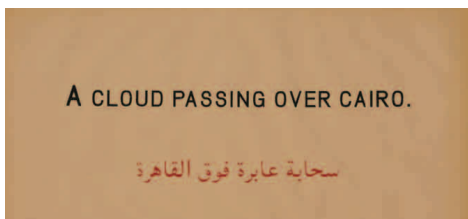




#### Paradise Row Gallery (B29)

**Adam Broomberg and Oliver Chanarin -  
The Prestige of Terror**

Broomberg and Chanarin's set of prints were created in Cairo in 2010 for an exhibition at the Townhouse Gallery that commemorated an artist collective that was founded in Cairo on 19 January 1939 and called itself Jama'at Al-Fann Wal-Hurriyyah. (The Art and Liberty Group) The Group comprised of a core number of intellectuals and artists who aligned themselves primarily with Surrealism. While many of the artists who were affiliated with the Group did not work in a Surrealist style, they seem to have been attracted, or at least sympathetic towards Surrealism's leftist revolutionary project. Through the Group's activities, artists could implement a number of both, creative and political projects alike, that resonated with a rejection of what they perceived as an imported salon-like artistic academicism endorsed by an oppressive Colonial/Monarchic regime and a conservative middle class bourgeois morality. The duo reprinted several slogans or statements they excavated from some of the groups publications on a printing press from the same period and presumably on the same paper on which the original pamphlets were printed.



Adam Broomberg & Oliver Chanarin. (Detail) Excerpt from *The Prestige of Terror (A Cloud Passing Over Cairo)*. 2010. Ink on paper. 28 x 21.5 cm. Edition of eight plus two artist proofs. Image courtesy Paradise Row, London.

#### Gallery Etemad (B9)

**Mahmoud Bakhshi**

The work by Mahmoud Bakhshi at Etemad is another manifestation of a larger project entitled *Wall*. It is made of hundreds of real cigarettes. At first, the geometrical construct of the work seems reminiscent of a traditional aesthetic expression common in many of the region's architectural and decorative art forms. Yet, the artist's premeditated choice for transforming them into building blocks tells of a more complex semantic. Bahman, the cigarette's brand,

## EXCAVATING THE PAST, ILLUMINATING THE PRESENT

Curators Sam Bardaouil and Till Fellrath take us on a tour of Art Dubai and highlight their favourite pieces. Looking at things from a curatorial perspective, both describe their picks as falling under the theme of looking to the past to understand the present. As a common thread developed, the works' dual nature of straddling two worlds creates a unique rhythm when walking through the fair.

is the eleventh month in the solar calendar. Bahman was a famous cinema that was destroyed during the 1979 Islamic Revolution. And, as we have been told, Bahman cigarettes are the preferred brand of Iran's intellectual circles. Through the interweaving of several pasts by the overlapping of ongoing decorative forms, destroyed cultural sites and intangible social modes, Bakhshi succeeded in constructing a poignant and complex commentary on both, the material and the political realities of an ever shifting reality that is based on his own experience of living in post Revolutionary Iran.

Mahmoud Bakhshi. (Detail) *Untitled*. 2011. Straws. 50 x 50 x 16 cm. Image courtesy Etemad Gallery, Tehran/Dubai.



Kader Attia. (Detail) *Modern Genealogy #1*. 2011. Collage. 36 x 47 cm.

#### Galerie Krinzinger (B1)

**Kader Attia - *Modern Genealogy***

Attia's collages, *Modern Genealogy*, are part of the artist's larger concern with the question of the interrelatedness of colonialism and modernity. The architectural quality of the collages themselves allude to the aesthetic of modernist architecture, or to be more exact, a more economic rigid manifestation of it in the type of community buildings that were constructed in the suburbs of Paris to accommodate the incoming waves of mostly Algerian and African immigrants from the 1950s to the 1970s. Kader's references to the banlieues evident, his clusters of individuals dwarfed by images of the *Expositions Coloniales* emphasise the continuity between colonial modernity and current economic, political and cultural realities amongst immigrant communities scattered along the North South Mediterranean axis. The work contests with the dominant historiography by which modernity has been inscribed as a Western construct that was aped, to a less successful extent, by the colonised periphery.

#### Grey Noise (A10)

**Mehreen Murtaza - *Crisis Apparations***

We think there's a beautiful blend between fact and fiction, framing and representation and an intervention of things that exist and the elements the artist adds on top to add a level of complexity to the story and add all these references to ideas such as conspiracy theories and historiography. What is very interesting is that it refers to how the geography and boundaries of the region were created by powers that weren't from the region. The lines were drawn, the histories were written, the boundaries were set without keeping in mind the 'local'. In a sense, the crisis refers to the crises that continue to current day. They tell a story as a whole but tell individual stories as well. In a way, the artist is an archaeologist and

an archivist that is constructing a story that oscillates between not only fiction and myth but also reality.



Mehreen Murtaza. (Detail) *Ottoman Flags Fly Over the Nabi Musa for the Last Time, in 1917*. 2012. Inkjet print on Hahnemühle photo rag. 16.51 x 21.59 cm. Edition of four plus one artist proof.

#### Alexander Gray Associates (A22) Hassan Sharif and Luis Camnitzer

It's hard to pick a specific piece in this installation; it is more about an art dialogue. The artists have much in common – Sharif was a pioneer in the UAE while Camnitzer was a pioneer in Latin America; they're both very conceptual artists, and for lack of a better saying there's a fantastic dialogue. These are two artists who grew up in completely different places where it was uncalled for them to create Conceptual art and they were making work that was so Avant-garde and visionary. Put them together and you could even have a hard time telling which piece is by which artist. There's a certain fragile and ethereal quality to the way the works sit in a three-dimensional space, it's very unassuming and whispers to you. The more time you spend with it, the more layers it reveals – you have to allow time to share the space with the works.

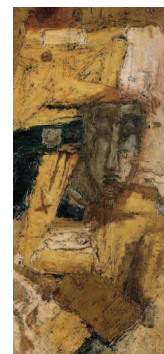


Alexander Gray Associates at Art Dubai.

#### Aicon Gallery (B21)

**MF Husain - *The Mirage***

The timely tribute to late Indian artist MF Husain staged by the Grosvenor Vadehra is a noteworthy endeavor. Yet, an unassuming gem lies at Aicon Gallery, tucked in a corner, almost unnoticed.



The 1960 abstract work stands out as a pointer to a short-lived phase during a period mostly known for the artist's more iconic horses. The work manages to elude the prevalent rhetoric that has framed the at times reductionist or Western-centric discourse surrounding the artist's work. This painting posits the case for a re-investigation of a less explored aspect of the artist's work and makes for an argument that maybe there is something more to search for in his collective opus. [\[1\]](#)

MF Husain. *The Mirage*. 1960. Oil on board. 121 x 76 cm. Image courtesy Aicon Gallery, London.