

FIVE FROM AFAR

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The Emirate of Sharjah in its pursuit of promoting culture and cultural awareness, continues to establish and maintain excellent relations with various friendly nations and establishments, in order to ensure the real manifestation of its aesthetic, artistic and inventive traditions. The Emirate maintains its artistic and cultural identity and at the same time supports the contemporary arts and the innovative artists

His Highness Sheikh Dr.Sultan bin Mohammad Al Qasimi, Member of the Supreme council and Ruler of Sharjah stresses the need for creating links of co-operation, and giving chance to continue the exchange of innovation through various and mutual cultural and intellectual activities. The Department of Culture and Information is pursuing to achieve this target and joins with the Royal Danish Academy of Fine Arts of Copenhagen -Denmark, who organizes this art exhibition and hosts several artists, who are seeking for more knowledge in their fields.

Our artists Abdul Rahim Salem, Karimah Al Shoumali, Khaleel Abdul Wahid, Mohammad Ahmed Ibrahim and Tariq Al Gusain, through such joint programmes in which we all are getting involved, will mirror the good spirit of the exchange and may help our nations to present the real form of art that are deeply rooted in our respective countries. The successes of this type of co-operation and mutual activities in the past, shows how interesting, how rich and how fruitful and unlimited these conferences and dialogues are.

We really appreciate and acknowledge the hard and sincere efforts from Royal Danish Academy of Fine Arts and its officials and value all achievements resulted from this co-operation. We look forward to further strengthening the contacts between our cultural establishments, art centres and museums in order to continue with the activation of mutual art workshops and programmes and all means of updating and innovation processes.

Also we thank all those who took part in the organization of this exhibition, whether from our part or from the friendly Danish part. Our special gratitude to Prof. Else Marie Bukdahl, Rector of the Royal Danish Academy of Fine Arts in Copenhagen and Artist Dorte Dahlin, the Co-ordinator for their sincere efforts in achieving such a fruitful co-operation. We look forward to more success and more achievements in our cultural exchange programme.

**Department of Culture & Information
Government of Sharjah**

VISIT OF VISUAL ARTISTS OF SHARJAH TO THE ROYAL DANISH ACADEMY OF FINE ARTS

The Danish Secretariat for International Cultural Relations who is in charge of the Danish Ministry of Culture's international cultural exchange tasks, has together with the Danish Ministry of Foreign Affairs chosen the painter Dorte Dahlin and the rector of the Royal Danish Academy of Fine Arts' Schools of Visual Arts, Dr. Else Marie Bukdahl, to develop a cultural exchange programme with the Department of Culture and Information of Sharjah in the United Arab Emirates.

Both Dorte Dahlin and Else Marie Bukdahl have at various times now directed, now participated in several major art and cultural projects with colleagues from Sharjah's Department of Culture and Information. The Danish participants in these projects were always generously received by His Highness Shaikh Dr. Sultan bin Mohammed Al Qasimi, by the members of the Department of Culture and Information, and by Hisham Al Madhloum, Sharjah Art Museum. Through their meeting with Sharjah's visual artists, poets, university professors, and journalists, the Danish participants received a balanced impression of the country and won many new friends. The Danish projects in Sharjah got extensive news coverage. Also in the Danish newspapers and journals, articles about the projects appeared, just as they received extensive coverage on Danish radio and TV and were presented in quite a few lectures. This caused Sharjah to become known in Danish cultural life as a country where respect for tradition and openness towards the art and culture of other countries go hand in hand in a fine and qualified way. In several contexts, Sharjah was also featured as the country where H.H. Shaikh Dr. Sultan bin Mohammed Al Qasimi, his ministers and other colleagues have been successful in their attempts to encourage cooperation between the Arabic and the European world owing to their faith in "art as the best way to create a better understanding between different cultures."

The Ministry of Culture and Ministry of Foreign Affairs are convinced that it is important to strengthen the cultural connection to the Arabic world that Denmark has had since the eighteenth century. It is especially important to improve our knowledge of modern Arabic culture and to increase cooperation between Arabic and Danish visual artists, poets, musicians, and scholars. Sharjah itself has been chosen as a collaborator above all because this emirate has been known for its generous attitude to art and culture and for its energetic endeavours to create dialogue between Arabic and European culture.

