Welcome to the fourth edition of Art Dubai and the second incarnation of Canvas Daily (which debuted at Abu Dhabi Art 2009), the fair’s exclusive supplement providing daily coverage of what’s on, reviews, interviews and a host of exciting features. Readers can find Canvas Daily around the fair: at five-star hotels throughout the city, at Dubai galleries, on the Artbus and at airline lounges in Dubai International Airport. A PDF of Canvas Daily is also available each morning for download at www.canvasonline.com. In the weeks leading up to the fourth Art Dubai, Canvas Daily staff are happy to report a very clear mood of optimism among the fair’s 70 participating galleries, the Art Dubai team, collectors and patrons. Kicking off Art Dubai week was the annual invitation-only Capital Art Prize Recipients’ Dinner, held at the Arts Projects desk. This year, the roster of global art forum discussions is inspiring and excited about art Dubai. Art lovers can also pick up one of Canvas magazine’s signature tops for both men and women. If you’ve ever thought something was ‘estranged’ or the art world has confused you to the point where you ask yourself ‘what the fuss?’ or if, like us, believe that ‘art > recession’ then Booth D39 is where you’re going to head. We’re also selling a Collector’s Voodoo Doll, especially made for a collector’s secret evil wishes. And we sell funky notebooks too. For now, enjoy the fair and remember, all for art and art for all.

**Today**

19:00-20:00 opening at Cuadro Fine Art Gallery
19:00-20:30 START: AerosolArabic & START public performances
20:00-21:15 Bidoun Lounge and Sohrab Mohebbi followed by a Q&A with curators Özge Ersoy and Salmigi-Moheld

**Tomorrow**

12:30-13:15 Global Art Forum: Mapping Presentation, 566 Friends after the Bosnian War
12:46-14:08 Global Art Forum: Art Writing with David Muñoz
14:00-15:00 Global Art Forum: & There’s a Crisis in Art Writing?
15:00-16:00 Global Art Forum: Building the Tehran Contemporary Art Museum, Directing Rostam and Rivalry of God’s Disciple: Talk in the 1970s

**Also showing**

Cuadro Fine Art Gallery
Art Couture: Exhibition by Three 21st Century Artists

**Canvas Daily**

For a PDF of today’s issue of Canvas Daily and further details please pick up your copy of the full guide of Art Dubai information and up to the minute updates at the complete listing of shows in Dubai, and the weekly exclusive supplement of Canvas Daily at www.canvasonline.com or visit Booth D39 at the Art Dubai site.

Art Dubai week begins today from 19 March. Tickets can be purchased for AED 50 through Art Dubai or online here. For more information call +971 43543830 or email info@artdubai.ae

**Art Dubai 2010 / Canvas Daily 1**

11 APRIL - 18 JUNE 2010
Bahrain National Museum
Manama, Kingdom of Bahrain
RashidAlKhalifa.com

**Daily at Art Dubai**

‘I have never been more excited about Art Dubai. This year, the roster of galleries is inspiring and eclectic.’

Kashya Hildebrand, founder of Galerie Kashya Hildebrand, Booth B21,

To read a full profile of the gallery, pick up the latest issue of Canvas from Booth D39.
As Art Dubai welcomes artists, collectors, curators and art lovers from all over the world, Canvas Daily asks leading artists from the Middle East for their thoughts on Dubai, its contemporary art scene and what’s next for it as a centre of the region’s cultural renaissance.

We interviewed Farhad Ahrarnia (FA), Halim Al-Karim (HK), Lalla Essaydi (LE), Monir Farmanfarmaian (MF), Hakim Ghazali (HG), Khaled Hafez (KH) and Nazif Topçuoglu (NT).

Q: What is your opinion of Dubai as an artistic and cultural venue?
hg: Dubai has achieved so far is incredible. It’s the only Middle Eastern city that has really been able to put the region’s art scene onto the global stage.

HK: Dubai is like a laboratory, filled with artistic experimentation. It’s a real focal point, with many people looking at it to see what’s happening art-wise in the Middle East.

