



DUBAI
MODERN & CONTEMPORARY ART

18 March 2017

CHRISTIE'S







**DUBAI:
MODERN AND CONTEMPORARY ART**

SATURDAY 18 MARCH 2017

AUCTIONS

Dubai: Modern and Contemporary Art

Saturday 18 March 2017
at 7.00 pm

Important Watches

Sunday 19 March
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 6.00 pm on the day of each sale

VIEWING

Jumeirah Emirates Towers Hotel, Godolphin Ballroom

Thursday	16 March	10.00 am – 10.00 pm
Friday	17 March	10.00 am – 8.00 pm
Saturday	18 March	10.00 am – 1.30 pm (Paintings)
Saturday	18 March	10.00 am – 10.00 pm (Watches)
Sunday	19 March	10.00 am – 4.30 pm (Watches)

AUCTIONEER

Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as **BOOM-14702**

CONDITIONS OF SALE

This auction is subject to Important Notices,
Conditions of Sale and to Reserves

[37]



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Front cover: Lot 86
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Back cover: Lot 7 (detail)

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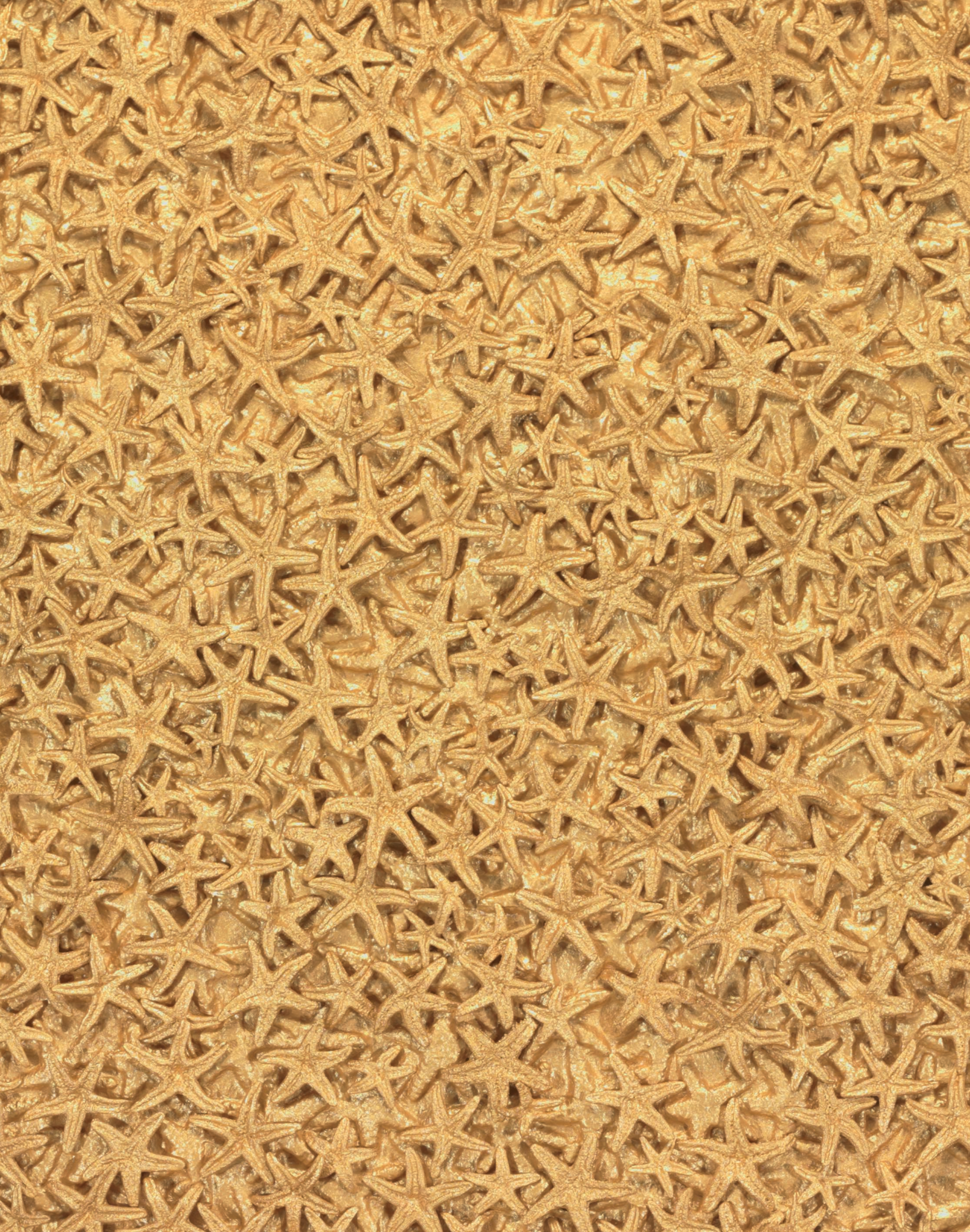
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For further information on buying at Christie's please see page 234.



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

***1**

MANOUCHER YEKTAI (IRANIAN, B. 1922)

Untitled (Still Life)

signed and dated 'Yektai 65' (lower left)

oil on canvas

10 x 10in. (25.3 x 25.3cm.)

Painted in 1965

US\$20,000-30,000

AED73,000-110,000

PROVENANCE:

Gumps, San Francisco, 1965.

Acquired from the above by the present owner.



PROPERTY FROM THE COLLECTION OF ERNEST GENTON, LAUSANNE

***2**

ELIE KANAAN (LEBANESE, 1926-2009)

Paysage No. 20

signed 'E.S.Kanaan' (lower left); signed, titled and inscribed
'No.20 Paysage E.S.KANAAN' (on the reverse)

oil on canvas

23 $\frac{3}{8}$ x 36 $\frac{1}{2}$ in. (60 x 93cm.)

Painted in 1967

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Mr. Ernest Genton Collection, Lausanne (acquired directly from the artist).
Thence by descent to the present owner.

EXHIBITED:

Lausanne, Galerie *L'Entracte*, 1967-1968.

This work comes from the collection of Ernest Genton, founder and director of the gallery L'Entracte, one of the leading art galleries in Lausanne from 1947 to 1972. Genton held a solo show for Elie Kanaan's paintings from December 1967 to January 1968.

*3

OMAR EL-NAGDI (EGYPTIAN, B. 1931)

The Flute Player

indistinctly signed in Arabic, inscribed and dated '...VENEZIA' (upper right)

oil on board

78¾ x 52in. (200 x 132cm.)

Painted in 1959

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Private Collection, Sweden (acquired directly from the artist in 1962).

Acquired from the above by the present owner in 1999.

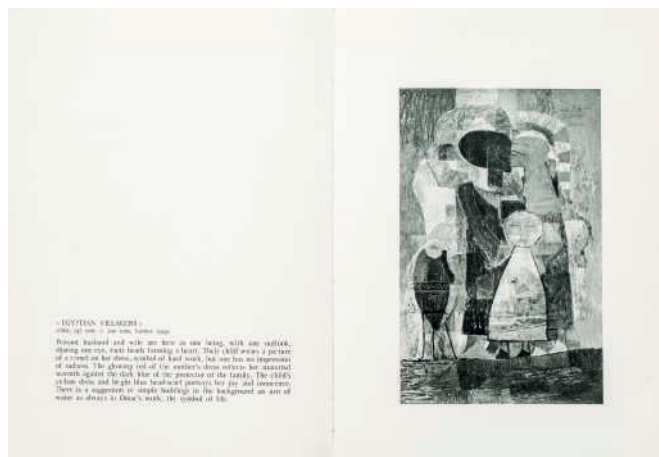
LITERATURE:

R. Gordon & B. Gordon, *Omar El Nagdi*, Ruskin Schools of Art Appreciation, Venice 1960 (illustrated, titled 'Egyptian Villagers, unpaged).

A tribute to the sanctity of families, Omar El-Nagdi's painting *The Flute Player* celebrates the beauty inherent in the modern Egyptian family. Painted in 1959 while El-Nagdi was studying art in Venice, this work is a fine example of one of the many styles and themes he would develop over the course of his long and varied artistic career.

El-Nagdi received his artistic education first at the Faculty of Fine Arts of Cairo under the guidance of the famous academic painter and art professor Ahmed Sabry, after which he pursued a focused study on frescoes and mosaics at the Academy of Fine Arts in Venice in 1959. It was during his travels between Venice and Rome from 1959-1960 that El-Nagdi would encounter the avant-garde artists working in those cities. Notably, it was the renowned Italian painter Giorgio de Chirico that mentored El-Nagdi for a time, undoubtedly influencing the young artist both intellectually and artistically. Due to his exposure and participation in these artistic spheres in Rome and Venice, El-Nagdi participated in several group shows, showing his works alongside Pablo Picasso in a show in Sardinia, Italy as well as Salvador Dalí in Saragossa, Spain in 1961.

Although as capable with watercolour, sculpture and mosaic as he is with oil paints, the present work shows his deft mastery with the latter. In a letter penned in January 1962 to the original owner "This picture...is an oil in the style of an Ancient Egyptian fresco...The colours are therefore not transparent or brilliant as my waxes, but more delicate and muted in tone... I like *The Flute Player* very much myself."



The present work illustrated in *Omar El Nagdi*, Ruskin Schools of Art Appreciation, Venice 1960.

Although the work was titled *Egyptian Villagers* in a book published on El-Nagdi's work in 1963, the work's title highlights the artist's concentration on the metaphorical harmony of the scene: a male figure representing the father stands facing a female figure, ostensibly the mother, as a small female figure stands underneath between their legs. The parents' arms hold her close to them, creating an inverted triangular connection of the subjects between their three heads which unconsciously pulls the viewer's gaze to create a tight sense of connection between the subjects. A precise arch is drawn in the background as a backdrop that perfectly frames and contains this vignette of family life. It would not be remiss to infer that El-Nagdi would have implemented the use of the triangle as a symbol of the holy trinity – a direct reference to his studies of Italian frescoes and Renaissance masterpieces – and thus highlights the universality of the notion of family in a subtle reference to the most iconic family in art whilst in itself taking on an icon-like manner that is exemplified through its vertical composition.

Composed with careful geometric precision, El-Nagdi pays careful attention to shapes and colours throughout the entire work; this is evident in the shape of the child's triangular yellow dress, while the subjects' slippers are also triangular in shape and outline. With a keen eye for colour, El-Nagdi paints the mother's headdress in a coral orange, her skirt in darker shades of reds. The symbolism of the oranges and reds of her dress highlight the mother's connection to the creation of life with the very warmth and blood of her being; in contrast to the stable coolness of the father's *galabeya* robe in a patchwork of blue tones. The brown water urn, painted directly opposite to the figure of the mother, connects the symbolism of the mother with the water as sources of life. Although the daughter figure looks directly at the viewer with two eyes, her parents' collective responsibility and unified purpose towards their child is symbolised with the one eye they share which looks not so much at the viewer of the work, but down towards the young child. Impressive in its sheer size, El-Nagdi's work also elicits the sense of a wall drawing- as the artist mentioned in his letter- yet it is a testament to the artist's appreciation of his historical and cultural heritage that the flat, linear compositional style of the work evokes Ancient Egyptian figuration and composition, particularly when considering the angular manner of the drawn faces of the figures of the father and mother.

The Flute Player might indeed reference Egyptian villagers found in the rural countryside, but by highlighting the often-used Egyptian art motif of the peasant man, woman and child, El-Nagdi valorises simultaneously the humble peasant and the concept of family, imbuing the viewer's consideration of the subjects with a high degree of veneration. Equally his inclusion of the flute as a whimsical musical element adds a sense of rhythmic lyricism that no doubt suggests both a metaphorical and literal sense of harmony and peace within the work.



*4

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

In the Nature

signed 'Paul' (lower left)
oil on canvas
39% x 35½in. (100 x 90cm.)
Painted in 1986-1987

US\$70,000-90,000
AED250,000-330,000

PROVENANCE:

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

EXHIBITED:

New York, Los Angeles & Montreal, Tekeyan Cultural Association, *Paul Guiragossian: Recent Paintings, 1987*, no. 8 (illustrated in colour).

LITERATURE:

M. Zirani, *Paul Guiragossian*, Garni & Erebouni Printing Co. 1987, no. 99 (illustrated in colour, p. 112; titled 'Terre-Mère (Mother Earth)' and incorrectly dated 1985).

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.

An exquisite and luscious example from Lebanese Modern master Paul Guiragossian's later works, *In the Nature* painted between 1986 and 1987 reveals the artist's unequalled mastery of colour and line. With thick and elongated brushstrokes in various nuances of white coupled with radiant greens, reds, yellows and blues, the composition reflects every facet of the human condition with a rich complexity through multiple figurative references, while simultaneously revealing the artist's appeal for abstraction.

Born in Jerusalem in 1926 to Armenian parents who survived the Genocide, Paul Guiragossian started painting at an early age, painting charming motifs on children's kites that he often watched from the window. In the early 1940s, the artist attended Studio Yarkon in Jaffa to improve his passion for painting and a few years later. It was in Jerusalem that he encountered a young charming girl, who many years later in New Jersey would reconnect with the artist and acquire this resplendent work. As childhood friends, Guiragossian would later claim that during his time in Jerusalem he would use this particular woman as his muse, a testament to their lifetime long friendship.

Fleeing the Arab-Israeli conflict following the Nakba, Guiragossian emigrated alongside his family to Lebanon. With access to new and interesting elements of inspiration to work off of, such as Christian Iconography prevalent in the Byzantine history of Lebanon, in the late 1950s, Guiragossian was granted a scholarship and travelled to Florence and Paris to pursue his studies in painting.

He soon discarded the academicism of his peers and fought for abstraction, liberating himself from the confines of the discernible human figure. Experiencing exile since a very tender age, his background undoubtedly highly influenced his body of work as he responded, through art, to the region's historical context, while engaging with the post modern notions of identity and the Other.

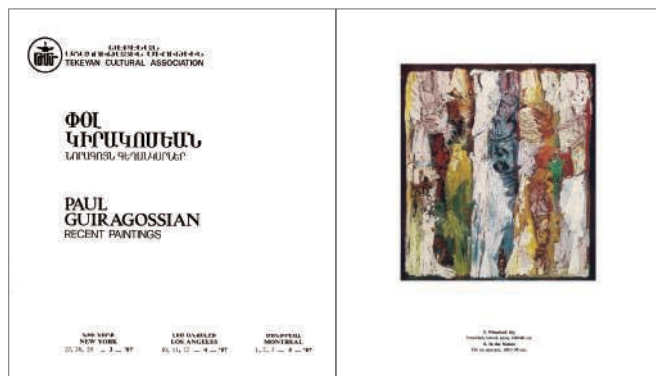
The thick impasto applied on the canvas in *In the Nature* offers a sculptural and Expressionist quality that allows the figures to leap out of the canvas, captivating the viewer in its enchanting mood. The robust, seemingly female, figures stand side by side, an element of playfulness emanating from these liberal strokes, as if to capture a scene of women happily enjoying an afternoon in the sunshine and beautiful field, at one with nature. Although physical features such as faces and hands are alluded to throughout the composition, the work is utterly abstracted; its emphasis remains on the play between the different strokes, between the infinite and vibrant hues of colour and the contrast of representations of nature in the foreground that are juxtaposed against the masses of figures huddled together. Offering an intricate sense of depth and dynamism, Guiragossian manages to capture the vivacity of the scene and simultaneously the beauty of nature itself through his delicate layering of thick in paint of vibrant hues that are reminiscent of the tones used by the Fauves a few decades earlier.

The colour palette in the present work, reminiscent of the vivacious and deeply saturated colours present in nature, is exceptional, bringing to light Guiragossian's arduous skill as he meticulously and effectively combines pigments in a way that is balanced, alluding to happiness, optimism and enlightenment; it evokes the sentiment of joy that comes along with a pleasant day out in the fresh air enjoying nature, the warmth and comfort of the sun shining gloriously on the beautiful flowers all around.

In the 1980s, the Middle East was in upheaval and Lebanon was witnessing the last years of a ravaging civil war; violent confrontations flared up particularly in Beirut in 1986 following the Lebanese Forces coup. With this in mind it becomes clear, on closer inspection that although Guiragossian's composition emanates a sentiment of positivity, as these patches and strokes of colour are adjacent but never overlap, they become a metaphor for themes of solitude even in close knit communities as a result of war. The colours that previously seem to radiate an optimistic glow shift to become loud and aggressive; an underlying hint to the sentiments of suffering, misery and depression. Thus his boisterous composition equally disguises a sense of betrayal, despair and anguish, as if to refer to the upheaval and chaos that the artist witnessed during the years of a ravaging civil war.

In 1987-1988, this painting along with several other works were, in a series of exhibitions organised by the Tekeyan Cultural Organisation, showcased in New York, Los Angeles and Montreal. When the artist, his son and wife visited the Armenian family from which the young muse belonged after reconnecting in New York, the rekindling of their friendship in turn instigated a deep rooted need to exhibit Guiragossian's talent and thus they later took some of the works to be displayed at a school owned by the family in New Jersey. *In the Nature*, thus became intrinsic part of the family collection revered for its representation of a childhood memory filled with hope.

With his captivating painting, Guiragossian represents an authentic human reality, flowing amidst the pain shared by his people and their struggle for unity, goodness and love. The figures interact as they frolic together and extract their strength from one another. The duality that is often explored in Guiragossian's paintings is here conquered through form and colour and the textural quality of the present composition creates a tangible sense of depth. The result is a visually arresting and impulsive work of art. It is an extraordinary example from Guiragossian's later series of works, resplendent in its vibrancy. It oscillates between happiness and sadness, expressing hope for a brighter future while alluding to an everlasting sense of melancholy. Undeniably a masterpiece, *In the Nature* reveals the infinite manifestations of the human condition.



The present work illustrated in the exhibition catalogue organised by the Tekeyan Cultural Association in 1987.



*5

MARWAN SAHMARANI (LEBANESE, B. 1970)

Resignation and Rebellion

signed 'SAHMARANI' (lower right); signed and dated
'SAHMARANI 2016' (on the reverse)

oil on canvas

79 x 98⁷/₁₆in. (200.5 x 251cm.)

Painted in 2016

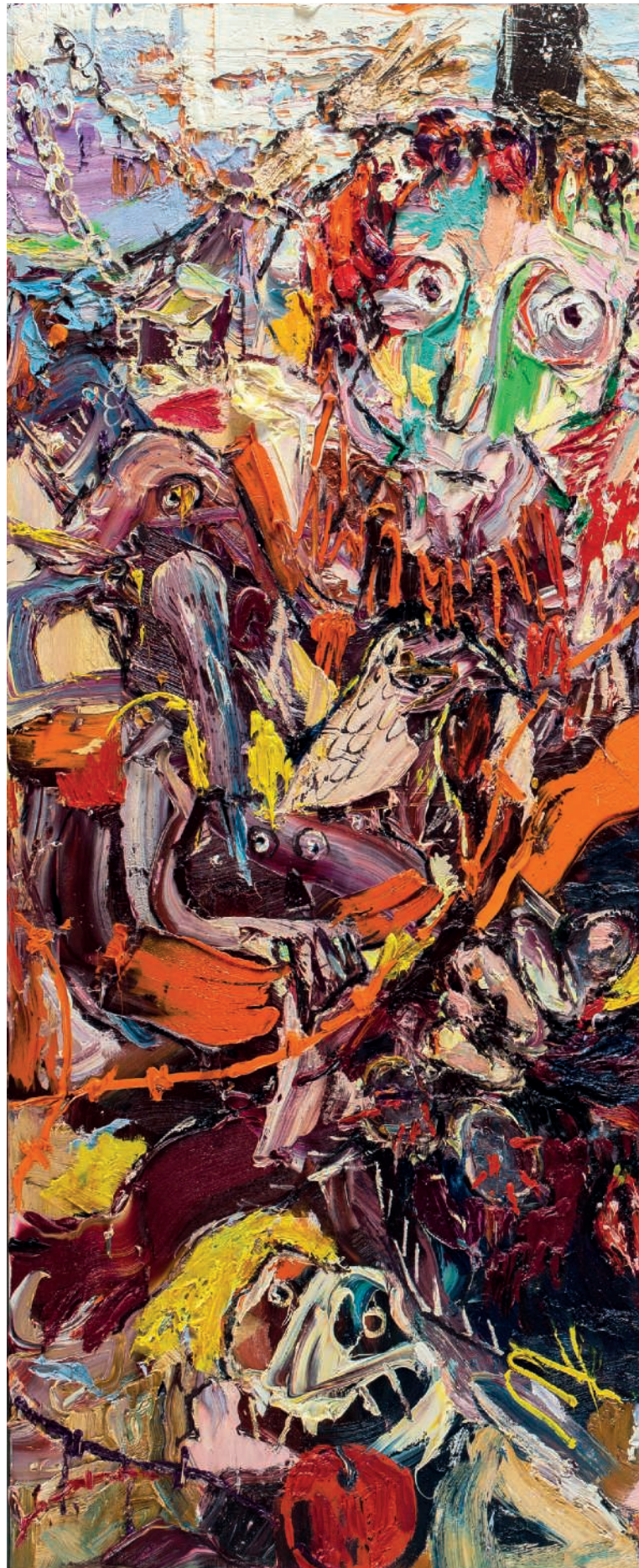
US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner.

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 simultaneously aggressive. In *Resignation and Rebellion* Sahmarani gives the eternal themes of martyrdom, damnation and war a new expression in contemporary painting transcending boundaries of time, space and culture. Tortured faces and bodies amalgamate in a dense, overpowering mass of rich and fiery tones of heavy impasto across his vast and empowering canvas. Quintessentially raw but multi-layered, Sahmarani manages to forge his own unique identity that becomes impossible to remain unaffected; his innate ability to impress his viewers with a sharp criticism of social political issues in his native Lebanon reflects the premise of his oeuvre which incorporates recurrent themes of art history, namely the Old Masters with the Abstract Expressionists, with his own contemporary life and experience, drawing from his Western cultural education as much as his own Oriental identity. Maintaining a visual vocabulary that appeals to all, *Resignation and Rebellion* is instantaneously jarring yet captivating.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

***6**

REZA DERAKSHANI (IRANIAN, B. 1952)

HUNTING COLOR

signed with the artist's initials and dated 'r.D 09' (lower right);
titled 'HUNTING COLOR' (upper left); signed in Farsi,
signed with the artist's initials and signed 'r.D REZA DERAKSHANI'
(on the reverse)

oil and resin on canvas
75¼ x 67½ in. (191 x 170.5 cm.)
Painted in 2009

US\$50,000-70,000

AED190,000-250,000

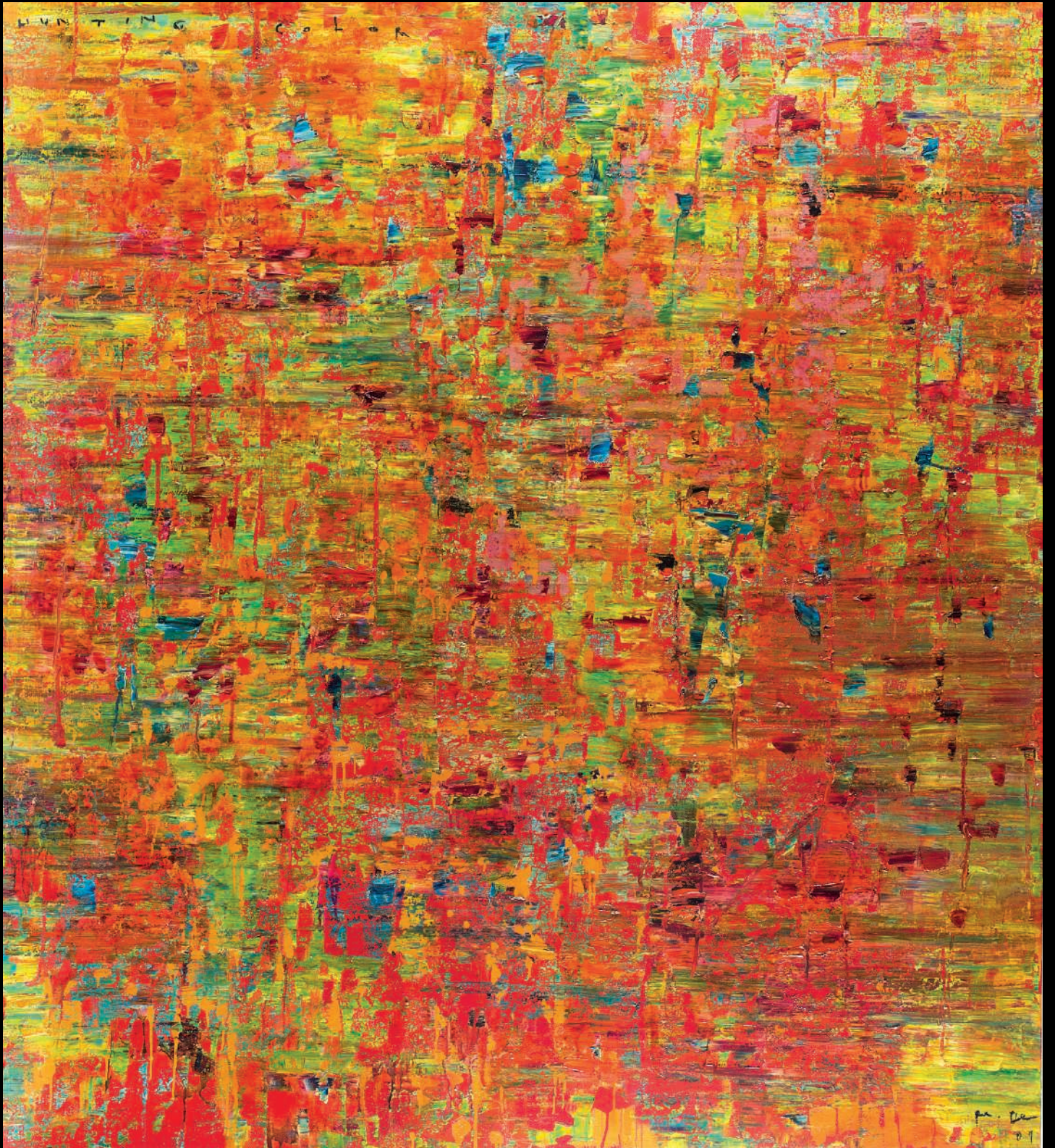
PROVENANCE:

Acquired by the present owner in 2010.

One of the region's most sought-after artists, Reza Derakshani's creations reference Iran's magnificent cultural history and its wisdom literature and morality tales alluding to universal spiritual truths embedded in the metaphysical poetry of Attar, Hafex, Sa'adi and Rumi. Their texts provide the source of complex allegories like the hunt, the garden in bloom, and the nightingale and the rose-motifs with deep spiritual/religious and secular/political resonance in Iranian society—ubiquitous in Reza's oeuvre.

Hunting Color represents one of Reza's best-known and important series of mature works. Originally inspired by illustrated 18th and 19th century Qajar dynasty manuscripts, this vibrant and emotionally expressive canvas explores the importance of nature in the formation of Iran's cultural history and represents a celebration of man's place within its landscape. One of the most complex and abstract works, it marks the culmination of this series and the preeminent examination of art's pivotal role in the formation and perpetuity of Iranian society and cultural history. Consisting of an expansive and seemingly limitless surface in which shapes of hunters and their prey are camouflaged within a thick, shimmering tapestry of tactile, oil paint, this monumental canvas, saturated in colour, challenges the viewer to discern form and search for narrative from the composition, its texture and palette.

Within *Hunting Color's* vast landscape of reds, greens and oranges, the motifs of the hunters seem temporally and spatially dislocated, like archaeological fragments fixed to a museum wall. Whilst the intellectual comprehension of Derakshani's personal iconography and the mythology that inspires it are dependent on cultural understanding, in this work, one is encouraged to revel in and embrace the sheer expressive materiality of its being beyond the literal. Clearly delighting in the physicality of his chosen media and the very activity of painting, the mesmerising surface of *Hunting Color* almost seems to explode with colour from within. Employing quick and textural brushwork, he builds layers of deft staccato touches and intuitive, corrosive smears of the palette knife, where the abstract wilderness of the hunter's landscape is brought alive in a crescendo of sensuous, expressive brushwork that draws the viewer into its mesmerising patchwork. Individual colours jostle with one another, advancing and receding into the paint layer that lies beneath, fated to be concealed once more. Like a conductor leading an orchestra, Reza's masterful painterly approach fuses colours and techniques in a single gesture, blending historical references with a celebration of 20th century painterly freedoms. The resulting contrasting areas of figuration and abstraction and of juxtaposed luminosity and opacity evoke an unrivalled sense of poetic rhythms and musical harmonies.



PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION

*7

ALI BANISADR (IRANIAN, B. 1976)

The Light

signed and dated 'Ali Banisadr 2010' (lower right);
signed and dated 'Ali Banisadr 2010' (on the overlap)
oil on canvas
30 1/8 x 36 in. (76.5 x 91.5 cm.)
Painted in 2010

US\$150,000-200,000
AED550,000-730,000

PROVENANCE:

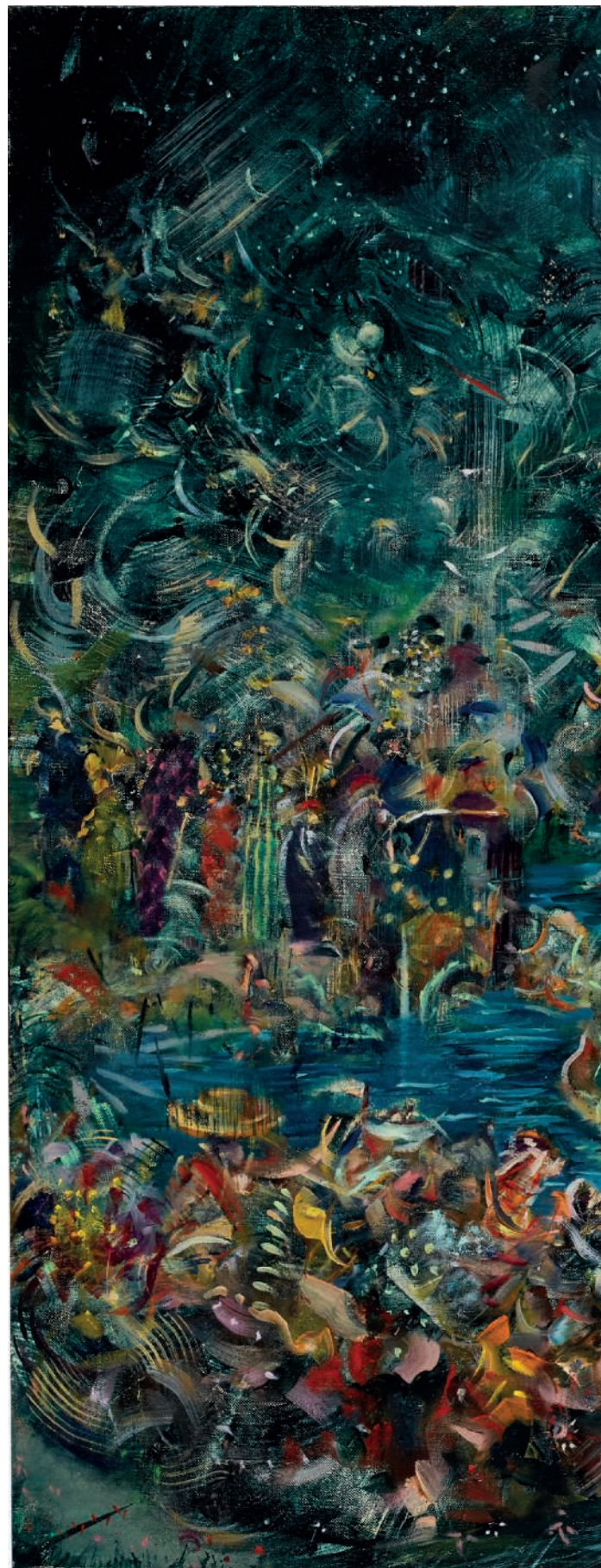
Galerie Thaddeus Ropac, Paris.
Acquired from the above by the present owner in 2010.

LITERATURE:

J. Smith, E. Jackson and N. Al-Maashouq (eds.), *Ali Banisadr: One Hundred and Twenty Five Paintings*, London 2015 (illustrated in colour, pp. 100-101).

'...Everything is in motion. Everything is in a state of flux. I never liked anything to be static because when it is static it becomes similar to a central point. I am not trying to create one central focus, ideally, I want the whole piece to be a central focus. I want to show a system as opposed to a focal point, or to having a 'hero'. I want everything – the figures, the land, the sky – to have equal importance.'

(The artist quoted in O. Sand, "Ali Banisadr", in *Asian Art*, February 2011, p. 5).





Contemporary artist Ali Banisadr's works remain deeply informed by a childhood spent in a country in turmoil. Born in 1975 in Tehran, Banisadr moved to the US as a child (after a brief stint in Turkey) and carried with him his distraught memories of the Iran-Iraq war and the trauma of the continued bombings during nightly air raids in Tehran which led to his forced displacement. Representing the residues of memories from his war-torn childhood, his oeuvre is intended to be seen and heard. As an artist he has embarked on a quest to make sense of the events and sounds that shattered the integrity of objects and lives and his practice expresses his experience of belonging to two distinct cultures, both western and that of his native Iran, filtered through the edifying prism of art historical references from medieval imagery to abstract expressionism. The artist himself has avowed that the subject matter of his paintings 'is based on three things: the history of myself, the history of our century, and the history of art. These things aren't going to change much.' (The artist quoted in J. Beer, "Conversation with the Unnamed: Ali Banisadr", in *Art-Rated*, January 2012, accessed online).

Richly allusive with its stunning atmospheric effects, his apocalyptic semi-abstract paintings are distinguished by their highly keyed palettes, competing velocities and multiple and simultaneous perspectives ranging from focused details to bird's-eye views. Populated by aggressively interacting hybridisations of figures that are embroiled in intense engagements in an almost theatrical scene, it becomes evidently clear that



A Fierce Battle, Safavid Shiraz, circa 1530.
Private Collection. © Christie's Images Ltd., 2012.

his oeuvre encompasses a vast range of references. The rhythm and spontaneity of his works hint to his practice of graffiti art in California in the early 1990s and his interest in the New York art scene of the time, namely works by Jean-Michel Basquiat and Keith Haring that he discovered as a young adult when he moved to the East coast to pursue his education. On the other hand, the hundreds of intricate miniature figures that swarm across his fantastical landscapes evoke Persian miniatures,

late medieval Netherlandish and Renaissance Venetian painting, Japanese wood-block prints, films and comic books, in an amalgamation that is preceded by a dazzling array of Abstract Expressionist-like brushwork.

Banisadr's Bacchanalian scenes oscillate between violence and pleasure, the narrative element emerging from the process of painting itself. Combining abstract brushwork and an assured gestural quality, Banisadr allows the suggestion of figures and objects within the landscape to simultaneously emerge and recede. Upon closer inspection, stories dissolve into a rhythm of colours and shapes, leaving an impression of decadent destruction that becomes less about individual figuration than the very impression of swarming movement; a narrative scene transforming into an abstract insurgence before one's eyes. This oscillation between human narrative and abstraction forms the core of Banisadr's practice.

A seminal work from his earlier series of 2010, Christie's is delighted to be offering the impressive work entitled *The Light* where through a combination of quick successive brushstrokes and varied palette, Banisadr creates a fantastical zone where the fabric of reality is twisted and altered by the subconscious, intersected by memories and augmented by the imagination.

Despite the all over energising of his canvases, in *The Light* Banisadr achieves a strong sense of pictorial depth, with fore, middle and long distance, a clear horizon between sky and ground. There is an added sense of depth in the variety of scale amongst his heaving horde. In the centre, the focus appears to be on a central abstracted figure which can be interpreted as riding on a horse. Although one's eye is drawn to this central motif, an assessment of the composition in its entirety captures the viewer's eye in several areas of the compositions, thus it is no longer about a central focus; the eye must travel inside the frame and treat these varying details as a slowly unfolding drama delivered on a theatre stage. Indeed as Banisadr himself puts it, '...Everything is in motion. Everything is in a state of flux. I never liked anything to be static because when it is static it becomes similar to a central point. I am not trying to create one central focus, ideally, I want the whole piece to be a central focus. I want to show a system as opposed to a focal point, or to having a 'hero'. I want everything – the figures, the land, the sky – to have equal importance.' (The artist quoted in O. Sand, "Ali Banisadr", in *Asian Art*, February 2011, p. 5).

The Light has the allure of another world; although there is a clear definition of both land and sky, his surface is inviting and mysterious, poised between the limits of understanding and the possibilities of the imagination. The shimmering marks coalesce as figures in landscapes, slipping between formed and formless, recalling the frenetic scenes of the fifteenth century painter Hieronymus Bosch and his seminal work *The Garden of Earthly Delights* in which countless human figures revel in an innocent joy as they engage in sensory pleasures and primeval activities. Banisadr's bestiary of varying grotesque, comical, menacing and preposterous personages formed in an equally fulsome array of gestures – artful smudges and splatters, striation and strokes, virtuoso flicks of wrist and bravura sleights of hand offer a sense of balance, movement, harmony and dissonance, detail and whole that is exemplified by a gradient colour palette shifting from light blue of the water to the dark hellish blacks in the sky, broken by the beacon of hope, the light, that shines brightly through.



Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1500, Prado, Madrid, Spain.
© Bridgeman Images.

Seemingly abstract and set in historical reference, these meticulous layers of paint evoke the denseness of history and speak to the simultaneous unfolding of events one witnesses in the current world. Although cemented in memories and traumas of the past, through technique, Banisadr infuses *The Light* with layers with poetry that communicate far beyond his ideas, allowing the audience to find their own fiction in the picture. Conflating past and present, the Orient and the Occident, personal experience, myth, history and current events, *The Light* is undeniably an exceptional painting that scintillates and dazzles.



PROPERTY FROM A PRIVATE COLLECTION

*8

FARHAD MOSHIRI (IRANIAN, B. 1963)

BLUE BOWL ON WHITE

signed and dated in Farsi, signed, titled, inscribed and dated
'Farhad Moshiri 2005, "BLUE BOWL ON WHITE"' (on the reverse)
oil, acrylic, tempera and glue on canvas
78¾ x 69in. (200 x 175cm.)
Painted in 2005

US\$100,000-150,000
AED370,000-550,000

PROVENANCE:

Private Collection Dubai (acquired directly from the artist).
Acquired from the above by the present owner.

LITERATURE:

D. Nasser-Khadivi (ed.), *Farhad Moshiri*, Vol. I, Milan 2016
(illustrated in colour, p. 100).

Inspired by archaeology and old ceramic jars he had discovered in museums, Farhad Moshiri became a collector of ancient ceramics of the Safavid and Achaemenid dynasties, touring the deserted and ruined outskirts of Moshiri's native village of Shiraz, randomly finding old doors and jars.

Following an incident during which the police suspected one of Moshiri's jars to be a looted artefact, even though the innocence of the artist was proven through a trial, Moshiri's fascination with jars became almost an obsession. He thus went on to recreate these three-dimensional objects by depicting them on the flat surface of the canvas, as to eternalise their remembrance and shed light on the flawlessness he sought in these pieces. His renowned *Jars* evoke the relationship between tradition and modernity in present-day Iran, replete with visual remnants of the past pointing to deeper social issues. He admired the simplicity and beauty of these objects and their aesthetic contours that strikingly defeat the passage of time. For the artist, the perfection of these jars symbolised clarity and simplicity, an escape from global consumerism and the chaotic modern life in Iran and the world, a return to the primitive and what really matters. Through his works, Farhad Moshiri alludes to the traditional Iranian culture and aesthetics while hinting to the consumerist and globalized culture of the West.

From his *Jars* series, the present large-scale work entitled *Blue Bowl on White* is an exceptional example, presenting a delicate and elegant jar evoking history yet deliberately modern. Christie's is delighted to present such an impressive and rare work attributable to its size and splendour.

The craquelures of the iridescent, phosphorescent blue, almost turquoise paint give the jar its rich texture and contemporary aspect, yet preserve the authenticity and legitimacy of the piece as an emblem of cultural heritage. Simultaneously this cracked paint gives the object an overall delicate and fragile look, thus reinforcing its connection to life and its vulnerable nature. The combination of the flamboyant colour and state of the jar enforces a juxtaposition of the ancient and the modern in a rich and brilliant way, emphasising and referencing the Pop Art and kitsch aspect of Moshiri's oeuvre.

Fascinated by paint as a medium, the artist plays with the texture of his works to achieve a new form of art. To attain the highly texturized surfaces on his canvases, he rolls up, folds and crushes the canvas allowing the almost dried pigments to flake and crackle, a process that hints to his continuous theme of love and admiration for the Golden Age of Iran. With this specific technique, the artist is skilfully able to mould traditional mediums or ideas and make them anew while still revealing traces of their past. Jars have been renowned through time as objects of utility, but also as decoration. The cracks along the organic shape of the jar underline the beautiful light created through the work and the fresh blue shines vividly in the midst of the whiteness. The way Moshiri manages to manipulate a canvas to create luminosity and dimensionality in something as simple as the portrayal of a jar on a blank background is truly remarkable and cements his status as the top contemporary artist from the region.



***9**

NABIL NAHAS (LEBANESE, B. 1949)

Untitled

signed and dated 'Nabil Nahas 2011' (on the reverse)

acrylic and echinoderms on canvas

60 x 60in. (152.4 x 152.4cm.)

Executed in 2011

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Sperone Westwater, New York, 2011 (acquired directly from the artist).

Sahlman Fine Art, New York.

Acquired from the above by the present owner.

Internationally acclaimed contemporary artist Nabil Nahas is renowned for his thickly encrusted starfish paintings of which the present lot is a stunning example. This monochrome large-scale square canvas is covered with abundant layers of thousands of irregularly shaped starfish sprawling and forming a magnificent pattern of oceanic nature. Sea stars from the echinoderms family, with radial symmetry, are found only in marine areas, in all levels of an ocean and the deep sea. Echinoderms are also the basis element of many limestone formations and thus of major geological importance. The repetitive pattern of the sea stars in this work is also reflective of the natural phenomenon of regeneration, to a point where in some cases, complete regeneration can occur from a single limb and a single arm can develop a new star with five pointed arms.

Born in Beirut in 1949, Nahas earned his M.F.A from the prestigious Yale University where he was schooled with the finest of Western abstract art. Growing up in the magical nature of the Middle-East of Cairo and Beirut and their surroundings, nearby the Mediterranean and Red seas, Nahas grew a fondness for starfish in the early 1990s in the United States. In 1991, Hurricane Bob had left the sand littered with starfish and Nahas started collecting them and after they had dried, applied them on the surface of his canvases and the dense and textured layers resulted in low-relief sculptures.

In contrast with most of the other flamboyantly coloured works from the celebrated starfish series, the present work is of a golden colour reminding us of golden sun-lit sandy beaches whilst referencing Islamic art influences that have been a part of Nahas's youth and heritage. As such, Nahas's work intersects geometric patterns inspired by Islamic art and architecture with American abstract painting of the mid 20th century. He refers to his penchant for the geometry of nature and thus the natural geometry of the starfish unveils the power of the beauty and complexity of nature.

According to Nahas, he explores the notions of process and perception as well as materiality in painting. This work is therefore a thought-provoking amalgamation of Abstract Expressionism, the art of the readymade and

collage and art from the Middle-East that mirrors the boundless geometry of nature. From a short distance, the painting becomes thoroughly pictorial as the motifs seem to extend beyond the edges of the canvas – suggestive of an expansion of space, of a marine universe. His works have an all-over composition suggestive of biological growth with organic forms and the proliferation of nature.

The repetitiveness attributes a feature close to optical art, a kind of hypnotic effect. Nahas saw the multiple starfish as constituting a whole, as a satisfaction of plenitude. Repetition can give an impression of dullness however in the work of Nahas, the painting is so pictorially rich through this field of scattered starfish that it defeats any monotony. Like much of Nahas's work, the technique and meaning come hand in hand. The starfish motifs are presented in varying attractive configurations. Between the process of assemblage and that of collage, this work sheds light on the high technicality of the artist's work. Crowded with sea creatures and his unique interpretations of nature, his canvases emanate a wonderfully echoed oceanic infinity. Left with no more natural starfish in the late 1990s, he went on to fabricate them himself, casting them in resin. He even produced starfish out of Murano glass, works that were exhibited part of a collateral event of the 54th Venice Biennial, until he was finally able to procure starfish again used in his later series.

The artist's beautiful creative process thus succinctly encapsulates the essence of a contemporary style by combining a distinct artistic perspective with unique technical manifestations, crafting a perfect union between a contemporaneous technique and a nostalgic visual lexicon.

The present work from 2011 is a truly exceptional composition that accurately captures the fascinating innovation of art as much as Nabil Nahas's multifaceted background and multicultural inspirations. It is imbued with profound uniqueness as it comes to fruition through the fusion of abstract imagery and dynamic textural surfaces underlining the three-dimensionality of the work. Through these simplified forms, Nahas looks to fill the gap between reality and the imaginary.





10

DEVRIM ERBIL (TURKISH, B. 1937)

Untitled (from the Istanbul New Mosque series)

incised with the inscription 'uyg:nurban muemmet' (upper left);
incised with the artist's signature and date 'devrim 2009' (upper right)
wood

55 $\frac{7}{8}$ x 39.3/7in. (142 x 101cm.)
Executed in 2009

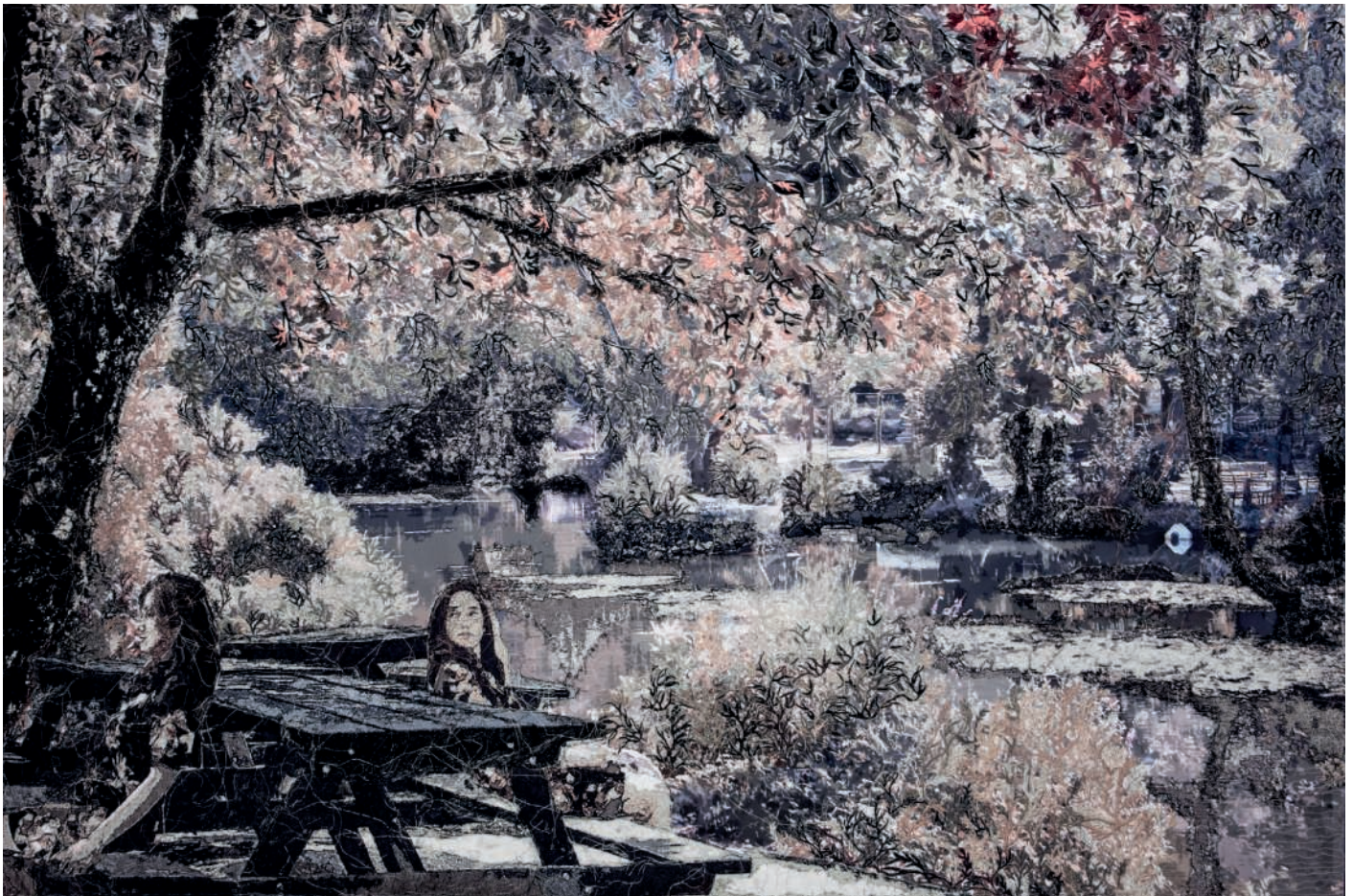
US\$35,000-45,000
AED130,000-160,000

PROVENANCE:

Cuadro Fine Art Gallery, Dubai.
Acquired from the above by the present owner.

EXHIBITED:

Dubai, Cuadro Fine Art Gallery, *Devrim Erbil: Istanbul New Mosque*, 2010.



***11**

NESLIHAN BAŞER (TURKISH, B. 1984)

Hidden Heart

mixed media on canvas
37¾ x 55½in. (96 x 142cm.)
Executed in 2017

US\$5,000-7,000
AED19,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner.

'The act of sewing goes back thousands of years, connecting past with present. It is an organic and traditional form of expression which metaphorically relates to the existential issues of the female figure. I grew up seeing my grandmother making embroidery, which I now realise was not only a way of conveying her story but also spiritually repairing herself. I studied fashion design and styling, such education enabled me to have a deep understanding of thread, embroidery, fabric and introduced me to various mediums such as photography. In my practice I combine authentically made embroidery with photographs and by combining them I create multi-layered texture which symbolises the continuity of life. Although embroidery is a traditional medium, the use of technology during my creative process changes this feeling into an interesting controversy that connects the past and the future. *Hidden Heart* is a dialogue with nature, through this emotional interaction one can explore internally hidden feelings whilst embracing a romantic approach questions the impact of nature on her existence'.

(The artist quoted in 2017).



***12**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

RETAMAS

signed 'BiBi ZOGbé' (lower right); signed, titled, dedicated and dated
"RETAMAS A MIS HERMANOS CHECRE e INÉS ZOGBÉ BiBi 942"
(on the reverse)

oil on canvas

33 $\frac{1}{8}$ x 37 $\frac{1}{4}$ in. (84.3 x 95cm.)

Painted in 1942

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Checre and Ines Zogbé, San Juan, Argentina.

Anon. sale, Martin Sarachaga Buenos Aires, December 2016, lot 72.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, BUENOS AIRES

***13**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

CACTUS EN FLOR

signed 'BiBi ZoGbé' (lower right); signed, titled, inscribed and dated
"CACTUS EN FLOR" por BiBi Zogbé Bs AIRES, JULIO-20-53' (on the reverse)
oil on panel
47¼ x 35¾in. (120 x 90cm.)
Painted in 1953.

US\$15,000-20,000
AED55,000-73,000

PROVENANCE:

Delia Dantur, Buenos Aires.

Acquired from the above by the present owner, circa late 1990s.

*14

YOUSSEF KAMEL (EGYPTIAN, 1890-1971)

Untitled (Fellaha)

signed and dated in Arabic, signed 'Y. KAMEL' (lower left)

oil on panel

53½ x 36¾ in. (135 x 93.4cm.)

Painted in 1958

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

General Amin Shaker Collection, Zamalek.

Acquired from the above by the present owner in 2007.

Christie's is proud to present *Fellaha*, an exceptionally unique work by one of the key pioneers of Egyptian modern art, Youssef Kamel. The name of the work derives from the Arabic word to mean peasant woman. Works by the artist rarely come to auction and such a unique piece that focuses on one of Kamel's key themes, the Egyptian peasant woman, as an exceptional example of the artist's unique impressionist-like technique, presents a rare opportunity for collectors to acquire an iconic work by the artist.

Considered one of the groundbreaking artists of modern Egyptian art, Kamel was one of the first students to enroll in Egypt's first art school, the School of Fine Arts, which was founded in 1908. Graduating in 1911, his cohorts included the painter Ragheb Ayad and the sculptor Mahmoud Mokhtar. Ayad and Kamel taught art at local high schools after graduating. The desire to pursue further studies would compel the young artists to set their sights on Europe, and create a scheme to support one another in their studies abroad. Having been tutored at art school by the Italian painter Paolo Forcella, Kamel would forever be influenced in his European renditions of Egypt not only due to his tutor, but due to his further studies which were undertaken in Italy a few years later.

Initially, Kamel had arranged with his former classmate Ayad that he would financially support him with his income from teaching while Ayad was undertaking studies in Rome, only to reverse the financial duties on Ayad upon the completion of his studies so that Kamel may in turn pursue his own studies and receive financial support. The Egyptian parliament enacted a scholarship scheme for students to study art soon after, thereby allowing

Kamel and others to easily pursue further training. He graduated with a diploma in painting from the Fine Arts Academy in Rome in 1929, returning to Cairo to teach painting as a professor at the School of Fine Arts.

Undoubtedly, Kamel appropriated the aesthetic of Italian Renaissance painting and impressionism to his Egyptian subjects and *Fellaha* is reflective of a consolidation of many artistic influences. The painting shows a young woman crossing a bridge while carrying a bag on her head as she also delicately balances a water urn in her right arm. The difficult and heavy task is made to look seemingly easy. She walks barefoot, yet carefully, using her outstretched left arm to help her balance the items she carries.

Painted wearing a black dress with long sleeves, the traditional black *melaya* rests on her head. The *melaya* was used by rural women to wrap their shoulders and heads with in a loose manner to protect themselves from the elements of heat, wind or dust while walking alone to gather water outside their homes. Yet, the clothing item has other connotations. The *melaya* was worn by women over their housedress. Kamel paints the *fellaha's* clothes as something more elegant than a simple loose housedress– it appears more tailored and fitted, the material clings to the curves of her hips, emphasising her healthy physique and long legs made lean from walking.

In painting the woman's housedress in this manner that references a higher social class, Kamel thus elevates her appearance so as to elevate her social status. In carefully painting her attire, he equates her with an aristocratic woman, but simultaneously celebrates the very woman that she is by emphasising her very Egyptian-ness in dress and rural context. He thus venerates her as the essence of Egyptian beauty. Her left foot is visible under her black dress and it is quite apparent that Kamel spent much attention, applying much-honed skill, to depict her foot not only correct anatomically, but beautiful as if it was the delicate and soft foot of a noble woman not used to walking barefoot on dirt paths in the countryside as a *fellaha* would.

