



# Civilizations: Under the Same Sky



Ras Al Khaimah  
Contemporary Art Biennale

**Ras Al Khaimah Art Biennale 2026, Al Jazeera Al Hamra Heritage Village**  
**Sheikh Saud bin Saqr Al Qasimi Foundation for Policy Research**  
**Executive Director: Dr. Natasha Ridge**

The exhibition catalog accompanies the Biennale:  
**Civilizations: Under the Same Sky**

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Research and Sharon Toval

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# Preface

Ras Al Khaimah Art was founded in 2013 and grown from a small festival of 30 emerging Ras Al Khaimah-based artists to become the emirate's cultural event of the year. This year, the Ras Al Khaimah Fine Arts Festival is reborn as Ras Al Khaimah Art. Beyond the Festival, Ras Al Khaimah Art is a beacon of creativity, nurturing year-round programs that ignite dialogue. We exist as a hub that empowers emerging creatives and the community through grants, masterclasses, and workshops to cultivate their crafts and talents.

For the Ras Al Khaimah Art 2026 Festival, we invite you to explore the grand narrative of Civilizations - both as relics of our shared past and as living frameworks shaping our present and future. Civilizations evolve through the intertwining of human decisions, innovations, and exchanges over millennia, giving rise to extraordinary achievements in art, architecture, philosophy, science, and governance.

From the ancient Silk Road routes that once connected Ras Al Khaimah to distant shores, to the modern metropolises defining today's global landscape, *Civilizations* examines how artistic expression has flourished across societies. The 2026 Festival celebrates the diversity of cultural forms alongside the shared aspirations that bind humanity together. As civilizations meet and merge, we ask: what endures, what transforms, and what new forms of art, beauty, and understanding emerge from this continuous dialogue? Join us on this captivating journey as we redefine the creative scene of our emirate and beyond.

**Dr. Natasha Ridge**

Executive Director

Sheikh Saud bin Saqr Al Qasimi Foundation for Policy Research

# Civilizations: Under the Same Sky

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Humanity has entered a profound transitional era, one in which uncertainty has become the prevailing condition and long-sustained illusions are collapsing one after another. This historical moment is marked by an accumulation of chaotic conflicts, prolonged wars, and the persistent circulation of hatred. Such instability is not only geopolitical; it is epistemological and cultural. Contemporary art inevitably mirrors this state of flux, responding with critical urgency not only to the content it addresses but also to the very foundations of artistic creation itself. Fundamental questions resurface: What is considered genuine art today? What defines authorship, intention, and human presence in an era of accelerated transformation?

More than a century after Marcel Duchamp's *Fountain* (1917), contemporary art appears to be consciously circling back toward traditional modes of thinking, making, and presenting. Craft, materiality, and embodied labor re-enter the artistic process, not as nostalgia, but as an assertion: a desire to affirm the human hand, the human gesture, and the human voice. This return is further intensified by the growing presence of artificial intelligence across multiple layers of artistic production. Faced with algorithmic creation, humans feel compelled to declare, once again, "I am not a robot." In this context, diversity emerges not as a challenge but as a vital strength.

The first edition of the Ras Al Khaimah Contemporary Art Biennale, *Civilizations: Under the Same Sky*, invites visitors to step into a constellation of experiential portals that reveal the richness and complexity of humanity's plurality. Through the exhibition, tribal rituals are reimaged through advanced digital tools; craft practices echo ancient traditions while remaining deeply contemporary; women's voices resonate across time and geography; and art's spiritual dimension unfolds across cultures. Alongside these perspectives, visions of the future emerge, provoking both hope and unease and raising essential questions about what lies ahead.

This first edition is presented as part of the RAK Art Festival 2026 and unfolds throughout the renewed Al Jazeera Al Hamra Heritage Village, the last remaining traditional pearling village in the Gulf region. Within this historically charged setting, internationally renowned multidisciplinary artists come together to open a shared space for reflection and encounter. Here, life is revealed as a vast and interconnected tapestry, woven from differences rather than uniformities. Civilizations are not presented as distant relics of the past, but as living, breathing, and organic frameworks, shaped by identity, memory, belief, and imagination.

The journey begins in the first pavilion, where visitors are immersed in spiritual and metaphysical dimensions. In his meditative video installation, Sutee Kunavichayanont gently decelerates time through fragile natural phenomena: raindrops touching the surface of a river, text slowly evaporating on a heated floor. Nearby, Stefano Cagol's performance on Norway's remote Golta Island, filmed beneath the midnight sun, confronts viewers with a moment of transcendence unfolding within a context of ecological fragility and planetary uncertainty.

Moving onward, photography opens new perceptual and conceptual horizons. Hicham Benohoud's *Acrobatie* series presents bodies contorted within domestic interiors, at once playful and constrained, revealing tensions between freedom and limitation. In contrast, Marie Hudelot's *Heritage* series transforms everyday objects into costumes and totemic forms, reminding us of the symbolic cultural power embedded in even the simplest materials.

Traditions throughout the Biennale are reimagined as vessels of memory, resistance, and continuity. Hannan Abu-Hussein's *Samandara*, a monumental tower of dowry blankets, honors the often-invisible labor of women while simultaneously evoking the mythic ambition of the Tower of Babel.

Sophie Abu Shakra's *CodeX* merges embroidery with digital coding, carving intricate patterns into olive tree wood and bridging ancestral craft with contemporary technological language. Questions of gender equality and social justice emerge powerfully in Samaneh Roghani's *Defiant Dancing Corps*, a maze of self-portraits mapping women's struggles, as well as in Kawita Vatanajyankur's performances, where her body becomes both tool and site, interrogating labor, consumerism, and entrenched gender roles. Simultaneously, the Biennale emphasizes the coexistence of multiple voices, ancestral and futuristic, intimate and collective. This resonance is felt in the haunting silence of abandoned instruments in Romain Thiery's *Requiem pour Pianos*, and in the tactile, handwoven textiles of Rotem Tamir, whose works dissolve the boundaries between traditional craft and contemporary sculptural form.

Looking forward, art and technology open speculative pathways into possible futures. Francesca Fini's *Posh on Mars*, an AI-based YouTube series, imagines new mythologies of survival, identity, and adaptation in an uncertain tomorrow, where the boundaries between fiction, technology, and belief continue to blur.

Ultimately, *Civilizations: Under the Same Sky* proposes that civilizations do not thrive through uniformity, but through multiplicity. Here in Ras Al Khaimah, beneath a shared sky, visitors are invited to see, to listen, to reflect, and to imagine together the worlds we might yet build.

Curator: **Sharon Toval**

# Participating artists:

Sutee Kunavichayanont

Stefano Cagol

Hannan Abu-Hussein

Hicham Benohoud

Marie Hudelot

Dadoune Miyazawa

Miguel Ripoll

Kawita Vatanajyankur

Samaneh Roghani

Kenji Kojima

Francesca Fini

Vincent Martial

Rotem Tamir

Romain Thiery

Yifat Bezalel

Thodoris Trampas

Sophie Abu Shakra

Gökçen Dilek Acay

Lupie Lup

Barak Rotem

# Outdoor exhibition



- Barak Rotem
- Marie Hudelot
- Hicham Benhoud

# Marie Hudelot

## The Heritage series

Marie Hudelot's *The Heritage series* is a symbolic collection of portraits inspired by her family's history. Combining masks, natural elements, and ritual objects, she explores themes of memory, femininity, resilience, and legacy. Through visually rich totems layered with cultural references, Marie merges still life with identity, reflecting the transmission of heritage across generations, rooted in both French and Algerian traditions.











# Barak Rotem

## Waiting for the Moon

*Waiting for the Moon* unfolds within the imagined world of a fictional tribe, observed on the night of a rare celestial event. Through a series of surreal yet hyperrealistic scenes, the work reveals fragments of their invented rituals, symbolic objects, and shared silences. By merging the documentary gaze with fully fabricated traditions, it reflects on the ways civilizations, real or imagined, are shaped by the interplay of differences, by what is preserved and what transforms.











# Hicham Benohoud

## Acrobatie

In *Acrobatie*, Hicham Benohoud invites Marrakech's famed acrobats, often seen in Jemaa El-Fna, to perform not in public squares, but in the tight, familiar spaces of their own homes. With family members sometimes looking on, living rooms and kitchens transform into surprising stages. Blending tradition, intimacy, and cultural heritage, Benohoud captures the shift between public spectacle and private life, revealing how ordinary Moroccan interiors can hold extraordinary stories.











