



MIDDLE EASTERN
MODERN & CONTEMPORARY ART

London
24 October 2018

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MIDDLE EASTERN MODERN & CONTEMPORARY ART

WEDNESDAY 24 OCTOBER 2018

AUCTION

Middle Eastern Modern & Contemporary Art

Wednesday 24 October 2018

at 7.00 pm (lots 1-97)

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Sunday	21 October	12.00pm - 5.00pm
Monday	22 October	9.00am - 8.00pm
Tuesday	23 October	9.00am - 4.30pm
Wednesday	24 October	9.00am - 4.00pm

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Nick Martineau

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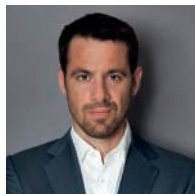
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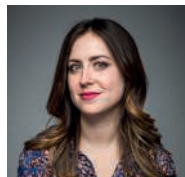
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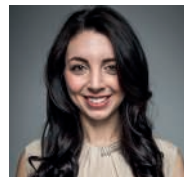
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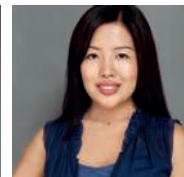
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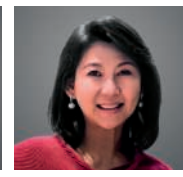
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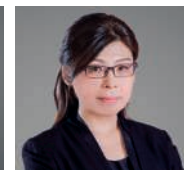
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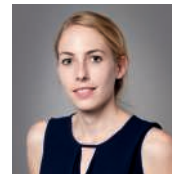
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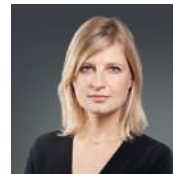
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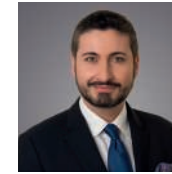
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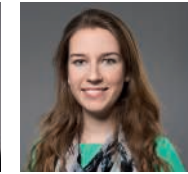
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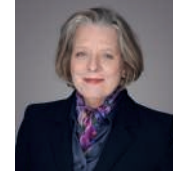
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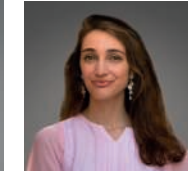
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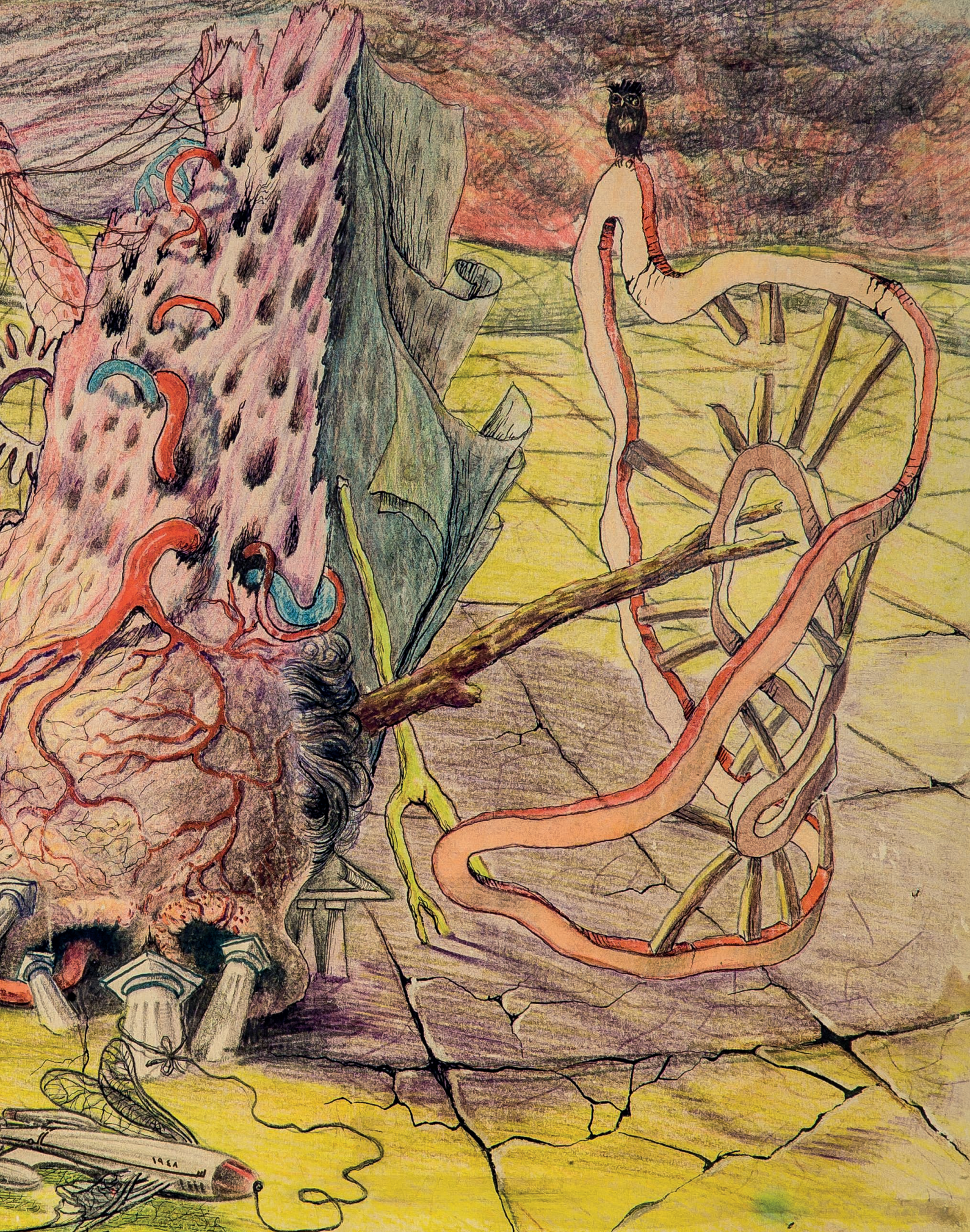
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CONTENTS

5	Auction Information
9	Specialists and Services for this Auction
12	Property for Sale
146	Conditions of Sale • Buying at Christie's
149	VAT Symbols and Explanation
150	Important Notices and Explanation of Cataloguing Practice
151	Storage and Collection
161	Absentee Bids Form
IBC	Index

FRONT COVER:

Lot 44

INSIDE FRONT COVER:

Lot 63

PAGES TWO - THREE:

Lot 62

OPPOSITE TITLE PAGE:

Lot 46

OPPOSITE:

Lot 4

OPPOSITE BIDS FORM:

Lot 10

INSIDE BACK COVER:

Lot 75

BACK COVER:

Lot 66

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THE RIVER NILE SEEN BY MAHMOUD SAÏD

Christie's presents three sets of sketches from the pioneer Egyptian artist Mahmoud Saïd, depicting breath-taking and warm sun-lit Nile scenes. Saïd's visual language was heavily influenced by his traveling throughout Upper Egypt in Kena and Aswan where these landscapes take place. Aswan was previously the city on Ancient Egypt's southern border, opening up towards the Nile River, which was traditionally associated as the origin of life-giving.

In the first pair of works, Saïd uses his consistent style, in softer and impressionist brushstrokes with a subtle colour palette. Saïd's daring approach to abstraction and the simplification of forms in these landscape scenes are depicted with flat areas of colour and a complementary palette of colour including blue hues and bright and ochre pigments. The *feluccas* are depicted in exacting detail gliding along the river, trailing behind its blue shadows, and throughout these compositions, Saïd depicts the skies and its smooth glassy reflection in the river, making these visually stunning and complementary landscape scenes.

In the second pair, Saïd chooses to paint the natural elements of Upper Egypt, preserving these elements within geometrical blocs similar to Cezanne as seen in the palm trees and vegetation and the low-lying mountains native to the region. The mountain's sinuous lines complement well with the *felucca's* billowing sails. All elements exist in a harmonious balance; the slender clouds are reflective against the glassy river, and the richness of the light glorify these landscapes.

In the third pair of sketches, representing the most striking in form and composition, *Le fille à l'amphore* stands out as the only portrait scene amidst the presented landscapes. While the woman is depicted in simplified forms and flatness of colour, the landscape scene, *Felouques à Assouan*, presents itself as one of the most visually stunning for its theatrical composition, its *mise en scène* is carefully placed with the palm trees and vegetation opening up into the *felucca* ship as the central focal point. Saïd was fascinated by the female figure, transforming the plebian Egyptian woman into a symbolic emblem of the human being facing the harshness of life. Depicted in exaggerated monumental proportions, the woman is shown towering over the viewer, her body overwhelmingly dominates the composition behind the landscape scene in the horizon. That same year, Saïd painted another very similar work of the same title, *Le fille à l'amphore*, where he further experimented with its balanced colours and composition.

During this time Saïd was beginning to develop a mature artistic vision, through his studies in the early 1920s to France, the Netherlands, Belgium, Switzerland, Spain and Italy. Acquainted with the Renaissance, Baroque, and Romantic masters, Saïd was particularly attracted to the Flemish Primitive artists for their tight compositions, precision of shapes and delicate and sober renderings of figures and colours. Much in the same way, he applied a Primitivist approach to his landscape studies while in Egypt using shading and light to clarify the form and used as a way "to renounce to form in favour of a spectacular orchestration of the figures and colours" (H. El Kayem, "Essay on Mahmoud Saïd Oeuvre," *La Revue du Caire*, no. 43, Cairo, June 1942, p. 112-117).





(i)



(ii)

PROPERTY FROM A PRIVATE COLLECTION, USA

*1

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

i) La mosquée blanche

ii) Le Nil

La mosquée blanche: signed 'M.SAÏD' (lower right)
Le Nil: signed and titled 'M.SAÏD LE NIL' (lower right)
 watercolour and India ink on paper
 each: 3 ¼ x 4 ⅞ in. (8.2 x 12.3 cm.)
 Executed circa late 1920s

(2)

£10,000-15,000
 \$13,000-19,000

PROVENANCE:

Mr. & Mrs. Baghat El-Batanouni, Alexandria (by whom acquired directly from the artist), and thence by descent to the present owner.

LITERATURE:

i) V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. II, Milan, 2016, no D 323 (illustrated in colour p. 764).
 ii) V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no D 324 (illustrated in colour p. 764).

THE RIVER NILE SEEN BY
MAHMOUD SAÏD



(i)



(ii)

PROPERTY FROM A PRIVATE COLLECTION, USA

*2

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

i) Kena

ii) Paysage à Assouan

Kena: signed and titled 'M.SAÏD KENA' (lower right)

Paysage à Assouan: signed and inscribed 'M.SAÏD ASSOUAN' (lower right)

watercolour and India ink on paper

each: 3 ¼ x 4 7/8 in. (8.2 x 12.3 cm.)

Executed *circa* late 1920s

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Mr. & Mrs. Baghat El-Batanouni, Alexandria (by whom acquired directly from the artist), and thence by descent to the present owner.

LITERATURE:

- (2) i) V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no D 322 (illustrated in colour p. 764).
- ii) V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no D 321 (illustrated in colour p. 764).

THE RIVER NILE SEEN BY
MAHMOUD SAÏD



(i)



(ii)

PROPERTY FROM A PRIVATE COLLECTION, USA

*3

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

i) *Felouques à Assouan*

ii) *La Fille à l'amphore*

Felouques à Assouan: signed and inscribed 'M.SAÏD assouan' (lower right)
watercolour and India ink on paper
3 ¼ x 4 7/8 in. (8.2 x 12.3 cm.)
Executed circa late 1920s

La Fille à l'amphore: signed 'M.SAÏD' (lower left)
watercolour and India ink on paper
5 x 3 3/8 in. (12.7 x 8.5 cm.)
Executed circa 1927

£10,000-15,000
\$13,000-19,000

PROVENANCE:

Mr. & Mrs. Baghat El-Batanouni, Alexandria (by whom acquired directly from the artist), and thence by descent to the present owner.

LITERATURE:

- (2) i) V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no D 320 (illustrated in colour p. 764).
ii) V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no D 317 (illustrated in colour p. 763).

SALIM AL HABSCHI (EGYPTIAN, 1924-UNKNOWN)

Naufrages

ink, pastel and watercolours on paper
14 ¾ x 21 ¼ in. (37.5 x 54cm.)
Executed in 1948

£25,000-35,000
\$33,000-45,000

PROVENANCE:

Hussein Youssef Amin, and thence by descent.
Al Masar Gallery, Cairo (by whom acquired from the above).

EXHIBITED:

Cairo, Syndicat des Journalists, *Salim Al-Habschi "Mogli"*, 1953 (no. 14).
Cairo, Al Masar Gallery, *Remembered Hussein Youssef Amin (1904 – 1984)*
Founder of the Contemporary Art Group Along with Late Artists, Members of the Group, 2010.
Paris, Centre national d'art et de culture Georges Pompidou; Madrid, Museo Nacional de Arte Reina Sofia; Düsseldorf, Kunstsammlung Nordrhein-Westfalen; Liverpool, Tate Liverpool; Stockholm, Moderna Museet, *Surrealism in Egypt: Art et Liberté 1938-1948*, October 2016-August 2018.

LITERATURE:

S. Bardaouil & T. Fellrath (eds.), *Art et Liberté*, Paris, 2016
(illustrated in colour, p. 161).

'Contemporary art (with Surrealism its introduction) insists to the fullest extent on standing side by side with modern thought. We of the Contemporary Art Group have based our idealism on the strong link between art and intellectual thought, as well as on the consideration that painting, sculpture and music, just like literature, are means to convey a given philosophy. This is what engenders our artistic works, to create new values to take place of the intellectual fabric behind people's unsound understanding of nature and their relationships within it.'

(Jama'at al-Fann al Mu'asir declaration, from transcript published by Husayn Yusuf Amin in "Abd al-Hadi al-Jazzar: Fannan al-Thawra," *al Majalla*, no. 124 (April 1967): 79-80).

Appearing for the first time at a Christie's auction, artist Salem Al-Habschi, also known as Mogli, appeared as part of the Contemporary Art Group with others like Abdel Hadi El Gazzar, Hamed Nada and Samir Rafi, and his present work *Naufrages* is a rare glimpse into the art group's versatility of subject matter for his ability to fuse both Indonesian and Egyptian elements within his works.

The above excerpt was taken from Contemporary Art Group's First Declaration in 1946, invoking a shared spirit to articulate contemporary ideals, valuing social conditions, literary and scientific discoveries, along with philosophical and psychological explorations within universal notions of humanity.

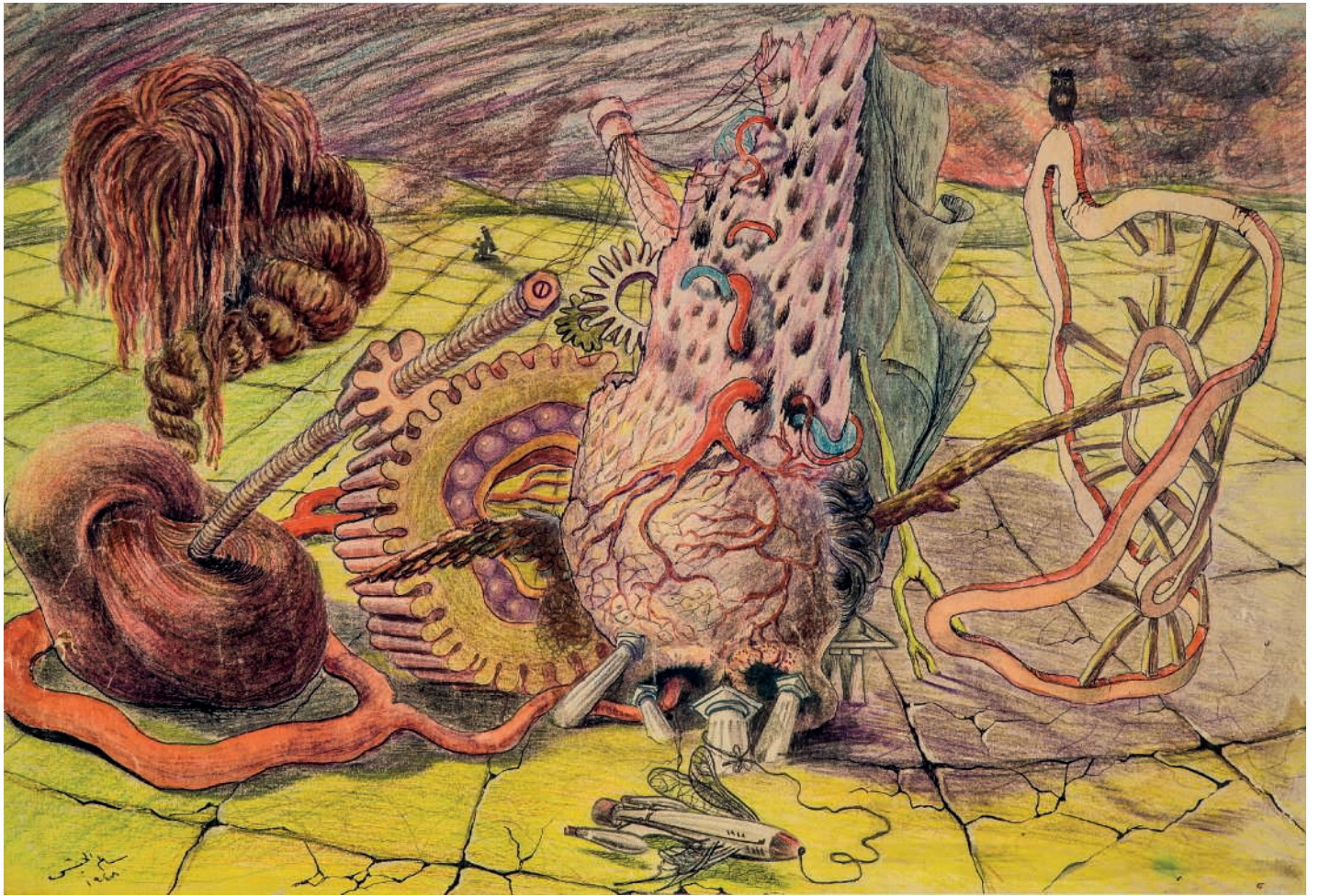
Highly influenced by his childhood spent along the rural farmlands of Indonesia, Habschi produced works that were rooted in the ancient and contemporary Egyptian character, blending the real and the imaginary and articulating Egyptian folk superstitions, myths and fables within his surrealist apocalyptic works.

Part of the younger generation of the Art and Liberty group, artists in the Contemporary Art Group were exposed to an older circle of artists who produced works greatly affected by the economic and social inequalities following the end of World War II. Depicting distorted perspectives and gruesome apocalyptic imagery of death, Art and Liberty's surrealist works were noted as 'Subjective Realism' by Ramses Younane in 1938, incorporating recognizable symbols to develop a distinct visual language into works that were driven by the subconscious impulse. Although produced a decade later than the Art and Liberty's Subjective Realism phase, the surrealist works of Habschi adhere to the ideals of the Contemporary Art group, in that they promoted the individual styles of artists to take shape, with techniques and trends that reflected each artist's personality. As the group states, '*The way for humans to master these new values surrounding them is to open up their stagnant feelings and awaken their unconscious perception*' ("Abd al-Hadi al-Jazzar: Fannan al-Thawra," *al-Majalla*, no. 124 (April 1967) 82-84).

The present work titled *Naufrages* (Shipwreck) presents a scene in complete destruction and decay; the weather and the unidentified place begets fear, isolation and anxiety. The central 'shipwrecked' structure is ripe with symbolism and savage imagery, and in many ways upholds elements similar to that of a heart. With vein and artery-like elements protruding from its decayed body, attached to the structure is also bird wings and hair, referencing living elements that were at one time present. In many ways, this decayed being and the scattered elements present throughout represent a collapsed civilisation reaping at one time with science, literature, architectural innovation, trade and commerce. A small owl perches above the destruction, while mechanical gears, thick rope, dislocated columns and paper leaflets are connected to the central structure. Most intriguing is the rocket seen at the base of the composition; fallen to the broken tiled floor with insect wings, it is tied to the columns holding up the structure.

Naufrages (Shipwreck) is heavy with symbolism, appearing at a time right after the end of World War II and the Beginning of the Cold War Era. Indicative of both Egyptian local and global events, this surrealist composition is a testament to the post destruction and anxiety inflicted from the war. During the same year in 1948, Israel imposed its state in the heart of Palestine. Prompting nationalist sentiments and which many artists articulated in their works. The rise of modern nation-states, responding to the ever-changing tide of colonial past/present was awakening at this time. The rocket in the composition is powerfully symbolic as well, appearing at the same time in history when the Soviet Union landed the first rocket in space and NASA launched the first monkey in space.

Habschi lived sometime of his childhood in Indonesia, then at the young age of 13, he left for the Netherlands for a few months, and ultimately ended up in Egypt where he spent the majority of his life. After completing his high school education at the Farouk I School, he was admitted to the Medicine faculty of Cairo where he studied for 4 years. Upon completing his higher education, he studied for a diploma in calligraphy. In 1949 he left Egypt and returned to the Netherlands and didn't return until 1953 when he started to actively exhibit with the Contemporary Art Group. At the time, Mogli was seen as an outcast from the traditional Egyptian picturesque Renaissance style, producing works that identified with a more universal character as he incorporated his global background.



PROPERTY FROM A PRIVATE COLLECTION

λ 5

MARWAN (SYRIAN, 1934-2016)

Untitled (Still Life)

signed and dated 'Marwan 77' (upper right)

oil on canvas

25 ½ x 39 ½ in. (65 x 100cm.)

Painted in 1977

£30,000-40,000

\$39,000-51,000

PROVENANCE:

Artist collection.

The Erdle Collection, Berlin, *circa* 1980s.

Acquired from the above by the present owner in Berlin, 2006.

EXHIBITED:

Baghdad, Museum of Modern Art, *MARWAN*, 1980 (illustrated in colour, p. 32).

Please note Ms. Angelika von Schwedes, plenipotentiary of the Marwan Estate, has kindly confirmed this work.

This is a very impressive *memento mori* by Marwan, who opted for the subject matter of fruits and flowers in a state of decay—they are alive but not for long.

Marwan harkens back to ideas very popular in the seventeenth century during a period where everyone was preoccupied with answering the questions of life on earth and the mysteries of the afterlife. This modern artist's use of this subject is also within the context of him questioning the fate of the Arab nations in the 1970s, in a religious age when almost everyone believed that life on earth was merely a preparation for an afterlife. However, modern artists have continued to explore this genre.

Internationally acclaimed for his stylistic, post-Surrealist approaches to portraiture and still life, Marwan has successfully infused his works with colours and bold expressions that embody their own sense of lyricism and poeticism. In the present work, the artist uses this technique to highlight distinct features while abstracted certain defined characteristics. His expressiveness within his works becomes freer and larger in scale with the use of extremely heavy and visual brush strokes. These bold strokes of paint add to the dimensionality of the objects present within the artwork where they are depicted to be rather flat but would be considered to have more focus than the background. The artist uses the technique of overlaying paint which in return leads to the overall abstraction further morphing the objects in and out of the paint.

Originally from Syria but spending most of his life in Germany, Marwan adapted the styles and techniques that surrounded him. However, he took this opportunity to learn from the West and applied it to what he thought needed more attention. Becoming of the best of his generation, Marwan became the first Arab member of the distinguished Akademie der Künste of Germany. A little later, during the late 1950s and early 60's, Marwan's works revolved around visualizing portraits of friends, poets and politicians, as well as himself. The ideals of his work very often addressed his views on human rights in Syria, Iraq and Palestine.

Marwan began his journey in the art world after studying Arabic literature at Damascus University after which he moved to Europe in 1957 where he began to learn and teach painting in Berlin. Marwan has successfully exhibited in numerous locations within Germany and internationally. His complex works are what have become an attraction as masterpieces globally.





PROPERTY FROM A PRIVATE COLLECTION, CAIRO

λ*6

ADAM HENEIN
(EGYPTIAN, B. 1929)

Untitled

signed and dated 'A.HENEIN.84' (lower right);
signed and dated in Arabic (lower left)
tempera colours on papyrus laid down on canvas
41 1/8 x 62 3/4 in. (104.5 x 159.5cm.)
Executed in 1984

£20,000-30,000

\$26,000-39,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Henein's paintings are an emblem of durability, created by using natural pigments, Arabic gum applied with colours on papyrus paper, and firmly rooted in the ancestral techniques of ancient Egypt. His works are arguably seen as another essence of his sculptures in so that their materials and pigments are blended, shaped and applied. With its worn textures it has the presence of an ageless fresco painting, resonating with the ancient mural pharaonic paintings, producing a distinct body of work that is both coherent and elegant.

The present work is both childlike in its imagery and mature in its technique, depicting a scene animated with inner movement yet also whose textures and materials provide a sense of stability and immobility.

The train is depicted in motion, with its billowing smoke and is composed of organic, accurately defined shapes. The lightness of the texture makes it seem as if the train is composed of floating blocks suspended in the air. Fusing these shapes within a coherent manner, and depicting such a simple scene, this work could invariably be an illustration for a children's book, given much to the playful character of the artist himself.

One of the most accomplished sculptors and painters from Egypt, Adam Henein has the ability to conciliate these two fields and produce works that are quintessentially Egyptian in their form and material. Conjuring themes of crossing, both in history and in one's own maturation from childhood to adult, this present work is emotionally charged and deeply evocative of a nostalgia for the longed past and the continuity of his *oeuvre* since the early 1950s. His distinct pictorial technique is redolent with Cubist influences, infusing large colour blocs of warm tones with ancient techniques that allow his subjects to essentially float within the composition, in part for his ability to juxtapose a sense of heaviness with grace.





PROPERTY FROM THE ESTATE OF A US FOREIGN SERVICE OFFICER, STATIONED IN CAIRO 1960-1963, NEWPORT, RHODE ISLAND

*7

ZEINAB ABD EL HAMID (EGYPTIAN, 1919-2002)

Chantier Occupé

signed and dated 'Zenab Abd El Hamid_1963' (lower right)
oil on canvas
31 x 39 7/8 in. (79 x 100cm.)
Painted in 1963

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Private Collection (by whom acquired directly from the artist *circa* early 1960s), and thence by descent.