Although the viewer's eye rests immediately on the figure of the *fellaha*, the details of foliage in the background and foreground, which seemingly half frames the figure, is equally breath-taking. The sparse inclusion of leaves on the right side of the canvas helps to pull the foreground and background together. The billowing clouds in the sky is in perfect harmony with the placid stillness of the water running underneath the bridge which she crosses, exemplifying a sense of harmony in the overall composition. Enamoured with his subject, it is clear that Kamel was devoted to producing a substantial artwork that captured not only his skill, but perhaps the theme he loved most of all: Egypt.



The artist posing with the present work. © Al-Ahram Archives, Cairo.



THE PROPERTY OF A PRIVATE LEBANESE COLLECTOR

***15**

SHAFIC ABBOUD (LEBANESE, 1926-2004)

La fête

signed 'Abboud' (lower right); signed and dated 'ABBOUD 74' (on the reverse); titled "LA FÊTE" (on the stretcher)

oil on canvas

44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ in. (114 x 146cm.)

Painted in 1974

US\$100,000-150,000

AED370,000-550,000

PROVENANCE:

Galerie Brigitte Schehadé, Paris.

Private Collection, Paris (acquired *circa* 1977-1978).

Acquired from the above by the present owner in 1992.

EXHIBITED:

Galerie Brigitte Schehadé, *Shafic Abboud*, 1977.

LITERATURE:

C. Lemand, *Shafic Abboud*, Paris 2006 (illustrated in colour, p. 110).

This work is sold with a photo-certificate from Christine Abboud, under no. *ID170*.

Abboud is one of the founding pillars of Modern Lebanese art. Inspired by folkloric Lebanese tales and daily life, he later moved towards abstract art, following his move to Paris in 1947, where he studied art with some of the leading artists of the Parisian art scene at the time, before enrolling into the École Nationale des Beaux-Arts. Seeking to depict light and its essence Abboud uses organic shapes and carefully chosen monochrome planes of colour, often meticulously superimposed on top of each other, to cover his canvases with thick impasto and flecks of pigment that are reminiscent of abstract painter Nicolas de Staël's works. Nonetheless, whilst Abboud's paintings do not depict stories or landscapes, they are not entirely deprived of narrative. He extracts the atmosphere of a precise scene in time through light and colours.

The present lot *La Fête*, painted in 1974, precisely embodies the notion that the title hints to the interpretation of his seemingly abstract painting, with its explosive bright green colour tones animated by a luminous patchwork of pinks, light blues and greys. In May 1974, he explained very clearly the direction his art was taking, epitomised by *La Fête*: 'I am currently heading toward painting based on reality but more allusive than figurative, attempting through sensations to recount life without any pre-established theories' (quoted in C.Lemand, *Shafic Abboud*, Paris 2006, p. 345). The whimsical whirlwind of vibrant pigments, brushstrokes and painterly surface in *La Fête* perfectly transcribe the connotations of the word 'Fête' or 'party', that of happiness, euphoria and freedom. As a highly unusual palette dominated by a bice green and with its allusions to youth and nature in full bloom, *La Fête* stands out in Abboud's oeuvre as a unique piece that celebrates the joy of life.

Painted the year preceding the outbreak of the 1975 Civil War in his beloved homeland, after *La Fête*, Abboud continued to use his paintings as a refuge of pleasure, poetry and joy despite the horrors raging through Lebanon. *La Fête* presents a window into Abboud's magical realm of colours, textures and light, which was particularly rich, spontaneous and dazzling due to his experiments in the 1970s with other media than painting and drawing, such as terracotta, ceramics and illustrated books.

La Fête was one of the larger works exhibited during Abboud's solo show at Brigitte Schehadé's gallery in April-May 1977. Renowned art critic from *Le Figaro*, Alain Bosquet, reviewed the exhibition writing that 'the first impression is of light, in which the volumes, the forms and the profiles are melded with an enormous abstract happiness' (quoted in *ibid.*, p. 345), which is exactly what emanates from *La Fête*.





THE PROPERTY OF A LEBANESE COLLECTOR, PARIS

***16**

SALIBA DOUAIHY (LEBANESE, 1912-1994)

Untitled (View of Lebanon)

signed 'S. Douaihy' (lower left)

oil on canvas

18½ x 23¾in. (46 x 60.5 cm.)

Painted *circa* 1950s

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

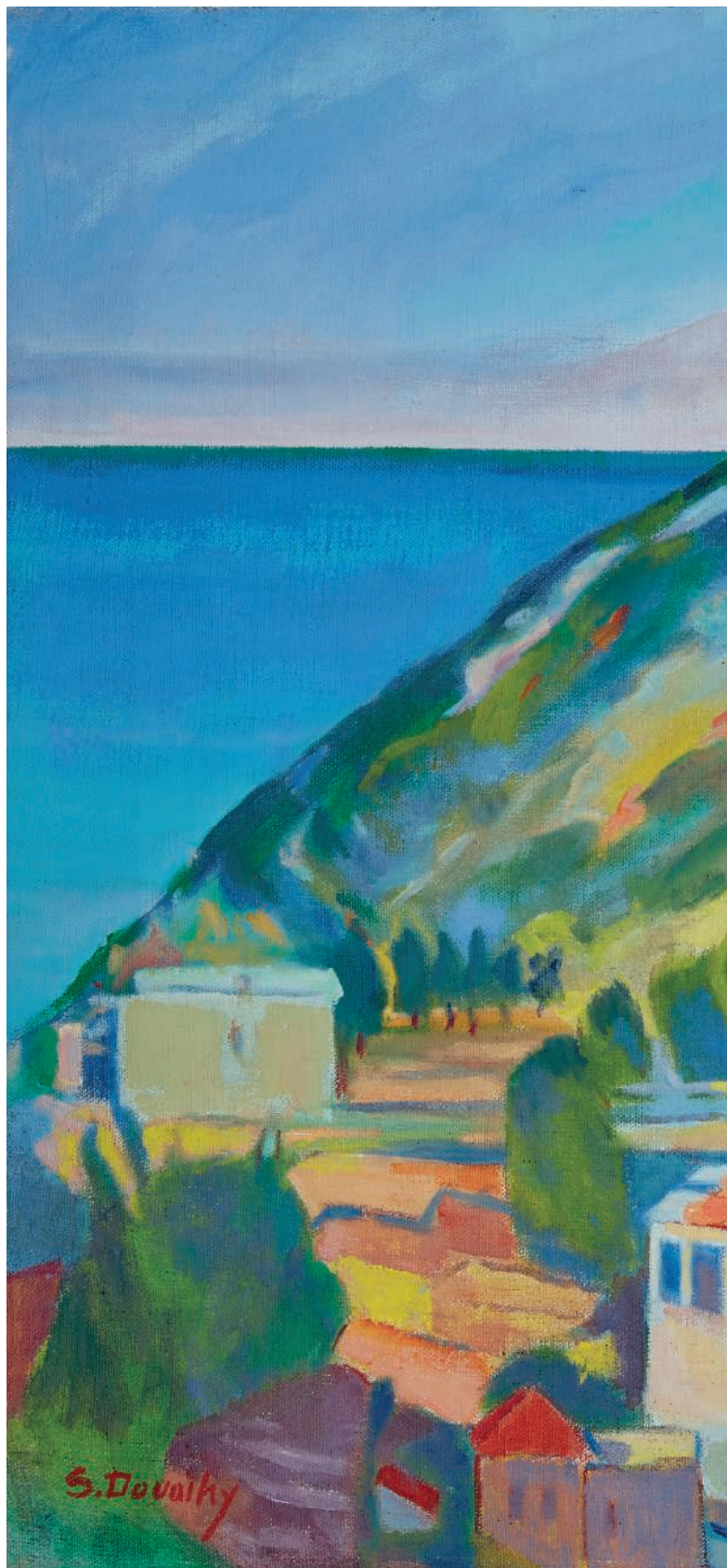
Acquired directly from the artist by the present owner in the late 1980s.

Born in 1910 in Ehden, Saliba Douaihy grew up familiar with the traditional Lebanese landscape. Exposed to art from an early age when he discovered the religious paintings inside the churches in his hometown, he was sent by his father to Beirut to study art where he soon started working in the atelier of the Lebanese artist Habib Srour. The young Saliba was often involved in commission projects as his assistant, an experience that left an indelible mark on the artist. In time, Douaihy went on to create his own distinctive style, much inspired by his homeland's landscapes.

In the fall of 1932, Douaihy was granted a scholarship from the Lebanese government to pursue his studies in Paris at the prestigious Ecole Nationale Supérieure des Beaux-Arts. After his graduation, Douaihy returned to Lebanon in 1937 as an established and prolific painter opening his own studio. Back in the Qadisha Valley of his homeland, Douaihy focused on his own interpretation of the Lebanese landscapes painting villages, monasteries and the Lebanese folklore in a classical style with elements of Impressionism, remaining close to his observations as he moved around the scenic villages.

In 1950, Douaihy moved to the United States of America where he lived in New York City until 1975. At this point the influence of Expressionism began to reflect in his works later presenting a gradual shift to abstraction which is prevalent in the present lot. This seminal work, representing a typical Lebanese village with the red brick roofs, lush greenery and the deep blue sea and sky of the Mediterranean coast, exhibits touches of Fauvist inspiration in the colour palette with the vivid colours of the mountains and the purple and brown of the Lebanese fertile soil. A progressive transition on a human and cultural level for the artist following his move to America led to an interesting transition from figuration, with a continued narrative about Lebanese mountains and valleys, to abstraction and to reliance on colour and shape versus colour and line. The hues of green, blue, orange, and brown merge increasingly together toward the background delicately creating intermediate colours. As a result, the perspective of the mountain relative to the horizon becomes less clearly defined. A resplendent light is created from these colour fuses. In the foreground however, one can discern the typical Lebanese architecture. A pivotal transition phase before entering his entirely abstract series of works, this painting illustrates spectacular chromatic harmony, a style that would later nourish his international success.

Douaihy believed that abstraction was the bridge between the Lebanese culture and the West, a way to erase boundaries and establish a form of dialogue between the two. Brilliantly achieving this ideal in the present work, his later minimalist and abstract series reflecting the culminating point of this ideology. The artist's knowledge of classical European art, his exposure to American emerging art schools such as Abstract Expressionism and Colour Field painting in New York and his Lebanese heritage unite in this work in an extraordinarily pleasing way to the viewer's eye.





MAHMOUD SAÏD

THE ESSENCE OF MODERNITY IN EGYPT



Mahmoud Saïd in his studio in San Stefano, Alexandria, 1950–1951 photographed by Henri El Kayem. Henri El Kayem Archives, Paris. © Henri El Kayem & © Nicolas Fussler, Paris.

In conjunction with the launch of the Mahmoud Saïd *catalogue raisonné*, partly sponsored by Christie's, and alongside a small loan exhibition of seminal Mahmoud Saïd works to celebrate the 120th anniversary of the artist's birth, Christie's is proud to offer six works by the Alexandrian master for sale this March. Six come from three private collections that are all from Mahmoud Saïd's extended family: Mohamed Saïd Zulficar, the artist's nephew and one of Queen Farida of Egypt's brothers; Ismail Mazloun, the artist's cousin on his mother's side, and Dr Hassan Elkhadem and Nadia Mahmoud Saïd, the artist's only child.

This group of six works spans over four decades of Saïd's artistic production, with *Eid Al Adha* (circa 1917), *Les tombes*

de Bacos, Alexandrie (esquisse) (circa 1927), *Portrait of Mohamed Pacha Saïd* (late 1920s), *Introspection* (1930), and the large painting of *Assouan - îles et dunes* sold together with its preparatory oil sketch both executed in 1949, a first in the Middle Eastern art market and a rare opportunity for any artist, as preparatory works and their corresponding final compositions have been separated from one another in most cases. From religious popular rituals to family portraits and to Nile landscapes, from Impressionistic touches to Saïd's signature vibrant colours, from charcoal drawing to small or large paintings, this ensemble offers a concise and unprecedented overview of Mahmoud Saïd's eclectic oeuvre.

PORTRAIT DE MOHAMED PASHA SAÏD (lot 19)

Mahmoud Saïd was born on 8th April 1897 in Alexandria, and died on the same day in 1964 in his family home in the neighbourhood of Ginaclis, which is today's Mahmoud Saïd Museum complex. He was the son of Mohamed Pasha Saïd (1863-1928), Egypt's Prime Minister from 1910-1914 and again from May to November 1919, at a critical time that eventually paved the road for Egypt's independence. A native from Alexandria, Mohamed Pasha Saïd's family was of Turkish origins. He married Adila Mazloum with whom he had five children: Mahmoud, Hussein, Nahed, Zeinab and Badiha, who died at a very young age. Due to social expectations and under his father's pressure, Mahmoud Saïd studied law to become a judge at the Mixed Tribunals of Mansourah and Alexandria. Yet he had developed a passion for painting, having learned the technique with his tutor Ms. Amelia Daferno Casonato (1878-1969) and later in the studio of Italian academic painter Arturo Zanieri (1870-1955) from 1916 to 1918. It is believed that Saïd had a strenuous relationship with his father, due to his exertion over his true passion for art, which nurtured an inner conflict that tormented Saïd until he resigned from his legal functions at the age of fifty in 1947. Nevertheless Saïd painted two or three known portraits of his father, one of which is the present work being offered by Christie's, the first discovery after the publication of the Mahmoud Saïd *catalogue raisonné*, which precedes the almost life-size caricature portrayal of his father that took him 25 years to finish, painted between 1924 and 1949, on display at the Mahmoud Saïd Museum in Alexandria. In contrast to the latter, which appears polished, rigid and almost cartoon-like, the small portrait from the Ismail Mazloum collection was executed as a 'modello', in which Saïd transcribed his impressions of his father into brushstrokes. Yet both present Mohamed Pasha Saïd as an authoritative figure, identifiable by his stylish thick moustache seen in photographs of him: seated upright in a pompous chair in the oil sketch and an office chair in the museum piece, the father looks out straight to his son who paints him, challenging his passion and reminding him of his duties, as suggested by the rows of books aligned in the background of the 1924-1949 portrait.



Mahmoud Saïd, *Portrait de mon père*, 1924-1949. Mahmoud Saïd Museum, Alexandria. © Hesham Salama, Alexandria.

EID AL ADHA (lot 21)

During his early artistic training with Daferno Casonato and Zanieri, Saïd was hence exposed to Western art tendencies, dominated by Impressionism and Naturalism. Although this training and these trends proved very quickly to be stepping stones for Saïd's artistic development, very few works have survived from this early period, of which *Eid Al Adha* is probably one of the earliest. Characterised by expressionistic brushstrokes and thick impastos, Saïd already demonstrates his fascination with colours and how they emanate light through contrasts, using for example a lime green colour to highlight the dark green clothes of the figures on the left, or a bright blue to sculpt the seated man in the foreground who wears a deep blue *gallabiyah*. This work bears witness to Saïd's experiments in capturing a fleeting moment of daily life, and in this particular case he depicts the holy Muslim ritual of the sheep's sacrifice on the occasion of Eid Al Adha. Despite Saïd's quick dismissal of Impressionism, the use of spontaneous brushstrokes and highlights would become his key means to realise larger and more ambitious compositions, which allowed him to produce preparatory oil sketches possibly *in situ* of the scene or that enabled him to visually formulate his concept, to then take his time to paint the final work in his studio.

LES TOMBES DE BACOS (ESQUISSE) (lot 22)



Mahmoud Saïd, *Les tombes de Bacos, Alexandrie*, 1927. Museum of Modern Art, Cairo. © Hesham Salama, Alexandria.

Les tombes de Bacos painted in 1927. Following Mahmoud Saïd's sickness in 1924 when he was struck by typhoid fever, he painted a self-portrait that same year after his recovery that he entitled *L'apôtre* ('The apostle'). The five following years, his awareness of death seems to have permeated a series of several paintings that depict burial or mourning scenes in cemeteries, of which *Les tombes de Bacos* is part. The solemnity of these scenes seems to freeze the moment of realization that a loved one has passed away, capturing the figures' emotions. Having travelled around Europe in the early 1920s, to visit museums and churches in France, the Netherlands, Spain and Italy, Saïd encountered 14th and 15th century Italian and Flemish Primitives, praised for their talents in expressing the sitters' 'penetrating humanity' in Saïd's own words (in an interview with Jean Moscatelli, published in *La Semaine Egyptienne*, January 1936). He recognised the impact of Umbrian painters, but even more so that of Rogier van der Weyden, Jan van Eyck and Hans Memling, admiring their capacity at 'eliminating, sacrificing, harmonising', in other words, the simplification of a given composition to focus on the scene's emotions and harmony. The transition from the oil sketch to the final composition for *Les tombes de Bacos* is a testimony to Saïd's concern in omitting any superfluous element that might disturb the composition's balance. The 'modello' features more than a dozen dark figures, the number of which has been reduced by half in the final painting. He also added more white pillars to counter-balance the sculptural women wearing the black abaya, which enhance the verticality of the scene in response to the horizontality of the hills. The diagonals of the composition avec also been accentuated in the museum piece as they frame the architectural block of the city in the middle ground, which contributes to the scene's perspective skilfully deepened by the row of mourners disappearing in the distance on the right. Although the dominant palette is that of ochre, brown and blue hues, reminiscent of that of the Primitives' and characteristic for his 1920s works, Saïd uses a translucent royal blue in the final work that brings a mystical illumination to the mourning scene.

INTROSPECTION (lot 18)



Mahmoud Saïd, *L'apôtre*, 1924. Mahmoud Saïd Museum, Alexandria (on loan from the Museum of Modern Art, Cairo, since 2012). © Hesham Salama, Alexandria.

Without doubt, the unique self-portrait or 'introspection' offered by Christie's in this sale is one of Saïd's most striking and intimate self-representations amidst his eight or nine known self-portraits, four or five of which are drawings. Echoing his features of *L'Apôtre* of 1924, it displays the torment of his Rembrandt-like self-portrait of the early 1920s, due to the expressive medium used, charcoal, and it answers back to his 1919 self-portrait in his studio in Ramleh. As indicated by its title, Saïd reflects on himself, aged thirty-three in 1930, and unleashes his inner soul in this self-confident and self-assertive portrait. He draws all the attention to his facial expression, particularly with his dark eyes framed by bushy eyebrows that mesmerise. Simply wearing a shirt and with his untamed dark hair, his face stands out against the black hatching lines of the background. Omitting all references to his social status, legal position or artistic hobby, he presents himself as a tormented man, driven by passion but restrained by profession.

MAHMOUD SAÏD THE ESSENCE OF MODERNITY IN EGYPT

PROPERTY FROM THE NADIA MAHMOUD SAÏD & DR HASSAN ELKHADEM COLLECTION

***17**

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

(i) Assouan – île et dunes (esquisse)

(ii) Assouan – île et dunes

(i) 8½ x 11¼in. (21.6 x 29.8cm.)

(ii) indistinctly signed 'M.SAÏD' (lower right)

oil on board, in two parts

(ii) 21¼ x 28¾in. (54 x 73cm.)

Painted in 1949

US\$250,000-300,000

AED910,000-1,100,000

PROVENANCE:

Nadia Mahmoud Saïd (the artist's daughter)

and Dr Hassan El Khadem, Alexandria.

Thence by descent to the present owner.

EXHIBITED:

(i) Guézireh, Société des Amis de l'Art sous le Patronage de S.M. Le Roi, *Rétrospective des oeuvres de Mahmoud Saïd. 1921-1951*, 1951, no. 123 (listed, not illustrated).

(i), (ii) Probably Alexandria, Musée des Beaux-Arts & Centre Culturel, *À l'occasion du Douzième Anniversaire de la Révolution: Exposition rétrospective des oeuvres du peintre lauréat Mahmoud Saïd 1897-1964*, 1964, nos. 22 & 23 (listed, not illustrated, both titled: *Paysage à Assouan*; both incorrectly dated 1955).

LITERATURE:

(i) E. Dawastashy, *Mahmoud Saïd: Memorial Book on the Pioneer of Contemporary Egyptian Painting – On the 100th Anniversary of his Birth* (in Arabic), Cairo 1997, no. 210 (illustrated, pp. 241 & 306).

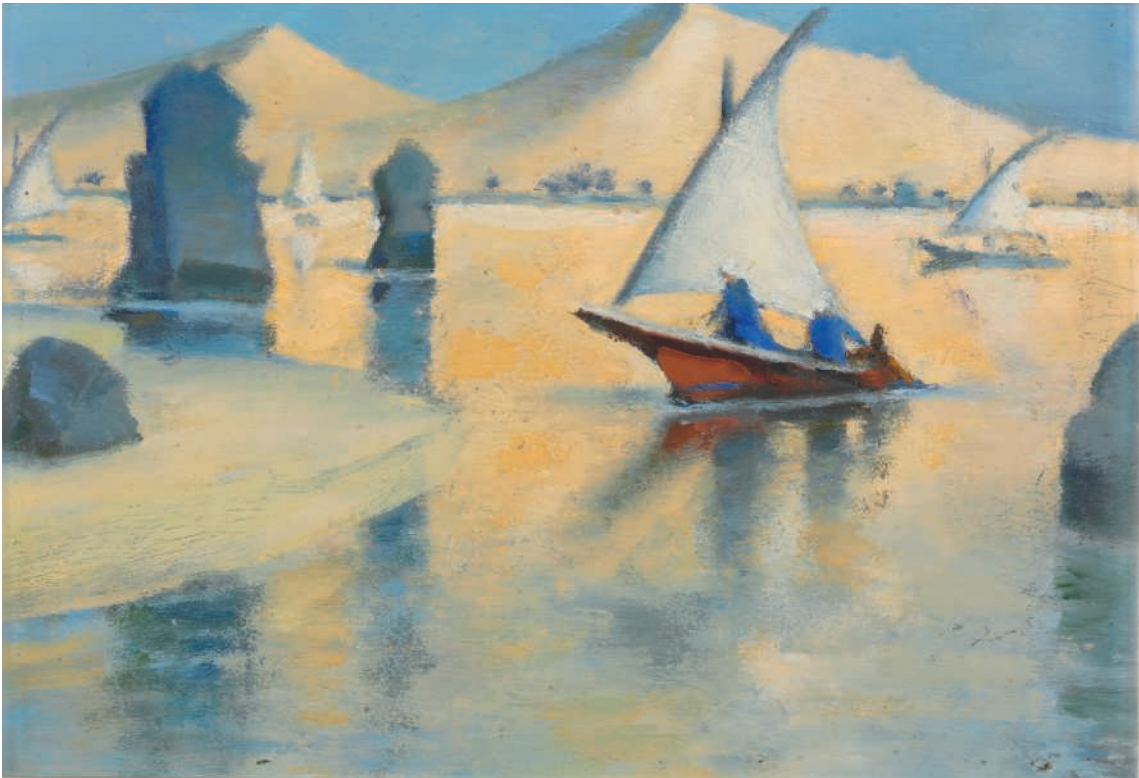
F. Wahba, *Dialogues in the Language of Form. The Influence of Alexandria on the Cultural and Artistic Environment of Mahmoud Saïd* (in Arabic), series Horizons of Visual Art, Cairo 2007 (illustrated, unpagged).

R. O. Al-Shafei, *Artist Mahmoud Saïd: An Artistic and Analytical Study* (in Arabic & unpublished), M.A. Thesis, University of Alexandria, Faculty of Fine Arts 2012 (illustrated, fig. 85).

V. Didier Hess & Dr. H. Rashwan (eds.), *Mahmoud Saïd catalogue raisonné*, Vol. II, *Drawings*, Milan 2016 (detail of illustrated in colour p. 626).

(i), (ii) V. Didier Hess & Dr. H. Rashwan (eds.), *Mahmoud Saïd catalogue raisonné*, Vol. I, *Paintings*, Milan 2016, nos. P283 & P 284 (illustrated in colour p. 487; (i) illustrated in colour, pp. 488-489).

(ii) Probably E. Dawastashy, *Mahmoud Saïd: Memorial Book on the Pioneer of Contemporary Egyptian Painting – On the 100th Anniversary of his Birth* (in Arabic), Cairo 1997, no. 262 (listed, not illustrated, incorrectly dated 1955).



(i)



(ii)

MAHMOUD SAÏD THE ESSENCE OF MODERNITY IN EGYPT

Christie's Dubai is proud to offer this unique pair comprising of the preparatory oil sketch or '*modello*' together with its corresponding final composition of *Assouan – îles et dunes*, both executed in 1949. These two breath-taking warm sun-lit Nile scenes once again exemplify Saïd's practice of following the steps of Old Masters, for whom producing a small scale '*modello*' to decide on composition, colours and shading of a given subject matter and to then reproduce it on a larger format to finalise the details was a standard process. Saïd adhered to this technique for many of his more ambitious compositions – last October 2016, Christie's Dubai sold the preparatory oil sketch for one of Saïd's most impressive Lebanese landscapes, *Vue de la montagne à Douhour El Choueir* (1951-1954) (price realised: US\$125,000), whilst the '*modello*' for Saïd's most monumental work measuring four metres wide, *L'inauguration du Canal de Suez* (1946-1947) now in the Mahmoud Saïd Museum, Alexandria, was sold at Christie's Dubai in October 2010 (price realised: US\$68,500) as was the preparatory oil sketch for one of Saïd's last challenging compositions *The Suradek* painted in 1960 (price realised: US\$206,500). Unfortunately, preparatory oil sketch and associated final work are generally always separated from one another. It therefore comes with no surprise to find the '*modell*' for *Le port de Beyrouth* (1954) and for *Après la pluie au Liban* (1954), the final compositions of which were sold by Christie's Dubai, in the Mahmoud Saïd Museum, far away from their larger and more complete versions. Therefore, presenting at auction both the '*modello*' and the final painting of *Assouan – îles et dunes* is a first in the Middle Eastern art market and an opportunity rarely seen on the global art scene, especially since they have never been separated from one another, having found their place from the artist's studio and premises to the collection of Mahmoud Saïd's only child, Nadia, and her husband Dr. Hassan Elkhadem, and then passed on to their heirs. In addition, having both '*modello*' and final composition side by side offers an unprecedented insight into the Alexandrian master's approach to painting by comparing these two intrinsically Egyptian works depicting a traditional Nile scene in Aswan.

Mahmoud Saïd most likely first travelled to Aswan in 1918-1919 when he made a tour of Upper Egypt, during which he may have painted an unidentified landscape recorded in the artist's archives. His first known landscape depicting Aswan dates only from 1947, following which he produced several more over the years 1948-1949 and later in 1953. *Assouan – îles et dunes* is the only painting from the Aswan series that is known to have a preparatory oil sketch for its composition, which may suggest it was Saïd's most challenging Aswan landscape. Aswan was previously the city on Ancient Egypt's southern border, opening up towards the Nile River, which was traditionally associated as the origin of life-giving. Aswan also sits north of the First Cataract of the Nile River, an area that used to be regularly affected by floods until the controversial constructions of dams, first in 1898-1902 and later in 1960-1976. Furthermore, many Ancient Egyptian building and statues sourced their material from the legendary Aswan stone quarries, making Aswan and its surroundings an ideal subject matter for Saïd's paintings, as it offered him a visual platform to extract the essence of these landscapes' Egyptian-ness and to celebrate the glory of Ancient Egypt and of its people.

The common thread running through these Aswan paintings emanating with a warm light is the artist's daring approach to abstraction, in his simplification of forms and his flat areas of colour, using his characteristic palette of complementary colours, comprising of vibrant blue hues contrasting with bright yellow and ochre pigments. The comparison between the *Assouan – îles et dunes* oil sketch and its final work visually embodies the process of Saïd's transition from naturalism to abstraction, that culminated in his 1959 painting of *Bergère à Alamein* sold in October 2014 by Christie's Dubai (price realised: US\$869,000). Although Saïd has not changed much of the composition in itself when he enlarged the '*modello*'s scene, apart from removing a felucca and a rock, to add a surprisingly big bird in the final painting's lower left quadrant, it is more in his simplified painterly approach that his final work appears more abstract. Indeed, the polished flat surfaces of vibrant colours combined with the clean-cut shapes of the final work's compositional elements contrast with the softer and more Impressionistic brushstrokes used in the '*modello*'. The colour palette is overall the same in both small and large versions of *Assouan – îles et dunes* yet the luminous yellow tone of the mountains and the pure cerulean blue of the sky are much more crude in the final work than the '*modello*'s more subtle palette. Saïd further opts to shift the largest felucca manoeuvred by two men more to the centre of the

composition, by moving it from the middle ground (as seen in the '*modello*') to the foreground in the final work. The vibrant blue touches of the men's *gallabiyah* echo the colours of the sky and its reflection in the water but also on the scattered rocks, that typify the Cataract's topography of the Nile's shallow waters around Aswan.



Mahmoud Saïd, *Bergères à Alamein*, 1959. Private collection. © Christie's Images Ltd., 2014.

The transition from '*modello*' to large format enabled Saïd to find the perfect balance, in terms of colours and composition, as the main felucca is beautifully framed by a lower and upper horizontal band of cerulean blue, standing out against the central band of bright yellow-orange colour of the middle-ground. This abstract colour compartmentalisation, absent in the '*modello*', emphasizes the horizontality of the final composition, which is harmoniously complemented, as always in Saïd's works, by the verticality of the rocks sticking out of the water and the diagonals of the feluccas' white sails. When comparing *Assouan – îles et dunes* with a work similar in composition and painted more than 15 years earlier, *Le Nil à El Derr (Nubie)* of 1933 (sold at Christie's Dubai in March 2016; price realised: US\$701,000), the transition from naturalism to abstraction, and from soft poetry to dynamic lyricism is obvious. Saïd's structural lines are much more pronounced in the 1949 Aswan painting and he has radically simplified his colour palette and composition as opposed to the rich pigment variations and complex composition in the 1933 Nubia painting. Looking back at the '*modello*', it seems that Saïd highlighted the roundness of the shore on the left of the final painting, strangely adding a bird, and accentuated the pyramidal shape of the mountains in the background, bringing more drama and dynamism to the peaceful scene. Traditionally a symbol of innocence and freedom, that appears throughout Saïd's oeuvre in various paintings, the disproportionately large bird watches the central felucca, as if bearing witness to this almost surreal, lyrical and authentic Nile scene, untouched by man, unharmed by history and unaffected by foreign influences.



Mahmoud Saïd, *Le Nil à El Derr (Nubie)*, 1933. International House (IHRPM), Dubai. © Christie's Images Ltd., 2016.





PROPERTY FROM THE NADIA MAHMOUD SAÏD & DR HASSAN ELKHADEM COLLECTION

***18**

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Introspection

signed and dated 'M.SAÏD 1930' (lower right)

charcoal on paper laid down on card

10 7/8 x 8 in. (27 x 20.3cm.)

Executed in 1930

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Nadia Mahmoud Saïd (the artist's daughter)

and Dr Hassan El Khadem, Alexandria.

Thence by descent to the present owner.

EXHIBITED:

Guézireh, Société des Amis de l'Art sous le Patronage de S.M. Le Roi,

Rétrospective des oeuvres de Mahmoud Saïd. 1921-1951, 1951, no. 78

(listed, not illustrated).

Alexandria, Musée des Beaux-Arts & Centre Culturel, *À l'occasion du Huitième*

Anniversaire de la Révolution: Exposition rétrospective des oeuvres du peintre

lauréat Mahmoud Saïd, 1960, no. 43 (listed, not illustrated).

Alexandria, Musée des Beaux-Arts & Centre Culturel, *À l'occasion du*

Douzième Anniversaire de la Révolution: Exposition rétrospective des oeuvres

du peintre lauréat Mahmoud Saïd 1897-1964, 1964, no. 71 (illustrated, unpagé).

LITERATURE:

La Semaine Égyptienne. Cahiers des peintres et sculpteurs de l'Égypte moderne, no. 1: Mahmoud Saïd, Cairo, 31 January 1936 (illustrated, p. 3).

A. Rassem, "Mahmoud Saïd, The Painter", in *El-Zelaal: A Page from Art in Egypt*, special edition, Cairo, May 1936 (illustrated, unpagé).

A. Rassem, "Mahmoud Saïd", in *Al-Majallah Al-Jadida*, Cairo, July 1936 (illustrated, p. 47).

G. Corm, "Hommage à Mahmoud Saïd – La figure et l'œuvre du plus grand peintre d'Égypte", in *Unknown periodical*, May 1938 (illustrated, p.1).

G. Boctor, "Peinture et Sculpture", in *La Femme Nouvelle*, Cairo, December 1951 (illustrated, in the appendix).

G. Boctor, "Le Peintre et ses modèles", in *Unknown periodical*, 10 March 1951 (illustrated, unpagé).

M. S. El-Gabakhang, "Retrospective of the Artworks of Mahmoud Saïd Bek (1921-1951)", in *Megala Sout El-Fanan*, no. 13, Cairo, May 1951 (illustrated, p. 15).

B. El-Din Abu Ghazi, "Mahmoud Saïd: The Person and the Artist", in *El-Megala*, no. 89, Cairo, May 1964 (illustrated, titled: *Self-portrait*, p. 18).

E. Dawastashy, *Mahmoud Saïd: Memorial Book on the Pioneer of Contemporary Egyptian Painting – On the 100th Anniversary of his Birth* (in Arabic), Cairo 1997, no. 62 (illustrated, p. 127).

A. Al-Sayed, "Who Stole Mahmoud Saïd's Paintings?", in *Nesf El-Donya* magazine, Cairo (illustrated, p. 143).

V. Didier Hess & Dr. H. Rashwan (eds.), *Mahmoud Saïd catalogue raisonné, Vol. II, Drawings*, Milan 2016, no. D328 (illustrated in colour, p. 766 & on the back cover).



PROPERTY FROM THE ISMAÏL MAZLOUM COLLECTION

***19**

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Portrait of Mohamed Pacha Saïd (esquisse)

oil on board

8 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in. (22 x 25 cm.)

Painted *circa* late 1920s

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Ismail Mazloum (the artist's cousin), Cairo (a gift from the artist).
Thence by descent to the present owner.

Valérie Didier Hess and Dr. Hussam Rashwan have confirmed the authenticity of this work, which will be included in the supplement of the Mahmoud Saïd *catalogue raisonné*.

Lot 20: No Lot



PROPERTY FROM THE MOHAMED SAÏD ZULFICAR COLLECTION

21

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Eid Al Adha

oil on board
5% x 9% in. (13.5 x 24.5 cm)
Painted *circa* 1917

US\$20,000-25,000
AED73,000-91,000

PROVENANCE:

Youssef Pasha Zulficar, Alexandria.
Mohamed Saïd Zulficar, Alexandria.
Aly Zulficar, Alexandria.
Thence by descent to the present owner.

LITERATURE:

V. Didier Hess & Dr. H. Rashwan (eds.), *Mahmoud Saïd catalogue raisonné*, Vol. I, *Paintings*, Milan 2016, no. P2 (illustrated in colour, p. 228).



PROPERTY FROM THE SAÏD ZULFICAR COLLECTION

22

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Les tombes de Bacos, Alexandrie (esquisse)

oil on cardboard

8¼ x 11½ in. (21 x 29 cm)

Painted *circa* 1927

US\$20,000-25,000

AED73,000-91,000

PROVENANCE:

Youssef Pasha Zulficar, Alexandria.

Mohamed Saïd Zulficar, Alexandria.

Aly Zulficar, Alexandria.

Thence by descent to the present owner.

LITERATURE:

V. Didier Hess & Dr. H. Rashwan (eds.), *Mahmoud Saïd catalogue raisonné*, Vol. I, *Paintings*, Milan 2016, no. P92 (illustrated in colour, p. 289).

PROPERTY FROM THE SALAH LABABIDI FAMILY COLLECTION, BEIRUT

***23**

MOUSTAFA FARROUKH (LEBANESE, 1901-1957)

Tabkhit Al-Bahss (The Cooking of Stones)

signed in Arabic, signed and dated 'M.Farroukh 1955' (lower right)

oil on canvas

25 x 31½ in. (63.5 x 79.2 cm.)

Painted in 1955

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Salah Lababidi, Beirut (artist commission).

Thence by descent to the present owner.

Moustafa Farroukh is considered a pivotal player in the development of a visual lexicon in Lebanese Modern art. Having studied at the Royal College of Fine Arts in Rome, graduating in 1927, he later moved to Paris, studying under a number of prominent French Painters. Returning to Lebanon in 1932, he began teaching whilst simultaneously producing breath-taking landscapes, portraits and still-life, which were clearly and authentically deeply rooted in their natural surroundings. As testament to his deep-rooted influence and contribution to the establishment of a Lebanese Modern visual lexicon, Farroukh received the first prize of the President of the Republic, the Lebanese order of Merit, and the Order of the Cedar in 1955, an accomplishment not afforded to many.

A magical and dazzling composition, *Tabkhit Al-Bahss* ('The Cooking of Stones') reveals insight into the accomplished technique that Farroukh became so cherished for. Offering a rare opportunity to acquire a work by one of the most accomplished founding fathers of Modern art in Lebanon, it was commissioned in 1955 by the Islamic Art Society just two years before Farroukh's death. The artist's fine brushstrokes and captivating use of light within his *mise-en-scène* intends to highlight a poignant and well documented legend of the same title.

Believed to have taken place during the reign of Omar bin Al Khatab, the second Khalifa of Islam, the tale tells of an impoverished mother who cooks stones on a fire in the hope that her hungry children drift slowly to sleep, thinking that there will be a hot meal ready for them when they wake up. Looking on in disguise, the Khalifa and his Grand Wazir, heartbroken by the devastating scene, reveal themselves to offer a bountiful display of food that is cooked and served to this desolate family. In Farroukh's composition, he captures the moment that the Khalifa is deep in the midst of preparing the meal; kneeling, he blows gently on the fire whilst the family, not believing their luck, look on. Through his use of bold and dark oils, the artist manages to conjure a scene of magical chemistry, a sense of respect for compassion and helping of those less fortunate. Framed by the darkness to evoke a sense of night-time and despair, his bold use of oranges and yellows of the flame jump out of the canvas, as if real.





PROPERTY FROM A PRIVATE PALESTINIAN COLLECTION

24

FAEQ HASSAN (IRAQI, 1914-1992)

Untitled (Salah Al-Din, presumably Battle of Hattin)

signed and dated in Arabic (lower right)

oil on canvas

67 x 38 $\frac{3}{4}$ in (170 x 227cm.)

Painted in 1968

US\$400,000-500,000

AED1,500,000-1,800,000

PROVENANCE:

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

Acquired from the above by the present owner.





Born in Baghdad in 1914, Faeq Hassan is often considered one of the founding fathers of Modern Art in Iraq. Paving the way for a development of a distinctive style that was to dominate the Iraqi visual lexicon devoted to expressing growing feelings of national pride amongst Iraqi citizens, during his artistic career he took on many roles within the burgeoning Iraqi art scene, including educator and founder.

Interested in developing his own technical skill, in 1933 Hassan's artistic aptitude was awarded when he was granted a government-funded scholarship to study art in Europe. He enrolled at the Ecole Nationale Supérieure des Beaux-Arts, where receiving a rather traditional education in the arts he became impressed and enamoured by the art of Delacroix, Ingres and Matisse. He was particularly interested in their use and significance of colour that was to remain an integral part of his own artistic sensitivity. Participating in various art history classes and more importantly projects that copied master works, Hassan's years in Paris reflected a time of synthesis, reflection and exploration into the ever expanding and mesmerising international art scene.

It was his return to Baghdad where Faeq cemented his legacy in becoming a leading artist in Iraq that continues to be a powerful influence to those practicing today. Returning in 1938, in 1939 Hassan founded the department of painting accepting the position as director of the Department of Painting and Sculpture at the Fine Arts Institute, formerly the Institute of Music. Throughout his tenure, Hassan instilled an importance in the studies of Western painting techniques, as well as Islamic and Arabic folk arts such as pottery, metal work and tapestry. Over the next decade, under Hassan's leadership and guidance, the Institute became the centre of artistic activity and Hassan's reputation as a leading figure in Iraqi art education was firmly established.

During this time, there had been the development of an artistic group which identified themselves as the Art Friends Society. Although Hassan did exhibit a few times with them, following the end of WWII and the end of the 1940s, it was his pivotal position as a founder of the Société Primitive in 1950, or *Ar-Rawwad* (The Pioneers) as they later became known, that allowed Faeq to truly shine as a teacher and participant in the effort to create an individual stylistic tendency that questions the notions of identity and search for social awareness. Although The Pioneers did not create nor issue a direct manifesto, the aim of the group focused on such qualities as skill, primitive expressiveness and originality in the use of lines, colours and light, qualities exemplified by Hassan who kept in his mind's eye the paintings of Courbet, Delacroix, Neo-Classicists and the Impressionists.

Hassan's own artistic practice was marked by technical skill and variation. Throughout his career he experimented with various art styles and has been labelled a Primitive, an Impressionist, and a Cubist. Creating an art nurtured by the treasures of the Iraqi Museum, the Sumerian, Babylonian and Assyrian cultures of Mesopotamia and motifs Arabic Islamic heritage, whilst continuously inspired by the art movements of Europe, Hassan developed a distinctive unique with an expert acuteness for artistic techniques that was acknowledged and revered by his students and colleagues alike.

In 1967, Faeq formed another art group known as *Az-Zawiya*, or The Angle. Formed as a reaction to the Arab-Israeli June War, the group had a powerful message informed by the political and nationalistic aims which art making could advance. This marked a completely different direction from the previous visual lexicon that he had employed in his prior works. Short lived – they exhibited only once – and thus extremely difficult to find works by the artist from this period.

Christie's is delighted to be offering a seminal work from this phase in the artist's oeuvre, a magnificent and rare depiction of what is presumably the Battle of Hattin capturing the moment where Salah Al-Din Al Ayoubi defeats the Crusaders to reclaim and liberate Jerusalem. The Battle of Hattin was a

battle in northern Palestine that marked the defeat and annihilation of the Christian Crusader armies of the king of Jerusalem by the Muslim forces of Salah Al-Din. It paved the way for the Muslim reconquest of the city of Jerusalem and the kingdom of Jerusalem—thus nullifying the achievements made in the Holy Land by the leaders of the first Crusades and alerting Europe to the need for a third Crusade.



Gustave Doré (1832-1883) Egypt/Syria: 19th century depiction of a victorious Saladin. © Bridgeman Images.

Impressive in its sheer size and technical mastery, Faeq seeks to submerge the beholder in the atmosphere of this phenomenal artistic work designed with remarkable precision in every detail – an aesthetic submersion in which surface and depth unite in one swift and direct emotional response. By virtue of the cohesiveness of each of the parts within its intricate composition it simultaneously depends entirely on a central dynamic point of its subject that brings to light the artist's ideological subject matter and contextual motivational aspect of his work. In all of his compositions Hassan would



Syria/Palestine: Saladin victorious at the Battle of Hattin, 1187. 'L'Estoire d'Eracles', mid-13th century. © Bridgeman Images.

implement an imaginary triangle that would encompass the main subject matter of the picture, a principle learned through his academic training in France. Equally, the overall composition itself would be contained in a square or rectangle and divided into four identical parts. In the present work this theory is more poignant than ever.







Alexandre Evariste Fragonard, *Saladin I in Jerusalem*, circa 1830-1850. Musée des Beaux-Arts, Quimper © Bridgeman Images.

The viewer's eye is directly attracted to the figure of Salah Al-Din in the left, his sword raised in sheer victory, poised and regal in his stern look towards the future. Yet the overall scene itself is made up of separate vignettes that in themselves deserve close attention and an examination of composition and subject matter; on the right one sees a number of Salah Al-Din's army men in deep battle, a cacophony of armour, swords and men whilst in the centre of the composition which is markedly empty a body lays across the centre, his crusader sword thrown across the battle of the scene as if to cement the fall of the Crusaders and their symbol of St George. Equally Hassan captures the exact moment where what appears to be the King of Jerusalem, clearly dressed in Roman robes, meets his impending fate. In the background, hints to architecture, interspersed with what appears to be the Mountains of Hattin are punctuated by large and impending flags that speak of the sheer volume of each of the armies and the pivotal importance of the battle.

Displaying a distinguished practical skill which amply proves his mastery, Hassan's command of colour is exemplified here. Through the blending of shadows, the harmony of adjoining colours of poignant reds, bright yellows and greens reflect a prismatic use of colour that is reminiscent of the *chiaroscuro* technique and therefore a blatant reference to the artist's academic training and detailing. The strong tonal contrasts between light and dark add a particularly theatrical effect that reflects the dramatic nature of the scene in question. Through a sense of dynamism that is exemplified in Hassan's compositional sensitivity, the interspersed bursts of red, meant to highlight Salah Al-Din's army members, stand out as reflective gems across the canvas. The yellow cape, afforded only to the Crusader king is rich in its detailing. Hassan's ability to capture the almost three dimensional detailing of this figures brings this scene very much to life.

On closer examination it becomes clear that Hassan's technical mastery is directly linked to his appreciation for the Western and French technique. It is telling of his art historical knowledge that one can see direct links and references to Christian manuscripts from the French school in his compositional detailing. Equally there appears to be a direct reference to the Neo-Classical style of depicting these grandiose battles, the technique and mastery is very much evident in Fragonard's painting *Saladin I (1138-93) in Jerusalem* which no doubt would have been a big source for Hassan; he employs similar compositional techniques as well as a similar colour palette. On closer view it becomes clear that Hassan's implementation of these academic techniques was not meant to be an imitation of what had been happening in Europe, he too reference Islamic manuscripts and miniatures that documented battles fought and would no doubt have been at his disposal at the various museums in Baghdad. In *The Battle Of The Safavid And The Uzbeks*, there is a blatant similarity in composition that shows a sensitivity to

the dense amalgamation of bodies, armour, flags and exterior to highlight the intensity of the scene. It becomes clear that Hassan's references are thus not restricted to the European style and so lay testament to his intention through the Pioneers to create a unique style that would be an amalgamation of all.



The Battle of the Safavid and the Uzbeks, Mirza Muhammad 'Ali Ibn Aqa Najaf, Qajar, Iran, late 19th Century. Private collection. © Christie's Images Ltd., 2002.

Painted in 1968, the year of this particular work is extremely relevant. Clearly an extension of the intentions of Az-Zawiya group, it becomes apparent that Hassan's choice to presumably depict the Battle of Hattin reflects a direct intention to provide a political and social commentary on the state of the Arab countries as well as Iraq and Palestine following the Six-Day War in 1967. In some ways proclaiming that victory will once again be imminent, Salah Al-Din who is revered as an Iraqi historical hero (although originally Kurdish he was famously referenced as Saddam Hussein's ideal historical figure) is the apt choice to reference the Arab Nationalistic hope of a liberated Palestine and thus consequently Jerusalem. Much like the battle of Hattin, Hassan thus calls for defeat of the Israeli and their Western counterpart forces. It could be construed that his intention to use the European style was a reflection for the disdain of their support, but most likely would have been a clear message to highlight that history was repeating itself.

Rich in symbolism, the present work dazzles in its sheer impressive composition and implementation of skill. Deep beneath its surface lies an intention to promote art as having the ability to examine and question notions and values of art, its power to change and impress versus society, humanity and identity at a time where Arab Nationalism and particularly Nasserism was slowly fading and the concept of Iraqi identity was being strongly challenged. Hassan's masterpiece is truly exceptional, reflecting a deep insight into the inner works of a meticulous master of colour, style and composition.

PROPERTY FROM A PRIVATE COLLECTION, AMMAN

25

NAZIR NABAA (SYRIAN, 1941-2016)

Untitled (Three Ladies)

signed in Arabic and dated '1991' (lower right of right panel);
titled in Arabic, signed and dated 'Nazir Naba.1991.'

(lower left of left panel)

oil on canvas, in three parts

each: 27½ x 43½in. (69.5 x 109.5cm.)

overall: 27½ x 83½in. (69.5 x 211.3cm.)

Painted in 1991

US\$80,000-120,000

AED300,000-440,000

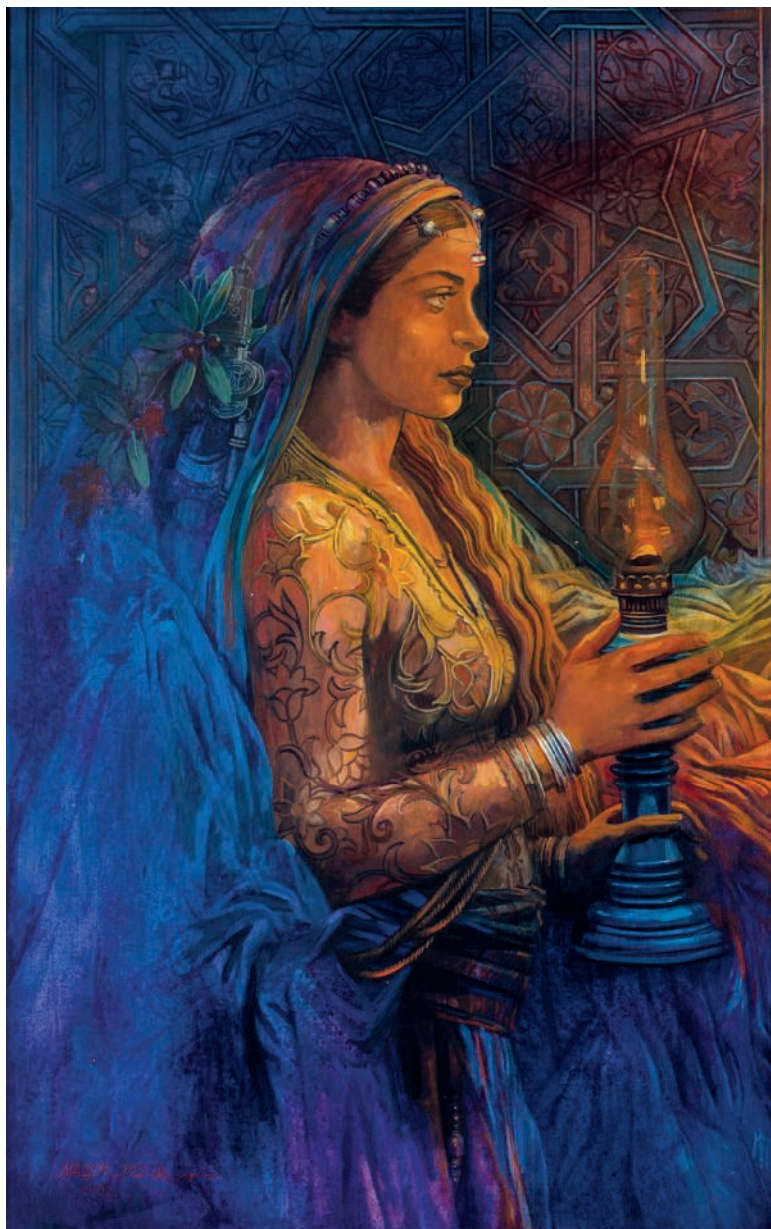
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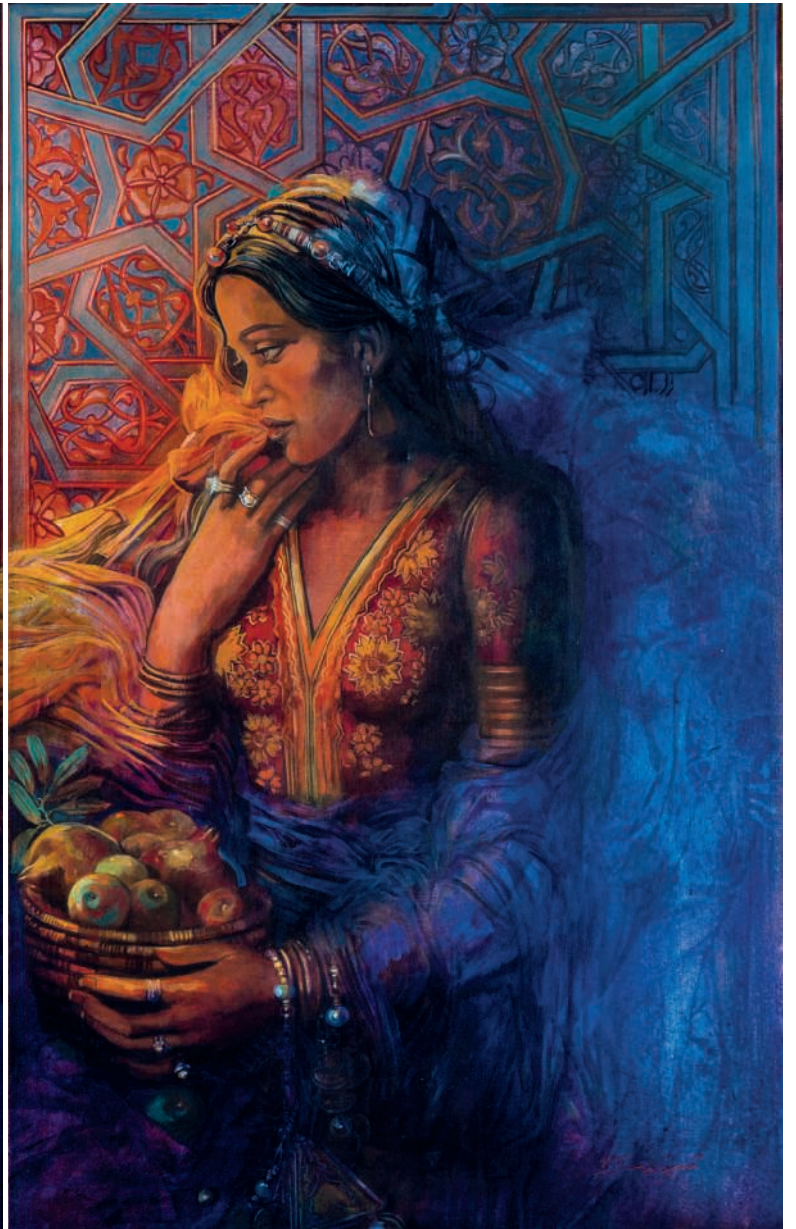
Acquired directly from the artist by the present owner.

One of the pioneers of the Modern Expressionist movement in Syria, the late artist Nazir Nabaa embarked on a lifetime of rich cultural engagement through numerous exhibitions, journalism and an academic practice that continues to be revered. Nabaa was heavily influenced by the mystical legends of Mesopotamia. As a result, his work took on an adaptation of surface, shape and colours that were reminiscent of this ancient and rich civilisation, the female figure consistently the central focal part of his oeuvre. Mostly inspired by the goddess Ishtar, his female protagonists are presented in soft delicate representations of women that are at once both godly whilst mortal. They would become a representation of his own Syrian goddess and rooted within society would encapsulate the strong traditions of the rich lands of Syria. He remained always at heart a Damascene, so much so that features of architecture and traditions featured heavily in his canvases.

Christie's is proud to present a seminal triptych by the artist that captures his beloved respect for the female form. Intended as a symbol of the fertile rich land of dreams, this important work represents three women and thus in turn the virtues of chastity, beauty and love. Set against intricately and highly rich ornamented backgrounds with arabesque geometric designs, Nabaa references the highly decorated interiors of old Damascene homes whilst simultaneously paying homage to the passage of time. Heavily adorned in beautiful Levantine elements such as locks, trinkets and silver bracelets encrusted with amber and precious stones, their beautifully intricate dresses also incorporate arabesque embroidery that merges and interlinks with the arabesque of the background – making them as one comprehensive and captivating entity. The central figure is illustrated as a beautiful and chaste goddess with a flowery crown and veil, flowing richly behind her elegant figure. Depicted as the idealised woman, she is concurrently the perfect mother, the perfect wife and the perfect city; the capital Damascus. On her left, another young woman, pearls adorning her head, symbolises purity. Her wavy hair cascades gloriously like a waterfall onto her shoulder, evoking the richness of the land. She symbolises civilisation and enlightenment using the burning and fiery glow of the light, guiding her goddess to the truth. On the right side, the third figure gracefully holds gathered fruits in a basket, a symbol of both springtime and fertility. Set within the confines of his frame as well as the arabesque interior, Nabaa enforces the sanctity of marriage, an ideal that remained a big focus as an underlying theme in many of his works.

