

POST-WAR AND CONTEMPORARY ART

DUBAI



CHRISTIE'S







POST-WAR AND CONTEMPORARY ART DUBAI

THURSDAY 22 MARCH 2018

AUCTION

Post-War and Contemporary Art

Thursday 22 March 2018

at 7.00 pm

PROPERTIES FROM

The collection of Fadhil Chalabi

The collection of Darlene Riviere

The collection of Martin Giesen

The collection of Jihad Issa

The collection of Jean Campa

The collection of Richard Segalman

The Stankovich collection

Important Watches

Friday 23 March 2018

at 5.00 pm

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

Monday	19 March	7.00pm – 10.00pm (cocktail reception)
Tuesday	20 March	10.00am – 8.00pm
Wednesday	21 March	10.00am – 8.00pm
Thursday	22 March	10.00am – 1.30pm (Paintings)
Thursday	22 March	10.00am – 10.00pm (Watches)
Friday	23 March	10.00am – 1.30pm (Watches)

AUCTIONEER

Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SUZY-15739**

AUCTION RESULTS

UK: +44 (0)20 7839 9060

UAE: +971 (0) 4 425 5647

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CONDITIONS OF SALE

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

[30]



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CONTENTS

3	Auction Information
6	Specialists and Services for this Auction
7	Christie's International Post-War and Contemporary Department
11	Property for Sale
109	Conditions of Sale • Buying at Christie's
112	VAT Symbols and Explanation
113	Important Notices and Explanation of Cataloguing Practice
114	Storage and Collection
115	Absentee Bids Form
120	Salerooms and Offices Worldwide
IBC	Index

OPPOSITE:

Lot 52

FRONT COVER:

Lot 35

INSIDE FRONT COVER:

Lot 9

OPPOSITE TITLE PAGE:

Lot 46

PAGE 69:

Lot 48

INSIDE BACK COVER:

Lot 5

BACK COVER:

Lot 56

Christie's Dubai would like to thank

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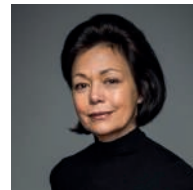
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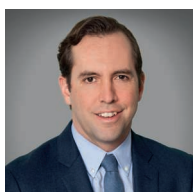
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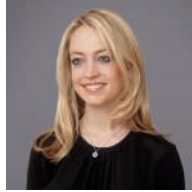
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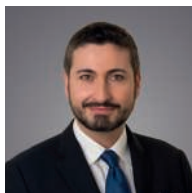
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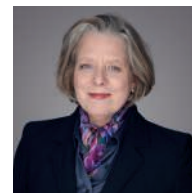
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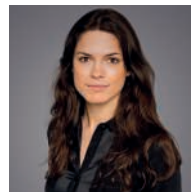
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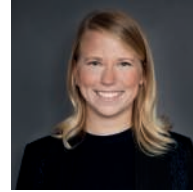
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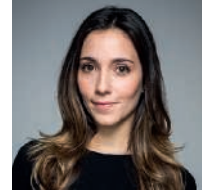
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PROPERTY FROM A PRIVATE COLLECTION

*1

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Untitled (Standing Figures)

signed 'Paul.G.' (lower left)
watercolour and gouache on paper
27 $\frac{1}{8}$ x 19 $\frac{3}{8}$ in. (69 x 49.5 cm.)
Painted *circa* 1990s

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

PROVENANCE:

Private collection, Beirut.
Acquired from the above by the present owner in the early 2000s.

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.



PROPERTY FROM A PRIVATE COLLECTION

2

ELIE KANAAN (LEBANESE, 1926-2009)

Untitled

signed 'E.S Kanaan' (lower left)
oil on canvas
51 ½ x 77 in. (130.5 x 195.6 cm.)
Painted *circa* 1990s

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

PROVENANCE:

Private Lebanese Collection.
Anon sale, Christie's Dubai, 31 October 2007, lot 100.
Acquired from the above sale by the present owner.

Kanaan's palette is a temple of sensibility and his paintings are always a graceful composition of open horizons and organised chaos, leaving his pieces consistently recognisable, yet never repetitive. He is mainly known for his strong expressive compositions and proficient use of free colours. This piece is a prime example of how he unleashes his imagination in a beautiful

intertwinement of colour and form that conveys a unique sense of their command.

Elie Kanaan gives the viewer two significant realities; the physical reality of the painting and the implied reality of the image, which synchronize intricately in an impeccable marriage of unexpected tones.

*3

HUSSEIN MADI (LEBANESE, B. 1938)

Baghdad Landscape

signed and dated 'MADi 1998' (lower left); signed and dated 'MADi 1998' (on the reverse)

acrylic on canvas

59¼ x 77¼ in. (150.5 x 197.5 cm.)

Painted in 1998

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Private Collection, Paris.

Anon. sale, Christie's Dubai, 31 October 2007, lot 90.

Hussein Madi's work is characterized by his fusion of European and Islamic geometrical influences. Drawing strong and clear inspiration from Western modern artists such as Matisse and Picasso, Madi combines this with the principles of divine harmony that informs the abstract designs of Islamic art. Whether in two or three dimensions, the seeming spontaneity of Madi's lines belies the exacting calculations which underlie them, a combination of meticulousness, sensuality and his belief in God's universal order in which everything is composed of the same fundamental elements of repetition. The composition is dominated by lines that are a result of diligent calculations and bodily spontaneity. Representing palm trees, the most celebrated tree in the visual vocabulary of Middle Eastern landscapes, he took something that is very natural and organic and made it structural at heart. He uses calligraphic elements and simple geometric shapes to create a connection between the real and the symbolic – the former represented by a partial image and the latter connected with the inner life of man. Between these two interconnected plains, Madi has created a pictorial language which translates to both conceptual and aesthetic meaning.



4



3

PROPERTY FROM A PRIVATE COLLECTOR, ARGENTINA

*4

BIBI ZOGBÉ (LEBANESE, 1890-1970)

CARDOS ('Thistles')

signed 'BiBi ZoGbé' (lower right); signed and titled 'CARDOS POR BiBi' (on the reverse)

oil on canvas

27½ x 19½ in. (70 x 49.5 cm.)

US\$6,000-8,000

AED22,000-29,000

PROVENANCE:

Anon. sale, J.C. Naón & Cia. S.A., 4 December 2017, lot 79.

Acquired from the above sale by the present owner.

The avant-garde Lebanese artist, Labibé Zogbé, also known as Bibi Zogbé, is considered to be the leading female artist of the modern Lebanese art movement. Forgotten for many years in the canon of art history, she is considered to be a major contributor to the arts in Lebanon and South America, one of the only Arab artists to have such an expansive and diversified career, with exhibitions in Buenos Aires, Rio de Janeiro, Chile, Lebanon and Paris. Emigrating from the seaside village of Sahel Alma to Argentina at the age of sixteen and settling in Buenos Aires, she then dedicated most of her life to her artistic career in painting beautifully ornate, fully robust and decorative floral works. Zogbe is best known for her flower and plant paintings, recognized as "El Peintora des Flores." *CARDOS* (Thistles) is one of the most vibrant works Christie's has ever offered to auction, painted with a turquoise and sapphire palette with the flowers delicately interwoven throughout the scene. Thistles are known to be a cross between troublesome weeds and flowers, with little paying as much attention to their captivating flower heads as much as the prickly stems that overwhelm most of the flower. However Zogbe paints this batch of flowers in such captivating, vibrant and energetic hues a way as to celebrate their overall balanced and proud nature that protects and fortifies their symbolic power. With deeply saturated color schemes and sinuous lines billowing throughout, the painting captures the wild and untamed nature of the flower in both color and line.

Fahr El-Nissa Zeid

'I found a skating rink, where children and adults were greatly enjoying themselves. I leaned on the rink railing with my elbows and watched, for as long as I could remain standing, [witnessing] the evolutions of this charming world. The gas-lit street light was covered with a red piece of fabric to protect it from the ice. How charming it was! Just across from it, a large number of school children were jostling to see who could be the first one out of the school. They [looked] like small gnomes. The school was all a goldish-orange crushed under a snow-laden roof. Snow was everywhere, and the little ruby and turquoise houses, covered with their so soft, so tender 'capelines' of snow, gave an image of happiness in the midst of the cold.'

(Fahr El-Nissa Zeid speaks about her artwork, *Budapest, The Express between Budapest and Istanbul* in Parinaud (ed.) *Fahrelnissa Zeid*, Amman 1984, p. 41)

Christie's is delighted to offer two stunning works of the artist Princess Fahr El-Nissa Zeid's that have never been exhibited before, from Zeid's earlier figurative works before her major transition towards abstraction. Zeid is one of the only female artists from the Middle Eastern world to be recognized during the postwar years. Her attention to abstract art movements within action painting and the related dialogue of the Ecole de Paris led her to become an integral force of the cross pollination of artistic ideas between Eastern and Oriental traditions. *Budapest, The Express between Budapest and Istanbul* and *Winter Day Turkish N°1* capture the small, joyous memories of the artist's from a momentous point in her life while she underwent severe bouts of depression. These depicted childlike winter scenes preserve special memories of her observations during the earlier part of her life while traveling between Budapest and Istanbul, and served as a framework for her to build on for her notable color and light experimentations. Part of a generation that favored European male artists, Zeid was equally as dynamic and expressive in her oeuvre, experimenting in subjects and styles from Fauvism to abstraction in her landscapes, portraits and interior scenes.

Budapest, The Express between Budapest and Istanbul captures a delightful winter scene of childlike folly and play; ice skaters gather together, rejoicing and whimsically playing together in the winter chill. Their twisted frames mirror the dancing branches of the trees surrounding the park and the ethereal clouds hang over the children as if the scene is looked at from a snow globe, on account of the viewer standing above the ice skating rink. Its composition presents a perfect snapshot image, executed in such sweeping motions in such that it

retains a sketch-like, cursory study of the artist's visual memory. The eclectic group of people is further outlined by Zeid's use of bold forms, with black lines and dabs of color, outlining the contours of the scene by studying the space, speed and motion of her subjects.

Zeid painted this work while traveling between Budapest and Istanbul at a time when she was suffering from severe depression and nervousness, even using a walking stick due to her convalescing from a long illness and right after attempting to commit suicide at the Siesta Sanatorium in Budapest. As the artist stated during this time, 'I painted myself in black, and from that day on, I appeared in all my paintings as a somber, tragic and lonesome being.' (Parinaud (ed.) *Fahrelnissa Zeid*, Amman 1984, p. 41) Zeid experienced much financial and psychological hardship living in Turkey leading up to and during First World War, having to cope with the murder of her father and the accusation of her brother for the crime only at the age of 12. Marrying into the Iraqi royal family and upholding her status as an ambassador's wife caused much stress upholding her painterly and professional life, as she constantly moved from Istanbul, Germany and to Baghdad. Although Zeid did not improve in her health, even after staying at Hotel Gellért, a famous spa in Budapest, she found small bursts of recovery while witnessing beautiful moments from the people, scenery and architecture in her travels. Despite her inability to recover, she found the charming quality of Budapest to enlighten her paintings, finding herself in small adventures as she explored the city.

The inter and post war art scenes of Paris and London allowed Zeid to internalize the diverse range of artistic traditions, of which she was



particularly attracted to European art history and architecture, namely Dutch Renaissance painters such as Jan Brueghel (1568-1625) and Peter Brueghel the Elder (1525-1569). These artists' focus on the everyday life and human activity influenced much of her subject and compositions of her earlier works.

With little chance to travel during the Second World War years, Zeid focused on Istanbul's natural scenery and landscape, and the social activities performed there. These pictorial memories and ensuing paintings such as *A Winter Day Turkish N°1* held a special place for her, serving as a departure point to the genealogy of her abstract painting and fascination with mysticism and philosophy. Using a bold and vibrant color palette, she portrays a charming winter street scene that evokes the charm and detail attributed to the Dutch Renaissance masters. Both this present lot and *Budapest, The Express between Budapest and Istanbul*, are situated in a dominant vertical composition, retaining a fixed and stagnant viewpoint however, there are scenes of motion within this stasis, as shown through the melodic sway of the emaciated trees and the peoples' fluttering positions. Their legs are shuffling and skipping across the snowy pavement as they enjoy the outdoors in their heavy coats. Her contrast in color and outline draws the building and vibrant dress of the people, with shimmers of color finding themselves within the snowy landscape.

It was in the mid-1940s during her middle-aged years that Zeid fully dedicated herself to her art. One year before painting *A Winter Day, Istanbul*, she was introduced and invited to join a rebellious group of artists that came to be known as the 'd-Group,' by celebrated Turkish

art critic Fikret Adil (1901-1973) following his visit to her studio. The artists of d-Group rebelled against the traditional style characterized by the earlier generation of artists in Turkey known as the '1914 Impressionists.' These older artists failed to study abroad post World War One and ultimately became the teachers of the Academy of Fine Arts in Istanbul. Most founding members of the d-Group studied under artist André Lhote (1885-1962) and were influenced by the Cubist forms such as Nurullah Berk (1906-1982), Zeki Faik Izer (1905-1988) and Elif Naci (1898-1987), among others. In line with the group's mission for change and reaction away from the past, they soon were a major motivating force for Mustafa Kamel Atatürk's mission to modernize Turkey at the time, who utilized their art as promoting the state's nationalist and populist agenda.

The figurative techniques in both *A Winter Day, Turkish N°1* and *Budapest, The Express between Budapest and Istanbul* mark a point of departure for the artist's shift towards abstracted canvases that she would begin to create while living in Paris during the following years. Zeid's attention to the thick black outlines similarly transfer to her later works that explore this sense of motion through kaleidoscopic, abstracted labyrinths, always harkening to her earlier figurative time. As the artist notes 'I later understood that I had gone back to my youth, because when I was very little, there were machicolations in front of the windows, through which one could see daylight and from which one could see passers-by...But in fact, they were not what one saw, for they were only colors passing by and between!' (Parinaud (ed.) *Fahrelnissa Zeid*, Amman 1984, p. 17)





PROPERTY FROM A PRIVATE COLLECTION, PARIS

* 5

FAHR EL-NISSA ZEID (TURKISH/JORDANIAN, 1900-1991)

Budapest, the Express between Budapest and Istanbul

signed and inscribed 'Fahr el Nissa Zeid' and inscribed in Turkish (on the stretcher); titled, inscribed illegibly, numbered and certified by Raad bin Zeid Al-Hussein 'Budapest Turkish N°2' (on the reverse)

oil on canvas

21½ x 18½ in. (54.5 x 46.5 cm.)

Painted in 1943

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Private Collection Paris

Acquired from the above in 1994

LITERATURE:

A. Parinaud, *FAHR EL NISSA ZEID*, Amman 1984, (illustrated in colour p. 52)
Ex. Cat., *Fahr El Nissa Zeid*, The Central Bank of the Republic of Turkey, Ankara 2001 (illustrated in colour p. 43)
K. Greenberg, *Fahr el Nissa Zeid*, London 2017 (illustrated in colour p. 32)



PROPERTY FROM A PRIVATE COLLECTION, PARIS

* 6

FAHR EL-NISSA ZEID (TURKISH/JORDANIAN, 1900-1991)

Winter Day Turkish N°1

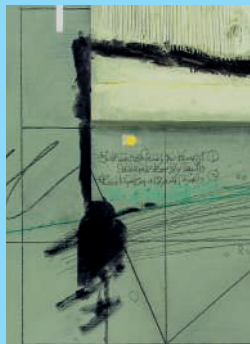
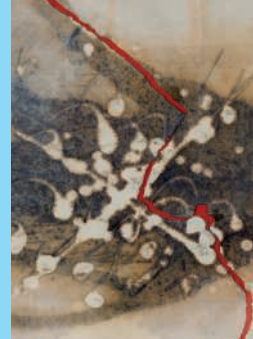
signed and inscribed 'Fahrel Nissa Zeid'; inscribed in Turkish (on the stretcher);
titled, numbered and inscribed "A winter Turkish N°1" (on the reverse)
oil on canvas
21 ½ x 18 ½ in. (54.5 x 46.5 cm.)
Painted in 1944

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

PROVENANCE:
Private Collection Paris
Acquired from the above in 1994

LITERATURE:
A. Parinaud, *FAHR EL NISSA ZEID*, Amman 1984, (Illustrated in colour p. 53)
Ex. Cat., *Fahr El Nissa Zeid*, The Central Bank of the Republic of Turkey,
Ankara 2001 (illustrated in colour p. 42)
K. Greenberg, *Fahrelnissa Zeid*, London 2017 (illustrated in colour p. 37)

PROPERTY FROM THE PRIVATE IRAQI COLLECTION OF
MR. FADHIL CHALABI



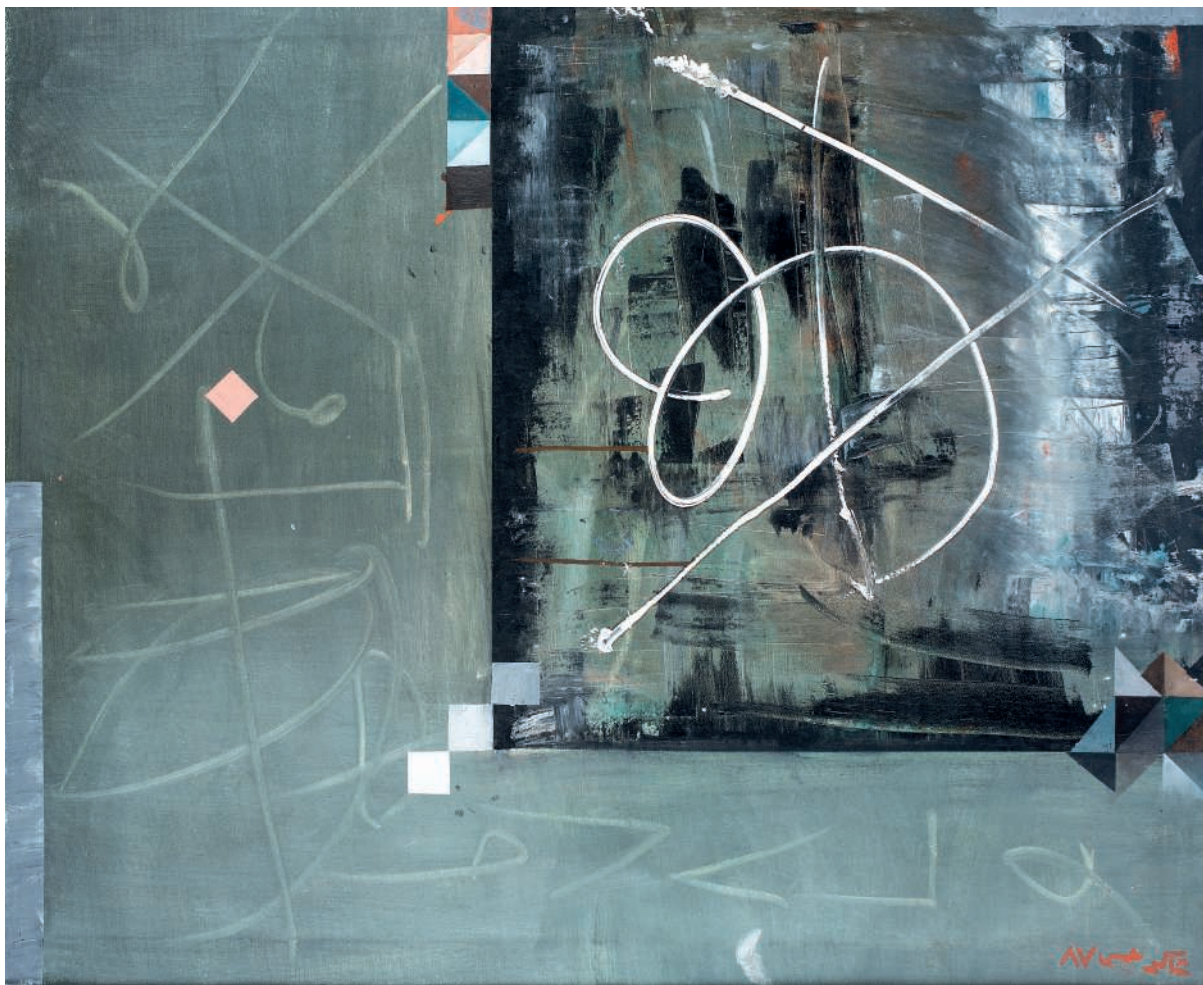
Born in 1929 in Baghdad, Fadhil J. Chalabi studied law at Baghdad University and graduated in 1951 and subsequently was one of the first people from his hometown to gain a PhD in oil economics from the University of Paris. He was one of the few people to leave their country for its benefit rather than his own. He left on a mission to learn something that he could eventually bring back to his country to better it and expose it to what's out there in terms of culture and way of life. Fadhil belonged to a generation of the 1940s that had large aspirations and a drive for the development and progress in Iraq, only to become disheartened by the dreadful developments in Iraq since 1980.

Chalabi was the Executive Director of the Centre for Global Energy Studies, a London-based think-tank he co-chaired alongside H.E. Sheikh Ahmed Zaki Yamani (B. 1930). Additionally, he was the former Undersecretary for Oil at Iraq's Ministry of Petroleum as well as Deputy Secretary General of OPEC from 1978-89 and its Acting Secretary General 1983-88. In 1988 he received an Award for Distinction British Institute of Energy Economics. He is also the author of many articles and three books: *Oil Policies*, *Oil Myths: Observations of an OPEC Insider* (2010), *OPEC and the International Oil Industry: A Changing Structure* (1980), and *OPEC at the Crossroads* (1989).

A lifetime working in the oil industry didn't stop him from gaining a passion for art. Since his adolescence, Fadhil was always passionate for visual arts and especially for classical music, playing cello as a hobby. During his time in Paris, Chalabi forged a friendship with renowned Iraqi artist, Shakir Hassan Al Said (1925-2004). Through this friendship, Chalabi had a gaining interest in art and began collecting works by the artist himself as well as other artists from his homeland as these works were his remaining connection to it. Over the years Mr. Chalabi has accumulated a massive collection of artworks by solely Iraqi artists. He remained devoted to his homeland and continuously supported the ever-growing art scene in Iraq. In the present sale, Christie's is proud to offer 12 pieces from various Iraqi artists from his outstanding collection.

This collection aims to enthuse, and it did just that when it came to Chalabi's sons, Talik and Jaafar, who, because of their father's drive and collection were inspired to become architects. Through these works, Mr. Chalabi hopes to impassion other aspiring artists to move forward with their desires just as he did, as one never knows what's in store for themselves.

Christie's is honoured to have been entrusted with the enchanting and seminal works from the Chalabi Collection. Looking into what defines the strength and continuity of Iraqi Modern art, this collection offers a broader vision into the artistic evolution of some of the most prominent Iraqi artists.



PROPERTY FROM THE PRIVATE COLLECTION OF MR. FADHIL CHALABI

*7

SHAKIR HASSAN AL SAID (IRAQI, 1925-2004)

Untitled

signed and dated in Arabic (lower right)

oil on canvas

35 x 43 in. (90 x 110 cm.)

Executed in 1987

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Acquired directly from the artist.

Teacher of art history at the Institute of Fine Arts, from 1970 to 1980, Shaker Hassan Al-Said developed in the meantime an innovative theoretical and philosophic approach while participating in the One Dimension Group, *Al-Bu'd Al-Wahid*. Since, he investigated the limit between visual reality and surrealism, which belong to one dimension. Thus, this question on contemplation is in the heart of his oeuvre during the 1970's to the extent that he regarded a painting not only as a plastic creation but also a spiritual quest.

These two untitled, mysterious and abstract compositions, completely demonstrate the structures of the painter's new thought. Applying mainly earthy tones on the background which seems to be a damaged wall, Shaker

Hassan Al-Said maintains a certain peculiarity and intrigue through the striking colors he chooses to place to contrast the banality of the earth tones. Lot 8 contains a striking red line that goes from top to bottom and drags the viewer's sight throughout the entire painting. The line at first sight may seem like a continuous brushstroke but it is in fact a tear from a red paper. On the other hand, Lot 7 is more subtle in its color presentation as it has several small dots of colors going through and through the composition.

Unlike some of his other graffiti-like pieces, these compositions don't include written inscriptions, however they still contain the essence of artistic vandalism. Belonging to the physical and material world, the subject turns into a vision that is only perceived by the viewer who lives a deep and emotional experience.



PROPERTY FROM THE PRIVATE COLLECTION OF MR. FADHIL CHALABI

*8

SHAKIR HASSAN AL SAID (IRAQI, 1925-2004)

Untitled

signed 'AL-SAID Sh. H' and signed and dated in Arabic (lower left)

collage and watercolour on paper

14 x 18⁷/₈ in. (35.75 x 48 cm.)

Executed in 1985

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Acquired directly from the artist.



PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

*9

DIA AZZAWI (IRAQI, B. 1939)

Diary #3

signed 'Azzawi 85-86' and signed in Arabic (lower left);
signed, titled and dated 'DAIRY No.3 Azzawi/1985-86' (on the reverse)
oil on canvas
50 x 40in. (127 x 101.7 cm.)
Painted in 1985-86

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

PROVENANCE:
Acquired directly from the artist.



PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

* 10

DIA AZZAWI (IRAQI, B. 1939)

Standing Figure

signed 'Azzawi 83' (lower center)

oil on canvas

35 $\frac{3}{8}$ x 24 $\frac{1}{8}$ in. (90.6 x 61.5 cm.)

Painted in 1989

US\$15,000–20,000

AED55,000–73,000

PROVENANCE:

Acquired directly from the artist.

An unparalleled dignitary of modern Arab arts and culture in which he intensely participated for its influence all around the world, Dia Al-Azzawi still preserves an extraordinary style proper to his identity. Born in Baghdad in 1939, the Iraqi artist completed his studies at the Institute of Fine Arts in Baghdad while he obtained a degree in archaeology in 1962. He is one of the main figures of several movements such as the New Vision group (*Al-Ru'yya Al-Jadidah*) that he founded in 1969 with his contemporaries, among the others, Rafa Nasiri (1940-2013) and Ismael Fattah (1934-2004) and later, he joined Shakir Hassan Al Saïd (1925-2004) in the *One Dimension Group* (*'Al-Bu'd Al-Wahid'*) created in 1971. Through his prolific career which started in 1964, he showed a remarkably versatile profile mastering art as well as poetry and he has created a narrative where his strong knowledge of the two is clearly visible in his entire oeuvre.