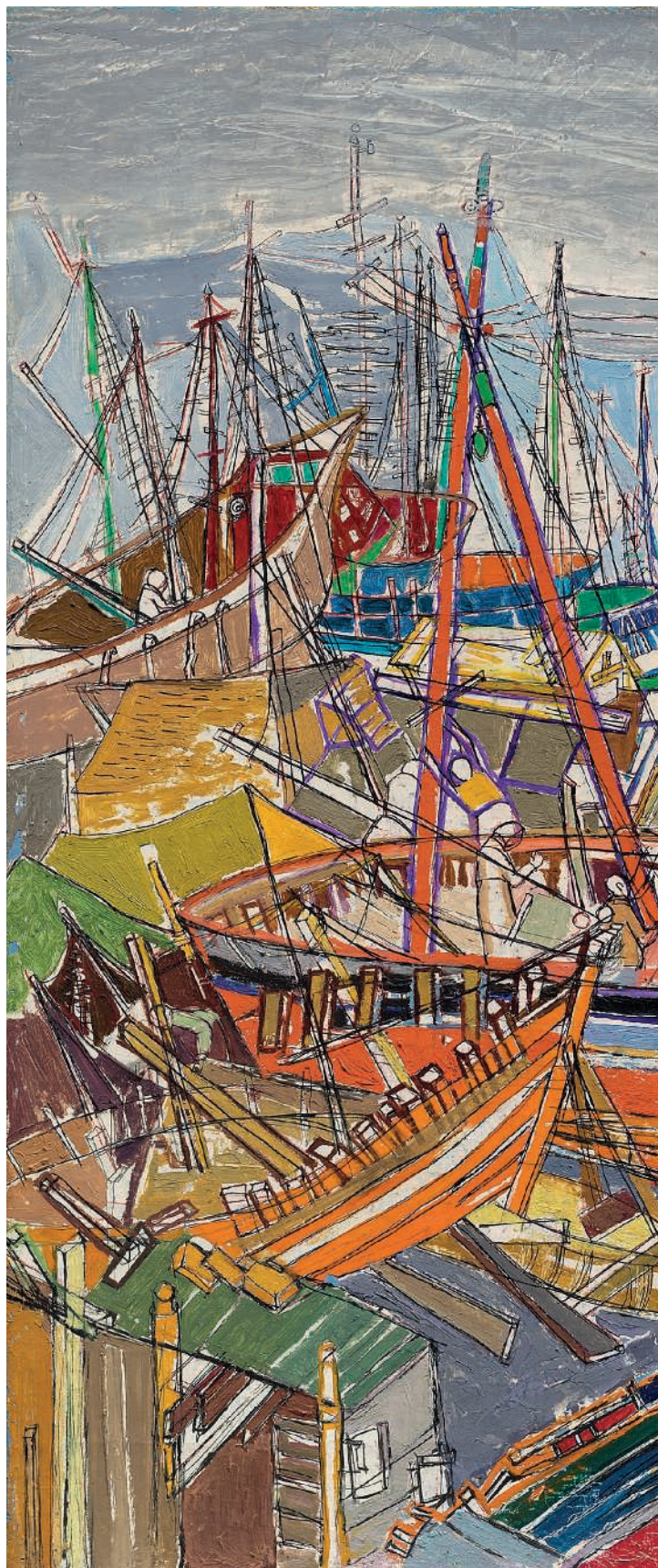
Acquired from the above by the present owner.

Very rare to come up for auction, the works of Zeinab Abd El Hamid are a testament to her identity both as one of the most famous leading female Egyptian artists and one of the founders of the Modern Art Group in 1946. Hamid's works are steeped in social realism of Egypt; her subjects and landscapes manifest into a larger question into modernisation and social reform of both the artist and the citizen. Reminiscent of the harshness and delicacy of Cubism, the artist cultivated a distinct style using both oil and watercolour that conveyed an articulate representation of society, depicting everyday life and soul of Egypt. Paying attention to the architecture and symbolic cultural elements pervasive during the time, she is most notable for her bustling Cairo scenes depicting street views, coffee shops, the countryside and shipyards, such as the present scene.

As part of the Group of Modern Art, Hamid, together with artists such as Hamed Ewais and Gazbia Sirry, sought to touch the masses and reflect social ideologies of the time through their subject matter. Depicting the working class and their daily chores, Hamid highlighted the popular endeavor and spirit felt by society during the time. The importance of the shipyard along the Nile is also traditionally rooted in the Nile waterway as being a source of life, found in the many craftsmanship and traditions of its people. It is through these subtle connections that Hamid reinforces Cairo's status as an epicenter for trade.

In the work, each element of the shipbuilding yard is delineated with exacting detail. Hamid's careful attention to the ships' structures are crafted with her subtle outlining, namely within the shipbuilders that are found throughout the scene. The light forms are overwhelmed in colour palette by the larger ships that fill the composition. It is only with closer inspection we see the figures dwarfed by the large ships, highlighting the greater goal involved. The workers are indistinguishable, little differentiation is made between them and instead, their pastel and clear coloured forms are anonymously working in unison.

One of the founders of the Modern Arts Group in 1947, Hamid had been participating in exhibitions since then, taking part in exhibitions organised by the Museum of Modern Art in Cairo and the Art Museum in Alexandria and participating in international exhibitions since 1950, including Biennales in Florence (1950), Venice (1958) and Alexandria (1976). Graduating from 1945 from the Academy of Fine Arts in Alexandria, she then completed her graduate work at the Royal Academy of Fine Arts in San Fernando in Madrid Spain. She further completed her studies in Mexico in 1969 and then became a professor at the Academy of Arts in Helwan, Egypt. Well received within the international community, both for her participation in exhibitions as well as her distinctive style, she successfully cultivated her distinct styles rooted in Egyptian society.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

λ * 8

MARWAN (SYRIAN, 1934-2016)

Manara 1

signed, dated and titled 'Marwan mai-juin 12 manara 1'

and titled in Arabic (on the reverse)

oil on canvas

63 ¾ x 44 ⅞ in. (162 x 114cm.)

Painted in 2012

£60,000-80,000

\$78,000-100,000

PROVENANCE:

Private European collection.

Please note Ms. Angelika von Schwedes, plenipotentiary of the Marwan Estate, has kindly confirmed this work.

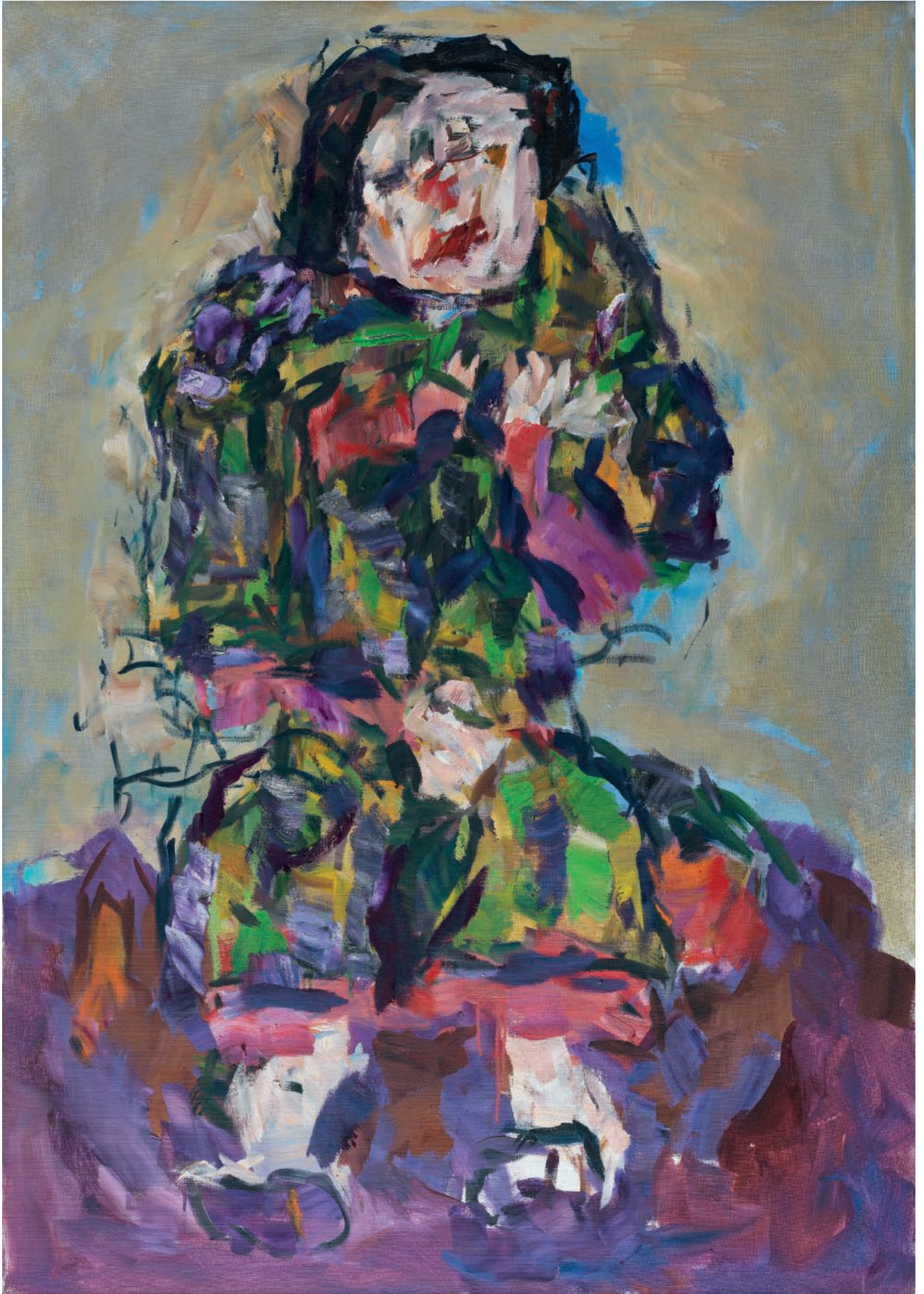
In the many artistic roles Marwan holds, he performed like a theatre director orchestrating a certain ongoing play, a play he wants us to be part of as viewers. We are invited to contemplate *Manara 1*, a work that is not a typical composition from his *Marionette* series. She is seated, fully dressed in a colourful elegant attire, with strong suggestive red lips, and a hand pulled upwards while the second is rested.

Is she a real Marionette, totally numb to her existing surroundings? Or is she part of a larger sedative existence of the present social scene?

The *Marionettes* series first appeared in Marwan's *oeuvre* from 1978 to 1983, and was an important phase in his artistic production. Around twenty-five years later, in 2006, he returned to this theme. By examining closely the Marionettes works, old and new, one can also understand the ongoing *Head* series that was Marwan's lifelong infatuation. These seated figures, sometimes in full bloom, and at other times in half broken bodies, are built on the surface of the canvas in pieces, and treated in his body of work as still life compositions. Here we see instead of the famous skulls of the 17th century *Al-Duma* series, his dolls are both alive and dead, becoming his own way of painting a *memento mori*. This crucial quest is to explore who is in control of this puppet and its fate. Who is the real master mind behind this silliness, the stillness, and the void emotion this doll is evoking in the viewer at the stage of life. This conjures the stage of Syrians and the greater Middle East, as Marwan looked at this region as a theatrical stage.

Marwan Kassab Bachi was originally from Syria but spent most of his life in Berlin, Germany. He managed to create a strong position for himself within the art world.

Before he entered the art world, Marwan studied Arabic literature at Damascus University. In 1957, he moved to Berlin, Germany, where he began to learn and later teach painting. Marwan has exhibited widely in Germany and across the borders. At the age of 81, Marwan passed away in 2016, and he had fulfilled his dreams by creating art that will continue to live.



PROPERTY FROM A PRIVATE COLLECTOR, LONDON

λ.9

MARWAN (SYRIAN, 1934-2016)

Kopf

signed and dated 'marwan 05 + Feb 08' (on the reverse)

oil on canvas

16 7/8 x 12 7/8 in. (41 x 33cm.)

Painted in 2005-2008

£15,000-20,000

\$20,000-26,000

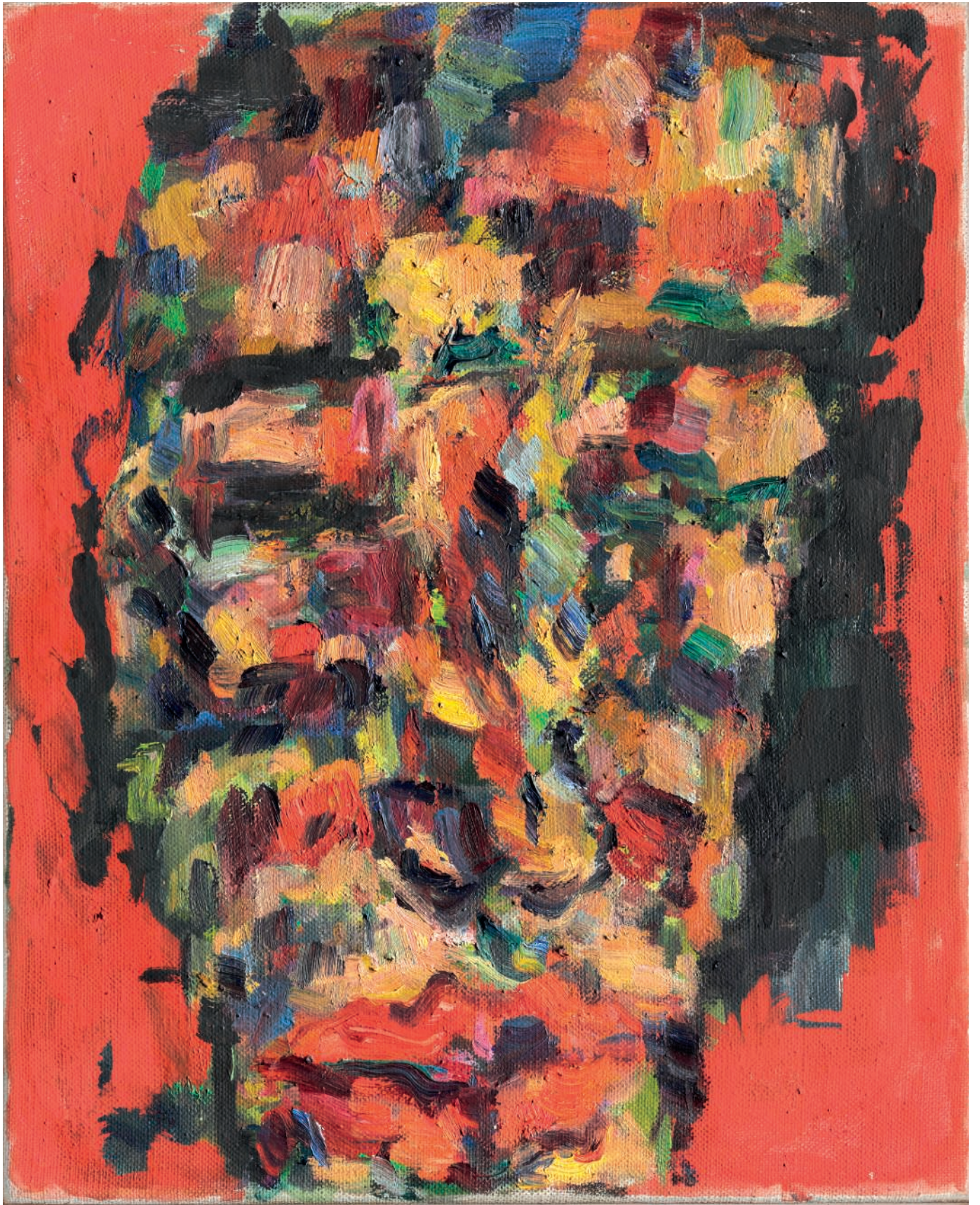
PROVENANCE:

BCA Gallery, London (by whom acquired directly from the artist).

Private Collection, London.

Gifted from the above to the present owner.

Please note Ms. Angelika von Schwedes, plenipotentiary of the Marwan Estate, has kindly confirmed this work.



PROPERTY FROM A PRIVATE COLLECTION, CAIRO

*10

SAMIR RAFI (EGYPTIAN, 1926-2004)

Momie ressuscité

signed and dated 'S. RAFI 59' (lower left); signed, titled and dated 'S.RAFI Momie ressuscitée 1959' (on the reverse)
oil on burlap laid down on panel
84 ¾ x 26 ¾ in. (215 x 68cm.)
Painted in 1959

£30,000-40,000

\$39,000-51,000

PROVENANCE:

The artist's Estate.

Acquired from the above by the present owner.

EXHIBITED:

Cairo, Ministry of Culture, Palace of Arts – Center of Art, *SAMIR RAFI*, 2005.
(illustrated in colour, p. 32).

The present lot is a very rare and unique piece from the leading Egyptian painter Samir Rafi's *oeuvre*. Known to be the painter of the working class in his native country through symbols derived from vernacular folk culture, in *Momie ressuscité*, or resurrected mummy, Rafi creates a modernist abstract representation of Ancient Egyptian aesthetics, conveying his admiration for his own cultural heritage. The artist makes a bold choice of medium, opting for a canvas made from burlap to paint a larger-than-life half-portrait of a nude woman. Embracing and complementing the texture and nature of this medium, the artist employed bright hues of beige and orange, reinforcing the notion that this piece is reminiscent of Ancient Egyptian visuals. There is a fascinating juxtaposition produced between the cheap and ordinary material of burlap with the monumentality of this portrait of a mummy. It appears that the artist is bringing in communion with one another the modern working class of Egypt with its cultural riches from the past. In addition, this accentuation of local culture also appears to be a calling for the disjunction of the Arab country from Western ideals and paradigms, suggesting a proud and inward-looking approach to the arts.

It is imperative to also consider the title and the subject of this painting together, since they suggest the rebirth of not only the greatness of Egypt, but also the leading role of the woman in society – a topic that Rafi advocates for throughout his extensive *oeuvre*. In the artist's painting, the female figure is depicted through a constructivist approach, where the role of lines are geometric shapes are emphasised. There is a contrast between the series of roughly straight lines that delineate the outer silhouette of the mummy, and the curved lines that detail the breasts, womb and gluteus of the woman. This contrast appears to highlight the rather traditional approach of the female nude – where her fertility is underscored – possibly alluding to the notion of a 'mother of Egypt.' This notion resonates with that proposed by the pioneering Egyptian sculpture from the early twentieth century, Mahmoud Mukhtar, particularly in regard to his eminent sculpture *Nahdat Misri* (Egypt Awakened, 1919-1928). It is crucial to note, however, that in neither piece the woman is overly-sexualised. In fact, in both monumental pieces the figure of the woman is glorified as a guardian of art, and as a ubiquitous symbol of the rebirth of culture and social progress. Considering all these elements together, along with the ingenuity of Rafi, this phenomenal painting conveys the powerful marriage of Ancient Egyptian glory with the cunning strength of the modern, working Egyptian woman.



*11

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

Untitled (from the Shell series)

signed in Arabic (lower left)
pen and India ink on paper
11 x 9in. (28 x 23cm.)
Executed in 1945

£6,000–8,000

\$7,800–10,000

PROVENANCE:

Dr. Mohammed Said Farsi, Jeddah.

LITERATURE:

S. Al-Sharouny, *ABDEL HADI EL-GAZZAR*, Cairo, 1966 (illustrated, unpagged).
E. Naguib, *The Dawn of Modern Egyptian Art*, Higher Institute of Culture, Cairo, 1982 (illustrated p. 127).
S. Al-Sharouny, *Abdel Hadi El-Gazzar*, Cairo, 2007 (illustrated in colour, p. 32).
E. Hosni, *Contemporary Art Group: A Surviving Wealth of Admirable Art*, Cairo, 2009 (illustrated in colour, p. 85).
A. Esmat, *The Artist Abdel Hadi El-Gazzar*, Egypt, 2016. (illustrated p. 44).

The Abdel Hadi El-Gazzar Foundation has kindly confirmed the authenticity of this work, which will be included in the *catalogue raisonné* of the artist's *oeuvre* currently being prepared.

El-Gazzar was one of the leading proponents of surrealism in the Contemporary Art Group, one of the most famous groups founded by the Third Generation of Egyptian artists after the Second World War. For them, contemporary art should invoke deep-rooted values and folk heritage, demonstrated through the relationship between iconography, style and message in their paintings.

In this complete sketch by Gazzar, *Untitled (from the Shells series)* we are faced by a monumental body of a naked woman, however upon closer inspection we notice a multilayered scene, between the shore and land, where each woman finds themselves within an apocalyptic scene in contemplation. The central figure is seated with her crossed legs, looking away in thought, and her sensuous curves is depicted much like a shell herself. Behind her, a much smaller figure, is turned away, and very far in the back of the composition, a full body of the naked woman is standing. This is a very surrealistic composition, where perspective is obscured, both in the monumental proportions of the shells and the women's bodies. Two shells are seen in the composition, one in the background, that is fully open while the other rests in the foreground. Through Gazzar's distribution of the figures, objects and their relationship to color 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. The work is sketched in fine lines, almost appearing as if etched onto the paper.

El-Gazzar's first metaphysical stage was between 1938 and 1946, when he produced his *Shells series*, based on the anthropological theme of man before civilization and his relationship with the wilderness. These works attracted the attention of international critics and thinkers, including Jean-Paul Sartre, an early admirer. In Gazzar's *oeuvre*, there is always a hint of destruction through apocalyptic scenes, where notions of discomfort and ease combine. In the Egyptian culture, shells are used by fortune tellers, finding these natural objects to be indicative of one's fate. El-Gazzar believed that luck, destiny, fate, karma and free will, were only the outcome of one man's own creative thinking, whether good or bad, whilst the universe is mostly there to help realizing these thoughts. However, most human beings do not use their free will nor do they create their own thoughts; instead, they wait like El-Gazzar's women and let the sea, the outer world or the randomness of nature decide for them.



PROPERTY FROM A PRIVATE COLLECTION, CAIRO

*12

ADHAM WANLY
(EGYPTIAN, 1908-1959)

Ballet Dancer

signed and dated 'wanly 56' (lower right)

oil on board

23 3/4 x 28 3/8 in. (60.1 x 73cm.)

Painted in 1956

£15,000-20,000

\$20,000-26,000

PROVENANCE:

Private collection, (by whom acquired directly from the artist),
and thence by descent to the present owner.

Ballet Dancer, painted by the highly acclaimed Egyptian painter Adham Wanly is fresh and poetic work that reflects the artist's exquisite sensibility. Born in Alexandria, Wanly is known for his mesmerising visual depictions of the performing arts, namely the ballet and the opera. Drawing his influence from Impressionism, Wanly developed his own artistic technique that allowed him to capture movement through an elegant, poetic, yet dynamic allure, most notably seen in the repetitive live sketching he would create while attending ballets rehearsals, concerts and operas.

In *Ballet Dancer*, the artist demonstrates his phenomenal appreciation for beauty of the theatre. Wanly creates a magical scene in an endless spectrum of blues where two performers, with elegant and elongated bodies, float in the air in a state of utter grace. The composition of the painting, as well as the use of lights and shadows, is awe-inspiring. In accordance to his style, the artist uses heavy and quick brushstrokes which do not disturb the elegance of the scene, but rather, emphasise the movement of the dancers as well as their dream-like quality. Looking closely at the tulle of the female performer, one can fully grasp the beauty and ingenuity behind Wanly's brushstrokes that are both quick and rough, but extremely captivating. In contrast with these long brushstrokes, the delicate facial features of the performers stand out, adding another layer of sophistication to the canvas. In this work, the artist demonstrates his mastery of oil painting which exceeds the realm of reality and constructs a fantastic and eerie world, conveying feelings and sensations, rather than just visuals.





λ.13

MAHMOUD SABRI (IRAQI, 1927-2012)

Women at a Public Shower

oil on canvas
54¾ x 37½ in. (139 x 95cm.)
Painted *circa* early 1960s

£50,000-70,000

\$65,000-90,000

PROVENANCE:
The artist's Estate.

While part of the modern Iraqi art movement, the artist Mahmoud Sabri has largely been overshadowed due to the fact that the artist was exploring many themes subversive to society at the time. While a founding member of the Society of Iraqi Artists and among the likes of Faeq Hassan and Shaker Hassan Al Said, the artist lived most of his life in exile. Rebelling against the political status of the Iraqi government, the artist expressed his opposition to the Ba'athist party and subsequently moved to Russia and studied at the Surikov Institute from 1961-1963, when this present work was painted. Training in mural painting under the guidance of the acclaimed Soviet Russian painter Aleksandr Deyneka, his work was charged with a socially consciousness, something that he would be deeply inspired by Soviet Socialist Russian style. Well-read in Marxist thought, he was also an active writer and advocate for Realism within the arts.

The present work is a rare depiction of two nude women, the first of its kind that Christie's is proud to offer, and painted during the artist's studies at the Surikov Institute. Painted very much in the way of Picasso's *Les Femmes d'Alger (O. J. R. M.)*, 1911, however more naturalistic in form, the present work is a testament to the artist's highly advanced Western education under Deyneka. Depicted with an overwhelming expressionism and realism, here forceful, angular planes are met with a visual language of geometric qualities. This is seen in the bodily angles, the outlines of their towels and even the background that adheres to a slightly fragmented quality.

These two nudes stand apart from Sabri's themes that explore pain, protest and anger, depicting revolutionaries, poverty, floods and demonstrations. During this time in Moscow, there was a developmental shift in his style, showing a direct link stylistically to iconography with a palette that went beyond his classical use of blacks and reds and in which he experimented with classical and modern depictions of his realities. In this work, we notice Sabri's careful attention to the contours of the body as seen in different perspectives, making this work exceptional for detailing these two women as part of an oeuvre depicting his own form of an international modernism.

Just after this period in Moscow the artist then moved to Prague to join the Committee for the Defense of the Iraqi People and during this time his paintings mostly depicted the suffering of the Iraqi people under the regime. His work later shifted to become more minimalist and abstract in nature through his studies in Quantum Realism which explored the relationship between colour in the arts and chemistry and physics.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ * 14

NASSER CHAURA (SYRIAN, 1920-1992)

Landscape

signed in Arabic and signed 'N.CHAURA' (lower right)

oil on canvas

85 7/8 x 85 7/8 in. (218.2 x 218.2cm.)

Painted *circa* 1960s

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Anon. sale, Christie's Dubai, 27 April 2010, lot 117.

Acquired from the above sale by the present owner.

LITERATURE:

Sharjah, Barjeel Art Foundation, *Re:Orient*, 2013 (illustrated in colour, p. 35).

Considered the leader of the Syrian impressionist movement, Nasser Chaura captured an intuitive sense of place of his country, depicting its lived realities and intimate views. This artist, among others at the time painted the country's terrain, with intimate views that resonated with its people for capturing the energy of local subjects, including the cosmopolitan city centre, the village life and ancient sites. *Landscape* is an earlier classical work of Chaura, produced at a time when he investigated altering theoretical practices as he was readily identifying with *en plein-air* techniques and experimentations of colour and light. In the late 1940s, Chaura set out to explore nature, painting outdoors in order to capture the changes of light and colour in the Syrian landscape. While going beyond the traditional realism that prevailed in other classical artists of the time, he merged classical and modern elements, simulating the Romantic landscapes in Baroque style and capturing the momentary through the French Impressionists, reinventing this within a Syrian setting.

In the present work, Chaura dramatises the surfaces and grasps this intangible purity of form, capturing a precise moment in time. Having a theatrical essence, we can clearly observe the artist's keen eye for the manipulation and exploitation of perspective and depth. In using colour blocs and subtle interplay between light and shadow, the composition retains a three-dimensionality. While the mountain's form is chiselled, depicted in an advanced mastery of light shading, the vegetation is so delicately drawn, the texture of each blade of the grassy plants is embellished and the water, reflecting the greatest intensity of light in the composition is so crisp, its pinkish illumination reverberates throughout the entire composition.

