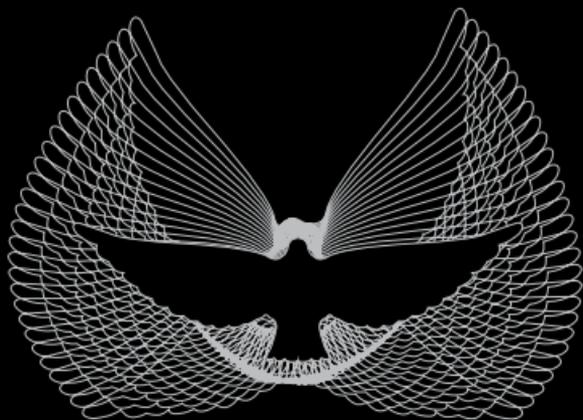


EDGE
OF
ARABIA
DUBAI



EXHIBITION PASSPORT

terminal ↗

DECLARATION PAGE

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, Venice, Riyadh, Berlin and Istanbul, Edge of Arabia is delighted to present TERMINAL, in partnership with Art Dubai, during the Sharjah biennial and title sponsored by Abdul Latif Jameel Initiatives International.

In a highly conceptual and experiential exhibition, TERMINAL addresses the concepts of travel, bureaucracy, privacy and identity through the eyes of Saudi's leading contemporary artists, creating a pop-up exhibition in an abandoned ground-floor space in the Dubai International Financial Centre.

Guiding the viewer through a real-life airport experience, from check-in, through security, and on towards the departure gate, the exhibition will explore the experience of travel in an increasingly interdependent world.

EDGE OF ARABIA DUBAI

PRESENTS

terminal ↗

14 MARCH 2011 - 15 APRIL 2011

**BUILDING 09, DIFC GATE VILLAGE
DUBAI INTERNATIONAL FINANCIAL CENTRE
DUBAI, UAE**

**SATURDAYS TO THURSDAYS: 12-8PM
CLOSED: FRIDAYS
ADMISSION FREE**

TEAM

CURATOR
BASHAR AL SHROOGI

ASSISTANT CURATORS
MIRIAM LLOYD-EVANS
AYA MOUSAWI

EXHIBITION PRODUCER
MANAL AL-DOWAYAN

DIRECTOR
STEPHEN STAPLETON

CREATIVE DIRECTOR
ABDULLAH AL-TURKI

ARTISTS

HALA ALI
MANAL AL-DOWAYAN
ABDULNASSER GHAREM
MAHA MALLUH
AHMED MATER
HAMZA SERAFI
SAMI AL-TURKI
AYMAN YOSSRI

PATRONS

SULTAN GALLERY

HEWAR GALLERY

PROGRESS ART

BANDAR AL-TURKI

RAMI AL-TURKI

RAMI FAROOK

ABDULLAH AL-ZAMIL

AMR ZEDAN

KHALID ABALKHAIL

MUSAAB AL-MUHADIB

YOUSEF AL-SALEH

HANI OBAID

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ABDULLAH AL-KHORAYEF

SHARIFA ALSUDAIRI

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WWW.EDGEOFARABIA.COM

INFO@EDGEOFARABIA.COM

Tuesday January 26th 2011. 2:15 PM. 38,000 feet over Damascus

Maybe it was the lack of sleep. The over-oxygenated cabin air, the morning champagne. Maybe it's just the confinement of the airplane seat. Maybe it was just time. Once again I found myself writing a curatorial brief whilst being hurled across an ocean in a giant steel cage at 550 mph. It was only an hour into it that I stopped to ponder the irony of this brief actually being about travel. So buckle up. And enjoy the ride.

EOA TERMINAL 2011

A four year old girl, Mimi, steps onto the tarmac and is immediately hit with the sweltering 48 C heat of the desert. Her soft black curls begin to frizz. It's mid July.

She clutches her stuffed toy closer to her chest with the crook of her left elbow as she sucks her thumb. Her other hand tightly clenches her mother's abaya which flutters in the morning breeze as they walk towards the massive, gleaming A300. The year is 1973. Mimi and her mother would be some of the first people to fly this marvel of modern aeronautics across two continents. As her tiny feet ascend the airplane steps her eyes are fixated on the airplane's engines as they slowly spin warming up for the flight ahead. Years later she would still remember the spiral of that white line on the head of the engine, slowly spinning.

Much has changed over the last 30 years. Where once the journey used to be as much pleasure as the destination, the experience of travel through today's airports has been reduced from luxury to nuisance. Gone are the days of steak knives and caviar. Of crystal champagne flutes and real silverware. They have become the stuff of legend.

Airport terminals are one of the few places where the average person is confronted with rigid, cold bureaucracy. Heightened security checks test the limits of individual space and privacy. Once an immigration officer was content with your passport. Today, that document is no more than a scrapbook of visas, mementos of places you've been. The immigration officer wants all 10 of your fingerprints. She wants a scan of your retina, your internal body temperature, your mother's maiden name. Customs officers would once wave you past. Now they search and scan and print and test. They look for contraband, for illegal substances, sharp objects and apple juice.

