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ADMAF

The ADMAF corporate guide to
collecting contemporary UAE art



ART COLLECTING: THE BENEFITS

Abu Dhabi Music & Arts Foundation (ADMAF) believes that the arts hold the keys to nurturing a nation's creativity. Upholding the vision of the UAE is a shared duty of everyone in this great nation – individuals, foundations and businesses – and one of the most effective ways to do this is to collect.

As an independent, non-profit-making organisation, ADMAF has engaged with many through creative partnerships. We believe that there are a wide range of platforms on which the visual arts can unite communities and inspire innovation. For example, beyond the arts sponsorship agreement, which has become a well-known and beneficial marketing tool in business, comes exhibitions in the workplace, artists-in-residence programmes and art collections - dynamic initiatives which, if planned and implemented well, can permeate every layer of a company, stimulating motivation, creativity and debate.

On a global level, companies have been investing in the visual arts for over a century. Many have played a significant role in the careers of some of the world's most successful artists; while many continue to nurture the artists of tomorrow through associations with leading colleges and universities.

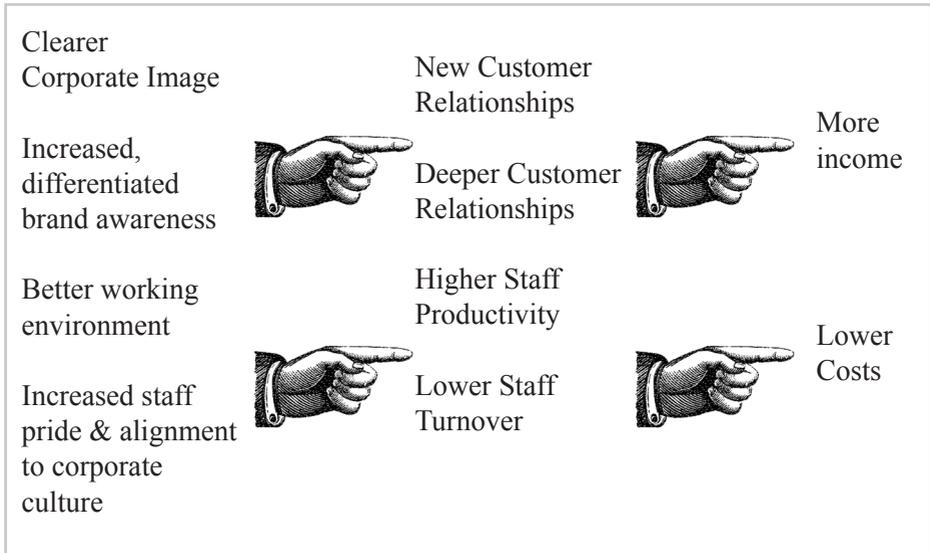
I firmly believe that there is no better tool that can be used to unite and inspire than art. Sculptures, paintings, digital art and other media can break down linguistic, cultural and geographical boundaries as well as make an important contribution to the perception of a company in the marketplace, of a foundation in the community and of an individual in society.

I hope this guide demonstrates how truly inspirational an art collection can be.

Hoda Al Khamis-Kanoo
Founder, Abu Dhabi Music & Arts Foundation

Cover image: (detail) 'State of Mind'. 2011. Hamdan Buti Al Shamsi. Digital mixed media. 100 x 95 cm. Courtesy of the artist. Part of The ADMAF Art Collection. © ADMAF

CORPORATE ART: COLLECTING TODAY



Patronage of the arts through commissioning and collecting is not a modern phenomenon. With the shift of wealth and power in the 18th and 19th centuries, the importance of private collectors grew. In the 19th century, wealthy industrialists such as the Gettys and Rockefellers became the most influential patrons. Now, in the 21st century, it is the business sector that has taken over this role, as companies recognise the benefits that commissioning and collecting art can bring.

