GUGGENHEIM PRESENTS RECENT ART FROM THE MIDDLE EAST AND NORTH AFRICA IN THE THIRD EXHIBITION OF THE GUGGENHEIM UBS MAP GLOBAL ART INITIATIVE

But a Storm Is Blowing from Paradise Opens April 29 at the Solomon R. Guggenheim Museum in New York and Travels to the Pera Museum in Istanbul in 2017

Exhibition: But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Location: Tower 4 and Tower 5 Galleries
Dates: April 29–October 5, 2016
Media Preview: Thursday, April 28, 2016, 10 am–12 pm

(NEW YORK, NY—April 28, 2016)—From April 29 to October 5, 2016, the Solomon R. Guggenheim Museum in New York presents But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, the third exhibition of the Guggenheim UBS MAP Global Art Initiative. Organized by Sara Raza, Guggenheim UBS MAP Curator, Middle East and North Africa, the exhibition features a wide range of artistic voices and critical concerns from a rapidly evolving region through installation, photography, sculpture, video, and work on paper. Interwoven with questions and ideas about the region’s colonial histories, the exhibition investigates such themes as architecture and geometry, modernism and migration, and the process of unearthing hidden ideas.

As with the two previous exhibitions in the MAP initiative, which focused on contemporary art practice from South and Southeast Asia and Latin America, But a Storm Is Blowing from Paradise features artworks that have been recently acquired for the Guggenheim’s collection. Under the auspices of the Guggenheim UBS MAP Purchase Fund, the collection has now grown by over 125 works from more than 85 artists and collectives. Curatorial research for the exhibition was developed with an eye toward building on the Guggenheim’s distinguished history of internationalism, as well as fostering new scholarship and conceiving a range of educational initiatives and public programs within the museum and online. On-site and digital programs have served more than 14,000 adults, families, educators, and students worldwide. Following its presentation at the Guggenheim, the exhibition will travel to the Pera Museum in Istanbul in 2017.
Sara Raza said, “The exhibition enables viewers to experience a range of concerns among artists from a variety of access points to showcase the cross-circulation of knowledge. One of them is the migration of ideas and peoples in an age of anxiety, when civil liberties and freedom of movement have come under repeated attack. Another is architecture seen as an ideological tool and in reference to the former colonial powers that shaped the region. The exhibition’s artworks also embed numerous proposals—we might think of them as ‘conceptual contraband’—that contradict the mass media’s highly politicized representation of the Middle East and North Africa. As such, But a Storm Is Blowing from Paradise highlights the formation of the present while acknowledging the continued influence of the past.”

“This exhibition bristles with challenging ideas and uncompromising artistic strategies, all of which help us to reflect upon a crucial region of today’s world,” said Richard Armstrong, Director of the Solomon R. Guggenheim Museum and Foundation. “It is a superb realization of the ambitions of the MAP initiative in particular and the Guggenheim’s global program in general. We are grateful to our long-term collaborator and supporter UBS, to Sara Raza and our curatorial and education team, and to the artists in this exhibition for helping us rethink and expand the traditional purview of European and North American art museums. By working on the ground in different regions of the world with artists, arts professionals, and audiences, we can open the discussion to multiple histories of art and create a museum that more faithfully represents the world in which we live.”

“Artists rooted in the vibrant cultures of the Middle East and North Africa are currently addressing some of today’s most critical issues, and doing so from within a region at the center of sweeping global change,” said Jürg Zeltner, CEO, UBS Wealth Management. “The Guggenheim UBS MAP Global Art Initiative provides an exceptional opportunity to encounter the crucial ideas and insights of some of the best of these artists, and to engage in the kind of international dialogue that contributes to positive change. At UBS, our support for this exhibition, and for the MAP initiative as a whole, parallels our holistic approach to business relationships. We take pride in enabling our clients, employees, and the public to participate in the provocative and exciting creative community of the arts, much as we facilitate our clients’ informed involvement in the complex global economy.”

**Exhibition Overview**

*But a Storm Is Blowing from Paradise* features 18 works—many of them large-scale, mixed media installations—by 17 artists. The exhibition, installed on two levels of the museum’s Tower Galleries, draws its title from an artwork by Rokni Haerizadeh, which in turn is quoted from German philosopher Walter Benjamin in a noted essay from 1940. Haerizadeh’s *But a Storm Is Blowing from Paradise* (2010) is a suite of works on paper based on images appropriated from mainstream news sources. By overlaying these photographs of collective gatherings with gesso, ink, and watercolor, the artist employs fable to transform human protagonists into part-animal hybrids while rendering a grotesque view of downward descending contemporary events promulgated by the mass media.

Other works that implicitly challenge existing representations of the Middle East and North Africa include *Latent Images, Diary of a Photographer, 177 Days of Performances* (2015) by Joana Hadjithomas and Khalil Joreige, an installation of 354 books, displayed on 177 metal shelves, that purport to contain...
written descriptions of pictures taken by a fictional photographer, Abdallah Farah, during the Lebanese Civil War to illustrate the fine line between the process of mythmaking and the “real.”

Among the works that touch on the urgent subject of the migration of people and ideas is *Flying Carpets* (2011) by Nadia Kaabi-Linke, a stainless steel structure installed overhead that casts shadows in the gallery that evoke the outlines of the carpets on which undocumented migrants from North Africa and Asia display the goods they sell to tourists in Venice.

Architecture figures as a key element in the formation of modernism in the region and is prevalent in several works including *Untitled (Ghardaïa)* (2009) by Kader Attia, a scale model in couscous of the Algerian World Heritage Site of Ghardaïa, the traditional buildings of which influenced the modernism of Le Corbusier; *Building* (2009) by Susan Hefuna, a suite of nine drawings that suggest both cartographic diagrams and sketches of architectural elements such as the *mashrabiya* or traditional latticed window; *Plan for Greater Baghdad* (2015) by Ala Younis, a large installation of archival materials and architectural models of the gymnasium designed for Baghdad in 1957 by Le Corbusier and inaugurated in 1980 as the Saddam Hussein Gymnasium. By contrast, Abbas Akhavan’s *Study for a Monument* (2013–16), a series of bronze casts of plants native to the Tigris-Euphrates river system that are placed on the floor atop white sheets, suggests a range of alternative ideas around the culture and dissemination of public monuments.

A hybridized view of past and present is presented by Ergin Çavuşoğlu’s work *Crystal & Flame* (2010), which draws on literary texts from the nineteenth and twentieth centuries to meditate on social norms and moral codes through the depiction of three outwardly disparate but ultimately complimentary narratives that probe systems of value and polarity in contemporary society. Similarly, Ahmed Mater’s *Disarm* (2013) and *Disarm 1–10* (2013), present video and photographs taken by the artist from the cockpit of a Saudi military helicopter scouting for unauthorized pilgrims approaching Mecca, thereby highlighting an urban landscape undergoing rapid structural and social change.

To showcase the breadth of videos acquired, two will be rotated halfway through the installation: *A Brief History of Collapses* (2012) by Mariam Ghani, a two-channel video installation that contrasts the eighteenth-century Fridericianum in Kassel, Germany (now restored from the damage it suffered in World War II) with the Dar ul-Aman Palace in Kabul, Afghanistan (built in 1929 and now a ruin), will be on view through July 6, along with Çavuşoğlu’s *Crystal & Flame*. Zineb Sedira’s *Gardiennes d’images* (2010), a multichannel video that explores the archive of Algerian-French photographer Mohammed Kouaci (1922–1996), who was active during the Algerian war of independence, and the reminiscences of his widow who is interviewed by the artist, will be on view from July 8 through the close of the exhibition. *Evaders* (2009), a two-channel video installation by Ori Gersht, which chronicles the 1940 flight into exile and subsequent death of Walter Benjamin, returns to the pertinent subject of migration and will also be on view beginning on July 8.

Artists represented in the exhibition are:

- Abbas Akhavan (b. 1977, Tehran; lives and works in Toronto)
- Kader Attia (b. 1970, Paris; lives and works in Berlin)
Ergin Çavuşoğlu (b. 1968, Targovishte, Bulgaria; lives and works in London)
· Ali Cherri (b. 1976, Beirut; live and works in Beirut and Paris)
· Ori Gersht (b. 1967, Tel Aviv; lives and works in London)
· Mariam Ghani (b. 1978, New York; lives and works in New York)
· Joana Hadjithomas and Khalil Joreige (b. 1969, Beirut, Lebanon; live and work in Beirut and Paris)
· Rokni Haerizadeh (b. 1978, Tehran; lives and works in Dubai)
· Susan Hefuna (b. 1962, Berlin; lives and works in Düsseldorf)
· Iman Issa (b. 1979, Cairo; lives and works in New York)
· Nadia Kaabi-Linke (b. 1978, Tunis; lives and works in Berlin)
· Mohammed Kazem (b. 1969, Dubai; lives and works in Dubai)
· Hassan Khan (b. 1975, London; lives and works in Cairo)
· Ahmed Mater (b. 1979, Tabuk, Saudi Arabia; lives and works in Jeddah, Saudi Arabia)
· Zineb Sedira (b. 1963, Paris; lives and works in London)
· Ala Younis (b. 1974, Kuwait; lives and works in Amman, Jordan)

Additional acquisitions for the Guggenheim UBS MAP collection include work by artists Lida Abdul (b. 1973, Kabul; lives and works in Los Angeles and Kabul), Emily Jacir (b. 1972, Bethlehem, lives and works in Rome, Italy and Ramallah, Palestine) and Gürşün Karamustafa (b. 1946, Ankara, Turkey; lives and works in Istanbul.)

*But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa* is organized by Sara Raza, Guggenheim UBS MAP Curator, Middle East and North Africa. Joan Young, Director of Curatorial Affairs, Solomon R. Guggenheim Museum, provides curatorial oversight for the MAP initiative with Amara Antilla, Assistant Curator.

**Public and Education Programs**

*But a Storm Is Blowing from Paradise* is accompanied by a range of public, educational, and online programs. Highlights include a summer launch of performative debriefings by research group Public Movement that reexamine art histories throughout the exhibition, as well as a residency with Beirut-based artist and musician Raed Yassin, who will create a soundtrack inspired by the exhibition’s themes to be released in late July; a four-week film series, *Hello Guggenheim*, co-presented with Bidoun Projects from May 6 to 30; an Open House for Educators on May 16; artist talks featuring Ahmed Mater and Ala Younis on April 30 and Ori Gersht and Zineb Sedira on July 12; Sunday gallery conversations with multidisciplinary educators and scholars; gallery tours in Arabic and French on select Saturdays; a special two-part Mind’s Eye workshop for people who are blind or have low vision led by artist Susan Hefuna on August 1 and 10; an academic symposium in September; a technology and new media arts-based summer camp for 8- to 11-year olds from June 13 to 17, and a summer drawing series for families on July 17, 24, and 31, and drop-in family and school programs throughout the run of the exhibition. Education resources include a Family Activity Guide and Teacher’s Resource Guide, and a multimedia app featuring both commentary by the curator and exhibition artists, and verbal descriptions authored by Guggenheim educators. For more information, visit guggenheim.org/calendar.
About MAP
The Guggenheim UBS MAP Global Art Initiative is a distinctive program that creates direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists, curators, and cultural organizations from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works, and has built physical and digital experiences that bring art and ideas to life.

The first MAP exhibition, No Country: Contemporary Art for South and Southeast Asia, was organized by June Yap and presented at the Asia Society Hong Kong Center and NTU Centre for Contemporary Art Singapore following its New York debut in 2013. The second exhibition, Under the Same Sun: Art from Latin America Today (Bajo un mismo sol: Arte de América Latina hoy), is organized by Pablo León de la Barra and was on view at Museo Jumex in Mexico City through February 7, 2016, after being presented in New York; it will be presented at the South London Gallery from June 10 through September 4, 2016.

The MAP Fact Sheet outlines MAP accomplishments and project highlights. Information about the artists, curators, and exhibitions is available on guggenheim.org/MAP.

About the Solomon R. Guggenheim Foundation
Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. The Guggenheim network that began in the 1970s when the Solomon R. Guggenheim Museum, New York, was joined by the Peggy Guggenheim Collection, Venice, has since expanded to include the Guggenheim Museum Bilbao (opened 1997), and the Guggenheim Abu Dhabi (currently in development). Looking to the future, the Guggenheim Foundation continues to forge international collaborations that take contemporary art, architecture, and design beyond the walls of the museum. The Foundation is also committed to fostering research, exhibitions, and collections in the field of global art through such programs as the Asian Art Initiative (founded in 2006), the Guggenheim UBS MAP Global Art Initiative (founded in 2013), and The Robert H. N. Ho Family Foundation Chinese Art Initiative (founded in 2013). More information about the Foundation can be found at guggenheim.org.

About UBS and Contemporary Art
UBS’s long and substantial record of patronage in contemporary art actively enables clients and audiences to participate in the international conversation about art and the global art market through the firm’s contemporary art platform. In addition to the Guggenheim UBS MAP Global Art Initiative, UBS’s extensive roster of contemporary art initiatives and programs currently includes: the UBS Art Collection, one of the world’s largest and most important corporate collections of contemporary art and the firm’s long-term support for the premier international Art Basel shows in Basel, Miami Beach, and Hong Kong, for which UBS serves as global Lead Partner. These activities are complemented by a number of regional partnerships with fine art institutions including the Fondation Beyeler in Switzerland, Galleria d’Arte Moderna in Milan, the Nouveau Musée National de Monaco, the Louisiana Museum of Modern Art in Denmark, and the Art Gallery of New South Wales in Sydney, Australia. UBS also
provides its clients with insight into the contemporary art world through the free art news app Planet Art, collaborations with the Swiss Institute; and the online resource Artsy; as well as through services offered by the UBS Art Competence Center and the UBS Arts Forum. For more information about UBS’s commitment to contemporary art, visit ubs.com/art.

Additional Materials
For the press release, visit guggenheim.org/pressreleases
For publicity images, visit guggenheim.org/pressimages
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MAP Website: guggenheim.org/MAP
UBS Website: ubs.com/Guggenheim
Social Media: guggenheim.org/social
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Translations of the media release in Arabic, Farsi, French, Hebrew, and Turkish will be available at guggenheim.org/pressreleases.

#1438/MAP23
April 28, 2016

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GUGGENHEIM UBS MAP GLOBAL ART INITIATIVE

A distinctive program that creates direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists, curators, and cultural organizations from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works, and has built physical and digital experiences that bring art and ideas to life.