A dreamer of better times, in attempt to forget the harsh reality of 1980s Syria, Nabaa intended to flood his images with an overwhelming sense of optimism and glow that radiates from his canvases. Looking to fill the gap between reality and the imaginary, Nabaa's magical mastery of both colour and sheer technical skill cements his place in the history of an artistic practice in Syria.





PROPERTY FROM THE GAILANI FAMILY COLLECTION

***26**

ABDUL QADER AL RASSAM (IRAQI, 1882-1952)

Untitled (River View)

signed in Arabic (lower left)

oil on canvas

28 x 37 $\frac{1}{2}$ in. (71 x 95cm.)

Painted *circa* 1930s

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Private Collection, Baghdad.

Acquired from the above by present owner's father in the 1940s and thence by descent.

Although originally an Iraqi officer stationed under the Ottoman Empire, Abdul Qader Al Rassam is considered the founding father of Modern Iraqi art. As the first generation of artists to introduce easel painting in Iraq at the turn of the century, his realist depictions of sweeping landscapes, immaculate portraits and skilled portrayals of everyday life in Iraq remain highly sought after by collectors.

Studying military science and art in Istanbul where he was stationed, his artistic training which adhered strictly to the European academic style was intentionally required to produce paintings and drawings for military use. Having cultivated his skills by studying under a number of prominent painters in Istanbul who in themselves worked only in contemporary French styles, Al Rassam returned to Iraq following the end of World War I and brought along with him his artistic knowledge, expert skill and conscientious eye. Instigating a wave of following generations of artists through art appreciation by teaching painting lessons out of his studio, he later became an honorary member of the Society of the Friends of Art, a group that sought to cultivate public interest in art making and to enhance their own skill through interaction.

Capturing a panoramic view of a historical site along the bountiful Tigris River, the present work shows Al Rassam's dazzling and crisp skill in realistically capturing a vast, yet serene landscape. Known for his mastery of perspective and detail, the river delicately winds through the composition to implement an expert use of atmospheric perspective. The large and luscious tree in the foreground magically and phenomenally portrayed is delicately covered with a sumptuous golden glow that can either represent the dawn of a new day or the dusk of a beautiful day spent by the river.

It is extremely rare to find works by Al Rassam at auction, due to his long standing status as one of the most important forefathers of a development of Iraq artistic practice that exceeded traditional folk crafts and Islamic motifs, the present work is truly a gem and a snippet of history.





27

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled

signed in Farsi (lower right)
oil on canvas
39 $\frac{1}{8}$ x 62 $\frac{1}{2}$ in. (99.5 x 158.8cm.)
Painted *circa* late 1960s

US\$220,000-280,000
AED810,000-1,000,000

PROVENANCE:

Private collection, Tehran (acquired directly from the artist in the late 1960s/early 1970s).
Golestan Gallery, Tehran (acquired from the above).
Acquired from the above by the present owner in 2015.

One of the largest and most enchanting paintings to appear at auction, the present work encapsulates the very best of what has placed Sohrab Sepehri at the forefront of Iranian art. A poet whose heritage is widely celebrated to this day, Sepehri is impartially considered the Father of Modern Art in Iran. Born in Kashan in 1928, avid of discoveries and with a curious mind, he travelled from a young age to explore the world. His journey began in 1957 when he first settled in Paris and enrolled at the Académie des Beaux-Arts. The following year, he stayed in Rome, visited the Venice Biennale, travelled to Africa and then India and ended his journey in Japan in 1960, where he found himself inspired by traditional Japanese art and culture. It is in Tokyo that Sepehri discovered the Far-Eastern techniques in art and turned towards spirituality, an experience that changed his life and career as a multidisciplinary artist. In 1965, upon his return to his native Iran and after having resigned from his occupation as a governmental employee, Sepehri focused on his art of poetry and painting and started a series of minimal and almost abstract compositions.

Reminiscent of the misty landscapes of Japanese hand-painted scrolls, Sepehri demonstrates a deep understanding for the essence and the metaphysical meaning of the tree. His bold yet austere style coupled with a restrained palette, consisting of earthy greys, browns and greens, equally reflects the formal limitations of the Zen tradition and is reminiscent of the ink parchments illustrated by the Zen masters Sesshu Toyo and Hakuin Ekaku. The wide and horizontal format of the canvas serves to exemplify the notion of the landscape sweeping across a vast swathe of empty space. Highly symbolic and spiritual in their essence, the movements of Sepehri's brush evoke the style of lyrical abstract and abstract expressionist artists, while the philosophy carried by the overall composition is essentially linked to Sufism and to the artist's Persian heritage.

Beyond the conventional style of landscape painting that was in place in the Iranian art scene at the time, Sepehri singularised himself and his art by injecting his poetry onto his canvas. The trees that Sepehri depicts surpass their physical remembrance and eventually incarnate the universal ideal of the Garden of Eden. As he reveals his deep understanding and admiration for the essence and the metaphysical meaning of the tree, he also positions his trees in the context of modernity. The amalgamation of influences and the aesthetic quality of the work are what define the artist's signature style making the present work in particular an inspiring piece that captures the viewer's imagination and soul.





PROPERTY FROM A PRIVATE COLLECTION, CAIRO

***28**

DIA AL-AZZAWI (IRAQI, B. 1939)

Takween Islami (Islamic Composition)

signed and dated in Arabic (lower right);

signed, titled and dated in Arabic (on the reverse)

oil on canvas

36 $\frac{7}{8}$ x 32 $\frac{1}{2}$ in. (93.5 x 82.5cm.)

Painted in 1965

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Private Collection, Abu Dhabi (acquired directly from the artist).

Acquired from the above by the present owner in the 1980s.

Takween Islami (Islamic Composition) by the illustrious artist Dia Al-Azzawi is thoroughly abundant with the ideas and symbols that the artist takes to heart and that determine his identity not only as an Iraqi and an Arab, but as a universal human being. It is a prime example of his sense of patriotism and the importance of his Iraqi heritage. The work was painted in 1965 in the early stages of the artist's career, following his completion of his education in both Archaeology and Fine Arts in his hometown of Baghdad. From his studies, his observations and his beliefs, he grew an interest for Iraqi emblems, including talismans carrying good luck and sought to understand and explain their interpretations through his compositions.

Azzawi's academic interest in archaeology led to the incorporation of Mesopotamian and ancient subject matter in his paintings. In his oeuvre, Al-Azzawi skilfully renders the interplay and forms of the letters and symbols of his culture and their mysteries referencing the Sumerian cities that populated Southern Mesopotamia. He thus wonderfully merges the past with the present to subtly expose existential questions using the universal language of symbols. These symbols along with the imaginative style of the composition brilliantly echo the artist's rich cultural past. A testament to the artist's self-awareness, artistic skill and passion for the rich cultural heritage of Iraq, the present work is a modernist rendition of traditional Iraqi art with a superlative interplay of traditional symbolism.

His strong knowledge of history and archaeology coupled with his high artistic sensitivity were key, in his early works, for painting his surroundings and the elements that characterised his background. His successive works then built up on common details, in a varying unpredictable order, that became iconic to his success.

The preponderant shape in *Takween Islami* clearly references the dome of a mosque, a reflection of Al-Azzawi's affinity to Islamic architecture. Two adjacent minarets beautifully surround the mosque whilst the *Khamsah* or the Eye of Fatima crowns the primitive yet meaningful structure central to the painting. The *Khamsah*, in the shape of a right hand, is an amulet commonly used in Middle-Eastern and North African accessories and jewellery as a sign of protection against the evil eye. The artist thus expresses himself with the use of a deeply embedded symbolism and in this semi-abstract way, conveys his captivating thought-process.

An earthy colour palette and the recurrent use of black and different shades of brown render this grouping of architectures with simple forms but strong symbolism. This dusty palette showcases Al-Azzawi's inclination, especially early in his career to implement dusty colours as a way to signify a connection with Iraqi history and roots; it was only later in his oeuvre that Al-Azzawi began using vibrant colours and jagged planes. In *Takween Islami*, the colours coalesce with a poetic harmony that governs the slightly primeval forms that are combined. The artist's imagination remarkably merges with what he sees. The symbols seem to appear and disappear with the alternating shadows and dim light.

Building the foundations for his celebrated and revered later works, *Takween Islami* offers insight into the inner workings and mind of one of the most captivating artists of today.



SIRAK MELKONIAN MASTER OF LANDSCAPES

'In every generation one can only find three or four artists such as Sirak. He draws our attention and even annoys us. We are not sure how to categorize him, how to measure him and how to understand him. He is beyond liking or disliking, beauty or aggression.'

(A. Bosquet, "Melkonian ou L'Espace Repeuplé", in *Sirak Melkonian: Peintures et Gouaches*, exh. cat. Paris, Galerie Hervé Odermatt, 1976; translated from French).

Born in 1931, Sirak Melkonian is unquestionably one of the pioneers of Modern art in Iran. His works - ranging from early figurative paintings to his acclaimed abstract natural landscapes, of which an unprecedented group is being offered in this sale - explore the basic elements of art, line and colour. A somewhat recluse from the contemporary art world until his recent retrospective in Tehran in 2015 at the Aria and Ab Anbar galleries covering seven decades of his oeuvre, Sirak Melkonian gained recognition as early as 1957 when he was awarded the prize at the Contemporary Iranian Artists exhibition at the Iran-America Society. The following year, Melkonian received the Imperial Court Prize at the Tehran Biennale and participated in the Venice Biennial in the Section of Iranian Artists. In 1959, he was granted the first prize at the Paris Biennial and from then on, his works

have been showcased in countless international group and solo shows in Iran, Canada, America, Switzerland and France. He was also part of the Independent Group of Painters and Sculptors (*Guruh-I azad-I naqqashan va mujassama-sazan*), one of the most active and influential group of artists, founded at the peak of Iran's cultural scene in 1975, which included avant-garde artists Marcos Grigorian, Massoud Arabshahi, Gholamhossein Nami, Faramarz Pilaram and others. Together, they spearheaded Iranian avant-gardism by organising unconventional exhibitions in Tehran that often showcased conceptual and installation art, but that was abruptly interrupted by the 1979 revolution.

Christie's is proud to offer this eclectic selection of five paintings and two gouache works on paper that epitomise Melkonian's naturalist and mystical landscapes. This rare group of works come from the private collection of the eminent gallerist Hervé Odermatt, who founded and directed one of the most prestigious and established Parisian galleries for over three decades.

The Galerie Hervé Odermatt organised many solo and group shows for some of the greatest

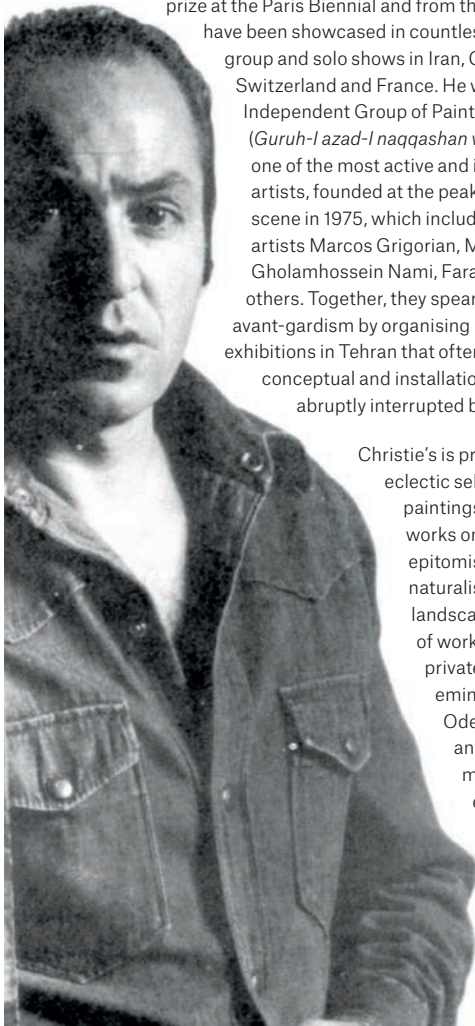
French masters of the 20th century such as Camille Claudel, Maximilien Luce, Auguste Renoir, Germaine Richier and André Masson, but it also introduced to the Parisian art scene many ground-breaking foreign artists from Serbia, Russia, Kuwait and Taiwan. Odermatt had travelled to Iran in the 1970s and he was so inspired by its thriving cultural scene that he had even thought of opening a gallery in Tehran. Nonetheless, due to the political climate of the late 1970s, he abandoned his project and instead took Sirak Melkonian under his wing, by organising a solo show for the Iranian artist in his gallery from 25th March to 25th April 1976. Melkonian's works quickly captivated the Parisian art scene, as critics were dazzled by both the simplicity and complexity of the Iranian master's compositions, as demonstrated by the reaction of M.H. Parrino of Galerie-Jardin des Arts, who reviewed the exhibition claiming that *'here we are suddenly entrapped in a world that leaves us no space for breathing or thinking. A world of amazing microscopic and macroscopic dimensions, at the same time...'* (http://www.vazhe.com/sirak_melkonian.htm).

The following *Paysages* showcase Melkonian's skill in distancing himself from any artistic trend, whether Western or Iranian; pure explorations of form, texture and colour, they refer to his experience of migration from the vast plains of Iran to that of Canada, where he currently resides. Through his fascination with dimensions, the compression and extension of space, the exploitation of various colour tones, yet without making any reference to reality or to the familiar, Melkonian creates his very own personal and visual lexicon. As a result, his work is both emotionally engaging at the same time oddly detached. Back in 1976, Alain Bosquet who wrote the introduction to the Odermatt solo exhibition, had also described these landscapes as not being *'utopian lands [but] rather [but] some inner-real places with no records in the past. Looking from close at the texture of paints and brush strokes one is amazed at the masterly rendering of greens into olives and oranges.'*

Melkonian's landscapes are stripped bare from any hint to the real world, from any recognisable shape or line and from any identifiable colour association.

Iranian novelist, poet and critic Dr. Reza Barahani pinpointed the particularity of Melkonian's work in that: *'This is a painting that shows nothing, in other words it is art par excellence: lines move from the margins to the middle of the canvas and they merge, with their moving and merging being the only things one is expected to see. You can say that these lines merge in the middle, and this in itself is a form. Certainly there is a form, the form of confusion in the middle, but the beauty of this merge lies in the beauty of merging itself. Revolution in poetry is a revolution in the language of poetry. Revolution in art is the revolution in the language of the line and colour.'*

Through his *Paysages*, Sirak Melkonian offers his audience a new landscape which is neither imaginary nor real, neither surrealist nor naturalist, but profoundly personal and trigger deep emotions, as rightly pointed out by the columnist of French magazine *Le Figaro*, Jean-Marie Tasser, who believes that *'his works are windows to a world deep in the soul of the artist.'* (http://www.vazhe.com/sirak_melkonian.htm).



PROPERTY FROM THE COLLECTION OF HERVÉ ODERMATT

***29**

SIRAK MELKONIAN (IRANIAN, B. 1930)

Paysages

- (i) signed and dated 'S.Melkonian 75' (lower left)
 - (ii) signed and dated 'S.Melkonian 76' (lower right)
- pastel, gouache and watercolour on paper; in two parts
- (i) 11¼ x 29½in. (28.5 x 75cm.)
 - (ii) 17½ x 24in. (43.5 x 61cm.)
- (i) Executed in 1975
 - (ii) Executed in 1976
- US\$8,000-12,000
AED30,000-44,000

PROVENANCE:

Acquired directly from the artist by the present owner in the late 1970s.

EXHIBITED:

Paris, Galerie Hervé Odermatt, *Sirak Melkonian*, 1976.



PROPERTY FROM THE COLLECTION OF HERVÉ ODERMATT

***30**

SIRAK MELKONIAN (IRANIAN, B. 1930)

Paysage XIII

- signed and dated 'S.Melkonian 74' (lower left);
 - signed and dated 'S.Melkonian 1974' (on the reverse)
- oil on canvas
43¾ x 43¾in. (110 x 110cm.)
Painted in 1974
- US\$20,000-25,000
AED73,000-91,000

PROVENANCE:

Acquired directly from the artist by the present owner in the late 1970s.

EXHIBITED:

Paris, Galerie Hervé Odermatt, *Sirak Melkonian*, 1976 (illustrated; unpagged).



SIRAK MELKONIAN MASTER OF LANDSCAPES



PROPERTY FROM THE COLLECTION OF HERVÉ ODERMATT

***31**

SIRAK MELKONIAN (IRANIAN, B. 1930)

Paysage VIII

signed and dated 'S.Melkonian 1975' (lower left);
signed and dated 'S.Melkonian 1975' (on the reverse)

oil on canvas

45¼ x 78¾in. (115 x 200cm.)

Painted in 1975

US\$35,000-40,000

AED130,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner in the late 1970s.

EXHIBITED:

Paris, Galerie Hervé Odermatt, *Sirak Melkonian*, 1976 (illustrated; unpagged).



PROPERTY FROM THE COLLECTION OF HERVÉ ODERMATT

***32**

SIRAK MELKONIAN (IRANIAN, B. 1930)

Paysage V

signed and dated 'S.Melkonian 1974' (lower right);
signed and dated 'S.Melkonian 1974' (on the reverse)

oil on canvas

45¼ x 78¾in. (115 x 200cm.)

Painted in 1974

US\$35,000-40,000

AED130,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner in the late 1970s.

EXHIBITED:

Paris, Galerie Hervé Odermatt, *Sirak Melkonian*, 1976 (illustrated; unpagged).

SIRAK MELKONIAN MASTER OF LANDSCAPES



PROPERTY FROM THE COLLECTION OF HERVÉ ODERMATT

***33**

SIRAK MELKONIAN (IRANIAN, B. 1931)

Paysage

signed and dated 'S.Melkonian 1975' (on the reverse)

oil on canvas

53½ x 98¾in. (135 x 250cm.)

Painted in 1975

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner in the late 1970s.

EXHIBITED:

Paris, Galerie Hervé Odermatt, *Sirak Melkonian*, 1976.



PROPERTY FROM THE COLLECTION OF HERVÉ ODERMATT

***34**

SIRAK MELKONIAN (IRANIAN, B. 1930)

Paysage

signed and dated 'S.Melkonian 1975' (upper left);
signed and dated 'S.Melkonian 1975' (on the reverse)

oil on canvas

35 $\frac{3}{8}$ x 90 $\frac{1}{2}$ in. (90 x 230cm.)

Painted in 1975

US\$40,000-60,000

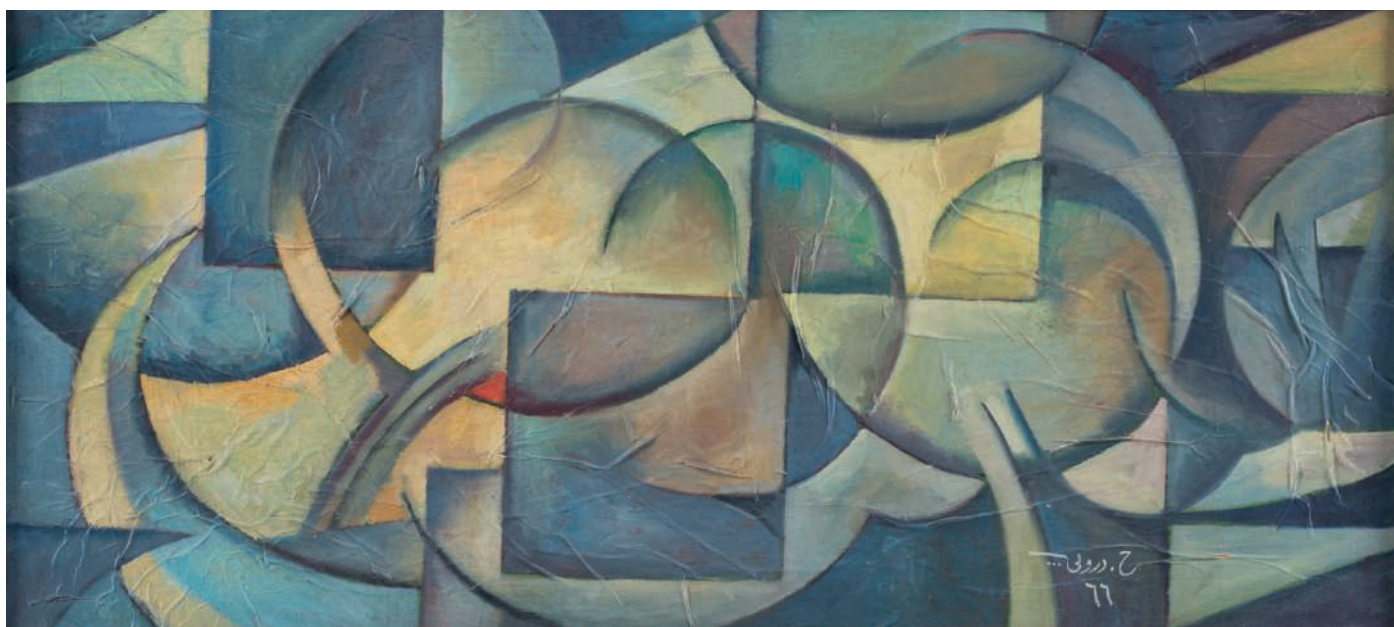
AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner in the late 1970s.

EXHIBITED:

Paris, Galerie Hervé Odermatt, *Sirak Melkonian*, 1976.



PROPERTY FROM A PRIVATE COLLECTION, AMMAN

***35**

HAFIDH AL-DROUBI (IRAQI, 1914-1991)

Untitled

signed and dated in Arabic (lower right)

oil on paper laid down on panel

20 $\frac{1}{4}$ x 44 $\frac{3}{8}$ in.(51.2 x 112.5cm.)

Painted in 1966

US\$25,000-35,000

AED91,000-130,000

PROVENANCE:

Acquired directly from the artist by the present owner.

The authenticity of this work has been confirmed by the artist's Estate.

IRAQ AT A GLANCE: A PRIVATE COLLECTION



36

HAFIDH AL-DROUBI (IRAQI, 1914-1991)

Untitled

signed and dated in Arabic (lower right)

oil on canvas

31½ x 27½ in. (80 x 70 cm.)

Painted in 1978

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Naila Raouf Amin Collection, Amman.

Acquired from the above by the present owner.

The authenticity of this work has been confirmed by the artist's Estate.



37

SAADI AL-KAABI (IRAQI, B. 1937)

Al Insan wa Al Zaman (Man and Time)

signed and dated in Arabic (lower left);

signed and titled in Arabic (on the reverse)

oil and sand on canvas laid down on panel

29¾ x 35⅞ in. (75.5 x 91cm.)

Painted in 1974

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Naila Raouf Amin Collection, Amman.

Acquired from the above by the present owner.



***38**

RAKAN DABDOUB (IRAQI, 1941-2017)

Al Kifah w Al Samt (The Struggle and the Silence)

signed in Arabic, signed and dated 'RAKAN 74' (lower left);
signed and titled in Arabic, signed 'Rakan Dabdoub' (
on a label affixed to the reverse)

oil on panel

47¼ x 47¼ in. (120 x 120 cm.)

Painted in 1974

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Saify Al Alousi Collection, Amman.

Acquired from the above by the present owner.



39

NEZIHA SELIM (IRAQI, 1923-2008)

Untitled (Oriental Composition)

signed in Arabic and dated '83' (lower right)

oil on panel

34¼ x 26½in. (87 x 67cm.)

Painted in 1983

US\$10,000-12,000

AED37,000-44,000

PROVENANCE:

Private Collection, London.

Anon. sale, Christie's Dubai, 29 April 2009, lot 139.

Acquired at the above sale by the present owner.



40

KADHIM HAIDER (IRAQI, 1932-1985)

Do'a'a li al qamar raqam 17 (Prayer to the Moon no. 17)

signed in Arabic (lower left); titled in Arabic, signed, titled and dated
'Prayer to the moon K.HAIDAR No 17 1969' (on the reverse)

oil on canvas

30 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (77 x 57.7cm.)

Painted in 1969

US\$35,000-40,000

AED130,000-150,000

PROVENANCE:

Al Omari Family Collection, Baghdad.

Acquired from the above by the present owner.

LITERATURE:

J. I. Jabra, *The Grass Roots of Iraqi Art*, Baghdad 1983 (illustrated in colour,
titled 'from the Martyr's Epic', p. 13).

D. Al-Azzawi, "Kadhim Haider: Life of the Artist...Life of the Canvas"
(in Arabic), in *Nsus*, vol. 1, no. 1, 1994, in *Modern Art Iraq Archive*, item #78,
accessed online (illustrated, titled 'Martyr's Epic' (in Arabic) p. 78).



41

SUAD AL-ATTAR (IRAQI, B. 1942)

Untitled (View of Assilah)

signed in Arabic, signed and dated 'Suad AL-ATTAR1981' (lower right)

oil on panel

23⁷/₈ x 47⁷/₈ in. (60.5 x 121.5cm.)

Painted in 1981

US\$25,000-35,000

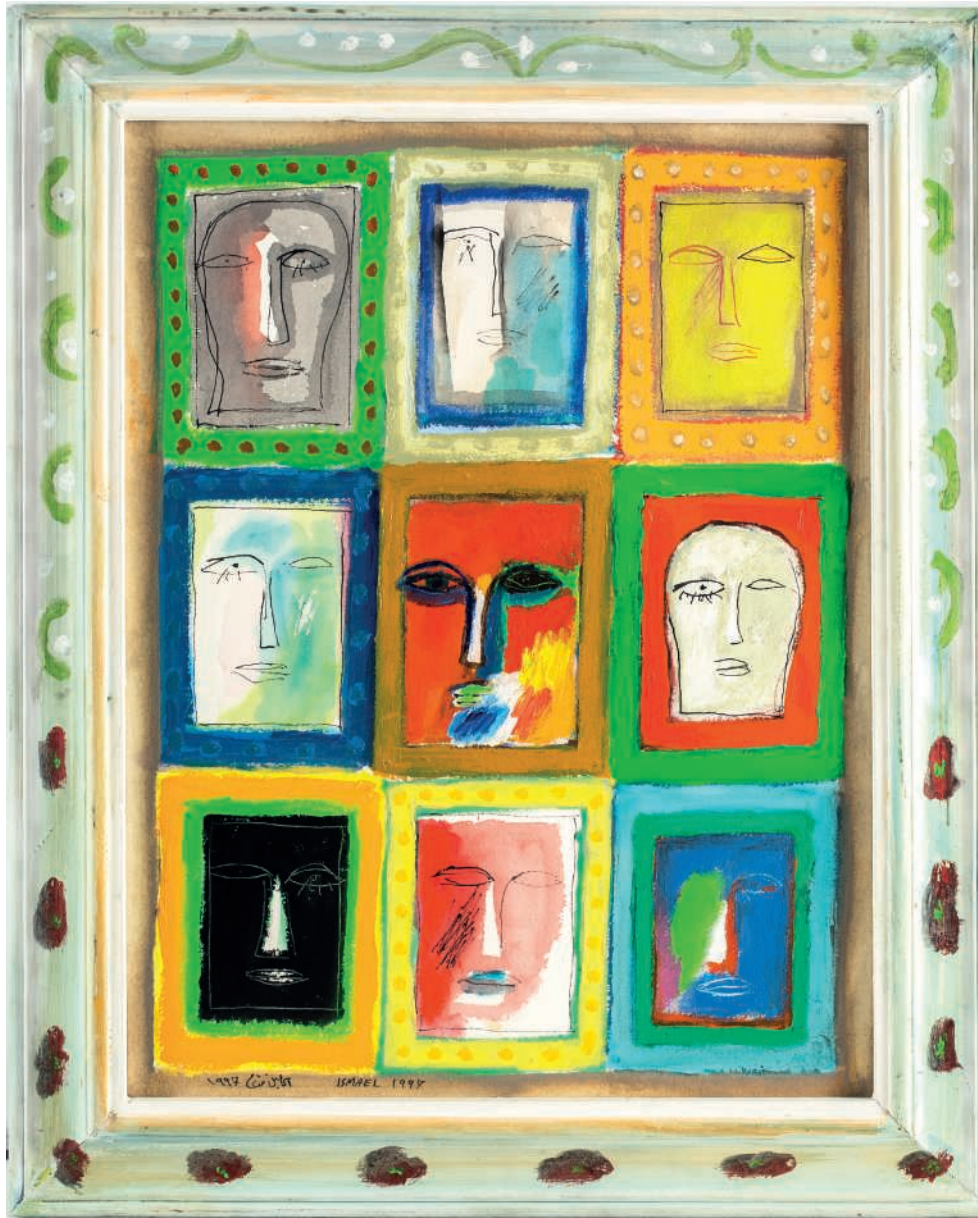
AED91,000-130,000

PROVENANCE:

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

Anon. sale, Christie's Dubai, 26 October 2010, lot 170.

Acquired at the above sale by the present owner.



42

ISMAIL FATTAH (IRAQI, 1934-2004)

Untitled (Nine Faces)

signed in arabic, signed and dated twice 'ISMAEL 1997 1997' (lower left)
ink and acrylic on paper laid down on panel in artist's frame
36 $\frac{3}{4}$ x 29in. (92.5 x 74cm.)
Executed in 1997

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

PROVENANCE:

Anon. charity sale, Dubai 2003.
Anon. sale, Christie's Dubai, 26 October 2010, lot 93.
Acquired at the above sale by the present owner.

***43**

SHAKER HASSAN AL SAID (IRAQI, 1925-2004)

Untitled (Two Portraits)

- (i) signed and dated in Arabic (lower left)
- (i) acrylic on paper
- (ii) oil and graphite on paper laid down on canvas
- (i) 24 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in. (63 x 43cm.)
- (ii) 23 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in. (60 x 44cm.)
- (i) Executed in 1958
- (ii) Executed *circa* late 1950s

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

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

- (i) F. Yousif, *Al Said, Himat: Story of the Unseen in Painting* (in Arabic), Beirut 2010 (illustrated in colour, p. 67).
- (ii) Baghdad, Athar Gallery, *Shaker Hassan Al Said: The General Retrospective Exhibition*, 2001.

A practicing theorist, teacher and historian, the acclaimed Iraqi Modernist Shaker Hassan Al Said has contributed what has come to form a body of doctrine with considerable influence on the direction of the Iraqi art movement through an exceptional amount of reflections and writings. To this point, Modern Iraqi art has long been considered by many as one of the main foundations of Modern Arab culture that continues to flourish today.

A founding member of the Baghdad Modern Art Group with Jewad Selim in 1951 which championed *istilham al-turath* (return to heritage), Al Said drew heavily on Iraq's rich pre-Islamic and Islamic heritage, including Sumerian, Babylonian, Assyrian and Abbasid civilisations through to Ottoman Baghdad. Along with the group, he was the first to advocate incorporating a cultural and intellectual message, as well as a philosophy, within the composition of the works of art he was producing. In this sense, Al Said's works embodied a remarkable synthesis of modernity, Islam and Arab identity harmonising Modern Western abstraction with Islamic and Ancient abstraction. Having studied the European use of line in painting, notably in the works of Braque, Picasso and Klee, following his studies in France, the fascination with the line occupied the artist up until his untimely death. It is of no coincidence that each of Shaker Hassan Al Said's works, from the 1950s until the early 2000s captures the essence of the simplicity of the line, pushing the notion of abstraction of shapes and figures and later the Arabic letter.

Painted in the late 1950s, the present works comprising of two portraits, reflect the progressions of the artist's deep thinking that pushed him later to exemplify the notion of the spiritual in art through abstraction. The creative legacies of the 1950s and 1960s generations are intrinsic to an understanding of Modern and Contemporary Arab culture and these magnificent compositions are a prime example of the works that were produced during that decade in Iraq whereby a reinterpretation of Arab, particularly Iraqi artistic heritage, was reinterpreted within a modern

context. A re-contextualisation of Modernism to benefit the local context was concurrent to - and perhaps also the result of - the wave of Arab nationalism that swept the nation during the tumultuous 1950s and 1960s.

Drawing inspiration from miniature paintings, particularly by the 13th century artist Al-Wasiti, the proportions of his figures are reminiscent of similar lines and shapes. As with many of his earlier works, Al Said's concern with line was evident from his linear approach displayed through his reference of Cloisonnism as a style using bold and flat coloured forms separated by dark contours. In these portraits, Al Said employs a primitive style in varying shades of reds - harking to tapestries - and in the second multiple shades of blues that are reminiscent of lapis lazuli in embedded talismans and traditional objects. His basic representation offers an abstract interpretation and textural quality that is characteristic of his later *Wall* paintings. An amalgamation of Iraqi cultural imagery and modernism, by reducing the shapes of the features of these faces to their basic geometrical outlines, Al Said implements an angular quality that creates a rhythmic aspect that harks back to Islamic arabesques. The two dimensionality of the figure juxtaposed with the use of subtle shading that implies a three dimensionality, reflects Al Said's quest to highlight the duality of past and present.

Shaker Hassan Al Said was known for his fascination by folk arts and legends, conducting his own research into Islamic and Iraqi history. The present examples are seminal works from the artist's early practice that shows a clear inspiration derived from folk motifs in colour palette that is reminiscent of ancient Iraqi carpets and both form as well as content. Primitive in its depiction, the abstract interpretation and textural quality is characteristic of his later paintings and marks the slow progression in which Al Said shunned human and figurative representation and abandoned any composition that had the slightest figurative suggestion when he published his manifesto on *One Dimension*.



(i)



(ii)



PROPERTY FROM A SYRIAN PRIVATE COLLECTION, BEIRUT

***44**

LOUAY KAYYALI (SYRIAN, 1934-1978)

Untitled (Lady in the Red Dress)

signed and dated in Arabic (lower right)

oil on canvas

39 $\frac{3}{8}$ x 29 $\frac{7}{8}$ in. (100 x 76cm.)

Painted in 1956

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Khuloud Al Sibai (the artist's niece), Damascus.

Acquired from the above by the present owner in 1999.



PROPERTY FROM A SYRIAN PRIVATE COLLECTION, BEIRUT

***45**

LOUAY KAYYALI (SYRIAN, 1934-1978)

Zuleikha

signed and dated in Arabic (lower left);
signed and inscribed in Arabic (on the reverse)
oil on masonite
21 $\frac{1}{8}$ x 16 $\frac{5}{8}$ in. (55.5 x 42.4cm.)
Painted in 1952

US\$25,000-40,000
AED91,000-150,000

PROVENANCE:

Khuloud Al Sibai (the artist's niece), Damascus.
Acquired from the above by the present owner in 1999.

PROPERTY FROM A PRIVATE COLLECTION, DUBAI

46

MARWAN (SYRIAN, 1934-2016)

99 Heads (Ibn Arabi)

each: signed and numbered '17/18 MARWAN'

and dated either '97' or '98' (along the margin)

etching, in 99 parts

plate: 8½ x 6¼in. (21.5 x 16cm.)

sheet: 17¾ x 13¾in. (45 x 34.5cm.)

Executed in 1997-1998, this work is number seventeen
from an edition of eighteen plus one artist's proof

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Beaux Arts Gallery, Dubai.

Acquired from the above by the present owner.

EXHIBITED:

Amman, Abdul Hameed Shoman Foundation, Darat Al Funun, *Marwan*, 1998
(another from the edition exhibited).

Dubai, Beaux Arts Gallery, *Syrian Modernism - Nine Pioneers*, 2008.

London, Mosaic Rooms, *Marwan: Not Towards Home, But the Horizon*, 2015

(another from the edition exhibited).

Sharjah, Barjeet Art Foundation, *Marwan; Topographies of the Soul*, 2014-2015

(another from the edition exhibited, illustrated in colour, p. 60).

Hamburg, Sfeir-Semler Gallery, *MARWAN Painting*, 2016

(another from the edition exhibited).

LITERATURE:

S. A. Rogers & E. Van der Vlist (eds.), *Arab Art Histories - The Khalid Shoman
Foundation*, no. 07., Eindhoven 2013 (another from the edition illustrated
in colour, p. 98).

I. Al Rifai, "Marwan Kassab-Bachi: Journey in the Topography of the Soul",
in *Nafas Art Magazine*, 15 January 2015 (accessed online).

J. Tyson, "Saturnine Portraits Somewhere Between Damascus and Berlin",
in *Hyperallergic*, 3 December 2015 (accessed online).

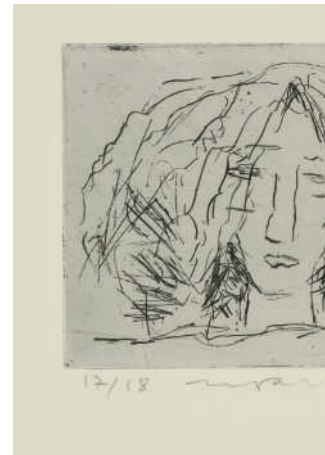
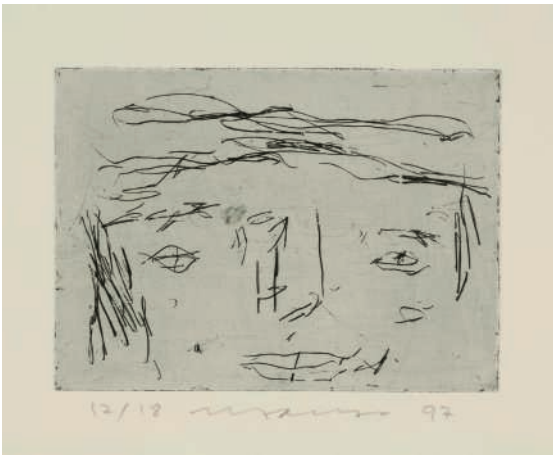
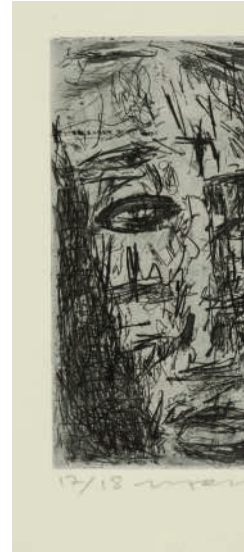


99 Heads (Ibn Arabi) 1997-1998. Sharjah, Maraya Art Centre, *Topographies of the Soul*, December 2014.
Photography by Matthew Lazarus. Images courtesy of Barjeel Art Foundation.

'In the beginning I wanted to do only 15 or 20 etchings. But I simply could not stop before I completed the 140th piece... It has been dramatic. It's been like a fury, but now I know it's done... it was not easy but I was keen on this number because God's names are 99.'

(The artist quoted in "Marwan Kassab Bach: A Spiritual Bridge to the Arab World" 17 April 1998, published on www.thekhalidshomanfoundation.org; accessed online).

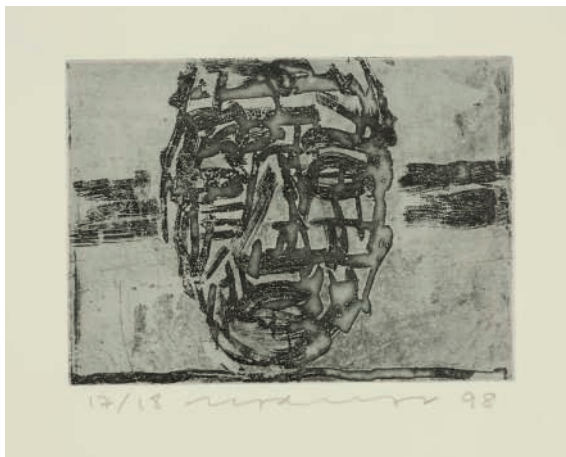
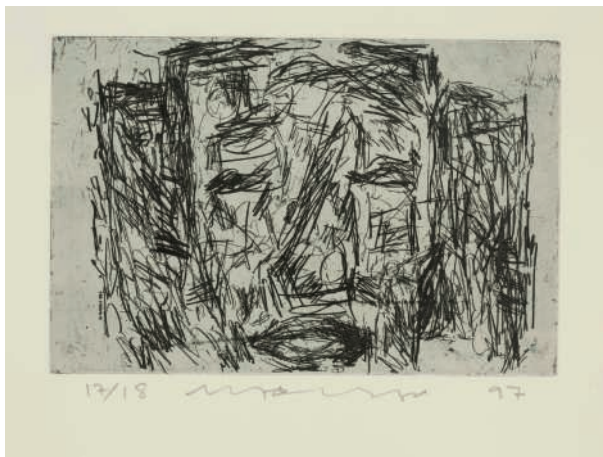
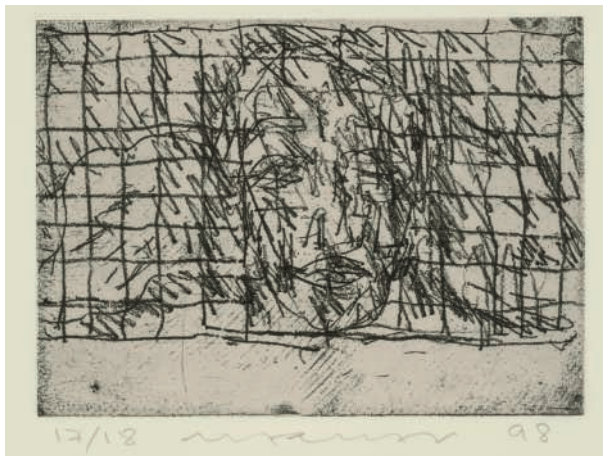
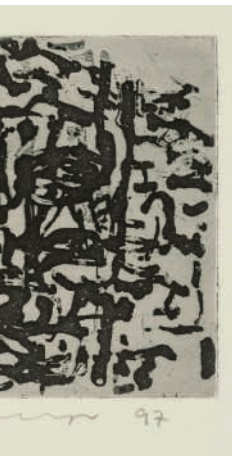




Partially illustrated.

In his quest to passionately display and explain his world through his paintings, drawings and etchings, as a pioneer of artistic expression and Arab Modernism, the late Syrian master Marwan restricted himself to a few simple and essential themes; most prevalently the head, which has in coming years and decades become a quintessentially identifying trait of the artist's mesmerising oeuvre. Conceiving of the head as a world or cosmos, as a landscape of the soul and as the great orb of the universe and in a myriad of reflections and visual smiles, Marwan meditated on the basic human state of being. By reiterating the image of the head over and over in hundreds of variations it becomes clear that the capacity for the life of these heads is astounding; they stand for the whole body and thus the human being in its entirety.

Revealing a full spectrum of human emotions that imply and instigate sentiments of vulnerability, fear, confidence and simultaneous solidarity, Marwan's examination of the fragility and strength of human existence remains paramount to exemplifying the elegant rhythm which permeates the entire fabric of his work. Having refined this central motif over many decades, his fascination with this theme culminates in the seminal series entitled *99 Heads (Ibn Arabi)*, paying homage to verse by the twelfth century Arab Sufi Muhyiddin Ibn Arabi which says 'The face is but one, only by counting the mirrors it multiplies.'



Christie's is honoured to be offering an edition of this masterful series that lays testament to the late artist's fantastic and awe inspiring skill. The series of prints created from 1997 to 1998 supply a fitting background that allows the viewer to reflect upon the artist's journey and perceive more distinctly his relentless pursuit to arrest the multiplicity of appearances in a single face.

Adding up to 99, a number that coincides with number believed to be that of the divine names of God in Islamic culture, a space is left blank for the 100th print to symbolise the attainable state of God. This, however, might be the only occasion on which Marwan, a non-dogmatic Muslim, identified himself with a larger group. These etchings comprised of 99 black and white heads that are displayed frame to frame form an impressive block that appears, in

its disorderly manner, to create a constant sense of movement. In continuous transformation, unlike his paintings that usually take advantage of oblique and theatrical angles to give the portraits drama, Marwan presents these heads frontally, juxtaposing plaited and crowded lines with roughened and smooth surfaces in a playful manner that captivates the viewer.

Limited to an edition of eighteen, *99 Heads* has been exhibited internationally in Amman at Darat Al Funun where Marwan taught for several years, in London at the Mosaic Rooms, and most recently in Hamburg and in Sharjah at the Barjeel Foundation, the first of Marwan's exhibitions in the GCC and sadly the last before his untimely passing at the end of 2016.

47

SADIK KWAISH ALFRAJI (IRAQI, B. 1960)

You May Take A Break

stamped with the artist's stamp, signed in Arabic,
signed and dated 'Sadik 2012' (lower left);
signed, titled, inscribed and dated 'Sadik Kwaish Alfraji
"You May Take a Break" 2012' (on the reverse)
charcoal, Indian ink, paper and rice paper collage on canvas
118½ x 94½in. (300 x 240cm.)
Executed in 2012

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Sadik Kwaish Alfraji's large-scale drawing, *You May Take a Break* was inspired by the so-called Arab Spring and the political demonstrations that swept across the region between 2011 and 2012. The work on paper was featured alongside the video animation *Sisyphus Goes on Demonstration* in *25 Years of Arab Creativity*, a 2012 exhibition organised by the Institut du Monde Arabe in Paris.

Created as part of a multimedia series, *You May Take a Break* explores the concept of freedom from a philosophical point of view. Alfraji's recognisable figure—a black silhouette shown in profile—pauses to enjoy a simple moment of beauty. This image stands in contrast to the video work in which his compatriots march to express their dissent, forming a political demonstration that has no end in sight. For the artist, images of the Arab Spring were both tragic and absurd, much like the story of Sisyphus, who is punished with a futile exercise in determination.



PROPERTY FROM A PRIVATE COLLECTION, JEDDAH

***48**

SADDEK WASIL (SAUDI ARABIAN, B. 1973)

The Mask VIII

metal and tin cans

78¾ x 39¾ x 3¼in. (200 x 100 x 8cm.)

Executed in 2012, this work is unique

US\$18,000-20,000

AED66,000-73,000

PROVENANCE:

Athr Art Gallery, Jeddah.

Acquired from the above by the present owner in 2012.

LITERATURE:

A.Z. Manjal, "The Story of One Saudi Sculptor who Took a Chance and Made "Un-Art", in *Hyperallergic*, 18 September 2012 (accessed online).



***49**

KAREEM EL-QURITY (EGYPTIAN, B. 1982)

Untitled (Blue Face)

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

oil on canvas

55½ x 71in. (141 x 180.5cm.)

Painted in 2015

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Acquired directly from the artist by the present owner.



***50**

MURAT PULAT (TURKISH, B. 1978)

Aşırı (Extreme)

signed twice, titled and dated 'MURAT PULAT "aşırı" 2012 Murat Pulat'
(on the reverse)

oil on canvas

63 x 63in. (160 x 160cm.)

Painted in 2013

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Acquired directly from the artist by the present owner.



***51**

ASLI ÖZOK (TURKISH, B. 1983)

Rabia

signed and dated 'Aslı Özok 2016' (on the reverse)

oil and Swarovski stones on canvas

67 x 51½in. (170 x 130cm.)

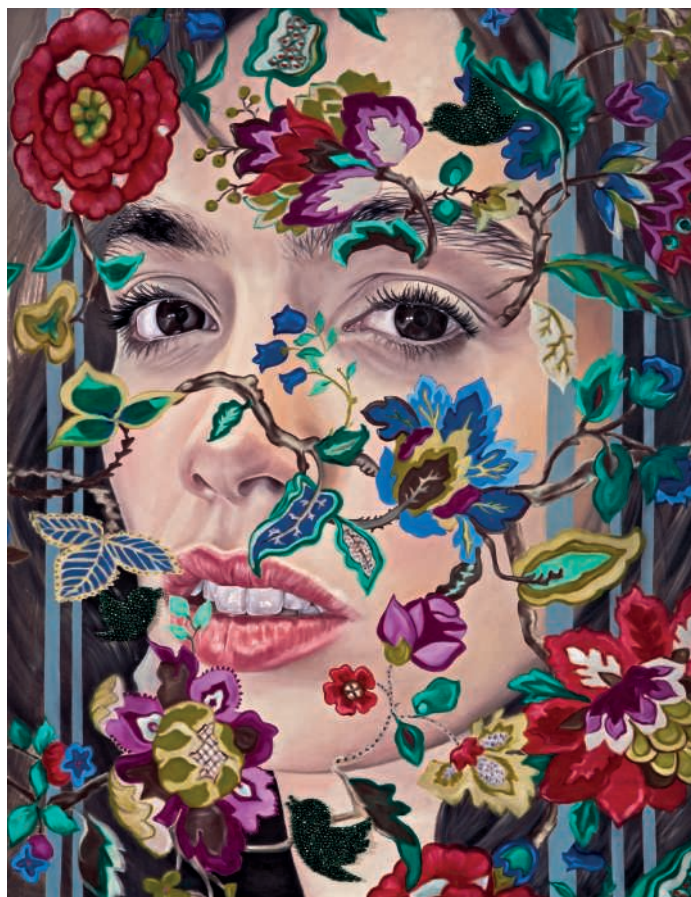
Painted in 2016

US\$5,000-7,000

AED19,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner.





***52**

ZAKARIA RAMHANI (MOROCCAN, B. 1983)

Faces of Your Other, 50

signed in Arabic, signed 'Ramhani' (lower left)

acrylic on canvas

94½ x 78¾in. (240 x 200cm.)

Painted in *circa* 2009

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Acquired directly from the artist by the present owner.



***53**

MEHRDAD MOHEBALI (IRANIAN, B. 1960)

Early Infinite 6

signed and dated in Farsi (lower right); signed, titled and dated in Farsi,
signed, titled and dated "Early Infinite 6" MEHRDAD MOHEBALI 2014'
(on the reverse)

acrylic on canvas

98½ x 70¾in. (250 x 180cm.)

Painted in 2014

US\$20,000-30,000

AED73,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner.

***54**

CHANT AVEDISSIAN (EGYPTIAN, B. 1951)

Scenes of Egypt, Rural

signed 'CHANT AVEDISSIAN' (lower centre right)

pigment, gum arabic and fabric on cardboard

98 x 59in. (249 x 150cm.)

Executed in 1994-1995

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

London, Rose Issa Projects, *Green: A Spring Hanging*, 2012.

LITERATURE:

R. Issa (ed.), *Chant Avedissian: Cairo Stencils*, London 2006 (illustrated in colour, p. 97).

Born in Cairo with Armenian roots, Chant Avedissian had a transnational education in Montreal and Paris, later returning to Egypt in 1980 where he dabbled with textiles and photography. At first he worked closely with renowned architect Hassan Fathy, who was connected with the rural communities and the craft in Egyptian traditions and had a major influence on the architecture of the poor. Avedissian documented many of Fathy's constructions in Upper then Lower Egypt with photography. Similarly to his mentor, Avedissian consequently blurred the boundaries between high art and folk art.

In the present seminal work entitled *Scenes of Egypt, Rural*, Avedissian produces a captivating scene in a fantastical manner that is representative of Egypt of the 1950s, which was an emerging socialist nation under President Gamal Abdel Nasser. Charged with numerous symbols of an Ancient Egyptian and Pharoanic visual lexicon from a social, economic and political point of view, Avedissian pushes the boundaries of appreciation of popular culture. Avedissian's works from this rural and urban series, part of his larger Cairo stencils series spanning twenty years from 1991, are rich with cultural images, patterns and overlapping motifs of the rural and the progressive urbanisation visible with the electrical cables and the more modernised buildings. In parallel, Avedissian also produced *Scenes of Egypt, Urban* with an insightful comparable development to the present work.

The artist bridges the traditional and the modern through technique and content affluent with popular culture with subtle humour and wit: the stencils and juxtaposition of the different vignettes are typical of street banners and signage from popular culture and depict Avedissian's inspiration from the legendary Egyptian movie industry and its celebrated idols. In reference to the vintage posters that used to cover the streets of Cairo and at a time when mass production and consumerism were rising, Avedissian responds with such landscapes filled with irony and charged interpretations, whilst simultaneously celebrating the development of a new contemporary visual language.

Icons of the countryside such as domestic animals like dogs and cats and some stray dogs, baskets (traditional *qoffas* used in North African villages for transporting grocery from the market) and fragments of rural architecture are scattered around the composition. More domestic objects typical of rural daily life such as a broom and traditional musical instruments are juxtaposed throughout the work. In the centre, a woman villager sits, her eyes fixed on a primitive sewing machine, lit with a bedside lamp. 'Girls from the village' in Arabic is stencilled across this scene, amusingly alluding to the prejudices attributed to country girls and a black frieze underlines it, reminiscent of ancient hieroglyphs of the Pharaohs era. More Arabic stencils are visible in random directions, referring to Egyptian regions and archaeological sites and some modern Latin alphabet serving to spell Arabic words for door or for the hand-made mud brick paying homage to Fathy's basis unit for all vernacular constructions. Similarly, 'BOBBI' is repeated humorously referring to dog and 'OTTA' to cat, colloquial terms common in rural Egypt.

The landscape is further enriched with countryside symbols such as lemons widespread in Egyptian agriculture and the materials used such as recycled cardboard and natural Arabic gum reflect Avedissian's belief in the ephemeral and his penchant for tradition and his beloved nation that are inherent to the period, punctuated with hieroglyphic stylisation this Egyptian heritage is further exemplified in what appears to be frieze-patterned sections adopting an earthy colour palette that are assembled on the cardboard. Layers of the past seem to accumulate throughout with a palette also rich with Mediterranean colours, a region to which Avedissian grew strongly attached to.

Imposing and engulfing in its sheer size, the present work is a combination of fascinating cultures that, in turn, have influenced Avedissian: Arab architecture, baroque and floral motifs of Ottoman textiles and Asian culture and calligraphy. The work is also a fusion of artistic techniques such as printmaking and stencilled image repetition that reflect and reference his studies and craftsmanship rife in his Egyptian-Armenian heritage.



***55**

MAHMOUD SABRI, (IRAQI, 1927-2012)

The Hero

oil on canvas
77¼ x 54⅞ in. (197.5 x 139.5cm.)
Painted in 1963

US\$150,000-200,000
AED550,000-730,000

PROVENANCE:

The artist's Estate.

EXHIBITED:

London, La Galleria Pall Mall, *Mahmoud Sabri 1927-2012*, 2013
(illustrated in colour, p. 19).

Not afraid to express his opinion about current affairs and socialistic theories through writing and painting, Mahmoud Sabri helped to establish an assorted awareness in Iraq and the Middle East pushing a development in artistic expression and as a result is long recognised as a thinker and one of the most important figures in laying the foundations of Modern Iraqi art.