There is no such thing as corporate art. There is art created by artists and there are corporations that collect it. The practice of building corporate collections began to take off in the 1960s in the USA. The majority of major corporate collections have been started in the last 30 years. The size of the collections varies widely from less than 50 works to up to 5,000, and all points in between. A wide range of business sectors are now involved in corporate collecting with the financial sector, banks and insurance companies, leading the way although legal, engineering, chemical, pharmaceutical, IT, retail and manufacturing companies all feature in the list of collectors, from large multinationals to local partnerships.

Collections can contain a variety of mediums and can be themed geographically, chronologically or

thematically. From oils and watercolours, to sculpture, mixed media and increasingly photography, acquired artworks may range from original pieces to limited edition prints. Collections may be for the enjoyment and appreciation of employees and corporate visitors – gracing the walls of offices, meeting and board rooms as well as reception areas. On special occasions, they can be viewed by the public, usually by appointment on guided tours.

While a new corporate building can often provide the catalyst to start a collection, financing for corporate collections in general comes from central funds such as public relations, facilities management and human resources.

Unlike many museum collections, where up to 90% of the collection can be in storage, the works of art in a corporate collection are more often than not on permanent display and can be rotated within the buildings owned by the company.

The overwhelming benefit of a good corporate art collection is seen in terms of the image it conveys to the stakeholders in the company; staff, customers and suppliers, shareholders and the wider community. Investment is seen as a possible additional bonus in the longer term but not as the prime motivation.

HOW CORPORATE ART COLLECTIONS BENEFIT THE STAFF

A corporate collection contributes to a healthy work environment, increases productivity by motivating staff and involving them in the company's image

Nowadays more of our waking time is spent at work than at home, so the environment in which we work has become very important. Staff are the most expensive overhead for most companies and their recruitment, retention and motivation are key factors for business success. Art can play an important role within the working environment as a whole as:

- a device for subtly reminding people about the values and aims of their company.
- a stimulus for 'engaged-brain' thinking, contributing to a healthy office environment as a visual counterpoint to ever increasing workplace technology.
- an opportunity for educating and involving staff with artist talks and visits to museums and galleries.
- a chance to involve staff in their working environment by using the company intranet to disseminate information and obtain feedback.

The Lever Fabergé Example

Lever Fabergé's employee involvement art programme meets Lever's strategy to create an enterprise culture by widening sources of inspiration, information and creativity for employees. A key component is the Lever Fabergé Art Collection of 75 works. It enhances the physical working environment and, through discussion and analysis of the work, has

had a significant impact on employees' critical skills. 'Artists of the Month' are selected and brief notes on the works are written and circulated among the staff. The employees display their comments and feedback next to the art. Purchases are by an employee committee and staff are encouraged to visit galleries to extend their artistic horizons. The Collection also lends its work to galleries for show – more positive PR for Lever Fabergé. Project Catalyst raises the agenda of creativity throughout the organisation, making a case for the arts as providers of inspiration and sustained creativity.

Laporte & Lowry

Laporte, the UK chemicals giant, found a good way of engaging its staff via its art collection. The sale of a painting by L.S. Lowry enabled the creation of a collection of over 200 works, many reflecting the company's history. Each painting is also deliberately linked to some aspect of the company's development and activities. Every painting and the chemical content of its pigments were analysed to foster engagement. The collection tells the story of the company's history and culture, in a form that is easy for new staff, or customers, to comprehend. The collection is particularly remarkable for its rationale of acquiring major works by so called minor artists, many of whom will clearly stand the test of time.

'Art isn't just a help, it's a positive requirement because the people of the dot.com world emerge from incubators with two feed-pipes, one called 'creativity', one called 'technology'. You're expected to be lateral and art trains you up.'

Peter York, Management Guru



Going to the Match. Laurence Stephen Lowry (1887–1976).
© The estate of L. S. Lowry. All rights reserved, DACS 2016.
Photo credit: The L. S. Lowry Collection.