Building the Collection

- **126** TOTAL WORKS
- **88** ARTISTS AND COLLECTIVES
- **37** COUNTRIES
- **35%** INCREASE IN NUMBER OF ARTISTS FROM THE MIDDLE EAST AND NORTH AFRICA IN THE GUGGENHEIM’S COLLECTION
- **67%** INCREASE IN ARTISTS FROM LATIN AMERICA IN THE GUGGENHEIM’S COLLECTION
- **200%** INCREASE IN ARTISTS FROM SOUTH AND SOUTHEAST ASIA IN THE GUGGENHEIM’S COLLECTION
Exhibitions + Curators

NO COUNTRY: CONTEMPORARY ART FOR SOUTH AND SOUTHEAST ASIA
FEBRUARY 22–MAY 22, 2013
Solomon R. Guggenheim Museum

Asia Society Hong Kong Center

MAY 10–JULY 20, 2014
NTU Centre for Contemporary Art Singapore

JUNE 13–OCTOBER 1, 2014
Solomon R. Guggenheim Museum

Museo Jumex

JUNE 10–SEPTEMBER 4, 2016
South London Gallery

APRIL 29–OCTOBER 5, 2016
Solomon R. Guggenheim Museum

SPRING 2017
Pera Museum

UNDE R THE SAME SUN: ART FROM LATIN AMERICA TODAY

BUT A STORM IS BLOWING FROM PARADISE: CONTEMPORARY ART OF THE MIDDLE EAST AND NORTH AFRICA

MAP Online

14,000+ PUBLIC PROGRAMMING PARTICIPANTS

225+ INTERACTIVE EDUCATION PROGRAMS

WEBSITES

O GUGGENHEIM.ORG/MAP

O BLOGS.GUGGENHEIM.ORG/MAP

O GUGGENHEIM.ORG/SOCIAL AND #GUGGUBSMAP

O GUGGENHEIM.ORG/ENEWS

250+ BLOG POSTS AND VIDEOS

PUBLIC PROGRAMMING PARTICIPANTS

O ACADEMIC SYMPOSIA

O ARTIST-LED WORKSHOPS

O MULTILINGUAL GALLERY TOURS

O PERFORMANCES

O TRAINING SESSIONS FOR EDUCATORS
PRESS IMAGES

But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa
April 29–October 5, 2016
Solomon R. Guggenheim Museum, New York

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• Select the desired exhibition

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Abbas Akhavan
Study for a Monument, 2013–15
Bronze and cotton, overall dimensions variable
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.83
© Abbas Akhavan
Installation view: Abbas Akhavan: variations on a garden, Mercer Union, Toronto, September 12–October 31, 2015
Photo: Nikolaus Steglich

Kader Attia
Untitled (Ghardaïa), 2009
Couscous, two inkjet prints, and five photocopy prints; couscous diameter: 500 cm; inkjet prints: 180 x 100 cm; photocopy prints: 21 x 29.7 cm
Edition of 3
Solomon R. Guggenheim Museum, New York Guggenheim UBS MAP Purchase Fund 2015.84
© Kader Attia
Installation view: Looking Inside-out, Kunsthallerne Hsu, Oslo, February 20–April 29, 2009
Photo: Kader Attia
But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa

Rokni Haerizadeh
But a Storm Is Blowing from Paradise, 2014
Gesso, watercolor, and ink on inkjet prints, 18 parts from a 24-part work, 30 x 40 cm each
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.89
© Rokni Haerizadeh
Photo: Ramin Haerizadeh

Ergin Çavuşoğlu
Crystal & Flame, 2010
Three-channel color video installation, with sound: channel 1: 38 min., 15 sec.; channel 2: 24 min., 53 sec.; channel 3: 30 min., 56 sec., dimensions variable
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.85
© Ergin Çavuşoğlu
Courtesy the artist, Rampa, Istanbul and Film and Video Umbrella, London

Ali Cherri
Trembling Landscapes—Beirut (Paysages Tremblants—Beirut), 2014
Lithograph and archival ink stamp, four parts, 70 x 100 cm each, edition 4/7
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2016.5.2
© Ali Cherri

Susan Hefuna
Building, 2009
Ink on tracing paper, nine parts, 21.5 x 62.5 cm each
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund and partial gift of the artist and Pi Artworks 2015.90
© Susan Hefuna
Photo: Courtesy Susan Hefuna and Pi Artworks, London
Iman Issa
Heritage Studies no. 10, 2015
Copper, aluminum, and vinyl, 55 x 235 cm
Edition 1 of 3
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP
Purchase Fund 2015.91
© Iman Issa
Installation view: Iman Issa: Heritage Studies, Perez Art Museum Miami, April 2–October 4, 2015
Photo: Studio LHOOQ

Nadia Kaabi-Linke
Flying Carpets, 2011
Stainless steel and rubber, 420 cm x 13 m x 340 cm
Edition 2/2 (First edition commissioned by the Abraaj Group Art Prize)
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP
Purchase Fund 2015.92
© Nadia Kaabi-Linke
Installation view: The Abraaj Group Art Prize, Madinat Jumeirah, Dubai, March 16–19, 2011
Photo: Thomas Brown

Ala Younis
Plan for Greater Baghdad, 2015
83 inkjet prints, two with graphite and colored pencil, one with colored pencil, and painted plastic, dimensions variable
Edition 2/2
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP
Purchase Fund 2015.98
© Ala Younis
Installation view: Venice Biennale: All the World’s Futures, May 9–November 22, 2015

Hassan Khan
Bank Bannister (Banque Bannister), 2010
Brass, 209 x 206 x 22 cm, edition 1/3
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP
Purchase Fund 2015.94
© Hassan Khan
Abbas Akhavan
Study for a Monument, 2013–16
Bronze and cotton, overall dimensions variable
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.83
© Abbas Akhavan

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Untitled (Ghardaïa), 2009
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Solomon R. Guggenheim Museum, New York Guggenheim UBS MAP Purchase Fund 2015.84
© Kader Attia

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Crystal & Flame, 2010
Three-channel color video installation, with sound: channel 1: 38 min., 15 sec.; channel 2: 24 min., 53 sec.; channel 3: 30 min., 56 sec., dimensions variable
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.85
© Ergin Çavuşoğlu
(On view April 29–July 6)

Ali Cherri
Trembling Landscapes—Beirut (Paysages Tremblants—Beirut), 2014
Lithograph and archival ink stamp, four parts, 70 x 100 cm each, edition 4/7
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2016.5.2
© Ali Cherri
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Guggenheim UBS MAP Global Art Initiative
April 29–October 5, 2016

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Building, 2009
Ink on tracing paper, nine parts, 21.5 x 62.5 cm each
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund and partial gift of the artist and Pi Artworks 2015.90
© Susan Hefuna

Mohammed Kazem
Scratches on Paper, 2014
Paper, 393 11/16 x 55 1/8 inches (1000 x 140 cm)
Solomon R. Guggenheim Museum, New York Guggenheim UBS MAP Purchase Fund 2015.93
© Mohammed Kazem

Zineb Sedira
Gardiennes d’images, 2010
Video projection, two parts: part 1: double two-channel color and black-and-white video projection, with sound, 19 min.; part 2: color video projection, with sound, 30 min., 50 sec.
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.97
© Zineb Sedira
(On view July 8–October 5)

Thannhauser 4

Ergin Çavuşoğlu
Dust Breeding, 2015
Vinyl, closed-circuit video camera and monitor, dimensions variable
Solomon R. Guggenheim Museum, New York, Gift of the artist, 2015.81
© Ergin Çavuşoğlu
Joana Hadjithomas and Khalil Joreige

*Latent Images, Diary of a Photographer, 177 Days of Performances*, 2015
354 copies of printed artist’s book, 177 metal shelves, color video, with sound, 120 min., dimensions variable
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.88
© Joana Hadjithomas and Khalil Joreige

Iman Issa

*Heritage Studies #10*, 2015
Copper, aluminum, and vinyl, 55 x 235 cm, edition 1/3
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.91
© Iman Issa

Hassan Khan

*Bank Bannister (Banque Bannister)*, 2010
Brass, 209 x 206 x 22 cm, edition 1/3
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.94
© Hassan Khan

Ahmed Mater

*Disarm*, 2013
Color video, with sound, 26 min, edition 1/3
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.95
© Ahmed Mater
Ahmed Mater

Disarm 1–10 (from Desert of Pharan), 2013
Ten chromogenic transparencies in lightboxes, 31 x 37 x 5 cm each, edition 3/5
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.95
© Ahmed Mater

Tower 5

Ori Gersht

Evaders, 2009
Two-channel color video projection, with sound, 15 min., edition 6/8
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.86
© Ori Gersht
(On view July 8–October 5)

Mariam Ghani

A Brief History of Collapses, 2012
Two-channel color video projection, with sound, 21 min., 48 sec.
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.87
© Mariam Ghani
(On view April 29–July 6)

Rokni Haerizadeh

But a Storm Is Blowing from Paradise, 2014
Gesso, watercolor, and ink on inkjet prints, 18 parts from a 24-part work, 30 x 40 cm each
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© Rokni Haerizadeh
Nadia Kaabi-Linke

_Flying Carpets, _2011
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Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.92
© Nadia Kaabi-Linke

Ala Younis

_Plan for Greater Baghdad, _2015
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Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.98
© Ala Younis
But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, which is presented on Tower Levels 4 and 5, focuses on geometry as a tool for the illumination of creative, historical, and philosophical enquiry. While rooted in the mathematical “thinking sciences,” geometry is used here as a conduit for theories around logic and the origin of meaning. These particular models of physical and conceptual reality sprang from the region on which the exhibition focuses, only later becoming entwined with modern thought at large. The geometric theme also intersects with the museum’s unique architecture to emphasize the circulation of ideas between different societies, cultures, and political systems, providing an enriched visual, psychological, and intellectual context for our current global situation. Featuring a spectrum of recent work in painting, drawing, sculpture, installation, and video, the exhibition constitutes a forum for diverse artistic voices from a complex and rapidly changing part of the world.

The artists whose work is included in But a Storm Is Blowing from Paradise are attentive to the migration of ideas and peoples in an age of anxiety that has witnessed civil liberties and freedom of movement come under repeated attack. Architecture—whether formal, informal, or monumental—is framed as an ideological tool and used to evoke the former colonial powers responsible for defining the region’s territorial and economic status. Contained within the exhibition’s artworks are proposals—we might think of them as “conceptual contraband”—that counteract the mass media’s highly politicized treatment of the area. These diverse threads are interwoven with questions around the ways in which contemporary art has developed in the Middle East and North Africa and its diaspora, producing a nuanced survey of the region’s creative landscape as inflected by history and tradition, recent events and current thought.

—Sara Raza, Guggenheim UBS MAP Curator, Middle East and North Africa

#GuggUBSMAP  
Exhibition continues on Tower Level 5
Ali Cherri  
b. 1976, Beirut; lives and works in Beirut and Paris  

*Trembling Landscapes—Beirut*  
(*Paysages Tremblants—Beirut*)  
2014

Lithograph with ink stamp, four parts  
Edition 4/7  
Solomon R. Guggenheim Museum, New York,  
Guggenheim UBS MAP Purchase Fund 2016.5.2

An ongoing part of Ali Cherri’s research, which he pursues through film, video, drawing, printmaking, and performance, is an investigation into the effects of catastrophe—both man-made and geological—on his native Lebanon and its neighboring territories.  

*Trembling Landscapes—Beirut* (*Paysages Tremblants—Beirut*) belongs to a series of aerial maps representing Algiers, Beirut, Damascus, Erbil, Makkah, and Tehran. The cities that Cherri has selected are situated on active fault lines, the coordinates of which are marked with red stamps. The precarity of these landscapes is paralleled by the social and political unrest that has come to characterize their locations. Cherri’s restrained cartographic diagrams offer an alternative to the media’s explicit representations of disaster by investigating the region’s geologic fissures.
Joana Hadjithomas and Khalil Joreige
Both b. 1969, Beirut; live and work in Beirut and Paris

**Latent Images, Diary of a Photographer, 177 Days of Performances**
2015

354 copies of printed artist’s book, 177 metal shelves, and color video, with sound, 120 min.
Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2015.88

Joana Hadjithomas and Khalil Joreige explore the archive and the document as tools for representing trauma, specifically their personal experience of the devastating Lebanese Civil War. In this installation, the artists confront the titular images in a variety of ways, structuring their project around the biography of a fictitious aging photographer named Abdallah Farah, who has been recording the changing cultural and political landscape of Beirut. The work’s centerpiece is a book containing rolls of film that picture Lebanon’s war years. We do not see the rolls’ visual content, but are instead presented with meticulous written descriptions that are contextualized as having been taken from the photographer’s notebook. Hadjithomas and Joreige thereby explore the limitations of the image by evoking its erasure.
Rokni Haerizadeh  
b. 1978, Tehran; lives and works in Dubai

But a Storm Is Blowing from Paradise  
2014

Gesso, watercolor, and ink on inkjet prints, 18 parts from a 24-part work
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.89

Rokni Haerizadeh couches political messages in skillfully executed paintings, drawings, and collages. Since 2009, he has painted directly onto photographs, often transforming news images into satirical scenes populated by surreal animal-human hybrids, citing Persian mythology as one inspiration. In But a Storm Is Blowing from Paradise, Haerizadeh paints on printed stills of YouTube videos and television news broadcasts of events in the Middle East and North Africa. The results are grotesque abstractions of ubiquitous contemporary images that point to the originals’ untrustworthy status. The title, which is taken from a description of Paul Klee’s 1920 print Angelus Novus written by Walter Benjamin (and is also that of the exhibition as a whole) is consistent with the work’s piquant fusion of emotion and critique.
Abbas Akhavan  
b. 1977, Tehran; lives and works in Toronto

**Study for a Monument**  
2013–16

Bronze and cotton  
Solomon R. Guggenheim Museum, New York,  
Guggenheim UBS MAP Purchase Fund 2015.83

In these bronze casts of plants native to the Tigris and Euphrates river systems of Mesopotamia (an ancient region roughly coincident with contemporary Iraq), Abbas Akhavan explores the environmental devastation resulting from war. Akhavan has mined the visual and conceptual languages of the monument to produce forms that appear fragmented and out of proportion; some are also charred and oxidized from exposure to air and light. This distortion and degradation suggests that the plants have lost their previous symbolic significance, undergoing a change in status from regal to humble. The artist’s decision to place the casts on the floor atop white sheets introduces references to the display of smuggled artifacts and the presentation of human bodies ravaged by disaster in makeshift funeral displays.
Kader Attia  
b. 1970, Dugny, France; lives and works in Algiers, Berlin, and Paris

