

## Sharjah biennial / Biennale di Sharjah

The sixth edition of the Sharjah Biennial, hosted in one of the principal cities of the **United Arab Emirates**, represented a turning point in the event's history. After five editions that were focused on traditional artistic categories – that is, painting, sculpture, and graphics arts – the biennial broadened its view to include “new art practices” : installations, video works, photography, digital art, and web art were displayed at the **Expo Centre** and the **Sharjah Art Museum**, while various special projects involved the **University**, the **Sharjah Fine Art college**, and a few of the city's historic areas. In order to underscore the event's “global” character, curators **Hoor Al-Qasimi** and **Peter Lewis** chose to involve various co-curators of diverse nationalities in the selection of over **110 artists** from close to thirty different countries . “New aesthetic practices”, “chaos and cultural dialogue”, “violence and art”, and “modernism, disenchantment, and cognition”, are a few of the topics addressed by the artist in their works, as well as serving as the subjects of the symposium *Art in a Changing Horizon: Globalization and new Aesthetic Practice*, coordinated by **Talal Moualla**. Besides works and site-specific projects by artists such as:

*Rana Al-Khamiri, Kareema Al-Shomali, Diana Cooper, Jim Coverely, Milena*

*Dragicevic, Candida Höfer, William Kentridge, Mee Ping Leung, Ann*

*Lislegaard, **Alessandro Moreschini**, Zineb Sedira, Yutaka Sone, Rosemarie*

*Trockel, Franz Wassermann, and Takayuki Yamamoto,*

the biennial hosted a retrospective of *Eduardo Chillida*, organized by **Dorothea Van de Koelen\***.

By Glenda Boriani

\*This article is published in *tema celeste artecontemporanea* no.97, may/june, 2003, Italy, p.114.