While adhering to the many theories of Impressionists, the balanced composition also maintains certain classical elements; the landscape is stripped bare of superfluous decorative details, as seen in the chiselled mountains and tree barks, making this work more of a study into light and shadow. Achieving a sobriety of colour and a defined depth with enamelled surfaces allows us to witness a profound understand of the surface elements. Presenting a beautiful view of the landscape scene, one feels as if he or she is peeking between the row of trees, sitting amidst the vegetation, our eyes focused on the central focal point into the glistening riverbed.



PROPERTY FROM A PRIVATE UAE ART COLLECTION

*15

SALIBA DOUAIHY (LEBANESE, 1915-1994)

Ehden Village, Lebanese House

signed and dated 'S. Douaihy 1942' (lower right)

oil on canvas

17 x 20in. (43.2 x 53.5cm.)

Painted in 1942

£18,000-24,000

\$24,000-31,000

PROVENANCE:

Anon. sale, DuMouchelles, 15 February 2015, lot 2015.

Acquired from the above sale by the present owner.

EXHIBITED:

Raleigh, North Carolina Museum of Art, 1978.

Sharjah, Sharjah Art Museum, *The Short Century*, 2016.

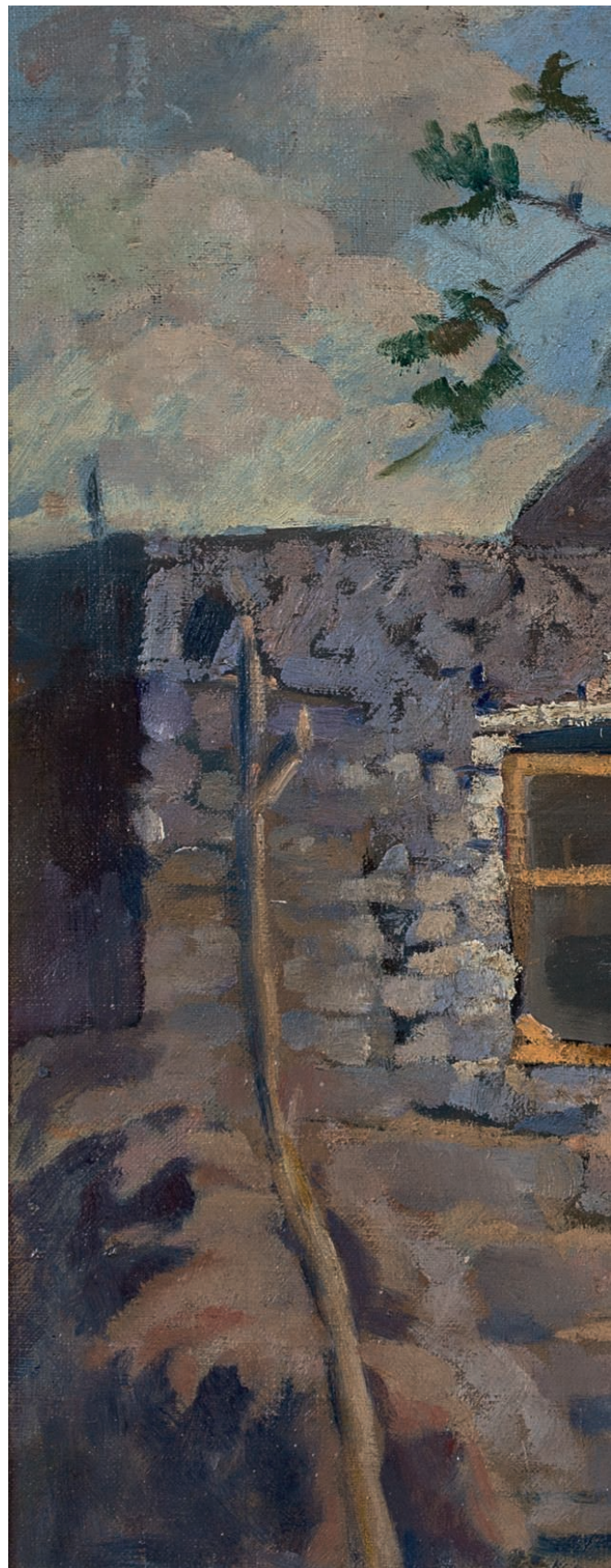
Amman, Jordan National Gallery, *Lines of Subjectivity: Portrait and Landscape Paintings*, 2017 (illustrated in colour, p. 75).

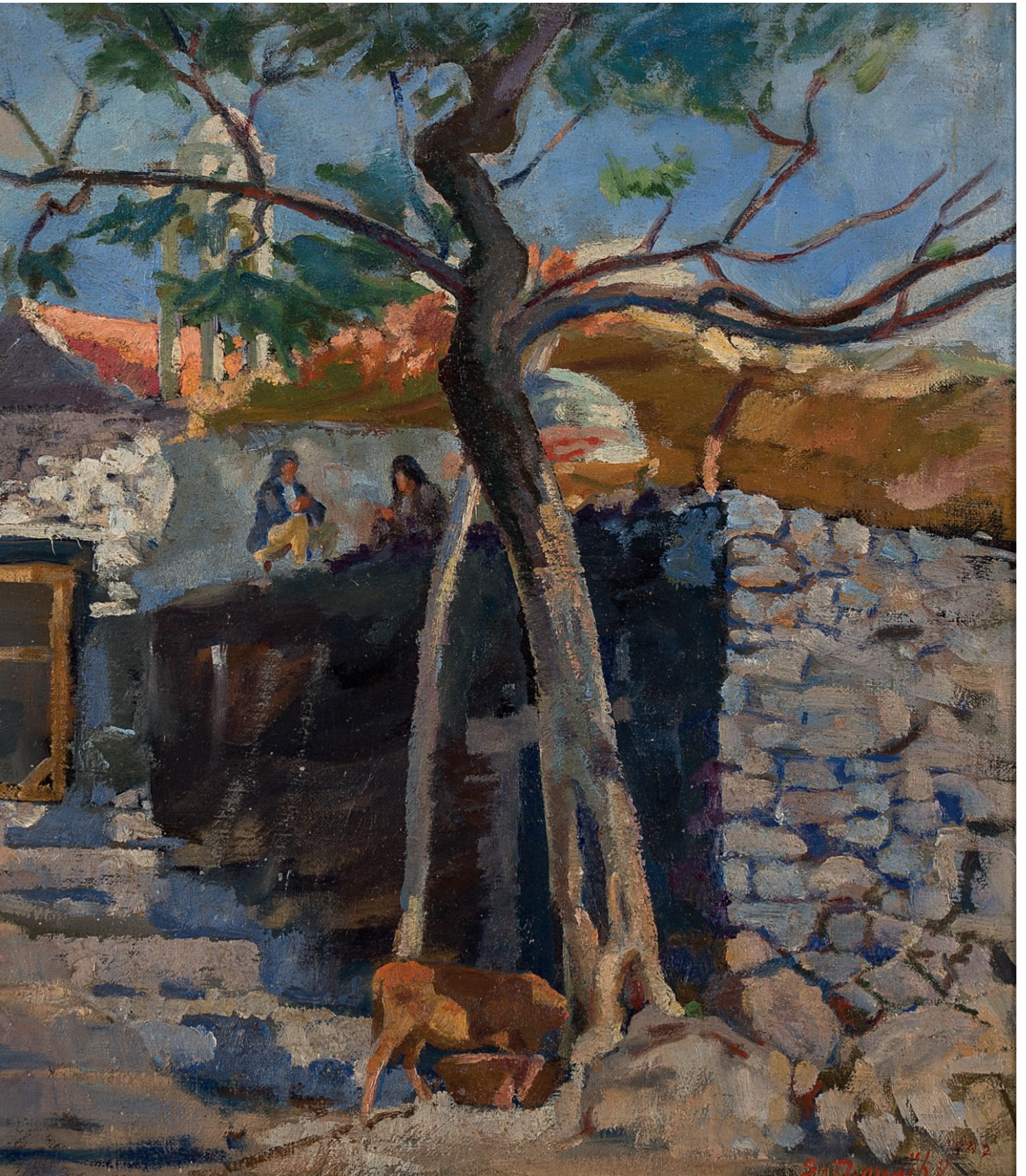
Focused on his own interpretation of the Lebanese landscape, villages and folklore, Douaihy showcases an artistic language that can be considered as a transitory unique style that incorporates Modernist and Impressionist features. In this painting, the viewer is immersed in a Mediterranean scene where the landscape and the village co-exist in harmony. We stand in front of a peaceful scene of a traditional, modest house made of stones. Two people and a calf seek refuge from the sun under the shade casted by the tree. While the painting is classical in terms of having a figurative subject matter, the use of quick and rough brushstrokes, the featureless faces of the characters, and the lack of a clear sense of depth are a testament to the artist's modern approach. The artist's refined understanding of light is also evident, as we can observe through the captivating highlights and shadows in the scene that evoke a sense warmth and tranquility.

Born in 1915 in Ehden, the mountainous region of the Cedars of Lebanon, the artist was exposed from a young age to art which he found in the churches of the region. The young artist was able to pursue a career in the arts due to his innate talent which caught the attention of his friends and family. Determined to become an artist, Douaihy moved to Beirut, where he soon became an apprentice at the atelier of the classical Lebanese artist Habib Srour (1860-1938). While Douaihy benefited extensively from working alongside Srour, the young artist eventually developed the desire to create his own artistic language, much inspired by his homeland's landscapes.

In the fall of 1932, Douaihy was granted a scholarship from the Lebanese government to pursue his studies in Paris at the prestigious Ecole Nationale Supérieure des Beaux-Arts. While in Paris, he was taught by Paul-Albert Laurens (1870-1934) and Louis Roger (1874-1953), as well as by fresco painter Pierre-Henri Ducos (1886-1972). The young artist also met the Iraqi artist Faeq Hassan whose painting drew his admiration. Two years later, Douaihy was awarded the school's top prize and successively exhibited at the Salon des Artistes. After his graduation, he returned to Lebanon in 1936, where he opened his own studio and became quickly a renowned artist. Combining his newly acquired modernist approach towards art with his cultural heritage, Douaihy began to produce works which reflected his affection and admiration towards the beauty of the Levant and his sophisticated artistry and mastery of oil painting.

By mid-1940s, Douaihy had paved a distinct path for the world of visual arts in the Middle East. In the 1950s, he moved to New York where he adopted a more avant-gardist style, exploring Abstract Expressionism and the Colour Field movement. He participated in several solo shows and group exhibitions, including the New York International Fair, the Pennsylvania Academy of Fine Arts, the North Carolina Museum of Art and at the renowned Guggenheim. Today, he is remembered as one of the leading figures of Arab art during the twentieth century.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*16

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Protection

signed 'PAUL.G.' (lower left)
oil on canvas
37 ½ x 27 ½ in. (90 x 70cm.)
Painted *circa* 1970s

£30,000-50,000

\$39,000-64,000

PROVENANCE:

Private Collector, Canada.
Anon. sale, Christie's, Dubai, 30 October 2008, lot 17.
Acquired from the above sale by the present owner.

EXHIBITED:

Beirut, 1973.
Kuwait, The National Council of Culture, Arts and Letters, 1978.

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

Lebanese Modern master Paul Guiragossian is one of the most celebrated artists in the Arab world who has captured the authentic human realities, found within a dynamic and versatile *oeuvre* exemplified in a wide spectrum between pain, loss along with goodness, love and unity. In one of his signature monochrome works painted in a beautifully radiant light yellow-green, the artist depicts intimacy within its perspective and figuration, articulated within one of his most easily recognisable and highly acclaimed motherhood motif. Painted within the era of the Lebanese civil war in the early 1970s, this work, along with others during this decade depict recognisable figures that oscillate between figuration and abstraction.

In the present composition depicting an intimate scene within shades of beautiful light yellowish-green palette, a group of four figures coalesce. Guiragossian's work involves a deep appreciation for religious iconography and it is particularly prominent in the present work. Balanced in tonality and figuration, the figures are painted in lighter green, their presence radiates from them, and one is carrying a lamb, the quintessential symbol for peace, while the other on the right, emerging as a Mary-like figure, stands in front of a figure interpreted as a newborn. The patches of light green paint used to depict her child radiates from the darker green shades in the background and other two figures in the distance. The work's monochrome palette reflects the complexities in light and shading of the artist, within his ability to experiment with textured impastos to create perspective and depth. A darker green frame-like window surrounding the figures defines the edges of this group, bringing this scene closer together, offering a sense of intimacy reflective of the warmth felt within the scene. Offering a window into the inner workings of the female society that is much found within the interior space, it provides us a special glimpse into the strength of the family, a poignant reminder of the artist's own family history that articulated notions of exile, despair, abandonment and war. Indicative of its lively and radiant colour palette, he exemplifies happiness and peace depicting figures that lack facial features; these women become faceless imprints that are exemplified in carefully articulated brushstrokes; the group appears united in the present scene however their figurations are adjacent and never overlap, clearly separated apart from each other. Celebrating a happy event that is clearly structured and composed, the work embodies dynamic and musical rhythms, found within a succession of carved linear and curved lines, emanating a feeling of luminosity and radiating inner light.

The present work encapsulates the troubled past of the artist, from the troubles caused by the Armenian Genocide and the painful memories of his family's forced relocation to Beirut. Painted during the era leading up to the Lebanese civil war, it is a harsh reminder of the ensuing violence and destruction to come, finding the family unit as untouchable from disaster, offering a sense of hope and comfort within the ensuing darkness ahead.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ*17

CHAFIC ABBOUD (LEBANESE, 1926-2004)

Les Bons Sentiments

signed and dated 'Abboud '75' (lower right)

oil and paper on canvas

45 5/8 x 35 in. (116 x 89 cm.)

Executed in 1975

£30,000-50,000

\$39,000-64,000

PROVENANCE:

M.L. de Boer, Amsterdam.

Anon. sale, Christie's, Dubai, 29 April 2009, lot 5.

Acquired from the above sale by the present owner.

LITERATURE:

P. Le Thorel, *Shafic Abboud*, Milan 2004 (illustrated in colour, p. 126).

C. Lemand (ed.), *Shafic Abboud*, Paris 2006 (illustrated in colour, p. 115).

This work is sold with a photo-certificate from Christine Abboud, under no. *ID851*.

This dazzling and radiant composition by the internationally acclaimed pioneer of Modern Lebanese art, Chafic Abboud, perfectly fuses both Abboud's simplifications and outpourings found within his own abstract language, reflective of the artist's sensibility to nature and the political climate of the time. Painted in 1975, the same year that Lebanon was rife with war raging, he depicted his surroundings and sentiments that materialised into a harmonious composition such as the present work, *Les Bons Sentiments*. Abboud provided a 'bird's eye view' of a particular subject, both literally and visually through his intricate and vibrant amalgamations of interwoven shapes, brushstrokes and colours. The present work deriving from paint and paper adheres to his signature 1970s style, featuring layers of pigments and patchwork of shapes and textures, and at a time when he was introducing new medium in tapestries, sculptures, ceramics and prints.

Within the present work, all elements coalesce within a soft-grey-blue tone into one harmonious composition that seems to be permanently in movement with its rich colour contrasts glimmering throughout the surface of the canvas and turquoise planes. Throughout the masterpiece, Abboud seems to retrace naturalistic phenomena, transcribing each perception into line, resulting into one of his most remarkable compositions of the time. Exploring the pure materiality and the essence of his subject, this work contains unprecedented textures and pigments, revealing the experiments undertaken by the Lebanese master at the time in the mid to late 1970s.

Abboud depicted light and its essence, very similar to the experimentations of his predecessors such as Pierre-Auguste Renoir (1841-1919), Jean-Edouard Vuillard (1868-1940) and Pierre Bonnard (1867-1947). Using organic shapes and a careful interplay of colours prepared by himself from pigments, his monochrome planes and intricate flecks of pigment are reminiscent of Nicolas de Stael's (1914-1955) works. Immersed in abstract tendencies of Neo-Impressionism, Pointillism, Cubism and Fauvism, Abboud is noted as one of the first Lebanese abstract painters in the formal sense, transitioning from the Lebanese tradition of figuration into painting radiant and complex abstraction articulated within his own technique. Through the present works rich textures, multifarious pigments and beautiful lyrical abstractions that radiate from the surface that one is invited into the 'Abboudian' world of vision. Notions of poetic musicality and soft fragrances are articulated within his landscapes, interiors and still lives.



PROPERTY OF DR. HENRY JABBOUR, CAMBRIDGE

18

HUSSEIN MADI (LEBANESE, B. 1938)

Oud on a Chair

signed and dated 'MADI 2000' and in Arabic (lower right); signed and dated
'Madi 2000' and in Arabic (on the reverse)

acrylic on panel

27 7/8 x 21 3/4 in. (71 x 55.5cm.)

Painted in 2000

£7,000-10,000

\$9,100-13,000

PROVENANCE:

Aida Cherfan Gallery, Beirut, by whom acquired directly from the artist.

Acquired from the above by the present owner in 2006.



*19

HUSSEIN MADI (LEBANESE, B. 1938)

Untitled

signed and dated 'MADI 76' (lower left)

acrylic on canvas

31 7/8 x 39 1/2 in. (80 x 100cm.)

Painted in 1976

£20,000-25,000

\$26,000-32,000

The present work is a very delicate pink early composition by Madi filled with supple forms and a return to the fundamental sources of his *oeuvre*, much like a Sumerian cuneiform tablet filled with Shapes and lines. Here we can see the artist creating a new vocabulary composed of small organic entities floating on the surface in a very rhythmic musicality.

This work comes from a period that corresponds to a production of Madi's discovery of his own alphabet, his own artistic codes. He is an artist who studied art and art history and explored the development of writing that started in his own fertile Levant. It is here that he explored the meanings of symbols that stood for words and their voices. The artist found solace in this primitive happiness of expressing his ideas. Discovering the dynamics of line throughout his fifty-year career, Madi in the present work assembles in what appears to be the purest lines forming the foundations of the subjects he uses within his entire *oeuvre*, including that of still lifes, female portraits, interior scenes and his iconic bird aesthetics.





PROPERTY FROM THE ARTIST'S ESTATE

* 20

WILLY ARACTINGI (LEBANESE, 1930-2003)

Untitled

signed and dated 'W. Aratingi Feb 7'-87' (lower right)

oil on canvas

47 ¼ x 36 ¾ in. (120 x 90cm.)

Painted in 1987

£12,000-18,000

\$16,000-23,000

PROVENANCE:

The artist's Estate.

Lebanese acclaimed artist Willy Aractingi had an international profile from his early age, as he was born in the USA and raised in Cairo, before settling in Lebanon in the late 1940s. A self-taught artist, Aractingi was very young when he committed himself to painting. In the early 1970s, he opened a modern art gallery, showcasing the works of international Western artists such as Alan Davie, Alekos Fassianos and Niki De St Phalle to Beirut elitists. It was then that the artist was inspired to begin sketching and painting.

The artist is known for his vibrant and bold use of colours. While his techniques and colours are reminiscent of Douanier Rousseau and Paul Gauguin, Aractingi's works stand uniquely different with a quality very much to its own. He introduced a new way to look at art in the Middle East. His mastery in dealing with shades and colours coupled with a subtle way of telling his stories is uncommon to artist's within the region.

The works of Willy Aractingi are not that innocent, as they portray naïve and vulnerable looking cartoon figures. Upon further investigation one finds a clandestine rebellion underneath the innocent first impressions. Aractingi's art is highly symbolic and carries strong references to morality.

He is the only known artist to have interpreted oil on canvas in the 244 Jean de la Fontaine (French, 1621-1695) Fables, becoming one of his most important achievements. Much less significant are his paintings unrelated to any tale but his own.

Following the artist's death, his family Estate donated 230 of his works to the Sursock Museum in Beirut. In 2017, the museum dedicated a retrospective curated by Yasmine Chemali who gathered some 120 works under the title *Les Mondes de Willy Aractingi (1930-2003)*, shedding a light on his work

from 1973 until his death. It is important to note that the subjects reflected in his *oeuvre* are not derived from the famous popular culture tales from the Levant as well as from La Fontaine, but more so they are derived from his wild imagination.

He is known to invite folkloric characters such as Antar, Abla, Geha, Tarzan, Adam and Eve as well as animals of all kinds onto his canvases and place them within rich compositions where reality and imagination intertwine. Lions, foxes and monkeys, come together with doves and birds painted in magical and optimistic colours.

Aractingi 'gardens' his canvas in the present lot that comes from his cosmic *Flower* series. One feels looking at Willy's painting that the highest human experience is being alone and at peace with the land and the universe.

With his fun imagination as well as his love of nature, we feel we are in the presence of a master gardener connoisseur in flora. Just by observing the juxtaposition of lively colours, a wild yellow large flower is presented like a happy sun in a daylight composition.

His representations mostly still unknown to the wide public whether taken from his own stories, the fables, tales or the cosmic flowers series have the power to stop instantly the viewer opening the door wide for a free spirit to take an instant magical mystery trip into his dream-like floating world.

Aractingi has showed his work in numerous one man shows and group exhibitions, and his works are found in private collections in Lebanon, France, the United Kingdom and the USA.



λ * 21

AFIFA ALEIBY (IRAQI, B. 1953)

The Flood (Gulf War)

signed in Arabic and dated '1991' (upper right)
oil on canvas
35 ¾ x 31in. (90 x 70cm.)
Painted in 1991

£8,000-12,000

\$11,000-15,000

PROVENANCE:

Boushahri Gallery, Kuwait.

EXHIBITED:

Kuwait, Boushahri Gallery, 2011.

LITERATURE:

Afifa Aleiby: A Biography in Paintings 1970-2010, Galerie De Twee Pauwen, the Hague, Jordan 2010 (illustrated in colour, unpagged)

'I completed this work in 1991, during the Gulf War, and the liberation of Kuwait. I was personally against the occupation of Kuwait and also against the war on Iraq. The Iraqi people who suffered a lot had nothing to do with the aggressive politics of a dictatorial regime, and if anything the Iraqis were the first victims. This is how the painting came to be. It reflects my pain, in the image of this agonised angel crying on the civilisation of a country that suffered suppression and persecution.

The minaret is that of the mosque of Samarra which we call in Iraq the 'Twisted Minaret,' known as the Malwiya Tower. Mesopotamia is the land and cradle of civilisation. Reminiscent of Baghdad's golden age, at the same time for me it is the metaphor of the spiraling cone represented here; it symbolises the ascendance and descendance of our civilisations in our Mesopotamian land.

I painted the minaret drowning in a tumultuous ocean that knows no mercy. The angel is the symbol of purity and nobleness weeping the destiny of people. She is eaten by the flood of aggression, hostility and hatred, surrounded by threatening black clouds that attack in a scary night. She is sitting beside a decapitated head, another symbol of the harsh times humans were suffering.'

(Afifa Aleiby in conversation with Christie's Specialists, August 2018)

Born in Southern Iraq to an open minded and cultured family, Aleiby demonstrated from a very young age an innate interest for the visual arts. Encouraged by her family, she studied at the Institute of Arts in Baghdad, where she was taught by Iraqi masters such as sculptor Miran Al Saadi and painter Rasul Alwan. Determined to continue her studies in Russia, she received a scholarship from Surikov Institute and lived in Moscow for six years, where she was close to other Iraqi intellectuals. Due to her inability to move back to Iraq, she moved to Italy and then to Yemen, where she taught at the Institute of Fine Arts in Aden. Despite the numerous relocations, she remained an active artist, creating stunning works which demonstrate her fight against racism, war, totalitarianism, and terrorism. Since the mid-1990s, Aleiby has been living in the Netherlands. In 1999, she was honoured with a retrospective at the Museum Catharinagasthuis in Gouda. In 2004, 40 years after her departure, she returned to Iraq and has since visited occasionally, yet she expresses her melancholy and longing for the open-minded and cultured Iraq in which she grew up in. She is the sister of the renowned artist Faisal Laibi.

22 No Lot



PROPERTY FROM A PRIVATE COLLECTOR

• * 23

SALIM AL DABBAGH
(IRAQI, B. 1941)

Abstract Composition

signed and dated in Arabic (lower right)
oil, acrylic and paper collage on canvas
50 x 53 7/8 in. (127.2 x 137.1cm.)
Painted in 2002

£8,000-12,000

\$11,000-15,000

PROVENANCE:

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

A notable figure in the Iraqi art scene since the mid-1960s, Salim Al Dabbagh is referred to as the master painter of Black. The artist articulates abstraction in shape and colour, painting the emptiness with highly contrasted black and white spaces. Trained as one of the first graphic printmakers in Iraq, he utilises natural elements deeply embedded within his Iraqi culture.

The present work is an interesting composition resonating with the complexities of those artists such as Shaker Hassan Al Said. Connected to Iraq, amidst the intensity of political conflicts in the late 1950s, he trained under modern masters such as Faeq Hassan and Jewad Selim, and in 1965 he formed the art group 'Al Mujaddidin' (The Innovators), noted for their eagerness to experiment with different media. Well verse in European styles and trends, Dabbagh introduced these practices within his works, and his black and white abstract works are a testament to his ability to articulate Western and Eastern approaches.

Al Dabbagh's unique artistic vision sought like other artists during the 1960s to rebel against the classical painting methods and instead explore the spatial dimensions through an attention to textured surfaces. The present work adheres to Dabbagh's exploration into mass and space. As the artist states, *'I used space as an analogue to the mass. I'm now going through a difficult phase, as I'm trying to find a way out of. The more space grows in my paintings, the emptier I feel'* (the artist in interview with Saad Hadi, Elpah, 2003). Large rectangular structures appear in the present composition, and despite their large size and overwhelming presence, their lighter shades on the delicately painted facades also make them feel translucent and empty, introducing a delicate interplay between a vacuum and volume.

Furthermore, these delicately painted forms and textures on the surface derive from the transparent textiles used in Bedouin tents woven from goat hair and adorned in rugs. Remembering this, the artist states, *'I was surrounded by quantum of blackness..even my night dreams are seen in black and white'* (Artist in conversation with May Muzaffar).





PROPERTY FROM A PRIVATE COLLECTOR

* 24

ALI TALIB (IRAQI, B. 1944)

Qanber Agha

signed in Arabic (lower right)
oil on canvas laid down on board
30 1/8 x 36 3/8 in. (76.6 x 92.4cm.)
Painted in 1964

£15,000-20,000
\$20,000-26,000

PROVENANCE:

Private Collection, Baghdad.
Acquired from the above by the present owner's uncle,
and then gifted to the present owner.