He effectively reused a variety of themes notably from the popular folk literature (*al-adaab al-sha'biyyah*) including the tales of *One Thousand and One Nights* or the ancient episode relating the adventure of the semi-god Gilgamesh from the Mesopotamian mythology. Besides, he is above all an artist of his time and he always managed to reflect the hopes and fears of Arabs especially during politically disturbing times such as the first coup

of Ba'ath party which rattled the region of Middle-East in 1963. From 1968 to 1976, in parallel of practicing art, he also enrolled in its preservation as a director of the Iraqi Antiquities Department in Baghdad; and in its promotion working as an editor of the magazines *Ur* (1978 - 1984) and *Funoon Arabiyyah* (1981- 1982). Incredibly creative, he has worked with a multitude of means, through a unique style, and his own sensibility.

Dia Al-Azzawi rapidly presented a fascination for the work of the illustrious Jewad Selim (1919-1961) who encouraged him to take a path in line of Iraq's modern art movement, the Baghdad Group of Modern Art, founded in 1951. These exceptional compositions, created in the late 1980's, *Diary #3* and *Standing Figure*, purely demonstrate his talent for blending the past and the present. *Diary #3*, painted between 1985 and 1986, is an intriguing piece that displays geometric elements from abstract art that the artist experimented with as an aesthetic referring to the arts of ancient Mesopotamia. As a real archaeologist, he conscientiously observed the footprints of the history of the region, such as clay tablets inscribed with cuneiform. Here, each geometric element seems to interlock into one piece as a veritable construction. The representation perfectly embodies the style of the artist insofar as he uses visual elements combining them and thus he succeeds in making them appeared to be engraved, such as archaeological pieces, in a dark background.

Standing Figure, which he painted in 1989, merges abstraction and figuration flawlessly. By combining elements of the two, Azzawi attempts to create a space for the viewer to delve into a link drawn by Azzawi between interpretation and his reality. The figure is seemingly hugging himself while a flow of abstract shapes unravels from between his arms. These abstract shapes emanating from the figure, while at the same time the figure is attempting to keep them close to him, could symbolize that the figure is losing a part of himself while trying to hold on to the rest.

As an heir to an ancient civilization to which he is firmly attached, Azzawi is undeniably a pioneering artist of his time. His works define his undeniable talent with which he constructed a bridge between tradition and modernity, expressing his pride to belonging to a creative people.



11

PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

* 12

LORNA SELIM (IRAQI, B. 1928)

Untitled

signed and dated in Arabic (lower right)
oil on canvas
13 $\frac{7}{8}$ x 44 in. (35.3 x 112 cm.)
Painted in 1968

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

PROVENANCE:
Acquired directly from the artist.



12

PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

* 11

NAZIHA SELIM (IRAQI, 1927-2008)

Untitled

signed and dated in Arabic (lower right)
oil on canvas
34 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in. (88 x 70 cm.)
Painted in 1980

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

PROVENANCE:
Acquired directly from the artist.

Described by Iraq's former president, Jalal Talabani (1933-2017), as "the first Iraqi woman who anchored the pillars of Iraqi contemporary art," Naziha Selim was born in 1927 in Istanbul into an Iraqi family of artists living in Turkey. Her father was a painter, while her brother, Jewad Selim (1921-1961), has been cited as one of Iraq's most important modern sculptors. In the 1940s, she graduated from the Baghdad Fine Arts Institution and went on to continue her education in Paris at the École Nationale Supérieure des Beaux-Arts, Paris, where she specialized in fresco and mural painting and studied under Fernand Léger (1881-1955), graduating in 1951. She remained in Europe for seven years before returning to Baghdad in the 1960s to teach at the Fine Arts Institute and remained at the school until her retirement in the 1980s.

When she returned to Iraq, she became more actively involved in the contemporary art scene, exhibiting her work with the Baghdad Modern Art Group and her work became clearly influenced by the philosophies of the group. Her work demonstrates an interest in the contemporary stylistic experiments of Baghdadi painting, as well as portraiture, Baghdadi street scenes and mosques, and subjects relating to Iraqi women. In this present lot, Selim depicts a man who appears to be sewing. With a palette consisting mainly of warm hues of yellow and orange, the artist is giving a new take on approaching light and shadow by using deeply contrasted colors to do so. Noticeably inspired by the works of her contemporary and brother, Jewad, Naziha takes geometric plains of colors and combines them with more organic and sensual lines going throughout the composition.

PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

***13**

MOHAMMAD MOHREDDIN (IRAQI, B. 1938)

Untitled

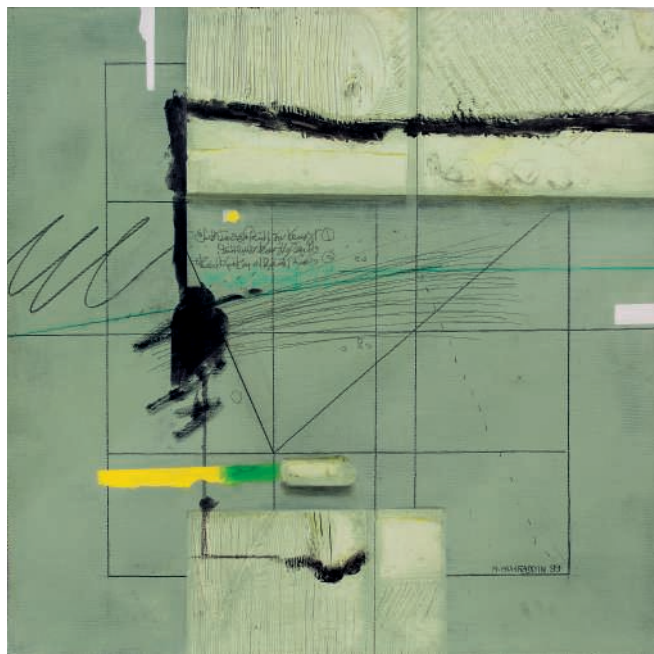
signed and dated 'M.MUHRADDIN 99' (lower right); signed, dated and inscribed in Arabic (on the reverse); dated twice (on the reverse)
oil, acrylic and charcoal on canvas
27% x 27% in. (68.5 x 69.5 cm.)
Painted in 1999

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

PROVENANCE:
Acquired directly from the artist.

Mohammad Mohreddin took upon himself the great responsibility of humanity, becoming aware of the value of the exciting subjects that control the fate of the people and their lives threatened on his Iraqi land. His style addresses important issues that interact with human life and influence them, such as issues of national liberation, support for vulnerable people and the detection of international policy misfortunes that inevitably lead to poverty, hunger and the planting of evil ideas of humanity, and collective conscience.

This work represents the entirety of his oeuvre, creating a space where the viewer has a chance to create their own narrative while also being guided by the narrative the artist has created. Using his deeply embedded knowledge of graphic design and implying them into a more painterly atmosphere allows Mohreddin to create a narrative through geometrical shapes, inscriptions, and an overall sense of chance. The audience can clearly see how inspired he was by automaticity.



13

PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

***14**

RAFA AL NASIRI (IRAQI, 1940- 2013)

A Sun Mural

signed and dated in Arabic (lower left); signed, dated and located 'Rafa Nasiri 72 IRAQ' and signed and titled in Arabic (on the reverse)
oil and rope on canvas
35 x 35 in. (89 x 89 cm.)
Painted in 1972

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

PROVENANCE:
Acquired directly from the artist.



14



PROPERTY FROM THE PRIVATE COLLECTION OF MR. FADHIL CHALABI

* 15

KADHIM HAIDER (IRAQI, 1932-1985)

A View of Palm Trees in Taarimiyah Baghdad

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

oil on canvas

21½ x 29½ in. (55 x 75 cm.)

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Acquired directly from the artist.

In the aftermath of the first Ba'th coup in February 1963, Haider began work on a series of paintings based on imagery from the street performances that annually mourn the martyrdom of the Imam Husayn. Utilizing modern design techniques as well as aesthetic principles, Haider's subjects ranged wide from ancient Mesopotamian art to horses that animate the demonstrations and reenactments of the Battle of Karbala. The imagery neither depicted the ritual performances nor did it depict the historical events of the battle; instead, Haider gave it an abstract make over where his aesthetic adjustments defused their ritualistic and historical meanings. Through these adjustments, Haider made the imagery from the mourning celebrations

available through a narrated vocabulary to depict the struggle of an unnamed martyr. The paintings came to be immersed with the pathos and witness of the ritual remembrance of the martyrdom of the Imam Husayn. However, that pathos and testimony had nothing to do with the death of the Imam Husayn, rather with the experience of the first Ba'th coup in 1963.

In lot 16 Haider depicts an abstracted horse, a motif recurring in much of his oeuvre accompanied by a figure that seems to be guiding the horse as well as a group of figures behind the horse. In this piece, along with many of his works, he is exploring the mythological space created by those acts of remembrance. Because of his involvement in stage design in the late 1950's, we can always see certain theatrical elements throughout his work.

Haider also has the ability to render landscapes in a way that was obviously inspired by his involvement in the Pioneers group. Employing color plains to instigate light and shadow as opposed to smaller brushstrokes, Haider seemed to push figurative forms into a particular kind of abstraction. Lot 15 is a prime example of how Haider combines different elements to create an affixed painterly narrative.



PROPERTY FROM THE PRIVATE COLLECTION OF MR. FADHIL CHALABI

*16

KADHIM HAIDER (IRAQI, 1932-1985)

And a Horse is Selling

inscribed in Arabic (on the Gallery Al Wasity label affixed to the reverse)

oil on canvas

24% x 38%in. (62 x 97.5cm.)

Painted in 1965

US\$22,000-28,000

AED81,000-100,000

PROVENANCE:

Acquired directly from the artist.

EXHIBITED:

Baghdad, Gallery Al Wasity, *Iraqi Arts Exhibition*, circa late 1960s



17

PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

*17

RAKAN DABDOUB (IRAQI, 1941-2017)

Women of Crafty Mysteries

signed and dated 'R.DABDOUB 1985' and signed in Arabic (lower right);
signed, titled and inscribed in Arabic (on a label affixed to the reverse)
oil and ink on canvas
14½ x 15¾ in. (37 x 40 cm.)
Painted in 1985

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

PROVENANCE:
Acquired directly from the artist.

In his early years at the academy in Rome, Dabdoub initiated his artistic practice in wood carvings; because of this, we can clearly see elements of these carvings in his paintings. It is actually said of his works that he paints as he carves; his paintings possess a certain strength and color density which suggest a third dimension. Haunted with the lights and shadows of his hometown, Mosul, his talent is to capture what's in front of him. Art consumes his life, and his life obviously consumes his art. In each of his panels, we clearly see the influences of his Arab heritage.

Using warm colors, mostly yellow and orange, it's clear that Dabdoub uses his surroundings as his main influencers. The almost square canvas seems to have a frame within itself. Within this frame, we see clear connotations to symbolism with graffiti-like inscriptions and figurative forms. Expressing himself through this canvas does not seem like a difficult task for Dabdoub, as his brushstrokes create a sense of three dimensionality and as he allows the audience's view to really seep into the painting as this dimensionality doesn't seem to end.

PROPERTY FROM THE PRIVATE COLLECTION OF
MR. FADHIL CHALABI

*18

FAEQ HASSAN (IRAQI, 1914-1992)

Untitled

signed and dated in Arabic (lower left)
oil on canvas
17½ x 13½ in. (44.7 x 34.5 cm.)
Painted in 1971

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

PROVENANCE:
Acquired directly from the artist.

Hassan was keen on creating an art form that would communicate the growing feelings of patriotism amongst Iraqi citizens while simultaneously working to develop his own technical skills as well as that of his students. His work has always been defined by his technical skill and his keen eye for color. To him, color was not merely a symbol in and of itself but was the connective tissue that brought the composition together. He was fascinated by color, to the extent that he could not see figures and shapes except in terms of color as the artist states, 'for it is not enough that you transfer your form from reality but you must body forth your conception of it in terms of color.'

This colorful work truly depicts Hassan's profound sense of color. His subject matter was always rendered from the environs of Iraq; villagers, workers and horsemen. In this piece, landscape dominates and it is depicted with an impassioned delicateness. Executed with fanatically rough brushstrokes creating a vigorous and romantic interpretation, Hassan does not fail to demonstrate the range of his artistic capacity, as well as his devotion to documenting a sense of "Iraqiness" that was consistent with the nationalist sentiments of his time.



18

Δ * 19

MASSOUD ARABSHAHI (IRANIAN, B. 1935)

Soleil d'Or

signed in Arabic (upper right), signed and titled (on the stretcher, on the reverse)

oil, acrylic, and gold paint on canvas
71 x 51 in. (181 x 130.5 cm.)

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

PROVENANCE:

Private Collection, France.

Anon. sale, Christie's Dubai, 31 October 2007, lot 130.

Massoud Arabshahi sources his inspirations from Achaemenid and Assyrian art, as well as Babylonian carvings and inscriptions. By combining motifs from these seemingly different cultures with those of modern abstractions, Arabshahi is able to create a composition that pushes two and three dimensional boundaries. He questions language as being the sole means of expression and there is a clear and deliberate thoughtful application of motifs resulting from careful studies of Persian and Islamic art history.

Using an earth tone palette, along with a subtle use of gold leaf, Arabshahi is proving his respect for and inspiration by nature. By employing symbols juxtaposed with geometrical symbols such as circles, squares, curves and spirals, he becomes an officiate of the marriage between tradition and modernity. Applying a cosmic spatial equilibrium, he expresses movement and radiance.

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. He reinterprets these ancient symbols and applies them within a modern context. 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.

PROPERTY FROM A PRIVATE COLLECTOR

* 20

JAFAR ROUHBAKHSH (IRANIAN, 1940-1966)

Untitled

signed 'Rouhbakh' (bottom right)

Oil and ink on cardboard
29 x 23 in. (73.7 x 58.6cm.)
Painted circa 1950s

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

PROVENANCE:

Acquired directly from the artist by Ali Akbar Pegah Ghazvini.

Acquired from the above by the present owner in 2015.

In this piece, we can see how Rouhbakhsh exploits decorative images and cancels out any figurative attachment in order to solely express essential values. The work emanates an exceptional influence embodied in harmonious colours, including a beautiful cerulean blue, henna red, and more earthy tones such as beige, all of which guide us through an indescribable world of spirituality. Through written text, symbolic references, and different themes, we see a delicate mass of diverse patterns, which give to the work a certain luminosity.



19



20



PROPERTY FROM THE PRIVATE COLLECTION OF MR. RICHARD SEGALMAN, NEW YORK

* 21

MANOUCHER YEKTAI (IRANIAN, B. 1922)

Untitled (Still Life)

signed 'yektai 56' (upper right)

oil on canvas

20 x 20³/₈ in. (51 x 52 cm.)

Painted in 1956

US\$18,000-25,000

AED66,000-91,000

PROVENANCE:

Private Collection, USA.

Gifted from the above to the present owner *circa* early 1980s.

Manoucher Yektai succeeded in elaborating a personal style by distancing himself from complete abstraction, as he said in his own words "I was a *figurative painter*." Manoucher Yektai captured the present moment and, enthralled the viewer in an entrancing universe. He effectively detached his compositions from any spatial and temporal guidelines such as in this piece *Untitled*, painted in 1956 that depicts a still life. However to Yektai even the simplest of compositions have an aura of sensibility and theatricality that enchants the viewer through an intimacy. In this highly contrasted still life, Yektai portrays a disproportionate table that does not only lack perspective, but through this lack of perspective the viewer is drawn to how he creates the space through brushstrokes alone.

PROPERTY FROM THE COLLECTION OF MARTIN GIESEN

* 22

MICHEL BASBOUS (LEBANESE, 1921-1981)

Untitled (Standing Woman)

signed 'm.basbous' on base
mahogany
42½ in. (107 cm.)
Executed circa 1950s

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

PROVENANCE:
Galerie Epreuve d'Artiste.
Acquired from the above by the present owner, circa 1980s.

EXHIBITED:
Beirut, Galerie Epreuve d'Artiste, 1982.

LITERATURE:
S. Steitie, "Michel Basbous," *Orient Littéraire*, Beirut 29 February 1959
(illustrated, unpagged)

Christie's is proud to offer a stunning sculpture by the Lebanese artist Michel Basbous, a delicate and graceful statue from the collection of Martin Giesen. For over thirty years, Giesen has made the Middle East his home. Originally from Germany, he relocated to teach in Lebanon at the American University of Beirut from 1973 to 1985, followed by Saudi Arabia, Canada and the United Arab Emirates, where he is Founding Dean of the College of Art, Architecture and Design at the American University of Sharjah.

As Giesen recalls 'My first academic job took me to Beirut in October 1973. It was probably not the best time to start a career, because five days after my arrival, the October War commenced. The American University in Beirut was my academic home. I taught art history courses and some studio courses in drawing and printmaking, which connected me to the Lebanese art scene at the beginning of a difficult period impacted by the Lebanese civil war that would last for 15 years.'

The early 1970s was a time of an extraordinary flourishing in art prints. Limited editions of lithographs, etchings and serigraphs appeared in many of the western art centers, reaching new enthusiasts, who entered into collecting art at an affordable price level. Amal Traboulsi, one of Giesen's students in a printmaking workshop, expressed interest in starting the first gallery in Beirut that was dedicated to graphic arts, particularly contemporary prints. Lebanon had not yet participated in this trend and Amal started Galerie Épreuve d'Artiste in 1979, the first to recognize this gap in the range of commercial galleries in Beirut.

The best known of Lebanon's sculptors hail from

the Basbous family with roots in Rachana, in the mainly Christian mountains of Lebanon, north of Beirut. The scion of the family was Michel Basbous (1921-1981), followed by his brother, Alfred. Michel introduced modern abstraction in sculpture during a time in the Middle East that privileged classical portraits. *Untitled (Standing Woman)* is a very elegant and at the same time, modest nude, mahogany carving, dating back approximately to the 1950s, documented in a leaflet of 1959. This evocative statue, in scale somewhere between a figurine and a life-size sculpture, has a finely textured surface, exhibiting the carver's chisel marks throughout the work mirroring the sloping hills of the Lebanese mountains, reminiscent of the artist's ancestral landscape.

The present lot can be related to work from the mid-fifties, a period when Michel worked on variations of a number of classically feminine poses, single figures in meditation or embracing lovers in intertwining intimacy.

Belonging to the first generation of post World War II artists, Michel Basbous' work traces an arc from the origins of Phoenician statuary of his home country to the neoclassical tradition and the modernism of the École de Paris. The standing nude of this lot is unique and exemplary of the artist's personal journey toward a 20th Century idiom.

It is with these accomplishments that Michel, along with his brother, Alfred, another acclaimed sculptor, left their legacy in Rachana, making the city into an artistic and cultural centre, nominated by UNESCO as Global Village of Outdoor Sculptures' for its open-air museum run today by the sons of the artists, Anachar and Fadi.



PROPERTY FROM A PRIVATE COLLECTOR

* 23

MOHAMMED EHSAI (IRANIAN, B. 1939)

Untitled

oil on canvas
39% x 27½ in. (100 x 70 cm.)
Painted in 1980

US\$70,000-90,000
AED260,000-330,000

PROVENANCE:

Acquired directly from the artist by Ali Mardini in 1981.
Acquired from the above by the present owner in 2017.

Born in Qazvin, Iran in 1939 Mohammad Ehsai was classically trained in traditional calligraphy, such as Nastaliq and Muhaqqaq. He was one of the pioneering artists incorporating Persian script into more contemporary compositions. His new artistic expressions shaped by symbolic art forms found in Shi'i religious works describe him as an intellectually inquisitive artist and his desires to explore more about the way in which art is expressed in different cultures led him to voyage through and study in several European and Asian countries.

In Middle Eastern tradition, calligraphy has served as an essential form of both religious and aesthetic expression since even before the creation of Islam. In his Calligraphy Paintings, Ehsai epitomizes these forms of expression as he strongly engages in a visual language influenced by structural calculations and his use of calligraphy in architecture. Here Ehsai offers a new interpretation of the tradition of graphic arts by transforming coloration, execution and the use of material in a reconfigured sphere that has been made possible by modern graphics. Those pieces which represent a painterly technique with more personal focus tend to convey the artistic passion of the artist, including black and white pictures bearing long alifs (the first letter of the Arabic/Persian alphabet), filled in between with other letters, smaller and denser in their composition.

This work is the personification of Ehsai's work as he aims to represent the continuation of an artistic movement which sought to leave its mark by combining traditional techniques into a modern artistic form. The significance of these works lies in their ability to create abstract forms through the use of lines. By applying calligraphy as the main element of his works, he utilizes his knowledge of graphic arts to create impressive pictures.



PROPERTY FROM A PRIVATE COLLECTOR

*24

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled (Tree Trunk)

signed in Farsi with the artist's monogram (lower left)

oil on canvas

31½ x 23¾ in. (79.8 x 59.5 cm.)

Painted in 1970

US\$100,000-150,000

AED370,000-550,000

PROVENANCE:

Karteh Gallery, Tehran.

Acquired from the above in 1991.

Morning Glory, a poem by Sohrab Sepehri

*Past the border of my dream
The shadow of a morning glory
Had darkened all these ruins
What intrepid wind
Transported the morning glory seed to the land of my Nod?
Beyond glass gates of dream
In the bottomless marsh of mirrors
Wherever I had taken a piece of myself
A morning glory had sprouted
Forever pouring into the void of my soul
And in the sound of its blossoming
I was forever dying in myself
The veranda roof caves in
And the morning glory twines about all columns
What intrepid wind
Transports this morning glory seed to the land of my Nod?
The morning glory germinates
Its stem rising out of my transparent sleep
I was in a dream
Flood of wakefulness overflowed.
To the view of my dream ruins I opened eyes:
The morning glory had twined all about my life.
I was flowing in its veins
It rooted in me
It was all of me
What intrepid wind
Transported this morning glory seed to the land of my Nod?*

Translated by Ismail Salami



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION.

* 25

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled (From the Abstract series)

signed in Farsi with the artist's monogram (lower left)

oil on canvas

38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in. (97 x 130 cm.)

Painted *circa* early 1970s

US\$150,000-200,000

AED550,000-730,000

PROVENANCE:

Private collection (a close friend of the artist), by whom acquired directly from the artist.

Acquired from the above by a Turkish private collector.

Anon. sale, Christie's, Dubai, 25 October 2011, lot 11.

Acquired from the above by the present owner.

EXHIBITED:

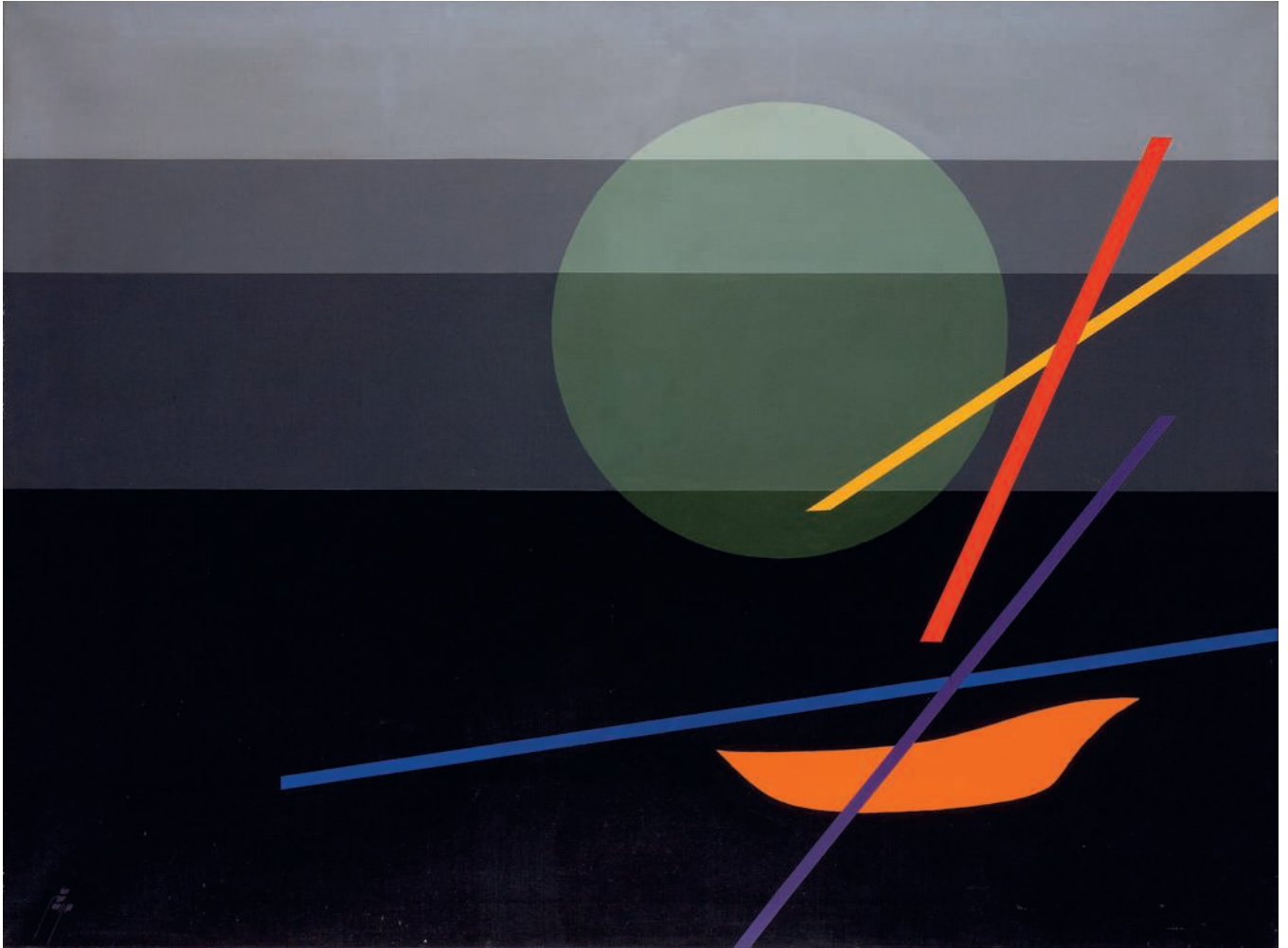
Tehran, Museum of Contemporary Art, *3 Pioneers of Iranian Modern Painting: H. Kazemi, S. Sepehri, H. Pezeshknia*, Winter 2001.

