

daily **adivads**

17 NOVEMBER 2015 | ISSUE 1 | ABU DHABI ART EDITION



UAE in Venice

A heads-up on what the UAE will bring to the international mix at next year's Architecture Biennale in Venice.

READ ON PAGE 4



Enter the Titans

An overview of which galleries are bringing the biggest names in the art world to this year's edition of ADA.

READ ON PAGE 8



Zayed at East Wing gallery

Rare photographs by Raymond Depardon of the formation of the UAE in the late 1960s.

READ ON PAGE 10

Lucky Number Seven!

As Abu Dhabi Art celebrates its seventh edition, Michelle Farrell (Abu Dhabi Art Manager, TCA Abu Dhabi) looks back over the fair's evolution, at some of Abu Dhabi Art's achievements, and at this year's highlights.



Entrance to Abu Dhabi Art, 2014. Image courtesy TCA Abu Dhabi.

Abu Dhabi Art evolves each year to reflect themes and trends in the global art world, but it maintains a distinct identity embedded in the unique cultural context of Abu Dhabi. For 2015, Abu Dhabi Art once again combines the modern and contemporary with a stimulating programme of talks by leading international figures, live performances, interactive experiences and innovative installations.

Now in its seventh edition, Abu Dhabi Art is a moment to reflect on the ongoing cultural developments in the emirate, where a vibrant creative scene has developed organically. As the cultural ecosystem of the emirate continues to grow, each initiative supports the others as Abu Dhabi

CONTINUED ON PAGE 3



Public art installation on Saadiyat Beach. Photography by Jonathan Gibbons. Image courtesy TCA Abu Dhabi.

ART GOES PUBLIC IN THE UAE

Celebrating the launch of Warehouse421 are 13 public installations at 12 different venues across the UAE in Abu Dhabi, Dubai and Sharjah. These artworks mark the countdown to the three-day launch event, which takes place from 19-21 November. [Read more](#)

WAREHOUSE421 "TO LEAD THE WAY" IN CULTURE

Warehouse421, an initiative of the Salama Bint Hamdan Al-Nahyan Foundation, is Abu Dhabi's latest cultural project in the recently transformed port area of Mina Zayed. With

Bjark Ingels Group (BIG) at the helm of the architectural overhaul, the warehouses are undergoing a conversion to turn them into malleable art spaces while still maintaining

their industrial and maritime heritage and history.

With sustainability a strong theme running both within its architecture as well as creative endeavours,

Warehouse421 is "catered to everyone, specifically designed and curated for people of all ages and interests to raise awareness, develop

CONTINUED ON PAGE 4

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© Khalil Gibran, Self Portrait, 1908, Gibran National Committee.

Drawings of Gibran: A Humane Perspective

In collaboration with the Gibran National Committee, Lebanon

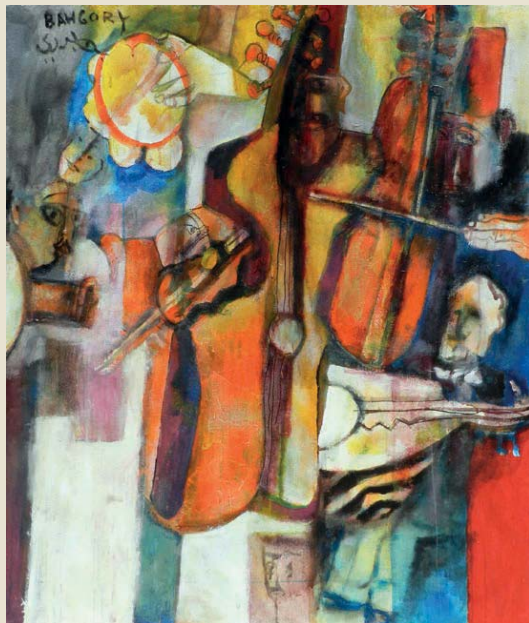
Oct 7 – Dec 10 , 2015 | Sharjah Art Museum

Lebanese-American artist, Gibran Khalil Gibran is one of the most influential figures of the modern age; his philosophies were mainly delivered through his essays and poems both in Arabic and English. His most internationally known and celebrated work is The Prophet, a set of poetic essays originally written in English about different life philosophies.

He was born in 1883 in the town of Bsharri, in what is today Lebanon, and immigrated with his family to the US at the age of 12. He settled in Boston, where he was first exposed to the rich world of art, and became surrounded by theatres, opera houses, and art galleries which all contributed to his great artistic talent.

Gibran passed away in 1931, leaving a treasure of paintings, and literary works. His true legacy though, is the Gibran school of humanity, and ideologies of love, politics, and spirituality which were represented through his works of art.

The exhibition showcases around 50 works and manuscripts made of different mediums including watercolor, oils, and charcoal on paper and canvas.



© George Bahgory

Lasting Impressions George Bahgory

Nov 11 - Dec 31, 2015
Sharjah Art Museum

In the sixth edition of Lasting Impressions, Sharjah Art Museum proudly presents the prominent Egyptian artist George Bahgory.

Bahgory was born in 1932 in the village of Bahgora, Egypt. During more than 50 years of his artistic career, Bahgory became more than just the Grandfather of Caricature. He is also a painter, a sculptor, a novelist, a children books writer, and an actor.

Bahgory is mostly famous for his political satire, which people related and looked forward to in Al Ahram Newspaper. He is also known for reflecting popular Egyptian sentiments, like his many beautiful portrayals of the Egyptian legend, Um Kulthoum.

In his retrospective, we present to you more than 90 works, some date back to the 1950s when he was a student, until his latest works, in different range of mediums.



@sharjahmuseums @sharjahmuseums

www.SharjahMuseums.ae

Lucky Number Seven!

CONTINUED FROM PAGE 1
collectively builds towards a comprehensive, interwoven vision of an art scene that defines Abu Dhabi as an established cultural centre.

Abu Dhabi is developing an international reputation for pioneering creative production, achieved through its unique capacity to activate the multicultural diversity of the local cultural community. Abu Dhabi Art is a powerful vehicle facilitating cross-cultural interactions and exchanges, drawing together cultural partners, influential artists and renowned institutions from across the world in a moment of creative expression, intellectual discovery and shared cultural understanding. As iconic museums take shape around us in Abu Dhabi's Saadiyat Cultural District, Abu Dhabi Art presents an integrated platform that connects diverse stakeholders from around the world with an inimitable and lively programme.

Year on year, Abu Dhabi Art develops further, maintaining both regional and worldwide relevance by drawing inspiration from the themes, movements and trends of the international art scene. It then reinterprets these within the local cultural context through considered curation and stimulating discourse. For the 2015 edition, Abu Dhabi Art Talks highlight the narratives and discourses of the Saadiyat Cultural District museums and their diverse but cohesive curatorial visions for the

future of cultural institutions, both globally and within Abu Dhabi's specific context. Our curated performing arts series reflects this mandate: *Bliss's* programme of innovative video art, choreography and film has been inspired by the dynamic and joyful context of the city of Abu Dhabi, while *Durub Al Tawaya* presents diverse performances that celebrate the power of contemporary art to create zones of cultural exchange by drawing on influences and cultural archives from around the world.

Abu Dhabi Art's multidimensional platform engages with Abu Dhabi's current artistic moment and integrates the diverse, lively and consistently interrelated local cultural identity with the best of the international art world to produce a unique, holistic experience. **MI**



Nacera Belaza. *Le Cri*. 2015. Performance. Photography by Agathe Poupeney. Image courtesy TCA Abu Dhabi.



Installation view of Ai Weiwei's *Forever* (2013) at Abu Dhabi Art 2014. Image courtesy TCA Abu Dhabi.

IN CANVAS NOVEMBER/DECEMBER ISSUE

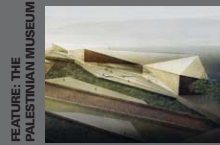
The cover shows an image from Youssef Nabil's latest film, *I Saved My Belly Dancer*, inspired by classical cinema and the surreal, and a reflection on loss and exile. **Also featured:**



PROFILES: YOUSSEF NABIL
A passion for cinema reinterpreted as a personal tribute to what Egypt once was.



