

# daily **Canvas**

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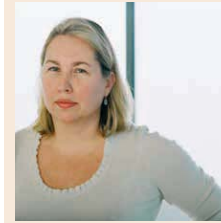
## Masterpieces in Abu Dhabi

The Louvre Abu Dhabi announces over 300 loans from major French institutions, including a da Vinci and a Matisse. [READ ON PAGE 6](#)



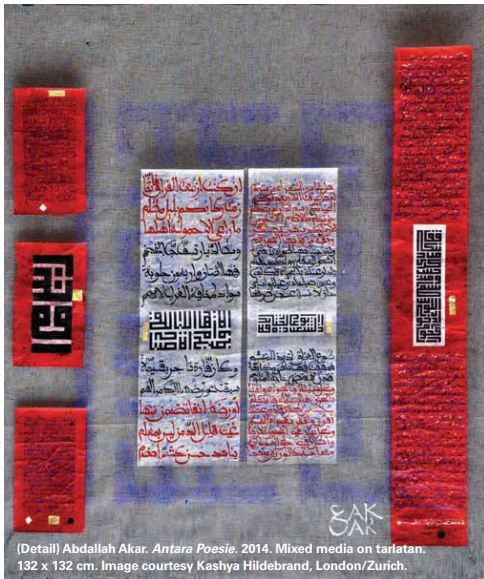
## Dubai-Bound

The exhibitions at Dubai galleries participating in Abu Dhabi Art, including solos by Mohammed Kazem and Faisal Samra. [READ ON PAGE 8](#)



## Q&A

The Guggenheim's Susan Davidson on the *Seeing Through The Light* exhibition and its varied explorations of light. [READ ON PAGE 12](#)



[Detail] Abdallah Akar. *Antara Poesie*. 2014. Mixed media on tarlatan. 132 x 132 cm. Image courtesy Kasha Hildebrand, London/Zurich.

## Sold!

Vernissage sales at the VIP preview of Abu Dhabi Art.

This year's Abu Dhabi Art sees the 46 participating galleries all housed under the Manarat Al-Saadiyat roof; a set-up, which many agreed, was much-improved. The evening saw a heavy vernissage turnout that included members of the royal family, dignitaries, collectors and art enthusiasts. Though many galleries had still not made any sales on the eve of the VIP preview, all were confident that the fair would prove to be lucrative. Crowds flocked to the booths of Kasha Hildebrand, Lissou, Acquavella, Edward Tyler Nahem Fine

Art and Salwa Zeidan; most galleries reported reserves. Thaddeus Ropac (A3), which has recently signed Imran Qureshi to its roster, sold *Love Me, Love Me Not*, a small acrylic paint and gold leaf on paper work by the Pakistani artist for an undisclosed price. London's Kasha Hildebrand (B14) was abuzz with three large tapestries (part of a set of five) by Egyptian calligrapher Dr Ahmed Moustafa. His *Night Journey And Ascension* painting, on which one of the

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Mohammed Ahmed Ibrahim. *Mountain Rocks With Copper Wire*. 2007. Image courtesy Cuadro Fine Art Gallery, Dubai.



## To new beginnings

Taymour Grahne Gallery fills this year's *Bidaya* slot, presenting works by Nicky Nodjoumi, Fayçal Baghriche and Tarek Al-Ghoussein.

New York's Taymour Grahne gallery recently celebrated its one-year anniversary and makes its second art fair stop at Abu Dhabi Art (the first was at the 1:54 Contemporary African Art Fair in London last month). "Abu Dhabi has a strong collector base and some excellent museums opening up close to the fair, so the city is definitely an important art centre for my gallery to participate in," says Taymour

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Tarek Al-Ghoussein. (In) *Consideration Of Myths 1132*. 2012-13. Archival digital print. 100 x 150 cm.



## In the news

### THE NEW NYUAD GALLERY

ABU DHABI – On 1 November, New York University Abu Dhabi launched the 664-square-metre NYUAD Art Gallery on its Saadiyat Island campus with *On Site*, an exhibition featuring works by Ebtisam Abdulaziz, Mohammed Ahmed Ibrahim, Tarek Al-Ghoussein, Rashid Rana and Mary Temple. The second exhibition will open during Art Dubai in March 2015 with works by artist collective Slavs and Tatars. [\[A\]](#)

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**STEVE SABELLA:  
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\$62**

This 208-page hardback cover is Steve Sabella's first monograph, which looks at the Palestinian artist's work over the last two decades. The cover is a detail of a work from 2014 entitled *Sinopia*. "I wanted the text on the cover to be as discreet as possible, because I wanted the work to speak for itself," says Sabella. Known for printing on an extensive range of materials, the artist's *oeuvre* reflects on themes of exile, identity and migration. He recently staged *Independence*, an exhibition of his photographic works at Dubai's Meem Gallery, which features photographs he shot during a trip to Croatia last year. "I didn't want to guide the viewer, I wanted the works to guide them around the space," he notes. His visually stimulating photography conveys a state of alienation that enables viewers to familiarise with his struggles. For Sabella, his photographic arabesques are non-symmetric, which act like a metaphor for his non-symmetric life that reflects a state of constant transition. This is further amplified with the abstractions featured in his artworks, which lack gravity because as an artist concerned with what precedes the obvious, he focuses on the concept of space. This is a key factor that readers will be able to observe while viewing his entire body of work in this book. Artist Kamal Boullata has penned the foreword, while Hubertus von Amelnunxen contributes essays that afford readers an opportunity to explore Sabella's dreamlike world. The book also features quotes by the late, celebrated Palestinian poet Mahmoud Darwish.

