

Sabrina Amrani is pleased to announce its forth participation in Art Basel in Hong Kong

Sabrina Amrani is delighted to announce the gallery's participation in Art Basel in Hong Kong 2020 in the Galleries sector with a group presentation that gathers work from six of the artists from the gallery: Joël Andrianomeraisoa, Alexandra Karakashian, Dagoberto Rodríguez, Jong Oh, Waqas Khan and Manal Aldowayan.

The booth proposal starts with Joël Andrianomeraisoa, who represented Madagascar at the first-ever pavilion of the country at La Biennale di Venezia this year. The artist's work develops around a non-explicit, often abstract, narration, which everyone perceives yet, cannot put a name to. His world of forms weaves his work into sequences deeply mired in the concepts of sentimentality, feelings and memory.

The presentation also includes other African artist, Alexandra Karakashian, whose work stems from her personal and family history and reflects on current issues of exile, migration and refugee-statues. Process and materiality is key to her practice. Employing used engine oil and salt as a medium for painting, she engages in ecological discussion, the threatening instability and subtle collapse; and the unethical seizing of rapidly dwindling natural resources, particularly on the resource-rich African continent. Furthermore she investigates notions of mourning – both of an individual and collective nature – and the lamentation of the loss of land and of those who have been 'unhomed'.

The gallery brings as well Dagoberto Rodriguez Sanchez, the latest incorporation to the gallery's roster, and co-founder of the collective Los Carpinteros. Combining architecture, design and sculpture, his work employs humor and irony to comment on core topics in art, politics and society. Watercolor forms a very important part of his creative process, it is a way of collaborating, registering and revising his ideas. Often these reflect a fantasy of a possible conceptual situation.

The Korean artist Jong Oh will be also part of the presentation. His artistic practice is quite particular since he does not use a studio but creates minimal sculptures in situ that respond to a given spatial situation. Responding to the nuanced configuration of each site, the artist constructs spatial structures by suspending and interconnecting a limited selection of materials: rope, chains, fishing wire, perspex, wooden and metal rods and painted threads. The elements of the work seem to float, and depending on the spatial relationship of the viewer with it these elements are connected and cross each other or appear as absolutely independent, suggesting additional dimensions to the simple three-dimensional space.

Sabrina Amrani includes the Pakistani artist Waqas Khan. Khan employs small dashes and minuscule dots to create large entanglements. Where when two particle-sque units are spread out and entangled, they are essentially 'in sync' with each other, and they'll stay in sync no matter how far apart they are. This idea of togetherness and being seen one as a magnanimous totality is what he partly absorbs from his inclination towards literature and interest in the lives of sufi poets.

Khan's work also evoke a sense of scripting, which he likes to see as a discourse between him and his viewer, a dialogue which is very much formatted over the syntax of a monologue.

Embracing diverse media, Manal AlDowayan's work encompasses black and white photography, sculpture, video, sound, neon and large-scale participatory installations. Her artistic practice revolves around themes of active forgetting, archives, and collective memory, with a large focus on the state of Saudi women and their representation.