FEATURE: ARTISTS MAKING MOVIES
Exploring how contemporary Arab artists are using film as a new medium.



FEATURE: THE PALESTINIAN MUSEUM
A look at a soon-opening museum that will unite, reinforce and initiate progress.

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Tomorrow's Schedule

ABU DHABI ART TALK: MUSEUMS AND THE STORIES THEY TELL

Richard Armstrong, Neil MacGregor and Jean-Luc Martinez at the Manarat Al-Saadiyat auditorium.

15:00-16:00

ABU DHABI ART TALK: ABU DHABI ART ARCHITECTURE STATEMENT: LOUVRE ABU DHABI DOME - RAIN OF LIGHT

Architect Jean Nouvel at the Manarat Al-Saadiyat auditorium.

17:00-18:00

BLISS: QUANTUM LAB

Visual show by video artist Mwood at the Manarat Al-Saadiyat plaza.

18:00-18:30

BLISS: HAPPIEST

In-situ performance by Compagnie Des Prairies at the Manarat Al-Saadiyat plaza.

18:30-18:50

BLISS: RADIANT YELLOW

Presentation of works by P Bonnard, W Kandinsky and E Hopper, among others at Manarat Al-Saadiyat plaza.

18:50-19:00

DURUB AL-TAWAYA III: LE CRI

Performance by choreographer Nacera Pelaza at the Manarat Al-Saadiyat auditorium.

19:00-20:00

BLISS: HAPPIEST

In-situ performance by Compagnie Des Prairies at the Manarat Al-Saadiyat plaza.

20:00-20:30

BLISS: LES BOSQUETS

Short film by JR, features dancer Lil Buck and musicians Pharrell Williams, Hans Zimmer and Woodkid.

20:30-21:00

Registration required for all talks and performances taking place in the auditorium.

Register at the Abu Dhabi Art Desk or call +971 26575800.

Warehouse421

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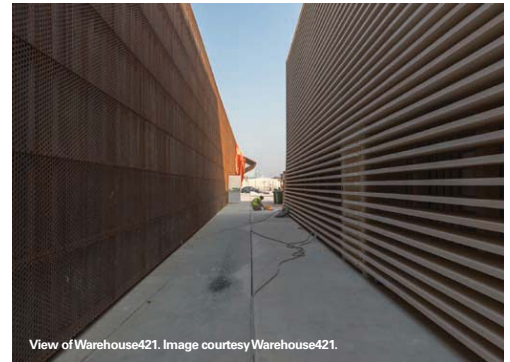
education," remarks Khulood Al-Atiyat, Manager of Arts, Culture and Heritage of the Salama Bint Hamdan Al-Nahyan Foundation. "It also aims to create more opportunities in the cultural sector for emerging artists and arts professionals," indicating that the initiative will facilitate growth of the cultural sector with the UAE as a whole. As an arts-based community, Warehouse421 will lead the way in supporting, preserving and promoting the culture of Abu Dhabi, both locally and on a much larger global scale.

The free-to-the-public arts and culture hub already has a line-up of activities that will launch on 19 November with a series of talks, workshops, musical performances, a crafts market and various food and beverage outlets. The special three-day inauguration event will include exhibitions such as *Lest We*

Forget: Emirati Family Photographs 1950–1999 (memories of first generation Emiratis exhibited for the first time), special workshops such as *Mix & Match Abu Dhabi* (an interactive activity on the material culture of Abu Dhabi that involves creating tote bags to represent the urban landscape) and *Zellij* (traditional tile-making techniques taught by Lateefa Spiker and Richard Henry of the Art of Islamic Pattern, UK). For kids there is *Little Artists*, a dedicated area for children under 10 that offers a variety of activities led by thejamjar.

An all-day destination, Warehouse421 promises an engaging and educational programme of year-round activities that Al-Atiyat maintains will "develop this space into a site of modern heritage for Abu Dhabi and the UAE." ■

For more information, visit www.warehouse421.ae



View of Warehouse421. Image courtesy Warehouse421.



Rendering of the final Warehouse421 space. Image courtesy Warehouse421.

THE UAE AT THE VENICE ARCHITECTURE BIENNALE 2016

Making structural waves: the 15th Venice International Architecture Biennale, 28 May–27 November 2016

The UAE will make its second appearance at next year's Venice International Architecture Biennale. Paolo Barrata, chair of the event, announced the appointment of Chilean architect Alejandro Aravena as curator of the 2016 edition, under the theme *Reporting From The Front*. The biennale will revolve around architecture that makes a positive difference, improving the quality of the environment and, thereby, the quality of life of its inhabitants, a notion inspired by Aravena's own work with social housing and community development. It is all about "learning from architecture that through intelligence, intuition or both ... [we] are able to escape the status quo," he explained at the public announcement on 18 July. The approach relies heavily on proactivity as a way forward, something the UAE embodies with its mix of historical architecture fused with unparalleled technical achievement.

Last year, curator Dr Michele Bombani introduced the UAE to the Venice Architecture Biennale with *Lest We Forget: Structures of Memory in the UAE*, which focused on older structures. This was aimed at shifting the universal connotation of the UAE as a place simply of glittering mega-structures towards one showcasing its older, and often overlooked, suite of buildings layered with many decades of history and abundant memories.

In 2016, the UAE Pavilion will be presented with the future firmly in focus, under the curation of Yasser Elsheshtawy, associate professor of architecture at the

United Arab Emirates University (Al-Ain). The pavilion has been commissioned by the Salama Bint Hamdan Al-Nahyan Foundation and is supported by the Ministry of Culture, Youth and Community Development. "We would like to present an architectural and urban landscape that goes beyond the iconic and spectacular," says Elsheshtawy. "Instead, the focus will be on architecture that is a response to the need of its inhabitants, in order to demonstrate that there is an active architectural culture in the UAE that can offer positive lessons to the rest of the world and make a contribution to contemporary architectural discourse. We are attempting to move away from representation depictions – which have typically focused on history – towards a more contemporary expression."

In a country rich in examples of innovative architectural design, Elsheshtawy hints at a pavilion that furthers the architectural discourse the UAE already inspires, so stay tuned for further updates as the pavilion's plans unfold.

To further encourage arts education, applications for the 2016 Venice Internship programme (which runs for the entirety of the exhibition) are now invited from Emiratis and long-term residents aged 21 and over. The internship includes a one-month stay in Venice, where those selected will act as custodians and docents of the UAE Pavilion to help them acquire firsthand managing experience. ■

For more information, visit www.labiennale.org/en/architecture



Yasser Elsheshtawy, 2016 Biennale curator.

Abu Dhabi Art 2015

Galleries | AB Gallery | Acquavella Galleries | Agial Art Gallery | Aicon Gallery | ARTSPACE | ATHR | Ayyam Gallery | Bugada & Cargnel | David Zwirner | Elmarsa | Galerie Brigitte Schenk | Galerie Enrico Navarra | Galerie GP & N Vallois | Galerie Janine Rubeiz | Galerie Krinzing | Galerie Thaddaeus Ropac | GALLERIA CONTINUA | Gallery Isabelle van den Eynde | Gallery One Ramallah | Gazelli Art House | Giorgio Persano | Hanart TZ Gallery | Hauser & Wirth | Horrach Moya | Hunar Gallery | Kukje Gallery / Tina Kim Gallery | Lawrie Shabibi | Le Violon Bleu | Leehwaik Gallery | Leila Heller Gallery | Lisson Gallery | October Gallery | Park Ryu Sook Gallery | Paul Stolper Gallery | Salwa Zeidan Gallery | Sfeir-Semler Gallery | The Park Gallery | The Third Line | Whitestone Gallery

Programme | Richard Armstrong | Neil MacGregor | Jean-Luc Martinez | Peter Sloterdijk | Dr Hisham Ashkouri | Jean Nouvel | Shelia Canby | Yasser Elsheshtawy | Valerie Hillings | Nick Leech | Yannick Lintz | Radouan Mriziga | Souraya Noujaim | Venetia Porter | Salama Al Shamsi | Anna Somers Cocks | JR | Compagnie des prairies | Perrine Valli | Koreless + Emmanuel Biard | Brynjolfur | 100COPIES | Shadi Abdel Salam | Nacera Belaza | Rimini Protokoll | Radouan Mriziga

Under the patronage of His Highness
Sheikh Mohammed bin Zayed Al Nahyan
Crown Prince of Abu Dhabi and Deputy
Supreme Commander of the UAE Armed Forces

18 – 21 November 2015
Manarat Al Saadiyat
Saadiyat Cultural District

Register to attend at
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*Gallery list is correct at time of
printing, visit abudhabiart.ae for up to
date information

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From left to right: Reem Fadda, Associate Curator, Middle Eastern Art for the Abu Dhabi Project of the Solomon R Guggenheim; fellow guest; Maisa Al-Qassimi, Programmes Manager, Guggenheim Abu Dhabi, Abu Dhabi Tourism & Culture Authority.