The exhibition at the Royal Danish Academy of Fine Arts with participation of select, distinguished visual artists from Sharjah is the first project of The Danish-Arabic cultural exchange programme between Sharjah and Denmark. Professors, teaching staff and students of the Royal Danish Academy of Fine Arts' Schools of Visual Arts, and their colleagues in the Danish art and cultural life are looking forward to receiving our guests from Sharjah.

Dorte Dahlin,
Visual Artist

Else Marie Bukdahl,
D. Phil. Rector, the Royal Danish Academy of Fine Arts' Schools of Visual Arts

LIF'S HONORING

The Arab region is lying between both the ancient and modern world, and North and South. In fact this location makes it capable of playing a vital role in innovative and cultural diffusion. Also this location - historically - paved its way to open new horizons in the field of visual art. The region is still feeling the impact of the fundamental changes taking place in the world. No doubt this also affects the tangible new conditions and create a state of instability while the innovator is seeking to build and mirror his own identity, keeping away from what is known as cultural subjection. The display of the existed memory reflects patterns of thinking of aesthetic references, we mean those which establish forms of balances between what is prepared and what is stocked, in an attempt to bridge the gap between the aesthetic aspiration within its cultural form that depends upon the revival of the intellectual values, setting up the provoking factors that contribute in the building of our free schemes and find solutions for our cognitive problems. This is in addition to the respect given to contrasts between cultural characteristics. There should be a stress for future conception which requires the follow up in the nature of the streaming informations and the role it play in the development of the economic,, social and cultural relations in the contemporary world and that towards both flexibility and perfection needed by the new cultural administration.

The trails we advance in this exhibition propose clearly what the Arab creator mirrors regarding his visual stock as well as the methods through which he displays his creative works and in harmony to his creative liberty advanced by the newly evaluative measures which consider the artwork a moving entity hardly to control or keep fixed. It is not isolated from its general environment or its aesthetic, cultural and intellectual history. Yet at the same time he gets away from his experience to lay all what is new and convincing, to give the presence a special flavour. Those works try to bring to light man s ability to get over the spirit's loss when it turns to be marginal in this time of technological show. In this view they try to incise in the memory what man had done in the old caves. In other words those images answer man s hesitation and puzzlement and all that lead to robe him out of his tranquillity.

Those works, despite of their different creators, are symbols carrying all man's worries and conceptions and since life is always in need of methods and means to express it, those participations invite the viewers for a close examination to these creative works.

Talal Mualla

THE LIST OF PARTICIPANTS

KHALIL ABDUL WAHID

TARIQ ALGUSAIN

ABDUL RAHIM SALEM

KARIMAH AL SHOUMALI

MOHAMMAD AHMED IBRAHIM

KHALIL ABDUL WAHID

The impact presented extensively by the image puts us face to face with the compressed history in such a glance proposing a break up of the stated scene. Actually this makes us attentively feel the pulse cooling out in the depth of the daily erupting movement in the modern town which dispersion could only be gathered together by a detecting image. This could possibly add a lot to our experience, makes a change in the purports of images presented as a result of the scare and panic caused by the formidable changes and the flood of resources producing the image or may be even the fear of an awful response to the image by the human s community as a term isolating the power of word, nullifying the blazing vision that created it and make it a part of the past.

The dynamic image presented by Khalil Abdul Wahid appears in this frame. Through this image, he attempts to draw the attention to the gushing energy in the traditional source which he makes only a nominal material turning the new image to a tool for attracting the vision in a minute.

Perhaps the volcanic feelings created by the close relation between the immersed brush and the artwork may lead to a direct response extending out of that mutual contact to form what we may call the artistic sparkle due to the mingling of human's memory with its tools from one side and as well the attempt to add contemporary values to the extensive motion, time of the production of artwork, and generally the time of the sparkling aim of producing the artwork.

Although light was once represented as a preliminary material in Khalil s solid works, it remains in this work as an emotive material detaching the past from the present and more over all the colour s presence whether it is real, figurative or illusive. Also we could possibly form new values from the focussing of this light added by Khalil in a sort of exchanging roles. That is to say the illusion emphasized by our vision while tracing the fallback of the artwork under the stress of the brush which is an extension of a human s body just as the camera which forms an extension to the eye.