Alongside his Trees series, Sohrab Sepehri's abstract compositions are among his most distinctive series and comprise only around ten to twelve pieces, mostly kept at public institutions, including the Tehran Museum of Contemporary Art, The Fine Arts Museum at the Saadat Abad Complex, the former Private Secretariat of Queen Farah Pahlavi, and the former Private Television Network of Iran.

The works in this series share many characteristics, but one stands out from the rest and that is harmony. The next element that is plain to the eye is the cohesion of the oblique colour lines, painted either next to or apart from one another, and set in a plain dark background, thus creating geometric and rational segments, unseen in Sepehri's other paintings. The sensible selection of angles and cohesion of lines in the Abstract series eventually resulted in the creation of his well-known tree-trunks series, inspired by a very rational yet abstract aura for recreating a very realistic tone well depicted in the close-up of the trees.

Each piece of Sepehri's Abstract series includes between five and eight coloured lines, a restriction the artist imposes on himself perhaps as a personal challenge. Sepehri's artistry in creating a bare, explicit and lucid tone is evident in this series and denotes a rather rational musical experience following his poetic period. Sohrab Sepehri was a constant traveller, and perhaps through his many artistic encounters, he became familiar with the Russian master of abstract art, Wassily Kandinsky, whose lyrical compositions were inspired by elements of music.

This series reveals a new approach to clearly defined forms and flat colour, and was an intellectual experience in organizing pictorial space, which led to the later trees period. A thoughtful and perfectionist artist, throughout his career, Sohrab Sepehri experimented with various styles, yet he maintained his line of thought and the essence of his own personal style.



* 26

MARWAN SAHMARANI (LEBANESE, B. 1970)

Dirty Old Town

signed 'SAHMARANI' (lower right); signed and dated 'SAHMARANI 2017'
(on the reverse)
oil on canvas
68¾ x 88½ in. (175x225 cm.)
Painted in 2017

US\$35,000-40,000

AED130,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Predominantly a painter whose works relate to art history, his contemporary life and his personal experiences with war and exile, Marwan Sahmarani's impasto works are timeless. His use of recurrent motifs draws from both his Westernized education and his time in Spain, as well as his oriental identity. By unifying Islamic and Mesopotamian art and iconography with that of ancient Greece, Rome and the great masters of the Western Renaissance, Sahmarani's works deals with political stances, sociology, war and sexuality. The artist creates a diverse painterly language that is unseen in the works of his contemporaries.

The references to these motifs are clear throughout his oeuvre and the talking points and interpretations are boundless. Through a harmonious symphony of colors, Sahmarani captures liveliness within nature and city life. Identifying his work as something intensely personal is what makes it stand out from the norm that is contemporary art. His work can be described as 'fleshy' because of the sensibility of layers of paint. What may seem random to the viewer is actually well thought out. Each brushstroke, however much he uses an element of chance, is actually created to compliment or contrast the one before.

In this colossal work, *Dirty Old Town* created in 2017, the viewer finds themselves being pulled in its direction. Through a winding mass of color and texture, a seemingly abstract formation of thick and dense application of oil paints is actually a demonstration of the artist's mastery of the medium. The idea of the work is embedded in the cultural backgrounds of the Middle East and is part of its ever-changing socio-cultural genuineness.

Dirty Old Town can also be perceived as a performative work to some extent as we can clearly see the energy and manual labor of some sort that it would take to really examine the full potential of a canvas this large. Obviously inspired by the works of masters such as Jackson Pollock (1912-1956) and Sam Francis (1923-1994), Sahmarani's work envelopes its viewers in a space that transcends boundaries of time, space and culture. Coming out of Pollock's technique, action painting, the work can be seen as ethereal and in a way, undisciplined and erratic.

An intuition of vitality and force is produced in this expressive abstract composition, by applying profuse strokes of paint and using bold colours. Sahmarani exposes the splendor and sentiment of passionate primal energy of his personal experiences of the turmoil in Lebanon. Even in his works that depict the tranquility of nature, we can always see how violence makes its way through the work. His layers and textures make a witty, yet powerful, statement on the way socio-politics in Lebanon have affected him.



PROPERTY FROM A PRIVATE COLLECTION, UAE

27

FATEH MOUDARRES (SYRIAN, 1922-1999)

Untitled

signed '—Moudarres' (lower right); signed and dated in Arabic (lower right);
signed, dated and inscribed 'F. MOUDARRES DAMAS 1976' and
signed, dated and inscribed in Arabic (on the reverse)
oil, sand, collage and gold leaf on canvas
39½ x 47¼ in. (100 x 120 cm.)
Painted in 1976

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Aziz Collection, Switzerland (acquired directly from the artist).
Acquired from the above by the present owner *circa* early 2000s.

Painter, photographer, storyteller and poet, Fateh Moudarres was known for his surrealist paintings and was considered to be the father of Modern Arab Art. Born in 1922 in a village near Aleppo, Moudarres was introduced to his art teachers: Munib Al Nakshabandy, Ghaleb Salam, and Wahbi Al Hariri from whom he learned the academic basics of drawing and technical skills. In the beginning of the 1940s he made his move to Lebanon to continue his higher education in the American University of Beirut where he studied the English language. This was the means by which he was able to succeed in literature and art globally, including modern art trends and being introduced to other Lebanese intellectuals such as Maron Abboud (1886-1962), who lead him to free his literary awareness.

For Moudarres, a painting must have a simultaneous translation of his entire knowledge, concerns and interests, and all at once, it presents a strong emotional charge, in which the images, conspicuous visions, and the flow of emotions and knowledge is a problem of a cascade of shapes and colors that reveals a human position often mixed with elements of nature and life. In this piece, Moudarres delves into all the forms of art history that he had experimented with. He combines figures he is known for, such as the Palmyrians, which are apparent in the left part of the composition, as well as his defining square heads that are a recurring motif in many of his earlier figurative works. In this piece, unlike the others, Moudarres does not completely rid of abstracted figuration; instead we can see fully formed figures, which is very unlike any of his other works. This rare work can be deemed as a transitional piece as this is when Moudarres began shifting towards more abstract figurative works.

PROPERTY FROM THE PRIVATE COLLECTION OF MS. DARLENE RIVIERE, TEXAS



28

PROPERTY FROM THE PRIVATE COLLECTION OF MS.
DARLENE RIVIERE, TEXAS

*** 28**

HELEN KHAL
(LEBANESE, 1923 - 2009)

Untitled

oil on canvas
36½ x 31½ in. (92.7 x 80 cm.)
Painted in 1972

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

PROVENANCE:
Gallery One, Beirut.
Acquired from the above by the present owner.

EXHIBITED:
Beirut, Gallery One, 1972

As Ms. Riviere mentions, 'In my opinion, Helen Khal's best works were done during the early 70's; she was a great colorist, and my piece exemplifies her best' (Darlene, in conversation with Hala Khayat).



29

PROPERTY FROM THE PRIVATE COLLECTION OF MS.
DARLENE RIVIERE, TEXAS

*** 29**

ELIE KANAAN
(LEBANESE, 1926-2009)

Untitled

signed 'E. S. KANAAN' (lower left)
oil on canvas
39¼ x 32 in. (99.7 x 81.3 cm.)
Painted in 1971

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

PROVENANCE:
Acquired directly from the artist by the present owner in 1971.

PROPERTY FROM THE PRIVATE
COLLECTION OF MS. DARLENE RIVIERE,
TEXAS

*** 30**

**PAUL GUIRAGOSSIAN
(LEBANESE, 1926-1993)**

Untitled

signed 'Paul. G' (lower left)
watercolour on paper
18½ x 17½ in. (47 x 44.5 cm.)
Painted in 1972-1973

**US\$2,000-3,000
AED7,300-11,000**

PROVENANCE:

Acquired directly from the artist 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.



30

PROPERTY FROM THE PRIVATE
COLLECTION OF MS. DARLENE RIVIERE,
TEXAS

*** 31**

**PAUL GUIRAGOSSIAN
(LEBANESE, 1926-1993)**

Untitled

signed 'Paul. G' (lower left)
oil on canvas
31¾ x 31¾ in. (79.8 x 79.8 cm.)
Painted circa 1972-1973.

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

PROVENANCE:

Acquired directly from the artist by the present
owner in 1972.

EXHIBITED:

Beirut, Horseshoe Café

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.



31

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Le Mex (Alexandrie)

oil on canvas
10 x 13 $\frac{1}{2}$ in. (25.5 x 34.5cm.)
Painted in 1918

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

PROVENANCE:

Private Collection of Hussein Bek Saïd, the artist's brother, Alexandria, in 1936;
thence by descent to the present owner.

EXHIBITED:

Alexandria, Musées des Beaux-Arts et Centre Culturel d'Égypte, 1964.

LITERATURE:

La Semaine Égyptienne. Cahiers des peintures et sculpteurs de l'Égypte moderne, no. 41, 1936, (not illustrated, titled: *Le Mex*).

E. Dawastashy, *Mahmoud Saï: Memorial Book on the Pioneer of Contemporary Egyptian Painting - On the 100th Anniversary of his Birth Cairo; Ministry of Culture - The Cultural Development Fund, Cairo, 1997*, no. 5 (not illustrated).

V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no P 14 (illustrated in colour p. 236).

Without a doubt, the city of Alexandria had an everlasting effect on Mahmoud Saïd's oeuvre. The Alexandrian sunlight subtly emanates throughout the canvas. The whole composition radiates implausible strength, robustness and movement above everything else. His paintings capture the true essential form of the subject, depicted with dramatic contrast and a vivid combination of light and shadow. On one hand, Saïd creates a plein-air quality that is found in Impressionist paintings; on the other hand, he exposes Cubist features. The palette, composition and faceted interpretation of the jagged mountain hint to Cézanne's works; yet also present are the distinctive details emblematic of Mahmoud Saïd's oeuvre.

In this work depicting the fishing village of Al Max, a community of fishermen centered around the freshwater canal Mahmoudiah, Saïd's technical skills are proven, not only by incorporating his knowledge of aerial perspective, but also by defying and experimenting with it. His work involves rare three-dimensional qualities, which cannot be found in the works of other artists in the region. His art almost always had cultural reflections that were rooted in his scenes of peasant girls dressed in traditional attire, of crowded architecture in the city, of groups of men praying, and most importantly, the effect of the vivid sun, the glaring light, and the stillness of a tradition. Warm

and cool colors are carefully balanced. Composition, tone and hue are in perfect harmony.

As one of Egypt's most well-known and renowned modern artists of the 20th century, Mahmoud Saïd was known for his juxtaposition of colors as well as the simplification of his subjects to an almost cubist form. Born in Alexandria in 1897, he studied under Italian painter Amelia Casonato Da Forno (1878-1969) in Alexandria between 1912 and 1916, and later with Arturo Zanieri (1870-1955). Saïd began his career studying law and received his degree in 1919. In an attempt of reacquainting himself with his love for the arts, he pursued a cultural trip across Europe. Saïd was one of the only artists at this time to have the opportunity to embark on such a trip. During this trip he spent three weeks in Paris, where he attended drawing classes in the 'free' section of the prestigious Académie Julian. He also took classes at Antoine Bourdelle's school, L'Académie de la Grande Chaumière. In addition to his stay in Paris, Saïd ventured to Spain, Belgium, the Netherlands and Switzerland, where he discovered masterpieces of Western art in museums and churches. Although being extremely passionate about art, Saïd only practiced it as a hobby until 1947 when he finally resigned from his legal work.





* 33

RAMSÈS YOUNAN (EGYPTIAN, 1913-1966)

Composition No. 3

signed with initials and dated 'RY 65' (lower right); signed and titled 'RAMSES YOUNAN COMPOSITION N°3' (on the stretcher)

oil on canvas

38½ x 51½ in. (97 x 130 cm.)

Painted in 1965

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Private Collection, Cairo.

Acquired from the above by the present owner.

The artist Ramsès Younan is a major proponent of the avant-garde, Arab surrealist movement in Egypt, known for his mainly non-realistic paintings and 'dreamscape' works that embody a natural palette of colours, with gentle lighting and softly layered colours, inspired by the environment of Southern Egypt. Painted only one year before Younan's death in 1966, this current work encapsulates the climax of his artistic journey towards structural abstract art, a gradual transition from his landscapes and scenes of Egypt.

A writer and social activist of art and politics, Younan was one of the founding members of the Egyptian Surrealist group 'Art et Liberté' in Cairo, whose motto was 'Long Live Degenerate Art,' defined in their revolutionary manifesto in 1938 and which continued until 1945. That year, Younan moved to Paris for eleven years, an experience which would strongly impact his work, developing a new abstract style epitomised in *Composition No. 3*. In Paris, he was heavily involved in media, working in Arabic divisions of French broadcasting

channels. He was ultimately laid off in Paris, refusing to broadcast news against the Egyptian state by the French broadcasting service in conjunction with the Suez Canal in 1956.

With his formal transition towards his 1960s lyrical compositions, he continued to use natural, earth tones palettes, as the present *Composition No. 3* embodies, with heavily oil darkened pigments on a thickly painted surface. These works contain an overall poetically harmonious and ethereal composition, redolent with the inner struggles Younan faced in making sense of the politics, war and academic struggles of the time. Moreover, these later works sought to present the subconscious of which surrealists across the globe wished to unravel, as they were fervent readers of Sigmund Freud's psychoanalysis on dreams.



PROPERTY FROM THE ARTIST'S ESTATE

* 34

EFFAT NAGHI (EGYPTIAN, 1905-1994)

Bayaet Al Fakiha (The Fruit Seller)

signed and dated 'Effat Naghi 52' (lower left); signed twice and inscribed twice in Arabic (on the reverse)
oil on panel
24¾ x 35¼ in. (62 x 89.5 cm.)
Painted in 1952

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

PROVENANCE:

The artist's Estate.
Acquired from the above by the present owner.

Effat Naghi is commonly associated with her brother, the great artist, Mohammed Naghi (1888-1956), and her husband, renowned professor and artist, Saad Al Khadem (1913-1987), was born in Alexandria to an aristocratic family. Her work is mostly inspired by Egyptian archaeology and folk artifacts as well as by the research that her husband conducted. She was particularly captivated by culture in general and was trained in music and mathematics.

She learned art through a private tutor as well as her brother, who was already an established artist by the time Effat decided to pursue arts. She didn't receive her formal training until she went to Rome alongside her brother, who was appointed director of the Egyptian Academy in Rome while she studied fresco and mural painting at the Arts Academy. Upon returning

to Egypt, she worked under André Lhote (1885-1962) and they used Egyptian archaeology as subject matter.

By employing a multitude of materials such as crocodile skins, antique painted wood, and magic amulets, Naghi creates heavily textured and colorful pieces that speak to a primitive aesthetic, which was a particular motif in 1920's Egypt. Her work is known for its daring combinations of colors; however her fixation with the sacred is what makes her work deliberately primitive. Having had a reinterpreted fauvist background, her works portrays a specific need to allow the past to have an ongoing dialogue with the present.

Since her parents owned a plantation in the Abou Hommos Village, she spent her days painting scenery from the village as well as the daily life of peasants. In the present lot that Christie's is pleased to offer, Naghi depicts a fruit seller holding an umbrella as she stares through to the viewer with blackened eyes. Contrasting her dark eyes and complexion, the viewer's gaze is almost instantly drawn to the vibrantly green colored basket of fruit which the woman is carrying, as well as the luminous colors of the umbrella she holds. The dark figure is placed between the two, and this contrast is what forces the viewer to look at the painting from one end to another, and as they look on, they can discover something new the composition has to offer.

ABDUL HADI EL-GAZZAR (EGYPTIAN, 1925 - 1966)

Married Couple

signed and dated 'Elgazzar 3/61' (lower right)
oil on board

13¾ x 10 in. (33.8 x 25.4 cm.)

US\$100,000-150,000

AED370,000-550,000

PROVENANCE:

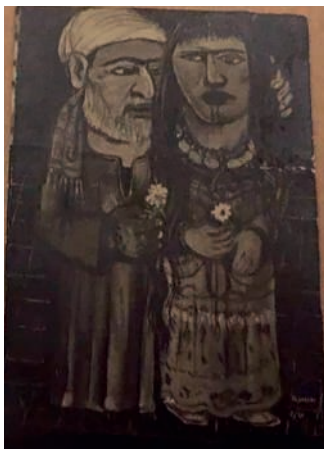
Mihran Nerses Tchakedjian, Cairo (acquired directly from the artist in 1963).
Thence by descent to the present owner.

EXHIBITED:

Cairo, XXXIX Salon du Caire, 1963.

Occupying a unique position amongst his contemporaries, Egyptian painter Abdul Hadi Al Gazzar's work has not ceased to challenge artists, intellectuals and critics even years after his death. He was one of the most important modern Egyptian artists who opened the door to Egypt's folkloric realm through a brand-new pictorial vocabulary full of symbolism and offering a whole new range of unprecedented and intriguing imagery. As part of The Group of Contemporary Art, formed in 1944 by Hussein Youssef Amin, who was his teacher at the time, El Gazzar constantly embarked on a search for Egyptian traditions as well as applying symbolism and popular philosophy. Their aim was to rid Egyptian art of its romanticism that was applied by earlier artists and Orientalist, and try to bring it back to its roots and assert its 'Egyptianness'.

Growing up in the popular district of al Kabbari in Alexandria, which was inhabited by lower working classes, El Gazzar would spend his days acutely observing his surroundings. Personal circumstances and living environment greatly



El-Gazzar Foundation Archives, Cairo. © The artist's Estate and Emad Abd Elhady, Cairo.

influenced the works he produced. These surroundings and circumstances really affected his artistic career in its early stages, as he was greatly inspired by the colours and shadows, the rhythm and relationship between the earth and the ocean, the view of the sunset, and particularly the coal workers as they would load and unload shipments at the harbor. Gazzar is known for works detailing themes, symbols and motifs relating to Egyptian vernacular culture derived from traditions of mysticism and of the moulid.

Finding out that he had an artistic talent from early on in his life, he became active in the Contemporary Art Group, and his work revolved around the universe, the relationship between humans and nature, the process of creation, and the survival abilities of humans at any age. His detailed works are deemed as some of the most substantial insignias of Egypt's modern and contemporary movements. Rejecting western techniques, El Gazzar's work went through significant changes and stages.

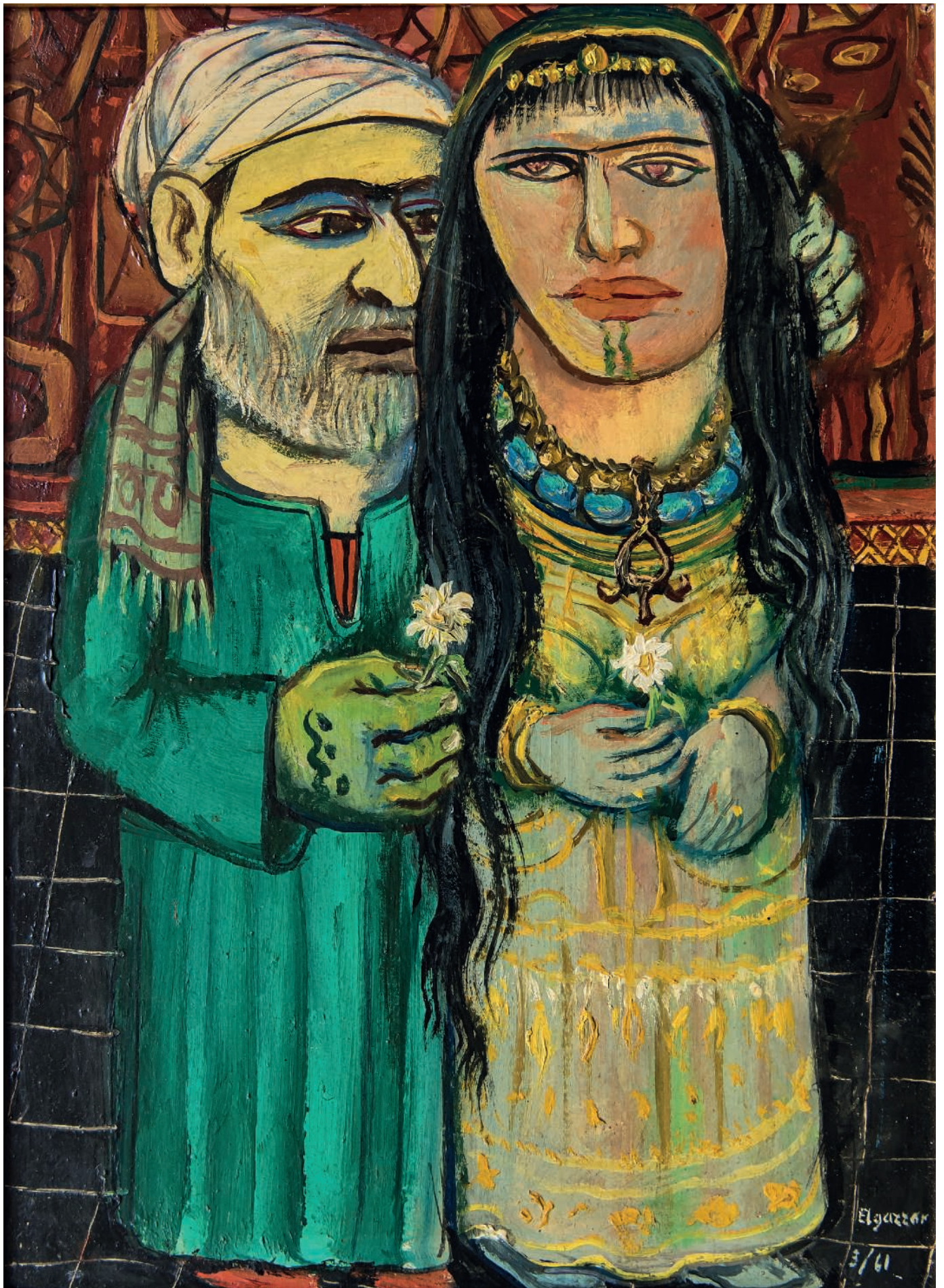
Painted in 1961 and unseen since it was on public view last at the 39th Cairo Salon in 1963 where the work was purchased by the present owner's grandfather, the present lot entitled *Married Couple* perfectly encapsulates El Gazzar's signature aesthetics and his vision of the world around him. With the man dressed in a teal robe with a red undergarment and the woman wearing a traditional golden dress, the pair embodies 'Egyptianness' while simultaneously, the artist presents them under his modern eye, by daring to exaggerate their caricatural features and depicting the bodily proximity between the two. Perpetually challenging in subject matter, his work always provokes thought and investigation about the composition presented to viewers.

Resembling his early portraiture sketches, the work simplifies the facial features to their purest

form. As we can see, the features are what are generally thought when one thinks of an eye, nose or mouth – not too realistic. Incarnating the essence of Al Gazzar's strange and ground-breaking visual language, Al Gazzar subtly includes different symbolic elements, such as the woman's necklaces and amulet, most probably aimed at keeping the evil away, the flowers they hold, perhaps hinting to virginity and innocence, and the tattoo-like symbol on the man's green hand.

Additionally, on a second dimension, the wall behind the figures displays a rich variety of what seems to be El Gazzar's reinvented hieroglyphic vocabulary. The gaudy colours and audacious contrasts, epitomizing once again El Gazzar's style, animate the surface of the present work, offering a lively presence of the two characters. The way in which El Gazzar squeezes the couple and ambiguously in the painting's frame could suggest a certain reading of the figures' emotions. As the man, with his strange blue eye shadow, wraps his arm around the woman, with her almost manly facial features and body structure, the wife seems to be walking away, looking at her feet's direction, and her long black hair blended with a veil seem to create a halo acting as a protective barrier between her and her husband. Therefore, El Gazzar's tight composition transcribes to some extent the man's suffocating love and the woman's unease in this new relationship.

Through his placement of the figures, objects and their relationship to colour and size, his manipulations of perspective and the importance he gives to meticulous details in a swarming painting, all contribute to the multi-dimensionality of the painting's flat surface and incite the viewer to plunge into El Gazzar's mystical and uncanny world in order to attempt the deciphering of his painting's rich imagery.



El Gazzar

3/61

* 36

FAHR EL-NISSA ZEID (TURKISH/JORDANIAN, 1900-1991)

Portrait of ClareMaria

signed in Arabic (upper left)
oil on canvas
52½ x 39 in. (133 x 99.5 cm.)
Painted *circa* early 1980s

US\$200,000-250,000

AED730,000-910,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* early 1980s, thence by descent.

'The portrait is not only a figure, it is not an image, it is not an exterior, it is not an envelope, it is not a color, it is not a form... It is much more than these. It is love. It is pure spirit. My professor, the painter [Roger] Bissiere had explained it to me in this way. It was my second week at the Academy where he was teaching and I didn't even know yet how to mix colors.' (Parinaud (ed.) *Fahrelnissa Zeid*, Amman 1984, p. 37)

Princess Fahr El-Nissa Zeid's life was a rich interplay of Eastern and Western cultural traditions and diverse histories; her sense of place was seated between high society and the artistic community of the Paris Avant Garde and the Turkish art scenes. Although Zeid's portraits were exhibited later in her life at the age of 72 in 1972, they were created as a way to commemorate her family members, relatives and friends that were inextricably linked to her upbringing and maturation. At the age of fourteen, Zeid's earliest work was a watercolor portrait of her grandmother, delicately drawn yet in the facial characteristic with an uneven proportion that would harken towards her portraits she produced later in life.

Zeid's realized the power of portraiture early in her art career, while studying under the renowned Paris-Avant Garde artist Roger Bissiere for nearly two months at the Academie Ransom. Attracted

to his teaching methods that were synonymous with the upcoming cubist movement, she explored figurative studies that captured the overall atmosphere of the scene, liberating her vision to see simplified patterns in the figurative – undulating shapes and lines and carefully selected colors. She then was exposed to the multifarious nature of portraiture, opening a larger metaphysical exploration into incorporating elements of Fauvism and Expressionism with notions of philosophy inspired by her knowledge of Sufism and the Rufaiyah Dervish order.

