Art Basel Qatar



Special Projects

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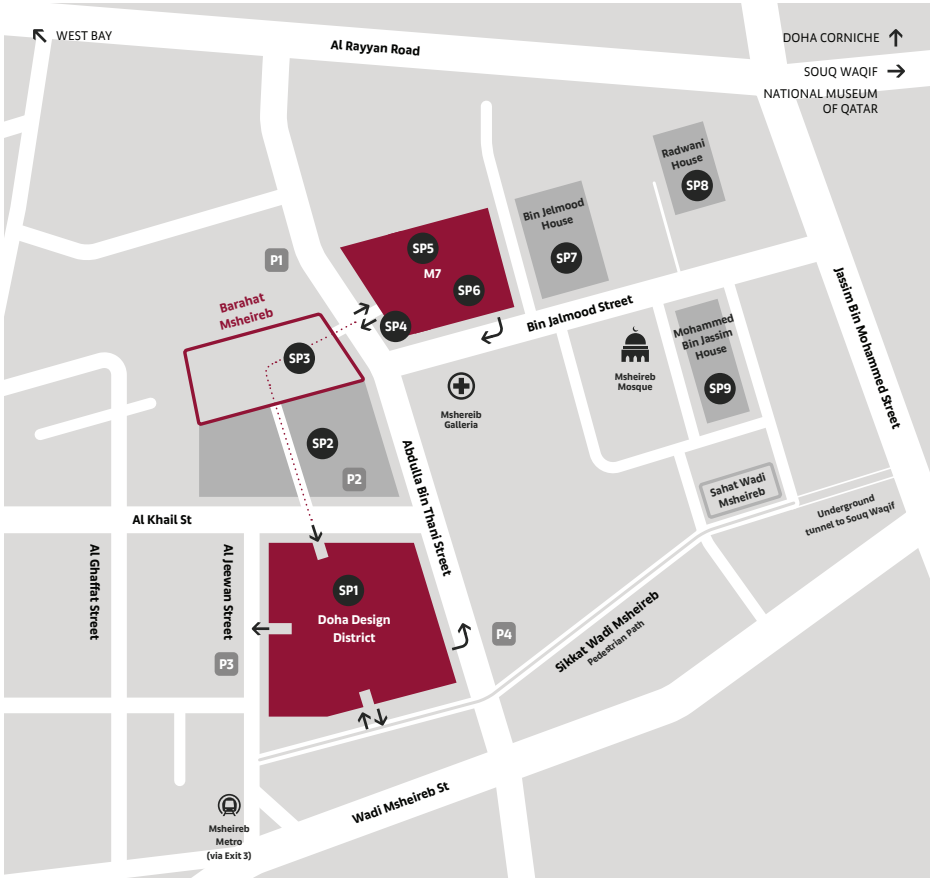
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Art Basel Qatar Area Map



KHALIL RABAH DDD Atrium
Transition, among other things

Khalil Rabah (b. 1961, Jerusalem) presents an iterative work titled *Transition, among other things*. The large-scale installation continues his long-standing engagement with institutional critique through an installation composed of reconfigured fragments drawn from domestic, institutional, and industrial contexts. By indexing and recomposing these displaced objects into sculptural architectures, the project interrogates the politics of space, environmental memory, and the shifting value of material remnants under occupation.



ABRAHAM CRUZVILLEGAS Sikkat Al Maiz Passage
Untitled Pending Self Portrait
Looking For Pearls On A Phone Call
(with some pink and green secrets)

Abraham Cruzvillegas (b. 1968, Mexico City) presents one of his most ambitious large-scale iterations of his long-term work titled *Untitled Pending Self Portrait Looking For Pearls On A Phone Call (with some pink and green secrets)*. Cruzvillegas' interpretation of the word, meaning 'self-construction', refers to how scarcity breeds ingenuity, and how a philosophy of life can make something out of nothing, that is also a metaphor for identity and how we are constantly transforming ourselves.

Recycling only locally sourced materials, this sculpture hang in a space where people can 'read' it as a large X shape, including all possible meanings and contradictions the sign itself can bring.



