



BI-ANNUAL REVIEW

2021-2022



Angela Migally

421 inspires me ★ 11:34 AM

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About 421

Who we are

421 is an independent, anti-disciplinary platform dedicated to supporting the **development of emerging artists and creative practitioners** in the UAE and across the region. A site for research, learning and experimentation, 421 provides a nurturing environment for emergent creative practices and those who want to harness the arts as an agent for social inquiry and transformation.

At 421, **capacity building** is at the heart of what we do. We were created to **bridge a gap** in the current arts ecosystem, which previously catered mostly to established artists, and where support for them came from **large institutions** and **commercial galleries**. As such, our multifaceted programmatic model is designed to build the capabilities of young and emerging artists, allowing them to push the boundaries of their creative practices and therefore **contribute in meaningful ways to the UAE's growing creative community**. We support them in expanding their creative and professional competencies.

Additionally, 421 presents a year-round program of exhibitions, talks, workshops, special events and educational initiatives that offer **accessible learning opportunities to the wider community** and the general public. Many of the 421 programs are organized in collaboration with local, regional and international partners, engaging children, students, educators, and creative professionals in a participatory approach to artistic and creative practice. These programs are **designed to develop artistic and creative skills, supporting the growth of the UAE's creative ecosystem**.

Institutional Objectives

Be a **community anchor** and a beacon for creative production.

Foster a space of **inclusive multimodal learning** to serve various community groups and their needs.

Produce exhibitions that explore **nascent discourse** across creative disciplines.

Cement 421 as the **public's accessible gateway** to MiZa.

Widen public access into the arts and foster general learning through creative disciplines.

Build capacity for arts and culture operations in the local workforce.

Support emerging creative practitioners in their growth as **cultural leaders**.

Bolster **sustained long-term creative practices** locally and regionally.

Push creative practitioners to **engage at a deeper level** with their community of creatives.

Respond dynamically to the growth of the creative community.

Seek knowledge and **generate new creative scholarship** with Abu Dhabi and the UAE as its center.

Be a **strong and reliable partner**, and cultivate collaborative relationships.

Operational Overview

Operational Overview

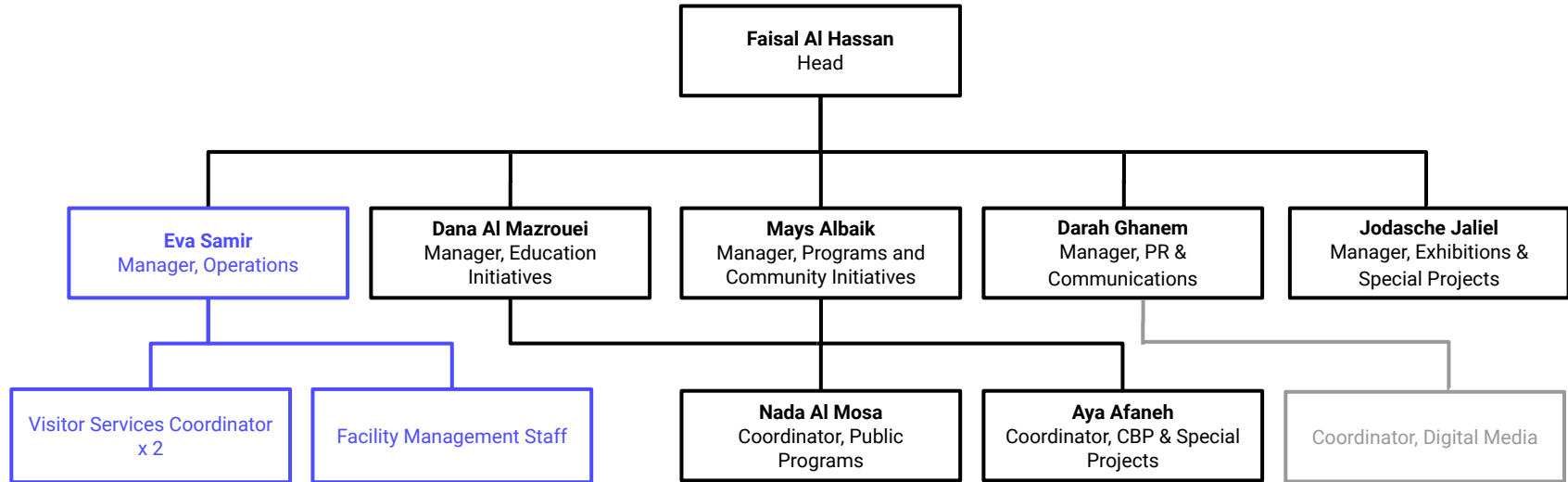
2021

- Establishment of 421 as an LLC
- Grant Application
- Rollout of our Strategic Framework

2022

- Setting up business functions [in coordination with POM]
 - Legal 70% completion
 - Finance 80% completion
 - Procurement 90% completion
 - HR 80% completion
 - HSE 50% completion
- **Grant Application approved**
- Finalizing plans for East Expansion

Operational Overview



Reporting Methodology

Reporting methodology

It's important to recognize that as a platform with **capacity building** at the heart of its mission, the impact of our work can most tangibly be measured over the longer term. Our most immediate measure of impact can be extrapolated from qualitative and quantitative data around **creative production resulting from our programs** and **community engagement**. This report includes various data points that we have collected over the past two years which give a detailed overview of the outputs from our programming, and how our programs are received by young, emerging creatives and the wider public.

Our data collection comes from:

- Regular focus groups
- Feedback and evaluation forms
- Annual evaluation reports
- Partnership evaluation reports
- Program registration numbers
- Footfall and community attendance
- Open-call reports
- Online and digital engagement
- Press and media responses
- Organic feedback

Community Mapping

Following the latest advances of research in community engagement and impact of cultural institutions, at 421 we look into how we serve our audiences in detail and we often consider their segmentation beyond age groups. **We study their needs closely and evaluate how we can provide them with the right kind of programming to continue to build capabilities.**

Major global and regional events over the last two years have influenced the way that we map our audiences and assess the communities we serve. **Our mapping methodology has become a lot more sophisticated, refined and targeted, following industry standards and benchmarks for how we reach audiences.** We want to create a platform that is inclusive, accessible, and that facilitates creative output and cultural exchange.

Our community at a glance

Exhibitions / Capacity Building Programs

Early- to mid-career Emerging Creative Practitioners: visual artists, curators, designers, writers, musicians, performers, poets, cultural provocateurs, who have demonstrated a commitment to their creative field of choice and look for opportunities to learn and develop their practices further.

General Public Programs [our research on this group continues to evolve and become more refined]

Families: multigenerational groups and social learning groups. They are described as “communities of learning” or “communities of practice”. They learn through social interaction and through transfer of information among its members.

Adults (18+): adults who connect mainly within their age group, and are motivated to visit to obtain social or cultural experiences.

Education Programs

Students: Primary School (ages 6-11) / Secondary School (ages 12-17)

Early-Career Creative Practitioners: University students interested in pursuing a creative career, and are/will be enrolled in creative courses at higher education level

*It's worth mentioning that all of our programs involve People of Determination.

Multifaceted Planning Model

Our planning processes ensure all stakeholders share the same vision, set measurable goals for each project, establish solid communication channels amongst team members and stakeholders, and serve as a foundation for project success.

When planning projects, whether they are brand new experimental programs, or iterations of a familiar program like our exhibitions, 421's team goes through a rigorous research and conceptualization process that includes **local and regional benchmarking and learnings**, an exploration of our **assumptions for event success**, **key performance indicators** and their measures, a **risk assessment** and **impact assessment**. Once this concept proposal, prepared through the **421 Project Charter**, the team begins furnishing the extensive project planning and content sections, creating a collaborative and centralized archive of the project, its development process and its outcomes.

421 Project Charter: [Project Charter Template](#)



2021-22 at a Glance

Capability Building

At 421, capacity building is central to our mandate. It is at the heart of what we do as a space dedicated to emerging artists and creative practitioners. Our cornerstone capacity building programs are the Artistic Development Exhibition Program (ADEP), Curatorial Development Exhibition Program (CDEP), the Homebound Residency, and the Artistic Research Grant. In addition to these programs designed specifically for the creative and professional development of emerging artists, we build capabilities through: offering courses, workshops, and smaller development programs, holding exhibitions, developing interpretive exhibition tools, mentoring university and college students in the arts, running internship programs, training youth as docents, and working closely with creative partners to exchange knowledge and build internal capabilities.

- 21 capability building programs
- 13 major solo and group exhibitions
- 36 practitioners supported through long-term programs
- 51 practitioners supported through short-term programs
- 14 educational interpretive tools
- 2088 students in universities and schools mentored
- 14 interns trained and mentored
- 7 professionally trained docents
- 20 instructors completed POD training
- 5 POD ambassadors
- 16 creative partners



Content Creation

content creation, or what we call knowledge production, is also a central part of our work that is the outcome of all our programs across the board. From our exhibitions, research programs, residencies, grants, and commissions to public talks, closed discussions and professional development programs, our strategy facilitates knowledge production, sharing, exchange, and dissemination. These very same programs also feed into capacity and community building, as their formats necessitate that artists and the wider public come together through the process of knowledge sharing, exchange, and dissemination.

13	exhibitions
61	commissioned artworks
6	publications
52	commissioned texts
6	exhibition booklets
17	syllabi
162	educators and speakers
46	public talks held in space
48	closed discussion sessions
14	educational interpretive tools
155	workshops and public programs
13	podcast episodes

Community Building

Community building holds different meanings for us. On the one hand, community building can mean bringing the community together to exchange ideas, knowledge and forge connections. On the other hand, it also means facilitating the development of a creative community, or acting as catalysts for a community that shows signs of burgeoning but needs support to become a meaningful network of individuals working together and forming a system of support and collaboration.

In terms of community building on both fronts, 2021-22 has been massive for us. Our community engagement numbers more than doubled in 2022 to over **22,000, and we continue to see active participation in our public and education programs. The artists we support have also grown and their contributions to the UAE's dynamic creative landscape are impactful.**

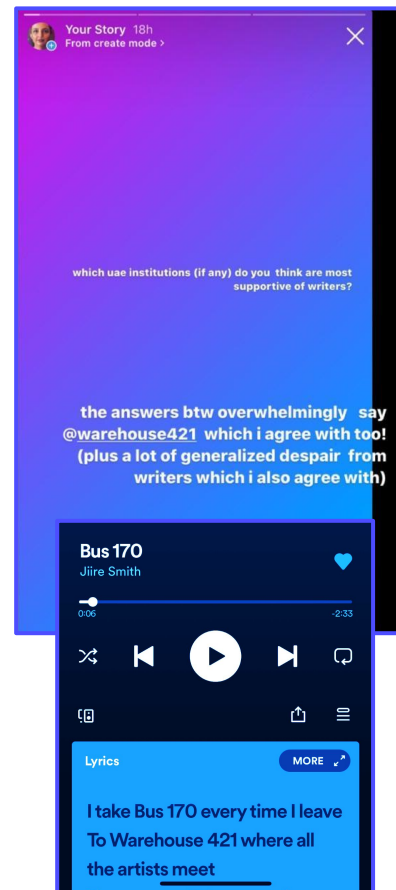
- 220% increase in visits from pre-covid
- 206 exhibited artists and creatives
- 4000 visitors to community markets
- 70 creative businesses guided through our markets
- 76 performers platformed in our public program
- 14 universities and schools part of our network
- 16 networking events
- 30 POD families engaged
- 54 guided tours for schools and families
- 1 [appearance in a !\[\]\(756219e9389f679d57027482aa5cf5fc_img.jpg\) song !\[\]\(fcb77b2d9531d23794a07d244b7a89bc_img.jpg\)](#)

“...sometimes when it is easy to be in despair about the art scene, I think of what you guys do and how 421 is a model organization and so rooted in community and care for the medium and artists.

Love you guys and thank you again for everything you do!”

Mohamed Somji, Founder and Director of Gulf Photo Plus

Community stories



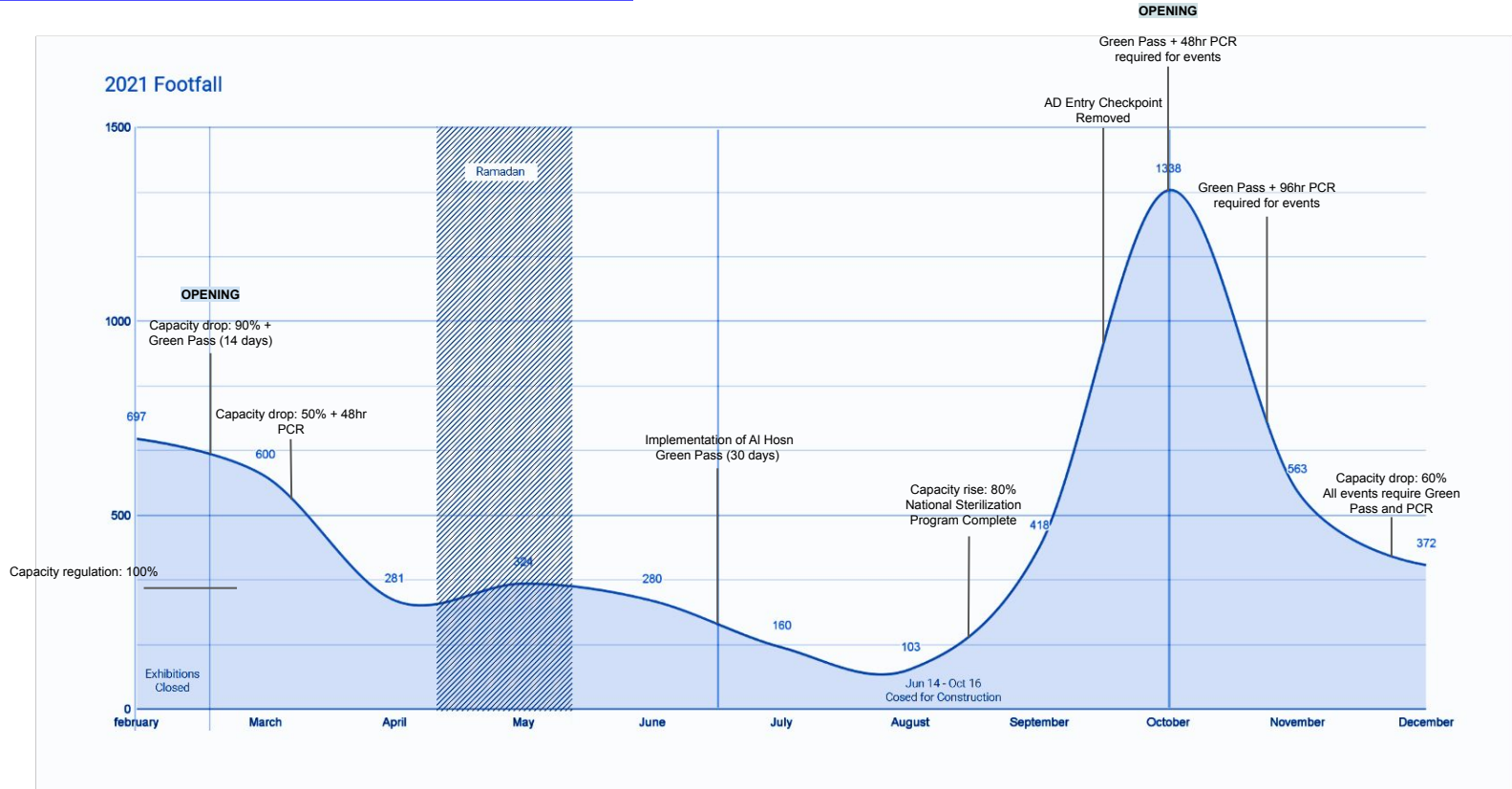
موسم للحرف
A SEASON FOR
REGROUNDING



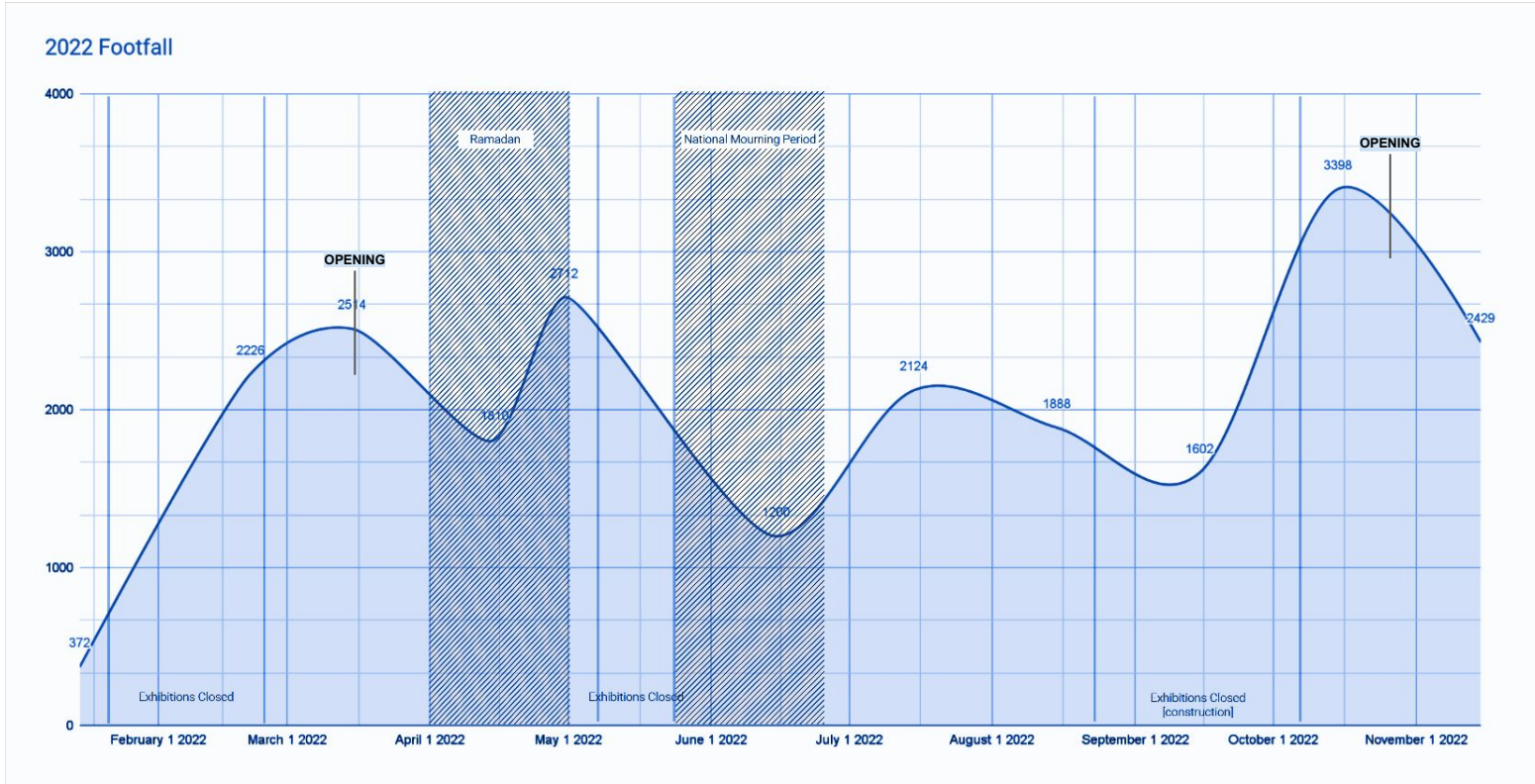
Community Engagement



2021: On-site Engagement



2022: On-site Engagement



Online Engagement 2021-22

Our online engagement has been growing beyond just our social media communications **to include thoughtful digital content that enriches, not repeats, our on-site offerings**. Opens up our reach, to beyond the UAE and is also **regional, positioning Abu Dhabi as a place for the production of knowledge and a congregating location**. Residencies, research grants, talks programs, professional development sessions, online workshops, all POD sessions, writing commissions, curriculum/syllabi design and creation, university outreach, school engagement sessions/programming.

15,065	have viewed our online talks and tutorials
654	watched online film screenings
40+	attendance POD sessions
192	applicants to online residency programs
710	attended online public programs
4,414	podcast downloads

Off-site Engagement

Offsite engagement is the focus of many institutional partnerships, such as our past and upcoming collaborations with Alserkal Avenue, Expo 2020, Art Dubai, and others, allowing for a wider reach across the UAE and the region.

Over the past two years, 421 has participated in festivals, talks, performances, workshops, commissioned exhibitions, programs, career fairs at Manarat, House of Wisdom, Alqouz Arts Festival, RAKFAF, Art Jameel, and others, drawing in hundreds of visitors and community members.

Notable off-site programming:

- *On Foraging* exhibition at Expo 2020 UAE Pavilion
- *Stepping Away* symposium with Alserkal Avenue day 2 in their space
- *Speculative Links* exhibition at Art Dubai
- *Past Borrowed* exhibition at Gulf Photo Plus and Ras Al Khaimah Fine Arts Festival



Evaluation Mechanisms

421 Program Evaluation Survey

After participants attend our programs, we ask them to complete a survey outlining their experiences and feedback that can assist us when planning future programs.

The survey covers questions that help us figure out their overall satisfaction, comments to consider, learning outcomes, and the likelihood of coming back to participate in future programs.

These insights guide our program design and development.

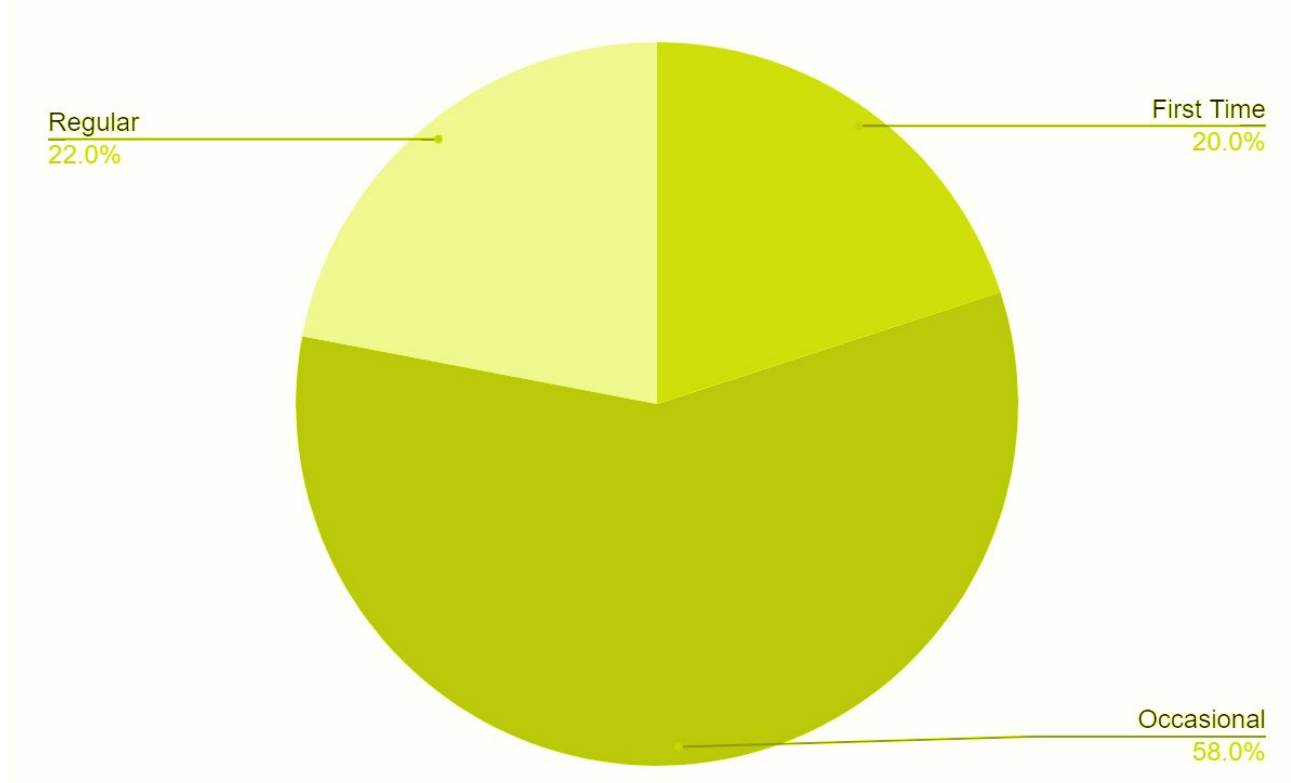
KEY LEARNINGS

- Audiences want more information on our website about our location, programs, and overall information about us.
- Only 3% respondents indicated that they were slightly dissatisfied with limited hands-on experiences during workshops. We now ensure that all instructors consider incorporating different learning approaches in their teaching method.
- 4% of respondents said that they visit us extremely often, 19% very often, 36% occasionally, 22% rarely, and 20% never repeat.

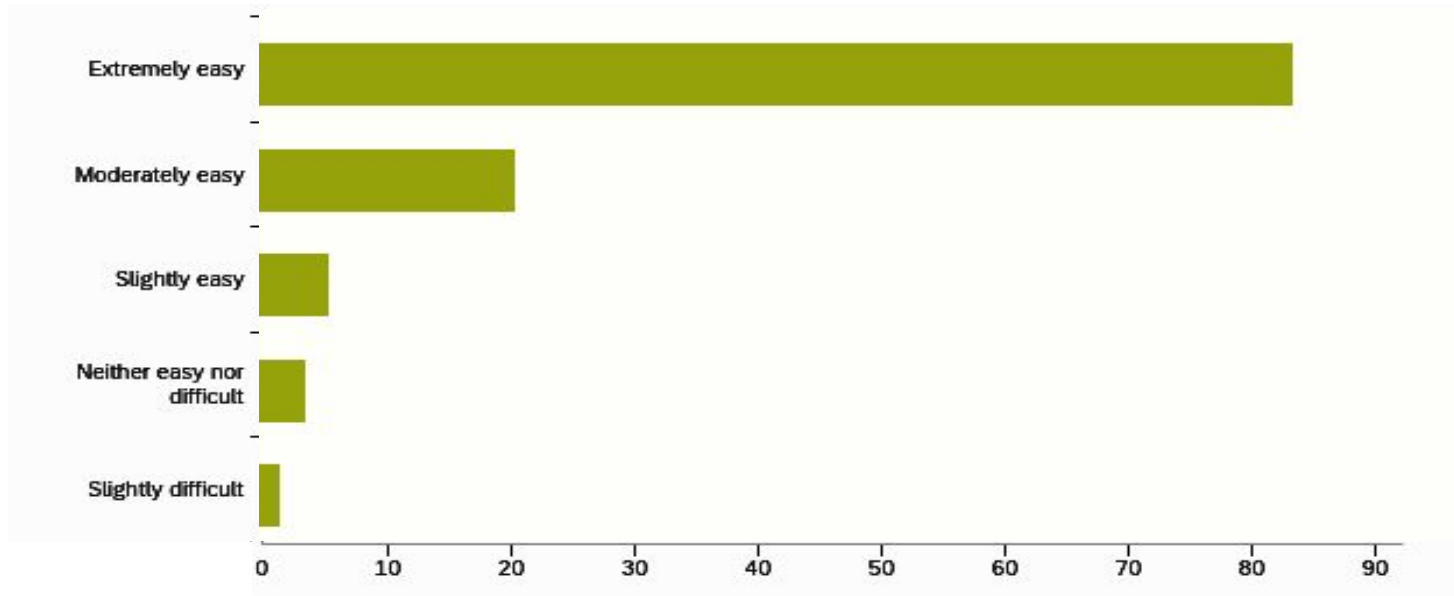
Overall Satisfaction with 421 Programs



Frequency of attending 421 programs



Analysis on ease or difficulty of engagement



Annual Focus Group Report

PURPOSE

Creative Community Focus Group | A front-end evaluation for future directions and programs with our key communities. The first focus group in 2020 - 2021 conceived as small digital gatherings of no more than 5 participants. After thorough analysis and evaluation through dissecting main themes of our findings we have concluded that there are multiple methods we can support our creative communities. Those findings have been translated and reflected to develop future programs to better support creative communities.

