordan and the US. Most recently, he presented his video works in the Sharjah Calligraphy Biennial 2016.





Artist performance -
Riyadh, Saudi Arabia
2015



SHAWEESH

Shaweesh is a mixed media artist who articulates the cultural diffusions between Saudi Arabia and the global community throughout history, measuring this intercultural dialogue through both visual arts and digital design. With the onset of the internet age, Shaweesh began using the web as a gateway into a new inspiration, as he incorporated Pop Art and Western-branded graphics into his creations.

In his newest series, he superimposes American cultural symbols ranging from Captain America to Darth Vader onto famous historical events. Growing up watching Western cartoons as a child while visiting his friends' houses, he has incorporated this child-like humor into his work. While visiting street vendors in Riyadh, he bought old newspapers dating back to key years referring to Western and Saudi foreign relations. Evolving into a satirical harmony by addressing Saudi historical narratives, he then digitally incorporates cartoon heroes whose personas range from leaders, mentors and organizers, as they correlate to the initiatives raised at these historical events.

In *Captain America, The US Government Urged to Take a Stance on Refugees* (2016), Shaweesh chooses an old newspaper excerpt, dating back to 26 February 1949, referring to the escalated tensions between Egypt and Israel in the former Palestinian city of Al Fallujah. That year over 4,000 Egyptian troops were besieged by Israeli forces, laying the groundwork for the 1949 Armistice

Agreement that allowed a peaceful transfer of territories outside Gaza to Israeli control and forcing Palestinian residents to flee. This photo shows a UN truck supervising the evacuation of over 3,500 civilians from Al Fallujah to Gaza. Representing a divisive event of migration and resettlement, the photo also captures the UN's short lived hopes for peace. Shaweesh is particularly drawn to the exchange of symbols across cultures, and he incorporates Captain America as a childhood dream for both Eastern and Western imaginations. Capturing the innocent children during a time of crisis, they envision these UN envoys with the same imagination that a Western boy would have as a guardians of security. Choosing an icon that has lived throughout the last century within the global mainstream, Shaweesh sees Captain America as a symbol whose strength and superpowers resonate easily across different cultures as it uplifts the human psyche.

Shaweesh is based in Riyadh and is the Creative Director at Gharem Studio. He has exhibited at the Venice Biennale (2013), Gharem Studio's "Ricochet" exhibition at Asia House, London (2015) and in other local shows across the Middle East. He is the Art Director and Creative Director of Telfaz11, a media-based collective in Saudi Arabia whose popular shows and videos have garnered over 12 million followers and over 1 billion views on YouTube.

١٢ صفحة ٣٠ مليماً

التوزيع: توزيع الأخبار ٧ شارع الامارات بالقاهرة
تليفون: ٩٧٩٧٤٤
البريد الإلكتروني: اخبار@alakhbar.com
تليفون: ٩٧٧٨٦٠
مكتبة المكتبة: ٣٥ شارع صفوة بطنين
محلنا: ١٣٧

الأخبار
السراة طعن امين وعلى امين

رئيس مجلس الادارة ورئيس التحرير
موسى صبرى
مدير التحرير
احمد زعين
مؤسسة اخبار اليوم شارع الصحافة بالقاهرة
تلفون: اخبار اليوم - تليفون: ٩٧٧٧٧٧ (٧ خطوط)
٤٤/٩٧٩٨٤٣ - ٢٦/٩٧١٧٢٥
تلفون: ٩٢٢٨٢ - محلي: ٩٢٢٦٥

الجميس ٢٩ شعبان ١٣٩٨ - ٣ المحس (اب) ١٩١٩ • العدد ٨١٥٤ السنة السابعة والعشرون • AL-AKHBAR, 3 AUGUST 1919