FA: The Dubai art scene is constantly improving and I find everything very intelligently done here. Why haven’t other Middle Eastern countries done the same?

MF: The Dubai art scene is constantly improving and I find everything very intelligently done here. Why haven’t other Middle Eastern countries done the same?

NT: I’ve only been here once before and it was pouring with rain! I was also rather wary of how my work would be received, but I found the audience very open-minded. They know their stuff, and take their art very seriously.

Q: What do you think Dubai has to offer artists in particular?
LE: Dubai’s inspiring and encouraging response to art gives artists the all-important knowledge that they are supported by a wider community. And from my personal point of view, it gives a wider medial range of Muslim women the opportunity to participate in my work.

KH: As an ‘experimental’ market, I think Dubai has really succeeded in attracting international curators and cultural operators to come and integrate the artists who live and work in the region with the international art market.

FA: Dubai’s geographical location is key, as artists from the region really need a platform where we can interact with a global audience. If politics were different I could have been Baghdad, Beirut or Tehran, but it’s Dubai.

HK: Government bodies like the dCAA [dubai Culture & Arts Authority] are very supportive of the wider region be taken to the next level?

Q: What do you see as the main value of fairs such as Art Dubai?
MF: As fairs are mostly commercial of course, they’re a great way for people to see a lot of art in one place, regardless of whether those people are buying or not. They’re a showcase, effectively.

KH: These fairs always provide ‘discovery’ with regard to art practices. Each gallery brings to the table its own research and propositions, and this is leading to the writing of a proper art history of the region, something our part of the world has been deprived of.

LE: Although the rationale of fairs is solely as economic venues – unlike museums and biennials, where art is put into a much richer and deeper context – they do give both artists and audiences the chance to encounter a greater variety of contemporary work than they might otherwise see.

Q: Has the economic downturn affected you and the way you approach your work?
HK: Yes, but only in a positive way. Dubai may have seen the disappearance of a lot of commercial art, but the serious collectors and art-lovers have remained, which has helped refine the scene here.

HG: Actually, it’s been very positive for my work in the sense that it’s enabled me to push my limits further in terms of what I do. I think downturns are times when artists are able to focus more closely on their artistic practices.

NT: Overall, I think it’s been good for art. In the UAE at least the art market is booming, and in tough economic times people look to invest in either gold or art. Art is cheaper!

MF: Clearly it’s affected the art sector, but I couldn’t say that it has affected me that much. When I work, I have no audience or market in mind. I am simply responding to something I have to do, something I need to do, and so I do it.

Q: What do you see as the main issues facing artists in the Middle East?
FA: Getting a better global platform is a key concern. We are all connected through these days; decisions taken in Washington DC affect villagers in Oman, for example.

HT: Freedom of expression remains an ideal in too many countries. I find people are somehow becoming increasingly conservative, and in such a climate things can so easily be misinterpreted. That can lead to self-censorship, which is bad for art.

LE: I don’t think the issues facing artists are specific to the Middle East. But I do feel lucky as an artist working in the region right now; it’s a very optimistic time for arts here.

KH: One of the most important issues remains that of credibility. I know of a show by a curator friend in one of the state museums in the USA that involved artists from the Middle East and got postponed, because of the museum director’s disbelief that there is any new proposition in Middle Eastern art.

Q: And following on from that, what do you feel about the label ‘Middle Eastern artist’ - is it valid or more of a distraction?
MF: It’s so valid on any other label I guess, but artists of real quality soon leave their labels behind. They become truly international, so it doesn’t matter where they’re from.

HG: Such labels are definitely a distraction. I don’t think of myself or my work as ‘Moroccan’ or even ‘Middle Eastern’. I find it quite a degrading term actually; as if we’re not considered good enough yet to be ‘international’ artists.

LE: Labels always come with expectations, and I like to play with expectations.

HK: I don’t believe in classifying artists by their nationality or choice of place in which to live and work. I feel like an international citizen. However, the term ‘Middle Eastern artist’ has been an effective tool in marketing the current creatively taking place in the region right now.