Born in 1927 in Baghdad, Sabri left to the United Kingdom to complete his studies in social sciences. There he met Zaid Saleh in Loughborough where the two discussed their personal ideologies as well as art and history. Inspired to start painting himself, Sabri returned to Baghdad in 1949 and took up a position in a bank where he later became head. He meanwhile had met with the group of artists that was to eventually form the Société Primitif. Unlike the *Jama'at Al Fan Al Hadith*, including Jewad Selim and Shaker Hassan Al Said who believed in the adoption of Iraqi heritage only, Sabri was committed to the ideology that everyone's cultural heritage should be incorporated and adopted as his own. Due to the changing political climate of 1950s Iraq which developed a deep rift between the higher and lower classes, involvement in the life of the hardships of the poor and dispossessed became a distinguishing mark of a majority of Iraqi art in the early and mid-1950s. Unlike his artistic counterparts who were more concerned with producing works that were more aesthetic in style particularly focusing on pastoral compositions, Sabri was indifferent to the 'nicer' notions of style and traditions that were important to others. As a result, he was preoccupied with using his works to highlight social and political issues and the plight of the people. Sabri's agony, so to speak, was partly political, partly existential and so the treatment of his social themes was full of pain, protest and anger. His early works were characterised by social consciousness and humanitarianism. In his paintings he thus depicted revolutionaries, poverty, floods and demonstrations; his individuals became characterised by a leanness and toughness that cemented Sabri's stance on social issues labelling him often as a socialist or even communist supporter. It was during this period that Sabri produced a series of works which would take him over 12 years to complete entitled *Janazet Al Shahid* (Funeral of a Martyr), an example of which was offered at Christie's Dubai in March 2015 and achieved US\$317,000.

In 1960, following the coup and the instability that followed in Iraq in 1958, Sabri, considered by many to be pro Communist, left for Russia to study at the Surikov Institute of Art under the artist Alexander Deyneka, who was very impressed with his work. In turn Sabri was very inspired by Russian sculpture and paintings, particularly the Soviet Socialist Realist style whilst simultaneously becoming enamoured with Russian icons. There was a development and shift in Sabri's style following his time in Russia that showed a direct link stylistically to iconography with a palette that reached out beyond his classical use of blacks and reds.

Christie's is delighted to be offering a work from this period entitled *Hero*, which not only marks Sabri's shift in visual style but shows a decidedly strong application of more precise lines and details matching the very aggressive and pivotal moment in Iraq's history. Depicting Hussain Al-Radi (or Salam Adel as he was more commonly known), Sabri chooses to capture the exact moment in which the leader of the Communist party in Iraq was hung following the Ramadan Revolution by the Baathist party in 1963. Al-Radi was captured on 20 February and executed soon afterwards/ Although the Government officially announced Al-Radi's hanging, it was not made public. Rumour has it that he died under torture four days after his arrest without divulging any information, and so in many ways he became a martyr and consequent hero for the Communist cause and ideal.

In *Hero*, Sabri chooses to show Al-Radi as he stands at the gallows. Strong and determined, his presence dominates the canvas – a reflection of what can be construed as Sabri's deep-rooted respect for him. Whilst Al-Radi remains poised, his stoic expression is broken by the desperately emotional woman at his feet – her hand raised in despair, she symbolises a weeping and desolate Iraq, clothed in black as if to suggest mourning the demise of her country through the demise of Al-Radi. Equally, this trinity of figures – a reference to the Christian Icons Sabri so loved – is completed by a nationalistic figure who proudly flies the red (Communist) flag, as if to impart the sense that communism is not dead, but rather will live on with the people. To the side, a man playing the drum is indicative of the sounds heard during a funeral procession. The female figure next to him, crying in mourning also reflects the traditional rituals afforded to a funeral procession that are repeated motifs seen in his *Janazet* series. To the lower left, a small child peers out into the audience, its presence is two-fold; one is to indicate the effect the coup and consequent Baathist acquisition of power will have on future generations, the other is to highlight the potential for the younger generation to take on the new responsibility in bringing about change. Angelic in his disposition, almost like the Virgin Mary and Christ, Sabri appears to thus use the child as a beacon of light signalling the arrival of revolution. Although tragic, *Hero* is in fact a strong reminder of the strength of character of the Iraqi masses. Each of the characters' faces show a sense of determination and defiance highlighted by the abstract and harsh linear treatment of the figures. Their prominent eyes, a distinct characteristic of Sabri's work during this period, serve to highlight the intensity of the situation and the resistance in the face of death as in fact an affirmation of life. Coupled with a deep and rich red colour palette, Sabri thus exemplifies the notion that the spirit of the people is and will remain unbroken.

In the mid-late 1960s, Sabri became interested in Iraqi heritage and the architecture and art of the Sumerians and Babylonians. Reading and researching further he was captivated by the use of symbols in historical artefacts, where different characters were used to highlight the difference in social sectors, particularly the strength of the ruling authority and overpowering of slaves as well as the Sumerian renditions of the relationship between humans and animals, animals with animals. What stood out to him in specific was the interplay between the strongest and the weakest. Many of his works from this period onwards would thus include a headless figure, a symbol of terrorism and slavery that offered an abstract discourse on current affairs. In *Hero*, this headless figure is extremely prevalent. A reference to the hanging of Al-Radi, it equally implies political discourse on the shift of powers. Jarring in its aggressive quality and palette of whites and bloody reds, this power struggle, a representation of the shift between the Communists and Ba'athists becomes extremely poignant and Sabri's stance becomes extremely clear. As such, *Hero* is a culmination of a multifaceted representation of Sabri's political and social ideologies that were intensified following the Ba'athist Coup.



ISMAIL SHAMMOUT

ODYSSEY OF A PEOPLE



PROPERTY FROM THE ARTIST'S ESTATE

56

ISMAIL SHAMMOUT (PALESTINIAN, 1931-2006)

Massirat Sha'ab (Odyssey of a People)

signed in Arabic and dated '80' (lower left)

oil on canvas

40¾ x 237¾in. (103.5 x 604cm.)

Painted in 1980

US\$800,000-900,000

AED3,000,000-3,300,000

PROVENANCE:

The artist's Estate.

EXHIBITED:

Beirut, Dar Al Karama, 1981.

Beirut, Beirut Arab University, 1982.

Damascus, Union of Arab Artists, 1983.

Kuwait City, National Cultural Centre, 1984.

Kuala Lumpur, The National Museum, 1987;

this exhibition later travelled around Malaysia for a period of 8 months.

Abu Dhabi, The Cultural Centre, 1989.

Amman, Jordan National Museum, circa 1990s.

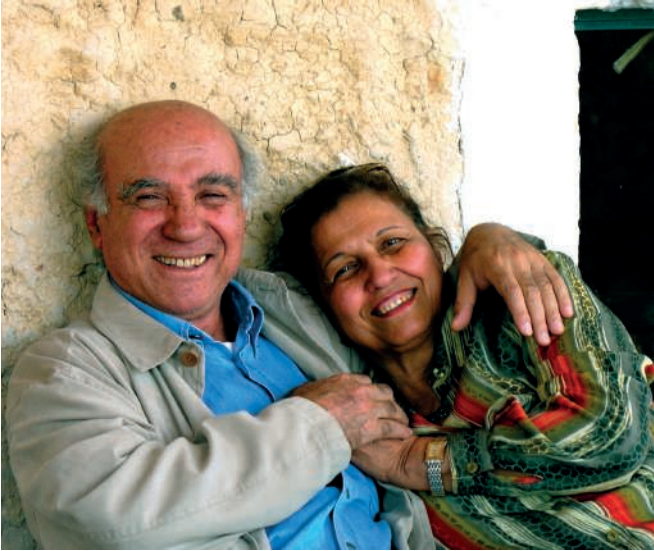
Ramallah, Ramallah Museum, 1996.



'The painting was not just a means to beautifying one's life, albeit essential in such a harsh and agonizing environment, but it was an expression of hope, an embodiment of the Palestinian wound, a mirror reflecting the Palestinians yearning for salvation and return.'

(The artist quoted in I. Shammout, *Art in Palestine*, Kuwait 1989, p. 11).

ISMAIL SHAMMOUT ODYSSEY OF A PEOPLE



Ismail Shammout and his wife, the artist Tamam Al-Akhal.
Courtesy of the artist's family.

Ismail Shammout has long been recognised as one of Palestine's leading modernist painters, whose prominent style employs familiar symbols of Palestinian traditions and culture that have contributed to constructing a visual narrative of Palestinian nationalism continuing to influence today's generation of Palestinian, as well as Middle Eastern, artists.

Shaped by his own tragic history which includes tales of a forced exodus of both himself and his family from Lydda in 1948 by the Israeli and Jewish forces and relocation to the Gaza refugee camp of Khan Younis, Shammout eventually moved to neighbouring Egypt and then Rome to study art. Upon his return to Gaza three years later, he established himself as a distinguished painter and activist. Eventually settling in Beirut with his wife, the artist Tamam Al Akhal, Shammout joined the Palestine Liberation Organization as the Director of Arts and National Culture in 1965, while also holding the positions of Secretary General of the Union of Palestinian Artists and Secretary General of the Union of Arab Artists. After the Israeli invasion of Beirut in 1982, Shammout then relocated to Kuwait, where he was once again forced to leave in the wake of the Gulf War. He finally settled in Amman until his untimely death. His life was thus marked by continuous exodus, of Palestinian communities, as result of wars in his departure from Palestine, Beirut, and Kuwait respectively.

Shammout's hallmark was in his visual articulation of the experience of the Nakba, the representation of history of Palestinian struggle and the dream of the future. His paintings sought to capture a moment to portray the unfolding of the people's story of dispossession and so adopted the practice of utilising symbolic references borrowed from verbal imagery exemplified within his visual representations or through his poetic titles, in turn illustrating the sense of determination to regain the lost homeland.

Developing a distinct visual style, his practice became shared by other painters and writers, and was part of the articulation of Palestinian national and cultural identity in a time in which Palestinians struggled for recognition of their rights and national aspirations.

Christie's is honoured to be offering, directly from the artist's Estate, the seminal work of his artistic career, *Odyssey of a People* from 1980.

An impressive 6 metres long it is an expression of the artist and native country's dramatic experience. The result of a relentless dedicated effort of over four months of daily work, this spectacular canvas, driven by emotion and passion is strikingly articulated. His wife, Tamam Al-Akhal who was instrumental in the development of Shammout's career recalls his sense of restlessness and urgency of his need to encapsulate in a single painting the history and experience of the Palestinian people.

Never before has anything of this depth, quality of artistic mastery and clear depiction of the artist's own dreams, hopes and burdens with such emotional intensity been offered before at auction and is a homage to the legacy that Ismail Shammout has imparted to Arab art history. Sharing with the world both his own sorrow and that of the Palestinian people, *Odyssey of a People* manages to simultaneously captivate, shock and emotionally grasp those who view it.

Completed in 1980, this phenomenal painting was first exhibited in 1981 in Dar Al-Karama in Beirut, later travelling to Damascus at the Union of Arab Artists, Malaysia, Kuwait and the Jordan National Museum. The painting later travelled to Palestine for exhibition at the request of Sakher Habash, at Dar al Karama Gallery in Ramallah, where it was exhibited in 1996. Fear for the safety of the painting during the siege on Presidential compound and Palestinian political leadership in 2002 led Habash to quickly remove the work from the gallery, hiding it in his home, where his wife folded it and kept it in a pillowcase for fear of it being appropriated by Israel authorities. It remained hidden there for several years until the family were finally able to find a safe passage for the work to be returned to Amman. In an effort to continue to promote the artist's hopes and dreams for his native land as he originally intended for his painting to, Christie's thus hopes to shed light on the artist's remarkable skill and importance in the placement of Palestinian art history.

Reading, as in the Arabic language, from right to left, in several almost separate sections, this monumental painting tells of the historical events that have unfolded within Palestinian history, from the Nakba, the subsequent wars of the 1960s, 1970s and 1980s, the establishment of the PLO, the continued sense of despair amongst the Palestinian people that is juxtaposed against a sense of hope and unity under the symbol of the Palestinian flag and *Fedayeen*, all the way to a dreamlike expression of liberation, hope and faith of a peace and freedom. It was Shammout's intention to map out the odyssey of his own people, a dream of returning home that was sadly never to be realised.



Odyssey of a People on display at the exhibition hall of the Beirut Arab University, 1982.
Courtesy of the artist's family.



In the furthest right hand corner the aggressor is depicted as a gigantic barbarian with flaring hair; vicious and inhuman he appears as a mammoth war machine, with canons, machine guns and oil pipes – a reference to the European, American and British assault on oil and consequent establishment of the Israeli state. Painted in dark and foreboding colours, his jarring presence is offset by the blazing red and angry sun in the background, burning against the gloomy blues of the ominous sky exemplifying this state of attack. Meanwhile the unarmed and defenceless Palestinians consisting of men and women and children of villages protect themselves with outstretched arms, pushing back as much as they can. Amongst the masses, the face of Abd Al-Qadir Al-Husayni, one of the most prominent leaders of the Palestinian rebellion in the 1930's stands out as does the figure prominent in *We Shall Return*, paying homage to the road to exile, the armed struggle that Shammout experienced first-hand.



Abd Al-Qadir Al-Husayni.



Ismail Shammout, *We Shall Return*, 1954. Courtesy of the artist's family.

Moving across the composition, a monumental mother figure appears, embracing and protecting children in her arms as she looks out towards the viewer in despair. Especially during the 1980s, Palestine was often represented as the motherland, a motherly figure in literature and art. Embodying the homeland, she held the attributes of the protector and nurturer of the people.



In *Odyssey of a People* the exodus from Palestine and the loss of the land is symbolised through children who are cloaked only in the Palestinian flag to protect their modesty. Vulnerable and scared of the unknown, they cling onto the only element of hope that remains of solace to them; the promise of a renewed Palestine. To their left, the background is a filled landscape of tents, in reference to the thousands of refugees who were forced to flee their homes. Behind them, a figure who has dared to speak out peers out behind the bars of a jail cell, watching on as the tumultuous scene unfolds. The people huddle in fear, clutching each other as blood red sky looms above and people wonder into the unknown. Although the image conveys a tragic mood Shammout did not intend for his masterpiece to be entirely full of gloom. Simultaneously he inserts symbolic references that imply inner strength and determination; in the centre one sees a cactus tree, a symbol of the Palestinian people's resoluteness and endurance despite oppression, killing and imprisonment. The young Palestinians' insatiable appetite for learning and education despite their plight is represented by the determined children studying by gaslight.

As if to evoke a sense of hope for the new generation, Shammout counters this positivity with a reminder of reality through different forms of aggression and oppression imposed on the people; families are forced to be separated from each other and are foreshadowed by group of threatening soldiers

cloaked in black and blue overtones that approach the scene. Juxtaposed against a group of blindfolded political prisoners dressed in white – the colour of innocence – Shammout breaks this palpable tension with the face of a *Feda'i* (Palestinian Freedom fighter). Occupying a central position in the painting, he represents a shift in mood of the painting. His face, as large as the aggressor illustrated on the far right, is wrapped in the famous black and white *Keffiyeh*, that emanates a light as if a beacon of hope, a symbol of the cause. His tanned face and red eyes represent the countless days and nights he had spent in vigilant and selfless sacrifice to protect and bring dignity and freedom back to his people. Directly below the *Feda'i*, an eerie prediction of what was to become the First Intifada, that erupted in 1987 (7 years after the work's completion).

It is not the first, nor indeed the last time that Shammout would venerate the *Fedayeen* in his compositions. An icon of hope and resistance, this political symbolism was intended to promote and champion a nationalist sentiment amongst the diaspora. In *Odyssey of a People*, this hero is looking away from his aggressor towards a brighter future on the far left. It is thus at this point that the composition shifts into a positive and celebratory sense of romanticism.

ISMAIL SHAMMOUT ODYSSEY OF A PEOPLE



Israel and Palestine in 1948. © Bridgeman Images.



Political posters designed by Ismail Shammout.



A row of Fedayeen march forward in proud unison towards a brighter future; a reference to the formation of the PLO. Suddenly it is as though spring is in the air, flowers are in bloom and white doves fill the skies while children and women dance in merriment, in the same jovial spirit Shammout would later instil in *Al Farah* (sold at Christie's Dubai, October 2015, price realised; US\$185,000). In the midst of this jubilation, the artist inserts an image of his own father Abdul Qader Shammout who, turned out towards the viewer appears to be telling the story himself of the Palestinian people and their aspirations.

The last and final section of the painting is one of aspirational hope. Shammout's lines become less pronounced, in a hazy cloud of light pinks and greens this dreamy scene of a field of beautiful flowers insinuates the hope for a better future, one that is to be filled and captured onto the canvas in due time. It speaks of the artist and fellow Palestinian's hope to return to their homeland, which in the 1980s remained promising.

Such history painting is of particular importance - for it provides perspective of untold histories and experiences - it enables voices, memories and aspirations to take form. Shammout transforms his painful reality into a potent symbolic representation of the struggle which is particularly significant for Palestinians whose people who scattered across the world and continue to live under occupation in Palestine.

Many experiences of refugees throughout history have been lost, often passed down by individuals or oral traditions, hence the importance of such monumental painting as a testimony to the Palestinian experience, conveying direct and unequivocal message that were easily deciphered by their designated audiences. It is important to consider that under occupation and in exile Palestinians have not had the public spaces and locations to have a painting of this scale and size in the public domain.



Shammout transforms his painful reality into a potent symbolic representation of the struggle which is particularly significant for Palestinians and thus adds to the resonance of *Odyssey of a People*, which with details exquisitely rendered captures an epoch of the Palestinian experience and the dream of the future.

(In collaboration with Tina Sherwell)



Ismail Shammout, *Al Farah*, 1993.
© Christie's Images Ltd., 2015.

PROPERTY FROM A PRIVATE COLLECTION, CAIRO

***57**

SAMIR RAFI (EGYPTIAN, 1926-2004)

L'Homme à La Chandelle (Man With Candlelight)

signed and dated 'S. Rafi. 51' (lower left); signed, titled and dated

'S. RAFI L'Homme à La Chandelle 1951' (on the reverse)

oil on panel

41¾ x 59½in. (106 x 150cm.)

Painted in 1951

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

The artist's collection, Paris.

Private Collection, Cairo.

Acquired from the above by the present owner.

LITERATURE:

A. Azar, *Peintres de L'Egypte Renaissance*, Cairo 1954 (illustrated, p. 27).

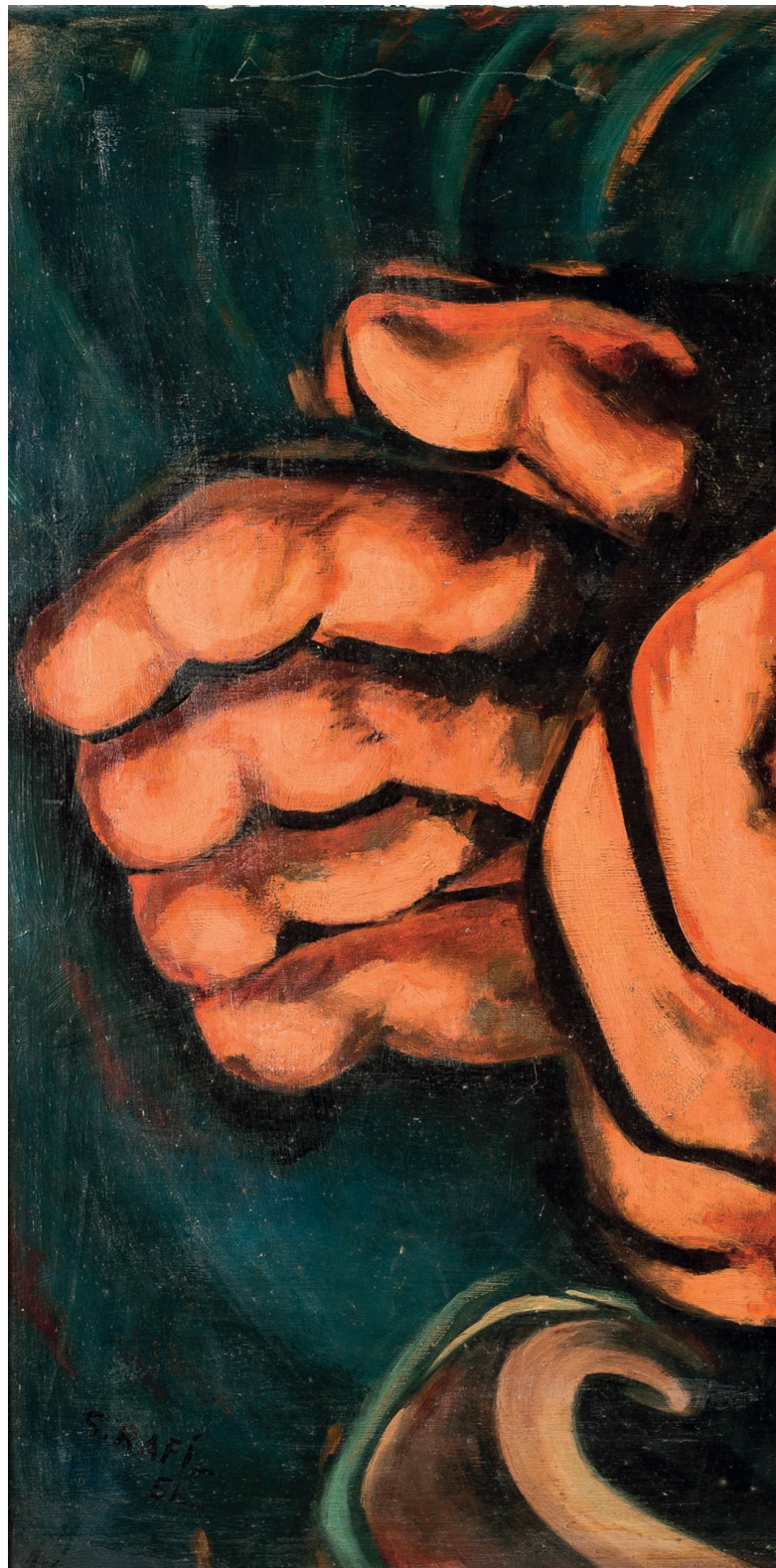
A. Azar, *La Peinture Moderne en Egypte*, Cairo 1961 (illustrated, p. 93).

Egyptian artist Samir Rafi was praised by the late art critic Aimé Azar for having an aesthetic style and technique uniquely his own, one which he fully conceived after experimenting with the themes of Egyptian Surrealism in the late 1940s. As a member of the Contemporary Art Group, an artist collective founded in 1946, Rafi would adapt his interest in Egyptian vernacular culture to his bright, expressive art style.

His new style portrayed both human and animal subjects drawn with a dark and heavy outlines, coloured in with raw paint which he applied directly from the tube. Achieving a degree of two-dimensional flatness, his work appeared reminiscent of the decorative patterns painted on the facades of Nubian houses in bright oranges, blues and pinks; and the murals painted on walls in Cairo's poorer neighborhoods.

Although Rafi's usual work incorporated symbols derived from the vernacular mystic folk culture of Egypt, the present work titled *Man with Candlelight* does not include the common recurring vernacular themes such as that of talismans, fish, pots, lizards, and Hand of Fatima. Instead, the painting includes a close up view of a man guarding the flickering flame of a candle he carries in his left hand with his right. The scene could be a reference to an Egyptian proverb "He who has a candle should guard it," the meaning of which carries the warning of protecting something one values from others. The very composition of the painting might actually allude to Rafi's heeding of the warning of the proverb: to protect and nurture the ideas and politics that Rafi supported; calling for distancing one's self away from the Western ideals of painting both in terms of style and subject matter and to focus the attention on a style that is shaped from Egyptian points of inspiration and subjects. It is possible that Rafi was referencing safeguarding the fight against Western influence not only within the arts, but socially on a national scale. Considering the historical context of the time, Rafi may be in fact making a commentary in his painting about protecting the nationalist movement that sought independence from British Imperialism and control of Egypt.

In the marked shift from Surrealism to Abstraction, Rafi succeeds in melding figuration with abstraction because of the dynamism he imbued his subjects with, particularly well exemplified in the male figure of the painting. The protagonist's left hand firmly grips the candle with thick, muscular fingers. The hand that shields the candle is drawn differently with more attention given to shading and skeletal segmentation of the fingers. Within this large composition, the subject's eyes are as equally powerful as the hands. Rafi painted the male figure at such a close up angle that it leaves no room to encounter this work without feeling that one is getting so intimately near him. This work suggests a myriad amount of conjectures regarding the content of the work, but what is clear that Rafi was equally experimenting with style and technique, pushing himself to create something unlike anything else he has done before, and he succeeded in doing so.





***58**

ABDUL HADI EL-GAZZAR (EGYPTIAN, 1925-1965)

A Boy with a Dog

signed in Arabic; signed and dated 'Elgazzar 57' (lower right)
ink and watercolour on paper
22 x 14³/₄in. (56 x 37.5cm.)
Executed in 1957

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

PROVENANCE:

The artist's Estate.

LITERATURE:

A. Al Hindy, *Abdul Hadi El Gazzar: Reading into the Consciousness of People* (in Arabic), Cairo 2010 (illustrated in colour, p. 139).

The artist's Estate has kindly confirmed the authenticity of this work.

Perpetually challenging in subject matter, the work of Egyptian artist Abdul Hadi El-Gazzar always provokes thought and investigation about the composition presented to viewers. Although Gazzar is known for works detailing themes and motifs relating to Egyptian vernacular culture derived from traditions of mysticism and traditions of the *moulid*, *A Boy with a Dog* is unique in its departure from his more usual subject matter.

Gazzar's personal circumstances and living environment greatly influenced the works he produced. Originally born in the neighbourhood of Akkabri in the coastal town of Alexandria, Gazzar moved with his family to the district of Sayyida Zeinab in downtown Cairo when he was fifteen years old. His new home was in a decidedly lower-middle class neighbourhood in a historic area whereby Islamic monuments including mausoleums, mosques and shrines were centers for gatherings of Sufis, pilgrims and mystics alike. Gazzar would have encountered on a daily basis a motley crew of individuals amongst the historic monuments. No doubt this move left such an impression on the young man thereafter as to continuously serve as inspiration for him throughout his short-lived life.

Gazzar's father was a sheikh, and the family's modest social background did not bar him from studying abroad. Granted several scholarships by the Egyptian government, Gazzar rejected the Western canons of his art education in Europe to focus instead on creating an Egyptian art aesthetic that was shaped by local themes. As one of the founding members of the Contemporary Art Group in 1944, spearheaded by Hussein Youssef Amin, Gazzar created a pictorial vernacular rooted in magical realism, creating a unique pictorial vocabulary that would clearly mark his work as Egyptian. Magical realism had its roots in the Egyptian Surrealism movement, known as the Art and Liberty Group, of the early 1940s. Much of Gazzar's work sought to highlight the working class, exaggerating the size of their hands and feet as a way of suggesting their labour-class origins.

Gazzar created illustrations to complement stories that he used to tell to his first-born daughter Tayseer upon her turning two years old, of which *A Boy with a Dog* is an example. At first glance, *A Boy with a Dog* appears to be a departure from the magical realism which pervades much of his other work, yet Gazzar's signature aesthetics permeates throughout. Executed in 1957, this watercolour illustration appears to be more benign in its intention, yet a closer inspection and interpretation by the viewer proves otherwise: an enigmatic air wilds tension and a slight feeling of unease, in a manner similar to the rest of his oeuvre.

The work shows a boy holding a black puppy on a red leash and standing in a room with a panting hanging on the wall behind him. A. Al Hindy argues in her book *Abdul Hadi El Gazzar: Reading into the Consciousness of People* (in Arabic; Cairo 2010) that Gazzar's inclusion of the red leash helps the viewer to trace a relationship between the boy and the dog because of the visual alacrity of the red leash against the muted beige, orange, brown and black colours in the work. The scene further troubles the viewer because of the inclusion of two female figures. One is drawn in white outline, and she is laying down on what appears to be a daybed. Her closed eyes suggest she is sleeping, but the arch of her back, and the revealing low cut of her dress suggests otherwise. There is a strange ghostly quality to her due to the minimal details sketched out in white. The painting on the wall also includes a female figure, but she appears to be actively looking out at the scene beneath her. She appears to be a young girl more so than a woman, but what her context is or what the role she is playing in the overall composition is not inherently clear and leaves the viewer perplex. The figure of the boy himself alludes to one of Gazzar's most recurring themes: androgyny. The gender of human figures in Gazzar's works were always clearly identified by the dress or accessories which he clothed them in. In contrast, their actual human figures rarely helped to distinguish male from female. For example, the hands, feet and facial features were oftentimes interchangeable due to their large size. This deliberate androgyny on Gazzar's part always evoked a sense of mystery and complexity.

In *A Boy with a Dog* symbolism and androgyny are also very much at play. Although black animals, particularly cats, are considered with superstitious suspicion in Egyptian vernacular culture, the dog's small size connotes a level of security and domesticity in the scene; thereby softening the usual tension and unease we usually find in Gazzar's work. The outline of a large hair bow resting on top of the boy's head hints to androgyny and intrigues the viewer with regards to the interpretation of the scene. The boy is wearing an orange button up shirt, and trousers atop masculine lace-up shoes. His eyes stare straight at the viewer, and his lips are drawn thick with a prominent cupid's bow, thereby suggesting a degree of femininity to the face of the boy.

As one of the last available works by Gazzar from his most sought-after period, the rarity of *A Boy with a Dog* is further enhanced by its typical Gazzar-like ambiguity combined with its anomaly within the artist's oeuvre due to its family connotations, used an illustration for story-telling.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

***59**

KAMAL YOUSSEF (EGYPTIAN, B. 1923)

REUNION

signed and dated 'KAMAL 69' (lower right);

titled 'REUNION' (on the reverse)

acrylic on panel

48¼ x 28in. (122.5 x 71.2cm.)

Painted in 1969

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Private Collection, USA.

Anon. sale, Concept Art Gallery Pittsburgh, 22 October 2016, lot 521.

Acquired at the above sale by the present owner.

EXHIBITED:

Pittsburgh, *Pittsburgh Plan for Art*, no. 1884, 1974.



PROPERTY FROM A PRIVATE IRANIAN COLLECTION

***60**

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Untitled (Self-Portrait)

signed and dated 'Grigorian 52.' (lower right)

oil on canvas

27½ x 19½in. (70 x 50cm.)

Painted in 1952

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Private Collection, Iran/USA (acquired directly from the artist).
Acquired from the above by the present owner.

EXHIBITED:

Tehran, Window One Gallery, *Marcos Grigorian*, 2016.

***61**

BAHMAN MOHASSESS (IRANIAN, 1931-2010)

Untitled (Still Life)

signed with the artist's initials 'B.M.' (lower left); signed and dated in Farsi, signed and dated 'Bahman Mohassess 19-IX-51' (on the reverse)

oil on panel

20⁷/₈ x 16¹/₂in. (51 x 42cm.)

Painted in 1951

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Lorenzo Trucchi Gallery, Rome.

Anon. sale, Aste de Giugno, 13 June 1982, Lot 173.

Carmelo Ragusa Collection, Palermo.

Acquired from the above by the present owner in 2005.

A reclusive artist who mingled with only a few peers, Iranian Modernist Bahman Mohassess constantly fought his own demons through life, art and poetry. Known for his dreamlike compositions of semi-human, semi-abstracted figures, he was passionate about Antiquity with its concepts of fragments, waste, ruins, but he also explored the art of the Renaissance and reflected upon the themes of Eros and Pathos throughout his art and career.

A dedicated and passionate artist, writer, poet and a celebrated translator of literary works, he trained as an apprentice in the atelier of Seyyed Mohammed Habib Mohammedi in Tehran, Mohassess enrolled at the Fine Art Academy in Tehran in the 1950s, but rarely attended classes, preferring to them the gatherings of the Cockfight art and culture society. A progressive artist at heart, he took part in the avant-garde trends of the Iranian art society early in his life, but later moved to Rome, which would ultimately change his perceptions on life, both in Iran and in Europe forever.

When in Rome, Mohassess attended classes at the Fine Art Academy then returned to Tehran temporarily, a time during which he was invited to participate to the Venice, Sao Paulo and Tehran Biennales and directed plays, including Pirandello's *Henry IV* at the Goethe Institute and Ghandriz Hall in Tehran. In 1968, Mohassess eventually returned to Rome and lived between his hometown and the Italian capital until his passing in 2010. Unable to integrate in Iran where he communicated his disdain for the Iranian social scene and what he deemed backward thinking, he equally failed to integrate into Italian artistic society, plagued by his Iranian identity and thus began to adopt a hermitic lifestyle that would eventually manifest itself in an overall sentiment of isolation in his works.

Inspired equally by both art and poetry, Mohassess was particularly in admiration of Pablo Picasso, Henry Moore, Alberto Giacometti and of Giorgio de Chirico, whose metaphysical works, along with the still lives of Giorgio Morandi are a clear reference to the present work.

Seemingly innocent in its portrayal of two bottles on a table, Mohassess shuns the idea of perspective and shadow, arranging these items to create an image that propagates forlornness and emptiness. A single pomegranate – a reference to his Iranian heritage where the pomegranate is revered for its blessed properties – lies on a sharp black triangle, which in itself is a reference to the destruction propagated by the oil industry. Characterised by a haunted, brooding mood, his composition generates a portentous silence that creates an enigmatic visual poetry. Vaguely threatening, his sharp contrasts of light and shadow emit a mysterious quality to the whole composition, forcing the viewer to question his use of harsh blacks and reds in juxtaposition to simple everyday objects.

Through his artistic practice, Mohassess sought to revolutionise artistic trends; rejecting beauty and believing in ugliness – a reflection of his inner psyche – he created a realistic and raw aesthetic that compared to his peers in Iran at the time was extremely cutting edge.



***62**

BAHMAN MOHASSESS (IRANIAN, 1931-2010)

Untitled (Still Life)

signed and dated 'B. Mohassess 65' (lower left);

signed 'B. Mohassess' (on the reverse)

oil on canvas

19 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (48.5 x 35cm.)

Painted in 1965

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Galleria d'Arte del Naviglio di Carlo Cardazzo, Milan.

Lord Alan Cockburn Brown, Dublin.

A.F Vespucci, Milan.

Acquired from the above by the present owner in 2016.

Considered both a pioneer and influential artist since the 1960s, Bahman Mohassess is one of the most acclaimed Iranian Modernists, whose life intrigued many art critics and collectors as he remained rather reclusive, mingling with only a few friends and artists.

Trained as an apprentice in the atelier of Seyyed Mohammed Habib Mohammadi in Tehran, Mohassess enrolled at the Fine Art Academy in Tehran in the 1950s, but rarely attended classes, preferring to them the gatherings of the Cockfight art and culture society that was established by the Modern and socialist artist Jalil Ziapour and his involvement in the editorial line of literary and art weekly *Panjeh Khoros* (Rooster Foot). As such, Mohassess, a progressive artist at heart, he took part in the avant-garde trends of the Iranian art society early in his life and worked closely with artists such as Nima Yooshij and Sohrab Sepehri.

Following the coup against Mossadegh in 1953 and the somewhat cultural revolution that led to a wave of censorship within the artistic scene in the capital, Mohassess settled in Italy, a country that would inevitably become his home and where he drew on inspiration from multiple art movements as well as artists such as Giorgio de Chirico, Henry Moore, Pablo Picasso and others. Although Mohassess envisaged the destruction of the individual within Iranian society during the time of Mossadegh, he equally felt out of place in Italy,

feeling unable to adjust and restricted by his Iranian identity. This constraint proved to be a troubling issue for him that manifested itself in a sense of isolation depicted in his works. Although he tried very hard to shun Iranian modern aesthetics at the time, he remained dedicated to his Iranian heritage that revealed itself subtly in his works.

The present still life pays homage to his native town of Lahijan, an area off the Caspian Coast, which initially inspired him to engage with his surrounding, painting fish, fishnets and the sea. Although his oeuvre intended to reflect the nothingness so to speak of contemporary culture, Mohassess' obsession with drastic social and environmental change – particularly of oil spills, profoundly affected his approach to composing his works; an accidental oil spill in the 1960s in Greece and Spain for example can be seen as being referenced in the present work. As the darkness of the background, steeped in black hints at oil and the oil industry, the fish laying on the table under a seeping sea of black, appears to have turned into hard stone, its gaping mouth and soulless dark eye a symbol of its untimely death.

Abandoning any form of perspective, Mohassess challenges the notions of space and time affording a window into the isolated nature of the artist's disposition, making the present work a unique sentiment of expression that is embedded in his distinctive style of works.



63

SAFWAN DAHOUL (SYRIAN, B. 1961)

Rêve (Dream)

signed in Arabic, signed and dated 'DAHOUL 95' (lower left)

acrylic and metallic paint on canvas

36¾ x 30¼in. (93.4 x 77cm.)

Painted in 1995

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Safwan Dahoul's works from the early 1990s are often associated with romanticism and iconography and reveal his use of deep blue tonalities and a soft palette of captivating hues. After the passing of his beloved wife Nawar, the colours used by Dahoul somehow faded, evidently revealing his own sentiments. Playing with light and shadow, the Syrian artist Safwan Dahoul creates monochromatic compositions that are metaphors for the darkness that has enveloped the Syrian state.

Dahoul's ongoing *Dream* series has explored the physical and psychological effects of alienation, solitude, and longing that punctuate the human experience at various stages in life. Partly autobiographical, this seminal body of work uses the formal properties of painting to recreate the subconscious sense of enclosure that surfaces during times of crisis, whether in the event of mourning, estrangement, or political conflict.

Recognised and celebrated for his depictions of empty cafés - spaces that resemble private cosmoses by the silence that they evoke - in his Blue Period, Dahoul often depicts a single figure or couples such as in the present charming and arresting work. Sitting across from each other across a table, the male figure, a self-portrait, looks out to the viewer in a look that incites

simultaneous compassion and despair. The couple's posture and expressions suggest a close and intimate relationship, as the woman reaches out to hold his hands, yet with her eyes closed and head bowed she appears to emanate a sense of shame or despair that longs for another reality. Painted in 1995, hints at Dahoul's personal life are more poignant than ever, the disconnect between the two lovers perhaps a metaphor to the artist's inner observation about himself and feelings of love.

The scene depicted is an intimate one, as if the viewer has interrupted an illicit rendezvous or a closed conversation and through Dahoul's framing of the scene, one feels right in the middle of the action. By extracting colour and reducing his palette into dual tones of blues, interspersed with flickers of gold signifying hope, Dahoul adds a timeless appeal to the image. Transcending reality it thus translates an image into a realm that is neither abstract nor real. By doing so, the artist deconstructs a scene and reduces it to its forms and tones, encouraging the viewer to engage with the work and raise questions about its content and context. Filled with symbolism and references to his own life and personal tragedies, Dahoul's works reflect upon the fragility of life and all factions of human conditions and experiences.



***64**

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Tawkeen (Composition)

signed and dated 'PAUL.G. 60' (lower right);

signed and dated 'Paul Guiragossian 60' (on the reverse)

oil on canvas

44% x 35%in. (114 x 90.5cm.)

Painted in 1960

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Acquired directly from the artist in the 1970s and thence by descent.

LITERATURE:

F. El Boukeily, unknown article title, unknown publication, *circa* 1960 (illustrated, titled 'Composition' (in Arabic), unpagged).

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

The pioneer of Modern art in Lebanon, Paul Guiragossian was born in 1925 in Jerusalem to an Armenian family who survived the genocide, and later moved to Beirut when he was twenty-one years old. Guiragossian's works from the 1960s, before the artist delved into a more well-known abstract style, are a rare find and a seminal work as this one is exceptionally presented at auction.

Painted deftly in an artistic vocabulary that draws heavily from the use of solemn and luminous figures, the present work is a pivotal 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 legacy. Guiragossian was surrounded with Byzantine-style icons during his youth that inspired him in his work later specifically in the depiction of mother and child. The references to the central figure as holy become more prominent when considered in this aspect.

In this refined painting, the mother carries her child with affection, portrayed as a central Mary-like figure, her hands are caressing the newborn as if to embrace him and the two figures on her side stand as protectors. All eyes seem to be on the child, whose features and attire, in lighter hues of white and blue, hint at his innocence and purity. There is a sense of the sacred within this moment of intimacy and fascination toward the child. In this sense, Guiragossian highlights the sanctity of love in this captured intimate moment and shares his ultimate personal journey combined with his creative vision of the sweetness of life.

Although Guiragossian was obsessed with the human figure, the figures in this work are devoid of facial features and stand in an exceptional way between the figurative and the abstract around the baby, the focal point of the composition. The three gracious female figures and the child become faceless imprints delineated by a wide and skilfully applied brushstroke. The impulsive and powerful layers of colour, alternating between thick and thin, create dynamism that offer an underlying sense of optimism and give the figures great expressive power. As the three women are brought close together and the four figures are intertwined in what resembles a group

embrace, the composition offers a sense of intimacy in the artwork that is reflective of Middle Eastern culture as a sense of warmth radiates from the canvas.

The earthy colour palette in the present work shows an emphasis on browns, ochres and brick reds applied on the canvas, with hues of blue especially applied to the contours. These dense colours bring to light Guiragossian's admirable ability in representing the warmth and comfort of one's home, while evoking the optimism and enlightenment of a newborn child. Using rich deep blue contours, Guiragossian creates a tangible sense of depth manifested in thick brushstrokes that create intricate and dense layers of colour and appears to offer a window into the inner-workings of the female society that is often reserved behind closed doors. As a notoriously depressed artist, Guiragossian uses this composition to build on the group as a whole that extracts strength from each other, an idealism that he often found comfort in.

Often referred to by the critics as the 'artist of the family' for his endless representations of the child, girl, mother and family, beneath the many layers of his masterly usage of thick impasto lies a heavy suffering, misery and depression as a result of series of unfortunate events in his life: the artist's favourite subject and most recurring theme, the mother and child, transcends from his own eternal longing for a mother and a reflection of his upbringing and his own loss of an infant child.

Within the Lebanese painter's oeuvre, the figure of the woman became the symbol of hope, of continuity and of freedom while paying homage to women and more specifically to the maternal figure and to motherhood.

In this work, Guiragossian renders a sense of hope and faith in a brighter future, filled with love and family that he held as sacred and untouchable. As such, this painting 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 A PRIVATE COLLECTION, CAIRO

***65**

HUSSEIN BICAR (EGYPTIAN, 1912-2002)

Untitled (Incense)

signed and dated in Arabic (lower left)

oil on panel

31¼ x 23⅝ in. (79.5 x 60cm)

Painted in 1992

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Dr. Ahmed Abu Zekri Collection, Egypt.

Acquired from the above by the present owner.

LITERATURE:

S. Al-Sharouny, *Bicar: Hussein Bicar The Artist of the Left* (in Arabic), Cairo 2002 (sketch illustrated in colour, p. 109).

The late Egyptian artist Hussein Bicar led an illustrious and long career not only as an artist, but as an academician teaching art in public schools throughout Egypt and at his alma mater the Faculty of Fine Arts in Cairo, in addition to being an illustrator-turned journalist for the Egyptian Arabic-language daily *Akhbar El Youm*. Originally from Alexandria, Bicar settled in Cairo enrolling at the Faculty of Fine Arts in Cairo where he would receive rigorous training from both Egyptian and Italian faculty, including the Egyptian artists Ahmed Sabri and Youssef Kamel.

Bicar's love and fascination with the Nubian people and the region of Nubia originated in his experience in the south of Egypt when he was sent to Qena by the Education Ministry to teach in a local public school. Bicar has said '*there was nothing unfamiliar about the milieu. I started to know the real Egypt. Egypt is not Cairo, not even the northern towns and villages. No, it lies there in the depths of the south where the relics of the Pharaohs are to be found. Even the faces [of villagers in the south] feel genuine.*' (The artist quoted in S. Sharouny, *Hussein Bicar*, Cairo 2002, p. 54). His love for what he deemed to be the original Egypt- untouched and uncontaminated by foreign influence of any sort be it cultural, social or intellectual- inspired much of his focus and dedication to the people and landscape of Nubia. It is Nubia where many antiquities of the Ancient Egyptian period are to be found, and where Bicar felt the original spirit and culture of Egypt remained, embedded into the rocks and landscape of the region.

The present work entitled *Incense* is unlike others from the series in which Bicar painted figures from Nubia. Departing from his usual focus on scenes of musical instruments and dance, he focuses on a more traditional object: the incense burner. The woman is portrayed brandishing a small incense burner, moving in fluid motion. A plume of smoke rises from the burner which she is carrying gracefully with one hand, as her other is outstretched in a gesture. Long and lithe, the arms of his female figure suggest the beauty and elegance of a ballet dancer poised in mid-choreography. Watching this woman is a male subject who is seated beneath her on the ground. His posture and position is no less elegant or seemingly posed than hers: his hands appear to rest casually on his folded knees, but he too is part of the spectacle taking place.

Yet, there is great theatre at play here in this scene. Whether the incense was carried to be dispersed around him as a method of warding evil spirits away from the male subject- as was the tradition in Egyptian folkloric culture- or simply a prop in the dance remains unknown. The plumes of smoke appear like a painted backdrop, but the background and foreground are interlaced vis-à-vis the smoke which is painted in varying degrees of whites, and greys. The smoke and subjects are intertwined, as another plume of white smoke is conjoined with the turban of the male subject who looks to his female counterpart. The female subject is smiling, with a coquettish half smile directed at her male counterpart. Her clothes are as simple as those Bicar paints for his other female subjects: a long robe with bell sleeves, a shawl on her head, and gold ornamentation adorns her forehead and ears. The geometrically abstracted stylisation of her clothes help to define the curve of a thigh, and the length of her torso, but never in a vulgar or crude manner. For Bicar, women were beautiful objects to be revered, not fetishized in a vulgar manner.

Bicar was considered to be a great portraitist for his deft ability to illustrate women, and it was his love for the female figure and form which he dedicated himself to recording so often in his work. Always in a respectful manner, modesty of dress was adhered to in his subjects' clothes; but it was the elegance of his drawing of a linear outline of the female figure that undeniably simply illustrated how he loved painting the female form; he thus demanded viewers looking at his work to admire the women he drew. Wearing robes with colour of the deepest saturation of blues, greens, pinks and purples to become a focal point of his compositions, men were depicted wearing plain white clothes, their presence intended to be secondary in importance to that of the women in his work.

A captivating piece, *Incense* displays Bicar's mastery command of tone and colour. Using an understated colour palette his ability to balance a whole composition on five colours- red, white, black, ochre, and grey- demonstrates the care which he took to compose this painting.





PROPERTY FROM THE COLLECTION OF TAWFIK SALEH

***66**

HUSSEIN BICAR (EGYPTIAN, 1912-2002)

Untitled

(i) signed in Arabic (lower left); (ii) signed in Arabic (upper left)
 (i) ink, tempera and graphite on paper; (ii) oil on panel
 (i) 7 $\frac{5}{8}$ x 10in. (19.5 x 25.3cm.); (ii) 15 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in. (40 x 50cm.)
 (i) Executed in 1999; (ii) Painted in 1999

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

PROVENANCE:

Acquired directly from the artist to the present owner's father and thence by descent.

Tawfik Saleh was the son of a renowned Egyptian physician. He became a film-director from the 1950s onwards, after studying cinema in Paris. His first movie was *Darb El Mahabil* ('Alley of Idiots'; 1954-1955), written in collaboration with 1988 Nobel-prize winner and novelist Naguib Mahfouz, and in 1958 he wrote *Ihna El-Talamza* ('We are the students') featuring celebrity actor Omar Al-Sherif. Subsequently directing many other films that were frequently awarded with international prizes, the common thread running through his successful movies is that they all deal with social injustice, underdevelopment, political abuse and class struggle.



***67**

HUSSEIN BICAR (EGYPTIAN, 1912-2002)

Marine in the Moonlight

signed and dated in Arabic (lower left)

oil on cardboard

11½ x 16½ in. (29.5 x 41.8cm.)

Executed in 1994

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Anon. sale, Primardecò Toulouse, 10 February 2016, lot 28.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, DUBAI

68

ADAM HENEIN (EGYPTIAN, B. 1929)

Untitled

signed with the artist's initials 'A.H.' (lower right);
signed in Arabic and dated '1982' (lower left)
gouache and gum Arabic on papyrus
30¾ x 26in. (78 x 66cm.)
Executed in 1982

US\$20,000-25,000
AED73,000-91,000

PROVENANCE:

Anon. sale, Christie's Paris, 9 November 2010, lot 101.
Acquired at the above sale by the present owner.



PROPERTY FROM AN EMINENT PRIVATE COLLECTION

69

HELEN KHAL (LEBANESE, 1923-2009)

Untitled

signed and dated 'Helen Khal 1968' (on the reverse)

oil on canvas

34 $\frac{7}{8}$ x 35in. (88.5 x 89cm.)

Painted in 1968

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Anon. sale, At Auction Beirut, November 2015, unknown lot.
Acquired at the above sale by the present owner.

THE DANIEL & JEAN-MARIE COOK COLLECTION

Christie's is delighted to be offering a selection of works from the Daniel & Jean-Marie Cook Collection. A testament to the couple's long standing interest and patronage of the Middle East, it reveals great insight into the artistic practice of Helen Khal and Fateh Moudarres; two opposing yet somehow similarly visually minded masters of colour and form.

Dr. Daniel Cook began to call the Middle-East home in 1961 when he accepted a Fulbright Fellowship to teach English and linguistics at the University of Damascus. He imbedded himself among the academic and social community of Damascus, occasionally wandering off into the Syrian Desert to sit in Bedouin tents and absorb their culture. Of them, he would say they knew something we did not about life's simple pleasures and certainty of purpose. In 1964, he returned to the Middle-East as a professor of English at the American University of Beirut and never left. He embraced his new life as an expatriate, thriving on the mysteries and culture of his new homeland, forging new and long lasting relationships with many artists, cultural and academic figures, particularly forging a close friendship with Fateh Moudarres who he had met whilst earlier stationed in Damascus.

Meanwhile, Dr. Jean-Marie came to Beirut in the early 1960s having met and married Daniel. Considering Lebanon her home, as she continued to live there, she endured various conflicts and disruptions associated with the Civil War and the repercussions of Lebanon's surrounding countries. An active skier, sailor, walker, and swimmer, Jean-Marie Cook remained vigorous until her recent, and thankfully brief, battle with cancer. Born in Boston, she began her career at AUB in 1966 as an Instructor in English and then became an Assistant Professor of English in 1978.

After retirement she worked at the Office of Communications, editing and writing for publications such as *MainGate* and the *AUB Bulletin*. In Lebanon she befriended Helen Khal, building a long lasting friendship which, upon occasion, included a gift of works to cement their close knit relationship.

The three works by Helen Khal are captivating examples of paintings that capture Khal's fascination by the light of the Mediterranean coast, her works denoting a double attraction to form and colour exemplified by a bold use of horizontal lines, evocative of horizons and landscapes that emanate a sense of tranquility. Building translucent and overlapping layers of colour that are almost soaked in light, the artist allows the luminosity of her palette to reinforce the forms in her composition, as such these works exude an ethereal quality that is unparalleled.

Moudarres' two works exemplify the artist's ability to delve into thousands of years of civilisation to rewrite a new chapter of history whilst creating a modern visual language. Drawing inspiration from ancient Assyrian statues and iconography through his use of totemic style characters with thick lines and black slits for eyes, while the light colour palette and faint brushstrokes hark back to the limestone tombstones of Palmyra. Using a combination of many symbols, historical references and legends the success of his works lies in Moudarres' ability to link the past with the present, and using tragedies from the ancient history as a way to tackle current affairs in Syria and the Middle East. Offering insight into the intimate lives of both Daniel and Jean-Marie, this collection of five striking paintings reflects a deep-rooted appreciation for the Middle Eastern culture amongst two American academics, who grew so enamoured with the region that they made the Middle East their home.

***70**

HELEN KHAL (LEBANESE, 1923-2009)

Untitled

signed 'H. Khal' (on the reverse)

oil on panel

9¾ x 13¾in. (24.7 x 35cm.)

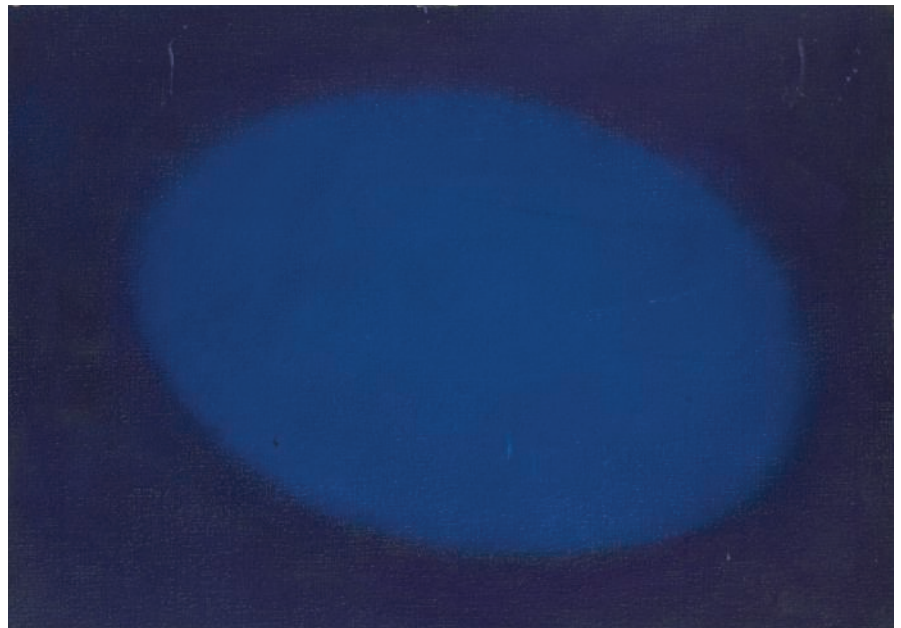
Painted *circa* 1980s

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Acquired directly from the artist by the present owner's parents and thence by descent.



***71**

HELEN KHAL (LEBANESE, 1923-2009)

Untitled

signed 'H. Khal' (lower left); signed and dated 'H. Khal 1981' (on the reverse)

oil on board

22 x 17in. (56 x 43.2cm.)

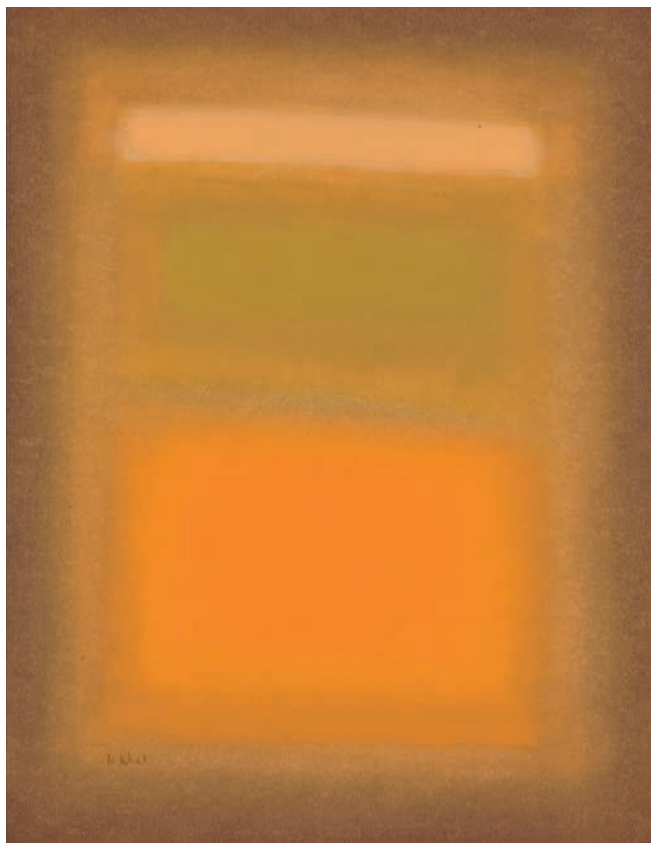
Painted in 1981

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

A gift from the artist to the present owner's parents and thence by descent.