Curator Focus Group | Evaluation with an objective of the study to better understand the context of young curators in the UAE and the challenges they face. The study will also address the role played by leading curators and institutions in mentoring a new generation of curators and developing capacities in curatorial practice. Desk review of existing studies, reports and information on the study of curatorial practice in the UAE- to discern what previous knowledge and information exists on curating in the UAE. Conduct 3 focus groups sessions with 6 participants per group 45 - 60 minutes each focus group, and In depth interviews with leading curators in the UAE

KEY LEARNINGS

The overall experience reported a satisfaction with the different touchpoints of their experience with 421, with all of the touchpoints' satisfaction score exceeding 4.0 out of 5.0.

The partner experience score is 89 which indicates that most respondents perceive 421 as a **good partner** to work with and are willing to recommend it to their peers.

The community are satisfied with the culture of 421 that promotes learning, development, and collaboration.

The community reported on their satisfaction with the 421 team especially in relation to their knowledge and professionalism.

The survey was divided into the below components:

NPS 89

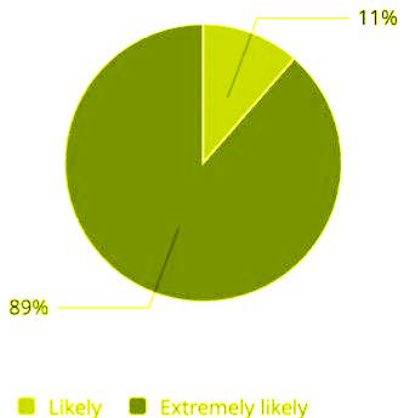
Overall Partner Satisfaction [CSAT] 4.6

Warehouse421 Team	4.6	Onboarding Process	4.5	Developmental Program	4.7	Educational Partner	4.9	Digital Engagement Material	4.1	University Outreach Program	4.4	Workshop Development Process	4.4	Exhibition	4.8
Outcome of complaint or inquiry	4.2	Alignment of discussions with contractual agreement	4.0	Logistical support in preparation for the exhibition	4.5	Understanding of the material	4.8	Support in preparation	4.2	Support in preparation	3.8	Workshop space provided	3.8	Support provided in de-installing your work	4.0
Follow-up on a complaint or inquiry	4.3	Preliminary discussions	4.3	Outcome of the delivered workshops	4.6	Supportiveness	4.8	Clarity of the requirements communicated by the Program Coordinator	4.2	Flexibility in scheduling the outreach sessions	4.0	Support provided in preparing the kits	4.3	Clarity of the installation requirements form	4.2
Response time	4.3	Clarity of the contractual agreement	4.4	Mentor's follow-up on your deliverables' progress	4.6	Professionalism	4.8	Flexibility in scheduling the workshop/talk	4.4	Clarity of the details communicated regarding the program	4.0	Logistical support during the workshop	4.4	Development of exhibition text	4.3
Ease of submitting a complaint or inquiry	4.5	Turnaround time for updating on shortlisted candidates	4.4	Timing of workshops	4.6	Communication skills	4.9	Quality of the delivered workshop/talk	4.5			Logistical support in preparation for the workshop	4.5	Lighting provided	4.4
Suitability of meeting time and date	4.5	Clarity of the shared brief regarding the workshops	4.5	Online platform through which the workshops were delivered	4.6	Availability of Educational Partner when needed	4.9					Online platform provided	4.6	Logistical support during the installation process	4.4
Knowledge of the team	4.5	Curator's assistance with your onboarding	4.5	Instructor's knowledge on covered subjects	4.7									Handling of your artwork during installation	4.5
Ease of reaching the team	4.5	Clarity of the event/workshop form	4.6	Relevance of content delivered in the workshops	4.7									Clarity of the process manual	4.5
Communication of deliverables	4.6			Packet-development process	5.0									Support provided during installation	4.5
Professionalism	4.7													Space provided for the exhibition	4.7
Ease of collaboration	4.8														
Supportiveness	4.8														



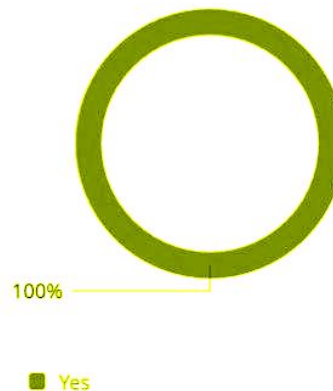
Overall Collaboration Experience:

Likelihood to collaborate with W421 in the future



All partners are likely to collaborate with W421 in the future.

Did you feel cared for as a professional as well as an individual during your engagement with Warehouse421?



100% of the partners felt cared for as professionals as well as individuals during their engagement with W421.



Customer Satisfaction Score [CSAT]: Main Touchpoints



Scale: 1 to 5

It is evident that all the touchpoints score a high CSAT score exceeding 4.0/5.0, with "Digital Engagement Material" scoring the lowest CSAT score of 4.1 and "Educational Partner" scoring the highest CSAT score of 4.9.

Annual Report on POD Inclusivity

SEDRA Foundation for Inclusivity generates an annual report through their mystery visitor experience to ensure access and inclusivity within the 421 space. The report conclude with recommendations on how to achieve our future yearly goals.

Yearly we work on implementing a series of recommendations to ensure the below :

- How to improve arrival journey for POD
- How to improve POD journey in gallery space with consideration of various inclusivity and access approaches
- How to ensure exhibition text is in alignment with POD specs

KEY LEARNINGS

421 to improve arrival journey through additions of signage, with clear marking and indication of drop-off points and car parking. Discuss with urban planner possibility evening the parking lot and marking disabled parking spaces.

Drop off point accessibility, currently the closest drop off point is the pedestrian cross - not ideal recommendation to have a designated drop-off points are located within 50m of the principal building entrance.

External environment has minimal signage, and lacking eye level alignment. The glass door requires a visual contrast with width 1.8 m that is clear accessible entrance. Recommendation with routes to be clearly signed and are designed to assist natural way finding or provide an alternative accessible entrance area.

Entrance and reception area are not clearly marked with information, and lacks contrast. This is not accessible for people of short stature, children and wheelchair users.

Interior layout should feature wayfinding signage such as functional areas, exhibition spaces, and so on, as this might create a stressor for visitors or a feeling of "being incapable of navigating the space".

The floor surface in some areas quite glaring this effect leads to stress for visitors with visual and other impairments as wayfinding is difficult.

Glass walls without any visually contrasting elements present are also a risk. It is recommended highlighted areas or contrasting elements on protruding glass structures.

2021 Exhibitions

2021 Exhibitions Executive Summary

Community Building

This year allowed us to experiment with our pilot exhibition development programs, where cohorts of practitioners worked together towards the presentation of a final exhibition. For example, our *Mina Zayed: Reflections on Past Futures* exhibition came after an entire year of collaborative learning and exploration where 11 artists worked together to produce new bodies of work. This group continues to stay in touch today and have formed an informal collaborative network.

Capability Building

As we piloted our exhibition development programs, we were able to springboard the careers of multiple artists and curators. The pilot gave us the opportunity to learn best practices when it comes to structuring programs. Our curatorial program has now developed to include more practical modules. Other programs, such as the artistic development program, also benefited from a similar process. These programs also gave many early-career artists the chance to install, present and showcase their work for the first time.

159	exhibited artists
16	practitioners supported
2	docents attended
19	training sessions

IP/Content Creation

Each exhibition includes the commissioning of several new artworks, essays and other IP contributions. These materials are disseminated to the wider public through our free-of-charge booklets, downloadable content on our website and other video content such as our online-studio visits, creating an archive of information for future researchers.

7	exhibitions
31	commissioned artworks
24	commissioned texts
29	public talks
3	closed discussion sessions
10	studio visits published
750	booklets handed out
2	publications printed
3	interpretive tools developed
20	guided tours presented



Mina Zayed: Reflections on Past Futures

06.02 – 13.06 2021

The purpose of this program and resulting exhibition created an invaluable artistic and journalistic archive of the historical Mina Zayed area at a moment in flux.

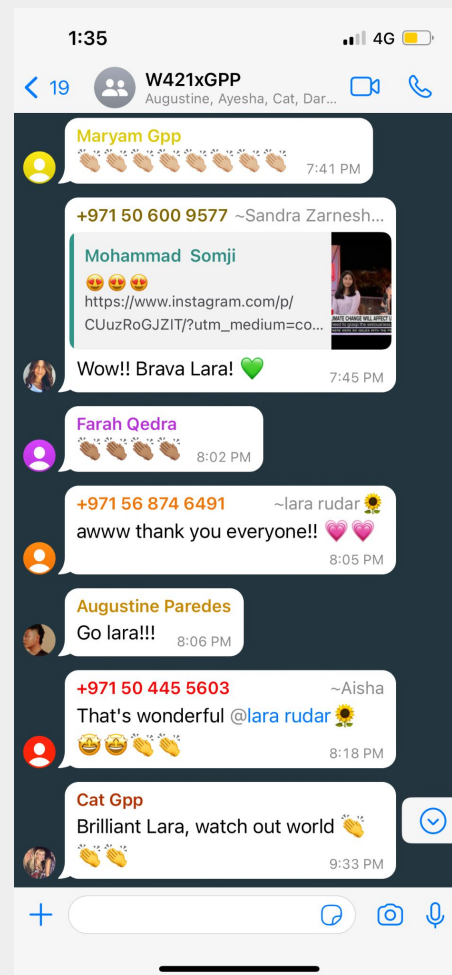
- 11 young UAE-based artists
- 11 new commissions
- 5 first time exhibiting artists
- 6 Emirati artists
- 1 published photobook
- 363 notes on the community engagement wall

Success Stories:

As her first time exhibiting in a public space, Fatema Al Fardan launched herself in the artistic community after this participation. Her artworks now sell regularly at Gulf Photo Plus' shop, and The Spanish Embassy's Cultural Attaché asked to be in touch with her directly to have her be part of their programming.

The youngest participant, Lara Rudar, who joined the program in her senior year of high school, based her project on an artistic exploration of the marine life around the port, to become an active climate change activist, appearing on **CNN** and **Expo 2020 panels**, publishing for Alserkal's online platform, and becoming the **Official UAE Ambassador of Nature**.

The cohort maintains a tight community, with an active social group that updates each other on their growth and accomplishments.



Mina Zayed: A Case Study on Community Engagement

Cultural commentary and feedback on the exhibition was featured in major news outlets and online blogs where youth and critics had conversations around the topic at hand.



“I really have to say again - this is a great gesture/response by [421] and I hope many others take a page from their book. I also hope people listening will realise that constructive criticism does not have to be a scary or antagonistic thing - instead, that it is necessary and will only help build stronger foundations for any individual or institution.”

Saira Ansari, following the podcast publication

Cultural commentary and feedback on the exhibition was featured in major news outlets and online blogs where youth and critics had conversations around the topic at hand



Kim Driving Safety? Please Cillif: by Augustine Paredez focuses on the lives of delivery truck drivers who transport fruit and vegetables from Mina Zayed across borders (Photo: Wahaanet)

Exhibition to memorialize an area in flux

Alexandra Chaves explores a retrospective of photographs, footage and installations detailing the evolution of Mina Zayed, Abu Dhabi

Mina Zayed is no longer what it was, and it's not yet what it is intended to be. In fact, as a photographer and curator, I've seen it as a commercial and tourism hub. In the Warehouse 421 exhibition *Mina Zayed: Reflections on Past Futures*, 11 artists explore this liminal state, the port's surrounding infrastructure and the communities that give life to the neighborhood. At the heart of the show is the examination of places – how it is defined, and where it's created, and by whom. Reflections on Past Futures is the result of a mentorship programme that began in February last year and is a joint effort between Warehouse421 and Dubai's Gulf Photo Plus, over the past year, the artists have explored Mina Zayed to develop their projects and have worked with mentors from both institutions to refine them. Some works, such as Catherine Donaldson's *Museum of Ordinary Things*, seek to memorialize the area. Her installation features objects collected from her childhood markets such as blankets, handkerchiefs, soap and boxes, which have been turned into a series of installations. Meticulously arranged, hung and shown on plinths, they



Catherine Donaldson's work focuses on the area's market traditions

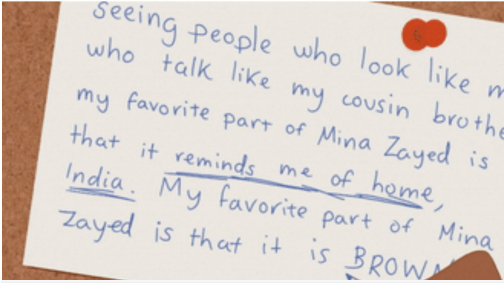
like Mina Zayed, that seem to intertwine into one fabric, are dismantled. Her explicit, at times abstract, photographs nestled among the construction rubble and the warehouses of the area. Artists such as Larefa Almarzouq and Sandra Zarnashan, on the other hand, focus on the changing built environment. Their images intimately examine the shift from a group of men who gather to play cricket every Friday. The work focuses on empty streets between the warehouse and the shops that were presented a unique opportunity where Mina Zayed recognisable to outsiders, others only know to the players, "Almarzouq said. She had intended to create a more nostalgic project about

her own relationship to the neighborhood when she discovered the team. "I needed that the area in Mina Zayed that are otherwise abandoned and forgotten brought back to life by groups of men playing cricket... All are city dwellers and visit Mina on their day off to find an escape from their stressful jobs and daily life," she says. Perhaps the most forward-looking work in the exhibition, and the only one that has an environmental storyline, is Lara Rodat's *The Dhow Cemetery*, which features photographs of the many polluted vessels around Mina Zayed, but also presents a virtual reality environment where those dhow could be integrated under the sea. Rodat imagines the vessels being reappropriated into artificial reefs, in the same way some ships are repurposed as artificial reefs. Reflections on Past Futures "Nailed it" after the neighborhood in decline – the time has passed for that. Neither does it drive the premise of urban progress, as the area's redevelopment is part of an inevitable global trend. Instead, it acts as a vehicle for forgetting. Mina Zayed is cleared of rubble, new structures of concrete and glass are erected, new narratives will emerge, and plans will be set to forget this period of suspension before the tide of change takes over. Thankfully, the artists will remain presented a unique opportunity where Mina Zayed recognisable to outsiders, others only know to the players, "Almarzouq said. She had intended to create a more nostalgic project about

at the heart of the show is the examination of places – how it is defined, and by whom

TWO ANGRY SOUTH ASIAN WOMEN MAKING SENSE OF THE MINA ZAYED EXHIBITION

We spent the rest of our evening expelling heavy sighs and furiously writing in our notebooks, phones and eventually the walls of Warehouse 421. We were angry. NANDINI KOCHAR and LIBRAN ANSARI | APR 10, 2021 |



LETTER TO THE EDITOR: MINA EXHIBITION

The Mina Zayed Exhibition made sure that the artists didn't arrive into the area to snap the shutter and leave, but to spend time and think about such a space in a phase of precarious liminality. MOHAMMED SOLEJ and FAISAL AL HASSAN | MAY 02, 2021 |

Letter to the Editors

Illustration courtesy of Tom Abi Samra

Dear Editors of The Gazette,

Ramadan Kareem.

We write to you in reference to the column published in The Gazette's Issue 202, Two Angry South Asian Women Making Sense Of The Mina Zayed Exhibition.

Both Warehouse421 and Gulf Photo Plus are extremely pleased to see that your community is engaging critically and publicly with exhibitions on display. Art and creative expression are only impactful when they bring out the voices of not only the artists, but also the surrounding community. The article questions the role of art institutions in documenting and archiving, and we believe it is

about categories columns programs submit past issues patrons

Process: A Mentee's Experience in Warehouse421 x Gulf Photo Plus Artistic Development Program

Issue 39 - Gulf Fatema Al Fardan



I applied to the Warehouse 421 x Gulf Photo Plus Image-based Mentorship Program which I was a student in my last semester at New York University Abu Dhabi (NYUAD) in February 2020. At the time, I was developing my visual arts thesis, where I was looking at various facets of my identity: nationality, gender, religion, ancestry, and language. I started giving words – tokenization, ostracization, othering – to experiences I did not know how to articulate before. Despite seeming like I have absolute privileges as an Emirati, there are other aspects of my identity that marginalize me; to outsiders this marginalization is invisible because Emiratis are presented as a homogenous group. While my Emiratisness was always questioned in my predominantly Emirati private school, at NYUAD, an international university in Abu Dhabi, I became the Emirati – the hyper privileged, yet oppressed Muslim woman. In my early meetings with my thesis mentor, Laura Schneider, she asked me if I wanted to represent the area she was referring to Olivia Guo's postmodern portraitist representation: "the strategy of locating one's artistic voice within one's own personal history and culture of origin," from her paper: "In Search of a 21st Century Art Education" (2017).

Representing "became the core of my art practice: a refusal to be a single check mark that fails to personify my multilayered identity."

MD: Hello, everyone, and thank you so much for joining us for this very special podcast episode. My name is Marwan Al Dabbagh, and I'll be moderating this conversation. Today, we're talking about and reflecting on Mina Zayed: Reflections on Past Futures, an exhibition that is a result of a mentorship program in partnership and collaboration with Gulf Photo Plus. The exhibition is housed at Warehouse421 in Abu Dhabi, and the work in the program started in February 2020. Participants were supported by a pedagogical structure that guided them through concept and ideation towards execution, interpretation and display. Today, we are joined by two of the artists that were part of this exhibition, Fatema Al Fardan and Lena Kasieci. Lena Kasieci is joining us from New Mexico. So, we're very thankful for her participation. We're also joined by Satra Ansari, who is a writer and researcher, and Kevin Jones, a writer, researcher and educator. And we're also joined by Mohamed Somji, director of Gulf Photo Plus Dubai's Centre for Photography. Thank you, everyone. I'm looking forward to this very exciting conversation. I want to start with a question for you, Fatema, and Lena, please feel free to jump in once Fatema is done. I wanted to know why you applied to the mentorship program that was in collaboration with Gulf Photo Plus at Warehouse421?

FF: The application process took place in February 2020 when I was wrapping up my senior thesis. My visual arts thesis was very heavy on photography, and I was photographing my family, but I wasn't photographing myself and them. So, I was looking at my family without my presence, like the camera was my presence. But I wasn't there. And I had tried to photograph myself, to do self-portraiture. But I thought that I couldn't execute it well. So, I applied because I wanted to improve that aspect of my photography skills. And I also applied because I had this interesting relationship with Mina Zayed, where I used to visit as a child and then we moved far away. So, for a period, I no longer visited. But then I started visiting again when I went to NYUAD, which was in Saadiyat. NYUAD has this special connection with Mina Zayed because it's very close. We go to the fish market, we go to the vegetable market, we go to get Karak as a student body; these are the things we do. And I just wanted to explore this relationship.

MD: But I think it's interesting how you found the connection between the projects that you've done on your family, as an outsider, but really as part of the family. Like you were gazing at your family –

أتملات في الوسائط والتعددية
نظرة إلى ميناء زايد
تبرع مريم وسام العتيق حوزة نائش دور الفعاليات الثقافية في المساهمة المجتمعية والجمعات التوعوية في مدينة زايد بمشاركة سارة الصمري وكان جواز ومدح الأهل ولها قصة.

Reflections on Institutions and Critique: The Case of Mina Zayed

Moderated by Maryam Wissam Al Dabbagh Iraqi writer and cultural theorist and researcher below her are Kevin Jones and Mohamed Somji, along with artists Fatema Al Fardan and Lena Kasieci. The five guests will also discuss the role of cultural sectors in communal spaces and the diverse communities of Mina Zayed.

"Despite seeming like I have absolute privileges as an Emirati, there are other aspects of my identity that marginalize me; to outsiders this marginalization is invisible because Emiratis are presented as a homogenous group."

Participants in the program were part of extensive research recce, workshops, and crit sessions which finally culminated in an exhibition



Crit sessions and workshops took place in space where participants shared feedback



The program culminated in a major group exhibition





The photograph shows a group of people standing in front of a building. The text below the photograph is in Arabic and discusses the importance of photography in documenting social and political events. It mentions that photography is a powerful tool for capturing reality and for raising awareness about social issues. The text also highlights the role of photographers in providing a visual record of events and in contributing to the historical and cultural heritage of a society. The text is arranged in several paragraphs, with some lines in bold. The overall tone is informative and emphasizes the significance of photography in contemporary society.

100/100: Hundred Best Arabic Posters Exhibition

06.02–13.06 2021

Every two years 100 new Arabic Posters are created, awarded, and disseminated in various public spaces around the world.

This was the third iteration of the competition supported by 421.

In 2021, 100 posters were displayed on the 421 front facade for 100 days, one poster a day.

Each poster is a winner in the biennial competition that looks at visual production from the MENA region.

The posters showcase the rich variety of topical interests in the region, as well as the rich visual languages developed to address these topics.



The exhibition of the winning posters toured around the region and the world, including showcasing in Birzeit University, Palestine; Saudi Design Festival; The Cairo Design Show, The Library of Alexandria.

Success Stories:

Strong educational exhibition outreach sessions took place with Zayed University students and faculty with over 69 attendees and assisted to teaching classes for Graphic Design Student for class of 2021

“Thank you so much for a wonderful insight into the 100/100 poster exhibition history and evolution. Not only was it educational and informative it was undoubtedly immensely inspiring to the many students (and faculty) who joined us today from both the Abu Dhabi and Dubai campuses. This will definitely have been a great addition to our regular class teaching. This is something that is so very important for our students to see!”

Marie-Claire Bakker - Zayed University

As We Gaze Upon Her

09.10.2021 – 16.01.2022

Supporting two Abu Dhabi-based highly-motivated young curators and their community in developing their research interests into a substantial curatorial research and full group show. Showcasing the diversity of the female experience in the UAE and the region. The exhibition was the result of an extensive and rigorous development program in partnership with BICAR.

- 2 emerging curators mentored through the CDEP
- 27 regional and locally based artists in the exhibition, many of which had never exhibited before
- 12 projects commissioned
- 1 book published

Success Stories:

The exhibition had a wide influence on the community—visitors often commented on how they never expected to see such works in a public space, and how freeing it felt to be able to encounter this topic.

The exhibition served as a benchmark and a precedent for other community spaces in the country to launch their own exhibitions tackling the subject of womanhood. Most notable, Gulf Photo Plus's exhibition **Swallow This** is a direct result of the conversations nurtured by *As We Gaze Upon Her*.

Many of the artists were new to exhibiting publicly, and some, like Amina Yahia, launched their career through this exhibition. Amina currently has multiple works on display at **Gallery Feritti in Alserkal Avenue**.

The Exhibition had a strong attendance by universities across UAE from Abu Dhabi, Sharjah, & Dubai with around 10 different classes attending the exhibition.

One of the curators, Sara Blnt Safwan, is now mentoring our Homebound Residency program.

“The programme offered a critical analysis of theories, experiences and philosophical underpinnings to a lot of the change in current climate in the UAE. It was essential to have such discussions take place and be surrounded by like-minded individuals who were open and receptive to these types of discussions. It allowed for opportunities to re-examine my own practice as well as open up avenues towards practice in general. I will be ruminating over discussions for days and do some inner work and reading myself so it really kept for grounding the necessity to examine and re-examine our position in the growing art scene.”

Sarah Alagroobi, Curator





Substructures Series [cont. From 2020] FLOAT; Total Landscaping; So Different, So Appealing

06.02 – 12.03 2021

This series of exhibitions curated by Murtaza Vali spotlight 421 as a center for critical thought and artistic research, by experimenting with a well-regarded curator with an itinerant curatorial process. Platforming UAE-based artists alongside globally established ones.

- 3 exhibitions in 2021 following 1 in 2020
- 20 artists featured
- 10 internationally highly-acclaimed artists
- 5 young UAE-based artists
- 1 zine publication by university student

Success Stories:

Part of a series of experimental iterative curation process.

Float was lauded publicly for having the curatorial text in **Arabic, English, and Tagalog** as an example of how institutions can reach out to their audiences.

This series offered the opportunity for 421 to be part of NYUAD's course **The Curatorial Practice Course**. The student attended multiple of outreach session led by the curator and various artists. The students were assigned to respond to the curatorial text with a zine publication and a talk as part of 421's Public Program.

“It is uncanny and it also isn't that in the span of two days I've driven past two replicas of scenes from Total Landscaping, both times feeling a sense of rapidly rising excitement at the confluence of art and my lived experience.”

Sarah Daher, Writer and Curator

FLOAT: Stephanie Colimang
30.01 – 21.03.2021



Total Landscaping
10.04 – 13.06.2021



Small informational cards or labels, likely providing details about the plants or the project, arranged in a grid pattern on the left side of the wall.

Small informational cards or labels, likely providing details about the plants or the project, arranged in a grid pattern on the right side of the wall.

So Different, So Appealing
16.10.21–13.01.22



2022 Exhibitions

2022 Exhibitions Summary

Capability Building

The exhibitions commissioned a large number of artworks, and of textual essays and contributions, not to mention supported three UAE-based artists in producing completely new solo exhibitions.

Access to these material was broadened with our free-of-charge booklets and our online-studio visits, creating an archive of information for future researchers.

47	exhibited artists
17	public talks held in space
13	practitioners supported
4	docents attended
19	training sessions

IP/Content Creation

Our exhibition program in this year changed to be 60% the result of our developmental programs. **Three major solos** were produced after a year-long educational program for UAE-based artists.

Our interpretive tools were expanded to include audio guides and tactile experience which require closer collaboration with POD ambassadors.

6	exhibitions held
30	new commissioned artworks
28	new commissioned texts
6	studio visits published
2250	booklets handed out
4	publications printed
11	educational interpretive tools
54	guided tours

Community Building

As Covid restrictions significantly eased up, we were able to host more people in our spaces, bring together more discussions, and support community building at a different scale than we were able to before. Two artists, who were each commissioned for the *On Foraging* exhibition on separate projects, came together to present a dynamic and interesting public program that was the result of their meeting; they forged a collaborative performance, research project, and workshop series.

Moza Almatrooshi's *The School of Agriculture*, commissioned for *On Foraging*, included a research dimension that brought together officials from the UAE's environmental agency, agricultural entities, framers, foragers, and other local authorities.

Language is Migrant

27.02 – 08.05 2022

The purpose of this collaborative exhibition with Colomscope, which is an arts festival based in Sri Lanka, was to position 421, Abu Dhabi and the UAE as leaders in regional creative production, engaging with critical issues that matter to artistic thought-leaders through cultural exchange and dialogue.

The exhibition comes as a result of a partnership started in 2020, when **421 commissioned 6 artists** to participate and produce new works for the festival. After struggling through the pandemic, the festival finally took place in 2021 for one week in Colombo, and an Abu Dhabi excerpt was on display for the public to engage with these artworks for three months.

The exhibition strengthens our institutional partnerships and our regional creative community ties.

The exhibition opening talk, highlighting artistic and cultural exchange between the UAE and South Asia was immediately fully booked and with a long waitlist.

First iteration of our exhibition audio guide, a tool developed in collaboration with SEDRA Foundation, was produced to create access for visually impaired audiences. The audio guide script are developed alongside with visually impaired participants to ensure the description of artworks are accessible to the specific audiences.