Untitled (Ghardaïa)  
2009

Couscous, two inkjet prints, and five photocopy prints  
Edition 2/3  
Solomon R. Guggenheim Museum, New York,  
Guggenheim UBS MAP Purchase Fund 2015.84

For Untitled (Ghardaïa), Kader Attia sculpted a scale model of the Algerian city of the title in couscous, a regional culinary staple. The fragile and ephemeral structure is accompanied by two prints portraying foundational Western modernist architects Le Corbusier and Fernand Pouillon, and by a copy of a UNESCO certificate that officially designates the city of Ghardaïa a World Heritage Site. Attia’s work calls attention to the fact that both designers borrowed from and reworked the Mozabite architecture native to the city of Ghardaïa, and to the ancient Mzab region, without acknowledging their inspiration, itself derived from France’s nineteenth-century colonization of Algeria and subsequent exploitation of its resources.
Inspired by Italian author Italo Calvino’s unfinished book of lectures, *Six Memos for the Next Millennium* (1988), Ergin Çavuşoğlu weaves three seemingly unconnected but ultimately complimentary narratives into a dramatic meditation on social norms and moral codes. In one scenario, a man is seen cutting and polishing a diamond; in another, a group of actors rehearses *The House with the Mezzanine*, an 1896 play by Anton Chekov about a clash between peasants and city dwellers; and in a third, a group of friends discusses, over a Turkish meal, a proposed film about children forced to smuggle black-market goods across the treacherous Turkish-Syrian border. Where Calvino explores the application of ideas around polarity and regenerative force in a literary context, Çavuşoğlu makes them visual through the metaphorical opposition of images of crystal (the diamond) and flame (the restaurant’s grill).
As its title suggests, Ergin Çavuşoğlu’s installation *Dust Breeding* makes reference to American photographer and painter Man Ray’s famous 1920 photograph *Dust Breeding (Duchamp’s Large Glass with Dust Motes)*, which depicts the named artist’s iconic work in the studio having accumulated a year’s worth of environmental dirt. Çavuşoğlu’s reworking of this project also revolves around the documentation of ephemeral matter. The artist invites visitors to walk across a section of an anamorphic floor drawing based on a three-dimensional model of a cement factory in Turkey. Recording their actions with a closed-circuit television camera, he uses a monitor to relay the surreal-looking images, which seem to show visitors standing inside a sculpture.
Ori Gersht
b. 1967, Tel Aviv; lives and works in London

Evaders
2009

Two-channel color video projection, with sound, 15 min.
Edition 6/8
Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2015.86

Ori Gersht’s video is set in the Pyrenees in the turbulent year of 1940, during the Nazi occupation of France. At this time, the borderline mountain range offered both an escape route from Nazi-occupied Europe and a way for communists to flee General Franco’s fascist regime in Spain. Those who undertook these journeys were dubbed evaders. Gersht’s work alludes to the final journey of German philosopher Walter Benjamin, who traveled from France to Spain with the intention of entering Portugal before heading to the United States. Tragically, Benjamin was denied entry and subsequently committed suicide. These events are allegorized by the severe weather conditions and poor visibility encountered by the video’s protagonist, and by the portentous scenery.
Mariam Ghani
b. 1978, New York; lives and works in New York

A Brief History of Collapses
2012

Two-channel color video projection, with sound, 21 min., 49 sec.
Edition 1/4
Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2015.87

Mariam Ghani’s video traces the parallel histories of two distinguished buildings—the Museum Fridericianum built by Simon Louis du Ry in Kassel, Germany, in 1779, and the Darul Aman Palace built by Walter Harten in Kabul in 1929—examining their discrete ideological associations. In spite of the buildings’ divergent locations and sociopolitical contexts, they remain united by various similarities of structural detail informed by German neoclassicism. The Darul Aman Palace, which was emblematic of King Amanullah Khan’s plans for the country’s modernization and originally earmarked as the seat of its future parliament, is now a ruin. By contrast, its German counterpart, the first public museum in Europe, was restored in the early 1980s and now presents exhibitions of contemporary art.
Susan Hefuna
b. 1962, Berlin; lives and works in Cairo, Düsseldorf, and New York

Building
2009

Ink on tracing paper, nine parts
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund and partial gift of the artist and Pi Artworks 2015.90

The structure of the drawings that make up Susan Hefuna’s Building was inspired by the act of walking through the gridded streets of New York City. Each of the work’s nine parts was completed at a single sitting by applying Indian ink to two layers of tracing paper. These layers interact with one another to establish a dialogue between abstracted geometric shapes in which angular and circular lines are incorporated into network-like designs. These are reminiscent of the matrices of horizontal and vertical lines that characterize modernist metropolitan architecture, and the complex latticework—which is both decorative and functional—of classical Islamic Mashrabiya window screens.
Iman Issa
b. 1979, Cairo; lives and works in Cairo and New York

**Heritage Studies #10**
2015

Copper, aluminum, and vinyl
Edition 1/3
Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2015.91

*Heritage Studies #10* is one entry in an ongoing series begun in 2015 that looks at artworks, objects, and structures from the past in an attempt to understand their relevance to the present and possibly the future. The series consists of displays based on objects and other elements from museums, each of which is identified by an accompanying caption. These span different historical regions and cultural lineages, including that of classical Islam. *Heritage Studies #10* is a copper model of a column, with a caption that reads “Column from the Great Colonnade of the Newly Founded Capital Samarra.” The term used as the series’ title signifies a return to the past that has been carried out with a practical contemporary aim in mind.
Illegal street vendors—primarily of African, Arab, and South Asian origin—often congregate at Il Ponte del Sepolcro in Venice to sell counterfeit goods to tourists. To avoid unwanted encounters with the authorities, they are often required to scoop up their wares in the rugs that they use for display and flee across the bridge. This journey to temporary safety is not only physical, but also metaphorical insofar as it encapsulates both the whimsical orientalist fantasy of the flying carpet and the harsh realities experienced by undocumented immigrants who cross the Mediterranean in search of better lives. The proportions of Kaabi-Linke’s sculptural meditation on this scenario—a complex assembly of suspended grids—come directly from those of the vendors’ rugs.
Mohammed Kazem
b. 1969, Dubai; lives and works in Dubai

Scratches on Paper
2014

Paper
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.93

Initially trained as a musician, Mohammed Kazem is influenced by the Dada and Fluxus movements, and was mentored by pioneering Emirati artist Hassan Sharif. Kazem’s artworks often record actions that challenge the physical and perceptual limits of the human body; many are also embedded with experiments in sound. Scratches on Paper is a ten-meter-long monochrome scroll that the artist has inscribed, using a pair of scissors, with countless linear markings that together form a richly textured surface. The work thus records a rhythmic gesture and alludes to the noise of its production.
Hassan Khan
b. 1975, Cairo; lives and works in Cairo

**Bank Bannister (Banque Bannister)**
2010

Brass
Edition 1/3
Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2015.94

Hassan Khan’s sculpture reproduces the handrail outside the downtown Cairo headquarters of Egypt’s Banque Misr, the first bank in the country to have been Egyptian-owned. The original handrail, encountered frequently by the artist on his daily walks through the city, has both architectural resonance in its connotations of hierarchy and socioeconomic implications in its intimate association with a major financial institution. Khan’s recreation of the feature as a sleek sculpture suggests that we regard it not as a Duchampian found object, but as an artifact in its own right. Neither ascending nor descending, the bannister appears instead to float, occupying an ambiguous position between diverse formal, historical, and stylistic poles.
Ahmed Mater
b. 1979, Tabuk, Saudi Arabia; lives and works in Jeddah

Disarm 1–10 (from Desert of Pharan)
2013
Ten chromogenic transparencies in lightboxes
Edition 3/5
Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2015.96

Disarm
2013
Color video, with sound, 26 min.
Edition 1/3
Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2015.95

In 2013, artist and physician Ahmed Mater was given permission by the Saudi Arabian government to film the Islamic city of Makkah and the grand mosque Al Masjid al-Haram, which houses the Kaaba, the holiest site in Islam. Over the course of the past decade, Makkah has undergone extensive gentrification, due in part to the increasing number of people performing the annual Hajj, or pilgrimage. Mater thus records a city that continues to change both physically and geopolitically. The photographs and video in these works were taken from a Saudi Arabian army helicopter on the lookout for unsanctioned pilgrims concealed by the mountainous terrain, and offer an acute commentary on the militarization of the sacred city.
Zineb Sedira

Gardiennes d’images
2010

Video projection, two parts: part 1: two-channel color and black-and-white video projection, with sound, 19 min.; part 2: color video projection, with sound, 30 min., 50 sec.
Edition 3/6
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.97

Zineb Sedira’s video features an interview with Safia Kouaci, widow of Algerian photojournalist Mohamed Kouaci, whose documentation of his country’s colonial and independent history has largely been overlooked. The interview takes place at Safia’s home, where she maintains an archive of her late husband’s images. This collection records Kouaci’s work in 1950s Paris, where he was involved with the Algerian National Liberation Front, and his life in exile in Tunis, where he worked for the Ministry of Information of the Provisional Government of the Algerian Republic. It also traces his return to Algeria after independence to work as the government’s official photographer. Sedira’s video touches on several key historical events that have affected the lives of the artist and her interviewee.
Ala Younis
b. 1974, Kuwait City; lives and works in Amman

Plan for Greater Baghdad
2015

83 inkjet prints, two with graphite and colored pencil, one with colored pencil, and painted plastic
Edition 2/2
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2015.98

Exploring the ideological associations of Iraq’s buildings and monuments, Ala Younis’s Plan for Greater Baghdad is composed of models, documents, and found materials. The installation was inspired by a set of 35 mm slides taken in 1982 by architect Rifat Chadirji, which depicts a Baghdad gym designed by Le Corbusier and named after Saddam Hussein. Younis presents the gym’s development in the form of two twenty-five-year timelines leading up to its construction in 1980. These parallel architectural narratives reveal much about the history of Baghdad during a turbulent period that witnessed five military coups and the rise to power of six different heads of state. The work’s title refers to Frank Lloyd Wright’s unrealized late-1950s proposal for a cultural complex and university on the outskirts of the city.
### Calendar

**Ongoing**

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<thead>
<tr>
<th>Day</th>
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<tr>
<td>Su</td>
<td>Family Program Just Drop In, 1 pm</td>
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<td>Su</td>
<td>Family Program Open Studio, 1 pm</td>
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**May 6–30**

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<th>Day</th>
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<tr>
<td>Film Series</td>
<td>Hello Guggenheim: Film and Video Curated by Bedouin Projects</td>
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**Summer/Fall Performance**

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<th>Day</th>
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<tr>
<td>Su</td>
<td>Public Movement: Debriefing Session II</td>
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**April**

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<th>Day</th>
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<tr>
<td>Sa</td>
<td>Talk: The Built, Unbuilt, and Unbuildable, 1 pm</td>
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**May**

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<th>Day</th>
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<tr>
<td>F</td>
<td>Tour: Curator’s Eye: Sara Raza, 12 pm</td>
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<tr>
<td>M</td>
<td>Open House, 8:45 pm</td>
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<tr>
<td>F</td>
<td>Tour: Curator’s Eye: Amara Antilla, 12 pm</td>
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<td>Su</td>
<td>Gallery Program Joseph Massad, 1 pm</td>
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**June**

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<tr>
<td>Su</td>
<td>Gallery Program Tim Cresswell, 3 pm</td>
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<td>Sa</td>
<td>Tour: Arabic Language Tour, 12 pm</td>
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<td>Sa</td>
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<td>Su</td>
<td>Gallery Program Talinn Griep, 3 pm</td>
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<tr>
<td>Su</td>
<td>Family Program Summer Sunday Drawing Series, 10:30 am</td>
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<tr>
<td>Sa</td>
<td>Tour Arabic Language Tour, 12 pm</td>
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<tr>
<td>M</td>
<td>Gallery Program Mind’s Eye (Part 1), 2 pm</td>
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<td>W</td>
<td>Gallery Program Mind’s Eye (Part 2), 2 pm</td>
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<tr>
<td>Sa</td>
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THE EXHIBITION

Through painting, drawing, sculpture, installation, and video, *But a Storm Is Blowing from Paradise* presents a spectrum of artistic voices and critical concerns from a rapidly evolving region. Interwoven with questions around the Middle East and North Africa’s colonial histories, the exhibition investigates themes such as movement, migration, architecture, and the process of uncovering hidden ideas or “conceptual contraband.”

The exhibition is organized by Sara Raza, Guggenheim UBS MAP Curator, Middle East and North Africa. Following its presentation in New York, the exhibition will travel to Istanbul’s Pera Museum in 2017.

ABOUT MAP

This exhibition represents the third phase of the Guggenheim UBS MAP Global Art Initiative, a distinctive program that creates direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists, curators, and cultural organizations from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works, and has built physical and digital experiences that bring art and ideas to life.

Together, the Guggenheim and UBS recognize the power of contemporary art to connect and inspire communities, spark debate, enrich the present, and help shape the future. This long-term collaboration underscores a mutual commitment to supporting today’s most innovative artists by increasing visibility of their work in New York and across the globe.

Learn about the artists, curators, and exhibitions at guggenheim.org/MAP
**FILM SERIES**

**Hello Guggenheim:**
Film and Video Curated by Bidoun Projects
Fri–Mon, May 6–30, 1 pm

Hello Guggenheim is a four-week program of diverse films and videos that display a mistrust of received narratives around history and documentation, testimony and voice. By turns fantastical and irreverent, adversarial and contrived, the works in Hello Guggenheim provide unusual and compelling perspectives on the politics and power of the moving image.

Program highlights include:

- Azin Feizabadi, *Cryptomnesia*, 2014, 73 mins
- Rokni Haerizadeh, *The Reign of Winter*, 2013, 6 mins
- Iman Issa, *Proposal for an Iraq War Memorial*, 2007, 5 mins
- Mohsen Makhmalbaf, *Salam Cinema*, 1994, 75 mins
- Jayce Salloum and Elia Suleiman, *Introduction to the End of an Argument*, 1990, 40 mins
- Wael Shawky, *Telematch Sadat*, 2007, 10 mins
- Mohamed Soueide, *Cinema Fouad*, 1993, 28 mins

Free with museum admission

More information at guggenheim.org/films


© Bidoun, Hello Guggenheim, 2011.
TALKS

The Built, Unbuilt, and Unbuildable
Sat, Apr 30, 1 pm
Troy Conrad Therrien, Curator of Architecture and Digital Initiatives, moderates a conversation between Guggenheim UBS MAP curator Sara Raza and exhibition artists Ala Younis and Ahmed Mater about the making of the modern Middle East, the role of built and unbuilt systems, and the ways in which these systems are shaping global practices. The talk will be followed by a Wikipedia edit-a-thon related to the region’s contemporary artists and architects.

