



**DUBAI:
MODERN AND CONTEMPORARY ART**

16 March 2016



CHRISTIE'S





DUBAI: MODERN AND CONTEMPORARY ART

Wednesday 16 March 2016

AUCTIONS

IMPORTANT WATCHES

Tuesday 15 March 2016

at 7.00 pm

DUBAI: MODERN AND CONTEMPORARY ART NOW AND TEN

Wednesday 16 March 2016

at 7.00 pm (lots 1-40)

DUBAI: MODERN AND CONTEMPORARY ART

Wednesday 16 March 2016

at approximately 8.00 pm (lots 101-186) immediately following NOW AND TEN

ELEMENTS OF STYLE

Thursday 17 March 2016

at 7.00 pm

To be held at:

Jumeirah Emirates Towers Hotel, Godolphin Ballroom

Please note that refreshments will be served in the foyer from 6pm on the day of each sale

VIEWING

Jumeirah Emirates Towers Hotel, Godolphin Ballroom

Sunday	13 March	2.00 pm - 10.00 pm
Monday	14 March	10.00 am - 9.00 pm
Tuesday	15 March	10.00 am - 4.30 pm (Watches)
Tuesday	15 March	10.00 am-10.00 pm (Paintings & Elements of Style)
Wednesday	16 March	10.00 am - 1.30 pm (Paintings)
Wednesday	16 March	10.00 am - 10.00 pm (Elements of Style)
Thursday	17 March	10.00 am - 4.30 pm (Elements of Style)

AUCTIONEERS

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **AADYA-1242**

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For further information on buying at Christie's please see page 111.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*101

AREF EL RAYESS (LEBANESE, 1928-2005)

Compilation

signed and dated 'RAYESS 59' (on the reverse)

oil on panel

17³/₄ x 21⁵/₈in. (45 x 55cm.)

Painted in 1959

US\$20,000-30,000

AED73,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1998.

EXHIBITED:

Beirut, Emile Hannouche, *Aref El Rayess*, 1998.

LITERATURE:

O. Al-Kaysi, *Aref El Rayess* (in Arabic), Beirut 1980s
(illustrated in colour, p. 122).



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*102

ELIAS ZAYAT (SYRIAN, B. 1935)

Awdat Al Shahid (Return of the Martyr)

signed and dated in Arabic (lower centre left);

signed and titled in Arabic (on the reverse)

oil on canvas

53 $\frac{1}{8}$ x 53 $\frac{1}{8}$ in. (135 x 135cm.)

Painted in 1968

US\$40,000–50,000

AED150,000–180,000

PROVENANCE:

Kamel Gallery, Damascus.

Acquired from the above by the present owner.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

***103**

HELEN KHAL (LEBANESE, 1923-2009)

Untitled

signed and dated 'Helen Khal 1974' (on the stretcher)

oil on canvas

39³/₈ x 31¹/₂in. (100 x 80cm.)

Painted in 1974

US\$20,000-25,000

AED73,000-91,000

PROVENANCE:

Private Collection, Beirut.

Acquired from the above by the present owner.



***104**

HELEN KHAL (LEBANESE, 1923-2009)

Untitled

signed 'H. Khal' (lower left);

signed and dated 'Helen Khal 1981' (on the reverse)

oil on canvas

30¹/₈ x 23⁵/₈in. (76.5 x 61cm.)

Painted in 1981

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Private Collection, USA.

Acquired from the above by the present owner in 2008.

PROPERTY FROM
A PRIVATE COLLECTION, BUENOS AIRES

*105

BIBI ZOGBÉ (LEBANESE, 1890-1973)

Ramas de Otono (Autumn Branches)

signed 'Bibi Zogbé' (lower right); signed, titled and dated
'Ramas de Otono por Bibi Zogbé 64' (on the reverse)

oil on canvas

25½ x 31½in. (65 x 80cm.)

Painted in 1964

US\$ 10,000-15,000

AED 37,000-55,000

PROVENANCE:

Private Collection, Argentina (acquired directly from the artist).

Private Collection, Buenos Aires.

A gift to the present owner.



PROPERTY OF
A BRAZILIAN COLLECTOR

*106

BIBI ZOGBÉ (LEBANESE, 1890-1973)

OTONO (Autumn)

signed 'Bibi Zogbé' (lower right); signed and titled
'OTONO por Bibi Zogbé' (on the reverse)

oil on canvas

31½ x 25½in. (80 x 64cm.)

Painted circa 1960s

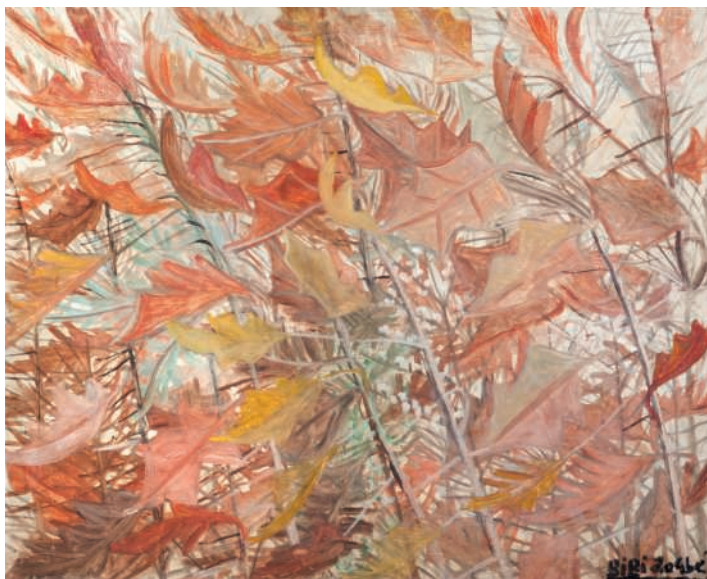
US\$ 10,000-15,000

AED 37,000-55,000

PROVENANCE:

Orlando Gaspar Junior Collection, Brazil.

Acquired from the above by the present owner in 2005.





PROPERTY FROM
THE COLLECTION OF MAZEN AND LOULIA SOUEID, BEIRUT

*107

MOHAMMAD EL RAWAS (LEBANESE, B. 1951)

Untitled

signed and dated 'M. RAWAS 74' (lower left)

oil on canvas

25 $\frac{1}{8}$ x 22in. (64 x 56cm.)

Painted in 1974

US\$18,000–22,000

AED66,000–80,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM
A PRIVATE BELGIAN COLLECTION

*108

ELIE KANAAN (LEBANESE, 1926-2009)

Le Parc

signed 'E.S. Kanaan' (lower left)
oil on canvas
39³/₈ x 39³/₈in. (100 x 100cm.)
Painted in 1990

US\$25,000-30,000
AED91,000-110,000

PROVENANCE:

Anon. sale, Rops Namur, *circa* 1995.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Brigitte Schehadé, *Elie Kanaan Recent Paintings*, 1990
(illustrated, unpagged).

PROPERTY FROM
A PRIVATE COLLECTION, LOS ANGELES

*109

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

The Barracks of Amanos

signed 'Paul G.' (lower left); signed and titled
'Baracks Amanos Paul Guiragossian' (on the reverse)

oil on canvas

28¾ x 36¼in. (73 x 92cm.)

Painted *circa* 1960

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Commissioned from the artist by the present owner's father,
thence by descent.

The Paul Guiragossian Foundation, Beirut, has kindly confirmed the authenticity of this work. We would like to thank the Paul Guiragossian Foundation for their assistance in researching this painting.

A trajectory of Modern master Paul Guiragossian's oeuvre conveys an evolution of a highly influenced body of work that not only responds and is limited to the region's historical context but one that engages with the Postmodern occupation with notions of identity, and 'the other'. His art has been heavily impacted by the dislocation and migration of his family. Born in Jerusalem to survivors of the Armenian genocide, Guiragossian was educated in Catholic institutions eventually serving as an apprentice to several Italian icon painters. Following the fall of Palestine in 1948 Guiragossian's family left for Lebanon where he remained until his death. Within his expansive range of captivating paintings, Paul Guiragossian shares an ultimate personal journey combined with his creative vision to leave the viewer with a vocabulary that represents an authentic human reality. From his early academic canvases until his later abstract compositions, Guiragossian's work reflects a relentless struggle to summon the images of his formative years and actively draws on his heritage and migratory experience for inspiration.

Barracks Amanos painted in the late 1950s, early 1960s, is a hauntingly captivating work that captures the artist's personal world, a world in which disinherited Palestinians shared Armenian destitution, in a constant state of flux. A reference to the refugee camp of Amanos in Lebanon, where the survivors of the Armenian Genocide congregated in Lebanon, these 'barracks' were comprised of several hut-like structures with tin roofs. It later became a densely populated poor residential area for generations of Armenians.

Implementing a warm yet grim colour palette of yellows, greens and blacks, Guiragossian's sense of abstraction exemplified by vigorous vertical and horizontal thick brushstrokes conjures up the melancholic ambience of the Armenian camp, the density of the impasto reflecting the density of the camp's inhabitants. Each interjecting stark line of black captures the misery of the situation, evoking through his use of this colour, their inevitable lifetime struggle. A closer look reveals a group of figures congregated around a cart, seemingly two women and two children perched atop a collection of belongings. A recurrent theme in many of Guiragossian's works, this figurative addition serves two purposes; first it offers a sense of movement to a rather rigid composition that exemplifies the subject matter which in itself represents movement and a journey, the movement of an exodus. Secondly, it shows the artist's natural progression and stylistic change towards abstraction, stepping away from the figurative protagonists of his early works, into what would eventually be completely abstract lines of colour. In turn, this initial reduction of highly detailed compositions served to reduce his main subjects into simple albeit powerful elements in a manner that could effectively be described as essentialist. The underlying emotion the artist alludes to - that mixture of despair and surrender, which displacement connotes - is not rendered by recognisable shapes, but rather is infused into the canvas by the interwoven and curved lines that pulsate with emotion and dejection.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*110

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Deux Visages

signed 'P.GUIRA' (lower right)

oil on canvas

24⁷/₈ x 21⁵/₈in. (63 x 55cm.)

Painted in 1952

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Haig Tufenkdjian Collection, Lebanon, thence by descent.

LITERATURE:

J. Tarrab, *Paul Guiragossian*, Beirut 1982, no. 139 (illustrated, p. 94).

The Paul Guiragossian Foundation, Beirut, has kindly confirmed the authenticity of this work. We would like to thank the Paul Guiragossian Foundation for their assistance in researching this painting.

Painted in 1952, Christie's is honoured to present *Deux Visages* by the pioneer of Modern art in Lebanon, Paul Guiragossian. Its unique composition offers exemplary insight into Guiragossian's artistic foundations and trajectory of style, before his pivotal shift from figurative art to abstraction.

Guiragossian's oeuvre maps his development as an artist through different periods of technical experimentation. His recurring and abstract depiction of his surroundings, particularly of the human figure, was continuously reinterpreted, by revisiting time and time again his choice of colour palette, depth, form and size of his subjects. From the late 1960s, Guiragossian began to move away from his figurative approach towards the use of abstract brushstrokes to later make up his fully abstract style of the late 1970s and 1980s for which he is most well-known. Each period reflects a deeply emotional subjectivity that is heavily inspired by Expressionism, rendering each of his works alive that is characteristic of a true Modernist.

Painted deftly in an artistic vocabulary that draws heavily from the use of solemn and luminous figures, the present work is a seminal example from the artist's earlier compositions that references Guiragossian's deep rooted appreciation for Christian iconography which he studied intensively and remained an integral part of his oeuvre. Much like the icons of the Greek and Russian schools, the artist depicts two figures, one frontally while the other in profile, of what appears to be a young couple in a manner akin to holy saints, the painted frame exemplifying the suggestion of the borders present in icons

of the past. There is a sense of the sacred within this moment of intimacy, as if the young man is leaning forward to catch his first embrace. The artist's use of a rich polychromatic palette of jewel-like tones of red, green and yellow in almost solid blocks, the luminous effect rendered in the work in addition to the thick black lines that outline the composition's subjects, is reminiscent of stained glass windows that adorned the many churches that Guiragossian often frequented. In this sense, Guiragossian highlights the sanctity of love in this captured intimate moment.

With this in mind, in *Deux Visages*, the artist's mastery in capturing the fragile boundary between abstraction and naturalism, faithfully captures within its contours a melancholia of human suffering. Deeply affected by the tragic events of the Armenian genocide and the suffering of the Palestinian and Lebanese people during the numerous conflicts which punctuated his life, upon closer examination of the two figures there is an underlying, yet overwhelming sense of sadness that permeates the canvas, particularly as their eyes appear somewhat hollow in their vacant stare.

The artist's choice to combine this sense of despair with the aesthetic vocabulary that is used in Christian iconography serves to show, however, his sense of optimism, hope and faith in a brighter future, filled with love and family that he held as sacred and untouchable. As such *Deux Visages* is an endearing example of what to hold dear and is a celebration of love and optimism that is to be approached carefully.



PROPERTY FROM
THE ARTIST'S ESTATE

*111

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Hommage à Tahiya Karioka or (Tribute to Tahiya Karioka)

signed 'Paul.G.' (lower centre)

acrylic on paper

58⁷/₈ x 42³/₈in. (149.5 x 107.5cm.)

Painted circa 1988

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

The Artist's Estate.

The Paul Guiragossian Foundation, Beirut, has kindly confirmed the authenticity of this work. We thank the Paul Guiragossian Foundation for their assistance in researching this painting.

Within his expansive range of captivating paintings, Modern master Paul Guiragossian shares his ultimate personal journey combined with his creative vision to leave the viewer with a vocabulary that represents an authentic human reality, stretching in the wide spectrum between the pain shared by people and the struggle for unity, goodness and love. Transcending from his eternal longing for his own mother and a reflection of his upbringing, one of the most recurring themes in Guiragossian's oeuvre is groups of women. Within his compositions the figure of the woman has become the symbol of hope, of continuity and of freedom paying homage to women and more specifically to the maternal figure and motherhood.

Hommage à Tahiya Karioka or (Tribute to Tahiya Karioka) is one of the most impressive watercolours by the artist to ever come to auction that captures a magical glimpse into the inspirations and inner workings behind the artist's oeuvre. Large in size, the work references the infamous and legendary Egyptian belly dancer Tahiya Karioka. Known as the Marilyn Monroe of the Middle East, Tahiya virtually defined the intricate, pulsating art of belly dancing, often referred to as *raqs sharqi*. Her first choreographic tableau was loosely based on the *karioka*, a Latin American style of dance from the 1933 Fred Astaire and Ginger Rogers film *Flying down to Rio*. Tahiya's introduction of Samba into a strong Baladi foundation, resulted in her taking the stage name Karioca.

Inspired by the way she managed to be incredibly seductive through her graceful and toned down performances, Guiragossian often watched her and consequently sketched her, eventually using Tahiya as the basis of many of his paintings. In fact almost all the dancer figures in his paintings are based on the captivating star.

Although his characters remain faceless, in the present work, the artist's ability to portray a deep and resounding sense of movement is testament to his ability to transform his brushstrokes into vibrant and dazzling compositions. As the dancer presumed to be Tahiya takes centre stage of the composition, Guiragossian manages to push the viewer to focus entirely on her, forgetting her surrounding dancers through his use of bright and vibrant blues and yellows. Clearly structured and composed, the impulsive and powerful brushstrokes create dynamism and a delightful musical rhythm that offer an underlying sense of optimism. Alternating between thick and thin layers of strokes, it becomes apparent that Guiragossian has benefited from his use of black lines to enable him to carve into the painting a succession of curves and loops that reveal and expose a hidden beauty shining through each of the characters, particularly the central figure. In this sense, even in its simplicity, the composition emanates a feeling of luminosity and radiating inner light. With a compulsive obsession to capture the human form as an expression of life and beauty, *Hommage à Tahiya Karioka or (Tribute to Tahiya Karioka)* is a captivating example of Guiragossian's ability to inject a sense of hedonism and embracing of life that is infectious.





(i)



(ii)

PROPERTY FROM
THE COLLECTION OF THE ARTIST'S FAMILY

*112

MAHMOUD HAMMAD (SYRIAN, 1923-1988)

(i) *Palestine Pavillion, Damascus International fair (Study)*

(ii) *Palestine Pavillion, Damascus International fair (Study);
alternative left panel*

signed and dated in Arabic (lower left);

titled and dated in Arabic (lower right)

each: gouache and ink on paper

(i) 41³/₄ x 14¹/₈in. (106 x 36cm.)

(ii) 13³/₄ x 14¹/₈in. (35 x 36cm.)

Executed in 1962

US\$20,000-30,000

AED73,000-110,000

PROVENANCE:

The Artist's Estate.

One of the leading founders of the Damascus Group, Mahmoud Hammad's modern and innovative style has cemented his standing as one of the pioneers in the history of Syrian art. A multi-disciplinary artist, versed in painting, printmaking, murals, medal engraving and sculpture, his various travels across Italy, infused in his works a unique ability to combine a Middle Eastern visual practice with a Western sensitivity. Christie's is honoured to be offering two works by the artist that demonstrate Hammad's artistic trajectory and development of a signature style.

