

daily **Carivás**

17 NOVEMBER 2011 ISSUE 3 ABU DHABI ART EDITION



GOING STEADY

Abu Dhabi Art's public opening witnessed a healthy stream of sales.

While Abu Dhabi Art's VIP opening showed signs of strong interest, the fair's public opening confirmed such enthusiasm into sales, the majority of which underlined the prominence of both emerging and established Middle Eastern artists.

Success was achieved at Tunis-based Galerie El-Marsa (B13) which sold an untitled acrylic on canvas work by Algerian artist Rachid Koraichi for \$125,000 to a Middle Eastern buyer new to the gallery. Also sold was Tunisian artist Thameur Mejri's *Decapitate Me Please*, a work which went to a UAE collector for \$8000, as well as the artist's *My Best Friend is a Butcher*, selling to a government official for \$15,000. A third piece by Mejri dated 2011 and entitled *Snuff Movie* went for \$8000 to a Qatari collector. New York-based Leila Heller Gallery (B02) was equally pleased with the sale of Shirin Neshat's untitled work

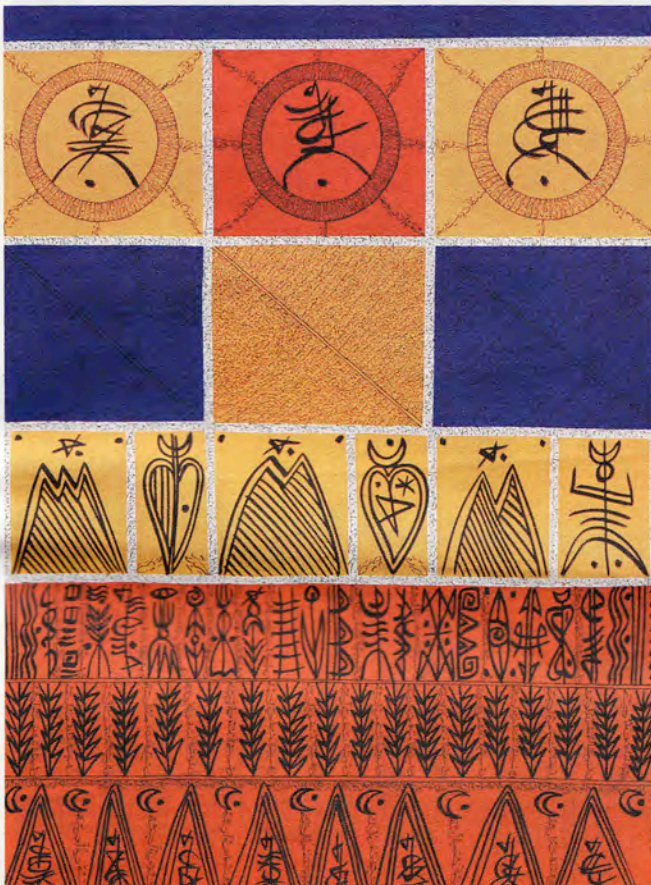


Firooz Zahedi. (Detail) *Elizabeth Taylor Dressed as an Odalisque I* 1976. Printed 2011. C-print. Edition of five. 81.3 x 117 cm. Image courtesy Leila Heller Gallery, New York.

from the *Zarin* series which sold for \$70,000 and Shiva Ahmadi's mixed media on aqua board *Bull Nuke* which went for \$40,000. The gallery also sold two photographic prints by renowned Iranian photographer Firooz Zahedi entitled *Elizabeth Taylor: Odalisque I* and *Odalisque II* for \$30,000 each. Zahedi's works chronicle the artist's time in Iran with late screen siren Dame Elizabeth Taylor.

Abu Dhabi-based Salwa Zeidan Gallery (B05) sold a mixed media on canvas work by local artist Fatima Mazrouei for \$22,000 to an Emirati dignitary who also purchased two photographs by Saudi artist Reem Al-Faisal which sold for \$6000 and \$8000, respectively. The collector also bought a painting by local artist Fayza Mubarak for \$25,000. Galerie Sfeir-Semler (A05) sold four works from the *Archive* series by Lebanese artist Akram Zaatari to a Qatari collector for \$2000–3000 each. "He is familiar with his work," says a rep for the gallery. "People don't buy Zaatari just for aesthetic purposes – you need to really understand his pieces. Through his *oeuvre*, Zaatari sheds light on the socio-political context of the region and really exposes elements from Lebanon that you wouldn't see otherwise." London-based The Park Gallery (A17) sold a large Shafic Abboud work to a private Middle Eastern collector for an undisclosed amount. Gallery Director Robin Start affirmed, "There is great interest in Modern Middle Eastern Masters as well as Adam Henein's sculptural work which is the largest piece he created and which was recently exhibited at FIAC in Paris." Another gallery in the English capital, Xerxes (B15) sold a work by Iranian artist Ali Adjalli for \$60,000 to a prominent Middle Eastern collector.