“[Language is Migrant & Out of Range] were so extremely generative, and my students and I have had multiple conversations as a result of visiting 421 - thanks once again for your reception and hospitality.”

George Jose, NYUAD Professor

Language is Migrant opening talk was full booked and we had a long waiting list of attendees, and brought together thought-leaders, academics and curators in discussion about critical issues in artistic production





On Foraging: Food Knowledge and Environmental Imaginaries in the UAE's Landscape

09.10 – 25.123 2022

To showcase creative disciplines as valuable methods of inquiry into a timely and critical topic: food security and the UAE's environmental imaginaries.

Following its first iteration in 2021 in Expo 2020's UAE Pavilion, the 421-commissioned exhibition was expanded with **two new art commissions** and brought to the wider audience of the UAE.

The exhibition is curated by three emerging architects/curators/researchers, and included **10 commissioned artworks** and **14 commissioned texts**.

The texts appear in a publication with a foreword from HE Noura Al Kaabi, and is distributed worldwide by Kaph Books, a boutique regional publishing house focused on cultural publications from the Middle East.

Success Stories:

As a first-time curator in this exhibition, Faysal Tabbarah went on after this to be selected as The National Pavilion UAE curator in the The 18th Biennale Architettura - Venice.

For the second time 421 exhibition is part of the NYUAD pedagogy for the **Curatorial Practice Course**, and is one of the only arts institutions in that UAE that is part of a university-level fine arts course. The students attended several outreach sessions led by the curators and met with various artists who are part of the exhibition. The students responded to the exhibition with essays that were then published into a zine and designed a public program for children as part of the course requirements.

This exhibition marked the introduction of the tactile experiences as part of 421's strategy to promote inclusivity in the arts. The project aims to give children with visual impairments the sensory tools to experience art exhibitions, which then develop their artistic literacy skills. The project was developed in collaboration with SEDRA Foundation, and in consultation with visually impaired participants, and former intern, Amna Al Memmari.

[Paraphrased]: “The Exhibition and its accompanying Publication should serve as a reference for National Policy on Food Security, Sustainability, and Environmental Initiatives.”

Angela Migally, Executive Director, SHF.

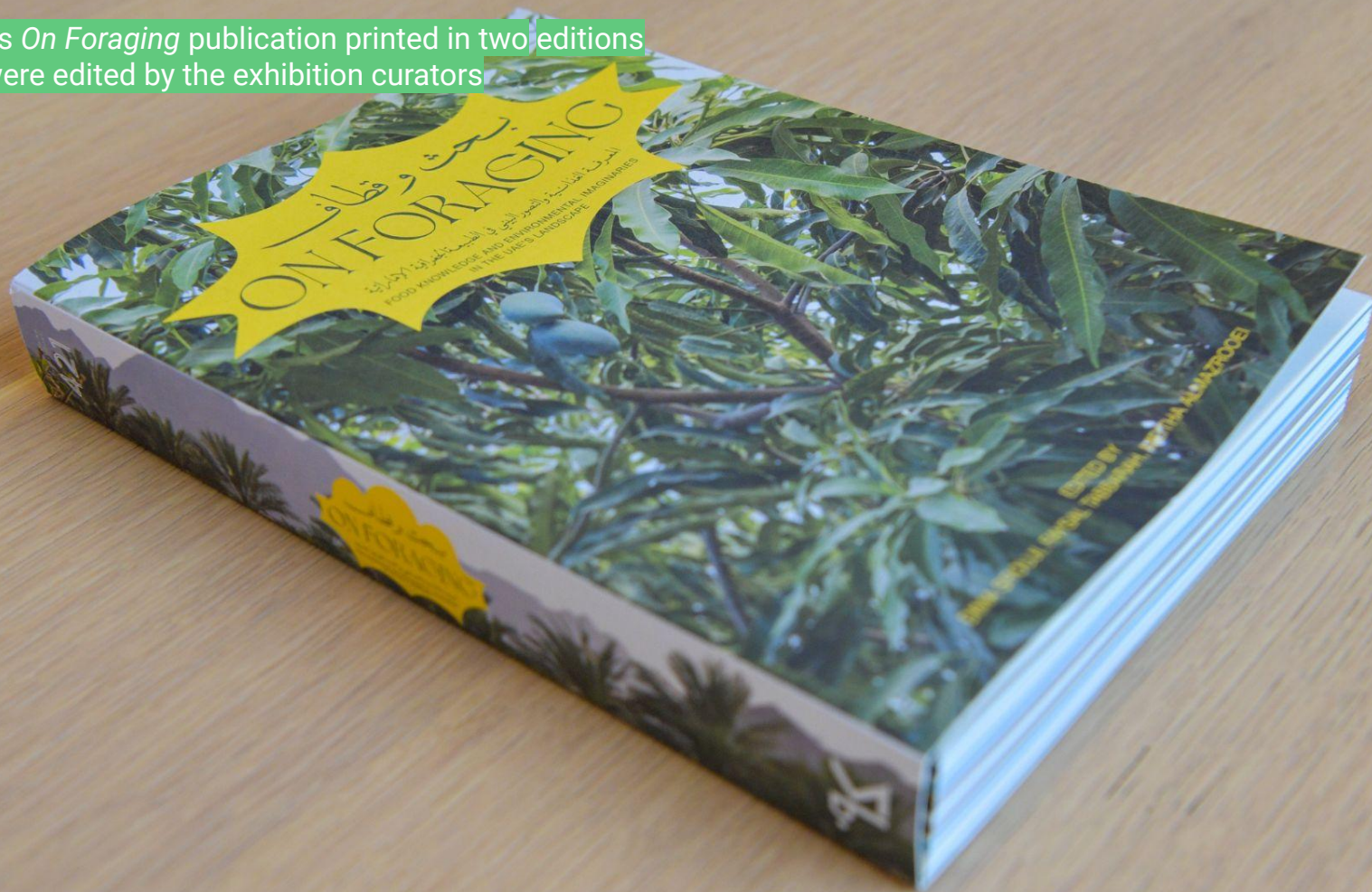
First iteration of the *On Foraging* exhibition took place in the UAE Pavilion at Expo 2020



On Foraging exhibition opened for a second time at 421 featuring additional research, commissions and a tactile experience for POD



Eponymous *On Foraging* publication printed in two editions and both were edited by the exhibition curators



The exhibition resulted in a collaborative research project by commissioned artists Nahla Tabbaa and Moza Almatroosh who realized the potential for their work together through their participation in the exhibition



Artists Nahla and Moza present their research findings in a performance lecture held in space.



Art Dubai: Speculative Links

09.03 – 14.03 2022

This exhibition showcased the local artistic scene to an international art audience, highlighting Abu Dhabi as a hotspot for creative production and homegrown artistic practices with a particular focus on emerging artists.

30,000 visitors walked through the fair
Showcases **8 UAE-based artists** with
conceptually-driven practices in the context of an art
fair.

Success Stories:

The exhibition was an unofficial re-debut of Sawsan Al Bahar, who has been working privately in her studio without exhibiting for years. Following this exhibition, she has displayed her work in multiple galleries around the UAE. Sawsan recently had a major solo exhibition at **Firetti Contemporary** in Dubai, featuring a few major installations produced after her participation in the exhibition.

“Thank you for including me in the amazing show, it was truly an honor to work with you and be present in Art Dubai this year. I've received so much great feedback and reception about my work and about the show as a whole.”

Sawsan Al Bahar



أسس "مركز 37" في منطقة صحاري دبي
في العام 2018 لتأهيل طاقم أحياء دبي
الصحراوية لتصبح جاهزاً لتلقي الزوار
من ذوي الاحتياجات الخاصة والتمتع بالمشهد.

وتم اختيار 37 قرية مجاورة
للمركز لتأهيل طاقمها لتصبح جاهزاً
لتلقي الزوار من ذوي الاحتياجات
الخاصة والتمتع بالمشهد.

Established in 2018, it grew into a space that
attracts and engages people from all walks
of life. The center's mission is to provide a
platform for artists, designers, writers, musicians or
other creatives, while exploring their
contributions and engaging the
community as a vehicle for progress.

Since the creative process as a time
consuming, it gives and
inspires the practice of risk-taking,
experimenting, embracing, and
celebrating the benefits of
the acquisition of knowledge
generation of ideas,
and opportunities who are
the region.



Ammar Al Attar: Out of Range

27.02 – 08.05 2022

This exhibition was the result of the Artistic Development Exhibition Program, and supported the Emirati artist in realizing new work and pushing the boundaries of his practice. This brand new body of work explores Emirati identity and the work-life relationship that he developed during Covid lockdown.

All the works in the exhibition were produced during the 9-month-long development program.

The process of putting together this exhibition was focused on the artist and their professional development. The operations are paced in a way to privilege learning and mindful execution.

Part of the process is to familiarize the artist with educational, interpretative, and facilitative strategies that center an audience of a broad background.

Success Stories:

Ammar's work, which was developed in this program, has gone on to be featured in many regional arts publications, including Canvas, Hdara and and Tribe photo magazine.

“It has been an exciting journey into extending my practice, and the 421 Artistic Development Program has been a great opportunity for me. I look forward to seeing where my next path of discovery takes me.”

Ammar Al Attar, Artist



Jill Magi: Weft in Pencil

21.05 – 11.09 2022

This exhibition was also the result of the Artistic Development Exhibition Program, which supported the expansion of this UAE-based artist's practice, where Abu Dhabi is explored as a context for the intersection of textile and poetry.

Part of Artistic Developmental Exhibition program, in partnership with The Institute for Emerging Art

The title is a line from the poem "The Annotated 'Here'" by Marjorie Welish

The exhibition explores the intersection between writing, drawing, weaving and also gets to the idea of joining the abstract/symbolic + the figurative/literal in one image/place

Success Stories:

On her closing weekend, Jill have a performative tour of her exhibition which was fully attended with a waitlist.

"I felt both supported and challenged—this is not an easy mix to achieve! Faisal and Mays, your visible enthusiasm for the work I did went a long way especially during times when I had doubts. Nada, Eva, and Dana--your steady work on the project from various angles was conscientious and much appreciated, Dana especially, for your patience."

Jill Magi



Mohamad Khalid: Let me tell you something

09.10 – 25.123 2022

The third and final installment of exhibitions produced as a result of the 2022 cycle of the Artistic Development Exhibition Program, this exhibition supported the work of a UAE-based artist in breaking out of a creative rut, offering him the space and structure to develop a full solo exhibition that helped define his studio practice, where he searches for connection in the banal daily activities of living in the UAE.

Result of first Artistic Development Exhibition Program iteration, in partnership with Emerging Art Institute

All new work developed throughout the program
Seven artwork groups

“Khalid’s subject in all of these is the search itself for connection”

Exhibition text written by Art Writer Melissa Gronlund

Success Stories:

Melissa Gronlund: “One can see in his work an attention to the built world and the environment around him – which he tries to remake to emphasise connection, writing anonymous letters, picturing the streets’ stray cats cradled in his palms, making performances made with the sun.”

Khalid went on to create a work for Abu Dhabi Art as part of the Beyond Emerging Artists program.


Khalid was invited to give a talk at Alserkal Arts Foundation about his solo exhibition where he described the extensive work he created as part of the ADEP.

Khalid’s exhibition received a lot of media attention and wide acclaim from the UAE and regional arts community. Notable features include Mutual Art, Art Forum, STIRworld, YUNG, among others.

“I was particularly struck by the enjoyable conversation between Arts Practitioner Sarah Daher and [Mohamad] Khalid. The talk explored themes that aren’t for the faint of heart – the meaning of labour in artistic pursuit, the feeling of being an interloper in a world you don’t belong to – but it never felt academic or impenetrable. A testament to the center’s philosophy, as well as the generosity of Daher and Khalid’s approach to the art world.”

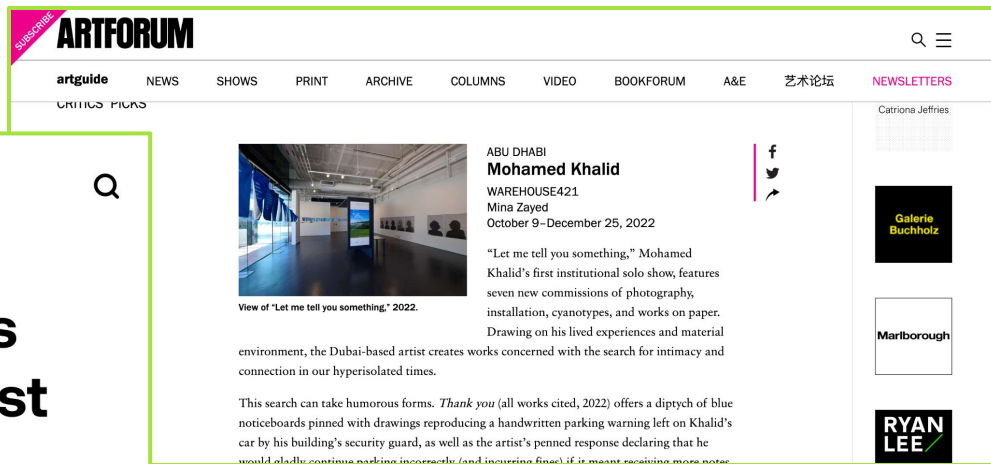

Nasri Atallah, for Esquire Middle East, in reference to the exhibition’s opening talk

Mohamed Khalid in the press



Mohamed Khalid was Destined to be an Artist

You should check him out



ARTFORUM

artguide NEWS SHOWS PRINT ARCHIVE COLUMNS VIDEO BOOKFORUM A&E 艺术论坛 NEWSLETTERS

CRITICS PICKS

ABU DHABI
Mohamed Khalid
WAREHOUSE421
Mina Zayed
October 9–December 25, 2022

“Let me tell you something,” Mohamed Khalid’s first institutional solo show, features seven new commissions of photography, installation, cyanotypes, and works on paper. Drawing on his lived experiences and material environment, the Dubai-based artist creates works concerned with the search for intimacy and connection in our hyperisolated times.

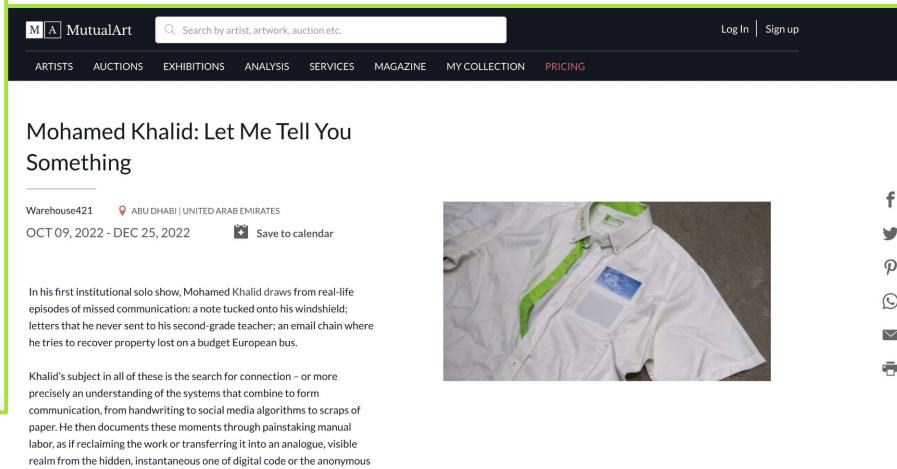
This search can take humorous forms. *Thank you* (all works cited, 2022) offers a diptych of blue noticeboards pinned with drawings reproducing a handwritten parking warning left on Khalid’s car by his building’s security guard, as well as the artist’s penned response declaring that he would gladly continue parking incorrectly (and incurring fines) if it meant receiving more notes.

Catriona Jeffries

Galerie Buchholz

Marlborough

RYAN LEE



MutualArt Search by artist, artwork, auction etc. Log In Sign up


ARTISTS AUCTIONS EXHIBITIONS ANALYSIS SERVICES MAGAZINE MY COLLECTION PRICING

Mohamed Khalid: Let Me Tell You Something

Warehouse421 ABU DHABI | UNITED ARAB EMIRATES
OCT 09, 2022 - DEC 25, 2022 Save to calendar

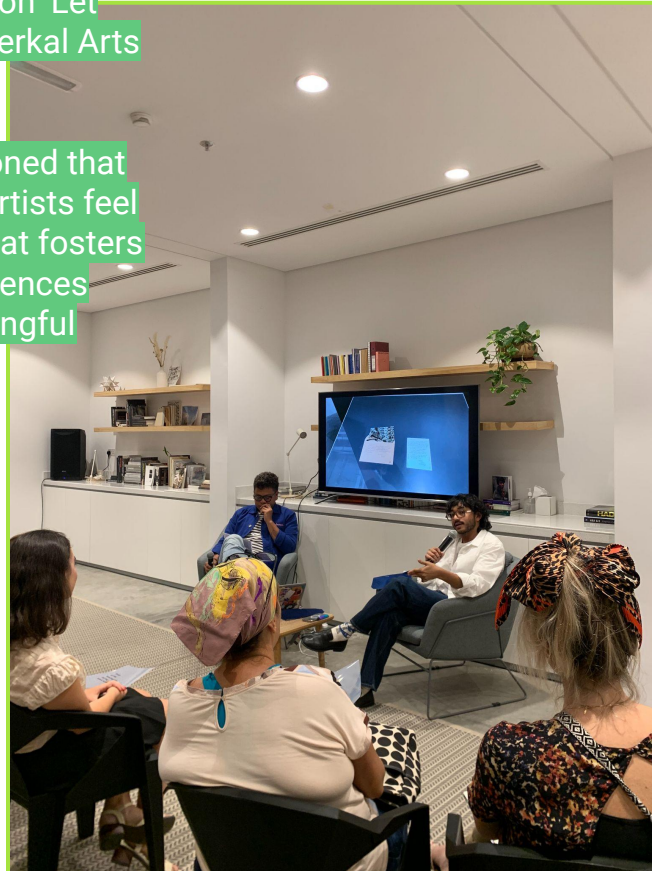
In his first institutional solo show, Mohamed Khalid draws from real-life episodes of missed communication: a note tucked onto his windshield; letters that he never sent to his second-grade teacher; an email chain where he tries to recover property lost on a budget European bus.

Khalid’s subject in all of these is the search for connection – or more precisely an understanding of the systems that combine to form communication, from handwriting to social media algorithms to scraps of paper. He then documents these moments through painstaking manual labor, as if reclaiming the work or transferring it into an analogue, visible realm from the hidden, instantaneous one of digital code or the anonymous



Mohamed Khalid speaking about his first institutional solo exhibition 'Let me tell you something' at Alserkal Arts Foundation.

During the talk, Khalid mentioned that 421 made young, emerging artists feel seen, and that it is a space that fosters belonging, which greatly influences their ability to produce meaningful work.



Capacity-Building Programs



Capacity Building Programs 2021-2022 Executive Summary

11 Open-Calls went out between 2021 and 2022

8 Capacity-Building Open-Call

7 Educational Program open-calls

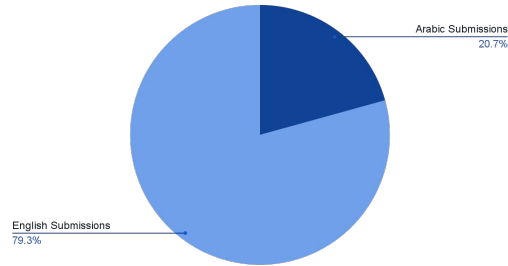
Over 900 applications were received

Over 190 applications were submitted in Arabic, and

over 700 were in English

Applications were received from 40 different countries

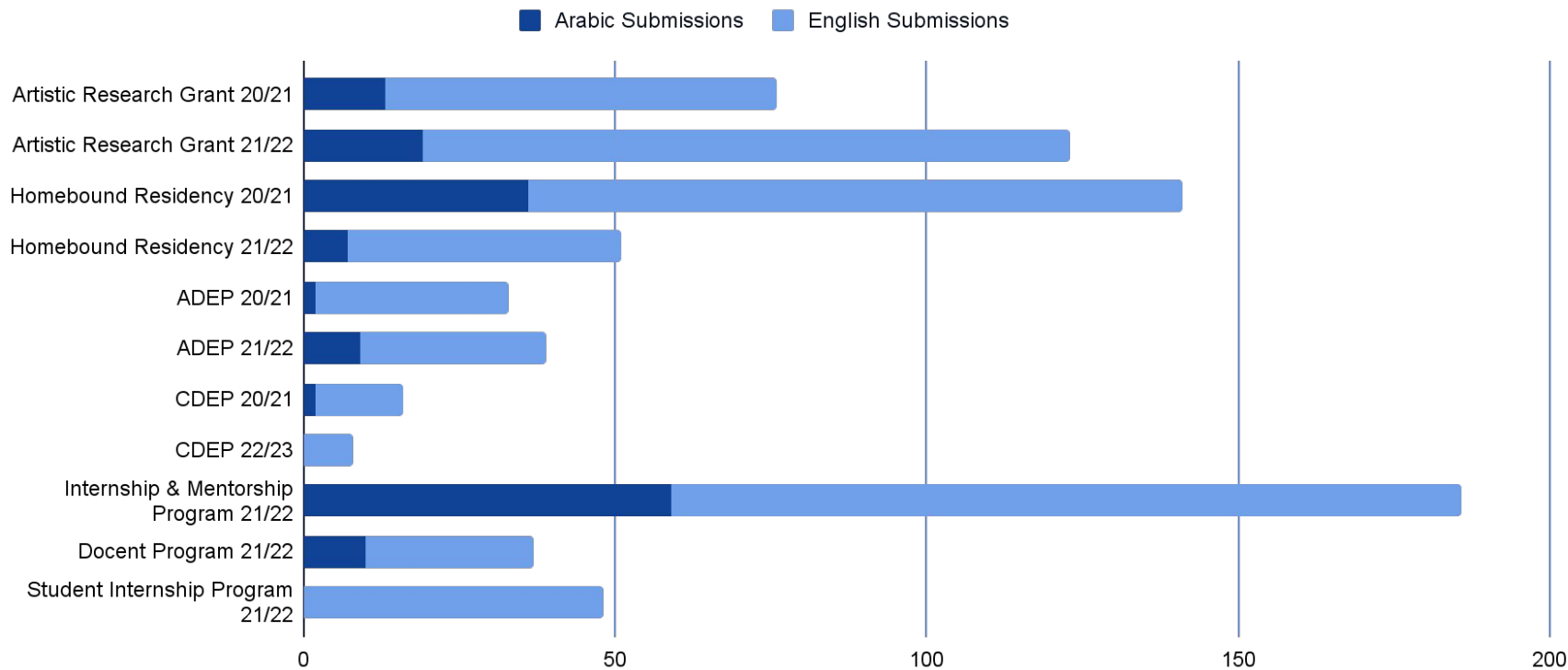
Submissions by Language



Key Learnings

- Many applicants re-apply with new or developed projects, showcasing desire for growth;
- Arabic-language submissions are plentiful but of lower quality;
- 421 is looking to support more Arabic-based projects by:
 - a. Offering professional development in Arabic content
 - b. Creating accessible Professional-development courses in Arabic
 - c. Targeting Arabic-curriculum schools and universities in outreach
 - d. Reviewing our open-call texts in arabic more thoroughly with local and regional PR experts.

Submissions by project

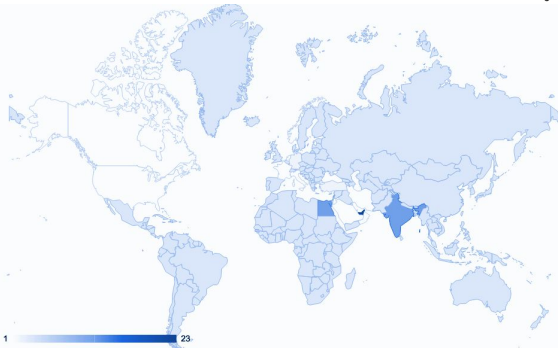
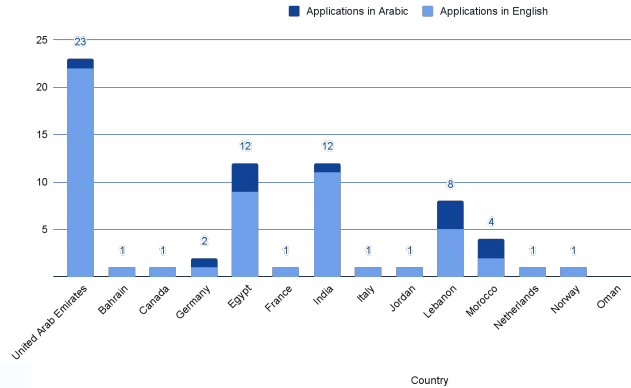


Artistic Research Grant 2021

- Across two open-call cycles, the Artistic Research Grant received 188 applications.
- For the first round, 5 grantees were selected.
- Moza Al Matrooshi, an Emirati artist, was invited to show her grant project in the next Sharjah Art Biennale.
- Sahil Naik, an Indian artist, was invited to show his grant project in the Kochi Biennale.
- The final step for the grantees will include them working with Nadine Khalil on publishing their process in a small publication. 421 aims to build a repository of publications that document creative work as research and method for inquiry.

Artistic Research Grant 2021

Applications by country



“Seeing this email made me cry from joy. I really honestly am so grateful for this level of thoughtfulness!”

Moza Almatrooshi, Grantee, commenting via email on grant procedures and publication planning

Highlights from in-process projects

Moza Al Matrooshi

“How can the stratification of time and labour be measured through agricultural, animal, human, and mechanised food practices? This hypothesis has departed from the main thematics that I engage with as an artist and food practitioner myself. The rise of importance in food security and climate consciousness is the container of the research, with the core of it focusing on the current state of natural resources expenditure when it comes to farming land & animals, and beautification projects. I will be conducting interviews and collecting pictorial material from farmers, food workers & producers, and landscapers. The information gathered from them and their work will serve as the primary source on which the outcomes of the research will be shaped by.”

Moza's research will crystallize in her 2023 Sharjah Biennial participation.

Sahil Naik

For the 421 Artistic Research Grant and since March 2021, Sahil has been stationed at the village of Curdi located in Southern Goa. Submerged in 1980s with the building of the Selaulim Dam – a modernist monument of sorts to celebrate the liberation of Goa from Portuguese colonial occupation and a symbol of futurity in line with Jawaharlal Nehru's vision – thousands were displaced as waters rose and enveloped their homes, fields and forests. Each year since, the village has resurfaced for a brief period in the summer as the water levels dropped due to harsh summers and the release of waters from the dam for irrigation purposes in lower lands* - an occurrence believed to be a miracle by her former inhabitants.

A diversity of materials have emerged from the phase one of the research and Sahil already sees them evolving in a complex, urgent body of work spanning sculptures, works on paper, video and books.

Sahil's Grant outcome will be on display at Kuchi-Muziris Biennale 2022.

Vikram Divecha

Through the lens of gender, masculinity and architecture 'Veedu' examines the socioeconomic effects of the two-way transnational movement of South Asian men between Kerala (India) and Gulf countries, and the remittance of high value Gulf currency. The hard earned savings sent back over years often translate into houses these men build back home in Kerala. Besides their modern 'Gulf styled' aesthetics these houses are symbols of masculinity, displays of wealth, and are status markers that decide how eventually these 'Gulf Returned' men will reintegrate successfully into their society upon return (as most Gulf countries do not offer permanent residency). A crucial underlying gender concern is the subservient (feminized) positions of these South Asian men in the Gulf, who are often employed under extractive and exploitative conditions. 'Veedu' examines how a masculinity is performed through the houses these migrants construct back home.

