

**Press Book**

**Galerie L.J.**

**@ Art Dubai 16-19 mars 2011**

**Retombées février - mars 2011**

**benjamin montaud**  
arts relations publiques

[Benjamin.montaud@yahoo.fr](mailto:Benjamin.montaud@yahoo.fr)

06 45 32 43 25

# Galerie L.J.

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## **Presse française**

### **Télévision**

- BFM Business (Emission Chercheurs d'Arts : 25 février 2011)

## **Presse étrangère**

### **Quotidiens Etrangers**

- The Daily Telegraph (22 mars 2011)
- Time Out Dubai (8 mars 2011)

### **Hebdomadaires étrangers**

- Canvas Daily (16 mars 2011)
- Nandu Zhoubao (Southern Capital Weekly) (mars 2011)

### **Bimensuels étrangers**

- South Africa Art Times (1-15 mars 2011)

### **Bimestriels étrangers**

- Diptyk (mars-avril 2011)

### **Sites Internet Etrangers**

- Arabian Business
- Art Info

# Télévision Française



**BFM BUSINESS Paris 20:48 EN DIRECT**

ONCE D'OR	1 406,87 \$	+ 0,41 %
PETROLE WTI	96,95 \$	- 2,45 %
EURO	1,3742 \$	- 0,56 %

**chercheurs d'Art à Paris**  
Olivier de Rincquesen

DOW	12 134 pts	ACKARD	42,67 \$	+ 1,26 %	HOMER DEPOT	37,02 \$	- 0,32 %	IBM	161,99 \$
CAC 40	4 070 pts	86 €	+ 2,87 %	PPR	111,05 €	+ 0,50 %	PUBLICIS	41,09 €	+ 2,55 %

**TOUTE L'INFO ÉCO** Ravitailleurs américains : Louis Gallois, le PDG d'EADS se dit "déçu et perplexe" après la décision du Pentagone.

**BFM BUSINESS Paris 20:49**

**ADÉLINE JEUDY**  
GALERIE L.J.

**TOUTE L'INFO ÉCO** La Bourse de Londres a terminé en hausse ce vendredi, l'indice Footsie-100 a gagné 1,37 % à 6 001,20 points.

**BFM BUSINESS Paris 20:47**

**EN DIRECT**

A suivre  
Paris Business Club  
Michel Péro

**TOUTE L'INFO ÉCO** Ravitailleurs américains : Angela Merkel accueille le choix de Boeing par le Pentagone avec "regret".

**BFM BUSINESS Paris 20:52**

**Olivier de Rincquesen**  
EADS

**TOUTE L'INFO ÉCO** L'agence Standard and Poor's dégrade la note de Fiat d'un cran, cette dernière passe à BB.

**BFM BUSINESS Paris 20:50**

**ADÉLINE JEUDY**  
GALERIE L.J.

**TOUTE L'INFO ÉCO** L'agence Standard and Poor's dégrade la note de Fiat d'un cran, cette dernière passe à BB.

# Quotidiens Etrangers

## The Telegraph

Art Sales

### 80 galleries from LA to Beijing are going to Art Dubai

Regardless of the political turmoil in the Middle East galleries are turning up to the Gulf's biggest and longest-running international contemporary art fair.



'Indian Girls' by the American Graffiti artist Swoon, is for sale in Dubai priced at 22,000 dollars Photo: Galerie L.J., Paris

Prince Harry may have cancelled his polo trip to Dubai this month in deference to the political turmoil in the Middle East, but at least 80 galleries from Los Angeles to Beijing are going to Art Dubai, the Gulf's biggest and longest-running international contemporary art fair, which opens on March 16. Although there has been a revolution in Egypt, a civil war looms in Libya, protesters have been on the streets of Bahrain, and tanks are out in neighbouring Saudi Arabia, the United Arab Emirates are like a sea of tranquillity amid all the unrest.

The reason is, basically, money. The local Emiratis are better off, better looked after, and constitute only a fraction of the entire population anyway, the rest being expatriates. "It's a different situation there - I don't foresee any problems," says Conor Macklin of London's Grosvenor Vadhra Gallery, who is taking a roster of works by Indian and Pakistani artists to woo the core of wealthy Indian art buyers who live there.

He will, however, see some changes. After four years running the fair, fellow London dealer John Martin has stepped down, and has been succeeded by Antonia Carver, a former arts journalist who has lived in Dubai for nine years working as both editor of the local arts magazine, Bidoun, and as the Middle East correspondent for The Art Newspaper. Carver has not only contacts but a developed understanding of the region's art. She also understands how Art Dubai strives to be a vital cultural meeting point between East and West.