Portrait of ClareMaria captures the timeless and fresh quality of this genre, and shows her techniques in the bold outlines and color juxtapositions that inherently became psychological studies of the sitter. In her portraits, the subjects tended to resemble each other for their large eyes, intense gaze, three quarter busts on a monochrome background and with piercing thin eyebrows placed in front of a contrasting plane of dynamic color. Choosing not to focus on the naturalistic nature of the scene, she instead displayed a small error in perspective with a visual continuity that '[gave] life' to the sitter (K. Greenberg, *Fahrelnissa Zeid*, London 2017, p. 137). Zeid makes a clear dichotomy between the upper and lower registers of the canvas, whose attention to color, line and form produce a simplified effect. Her flatness

of portraits was made possible by her use of *cloisonnisme* – shaping color fields with black outline, a modernist ideal that ignores the three dimensionality and visual harmony of the composition. In *Portrait of ClareMaria*, a stately woman with piercing blue eyes is complemented with the turquoise jewelry, while her intense gaze is muted by a busy pattern of decorative and vibrant flower, most notably inspired by her love of nature and Islamic art and architecture.

While producing these portraits, simultaneously artists like Bernard Buffet, Francis Bacon and Lucian Freud gave further confidence in the continuity of the portraiture genre as they focused on reducing dimensionality to evoke the strongest emotions; this revival was widely accepted in the European art community for the artists' attention to the psychology of the sitter. It was only in 1972 at Galerie Katia Granoff, Paris that Zeid publically unveiled her portraits, impressing the French community for their unexpected psychological take on the painted figure. She eventually moved to Amman in 1975, establishing a studio and renewing her portraiture in form and color, painting during this time *Portrait of ClareMaria*. Finding simplicity in the busy patterns and tightly assembled elements throughout the composition, the work is a stunning example and one of the more vivid and descriptive ones of her later period.

فاندر



PROPERTY FROM THE COLLECTION OF DR. JIHAD ISSA, DAMASCUS

37

HAMED NADA (EGYPTIAN, 1924-1990)

Untitled

signed and dated 'H.Nada 54' (lower right)

oil on panel

38 x 30½ in. (96.5 x 77.4 cm.)

Painted in 1954

US\$30,000-40,000

AED110,000-150,000

PROVENANCE:

Acquired directly from the artist by Mr. Semaan Haddad, Damascus, *circa* late 1950s.

Acquired from the above by the present owner *circa* 1980s.

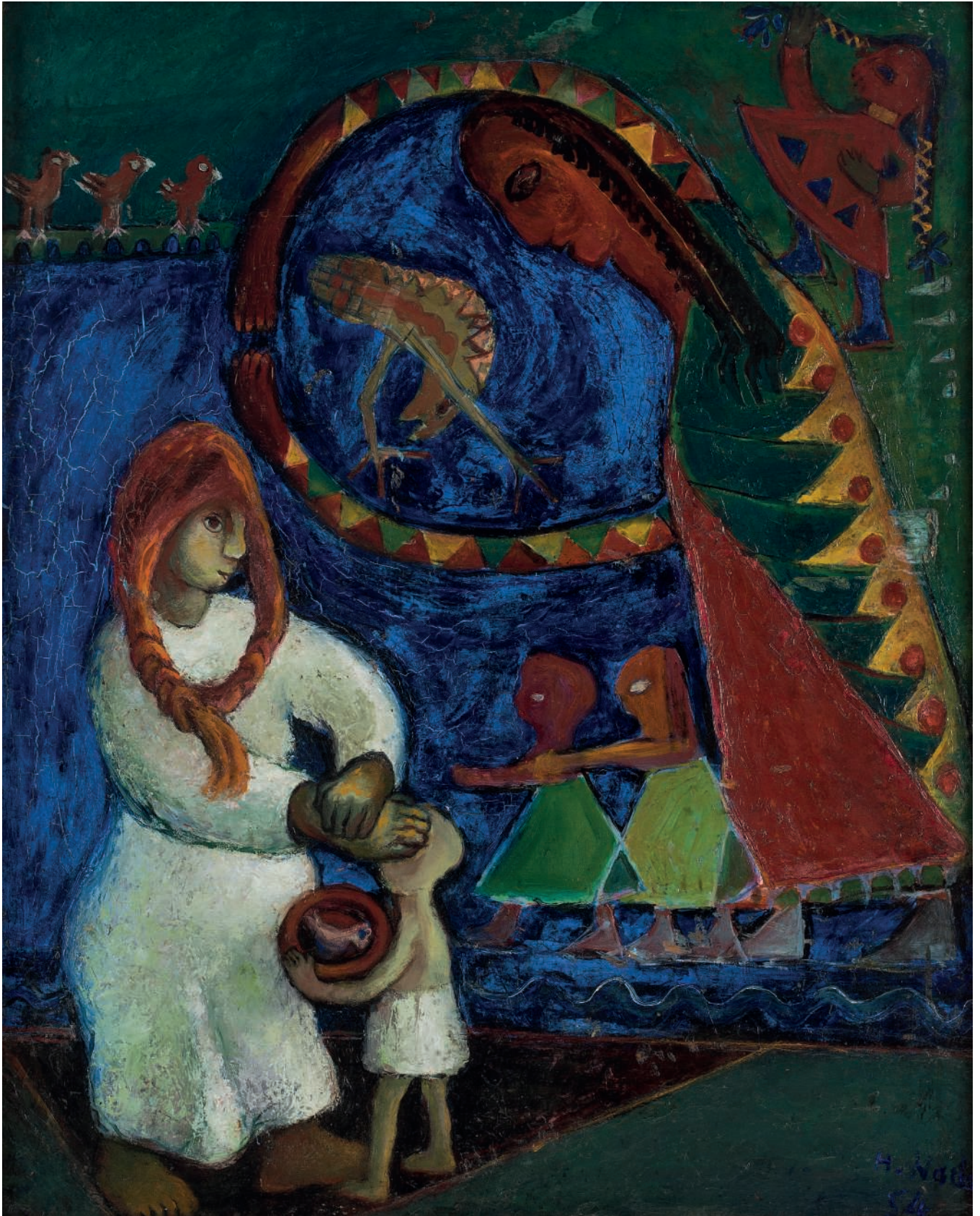
EXHIBITED:

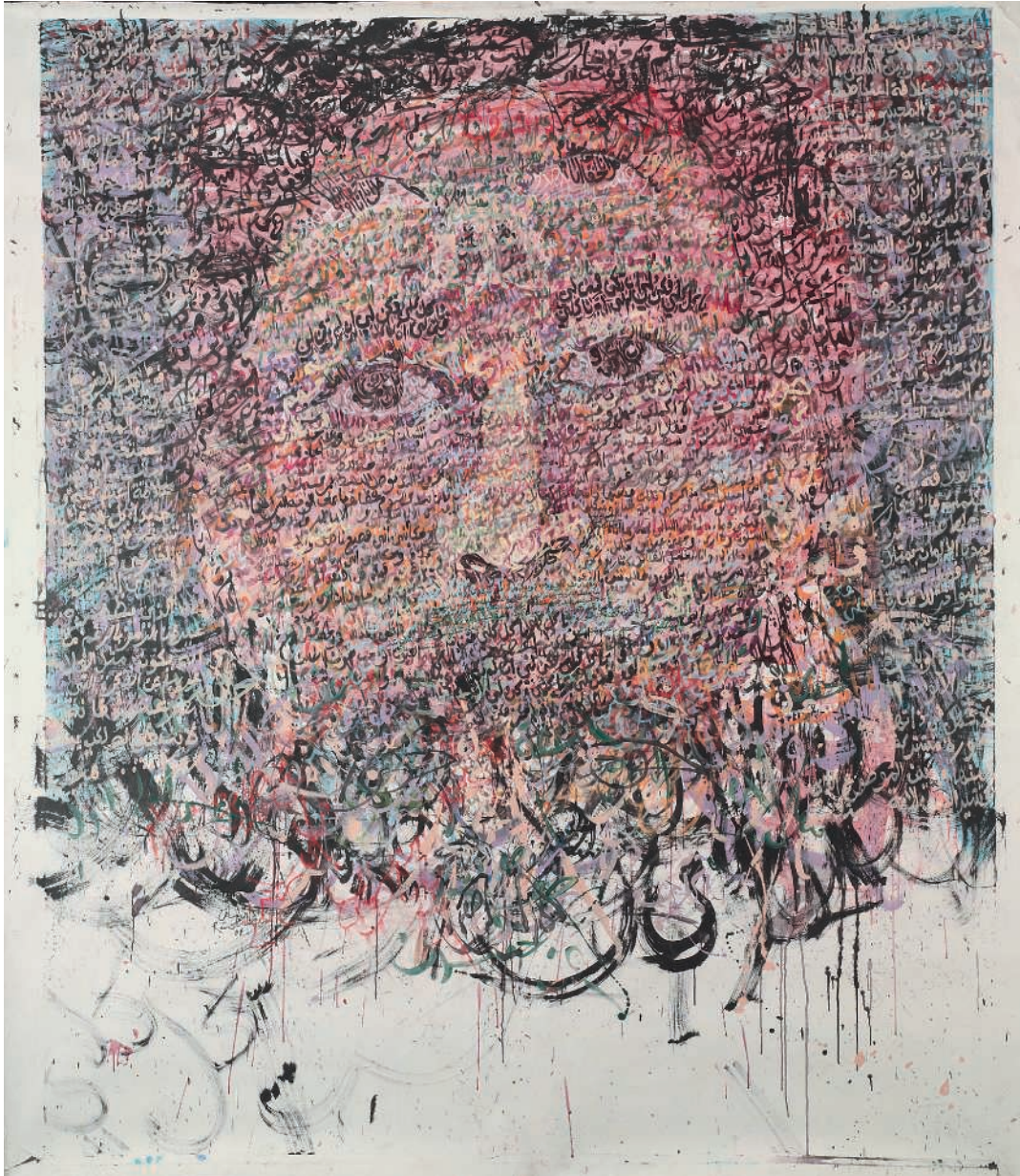
Damascus, Cafe Gardenia, Egyptian Art Group Exhibition, *circa* late 1950s.

Damascus, Atlas Bookstore, *circa* early 1960s until the 1980s

Enthralling the spectator in a strong and silent composition, Hamed Nada sought to demonstrate a reality which is especially sensitive. This piece is an exceptional example that testifies the singularity of the artist. "Salient among the features of artist Hamed Nada's output is this extreme freedom which rules his creativity. It is a freedom (...)" wrote Farouk Basyouni in *Al Jadeeda Magazine*, in October 1977. The painting offers a rich palette and dynamic movements through an extraordinary mode of expression. Through tribal symbols and deeply contrasted colors, Nada transports the viewer through a stimulating atmosphere.

The Syrian artist Elias Zayat describes this work as a masterpiece by Nada depicting 'a complex composition between two women darkness and lightness with one of them in white clothing taking care of her young boy. I recall this nice exhibition that took place during the time of the union that didn't last between Egypt and Syria, and this emphasizes the role of Nada painting the Egyptian identity.' (In conversation with Hala Khayat, November 2017)





PROPERTY FROM A PRIVATE COLLECTION

* 38

ZAKARIA RAHMANI (MOROCCAN, B. 1983)

Visage ton autre

signed in Arabic and dated '2008' (lower left)

acrylic on canvas

94 x 78¼ in. (238.8 x 198.7 cm.)

Acrylic on canvas

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Private Collection,

Anon. sale, Christie's Dubai, 27 October 2009, lot 134.

Acquired by the above sale by the present owner.

PROPERTY FROM A PRIVATE COLLECTION, CAIRO

* 39

SAMIR RAFI
(EGYPTIAN, 1926-2004)

Untitled

signed and dated 'S. RAFI 1945' (lower left)

oil on board

29¾ x 19½ in. (75.4 x 62.3 cm.)

Painted in 1945

US\$7,000-10,000

AED26,000-36,000

PROVENANCE:

Acquired from the Artist's Estate by the present owner.

Samir Rafi, born in 1926, was a member of the Group of Contemporary Art, an artist collective founded in 1946, which included such artists as Youssef Kamel, Ibrahim Masuda, al-Habshi, Mohamad Khalil and Ahmad Mahaer, and was among its leading proponents of surrealism, along with his colleagues Abdul Hadi El-Gazzar and Hamed Nada. The goal of the Group of Contemporary Art was to highlight the relationship of art to society and popular culture and adapted modern forms and technique.

Infused with surrealism and symbolism, Samir Rafi's oeuvre is dictated by his strong outlines and little sense of perspective. The flat shapes and color plains resemble collages and are reminiscent of the child-like designs on the walls of the poor streets of Cairo, and the murals on the facades of the Nubian Houses. His work embodies the concerns and artistic sensibilities of a pioneering group of young painters active in Egypt in the 1950s. The presented piece depicts a still life consisting of a *narguile*, a chair, and a sparrow, where we can clearly see how Rafi employs his knowledge of color plains and his use of bold lines.



* 40

ABDUL HADI EL-GAZZAR
(EGYPTIAN, 1925 - 1966)

Man

signed and dated 'Elgazzar 64' (lower left)

pencil on paper

13 x 18in. (33 x 45.7cm.)

Executed in 1964

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Mihran Nerses Tchakedjian, Cairo (acquired directly from the artist).

Thence by descent to the present owner.



PROPERTY FROM A PRIVATE MOROCCAN COLLECTION

* 41

HAMED EWAIS (EGYPTIAN, 1919-2011)

Al Khutwa Al Oula (The First Step)

signed and dated in Arabic (lower right)

oil on canvas

51¼ x 39¾in. (130 x 100cm.)

Painted in 1957

US\$100,000-150,000

AED370,000-550,000

PROVENANCE:

Medina Gallery, Tangier.

Acquired from the above by the present owner.

The Ewais family has kindly confirmed the authenticity of this work.

Born in a small village in Beni Soueif in 1919, Hamed Ewais continues to hold the title of one of Egypt's leading Social Realist painters. Coming from a poor family background, Ewais originally worked as a metalworker and welder before pursuing a career in the Arts. He enrolled in the School of Fine Arts in 1944 and later studied at the Institute of Art Education in Cairo where he received training from critic, Youssef el-Afifi. Upon completing his diploma, Ewais along with several other artists such as Gazbia Sirry, Yusef Sida and Gamal el-Sigini, created the "Group of Modern Art" in 1947. The underlying rationale behind forming this group was due to Ewais's belief that a style capturing the daily difficulties experienced by the common Egyptian man and woman, was desperately in need. The artists focused their efforts on promoting art as a platform for social change and expressing political views.

A key turning point occurred in Ewais's artistic career when he attended the Venice Biennale in 1952. Displayed beside his paintings, he encountered artwork that explored Italian Social Realism. Since then, Ewais has focused on painting the struggles faced by Egypt's lower class such as peasants and fishermen, which comprise the majority of the population. He uses his paintings as a platform to reflect upon the persecution they faced during the colonization by the Ottomans and British in Egypt. In the early 1960s, Ewais travelled to Alexandria to teach drawing at the Faculty of Fine Arts. He was deeply inspired by the radiance of light and vibrancy of colours of the Mediterranean port. These qualities translated effortlessly into his work, becoming defining characteristics. Ewais was also influenced by the work of European artists such as Picasso and Matisse and resonated with Mexican Social Realists like Diego Rivera.

Al Khutwa Al Oula is a very unusual work capturing an intimate scene between a mother observing the first steps of her child walking. This is a scene taken from an overhanging perspective; the mother is overlooking her son, the same way Egypt is overlooking its people and continuing to develop. Ewais particularly focused on the development of each family's growth as the overall growth of Nasserite Egypt. This similarity is shown just as the mother guides the son with both hands, fostering his growth and equipping him with the tools to eventually mature and leave the home. Although Ewais normally depicts outdoor scenes of harsh Egyptian public life, this features a softer and endearing composition of a statement piece solidifying that the cornerstone of the Egyptian morale begins in the home and is fostered by the familial support.





PROPERTY FROM A PRIVATE COLLECTION, USA

* 42

ZEINAB ABD EL HAMID (EGYPTIAN, 1919-2002)

Quartier Populaire

signed 'Zeinab Abd. El. Hamid.' (lower edge left)
oil on canvas
45 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (116 x 81 cm.)
Painted in 1956

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

PROVENANCE:

Acquired by the owner's late wife, Egypt, circa late 1950s.

EXHIBITED:

Venice, XXIX Biennale, 1958.

LITERATURE:

Ex. cat., Venice, XXIX Biennale, 1958 (illustrated p. 168)

A well-known and highly regarded artist, Zeinab Abd El Hamid manages to entrap her viewers with every composition she creates. A master of her craft, she portrays everyday city life by imposing a context filled with memories,

divulging a world of full relationships between people who have come together by pure chance. Reminiscent of the first works that paved the way for Cubism, Abd El Hamid's work has been described as a finely crafted Expressionism.

In this lot painted in 1956, entitled *Quartiere Populaire*, she combines elements that are all inferior to the service of an architectural nature where the dividing line is what separates one shape from the other. Through her love of crowds and throngs, she has created a style for herself that characterizes most of her work. Using vibrant colours and bold brushstrokes, Abd El Hamid proves just how she can exploit her knowledge of perspective, by creating a plain of mindboggling aerial views. She chose this perspective to intensify the viewer's experience. The piece is a kaleidoscope of discoveries. For as long as the viewer looks at it, they will find a new element every moment. The artist managed to capture the hustle of everyday city life in the streets of Cairo in one piece.



PROPERTY FROM A PRIVATE COLLECTOR

43

SAMIR RAFI (EGYPTIAN, 1926 - 2004)

Untitled

signed 'S. RAFI' (lower left)
oil on board
28½ x 33½ in. (72 x 84.6 cm.)
Painted in 1958

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

PROVENANCE:

Anon. sale, Ayyam Gallery, Dubai, 29 October 2010, lot 30.
Acquired from the above by the present owner.

In his more figurative works, such as this present lot painted in 1958, Samir Rafi still employs his technique of using bold lines and color plains. This composition depicts a woman dressed in pink with a hand resting on her head and the other resting on a man's chest. The man, laying next to the woman is dressed in blue, and even his exposed skin is painted in a blue hue, which leads us to believe that he's sick and the woman next to him is a family member awaiting his recovery. Placed against a relatively bleak background created with dark and gloomy colors, the figures highly represent what Rafi's oeuvre is about. Deeply imbedded in figurative surrealism, Samir Rafi never fails to surprise the audience with his captivating colors and lack of perspective.

PROPERTY FROM A PRIVATE COLLECTION

* 44

SHAFIC ABBOUD (LEBANESE, 1926-2004)

Une vie singulière

Signed 'Abboud' (lower right of the right-most panel)

oil on canvas, in three parts

each: 78 $\frac{3}{8}$ x 38 $\frac{1}{8}$ in. (200 x 96.7 cm.)

overall: 78 $\frac{3}{8}$ x 114 $\frac{1}{8}$ in. (200 x 290 cm.)

Painted in 1969

(3)

US\$220,000-280,000

AED810,000-1,000,000

PROVENANCE:

The artist's studio, Paris.

Anon. sale, Christie's Dubai, 26 October 2010, lot 32.

Acquired from the above sale by the present owner.

EXHIBITED:

Beirut, Dar El Fan, 1969.

LITERATURE:

Paris, Institut du Monde Arabe, *Shafic Abboud: Rétrospective-Peintures 1948-2003*, March-August 2011 (illustrated in colour, p. 45)

C. Latta, "Art Instructor to Open Exhibition of Abstract Works at Dar el Fan," *The Daily Star*, Beirut, 20 March 1969

C. Lemand, *Shafic Abboud: Rétrospective-Peintures 1948-2003*, Paris 2011 (illustrated in colour, p. 45)

D. Ammoun, "Chafic Abboud Sans Masque," Magazine L'illustré du Proche Orient N°641, Issue 641, Beirut 1969 (illustrated p. 43)

Exh. cat., *Abboud*, Dar el Fan, Beirut 1969 (not illustrated, unpagged)

M.A., "Un peintre au superlative," *L'Orient*, Beirut 1969 (illustrated, unpagged)

This work is sold with a photo-certificate from Christine Abboud, under no. ID134.







Shafic Abboud, winter 1969, Lebanon © Sami Karkabi. Courtesy artist's estate.

Shafic Abboud's works harken to the fragrant, soft and melodic rolling hills of his home in Lebanon, with mountain peaks and golden sands that have come to embody an intimate patchwork of memories drawn from reality in the rich reds, blues and violet embroidered onto his canvases. *Une vie singulière* is a beautifully illustrated composition of his, characterized by its spontaneity and richness of color, with a dense, dreamy composition of vibrant pigments and organic shapes that vacillate between abstraction and figurative art, just as his life was a manifestation between bridges from Lebanon to France.

His lifelong quest to find the beauty in his landscapes, still lives and interiors was born out of his early childhood memories in Mhaidseh and Bikfaya, where he was born in 1947. Surrounded by poets and artists in this multicultural community that became a refuge for poets and artists such as Georges Cyr (1880-1964) and César Gemayel (1898-1958), Abboud was exposed to the Byzantine icons of his church, while listening

to the stories of his paternal grandmother, the village storyteller. Her Lebanese tales and the dreamy sceneries of the Lebanese landscapes would later manifest into the artist's diverse oeuvre of oil painting, lithographs, watercolor, tapestries, ceramics and illustrated books.

Although never considered to be a political painter, the ensuing events of the Six Day War in 1967 and the Arab-Israeli War of 1969 marked a new turning point in Abboud's career and a renewed nostalgia for his homeland. From 1969 to the beginning of the Lebanese Civil War, Abboud conducted a painting workshop at the Institut National des Beaux-Arts (INBA - National Institute for Fine Arts) in the department of the Lebanese University of Beirut, where he cultivated artistic discipline and inspiration to his students. During that same time, Abboud's friend Janine Rubeiz, a frequent visitor of his studio by the Parc Montsouris in Paris, opened Dar el Fan, a gallery that fostered an artistic community in Mhaidseh, hosting exhibitions, lectures and conferences that Abboud

would take part in, and eventually would move to the city to be closer to the scene.

On 21 March 1969, Abboud had his solo exhibition at Dar el Fan, in which he showcased the present work, *La vie singulière*. A beautiful work depicting the city buzz of Beirut, in its abstracted form, *La vie singulière* pays tribute to the city, through its people and the landscapes that appear as if it was illuminated by sparkling stained-glass lights. As the artist noted about his works during his exhibition: 'I take the landscape or form, whichever it is, and study it in a series of sketches until I feel I have reduced it to the essentials of form and color. Ultimately, the important thing to me is working with the color and light in the space of the canvas. These canvases are a rather interesting change and are a new exercise in space for me' (Abboud quoted in C. Latta, "Art Instructor to Open Exhibition of Abstract Works at Dar el Fan," *The Daily Star*, Beirut, 20 March 1969). Abboud reflected his ability to live with the world surrounding him, producing canvases



C. Latta, "Art Instructor to Open Exhibition of Abstract Works at Dar el Fan," *The Daily Star*, Beirut, 20 March 1969. Courtesy artist's estate.

that maintained a vitality and reality within their ethereality. Abboud notes on *Une vie singulière*, 'Relate what is lamentable, foolish and harrowing in life (as imagined by me) of Soad Jabbour. A simple pictorial theme, big, clear greens, big reds.' (P. Le Thorel. Shafic Abboud, Milan 2014, p. 98). Seen as an autobiographical survey, taken by the scant difference in letters between Shafic Abboud's name and Soad Jabbour's, the work personifies the everyday Lebanese man, coping with the destruction of his homeland, yet grateful for the simple beauties of the city's landscapes.

The success of his retrospective held at the Institut du Monde Arabe, Paris (2011), commemorates the life of a painter whose works so delicately touched both Lebanese and French milieus, bearing heavy memories of not only the pain and nostalgia for the lost Lebanon he knew, but also the celebration for the small moments and places close to him that manifest into a patchwork of intimate experiences onto the canvas.

A resident of Paris since 1947, Abboud was born in Mhaidseh, a small Greek Orthodox village on Mount Lebanon, about twenty kilometers from Beirut. Abboud grew up in a Lebanon that was undergoing its Arab Nahda movement, a cultural modernist Renaissance pursued by the 20th century Lebanese intellectuals in literature, religion, language and the arts. His earliest training was at the age of 15 under Cesar Gemayel (1898-1958), spending summers together in the artist's house in Bikfaya, in which he painted landscape scenes. Abboud withdrew from Engineering School in 1946, and with a proclivity towards art, he instead attended Academie Libanaise des Beaux Arts (ALBA), training under the Italian painter Ferdinando Manetti and the Polish engraver Markowski, as well as taking a few lessons with Gemayel, then a professor there as well.

At the age of 21, Abboud left for Paris in 1946 and which served as the impetus for his transition from figurative, representation to lyrical abstraction. He attended workshops at La Grande Chaumière

and the Literary Faculty and during that next year, he enrolled part time at the Ecole des Beaux Arts from 1952-1956, receiving a diverse curriculum of painting, lithography and engraving. Here he discovered painters such as Pierre Bonard, Eduard Vuillard, Roger Bissière, Nicolas de Staël, while also attending the Académies Parnassiennes, which included the studios of André Lhote, Metzinger and Fernand Leger. His involvement with the French community allowed him to be accepted by the Parisian circle, as he involved himself in the artistic debates, conferences and lectures and participated in numerous exhibitions. Through his efforts, he was part of the 1st Biennale de Paris in 1959, representing the first and only Arab artist to receive this recognition, and later being awarded the French Prix Victor Choquet and in 1964, the Prix du Salon d'Automne from Lebanon's Sursock Museum, among others, a true testament to his respect by his Parisian milieu.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

* 45

SHAFIC ABBOUD (LEBANESE, 1926-2004)

Premiers Gestes

signed and dated 'Abboud 92' (lower right); signed, titled and dated, 'ABBOUD 92 "Premiers Gestes" Réalités Nouvelles 92' (on the reverse)
oil on canvas
52 x 56¼ in. (132 x 144 cm.)
Painted in 1992

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

PROVENANCE:

The artist's studio, Paris.
Anon. sale, Christie's Dubai, 26 October 2010, lot 32.
Acquired from the above sale by the present owner.

EXHIBITED:

Paris, Salon des Réalités Nouvelles, 1992.
Paris, Institut du Monde Arabe, *Shafic Abboud: Rétrospective-Peintures 1948-2003*, March-August 2011 (illustrated in colour, p. 45)

LITERATURE:

C. Lemand, *Shafic Abboud: Rétrospective-Peintures 1948-2003*, Paris 2011 (illustrated in colour, p. 45)

This work is sold with a photo-certificate from Christine Abboud, under no. ID427.

