

In Absence and in Presence 缺席与在场

Works from the Sharjah Art Foundation Collection 沙迦艺术基金会收藏展

2026
3.22-8.30

展览标题“缺席与在场”受埃及艺术家、诗人兼作家艾哈迈德·莫尔西（Ahmed Morsi）启发，他的跨媒介创作长期围绕迁徙经验与在地延续性展开。展览汇集来自西亚、南亚、非洲大陆及其离散社群艺术家的创作，并回溯自 1950 年代至今上述地区艺术实践与实验探索的独特发展轨迹。以主题划分章节，展览探讨了土地、居于其上的人，以及赋予其意义的想象力之间的复杂关联。

“土地”不仅指向一种地理条件或背景，更是一种持续影响艺术家视觉语言的存在。承载了个人与集体记忆的人物形象贯穿展厅，揭示了与“土地”相连的身份议题如何跨越地域与世代而延续。展览中所呈现的全新思考方式，意在于不断变动的地理版图之中，帮助观众重新理解延续性的意义及归属的可能。

In Absence and in Presence takes its title from Egyptian artist, poet, and writer Ahmed Morsi, whose multidisciplinary practice has long engaged with questions of displacement and the persistence of place. Through the perspectives of artists from West Asia, South Asia, Africa, and their diasporas, the exhibition follows some of the unique trajectories of artistic practice and experiments in these interconnected regions from the 1950s to the present, and unfolds through thematic constellations that explore the interrelations among land, the people who inhabit it, and the imagination that animates it.

Land is approached not only as a geographic condition or setting, but as an enduring presence that informs the artists' visual language. Human figures appear throughout the galleries as carriers of personal and collective histories, revealing how the identities tied to land can travel across places and generations. Together, the works propose new ways of thinking about continuity and the possibility of belonging across shifting geographies.

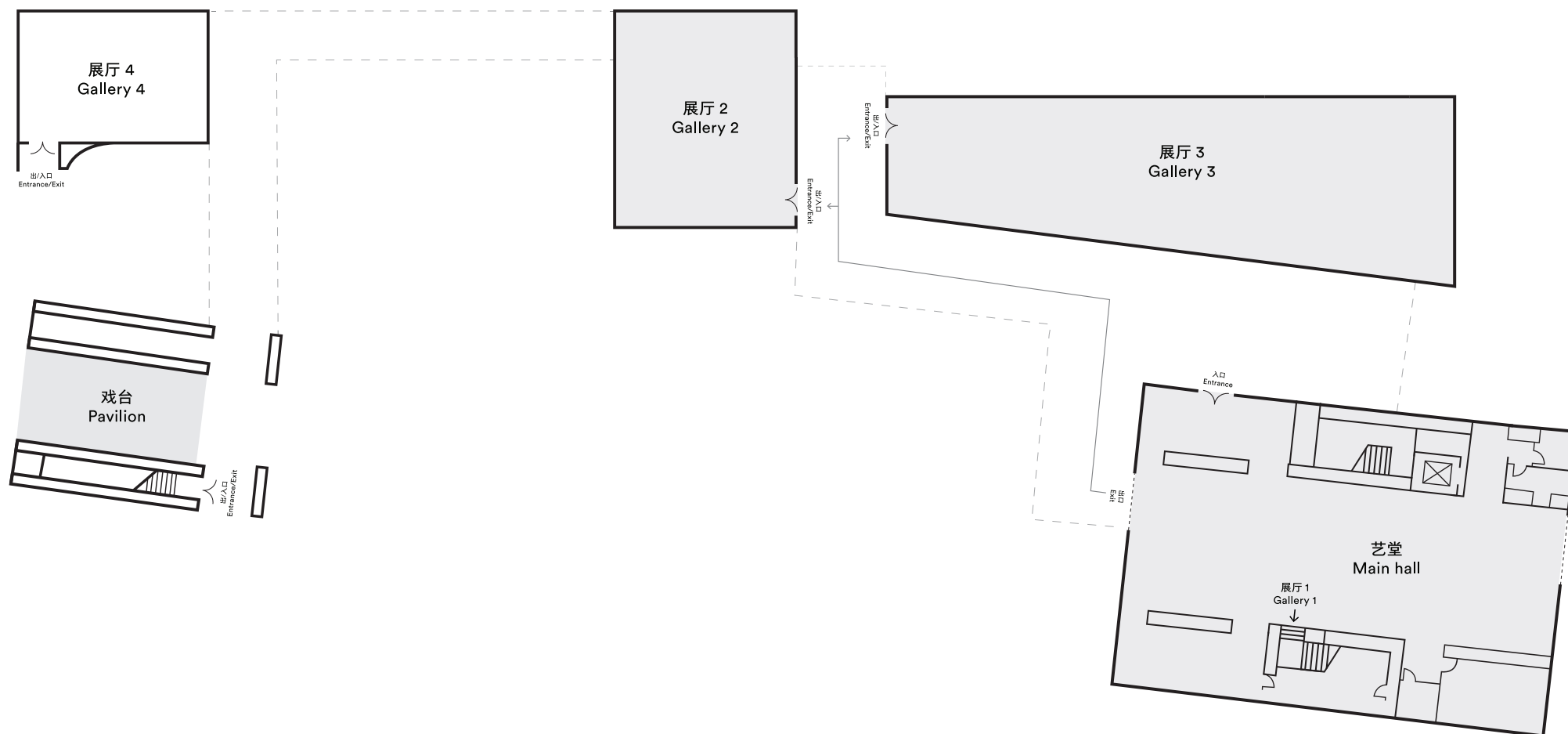
aranya
art center
阿那亚艺术中心

GUANGZHOU
广州

展厅导览 Floor Plan and Guide

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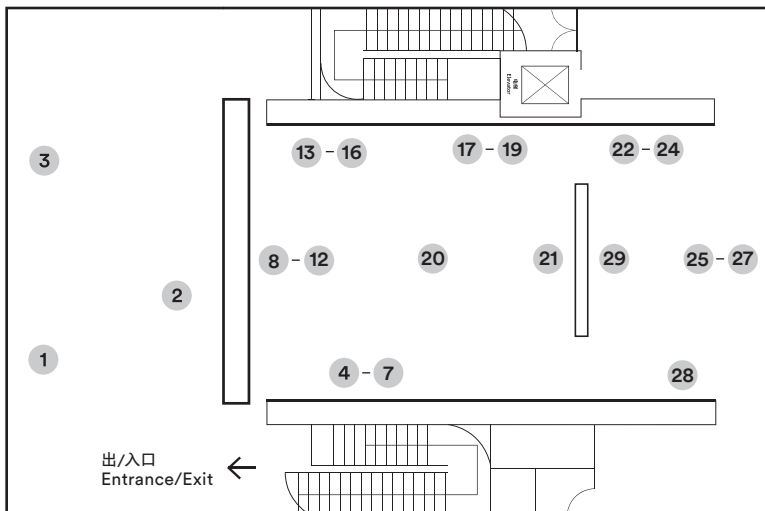
展厅 Gallery 1-3 戏台 Pavilion



艺术家 Artists

| | |
|---------------------|------------------------------------|
| 埃特尔·阿德南 | Etel Adnan |
| 拉蒂夫·阿尔·阿尼 | Latif Al Ani |
| 塔里克·阿尔·古赛因 | Tarek Al-Ghoussein |
| 拉希德·阿拉因 | Rasheed Araeen |
| 巴雅 | Baya |
| 萨卢娅·拉乌达·舒凯尔 | Saloua Raouda Choucair |
| 萨拉赫·埃尔·穆尔 | Salah El Mur |
| 阿里夫·埃尔·拉耶斯 | Aref El Rayess |
| 西蒙娜·法塔尔 | Simone Fattal |
| 马达尼·A·A·加霍里 | Madani A. A. Gahory |
| 阿巴斯·哈比巴拉 | Abbas Habiballa |
| 乔安娜·哈吉托马斯 & 哈利勒·乔雷格 | Joana Hadjithomas & Khalil Joreige |
| 萨米娅·哈拉比 | Samia Halaby |
| 莫娜·哈图姆 | Mona Hatoum |
| 卡玛拉·易卜拉欣·伊沙格 | Kamala Ibrahim Ishag |
| 伊曼·伊萨 | Iman Issa |
| 海芙·卡赫拉曼 | Hayv Kahraman |
| 马尔万·卡萨博·巴奇 (马尔万) | Marwan Kassab Bachi (Marwan) |
| 海伦·卡尔 | Helen Khal |
| 阿努尔·哈利菲 | Anuar Khalifi |
| 法里德·拉沙伊 | Farideh Lashai |
| 朱玛娜·曼纳 | Jumana Manna |
| 艾哈迈德·莫尔西 | Ahmed Morsi |
| 哈利勒·拉巴赫 | Khalil Rabah |
| 齐内布·塞迪拉 | Zineb Sedira |
| 哈桑·谢里夫 | Hassan Sharif |
| 穆罕默德·优素福 | Mohamed Yousif |
| 阿克拉姆·扎塔里 | Akram Zaatari |