This is no longer a pipe dream. In Abu Dhabi, the £17 billion arts and culture project that will house local Louvre and Guggenheim museums is under way and will be completed in the next two to three years, and a rival art fair has sprung up, attracting some of the world's biggest galleries. Museums are also sprouting up in Qatar, where the 2022 World Cup is to be held, attracting international attention. Underlining the collaborative spirit that exists between these cultural hot-spots, Art Dubai's discussion programme begins at the newly opened Mathaf museum for modern Arab art in Doha.

The forum programme, which is an important feature of the fair, will embrace such topics as the relationship between art and fashion, and how artists reach out to new audiences, as many will be doing in Dubai. Chinese artist Liu Ding, for instance, will be opening a store with half-made paintings that he will ask customers to finish for themselves. His is one of five "concept" stands from China, Egypt, Pakistan, Jordan and Indonesia that have been asked to reflect on the experience of an art fair as simultaneously commercial, educational and entertaining. Another new feature will be the listening posts dotted throughout the fair, where visitors will be able to hear dispatches from artists in their studios across the Middle East, North Africa and South Asia regions.

The essential business of the fair, though, is on the stands that dealers have rented at some cost to sell their art. Under John Martin, the fair saw a number of high-profile Western galleries offering expensive works by established European and American artists in an attempt to catch wealthy Arab buyers. Last month, the Canadian economist Don Thompson stated that the majority of buyers in the top 10 per cent of the contemporary art market were located in the Gulf, meaning, one supposes, the Abu Dhabi Museums or al Thani family in Qatar, who have paid record prices for Damien Hirst and Mark Rothko at auctions in London and New York. But sales at Art Dubai have rarely been in excess of one million dollars. Last year, the high end Western galleries had all but disappeared, and it was perceived as more of a local affair. But this year, Carver has cast her net wide and attracted galleries from 34 countries. The fair, which is the biggest yet, has 35 new galleries. Among them are adventurous young galleries such as Pilar Corrias and Hotel from London, or Rodeo and x-ist from Istanbul, handpicked for the growing bunch of young Emirati collectors. The selection denotes that the quality and interest of the work on show, if not the price, will be as high as anywhere in the world.

The balance is roughly one third from Middle East, one third from Europe, and one third from Asia and the US. The idea, Carver says, is not only to reflect Dubai's position as a global financial and trading centre with the biggest port in the region, but to promote it as "a site of discovery".



## 10 to see: Art Dubai works

Be the first to comment

8 March 2011

[All galleries](#) | [Time Out homepage](#)

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### 'Indian Girls' by Swoon

See it at: *Stand A28, Gallery LJ, Paris*

New York street artist Swoon is famous for her cut-out paper figures appearing in cities, but she's also an activist: she once got together with friends and ate an inordinate amount of blueberry, cherry and apple pies – red, white and blue – only to vomit them all up over the steps of the Fox News building in New York City.

# Hebdomadaires Etrangers

# daily **Canvas**

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02 SAUCE BENCHES • 04 FIRST-TIME PARTICIPANTS • 06 VAN CLEEF & ARPELS & BIL ARABI • 10 ARTBUS, NBD/ART & FONDATION CARTIER • 11 SPOTLIGHT: ASIA • 14 5 MINUTES WITH ABDUL RAHMAN KATANANI & ANDRÉE SFEIR-SEMLER AND KOUROSH NOURI ON RESEARCHING ARTISTS

## VERNISSAGE SALES

Record attendance and mid-range pieces flying off walls.

At Tunisian **Galerie El-Marsa (A8)**, Nja Mahdaoui's attention-grabbing drums sold for \$140,000 to a Saudi collector. The gallery also sold a painting by **Rym Karaoui** for \$12,000 to a Swiss collector, and a ceramic piece by **Rachid Koraichi** for \$7000 to an Asian collector. "The atmosphere is in fact better than usual," remarked the gallery's Moncef Msakni. At **Atassi Gallery (B5)**, Hassan Musa's *Avocados Plus Bananas of Oppressed People* sold for between \$20,000–30,000 to a French collector who explained he was drawn to it because of its "original medium and witty composition". The gallery also sold two works by **Monif Ajaj** in the \$10,000 range. At **Galerie Christian Hosp (B21)**, Leila Pazooki's neon piece, *Moments of Glory*, sold to an international collector for between \$30,000–50,000.