MEMBER SHIPS

- Member, youth workshop-DUBAI (Ministry of Education and youth).
- Member, Emirate Fine Art Society.
- Date of Birth: 1974- Dubai, U.A.E.

EDUCATION:

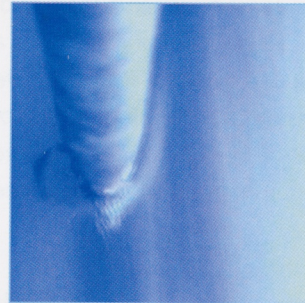
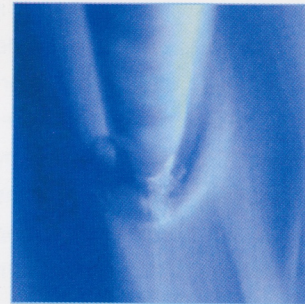
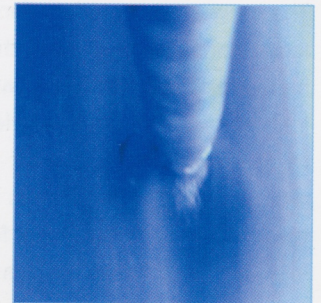
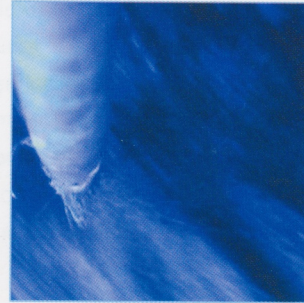
- Bachelor of Science in Workforce Education and Development- The Pennsylvania State University-USA 2001.
- Computer Aided Drafting and Design- The Pennsylvania College of Technology- USA 1999.

EXHIBITIONS

- The 6TH for GCC youth Abu Dhabi 1990. Annual .
- The 9th art exhibition of the GCC, Bahrain 1993.
- The UAE national day art exhibition, Sharjah1993.
- The youth art exhibition Dubai 1993.
- The Arab youth festival Lebanon,1993.
- The 10th art exhibition of the GCC, Qatar 1995.
- Dubai shopping festival 1996.
- Sharjah International Biennial 1997.
- The portrait exhibition at Sharjah art museum 1998.
- The 9th youth art festival Cairo, Egypt 1998.
- Cairo Biennial 1998.
- The Emirate art exhibition the Arab institute and UNESCO Paris, France 1998.
- The Emirate art exhibition Australia1998.
- Trio exhibition at the Sharjah art museum1999.
- The Emirate art exhibition Lebanon 1999.
- Sharjah International Biennial 1999.
- To Sheikh Zayed exhibition, Cairo 2000.
- Triennial of India 2000.
- The Emirate art exhibition in Jordan 2001.
- The MAHBA Biennial Syria 2001.
- The 25th of February at the art exhibition hall Kuwait 2002.
- Digital and video work shop, Endhoven, Holland 2002.

AWARDS;

- Prize at the GCC youth exhibition Saudi Arabia 1991.
- Prize at the GCC youth exhibition Kuwait 1992.
- First prize of 13th annual exhibition 1993.
- Jury prize CF Abu Dhabi 1994.
- Prize at the GCC youth exhibition Qatar 1995.
- DISTINGUISHED prize Sharjah International Biennial 1997.
- The golden palm leaf prize GCC exhibition Kuwait 1994.



TARIQ ALGUSAIN

The images presented by Tariq actually set down the words of all angry people who witness the penetration and storming of their houses and see with their own eyes the pierce of their memories with all means of outrage. He presents a national chant in a form of an image revealing what a heat that an ember includes and what a heat that the cinders implies. It looks as if the texture of the image has turned into a feeling or a dungeon s wall discovering back the afflicted body in its exile.

Close to a plane, ship, train or any device piercing time. Tariq s contact lens breaks open to a song with homesickness as it s opening verse and virility as a closing verse. His tendency to hide the features nevertheless confirms the commonness of the character that tries to get back once again to the centre of the cause. His giant characters could not be dismissed or kept away only by a shore dying away or the smell of brutal massacres. That is because he sees in his footsteps the signs of the road to a ruined house, demolished by the occupational power that considers him as a target wherever he goes.