'Heads, palms and fingers remain basic units of the artistic vision in Ali Talib's logic. In fact, from an aesthetic point of view, we cannot grasp his artistic concerns without his humanistic rooting, to the extent that in some of his paintings, he reduces the finger to a tip or the eye to a tear. This external point of departure at first glance, stems from the foundation of self-expression; or that this vision, at its core, is unique subjective one. As if by doing so, he tries to realize his intellectual abstract self, transforming it into a post subjective abstraction, or in other words, into an artistic 'happening' that is beyond representation'

(Shakir Hassan Al Saeed on Ali Talib, "The aesthetic of the painting of Ali Talib," M. Muzzafar *et al.*, *Ali Talib*, Lebanon 2009, p. 14)

Talib departed from the consciousness developed by the 1950s groups such as Jewad Salim and Faeq Hassan and the social romanticism that prevailed, and instead was more focused on creating a state of mind, whether it be loneliness, anxiety and meditation, through his unique artistic language.

The present work depicts multiple heads in various dimensions joined together, existing both independently and simultaneous forming the cohesive units to the body of a bull, noted by the head on the right side of the composition. Recognising these squares as 'basic units' to the overall formation of the subject, whether through the head, the mask, the leg or the tail, the artist is concerned with the foundations of its creation. These illustrations have a childlike quality, its rudimentary shapes appear as part of a larger metaphor of self-exploration, finding expressionism through the torn-apart body, and allowing the viewer the agency in turning the position of the painting.

Juxtaposing these abstract shapes, some more figurative with bulging red eyes and spiky crowns, and a bull's head, against a background of complete abstraction crates a space of isolation and solitude. The heads, floating within empty space, develop a sense of antiquity, and the rough textured surfaces appear as if this were a cave painting mural. Each figure occupies a distinct time and place through its light and colour gradations and spontaneous linear movement.

'Man and stone exchange place in such a way that they become like a window with a dual vision' and the very immortality of the surface, with its cracks and earthy colours, open a wider discussion into the restless human psych and the early stages of man's personal life (Shakir Hassan Al Saeed on Ali Talib, "The aesthetic of the painting of Ali Talib," M. Muzzafar *et al.*, *Ali Talib*, Lebanon 2009, p. 39).

Ali Talib continued to develop a message of human tragedy within his *oeuvre* by infusing allusions of traditional ancient themes, reminding us of their continuity.





PROPERTY FROM THE PRIVATE COLLECTION OF
MRS MONA DEELEY AND DR QUINTON DEELEY, LONDON

25

SHAKER HASSAN AL SAID (IRAQI, 1925-2004)

Soukham aalal Jidar

signed in Arabic; signed 'AL.SAID' (lower right); signed 'SHAKIR.H.AL-SAID'
and signed titled, dated and inscribed in Arabic (on the reverse)
oil, spray paint and burning effects on board
38 ¾ x 35 ¾ in. (98.5 x 90cm.)
Painted in 1980

£40,000-60,000

\$52,000-77,000

PROVENANCE:

Agial Art Gallery, Beirut.

Acquired from the above by the present owner.

EXHIBITED:

Baghdad, Al Riwaq Gallery, *The Trace and the Language*, 1981 (no. 12).

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

Christie's presents a work from Shaker Hassan Al Said's wall paintings series, one of the most well-known series in his *oeuvre*. The present work is a beautiful representation of his quest to explore the Arabic letter after establishing the One Dimension group, which sought to explore the endless possibilities of abstraction in lines, finding the nonvisual, non-dimensional existence on a material, thereby finding the spiritual in the epistemological meaning of art. Exploring these aspects, he decided to find a new way to reject three dimensions and search for internal dimensions. Experimenting with the linear form since his earlier works, he attempted to draw or paint a line on a surface without any two-dimensional area, eventually adding colours to the work to express a line without painting it. Identifying a crack to be devoid of dimensions, the artist recognized this only appeared due to its adjacent surfaces.

Since the mid-1960s, Said turned to experimenting with Arabic script and applying this new visualization to pure Sufi mystical concepts and Western existential philosophies within his wall paintings, gradually abandoning figurative expression and making this work feel like a contemplative art. Responsible for the development of modern art in Iraq, Al Said was a practicing theorist, teacher and writer on art history who sought to achieve a distinct local art style that incorporated Western trends firmly rooted in the local style. Al Said is closely aligned with the vision of other artists such as Jewad Selim and J. Ibrahim Jabra, as he founded the Modern Art Group in 1951 and later the One Dimension Group in 1971.

This exploration into the one dimension is materialized by taking the letter or number in practicing humanist thought. It is through this deconstruction, both in the literal sense of the work's fissured composition, the abstraction of lettering and the dense colour palette found within the central axis that it parallels to the fissures found within the Iraqi society at the time when it was undergoing the beginnings of the Iraq-Iran war.



PROPERTY FROM AN IMPORTANT UAE COLLECTION

■ * 26

NOURI AL RAWI (IRAQI, 1925-2014)

Untitled

signed and dated in Arabic (lower left)

acrylic on canvas

54 7/8 x 93 7/8 in. (139 x 237.8cm.)

Painted in 2004

£10,000-15,000

\$13,000-19,000

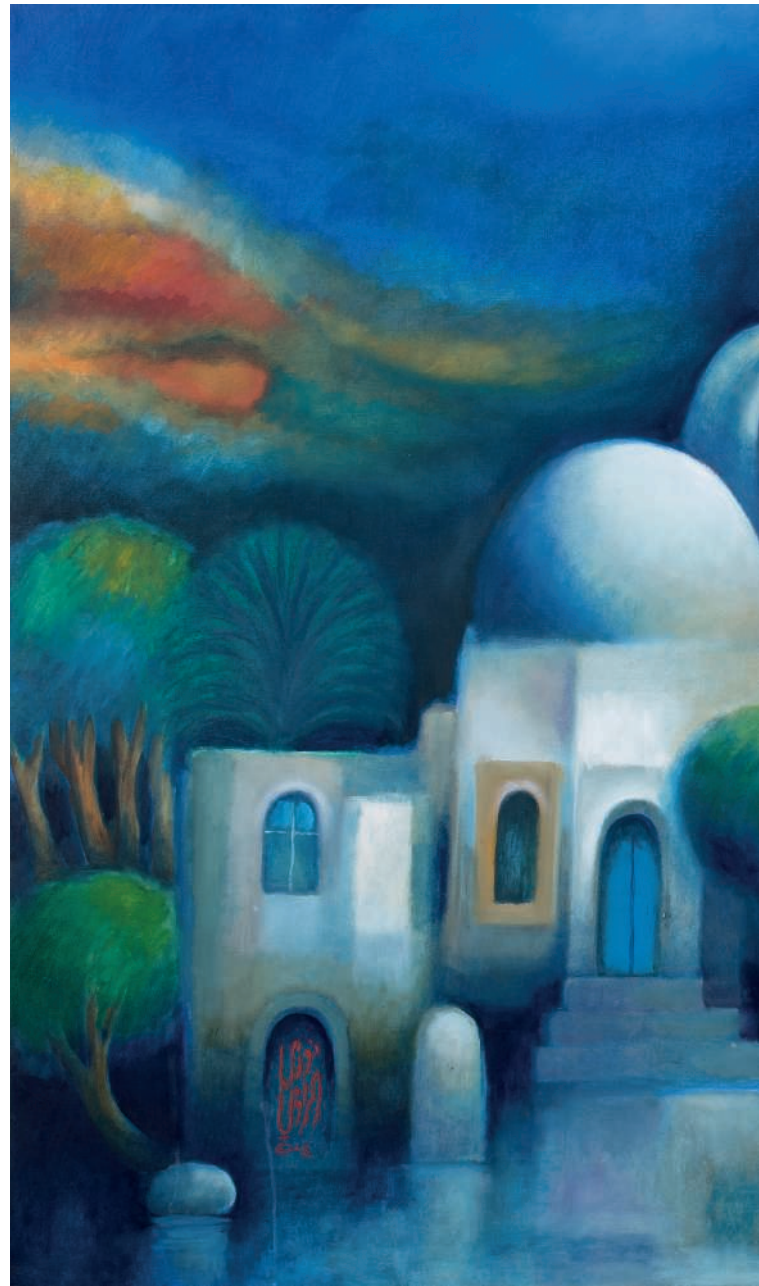
PROVENANCE:

Inter Craft Gallery, Sharjah.

Acquired from the above by the present owner.

Nouri Al Rawi' was a multi-disciplinary artist ahead of his time, for he was not only a painter, but also a sculptor, art historian, television presenter, and art critic. His work often portrays mystical oriental towns built around his magical childhood village of Rawa, in the Ambar province of Iraq. Rawa is a very green and fertile place that preoccupied his entire production. This work is a fine example from this series with small houses close one to another, appearing much like a family.

He is famous for writing one of the earliest books documenting Iraqi art, titled *Reflections on Modern Iraqi Art*, 1962 as well as a few other books on art history such as *Introduction to Iraqi Folklore*, 1962 and *Jawad Saleem*, 1963.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 27

LOUAY KAYYALI (SYRIAN, 1934-1978)

Maaloula

signed and dated 'Kayali 63' (lower right); signed, titled and dated 'Louay Kayali 'Malula' 1963' and signed, titled and dated in Arabic (on the reverse)
oil on canvas
29¼ x 36in. (75 x 94.5cm.)
Painted in 1963

£30,000-50,000
\$39,000-64,000

PROVENANCE:

A gift from the artist to a European diplomat, and thence by descent.
Anon. sale, Christie's, Dubai, 29 April 2009, lot 13.
Acquired from the above sale by the present owner.

This work will be included in the forthcoming Louay Kayyali *Catalogue raisonné* currently being prepared by Hala Khayat.

Louay Kayyali is one of the most acclaimed and important Modernist artists of Syria whose work embodied the socio-political atmosphere right after the independence of this country until the early 1970's. His short lived and dramatic life spanned a crucial dynamic moment in Syrian history when the country was gaining its independence and rights and evolving in its visual arts. Kayyali is a fine observer of life in finding the essence of beauty and soul within a city manifested by his use of simple and fluid lines within his landscapes and portraits of laborers and street sellers in Damascus and Aleppo.

Maaloula is one of the main subjects in Kayyali's *oeuvre*; the present work is painted only two years after the artist graduated from the Accademia di Belle Arti and it is one of the finest portrayals of this mountainous Aramaic town. All elements are intricately balanced, orchestrated by his ability in articulating the subtleties of line and perspective of the holy city's mountain and its sheltering village and soothing skies.

Beautifully depicted in its blue and grey hues, it appears as one of the brightest and fullest compositions Kayyali painted of the holy city's village, manifested in its chalky white paint applied in patches like the plasters on the walls, making this present work an emblem of Syrian culture within its technique and subject. The dreamy landscape of the mountains enclosing within the intimate village scene is exemplified through a careful interplay of sinuous and linear shapes. Maintaining a sense of depth and perspective, within the cluster of homes and the dense mountainous landscape, the composition culminates within a beautiful focal point of the spire of the church, carefully placed between the two mountains.

The village of Maaloula is located to the northeast of Damascus and built into the rugged mountainside, with a population of just a few hundred. Maaloula, from the Aramaic word ma'la meaning "entrance", is the only place where the western dialect of Aramaic, the language of Jesus Christ, is still spoken. It is home to two important monasteries, Mar Sarkis and Mar Taqla. The Mar Sarkis monastery was built in the 4th century on the remains of a pagan temple and it bears a plain and simple appearance. It was named after St. Sarkis (St. Sergius), a Roman soldier, executed for his Christian beliefs. The Mar Taqla monastery holds the remains of St. Taqla (Thecla), daughter of one of Seleucid's princes, and pupil of St. Paul. According to legend, in the 1st century AD, soldiers pursued St. Taqla and her father because of her Christian faith. She came upon a mountain and after praying, the mountain split to reveal a gorge like that at Petra, through which she escaped. The town is named after this entrance to the mountain. Naturally there are many variations of this story among the residents of Maaloula, which adds to its historical and spiritual significance.

Maaloula used to welcome many pilgrims of different ethnicities to this holy place in order to receive blessings and make offerings. During the 1960s when this work was painted, the Faculty of Fine Arts at Damascus, required a mandatory field visits to this place to draw and paint there, a practice that continued until recently. At present and in what seems to be the aftermath of the Syrian crisis, the place is under protection as it was under attack and is not easy to access yet.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 28

LOUAY KAYYALI (SYRIAN, 1934-1978)

The Ice Cream Seller

signed and dated 'kayyali 60' (lower right)

oil on canvas

36½ x 28 ¾ in. (93 x 73cm.)

Painted in 1960

£50,000-70,000

\$65,000-90,000

PROVENANCE:

Private collection, Syria, acquired *circa* early 2000s.

Anon. sale, Christie's, Dubai, 26 October 2010, lot 90.

Acquired from the above sale by the present owner.

This work will be included in the forthcoming Louay Kayyali *Catalogue raisonné* currently being prepared by Hala Khayat.

The artist of people, the artist of humanity, Louay Kayyali is best-known for his depictions of deprived working-class figures, where the focus is mostly on a solitary figure, featuring typically boys that were forced to work in menial street jobs such as lottery ticket sellers, shoe-shiners and newspaper vendors around Aleppo and Damascus. The artist also depicted young men who chose to roam the city streets instead of attending their classes.

Kayyali was undoubtedly one of the region's most prominent socio-political artists in the 1960s and 1970s, and his paintings externalise the pressing humanitarian and political issues that surrounded him. His powerful depictions of ordinary people are characterised by the strong black fluid lines that define the figures and the absence of inessential detail. Focusing on these characters, like icons, which is reminiscent of Russian social realist painting, through his humane treatment of his subjects he conferred them with more individuality and pathos. A recurrent theme in his work was the desolation and misery of social outsiders, his trauma finding expression in a series of deeply sentimental paintings.

The present lot from 1960 is a very elegant touching example, where a handsome boy with sad eyes is selling the traditional Syrian ice cream called *Booza*. *Booza* is a pounded ice cream mixed with *Salep*, rose water, and mastic. A very fresh dessert in Middle Eastern hot summer day, these *Booza* sellers have become a recognizable part of the Syrian urban cultural scene, where kids would run and gather to get their cups' filled. This present work focuses on this seller enjoying a small moment of melting happiness. Kayyali focused on the need of this cast of people to survive and make a living through selling in the streets, however ice cream, if anything, is not cooling their situation.

Within his *oeuvre*, Kayyali offered problems with very little room for solutions, making much of his work felt with melancholy and resignation. Provoking society through his works, Kayyali proposed to question the minds of the Syrian Bourgeois at the turn of the country's independence and its ensuing dreams of finally becoming an independent state with a strong identity without Western influence.

Only seeing the flaws within society, Kayyali reminded his country with these simple subjects and lines, that this supremacy will not be valid if it is only limited to the happy few, proclaiming that a street had a different image and reality to portray. In this case in *The Ice Cream Seller*, it seems his society needs more than just a tasty ice cream snack to cool themselves on a hot day.



PROPERTY FROM A PRIVATE COLLECTOR, HONG KONG

* 29

SAFWAN DAHOUL (SYRIAN, B. 1961)

Rêve

acrylic on canvas
61 x 61in. (155 x 155cm.)
Painted in 2008

£40,000–60,000

\$52,000–77,000

PROVENANCE:

Ayyam Gallery, Dubai.

Acquired from the above by the present owner.

LITERATURE:

K. Samawi & M. Farhat, *Safwan Dahoul*, Damascus, 2009 (illustrated in colour p. 287).

‘... There is a difference between dreams, visions, and the visual work, which places me directly in front of the countless possibilities of images in our memory that we try to suppress as they remain hidden in our subconscious or inner world. All my attempts have been with the aim of remembering some of these images’

(The artist in conversation with M. Farhat, in *Jadaliyya: The origins of Dreams: an Interview with Safwan Dahoul*, 13 March 2016, accessed online.)

Syrian artist Safwan Dahoul is renowned for representing intimate moments of humanity. His paintings have always been a self-reflection at large and his autobiographical expression and the poignant scenes or emotional states he paints with his recurrent female protagonist reveal personal events and emotions that reflect in his repeated use of the title *Rêve* (*Dream*). His works highlight his ever-expanding reflection of his own personal dream, as he quotes ‘To be alive, one must dream. My dreams have not ended yet’ (*ibid.*).

His art is therefore first and foremost a contemplation into a human psychosocial state and estrangement rapidly evolving in contemporary society. Since the early 2000s, his works took on a different style where large-scale female figures present a more or less angular profile expressing the ideas of these emotional states. Within these works, Dahoul adopts a colour scheme that is prevalently black, white and grey, and showing a decided departure from what can be considered his blue period. The theme of his paintings and their significance has thus been adeptly mirrored in his choice of restricted colour palette.

Along with these muted and subdued colours, his works are devoid from details of placement often suspended in a sea of greys, deep ochre or blacks that direct the viewer’s attention to an imposing female figure that fills the confines of the canvas and that, is beautifully shown in the present lot.

Dahoul explores through his paintings the notion of escape to a better world. The female figure in this painting is swimming in the unreal atmosphere of love, as she is sensitive to the motion of what appears to be the empty space

around her. To her, this emptiness is full of her lover’s presence. Dahoul emphasises the purity of the outline and form, bathing his characters in a two-tone colour palette.

In what looks like a mirror image, the complete figure on the left bows her head to the back yet a motherly tenderness radiates in her arm covering her chest and her curled fingers. She is dressed in black. Her body fills the frame and seems to float in the black sea. This choice of cold surroundings underlines the feeling of solitude of this female figure in a foetal position. A small angel wing is seen on her back, providing a small hint of positivity and hope.

The style of the work suggests Dahoul’s exposure to Cubism whilst simultaneously reminiscent of Byzantine iconography. It is no doubt that the influences of Assyrian and Flemish art remain deep rooted within his works.

Although a sense of sorrow and death resonates in his fantasy dream-like world, this underlying oppressive state is countered with a sign of hope that the artist subtly inserts.

Celebrated as a prominent member of the Syrian art scene internationally with his unequalled Dream series of the past three decades, Dahoul has marvellously been an icon for bridging modern and contemporary Arab art with his timeless aesthetic and the consistency of his technique.





PROPERTY FROM A PRIVATE COLLECTOR, UAE

• * 30

ABDULLA AL QASAR (KUWAITI, 1941-2003)

Tandeef Alhintah - Paisane

signed in Arabic (lower left)
acrylic on canvas
39 ¼ x 31 ¾ in. (99.7 x 80cm.)
Painted in 1968

£7,000-10,000

\$9,100-13,000

PROVENANCE:

Private Collection, Kuwait.
Acquired from the above by the present owner.

EXHIBITED:

Sharjah, Barjeel Art Foundation, *Re:Orient*, 2013 (illustrated in colour, p. 71).

Christie's is proud to present for the first time at auction a work by the legendary and pioneering Kuwaiti artist, Abdulla Al Qasar. The artist drew his inspiration from the everyday culture in both Kuwait and Egypt, painting daily scenes of people, landscapes, and most notably the traditional fishing practice from the Arabian Gulf. Al Qasar occupies a very special place as part of the first generation of painters who founded Kuwait's modern art movement.

The present work exemplifies Al Qasar's sensitivity and appreciation for daily life home ritual of women. In this canvas, the painter uses a very simple yet captivating subject matter to inspire the viewer: a young, beautiful woman, in modest clothing sits on the floor shifting grain. Equally as poetic as the subject is Al Qasar's style of painting. The use of warm, earthly tones greens, yellows, and browns, along with the comforting sunlight that permeates into the scene and embraces the sitting woman from left to right, conveys a feeling of serenity and peace. The close sense of perspective also allows the viewer to establish a relationship with the woman while she is looking down performing a repetitive act of manual labour – an idea that is further emphasised by the display of the hands and the right foot of the girl. One of the most striking aspects of this painting, however, is Al Qasar's signature swirling, interconnected lines that span all throughout the canvas. Adapting themselves to the surfaces they cover, these lines create a confusing yet beautifully captivating dynamic that provide depth and movement to the portrait.



PROPERTY FROM THE ESTATE OF A US FOREIGN SERVICE OFFICER, STATIONED IN CAIRO 1960-1963, NEWPORT, RHODE ISLAND

• * 31

SALAH TAHER (EGYPTIAN, 1911-2006)

Harmonie

signed and dated in Arabic (lower right)
oil on canvas
38 1/8 x 26 1/2 in. (97.3 x 67.4cm.)
Painted in 1959

£3,000-5,000
\$3,900-6,400

PROVENANCE:

Private Collection (by whom acquired directly from the artist *circa* early 1960s), and thence by descent.
Acquired from the above by the present owner.

LITERATURE:

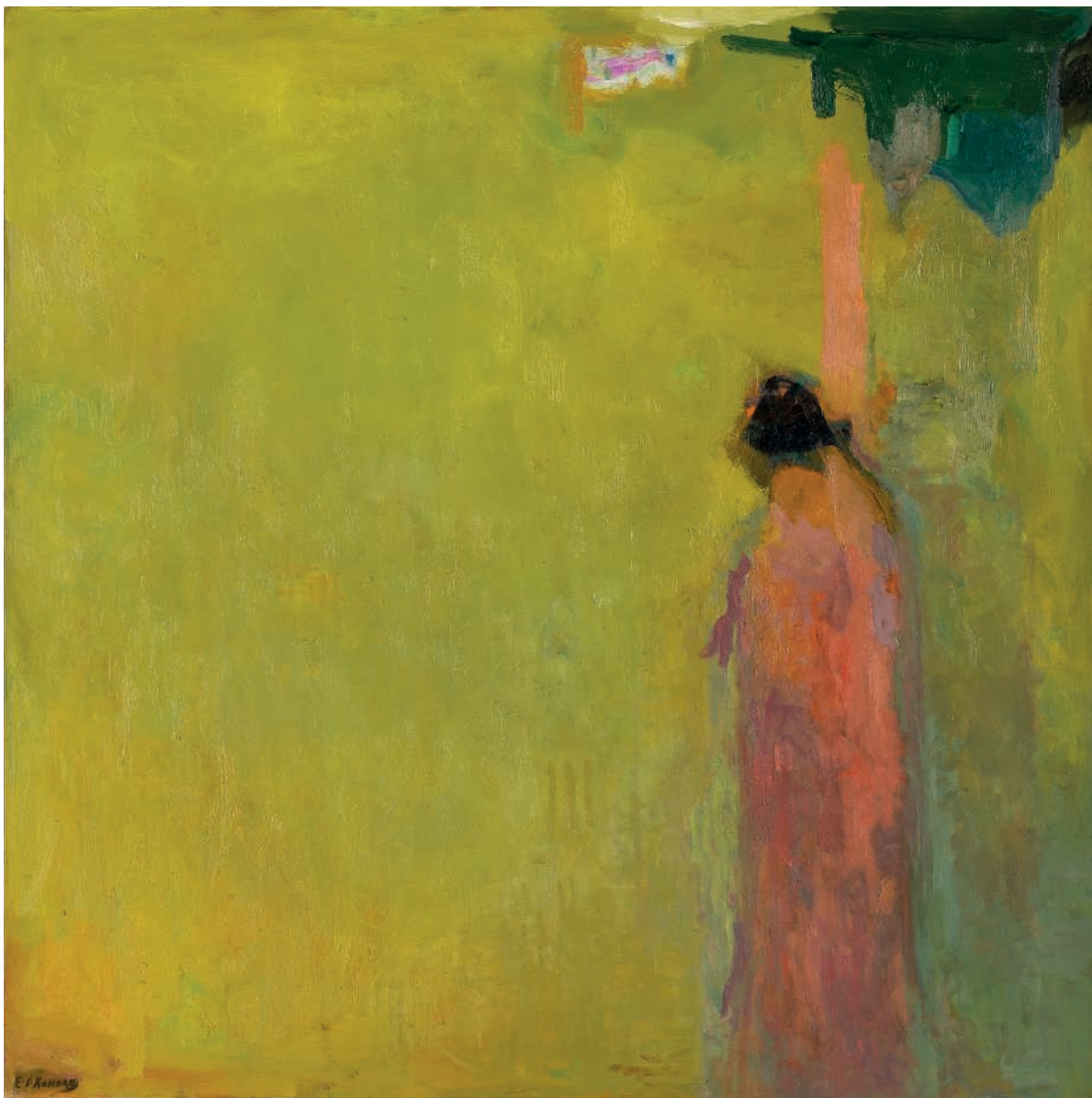
A. Azar, *La peinture moderne en Egypte*, Cairo, 1961 (illustrated p. 181).

Salah Taher is considered one of the most prolific painters of the second generation of modern Egyptian artists. Throughout his life, Taher produced an extensive *oeuvre* with talent and sensitivity, where he explored various styles, from Academic Realism, to Figurative Symbolism, to Abstract Expressionism.

The artist became highly acclaimed for his abstract works, where he broke away from the traditional and academic notion of painting, thus placing himself at the forefront of modern art. Through an ingenious use of colours, expressive technique, and bold contrasts, Taher conveys a powerful passion for the matter and dynamism.

In the present lot, *Harmonie*, the artist makes a full-fledged display of his mastery of oil painting. The artist incorporates both elements of portraiture and landscape painting to create a complete and eerie scene. The canvas is mostly occupied by the tall-standing characters, which seem to be women dressed in long, traditional, white clothing taking care of their children. In the upper section of the canvas, the viewer is able to catch a glimpse of the landscape in the background- the dunes of a desert - that is topped by a thin glimpse of the sky. The sand that covers the landscape is painted with quick and rough strokes of an intense, bright red, while the sky is a dull and pale grey. Meanwhile, all figures are clearly distinguished from one another through bold black lines and white attire, with some brushstrokes of yellow and grey. This unique use of colours evokes a ghoulish and supernatural atmosphere.

The texture of this painting also takes a leading role. Most often in his works, Taher makes use of hard tools such as the knife to create an additional layer of perspective as well as mysteriousness. Known for mastering this technique, the artist uses the knife to spread transparent coats of diluted paint over his canvases. Art critic Aime Azar, highlights Taher's breaking away from academic painting and becoming an artist of "*vehement contrasts*", creating works that are done with a measured sense of equilibrium." (A. Azar, *La Peinture Moderne en Egypte*, Cairo 1961, p. 182).



PROPERTY FROM A PRIVATE COLLECTION, USA

* 32

ELIE KANAAN
(LEBANESE, 1926-2009)

Girl in a Field

signed 'E.S. KANAAN' (lower left)

oil on canvas

38 $\frac{3}{4}$ x 38 $\frac{3}{8}$ in. (98.5 x 97.5cm.)

Painted *circa* 1980s

£15,000-20,000

\$20,000-26,000

PROVENANCE:

The artist's Estate.

Anon. sale, Christie's Dubai, 18 March 2015, lot 17.

Acquired from the above sale by the present owner.

A graceful composition of open horizons and organised chaos, this work depicts a sense of loneliness and solitude but in a palette of warm greens and reds that offers a glimmer of hope.

Although seemingly naïve in its composition and relatively muted brushstrokes, upon closer inspection, the viewer realises that the lady's head is bowed in what appears to be sadness with her back turned towards the viewer. In presenting her in this manner, Kanaan exemplifies further her isolation. What has led her to wander into the field alone? Kanaan's ambiguity thus gives the viewer two significant realities; the physical reality of the painting and the implied reality of the image, which co-exist exquisitely in an impeccable marriage of unexpected tones.