At **Aidan Gallery (B8)**, a piece by **Aladdin Gorunov** sold for \$60,000, while at **Galerie Kashya Hildebrand (B28)**, business was brisk. A piece by **Bert Vredegoor** went to a Saudi collector for \$9000; a work by 2010 Abraaj winner **Marwan Sahmarani** sold for \$18,000 to another Saudi collector. Things were moving just as fast at **Isabelle van den Eynde Gallery (B18)**, with **Reza Aramesh** going for between \$28,000–38,000 and **Ramin Haerizadeh's** *Where the Grass is Green and Art is Pretty (02)* going for \$25,000–35,000. The piece, based on one of Ramin's pieces censored in last year's *Canvas Daily*, has drawn crowds. "Ramin is not afraid to say what's on his mind yet it is subtle," says the gallery's Tessa de Caters. **Rokni Haerizadeh's** cannon sold for \$35,000–45,000.

Continued on page 2 >



Leila Pazooki. (Detail) *Moments of Glory*, 2010. Neon. Courtesy Galerie Christian Hosp, Berlin.



Ramin Haerizadeh. (Detail) *Where the Grass is Green and Art is Pretty*, 2011. Mixed media on canvas. 200 x 150 cm. Courtesy Isabelle van den Eynde Gallery, Dubai.

## SPOTLIGHT: INTERNATIONAL ART

Emerging talents and cutting-edge names come together present different views from around the world and offer a dialogue with the Middle East.

Last year, *In The World But Don't Know The World* by Ghanaian artist **El Anatsui** at London's **October Gallery (B4)** was one of Art Dubai's biggest talking points. Stretching 1000 x 560 cm and rumoured to be priced in the \$1 million range, the monolith metal tapestry has remained one of the fair's most iconic images. This year the gallery has returned, along with Anatsui. The majestic *Skylines* is smaller in size than last year's piece, yet will be "displayed in a completely different way, as more of a sculptural piece" explains the gallery's Elisabeth Laloušek.

Continued on page 6 >



Swoon. (Detail) *Sambhava*, 2010–11. Linocut print on Mylar, hand cut, acrylic and spray paint. Courtesy Galerie LJ, Paris.





## 5 MINUTES WITH...

**ADELINE JEUDY**  
 DIRECTOR AND FOUNDER OF GALERIE LJ  
 BOOTH A28



**MAITHA BIN DEMITHAN**  
 EMIRATI ARTIST REPRESENTED BY TASHKEEL  
 BOOTH A4

**THE ARTWORK I WOULD ROB A BANK FOR IS:** Any piece by Ghada Amer.  
**ARTIST I'D LOVE TO HAVE LUNCH AND DINNER WITH:** Martin Scorsese and Ghada Amer.  
**FIVE PREREQUISITES FOR SURVIVAL IN THE ART WORLD:** Be patient, be curious, know that it's a game after all, have a good sense of humour and always carry a currency converter!  
**MY BIGGEST ART WORLD GOOF WAS:** I once dropped a glass of red wine in the Hermès bag of a collector who had just bought three paintings.  
**LOOKING BACK AT MY CAREER IN THE ART WORLD, I WISH I HAD:** Started even younger.  
**IN THE ART WORLD, IT'S NEVER TOO LATE TO:** Change your tastes.  
**I WAS LOST FOR WORDS WHEN:** At 14, when I first saw *Les Noces de Cana* by Veronèse at the Louvre.  
**THE ART WORLD'S BIGGEST CRIME IS:** To take people for idiots sometimes.  
**IF THERE IS ONE ERA I WOULD GO BACK TO, IT WOULD BE:** The 1930s.  
**MY BIGGEST VANITY IS:** To have opened my own gallery thinking I have good taste which I'd like to share.  
**YOU WOULD BE SHOCKED TO KNOW THAT I:** Don't speak German.  
**IT WOULD MAKE MY MOTHER PROUD TO KNOW THAT:** She's proud already, as she knows everything!  
**AT ART FAIRS, I WISH THEY WOULD SERVE:** Good red wine.  
**I FEEL LIKE A CHILD AGAIN WHEN:** I hear the sound of the sea.  
**THE SILLIEST QUESTION I HAVE EVER BEEN ASKED IS:** "Can I talk to your father?", thinking I was the owner's daughter sitting in daddy's gallery.  
**IF I HAD TO SUMMARISE IN ONE WORD, I WOULD SAY THAT ART IS:** Life!