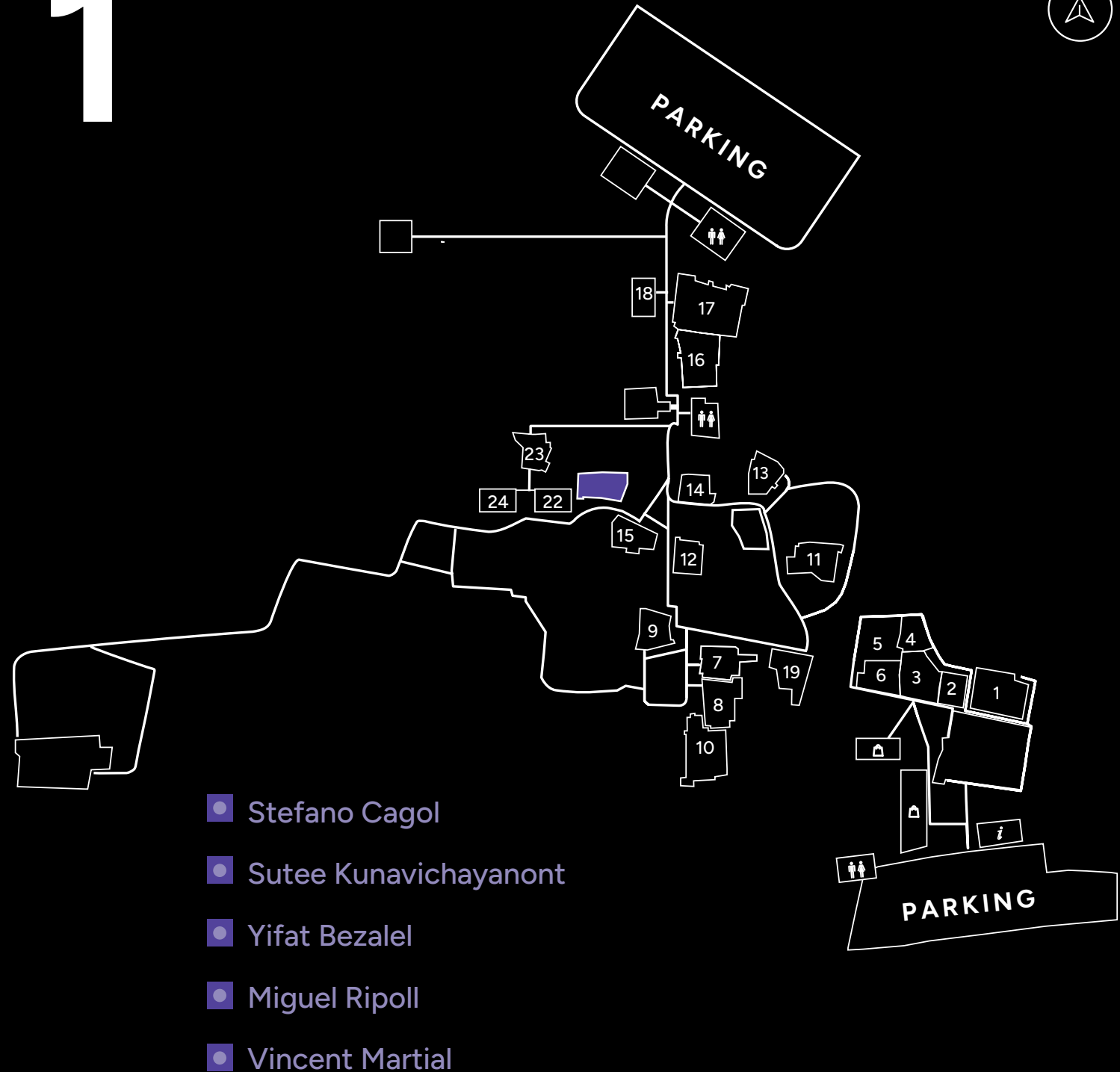
# Pavilion 1

## The Spirit Within

Since the dawn of time, human beings have sought meaning through their connection to the spiritual. Across cultures and generations, they have shaped belief systems, rituals, and values that not only define how we relate to the world but also reflect our inner selves.

The spirit finds expression in our relationship with nature, the languages we speak, the art we create, and the ways we perceive reality. These are more than cultural markers—they are echoes of the soul.

This pavilion invites visitors to enter a space where the intangible becomes visible, exploring how the spiritual and cultural converge to shape identity.



**PAVILION 01**  
**THE SPIRIT WITHIN**

بيناطى رأس الخيمة للفن المعاصر  
 Ras Al Khaimah Contemporary Art Biennale

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منذ فجر التاريخ، سعى الإنسان إلى إيجاد المعنى من خلال ارتباطه الروحيات. وأهم سمات هذه الروابط، تشكيل المعتقدات الدينية والطقوس والقيم التي لا تُفهم فقط كيفية تفكيرنا في العالم، بل تعكس أيضًا روحنا الباطنية. ويظهر هذا الوعي في لغتنا، في المعتقدات، والطقوس التي نختارها، في المعتقدات التي نؤمن بها، وفي الطرق التي نعيش بها، وفي الطرق التي نرى بها العالم.

**Artists**  
 Khalid Al-Sayid  
 Yusef Bishara  
 Stefano Cappel  
 Samir Elwan  
 Vincent Maril

الفنانون  
 خالد السعيد  
 يوسف بشارة  
 ستيفانو كابل  
 سامير إيلوان  
 فينسينت ماريل

ART

**PAVILION 01**  
**THE SPIRIT WITHIN**

بيناطى رأس الخيمة للفن المعاصر  
 Ras Al Khaimah Contemporary Art Biennale

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 يوسف بشارة  
 ستيفانو كابل  
 سامير إيلوان  
 فينسينت ماريل

ART



**PAVILION 02**  
**UNDER THE SAME SKY**

بيناطى رأس الخيمة للفن المعاصر  
 Ras Al Khaimah Contemporary Art Biennale

Over the past few decades, there has been a renewed commitment to traditional crafts, techniques, and materials. This is evident in the resurgence of hand-woven textiles, pottery, and metalwork. These crafts are not only valued for their aesthetic appeal but also for their cultural significance. They represent a link to the past and a way of life that is disappearing. Through their art, these craftspeople are preserving their heritage and sharing it with the world.

على مدى العقود القليلة الماضية، شهدنا نهضة جديدة في الاهتمام بالحدائق التقليدية، والتقنيات، والمواد. وهذا واضح في عودة شعبية النسيج اليدوي، والسيراميك، والحرف المعدنية. هذه الحرف لا تُقدَّر فقط لجمالها الجمالي، بل ولأهميتها الثقافية. فهي تمثل صلة بالماضي، وحياتنا التي تختفي. من خلال فنهم، يحافظ هؤلاء الحرفيون على تراثهم ويشاركونه مع العالم.

**Artists**  
 Ibrahim Al-Sayid  
 Haniya Al-Sayid  
 Yusef Bishara  
 Stefano Cappel  
 Samir Elwan  
 Vincent Maril

الفنانون  
 إبراهيم السعيد  
 هاني السعيد  
 يوسف بشارة  
 ستيفانو كابل  
 سامير إيلوان  
 فينسينت ماريل

ART

# Yifat Bezalel

## One Day

In the work *One Day*, Yifat Bezalel seeks to depict a divine presence emerging from the enduring ruins of history. Through her drawings, Yifat aims to placate the divine sorrow that pulses within us with the stroke of an artist's hand. A longstanding admirer of the creative wisdom of the Renaissance, she repeatedly sketches Michelangelo's *Pietà*. For Yifat, the *Pietà* represents partial divinity, and through this work, she aspires to tell the story of her contradictory land. "In this movement, I seek to highlight the sense of incompleteness and the difficulty of parting but, above all, the mournful act of simulating a home that is nothing more than a false home."









# Stefano Cagol

## Far Before and After us

Stefano Cagol confronts Earth's most ancient geological eras, shifting the gaze from human centrality to ecological balance. On Golta island, off Norway's rugged west coast, where Precambrian metamorphic rocks testify to the planet's earliest continental formations, the artist staged a solitary fire ritual during the summer solstice. Alone between land and sea, he ignited the dark rocks with the light of an SOS flare, its glow resembling molten lava—a gesture underscoring the fragility of human presence against nature's immensity. Cagol performed, filmed, and edited the work entirely by himself, continuing his long-term Arctic research, begun in 2010, which explores solitude, ritual, and the precarious balance between humanity and the environment.







# Sutee Kunavi- chayanont

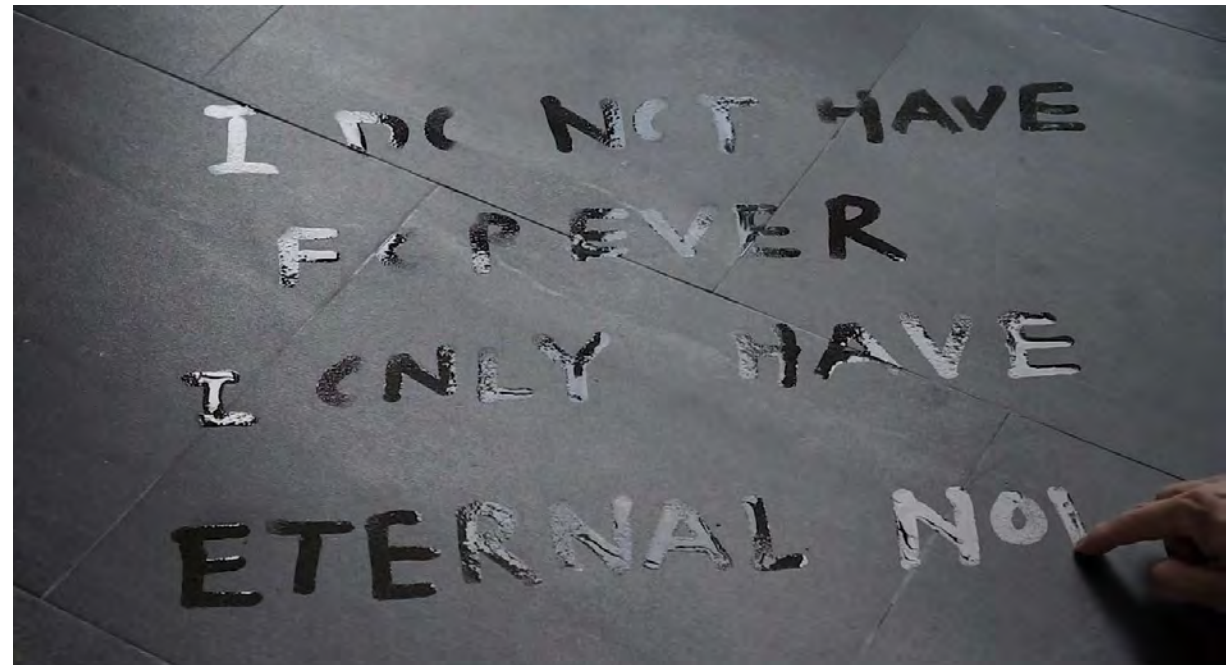
## Flooded Sky

This video playfully imagines the sky collapsing, though what we see is only its inverted reflection in a small lake. The dark surface suggests ambiguity: is it a deluge or a blessing of rain? The answer depends on geography and cultural perceptions of water. In dialogue with the first video, which inscribes words in steam, *Flooded Sky* grounds us in nature's own language. Both works explore water's ephemerality—life-giving yet potentially fatal—revealing its paradoxes through subtle, meditative images of presence, fragility, and transformation.



