



Ines Zenha. *Untitled*, 2021. 160 x 100 cm, Wood, Fiberglass, Jesmonite, Water based paint. Courtesy of the artist and Martch Art Project.

ABU DHABI ART 2021

EDUCATOR RESOURCE GUIDE

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Abu Dhabi Art

Abu Dhabi Art, an art fair held annually each November, is the culmination of a year-round visual arts programme. The fair brings together a number of local and international galleries offering artworks for sale which are shown alongside exhibitions, artist commissions and installations both at the fair and across the emirate.

Abu Dhabi Art expands beyond the notion of a traditional art fair in placing emphasis on a diverse public engagement programme, including art installations and exhibitions, talks and events, that take place in different locations throughout the year. The culmination of this year-long programme is the Abu Dhabi Art event in November, which provides an important sales platform for participating galleries whilst also offering these galleries an opportunity to showcase ambitious installations and site-specific works by their artists to a wide audience.

Dates:

Wednesday, 17 November -
Sunday, 21 November, 2021

Location:

Manarat Al Saadiyat,
Abu Dhabi

To learn more and book your visit:


www.abudhabiart.ae

Note to Educators

This Educator Resource Guide is designed for educators to use in the classroom to prepare students to explore, discuss and respond to major themes found within the work of a selection of artists exhibiting at Abu Dhabi Art, 2021. The guide provides interpretation materials, discussion questions and classroom activities that can engage students of all ages in an exciting, engaging and experiential journey.

For enquiries:

masartstudio@dctabudhabi.ae



Richard Atugonza. *Imperfection Perfections*
9, 2020. 66 x 62 x 14 cm, Polyethylene
terephthalate. Courtesy of the artist and
Afiart Gallery.

THEME 1:

FIGURATIVE SCULPTURE

Featured Artist: Richard Atugonza



**“MY ART IS A MIRROR
TO REFLECT PEOPLE’S
EMOTIONS AND HOW
THEY BEHAVE IN THE
COMMUNITY.”**

RICHARD ATUGONZA

Richard Atugonza (b.1994, Fort Portal, Uganda) is a sculptor who specializes in portraiture. His work depicts people in his life and from his surrounding community using everyday objects found in his immediate environment such as plastic bottles, clay, sawdust, dried grass and charcoal.

Atugonza works with real-life models to produce his sculptures, using a technique called ‘life casting’ to capture their proportion, body movement and posture. After determining the model’s pose, Atugonza begins by dressing portions of their face and body with plaster bandages, a common material used for life casts due to its ability to capture forms realistically as well as its fast setting, or hardening, time. Once the life cast is complete, he continues to build on and manipulate it sculpturally to capture the figure’s expression in more detail using clay and other materials. Through this making process, he intricately creates visual and material connections between his subjects and their surrounding environment.



[Watch this video](#) to learn more about Richard Atugonza and his newly commissioned artwork for Abu Dhabi Art. To view more examples of his work, please [click here](#).

Show photographs of Atugonza’s work and ask students to describe his artistic process.

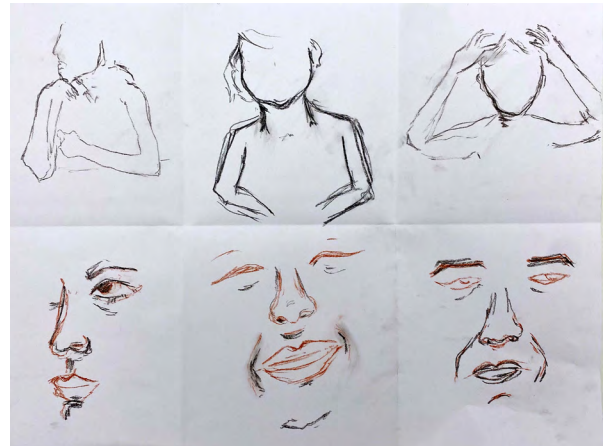
- Can they find clues that show how his work was created?
- What do they notice about the expressions Atugonza captures in his subjects? What sort of feelings do they evoke?
- How would they describe his choice of materials?
- What relationships can they draw to the environment, or to the human body?
- How would they want to capture the people in their life and community?
- What process or materials could they utilize to reflect on their surroundings?

Activity: Bust Drawings

In this activity, students pair up to conduct a series of drawing exercises focused on capturing body gestures and emotions. These exercises are meant to familiarise students with their subjects and form the basis of subsequent sculptural activities.