Artistic Development Exhibition Program 2021

- The program is open to UAE-based artists. Over the two open-calls, we have received 72 applications from the UAE.
- The cohort meets every month, to review an exhibition in the UAE, to speak with key cultural professionals, including Dyala Nusseibeh, the Director of Abu Dhabi Art; Pablo Del Val, International Director of Art Dubai; Omar Kholeif, Director of Collections and Senior Curator of the Sharjah Art Foundation, and Manuel Rabate, Director of Louvre Abu Dhabi. During these conversations, participants discuss their practice the guest's role in the local arts ecosystem.
- The cohort is also mentored on proposing a full solo show, from developing the new body of work, to writing the proposal text, the artwork checklist, and thinking about space and installation.
- Each artist opens their exhibition with an artist talk expanding on the turn their practice took during the program.

Reflections

- The visits to exhibitions and the group reviews have been very successful, and the monthly meetings will focus more on them.
- In its next iteration, the program will facilitate an in-process artist talk event, inviting the wider community for an informal presentation of their process.
- The program will also collaborate with SEAF to schedule post-opening crits of the participants' exhibition by their peers (current SEAF fellows).

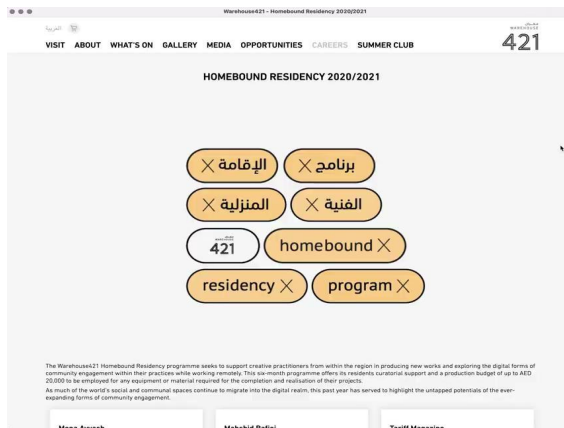
“...I am so happy with the result, I learned so much along the way. Having regular studio visits was an absolute privilege. I felt both supported and challenged–this is not an easy mix to achieve! The day that some interns from 421 came over and shared in the studio visit was also memorable–they were insightful and I appreciated their presence.”

Jill Magi, ADEP Participant

Using
my misfortune
as leverage
for power
during
work hours

Homebound Residency Executive Summary

Open to regional practitioners, the residency highlights 421 as a supporter for artistic research as a method for knowledge production. 6 residents were supported in each year, with their outcomes archived on 421's website.



Success Stories:

- The launch of Tariff's magazine
- Rand Abdul Jabbar's project has gone through Shubbak Festival and Abu Dhabi Art
- Mona Ayyash's project has gone on to be displayed in Jameel Art Center (Dubai) and Hayy Jameel (Jeddah)
- Mahshid Rafiei's project grew to become a Solo Show in 421 in 2023

Key Learnings:

- The group enjoyed being together, and recommended more group meetings.
- Curatorial Guidance would have been very helpful, and so for the second iteration, we shifted the budget to include a residency curator. Reem Shadid held the group together very well, and was a very good connection for the residents to get to know and work with.

“This residency gave us the push and support for a step that was difficult for us to take on our own and will now allow us to use the functionality of the platform to further serve what we’re trying to do, continue growing issue two, preparing for future issues (already started process for next one), and growing the ledger.”

TARIFF Magazine (Zain Mahjoub and Batool Desouky), Resident

Curatorial Development Exhibitions Program Executive Summary

Program Summary

- Addresses the need for home-grown curatorial talent, as Abu Dhabi grows its own collection of international museums;
- The program supports curators by enrolling them in a colloquium with peers, and one-on-one mentorship;
- In 2021, we launched the open call under the theme *Future Perfect: Catastrophe and the Contemporary*;
- In 2022, the open-call and colloquium *Screening Screaming: [Human] Nature in Crisis* tackles our relationship with nature
- Open call yielded incredible applications. The chosen curator, Abu Dhabi-based Mona Al Jadir, will put up her show *And The Mirrors are Many* in January 2023;
- Another applicant, Phalguni Giuliani, will put up her proposed exhibition, *Are We Human*, in February 2024;
- The colloquium included visiting speakers, whose talks were streamed to the public. These talks performed the best in our talk program.

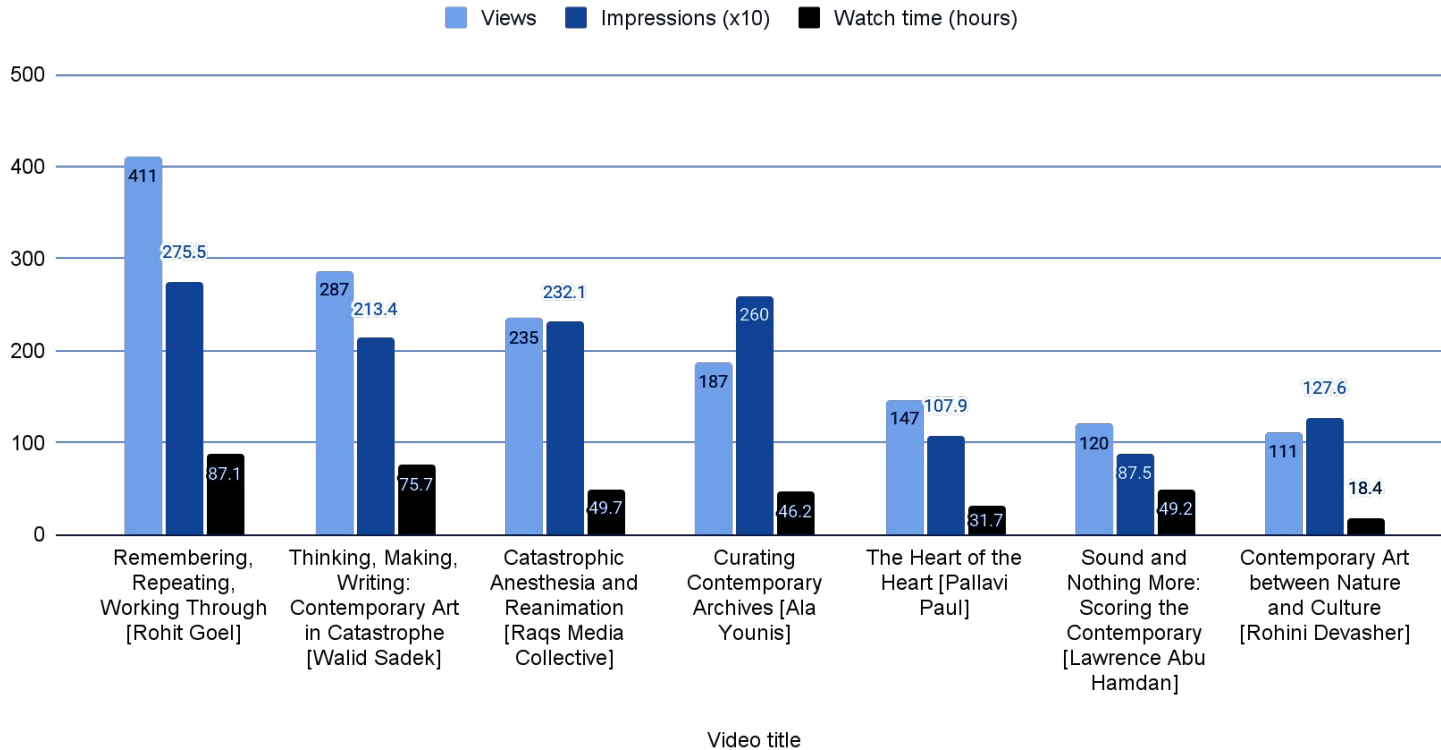
Key Learnings from Future Perfect (2021)

- Our highest performing online talk series!
- The talks were backed by the Colloquium cohort and their commitment to the topic
- Learning point: How do we sustain interest beyond the initial advertising push?
- In this program, our partner's geography tips our audience demographic towards South Asia. 421 will increase efforts to reach out to other parts of the region.
- We have found that the first open-call participant (Mona Al Jadir) needed more practical support than our pilot participants (Banat Collective). Based on this, we have added a practicing curator to the one-on-one mentorship phase of the program.
- We have also found that requesting a publication, an exhibition, and a public program from a young curator with little practical experience was unrealistic, and so for the next edition, we will be choosing three curators: an exhibition curator, a publication curator, and a public program curator.

2023/2024 CDEP: Screening Screaming

- *Screening Screaming: [Human] Nature in Crisis*
- The open-call and colloquium theme for this year tackles our relationship with nature, and our framing of the anthropocene in art so far.
- The open-call yielded a number of incredibly strong applications.
- The three selected curators will go through a colloquium, along with three other applicants who were strong but not selected. The selectees will also get a chance to revise their proposal after the colloquium.
- The resulting exhibition, publication, and program, will open in Sept/Oct 2023, coinciding with the UAE hosting COP28.

Future Perfect Colloquium: Public Talks Views, watch time (hours), and impressions



Intellectual Property: Commissions, Research, and Publications

Publications

421 produced 6 publications between 2021 & 2022. Each publication became a platform to share research, narratives, and findings from key practitioners and researchers from our region.

- 52 total contributions over two years
- 615 total sold publication copies
- 750 total distributed publication copies
- 6 Exhibition-related publications

Round 3 100/100: Best Arabic Posters

Mina Zayed: Reflections on Past Futures

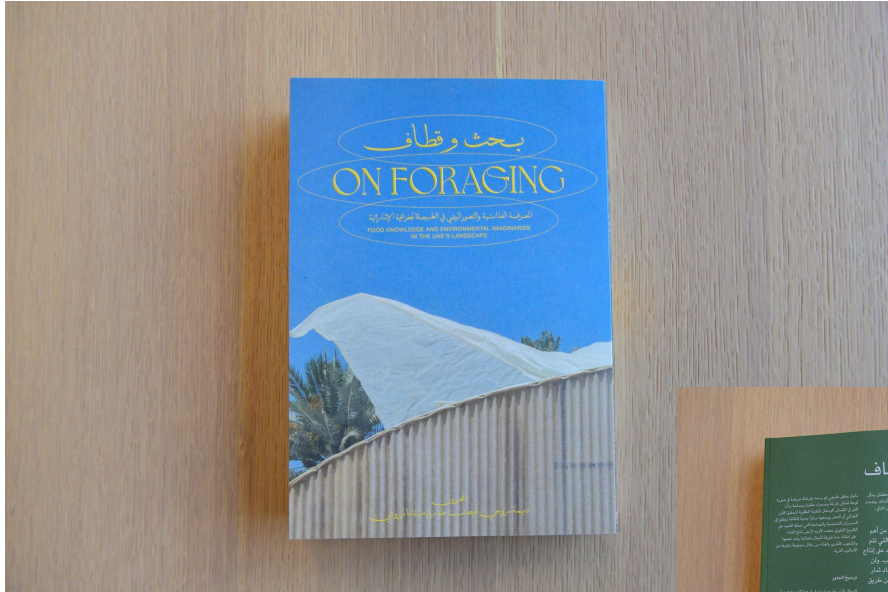
As We Gaze Upon Her

On Foraging: Food Knowledge and Environmental Imaginaries in the UAE's Landscape (2021 edition)

On Foraging: Food Knowledge and Environmental Imaginaries in the UAE's Landscape (2022 edition)

Future Perfect: Catastrophe and The Contemporary

Publications



Publications

Mina Zayed: Reflections of Past Futures

For this publication, 421 engaged with the Abu-Dhabi based [Postscript Magazine](#), who managed and edited a supplement to the photobook, which unpacked and reflected on the mentorship program with its participants.

The publication included contributions from artist and educator **Mona Ayyash**, and a transcript of a conversation between **Mariam Al Dabbagh, Saira Ansari, and Kevin Jones**, along with participating artists.

As We Gaze Upon Her

Accompanying the eponymous commissioned exhibition, this publication platforms emerging artists and contributors who are exploring critical issues tied to womanhood in the region. Contributors include among many others, **Tara Aldughaiter**, independent curator and founder of the artistic research, documentation and production platform Sawtasura.

Future Perfect: Catastrophe and The Contemporary

Resulting from 421's Curatorial Development Program and its colloquium, the publication expands on discussions started during the sessions. The book unpacks a perspective of the future on what the past (our present) will have been if we do not think, act, and create in the here and now of catastrophe. It includes contributions from researchers including **Ala Younis**, Artist and Research Scholar at NYUAD's Al Mawrid and **Frank Ruda**, German philosopher and senior lecturer in philosophy at the University of Dundee. Other contributors include **Isaac Sullivan, Veeranganakumari Solanki, Rico Francis, Rohit Goel, Mona Al Jadir & Mays Albaik**

On Foraging: Food Knowledge and Environmental Imaginaries in the UAE's Landscape

The eponymous publication, which was first published with the presentation at Expo 2020 and is edited by the curators, features research, interviews, personal reflections and narratives that expand on the ideas presented and explored in the exhibition. The 200-page book includes interviews with central figures in the UAE such as **Her Excellency Mariam Bint Mohammed Saeed Hareb Almheiri**, UAE Minister of State for Food and Water Security, and **Mohammed Jouan Al Dhaheri**, Chairman of the Board of The Farms, who shed light on the ways in which public and private entities can collaborate to tackle food security issues. **Dr. Alamira Reem Bani Hashem** interviews **Dr. Merle Jensen**, Professor Emeritus of Plant Life Sciences at the University of Arizona, who worked on experimental agriculture projects in Abu Dhabi in the 1960s. Other contributors are **Fatema Al Mulla; Dr. Majid Al Qasimi, Greg Ohannessian, and Alpha Kennedy; Auguste Nomeikaite, Ali Karimi and Hamed Bukhamseen; Todd Reisz; Dalal MUSAED Al Sayer; Sundar Raman; Mays Albaik; and Deepak Unnikrishnan.**

Commissions

Projects supported and commissioned by 421 continue to live beyond our spaces as they go onto be displayed at various local and international spaces. Here are a few examples of projects that have been on display over the past two years.

Vikram Divecha

Vikram Divecha's video, *Dohara*, commissioned by 421 for On Foraging, has been screened and discussed at the 2022 Cultural Summit.

Nadine Kanso

Nadine's work, *Maktoub*, commissioned for 421's *Nomadic Traces*, has been on display in *Scripts and Calligraphy: A Timeless Journey* Exhibition in Riyadh, and was part of Christie's charity Live Auction 7896 *Jewels And Watches*

Fatema Al Fardan

Fatema's work, *We Dance Asynchronously on the Same Stage* commissioned by 421 for *Mina Zayed: Reflections on Past Futures*, is part of Gulf Photo Plus's Editions.

Mona Ayyash

Mona Ayyash's project, *Folding Bellies*, which was developed in our Homebound Residency, has gone on to be displayed in Jameel Art Center (Dubai) and Hayy Jameel (Jeddah)

Hashel Al Lamki

Hashel's commissioned work *Versaille*, has been on display at ADMAF's 2022 Portrait of a Nation II: Beyond Narratives curated by Maya El Khalil and co-curated by Roxane Zand.

Khalid Mezaina

Khalid Mezaina's work, *If Speech is Silver*, commissioned for 421's *Nomadic Traces*, has been on display at ADMAF's 2022 *Portrait of a Nation II: Beyond Narratives* curated by Maya El Khalil and co-curated by Roxane Zand.
It also went to *Scripts and Calligraphy: A Timeless Journey* Exhibition in Riyadh.

Rasha Dakkak

Rasha's artwork, *Typographic Souvenirs of Arabia*, commissioned for 421's *Nomadic Traces*, has been on display in *Scripts and Calligraphy: A Timeless Journey* Exhibition in Riyadh,

Hamza Al Omari

Hamza's work, *Makka*, commissioned for 421's *Nomadic Traces*, has been on display in *Scripts and Calligraphy: A Timeless Journey* Exhibition in Riyadh and was displayed at Dubai Design Week 2022. It was part of the UAE design exhibition at Dubai Design Week.

General Public Programs



General Public Programs

Our general public programs support the development of creative and visual literacy in the general UAE population, which in turn will foster homegrown creative production.

Over the past two years, trends and appetites ebbed and flowed with the larger context, from Health & Safety restrictions to National mourning periods. The complexity of our target audiences became increasingly clearer, and our research process for each season continues to develop based on a reflective model. Our audience segmentation methodology has become much more detailed and we continue to keep our ears and eyes open to achieve the larger objectives: **to make everyone in Abu Dhabi and the UAE feel welcome in a cultural institution, feel proud of the local creative output, and feel relevant to the conversations taking place inside gallery walls.**

2021

6	online workshops
24	online talks
5	in-space workshops
7	online film screenings
3	in-space film screenings
4	suhoor gatherings (Ramadan Program)
4	professional development seminars
1	National Day event
1	creative market
2	symposia

2022

10	Culture Buses
12	In-space & online talks
23	in-space workshops
2	in-space film screenings
1	Ramadan creative Market
4	creative markets
6	professional development programs
1	performance lecture
5	photowalks
1	symposium

“Thank you so much for the thoughtfulness with which this initiative came together. The public talks and closed group session created an opening that is much needed.”

*Joanna Settle, NYUAD Professor,
Stepping Away Symposium Participant*

Examples of the Public Programming Team's Research Methods

Reflections on previous events

Event Category	Sub-Category	Key Examples	Learnings
Workshop	Standalone Workshop	How to Sit Under a Tree Markets of Mina Zayed: Tour Melt & Pour Soap Making	Expand scope of what & when we keep an eye out for in terms of competitive events, e.g. F1 concerts that are only announced 2 weeks in advance of their event
	Children's Workshop	Early Starters Worried William YallaPlay	On the lookout for different, new forms of engagement with new collaborators
	Homecooking Series	Haya's Kitchen: Warak Rolling Andy & Jacky: Ka7k & Sa7lab Sondos & Cima: Pickling	very popular series, to continue in future seasons
	Food Tour	Al Zahiya Neighborhood Food Tour	More structured tour, less invasive photography, wording to indicate meals will actually be consumed, dietary restrictions
	Culture Bus		Difficulty reaching 50% cap
	Photo Walk	Routes of Mina Zayed Jubail Mangroves Park	Suffering in registration, GPP lacking comms
Market	Market Workshop	Self-Care Basket Making From Plant to Palm: Henna Making Paper Making	To start workshops/activations only after market start time, e.g. 5.30 being earliest activation
	Vendors	Varied	Footfall: 395 / 497 / 752 / 478 / 582 / 671 More savory f&b Reliance on external manager for f&b?
	Performance	Ramadan: Oud & Qanoun Open Mic segment Selected performers	Better vibe tuning and curation of performers and of performer sets MC did not pass the vibe check, need to identify better MC
Market	Activations	Raffle Prize	Interest in continued and new market activations, e.g. photo booth or treasure hunt
	Closed session	Stepping Away	Closed Session were very helpful and received positive feedback
	Performance	Moza Al Matrooshi Cafe Performance	Videographer a little too disruptive during performance. Zoom Lens and more distance would be more conductive High commitment from the participants. Capacity was set too high. Workshops more appropriate for three days instead of two.
Symposium	Workshops	100/100 Workshops	
Professional Development Course	---	Greener Screens Script Lab Mo Reda's The Outreach Writing the Exhibition Critique	Higher commitment and increased registration for boot camp style vs multi-week sessions
Performance	---	Performance Lecture: Dinner in the Mountains	High demand, but overlapped with F1 concerts

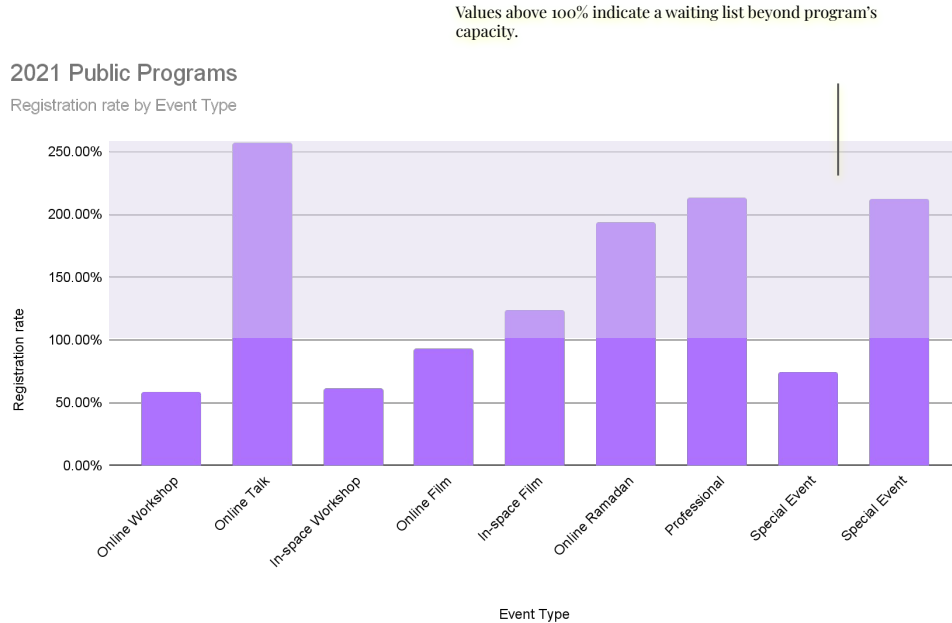
Audience Matrix Study

Event Audience	Creative Community	Children/Families	College Students	School Students	Culturally Curious Adults	Memory Institutions	People of Determination
Opening talk	✓		✓		✓	✓	Live Translation Live Interpretation
Living Timecapsule	✓			✓	✓	✓	✓
Early Starters (3 total)		✓		✓	✓		✓
Film Weekend	✓	✓	✓		✓	✓	
Teen-led program				✓			✓
Stepping Away	✓		✓		✓		✓
Professional Development Course: Intine			✓		✓		
Neighborhood of Food Tour			✓				
Jamming Together: Homecooking Series		✓	✓	✓	✓		✓
Jamming Together: Homecooking Series		✓	✓	✓	✓		✓
Culture Bus			✓		✓		
Movement workshop	✓		✓				
Writing Course with Greg			✓		✓		
Tracing / Cyanotype Workshop	✓		✓				
Workshop: Collaging	✓		✓		✓		

Season Objectives & Methods

Expanding ideas of what it means to remember and how	How do we remember?	Collaging workshop Floral Preservation Exhibition Talks
Critiquing current modes of remembering/ thinking critically about art history	How can we critique our ways of remembering?	Walking workshop Exhibition Talks Language Convening
Instigating conversations around the why of remembering: do we remember to do better?	Do we remember to do better?	Exhibition Talks Language Convening
Supporting personal practices of archiving by introducing new modes of doing so	How can we introduce new ways of remembering into personal practices of archiving?	Movement workshop
Highlighting individual, local and regional histories	Highlighting individual, local and regional histories	Home cooking series, Film Weekend, Tatreez workshop, Culture bus, Khayal (Rashed and Ahmed), Language Convening
How our perception of now and past (collective imaginary) affect the opportunity of imagined futures	How can our past affect a collectively imagined future?	Publication launch Language Convening Exhibition Talks
Becoming more mindful and intentional in our recollection/ ways of remembering	How can we be more intentional in our ways of remembering?	Cyanotype/ tracing workshop Parent-child yoga
Understanding the remnants of past-presents as sites and/or opportunities to reconfigure a reality	How can the past be an opportunity for imagination?	Exhibition Talks
To note and critique our understanding of institutionalized memory -	To critique institutionalized memory.	Talks Exhibition Talks Language Convening
Encouraging a living archive - an archive that does not freeze; a comfort in the changing/ transforming	What does a living archive look like?	Time capsule Language Convening
Reflecting on 421's institutional memory - a 421 program A strategy for Institutional Memory	How can we reflect on our own institutional memory as 421?	Exhibition Talks Internal workshop

2021 General Public Programs



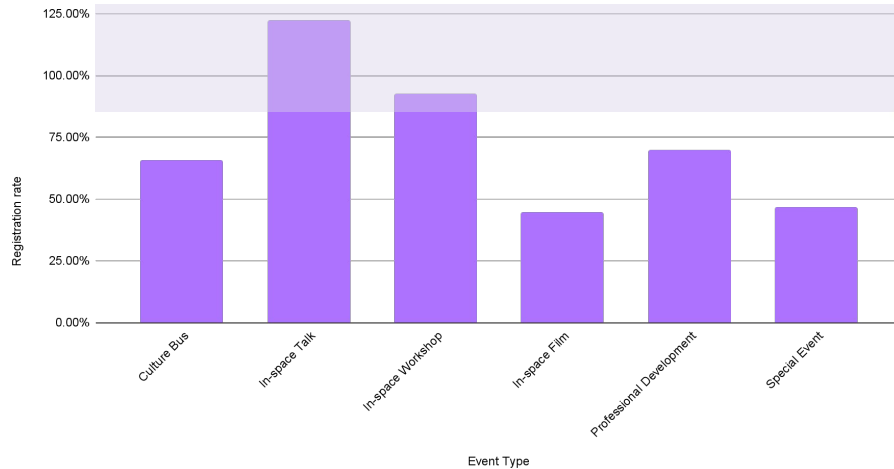
“Programs like this one facilitate ways for creative people to come together and explore different ideas. I loved Mays and Nahla's feedback when it came to coming up with the idea and their participation hosting helped with the overall flow of the event.”

Joanna Barakat, Ramadan Workshop instructor

2022 General Public Programs

2022 Winter Public Programs

Registration rate by Event Type



Values above 100% indicate a waiting list beyond program's capacity.

“Big thanks to 421/[Market] team who made these 2 greatest nights for us, it was an extraordinary weekend and the highlight of my 2022 so far. Thank you for the opportunity and the great time it was such an amazing experience in all aspects. It was my first time to visit 421 and will definitely come for upcoming events and workshops.”

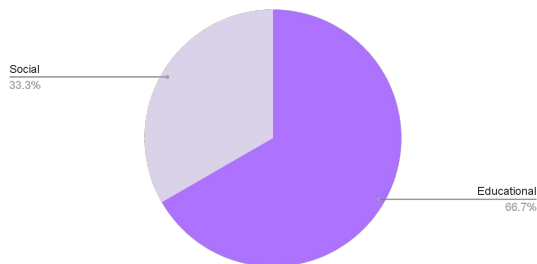
Anonymous feedback from Market Vendor

2021 Reflections

With COVID numbers rising unexpectedly, we moved many of our programs back online. The public's appetite for online workshops seems to have decreased from the past year, but more passive programs (films and talks) performed very well online. Our first creative market performed well and hinted at the need for community-led programs. Towards the end of the year, issues with DCT's licensing procedure caused us to cancel most of our in-space workshops, but we continued with our online programming.

2021 Public Programs

Registration Rate By Event Objective

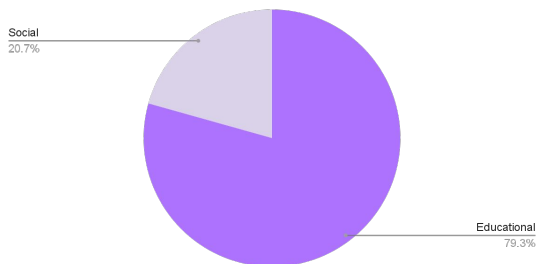


2022 Reflections

As COVID restrictions eased, the appetite is for in-person and on-site programming, specifically educational-objective programs (workshops, talks, seminars, etc) continue to perform very well, but there is definitely a strong desire for social programming. Programs conceived by artists, almost as though they were Happenings or creative commissions, garner significantly higher registration and organic media outreach within the creative community than others.