# I do not have forever, I only have eternal now

Water inscription: *"I do not have forever, I only have eternal now."*  
This phrase speaks to both acceptance and reassurance. It acknowledges the limits of human life while affirming the profound truth of presence. We carry memories of the past, yet they are no longer here; we imagine the future, yet it is uncertain. What remains is this very moment. The "eternal now" is not a metaphysical claim, but a reminder that the present is the only time we truly possess—and in that lies timelessness.

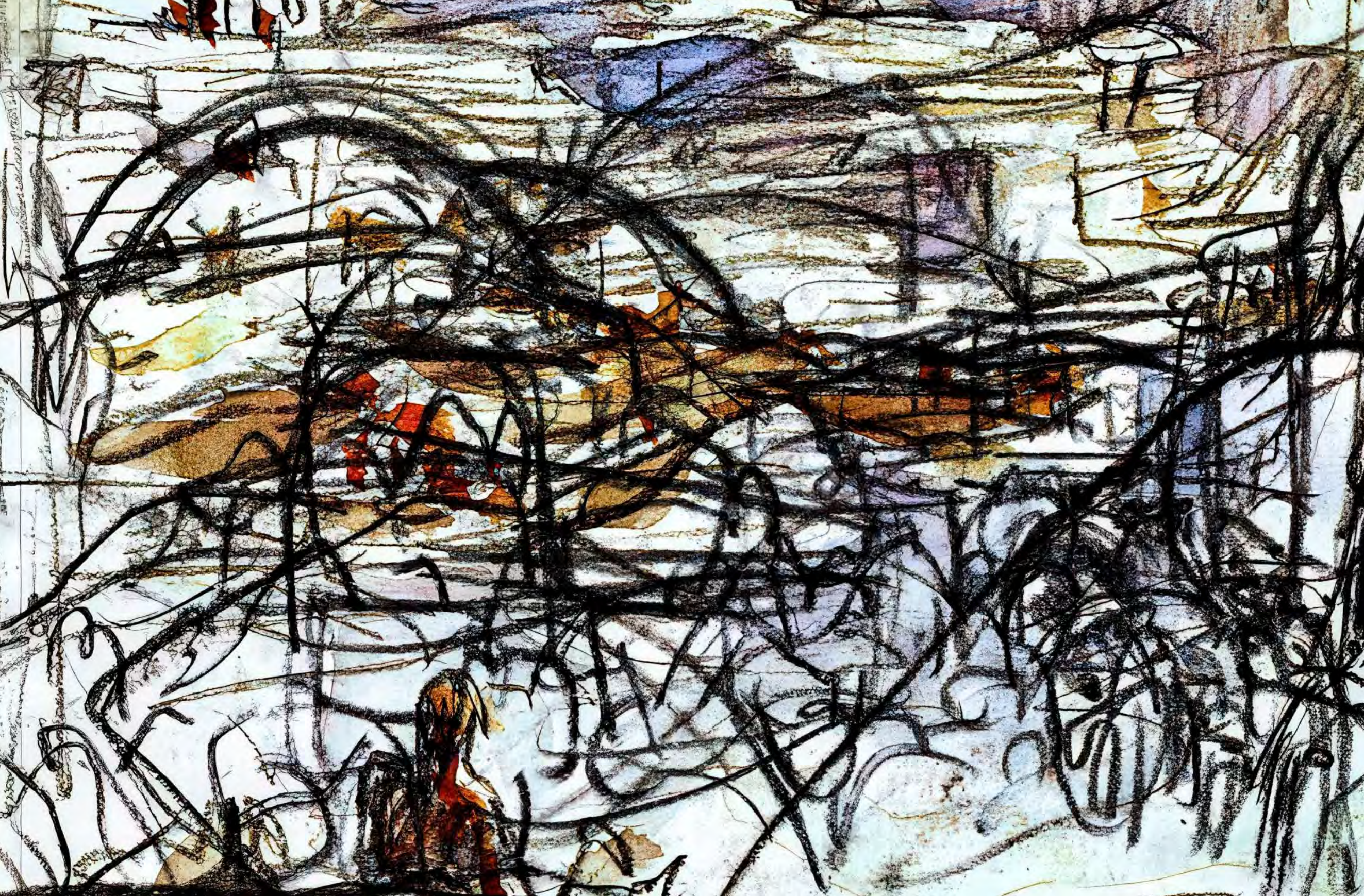


# Miguel Ripol

## Grand Tour

A collection of manually crafted post-figurative digital collages on hand-drawn large-scale paper, aided by machine logic, and inspired by the travels of Ibn Battuta in the 14th century. These drawings reflect on pressing contemporary issues such as post-colonialism, cultural appropriation, over-tourism, over-consumption, environmental degradation, mass migrations, and the concept of “the other”, inviting a reconsideration of authorship, history, tradition, craft, and visual truth at a moment when our cultural, aesthetic, and technological compasses are rapidly shifting.









# Vincent Martial

## Way to Silence

*Way to Silence* draws on anthropologist Wade Davis's concept of the ethnosphere—the sum of humanity's dreams, myths, and ideas since the dawn of consciousness. Like the biosphere, it is under severe threat, evident in the rapid disappearance of languages. A language is more than grammar and vocabulary; it holds a people's beliefs, identity, songs, and wisdom. Its loss is a loss of culture. This project is not a catalogue of endangered tongues but a transformation of their verbal fragments—interweaving sounds from diverse origins into a new, unintelligible language. Devoid of direct meaning, it invites listeners to respond through their own cultural lens, sparking unfamiliar emotions and interpretations born from the echoes of vanishing voices.







# Pavilion 2

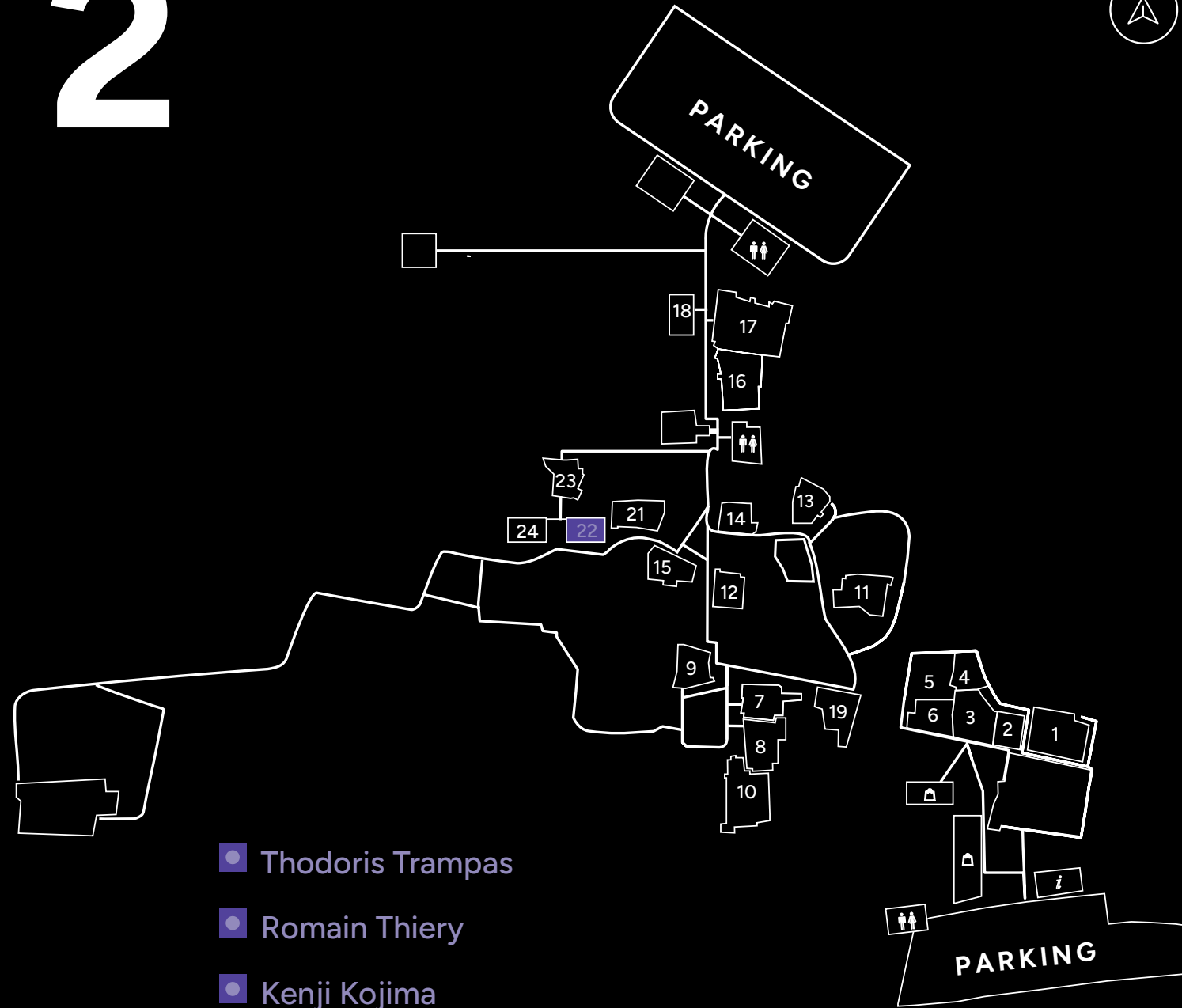


## Under the Same Sky

Over the past two decades, there has been a renewed appreciation for traditional crafts—objects once deeply rooted in heritage, tribe, and memory. But what happens when emerging technologies and artificial intelligence begin to shape the way we design, create, and think?

This pavilion explores that question through artworks that merge ancient sensibilities with contemporary tools. You'll hear the haunting sounds of abandoned pianos—symbols of Western musical grandeur—recorded in long-forgotten spaces.

These works reflect on the tension between cultural legacy and our fleeting presence on Earth. In the vastness of the cosmos, we are small. And yet, under one sky, we remain connected.



