

## GALERIE BRIGITTE SCHENK

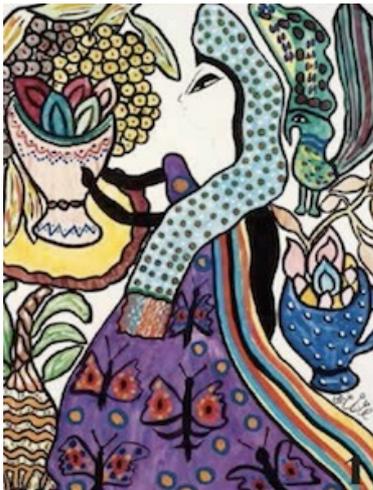
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Canvas

### Day 3 sales

**Thursday night at the fair closed in high spirits, with several galleries reporting robust sales and with more than one selling works running to six-figure numbers.**

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(1) Baya, Femme à la coupe de fruits, 1976, 5 Gouache on paper, 92 x 73 cm, Image courtesy Elmarsa, Dubai/Tunis

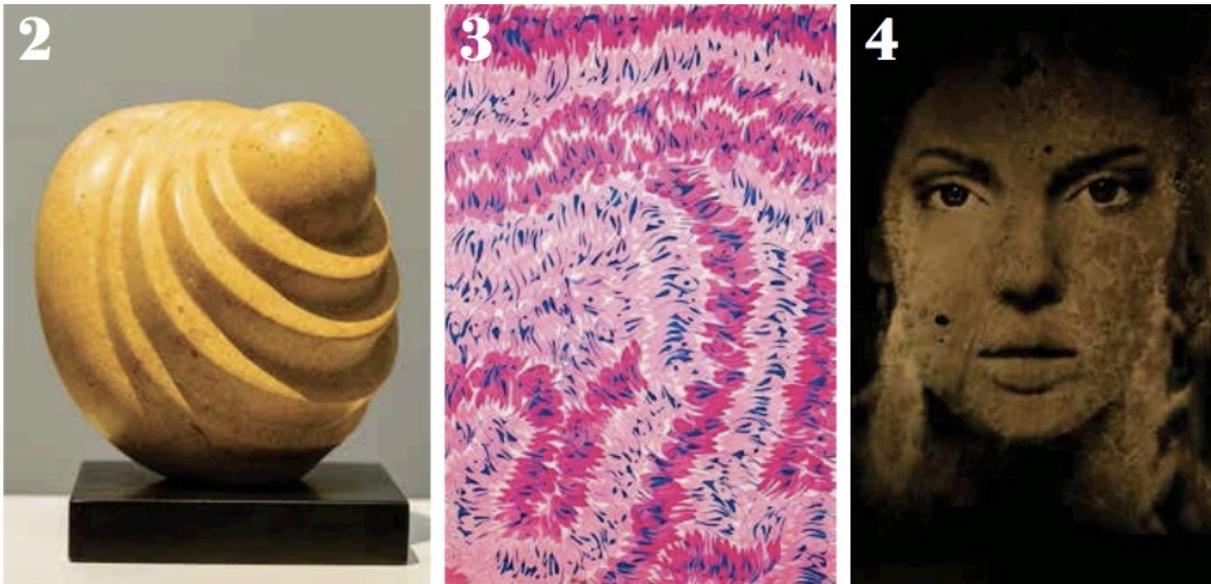
Regional art continued to dominate the pulse of the fair, with work by Middle Eastern artists going for hefty figures and with confirmation of institutional support.

Big hitters of the night included Parisian Bugada & Cargnel (A14), which reported several sales, with works ranging between \$340,000–920,000, and thus far were “very happy” with the fair. Leila Heller Gallery (A7) of New York/Dubai, also did well, selling four works in total, with a Charles Hossein Zenderoudi work going for a cool \$450,000 to a regional collector. This was joined by a gold dome by YZ Kami going for \$150,000 to a local collector and two works by Hadieh Shafie for \$28,000 each. Similarly, The Third Line (B19) from Dubai, which is showing a solo booth of works by Iranian artist Pouran Jinchi

## GALERIE BRIGITTE SCHENK

this year, reported the sale of four pieces, two from The Blind Owl series for \$25,000–35,000, Untitled #4 for \$40,000–60,000 and another work from The Blind Owl, Untitled #1, going for between \$90,000–110,000. Tunisian Elmarsa (B20), which, along with Leila Heller Gallery and The Third Line, has also recently opened a new gallery space in Dubai's Alserkal Avenue, reported two sales of works by Baya – Femme a la coupe de fruits and an untitled work from 1977 – for undisclosed prices.