Having become an art professor in Daraa following his marriage to the late Lebanese artist Durriya Fakhoury in 1957, the Horan period as it has come to be known, whereby the artist painted scenes of the southern area infusing archeological and social aspects into his works would lay the foundation for the political undertones that were to infuse his works. To this end Christie's is honoured to be presenting a seminal work from the artist's oeuvre that captures his political sensitivities and ability to infuse socio-political discourse into artistic practice, entitled *Palestine Pavillion, Damascus International fair (Study)* from 1962.

In a time of zeal and fervour that followed Syria's independence, the 1960s was to be commonly known as Damascus' golden era, where an influx of Syrians educated in the West as well as foreign diplomats flocked towards the city and contributed towards the country's burgeoning cultural and art scenes. In 1962 the Damascus International Fair took place, where the present work served as a preparatory piece for the final mural that Hammad was to exhibit at the Palestinian Pavilion. Although Syria appeared to be benefitting from a time of prosperity, underlying political events such as the unravelling of the United Arab Republic, meant that the political climate was slowly changing. As tension between the Palestinians and the Israeli's was slowly mounting, Syria, in unity, had instigated a series of attacks in the Sea of Galilee that had resulted in further



deaths on the Syrian side. It is thus very poignant that Hammad was nominated to represent and depict Palestine at the International Fair, showing blatant Syrian unity with the Cause.

The present work is unique in that it offers insight into the workings of Hammad's final artistic production. Although three sheets are glued together as if the final composition that the artist intended to produce for his mural, an additional sheet that accompanies the work shows Hammad's reworking of the figures to produce what would actually be the final layout of the mural as shown in photographs of the fair. One of the most complete sketches that the artist had produced, it details a plethora of symbolic references that underlyingly refer to the political strife that had hit the Palestinians since 1948. Reading from right to left, as in the Arabic language, the viewer sees the unravelling of these events as they unravel across the composition. In the first panel, there are hints at a prosperous nation, emphasised by the inclusion of musicians, field workers, buildings that appear to rise in the background, happy families, the doves that fly in the sky with a happy sun, speak of peace and serenity. As the figures merge into the central panel, the tones shift into a palette of reds. Hammad emphasises a scene of despair; an old man dying to represent the death of a generation and history, a woman with her arms outstretched to the sky as if she has been crucified which simultaneously references the religious importance of Palestine. Finally in the last panel of the original sketch Hammad instigates a sense of hope that showcases a unity in the fight against Israel, the *fida'iyeen* who bid farewell to their families to fight the cause, the representation of many children alluding to the hope of the future generations. Although this was to be replaced by a new panel which equally alludes to the fight for the cause, Hammad adds a few scientists in a laboratory that hints at the notion that fighting should be on both a physical and intellectual level. In this expansive and symbolically rich composition, Hammad manages to transport his viewers into the midst of the Palestinian struggle.



The final mural on view at the Palestinian Pavilion in the Damascus International Fair of 1962. Courtesy of the Artist's Estate.



The artist and his wife, Durriya Fakhoury in front of the final mural, Damascus 1962. Courtesy of the Artist's Estate.



PROPERTY FROM
THE COLLECTION OF THE ARTIST'S FAMILY

*113

MAHMOUD HAMMAD (SYRIAN, 1923-1988)

*Salamon Kawlan Min Rabin Raheem
(Peace, a Word from a Merciful God)*

signed in Arabic, signed and dated 'HAMMAD 86' (lower right)

oil on canvas

29½ x 59in. (75 x 150cm.)

Painted in 1986

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

The Artist's Estate.

EXHIBITED:

Damascus, National Museum, Centre of Arab Culture,
Annual Exhibition of Plastic Arts, 1986.



Salamon Kawlan Min Rabin Raheem, reflects Hammad's shift into the final and most acclaimed period of his career – the Abstract period – where he depicted abstract compositions that revealed an extraordinary balance between form and colour, achieving an aesthetic maturity in which Arab script and letters became the main element, derived in a Modernist style. By arranging the letters throughout the surface of the work in a modern style, Hammad added rhythm to his paintings. As such, Hammad created contemporary paintings in which the Arabic letter played the most important role and through the letter itself, his playful and joyful compositions revealed a new reality. *Salamon Kawlan Min Rabin Raheem*, painted in 1986, illustrates the aesthetic

evolution and maturity of the artist. From the verse of *Sura Yaseen* in the Quran, which Hammad was inspired by in a majority of his works, the verse itself is usually recited for protection, solving of problems and is ceremoniously read at burials to ease the journey of the soul into Heaven. As such, his depiction of the letters, and masterful colour palette as they are subtly intertwined, embark the viewer on a journey of spiritual inspiration and serenity. Through his use of expressive brushstrokes, Hammad adds texture and dynamism to the harmonious composition that exemplifies the underlying meaning of the verse itself. Hammad thus manages to imbue his works with a sense of sanctity that is unparalleled.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*114

HUSSEIN MADI (LEBANESE, B. 1938)

Untitled

woven carpet
70⁷/₈ x 90¹/₂in. (180 x 230cm.)
Executed in 2015

US\$18,000–25,000
AED66,000–91,000

PROVENANCE:

Acquired directly from the artist by the present owner.

*115

INJI EFFLATOUN
(EGYPTIAN, 1924-1989)

Mouled in Kafr Shokr

oil on canvas

39³/₈ x 19⁵/₈in. (100 x 50cm.)

Painted *circa* 1960

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Aly Abdel Bary Youssef Collection, Cairo
(acquired directly from the artist).

Hesham Abdel Bary Collection, Cairo,
by descent.

Acquired from the above by the present owner.





PROPERTY FROM
A PRIVATE COLLECTION, BRUSSELS

*116

INJI EFFLATOUN (EGYPTIAN, 1924-1989)

Fille de Thèbes (Girl from Thebes)

signed and dated 'I. Efflatoun 67' (lower left); signed and titled
"FILLE DE THEBES" INJI EFFLATOUN' (on the stretcher)

oil on canvas

19⁵/₈ x 27¹/₂in. (50 x 70cm.)

Painted in 1967

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Acquired directly from the artist by the present owner's mother,
thence by descent.

EXHIBITED:

Rome, La Nuova Pesa, *Inji Efflatoun*, 1967.



PROPERTY FROM
A PRIVATE COLLECTION

*117

SALAH TAHER (EGYPTIAN, 1911-2006)

Metaphysic

signed in Arabic, signed and dated 'S. Taher 77' (lower right)
oil on canvas

39³/₈ x 27¹/₂in. (100 x 70cm.)

Painted in 1977

US\$20,000-25,000

AED73,000-91,000

PROVENANCE:

Collection of Yasser Seif, President of the Société des Amis
de Salah Taher, Egypt.

Acquired from the above by the present owner.

LITERATURE:

Bibliotheca Alexandrina, *Salah Taher*, Alexandria 2001
(illustrated in colour, p. 45).



PROPERTY FROM
A PRIVATE COLLECTION, ALEXANDRIA

*118

MAHMOUD MOUSSA (EGYPTIAN, 1913-2003)

Egyptian Woman

dry cast marble

35³/₈ x 7 x 10in. (90 x 18 x 25.5cm.)

Executed in 1990

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1990.



PROPERTY FROM
A PRIVATE COLLECTION

*119

AHMED ABDEL WAHAB (EGYPTIAN, B. 1932)

Arous el Nil (Bride of the Nile)

incised with the artist's signature in Arabic (on the base)

bronze with brown patina

38³/₄ x 6¹/₂ x 13¹/₂in. (98.5 x 16.5 x 34.5cm.)

Executed in mid-1980s, this work is from an edition of three

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner.

PROPERTY FROM
THE ESTATE OF HUSSEIN BEK SAÏD

*120

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

La Cathédrale de Lausanne

signed, titled and dated 'La Cathédrale de Lausanne

Mahmoud Saïd 1929' (on the reverse)

indistinctly signed and dated 'M.SAÏD 1929' (lower right)

oil on cardboard

13¾ x 9⅝in. (35 x 24.5cm.)

Painted *circa* 1922

US\$40,000–60,000

AED150,000–220,000

PROVENANCE:

A gift from the artist to his brother, Hussein Bek Saïd.

LITERATURE:

La Semaine Egyptienne. Cahiers des peintres et sculpteurs de l'Égypte moderne, no. 1 - Mahmoud Saïd, 31 January 1936, no. 38 (listed, not illustrated).

In an interview with art critic and writer Jean Moscatelli, published in a special issue of *La Semaine Egyptienne* dedicated to the Alexandrian master in January 1936, Mahmoud Saïd explained that 'after getting married in 1922, [he] continued to travel the next few years, during the holidays, to Holland, Belgium, Switzerland, Spain and

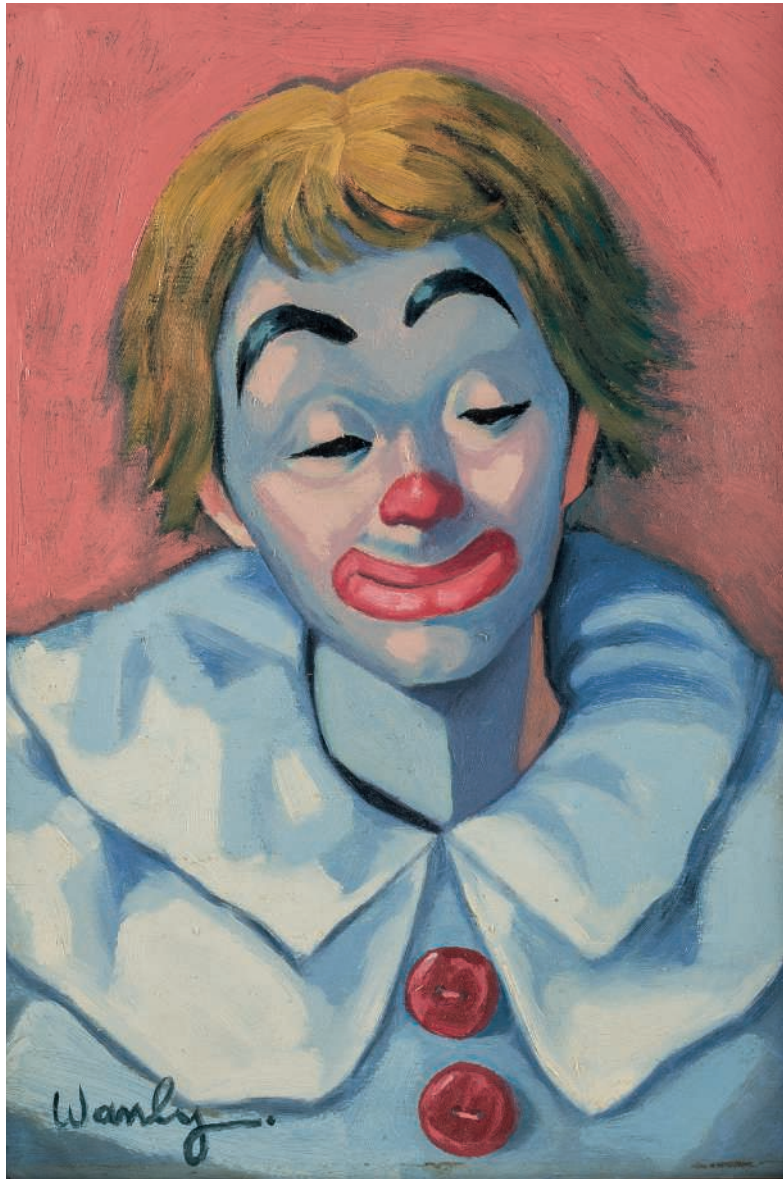
especially in Italy, visiting museums and churches' (The artist quoted, in *La Semaine Egyptienne. Cahiers des peintres et sculpteurs de l'Égypte moderne*, no. 1 - Mahmoud Saïd, 31 January 1936, p. 3; translated from French). Details of Saïd's European tour in 1922 are not known but there is no doubt that the Western art he encountered then had a strong impact on him and arguably forged the foundations of his own style. Only a few rare paintings executed at that time bear witness to this seminal voyage. Although the present lot was painted seven years later, it depicts the biggest cathedral in Switzerland, Notre-Dame of Lausanne that Saïd most probably visited either in 1922 or later in 1929. Dating from 1165, yet consecrated only a century later in 1275 in the presence of Pope Gregory X and Emperor Rudolf of Habsburg, the Lausanne cathedral is one of the most beautiful edifices of Gothic architecture in Switzerland, crowned by its tower bell that Saïd depicted in his painting. The cathedral also houses one of the most important collections of stained-glass windows in Europe, alongside those decorating Notre-Dame in Paris and the Chartres cathedral. The colours and light of the latter's stained-glass windows impressed Saïd, as he later admitted to his niece, Nimet Mazloum Miller and as proved by the translucent colours that became his signature palette. It therefore comes with no surprise that Notre-Dame of Lausanne, renowned for its stained glass Rose Window, was on his list of monuments to visit.

Dated posthumous to his trip around Europe in 1922, *La Cathédrale à Lausanne* follows a handful of other paintings tracing Saïd's European travels, such as *Le Lac d'Amour à Bruges (Belgium)*, *La Seine à Paris (France)*, *Lac Majeur par la brume (Italy)*, a couple of works depicting the Mont Doré in Auvergne (France) and a few paintings from his honeymoon in Venice (Italy). Yet the Lausanne painting is the only known work confirming Saïd's stop in Switzerland. The architectural accuracy suggests that Saïd could have painted it *in situ*, conjecturing that he may have returned to Europe in 1929, as suggested by two unidentified works by Saïd, listed in the January 1936 special issue of *La Semaine Egyptienne*, titled *La Bourboule (Auvergne) – la ville* and *La Bourboule (Auvergne) – près et collines*, most likely depicting landscapes from that region in central France. Saïd's Impressionistic handling in this work shows his awareness of the French trend, yet the strict architectural lines and the imposing solidity of the building's stones prevail the composition, reveal Saïd's frustrations and dissatisfaction with Impressionism. This painting places itself within Saïd's oeuvre as a stylistic conclusion to the master's fascination with the simplicity and rigidity of the Italian Primitives' compositions, that he had discovered in Italy and that he applied in his works to discipline, and eventually to dismiss, the frivolity of Impressionism.



View of Lausanne (Switzerland) with cathedral.
Photo © Tallandier / Bridgeman Images.





PROPERTY FROM
A PRIVATE COLLECTION

*121

ADHAM WANLY (EGYPTIAN, 1908-1959)

Untitled

signed 'Wanly.' (lower left)

oil on board

17¹/₈ x 12¹/₈in. (43.7 x 30.8cm.)

Painted *circa* 1950s

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Private Collection of Seif Wanly.

Acquired from the above by the present owner *circa* 1977.

This work will be published in a Monograph on Adham and Seif Wanly currently being prepared by Dr. Medhat Mitwally, Dr. Amal Nasr & Dr. Hussam Rashwan.



PROPERTY FROM
A PRIVATE COLLECTION

*122

SEIF WANLY (EGYPTIAN, 1906-1979)

Untitled

signed and dated 'Seif 65' (lower right)

oil on board

21⁷/₈ x 25in. (55.6 x 63.5cm.)

Painted in 1965

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1977.

This work will be published in a Monograph on Adham and Seif Wanly currently being prepared by Dr. Medhat Mitwally, Dr. Amal Nasr & Dr. Hussam Rashwan.

PROPERTY FROM
A PRIVATE COLLECTION, CAIRO

*123

SAMIR RAFI (EGYPTIAN, 1926-2004)

(i-iv, vi) *Untitled*

(v) *Pierre sur table*

(i) signed, inscribed and dated '27.4.93.II. S.RAFI' (lower right)

(ii) signed, inscribed and dated '27-4-93.IV. S.RAFI' (lower left)

(iii) signed, inscribed and dated '20.7.93 II S.RAFI' (lower left)

(iv) signed, inscribed and dated '20.7-93.X S.RAFI' (lower right)

(v) signed, titled and dated '20.7.93 S.RAFI Pierre sur table'

(lower right)

(vi) signed, inscribed and dated '20-8-93 VIII S.R.' (lower right)

wax crayon, pen and India ink on paper laid down on paper, in six parts
each: 25½ x 19⅝in. (65 x 50cm.)

Executed in 1993

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

The Artist's Estate.

Acquired from the above by the present owner.