展厅 Gallery 1



伊曼·伊萨 Iman Issa

1-3
由沙迦艺术基金会委任创作
Commissioned by Sharjah
Art Foundation

- ① 遗产研究 #5
Heritage Studies #5
2015
- ② 遗产研究 #1
Heritage Studies #1
2015
- ③ 遗产研究 #3
Heritage Studies #3
2015



1

埃及跨媒介艺术家伊曼·伊萨试图研究历史文物与观念是如何在当代语境中被激活和理解的，并探索在学术和文化机构中，不同的展陈方法如何塑造意义。作为仍在进行中的系列作品《遗产研究》的一部分，此处的三件装置将极简的现代雕塑形态与援引了历史叙述的说明文字并置，这两者间的错位与差异迫使观者重新思考古代历史的可塑性与诠释权归属的问题。展览伊始，这组作品便邀请观众思考知识的生产如何被展示与阐释的逻辑所塑造，以及记忆是如何被传递的。

Iman Issa is an Egyptian multidisciplinary artist whose practice interrogates how historical objects and ideas are reactivated and framed within contemporary contexts, exploring how modes of display shape meaning within academic and cultural institutions. As part of an ongoing series, *Heritage Studies*, these three works are created to display the discrepancies among the sculptures' modern minimalist

forms and the accompanying texts' historical references, which provoke questions about the manipulability and stewardship of ancient history. Opening the exhibition, these works invite the audience to consider how knowledge is produced and shaped through acts of display and interpretation, and how memory is mediated.

海伦·卡尔
Helen Khal

- | | | | |
|---|--------------------------------|---|--------------------------------|
| 4 | 无题 <i>Untitled</i> 1980s | 5 | 无题 <i>Untitled</i> 1990s |
| 6 | 鱼 <i>Fish</i> 1990s | 7 | 无题 <i>Untitled</i> 1980s |

海伦·卡尔是 20 世纪 60 年代黎巴嫩艺术界的重要人物。她联合创办的黎巴嫩首家当代艺术画廊 Gallery One 为女性艺术家提供了展示的空间，包括埃特尔·阿德南、萨卢娅·拉乌达·舒凯尔与西蒙娜·法塔尔等。作为评论者、策展人与艺术家，卡尔在其生前却鲜少公开展出个人作品；而她留下的艺术实践，恰恰见证了其对现代主义的独特贡献，以及对黎巴嫩当代艺术生态的深远影响。在 20 世纪 80 至 90 年代创作的一系列《无题》作品中，她探索着多彩的抽象形式，以明快而充沛的色彩回应了自己对文学与抒情的追求。

Helen Khal was a key figure in Lebanon's 1960s art scene, co-founding Gallery One, the country's first contemporary art gallery. There, she gave space to female artists, including Etel Adnan, Saloua Raouda Choucair, and Simone Fattal. As a critic, curator, and artist, Khal rarely exhibited her own work in her lifetime, while her art remains a testament to her unique contribution to modernism and her influence on Lebanese contemporary art. Khal's vibrant pieces, such as the untitled works from the 1980s and 1990s, present colorful abstract forms that emphasize her fascination with color as an embodied reflection of her lyrical and literary pursuits.

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拉希德·阿拉因
Rasheed Araeen

8 - 12

出发之前（黑色绘画）
Before the Departure
(Black Paintings)
1963–1964

拉希德·阿拉因早年在巴基斯坦从事土木工程师的工作，在对周遭建筑形态的敏锐感受中，他开始探索几何与抽象的语言。借用网格布局这一极简主义的核心母题，阿拉因创造出极具潜能的空间：等边形式与对角线所具有的指向性力量相互作用；对角线如同一个观念性的“划痕”或“击痕”，在画面中生成一种迈向行动的动势。在作品《出发之前（黑色绘画）》中，类网格的形式层层嵌套成密集的“建筑景观”。仿佛只有通过不断的覆写和反复描摹，我们才能够真正理解空间。

Rasheed Araeen was trained as a civil engineer in Pakistan, where his fascination for architectural forms, inspired by his surroundings, fueled his investigation of geometry and abstraction. He used the central motif of minimalism, namely the positioning of a grid, to form a space of activist potential. Within this space, equilateral forms operate alongside the suggestive power of the diagonal, which acts as a conceptual strike mark moving into action. In *Before the Departure (Black Paintings)*, the grid-like forms assembled into dense architectural vistas as if the intelligibility of a space might be found only by continually drawing over it.

萨卢娅·拉乌达·舒凯尔
Saloua Raouda Choucair

13 绿色模块的构图
Composition with
Green Module
1950

14 互形
Interform
1960–1962

15 圆形构图
Composition with
a Circle
1952

16 渐进的节奏构成
Gradual Rhythmical
Composition
1953



13

萨卢娅·拉乌达·舒凯尔被视为全球抽象现代主义的重要先驱之一。她的创作灵感既来源于在埃及所看到的对伊斯兰几何形制、纹样与建筑的解构与重构，还有 20 世纪 40 年代，她在巴黎求学期间所接触到的抽象与古典绘画技法。在此呈现的三件绘画中，她进一步尝试通过抽象创作来追求超越性的抒情表达，色彩在其中起到了关键的作用：青绿、赭黄、橙、品红与黑色的形块仿佛在《渐进的韵律构成》中相互激荡、微微震颤。与绘画相呼应，她在 20 世纪 60 年代创作的雕塑《互形》同样以模块化的嵌合关系暗示结构存在的无限可能。

Saloua Raouda Choucair is one of the pioneering figures in abstract modernism globally. Much of her work was inspired by the deconstruction and re-codification of Islamic geometric forms, designs, and architecture she encountered in Egypt, as well as by the abstract and classical painting techniques she observed during her studies in Paris in the 1940s. In three of the compositions, she expanded her practice, engaged with abstraction for transcendent lyricism, with color playing an essential role. Teal, ochre, orange, fuchsia, and black shapes seemingly vibrate in *Gradual Rhythmical Composition*. Echoing with the interlocking forms of the drawings, the sculptures she made in the 1960s, such as *Interform*, suggest infinite possible architectures of existence.

萨米娅·哈拉比
Samia Halaby

17

啤酒刀
Beer Knife
1964

18

绿色和紫色
Green and Purple
1963

19

黄色方块
Yellow Square
1963

巴勒斯坦艺术家、学者与艺术史家萨米娅·哈拉比出生于耶路撒冷。1948 年，她随家人流亡至贝鲁特，又于 1951 年迁居美国。在这批创作于 20 世纪 60 年代的绘画中，她发展出一套严谨的几何语言，使抽象成为一种与现实再现进行协商的方法。她的抽象绘画并不强调装饰性，而是一种分析性的结构，旨在探索二维平面上的空间张力与运动感。置身于技术与社会变迁的语境，艺术家的创作强调观看本身及视觉的生成机制；作品也深受巴勒斯坦本土的文化肌理、植物与风景的影响。

A Palestinian artist, scholar, and art historian, born in Jerusalem and displaced with her family to Beirut in 1948, Samia Halaby relocated to the United States in 1951. In these paintings created in the 1960s, she developed a rigorous geometric language through which abstraction became a means of negotiating with the representation of reality. Rather than being decorative, the forms function analytically, probing

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how spatial tension and movement are generated within the picture plane. Engaged with technological and social developments, the artist foregrounds acts of seeing and visual perception while remaining deeply informed by Palestinian textures, landscapes, and native trees.

埃特尔·阿德南
Etel Adnan

21-24
由沙迦艺术基金会委任创作
Commissioned by Sharjah
Art Foundation

- | | | | |
|----|---|----|------------------------------------|
| 20 | 塔玛佩斯山 <i>Mount Tamalpais</i> 2015 | 21 | 树 <i>Arbres [Trees]</i> 2015 |
| 22 | 无题 <i>Untitled</i> 2012 | 23 | 无题 <i>Untitled</i> 2012 |
| 24 | 无题 <i>Untitled</i> 2013 | | |



21

埃特尔·阿德南是一位杰出的诗人、剧作家、散文家和视觉艺术家。六十余年间，她将抽象视作诗性的表达，以线条、形状、肌理与色彩等基本元素代替语言。在流亡与迁徙的生命经验中，艺术家不断构筑着“家”的归属感，亦试图捕捉稍纵即逝的现实世界。正如她将绘画视为诗歌的视觉延伸，艺术家运用织毯将她的绘画延展到纹理与材质之中。树的意象在织毯作品《树》中被提炼成明媚而抽象的形态，象征自然之绵延与坚韧。《塔玛佩斯山》中所描绘的山则位于美国加州的马林郡。对艺术家而言，这座山就像是她锚定回忆、冥想与存在的休憩之所，意义非凡。

Etel Adnan was a formidable poet, playwright, essayist, and visual artist. Over the course of six decades, she has used abstraction as a poetic expression, replacing words with elemental motifs of lines, shapes, textures, and colors. Diligently developing a sense of home in exile, she created a distinguished body of work seeking to capture the fleeting world of tumult and migration. Just as she saw painting as a visual extension of her poetry, Adnan regarded tapestry as a medium to extend her paintings into texture and materiality. In *Arbres [Trees]*, Adnan transforms the motif of trees into abstracted, vibrant forms to capture nature and its symbolic resonance as a site of resilience and continuity. The Mount Tamalpais in Marin County, California, as depicted here in the tapestry *Mount Tamalpais*, is not only a visual respite for Adnan but also a locus of memory, meditation, and presence.

