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Sculpture on the Beach

In 2013, Art Dubai launches a new programme, titled **Sculpture on the Beach**—a curated exhibition of sculptural and large-scale works by 11 artists located on the Mina A'Salam beach, a five-minute walk from the gallery halls and adjacent to the Art Dubai Beach Brasserie. In 2013, the works are selected by curator **Chus Martinez**, Chief curator of El Museo del Barrio, formerly Documenta 13's Head of Department.

The works were selected from proposals made by Art Dubai participating galleries; selected artists include:

Chris Burden ([Galerie Krinzinger, Vienna](http://artdubai.ae/2013/galleries/galerie-krinzinger))

(<http://artdubai.ae/2013/galleries/galerie-krinzinger>)

Amahiguéré Dolo (Carpe Diem, Ségou)

Mounir Fatmi ([Lombard Freid Gallery, New York](http://artdubai.ae/2013/galleries/lombard-freid-gallery))

(<http://artdubai.ae/2013/galleries/lombard-freid-gallery>)

Bitá Fayyazi ([Gallery Isabelle van den Eynde, Dubai](http://artdubai.ae/2013/galleries/ivde))

(<http://artdubai.ae/2013/galleries/ivde>)

Vibha Galhotra ([Exhibit 320, New Delhi](http://artdubai.ae/2013/galleries/exhibit-320))

(<http://artdubai.ae/2013/galleries/exhibit-320>)

Abdoulaye Konaté (commissioned by Iniva, London)*

Gabriel Kuri ([Sfeir-Semler, Beirut/Hamburg](http://artdubai.ae/2013/galleries/sfeir-semmler))

(<http://artdubai.ae/2013/galleries/sfeir-semmler>)

Hassan Sharif ([Alexander Gray Associates, New York](http://artdubai.ae/2013/galleries/alexander-gray-associates))

(<http://artdubai.ae/2013/galleries/alexander-gray-associates>)

Slavs and Tatars ([The Third Line, Dubai](http://artdubai.ae/2013/galleries/the-third-line))

(<http://artdubai.ae/2013/galleries/the-third-line>)

(<http://www.thethirdline.com/>)

UBIK ([Sabrina Amrani Art Gallery, Madrid](http://artdubai.ae/2013/galleries/sabrina-amrani-art-gallery))

(<http://artdubai.ae/2013/galleries/sabrina-amrani-art-gallery>)

Saddek Wasil ([Athr Gallery, Jeddah](http://artdubai.ae/2013/galleries/athr-gallery))

(<http://artdubai.ae/2013/galleries/athr-gallery>)

*Abdoulaye Konaté's work was commissioned by Iniva and is exhibited internationally here for the first time, as a project accompanying Marker and Art Dubai 2013's focus on West Africa

Chus Martínez is the Chief curator of El Museo del Barrio, Formerly the head of Documenta 13's department for artistic direction for three years, Martínez's credits include: curator the Cyprus's pavilion at the 2005 Venice Biennale, curatorial advisor on the 2010 Bienal de São Paulo, chief curator at the Museu d'Art Contemporani de Barcelona from 2008-10, director of the Frankfurter Kunstverein from 2005-2008 and artistic director of Bilbao's Sala Rekalde contemporary art space from 2002-2005. Martínez attended Columbia University and the Center for Curatorial Studies at Bard College, New York, where she received a Master of Arts.

Works featured in the 2013 Sculpture on the Beach include:

Chris Burden

Curved Bridge

2003, Stainless steel reproduction Mysto Type I Erector parts, wood base, 244 x 900 x 145 cm, edition of 3
Courtesy of Galerie Krinzinger, Vienna

Expanding on his fascination with the building of models of discrete objects as well as entire fantasy environments and societies, Chris Burden's installation – the Curved Bridge, 2003 – is an intricately engineered symbol of the story and development of civilization. Created from Mysto Type I Erector parts (a metal toy construction system from the early 1900's), the bridge springs from a massive base to soar upwards to a narrow, delicate summit, utilizing over 10,000 individual girders.

Chris Burden (b. 1946, USA) shook the conventional art world with visceral performances, which included having himself shot, locked up, electrocuted, and advertised on television. His work has subsequently shifted, focusing now on monumental sculptures and large scale installations which reflect on social environments and examine the boundaries of science and technology. Burden has had major retrospectives at the Newport Harbor Art Museum, Newport Beach, California and the MAK-Austrian Museum of Applied Arts, Vienna and participated in the 48th Venice Biennale. He works and lives in California. Chris Burden is represented at Sculpture on the Beach by Galerie Krinzinger.