(i)



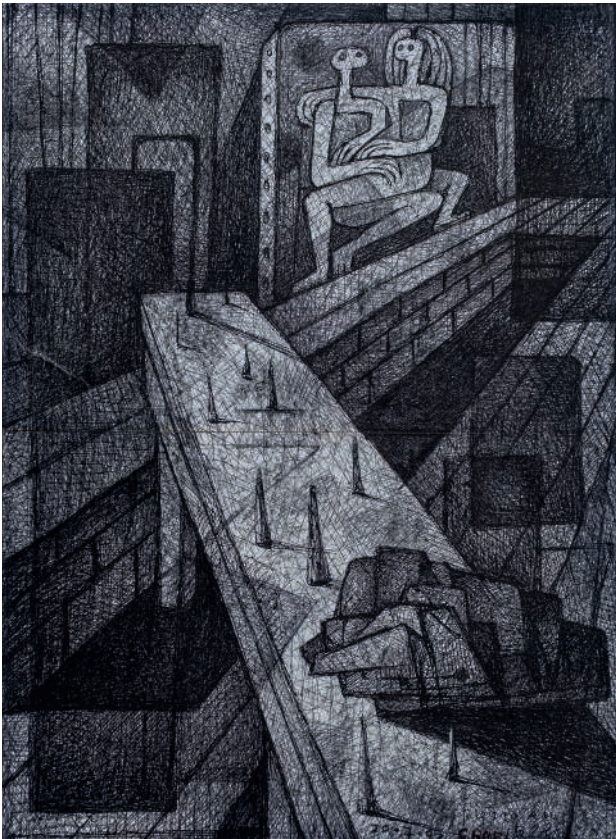
(iv)



(ii)



(iii)



(v)



(vi)



PROPERTY FROM
A PRIVATE COLLECTION, BRUSSELS

*124

ADAM HENEIN
(EGYPTIAN, B. 1929)

Untitled

signed and dated 'ADAM HENEIN 1972'
(lower right)

tempera and ink on board
11⁷/₈ x 15⁷/₈in. (30 x 40.3cm.)

Executed in 1972

US\$8,000–12,000

AED30,000–44,000

PROVENANCE:

Acquired directly from the artist by the
present owner's mother, thence by descent.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*125

ISMAIL FATTAH
(IRAQI, 1934-2004)

Untitled

signed, dated and inscribed
'Ismael 66 Baghdad' (lower right)

gouache on paper
19⁵/₈ x 25¹/₂in. (50 x 65cm.)

Executed in 1966

US\$25,000–35,000

AED91,000–130,000

PROVENANCE:

Private Collection, Beirut.

Acquired from the above by the present owner.

EXHIBITED:

Beirut, Gallery One, *Exhibition*, 1966.

LITERATURE:

D. Al-Azzawi, "Ismail Fattah: Carefree
Creativity that Challenged and Changed",
in *Canvas*, Vol. 1, Issue 3, May-June 2005
(illustrated in colour, p. 54).

PROPERTY FROM
A PRIVATE COLLECTION, USA

*126

SAMIA HALABY
(PALESTINIAN, B. 1937)

Untitled

oil on canvas
30³/₈ x 30³/₈in. (77 x 77cm.)
Painted in 1960

US\$15,000–20,000

AED55,000–73,000

PROVENANCE:

A gift from the artist's father, Asaad Halaby,
to the present owner's mother *circa* 1960,
thence by descent.



PROPERTY FROM
A PRIVATE COLLECTION, USA

*127

SAMIA HALABY
(PALESTINIAN, B. 1937)

Untitled

oil on canvas
35³/₈ x 35³/₈in. (90 x 90cm.)
Painted in 1960

US\$15,000–20,000

AED55,000–73,000

PROVENANCE:

A gift from the artist's father, Asaad Halaby,
to the present owner's mother *circa* 1960,
thence by descent.





PROPERTY FROM
A PRIVATE PALESTINIAN COLLECTION

*128

**ABDUL HAY MOSALLAM ZARARA
(PALESTINIAN, B. 1933)**

The Fort of Steadfastness

signed and dated in Arabic (lower left)

acrylic on sawdust and glue on panel

47⁵/₈ x 28⁷/₈ in. (121 x 73.5cm.)

Painted in 1978

US\$20,000–25,000

AED73,000–91,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

New York, New Museum, *Here and Elsewhere*, 2014.

Abdul Hay Mosallam Zarara is a self-taught artist whose work explores ideas of memory, resistance and collective action. After briefly serving in the Jordanian Air Force, he joined the Palestinian Liberation Organisation (PLO) in the late 1960s. Mosallam served with the PLO in Libya where he developed the bas-relief technique that became a signature of his paintings. He currently lives and works in Amman, Jordan.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*129

MUSTAFA AL-HALLAJ
(PALESTINIAN, 1938-2002)

Palestine

signed, dated, numbered and inscribed in Arabic (lower right)

woodcut print

26 x 19⁵/₁₆in. (66 x 50cm.)

Executed in 1966, this work is number seven from an edition of ten

US\$8,000–10,000

AED30,000–36,000

PROVENANCE:

Private Collection, Beirut.

Acquired from the above by the present owner.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*130

JUMANA EL HUSSEINI (PALESTINIAN, B. 1932)

Untitled (from a Poem by Samih Qassem)

signed and dated in Arabic (lower left)

oil on canvas

19⁵/₈ x 31¹/₂in. (50 x 80cm.)

Painted in 1970

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Private Collection, Beirut.

Acquired from the above by the present owner.



PROPERTY FROM
A PRIVATE COLLECTION, BEIRUT

*131

MOHAMED KACIMI (MOROCCAN, 1942-2003)

Untitled

signed in Arabic, signed 'KACIMI' (on the reverse);

signed in Arabic and dated '1999' (on the stretcher)

mixed media on canvas

63 x 51 1/2 in. (160 x 130 cm.)

Painted in 1999

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2001.

EXHIBITED:

Beirut, Unesco, *Les Ateliers Arabes*, 2001.



PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*132

NASSER ASSAR (IRANIAN, 1928-2011)

Untitled

signed and dated 'N. ASSAR 64' (lower right)

oil on canvas

64⁷/₈ x 51¹/₆in. (163 x 130cm.)

Painted in 1964

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.



PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*133

NASSER ASSAR (IRANIAN, 1928-2011)

Untitled

signed and dated 'N.ASSAR 65' (lower right)

oil on canvas

39³/₈ x 39¹/₂in. (100 x 65cm.)

Painted in 1965

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.

PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*134

HOSSEIN KAZEMI (IRANIAN, 1924-1996)

Untitled

oil and gesso on plywood
39³/₈ x 39³/₈in. (100 x 100cm.)
Painted *circa* late 1970s

US\$40,000-60,000
AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.



PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*135

HOSSEIN KAZEMI (IRANIAN, 1924-1996)

Untitled

oil and gesso on plywood
43³/₈ x 35³/₈in. (110 x 90cm.)
Painted *circa* late 1970s

US\$40,000-60,000
AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.





PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*136

BEHJAT SADR (IRANIAN, 1924-2009)

Untitled

signed 'Sadr' (lower right)
oil on paper laid down on hardboard
27 x 39³/₈ in. (69 x 100cm.)
Painted *circa* 1970s

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.



PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*137

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Untitled

mud and glue on canvas
31½ x 31½in. (80 x 80cm.)
Executed *circa* 1980s

US\$40,000-60,000
AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.



PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*138

SIRAK MELKONIAN (IRANIAN, B. 1930)

Untitled

oil on canvas

29½ x 37¾in. (75 x 95cm.)

Painted *circa* 1975

US\$15,000-20,000

AED\$5,000-73,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.



PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

*139

SIRAK MELKONIAN (IRANIAN, B. 1930)

Untitled

signed 'S. Melkonian' (lower right)

oil on canvas

27½ x 39¾in. (70 x 100cm.)

Painted *circa* 1970s

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1970.

THE PROPERTY
OF A PRIVATE COLLECTOR

140

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled

signed in Farsi (lower left)
oil on canvas
39³/₈ x 39³/₈in. (100 x 100cm.)
Painted *circa* 1960s

US\$80,000-120,000
AED300,000-440,000

PROVENANCE:

Private Collection, USA.
Anon. sale, Christie's Dubai, 31 October 2007, lot 105.
Acquired at the above sale by the present owner.

Sohrab Sepehri, one of Iran's most appreciated poet and painter, is best known for his captivating paintings of trees deprived of their branches and foliage. A constant traveler, Sepehri travelled the world and lived in Paris, the US and Japan visiting on several occasions the lands of India and the African continent. Although of an ascetic temperament, the art and intellectual circles he encountered during his trips inspired him profoundly.

The present work exemplifies his multiple influences. While the sand texture of the background, the earthy palette of his work and the delicate brushstrokes of the abstracted still-life reveal his admiration for the Zen philosophy and for the ink parchments that he encountered during his life-changing stay in Tokyo, the geometric planes depicted in the present work hint at Constructivism and Suprematism that prevailed in East European art from the 1920s onwards. Reminiscent of Kazimir Malevich's iconic work *Suprematist Composition: White on White* and also of the works of El Lissitzky, the austere geometric shapes that are subtly depicted on the background suggest a feeling of infinite space rather than definite borders alluding to the artist's social ideals commonly shared with the Russian avant-garde.

The present work, previously in an American collection, is a rare example as it combines both his delicate brushstrokes and still-life painting with pure geometry. Essentially Post-Modern, the present work epitomises the unrivalled artistic talent of Sepehri.



PROPERTY FROM
A PRIVATE COLLECTION, NEW YORK

*141

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled (from the Trees series)

signed in Farsi (lower right)

oil on canvas

25 x 25¼in. (63.5 x 64.1cm.)

Painted *circa* late 1960s

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Seyhoun Gallery, Tehran.

Acquired from the above by the present owner's father in 1970,
thence by descent.

*'An Oasis in the Moment
If you are coming to see me,
I am beyond the Land of Nothingness.
Beyond the Land of Nothingness is quite a place.
Beyond the Land of Nothingness, the veins of the air
Swarm with blowballs that bring word
From the farthest flowering plant of the Earth
And sands bear the imprint of hoofs of those delicate horsemen
Who climbed the Hill of the red poppys Ascension at dawn.
Beyond the Land of Nothingness, the wishing umbrellas are open:
The moment a breath of thirst touches a leaf to the quick,
The alarm bells of rain are sounded.
One is lonely here
And in this loneliness, the shade of an elm flows on to eternity.
If you are coming to see me,
Pray step gently, softly
Lest the thin shell of my loneliness
Should crack.'*

(Sohrab Sepehri, translation by K. Emami and Sh. Bakhsh).





142

MASSOUD ARABSHAHI (IRANIAN, B. 1935)

Untitled

signed and dated in Farsi (lower right);
signed and inscribed in Farsi (on the reverse)

oil and metallic paint on canvas

63 x 51½in. (160 x 130cm.)

Painted in 1975

US\$20,000-30,000

AED73,000-110,000

PROVENANCE:

Hoor Art Gallery, Tehran.

Acquired from the above by the present owner in 2007.



PROPERTY FROM
A PRIVATE COLLECTION, CANADA

*143

SIRAK MELKONIAN (IRANIAN, B. 1930)

Untitled

signed and dated 'S. Melkonian 1957' (on the reverse)

oil on burlap

23¼ x 47¼in. (59 x 120cm.)

Painted in 1957

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Tehran, Aria Gallery & Ab/Anbar, *Sirak Melkonian: Seven Decades of Painting*, 2014 (illustrated in colour, unpagged).



THE PROPERTY OF
A PRIVATE COLLECTOR, CANADA

*144

ABOLGHASSEM SAÏDI (IRANIAN, B. 1926)

Untitled

signed 'Saïdi' (lower left); signed twice in Farsi,
signed twice 'Saidi A. Saidi' (on the reverse)

oil and graphite on canvas
23 x 31⁷/₈in. (58.4 x 81cm.)

Painted *circa* 1955

US\$12,000-18,000
AED44,000-65,000

PROVENANCE:

Private Gallery, Toulouse.

Acquired from the above by the present owner.



THE PROPERTY OF
A PRIVATE COLLECTOR, CANADA

*145

HOSSEIN KAZEMI (IRANIAN, 1924-1996)

Untitled

signed and dated in Farsi (lower right)

oil on canvas

27½ x 23⅝in. (70 x 60cm.)

Painted in 1947

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Private Collection, USA.

Acquired from the above by the present owner.

PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION, PARIS

*146

MANOUCHER YEKTAI (AMERICAN-IRANIAN, B. 1922)

Portrait of Karl Flinker

signed and dated 'Yektai 62' (lower left)

oil on canvas

39³/₈ x 39³/₈in. (100 x 100cm.)

Painted in 1962

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Karl Flinker Private Collection, Paris (by whom acquired directly from the artist), thence by descent.

Christie's is delighted to present two exquisite works, *Portrait of Karl Flinker* and an untitled still life, by Manoucher Yektai, from an Important Private Collection in Paris. Previously held in the collection of the renowned French gallery owner Karl Flinker, who befriended the artist while he lived in Paris, these two works are a testimony to the close ties of Yektai to Western art and to the multiple aesthetic influences that shaped his oeuvre and career. Recently rediscovered, they are outstanding compositions that evoke a fruitful artistic era, dating back to the 1960s in France.

One of the most sought after practitioners of figurative painting, Manoucher Yektai has created a distinctive style fusing his Persian culture and heritage with Post-modernism, continually building bridges between East and West through works that transcend conventional Expressionism and classical portraiture. Born in Iran, Yektai moved to Paris to study at the Ecole Supérieure des Beaux-Arts where he was pushed to focus on the palette, paint handling and texture alike his peers, experimenting within the circles of the Ecole de Paris and the French wave of Abstract Expressionism. It is possibly during that time that Yektai met the well-known gallerist Karl Flinker, of whom the present composition is a captivating portrait, before he moved to New York, where he settled. During his time in the US, Yektai visited Paris on several occasions as he remained attached to the cultural scene he had experienced as a student and in New York, his exposure to Hans Hofmann and the Abstract Expressionist artists provided a clear influence on his work. However, instead of mimicking the gestural brushstrokes and expressionist styles of his peers, Yektai instead remained attached to figuration and established his own signature style that has been widely acclaimed ever since.

The present two works are seminal examples from Yektai's oeuvre. Yektai painted mainly still-lives and abstracted portraits, focusing on the texture and the thick impastos that allowed him to express himself through vivid brushstrokes bursting in staccato. In the 1950s and 1960s, he painted numerous portraits of his friends and acquaintances, many of whom were well known European and American intellectuals. Karl Flinker was the son of Martin Flinker (1895-1986), an important Austrian librarian, publisher, author and literary critic, specialised in German literature and whose role within the intellectual Parisian scene of the Post-War era is still celebrated today. Martin Flinker fled Vienna with his son Karl, then aged fourteen, following the Anschluss in March 1938 and settled for a few years in the French capital. With the start of the Second World War, the Flinkers had to flee once again and via Bordeaux and Madrid, they reached Tangiers in Morocco, having lost all of their loved ones who were left behind as a result of the war and genocide. The father and son, left on their own and evidently affected by the tragedy that struck with the war, returned to Paris at the end of the year and

founded their eponymous bookshop and publishing company in the heart of the capital, on the Quai des Orfèvres, a meeting point and favoured city spot for the French writers and intellectuals avid of German literature. Friends with some of the most important writers, philosophers and artists of the century including Stefan Zweig, Hermann Hesse, Paul Celan, Jacques Lacan, Louis Aragon, Henri Michaux and Oskar Kokoschka, both Martin and Karl were actively involved in shaping the intellectual scene of the Post-War era and were highly instrumental within the Parisian elite. Karl Flinker, himself an intellectual, opened his eponymous art gallery in Paris a few years later and worked closely with some of the most important artists of his time, such as Kupka, Klee, Kandinsky and Arroyo; he is celebrated until today as a key dealer, gallery owner and avid collector of European art.

Alike most of Yektai's sitters, Karl Flinker is depicted on a white background devoid of superfluous details with deeply worked surfaces alternating between thick and thin, white and colour. An outstanding example from his sought after 'Action Portraits', the present work reveals Yektai's attempt to merge the impulsive techniques of Action Painting with the academic style of portraiture. Through his gestural dynamism and choice of colours, Yektai succeeded at rendering the sitter's charisma and character. He approaches the face of the sitter with the same painterly method that he applies to his still-lives and details, with thick swirls of quasi-sculptural impasto, implying a sense of movement although the man is sitting still, as if to allude to his strong personality and prominence in the Paris of the 1960s. A timeless portrait, *Portrait of Karl Flinker* is so captivating that it transports the viewer to the flourishing Post-War art scene in Paris while it is reminiscent, not only of the works of the American Abstract Expressionists that he had met, but equally of German Expressionism and the striking portraits that were realised by German and Austrian artists in the first half of the century. As such, through his portrait, Yektai subtly pays tribute to Karl Flinker's dedication to the arts as well as to history of art itself while experimenting with colour, texture and the picture plane and evidently resonating the mutual friendship and respect between himself and the sitter.