SUMAYYA VALLY Barahat Square
In the Assembly of Lovers

Sumayya Vally (b. 1990, South Africa) presents *In the Assembly of Lovers*, a continuously transforming majlis that draws from historic public spaces across the Muslim world, from the Great Mosque of Córdoba and the Church of the Nativity to Gaza's Omari Grand Mosque and Beirut's Martyr's Square, to reimagine how collective presence gives shape to architecture. Taking its title from a line attributed to the Iraqi mystic Rabia al Adawiyya, which calls on us to build again through being together, the installation shifts configuration throughout the fair to host gatherings and conversations, becoming a living monument to how we once gathered and how we might gather again.



NALINI MALANI M7 Façade
Ballad of a Woman

Nalini Malani (b. 1946, lives and works in Mumbai), who is known for creating work influenced by her experience of migration in the aftermath of the partition of India, presents *Ballad of a Woman*, a 5-minute single channel stop motion animation hand-drawn on iPad, as a large-scale outdoor projection on the M7 facade, transforming the heart of Msheireb with immersive, unrelenting imagery.

Nalini Malani, *'Ballad of a Woman'* 2023.
Film still. Courtesy of the artist.



NOUR JAOUDA M7 Lobby
A House Between Two Houses

Nour Jaouda's (b. 1997, Tripoli, Libya) project constructs an imagined "rest house" structure rendered through intersecting steel walls, layered architectural drawings, and suspended textile fragments, forming a space shaped by emotional subjectivity, memory, and imagination rather than fixed geography. The installation embodies a process of continual becoming; its skeletal, scaffold-like form houses dyed textile glimpses of a forgotten landscape, dissolving boundaries between rural and urban, past and future, idea and material realization.

Nour Jaouda, *'Before the Last Sky'*, 2025.
Installation view: Islamic Arts Biennale. Courtesy of the artist



BRUCE NAUMAN M7 Theatre
Beckett's Chair Portrait Rotated

Bruce Nauman (b. 1941, Fort Wayne, Indiana) is one of the most influential and provocative artists of the past half-century. Working across video, sculpture, performance, neon, installation, and sound, Nauman has consistently pushed the boundaries of artistic practice, exploring themes of perception, language, the body, and the psychology of space. For Art Basel Qatar, Nauman will present a new 3D video work *Beckett's Chair Portrait Rotated* that will be projected at a massive scale, transforming the vast interior of M7's grand theatre into an enveloping field of light and motion.

Bruce Nauman, *'Beckett's Chair Portrait Rotated'*, 2025.
Courtesy of Konrad Fischer Galerie



SWEAT VARIANT Bin Jelmood House
my tongue is a blade

Sweat Variant (Okwui Okpokwasili and Peter Born) describes the collaborative practice of Okwui Okpokwasili and Peter Born. Their project *my tongue is a blade* is a three-hour durational movement work in which four performers test the limits of attention and relational memory as they hold, bear, and sustain one another within a shifting visual and sonic landscape. Continuing the duo's exploration of embodied inheritance, the piece unfolds without a fixed end, inviting audiences to enter and exit freely.

They will be presenting a performance piece during the VIP opening night on February 3, 2026 at Bin Jelmood House.



HASSAN KHAN Radwani House
Little Castles and other songs

Hassan Khan (b. 1975, lives and works in Berlin and Cairo) will premiere *Little Castles* and *Other Songs*, a live suite of his recent original songs performed on a customized digital system developed for this purpose by computer music designer and composer Olivier Pasquet. Written during a period of global turbulence, the project channels the material conditions and emotional register of a trembling, shifting world.

Hassan Khan is going to perform a live concert as the closing act of the VIP opening night on February 3, 2026 in the Radwani House Courtyard.



RAYYANE TABET

What Dreams May Come
يتأت دْقَ مِالحأ يُّأ

MBJ House

Rayyane Tabet's (b.1983, Beirut, Lebanon) *What Dreams May Come* | *يتأت دْقَ مِالحأ يُّأ* is an experiential pavilion that explores "Becoming" through the suspended, transformative space of dreaming, drawing from the humble gesture of resting beneath a palm tree. Formed by two intersecting circular structures clad in natural and artificial palm fronds, the immersive installation creates a shared sanctuary that reflects the Gulf's shifting cultural landscapes and invites visitors into a space of introspection and communal presence.

