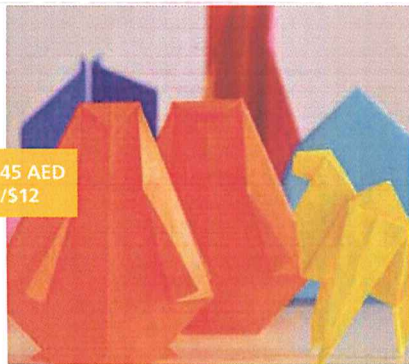


MADE IN THE UAE

The dXb Store returns to Art Dubai this year, showcasing limited edition items all designed and made in the UAE.



45 AED /\$12

Foldubai by Caravan.



350 AED /\$96

Tablecloth clutch by LoNa Studio.



160 AED /\$44

T-shirt by Mubark Jaffery.



200 AED /\$55

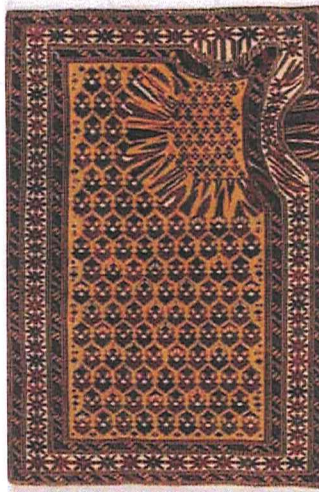
Pure Gold Skin Jewellery by Nadine Kanso.

POWER OF THREE

The third biannual Jameel Prize announces 10 shortlisted artists.

IN SEPTEMBER 2010, Munich's Haus der Kunst presented *The Future of Tradition – The Tradition of Future*, an exhibition which commemorated the 100-year anniversary of the West's largest show of Islamic art staged in 1910 in Munich. Those who had visited the former would have been awestruck by Nada Debs's *Concrete Carpet*, a massive piece, which has since been acquired by Doha's Mathaf: Arab Museum of Modern Art, and that locked the Lebanese-born furniture designer into the Jameel Prize 2013 shortlist. The stunning work, comprised of 28 panels featuring Arabic calligraphy and the Japanese Kanji script, also incorporates Debs's trademark mother-of-pearl inlay. "There's a rhythm to it, like haiku poetry," explains Debs of the piece, which reflects on today's industrialisation vis-à-vis tradition. "Concrete is symbolic of speed, industry and handmade manufacture whereas mother-of-pearl is organic and pure and literally shines through as an emblem of hope," she adds.

Debs, one of 10 shortlisted artists for the third-biannual Jameel Prize, joins Waqas Khan, Faig Ahmed, Mounir Fatmi, Rahul Jain, Dice Kayek, Laurent Mareschal, Nasser Al-Salem, Florie Salnot and Pascal Zoghbi in an exhibition in December at London's V&A, when the winner will be announced. The \$32,250 prize, supported by the Abdul Latif Jameel Community Initiatives, awards artists and designers whose work is inspired by Islamic traditions of craft and design. Among the incredible variety of pieces in this edition are works on paper by Pakistani artist Khan, two of which are presented through Sabrina Amrani Gallery (J7) and Galerie Krinzinger (J1) at Art Dubai (a third will be shown at the V&A). Wholly pensive and utterly meditative, Khan's ink on paper pieces see the Lahore-based artist create what he terms as "a fluid production" of pieces that are essentially an extension of his self. "It's a journey. It has to be accurate and it's so concentrated because it's becomes a part of me," he explains. His labour-intensive practice involves him holding his breath, keeping a steady grasp on the pen and delving into a trance-like state. "My hand becomes one with the pen," he says. "This is all about energy and my desire to share it." French-born Mareschal, on the other hand, visited Jerusalem as part of a student exchange programme in 1997. What was meant to be a period of a few weeks became five years, during which time he discovered local

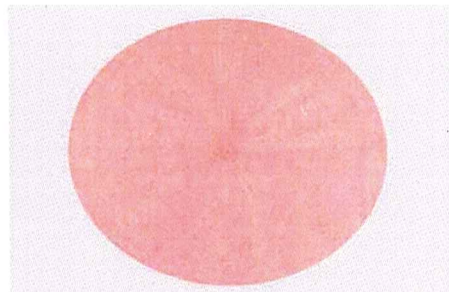


Left: Faig Ahmed *Hollow*, 2011. Woolen handmade carpet. Variable dimensions. Photography by Fakhrayya Mammedova. Image courtesy of YAYI Gallery, Baku, Nasser Al-Salem, Kuwait, 2012. Hand painted on archival paper, 100 x 100 cm. Image courtesy the artist and Ahr Gallery, Jeddah.

spices and soaps. His time spent in Jerusalem has had an enduring influence on his practice, which sees him create ephemeral artworks "inherently linked to the situation in Palestine and Israel and how everything can change in a minute," he says. "It is the fragility of life, suggested by the materials that I use that compounds this notion." For the Prize, Mareschal will create a newer version of his *Beiti* (meaning 'my house' in Arabic) artwork, inspired by the mosaics, motifs, embroidery and spices of Palestine.

Many of the works are large in scale, and for the Prize's 2013 edition, will be exhibited at the V&A's Porter Gallery. "The works will be able to breathe in this larger space, which we're happy to have gotten the slot for," says the gallery's Salma Tuqan, who added that the 2013 edition saw 270 applications – many more in design and from as far and wide as Algeria, Brazil, Kosovo, Norway and Russia. "The museum itself is an art and design institution with foundations in art and craft," she adds.

After the winner is announced on 10 December, the exhibition remains at the museum until the end of April, from where it will tour to different cities as part of its mission, says Tuqan, "to make the Prize more global and open it up to more audiences." ■



Above: Waqas Khan, *Tranquil Pool*, 2012. Archival red ink on white wasli paper, 70 x 53 cm. Image courtesy the artist and Sabrina Amrani Art Gallery, Madrid, Nada Debs (Detail) *Concrete Carpet*, 2010. Concrete and mother-of-pearl with stainless steel beads, 500 x 350 x 4 cm. Photography by Marino Solahhov. Image courtesy Mathaf, Doha.

Dame Zaha Hadid is Patron of the Jameel Prize and the 2013 edition's judging panel includes:

- Thomas Heatherwick, designer and founder of Heatherwick Studio
- Rachid Koraichi, winner of the Jameel Prize 2011
- Martin Roth, V&A Director
- Nada Shabout, Associate Professor of Art History and the Director of the Contemporary Arab and Muslim Cultural Studies Institute (CAMCSI) at the University of North Texas, USA
- Huda Smitshuijzen AbiFarès, Founding Director of the Khatt Foundation, Centre for Arabic Typography, The Netherlands