The still-life (Lot 147), which was also acquired from the artist by Karl Flinker, possibly a few years after the portrait, is one of the most striking still-lives realised by the artist. With warm hues, thick texture and gestural brushstrokes, Yektai manages to render the warmth of a Parisian interior. A vase of flowers is delicately depicted next to an apparently weighty book while barely decipherable words suggest the headline or titles of a French newspaper. These intricate details are a clear reference to the attachment of Karl Flinker and his father to literature and to their tight links to the intellectual circles of their time. a sort of homage to the Flinker's posterity.

With details so striking that transport the viewer to a golden era of intellectual accomplishment, these two works, from an Important Private Collection in Paris, are exceptional examples of Yektai's artistic exploration from a stylistic viewpoint. Paying homage to the legacy of Martin Flinker as well as to the instrumental role of Karl Flinker within the French intellectual society of the 1960s and 1970s, these two compositions flawlessly encapsulate the spirit of Parisian life and expose the viewers to the flourishing art and literary scenes of the European Post-War era.





PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION, PARIS

*147

MANOUCHER YEKTAÏ
(AMERICAN-IRANIAN, B. 1922)

Untitled

oil on canvas
39³/₈ x 39³/₈in. (100 x 100cm.)
Painted *circa* 1970

US\$30,000-40,000
AED110,000-150,000

PROVENANCE:

Karl Flinker Private Collection, Paris (by whom acquired
directly from the artist), thence by descent.



THE PROPERTY OF
A PRIVATE COLLECTOR

148

PARVANEH ETEMADI
(IRANIAN, B. 1947)

Untitled

signed and dated in Farsi (lower left); dated in Farsi
and signed 'p. etemadi' (on the reverse)

cement and oil on panel

31³/₈ x 46⁷/₈in. (79.5 x 119cm.)

Executed in 1976

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Anon. sale, Christie's Dubai, 26 October 2010, lot 160.

Acquired at the above sale by the present owner.

PROPERTY FROM
A PRIVATE COLLECTION, FRANCE

*149

ABOLGHASSEM SAÏDI (IRANIAN, B. 1926)

Untitled

signed 'saidi A' (lower centre of left panel)

oil on canvas, in two parts

each: 72⁷/₈ x 45⁷/₈in. (185 x 116.5cm.);

overall: 72⁷/₈ x 91³/₄in. (185 x 233cm.)

Painted *circa* 2013-2015

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Born in Arak, Iran and living in Paris since 1955, Abolghassem Saïdi through his works beautifully fuses his Iranian heritage with his French artistic influences, having acquainted many leading French painters, including Bernard Buffet, whom he met during his time at the Ecole des Beaux-Arts. Having won many prizes during his career, including at the Second Painting Biennale of Tehran in 1960, his works have been widely exhibited in Europe and Iran and are featured in important private and public collections. Alike a musician who plays with sound, Saïdi juggles with colour, form and the picture plane and creates charming paintings that are infused with stability, purity, calmness and above all acute timelessness. His heavenly gardens imbued with poetic wisdom are made of twisted and embracing branches set against a background that radiates light and the warmth of the eternal sun. One of his largest works to appear at auction, the present composition reveals the continuity and constant talent that have led to Saïdi's success, spanning over five decades.







PROPERTY FROM
AN IMPORTANT COLLECTION

150

KOOROSH SHISHEGARAN (IRANIAN, B. 1945)

Untitled

signed and dated in Farsi, signed 'KOOROSH' (lower left)

oil on canvas

56⁵/₈ x 39³/₈in. (143.8 x 100cm.)

Painted in 1997

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Hoor Art Gallery, Tehran.

Acquired from the above by the present owner.

EXHIBITED:

Tehran, Museum of Contemporary Art,

The 6th Tehran Contemporary Painting Biennial,

2003-2004 (illustrated in colour, p. 121).

Tehran, Khak Gallery, *Koorosh Shishegaran*, 2006.



PROPERTY FROM
A PRIVATE COLLECTION, TEHRAN

*151

JAZEH TABATABAI (IRANIAN, 1931-2008)

How are you? Dinner is Ready!

welded scrap iron

49¼ x 17¾ x 17¾in. (125 x 45 x 45cm.)

Executed in 1981

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Private Collection (by whom acquired directly from the artist).

Private Collection, Tehran.

Acquired from the above by the present owner in 2014.

EXHIBITED:

Tehran, Ariana Gallery, *The Masters*, 2014.

LITERATURE:

J. Tabatabai, *A selection of works by Jazeh Tabatabai, The Poetry of Steel & A Journey to the Galaxy of Melt*, Tehran (illustrated in colour, pp. 290-291; illustrated, p. 310).

PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTION

152

PARVIZ TANAVOLI (IRANIAN, B. 1937)

The Wall and the Script I

incised with the artist's signature, date and number

'Parviz, 05, 2/6' (on the lower left of the base)

polished bronze

25⁷/₈ x 16³/₈ x 7in. (65.8 x 41.5 x 18cm.)

Executed in 2005, this work is number two from an edition of six

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Vancouver, Elliot Louis Gallery, *Parviz Tanavoli: Recent Bronzes*, 2006

(another from the edition exhibited).

Dubai, Meem Gallery, *Parviz Tanavoli and Abbas Kiarostami*, 2009-2010

(another from the edition exhibited).

LITERATURE:

C. Pocock (ed.), *Parviz Tanavoli Monograph*, Dubai 2010

(another from the edition illustrated in colour, p. 345).

'The first wall had to be built in commemoration of Farhad the Mountain Carver... Aside from Farhad being my predecessor in sculpture, he was the only sculptor who never made sculpture - or, at any rate, left any to posterity. All of this prompted me to build a glorious wall in his honour, with a tomb-like grillwork cage in the middle, with Farhad himself in the cage... All I needed to add to the work of these artists was Farhad's chest, which I would have to make broad enough to house a nightingale. Next, I had to portray the nightingale's silence as Farhad's mourning, which led me to hang a lock from his beak. Finally, I covered the wall containing Farhad with written eulogies to the master.'

(The artist, quoted in C. Pocock, *Parviz Tanavoli Monograph*, Dubai 2010, p. 93).



PROPERTY FROM
A PRIVATE COLLECTION, UAE

153

CHARLES-HOSSEIN ZENDEROUDI
(FRENCH, BORN IN IRAN 1937)

A BI-KOLA

signed and dated 'Hossein Zenderoudi 69' (lower left);
signed, titled and dated 'HOSSEIN ZENDEROUDI
1969 "A BI-KOLA"' (on the reverse)
acrylic on canvas
76³/₄ x 38¹/₈in. (195 x 97cm.)
Painted in 1969

US\$80,000-120,000

AED300,000-440,000

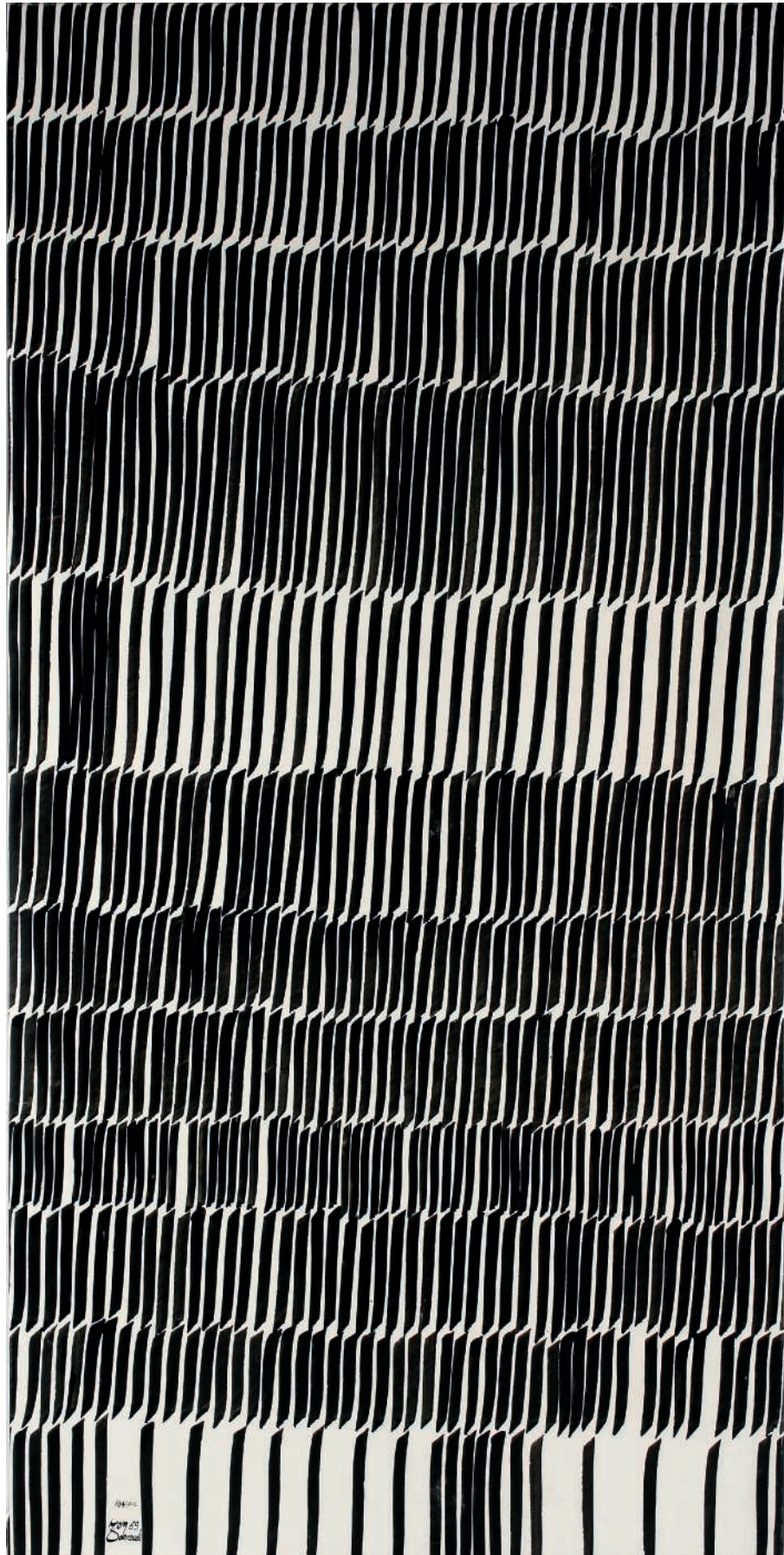
PROVENANCE:

Acquired directly from the artist by the present owner.

This work is sold with a certificate of authenticity and will be included
in the forthcoming Charles-Hossein Zenderoudi *Catalogue raisonné*.

'...Why is there a need to still differentiate, categorize, draw barriers between objects and people. It is a strange habit that I do not understand. Let us stay positive, find out what is common amongst us and march forward Look at this: tell me how - of course by putting aside the technical aspects - you can prove to me that a certain inspiration comes from the pictorial world or how another is related only to music or cinema? The porosity of the fields of artistic thought is complete. This work, these rhythms, these associations of colors, these silences: music or painting? sequence or music? music or thought? Who can say?'

(The artist quoted, 2001).



THE PROPERTY
OF A PRIVATE COLLECTOR

154

CHARLES-HOSSEIN ZENDEROUDI
(FRENCH, BORN IN IRAN 1937)

BARGE + ZARD

signed in Farsi, signed and dated 'Zenderoudi 67' (lower right);
signed and titled in Farsi, signed, titled, dated and inscribed
'HOSSEIN ZENDEROUDI 1967 Titre "BARGE + ZARD"'
(on the reverse)

acrylic on canvas

51¹/₈ x 38¹/₈in. (130 x 97cm.)

Painted in 1967

US\$ 100,000–150,000

AED 370,000–550,000

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is sold with a certificate of authenticity and will be included
in the forthcoming Charles-Hossein Zenderoudi *Catalogue raisonné*.

Painted in 1967, Charles-Hossein Zenderoudi's *BARGE + ZARD* pushes aesthetic frontiers that shed a modern light upon Eastern ancient philosophies. Since the 1960s, Zenderoudi lived in Paris and was immersed in Western artistic rhetoric of the time. He sought to explore calligraphy and abandoned an earlier celebrated style of iconography.

BARGE + ZARD uniquely presents an opportunity to recognise Zenderoudi's occupation with an evolving language, one in which clarity reigns to evoke an underlying spiritualism, as letters swirl and become indecipherable bestowing both harmony and chaos. The letters intersect within each other in a multitude of greens, yellows, oranges and blacks that dominate the canvas and thus offer minimal empty space. The letters, the building blocks of language, are rhythmically presented and intertwine. An illegible language is manifested in these saturated hues and the instruments of communication are represented to portray an aesthetic appeal that reconfigures and liberates their purpose and functionality.



*155

PARVIZ TANAVOLI (IRANIAN, B. 1937)

Heech

signed, dated and numbered 'Parviz 70, 5/6' (on the base)

fiberglass

63 x 51½ x 31½in. (160 x 130 x 80cm.)

Executed in 1970, this work is number five from an edition of six

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Tehran, Institute for Promotion of Visual Art, *A Selection of Iranian Contemporary Art*, 2004 (illustrated in colour, unpagged).

LITERATURE:

D. Galloway (ed.), *Parviz Tanavoli: Sculptor, Writer & Collector*, Tehran 2000 (illustrated in colour, p. 163).

C. Pocock (ed.), *Parviz Tanavoli Monograph*, Dubai 2010 (illustrated in colour, p. 471).

'I found there is so much in the Heech, that Heech is not nothing. Heech is something. Then later, as time went on, I realised that there is so much meaning behind it and so many poets prior to me, from centuries ago, have paid attention to this word and have used it and that is how it began.'

(The artist quoted in A. Smith, "Iran's most celebrated visual artist, Parviz Tanavoli, speak to MEMO about his work", in *The Middle East Monitor*, 3 February 2015, accessed online).



(alternate view of the present work)

From the sought-after series of sculptures made in 1970 in six variations of flashy colours, the present *Heech* is one of the artist's most important and impressive fiberglass works, that explores the central notion of Heech. Rooted in Tanavoli's Persian folk heritage, it is essentially one of his most Pop creations, revealing the everlasting dualities between tradition and modernity that are at the core of Tanavoli's production.

The *Heech* series started as a protest against the overuse of traditional calligraphy and much like Duchamp's *Fountain*, it aimed at questioning the values of art in place and redefined the contemporary aesthetics. By definition, the *Heech* was therefore provocatively Pop.

With its simple abstracted shape, the present *Heech* stands proud, like a human body elegantly twisted, with an anatomy that is inspired by the votive objects and architecture seen in Tehran's bazaars, whilst recalling the commercial neon lights and banners that decorated the market's alleys. This fiberglass *Heech* impersonates folk pop, a marriage of pop with traditional handicraft and spiritual legacy; it is a profoundly avant-gardist sculpture that revealed Tanavoli's advance on his time and his singularity as an artist at work in the Tehran of the 1970s.



PROPERTY FROM
A PRIVATE COLLECTION

156

MONIR FARMANFARMIAN (IRANIAN, B. 1924)

Mirror Ball

mirror-mosaic and reverse-glass painting on plaster base

diameter: 8½in. (21.5cm.)

Executed *circa* 1974-1977

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Private Collection, New York.