To order visit [www.hatjecantz.com](http://www.hatjecantz.com)



Photography by Lina Bertucci. ©The Solomon R Guggenheim Foundation, New York.

## Q&A with Susan Davidson

*SEEING THROUGH LIGHT* is the Guggenheim Abu Dhabi's first exhibition, showcasing works by 19 artists from its holdings and two loaned from its mother organisation in New York. It begins in the 1960s and continues chronologically through five sections that examine light: *Activated, Celestial, Perceptual, Reflected* and *Transcendent*. "There's a work from the 1960s and one from today – we're looking at dialogue and aesthetic issues," says Susan Davidson, Senior Curator, Collections and Exhibitions, Solomon R Guggenheim Museum, who put the show together with Sasha Kalter-Wasserman, Assistant Curator, Guggenheim Abu Dhabi Project, Solomon R Guggenheim Foundation and Maisa Al-Qassimi, Programmes Manager, Guggenheim Abu Dhabi, Abu Dhabi Tourism & Culture Authority. Among the featured artists are Ghada Amer, YZ Kami, Douglas Wheeler, Yayoi Kusama and Bharti Kher. "This is just a taster of what is to come," says Davidson.

### LIGHT HAS MANY METAPHORS AND MEANINGS AND THIS SHOW HITS ON SEVERAL.

We could have kept going but we don't have the space! As a good curator, you need to know how to edit yourself. My role was sharing this experience and being confident explicating; so much of what we're doing is starting this process of education of how this collection will be used.

### HOW DOES A CURATOR EDIT THEMSELVES?

You must first let the work speak to you as a curator and when you are there with it, which is such an intimate experience, let the work unfold and look at it more and more. If you see that it's not speaking the right language for the show, then you have to have the nerve to take it out and find the right place for it.

### MONIR SHAHROUDY FARMANFARMAIAN CREATES MIRROR MOSAICS AND IS INSPIRED BY GEOMETRY, ISLAMIC ART AND ARCHITECTURE AND YET, WHEN HER PIECE IS PLACED IN THE SHOW'S CONTEXT, IT EASILY FITS AS ONE BY AN ARTIST WORKING ON THE THEME OF LIGHT.

She doesn't work with light as a medium as Flavin does; she is inspired by light and religion. Not only are her works transcendental, but they have a lot of reflection in them. A number of pieces in this show can fit in two or three categories. This collection is ever-changing and provides new ways to look and present and it was important to show the breadth of the collection, which encompasses videos, paintings and sculpture. This show was a great exercise to look at it that way.

### IT'S ALSO INTERESTING TO SEE THE INCLUSION OF A WORK BY SAMIA HALABY, WHO IS A PAINTER.

Yes. Part of it was understanding her working process in the 1970s – she would shine light on still lifes in her studio and looking at this geometric painting, you can see that.

### HOW DIFFERENT IS THE PLAN FROM THE REALITY?

On the one hand, working in the model is to ensure that you have enough space to rough out, like a sketch, and it takes a bit more dimension, but they're just paper maquettes. Nothing compares to a work on the wall and having the majesty that it has; it's absolutely thrilling, as there's dimension, depth and refinement – all of this in the work itself. I have never gone into a show in my 30 years and hung it as I've done in the model. I call it twirling – you keep twirling the pictures and sculptures until they work in the right place. The model is the guide, but you need time to get the right vision.

### HOW DID YOU FEEL WALKING IN TO THE COMPLETE SHOW THE FIRST TIME AND HOW DO YOU THINK OTHERS WILL FEEL?

My heart stopped! The show opens and closes with strong and different works and it just confirmed to me that we were doing the right thing. I was very pleased. It was exciting and thrilling. I think people will have different feelings and different moments as the work is pretty diverse. I hope they enter into a dream and exit into infinity. Somewhere in between, there may be harsh moments as light can be harsh – it doesn't always have to be soft. ☑

## In the news

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### 21,39'S NEXT EDITION

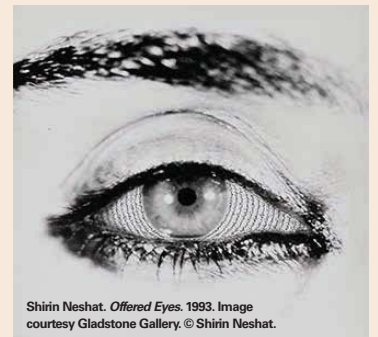
JEDDAH – Cuadro Fine Art Gallery's Bashar Al-Shroogi has been appointed curator of the second edition of *21,39*, which will run from 22–25 January 2015. This non-profit initiative, named after the geographical coordinates of Jeddah, is organised by the Saudi Art Council, and will host gallery openings, exhibitions, workshops and talks.



Image courtesy Mohammed VI Museum, Rabat.

### A HOME FOR MOROCCAN ART

RABAT – On 7 October, HM King Mohammed VI inaugurated his namesake museum, a three-floor \$23 million facility dedicated to Modern and Contemporary Moroccan art. The museum, which has already established partnerships with the Louvre and the Smithsonian, features an auditorium, library, lab for restoration and educational department. Its inaugural exhibition features works by 150 Moroccan artists from the last century.



Shirin Neshat. *Offered Eyes*. 1993. Image courtesy Gladstone Gallery. © Shirin Neshat.

### SHIRIN NESHAT AT MATHAF

DOHA – The Iranian artist presents her first solo exhibition in the region at Mathaf: Arab Museum of Modern Art on 9 November. *Afterwards*, curated by Mathaf's Abdallah Karroum focuses on Neshat's *The Book Of Kings* series. In addition, a series of video installations surveys the historical, cultural and political realities in Iran. The exhibition runs until 15 February 2015. ☑