

انسان

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# Introduction

Language, a book in her father's library and from which she took pages on healing or rage and turned them into porcelain scrolls. The possibility afforded by the artist's book also plays a key role in the exhibition: the narrow concertina-like books of Hussein AlMohasen are installed across an entire wall; the sculptural forms of books of Dia al-Azzawi, Ghassan Ghaib and Nazar Yahya filled with poetry are a poignant reminder of the destruction heaped upon Baghdad, the city which also haunts Sadik Kwaish Alfraji which he brings to mind in the story of a single tree on a Baghdad street or in his meditation on exile Ali's Boat. Lujain Faqerah makes books which represent places of stillness, somewhere quiet. This is travel of the mind. While Muhannad Shono makes his book out of sand because sand chooses which stories to tell and which secrets to hide.

Creating Amakin has taken all of us who have worked on the exhibition on an extraordinary journey. We have been continuously inspired by the talented artists each one of whom has so generously invited us to share their makan, enriching us in the process. It is, however, the vision of Her Royal Highness Princess Jawaher and the members of SAC, whose belief in the power of art created 21,39, Jeddah Arts and it has been our great privilege to have been invited to share that vision for the 9<sup>th</sup> edition.

Venetia Porter

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In choosing and commissioning the works for the exhibition, I was strongly drawn to artists who work on paper, fascinated as I am by the process of drawing, the making of paper, the complexities of printmaking techniques. We see these processes in the collection of Safeya Binzagr, the wooden plates from which she made the prints, we see how a sketch becomes a print or a painting. Badr Ali too explores printmaking, his abstract drawings highlighting the peripatetic nature of what has been his makan these last years. Imran Qureshi creates his paintings, a contemporary take on the art of the miniature, on the special wasp paper using the traditional pigments employed by the painters of the Mughal courts. It is through paper that Sara Abdu explores self, memory and home creating drawings painted in Henna that take the shape of the mihrab niche in a mosque. Obadah Aljefri has kept notebooks since he was a child, they are a place of comfort and an introduction to his world. Manal AlDowayan found inspiration during the pandemic in The Jurisprudence of the Arabic

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<b>Safeya Binzagr</b>	œ> /
The Binzagr family house in Harat al-Sham (detail), al-Balad, Jeddah 769	€ • µ í%o ~ • œ j° ± œ š²
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36 • 26 cm	ì •
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<b>Shadia Alem</b>	« ^
'The bedouin knows...s 2000	"« ^ @i š"
Coloured inks and acrylic paint on paper	' \ - € , ÿ f ÿ • š € • Äÿ
42 • 30 cm	ì •
Courtesy Al-Mansouria Foundation	š ù í» š ± ° ¶š
<b>Bader Awwad AlBalawi</b>	« <
The shop of Ashraf Ali Khan, North Khobar, 2021	õ †ø “ œ® j µ
Digital photograph	š £ š ‘ á %o ‘ œ
<b>Asma Bahmin</b>	¶ °
Handmade paper, 2022	ì • „ í ‘ •

1. Moallaqat, 21, 39 Jeddah Arts 2019 conceived by Hamza Seraf and curated by Aya Alireza and Raneem Farsi  
 2. A.J Arberrry, The Seven Odes (London: Allen and Unwin 1956) 19 210  
 3. G.R Smith and Ahmad U. al Zayla'i, Bride of the Red Sea: a 10th/16th century account of Jeddah (Durham: Centre for Middle Eastern and Islamic Studies University of Durham 1984). <https://dro.dur.ac.uk/139/1/22CMEIS.pdf?DDD3>  
 4. Talal Hamzah [www.alsh3r.com/poems/view/1026](http://www.alsh3r.com/poems/view/1026)

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 . õ . ^ (A.J. Arberrry, The Seven Odes )London: Allen and Unwin 1956 .µ  
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 Smith and Ahmed U. Al Zayla> i, Bride of the Red Sea: a 10th/16th century account of Jeddah (Durham: Centre for Middle Eastern and Islamic Studies University of Durham 1984) <https://dro.dur.ac.uk/139/1/22CMEIS.pdf?DDD3>  
[www.alsh3r.com/poems/view/1026](http://www.alsh3r.com/poems/view/1026) çâ š £ .

# Badr Ali

# بدر علي

مساءً لمدة أربعة أيام. أنتجت مجلة مرئية، مثل كراسة للرسم، أوثق من خلالها الزمن، والأيام، والمشاعر."

إن عملية الرسم هي مفتاح اكتشافه ل مكانه الداخلي، وهي أداة معرفية يستخدمها في التعبير عن المشاعر العميقة والحقيقية، توضح عمليات تفكيره على نحو مرئي، والتي يجدها مستحيلة التجسيد بالكلمات. "أنتج نوعين من الأعمال - من الهام رؤيتهما كحوار فيما بينهما. فافتتاني بالرسم ليس كمنتج نهائي، وليس من المفترض أن يكون ذلك المنتج الفني ثميناً أو مثالياً - أعطني ضربات فرشاة، تجاعيد، فوضى، خطوط خام وخشنة - المجلة التي أرسمها أثناء سفري ممزقة، مباشرة من حقيبة الظهر، مقابل منتج فني آخر أعمل عليه بدقة - يمثل المظهر النهائي لأفكاري."