Renowned for the power of his colours and light, Lebanese artist Elie Kanaan developed his distinctive style in his early twenties, he was particularly inspired by the Fauvists, having studied in Paris where he was able to admire their strong expressive compositions and use of free colours. Leaving his pieces consistently recognisable, yet never repetitive. The experience of paint, becoming almost the subject itself, is tastefully enhanced and blurred into a world where shapes are born from colour.



PROPERTY FROM A PRIVATE UAE ART COLLECTION

* 33

ELIE KANAAN (LEBANESE, 1926-2009)

Terre Mouillée

signed 'E.S. KANAAN' (lower left); signed and titled 'terre mouillée E.S. KANAAN' (on the reverse)
oil on canvas
44 7/8 x 63 3/4 in. (114 x 162cm.)
Painted circa 1990s

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Private collection, Lebanon.

Anon. sale, Christie's Dubai, 27 April 2010, lot 124.

Acquired from the above by the present owner.

Terre Mouillée by Elie Kanaan is a strong example of the artist's sensitivity for colour and composition. Regarded as a major force in the Lebanese modern art movement. Throughout his *oeuvre*, the artist plays along the border between abstraction and figuration, taking the viewers into a universe where reality and imagination are in a continuous, flirtatious liaison. Kanaan's works are recognisable but not repetitive. His style is a

testament of what can be described as the utmost appreciation for beauty, consisting of expressive and gestural brushstrokes that intertwine colour and form into a delicate and harmonious composition.

In the present work, Kanaan creates an abstract landscape by employing a mostly grey colour-palette and some delicate hints of red, green, and blue. While the artist cleverly uses light tones of grey to evoke a fantastical, floral atmosphere, almost heavenly-like, the top-left and right areas of the painting display darker tones. Through his ability to reconcile light and dark tones, Kanaan brings a sense of balance to the composition, which is also caught between abstraction and figuration – a characteristic of the eminent artist's work.

The delicate and rhythmic dynamism of this work is produced by the artist's vivid brushstrokes, which are carefully laid throughout the canvas and in a perfect dialogue with one another. Considering the communion of all these artistic elements, the present painting can be ultimately described as a graceful composition of open horizons and organised chaos. Kanaan cleverly captures the inexplicable reality of the vast outer world beyond its mere physical appearances in a form of existentialism.

Born in Beirut in 1926, Elie Kanaan started developing his distinctive style of painting in his early twenties, having studied at the Académie de la Grande Chaumière in Paris. After spending a couple of years of soul-searching in Italy, he returned to his native Lebanon where he began to exhibit in the early fifties. His peculiar style and growing success led to both national and international recognition, he received the Prix Vendome in 1967.



PROPERTY FROM THE PRIVATE COLLECTION OF MRS. GEORGETE HAKIM KOUDMANI

* 34

FATEH MOUDARRES (SYRIAN, 1922-1999)

The Last Supper

signed in Arabic and signed 'Moudarres' (lower right)
oil on board
25 ½ x 82 ¾ in. (64.8 x 210cm.)
Painted in 1969

£110,000-120,000
\$150,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner.

We are thrilled to present this masterpiece and super rare composition of the Last Supper by Moudarres who would use the iconography of the Last Supper a few times throughout his artistic career, each at significant turning points in Syrian political history. In such scenes, Christ can thus be interpreted as a representative of the country, Syria, and each of his disciples to be the surrounding Arab states that had not come to Syria's rescue in its battle against Israel. This was despite the call for a national and progressive front toward unifying the instrument of the Arab revolution within a unified political organization. It is however unclear which of the characters corresponds to whom from the political players of the 1960s, leaving some level of ambiguity. Fateh Moudarres is one of the most iconic artists of the Arab world, particularly for Syrian Modern history and Levantine art movements.





PROPERTY FROM A PRIVATE SYRIAN COLLECTION, OHIO, USA

*** 35**

FATEH MOUDARRES (SYRIAN, 1922-1999)

Jesus Ascending

signed 'Moudarres 1963' (lower right)

oil on canvas

59 x 51 1/8 in. (150 x 130cm.)

Painted in 1963

£50,000-70,000

\$65,000-90,000

PROVENANCE:

Private Collection, Syria (by whom acquired directly from the artist),
and thence by descent to the present owner.



PROPERTY FROM A PRIVATE SYRIAN COLLECTION, OHIO, USA

* 36

FATEH MOUDARRES (SYRIAN, 1922-1999)

Palmyra Mummies

signed in Arabic (lower left)
oil on canvas
39 ¾ x 31in. (101 x 79cm.)
Painted circa 1960s

£20,000-30,000
\$26,000-39,000

PROVENANCE:

Private Collection, Syria (by whom acquired directly from the artist),
and thence by descent to the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*37

FATEH MOUDARRES (SYRIAN, 1922-1999)

Untitled

signed and dated 'Moudarres 1963' and signed in Arabic (lower right)
oil and encaustic on canvas
43 x 43in. (110 x 110cm.)
Painted in 1963

£20,000-30,000
\$26,000-39,000

PROVENANCE:

Collection of the late Ambassador Rudolf and Mrs. Maria Fechter.
Anon. sale, Christie's, Dubai, 29 April 2009, lot 8.
Acquired from the above sale by the present owner.

EXHIBITED:

Bonn, Kultur Forum, *Art from Syria Today*, 1977.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 38

FATEH MOUDARRES (SYRIAN, 1922-1999)

The Peasant of the Olive Mountain

signed, dated and inscribed 'f. moudarres Damascus 1980'
(lower right) signed, dated and titled in Arabic (on the reverse)

oil on canvas

59 x 39 ½ in. (150 x 100cm.)

Painted in 1980

£50,000-70,000

\$65,000-90,000

PROVENANCE:

Private collection.

Artspace, Dubai, private collection.

Private Collection (acquired from the above)

A gift from the above to the present owner.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

* 39

SULEIMAN MANSOUR
(PALESTINIAN, B. 1947)

From Birzeit

signed in Arabic, signed and dated 'S.Mansour 1998' (lower left)
oil on board laid into cement within a wooden artist's frame
39 ½ x 57 ⅝ in. (100.5 x 146.6cm.)
Executed in 1998

£15,000-25,000
\$20,000-32,000

PROVENANCE:

Gallery One, Palestine.
Acquired from the above by the present owner.

EXHIBITED:

Sharjah, Barjeel Art Foundation, *Walls and Margins*, 2015
(illustrated in colour, unpagged).



PROPERTY FROM A PRIVATE COLLECTOR, USA

* 40

NAIM ISMAIL (SYRIAN, 1930-1979)

Al Fiddaiyoun ('Freedom Fighters')

signed and dated in Arabic (lower right)

oil and textile collage on canvas

39 3/8 x 51 1/4 in. (100 x 130cm.)

Painted in 1969

£20,000-25,000

\$26,000-32,000

PROVENANCE:

The artist's son.

Anon. sale, Christie's Dubai, 18 March 2015, lot 77.

Acquired from the above sale by the present owner.

EXHIBITED:

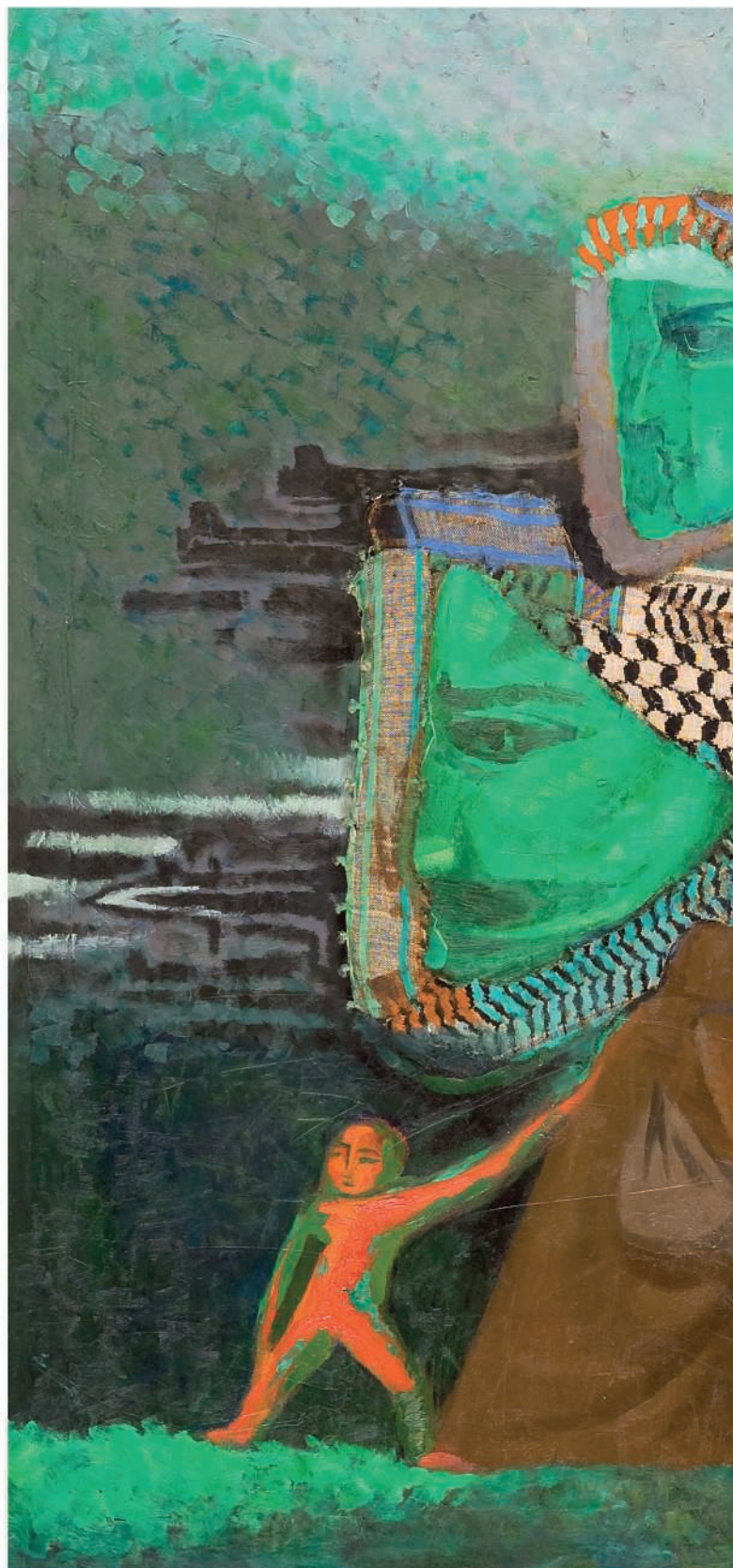
Alexandria, *Alexandria Biennale*, 1969.

One of the pioneers of modern art in Syria, Naim Ismail fuses both traditional aspects of his native Syria with abstract geometric motifs. The present work is a remarkable example of the artist's artistic development' in the late 1960s, with a genre that combines geometric motifs and defined representational form. The word *fidaïyoun* translates literally to sacrificing one's life for a noble cause; in this case, it is concerning freeing the occupied land heavily associated with the Palestinian resistance as well as the fight against modern imperialism and colonisation.

In *Fidaïyoun*, Ismail vertically overlays two distinct groups of people marching in opposite directions. The bottom crowd, painted in dark colours evokes depression and devastation, and represents the 1948 mass exile of Palestinians, when thousands of civilian Palestinian families, along with their children, were forced to leave their homes by the Israeli occupation. With grim, unknown fates their identities are unclear within the darkness, but the subtle differences in their monotone silhouettes hint at the presence of tightly wrapped women carrying their infants. The figures are being pushed out on foot by a little devil painted in red. The scene depicts their painful and suffocating situation, in a world that has largely turned its back on their cause.

The overhead group, on the other hand, painted in various, hopeful shades of green, is marching in the opposite direction, back to the very lands they were forced out of. Representing the resilient Palestinian spirit fighting against the Israeli occupation and loss of their homeland, the rebellious group of freedom fighters consists of six Palestinians of varying ages, genders and social status, led by an older man who is in turn followed by a woman and children, all wearing the symbolic and traditional keffiyeh headdress. The artist has succeeded in adding richness to the painting's texture by using real keffiyeh fragments within the work. The keffiyeh, currently a widespread nationalistic and political symbol of Palestinian resistance, was once a traditional headdress worn by Arab and Kurdish farmers of varying ranks. It was popularised by Palestinian activists, especially Yasser Arafat, who used the headscarf to symbolise their attachment to their ancestral land.

Ismail, an exiled Arab himself, hailed from Syrian Antioch before it was annexed by Turkey. He was eventually forced to head to Damascus and was unable to return to the home he yearned for. After travelling to Rome to study art, he moved back to Damascus and became a prominent art teacher and journalist. After the death of his brother Adham, who was also an artist, Naim became deeply affected by the political instability in the Middle East. He switched from painting landscapes and familiar scenery to portraying the Palestinian Cause he was deeply moved by and felt akin to.





PROPERTY FROM A PRIVATE COLLECTION, CANADA

* 41

ISMAIL SHAMMOUT
(PALESTINIAN, 1930-2006)

Halo of Light

signed and dated in Arabic (lower left)

oil on canvas

27 7/8 x 39 3/4 in. (71 x 101cm.)

Painted in 1969

£40,000-60,000

\$52,000-77,000

PROVENANCE:

Acquired directly from the artist by the present owner at an exhibition at the Carlton Hotel, Beirut in 1970

EXHIBITED:

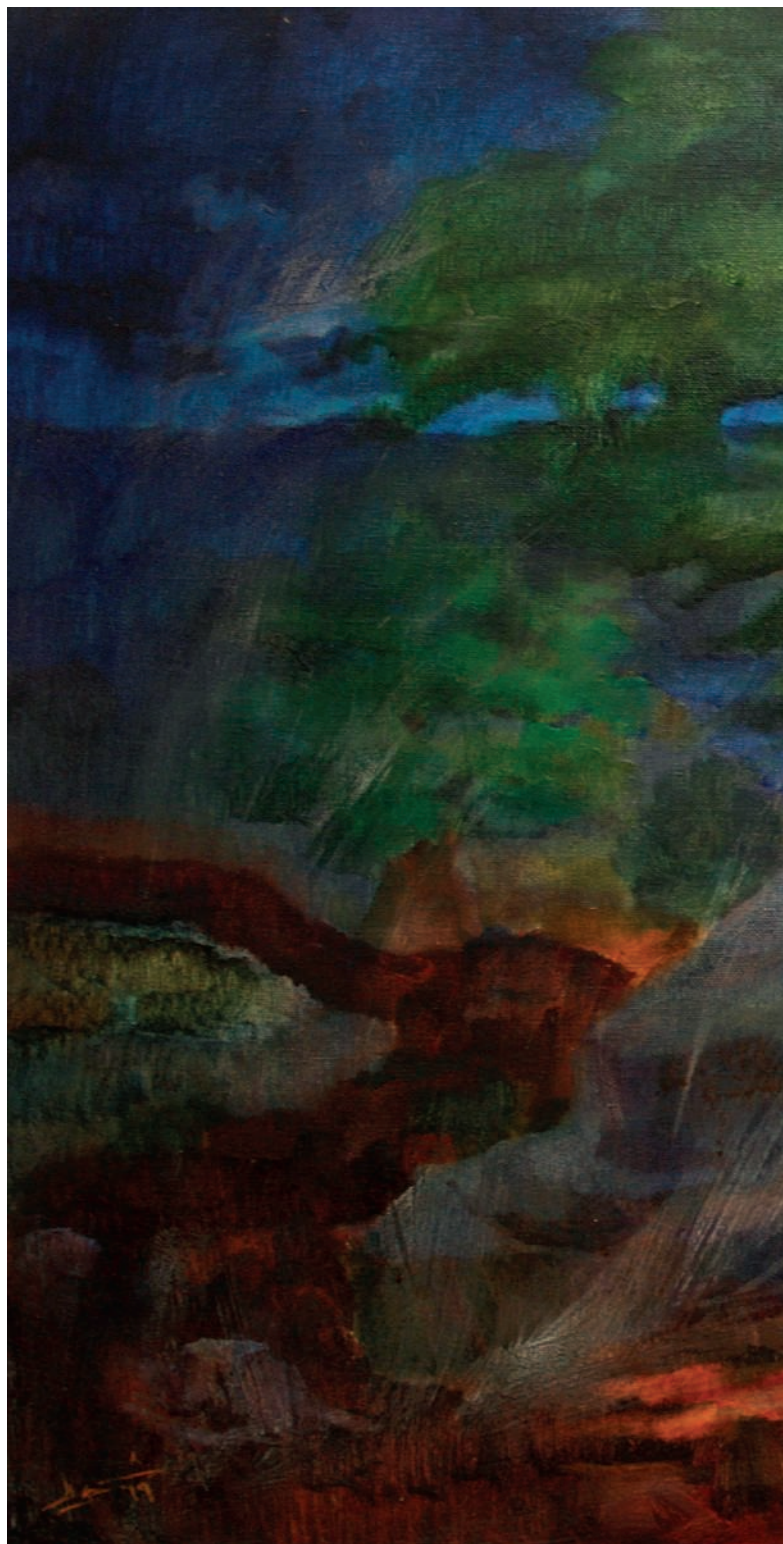
Beirut, Carlton Hotel, 1970.

Known as one of the most important modernist and propaganda masters of Palestinian art, Ismail Shammout and his artistic legacy revitalised Palestinian visual culture through his ability to combine local folklore and a history of hardship, tales of forced exodus, and a deep-rooted dedication to his homeland. Painted two years after the Six Day War, *Halo of Light* is a seminal example from the artist's earlier works; bearing powerful symbolic references and painted with his Expressionist style.

In the present scene, a Palestinian *Feda'i* guerilla fighter is enshrined by a luminous white light, inferred by the title to be a luminous halo; the man rests beneath an olive tree. While simple in its depicted subjects, the scene is ripe with powerful symbolism and irony; as the work is titled *Halo of Light*, which is a symbol of sanctity and radiance, upon a second look, the soldier is also enclosed within dead-center of gun-sight. Completely unaware, the *Feda'i* clutches his gun and seeks refuge behind an olive tree, a universal symbol of peace, assuming his enemy might be behind him. This is only for the viewer to recognize his ultimate fate –his enemy is in front of him—making this scene emotionally wrenching

Unsure of the artist's intentions, we are caught within a momentary state of the unknown; we are unsure of the fate of this fighter and his halo is enshrined around him, glorifies the many Palestinian martyrs fighting in combat, elevating them to the states of the saints. Nevertheless, the scene is chillingly still, showing that fear is found even in one's most peaceful moments in Palestine; sadly, these fleeting moments of solitude for many fighters are also met with death.

Shammout's raw depiction of the Palestinian struggle is shown in scenes that place father figures, children, youthful Palestinian women, village life and *Fedayeen* within relative moments of peace and conflict. His paintings sought to capture a fleeting moment of conviviality and pride amidst a larger uneasiness of fear and uncertainty of the future. Through his allegorical symbolism, his poetic titles and blinding and saturated colours that are impregnated with bold statements of nationalist fervour, the artist provides a sense of determination for his people in regaining their lost land.





PROPERTY FROM A PRIVATE COLLECTION, CAIRO

* 42

HUSSEIN BICAR (EGYPTIAN, 1912-2002)

Untitled

signed and dated in Arabic (lower left)

oil on canvas

27 ½ x 19 ¾ in. (70 x 50cm.)

Painted in 1989

£45,000-60,000

\$58,000-77,000

PROVENANCE:

Private Collection, Alexandria.

Acquired from the above by the present owner.

In these two poetic works by Bicar, the viewer is transported deep into the heart of the Egyptian land and its magical stories. With the fascinating ability to observe reality and translate it into rigorously patriotic and seamlessly crafted works of art, the artist uses an aesthetic which blends realism with idealism, to imbue the scenes of his homeland with a beautiful sense of familiarity, capturing the stunning beauty of the region. Bicar harmonises Egyptian folk culture with his fascination for ancient Egypt and Pharaonic civilisation and stories of *One Thousand and One Nights*, creating visual stories which transports the viewer into an alternate reality.

Bicar boasts his wealth of knowledge on the Egyptian landscape through his canvases by portraying both a man and woman working in the fields, yet undoubtedly approaching his subjects with a sense of personal familiarity. Enhanced by a significant attention to detail, the artist constructs both his protagonists with an unwavering sense of realism. The woman's face in profile, her body is drawn in a triangular shape, like that of a strong pyramid. He accentuates its every feature of her beautiful fertile body wrapped in a tight pink dress, beneath the length of her black veil. Similarly, the male figure in this present work in an opposite profile direction, standing proud behind her. Their gazes looking east and west, to all of Egypt, her gaze is towards the land, the fertile soul, of land, symbolic of womanhood, while his is to the horizon. With a deep-rooted affinity for women, being conscious of the role which they play in society, Bicar chooses to place the female in the foreground to cement her status as the one who dominates the scene, elevating her standing within the context of the working class.

With an unwavering desire to paint with a certain level of authenticity and documentary, Bicar most famously spent time gaining insight on Nubia and the way of life of its people. He was one of many artists who travelled to Nubia in order to document its people before the swelling of the Aswan Dam which led to the eventual destruction of the area. With this in mind, Bicar paints with a certain authority on the subject. With the mountainous landscape in the background being approached by the rolling hills and crop fields beneath it, each of Bicar's scenes are laced with an undeniable sense of pride which simultaneously implement a visual lexicon nodding to pharaonic civilisation and their artistic practice.

Hussein Bicar shares a deep passion for nature and his surroundings. Using his works to amalgamate the deep roots of Egyptian history, the nature of its people, the political climate and the innate beauty of the land itself, he delves into the essence of Egyptian society and rural life through his undeniably patriotic compositions, the artist's beautiful painterly aesthetic invites his viewers to step inside a world of rural Egyptian splendour.

Deeply conscious of Pan-Arabian culture at the height of Egyptian socialism and its failure, Bicar imbued a strong sense of nationalism through his works that sought influence from political posters,

consequently painting with deep underlying political undertones. In the first work, Bicar's agenda is to highlight the strength of the masses, between men and women, through the union of the couple, and eventually the family and their hope for a bright future.

In the seminal second work, the viewer is transported to a magical Arabian night that could be taken from the legends of the *Thousand and One Nights*. A delicate beautiful composition in three levels of what looks like two lovers, a musician and his woman, set in a theatrical atmosphere under the full moon light. The composition is built with props, dark and light areas, like the lights on a stage.

The artist approaches both his female and male protagonists with a lot of respect and delicacy, giving each of them a prominent equal exposure in this composition.

The woman is shown in full profile entering the painting from the right with a delicate silhouette holding with both hands a copper tray bringing a glass of drink to her musician. Her mind is focused on her offering, walking slowly in the night composition, as if not to awake the sleepy life around her.

Her long body, elusive curves and accentuated feminine features are intrinsic to Bicar's style. Her Nubian partner wrapped in the clean white *jallabiya*, the traditional festive dress of Nubia, is holding his instrument on his lap while his elongated fingers are playing a tune, gliding his lover to her place. This is a harmonious well balanced picture. With the delicacy of each brushstroke, the artist employs a great deal of consistency and detail into the crafting of his paintings. With a great attention to detail, portraying each contour with undeniable sensitivity, Bicar nods to the beauty of the people of all places and emphasises on their role in the cultural history of Egypt.

Infatuated by Nubian culture, the artist, like many of his counterparts, was captivated by the area before its disappearance with the Aswan Dam. Travelling there to obtain a detailed visual account on Nubian traditions and customs, the sense of realism with which Bicar paints became the perfect technique by which to record these observations into beautifully crafted compositions. This realistic, yet idyllic technique which became the backbone of his painterly practice, gave precedence to a great attention to detail. Conscious of the importance between light and dark, Bicar's use of shadow creates a sense of movement whilst simultaneously providing a fascinating sense of dimensionality.

Bicar was an Egyptian born artist who was known for far more than merely his ability as a painter, as he was equally an illustrative journalist, portrait artist, poet, art critic and teacher. He left from the time where the socialist and nationalist sentiment in the 1980s was at its highest.



Hussein Bicar, *Harvest I*, 1984.
Sold at Christie's Dubai,
October 2016 (US\$247,500).



PROPERTY FROM A PRIVATE COLLECTION, CAIRO

***43**

HUSSEIN BICAR (EGYPTIAN, 1912-2002)

Untitled

signed and dated in Arabic (lower left)

oil on canvas

27 ½ x 19 ¾ in. (70 x 50cm.)

Painted in 1994

£45,000-60,000

\$58,000-77,000

PROVENANCE:

Private Collection, Alexandria.

Acquired from the above by the present owner.



ABDEL HADI EL-GAZZAR

AN EAR OF MUD, AN EAR OF PASTE



PROPERTY FROM THE GEORGE AND JANNA LAUDATO COLLECTION, WASHINGTON, D.C.

* 44

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

An Ear of Mud, An Ear of Paste

signed in Arabic and signed 'Elgazzar' (lower left);

inscribed in Arabic
(on the reverse)

oil on board

43 1/8 x 27 1/2 in. (110 x 70cm.)

Painted in 1951

£350,000-450,000

\$460,000-580,000

'Abdel Hadi El-Gazzar was the most Egyptian of Egyptian painters, the one whose work is the most authentically Egyptian.'

(A. Abd al-Fattah, author of an unpublished doctoral thesis on the artist).

PROVENANCE:

Aïda Ayoub, Cairo (by whom acquired directly from the artist).

Acquired from the above by the present owners in 1986.

LITERATURE:

L. Karnouk, *Modern Egyptian Art: The emergence of a national style*, Cairo, 1988 (illustrated in colour; titled: The Green Cockerel, pl. 16).

A. Roussillon & C. Roussillon, *Abdel Hadi El-Gazzar 1925-1966*, Cairo, 1990 (illustrated in colour, p. 91 and detail illustrated in colour, p. 90).

S. El-Bissy, 'Abdel Hadi El-Gazzar: Processions of Magic', in *Egyptian Arts*, Cairo, January 2005 (illustrated in colour, p. 78).