阿里夫·埃尔·拉耶斯
Aref El Rayess

- | | | | |
|----|---|----|---|
| 25 | 希望的黎明（沙漠系列） <i>Fajer al Amal</i> (Deserts series) 1988 | 26 | 无题（沙漠系列） <i>Untitled</i> (Deserts series) 1988 |
| 27 | 无题 <i>Untitled</i> 1966 | | |

兼具雕塑家、画家与设计师身份，阿里夫·埃尔·拉耶斯是阿拉伯现代主义艺术家中极为多产的一位，其创作经历了殖民、去殖民及所谓后殖民时期。他的创作语言也在他于多座城市的旅行和旅居经验中持续发展和变化。《希望的黎明（沙漠系列）》与《无题（沙漠系列）》描绘了在朦胧又浓烈的色彩中浮现的沙丘与地理结构，属于他在1980年代移居沙特阿拉伯期间创作的宁静沙漠风景画系列。另一幅绘画《无题》的创作时间更早，体现了艺术家融合现实与超现实的兴趣。

Aref El Rayess, a sculptor, painter, and designer, was a prolific and eclectic Arab Modernist whose oeuvre spans the colonial, decolonial, and so-called postcolonial periods. His practice continuously evolved through the experiences and encounters of his travels and the extended periods he spent in cities around the world. Depicting the dunes and structures that emerge from colors both hazy and vibrant, *Fajer al Amal* (Deserts series) and *Untitled* (Deserts series) were among an extensive series of serene desert landscapes he produced in the 1980s when he moved to Saudi Arabia. The other work, *Untitled*, is an earlier example that demonstrates his interest in the intersection of realism and surrealism.

乔安娜·哈吉托马斯 & 哈利勒·乔雷格
Joana Hadjithomas & Khalil Joreige

28

伊士麦那
ISMRYNE
2016

由沙迦艺术基金会和巴黎国立网
球场现代美术馆共同委任创作
Co-commissioned by Sharjah
Art Foundation and Jeu De
Paume, Paris

通过表演、装置与纪录片等多种媒介，这对艺术家组合持续追问图像如何被制造、想象如何生成，以及历史如何被书写。基于私人与历史性的档案，他们的长期研究项目尤其关注不可见或缺席的历史所遗留下的痕迹。在作品《伊士麦那》中，乔安娜·哈吉托马斯与艺术家埃特尔·阿德南并坐对谈，拼凑彼此与共同“原乡”的关系。那是一个她们都从未踏足、却共同牵系的地方：士麦那（Smyrna，今土耳其伊兹密尔），两人的家族都曾从此地流亡。在她们的谈话间，一个世纪以来

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该地区剧烈的地缘政治变动与冲突被娓娓道来。最终，在诗歌、笑声与温暖的拥抱里，两位相隔世代艺术家感悟道：士麦那或许更适合被保留在想象中。

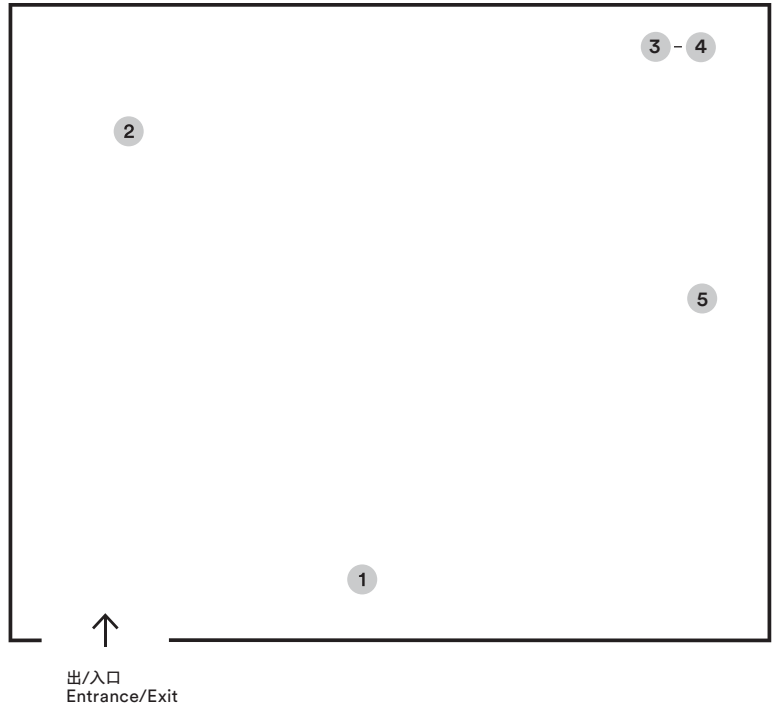
The artist duo interrogates the creation of images, the development of imaginaries, and the writing of history through various media, including performance, installation, and documentary film. They are known for long-term research based on personal or historical documents, with a particular interest in the traces of the invisible and absent histories. In *ISMIRNE*, Joana Hadjithomas sits with the artist Etel Adnan to piece together their relationships to the site of origin, and a place neither had ever been to—Smyrna (now Izmir, Turkey), from which both of their families had been exiled. Their personal exchanges foreground the epic geopolitical changes and conflicts in the region over the course of the century. Together, through poetry, laughter, and a warm embrace, the transgenerational duo concede that Smyrna is best left to imagination.

哈利勒·拉巴赫
Khalil Rabah

皮
Hide
2017

基于其在建筑、城市化和表演领域的长期积淀，哈利勒·拉巴赫试图构建替代性的历史与半虚构叙事，在流亡的语境中重思文化与故土。《皮》将土地视为记忆与物质的双重存在，将纺织品定义为文化与历史的载体。代际传承的纺织手工艺承载着地理信息，刺绣的纹样则指向巴勒斯坦的传统习俗，亦暗示着女性常被忽视的劳动。这件作品是艺术家正在进行的长期项目“巴勒斯坦之后的巴勒斯坦：巴勒斯坦自然历史与人类博物馆”（Palestine after Palestine: The Palestinian Museum of Natural History and Humankind）的一部分。作为一所想象中的机构，作品批判性地借用了西方博物馆的严谨模式，呈现出曾被掠夺、碎片化，却仍在生成中的巴勒斯坦“自然史”与“文化遗产”。

Khalil Rabah draws upon his deep engagement with architecture, urbanism, and performance to construct alternative visions and semi-fictional reimagining of history, exploring how culture and homeland may be reimagined in conditions of exile. *Hide* considers land as both memory and material, where geography is carried through textile, pattern, and inherited craft. Its embroidered forms evoke traditional Palestinian practices and the often-invisible labor of women, positioning textiles as carriers of cultural and historical knowledge. The work forms part of Rabah's ongoing project *Palestine after Palestine: The Palestinian Museum of Natural History and Humankind*—an imagined institution that adopts the rigorous academic formats of Western institutions, while presenting a fragmented, dispossessed, and imagined Palestinian “natural history” and “cultural heritage.”

展厅
Gallery 2

莫娜·哈图姆
Mona Hatoum

1

投影 (天鹅绒)
Projection (velvet)
2013



出生在一个巴勒斯坦家庭，莫娜·哈图姆于 1975 年黎巴嫩内战爆发之际离开贝鲁特，前往伦敦。自此，这段流亡的经历便根植于她的艺术创作。她的创作跨越多种媒介，却始终在这个充满动荡、不断陷入冲突的世界里，叩问人类境况的坚韧与脆弱。在作品《投影（天鹅绒）》中，她采用盖尔—彼得斯投影（Gall-Peters projection）技术呈现了一幅更接近真实比例关系和位置的世界地图，以挑战既有的制图规范。通过揭示地理制图如何将复杂性抹平，并扭曲人们对于空间与权力的理解，艺术家动摇了制图学的权威，亦呼吁观众重思地理、知识与权力关系的建构。

Born to Palestinian parents, Mona Hatoum left Lebanon for London in 1975 at the outbreak of the Lebanese Civil War, a displacement that deeply shaped her artistic perspective. With works spanning multiple

disciplines, she foregrounds the strength and fragility of the human condition in a world continually caught up in conflict and unrest. In this work, she employs the Gall-Peters projection—a world map that more accurately represents the relative sizes and positions of landmasses, to counter the dominant cartographic codes. By revealing how mapping practices flatten complexity and distort concepts of space and power, her work unsettles cartographic authority and prompts a reconsideration of how geography, knowledge, and movement are framed.

