



la patinoire  
**Royale**

art floor



**HASSAN SHARIF**

EXPERIMENTS

07.04.17 > 27.05.17

Opening Tuesday 6<sup>th</sup> April  
at 7pm

© Hassan Sharif - Hats, 2016  
Ready-made hats and cotton rope  
290 x 210 x 200 cm

Courtesy Estate of Hassan Sharif and Gallery Isabelle van den Eynde - Image : Musthafa Aboobacker, Seeing Things, UAE

Curated by Hervé Mikaeloff

Exhibition organized with the support of the gallery Isabelle van den Eynde, Dubai

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## ● The exhibition



© Hassan Sharif- Zip Fastener No 1, 2016  
Zippers and cotton rope - 214 x 275 x 12 cm  
Courtesy Estate of Hassan Sharif and Gallery Isabelle van den Eynde - Image : Musthafa Aboobacker, Seeing Things, UAE

The Patinoire Royale is delighted to present Hassan Sharif's first solo exhibition in Brussels.

The monography "HASSAN SHARIF - EXPERIMENTS", curated by Hervé Mikaeloff in collaboration with the artist and organized with the support of the gallery Isabelle van den Eynde, Dubai, pays tribute this outstanding multidisciplinary artist. Born in 1951 in Iran but who lived most of his life in Dubai, Hassan Sharif is a key figure of today's Middle Eastern art scene.

This exhibition renders an overview of the artist's eclectic work offering a reflection on Sharif's array of explorations, from his early cartoons and performances to his recent paintings, drawings, sculptures and installations. The works included in the show continue his career-long investigation on where art can be found, what art is for, what our expectations are of it and how those limits can be usurped.

During his time in London (1979–84) where he studied at the Byam Shaw School of Art (now part of Central Saint Martin), Sharif was introduced to the non-elitism intermedia strategies of Fluxus as well as the chance and order theories of British Constructivism, which he was very quick to adopt in his experimentations, drawings and a number of performances.

He became known for his performances where he engaged in simple gestures, from jumping in the desert, walking, digging and standing, to pulling ropes between two rocks, Sharif deconstructs familiar meanings and plays with absurdness. The photographic documentation of these actions show us their simplicity and depict everyday activities that appear to be meaningless and out of place. It is the meaninglessness of these performances and their artist-centred practice that reveal the very strong Fluxus influences.

Using complex mathematical calculations based on randomly picked numbers and by allowing un-

predictability to take over the creation process, he constructed drawings referred to as 'Semi-Systems', which he continued to work on for the rest of his life. Ultimately, the artist utilises chance to dictate the final outcome. Sharif concentrated on a multiplicity of facets of this "chance", ultimately proving its paradoxical limitations.

Central to the artist's practice are his 'Objects', which he started creating in the 1980s using found industrial materials or mass-produced items purchased in markets and stores around the United Arab Emirates. By cutting, bending, grouping, and braiding these cultural artefacts together, Sharif deprives them of their functionality to enhance their aesthetic and political significance.

Probably the most precise outline of these core concerns can be found in Sharif's 2006 essay 'Weaving'. He writes about a "vulgar market mentality that flooded shops with consumer products" in his lifetime, a "consumer-society tsunami" that caused an acute upheaval in the so-called 'developing' world. His response, and the underlying purpose of his art, as he explains in Weaving, has been acts of 'redundant repetition': "I would continuously engage myself in boring, recurring and endless activities". 'Weaving', in its most rudimentary form of tying and bundling, without "strenuous physical activity nor unique skill", became his gesture.

Sourcing cast-off materials and readymade goods (plastic pegs and cheap sandals) from shops in Dubai, Sharif wove these accumulated objects together into freestanding heaps and wall sculptures (2009–16). Such cheap objects were an affront to the idea that art had to be an inherently valuable thing (a line of thinking he encountered when he first began exhibiting in the early 1980s in the UAE).



© Hassan Sharif - Pouches, 2016

Ready-made folded aluminium trays, stainless steel wire and beam - 620 x 130 x 130 cm

Courtesy Estate of Hassan Sharif and Gallery Isabelle van den Eynde  
Image : Musthafa Aboobacker, Seeing Things, UAE

"When I met Hassan in Dubai in 2014 and 2016, I discovered a few sketches of unrealised monumental sculptures that he wanted to create for his exhibition at La Patinoire Royale. The scale of these 'Objects' further reflects on Sharif's ideas of redundancy and uselessness," notes curator Hervé Mikaeloff.