LE: Labels make me feel very uncomfortable. I feel caged in just thinking of them. Art has no boundaries, it’s a conversation that flows across borders.

Q: Finally, how can the art scene in Dubai and the wider region be taken to the next level?
MF: It’s absolutely essential to build up art education, through libraries, universities and other training institutions. We need to create opportunities for young people to study to be curators and art historians within their own countries, without having to leave to train overseas.

NT: I think an important part of the evolutionary process is to stop putting art in compartments. I happen to make pictures from photographs, which alienates some photographers because they don’t think of themselves as documentary images, whilst other people don’t like the result because it’s not a pure picture. The next stage is to get beyond such restrictions.

HG: The next level is not to take contemporary art further within this region, but rather, for the outside world to now take more of an interest in the rich heritage of the Middle East.

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The lines between East and West become ever-harder to define as galleries from both inside and outside the region present solo and group shows that explore universal notions and simulate a dialogue between Occident and Orient.

C hloeis is the name of the game. At Galerie Chantal Crousel (A37), a smooth, white concave structure of Kuwaiti-born Samir Majali's Monument rests, a half-metre version of the original bronze sculpture – harks to Hatoum is among an increasing number who are neither the relentless, probing high priestess of Occident and Orient. "The works we present are very close to the gallery's vision – we have brought artists that appeal to buyers during art historical significance and emotional depth," explains Priska Juschka Feriani, "We want to exhibit masterpieces that are showing a host of artists.

Egyptian Lara Baladi, whose Diary of the Future series includes a moving documentation of the final seven months of her father's life through coffee table condiments. Fellow Dubai-based The Third Line (A30) also exhibits a range of artists, including Fadi Mashh, Golshin Fathi, Lamees Gargari, Munir Shanshshy Faramarzian, Pouran Jinchi, Susan Heftefi, Yousef Nabil and a unique work by Hays Kahraman. Artprice (A14) has chosen to present a selection of large-scale works by renowned Egyptian artist Abdel El-Gelou. His Watermelon Angel builds on his examination of the present and its interaction with the past. "I tried to touch this relation through the human face for a very long time," explains El-Gelou. "Yes, the face is boring old and recent in the same moment, perhaps I am haunting the same phantom through the entire human figure."

Asym Gallery (A11) shows the flag for Syrian and regional artists and is showing some of its younger artists, including Yalda O-Mant, Mohammad Otal and Thamer Halal alongside pieces by Lebanese designer Nadim Karam. "I think New Lebanese U.S. and international places." Presenting are living and working in various international places. "We focus on Contemporary Arab Art, which includes a large variety of Arab nationalisms," explains Art Director Ellen Mosfili, who is enthusiastic about our focus on artists from the Middle East and is featuring works by Lebanese artists. "We have chosen to return to the fair because we are the face of Lebanon in the art scene." Eastern representation in the global art scene.

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International highlights make a bang with a seamless blend of artistic voices from different backgrounds, generations and cultures. Whether cutting-edge Contemporary or Australian Aboriginal, the works on show fearlessly examine the world we live in.

A visitor to the 52nd Venice Biennale walked into the Arsenale, they were presented with a great work that appeared to be shaped with a lacquer. Far from being fabric, the work, by Ghanaian artist El Anatsui, was instead comprised entirely of bottle caps, labels and recycled materials. This year at Art Dubai, visitors have the chance to see the counting in the literal, but don’t know the world at London’s October Gallery (B22), a mammoth 10-metre wide piece originally created for the Third Moscow Biennal and made from of thousands of aluminium bottle tops which are flattened, cut and sewn together with copper wire. Born in Ghana but based in Nigeria, Anatsui has become known for his iconic works resembling woven clothes and which are partly based on traditional Ghanaian beliefs. “The work references the new developments, events and phenomena that continue to be revealed in the lives of humanity as it strives towards better living standards, lifestyles etc, ironically arriving at positions which show we do not have such a grip on things as we think we have,” explains the gallery’s Rosalind King.

