

# daily **Canvas**

19 NOVEMBER 2013 | ISSUE 1 | ABU DHABI ART EDITION



## NEW INTOWN

Three new galleries on the Abu Dhabi Art floor.

PAGE 10



## Q&A

Ahmed Mater discusses his new series and life in KSA.

PAGE 12



## RED ALERT

A focus on artworks with the colour red in common.

PAGE 13

## DREAMS REALISED

The third edition of *Emirati Expressions* brings the unrealised projects of six Emirati artists to life.



Installation view of Mohammed Kazem's *Directions*, 2005-13. Colour video installation with sound. Two-minute loop.

ITS FIRST INCARNATION in 2009 featured the work of 64 Emirati artists; its second, two years later, presented photographic works and its latest edition – which many have said is the exhibition's strongest – showcases the work of six leading Emirati artists: Mohammed Kazem, Ebtisam Abdulaziz, Abdullah Al-Saadi, Layla Juma, Mohammed Al-Mazrouei and Mohammed Ahmed Ibrahim.

*Emirati Expressions: Realised* runs until 18 January 2014 and is curated by the Guggenheim's Reem Fadda and the Tourism & Culture Authority Abu Dhabi's HE Sheikha Maisa Al-Qassimi. "The Emirati art scene is not a newly developed one," says Fadda. "It is critical,

CONTINUED ON PAGE 4 >



## ABU DHABI ART WINGS PROJECT

IN A COMPETITION organised by the Abu Dhabi Tourism and Culture Authority, young Emirati artists were invited to interpret the Abu Dhabi Art wing logo. The winning designs include works by Eman Al-Raesi, Kaltham Mohamed Al-Marzooqi, Khalid Mahmood, Mariam Al-Shamsi, Maryam Abdulrazzaq Al-Fahim and Rahma Fadhel Al-Mehairbi, each of whom gave the fair logo their very own flavour. The works feature across all Abu Dhabi Art's publications and merchandise sold at Artyfact. In addition, the artists also get a chance to be a part of Abu Dhabi Art's education programme this year. 



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# QUICK LOOK

An exclusive preview of some works at this year's fair.

CONTINUED ON PAGE 4 >



Jeffar Khaldi. (Detail) *Emergency*. 2013. Oil on canvas. 230 x 180 cm. Image courtesy Meem Gallery, Dubai.

## MEEM GALLERY (H1-15)

Commissioned for Meem Gallery's *How Do You Sleep At Night?* exhibition, Jeffar Khaldi's *Emergency* (price undisclosed) draws its inspiration from a 2009 documentary titled *Vanishing Of The Bees*. The idea of protecting the environment resonates in Khaldi's recent work, which features a skull sitting atop a human figure.

## GP & N VALLOIS (H2-08)

*Nature Painting* (priced at \$145,000) by renowned British artist Keith Tyson examines the behaviour of different fluids under gravitational pull and temperature when mixed in varying quantities. The artist uses this technique to refer to the manner in which this work was made.

Keith Tyson. *Nature Painting*. 2008. Mixed media on aluminium. 198 x 198 cm. Image courtesy GP & N Vallois, Paris.



# TOMORROW

13:00 – 13:50  
**Durub Al-Tawaya: Looking for Pearls - Marine Sports Club Abu Dhabi Breakwater**  
A performance by Rayyane Tabet on a boat around the manmade Lulu Island off the coast of Abu Dhabi. Duration: 50 minutes.

14:00 – 15:00  
**Abu Dhabi Art Interview: Venice Internship - The Future - Inside Chairs for Abu Dhabi by Tadashi Kawamata**  
A roundtable discussion featuring interns from the 2013 UAE National Pavilion at the Venice Biennale discussing their experiences followed by a Q&A.

15:00 – 16:00  
**\*Architecture and Art - Manarat Al-Saadiyat Auditorium**  
A discussion on the shared foundations of these two creative forms and the critical role they play in the vision and lifeblood of cities. Speakers include Jenny Holzer, Jean Nouvel, Thaddaeus Ropac and Alain Seban.

15:00 – 22:00  
**Durub Al-Tawaya Buses - Durub Al-Tawaya Bus Stop, Manarat Al-Saadiyat**  
Cao Fei, Zeinab Al-Hashimi, Ilya and Emilia Kabakov and Wael Shawky take over four city buses inside and out using video, audio, photographs and graphic design.

16:00 – 16:30  
**Abu Dhabi Art Book Launch: Joana Hadjithomas and Khalil Joreige - The Third Line (Booth H1 - 12)**  
The launch of the first monograph dedicated to the artists. Presented by Joana Hadjithomas.

16:30 – 17:30  
**\*Guggenheim Abu Dhabi: Talking Art Series Monika Sosnowska - Manarat Al-Saadiyat Auditorium**  
Using the artist's monumental sculpture *1:1 (2007)* as a point of departure, the talk is moderated by Richard Armstrong and Daniel Birnbaum.

17:00 – 19:00  
**\*Durub Al-Tawaya: CIC Work'ship by Contemporary Image Collective - Al-Dhafra Restaurant - Mina Zayed**  
CIC transports the full range of its programming activities aboard a temporary home, a boat moored in an Abu Dhabi harbour.

17:30 – 18:00  
**Abu Dhabi Art Book Launch: Heavenly Paradise - AB Gallery (Booth H2-17)**  
A new book by Reza Derakshani and Samira Hodai featuring works inspired by the tradition of Persian palace gardens. Presented by Derakshani, Hodai and Heidi and Franz Leupi.

17:30 – 19:00  
**\*Guggenheim Abu Dhabi: Talking Art Series Yang Fudong - Manarat Al-Saadiyat Auditorium**  
This lecture is followed by a screening of the artist's first black-and-white film, *An Estranged Paradise* (2002), from the Guggenheim Abu Dhabi Collection.

19:00 – 22:00  
**Art, Talks & Sensations: Dunes and Waves - Dunes and Waves Platform**  
Performances include *AP 15* by Sébastien Ramirez and Honji Wang and *Indiamore* by Chassol.

\*Registration is required.

## IN THE CANVAS NOVEMBER/ DECEMBER ISSUE

A detail of Adel Abdessemed's *Décor* celebrates *Canvas*'s ninth anniversary issue as well as our second edition of *Artists Who Collect*, in which four Middle Eastern artists open their doors to reveal their eclectic art collections.



A visit to Emirati artist **Hassan Sharif's** home and studio.



Review of **Qatar Museums Authority's** recent exhibitions.



Turkish artist **Taner Ceylan's** controversial and sensual practice.

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# DREAMS REALISED (CONT.)

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Mohammed Al-Mazrouei. *Primitive Last Supper*. 2013. Acrylic, pastel and ink on canvas. 100 x 150 cm.



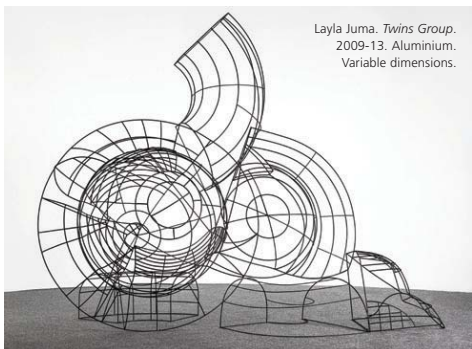
Abdullah Al-Saadi. Installation view of *Naked Sweet Potato*. 2000-13. 24 pieces of gold jewellery. Variable dimensions.

engaging and mature and we only have to provide the artists with the necessary tools to showcase the extent of its depth."