Terminal is an exhibition of multiple installations. The familiar setting of an airline terminal accentuates themes of travel, transportation, flux and movement while the individual artworks refer to aspects of privacy, personal space, security and identity. The artworks, all commissioned for this exhibition, have travelled from all corners of the globe. They carry with them the stories and experiences of the artists themselves.

It's 2011 and Mimi is now 38. She stands in line at security repacking all her liquids into clear ziplock bags. She looks out at the A300 she is about to board. It has been reduced to a low-cost carrier. Her mind drifts back to that day in 1973; to the glitz and glamour of travel, to the spiral of that airplane engine, and asks, where do we go from here?

Bashar Al Shroogi

DIRECTORS NOTE

Bashar Al Shroogi's curatorial concept for Terminal, Edge of Arabia's first major exhibition in the Gulf, takes us back to the very beginning of the project: when a group of artists embarked on a journey with a destination. Although we did not know what the destination was at the time (2003), we knew we were together, and headed somewhere away from the materialism and destruction which had arrived with the second gulf war.

The reality of those travels, which began with a bumpy bus rides across Yemen's border with Saudi Arabia, and lasted for five years in the company of many of the artists in this show, was full of the original meaning of the word 'travel': "travail" – "bodily or mental labor", "toil", "exertion", "physical hardship", "suffering". A "journey". Far from being oppressive, the 'bumps', the 'hardships', the 'toil' of living hand to mouth, and not knowing exactly how to get to the next stop, was full of the satisfactions and fulfilments of a pilgrimage. The arrivals and departures of that journey were defined as much by the warmth and humanity of communities and individuals, as by the planes, trains and automobiles that carried us.

The physical hardships of travels from the past, most notably in this region defined by the epic Hajj journeys of the last 1000 years, has given way to new kind of 'travail' defined by consumer-driven departure lounges and bureaucratic arrivals. It is easy to forget, in the recent internet frenzy for impossibly cheap flights, or the sparkly paradise of duty free, that travel was never meant to be this easy ...

Post 9-11, travels for people from this part of the world, and especially from Saudi

Arabia, changed dramatically. Authorities looked desperately for dangerous ideology in people's clothes, baggage and language. People travelling from designated countries were scanned and superficially judged at border crossings. Liquids and shoes became threatening objects with sinister potential ... in responding to the theme of this exhibition, many of the artists have expressed their reaction, and in some cases disdain, to these changes over the past ten years.

But travel has also got easier. The cheap airlines revolution and rise of Gulf carriers have allowed more people from this part of the world to travel than ever before; and this has broadened people's horizons and opened their minds. In our own project, we have seen the artists travel to new cities, absorb new ideas and test their own ideologies against the realities of the world. These cultural encounters that come with the freedom of movement and information are also a strong current in the artworks in this show.

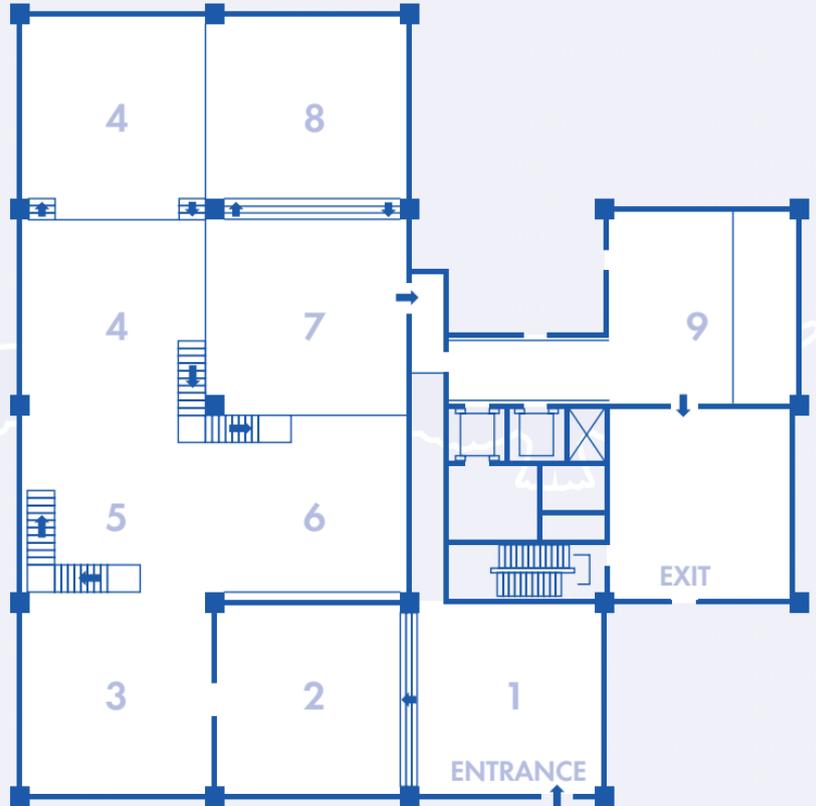
And so Edge of Arabia Terminal lands in Dubai, after a long journey of bureaucratic borders and impossible customs, to present a courageous group of artists reaching out across the complex borders that surround them.