Free with RSVP at guggenheim.org/calendar

Public Movement: Debriefing Session II
Summer/Fall 2016
The research group Public Movement invites museum visitors to attend a one-on-one debriefing on modern art made in Palestine before 1948. The private session draws out the performative relationship between nation-states and their cultural institutions.

Free with museum admission
Registration required
To make your appointment, visit guggenheim.org/calendar

An Evening with Ori Gersht
Tue, Jul 12, 6:30 pm
Exhibition artist Ori Gersht joins Sara Raza to discuss his multifaceted practice and his video work on view, Evaders (2009). This discussion will focus on the pertinent issues of civil liberties, migration, and memory.

More information and tickets at guggenheim.org/calendar

SYMPOSIUM

(De)Coupling as Discourse or The Rise of the Global South
September 2016
Organized by Sara Raza, this symposium unites elements from MAP’s three phases to explore the rise of contemporary art activity in the Global South.

More information and tickets at guggenheim.org/calendar
TOURS

Curator’s Eye
Join Guggenheim curators for a tour of the exhibition.

Fri, May 13, 12 pm
Sara Raza, Guggenheim UBS MAP Curator, Middle East and North Africa
This tour will be ASL interpreted.

Fri, May 20, 12 pm
Amara Antilla, Assistant Curator

Fri, Sept 23, 12 pm
Sara Raza

Arabic Language Tours
Saturdays, Jun 18, Jul 23, Aug 20, Sept 17, 12 pm

French Language Tours
Saturdays, Jun 25, Jul 30, Aug 27, Sept 24, 12 pm

Free with museum admission
More information at guggenheim.org/calendar
CONVERSATIONS AT THE CROSSROADS

This series pairs scholars from fields including architecture, history, and politics with Guggenheim UBS MAP curator Sara Raza and museum educators to explore the circulation of ideas and meanings within and between exhibition artworks.

SUN, MAY 22, 3 PM
Joseph Massad, Professor of Modern Arab Politics and Intellectual History, Columbia University

SUN, JUN 12, 3 PM
Tim Cresswell, Associate Dean for Faculty Affairs; Professor of History and International Affairs; Associate Director for Public Humanities, Humanities Center, Northeastern University

SUN, JUL 17, 3 PM
Talinn Grigor, Professor of Art History and Graduate Adviser, University of California, Davis

MIND’S EYE WITH SUSAN HEFUNA
MON, AUG 1, 2 PM AND WED, AUG 10, 2 PM
Led by exhibition artist Susan Hefuna, this two-part workshop welcomes visitors who are blind or have low vision to explore walking and alternative sensory experience as part of the creative process.

Free with RSVP

More information at guggenheim.org/mindseye

MORE INFORMATION AT GUGGENHEIM.ORG/CROSSROADS
YOUTH PROGRAMS

**Summerscapes: Tech Edition**
**June 13–17, 9:30 am–4 pm**

During this weeklong camp, children will experiment with and respond to the art on view in new and exciting ways, culminating in a mini-exhibition allowing them to share their creations with family and friends. This program is a collaboration between the Guggenheim’s Education Department and teck-e, a new educational initiative dedicated to integrative STEAM (Science, Technology, Engineering, Art, and Math) learning.

For ages 8–11

$800, $700 for Family Members and Kids Club Members

More information at guggenheim.org/kids

FAMILY PROGRAMS

**Summer Sunday Drawing Series**
**Sundays, July 17, 24, and 31, 10:30 am–12:30 pm**

Through an interactive gallery tour and hands-on art making, explore various approaches to drawing in order to look more closely at the exhibition’s artworks.

For families with children ages 7 and up

**Just Drop In!**
**Sundays, 1–4 pm**

Explore exhibition highlights through interactive creative projects led by museum educators.

For families with children ages 3–10

**Open Studio**
**Sundays, 1–4 pm**

Discover more about the themes and materials seen in the works on view at our drop-in art making program.

For families with children ages 5-14

Free with museum admission

More information at guggenheim.org/familyprograms
ONLINE

Want to learn more? For exhibition artist profiles, video interviews with artists and curators, blog posts by international writers and critics, and interactive learning tools, visit guggenheim.org/MAP.

Instagram.com/guggenheim
Twitter.com/guggenheim
Facebook.com/guggenheimmuseum
#GuggUBSMAP

Guggenheim App
Enhance your experience of But a Storm Is Blowing from Paradise with a multimedia guide featuring information on the artists, exhibition works, videos, commentary from Guggenheim curators and selected exhibition artists, and verbal descriptions for the visually impaired.

Available for iPhone and Android mobile devices and for iPad.

Free download at guggenheim.org/app or borrow a device at the museum.

MUSEUM DINING

The Wright
Lunch
Fri–Wed, 11:30 am–3:30 pm
Brunch
Sat–Sun, 11 am–3:30 pm

5th Avenue at 88th Street
Reservations available at thewright.nyc or call 212 427 5690

Cafe 3
Fri–Wed, 10:30 am–5 pm
Tower Level 3

FOR EDUCATORS

Open House for Educators
Mon, May 16, 3:45–6:30 pm
Focusing on But a Storm Is Blowing from Paradise, join us for an afternoon of looking, learning, and mingling.

Teacher Resource Guide
Our Teacher’s Guide for But a Storm Is Blowing from Paradise poses problems for students to solve in relation to the works on view, as well as ways to think about and discuss questions of authority, geography, and identity.

Free with registration at guggenheim.org/educators

Download a free PDF at guggenheim.org/artscurriculum

MULTIMEDIA AND RESOURCES

Exhibition Soundtrack
by Raed Yassin
Experience But a Storm Is Blowing from Paradise through an exhibition soundtrack created by Beirut-based artist and musician Raed Yassin.

Available for free in July 2016 on the Guggenheim app and at soundcloud.com/guggenheimmuseum

Family Guide
Our Family Activity Guide engages the whole family through activities and discussion suggestions.

Pick up a copy in the galleries or download a free PDF at guggenheim.org/MAP

MUSEUM STORE

Sun–Wed, 9:30 am–6:15 pm
Thurs, 11 am–6 pm
Sat, 9:30 am–8:30 pm

VISITING THE MUSEUM

MUSEUM HOURS
Sun–Wed, 10 am–5:45 pm
Fri, 10 am–5:45 pm
Sat, 10 am–7:45 pm
Closed Thursdays

5th Avenue at 89th Street
212 423 3500
guggenheim.org

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Cafe 3
Fri–Wed, 10:30 am–5 pm
Tower Level 3
Richard Armstrong
Director of the Solomon R. Guggenheim Museum and Foundation

Richard Armstrong has served as Director of the Solomon R. Guggenheim Museum and Foundation since November 2008. As head of the Guggenheim’s executive staff, he focuses on the pivotal role of the New York museum and its collection while also providing leadership and management for the other institutions in the global Guggenheim network and for the foundation’s international programs. Armstrong works with senior staff to maximize all aspects of the foundation’s operations: permanent collections, exhibition programs, loans, acquisitions, documentation, scholarship, and conservation.

Prior to his appointment at the Guggenheim, Armstrong served at Carnegie Museum of Art, Pittsburgh, as Curator of Contemporary Art (beginning in 1992), Chief Curator (1995), and Henry J. Heinz II Director (1996–2008). During his twelve years of leadership, the museum added significantly to its collection, acquiring multiple works from the Carnegie International exhibitions, accessioned the vast photographic archive of Charles “Teenie” Harris (one of the most important visual records of African American life in the 20th century), and acquiring through purchase and gift dozens of landmark works of 19th-, 20th-, and 21st-century art (such as Rachel Whiteread’s monumental Untitled (Domestic), the first joint acquisition in the Carnegie’s history). Under Armstrong’s guidance, the Carnegie also built up its curatorial staff, raised major support for its endowment, renovated its Heinz Galleries and Scaife Galleries, and expanded the Heinz Architectural Center.

From 1981 to 1992, Armstrong was a curator at the Whitney Museum of American Art, where he organized four Whitney Biennials, as well as important exhibitions on subjects such as the work of Richard Artschwager and The New Sculpture 1965–75. In 1980, he served on the Artists Committee to organize the Museum of Contemporary Art (MOCA), Los Angeles. He began his curatorial career at the La Jolla Museum of Contemporary Art in California.

Armstrong serves in an advisory capacity on a number of foundation boards, including the Victor Pinchuk Foundation, Kiev, Ukraine; the Artistic Council, Fondation Beyeler, Basel; the Al Held Foundation, New York; the Judd Foundation; and as Director, Fine Family Foundation, Pittsburgh. Armstrong is also a member of the Association of Art Museum Directors (AAMD).

A native of Kansas City, Missouri, Armstrong graduated from Lake Forest College in Illinois with a bachelor of arts in art history and subsequently studied at the Université de Dijon and the Université de Paris, Sorbonne.
Alexandra Munroe
Samsung Senior Curator of Asian Art, and Senior Advisor, Global Arts

Alexandra Munroe, Ph.D., is Samsung Senior Curator, Asian Art and Senior Advisor, Global Arts at the Solomon R. Guggenheim Museum and Foundation. A pioneering authority on modern and contemporary Asian art and transnational art studies, she has led the Guggenheim’s Asian Art Initiative since its founding in 2006 while also working on the Guggenheim Abu Dhabi Museum Project and the Guggenheim UBS MAP Global Art Initiative. She convenes the museum’s biannual Asian Art Council, a curatorial think tank, and heads The Robert H. N. Ho Family Foundation Chinese Art Initiative. As Senior Advisor, Global Arts, she helps to guide the foundation’s intellectual and institutional agendas for expanding its purview to study, acquire, and exhibit art from beyond the western world.


Raised in Japan, Munroe is former Vice President of Japan Society, New York, and former director of its museum. She holds a BA from Sophia University, Tokyo, an MA from the Institute of Fine Arts, New York University, and a Ph.D. in History from New York University, where her research was in modern East Asian intellectual history. She serves on the advisory boards of Asia Art Archive, Hong Kong; LEAP, Beijing; Jnanapravaha Mumbai; Rockbund Art Museum, Shanghai; and UCCA, Beijing. She is a trustee of the Aspen Music Festival and School; the Institute of Fine Arts, New York University; and the United States-Japan Foundation; and is a member of the Council on Foreign Relations, New York.
Sara Raza
Guggenheim UBS MAP Curator, Middle East and North Africa

Sara Raza was selected by a committee of esteemed experts in the region as Guggenheim UBS MAP Curator, Middle East and North Africa. As a part of her two-year residency at the Guggenheim in New York, Raza is curating the third phase of the Guggenheim UBS MAP Global Art Initiative. Born in London in 1979, Raza earned a BA in English Literature and History of Art and an MA in Art History and Theory, both from Goldsmiths College, University of London. She also pursued studies towards her Ph.D. at the Royal College of Art.

Raza has curated exhibitions and projects for several international biennials and festivals, including the Tashkent Biennial: *Quotations from Daily Life*, Art Gallery of Uzbekistan (2011); *Rhizoma (generation in waiting)*, Collateral Event, Venice Biennale (2013); and Baku Public Art Festival: *A Drop of Sky*, Yarat Contemporary Art Space, Baku, Azerbaijan (2015). She also co-curated the Bishkek International: *In the Shadow of Fallen Heroes* at the Bishkek Historical Museum and Alto Square, Bishkek, Kyrgyzstan, in 2005.

In 2008, Raza curated the group exhibitions *Cult of Personality* and *New Image Making*, which featured projects by artists including Yael Bartana, Ergin Cuvusoglu, and Erbossyn Meldibekov, for ShContemporary, Shanghai. She has organized a number of exhibitions for Maraya Art Centre, Sharjah, United Arab Emirates, including solo presentations of the work of Adel Abidin, Wafaa Bilal, and Mohamed Kazem, and the group exhibitions *Migrasophia (migration + philosophy)* (2012) and *The Beginning of Thinking is Geometric* (2013). She co-curated Shezad Dawood’s North American debut at the Plug In ICA, Winnipeg, Canada, in 2010, and organized Ergin Cuvusoglu’s UAE debut at The Pavilion Downtown, Dubai, in 2011.

Raza has lectured and participated in panels at Zentrum für Kunst und Medientechnologie Karlsruhe, Germany (2004); Brown University, Providence, Rhode Island; San Jose State University; and Bishkek Historical Museum, Kyrgyzstan (all 2005); Queen Mary University and Westminster University (both London, 2006); Sharjah Biennial, United Arab Emirates (2009); Intelligence Squared, United Kingdom, London (2010); the State Museum of History of Uzbekistan, Tashkent, Uzbekistan (both 2011); Sotheby’s Institute of Art, London (2011–13); Institute of Contemporary Arts, London (2012); Institut du Monde Arabe, Paris, and American University of Sharjah (both 2013); Casa Árabe, Madrid (2014); Davis Museum at Wellesley College, Boston; and Museum of Fine Arts, Houston (both 2015).
Formerly, Raza was the head of education at Yarat Contemporary Art Space, Baku, Azerbaijan, founding head of curatorial programs at Alaan Art Space, Riyadh, Saudi Arabia, and curator of public programs at Tate Modern, London (2006–8). She was an educational advisor to Edge of Arabia’s CULTURUNNERS US tour (2013–14) and a jury member for the 2014 Akbank Contemporary Artists Prize, for which she also curated the shortlist exhibition (2014). She was a nominator for the Jameel Prize of the Victoria and Albert Museum (2012 and 2015) and Future Generation Art Prize of the Victor Pinchuk Foundation (2014). She was the winner of the United Kingdom Arts Council’s Emerging Curator’s Award at the South London Gallery (2004), and a finalist for the Walter Hopps Award for Curatorial Achievement (2015).

Sara Raza writes for numerous art publications and is the West and Central Asia desk editor of ArtAsiaPacific. She is the author of Punk Orientalism: Central Asia’s Contemporary Art Revolution, which will be published in winter 2016 by Black Dog Publishing, London.
Abbas Akhavan
b. 1977, Tehran

Abbas Akhavan was born in 1977 in Tehran. He received his BFA from Concordia University, Montreal, in 2004 and his MFA from the University of British Columbia, Vancouver, in 2006. Working with drawing, installation, sculpture, performance, and video, Akhavan often categorizes his works as “studies” or “variations” in order to foreground their speculative, ephemeral, and open-ended qualities. His work is rooted in site-specificity, which he frames in terms of the network of architectural, economic, natural, and social forces that shape our conception and experience of art within a given space.