*Realised* grew from Fadda's project with Kazem for the UAE National Pavilion at the 55th Venice Biennale, during which she conducted extensive research on the local art scene. Her studio visits led her to discover that each of the participating artists had a few unrealised projects that they wished to complete. Kazem presents the second edition of *Directions 2005/2013*, the immersive installation he created for la Biennale: "It is a project that originated in the UAE and one that is deeply rooted in my practice," says the artist. "The exposure of local audiences to projects of this nature, which mostly question and re-discuss conventional setting, is an essential step in the development of society." Al-Saadi also reprises a Venice Biennale project from 2009, *Naked Sweet Potato*. He uses the vegetable as a metaphor for nature and globalisation and has created a series of biomorphic jewellery from drawings of sweet potatoes he has made over the last decade.

Al-Mazrouei, a writer and poet, was tempted back into the painterly world after engaging in a dialogue with Fadda. He presents a series of works that evoke Christian iconography, in reference to the need for religious tolerance and to the image of the Virgin Mary that was found in his mother's belongings after her passing. Ibrahim, a pioneer in land art who works from his hometown of Khorfakkan in Fujairah, shows a large-scale

photographic print of the mountain that faces his home with a hole in it; the artist imagines puncturing the mountain in order to be able to see the sun set. Juma brings to life drawings that she made in 2009, which explore the phenomenon of birthing twins. Her sculptural works abstract the idea of geometry in nature and make a statement on the idea of individuality. As for Abdulaziz, she immersed herself in a transparent bubble at Manarat Al-Saadiyat and painted its interior with Yves



Layla Juma. *Twins Group*. 2009-13. Aluminium. Variable dimensions.

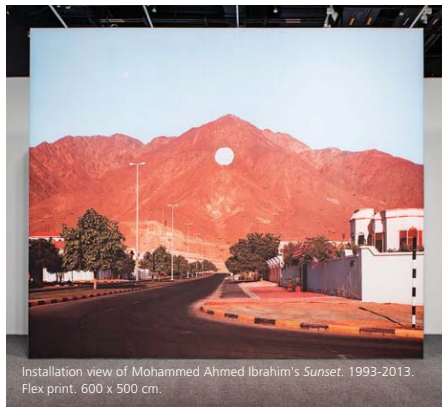
Klein's signature blue colour. Ten photographs of the performance, *Blue Freedom*, are presented at the exhibition, surrounding the bubble she used. "This project started in 2010 when I first wrote the idea on a piece of paper," says Abdulaziz. "My dream was to create a very special space, a transparency bubble and to create freedom by using Klein's blue, effectively changing the colour of the entire world."

*Realised* ends with an archival room that features a display of newspaper clippings that record the journey of the six artists. "This exhibition means a lot to every artist in the UAE, not just those of my generation," says Abdulaziz. "It will add a lot of the history of art in the UAE by documenting our practices, thoughts, concerns and the dreams of six artists during a certain era." Fadda believes this instalment of *Emirati Expressions* accommodates what already exists in the local art scene. "It elevates it to the level it deserves," she says. [»](#)

All images courtesy TCA, Abu Dhabi.



Installation view of Ebtisam Abdulaziz's *Blue Freedom*. 2013. Performance in Manarat Al-Saadiyat, Abu Dhabi.



Installation view of Mohammed Ahmed Ibrahim's *Sunset*. 1993-2013. Flex print. 600 x 500 cm.

# QUICK LOOK (CONT.)

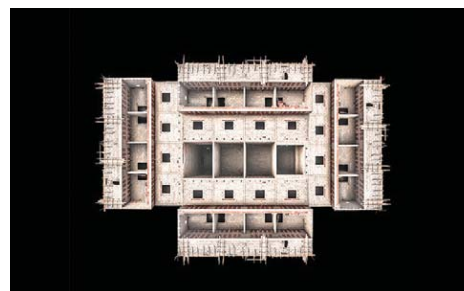
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Shirazeh Houshiary. (Detail) *Presence II*. 2012. Pencil and pigment on aluminium. 30 x 30 cm. Image courtesy Lisson Gallery, London.

## LISSON GALLERY (H2-21)

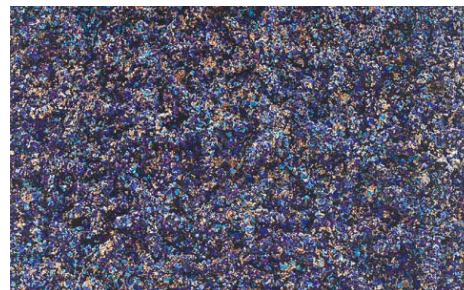
London-based Iranian artist Shirazeh Houshiary sets the tone for abstraction through her elusive paintings that insinuate nothingness and a constantly changing vision. She skilfully layers calligraphic text into abstraction and the outcome is left to the viewer's imagination.



Sami Al-Turki. *Jeddah Housing II*. 2013. Fine art print on archival paper. 80 x 80 cm. Image courtesy Athr Gallery, Jeddah.

## ATHR GALLERY (H2-05)

Contemporary Saudi artist Sami Al-Turki reflects on the shelving of a personal dream of acquiring a plot of land and building a house through his photographic series. *Jeddah Housing II*, an edition of four of five, is priced at \$3040 and was also a part of the artist's recent solo exhibition at Athr Gallery, Jeddah.



Nabil Nahas. (Detail) *Untitled*. 2013. Acrylic on canvas. 122 x 91 cm. Image courtesy Agjal Art Gallery, Beirut.

## AGIAL GALLERY (H1-04)

Renowned Lebanese artist Nabil Nahas's signature fractal work (price undisclosed) draws inspiration from Mother Nature and references mathematician Benoit Mandelbrot's fractal theory. More works from the same series are also showing through Dubai's Lawrie Shabibi (H1-14).



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# FALLING GAVELS

Hammers fell across the Middle East at auctions in Dubai, Beirut and Jeddah.

THE FIFTEENTH SET of Christie's Dubai auctions saw two sales of Modern and Contemporary Middle Eastern art, the return of a watches auction and a new Part III online-only sale. Cumulatively, the art sales brought in \$12 million – 22.5 percent of which came from a new record set on 27 October when Fahr El-Nissa Zeid's *Break of the Atom and Vegetal Life* sold for \$2.7 million. Many speculated that the Qataris would acquire the piece, but a Turkish private collector bought the large-scale work. This was the first time in the history of Modern and Contemporary Middle Eastern art auctions that a work was given such a high estimate. Of the 30 lots in the Part I sale, nine passed. "I would have expected better results," said Saleh Barakat of Beirut's Agial Art Gallery. "The artworks proposed were rare and of excellent quality." Other star lots include Parviz Tanavoli's *Oh Persepolis*, which failed to make its estimate (\$800,000–1.2 million) and sold at \$780,000. Once again, works by Farhad Moshiri featured in the Christie's sales – two in Part 1, both of which passed, and another in Part II, which sold for \$173,000. This was the second set of Christie's auctions in which lots by Ayyam Gallery artists featured prominently – something observed by many.