齐内布·塞迪拉
Zineb Sedira

2 沉没的故事
Sunken Stories
2018

由沙迦艺术基金会委任创作
Commissioned by Sharjah
Art Foundation



跨媒介艺术家齐内布·塞迪拉出生于巴黎，其创作常以自身作为阿尔及利亚移民后代的生活经验为线索，持续关注迁徙、离散与流亡的历史。《沉没的故事》将视线投向阿拉伯半岛内外，沿着海上的迁徙路线，追溯那些从未被讲述，或已被遗忘的故事。作品用透明树脂将破碎的木制单桅帆船模型封存，如同将在海上逝去的脆弱生命凝结成可见的遗骸。在漫长而沉默的迁徙中，那些为了生计与生存而踏上不归旅程的个体，已然消散于广阔的历史之中。

Born in Paris, Zineb Sedira is a multimedia artist whose practice engages histories of migration, displacement, and exile, often drawing from her biography as the daughter of Algerian immigrants in France. *Sunken Stories* foregrounds narratives that remain untold or lost along maritime routes of migration, within and beyond the Arab Peninsula. Presenting broken models of wooden dhows encased in clear resin, evoking vulnerability, risk, and lives lost at sea, the work attends to silences surrounding journeys undertaken in search of labor and survival, where individual lives dissolve into broader, unrecorded histories of passage.

哈桑·谢里夫
Hassan Sharif

3

沙漠 - A
Desert - A
1985

4

沙漠 - B
Desert - B
1985

哈桑·谢里夫是阿联酋观念与实验艺术的先驱。他的创作横跨行为、绘画、摄影与雕塑，常将现成物转化为具有系统性与累积逻辑的装置作品。20世纪80年代初，艺术家曾在沙漠地景中展开一系列行为实践。行走、跳跃、掷石，或隐没于沙丘，他借由简单而重复的动作，让身体介入时间与地形的节奏。此后创作的沙漠绘画，则延续了这一与自然对话：叠加的笔触构成仿若沙粒与沙丘般厚重而流动的绘画表面。在此，沙漠不再是被定格的风景，而是由运动、时间与记忆不断塑形的地貌。

Hassan Sharif was a pioneer of conceptual art and experimental practices in the United Arab Emirates. His diverse body of work encompassed performance, paintings, photographs, and sculptures, often involving the transformation of found objects into systematic, accumulative installations. In the early 1980s, Sharif undertook a series of performances in desert landscapes. Through simple, repetitive actions—walking, jumping, throwing stones, or disappearing over dunes—he engaged the body with the rhythms of time and terrain. His subsequent desert paintings embody this dialogue, with layered brushstrokes forming dense, shifting surfaces that evoke sand and dunes—capturing the desert not as a fixed image, but as terrain shaped by motion, time, and memory.

缺席与在场：
沙迦艺术基金会收藏展

阿克拉姆·扎塔里
Akram Zaatar

5

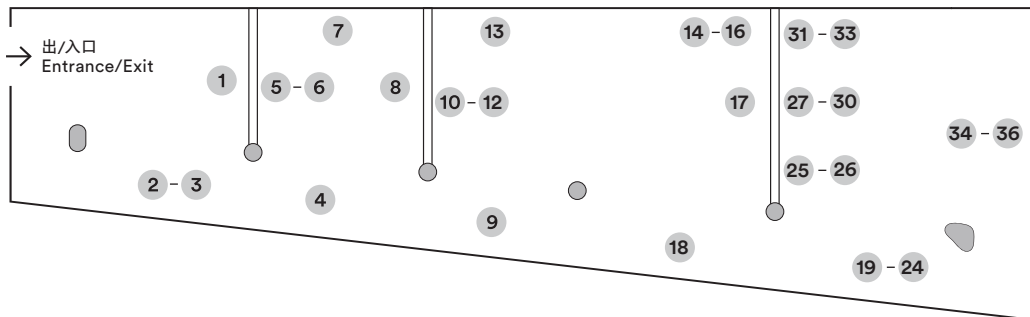
着陆
The Landing
2019

由沙迦艺术基金会委任创作
Commissioned by Sharjah Art Foundation
由巴吉尔艺术基金会、埃利·库里艺术基金会、阿联酋内政部和富士胶片中东公司支持
Supported by Barjeel Art Foundation, Elie Khoury Art Foundation,
Ministry of Interior UAE, and Fujifilm ME



阿克拉姆·扎塔里以影像、摄影装置与出版实践回应多重交织的议题。成长于黎巴嫩内战及其余波之中，他对图像的流通机制、历史的建构方式，以及个体生活与地缘冲突之间的关系保持着高度的敏感。《着陆》取景于沙迦一处建于 20 世纪 80 年代、于 1994 年废弃的住宅区 Shaabiyat Al Ghurayfah。影片跟随三位黎巴嫩实验音乐人进入这片已被沙漠淹没的地区，记录下他们游戏般的声音即兴行为，将废墟转化为感知与再诠释的现场。

Akram Zaatar creates videos, photographic installations, and publications on a variety of intersecting themes. Growing up during and after the Lebanese Civil War profoundly shaped his sensitivity to how images circulate, how histories are constructed, and how personal lives intersect with geopolitical conflict. *The Landing* is set in Shaabiyat Al Ghurayfah, a 1980s housing project in Sharjah abandoned in 1994 and was gradually reclaimed by the desert. The film follows three Lebanese experimental musicians exploring the site; their interactions and gestures become an acoustic and playful engagement with structure, space, and perspective.

展厅
Gallery 3

朱玛娜·曼纳
Jumana Manna

1

任何创新戏剧的舞台
*A Stage for Any Sort
of Revolutionary Play*
2016

在跨越影像、装置与雕塑的实践中，艺术家持续探讨被殖民的身体与土地所承载的权力结构。她的艺术实践涉及考古、农业与法律等领域中与保存、毁坏和再生有关的复杂问题。《任何创新戏剧的舞台》为本章节揭开序幕。在此，身体既承载记忆，也成为了一种转化的容器。作品由数件丰腴的石膏躯体形态构成，置于阶梯式木架之上。这些抽象化的器皿如同可被填充的身体，成为回响的空间，使声音得以穿透、扩散并向外延展。聆听便由此成为了一种消解分隔的行动。

Working across film, installation, and sculpture, Jumana Manna explores the power dynamics embedded in colonized bodies and lands. Her practice examines the complexities within archaeology, agriculture, and the law, engaging questions of preservation, destruction, and regeneration. *A Stage for Any Sort of Revolutionary Play* opens this section of the exhibition, where the body becomes both a stage for remembering and a vessel for transition. The work comprises voluptuous, plaster, body-like forms placed on a stepped wooden shelf. These abstracted vessels function as sites of resonance; forms that, like bodies, can be filled, allowing sound to pass through, spread within, and extend outward. Listening emerges as an act that collapses divisions.

缺席与在场：
沙迦艺术基金会收藏展

西蒙娜·法塔尔
Simone Fattal

2 战士
Warrior
2006

3 爱人
Lovers
1972



3

艺术家与出版人西蒙娜·法塔尔的创作深受阿拉伯地区的灵性传统、历史和神话谱系启发。她的作品往往潜藏社会与政治的暗流，围绕身份认同、民族主义，以及对叙利亚风景的个人记忆展开。与此同时，她的作品充满了诗意，横跨绘画、拼贴与雕塑，并以黏土、青铜、石材、陶土等光感不一的材料为媒介。《战士》以黏土塑形直立的躯干，借“人类源于尘土”的古老意象，传递生命脆弱而坚韧的本质；早期绘画《恋人》则赋予拟人的形态以感性欲望，亦被艺术家本人视为其创作生涯中极具辨识度的作品。

Artist and publisher Simone Fattal is inspired by the spirituality, history, and mythology of the Arab region. Her work contains socio-political undercurrents, exploring notions of identity, nationalism, and her memories of Syrian landscapes. Her poetic practice encompasses paintings, collages, and sculptures in clay, bronze, stone, and terracotta, among other luminous materials. A sculpture depicting a torso standing firmly upright, crafted from clay to evoke the symbolism of mankind's origin from earth, *Warrior* conveys the delicate and resilient nature of existence. The much earlier painting *Lovers* presents anthropomorphic figures in sensuous forms that the artist herself regards as “distinct” within her oeuvre.