A visionary for Lebanese post war modern art movement, and representing a last of the Parisian School, the artist Shafic Abboud is noted for his shimmering brush strokes and brilliant hues that encapsulate his movement between East and West. *Premiers Gestes* is part of the artist's later body of work, and was exhibited in his retrospective in 2011 at the Institut du Monde Arabe, Paris, organized by Claude Lemand, gallerist and editor of the artist's first monograph (2006). With respect to the artist's wishes, his first retrospective was held in Paris, a city that the artist came to fall in love with and where he was the only Arab artist to be invited to the capital for their first Biennale in 1959. Displaying over 180 works, the show shed light on his diverse oeuvre that involved painter books, prints, lithographs, ceramics, terracotta's, carpets and tapestries.

Towards later in life, Abboud's work matured much in effect by the difficult situations in his life, whether losing friends or family, financial troubles that he wrought during life, and the political events that took place in Lebanon and the wider Arab world. Unable to go to Lebanon from 1976 until 1981, he suffered from financial problems,

while losing a mother in 1982 and only a few months later, Roger Van Gindertael, his spiritual father also died. The devastation of the Lebanese civil war had a large impact on him, noted by his 1990 series *Les Cafes Engloutis (The Vanished Cafes)*, comprising over 130 individually painted tempera on panel, depicting the ravaged cafes in downtown Beirut during the civil war. While it may have been an overwhelming and devastating time for him, Abboud pushed boundaries in his oeuvre, studying new techniques, and producing variations on theme of color, particularly between 1991-92, and even taking classical Arabic lessons with his friend Kaissar Ghousseub. Feeling the need to write during this time, Abboud would write down the memories of his homeland and his progress in his painting, in which he meticulously kept track of and taking photographs and notes on the different steps in his painterly process.

It was during this intellectually rich time that Abboud painted *Premiers Gestes*, a work noted for its evocatively rich textures and fiery bright colors. This work was painted for an exhibition at the Salon des Réalités Nouvelles in 1992, in which he frequently participated in. The sweeping

broad layers of brush strokes embody the rich sentiment of first moments, whether this be the first impressions on the canvas or the simple beginnings of producing or starting an activity. Balanced by its concentration of curved forms and perpendicular lines that are intersecting within the composition this work embodies, just as one's vision dissects the sun's rays with a unified light, space and chromatic plentifulness.

During this same year of painting *Premiers Gestes* in 1992, Abboud noted:

'I think I have found a particular form of artistic expression. I would define it as a point of convergence of the imagination. The pleasure is in the diversity of forms, a reflection of life and of its manifestations. As for unity, it comes from that convergence. There is then no place for architectural research, and there is no sense in building work, for the imaginary space is a space that is open and unlimited.' (The artist quoted in P. Le Thorel. *Shafic Abboud*, Milan 2014, p. 166, 172, 6 April 1992)



46

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

The Porter

signed 'Paul.G.' (lower left)
oil on canvas
43 1/8 x 27 1/8 in. (109.5 x 69 cm.)
Painted *circa* 1980s

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

PROVENANCE:

Acquired the collection of Emile Hannoush, Lebanon *circa* early 2000s.

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.

'In the marketplace I draw the veiled woman, the merchants of vegetables, the porters, the popular themes and the people. I felt that the more I did their ancient costumes I should also do the oriental language of drawing and colour so flattened the forms and worked in 2 dimensions which is very flat. With time I went back to the western technique, but since we live between the east and the west, in Lebanon there is no such thing as typically western or eastern, so we create a synthesis which is eclectic and we do what comes naturally, what we feel.'

(Excerpts from short documentary *Styles by Jean Antoine*, 1973; translated from French)

The following lot by Paul Guiragossian is a unique composition depicting a porter. This work comes at a time in joyful preparation for the Lebanese artist Paul Guiragossian's forthcoming exhibition at the Maraya Art Center, in collaboration with the Paul Guiragossian Foundation (24 February – 28 April 2018). With memories deeply embedded in the Armenian neighborhood in Lebanon for over a quarter of a century, the artist revisits themes such as the mother and child, while also captivating the essence of the defiant and proud spirit and kinship felt across the Arab world of the Palestinians during their state of upheaval and exile.

Few of his paintings with the subject of the marketplace appear at auction, and are well sought out for including descriptive subjects beyond his signature maternal motifs he usually places within his works. From the mid-1980s until his death in 1993, a bold new abstraction

came to the fore of his oeuvre and led to the production of his most prized masterpieces. The *Porter* seeks to celebrate the role of the man's occupation in the community as a bearer of goods and news. Simple in his attire, as depicted by the monochrome, balanced and natural hues, and slightly hunched over, bearing an indecipherable bag, the porter is found within a mass of people whose luminous bodies appear as silhouettes in stained glass. The contrasts in color and thickly impastoed outlines that separate the individuals clearly define the figures surrounding the subject, conveying a sense of depth in the foreground as juxtaposed against masses of figures.

The Porter, standing with a hunch, bears with him signs that allude to the fatigue and grief he brought with him. It appears almost as if it were self portrait of Guiragossian himself, who was positioned as a porter to the artistic community, bringing color and life to the people of Beirut within the ensuing chaos that was inflicted upon him since his early childhood years. This work is a celebration of the working class of Beirut; it elevates the common man, as part of the proletariat in hard labor, to a symbol of hope for the people to receive better tidings of joy in the future. Continuing to do his job despite the suffering around him, the porter withstands the ideals promoted by Guiragossian in his work: man is as the center of the cosmos, center of nature, the link between earth and sky, between finite and infinite, being and nothingness.

Born in Jerusalem in 1926 to Armenian parents surviving the Genocide in 1915, Guiragossian spent his early childhood under the care of the

Order of the Sisters of Charity of St. Paul de Vence in Jerusalem. Growing up with a single mother, he eventually had to study at a boarding school while she worked to provide for her children. In the early 1940s, the artist and his family moved to Jaffa, where he attended Studio Yarkon, only to migrate to Lebanon, fleeing the Arab-Israeli conflict following the Nakba in 1948. Exposed to a dynamic, bustling neighborhood during the 1940s and 50s, the artists began to produce portraits with charcoal on paper and oil on Masonite from of its inhabitants, deriving much of his early figurative techniques from the bustle of the Armenian neighborhood in which he eventually would become a teacher and illustrator.

It was in Burj Hammoud, the Armenian neighborhood in Lebanon, that Guiragossian was fascinated by the vibrant nature of the marketplace, painting several marketplace scenes derived from the quick sketches out of ink and colored pencil that were to become a favorite subject of the artist. Spending most of his life in Beirut, surrounded by the business of the streets, he wished to partake in the activities of the bustling place, becoming a 'painter of the people' as described by Jean Antoine's 1973 documentary *Styles*. He would 'assist to all the celebrations, sometimes, wedding scenes, group weddings from every few neighborhood, five or six people getting married...everyday [he would hear] the church bells and the passing funerals which [he] drew...the children playing in the streets, the pregnant women, the discussions among women and men, it was full of life.' (the artist quoted Excerpts from short documentary *Styles by Jean Antoine*, 1973; translated from French).

47 No Lot



PROPERTY FROM THE COLLECTION OF MR. JEAN CAMPA

***48**

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

ANDAM

signed and dated 'Zenderoudi 72' (lower left);
acrylic on canvas
51¼ x 38¾ in. (130.2 x 97.5 cm.)
Painted in 1972

US\$120,000-180,000

AED440,000-650,000

PROVENANCE:

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

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



PROPERTY FROM THE COLLECTION OF MR. JEAN CAMPA

* 49

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

GAZBFAN

signed and dated 'Zenderoudi 71' (lower left); signed and dated twice and inscribed 'ZENDEROUDI 1971 titre «GAZBFAN» Zenderoudi 71' (on the reverse)

acrylic on canvas

28¼ x 51¾ in. (97.2 x 131.7 cm.)

Painted in 1971

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

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

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





PROPERTY FROM THE STANKOVICH COLLECTION

* 50

PARVIZ TANAVOLI (IRANIAN, B. 1937)

Untitled

ceramic on top of wooden base

17 in. (43.2 cm.)

Executed *circa* 1950, this work is unique.

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Donald A. Jensen collection, USA (acquired directly from the artist).

Acquired from the above by the present owner.



Measuring to almost half a meter, this vast sculpture depicts two figures laying on their stomachs with their legs bent at the knee. On their backs, we can see inscriptions inspired by geometry and mathematic proportions. However, the figures are most disproportionate. The figure on the right has shoulders stretching beyond his body, while the one on the left has gargantuan ears. The only thing that allows us to think of these characters as actual human beings is their facial features.

On the back of the work, Tanavoli has created a painting that depicts a vintage red car. To the left is a man's suit and woman's bathing suit; while under the car is written 'nobody is perfect'. This relates back to the imperfect figures, but can as well be referring to the social imperfection of Iran in the sense of equality between men and women.

Whether it's his Heech sculptures or the present lot, Tanavoli's work remains as some of the most pivotal in contemporary Iranian art.

PROPERTY FROM PRIVATE COLLECTOR.

51

PARVIZ TANAVOLI (IRANIAN, B. 1937)

Heech

signed, dated and inscribed 'Parviz, 10, AP' (on the base)

bronze

19 $\frac{3}{8}$ in. (50 cm.)

Executed in 2010, this is an artist proof.

US\$40,000-60,000

AED150,000-220,000

PROVENANCE:

Galerie Nicolas Flamel, Paris.

Acquired from the above by the present owner.



A sculptor, painter, scholar and art collector, Tanavoli's work is based on a mixture of Islamic architecture and Persian poetry; and these motifs are palpable in the present lots. These works, entitled *Heech*, are part of a grand series created by Tanavoli, which he began in the early 1960's. The word *heech* in Farsi means 'nothing'. Originally, the artist created the work as a rejection to the Saqqakhaneh School, which he had pioneered. He did this because he felt the School had begun losing its meaning and its purity and had become overly commercialized. The sculptures are deeply rooted in the transcendent writings of renowned Persian poet, Rumi

In 1971 he was commissioned by the then queen of Iran to create a sculpture for her. Although this piece was highly questioned by the shah, Tanavoli stuck by his work and has made over one hundred versions of it since. In these two examples, one created in bronze and the other in bright pink fiberglass, like their contemporaries, are variable and their all-encompassing nature is part of what keeps Tanavoli returning to it. "Heech is the ultimate last word," Tanavoli says. "Heech is not only nothing; it is everything. Everything at the end becomes nothing." (In conversation with Leah Sandals, 2016)

* 52

FARHAD MOHSIRI (IRANIAN, B. 1963)

Le Jeu est fini (Game is Over)

signed, titled and dated 'Game is over Farhad Moshiri 2003' (on the reverse); signed, titled and dated in Farsi (on the reverse)
oil and acrylic on canvas
71¼ x 53½ in. (181 x 136 cm.)
Painted in 2003

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

PROVENANCE:

Galerie Kashya Hildebrand, Zurich.
Acquired from the above by the present owner.

Christie's is delighted to offer a stunning jar by Iranian artist Farhad Moshiri, as part of his signature early ongoing jar series, part of one of the largest, most creative and interdisciplinary series of his overall oeuvre that includes embroidery, acrylic pastries, Swarovski crystals, kitchen knives and classical bowls and jars. Moshiri's works draws influences to Pop Art, Conceptual and traditional iconography of his native Iran, critiquing on the pervasive Western influence in his homeland and bringing questions of identity and authenticity in his work.

An avid collector of Persian ceramics, his fascination incited him to partake in discussions of form and cultural significance in objects' importance from ancient times to the contemporary, most notably scene in the contemporary cultural appropriation. With pitchy expressions, his recurring jars reveal his fascination with archaeology and Persian history and kitschy Western culture with titles such as *A New World* (2003), *My Loving Heart Beats Only For You* (2005) and *You Left All Alone But Your Love Remained* (2005) inscribed in nasta'aliq, an ornate, stately and calligraphic script used in writing the Persian alphabet. Leaving Iran at the age of 15, he attended high school in the US and later graduating from California Institute of Arts in 1984. Upon his return to Iran in 1991 following the end of the Iran/Iraq war, Moshiri experienced a new culture post 1979 revolution that was completely redefined in its cultural language of wealth and luxury. In the hopes

to subvert the flaws of his homeland and the limitation of the Western world, Moshiri was keen to study modern Iranian poetry, collecting these ancient ceramics of Persian Golden Ages, as well as amassing in his studios vernacular, quotidian sayings found in Farsi pop songs and everyday use, later inscribing these jars and much of his work in these kitschy expressions, a literally 'jarring' approach to juxtaposing seemingly disparate time and place.

It was in Iran that he and his archaeologist wife visited museums, and collected old utilitarian objects. As the artist said, 'If I found something I could buy for a buck or two, I would... But one day I got stopped by the police because they thought I had looted an ancient jar and while this matter was quickly ruled as a misunderstanding, this incident scared [me], so I stopped collecting –that was when I did my first jar painting.' (*Farhad Moshiri, Life is Beautiful. (2016). Milan: Skira p49*)

Jars throughout history had a dual function, used not only as objects of utility, but as a decoration. Revolutionizing the way they were displayed, Moshiri depicted them on a flat surface that it can be an object of gazing, by looking at it on canvas. Here Moshiri creates a dialogue through text in traditional calligraphic style, where poetry and sacred texts were inscribed on objects. Iran boasts a heavy history of jars, from the Susa's 6000 years ago to Sassanian vessels predating Islam to the advanced wares of 13th century Seljuq pots and to the 17th century Safavids.

However just as their vast history serves as a framework for ancient times, the contemporary culture was plagued by a superficial and commercially driven artifice. To depict this decay, Moshiri experimented with weathered textures of his jars, through a process akin to the techniques art dealers would touch up to works by 19th century Qajar oil portraits, as he would readily see while strolling through Tehran's antique district. The craqueleurs of the iridescent paint gives the jar its rich texture, which at once, makes the object appear beautiful as well as ancient and important.

The evolution of his jar series since 2001 shows his early depictions of a jar in earth tones, patinas and weather textures such as the present lot. Christie's is delighted to have sold *I will have no more wishes if you come back to me* for US \$245,000 (October 2015) from the same year. Later he experimented in textures and colors, lining the jars and coloring them in neon pinks, greens and blues, and making them more deliciously consumed by society, portraying them either in slender-neck, heart shaped, or round, exhibiting them just as an ancient artifact against a white neutral background. 'The deliberate archaeological aesthetic and sense of literal excavation intense paintings evoke a search for and discovery of a lost identity.' In many ways, Moshiri is channeling the Saqqakhaneh School of the 1960s and 70s from Iran and infusing form into a world in which clearly defined borders exist between language, time, and place.



PROPERTY FROM A PRIVATE COLLECTOR

* 53

NASROLLAH AFJEHEI (IRANIAN, B. 1933)

Calligraphy

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

acrylic on canvas

43¼ x 43¼ in. (110 x 110 cm.)

US\$30,000-40,000

AED110,000-150,000

A pioneering member of the revolutionary Iranian neo-calligraphists group, Nasrollah Afjehei played a major role in the *Naqqashi-khatt* trend, in the 1970s. Being interested in calligraphy from a very young age, Afjehei practiced under the tutelage of many of the great Iranian calligraphers such as Mir Khani, Kimia Qalam, and Kaveh. After completing the very renowned Society of Iranian Calligraphers course in 1963-1964, the artist started working on the combination of *Naqqashi* - painting - and *Khatt* - script. The combination of these two terms describes the piece which has been realised by professional calligraphers as well as painters.

This impressive work, *Untitled*, attests the artist's perfect technical mastery. Constantly inspired by the script of the Qur'an, Afjehei states, *'When the inscriptions and decoration are added to these objects [Islamic buildings], they find their identity. I was fond of these motifs and inscriptions; they were blazing like solitaires, in bright sunshine for centuries, and had grown like flowers in the desert'*. This claim insinuates that he never distorted art of calligraphy and of its conventions that he truly respected. Thus, he turned away from the abstract theory in order to create enchanting universes. Often labelled an abstract calligrapher and frequently asked what is written in his pieces, Afjehei states, *'...there is nothing written to be read, it's a notion as letters are just an excuse to make a form'*.

In this moving and intense composition, the outlines and the subdued earth tones coming out of the center of the composition create a beautiful harmony that resembles a six petal flower. *'First of all, I choose the subject. Then I do the drawing and afterwards I choose the color. Then the main job is focusing on the details and perspectives. Every single movement is consciousness and appropriate. Without subtle structural details, there will be only letters that settled beside each other'*. The painter's precision is unparalleled as each line - constituted by tiny black Farsi letters that grow larger as the texts comes out of the middle - is meticulously realised. *'It will take few days to connect to the subject before I start the artwork. Then I hang the canvas on the wall and do the drawing by pencil. Now it's time to spread it on a wide table and start the Calligraphy with ink from the middle of the canvas,'* speaks the artist about how he approaches his work. Through this whirlpool, Afjehei maintains order through the cyclic rhythm that guides the gaze and ultimately confuses the viewer in these fabulous meanders of calligraphy.



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

* 54

FARIDEH LASHAI
(IRANIAN, 1944-2013)

Untitled (from the Heaviness Lightness series)

Signed and dated in Farsi (lower right of the upper panel);
signed and dated in Farsi (on the reverse)
oil and acrylic on canvas, in two parts
each: 39% x 39% in. (100 x 100 cm.)
overall: 78% x 39% in. (200 x 100 cm.) (2)
Painted in 2008

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

PROVENANCE:

Acquired directly from the artist in 2009.

Born in Rasht, Iran in 1944, Farideh Lashai was an Iranian painter renowned for her abstract contemporary paintings, which display a graceful combining of traditional and contemporary view of nature. Upon completing her high school degree, Lashai moved to Germany to study translation, and soon thereafter moved to Austria to study decorative arts at the Academy of Fine Arts Vienna.

Her techniques derive from late 17th century northern European styles as well as from Persian culture and miniatures and the Iranian calligraphic tradition. She was obviously inspired by the traditions of Paul Cézanne, and those of the Far East are present in her works. She never intentionally painted in detail, but instead, she tried to create a symbol and vague understanding of nature, so the viewer can feel the nature instead of look at it.

Nature and trees are formal excuses for her to capture an inner fleeting sense, to arrest a moment. The present diptych, which Christie's is proudly offering is a captivating and enchanting lyrical abstract painting, reflects on her strong ties with the natural world that surrounded her. Subtle, tender yet composed of gestural brushstrokes; Lashai's works are colour fields on which she expresses herself. Her works are less concerned with surface treatment as they are with the seemingly unrestrained invasion of line. Mingling with both chaos and structured planes of colour, she expresses herself through abstract scribbles that reflect on her inner feelings and need for self-expression. Her works become lyrical and ecstatic landscapes that are imbued with a reverence for nature's ability to conjure the infinite. The present work is a delicate and enchanting example from Farideh Lashai's outstanding body of work.



55

HUGUETTE CALAND (LEBANESE, B. 1931)

Good Luck

acrylic, coloured and silver pens on loose canvas

47¼ x 82¾ in. (120 x 210 cm.)

Executed in 2009

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Galerie Janine Rubeiz, Beirut.

Acquired from the above by the present owner.

EXHIBITED:

Beirut, Galerie Janine Rubeiz, *Huguette Caland Retrospective*, 2013.

LITERATURE:

Huguette Caland: Works 1968-2012, Beirut Exhibition Centre, Beirut 2013 (illustrated in colour p. 248).

Huguette Caland is recognized as one of Lebanon's most renowned contemporary feminist artists of her generation. She has the ability to attract people with her unique avant-garde style and eccentric character. During the 1960s and 70s, Lebanon was largely a male dominated society, as a result of which Caland used her art as a platform to create her mark. In 1970, Caland made the decision to move to Paris in hopes of developing her creative career further, leaving her husband and children behind. By the mid-1970s she gained prominence for her own distinct style, exploring the human form in an abstract and sensual manner, especially in her *Bribes de Corps* series. She continued to experiment with erotic bodyscapes and incorporated them into designs of stitched kaftans. This led to a renowned partnership with Pierre Cardin, French fashion designer, in 1979.

However, the place where she truly established herself and moved on from the human form into more abstract paintings was when she moved to Venice, California in 1987. During this time, she began experimenting with different medias and used her canvases to reflect upon emotional memories during her past, in which family, war and freedom featured. *Good Luck* is an amalgamation of these motifs. Using different shapes, colours and lines, the work is sprinkled with irregular blocks of colour, primarily bright shades of pink, blue and yellow. The organic shapes indicate a sense of movement and fluidity. This is juxtaposed with Caland's use of repetitive grid-like marks, evoking a more rigid tone. Elements are constantly layered, making it hard for the viewer to fully interpret Caland's meaning behind the work. Overall, the strong desire for freedom is deeply conveyed in *Good Luck*, referring to Caland's past.

Her work is solely based on process – trial and error. She would constantly work on and endless piece of rolled canvas until she deemed it finished, then she would cut the piece and start again. Caland's paintings unveil a microcosm of the aromas and textures of Beirut. The most fascinating quality of Caland's body of work comes from her passion for colour. The vividness of the colours shines through her work whether it's in the fine brushstrokes, splashes of ink or the details in pen.





* 56

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

Nouveau Mexique

signed and dated 'Zenderoudi 1990' (lower left); signed, titled, dated and inscribed 'Charles-Hossein ZENDEROUDI 1990

«Nouveau Mexique» (on the reverse)

acrylic, stamps and mixed media on canvas

82½ x 54½ in. (210 x 139 cm.)

Painted in 1990

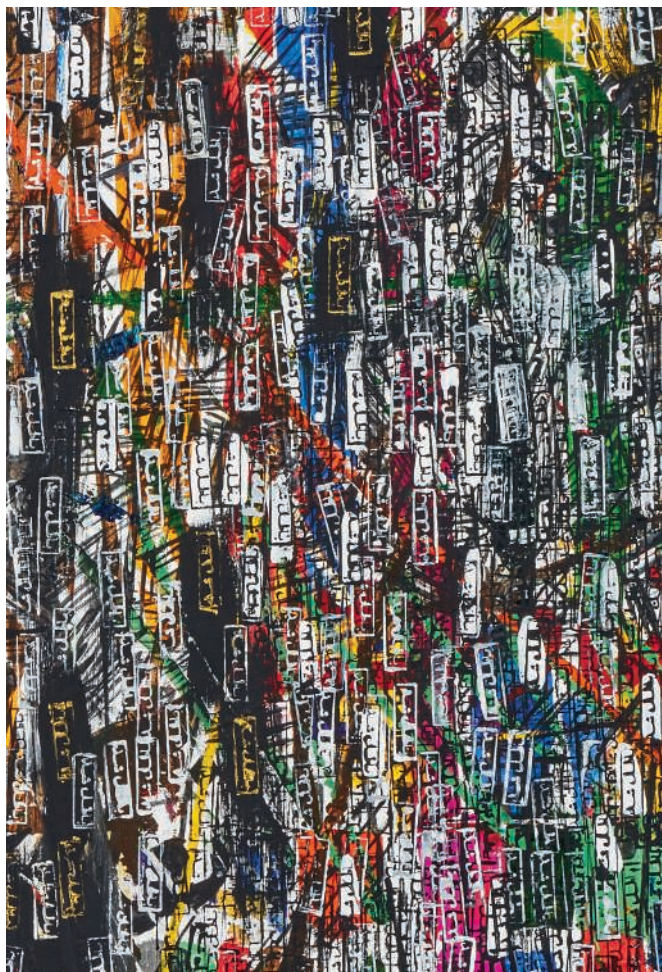
US\$150,000–200,000

AED550,000–730,000

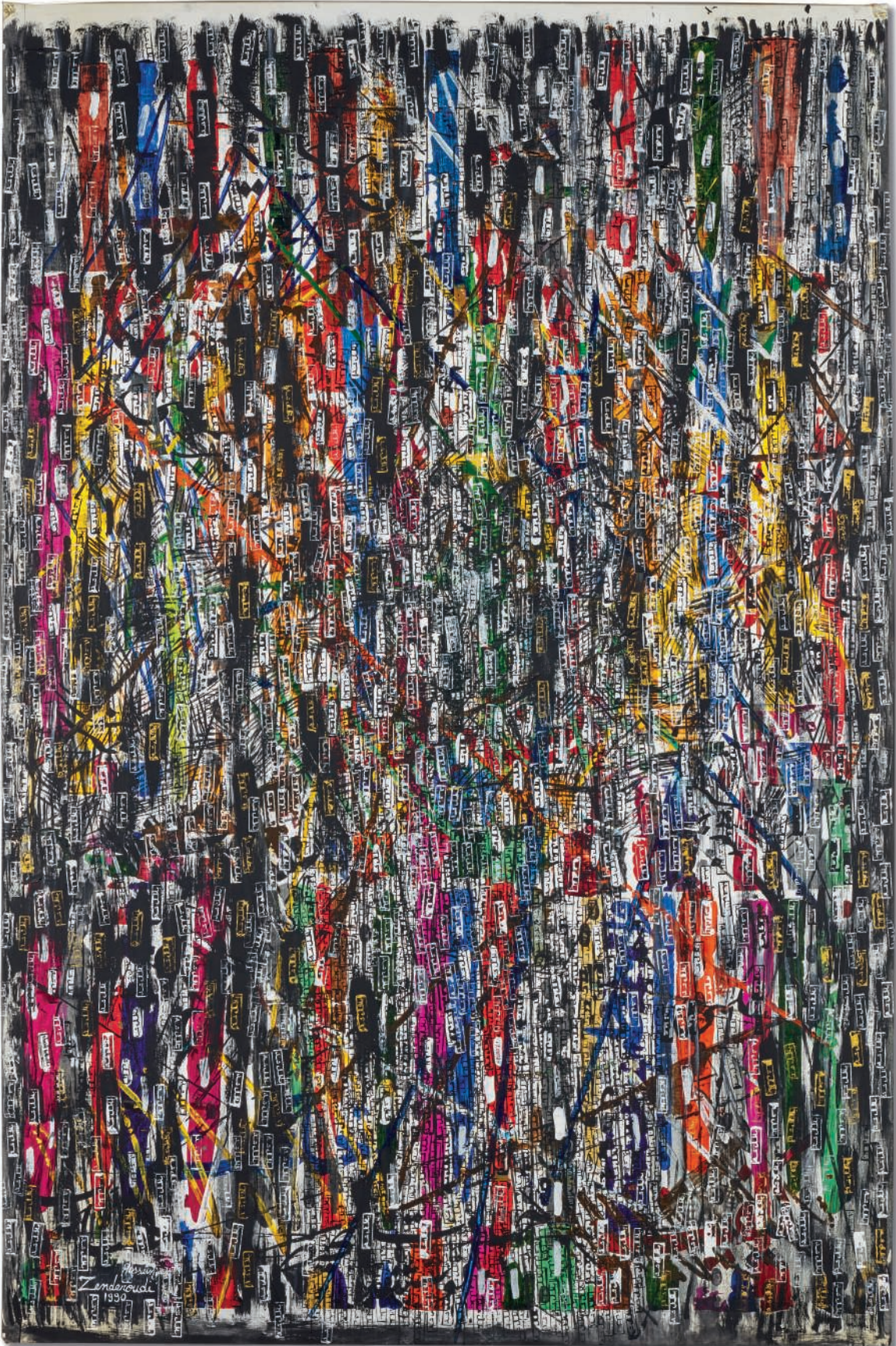
PROVENANCE:

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

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



Detail image for the current lot



57

HAYV KAHRAMAN (IRAQI, B. 1981)

Appearance of Control

signed with artist's insignia (upper right)
oil with gold paint on 23 wooden panels (sliding puzzle) in artist's frame
65% x 96% in. (167 x 246cm.)
Painted in 2010

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

PROVENANCE:

Third Line Gallery, Dubai, 2010.
Acquired from the above by the present owner.