S. Al-Sharouny, *Abdel Hadi El-Gazzar*, Cairo, 2007 (illustrated, p. 65).

I. El Hindy, *Abdel Hadi El-Gazzar*, Cairo, 2007 (illustrated in colour, p. 121).

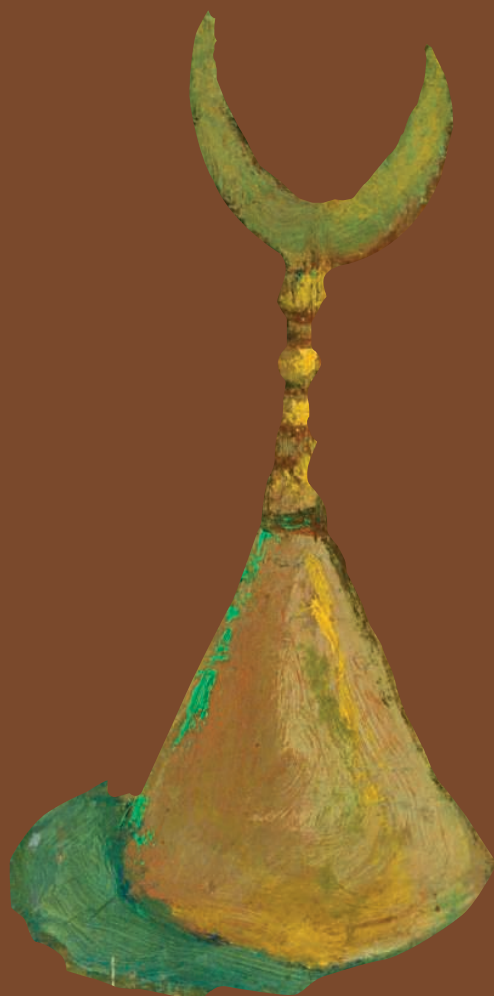
P. Kane, *The Politics of Art in Modern Egypt: Aesthetics, Ideology and Nation-Building*, New York, 2013 (illustrated, p. 75).

A. Esmat, *The Artist Abdel Hadi El-Gazzar*, Egypt 2016 (illustrated p. 84).

The Abdel Hadi El-Gazzar Foundation, Cairo has kindly confirmed the authenticity of this work and has provided an authenticity certificate. Please note this work will be included in the catalogue raisonné of the artist's oeuvre currently being prepared.



Undoubtedly one of the most exciting recent re-discoveries of Modern Egyptian Art, Abdel-Hadi El-Gazzar's masterpiece *An Ear of Mud, An Ear of Paste*, has not been seen by the public since the mid-1980s when it was bought by the present owner in Egypt, despite being extensively illustrated in later publications. *An Ear of Mud, An Ear of Paste* was painted in 1951 when Gazzar was just 26 years old. Yet 1951 was a critical year in Gazzar's oeuvre as witnessed by the 14 or so paintings produced that same year, falling into the category of the so-called 'folk' or 'popular' period, considered as the peak of his career. Often identified with these highly sought-after works, Gazzar only produced just over thirty paintings in that style, between the late 1940s and early 1960s, representing just under a third of his complete oeuvre of paintings. A third of these thirty or so 'popular' paintings are in institutional collections, and the rest are divided between two or three private collectors apart from a couple remaining paintings which are in other private hands, one of which is *An Ear of Mud, An Ear of Paste* coming from the Washington D.C.-based collection of George and Janna Laudato, that Christie's is proud to offer for sale this season.



George and Janna Laudato met in Cairo in 1976. George was an officer with the USAID (United States Agency for International Development) and Janna was a teacher at the American College of Cairo. In the late 1970s, the Laudatos began collecting works by Salah Taher, Hamed Nada, as well as by emerging artists. At the same time, they nurtured their cultural thirst by exploring medieval Cairo with its many mosques, madrassas, caravansaries, and homes. *An Ear of Mud, An Ear of Paste* was on display at Aïda Ayoub's third and last show on Abdel Hadi El- Gazzar in 1986. It caught Janna's attention because of the painting's historical context as well as its richness in terms of folkloric and Islamic symbols. For Janna, the painting's central figure captured the charm, generosity, strength and weakness of Egyptian fellahin. In her eyes, despite this character's deformities and abject poverty, he is still able to delight in the mundane task of feeding a chicken, oblivious to his surroundings.

It comes with no surprise that during the years the Laudatos spent in Egypt, it was *An Ear of Mud, An Ear of Paste* that resonated the most for them. The rich palette, the clever composition and the striking, intriguing yet ambiguous subject matter show Gazzar's ground-breaking approach and confirm his position as one of the leading figures of 20th century Modern Egyptian Art. Born in the Qabari district of Alexandria in 1925, Gazzar and his family lived in a small village on the Delta Nile called Burumi before moving to Cairo where his father, Abdullah El-Gazzar had been appointed as a professor of shari'a law at Al Azhar University. Therefore Gazzar's family settled in the Sayyida Zeinab neighbourhood, featuring the Mosque of Sayyida Zeinab and the bazaar nearby, an environment which would deeply affect Gazzar physically, culturally and psychologically, triggering and nurturing his unique pictorial vocabulary. The Sayyida Zeinab area exposed the young Gazzar not only to Egypt's lower and middle classes, but also to the vibrant and colourful religious festivals, street fairs and feasts. Gazzar therefore found himself at the epicentre of a world ruled by life's miseries, fatalities and struggles, yet paradoxically animated by the religious liveliness and cultural buzz. Delving in this world, Gazzar observed, analysed and absorbed how these people coped with life's cruel challenges, many of which let themselves guided by fortune-tellers and intercessors who advocated the powers of magic, mystical beliefs and folk traditions as well as encouraging the use of narcotics and other countless means of daydreaming. There is no doubt that this background fuelled Gazzar's imagery for his 'popular' paintings, and namely for *An Ear of Mud, An Ear of Paste*.



Gazzar's artistic talent had been noticed by his drawing teacher at Secondary School, Hussein Youssef Amin, with whom he co-founded along with fellow artist Hamed Nada the Contemporary Art Group in 1946. Hussein Youssef Amin sought an art at the heart of which was the true Egyptian identity, exploring its psychological and philosophical dimensions. He encouraged artists to excavate Egyptian heritage, traditions and beliefs to nurture their visual language and to rid themselves of any outside influence. This is precisely what Gazzar has achieved in his *oeuvre*, especially in his 'popular' paintings, epitomised in *An Ear of Mud, An Ear of Paste*. The historical and political context of when this masterpiece was executed in 1951 is worth mentioning given its undeniable impact on Gazzar's art as argued by Patrick Kane in his recently published book *The Politics of Art in Modern Egypt: Aesthetics, Ideology and Nation-Building* (New York, 2013). After exhibiting at the Contemporary Art Group's three group shows in 1946, 1948 and 1949, Gazzar and his mentor Hussein Youssef Amin were both jailed in 1949 by King Farouk's forces. Gazzar had produced the controversial painting 'The Theatre of Life' also known as 'The Chorus' in 1948 and Amin, for exhibited it. Being 'silenced' for his art possibly re-invigorated Gazzar's determination to present the realities of poor people and their life struggles in his paintings. He even took a further step in excavating the lower class' psychology and mentality, by including the magic symbols, folk beliefs and rituals that these people innocently believed in. These motifs could bridge their reality with their mentality, enabling the artist to access their inner psychology and their unconscious in view of extracting a more universal message to convey to the public within the social and political context of his time.

During the 1940s, the series of political and historical events in the Arab diaspora deeply affected Gazzar's attitude towards life, triggering him to reflect on the realities of these external events. As pointed out by Patrick Kane, more local incidents such as disease epidemics, namely malaria in Aswan in 1944 and cholera in 1946, combined with food shortages amplified by sequestrations of war by the British, impacted an artist like Gazzar. The Muslim Brotherhood, members of which Gazzar would have met in his father's circle, played an important role in attempting to remedy the drastic situation by establishing food banks and medical clinics, particularly.





* 45

HAMED EWAIS (EGYPTIAN, 1919-2011)

America

signed and dated in Arabic (lower centre left); signed, titled and dated twice in Arabic (on the reverse)

oil on canvas

57 ½ x 45 ¼ in. (145.7 x 115m.)

Painted in 1970

£70,000-100,000

\$91,000-130,000

PROVENANCE:

The artist's Estate.

EXHIBITED:

Cairo, Zamalek Art Gallery, *Hamed Ewais*, 2002.

Cairo, Zamalek Art Gallery, *Egyptian Artists Masterpieces III*, 2005.

Rome, Egyptian Academy, *Hamed Ewais*, 2006.

Alexandria, The Museum of Faculty of Fine Arts, *The Celebration of the Birthday of the Artist Ewais*, 2009 (illustrated in colour on the exhibition poster).

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

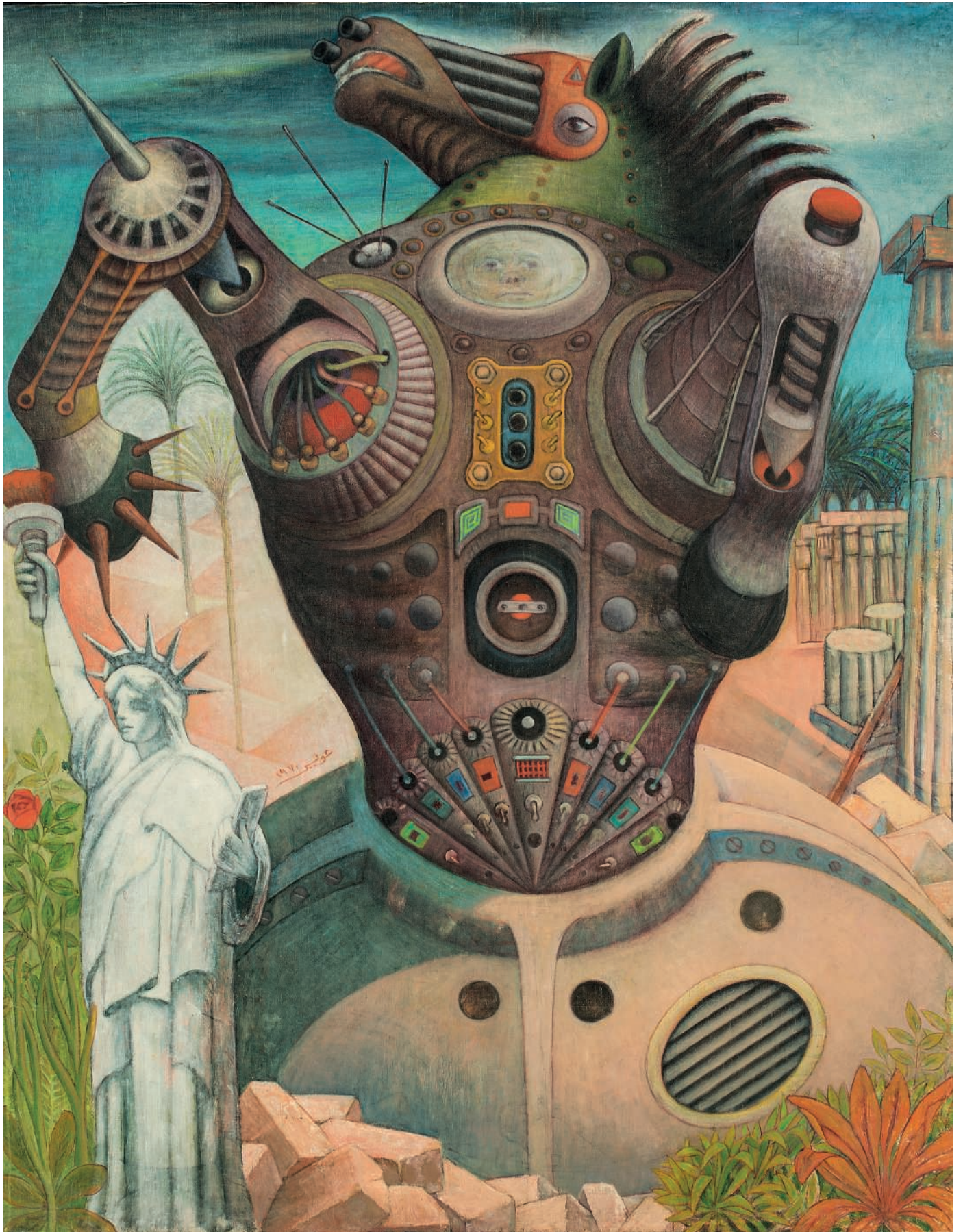
This monumental painting by Hamed Ewais is an outstanding example of the artist's ingenuity in formulating an artistic language that allowed him to represent his nationalist pride for Egypt. Recognised as one of the leading Modern Arab artists, Ewais is known for his inspiring paintings through which he expressed the sentiments of the Egyptian population, especially the working class. As a pioneer of Social Realism in the region, Ewais' paintings became iconic images of resistance and political activism.

In *America*, we are exposed to the epitome of the artist's striking aesthetics, his exceptional use of symbolism, and strong compositional ability. While Ewais' paintings are usually 'tableaux vivants' of Egyptian characters in settings that reference political events or social realities, his works carry a broader meaning regarding national identity, citizenship, and international politics in the tumultuous twentieth century. In this lot, Ewais focuses on the War of Attrition (1967-1970) and highlights Egypt's pivotal role within this historic period of the Middle East. In this striking composition that stands as a testament of his cleverness, the artist constructs a bold commentary on Egypt's – and its Arab counterparts' – strength and cunning military after the Six Day War against Israel. In his painting, Ewais underscores the involvement of outside powers – namely the United States – in Middle Eastern affairs through a tightly constructive narrative that is loaded with symbolism.

Similar to other works such as *Al Aabour* and *Homat al Hayat*, Ewais portrays a central figure that pays homage to the Egyptian people, specifically to those who have made their ultimate sacrifice for their country's right of sovereignty. In *America*, the central figure is not human, but rather, a machine, a self-imposing mechanical war horse that is a threat to anyone that gets close to it. Capable of any destruction due to its intricate and advanced engineering features – the thick neck, the overwhelming number of buttons and cables, and the threatening spikes that stick out from its right foreleg – the horse is a modern adaptation of the Trojan horse and represents Egypt's military advancement, as well as its position as a

progressive and modern state under the rule of Gamal Abdel Nasser. In this astonishing composition, the war horse towers over a small and pale Statue of Liberty, which the artist manipulated in terms of proportions and colour to underscore Egypt's ability to overpower the United States – Israel's ally – and to inspire a Pan-Arabist sentiment in the region. Taking a closer look at the background setting of this scene, we can observe that the artist re-created an Egyptian landscape by including Ancient Egyptian temples and thin, elongated palm. Ewais' inclusion of these elements further inspires a sense of nationalism and admiration for his native country, as he emphasises that Egypt is also heir to one of the world's most ancient cultures. Through this politicised message, Ewais is calling for the safeguarding of Egypt's territory and heritage from foreign powers.

Hamed Ewais was born in 1911 into a humble family in Kafr Mansour, a small rural town in Egypt, yet this did not impede him from achieving a successful career as an artist. In the 1940s, he moved to Cairo where he studied at the School of Fine Arts and the Institute of Pedagogy in Cairo, the latter of which offered a less traditional setting and more innovative approach to the study of art theory and practice. During his studies, Ewais was profoundly inspired by Italian and Mexican Social Realists, particularly by the works of Diego Rivera and David Alfaro Siqueiros. Concerned with the Egyptian working class and politics, in 1947 Ewais founded the Group of Modern Art, which included fellow Egyptian artists Gazbia Sirry and Gamal El Sagini, amongst others. Together, they advocated for an artistic vernacular that confronted the everyday life in Egypt, challenging the dominating Egyptian Surrealism. With the rise of Egyptian nationalism, Ewais became one of the leading figures in depicting Nasserite ideology. While the artist gained most of its recognition in the Middle East, Ewais has also been highly acclaimed overseas. He is the only Egyptian artist to have received the prestigious Guggenheim National Section Award in 1956, for his painting *Labour*. Some of his works can be found in Mathaf, Doha, the Museum of Modern Egyptian Art in Cairo and the Museum of Fine Arts in Alexandria.



* 46

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Horloge

signed and dated 'Paul G 58' (lower left);
signed with artist's initials 'PG.' (lower centre)
oil on wood
62 7/8 x 27 1/2 in. (160 x 70cm.)
Painted in 1958

£60,000-80,000
\$78,000-100,000

PROVENANCE:

Gifted directly by the artist to the present owner in 1958.

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

In this unique composition, painted on an impulse of a sudden inspiration, we see a central figure that fluctuates between figuration and abstraction, capturing the essence of time.

Paying homage to women and specifically to the maternal figure, Guiragossian transforms the female figure in his compositions, into a symbol of hope and continuity. Capturing manifestations of the human condition, he offers an artistic glimpse into the essence of life and beauty found within humanity.

The present work encapsulates an energetic and hopeful period in the artist's life. He was a young Armenian, overcoming the painful memories of his family's forced relocation and adjusting to life in his adopted country of Lebanon. This was painted at a time when people in Lebanon and the Arab world lived a short golden time of relative peace and hopes for a better future.

After his move from Jaffa to Beirut in the early 1950s, Paul opened a new chapter in his life. He started teaching and connected with the local Armenian community. He created an illustration studio with his brother Antoine where they painted cinema banners, posters and book covers. During the same period, he began exhibiting in Beirut and later in European cities. An important stage in his life was 1956, when he won the first prize in a painting competition. This gave him the opportunity for a scholarship by the Italian government to study at the Academy of Fine Arts of Florence.



Joseph at his counter in his watch shop, circa 1968.
Image courtesy of Joseph's family.

This painting was done just before his solo exhibition in 1958 at the Galleria D'Arte Moderna in Florence. His studies and experience in Italy influenced the painter to create this unique work full of energy and optimism for his artistic future. At the time, the 32-year old Paul was creatively active in many directions and styles as he painted portraits, church commissions, city landscapes, standing figures and while he experimented with lines, shapes and colours.

This exceptional work is the fruit of a dear friendship between the artist and Joseph, an Armenian friend who was a young well-known watch repairer in downtown Beirut. For many years, the two young men would meet in Joseph's shop and talk about life, women and their dreams.

"One day in 1958, Paul said he wants to paint on the wall to brighten up my shop. This work of art was painted in front of me and my customers. He started in the morning and worked until the evening with breaks for food and drinks. For sixty years I kept it safely, at work and later at home, as a reminder of my genuine friendship with Paul. Now the time has come for this unique work to find a new home to be admired and appreciated by more people."
(Joseph in conversation with Christie's specialists)

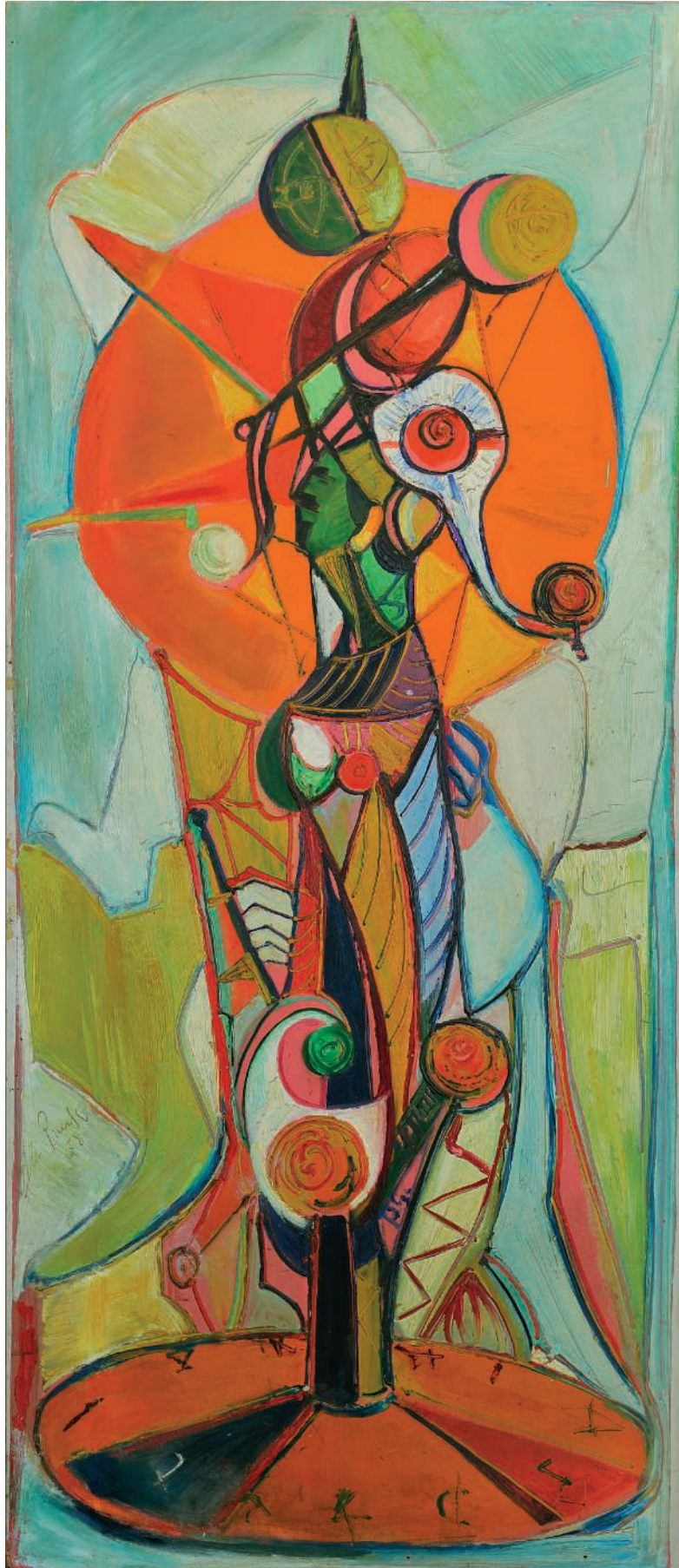
The rhythmic tick-tock of the wall clocks and the melodic chimes of the pendulum clocks, inspired the artist as he started to paint. He explained to Joseph, that the painting shows the planets in motion and the passage of time but its deeper meaning was the relationship of humanity, time and the universe.

In the civil war in Lebanon, downtown Beirut was destroyed, shops were looted and the area where the shop was located was inaccessible for many years. One day when there was a fragile ceasefire, with the risk of sniper fire, Joseph emptied his shop of whatever was left, and removed the precious painting from the wall and brought it home.

He was proud of his painting and showed it to close friends and family members. During all these years, the owner had many offers to sell the work, but he refused because it was a reminder of the special relationship with his friend, who was now a well-known artist with international fame.

This work, that was never exhibited before, is on offer for the first time at Christie's. At the age of 93 years, the owner's wish is that this unique work should move to a public institution or a collector's home where it can be admired by those who appreciate its visual beauty and deeper meaning.

Paul Guiragossian is considered one of the most important artists in the Levant. He sits at the top of the list of those who modernized Arab art. His depicting of human realities, in a wide spectrum of pain and loss, love and unity, is the richest in this area. His unusual compositions that pushes the mind to other levels of creativity and contemplation, such as this unique work, justify his well-deserved position in the history of modern Arab art.



PROPERTY FROM A PRIVATE COLLECTION, USA

* 47

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Pistachio

signed 'GRIGORIAN' (on the stretcher)
mud, straw, glue and pistachios on burlap
27½ x 27½in. (70 x 70cm.)
Executed in 1968

£20,000-25,000
\$26,000-32,000

PROVENANCE:

Edward Khatchaturian Collection, Tehran (acquired directly from the artist in 1968).

Private Collection.

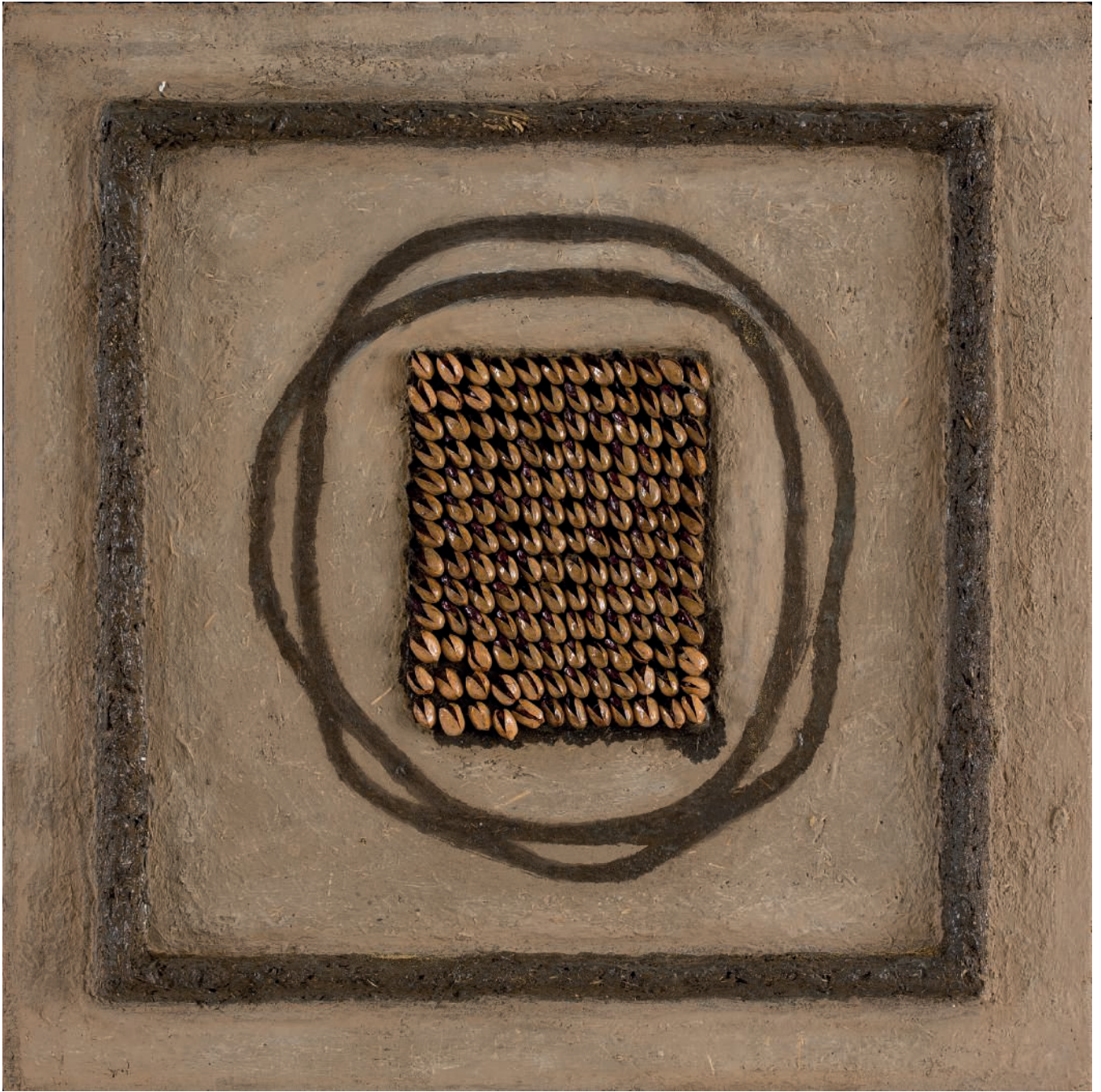
Anon. sale, Christie's Dubai, 18 March 2015, lot 53.

Acquired from the above sale by the present owner.