In his work, Akhavan investigates the capacities and potentials of objects and systems by revealing the unexpected ways in which even domestic space can express stark contradictions such as hostility and hospitality, familiarity and strangeness. Correspondences (2008), for example, is a curious-looking array of objects and images—a brick, a dead carrier pigeon, a Molotov cocktail, a message in a bottle, smoke signals, and mushroom clouds—that register as instruments of both communication and destruction. Tied to a brick, the pigeon becomes part of a distinctly violent message-delivery system, while its own capacity for flight is denied by the obdurate weight of its burden.

In Study for a Garden (2012), Akhavan dissolves the boundary between exterior and interior by simulating the intrusion of nature—in the form of a garden—into a period townhouse in London. Within the building’s sprawl of rooms and corridors, viewers encounter creeping invasive plants, which emerge from the organic decorative patterns of the original carpet, from the rows of towering hedges, and from the spray of an oscillating sprinkler that leaves a ruinous pool of water in the third-floor bedroom. Here, Akhavan alters home’s typical associations with comfort, safety, and familiarity by rendering the space oddly menacing, limiting the viewer’s movement and enacting a process of material decay by allowing nature to trespass on human artifice.

Akhavan has had solo exhibitions at the Fonderie Darling, Montreal (2012); Delfina, London (2012); Western Front, Vancouver (2013); and Flora, Bogotá. His work has been featured in the group exhibitions How Soon is Now, Vancouver Art Gallery (2008); Seeing is Believing, KW Institute for Contemporary Art, Berlin (2011); Material Information, Permanenten Vestlandske Kunstinstrumuseum, Bergen, Norway (2012); and Common Grounds, Museum Villa Stuck, Munich (2015). He participated in the Bucharest Biennial: Tactics for Here and Now (2012); Athens Biennial: Agora (2013); Montreal Biennial: Looking Forward (2014); and Gwangju Biennial: Burning Down the House, Gwangju, South Korea (2014). He is the recipient of honors including the Kunstpreis Berlin/ Berlin Visual Art Prize—Jubilee Foundation 1848/1948 (2012); Abraaj Group Art Prize (2014).
and Sobey Art Award (2015), and is a Long-Term Visual Art Grant from the Canada Council for the Arts (2015). Akhavan lives and works in Toronto and Istanbul.
Ahmed Mater
b. 1979, Tabouk, Saudi Arabia

Ahmed Mater was born in Tabouk, Saudi Arabia, in 1979. An artist and physician who studied at King Khalid University, Abha, Saudi Arabia, Mater uses photography, film, and performance to entwine expressive and politically engaged artistic aims with the scientific objectives of his medical training, blending conceptual art tactics with an investigation of traditional Islamic aesthetics.

Early works such as Magnetism (2009), a photograph of a black magnet surrounded by iron filings that suggests the congregation of pilgrims around the Ka’aba, fuse Mater’s scientific and religious interests. He continues to explore the connections and contradictions between the two fields in his series Illuminations (2008–10), in which x-rays are juxtaposed with Islamic inscriptions and gold-leaf decorations. It is, however, through his series Desert of Pharan (2012) that he most poignantly exposes the paradoxical nature of the intersection of Islamic culture and globalization. Mater began this ongoing photographic sequence in order to document the explosive real-estate development in Mecca, the old city of which is rapidly being replaced by luxury hotels and greatly expanded mosques. Taking his title from the Old Testament (Pharan was the ancient name for the area around Makkah), Mater’s series represents the clashes between politics and religion, old and new, which define the holy city today. The powerful work Disarm 1–10 (2013), one part of Desert of Pharan, consists of ten light boxes with photographs taken from a helicopter. The images of the helicopter’s display screen, which show a mountainous terrain punctuated by the Makkah Royal Hotel Clock Tower—the world’s second tallest building—are tinged with the blue shades of surveillance footage, imparting an ominous tone to a city in the process of hyper-commercialization.

Mater has had solo exhibitions at King Khalid University, Abha, Saudi Arabia (2004); Royal Embassy of Saudi Arabia, London (2006); Artspace, Dubai (2009); the Vinyl Factory Gallery, London (2010); and Sharjah Art Museum (2013). His work has been included in group exhibitions at the British Museum, London (2006 and 2012); Mori Art Museum, Tokyo (2011); Institut du Monde Arabe, Paris (2012); Victoria and Albert Museum, London; Museum of Islamic Art (MIA), Al Cornische, Doha; Louisiana Museum of Modern Art, Humlaek, Denmark; and Nelson-Atkins Museum of Art, Kansas City (all 2013); and Centre Georges Pompidou, Paris, and New Museum, New York (both 2014). He participated in the Sharjah Biennial (2007 and 2013); Cairo Biennial (2008); and Venice Biennale (2009 and 2011). Mater lives and works in Adha and Jeddah, Saudi Arabia.
Ala Younis  
*b. 1974, Kuwait City*

Ala Younis was born in 1974 in Kuwait City, and received a BSc in architecture from the University of Jordan, Amman, in 1997. Working in installation, publishing, and video, she employs archival found material in research-based projects that combine personal narratives with collective and national histories of the Middle East. Younis is interested in the roots and development of modern Arab identity, both political and social. Her practice is supported by an almost obsessive mining of material culture focused on films, magazine and newspaper articles, interviews, and spoken testimonials.

Younis’s 2008 project *Nefertiti* investigates the eponymous sewing machine—a relic of the years immediately following the 1952 revolution and independence of Egypt—and its attendant political and domestic valence. The establishment of a republic brought with it a widespread acceleration of technological development and nationalization. A symbol of this new modern moment, the Nefertiti sewing machine allowed women to become economically self-sufficient. In Younis’s installation, which incorporates five of the machines, an explanatory video, and a publication, the artist expertly interweaves the private and public negotiations of political sovereignty.

Likewise, Younis’s ongoing project *Tin Soldiers* (2010–), originally presented at Home Works 5: *A Forum on Cultural Practices* in Beirut in 2010 and at the Istanbul Biennial in 2011, distills the pervasive militarization of the region in the modern era into a remarkably poignant installation of thousands of neatly organized toy soldiers. Customized to represent the active troops of nine Middle Eastern countries, the miniatures call to mind the armies that were involved in the region’s recent wars, and illustrate its complex political realities.

Younis’s work has been the subject of solo presentations at Darat al-Funun—The Khalid Shoman Foundation, Amman, Jordan (2009) and Delfina, London (2010); it has also been shown in group exhibitions at the Kunsthallen Brandts Klædefabrik, Odense, Denmark (2009), Zendai Museum of Modern Art, Shanghai (2009), Al-Ma’mal Foundation for Contemporary Art, Jerusalem (2009), Ashkal Alwan Association, Beirut (2010); Mathaf: Arab Museum of Modern Art, Doha, Qatar (2012); Institut du Monde Arabe, Paris (2013); and New Museum, New York (2014). Younis participated in the Iran Biennial: *Art in the Contemporary Islamic World* (2005), Asian Art Biennial, Dhaka (2006), New Museum Triennial, New York: *The Ungovernables* (2012), Gwangju Biennial, South Korea (2012), and the Venice Biennale: *All the World’s Futures* (2015). Younis is a recipient of prizes from Cairo Youth Salon and Jordanian Artists Association (both 2005), and of the Bellagio Creative Arts Fellowship (2013). As a curator, she has organized exhibitions in Algeria, Egypt, France, Jordan, Kuwait and the
United Kingdom, as well as the nomadic Museum of Manufactured Response to Absence and the first Kuwaiti Pavilion at the Venice Biennale (2013). Younis is based in Amman, Jordan.
Ali Cherri  
**b. 1976, Beirut**

Ali Cherri was born in 1976 in Beirut. He received a BA in graphic design from the American University in Beirut in 2000, and an MA in performing arts from DasArts, Amsterdam, in 2005. Cherri is an artist and designer who works with drawing, film, installation, performance, print, and video, tracing correspondences between political and geological disasters in his native Lebanon and neighboring territories.

In his video *The Disquiet* (2013), Cherri explores the violent history of earthquakes and tsunamis in Lebanon, which is situated on the site of several major geologic flaws, analyzing the seismic conditions of a country that has also been subject to numerous manmade conflicts. In *Trembling Landscapes* (*Paysages Tremblants*, 2014–16), a series of ink-stamped aerial maps of Algiers, Beirut, Damascus, Erbil, Makkah, and Tehran, he highlights fault lines that have resulted in catastrophic earthquakes, juxtaposing them with instances of political unrest and architectural development. In the most recent addition to this series, he explores the Islamic holy city of Makkah, focusing on an invisible fissure associated with a religious fable about a vision of the Day of Judgment that portends a violent earthquake and the ascension of the *Kaaba* (House of God)—a commentary on the town’s rapid construction and the corresponding erosion of its Ottoman heritage.

Cherri has also unearthed systems of archeological preservation, exploring the history of ruins and cartography in the context of the Middle East and North Africa’s pre- and postcolonial histories. For *Archéologie* (2014), for example, he sourced maps from the late nineteenth-century colonial era and reproduced them in ink and charcoal to create a sense of foreboding reminiscent of scenes from German Romantic paintings. In the film *The Digger* (2015), he explores a 5,000-year-old necropolis in the Sharjah desert guarded by two Pakistani caretakers, one of whom has been employed there for more than twenty years and has participated in several excavations. Cherri chronicles the man’s daily duties to conjure a poetic view of preservation, heritage, and labor, and the eventual display of archaeological finds in the region’s new museums.

Since 2011, Cherri has had solo exhibitions in Beirut, Kuwait, Lyon, and Paris. He has also participated in the group exhibitions *Songs of Loss and Songs of Love*, Gwangju Museum of Art, South Korea (2014); *Desires and Necessities*, Museu d’Art Contemporani de Barcelona (2015); *Lest the Two Seas Meet*, Warsaw Museum of Modern Art (2015); and *Matérialité de l’Invisible*, Le Centquatre, Paris (2016); *The Time is Out of Joint*, Sharjah Art Foundation, UAE (2016); and *Earth and Ever After*, Saudi Art Council, Jeddah (2016). Cherri has exhibited and screened work at venues including the Beirut Art Center.
Ergin Çavuşoğlu
b. 1968, Tirgoviste, Bulgaria

Ergin Çavuşoğlu was born in 1968 in Tirgoviste, Bulgaria. He received his BFA from Marmara University, Istanbul, in 1994, his MFA from Goldsmiths College, University of London, in 1995, and his Ph.D. from the University of Portsmouth, United Kingdom, in 2009. Çavuşoğlu works in installation, painting, photography, sculpture, and video, but exceeds the boundaries of each to question the conceptual underpinnings of image making itself.

*Instant* (1998) illuminates some of Çavuşoğlu’s central concerns. In this series of five small paintings, the rectangular format of which mimics that of a Polaroid Land Camera print, the artist represents the banal spaces of contemporary life in the style of snapshot photography. In *Instant I*, for example, he depicts the cabin of a commercial airliner, capturing the repetitive forms of the overhead storage bins and monitors from the viewpoint of a seated passenger. Yet the ostensible casualness of the work’s composition and subject is betrayed by the precision of Çavuşoğlu’s realist style and his emphasis on the painting’s status as image. The artist has introduced a complex layering of frames—the physical edge of the painting itself, the frame of the simulated Polaroid print, and the ‘frames’ of the suspended monitors—to insist that his mundane snapshot is, in fact, a highly mediated construction. *Instant I* thus offers a pointed criticism of globalized culture, through which the world has been transformed into a homogenous image of itself.

The multiple framing devices that characterize such early paintings find their full expression in Çavuşoğlu’s multiscreen video installations. *Point of Departure* (2006), a six-screen projection set in English and Turkish airports (which the artist considers “the end points of the European idea”) is structured around the chance meeting of a Turkish researcher and an English journalist. But while the work constructs a romantic narrative of physical and cultural crossings between East and West, its primary subject is the non-place of the airports themselves, which Çavuşoğlu represents from a range of perspectives—close-ups, aerial views, and the x-rayed contents of luggage—in order to capture the fragmentary quality of contemporary life.

Çavuşoğlu has had solo exhibitions at the John Hansard Gallery, University of Southampton, Highfield, Southampton (2006); Kunstverein Freiburg, Germany (2008); Ludwig Forum, Aachen, Germany (2009); PEER, London (2010); and YARAT Contemporary Art Centre, Baku, Azerbaijan (2015). He has been included in the group exhibitions *All Inclusive—A Tourist World*, Schirn Kunsthalle, Frankfurt (2008); *Home/s*, Benaki Museum, Athens (2013); and *Artists in Their Time*, Istanbul Modern Sanat Müzesi (2015). He also participated in the Canakkale Biennial, Canakkale, Turkey (2014); Kiev
Hassan Khan
b. 1975, Cairo

Born in Cairo in 1975, Hassan Khan received a BA and an MA in English and comparative literature from the American University in Cairo. Working with choreography, music, performance, sound, and video, as well as in writing, he draws on a wealth of personal experience to construct narratives around his home city’s diverse events, features, and individuals, studying them through the paired lenses of culture and identity. Curator Yasmeen Siddiqui, with whom Khan has often worked, characterizes him as an artist with a rare ability to approach and articulate ideas from multiple standpoints.

Khan’s *Bank Bannister* (*Banque Bannister*, 2010) is one of a number of sculptures—others include *Brass Column* (2007), *44 unique and repetitious markers of value* (2010), *The Knot* (2012), and *The Twist* (2012)—that reveal his interest in confluences of architectural and artistic form. Using displaced details to transform our experience of gallery space—exploiting the associations of the works’ gold-colored metallic constitution with power and wealth—Khan further complicates the project by representing specific, identifiable fixtures. *Bank Bannister* replicates a bannister outside the main branch of Banque Misr on Mohamed Farid Street in downtown Cairo. According to Khan, the railing’s ornate design renders it almost useless for its ostensible purpose, but significant nonetheless as part of the institution’s public image. The sculpture is also presented as an idealized object charged with a mysterious, almost ahistorical resonance.

Key to Khan’s practice, then, is a fusion of his internal consciousness with external address; he is interested in examining philosophical, political, and social tendencies as they become locally influential. In other works, he has revisited his student days in a spoken-word performance staged for an unseen audience (*17 and in AUC* [2003]); portrayed the city through a multichannel video of semi-improvised activities (*The Hidden Location* [2004]); and engineered a deconstructed take on its popular street music (*DOM-TAK-TAK-DOM-TAK* [2005]).