EXHIBITED:

Dubai, Third Line Gallery, *Pins and Needles*, 2010

LITERATURE:

"HAYV KAHRAMAN," *Contemporary Practices*, Dubai 2011
(illustrated in colour, p. 185)

Following the first Gulf War, the artist Hayv Kahraman fled Iraq with her family at the age of 11, immigrating to Sweden with her mother and sister and living in a refugee camp by the way of Ethiopia, Yemen and Germany. She then attended the Academy of Art and Design in Florence, studying traditional Renaissance techniques and later pursuing web design at Sweden's University of Umeå. Upon moving to Arizona in 2006, Kahraman's childhood memories of growing up during the Iran-Iraq war and the psychological problems of living in a diaspora poured out of her and onto her works on tightened linen. The artist's oeuvre captures the plight of women's struggle in the Middle East, focusing specifically on their identity formation that is both internally and externally overburdened within their own culture by a cycle of war and violence. The artist narrates these stories gracefully through her beautifully poetic paintings, with a technique that merges past and present painterly and cultural traditions that harken to Persian and Chinese miniatures, Japanese prints, the Renaissance, Art Nouveau's symbolism and European surrealism. Channeling this into the presentation of her works, she explores the plasticity of her media, experimenting with linen, threads, and palm tree fronds among others, in sculptures, painting and performance.

The use of female subjects in her work are oftentimes depicted floating within an empty space in the composition, dislocated and depending on each other to carry themselves, as if they were puppets held up by strings and manipulated by their masters. Taking the main framework of the female body from

her own, she poses in various positions in her studio, transposing these into sketches, and ultimately paintings. These multi-layered, emotionally powerful women uphold a graceful demure, with swanlike bodily features that include milky-white skin tones, elongated black hair and red lips. Using the body as a vehicle to explore difficult, harsh and extremely violent subjects, Kahraman depicts these women's faces and bodies as themselves erased, dislocated or dismembered, a painful symbol of the loss and displacement she has felt since fleeing Iraq.

Appearance of Control appeared in Kahraman's first solo exhibition, 'Pins and Needles' (2010) at the Third Line Gallery, highlighting the 'Beauty Myth,' driven by unrealistic standards of beauty reinforced by media, and as manifested in the depicted ritualized beauty procedures with her signature large-scale paintings and sliding puzzle works. In other works for this series, one striking woman burns her breast with an iron, another, five women are balancing on stilts, drawing with markers on their bodies to prepare for cosmetic surgery. The scene is depicted so innocently as if children are drawing on their faces during recess. In the present lot, four women are communally participating in the process of hair removal, a procedure commonly practiced throughout the world but with a heavy emphasis in the Middle East in order for women to maintain their attractiveness. Whether related, or the same women repeated, the women appear in different positions, changing roles of receiver and performer of the ritual as they self-mutilate different parts of their bodies. Hair is a contested category in both Eastern and Western cultures,

entirely dependent on physical the location of the hair on the body. Naturally, women find beauty in their hair, and within society's standards, long, flowing hair is beautiful, while women without any hair is considered as a loss of one's feminine identity. This is as opposed to the hair found on their arms and legs that should be removed. As the artist states: '[Hair] is a very prominent thing in my work because of the contrast, formally speaking. My work is very subjective, it's about my life, my family, people around me, [and] it's something we talk about within our groups of women, we talk about hair, and how to remove the hair, and in that removal, what are you removing and why are you removing it? For whom are you removing it?' (Kahraman in conversation with Amid Memarian, *Huffington Post*, *Art in the Territory of Excellence: Hayv Kahraman's Celebration of Memory, Femininity, and Liberation*, 24 December 2017)

Kahraman places this act of hair removal as a communal activity, exposing this normally very isolating and individual experience instead as a time for women to bond, as these four women interweave their bodies and activities together, embracing each other with a sense of liberation. Kahraman is interested in how their constraints and expectations are framed, not only in addressing how they impact women's lives, but how it formulates the complex relationship women have with their own bodies since childhood.

The four women appear as part of a 23-piece sliding puzzle game, their bodies are dissected by the physical lines of the (dimension) wooden pieces, and should the viewer choose to move the



pieces around, and which the artists suggest as part of the work, the work becomes a complex amalgam of hands, arms and faces that are dislocated, added, removed or enhanced by a game, becoming a larger platform to show the endless cycle of reaching an unattainable ideal. Just as the sliding puzzle modifies the women's body forms, so does today's consumer culture strive to achieve a modified, malleable body shape made possible by surgical procedures.

As the artist states on her decision to create her

puzzle piece works: 'Games are the first learning tools in a child's life so inserting this sort of innocence and naivety that is then combined with the notion of the perishable flesh and how frail our bodies are, is the essence of these works. Each one of these paintings has a polarity of the plasticity and transfiguration of the flesh with the pretense and innocence of a child's toys. The puzzles add another dimension to this all by creating a layer of separation and detachment to our flesh.' (Honig, Ana, Essay for Exhibition Catalogue, *Pins and Needles*, Third Line Gallery, Dubai, 2010)

Kahraman examines this notion of beauty by using metaphors in both form and content, within feminist anthropology, inviting viewers in a playful game within a larger discussion on victimization and cultural confinement. As feminist scholars such as Angela Clark and Anne Sexton have mentioned, fairytales help form women's relationships with reality, invoking a conditioned beauty and behavioral standard for women' self-evaluation and self-incrimination with society that places biological and cultural factors at opposite ends.

58

PARVIZ TANAVOLI (IRANIAN, B. 1937)

signed, dated and numbered 'Parviz 07, 15/25' (on base)

fiberglass

23 in. (58.5 cm.)

Executed in 2008, this work is numbered fifteen from an edition of twenty-five.

US\$10,000-15,000

AED37,000-55,000

PROVENANCE:

Anon. Sale, Magic of Persia Nowrouz Auction, 21 March 2015.



Parviz Tanavoli, the Middle East's most expensive artist at auction, was born in Tehran in 1937. Tanavoli is one of the founders of the Saqqakhaneh School, a neo-traditionalist movement that was recognized as the first school of Iranian modern art, with its associated painters and sculptors integrating components from Iranian folk art into their creations. Considered one of Iran's leading artists, Tanavoli is best known for his bronze sculptures that are inspired by the art of calligraphy and Iranian culture.



59

PROPERTY FROM A PRIVATE COLLECTION

* 59

RIMA AMYUNI
(LEBANESE, B. 1954)

Untitled (Diptych n°1)

signed, numbered and inscribed 'Rima Amyuni Diptych n°1'; twice
(on the reverse of both panels)
oil on canvas, in two parts
Each: 51 $\frac{1}{8}$ x 55 $\frac{1}{8}$ in. (131.9 x 142 cm.)
Overall: 51 $\frac{1}{8}$ x 111 $\frac{1}{8}$ in. (131.9 x 284.5 cm.)

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

PROVENANCE:

Acquired directly from the artist by the present owner *circa* late 1990s.

"... Rima Amyuni not only paints big, but also goes at it with tremendous physical force... Big brushes loaded with pigment, sweeping her arm and extending her body in a virtual aerobic dance, propelling brushstrokes across the wide surface in staccato bursts of color and line..." (Helen Khal, on Rima Amyuni's work at Galerie Epreuve d'Artistie in October 1998)

(2)



60

AHMED FARID
(EGYPTIAN, B. 1952)

River of Stillness I

Oil and gold leaf paint on canvas
67 x 137 $\frac{1}{8}$ in. (170 x 350 cm.)
Painted in 2017

US\$8,000-10,000
AED30,000-37,000

EXHIBITION:

Cairo, Safarkhan Art Gallery, Melodies of Conflict, 2017.

LITERATURE:

Ex. cat., Melodies of Conflict, Safarkhan Art Gallery, Cairo 2017 (illustrated in colour 36-37)

The works of the self-taught artist Ahmed Farid are a blend of American and Egyptian aspects, where the artist draws influences from Willem de Kooning, Gazbia Sirry and Nicolas de Staël. Focusing on certain aspects of Egyptian social issues, he blends the chaotic and the glamorous into his ethereal and brightly lit panoramic compositions. With expansive figurative formations, the present work is a vista view into a disordered city life scene, becoming a revelation of our current realities.



60

* 61

PARVIZ TANAVOLI (IRANIAN, B. 1937)

The Wall and the Heech

signed, dated and numbered 'Parviz, 08, 4/5' (on the base)

bronze

19 in. (48 cm.)

Executed in 2008, this work is numbered four from an edition of five

US\$150,000-200,000

AED550,000-730,000

PROVENANCE:

Anon. sale, Christie's Dubai, 27 October 2009, lot 100.

Acquired from the above by the present owner.

Parviz Tanavoli's works have sometimes been described as "poetry in bronze". He believes that sculpture is a kind of poetry. As he says "I wrote my poetry on the surface of the sculpture". For Tanavoli, bronze is the most appropriate material for his sculptural poetry. The main series of Tanavoli's sculptures are Heechs, Poets, Lovers and most notably the Walls, which is exceptionally combined with his Heech in the dazzling piece that is presented here.

While the Heech series seems to be Tanavoli's most famous works, the monumental series of bronzes, the Wall, represents the sculptor's greatest and most mature achievement. Cast on a wall, the shapely silhouette inspired a relief-like homage. Tanavoli has long been inspired by the word Heech, the Farsi word for "nothing", which has created in numerous and ever more ambitious forms. Comprising three letters in Farsi, to him, the word symbolizes both ambivalence towards the past and a sense of meaninglessness or dissolution with an inadequate present. It represents his reaction to his environment.

Tanavoli's interest in the word Heech can be divided into four different elements. The first element being mysticism, as it enhances Tanavoli's fascination with the Heech, but he was also drawn to its calligraphic shape because

of its resemblance to the human body. The second element is what the word means to him personally. Heech in the hands of Tanavoli means everything; it is fascinating and flexible. It asserts that God is permanent, while everything else has no true substance. It symbolizes the verdict of final condemnation and the powerlessness of mankind.

The third element is what the word means to him as a sculptor. The word Heech, if given dimension from a sculptor's point of view, will be realized as one of the most artistic combinations that the three Farsi letters have made. Only a sculptor can alter the perception of and make various attractive forms that somehow refer to the human being: 'If the astonishing resemblance between a Heech and a human being did not exist, I would have never involved myself in making it', says Tanavoli.

Last but not least, the fourth element of Tanavoli's fascination with the word is that it also relates on social and political dimensions. For Tanavoli Heech is the mirror of his time, a form that reflects the events he faces or witnesses. Numerous variations of this single word, alone, or in a cage, or together with its beloved are a few to mention. Though it is hard to interpret or translate them in words, but one can trace their routes and

mystical meanings in the social context of the artist's life.

By creating his sculptures and thus disclosing his inner world, Tanavoli reveals his emotion and ideas, and at the same time hides these revelations behind the veil of abstraction. In the present work, *The Wall and the Heech*, the Heech figure is placed between two walls in horizontal direction as though it is being pressed under a heavy press machine. Here the surface of the sculpture is void of any texture or calligraphic elements, often seen in his other walls. By reducing his vocabulary to this versatile anthropomorphous figure, Tanavoli is, in his own way, reacting to the calligraphic excess of the day exploring the formal, the aesthetic and narrative power of a seemingly simple image.

Tanavoli is considered as one of the pioneers of the Saqqa-khaneh school; a neo-traditionalist movement emerged in the 1960s and adhered by a number of leading Iranian modern artists. However, he stands out among his peers in this group owing to his investigative outlook towards various dimensions of Iranian culture. Tanavoli has fully grasped the relationship between the aesthetics of poetry and the arts, provides visual equivalents for literary concepts. He is therefore as much a sculptor as a poet.



PROPERTY FROM A PRIVATE COLLECTION, MONACO

* 62

TIMO NASSERI (IRANIAN, B. 1972)

Parsec #11

polished stainless steel
39 ¾ in. (100.5 cm.)
Executed in 2010

US\$35,000–40,000
AED130,000–150,000

PROVENANCE:

Galerie Schleicher + Lange, Berlin.
Acquired from the above by the present owner.

EXHIBITED:

Hamburg, Sfeir-Semler Gallery, *O Time Thy Pyramids*,
2012, (illustrated in colour, unpagged)

LITERATURE:

N. Azimi, A. Renton, B. Schmitz; *Nasseri*, Berlin 2012
(illustrated in colour, unpagged)



"Entering a room hosting Timo Nasseri's works is to encounter a fusion of these two histories; dazzling mathematical abstractions meet the eye-line of Western perspective." (Riffing on Mathematics – Rebecca Partridge, online article). Exploring shapes, studying perspective, and working on the forces of physics, Nasseri began his career as a commercial photographer for fashion and advertising campaigns until his interest in art grew after travelling through Iran in the early 2000's. 'From his experience with photography, destined for short-term use, he developed an artistic oeuvre that builds up slowly and with endless precision on the foundations of mathematics and suspends the separation between abstraction and ornamentation.' (In conversation with Britta Schmitz, 2012)

His choice of material ranges from stainless steel to mirrors to wood. The artist draws inspiration from ideas such as the notion of parallel universes from the world of quantum physics. However, his main source of inspiration derives from Persian

architectural ornamental vaulting from the 10th century called *muqarnas*, as well as decorative mosque entrances. "I had seen images of muqarnas before at my father's house [...] I knew that I had to build one to understand how they were constructed."

Thus, he usually inserts his realisations in the wall to keep the traditional aspect. However, with this impressive work, *Parsec # 11*, finalized in 2010, Timo Nasseri showed an original way of exhibition and a new description of mathematical infinities. The *Parsec* series, produced from 2009 to 2011, reveals a new vision of the artist who decided to retain the volume of the sculpture. Christie's is honoured to present an exceptional piece which is a sculpture in the round, independent from any original context and any mural support to which his sculptures are used to be hung in.

There is a particular paradox that Nasseri embodies in his work. This extraordinary piece, *Parsec # 11*, presents that paradox through an

ingenious marriage of mathematics, aesthetics and tradition that he has perfectly composed. He focuses on the volumes that such a construction shows in order make it monumental. Besides, he tried hard to interpret the idea that space and time are connected, in the contemplation of a work of art.

"In the mirror sculptures like Parsec (2009–2011), I tried to retain the volumes of the sculpture, in the new ones it is very much about a permeable physicality of sculpture. The Constructivist idea of space and time in sculpture is something quite close to me. But I see the meaning of the line a bit differently than Naum Gabo or Antoine Pevsner. For me, it's all line, and therefore everything is infinite, since the line is mathematic, regardless of how long it is or how many points it consists of." In conversation with Britta Schmitz.



Δ * 63

AHMED MOUSTAFA (EGYPTIAN, B. 1943)

Excavation from the Twentieth Century

signed, dated and numbered in Arabic (on the reverse)
 installation of engraved, hand-folded aluminum sheet with animal bones
 72½ x 65 in. (184 x 165 cm.)
 Executed in 1973, this work is unique.

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

PROVENANCE:
 Anon. sale, Christie's Dubai, 25 October 2011, lot 39.

EXHIBITED:
 Alexandria, Xth Biennale (First Prize Winner).

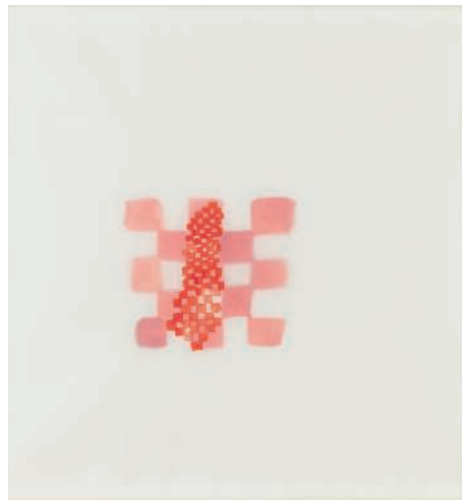
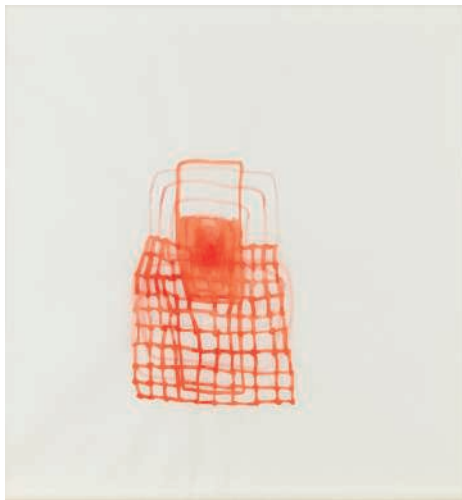
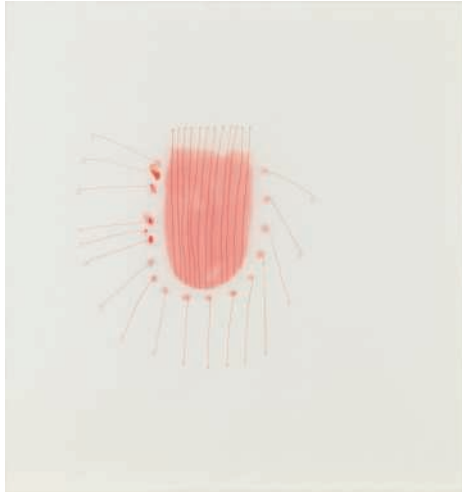
Ahmed Moustafa assimilates his internal experiences with experiences of external reality, with a proficient combination of classical European painting techniques and the challenging discipline of Islamic calligraphy and geometry.

Ahmed Moustafa was born in 1943, in Egypt's coastal hub of Alexandria at a time when the world was engulfed by war. Between 1949 and 1961, Middle East was struggling for freedom and identity. Meanwhile, the young Ahmed was just beginning to find his own freedom and identity. He began gaining and exhibiting an acute eye for detail and an odd sense of a flexibility that exposes impulsive characteristics of a calligrapher.

Beginning in 1966, Alexandria became a hub of cultural and social activity, hosting several different artistic events such as the Festival of Education and a Biennale both of which, Ahmed received prizes from, first and second prize respectively. At the 10th Biennale of Alexandria for the Mediterranean nations, he won First Prize in the sculpture for his installation piece, *Excavation from the Twentieth Century*, which Christie's is proud to offer.

Its profound anti-war message awarded the piece with a first prize as a sculpture. Although presented as a painting which was created as an installation piece, the work incorporates unconventional painting materials, such as aluminum and bones, and uses them with a power that demands an imaginative and emotional response from the viewer. The highly polished surface coerces the viewer to become enveloped in the artwork, becoming aware of the distorted reflected image of their portrait within the zone of this piece bearing Leonardo Da Vinci's well-known drawing, *Vitruvian Man* (c. 1490), which portrays the proportions of the human body.

Its unusual and unique form of expression that takes the shape of a massive took the Biennale's visitors and judges by surprise. Having a mirroring effect, the viewer can step in front of the piece, their reflection aligns with the form. The viewers were engrossed by its magnanimity as well as by its interactive aspects, while the judges had to consider it as both a sculpture as well as a painting. Hussain Bikar of Akhbaar al-Youm (3 May 1974) wrote of the piece "With his creative imagination Ahmed Moustafa enabled sheets of aluminium to speak. By such an eloquent mixture of natural bones and aluminium sheets, formed like volcanic waves violently erupting to swallow its victims by their folds, he managed to communicate an epic-like dimension of an extreme violence supported by a visual language expressed with a philosophical intelligence. The work states the tragedy of present Man, who is stressed under the domination of powers of destruction which threaten to wipe off all phenomena of life on the planet we live on."



PROPERTY FROM AN AMERICAN COLLECTOR

* 64

SUSAN HEFUNA
(EGYPTIAN, B. 1962)

Building #5

Building #3

Building #2

Building #3

each signed and dated 'S.Hefuna August 2009 (on the reverse)
ink and graphite on tracing paper
Each: 14 x 14 in. (35.6 x 35.6 cm.)
Overall: 28 x 28 in. (71.2 x 71.2 cm)
Executed in 2009

US\$4,000-6,000
AED15,000-22,000

PROVENANCE:

Paul Kasmin Gallery, New York.

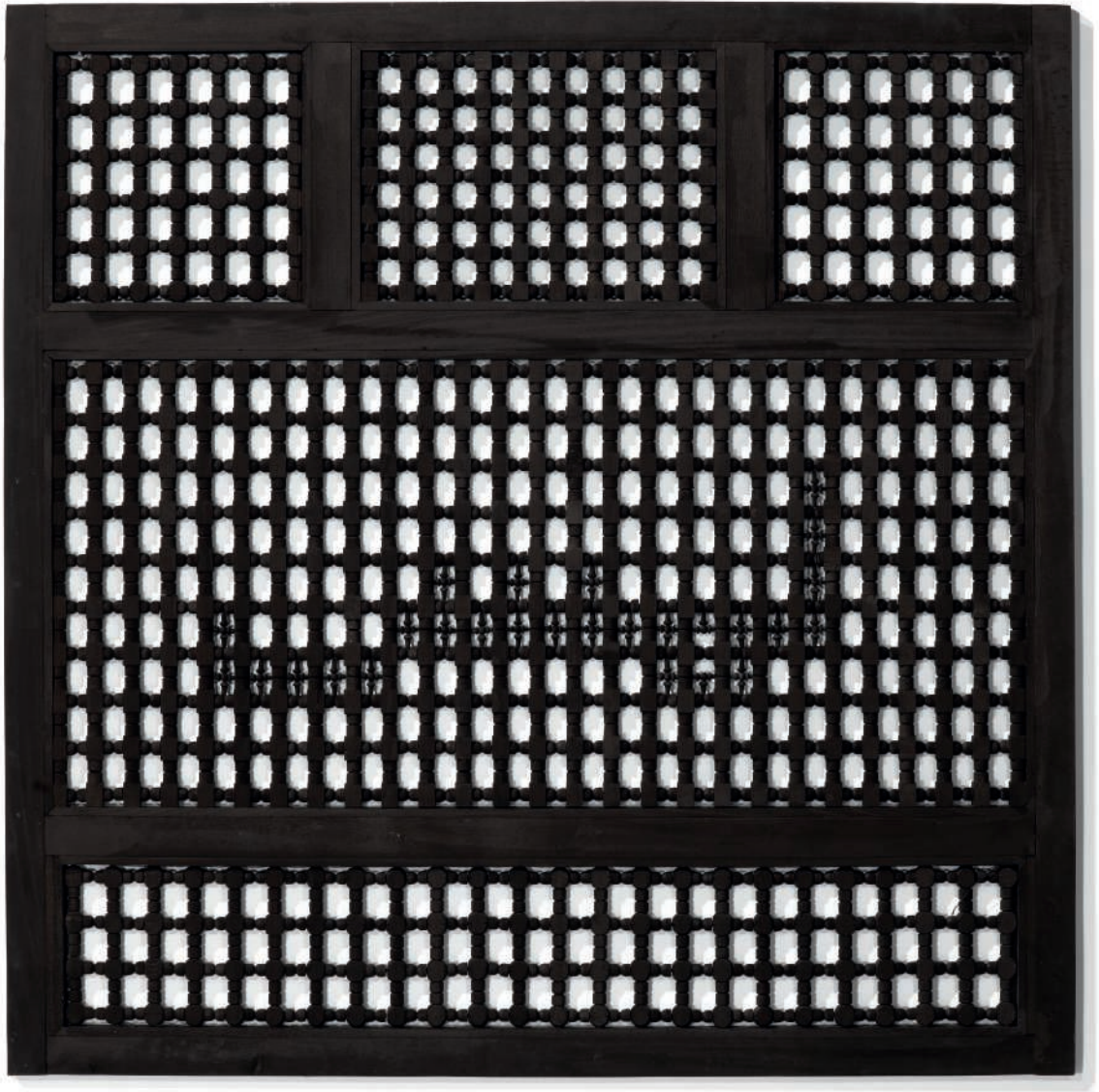
Acquired from the above by the present owner in 2011.

EXHIBITED:

New York, Paul Kasmin Gallery, 'Susan Hefuna - Drawings-', 2009

(4)

'In my experience, most human beings are not able to see the world without a screen of social and cultural projections. I discovered the shape of *Mashrabiya* screens — windows, blinds, various cultural forms of architectural elements — in Cairo. The *Mashrabiya* protects the inside world from the outside; filtering the light and cooling the inside space; allowing one to observe without being seen. For me the *Mashrabiya* became an abstract symbol that operates in two directions with the possibility for dialogue, rather than closure. It separates, yet also filters and joins. It signifies the 'in-between-ness' of being in two cultures at the same time that it reflects personal experiences dealing with cross-cultural codes.' (Susan Hefuna, in conversation with Bettina Matteis, *Flash Art*, 12 November 2010).



PROPERTY FROM AN AMERICAN COLLECTOR

* 65

SUSAN HEFUNA (EGYPTIAN, B. 1962)

Lams (Touch)

signed and dated 'S. Hefuna 2008' (on the reverse)

oil on wood

47 $\frac{3}{8}$ x 47 $\frac{3}{8}$ in. (120.3 x 120.3 cm.)