Amahiguéré Dolo

AMASOGOH

2008, caïcedrat wood, 63 x 32 cm

IROU

2007, caïcedrat wood, 60 x 45 cm

IHNA (en dogon, Imère qui protège son enfant)

caïcedrat wood, 88 x 200 cm

Courtesy of Carpe Diem, Ségou

With rough-hewn strokes, Amahiguéré Dolo shapes suggestive figures that seem to emerge from within the natural form of the wood he carves. More vague shadows than explicit gestures, his works recognize the innate 'life' within still objects and hint at a spiritual quality lying just beneath the surface.

Amahiguéré Dolo (b. 1955, Mali) is an Anamist artist whose paintings and sculptures in wood and ceramics draw inspiration from the cultural cosmology of the Dogon region of Mali. He has exhibited widely across Europe and the

African continent, including group exhibitions at the Museum of Natural History, Lyon; Parc de la Villette, Paris; the Musée de Bamako, and the 10e Biennale de Dakar. Dolo lives and works in Ségou, Mali. Dolo is represented by Carpe Diem.

Vibha Galhotra

Orbis Unum

2012, wood, fabric, leather, metal, Terra soil form Italy, India and UAE, dimensions variable
Courtesy of Exhibit 320, New Delhi

Negotiating questions of displacement, nostalgia, identity, and existence construction and/or deconstruction, Vibha Galhotra's work addresses trans-cultural realities in the new global-local specificity. A continuation of her ongoing series *Orbis Unum* attempts to replace, deconstruct and dissolve the existential thought of the world of differences, religion, hierarchy, borders and power. Re-designing the world's flags in a chaste white, the cultural and social symbols of geo-political places are denoted without differentiation.

Vibha Galhotra (b. 1978, India) works across a wide range of medium. She has exhibited widely in the India and internationally, including participation in Modern and Contemporary Art from India, San Jose Museum of Art, California; Space Invader, Aicon Art Gallery, London; India Xianzai, Museum of Contemporary Art Shanghai, China; Destination Asia: Non-strict correspondence, organized by Soros Center for Contemporary Art, Kazakhstan; and Everywhere Is War (and rumours of war), Bodhi Art, Mumbai. Galhotra is represented by Exhibit 320.

Bitu Fayyazi

TrunKated 3

2012-13, Galvanized pipes and broken porcelain crockery, 171 x 67 x 50 cm

TrunKated 4

2013-13, Galvanized pipes broken traditional ceramics glazed with luster, 140 x 52 x 35 cm

TrunKated 5

2012-13, Galvanized pipes broken traditional ceramics glazed with luster, 186 x 60 x 40 cm

TrunKated 7

2012-13, Galvanized pipes ceramic mosaic and resin, 230 x 100 x 70 cm

TrunKated 8

2012-13, Galvanized pipes ceramic mosaic and resin, 194 x 100 x 70 cm

Courtesy of Gallery Isabelle van den Eynde, Dubai

The five *TrunKated* sculptures of Bitu Fayyazi are arranged in the sand to tell the stories of their truncated lives in dialogue with one-another. They each reflect unique trajectories of accumulated experiences; shattered porcelain, ceramics and mosaics stick to the weighty legs and present a fragility that is countered but the monumental size and sturdy core of the disembodied metal legs.

Bitu Fayyazi (b. 1962, Iran) is a sculptor and performance artist whose work explores the diversity and complexity of human behavior and nature, in relation to contemporary society's prejudices and permissions. Reflecting upon her experiences, she creates hybrid creatures from

entanglements of bronze, ceramic, thread, and various materials. Fayyazi has exhibited across the globe, most recently in 2012 at the Louis Vuitton Foundation, Paris. Bitu Fayyazi is represented by Gallery Isabelle van den Eynde.

Abdoulaye Konaté

Pouvoir et Religion (Power and Religion)

2011, textile, 3 m x 7 m x 10 cm

Commissioned by Iniva, London, Photograph by Michael Pollard, Images courtesy the artist

Abdoulaye Konaté's work, *Power and Religion*, 2012, draws a parallel between the Malian writer Massa Makan Diabaté's comment – 'the guinea fowl spreads out its colours over its plumage and man keeps them in his heart' (from *The Hairdresser of Kouta*) – and the ambiguous position heads of governments take with respect to religion. Designed for the vast window space of Rivington Place as part of Iniva's fifth window commission, this seven-metre long textile piece merges political commentary and traditional craftsmanship.