While Marcos Grigorian's *Abgousht Dizi* and bread series are well-known Pop art installations depicting everyday subjects such as half-eaten meals or various Iranian breads, in the present work from the *Pistachio* series, the pistachios present a distinct notion. Since the 1960s and 1970s up until today, when Iran was a favoured tourist destination, pistachios have become a popular souvenir, as well as a traditional gift that Iranians offer on special occasions and festivities. To attract consumers, specifically foreign tourists, nut sellers always innovatively experimented with packaging and shop windows were intricately decorated with an attractive diversity of pistachio packages, making pistachios, a popular consumer product found on any Tehran market shelf.

Having always been fascinated with earth as a basic material to execute artworks, Marcus Grigorian created various series of minimalist works using *kahgel* (*Dirt*). This mixture of mud and straw, once used as a cheap building material in rustic cottages, was swiftly replaced by modern construction materials. The artist fashioned works presenting simple objects from his surroundings, and subsequently installed them on surfaces covered with *kahgel*. His compositions are an intimate connection to the life in the Iranian villages and salute to the basic simple use of materials found in that land. The surface of his *oeuvre* is his land in its primitive form, using this as a way to delete all materialism accumulated over the years.

In his *Pistachio* series, Iranian-Armenian modernist Grigorian fixed pistachios on a typical minimalistic base made of mud and straw. To complete his composition, he added two intertwining rings of brown paint around the pistachios. Applying the same colour and texture to the background, as well as on the embossed rectangular that frames the subject, this particular minimalistic piece has been labeled as his inspirational work, due to its symmetry and harmony in colours. Its soothing simplicity, coupled with its traditional symbolic value, represents a thriving time period in Iranian history that induces nostalgia to the viewer.



PROPERTY FROM A PRIVATE COLLECTION, CANADA

*48

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Three Slender Trees

signed in Farsi (lower centre)
oil on canvas
37 ¾ x 25 ½ in. (95 x 65cm.)
Painted *circa* early 1960s

£60,000–80,000

\$78,000–100,000

PROVENANCE:

Borghese Gallery, Tehran, 1965.
Acquired directly from the above by Ali Mir AliNaghi, and thence by descent.
Acquired from the above by the present owner.

EXHIBITED:

Tehran, Borghese Gallery, 1965.

Please note that this work has been certified by the Iranian artist Mr. Aydin Aghdashloo.

Three Slender Trees from Sohrab Sepehri's famous abstract *Trees* series is part of a larger collective that the artist worked on in the early 1960s to the mid-1970s. Through this piece and its counterparts, he invites the audience into an exploration of dynamics between the divine and the natural. The beauty of this series is the unrestrictive scale of the trees' individual features. He doesn't show the entire tree at once, but instead focuses on the branches, leaves or trunks. These effects show the audience that the tree exists outside of the boundaries of the composition. To him, trees represented benevolence in a world polluted with malevolence, and their trunks served as representations of abundant force.

Sohrab Sepehri was a pioneer in exploring the aspects of the art of modernity. Born in 1928 in Kashan, Sepehri spent his childhood in the gardens of his parents' house; the memories of these moments spent make their way through his paintings and poetry. Sepehri's words and imagery from his poems are reflected in his art. Merging myth with Abstract expressionism, along Western concepts and Eastern ones, he sees everything in the world as equals.

In the summer of 1948, he met someone who would change the course of his life and career – poet and painter Manuchehr Sheybani. He introduced Sohrab to the works of Van Gogh and Nimā Yušij; Nimā was one of the first Iranian poets to successfully break the boundaries of traditional imagery implanted in Iranian poetry. This meeting between Sohrab and Manuchehr was a vital moment in Sohrab's life as this is when he made the decision to quit his job and move to Tehran to enroll at the Tehran University's Faculty of Fine Arts.

In 1960, he made a brief voyage to Japan to expand his knowledge on lithography and woodblock printing. Soon thereafter, he traveled to India to learn about Buddhism, and to Paris to study lithography. Using these elements of minimalism he learned in Japan and from Buddhism, and combining them with the Western modernity he learned in Paris, Sohrab was able to create his own painterly language, which allowed him to achieve a 'layered sensibility' through his abstract compositions. His voyages continued in 1964 when he embarked on an expedition to India, Pakistan, and Afghanistan to research different elements of their culture and applied them to his work.

His travels to Japan had a deep impact on him and his work. Not only did he pick up the improvised ink brushstrokes, but was also inspired by the Japanese Zen masters. Travel was one of his greatest influences. His appreciation for Hinduism, Zen culture and the minimalist approach were all combined to accomplish his creative style and the completion of this series. His reserved palette and uninterrupted brushwork echo Zen philosophy that so influenced him in both his poetry and paintings. Beyond this, his work shows his great respect and humbleness for nature. He was said to be a gentle, tranquil, and curiously delicate introvert; this can be said of his paintings as well. He always had a touch of sensibility even in his most explosive paintings.



PROPERTY FROM A PRIVATE IRANIAN COLLECTION, LONDON

* 49

MOHAMMED EHSAI (IRANIAN, B. 1939)

Untitled (from the Allah series)

signed and dated in Farsi (lower left);

signed and inscribed in Farsi (on the reverse)

oil on canvas

47 ¾ x 39 ½ in. (120 x 100cm.)

Painted in 1975

£60,000-80,000

\$78,000-100,000

PROVENANCE:

Artist private collection.

Private Collection, Tehran.

Acquired from the above by the present owner.

Mohammed Ehsai is the Iranian top master of calligraphy. As stylistic as his work gets, Ehsai's choice of words and their portrayal within the artworks is what is most intriguing. In the painting *Untitled* from the *Allah* series, Ehsai uses his common two-tonality and limited elegant palette to provide the extreme visual contrast increasing the focus on the flow of scripture. The choice of colours aids the words present within the artwork. The lighter background emphasizes and brings the text into full focus. The choice in the colour palette is what adds to the portrayed text, symbolizing the spirituality and connection one has with God.

The green colour which is known to be a colour of holiness represents the ribbon-like letters flowing across the canvas. This asymmetrical piece is a means of meditation for the viewer. The portrayal of the scripture is the most intriguing part of the work since the long flow of letters seems never-ending occupying the entire canvas and creating a serene composition.

Ehsai takes language to be visually playful where he considers letters as individual visual elements rather than whole components. Mastering formal, traditional calligraphy was his first task after which he moved on to looking into the flowing rhythms of the cursive Naskh script as well as the Persian Nasta'liq script. This exploration formed his unique practice into what it is today – a seamless transition between ancient and the modern bringing about an entirely new face to lyrical Iranian art.

Focused around religious texts and their calligraphic works, Ehsai's stylized works are characterized by the fusing of Persian Calligraphy, graphic design and Modernist abstraction to produce works that are aesthetically lavish.

The present lot is among the earliest from the Allah Series.

Ehsai's works can be divided into two categories: Calligraphy-Paintings and the Eternal Alphabet.

Trained at the Faculty of Fine Arts, Tehran University, he went back to give what he had learned by becoming a full-time professor in 1972. Known as a calligrapher, painter and draughtsman, Ehsai's work has been recognized in the art world both nationally and internationally through various commissioned architectural design projects some of which include the inscriptions of the Al-Ghadir mosque as well as those at the entrance of the Iran Bastan Museum in Tehran. Internationally, one of Ehsai's commissioned murals is displayed at the Iranian Embassy in Abu Dhabi, UAE.



* 50

MOHAMMED AL SALEEM (SAUDI ARABIAN, 1939-1997)

Allah

signed and dated 'M.Al-Saleem 1981' and signed and dated in Arabic (lower right); inscribed in Arabic (on the reverse)
oil on canvas
19 7/8 x 27 1/2 in. (50 x 70cm.)
Painted in 1981

£50,000-70,000
\$65,000-90,000

PROVENANCE:

Artist private collection.
Arabian National Bank, Riyadh, *circa* 1992.
Acquired from the above by the present owner, 2016.

EXHIBITED:

Abu Dhabi, *The Saudi Arts Exhibition in the United Arab Emirates*, 1986 (illustrated p. 7).
Muscat, *The Saudi Arts Exhibition in the Sultanate of Oman*, 1986 (illustrated, p. 7).
Ankara and Istanbul, *The Saudi Arts Exhibition in Turkey*, 1987 (illustrated, p. 8).
Dubai, *The Feverish Leap into the Fierceness of Life*, 2018 (illustrated in colour, p. 145).

The Al Saleem family has kindly confirmed the authenticity of this work and has provided an authenticity certificate.

Mohammed Al Saleem is one of the founders of Saudi's modern art scene, whose individual style and dedication to promoting arts helped pave the way for the Kingdom's art education throughout the region. Christie's presents two rare works of his from the collection of the artist's daughter that are part of a pivotal moment in the artist's career, representing early historical works of his thickly impastoed desert landscape series and appearing at a critical juncture within the country's nascent arts scene. Al Saleem's dedication to the country's art movement in organizing exhibitions and promoting arts education ultimately came to a close following the government's inability to fund such projects. This caused the artist to declare bankruptcy, where many of his works were disseminated into the public domain. Twenty years after the artist's death, Al Saleem's daughter managed to trace these two works at The National Arabian Bank, trading each painting with a few of the works in her collection in order to secure these precious works.

Al Saleem was one of the first to have left Saudi Arabia to pursue a formal arts education, in the Academia delle Belle Arte in Florence. Before developing his mature style, the artist was interested in Neo-impressionist

Edmond Cross's works and his experimentation with broad, block brushstrokes. The artist is considered to be one of the leaders within the Modern Gulf art scene advocating a fusion of both abstract and figurative techniques, finding a lyrical depth within this. Coining the term 'Horizonism' in his quest to depict his native Saudi landscapes, he replaces the desert elements in the horizon with Arabic calligraphy and harmonises form and landscape within a subtle colour palette. Both works are part of the pillars of modern Saudi art movement, appearing at a time when individual efforts triumphed over societal issues concerning arts education and instruction.

The first work, *Allah* is a historic example of his desert landscape technique, capturing the colour and compositions of his native desert environment. This work was painted when the artist was testing his Horizonism method with calligraphic compositions. Playing with both lyrical and formal abstractions, his desert horizon work offers a path towards meditation. Gradations of warm tones in formal variations are articulated within a clear rhythm. The word 'Allah' is drawn within the central composition, its sinuous and curved elements corresponding to the flowing rhythm of the desert landscape, in which the artists finds the transcendence nature of the scene, invoking God's name. Applied to the surface are geometric patterns, this work was first exhibited in the Institute of Public Administration in Riyadh and shown during a time where there were hardly any spaces to showcase and promote arts education.

The second work, *Manzar Tabi'i* is part of the same series and is a rare example of the artist's experimentation in silver which the artist had rarely used in his work. This is the only traced painting from an experimental group of silver landscapes made by the artist in the mid-1970s, with minimal signs of his Horizonism technique. While the former experiments with a smoother and tighter composition than the latter, *Manzar Tab'i* encapsulates the rigidity of his technique; the severity and harshness of these lines are found within a subtle interplay between texture and form. As the artist's daughter recalls 'I remember clearly as a young girl that my father was experimenting with silver pigments when metallic colours were a new product in the market' referencing Al Saleem as innovative in his approach and material. Exploring the silver pigment, the artist applied this with a variety of impressions, producing imprints such as the palm tree leaves out of very fine impressions in silver with light application of brown pigment. *Manzar Tab'i* is both minimalist and extremely articulate in technique, developing forms with subtle impressions very much synonymous with the transient nature of the desert landscape.

Working alongside other pioneer artists such as Abdulhalim Radwi, he decided to open an art supply store which became an important destination nationwide. In 1979 he established Dar Al Funoon Al Sa'udiyah (The Saudi Art House) – a place that gathered many Saudis and non-Saudis, and he provided students and emerging artists free art supplies so that they could pay him back once their work started to sell. In the following year, he established an independent art gallery run by the Saudi art house under the International Gallery, which hosted about 12 solo and collective exhibitions for all, that was individually funded or sponsored by government and non-governmental organisations. Along with other Arab modernists practising at the time, Al Saleem is within this category of pioneering artists that promoted dialogues of contemporaneity and authenticity within heritage. As the artist stated, 'when I asked an Arab critic, Hussein Bikar for his opinion about my works, he told me 'This style belongs to you alone, the desert style. Through it. I recognized this art as a Saudi art.' (Muhammed Al Saleem, "Kalimat al-Ma'rad" *Muhammad al-Salim*, exh. cat. (Riyadh: Saudi Arabian Society for the Arts, 1976, 12-16.).



The artist and his eldest daughter Najla at their old home in front of one of his paintings, Riyadh, 1976.



PROPERTY FROM THE PRIVATE COLLECTION OF
MS. NAJLA AL SALEEM, RIYADH

* 51

MOHAMMED AL SALEEM
(SAUDI ARABIAN, 1939-1997)

Manzar Tabi'i' (Landscape)

signed and titled in Arabic (on the reverse)

oil on canvas

19 7/8 x 27 1/2 in. (50 x 70cm.)

Painted in 1975

£50,000-70,000

\$65,000-90,000

PROVENANCE:

Artist private collection.

Arabian National Bank, Riyadh, *circa* 1992.

Acquired from the above by the present owner, 2016.

EXHIBITED:

Dubai, Art Dubai, *The Feverish Leap into the Fierceness of Life*, 2018.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ * 52

NJA MAHDAOUI (TUNISIAN, B. 1937)

Calligrams

signed in Arabic (lower right)
China ink, gold and silver paint on parchment
43¼ x 34¼in. (110 x 85cm.)
Executed in 1990

£15,000-25,000

\$20,000-32,000

PROVENANCE:

Galerie El Marsa, La Marsa, Tunisia.
Anon. sale, Christie's Dubai, 31 October 2007, lot 34.
Anon. sale, Christie's, Dubai, 29 April 2009, lot 118.
Acquired from the above sale by the present owner.

'In my self-reflexive approach towards the style and composition of a calligraphic work, I end up subverting the very foundation of calligraphy. My view is to freely exit the graphic structure of the Arab letter or syntax and the structure of the style. It is because I believe that the final objective is a work of art which materials are meaning-loaded symbols. I have tried to extract the signification power of these materials in order to achieve an aesthetic of form.'
(Nja Mahdaoui in 'Letters and Calligraphy' in C. Pocock (ed.), *Meem Presents Nja Mahdaoui*, Dubai 2007, unpagged).

Exploring the plasticity of the letter through varied forms and a diverse range of medium, Tunisian artist Nja Mahdaoui breaks with the traditional elements of classical calligraphy, infusing his works with rhythmic and melodic compositions that exist between tradition and modernity and calligraphy and abstract art. The present work is part of one of his most delicate and playful processes, constructed out of parchment that is burned at the edges, a material used by that of 9th century Qur'anic scribes, but in a style which seems almost abstract, geometric and aged. Shaped within a constructed material by the artist himself, Mahdaoui crafts both the composition and material, 'choreographing' the letters and materials in such a way that it embodies a melodic and poetic essence. Each work is never repeated due to the organic nature of the burning process; therefore, every parchment work of the artist is intrinsically unique.

Mahdaoui presents a novel and contemporary appropriation of a rather classical medium. Equally, his use of parchment harks to the skin of a drum and the underlying nod to musical reference remains a poignant factor in the work. The circular motion implied by the lines and dissected circular and square forms fill in the composition offer a hypnotic draw into a mystical rhythmic flow that culminates in large sweeping letters in a Kufist manner that is organically shaped by the artist.



PROPERTY FROM AN IMPORTANT UAE COLLECTION

λ* 53

NJA MAHDAOUI (TUNISIAN, B. 1937)

Midoum 4

signed in Arabic (lower left)
gold and silver ink, China ink and acrylic on linen canvas
58 7/8 x 59 1/4 in. (149.7 x 150.4cm.)
Painted in 2002-2007

£15,000-20,000
\$20,000-26,000

PROVENANCE:
Meem Gallery, Dubai.
Acquired from the above by the present owner.

EXHIBITED:
Sharjah, Barjeel Art Foundation, *Tariqah*, 2014 (illustrated in colour, p. 67).

LITERATURE:
C. Pocock (ed.), *Meem Presents Nja Mahdaoui*, Dubai 2007 (illustrated in colour and detailed image, unpagged).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ*54

NJA MAHDAOUI (TUNISIAN, B.1937)

Triptych 3

signed in Arabic (lower right of the right most panel)

India ink, acrylic gold and silver on canvas, in three parts

each: 55 x 39 3/8 in. (140 x 100cm.)

overall: 55 x 118 1/8 in. (140 x 300cm.)

Executed in 2007

(3)

£60,000–80,000

\$78,000–100,000

PROVENANCE:

Galerie El-Marsa, La Marsa, Tunisia.

Private Collection, UAE.

Anon. sale, Christie's, Dubai, 27 October 2009, lot 9.

Acquired from the above sale by the present owner.

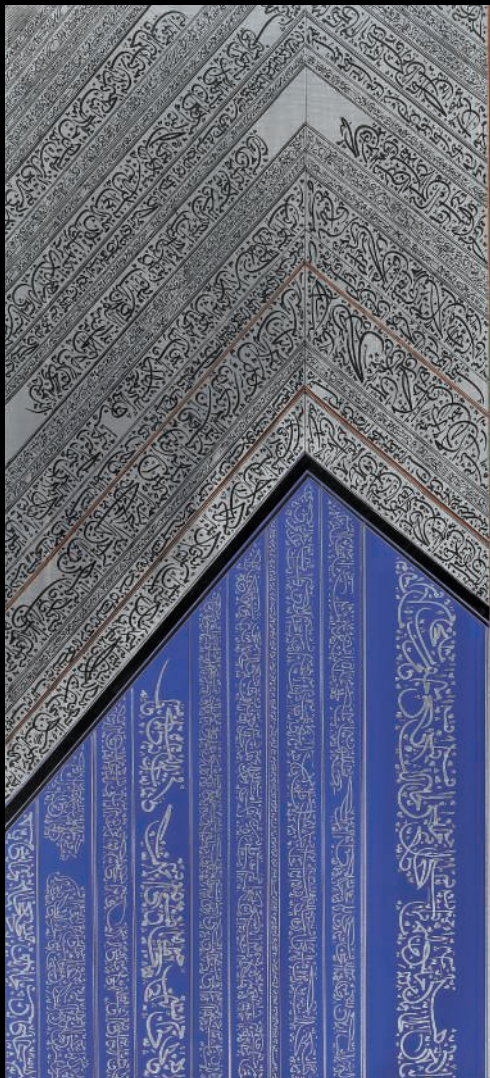
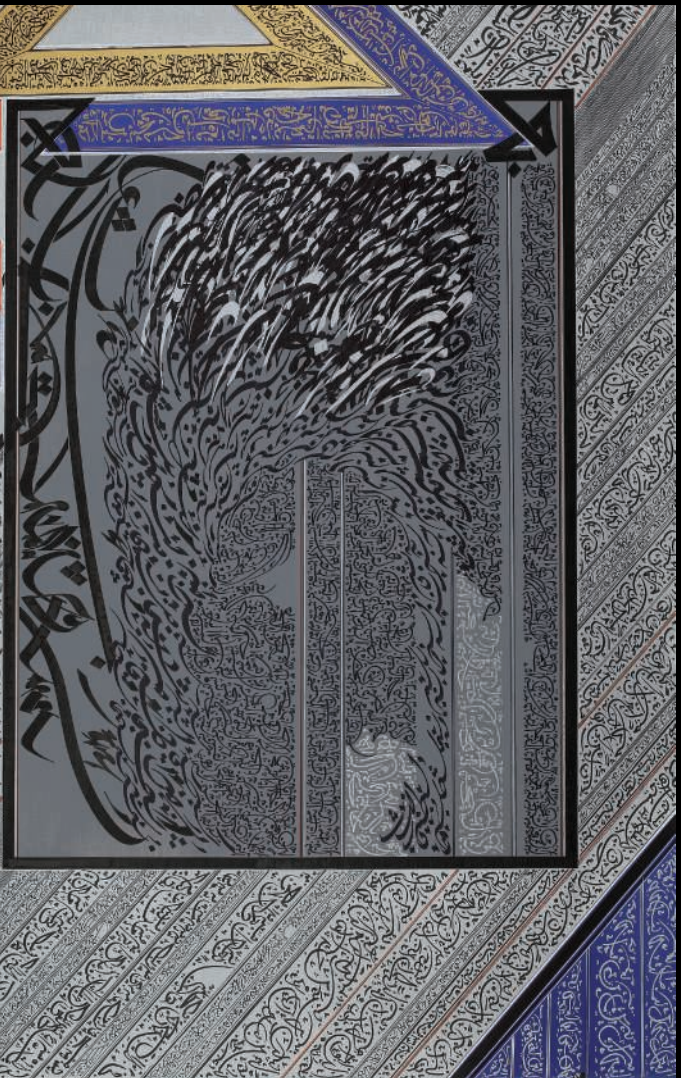
Nja Mahdaoui is one of the most important calligraphers in all of North Africa today. Known as the 'choreographer of letters' or 'an explorer of signs', Mahdaoui works on a variety of mediums ranging from vellum (lot 52) to his recent experimentation with contemporary installation in drums. He has illustrated sacred myths, legendary stories, tales and his own interpretation of famous manuscripts. He writes and draws with inks and he paints with oils and acrylics, sometimes using his hands to create a few special illusions of calligraphy, always filling the space with stylized classical Arabic calligraphy. The words create interlinking relationships and are rarely decipherable, but express melodic and rhythmic compositions. Through this intimacy and intricacy as well as the fluidity of the letters, the artist tries to convey different levels of messages. He is between a far Eastern style and North African and his work is not pure calligraphy but instead interpreted as an abstract 'letterism'.

The present work is a very rich composition that Christie's is proud to offer. This is an outstanding composition in three acts, with much musicality to it. The artist travels from one panel to another with structured lines, and geometrical shapes, triangles and order in some parts, interlinking with a free-spirited text flowing in elegant black ink to create accents.

Mahdaoui is a member of the international jury committee of the UNESCO Prize for the promotion of the arts and he has received a number of distinctions and international awards.

Nja Mahdaoui's work graces many international museums and public spaces. The artist participated in numerous exhibitions around the world including at the Institut du monde arabe, in Paris, the Hermitage Museum in St. Petersburg, the National Museum of Scotland and the Modern Art Museum in Baghdad.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 55

MOHAMMED EHSAI (IRANIAN,
B. 1939)

Daffodils

signed and dated in Farsi (lower right)
acrylic and gold leaf on thick paper
40 1/8 x 27 3/4 in. (102 x 70.4cm.)
Painted in 1989

£80,000-120,000

\$110,000-150,000

PROVENANCE:

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

Anon. sale, Sotheby's, London, 20 October 2010, lot 26.

Acquired from the above sale by the present owner.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

* 56

BURHAN DOGANCAY (TURKISH, 1929-2013)

SST

signed and dated 'B Dogancay 1982' (lower right)

acrylic on canvas

40 ¼ x 50 ½ in. (102.2 x 127.3 cm.)

Painted in 1982

£50,000–70,000

\$65,000–90,000

PROVENANCE:

Gifted by the artist to the present owner's father,
and thence by descent to the present owner.

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

The *Ribbons* series, created by the Turkish master Burhan Dogancay during 1972-1989 depict *trompe l'oeil* collages featuring torn and ripped paper shreds that seem to puncture through the composition, projecting forward and emitting calligraphic shadows with a careful interplay of geometric forms. While also evoking a torn poster board, these works also captures the sinuous essence of Islamic calligraphy.

Coming from Burhan Dogancay's most coveted *Ribbons* series, the present work is a beautiful and powerful work. The artist dedicated his *oeuvre* in making sure every work was uniquely different for its experimentation in optical contrasts in shadow and light. His fascination with walls, the main subject matter inherent in his works, is a larger exploration of socio-cultural transformations where word and image, culture and visual media coincide. He finds the pulse of a society's history through the writing, scribbling and tearing of the wall's structures, materialising this within photographic realism, abstraction and pop art elements in his works, and very much resonating with work of Robert Rauschenberg and Jasper Johns. These intense forms take on three dimensional qualities, concentrated tightly within the central composition and that burst out of the flat solid white background. Focusing on the natural component of light found within its shadows, he is able to create the presence of shadows. The title, *SST*, derives from the supersonic transport that was introduced to aviation in the 1970s, known for its lightning speed transporting passengers faster than the speed of sound. The sharp contours of the fragmented paper and its piercing black narrow shadows also convey a sense of quickness and brevity.

Whether referencing street culture or featuring abstracted, undecipherable elements, his works derive from his personal imagination, making each work unique in its process and composition. Applying modern styles and techniques to the language of contemporary art, his works harken to a spirit of timelessness, memory and explore the subconscious. The carefully archived history that the artist presents is an energetic language into notions of innovation and nostalgia. His artistic language is directionless in its form however drifting in so much that it derives from contemporary art principles.

Originally a diplomat in New York in the early 1960s, Dogancay gave up his career to dedicate himself to artmaking, finding his inspiration from the city streets, in its posters, graffiti and doors. The *Ribbons* series emerged after the artist devoted his *oeuvre* to textured wall and collage works featuring weather beaten, dirty urban walls, as he scavenged the street for real found object materials. Apart from his paintings, the artist also has since 1975 documented over 114 countries, resulting in the largest photo archive of urban surfaces resulting in over 25,000 images. Exploring this subject for a span of over fifty years, Dogancay is like no other artist in his passion and intensity to document urban spaces in compelling compositions.



Christie's sold the black version of the *SST* in 2010. Burhan Dogancay, *Black SST*, 1982. Sold at Christie's Dubai, April 2010. (US \$230,500).





B. Logan
2012



PROPERTY FROM A PRIVATE COLLECTOR

* 57

REZA DERAKSHANI (IRANIAN, B. 1952)

Untitled (from the Hunting series)

signed indistinctly and dated in Farsi; signed with the artist's initials 'r.D' (on the reverse)

oil and encaustic on canvas, in two parts
each: 69 $\frac{7}{8}$ x 70 $\frac{3}{4}$ in. (177.5 x 180cm.)

overall: 69 $\frac{7}{8}$ x 141 $\frac{5}{8}$ in. (177.5 x 360cm.)

Painted in 2015

(2)

PROVENANCE:

28 Fine Arts (by whom acquired directly from the artist).

Acquired from the above by the present owner.

£50,000–70,000
\$65,000–90,000



'To me art is about freedom of mind, of expression, of inspiration, of style and techniques. I don't think – the traditions are naturally compatible with the modern way of thinking, which is the contemporary mind. But I realize if you are creative you can find elements of those traditions which could get closer to today's events and artistic movements. It needs an open mind, and courage of course, to break rules and to recreate; that is the beauty of art which gives you that space. At one point I realized why I cannot ignore my identity and my 'Persian-ality' so I decided to see what I can get out of that magic box of my cultural heritage.'

(Reza Derkashani in 'The Breeze at Dawn - Part 1', Sophia Contemporary Gallery, London 2016).