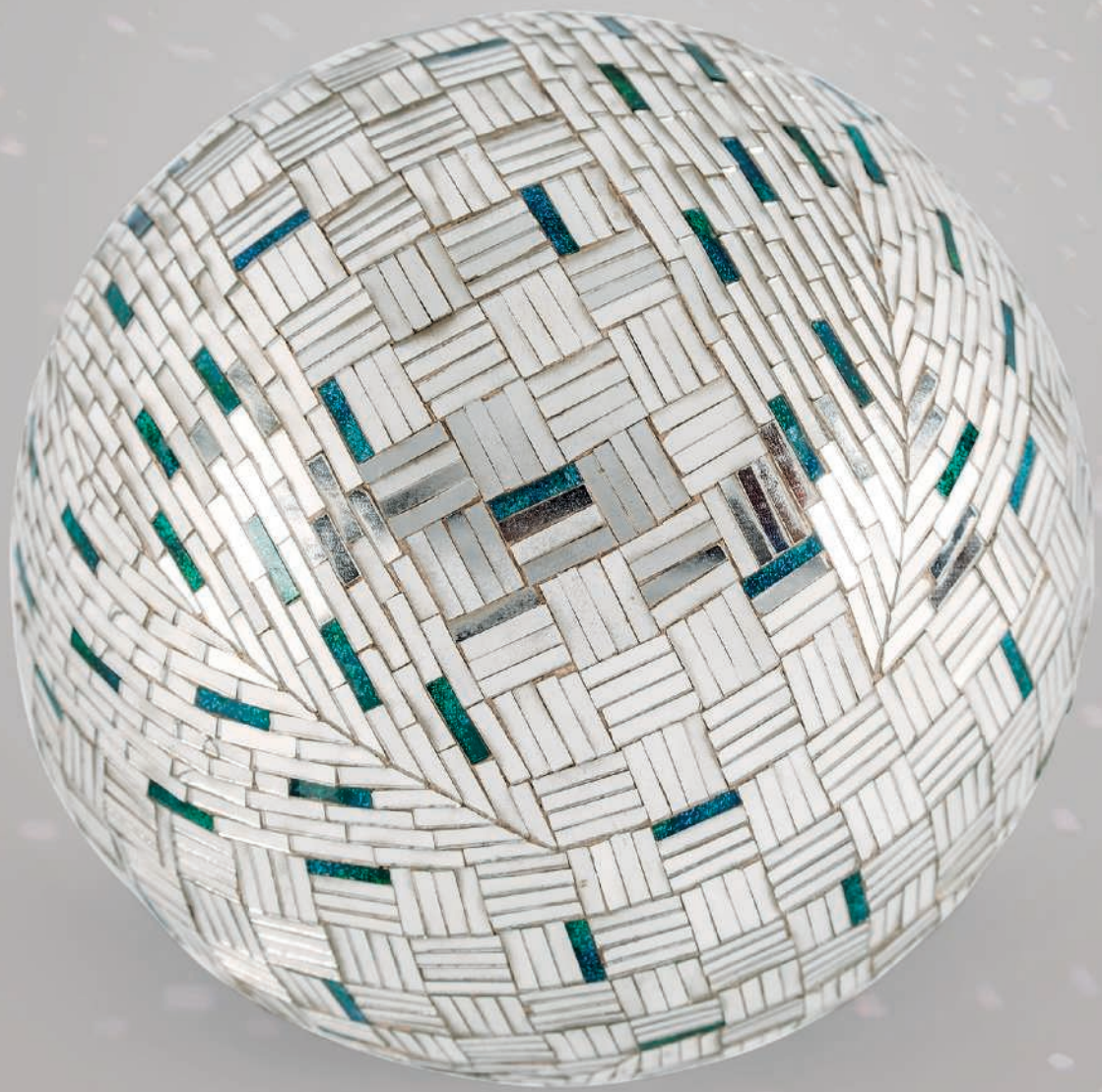
Acquired from the above by the present owner.

'In New York in the Sixties I saw children playing with a plastic ball. That was unimaginable for me. I brought the ball to the studio and asked a colleague to make a leather one. But that was impossible. He laughed and suggested designing one in fibreglass, which was a new material at the time. And out of that grew the idea of covering one with mirrors, a technique I have refined over the years.'

(The artist quoted in I. Stevenheydens, *Dazzling geometry at Wiels*, 12 June 2013, accessed online.)

Living in swinging New York of the 1970s, the internationally acclaimed artist Monir Farmanfarmaian befriended popular artists Jackson Pollock, Mark Rothko, Alexander Calder, Barnett Newman and Andy Warhol - to whom she gifted one of her sought after *Mirror Balls* which he famously kept on his desk until his death. In the Big Apple, she lived a life of glamour and glitz and created a great number of works in various sizes, colours and shapes, which reflected upon her varied influences, ranging from Persian traditions, Islamic architecture - in particular the shrines that were adorned with endless mirror mosaics - geometry, cosmology, handicrafts and coffeehouse paintings.

Exploring various mediums, from drawings to her celebrated mirror and reverse-glass painting works, Monir purposely played around with the refracting and reflecting effects of the mirror pieces to create a kinetic experience that would engage the viewer and alter their surroundings. Evocative of the disco balls that decorated the interiors of the famous clubs in New York while simultaneously hinting at her Persian visual and cultural heritage, the present *Mirror Ball* is a reflection of Monir's own identity, as an artist whose life and career created endless bridges between East and West. Mesmerising and utterly captivating, the present *Mirror Ball* is a fine example amongst about fifty examples in various sizes and colours that she made throughout her career. A cluster of sparkling light and colour, the present work beautifully encapsulates the pop culture that Monir experimented during her time in New York City.





PROPERTY FROM
A PRIVATE COLLECTION, UAE

157

AYMAN BAALBAKI (LEBANESE, B. 1975)

Embassy

signed in Arabic and dated '13' (lower right)

acrylic on canvas in artist's frame

diameter: 31½in. (80cm.)

Painted in 2013

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Luce Gallery, Turin.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Luce Gallery, *Hanoi/Hong Kong*, 2013.

Epitomising the deeply emotive and politically charged qualities that give Middle Eastern art such a profound visual language, it is evident that Ayman Baalbaki is all too familiar with the feelings of aggression and defensiveness. The deep emotions that permeate his canvases and inform every brushstroke stem from the sense of displacement, loss and instability he experienced growing up in a war-riddled environment. Through his Expressionist-style approach to the canvas, Baalbaki shows the effects of the war that range beyond the extent of personal loss.

The politically rooted message of *Embassy* addresses the consistently turbulent nature of the relationship between America and Lebanon. Using a circular shaped canvas to portray the US Embassy in a state of ruin, with its right-side crumbling before our eyes, Baalbaki capitalises on his masterful technique to heighten the drama of the scene. As though caught at the very moment of the building's collapse, we see the layers of falling brick and debris tumble to the ground. Each of his brushstrokes is imbued with a dynamic sense of chaos, heightened through the generous application of paint and exaggerated use of colour which helps to create the flurry of action. By showing not only the emotional and personal trauma of the war, but rather the large-scale structures which too remain vulnerable to the wraths of war, Baalbaki documents the extent of damage that has the ability to bring down even the most fortified of structures.



*158

MARWAN SAHMARANI
(LEBANESE, B. 1970)

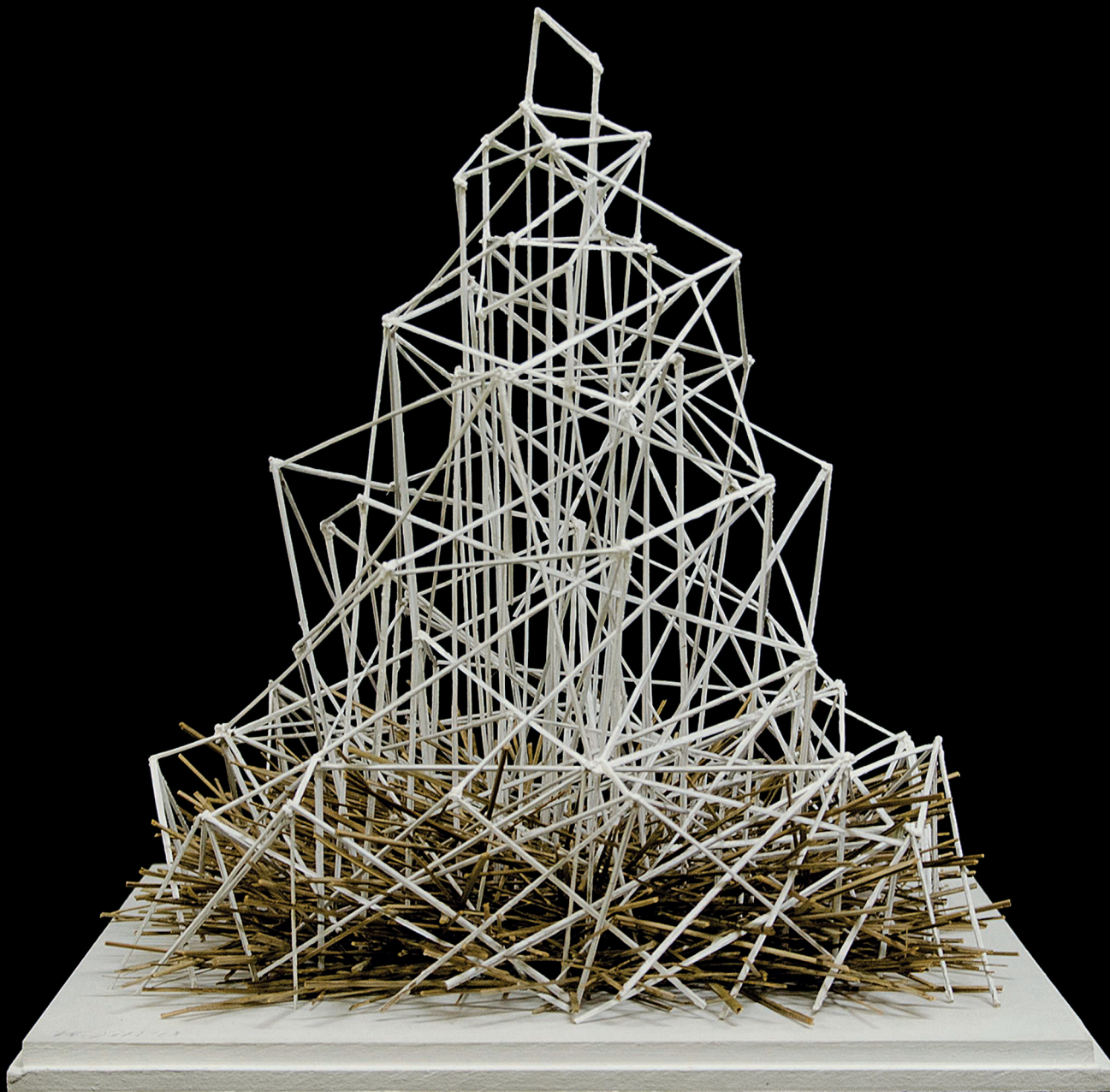
Summer Shooting

signed 'SAHMARANI' (lower right);
signed and dated 'SAHMARANI 2015' (on the reverse)
oil on canvas
78³/₄ x 98³/₈in. (200 x 250cm.)
Painted in 2015

US\$30,000-40,000
AED110,000-150,000

In *Summer Shooting*, Marwan Sahmarani's impactful freedom of gesture through brushstroke and heavy impasto showcases the raw energy in a form of intense vibrancy that highlights an act of violence that is surprisingly sensual whilst aggressive. As tortured faces and bodies amalgamate in a dense, overpowering mass of rich and fiery tones of heavy impasto across his vast and empowering canvas, it is impossible to remain unaffected by the artist's innate ability to impress his viewers with a sharp criticism of social political issues in his native Lebanon, while maintaining a visual vocabulary that appeals to all.

Primarily a painter whose oeuvre combines recurrent themes of art history with his own contemporary life and experience, his works draw from his Western cultural education as much as his own Oriental identity, to forge his own unique identity that is quintessentially raw yet multi-layered.



*159

WALID SITI (IRAQI, B. 1954)

Chasing Utopia II

signed and dated 'W. Siti '13' (on the base)

straw and acrylic on MDF

1 5³/₄ x 1 5³/₄ x 1 5³/₄in. (40 x 40 x 40cm.)

Executed in 2013, this work is unique

US\$10,000–15,000

AED37,000–55,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

T. Chukri, "The Art of Redemption", in *Canvas*, Vol. 8, Issue 3, May–June 2012 (illustrated in colour, p. 118).



PROPERTY FROM
A PRIVATE COLLECTION, STOCKHOLM

*160

KADER ATTIA (ALGERIAN-FRENCH, B. 1970)

Black Cube 1

acrylic on canvas

78 $\frac{3}{4}$ x 78 $\frac{3}{4}$ in. (200 x 200cm.)

Painted in 2006

US\$25,000-35,000

AED91,000-130,000

PROVENANCE:

Andréhn-Schiptjenko Gallery, Stockholm.

Acquired from the above by the present owner.

161

ABDULNASSER GHAREM
(SAUDI ARABIAN, B. 1973)

Camouflage

rubber stamps, digital print and paint on plywood board
63 x 78³/₄in. (160 x 200cm.)

Executed in 2013

US\$60,000–80,000

AED220,000–290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

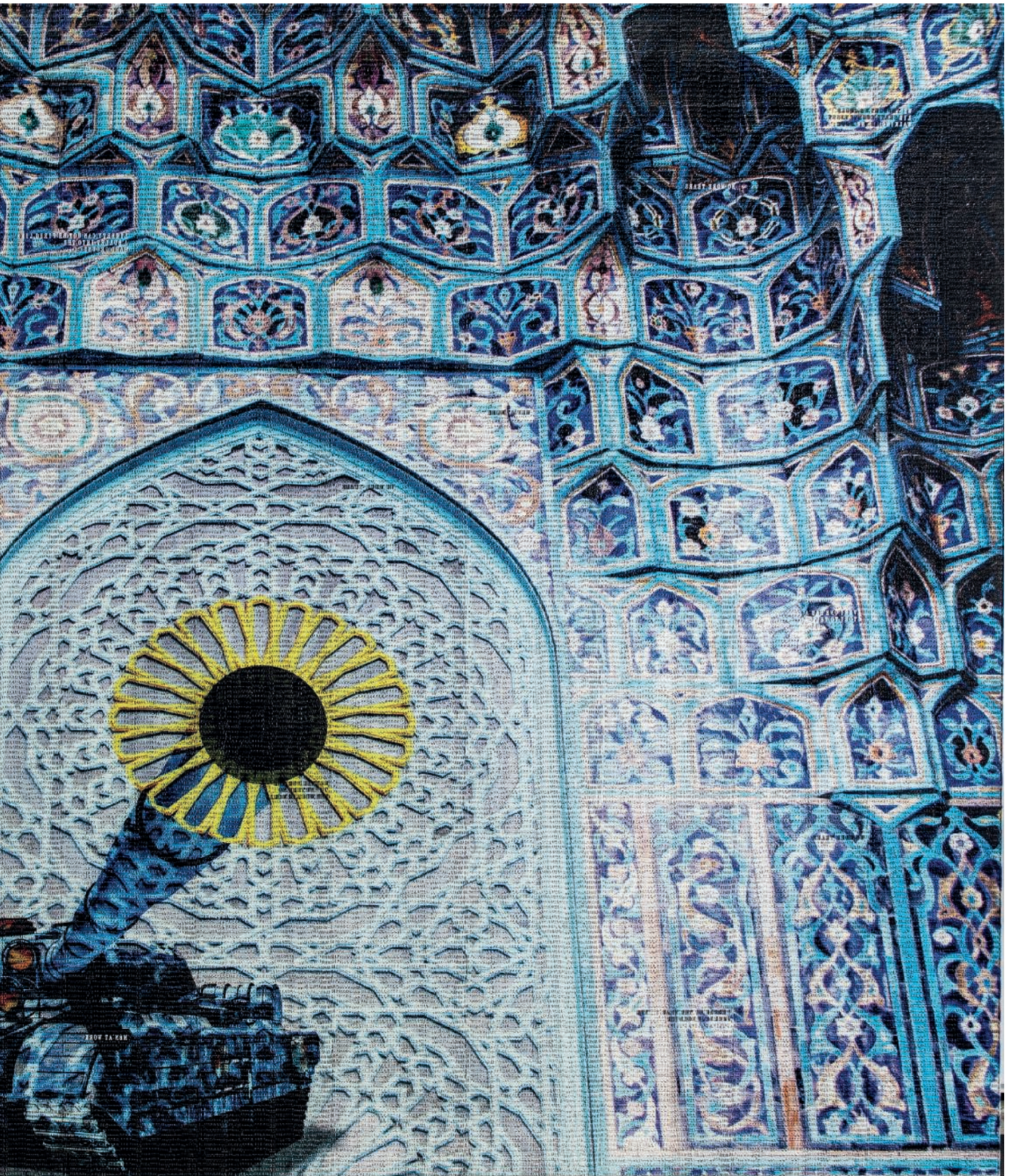
London, Edge of Arabia, *Abdulnasser Gharem*, 2013.

Dubai, Ayyam Gallery DIFC, *Al Sahwa (The Awakening)*, 2014.

Camouflage exemplifies Abdulnasser Gharem's fearless practice, which consists of highlighting socio-political issues in the Middle East and thereby challenging authority. First shown at Ayyam Gallery DIFC, Dubai in April 2014 as part of Gharem's solo exhibition titled *Al Sahwa (The Awakening)*, *Camouflage* is one of the artist's largest stamp paintings to date. In its background, the colourful interior of a mosque contrasts with the army tank represented as its canon threatens the viewer. The black hole at its extremity is embellished by yellow flower petals that inject a sense of optimism into Gharem's large-scale work. With this highly symbolic imagery, the artist proposes a social awakening in the form of commitment against extremism and calls for the restoration of 'real Islam' as ground for diversity and the acceptance thereof.

(Marina Jordan)







162

TAMMAM AZZAM
(SYRIAN, B. 1980)

Untitled (from the Storeys series)

signed in Arabic, signed and dated 'tammam 2015' (on the reverse)

acrylic on canvas

70⁷/₈ x 92¹/₂in. (180 x 235cm.)