- Thodoris Trampas
- Romain Thiery
- Kenji Kojima
- Dadoune Miyazawa
- Sophie Abu Shakra



# Thodoris Trampas

## The Cocoon of the Butterfly

A video performance that offers a profound allegory of human life through the story of the butterfly and its cocoon. It explores the fragile threshold between confinement and transformation. Through a ritual of enclosure, the artist examines the body as both a prison and a vessel of metamorphosis. The work reflects on resilience, vulnerability, and the eternal cycles of becoming, using natural metaphors to address human struggle and renewal. It questions whether pain and adversity, when wisely embraced, can become a source of strength. Transformation, as a necessary act of destruction and rebirth, invites us to reframe our perspectives and reconsider the meaning of change in life.







# Romain Thierry

## Requiem pour pianos 131 (Hungary) 2022

Built at the end of the 19th century, this Hungarian manor was once the heart of a vast estate. Its English-style park, home to nearly a hundred rare tree species, reflected the sophistication of its owners. Transformed in the 20th century into administrative offices, it gradually lost its purpose and was eventually abandoned. Today, all that remains is this forgotten



# Requiem pour pianos 132 (Hungary) 2022

Built in the early 20th century by the Berzsényi family, this Secession-style manor once presided over a vast English park. Nationalized after World War II, it was successively turned into a school, a children's home, and an administrative center, while its owners fled before the advance of Soviet troops. Deprived of its role and its masters, it now lies abandoned. All that remains inside is this magnificent Josef Grund piano, photographed and recorded note by note by the artist.



# Requiem pour pianos 142 (Italy) 2024

It is within this centuries-old Italian villa, located in the very heart of the city, that a Fratelli Colombo upright piano lies hidden. Behind its high walls once stretched a vast secret garden, invisible from the outside. Crossing its threshold feels like stepping into a suspended world, a parenthesis in time. The room you see is the most majestic of the villa: a neo-Baroque salon adorned with frescoes, gilded ornaments, and deep red draperies. It once embodied the splendor and magnificence of aristocratic receptions. Today, the entire building stands on the brink of collapse.



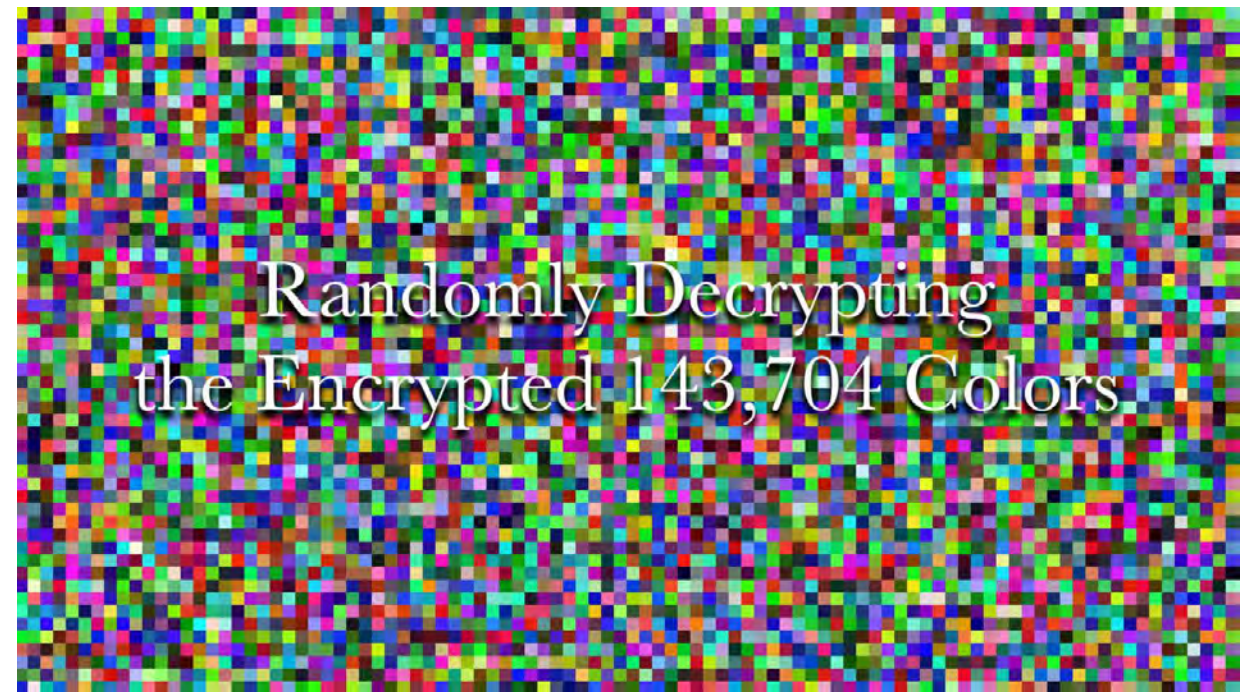


# Kenji Kojima

## Begins with Chaos – Lascaux

Kenji Kojima's digital project traces human perception from prehistoric cave paintings to the digital age, where all media are encoded in binary. It explores "Chaos and Order," "Perception and Recognition," and "New Value by Technology." The chaotic mosaics, encrypted with random numbers using bitwise XOR operations, symbolize how sensory organs filter and construct reality. Decryption reveals images of the Lascaux paintings, highlighting the emergence of meaning from chaos. Kojima translates the paintings' color data into musical notes, linking visual and auditory perception, inspired by artists like Scriabin and Kandinsky. Kojima emphasizes that digital art's true nature lies in its infinite reproducibility. His work redefines art, suggesting that reconnecting art with intrinsic meaning can help revitalize both culture and the environment.

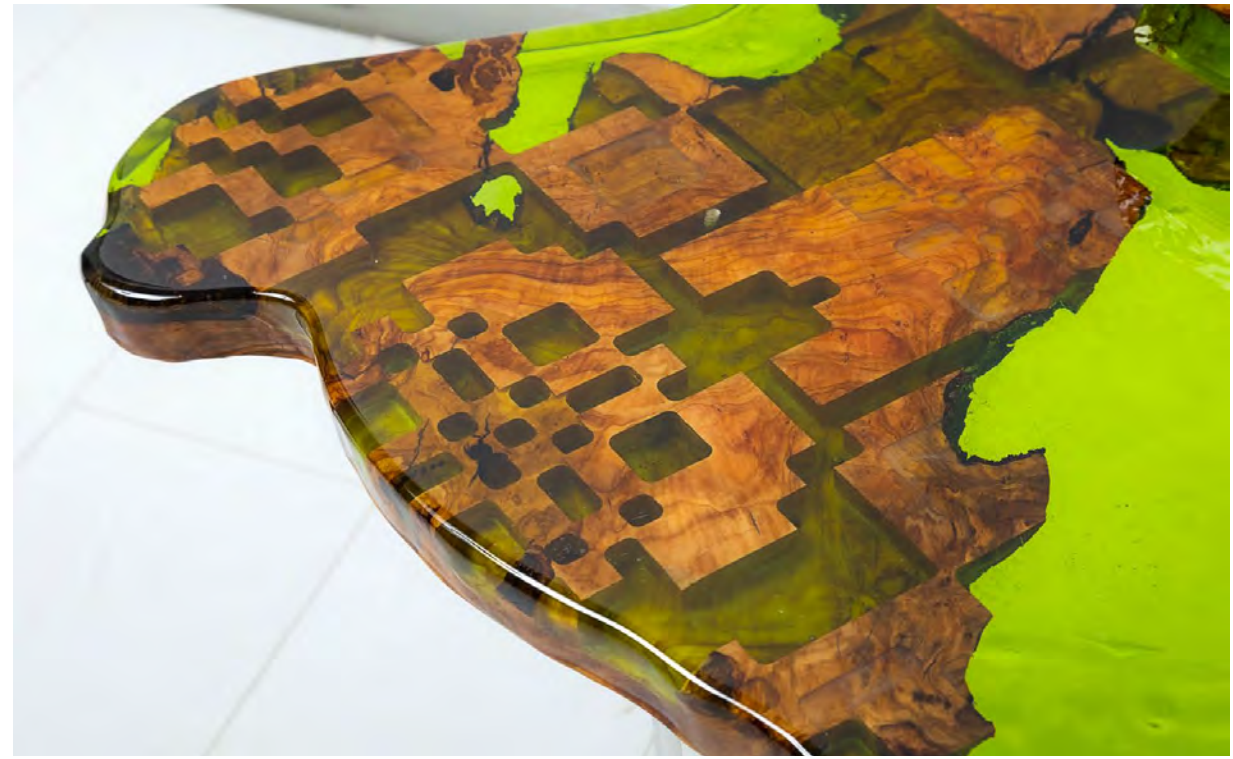




# Sophie Abu Shakra CODX

In this work, Sophie Abu Shakra explores “craft” in the digital age. She codes a CNC milling machine to translate Palestinian embroidery patterns into 3D carvings on olive wood, where color values define depth. The process creates a dialogue between tradition and technology, reinterpreting embroidery—long a cultural symbol—through digital language. The dress design, with intertwined floral and geometric motifs, reflects Palestinian women’s identity, symbolizing growth, fertility, and continuity. Its deep red hue conveys passion, belonging, and regional heritage.