Hamdan Buti Al Shamsi

(detail) 'State of Mind'. 2011. Digital mixed media. Courtesy of the artist. Part of The ADMAF Art Collection.

Through his cross-disciplinary practice, Hamdan Buti Al Shamsi strives to delineate notions of existence and identity. A self-taught artist and writer, he holds a BA in English Language and Literature from UAE University. His roving practice is not an attempt to find a fixed medium, rather a quest to fit the right medium to each concept. It is also part of his continual attempt to assert identity. He believes that one of the most important roles of art is to document cultural heritage and a number of his projects explore identity within a national framework. Hamdan is an alumnus of Campus ART Dubai and a Salama bint Hamdan Emerging Artists Fellow. He has participated in shows including ADMAF's 'Three Generations' (2013–14), 'Emirati Insights' (2015) and 'Portrait of a Nation' (2016); 'Past Forward: Contemporary Art from the Emirates', USA tour (2014). He has exhibited at FN Designs, Ghaf Gallery, Sikka Art Fair, Maraya Art Centre, Marsam Mattar and Tashkeel and has received commissions for Qattara Arts Centre, Abu Dhabi Airports and EMAAR.



Jalal Luqman

(detail) 'The Hint of a Smile.' 2008. Mixed Media. Courtesy of the artist. Part of The ADMAF Art Collection.

Mixed media artist Jalal Luqman introduced digital art to the UAE in 1996 and has been a pioneer ever since. His unflinching approach has landed him many career firsts; first Emirati digital artist; first Emirati freelance graphic designer; and first contracted Emirati website designer. Luqman's work is limitless in both meaning and material; transforming metals, wood and other common materials into pieces of art that transcend the limits of the frame and reach out to provoke the viewer. A significant name on the Emirati art scene, Luqman has exhibited in USA, Kuwait, Japan, Egypt, Morocco, the Czech Republic, and China. Today, he is a strong advocate for the Emirati visual arts, conducting seminars and workshops in schools, colleges and universities nationally and internationally, in addition to public speaking engagements on the promotion of art in the UAE. Luqman is a frequent member of UAE delegations to international arts events.

COMMUNICATING TO CUSTOMERS AND SUPPLIERS

Corporate art collections can help address the challenges around differentiation, corporate identity, credibility and memorability



A major challenge for any company is how best to differentiate itself and its brand values from its competitors. Art can be one of the most creative ways of achieving this. A company can commission uniquely creative people (i.e. artists) to create works of art that become potent symbols of the organisation and its ethos to its customers and suppliers. Customer relationships are key and in many industries, important signals of credibility and longevity are associated with a well-regarded art collections.

Banking on Innovation

The Deutsche Bank Art Collection (pictured above), was started in the late 1970s, and epitomises the benefits that can be achieved from a corporate collection. It consists of works on paper. The rule is only broken in large spaces such as reception areas which feature sculptures and large canvases. The 'works on paper' theme encompasses a large collection of photography and a print collection, as well as drawings, watercolours and oils on paper.

Deutsche Bank own some 56,000 works displayed in more than 500 branches worldwide in 48 countries. Its art programme has two main aims. The first is to hang contemporary works of art in its buildings to support young and often unknown artists. No work is bought from auction, only from galleries or directly from the artists. The second aim is to give staff and customers an opportunity to become familiar with

modern art. Works are displayed in areas for client use and also throughout working areas. In meeting rooms, visitors are faced with works by a particular artist, some information about the artist's life and work and any relevant books. All the staff floors are themed so that each one looks artistically coherent.

Cartier Lays The Foundations

Cartier is a good example of the positive association of an organisation with an art collection. In 1984, Cartier faced a business challenge: Its image was perceived as old and dull among younger customers and opinion-formers. Based on research, Cartier identified contemporary art as a medium that was of interest to its target groups and which could improve its image. As a result of a well publicised commitment to its art collection it saw a positive change in its image. The Financial Times reported the CEO of Cartier as saying that the art was 'clearly proven to have a very positive impact on the brand'.