The absent features certainly contain therein human s tears folded by a kuffieh (scarf) turned to be a symbol of affiliation and a distinctive tone in Palestine song created by Tariq Al Gusain. He tends to make this image a part of reality not only on the level of signification but as well the form that he likes to form it similar to practical standards. The viewer felts that he is an un-integrated part of the image in front of him.

In this image, sound is more eminent than vision and the tale is absent in the folds of that tale regarding footsteps. Although Tariq had avoided views of war, shots of resistance, blood, explosions.etc., yet all these were included in his personal puzzle through which he is trying to find his way out and to get back to his origin. A visual dialogue is repeatedly presenting itself in front of every image, seeking survival, praising deeply the human kind and chanting hope in recurrence and stability.

Born 1962, Kuwait

EDUCATION

MA/ Photography University of New Mexico, Albuquerque, New Mexico. 1989

BA/BFA Photography New York University, New York, New York. 1985

CURRENT EMPLOYMENT

1988-Present Assistant Professor of Photography, American University Of Sharjah

EXHIBITIONS

Self Portraits, Randolph Street Gallery, Auckland, New Zealand, August ,2003

Self Portraits, Sharjah New Expo Center, (Sharjah Biennial) May, 2003

Here and There, Sharjah Art Museum, Sharjah, UAE, May, 2002

Recent Photographs, Burjuman, Dubai, UAE .November, 2000

Opus One, Sharjah Art Museum, Sharjah, UAE. May, 2000

Stable Show, Zwemmers Fine Photographs, London, UK. February 1995

American Suburbia, Marie Allise Gallery, Bern, Switzerland. October 1984

American Suburbia & The Palestinian Refugee Series, Roy Miles Gallery, London,UK. March 1994.

WORK IN PERMANENT COLLECTIONS

Sharjah Art Museum, Sharjah, United Arab Emirates

Victoria and Albert Museum , London, UK

Zwemmers Fine Photographs , London, UK

Lady Jacqueline Hall , London, UK



ABDUL RAHIM SALEM

As one of the prominent sculptor with several important productions to his credit, it is not easy for Abdul Rahim Salem to take away sculpture from his artistic life. Actually his study in Egypt paved his way to realize different types of materials to practice this art form. He made his works to stress on heritage as one of the Arab identities. It was in this period something expressive and he believed greatly in the general touch of his sculpture work, the thing which is going to make him in the future more concerned about forming the face of the statue in such a way that mirrors that touch. Whether through the coloured lines or the faces, he realized in pencil and coal. If we believe that the first exhibition which he held in 1987 was an attempt to display his talent, yet it was considered later the real attempt that propels him to enter the field of arts equipped with a good intellectual worth and artistic capability. This showed his insistence on using different types of materials (oil, nylon, pastel, papers and tin) intending to make the purports integrate with the forms in his 2nd exhibition 1988. He started concentrating on Mehiera (charm maniac) as an epitome to indicate the association to both absolute charm and human s attitude.

Then came a number of solo and group exhibition and thus pushed Abdul Rahim to shift to more open fields where he started using multi cultural vacum trends. We could possibly notice that there are many stations that the artist skips tending to navigate in the passive colour bathing on the background and the presence of the trusted lines that sweep our puzzlement.

Abdul Rahim s paintings had special effects almost derived from different civilizations aspects. His paintings agree upon construction but not concerned of the form s visual limits tending to find its own private vacuums and internal exchange to shape our acceptance to its figurative formation or what we call the surrounding sphere of the lines temporary adherence on the portrait. This may be the main concern of the artist, as though there is a close lined movement, there will be a contiguous vacuum created between those lines as a compensation for an absent part of the portrait and a strong presence of a gifted creator, giving his deep concern to the free decorative structure which he innovates as a talented and cognitive style of harmony and accord. This was clearly shown in the way where he presents light as well as darkness without the necessity to make us feel the need for any size, a mass or a scene.