ولارش فيدر ضيف شرف الوفد العربي
في مؤتمر الصلح بفرساي عام ١٩١٩



كبت أمريكا تدعو الإدارة الأمريكية لإتخاذ موقف بشأن اللاجئين



نعم

وكما قلنا نعم للتصحيح
نعم للحزب الجديد الذي يؤمن
نعم للحزب الذي يؤمن بالحر
نعم لحزب يرفع المعاناة
الاستقلال ويقضي على تج
نعم حزب يعيد بناء الانسان
المصري ويفتح له الافاق . وابواب
التقدم .. والرخاء في ظل الاخاء
.. والمساواة .. والعدالة وفي
سياج من سيادة القانون .. تطبق
على الحاكم . قبل ان تنال من الحكوم
نعم للحزب الجديد .. ليس بين
اعضائه قيادات كل عهد اتفقت فن

هل يوح

في كل عام يختلف السا
العربية والاسلامية حول تحد
شهر رمضان المعظم وتكرر
تحديد يوم عيد الفطر المبارك
الاصحى المبارك وهذا يشير ال
جميع أنحاء العالم الاسلامي
ولقد قدمت بحثا علميا يو
والامباد في جميع الدول الار
العالم الاسلامي ، ونشر في
ومجلة ، وعلى موجبات الا
والنليفزيون ، ووافقت اكبر
وفلكية في مصر على البحث
بكلية العلوم جامعة القاهرة
تقريراً الى أمين عام مجمع ال
وتوفق الطريقة الجديدة
الحدث ، وبين الرؤية ال

سمح السعري رشق الاوقات

أن شقق الاوقاف كانت توزع في
لماضي توزيعاً غير عادل فكان يستون
عليها الكبراء واصحاب المظوء
والنفوذ حتى فاحت ريحها وطلب
لراى العام العلاج الجذري لها



RASHED AL SHASHAI

Rashed Al Shashai creates a new visual language out of everyday objects such as street signs, kitchenware and lightbulbs. He places these objects in different designs and environments that draw on religious, socio-political and materialistic belief systems. Bringing the object's form to its most basic, Rashed invites the viewer to consider his most basic function of existence.

Heaven's Doors (2014) investigates the similarities in religious practices and the shared architectural symbols that have manifested themselves in everyday objects. While Rashed's work resembles the arched stained glass windows found in cathedrals and churches, it is also comprised out ordinary kitchenware. Rashed researches how the three monotheistic faiths regard the kitchen as a provider of energy, allowing us to feel closer to our physical and spiritual faith.