The Southern Hemisphere is represented by Australian Aboriginal artists. Selection of works by Australian Aboriginal artists. (Detail) Untitled chrome bronze dior shoes. “The works are very emblematic of First People’s vision of femininity and our society,” explains the gallery’s Almine Rech-Process. Some works by the art world’s greats, such as Meret Oppenheim are also at Art Dubai. Shifting at Galerie Krinzinger (A14), the German born Slovenian artist and photographer (1913–85) is best known for her fur teacup and spoon, and perhaps less so to the general public for works such as the oil on canvas painting, *Vincenzo* (Plants). It is, he explains the gallery’s Manfred Wippinger, “a rare opportunity” for visitors to see works by Oppenheim. “Excellent pieces are hard to find and we are really proud to show a masterpiece like this at Art Dubai.” Other big players, such as Damir Bunj, can be found at Kamel Mennour (A37) which is sharing a booth with Paris-based Galerie Chantal Crousel. Mennour will present works from Bunj’s *Corridoscopes* series, originally shown at the MoMA Art. Moderne de la Ville de Paris in 1983 and Crousel will show Andy Warhol’s 1983 screen-print entitled *Touc*.

At Mexican Galeria珊瑚 (C36), pieces by Peruvian-born Alfredo Cachapa Winter will be shown in a solo show. Looking like large, crumpled pieces of metallic paper, Cachapa Winter is known for his edgy, probing works. “The immediacy of wrinkling a piece of paper and the use of physical force implied by the body, transform, crush and shape the steel,” explains gallery director Cristobal Reina. At Italian Galeria Continua (A21), a selection of Indian Subodh Gupta, Middle Eastern Mona Hatoum and European artists are on show, including Bulgarian Nedko Solakov and Italian Michelangelo Pistoletto. Making on the Western art world and its key figures, the works of Solakov question and explore the very language of art and our artistic expression. In the works of Pistoletto, on the other hand, trace of light and light, made of black and silver mirror on wood, one finds an exploration of globalization, ethics and everyday life. The Southern Hemisphere is represented by Agathon Galleries (A1) from Sydney, which has brought a selection of works by Australian Aboriginal artists. With artists such as Kunjil Cooper, Wenga Tingma and Yarrara Tommy Watson, the works on show were chosen for their resonance with the Arabian Desert. “Watson’s selection for this show was based on his presence within Aboriginal art, not only as a pioneer of liberation in Western terms, but as an art practitioner who has had a profound impact on his audiences because of the power of his works,” explains Agathon Galleries Sydney Director Marie Geissler. The series, originally shown at the Musee d’Art Corridoscope in Paris in 1985, is made from chrome and is known for its edgy, probing works.

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Van Cleef & Arpels

The Poetry of Time
From 17th to 20th of March
An exclusive journey through a century of tierpicesences at Art Dubai, Madinat Jumeirah, Dubai
Asian artists give a new twist to traditional Eastern aesthetics.

When looking at the works of Korean artist Ran Hwang (Galerie Kashya Hildebrand), with their conception of red, black and silver buttons and the appearance of the urn shape, one could be forgiven for drawing a parallel to the works of Iranian Farhad Moshiri (also represented by the Zurich-based gallery). The difference between the two, however, could not be greater. Whereas Moshiri plays on Iranian popular culture through sardonic commentary, Hwang dwells on metaphors of emptiness and the human condition. “In a nutshell, her urns are a global metaphor for impermanence and mortality,” explains gallery founder, Kasjha Hildebrand. “She is a Buddhist who worked in the fashion industry for years and the use of buttons, pins and threads are a reminder of the mundane objects that connect us all: for Hwang, the vessel—or urn—is a universal object. In Taoism, there is a theory that by emptying, one is actually filling or enriching.” In pieces such as *Button Urn*, Hwang plays on the ancient Chinese saying “to know emptiness is to know that which is.”