Hassan Sharif is included in 'Viva Arte Viva' International Art Exhibition at the 57th Venice Biennale. A major retrospective dedicated to the artist will be held at the Sharjah Art Foundation in November 2017. His works are held in the collections of the Tate Modern, London, Guggenheim New York and Abu Dhabi, Sharjah Art Foundation, Centre Pompidou, Paris, Mathaf: Arab Museum of Modern Art, Doha, M+ Museum, Hong Kong and Fondation Louis Vuitton, Paris, among others.

Independent Art Consultant and Curator, Hervé Mikaeloff currently advises and curates for the LVMH group, and also corporate Foundation and private collections.

## HASSAN SHARIF (1951 - 2016)

### EDUCATION

1984 Diploma in Fine Art and Design, The Byam Shaw School of Art, London, UK

### SOLO EXHIBITIONS

- 2016 Hassan Sharif, Alexander Gray Associates, New York.  
Hassan Sharif: Objects and Files, Mathaf, Arab Museum of Modern Art, Doha.
- 2015 The Physical is Universal, gb agency, Paris, France  
Images, Gallery Isabelle van den Eynde, Dubai, UAE
- 2014 Hassan Sharif, Alexander Gray Associates, New York, USA
- 2013 Approaching Entropy, Gallery Isabelle van den Eynde, Dubai, UAE  
Hassan Sharif, Alexander Gray Associates, New York, USA  
Hassan Sharif, Works 1980-2012, Sfeir-Semler Gallery, Beirut, Lebanon  
Hassan Sharif, Level One, gb agency, Paris, France
- 2011 Hassan Sharif, Experiments & Objects 1979-2011, Qasr Al Hosn, Cultural Quarter Hall, Abu Dhabi, UAE
- 2007 Hassan Sharif, Sharjah Art museum, Sharjah, UAE
- 2009 Press Conference, 1x1 Contemporary, Dubai, UAE
- 1976 Caricature, Central Public Library, Dubai, UAE

### GROUP EXHIBITIONS

- 2017 Viva Arte Viva, 57th Venice Biennale, Venice, Italy.  
But We Cannot See Them: Tracing a UAE Underground 1988 – 2008, NYUAD Art Gallery, Abu Dhabi  
The Creative Act: Performance, Process, Presence, Guggenheim Abu Dhabi
- 2016 For an Image, Faster Than Light, 1st Yinchuan Biennale  
Portrait of a Nation, Abu Dhabi Music and Arts Foundation (ADMAF), Emirates Palace, Abu Dhabi  
Looking at the World Around You. Contemporary Works from Qatar Museums, Fundacion Banco Santander  
Do it [In Arabic], Sharjah Art Foundation, Sharjah  
1980-Today: Exhibitions in the United Arab Emirates, The Flying Saucer, Sharjah  
In Search of Lost Time, Brunei Gallery, SOAS University of London, London  
White Cube... Literally, Gallery Isabelle van den Eynde, Dubai  
34th Annual Exhibition, Emirates Fine Arts Society, Sharjah
- 2015 The Books of Asia II, Asia Culture Centre, Gwangju, South Korea  
Barjeel Art Foundation Collection, Whitechapel Gallery, London, UK  
A Prologue to the Past and Present State of Things, Del fina Foundation, London, UK  
1980 - Today: Exhibitions in the United Arab Emirates, The 56th Venice Biennale, Venice, Italy  
Sharjah Biennial 12: The past, the present, the possible, Sharjah Art Foundation Art Spaces, Sharjah, UAE  
Adventures of the Black Square: Abstract Art and Society 1915-2015, Whitechapel Gallery, London, UK
- 2014 /Seconds, Sharjah Art Foundation, Sharjah, UAE  
Artevida: Corpo, Museu de Arte Moderna do Rio de Janeiro, Brazil  
Une Histoire. Art, Architecture and Design from the 1980s to the Present, The Centre Pompidou, Paris, France  
Here and Elsewhere, New Museum, New York, USA  
International Biennial of Contemporary Art of Cartagena de Indias, Cartagena de Indias, Colombia  
Parallel Forms, gb agency, Paris, France
- 2013 MinD/Body: Body Art and Performance in the Gulf Area, DUCTAC, Dubai, UAE  
Broken Spaces: Cut, Mark, and Gesture, Alexander Gray Associates, New York, USA  
Trade Routes, Hauser & Wirth, London, United Kingdom  
Two Parallel Lines: Hassan Sharif and Luis Camnitzer, Satellite, Dubai, United Arab Emirates
- 2012 18th Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia  
MinD, DUCTAC, Dubai, UAE  
Systems and Patterns, The International Centre of Graphic Arts, Ljubljana, Slovenia  
Paper, Musée d'Art Moderne et d'Art Contemporain, Nice, France
- 2010 Interventions, Mathaf Arab Museum of Modern Art, Doha, Qatar  
Arab World Meets Zurich, AB Gallery, Zurich, Switzerland  
Dropping Lines, Salwa Zeidan Gallery, Abu Dhabi, UAE