Stephen Stapleton

TERMINAL FLOOR-PLAN

THE AIRPORT IS DIVIDED INTO 9 SECTIONS:

- 1- Check-In إجراءات السفر
- 2- Security الأمن
- 3- Immigration الجوازات
- 4- Departures المغادره
- 5- Smoking Room غرفه التدخين
- 6- Prayer Room غرفه الصلاة
- 7- Boarding الصعود للطائره
- 8- First Class Lounge صاله الدرجه الاولى
- 9- Duty Free السوق الحره



SECTION 1: **CHECK-IN**

إجراءات السفر

PASSPORT, PLEASE | 2011

Hala Ali collaboration with Lantian Xie

ANNOUNCEMENTS | 2011

Hala Ali

WEIGHT | PASS | LIQUID | SMOKING | WELCOME

From the series Check-in I 2011

Sami Al-Turki



**Unattended
baggage will
be removed
and destroyed.**

ANNOUNCEMENTS

Sound | 2011
Hala Ali



SMOKING

Video Installation | 2011
Sami Al-Turki



WELCOME

Video Installation | 2011
Sami Al-Turki

SECTION 2: SECURITY

الأمن

BOUNDARY | 2011

Ahmed Mater

NOW AND THEN | 2011

Sami Al-Turki

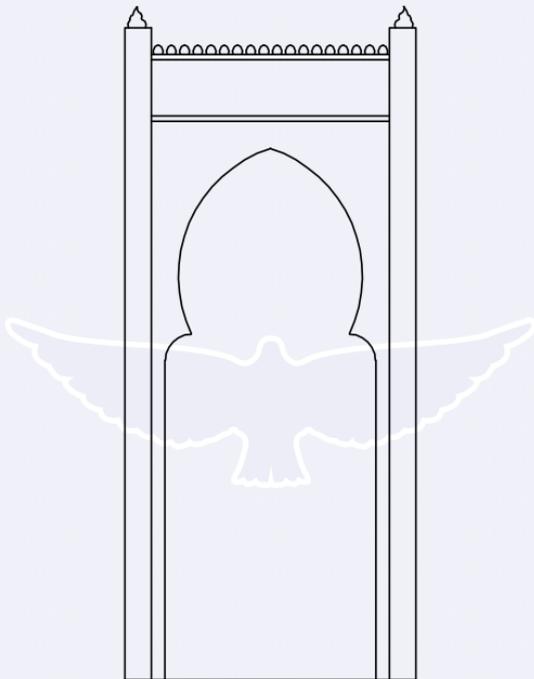
X-RAYED | 2011

Maha Malluh

**SCREENED | BARCODING I | BARCODING II | THE
ROAD TO MECCA**

From the series Tradition and Modernity | 2011
Maha Malluh





BOUNDARY

Installation with cedar wood, infra-red motion sensor counter,
LED panels | 2011
Ahmed Mater

NOW AND THEN

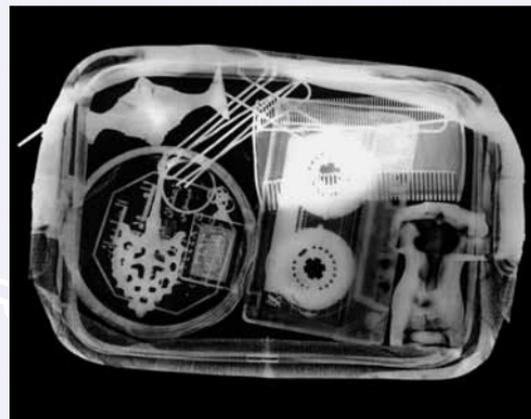
Video installation | 2011
Sami Al-Turki





X-RAYED

X-ray machine | 2011
Maha Malluh



SCREENED I BAR CODING II

From the series Tradition and Modernity
C-Prints, dibond mounted with perspex | 2011
Maha Malluh



SECTION 3: IMMIGRATION

الجوازات

DESK | 2011

Abdulnasser Gharem

PAUSE | 2011

Abdulnasser Gharem



DESK

Rubber stamps on wooden desk | 2011
Abdulnasser Gharem



PAUSE

Rubber stamps and industrial lacquer paint on Indonesian plywood | 2011
Abdulnasser Gharem



SECTION 4: DEPARTURES

المغادره

HIJRA | 2010

Hamza Serafi

CONSTRUCTAKONS | 2010

Sami Al-Turki

SUSPENDED TOGETHER | 2011

Manal Al-Dowayan

NOSTALGIA CARRIES US | 2010

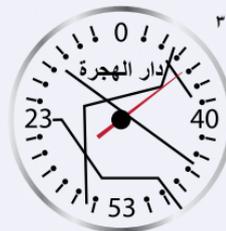
Manal Al-Dowayan

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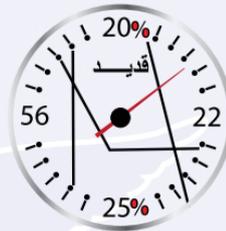


30

31



٣١



HIJRA

Wall-clock installation | 2011

Hamza Serafi



CONSTRUCTAKONS

Duratran prints in lightbox | 2010

Sami Al-Turki



SUSPENDED TOGETHER

Fibreglass with laminate | 2011

Manal Al-Dowayan



NOSTALGIA CARRIES US

From the series And We Had No Shared Dreams

Archival giclée prints mounted on dibond with aluminium
lettering and LED back lights | 2010