Abdoulaye Konaté (b. 1953, Mali) creates work that center on the communication of political concerns. Training as a painter, he now works with Malian cotton to create textiles and canvases. Konaté's pieces play host to an array of stitched and woven symbols and intense swathes of colour. In 2008 Konaté was nominated for the Artes Mundi Prize (2008) and received the *Chevalier de l'Ordre National du Mali* and *Chevalier de l'Ordre des Arts et des Lettres de France* (2002). Recent exhibitions include Documenta 12 (2007) and Africa Remix, Contemporary Art of a Continent at the Hayward Gallery, London (2005). In addition to his artistic practice, Konaté is the Director of the Conservatoire for Arts & Media in Bamako, Mali.

Gabriel Kuri

Untitled

2012, 3 Pieces, painted steel, 99 x 75 x 64 cm / 180 x 75 x 102 / 201 x 75 x 1 cm

Courtesy of Sfeir-Semler, Beirut / Hamburg

Using unconventional found or industrial materials, Gabriel Kuri's works address the branded systems of contemporary consumer culture. With a playful touch, he quantifies the day-to-day events and exchanges between people through an extended alphabet of coded shapes.

Gabriel Kuri (b.1970, Mexico) lives and works in Mexico City, Mexico and Brussels, Belgium. Major solo shows include Kunstverein Bielefeld, Germany (2010), Blaffer Gallery, Houston University Museum, Houston, Texas (2010), Kunstverein Freiburg, Freiburg, Germany (2010) and Museion, Museo d'Arte Moderna e Contemporanea, Bolzano, Italy (2010). He has contributed to numerous international group shows, including the 5th Berlin Biennial (2008), Brave New Worlds, Colección Jumex, Ecatepec, Mexico (2008) and Walker Art Center, Minneapolis (2007); and Unmonumental, New Museum, New York (2007). Gabriel Kuri is represented by Sfeir-Semler.

Mounir Fatmi

I like America

2007, oil on canvas, 100 x 100 cm, edition 1/10

2007, painted jumping poles, ladders in metal, dimensions variable

Courtesy of Lombard Freid Gallery, New York

Using equestrian jumping poles and ladders, Mounir Fatmi transforms the American flag into an immense impenetrable obstacle. A towering mass of red, white and blue poles that is both imposing and unstable, *I like America*, 2007, invites the spectator to go beyond the idea of the flag, territory and identity. Both a tribute and a criticism, the work is reminiscent of architecture, Pop Art, and America's rich contributions to the history of art, not to mention Joseph Beuys' famous performance in May 1974: I like America and America likes me.

Mounir Fatmi (b.1970, Morocco) constructs visual spaces and linguistic games via videos, installations, drawings, paintings and sculptures, largely concerned with the desecration of religious objects, deconstruction and the end of dogmas and ideologies. Solo exhibitions include the Migros Museum für Gegenwartskunst, Zürich; the Picasso Museum, Vallauris; FRAC Alsace, Sélestat; and the Contemporary Art Center Le Parvis, Modena. His works have been featured in collective exhibitions at the Centre Georges Pompidou, Paris; The Brooklyn Museum, New York; Museum Kunst Palast, Düsseldorf; Mori Art Museum, Tokyo; Museum on the Seam, Jerusalem; Moscow Museum of Modern Art, Moscow; Mathaf Arab Museum of Modern Art, Doha; the Hayward Gallery, London; the 52nd and 54th Venice Biennial; the 8th Sharjah Biennial; the 5th and 7th Dakar Biennial; the 2nd Seville Biennial; the 5th and 9th Gwangju Biennial; and the 10th Lyon Biennial. Mounir Fatmi is represented at Sculpture on the Beach by Lombard Freid Gallery.

Hassan Sharif

Weave 2

2012, aluminium, copper wire, dimensions variable

Courtesy of Alexander Gray Associates, New York

Hassan Sharif's *Weave 2* is a continuation of the Objects, a series of sculptural installations he began in 1982 in conceptual alignment with Fluxus, echoing John Cage's sentiment that "art becomes important as a means to make one aware of one's actual environment." Comprised of detritus collected from the streets of Dubai, *Weave 2*'s repetitive structure and anonymous materials reference the work of craftsmen with an urban, industrial language. Defacto urban archaeological remnants, the work stands as a monument to—and critique of—of mass-production, over-consumption, waste, and disposability.