From left to right: His Excellency Mohammed Khalifa Al-Mubarak, Chairman, Abu Dhabi Tourism & Culture Authority, TCA Abu Dhabi; Maisa Al-Qassimi, Programmes Manager, Guggenheim Abu Dhabi, Abu Dhabi Tourism & Culture Authority; Reem Fadda, Associate Curator, Middle Eastern Art for the Abu Dhabi Project of the Solomon R Guggenheim.

EMIRATI EXPRESSIONS

The fourth edition of Emirati Expressions opened on 12 November at Manarat Al-Saadiyat and was attended by VIPs and representatives of the Abu Dhabi Tourism and Cultural Authority. The biennial exhibition, this year themed *Emirati Expressions IV: Conventions of Arts*, features works by Ammar Al-Attar, Afra Al-Dhaheeri, Zeinab Al-Hashemi and Farah Al-Qasimi, among a selection of works that cover a variety of media, from photography and painting to furniture design. A programme of talks and workshops runs alongside the show, which continues until 31 March 2016.



Visitors in front of Ammar Al-Attar's work.



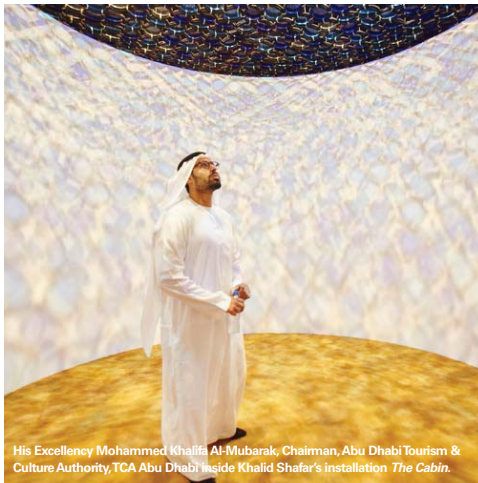
Visitors interacting with *Camouflage* by Zeinab Al-Hashemi.



From left to right: His Excellency Jassem Mohammed Saeed Al-Darmaki, Acting Director-General, Abu Dhabi Tourism & Culture Authority, TCA Abu Dhabi; His Excellency Mohammed Khalifa Al-Mubarak, Chairman, Abu Dhabi Tourism & Culture Authority, TCA Abu Dhabi; Maisa Al-Qassimi, Programmes Manager, Guggenheim Abu Dhabi, Abu Dhabi Tourism & Culture Authority; Reem Fadda, Associate Curator, Middle Eastern Art for the Abu Dhabi Project of the Solomon R Guggenheim.



Guests at the Emirati Expressions vernissage.



His Excellency Mohammed Khalifa Al-Mubarak, Chairman, Abu Dhabi Tourism & Culture Authority, TCA Abu Dhabi inside Khalid Shafar's installation *The Cabin*.

HOW CRUCIAL IS THE PRESENCE OF STRONG ART INSTITUTIONS FOR ART PRODUCTION?



MARIO CRISTIANI, LORENZO FIASCHI, MAURIZIO RIGILLO, CO-FOUNDERS, GALLERIA CONTINUA (SAN GIMIGNANO/BEIJING/LESMOULINS HAVANA)

Not only is it important, but its continuity is essential – we must seek to weave a thread of consistency, investment and passion. This in turn creates collaboration and dialogue, which opens up new plains of possibility. We think that by engaging with proponents of the contemporary age it is possible to transform the world and not just be resigned to the status quo.



SULTAN SOUAD AL-QASSEMI, FOUNDER, BARJEEL ART FOUNDATION (SHARJAH)

I would like to see Middle Eastern governments, especially those who are unable or unwilling to invest in the arts infrastructure, to lift the restrictions that are imposed on private initiatives so that they may fill this vacuum.



WILLIAM LAWRIE, CO-FOUNDER, LAWRIE SHABIBI GALLERY (DUBAI)

For a developed ecosystem, very. Not only do they provide a platform for showing work that need not be commercial in the usual sense, but also collecting museums document, archive and preserve key works or bodies of work for future generations. The choices and selections of institutions serve as a key validator, making possible further funds for production, especially for large projects. [www](#)

Conventions of Art

Returning for its fourth edition, this year's *Emirati Expressions* brings together the works of 15 talented artists through an exhibition as well as site-specific works around Abu Dhabi.

The fourth incarnation of the biennial *Emirati Expressions* celebrates functionality and usability in art through the works of 15 Emirati artists. Organised by the Abu Dhabi Tourism & Culture Authority, *Emirati Expressions IV: Conventions of Arts* is on show at Manarat Al-Saadiyat and also includes special site-specific works on display at social clubs around the city of Abu Dhabi. A public programme of talks, workshops and publications, to be launched this week during the fair, will accompany the exhibition and help promote its wider objectives.

Maisa Al-Qassimi, programmes manager of Guggenheim Abu Dhabi, Abu Dhabi Tourism & Culture Authority, and Reem Fadda, associate curator of Middle Eastern Art for the Abu Dhabi Project of the Solomon R Guggenheim, curate the show alongside Muneera Al-Sayegh, programmes officer of Guggenheim Abu Dhabi, Abu Dhabi Tourism & Culture Authority. Together, they have chosen works that oscillate naturally between design and fine art, combining languages of form and use to produce a communal, cultural art practice that is embedded in the social fabric of the UAE. Artworks include wearable textiles, photography, furniture design, paintings, illustrations, large-scale sculptures and a live studio, in which artists will be working throughout the exhibition.

Highlights include Ghaya Bin Mesmar's branding for the exhibition (including logos and posters), photographer Ammar Al-Attar's documentation of makeshift prayer rooms and mosques throughout the UAE, and Hind Bin Demaithan's interactive video installation, inspired by the *majlis* and commenting on social interactions mediated by technology. "Objects steered towards social engagement produce tangible cultural relationships that

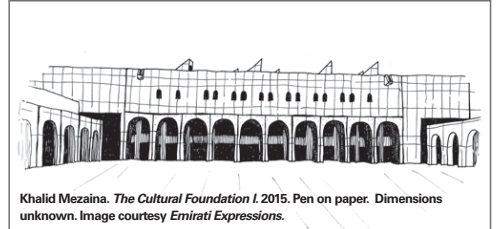
enhance and further their identities as artworks," says Al-Qassimi. "The arts of the UAE have traditionally sought a more communal, socially based practice inspired by dynamic cultural institutions, and blend functional design with aesthetic creativity. In setting these artists and artworks into dialogue, the exhibition itself has become a process of artmaking, reflection and engagement with diverse participants and the wider societies of the UAE."