Executed in 2008

US\$15,000–20,000

AED55,000–73,000

PROVENANCE:

Albion Gallery, New York.

Acquired by the above, in 2008.

EXHIBITED:

New York, Albion Gallery, *Knowledge is Sweeter Than Honey*, 2008

66

SAFWAN DAHOUL (SYRIAN B. 1961)

Dream 26

acrylic on canvas
62 7/8 x 59 in. (160 x 150 cm.)
Painted in 2010

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

PROVENANCE:

Anon. sale, Ayyam Gallery, Beirut, 1 July 2010, lot 13.
Acquired from the above by the present owner.

Originally from Hama, Syria, Safwan Dahoul is one of the leading contemporary Syrian artists of the Arab world. He graduated from the Faculty of Fine Arts in Damascus in 1983 and several years later, received a doctorate from the Higher Institute of Plastic Arts in Mons, Belgium. Dahoul returned to Syria to teach and mentor young artists studying at the Faculty of Fine Arts.

Dahoul's ongoing "Dream" series is undoubtedly one of the most renowned bodies of work found in the contemporary Arab art sphere. Since the 1980s, he has used this series as a platform to share his experiences and thoughts on how dreams have influenced him, specifically his artmaking process. Dahoul's canvases capture key intimate moments that one may experience during different phases in life: slumber, friendship, isolation and mourning. The repeated female protagonist adds to this visceral experience primarily through her distorted body and deep eyes. However, one must not assume that this figure represents gender as Dahoul explained in an interview with Nyree Barrett, but instead that she "represent[s] humankind..." He also disclosed that initially the female figure was inspired by a woman who he had "an impossible love story with" when he was younger. Nevertheless, as time progressed, she transformed into something more, almost like a narrator of his life. Dahoul has also begun to draw parallels between the female figure and his wife who expired a few years back. However, there is not a definite answer regarding her identity.

The female figure portrayed in *Dream 26* is similar to the one seen in the rest of the series. However, unlike other paintings that depict the full body, this one illustrates the face only. The shape of the woman's face, one that is neither entirely circular nor oval, fills the entire canvas with the exception of a flat background on either side framing her face in the center. The word zen comes to mind when describing expression of the face. Dahoul's palette is largely monochrome, exploring white, grey and black. The darker shades in particular, used in the shadows, facilitate in evoking a strong sense of depth and three-dimensionality to the face. This is clearly evident in the areas under the eyebrows, nose and sides of the cheeks.





PROPERTY FROM A PRIVATE COLLECTOR

67

NJA MAHDAOUI (TUNISIAN, B. 1936)

Walegh I

signed in Arabic (lower right and upper center)
gold and silver inks and acrylic on canvas
31 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in. (81 x 100 cm)
Painted in 2010

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

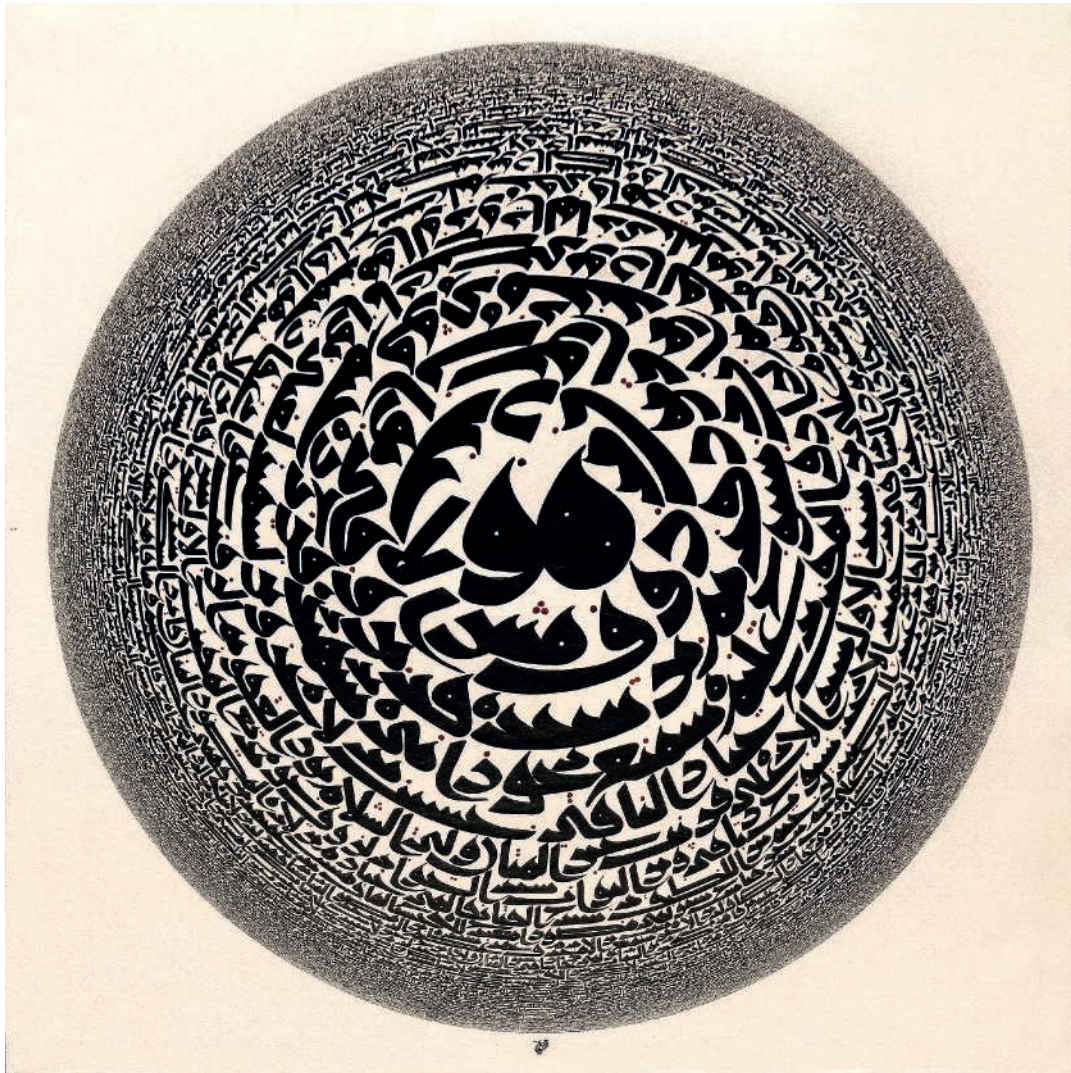
PROVENANCE:

Anon. sale, Ayyam Gallery, Dubai, 12 May 2015, lot 67.
Acquired from the above sale by the current owner.

Often referred to as a choreographer of letters, Nja Mahdaoui is known for his meticulous and acute sense of the poeticism and his highly rhythmic oeuvre. He is by far the most recognizable artist to have come out of Tunisia. The artist's main desire is to engage us through his intense abstracts compositions actually devoid of any textual meaning. Born in Tunis in 1937, Mahdaoui is clearly inspired by the history and culture of his homeland.

His work stretches beyond creating art, but reaches to advocating for artists through UNESCO, of which he is proudly a member of the International jury committee of the UNESCO Prize for the Promotion of the Arts. He has received a number of distinctions and international awards. By merging his inspiration of history and culture with that of modern abstraction, Mahdaoui has birthed a style so particular to himself that makes his work instantly recognizable. A visual artist who considers himself "an explorer of signs," Mahdaoui's work inspired by Arabic calligraphy and is remarkably innovative as the aesthetic dimension of letters brings forth a strong sense of the poetic.

In this highly geometric piece, the artist stresses the visual impact of his calligrams, a word coined by the artist to describe the graphic nature of his work. Painted in 2010, *Walegh I* epitomises the inorganic nature of Mahdaoui's work. Through triangular shapes and plains, the bottom stretching out to the right edge, is covered in different triangular, colored shapes, while the majority of the painting is covered in different shades of grey. The illegible text induces a subjective image with a concrete content. By subverting the essence of traditional calligraphy, the artist creates a world of signs which is disturbed. To him this sign offers a new visual opportunity of a presence.



* 68

AZRA AGHIGHI BAKHSHAYESHI (IRANIAN, B. 1968)

Untitled

signed in Farsi (lower centre)
ink on canvas
57 x 57 in. (145 x 145 cm.)
Painted in 2016

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

PROVENANCE:
Acquired directly from the artist.

Descendent of the famous court Calligrapher Mirza Karim Khoshnevis Tabhari, Azra Aghighi Bakhshayeshi is the only professional female calligraphic artist working in Iran. Born in 1968 to a literary family, Aghighi began her calligraphic training as a young girl. She was inspired by the beauty and variations of Persian letters. The artist's upbringing and social surroundings have allowed her to persistently absorb and understand the importance of religion and this is reflected throughout her art. She is devoted to advancing this traditional art form into the contemporary 21st century expression and a new era.

Calligraphy is considered as the most beautiful of artistic expressions. It traditionally correlates to the depiction of beauty intrinsic to Creation. Some even attributed it to a divine origin. And even though calligraphy is largely based on freedom of movement and expression, to become a master of it takes meticulous training that spans over eight years. In fact a calligrapher can't sign their works until they've gone through the training. It is an extremely codified art with strict and complicated rules that need to be mastered to achieve perfection.

With that said, Aghighi is the only female, professional calligrapher in Iran. In the present work, the immense canvas painted in a neutral beige color is dominated by a circular calligraphic shape. The calligraphy starts as a dense black color in the center and slowly shifts to a light black. By the time it reaches the outermost of the circle, the calligraphy is completely blurred and illegible. What's special about this piece is that at first sight the subject looks like a spiral. However, upon closer examination, we can see that it is actually several circles enclosed within each other.

Of her work the artist says, "These writings are whispers in my mind that do not mean too much, like a meditation. Sometimes they could be poetry, prayers, or just a conversation. I am not trying to convey spirituality with my writings. Speaking only one language creates a barrier between me and the viewer if they do not speak the same language. I am hoping to reach out to a broader audience with my art as a universal message."



* 69

SASSAN BENHAM-BAKHTIAR (IRANIAN, B. 1984)

Oneness Wholeness, Tree of Life

signed twice, titled and dated 'Sassan Benham Bakhtiar Tree of Life 2017'
(on the reverse)

oil, acrylic on collage on canvas

76% x 51% in. (195 x 130 cm.)

Painted in 2017

US\$12,000-18,000

AED44,000-65,000

PROVENANCE:

Acquired directly from the artist.

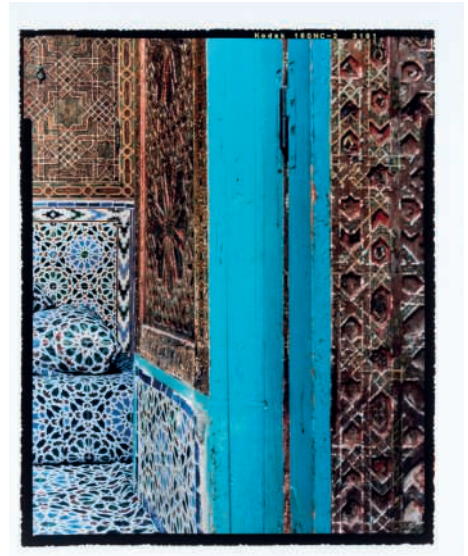
EXHIBITED:

Abu Dhabi, Setarah Art Gallery, *Abu Dhabi Art*, November 2017.

The French Iranian artist Sassan Benham-Bakhtiar presents his new series, *Oneness Wholeness*, part of a seven year search of meditation and energy balancing. Bakhtiar will be exhibiting this *Oneness Wholeness* series at Saatchi Gallery, London in May 2018.

As the artist states:

"There is so much missing even though all is present for us to thrive and evolve as human beings. I think that the conscious development of the mind and spirit are the next steps in evolution that will take us towards being who we are supposed to be. Seeing and understanding who we truly are and what our true needs are enables us to connect to our eternal self and transcend to that evolved state of being with a correct spiritual mind-set and state of being that I believe everyone is looking for today, consciously or unconsciously. There is a need in every human being for a new movement that consists of transformation, growth, and connection to those elements that are vital to every living being. By focusing on our connection to the omnipresent energy, by connecting ourselves with this universal language, by understanding that we are not alone and that there is a universal movement constantly at work, any human being will be able to tap into a state of being where nothing is truly impossible thus inducing to the next stage of evolution."



Δ*70

LALLA ESSAYDI (MOROCCAN, B. 1956)

Harem #18

signed, dated, titled and numbered 'HAREM #18 Edition 10/15 Year: 2009
Lalla Essaydi' (on a label affixed to the reverse)

chromogenic print mounted on aluminium; in three parts

Each: 40½ x 36 in. (102.7 x 91.5 cm.)

Overall: 40½ x 108 in. (102.7 x 274.5 cm.)

Executed in 2009, this work is number ten from an edition of fifteen (3)

US\$20,000-25,000

AED73,000-91,000

PROVENANCE:

Private collection.

Anon. sale, Christie's Dubai, 16 October 2014, lot 253

EXHIBITED:

New York, Edwynn Houk Gallery, *Lalla Essaydi Harem*, 2010-2011 (another from the edition exhibited).

Baku, Museum of Modern Art, *Lalla Essaydi Beyond Time and Beauty*, 2013-2014 (another from the edition exhibited, illustrated in colour, p. 10).

LITERATURE:

L. Essaydi; Lalla Essaydi: *Crossing Boundaries, Bridging Cultures*, (ACR Edition), Paris 2016

With a combination of Islamic calligraphy and representations of the female body, Lalla Essaydi addresses the complex realities of being a female in the Arab world. Through a unique perspective, she returns to her Moroccan roots as a grown woman caught somewhere between her past and present. Her work is preoccupied by the epics of time and space as she documents them both metaphorically and physically.

On a mission to record the physical spaces of her childhood and see how they impacted the growth of the metaphorical spaces, Essaydi journeyed

back to Morocco to photograph these places before they were lost. Although the photographs she has taken can be considered autobiographical in a sense, Essaydi states that "they can also be taken as reflections on the life of Arab women in general." She documents her own experiences growing up as an Arab woman and looking at those experiences through a looking glass from the West. Using the photographs to better understand the importance of architectural spaces in Islamic culture, she is restraining the women within the space and also "confining them to their "proper" place, a place bounded by walls and controlled by men."

By applying calligraphy to the women's bodies, she is committing to a sacred Islamic art that is usually unapproachable to women. To apply this writing in henna, an embellishment worn and applied only by women, adds a contradiction to this already risqué paradox. This way, Essaydi allows the henna and calligraphy to be seen as both a veil and as an expressive statement.

In her series, *Harem*, the artist remains exploring the themes and qualities of her previous works, however this time around she places them in a new context – Dar Al Basha, an architecturally animated Moroccan palace. In the present work that Christie's is pleased to offer, *Harem # 18*, we can see a woman lounging in a 19th-century style pose through the open doors of a harem. Dressed in vibrant blue and green fabrics that are decorated with the same elaborate Islamic designs as those seen in the palace's mosaics, wood carvings and stained glass, the exposed parts of the female's body are adorned with calligraphy written in henna.

The henna calligraphy is only seen on the women's visible flesh areas, whereas the rest of their bodies are camouflaged with the background's geometric patterns. As in several 19th Century European masterpieces, from Eugène Delacroix to Edouard Manet, Essaydi's models engage the viewer through their staring eyes, in order to re-assert their image in today's society and to provoke the Westerners' traditional representation of women in a harem.



(i)



(ii)



(i)



(ii)



(iii)

*71

AHMED CHIBRINE (SUDANESE, B. 1931)

(i) *Untitled*

(ii) *Untitled*

(i) Signed in Arabic (lower left)

(ii) Signed in Arabic (center left)

each: ink on watercolour on paper on board

(i) 11 x 11 in. (27.94 x 27.94 cm.)

(ii) 15 x 15 in. (38.1 x 38.1cm.)

(2)

US\$3,000-5,000

AED11,000-18,000

Known for his consistency of style, Ahmed Chibrine is one of Sudan's pioneering contemporary artists. When looking at his recent works, we remember his early paintings; his style is easily recognizable. Additionally, the content of his works act as a trademark. His work is focused and centered on abstract compositions based on the rhythms of Arabic calligraphy. However, what is new is his heightened interest in color contrast as a design element. This reinforces the vigor of his graphic patterns and adds a more personal note to his arabesque style.

Currently presented are two sets of Chibrine's works. The first set consists of three works each with a different shade or hue of red and orange colors. The second set consists of two works, both created using a more somber and neutral palette of colors. In these works, however vastly different they are at the core, we can clearly see how Chibrine reuses motifs but approaches them differently each time.

72

AHMED CHIBRINE (SUDANESE, B. 1931)

(i) *Untitled*

(ii) *Untitled*

(iii) *Untitled*

(i) Signed in Arabic (lower left)

(ii) Signed in Arabic (lower left)

(iii) Signed in Arabic (lower left)

each: ink on watercolour on paper on board

(i) 10½ x 9½ in. (26.5 x 24cm.)

(ii) 15½ x 15¼ in. (39 x 38.5cm)

(iii) 9⅞ x 9⅞ in. (40 x 40cm.)

(3)

US\$6,000-8,000

AED22,000-29,000



Δ*73

SHIRIN NESHAT (IRANIAN, B. 1957)

Untitled (from the Rapture series)

signed, titled, numbered and dated 'Shirin Neshat
"Rapture" series, 1999 4/5' (on the reverse)
C-print
40 x 60in. (101.5 x 152.4cm.)
Executed in 1999, this work is number four from
an edition of five plus two artist proofs.

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

PROVENANCE:

Barbara Gladstone Gallery, New York.
Private Collection, Europe (acquired from the above).
Anon. sale, Christie's Dubai, 31 October 2007, lot 156.

In her work, primarily dominated by short films and photographs, Neshat explores cultural taboos as well as physical, emotional, and cultural implications of veiled women in Iran. Essentially, she asserts the female existence in a male dominated culture. In her films and photographs, the

female gaze becomes an influential and treacherous tool for making a statement. Her work recognizes the complex intellectual and religious forces shaping the identity of Muslim women throughout the world. The *Rapture* series, which she began in 1999, is a two-screen, black-and-white video projection presented on two walls opposite each other, displays a symbolic narrative regarding the differences between Muslim men and women. Since the screens are posed opposite each other, it creates a counterpoint between the men and the women while simultaneously, one is having a dialogue with the other.

In the presented lot, a still captured during the filming of *Rapture*, we can see the backs of the veiled heads of several women as one of their heads is ever so slightly turned towards the viewer. This image is a prime example of Neshat's use of a gender-exploring narrative, specifically tuned towards Islamic culture and nature. *Rapture* exists as an emotional mirror image on the nomadic, disconcerted psychology of exile.



THE PROPERTY OF A PRIVATE COLLECTOR

74

ANSEN (TURKISH, B. 1978)

The Master and the Butler

digital monoprint laid down on board
65 $\frac{3}{8}$ x 29 $\frac{1}{8}$ in. (166.75 x 84 cm.)
Executed in 2010

US\$8,000–10,000
AED30,000–36,000

PROVENANCE:

X-ist, Istanbul.

Private Collection (acquired from the above in 2010).

Anon. sale, Christie's Dubai, 16 March 2016, lot 172.

The Turkish artist Ansen is known for his hybrid works of painting, sculpture and photography, inviting us into a hyper-realistic scene that is both chilling and captivating in its monumental scale and skewed perspectives. His works narrate an extremely detailed scene, with objects that normally escape our

view, captured in painstaking detail as he digitally manipulates them in supernatural sepia-colored tones, with mysterious symbols and subjects that refer to titles such as *A Salt in Lunch* (2011), *The Devil May Load* (2008) and *Ace of the Base* (2009). Heavily rooted in Turkish political and social elements, the oeuvre of Ansen is riddled with symbolic and ironic imagery in sepia tones, presenting a cunning composition that forces the viewer to make sense of the characters in a story line created by the artist.

The Master and the Butler offers a chilling aerial view of a butler sweeping the mess from a cat behind the master sitting in his arm chair, completely undisturbed by the scene. The emaciated features of the butler, heightened by the super realistic features of the scene presents a quiet, yet complex narrative the viewer is thrown in. Ansen deliberately colors only two parts of the entire monumental work, the hair of the butler and the burning cigarette of the master, alluding to tacit clues in the scene that are worth noting.



PROPERTY FROM A PRIVATE COLLECTOR

75

HAFIDH AL DROUBI
(IRAQI, 1941 - 1991)

The Dancer

Signed and dated in Arabic (lower right)
oil on canvas
31½ x 23¾ in. (80 x 60 cm.)
Painted in 1965

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

PROVENANCE:

Property from a private collection, London
Anon sale, Bonhams London, 7 October 2015, Lot 18.
Acquired from the above by the present owner.

LITERATURE:

J.I. Jabra, *Art in Iraq Today*, London (illustrated in colour)

The Droubi family has kindly authenticated this work and it will be included in the upcoming monograph on the artist currently being prepared.



Δ*76

REZA DERAKSHANI (IRANIAN, B. 1952)

The Night is Pregnant (from the Dark Mountain series)

Signed 'R.D 06' titled, dated and inscribed (on the reverse) in English and Farsi encaustic and acrylic on canvas
59 x 78½ in. (150 x 199.5 cm.)
Painted in 2004-06

US\$12,000–18,000
AED44,000–65,000

PROVENANCE:

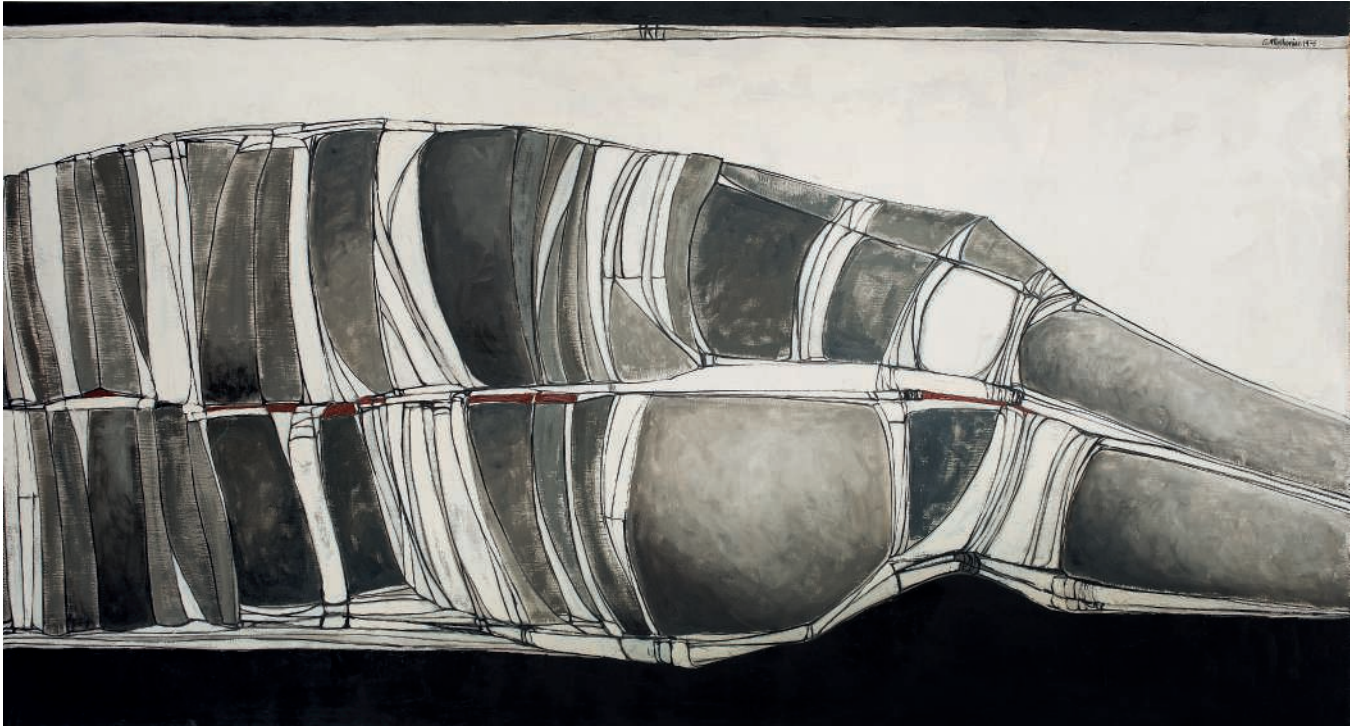
Private Collection, Iran.
Anon. sale, Christie's Dubai, 31 October 2007, lot 119

Painter, poet, musician, and performance artist, Reza Derakshani draws inspiration from his childhood. By joining his musical talent with his passion for colours, he achieves an intrepid investigation of method and manner. Derakshani grew up surrounded by nature and horses, which now have a significant impact on the way he views natural splendor.

Leading a nomadic lifestyle, Derakshani is still grounded in his Iranian roots. His dynamic brushstroke is recognized internationally along with his fusion of Western Abstract Expressionism and Eastern traditions.

His ability to create a characteristic modesty speaks for itself through his susceptibility concerning colours and incusted textures. Inspired by the long, complex history of the region, Derakshani evokes on canvas the immense and mystical world of Persian poetry and music. His paintings have been described as visual music; colour, sound and poetry being translated into shadow and light. In his search for the Sublime, his paintings are haunting and with a powerful meditative quality.

Unlike any of his other pieces, which are normally described to be vibrant and colorful, the present work, *The Night is Pregnant*, has a more subdued palette. Using somber colors – black and grey – Derakshani allows the viewer to immerse themselves in the monumental grey space. Adorned with political undertones, as the title refers to the weight placed on the shoulders of the Iranian people, the seemingly crumpled surface reminds the viewer of the processes of trial and error. On the upper left side of the mountainous figure, there's a written inscription, which contrasts the abstract composition by giving it a narrative.



Δ*77

SIRAK MELKONIAN (IRANIAN, B. 1930)

Untitled

signed and dated 'S. Melkonian 1976' (upper right)); Signed and dated 'S. Melkonian 1976' (on the reverse)
oil on canvas
53 x 98in. (134.5 x 249cm.)
Painted in 1976

US\$15,000-20,000

AED55,000-73,000

PROVENANCE:

Private Collection.
Anon. sale, Christie's Dubai, 31 October 2007, lot 109.