Today, The Cartier Foundation for Contemporary Art is at the forefront of corporate philanthropy. It is a creative space for artists and the general public, and has become an integral part of Cartier's image.



Zainab Al Hashemi

(detail) Coast Collision. 2016. From the 'Urban Phantasmagoria' series. Digital scanography. An Abu Dhabi Festival 2016 Commission. Courtesy of the artist. Part of The ADMAF Art Collection.

Throughout Zeinab Al Hashemi's unpredictable and diverse practice, the only constant is a ritual, nomadic search for inspiration – often in the specific site where her art is being exhibited. Through this search, Al Hashemi locates her medium, incorporating the environment in the work to shed light on what would usually be overlooked. She takes the idea of finding what is popular and turns it on its head, thus reinterpreting ideas of pop culture. Thematically speaking, she always seeks to transform the mundane, everyday object, revising it to reinvigorate and engage new perspectives. Al Hashemi holds a Bachelor's in arts and science, specialising in multimedia design from Zayed University. She has contributed to group exhibitions, regionally and internationally.



Mohammed Al Astad

(detail) Untitled. 2016. Painting and iron rust on canvas. An Abu Dhabi Festival 2016 Commission. Courtesy of the artist. Part of The ADMAF Art Collection.

Artist and designer, Mohammed Al Astad Al Hammadi has been a member of The Emirates Fine Arts Society since 1987. Among his many accomplishments, he was the first Emirati to obtain a Bachelor's degree from the American University, Washington DC in Graphic Design (1998). Al Astad has participated in exhibitions on local, regional and international levels for 27 years; a total of over 300 group exhibitions and 20 solo shows (six in the USA). He established The Mohammed Al Astad Centre for Artistic Creativity – the first centre for visual art, design and photography in Abu Dhabi. Having started out with a strong foundation in realist drawing, his style has developed over the years, and his interest in surrealism and abstract art has grown. Most recently, Al Astad developed a new technique, which he has registered, where beaches become a sort of 'beach pearls'. The method employs the forces of nature. Iron is buried with canvas for 2–3 weeks, resulting in abstract works that bear the imprints of rust. Each piece is unique and can never be replicated.

ENGAGING SHAREHOLDERS AND THE WIDER COMMUNITY

A business that thinks creatively about Corporate Social Responsibility uses its collection to be part of the community and a supporter of national artists and their careers

Organisations today are expected to ‘give something back’ to the community. Supporting local, national, or even international artists is a good way of contributing to a vibrant society, whilst building up an investment portfolio of valuable assets at the same time. A carefully assembled corporate collection can become an organisation’s legacy for posterity.

The most successful collections have illustrated catalogues and many are now developing computer-based information systems and videos for use by visiting groups of shareholders and clients. Art collections can be used as a basis for the design of annual reports and many companies incorporate images from their collections in corporate literature and gifts for VIPs.

Successful businesses need to foster relationships with their local community.

Abraaj Award Reaps Rewards

The Abraaj Capital Art Prize is awarded annually to five artists on the basis of proposals for new artworks, which become permanent additions to the Abraaj Capital Art Collection following their unveiling at Art Dubai. Abraaj Capital, a leading private equity manager investing in global growth markets, launched the Abraaj Capital Art Prize in 2008 to foster and reward artistic development in the region.

So far, a total number of 32 winners have been awarded the prize. Frederic Sire, Partner at Abraaj Capital and Head of the Abraaj Sustainability and Stakeholder Engagement Track (ASSET) said, “This prize has grown to be a key benchmark for creative excellence in contemporary art practice, and embodies Abraaj Capital’s unwavering commitment to nurturing exceptional talent and empowering potential across global growth markets.”

By shining a spotlight on the diverse creative talent of the MENASA region, former winners of the

Abraaj Capital Art Prize have subsequently gone on to achieve further accolades and are recognised as established artists in the international arts world.