Hwang’s works achieve their ostensible emptiness through the use of buttons, pins and threads. “Some works will have hundreds of buttons and pins and it’s a technical challenge to create work with such a high density,” explains Hwang when looking at the works of Korean artist Mulberry (Galerie Kashya Hildebrand), with their conception of red, black and silver buttons and the appearance of the urn shape, one could be forgiven for drawing a parallel to the works of Iranian Farhad Moshiri (also represented by the Zurich-based gallery). The difference between the two, however, could not be greater. Whereas Moshiri plays on Iranian popular culture through sardonic commentary, Hwang dwells on metaphors of emptiness and the human condition. “In a nutshell, her urns are a global metaphor for impermanence and mortality,” explains gallery founder, Kasjha Hildebrand. “She is a Buddhist who worked in the fashion industry for years and the use of buttons, pins and threads are a reminder of the mundane objects that connect us all: for Hwang, the vessel—or urn—is a universal object. In Taoism, there is a theory that by emptying, one is actually filling or enriching.” In pieces such as *Button Urn*, Hwang plays on the ancient Chinese saying “to know emptiness is to know that which is.”

Hwang’s works achieve their ostensible emptiness through the use of buttons, pins and threads. “Some works will have hundreds of buttons and pins and it’s a technical challenge to create work with such a high density,” explains Hwang. He further notes that the use of buttons and pins is a way to “embrace impermanence, imperfection and temporality.”

In the case of Hwang, this concept can be seen in pieces such as *Button Urn*. Hwang plays on the ancient Chinese saying “to know emptiness is to know that which is.” In pieces such as *Button Urn*, Hwang plays on the ancient Chinese saying “to know emptiness is to know that which is.”

In pieces such as *Button Urn*, Hwang plays on the ancient Chinese saying “to know emptiness is to know that which is.”
For more information call +971 43408660 or visit: www.artsawa.com

Mohammed Fadel, Sama Al-Shaibi, Raeda Saa'deh and Munir Alawi. Artists showcasing alongside 11 emerging artists including winners of the Sharjah Art Biennial 2009. The exhibition features various portrayals of eyes adorned with a variety of adornments. For more information call +971 43408660 or visit: www.artsawa.com

For more information call +971 43411367 or visit: www.thethirdline.com

Emad Odeh and Ziad Makkawi. Art Sawa’s Amel Makkawi, His Highness Sheikh Nayhan Mubarak Al-Nahyan with guests at the 14 March opening saw works by 45 established Palestinian artists and 11 emerging artists including winners of the Sharjah Art Biennial 2009. The exhibition features various portrayals of eyes adorned with a variety of adornments. For more information call +971 43408660 or visit: www.artsawa.com

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The Farjam Collection in DIFC presented Iran Inside Out curated by Sam Bardaouil and Till Fellrath of Art Dubai. The exhibition surveyed an array of art pieces by various contemporary Iranian artists that include Shirin Neshat, Shirin Neshat, Shahriar Ahmadi and Parviz Tanavoli, among others. The travelling exhibition runs from 16 March until 15 June. For more information, call +971 43203033 or visit: www.farjamcollection.com

The annual Canvas Collectors Dinner took place at Madinat Jumeirah’s floating restaurant, Pier Chic, on the eve of 15 March. Kickstarting Art Dubai, the invitation-only event gathered together some of the art world’s names and key players, including Shiekhah Paulaa Al-Sabah of Kuwait, HRH Princess Alia Al-Senussi of Jordan who is also Jordan’s Ambassador to Rome and HE Sheikh Nahid Al Khlaifi of Bahrain.

Ali Khadra and Pia Getty.

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Art Dubai 2010 is the first fair that Czech gallery, wonderful experience.” I really wanted – will be displayed alongside works by two Montenegrin Jakub Spanhel, Juraj Kollar, Petr Pastrnak and Stefan Toth “and it was after we were allocated more space that we waiting list until 2 February. “We are the first and only encounter in Prague with Malek Atassi, son of Atassi exposure for its Czech artists and believes that dubai is “the “baby gallery” as Brdarski puts it, is keen on widening dubai? “It’s a challenge and we like challenges!” laughs Amsterdams Barbarian’s freshman participation at Art dubai is their that is different from that seen in Europe or the US.” (B14) aims to promote emerging and mid-career (the Arab resistance), the (the Arab production), (Al-Watan Al-Arabi) (the Arab movement), the (a woman’s womb). “All her life, paintings and likens the letter to a woman’s womb. “All her life, paintings and likens the letter to a woman’s womb.”