'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 in Fardoun Village, Iran, Sirak Melkonian is unquestionably one of the pioneers of Modern art in Iran alongside Marcos Grigorian (1925-2007). Melkonian's works, since his early figurative paintings to his more recent and well-known abstract natural landscapes, explore the basic elements of art, line and colour. He offers his audience a new

landscape which is neither imaginary nor real, neither surrealist nor naturalist, but profoundly personal and trigger deep emotions. Melkonian gained recognition as early as 1957 when he was awarded the prize at the Contemporary Iranian Artists exhibition at the Iran-America Society.

This untitled piece from 1976 that Christie's is pleased to offer epitomizes Melkonian's naturalist and mystical landscapes. The artist has a very particular 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.



* 78

FARAH OSSULI (IRANIAN, B. 1953)

Triptych: War, Love and Escape

each signed and dated '89 FARAH OSSOULI' (lower right); signed and dated in Farsi (lower right)
gouache and gold and silver paint on card, in three parts
Each: 28 x 19in. (71.5 x 48.5cm.)
Overall: 28 x 57¼ in. (71.5 x 145.5 cm.)
Painted in 1989

US\$15,000–20,000
AED55,000–73,000

PROVENANCE:

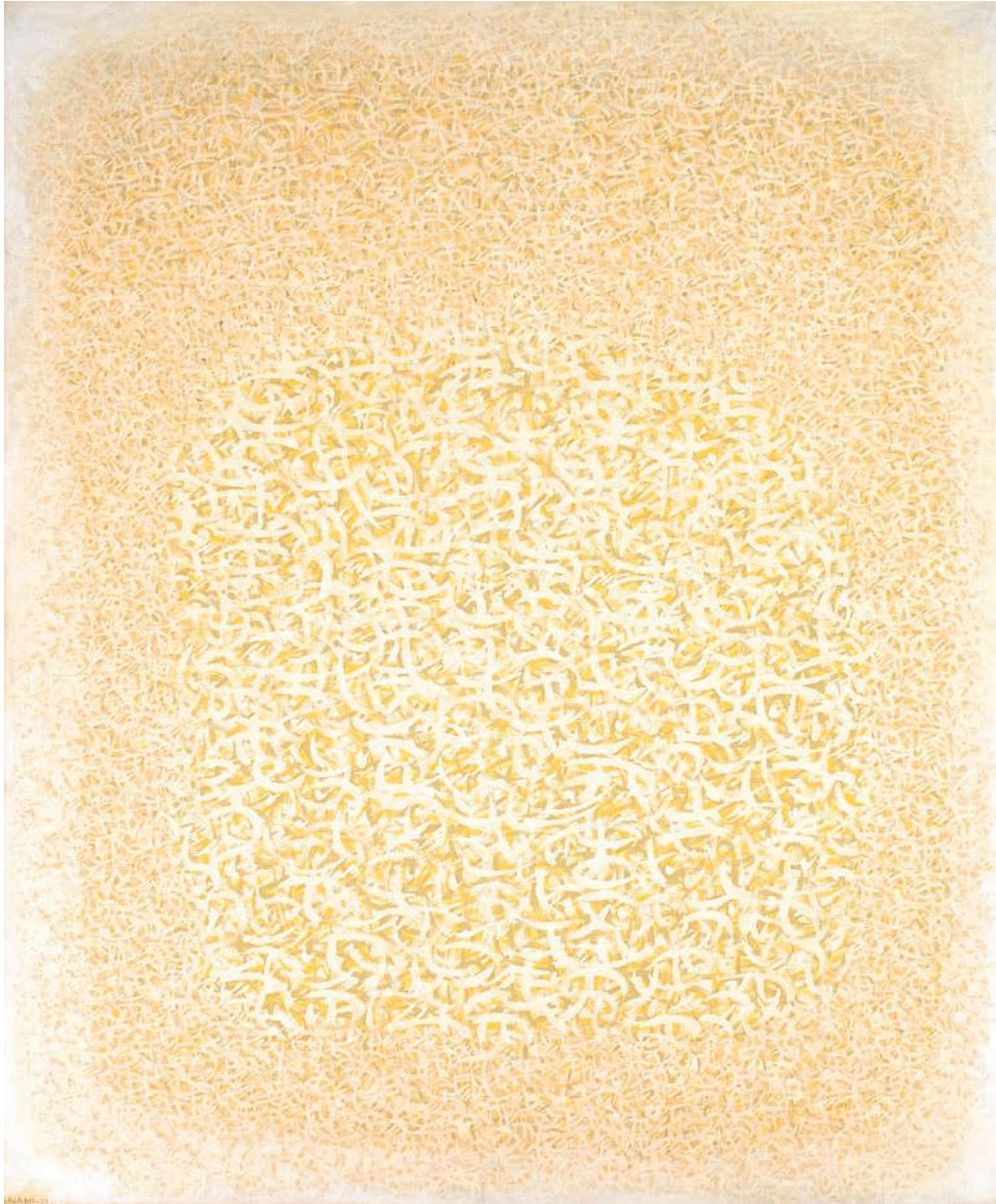
Private collection, Tehran.
Anon. sale, Christie's Dubai, 31 October 2007, lot 75.

Despite her strict submission to the characteristics of traditional miniature painting, Farah Ossouli escapes the reproduction of exact replicas of the old miniatures. The modern ambiance of her miniatures leaves out the archaic elements that have no place in the present era. Moreover, subjects such as mythology and life itself, which are beyond time and space, complement the elaborately-painted traditional miniatures.

(3)

The present work, a triptych entitled *War, Love and Escape*, is a narrative in and of its own. With each panel telling a different part of the story, we can clearly see how Ossouli's miniatures are partially inspired by Persian poetry, but mainly by the lyrics of its great exponent, Hafez. The philosophical aspects observed in her paintings concentrate on a valuable dimension and distinguish her style from mere objective and superficial modernization. In this work as well as others, there is no indication of place and era; instead she makes a timeless point, not necessarily a feminist discourse.

In this work she refers to a situation with an emphasis on a family-oriented traditional environment. Each panel coincides with a different part of the title; the left most being *escape*, the center being *love*, and the right most being *war*. Depicting the same man in each, he is the one performing all these acts. In the right panel, the man is fighting with an ethereal, flying female figure. In the center panel, they seem to be conversing in a loving position, while in the third panel the female figure is flying away-escaping- as the male watches her drift away.



PROPERTY FROM A PRIVATE COLLECTION

***79**

GHOLAMHOSSEIN NAMI
(IRANIAN, B. 1936)

The Song of the Signs

signed and dated 'Gh.Nami 77' (lower left); signed and dated again 'Gh-Nami 1977' (on the reverse)
acrylic on canvas
65 x 53in. (165 x 135cm.)
Painted in 1977

US\$25,000–35,000
AED91,000–130,000

PROVENANCE:

Anon. sale, Christie's Dubai, 27 October 2009, lot 16.
Acquired from the above sale by the present owner.

"While producing white three-dimensional works of art during the 1960s and then 1970s inspired by inscriptions and old gravestones in Iranian villages, I started creating works using Persian calligraphy. I believe that aesthetic values of Persian calligraphy, which can be employed in producing works of art, include the abstract expression of two elements: rhythm and motion. Mere obsession with the appearance of letters and words makes the work dependent upon literal meaning of the words and devoid of any creative, fantastic visualization. Therefore, I have tried to use hints of motion and rhythm of Persian or Arabic calligraphy in nimble, spontaneous moves on canvas to reincarnate familiar signs and calligraphic forms which can be part of the cultural identity and history of my land." Gholamhossein Nami



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (▲ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only

report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +91 (0)4 425 5647.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +91 (0)4 425 5647.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +91 (0)4 425 5647.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these conditions of sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ▲ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT refunds are dealt with in the section of the catalogue headed '**VAT Explanation and Refunds**'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances, UAE law takes precedence.

For lots Christie's ships to the United States, a state sales or use tax may be due on the hammer price, buyer's premium and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities.

Christie's recommends you obtain your own independent tax advice.

3 VAT & IMPORT DUTY

Please note that on the 1st of January 2018, the UAE introduced a value-added tax regime. All lots will now carry a 5% VAT charge on the buyer's premium, unless exported correctly out of the UAE within 90 days of the date of sale.

Buyers of imported lots (identified by the symbol * in the catalogue) collected or shipped within the GCC (Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, UAE) are subject to a 5% import duty on the hammer price. If an imported lot is released into free circulation in the UAE, an additional 5% VAT will be charged on the import duty-inclusive hammer price.

For GCC buyers, please note that import duty is paid at origin (in Dubai) and not in the importing country. Duty paid in Dubai is treated as final duty payment in accordance with the GCC's custom laws. For non-GCC buyers who export within 90 days of the date of sale, import duty will not apply, provided shipment/delivery is arranged through Christie's shipper. Christie's cannot guarantee that import duty will not be levied, should clients choose to arrange delivery through their own carriers. All objects offered for sale and identified without the symbol * in the catalogue are duty exempt if bought by and shipped to UAE residents; however, the applicable VAT charges will still apply. Please see the sections VAT SYMBOLS and VAT EXPLANATION AND REFUNDS on page 112 of the catalogue. Property sold at auction may be subject to further import restrictions/taxes by other countries. It is the buyer's responsibility to obtain any required import licences for the buyer's own country of residence.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
 - has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by

a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (iv) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are not under investigation, charged with or convicted of money laundering, terrorist activities or other crimes.

(b) If you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
 - the **buyer's premium**; and
 - any amounts due under section D3 above; and
 - any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

(c) You must pay for lots bought at Christie's in Dubai in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Account name: Christie's Dubai Ltd
Account Number: 1024241672202
Bank: Emirates NBD Bank
Branch: Emirates Tower Branch
Address: PO Box 777 Dubai UAE
Swift Code: EBILAEAD
USD Corresponding Bank:
JP Morgan Chase Bank NA, New York, USA
Swift Code: CHASUS33
- Credit Card.

We accept most major credit cards subject to certain conditions and fees. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to www.christies.com/mychristies. Details of the conditions and

restrictions applicable to credit card payments are available from our Credit Department, whose details are set out in paragraph (f) below. If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of US\$7,500 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's Ltd. and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Ltd.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, Dubai International Financial Centre DIFC, Gate Village, Building 5, Podium Level, PO Box 506685, Dubai, UAE.

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

(f) For more information please contact our Credit Department by phone on +971 (0)4 425 5647 or fax on +971 (0)4 425 5639.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **Purchase Price** in full by the **Due Date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights we have by law):

- we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can 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;
 - to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a

shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

It is the buyer's responsibility to pick up purchases and/or make shipping arrangements. After payment in full has been made, Crown can arrange property packing and shipping at the buyer's request and expense. For more information please contact Shanthi Veigas, Shipping Manager, on +971 (0)4 425 5647 / sveigas@christies.com. Please note that Christie's is not responsible for the acts, failure to act or neglect of Crown.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Shanthi Veigas, Shipping Manager whose contact details are set out in paragraph H1 above.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol Ψ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of

Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes

over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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 agreement 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.

10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'. Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(f) of the Conditions of Sale.

VAT SYMBOLS

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the Profit Margin Scheme. No VAT will be charged on the hammer price . VAT at 5% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 5% on both the hammer price and buyer's premium and shown separately on our invoice.
*	These lots have been imported from outside the UAE for sale. Import Duty is payable as applicable on the hammer price . VAT at 5% will be added to the hammer price (inclusive of Import Duty) and on the buyer's premium and shown separately on our invoice.

VAT EXPLANATION AND REFUNDS

If you are not exporting the purchased lot outside the UAE:	Christie's cannot provide a VAT refund. However, if you are VAT-registered in the UAE, you should self-assess your eligibility to reclaim the VAT from the Federal Tax Authorities via your UAE VAT return.
If you are not a UAE resident and are exporting the purchased lot outside the UAE	<p>Christie's can provide you with a refund of the VAT on the hammer price and the buyer's premium on the lot if you:</p> <p>(1) are not a UAE resident AND are not in the UAE for more than 1 month; and</p> <p>(2) export the lot outside of the UAE within 90 days of the date of the sale</p> <p>a) If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping, we will raise an export invoice with the applicable taxes removed. If you cancel the shipment, or if the shipment does not proceed within 90 days of the date of the sale, or if you stay in the UAE for more than 1 month, we will issue a revised invoice charging you all applicable taxes.</p> <p>b) If you do not appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping, you must notify Christie's before the sale that you intend to the export outside of the UAE. You can do this via the Christie's Bid Form. We will charge you the applicable taxes at the point of invoice, and will refund these taxes upon receipt of the following:</p> <p>a. evidence of export of the lot (unused and unaltered) outside of the UAE within 90 days of the sale</p> <p>b. your warranty that you are not a UAE resident and that you have not been in the UAE for more than one month (you can do this via the Bid Form)</p> <p>We charge a processing fee of USD \$35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.</p> <p>c) You will need to consult with the UAE Federal Tax Authorities if you intend to hand carry the lot outside the UAE.</p>
If you are a UAE resident but are exporting the purchased lot outside the UAE:	<p>Christie's can provide you with a refund of the VAT on the hammer price but not the buyer's premium if you export the lot outside of the UAE within 90 days of the date of the sale and appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping. Under such circumstances, we will raise an export invoice with the applicable taxes removed. If you cancel the shipment, or if the shipment does not proceed within 90 days of the date of the sale, we will issue a revised invoice charging you all applicable taxes</p> <p>You will need to consult with the UAE Federal Tax Authorities if you do not intend to appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping OR if you intend to hand carry the lot outside the UAE.</p>

Please note:

- We **CANNOT** offer refunds of VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Dubai Client Services at +44 (0)20 7752 3200 before you bid.
- Lots** must be exported out of the UAE in an unused and unaltered state in order for VAT to be refundable.
- No VAT will be refunded where the total amount to be refunded is under USD \$100.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol **△** next to its **lot** number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol **◦** next to the **lot** number.

◦◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◦◆**.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that only gatepass lots can be collected on 26th March 2018 by appointment from the Crown Fine Art warehouse, Jebel Ali Free Zone (JAFZA), Unit ZE02, Street N400. All import lots (*) can be collected/delivered from 27th March 2018, subject to customs approval.

Access to Crown warehouse is through JAFZA gate 5, left at main roundabout 3rd street on the right (street N412) then left at the end into the service road.

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COLLECTION

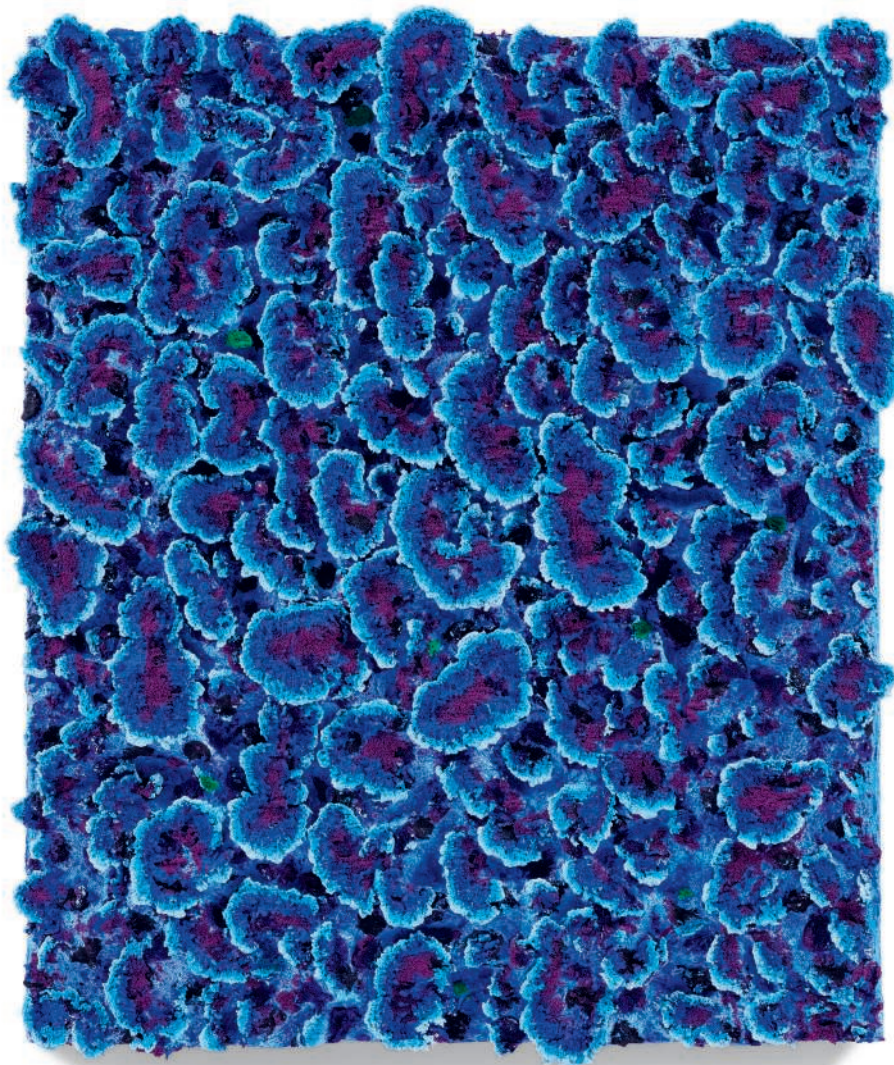
Lots may only be released from Crown warehouse on production of the collection order from Christie's, Gate Village 5, Podium Level, Dubai International Financial Centre, PO Box 506685, Dubai.

Lots will not be released until all outstanding charges due to Christie's and Crown are settled.

Method	Where	Charges Due	Packing as required/Costs
Collection of Lots (By appointment)	Crown Freezone Warehouse Unit ZE02, Street N400 Roundabout 08 Jebel Ali Free Zone (JAFZA), Dubai, UAE Makani nr 04965 62649 Phone 04230 5311	5% duty on hammer price Customs documentation fee AED 420 per invoice Handling fee AED 100 per lot Art Handler(s): AED 100 per art handler Customs Inspection AED 210 5% VAT	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- AED 400 • To Abu Dhabi • To Sharjah/Ajman • To Other Emirates	5% duty on hammer price Customs documentation fee AED 420 per invoice Handling fee AED 100 per lot plus Transit Insurance, if desired Art Handler(s): 100 AED per art handler Customs Inspection AED 210 To Abu Dhabi AED 750 To Sharjah AED 650 To Ajman AED 750 To other Emirates AED 1500 5% VAT	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 hammer price Customs documentation fee AED 420 per invoice Handling fee AED 100 per lot Airfreight depending on weight and destination Insurance coverage, if desired Customs Inspection AED 210 Same as above but UAE duty exempt 5% VAT	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 Jebel Ali Free Zone (JAFZA) and delivery or pick-ups can only be effected by appointment through Christie's shipper, Crown, office hours as from 9am - 5pm
- All lots will **be stored free of charge for 30 days** from the auction date at the shipper's warehouse at Jebel Ali Free Zone (JAFZA)
- **After 30 days** from the date of the auction, lots shall be subject to **a daily storage charge of AED 15 per lot plus an administrative fee of AED 150 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.



SYRI-ARTS: SAVING A GENERATION THROUGH EDUCATION

NABIL NAHAS (B. 1949)

Untitled

acrylic on canvas

32 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in. (83.5 x 71.4cm.)

Executed in 2016

£40,000-60,000

**POST-WAR & CONTEMPORARY ART
DAY AUCTION**

London, 7 March 2018

VIEWING

2-6 March 2018
8 King Street
London SW1Y 6QT

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Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

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PROPERTY FROM A PRIVATE FRENCH COLLECTION

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage de Cagnes

signed 'Renoir.' (lower right)

oil on canvas

36 x 42.2 cm.

14 $\frac{1}{8}$ x 16 $\frac{5}{8}$ in.

Painted in 1905

€250,000 – 350,000

ART IMPRESSIONNISTE ET MODERNE

Paris, 23 Mars 2018

VIEWING

15-21 Mars 2018

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London SW1Y 6QT

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*Dr. Hussam Rashwan
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ABDEL HADI EL-GAZZAR CATALOGUE RAISONNÉ

*in collaboration with the
A.El-Gazzar Foundation,
due to be published in 2019,
with the artist's painted
and graphic works.*

This project is made possible by the contributions of some of the leading academics in the field and fellow artists, as well as the generous support of friends, collectors, galleries and institutions who own or have owned drawings or paintings by the artist.

Owners of the artist's works are cordially invited to contact the A.El-Gazzar Foundation at fairouz elgazar@gmail.com to have the works documented in this seminal publication and to obtain certificates of authenticity.

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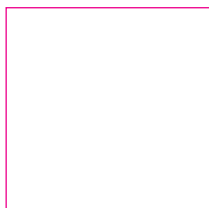
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INDEX

A

Abboud, S., 44, 45
Abd El Hamid, Z., 42
Afjehei, N., 53
Aghighi-Bakhsayeshi, A., 68
Amyuni, R., 59
Ansen, 74
Arabshahi, M., 19
Azzawi, D., 9, 10

B

Basbous, M., 22
Behnam-Bakhtiar, S., 69

C

Caland, H., 55
Chibrine, A., 71, 72

D

Dabdoub, R., 17
Dahoul, S., 66
Derakshani, R., 76
Droubi, H, Al-, 75

E

Ehsai, M., 23
Essaydi, L., 70

F

Farid, A., 60

G

Guiragossian, P., 1, 30, 31, 46

H

Hadi El-Gazzar, A., 35, 40
Haider, K., 15, 16
Hassan Al Said, S., 7, 8
Hassan, F., 18
Hefuna, S., 64, 65

K

Kahraman, H., 57
Kanaan, E., 2, 29
Khal, H., 28

L

Lashai, F., 54

M

Madi, H., 3
Mahdaoui, N., 67
Melkonian, S., 77
Mohreddin, M., 13
Mohsiri, F., 52
Moudarres, F., 27
Moustafa, A., 63

N

Nada, H., 37
Naghi, E., 34
Nami, G., 79
Nasiri, R., 14
Nasseri, T., 62
Neshat, S., 73

O

Ossuli, F., 78
Owais, H., 41

R

Rafi, S., 39, 43
Rahmani, Z., 38
Rouhbakhsh, J., 20

S

Sahmarani, M., 26
Said, M., 32
Selim, L., 12
Selim, N., 11
Sepehri, S., 24, 25

T

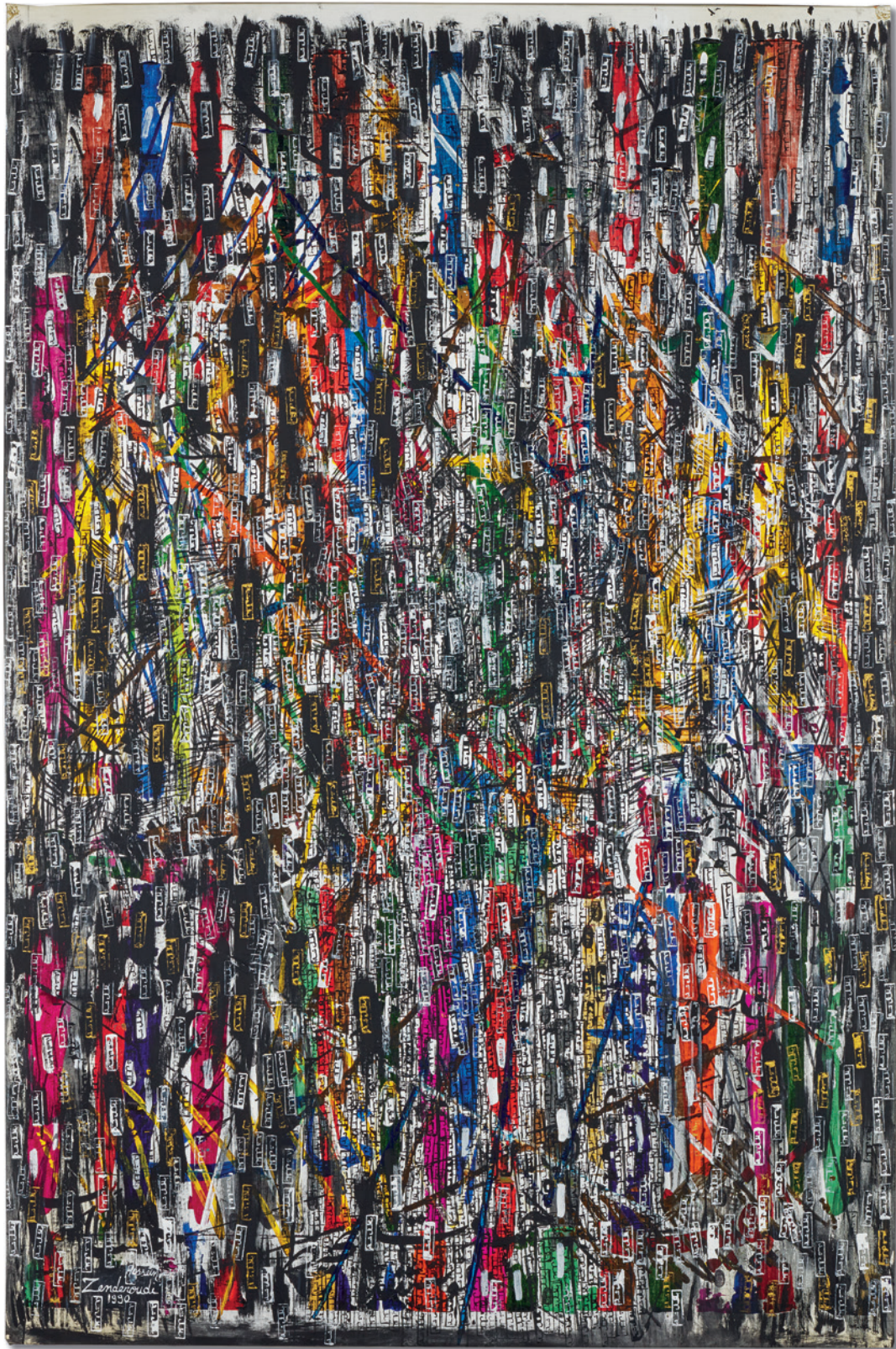
Tanavoli, P., 50, 51, 58, 61

Y

Yektaï, M., 21
Younane, R., 33

Z

Zeid, F., 5, 6, 36
Zenderoudi, C., 48, 49, 56
Zogbé, B., 4



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