Manal Al-Dowayan



SECTION 5: SMOKING ROOM

غرفة التدخين

THE SMOKING ROOM (DOOR) | 2011

Ayman Yossri

THE SMOKING ROOM (INSTALLATION) | 2011

Ayman Yossri

HAL TUREEDO AN TUDAKHIN
(WOULD YOU LIKE TO SMOKE?) | 2011

Ayman Yossri

THE TERMINAL | 2011

Ayman Yossri



THE SMOKING ROOM (DOOR)

Mixed media installation. Prototype | 2011

Ayman Yossri



THE TERMINAL

From the series Subtitles

Fuji color crystal archive print | 2011

Ayman Yossri



THE SMOKING ROOM (INSTALLATION)

Mixed media installation | 2011

Ayman Yossri

HAL TUREEDO AN TUDAKHIN (WOULD YOU LIKE TO SMOKE?)

From the series Subtitles

Fuji color crystal archive print | 2011

Ayman Yossri



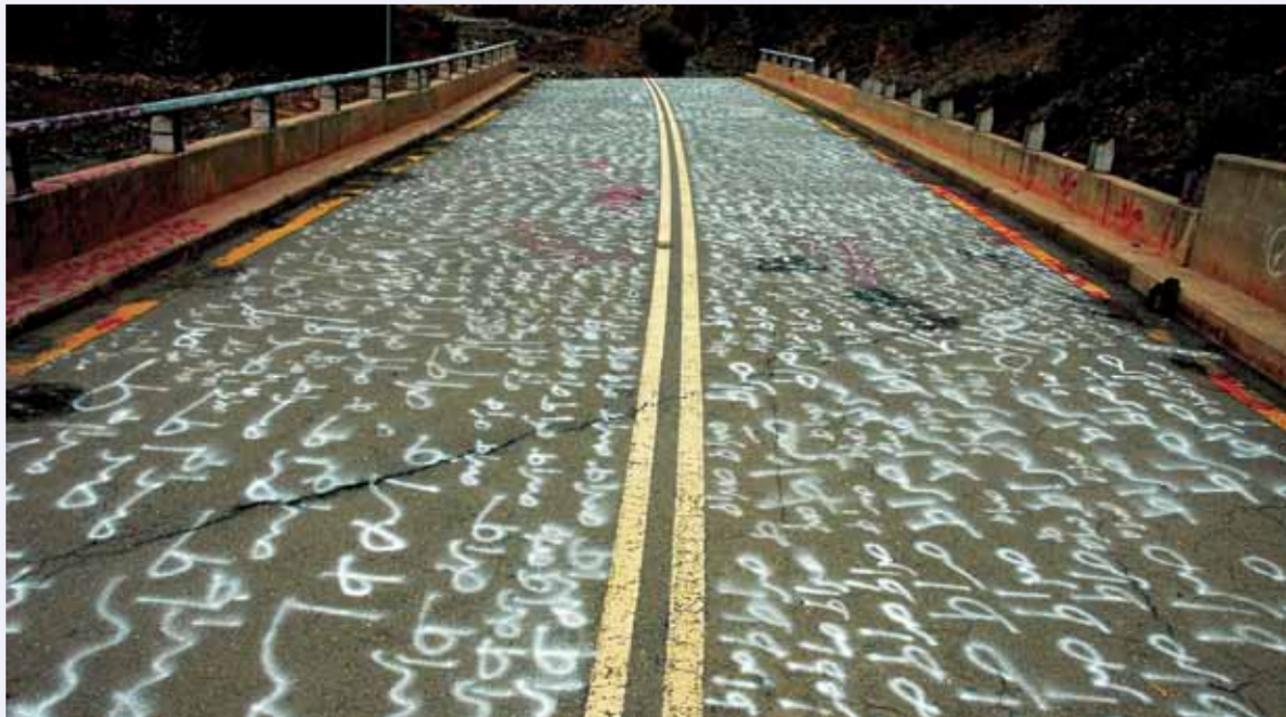
SECTION 6: PRAYER ROOM

غرفه الصلاة

THE PATH (AL SIRAAT) | 2007
Abdulnasser Gharem

I NEED PAUSE TO DESIDE WHICH PATH
TO TAKE | 2011
Manal Al-Dowayan





THE PATH (AL SIRAAAT)

Film documentation of the performance of The Path | 2007

Abdulnasser Gharem

أحتاج السكون لتحديد
أي الطريق أسلك

The image features Arabic calligraphy in black ink on a white background. The text is arranged in two lines: 'أحتاج السكون لتحديد' on the top line and 'أي الطريق أسلك' on the bottom line. Behind the text, there are two white silhouettes of doves in flight, one on the left and one on the right, facing each other. The overall composition is centered and balanced.