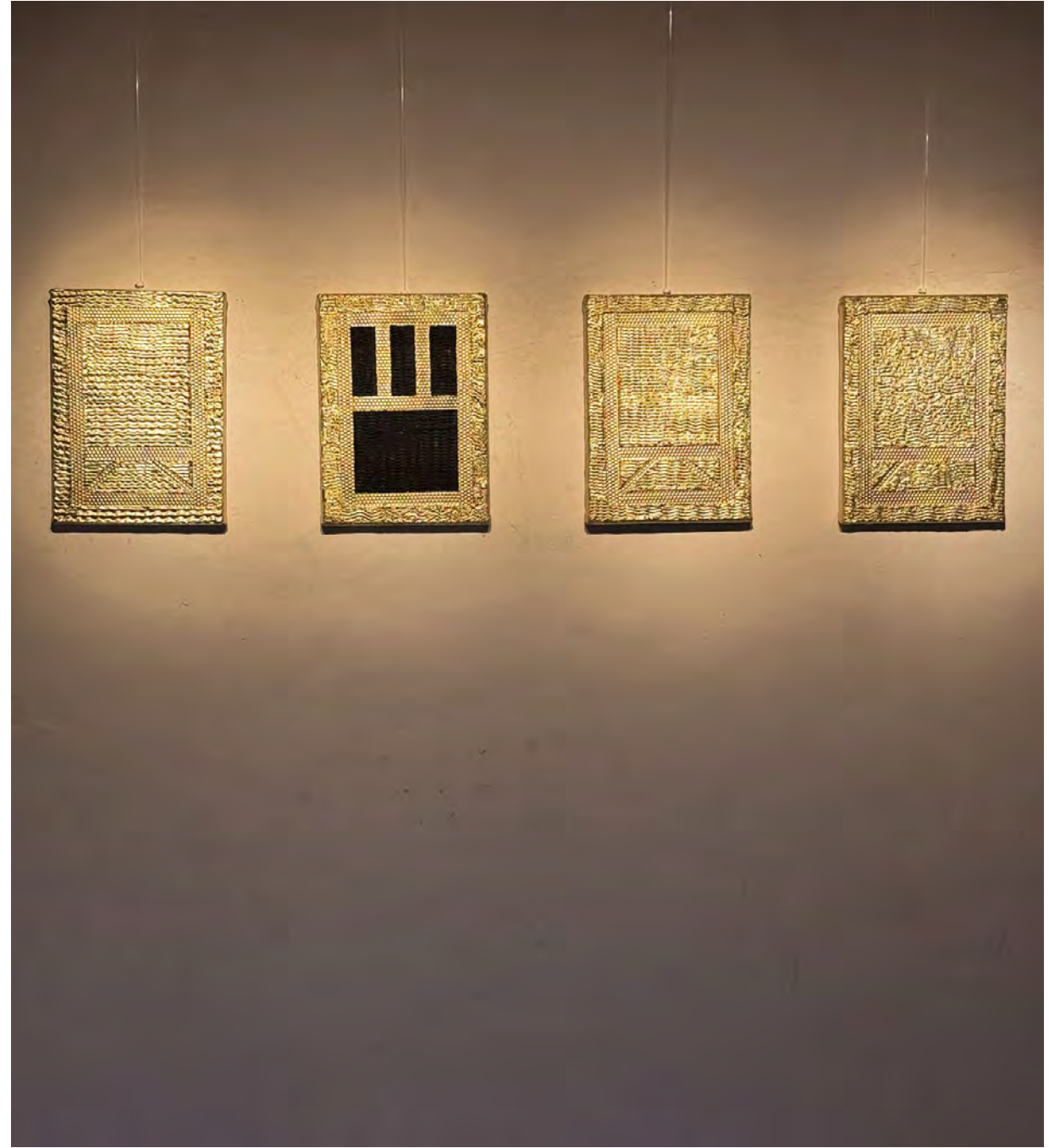


# Dadoune Miyazawa

## Gold Box Inside a Square

The radiant light emanating from *Gold Box Inside a Square* (2024) warms our senses. The abstract radicality of these paintings and the symbolism of their color endow them with an almost mystical dimension. They are not unrelated to Russian icons. And at the same time, their material quality gives them a sensitivity too often lacking in Suprematist paintings. The wave motifs evoke the groundwater of the Sinai Desert, which Bedouin tribal leaders call “golden water” because of its rarity.



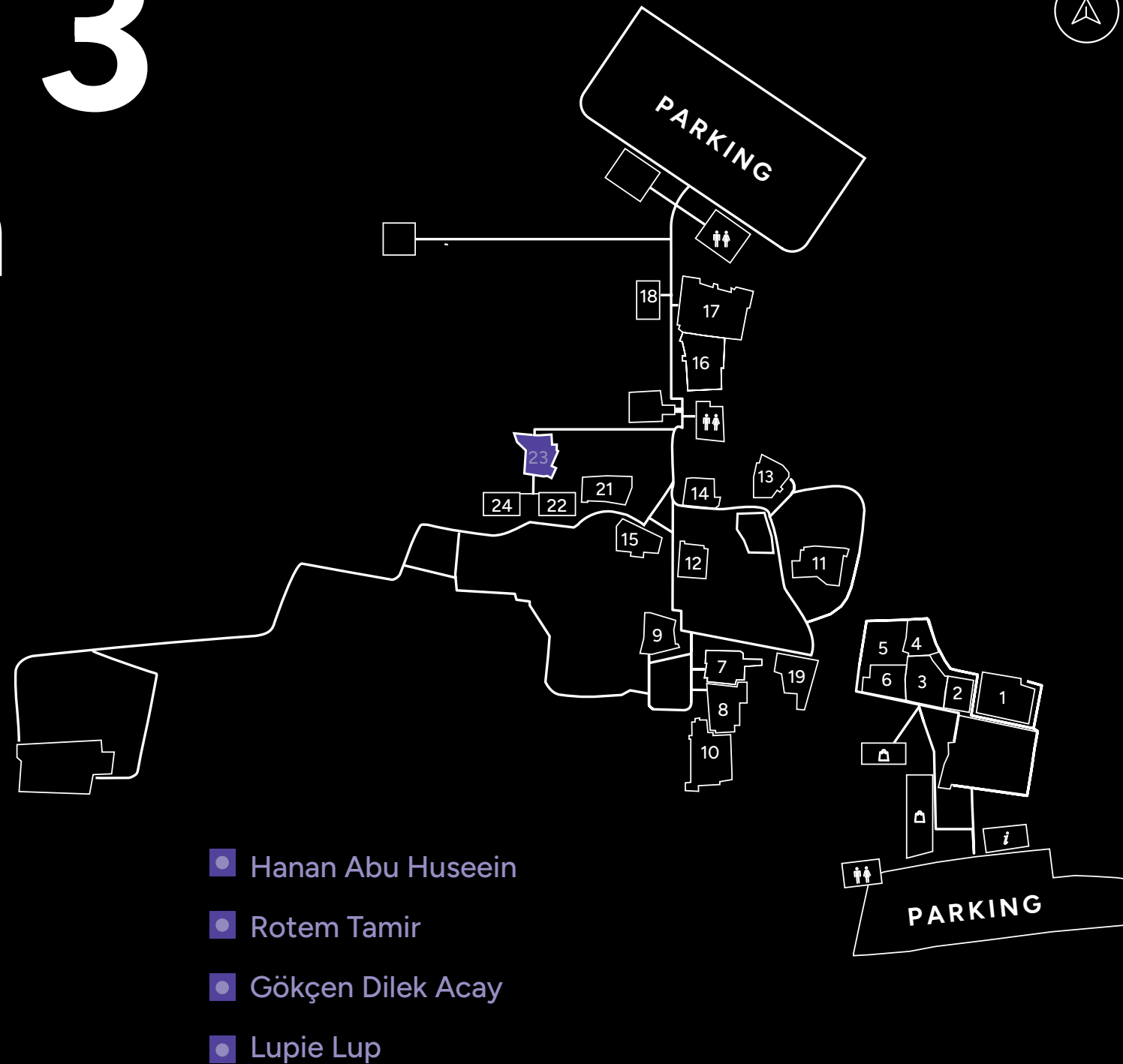


# Pavilion 3

## Visions from the Source

Across history and sacred texts, women have stood at the heart of human existence—shaping societies, nurturing families, and carrying cultural memory. As civilizations evolve, women artists continue this legacy, transforming lived experiences, emotions, and identities into resonant works of art.

This pavilion celebrates the voices of female artists, opening windows into personal and collective worlds—spaces of beauty, resilience, and truth. From bold AI video visions to immersive installations, the works reveal the layered complexity of womanhood across continents.



- Hanan Abu Huseein
- Rotem Tamir
- Gökçen Dilek Acay
- Lupie Lup



# Lupi Lup

## Wayuu Dress Mixed Fabrics

This dress is inspired by the Wayuu people of the Guajira Desert, a matrilineal culture where weaving is both craft and cosmic map. Each thread carries memory, each pattern a story, preserving identity across generations. The illustration blends iconic Wayuu geometric motifs with desert flora and symbols of wind and resilience, echoing the belief that every woven piece is a living archive of clan memory. In a landscape of sand and sun, the dress embodies adaptation, feminine strength, and the preservation of civilization through women's hands. Its deep indigo base recalls the desert night, overlaid with vibrant colors evoking Wayuu mochilas and La Guajira's landscapes. Across its front, the words declare: "WE INHERIT ANCIENT WISDOM • WE CREATE ANCESTRAL MAGIC."





# Gökçen Dilek Acay *Ichundiches*

*Ichundiches* explores the search for another self, presented as a performative representation rather than a literal portrait. In this work, Gökçen Dilek Acay uses AI to generate a digital clone of herself—an uncanny double that looks like her but is not her. Through dance, she creates a language of movement that suggests freedom and transformation. On screen, the AI self interacts with three masked figures: one wearing a traditional Korean mask, another resembling a manga character, and a third embodying an orientalist type. These characters do not claim authentic identities; instead, they remain suspended in a theatrical, stylized world. As the AI figure comments on them, fundamental questions emerge: What defines identity? Where does femininity reside? Can one ever escape repetition, or are we bound to circles of constraint? The work becomes a reflection on selfhood, performance, and the shifting boundaries between the human and the digital.



