

YAVUZ FINE ART | PRESS RELEASE | 12 MARCH 2014

Yavuz Fine Art at Art Dubai 2014

Booth A32

POSTCARDS FROM DUBAI SOLO PRESENTATION BY NAVIN RAWANCHAIKUL

VERNISSAGE

19 March 2014

OPENING DATES

20 to 22 March 2014

VENUE

Madinat Jumeirah
Dubai, UAE



Yavuz Fine Art is pleased to present internationally renowned Thai artist **Navin Rawanchaikul** with a series of new works at Art Dubai 2014.

One of Thailand's most prolific contemporary artists, Rawanchaikul is known for his animated and accessible brand of situational art, which incorporates an entertaining theatre of media, methods, and collaborative characters. Creating elaborate egocentric narratives that blur fact and fantasy, his artistic approach involves direct interventions, social commentary, and an innovative style of integrating community or individual experiences. A recurrent theme in his oeuvre is the empowerment of individuals and entire communities by reigniting a sense of mutual pride that is fast diminishing. Over the years, he has developed a unique and vast body of work that relies heavily on team spirit and collaboration, often produced with a team of artists under the banner of Navin Production, a studio he founded in 1994.

For the eighth edition of Art Dubai, Rawanchaikul will present *Postcards from Dubai*, a new body of works specially commissioned by Yavuz Fine Art. Based on the artist's incursions into Dubai and in-depth interviews with its residents during that time, *Postcards from Dubai* explores aspects of the city's cultural heritage, community and identity, in light of its rapid-fire development from a fishing village to an affluent metropolis.

At the centre of *Postcards from Dubai* are three large-scale billboard-style paintings that gather a colourful cast of real-life characters into panoramic group portraits. The son of Indian immigrants from the Punjab region of present-day Pakistan, Rawanchaikul focuses here on the South Asian immigrant community that makes up the city's majority: the long-time residents and transient workers; fishermen, tailors, construction workers, taxi drivers. Alongside historical figures from Dubai's past taken from archival images, these figures pose before a patchwork background, painted to resemble a collage of the eponymous postcards from Dubai, assembled together to create a mixed cityscape of sepia-hued historic landmarks such as the Dubai Museum, beside shiny, technicolour skyscrapers like the Burj Khalifa. These fanciful projections

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invoke the past and present, with implications for the future; pay tribute to Dubai's multi-cultural identity; and unfurl universal metaphors for the common threads that bind us.

Complementing the paintings are video interviews with those featured in the paintings. As they share their stories and memories with the artist and viewers, these longtime residents – most of them shopkeepers and merchants at Dubai's old marketplace who have witnessed the dramatic changes over the years – provide an oral history of the city.

Running from 19 to 22 March 2014, **Art Dubai 2014** will take place at Madinat Jumeirah in Dubai, UAE. For more information about the fair, please visit the Art Dubai 2014 website at www.artdubai.ae

For press inquiries, please contact Irene Fung at irene@yavuzfineart.com or at (65) 6338 7900.



Postcards from Dubai (Day), 2014, acrylic on canvas, 230 x 555cm (13 panels)