Istanbul Biennial (2003), Seville and Sydney Biennials (2006); Thessaloniki Biennial, Greece, and Contour Biennial, Belgium (both 2007), and Documenta, Kassel, Germany (2012). He has performed, lectured, and participated in screenings worldwide from Abu Dhabi to New York. As a musician, he has composed soundtracks for theater and performed his own pieces in venues including Melkweg, Amsterdam; Babylon, Istanbul; Whitechapel Art Gallery, London; and Point Éphémère, Paris. Khan lives and works in Cairo.
Iman Issa
b. 1979, Cairo

Iman Issa was born in 1979 in Cairo. She studied philosophy, political science, and visual arts at the American University in Cairo, and visual arts at Columbia University, New York, where she received her MFA in 2007. Issa works primarily in installation, employing a variety of forms and strategies to investigate the political and personal associations of history, language, and the object. Her work often also has a textual component.

In projects marked by a detached sensibility, Issa reinterprets historical objects on an intimate scale. Her series *Material* (2010–12) features displays with biting titles that point to the impossibility of representing the past with absolute fidelity. For example, *Material for a sculpture recalling the destruction of a prominent public monument in the name of national resistance* (2010) features a piece of mahogany propped diagonally on a pedestal, a fez’s tassel dangling from its upper edge. The wood itself projects a degree of material strength, but the sculpture as a whole is far more ambiguous, conveying little more than an ironic hint of its supposed commemorative significance.

*Lexicon* (2012– ) is a multipart installation in which Issa again considers the open interpretive space between text and object. Using succinct texts to describe mid-to-late twentieth-century artworks with weighty single-word titles like *Seduction* and *Laboring*, the artist pairs each object with a contemporary remaking. In doing so, she un hinges the physical work from its written ‘definition’ and points to both the mutability of language and the sometimes-arbitrary nature of museological display. Likewise, in the *Heritage Studies* series (2015– ), Issa reimagines historical artifacts from museums and archaeological sites. The resultant sculptures, placed alongside labels detailing the original relics, wonder aloud about whether the objects’ accounts of political and social histories are not similarly capricious.

Issa has had solo exhibitions at Townhouse Gallery, Cairo (2008); Bielefelder Kunstverein, Bielefeld, Germany (2010); Mercer Union, Toronto (2012); Tensta Konsthall, Stockholm (2013); Kunsthall Charlottenborg, Copenhagen (2013); Pérez Art Museum, Miami (2015); Glasgow Sculpture Studios (2015); Museu d’Art Contemporani de Barcelona (2015); and 21er Haus, Vienna (2015). Her work has been included in group exhibitions at the Goethe-Institut, Cairo (2002); MACRO, Rome (2004); Project Arts Centre, Dublin (2006); Institute of Contemporary Arts, London (2007); Anne and Gordon Samstag Museum of Art, Adelaide (2010); Center for Contemporary Art—Plovdiv, Bulgaria (2010); KW Institute for Contemporary Art, Berlin (2011); Institut du Monde Arabe, Paris (2013); Contemporary Arts Center, Cincinnati (2014); Stroom Den Haag, The Hague (2014); Maraya Art Centre, Sharjah, United Arab Emirates (2014), and Werkstätten und Kulturhaus, Vienna (2015). Her
awards include the Han Nefkens—MACBA Award for Contemporary Art and the Abraaj Group Arts Prize (both 2012), and the Louis Comfort Tiffany Foundation Award (2015). Issa teaches at the Cooper Union in New York, and lives and works in Cairo and New York.
Joana Hadjithomas and Khalil Joreige
both b. 1969, Beirut

Joana Hadjithomas and Khalil Joreige, both born in 1969 in Beirut, collaborate on films, photographs, and installations, often using cinematic fragments to examine the power of absence. They are concerned with the emergence and disappearance of images, particularly archival documents of the effects of the fifteen-year civil war in their homeland that began in 1976. Combining personal histories and political activism, Hadjithomas and Joreige apply a documentary approach to exploring the potency of visual remains.

The Circle of Confusion (1997) is an installation of small rectangles arranged into an aerial image of the Beirut of the time. Exhibition visitors are invited to remove each rectangle, revealing a mirror behind each detail. This process was eventually transformed into the film History of the Circle of Confusion (2009), which shows the image gradually disappearing as the pieces are withdrawn. In this way Hadjithomas and Joreige pursue a commitment to documenting their besieged city. Lasting Images (2003) uses three minutes of undeveloped, found Super 8 film footage shot by Joreige’s uncle before he was abducted in 1985 during the civil war. The badly damaged film, developed fifteen years later, reveals ghostly figures in a washed-out landscape. With this piece, Hadjithomas and Joreige examine the visual remains of Joreige’s relative in an attempt to understand his interpretation of his surroundings.

Khiam 2000–2007 (2008), a dual video projection, is a collection of testimonies from former prisoners of the Khiam detention camp in South Lebanon. The detainees were freed in 2000 and the camp turned into a museum, only to be destroyed six years later during the war. The video presents interviews conducted in 1999 and again in 2007 to prompt recollections on the liberation and destruction of the camp. The work highlights the prisoners’ feelings of regret that the transformation and eventual decimation of the site erased the social memory of the realities they suffered.

Hadjithomas and Joreige’s work has been featured in solo presentations at venues including the Musée d’art moderne de la Ville de Paris (2008–09); Beirut Exhibition Center (2012); The Third Line, Dubai (2012); and HOME, Manchester (2015). They have participated in group exhibitions at White Box Kunsthalle, Munich (2011); Beirut Art Center (2011); New Museum of Contemporary Art, New York (2011); Museum of Fine Arts, Houston (2012); Mori Art Museum, Tokyo (2012); San Francisco Museum of Modern Art (2012); Centre Georges Pompidou, Paris (2013); Singapore Art Museum (2013), and Villa Arson-École Nationale Supérieure d’Art, Nice. They also participated in the Sharjah Biennial, United Arab Emirates (2011); Gwangju Biennial, South Korea (2012) and Venice Biennale: All
the Word’s Futures (2015). Hadjithomas and Joreige have been awarded numerous prizes for their collaborations in film. In 2008 I Want To See (Je veux voir, 2008) was selected as the Best Film Singulier at the Cannes International Film Festival. That same year, Khiam 2000–2007 (2008) won the International Competition Prize at the FID International Film Festival, Marseille. Hadjithomas and Joreige live and work in Beirut and Paris.
Kader Attia  
b. 1970, Dugny, France


Attia’s binational background informs a practice that reflects on prevailing differences between contemporary cultures and aesthetics, and on the impact of dominant Western societies on their former colonial counterparts in the context of a globalized world. In installations, photographs, and videos, Attia focuses on the liminal zones that separate contrasting sensibilities, and on attempts to close these gaps. In recent years, his research has been centered on the concept of repair, which he regards as a human constant envisioned in opposing ways by Western modernists and Eastern traditionalists. Attia regards as erroneous the notion that humankind invents objects, environments, or situations, as opposed to simply repairing—or adapting—existing models.

Attia’s photographic series Rochers Carrés (Square rocks, 2008) presents young Algerians seated on large concrete blocks at a local beach, gazing out to sea in the direction of an unseen Europe. The blocks evoke the Brutalist apartment buildings of the troubled immigrant banlieues, or suburbs, in Paris where the artist grew up, while the figures’ contemplative postures suggest the desire for a better life across the Mediterranean. For his installation Untitled (Ghardaïa) (2009), Attia modeled the Algerian town of the title in couscous, a regional staple now popular worldwide, accompanying the fragile construction with photographs of architects Le Corbusier and Fernand Pouillon and a copy of a UNESCO declaration that identifies the town as a World Heritage Site. Ghardaïa was colonized by France in the nineteenth century, but its local Mozabite architecture informed Le Corbusier’s modernist designs; Attia’s structure thus embodies the impact of Algerian culture on that of the country’s former colonizer, a reversal of the expected flow of influence.

Attia has had solo exhibitions at the at BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2007–08); Institute of Contemporary Art, Boston (2007–08); Henry Art Gallery, University of Washington, Seattle (2008); Musée d’art moderne de la Ville de Paris (2012); KW Institute for Contemporary Art, Berlin (2013); Whitechapel Art Gallery, London (2013); Beirut Art Center (2014); and Museum für Moderne Kunst, Frankfurt (2016). His work has also been featured in the group exhibitions Contested Terrains, Tate Modern, London (2011); Performing Histories (1), Museum of Modern Art, New York (2012); Dix Ans du Projet pour l’Art Contemporain, Centre Georges Pompidou, Paris (2012); After Year Zero, Haus der Kulturen der Welt, Berlin (2013); and Art Histories, Museum der...
Mariam Ghani
b. 1978, New York

Born in New York in 1978, Mariam Ghani graduated with a BA in comparative literature from New York University in 2000, and an MFA in photography, video, and related media from the School of Visual Arts, New York, in 2002. The daughter of a Lebanese mother and an Afghan father (President Mohammad Ashraf Ghani), Ghani grew up in exile and was unable to travel to Afghanistan until 2002. An artist working in installation, performance, photography, text, and video, she is also an activist, archivist, writer, and lecturer.

Since 2004, Ghani has collaborated with artist Chitra Ganesh on *Index of the Disappeared*, an experimental archive of renditions, redactions, detentions, and deportations that chronicles the human cost of the United States’ post-9/11 policy. The project is both a physical and digital archive, which circulates in different forms to different audiences, and a flexible platform for visual, poetic, and theoretical interventions in public spaces and dialogues. Ghani has also made films including *Like Water From a Stone* (2014), which considers the impact of the discovery of oil on Norway, and *The Trespassers* (2011), which examines problems of translation.

Ghani’s two-channel video installation *A Brief History of Collapses* (2012) focuses on aesthetic similarities between the Museum Fridericianum, Kassel, Germany (built in 1779), and Dar ul-Aman Palace in Kabul (built in 1929), as a way to explore their overlapping contexts and functions. In Ghani’s work, the buildings represent both the expression of societal idealism and that impulse’s ultimate transformation or defeat. Juxtaposed, the Fridericianum, now restored, and Dar ul-Aman, which remains a ruin, seem to suggest possible pasts or futures for one another. Two cameras track through the paired structures in pursuit of elusive figures, while a dense voiceover winds back and forth from building to building, past to present, history to myth.

Biennal (2004); Sharjah Biennial, United Arab Emirates (2009 and 2011); Documenta, Kassel, Germany (2012); the parallel programs of the Gwangju Biennial, South Korea (2014) and Manifesta 10 (2014); and the Dhaka Art Summit (2016). Her films have been screened at transmediale, Berlin (2003); CPH:DOX, Copenhagen (2004, 2012); the National Gallery of Art, Washington, D.C. (2008); Museum of Modern art, New York (2011); and Rotterdam Film Festival (2013). Ghani lives and works in New York.
Mohammed Kazem
b. 1969, Dubai

Mohammed Kazem was born in Dubai in 1969. He studied painting as a teenager at the Emirates Fine Art Society, Sharjah, and music in the early 1990s at Al Rayat Music Institute, Dubai. In 2012, Kazem received an MFA from the University of the Arts, Philadelphia. A pioneering conceptual artist who has worked closely with his mentor, artist Hassan Sharif, Kazem uses overlooked remnants of the everyday, from construction flags to chewing gum, to measure and navigate global transformations. Often using or representing his own body in drawings, performances, and photographs, Kazem employs geographical markers as a way to locate his own subjectivity in relation to the rapid modernization and development of his homeland, the United Arab Emirates.

Since 1990, Kazem has created visual representations of sounds by vigorously scratching and gouging paper with scissors. Scratches on Paper, a series of works that range in size from sheets of writing paper to scrolls several meters long, is a set of labored silent scores that makes visible past movements and sounds. In his series Photographs with Flags (1997–2003), Kazem pictured standing with his back to the camera alongside various flags that designate the spaces of urban expansion to come, bearing witness to a land on the verge of transformation. To make Directions (2002), Kazem tossed wooden panels inscribed with GPS coordinates for various UAE locations into the Arabian Sea, leaving them to float over geopolitical borders. The project was expanded a decade later in Directions (2005/13), an installation for the UAE Pavilion at the 2013 Venice Biennale. Immersed in a wraparound video installation depicting the sea, the viewer is cast adrift with only a set of coordinates projected on the floor to aid orientation. Throughout his practice, Kazem’s photo-documentary techniques and insistence on measuring the world around him have been infused with a subtly romantic focus on individual position—be it the Rückenfigur of Photographs with Flags or the visceral disorientation of Directions—pointing to his, and by extension our, desire to be grounded.

Kazem has had solo exhibitions at the University of the Arts, Philadelphia (2012) and Maraya Art Centre, Sharjah (2013). His work has been included in group exhibitions at Emirates Palace, Abu Dhabi (2014); Busan Museum, South Korea (2014); and Gwangju Museum of Art, South Korea (2014). Kazem has participated in the Sharjah Biennial (1993, 1995, 1997, 1999, 2001, 2003, 2005, and 2015); Havana Biennial (2000); Asian Art Biennial, Dhaka, Bangladesh (2002); Singapore Biennial (2006); and Venice Biennale (2013). His works are in the collections of the Mathaf: Arab Museum of Modern Art, Doha, Qatar; Sharjah Art Museum, Sharjah, United Arab Emirates; Sittard Art Center, the Netherlands; Fondation Louis Vuitton, Paris; and Deutsche Bank, Frankfurt. Kazem lives and works in Dubai.
Nadia Kaabi-Linke
b. 1978, Tunis, Tunisia

Nadia Kaabi-Linke was born Tunis, Tunisia, in 1978, and raised in Tunisia and the United Arab Emirates. She graduated from the University of Fine Arts, Tunis, in 1999, and earned a Ph.D. at Université Paris-Sorbonne, in 2008. Growing up between Tunis, Kiev, and Dubai, and now residing in Berlin, Kaabi-Linke has a personal history of migration across cultures and borders that has greatly influenced her work. Her works give physical presence to that which tends to remain invisible, be it people, structures, or the geopolitical forces that shape them.

Using a variety of materials and methods, Kaabi-Linke often works in-situ on projects that relate directly to their exhibition sites. She has rendered visible the bodily traces of people waiting at Berlin bus shelters and subway stations, the scars of domestic violence victims in London, and paint chips scraped from city walls throughout North Africa and Europe. Between 2011 and 2014, she realized Meinstein, a permanent public artwork in Berlin that reflects processes of ethnic segregation. For her recent installation, Walk the Line (2015), volunteers wrapped two poles with thread the length of the Texas-Mexico border until it formed a dense wall. Flying Carpets (2011), which was shown at the Venice Biennale that year, gives physical shape to the immigrant merchants of Venice who often display their wares on sheets that they can be quickly swept up upon the arrival of authorities. Mapping the movements of the vendors and their blankets on a single bridge, Kaabi-Linke recreated the forms in steel, aluminum, and thread, suspending them above the viewer.