卡玛拉·易卜拉欣·伊沙格
Kamala Ibrahim Ishag

4

我的植物（2）
My Plant (2)
1998

卡玛拉·易卜拉欣·伊沙格曾是非洲现代主义艺术相关议题的重要推动者。作为对苏丹传统审美具有革新意义的“水晶小组”（Crystalist Group）的共创成员之一，她常常在作品中探讨真实与虚拟、灵性与神圣等主题。《我的植物（2）》灵感源于自然，以深绿、褐色和低饱和灰调塑造出沉静、内省的氛围。画中的植物隐喻着人类的生命形态：在拥有生长潜能的同时，又深受外部环境的塑形与制约。

Path-breaking artist Kamala Ibrahim Ishag has had a profound impact on debates around modernist art in Africa. A cofounder of the Crystalist Group, which challenged traditional Sudanese aesthetic beliefs, Ishag

uses distinct artistic language to explore reality and duplicity, as well as the spiritual and the divine. Drawing inspiration from nature, *My Plant (2)* is composed of deep greens, browns, and subdued, low-saturation grays, creating a contemplative atmosphere. The plants depicted in the piece seem to metaphorically symbolize human life forms, suggesting that, like humans, plants possess the potential for growth while deeply conditioned by their external environment.

巴雅
Baya

5 无题
Untitled
1978

6 身着蓝红连衣裙的女人与蝴蝶
*Femme à la robe bleu et
rouge et papillons*
1986

年幼时便成为了孤儿的巴雅（巴亚·马希丁）是一名自学成才的艺术家。她深深扎根于阿尔及利亚的文化与传统，在日常生活繁盛而绚丽的织锦中，发展出了一套独特的视觉语言。以故乡的风景为灵感来源，巴雅在画面中描绘人物与承载深厚文化象征的动物之间的互动。在她的水粉作品中，装饰华美的女性形象常常被置于明亮的背景里。风格各异的服饰反映了不同世代女性的多样角色，例如母亲、艺术家、文化继承者和故事讲述者。画面将梦境般的想象融入日常生活的韵律，洋溢着奔放的气息。

Orphaned at an early age, self-taught artist Baya (Baya Mahieddine) developed her own artistic language in a lush, colorful tapestry of everyday life, deeply connected to her Algerian heritage and culture. Drawing from the landscapes of her hometown, Baya depicts figures engaging with animals rich in cultural symbolism. In these gouache works by Baya, elaborately adorned female figures are portrayed against vibrant backgrounds. The varied styles of the clothing reflect women from different generations embodying diverse roles, such as mothers, artists, cultural inheritors, and storytellers. The ebullient depictions are intertwined in dream-like imagery embedded within the rhythm of daily life.

缺席与在场：
沙迦艺术基金会收藏展

阿努尔·哈利菲
Anuar Khalifi

7 开幕
THE OPENING
2020

8 流转与定境
Talwin and Tamkin
2022

自学艺术出身的阿努尔·哈利菲非常以高饱和色彩建构一种超验的、新印象主义式的绘画。他笔下的人物往往具有自传意味，画面同时援引艺术史经典，将历史连接至当代。在双联画《流转与定境》中，他将西班牙艺术家弗朗西斯科·戈雅（Francisco Goya）关于战争暴力的图像加以抽象化，并与空旷的风景并置。取自阿拉伯语的标题指涉内在的转化与最终抵达的安定，意在引导观者进入画中男性人物的深层意识空间。作品《开幕》则在圣龛般的建筑空间中，呈现一位欢欣雀跃的男性形象，仿佛即将展翅高飞，折射出艺术家的内在世界。

Self-taught, Anuar Khalifi tends to use vivid colors to create transcendental and neo-impressionistic paintings that often feature figures with autobiographical elements, as well as key references to art-historical genres that bridge the past with the contemporary. The abstracted rendering of the Spanish artist Francisco Goya's images of wartime violence was juxtaposed with an empty landscape in the diptych *Talwin and Tamkin*, a title drawn from Arabic terms denoting states of shifting inner transformation and attained composure, to plunge the viewer into the intimate consciousness of the male figure. In the shrine-like setting of *THE OPENING*, a joyous male figure stretches out, much about to take flight, reflecting the artist's internal world.

法里德·拉沙伊
Farideh Lashai

9

无题，酸橙树
Untitled, Narenj Tree
1970s

法里德·拉沙伊是一位跨媒介艺术家、作家与翻译家。五十余年间，身处伊朗复杂的社会政治现实之中，她以富有表现力与抒情气质的抽象语言编织个人经历与生命叙事。早期作品多以自然为主题，宁静的风景似栖居之地，给予人心灵慰藉。于静观间，艺术家以细腻的手法描绘出《无题：酸橙树》中自然的画面。作品映射出她对宁静与治愈性环境的细致体察与探索。在伊朗本土常见的酸橙树，也可被读作她与“家”的隐秘联结，亦指向一处沉思、宁静与内省的精神空间。

Farideh Lashai was a multidisciplinary visual artist, writer, and translator whose practice spanned more than five decades. Weaving together

biography and personal narrative through expressive and lyrical abstraction, Lashai's art was deeply inflected by Iran's conflicted sociopolitical landscape. Her early works often centered on nature, portraying serene landscapes that evoke a sense of dwelling and solace. *Untitled, Narenj Tree* reflects Lashai's contemplative engagement and exploration of peaceful, restorative environments through her delicate approach to the natural world. The narenj tree, native to the Iranian landscape, can be read as a subtle emblem of Lashai's connection to home, suggesting a space for contemplation and an inward sense of reflection or stillness within her work.

艾哈迈德·莫尔西
Ahmad Morsi

- | | | | |
|----|--|----|---------------------------------------|
| 10 | 长着人眼与人腿的鸟 <i>Bird with Human Eye and Legs</i> 2011 | 11 | 女人头像 <i>Woman's Head</i> 1972 |
| 12 | 墙后 <i>Behind Walls</i> 1969 | 13 | 男人与儿子 <i>Man & Son</i> 1954 |



11

作为一位画家、诗人、版画家与艺术评论家，莫尔西自 20 世纪 40 年代至今创作了大量作品，其创作充满神话意象。兼具具象与想象，他的绘画构建了一个个动物与人类共存的世界。在这些世界里，看似琐碎的细节彼此牵引形成神秘的关系网络，回应着艺术家对超现实主义的深厚兴趣。这在《墙后》《女人头像》《男人与儿子》三件早期作品中已清晰可见。1974 年，艺术家迁居纽约，并开始将离散的经验与幽微的记忆纳入创作实践。在此之后，他所创作的绘画，包括《长着人眼与人腿的鸟》，常以图腾式的语言模糊潜意识与想象之间的边界。

A painter, poet, printmaker, and art critic, Morsi has created a diverse body of work rich in mythology from the 1940s to the present. Both figurative and fantastical, Morsi's paintings contain worlds where animals and humans share space. Accentuated by curious details, these elements merge to forge a mystical set of relations, reflecting his deep interest in surrealism, which can be seen in three of his early works, *Man and Son*, *Behind Walls*, and *Woman's Head* here. The painting *Bird with Human Eye and Legs* was created after his relocation to New York in 1974, during which the artist developed his practice around his diasporic experience and haunting personal memories. With totemic expressions, the paintings blur the line between the unconscious and the imaginary.

缺席与在场：
沙迦艺术基金会收藏展

萨拉赫·艾尔·穆尔
Salah El Mur

- | | | | |
|-----------|--|-----------|---|
| <p>14</p> | <p>订婚 <i>Engagement</i> 2015</p> | <p>15</p> | <p>职员 <i>The Officer</i> 2015</p> |
| <p>16</p> | <p>捕鱼时间 <i>Fishing Time</i> 2015</p> | | |

萨拉赫·艾尔·穆尔是一位定居开罗的苏丹艺术家，他的创作深受他在青尼罗河畔成长的经历影响。乡村的日常和持续变化的景观，让他很早便意识到静默的权力结构往往潜伏在习以为常的生活中。结合自身经验，艺术家以其收藏的苏丹肖像摄影为线索，完成了这三幅绘画。画面中，抽象的背景衬托彼此亲近又疏离的人物。他的创作一方面回应着苏丹的文化遗产，另一方面也与非洲及阿拉伯语境中的现代主义传统产生共鸣，并由此展开对归属感、乡愁与社会纽带等主题的沉思。

As a Sudanese artist based in Cairo, El Mur is shaped by memories of growing up along the Blue Nile, where rural life and shifting landscapes formed an early awareness of quiet politics embedded within everyday routines. Drawing from a personal archive of Sudanese portrait photography and his lived experience, El Mur constructs these three paintings that present figures who are simultaneously intimate and distanced against abstract backdrops. His works engage with the cultural heritages of Sudan, while resonating with modernist traditions across African and Arab contexts, reflecting on themes of belonging, nostalgia, and social bonds.