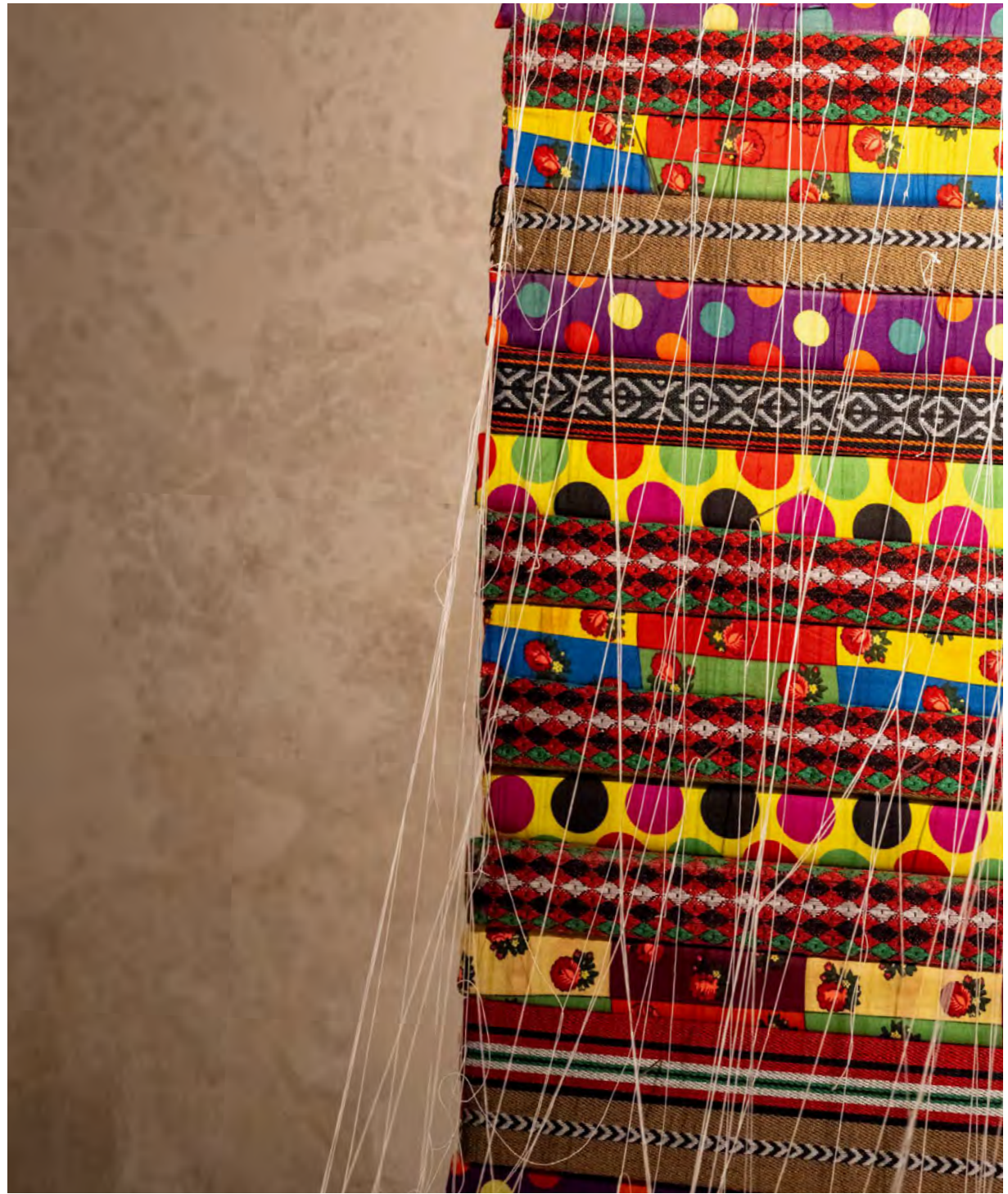




# Hannan Abu Hussein Samandara

Hannan Abu-Hussein presents a powerful installation, *Samandara*, inspired by the works of Eva Hesse and Louise Bourgeois. She reimagines the Tower of Babel through stacked dowry blankets and mattresses, domestic objects traditionally given to brides, symbols of pride, status, and home-building. Transformed into a soaring "tower," these materials reveal a duality: affirming identity while also questioning the structures they sustain. This fusion of cultural memory and critique reflects Abu-Hussein's wider practice, where art, teaching, and community work probe the complexities of Palestinian women's lives, exposing both the burdens and the potential for transformation.







# Rotem Tamir

## Ta'eesh Eedak

*Long Live Your Hands (Ta'eesh Eedak)* is a large-scale hand-carved woodblock print on linen, created with natural dyes and mineral compounds including indigo, pomegranate powder, rose madder, and kaolin clay. Inspired by Jewish and Islamic patterns, Tamir developed her own design from the gestures of her mother's hands while preparing the traditional Iraqi dish, kubbeh. To realize the work, she traveled to North India to study Ajrakh natural dye printing with master artisan Sufiyan Ismail Khatri, and woodblock carving at Rangotri Studio with textile historian Vikram Joshi. Through this work, Tamir follows these lineages of craft and memory, reimagining them as a living, cross-cultural language inscribed through the movements of the hands.

In collaboration with sound artist Nir Jacob Younessi, the installation also incorporates a chanting-like soundscape woven from recordings of traditional Judeo-Libyan and Judeo-Iraqi songs sung by Tamir's father and grandmother. At times, the voices rise in celebration; at other times, they fracture into urgent alarms. Emanating from within the work, the interplay of voice, body, and matter creates a visceral environment where memory and vulnerability converge.





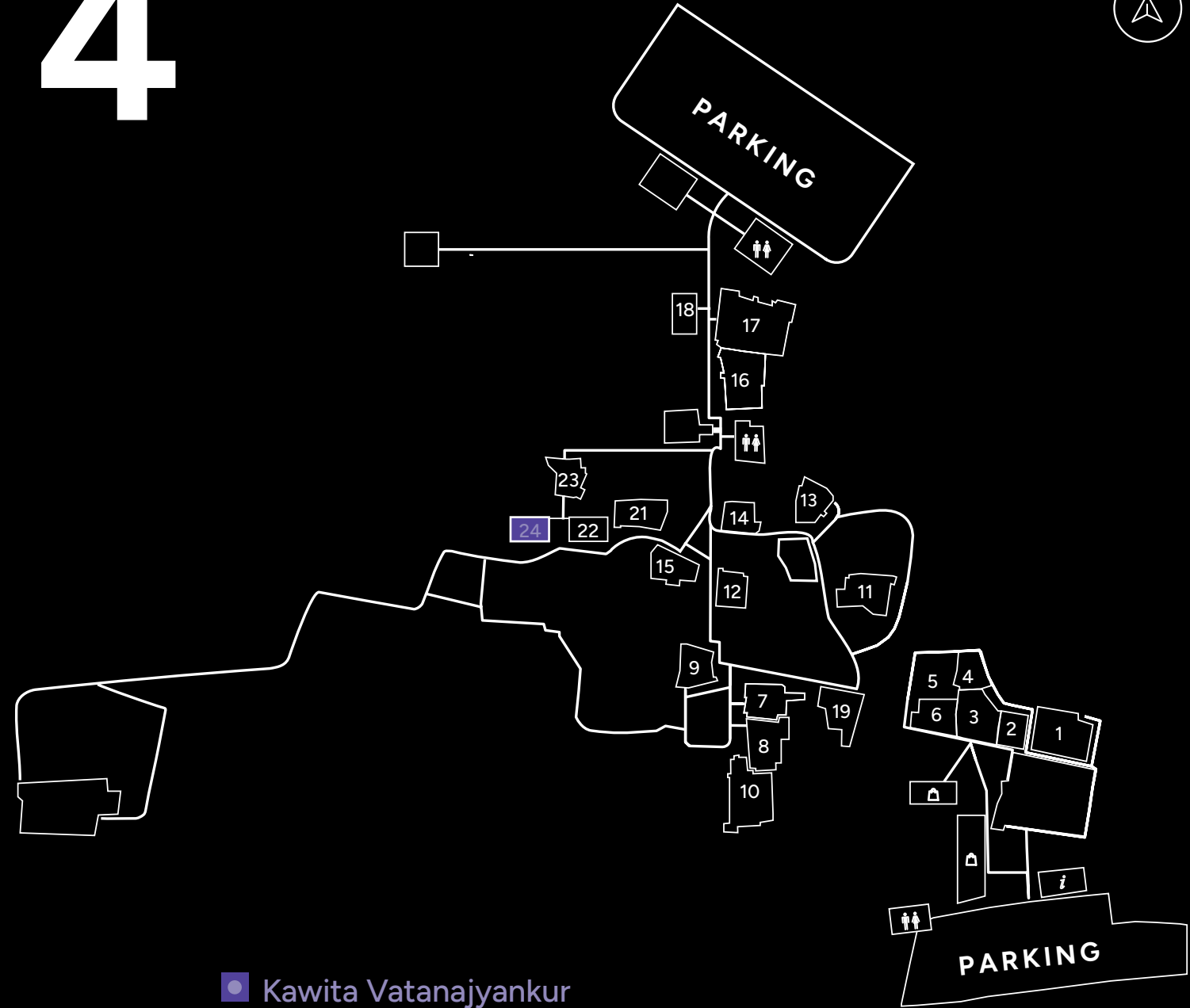




# Pavilion 4

## Future Horizons

In an era of accelerating change, art and technology converge to imagine new possibilities for humankind. This pavilion explores speculative futures—where AI, data, and digital tools coexist with myth, ritual, and memory. The works question what it means to create, to dream, and to belong in an age when the boundaries



- Kawita Vatanajyankur
- Samaneh Roghani
- Francesca Fini



# Kawita Vatana- jyankur

## Knit

Knit, Kawita Vatanajyankur's first live performance recorded as video, transforms her body into a human loom, methodically weaving red yarn until exhaustion and collapse. As part of her Performing Textiles series, the work exposes the hidden violence of domestic and industrial labor, rendering the body both tool and testimony. In collapsing the boundary between producer and product, Vatanajyankur offers a stark critique of consumption and the dehumanization of labor.



# Lady Papaya

*Lady Papaya* continues Kawita Vatanajyankur's *Work* series, exposing the exhausting, invisible labor imposed on women. In a bright pink setting, her body becomes a pestle, merging with papaya salad ingredients. The playful palette contrasts with violence, offering a darkly humorous critique of endurance, objectification, and gendered exploitation.



# The Scale of Justice

*The Scale of Justice* is part of Kawita Vatanajyankur's Machinized series, where the artist transforms herself into food-production tools. Here, her body becomes a beam scale, balancing baskets that gradually overflow with vegetables until her limits are tested. Seductive in its vivid palette yet confronting in its endurance, the work highlights the slippage between human and machine while exposing the undervalued and invisible labor of women within systems of production and consumption.





