



FIELD TRIP: SHARJAH BIENNIAL 12

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BY HG MASTERS

Curated by Eungie Joo, Sharjah Biennial 12, “The Past, the Present, the Possible,” featured a compact lineup of 50-plus artists and groups from 25 countries, with many newly commissioned projects and the use of several new sites around the Gulf emirate. Eschewing the grab-bag presentation and heavy polemical themes commonly deployed in biennials, Joo instead showcased artists’ practices in depth or created opportunities for ambitious, site-specific solo projects. The result was more of an exhibition than a festival, as Joo nudged the biennial format away from wide-angled superficiality that make them akin to displays at today’s art fairs. Here’s a look at a handful of the memorable projects from “The Past, the Present, the Possible,” before a full review is published in the May/June issue of *ArtAsiaPacific*.



HAEGUE YANG's *An Opaque Wind* (2015) drew on the history of Korean expatriates who, largely in the 1970s, were recruited to the Gulf in order to develop its oil industry. Her courtyard installation combined attributes of Sharjah's traditional architecture, such as wind towers, with modern vents, shipping containers, and bricks and concrete blocks, and featured a small room with woven mats and Korean news program playing on a television. Photo by HG Masters for *ArtAsiaPacific*.

Sharjah Biennial 12: “The Past, the Present, the Possible” can be seen from now until June 5, 2015, at various venues in Sharjah.

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