



Design Days Dubai Fair Director Cyril Zammit presenting an exclusive preview of the Fair's 2013 edition.



"Alien Sofa" by Jonas Jurgaitis (2007 - Walnut: molded polyurethane. Textile: coral)

Kingdom hosts exclusive preview of 2013 Design Days Dubai Fair

By Roberta Fedele
Saudi Gazette

JEDDAH — After a successful inauguration in 2012 that saw over 8,500 people participate and sales over \$35 million, the second edition of Design Days Dubai Fair is set to make an even bigger splash this year.

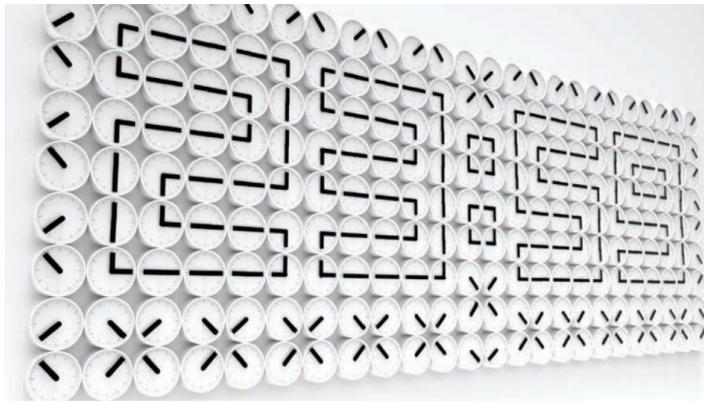
Looking forward to this important regional event - set to take place between March 18 and 21 - Saudi citizens had the privilege to attend an exclusive preview of the design fair's 2013 edition.

Director of Design Days Dubai Cyril Zammit gave two lectures at Jeddah's Athr Gallery and Alaam Artspace in Riyadh, the cities' leading contemporary art galleries, as part of a Middle Eastern tour to attract design investors toward the fair and further enhance the understanding and appreciation for collectible design.

The preview was preceded by a brief introduction on the history of Design Days Dubai and its significant contribution to the development of the Gulf's art and cultural scene.

"The Gulf's art market has reached high levels of maturity in the last six years especially thanks to the Art Week. This umbrella initiative, comprising Art Dubai and Sikka Art Fair, demonstrates every year the region's artistic vitality through a broad program of cultural events," said Zammit.

"As a consequence of this artistic development there was also a rise in the demand of high-value and collectible interior design pieces but no fair exclusively dedicated to design existed in the Middle East and South Asia before 2012. The recent addition of Design Days Dubai to the dynamic context of the Art Week enabled Dubai to address this need and host fairs specialized in both art and design. In less than 2 years, the fair has become one of



"Clock Clock" by Humans Since 1982 (2012 - Powder coated aluminium and electrical components)

the world's most diverse international design events whose aim is also to foster the next generation of international and regional talents," he added.

This year, the fair will give visibility to innovative designers repre-

sented by 29 galleries from the six continents with eight of the galleries being from the Middle East. Almost doubled compared to last year, the regional galleries include 3 galleries from Beirut, (Art Factum, Carwan and TwentyTwentyOne), 1 gal-

lery from Kuwait, (Contemporary Art Platform) and 3 galleries from Dubai, (J+A, La Galerie Nationale, Majlis and Nakkash). The fair will also welcome leading global galleries from London, Paris, Milan, Brussels, Hamburg, Seoul, Mexico City, Melbourne, Sao Paulo, Los Angeles and Washington DC.

Held close to Burj Khalifa, the central axis of Downtown Dubai's incredible urban development, the 2013 edition of the fair will feature 80 percent of fresh contemporary design pieces along vintage and classic design pieces from the 20th century. Among the most recent and humorous creations visitors will be able to admire a bronze "Framented Crack Coffee Table" by the Based Upon team of artists, a "Alien Sofa" by Jonas Jurgaitis, a "Three armed floor lamp" by Serge Mouille, "The Happy Widow" chair by Loredana Bonora, a bronze "Taj Mahal Table" by Studio Job, a "Sansa Armchair" by Mali-born designer Cheick Diallo and a unique up-cycled "Apolda Nap Armchair" by Apolda kollektiv.

Available in limited editions, all the displayed pieces represent according to Zammit very safe forms of investments.

"Unlike the art market, design market is extremely steady and stable. Once you invest in a design piece, it will be difficult to lose money. Price range between \$5,000 and \$500,000 and potentially everyone can buy one of the artworks," he said.

The interactive format of the fair will also incorporate a 4-day public program including a wide-range of workshops and seminars on current design issues and mentorship sessions in support of design students.