***72**

HELEN KHAL (LEBANESE, 1923-2009)

Untitled

signed 'H. Khal' (lower left); signed and dated 'H. Khal 1981' (on the reverse)

oil on board

22 x 17in. (56 x 43.2cm.)

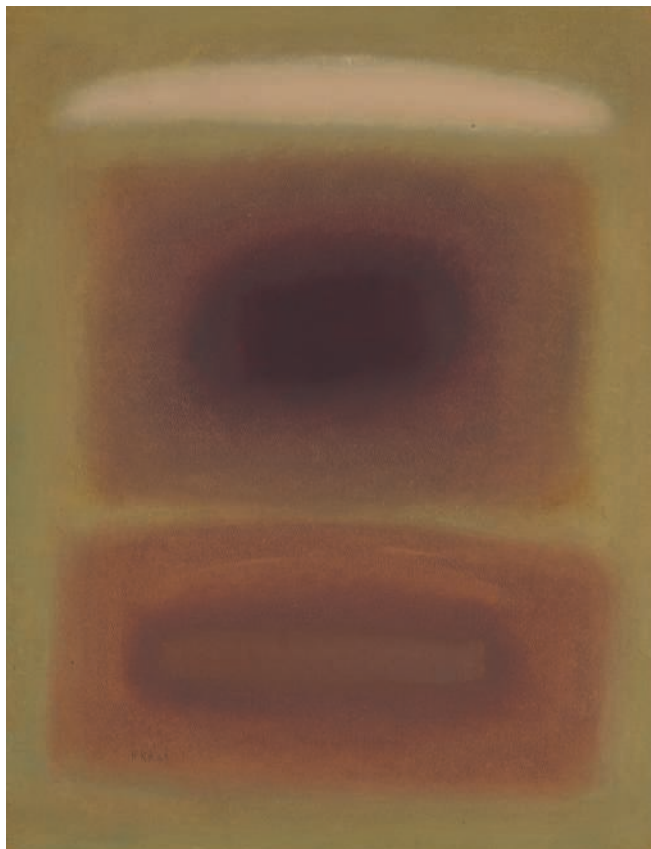
Painted in 1981

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

A gift from the artist to the present owner's parents and thence by descent.



THE DANIEL & JEAN-MARIE COOK COLLECTION

***73**

FATEH MOUDARRES (SYRIAN, 1922-1999)

Untitled

signed in Arabic and signed 'Moudarres' (lower right)

oil on canvas

39¼ x 34¼in. (99.7 x 87cm.)

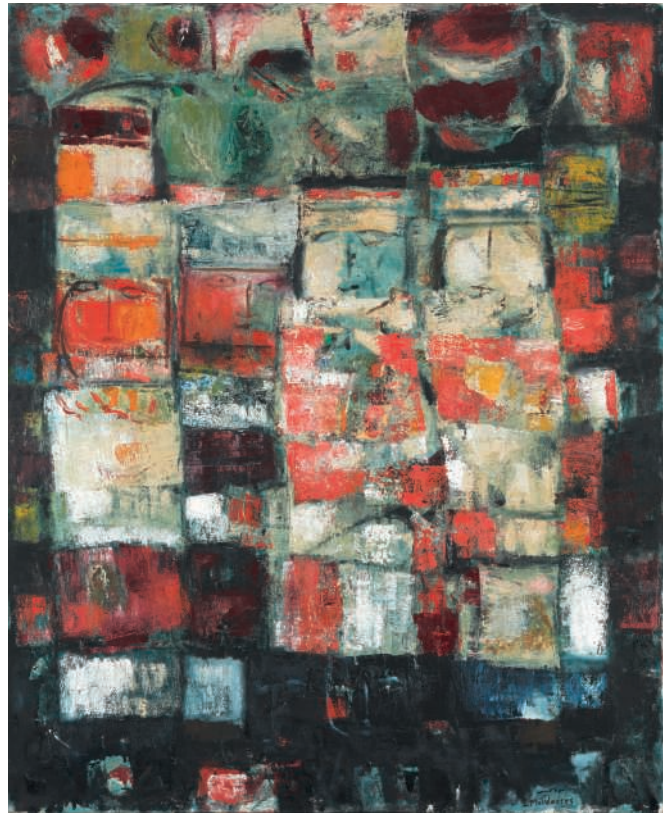
Painted *circa* late 1960s

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner's parents and thence by descent.



***74**

FATEH MOUDARRES (LEBANON, 1922-1999)

Untitled

signed in Arabic and signed 'Moudarres' (lower right); signed in Arabic,

signed, inscribed and dated 'F. Moudarres 1969 SYRIA' (on the reverse)

oil on canvas

27½ x 19½in. (70 x 49.5cm.)

Painted in 1969

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Acquired directly from the artist by the present owner's parents and thence by descent.



PROPERTY FROM A SYRIAN PRIVATE COLLECTION, KUWAIT

***75**

FATEH MOUDARRES (SYRIAN, 1922-1999)

Al Ibtisam wa al samt (The Smile and the Silence)

signed in Arabic, signed and dated 'Moudarres 1973-1991'
(lower right); signed twice and titled in Arabic, signed,
inscribed and dated 'F. moudarres Damas 1973-1991' (on the reverse)

oil on canvas

29½ x 21½in. (75 x 55cm.)

Painted in 1973-1991

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM A SYRIAN PRIVATE COLLECTION, KUWAIT

***76**

FATEH MOUDARRES (1922-1999)

Untitled

signed in Arabic and signed 'Moudarres' (lower right);
signed twice in Arabic, signed and dated 'F. moudarres' (on the reverse)

oil and sand on canvas

39¾ x 39¾in. (100 x 100cm.)

Painted in 1980

US\$25,000-40,000

AED91,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner.





***77**

HOSSEIN KAZEMI (IRANIAN, 1924-1996)

Untitled

signed and dated 'Kazemi H. 1984' (lower right)

acrylic and sponge on panel

39 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in. (100 x 100cm.)

Painted in 1984

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Private Collection, Paris.

Anon. sale, Millon & Associés, 18 November 2015, lot 58.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE IRANIAN COLLECTION

***78**

ABOLGHASSEM SAIDI (IRANIAN, B. 1926)

Untitled

signed 'Saidi' (lower centre)

oil on canvas

37 $\frac{3}{4}$ x 51 $\frac{1}{2}$ in. (96 x 130 cm.)

Painted *circa* 1950s

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Private Collection, Toulouse.

Acquired from the above by the present owner in 2009.

PROPERTY FROM A PRIVATE COLLECTION, BOSTON

***79**

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled

signed in Farsi (lower right)
oil on canvas
39% x 27½in. (100 x 70cm.)
Painted *circa* mid-1960s

US\$50,000-70,000
AED190,000-250,000

PROVENANCE:

David Penn Collection.
A gift to the present owner's great-grandparents in 1967, thence by descent.

Enraptured by nature with a deep and profound attachment to the beauty of his childhood home in the small city of Kashan, Iranian artist, poet and intellectual Sohrab Sepehri is undoubtedly a key figure in Modern Iranian Art, inspiring a generation of artists with his homage to his deep rooted heritage and untamed grace through the use of minimalism and partial abstraction merging East with West.

A constant traveler, Sepehri lived in France, Italy and Japan, before finally re-settling in Tehran where he dedicated himself and his life to the arts. His artistic style was principally influenced by his time in Tokyo in the 1960s, where he mastered the techniques of lithography and wood engraving. Inspired by the Far Eastern traditional arts, particularly haikus, Sohrab Sepehri painted dreamy images resembling calligraphy that are simultaneously reminiscent of both the misty landscapes of Japanese hand-painted scrolls and Persian literary sources, therefore fusing his myriad inspirations.

His majestic portrayals of semi-abstract groves of trees, with sweeping boughs within minimalistic Impressionist landscapes achieve a timeless reverie that captures the transcendent and mythical grandeur of nature and the forests he was so fond of. Harboring an undeniable mystical quality that was without a doubt inspired by Sufi philosophies, Sepehri's works create a richness of expression in purity and simplicity of form, colour and composition that create a harmonious symbiosis between nature and civilisation. Sepehri came to see that the purity of nature was an antidote to the corruption of the human condition and thus in his oeuvre, characterised by a deep fascination of nature, celebrates the tree as a symbol of compassion and stability in a world corrupted by ignorance and malevolence. Thus, the tree became a symbol of solace for the artist, in which he found a simplicity that would put him at ease, reflecting his introspection and state of mind.

Employing a minimalistic use of line, colour and tone, Sepehri's timeless works, of which the present painting is a delightful example, reflect an elegance that speaks of the miniature painting and Sufist ideals of Iranian heritage but with a sensitivity that is a nod to the Zen philosophy that heavily inspired the artist during his time in Japan. Exposed to the Japanese Haikus as well as the paintings of Japan's Masters Sesshu Toyo and Hakuin Ekaku, Sepehri thus plays on the flattening of space and earth palette to create a composition that is delicately textured and balanced in a thoughtful selection of angles and cohesion of lines, that hints at a tranquil and dreamlike world while simultaneously highlighting the artist's eternal love for Persian calligraphy.

Stylistically, the present work is a scintillating example of the very palpable sense of tension between naturalism and abstraction manifest in Sepehri's work. Sepehri was conceptually engaged by the universality of Zen painting, its advocacy of tonal minimalism, and its shedding of excess and detail in favour of exploring true meaning through a process of efficient meditative brushstrokes, however this was heavily tempered by his desire not to forsake the identity of his surroundings. Ultimately, his attachment and love for his native home would never grant abstraction a total victory, and it is in this tension, that his sincerity is most deeply revealed.

Deprived of superfluous details, the soft brushstrokes that Sepehri has employed harmoniously come together to bring the painting to life. Suggestions of green hint at the leaves gently blowing in the wind, while the passage of bright blue hints at a babbling brook, the complex yet simple cohesion of the pigments and washes layered upon one another hint at a serenity that washes over the viewer. As such, undeniably a collector's piece, the present work offers a captivating window into the spiritual heart and soul of the artist and his beloved connection to the serenity he felt when in his revered hometown.





PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

***80**

FARAMARZ PILARAM (IRANIAN, 1937-1982)

Untitled

signed and dated in farsi (lower centre)
ink, graphite, watercolour, metallic paint and gold leaf on paper
23 $\frac{1}{8}$ x 17 $\frac{1}{4}$ in. (58.7 x 44cm.)
Executed in 1957

US\$15,000-20,000
AED55,000-73,000

PROVENANCE:

Asar Art Gallery, Tehran.

Acquired from the above by the present owner in 2001.

Lots 80 and 81 were originally part of a set of 30 drawings that had been commissioned to Pilaram by both Empress Farah Pahlavi and Firouz Shirvanloo, who was at the time in charge of Farhangsaraye Niavaran, Tehran's cultural centre, around 1978. However, Pilaram never delivered the commission because of the outbreak of the revolution the following year and the works from the series were scattered across Tehran, France and America.



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

***81**

FARAMARZ PILARAM (IRANIAN, 1937-1982)

Untitled

signed and dated in Farsi (lower centre)
ink, graphite, watercolour, metallic paint and gold leaf on paper
23 $\frac{1}{8}$ x 17 $\frac{1}{4}$ in. (58.7 x 44cm.)
Executed in 1957

US\$20,000-25,000
AED73,000-91,000

PROVENANCE:

Asar Art Gallery, Tehran.

Acquired from the above by the present owner in 2001.

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

***82**

FARAMARZ PILARAM (IRANIAN, 1937-1982)

Untitled

signed and twice dated 'Pilaram 70 70' (lower left);
signed 'Faramarz Pilaram' (on the reverse)
oil, resin, ink and metallic paint on canvas
23 $\frac{3}{8}$ x 35 $\frac{1}{2}$ in. (60 x 90cm.)
Painted in 1970

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

A gift from the artist to the present owner in the 1970s.

Acclaimed as one of Iran's Modern masters and pioneer of the Saqqakhaneh movement, Faramarz Pilaram is unmatched in his artistic expression and sophisticated reconceptualisation of Persian calligraphy. Starting in the 1960s and continuing through the Iranian Revolution, Pilaram's experimentation with calligraphy is captured in a body of work spanning over two decades. His canvases feature strong but traditional colours and overlapping, repetitive and rotating letters, which render the Persian script indecipherable as a written or spoken language; instead, his enigmatic new script creates an aesthetic language unique to each of the artist's works.

Pilaram sought to focus on art that would reflect on the rich cultural heritage of his beloved Iran within a modern context. The Saqqakhaneh School is an association of Iranian artists who drew directly from the traditional art forms of Iran as the raw material for their artworks. In the view of the members of the school, elements from their cultural roots had to be linked to modern styles and fused to create a distinctly national artistic expression. Pilaram's practice marries the traditional techniques and iconography of Islamic, pre-Islamic, and folk art with the Western techniques that were widely prevalent in pre-revolutionary Iran.

In the present composition, the script is composed of gilded golden and black rhythmic waves that add to the dynamic movement created by the red and purple abstract passages of colour that lie directly underneath. Through this layering of different opacities and juxtapositions, there is a sense of flow and movement conceived by the layering of calligraphic components that creates a mystical aura. Turning to Nasta'liq calligraphy, one of the traditional and dominant styles of Persian calligraphy, his works build on the traditional model of Siah Mashgh or practice sheets for calligraphy upon which Persian script was repeated over and over until it was transcribed perfectly. Thus, this playful use of traditional techniques with broad and expressive brushstrokes of colour, evocative of calligraphical practices in themselves, shows Pilaram's avant-gardist practice and thinking.





***83**

MOHAMMED EHSAI (IRANIAN, B. 1939)

Eshgh (Love)

signed and dated in Farsi (lower left)

acrylic on canvas

55½ x 55½ in. (140 x 140 cm.)

Painted in 2006

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Private Collection, California.

Anon. sale, Bonhams London, 7 October 2014, lot 527.

Acquired at the above sale by the present owner.

Using the pure structure of traditional calligraphic forms in his canvases, Mohammed Ehsai is an artist whose visual language not only mirrors Iran's rich history but also sheds light onto a time of great artistic production in the country. A leading member of the *Naqqashi-khatt* school, Ehsai formulates a visual language that suggests a deep respect for traditional calligraphy and Islamic art while simultaneously innovating the genre of neo-calligraphy that has become prevalent in Iran. His monumental canvases become a vehicle for his rich visual iconography, constructing an instantly recognisable style that leads his viewers to enter a magical and captivating, pure and magic world of the letter. Favouring bold inclusions of colour and ornamental patterning, Ehsai's paintings culminate to produce a fascinating body of work.

In the present work from the *Eshgh (Love)* series, Ehsai's approach to painting gives precedence to form. While the motifs he creates may have been adapted from Farsi scripts, through symmetry and patterning, the words and letters lose their formal qualities and in turn take on a purely aesthetic value that transcend yet in some ways exemplify the notion of love. Fusing together different letters that repeatedly make up the word *Eshgh* in order to compose one central motif, the artist uses bold, confident lines to formulate these shapes. Each individual construction relies on repetition and meticulous manipulation in order to compose the central character of the canvas. Drawing inspiration from Farsi lettering, including the *Naskh* and *Thuluth*, the artist strongly believes in the pervasive

quality of this calligraphic imagery. On a monumental scale, this dramatic reappropriation however, does not take away from the power of their imagery, rather it infuses the artist's visual language with a rigour of bold expression and unparalleled dynamism. These intricately patterned forms seek inspiration from the swirls and curls of calligraphy, intricately wound and rhythmically beautiful. Taking up almost the entirety of the canvas, the artist confronts his viewers with the power of visual imagery. In the present work, the central design dominates the entirety of the picture plane. While its centre remains the densest, and intricately coiled, the four corners present broader, more swirling loops.

Ehsai's powerful use of colour is a significant feature of his work, and is not limited to its pictorial perfection or aesthetic qualities. Rich in symbolism, the striking colours of black and blue produce a striking contrast that adds to the monumental quality of the canvas. Drawn from ancient Qur'anic scriptures, the artist's key inspiration derives from religious texts and Islamic calligraphic styles that are indicative of a supreme order derived from centuries of utopian idealism within religion of which these colours point to. Similarly, the use of black and blue are reminiscent of the banners that hang throughout Iran during the *Muharram* period, the solemnity of the colours exemplifying the deep rooted religious beliefs of the artist whilst cementing the ability for the juxtaposition and balance of this duality aspect to the composition to instill a sense of mysticism in its hypnotic sense of dimensionality.



KHALED BEN SLIMANE (TUNISIAN, B. 1954)*Howa*

signed in Arabic and dated '2014-2015' (lower centre)

acrylic and metallic paint on canvas

78¾ x 78¾in. (200 x 200cm.)

Painted in 2014-2015

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

"The Tenth Edition of Art Dubai", in *Islamic Arts Magazine*,
22 March 2016 (accessed online).

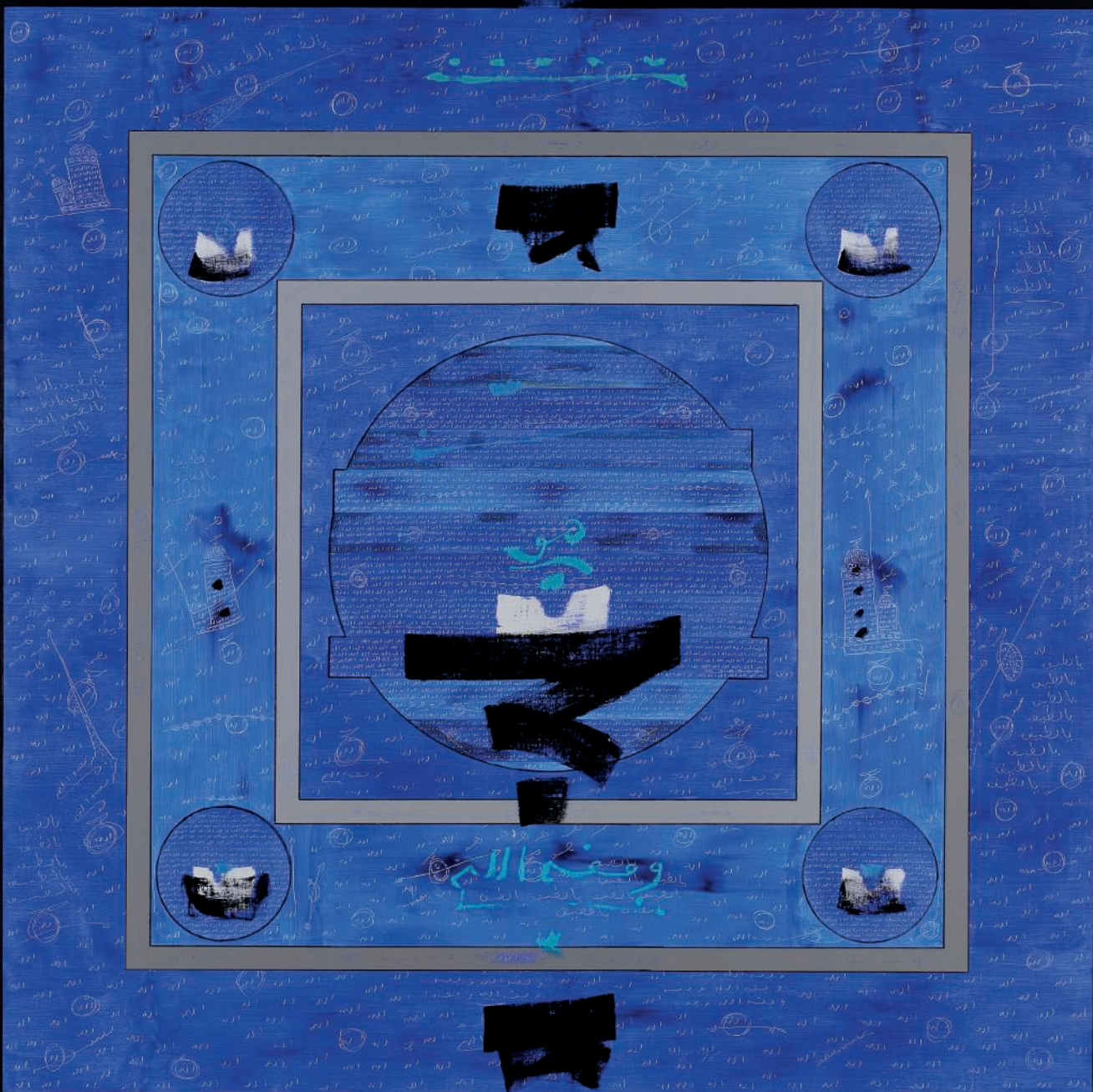
K. Spirou, "Pearls in the Desert: Highlights from Dubai Art Week 2016",
in *Yatzer*, 5 April 2016 (accessed online).

'I painted, I drew, I played around with Japanese and Arabic calligraphy on wood, on paper. I didn't have to make a choice; I learnt everything between Spain and Japan. My reading no doubt guided me. I went round in circles looking at the blank work. I got into frenzy, a passion for the sign, I repeated the name of God endlessly, the name of Allah submerged my work. My need to transcend had found an echo, the name of God on earthen shapes. This stage enabled me to be more accurate, more concentrated. But it's true, I am at the same time a painter, a ceramist and a sculptor.'

(The artist in conversation with Marianne Catzaras, in M. Catzaras,
Khaled Ben Slimane Ceramics of Tunisia, Paris 2004, p. 41).

Khaled Ben Slimane is one of the most important contemporary artists of North Africa. A philosopher in a true meaning of the word, his entire oeuvre is derived from his undeniable faith in Islam. Manifested clearly and directly in his art, the deep rooted values of Arabic tradition, culture, history and heritage remain concurrent themes in his unique depictions of repetitions of words, geometrical forms and references to algebra, optics and astronomy.

Christie's is honoured to present a captivating work entitled *Howa* that fantastically combines soft edge geometric shapes, lines, dots, squares, circles and repeated Arabic texts in a mystical and meditative amalgamation of poetic creativity that is unparalleled. With a strong sense of musicality to its composition, Ben Slimane constructs a set of structurally intertwined geometric windows, whereby in the large central circle the word *Howa* (translated as God almighty) takes central stage. As the same word is applied hundreds of times over in successive repetition, Ben Slimane invokes the trance-like sense of a community gathered in prayer, each small stroke emphasising a magical note that offers a sense of soothing tranquillity and peace of mind to a troubled soul. Invoking a talismanic charm that propagates the notion that God is almighty and a source of power that is well beyond human control, *Howa* thus transforms into a captivating and unifying symbol between the material and spiritual world, dazzling as a strength of conviction and faith against the rich blue of the turquoise reference to the evil eye. In this sense Ben Slimane emphasises the notion that God watches over us all in a manner that is at once both visually and spiritually arresting.



NJA MAHDAOUI (TUNISIAN, B. 1937)*Eshq 1*

signed in Arabic and dated '14' (lower right)

ink, acrylic and metallic paint on canvas

70% x 70% in. (180 x 180cm.)

Painted in 2014

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

M. Mahdaoui (ed.), *Nja Mahdaoui-Jafr. The Alchemy of Signs*, Milan 2015 (illustrated in colour, p. 361).

'The use of fragments of letters or symbols in my work is due to my instinctive rejection of the transfiguration of the value of characters. In calligraphy, the written letters acquire a symbolic status which they maintain until they vehicle a significance. But as soon as the letter loses its contours, the reader is bound to resort to his imagination in order to decode and reach the meaning of the word.'

(The artist quoted in *Nja Mahdaoui*, exh. cat., Dubai, Meem Gallery, 2007, unpagged).

Charmingly known as the 'Choreographer of Letters', Tunisian artist Nja Mahdaoui is heavily inspired by Arabic calligraphy and has managed to transform the Arabic letter into pictorial art. Remarkably innovative in his use of an aesthetic dimension, he creates dispositions between clearly marked geometrical figures and flows of tiny gold writings that are undecipherable. Closely linked to the evolution of Arabic calligraphy in contemporary art, he masters the art of adapting traditional ancient art into a contemporary practice that deconstructs conventional and tradition notions of calligraphy. Strongly influenced by Tunisian cultural traditions, such as textile arts, Mahdaoui manages to harmonise traditional calligraphic styles with a thoroughly modern sensibility. Based on the shapes associated with the various cursive and Kufic Arabic scripts, Nja Mahdaoui fills the spaces of his works with special illusions of stylised classical Arabic calligraphy. More interested in movement, the rhythms, the visual effects of the act of writing and the expressive potential of the morphology of letters than the content itself, his words create interlinking relationships that are rarely decipherable, but express melodic and rhythmic compositions.

Mahdaoui emphasises that the content of words in his works are secondary to their visual movement and aesthetic achievement. The artist and viewer alike become 'explorers of signs,' constructing their own personal, even spiritual meaning. Mahdaoui uses abstract letterism, interlinking the words literally and metaphorically.

In the present work entitled *Eshq 1* (Love 1), festive and traditional colours are layered and fluid, swirling into a vortex around the edges of the composition, interspersed with bursts of gold letters or graphemes. A grapheme is the smallest semantically distinguishing unit in a written language. Mahdaoui breaks conventional rules in his word- choreography: words do not need be

legible to be meaningful and can break out of shapes and meanings mean to contain them. Thus, his words swirl and morph out of the piece's circular motif. The lines are beautifully split on the canvas between flamboyant rainbow colours and the classic black of traditional calligraphy that fill the centre. The letters seem to rotate around creating a flowing dialogue between the two geometric shapes.

Although the calligraphy is indecipherable, the vibrant colour palette of oranges, yellows and pinks convey a refreshing and expressive message. The square inscribed in the circle is filled with sinuous yellow scribbles juxtaposed over the black writings and the black horizontal band on top creates a compelling imbalance in the composition. The varying size of the calligraphy also underlines the beauty of this roaming instability. In the four half-circles, the vivid curves of the letters criss-cross forming a wonderful lattice. It is of particular poignancy that Mahdaoui chooses to use the circle as the basis of the composition; symbolising eternity, he thus implies and expresses the never-ending and continuously moving and evolving passion of love.

In the present work the colour palette Mahdaoui implements shows his strong influence of Tunisian cultural traditions, but in his almost Far Eastern style manages to harmonise traditional calligraphic styles with contemporary abstract art.

Though the artist intentionally leaves his pieces up to personal interpretation, his unique style and mastery of the pen is overwhelmingly clear. No matter what meaning the viewer extracts from his intricate works, Mahdaoui reveals that at the core of his work is one element. *'What pervades my work is love'* he maintains (*ibid.*).



THE PROPERTY OF AN EMINENT PRIVATE COLLECTOR, FRANCE

***86**

CHARLES-HOSSEIN ZENDEROU DI (FRENCH, BORN IN IRAN 1937)

SAIEE CETAREHA

signed and dated 'zenderoudi 62' (lower left)

ink, natural pigments and acrylic on canvas laid down on panel

42½ x 35½ in. (107 x 90 cm.)

Executed in 1962

US\$200,000-250,000

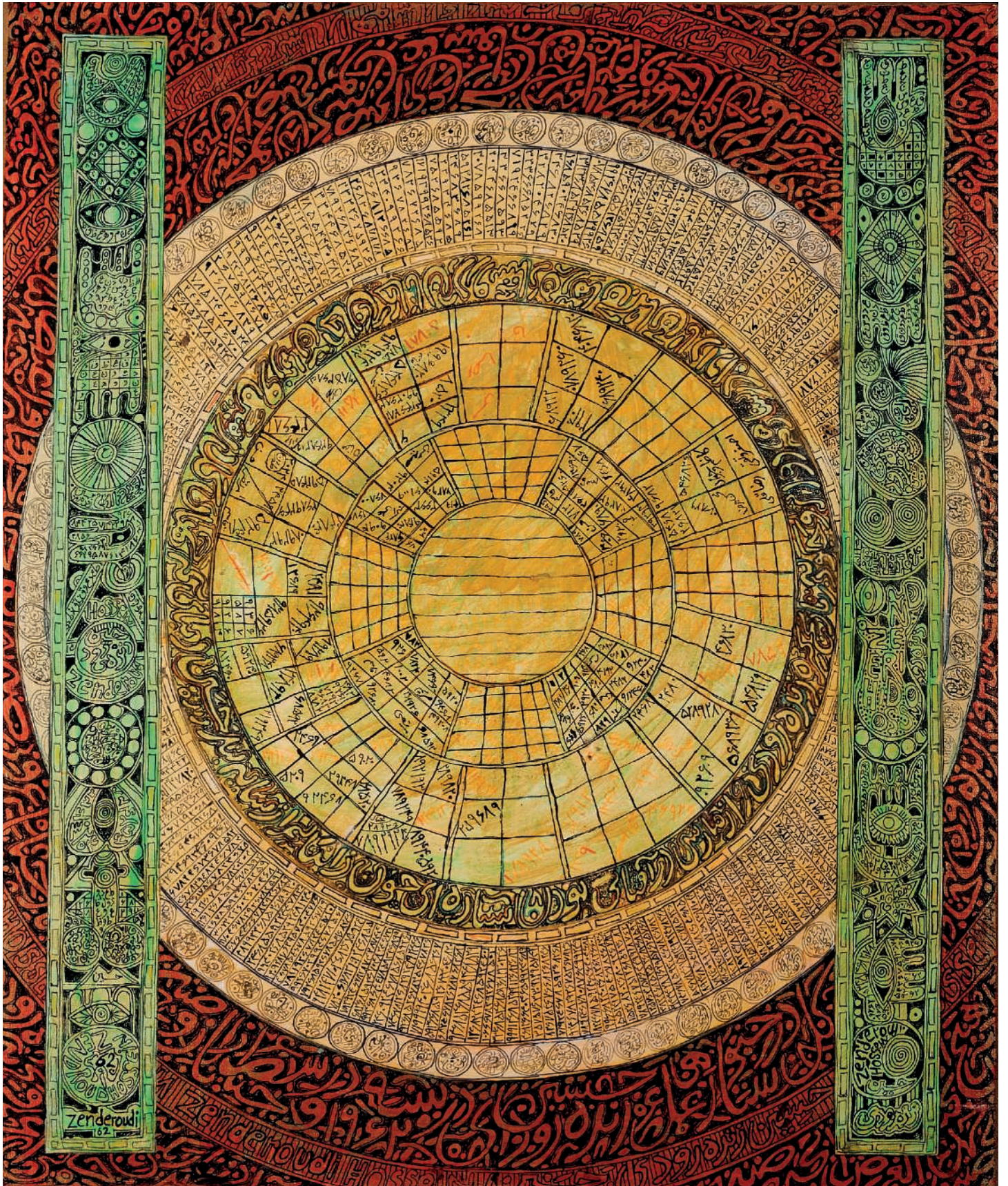
AED730,000-910,000

PROVENANCE:

Acquired directly from the artist by the present owner in the early 1970s.

This work is sold with a photo-certificate from the Archives Charles-Hossein Zenderoudi and will be included in the catalogue raisonné currently being prepared.

SAIEE CETAREHA is an outstanding and rare historical work by Charles-Hossein Zenderoudi. This 1962 masterpiece is mature work by the artist, as it incorporates the fundamentals of the aesthetic vocabulary that Zenderoudi explored and developed throughout his œuvre. The present lot also features aspects of Zenderoudi's recurring philosophical thematic, namely his personal interest for astronomy, astrophysics and cosmology that Zenderoudi alludes to in a mathematical and poetic way. Hence, next to the artist's signature in the present work, Charles-Hossein Zenderoudi inscribed and talks about the 'Zenderoudi planet from Mars to the Sun, going through the falling stars, in the shadow of time...'



Zenderoudi
62

***87**

NASROLLAH AFJEHEI (IRANIAN, B. 1933)

Untitled

signed in Farsi and signed 'Afjei' (lower right)

acrylic and ink on canvas

66¾ x 66¾in. (169.5 x 169.5cm.)

Painted in 2014

US\$50,000-70,000

AED190,000-250,000

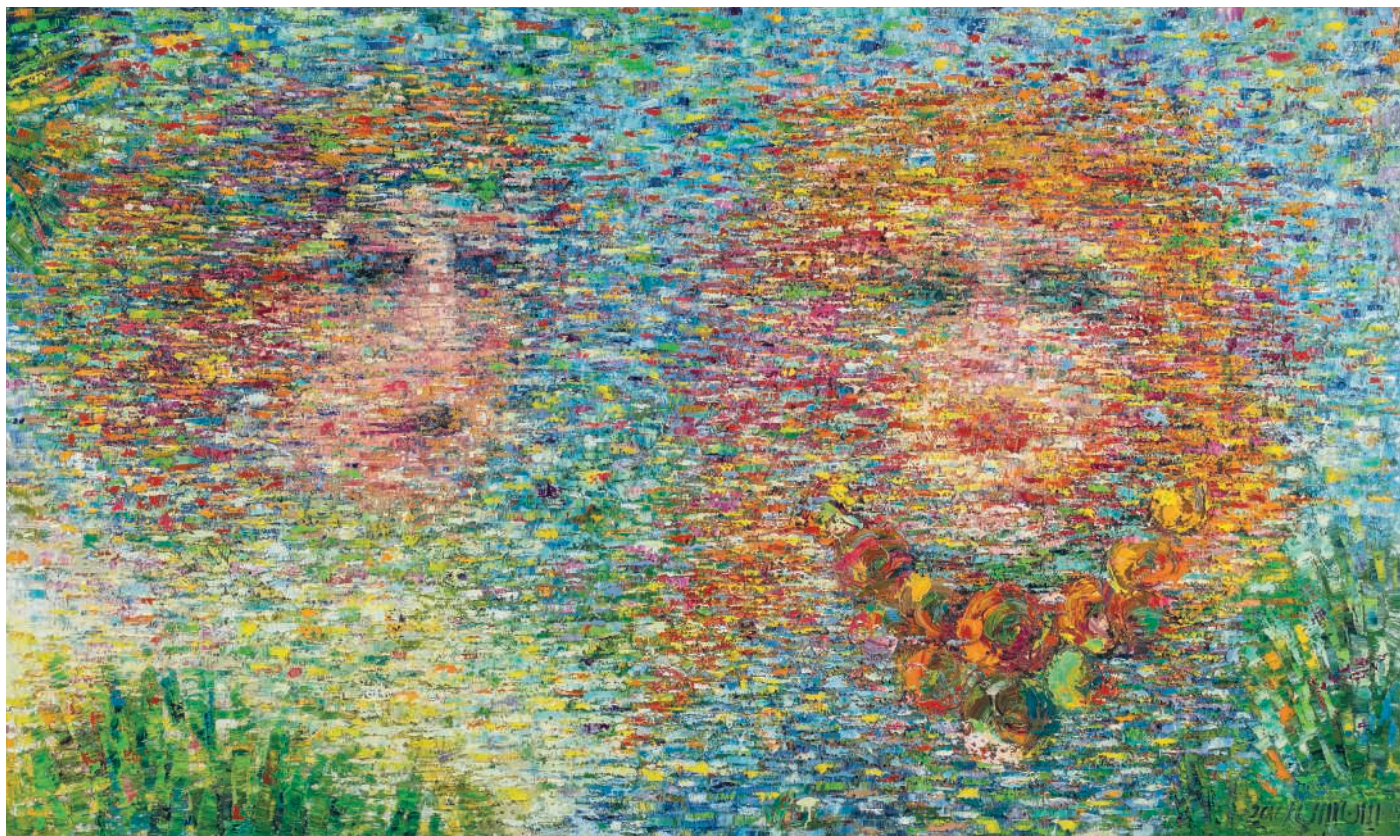
PROVENANCE:

Acquired directly from the artist by the present owner.

In his calligraphy paintings, Nasrollah Afjehei engages in a visual language significantly influenced by structural calculations and by the use of calligraphy in architecture that has long been a staple in Islamic art. In this whirlwind wave of letters, the words the artist expresses are indecipherable and the use of green hues suggests a naturalistic connection. The composition, like a colossal leaf, induces a feeling of peace and serenity that is derived from nature and a connection to the natural world. Through the twisting letters, like leaves and twigs that are blowing in the wind, the viewer reaches spiritual enlightenment.

The significance of the present work lies in the artist's ability to create abstract forms and lines, by endlessly repeating letters. The written word has historically been used as a tool for the documentation and transfer of knowledge and emotions and each written piece, before even being read, holds intellectual and emotional significance. The presence of written words in an artistic creation, let alone in the art of calligraphy, places the present work in a symbolic order of meaning and as such, Nasrollah Afjehei pushes the viewer to embark on a captivating spiritual journey.





88

ROSHANAK AMINELAHI (IRANIAN, B. 1972)

Love Whispering

signed in Farsi and dated '2016' (lower right)

acrylic on canvas

70 $\frac{7}{8}$ x 118 $\frac{1}{2}$ in. (180 x 300cm.)

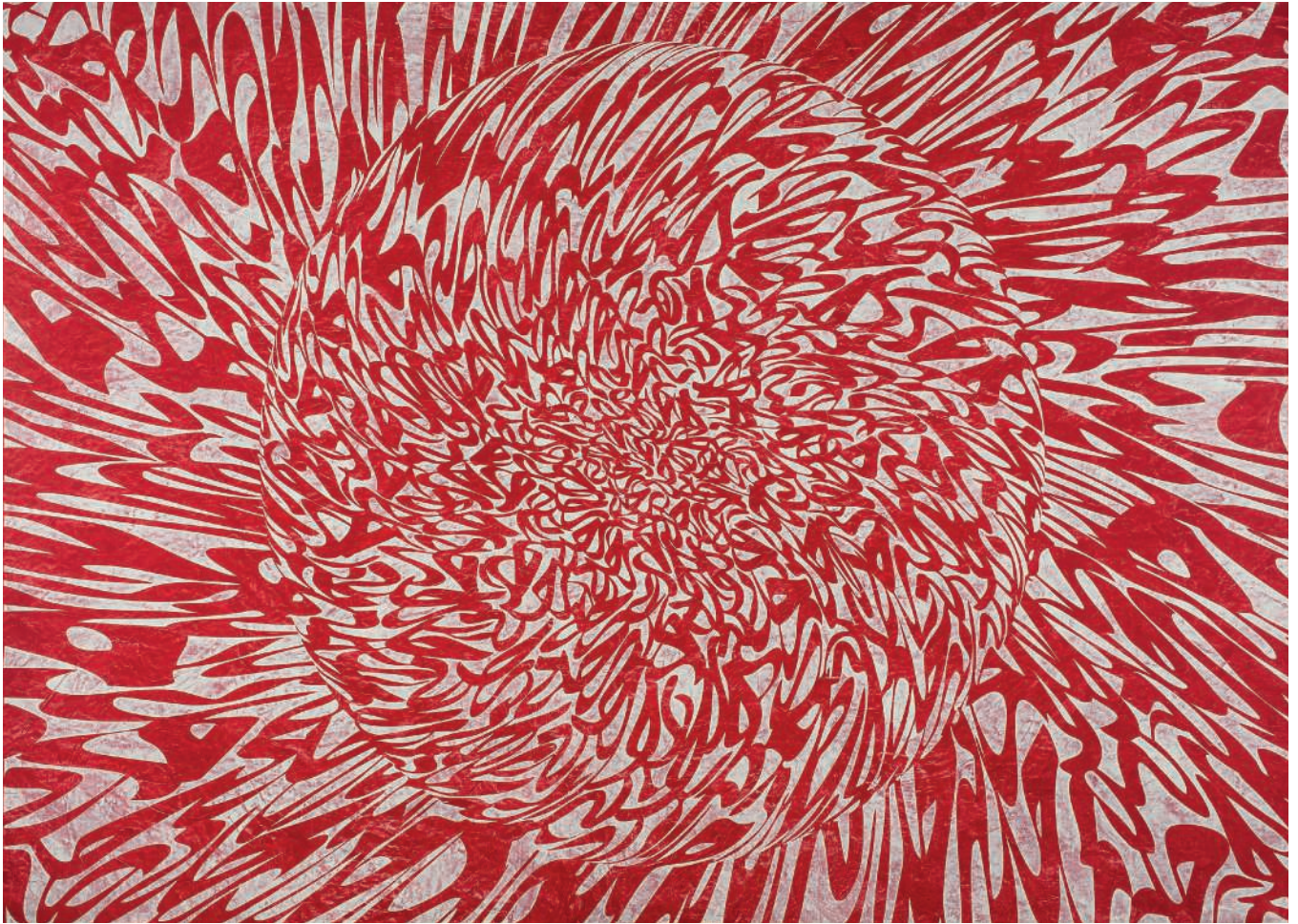
Painted in 2016

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Acquired directly from the artist by the present owner.



89

MOHAMMAD BOZORGI (IRANIAN, 1978)

The Guardian Angel

signed and dated 'Bozorgi 2014' (on the reverse)

acrylic on canvas

75 $\frac{1}{8}$ x 105 $\frac{1}{2}$ in. (191 x 267cm.)

Painted in 2014

US\$18,000-25,000

AED66,000-91,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Dubai, Ayyam Gallery, *Mohammad Bozorgi: Transcendental Strokes*, 2015.

Beirut, Ayyam Gallery, *Mohammad Bozorgi: Against the Darkness*, 2016-17.

***90**

KOOROSH SHISHEGARAN (IRANIAN, B. 1945)

Figure

signed and dated in Farsi, signed 'KOOROSH' (lower left)
acrylic on canvas
63 x 78¼in. (160 x 200cm.)
Painted in 2014

US\$120,000-180,000
AED440,000-650,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

H. Keshmirshakan (ed.), *Koorosh Shishegaran: The Art of Altruism*,
London 2016 (illustrated in colour, p. 261).

Through rigorous abstraction, powerful line, dynamic form and unusual shapes, Iranian master Koorosh Shishegaran infuses his work with a vibrant energy and geometrical sensibility to craft an artistic lexicon far different to that of both his predecessors and contemporaries alike. It was in 1985 Shishegaran that broke from his earlier political and conceptual works experimenting with a fusion of technique and scale in the form of lines, doodles and scribbles, later known as *Linear Drawings* or *khat-khaty's*. His now signature style has roots in his long search within Iranian visual culture in which Persian calligraphy plays a major role. Inspired by the movements of the calligraphy reed pen, the use of entwined infinite lines are meant to provide an obscure standpoint and amalgamation of two opposing spectrums of abstraction and figuration, filling the underlying surface to instigate a profound sense of depth that represent subconscious explosive forms.

Figure from 2014 is a testament to the artist's skill in producing canvases that transcend notions of time and definitive interpretation. Seemingly an accidental or improvised doodle, it is in fact an elaborate reflection of extreme control, great balance, artistic maturity and strong craftsmanship within a delicate composition of forms and colours. In lines that appear to have no beginning and consequently no end, the main focal point of the composition is the central entanglement of intertwined loops and swirls of alternating shades of blues, reds, oranges and greys, punctuated by white lines that produce an unparalleled feeling of movement against a background comprised of various shades of grey. Within its sheer size, the viewer, confronted by the artist's vibrant colour palette, discovers that these strokes are not spontaneous and abrupt, but rather they gain their movement through being meticulously thought out and strategically placed. Each swirl is not the result of a single encounter with the canvas but the result of an intentional thought; through his carefully organised chaos, Shishegaran aims to conjure up the image of 'portrait' as the main element of the composition, formed mainly by this mass of lines that ebbs and flows to orchestrate the most unique geometric composition.

Shishegaran uses portraits as a medium to convey an underlying message to his audience. Despite the exclusion of recognisable imagery from his works, Shishegaran is by no means ignorant of his surroundings. By presenting the figure in an abstract form, he distances himself from the subject of the work and avoids imposing any personal impression on the viewer, yet simultaneously implies a self-presence within each of his works that questions underlining political and social intentions, transforming a visual experience into one that encourages the viewer's engagement.

Captivating in its compositional qualities, *Figure* lays testament to Shishegaran's ability to manipulate line and colour and is a seminal example of what makes the artist one of the most important contemporary artists from Iran today.







(i)

91

RACHID KORAÏCHI (ALGERIAN, B. 1947)

Gardien de l'arrière saison

(i) signed and dated in Arabic, signed, titled, numbered and dated '111/150 Rachid Koraichi 1995 Gardien de l'arrière saison' (along the margin)

(ii) incised with the artist's signature in Arabic, number and date 'Rachid Koraichi 2/8 2012' and with the Fonderie Deroyaume foundry mark, (on the base)

(i) lithography

(ii) bronze with green and gold patina

(i) 35 7/8 x 30 1/2 in. (91 x 76.4 cm.)

(ii) 55 1/2 x 22 7/8 x 13 in. (141 x 58 x 33 cm.)

(i) Executed in 1995, this work is number one hundred and eleven from an edition of one hundred and fifty

(ii) Conceived in 1995 and cast in 2012, this work is number two from an edition of eight

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

(ii) Dubai, Elmarsa Gallery, *Il n'est d'autres souverains que ceux qui me regardent*, 2015.

Encompassing a sense of intriguing interpretation of modernity and universality, Algerian artist Rachid Koraichi works with effortless facility in several contrasting mediums, producing pieces that belong firmly within the Sufi tradition as a descendant of an old Sufi family himself. Characteristic of North African artistic practice, Berber symbols, talismanic squares and Islamic motifs are incorporated into mainstream art whilst drawing west and North African indigenous icons and beliefs. In a charming use and application of Arabic calligraphy combined with symbols of ancient cultures, Koraichi's work remains a reflection of a continued fascination with signs and symbols of all kinds, both real and imaginary that are an intrinsic base for the works in his oeuvre.

Christie's is proud to be offering a sculptural work entitled *Gardien de l'arrière saison*, alongside a lithograph from the same series that captures Koraichi's composition of symbols, glyphs and ciphers drawn from a wide variety of other languages and cultures as well as his own Arab and North African identity. Whether the source is numerological perceptions of ancient cultures or his inventive Chinese ideograms that appear to share similar forms, Koraichi's eclectic work integrates these crossing systems of signs into an organised and fascinating description of the diverse world that surrounds us. Although an individual and highly esoteric symbol, Koraichi's guardian, holding with pride a spear that signifies the consequent protection that is afforded the very talismans the artist references in his practice, becomes emblematic of peace and simultaneous revolution, of peace and of loss, of magic and spirit and of Arabia and the Orient. By freeing the letter form that he uses to make up his guardian's figure from any sort of decipherable meaning, Koraichi thus transforms his symbol into a universal pictogram understood and appreciated by all.



(ii)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

92

PARVIZ TANAVOLI (IRANIAN, B. 1937)

Heech and Chair

signed, numbered and dated 'Parviz, 07, 3/20'
(on the lower right seat of the chair)

painted fibreglass

76% x 30% x 29%in. (194 x 76.5 x 74.6cm.)

Executed in 2007, this work is number three from an edition of twenty

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner.

'Another feature that enhanced its appeal for me was the lovely proportionate shape of heech. Like the human figure, it was soft and pliable and could easily assume different positions such as reclining or sitting on a chair or leaning against a table.'

(The artist, quoted in *1970s-2011 Works from the Artist's Collection, Parviz Tanavoli: Poet in Love*, exh. cat., London, Desmond Fine Art, 2011, p. 7).



(alternative view)

Parviz Tanavoli is celebrated for his contribution to the continuity in the surge of art emerging from Iran since the 1960s. Examining Iranian heritage and cultural identity, he references Iranian poetry, Iranian mysticism, Sufism and literature in his sculptures that captivate the attention of collectors internationally. The use of 'Heech' in Tanavoli's works references the Persian letter which means 'nothing'. It reflects the feelings of unworthiness, frustration and ineffectiveness which haunt modern man and permeate so much of the writing of contemporary literature. It also renders in a single word the mystical belief that recognises that God is permanent, while everything else has no true substance, bound to vanish; the other seeks dissolution of the individual personality to find union with the God.

Tanavoli's use of the *Heech* underscores the transforming power of his art. In the West, existentialist convention encourages us to take 'nothingness' as a synonym for despair; but the *Heech* in Tanavoli's work is more nearly synonymous with creativity itself: it is the void filled by the artist's imagination, the 'nothing' that through his shaping hand becomes 'something'. Mysticism enhances Tanavoli's fascination with the *Heech*, but as he himself acknowledges, he was also drawn to its calligraphic shape because of its resemblance to the human body. If the word itself suggests melancholy, Tanavoli's *Heech and Chair* is a joyful work full of whimsy and playfulness in its bright red colour.



93

PARVIZ TANAVOLI (IRANIAN, B. 1937)

(i) *Heech in Cage*

(ii) *Hand of the Mountain Carver II*

(iii) *Heech on Chair*

(iv) *Heech*

(i) incised with artists signature in Farsi and number 2/5 (top left of the base)

(ii) incised with artists signature in Farsi and date 2/6 (lower left of the base)

(iii) incised with the artists signature in Farsi and number 3/10 (top left of the seat)

(iv) incised with the artists signature in Farsi and number 2/5 (lower left of the base)

each: polished bronze

(i) 14 $\frac{3}{8}$ x 6 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in. (36.5 x 15.5 x 14cm.); (ii) 8 x 14 x 7in. (20.5 x 35.5 x 18cm.);

(iii) 10 $\frac{1}{8}$ x 6 $\frac{1}{4}$ x 4 $\frac{3}{4}$ in. (25.8 x 16 x 12cm.); (iv) 8 $\frac{1}{8}$ x 9 x 3 $\frac{7}{8}$ in. (20.8 x 23 x 10cm.)

Executed circa 2005, these works are numbered

(i) two from an edition of five; (ii) two from an edition of six;

(iii) three from an edition of ten; (iv) two from an edition of five

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

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

(another from the edition exhibited).

(ii) Abu Dhabi, Emirates Palace, *Abu Dhabi Festival Middle Eastern*

Modern Masters, 2010 (another from the edition exhibited,

illustrated in colour unpagged).

(ii) London, Austin/Desmond Fine Art, *Parviz Tanavoli Poet in Love:*

1970s-2011 Works from the Artist's Collection, 2011, no. 20

(another from the edition exhibited, illustrated in colour, p. 40).

LITERATURE:

C. Pocock, *Parviz Tanavoli Monograph*, Dubai 2010

(another from the edition illustrated in colour, p. 401).

'Not long after I completed my academic studies I decided to free my mind from all my acquired knowledge. Agitation and anxiety filled my days. I was in search of something that could not be found. At last, one day I found the shape I was searching for. This shape was devoid of all that I had previously known. It had a slender figure, supple and sinuous, the eyes overflowing with meaning; but there were no other features on the face. To this figure, I gave the name "heech" (nothingness) and upon its form I bestowed my heart.'

(Parviz Tanavoli quoted in London, Austin/Desmond Fine Art, *Parviz Tanavoli Poet in Love: 1970s-2011 Works from the Artist's Collection*, p. 64).



(i)



(ii)



(iii)



(iv)

94

FARHAD MOSHIRI (IRANIAN, B. 1963)

3N8R09

signed and dated in Farsi; signed, titled and dated
'3N8R09 Farhad Moshiri 2006' (on the reverse)
oil and metallic paint on canvas
62 $\frac{7}{8}$ x 61 $\frac{1}{2}$ in. (159.5 x 156.2cm.)
Painted in 2006

US\$100,000-150,000
AED370,000-550,000

PROVENANCE:

Acquired directly from the artist by the present owner.

One of the most acclaimed international artists today, Farhad Moshiri returned to Tehran in 1991 after studying at the prized CalArts in California. He has since become an iconic figure of the contemporary Middle Eastern art scene and is 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. The rich variety of Moshiri's oeuvre not only lies in his creativeness as both a painter and a conceptual artist, but also in the eclectic richness of his visual vocabulary, where past and present meet. Reconciling the ancient with the modern is at the core of Farhad Moshiri's oeuvre, yet his works are always imbued with self-reflection and his observation of present life in Iran.

Moshiri's *Numbers* series paintings are amongst his most stunning works. With his signature glazed craquelure present throughout his composition, Moshiri subtly alludes to his fascination with the Arabic *Abjad* alphabet, a centuries-old coded numerical system practiced in the Islamic world. In this symbolic language, the twenty-eight letters are assigned numerical values. Moshiri did not really understand the *Abjad* language but was strongly attracted to its unusual beauty. His interest thus lies in the shapes and harmonised sequence of the characters rather than in their meaning. He intentionally attributes an aged and worn look to the surface, revealing his interest in archaeology, in the excavation process and in the re-discovery of a lost identity.

3N8R09 is a stunning example from the *Numbers* series as one observes the complexity of the layers, the use of different pigments and its extensive gold leaf work - a medium Moshiri fully explores in his series of furniture and objects entirely covered with gold leaf. The work, through its rich texture, recalls the lavish ancient Persian ceramic objects and vessels that he collected and simultaneously references the calligraphy found on manuscripts and talismanic garments in the Ottoman territories that were used to confer blessings and protection to the wearer. The lyrical abstraction that emanates from the delicate composition is enhanced by the limited colour palette used by the artist.

By spreading this script over the canvas and having it bleed over the edges, Moshiri seems to have magnified a small fragment of these lavish objects reproduced onto his canvas. The result is an almost graffiti-like work made of endlessly repeated numbers, that draws inspiration in the past, yet is undeniably Pop.

While the gold leaf evokes his homeland's glorious history, it also sarcastically alludes to the materialistic excesses that Moshiri observes in today's consumerism, particularly amongst the nouveau riche society in Iran and as such, epitomises the constant dualities that have been central in his artistic reflection. 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. A fine example from his *Numbers* series, the present work delicately combines a variety of Moshiri's inspiration and cultural references. Further works from this series are now held in prestigious private and public collections around the globe.



PROPERTY FROM A PRIVATE COLLECTION

***95**

ALI BANISADR (IRANIAN, B. 1976)

The Sun/Son

signed with artist's initials 'A.B.' (lower right);
signed and dated 'Ali BANISADR 2013' (on the overlap)
oil on linen
16 x 16in. (40.6 x 40.6cm.)
Painted in 2013

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

PROVENANCE:

Blain Southern, London.
Private collection, London (acquired from the above).
Acquired from the above by the present owner in 2015.

EXHIBITED:

London, Blain Southern, *At Once*, 2015.

LITERATURE:

J. Smith, E. Jackson and N. Al-Maashouq (eds.), *Ali Banisadr: One Hundred and Twenty Five Paintings*, London 2015 (illustrated in colour, pp. 179 & 237).

With a high artistic sensibility, New York based Ali Banisadr grew up in Tehran during the Iran-Iraq war (1980-1988) where the violence of the sounds of explosions and sights of suffering left an everlasting mark on the young painter. Forced to leave his raging hometown, after a brief time in Turkey, Banisadr attended art school in New York and graduated with an MFA from the prestigious New York Academy of Art in 2007. Driven by his own emotions and carrying a synesthetic approach, his practice is an amalgamation of the traditions of Persian miniatures, calligraphy, Abstract Expressionism, Street Art and graffiti in a swirl of styles that is ultimately becomes his own.