- Vis Roboris, AB Gallery, Luzern, Switzerland
- 2009 Golden Gates, Contemporary Art from the Middle East, Paris, France  
ADACH Platform for Visual Arts, La Biennale di Venezia, 53rd International Art Exhibition, Venice, Italy  
It's Not You, It's Me, UAE National Pavilion, La Biennale di Venezia, 53rd International Art Exhibition, Venice, Italy  
Performance Art of the 1980s, A Comparison, The Prague Contemporary Art Festival, Prague, Czech Republic  
Across the Gulf, ARC Biennial, Brisbane, Australia
- 2008 Contemporary Emirati Art, Salwa Zeidan Gallery, Abu Dhabi, UAE  
Selected UAE Contemporary Artists Expo, Saragossa, Spain  
The Flying House First Group Show, Mashreq Bank, Dubai, UAE  
Season of Art, DIFC, Dubai, UAE  
The Flying House, Creek Art Fair, Al Bastakiya, Dubai, UAE
- 2007 The Emirates and Its Renowned Arab Artists, Dubai Community Theater and Art Center, Dubai, UAE  
The Masters, Royal Mirage, Dubai, UAE
- 2006 Window, 16 UAE Artists, Total Arts Gallery, Dubai, UAE
- 2005 The 7th Sharjah International Art Biennial, Sharjah, UAE  
Language of the Desert, Kunst Museum, Bonn, Germany  
Cultural Diversity, Sharjah Art Museum, UAE
- 2003 The 6th Sharjah International Art Biennial, Sharjah, UAE
- 2002 5 UAE, Ludwig Forum For International Art, Aachen, Germany
- 2001 The 5th Sharjah International Art Biennial, Sharjah, UAE
- 2000 The 7th Havana Biennial, Havana, Cuba  
The Contemporary Arts of the Arab World, Shoman Foundation, Darat Al Funun, Amman, Jordan  
Emirates Identities, French Cultural Center, Dubai, UAE
- 1999 The 4th Sharjah International Art Biennial, Sharjah, UAE
- 1998 The 7th Cairo International Biennial, Cairo, Egypt  
U.A.E Contemporary Art, Institute of Arab World, Paris, France
- 1997 The 3rd Sharjah International Art Biennial, Sharjah, UAE  
U.A.E Artists, French Cultural Center, Dubai, UAE
- 1996 The Six, Sharjah Art Museum, UAE
- 1995 The 2nd Sharjah International Art Biennial, Sharjah, UAE  
Emirates Arts, Sittard Art Center, Sittard, The Netherlands
- 1994 Five Artists, Emirates Fine Art society, Sharjah, UAE
- 1993 The 1st Sharjah International Art Biennial, Sharjah, UAE
- 1990 Exhibition of the Emirates Fine Art Society in the Soviet Union, Moscow, Russia  
The 3rd Cairo International Biennial, Cairo, Egypt
- 1986 Emirates Fine Art Society, Sharjah, UAE
- 1985 Emirates Fine Art Society, Sharjah, UAE  
Sea and Desert, Abu Dhabi, UAE  
Central Market, Sharjah, UAE  
One Day, Almarijah Art Atelier, Sharjah, UAE
- 1983 -/+ (Minus/Plus), Al Ahli Club, Dubai, UAE
- 1976 2nd Youth, Dubai National Theatre, Dubai, UAE
- 1974 1st Youth, Dubai National Theatre, Dubai, UAE

