

daily

18 MARCH 2014 | ISSUE 1 | ART DUBAI EDITION



Baya. *Femme à la robe verte*. 1945. Watercolour and gouache on paper. 63 x 48 cm. Image courtesy Galer El Marsa, Tunis/Dubai (M6/J22).

THIS ICONIC WORK was created when Baya was 14 years old, two years before her first solo at Galerie Maeght in Paris in 1948. The rhythm and tension between colour and shape in this painting (priced at \$28,000) is representative of her earlier works. Most of Baya's pieces incorporate a female figure that references her late mother, who passed away when Baya was very young. The figuration in *Femme à la robe verte* has a childlike quality and offers a unique dimension to the work, where the woman and flowers take centre stage. Using vibrant colours rendered in meticulous brushstrokes, the Algerian-born artist weaves a touching narrative.



Gordon Cheung. *The Chasing*. 2013. Newspaper stock listings, inkjet, acrylic and sand on canvas. 100 x 81 cm. Image courtesy Leila Heller Gallery, New York (A28).

BY PLACING THICKLY painted tulips against a backdrop made out of newspaper clippings, the British-born Chinese artist comments on the virtual and actual realities of the world we live in. The work, priced at \$10,000–15,000, references the first economic bubble rupture during the Dutch Golden Age when the market and price of tulips had reached a high and collapsed soon after. According to the artist, the contemporary globalised world is also headed towards an inevitable implosion.



Valérie Belin. (Detail) *Pieris Japonica (Mountain Fire)*, from *The Black Eyed Susan II* series. 2013. Pigment print. 163 x 130 cm. Image courtesy Galerie Nathalie Obadia, Paris/Brussels (J5).

THE FRENCH PHOTOGRAPHER explores the hybrid nature of photography by superimposing two layers of images. The women who are the subject of Belin's photographs are set in the 1950s and are overlaid with ornate floral patterns. The rigid and artificial postures that these women assume reflect on the iconic figures from the period. This work (priced at \$43,000) comments on the status of women and flowers as that of pure décor. Both have an equal share in the composition but at the same time, the subject recedes due to the excessive decoration and stylistic effects.

FLOWER POWER

Canvas Daily looks at floral works at Art Dubai.



Raed Yassin. (Detail) *Family Portrait With Peacock*, from the *Dancing, Smoking, Kissing* series. 2013. Silk thread embroidery on embroidered silk cloth. 90 x 110 cm. Image courtesy Kalfayan Galleries, Athens/Thessaloniki (A34).

THE LEBANESE ARTIST takes the viewer on a visual journey of his childhood by highlighting the familiar concept of family portraits. Yassin's own family portraits were lost over time due to the family's frequent moves. Though portraits exist universally, each incorporates a personal aspect. For the artist, they captured not only special occasions, but also the memory of the actual photograph that recorded his familial life. In this work, priced at \$9,000, Yassin mechanically reproduces events from the past on embroidered fabric in an attempt to retrieve and relive his memories.

Gert and Uwe Tobias. *Untitled*. 2013. Coloured woodcut on canvas. 200 x 168 cm. Image courtesy Galerie Rodolphe Janssen, Brussels (A14).

IN THIS NEW body of work, the artist duo uses woodcuts to create silhouettes of everyday objects found in all households, such as flowers in a vase. The cut-outs in the composition define the central part of each woodcut. With the interplay between bright and dark, the work is reminiscent of the artists' iconography, in which they reference elements from Eastern European folkloric art. This untitled piece (priced at \$60,000) is surreal and appears as a collage, which channels the viewer's attention towards a scattered theme and content.