In addition to the main exhibition at Manarat Al Saadiyat, the artists have also been invited to produce specially commissioned site-specific works inspired by Abu Dhabi's diverse and historic social clubs, including the Emirates Writers Union, Armed Forces Officers' Club, Abu Dhabi Theatre, the Sudanese Club and the Yacht and Sailing Club. The works explore the role of these interactive spaces as instigators of community engagement that have acted as precursors to Abu Dhabi's modern cultural institutions. "The UAE's various cultural clubs, which celebrate activities from the arts to sports and facilitate interactions between diverse communities, form hubs of social engagement with multicultural memberships and rich archives," explains Fadda. "Research into the historic and contemporary identities of these social clubs was the backdrop for this exhibition, allowing the artists and us to reflect on the community and city." **du**

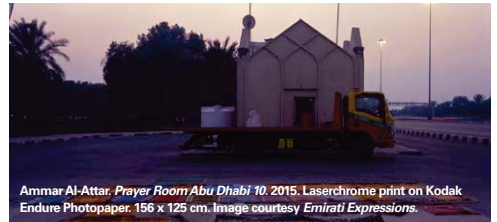
Emirati Expressions IV: Conventions of Arts runs 12 November–31 March 2016. A publication exploring the theme of the exhibition, including research on Abu Dhabi's cultural clubs and essays that contextualise the work of featured artists, will be released in early 2016.

EXHIBITING ARTISTS

Ammar Al Attar, Afra Al-Dhaheri, Zeinab Al-Hashemi, Farah Al-Qasimi, Salem Al-Qassimi, Maryam Al-Suwaidi, Sumayyah Al-Suwaidi, Hind Bin Demaithan, Rami Farook, Lamyah Gargash, Alia Lootah, Ghaya Bin Mesmar, Khalid Mezaina, Nasir Nasrallah and Khalid Shafar.



Khalid Mezaina. *The Cultural Foundation I*. 2015. Pen on paper. Dimensions unknown. Image courtesy *Emirati Expressions*.



Ammar Al-Attar. *Prayer Room Abu Dhabi 10*. 2015. Laserchrome print on Kodak Endure Photopaper. 156 x 125 cm. Image courtesy *Emirati Expressions*.

EMIRATI
تعارف
ببيرة
إمارات
تربية
EXPRESSIONS

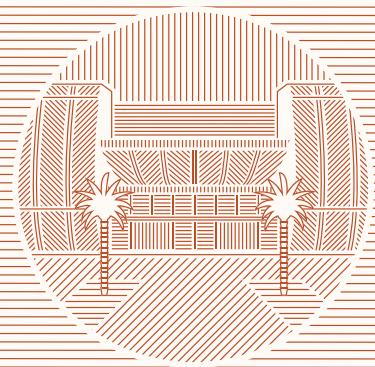
Conventions of Arts

12 November 2015 — 31 March 2016

Manarat Al Saadiyat
Saadiyat Cultural District, Abu Dhabi
saadiyatculturaldistrict.ae

FEATURED ARTISTS

Ammar Al Attar \ Afra Al Dhaheri \ Zeinab Al Hashemi
Farah Al Qasimi \ Salem Al Qassimi \ Maryam Al Suwaidi
Sumayyah Al Suwaidi \ Hind Bin Demaithan \ Rami Farook
Lamyah Gargash \ Alia Lootah \ Ghaya Bin Mesmar
Khalid Mezaina \ Nasir Nasrallah \ Khalid Shafar



Enter the Titans

Galleries at this year's fair offer a heady mix of the art world's greats, from late masters such as Pablo Picasso, James Rosenquist and Dan Flavin to living legends like Lawrence Weiner and contemporary heavyweights including Damien Hirst, Ai Weiwei and Anish Kapoor. *Canvas Daily* rounds up some of the highlights from a who's who of Western art.



Ilya & Emilia Kabakov. *The Four Paintings about Sun #2*. 2013. Oil on canvas. 168 x 162 cm. Image courtesy Galerie Thaddaeus Ropac, Paris.



Lawrence Weiner. *OFFSIDES*. 2007. Language, the materials referred to. Dimensions variable. © Lawrence Weiner. Image courtesy Lisson Gallery, London/Milan/New York.



Dan Flavin. *Untitled (to a man, George McGovern) 2*. 1972. Warm white fluorescent light. 305 x 205 cm. Edition 3/3. © 2015 Stephen Flavin/Artists Rights Society (ARS), New York. Image courtesy David Zwirner, New York/London.

Lawrence Weiner, a contemporary of Flavin, has work at Giorgio Persano (B15) and a sculptural installation with Lisson Gallery (B7). *OFFSIDES* draws a connection to his solo exhibition at Blenheim Palace in Oxfordshire, UK, a UNESCO world heritage site and birthplace of Winston Churchill. Weiner is joined by porcelain plates and Han Dynasty vases by **Ai Weiwei**, whose major solo exhibition runs at the Royal Academy of Arts in London until 13 December 2015.

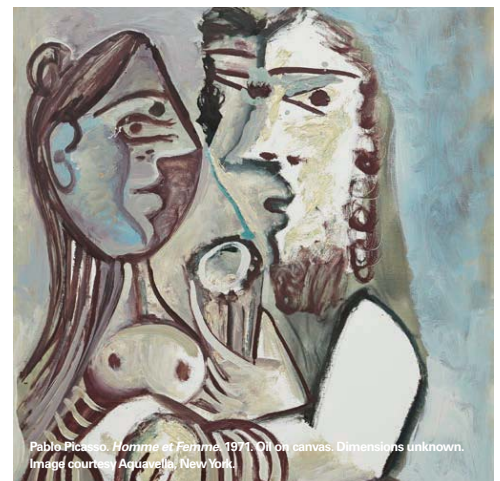
Recently sharing a walk with Ai in solidarity with the refugee crisis, British-Indian artist **Anish Kapoor** has a striking red-tinged untitled alabaster work at Galleria Continua (A18), which has spaces in San Gimignano, Beijing, Les Moulins and, most recently, in Cuba in Aguila de Oro, Havana, devoted to cultural projects "designed to overcome every frontier". The gallery is also bringing work by **Michelangelo Pistoletto**, alongside gallery artists such as Kader Attia and Pascale Marthine Tayou. The immersive two-metre long *Vortice-trittico (Vortex-triptyque)* presents the viewer with Pistoletto's deft use of mirror and glasswork, the triptych melding black and silver mirrors to create a sinuous, winding optical illusion.

British icon and YBA wild child **Damien Hirst** has three silkscreen works from his 2015 *I Love You* series at London's Paul Stolper (A4). Through work that includes the iconic shark in formaldehyde, *The Physical Impossibility of Death in the Mind of Someone Living* (1991) and *For the Love of God* (2007), a platinum cast of a skull set with 8,601 flawless pavé-set diamonds, Hirst investigates and challenges contemporary belief systems. In so doing, he dissects the uncertainties that lay at the heart of human experience – here, we are presented with this very heart, albeit adorned with gold leaf and other elements.

Finally, Paris's Galerie Thaddaeus Ropac (A2) presents a special solo show of recent paintings by Russian artists **Ilya & Emilia Kabakov**. The central piece of the show, *The Four Paintings about Sun #2*, is part of a series showing an intricate construction of two layers of imagery taken from Kabakov's own drawings and referring to 1950s memories of Russian idealism and propaganda. The images are carefully constructed and laid upon each other so that one image dominates the contrasting background of the other. The first layer is clearly a cut-out, whilst the background image covers the edge of the painting. Both images turn around the central dominating void of an illuminating white circle, which penetrates into the canvas and alludes to the sun. [rd](#)



Anish Kapoor. *Untitled*. 2015. Alabaster. 131.5 x 74 x 35 cm. Image courtesy Galleria Continua, San Gimignano/Beijing/Les Moulins/Havana.



Pablo Picasso. *Homme et Femme*. 1971. Oil on canvas. Dimensions unknown. Image courtesy Acquavella, New York.

New York's prestigious Acquavella Galleries (A1) leads the way with a dazzling presentation of works by the likes of **Wayne Thiebaud, Alexander Calder, Pablo Picasso, James Rosenquist, Pierre Bonnard**, and more. The nearly century-old gallery's highlights include Picasso's 1971 *Homme et Femme*, completed near the end of his life.