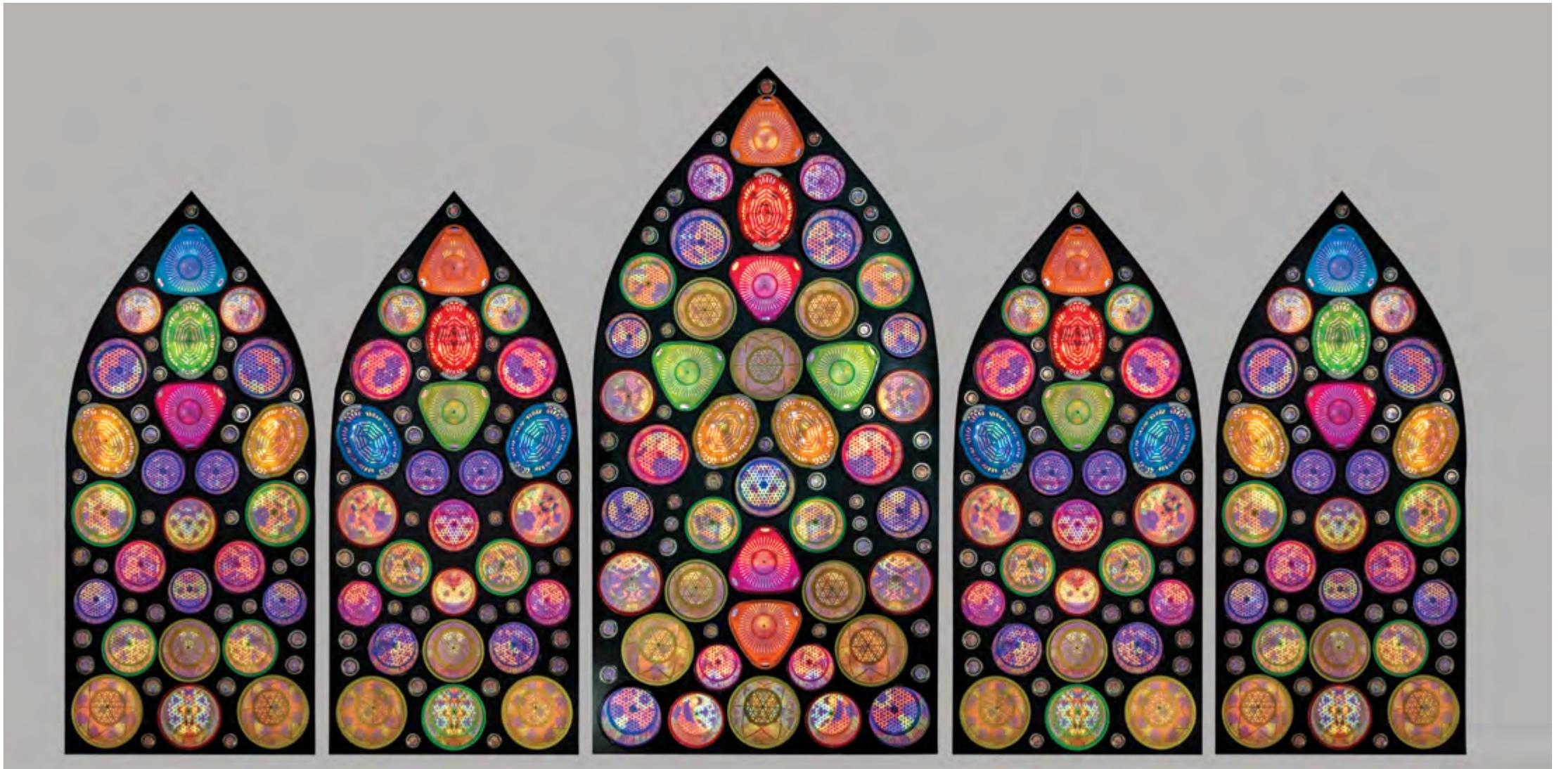
Using the colander, Shashai symbolizes its function as a spiritual cleanser of the soul, similar to the sun as a filter of the window's rays. As the artist states, "The human being has always strived to build temples, churches and mosques in order to feel closer to God, and thank Him for all the blessings He has given us, including food. The aim of this series is to clarify and somewhat criticize the wrong and immoral aspects of our social practices and unveil their religious veneer."

Rashed's work *Delicious*, 2015 features several rugs rolled up and cut into smaller

pieces that both the diversity of the Middle Eastern region and Islamic sectarian divisions. He uses the form of a Swiss Roll dessert as a way to invite us into the rug's space, allowing us consider its beauty amidst its fractures. As the artist states, "I like my works to be near the viewer, for him to understand it without complication, and that is achieved through humor. The 'humor and uncanniness' aspect of my work comes from my childhood memories. Art has to be playful and colorful for people to grasp the essence of it and interact with it. Yes, sometimes the social context can be challenging, so exploring a playful artistic approach eases some of that tension with the viewers and myself as an artist."