Why

no longer orh

However.


appeared at dubai

question through

their new series. For more information call +9714 4250400 or visit www.cuadroart.com

series alludes at contemporary

series have appeared at dubai

000 250 x 300 cm, Al-Watan Al-Arabi.

the woman is the caregiver,”

and chose to showcase famed

famous Iranian artist Ramin

I'll Huff and I'll Puff, at

famed Iranian artist Ramin

at Art Dubai “because it’s a good opportunity to show

an inspired series which

story through

Betty Haerizadeh’s exhibition,

famed Iranian artist Ramin

forms the title of

Barsana Badly

www.thethirdline.com

Atassi.

 Есть ли армия в Иране? Would the use of the "I'll Huff and I'll Puff" refrain be an example of parody or imitation of a popular cultural reference?

Ends.

This is not a question of style, but a matter of politics: the connection between the use of English phrases and the themes of the exhibition, which includes works by Iranian artists, could signify a critique of the international art market's commodification of cultural symbols.

For more information call +9714 6569388 or visit www.alfandl.com

If there is an "I'll Huff and I'll Puff" refrain in the text, it would likely be interpreted as a literary device or a playful allusion to the well-known nursery rhyme and the use of humor in an otherwise serious context.

The phrase "I'll Huff and I'll Puff," originating from the fairy tale "The Three Little Pigs," has been repurposed to comment on the dynamics of the art market and the cultural exchange taking place at Art Dubai 2010. The juxtaposition of the nursery rhyme with the contemporary artworks suggests a playful yet critical approach to understanding the role of art in a geopolitical context.

In the context of the Art Dubai 2010 fair, the phrase "I'll Huff and I'll Puff" could be interpreted as a critique of the market's tendency to commodify cultural symbols and the potential for such symbols to be co-opted for political or commercial purposes. The use of a familiar cultural reference in this manner highlights the intersection of art, commerce, and politics, and the ways in which cultural expressions can be reinterpreted for different contexts.
Art of the Middle East

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Fire Extinguisher, from the series
16 17

Supported by the Emirates Foundation, Bidoun Projects presents a diverse schedule of presentations, panel discussions, cutting-edge art and the Art Park at Art Dubai 2010.

B

en in June last year, when Art Dubai invited Bidoun Projects to become its curatorial partner for 2010, we began thinking about the particular, perhaps peculiar, nature of art fairs. Even within the theatrical world of contemporary art banquets (biennials, large touring shows, auctions and so on), fairs stand out as fantastic stage sets: the heroines, the artist, the critic and the visitor all have their role, and many play it with gusto. The group of artists, editors and curators that make up Bidoun, of which I am a part, began talking to artists and artists’ groups about how they might intervene by producing new work that engaged with the fabric of the fair. Even those we know well, such as Bidoun magazine contributing editor Sophia Al-Marai, surprised us with their dedication to the challenge.

At Art Dubai 2010, Qatari artist Sophia is SciFi Wahabi, a character who promises to take fair visitors on a tour of the future. She is one of three artists commissioned to act as tour guides, joined by Rabah, who turns the viewer into the subject via trips to act as tour guides, joined by Ramallah-based Khalil from the future. She is one of three artists commissioned to examine the ways in which large-scale arts events engage with mass media through a dynamic video programme; outside on the terrace, iconic practitioner Farhad Mashini retells the story of the Ugly Duckling in ice — for one night only, before the work melts.