**THREE WORDS THAT COME TO MIND WHEN I THINK OF DUBAI:** Gold, turquoise and royal red.  
**MY FIRST IMPRESSION OF DUBAI WAS:** Home.  
**THE ARTWORK I WOULD ROB A BANK FOR IS:** *Starry Night* by Vincent van Gogh.  
**ARTISTS I'D LOVE TO HAVE LUNCH AND DINNER WITH:** Lunch with Leonardo da Vinci and dinner with Vincent van Gogh.  
**FIVE PREREQUISITES FOR SURVIVAL IN THE ART WORLD:** Keep expressing, be inspired, be yourself, focus and love what you do.  
**MY BIGGEST ART WORLD GOOF WAS:** Breaking my camera and using the scanner instead.  
**LOOKING BACK AT MY CAREER IN THE ART WORLD, I WISH I HAD:** More to look back onto.  
**IN THE ART WORLD, IT'S NEVER TOO LATE TO:** Reach your full potential.  
**I WAS COMPLETELY STAR-STRUCK WHEN:** Diane von Furstenberg spoke to me.  
**THE ART WORLD'S BIGGEST CRIME IS:** That everything is art.  
**ONE OF THE ART WORLD'S GREATEST UNSUNG HEROES IS:** The artist in every person.  
**IF THERE IS ONE ERA I WOULD GO BACK TO, IT WOULD BE:** The Renaissance.  
**MY BIGGEST VANITY IS:** That I'm not a starving artist.  
**YOU WOULD BE SHOCKED TO KNOW THAT I:** store most of my work under my bed.  
**IT WOULD MAKE MY MOTHER PROUD TO KNOW THAT:** I eat meals regularly.  
**AT ART FAIRS, I WISH THEY WOULD SERVE:** Popcorn.  
**I FEEL LIKE A CHILD AGAIN WHEN:** I start a new artwork.  
**THE SILLIEST QUESTION I HAVE EVER BEEN ASKED IS:** "Will you forget us when you're famous?"  
**THE MOST THOUGHT-PROVOKING QUESTION I HAVE EVER BEEN ASKED IS:** This question!  
**IF I HAD TO SUMMARISE IN ONE WORD, I WOULD SAY THAT ART IS:** Breathing.

## OPINION

## LIBRARY



关注 | 音乐

## CULTURE 文化

迪拜艺博会

### 阿拉伯世界的文化野心

迪拜，这座以石油生意诞生巨富的城市，正逐渐成为全球新兴的艺术中心。3月16日至19日，第五届迪拜艺博会在迪拜朱美拉古城举行，这个完全做艺术品交易的博览会，却承载了阿拉伯地区的文化野心——他们的远景，是成为现代艺术的思想领袖。

✎ 文 卢迎华 ◉ 摄影 刘晶 发自迪拜



关注文化

**迪**拜总是给人时空交错的感觉。3月的迪拜，中午的太阳已经晒得人睁不开眼，街上几乎看不到任何行人或骑自行车的路人，仿佛汽车是这个城市的唯一居民。高架桥、高楼和沙滩，在中午耀眼的阳光下有点海市蜃楼的意味。

从围绕机场附近快速发展起来的新区乘车往西约40分钟，就可以到达“黄金集市”（Gold Souk）和“老集市”，这是城市里真正的老街区，靠近港口，密密麻麻地遍布着卖黄金和各种商品的商铺，虽然其中的部分商铺如今已被中国商人占据，但游人完全可以体会到迪拜作为一个贸易枢纽的悠久传统，这个城市里的人善于交易，并以此为生。

第五届迪拜艺术博览会在“朱美拉古城”宴会大厅举行，这座建筑参照阿拉伯古城设计而成，显得雍容而华贵。

虽然这是一个年轻的博览会，却已经充分地显示出它期待成为一个国际艺术交易和交流平台的潜质和野心。迪拜文化和艺术局的主席、迪拜现任部长穆罕默德在为迪拜艺术博览会的画册前言中写道：“迪拜艺术博览会内容的质量和水平将作为艺术界的一种国际标准，并且能够自信地树立起迪拜作为现代艺术思想领袖的身份。”对于这座充满了传说的石油城市而言，他们的“雄心”似乎并不一定只是梦想。