Painted in 2015

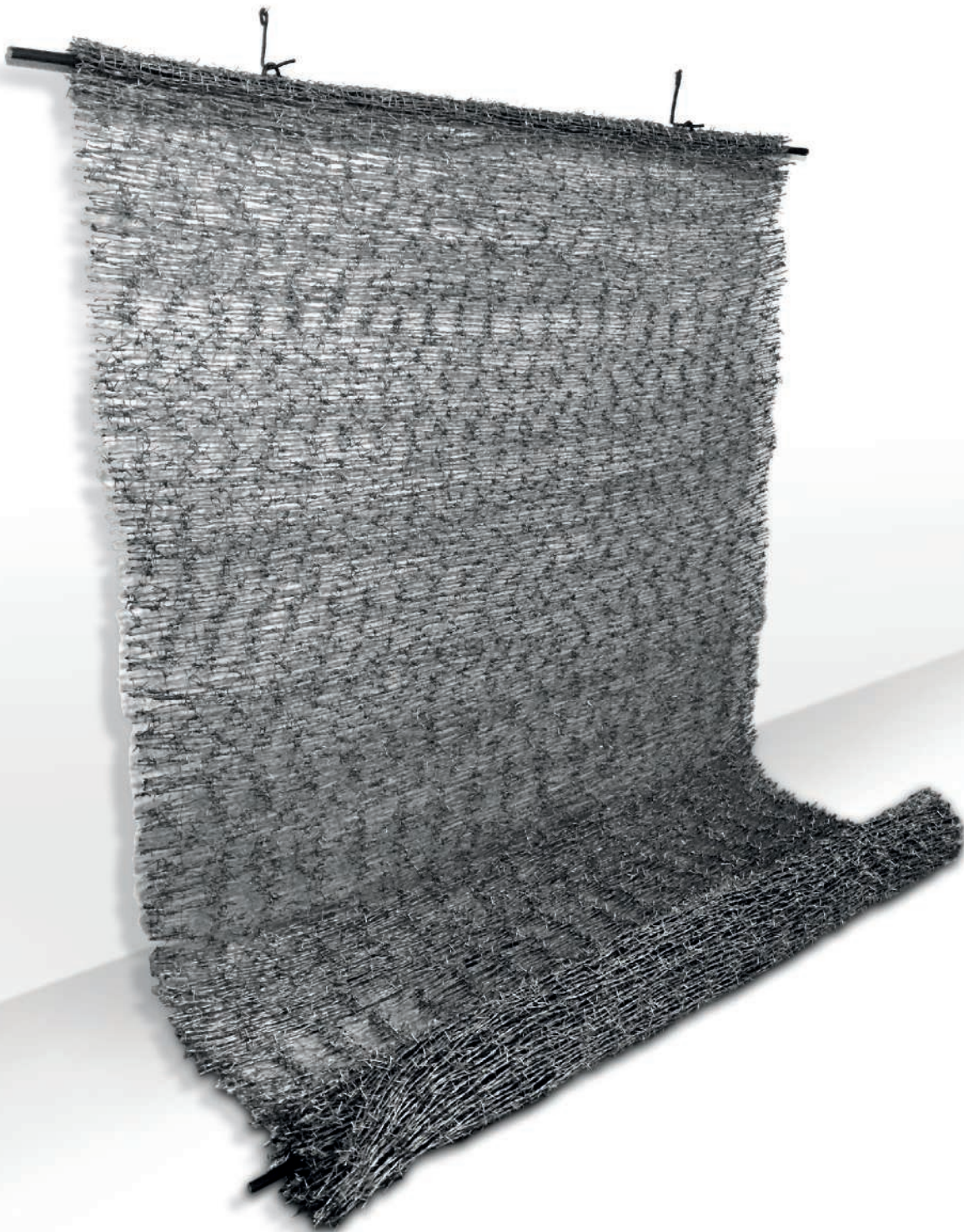
US\$20,000-30,000

AED73,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Tammam Azzam's present series communicates the magnitude of devastation experienced across his native Syria through expressionist compositions of destroyed cityscapes. The banality of everyday life is entirely absent from the deserted setting of this canvas contributing to a heavy atmosphere of loneliness and retreat. Navigating his way through the labyrinth of physical and emotional consequences for those who have stayed and those who have escaped their war-torn homeland, Azzam rejects any attempt to over-sentimentalise what has been left behind or what lies ahead, instead he leaves us with the difficult and confronting reality of a country ruins.



*163

ABDULRAHMAN KATANANI
(PALESTINIAN, B. 1983)

Untitled

woven barbed wire
157½ x 78¾in. (400 x 200cm.)
Executed in 2015

US\$25,000–30,000
AED91,000–110,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY OF
A PRIVATE COLLECTOR

*164

AHMED MATER (SAUDI ARABIAN, B. 1979)

Illumination

signed in Arabic, signed and dated 'Ahmed Mater 2010'
(lower left of each panel)

gold leaf, tea, turquoise pigment, ink
and offset x-ray film print on paper, in two parts

each: 60¼ x 40½in. (153 x 103cm.);

overall: 60¼ x 81in. (153 x 206cm.)

Executed in 2010, this work is unique

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Contemporary Saudi Arabian artist, Ahmed Mater, is breaking boundaries and making waves with his edgy and innovative art. Edgy Saudi Arabian art is almost an oxymoron; however, there is a new generation of artists from the Gulf nation who are using their art as a medium for social commentary and self-expression. Ahmed Mater's *Illumination* is a witty and clever way to circumvent the taboo against the realistic illustration of the human form in conservative Islamic society. To counterbalance this, Mater's work also draws from the decorative borders and headings in Quranic manuscripts, which are often printed in a gilded and even "illuminating" script. A similar pair of works titled *Illumination Diptych (Ottoman Waqf)* are part of the permanent collection at the Los Angeles County Museum of Art.



165

RASHED AL SHASHAI (SAUDI ARABIAN, B. 1977)

Beep Beep

light box with black acrylic, in two parts
each: 88½ x 47¼in. (225 x 120cm.)

overall: 89 x 86⅞in. (225 x 240cm.)

Executed in 2015, this work is number five
from an edition of five

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

Unknown author, "Riyadh: Tussen kunst en niets", in *LINDA*,
6 March 2015 (accessed online).

THE PROPERTY OF
A PRIVATE COLLECTOR, DUBAI

166

FARHAD MOSHIRI (IRANIAN, B. 1963)

Three Roses

signed and dated in Farsi, signed, titled and dated
“‘THREE ROSES” Farhad Moshiri 2009’ (on the reverse)

oil and crystal on canvas laid down on board

69⁵/₈ x 61⁷/₈in. (177 x 157cm.)

Executed in 2009

US\$80,000–120,000

AED300,000–440,000

PROVENANCE:

Acquired directly from the artist by the present owner.

‘Pop art is not something started by an artist nor finished by an artist. I might find myself noticing something that comes out of a collective conscious. I suppose as a rule it cannot come out of an individual... I see myself in a position where I’m picking up on popular culture.’

(The artist quoted in R. Janssen, *The Third Line*, Perrotin & T. Ropac (eds.), *Farhad Moshiri*, Brussels 2010, p. 22).





THE PROPERTY OF
A PRIVATE COLLECTOR

167

ROKNI HAERIZADEH (IRANIAN, B. 1978)

Shirin and Khosrow

signed, titled and dated in Farsi, signed and dated
'Rokni_haeri 2007' (lower left)
acrylic and metallic paint on canvas
78³/₄ x 78³/₄in. (200 x 200cm.)
Painted in 2007

US\$25,000-30,000
AED91,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM
A PRIVATE COLLECTION, ITALY

***168**

RAMAZAN BAYRAKOĞLU (TURKISH, B. 1966)

Untitled

satin and embroidery laid on canvas
36¼ x 55⅞in. (92 x 142cm.)
Executed in 2009

US\$30,000–40,000
AED110,000–150,000

PROVENANCE:

Arte Ricambi Gallery, Verona.
Acquired from the above by the present owner.

EXHIBITED:

Istanbul, Dirimart, *Ramazan Bayrakoglu:1KM*, 2009, no. 8
(illustrated in colour, unpagged).

169

SADIK KWAISH ALFRAJI (IRAQI, B. 1960)

Once I Could Fly

signed in Arabic (centre right); signed, titled and dated
“Sadik Kwaish Alfraji “once, I could fly” 2012’ (on the reverse)

Indian ink, charcoal, oil, rice and printed paper on canvas

86⁵/₈ x 118¹/₈in. (220 x 300cm.)

Executed in 2012

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Iraqi artist Sadik Alfraji combines art and philosophy as a means of expanding the formalistic and conceptual boundaries of his aesthetic. Much of his work explores the expressionistic intensity of the graphic form, with a focus on the ideas and concepts of human existence. The artist's mixed media compositions, inhabited by shadowy figures and faceless bodies, speak to the artist's experience of exile, loss and fragmentation. *Once I Could Fly*, is part of a series of the same name which features hunched, silhouette-like figures with well-defined heads and limbs, poignantly engaging with the contrasting environment surrounding them.





170

AFSHIN PIRHASHEMI (IRANIAN, B. 1974)

Untitled

signed and dated 'Afshin Pirhashemi 15' (lower left of right panel)

oil on canvas, in four parts

each: 78¾ x 31½in. (200 x 80cm.);

overall: 78¾ x 118⅞in. (200 x 300cm.)

Painted in 2015

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Acquired directly from the artist by the present owner.



Instantly recognisable for their photo-realistic execution and monochromatic palette, Afshin Pirhashemi's paintings examine the role of women in Iranian society and their relationship to the world around them. Tapping into the psychosocial dimensions of contemporary Iran, the artist explores manifestations of power as they appear or are negotiated through gendered bodies and spaces. Breaking down gender related barriers the artist simultaneously creates scenes rich with sensual, chaotic fantasy in a celebration of female beauty and strength. Pirhashemi's ability to masterfully capture a subject's physical features in hyperrealism can be seen at its very best in this striking portrait. Depicting the partially obscured visage of a young woman staring intensely out at the viewer, Pirhashemi's finite markings alternate with loose brushstrokes, and his skilful use of chiaroscuro lend a dramatic tension to the canvas.





THE PROPERTY OF
A GENTLEMAN

*171

AFSHIN PIRHASHEMI
(IRANIAN, B. 1974)

Untitled

indistinctly signed, dated and inscribed
(lower centre of the top panel)

oil on canvas, in two parts
each: 39³/₈ x 39³/₈in. (100 x 100cm.);
overall: 78³/₄ x 39³/₈in. (200 x 100cm.)

Painted in 2005

US\$25,000-35,000

AED91,000-130,000

PROVENANCE:

Anon. sale, Christie's Paris, 16 June 2009, lot 64.
Acquired at the above sale by the present owner.

THE PROPERTY OF
A PRIVATE COLLECTOR

172

ANSEN
(TURKISH, B. 1978)

The Master and the Butler

digital monoprint laid down on board
66 x 33in. (167.8 x 84cm.)

Executed in 2010

US\$18,000-22,000

AED66,000-80,000

PROVENANCE:

X-ist, Istanbul.

Acquired from the above by the present
owner in 2010.





*173

DJAMEL TATAH
(FRENCH-ALGERIAN, B. 1959)

Untitled

signed, titled and dated (on the reverse)

oil and wax on canvas

74¼ x 98⅞ in. (190 x 250 cm.)

Painted in 2010

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Ben Brown Fine Arts, London.

EXHIBITED:

Chambord, Château de Chambord, *Djamel Tatah*, 2011
(illustrated in colour, p. 99).

Turin, Palazzo Cavour, *Hybrid - Djamel Tatah*, 2011.

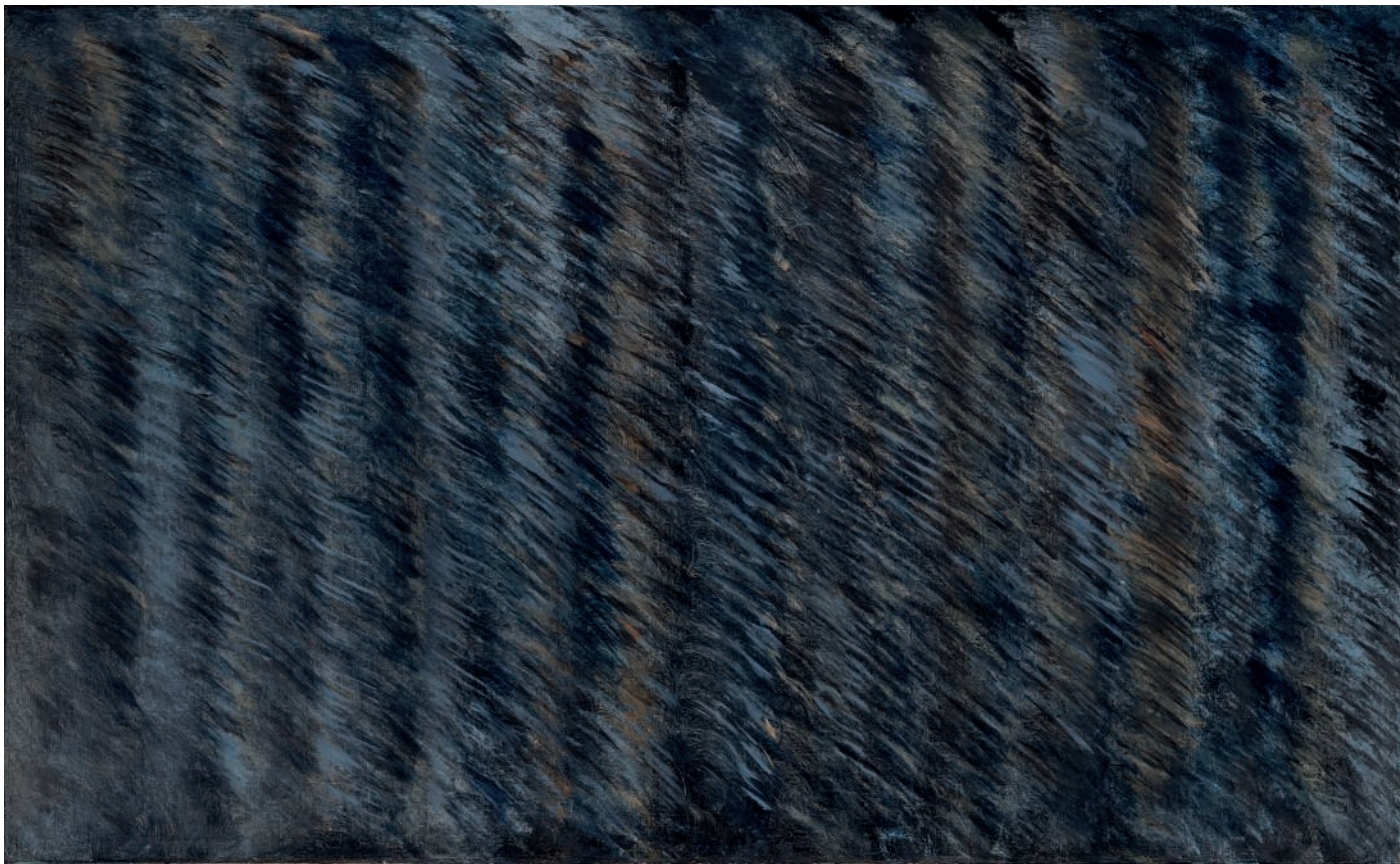
Bordeaux, Institut Bernard Magrez, *La Belle et la Bête, Regards croisés sur la Beauté*, 2012-2013.

Algiers, Musée Public National d'Art Moderne et Contemporain & Saint Paul de Vence, Fondation Marguerite et Aimé Maeght, *Djamel Tatah*, 2013-2014 (illustrated in colour, pp. 114-115).

Saint-Étienne, Musée d'Art Moderne et Contemporain, *Djamel Tatah*, 2014 (illustrated in colour, p. 54).

LITERATURE:

Ben Brown Fine Arts, *Djamel Tatah*, exh. cat., 2015
(illustrated in colour, p. 21).