Beirut-based Galerie Janine Rubeiz (A02) sold *How To Be A Mum* by Lebanese artist Rim El-Jundi to a European collector for \$6500 while Riyadh-based Lam Art Gallery sold *Solid Maps*, a 2011 installation by Fahad Al-Gethami made of 10 iron sheets to a Middle Eastern collector for \$18,000. Galerie Kashya Hildebrand (C06) sold *All-Star!*, a mixed media work by Lebanese artist Marwan Sahmarani for \$125,000 to a local collection in the UAE. "We're very happy to note that many people showed interest in Sahmarani's work today, more so than yesterday," beamed the gallery's Jolaine Frizzel. At



Rachid Koraichi. Untitled. 2011. Acrylic and ink on canvas. 187 x 137 cm. Image courtesy Galerie El-Marsa, Tunis.


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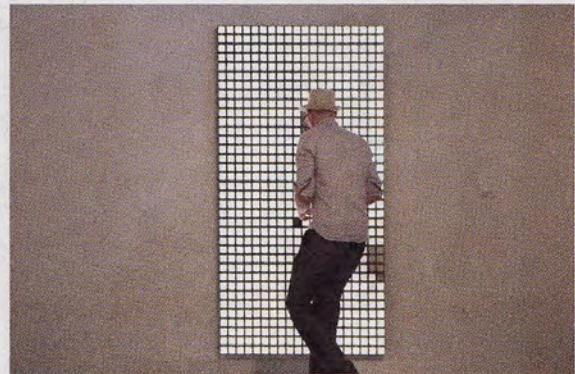
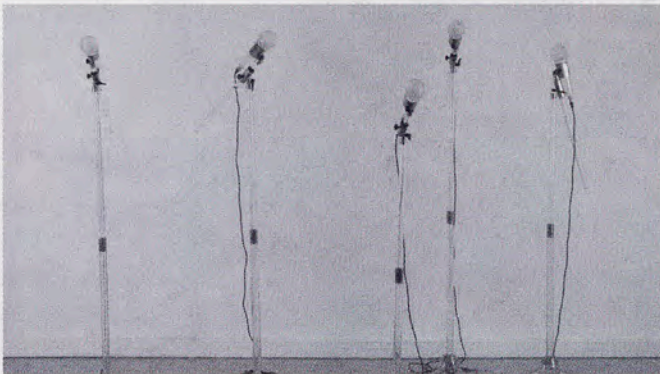
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on a rotational basis – offering a new way of viewing a classic art form. The complete installation is priced at \$100,000 while the edition of five videos are stand at \$25,000.

Across the hall, New York-based David Zwirner (B01) is showing Yutaka Sone's *Little Manhattan* – a 2.5-tonne marble sculpture intricately carved to replicate its namesake city, avenue by avenue, block by block, building by building. Sone, aided by photographic reproductions, imagery from Google Earth, and several helicopter rides, has rendered the densely-populated borough to scale and has been working on the pieces since the 1990s. The gallery is also showing *Fatalité (Dog's world)*, a 2011 Murano glass, metal, plastic, and power cords work. The five large microphones seem playful at first glance but also offer a perspective on the use of the microphone as a political and social tool. Spanish Gallery Horach Moya (A16) draws you in with an installation by Portuguese artist Joana Vasconcelos. *Del Tiempo*, a ceramic washbasin and handmade wool crochet work that builds on the artists repertoire shown at the Palazzo Grassi at this year's Venice Biennale. On the second floor, Lamya Al-Rashid of Lam Gallery (C05) is pleased with the reaction to Saudi Pop artist Bassim Al-Sharqi's work, *Arabic Numbers*. The playful work offers Arabic numerals in a range of formats from the retro phenomenon Atari to the Tide logo. "We have two very interested buyers and his worked was snapped up last year as well," says the gallerist, "it's a fun work you'd be happy to have in your home and live with."

Whatever the packaging, the works draw you in with a quirk factor but also offer a thought-provoking message that is almost made more accessible via the use of new media, interactivity, consumer products and recognition. 



Left: Adel Abdessamed. (Detail) *Fatalité (Dog's world)*. 2011. Murano glass, metal, plastic, and power cords and five microphones. Dimensions variable Height, approximately 200 cm. Image courtesy David Zwirner, New York. Right: rAndom International. *Study of You*. 2011. OLED custom circuit boards, aluminium suspension, custom driver software, camera-based motion tracking system. 200 x 108 cm. Image courtesy Galerie Brigitte Schenk, Cologne.