Making the Case for Creativity

On a much smaller scale, UK-based law firm, DMH, already a sponsor of its local festival, was encouraged to exhibit artwork in its reception area. It was so delighted by the response to the art that it decided to do something more permanent – and so ‘Gallery 100’ was born.

DMH appointed a curator to present a different collection of works every two months. Works were drawn from local artists and were chosen for the qualities which enhance and reflect the firm’s values and concerns. The gallery also became a space for hosting cost-effective corporate events. On a day-to-day basis the gallery created an inspiring environment in which to work. DMH felt that this influenced its staff as well as graduates applying to the firm. It also gave it greater accessibility to the general public.



The Abraaj Group Art Prize 2015 winner: Yto Barrada



Hind bin Demaithan

Sadu-Pixel. 2016. Three-piece video object: video, three LCD TV screens and Sadu textile. An Abu Dhabi Festival 2016 Commission. Courtesy of the artist. Part of The ADMAF Art Collection.

Curator, visual artist and video composer, Hind bin Demaithan is at the heart of the UAE's rapidly evolving cultural sector. Her work draws inspiration from issues that touch her life, including the experience of being a woman, religion and her culture as well as the influence and impact of daily news and current affairs. She sees her hands as the microphones through which she can provide social commentary and tell stories, allowing her to speak in the languages of photography, installation, performance and video. Through these languages, she revels in a universality of communication which transcends linguistic or cultural barriers. With a growing passion for collaging techniques and assemblage of different forms to create a whole, bin Demaithan identifies as a "master of science in the arts" – a discoverer and a creator at heart. Her work has been exhibited in galleries and museums internationally, including an interactive video design installation as part of 'Emirati Expressions IV: Conventions of Arts' (2015). She holds a Bachelor's degree in visual arts from Zayed University and went on to receive her Master's in fine arts in theatre and integrated media from the California Institute of the Arts, Los Angeles, where she focused on video in performance.



Azza Al Qubaisi

(detail) Dhad. 2016. Galvanised steel with colour coating. An Abu Dhabi Festival 2016 Commission. Courtesy of the artist. Part of The ADMAF Art Collection.

Most often referred to as the UAE's first Emirati jewellery designer, it is more accurate to describe Azza Al Qubaisi as an artist, designer and entrepreneur. A fierce advocate of all that is home grown and sustainable, she has established two projects to support and develop crafts. She is also the woman behind 'Made in UAE', the first national platform to showcase local crafts and design, with a string of boutiques in malls across the country. A Bachelor's degree in silversmithing, jewellery design and allied crafts from London Guildhall University allowed her creative vision to flourish; granting the practical skills to see a project from conception to output. Dedicated to a sustainable future for her country, she uses local materials and is inspired by the deep roots of her heritage.

HOW MUCH DOES IT COST?

Developing an art collection does not have to be a multi-million pound financial commitment

With a limited expenditure, a company can achieve its ambition of creating a dynamic yet welcoming image by selecting art from emerging artists that they will be able to view in the future in investment terms.

The law firm, Herbert Smith, regarded developing its art collection as part of a move to new offices. It acquired art throughout the new building for less than \$150 per employee. Other budgeting guidelines include 5% of the interiors budget. Even

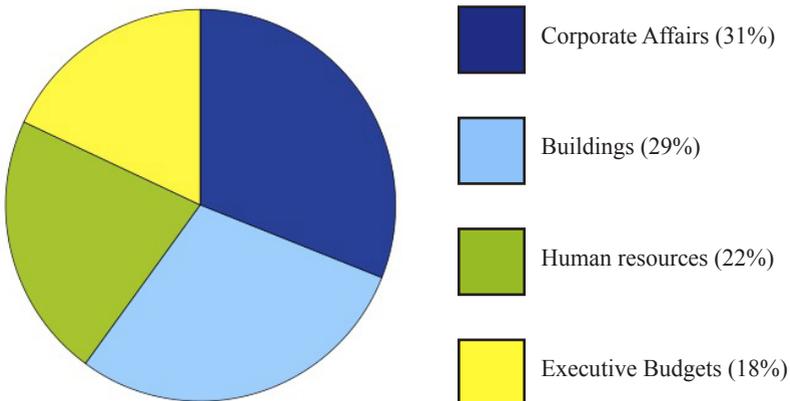
the Deutsche Bank collection is not about multi-million pound masterpieces; 98% of the collection consists of works on paper, costing on average less than \$1,500 each.