Hassan Sharif (b. 1951, UAE) lives and works in Dubai. Recognized as a pioneer of conceptual art and experimental practice in the Middle East, Sharif's practice encompasses performance, installation, drawing, painting, and assemblage. Since the late 1970s, he has served as a cultural producer and facilitator, moving between roles as artist, educator, critic, activist and mentor to artists in the region. Sharif is a founder of the Emirates Fine Art Society and the Art Atelier at the Youth Theater and Arts, Dubai. In 2007, he co-established The Flying House, a Dubai institution for promoting contemporary Emirati artists. Hassan Sharif is represented at Sculpture on the Beach by Alexander Gray Associates.

Slavs and Tatars

Long Live the Syncretics

2012, steel, paint, 370 x 190 cm

Courtesy of The Third Line, Dubai

Modeled after the branch of a mulberry tree, whose fruits are white or black, *Long Live the Syncretics*, 2012, dangles ribbons delicately as a nod to the progressive, syncretic approach to Islam in Central Asia, where Buddhist, Hindu, and pantheist rituals are incorporated into the belief system. Created from steel, paint, and silk ikat, the piece first was exhibited as part of Not Moscow, Not Mecca, a story of syncretism and Central Asia's particularly progressive approach to Islam from the perspective of the flora and not fauna of the region, held at Vienna's Secession, 2012.

Slavs and Tatars is a collective of artists whose work focuses on the area where Europe and Asia merge, "east of the former Berlin Wall and west of the Great Wall of China". Their projects stage playful combinations of mediums and cultural references. Slavs and Tatars has held solo exhibitions at Museum of Modern Art, NY; Secession, Vienna; Künstlerhaus, Stuttgart; Gdanskiej Galerii Miejskiej, Gdańsk; and Netwerk Center for Contemporary Art, Aalst. Their work has been included in group exhibitions at the New Museum Triennial, NY; Tate Modern, London; Salt Beyoğlu, Istanbul; Witte De With, Rotterdam; 10th Sharjah Biennale; and 7th Asia Pacific Triennial, Queensland, and is in the permanent collection of the Museum of Modern Art and the Sharjah Art Foundation. Slavs and Tatars is represented at Sculpture on the Beach by The Third Line.

UBIK

Friendly gesture and a fake marble base

2013, wood, metal, dimensions variable

Protect me from what you want

2013, wood, dimensions variable

Courtesy of Sabrina Amrani Art Gallery, Madrid

UBIK presents two new site-specific works Art Dubai 2013. The first, *A Friendly gesture and a fake marble base*, 2013, a commemorative plaque that celebrates the 'inauguration' of the 1st edition of Sculpture on the Beach, continues UBIK's ongoing practice of exploring, archiving and immortalizing the Present-Past. *Protect me from what you want*, 2013, presents a white picket fence haphazardly surrounding the sculpture park, comprising a vaguely menacing protective barrier. UBIK's works question the nature of site specificity and its relationship to the viewer, wherein both the artwork and the viewer are forced to address the context of the other- while coming to terms with being a spectacle.

UBIK (b. 1985, India) experiments with a variety of mediums to consider the appropriation and manipulation of text, images, and everyday situations at conceptual works intended to provoke and challenge self-reflection. UBIK has held solo shows and projects at Traffic [Dubai], Sabrina Amrani Art Gallery [Madrid], Satellite [Dubai] and The Pavilion [Dubai]. Commissioned to create pieces for Art Dubai's not-for-profit projects section and the Kochi-Muziris Biennale, India's First Biennale, UBIK lives in Dubai, UAE. UBIK is represented by Sabrina Amrani Art Gallery.

Saddek Wasil

Muffler I

2013, metal scrap, H185 x L173 x D78, Unique

Muffler II

2013, metal scrap, H184 x L125 x D70, Unique

Courtesy of Athr Gallery, Jeddah

Through his use of both found and manipulated materials, Saddek Wasil attempts to act as a witness to the daily struggles of his fellow man, including their innermost struggles at the moment when they are most vulnerable, in the house of God. The intransigence of Saddek's chosen material – metal – operates both as physical challenge and metaphor within his work.

Saddek Wasil (b. 1973, Saudi Arabia) studied Environmental Studies and Agricultural Sciences from King Abdulaziz University and is a member of a number of arts societies in Saudi Arabia. Currently holding the position of Director of the Arts and Culture Department in Makkah, Wasil has exhibited extensively nationally and has participated in a number of international exhibitions including: Edge of Arabia, Istanbul (2010); OFID, Vienna (2011), and the International Art Biennale in Dakar, Senegal (2008, 2009). In 2012, he held his first solo exhibition at Athr Gallery, Jeddah. Saddek Wasil is represented by Athr Gallery.