



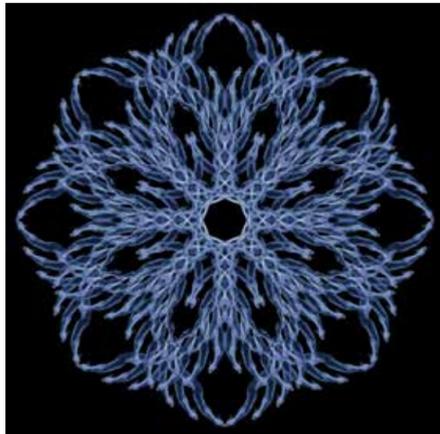
Leila Alaoui, *Souk of Boumia*, from the series, *The Moroccans*, 2011. Lambda print on aluminum, 59.1 x 39.4 in. Courtesy Fondation Leila Alaoui and Galleria Continua.



Sama Alshaibi, *Sisila*, 2013. Digital archival print, 27.5 x 39 in. Courtesy of the Artist and Ayyam Gallery.



Al-Moutasim Al-Maskery, *Tree of Life (An Old Tree Witness Over the Change of Time)*, 2016. Archival pigment print, 29 x 42 in. Courtesy of the Artist.



Hazem Mahdy, *Atman #11*, 2014. C-type print, 39 x 39 in. Courtesy of the Artist.



Lamya Gargash, *The Globe*, from the series *Documentation of Clubs in Abu Dhabi*, 2015. C-type print, 28 x 21 in. Courtesy of the Artist and The Third Line, Dubai.

tribe **ترايب**

Contemporary Photography from the Arab World

Curated by Janet Bellotto and Dr. Woodman Taylor
Coordinated by Sueraya Shaheen

November 10 - December 16, 2018
American University Museum at the Katzen Arts Center
Washington, DC

Tribe magazine was founded in Dubai by Publisher Mubarik Jafery and Photo Editor Sueraya Shaheen. As art consultant, with an expertise in photography, Shaheen coordinated this exhibition at the American University Museum in Washington, DC. *Tribe's* editorial team consists of Associate Editor Janet Bellotto, Assistant Editor Woodman Taylor and Editorial Assistant Emma Warburton. As the co-founders continued to build the character of the publication, various artists, photographers, historians, critics, curators, and institutions made contributions to support the vision of *Tribe*.

We would like to thank all the artists who instilled confidence in the curatorial vision by taking part in this exhibition: Adel Al-Quraishi; Afra Bin Dhaher; Ajlan Gharem; Alaa Edris; Alia Ali; Al Fadhil; Al-Moutasim Al-Maskery; Amani Al Shaali; Amina Benbouchta; Ammar Al Attar; Arwa Abouon; Arwa Alneami; Bashar Alhroub; Camille Zakharia; Ebtisam Abdulaziz; Farah Salem; Filwa Nazer; Ghada Khunji; Hassan Hajjaj; Hassan Meer; Hazem Mahdy; Heba Y. Amin; Ibi Ibrahim; Jalal Bin Thaneya; Jamelie Hassan; Jassim Al Awadhi; Joanna Barakat; Khaled Akil; Khaled Hafez; Lamya Gargash; Lara Atallah; Leila Alaoui; Maha Al Asaker; Mai Almoataz; Maitha Demithan; Manal AlDowayan; Mohammed Al Kouh; Mohammed Al Shammarey; Mustapha Azeroual; Nermin Hammam; Nora Alissa; Osama Esid; Rula Halawani; Sadik Kwaish Alfraji; Sama Alshaibi; Sara Naim; Shaikha Al Ketbi; Steve Sabella; Sultan Bin Fahad; Tammam Azzam; Tarek Al-Ghoussein; Toufic Beyhum; Wafaa Bilal; Yazan Khalili and Ziad Antar.