#### **PUBLIC COLLECTIONS**

Tate Modern, London

M+, Museum for Visual Culture, Hong Kong

Solomon R Guggenheim, New York

Guggenheim, Abu Dhabi

Centre Pompidou, Paris

Fondation Louis Vuitton, Paris

Mathaf: Arab Museum of Modern Art, Doha

Sharjah Art Foundation, Sharjah

JP Morgan Chase Collection

Sittard Art Center, Sittard

Aldar, Abu Dhabi

Barjeel Art Foundation, Sharjah

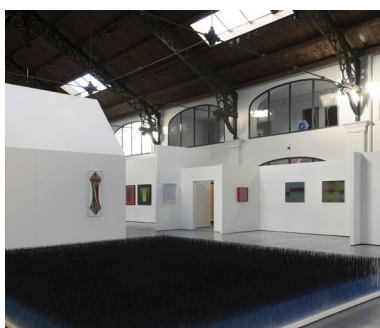
Ullens Centre for Contemporary Art, Beijing

## ● Previous exhibitions



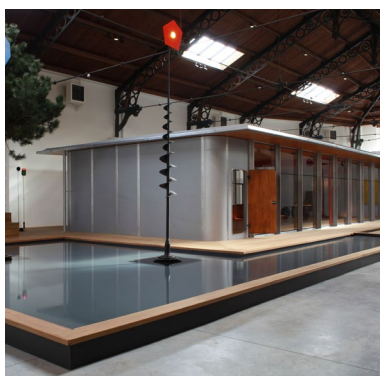
**La Résistance des images**  
Curated by Jean-Jacques Aillagon

Being deeply political and anti-establishment, the movement drew attention to, and became a continuation of, some of the great radical movements of the 60s, including the movement of May 68. It was mainly painting that was practiced, specifically resistance painting; works showed resistance to public places, oppression, imperialism, as well as moral resistance. It became a form in which freedom of thought, and reflections of freedom go hand in hand. It is this attitude that distinguishes, to a certain extent, Narrative Figuration from American Pop Art.



**Let's move!**  
Curated by Arnauld Pierre

The Patinoire Royale explores the history of kinetic art, from the year 1955 to the late 80s. It entrusted the exhibition commission to Arnauld Pierre, professor of contemporary art history in Paris-Sorbonne, assisted by Guillaume Picon, a historian, archivist and author of numerous scholarly works. Through a selection of over one hundred works divided among thirty artists, the exhibition « Let's move! » proposes, a still image of this remarkable movement of the 20th century's art history.



**Prouvé-Takis**  
In collaboration with François Laffanour

The exhibition presents an extraordinary construction by Jean Prouvé, from a more modern fabrication than his « emergency architectures ». This freestanding pavilion was designed in 1957 for the Institution Fénelon in Clermont-Ferrand, France. Entirely made of aluminium and glass panels, the facade allies modernity, lightness and transparency. A « forest » of Signaux by Takis is standing in a pool, shadowed by the parasol pine trees. This selection of masterpieces illustrates the diversity of the work of the artist, from Musicales to Télélumières including Télépeintures. Among steel, glass and electricity, Takis appears, as once said by Marcel Duchamp, « like a cheerful ploughman of magnetic fields and indicator of the soft iron railway ».



**De Fil(s) en Aiguille(s), Joana Vasconcelos**

Joana Vasconcelos has transformed this needle technique into a pure artistic expression, sometimes monumental, where lavishness meets quirkiness, in an approach not at all refuting eccentricity or excess, without foregoing delicacy and excellence.

The exhibition, of which several works have been especially produced by the artist's studio for this occasion, intentionally titled "De fil(s) en aiguille(s)", invites the spectator to weave in and out between an octopus's legs - larger than 25 meters - and then to confront oneself with the artwork "Douches", a curious assembly of textiled sculptures and mirrors.