## MODERN EDGE

Christie's Dubai and Paris had previously sold Modern Arab works from the collection of Saudi patron, Dr Mohammed Said Farsi; more stellar pieces from the ex-Jeddah Mayor were presented this season, such as Mahmoud Said's *La Tricoteuse* (sold for \$160,000) and Abdul Hadi El-Gazzar's *Moulid of the Derivishes* (\$60,000). "I believe the art of the Arab world is still underpriced, especially Modern art," added Barakat. Part II highlights included Louis Vuitton suitcases calligraphied by eL Seed, raising \$90,000 for the

START foundation. As for the inaugural online 51-lot sale, which ran from 24 October–11 November, it featured highlights from the Farsi collection as well as pieces by Mona Hatoum, Marwan and Joana Hadjithomas and Khalil Joreige.

## CHARITY & CONTROVERSY

At the Beirut Exhibition Center, the Syri-Arts auction, held by Lebanese non-profit organisation Kayany on 8 November to raise funds for children who have fallen victim to the civil strife in Syria, totalled \$1.1 million.

Over in Jeddah, Ayyam Gallery held their first Young Collectors Auction (YCA) on 12 November. The sale, however, was not without some controversy with 23 of the 38 lots banned from public viewing by the Saudi Arabian Society for Culture and Arts. The sale powered through with 200 people in attendance and highlights included lots by Mohammed Haider, Faisal Samra and Nadim Karam, which sold for \$6000, \$10,238 and \$8959 respectively. Eighty percent of the "allowed" works were sold, says Khaled Samawi, co-founder of Ayyam Gallery, who noted that though the sale faced some setbacks, the gallery would "keep fighting". Samawi has been very vocal about the censorship of the lots on his dedicated Facebook page, commending the Saudi Ministry of Culture for allowing all of the works to go through, but lambasting the Saudi Arabian Society for Culture and Arts for its rejection and "ignorance". Members of the organisation reportedly attended the sale with two policemen in tow to ensure the censored lots would not be shown. According to Samawi, the second Jeddah YCA is already being planned. [in](#)

For a full review please visit [www.canvasguide.net/en/articles](http://www.canvasguide.net/en/articles)

# HIDDEN GEMS

Van Cleef & Arpels teams up with Tashkeel and Design Days Dubai for the second year running to unearth regional talent.

*METAMORPHOSE*, THE ART and design initiative founded by luxury jewellery House Van Cleef & Arpels (VCA) with Tashkeel and Design Days Dubai (DDD), returns in 2014 to afford regional artists a chance to reveal their talent. Finalists will be selected by a jury consisting of members from VCA, Tashkeel and Cyril Zammit, DDD Fair Director. The theme to be explored this year reflects the House's know-how and is inspired by Franco Cologni's book *In Praise of Hands: The Art of Fine Jewellery* at VCA, which is also the inspiration for the jeweller's exhibition at DDD 2014.

The competition invites participants to present the progress of their work by documenting its process and techniques. The winner and two runner-ups will have their works exhibited at the jewellers' dedicated space at the design fair (17–21 March 2014) and the winner will be rewarded a trip to L'École Van Cleef & Arpels in Paris where he/she will attend a one-week course and visit the House's workshops. A call to artists will go out on 26 November and the deadline to submit works is on 31 January 2014. [in](#)

For more information, contact [souraya.alahmar@vancleefarpels.com](mailto:souraya.alahmar@vancleefarpels.com)



Nicolas Bos, President and CEO of VCA, with last year's *Metamorphose* winner Salem Al-Mansoori. Image courtesy VCA.

# WHO WOULD YOU LIKE TO TOUR THE FAIR WITH?



Image courtesy Barrak Alzaid.

**BARRAK ALZAID, DIRECTOR, GALLERY ISABELLE VAN DEN EYNDE (H2-07)**

I would go through the fair with my grandparents, Doug and Miriam Winokur, who first exposed me to Contemporary art – at the ripe age of six – with annual summer visits to the Albright-Knox Gallery in Buffalo.

**EMILIA KABAKOV, ARTIST**

I would go with either Robert Storr or Jean Hubert Martin, whom I consider the best curators out there; or with some young collectors from the region. It is always very helpful to be with a very knowledgeable person or with someone who has a fresh eye and who looks at art with a completely open mind.



Image courtesy the artist.



Image courtesy Ayyam Gallery.

**KHALED SAMAWI, CO-FOUNDER, AYYAM GALLERY (H2-20)**

Every year, I tour the fair with my wife and kids and I would not replace them with anyone. It's fun for me to see them argue what they like and dislike. The most exciting debates in my family are about art and I like to keep it that way.

**LEILA HELLER, DIRECTOR, EPONYMOUS GALLERY (H2-11)**

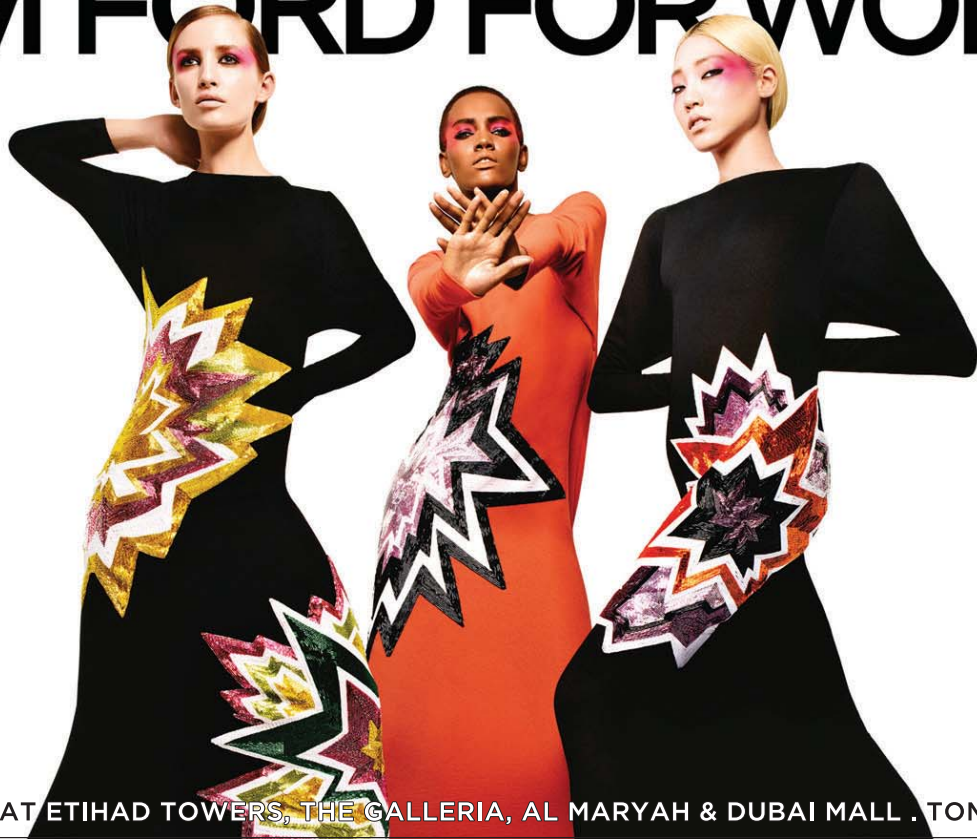
With Richard Armstrong and his amazing team from the Guggenheim such as Valerie Hillings, Reem Fadda, Sasha Kalter-Wasserman and Hanan Syed Worrell. I've seen them walking around the fair and I am always tempted to ask if I can join them because I know there's so much I could learn from this remarkable group.