In order to conduct this activity, prepare the following **materials**:

- Drawing paper (A3 size or larger preferred)
- Charcoal or Charcoal pencils



[Watch this video](#) and follow the steps to conduct the activity.

Step 1: Divide students into pairs, they will take turns posing and drawing each other.

Step 2: Divide the page into six sections (2 rows, 3 columns). The top row will be dedicated to gestural drawings of your partner's upper body (head, neck and shoulders). The bottom row will be dedicated to details of their facial features (eyes, nose, lips).

Step 3: Determine three emotions you'd like your partner to convey in their poses. Label the columns according to those three emotions.

Step 4: Starting with the top left section, draw your partner's first pose. Squint your eyes and start by drawing the outer boundaries of their upper body. Focus on the shape and placement of their head, neck and shoulders. Then, continue to add further details such as their jawline, chin and collarbone.

Step 5: While continuing to maintain the first pose, draw details of your partner's facial features in the bottom left section. Focus on the eyes, nose and lips - how do they convey the emotion you wished to capture?

Step 6: Repeat these steps using different poses in the middle and right columns.

Step 7: Alternate roles with your partner to perform the poses and the drawing exercises.

Activity: Figurative Sculpture

In this activity, students develop their drawings from the previous exercise into three-dimensional sculptures that capture the primary body gestures present in the drawings. Students can opt to continue building on their creations by adding details of facial features using clay.

In order to conduct this activity, prepare the following **materials**:

- Drawings (from 'Bust Drawings' exercise)
- Newspaper
- Masking tape
- Aluminum foil
- Cling film
- Plaster gauze (cut into various sized strips)
- Bowl of water
- Air dry clay
- Brush



[Watch this video](#) and follow the steps to conduct the activity.

Step 1: Select one of your drawings from the 'Bust Drawings' exercise as a starting point for your sculpture. You will attempt to recreate the form you captured three-dimensionally. Start to form the base of your bust using crumpled newspaper and masking tape.

Step 2: Once you've created your base form, use the aluminum foil to add details such as the eyes, nose, chin and collarbone.

Step 3: Cover the entire bust with cling film.

Step 4: Dip your plaster gauze strip in the bowl of water and run your fingers through it before applying it to the surface of your bust. Smooth it down with your fingers until you cover all the holes.

Step 5: Repeat this process and lay your plaster strips in alternating directions until you have at least three layers covering the entire surface of your bust.

Step 6: Once the plaster has set and the surface feels strong and sturdy, remove your cast from the base. Set it aside to dry.

(Optional)

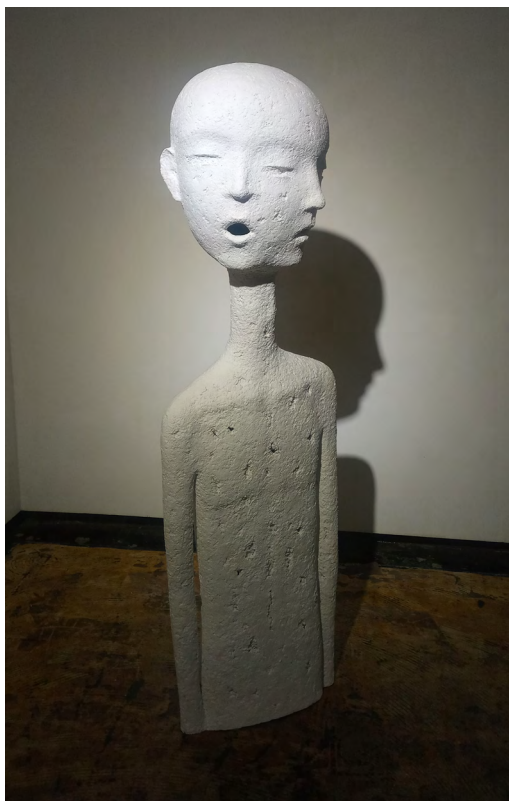
Step 7: If you would like to add more detailed facial features to your bust, refer back to your sketches from the 'Bust Drawings' exercise. Apply air dry clay and start to form the eyes, nose, lips and ears in more detail.

Step 8: Once you have finished sculpting the features, use a wet soft brush to brush over the clay. This will smoothen and bond the clay together. Set your sculpture aside to dry overnight.