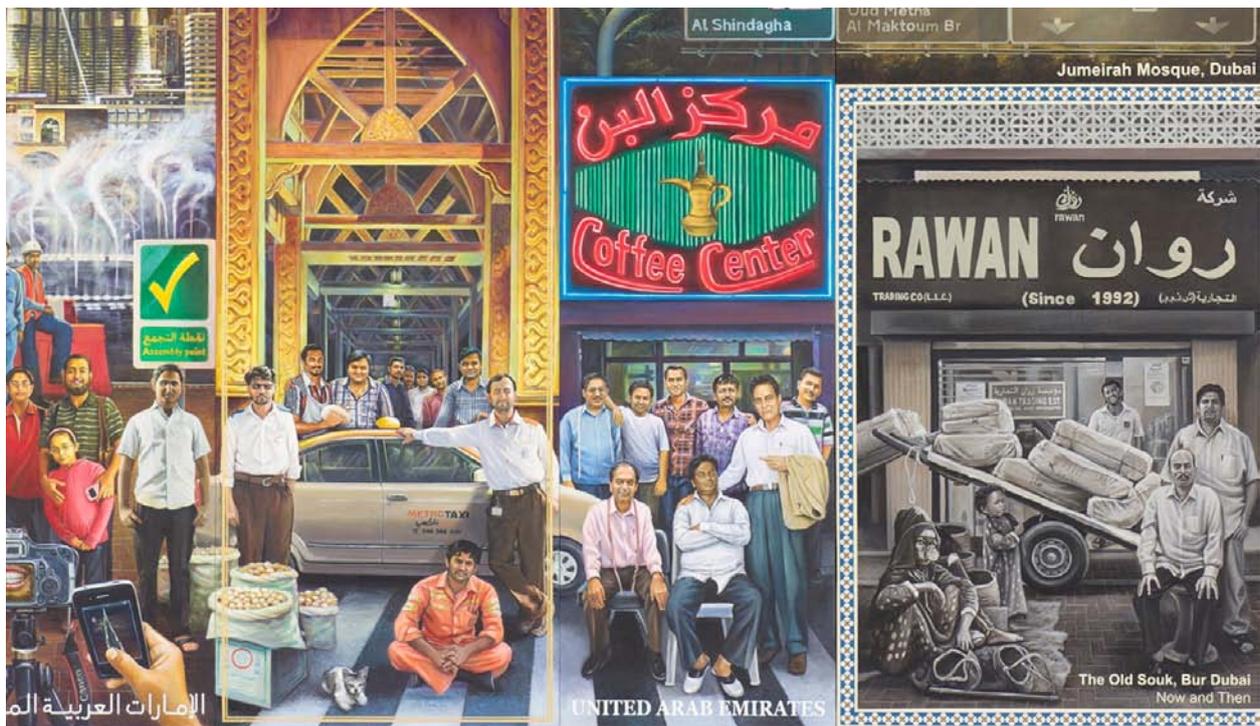
Detail of Postcards from Dubai (Day)

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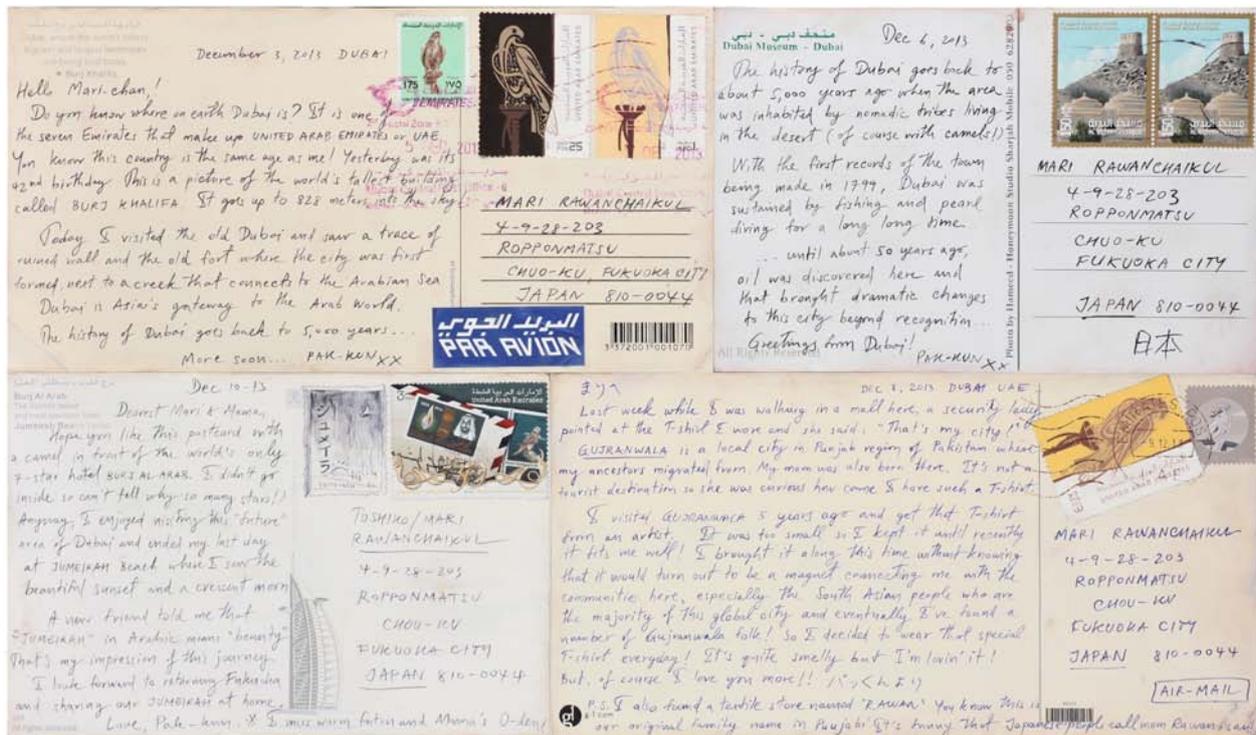
Postcards from Dubai (Night), 2014, acrylic on canvas, 230 x 555cm (13 panels)