Generally, the recommendation for new buildings is that 1% of the capital cost of a building should be spent on art, although the amount actually spent is often much lower than this.

'Why don't more people buy art? The benefits are considerable: offices have to be decorated anyway; it pleases and motivates the workforce; it enables a company to project a positive image and to act like a Medici, sponsoring artists; and not least, careful buying can prove a profitable investment.'

The Financial Times

The sources of a corporate art collection's budget reflects the wide range of uses within an organisation



CAN THE COST BE JUSTIFIED?

Although only a minority of companies with collections feel the need to do so, it is possible to take a more quantitative look at the value of corporate collections

It is recommended to systematically re-value a collection, usually every 5 years, in the same way that a company's property portfolio would be reassessed.

Another option, which is useful where the objectives of a collection are aligned with a company's public relations (PR) activities, is to track the level of publicity gained. The value of the corporate art related PR is calculated according to the methods generally used for looking at such activities: usually a multiple of the equivalent advertising cost (calculated as a multiple because favorable coverage in editorials is considered more valuable than advertising).

Other companies are able to relate their art programmes directly to new business. Potential clients are invited along to exhibitions and ceremonies. New business from those people can then be valued, for example, according to the size of the investment portfolios taken on.

Some organisations have set up their collections in charitable foundations, which also have public exhibition spaces. In some cases entry fees and visitor numbers help to assess the value of the collection, and justify its continuation.

The analysis of traffic through a website can also indicate the number of visits to the part of the site which features the art collection and potentially how many of these visits lead to further interaction with the company, such as purchases from adjacent e-commerce pages.

Of course, companies don't have to invest in the art directly. Some choose to give financial support each year in prizes to promising young artists. Through research, the company quantifies improvements in awareness and evaluates the impact of such prizes accordingly. Companies even track new investments as a result of its art events, justifying the costs of such activities in terms of their direct relationship to the value of earnings from the new customers they attract.

The message is that, apart from the intangible benefits, it is sometimes possible to make a direct financial case for a corporate art programme. This is becoming increasingly important in today's world of maximising shareholder value.



Karima Al Shomely

*'The Emirati Burqa: An intimate object'. 2016.
Photographic print. Courtesy of the artist.*

Karima Al Shomely is the first Emirati woman to receive a PhD in Fine Arts. Her photography, installations and prints present a broad, macroperspective and delineate a deep insight on the social and political questions they interrogate. She explores the particularly intangible notions of subjectivity, perspective and human emotions. Her work has been exhibited regionally and internationally, including group exhibitions at some of the world's most important international art institutions.

WHAT ARE THE CRITERIA FOR A GOOD ART COLLECTION?

Developing an art collection does not have to be a multi-million pound financial commitment

1 The quality of art in the collection.

This is the most important criterion. If the art is not of sufficient quality, the collection will have less credibility.

2 Does the collection have an underlying philosophy supporting the business objectives?

The key here is how well this rationale is communicated to staff and the outside world.

3 Does the collection have a defined scope?

Unlike museum collections, a corporate collection can focus in depth on much narrower areas of art collecting.

4 How well is the art displayed?

There is an increasing trend towards integration of the art into the architecture of the building, although this can lead to problems as companies move more frequently from office to office.

5 Is the collection well catalogued and documented and is it used for further education?

Computer-based cataloguing techniques now combine flexibility with the ability to transmit the information via the Intranet and Internet, to use screensavers to feature particular works and to produce printed catalogues. At best, a catalogue makes a contribution to art history sought after by teachers and researchers.