Further Explorations



Adam Henein. *Sans titre*, 1975. Sandstone, H. 55 cm.




Youmee Lee. *The man 2*, 2020. Korean paper, gold leaf, 142 x 44 x 31 cm.



Hwang Seungwoo. *Man*. White Marble, 70 x 60 x 70 cm.

Invite students to examine the artworks above, also being exhibited at Abu Dhabi Art 2021

- Discuss how they compare to the work of Richard Atugonza
- Can they list the materials and speculate on the processes that went into making them?
- How does their scale (or size) relate to the human body?



Ines Zenha. *Closing doors*, from the series: *wall circlusion*, 2020. 77 x 167 cm, Painting on wood, concrete, tape, plastic.

THEME 2:

ABSTRACT ASSEMBLAGE

Featured Artist: Ines Zenha



“I LOOK FOR RELATIONSHIPS BETWEEN COLOURS AND TEXTURES, THE WAY A PAINTER OR MUSICIAN IS LOOKING FOR HARMONIES OF FORMS OR RHYTHMS.”

INES ZENHA

Ines Zenha (b.1995, Portugal) is a multi-disciplinary artist who works across sculpture, ceramics, assemblage-installation and painting. Zenha’s work evolved from figurative painting and has developed into abstract two-dimensional and three-dimensional compositions that evoke fragmented deconstructions of the body. She attempts to break the formal and visual boundaries of the body and reconstruct it through layering of colour, texture and materiality. Zenha attempts to create connections between the body we inhabit and the intimate spaces we occupy (dwellings, homes). What appears, in her work, as windows and doors are meant to signify the process of looking within and reflecting on the multiple characteristics that make up our inner identity.

[Watch this video](#) to explore a recent exhibition of Ines Zenha’s work.



Night Flower, 2020. Acrylic on canvas, 114 x 140 cm.



Vulvur Landscapes. Digital limited print series, size variable.



Performance of assemblages stage IV, 2017. Found objects, mixed media on wood, 300 x 750 cm.

Examine the examples of Ines Zenha’s works shown above:

- Discuss how Zenha’s works evolved from figurative to abstract forms to three-dimensional assemblage installations.
- What connections could you describe across the three works?
- Has Zenha retained any similar visual, formal, or material elements within the works?
- How does colour feature throughout the works? What do the colour properties and tones evoke?

Activity: Framing Your View

In this preliminary activity, students will create their own viewfinder, which is a tool commonly used when viewing a subject to frame, crop and focus on a particular element or area within it. The viewfinder students create will be needed in the next two activities.

In order to conduct this activity, prepare the following **materials**:

- A6 Drawing paper or cardstock
- Pencil
- Ruler
- Scissors



[Watch this video](#) and follow the steps to conduct the activity.

Step 1: Fold the paper in half.

Step 2: Measure and draw out a rectangle approximately 1 cm wide and 4 cm long at the centre of the fold.

Step 3: Unfold the paper and repeat the exact measurements and lines to mirror the reverse side of the fold and create a larger rectangle.

Step 4: Fold the paper and use scissors to cut out the rectangle evenly.

Use the viewfinder to observe your surroundings:

- How does the viewfinder change your perception of your surroundings?
- Try looking at different views, is it more effective with certain views than others?
- Try moving it closer and further away from your eyes, how does it impact your perception of distance and scale?

Activity: Figure Drawings

In this activity, students pair up to perform a series of body poses and gestures while they conduct a series of drawing exercises that focus on hand-eye coordination including continuous line, blind contour and blurred line drawings.

In order to conduct this activity, prepare the following **materials**:

- A4 Drawing paper
- Pencil
- Viewfinder (from 'Framing Your View' activity)

[Watch this video](#) and follow the steps below to conduct the activity.

Step 1: Divide students into pairs.

Step 2: Assign one student to perform gestures with their body (poses, movements or actions), while their partner conducts the drawing exercises.

Step 3: For the drawing exercises, fold the paper in half horizontally and again vertically to achieve four squares.

Step 4: The first drawing exercise is to position the viewfinder to find a gesture within the frame to draw. Using a pencil, draw the cropped gesture in the first square.

Step 5: The second drawing exercise is a continuous line drawing, produced by drawing in one motion without breaking the line or lifting the pencil off the page. Draw the next gesture using this technique in the second square.