### 全球化的艺术景观

3月15号下午的收藏家预览，一开始就给人身临纽约某个艺术盛会的错觉，你随时可以看到目前活跃在艺术行业的美术馆馆长、策展人、批评家、思想家和艺术家等在博览会中驻足浏览，其中就包括伦敦蛇行画廊的艺术总监汉斯·尤利斯·奥布里斯特、伦敦泰特现代美术馆馆长德尔康、2012年第13届卡塞尔文献展的艺术总监卡罗琳·克里斯托夫·巴卡基耶夫这样的艺术界大佬。

这些重要的策展人、学者和思想家因为各种原因受邀聚集在这里，源于迪拜艺术博览会不仅围绕着展会组织了大量结构紧凑、内容丰富的非营利性的项目，其中包括展览、录像放映、新书发布、艺术奖项的颁布、卡地亚艺术收藏展以及连续五天的“全球艺术研讨会”，他们还联合并协调了周边的其他阿拉伯城市在

同一个时间段中举行艺术活动，比如第10届沙迦双年展也在同期举行——迪拜世博会像是一次派头十足的全球艺术盛会，只是让人感到恍惚的是，地点不在纽约、巴黎乃至北京，而是在中东。

被邀请来参加博览会的重要收藏家和学者们都受到了博览会方面的隆重招待，他们安排最新款的捷豹轿车负责每一位嘉宾的出行，每天不惜重金地举办各种极尽奢华的宴会来招待从全球各地飞来的贵宾。可以说，迪拜世博会远远不止是一个区域性的博览会，迪拜文化和艺术局的主席、迪拜现任部长穆罕默德在为迪拜世博会写的画册前言中，就不断勾勒着一幅幅令人振奋的前景，在前言中，就还用到了“思想领袖”这样充满野心的词汇。

几百年来，作为南亚、伊朗、阿拉伯世界和非洲的贸易中心和聚集点的迪拜，似乎将要在迪拜世博会的塑造下，成为一个全球化的艺术景观，而这种全球化的宏大前景，是建立在阿联酋目前有200多个国家民族的人生活在这里的现实基础上。在迪拜，有近百分之八十的人口都是外国移民。从日常生活到艺术行业，英语都是普遍使用的语言，大多数的书写也都以阿拉伯语和英语出现。博览会的总监安东尼·卡弗这样描述阿拉伯地区的主要城市之间的关联和各自独特的定位：“沙迦是一个拥有传统和艺术创造见长的地方，多哈和阿布扎比是众多美术馆的基地，而迪拜，则是艺术的商业中心和一个充满想法、创业精神和容许辩论的城市。”安东尼·卡弗在博览会期间还对传媒公开声称，“迪拜已经成为了当代艺术的中心——这几乎是不言而喻的”，“这么多年来，迪拜在当代艺术上只是做着与其他产业上所做的相同的事”。

### 对思想生产的极大热情

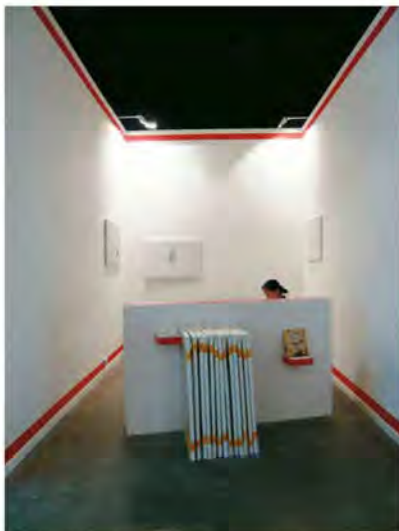
安东尼·卡弗是三个孩子的母亲，她自去年被任命为博览会的总监以来，一直以冷静、有条理和有成效的工作得到了她团队的爱戴和参展商的赞许。这位在迪拜生活了十年的英国人，在搬到迪拜之前，曾是伦敦《当代》（Contemporary）的编辑，搬到迪拜后，她担任中东当代艺术杂志《Bickoun》的主编，以及Bickoun项目的总监。