马尔万·卡萨博·巴奇（马尔万）
Marwan Kassab Bachi (Marwan)

无题
Untitled
2009-2010

马尔万·卡萨博·巴奇，俗称马尔万，是一位杰出的画家和教育家。他的后超现实主义绘画与德国新具象运动密切相关，将风景与肖像画融为一体，指向人的苦难处境。《无题》并非对个体面容的再现，而更像一种原始而被内化的精神状态：厚重的触感与情绪密度，使画面成为灵魂的显影。在跨越两年的时间里，艺术家反复回到同一画布，层层叠加颜料，构建出厚重而近乎雕塑般的画面质感。缓慢累积的笔触为画面带来心理与时间的厚度，仿佛在持续的自省、衰败与更新之间往复。

Known as Marwan, Marwan Kassab Bachi was a prominent painter and educator. His post-surrealist paintings, associated with the German New Figuration Movement, present landscapes and heads to convey the anguish of the human condition. Rich in texture and emotional depth, *Untitled* conveys a raw, internalized state—an embodiment of the soul rather than a portrait of the person. The dating of the painting across two years is significant: Marwan often revisited his canvases over long periods, repeatedly layering pigment to build a dense, almost sculptural surface. This slow accumulation of paint lends the work a psychological and temporal depth, suggesting an ongoing process of introspection, decay, and renewal.

海芙·卡赫拉曼
Hayv Kahraman

18

识别：面部毛发
Identification: Facial Hair
2016

以自身的离散经验为起点，海芙·卡赫拉曼的实践常以女性形象为核心。这些形象既有半自传性质，又保持着文化指向的模糊性。其多样而丰富的创作亦展现出一种包容性：建筑、记忆与性别等复杂议题彼此协奏、相互回应。在《识别：面部毛发》中，卡赫拉曼以法医取证的方式描绘了六个面孔一致、发型与面部毛发却各不相同的形象，暗示个体在身份秩序中的自我规训与遮蔽。

Drawing from her own experiences living in the diaspora, the artist's practice often includes depictions of female figures that are at once semi-autobiographical and culturally ambiguous. Her extensive body of work is also one of receptivity, in which the intricate phenomenology of architecture, memory, and gender are in concert. The six portraits represented here are repeated by Kahraman forensically, each identical face proffering differing hairstyles and facial hair, appearing as symbols of wary taxonomies of lives in search of disguise.

拉蒂夫·阿尔·阿尼
Latif Al Ani

19

在伊拉克摩苏尔尼微遗址
举行的时装秀
*Fashion show at the
Nineveh ruins in Mosul, Iraq*
1965/2026

20

伊拉克北部身着库尔德传统服饰
的妇女
*Women wearing a traditional
Kurdish costume, North Iraq*
1961/2026

缺席与在场：
沙迦艺术基金会收藏展

- | | |
|---|---|
| <p>21 巴格达国际妇女节庆祝活动 <i>Women's Day Celebration, Baghdad</i> 1962/2026</p> | <p>22 巴格达国际妇女节庆祝活动 <i>Women's Day Celebrations, Baghdad</i> 1962/2026</p> |
| <p>23 身着传统库尔德服饰的女孩 <i>Girl wearing a traditional Kurdish costume Photograph</i> 1963/2026</p> | <p>24 1960年巴格达音乐学院的音乐课 <i>Music lesson, School of Music, Baghdad 1960</i> 1961/2026</p> |
| <p>25 伊拉克巴格达的珠宝商 <i>Jeweller Baghdad, Iraq</i> 1961/2026</p> | <p>26 伊拉克北部的雅兹迪男子 <i>Yazidi man in the north of Iraq</i> 1960/2026</p> |

拉蒂夫·阿尔·阿尼被誉为“伊拉克摄影之父”。他以镜头记录了伊拉克在 20 世纪 50 至 70 年代间现代化与经济扩张背景下的社会面貌。从古代遗址与建筑奇景，到城市公共生活的日常景象，他勾勒出自己心目中伊拉克共和国的“黄金时代”。本次展出的多幅肖像，尤其是那些镜头对准库尔德与雅兹迪社群成员的照片，呈现了这个年轻国家的族群与文化多样性。其中，以残损遗址为背景的《在伊拉克摩苏尔尼微遗址举行的时装秀》展现了现代女性生活的独立与喜悦，生动地捕捉了“新伊拉克”短暂却耀眼的乐观时刻。

Latif Al Ani was known as the Father of Iraqi Photography. Throughout his career, he captured the nature of life in Iraq through photographs of the country's ancient ruins, architectural marvels, and public life, set against the backdrop of modernization and economic expansion from the 1950s to the 1970s, a time he described as the Republic of Iraq's "golden age." A selection of portraits shown here, including images of individuals from the Kurdish and Yazidi communities, celebrates the young country's ethnic and cultural diversity. For example, posing against the imperiled historical site, *Fashion show at the Nineveh ruins in Mosul, Iraq* exemplifies the modern moment of female independence and pleasure, poignantly capturing the radiant, albeit brief optimism of "New Iraq."

阿巴斯·哈比巴拉
Abbas Habiballa

- | | |
|--|--|
| <p>27 饮茶时间 <i>Tea Time</i> 1970/2026</p> | <p>28 欧拜伊德浪漫 <i>El Obeid Romance</i> 1970/2026</p> |
|--|--|

- 29 自绘背景前的自画像 / 喀土穆
*Self portrait with self painted
background/ Khartoum*
1970/2026
- 30 文化部的摄影教师 / 喀土穆
*Abbas Photography Teacher at
the Minister of Culture / Khartoum*
1975/2026

阿巴斯·哈比巴拉早年在苏丹文化部接受摄影训练，随后将镜头转向更贴近生活的场景。他记录家人与邻里平凡、亲密、值得庆祝的日常片段，映照出苏丹文化的多重面向。在禄来双反相机前，他如同舞台置景般精心地为这些肖像摄影作品构图。譬如《饮茶时间》定格下的平常瞬间，画面温润，流露出当地生活的暖意与从容。艺术家的摄影让苏丹的历史在制度档案之外，获得了更细密、也更动人的注脚。

Initially trained as a photographer at Sudan's Ministry of Culture, Abbas Habiballa went on to record the commonplace, intimate, and celebratory life moments of his family and neighbors across various facets of Sudanese culture. Captured on his Rolleiflex camera, his portraits were theatrically staged with subjects delicately arranged. For example, *Tea Time* captures the moment of a routine tea-drinking scene, tenderly offering a glimpse into the warmth of local living. His approach to photography presents a beguiling contrast between official and unofficial records of Sudanese history.

马达尼·A·A·加霍里
Madani A. A. Gahory

- 31 多重肖像 / 喀土穆
Multi Portrait / Khartoum
1984/2026
- 32 多重自画像 / 喀土穆
Multi Self Portrait / Khartoum
2015/2026
- 33 多重自画像 / 喀土穆
Multi Self Portrait / Khartoum
2015/2026

马达尼·A·A·加霍里是一位自学成才的摄影家，曾以自由摄影记者身份为苏丹及阿拉伯地区的报刊杂志供稿。在高强度的外勤与委派之外，他将闲暇时间投入对摄影工艺与影像技术的反复试验，并由此确立了自己的创作方向：回避数码加工与后期处理，仅凭相机本身制作超现实的摄影作品。主要的实验包括负光处理和直接在胶片上进行的多重银盐曝光。借此完成的多重自画像不仅展现了加霍里对这一媒介的钟爱，也在严谨的技术探索与宁静的诗意感受间取得了微妙平衡，并捍卫着摄影的真实性。

Madani A. A. Gahory is a self-taught photographer who trained as a freelance photojournalist for newspapers and magazines across Sudan

and the Arab region. Alongside his demanding assignments, he devoted his limited free time to experimenting with photographic techniques and camera-based technologies. He developed a singular ambition to produce surreal images using only the camera, deliberately rejecting digital manipulation and post-production. His experimental practice explores negative light and multiple silver exposures made directly on film. In addition to manifesting his devotion into this specific medium, these intimate self-portraits balance rigorous technical inquiry with a quiet poetic sensibility and a sustained commitment to photographic authenticity.