Image courtesy Leila Heller Gallery, New York.



# TOM FORD FOR WOMEN



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A man in traditional white Arab attire (thobe and ghutra) stands on a balcony at night, looking out over a city skyline with illuminated skyscrapers. He is holding a large sign that reads:

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My dream: *To add my signature to the skyline of my hometown*  
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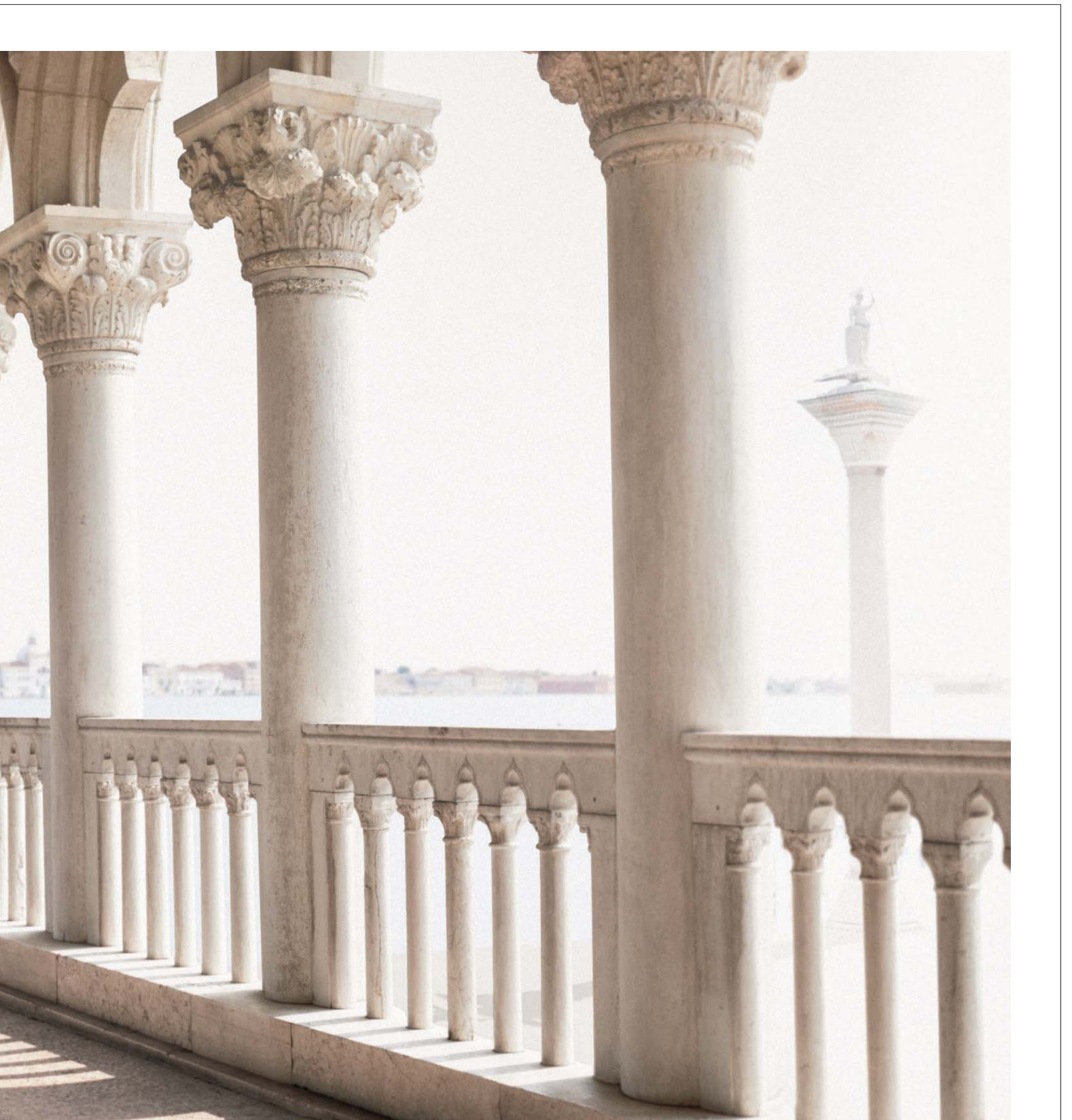


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Monica Studer and Christoph Van Den Berg. (Detail) *Terrasse*. 2000. Coloured inkjet print and digital print on photopaper. 120 x 270 cm.



## BANKING ON ART

Swiss bank Julius Baer sponsors the fifth edition of Abu Dhabi Art and brings digital art to the capital.

ABU DHABI ART principal sponsor Julius Baer presents the work of Swiss artists Monica Studer and Christoph Van Den Berg at their Art Lounge this year. The artists were some of the first to focus on digital art in Switzerland and their project, *Hotel Vue des Alpes* (1996), is a virtual hotel ([www.vuedesalpes.com](http://www.vuedesalpes.com)), where visitors can book a room and enjoy idyllic mountain scenery. "It was clearly our intention to highlight a typically Swiss subject for our first participation at the fair," says curator Christian Zingg of the works, which depict Swiss objects and landscapes.

Fifteen works by Studer and Van Den Berg from the bank's 5000 piece art collection – among them *Terrasse* from *Hotel Vue des Alpes*, acquired in 2001 – will be displayed at the lounge, marking the first time Julius Baer sponsors the fair. Daniel Savary, Head of Eastern Mediterranean/Middle East/Africa at Julius Baer, says their participation is a "sign of our longstanding support of the arts, as well as our commitment to the UAE as a cultural and business hub."



Monica Studer and Christoph Van Den Berg. *Big Band*. 2011. Polyamide laser sintered. 75 x 60 x 42 cm. All images courtesy the artist and the Julius Baer Art Collection.

# NEW IN TOWN

With a 91 per cent return rate this year at Abu Dhabi Art, the fair welcomes three new galleries at its fifth edition.

Though the **CARPENTERS WORKSHOP GALLERY** (H2-09) has previously taken part in Design Days Dubai, this is the space's first foray into the Emirati capital. "Participating in an important event like Abu Dhabi Art helps us represent our artists the best way possible," says gallery director Aurélie Julien. Designs by Rick Owens, Sebastian Brajkovic, Pablo Reinoso and Marc Newson, among others can be seen at the booth and range from \$27,000–1 million. The works are what Julien calls "functional sculptures" and include a black marble bench by Owens and the *Aladin Spaghetti Bench* by Reinoso. "The boundaries between design and art for a gallery like ours are crossed all the time and it is what we love," she says.

Pablo Reinoso. *Spaghetti Bale*. 2008. Wood and steel. 253 x 320 x 168 cm. Image courtesy Carpenters Workshop Gallery, London/Paris.



Farghali Abdel Hafiz. (Detail) *Cultural Dimension*. 2012. Acrylic, oil stick and sand on canvas laid down on board. 200 x 120 cm. Image courtesy Lawrie Shabibi, Dubai.

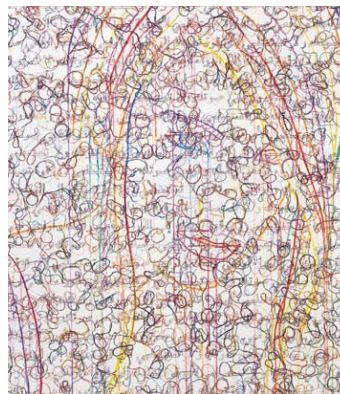


Meekyoung Shin. *Ghost series (Jade)*. 2011. Soap and varnish. Variable dimensions. Image courtesy the artist, Lawrie Shabibi, Dubai, and Haunch of Venison, London.