在她的领导下，今年的迪拜世博会吸引了来自34个国家的82个画廊，而2007年首届迪拜世博会仅有40家。

2011.3.28 nbweekly.com 79

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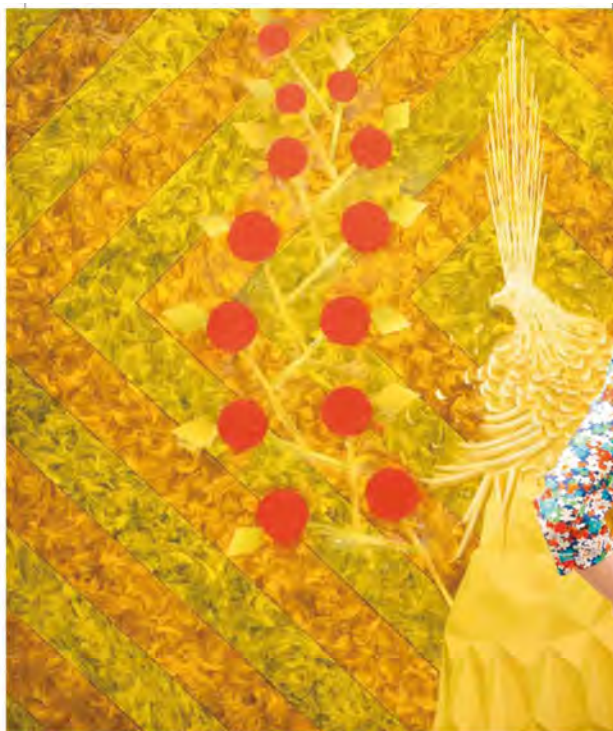
文化 关注



画廊参加。迪拜、阿布扎比、巴林和多哈四个城市共同主办“全球艺术研讨会”，也是在她的促成下才得以实现。研讨会在“朱美拉古城”户外临时搭建的白色帐篷中举行，每场几乎都爆满，这不仅证明了演讲者的影响力，也能看出来博览会的观众对于思想生产和讨论的极大热情。

今年的博览会首次增设了题为“标记”的策展单元，邀请英国阿诺菲尼画廊策展人Nav Haq从亚洲、中东和北非地区挑选了五个城市的艺术家项目参加博览会，费用全部由博览会承担。这五个项目包括了“刘鼎的商店”（中国北京）、亚历山大港当代艺术论坛（埃及亚历山大港）、灰色噪音（巴基斯坦拉合尔）、Makan（约旦安曼）与Ruangrupa（印尼雅加达）。

中国艺术家刘鼎的概念商店在博览会中展出两个部分：在“带回家实现你心中的无价”中，艺术家从工厂定制一系列未完成的风景油画，在画布后签上名，并以高于超市定价、低于画廊售



价的价格无限量出售。另一组作品为“对话”，由刘鼎在其博览会的商店现场与相关的艺术界人士进行非公开的私人对话。这两件作品从不同的方向来呈现价值形成的机制，从而认识价值背后的政治。来自开罗的艺术家Bassam El Baroni自2005年以来以亚历山大港当代艺术论坛的名义组织各种非正式的、去权力结构的信息与经验循环活动，他在博览会中发行一份报纸《Arpanet对话》（Arpanet是1969年至上个世纪70年代出现的互联网雏形），其中刊登了发生于1976年埃及马克思主义经济学家Samir Amin、南非反种族隔离者Steve Biko、美国政治经济博士生Francis Fukuyama和美国建筑师Minoru Yamasaki之间的一场虚拟的对话。他将这些存在于不同时空，在真实世界中不可能产生对话的主体之间，编织了一个网络，借助虚拟的交流来投射和传播他的价值判断和政治见解。印度尼西亚的Ruangrupa是一个艺术家和研究者共同建立的小组，他们呈现的是成立10年来他们所组织的迷你OK录像节的资料和档案。约旦首都安曼的独立艺术家Makan组织每天下午5点至7点在博览会的户外棕榈树下免费提供饮料，为观众创造一个聊天交流的空间。巴基斯坦拉合尔的“灰色噪音”，是巴基斯坦寥寥无几的画廊之一，仅有两年的历史，因为巴基斯坦缺乏本地的艺术市场，这样的机构处境艰难，为了支持和保护这个年轻的画廊，博览会也将它纳入“标记”项目。

迪拜艺术博览以实际行动证明了自己远远不止是一个交易的场所。博览会里几乎每个角落都可以找到非营利的艺术项目，除了分布在画廊展位之中的五个“标记”项目以外，博览会

# Bimensuels Etrangers



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**Wednesday 09: Editor's Choice: Telegraph.co.uk: 80 galleries from LA to Beijing are going to Art Dubai**  
2011-03-09

Regardless of the political turmoil in the Middle East galleries are turning up to the Gulf's biggest and longest-running international contemporary art fair.  
By Colin Gleadell

Prince Harry may have cancelled his polo trip to Dubai this month in deference to the political turmoil in the Middle East, but at least 80 galleries from Los Angeles to Beijing are going to Art Dubai, the Gulf's biggest and longest-running international contemporary art fair, which opens on March 16. Although there has been a revolution in Egypt, a civil war looms in Libya, protesters have been on the streets of Bahrain, and tanks are out in neighbouring Saudi Arabia, the United Arab Emirates are like a sea of tranquillity amid all the unrest. The reason is, basically, money. The local Emiratis are better off, better looked after, and constitute only a fraction of the entire population anyway, the rest being expatriates. "It's a different situation there – I don't foresee any problems," says Conor Macklin of London's Grosvenor Vadhra Gallery, who is taking a roster of works by Indian and Pakistani artists to woo the core of wealthy Indian art buyers who live there.

