



Atwork entitled Meeting by Gulay Semercioglu. Photo Courtesy artist/gallery

Artists have just the touch for retouching

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There's Clooney in a kandura, Dubai shot from the hip and a whole lot of enamelled wire on the walls this week. Take a look at what's caught our eye:

Fun with Fen

Billowy eyebrows and a defined jawline build to a voluminous beard: look of beatitude as he stares at the camera. His headdress is balanced black agal.

Wait now, those eyes are familiar. Yes, that's Russell Brand, the rakish comedian of British extraction. With just a bit of Photoshop wizardry, he's been done up all Khaleeji-style.

Brand is just one of a platoon of A-listers, scientist stars and business moguls that the Abu Dhabi-based artist Mohamed Kanoo has digitally garbed into the dishdasha. Some are more successful than others (Keanu Reeve looks the part, Pavarotti less so).

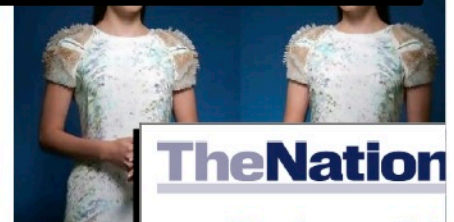
But while there's going off at a new, unusual tangent in your artwork, there's also taking a sharp handbrake turn. That's exactly what Kanoo has done in this latest exhibition.

Something's happened since last time he exhibited at Meem. Previously, Kanoo took 99 canvases garbed in a subverted version of the shemagh - the red-and-white patterned headscarf found throughout the region - and slotted them together into a cylindrical installation in the gallery. Removing the white pattern on the fabric, but retaining the pattern's texture, Kanoo turned these into an installation-mosaic of bold colours.

He tells us it was an attempt to get away from the "political connotations" that the garment has due to its association with the Arab

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