Born in Al Baha, Saudi Arabia, Rashed currently resides in Jeddah. He received a Masters of Visual Art at Umm Al Qura University in the city of Mecca, Saudi Arabia. His exhibitions include Ayyam Gallery DIFC, Dubai (2016); Low Gallery, San Diego (2016); The Armory Show, New York (2015); JOAU Tunis (2015); Hewan Art Gallery, Riyadh (2015); Hafez Gallery, Jeddah (2015); the Annual Exhibition of Emirates Fines Arts Society, Sharjah Art Museum (2012); and the Ostraka International Forum, Sharm Al Sheikh. He is the recipient of numerous awards, including First Prize from the Media Art Show, Riyadh (2011).





previous spread:

Delicious

2016

Mixed media

Image Courtesy of artist
and Ayyam Gallery, Dubai

Heaven's doors

2016

Print

Image Courtesy of artist
and Hafez Gallery, Jeddah

DHAFER AL SHEHRI

Dhafer AlShehri is an artist who explores how traditional Saudi culture and Islamic heritage coincide and engage with the contemporary society. Wandering the streets of Riyadh, he considers how individuals harmonize into a multi-layered community. Much of Dhafer's work makes reference to Saudi Arabia's on-going development as a global and urban city center. His photography and video works capture the city landscapes and the rural villages surrounding Riyadh, documenting peoples' interactions during rituals performed at religious places of worship. Evoking the naturally occurring repetitions found in nature's diverse patterns and designs, Dhafer discovers how communities can also become an organized network coexisting within society.

Dhafer's *Depersonalization Series* (2014) on exhibit examines how individuals operate semi-consciously in both religious and social events en mass and the inherent loss of individuality within a group setting. He captures photographs and video clips of Muslims performing sacred rituals during religious events held on Islamic holy days. While sitting overhead in the Grand Mosque in Riyadh, Dhafer captures hundreds of thousands of Muslims performing sujud, the position of prostration during Eid Al-Fitr, the religious holiday celebrating the end of the holy month of Ramadan. Dhafer examines how individuals within a community choose to belong to something greater than themselves.

During the holiday, many Muslims will adorn themselves in white clothes both inside and outside of the mosque, respecting Islamic traditions in embodying purity and cleanliness. Wearing long white pants, plain white shirts and a rounded skullcap called a taqiyah, or kufi. Believed to have been worn

by The Prophet Muhammed (PBUH) the kufi is considered by some to be a symbol of God's presence. Each region in the Middle East has different kufi designs and patterns, either crocheted or machine-made in wool, nylon or cotton. Traditionally white, Dhafer's work shows the variety of the caps, recognizing not only the diversity of Muslims but also their embodiment as a community as they perform the prayers together. Led by an imam, who recites the Quranic verses and delivers a sermon, Muslims take part in an incredible pulsating energy of listening, performing the prayer prostration alongside their neighbors. While each individual has an entirely unique and personal relation to their faith, they pray collectively as one.

After receiving a diploma in Cartography from the General Commission for Military Survey Institute, Dhafer then went on to complete a Bachelor's degree in Electric Technology from the Jeddah College of Technology in 2008. Originally a General Sergeant in the Saudi military, Dhafer applied his cartography education as he was part of the photography team in the Saudi Arabian Atlas. In 2008 he decided to pick up photography as a way to shoot traditional subjects within modern contexts and in 2014, Dhafer decided to quit the military to focus solely on his own projects. He has received numerous awards including National Geographic (2nd place, 2014), Honorable Mention at the Prix De La Photographie Paris PX3 (2012) and The Al-Thani Award for Photography 2010-2012 (two Gold Medals). In 2014-2015, Dhafer was a UNDP World Environment Day Participant.



TELFAZ 11

Telfaz11 is an online entertainment content distribution platform that has attracted significant Arab 'internet talent' in the Middle East. Founded by Alaa Faden and Ali Al Kalthami in 2011, Telfaz11 then collaborated with Fahad Albutairi and Ibrahim Alkhairallah on "La Yekthar", their monologue-based satirical web series that provides humorous commentary on Saudi socio-political issues with global themes. Telfaz11 derives from the Arabic word for television and commemorates the year 2011 as the watershed for artists, filmmakers, and poets to establish a local production platform. Launching 11.11.11 following the Arab Spring as a symbolic way to enter a new era of expression, Telfaz11's producers found an alternative for local television programming whose material lacked discussion in art and entertainment. It eventually attracted a group of over 40 actors, editors and producers and developed a creative, production and talent management department that collaborates across the globe in Jeddah, Riyadh and the US. The collective highlights the socio-political atmosphere of the region through satirical YouTube videos featuring popular shows and music videos. Telfaz11 also collaborates with artists, providing them a chance to publish their work, seeking local talent that incorporates original designs aligning with Telfaz11's commitment to individual expression.