Meanwhile, other late greats on show include two spectacular large-scale light installations by American **Dan Flavin** at New York/London-based David Zwirner (A3). *Untitled (to a man, George McGovern) 1*, 1972, animates the corner of a room with a triangular configuration of cool white circular fluorescent lamps and is among Flavin's earliest works to employ circular fixtures. This work relates closely to *Untitled (to a man, George McGovern) 2*, also from 1972, which shares the same configuration of fixtures but employs warm white fluorescent light. Flavin was actively involved in George McGovern's 1972 campaign for the US presidency. The two works dedicated to McGovern were first presented in an exhibition that opened just a few days before the national election.



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Owais Husain. *There is No Present V*, 2015. Watercolor on paper acrylic lightbox. 162 x 112 cm. Image courtesy the artist.

The Lexicon of Drawing Identity

A one-day exhibition by Indian artist Owais Husain at Abu Dhabi's Rosewood Hotel presents exciting large-scale lightboxes and paintings.

In the work of Dubai-based Mumbai-born artist Owais Husain, there exists a belief in a universal iconography and urban mythology. He explores how these subjects evolve from one generation to the next, leaving behind a story he is responsible for telling and contemporising through his art. Born in 1967, Husain is an artist of many disciplines whose work often explores identity and draws on his own experiences while using storytelling as a means to engage his audience years into the future.

Through figurative black ink drawings and watercolour additions, Husain creates a wider recurring theme and technique that links his past work with his most recent, as will be seen in his latest presentation in Abu Dhabi at the Rosewood Hotel. On 19 November Husain will exhibit new large-scale lightbox pieces and paintings from his 2015 *Lexicon* series. This sits in parallel to a previous work in which Husain looked at the concept of displacement, whether brought on by personal journeys or from the effects of war, portrayed in a multi-media exhibit entitled *Heart of Silence* (2015).

The complex work on view in *Lexicon* comprises lit paper houses delicately overlaid with illustrations and handwritten poetry. These also form the basis to Husain's latest publication of the same name, which launches during his show (more on page 12). [▶](#)

For more information, visit www.owaishusain.com

Through Sun and Sand

A new exhibition at East Wing, *Zayed: القائد والمؤسس-صانع الوطن* ('The Leader, The Founder, The Builder of a Nation'), provides a rare and intimate glimpse into the life of the UAE's founding father.

"Going to Dubai in a car sent by HH Sheikh Mohammed Bin Rashid's advisor, we did not go along the non-existent road but along the beach," recalls journalist Floris de Bonneville of his 1968 journey to the UAE with award-winning photographer Raymond Depardon. This remark sets the context for the exhibition at Paris-Sorbonne University in Abu Dhabi, curated by Dr Fatima Hassan Al-Sayegh under the patronage of HE Sheikh Nahyan Bin Mubarak Al-Nahyan and featuring Depardon's candid and charming black-and-white photographs of the process and people behind the formation the UAE.

This rarely seen archive of photographs helps us celebrate the incredible achievements that continue to shape the UAE today, from its origins as a region of disparate sheikhdoms (with non-Emirati sea raiders scouring the coastline) to a British protectorate from 1892 until 2 December 1971, when the UAE was born. "This exhibition takes us down memory lane to simpler times," explains Elie Domit, director of East Wing. "Here is HH Sheikh Zayed, with his people, somehow knowing this country would become the UAE."

The exhibition will coincide with the 44th anniversary the UAE's independence, and de Bonneville explains what he and Depardon were doing all those years ago in the former Trucial States in the first place. "I was a reporter and Chief of News at Gamma Photo Agency (Paris). I had a world map pinned to my bathroom wall and one day I said, 'the Pirate Coast, what is

this?' A few weeks later I got the OK for an interview with King Faysal of Saudi Arabia and I told Raymond, 'This would be a good opportunity to have a look at the Pirate Coast.'" While their curiosity-sparked adventure began in Jeddah, it continued on a DC-3 plane to Abu Dhabi and quickly resulted in a meeting with HH Sheikh Zayed, who insisted the French duo stay as his guests for as long as they wished. Unbeknownst to them, they would be privy to a meeting with the emirs of the nine Gulf emirates, plus Qatar and Bahrain, who would later set up what became the UAE. "We spent a week with HH Sheikh Zayed, eating in his dining room at the old palace, the fortress! And then we went to Dubai, where HH Sheikh Mohammed Bin Rashid invited us for a five-day stay," recalls de Bonneville.

Recalling the atmosphere of the then-burgeoning country, de Bonneville remembers that their hotel "was the only three-storey building in Abu Dhabi, the streets were sand, and fishing was still the primary way of life for many." With very few foreign journalists around, the images did not make it out into the public domain until several years later. Now these photographs, rich with a sense of humanity as well as a distinct fly-on-the-wall nature, re-emerge in Abu Dhabi with a rare, unprecedented glimpse into a world that whilst now in the past, should be far from forgotten. [▶](#)

Zayed: القائد والمؤسس-صانع الوطن runs from 6-10 December 2015 at Paris-Sorbonne University, Abu Dhabi. For more information, visit www.east-wing.org or www.sorbonne.ae



Images courtesy the artist and EastWing, Dubai.



VOICE OF THE NATION

The *UAE National Day Art Exhibition* at the National Theatre in Abu Dhabi celebrates the 44th UAE National Day through a selection of works that emphasise the UAE capital's cultural richness and diversity.

In order to create a multifaceted vision and to celebrate the UAE arts scene, earlier this year the Abu Dhabi Tourism & Culture Authority (TCA Abu Dhabi) decided to engage with UAE creatives by sending out a call for submissions to established and emerging Emirati and UAE resident artists and designers alike. Their task? To submit works that are inspired by the environment around them and to emphasise its richness, diversity and wider significance.

The result is the *UAE National Day Art Exhibition*, which opens on 25 November at the National Theatre. It will feature the works of over 30 artists and designers, each presenting at least two works in different media, from drawings and traditional and digital paintings to photography, sculpture and manuscripts. Together, they bring together different schools of art, underlining the synergies that exist between artistic creativity and the UAE heritage. The multifaceted works of art take inspiration and raw materials from the natural environment to present an exhibition that celebrates

the country's cultural ethos. "The UAE has adopted the late HH Sheikh Zayed's respect and tolerance for all mankind. As a nation, we are a melting pot of all humanity, hailing from all countries and religions," says participating artist Jalal Luqman. "We are an amalgamation of everybody from everywhere."

Luqman's piece, for example, a painted flag entitled *The Heart*, embodies this ethos, showing how "at a time that has seen great sacrifice by the nation and its people, it is proof that we all carry our country in our heart. At a time when words like Arabophobia and Islamophobia have become mainstream, it is important for us to show the world how wrong they are and how peaceful and loving we are here in the UAE."

"This exhibition will focus on various aspects of the nation that are integral to the lives of the people, highlighted through the art forms on display," explains Sumayya Al-Suwaidi, community events manager at the Culture Sector of TCA Abu Dhabi. "It also aims to underline the evolution and growth

achieved by Emirati artists and promotes and honours talented emerging artists." The exhibition also seeks to engage and interact with a range of different audiences, providing a rare opportunity for the community and intergenerational artists to meet, interact and learn about the country's achievements in the arts and culture scene. [a1](#)

The *UAE National Day Art Exhibition* runs from 25 November–2 January 2016 at the Abu Dhabi National Theatre. For more information, visit www.tcaabudhabi.ae



Jalal Luqman. *In The Heart*. 2012. Mixed media. 150 x 142 cm. Image courtesy TCA Abu Dhabi.

PARTICIPATING ARTISTS

Khalil Abdulwahid, Nada Ali, Suzana Arsic, Paula Brown, Virgilio Capiral Jr, Deniset Cathy, Karim Al-Bakheet Daoud, Mohamed Yousef Dayoub, Shadi Eshragi, Rodica Fosnea, Mohammed Munir El Kadi, Jameel Hassan, Karishma Lachhwani, Matter Bin Lahej, Jack Lee, Karissa Lewes, Jalal Luqman, Sheena MM, Ayesha Al-Mheiri and Mariam Mohammed, Maittha Al-Mheiri, Ali Mohamed, Rafed Mohamed, Haakon 'Scientific' Rist, Uday Russelpuram, Ahmed Mohamed Al-Saadi, Mirvat Saeed, Mohamed Saleh, Misses Orsolya Stumpf, Sadie Sulaiman, Mary J Thomas, Charlie R Villagrancia and Vidhyaa.