- Born in Dubai 1955
- Member of Emirates Fine Arts Society and participant of all its local and international art exhibitions.
- Head of the present administrative board of the Society.
- Bachelors Degree in Fine Arts, Cairo University, 1981. Specialized in Carving.

PARTICIPATIONS:

- 9th Arab Plastic Arts Exhibition, Kuwait, 1985.
- 1st & 2nd Plastic Arts Exhibition, Expo-Sharjah, 1983, 1984.
- 2 exhibitons by the Society in GASCO & ADNOC, Abu Dhabi, 1982.
- 1st & 2nd Gulf Exhibition, Qatar.
- 1st & 2nd Banoush Exhibition, UAE, 1983, 1984.
- 1st GCC Youth Plastic Art & Handicrafts exhibition, Dubai, 1985.
- 2nd Arts Festival of the UAE, Sharjah, 1985
- Individual exhibition (Positive & Negative) and One-Day exhibition, Sharjah.
- Cultural Foundation exhibition, Abu Dhabi, 1986.
- First Prize Winner, Pioneers Exhibition (University level), Cairo, 1980.
- 5th Fine Arts Exhibition, Expo-Sharjah, 1986.
- 6th,7th,8th,9th & 10th Fine Arts Society Exhibitions, Sharjah, (87,88,89,90 & 91)
- Cairo Biennial, December 1988.
- 1st & 2nd Cultural Foundation exhibition, Abu Dhabi, 1989,1990.
- 1st Exhibition of Art Association, India, January 1990.
- Cairo Biennial, December 1992.
- 3rd GCC Artists Plastic Art exhibition, 1994.
- Organized a special Biennial for the Society, 1995.
- 14th General Art Exhibition, Expo-Sharjah, 1995.
- Cairo Biennial, 1995
- Syria Biennial, 1995
- Bangladesh Biennial, 1995
- Madrid Exhibition, 1996
- Alwan Arabia exhibition, Sharjah Art Museum, 1996.
- 3rd session of Sharjah International Arts Biennial, 1997.

- General exhibitions (17th,18th &19th), Sharjah Art Museum, 97,98 & 99.
- Portraits exhibition, Sharjah Art Museum, 1998.
- UAE exhibition organized in Germany, Expo-Hannover,2000.

PRIZES

- Arbitration Committee Prize, Cairo Biennial, December 1992.
- First Prize, Sharjah International Arts Biennial, 1993.
- Silver Prize for Artists of Asia, 6th Bangladesh Biennial, 1993.
- First Prize, Dubai International Exhibition, 1994.
- First prize, Al Owais Contest for Studies and Creation, 1993.
- Second prize, Professional Artists Exhibition, 1998.
- Golden prize, Annual Exhibition, Kuwait on the occasion of the National Day Celebrations,, Feb.1999.
- Third prize in the Arts Contest on the occasion of environment 2nd day, 1999.



KARIMAH AL SHOUMALI

(Burque) could possibly be regarded as an open plastic adventure upon the aesthetic creation in view of the fact that it is only a term giving rise to a number of expressive elements to the aesthetic level capable of forming a contemporary subject to be handled from all aspects to conclude some sort of conception overtops in its response our vision to the Burque's impulsive formation and its referential to communicate with the reality for its shaping.

The answer may be related to the innovator's history who performs the work of exclusion and may need a volume of his puzzle while he is dealing with the Burque's different forms and the details of its aesthetic handling. Add to this the type of materials used to create a new aesthetic structure closely related to main expressive material.

Forgoing its formation, a number of moulds, formulations and traits are considered and as well, considered sidered mere size between the secret and its bearer from one side and between the era's sheerness and silence from the other side. Could we say in the meantime that the human's face is seeking help to be covered? What makes that face confront the hubbub of life? Does that face turn to be a Burque bearing a woman's face and memory? What turned it to a mere historical sequence for an indicative aesthetic heritage?