The Sun/Son is a dynamic semi-abstract composition where whirlwinds of bright and fiery colours are juxtaposed with a quick and frantic, yet thick brushstroke carrying a sense of spontaneity and nervousness. The scattered miniatures and festive splotches represent fleeting moments of what seems to be snapshots of the artist's heart and mind, while the varying shades resemble confetti or fireworks. A crown can be discerned on the left side of the work with a mysterious green face and royal outfit as an extension of the crown on the throne implying a hint at the tradition of the *Shahnama* manuscripts which Banisadr reveres. Without a clear thread of ideas in mind and his landscapes, Banisadr's compositions reflect the artist's subconscious and utopian state. Interested in the layers and complexity of the human mind, he builds extensive layers in his works that hint to the subconscious. In the midst of abstraction and of this explosive square canvas, figurines with saturated colours float around with faceless silhouettes and evoke this dreamlike state where everything is interwoven, blurry and with random meaning.

Illustrating a compelling fantastical state of perpetual motion, Banisadr claims 'there is always motion in the work. I don't like paintings to be still nor have a central point. I want the eyes to keep moving around the work, for

there to be time for it to unveil itself.' (The artist in conversation with Dr Boris Groys, in *Ali Banisadr One Hundred and Twenty Five Paintings*, London 2015, p. 21).

The artist's visceral landscapes are reminiscent of the historical fifteenth century painting of Flemish Hieronymus Bosch's *The Garden of Earthly Delights* in which countless groupings of human figures revel in an innocent joy as they engage in sensory pleasures and primeval activities. Banisadr's paintings are also influenced not only by Vassily Kandinsky and *cinquecento* Venetian art of Paolo Veronese and Tintoretto and their supreme colours, but also by obscure sources in contemporary cinema such as Star Wars. His works tend to beautifully and subtly oscillate between human narrative and abstract materiality as one moves forward or retreats from the canvas, as if to imply his own personal oscillation between his Persian heritage and his Western inspirations, captivating and mesmerising those who experience and view his oeuvre. *The Sun/Son* is a witty play on the playfulness of these figures. Clearly defining both the land and the sky, his use of the pinkish hues intend to lay testament to the whimsy of the circus like scene below. Although hints of figures pop out of the composition, it is important to note that despite his various references, Banisadr is in fact an abstract painter and this painting, which touches on the viewer's inner psyche, is indeed an abstract composition that intends to test and inspire its viewer.

Ali Banisadr's works have been exhibited in New York, Los Angeles, Toronto, London, Amsterdam, Paris, Berlin, Salzburg, Venice, Baku, Dubai and Tehran to name a few. His works are in the permanent collections of the Metropolitan Museum of Art, the British Museum, Museum of Contemporary Art, Los Angeles, Museum der Moderne, Salzburg and the François Pinault Foundation and in important private collections, prestigious galleries and cultural institutions across borders.

Lot 96 no lot



97

MASSOUD ARABSHAHİ (IRANIAN, B. 1935)

Untitled

signed and dated 'Massoud Arabshahi 2014' (lower left); signed in Farsi,
signed and dated '2014 Massoud Arabshahi' (on the reverse)
oil, metallic paint, string and mixed media on canvas
78¾ x 74⅞in. (200 x 190cm.)
Executed in 2014

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

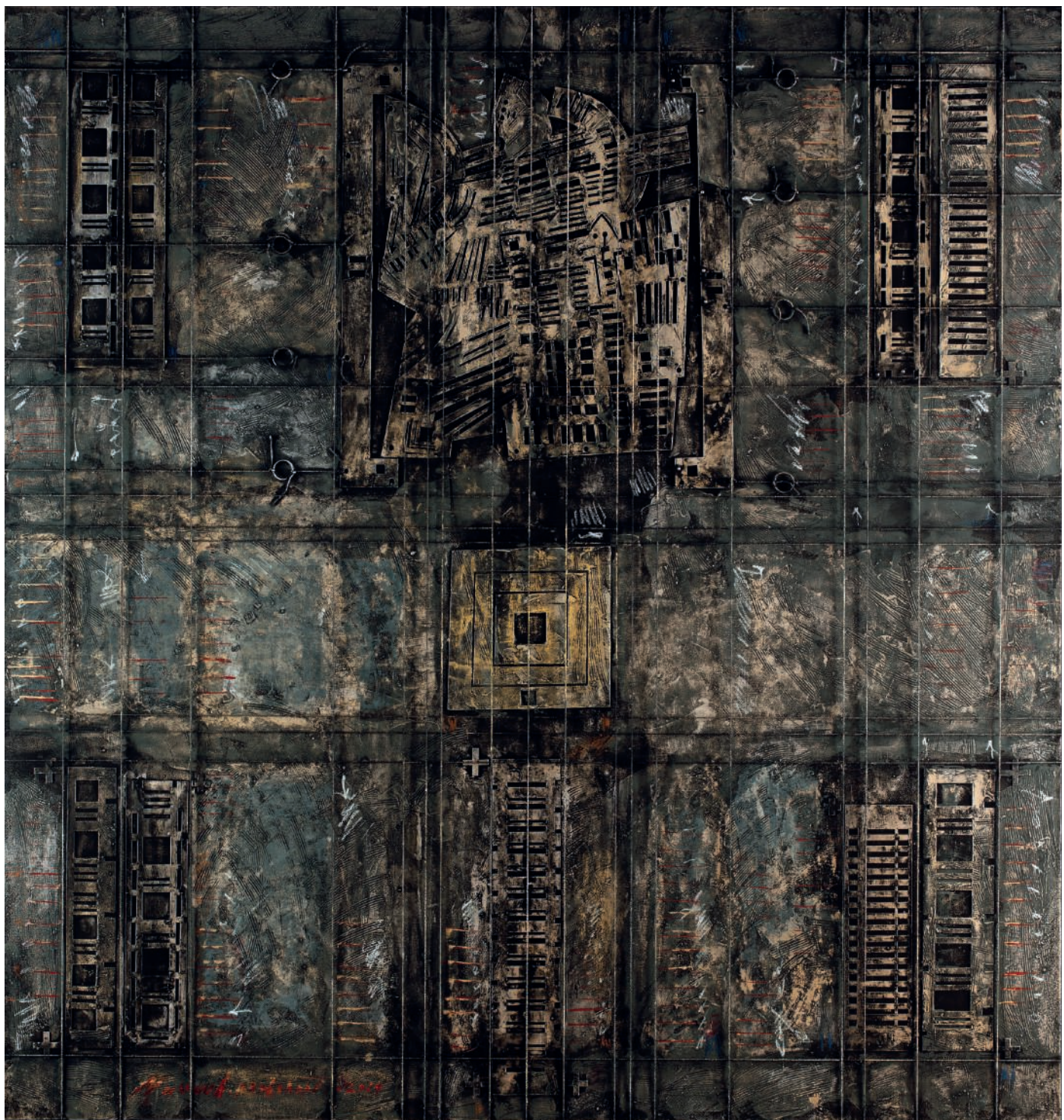
Private collection, Tehran (acquired directly from the artist).
Acquired from the above by the present owner in 2013.

The Iranian artist Massoud Arabshahi is celebrated for his unprecedented use of symbolism, appropriated from Zoroastrian images and motifs, which he combines with older archetypes to create abstract compositions. His reflexive ambitious and large scale works take the form of monumental architectural decoration experimenting extensively with embossing and materials such as copper, ceramics, silver and gold.

The present work, subtly combines symbols of past and present. Arabshahi's monumental composition questions language as the sole means of expression; many of symbols he uses, are juxtaposed with geometrical symbols such as circles, squares, curves and spirals.

With a use of gestural vocabulary and freedom of brushwork, these shapes carry great meaning in Arabshahi's oeuvre. The circle is the symbol of the universe in its whole and original perfection. In Islamic art, it represents the vaulted sky and divine light. The square evokes perfect stability. A square inside a circle, or a circle inside a square represents a transformation of the spherical form of the sky on a rectangular Earth, or vice versa. In Islam, these symbols often signify the union of all states of being, sublime identity and horizontal and vertical expansion. The vertical line is the embodiment of celestial, spiritual, subjective, positive and active feature, whereas the horizontal line demonstrates earthly, logical, passive and negative aspects.

Massoud Arabshahi combines his search for meaning and direction in today's art world with his continuous urge to question the beliefs and symbols of ancient Persia's iconology and visual vocabulary. His work is unique and rare, as are his ideas and outtake on what the Middle East historically encompasses. The present work, a magnificent and timeless composition, is one of Arabshahi's most striking works.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

***98**

CHARLES-HOSSEIN ZENDEROU DI (FRENCH, BORN IN IRAN 1937)

DIS+YSSS

signed and dated 'Zenderoudi 72' (lower right);

signed, titled and dated 'Zenderoudi 1972 titre 'DIS+YSSS'' (on the reverse)

acrylic on canvas

76¾ x 38in. (195 x 96.5cm.)

Painted in 1972

US\$100,000-150,000

AED370,000-550,000

This work is sold with a photo-certificate from the Archives
Charles-Hossein Zenderoudi and will be included in the
catalogue raisonné currently being prepared.



PROPERTY FROM THE COLLECTION OF MARY APICK, LOS ANGELES

***99**

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

SAHOU FASSAHAH

signed in Farsi, signed and dated 'Zenderoudi 84' (lower left)

acrylic and metallic pigments on canvas

64 x 39¼in. (162.6 x 78.1cm.)

Painted in 1984

US\$180,000-220,000

AED660,000-800,000

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is sold with a photo-certificate from the Archives Charles-Hossein Zenderoudi and will be included in the catalogue raisonné currently being prepared.

Christie's is proud to be offering a seminal work by Charles-Hossein Zenderoudi from the Collection of the infamous Iranian actress Mary Apick.

Mary Apick began her acting career as a child star in Iran, the daughter of legendary actress Apick Youssefian, where performing in political and satirical skits on *Octopus* helped change and liberalise the society. Going on to star in countless television shows, feature films and plays, Apick became one of the most popular stars in Iran. She was the first actress in the Iranian Motion Picture history to win the Moscow International Film Festival Best Actress Award for her performance in the movie *Dead End*, written and directed by Parviz Sayyad.

The Iranian revolution in 1979 forced Mary to flee the country and find her new home in the United States, settling in Los Angeles, where she continues to be active in the film and theatre scenes of today. Mary has remained fiercely committed to improving the lives of women and children, especially in the Middle East. To this end, she recently received the prestigious ARPA International Film Festival Foundation Award for her Humanitarian efforts, particularly following her presentation of the seminal and politically charged Critic's Choice play, *Beneath the Veil*.

Her recent films to be released this year are *Price for Freedom* co-starring with Paul Sorvino and Academy Award Nominee Sally Kirkland as well as *Monday Nights at Seven* with Academy Award Nominee Edward James Olmos directed by Marty Sader.

As an active figure in the Iranian cultural scene, it comes as no surprise that Mary would often host a variety of artists, musicians and literary figures in her home as somewhat cultural salons and gatherings. One such event allowed her to meet and welcome Charles-Hossein Zenderoudi into her home, instigating long-lasting friendship still strong today. Enamoured by his works, she acquired the present work, which Zenderoudi would often call his masterpiece, directly from him in the 1980s and has kept it in her prized collection since.



***100**

INJI EFFLATOUN (EGYPTIAN, 1924-1989)

Untitled (Apricot Picking)

signed and dated 'Inji Efflatoun 86' (lower left)

oil on paper laid down on plywood

25½ x 17¼in. (65 x 43.8cm.)

Executed in 1986

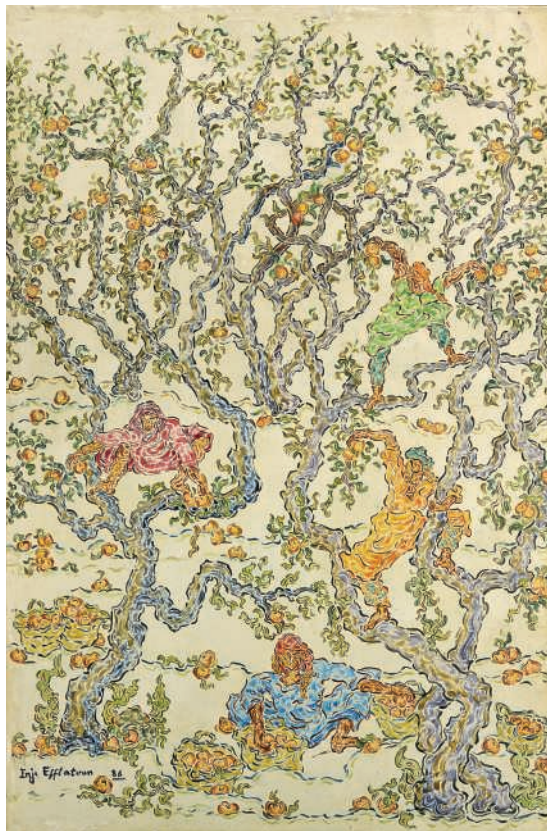
US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Anon. sale, Primardeco Toulouse, 10 February 2016, lot 29.

Acquired at the above sale by the present owner.



***101**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

Untitled (Yellow Flowers)

signed 'BiBi ZOGBé' (lower right);

signed 'BiBi ZOGBé' (on the reverse)

oil on board

28⅞ x 20⅞in. (73.4 x 51.2cm.)

Painted circa 1950s

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Private Collection, Uruguay.

Anon. sale, Castells, Montevideo, 23 November 2016, lot 81.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

***102**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

Untitled

signed 'BiBi ZOGbé' (lower right)

oil on panel

23 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in. (60 x 80cm.)

Painted circa 1940s

US\$7,000-9,000

AED26,000-33,000

PROVENANCE:

Jorge Marún Private Collection, Argentina.

Acquired from the above by the present owner.

EXHIBITED:

San Juan, Museo Provincial de Bellas Artes

Franklin Rawson, *Bibi Zogbé: pintora de flores*,

2012 (illustrated in colour, p. 29).



PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

***103**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

DE MI JARDIN

signed 'BiBi ZOGbé' (lower right); signed, titled

and dated "'DE MI JARDIN" por BiBi ZOGbé 74'

(on the reverse)

oil on canvas

23 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in. (60 x 80cm.)

Painted in 1974

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Jorge Marún Private Collection, Argentina.

Acquired from the above by the present owner.

EXHIBITED:

San Juan, Museo Provincial de Bellas Artes

Franklin Rawson, *Bibi Zogbé: pintora de flores*,

2012 (illustrated in colour, p. 16).



PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

***104**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

DEL JARDIN DE JEAN

signed 'BiBi ZOGbé' (lower right); signed,

titled and dated "'DEL JARDIN DE JEAN"

por BiBi ZOGbé 75' (on the reverse)

oil on canvas

20 x 27³/₄in. (51 x 70.5cm.)

Painted in 1975

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Jorge Marún Private Collection, Argentina.

Acquired from the above by the present owner.

EXHIBITED:

San Juan, Museo Provincial de Bellas Artes

Franklin Rawson, *Bibi Zogbé: pintora de flores*,

2012 (illustrated in colour, p. 16).



PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

***105**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

CARDOS

signed 'BiBi ZOGbé' (lower right); signed,

titled and dated "'CARDOS" por BiBi ZOGbé 74'

(on the reverse)

oil on canvas

27¹/₂ x 23⁵/₈in. x (70 x 60cm.)

Painted in 1974

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Jorge Marún Private Collection, Argentina.

Acquired from the above by the present owner.

EXHIBITED:

San Juan, Museo Provincial de Bellas Artes

Franklin Rawson, *Bibi Zogbé: pintora de flores*,

2012 (illustrated in colour, p. 16).



PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

***106**

BIBI ZOGBÉ (LEBANESE, 1890-1975)

Ramo de mi Jardín

signed 'BiBi ZoGbé' (lower right);
indistinctly signed and titled
'RAMO DE MI JARDIN BiBi ZoGbe'
(on the reverse)

oil on panel

33 $\frac{7}{8}$ x 37 $\frac{1}{2}$ in. (86.2 x 95.6cm.)

Painted circa 1940s

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Dr. José Marún and Olga Victoria Rabbat de
Marún, Buenos Aires (a gift from the artist).
Thence by descent to the present owner.



107

FARIDEH LASHAI (IRANIAN, 1944-2013)

Untitled

signed and dated in Farsi (lower left)

oil on canvas

39 x 39in. (99 x 99cm.)

Painted in 2008

US\$20,000-25,000

AED73,000-91,000

PROVENANCE:

Basement Gallery, Dubai.

Acquired from the above by the present owner.

EXHIBITED:

Dubai, Basement Gallery, *Farideh Lashai*, 2009.





***108**

MEHMET SINAN KURAN (TURKISH, B. 1964)

Untitled

ink on paper

diameter: 27½in. (70cm.)

Executed in 2016

US\$7,000-9,000

AED26,000-33,000

PROVENANCE:

Acquired directly from the artist by the present owner.

***109**

BAYA (ALGERIAN, 1931-1998)

Untitled (Woman and Peacock)

signed in Arabic and dated '73' (lower left)

gouache on paper

39 $\frac{3}{4}$ x 59in. (100 x 150cm.)

Executed in 1973

US\$25,000-40,000

AED91,000-150,000

PROVENANCE:

Private Collection, Sweden.

Acquired from the above by the present owner.



***110**

**GEORGES ALBERT CYR
(FRENCH, 1880-1964)**

Femme nue lisant (Nude Woman Reading)

signed and dated 'Georges Cyr 54' (lower left);

signed, titled and dated 'Georges Cyr 1954

femme nue lisant' (on the reverse)

oil on canvas

19 $\frac{3}{4}$ x 24in. (50 x 61cm.)

Painted in 1954

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Private Collection, Paris.

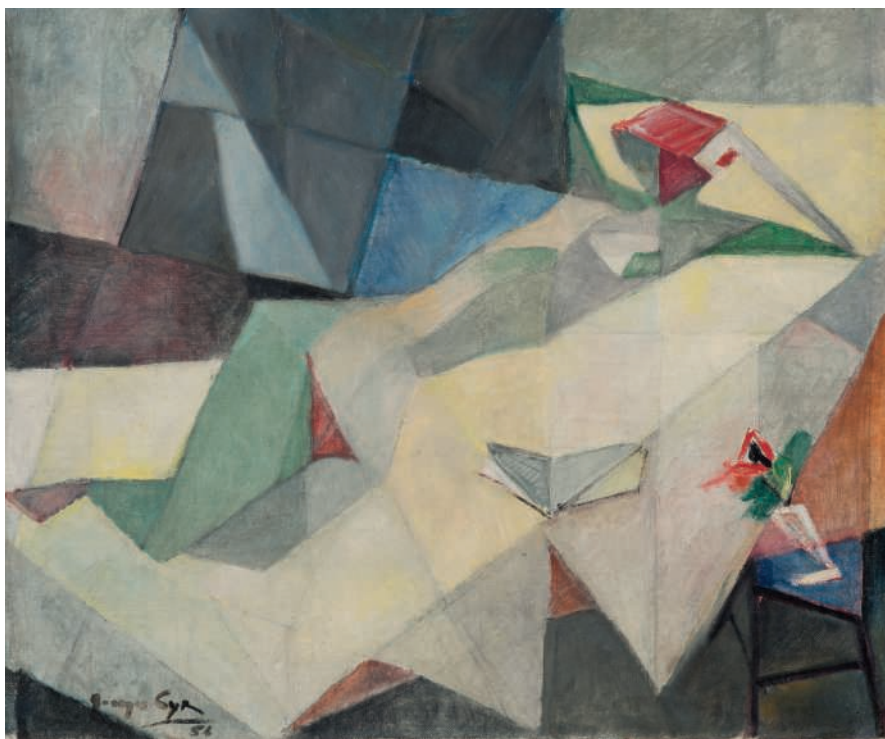
Acquired from the above by the present owner.

EXHIBITED:

Paris, Bernheim-Jeune, *Salon de Nu*, 1954-1955, no. 26.

Paris, Galerie Berri-Raspail, unknown exhibition,

unknown date, no. 1079.



***111**

SEIF WANLY (EGYPTIAN, 1906-1979)

Untitled (Don Quixote)

signed and dated 'Seif 61' (lower left);

oil on panel

47¼ x 35¼in. (120 x 89.5cm.)

Painted in 1961

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Private Collection, Cairo.

Acquired from the above by the present owner.

A painter who was equally known for works on traditional and folkloric Egyptian subjects as he was landscapes and opera productions, the oeuvre of the Egyptian artist Seif Wanly is characterised by the artist's palette of vivid hues and charming scenes. Having trained in the atelier of the Italian master Otorino Becchi, Wanly executed his observations of the world in a style that drew from both the Cubist and Futurist art movements.

Wanly established a studio in his native Alexandria with his brother Adham in the early 1940s which drew thinkers, writers, artists and musicians to the weekly gatherings hosted by the two brothers. It was during these weekly gatherings that conversation revolved around the latest trends in music, theatre and the visual arts both regionally and abroad. No doubt these cultural gatherings inspired Wanly to depict these subjects as a means of recording and archiving the cultural activities taking place in his hometown of Alexandria.

Wanly's painting *Don Quixote* evokes in its style the analytic cubism of Pablo Picasso and Georges Braque. An experimentation in painting, analytic cubism was the rejection of conventional perspective drawing to elicit the construction of three dimensional space in an alternative manner. Fragmenting the subjects by painting their form from several angles, analytic cubism allowed for the creation of multiple planes within one painting. This created the illusion of space and regular dimensionality in a painting while adhering to geometric shapes and a cubist style in the work.

Don Quixote reminds one of a masterpiece example of this style by Georges Braque such as the painting *Man With a Guitar* which was painted in 1912. Wanly's experimentation with cubism is no less masterful in his painting of a scene from the opera *Don Quixote* which he would have watched from the wings of the Sayyed Darwish Opera theatre in his native Alexandria. The Egyptian artist regularly depicted the dance troupes and actors who performed in his hometown, and his devotion to the theatre and its participants was rendered over years in a variety of styles. His portrayal of the opera *Don Quixote* in this cubist manner helps to capture the energy of the libretto composed by Wilhelm Kienzi.

Wanly depicts six figures in his painting, four of whom are masked. Ostensibly, the two unmasked are the lead characters Don Quixote and his sidekick Sancho Panza. The painting has neither a traditional foreground nor background. The characters are all painted flatly on the canvas, yet space is alluded to with the placement of Panza at a strategic angle away

from Don Quixote at the bottom right of the canvas. Panza is depicted singing, further alluding to Wanly's depiction of the opera itself, and not simply the novella. The characterisation of Panza in both the novella and opera as a simple-minded peasant is emphasised with the cartoonish depiction of Panza with a very round head, an O-shaped mouth in song and eyes that look like those of a button doll. In contrast, Don Quixote is more angularly depicted to suggest a more serious consideration of his character.

Don Quixote stands the full length of the painting, his face in profile whilst his body is turned out to the viewer. His hand is carrying a lance which he has standing upright, his head is tilted backwards, perhaps looking ahead at his target of wind mills or other adversaries. Wanly adds endearing charm to Don Quixote by drawing him as a traditional Spaniard from that era with a sharp, pointed, red beard and a thin, black moustache— so long it sticks out and is suspended in the air whilst his armour shines brilliantly in its rendering of white and grey.

Behind Don Quixote, masked figures evoke both theatre masks and military masks. Yet they also conjure African masks like those that inspired Pablo Picasso during his cubist period. Wanly's homage to Picasso, whether intentional or not, is arguably visible not only with the inclusion of the masks, but with his stylization of three different face types in this work— similar to Picasso's various stylisations of faces.

Wanly's choice of colours in his many works related to the opera are usually bright and depicted in saturated colours. In contrast, this work is rendered mostly in black with emphasis on certain parts of the scene rendered in bright greens, turquoise, white and reds. This careful balance and placement of colour not only supports the excellent technical deconstruction and Cubist reconstruction of the scene, but it highlights his skill in rendering the movement of music in a two-dimensional form so skilfully.

This work is considerably larger in size than anything that has recently come to auction by the artist, making this work a rare but significant piece. Owing to its size, a viewer can clearly identify the brushstrokes of the artist, and trace the spatial relationship between the subjects visually with the naked eye. The work allows for an immersive experience. For the briefest of moments, it would be easy to imagine one's self as a participant on stage with the singers. No doubt, this is a rare masterpiece for both its aesthetic appeal and technical skill.



***112**

DIA AL-AZZAWI (IRAQI, B. 1939)

Ijlal li Iraq (Homage to Iraq)

signed and dated 'Azzawi 1981' (lower left);
signed and titled in Arabic, dated '1981' (on the reverse)
oil on canvas
39% x 39% in. (100 x 100 cm.)
Painted in 1981

US\$60,000-80,000
AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Abu Dhabi, Intercontinental Hall, *Dia Al-Azzawi*, 1982.

LITERATURE:

C. Pocock (ed.), *Dia Al-Azzawi Retrospective*, Dubai 2009
(illustrated in colour, p. 161).
S. Eigner, *Art of the Middle East*, London 2010 (illustrated in colour, p. 185).

A pillar of Arab Modern art and one of the continued influences in the development of art in the Arab world, Dia Al-Azzawi is one of the most renowned and admired Iraqi contemporary artists. Al-Azzawi is unmatched in his ability to weave Iraqi folklore and ancient traditions into modern works and express the reality of his national tradition. Each work in his varied and accomplished oeuvre is an intricate synthesis of traditional motifs and modern cross-cultural techniques, which has captivated the attention of art collectors, enthusiasts and institutions alike.

Prior to completing his art education in 1964 at the Institute of Fine Arts, Baghdad, Al-Azzawi had studied archaeology at Baghdad University and sought ancient artefacts from the extensive collection of monumental works of Mesopotamian and Islamic literature and art at the National Museum of Iraq that have influenced his art and stylistic practice since his early beginnings. Al-Azzawi began to combine techniques of contemporary painting with motifs drawn from the Sumerian, Assyrian and Babylonian heritage of Iraq and with geometric patterning and arabesques from the contemporary tribal culture of the desert. He was also the director of the Iraqi Antiquities Department in Baghdad from 1968 to 1976.

He later established the New Vision Group (*al-Ru'yya al-Jadidah*) in 1969 and played a foundational role in the One Dimension Group, spearheaded by Shaker Hassan Al Said, from 1971 debating themes such as identity and modernity that serve as the backbone of his work today.

The New Vision group was a product of a need to articulate the effects of the tumultuous Arab world following the Six-Day War in 1967 and the Ba'athist take-over of Iraq. Until today, the Arab region continues to be strife with conflict, tensions and internal discords that serve as sources of inspiration to numerous artists, particularly Al-Azzawi who continues to implement an underlying and sometime blatant element of socio-political commentary to his works, affording them a sense of timelessness.

Christie's is delighted to be offering the captivating work entitled *Ijlal li Iraq* (Homage to Iraq) from 1981. It is of particular relevance that 1981 marked the beginning of the tragic Iran-Iraq War that was to ravage the country and set the impending scene for the following Gulf Wars, engulfing Iraq in decades of turmoil. As a homage to his beloved nation, Al-Azzawi, in graceful lines of Arabic calligraphy, spells the word Iraq as a considerable focus of this beautiful composition.

Having moved to London in 1976, Al-Azzawi developed a fascination with Islamic manuscripts and poetry amongst other literature references that he discovered at the British Library. As a result in the 1980s he markedly moved away from his previous references to archaeological, namely Mesopotamian, heritage and his sombre palette to begin using vibrant colours and jagged planes. The present work thus speaks for his longing to experience his beloved country and its amalgamation of charm and history in a poetic manner.

For Al-Azzawi, poetry and painting were intertwined; prolific in writing and calligraphy he thus began to insert Arabic letters into his compositions as he grew a new fondness for the elegance of the curves and angles of the Arabic letters, in their harmony and balance. As such, the painting speaks to the viewer as if in a poem; each of the letters that spell out Iraq seem to drown in the vivid colours and the regular and irregular forms and planes creating a striking visual and graphical rhythm akin to the rhythm present in the works of famous Arab poets.

There is a heavy influence of Fauvism which becomes apparent as closer inspection allows the colours to emerge through vibrant tones of blue, red, green and yellow. Yet, black is also predominant in the work, which not only references calligraphy by its default association with ink, but most significantly, Al-Azzawi views black as one of the basic colours prevalent in Iraqi culture as did his teacher, the celebrated Jewad Selim. The juxtaposition of the vibrant yellows and orange against the black results in an intense, yet pleasant contrast. In this abstract composition, a silhouette can be identified in the background of the canvas whilst a pile of stacked books and potentially a musical instrument reference the artist's fear and mourning of a loss of Iraq's cultural heritage at a time of repression. Intellectually rich with his ample knowledge of archaeology, history and literature, the aim of the present work is as much patriotic as it is humanistic through the artist's longing for his homeland.

Iraqi history and culture have been at the core of Al-Azzawi's oeuvre, which spans over fifty 50 years since the early 1960s. His works embody a sense of spirituality, historicity as well as an amalgamation of traditional iconography and modern technique, which reflect Al-Azzawi's intention to create a unique interpretation of modern and contemporary art. The major exhibit *Dia Al-Azzawi: A Retrospective* is ongoing at the Mathaf, the Arab Museum of Modern Art in Doha and is an evidence of the continuous global reverence and appreciation of the artist.



PROPERTY FROM A PRIVATE COLLECTION, AMMAN

***113**

KADHIM HAIDER (IRAQI, 1932-1985)

Thalathat Ashkhas Raqm 20 (Three Figures, No. 20)

signed in Arabic (lower left);

signed, titled and inscribed in Arabic (on the reverse)

oil on canvas

21 $\frac{1}{8}$ x 29 $\frac{1}{2}$ in. (55.5 x 75cm.)

Painted circa 1970s

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Jaafar Allawi Collection, Baghdad.

Acquired from the above by the present owner.

Through captivating compositions full of theatrical imagery tackling good, evil and tragedy, Iraqi Modernist Kadhim Haider has formulated a unique painterly practice fusing religious imagery with patriotic subject matter. Following the Ba'athist coup of 1963, Haider drew inspiration from the Shi'ite epic of the Martyrdom of Imam Hussain. Using imagery conjured from the rituals of *Ashoura* that were merged with motifs and scenes from his own Sumerian, Babylonian and Mesopotamian heritage, he employed both modern techniques of design and aesthetic principles to present 35 significant works that were titled *Melhamet al Shahid (The Martyrs Epic)* that was exhibited at the National Museum of Modern art in 1965.

Reconfiguring traditional visualisations of these ritual performances or the historical events of the battle itself, Haider implemented semiotic abstraction whose visual lexicon neutralised their very religiously focused meanings, allowing his works to be more accessible for a wider audience and narrated the struggle of an unnamed, as opposed to specific, martyr. Ultimately using these references as allegories for contemporary Iraqi socio-political history, his reference to an unknown martyr became a deep-rooted symbol for the plight of the human being itself, believing that man should defend his freedom through death rather than life. Throughout the sixties and seventies, Haider continued to tackle these notions of martyrdom and testimony. Pushing their figurative form into a much more developed type of abstraction that shunned the semi-figurative application he had implemented before, he explored a sense of mythological space in his new works.

Christie's is delighted to be offering an impressive example that showcases Haider's work from the 1970s. Entitled *Three Figures*, he adopts an aesthetic vocabulary that exudes an organic simplicity, that comes to life through a medley of shapes. Hints at varying physical traits suggestive of a male, female and child prevail, who as they stand beneath an ominous blue moon – a change from his usual depiction of a red blood moon that stood as a depiction of a lunar eclipse that is symbolic of the wrath of God on the day of judgment – emanate a sense of loneliness and despair.

By harmonising a multitude shapes, their unique placement which was heavily inspired by Cubism, is juxtaposed by the three-dimensionality their figuration creates. Accentuated by the use of earthy, pastel hues, against the rich and vibrant moon, Haider offers a tactile sense of movement which exemplifies this overwhelming sense of pathos. With this in mind, *Three Figures* can be seen as a strong metaphor intending to tackle the politics of the Middle East following the Six-Day war in 1967 which saw a new generation of noble men, women and children die for their land whilst defending their rights. From this perspective it is clear that Haider uses his composition to provide a stark and haunting visualisation of this tragedy and the after-effects that ensued.

This attention to construction and architectural orchestration of forms across his works are the result of the artist's interest and study of stage sets and costumes for a number of theatre productions. In *Three Figures*, Haider divides the background areas into segments depicted through overlapping squares and rectangles, creating imaginary dimension of perspectives that instigate a sense of theatrical movement, adding fervour to the scene he depicts. It is interesting that given its architectural connotations that this work was once in the collection of Jaafar Allawi. One of the pioneer architects along with Rifaat Chadirji, Qahtan Awani, Mohammed Makiya and others, it was through his architectural practice – it was common at the time that artists would mingle with architects and vice versa – that Allawi came to acquire this work.

Three Figures, with its Modernist approach and Cubist and Symbolist resonance pays tribute to the artist's national cultural heritage in a powerful example that is a testament to Haider's skill and importance in both Iraqi and Arab art history.







***114**

SOBHY GIRGIS (EGYPTIAN, 1929-2013)

Untitled

incised with the artist's signature and date 'Sobhy Girgis 1976' (centre)

aluminium on artist's socle

61 x 19½ x 7⅞ in. (155 x 50 x 20 cm.)

Executed in 1976, this work is unique

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

The Self and the Other: Sobhy Ghargis, exh. cat., Cairo, Arttalks, 2014 (illustrated, p. 11).



PROPERTY FROM AN ESTEEMED COLLECTION

115

MAHMOUD MOUSSA (EGYPTIAN, 1913-2003)

Untitled (Fellaha)

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

32¼ x 9 x 6¼in. (82 x 23 x 16cm.)

Executed *circa* 1950s

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Private Collection, Cairo.

Anon. sale, Bonhams London, 8 April 2014, lot 468.

Acquired at the above sale by the present owner.

PROPERTY FROM THE COLLECTION OF THE ARTIST'S FAMILY

***116**

BEHJAT SADR (IRANIAN, 1924-2009)

Untitled

signed 'Sadr' (lower right)
oil and photocollage on paper
24 $\frac{7}{8}$ x 32 $\frac{1}{2}$ in. (63 x 82.5cm.)
Executed in 1975

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

PROVENANCE:

The artist's Estate.

'I cannot keep quiet, and motion is something that exists in nature. Nature is colour, shape and motion, and I want my works to express these three elements. Shape as shape, colour as colour, and motion as motion. Not a tree whose branches would make a shape, and whose leaves would embody colours, and whose shapes and colours would be set in motion by the wind.'

(The artist, an extract from "On Kinetic Works", circa 1967, published in M. Montazami & N. Sadeg, *Behdjat Sadr Traces*, Paris 2014, p. 82).

Arguably the most important and most influential Modern Iranian female artist of the 20th century, Behjat Sadr's aesthetic experimentations reveal her dedication to shape and colour. Projecting her expressionist style in a structural and captivating manner, her works hold testimony to her European modernity, fusing inspiration from both Oriental and her own Iranian visual culture. To experiment with paint, she moved away from the academic style and traditional easel practice, preferring to lay her canvases on the ground in the manner of the American Abstract Expressionist painters or the French Lyrical Abstract artists of her generation. Her works are non-representational canvases and with her recognisable thick and saturated brush strokes of paint, superimposed layer upon layer vertically and horizontally, sometimes manipulated with tools, brushes or even her own hands. She would in fact experiment with material and gesture, as she would remove parts of the swatches of colour in an action she would refer to as 'negative painting'.

An insight into the artist's practice, Christie's is delighted to offer the present work from a period in the artist's oeuvre executed in the mid and late 1970s. Using sculptural elements that appear to be dispatched in the desert, Sadr creates layers of texture and depth through the use of photo collage to surround, what on closer view, appears to be wooden logs, piled against each other. By spontaneously incorporating these photographic collages into her compositions, she disrupts the abstraction of the background and simultaneously adds her own narrative to the painting. These photographs, often fragments of shots she would take during her walks, were juxtaposed on the paint surface like fragments of diffused memories. As in most of her work, nature remains a key theme here, but moving more towards a figural as opposed to abstract representation of this subject, Sadr intends to tackle notions of solitude and emptiness. This wide vastness of the background offers a philosophical interpretations on themes of exile and return.

With her works and her extraordinary legacy, Behjat Sadr is recognised today as one of the most influential Abstract and Gestural artists of her generation. Often compared to international artists such as Pierre Soulages or Pierre Alechinsky, Sadr denied any specific connections with any artists or any style, but is remembered today as undeniably a leading figure in the shaping of Modern Iranian art.





*117

SULEIMAN MANSOUR (PALESTINIAN, B. 1947)

Old Friends

signed in Arabic, signed and dated 'S. Mansour 2000' (lower left)

mud on panel

74⁷/₈ x 31¹/₂in. (190 x 80cm.)

Executed in 2000

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Renowned Palestinian artist Suleiman Mansour has been a champion and pioneer of the Palestinian artistic movement that has continuously pushed against the challenges and burdens that the Palestinian community has faced. Born in Birzeit, Mansour studied fine arts at Bezalel Art Academy in Jerusalem. Since the seventies, he has also contributed to the development of an iconography of the Palestinian struggle through his works. Mansour has contributed extensively to the development of an infrastructure for the fine arts in the West Bank. He was the head of the League of Palestinian Artists from 1986 to 1990 whilst spearheading the New Visions collective following the First Intifada. In 1994, Mansour co-founded al-Wasiti Art Center in East Jerusalem and served as Director from 1995 to 1996 where due to enforced restrictions the centre was forced to close.

In the late 1980s, after a long career as a figurative oil painter, Mansour began to experiment with mud and straw as an artistic medium. His choice was initially motivated by a twofold ideology; the explicit desire to create national art from the very soil of his homeland, and the deliberate decision to foster a revolutionary approach to aesthetics in art by boycotting art supplies imported from Israel. Interestingly, by intuitively choosing to use mud within his new scope of works, Mansour was effectively drawing on his childhood memories where he used to spend time with his maternal grandmother Salma as she mixed straw with mud to make beehives.

Producing works in two dimensional and three dimensional bas relief sculpturing, his earlier examples were abstract compositions that functioned like archaeological sites in which disparate emblems of Palestinian identity and heritage were half buried and half revealed. In the mid-1990s onwards, having worked to perfect his use of layering and moulding the mud, Mansour turned back to figurative representations. Notable works from this series are *I am Ismail*, a relief of the biblical figure as an ancient tombstone and *Hagar*, a moulded face of the biblical figure, prevalent in many art historical references.

The present work entitled *Old Friends*, is a strong example from this series which shows Mansour's accomplished command of the medium. Depicting three figures embracing embedded into a format that is reminiscent of Christian icons, their facial expressions are desolate and full of despair. The cracks and distortions of the mud after the drying process fill the composition with a cause to suggest the passage of time and the impermanence of materiality. Through the title, Mansour suggests that he has lost many friends along the way, creating a visualisation of the Palestinian struggle in all its hardships and aspirations. These cracks thus suggest an element of decay, yet simultaneously refer to the strength of the Palestinian national sentiment and identity – in that the land of Palestine and the people are one, the soul of their people will always be deeply embedded into the Palestinian soil. Despite the separation and expelling of the Palestinian people from their land, the continued resistance and belief in their homeland runs deep within their veins like cracks in the drying mud. Symbolising an emblem of a collective identity, *Old Friends* is at once both haunting and aspirational.

Although stylistic vicissitudes characterise Mansour's artistic development over the last three decades, his early figurative oil paintings of Palestinian farmers and rural landscapes have much in common with his latest mud compositions. Mansour's art-making is thematically, emotionally and technically related to the work of the *fellah* who with his very own hands, rakes the soil, builds the mud hut and digs his grave.





PROPERTY FROM A PRIVATE COLLECTION, ARKANSAS

***118**

SAMIA HALABY (PALESTINIAN, B. 1937)

Fan

signed 'S.A HALABY' (lower right)

oil on canvas

23¾ x 20½in. (60.3 x 52.1cm.)

Painted in 1966

US\$15,000-20,000

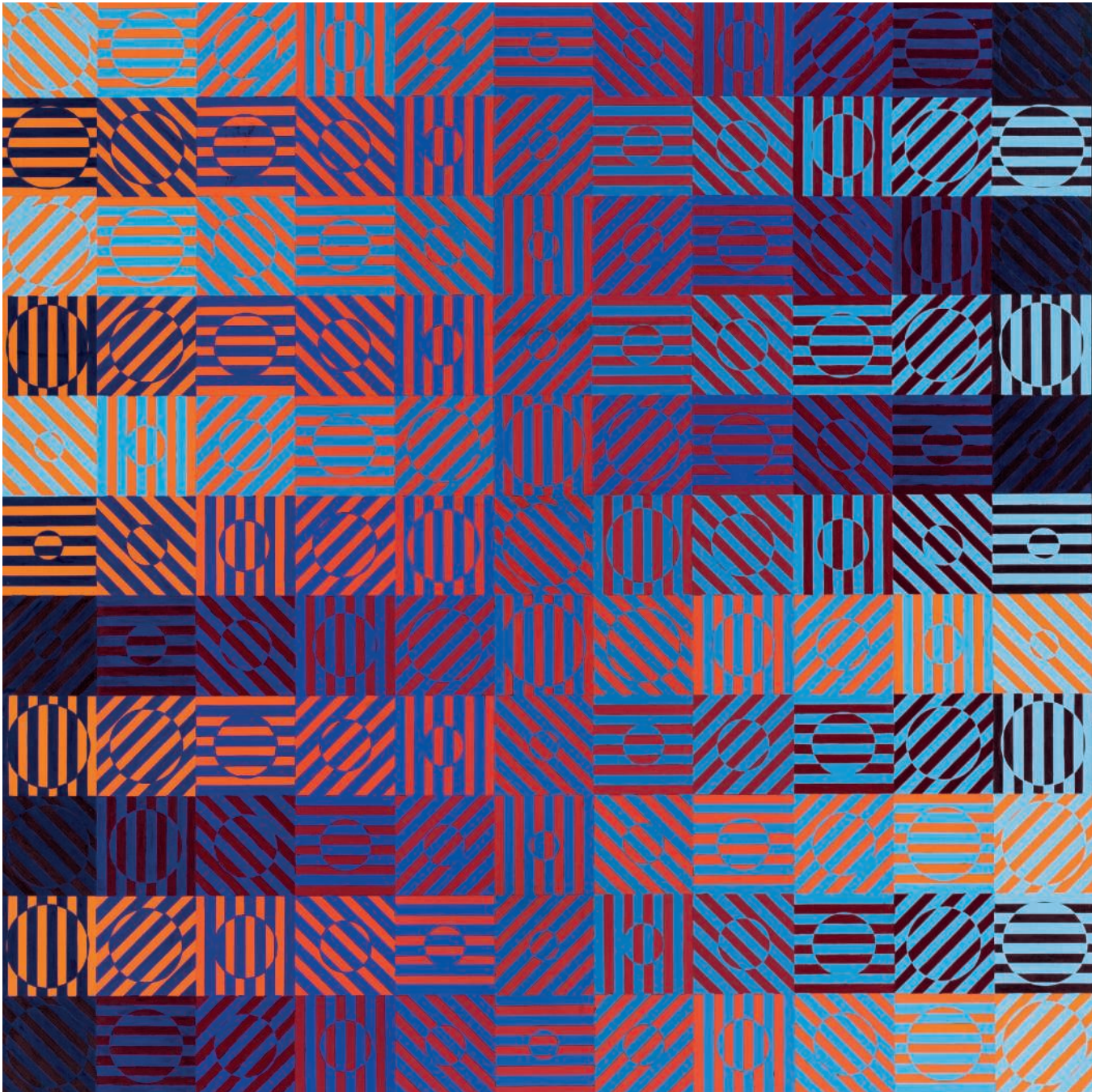
AED55,000-73,000

PROVENANCE:

Donald Sanders Collection, USA.

Gordon Harrison Collection, USA.

Acquired from the above by the present owner.



119

MEHDI MOUTASHAR (IRAQI, B. 1943)

ZONE M 11A

signed, titled, inscribed and dated
'Mehdi MOUTASHAR Paris Octobre 1970 ZONE M 11A' (on the reverse)
acrylic on card laid down on panel
32¼ x 32¼in. (82 x 82cm.)
Painted in 1970

US\$6,000-8,000
AED22,000-29,000

PROVENANCE:

Private Collection, Luxembourg (acquired directly from the artist).
Acquired from the above by the present owner.

EXHIBITED:

Baghdad, National Museum of Art (Gulbenkian Museum), *Moutashar*, 1970,
no. 6 (titled '*Superposition 1*').

***120**

HAMED EWAIS (EGYPTIAN, 1919-2011)

America

signed and dated in Arabic (lower centre left);
signed, titled and dated twice in Arabic (on the reverse)
oil on canvas
57¼ x 45in. (145.5 x 114.5cm.)
Painted in 1970

US\$200,000-250,000
AED730,000-910,000

PROVENANCE:

The artist's Estate.

EXHIBITED:

Cairo, Zamalek Art Gallery, *Hamed Ewais*, 2002.
Cairo, Zamalek Art Gallery, *Egyptian Artists Masterpieces III*, 2005.
Rome, Egyptian Academy, *Hamed Ewais*, 2006.
Alexandria, The Museum of Faculty of Fine Arts, *The Celebration of the Birthday of the Artist Ewais*, 2009 (illustrated in colour on the exhibition poster).

Egyptian socialist realist painter Hamed Ewais typified the notion of what it means to be an inspiring nationalist painter. Ewais' oeuvre focused heavily on politics, and with a highly articulated aesthetic of strong compositional ability, his work lent itself to becoming iconic images of resistance, political activism and nationalism due to the themes presented and motifs tackled in each of his compositions. His masterpieces were often 'tableaux vivants' of a wide range of Egyptian characters set against a backdrop that referenced political events or social realities in Egypt at the time. Despite his oeuvre focusing on his native country, many works produced during his lifetime imparted various messages about national identity, the importance of citizens standing united in the face of enemy threats and the honour inherent in defending one's country. In his painting *America*, Ewais focused on the subject of the War of Attrition from 1967-1970, and on Egypt's role within this historic and controversial period in a manner so technically astute and brilliantly creative, that it exceeds all his earlier works.

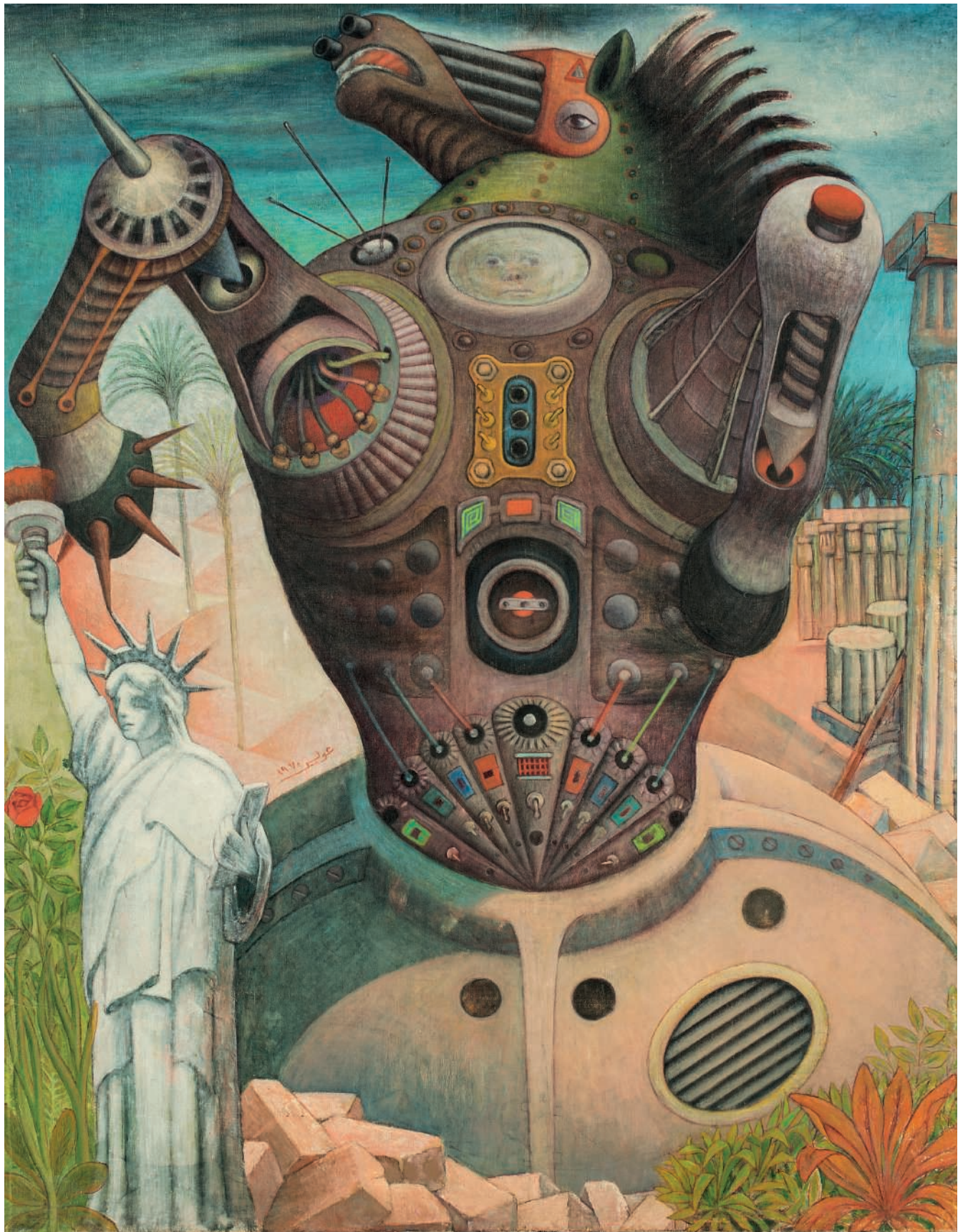
Ewais founded a collective in 1947 called the Group of Modern Art which believed in creating an artistic style that confronted the challenges of everyday life for the common Egyptian man and woman. Despite the contemporary establishment of Egyptian Surrealism, the Art and Liberty Group, Ewais sought an alternative ideology which would help create an artistic vernacular that was appreciated and understood by the average Egyptian man and woman, avoiding the anarchistic tone of the highly polemical Egyptian Surrealist movement which had its roots in rejecting the current political establishment in Egypt. Ewais hence developed an unprecedented style in Egypt which critics have since dubbed Social Realism after having observed the works of the Italian Social Realist artists that were exhibited alongside Ewais' works at the Venice Biennale in 1952. Some art historians argue that Ewais was also inspired by the social realist work of Mexican painter Diego Rivera. Indeed, the human bodies of Ewais' figures have a characteristic roundness to them, and exaggerated proportions, reminiscent of Rivera's style. Ewais infused his works with light, saturated jewel tones and colours upon his encounter with the Egyptian artist Mahmoud Saïd in Alexandria. It was there in the coastal city while teaching at the Faculty of Fine Arts in the early 1960s that Ewais began to meld colour and light with subjects veering in shape and size on the fantastical thus pushing his work in the direction of magical realism.

In his painting *America*, Ewais provides a visual scathing commentary on the diplomatic stalemate between Egypt and its allies against Israel from 1967-1970. The political vacuum left after the conclusion of the Six-Day War in 1967 resulted in Egypt and its allies refusing to negotiate, make peace or recognise the state of Israel unless it fully removed itself from Sinai. Ewais' painting on the topic articulates this episode of history by outside parties involvement and support of varying sides in the conflict which further complicated matters. Ewais articulated this highly complex stalemate in a tightly constructed and complex narrative of symbolism.

Like the work *Al Aabour* (sold at Christie's Dubai, March 2016; price realised: US\$605,000) (1974) and *The Protector of Life* (sold at Christie's Dubai, March 2015; price realised: US\$341,000), *America* also contains a large central character around whom the rest of the painting's narrative unfolds. However, in this work, the central figure is not human, but machine: a mechanical Trojan horse that is rearing, each of its forelegs uniquely constructed and capable of a different sort of destruction. The extreme mechanical and machine quality of the modern-day Trojan horse helps to underscore the militaristic aspect of the subject. At first glance, it is hard to infer which side the Trojan horse is fighting for, but it is safe to presume that the horse is in fact not simply fighting for Egypt, but is the symbolic representation of the physical might and resistance of the Egyptian military forces and its allies. Weaponry and machinery feature heavily in two of Ewais' other works – *Al Aabour* and *The Protector of Life* – on war against Israel. This no doubt is due to the heavy emphasis that was placed by the Egyptian state on scientific and engineering advancement as an indicator of a progressive and modern state.

In *America*, the horse towers over the Statue of Liberty, and Ewais' manipulation of size and proportions helps to underscore the message of strength and threat posed by the Egyptian horse that will overpower America, the ally of its enemy. From the right foreleg is a tall spike that sticks out from the knee, and the hoof is also a spike – a horrifying encounter with whatever may come near it. The extensive number of buttons, levers, antennas and switches on the horse's body helps to underscore the high degree of this complicated machinery. Most strange is the moon-like face that stares directly at the viewer from a port hole in the centre of the horse's chest. Perhaps this is the commander-in-chief who is leading the battle? Behind the horse are columns similar in style to those found in Ancient Egyptian temples. Some stand while others appear to be fragmentary remnants. Ewais' inclusion of Egyptian artefacts in his works helps to underscore the very nationalism which was under threat from the enemy and hence being saved. Hence, his inclusion of an element of Egyptian culture – and particularly one that was associated with Ancient Egyptian civilisation – helps to further indicate that the artist was articulating a very political message related to the safeguarding and protection not only of Egyptian land (in this case Sinai) but the protection of Egyptian heritage, identity and civilisation as a whole. The tall and skinny palm trees, typical of Southern Egypt, on either side of the horse suggest that the origin of the horse – and perhaps by extension the valiant Egyptian soldier who is fighting and protecting Egypt – originates from the south of Egypt where many densely populated towns and villages still exist today. Other flora and fauna are included in the painting: a rose of deep red colour grows tall beside Lady Liberty in the lower left quadrant of the canvas – perhaps alluding to the flower that rests upon the caskets of fallen American soldiers who also partake in this war. Another larger red flower grows in the lower right quadrant of the canvas. Such saturated red details appear to create a visual dialogue with the brilliant cerulean blue of the sky, contributing to the composition's dynamism and balance.

Christie's is delighted to offer such a powerful example of political art by the late Egyptian artist on a moment that united many Arab nations against a common goal, strengthening notions of identity and independent sovereignty throughout the Middle East.



PROPERTY FROM A PRIVATE COLLECTION

***121**

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Masques et bergamasques

signed 'PAUL.G.' (lower left)

oil on canvas

39 $\frac{3}{8}$ x 47 $\frac{1}{4}$ in. (100 x 120cm.)

Painted circa 1990

US\$70,000-90,000

AED260,000-330,000

PROVENANCE:

Private collection (acquired directly from the artist).

Anon. sale, Ader Paris, 19 November 2008, lot 181.

Acquired at the above sale by the present owner.

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.

Seeking a balance between an expressionist style that references reality and chromatic elements that express emotional movement and a new reality, the present work entitled *Masques et bergamasques* is clearly structured and composed with impulsive and dynamic brushstrokes that create a delightful musical rhythm offering an underlying sense of optimism. As one of the most distinguished Lebanese Modern artists, also known as the Father of Modern art in Lebanon, Paul Guiragossian captivates collectors and art appreciators alike with his bold layers and strong use of texture and colour.