2022 Public Programs

Registration Rate By Event Objective



“This was an amazing workshop to be introspective and to learn how to give space to others. I felt happy that I was able to give time/energy but also came out feeling very validated. Really taught me how to create more meaningful relationships! Loved my experience ”

Zahra Mansoor, Participant in “Let’s Find Each Other: A reflective networking workshop”



Education Programs



Educational Programs Executive Summary

Our educational programs support the development of creative and visual literacy skills in the general UAE population, which in turn will foster homegrown creative production.

Over the past two years, we conducted extensive research and analysis around how to create and promote access, engagement, understanding, and learning for our audiences and community. Our collaborations with educational stakeholders and People of Determination specialists has allowed us to make informal learning more tangible for audiences with specific interests and needs. Close attention to the needs of children, students, and families, as well as POD and teens are regularly evaluated. We continue to conduct qualitative analysis to ensure their inclusivity and progress in 421 program offerings.

2021:

3	Teen Studio Programs
3	Teen Talks
2	Portfolio Critique Sessions
1	Teen-led Program
17	POD Inclusivity Training
8	Rize Enrichment Programs
2	Internship & Mentorship Programs
2	Student Internship Programs
3	Docent Programs
3	Career Fairs

2022:

7	Teen Studio Programs
4	Portfolio Critique Sessions
15	POD Inclusive Program Training
3	Training Sessions for Visitor Coordinators
2	Internship & Mentorship Programs
2	Student Internship Programs
5	Career Fairs
15	Colorful Leaps Sessions
3	Docent Programs

2021
Education Programs



Rize Enrichment Program 2021

18.10.2021 – 28.11.2021

421 partnered with MAKE to deliver 8 week-long program after school activities for 6 to 12 year-olds. The goal of the program was to support the long-term development of creative skills as part of the ADEK Rize Enrichment Visual Arts Programs.

The program allowed us to build a strong and trusted relationship with ADEK, our main educational stakeholder in Abu Dhabi, who help us reach student communities across the Emirate.

The program allowed us to establish dialogue and form a bond with young audiences who are interested in the arts. The program also gives them the opportunity to think creatively and develop their natural artistic skills, as well as interpersonal and communication skills.

SUCCESS STORIES:

After the program, ADEK conducted a series of surveys that generated feedback from families whose children were part of the program. The surveys show that the program was perceived as offering strong support for the development of artistic skills at **85%**. The program had a **100%** attendance rate for the full duration of the 8 weeks.

Due to the success of the program, ADEK is now planning to extend the full art and design program to all charter schools across the Emirate and is planning to fund the program for an entire academic year.

Teen Studios 2021

10.10.2021 – 16.12.2021

Teen Studios is an extra-curricular program that supports secondary school students interested in pursuing the arts at higher education level through several mentored studio sessions, portfolio critique sessions, talks and lectures, and a guided program-design course. The program run in coordination with ADEK.

The program was designed by NYUAD Students Aya Afaneh and Sree Jyoothish during their internship program at 421. They worked closely with the 421 Education Department to design and develop the program.

The program empowers teens, 13 to 17 years old, by offering preparatory and educational sessions that are not currently part of the school curriculum. It feels a gap in the current education system, particularly when it comes to the arts.

This program strengthened the relationship between 421 and Abu Dhabi educational institutions.

SUCCESS STORIES:

Two students who were part of the program have successfully been accepted to NYUAD and Khalifa University with a full scholarship grant. One student has been successfully enrolled at Zurich University of the Arts.

After the program, ADEK conducted a survey to and found that the majority of participants expressed positive feedback particularly on the impact of the program in boosting confidence levels around presenting their portfolios and speaking about them.

The program received **150+** applications and **30** participants were shortlisted.

KEY LEARNINGS:

Studio workshops were the most popular and effective part of the program, which means that students need more studio-focused programming. The program was modified with this in mind for 2022.

“Being part of the program and being given the opportunity to come up with a program for other students my age to develop their skills was truly inspiring. This program allowed me to contribute to my generation and expand their knowledge, which means a lot to me, especially since they will be soon transitioning into a new stage of their lives too.”

Reina Makarem, Teen Studio Program Participant

Internship and Mentorship Program 2021

10.10.2021 – 16.12.2021

Twice a year, 421 runs two internship programs: one tailored to undergraduate university students and another for graduate students and/or early-career creative professionals. The participants are selected through an open call and interview process.

The program offers university students and entry-level professionals career development opportunities and prepares them for a future in the arts. Selected interns can choose to partake in one of five internship pathways: programming, education, exhibitions, operations, communications and/or administration.

SUCCESS STORIES:

Two of our previous interns have successfully designed programs that were implemented in 2022. Alia Al Hammed, a student at Sorbonne University, assisted in the design and implementation of the Spring 2022 Program at 421. Virag Kiss, a student at NYUAD, designed an extensive 421 outreach strategy on how to better engage NYUAD students in our programming, and the plan was rolled out in 2022 with great success and a notable improvement in our program attendance by NYUAD students.

Four previous interns have played important roles in the realization of two major projects at 421: our exhibition tactile experiences and Reading Room programming. Since their contributions, they have gone on to find career opportunities at important institutions such as [Zayed University](#), [Zayed Museum](#), and the [Smithsonian Centre for Research and Study](#).

“The internship was a great learning opportunity and a genuine hands-on experience. I was given the tools, guidance and trust to be heavily involved in exhibition production and public programming. The team pushed me to develop my professional and technical skills, and helped me grow on a personal level through their patience, presence, and teaching.”

*Aya Afaneh, Internship & Mentorship
Intern*



POD Inclusivity Program 2021

01.01.2021 – 16.12.2021

Our POD Inclusivity Program aims to create a space that is community-centered and focuses on achieving a strategic impact for the community.

421 worked closely with SEDRA to ensure that our programs embody practices of inclusivity, in order to develop a wider offerings of programs with accessibility in mind, and altering any that reveal barriers that might prohibit POD from fully taking part.

The program was inclusive of training sessions from 421 internal team, and successfully offered 12 training sessions for workshop facilitators.

SUCCESS STORIES:

Within the first year there was a positive behavioral change within 421 core team, and a more critical awareness of the needs of various abilities within our communities.

SEDRA conducted an in-depth research to analyze cultural program offering across Abu Dhabi, and 421 scored the highest in inclusivity where participants felt they were treated with dignity and respect, and integrated well in our programs.

“For 2021 SEDRA did a recent review of all cultural programs being offered for POD, and 421 was scored the highest even above SEDRA programs. One of the best feedback that POD families have mentioned - that they were surprised that their children were not presented as "special participants", they felt integrated and normal. This is really our main objective: to make participants of determination feel more included and valued in cultural programs.”

Renate Baur-Richter, SEDRA Foundation



Docents Program 2021

01.10.2021 – 31.12.2021

The docents program attracts graduate students and entry-level professionals who are interested in conducting exhibition tours and guiding visitors in museum or gallery settings. The program is designed to develop their communication skills and knowledge around art history.

As part of our mandate to ensure access and inclusivity, docents are trained by specialists on how to conduct exhibition tours, how to relate to young audiences in museum environments, and how to engage with People of Determination.

The program builds capabilities by providing hands-on mentorship, training, and learning opportunities that make them more employable within the cultural sector.

SUCCESS STORIES:

One of our previously trained docents now offers guided tours in art fairs like Abu Dhabi Art and is designing programs for audiences with hearing impairments.

The 421 docents have received a positive responses from visitors and especially families who feel that the tours offer an engaging and fun way to collectively experience exhibitions.

“Joining the 421 Docent Program is what I encourage alumni students to do! It’s a program that provides diverse training opportunities to develop communication and interpersonal skills. During the program, we were trained by industry professionals within the arts and culture sector.”

Fatima Kurdi, Current 421 Docent

Colorful Leaps Publication 2021

1.10.2021 – 2.12.2021

Colorful Leaps is a storybook series for children 6+ years that introduces them to inspirational artists and creatives from the UAE.

The creatives in the series include artists, writers, curators, architects, singers and photographers, whose personal stories and careers are presented through colorful illustrations that spark imagination and encourage creativity.

There are 13 creative practitioners in the series including Hashel Lamki; Rashid Al Nuaimi; Rami, Rokni and Hussam; Shaikha Al Ketbi; Abdullah Al Mulla; Maryam Dabbagh; Zahra Jawanji; Aljoud Lootah; Munira Al Sayegh; Farah Chamma; Ahmad and Rashid Bin Shabib; Mohamed Somji; and Enay Mehdi.

The coloring books are illustrated by Alia Al Hammadi and Tracy Gray.

SUCCESS STORIES:

The coloring books captured educators interest including ADEK that are in discussion on how to incorporate the publication as part of Emirati Identity pedagogy in their school programs, and host the informal extra-curricular programs for the academic year 2022-2023.

Early Childhood and Motherhood Authority and other government entities have selected the giveaways as part of the Golden Jubilee giveaway gifts for 2021.

KEY LEARNINGS:

Build more awareness around the publications especially for parents to understand the educational value of the content.



2022
Education Programs



Colorful Leaps Programs 2022

01.01.2022 – 31.12.2022

PURPOSE:

Creating Educational Programs to promote the series that are led by educators and some session feature creative practitioners. Aims of program to build relationships and promote educational activities with specific intent to bridge between various disciplines and young audiences.

The program was held in 421 and other cultural institutions such as House of Wisdom, Alserkal Quoz Fest, Cultural Foundation, Umm Al Emarat, and Abu Dhabi Book Fair.

The program was also held in Educational Institutions as part of Abu Dhabi Reads, and Schools Book Fairs, reaching up to a total of 365 young audiences across Abu Dhabi, Dubai and Sharjah.

SUCCESS STORIES:

For Abu Dhabi Reads, ADEK are in discussion on how to launch the school program with colorful leaps series in charter school for academic year 2023.

The director of House of Wisdom provided an opportunity to roll out the program to feature the stories at House of Wisdom, and provide a retail opportunity to sell in their stores. The director sees the value in the series and important of introduction to young readers, and happy to include part of "Little Readers Program"

KEY LEARNINGS:

421 Colorful Leaps has repeat participants of the program on monthly basis as parent and young audiences are eager to complete series and opportunity to meet creative practitioners.

Internship and Mentorship Program 2022

01.06.2022 – 31.12.2022

SUCCESS STORIES:

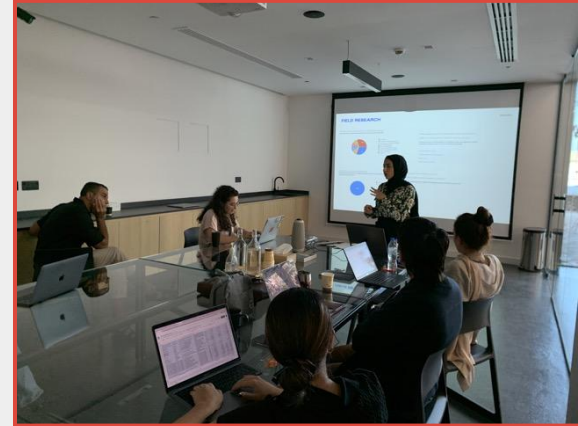
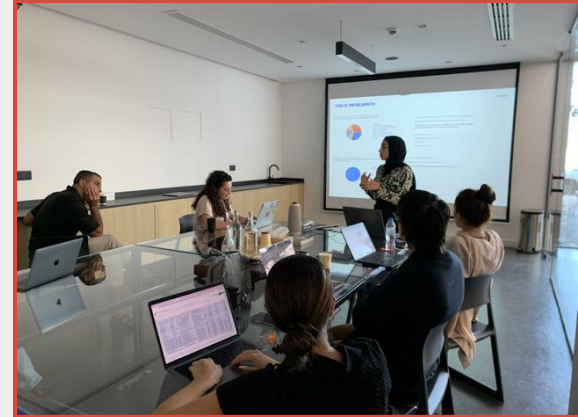
Two interns from University Internship Program have successfully contributed to different projects for 421 during their internship. Azoub Albosaily - Sorbonne University her work at 421 was part of her defence dissertation that was held in July 2022 in France, and Dana Al Mazrouei part of the panel to evaluate the dissertation alongside Director of the program, Professore at Louvre Paris, and internship Director.

Roudha Al Mazrouei - NYUAD continued her engagement with 421 Educational Program and is working part of 421 Docent Programs, and has been attending all POD inclusive training sessions.

The Open Call Internship & Mentorship Program received a total of 111 applicants, and 6 were shortlisted for 2022 internships.

“Thank you for having me as part of your internship and mentorship program, where I was fortunate to meet 421 team and spend time working with professionals like you. I believe, spending 4 months in your institution, have ignited my interest in the field of Culture & Art more and more. The mentorship has equipped me with a better understanding of the skills that will help me to take on new responsibilities in the field.”

Ferial Elchami - Internship & Mentorship Intern



Teen Studios 2022

10.10.2022 – 31.12.2022

PURPOSE:

The program for 2022 after the first year of launch of program after better understanding and gaining a closer engagement with the targeted audiences.

In order to achieve the objective of having a more hands on and minds on studio format, the program has been modified to achieve that by avoiding talks and instead practical approach to ensure a higher level of engagement.

The program serves to attract and build new underserved student community to 421, to achieve this program has tailor more outreach sessions in schools and through ADEK both in space and online sessions.

SUCCESS STORIES:

The program received over 100 applicants registered collectively for the program, and 30 participants were shortlisted for 2022 without support of ADEK and dependant on 421 outreach sessions.

One of the applicants is diagnosed with Joubert Syndrome and Autism, and for first time explored different medium than digital art. His mother has expressed her appreciation of the program and his motivation to explore and experiment with different mediums he was never exposed to prior the program.

KEY LEARNINGS:

Many applicants re-apply from 2021 even from the ones that have not been shortlisted previously, this showcases that there is a desire to grow based on feedback from our open-calls.

POD Inclusive Program 2022

01.01.2022 – 31.12.2022

The program for 2022 was inclusive of training sessions from 421 internal team, and successfully offered 12 training sessions for workshop facilitators.

The tailor workshops for 2022 aims to offer an inclusive and accessible organization, and aims for a sustainable organizational change with a critical awareness of all.

The workshops consists of : Visitors from marginalized and vulnerable groups, how to avoid Bias, stereotypes and micro-aggressions, and an exploration of the exhibition space through Interacting with visitors with various impairments and how identifying easy access and risks

For management looking closely at the multidimensional and interrelated process in socio-economic divers context of Abu Dhabi visitors and representation at 421. This covers programing interpretation, design, and identifying how to be inclusive and the impact it has on wider community.

SUCCESS STORIES:

Hands on Immersive experience with SEDRA and POD families during Indoor Farming, has allowed ambassadors from POD to lead on sessions and conversations were in reverse to capture a stronger dialogue with 421 interns and POD.

SEDRA believes 421 is at MOU stage due to the level of commitment the team has seen from management to develop a stronger engagement with POD families for 2023 onwards.

Repeat participation of POD participants during 2022 in Public Programs due to the positive impacts of inclusivity and feeling “normal” setting.

“We don't go a lot to museums here in the UAE. There is a gap in the offerings for the age group of young adults with disabilities. Hands-on activities are a great way to stimulate learning and discussions.”

“My daughter didn't have a lot of contact over the last two years due to Covid. It was her first time with SEDRA and the first time being at an art museum. I didn't expect that she would be interested in the exhibition. But she liked the space, and we will return with the entire family.”

POD Family Member- SEDRA

Career Fairs 2022

01.01.2022 – 31.10.2022

As part of our work to bring young professionals into the UAE arts and culture workforce, we present a number of programs at local career fairs, allowing us to connect with students, staff, alumni and faculty.

Through conversations, talks, workshops, and other educational activities, we encourage students to explore alternative career paths they might not have previously been exposed to, giving them valuable insights to assist them in making informed decisions about the future.

SUCCESS STORIES:

During the Creative Career Days 2022 at Art Jameel, the 421 team successfully conducted three workshops and portfolio critique sessions. The workshops we attended at 100% capacity.

KEY LEARNINGS

Present an immersive experience or fun programming inside the 421 booth at the fair in order to create meaningful dialogue and deeper engagement, allowing for memorable conversation and learning.

We aim to be present in at least three university career fairs annually, and to host networking events or sessions at 421 to develop a stronger networks with student populations at local universities.





Strategic Partnerships

مجلس
WORKHOUSE
421

تريال AND ERROR وقصة خطأ

ندوة
7/11
SYMPOSIUM



Strategic Partnerships

Partnerships in our dna, support a stronger ecosystem Partnership are part of 421's DNA; to solidify the UAE as a center for creative and knowledge production, a symbiotic ecology of cultural partners must exist in collaboration.

And so, we continue to look to our peer-institutions for collaborations and partnerships that result in programs with impact and reach beyond what either of the partners can do on their own. We look to further our peers' expertise as well as support its transfer to a newer generation of emerging practitioners, and we believe in partnerships that are beyond a one-off, but rather collaborations that grow from small ventures to larger and more ambitious offerings as trust grows and an understanding of strengths and weaknesses is revealed.

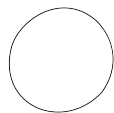
A Case Study in Growing Partnerships

Early in 421's life, we offered Gulf Photo Plus our space to conduct workshops without any involvement from 421. Soon after, we began programming alongside them, developing workshops and photowalks collaboratively. The relationship continued to grow, and we partnered on Architecture of Loneliness, an exhibition and accompanying publication that continues to be a landmark in 421's dossier. Since March of 2019, GPP and 421 partnered together again to bring not only an exhibition, but one with a mentorship and a pedagogical structure built into its operations, targeting local image-makers' development as professional practitioners.



Local Partners

اصنع
MAKE



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FOR EMERGING ART



دائرة التعليم والمعرفة
DEPARTMENT OF EDUCATION
AND KNOWLEDGE



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alserkal
arts foundation



بيت الحكمة
House of Wisdom



ART DUBAI



GREEN
SCREEN
GREENER SCREEN LIMITED
UAE - ABU DHABI

fmd.

الجناح الوطني لحولة الإمارات
بينالي البندقية

National Pavilion UAE
La Biennale di Venezia

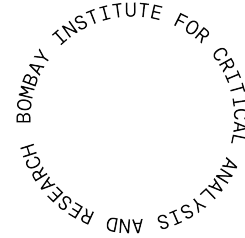
جامعة نيويورك أبوظبي
NYU | ABU DHABI

EMBAJADA DE ESPAÑA EN
EMIRATOS ÁRABES UNIDOS
السفارة الإسبانية بدولة
الإمارات العربية المتحدة

Regional and International Partners



COLOMBOSCOPE
interdisciplinary arts festival



Communications and PR

Communications, Marketing and PR at 421

Over the past two years, 421's communication, marketing and PR has become more and more strategic, reflecting the key messages and talking points that best represent the 421 mission and vision, and expanding to a more regionally-based audience. By the end of 2021, we had a geographical focus of over 13 countries across the region. This push for region-wide communication allowed us to reach target audiences beyond the UAE, encouraging regional practitioners to take part in our programming.

In 2020, the team at 421 hired a new PR agency to begin expanding the perception of the 421 brand, vision and mission within the community. Since then, there has been a more consistent effort to communicate with the UAE and regional press via monthly press kits and announcements. We have a much stronger regional output than ever before and more press coverage than ever before. As of December 2022, we have had a **17%** increase in total media coverage.

On the digital front, the team has worked to make our website as accessible as possible and has established a more systematic approach to compiling our community database, ensuring that we are able to reach out to our community directly when needed. Our social media presence has become more extensive and far reaching, and our digital community has grown significantly. Our total digital community size is now at over **72,000** users.

Towards the last quarter of 2022, we went through a major rebrand that was accompanied by a campaign that has reintroduced our work to audiences and is paving the way for a shift in brand perception.

Communications Executive Summary

2021

15 press kits and media alerts
50 major press features
463 total media coverage
13 countries geographical reach
16 newsletters (27% open rate)
750K highest social media reach
5,000 views on IG/FB for #421

2022

1 press trip (12 regional journalists)
10% increase in major press features (55 articles)
17% increase in total media coverage (541 clippings)
31% more newsletters sent to our community (97,513 emails received)
9% increase in our newsletter open rate
33% increase in our database subscriptions (12K subscribers)
60,000 followers across social media platforms
265k highest social media reach
49.8k views on Tiktok for #421
15 sponsored ad campaigns
1 new social media platform
1 major rebrand campaign



Press and media coverage

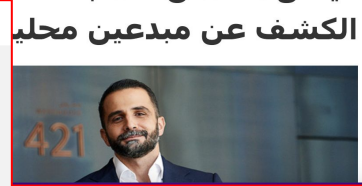
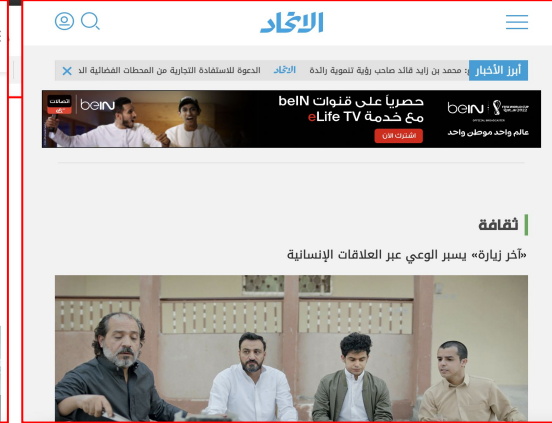
Press coverage in 2021

In 2021, 421 sent out twelve press kits throughout the year to major English and Arabic media outlets in the UAE. Generally, the percentage of English to Arabic coverage is equal and can have minor disparities depending on the content shared. Major press coverage in 2021 includes publications such as:

Dubai Eye, Emarat Al Youm, The National, Abu Dhabi TV, Mille World, The National, Shawati Magazine, Al Fanar, Gulf Today, Khaleejessque, Canvas Magazine, Tag 91.1 Radio, Global Art Daily, Women's Media Center, Yalla Abu Dhabi, and Dubai Eye.

Key Arabic press coverage 2021

Notable digital coverage in English



Key English press coverage 2021

Notable digital coverage in English

Mille

ART & CULTURE BEAUTY FASHION TRAVEL OPINIONS MILLE TV

6 Award-Winning Arab Films Are Now Yours to Stream

Inside Warehouse 421 and Cinema Akil's latest programme

Mille Team | February 23, 2021

ARTS & CULTURE

UAE GULF MENA WORLD BUSINESS OPINION WORLD CUP SPORT CLIMATE HEALTH LIFE

Art & Design | Books | Film & TV | Music & On-stage | Pop Culture

Review: New Abu Dhabi art show aims to challenge how we define womanhood

The show, curated by the Banat Collective, touches on the complexities of gender

Forbes

Faisal Al Hassan speaks about the impact of the COVID-19 pandemic on Warehouse421, Abu Dhabi's arts and design center in the port area of Mina Zayed, which is dedicated to showcasing and nurturing creative production from the UAE, the Middle East and South Asia.

Warehouse421 in Abu Dhabi's port area of Mina Zayed

How has the pandemic and subsequent worldwide affected the way in which you artists and your visitors, instituting digital podcasts and online lessons?

Arte & Lusso

Online Magazine on Art, Fashion and Luxury Lifestyle in UAE and Italy

ABOUT ART FASHION LIFESTYLE CULTURE LUXURY TRAVEL CREATIVE LAB

HOME / ART / '100/100 HUNDRED BEST ARABIC POSTERS' EXHIBITION IN WAREHOUSE421

'100/100 Hundred Best Arab Posters' exhibition in Warehouse421

ARAB NEWS

SAUDI ARABIA MIDDLE EAST WORLD BUSINESS MEDIA LIFESTYLE OPINION SPORT RESEARCH & ANALYTICS

ART & CULTURE FASHION OFFBEAT TRAVEL ENTERTAINMENT FOOD & HEALTH THE SIX BOOKS

LATEST NEWS / Middle-East Iran sentences five to death over killing of Basij paramilitary

Home The Banat Collective's latest exhibition is a bold depiction of womanhood

The Banat Collective's latest exhibition is a bold depiction of womanhood

Notable digital coverage in English

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Stephanie Comilang: Float, 06 Feb 2021 – 21 Mar 2021

Exhibitions

Stephanie Comilang: Float

Two recent films by Berlin-based Stephanie Comilang that narrate the lives of overseas Filipino workers, complicating documentary forms with references to science fiction

[Warehouse421](#), Mina Zayed, Street Samrayr, Abu Dhabi, UAE

[Get directions](#)

The exhibition features two recent films by the Berlin-based artist. In her practice, Stephanie's documentary based works create narratives that look at how our understandings of mobility, capital, and labour on a global scale are shaped through various cultural and social factors.

Yalla
ART. HUB. LIFE.

FANTASTIC Festivities WITH VISA GOLF FIND

Home About Abu Dhabi Christmas 2022 Things To Do in Abu Dhabi Sports & Leisure

Discover how the UAE's multi-cultural society blossomed with Warehouse421

The exhibit runs until 15 January 2022.



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Sydney
Taipei

Stephanie Comilang, *Diaspora Ad Astra*, 2020, HD video, color, sound, 5 minutes 25 seconds.

Stephanie Comilang

WAREHOUSE421

Every year, millions of overseas Filipino workers, or OFWs, send *balikbayan* boxes to their home country. They extend the tradition of *pasalubong*—bringing home gifts for loved ones—for a global labor system in which migrant workers spend decades abroad, returning only for occasional visits. These specially marked flat-rate boxes allow OFWs to send cheap, tax-free shipments to their families three times a year. The packages function as a kind of passport abroad and have become such a symbol that they are themselves referred to as *balikbayans*. The two films that comprised "float," curated by Murtaza Vali, are set in

ARTISTS AUCTIONS EXHIBITIONS ANALYSIS SERVICES MAGAZINE

Search by artist, artwork, auction etc.

Total Landscaping

Warehouse421 ABU DHABI | UNITED ARAB EMIRATES
APR 10, 2021 - JUN 13, 2021

In his book *Paradoxes of Green*, landscape architect Murtaza Vali explores how that the role of landscape in Gulf urbanism might be a stark contrast of colors; against the hazy beiges of the desert, to signify wealth and progress, privilege and power. The region's natural arid landscape as a barren, inhospitable space must first be adequately greened before it can be perceived as a landscape against nature, in the region flora is instead experienced as constructed, as a scene and as scenery. Total Landscaping investigates the ways in which plant life is commonly understood, represented and consumed in the Gulf, and within similar emergent urban formations across the global south. It focuses in on unruly vitality of flora is arrested in the service of

WORLD BUSINESS MARKETS ECONOMY WEALTH ISLAMIC ECONOMY PROJECTS OPINION

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BUSINESS

"Total Landscaping", the third exhibition of "Substructures: Excavating the Everyday" series opens at Warehouse421

Total Landscaping investigates the ways in which plant life is commonly understood, encountered, represented and consumed in the Gulf, and within similar emergent urban formations across the global south

September 2021
Coverage in Canvas (UAE | print | magazine)
Circulation: 20,000
Size: 4 page spread
AVE: \$26,400 USD



Warehouse421. Image courtesy of Warehouse421

SAFE HARBOUR

Mina Zayed in Abu Dhabi has been an entryway to the bustling city and a hub of business and international trade. As the city has grown, the port has undergone changes, with **Warehouse421** reflecting the revitalisation of the area.