塔里克·阿尔-古赛因
Tarek Al-Ghoussein

34 无题 10 (D II 系列)
Untitled 10 (D II Series)
2009/2026

35 无题 9 (D II 系列)
Untitled 9 (D II Series)
2009/2026

36 无题 12 (D II 系列)
Untitled 12 (D II Series)
2009/2026

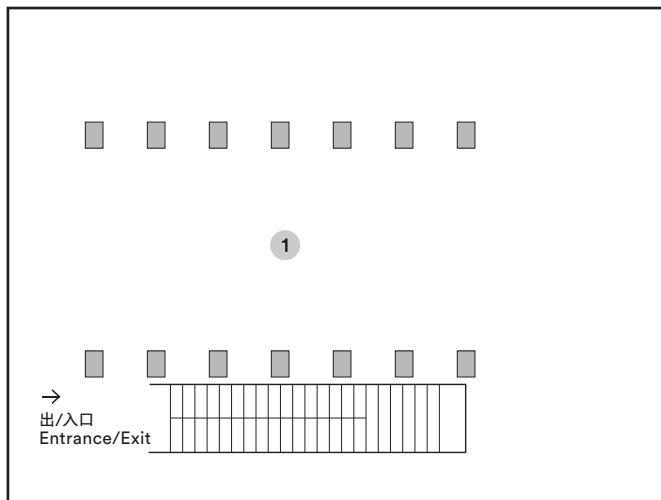


36

出生于科威特的巴勒斯坦移民家庭，塔里克·阿尔-古赛因的创作与巴勒斯坦的离散历史及身份认同的流动性密切相关。早期作品围绕土地、归属、记忆与边界等概念展开，后期作品则更聚焦于祖辈生活过的故土。他将自我肖像与行为艺术相结合，纳入摄影作品。在《无题（D II 系列）》里，他将个体孤独而渺小的身影置于广袤的沙漠之中，或立、或隐、或伏于一块篷布旁。这块用来搭建临时屏障的防水布构成了简易的边界。作品由此深入人物与环境的关系，唤起那些人为、往往短暂却足以制造隔离与压迫的边界经验。

Born to Palestinian exiles in Kuwait, Tarek Al-Ghoussein explored Palestinian displacement and the attendant mutable nature of Palestinian identity. Initially centering concepts such as land, belonging, memory, and borders, Al-Ghoussein focused on his ancestral homeland in his later works. He integrated self-portraiture and performance to produce images. In the photographs from the *D II Series*, a solitary figure, dwarfed by expansive desert landscapes, is positioned near, behind, or beneath a tarpaulin that creates makeshift barriers. The series delves into the relationship between subjects and their surroundings, evoking human-made, often temporary, boundaries that create a sense of confinement.

戏台 Pavillion



穆罕默德·优素福
Mohamed Yousif

1
黑色之作
Black Works
2012-2013

* 此作品另一系列展出于展厅3
外连廊处。
Another series of this work
is installed in the corridor
outside Gallery 3.

作为阿联酋美术协会与沙迦国家剧院的创办者之一，同时也是阿联酋最具代表性的雕塑家之一，穆罕默德·优素福将其对戏剧与抽象艺术的兴趣融为一体。优素福的早期创作以木雕为主，随后转向系列化的成套作品。通过重复的策略，他创造出一种动态的视觉对话，使观者的视线在作品间流动，从而营造出运动与连贯性的感受。《黑色之作》由工业物件改造而来的自行车车轮部件构成，在材料层面体现循环理念的同时，指涉沙迦地区工业化快速转型的现实。装置的主体宛如舞动的身体——在艺术家的阐释中，它们是女性承载代际、传递生命的隐喻。

As one of the founders of the Emirates Fine Arts Society and the Sharjah National Theatre, and among the UAE's most representative sculptors, Mohamed Yousif blends his profound interests in theatre and abstract art. Following a period of producing wooden sculptures, Yousif's practice shifted towards creating works in multiples. Through repetition, he generates a dynamic visual dialogue that guides the viewer's gaze across the work, evoking a sense of movement and continuity. Comprising distorted bicycles repurposed from industrial objects, *Black Works* touches on the artist's recycling ethos while also linking to the rapid industrial transformation in Sharjah. The forms resemble the dancing bodies that are described by the artist as metaphors for women carrying generations.

关于 About

沙迦艺术基金会 Sharjah Art Foundation



沙迦艺术基金会是当代艺术的重要推手，致力于在沙迦酋长国及周边地区推动、催化及制作当代艺术，并与全球艺术社群对话交流。基金会采纳实验性、多元化的项目模式，支持当代艺术的创作与展示，同时保存并发扬当地独特的文化风貌，鼓励各界认识和理解艺术能够起到的变革性作用。基金会发起的核心项目包括多年来举办的沙迦双年展、年度三月会议（March Meeting）、艺术家与策展人的赞助及驻留计划、实验性的委任作品、各类巡回展览与学术出版等。

沙迦艺术基金会成立于2009年。致力于为创办于1993年的沙迦双年展拓展新的项目，基金会自成立以来便是海湾地区艺术家及文化机构的重要资源，亦是本地、区内及国际当代艺术的桥梁。基金会全年在沙迦市内及酋长国各处举办展览、表演、放映会及教育活动，多选址于重新改造为文化与社区中心的历史建筑中，充分体现其对发展和维护沙迦文化生活和遗产的承诺。此外，基金会不断扩充藏品，支持全新的当代艺术创作与项目，亦表达了对本地及全球现代艺术家之先锋贡献的认可。

沙迦艺术基金会系依据酋长法令（Emiri Decree）成立的法定独立公共机构，资金来源包括政府拨款、国内外非营利组织与文化机构的资助、企业赞助及个人捐赠。胡尔·卡西米（Hoor Al Qasimi）担任基金会主席兼总监。所有展览均向公众免费开放。

Sharjah Art Foundation is an advocate, catalyst, and producer of contemporary art within the Emirate of Sharjah and the surrounding region, in dialogue with the international arts community. The Foundation advances an experimental and wide-ranging programmatic model that supports the production and presentation of contemporary art, preserves and celebrates the distinct culture of the region, and encourages a shared understanding of the transformational role of art. The Foundation's core initiatives include the long-running Sharjah Biennial, featuring contemporary artists from around the world; the annual March Meeting, a convening of international arts professionals and artists; grants and residencies for artists, curators, and cultural producers; ambitious and experimental commissions; and a range of travelling exhibitions and scholarly publications.

Established in 2009 to expand programs beyond the Sharjah Biennial, which launched in 1993, the Foundation is a critical resource for artists and cultural organizations in the Gulf and a conduit for local, regional, and international developments in contemporary art. The Foundation's deep commitment to developing and sustaining the cultural life and heritage of Sharjah is reflected through year-round exhibitions, performances, screenings, and educational programs in the city of Sharjah and across the Emirate, often hosted in historic buildings that have been repurposed as cultural and community centers. A growing collection reflects the Foundation's support of contemporary artists in the realization of new work and its recognition of the contributions made by pioneering modern artists from the region and around the world.

Sharjah Art Foundation is a legally independent public body established by Emiri Decree and supported by government funding, grants from national and international nonprofits and cultural organizations, corporate sponsors, and individual patrons. Hoor Al Qasimi serves as President and Director. All exhibitions are free and open to the public.

沙迦艺术
基金会收藏
Sharjah Art
Foundation
Collection

沙迦艺术基金会收藏始于为沙迦双年展及基金会各类项目所购藏与委约创作的作品。该收藏含括自 1920 年代至今的艺术运动，亦涵盖不断拓展的视觉与媒介形式。呼应沙迦作为重要区域贸易枢纽的历史，藏品体系犹如一个交汇点，以现当代艺术串联起多个地区的文化。重新书写艺术及其历史，并将其置于“南方 / 南方”与“东方 / 东方”视角的语境，沙迦艺术基金会收藏旨在推动艺术史轴心转向更具包容性、代际性与跨文化性的叙事语境。

The Sharjah Art Foundation Collection grew from the seeds of acquisitions and works commissioned for the Sharjah Biennial and the Foundation's programs. The artworks span art movements from the 1920s to the present in an ever-expanding range of visual culture and forms. Reflecting Sharjah's history as a major regional trade route, the Collection acts as a node that connects cultures through modern and contemporary art. Proposing a re-authoring of art and its histories as well as contextualizing it from a South/South and East/East perspective, the Collection offers a view that seeks to shift the axis to a more inclusive, intergenerational, and transcultural history.

沙迦
Sharjah

沙迦是阿联酋七国中的第三大酋长国，也是唯一连接阿拉伯海湾与阿曼海湾的地区。在酋长谢赫·苏尔坦·本·穆罕默德·卡西米 (Sheikh Dr. Sultan bin Muhammad Al Qasimi) 博士的领导下，沙迦展现出对艺术、建筑保育及文化教育的深厚承诺。拥有超过 20 家博物馆的沙迦，长期被认可为阿联酋的文化中心。1998 年，沙迦被联合国教科文组织选为“阿拉伯文化之都”，2019 年更获选为联合国教科文组织评选的“世界图书之都”。

Sharjah is the third largest of the seven United Arab Emirates, and the only one bridging the Arabian Gulf and the Gulf of Oman. Reflecting the deep commitment to the arts, architectural preservation, and cultural education embraced by its ruler, Sheikh Dr Sultan bin Mohammad Al Qasimi, Sharjah is home to more than 20 museums and has long been known as the cultural hub of the United Arab Emirates. It was named UNESCO's Arab Capital of Culture for 1998 and the UNESCO World Book Capital for 2019.