He will, however, see some changes. After four years running the fair, fellow London dealer John Martin has stepped down, and has been succeeded by Antonia Carver, a former arts journalist who has lived in Dubai for nine years working as both editor of the local arts magazine, Bidoun, and as the Middle East correspondent for The Art Newspaper. Carver has not only contacts but a developed understanding of the region's art. She also understands how Art Dubai strives to be a vital cultural meeting point between East and West.

This is no longer a pipe dream. In Abu Dhabi, the £17 billion arts and culture project that will house local Louvre and Guggenheim museums is under way and will be completed in the next two to three years, and a rival art fair has sprung up, attracting some of the world's biggest galleries. Museums are also sprouting up in Qatar, where the 2022 World Cup is to be held, attracting international attention. Underlining the collaborative spirit that exists between these cultural hot-spots, Art Dubai's discussion programme begins at the newly opened Mathaf museum for modern Arab art in Doha.

The forum programme, which is an important feature of the fair, will embrace such topics as the relationship between art and fashion, and how artists reach out to new audiences, as many will be doing in Dubai. Chinese artist Liu Ding, for instance, will be opening a store with half-made paintings that he will ask customers to finish for themselves. His is one of five "concept" stands from China, Egypt, Pakistan, Jordan and Indonesia that have been asked to reflect on the experience of an art fair as simultaneously commercial, educational and entertaining. Another new feature will be the listening posts dotted throughout the fair, where visitors will be able to hear dispatches from artists in their studios across the Middle East, North Africa and South Asia regions.

Image: 'Indian Girls' by the American Graffiti artist Swoon, is for sale in Dubai priced at 22,000 dollars



# Bimestriels Etrangers



**A**près avoir collé aux attentes régionales, cette année, Art Dubai, qui aligne plus de soixante-quinze exposants, présente un bon mix de galeries locales et internationales parfois très pointues.

Nouvelle Babylone du Moyen-Orient, Dubaï a failli connaître une grandeur et décadence biblique. La bulle hérissée de grues s'est lézardée avec la récession. Foudroyante, la crise immobilière a stoppé tous les projets pharaoniques, notamment les trois fameuses îles artificielles. L'un des principaux entrepreneurs de Dubaï, la société Nakheel, a licencié en 2008 10 % de son personnel. L'émirat, qui prétendait faire cavalier seul, se repose désormais sur l'aide d'Abou Dhabi, qui lui a imposé de réduire ses frasques et son libéralisme... Dubaï y a laissé des plumes, mais, aujourd'hui, elle est sortie de la tourmente, en se concentrant moins sur l'immobilier que sur les services, en développant aussi l'infrastructure locale. Si la galerie Basement a tiré le rideau, toutes les autres ont tenu bon. De nouvelles structures ouvriront même en mars, à l'instar d'**Etemad** et de Lawrie Shabibi. Fin janvier, un centre d'art et de loisirs baptisé Pavillon a également ouvert ses portes. Pour preuve aussi l'excellente réussite de la vente de la collection de l'Egyptien **Mohamed Said Farsi**, organisée en octobre dernier par **Christie's**. A cette occasion, la maison de ventes a décroché le record de 2,5 millions de dollars pour une toile de Mahmoud Saïd. Cette vacation a surtout permis à Christie's de faire grimper son chiffre d'affaires à Dubaï de 117 % par rapport à 2009. « Dubaï survit à la crise. Les gens continuent à vivre, à dépenser leur argent », observe Isabelle de la Bruyère, spécialiste de Christie's.



SWOON, Indian Girls,  
2010, 187 x 175cm,  
hand-painted  
blockprint on Mylarga,  
courtesy galerie L.J.,  
Paris\_small

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### Art Dubai 2011: Works to watch out for

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'Indian Girls' by Swoon See it at: Stand A28, Gallery LJ, Paris New York street artist Swoon is famous for her cut-out paper figures appearing in cities, but she's also an activist: she once got together with friends and ate an inordinate amount of blueberry, cherry and apple pies – red, white and blue – only to vomit them all up over the steps of the Fox News building in New York City.