I NEED PAUSE TO DECIDE WHICH PATH TO TAKE

Aluminium lettering with LED back light mounted
on plexiglass | 2011
Manal Al-Dowayan

SECTION 7: BOARDING

الصعود للطائره

CONCRETE BLOCK IV | 2010

Abdulnasser Gharem

SUSPENDED TOGETHER | 2011

Manal Al-Dowayan

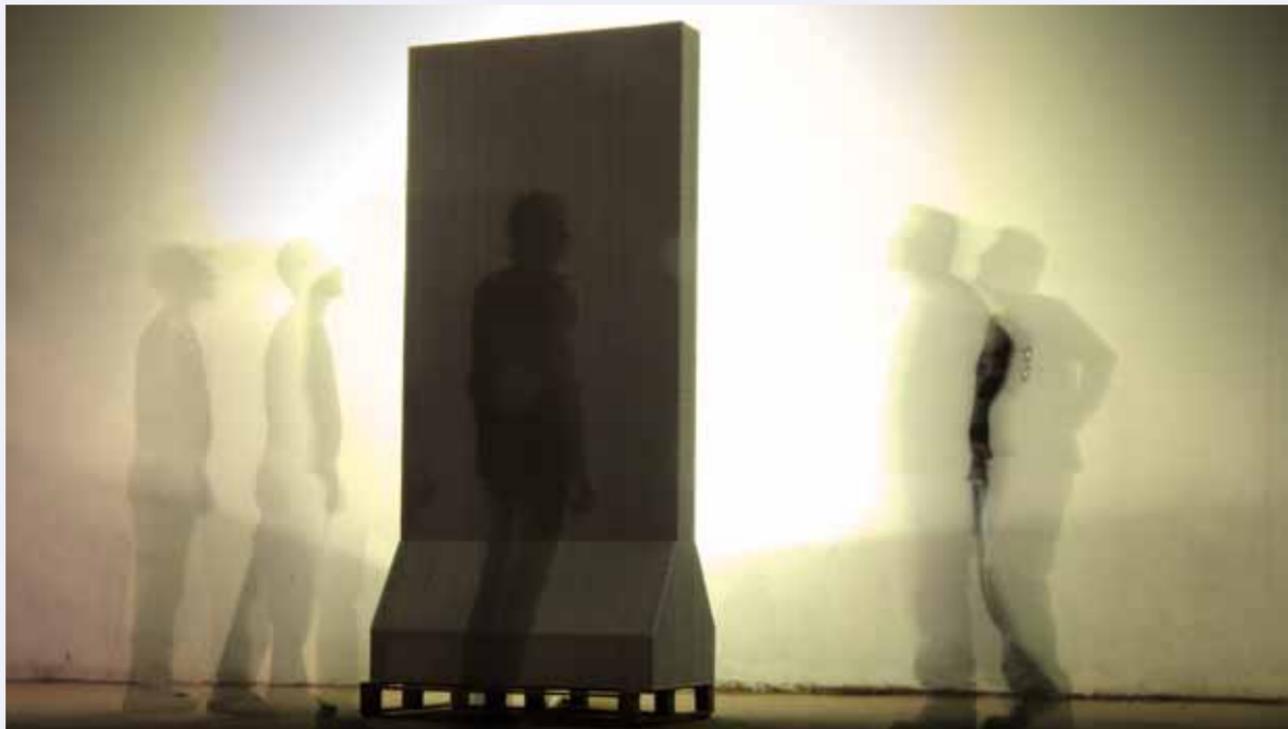
BRAINWASH I 2011

Hala Ali

IN TRANSIT II | 2010

Abdulnasser Gharem





CONCRETE BLOCK IV

Industrial lacquer paint on rubber stamps on
9mm wooden sculpture | 2010
Abdulnasser Gharem