PROPERTY FROM
A PRIVATE COLLECTION, TEHRAN

*174

SONIA BALASSANIAN
(IRANIAN-ARMENIAN, B. 1942)

Rain

acrylic on canvas
38 $\frac{1}{8}$ x 61 $\frac{7}{8}$ in. (97 x 157cm.)
Painted in 1998

US\$15,000–20,000
AED55,000–73,000

PROVENANCE:

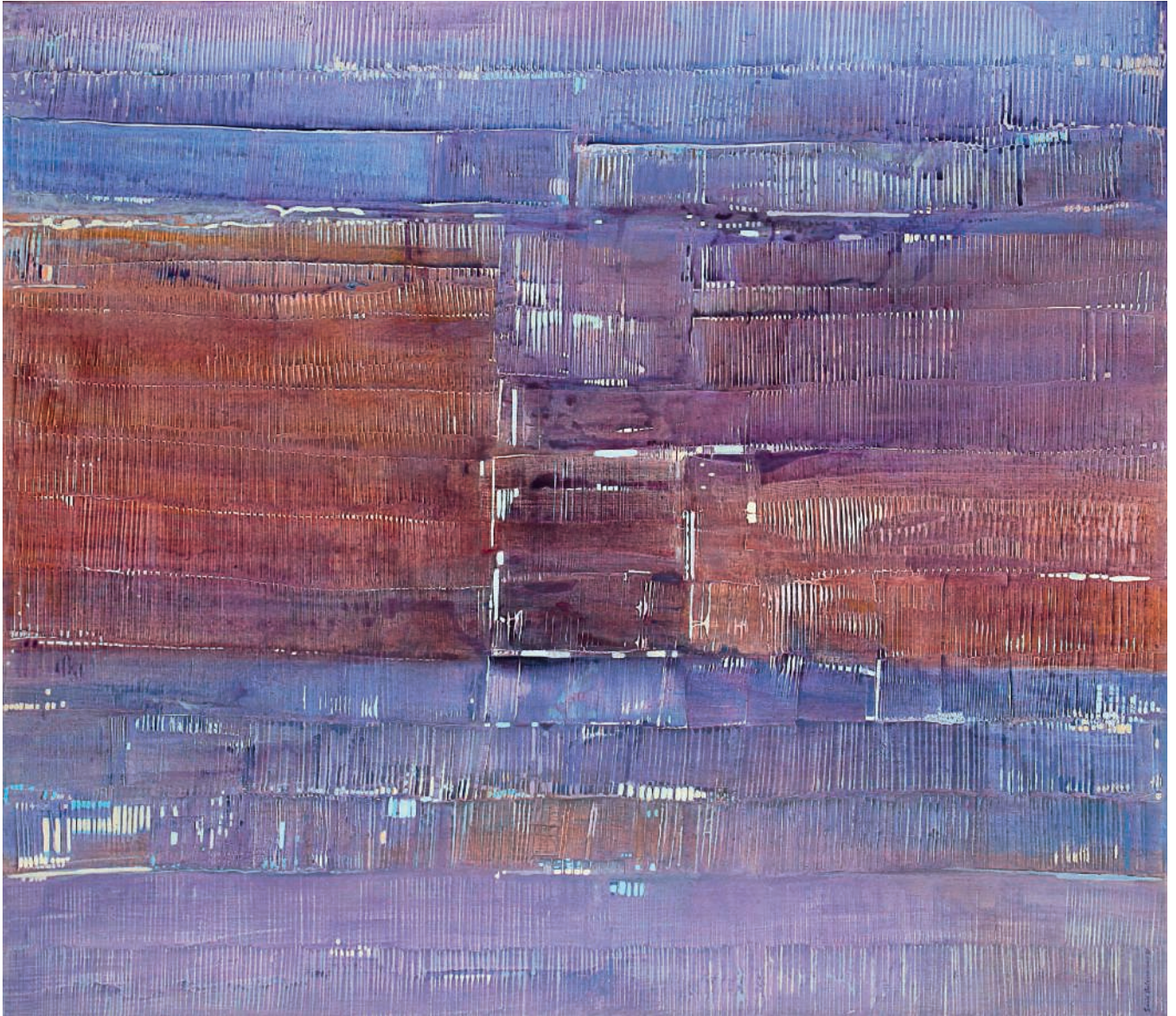
Apex Art Gallery, New York.
Private Collection, USA.
Mojdeh Gallery, Tehran.
Private Collection, Tehran.
Acquired from the above by the present owner.

EXHIBITED:

New York, Apex Art Gallery, *Remembering Times Past*, 1998.

'Basic inspiration of my early abstract paintings were images of barren expanses of mystic land and landscape, impressed upon me during my childhood in Iran. Later my forms turned into repetitive gestures of writing, creating a modern visual abstract language of their own. They were illegible writings with latent eternal wisdom. Works of this period resemble breeze through the fields, or streaks of rain under glittering light. Endlessly repeating strokes of brush created abstract, rhythmic compositions'

(The artist quoted on her website, 2014, accessed online).



PROPERTY FROM
A PRIVATE COLLECTION, SAUDI ARABIA

*175

SONIA BALASSANIAN (IRANIAN/ARMENIAN, B. 1942)

Untitled

signed and dated 'SONIA BALASSANIAN 81' (lower left)

acrylic on canvas

94½ x 81⅞in. (240 x 208cm.)

Painted in 1981

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Private Collection, Saudi Arabia.

Acquired from the above by the present owner.



THE PROPERTY
OF A PRIVATE COLLECTOR

176

REZA DERAQSHANI (IRANIAN, B. 1952)

Untitled

signed with the artist's initials and dated 'r.d. 2010' (lower right);
signed in Farsi, signed with the artist's initials and dated 'r. D 2010'
(on the reverse)

oil and enamel on canvas

71 $\frac{5}{8}$ x 78 $\frac{7}{8}$ in. (181.2 x 200.5cm.)

Painted in 2010

US\$40,000–60,000

AED150,000–220,000

PROVENANCE:

Acquired directly from the artist by the present owner.

177

REZA DERAKSHANI (IRANIAN, B. 1952)

Untitled

signed and inscribed in Farsi, signed with the artist's initials

and dated 'r. D 2014' (on the reverse)

oil, tar and metallic paint on canvas

70⁷/₈ x 98³/₈in. (180 x 250cm.)

Painted in 2004

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner.





PROPERTY FROM
AN IMPORTANT COLLECTION, UAE

178

FARHAD MOSHIRI (IRANIAN, B. 1963)

YHGNL

signed and dated in Farsi, signed, titled and dated
'YHGNL Farhad Moshiri 2006' (on the reverse)

acrylic, metallic paint and glue on canvas

66⁷/₈ x 74¹/₄in. (170 x 188.5cm.)

Painted in 2006

US\$100,000-150,000

AED370,000-550,000

PROVENANCE:

Acquired directly from the artist by the present owner.

As one of the most acclaimed international artists today, it has been since Farhad Moshiri's return to his homeland Iran in 1991 that he has become an iconic figure of the contemporary Middle Eastern art scene known for his constant innovation in the use of art techniques. From mimicking aged Persian ceramics to interpreting the Abjad alphabet, from making installations with acrylic 'pastries' to others entirely embroidered with beads and pearls, from incorporating Swarovski crystals to his compositions to producing art pieces solely composed of knives, Moshiri continues to challenge notions and norms of aesthetics. Inspired by the traditions and history of Iran, reconciling the ancient with the modern, his works are always imbued with self-reflection and observation of present life in Iran.

Reflecting on his deep passion and admiration for ancient Persian ceramics - of which he is an avid collector - the present outstanding work entitled *YHGNL* mimics the aged texture of these jars and vases through Moshiri's use of crackled and flaked paint, intentionally attributing an aged and worn look to the surface in complex layers of gold leaf and black paint. In this stunning example from the artist's oeuvre, the artist subtly alludes to his fascination with the Abjad alphabet, a symbolic language of numbers and

signs which contains magical meanings and codes as is reflected in the titles of the works from this series. By spreading this Persian script over the canvas and having it bleed over the edges, Moshiri seems to have magnified a small fragment of these lavish objects and reproduced it onto his canvas. Although the subject and Moshiri's flaking technique contribute to the antique flavour of this series, there is nonetheless a touch of Pop Art rendered by the almost graffiti-like appearance of the numbers and letters, reminiscent of Western Abstract Expressionism.

The use of gold leaf is recurrent through Moshiri's works, simultaneously evoking his homeland's glorious history while sarcastically alluding to the materialistic excesses that the artist observes in today's consumerist society, particularly amongst the nouveau riche society in Iran and as such, epitomises the constant dualities that have been central in Moshiri's artistic reflection. His works are never an obvious criticism, but are often faintly suggested through the kitsch sphere he creates. Moshiri's Pop art and fantasy world allow him to surpass the restraints on freedom of expression imposed by Iran's censorship and invite his viewers to choose their own interpretation.



*179

SHIRIN NESHAT (IRANIAN, B. 1957)

Untitled (from the Women of Allah series)

signed, titled, dated and numbered 'Shirin Neshat "Untitled"

from "Women of Allah" series, 1995 AP' (on the reverse)

ink on gelatin silver print

60 x 40in. (153.5 x 107cm.)

Executed in 1995, this work is the artist's proof

from an edition of three plus one artist's proof

US\$70,000-90,000

AED260,000-330,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Shirin Neshat's acclaimed *Women of Allah* series executed between 1993-1997 explores the notions of identity and femininity in relation to the contemporary issues of the Iranian society. Entrancing its audiences, these intimate portraits of female protagonists focus on the shielded identity of women in an Islamic culture. It is by addressing these issues that Shirin Neshat became one of the most sought-after pioneers of contemporary photography. As an unparalleled artistic force, Neshat has been able to conquer film, video and photographic art both in the East and West, in order to forge a harmonious marriage of her two cultures, ridding them of their stereotypical polarities. Proving that art is truly a universal language, Neshat combines the intricacies of Persian calligraphy with the delicacy of the female body in order to create a truly powerful series of photographs that are fascinating to every individual.

Born in Qazvin, Shirin Neshat left Iran at the age of seventeen to complete her education in America. Practicing art and receiving a BA from the University of California Berkeley in 1983, the artist was torn away from her hometown for over twenty years, unable to return until the early 1990s. Immersing herself into Iranian culture through her artwork, this photographic series tackles issues of identity and the forced submissive role of women in a war-torn society and was executed as a response to the artist's return to her homeland after many years in a way to document the changes within the society.

Women of Allah is comprised of numerous photographs of veiled women. Shown either confrontational, in profile, up close or from a distance, the many angles of Neshat's women are profound in their visual simplicity, yet they each possess a truly complex emotional sentiment. Working in harmony with these female representations, the artist seamlessly employs the use of Persian calligraphy throughout this series, producing an unusual dichotomy between image and text as the beautiful curves and marks of the script add a new

dimension to the photograph. By placing herself at the centre of numerous photographs from this series, her personal attachment to these photographs, not only as works of art, but also as a true reflection of emotional expression is profound. It is this unique perspective which represents the celebrated authenticity of Neshat's artistic practice.

Christie's is honoured to present an exemplary photograph from this internationally acclaimed series. A self-portrait, the present work shows the artist veiled with a white headscarf covering her hair, forehead, nose and mouth and one is confronted with the power of the artist's direct gaze. Shielding her identity yet opening up a passage to her psyche through her eyes, the strength of this image is unparalleled. In the small areas of exposed skin Neshat delicately adds an undecipherable script. The script, not meant to be read, becomes the voice of the veiled figure who in turn appears charming and exotic, simultaneously provoking the viewer with a sense of fear and threat in the light of the contemporary clichés on the Middle Eastern societies. Working in contrast to her delicate features, the boldly inscribed text adds a unique visual dimension to the scene. Furthermore, the profound effect of monochromatic colours cannot be undermined. Exacerbating the intimate nature of each photograph, free from the distractions of colour and embellishment, the strong feminist message Neshat is attempting to portray becomes ever more powerful.

As a culture deeply rooted in its past, Neshat attempts to bring to light the various conformities that were forced upon Iranian women during the Revolution. Being confidently critical of her country's past through a contemporary lens, Neshat orchestrates scenes which have the potential to evoke both confusion and deep emotion in her viewers. However, it is through this modern femininity that Neshat conducts her artistic production and therefore forges such a unique perspective.





*180

HASSAN HAJJAJ (MOROCCAN, B. 1961)

Classic Saeeda

signed in Arabic, dated in the Hijri calendar '1420', signed, titled twice, dated and numbered twice "CLASSIC SAEEDA"

HASSAN HAJJAJ 3/10 2000' (on the reverse)

C-print with eye kohl box assemblage in artist's frame

26 x 34in. (67.4 x 87.5cm.)

Executed in 2000, this work is number three from an edition of ten

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Acquired directly from the artist by the present owner.



181

SAMA ALSHAIBI (IRAQI, B. 1973)

Silsila (Link)

c-print Diasec

65³/₈ x 98³/₈in. (166 x 250cm.)

Executed in 2013, this work is unique

US\$20,000–30,000

AED73,000–110,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Venice, *Venice Biennale Maldives Pavillion*, 2013
(another version exhibited).



*182

MURAT GERMEN (TURKISH, B. 1965)

Muta-morphosis, Hong Kong #2

signed 'Murat Germen' (on a label affixed to the reverse)

C-print on diasec

40¹/₈ x 70⁷/₈in. (102 x 180cm.)

Executed in 2014, this work is unique

US\$20,000-25,000

AED73,000-91,000



*183

NAZIF TOPÇUOĞLU (TURKISH, B. 1953)

Murder Mystery

C-print

56¼ x 47⅝in. (143 x 121cm.)

Executed in 2010, this work is number four from an edition of five

US\$8,000–12,000

AED30,000–44,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

B. Copuroglu, "Nazif Topçuoğlu: Girls Grown Wild", in *Eyemazing*, Issue 3, September 2010 (illustrated in colour, unpagged).



PROPERTY FROM
A PRIVATE COLLECTION, UAE

184

HALIM AL-KARIM (IRAQI, B. 1963)

New Orientalism 3

signed, titled, dated, numbered and inscribed
'NEW ORIENTALISM 3 2 AP 1997 Halim Al Karim'
(on a label affixed to the reverse)

lambda print with black silk
47¹/₄ x 66⁷/₈in. (120 x 170cm.)

Executed in 1997, this work is the second artist's proof
from an edition of three plus two artist's proofs

US\$35,000-40,000
AED130,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

N. Descendre, *Halim al Karim*, Milan 2012
(another from the edition illustrated in colour, p. 77).



PROPERTY FROM
A PRIVATE COLLECTION, UAE

185

YOUSSEF NABIL (EGYPTIAN, B. 1972)

Ehsan and Light, Cairo, 1993

signed, dated, numbered and inscribed
'Youssef Nabil, Cairo, 1993, 2/3' (on the reverse)

hand painted gelatin print
45¼ x 29½in. (115 x 75cm.)

Executed in 1993, this work is number two
from an edition of three

US\$40,000-60,000
AED 150,000-220,000

PROVENANCE:

Anon. sale, Christie's Dubai, 19 April 2011, lot 66.
Acquired at the above sale by the present owner.

LITERATURE:

O. Zaya, *Youssef Nabil I Won't Let You Die*, Ostfildern 2008
(another from the edition illustrated in colour, p. 105).
H. U. Obrist & M. Abramovic, *Youssef Nabil*, Paris 2013
(another from the edition illustrated in colour, p. 161).

*186

LALLA ESSAYDI (MOROCCAN, B. 1956)

Bullets Revisited #30

signed 'Lalla Essaydi' (on a label affixed to the reverse)
chromogenic print mounted on aluminium, in two parts
each: 48 x 60in. (122 x 112cm.);
overall: 48 x 120in. (122 x 224cm.)

Executed in 2014, this work is from an edition of fifteen

US\$30,000–40,000

AED110,000–150,000

Lalla Essaydi's captivating portrayals of the female form possess a sense of beauty that operates outside the norm of its traditional definition. Her unique approach to redefining space, shape and character through a distinct revisiting of her Moroccan roots creates a unique photographic harmony between East and West. By drawing heavily on the Orientalist painting iconography synonymous with 19th century artists such as Ingres, Delacroix and Constant, Essaydi provides a contemporary reflection on challenging the viewer to reconsider the Orientalist notion of the 'East' versus the 'West,' of men versus women. In doing so, Essaydi produces visually arresting images that instigate dialogue within their breathtaking beauty. The beauty and sense of riddled purity that she has the ability to evoke from her young sitters is unlike the work of any photographer. A striking feature of her creations is the dynamic new world she crafts on the photographic plane. She succeeds in maintaining the familiarity of contemporaneous culture while similarly highlighting traditional elements of Moroccan and oriental methods of decoration in an unrivalled way.

The fascinating intricacies of her photographs are impossible to ignore. A feature that is synonymous to the success of these works is the inclusion of henna calligraphy delicately written over the exposed skin of her sitters. *'Henna is a crucial element in the life of a Moroccan woman, and is associated with the major celebrations in her life.'* (D. Nasser-Khadivi & A-C. Rafif (eds.), *Lalla Essaydi Crossing Boundaries Bridging Cultures*, Paris 2015, p. 11). Its prominent use throughout her works are indicative of a symbolic homage to a woman's right of passage through life and their will to express themselves within the male-dominated society, while it evidently pays homage to the Islamic visual language. Drawing inspiration from the imagery close to her heart, the photographer does not try to represent a stereotype of Arab women and their misunderstood representation in society both in the Middle East and on a global scale, but rather Essaydi draws on the imagery of her childhood to represent the strength of her roots and her quest to find her own inner voice.