Words by Troy Pieper

Recent simultaneous exhibitions at Warehouse421 in Abu Dhabi have taken a look at what curator Maurizio Valsi calls "intimate infrastructures," the underlying frameworks that have a more immediate relationship to us as people. Mina Zayed, *Reflections on Past Futures*, looked at cultural infrastructures of Abu Dhabi's Zayed Port area and the impending redevelopment that has opened it up as a discursive site for ideas about preservation and reuse, while Valsi's *Total Landscaping* examined the ways plants are used strategically by capital and politics.

Mina Zayed, or Zayed Port, was built in 1968 and is still home to bustling markets and warehouses, but changes in recent years have shown that the city is rethinking how the area is used. In 2012, container shipping, the bulk of any port's business, moved to a new mega port up the road. In November of 2020, a world record was set when the 144-floor Mina Plaza residential towers, whose completion had been plagued since 2007, became the tallest building demolished using explosives. The abandoned tower was torn down to make way for a new wharf and port-side community development.



Lara Radar, *Abandoned Dhow*, 2020. Archival print on fine art paper. From *Reflections on Past Futures* at Warehouse421, Abu Dhabi. Image courtesy of Warehouse421

In 2015, the port area received its first, and to date its only, creative hub, housed in two converted warehouses redesigned by the BIG studio. Since then, Warehouse421 has established itself as a cultural anchor in the neighbourhood, hosting exhibitions, providing resources and artist development programmes to cultivate emerging and early-career artists. Its historical port-side location allows the space to witness and explore the UAE's ongoing transformation. It links the industrial and coastal histories of the capital and supports an influx of new creative talent into the city.

The emphasis is very much on nurturing new talent. "I don't want to continue working with the same artists five or 10 years from now," the head of Warehouse421, Faisal Al Hassan asserts. "[Our institution] has always been a platform for artists to grow. Thanks in part to an opportunity to refocus during the pandemic, it will now be a step for artists in even more ways." New training initiatives and grants will make up 80 per cent of its programming, including open calls produced in partnership with organisations such as the Bombay Institute for Critical Analysis and Research and the Institute of Emerging Art in Dubai to offer mid-career artists and curators across the MENASA region a chance to improve their work. This new impact is mirrored by engagement with the wider community through critical essays and creative writing by artists, writers and curators reflecting on exhibitions.

Just before the COVID-19 pandemic, the Kunsthalle-like Warehouse421 began to shift strategy to "provide a more meaningful impact and engagement with our community," notes Al Hassan.

Reflections on Past Futures was the result of a pilot programme designed to provide professional and creative development for young artists and culminating in the exhibition. Warehouse421's first experiment in artist development was the Salama bint Handan Emerging Artists Fellowship, in which artists attend intensive seminars, lectures and studio critiques. Since 2013, it has produced some of the UAE art scene's strongest practitioners, among them Farah Al Qasbi, Vikram Divеча and Alaa Edris.

For the Mina Zayed exhibition, *Gulf Photo Plus*, a Dubai photography centre and long-time Warehouse421 collaborator, mentored 11 young artists to approach the changing Mina Zayed area artistically. According to Abu Dhabi developer Modon Properties' website, its planned commercial and residential redevelopment includes a "complete overhaul" of Mina Zayed's reliable and down-to-earth fish and produce markets. "What the Mina Zayed exhibition does successfully is document life as it is today," Al Hassan tells me. "We wanted to honour today, because it's going to change."

Since the advent of Warehouse421, there has been a perceivable hope that change to the area would breathe more life into Abu Dhabi's artistic ecosystem through adaptive reuse of neglected warehouses. Now that the Abu Dhabi Department of Municipalities and Transport and Modon have revealed plans to "redevelop designated areas of the iconic Mina Zayed area, and transform it into a new tourist, commercial and residential destination," perhaps more initiatives like Warehouse421 will follow. In many cities across the world, cheap real estate has been the main driver for the establishment of art



Installation view of *Total Landscaping* at Warehouse421, 2021. Image courtesy of Warehouse421

Opposite *Reflections* was the third in Valsi's four-exhibition cycle called *Substructures: Excavating the Everyday*. Investigating infrastructures, in this case of the vegetation that gives shape to daily life in Gulf cities and elsewhere in the Global South, *Total Landscaping* offered a close-up of the functions and use of plants in Gulf cities, which in many cases reveal sustainability and deception. *Ceremonial Achievements in Flowers*, by the artist group GCC, compiled found footage of ribbon cuttings on an iPad swathed in an extravagant floral arrangement, a critique of the use of nature for performances of power which reduce living things to a material artifice. Yee H-Lan's 1971-10 photos showed flowers wilting from the lapsels of dignitaries being feted at official functions. Pinned to a postcolonial garment, a bath shirt or the uniform of a Western neoliberal corporate leader, the flowers expose the decadence and decay of such rituals.

Ho Rui An's lecture performance, *Screen Green*, which inspired the exhibition's theme for Valsi, discussed the ways urban greenery is used as propaganda by the government of Singapore to create solidarity around an initiative, highlighting the use of nature as a backdrop for expressions of power.

Luxurious deep blue cyanotypes by Hind Mezzania were paired with architect and writer Todd Reisz's texts exploring Dubai's urban

greening experiments. Inspired by the use of early photographic technology to catalogue flora, Mezzania documented samples of plantlife collected around Dubai. One of Reisz's texts tells the story of a British agency advising Sheikh Rashid to consult British agriculturalist Michael Farah about municipal gardens. Instead, Rashid hired a Pakistani gardener to advise him. The dialogue between the images and texts is a record of nature being leveraged in colonial legacies.

Migration and globalisation have brought constant change to cities and neighbourhoods – and infrastructures – for generations, overlaying or replacing histories and inevitably bringing a sense of loss. Nowhere was this more keenly felt in *Reflections on Past Futures* than at its exit, where visitors left memories of the port area on note cards: "Going to the vegetable market every Thursday morning with my father." "The fish market and plant nursery brought us feelings of our homeland." "My fondest memory is a sense of belonging."

In a nation whose breakneck speed of development is a defining feature, investigating these intimate infrastructures and scrutinising change artistically can be a productive endeavor. Exhibitions such as these and institutions such as Warehouse421 both work for the future of arts infrastructure and artistic investigation in the UAE, and perhaps also for preserving the history and heritage of a changing Mina Zayed. III

Press coverage in 2022

In 2022, 421 sent out eight press kits throughout the year to major English and Arabic media outlets in the UAE. Generally, the percentage of English to Arabic coverage is equal and can have minor disparities depending on the content shared. We had over 170 pieces of press coverage in total by outlets in both languages. Outlets in 2022 included:

Arab News, Shawati magazine, Mashable, Annahar, Dubai Eye 103.8, Dubai TV, Alroeya Newspaper, Canvas magazine, The National, GQ Middle East, Al Ittihad Newspaper, Esquire Middle East, Abu Dhabi TV, Forbes Middle East, Annahar. Al Ahram Al Arabi, Al Ghad Newspaper, Forbes Middle East, Magpie, Time Out, Harpers Bazaar, and Art Forum.

Key Arabic press coverage 2022

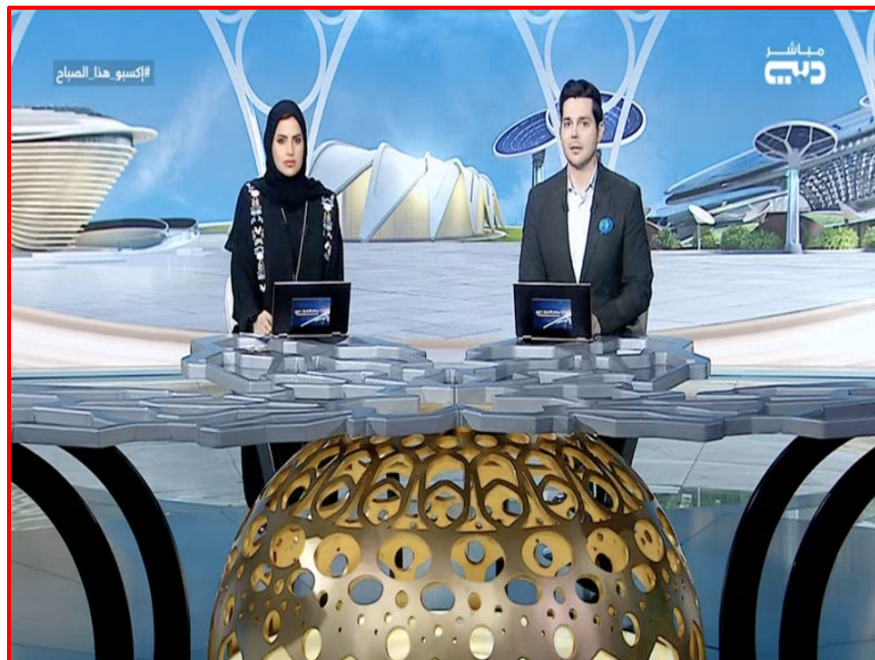
February 2022

Coverage on Dubai TV (UAE | broadcast)

Circulation: 100,000

Duration: 5m25s

AVE: \$23,562 USD



March 2022

Coverage in Alroeya (UAE | print | newspaper)

Circulation: 100,000

Size: 1 page

AVE: \$6,387 USD

«اللغة المهاجرة».. نتاج جديد لصندوق «421» لدعم المشاريع

2000 دولار
دعماً لكل
فنان

استكشاف الطرق التي تمبر بها الكليات اللغوية عن نفسها
يضم أعمالاً فنية صمها 10 فنانين وفرقة إبداعية
الحدث يحد من آثار الاضطراب الإبداعي الناتج عن الجائحة

منورة عجير - أوبويي

دشن معرض 421 في أوبويي معرضه الفني الجديد تحت عنوان «اللغة مهاجرة»، فيما يعد أحد نتاجات صندوق دعم المشاريع الذي أطلق قبل عامين للحد من آثار الاضطراب الإبداعي الناتج عن جائحة كورونا.

ويقدم الصندوق دعماً تقديراً يصل إلى 2000 دولار للفنانين التشكيليين والبصريين والتعيينيين والفنيين ويبدعي الأدب والمصممين والموسيقيين في المنطقة.

ويستمر المعرض على 8 مايو المقبل، فيما يسلط الضوء على فقدان الذاكرة الفنية الناتج عن الجائحة المجتمعية والتأثير بلغات الشعوب الأخرى، كما يستكشف المعرض الطرق التي تعبر بها الكليات اللغوية عن نفسها بالمناطق الجغرافية المختلفة.

ويطرح المعرض أعمالاً فنية صمها 10 فنانين وفرقة إبداعية، تتضمن تركيبات فنية وجدركية عضوية وقماشية وكذلك رسومات إبداعية ومخونات يدوية وأعلاماً قصيرة ومقطوعات موسيقية ومسرحاً على أنواع الرحالة، وسدى إكمانية

وواقع فيديو. بالإضافة إلى عروض فنية تفاعلية، إلى جانب مخطوطات باستخدام القلم والخبر على ورق بوكاتا.

من جهته، أفاد المدير العام للمعرض 421، فيصل الحسن، في منتصف حديثه مع العديد من الأعمال المشاركة المقامة من الشرق الأوسط وشمال أفريقيا وجنوب آسيا.

التقدير والاحترام كونه ثمرة لأحدى شركائنا العالمية الرئيسية التي تصدق أبوابه أمام المعارضيين المبدعين المحليين والأجبيين ومن تابع صندوق معرض 421

وتلحق الحسن إلى أن برنامج معرض 421 تهدف إلى توفير مساحة مخصصة لرعاية المواهب ذات المستوى العالمي، كما تلعب دوراً رئيسياً في ضمان استمرارية حدوث تبادل بين البرامج والفنانين المشاركين بهدف إكساب كل منهم الآخر، وتسلط الضوء على المعارضات الثقافية الدولية وتعزيز الحوار العالمي.

ومن جانب آخر، دشن 421، معرضاً آخر بعنوان «خارج النطاق»، يستمر على مدى 70 يوماً، فيما يعتبر أول معرض فردي لفنان عمار العطار، كما يعد نتاج برنامج التطوير الفني في معرض 421 بالتعاون مع معهد الفن للناشئين لدعم الفنانين.

وتصحب معارضات عمار العطار الفنية في الأساس على التصوير الفوتوغرافي الأرشيفي والتوثيقي، كما يعبر مشروعه الفني عن الصراعات النفسية والجسدية والبيئية وطرق استكشاف الذات والتفكير المستمر من الحياة والقيود الاجتماعية والشخصية التي يفرضها البعض على أنفسهم ليشعروا في



May 2022

Coverage in Al Ittihad (UAE | print | newspaper)

Circulation: 109,000

Size: 1 page

AVE: \$4,000 USD

عمار العطار يحول جسده إلى ماء يروي الفلج

يقدّم أداة فنياً «خارج النطاق» في «421»

نوف الموسوي (ديبي)



جانب من التظون الأديبة لفنان عمار العطار في معرض 421. (من المصدر)

من خلال مشروع يربط الأشجار الميتة مع بعضها بحبال، إنعاش الاتصال بين الأشجار، إنها مسألة أن يضع الفنان خياله الإبداعي لأجواء المكان، فمن خلال ذلك، أنت نتج لأفراد الخروج من دوامة التكرار، وفعل الأشياء، من دون تفكير، من خلال إعادة اتصالهم بجمهور الوجود عبر الطبيعة الأم.

ويتابع المشاهد لمعرض «خارج النطاق» كيف يقرّب العطار في أحد الأحواض الزراعية المهجورة، ويتركز مشهد التفرّج في الفيديو، ومشكلة حالة فكاهية مستفزة، موضحة أنه يسعى إلى بيان كيف يمكن للإنسان إنتاج إلى أن يجرى نفسه وتذكيره، وأن يقرّب إلى مدارج

حقيقته لما نفعه، ويرسم العطار باستخدام قطعة فحم، دائرة حول نفسه، ويستمر عرضها في تكرارها حتى يتوهج، عرضها كحالة خلق متفرقة، مثل حركة قمت كحالة فلا يستخدم أداة الختم لإنجاز الأعمال، كررت العملية بالمطابطة على الجدار، مردياً التي الرسمي للعلم في مستويات زمنية متباينة، وبالتأكيد في حالة جسمانية مختلفة، أقدمه بـ «التكرار غير الواعي» بالمقابل، فإذا كان الإنسان يتكرر حالة ما يوعي، فيمكنه الانتقال إلى مستوى مغفول من تلك التجربة، ولكن ما الذي يحدث في تلك التدوير التي تشكلت على الوقت كالتكرار لاكتفاناً وسلوفاً وتعلّماً واليومي والذي يؤديه من غير إدراك

Other notable digital coverage



معرض بحث وقطاف.. حيث يجتمع فنانونه لإبعاال رسالة حول إعادة الاتعاال بالبيئة

معروض "421" لإمارات الأمن الغذائي والتصوير البيئي في

Oloomalदार علوم الدار 164K subscribers

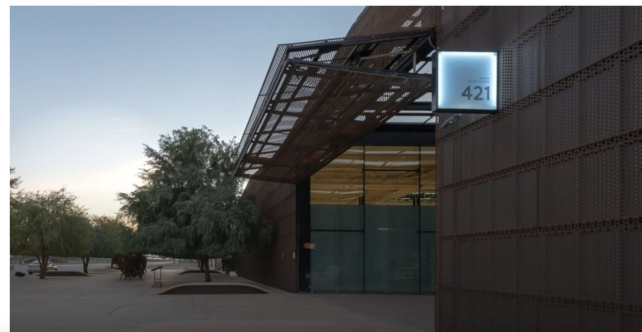
5 5 Share Down

معرض 421 يطلق برنامج 2022: دعوات مفتوحة للمبدعين من الشرق الأوسط وشمال أفريقيا وجنوب آسيا

المصدر: "النهار" 17:22 | 31-01-2022



شارك على



Key English press coverage 2022

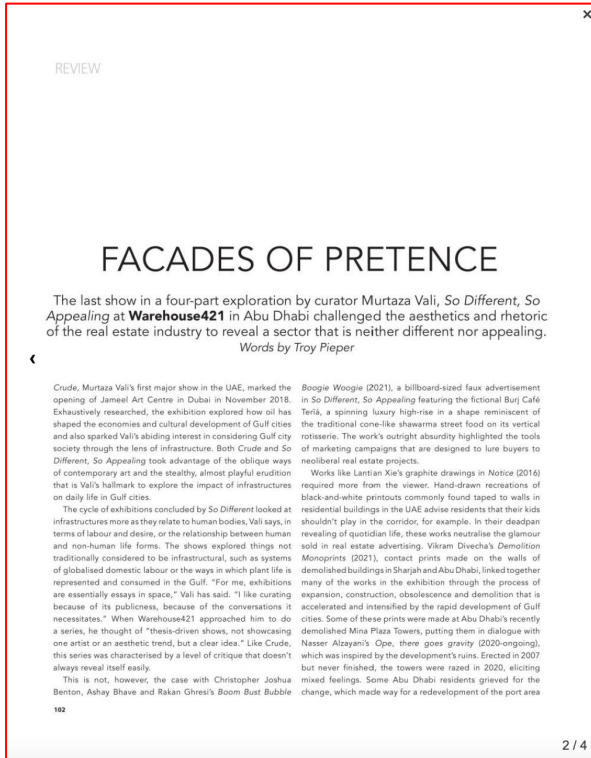
March 2022

Coverage in Canvas (UAE | print | magazine)

Circulation: 20,000

Size: 4 page spread including cover

AVE: \$26,323 USD



April 2022
Coverage in The National (UAE | print | newspaper)
Circulation: 65,000
Size: 1 page
AVE: \$12,168 USD

INTRODUCING UAE CREATIVES THROUGH COLOURING BOOKS

► The 'Colorful Leaps' series by Warehouse421 is available in English and Arabic, reports Razmig Bedirian



The 'Colorful Leaps' series, above, was illustrated by Alia Alhammadi, and features creatives including, Farah Chamma, left photo Warehouse 421

A colouring book series launched by Warehouse421 aims to introduce children, as well as their parents, to figures in the local creative industry. With illustrations ready to be shaded into, *Colorful Leaps* tells anecdotes of different artists and creatives. The books include biographical references of their lives in relation to the UAE, as well as insights into their artistic practice.

The series comprises 13 books, which are available in English and Arabic. The books were illustrated by Alia Alhammadi with stories written by Tracy Gray. The book features: artist Haseel Lamki, singer Raheeb Al Naaimi, the collective Ramin Haerizadeh, Rokni Haerizadeh and Hesam Bahmanian; artist Shabika Al Kerbi; designer Abdullah Al Mulla; writer Maryam Al Dabbagh; artist Zahra Jawanji; designer Ajoud Loozah; curator Munira Al Sayegh; urbanists Ahmed and Rashid bin Shabib; photographer Mohamed Somji; fashion designer Engy Mehdi; and poet Farah Chamma.

"Having [artists'] stories merged with a colouring book is an informal way to engage young audiences with the industry," says Dana Al Mazrouei, who oversees and manages Warehouse 421's education initiatives.

To be relatable to young audiences, the stories focus



The series was launched along with children's workshops led by local artists

Having artists' stories merged with a colouring book is an informal way to engage young audiences with the industry

DANA AL MAZROUEI
 Education manager, Warehouse421

on childhood memories and explore the roots of creativity. "We had a series of interviews that were aimed at digging deeper into their childhood, their upbringing, and what their inspirations were," Al Mazrouei says.

"Farah Chamma spoke about playing football as a kid. Maryam Dabbagh spoke about telling stories to her family as a child. These were the entry points that we found were exciting for children to hear how that can progress into a career."

The illustrations, on the other hand, were inspired by

photographs the creatives shared with the *Colorful Leaps* team.

"It was fascinating how it all came together," Al Mazrouei says. "We built the story, collaged these images, tailored in the illustrations by [Alhammadi], who has never actually met the creative practitioners. The *Colorful Leaps* series launched simultaneously with an eponymous initiative to present children's workshops across the UAE that are led by local artists and creatives."

"The series doesn't exist on its own," Al Mazrouei says. "It's supported by a programme by



Warehouse 421 that isn't confined to the warehouse. We're really going out to the community and building that awareness of the creative industry."

The programme has already held a number of workshops at the Cultural Foundation and the House of Wisdom in Abu Dhabi, and at Quoz Arts Fest in Dubai.

"We've done a session at House of Wisdom with Farah Chamma," Al Mazrouei says. "There was this fascination with children that she's real, not just a hypothetical story. That engagement was funny to see. We had Haseel Lamki come into Warehouse421. It was the same thing. There was an automatic attachment to the story and to the figure himself."

The education manager said she hopes to have all the practitioners featured in the series

of books lead a workshop. The colouring book series is also likely to be continued, with issues being released to showcase new and rising talents.

"There is a need, an appetite," Al Mazrouei says. "We're interested to see what's next. How this can create not just different stories, but what kind of programming comes out of it, so that it isn't a stand alone."

The books from the *Colorful Leaps* series are available to purchase at Warehouse 421. Copies are also being sold at school book fairs. "We're pushing for other cultural institutions to have these stories as well."

The books are Dh20 (\$5.40) each, a bundle of six is Dh90 and a complete set is Dh195.

More information is available at warehouse421.ae

Notable digital coverage in English

GQ STYLE CULTURE WATCHES GROOMING TRAVEL & EATS GEAR SELF-CARE MEN OF THE YEAR SHOP

Q f y t i


CULTURE

Faisal Al-Hassan on Warehouse421: “We’re Anti-Disciplinary By Nature”

General manager Faisal Al-Hassan discusses how Abu Dhabi-based art institution Warehouse421 supports the region’s community of emerging creative talent.

BY RABD AL-KADEBI April 14, 2022 f y t i

At its very core, Warehouse421 is about building and nurturing community. On top of exhibiting [artists](#) from the UAE, Middle East, and South Asia, Warehouse421 prides itself as an anti-disciplinary space that stimulates discourse and engagement. From mentorship programmes to seasonal workshops, the Abu Dhabi-based institution is venturing beyond superficial art-viewing experiences to draw audiences into the inner workings of art-making.



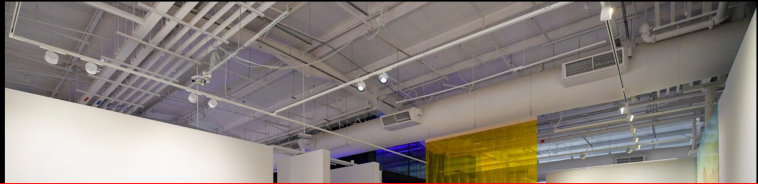
W421 Communications
www.w421.com | info@w421.com | 02 654 0390

العربية Search here Q Subscribe now

News Culture Style Food And Drink Sports Gear

Accessible Art: Warehouse421 kicks off its Fall program

Warehouse421 kicks off the Fall art season in Abu Dhabi.



By Nasir Khalifa

M Middle East Video Entertainment Culture Tech Science Social Good Mobility Q Search

The new season of Abu Dhabi’s Warehouse421 to focus on mental health and holistic well-being

The cultural organisation will focus on holistic living and well-being, that will take place from February 27 to May 8, 2022.

By Maanika Chakrabarty Jan. 21, 2022 f y t i

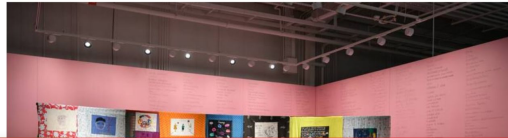


WEEKEND

UAE GULF MENA WORLD BUSINESS OPINION WORLD CUP SPORT CLIMATE HEALTH LIFESTYLE ARTS & CULTURE TRAVEL WEEKEND PODCASTS Q

Abu Dhabi art show explores language’s impact on world peace

► The Warehouse421 exhibition asks how language travels, evolves and shapes our societies



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EDITOR’S PICKS

Iranian protester ‘subjected to mock executions in prison’

Notable digital coverage in English

Forbes Middle East

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Billionaires Country Insights Featured Money Industry Innovation Leadership Lifestyle Consumer Lists Events Q

Art & Auctions

A Blend Of Art And Environmental Awareness At Warehouse421's Fall 2022 Program

By Rawan Hassan Forbes Middle East Staff Oct 15, 2022, 22:00 PM

Add to Bookmarks Play Sound



Lifestyle - Recent Articles

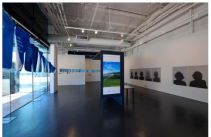
- Majid Al Futtaim Raises \$1.25B In Sustainability Linked Revolving Credit Facility
- FIFA World Cup Qatar 2022: Morocco Makes Knockout Stage For First Time Since 1986
- First All-Female Referee Team Planned For World Cup—Here Are The Other Records Set In Qatar
- Cristiano Ronaldo Reportedly Weighing 9-Figure Saudi Offer
- A Memorable Stay Amidst Maldivian Charm
- The Most Powerful Sports Agents 2022: Scott Boras Is In A League Of His Own

Supersingular ARTFORUM

artguide NEWS SHOWS PRINT ARCHIVE COLUMNS VIDEO BOOKFORUM A&E 艺术论坛 NEWSLETTERS

CRITICS PICKS

- All Cities
- Abu Dhabi
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- Buenos Aires
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- Glasgow
- Graz
- Hong Kong
- London
- Los Angeles
- Madrid
- Montréal
- Munich
- New York
- Paris
- Rome



View of "Let me tell you something," 2022.

ABU DHABI
Mohamed Khalid
WAREHOUSE421
Mina Zayed
October 9–December 25, 2022

“Let me tell you something,” Mohamed Khalid’s first institutional solo show, features seven new commissions of photography, installation, cyanotypes, and works on paper. Drawing on his lived experiences and material environment, the Dubai-based artist creates works concerned with the search for intimacy and connection in our hyperisolated times.

This search can take humorous forms. *Thank you* (all works cited, 2022) offers a diptych of blue noticeboards pinned with drawings reproducing a handwritten parking warning left on Khalid’s car by his building’s security guard, as well as the artist’s penned response declaring that he would do the same parking (in)correctly (and incurring fines) if it meant receiving more notes.

Catrina Jeffries

Galerie Buchholz

Marlborough


RYAN LEE

M A MutualArt Search by artist, artwork, auction etc. Log In Sign up

ARTISTS AUCTIONS EXHIBITIONS ANALYSIS SERVICES MAGAZINE MY COLLECTION PRICING

Mohamed Khalid: Let Me Tell You Something

Warehouse421 ABU DHABI | UNITED ARAB EMIRATES
OCT 09, 2022 - DEC 25, 2022 Save to calendar



In his first institutional solo show, Mohamed Khalid draws from real-life episodes of missed communication: a note tucked onto his windshield; letters that he never sent to his second-grade teacher; an email chain where he tries to recover property lost on a budget European bus.