فَالصَّوَابُ سَوَاءٌ

SUSPENDED TOGETHER

Neon with black paint | 2011

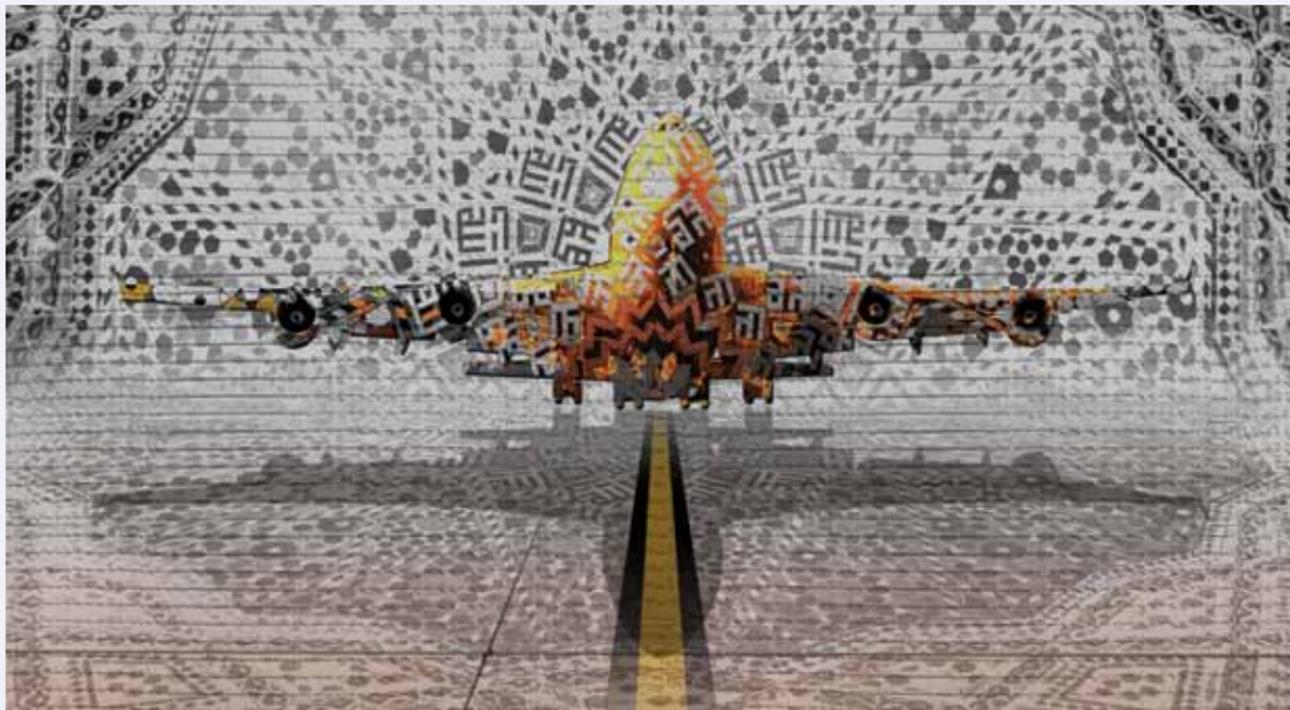
Manal Al-Dowayan



BRAINWASH

Installation | 2011

Hala Ali



IN TRANSIT II

Rubber stamps and industrial lacquer paint on Indonesian plywood | 2010
Abdulnasser Gharem



SECTION 8:
**FIRST CLASS
LOUNGE**

صالة الدرجة الأولى

FURNITURE
Andrew Martin

PROJECTION
Ikono TV



SECTION 9: DUTY FREE

السوق الحرة

This decade has seen a growth in technology-based art and design in Saudi Arabia. This is supported by magazines, online communities and growing academic programmes in local universities.

The duty free shop has a variety of merchandise.

DESIGNS BY

Noon
Gabila Apparel
Manal Al-Dowayan
Abdulnasser Gharem



SAUDI ARABIA IS...

1105 PO 21-80 FI : AOB

1.

The land of contradictions. The minute you open your heart to its land and people, you will be entangled in a love-hate relationship, hooked for life. Wilfred Thesiger, legendary explorer of Arabia, called it 'a bitter, desiccated land that knows nothing of gentleness or ease ... a cruel land that can cast a spell which no temperate clime can match.' A life of contradictions can only make Saudi a landscape full of inspiration that is best expressed through art.

SUSPENDED TOGETHER

In this installation of doves I explore the concept of suspended movement. I cover the doves' bodies with the permission to travel documents that all Saudi women need in order to travel, issued by their appointed guardians. Many leading women from Saudi, wonderful scientists, educators, engineers, artists, and leaders, have donated their papers to be included in this artwork. These women are breaking new ground and achieving for their society, but when it comes to travel they are still treated 'like a flock of suspended doves'.

60

ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME

MANAL AL-DOWAYAN

DATE OF BIRTH

22 MARCH 1973

PLACE OF BIRTH

DHAHRAN, SAUDI ARABIA

COUNTRY OF ORIGIN

SAUDI ARABIA

BIO

One of Saudi Arabia's leading photographers and a founding Edge of Arabia artist, Manal Al-Dowayan was born and raised in the Eastern Province. She has had a rich and non-structured educational background in photography, studying in Saudi Arabia, Dubai, Bahrain, and London. Her recent work has been acquired by a number of major museums and institutions, including the British Museum.



A place steeped in tradition and culture simultaneously looking to a globalised sense of modernity for inspiration on how to construct a sense of self and identity.

TRADITION AND MODERNITY

This work unveils the modern experience of screening for travelers. Traveling becomes an act involving being probed, searched, having one's privacy invaded by security checks at airport terminals. Through a series of checkpoints our baggage is screened, our passport photos scrutinized and our identity searched.

Similarly, people are constantly exposed to the public gaze - any item exposing religious and educational background is meticulously surveyed, probed and scanned. How has society reached the point that allows such a search on travellers because they carry a particular object, and a lengthy interrogation on the traveller's academic and professional background?

62

ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME

MAHA MALLUH

DATE OF BIRTH

UNDISCLOSED

PLACE OF BIRTH

JEDDAH, SAUDI ARABIA

COUNTRY OF ORIGIN

SAUDI ARABIA

BIO

Maha Malluh has lived much of her life in Riyadh and has exhibited in international group and solo exhibitions since 1979. She studied design and photography at De Anza College in California. Maha began her artistic career as a collagist, but has recently moved towards photographs, one of the oldest forms of photography. This pioneering technique involves neither camera nor negative, just photographic paper exposed directly to a light source.

My inspiration and the main source of my creativity. My artwork isn't only a reflection of my opinion; I depend on the people around me for inspiration as well as what goes on in my country, the culture, traditions, and ideology. I'm not the type of artist that sits in a studio and daydreams about what to draw. My inspiration is from my daily life, and everything in it.