Christie's is delighted to be offering the present work from the *Bullets Revisited* series, unlike her *Harem Revisited* series, Essaydi uses bullet shells to create hypnotising patterns in the background and text that omit a sense of opulence and glamour. It is only on closer inspection that the viewer's attention is brought to Essaydi's new choice of medium. In this revelation, the female subject recedes, leaving the viewer's eyes anchored by jewellery made of spent machinegun shells. Providing a commentary on notions of violence and of course on the pre-conceived notions of the 'West' towards the 'East,' these direct allusions to violence, and in turn fanaticism, elevate Essaydi's work to a more pronounced social commentary on contemporary perceptions of Arabs, but once again in the backdrop of a traditional context. The shimmering colours of black, gold and white conjure up images of animal prints - as such, the model, covered in these patterns and simultaneously merged into her surroundings as a single entity, has become somewhat feline in her appearance and she emits a faint undertone of danger in her silent, yet visually arresting gaze. The model at once appears a controlled commodity to consume and be consumed, an object of desire to be dominated, yet with her confidence, her gaze implies she is aware of how she is being viewed and the power in fact rests in her hands - the gaze implied by Essaydi's choice to use photography as a medium suggests the manipulation and consequent creation of an image as separate from reality - much like what are essentially cliché of the East through the lens of Western desire.





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In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/
"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/
"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +971(0)4 425 5647 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank. Christie's can supply a form of wording for the bank reference if necessary.

Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction.

Clients who have not made a purchase from any Christie's office within the last one year and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +971(0)4 319 8115 from 13-17 March 2016 or +971(0)4 425 5647. We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or online at christies.com.

TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of US\$1,500 and above, where arrangements are made no later than 24 hours prior to the sale and only if the capacity of our pool of staff telephone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations. Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction.

Please note that we will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

Lots purchased in Dubai may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard & American Express only (up to \$50,000), cash (in US currency up to \$7,500 (subject to conditions)), money orders (in US currency up to \$7,500 per annum), banker's draft (subject to conditions) and cheque.

For wire transfers (USD and AED) please follow the payment instructions set out in your invoice.

For AED (Please use 3.674 as conversion rate to convert USD into AED)

Christie's Ltd.
AE340330000019100094264
a/c: 019100094264
SWIFT CODE: BOMLAEAD
Mashreq Bank
P.O. Box 1250
Dubai - UAE

Payment Instructions - Bank Transfer- USD account
Christie's Ltd.

AE860330000019100094298
a/c: 019100094298
SWIFT CODE: BOMLAEAD
Mashreq Bank
P.O. Box 1250
Dubai - UAE

Christie's reserve the right to amend these payment terms at any time at its discretion.

Credit Card: Visa and MasterCard & American Express only. A limit of \$50,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at Dubai sale sites will only be accepted for Dubai sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +971 4 425 5639. The number to call to make a CNP payment over the phone is +971 4 425 5647. Alternatively, clients can mail the authorisation form to the address below. Cash in US currency up to \$7,500 per annum paid to cashiers at Christie's premises (and subject to conditions).

Bankers Draft should be made payable to Christie's Ltd. (subject to conditions).

Cheques should be made payable to Christie's Ltd. (subject to conditions).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to:
Christie's Dubai, DIFC, Gate Village 5, Podium Level,
PO BOX 506685 - Dubai, United Arab Emirates. Tel:
+971 4 425 5647 Fax: +971 4 425 5639

IMPORT DUTY

BUYERS RESIDENT IN GCC

★

Buyers of imported objects collected or shipped within the GCC (Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, UAE) are subject to a 5% import duty on the low estimate (identified by the symbol ★ in the catalogue). For GCC buyers, please note that duty is paid at origin (In Dubai) and not in the importing country. As such, duty paid in Dubai is treated as final duty payment as per GCC's custom laws. It is the buyers' responsibility to ascertain and pay all taxes due. For more information, please contact Buyer Payments at +971 (0)4 425 5647.

NON-GCC RESIDENT BUYERS

For non-GCC buyers, import duty will not apply provided that shipment/delivery is arranged through Christie's shipper. Christie's cannot guarantee that import duty will not be levied should clients choose to arrange delivery through their own carriers.

UAE SOURCED OBJECTS (GATE PASS LOTS)

All objects offered for sale and identified without the symbol ★ in the catalogue are duty exempt if bought by and shipped to UAE residents.

In any case, property sold at auction may be subject to import restrictions/taxes of foreign countries. It is the buyers' responsibility to obtain any relevant import licenses into the buyers' own countries of residence and settle any taxes.

COLLECTION OF PURCHASED LOTS

Purchased lots may only be collected from G4Si, Dubai Airport Free Zone (DAFZ), Unit C19.

Contact: Shanti Veigas
Tel: +971 (0)4 375 9005
Mobile: +971 (0)50 553 9243
Fax: +971 (0)4 425 5639
Email: sveigas@christies.com

Collection and deliveries will commence by appointment as of Sunday 20 March 2016.
Office Hours: 9.00 am to 5.00 pm.

We regret that Christie's staff cannot accommodate requests to roll canvases sold on stretchers.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, G4Si can arrange property packing and shipping at the buyer's request and expense. For more information please contact Shanti Veigas.

Tel: +971 (0)4 375 9005
Mobile: +971 (0)50 553 9243
Fax: +971 (0)4 425 5639
Email: sveigas@christies.com

All lots will be held at G4Si and will be available for collection by appointment as of Sunday 20 March 2016.

Office Hours: 9.00 am - 5.00 pm.
Access to G4Si warehouse is through Gate 3 of the Dubai Airport Free Zone (DAFZ).

IMPORT PERMITS

Property sold at auction may be subject to import restrictions of foreign countries. It is the buyer's sole responsibility to obtain any relevant import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. No such restriction shall justify the rescission of any sale or delay in making full payment for the lot.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that only gatepass lots can be collected on Sunday 20 March 2016 by appointment from the G4Si warehouse, Dubai Airport Free Zone (DAFZA), Unit 19. All import lots (*) can be collected/delivered from Monday 21 March 2016, subject to customs approval.

CONTACT: SHANTI VEIGAS

TEL: +971 (0)4 425 5674

MOBILE: +971 (0)50 553 9243

FAX: +971 (0)4 425 5639

EMAIL: SVEIGAS@CHRISTIES.COM

Office Hours: 9.00 am - 5.00 pm.

Access to G4Si warehouse is through Gate No.3 of the Dubai Airport Free Zone (DAFZ)

COLLECTION

Lots may only be released from G4Si warehouse on production of the collection order from Christie's, Gate Village 5, Podium Level, Dubai International Financial Centre, PO Box 506685, Dubai. Lots will not be released until all outstanding charges due to Christie's and G4Si are settled.

Method	Where	Charges Due	Packing as required/Costs
On-site Delivery (till one hour after the sale)	At Jumeirah Emirates Towers	5% duty on low estimate Customs documentation fee AED 350 per invoice Handling fee AED 150 per lot Art Handler(s): 150 AED per art handler	Bubble Wrap: Free at client's own risk Soft wrap (Cardboard Jacket, Acid Free Paper Blanket): depending on size, ranging from min AED 160-300 AED
Collection of Lots (By appointment)	G4S C19, G4S- Dubai Airport Free Zone (DAFZA)	5% duty on low estimate Customs documentation fee AED 350 per invoice Handling fee AED 150 per lot Art Handler(s): 150 AED per art handler	Bubble Wrap: Free at client's own risk Soft wrap (Cardboard Jacket, Acid Free Paper Blanket): depending on size, ranging from min AED 160-300
Local Deliveries (With Fine Art Cool Truck, soft wrapping and accompanied by a fine art handlers)	UAE • Within Dubai-415 • To Abu Dhabi • To Sharjah/Ajman • To Other Emirates	5% duty on low estimate Customs documentation fee AED 350 per invoice Handling fee AED 150 per lot plus Transit Insurance, if desired Art Handler(s): 150 AED per art handler To Abu Dhabi AED 1250 To Sharjah AED 950 To Ajman AED 1250 To other Emirates AED 1500	Same as above for Bubble and Soft wrap Wooden crates (Artworks wrapped in soft wrap and placed inside the crates): depending on size
International Deliveries (based on confirmed shipping instructions from buyers)	Within GCC Countries Outside GCC Countries	5% duty on low estimate Customs documentation fee AED 350 per invoice Handling fee AED 150 per lot 415 Airfreight depending on weight and destination Insurance coverage, if desired Same as above but UAE duty exempt	Wooden crates packing is mandatory (Artworks wrapped in soft wrap and placed inside the crates): Same as above

Important Information

- All sold lots are stored at Dubai Airport Free Zone (DAFZA) and delivery or pick-ups can only be effected by appointment through Christie's shipper, G4Si, office hours as from 9am to 5pm, Saturday through Thursday.
- All lots will be **stored free of charge for 35 days** from the auction date at the shipper's warehouse at Dubai Airport Free Zone (DAFZA).
- **After 35 days** from the date of the auction, lots shall be subject to a **daily storage charge of US\$ 4.50 per lot plus an administrative fee of US\$ 45 payable to Christie's.**
- As set out in the Conditions of Sale, **risk and responsibility** for the sold lots (including frames or glass where relevant) **passes to the buyer at the expiration of seven calendar days** from the date of the sale or on collection by the buyer if earlier. Buyers are reminded that it is their responsibility to arrange adequate insurance for purchased lots.
- Lots sold at auction may be subject to import restrictions/taxes of foreign countries. It is the buyer's sole responsibility to obtain any relevant import license into the buyer's own country of residence and settle any taxes and destination clearance charges due.
- Shipments can only be made once full payment of all shipping charges is received by shipper, payments can be made by Visa and MasterCard.

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

KEY TO ABBREVIATIONS:

HK: Hong Kong

KS: London, King Street

NY: New York, Rockefeller Plaza

PAR: Paris

SK: London, South Kensington

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN INDIAN ART

NY: +1 212 606 0536

AMERICAN PICTURES

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

SK: +44 (0)20 7752 3219

ARMS AND ARMOUR

SK: +44 (0)20 7752 3119

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

KS: +44 (0)20 7389 2674

SK: +44 (0)20 7752 3203

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2084

SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2085

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

KS: +44 (0)20 7389 2035

SK: +44 (0)20 7389 2776

CHINESE WORKS OF ART

KS: +44 (0)20 7389 2577

SK: +44 (0)20 7752 3239

CLOCKS

KS: +44 (0)20 7389 2357

CONTEMPORARY ART

KS: +44 (0)20 7389 2446

SK: +44 (0)20 7389 2502

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

EUROPEAN CERAMICS AND GLASS

SK: +44 (0)20 7752 3026

FURNITURE

KS: +44 (0)20 7389 2482

SK: +44 (0)20 7389 2791

HANDBAGS & ACCESSORIES

PAR: +33 (0)1 40 76 7249

IMPRESSIONIST PICTURES

KS: +44 (0)20 7389 2638

SK: +44 (0)20 7752 3218

INDIAN CONTEMPORARY ART

KS: +44 (0)20 7389 2700

NY: +1 212 636 2189

INTERIORS

SK: +44 (0)20 7389 2236

NY: +1 212 636 2032

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2372

SK: +44 (0)20 7752 3239

JAPANESE WORKS OF ART

KS: +44 (0)20 7389 2591

SK: +44 (0)20 7752 3239

JEWELLERY

KS: +44 (0)20 7389 2383

SK: +44 (0)20 7752 3265

LATIN AMERICAN ART

NY: +1 212 636 2150

MARITIME PICTURES

SK: +44 (0)20 7752 3284

NY: +1 212 707 5949

MINIATURES

KS: +44 (0)20 7389 2650

MODERN DESIGN

SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

SK: +44 (0)20 7752 3365

NINETEENTH CENTURY FURNITURE AND SCULPTURE

KS: +44 (0)20 7389 2699

NINETEENTH CENTURY EUROPEAN PICTURES

KS: +44 (0)20 7389 2443

SK: +44 (0)20 7752 3309

OBJECTS OF VERTU

KS: +44 (0)20 7389 2347

SK: +44 (0)20 7752 3001

OLD MASTER DRAWINGS

KS: +44 (0)20 7389 2251

OLD MASTER PICTURES

KS: +44 (0)20 7389 2531

SK: +44 (0)20 7752 3250

ORIENTAL CERAMICS AND WORKS OF ART

SK: +44 (0)20 7752 3235

PHOTOGRAPHS

KS: +44 (0)20 7752 3083

POPULAR CULTURE AND ENTERTAINMENT

SK: +44 (0)20 7752 3275

POST-WAR ART

KS: +44 (0)20 7389 2446

SK: +44 (0)20 7389 2502

POSTERS

SK: +44 (0)20 7752 3208

PRINTS

KS: +44 (0)20 7389 2328

SK: +44 (0)20 7752 3109

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES

KS: +44 (0)20 7389 2343

RUSSIAN WORKS OF ART

KS: +44 (0)20 7389 2057

TRAVEL, SCIENCE AND NATURAL HISTORY

SK: +44 (0)20 7752 3291

SCULPTURE

KS: +44 (0)20 7389 2331

SK: +44 (0)20 7389 2794

SILVER

KS: +44 (0)20 7389 2666

SK: +44 (0)20 7752 3262

SWISS ART

ZUR: +41 (0) 44 268

1012

TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040

SK: +44 (0)20 7752 3291

TWENTIETH CENTURY BRITISH ART

KS: +44 (0)20 7389 2684

SK: +44 (0)20 7752 3311

TWENTIETH CENTURY DECORATIVE ART & DESIGN

KS: +44 (0)20 7389 2140

SK: +44 (0)20 7752 3236

TWENTIETH CENTURY PICTURES

SK: +44 (0)20 7752 3218

VICTORIAN PICTURES

KS: +44 (0)20 7389 2468

SK: +44 (0)20 7752 3257

WATERCOLOURS AND DRAWINGS

KS: +44 (0)20 7389 2257

SK: +44 (0)20 7752 3293

WINE

KS: +44 (0)20 7752 3366

AUCTION SERVICES

CORPORATE COLLECTIONS

Tel: +44 (0)20 7389 2548

Email: norchard@christies.com

christies.com

FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624

Fax: +44 (0)20 7389

2204

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101

Fax: +44 (0)20 7389

2300

Email: rcornett@christies.com

christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES

Tel: +44 (0)20 7389 2343

Fax: +44 (0)20 7389

2225

Email: awaters@christies.com

com

MUSEUM SERVICES, UK

Tel: +44 (0)20 7389 2570

Email: llindsay@christies.com

com

PRIVATE SALES

US: +1 212 636 2034

Fax: +1 212 636 2035

Valuations

Tel: +44 (0)20 7389 2464

Fax: +44 (0)20 7389

2038

Email: mwrey@christies.com

com

OTHER SERVICES

CHRISTIE'S EDUCATION

LONDON

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665

4351

Email: london@christies.edu

edu

NEW YORK

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: newyork@christies.edu

christies.edu

HONG KONG

Tel: +852 2978 6747

Fax: +852 2525 3856

Email: hongkong@christies.edu

christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES

NEW YORK

+1 212 974 4570

newyork@cfass.com

SINGAPORE

Tel: +65 6543 5252

Email: singapore@cfass.com

com

CHRISTIE'S INTERNATIONAL REAL ESTATE

NEW YORK

Tel +1 212 468 7182

Fax +1 212 468 7141

info@christiesrealestate.com

LONDON

Tel +44 20 7389 2551

Fax +44 20 7389 2168

info@christiesrealestate.com

HONG KONG

Tel +852 2978 6788

Fax +852 2973 0799

info@christiesrealestate.com

KEY TO ABBREVIATIONS

KS:

London, King Street

NY:

New York, Rockefeller Plaza

PAR:

Paris

SK:

London, South Kensington

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to a lot in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and any applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. Lots that are not subject to a reserve are highlighted with red titles in this sale. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 2.5% of the final bid price of each lot up to and including US\$100,000, 20% of the final bid price of each lot above US\$100,000 and up to and including US\$2,000,000 and 12% of the excess of the hammer price above US\$2,000,000. For all lots, taxes are payable on the premium at the applicable rate.

(b) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) immediately after the sale.

The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, competing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the sale unless otherwise agreed between us and the buyer.

(d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(e) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (ii) to cancel the sale;
- (iii) to resell the property publicly or privately on such terms as we shall think fit;
- (iv) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (v) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vi) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (vii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we

may retain such property as collateral security for such buyer's obligations to us;

- (ix) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(f) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.

- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
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- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

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If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

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Any dispute arising out of or in connection with these Conditions of Sale, including any question regarding its existence, validity or termination, shall at Christie's sole option: (i) be subject to the non exclusive jurisdiction of the Courts of the Dubai International Financial Centre ("DIFC") and the Buyer irrevocably submits to the jurisdiction of the DIFC Courts and waives any objection it may have to disputes arising out of or in connection with this contract being heard in the DIFC Courts on the grounds that it is an inconvenient forum (forum non conveniens); or, at Christie's sole option (ii) be referred to arbitration under the Arbitration Rules of the DIFC-LCIA Arbitration Centre, which Rules are deemed to be incorporated by reference into this clause. The seat, or legal place, of arbitration shall be the DIFC. The language to be used in the arbitration shall be English. The governing law of the contract shall be the substantive law of England and Wales.

[Please note an Arabic version of the Conditions of Sale is available upon request].

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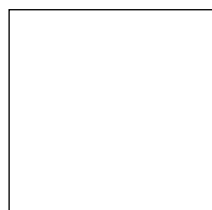
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