Step 6: In the third square, draw a blind contour of the next pose—a blind contour drawing is when the artist focuses their eye on the subject and draws without looking at the paper.

Step 7: In the fourth square, draw the final pose by squinting your eyes to extract abstract shapes, lines and forms.

Step 8: Alternate roles with your partner to perform the poses and the drawing exercises.



Activity: Abstract Assemblage

In this activity, students use the outcomes of the 'Framing Your View' and 'Figure Drawings' exercises to produce a colourful, multi-layered, fragmented, and reconstructed assemblage inspired by the work of Ines Zenha.

In order to conduct this activity, prepare the following **materials**:

- Viewfinder (from 'Framing Your View' activity)
- Figure drawings (from 'Figure Drawings' activity)
- 2 x A5 white cardstock
- Oil pastels
- Soft pastels
- Colouring pencils
- Coloured tissue paper (optional)
- Thick foam card (cut into squares/ rectangles)
- Glue
- Scissors



[Watch this video](#) and follow the steps below to conduct the activity.

Step 1: Place the viewfinder on the drawings created in the 'Figure Drawings' exercise. Choose two areas with bold lines and shapes.

Step 2: Draw and enlarge the lines and shapes that you see in the viewfinder on a sheet of cardstock using a light colouring pencil. Draw a second area seen in the viewfinder on the second sheet of cardstock.


Step 3: Using oil pastels, soft pastels, colouring pencils and coloured tissue paper, colour in the shapes and arrange contrasting colours side by side.

Step 4: Once both sheets are thoroughly coloured in, decide on which one will serve as the background and which will act as the foreground.

Step 5: Using scissors, cut the foreground into various shapes and sizes.

Step 6: Arrange the cutouts on top of the background and decide on a final composition.

Step 7: Use the foam to glue the cutouts onto the foam and background. Consider elevating the height by placing two or more foam pieces on top of each other.



Mona Al Khaja. *Lake in the Evening*
2021. 50 x 50 cm, Acrylic on
canvas.

THEME 3:

GESTURAL MARK MAKING

Featured Artists: Mona Al Khaja and Tagreed Darghouth



Mona Al Khaja. *Orange*, 2021. 50 x 50 cm, Acrylic on canvas.

Mona Al Khaja (b.1958, UAE) explores Islamic patterns, calligraphy, natural elements, social issues and the struggles present in modern society through painting and multimedia.



Tagreed Darghouth. *Explosion 1*. 100 x 120 cm, Acrylic on canvas.

Tagreed Darghouth (b.1979, Lebanon) uses abstract impressionism and impasto layers applied with gestural brushstrokes to tackle topics concerning structural violence, popular culture, and the marginalised.

Examine the works of Mona Al Khaja and Tagreed Darghouth above. In both works, the artists use painting as their primary medium of expression. While their sources of inspiration and subject matter may differ, a common technique that they both use in their paintings is known as **Gestural Mark Making**.

Mark making refers to the different strokes, imprints, lines, dots, patterns, and textures created by an artist using various tools including brushes, sticks, sponges, palette knives, etc. Artists can develop marks through free and intuitive **gestures**, or *actions*, with their hands or their body, or can create more controlled outcomes through the repetition of a single gesture such as drawing dots, scratching lines, dripping paint, etc.

Examine the artworks above and discuss how they demonstrate mark making:

- Can you identify the different kinds of marks that are visible in each artwork?
- What gestures do you think the artists used to achieve their marks? e.g. scratching, paint dripping, printing, etc.
- What tools might have been employed during that process? e.g. brushes, tooth picks, etc.
- What about subject matter - what do you think these artists are trying to capture or represent?
- How do you think the process of mark making could help artists convey their ideas?

Activity: Mark Making and Layered Monoprints

In the following series of activities, students are introduced to a printmaking technique called **Monoprinting**. 'Mono' meaning 'one', is the creation of one-of-a-kind prints or transfers from one surface onto another surface. Monoprinting is a diverse medium with endless possibilities for experimentation, allowing artists to produce unique and unusual gestures and textures in their work. Each section below will examine a particular monoprinting technique. Feel free to conduct the activities individually, or experiment with mixing them to explore the potential outcomes that can be generated. The monoprints created from these exercises can be seen as finished works in their own right, or can even be used as a backdrop for follow-on drawing or painting exercises in the classroom.



