

SCHENKWEITZDÖRFER

PLAYFUL DISRUPTION

Abdullah Al Jahdhami . Shaweesh

June 20 – August 20, 2025

Vernissage: June 20, 7 – 9 pm



Captain America & the Refugees (Evacuation of Al Faluja 1949), 2013, photo-etching print, Ed. 25 + 5 AP, 76 x 56 cm

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"When I sifted through archives from the West to find out what content I could discover about the Middle East, most of the records and documentaries I found were purely political in nature, mostly revolving around violence, refugees, and agreements that created borders to divide countries and expel people from their homeland. I began creating my own archive to fabricate an artificial history. Sarcasm and humor did the rest. This approach invites the younger generation to engage in a more global, humanistic dialogue about what is real and what is not. Stereotypes are thus challenged and more complex perspectives are created. In the particular work *The Last Jedi*, created in 2013, I inserted Yoda, a character from *Star Wars*, next to King Faisal Bin Saud while he was signing the United Nations Charter in 1945 using Photoshop. In 2018, this work appeared in the national news when the Ministry of Education accidentally published it in the Social Studies and Nationalism textbook used in Saudi high schools. According to someone working for the publisher, the publisher was investigated after the incident, and a large number of its employees were dismissed and sent back to their countries."

Abdullah Al Jahdhami, also known as Shaweesh, was born in 1990 in Riyadh. After studying mechanical engineering, Shaweesh reoriented himself and turned to the art scene, which was still gently blossoming in Saudi Arabia at the time. He initially worked as a graphic designer in various artist collectives, such as the Telfaz11 group. With Gharem Studio, founded by the artist Abdalnasser Gharem, he developed as a visual artist and toured group exhibitions in the United Arab Emirates, such as at the Sharjah Art Museum in 2018, in the USA and the UK, including the Art Museum of the University of Memphis in 2017 and the Minnesota Street Project in San Francisco in 2016, and participated in the collateral program of the Venice Biennale in 2013.

In the exhibition "*Playful Disruption*" at Galerie Brigitte Schenk, one finds oneself in a writing room and library, where shelves are filled with empty books and models of a sublimated comic culture. Visitors can linger at desks, read "real" books, and engage in conversation.