## ARTINFO

### Western Artists Make New Inroads at Art Dubai 2011



Courtesy Galerie Nathalie Obadia, Paris/Brussels

Galerie Nathalie Obadia brought Joana Vasconcelos' "Material Girl," 2011, to Art Dubai.

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By Anna Wallace-Thompson, Canvas Daily

DUBAI— Last year, "In The World But Don't Know The World" by Ghanaian artist **El Anatsui** at London's **October Gallery** was one of Art Dubai's most talked-about works. Stretching 33 by 18 feet, made of multicolored bottle caps, and rumored to be priced in the \$1 million range, the monumental metal tapestry has remained one of the fair's iconic images. This year the gallery has returned, along with Anatsui. His majestic "Skylines" is smaller in size than last year's work, and will be "displayed in a completely different way, as more of a sculptural piece," explains the gallery's **Elisabeth Laloushek**.

"I think what draws people to Anatsui's work is his use of the most humble material and how he basically transforms it into gold," says Laloushek. "It is a very alchemical process, and I think it is the holding together of various contradictions that makes his work so interesting." Among art by the gallery's host of Mideast names — including **Laila Shawa**, **Wijdan**, **Golnaz Fathi**, and **Rachid Koraichi** — is also a piece by Nigerian-American **Nnenna Okore**. "Ashoebi II," a clay-and-burlap piece complements Anatsui's fascination with the tangible and the tapestry-like.

**October Gallery** represents an increasing trend at Art Dubai of Western galleries that have an intriguing blend of East and West in their stable of artists. These include Viennese **Galerie Krinzinger**, who are showing works by **Gavin Turk**, **Eva Schlegel**, and **Valery Koshlyakov** alongside **Kader Attia**, **Inci Furni**, and **Alfred Tarazi**. At New York's **LTMH Gallery**, pieces by **Alexis Laurent** and **Gayle Mandle** hang alongside those by **Shirin Neshat**, **Farideh Lashai**, and **Afsoon**. Beirut/Hamburg-based **Sfeir-Semler** melds pieces by **Phillip Taaffe**, **Christine Streuli**, and **Elger Esser** with those by **Walid Raad**, **Akram Zaatari**, and **Timo Nasseri**.

At Paris's **Galerie Chantal Crousel**, works by **Allora & Calzadilla**, **Claire Fontaine**, **Gabriel Orc** and **Mona Hatoum** are on display. Fontaine's "Diviser la Division," featuring alternating neon words in Arabic and Hebrew, was produced for the **Attfocus Biennial** in Jerusalem and "is infused with a critique concerning the partition of the country into two separate entities — Israel and Palestine," explains dealer **Chantal Crousel**. "The sentences in the two languages have a slightly different meaning because translation itself functions here as a form of violence. It is an invitation to draw lines — an urgent necessity in a conflict that seems to have no solution." Meanwhile, **Allora & Calzadilla's** "Intermission" is an intriguing series of woodcuts exploring leisure time during war, the garish faces and strange setting depicting "U.S. soldiers in Iraq playing an impromptu game of pool during Halloween," Crousel says.

At **Galerie Nathalie Obadia**, new works by iconic Portuguese-based **Joana Vasconcelos** veer a from her more recognizable crochet-covered animal heads (although these are on display too). "Material Girl," a strange collage of different colors is part of the gallery's aim to "show that Vasconcelos does not only do animals, but that she's doing something else — in fact, she has been doing these paintings for almost seven years." More striking works can be found at a solo show of **Swoon's** works at **Galerie LJ** from Paris. The American artist's graffiti-like drawings bear more than passing resemblance to the stencils of **Banksy**. "Swoon has engaged a lot with the region, and a two-month residency at the **Townhouse Gallery** in Cairo in 2009," explains director **Adeline Jeu** who was interested to see her artist view on Arab society and life in Cairo. This is therefore a work that seems relevant to be shown at Art Dubai."

With galleries coming from as far and wide as Moscow, Porto Alegre, San Francisco, Paris, Buda and Melbourne, the works on show bridge the distances between these cities. Art Dubai and the coinciding Sharjah Biennial, Crousel says, "offer an inviting way of reading and interpreting contemporary art that encourages us, gallerists from all over the world, to present artists whose work directly enlightens the time and the society in which we live, bringing new forms in rendering our experiences and our aspirations."