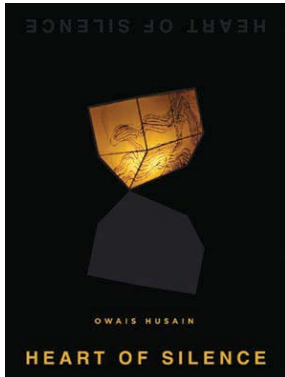
Huguette
Caland. Untitled.
2006. Acrylic on
canvas. 127 x
250 cm.

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LIBRARY



OWAIS HUSAIN
HEART OF SILENCE
PUBLISHED BY OFFSET
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Marking his exhibition at the Rosewood Hotel on 19 November, Indian artist Owais Husain's latest publication is an illustrated catalogue of the artist's multi-media installation *Heart of Silence*. The book includes a curatorial essay by prominent Indian poet, art critic and curator Ranjit Hoskote, as well as a Q&A with the artist. Hoskote explains that *Heart of Silence* is "a meditation on the moment of aftermath: a deeply elegiac work, it dwells on ruin and remainder, all that is left to us after the apocalyptic forces of war, tempest and flood have wreaked their havoc and passed on." The installation involves a combination of media that make up the delicate house lanterns that hang upside down from the ceiling. Dimly lit and illustrated with ink, under each house is a steel basin filled with water that reflects the image above. Mirrors line the walls of the room, adding to the reflection while creating an infinite display of houses with a video that plays a black-and-white film of wandering feet. The serene and calming installation raises many profound themes and questions that feed into this publication. "Is this a refugee fleeing earthquake or famine; a fugitive from scenes of conflict, or a nomad in search of pastures and watercourses?" continues Hoskote. It is up to the viewer and reader to discern. The book offers a closer look at the artist's most recent, and impressive, installation, documenting his move away from his signature illustrative watercolour paintings while still exploring the enduring concepts of identity and displacement.

To order visit www.owaishusain.com



Image courtesy Elmarsa, Tunis/Dubai

Q&A with Lilia Ben Salah

Elmarsa was founded in 1994 in Tunis and has since established itself as one of the leading galleries in the region. Its extensive roster of artists includes Khaled Ben Slimane, Rachid Koraichi, Nja Mahdaoui, Meriem Bouderbala, Farah Khelil, Feryel Lakhdar and more, with many represented in international museum collections around the world. As it celebrates over two decades in the art world, Elmarsa is expanding to a second branch overseas, with a large 400-square-metre space in Dubai's Alserkal Avenue. Director Lilia Ben Salah reveals what's in store.

WHAT ARE THE BIGGEST CHANGES YOU HAVE SEEN IN THE CONTEMPORARY ART SCENE OVER THE LAST 20 YEARS?

When we started with the gallery in Tunis, most of the galleries and artists were nationally oriented; established galleries had local and national importance. Local galleries and art scenes would develop locally, with a geographic scope that was limited to the local or national audience and market rather than reaching out to regional and international art markets and audiences. Due to the current political momentum in the Arab world, and as we become more global, there is growing international interest in artists from North Africa, which has brought greater visibility to local contemporary art scenes in the Maghreb and the Middle East.

WHY DID YOU FEEL THE TIME WAS RIGHT TO OPEN A SECOND SPACE?

Our expertise in the arts from North Africa, mainly from Tunisia, Algeria, Morocco and Egypt, has allowed the gallery to gain broader recognition and bring greater visibility to our artists on the regional as well as the international art market. The branch in Dubai will allow the gallery to engage further with international collectors, museum directors and curators, thus providing our artists with greater reach and a more global audience.

WHY THE UAE?

Through its continuous presence in Dubai and Abu Dhabi for the last 10 years, the

gallery has gained interest from collectors, cultural institutions and patrons of the arts across the Middle East. A new gallery space in the UAE will support our pursuit of border-crossing exchange, innovation and networking, while also providing the opportunity for our artists to feature more prominently on the international art scene. It is very exciting to be a part of the Dubai scene, which is emergent but so strong!

HOW WILL THE GALLERY PROGRAMME DIFFER BETWEEN THE TWO VENUES?

Our exhibition programme will remain open to aesthetic as well as market and creative trends. A second space will allow us to develop our dialogue and contact with an ever-increasing range of international collectors, museum directors and curators. Our primary focus has always been to put forward the rich Contemporary art scene from North Africa. as well as to promote and preserve Modern art.

CAN YOU TELL US MORE ABOUT YOUR INAUGURAL EXHIBITION?

The Rachid Koraichi exhibition *Il n'est d'autres souverains que ceux qui me regardent* puts forward the spiritual, intellectual and political power of scripture in Koraichi's art and the universal reach of his work. *Amour, passion, révolution* (Love, passion, revolution) is an installation comprising three large original tapestries, inspired by the provoking and passionate story of Koraichi's life. This monumental tapestry denounces the authoritarian systems in countries that spread the Arab revolution, such as Tunisia, his country of adoption, and Algeria, his country of origin.

WHAT MAKES ABU DHABI ART UNIQUE?

We are happy to be here again this year for our ninth edition! The fair's strength is to bring together the most renowned international galleries and artists to Abu Dhabi, while creating interactions and exchanges between galleries, artists and collectors. [ad](#)

IN THE NEWS



Qasr Al-Muwajji. Image courtesy TCA Abu Dhabi.

NEW AL AIN MUSEUM

After years of extensive conservation undertaken by the Abu Dhabi Tourism and Culture Authority, Qasr Al-Muwajji, Al Ain, the birthplace of HH Sheikh Khalifa Bin Zayed Al-Nahyan, has officially been turned into a museum. The opening, which took place on 16 November, featured a permanent exhibition and public programme showcasing the country's culture and history with significant highlights including the ruler's childhood and the progression of the Al-Nahyan family.



Still from *Mujawara/The Third School*, 2014. Image courtesy Delfina Foundation, London.

DAAR AT DELFINA FOUNDATION

DAAR (Decolonising Architecture Art Residency) will take part in the Delfina Foundation's The Public Domain programme on 25 November, where it engages the public with its latest *Campus in Camps* project, an educational platform that shifts the space of the university to refugee camps, allowing for other forms of knowledge and learning.