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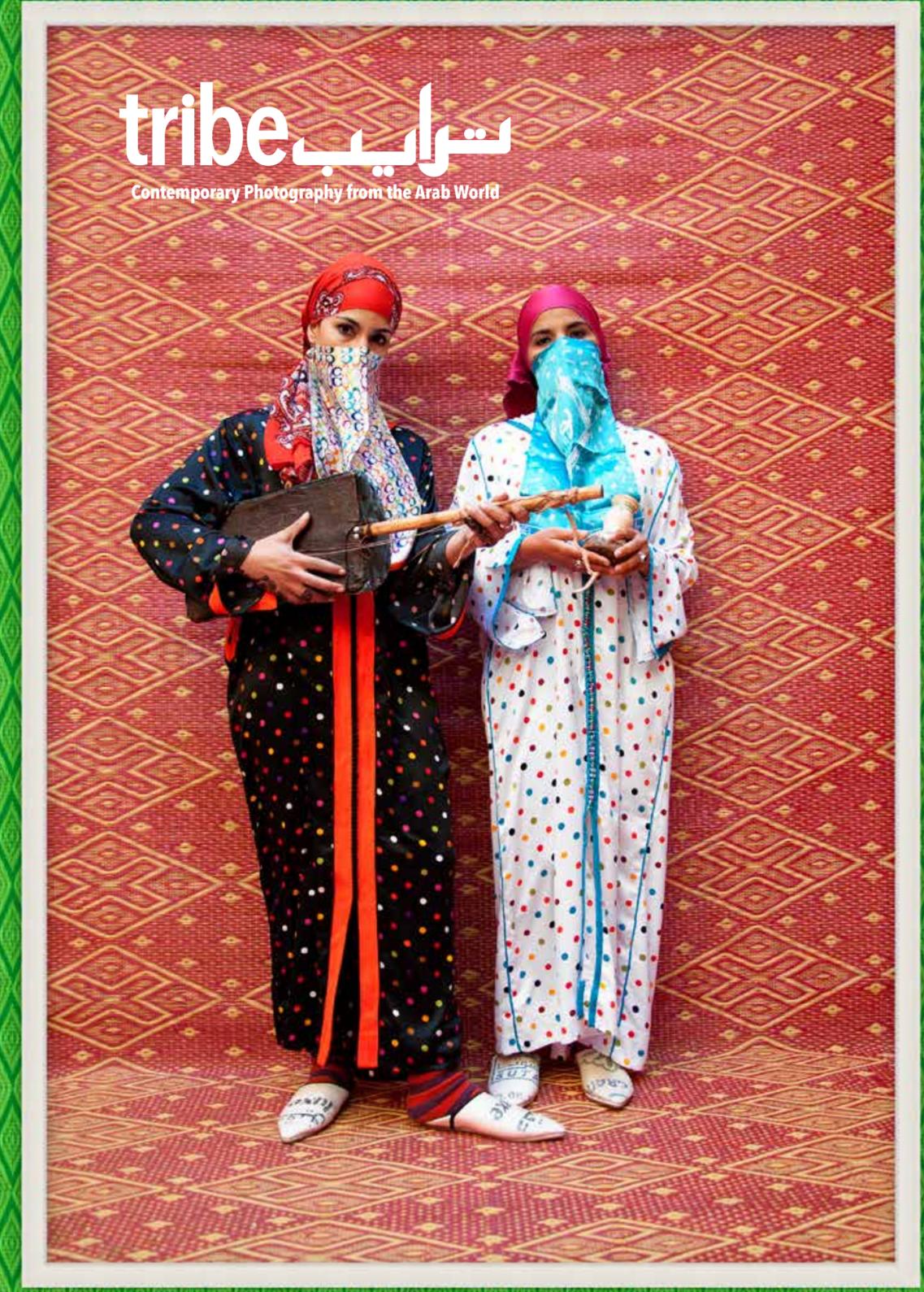
Cover: Hassan Hajjaj, *Meriem and Khadija Marmouche*, from the series, *My Rock Stars*, 2012. Metallic lambda print on dibond with wood and plastic mat frame, 54 x 40 in. Courtesy of the Artist and Salsali Private Museum, Dubai.



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Design: Lloyd Greenberg Design LLC



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Camille Zakharia, *Spring 3* (detail), 2013. Photomontage on arches paper, 40 x 20 in. Collection: LACMA. *Tribe's* cover image of issue 03.

Longing / Belonging

Some of the most moving images by these artists capture the intense feelings of longing expressed by individuals and their communities for the places from which they have left or were displaced. In Leila Alaoui's first documentary project, *No Pasara*, she followed young Moroccans aiming to slip across into Europe, leaving home in an act of self-exile.