Dubai's **LAWRIE SHABIBI** (H1-14), this year's *Bidaya* gallery, brings works by gallery artists Nabil Nahas, Driss Ouadahi and Larissa Sansour alongside those by visiting artists Farghali Abdel Hafiz, Meekyoung Shin and Yasam Sasmazer, who also presents one work through *Small is Beautiful*. "We have items with a strong conceptual premise behind them," says gallery director Asmaa Al-Shabibi. "Nabil is a painter but he's innovative in that he experiments with paint, technique and colour, whereas Meekyoung makes sculptures and replicas of antiquities out of soap – they're quite incredible." Works in the Lawrie Shabibi booth range from \$6500–150,000 with Shin's vases from the *Ghost* series at the lower end of the scale, Nahas's *Midnight Sun* on the upper end and Abdel Hafiz's *Cultural Dimension* priced at \$50,000.



Al Held. (Detail) *Red Gull*. 1964. Acrylic on canvas. 243.8 x 182.9 cm. Image courtesy The Al Held Foundation.



Ghada Amer. (Detail) *Leila*. 2013. Acrylic, embroidery and gel medium on canvas. 127 x 127 cm. Image courtesy Cheim & Read, New York.

Blue chip New York space **CHEIM & READ** (H1-11) presents a booth that makes a statement about the universal state of abstraction. Works include: Ghada Amer's *Leila*, Louise Bourgeois's *Cell XV (For Turner)*, Lynda Benglis's *Ghost Dance/Pedmarks*, Joan Mitchell's *River*, Jack Pierson's *Flourish*, British artist Adam Fuss's *The Space Between Garden and Eve* from 2011, selling for \$65,000 and American Abstract Expressionist painter Al Held's *Echo* and *Red Gull* from 1964, with the latter priced at \$55,000. "Abstraction is acknowledged in Contemporary artistic culture in both the East and the West, so it's interesting for us to infuse artists who have roots in the region with those who don't," says the gallery's Adam Sheffer.



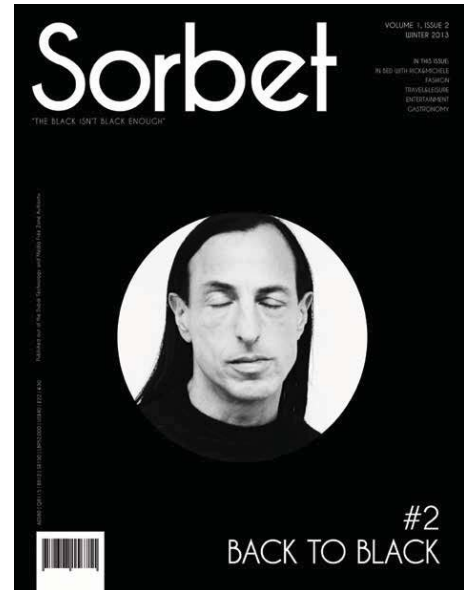


Ayad Alkathi, *If Words Could Kill VI*, Charcoal, acrylic, pencil on heavy paper, 40 x 30 in / 101.6 x 76.2 cm

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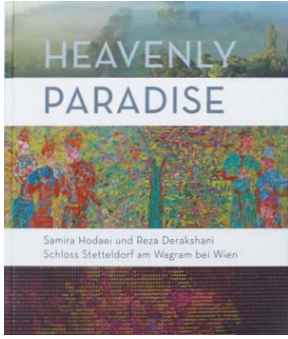
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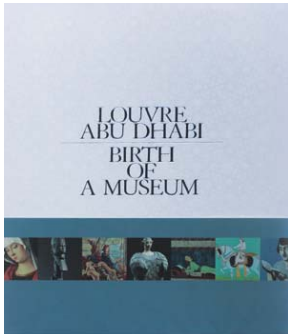
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**Heavenly Paradise**  
Edited by Franz J. Leupi and  
Anna Fech  
Published by AB Gallery

This book was published in conjunction with Reza Derakhshani and Samira Hodaei's exhibition, *Heavenly Paradise*, which ran from 15 September–12 October. Held at the baroque castle Stetteldorf am Wagram in Vienna, the show was inspired by the renaissance and baroque gardens of the castle. It saw the two Iranian artists present works that are linked to the age-old tradition of Persian palace gardens. At 107 pages, the book features artworks by the two artists, as well as interviews with various cultural figures such as Abdelmonem Bin Eisa Alserkal, Chairman of Dubai's Alserkal Avenue, Gabriela von Habsburg and Tariq Mohammed Al-Jaidah, founder of Katara Art Center in Doha.



**Birth of a Museum**  
Edited by Laurence Des Cars  
Published by Louvre Abu Dhabi

Launched this past summer, this book is a commemoration of the beginnings of the permanent collection of the future Louvre Abu Dhabi. Through 320 pages, it tells the story of how the institution was founded and through prints of more than 300 artworks – ranging over the course of centuries – reveals the acquisitions of the highly anticipated museum. Contributions include those from Jean Nouvel, architect of the Louvre Abu Dhabi, Henri Loyrette, former director of the Louvre Museum and a range of academics.



Photography by Arwa Al-Naemi.

## Q&A with Ahmed Mater

HIS LATEST SERIES, the *Desert of Pharan*, is a photographic wonder of the radical construction in Islam's holiest city, Mecca. The Saudi artist, whose work is showing through Jeddah's Athr Gallery (H2-05) discusses life in the Kingdom and the challenges at hand.

### WHAT INSPIRED THE *DESERT OF PHARAN* SERIES?

It's an ongoing project that documents the rapid development of Islam's holiest city. The title is taken from the ancient name of Mecca, or the wilderness and mountains surrounding it, which is Faran or Pharan, referring to the Desert of Paran mentioned in the Old Testament. While Mecca is home to more than a million residents, it is changing to cater to the needs of millions more pilgrims and tourists. The city is being transformed to adapt to the geopolitical, technological, environmental, geo-morphological and religious contexts in which it exists. In Mecca, a new future is being drawn up.

### WHAT ARE THE CHALLENGES OF PRACTICING ART IN THE KINGDOM?

This year has seen new underground groups emerge, share ideas and experiment without any expectation of pleasing the market, the government, the media or the 'brands' dominating the Contemporary art world. The current and core art scene in Saudi Arabia is an arena in which to communicate a way of experiencing life.

### IN YOUR OPINION, WHAT MAKES ART EXCEPTIONAL?

It's about creating a civic form of glue. A society that encourages and rewards individualism needs something to hold it together. This 'glue' is civic culture that is neither the government nor the private sector. Rather, it is the segment of the community that supports the arts and the poor and that reaches across ethnic and class boundaries and encourages participation in a common enterprise.

### AS AN ARTIST, WHAT ARE SOME OF YOUR GREATEST FRUSTRATIONS?

Our role in this society, i.e. we are unconsciously reacting to the pressures of the growing Middle

Eastern art market with its desires to develop the art scene for commercial reasons.