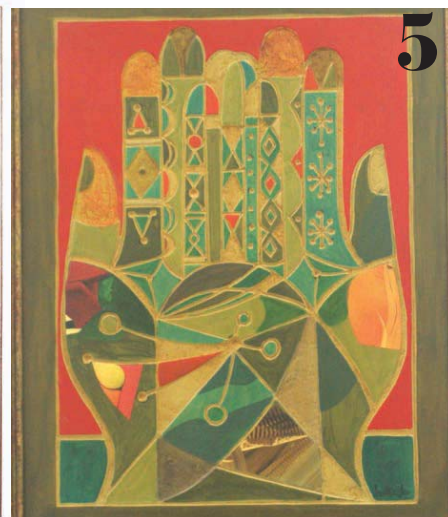
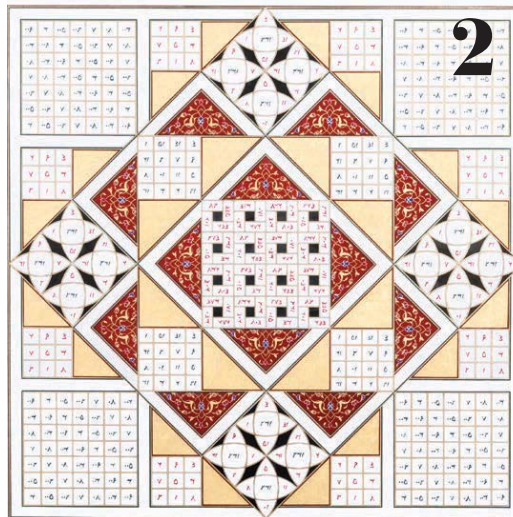
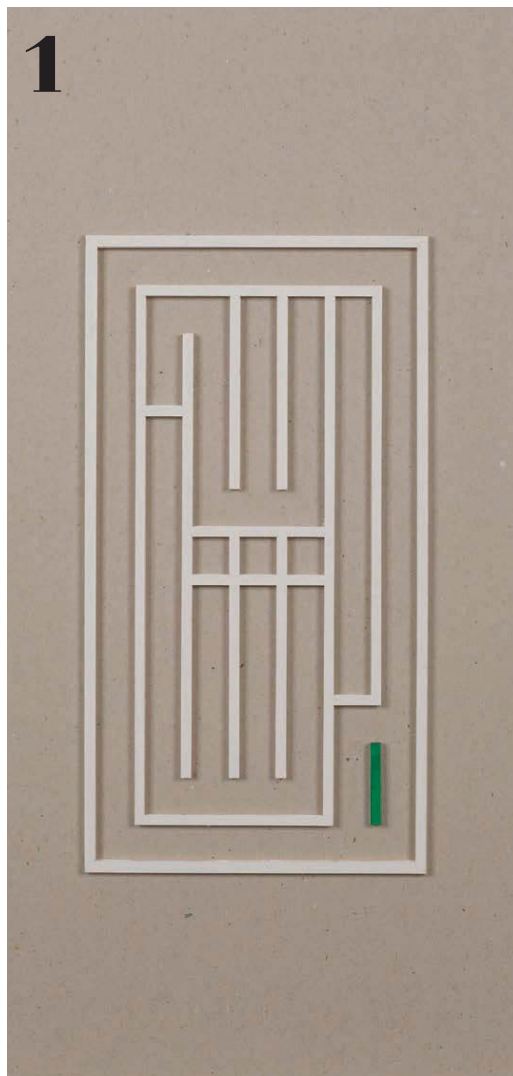
Mona Hatoum. Photography by Jim Rakete.

HIROSHIMA ART PRIZE

Seminal Lebanese-Palestinian artist Mona Hatoum has won the 10th Hiroshima Art Prize, a triennial award that honours artists who contribute to world peace through Contemporary art. In 2017, a commemorative ceremony will take place accompanied by a solo show for the artist. [ad](#)

Masters of Line

Whether through traditional calligraphic forms, deconstructed modern reinterpretations or a bold use of lines and angles, artists across the Middle East show how using that most simple of elements – the line – can also be the most effective at creating a bold visual intervention.



(1) Mustafa Anlas. *Mash'allah (White and Green)*. 2014. Acrylic and artist's card. 52 x 37 cm. Courtesy The Park Gallery, London. (2) Dana Awartani. *Jupiter from the Heavenly Bodies* series. 2015. Shell gold, natural pigment and ink on paper. 59 x 59 cm. Courtesy Athr Gallery, Jeddah. (3) Bassam Geitani. *Callicuneigraphy II*. 2014. Synthetic fur and wrought iron on wood. 90 x 40 cm. Courtesy Galerie Janine Rubeiz, Beirut. (4) Azra Aghighi Bakhshayeshi. *Hoval Malek 1*. 2014. Oil on canvas. 80 x 80 cm. (5) Ali Bellegha. *La Main de Fatma*. 1962. Acrylic on carved wood. 70 x 55 cm. Unique. Courtesy Le Violon Bleu, Tunis.

1. MUSTAFA ANLAS MASH'ALLAH (WHITE AND GREEN)

Turkish-German artist Anlas takes the traditional art of calligraphy through simplified implementation, leaving his own minimalistic, three-dimensional mark on writing and the Kufic script. It is through this minimal approach that he believes the maximum effect can be conveyed, viewing his work as both painting and construction. The precise and measured nature of his creative process is inspired by his love of architecture, invigorated by visits to Buchara and Samarkand. He uses white, symbolic of the purest form of colour, and green, which has ties to religion, his work being based on words and motifs from the Qur'an.

2. DANA AWARTANI JUPITER

The mathematical precision of the artist's natural pigment-and-ink works, including the use of shell gold, brings to mind alchemical formulae as well as illuminated manuscripts. Specialising in geometry as well as illumination, tile work and parquetry, Awartani uses high quality natural materials. Inspired by traditional art and techniques of craft-making, she is interested in the relationship between geometry and nature and how universal truths can be translated through art by using geometric principles. Her *Heavenly Bodies* series, of which this work is one, researches both talismans and enchanted squares, looking at their creation and spiritual significance.

3. BASSAM GEITANI CALLICUNEIGRAPHY II

Nestled amongst white synthetic fur, the wrought iron of the Lebanese artist's calligraphic shapes sit in contrast to the soft bed in which they have been placed. Intrigued by Foucault's pendulum and his empirical demonstration of the earth's rotation, Geitani takes on the mechanism's internal dynamic as his observation point. These are visual investigations of the nature of living space, an organic arrangement that allows the objects to retain their own material properties even as they are transformed and synthesized. Here, calligraphic forms take on the form of sculptural arrangements, at once hard and sharp, yet delicate and soft.

4. AZRA AGHIGHI BAKSHAYESHI HOVAL MALEK 1

The Iranian calligrapher is a descendant of the famous court calligrapher Mirza Karim Khoshnevis Tabhari, and is the only professional female calligraphic artist working in Iran. Her work explores the rich aesthetic possibilities inherent in the internal architecture of Persian script. For her, there is beauty not just in the meaning of particular letters but also in their form and texture. Her interest in understanding Persian logotype led her into graphic design, and she continued her studies of contemporary calligraphy scientifically. At university she chose to study Kufi script with the renowned master calligrapher, Nasrollah Afjai.

5. ALI BELLAGHA LA MAIN DE FATMA

One of a special selection of works by three pioneering Tunisian painters, Ali Bellegha (alongside Aly Ben Salem and Ammar Farhat) belongs to the Ecole de Tunis, a school of artists who sought to free themselves from a prevailing Orientalism and draw their own perspective, one informed instead by social reality and European culture. Bellegha was born to a family of craftsmen, which had a great impact on his art (his father was a *chaouachi*, a traditional beret manufacturer from the old Medina). Works such as *La Main de Fatma* illustrate the artist's interest in national heritage and quest for identity and freedom in the wake of colonisation. **01**

OPINION



Khaled Samawi, co-founder of Ayyam Gallery (B16), on the heavy toll of conflict on culture and the roll of collectors and gallerists in helping safeguard our artistic heritage and future.

Aside from the immeasurable human cost of recent conflict and religious extremism in the Middle East, the region is facing another battle, the almighty battle against the obliteration of culture, a battle that is dismantling our heritage and history, city-by-city, monument-by-monument, artifact-by-artifact. From the decimation of sites like Nimrud, Samarra, Crac des Chevaliers and Aleppo, to the ongoing destruction of Palmyra and the old city of Sana'a, it seems nothing is deemed important enough to escape the ravages of war or extreme ideologies. Despite the heroic efforts of local archaeologists and museum curators, who work tirelessly to protect these buildings and objects – sometimes risking their own lives, no more could ever be asked – the world looks on in helpless horror as these universally important markers of human civilisation tragically disappear before our eyes.

I think we in the art world are particularly sensitive to the importance of culture, we know how great art and architecture can elevate a society and are aware of its fundamental importance to the story of humankind.

In my role as an art collector I believe that one of the most important reasons for the establishment of an art collection, public or private, is the preservation of material culture. Whether the collection comprises antique objects or Contemporary art, ultimately it is the duty of the collector to provide secure and controlled conditions in which to store and exhibit the works

so that they are kept safe for future generations to enjoy and learn from.

Similarly I believe that we, as gallerists, should ensure the maintenance and preservation of an artistic tradition, particularly when one is dealing with a part of the world as troubled as ours. As the founder of Ayyam, my team and I work very closely with our artists, nurturing their talent and providing them with constant support. Through various initiatives, such as our artist-in-residence and scholarship programmes, we aim to give opportunities for talented individuals to dedicate themselves to their practices.