Exercise: Mark Making with a Brush

In order to conduct this activity, prepare the following **materials**. [Watch this video](#) and follow the steps below.

- 2 x Acrylic / transparency sheets
- Block printing inks
- Brayer
- Brushes (various sizes, textures)
- Drawing paper (A4 size)

Step 1: Choose a light coloured ink for the background. Place a small amount of ink onto your sheet and use a brayer to roll out a thin, even layer.

Step 2: Select more coloured inks for your artwork. Place a small amount of each onto your palette.

Step 3: Use a dry brush to apply a thin stroke of the ink onto your sheet. Adjust your hand pressure and notice how this changes the opacity (or transparency). Try making different shapes.

Step 4: Try blending your colours to create a new one. Keep experimenting with different gestures and movements with various brushes.

Step 5: Once you are happy with your composition, place a piece of paper on top of the sheet. Using your hand or the back of a spoon, apply even pressure in a circular motion. Lift one corner of the paper and peel it off slowly.

Exercise: Mark Making using Tools

In order to conduct this activity, prepare the following **materials**. [Watch this video](#) and follow the steps below.

- 2 x Acrylic / transparency sheets
- Block printing ink
- Brayer
- Pencil
- Brushes (various sizes, textures)
- Tissue
- Plastic card
- Drawing paper (A4 size)

Step 1: Place a small amount of ink onto your sheet and use a brayer to roll out a thin, even layer. You can now proceed with using your tools.

Step 2: Lightly scratch and glide your pencil over the plate. Experiment with methods to vary the thickness of your lines and gestures.

Step 3: Use a dry brush to gently lift or remove the ink off the sheet. Notice how adjusting the pressure could create a gradient. What other types of marks could you make with your brush?

Step 4: Drag a plastic card across the sheet to remove larger sections of ink. Try changing the angle of the card to see other possible effects.

Step 5: Try dabbing, rubbing or wiping the sheet with a tissue. Wrap some tissue around your pencil for more controlled results.

Step 6: Place a piece of paper on top of the sheet. Using your hand or the back of a spoon, apply even pressure in a circular motion. Lift one corner of the paper and peel it off slowly.

Exercise: Painting Monoprints

In order to conduct this activity, prepare the following **materials**. [Watch this video](#) and follow the steps below.

- 2 x Acrylic / transparency sheets
- Block printing ink
- Brushes (various sizes, textures)
- Drawing paper (A4 size)

Step 1: Place a small and evenly spaced amount of different coloured inks onto your first sheet, you'll use it as a palette.

Step 2: Start with a light coloured ink for the background. Apply the ink in light and even layers.

Step 3: Work by making block colours of your overall shape. Use the black and white at the end for shading and highlights.

Step 4: Place a piece of paper on top of the sheet. Using your hand or the back of a spoon, apply even pressure in a circular motion. Lift one corner of the paper and peel it off slowly.

Exercise: Textured Monoprints

In order to conduct this activity, prepare the following **materials**. [Watch this video](#) and follow the steps below.

- Acrylic / transparency sheet
- Block printing ink
- Textured objects (bubble wrap, mesh, etc.)
- Drawing paper (A4 size)

Step 1: Place a small amount of ink onto your sheet and use a brayer to roll out a thin, even layer.

Step 2: Gather your textured objects. Think about how you might want to place them in relation to each other. You can even create your own shapes and forms out of paper.

Step 3: Place and press your objects down firmly onto the sheet.

Step 4: Place a piece of paper on top of the sheet. Using your hand or the back of a spoon, apply even pressure in a circular motion.

Step 5: Lift one corner of the paper and peel it off slowly.

Step 6: Continue to repeat and experiment with this process using a different set of objects or textures. Which objects produce your favourite imprints?



Exercise: Layered Monoprints

In order to conduct this activity, prepare the following **materials**. [Watch this video](#) and follow the steps below.

- 2 x Acrylic / transparency sheets
- Block printing ink
- Textured objects (cardboard, bubble wrap, mesh, etc.)
- Plastic card
- Brushes
- Cotton swabs
- Wax paper / plain printer paper
- Scissors
- Fabric / mesh
- Cup of water
- Pencil
- Drawing paper (A4 size)

Step 1: Place a small amount of light coloured ink onto your sheet and use a brayer to roll out a thin, even layer.