Khalid’s subject in all of these is the search for connection – or more precisely an understanding of the systems that combine to form communication, from handwriting to social media algorithms to scraps of paper. He then documents these moments through painstaking manual labor, as if reclaiming the work or transferring it into an analogue, visible realm from the hidden, instantaneous one of digital code or the anonymous

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Press trip October 2022

Press trip 2022 included exhibition tours



Press trip in October 2022

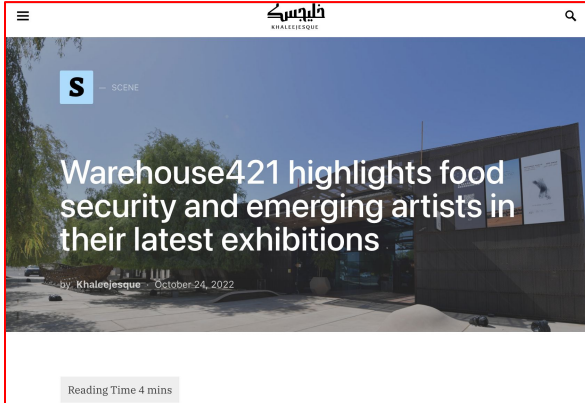
In 2022, we ran our first 421 dedicated press trip that brought MENASA based journalists and art writers to our space for a tour of the exhibitions, a dedicated press dinner and a tour of Abu Dhabi over three days. The trip included 12 major media outlets from the region such as:

Al Masry Al Youm Newspaper (Egypt)
Al Ahram Alarabi Magazine/Al Ahram Newspaper (Egypt)
Assabah Newspaper (Morocco)
Annahar Newspaper (Lebanon)
The News PK and Friday Times (Pakistan)
Jordan Times Newspaper (Jordan)
Al Ghad newspaper (Jordan)
Al Riyadh Daily Newspaper (KSA)
Al Madina Newspaper (KSA)
Khaleejjesque (Kuwait)
Art Asia Pacific (Hong Kong)
Suprabhaatham Daily (India)

Press interviews with the 421 team



Digital coverage in both languages



Warehouse421 highlights food security and emerging artists in their latest exhibitions

by Khaleesjeesque · October 24, 2022

Reading Time 4 mins

Hand to mouth

Quddus Mirza | Encore | November 13, 2022

An exhibition in Abu Dhabi presents multiple backgrounds, approaches, systems, and metho



التقرير

أحمد النجار يكتب : معرض 421... تجربة فنية ملهمة

16 أكتوبر 2022 | Sayed Salama

THE JORDAN TIMES

Home Local Region World Business Sports Features Opinion Letters Biz

Home » Local » Abu Dhabi arts centre focuses fall programme on climate action

Abu Dhabi arts centre focuses fall programme on climate action

By Maria Weidali - Oct 17, 2022 - Last updated at Oct 17, 2022



A story of displacement

Quddus Mirza | Encore | October 23, 2022

Artist Mohamed Khalid has a habit of conjuring up possibilities and interaction



النجم



ان تصادف في هذا المعرض ما هو مأوف لديك، كل ما تراه سينير تفكيرك واستقرارك معاً، وبحول ما تراه من بصريات إلى معرفة مكتسبة، فالملحة قطعة التي صنعتها بولا صقر من السيراميك ولونتها بألوان الفصول الأربعة هي تعبير حثيث عن نتائج أبحاث العلماء من خبات، ولكن الأمل نفسه قد نجدها بالأمس

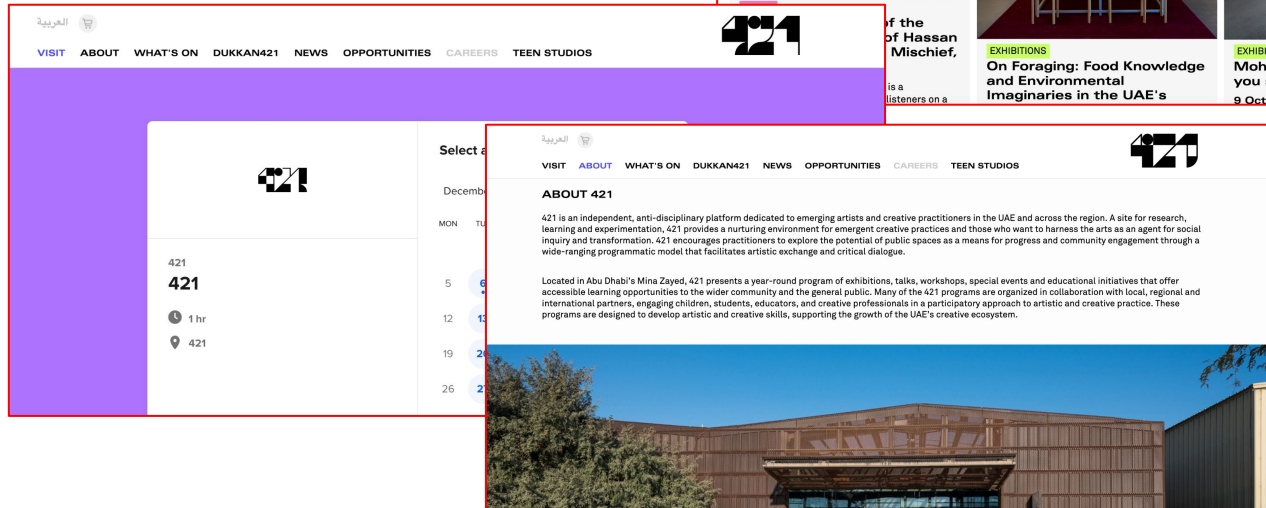
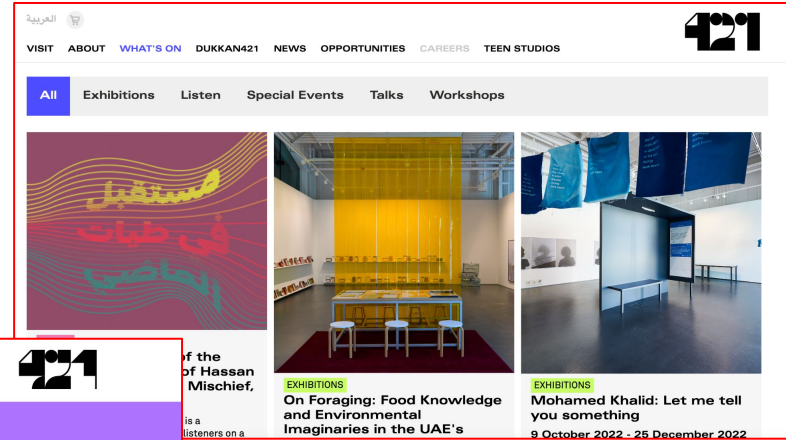
Press trip 2022 Notable coverage

Digital Marketing

Website

Our website is the most public facing interactive tool that allows us to communicate with and engage audiences with our programs. Through our website, audiences can register to attend exhibitions, book tours, apply to learning opportunities and funding grants, and find more information.

In 2021, we had **51,693** unique visitors to our website. We had **72,174** unique visitors to our website in 2022, translating to a 40% increase in visit rate.



Newsletters

2021

16 newsletters sent

Average 27% open rate

9,000 database subscribers

55,880 emails received

Sent approx. 1.5x a month

2022

21 newsletters

Average 36% open rate

12,000 database subscribers

97,513 emails received

Sent approx. 2x a month

Language is Migrant اللغة مهاجرة



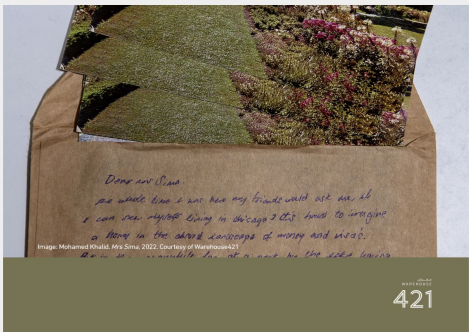
اللغة مهاجرة
language is migrant;
භාෂාව සංක්‍රමණිකයි
ഭാෂාවು ඉන්‍ර ජලාධිපතියරි

Curated by Anushka Rajendran - With Artistic Director Natasha Glinwala

من تقديم انوشكا راجيندران والمديرة الفنية ناتاشا جينوالا

Artists compose, decipher and perform as vital travelers and storytellers of our times. Often, repairing relations by drawing material articulations from deep

الفنانون يظفون ويفككون ويؤدون كسافرين وبناءة تقسي مهمين في عصرنا. في كثير من الأحيان ، يتم إصلاح العلاقات عن طريق رسم مفصلات مادية من المسائل العميقة والصمت والخج



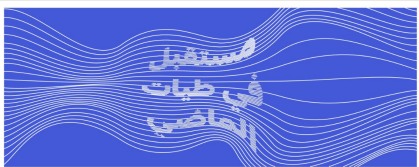
421

Sunday, October 9, 2022

Warehouse421 is pleased to invite you to the opening of the fall 2022 exhibitions

Mohammed Khalid: Let me tell you something
Part of the Artistic Development Exhibition Program
In cooperation with the Institute for Progressive Art

421



Tune in for our podcast: **Memory for the Future**

Stories from the past 50 years and more, take us on a journey along the history of the UAE through the eyes of artists, who paint us pictures no one has seen before.


From the ancient past and the renewed present to the bright future, artists of the UAE celebrate the country's artistic heritage.

استمعوا إلى البودكاست الخاص بنا: **مستقبل في طيات الماضي**

تستمن عن خمسين عاماً وأكثر، تحملنا في رحلة عبر تاريخ الإمارات بأعين فنانين يرسمون صوراً لم نرها من قبل من الماضي العريق والحاضر المتجدد إلى المستقبل المشرق. فنانو الإمارات يحثون بتأثرهم بهويتها الفنية.

421

اللغة العربية أبسط من



MAR 2

IT MUST BE HEAVEN
DIRECTED BY ELIA SALEMAN

ربك شئت كما في السماء
أمر يا سليمان

Personal Geographies
Winter 2022 Film Program
02.03.22 & 23.03.22

Is there more to finding a place than simply locating it on a map? What's in a place-name? What is a place?

Audiences subscribing to our newsletter



Social Media

Instagram

2021

Highest reach: 750,000

2022

34.9k followers

Highest reach: 265,000

September to December 2022

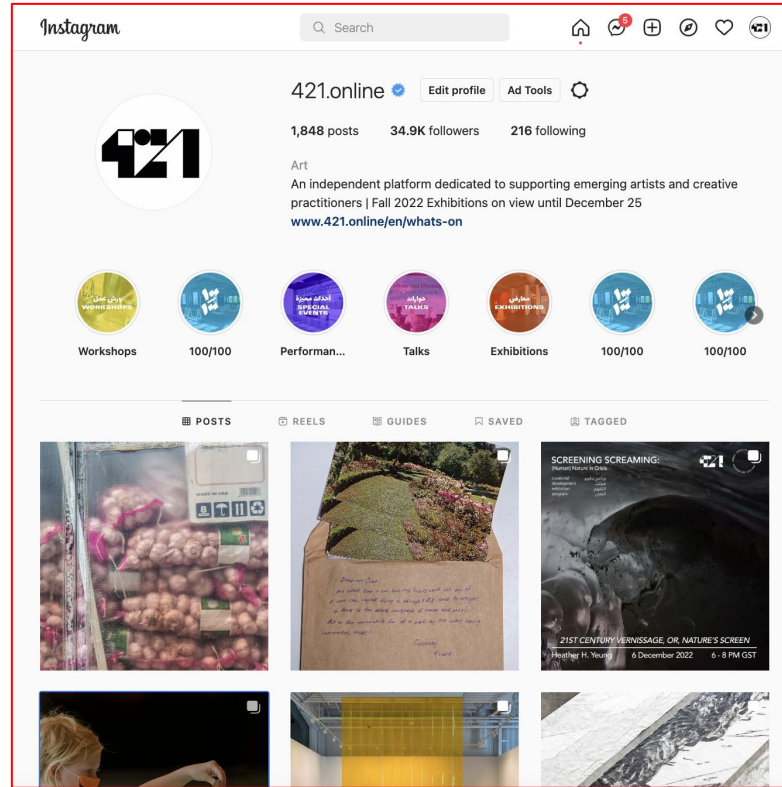
Overall reach: 148,441

Impressions: 1,113,364

Profile visits: 29,155

Website taps: 2,482

Instagram continues to be our main social media communication platform as it has the largest number of community members following us out of all other social media platforms. Our followers are mainly based in the UAE, followed by KSA and the MENA region at large, and the highest age group is 25 to 34 year olds at 47%.



Facebook

2021

16,713 likes

Page reach: 3,900,811

Highest content reach: 134,290

Median reach: 4,600

Visits: 7,169

2022

17,302 likes

18,175 follows

Page reach: 2,788,827

Highest content reach: 185,683

Median reach: 6,700

Visits: 6,104

Facebook continues to be a meaningful and dynamic place for engagement with the larger community, and the platform is especially effective for content that is family-driven.

The screenshot shows a Facebook post from the page 'Warehouse421'. At the top, there is a 'Book Now' button and interaction options like 'Liked', 'Message', and search. The post features a map of Mina Zayed, Abu Dhabi, with a red location pin. Below the map, the text reads: 'Multi-disciplinary Creative Center supporting emerging regional creative practitioners. Mina Zayed, Abu Dhabi. New exhibitions open 30/01/21'. It also shows engagement statistics: '17,302 people like this, including 14 of your friends' (with a row of profile pictures), '18,175 people follow this', and '1,817 people checked in here'. A link 'http://421.online/' and a 'Send message' button are also visible. The main text of the post says: 'Happy UAE national day! Today marks 51 years since the country's founding in 1971. We invite you and your families to visit our exhibitions and enjoy our spaces during the national day holiday. Our opening hours are 10:00 am to 9:00 pm, Tuesday to Sunday. National day artwork by Rama Duwaji. ... See more'. Below the text is a drawing of the UAE flag on a pole against a sky with a sun and clouds. The post is dated '2 December at 10:09'.

Twitter


2022

2,596 tweets

4,882 followers

Engagement on Twitter is not very strong, but this is mainly due to the fluctuating status of the platform. However, we continue to communicate via Twitter especially newsworthy updates that is suitable for the audience the follows us there.

← **421**
2,596 Tweets




421
@421online

421 is Abu Dhabi's independent platform dedicated to emerging artists and creative practitioners.

📍 Mina Zayed, Abu Dhabi [421.Online](#) 📅 Joined August 2015

62 Following **4,882** Followers

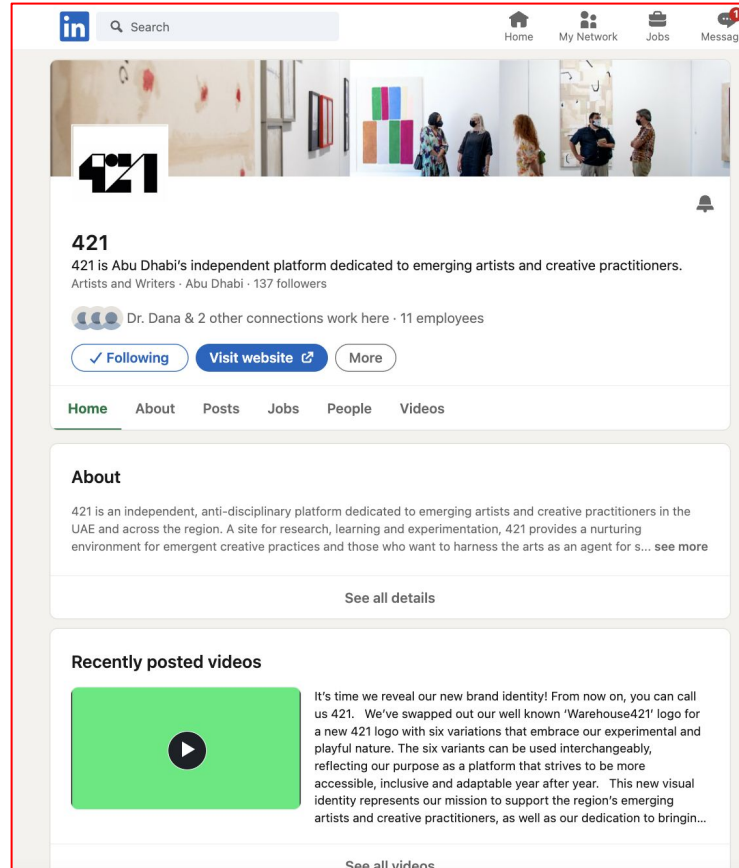
Tweets Tweets & replies Media Likes

 **421** @421online · Dec 2 ⋮

عيد اتحاد سعيد لدولة الإمارات العربية المتحدة!

LinkedIn

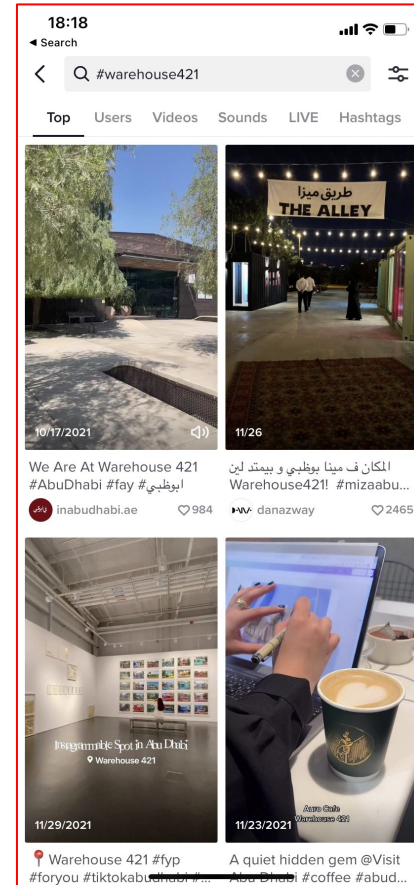
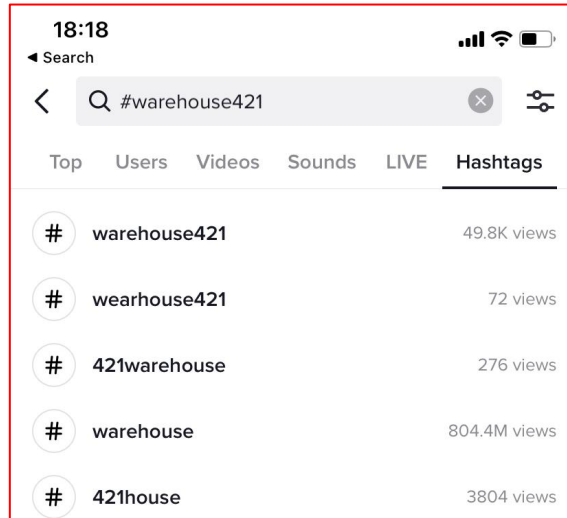
Our LinkedIn page was established in September 2022, and currently has 137 followers. Our content reach is impressively at 1,100 impressions, and there is promising potential for growth on the platform particularly for B2B and corporate communications.



The image shows a screenshot of the LinkedIn profile page for '421'. The page is framed with a red border. At the top, there is a navigation bar with the LinkedIn logo, a search bar, and icons for Home, My Network, Jobs, and Messaging. Below the navigation bar is a banner image showing a group of people in an art gallery. The profile name '421' is displayed in a large, bold font, followed by the description: '421 is Abu Dhabi's independent platform dedicated to emerging artists and creative practitioners. Artists and Writers - Abu Dhabi · 137 followers'. Below the description, it says 'Dr. Dana & 2 other connections work here · 11 employees'. There are three buttons: 'Following', 'Visit website', and 'More'. Below the buttons is a horizontal menu with options: Home, About, Posts, Jobs, People, and Videos. The 'About' section is expanded, showing the text: '421 is an independent, anti-disciplinary platform dedicated to emerging artists and creative practitioners in the UAE and across the region. A site for research, learning and experimentation, 421 provides a nurturing environment for emergent creative practices and those who want to harness the arts as an agent for s... see more'. Below the 'About' section is a 'Recently posted videos' section. It features a video player with a play button and a caption: 'It's time we reveal our new brand identity! From now on, you can call us 421. We've swapped out our well known 'Warehouse421' logo for a new 421 logo with six variations that embrace our experimental and playful nature. The six variants can be used interchangeably, reflecting our purpose as a platform that strives to be more accessible, inclusive and adaptable year after year. This new visual identity represents our mission to support the region's emerging artists and creative practitioners, as well as our dedication to bringin...'. At the bottom of the video section is a 'See all videos' link.

Tiktok

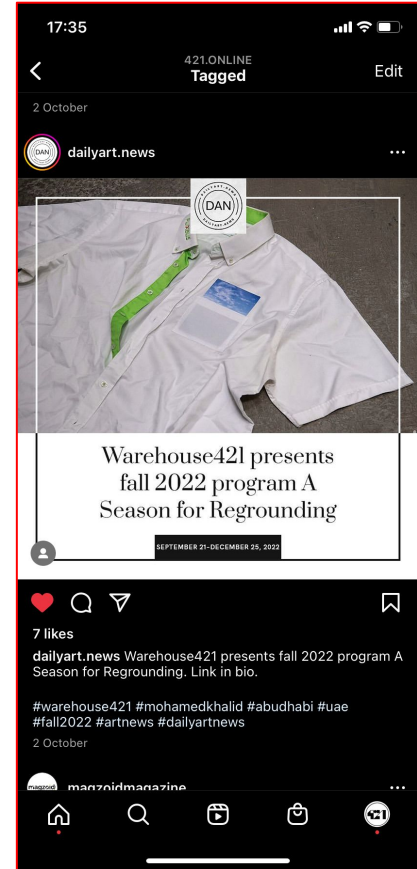
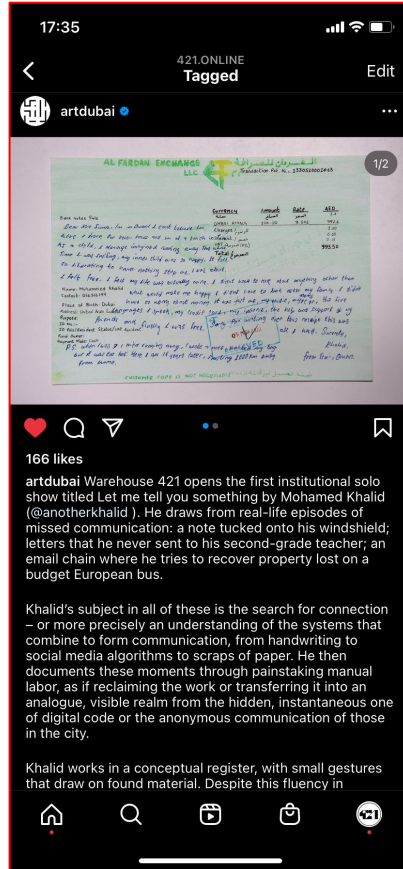
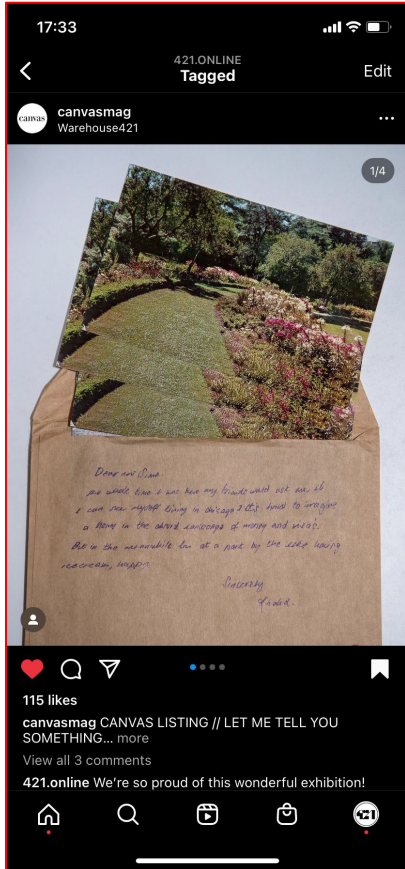
While we currently don't run our own Tiktok page, we are aware of our presence on the platform via our previous hashtag #421 and User Generated Content. We are currently working to begin running paid ads and sponsored campaigns on the platform to continue to gain momentum and raise awareness of our programs. There are 49,800 views associated with our hashtag.



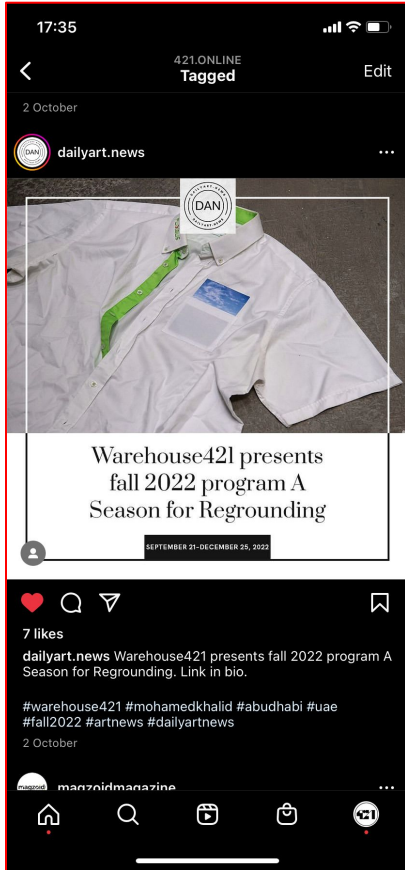
Notable social media coverage 2021-22

Screenshots of social media coverage of our work by press, journalists, the media and cultural influencers are included here.