### WHAT ARE YOUR THOUGHTS ON THE SAUDI ART SCENE AT THE MOMENT?

As in any network, various players are connected and influence one another; their vitality impacts the system's overall health. The art world, however, cannot exist without a nexus, and that core is charged and driven by the spirit of a movement: the artist's voice and the genuine forces that point towards positive change. Undercurrents in this experimental system are opening up a collective platform for thought, for a new imagination, for dialogue and for action – our art movement is an area in which we can critically engage with the changes taking place. The range of artistic practices and issues in Saudi Arabia are creating surprising encounters, which are the source of both our struggles and creativity.

### HAVE YOU EVER BEEN TEMPTED TO LEAVE SAUDI ARABIA?

No, everything for me is here – my artistic context, friends and life.

### YOU HAVE EXHIBITED WORKS BOTH IN THE KINGDOM AND ABROAD. DO YOU FEEL THAT YOU CREATE WORKS FOR TWO DIFFERENT AUDIENCES?

I feel that the art that I do is not about different audiences, but about new audiences.

### IS THE SAUDI ART SCENE UNDERGOING AN EVOLUTION OR REVOLUTION?

I am a big believer of soft power and I like what Barack Obama once said: "I am a warrior for the middle class". We are full of nervous optimism about the potential of this movement. We believe that art galleries, institutions, organisations, ministries, patrons, local and social media can support each other to instigate and develop a movement that will become part of the change needed in this society.

### WHAT IS NEXT FOR YOU?

I am working in a small studio in Jeddah to be a small art think tank and creative hub for artists, students, research and a sort of gathering place. It's really all about the coolest thing about art: to share. [@ahmedmater](#)

## ART NEWS



Anish Kapoor, *Imminence*, 2000. Image courtesy Lisson Gallery, London.

### ANISH KAPOOR IN TURKEY

ISTANBUL – Indian/British artist Anish Kapoor presents his first solo exhibition in Turkey at the Sakıp Sabancı Museum, sponsored

by Akbank, on the occasion of the bank's 65th anniversary. The exhibition, curated by Sir Norman Rosenthal, runs until 5 January 2014 and focuses on Kapoor's marble and alabaster pieces, including some previously unseen works.

### RE-ORIENT AT BARJEEL

SHARJAH – The Barjeel Art Foundation stages *Re:Orient*, which focuses on the past and present notions of Western illustrations of



Louay Kayyali, (Detail) *Woman Sewing*, 1974. Image courtesy Barjeel Art Foundation, Sharjah.

the Orient – a colonial term used to describe the people, places and customs of the 'far east'. On until 22 November, the show looks at the development of art over the last 30 years.

### Michele Bambling. Image courtesy SSHF.



### UAE IN VENICE

ABU DHABI – Under the patronage of the Salama Bint Hamdan Al-Nahyan Foundation, the National Pavilion of the UAE will participate in the 14th International

Architecture Biennale at the Venice Biennale for the first time and will be curated by Michele Bambling. The exhibition, directed by Rem Koolhaas, runs from 7 June–23 November 2014. The Venice Internship programme has also opened, which provides young Emiratis the opportunity to get hands-on experience.



Akrak Zaatari, (Detail) *28 Nights and a Poem*, 2010. Image courtesy the artist and Thomas Dane Gallery, London.

### AKRAM ZAATARI AT THOMAS DANE GALLERY

LONDON – Akram Zaatari presents his first solo at Thomas Dane Gallery, which includes two video installations: *On Photography, People and Modern Times* and *28 Nights and a Poem*. The former was exhibited as part of his *Projects 100* show at New York's MoMa. The show runs until 1 February 2014. [@akramzaatari](#)





**Rafael Barrios. *Obtuse*. 2013. Opal red handmade lacquered steel. 345 x 170 x 101 cm. Image courtesy Art Sawa, Dubai.**

FAMED FOR HIS ability to heighten emotional experiences and often alter viewers' cognitive understanding and perspective, Venezuelan-American artist Rafael Barrios stays true to form with his highly evocative piece *Obtuse*, priced at \$196,000. The powerful red tone, confronting presence and ostentatious sheen of this lacquered steel sculpture do indeed convey an obstinacy and belligerence associated with the adjective obtuse. Barrios has been hailed by his peers as one of the most revolutionary Contemporary Latin American artists and has been heralded as the creator of Virtualism, a movement which, he describes as the "creation of visually participative pieces and in the creation of dislocating events in our perception."



**Huguette Caland. *Untitled*. 1973. Oil on canvas. 120 x 120 cm. Image courtesy Galerie Janine Rubeiz, Beirut.**

THE LOS ANGELES-based Lebanese artist's body of work from the 1970s predominantly deals with sensuality and sexuality through a substantial number of works on paper and paintings from the series *Bribes de corps*. Inspired by a relationship that she was in, it was during this time that Huguette Caland focused on erotic abstraction and this work, priced at \$60,000, stems from this period. Her paintings from the 1970s feature a

minimal palette of colour and present abstract details of the human form, while the monochrome works on paper offer sensual hints through simple strokes of ink.



## RED ALERT

*Canvas Daily* focuses on artworks in the rosy hue at Abu Dhabi Art.

**Aisha Khalid. (Detail) *Wound is a Place Where Light Enters You*. 2013. Gouache and gold leaves on paperboard Triptych. 116.8 x 82.5 cm each. Image courtesy Gallery Isabelle Van Den Eynde, Dubai.**

PAKISTANI ARTIST AISHA Khalid uses geometry and mathematical precision to explore spirituality. Inspired by Sufi philosophy, many of her artwork titles adopt lines from Sufi poetry and in this work (priced at \$59,250), she depicts a metaphorical wound opening up to the divine, suggesting that with destruction can come awakening. In *Wound is a Place Where Light Enters You*, Khalid abstracts the pattern's motif, exploring the relationship between the sharp sphere and its encounter with the edges. Trained in Mughal miniaturist tradition, Khalid reinvestigates old techniques and aesthetics and uses them to explore esoteric and transcendental themes. Her own belief that mathematics is a form of divine knowledge is apparent in much of her work.

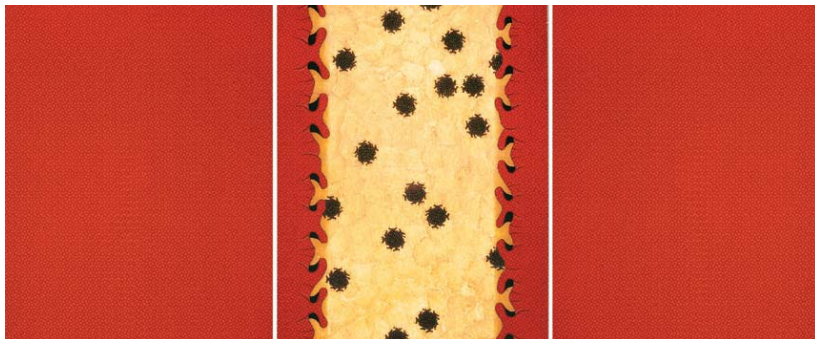


**Tammam Azzam. (Detail) *United Russia*. 2013. Light box. 75 x 105 cm. Edition of five. Image courtesy Ayyam Gallery.**

MULTIMEDIA ARTIST TAMMAM Azzam's recent work examines the ongoing crisis in his native Syria through *The Freedom Colours* series – a body of work that discusses the movement of arms to Syria and the lack of international support vis-à-vis the country's ongoing crisis. The series takes the form of light boxes, each priced at \$12,000, in the predominant colours of Arab national flags – red, green and black – which reflect Azzam's vision of a new flag order for a free Syria and repeats the word 'united' in each work – *United Russia*, *United Nations* and *United States*. Slated for two solo shows in December in Ayyam's branches in London and Beirut, Azzam relocated to Dubai from Damascus almost a year ago.