Although his earlier works were more figurative in style, from the late 1970s onwards Guiragossian would gradually liberate himself from the confines of the discernible human figure. Towards the mid-1980s and early 1990s, his palette expanded to incorporate vivacious colours intrinsic to a Mediterranean landscape of sea, lush verdant mountains and sun that are illustrated in *Masques et bergamasques* through the use alternating shades of blue and green. The artist often used multiple layers of paint and large, expressive brushstrokes, to create an opaque texture on the surface to offer an intricate sense of depth throughout. Through this vibrant palette of colours emanates a sense of happiness that is associated with a jovial event that would require a carnival or some celebration as the title suggests, symbolising a sign of hope and rebellion against the underlying human misery that was particularly poignant at the time of the Civil War in Lebanon (1975-1990). This ambient and underlying sadness is reflected in the dark tones that dominate the painting and thus are a recurrent symbol of sorrow that permeate the artist's oeuvre. A bergamask refers to a rustic dance and the title references the opening lines of a Paul Verlaine poem, whilst twentieth-century French composer Gabriel Fauré composed *Masques et bergamasques, Op.112* as a musical tribute to the eighteenth century royal balls during which legendary amorous encounters used to occur. With this in mind it becomes clear that Guiragossian's intent is to make light of the social gatherings prevalent in Middle Eastern culture; his aim to highlight a sense of intimacy in the artwork that is reflective of community celebrations and traditional festivities.

On closer inspection, the viewer realises that these abstract vertical patches of colour that appear to be close, never overlap and thus simultaneously convey a sense of solitude and suffering. Masks are known to be an attire of disguise, a way for people to escape their identity and hide from their surroundings. Guiragossian thus uses his own canvas as a mask for his own tragic history; the thick impasto and dark colour palette denotes a heavy pain and depression that plagued the artist in a series of misfortunate events in his life and in Beirut where he was painting during a time of war. Within his work, the artist manages to portray both joy and sadness and the juxtaposition of luminosity and density of colour against a deeper underlying sense of angst produces a visually arresting, multi-layered composition that renders *Masques et bergamasques* an emotionally and aesthetically charming work of art.







122

ATHIER (IRAQI, B. 1982)

Machine Hearts II

signed in Arabic and dated '2015' (lower centre);

acrylic on canvas

78¾ x 83½in. (200 x 212cm.)

Painted in 2015

US\$18,000-25,000

AED66,000-91,000

PROVENANCE:

Acquired directly from the artist by the present owner.

THE PROPERTY OF A PRIVATE COLLECTOR

123

**RANA BEGUM
(BANGLADESHI/BRITISH, B. 1977)**

No. 124

resin on lithographic tape and
electrical tape on aluminium
49% x 24% x 2%in. (126 x 62.5 x 6cm.)
Executed in 2007

US\$8,000-12,000
AED30,000-44,000

PROVENANCE:

Third Line Gallery, Dubai,
Acquired from the above by the present owner.

EXHIBITED:

Dubai, Third Line Gallery, *Colour Codes*, 2007.

LITERATURE:

G. Champ, "Infinite Visions", in *VIP Lifestyle*,
London 2007 (illustrated in colour, p. 171).



124

FARZAD KOHAN (IRANIAN, B. 1967)

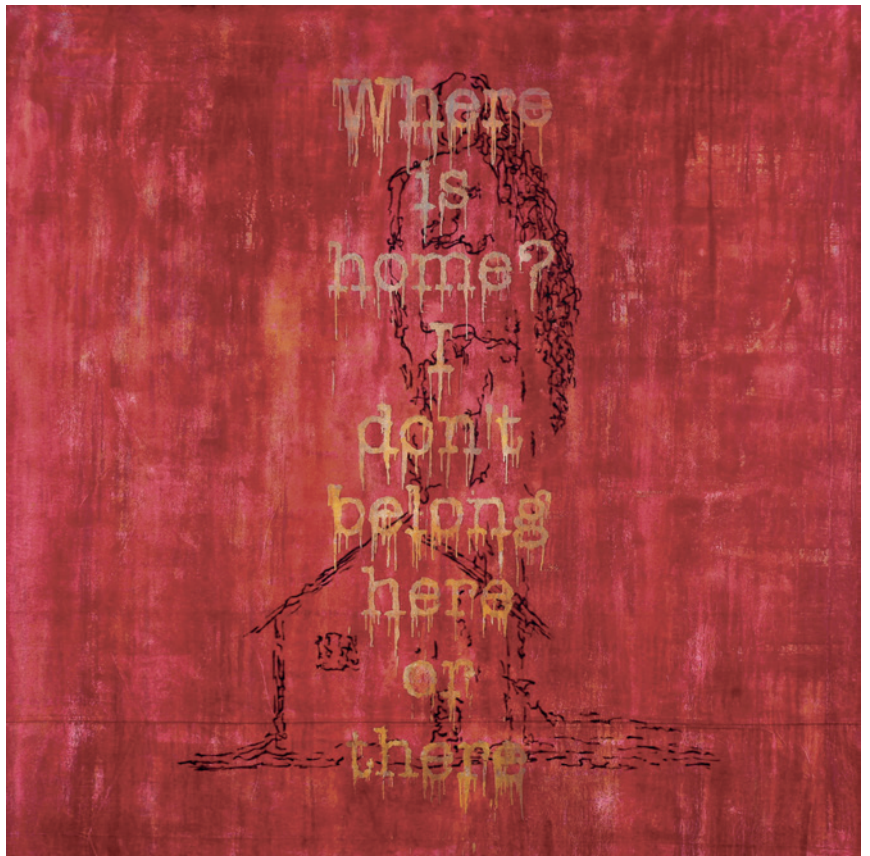
Where is Home? #2

signed twice, titled and dated twice
'FARZAD KOHAN where is home?#2 2017
FARZAD KOHAN 2017' (on the reverse)
acrylic on canvas
85 x 83½in. (216 x 212cm.)
Painted in 2017

US\$10,000-15,000
AED37,000-55,000

PROVENANCE:

Acquired directly from the artist by the
present owner.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, DUBAI

125

FARHAD MOSHIRI (IRANIAN, B. 1963)

KITTEN (from the *Fluffy Friends series*)

signed and dated in Farsi; signed, titled and dated

'Farhad Moshiri 2009 KITTEN' (on the reverse)

acrylic, glitter and resin on canvas

78¾ x 67⅞ in. (200 x 170.5 cm.)

Executed in 2009

US\$100,000-150,000

AED370,000-550,000

PROVENANCE:

The Third Line, Dubai.

Acquired from the above by the present owner in 2009.

LITERATURE:

R. Janssen, *The Third Line*, Perrotin & T. Ropac (eds.),

Farhad Moshiri, Brussels 2010 (illustrated in colour, p. 105).

N. Azimi, "Fluffy Farhad", in *Bidoun*, issue 20, Spring 2010

(illustrated in colour, accessed online).

Contemporary artist Farhad Moshiri's incredible multidisciplinary and multimedia artistic technique can be considered an art in itself. Upon Moshiri's return to Iran in 1991, he observed the expansion of the nouveau-riche society in his native country following the gradual growth of the economy under President Khatami. In reaction to his environment, a large part of Moshiri's oeuvre carries criticism of the contemporary Iranian society and the growing appetite for the superficial, the glitter and shine through satirically kitsch series of works. Moshiri began a series of canvases upon which he added acrylic pastries by squeezing paint through pastry bags, a technique generally used for cake icing. These 'Cake paintings' recalled the frosty vitrines of Tehran bakeries and appeared as innocent and joyful works of art, yet often suggested the outrageously baroque excesses of the Iranian middle class.

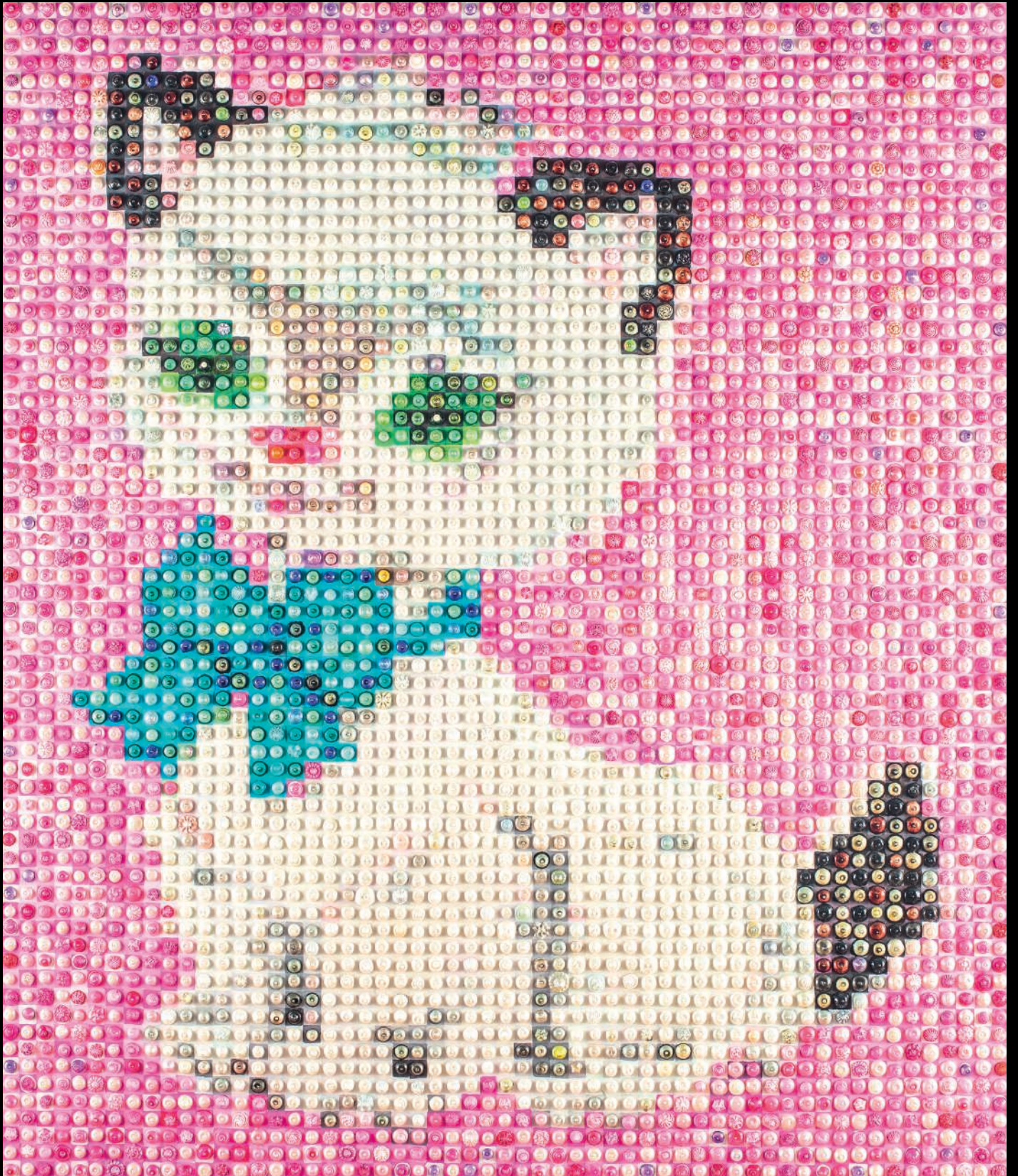
Mastering the use of a wide range of sparkling luxurious mediums including Swarovski crystals, embroidery and acrylic pastries, Moshiri succeeded at creating works imbued with political and social satire despite their cheerful and whimsical veneer and the artist undeniably stood at the forefront of the contemporary Iranian art scene. His Pop dialect and his innovative techniques hinted at the contemporary consumerist and branding culture while referring to the many paradoxes reigning in the Iranian contemporary society.

Childhood elements filled Moshiri's works such as toy cars, robots and stuffed animals. The present work, *Kitten*, from his *Fluffy Friends* series, is reminiscent of his own childhood and seems to move away from the underlying social statement that was infused in most of his earlier works.

Along with *Bunny Rabbit*, *Tiger* and *Ducky*, *Kitten* is deliberately non-political, playing instead with humour and recalling the artist's childhood memories. It references fairy tales, 1950s-era children textbooks and the popular Western television series for children through the depiction of a kitsch and cartoon-like character that appeals to the subconscious sensibilities of his Western audience. However, these figures that first seem playful, innocent and pure carry some cynical quality suggesting the complexity of the universe of childhood.

Like pixels to a photograph in *Kitten*, each acrylic pastry is carefully coloured and juxtaposed onto the surface of the canvas. The reliefs formed accentuate the shimmering and gleam of the work and offer a highly textured and sculptural aspect. The simplicity of the composition with an overall saccharine colour palette and the innocence of its subject emphasised through the use of whites and flashy pinks create a sense of comfort and ingenuousness that recalls the attachment of a child to his teddy bears. Within the successful and acclaimed career of the artist, the power struggles of the contemporary society and amongst his works charged with political and social satire, *Kitten* denotes a joyful and dreamlike interlude and perhaps reveals the artist's longing for innocence and integrity.

In continuation of Moshiri's perpetual success, the Warhol Museum in Pittsburgh, Pennsylvania, USA will present a show of Farhad Moshiri in October 2017.





***126**

REZA DERAKSHANI (IRANIAN, B. 1952)

Every Spring Day and Every Autumn Night

each: signed in Farsi, signed with the artist's initials
and dated 'r.D 14' (on the reverse)

oil and resin on canvas, in two parts

50 x 120½in. (127 x 305cm.)

Painted in 2014

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner.

The renowned artist, painter and musician Reza Derakshani is prized for his vibrantly coloured and expressive canvases that captivate the viewer and transports them to a fantastical world of intense beauty alluding to Persian culture and traditions. It is often said that Derakshani treats his canvases like a performative construction; bringing together his love and passion for music with his love for art.

Christie's is delighted to present *Every Spring Day and Every Autumn Night* as one of the most beautiful and poetic works from the *Day and Night* series that represents Derakshani's talent at its best.

In the present work Derakshani offers a dynamic and compelling diptych, composed of tender and utopian colours, depicting a peaceful bed of



leaves. The heavily textured surface and bold brushstrokes, however, add a rougher undertone to the romantic appeal of the work. A strong sense of poetic rhythm and musical harmony is echoed through his oeuvre and highlights the artist's skillful talent as a vocalist, instrumentalist, composer and performer. Derakshani cleverly uses the complementary nature of opposites, by using strong contrasts in palette and symmetry while playing with both lightness and darkness. While *Every Spring Day and Every Autumn Night* is undeniably an exceptional composition, it nevertheless struggles with a much more sober reality, as Derakshani's concerns revolve around issues tackling modern Iran and its legacy, perhaps the dispersed leaves one witnesses hint to the issue of the Iranian diaspora and echo a common sense of fragmentation. Equally, the shifting of these seasons alludes to the fluctuating peacefulness that is overcome with a darkness. Mirrored

among the hues of yellow, red and pink that alternate between the day and night representations, Derakshani confronts the viewer not only with visual contrasts, but also with moral and ethical insights.

Charming, powerful and overwhelming, Derakshani's oeuvre has assertively placed him amongst the greatest masters of Iranian art. Not only is his practice visually splendid, it is also socially engaging, thus leading the viewer to reflect on social structures and boundaries. The creation of beauty is for the artist an act of revolution in itself and the present painting is a delightful example of the artist's constant search for meaning in life and art as well as their respective definitions.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LONDON

***127**

SHIRIN ALIABADI (IRANIAN, B. 1973)

Miss Hybrid III

signed, titled, numbered and dated

"Miss Hybrid" III 2007 Shirin Aliabadi 4/5' (on a label affixed to the reverse)

inkjet print

35 x 27½in. (89 x 70cm.)

Executed in 2007, this work is number four from an edition of five

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Kashya Hildebrand Gallery, Zurich.

Acquired from the above by the present owner in 2009

EXHIBITED:

Paris, Gallery Thaddeus Ropac, *Miss Hybrid*, 2011

(another from the edition exhibited).

Toronto, Aga Khan Museum, *Rebel, Jester, Mystic, Poet; Contemporary Persians Group Exhibition*, 2017 (another from the edition exhibited).

LITERATURE:

A. Downey, "Inverted Modernities and Contested Traditions: Contemporary Iranian Visual Culture and (In)Authenticity", in *RES*, no. 4, September 2009 (the larger edition size illustrated in colour, p. 159).

S. Eigner, *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran*, London 2010 (the larger edition size illustrated in colour, p. 303).

"Exhibitions Now", in *Canvas*, Vol. 13, Issue i, January - February 2017 (another from the edition illustrated in colour, p. 27).



PROPERTY FROM A PRIVATE COLLECTION, UAE

128

YOUSSEF NABIL (EGYPTIAN, B. 1972)

Maelema - Fifi Abdo

hand coloured silver gelatin print

45 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in. (115 x 75cm.)

Executed in 2008, this work is number one from an edition of three

US\$40,000-60,000

AED30,000-44,000

PROVENANCE:

Anon. sale, Christie's Dubai, 26 October 2010, lot 140.
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. 67).
S. Eigner, *Art of the Middle East: Modern and Contemporary
Art of the Arab World and Iran*, London 2010
(another from the edition illustrated in colour, p. 118).
H. U. Obrist & M. Abramovic, *Youssef Nabil*, Paris 2013
(another from the edition illustrated in colour, p. 123).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LONDON

***129**

YOUSSEF NABIL (EGYPTIAN, B. 1972)

You Never Left, III

hand coloured gelatin silver print
20% x 30% in. (53 x 78cm.)

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

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Third Line Gallery, Dubai.

Acquired from the above by the present owner in 2010

EXHIBITED:

Paris, Nathalie Obadia, *You Never Left*, 2011 (another from the edition exhibited).

LITERATURE:

R. Issa & M. Krifa (eds.), *Arab Photography Now*, Berlin 2011
(another from the edition illustrated in colour, p. 185).

Y. Nabil, *Youssef Nabil*, Paris 2013

(another from the edition illustrated in colour, pp. 77-79).

T. Shukri, "Artists Making Movies: a Middle Eastern Take"

in *Canvas*, vol. II, issue 6, November-December 2015

(another from the edition illustrated in colour, p. 116).

Youssef Nabil has established himself as one of the most influential artist photographers of his generation. Growing up in the cinematic Cairo, Youssef was intoxicated with the golden age of its stars. His works draw inspiration from his childhood memories of black and white films filled with glamour, elegance and melodrama.

A fine example of Nabil's artistic successes appears in the present work entitled *You Never Left III*, bringing together two of the most illustrious actors of the movie industry: Fanny Ardant, an iconic figure of French cinema, whose charming facial features and seductive voice have become widely familiar not only to the French public but on an international scale and Tahar Rahim, a French star of Algerian descent, in an eight minute short film *You Never Left* from which this film still is extracted and meticulously hand painted.

Behind the glamour and flamboyance presented, the film still chosen carries a heavy metaphor of exile and separation whereby Ardant represents the mother country and Rahim the migrant is ready to leave what is to be deemed his home country. Ardant tries in vain to prevent Rahim from leaving and the photograph brilliantly captures that moment of farewell and of about-to-be broken ties and shattered heart. The film marks a pivotal point in Nabil's career and in the cinema at large. It is also essentially a self-portrait relaying his own difficult experience of exile from his beloved Egypt.

This cinematographic adieu is seized with these two lost and devastated faces; Rahim's eyes are closed in an effort not to face the reality he is leaving behind and the hardship of exile, whilst Ardant wears a traditional scarf weeping at the idea of losing one of her own. In some ways Rahim already seems nostalgic and uncertain of what to expect. In his work, Nabil enforces the notion that exile is viewed as a new optimistic beginning for some and as a kind of death for others. For the latter, leaving family, city and country is an emotional obstacle which the artist has highlighted perfectly. The sadness, suffering and intensity of the captured moment is enhanced by the use of vibrant yet nostalgic colours characteristic of Nabil's oeuvre, using his unique technique of hand-colouring silver gelatin photographs that is reminiscent of the golden age of Egyptian film bringing about a sense of nostalgia that is in contrast, by re-appropriating a traditional technique within a new artistic context exemplifies the notion of popular culture. It is in the dazzling and captivating world of acting and cinema that the artist finds his comfort and expresses himself at best knowing that any emotion, character or death put forward is ephemeral and will always be a fleeting cinematographic moment, whilst both the spectators and viewers of his beautiful works will be forever moved.







PROPERTY FROM A PRIVATE COLLECTION

***130**

LALLA ESSAYDI (MOROCCAN, B. 1956)

Les Femmes du Maroc: Grande Odalisque

signed 'Lalla Essaydi' (on a label affixed to the reverse)

chromogenic print mounted on aluminium

48 x 58in. (122 x 147.5cm.)

Executed in 2011, this work is number ten from an edition of ten

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Private Collection, USA.

Acquired from the above by the present owner.

EXHIBITED:

New Brunswick, Jane Voorhees Zimmerli Art Museum, *Lalla Essaydi: Les Femmes du Maroc*, 2010 (another from the edition exhibited).

Zurich, Edwynn Houk Gallery, *Lalla Essaydi: Les Femmes du Maroc*, 2011 (another from the edition exhibited).

Atlanta, Jackson Fine Art Gallery, *Lalla Essaydi*, 2011-2012 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Chattanooga, Hunter Museum of American Art, *1960s to Today: Contemporary Art and Studio Glass*, 2011 (another from the edition exhibited).

Atlanta, Jackson Fine Art Gallery, *Lalla Essaydi*, 2011-2012 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi: Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited).

LITERATURE:

Art+Auction, Russian Edition, March-April 2009

(another from the edition illustrated in colour, on the front cover).

M. M. Katz, "Letters of Intent" in *Canvas*, vol. 6, issue 4, 2010

(another from the edition illustrated in colour, p. 97).

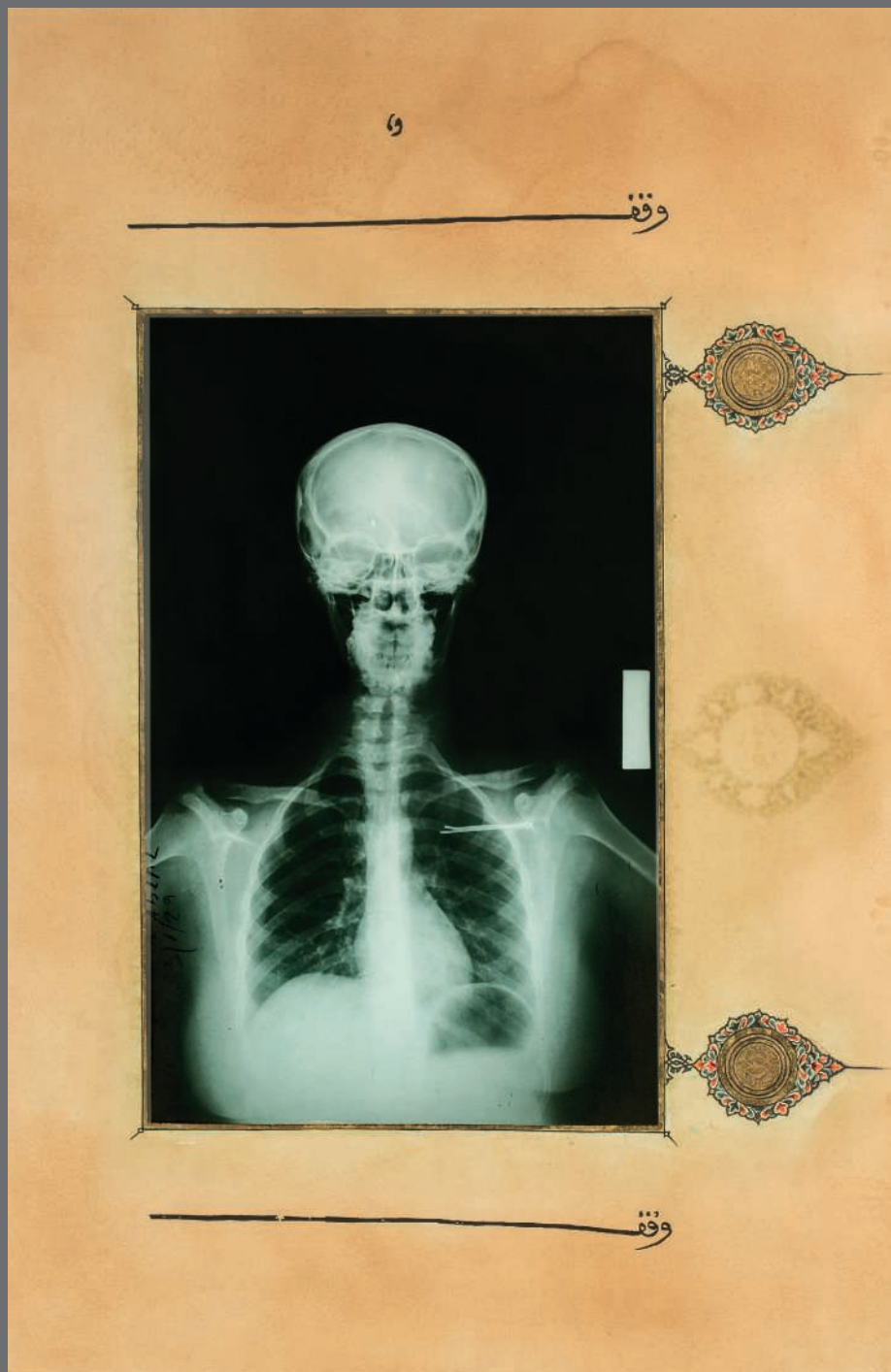
R. Issa & M. Krifa (eds.), *Arab Photography Now*, Berlin 2011

(another from the edition illustrated in colour, p. 119).

D. Nasser-Khadivi & A-C. Rafif (eds.), *Lalla Essaydi*

Crossing Boundaries Bridging Cultures, Paris 2015

(another from the edition illustrated in colour, p. 20 & p. 97).



PROPERTY OF A PRIVATE COLLECTOR, UAE

131

AHMAD MATER (SAUDI ARABIAN, B. 1979)

Illumination (Head On)

gold leaf, tea, pomegranate, Dupont Chinese ink
and offset x-ray film print on paper

57¼ x 37½ in. (145.5 x 95.3 cm.)

Executed in 2009

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Art Space, Dubai.

Anon. sale, Sotheby's London 20 October 2010, lot 47.

Acquired at the above sale by the present owner.

EXHIBITED:

Dubai, Artspace Gallery, *Ahmed Mater*, 2009.



***132**

ERDAL İNCİ (TURKISH, B. 1983)

Topkapi Palace

c-print, diasec

42½ x 75½in.(108 x 192cm.)

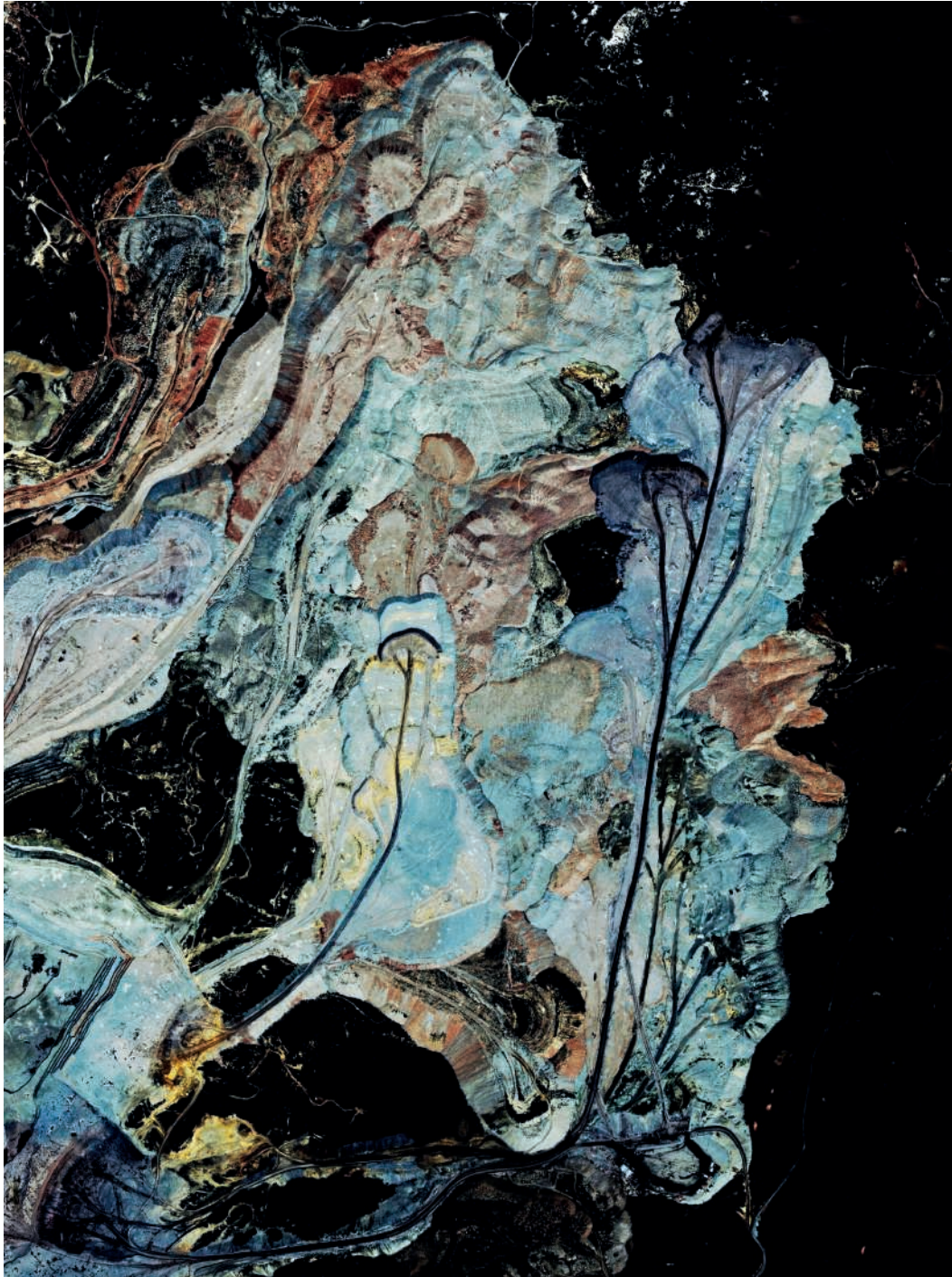
Executed in 2016, this work is unique

US\$5,000-7,000

AED19,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner.



***133**

SENCER VARDARMAN (TURKISH, B. 1970)

Turkey-Tunçbilek 17

c-print, diasec

47¼ x 35in. (120 x 89cm.)

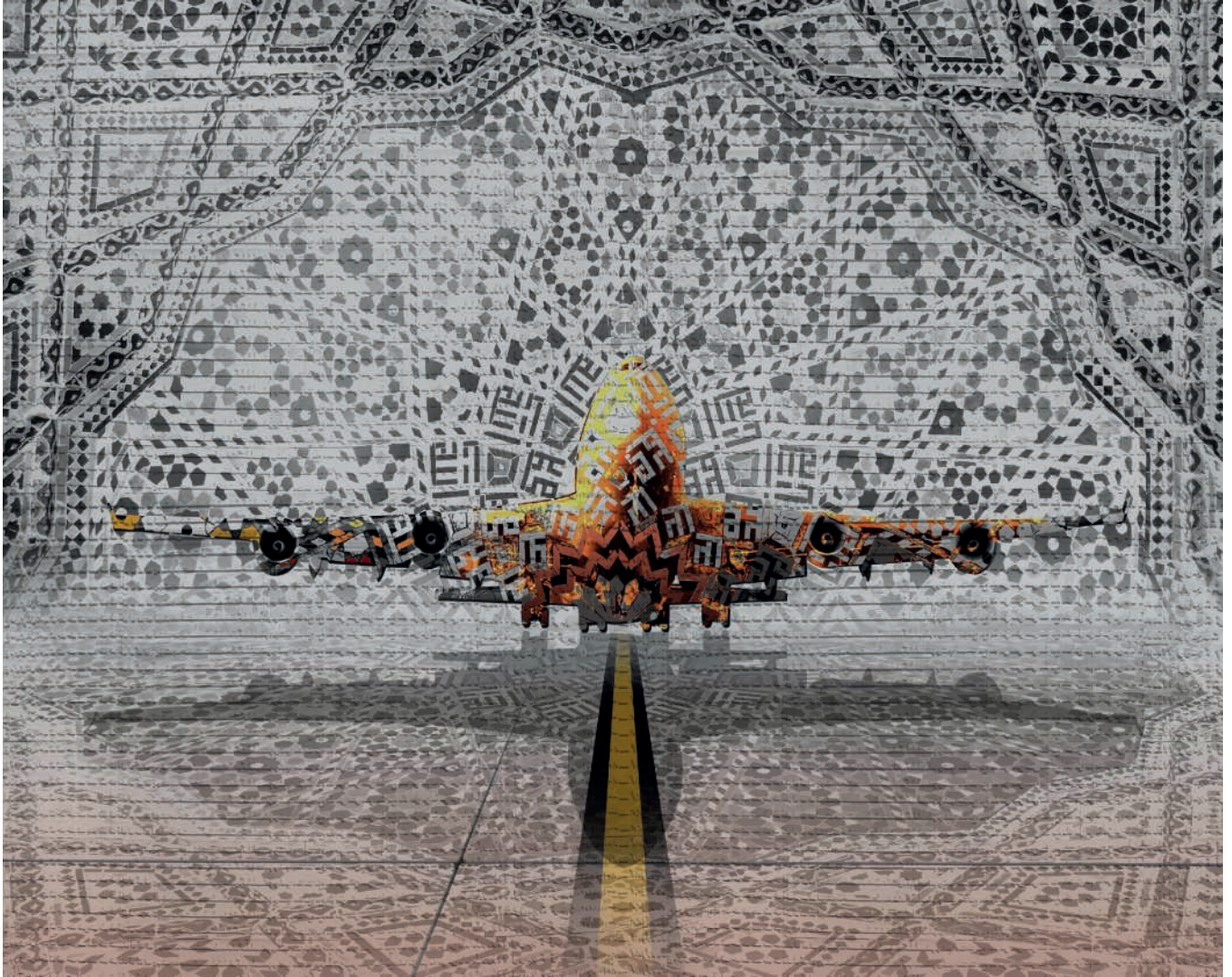
Executed in 2016, this work is unique

US\$4,000-6,000

AED15,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, JEDDAH

***134**

ABDULNASSER GHAREM (SAUDI ARABIAN, B. 1973)

In Transit IV (from the Restored Behavior series)

industrial lacquer paint on rubber stamps, on 9mm Indonesian plywood
33½ x 47¼in. (85 x 120cm.)

Executed in 2011, this work is unique

US\$30,000-35,000
AED110,000-130,000

PROVENANCE:

Athr Gallery, Jeddah.

Acquired from the above by the present owner in 2012.



***135**

WALID SITI (IRAQI, B. 1954)

Ceremonies

plastic figurines, plaster and acrylic on board

15¾ x 15¾ x 15¾in. (40 x 40 x 40cm.)

Executed in 2016, this work is unique

US\$12,000-15,000

AED44,000-55,000

PROVENANCE:

Acquired directly from the artist by the present owner.



136

HANIBAL SROUJI (LEBANESE, B. 1957)

Mer V

signed, titled and dated "Hanibal Srouji 2010 Mer V" (on the reverse)

acrylic on canvas

91 $\frac{1}{8}$ x 55 $\frac{7}{8}$ in. (231.5 x 142cm.)

Painted in 2010

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Galerie Janine Rubeiz, Beirut.

Acquired from the above by the present owner.



***137**

NASSER ASSAR (IRANIAN, 1928-2011)

Untitled

signed and dated 'N. ASSAR 63' (lower right)

oil on canvas

39 x 31½ in. (99 x 79 cm.)

Painted in 1963

US\$25,000-35,000

AED91,000-130,000

PROVENANCE:

Private Collection, Belgium.

Anon. sale, De Vuyst Lokeren, 8 December 2007, lot 15.

Acquired at the above sale by the present owner.

***138**

ONUR MANSIZ (TURKISH, B. 1986)

Inertia

signed, titled and dated 'Inertia Onur Mansiz 2017'

(on the reverse)

oil on canvas

66 $\frac{7}{8}$ x 49 $\frac{1}{4}$ in. (170 x 125cm.)

Painted in 2017

US\$7,000-10,000

AED26,000-36,000

PROVENANCE:

Acquired directly from the artist by the present owner.



***139**

SHADI GHADIRIAN (IRANIAN, B. 1974)

(i) *Be Colourful #2*

(ii) *Be Colourful #4*

(i) signed and numbered '6/10 Shadi Ghadirian'

(on the reverse)

(ii) signed and numbered '8/10

Shadi Ghadirian' (lower right); signed and

numbered '8/10 Shadi Ghadirian' (on the reverse)

c-print, in two parts

each: 35 x 23 $\frac{5}{8}$ in. (89 x 60cm.)

(i) Executed in 2000, this work is number six
from an edition of ten

(ii) Executed in 2000, this work is number
eight from an edition of ten

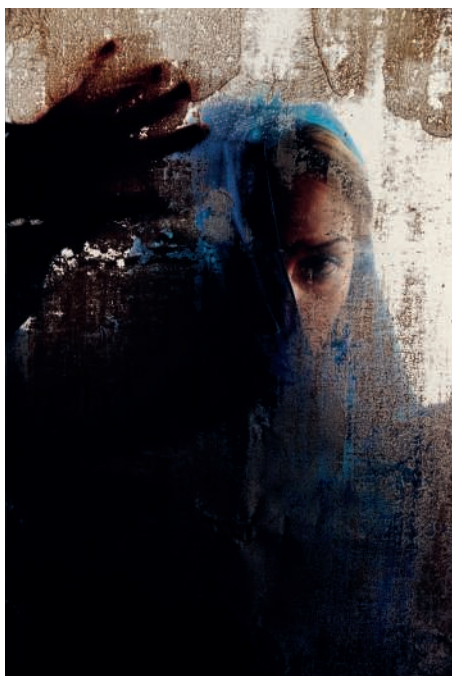
US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Galerie Kashya Hildebrand, Zurich.

Acquired from the above by the present owner.





***140**

AHMED FARID (EGYPTIAN, B. 1950)

Metropolis Magic

signed and dated 'A.FARID.016' (lower left)

oil on canvas

55½ x 118½in. (140 x 300cm.)

Painted in 2016

US\$4,000-6,000

AED15,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner.

141

BASSAM GEITANI (LEBANESE, B. 1962)

Cuneiforme VIII

nail rust and acrylic on canvas

46½ x 71½in. (118 x 182cm.)

Painted in 2008

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Galerie Janine Rubeiz, Beirut.

Private Collection, UAE.

Anon. sale, Ayyam Dubai, 24 October 2011, lot 48.

Acquired at the above sale by the present owner.



***142**

MASSOUD ARABSHAHI (IRANIAN, B. 1935)

Untitled

signed and dated in Farsi (lower left);

signed in Farsi, signed and dated

'Massoud Arabshahi 2008' (on the reverse)

oil on canvas

72 x 68 $\frac{1}{2}$ in. (183 x 173cm.)

Painted in 2008

US\$60,000-80,000

AED220,000-290,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Employing ancient symbols particularly from Achaemenid motifs, Assyrian and Babylonian rock carvings and Zoroastrian texts, which were occasionally figurative in his early paintings, Iranian artist Massoud Arabshahi later incorporated abstraction into his compositions, of which the present lot is a captivating example. Indicating a more deliberate and thoughtful application of motifs resulting from careful studies of Persian and Islamic art history, his rich and varied palette of cross-hatched horizontal brushstrokes include subtle elements such as circles, squares, curves, spiral and mathematical signs, architectural plans, numbers and parabolic lines.

Generally imbued with a cosmic spatial equilibrium, expressing movement and radiance, what is most striking about Arabshahi's works is a kind of serenity flexibility and fluidity dependent on both form and colour. In the present work, Arabshahi's earth-toned palette is a reflection of his respect for and inspiration of nature. Employing gestural brushstrokes that are interspersed with symbolic scratchings of signs, marks and elements throughout the canvas, which reflect in some ways the passage of time.

In his compositions, the circle represents the universe, in its wholeness and perfection. In Islamic art the circle represents the vaulted sky and divine light; the square manifests the earth and perfect stability. A square inside a circle or a circle inside a square represents a transformation of the spherical form of the sky on a rectangular Earth or vice versa. The cross manifests the centre of the world; a point where the earth and heaven meet; a cosmic axis. In Islam it signifies the union of all states of being, sublime identity and horizontal and vertical expansion. The vertical line is the celestial, spiritual, subjective, positive and active aspect, whereas the horizontal line demonstrates earthly, logical, passive and negative aspects.

Application of these elements attaches a geometric sense to Arabshahi's work, re-interpreting ancient symbols within a modern context. The arrows, scales, numbers, parabolic lines, hatching and graffiti in the present work beckons the mysterious spirit of ancient times into the dynamic world of today.



THE PROPERTY OF AN ACADEMIC INSTITUTION

143

NABIL NAHAS (LEBANESE, B. 1949)

Untitled

signed twice and dated twice
'N.R. NAHAS-87 Nahas.87' (on the reverse)
oil and metallic pigment on canvas
62 x 120 $\frac{1}{8}$ x 2 $\frac{3}{4}$ in. (157.5 x 305 x 7cm.)
Painted in 1987

US\$90,000-120,000
AED330,000-440,000

PROVENANCE:

Holly Solomon Gallery, New York.
Private Collection, USA.
Anon. sale, Sotheby's New York, 10 June 2015, lot 377.
Acquired at the above sale by the present owner.



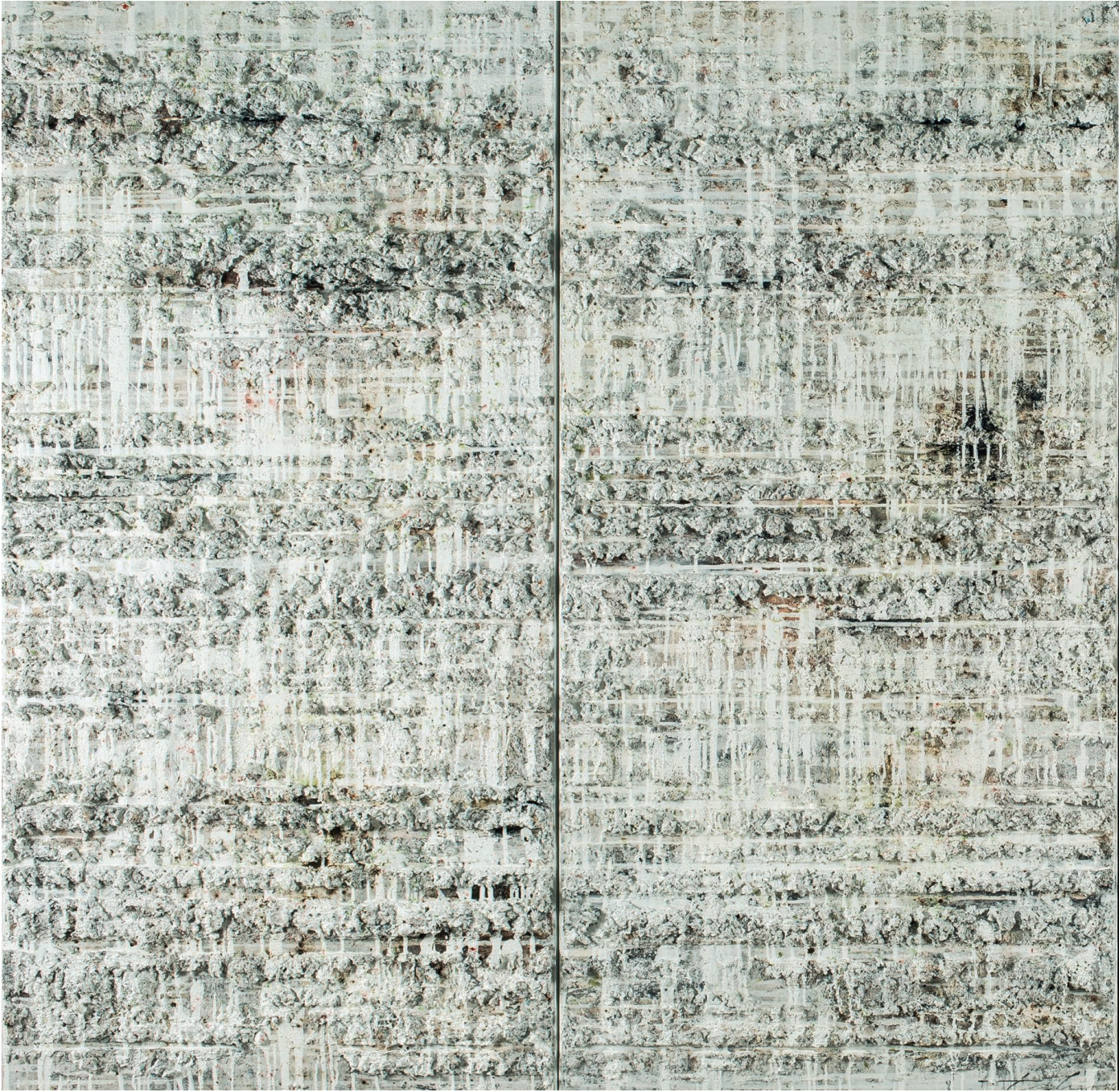
'Hints of architectural form emerge and then fade, as the sheer brilliance of Nahas's technique reasserts itself and then gives way to evocations of storms and ruin and even war.'

(C. Radcliff, *Nabil Nahas*, New York 2012, p. 138).



Christie's is delighted to present this shimmering abstract landscape by Lebanese/American master Nabil Nahas. This one of a kind example, part of the artist's black-and-gold paintings series implemented in the 1980s, is gracefully executed, implementing an asymmetrical third dimension that seamlessly expands into infinity. Large and impressive in scale and monumentality, Nahas brilliantly works the surface of the canvas with the precious metal to create a golden light. A sleekly wide composition, the painting seems to flicker with beauty, whilst a protruding canvas creates engaging shadows that expand and stretch across the underlying support. The evolution and change of Nahas's techniques over the years often reflect his personal development. After focusing on black paintings towards the late 1970s and early 1980s, Nahas started incorporating more and more gold into his works in the late whereby his inclusion of gold leaf on the canvas highlights the more sophisticated qualities of his technique.

This rich sense of ornamentation and artifice references Nahas' Middle Eastern background and in particular the amalgamation of cultural heritage including that Phoenician, Byzantine, Crusader, Mamlouk and Ottoman styles that is prevalent in Lebanese history. Referencing the past, Nahas can thus be seen to add a metaphorical interpretation of the relentless Lebanese Civil War during 1987 – his inclusion of gold over a dark background thus hints at a possible glimmer of hope that can gild the darkness of war, evoking a visceral reaction that equally harkens back to the energy of high abstract expressionism in the early post-war period in the US. The present work realised with a painterly gesture and thick brushstroke carries depth resulting in an agreeable tactile quality. Nahas spectacularly goes beyond the confines of the frame in this work and the luminosity is emphasised by the impression of deepness created through the subtle nuances of black and gold that transcend the work, therefore pushing the viewer to oscillate between a state of dark drama and a state of resplendent glory.



144

THAIER HELAL (SYRIAN, B. 1967)

Terrain Spirits

each: stamped with the artist's stamp, signed in Arabic, signed and dated twice "Thaier 16 2016" (on the reverse)
mixed media on canvas laid down on panel, in four parts
each: 71½ x 36in. (182 x 91.5cm.)
overall: 71½ x 144in. (182 x 366cm.)
Executed in 2016

US\$50,000-70,000

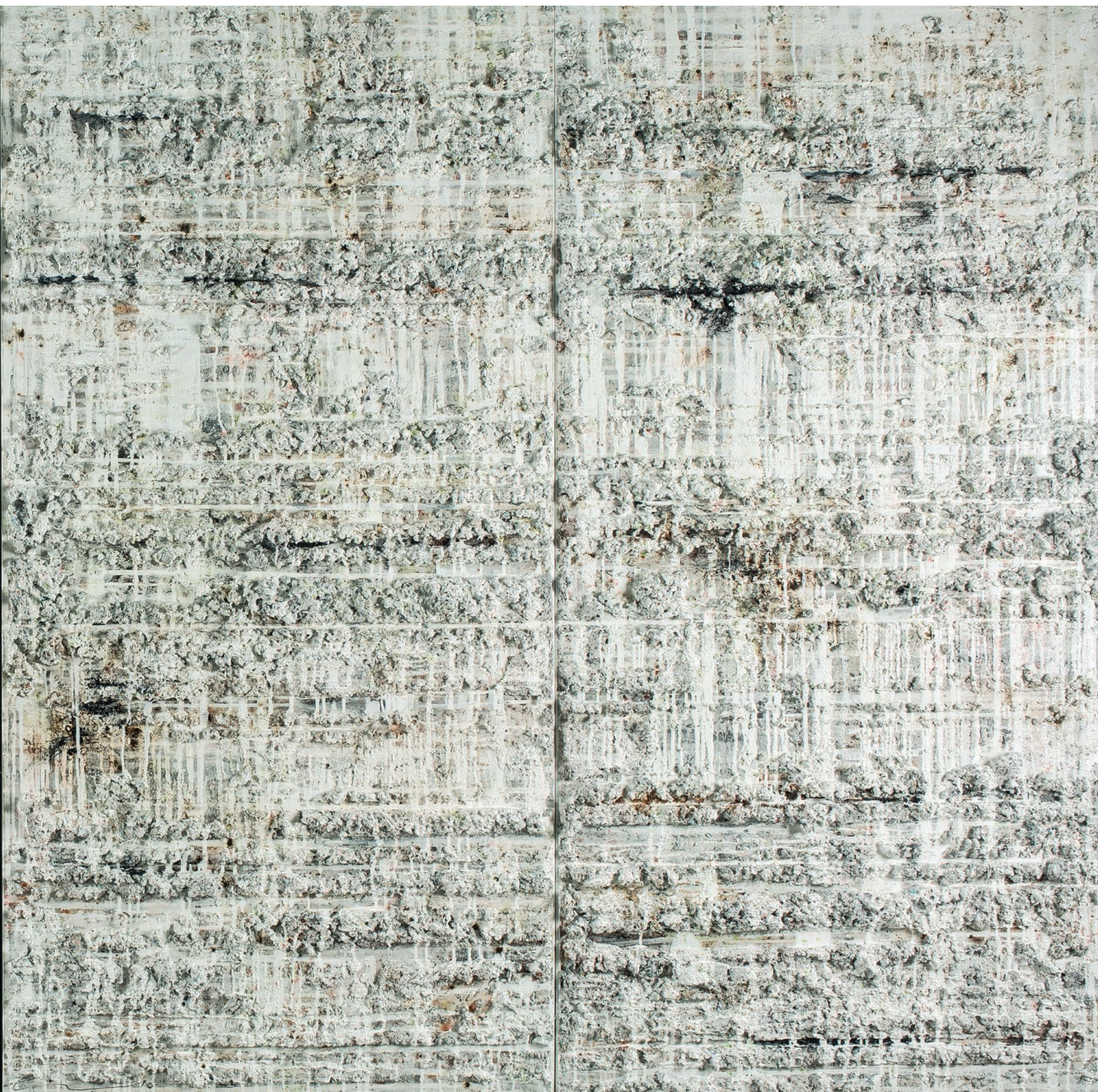
AED190,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Dubai, Ayyam Gallery, *Thaier Helal Landmarks II*, 2017.



'But the colourful sceneries of Syria have shaped me: from sturdy long white winters, to fresh beautiful lively springs, I was constantly struck by this beauty and the ephemeral status of nature. And today when I think of my beloved country, this is what I see.'

(The artist in conversation with Hala Khayat, 2017).

This highly textured white mural entitled *Tadaris Al Roh (Terrain Spirits)* is a reflection of Thaier Helal's soul and the impact of the heart-breaking crisis that has hit his native Syria since 2011. The series from which this expressive work belongs to reflects the beauty and versatility of nature of his beloved land and his hometown of Mount Qalamoun. The artist recreates his recollection of the solid old rocks, the flowers' scents, and the shapes and various tones of pebbles which echoed in the diversity of the Syrian people and their different beliefs and ethnicities.

Helal's work focuses on two essential complementary and powerful elements of nature: water and mud. For the artist, water carries life through our blood and the fertile land welcomes the seeds that give birth to life. He attributes the lines in his work to our veins and to the roads that the Syrian revolution has engraved; the deeper they are the strongest the cause of the people of Syria continues. *Tadaris Al Roh* brilliantly reveals the agony of his people and the changing Syrian landscape through its extensive layering of texture, and represents a register to his own say on the Syrian daunting tragedy.



***145**

EROL ESKICI (TURKISH, B. 1984)

Kasrvelt No 2

acrylic on canvas

76¾ x 98½in. (195 x 250cm.)

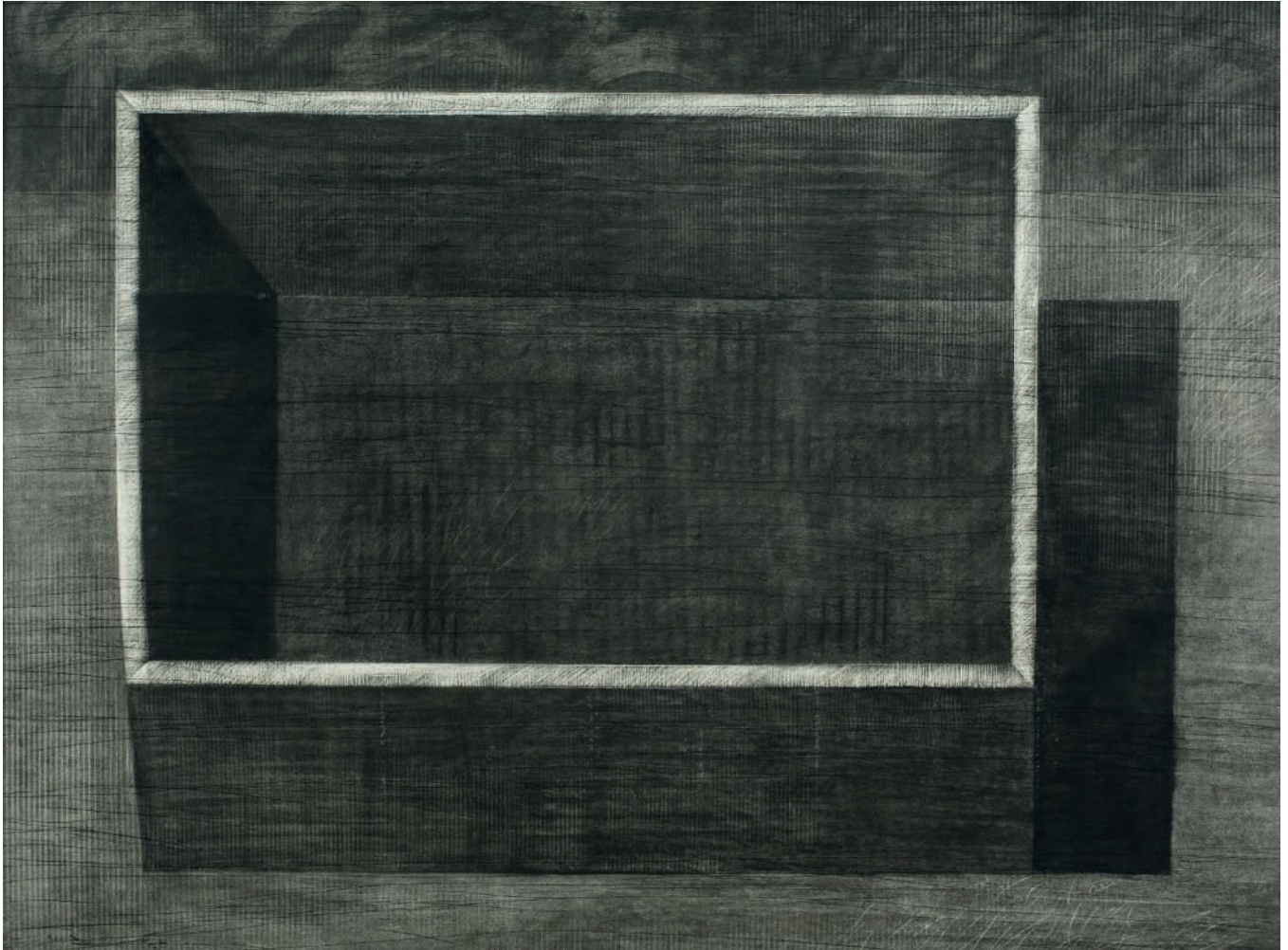
Painted in 2016

US\$6,000-8,000

AED22,000-29,000

PROVENANCE:

Acquired directly from the artist by the present owner.