Here are a number of questions that need answers through our observation and language and through what is swaying between the sanctity of the human's face and the human errors and sins expressed clearly, regarding attitudes towards the female's face. The creativeness tries to recover its absent picture through many expressive methods. That is to say the visual arts try to reveal what the poetry had tried to shape when it tried to add more aesthetic beyond reality to the woman's face, the thing that made metaphysical and miraculous the most important features that helped to black out the character and destroy it. Actually this needs some sort of attention in view of the new theories tending to study those aesthetic features. Masks are well known in many communities and they represent basic titles for the conception of

their arts and that what was in Africa as well as the Eskimo community, the Red Indians and others. If the mask in those arts had represented a sort of spiritualism and methods to provoke and workup such feelings such as courage and superiority and moreover as signs to shape events and incidents and to avoid wars, starvation and dryness (state of draught), yet the face-Burque turned with its constructive form into a dominating scene and a picture pulled out of its fact and shifted to a new world expressed by the artist Karimah Alshoumali in a number of works well formed through an aesthetic contemporary imagination. Through this new concept she is attempting to make use of the traditional and cultural practices to score a new expressive addition to the woman's image.



- Born in 1965. Sharjah.
- Education: a accounting, economy UAE university
- Member of UAE fine art society.
- Took part in many exhibition organized in the United Arab Emirates:
- Heritage exhibition organized during Dubai shopping festival in 1998.
- Handicapped exhibition in Dubai 1998-1990.
- Uae exhibition in 1998.
- Special art association exhibition 1998.
- The general exhibition of fine art association.
- The portrait exhibition by members' fine art society - year 2001.
- The emirates in its artist's eyes, exhibition 1998.
- The general annual exhibition from 1999 till now.
- The sharjah international art biennial exhibition 1999.
- Contemporary art exhibition by emirates arts in Jordan 2001.
- Second prize in the sharjah international art biennial 2001 (for the installation category).
- Art exhibition by emirates arts in Bahrain 2002.
- The 21 st annual fine art exhibition at the sharjah art museum 2002.
- Prize from Sultan Al-Ouas 2002.
- Women and art a global perspective 2002.
- The sharjah international art biennial exhibition 2003.



MOHAMMAD AHMED IBRAHIM

The artist in his own attitude of changing things, restoring them to their nature or building the assumed reality of the trail, is however, mixing all these with the viewer's language and factors of environment after uniting its way out in no more than one mental, physical or visualized value. This is a recognized and well popular language leading to the representation of the visual text put forward to the viewer. Mohammed Ibrahim tried to join both man and nature to reveal the presence of each one on the other, in the view of the argued relation between them. His proceeding to environment had an important impact in forming a clear tendency in the emirate's plastic arts atelier, the thing that confirms the importance introducing the ecological issues in the community and presenting them to the public, because through that interaction there could be a sort of dialogue between those who back art and the natural material in its environmental frame presented by Mohammed Ibrahim. So this what propels him to refer to the natural standards for parts of environment to wrap them with coloured pieces of cloth or coat the trees and stones with colours. Joining between memory and environment is a basic field in which the artist tends to join his visual product with heritage specially materials and elements used such as grass, sand, clay and stones, just as material used by ancient people discovered at Tameira-Lasco, Algerian desert, Shuffi and other sites. If the natural components could possibly be used to decorate the artwork, then the interest of their magic points to the fact that they are actual and basic influencing factors on human senses, the thing that makes the relation with the place looks more deeper.

Mohammad Ahmed Ibrahim tries in his different artworks, to stress on the substance believing that it is un-integrated part of the artwork.. Moreover, re-framing the said fact that, nature is a cognitive and visual store has its justifications in the tendency of the artist to proceed to nature. There are many general things threatening man's future and perhaps environment comes first. In view of man's severe practices regarding nature and Mohammad Ibrahim's interaction goes far as he feels that these violations practiced by the era's civilization on life's conceptions.

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Khorfakkan, UAE, 1962.

1998: The 7th Cairo International Biennial, Cairo, Egypt.

1998: UAE contemporary art, Institute of the Arab World, Paris, France.

1999: Sharjah International Biennial, Sharjah, UAE.

2000: Emirates Identities, French Cultural Centre, Dubai, UAE.

2000: The 7th Havana Biennial, Cuba.

2001: Sharjah International Art Biennial, Sharjah, UAE.

2002: Dhaka Biennial, Bangladesh.

2002: Ludwig Forum for International Art, Aachen, Germany.