IN TRANSIT II

Aeroplanes have been used as weapons throughout history. In this work I use a yellow line under the aeroplane to symbolise the ideological and actual paths that have become associated with air travel in recent times. This also reflects my earlier performance and work *The Path* (Al Siraat), which asks us about the choices we make in life; whether we, as individuals, as cultures, as societies, are following a straight path, or whether we trust in a path at all.

1105 PO 21-80 FI : AOB

ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME
ABDULNASSER GHAREEM

DATE OF BIRTH
04 JUNE 1973

PLACE OF BIRTH
KHAMIS MUSHAIT, SAUDI ARABIA

COUNTRY OF ORIGIN
SAUDI ARABIA

BIO

A leading contemporary Middle Eastern artist and co-founder of Edge of Arabia, Abdulnasser Ghareem is both a practising artist and a Lieutenant Colonel in the Saudi Army. He studied at the Al-Miftaha Arts Village in Abha and is now recognised as a pioneer of conceptual art in Saudi Arabia. His work features in important collections such as that of the Victoria and Albert Museum and the Los Angeles County Museum of Art, and 2011 will see his first UK solo show and book launch.

609 . 14 03 12 04 2011

An enigma at best and just another Arab state at worst.

BRAINWASH

A visual translation of the pun 'brain-wash'. It comments on the need to be critical regarding the dissemination of information, of which newspapers are one of the most traditional forms. Here, they are piled and compressed between steel vices and mounted to the wall. The juxtaposition of two vices, facing each other on parallel walls, creates a narrow space through which a viewer can pass.



66

ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME
HALA ALI

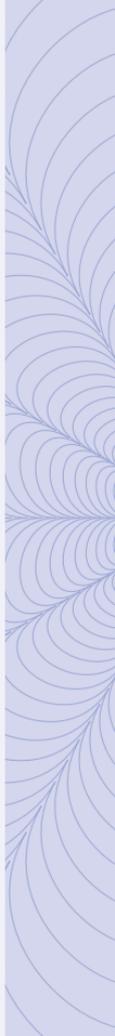
DATE OF BIRTH
20 OCTOBER 1986

PLACE OF BIRTH
RIYADH, SAUDI ARABIA

COUNTRY OF ORIGIN
SAUDI ARABIA

BIO

An emerging young Saudi artist currently studying in her final year at the University of Sharjah College of Fine Art & Design, her blunt and argumentative work comments on the concepts of female invisibility, militancy and social dogmas. Using language and text humorously in order to achieve political satire, she questions whether art is able to ignite social change.



SAUDI ARABIA IS...

1A

Becoming more and more appreciative of the arts and the people involved in it, and this is the case for people in the private sector and in government. People accept that being an artist is a profession.

CONSTRUCTAKONS

The series is about the near death of machines, in the sense that they could become fossils to the people of the future, like dinosaurs are to us, in the beginning stages of collapse of our civilization. Juxtaposed to the suburban life and the toy-scape imagery of a city (the utopic metropolis) is the question of what remains of the machines that built the idea? They are a constant reminder of a situation that keeps moving, in whatever direction it may be.

68

ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME

SAMI AL-TURKI

DATE OF BIRTH

20 MARCH 1984

PLACE OF BIRTH

JEDDAH, SAUDI ARABIA

COUNTRY OF ORIGIN

SAUDI ARABIA

BIO

Sami Al-Turki is a conceptual photographer of European and Arabian descent. He studied at the American University in Dubai, where he is currently based; a city of hundreds of different nationalities and ethnicities and tongues. Using different stories, places and faces that he has encountered over the years, but inspired by the immediate, Al-Turki seeks to comment on what is beyond the visible but part parcel of it: the other side.

1984 : 14 03-15 0 : 2011

SAUDI ARABIA IS...

My Nation, even though it's not my country.

THE SMOKING ROOM

I like travelling.

I like the feeling of being suspended in emptiness while transiting through space in a rigid bird-shaped cage structure. The view from above challenges my perceptions of reality.

At the airport, people's identities are attested: the mere presence of each individual is a testimony of exposed cultural, social, political, economical and religious identities.

1105 PO 21-80 P1 : AOB

v.

70

ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME

AYMAN YOSSRI DAYBAN

DATE OF BIRTH

23 JULY 1966

PLACE OF BIRTH

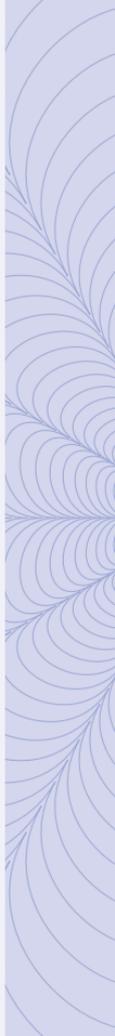
KUFR MALEK, PALESTINE

COUNTRY OF ORIGIN

PALESTINE

BIO

Ayman Yossri a Palestinian with Jordanian nationality, has spent the vast majority of his life in Jeddah, so feels close ties with Saudi Arabia. This multinational identity is evident in his art, which addresses dislocation, exile, memory and geographical displacement. Ayman uses an emotive style, provoking deep-rooted contemplation with the viewer through his culturally complex and inquisitive pieces.



....changing completely. For me it is a drastic change that I experience every day.