The big numbers continued, as Galerie Brigitte Schenk of Cologne (A5) was pleased to report the sale of a unique large-format wet plate collodion photograph by Iraqi artist Halim Al-Karim, Survival Goddess, going for \$150,000. The camera with which it was created is currently on display in the fair's Beyond section (see page 10). Gallery One (B13) from Ramallah, this year's Bidaya gallery, sold two works by Sliman Mansour – Martyr's Icon and Graffiti – for approximately \$180,000 and \$120,000 respectively, to a museum. A work by Bashar Alhroub, entitled Less Holiness, also went, selling for \$9000 to a regional collector.



(2) Mona Saudi, The Seed, 2007, Lebanese marble, 25 x 22.5 x 22.5 cm, Image courtesy the artist and Lawrie Shabibi, Dubai

(3) Charles Hossain Zenderoudi, Untitled, 1972, Oil on canvas, 193 x 129.5 cm, Image courtesy Leila Heller Gallery, New York/Dubai

(4) Halim Al-Karim, Survival Goddess, 2015, Original wet plate collodion photograph, 220 x 135 cm, Image courtesy Galerie Brigitte Schenk, Cologne

## GALERIE BRIGITTE SCHENK

Dubai's Lawrie Shabibi (A8) sold two Mona Saudi sculptures: The Nile Obelisk went to a major private collector, and The Seed was acquired by the Sharjah Art Foundation. At Beirut's Agial Art Gallery (A10), a work by Saloua Raouda Choucair went to a UAE collector, with Seoul-based Park Ryu Sook Gallery reporting more sales overall on the second public day of the fair. Fellow Korean LeeHwaik Gallery (B12) also reported solid interest in its works from both international and locally based collectors. Mid-priced works also did well, with Galerie Janine Rubeiz (A17) reporting two sales. Jamil Molaeb's The Calendar Of The Seasons went for \$32,000 while, at the time of press, Alfred Tarazi's When The Sun Is High At Noon was under negotiation with several interested parties for \$34,000.



(5) Detail of Saloua Raouda Choucair, Untitled, 1949, Gouache on paper, 30 x 46 cm, Image courtesy Agial Art Gallery, Beirut

Meanwhile, international galleries were doing comfortably, with Galerie Thaddaeus Ropac (A2) of Paris reporting works under reserve, and New York/London's David Zwirner (A3) selling three works by James Welling to a private collection. Galleria Continua (A18) sold a work by José Yaque, Willemita I, for approximately \$21,500 to a collector from the region.

London-based October Gallery (B9) and The Park Gallery (B10) also reported healthy levels of interest from collectors, with the former having three works of ongoing interest to collectors of various nationalities. The Park Gallery sold three pieces by Abdulaziz Ashour and registered further interest in other works at its booth. Fellow London gallery Gazelli Art House also said that so far the fair had gone well, a view confirmed by Paul Stolper (A4): "It has been a hugely enjoyable fair and very professionally managed," he commented, "The numbers seem to be up and we are looking forward to returning next year."

## **GALERIE BRIGITTE SCHENK**

### **For Every Pocket**

**Canvas Daily hunts for artworks in different price brackets.**

(excerpt from the press article, page 10)

#### **OVER \$100,000**



Halim Al-Karim, 2012, Custom-built large size collodion bellows camera, 300 x 160 x 700 cm, Image courtesy Galerie Brigitte Schenk, Cologne

Galerie Brigitte Schenk (A5) transported Iraqi artist Halim Al- Karim's enormous custom-built camera to Abu Dhabi, where it is placed prominently in the entrance foyer of the fair as part of the Beyond section. The camera, which was used to produce works that are also on sale at the fair, is in itself an artwork for sale at \$1.5 million and was used to recreate 19th-century wet-plate collodion techniques. With a unique and extremely involved technique, from conception to production and exhibition, the resulting photographs serve as a personal artistic reflection on Al-Karim's exile from Iraq.