"إن أعماله الفنية هي استجابات للمواقع التي أتصل بها شخصياً. والرسومات التي أرسمها لا تجسد بالضرورة بالمعنى التقليدي، وإنما هي إيمائية، أثرية، مقصورة على فئة معينة - بمثابة استجابة للأحاسيس."

ولد في الولايات المتحدة الأمريكية، ونشأ في لندن، وقضى معظم حياته المبكرة في جدة قبل أن يعود إلى لندن لمدة أربعة عشر عاماً، وعاش في باريس لمدة ثلاث سنوات، حيث عمل كفنانون ومعلم مستقل، وعاش مؤخراً لمدة عامين في برلين: لقد أطلق بدر كلمة الوطن على عدد من الأماكن. ويستكشف مشروعه لهذا المعرض تجاربه في مدن مختلفة عبر وسيلة الرسم.

"دعيت للتفكير في المكان الخاص بي، وكان الصدى الطبيعي في المصطلحات الرئيسية لموجز المعرض:  
• تعيش هناك • عائلتك تنتمي إلى هناك • ذهبت إلى هناك  
• اكتشفت سحراً هناك • مكان يحركك • يحفز خيالك، ويجعلك تحلم • مكان حقيقي، أقرب إلى أو داخل خيالك."

"بالنسبة لي، فالمكان الخاص بي ليس بالضرورة مساحة مادية ملموسة - ولكنه "حالة من الوجود"، مرتبطة بالأحاسيس والمشاعر والاستجابات التي أستطيع زيارتها واستعادة تجربتها مرة أخرى."

تشكل سلسلة المدن التي قضى فيها بدر وقتاً خلال العام الماضي، الأماكن التي يستحضرها في العمل لهذا المعرض: برلين، باريس، لندن، فلورنسا، جدة. تختلف ردود أفعاله باختلاف المدينة، من لندن، حيث تتخذ عائلته مكان الإقامة، وحيث بدأ دراسته في كلية سانت مارتن للفنون في لندن، إلى جدة، المكان الذي يعتبره أصل ثقافته وتراثه، إلى فلورنسا التي اكتشفها مؤخراً، وعرف عن تاريخها الفني العريق فقط من الكتب والأفلام. "كانت تجربة غنية للغاية، حتى أنني لم أذهب إلى أي متاحف، بل كنت أتجول في المدينة من الساعة التاسعة صباحاً، وحتى التاسعة

ولد بدر علي في سان فرانسيسكو عام ١٩٩٢، وعاش في المملكة المتحدة وفرنسا وألمانيا والمملكة العربية السعودية. يتجذر فعل الرسم في ممارسته كرسام. سمحت له استكشافاته الأخيرة في تقنية الطباعة بتجربة نقل أفكاره على الورق إلى الشاشة الحريية، لإنشاء شيء جديد تماماً.

'My new artworks are responses to locations that I have a personal connection to. The drawings I create are not necessarily representational in the traditional sense, they are gestural, ethereal, esoteric – responding to sensations.'

Born in the United States, growing up in London, spending most of his early adult life in Jeddah before returning to London for fourteen years, living in Paris for three years where he worked as an independent artist and educator and most recently living for two years in Berlin: Badr Ali has called many places home. His project for this exhibition is an exploration of his experiences in different cities via the medium of drawing.

'I was invited to think about my *makan* and I naturally resonated with key terms in the exhibition brief: • You live there • Your family comes from there • Once went there • Found magic there • Moves you • A trigger to your imagination and it makes you dream • Somewhere real, close by or in your imagination.'

For me, my *makan* is not necessarily a physical, tangible space – but a "state of being" associated with sensations, feelings, and responses to which I am able to re-visit and re-experience.'

A series of cities Badr Ali has spent time in during the last year constitute his *amakin* that he evokes in the work for the exhibition:

Berlin, Paris, London, Florence, Jeddah. His reactions vary whether it is London where his family is based and where he began his studies at St Martin's School of Art, to Jeddah, a place he considers to be the root of his culture and heritage, to Florence he recently discovered and which he only knew of its rich art history from books and films. 'It was extremely overwhelming, to a point that I didn't even go to any museums, I literally was just walking around town from 9am to 9pm for four days. I have produced a visual journal, like a sketchbook, which documents time, days, feelings.'

The process of drawing is key to his discovery of his inner *makan*, a cognitive tool which he uses to express deep, genuine emotions and illustrate his thought processes in a visual form, that he finds impossible to do with words. 'I produce two kinds of work – and it's important for them to be seen in dialogue. My fascination with drawing is not as a finished product, it's not supposed to be a precious, perfect object – give me the smudges, all the crinkles, mess, the raw, rough lines – the journal I take around as I travel with rips, straight out of my backpack, versus something I work on meticulously – the final manifestation of my ideas.'

**Badr Ali** was born in San Francisco in 1992 and has lived in the UK, France, Germany and Saudi Arabia. The act of drawing is deep-rooted within his practice as a painter. His recent explorations into printmaking techniques have allowed him to experiment with transferring his ideas on paper to silkscreen, to create something entirely new.