# Samaneh Roghani

## Defiant Dancing Corps

The Installation portrays Iranian women as a collective body—a corps—that continues its fight for freedom, equality, and social justice. Roghani stages postures of herself, each drawn from her own and other women's lived experiences, embodying different phases of struggle within patriarchal societies. These figures evoke both resilience and resistance, revealing how the revolution within women's bodies reverberates across generations. While rooted in Iranian reality, the work extends beyond borders, resonating with women worldwide and highlighting the universal challenges they face, even within societies that call themselves democratic.







# Francesca Fini

## Jade On Mars

*Jade On Mars (2024-2025)*, is a groundbreaking sci-fi musical web series crafted entirely with AI technology by avant-garde digital artist Francesca Fini. The series stars Fini's enigmatic digital alter ego, Jade X, a cybernetic chanteuse from Earth who embarks on a surreal odyssey to Mars. Set against the vibrant red landscapes of the Martian frontier, the series weaves a hypnotic tapestry of sound, visuals, and narrative. Jade X's interstellar journey is an exploration of self-discovery, creativity, and connection as she navigates a series of surreal adventures on the enigmatic planet.



# Episodes Posh On Mars

In this episode, Jade steps into the trendiest fashion store on Mars, hunting for the perfect outfit for her upcoming concert in Solara, the glamorous capital of the opulent Arabia Terra district. In this dazzling boutique, she meets two characters who will play pivotal roles in the whirlwind of events awaiting her: Astra, a bubbly Plutonian fashion addict, and the enigmatic and sophisticated Madame Xelia, the boutique's mysterious director.



# MARS-INI

In this episode of *Jade On Mars*, you will step into the neon glow of the Red Planet's favorite bar, where Myra—Mars' cutest bartender—teaches you how to craft the legendary Mars-ini: a glittering Martian Solar Martini crowned with a mischievous Pluto worm. Expect cosmic flair, zero-gravity pours, and a touch of sci-fi alchemy. Rumor says this interplanetary delicacy is the star of Saturn's moon parties—and tonight, it's yours.



# Artwork Details

## Outdoor installations:

### Barak Rotem

*Waiting for the Moon*

Video, 1:30'

2025

### Marie Hudelot

*Untitled, Heritage series*

Photography

2013

### Hicham Benohoud

*Untitled, Acrobatie series*

Photography

2015

## Pavilion 21:

### Yifat Bezalel

One Day

Drawing on Paper

2025

### Stefano Cagol

Far Before and After Us. Golta

video 4K, 10 min. / loop

2022

### Sutee Kunavichayanont

Flooded sky

Video, 0:41'

2022

Eternal Now

Video, 6:12'

2025

### Miguel Ripoll

*Untitled, "A Stranger in your own Home" Series*

AI and Hand-Made Drawings

2024 – 2025

### Vincent Martial

Way to Silence

Sound and Sculptural Installation

2024

## Pavilion 22:

### Thodoris Trampas

*The Cocoon of the Butterfly*

Video, 4:42'

2024

### Romain Thiery

*Requiem pour pianos 131* (Hungary)

photography

2022

*Requiem pour pianos 132* (Hungary)

photography

2022

*Requiem pour pianos 142* (Italy)

photography

2024

### Kenji Kojima

*Begins with Chaos – Lascaux*

Video 5:00'

2024

### Dadoune Miyazawa

*Gold Box inside a square*

Bronze, Honey, Acrylic, Titan

Dioxyde on canvas

2024

### Sophie Abu Shakra

*CodX*

Scanned embroidery, 3D code,

CNC, epoxy Year

2023

## **Pavilion 23:**

**Lupie Lup**

*Wayuu Dress*

Mixed fabrics

2025

**Gökçen Dilek Acay**

*Ichundlches*

2-channel video installation,

Tapestries

2025

**Hannan Abu Hussein**

*Samandara*

Traditional blankets, Sewing threads,  
needles

2025

**Rotem Tamir**

*Long Live Your Hands*

*(Ta'eesh Eedak)*

Three hand-carved woodblock  
prints on linen, dyed with soda ash,  
Synthrapol, myrobalan, calcium  
hydroxide, gum Arabic, aluminum  
acetate, kaolin clay, ferrous sulfate,  
pomegranate powder, indigo  
powder, and rose madder  
2024

Sound by **Nir Jacob Younessi &**

**Rotem Tamir**

*Mother of the World (Um el-Dunya)*

Adapted Sound composition edited  
by **Nir Jacob Younessi**  
2024

## **Pavilion 24:**

**Samaneh Roghani**

*Defiant Dancing Corps*

Maze: Sublimation printing on semi-  
transparent fabric

2025

**Kawita Vatanajyankur**

*Knit*

Video, 25.45'

2019

Kawita Vatanajyankur

Lady Papaya

Video, 6:08'

2023

*The Scale of Justice*

Video, 2:31'

2016

**Francesca Fini**

*Posh on Mars*

Mars-ini

Jade on Mars Series

AI Videos 6:34', 2:22'

2024-2025

# Artist Biographies



## **Sutee Kunavichayanont**

Sutee's practice is noted for its layered conceptual approach as much as for its ability to engage a wide audience through participatory strategies, his desk installation *History Class* of 2000, and his inflated latex series, two of the Southeast Asian contemporary canon's most famous and well-loved pieces. Thematically, his work reflects the rapid social, economic and political changes that have affected Thailand since the 1990s, the artist using his art to critically probe nationalism, power, identity, history, and cultural convention in Thailand and beyond. Sutee's art is in major institutional collections, including the Mori Art Museum, The Queensland Art Gallery, Fukuoka Asian Art Museum, Singapore Art Museum, and KOC Foundation, Istanbul. As well as making art, Sutee is a lecturer at Silpakorn University. The artist works and lives in Bangkok.



## **Stefano Cagol**

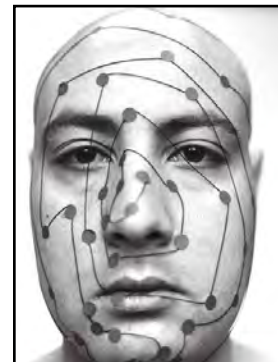
Stefano Cagol is an interdisciplinary artist. He has participated in the 59th, 55th, 54th Venice Biennale, 3rd and 2nd OFF Cairo Biennale, Manifesta 11 in Zurich, 14th Curitiba Biennale, 1st Xinjiang Biennale, and 1st Singapore Biennale. His last participations include Noor Riyadh 2024 and the publication "Climate Crisis and Cultural Loss," edited by Ute Meta Bauer, and Timothy Morton wrote for the book devoted to his last project, "We Are the Flood." He studied at Brera Academy in Milan and Ryerson University in Toronto with a post-doctoral fellowship from the Government of Canada.



## **Hannan Abu-Hussein**

Hannan Abu-Hussein is a multidisciplinary feminist artist whose practice explores gender, identity, and the politics of domestic space. Working with everyday materials such as dowry blankets, mattresses, and household objects, she transforms them into powerful installations that interrogate tradition, labor, and women's roles in society.

She has exhibited at the Tel Aviv Museum of Art, the Herzliya Museum of Contemporary Art, and internationally in biennales and group shows. Abu-Hussein was awarded the Minister of Culture Prize for Visual Arts and the Artis Grant, among others. Alongside her artistic practice, she is an active educator and community advocate for women's rights.



## **Hicham Benohoud**

Hicham Benohoud is a visual artist whose work uses surrealist stagings to reflect on Moroccan culture, social structures, and the interplay between individual and collective identity. While best known for photography, his practice also embraces performance, painting, and installation. His work has been presented internationally at venues such as Galerie VU, the Grand Palais, Palais de Tokyo (Paris), the Gwangju Biennale (South Korea), Aperture Foundation (New York), Maison Européenne de la Photographie (Paris), the Rencontres Photographiques de Bamako (Mali), and Dak'Art Biennale (Dakar). His pieces are part of major permanent collections, including Tate Modern, London, and Museo Reina Sofía, Madrid.



### **Marie Hudelot**

Marie Hudelot is a photographer noted for her symbolic portrait series exploring cultural identity and family heritage. Her work draws on her dual heritage, blending influences from France and Algeria, and uses masks, natural elements, and ritual objects to address themes of femininity, memory, tradition, and hybridity. Hudelot's trilogy *Heritage, Native, and Devotion* has received international attention, with exhibitions and publications across Europe and beyond. She was a finalist for awards such as the HSBC Photography Prize in 2015 and continues to experiment with identity and cross-cultural connections.



### **Dadoune Miyazawa**

Dadoune Miyazawa is a multidisciplinary artist whose practice spans video, photography, performance, painting, installation, sound, and architecture. His work engages post-colonial issues and symbolic violence, linking sacred and historical references to contemporary realities. In 2024, he was named Officer in the Order of Arts and Letters by the French Minister of Culture. His works are held in the Centre Pompidou and the Louvre, and have been shown at the Plateau/FRAC Île-de-France, MAHJ Paris, Espace Richaud, Kolkata Center for Creativity, the Busan Biennale, Louvre-Lens, and Universidad Nacional de Tres de Febrero, with screenings at Palais de Tokyo and Musée du Louvre.



### **Francesca Fini**

Francesca Fini is an award-winning avant-garde artist and AI creative producer whose work spans performance, experimental cinema, digital animation, and synthetic media. Exploring the thresholds between body and machine, she creates hybrid worlds that merge myth, technology, and identity. Her projects include the AI-driven dystopian series *HELLO WORLD*, the short film *Meccanimus*, and the multimedia cycle *Miraggi Digitali*. Works such as *Il Metaverso delle Metafore* expand her inquiry into illness, sculpture, and augmented reality. With films streaming internationally and award recognition at Cannes 2025, Fini pioneers workflows where algorithms and human imagination co-write future mythologies.