Detail of Postcards from Dubai (Night)

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Postcards from Dubai (detail), 2014, acrylic on canvas, 230 x 325cm (6 panels)



Postcards from Dubai, 2014, single channel video, HD digital

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ABOUT THE ARTIST

Born in Chiang Mai in 1971, Navin Rawanchaikul is a multidisciplinary Thai artist of Hindu-Punjabi descent, best known for dynamic art practices that involve direct public interventions, social commentary, and an innovative style of integrating community or individual experiences into eccentric fictional tales featuring recurring characters. Over the years, his oeuvre has grown to encompass a broad array of media, including performances, billboards, films, comics, games, merchandise and cocktails.

A central theme in his body of works is the ongoing negotiation between local circumstances and unavoidable globalisation. Working around themes of transitory identity, in 2006 Rawanchaikul initiated the Navin Party, an ongoing pseudo-political, site-adjusted project that brings together the Navins of the world. The project collaborators discovered a global network of Navins and friends of Navins, with the ultimate intention of creating the virtual state of *Navinland*.

In addition to a series of community-based art projects that he has continually presented in Thailand, Rawanchaikul has held solo shows at prestigious institutions, including New York's P.S.1 Contemporary Art Centre (2001), the Palais de Tokyo in Paris (2002), Jim Thompson Art Centre in Bangkok (2006) and Ullens Centre for Contemporary Art in Beijing (2009), among being included in several international art exhibitions and festivals. In 2011, Rawanchaikul represented Thailand at the 54th Venice Biennale. His works are housed in the collection of international institutions including Guggenheim Museum in USA, Fukuoka Asian Art Museum in Japan, National Art Gallery in Singapore and FRAC in France, as well as numerous private collections worldwide. In 2010, Rawanchaikul received the Silpathorn Award for Visual Arts from the Thai Ministry of Culture.

Rawanchaikul divides his time between his family in Fukuoka, Japan, and his hometown of Chiang Mai, Thailand, where Navin Production is based.

ABOUT YAVUZ FINE ART

Established in 2010 in Singapore, Yavuz Fine Art focuses predominantly on contemporary art from the Asian region. Amongst the guiding selection is the gallery's conviction of the social significance of the artwork and the perception that within their chosen field of endeavour, the artists are among those leading their field. There is no stylistic or generational thread running through the gallery's programme, but strong elements of surprise and independence.

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