策展人 Curators

胡尔·卡西米
Hoor Al Qasimi

胡尔·卡西米 (Hoor Al Qasimi) 是沙迦艺术基金会的主席兼总监。她于 2009 年创立沙迦艺术基金会，旨在推动沙迦、阿联酋及国际间的当代艺术与文化交流。

自 2003 年起担任沙迦双年展总监以来，她为沙迦艺术基金会与诸多国际机构策划的重要展览包括第 15 届沙迦双年展 (2023) 和阿联酋艺术家哈桑·谢里夫 (Hassan Sharif) 的巡回回顾展 (2017-2018)，以及西蒙·法塔尔 (Simone Fattal)、拉希德·阿拉因 (Rasheed Araeen)、草间弥生、法里德·拉沙伊 (Farideh Lashai)、哈利勒·拉巴赫 (Khalil Rabah)、布赫拉·哈利里 (Bouchra Khalili)、艾米丽·卡拉卡 (Emily Karaka)、安东尼奥·迪亚斯 (Antonio Dias)、威廉·肯特里奇 (William Kentridge) 和乔治·塔克拉 (Jorge Tacla) 的个展。

卡西米还是国际双年展协会主席、沙迦非洲研究院主席以及沙迦建筑三年展的总监。她曾策划第二届拉合尔双年展 (2020)，并担任爱知三年展 (2025) 和第 25 届悉尼双年展 (2026) 的艺术总监。此外，她还担任沙迦创意区主席、沙迦全球研究大学及沙迦艺术大学的校长。2025 年，卡西米获得了由阿联酋法国大使馆授予的法国艺术与文学骑士勋章，并被阿拉伯联盟教育、文化和科学组织 (ALECSO) 任命为 2025-2026 年度阿拉伯文化特命大使。

Hoor Al Qasimi is President and Director of Sharjah Art Foundation, the public art institution she founded in 2009 as a catalyst for contemporary art and cultural exchange in Sharjah, the UAE, and internationally. Director of Sharjah Biennial since 2003, she has curated and co-curated major exhibitions for the Foundation and numerous international institutions, including the acclaimed Sharjah Biennial 15 (2023), the touring retrospective *Hassan Sharif: I Am The Single Work Artist* (2017-2018), and solo exhibitions of artists Simone Fattal, Rasheed Araeen, Yayoi Kusama, Farideh Lashai, Khalil Rabah, Bouchra Khalili, Emily Karaka, Antonio Dias, William Kentridge, and Jorge Tacla. Al Qasimi also serves as President of the International Biennial Association; President of The Africa Institute, Sharjah; Director of the Sharjah Architecture Triennial; head of Sharjah's Global Studies University; President of the Sharjah Creative Quarter; and President of the University of the Arts Sharjah. Al Qasimi curated the 2020 Lahore Biennial and was the Artistic Director of the 6th Aichi Triennale (2025). She is the Artistic Director of the 25th Biennale of Sydney (2026). She received the insignia of Officier de l'Ordre des Arts et des Lettres, conferred by the Embassy of France in the UAE. She was appointed 2025-2026 Ambassador Extraordinary for Arab Culture by ALECSO.

张震中
Damien Zhang

张震中，阿那亚艺术中心馆长。

他曾策划了维布克·西姆 (Wiebke Siem)、ikkibawiKrrr、佩恩恩、曹明浩和陈建军、杨沛铿、毛利悠子、阮纯诗 (Nguyen Trinh Thi)、加布里尔·库里 (Gabriel Kuri)、陶辉、希尔维·夫拉里 (Sylvie Fleury) 等艺术家的个展，以及“让她降落”、“出门写生！”等研究性群展。2023 年，他组织和策划了首届阿那亚大地艺术节。张震中于巴黎政治学院 (Sciences Po Paris) 获得政治学学士学位及传播学硕士学位。

Damien Zhang is Director of the Aranya Art Center. He has organized solo exhibitions with artists such as Wiebke Siem, ikkibawiKrrr, Payne Zhu, Cao Minghao and Chen Jianjun, Trevor Yeung, Yuko Mohri, Nguyen Trinh Thi, Gabriel Kuri, Tao Hui, and Sylvie Fleury, as well as research-based group exhibitions including “As She Descends” and “Paint for Life!”. In 2023, he curated the first edition of the aranya plein air art project. Damien Zhang received a Master’s degree in Communications and a Bachelor’s degree in Political Science from Sciences Po Paris.

图片/Images

伊曼·伊萨,《遗产研究 #5》(2015)
由沙迦艺术基金会委任创作
沙迦艺术基金会收藏
图片致谢沙迦艺术基金会

萨卢娅·拉乌达·舒凯尔,
《绿色模块的构图》(1950)
沙迦艺术基金会收藏
图片致谢沙迦艺术基金会

埃特尔·阿德南,《树》(2015)
由沙迦艺术基金会委任创作
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图片致谢沙迦艺术基金会
摄影: Danko Stjepanovic

莫娜·哈图姆,《投影(天鹅绒)》(2013)
沙迦艺术基金会收藏
图片致谢桑塔画廊

齐内布·塞迪拉,《沉没的故事》(2019)
由沙迦艺术基金会委任创作
沙迦艺术基金会收藏
图片致谢沙迦艺术基金会

阿克拉姆·扎塔里,《着陆》(2019)
由沙迦艺术基金会委任创作
由巴吉尔艺术基金会、埃利·库里艺术基金会、
阿联酋内政部和富士胶片中东公司支持
图片致谢菲尔·塞姆勒画廊

西蒙娜·法塔尔,《爱人》(1972)
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图片致谢沙迦艺术基金会
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艾哈迈德·莫尔西,《女人头像》(1972)
沙迦艺术基金会收藏
图片致谢沙迦艺术基金会
摄影: Danko Stjepanovic

塔里克·阿尔·古赛因,
《无题 12 (D II 系列)》(2009)
沙迦艺术基金会收藏
图片致谢艺术家

Iman Issa, *Heritage Studies #5* (2015)
Commissioned by Sharjah Art Foundation
Sharjah Art Foundation Collection
Image courtesy of Sharjah Art Foundation

Saloua Raouda Choucair,
Composition with Green Module (1950)
Sharjah Art Foundation Collection
Image courtesy of Sharjah Art Foundation

Etel Adnan, *Arbres [Trees]* (2015)
Commissioned by Sharjah Art Foundation
Sharjah Art Foundation Collection
Image courtesy of Sharjah Art Foundation
Photo: Danko Stjepanovic

Mona Hatoum, *Projection (velvet)* (2013)
Sharjah Art Foundation Collection
Image courtesy of Galerie Chantal Crousel

Zineb Sedira, *Sunken Stories* (2019)
Commissioned by Sharjah Art Foundation
Sharjah Art Foundation Collection
Image courtesy of Sharjah Art Foundation

Akram Zaatar, *The Landing* (2019)
Commissioned by Sharjah Art Foundation
Supported by Barjeel Art Foundation,
Elie Khoury Art Foundation,
Ministry of Interior UAE and Fujifilm ME
Sharjah Art Foundation Collection
Image courtesy of Sfeir-Semler Gallery

Simone Fattal, *Lovers* (1972)
Sharjah Art Foundation Collection
Image courtesy of Sharjah Art Foundation
Photo: Danko Stjepanovic

Ahmad Morsi, *Woman's Head* (1972)
Sharjah Art Foundation Collection.
Image courtesy of Sharjah Art Foundation
Photo: Danko Stjepanovic

Tarek Al-Ghoussein,
Untitled 12 (D II Series) (2009)
Sharjah Art Foundation Collection
Image courtesy of the artist

此次展览由沙迦艺术基金会主席兼总监胡尔·卡西米 (Hoor Al Qasimi) 与阿那亚艺术中心馆长张震中策划, 与沙迦艺术基金会助理策展人梅阿尔卡伊迪 (May Alqaydi)、高级研究员苏拉娅·克雷迪耶 (Souraya Kreidieh), 以及阿那亚艺术中心策展助理李方文、策展研究员李欣阳共同组织。此次展览由阿那亚艺术中心广州馆组织, 与沙迦艺术基金会合作呈现。

The exhibition is curated by Hoor Al Qasimi, President and Director of Sharjah Art Foundation, and Damien Zhang, Director of the Aranya Art Center, along with Assistant Curator May Alqaydi and Senior Researcher Souraya Kreidieh from Sharjah Art Foundation, as well as Curatorial Assistant Li Fangwen and Curatorial and Research Fellow Li Xinyang from the Aranya Art Center. It is organized by Aranya Art Center Guangzhou in collaboration with Sharjah Art Foundation.

合作呈现

In collaboration with



SHARJAH ART FOUNDATION



aranya
art center
阿那亚艺术中心
GUANGZHOU
广州

190 7603 9060
10:00 - 18:00
17:30 停止入场 Last entry at 17:30
周一闭馆 Tuesday to Sunday

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阿那亚艺术中心广州馆
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Jiulonghu, Huadong Town,
Huadu District, Guangzhou,
Guangdong Province, China