### **Kenji Kojima**

Kenji Kojima is an interdisciplinary artist whose practice bridges painting, digital media, and sound. His early practice focused on contemporary egg tempera painting, but the rapid rise of personal computers in the 1980s drew him toward digital art. Since then, Kojima has explored the intersections of perception, cognition, technology, music, and visual art. Central to his interdisciplinary work is his self-developed software *RGB MusicLab*, a program that translates images into music, creating a dialogue between sound and vision. His digital art projects have been exhibited in New York and featured in major media art festivals across Europe, Brazil, and Asia, as well as in international online exhibitions.



### **Kawita Vatanajyankur**

Kawita Vatanajyankur is internationally recognized for performances and video works that transform her body into living tools and machines, interrogating labor, gender roles, and consumer culture with striking endurance-based imagery. Her practice has been presented at major exhibitions worldwide, including the Saatchi Gallery (Thailand Eye, 2015), Venice Biennale collateral (Islands in the Stream, 2017; The Spirits of Maritime Crossing, 2024), the Bangkok Art Biennale (2018, 2022), the Asian Art Biennial, the Asia Pacific Triennale (APT11, 2024), the Fridericianum (2018), Hamburger Bahnhof (2021), and the Albright-Knox Art Gallery (2019). Her works belong to prominent museum collections across Asia, Australia, and beyond.



### **Miguel Ripoll**

Miguel Ripoll began experimenting with human-machine dialogue in 1999, decades before “AI art” entered common discourse. His algorithmic works, shown at institutions such as the Reina Sofía Museum and now held in the Design Museum Barcelona, expanded computational aesthetics from abstraction into narrative, anticipating debates on machine authorship. Trained in art history and musicology, with degrees from Goldsmiths and UCL, he is also a leading expert in algorithmic interface design. Since 2023, Ripoll has explored tensions between mechanical logic and human gesture, with recent exhibitions in Seattle, Nashville, London, Berlin, and upcoming shows across Europe, the Americas, and Asia.



### **Yifat Bezalel**

Yifat Bezalel is an acclaimed artist celebrated for her ethereal pencil drawings, immersive installations, and multimedia works that merge classical technique with contemporary themes. Expanding the language of drawing through video, sculpture, and layered imagery, she explores spiritual, existential, and literary motifs, crafting poetic, contemplative spaces. Her work has been presented at the Venice Biennale (Personal Structures, 2013), Tate Liverpool (Alice in Wonderland), the Tel Aviv Museum of Art (Tehilla, 2017), and Gowen Contemporary, Geneva. Recipient of the Rappaport Prize (2016) and other major awards, her works reside in collections including the Victoria & Albert Museum and Deutsche Bank.



### **Thodoris Trampas**

Thodoris Trampas is a visual artist and performer whose work has been recognized internationally. His trajectory includes long-duration performance that marked a milestone in his collaboration with the Marina Abramović Institute and the NEON Organization. His works have been presented in festivals, biennales, and institutions worldwide, including LANDXSCAPES (Italy), UKYA City Takeover (UK) with BJCEM (Biennale of Young Creators of Europe and the Mediterranean). He is the recipient of the SNF Artist Fellowship Award (2020), the 8th On Art Film Festival Award (2019, Poland), and the Recognition Award at the OSTEN BIENNIAL (2024, Skopje). Trampas is known for his unique approaches that combine visual elements with long-duration performance, creating works that address social issues and challenge the viewer to reflect.



### **Samaneh Roghani**

Samaneh Roghani is primarily working with photography and video, exploring themes of identity, memory, and resilience, often weaving her own presence into the work through self-portraiture. Her practice transforms personal experiences into universal narratives, reflecting on the complexities of womanhood, migration, and cultural belonging. Roghani's works have been presented in solo and group exhibitions across Sweden and Denmark, including at Charlottenborg Kunsthall (Copenhagen), Sorø Kunstmuseum (Denmark), Fotografisk Center (Copenhagen), Malmö Konsthall, Kulturhuset (Stockholm), Röda Sten Konsthall (Gothenburg), and Åstorp Konsthall.



### **Rotem Tamir**

Rotem Tamir is an artist whose practice explores migration, transcultural identity, and the ways objects and traditions transform as they travel across time and place. Often developed in collaboration with communities, artisans, and cross-cultural partners, her projects create immersive experiences where personal and collective histories meet. Tamir's work has been shown internationally, including at the Rochester Art Center, Haifa Museum of Art, Locust Projects, and the Frederick R. Weisman Art Museum. A 2021 McKnight Visual Artist Fellow, she is Assistant Professor – Sculpture, Department of Art, and affiliate faculty with the Center for Jewish Studies at the University of Minnesota.



### **Vincent Martial**

Vincent Martial is an artist, composer, and musician acclaimed for his pioneering work in sound art and experimental music. He explores the spatial and sculptural qualities of sound through installations and live performances, innovatively integrating robotics and mechanical diffusion. Martial began as a flutist and percussionist, advancing to interdisciplinary projects that challenge perceptions of music and technology. Notably, he collaborated on "Organ Within" at Kunsthau Bregenz (2019), transforming sound with custom instruments, and participated in a major exhibition at Pirelli HangarBicocca, Milan.



### **Romain Thiery**

Romain Thiery is a photographic artist and pianist whose acclaimed series Requiem pour Pianos unites his passions for music and photography. Exhibited worldwide—from Paris to Tokyo, Los Angeles to Tel Aviv—his work has earned international recognition and numerous awards. In addition to his artistic practice, Thiery collaborates with Musique et Spoliation, an association dedicated to preserving and restituting musical instruments looted during conflicts, reflecting his commitment to memory and justice. His photographs have been widely published, including in The Guardian, El País, Der Spiegel, and Esquire.



### **Sophie Abu Shakra**

Sophie Abu Shakra is an architect, designer, and visual artist. In addition to her artistic practice, she works as a lecturer in architecture. Her work lies at the intersection of architecture, design, and identity, often centering women's perspectives and overlooked archival narratives. Through a research-driven approach, she engages with themes of history, tradition, technology, craft, and womanhood. Moving between the digital and the handmade, her installations and visual explorations reflect on memory, place, and cultural continuity.



### **Gökçen Dilek Acay**

Gökçen Dilek Acay is a musician and interdisciplinary artist whose practice weaves together music, performance, video, and visual art. She explores themes of power, identity, fragility, and displacement through a poetic visual language. Her work often unfolds through international collaborations with dancers, musicians, and artists, including projects with Robert Wilson at the Watermill Center (2013, 2022).

Acay has been widely recognized with awards and grants such as the "Young Generation Turkish Artist" Prize (2015), the Thuringian State Scholarship for Visual Arts (2021, 2024), Neustart Kultur (2022), and the IFA "Artists' Contacts" grant (2024). She has worked globally, with recent solo shows at ACC Galerie Weimar, the Institut für moderne kunst defet in Nuremberg (2025), and Arter Museum in Istanbul.



### **Lupie Lup**

Born in Bogotá, Colombia, Lupie Lup (Andrea Zarate Pardo) studied Graphic Design before shifting from advertising to education, earning an M.A.Ed from the National University of Colombia and a Postgraduate Certificate in International Education from Bath University, UK. For over a decade, she has worked as an art educator, fostering human connection through teaching. Alongside, her artistic practice evolved from a private pursuit into a journey of self-exploration, centered on questions of humanity and womanhood. Through layered compositions and vibrant color, she embraces vulnerability, chaos, and contradiction, transforming them into spaces of authentic beauty and shared experience.



### **Barak Rotem**

Barak Rotem is a multidisciplinary visual artist whose work blends AI-generated imagery with the tactile sensibilities of traditional craft. His practice bridges cinematic storytelling, surrealist aesthetics, and material-based details. Rotem's projects often invent fictional tribes, rituals, and symbolic objects, creating worlds that feel both imagined and deeply human. His work has been exhibited internationally in leading institutions, including the Museum of Islamic Art in Jerusalem and the Museum of Modern Art in Vienna, as well as in galleries in Berlin, Milan, Barcelona, and Buenos Aires. Through his practice, he continues to explore the meeting point between technology and tradition, searching for the human presence within the artificial.



## Curator **Sharon Toval**

Sharon Toval is a contemporary art curator and researcher whose approach is shaped by multicultural experiences and international perspectives. With advanced academic credentials in art history, policy, and museum studies, he has developed a notable career curating impactful exhibitions at museums and galleries worldwide.

Toval is the founder and manager of The Lab, an experimental art space for artistic research and innovation, supporting emerging artists each year and serving as Head Curator and Collection Manager for a major hotel chain and private institutions, where he also oversees artist residency programs.

Among Toval's principal curatorial projects are "Rima: Passages in Sephardic Sculpture" at the Rochester Art Center in the U.S.A., "Hshuma" at the MACT/CACT Museum in Switzerland, a major retrospective "Don't Go Too Far—Works 1980–2022" for Haya Graetz Ran at the Mishkan Museum of Art, as well as group exhibitions such as "Longing, Be-Longing" and "Unveiling Human Echoes" for the Ras Al Khaimah Art Festival 2022–2024 in the U.A.E.

His portfolio also includes exhibitions at venues like Palais Porcia KhunstRaum in Vienna and CBK—Center for Visual Arts in Rotterdam, Holland, and collaborations with biennials, digital art events, and photography festivals.

Toval's curatorial philosophy is grounded in the belief that art acts as a bridge, fostering empathy, dialogue, and the deconstruction of rigid cultural perspectives. He is recognized for curating exhibitions that address social and political issues, focusing especially on themes of identity, minority experiences, and marginalized narratives in contemporary culture. Through these curatorial lenses, his projects encourage new understandings and more inclusive art world structures.

He is actively involved with the Organization for the Democratization of Visual Arts (ODBK) in Berlin, where he contributes to equality and inclusion initiatives for art minorities and lectures widely on these topics.

Toval also serves as an academic guest professor internationally, sharing his curatorial expertise in art theory and new media and advocating for a broader, more accessible vision for the arts in global academic and cultural forums, having lectured at institutions such as the University of Minnesota, Faculty of the Liberal Arts, and as an active guest professor at the Sorbonne Abu Dhabi in the Department of Archaeology and Art History.