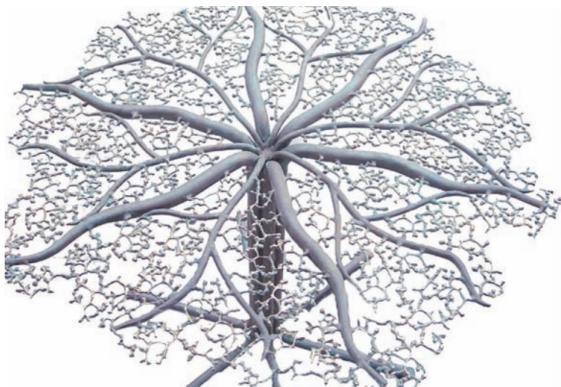
In addition to this, particular attention will be given to sustainable works through a design lab and four brands will be showcasing their pieces and offering their skills and knowledge to designers through a dedicated "Bespoke Design" section.

Zammit concluded his presentation offering the following advice to young talents keen to enter the design industry. "It is important to



"Meltdown Chair: Bronze Chair #1" by Tom Price (2011) - Polypropylene tubes encased in ceramic shell, molten bronze)

understand global trends. People are looking for something new to the eyes and above all for quality. The better a design piece is produced, the higher will be its chances to be displayed by a gallery," he said.



"Organic Bronze" by Mustafa Ali (Bronze) - SG photos by Roberta Fedele



Artworks of British colorist Phyllis Wolff "White tree in the snow" and "Sols hill in snow." - Courtesy photo

Renowned British colorist to showcase her art to world

By Tim Saunders

A renowned British colorist now plans to take on the world.

For more than three decades vibrantly coloured works of art produced by Phyllis Wolff have found their way into private collections throughout the United Kingdom.

And now, she says, the time has come for her to secure her place in the heart of worldwide collectors.

"I am well known in the UK and it is time that I ventured further afield," reveals Phyllis, whose work is inspired by the great French artists Matisse, Monet and Cezanne.

"Many of my distinctive paintings are of the beautiful landscapes around where I live in picturesque

Dorset - I moved there soon after graduating from St Martins.

"Great Britain is admired the world over not least because of its magnificent countryside and I believe that my brightly coloured up-beat scenes really capture them at their best. Therefore, they should be appreciated by art collectors throughout the world," she concludes.

During 2013 Phyllis plans to exhibit across the UK. Her next show is at Studio 106 Art Gallery in London (www.studio106artgallery.org) at the end of January.

Her paintings can be purchased through www.phylliswolff.co.uk and she is actively seeking international representation. — SG

China artists work up-close with old masters in Madrid

MADRID — With brushes and paint-splotted palette, Chinese artist Yang Feiyun adds the finishing strokes to his latest work: a portrait of the moustached 17th century Spanish King Felipe IV.

An untrained eye would fail to tell the difference between Yang's canvas and the original by the Spanish master Velazquez, hanging inches away in a crowded gallery at Madrid's Prado Museum.

"I have been painting my whole life, ever since I was a child, and Velazquez is a master among painters. He is known in China for his great depth," Yang tells AFP.

A respected artist in China, where he is head of oil painting at the state Central Academy of Fine Arts in Beijing, Yang is now leading 17 other specialists on a pilgrimage to the Spanish capital. Their mission: to make first-hand copies of some of the jewels of European oil painting and take them home to use in training curious Chinese artists.

"Our aim is to learn a lot and have these works as teaching material in China," Yang told AFP.

"There is not a long history of oil painting in China -- just the past 100 years or so. We are in a

learning period."

In other halls of the vast museum, their walls heaving with masterpieces by Titian, Rubens, Goya and El Greco, Yang's companions work quietly at their easels under the curious gaze of visitors.

A few steps from Yang, his companion Guo Zhangzheng is executing a smaller version of Titian's "Emperor Charles V at the Battle of Muehberg," a three-metre portrait of the lance-wielding monarch on horseback from 1548. The Chinese artists -- from the state academy and another top fine arts school, the China Academy of Art -- are due to stay for just over two weeks. Each aims to produce a copy of two works from the Prado's collection.

Yang's first go at copying Velazquez has taken him just five days to render virtually complete. Paintings on the list for their first week's work included "The Three Graces" by Peter Paul Rubens and Goya's "The Third of May 1808 in Madrid," a harrowing image of French occupying forces executing Spanish patriots by firing squad.

The copies will be exhibited in Beijing, the Prado said.

In a corner of one gallery Sun



Chinese painter Yang Fei Yun works on the painting, a copy of Velazquez's painting "Portrait of Felipe IV" at the Prado Museum in Madrid. — AFP

Wengong, 47, stands plying his brushes in front of Vicente Lopez's grim-faced 1826 portrait of the painter Francisco de Goya in a grey-blue coat.

"When I'm in a museum in front of the originals, I always feel like I want to copy them or try and do my own version," Sun says, the messy palette at his feet resembling that of the man in the

portrait. "It helps me a lot as a painter. I have seen lots of prints of the paintings, but prints are nothing like the originals. Being here in front of the originals, you have more direct and true contact with the artists," he added.

"To be here copying the masterpieces of these painters is the best apprenticeship you could have." — AFP