6 Is the collection financially robust and still developing?

In an age of mergers and acquisitions, art collections regularly come under scrutiny in terms of shareholder value and need to have a sound history of financial justification as well as being flexible with scope for development.

THE COLLECTION CHECKLIST

The quality of the art in the collection



The collection has an underlying rationale



How well the art is displayed



The scope of the collection



A well catalogued & documented collection



A tool for education & continual development



HOW TO START A CORPORATE COLLECTION

A coherent collection is worth more than the sum of individual works

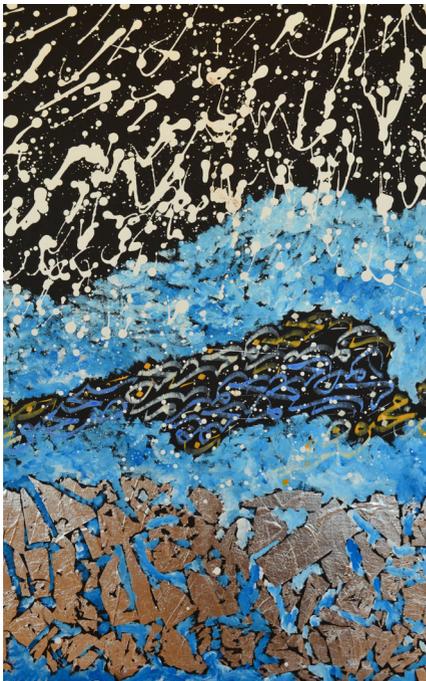
Corporate art collections are started for a number of reasons, the most common being a move to new buildings, the arrival of a new senior executive, the process of change management and the desire to create a new image, and the realisation, often prompted by what other companies are already doing, of the benefits of such an exercise.

When starting the process of developing an art programme, the first key step is to establish the objectives of the art collection. This is a senior management task. The next stage is often to consult with the staff at an early stage and to establish a selection committee. Some say this should be one person and research certainly indicates that the committee should be as small as possible with deadlock prevented by having an odd number of

people. Research also indicates that the use of an experienced art consultant or suitably qualified staff member will greatly facilitate the identification of appropriate artworks and the implementation of an art programme.

The most successful collections have been built up over many years and it is important to embed the culture of collecting into the ethos of an organisation from the very start, otherwise it may not stand the test of mergers, acquisitions and changing management.

The critical success factors of an art programme are the quality of its works, its management and its marketing to the company's many stakeholders.



Abdul Aziz Al Fadli

(Detail) Untitled. Mixed media & acrylic on canvas. Courtesy of the artist.

Abdul Aziz Mohammad Saeed Al Fadli is an artist and calligrapher from Abu Dhabi. His works reflect an innovative combination of science and art, which is akin to a symphony or a poem that honours the 'great' Arabic letters.

Influenced since childhood by acclaimed Arab and Turkish calligraphers as well as internationally renowned artists, he developed a genuine classical style, rich in structure and colour and then proceeded further in his exploration and practice. Through studies and analysis of Arabic calligraphy, Al Fadli developed an innovative, individual style that while conserving common rules and themes, may sometimes seem unconventional. Throughout his short career in art he has participated in many exhibitions locally and abroad.

Al Fadli has also traveled extensively and is a poet, writer and a researcher in Islamic social history and philosophy. He has also studied music and photography and has worked in theatre for many years.

HOW ADMAF CAN HELP

Thinking of developing an art collection? Or are you an Emirati visual artist seeking to develop your career? Talk to ADMAF

Abu Dhabi Music & Arts Foundation (ADMAF) believes that the arts hold the keys to releasing a nation's creativity. Through a dynamic range of year-round arts-based programmes for children, young people and adults, it seeks to benefit society and advance the vision of Abu Dhabi. Established in 1996, ADMAF is an independent, non-profit organisation which delivers initiatives for audiences of all ages, backgrounds and nationalities through annual educational and community programmes, special projects and the Abu Dhabi Festival, often in partnership with national and international institutions.

