

Art Basel Unlimited 2026: ATHR Gallery announces new projects by Zahrah Alghamdi and Muhannad Shono.

18 - 21 June 2026

Unlimited I Hall 1.0

ATHR Gallery is pleased to announce its participation in Art Basel Unlimited 2026, featuring two monumental new projects by acclaimed Saudi artists Zahrah Alghamdi and Muhannad Shono. From 18–21 June, the gallery will present Alghamdi's *'Streams Move Oceans'*, a 15-metre-wide suspended textile installation that transforms the wall into a site of collective memory and spatial introspection, alongside Shono's *'Towers of Infinite Horizons'*, a 17-metre-wide sculptural intervention constructed from reclaimed foundry sand that reimagines the tower as a fallen, listening structure. These ambitious installations underscore ATHR's continued commitment to elevating contemporary Middle Eastern art on the global stage, bringing bold, materially innovative works that challenge established narratives of authority, division, and architectural monumentality.



Zahrah Alghamdi



Muhannad Shono

Zahrah Alghamdi - U25



Streams Move Oceans, 2026

First conceived for her 2019 solo exhibition at ATHR (Jeddah) and later featured in the landmark exhibition *Walking Through Walls* at Gropius Bau (Berlin, 2019–20), the work has evolved into a definitive study of the "wall" as a site of both collective history and personal introspection.

Streams Move Oceans is a sprawling, 15-metre-wide suspended structure composed of textile fragments meticulously knotted. In this proposed iteration, the piece is elevated into an immersive architectural environment that creates its own horizon. Alghamdi anchors her spatial play in the form of a wall: a physical manifesto of the intangible lines that shape our psychosocial landscapes. Viewers are subsumed within the texture of the piece, where they confront the magnitude of constructive divisions; they are forced to walk alongside the "wall", mimicking the physical act of patrolling or traversing a border.

Texturally intricate, the piece's modular elements fall into an irregular arrangement, creating a dynamic, ethereal topography. The creamy, off-white palette and medium employed lend a softness to the work, whereas the weight of the knots and the labour-intensive repetition provide a grounding, monumental presence. The tactility of the piece elevates Alghamdi's meditative process to a monumental feat of endurance. Accumulated, repetitive gestures give form to individual, fragile threads that coalesce into barriers. While the piece evokes the permanence of a geological formation or a solid barricade, its reliance on fragile cloth underscores the vulnerability of the structures we build between one another.

Muhannad Shono - U13



Towers of Infinite Horizons, 2026

For Art Basel Unlimited, ATHR presents *Towers of Infinite Horizons* by Muhannad Shono, a 17-metre-wide installation housed within a lightweight metal lattice structure. Segments of reclaimed foundry sand form the sculpture's dark, granular surface, transforming industrial residue into a tactile landscape. By reconfiguring the ritual of ascent into a lateral, bodily traversal, Shono interrogates the vertical logic of towers, historically machines of authority and doctrine, presenting instead a fallen monolith: an attentive, listening structure.

Towers were historically raised to command the horizon of ideas. From watchtowers to transmission spires, they projected signals, ideology, and authority from the high ground of the few to the many below. Height rendered hierarchy visible, enforcing a singular narrative that directed imagination upward toward a fixed source rather than outward toward multiplicity.

The tower lies fractured and suspended within a bespoke lattice scaffolding, held in a state of arrested decay. Neither complete nor erased, it becomes a listening structure, attentive rather than directive. Constructed from reclaimed foundry sand, a material designed to be temporary, the work reverses the logic of casting. Here, the sand is not a means to form, but the form itself: fractured, unstable, and open to continuous transformation.

To "climb" the tower is no longer to rise above the world, but to move laterally through its interior. Like tracing exposed roots or navigating a fallen tree, the body becomes the activating force. Architecture no longer projects ideology; it absorbs interpretation.

For new narratives to emerge, monoliths must fall. In collapse, space opens. When towers fall, they relinquish singular authority and unfold into infinite horizons



About ATHR Gallery

Founded in 2009 in Jeddah, Saudi Arabia, by Hamza Serafi and Mohammed Hafiz, ATHR Gallery has from its onset been a pioneering gallery with a focus toward elevating contemporary Middle Eastern art on a global scale. Serving as a cultural bridge between Saudi Arabia and the world, its artists have been the driving force of the gallery from the inception and have inspired the responsive mandate that evolves to accommodate the ever-changing local scene. ATHR Gallery prides itself on being adaptive – a testament to a legacy that has spanned over a decade and encompasses artists working across multiple disciplines and subject matters, from traditional media such as painting and sculpture to more unconventional methods that echo the daring nature of the gallery. The topics they address also vary wildly, covering a spectrum of narratives that range from the interpersonal to the macro cultural.

ATHR has expanded its presence in Saudi Arabia with two additional locations; ATHR AlUla is the first contemporary art gallery in the historical city while its latest outpost, ATHR JAX in Riyadh, marks the gallery's move to the capital. ATHR has branched out to create the ATHR Foundation, with a focus on fostering the careers of emerging artists and the development of artistic spaces. ATHR has also diversified its ventures to include AKTHR as cultural project delivery agency for Saudi Arabia and the Gulf region.

Press Inquiries

Noran Reda
Artist Liaison and Communications Manager
n.reda@athrart.com

Follow ATHR Gallery
@athrart
www.athrart.com