Step 2: Place a piece of paper on top of the sheet. Using your hand or the back of a spoon, apply even pressure in a circular motion. Lift one corner of the paper and peel it off slowly.

Step 3: Wipe your printing sheet clean and place a small amount of darker coloured ink back onto it. Use a brayer to roll out a thin, even layer.

Step 4: Gather some textured objects. Place and press your objects down firmly onto the sheet. Repeat the printing process.

Step 6: Wipe your printing sheet clean and evenly ink it once again. Using a plastic card, scrape portions of the ink off.

Step 7: Cut shapes out of the wax or printer paper, and place them down onto the sheet. Repeat the printing process.

Step 9: Try wiping away the areas left over from your previous paper prints. Experiment with mark making using a brush. Repeat the printing process.

Step 10: Wipe your printing sheet clean and evenly ink it once again. This time, use the darkest colour you have available.

Step 11: Experiment with taking away the ink using a wet paintbrush, cotton swabs or piece of cloth.

Step 12: Place a piece of paper on top of the sheet. Before you print, try making a drawing with your pencil on the back of the paper. Press down on the paper and peel it away. How did your drawing turn out?

Step 13: Mix any combination of these techniques to create your own unique layered prints!

Abu Dhabi Art 2021 **Education Programme**

Guided Tour & Art Activity for Educational Groups:

Nov 17, Nov 18, and Nov 21. 9am-1pm
All ages
Fees: AED 25/ student

Schools, colleges and universities are encouraged to reserve a specially guided tour of Abu Dhabi Art followed by hands-on art workshops related to themes being explored within the fair. Prior booking is required for all organised educational group visits.

To register, please contact:
manaratalsaadiyat@dctabudhabi.ae



Children's Drop-In Studio:

Nov 17 - Nov 21, 1pm-9pm.
Last entry 7:30pm.
Fees: AED 30 for 2 hours

Children aged 3-5 years old, accompanied by their favourite adult, can discover a variety of artistic mediums through self-led art activities that include Action Prints, Mixed Media Stamps, Layered Landscapes, and a communal Coral Reef Mural!

To register, please contact:
masartstudio@dctabudhabi.ae

Junior's Drop-Ins and Workshops:

Nov 17 - Nov 21, 1pm-9pm.
Last entry 7:30pm.
Fees: AED 50 for 2 hours

Juniors aged 6-12 years old can deepen their understanding of a range of artistic themes through instructor-led workshops including Figurative Sculptures, Abstract Assemblage and Layered Monoprints.

To register, please contact:
masartstudio@dctabudhabi.ae



Artist-led Masterclasses:

Ages: Adults & Teens

Fees: AED 150

Group bookings of 15 people or more can avail a 20% discount (AED 120)

Join a Masterclass led by artists participating and exhibiting at Abu Dhabi Art and gain insight into an artist's process, source of inspiration and working methods.

To register, please contact:

masartstudio@dctabudhabi.ae

Wardha Shabbir: Miniature Painting

Wednesday 17 Nov, 5-7pm

Art Studio, Manarat Al Saadiyat

Discover the intricate art of Miniature Painting and learn some of its fundamental techniques.

Hazem Harb: Collaging Memory

Friday 19 Nov, 5-7pm

Art Studio, Manarat Al Saadiyat

Examine the relationship of collective memory to the history of cities through collage and mixed media techniques.

Maitha Abdalla & Hashel Al Lamki:

Figure and Abstraction: Art In Dialogue

Tuesday 23 Nov, 5-7pm

Art Studio, Manarat Al Saadiyat

Explore a collaborative approach to painting aimed at stimulating dialogue around authorship, correspondence, and trust in art.

Additional Resources

For a **virtual gallery tour** of Abu Dhabi Art 2021, please [click here](#).

To **download the images** included in this guide, please [click here](#).

For more **art activity videos**, visit the [CulturAll platform](#).



Sarah Almehairi: Mapping & Found Tools

Wednesday 24 Nov, 3-5pm

Art Studio, Manarat Al Saadiyat

A sound walk followed by drawing exercises that explore mapping and the transformation of found materials into tools.

Rand Abdul Jabbar:

Objects of Memory: Drawing Walk

Sunday 5 Dec, 3-5pm

Botanical Garden, Umm Al Emarat Park

Engage in drawing exercises outdoors in response to a series of sculptural interventions at Umm Al Emarat Park.