ADMAF invests in the visual arts sector in a number of ways. It contributes to the professional development of artists through The Nationals' Gallery, which seeks to enhance and elevate the UAE art scene through publications, consultations, discussions, grants, commissions and exhibitions as well as an online directory of artists' profiles. In schools and universities, initiatives such as The Gulf Capital–Abu Dhabi Festival Visual Arts Award, The Christo & Jeanne-Claude Award as well as workshops and lectures with national and international artists inspire and inform the next generation. In celebration of International Museum Day, ADMAF stages events that reference the rich history of the United Arab Emirates, Middle East and North Africa. ADMAF also tackles social issues through the visual arts. Silent Voices is an annual exhibition by the human trafficking survivors of Ewa'a Shelters for Women & Children. Emirati artist-led workshops in orphanages across the UAE build children's cultural identity as well as creativity and soft skills.

The ADMAF Art Collection

Since its inception two decades ago, ADMAF has been privileged to work with the leading proponents of the visual arts sector and has a collection reflective of this vantage, demonstrating the diversity of contemporary Emirati and Middle Eastern artistic expression. Consisting of acquisitions, commissions and donations, The ADMAF Art Collection has an emphasis on Emirati practice and seeks to highlight artistic expression from the Arab world and the Middle East.

The Collection features more than 80 works which present the creativity of the UAE and the wider Arab world. By exhibiting the collection in its offices and through exhibitions and loans, ADMAF promotes the achievements and oeuvre of each artist – engaging, educating and informing the public about the region's art scene. A flexible resource with no permanent gallery, ADMAF welcomes enquiries from institutions interested in loans from the collection. Gifts by individuals and organisations are gratefully received and are assessed based on factors such as condition, provenance, storage and cultural value. Acknowledgement is given to donors through ADMAF's website and catalogues.

Advice for Companies & Individual Collectors

ADMAF can assist in developing an art collection in the following ways:

- Assistance with formulating the collection brief
- Recommending acquisitions, donations, loans and commissions
- Introduction to artists whose work may align with your art collection's objectives
- Development and delivery of visual arts workshops or lectures and in-house exhibitions with guided tours
- Development and delivery of visual arts workshops or lectures for the community to enhance social responsibility
- Partnership opportunities around high profile, public visual arts exhibitions in the UAE and internationally

Support for Emirati Visual Artists

Since it began 20 years ago, Abu Dhabi Music & Arts Foundation (ADMAF) has supported the growth of contemporary artistic expression in the UAE. Today, the UAE is a hub for the contemporary art market. ADMAF assists Emirati artists to gain greater international exposure and benefit from opportunities to develop their careers and talent. Through The Nationals' Gallery, ADMAF enables established and emerging Emirati arts practitioners to gain access to information, support and recognition; and corporates, galleries and collectors to learn more about the opportunities available from the dynamic and diverse UAE visual arts sector.



(from left to right, by row): Khalid Abdul Wahid, Abu Dhabi Festival 2016; Hamdan Buti Al Shamsi with ADMAF Patron H.E. Sheikh Nahayan Mabarak Al Nahyan, Abu Dhabi Festival 2016; 'THE NOMAD', 2015. Khalid Shafar. Supported by Dubai Design District (d3) and the Abu Dhabi Festival. @khalidshafar (courtesy of the designer); Hind bin Demaithan, Abu Dhabi Festival 2016; 'Circle', 2013. Mohammed Kazem. Commissioned by the Abu Dhabi Festival; Khalid Al Banna during the making of 'Wedding', a 2016 Abu Dhabi Festival commission; Abdulrauf Khalfan, 'Storytellers' exhibition in association with Mubadala, Abu Dhabi Festival 2012; Yousef Al Harmoudi, 'Storytellers' exhibition in association with Mubadala, Abu Dhabi Festival 2012.