Border crossings of many kinds—European and North African, Islamic and Christian, East and West Berlin—have often served as the impetus for Kaabi-Linke’s endeavors. In No (2012), for example, a two-channel video work commissioned by the Liverpool Biennial, she reflects on the absurd difficulties of her own application as a Tunisian for entry into the United Kingdom in order to deliver a lecture, with a pair of disembodied lips reciting the accusatory questions found on British visa application forms as a crowd of churchgoers opposes the voice of authority in unison.

Kaabi-Linke has had solo exhibitions at Centro de Arte Moderna José de Azevedo Perdigão, Fundação Calouste Gulbenkian, Lisbon (2014); The Mosaic Rooms, London (2014); and Dallas Contemporary, Texas (2015). Her work has been included in group exhibitions at KW Institute for Contemporary Art, Berlin (2011); Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York (2012); Musée National de Carthage, Tunisia (2012); Centrum Sztuki Współczesnej Zamek Ujazdowski, Zamek Ujazdowski, Warsaw (2013); Nam June Paik Art Center, Seoul (2013); Museum of Modern Art, New York (2013); Louisiana Museum of Modern Art, Humlebæk, Denmark (2014); and
Ori Gersht
b. 1967, Tel Aviv

Ori Gersht was born in Tel Aviv, Israel, in 1967. He received his BFA in photography, film and video from the University of Westminster, London, in 1992 and his MFA in photography from the Royal College of Art, London, in 1995. Manipulating the effect of accelerating and slowing down time shared by photography and video, Gersht investigates how technology mediates and transforms our perceptions of nature and history.

Gersht’s work often probes the ways in which landscape can stand witness to tragedy. The artist has photographed sites of historic trauma including Auschwitz, Bosnia, Hiroshima, and Ukraine, and his images present haunting and subdued transformations of these sites of human atrocity. For White Noise (1999), the artist took a series of photographs from the window of his moving train as he traveled from Krakow to Auschwitz, a process echoing the forced migration of Jews by train during World War II. The resulting images, taken in rapid succession using a slow shutter speed, are blurry, near-abstract intimations of Europe’s snow-blanced landscape that endow it with a spectral and ephemeral presence while also alluding to the ‘blinding’ process of historical amnesia.

In Big Bang (2006), Gersht plays with classic conventions of art history by evoking an eighteenth-century Dutch still life through the hyperrealistic lens of slow-motion digital video. The viewer is presented with what appears initially to be a lush, sensuous painting of a bouquet of flowers, the illusion of which is heightened by the artist’s framing of the video monitor. However, the perfectly still image soon gives way to a cataclysmic explosion scored to an operatic climax of sirens, which fills the space of the screen with fragments of glass, petals, and stems, which cascade slowly to the floor. Here, a still-life image is dynamically transformed into a kind of animated Abstract Expressionist composition. Alluding to both the creation of the universe and the concept of vanitas—which signals the inevitability of death and the transience of earthly things—traditionally associated with still-life, Gersht’s looping video stands as a spectacular meditation on the infinite cycle of creation and destruction.

Gersht has had solo exhibitions at the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2009); Tel Aviv Museum (2012 and 2015); Museum of Fine Arts, Boston (2012); Center for Contemporary Art, Tel Aviv (2013); Columbus Museum of Art, Columbus, Ohio (2014); and Museum Kurhaus Kleve, Germany (2015). Gersht has been included in the group exhibitions Haunted: Contemporary Photography/Video/Performance, Solomon R. Guggenheim Museum, New York (2010); Damage Control: Art and Destruction since 1950, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2013); Bruegel Land, Koninklijk Museum voor Schone Kunsten Antwerpen (2014);
Rokni Haerizadeh
b. 1978, Tehran

Rokni Haerizadeh was born in Tehran in 1978. He earned a BA in fine arts and an MFA in painting from the University of Tehran. With his brother Ramin, also an artist, Haerizadeh has lived and worked in Dubai since 2009. With wit and irony, his exuberant paintings, small gesso-on-paper works, and stop-motion animations address contemporary politics in his native Iran and beyond, incorporating a prodigious range of visual tropes and influences, from Eric Fischl’s paintings to social media memes to Persia’s grand literary history.

In paintings such as *Typical Iranian Wedding* (2008) and *Typical Iranian Funeral* (2008), Haerizadeh allegorizes the hedonistic and violent sides of human nature that simmer beneath the surface at public gatherings. Since 2009, Haerizadeh has painted directly onto photographs, often transforming news footage into fantastic scenes populated by surreal animal-human hybrids. In *But a Storm Is Blowing from Paradise* (2014–15), he paints over printed stills from YouTube and television news broadcasts, displaying the results laid flat in a glass case. The titular reference to Walter Benjamin’s description of Paul Klee’s print *Angelus Novus* underscores the combination of melancholia and critique that characterizes these humorous subversions.

Haerizadeh uses the same technique in his stop-motion animations, in which thousands of painted stills are assembled to create what he calls “moving paintings.” In *Just What Is It that Makes Today’s Homes So Different, So Appealing?* (2010–11), the first of these video works, Haerizadeh transforms media coverage of the 2009 Iranian demonstrations—specifically a clip that shows the shooting of a woman in the crowd—into a dreamlike new world. As fantastical animal heads replace those of protestors and newscasters, the images shift in and out of legibility, but the artist’s biting humor with regard to the interweaving of violence and spectacle is never far away. Later videos satirize the broadcast wedding of Prince William and Kate Middleton (*Reign of Winter*, 2012) and reporting of the FEMEN protests (*Letter!, 2014).

Haerizadeh’s work has been included in group exhibitions at the Tehran Museum of Contemporary Art (2004); Museum für Neue Kunst, Freiburg, Germany (2006); and New Museum, New York (2014). He participated in the Sharjah Biennial, United Arab Emirates (2011) and the Carnegie International (2013). His works are held in public and private collections, including those of the Carnegie Museum of Art, Pittsburgh; British Museum, London; Tate Modern, London; and Devi Art Foundation, Gurgaon, India. The artist also maintains a collaborative practice with his brother Ramin Haerizadeh and childhood friend Hesam Rahmanian; together they have staged exhibitions at Den Frie Centre of Contemporary Art.
Art, Copenhagen (2014); Institute of Contemporary Art, Boston (2015); and Kunsthalle Zürich (2015) and received the Han Nefkens Foundation–MACBA Contemporary Art Award in 2015. Haerizadeh lives and works in Dubai.
Susan Hefuna
b. 1962, Germany

Born in Germany in 1962, Susan Hefuna grew up there and in Egypt and Austria. In 1992, she completed a postgraduate degree in multimedia at the Institut für Neue Medien, Städelschule, Frankfurt, where she studied under artist, curator, and theoretician Peter Weibel. In drawings, installations, performances, photographs, sculptures, and videos, Hefuna draws on her mixed heritage to ponder the intersection of location and identity. She aims at a spiritual, open-ended, and timeless art that also illuminates current sociopolitical issues.

Hefuna’s works often incorporate the form or image of the characteristically mashrabiya, a carved wood or stone architectural latticework screen, which she uses to investigate ideas around aesthetic tradition, national custom, and the exchanged gaze. Her photographs Woman Behind Mashrabiya I and II (1997 and 2004), for example, depict their subjects through screen-covered windows, making viewers complicit in an apparent invasion of privacy that reveals and questions the strength and meaning of cultural boundaries. Beginning in 2004, she also made a number of sculptural wooden and bronze screens, incorporating English and Arabic text alongside abstract signs into their intricate patterns.

Hefuna regards drawing as a cornerstone of her practice and in an ongoing body of work on tracing paper that includes her Buildings and Cityscapes series, presents abstracted images inspired by microscopic molecular and biological—as well as larger architectural—forms. Sometimes suggesting Minimalist grids or the schematic appearance of early computer graphics, the drawings’ delicate ink lines constitute a reflection on structure in every sense of the word. Hefuna has characterized her drawings in general as being especially related to her life and travels, but declines to identify them with particular events or locations. “A drawing has no nationality,” she told Flash Art magazine in 2010, “and has no time and space. It is its own universe.”

Hefuna has had solo exhibitions at the South African National Gallery, Cape Town (2000); Townhouse Gallery, Cairo (2000, 2004, 2006, and 2011); Heidelberger Kunstverein, Germany, and Bluecoat, Liverpool (both 2004); Sigmund Freud Museum, Vienna (2010–11); Drawing Center, New York (2013); Sharjah Art Foundation (2014); and Osthaus Museum, Hagen (2014). Her work has been included in group exhibitions at the Museum Boijmans Van Beuningen, Rotterdam (2001); Centre de Cultura Contemporània de Barcelona (2003); Palais de Tokyo, Paris (2006 and 2013); Centrum Sztuki Współczesnej Łaznia, Gdansk, Poland (2006); New Museum, New York (2008 and 2014); Museum of Modern Art, New York (2010); Beirut Exhibition Center (2010); and Museum of Contemporary Art, Los Angeles (2015). She has also been participated in the Sharjah Biennial, United Arab Emirates.
(2007); Seville Biennial (2008); Venice Biennale (2009); and Sydney Biennial (2012). She received the International Award at the Cairo Biennial in 1998, and in 2013 was awarded the Contemporary Drawing Prize by the Fondation d'Art Contemporain Daniel et Florence Guerlain, Paris. Hefuna lives and works in Cairo, Düsseldorf, and New York.
Zineb Sedira  
b. 1963, Paris

Zineb Sedira was born in Paris in 1963. She received a BA from Central Saint Martins School of Art, London, in 1995, an MFA from the Slade School of Fine Art, London, in 1997, and subsequently studied photography at the Royal College of Art, London. Sedira’s multiple identities as a French-born Algerian living in England inform her serene, often haunting photographs and video installations, which consider questions of memory, displacement, and the transmission of history.

In her early works, Sedira explores the traditional gender roles of Arab women, particularly as passed from mother to daughter. The three-channel video *Mother Tongue* (2002) presents members of three generations discussing childhood in their native languages—the artist in French, her mother in Arabic, and her daughter in English—until communication breaks down between daughter and grandmother, who have no language in common. When Sedira returned to Algeria in the early 2000s, she shifted her lens away from herself and toward a more general landscape of displacement. Since the video project *Saphir* (2006), her visual repertoire has frequently included images of the sea, harbors, and cargo ships, the means by which people and things drift from place to place.

Sedira’s fourteen-screen video installation *Floating Coffins* (2009) (and its photographic complement, *The Death of a Journey*) capture the rusted ships and abandoned tankers that crowd the Mauritanian coast. Just as the sea becomes a metaphorical passageway in the artist’s work, the oral histories of Algerians in times of war have enabled her to evoke present-day situations in other countries. In *Gardiennes d’Images* (2010), a work first presented at the Palais de Tokyo, Paris, Safia Kouaci, the widow of Algerian photographer Mohammed Kouci, talks about her husband’s photographs and the Algerian Revolution. Sedira’s split-screen juxtaposition of black-and-white prints with a saturated close-up of Kouaci blends the documentary nature of the archive with memories of oral history, complicating the notion of who should be the guardians of such images.

Sedira has had solo exhibitions at the Photographers’ Gallery, London (2006); Pori Art Museum, Finland (2009); Bildmuseet, Umeå, Sweden (2010); Nikolaj Kunsthall, Copenhagen (2010); Palais de Tokyo, Paris (2010); Musée d’Art Contemporain, MAC (2010); and Blaffer Art Museum, University of Houston (2013). Her work has been included in group exhibitions at Tate Britain, London (2002 and 2012); Mori Art Museum, Tokyo (2005); Centre Georges Pompidou (2005 and 2009); Brooklyn Museum, New York (2007); Mathaf: Arab Museum of Modern Art, Doha, Qatar (2010); Gwangju Museum of Art, South Korea, and Museum für Moderne Kunst, Frankfurt (both 2014); and FRAC Lorraine, Metz, France (2015). Sedira has shown at the Venice Biennale (2001 and 2011); Sharjah
Biennial (2007 and 2011); and Folkestone Triennial (2011), and was nominated for the 2015 Marcel Duchamp Award. Sedira lives in London and works in Algiers, Paris, and London.
A Year with Children 2016
Through June 12, 2016
Now in its 45th year, Learning Through Art (LTA), the pioneering arts education program of the Guggenheim Museum, presents A Year with Children 2016, an exhibition organized by the Sackler Center for Arts Education at the Guggenheim Museum. The annual presentation showcases select artworks by students in grades two through six from twelve public schools who participated in LTA during the 2015–16 school year, representing each of New York City’s five boroughs. More than one hundred creative and imaginative works, including collages, drawings, found objects, installations, paintings, poems, and prints are on display during the seven-week exhibition. A Year with Children 2016 is organized by the Education Department at the Guggenheim Museum: Greer Kudon, Associate Director; Emmy Goldin, Associate Manager; Amy Boyle, Education Associate; and Rebecca Rosen, Education Coordinator.

Learning Through Art and A Year with Children 2016 are generously supported by the Stavros Niarchos Foundation, The Edmond de Rothschild Foundation, and the New York City Department of Cultural Affairs in partnership with the City Council. Additional funding is provided by The Seth Sprague Educational and Charitable Foundation; The Keith Haring Foundation; Deutsche Bank; the Windgate Charitable Foundation; Gail May Engelberg and The Engelberg Foundation; the Sidney E. Frank Foundation; The Horace W. Goldsmith Foundation; Guggenheim Partners, LLC; the Robert & Toni Bader Charitable Foundation; the Gap Foundation; Con Edison; the Milton & Sally Avery Arts Foundation, Inc.; the Henry E. Niles Foundation, Inc.; and an anonymous donor. The Leadership Committee for Learning Through Art and A Year with Children 2016 is gratefully acknowledged for its support.