You need only to look at the Middle Eastern art market these days to see that the curse of extremism and sectarianism hasn't dampened the ability of artists to produce extraordinary work – even in the most desperately difficult situations.

This is very much a labour of love for me, my family and the Ayyam team, as you can imagine. Safely transporting large canvases out of Syria is not an easy (or even safe) task these days, but we persevere. There is nothing more fulfilling than to see some of the works that were created in conflict zones turning up in world-class museum collections for the world to appreciate and learn about.

We take our responsibility very seriously. We refuse to give up on our rich historical and cultural traditions, even though we have to bear witness to the increasingly brutal attempts to annihilate them. **ku**

Image courtesy Ayyam Gallery, Dubai/London/Beirut

5 Minutes with...



MILA ASKAROVA
DIRECTOR, GAZELLI ART HOUSE (B17)

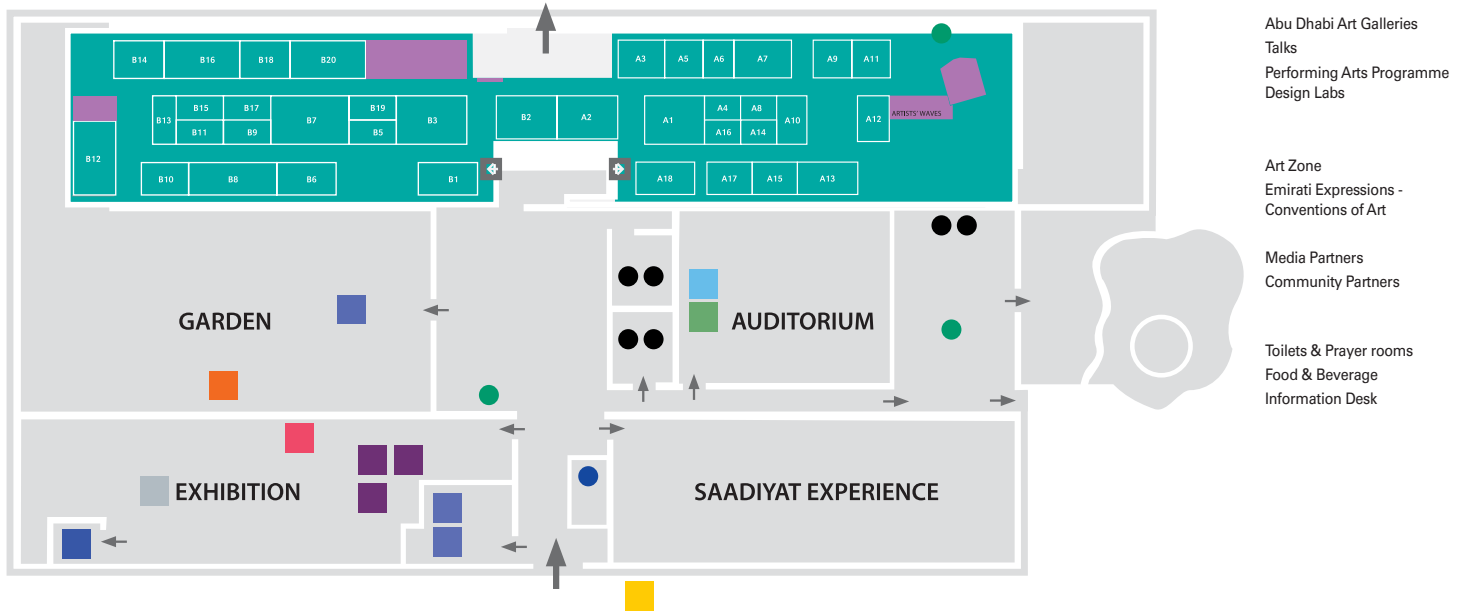
My ideal meal with an artist would be with: Egon Schiele. **Five prerequisites for survival in the art world:** Thick skin, determination, knowledge, confidence and good humour! All wrapped up in a coating of talent. **Looking back at my career in the art world, I wish I had:** A mentor **I was lost for words when:** I read we consist of many 'I's in a book on Sufism. **The art world's biggest crime is:** Insincerity. **If I had to summarise in one word, I would say that art is:** Absolute. **The three things I look for in an artwork are:** Message, execution and longevity. **The exhibition that left a big impact on me was:** 2012 Documenta (13). **The song I can listen to over and over again is:** Rachmaninov's *Variation 18 Rhapsody on Themes of Paganini*. **If I weren't doing what I do, I would have been:** Doing what I do differently. **The most overused art term(s):** Juxtaposition. **The artist I'd want my portrait created by:** Mark Rothko. **Bad art is:** Only bad to some.



BASHAR ALHROUB
ARTIST SHOWING THROUGH GALLERY ONE (B13)

My ideal meal with an artists would be with: John Baldessari. **Five prerequisites for survival in the art world:** Self-belief, patience, honesty, innovation and access. **I was lost for words when:** My baby was born. **The art world's biggest crime is:** Auctions. **One of the art world's greatest unsung heroes is/was:** William Blake. **If there is one era I would go back to, it would be:** The beginning of creation. **My biggest vanity is:** That I don't admit weakness. **The three things I look for in an artwork are:** Innovation, subject and visual form. **The song I can listen to over and over again is:** *When You Tell Me That You Love Me* by Diana Ross. **I would loved to have been a fly on the wall when:** My favourite artists were working in their studios. **I just don't understand:** Racism! **My favourite fictional character is:** Sinbad. **The most overused art term(s):** Controversial. **The artist I'd want my portrait created by:** Frida Kahlo. **Bad art is:** Cliché. **The artwork I can stare at for hours:** *Metamorphosis of Narcissus* by Salvador Dali.

ABU DHABI ART MAP



- | | | |
|--------------------------------|--------------|---|
| AB Gallery | B6 | Lucerne |
| Acquavella Galleries | A1 | New York |
| Agial Art Gallery | A10 | Beirut |
| Aicon Gallery | A15 | New York/London |
| ARTSPACE | A11 | Dubai/London |
| ATHR | B18 | Jeddah |
| Ayyam Gallery | B16 | Beirut/Dubai |
| Bugada & Cargnel | A14 | Paris |
| David Zwirner | A3 | New York |
| El Marsa | B20 | Tunis/Dubai |
| Hauser & Wirth | B3 | Zurich/London/
Somerset/New York/Los Angeles |
| Hanart TZ Gallery | A12 | Hong Kong |
| Hauser & Wirth | B3 | Zurich/London/
Somerset/New York/Los Angeles |
| Horrach Moya | B11 | Palma de Mallorca |
| Hunar Gallery | A13 | Dubai |
| Galerie Brigitte Schenk | A5 | Cologne |
| GALLERIA CONTINUA | A18 | San Gimignano/Beijing/
Le Moulins/ Havana |
| Galerie GP & N Vallois | B5 | Paris |
| Galerie Isabelle van den Eynde | A16 | Dubai |
| Galerie Janine Rubeiz | A17 | Beirut |
| Galerie Krinzinger | B1 | Vienna |
| Gallery One | B13 | Ramallah |
| Galerie Thaddaeus Ropac | A2 | Paris |
| Gazelli Art House | B17 | London/Baku |
| Giorgio Persano | B15 | Turin |
| Kukje Gallery /Tina Kim | | |
| Gallery | B2 | Seoul/New York |
| Lawrie Shabibi | A8 | Dubai |
| Leehwaik Gallery | B12 | Seoul |
| Leila Heller Gallery | A7 | New York/Dubai |
| Le Violon Bleu | A9 | Tunis |
| Lisson Gallery | B7 | London/Milan/New York |
| October Gallery | B9 | London |
| The Park Gallery | B10 | London |
| Park Ryu Sook Gallery | A6 | Seoul |
| Paul Stolper Gallery | A4 | London |
| Salwa Zeidan Gallery | B14 | Abu Dhabi |
| The Third Line | B19 | Dubai |
| VNH Gallery | WAVES | Paris |
| Whitestone Gallery | B8 | Tokyo/Hong Kong |

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