Forms of Compensation again examines our quixotic relationship with the world of icons; this exhibition, situated amid the galleries, comprises reproductions of renowned Modern and Contemporary artworks, with an emphasis on sculptures, paintings and prints by Arab and Iranian artists. The series was produced in Cairo by craftspeople and car mechanics in the neighbourhood around Townhouse Gallery. It was overseen by artist Rabab Radhoy and Ayman Ramadan, working from installation shots of the original artworks, along with the instructions tended to partnerships. Art fairs should differ in one small way from its referent. We’re also dwelling this year on the nature of mass media in the world. This year’s Video in the Art Park, guest curators Shahrak Mohelohe and Ogo Emeny examine the ways in which large-scale arts events engage with mass media through a dynamic video programme; outside on the terrace, iconic practitioner Farhad Mashini retells the story of the Ugly Duckling in ice — for one night only, before the work melts.

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Patrons to be honoured by the Sheikh Mohammed Bin Rashid Al-Maktoum Patrons of the Arts Awards during Art Dubai.

The first annual Sheikh Mohammed Bin Rashid Al-Maktoum Patrons of the Arts Awards will take place on 18 March at the Dubai International Convention and Exhibition Centre at the Dubai World Trade Centre (by invitation only). In collaboration with Dubai Culture and Arts Authority (DCAA), awards will be bestowed upon much-deserving recipients who have financially supported the growth of the arts in the city. Eligibility for these prestigious honours includes individuals, organisations, businesses and government institutions that have made contributions in film, literature, visual arts or performing arts from 2007-9. Categories include ‘Distinguished Patrons of the Arts’ to ‘Patrons of the Arts’ and ‘Friends of the Arts’.

“Sheikhs have a legacy as a place where people come to produce, whether it is a business, or media or the arts. The [Dubai] government does not get as involved [in the arts] as other emirates do. The arts scene is only dependent on patrons,” explains Mishaal Al-Gergawi, Projects and Events Manager at DCCA. These awards are significant as the responsibility carried by the art patrons is indispensable for the city’s cultural undertakings. By shedding light on the entities that have helped the burgeoning art scene that exists today in Dubai, these awards will also instigate an ambiance of alternative artistic production in the emirate. “What we are working on is content creation in Dubai. An art scene is a set of endeavours where you produce, not just where you exhibit what has been created. The award aims to stimulate the emergence of a new generation of patrons, who will understand the crucial role they play in supporting artists and视 that as a testimony of the civility of society,” says Al-Gergawi. The Sheikh Mohammed Bin Rashid Al-Maktoum Patrons of the Arts Awards will also reflect the mindset and intellectual perceptions of art patrons. “They are role models, who appreciate art as an asset and not a liability. We would like to push the idea of ‘patron’. This is someone who has a vision. It is not just a business, but also an evolution of humanity. The awards are developing alternative plans that will do nothing short of ‘democratising’ patronage in the region,” affirms Al-Gergawi.

For more information visit www.dubailculture.ae
Sharjah Biennial Artistic Director, Jack Persekian

Through the course of a career, not from succumbing to the temptations of better titles or higher financial rewards offered by the multitude of new opportunities that are proliferating in this region. But it is mainly with the institutions, the entities and the organizations that the onus of responsibility lies to develop a vision and create a master plan for the region that recognizes our individual strengths and uses this diversity to build the foundations for a vibrant cultural landscape. This is critical to the establishment of an informal committee whose main task would be to define priorities and eliminate redundancies and waste, to map out the various plans and projects, to recognize overlaps, deficiencies and gaps, to identify strategies that streamline efforts and maximize results.

I realize that some of these regional entities are, in the nascent stages of defining their identities and demarcating their territories, yet it’s absolutely necessary to capitalize on the available resources (and I’m thinking of the know-how and expertise, the human resources, and not only the financial) with an eye on the possibilities for resources of each and I’m thinking of the know-how and expertise, the human resources, and not only the financial) with an eye on the possibilities for the abundant opportunities coming our way from the region. All I’m calling for is an environment of open communication, constructive criticism, healthy competition and the recognition of, and respect for, the efforts and achievements of each other.
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EXHIBITOR HALL B

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Ramin Haerizadeh

*Untitled*

2010, collage on canvas board, 61x91cm