Guggenheim UBS MAP Global Art Initiative
But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa
April 29–October 5, 2016
The third exhibition of the Guggenheim UBS MAP Global Art Initiative, But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, illuminates contemporary artistic practices in the Middle East and North Africa and the region’s diaspora. Presenting a selection of newly acquired works for the Guggenheim’s permanent collection, this exhibition features installations, photographs, sculptures, videos, and works on paper from a broad selection of artists. Following its
Moholy-Nagy: Future Present
May 27–September 7, 2016
The first comprehensive retrospective of the work of László Moholy-Nagy (1895–1946) to appear in the United States in nearly fifty years, this long overdue presentation will reveal a utopian artist who believed that art could work hand-in-hand with technology for the betterment of humanity. The exhibition will present an unparalleled opportunity to examine the career of this pioneering painter, photographer, sculptor, and filmmaker as well as graphic, exhibition, and stage designer, who was also an influential teacher at the Bauhaus, a prolific writer, and later the founder of Chicago’s Institute of Design. Among his radical innovations were experimentation with cameraless photography; the use of industrial materials in painting and sculpture; research with light, transparency, and movement; work at the forefront of abstraction; and the fluidity with which he moved between the fine and applied arts. The exhibition will include more than 300 collages, drawings, ephemera, films, paintings, photograms, photographs, photomontages, and sculptures, including works from public and private collections across Europe and the United States, some of which have never before been shown publicly in the U.S. Also on display will be a large-scale installation entitled Der Raum der Gegenwart (The Room of the Present), a contemporary construction of an exhibition space originally conceived by Moholy-Nagy in 1930. It will include aspects of his exhibition and product design, including a replica of his iconic kinetic sculpture Light Prop for an Electric Stage (conceived 1929–30). Though never realized during his lifetime, The Room of the Present illustrates Moholy-Nagy’s belief in the power of images and various means by which to view them—a highly relevant paradigm in today’s constantly shifting and evolving technological world. The exhibition is organized by the Solomon R. Guggenheim Foundation, the Art Institute of Chicago, and the Los Angeles County Museum of Art. After its debut presentation in New York, the exhibition will be on view in Chicago from October 2, 2016–January 3, 2017, and in Los Angeles from February 12–June 18, 2017. Karole P. B. Vail, Associate Curator, is the Guggenheim’s organizing curator for Moholy-Nagy: Future Present.

The New York presentation of Moholy-Nagy: Future Present is made possible by Lavazza. Funding is generously provided by the David Berg Foundation, Ministry of Foreign Affairs and Trade of Hungary, The Hilla von Rebay Foundation, William Talbott Hillman Foundation, Robert Lehman Foundation, and Sotheby’s. The Leadership Committee for the exhibition, chaired by Peter and Dede Lawson-Johnston, is gratefully acknowledged for its support, with special thanks to Stefan Edlis and Gael Neeson, Rachel and Jean-Pierre Lehmann, Rowland Weinstein, Fundación Almine y Bernard Ruiz-Picasso para el Arte, and Achim Moeller. Additional funding is also provided by the National Endowment for the Arts.
**Agnes Martin**  
**October 7, 2016–January 11, 2017**

Filling the Guggenheim rotunda, this exhibition will trace Agnes Martin’s (1912–2004) career from her early experiments of the 1950s through her mature oeuvre and final paintings, making it the first comprehensive survey of the artist’s work since her death in 2004. One of the preeminent American painters of the twentieth century, Martin created subtle and evocative canvases that had a significant influence on artists of her time and subsequent generations. For more than four decades, she explored limited compositional motifs yet discovered endless nuance and variation. By 1960, she had developed her signature grid-pattern works—radical presentations of interlocking horizontal and vertical lines in pencil on large square canvases that at first seem to appear blank. Martin’s geometry, however, is never mechanical. Her hand-drawn arrangements of coordinates, lines, and stripes shift in scale and rhythm between works. Often associated with and considered an important figure of Minimalism, Martin’s work stands apart. Influenced by Asian belief systems including Taoism and Zen Buddhism and the natural surroundings of her home in New Mexico, her restrained style was underpinned by a personal conviction in the emotive and expressive power of art. The Guggenheim presentation of Agnes Martin is cocurated by Tracey Bashkoff, Senior Curator, Collections and Exhibitions and Tiffany Bell, Guest Curator. The exhibition is organized by Tate Modern, London, in collaboration with Kunstsammlung Nordrhein-Westfalen, Dusseldorf; Los Angeles County Museum of Art; and the Solomon R Guggenheim Museum, New York.

*The Leadership Committee for Agnes Martin is gratefully acknowledged for its generous support, with special thanks to Pace Gallery and Peter Brandt.*

**The Robert H. N. Ho Family Foundation Chinese Art Initiative**  
**Second commission and exhibition**  
**November 4, 2016–March 10, 2017**

An exhibition presenting the second commission of The Robert H. N. Ho Family Foundation Chinese Art Initiative will display new works by artists hailing from mainland China, Hong Kong, and Taiwan: Chia-En Jao, Kan Xuan, Sun Xun, Sun Yuan & Peng Yu, Tsang Kin-Wah, Yangjiang Group, and Zhou Tao. Working in a range of mediums, including video, sculpture, installation, mixed media on paper, and participatory intervention, these artists are unified by their distinctive and independent practices that poetically balance politics and aesthetics. Featuring the commissioned works, the Guggenheim exhibition will offer a heterogeneous view of contemporary art from China and explore tensions between individual narratives and the constructions of mainstream history. The exhibition, the second of the initiative, will be accompanied by a catalogue and a robust offering of educational programs and public events with artists. The exhibition is organized by Hou Hanru, Consulting Curator, The Robert H. N. Ho Family Foundation Chinese Art Initiative, and Xiaoyu Weng, The Robert H. N. Ho Family Foundation Associate Curator of Chinese Art. The Robert H. N. Ho Family Foundation Chinese Art Initiative is part of the Guggenheim Museum’s Asian Art Initiative, directed by Alexandra Munroe, Samsung Senior Curator, Asian Art and Senior Advisor, Global Arts.

*The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Guggenheim Museum is made possible by The Robert H. N. Ho Family Foundation.*
Global Exhibitions
Guggenheim UBS MAP Global Art Initiative

Under the Same Sun: Art from Latin America Today
South London Gallery, June 10–September 4, 2016

Under the Same Sun: Art from Latin America Today reconsiders the state of contemporary art in Latin America, investigating the creative responses of artists to complex, shared realities that have been influenced by colonial and modern histories, repressive governments, economic crises, and social inequality, as well as by concurrent periods of regional economic wealth, development, and progress. The exhibition presents contemporary artistic responses to the past and present that are inscribed within this highly nuanced situation, exploring the assertions of alternative futures. The final presentation of Under the Same Sun opens at The South London Gallery (SLG) on June 10 and is the first to be housed in both the SLG’s main site and the ground floor of its new building, a neighboring former fire station currently under restoration. In addition, SLG and Guggenheim curatorial and educational teams have worked together to develop artist projects and customized public programs—both at the gallery and in South London. The exhibition was first presented at the Solomon R. Guggenheim Museum in New York from June 13 through October 1, 2014 and traveled to Mexico City’s Museo Jumex from November 19, 2015 to February 7, 2016. The Guggenheim UBS MAP Global Art Initiative is a distinctive program that creates direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists and curators from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works. Partnerships with cultural organizations such as the South London Gallery have been at the heart of the project throughout, extending its creative reach and impact both physically and digitally. Together, the Guggenheim and UBS recognize the power of contemporary art to connect and inspire communities, spark debate, enrich the present, and help shape the future. This long-term collaboration underscores a mutual commitment to supporting today’s most innovative artists by increasing visibility of their work in New York and across the globe.

The Guggenheim UBS MAP Global Art Initiative is a cultural engagement of UBS.

Ongoing Exhibitions
A Long-Awaited Tribute: Frank Lloyd Wright’s Usonian House and Pavilion

On October 22, 1953, the exhibition Sixty Years of Living Architecture: The Work of Frank Lloyd Wright opened in New York on the site where the Solomon R. Guggenheim Museum would be built. Constructed specifically for the exhibition were two Frank Lloyd Wright–designed buildings: a temporary pavilion made of glass, fiberboard, and pipe columns, and a 1,700-square-foot, fully furnished two-bedroom Usonian exhibition house representing Wright’s organic solution for modest, middle-class dwellings. This presentation, on view in the Sackler Center for Arts Education, pays homage to these two structures, which, as Wright himself noted, represented a long-awaited tribute as the first Wright buildings to be erected in New York City. This exhibition is organized by Francine Snyder, former Director of Library and Archives, Solomon R. Guggenheim Museum.

Guggenheim Collection

In gallery space newly devoted to the permanent collection, the Guggenheim is showcasing its rich holdings of early modernism. Featuring masterpieces by such artists as Constantin Brancusi, Marc Chagall, Vasily Kandinsky, Kazimir Malevich, Joan Miró, and Piet Mondrian, this inaugural selection
illustrates many of the radical approaches to art-making that developed across Europe and Russia in the second decade of the 20th century. The works on view show artists exploring the possibilities of abstraction and making some of the first forays into nonobjective painting. In doing so, these artists would leave a resounding impact on the course of modern art. These new approaches would also come to shape the ethos of Solomon R. Guggenheim’s collection; many of the works included in the gallery were acquired for the museum by its founder. Part of the core of the museum’s holdings, the selection on view offers a snapshot of this pivotal period and the many innovations that came out of it.

The Thannhauser Collection
Bequeathed to the museum by art dealer and collector Justin K. Thannhauser, the Thannhauser Collection includes a selection of canvases, works on paper, and sculpture that represents the earliest works in the museum’s collection. The Thannhauser holdings include significant works by Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, Pablo Picasso, Camille Pissarro, and Vincent van Gogh. Thannhauser’s commitment to supporting the early careers of such artists as Vasily Kandinsky, Paul Klee, and Franz Marc, and to educating the public about modern art, paralleled the vision of the Guggenheim Foundation’s originator, Solomon R. Guggenheim. Among the works Thannhauser gave are such incomparable masterpieces as Van Gogh’s *Mountains at Saint-Rémy* (*Montagnes à Saint-Rémy*, July 1889), Manet’s *Before the Mirror* (*Devant la glace*, 1876), and close to thirty paintings and drawings by Picasso, including his seminal works *Le Moulin de la Galette* (autumn 1900) and *Woman Ironing* (*La Repasseuse*, spring 1904).

VISITOR INFORMATION

**Admission:** Adults $25, students/seniors (65+) $18, members and children under 12 free. Available with admission or by download to personal devices, the Guggenheim’s free app offers an enhanced visitor experience. The app features content on special exhibitions, access to more than 1,600 works in the Guggenheim’s permanent collection, and information about the museum’s landmark building. Verbal imaging guides for select exhibitions are also included for visitors who are blind or have low vision. The Guggenheim app is supported by Bloomberg Philanthropies.

**Museum Hours:** Sun–Wed, 10 am–5:45 pm; Fri, 10 am–5:45 pm; Sat, 10 am–7:45 pm; closed Thurs. On Saturdays, beginning at 5:45 pm, the museum hosts Pay What You Wish. For general information, call 212 423 3500 or visit the museum online at: guggenheim.org

guggenheim.org/social

For publicity images, visit guggenheim.org/pressimages.
Password: presspass

#1399
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FOR ADDITIONAL INFORMATION:
Sarah Eaton, Director, Media and Public Relations
TRANSLATIONS

Translations of the media release in Arabic, Farsi, French, Hebrew, and Turkish will be available at guggenheim.org/pressreleases.
Contemporary Art at UBS

UBS has a rich history of actively supporting cultural and artistic endeavors across the world, with a focus on exploring, translating and collecting activities in contemporary art. The Guggenheim UBS MAP Global Art Initiative is among the main art engagements of UBS. The upcoming openings of But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa at the Guggenheim Museum and Under the Same Sun: Art from Latin America Today at South London Gallery are the next steps towards achieving lasting impact for this unique art initiative. These exhibitions enable UBS to offer a comprehensive and varied platform for clients and art enthusiasts to participate in the art scene, and testify to their passion for contemporary art.

Art Sponsorship Activities
UBS has an extensive art sponsorship portfolio, at the forefront of which is the firm’s collaboration with the prestigious Solomon R. Guggenheim Foundation and its long-term support for Art Basel, the world’s premier modern and contemporary art shows.

The Solomon R. Guggenheim Foundation and UBS collaborate on the Guggenheim UBS MAP Global Art Initiative – an ambitious multi-year initiative, launched in April 2012, that identifies and supports a network of art, artists and curators from South and Southeast Asia, Latin America, and the Middle East and North Africa, in a comprehensive program involving curatorial residencies, acquisitions for the Guggenheim’s permanent collection, international touring exhibitions, and far-reaching educational activities.

UBS is also the global Lead Partner of Art Basel, supporting all 3 art shows in Basel, Miami Beach and Hong Kong. Each edition features leading galleries from North America, Latin America, Europe, Asia and Africa, and showcases the work of more than 2,000 artists, ranging from the great masters of modern art to the emerging generation.

The UBS global art sponsorship activities are complemented by several regional platforms and partnerships. These include the Fondation Beyeler in Switzerland, the Galleria d’Arte Moderna in Milan, the Nouveau Musée National in Monaco, the Louisiana Museum of Modern Art in Denmark and the Art Gallery of New South Wales in Sydney, Australia.

In addition, UBS collaborates with Swiss Institute on St:Visions, an online artist video series, and with arts resource Artsy on special programs including “The Year in Art” a multimedia experience surveying the contemporary art landscape in 2015 and a series of short films about the 56th International Art Exhibition of la Biennale di Venezia.

UBS Art Collection
UBS is a longtime collector of contemporary art, boasting a significant collection of paintings, photographs, drawings, prints and sculptures by talented artists from the 1960s onwards. The UBS Art Collection, with more than 30,000 works, is widely recognized as one of the most important corporate contemporary art collections in the world. Not only do these works form an important part of UBS’s identity, they also contribute to a rewarding experience for clients and employees alike in UBS locations. UBS regularly makes loans of individual works from its collection to museums around the world, hereby also making its collection available for the enjoyment of the wider public.

UBS Art Competence Center
UBS recognizes that buying, owning and selling art entails certain risks and calls for a substantial level of expertise. As such, it has established the UBS Art Competence Center, which provides in-depth expert know-how and advisory support on art-related matters to clients and their advisors. The UBS Art Competence Center not only offers valuable access to a global network of art experts, it guides clients through the intricacies of art transactions and management and also helps them to mitigate financial risks. Its due diligence process is based on the highest control standards, offering clients one of the most stringent and reliable art-related risk management processes available. To meet clients’ personal needs, the support of the UBS Art Competence Center is fully integrated into the client’s overall financial planning.

UBS Arts Forum
The UBS Arts Forum provides clients and special guests with exclusive opportunities to participate in conversations about contemporary art, engaging with internationally renowned artists, museum leaders and art market authorities. Panel discussions, lectures and workshops account for an open dialogue and lively communication, which makes the program unique.

UBS Planet Art
Planet Art is a free art news app that collects and objectively distills the most valuable information about contemporary art in the news today. The smart app can be personalized to a user’s individual interests to fine-tune a custom content stream focusing on specific artists, galleries, museums and locations. The app can be downloaded for free in the Apple app store and Google Play Store as well as via www.ubs.com/planetart
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