As Ali Kalthami, Creative Director of Telfaz11 states, "Telfaz11 content is not confrontational in nature. It takes an indirect approach that invites the viewers to rethink and question important and often sensitive subjects through comedy and drama. I think this type of content is positive because it encourages the viewer to critique and question

rather than passively receive. There are some censorship agencies in the Ministry of Culture and Media who we communicate with and have found that they respect our work and contributions. They have never asked us to remove any of our content. In fact, we discuss and collaborate with them on how to promote the film industry in Saudi Arabia and motivate youth. I see that there is an environment in Saudi Arabia today for discussing and rethinking many traditions that are no longer relevant in our world while maintaining our identity and avoiding disconnect from our heritage or copying other cultural identities."

Inspiring viewers to contemplate local identities without copying other entertainment and design formats, Telfaz11 is motivating a new generation to consider its Arabic heritage through experimenting with how content can be displayed. Attracting a global presence, Telfaz11 not only reinforces a shared sense of culture within the Arab world, but also exposes to the West a new perspective of how Arabs approach issues of social development and activism with a universal appreciation for humor, fashion and music.

Produced by those faced with cross-cultural constraints while studying abroad and those who received local Saudi educations, Telfaz11 creates shows and music videos that address Arab and American stereotypes prevalent within the media and the social and generational gaps within their Khaleeji [the Gulf region] culture. Telfaz11 has produced 7 popular series, with shows such as *Temsa7LY*, *Khambalah* and *La Yekthar* that have garnered over a billion views and 9 million subscribers. Currently, the series is commissioning artists for the new season of *Khambalah*.





خَمْبَلَة

Home Videos Playlists Channels Discussion About



11/11 | خَمْبَلَة

1M views 8 months ago

الموسم الثاني من خَمْبَلَة قائم بما يقارب العشر ين حلقة بمعدل حلقة كل اسبوع عين .
موعنا يوم 11/11 مع حلقتين في يوم واحد.
حساباتنا

<https://twitter.com/Khambalah>
<https://instagram.com/khamb...>
<https://www.facebook.com/kh...>

music by @sandhillmusic
تلمعوا اخر اعماله في اليوم الترجسي @TheNarcicyst
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Uploads



خَمْبَلَة | احزب
4,782,153 views • 1 month ago



خَمْبَلَة | المصنعة المسدقية
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خَمْبَلَة | معجم خَمْبَلَة | أصل الكلمة
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خَمْبَلَة | لحنلة اسطواد
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ABOUT MINNESOTA STREET PROJECT

Located in San Francisco's historic Dogpatch district, Minnesota Street Project offers affordable and economically sustainable spaces for art galleries, artists and related nonprofits. Inhabiting three warehouses, the Project seeks to retain and strengthen San Francisco's contemporary art community in the short term, while developing an internationally recognized arts destination in the long term.

Founded by entrepreneurs and collectors Deborah and Andy Rappaport, Minnesota

Street Project was inspired by the couple's belief that philanthropic support for the arts today requires an alternate model—one suited to the innovative nature of Silicon Valley and the region as a whole.

Their vision of a dynamic, self-sustaining enterprise that shares its economic success with arts businesses and professionals aims to encourage heightened support for the arts from newcomer and established patrons alike.

minnesotastreetproject.com



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Ayyam Gallery, Dubai
Rashad Al Shashi, Delicious

Sabrina Amrani Gallery, Madrid
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