146

YOUSSEF ABDELKÉ (SYRIAN, B. 1951)

Box

signed and dated in Arabic (lower left)
charcoal on paper laid down on panel
56 $\frac{3}{8}$ x 76in. (144 x 193cm.)
Executed in 2004

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

PROVENANCE:

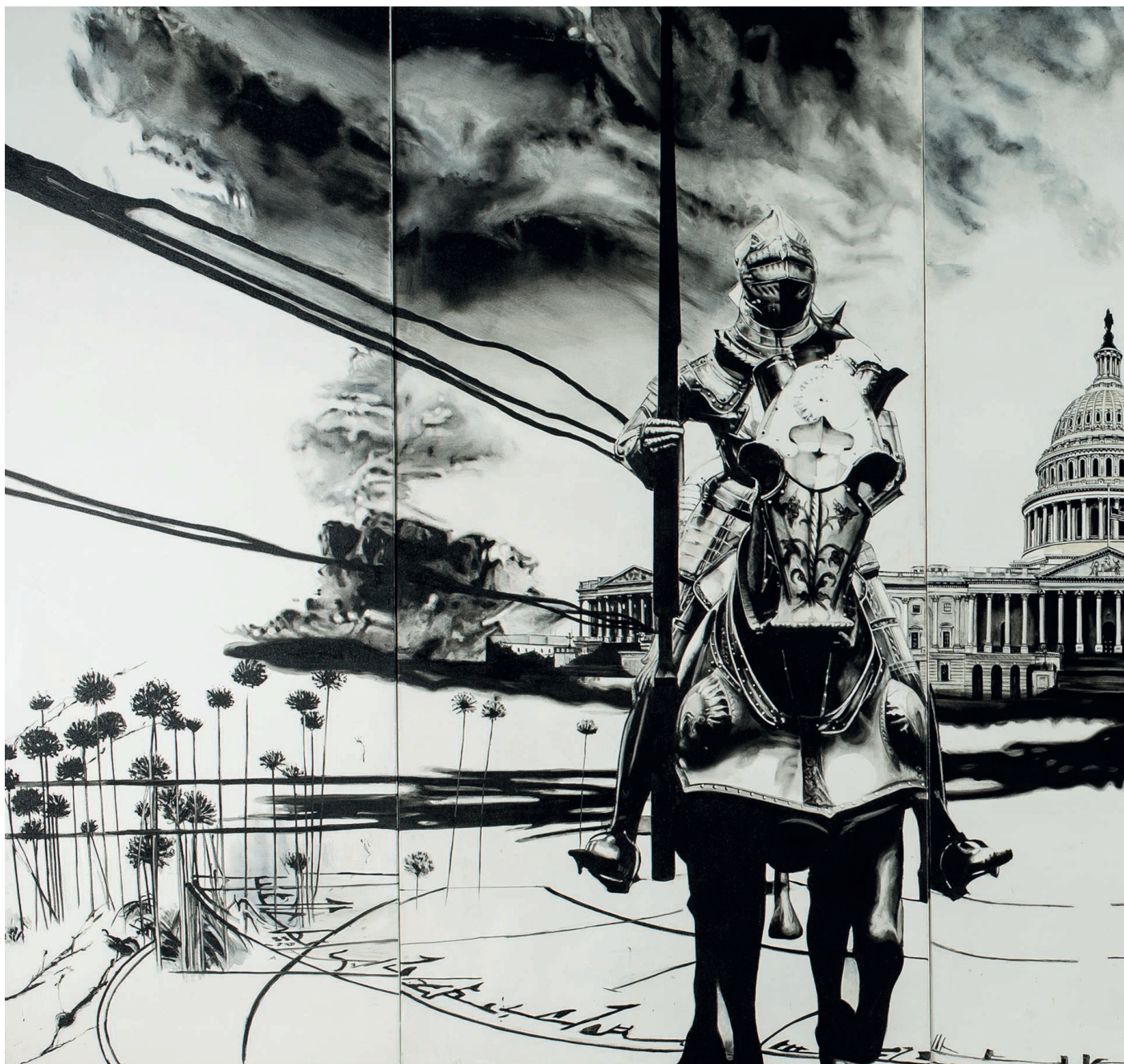
Acquired directly from the artist by the present owner.

EXHIBITED:

Damascus, Ayyam Gallery, *Youssef Abdelké*, 2007 (illustrated in colour, p. 175).

LITERATURE:

Ayyam Gallery, *Ayyam Gallery Special Edition Spring 2008*, Damascus 2008 (illustrated in colour, p. 66).



147

AFSHIN PIRHASHEMI (IRANIAN, B. 1974)

Untitled

signed in Farsi, signed and dated
'PIRHASHEMI 16' (lower right of second panel from right)

acrylic on canvas

78¾ x 168½ in. (200 x 427cm.)

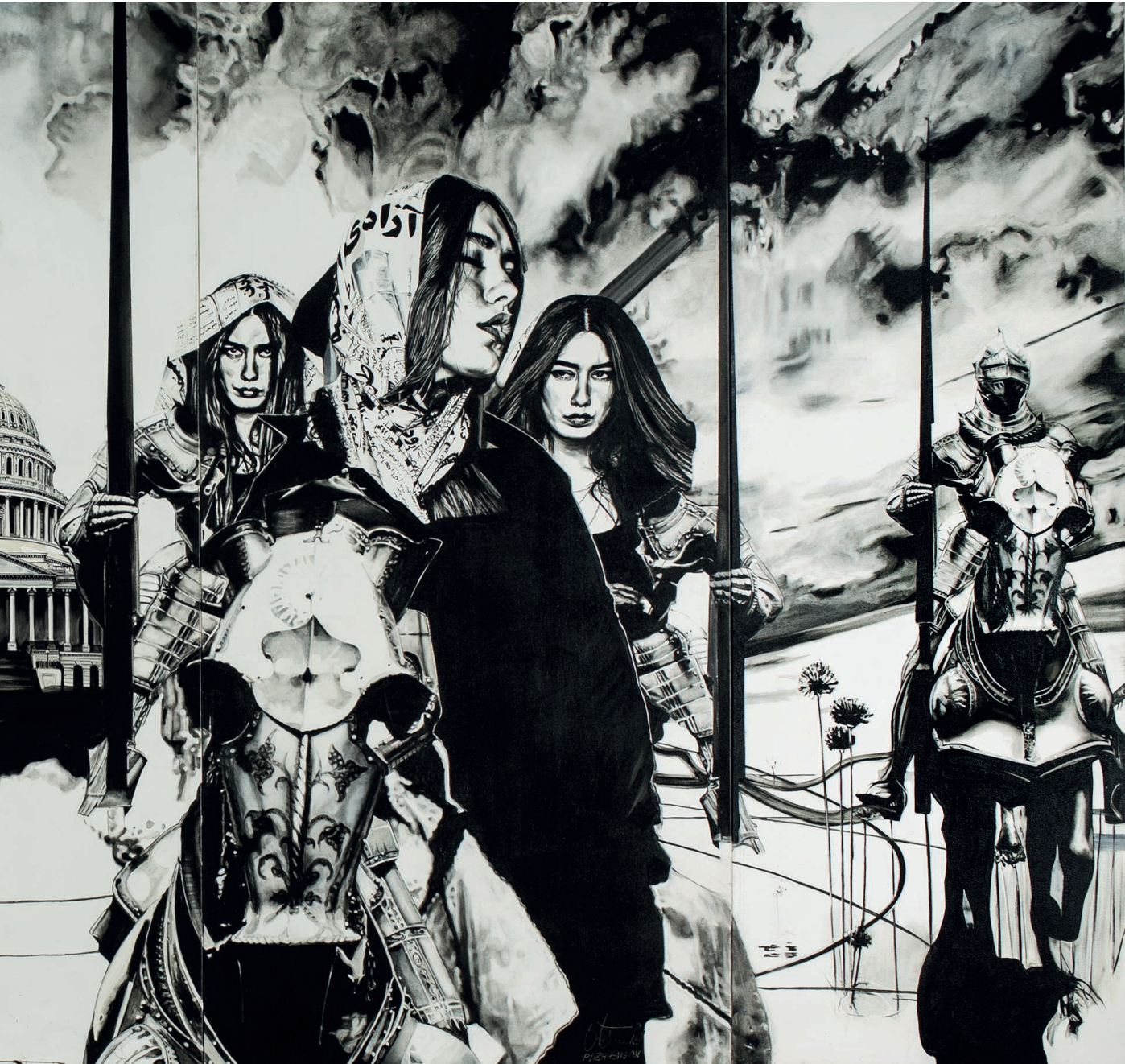
Painted in 2016

US\$100,000-150,000

AED370,000-550,000

PROVENANCE:

Acquired directly from the artist by the present owner.



Although the present work by Afshin Pirhashemi from 2016 describes a dystopian future against the backdrop of a world consumed by violence, the Tehran-based artist enlists a defiant muse to represent our inherent desire for freedom. Worlds collide as the American capital is shown in the distance yet the middle ground and foreground of the painting appear as a shallow body of water where papyrus plants stand tall. No doubt a reference to the concurrent lifting of the oil and financial American and international sanctions on Iran in the beginning of that year following the restriction of the Iranian nuclear program, the depiction of the Capitol Hill with the Capitol dome at the centre of this pentptych, arising through a blinding light, reminds the viewer of the tensed diplomatic relationships between the two nations, thus showing

Pirhashemi's affinity to include a deeply engaged political commentary within his works. A bold female protagonist anchors the scene as Pirhashemi employs his signature approach to realism, which he punctuates with expressionist elements for full effect.

Steeped in allegory and historical references, his heroine adopts the traits of a modern-day Joan of Arc as knights and other female cavalry accompany her on the long journey that lies ahead. Whilst the cavaliers seem to be fleeing on their way to conquer, they thus escape the dark storm that seems to haunt them.

PROPERTY FROM A PRIVATE COLLECTION, AMMAN

148

SAFWAN DAHOUL (SYRIAN, B. 1961)

Rêve 31 (Dream 31)

signed in Arabic, signed and dated 'DAHOUL 010' (upper right)
acrylic on canvas
70¾ x 86½in. (180 x 220cm.)
Painted in 2011

US\$100,000-150,000
AED370,000-550,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Dubai, Ayyam Gallery, *Still Dreaming*, 2011.

LITERATURE:

M. Farhat, "Safwan Dahoul Dreams Transcended", in *Canvas*, vol. 7, issue 5, Sep-Oct 2011 (illustrated in colour, p. 133).

In the seminal work *Rêve 31* from 2011, the downcast figure assumes a sculptural quality with her stone-like skin haunting in its exposure. She bows her head and a motherly tenderness radiates in her arms covering her chest and her curled fingers. She is lightly dressed in black. Her contorted body is limited to the frame and seems to float in the black and white square-patterned background emphasising the allusion to the surreal and the enigmatic. This choice of homogeneous and cold surroundings underlines the feeling of solitude of this female figure in a foetal position. Echoing her position, the viewer notices that the woman is pregnant. And taking a closer look, one ironically notices her own reflection as she is pregnant with a representation of herself as a foetus, as if it is her and her only that has the ability to be reborn. The exquisiteness of this painting lies in the countless questions that arise as to the meaning of this self-alienation.

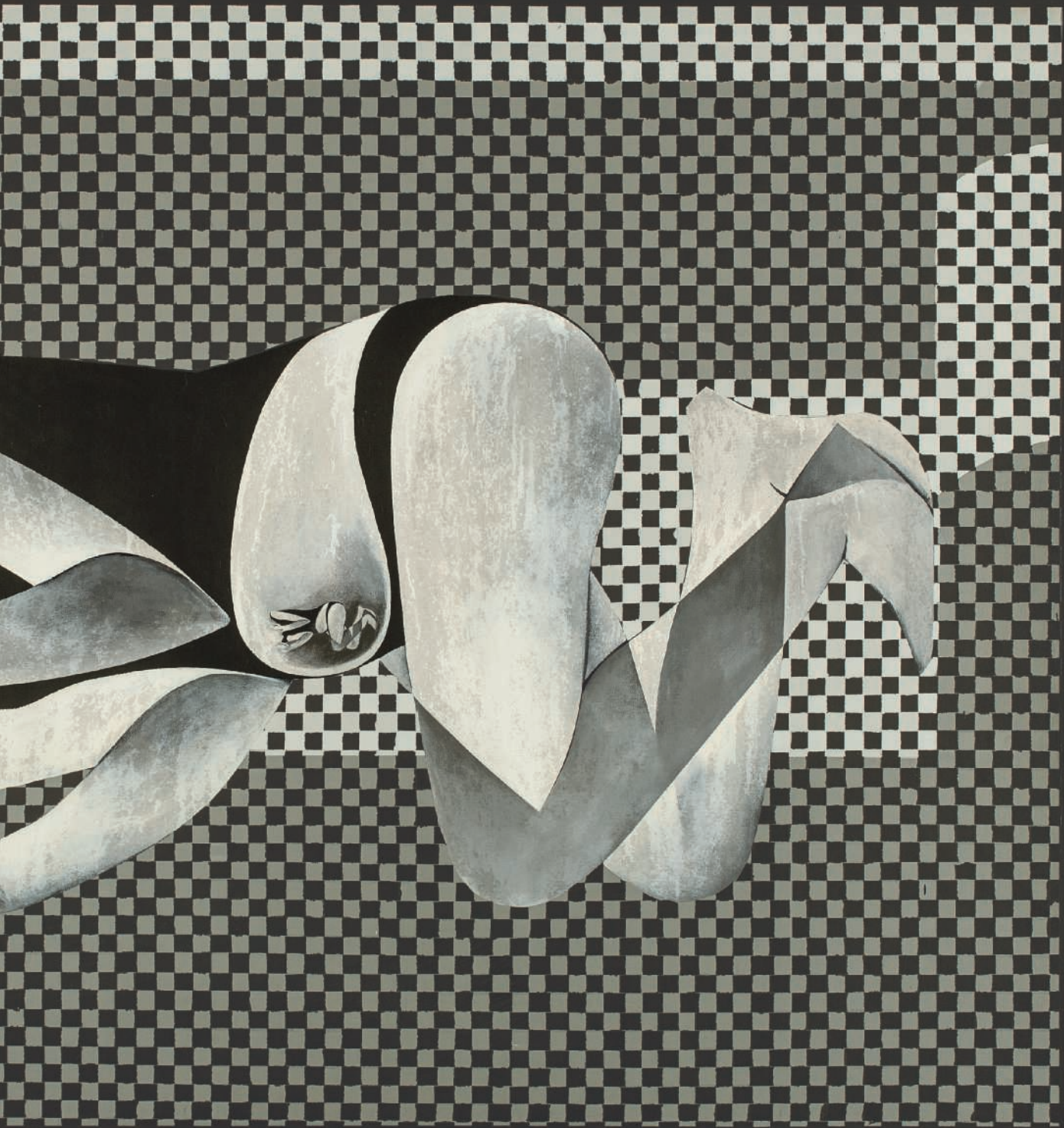
The present work is of major importance as it was painted exactly the year of the start of the Syrian Civil War when Dahoul's country was under dramatic tension and when simultaneously, with his heart shattered, that same year, Dahoul moved to settle in Dubai. Following the sad passing of his wife Nawal three years prior, the intensity of his feelings is masterfully translated into his sombre painting.

Apart from an inner self-inspiration, the lines, contours and the way the body parts of the figure seem deconstructed suggest Dahoul's exposure to Cubism whilst simultaneously reminiscent of byzantine iconography. It is no doubt that the influences of Assyrian and Flemish art remain deep rooted within his works.

Although a sense of sorrow and death resonates in his fantasy dream-like world, this underlying oppressive state is countered with a sign of hope that the artist subtly inserts. The glow of hope in *Rêve 31* is reflected in the pregnancy and expectation of rebirth. The state of his subconscious flows on his canvases whether on a human level or a nation level creating a fascinating play on perceptions, in the same way one can find a myriad of interpretation for one single dream.

Celebrated as a prominent member of the Damascus art scene with his unequalled series *Dream* of the past thirty years, Dahoul has marvellously been an icon for bridging modern and contemporary Arab art with his timeless aesthetic and the consistency of his technique.





PROPERTY FROM A PRIVATE IRANIAN COLLECTION

***149**

TALA MADANI (IRANIAN, B. 1981)

The Chorus

oil on linen

66 x 64in. (167,6 x 162,6cm.)

Painted in 2014

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Pilar Corrias Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Pilar Corrias, *Abstract Pussy*, 2014.

'It's quite difficult to admit the size of the hole we've fallen in, because a lot of my energy comes from imagining a better Iran.'

(The artist in conversation with Hans Ulrich Obrist in *Tala Madani Rip Image*, exh. cat, Moderna Museet Malmö, 2013, p.113).

Los Angeles based artist Tala Madani has fascinated collectors and art aficionados worldwide with her powerful humour, her prolific imagination and her artistic and astute social commentary.

Drawing on her Iranian heritage where strict social etiquette creates a division between the genders but also inspired from her vast American art knowledge of the works of Sue Williams and Lee Lozano amongst many, Tala Madani's works are humorously imagined and often carry an ironic portrayal of the culture of femininity and masculinity stereotypes and often the rendering of animated men-only events.

In the seminal work *The Chorus* Madani envisions the nature of relationships and the notion of sound. This playful distortion of simultaneous cultural and explicit sexual identity is rendered with a loose brushstroke and comical lines generating a cartoonish work lending it both humanising innocence and humorous nonchalance. The simplistic colour palette and a clear flatness of the painting highlight its rich narrative and heavy irony whilst depicting a darkly comic *mise-en-scènes*.

In *The Chorus*, repetitive flat patterns with increasing size of the motif, intended to portray a large mass or collective, run left to right across the composition that stand out against a field of greyish beige. The motifs seem to come from infinity in waves, beyond the limits of the canvas. Subtly connoting female sexual body parts they also coherently appear as smiley faces. The playing of the duality between sexuality and humour is a reference to the concept of play which is an essential aspect of Madani's work as a whole that is particularly poignant in this work. Exaggeration with a provocative purpose, visible in the repetition and the almost childlike looseness with which the painting is achieved leaves it open to interpretation, sometimes with unruly fantasy.

Through her distinctive painting technique, Madani imbues recurring symbols and imagery with a complexity that cannot be reduced to any single reading. Products of curiosity, fantasy, and desire, Madani's paintings provoke a cacophony of interpretation that exceeds mere commentary. Tala Madani was part of the prestigious exhibition *Unveiled: New Art from the Middle East* by the Saatchi Gallery in London in 2009 and has been exhibited in numerous Biennales and some of the most admired museums such as MoMA P.S.1 among others.



PROPERTY FROM AN IMPORTANT
SAUDI ARABIAN PRIVATE COLLECTION

150

AYMAN YOSSRI DAYDBAN
(PALESTINIAN/JORDANIAN, B. 1966)

Tabban! (from the Subtitles series)

lightbox

16 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (43 x 75cm.)

Executed in 2011, this work is number two
from an edition of three plus one artist's proof

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Athr Art Gallery, Jeddah.

Acquired from the above by the present owner.

EXHIBITED:

Dubai, Cuadro Art Gallery, *Double Entendre*, 2011
(another from the edition exhibited).

Istanbul, Zilberman Gallery, *Tessellation Make Up*,
2012 (another from the edition exhibited).

London, Selma Feriani Gallery with Athr Art
Gallery, *Identity: Ayman Youssri Daydban*, 2012
(another from the edition exhibited).

LITERATURE:

N. Wali, "Profiles: Ayman Yossri Daydban",
in *Contemporary Practices*, vol. 6
(another from the edition illustrated in colour, 57).



PROPERTY FROM AN IMPORTANT
SAUDI ARABIAN PRIVATE COLLECTION

151

AYMAN YOSSRI DAYDBAN
(PALESTINIAN/JORDANIAN, B. 1966)

Thuma Tatawar El Amr
(from the Subtitles series)

RC print diasec mounted on dibond

24 $\frac{1}{2}$ x 39 $\frac{1}{4}$ in. (62.2 x 101cm.)

Executed in 2009, this work is number one
from an edition of three plus one artist's proof

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Athr Gallery, Jeddah.

Acquired from the above by the present owner.

EXHIBITED:

Dubai, Cuadro Art Gallery, *Double Entendre*, 2011
(another from the edition exhibited).

London, Selma Feriani Gallery with Athr Art
Gallery, *Identity: Ayman Youssri Daydban*, 2012
(another from the edition exhibited).

LITERATURE:

N. Wali, "Profiles: Ayman Yossri Daydban",
in *Contemporary Practices*, vol. 6
(another from the edition illustrated in colour, 59).



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, LONDON

***152**

MANAL AL-DOWAYAN
(SAUDI ARABIAN, B. 1973)

Look Beyond the Veil

signed in Arabic, signed, titled, numbered
and dated "Look Beyond the Veil" 6/10
Manal Dowayan 2008' (on the mount)
silver gelatin fibre print
13½ x 19¼in. (34.4 x 49cm.)
Executed in 2008, this work is number six
from an edition of ten

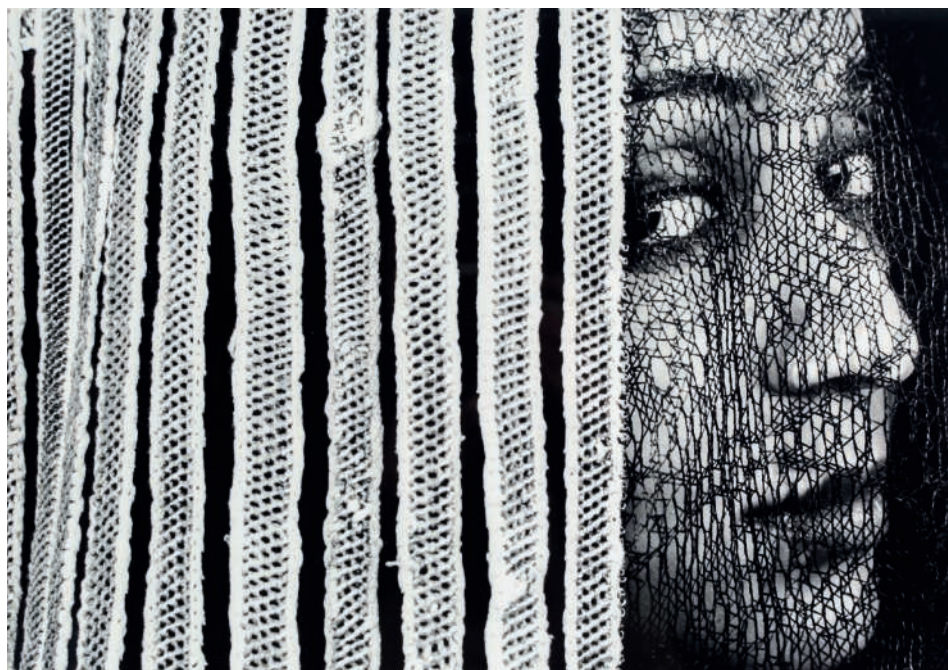
US\$3,000-4,000
AED11,000-15,000

PROVENANCE:

Cuadro Fine Art Gallery, Dubai.
Acquired from the above by the present owner.

EXHIBITED:

Dubai, Cuadro Fine Art Gallery,
The State of Disappearance, 2013.



153

ADEL ABIDIN (IRAQI, B. 1973)

Untitled

signed and dated 'Abidin 2014' (lower right);
signed twice and dated 'ADEL ABIDIN
Abidin 2014' (on the reverse)
oil on panel
71½ x 94½in. (182 x 240cm.)
Painted in 2014

US\$20,000-25,000
AED73,000-91,000

PROVENANCE:

Acquired directly from the artist by the
present owner.





***154**

SERKAN DEMIR (TURKISH, B. 1976)

Hexagon-Pentagon

hand-carved leather football, in seven parts
dimensions variable
Executed in 2013, this work is unique

US\$7,000-10,000
AED26,000-36,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Istanbul, artSümer, *Serkan Demir Operation Report*, 2015.

The conceptual context of the work *Hexagon-Pentagon* can be defined as a geometric analysis of the current state of events encountered in the Middle East. The modeled motifs inspired by both Arab and Turkish Islamic and Arabesque art history are hand-carved onto used leather footballs turning them into symbols and icons as a reference to a game being played. Through this political and social commentary, the word 'pentagon' in this case is used as an underlying reference to the Pentagon in the US, the biggest player of them all in this political game of East versus West.



***155**

ABDULRAHMAN KATANANI (PALESTINIAN, B. 1983)

Boy & Girl on Parachute

signed in Arabic, titled and dated 'Boy & Girl on Parachute 2017'
(on the reverse)

corrugated steel and barbed wire on wood

70 $\frac{7}{8}$ x 41 $\frac{3}{4}$ in. (180 x 106cm.)

Executed in 2017

US\$12,000-15,000

AED44,000-55,000

PROVENANCE:

Acquired directly from the artist by the present owner.



***156**

BAHMAN DADKHAH (IRANIAN, B. 1941)

Untitled (from the Passage series)

incised with the artist's signature, number and date
'4/8 Dadkhah 1994' (on the base)

bronze with black patina

22 x 6½ x 5½in. (56 x 16.5 x 14cm.)

Executed in 1994, this work is number four from an edition of eight

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Acquired directly from the artist by the present owner.



***157**

**MEMED ERDENER A.K.A EXTRAMÜCADELE
(TURKISH, ACTIVE SINCE 1997)**

Distorted Book

iron and car paint

11 x 11 x 14½in. (28 x 28 x 36cm.)

Executed in 2016, this work is unique

US\$6,000-8,000

AED22,000-29,000

PROVENANCE:

Acquired directly from the artist by the present owner.



THE PROPERTY OF A PARISIAN COLLECTOR

***158**

TIMO NASSERI (IRANIAN, B. 1972)

Simorgh

polystyrene, wood, resin, chrome finish
43% x 102% x 8% in. (110 x 260 x 22cm.)

Executed in 2008, this work is number two from an edition of three

US\$20,000-25,000

AED73,000-91,000

PROVENANCE:

Galerie Sfeir-Semler, Hamburg.

Acquired from the above by the present owner in March 2009.

LITERATURE:

K. Baker, "Aspects of Textuality in Contemporary Art", in *Art Tomorrow*, no. 5, Summer 2011 (another from the edition illustrated in colour, p. 140).
Schleicher/Lange & Sfeir-Semler (eds.), *Nasseri*, Berlin 2012 (another from the edition illustrated in colour, unpagged).



159

MONIR SHAHROUDY FARMANFARMAIAN (IRANIAN, B. 1924)

Drawing In Glass No. 3

mirror mosaic and plaster on wood
70% x 43% in. (180 x 110cm.)
Executed in 2009

US\$180,000-240,000
AED650,000-870,000

PROVENANCE:

The Third Line Gallery, Dubai.
Acquired from the above by the present owner.

LITERATURE:

H. Ulrich Obrist & K. Marta (eds.), *Monir Shahroudy Farmanfarmaian: Cosmic Geometry*, Bologna 2011 (illustrated in colour, p. 197).

'The three of us sat for hours in a high domed hall that was covered entirely in a mosaic of tiny mirrors cut into hexagons, squares and triangles...The very space seemed on fire, the lamps blazing in hundreds of thousands of reflections. I imagined myself standing inside a many-faceted diamond and looking out at the sun.'

(The artist quoted in M. Farmanfarmaian & Z. Houshmand, *A Mirror Garden: A Memoir*, New York 2007).

With a career that spans over 70 years and internationally celebrated for her exploration of the traditional art of mirror-mosaic and reverse-glass painting, Monir Shahroudy Farmanfarmaian is at the forefront of Modern and Contemporary Iranian art. Undeniably pop, her works are a reflection of her own identity. *'That beautiful Persian girl'* as John Cage would call her, Farmanfarmaian is known and loved by many for her honesty, her life of glamour and hard work.

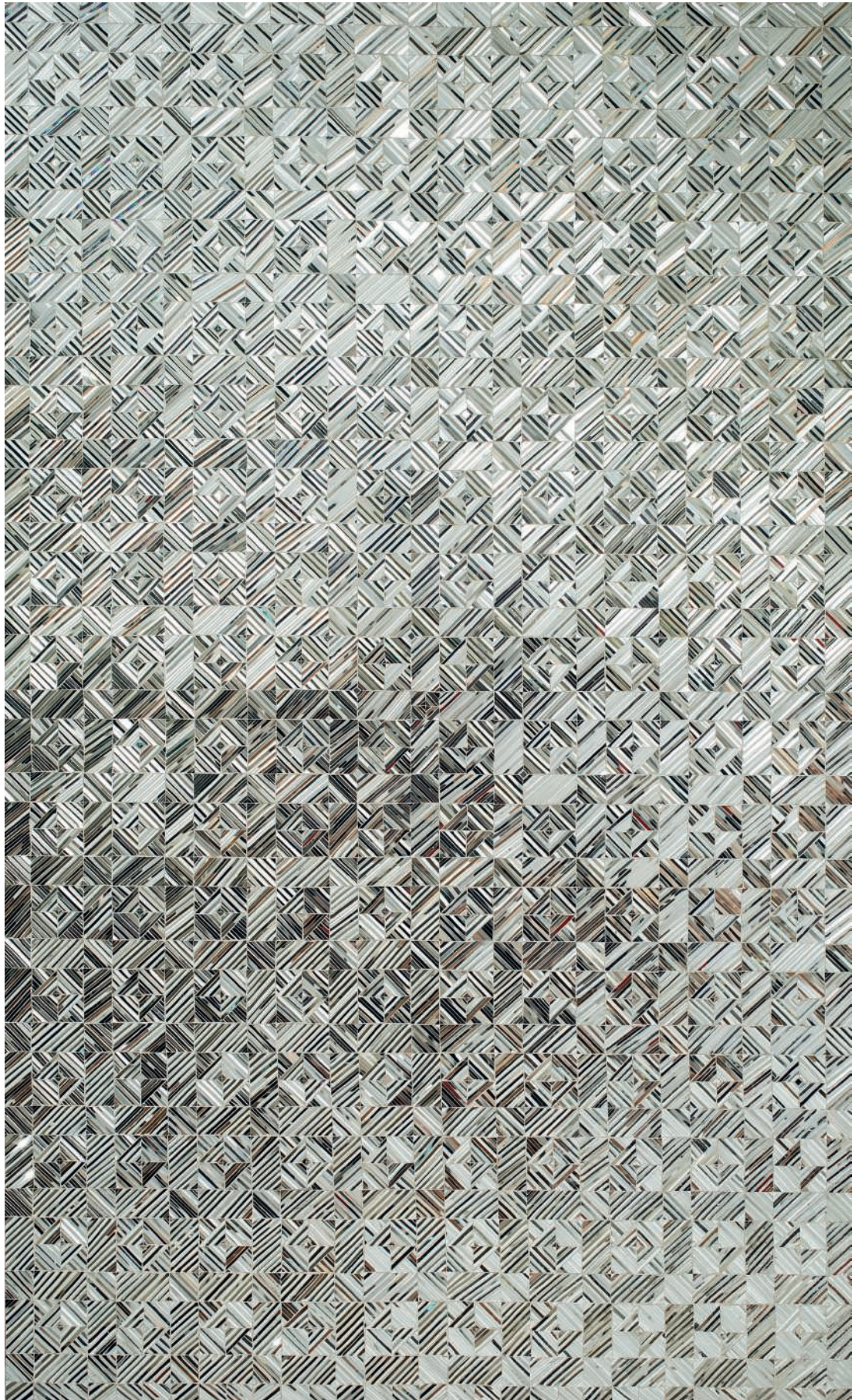
The artist's life and career are to be admired, both linked to her personal story as an Iranian who lived abroad for many years, but whose attachment to her homeland Iran has never faded throughout the years. In 1944, amidst the Second World War, Farmanfarmaian decided to move to Paris to discover the art scene that she had been acquainted to, but the war and the German occupation made it impossible. Via Mumbai, Farmanfarmaian boarded an American battleship to California and travelled to New York in 1945, where she settled for more than a decade. When in New York, living in the Studio 54 era, Farmanfarmaian befriended artists like Jackson Pollock, Willem de Kooning, Mark Rothko and Joan Mitchell. She also met Andy Warhol, then a young commercial illustrator in charge of the store's window displays, and acquired from him a few of his coloured illustrations of shoes in exchange of a mirror ball that he famously kept on his desk in his Madison Avenue home, until his death.

In 1957, Farmanfarmaian moved back to her homeland Iran. There she painted flowers and produced monotypes, but consequently travelled around the country to rediscover traditional handicrafts and folk art, coffeehouse paintings that she would collect hand-painted ceilings and panels of the Safavid era. Most importantly in 1966 in Shiraz, she was awed by the 14th century Shah Cheragh shrine adorned with endless mirror mosaics, a discovery that left a lasting impression on her and influenced her artistic production for the rest of her life.

With this in mind, the 1960s and 1970s saw Farmanfarmaian's career take a new turn. Her distinctive aesthetic language was rooted in a strong passion for her Iranian heritage. Resonating of traditional art, her works are yet undeniably modern and avant-gardist. Her influences ranged from Islamic geometric and architectural patterns to science and philosophy. She was fascinated by the Sufi cosmology and the symbolism in geometry and soon began to incorporate various shapes and colours - circles, triangles, squares, polygons - in her works, each of these shapes a metaphor for metaphysical values and ideas. As she experimented with geometry, she skilfully combined mirror, reverse-glass painting and in some cases stainless steel. As a result, her works, refracting and reflecting light, revealed a kinetic facet. Through her works, her vision of the surrounding world thus catapulted both the viewer and herself into a kaleidoscopic experience that was ultimately intangible.

The present work entitled *Drawing in Glass No. 3*, is a shimmering installation that evokes a kaleidoscope of reflecting and refracting intertwined and overlapping squares and triangles. Impressive in its sheer size, it appears like a multi-faceted diamond that epitomises the artist's distinctive approach to geometric abstraction and her fascination with the concepts of repetition and progression, merged with the aesthetic traditions of Islamic architecture and cultural heritage as well as American Abstract Expressionism and Minimalism. The remarkable animate quality of the work is captivating and almost hypnotising, reminiscent of the kinetic work practices of artists such as Heinz Mack, Pol Bury and Marina Apollonio, and thus becomes about incorporating the spectator - the viewer- into the idea of the work itself.

To create her three-dimensional panels, Farmanfarmaian worked closely with local craftsmen who helped her draft her initial designs. The mirror pieces, most of which were manufactured and imported from Belgium, were cut to fit the required shape and geometrical patterns and she recreated - adding to her works a modern twist - mirror mosaics that were reminiscent of the aristocratic homes of 17th and 18th century Iran.



ABDULNASSER GHAREM (SAUDI ARABIAN, B. 1973)*The Stamp (Amen)*

rubber and wood

37% x 37% x 47¼in. (95 x 95 x 120cm.)

Executed in 2010, this work is from an edition of eight plus four artist's proofs

US\$40,000-60,000

AED150,000-220,000

EXHIBITED:London, SOAS, *Edge of Arabia*, 2008 (another from the edition exhibited).Venice, *54th Venice Biennale, The Future of a Promise*, 2011 (another from the edition exhibited).Vienna, Galerie Krinzinger, *Edge of Arabia*, 2012 (another from the edition exhibited).London, Ayyam Gallery, *Edge of Arabia*, 2013 (another from the edition exhibited).**LITERATURE:**V. Blackburn, "Green Light Ahead", in *Canvas*, vol. 7, issue 3, May/June 2011 (another from the edition illustrated in colour, pp. 54, 57-58).H. Hemming, "Leave No Man Behind: Abdunasser Gharem", in *Canvas*, vol. 7, issue 6, Nov/Dec 2011 (another from the edition illustrated in colour, p. 118).S. Sykes, "We Need to Talk", in *Harper's Bazaar Arabia Art*, issue 2, Spring 2012 (another from the edition exhibited, p. 118)."When Creativity Knocks on the Edge of the Desert", in *Canvas Daily Art Dubai Edition* (in Arabic), issue 2, 21 March 2012 (another from the edition illustrated in colour, p. 10).J. T. Taylor, "Army/Artist", in *Alef*, issue 2, Sep/Oct/Nov 2013 (another from the edition illustrated in colour, p. 97).M. Ayad (ed.), *Contemporary Kingdom: The Saudi Art Scene Now*, Dubai 2014 (another from the edition illustrated in colour, p. 295).

'I'm part of the system, you know. And I'm using that stamp in my daily job, and I know how powerful is that stamp in our lives, if you know what they mean. So that stamp is the symbol of bureaucracy, yeah. When you have a baby, you should stamp that you have the baby. When you go into marriage you should have stamps. Even if you need a vacation you need that kind of stamp. So I think that's what's killing the dreams of the youth here.'

(The artist quoted in "Saudi Soldier Questions Authority with Art And Plastic Wrap" on www.npr.org 2013, accessed online).

Both a practicing artist and a Lieutenant Colonel in the Saudi Army, Abdunasser Gharem is one of the forefront contemporary artists in Saudi Arabia, known for his intellectual courage and innovative use of materials. Spearheading the *Edge of Arabia* group through their inaugural exhibition in 2008 at SOAS, Gharem's paintings, performances and installations, which have transformed the Saudi Arabian art scene, challenge people to question the same authority he upholds in his daily profession.

The Stamp, Amen from 2008 is a seminal work that is testament to Gharem's examination and discourse on the themes of bureaucracy that are prevalent in Saudi Arabian culture. A scaled up version of a wooden stamp used every day across Saudi Arabia by bureaucrats, officials, policemen and soldiers – including the artist – it articulates an official reaction. It is intended to imply the stamp's ability to reinforce authority as each stamp either authorises or

prohibits certain behaviours. The concept of the work arose as a reaction to several works by the artist being censored in the *Edge of Arabia's* inaugural exhibition. Earlier that year, Gharem had been made a Major, which meant he had more responsibility, more forms to plough through and more administration to deal with as well as more slips of paper to stamp.



Gharem became more and more interested in the notions behind these stamps, it thus became clear that no matter how complex the logic that informed his decisions, these stamps in his everyday life reduced his thoughts to a single decision which was either a yes or no. Given his new dealings with censorship in the way he was hoping to express himself, he produced a large scale stamp which included both English and Arabic to provide a commentary against this simplified bureaucracy, which Gharem believes has become an impediment to the development of Saudi Arabian (if not Arab) society and people.

To mark the opening of the *Edge of Arabia* exhibition, Gharem inked up the stamp itself and charged it onto the walls of the gallery, in some way authorising the exhibition under a proposed and enacted separate authority that of an author or artist that outweighed the authority that had led to the censorship of his originally intended works. Unlike other stamps that are simple in the one dimensional message, Gharem's stamp, reading '*Have a Bit of Commitment*,' thus implies that the artist demands more intellectual rigour, more bravery and more confidence in one's convictions. Empowered by the stamp and all of its false authority, he finishes it with a word that is itself a stamp of approval; '*Amen*.'



***161**

HALIM AL-KARIM (IRAQI, B. 1963)

Hidden Love 3

signed in Arabic, signed, titled, numbered and dated 'Hidden Love 3 2009 1/5 + 2AP Halim Al Karim' (on a label affixed to the reverse)

Lambda print on Dibond aluminium

66 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in. (170 x 120cm.)

Executed in 2009, this work is from an edition of five plus two artist's proofs

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

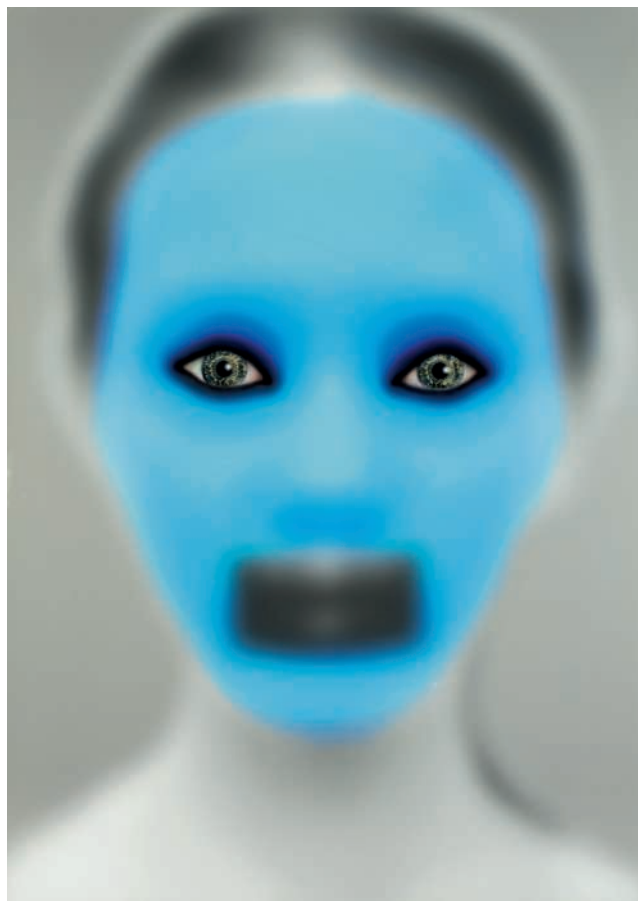
Acquired directly from the artist by the present owner.

EXHIBITED:

Denver, Robischon Gallery, *Halim Al-Karim: Hidden Love*, 2011 (another from the edition exhibited).

LITERATURE:

T. Shukri, "Truth be Told: Halim Al-Karim", in *Canvas*, vol. 7, issue, Sept/Oct 2011 (another from the edition illustrated in colour, p. 149).



162

HAMED SAHIHI (IRANIAN, B. 1980)

Untitled (from the Bulimia series)

oil on canvas

98 $\frac{1}{2}$ x 78 $\frac{3}{4}$ in. (250 x 200cm.)

Painted in 2013

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY SOLD TO BENEFIT THE JEAN-PAUL HAMBOYAN LIVER AND KIDNEY TRANSPLANT FUND

***163**

MANUELLA GUIRAGOSSIAN (LEBANESE, B. 1972)

Bench #4

acrylic and varnish on iroko wooden bench

33 $\frac{7}{8}$ x 65 $\frac{3}{4}$ x 18 $\frac{1}{2}$ in. (86 x 167 x 46cm.)

Executed in 2015, this work is unique

US\$7,000-9,000

AED26,000-33,000

EXHIBITED:

Beirut, *Beirut Art Fair*, 2015.



Paul Guiragossian once said *'I've had friends tell me that painting is supposed to brighten humanity, like that of Matisse, of Renoir. I have always responded that I could not tolerate such outburst of color. It contains a certain innocence that I could never have. Perhaps, I have suffered too much to be able to entertain. I am jealous of those who can.'* When I was born my father did his best to shelter me from the horrors of the Lebanese civil war and to protect my innocence through art, so that I never lose that childhood ability to 'brighten humanity' as he put it.

Today, my work has also found a new and more powerful purpose, and that's to help people in need during their darkest time.

I am dedicating this bench to 'brighten' two people's lives; the person who will take it home and include it in their art collection and my dear nephew who is fighting for his life as he just underwent a liver and kidney transplant, for which the proceeds of *Bench #4* will support.

(Manuella Guiragossian, 2017).





IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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SWIFT CODE: BOMLAED
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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 Christie's Dubai, Gate Village 5, Podium Level, Dubai International Financial Centre.

Contact: Shanti Veigas
Tel: +971 (0)4 425 5647
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 21 March 2017.
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, G4S 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 Christie's Dubai and will be available for collection by appointment as of 22 March 2017.
Office Hours: 9:00 am - 5:00 pm.

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.

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 condition 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: 25% 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 TYPE 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.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (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.

7. SEVERABILITY

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.

8. LAW AND JURISDICTION

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.]

CHRISTIE'S



دبي
للثقافة Culture



SELFLESS GIVING IS THE ART OF LIVING.

In October 2017, the Dubai Culture & Arts Authority (Dubai Culture) will host a new event, organised as a collaborative initiative with the renowned Christie's Auction House.

The auction, aiming to generate proceeds for official support channels of the Syrian refugees, is being undertaken by Dubai Culture as part of 2017 being declared as the United Arab Emirates' Year of Giving.

Both, Dubai Culture and Christie's are committed to not just supporting art through this occasion, but encouraging artists, individuals and organisations to use the power of art for bringing about a truly meaningful difference in the everyday lives of our collective human community.



Abdulqader Al Rais

CHRISTIE'S



دبي
للثقافة Culture



العطاء فن الحياة.

تستضيف هيئة دبي للثقافة والفنون (دبي للثقافة) في شهر أكتوبر القادم حدثاً جديداً يتم تنظيمه في مبادرة مشتركة مع دار "كرستيز" للمزادات المعروفة عالمياً.

يهدف المزاد لجمع عائدات يعود ريعها لمساندة الهيئات الرسمية لإغاثة اللاجئين السوريين. وتأتي هذه الخطوة في ضوء إعلان عام ٢٠١٧ عام الخير في دولة الإمارات العربية المتحدة.

ولا يقتصر التزام كل من «دبي للثقافة» ودار كرسيتيز للمزادات من خلال هذا الحدث على دعم الفن، وإنما أيضاً على تشجيع الفنانين كأفراد ومؤسسات لتوظيف الفن في صنع فارق إيجابي في المجتمع الإنساني والحياة اليومية.



عبدالقادر الرئيس



@Dubaiculture

dubaiculture.gov.ae

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that only gatepass lots can be collected on Sunday 21 March 2017 by appointment from the G4Si warehouse, Dubai Airport Free Zone (DAFZA), Unit 19. All import lots (*) can be collected/delivered from Monday 22 March 2017, 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 (untill 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 Customs Inspection AED 180	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 Customs Inspection AED 180	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 Customs Inspection AED 180 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 Customs Inspection AED 180 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.

MODERN AND CONTEMPORARY ART
SATURDAY 18 MARCH 2017 AT 7.00 PM
CODE NAME: BOOM
SALE NUMBER: 14702

SALE ADDRESS (16-18 MARCH 2017)

Jumeirah Emirates Towers Hotel
 Godolphin Ballroom
 Invoices cannot be changed after
 they have been printed.

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800 (eg US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000 (eg US\$32,200, 35,000, 38,000)
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$120,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Auction Results: +44 (0)20 7839 9060

Please also refer to the information contained in Buying at Christie's.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price will be the sum of my final bid plus a buyer's premium of 25% of the final bid price of each lot up to and including US\$150,000, 20% of the excess of the hammer price above US\$150,001 and up to and including US\$3,000,000 and 12% of the excess of the hammer price above US\$3,000,001, together with any VAT chargeable on the final bid and the buyer's premium. VAT is chargeable on the purchase price of daggered (†) lots, and for buyers outside the EU on (a) lots, at the standard rate. VAT is chargeable on the purchase price of starred (*) lots at the reduced rate.

I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. 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.

If identical absentee bids are received for the same lot, the written bid received first by Christie's will take precedence.

Please contact the Bid Department at least 24 hours in advance of the sale to make arrangements for telephone bidding.

All bids are subject to the terms of the Conditions of Sale and Limited Warranty printed in each Christie's catalogue.

ABSENTEE BIDS FORM
CHRISTIE'S DUBAI

ABSENTEE BIDS MUST BE PLACED IN US DOLLARS AND RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT.

TEL: +44 (0)20 7389 2658 FAX: +44 (0)20 7930 8870 ON-LINE WWW.CHRISTIES.COM

**FROM 16-18 MARCH 2017, PLEASE CONTACT THE BIDS DEPARTMENT ON
 TEL: +971 (0)4 330 3462 TEL: +971 (0)4 330 3463 FAX: +971 (0)4 330 0739**

14702

Client Number (if applicable) Sale Number

Billing Name (please print)

Address Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

Signature

We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid. If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: certificate of incorporation and documentary proof of directors and beneficial owners. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +971 (0)4 425 5647 and from 16-19 March 2017 on +971 (0)4 319 8115 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)



ST. JAMES'S HOUSE ELEGANT RESIDENCES IN ROYAL ST. JAMES'S

St. James's House is a magnificent British period residence superbly located in the heart of London's most prestigious and historic district. The proximity to royalty makes St. James's House truly unique. Bordered by St. James's Palace, close to Buckingham Palace, this landmark Grade II listed building comprises eight, one- to four-bedroomed, residences of between 915 and 10,312 square feet. The property offers exemplary services, including excellent security, state-of-the-art underground parking, bespoke 24-hour concierge and lifestyle management, valet services, resident's gym, pool and spa facilities.

Price upon request

CHRISTIE'S INTERNATIONAL REAL ESTATE
Charlotte Delaney and David Branch
+44 203 322 8435 · sjhlondon@christies.com

www.christiesrealestate.com

STRUTT & PARKER
Mark Dorman
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www.struttandparker.com

CHRISTIE'S
INTERNATIONAL REAL ESTATE

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& PARKER

Christie's is proud to support the publication of the

MAHMOUD SAÏD CATALOGUE RAISONNÉ

Mahmoud Saïd Loan Exhibition

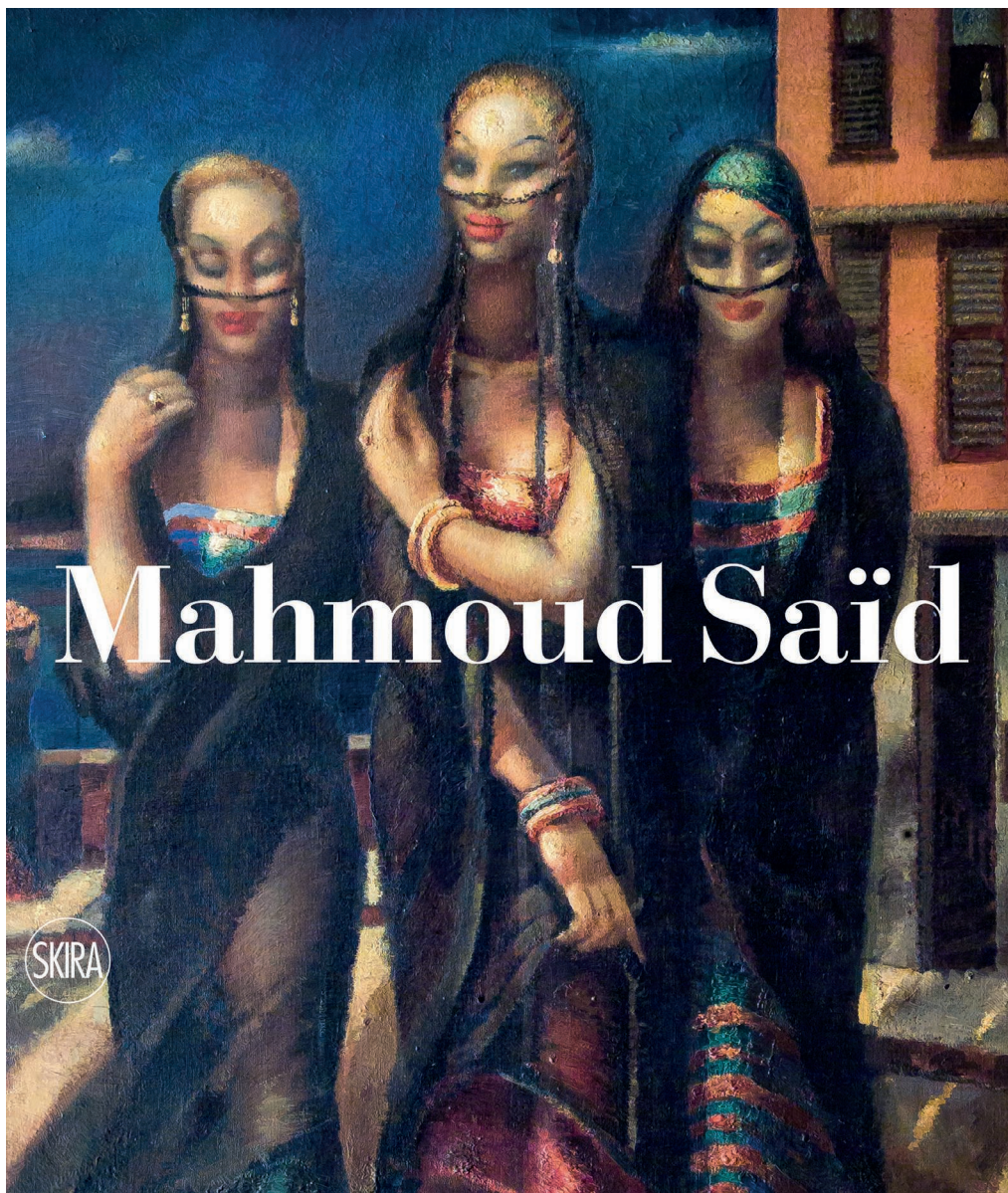
15-19 March 2017

Jumeirah Emirates Towers Hotel
Godolphin Ballroom, Sheikh Zayed Road, Dubai

Contact

mahmoudsaidproject@gmail.com

mahmoud-said.com



SKIRA Editore is delighted to present the *Mahmoud Saïd Catalogue Raisonné*, edited by Dr. Hussam Rashwan and Valérie Didier Hess, Director of Business Development at Christie's Dubai. The first work of its kind devoted to a Middle Eastern artist, this two-volume set showcases the full scope of Saïd's oeuvre.

The *Mahmoud Saïd Catalogue Raisonné* will be published in conjunction with a dedicated Mahmoud Saïd loan exhibition and Christie's Dubai Spring Sales, and will be available for purchase at both events. The co-authors would like to thank Christie's and private collectors for their generous support.

CHRISTIE'S



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