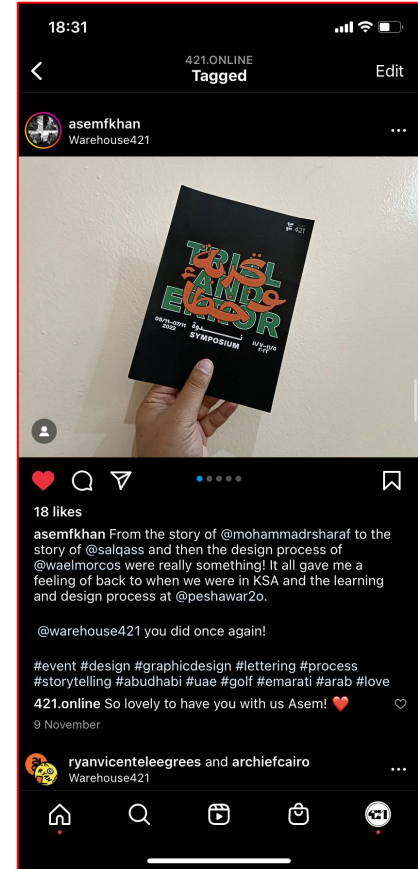
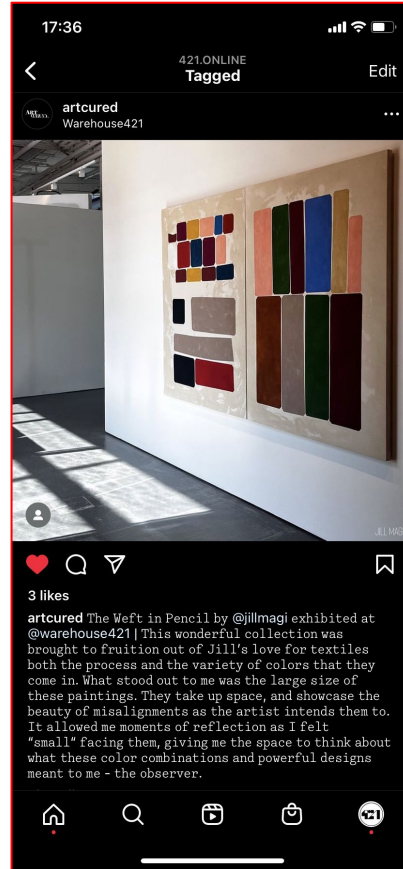
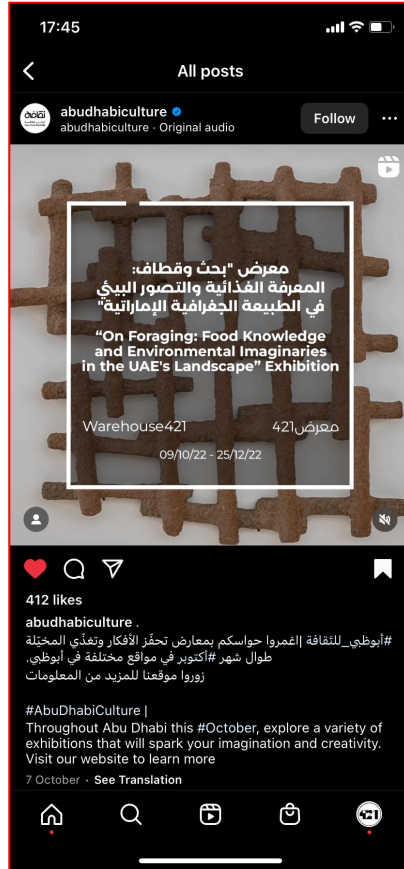
Social media and digital coverage



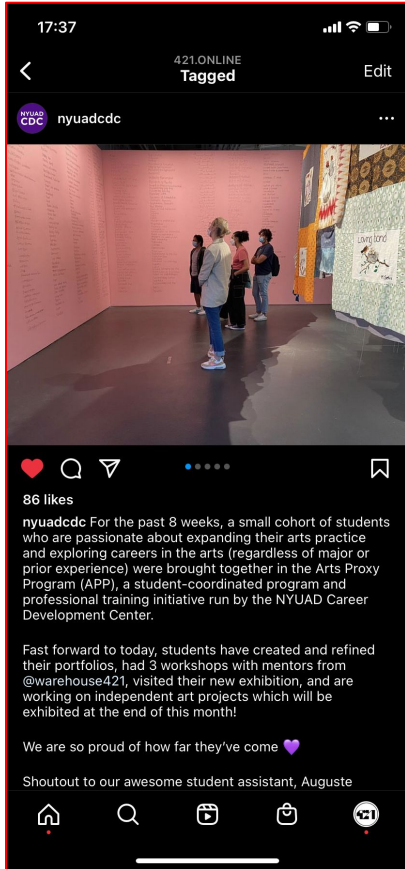
Social media and digital coverage



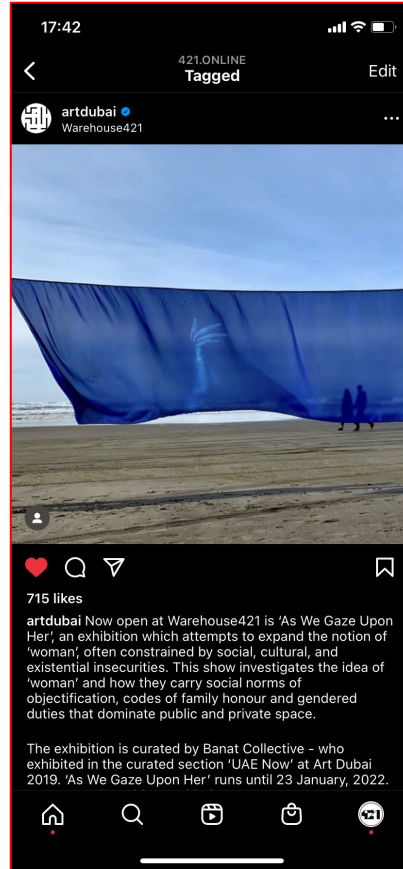
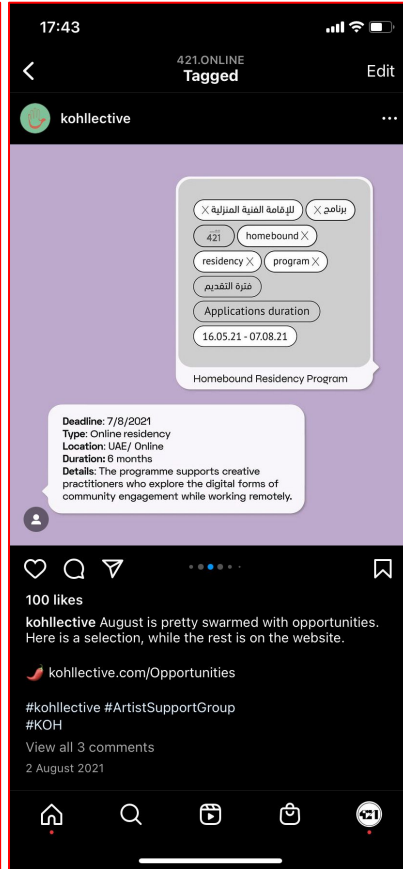
Social media and digital coverage



Social media and digital coverage



Social media and digital coverage



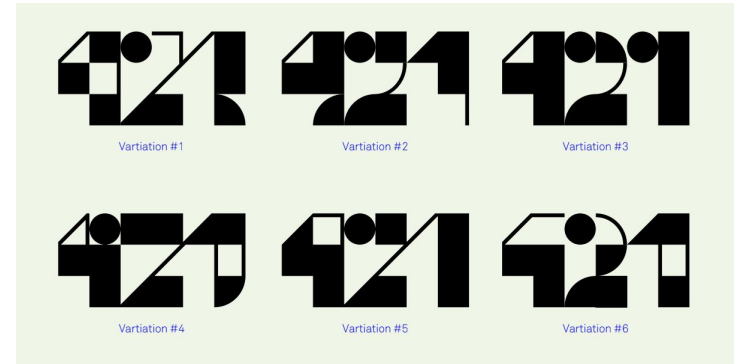
Branding

421 Rebrand campaign

In 2022, we updated our brand from 421 to 421. The rebrand coincided with our seventh anniversary and came at a time when the team felt that our brand required an update to continue being relevant and to reflect the growth and evolution of our space.

We've swapped out our well known '421' logo for a new 421 logo with six variations that embrace our experimental and playful nature. The six variants can be used interchangeably, reflecting our purpose as a platform that strives to be more accessible, inclusive and adaptable year after year.

This new visual identity represents our mission to support the region's emerging artists and creative practitioners, as well as our dedication to bringing communities together for lifelong learning, cultural exchange and knowledge production.

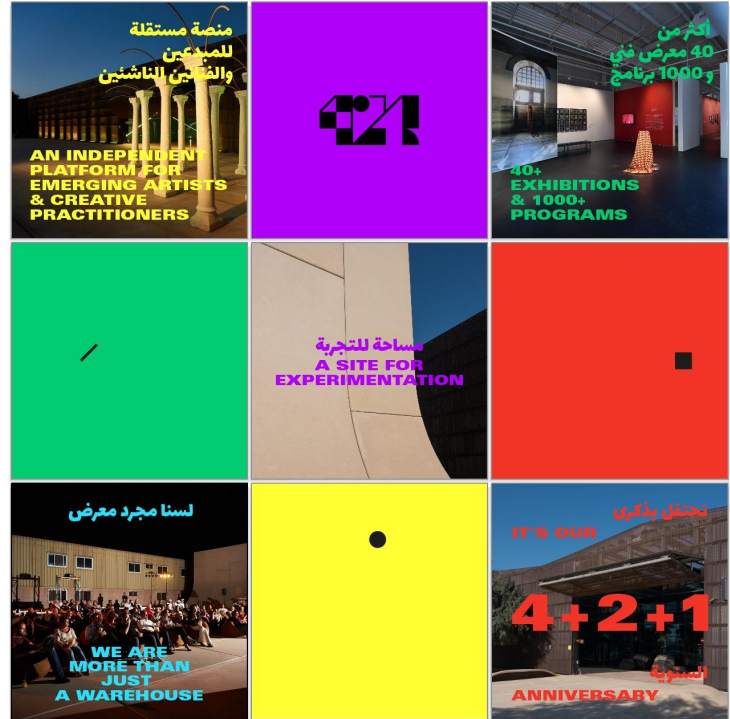


421 Rebrand campaign

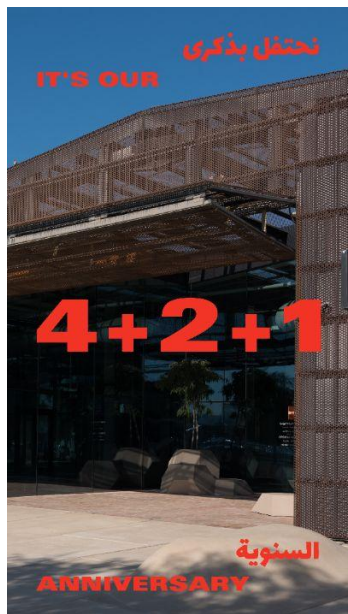
The campaign, which took place in November 2022, included a full rollout of the new logo and brand guidelines across our social media channels, website, and newsletter, as well as a physical update in-space.

The campaign included

- A media alert sent to 421 media database
- A social media campaign that rolled out across 3 days online
- An animated video dedicated to unveiling the new logo
- A letter titled 'introducing 421' sent to the 421 community
- A cosmetic uplift of the 421 website with a domain change from 421.com to 421.online
- Updating all previously named 421 assets to 421 across all digital platforms
- An update to our logo in space



Social media campaign



Introducing 421



INTRODUCING 421

Many might remember when we first opened our doors to the public seven years ago today. A newly renovated and repurposed warehouse, our mission was to provide a dynamic space that could be home to exhibitions and events that our community sorely needed at the time. In recent years, however, those needs have evolved and the contours of our cultural landscape have shifted. As we broadened our scope to meet the needs of our ever evolving creative ecosystem, we have become so much more than just a warehouse. As a result, I am pleased to announce that we are now 421.

421 is a reimagining of Warehouse421, Abu Dhabi's independent, anti-disciplinary platform dedicated to emerging artists and creative practitioners in the UAE and across the region. Looking back over the past seven years, we've made major leaps towards becoming a more inclusive, accessible, and impactful space that supports cultural production. Today's rapidly changing cultural landscape offers a new opportunity to reaffirm our purpose, and consider the future needs of our audiences and communities.

With a portfolio of over forty exhibitions, more than 1000 public programs, and a dedicated and expanding team, 421 is ready to take on the next phase of our journey while keeping our founding principles at the core. We are a nurturing platform with an enriching year-round program that brings artists, practitioners, educators, collectors and people together for greater social transformation.

Yet, social transformation can't come without the foundational building blocks of openness and connection. Young and early-career practitioners need a place where they can cultivate their practices, harnessing artistic disciplines as agents for social inquiry, lifelong learning and critical reflection. 421 is a site for research, education, and the invaluable process of trial and error.

421 comes with a revived look and feel, paving the way for deeper engagement with every member of our community. Our brand update brings six key logo variations denoting our multiplicity as creative facilitators. Deviating from a traditional brand mark, we embrace playfulness, iterative change, interdependence, and our mission to support the development and growth of our emerging creative communities. This new visual identity allows us to be an even more inclusive and accessible launching pad for the social impact we strive to make year after year.

This brand update comes two years after the roll out of our strategic framework 2020-25, where we've set out an ambitious plan to provide the public and our audience with engagement opportunities that break down the rigid categories of creative disciplines, encouraging inter-disciplinary, or what we like to call anti-disciplinary, engagement. From a programmatic perspective, we've chosen to focus on capacity-building and educational initiatives that give artists and creative practitioners the tools needed to push their practices into deeper realms of critical questioning, confronting new perspectives that expand the boundaries of their work.

Moving forward, we aim to integrate the physical and digital experiences of our community through a seamless presence that reflects the mission outlined above. Through our strategic framework set out in 2020, our new brand identity and an expansion of our space in the near future, we are working towards continuing our ongoing mission to be a generative space for all. From our online presence to our onsite exhibitions, workshops, talks, special events, publications and educational initiatives, we are more intentional than ever before.

Before concluding, I'd like to thank all of the stakeholders, collaborators, and partners who have been valuable contributors to our story from the very beginning. We would not have been able to reach the impactful milestones we have achieved over the past seven years without your invaluable contributions and support.

There's so much more in store for us in the future. We look forward to taking you all on this new and exciting journey with 421.

Warmly,
Faisal Al Hassan

التعريف ب 421

ربما يتذكر الكثير منكم عندما استقبلنا الجمهور لأول مرة منذ سبع سنوات. انطلاقاً من مستودع تم تجديده وإعادة تخصيصه واستخدامه وتمثيلات رسالته في إتاحة مساحة فاعلة تحضن العروض والفعاليات التي كان مجتمعنا بحاجة ملحة إليها في ذلك الوقت. ولكن تلك الاحتياجات تطورت في السنوات الأخيرة وتغيرت معارفنا وشهدنا الثقافي. وبينما تتوسع في نطاق تلبية احتياجات منظومتنا الإبداعية للتطورة باستمرار، أصبحنا أكثر من مجرد معرض، ولذلك، يسعدني أن أعلن أننا أصبحنا اليوم، 421.

421 هي الصورة الجديدة لعرض 421، للنصبة المستقلة متعددة التخصصات في أبوظبي، والتي تُعقِد الفعاليات والشاشين والممارسين للذين في دولة الإمارات العربية المتحدة وجميع أنحاء المنطقة. عند العودة والنظر إلى الأعوام السبعة الماضية، نجد أننا حققنا إنجازات كبيرة لنصبح منصة شاملة ومناخ، يزداد تأثيرها عمقاً في الإنتاج الثقافي يوماً بعد يوم. واليوم ومع سرعة تطور المشهد الثقافي، باتت لدينا الفرصة لإعادة تأكيد أهدافنا والنظر في الاحتياجات المستقبلية لجمهورنا ومجتمعنا.

من خلال أكثر من أربعين معرضاً وما يتجاوز 1000 برنامج عام، ووجود فريق عمل متخصص، فإن 421 على استعداد للرحلة التالية من رحلتنا مع الحفاظ على جوهر مبادئنا التأسيسية. نحن منصة داعمة تتمحور حول الإنسان وتقدم برنامجاً نريا على مدار العام، منصة تجمع الفنانين والممارسين والمعلمين والمجموعات والأفراد معاً، لإحداث تحول اجتماعي أكبر تأثيراً.

ولكن التحول الاجتماعي لا يتحقق بدون البنيات الأساسية للإفتتاح والتواصل. يحتاج الممارسون الشباب في بداية حياتهم المهنية إلى مساحة تنمية لممارساتهم، حتى يمكن تسخير التخصصات الفنية في العمل الإجمالي وتحقيق أهداف التعلم مدى الحياة وبناء التفكير الناقد. لذلك، تفتح 421 مجالاً فريداً للبحث والتعليم والتجربة والخطأ.

تجددت هوية 421 لتكتسب المزيد من الحيوية والإحساس، بما يمهّد الطريق لمشاركة أعمق مع كل عضو في مجتمعنا. ولتحقق تحديث علامتنا التجارية ستة تنويحات رئيسية للشعار، لتعكس تعددنا باعتبارنا راحة للمبدعين، وتشعياً من العلامة التجارية التقليدية. تنبئ الحرح والتغيير للتركز والاعتماد المتبادل، وهدفنا دعم تطور ونمو مجتمعنا الإبداعية. ونتيح لنا هذه الرؤية البصرية الجديدة أن تكون منبئة انطلاق أكثر شمولاً وتوفراً من أجل التأثير الاجتماعي الذي نسعى جاهدين لتحقيقه علماً من بعد عام.

وبإتي تحديث العلامة التجارية بعد عامين من تقديم إطار العمل الاستراتيجي 2020-2025، حيث تبنى خطة طويلة لتزويد الجمهور بفرض المشاركة التي تفكك تلك الفئات الجامدة للتخصصات الإبداعية، بما يسهل على الفنانين التخصصية. ومن واقع البرامج، ارتكزنا التبرك على بناء القدرات والبيادرات التعليمية التي تسمع الفنانين والممارسين للذين الأوقات اللازمة لتطوير ممارساتهم نحو مجالات أعمق من الأسئلة النقدية، والتعامل مع الرؤى الجديدة التي توسع آفاق عملهم.

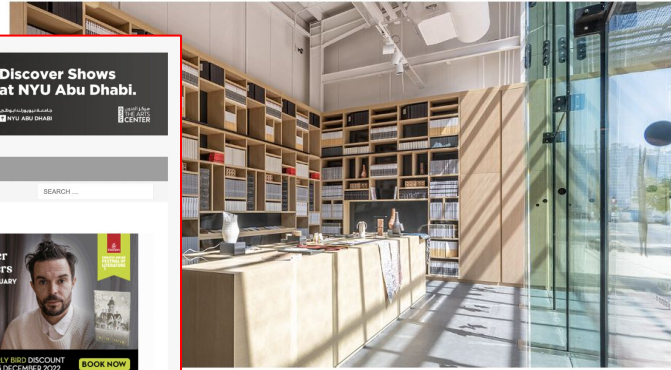
وسوف نستهدف من الآن فصاعداً دمج اللادية والرقمية من خلال حضور سلس يعكس الرسالة التي أوضحناها آنفاً. ومن خلال إطارنا الاستراتيجي الذي أعلنه في العام 2020، وهوية علامتنا التجارية الجديدة وتوسيع مساحتنا في المستقبل القريب، سنعمل على مواصلة اللمة الجوهرية لهذه النصبة، ألا وهي أن تكون للجميع. وسوف نتواجد بزمرة أقوى عبر النصات الإلكترونية والعروض والورش والحادثات الفنية والفعاليات الخاصة والطبوعات والبيادرات التعليمية.

وختاماً، أود أن أشكر جميع شركائنا وكل من يتعاون معنا لمساهمتهم القيمة، فأنتم معنا منذ البداية. وإن كنتم تتحققون للجزرات التي شهدناها في الأعوام السبعة الماضية من دون مساهماتكم ودعمكم الذي يعني لنا الكثير.

Feedback and coverage

More publishing is another addition to the original mix. Says Al Hassan: "We publish literary and academic writing through a variety of our programmes, such as the Artistic Research Grant, which also offer artists the opportunity to present and pose questions that are relevant to our creative ecosystem and the region at large.

"We are a site for experimentation and a space where artists can expand the boundaries of their work, confronting new perspectives and ways of working as they explore and try new things."



book store within the centre, promising "a unique, curated selection of designs by

operation accounts for the dropping of 'Warehouse' from the name: exhibition or events space – we see ourselves as catalysts for the UAE's unity".

arts centre, like The Arts Center at NYUAD or the Jameel? Faisal Al that he's not in competition with other institutions: "in fact we see d partners". But in any case 421 views itself as focussing on emergent

creative practices locally – "our mandate is to support and help facilitate the work of young artists and creative practitioners who want to harness the arts as an agent for social inquiry.

magpie



HOME AGENDA ABOUT US OPPORTUNITIES SUBSCRIBE

6 DECEMBER 2022

SEARCH

No more Warehouse in Warehouse421

© 23 November 2022 Arts Centre



Abu Dhabi's Warehouse421 has a new name (farewell Warehouse421, hello 421) and a new brand identity. Originally it aimed to provide "a dynamic space that could be home to exhibitions and events that our community sorely needed at the time"; but the thinking is that "the contours of our cultural landscape have shifted" and "we have become so much more than just a warehouse ..."



"So 421 is not just an arts centre, it's more for those who will become part of the arts scene locally. That sounds like an important, and indeed necessary, addition to the UAE arts ecosystem"

Dennis Jarrett, Editor-in-Chief, Magpie magazine

Risks and mitigation

How we measure risk

We have developed an elaborate and strategic process for managing risk over the past few years. Here is the breakdown of our risk management strategy:

Comprehensive risk management strategy

Risk management is part of our everyday work. None of our operations or programs run without the necessary precautions to ensure that we are protected from any potential environmental, physical, reputational, and/or contextual risks.

Program Risk Register

Prior to running any program or exhibition, the team at 421 conducts an internal risk assessment called the 'risk register'. This is a sheet that outlines all the potential reputational, financial, and operational risks related to a program or activity. The team then gives each risk a score that provides us with an indication of the level of risk posed by the program. A program-specific mitigation plan is then adopted/set out and prepared depending on the register items.

Crisis Management Manual

Over the past few years, we've developed an internal crisis management manual that outlines a detailed strategy and approach for various potential operational, financial, and reputational risks. This manual is circulated internally and all departments within 421 are familiar with the crisis management process.

Comprehensive Media Training

In addition to the crisis management manual, all members of the 421 team receive regular media training that includes a strategies, answers and write up on how to navigate sensitive and/or contentious questions that might be posed by the media to the team during public events, media visits, and other situations where the media is heavily present. Our crisis control plan is set before programs are run or delivered.

421 Risk Register

We have included here a general **risk register assessment**, which outlines the risks involved with our day-to-day operations as a cultural institution. The items included in this register are **both applicable to our geographical location** and **specific to our industry operations**.

This assessment includes **environmental, physical, intellectual, contextual, community, and content-related risks**. Included in the register is a **damage scale** that indicates the level of impact these risks have on our finances, operations and reputation. In the right hand column is a **breakdown of our mitigation strategies** that we currently use and have set up as part of our work.

421 Risk Register

A	B	C	D	E	F
	Risky Business	Damage Scale			Mitigation Strategy
		Reputation	Financial	Operation	
Environmental	Natural disasters: earthquakes, floods, droughts, and other environmental issues that can cause major physical damage to the space and/or can be fatal to our staff, community and the live natural environment around us	Low	High	High	Mitigation strategy for earthquakes, floods or other environmental disasters at a national level includes triggering or activating natural disaster risk mitigation strategy set by the UAE government, including space evacuation etc. All artworks in our spaces are protected by an insurance policy that protects against natural disaster risk. We will follow UAE rules and regulations in our space across all cases.
Physical	Physical injury or damage due to electrical, structural, or built environment weaknesses or hazards	High	High	med	We always follow health and safety rules and regulations for any work being done in our space, all external contractors to submit documents, checklist, security team is on site at all times, external contractors are trained etc. Incident reports are filled. We have staff trained for first aid training, we contact authorities, etc. Prepare a statement for reputational risk response in case its needed.
Intellectual Property	Artwork lost, damaged, destroyed during exhibition due to negligence, unruly behavior, theft, etc	High	Varies	High	All our on-site staff, vendors, and suppliers are trained to handle artworks with care; there is 24/7 security and supervision in the spaces; if anything does happen we normally have an email template to notify the relevant stakeholders (artist, curator, etc) and we immediately issue an incident report; if necessary we coordinate with insurance.
	Artwork is damaged during exhibition hours by weather (rain/humidity/sun/etc)	high	Varies	high	All our on-site staff, vendors, and suppliers are trained to handle artworks with care; there is 24/7 security and supervision in the spaces; if anything does happen we normally have an email template to notify the relevant stakeholders (artist, curator, etc) and we immediately issue an incident report; if necessary we coordinate with insurance.

421 Risk Register

	Risky Business	Damage Scale			Mitigation Strategy
		Reputation	Financial	Operation	
Contextual	Events, organizations, businesses and other spaces in the direct environment and premises within close proximity of 421.	Med	Low	Low	We also always fall back on the law and the UAE rules and regulations when it comes to planning for potential risks, and working closely with our legal department to ensure that we are following the correct legal procedures to protect ourselves, our staff, and our community etc.
	Boycotts from certain groups or demographics who are taking a stance on a social, political, environmental, or economic issues	High	Varies	Med	All our exhibitions and programs are assessed for possibility of risk such as boycotts, political groups, communities, etc. If we believe that a program or exhibition is at high risk of triggering a community or group, we preemptively draw up a statement collaboratively with our PR agency that can be issued in case of questions or protests from these groups.
	Political sanctions, regional geopolitics	Low	Varies	Low	We follow the laws, rules and regulations of the UAE, and we do not collaborate with or support organizations or artists who are based in regions that are sanctioned by the UAE governments. We follow UAE government policies at that time. We would sever our relationship and fulfill any outstanding financial obligations up to that point.

421 Risk Register

	Risky Business	Damage Scale			Mitigation Strategy
		Reputation	Financial	Operation	
Contextual	Boycotts from certain groups or demographics who are taking a stance on a social, political, environmental, or economic issues	High	Varies	Med	All our exhibitions and programs are assessed for possibility of risk such as boycotts, political groups, communities, etc. If we believe that a program or exhibition is at high risk of triggering a community or group, we preemptively draw up a statement collaboratively with our PR agency that can be issued in case of questions or protests from these groups.
	Political sanctions, regional geopolitics	Low	Varies	Low	We follow the laws, rules and regulations of the UAE, and we do not collaborate with or support organizations or artists who are based in regions that are sanctioned by the UAE governments. We follow UAE government policies at that time. We would sever our relationship and fulfill any outstanding financial obligations up to that point.
	creative practioners from our community who might work with or be represented by galleries, other institutions, other spaces that have a negative reputation or have a contentious public perception / artists or practitioners who work with us and have said something derogatory or inflammatory, have a contentious PR issue surrounding them etc.	Varies	Low	Low	Reputational risk here varies based on the severity of the situation. Artists and practitioners who work with us are vetted before we work with them; however, if this happens after we work with them, then we monitor the situation to see if a statement or response is required in consultation with our external PR agency; 421 team conducts research and investigation into the issue; issue is raised to SHF leadership if needed. In the unlikely case that we should end our relationship with that artist or organization, then we would fulfill any outstanding financial obligations towards them up to that point and in accordance with our contractual agreement.
Community	Partners who might be surrounded by contentious PR issues/stances, negative public perception, or any reputational issues that can be concerning for us	Varies	Low	Low	Reputational risk here varies based on the severity of the situation. Due diligence on our partners and partnerships, and an indepth review of their reputation, we seek references, ask questions about their previous projects etc.

421 Risk Register

A	B	C	D	E	F
Risky Business		Damage Scale			Mitigation Strategy
		Reputation	Financial	Operation	
Community	Partners who might be surrounded by contentious PR issues/stances, negative public perception, or any reputational issues that can be concerning for us	Varies	Low	Low	Reputational risk here varies based on the severity of the situation. Due diligence on our partners and partnerships, and an indepth review of their reputation, we seek references, ask questions about their previous projects etc.
Content	Artists present work that is precieved to be of sensitive nature, might be offensive to national, religous or ethnic communities, and/or human rights organizations/groups, child rights, animal rights, enviornmental activists or agencies, etc.	High	Low	Low	We follow the UAE laws and policies when deciding what kind of work can be presented while being sensitive to the community. 421 does not censor work as long as it does not violate UAE law. However, all artworks and IP presented and created under the 421 umbrella of programs are thoughtfully considered and vetted for sensitive and/or problematic content. Content that presents a high risk is often not disseminated and such decisions are collectively investigated. Artists whose work presents high risk are often informed of the decision in writing respectfully and with a consideration for the 421 brand and reptuation.
	Artists do not have legal rights to content presented in exhibitions, publications and/or other types of artistic presentation	High	High	Low	We ensure that all artists sign necessary legal contracts and present evidence of ownership.

2023 plans

Future Plans for 2023

Community Building

Our public program will continue to develop its **methodology** to offer more opportunities for the general public and the culturally curious to increase their comfort and ownership of the uae cultural spaces. This includes increasing our outreach in the research phase as well as in the marketing phase to include more specific and self-organized communities, such as Abu Dhabi residential communities, various corporate or government employee communities.

The program will include the second iteration of our performance symposium, in partnership with Alserkal Art Foundation and NYU Abu Dhabi, our creative markets, artist interventions, and a full schedule of talks, workshops, and readings.

Capability Building

Our capacity building programs build significantly on our learning from the last two years. Our selection process ensures more inclusive and equitable opportunities, and our open-calls will go live simultaneously with a **free-of-charge application-writing course**. The timelines of our long term development programs have been restructured to allow for more thoughtful outcomes and for results with more impact on each participant's career.

IP/Content Creation

Our Gallery 1 will continue to host commissioned solo exhibitions from our ADEP participants. Our research grant and residency programs have a more detailed structure for a publishable outcome. Our two major group exhibitions will be commissioned exhibitions as a result of our previous CEEP programs, and both will coincide with the publication of two fully commissioned publications.

Our online archive will increase with the publishing of two commissioned digital anthologies and 6 episodes of an Arabic-language podcast highlighting the UAE creative scene.

This will be celebrated alongside the launch of an updated 421 website.