Many photographers evoke memories of homelands left behind. In her *Imposter* series, Joanna Barakat reinserts herself as a child into the daily life of Palestine. Blurry, dreamlike images in Rula Halawani's *For My Father* series recreate the remembered resonance of places in Palestine when revisited decades

after leaving. In a dream narrative based on his nephew's drawing, *Ali's Boat* connects Sadik Kwaish Alfraji to Baghdad, a place he longs for while living in the Netherlands. Al Fadhil, himself a refugee from war-torn Iraq, aims for viewers' empathy with *Everyone Was a Refugee*.

Artists include: *Alia Ali; Al Fadhil; Bashar Alhroub; Joanna Barakat; Leila Alaoui; Rula Halawani; Sadik Kwaish Alfraji; Tarek Al-Ghoussein and Yazan Khalili*

Public Cultures

Aspects of public and popular cultures from the Arab world are incorporated into both the techniques and subject matter of other photographs. These images not only capture regional

Tribe: Contemporary Photography from the Arab World presents a selection of artists published within editions of *Tribe*, a magazine dedicated to covering developments in photography—in the expanded field—and new media from the Arab world.

During the last decade, institutions and individuals around the world have increasingly become interested in artists from the Middle East, North Africa and South Asia. Initially Bahrain, Egypt, Iraq, Jordan, Kuwait, Lebanon and Morocco were centers for innovative art practices. More recently, Dubai, Sharjah and Abu Dhabi in the United Arab Emirates (UAE) have played instrumental roles in the region by providing platforms for contemporary art. While 22 countries constitute the Arab League, artists in the exhibition live and work both within this geographic area as well as beyond, contributing to the cultural fabric of other countries including North America and Europe.

By expanding our appreciation and understanding of the variety of photographic practices creatively deployed by artists from the Arab world, through its publications and inaugural exhibition, *Tribe* places these accomplished artists on a global stage within the larger sphere of contemporary photography.

The exhibition contextualizes the expansive field of image-based work through six themes:

expressions of pop culture but also an aesthetics linked to public cultures.

Both Hassan Hajjaj's *My Rock Stars* series and Alaoui's *The Moroccans* series capture the colorful variety of everyday street life in their native Morocco. Hajjaj dresses his subjects in wildly colorful outfits and frames their portraits in objects taken directly from commercial pop culture. By contrast, in her series, Alaoui captures the authenticity of diverse individuals she encountered in Morocco's public spaces.

For Ghada Khunji, as well as Hajjaj, staged portraits of a variant Frida Kahlo express admiration for this iconic artist who, like themselves, referenced popular culture and bridged worlds in her hybrid identity. Many



Ebtisam Abdulaziz, *Women's Circles*, 2011. Digital prints on archival paper, 20 x 30 in. each. Courtesy of the Artist.

contemporary Arab photographers pursue their practice across various locations and in multiple countries, often expressing the hybridity they live.

In her touching diptych *I'm Sorry / I Forgive You*, Arwa Abouon captures that emotional moment when a couple make up by kissing each other's forehead, surrounded and adorned by ornamental patterns. **Artists include:** *Arwa Abouon; Ghada Khunji; Hassan Hajjaj; Leila Alaoui and Nermine Hammam*

Ritual and Emotion

As active members of different Arab communities, many artists use photography to evoke their perspectives on rituals and emotional constructs that operate within important aspects of their culture.

While Hazem Mahdy's *Atman* visually conveys the concept of unity

amongst religions by multiplying parts of his own body in interlocking geometries, Sama Alshaibi's image from her *Silsila* series evokes serenity in the act of prayer. Both Sultan Bin Fahad and Osama Esid's *Direction* as well as Ajlan Gharem's images of a community praying, from his *Paradise Has Many Gates* series, reference the importance of prayer. The monumentality of Adel Al-Quraishi's *Guardian* reflects the role given to Abyssinian eunuchs who hereditarily care for the Prophet Mohammed's tomb. Through his photograph *Sibee/ Water VII*, Ammar Al Attar references another tenet of Islam, to regularly donate for the benefit of others, here to fund a water fountain where anyone can drink freely.

Artists include: *Adel Al-Quraishi; Ajlan Gharem; Ammar Al Attar; Hassan Meer; Hazem Mahdy;*

Mohammed Al Shammarey; Nora Alissa; Sama Alshaibi; Sultan Bin Fahad and Osama Esid

Evoking Space and Place

Given the long history of conflict, migration and economic changes, certain places, be they in private homes or public spaces, evoke communal and cultural memories. These include ruins, economically charged urban spaces as well as culturally resonant landscapes, that at times also foreground a sense of political, personal or cultural loss.