**Azade Köker. *Language of Red*. 2013. Mixed media on canvas. 170 x 500 cm. Image courtesy CDA Projects/Galeri Zilberman, Istanbul.**

IN THIS WORK priced at \$61,000, Turkish artist Azade Köker blends collage and painting in an exploration of surface and texture. The work's dream-like quality is interrupted by the spectral presence of a red dress, seemingly suspended in mid-air and entirely bereft of its owner. The title of this work, *Language of Red*, is repeated in the background, adding a mysterious voiceover to the strange atmosphere. The work recalls a dress worn by the lead character, Güllü, in the popular Turkish drama series, *Hanimin Ciftligi (Lady's Farm)*, adapted from the award-winning novel of the same name by Orhan Kemal. As well as referencing the artist's paper sculptures of suspended dresses produced earlier in her career, Köker also poses uncomfortable questions about women in modern Turkish society.



## WORD SEARCH

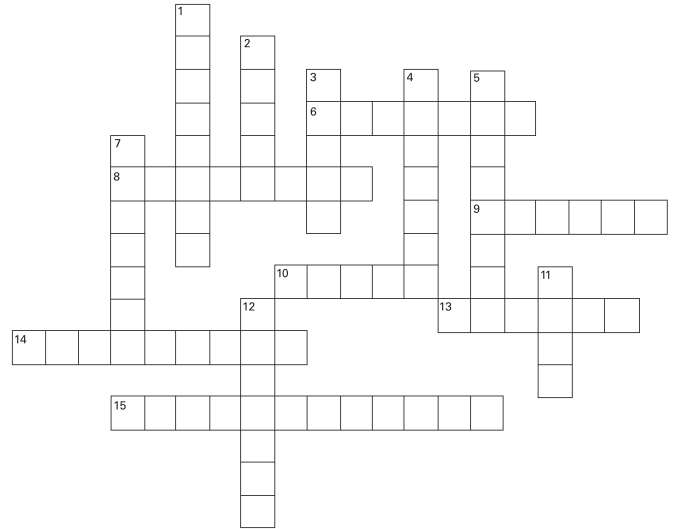
### The Late Greats

A V U W U B L Y H F R T W L J R X B Y K  
 G V B G Y E A C A A R C E S M Z O Z L W  
 F S L W D O S O H U R W W I C U A M E Q  
 H E A D N E H E Y E I I T W R E F V U K  
 T A I U Q S A B G T R T N G D S A D G X  
 O G H Z S Q I M T H E K E G L D I B N O  
 T C D I A S L A L M O O A L A I X X I O  
 N B L N A B W G O H I S V O L O Z S T P  
 E M M I X V B C K S M B R A U W N E A C  
 E M Q E V K A W K T B Q Y F P I G G W A  
 W Z M T L I G J B R P Y Z S L G Y Z E R  
 E E M S G L P U W E A M R W K F M W S U  
 M W O N S Z E R G K E X C Q A N B K C V  
 C A U E N V H H C J D C L C S E H Y Q K  
 V W D T M K G F C M O T H E R W E L L R  
 G R A H N H C M L T W O W C R A U M H H  
 Z H R C C L E Z I A I W Y I J B D Y H F  
 S D R I C W D E K X J M Q V P N V O P K  
 T C E L D O U A I H Y F V U Q E O Y F G  
 B N S O L E M V F E S W G Y A M D O R D

ALSAID  
 BASQUIAT  
 BOURGEOIS  
 CHERKAOU  
 DOUAIHY  
 GIACOMETTI  
 HARING  
 KAYYALI  
 LASHAI  
 LEWITT  
 LICHTENSTEIN  
 MITCHELL  
 MOTHERWELL  
 MOUDARRES  
 TINGUELY

## CROSSWORD

### Notable Exhibitions



#### ACROSS

- Last name of Saudi artist participating in Jameel Prize III
- Title of third edition of this Emirati show
- Damien Hirst show in Doha
- Curator of *The Encyclopaedic Palace*
- Approaching Entropy* at Gallery Isabelle van den Eynde
- Kapoor at the Grand Palais
- Current retrospective at Beirut Exhibition Center

#### DOWN

- Lebanese artist's show extended at the Tate
- Iranian artist showcases work at Carnegie International
- Walking on Water*
- Letter to a Refusing Pilot*
- Co-curator of *Told/Untold/Retold*
- Curator of *Mom, Am I Barbarian?*
- Modern art from this nation celebrated at Asia Society
- A Collective Memory* in Sharjah

Across: 6. Al-Said; 2. Rakt; 3. Kazem; 4. Zouari; 5. Felice; 7. Erdem; 8. Fehaid; 9. Redes; 10. Joang; 11. Slang; 13. Shafiq; 14. Lerakhan; 15. Gungsson.  
 Down: 1. Chouery; 2. Rabih; 3. Kazem; 4. Zouari; 5. Felice; 7. Erdem; 8. Fehaid; 9. Redes; 10. Joang; 11. Slang; 13. Shafiq; 14. Lerakhan; 15. Gungsson.

## 5 minutes with...



### TALAL AL-ZEID

ARTIST SHOWING THROUGH LAM ART GALLERY (H1-08)

**ONE OF THE ART WORLD'S GREATEST UNSUNG HEROES WAS:**

Dondi White.

**IF THERE IS ONE ERA I WOULD GO BACK TO, IT WOULD BE:**

The early 1980s in New York.

**AT ART FAIRS, I WISH THEY WOULD SERVE:**

Apple pie.

**FOR INSPIRATION, I GO TO:**

Abandoned areas.

**LIFE WOULD BE MEANINGLESS WITHOUT:**

Love, art, music and food.

**MY BIGGEST VICE:**

Thinking a lot.

**IF I WEREN'T DOING WHAT I DO, I WOULD HAVE BEEN:**

Rapping on underground hip hop beats.

**MY FAVOURITE FICTIONAL CHARACTER IS:**

Taz.

**WITHOUT ART, THE WORLD WOULD:**

Come to an end.

**THE ARTWORK I CAN STARE AT FOR HOURS:**

*Evil Stan* by Joyce Pensato.



### PALOMA MARTIN LLOPIS

INTERNATIONAL DIRECTOR, EDWARD TYLER NAHEM (H2-06)

**I WAS LOST FOR WORDS WHEN:**

I first saw Picasso's *Les Femmes d'Alger*.

**THE ART WORLD'S BIGGEST CRIME IS:**

A bad art advisor.

**ONE OF THE ART WORLD'S GREATEST UNSUNG HEROES WAS:**

Farideh Lashai.

**IF I HAD TO SUMMARISE IN ONE WORD, I WOULD SAY THAT ART IS:**

Powerful.

**MY BEST ART INVESTMENT IS:**

Yet to come.

**THE SONG I CAN LISTEN TO OVER AND OVER AGAIN IS:**

*La vie en rose* by Louis Armstrong.

**I JUST DON'T UNDERSTAND:**

Greed.

**IF I WEREN'T DOING WHAT I DO, I WOULD HAVE BEEN:**

A writer.

**MY FAVOURITE FICTIONAL CHARACTER IS:**

Don Quixote.