BOUNDARY

It is a simple idea inspired by travels to Europe and America, and recently to Makkah, where I passed through the haram 'boundary' (protecting the regulated area that encompasses the holy sites), which only Muslims can traverse.



ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME

AHMED MATER

DATE OF BIRTH

25 JULY 1979

PLACE OF BIRTH

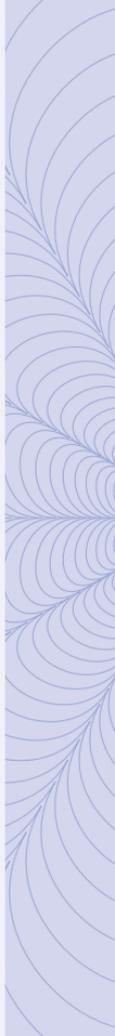
RIJAL ALMA, SAUDI ARABIA

COUNTRY OF ORIGIN

SAUDI ARABIA

BIO

Brought up in a traditional village in the South West of Saudi Arabia, Ahmed studied Medicine in Abha and art at the influential Al-Meftaha Arts Village. This duality of his existence as practising doctor and artist, as well as his move from the village to the city, continues to be the inspiration behind his work. Ahmed is a co-founder of Edge of Arabia and his work is in a number of important collections including that of the British Museum and Los Angeles County Museum of Art.



SAUDI ARABIA IS...

We are all citizens of this planet, and Saudi Arabia is where I belong.

HIJRA

12 Days marks the beginning of a new transitional cycle.

The earth is your prayer mat - expand your capacities, for the judgment passed on you will be based only upon your actions.

You are your own witness...

Look into your origins and the traces they've become.

The road to your past is paved with numbers.

Motifs emerge in times of breakdown and belonging and only form when victory prevails.

Transition within yourself and make it present tense.

ARTIST BIO

EDGE OF ARABIA DUBAI>>>>14>>MARCH>>>2011



NAME

HAMZA SERAFI

DATE OF BIRTH

12 JULY 1959

PLACE OF BIRTH

JEDDAH, SAUDI ARABIA

COUNTRY OF ORIGIN

SAUDI ARABIA

BIO

Serafi is a self-taught conceptual artist who explores his surroundings from his own perspective. His work ventures into the socio-political realm, unravelling underlying humanitarian issues. Such work is born specific to the Middle Eastern region but can be applied globally. Serafi's interventions with objets trouvés present personal commentaries on various issues in and around his environment. He works mainly as an installation artist.

THANK-YOUS

We would like to thank the artists in Terminal for their groundbreaking contribution to the Saudi contemporary art scene; and in particular their brave and challenging works in this exhibition.

Terminal would not have happened without Bashar Al Shroogi, Director of Cuadro Fine Art Gallery, and a long time friend of the project. His curatorial vision, hard work and calm leadership has inspired and energised Edge of Arabia as never before.

Edge of Arabia Terminal 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 for supporting Edge of Arabia's development in this, its third year. Thanks also to our World Tour Partner, the Saudi Arabian General Investment Authority, and in particular, Sarah Al-Faour for the optimism and encouragement she brings to Edge of Arabia.

We are proud and delighted to welcome other sponsors to the project, especially Al Tayer group (and Range Rover) as Dubai sponsor, Cuadro Fine Art Gallery, Phillips for providing our AV equipment and IAL Logistics for extensive on-the-ground support and our long time partner, Athr gallery for helping us with shipping from Saudi Arabia. We would like to thank all the Edge of Arabia Patrons, whose personal support and belief in the project has been invaluable.

For an amazing contribution to making it all happen, we would like to thank Exhibition Producer Manal Al-Dowayan, Assistant Curators Miriam Lloyd-Evans and Aya Mousawi, Assistant Project Manager Rahab Al-Majed and fundraising coordinator Noorah Al Yousef. They have pushed at every step, working tirelessly to realize the exhibition in time.

We are very grateful to our construction team at CPD, managed by Abed Abdurrahman Al-Betar, who have consistently worked to an extremely professional level.

Abdullah and I would like to thank all our partners, in particular Hamza Serafi, Mohammed Hafez, Dalal Hussein and Maya Elkhaili at Athr gallery; the whole team at Cuadro Fine Art Gallery, Rami Farook and all at Traffic; Antonia Carver and crew at Art Dubai; Judith Greer and Farah Atoui at Sharjah Art Museum, and all our media partners including Ikono TV, Bespoke, Brownbook, Hia magazine and Art Week.

For their enthusiasm and initiative we would like to thank our PR team at Image Nation: Dipesh Depala, Ayman Fakoussa and Rania Kfoury. Also to Omar Azure for providing the team with his stylish designs.

The exhibition design has been developed by the talented Leena Saoub who has patiently and consistently delivered and to Sana Rifai for being a last-minute saviour.

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Thank-you Dubai!

Stephen Stapleton & Abdullah Al-Turki
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Abdul Latif Jameel Community Initiatives are delighted to support Saudi artists to participate in this important project. We are especially pleased to be sponsoring this innovative Dubai exhibition that I am sure will excite, educate and allow new and often young international audiences to better understand and engage with contemporary art, culture and heritage from Saudi Arabia.

Fady Jameel

President of Abdul Latif Jameel Community Initiatives International



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