While Jassim Al Awadhi and Jalal Bin Thaneya document the stark reality of abandoned sites along the history of economic development in the UAE, for Mohammed Al Kouh the nostalgia for the recent past is evoked by images of iconic but lost landmarks in Kuwait. Similarly, Lamy Gargash's project *Documentation of Clubs in Abu Dhabi* captures the institutional presence of buildings built after the oil boom. By using expired film, Ziad Antar's *Burj Khalifa* documents Dubai's most iconic building with a glittery appearance.

In his *Ashes* series, Wafaa Bilal reconstructs collected press photos of destructed domestic spaces. Both Tammam Azzam and Khaled Akil use destroyed urban centers in Syria as backdrops for superimposed images of incongruent realities—of Gustav Klimt's *Kiss* and a leaping *Pokémon* figure respectively. In Al-Moutasim Al-Maskery's *Beyond the Fogg* series, the landscape of frankincense trees evoke a sense of Oman's prosperous past.

Artists include: *Al-Moutasim Al-Maskery; Jalal Bin Thaneya; Jassim Al Awadhi; Khaled Akil; Lamy Gargash; Lara Atallah; Mohammed Al Kouh; Steve Sabella; Tammam Azzam; Wafaa Bilal and Ziad Antar*

Psychological Projections

A few artists have used a variety of techniques to express the psychological feelings and personal aspirations or emotions, not only of themselves, but also of others within Arab society. Identity, societal constrictions and cultural traditions are some of the issues addressed.

In Ebtisam Abdulaziz's *Women's Circles*, graceful figures constrained by white circles reflect women's challenges in society. Similarly, artists Amina Benbouchta, Amani Al Shaali, Maha Al Asaker, Mai Almoataz, and Manal AlDowayan focus on women's status. Benbouchta's *Chrysalis VI* is awkward and subversive, yet filled with metaphors in an empty space where ultimately the figure exists. By juxtaposing two negatives in her production process, Almoataz subtly evokes multiple physiological states in the women she depicts.

Toufic Beyhum, in his *Burqa* series, covers men's faces with a human sized falcon's hood, investigating falconry and potentially the calm needed today in positions of power. Yet through scanography Maitha Demithan looks at the strong cultural heritage of falconry, reanimating this sport connecting youth to their forefathers in *Ajyal – Generations Past/ Forward*.

Artists include: *Al-Moutasim Al-Maskery; Amani Al Shaali; Amina Benbouchta; Ebtisam Abdulaziz; Ibi Ibrahim; Maha Al Asaker; Mai Almoataz; Maitha Demithan; Manal AlDowayan; Sara Naim and Toufic Beyhum*

Imagined Futures

Using techniques of collage and image manipulation to promote innovative processes of image making, these artists imagine the future, the formation of new identities, nature and



Ghada Khunji, *FaRIDA 3*, 2017. Photo montage on fine art paper, 35.4 x 26.8 in. Courtesy of the Artist.

locations, as well as changes occurring in contemporary society.

Camille Zakharia has developed a unique and intricate collage technique that he uses to alter images into an evocative scenario to suspend the future and time. Mustapha Azeroual applies photographic processes to three-dimensional porcelain, dissecting and rearranging the image of trees. Collage continues in Khaled Hafez's animated video *Mirror Sonata in Six Kinetic Movements*, that explores Egyptian cultural symbols and codes. Whereas Alaa Edris manipulates

imagery to create urbanscapes of an imagined future for the UAE in her *Reem Dream* and *State* series. Heba Y. Amin's *Portrait with Theodolite I* series illuminates devices of observation that direct us to reconsider subjects and viewers' perceptions within the practices of photography in the contemporary world.

Artists include: *Afra Bin Dhafer; Alaa Edris; Arwa Alneami; Camille Zakharia; Farah Salem; Filwa Nazer; Heba Y. Amin; Jamelie Hassan; Khaled Hafez; Mustapha Azeroual and Shaikha Al Ketbi*

This exhibition is a selection of photography from the Arab world, which continues to evolve in exciting and engaging ways.