**WITHOUT ART, THE WORLD WOULD:**

Not exist.

**(CLEAN) CINEMA**  
 13. 11. 13  
 SPM سلسالي PRIVATE MUSEUM

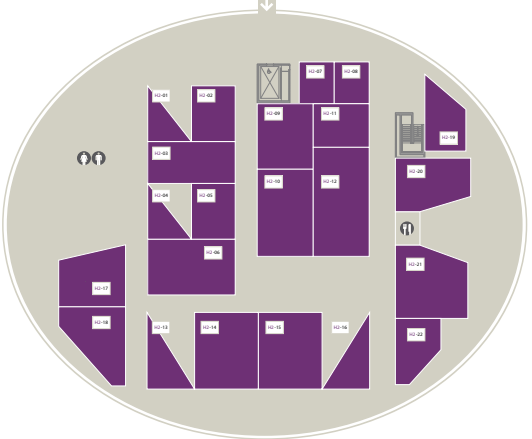


# ABU DHABI ART MAP

## HALL 1 - MANARAT AL SAADIYAT



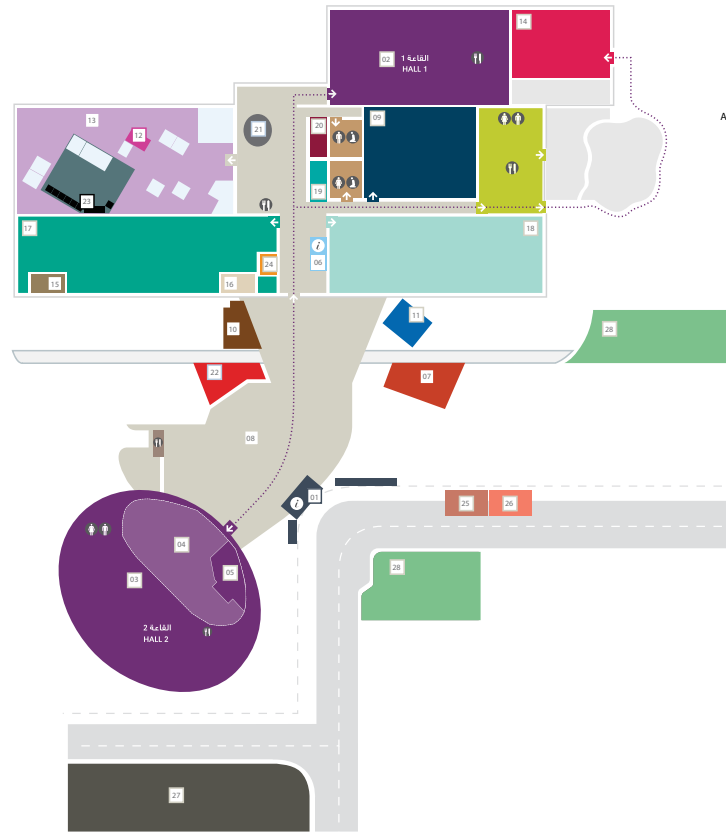
## HALL 2 - UAE PAVILION



### MODERN CONTEMPORARY & DESIGN GALLERIES

H1-04	Agial Art Gallery	Beirut, Lebanon
H1-09/S2	Art Sawa	Dubai, UAE
H1-03/S1	ARTSPACE	Dubai, UAE / London, UK
H1-21	Bait Muzna Gallery	Muscat, Sultanate of Oman
H1-11	Cheim & Read	New York, USA
H1-13	eoaprojects	London, UK
H1-18	Galeri Zilberman	Istanbul, Turkey
H1-02	Galerie Janine Rubelz	Beirut, Lebanon
H1-19	Galleria Continua	San Gimignano, Italy / Beijing, China / Le Moulin, France
H1-16	Horrahy Moya	Palma de Mallorca, Spain
H1-01	Kerlin Gallery	Dublin, Republic of Ireland
H1-08	Lam Art Gallery	Riyadh, KSA
H1-14	Lawrie Shabibi	Dubai, UAE
H1-15	Meem Gallery	Dubai, UAE
H1-05	October Gallery	London, UK
H1-07	Paul Stolper Gallery	London, UK
H1-17/S3	Salwa Zeidan Gallery	Abu Dhabi, UAE
H1-10	The Breeder	Monte Carlo, Monaco / Athens, Greece
H1-20	The Park Gallery	London, UK
H1-12	The Third Line	Dubai, UAE
H1-06	Tina Keng Gallery	Taipei, Taiwan / Beijing, China
H2-17	AB Gallery	Lucerne, Switzerland
H2-05	Athr Gallery	Jeddah, KSA
H2-20	Ayyam Gallery Dubai,	UAE / Beirut, Lebanon; Damascus, Syria / Jeddah, KSA; London, UK
H2-09	Carpenters Workshop Gallery	London, UK / Paris, France
H2-06	Edward Tyler Nahem Fine Art, L.L.C.	New York, USA
H2-15	Gagosian Gallery	London, UK / New York; USA Beverly Hills, USA / Paris, France; Rome, Italy / Athens, Greece; Geneva, Switzerland / Hong Kong, China
H2-22	Galerie Brigitte Schenk	Cologne, Germany
H2-03	Galerie El Marsa	Tunis, Tunisia / Dubai, UAE
H2-13	Galerie Enrico Navarra	Paris, France
H2-08	Galerie GP & N Vallois	Paris, France
H2-14	Galerie Thaddaeus Ropac	Paris, France / Salzburg, Austria
H2-07	Galerie Isabelle van den Eynde	Dubai, UAE
H2-01	HanartZ Gallery	Hong Kong, China
H2-10	Hauser & Wirth	London, UK / New York, USA Zurich, Switzerland
H2-18	Hunar Gallery	Dubai, UAE
H2-16	kamel mennour	Paris, France
H2-19	Kashya Hildebrand Gallery	London, UK
H2-12	Kukje Gallery / Tina Kim Gallery	Seoul, Korea / New York, USA
H2-04	Leehwaik Gallery	Seoul, Korea
H2-11	Leila Heller Gallery	New York, USA
H2-21	Lisson Gallery	London, UK / Milan, Italy
H2-02	Steir-Semler Gallery	New York, USA Hamburg, Germany / Beirut, Lebanon

## MAP OF THE FAIR



- Entrance & Tickets 01
- Hall 1 - Modern, Contemporary & Design Galleries 02
- Hall 2 - Modern, Contemporary & Design Galleries 03
- Artists' Waves 04
- Small is Beautiful 05
- Talk & Workshop Registration 06
- Abu Dhabi Art Majlis & VIP Desk 07
- Plaza 08
- Auditorium 09
- Abu Dhabi Art Design Souq 10
- Art, Talks & Sensations: Dunes and Waves - Platform 11
- Sharjah Art Foundation Film Programme 12
- Abu Dhabi Art Community 13
- Art Zone 14
- Studio 1 15
- Studio 2 16
- Emirati Expressions - Realised 17
- The Saadiyat Story 18
- Artyfact 19
- TASCHEN 20
- Chairs for Abu Dhabi 21
- Julius Baer Exhibition & Lounge 22
- Media Partners 23
- Cloak Room 24
- Durub Al Tawaya Bus Stop 25
- Saadiyat Shuttle Bus Stop 26
- Public Car Park & Valet 27
- VIP Car Park 28
- Toilet 00
- Food & Beverage 01
- Prayer Room 01

**daily canvas**

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