* 58

FARHAD MOSHIRI (IRANIAN, B. 1955)

4159

acrylic and oil on canvas
64⅞ x 64⅞ in. (163 x 163.5cm.)
Painted in 2005

£80,000–120,000
\$110,000–150,000

PROVENANCE:

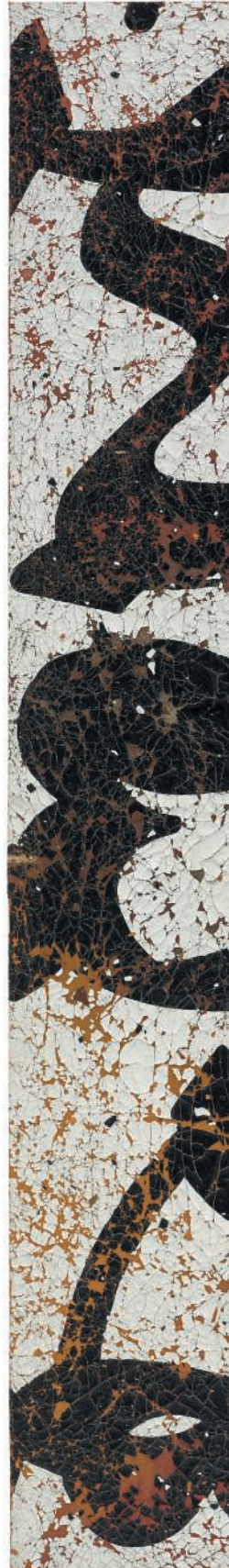
Gallery Isabelle van den Eynde, Dubai. 2006
Acquired from the above by the present owner.

One of the most acclaimed international artists today, Farhad Moshiri is both a painter and a conceptual artist that has produced an eclectically rich visual vocabulary, where past and present meet. Reconciling the ancient with the modern is at the core of Farhad Moshiri's oeuvre, yet his works are always imbued with his self-reflection and his observation of present life in Iran. In the present lot, Moshiri creates an almost *trompe-l'oeil* effect with the glazed craquelure present throughout the surface of the work.

The present lot is a stunning example from his *Numbers* series as one observes the complexity of the layers, the use of different pigments. Abjad calligraphy is frequently used to ornate and adorn manuscripts and talismanic garments in Iran and in the Ottoman territories, conferring blessings and protection to the wearer. By spreading this Persian script over the canvas and having it bleed over the edges, Moshiri seems to have magnified a small fragment of these lavish objects and reproduced it onto his canvas. Although the subject and Moshiri's flaking technique contribute to the antique flavour of this series, there is nonetheless a touch of Pop Art rendered by the almost graffiti-like appearance of the numbers and letters, reminiscent of Western Abstract Expressionism. The use of silver and also gold leaf is recurrent through Moshiri's works, as it often represents not only today's consumer's society, but also subtly alludes to the fact that for many people, one needs to be wealthy in order to be happy.

Moshiri's sarcastic eye is a witness to his country's history and contemporary society. His works are never an obvious criticism, but are often faintly suggested through the kitsch sphere he creates. Moshiri's Pop Art and fantasy world allow him to surpass the restraints on freedom of expression imposed by Iran's censorship and invite his viewers to choose their own interpretation.

An acclaimed international artist, Farhad Moshiri returned to Tehran in 1991 after studying in the prestigious CalArts in California. He has become an iconic figure of the contemporary art scene who constantly creates innovative art techniques of his own, from mimicking aged Persian ceramics to interpreting the Abjad alphabet, from making installations with acrylic 'pastries' to others entirely embroidered with beads and pearls, from incorporating Swarovski crystals to his compositions to producing art pieces solely composed of knives.







* 59

ROKNI HAERIZADEH (IRANIAN, B.1978)

Where is Art?

signed and dated 'Rokni. Haeri 2006' and signed and dated in Farsi (lower left)

acrylic on canvas

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

acrylic on canvas

Painted in 2006

£12,000-18,000

\$16,000-23,000

PROVENANCE:

Gallery Isabelle van den Eynde, Dubai. 2006

Acquired from the above by the present owner.



λ 60

ANTOINE MALLIARAKIS MAYO (FRENCH/GREEK, 1905-1990)

Elle est bissilhide no. 4

signed 'mayo' (lower right); with the atelier stamp, titled, dated and inscribed 'Elle est bissilhide No. 4 Paris 5 Juin 36 repeint entièrement 6.11.36 Paris (on the reverse)

oil on board

19 x 32in. (49 x 81.3 cm.)

Painted on 5 June 1936 and entirely repainted on 6 November 1936

£20,000-30,000

\$26,000-39,000

PROVENANCE:

The artist's estate; sale, Le Mouel, Paris, 2002, lot 32.

Acquired at the above sale by the present owner.

LITERATURE:

J. F. Graziani, *Peintres à Seine-Port, Musée de Seine-Port, Seine-Port, 2004* (illustrated in colour, p. 127)

An intellectual character from the 20th century, the Egyptian born Mayo, had a very international life, as he travelled, studied and lived in many places and exhibited his works to many people.

While studying architecture in 1923 in Paris, Mayo was drawn to the newly emerging Surrealistic artists groups, where he would meet them and spend time with them in the famous artistic Montparnasse area. He frequented those such as the painter Yves Tanguy and the writer René Crevel. Against his father's will who deprived him of any income, he enrolled right after at the École des Beaux Arts in Paris and devoted himself to painting. He then moved to Berlin and connected with both Klee and Kokoschka, which was very impactful on his career. In 1929 he exhibited for the first time in Paris at Galerie Quatre Chemins. He has also participated in the *Salon des Surindépendants*. He spent several years after that in Barcelona, Mallorca and Cairo. During his stay in Cairo in 1934, he produced illustrations for various magazines. Back in France and thanks to his meeting with both the actor Marcel Herrand and his friendship with Jacques Prévert, he realized during ten years many sets and costumes for theatre and cinema (including the costumes for *The Children of the Paradise of Marcel Carné* in 1945).

Between 1966 and 1984, he lived in Rome as well as in Milan and Palermo where he had many successful exhibitions then. Born of a Greek father and a French mother, he was naturalized French at the end of his life and was appointed Commander of the Order of Arts and Letters in 1986.

PROPERTY FROM A PRIVATE COLLECTOR

* 61

AYMAN BAALBAKI (LEBANESE, B. 1975)

Untitled

acrylic on printed fabric
78¾ x 59in. (200 x 150cm.)
Painted in 2008

£70,000-90,000

\$91,000-120,000

PROVENANCE:

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

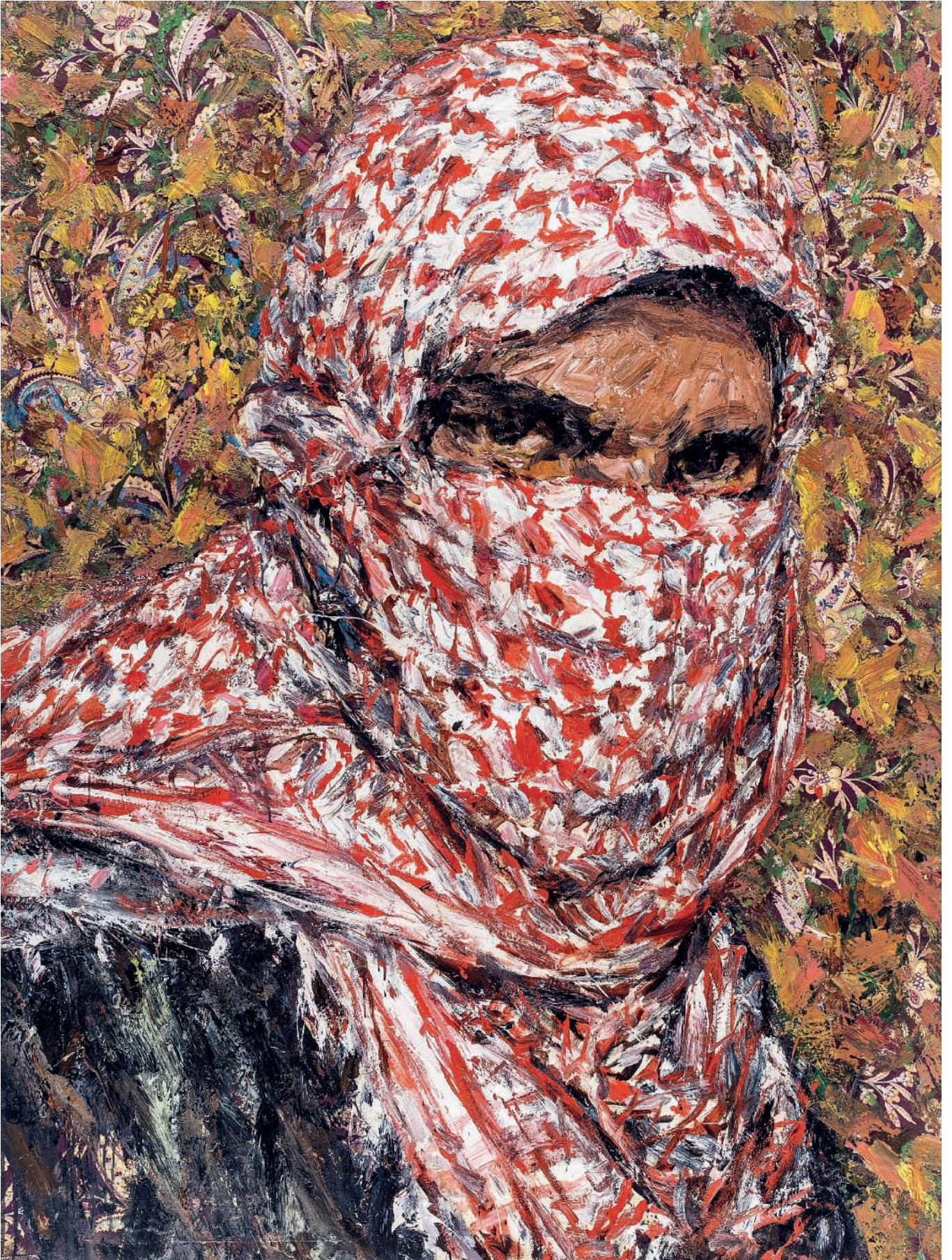
Anon. sale, 20 October 2015, lot 106.

Private Collection, UAE.

Acquired from the above by the present owner.

The present work from the *Mulatham* series is an iconic image of heroism for Ayman Baalbaki. These freedom fighters or '*fedayeen*', as they are commonly known, occupy an important part of his artistic *oeuvre*. The artist's war-stricken childhood during the Lebanese Civil War translates into the portrayal of these deeply personal icons. Flooding his canvases with colour, these emotive portraits result from an unfortunate familiarity with the loss and devastation of war, as he states, '*The chaos of the War allowed us to become ourselves.*' (R. Issa, *Ayman Baalbaki, Beirut Again and Again*, London 2011, p. 16). This empowered subject matter is reflected through the temperament with which he paints. His anger and violence provides the ammunition for a rich artistic departure, influencing both the technique and development of his style.

The scowling veiled man in this work is seen portrayed with an unusual visual paradox. The floral silhouettes which occupy the backdrop around his head are reminiscent of the coloured floral textiles worn by Baalbaki's mother and grandmother. Considering this to be the feminine side of his work, he describes a deeper rooted meaning to their incorporation. '*It is as if the younger generation is unconsciously carrying the new political ideology and erasing the shame associated with their parents' costumes.*' (*ibid.*, p.16). It is the numerous dimensions and layers of emotional, political and creative process that form the textured, energetic essence of Ayman Baalbaki's canvases. The present work is one of his most captivating and largest compositions that stands out from his sought-after *Mulatham* series.



PROPERTY FROM AN IMPORTANT EUROPEAN
PRIVATE COLLECTION

λ * 62

MARWAN (SYRIAN, 1934-2016)

Untitled (Heads)

signed and dated 'Marwan Jan + Feb 012'
(on the reverse)
oil on canvas
51 ½ x 76 ¾ in. (130 x 195cm.)
Painted in 2012

£60,000-80,000
\$78,000-100,0000

PROVENANCE:
Private European collection.

Please note Ms. Angelika von Schwedes, plenipotentiary of the Marwan Estate, has kindly confirmed this work.

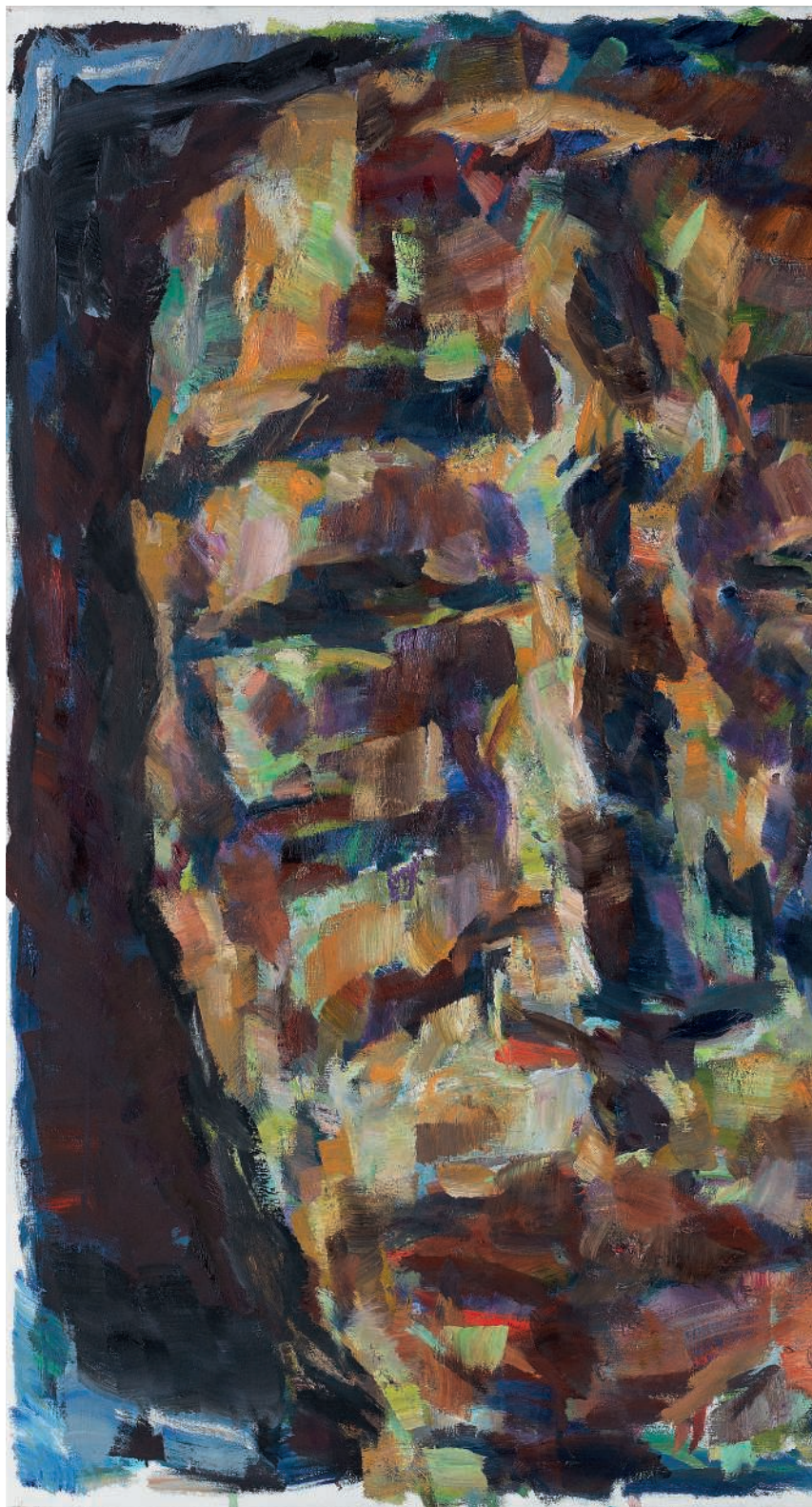
For four decades, Marwan explored and developed ideas for the faces and heads, treating his subjects as sculptures, while adding layers and small facets with every brushstroke. He treated these heads in different moods and references: from the largely painted facial landscapes to his amazing sketches and lithographs with many endless and intricate lines that appear like jagged wires.

The present work is painted in contrasted colours, juxtaposing two heads against each other; a man is on the left, looking straight into the eyes of the viewer. A woman is on the right, looking upwards, her red lip is like a cloud, that is unreadable and confused.

All elements are painted in short staccatos with a rich palette of colours exemplified in cool to warm tones, and in blues to browns.

Marwan developed a strong identity and recognizable style that always gave more importance to colour and treatment of the texture over the details of what he was representing. It was his way to move between the taught traditional approaches to painting and develop his own Abstract expressionism.

Marwan's paintings are filled with small sources of light, found between the fragmented pieces of colours that form a face. It is this light, reminiscent of the magical light that comes through very small holes in the covered souks of old Damascus, the tales of the land, and his own original belonging to a land that rejected all evolution of liberal ideas since he left it. A very curious outlook combined with nostalgia, it is an intimate experience yet very universal in its reach. Marwan attacks his faces through a kaleidoscopic approach, offering a surprising ride into discovering his characters that he painted and those he created. Then he infused them with his own emotions using vivid colours infusing them with life and sometimes distorting their imageries endlessly. The *oeuvre* of this giant artist depicts the human being and the silent life of things. Few images can provoke an endless ocean of emotions and the naked truth of the human soul. His art is deeply rooted in the Sufi philosophy. It adheres to a wisdom of the connectivity between heart, soul and spirit in the unity of the being. Immersing oneself into Marwan's images, one can delve into an adventure into self-discovery of the inner self.





PROPERTY FROM A PRIVATE COLLECTION, UK

* 63

HAYV KAHRAMAN (IRAQI, B. 1981)

The Kawliya Dance

signed with artist's insignia (upper right)

oil on panel

47 3/4 x 96 3/4 in. (121 x 245cm.)

Painted in 2013

£50,000-70,000

\$65,000-90,000

PROVENANCE:

The Third Line, Dubai.

Commissioned from the above by the present owner, 2013.



Hayv Kahraman is one of the leading feminist contemporary artists of 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 of women, 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. Borrowing from the East and the West, the artist creates an indefinite yet precise painterly style.

The present piece, a ravishing example of Kahraman's talent, portraying the elegant and melancholic women with a demure grace. With their delicate emotionless faces and fashionable looks, the women reveal the diversity of Kahraman's cultural inheritance. This is particularly seen in the fabrics that the artist re-creates in this piece, displaying both the traditional Islamic patterns and European motifs such as the *fleur-de-lis*. Her highly polished painting technique is emphasised by the juxtaposition of wooden board and the painted patterns, which enhance a sense of spatial illusion. Kahraman

places her characters on a clear, empty background, emphasising on the attachment to her own familiar space. Through her delicate works, the artist subtly questions the role occupied by women in societies worldwide while she evokes her own preoccupations as an artist in diaspora.

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, Kahraman poses in various positions in her studio, transposing these this 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, and suspending in time and space — motionless and timeless —, a painful symbol of the loss and displacement she has felt since fleeing Iraq.



Yet in this piece, *The Kawliya Dance*, the women are surprisingly not only in motion, but displaying their bodies' physical and expressive capacity through dance. *Kawliya* is a form of dance that has been traditionally been performed by the gypsy population of Iraq — at times associated with the lower socio-economic level of society — and consists of fast and rhythmic movements of the shoulder, head rolls, and hair flips. Since the Iraq War, this folk dance has, however, progressively become more accepted in Iraqi society. In the present lot, the four women are performing a different stage of the dance, displayed through their expressive body language and the movement of their long and black hair, making this piece becomes a statement *vis-à-vis* female empowerment at times of distress, and a calling for women to use their bodies as a vehicle for liberation. This intrepid work is a testament to the artist's audaciousness in amalgamating numerous cultural references across time and socio-economic levels, resulting in riveting and enthralling works that are equally beautiful as sagacious.

Following the first Gulf War, the artist Hayy 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. While the underlying questions of diaspora and gender have always been catalysts in her work, Kahraman's paintings are filled with an essence of feminism and grace. By doing so, Kahraman focuses on the controversies of semiotics, forcing the viewer to reflect upon aspects one otherwise would refuse to see. Kahraman has enjoyed a very successful career, having had solo shows in the UK, the UAE, Turkey, Qatar, Sweden, and across the US. In 2011, the artist was shortlisted for the Jameel Prize at the Victoria and Albert Museum and has received the "Excellence in Cultural Creativity" award from the Global Thinkers Forum.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 64

Y. Z. KAMI (IRANIAN, B. 1956)

Blue Dome II

signed twice 'KAMI' (on the reverse)

paper collage and ink on canvas

70 x 77in. (177.8 x 195.6cm.)

Executed in 2008

£70,000–100,000

\$91,000–130,000

PROVENANCE:

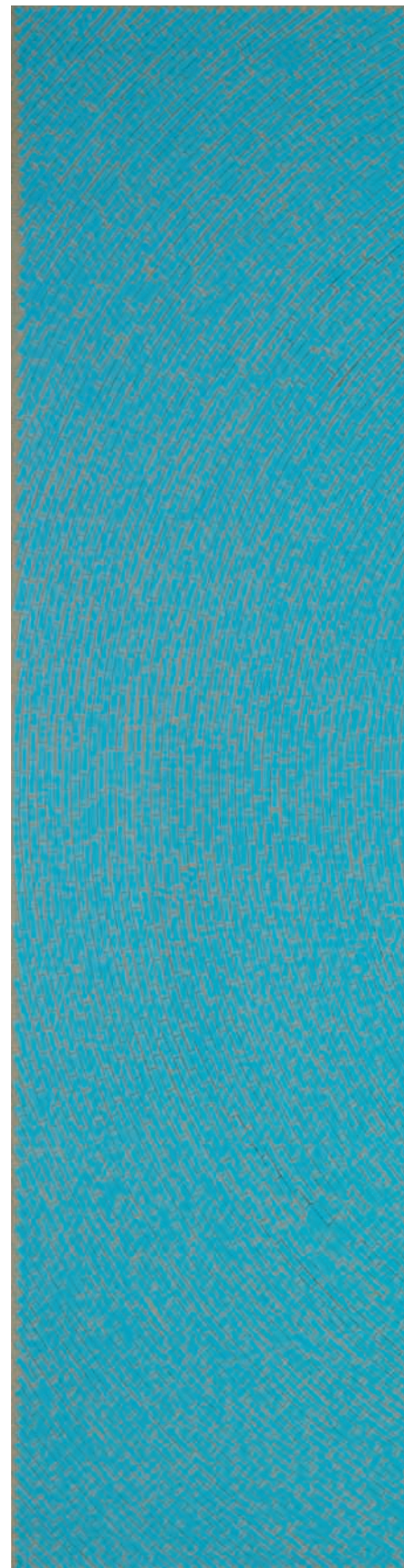
Anon. sale, Sotheby's, London, 20 October 2010, lot 30.

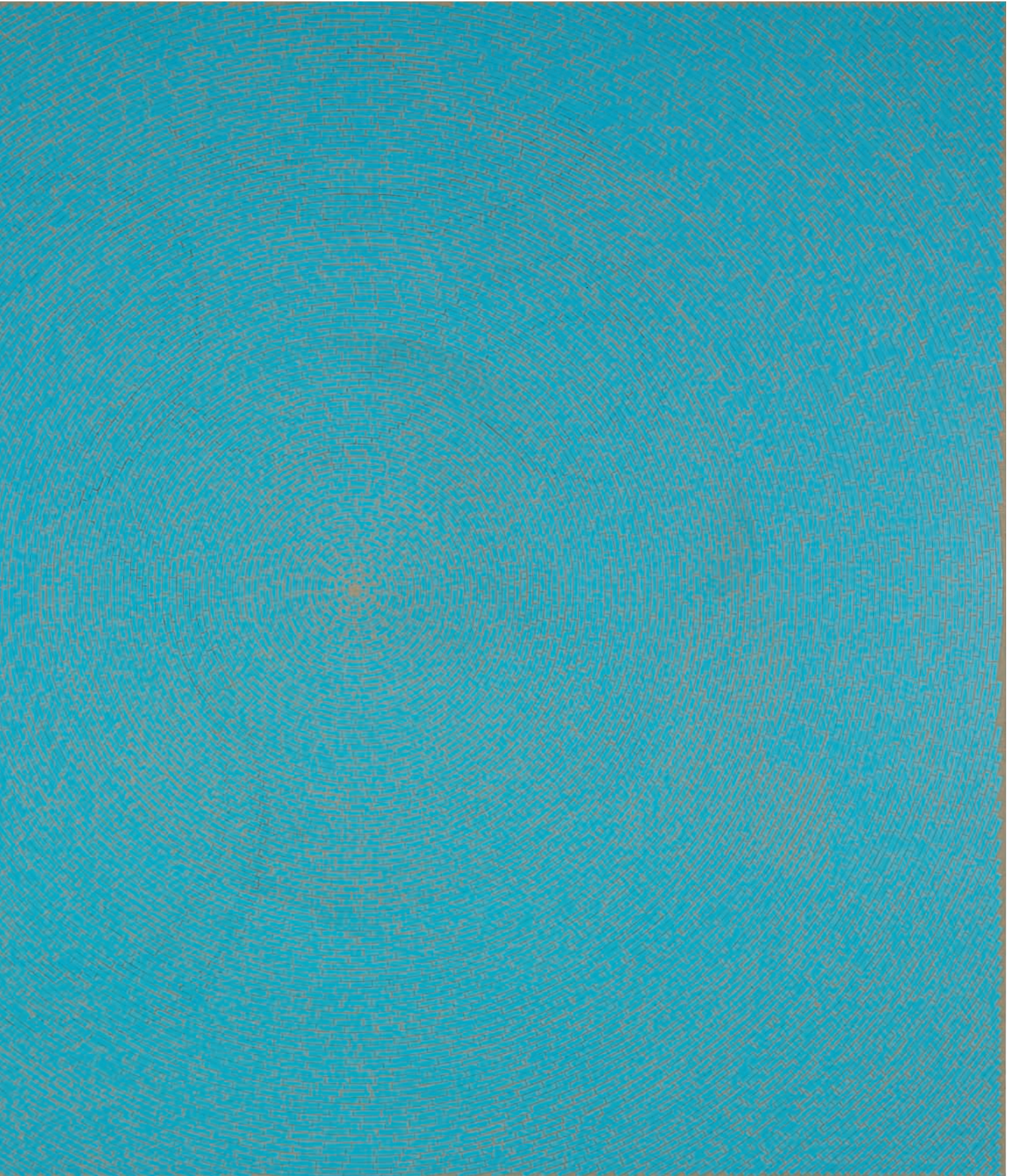
Acquired from the above sale by the present owner.

Y.Z. Kami, aspired to recreate the feeling of wholeness echoed in the Sufi belief by disposing bricks, sometimes stamped with Farsi script, in the shape of ever-widening circles laying on the ground. His installations soon led the way to his acclaimed body of work on canvas, *Endless Prayers*, the series of which the present work is a fine example.

Y.Z. Kami's canvas *Blue Dome II* is delicately ornamented with flat brick-shaped cut-outs in dense sky blue. The artist glues each of these carefully and gracefully onto the surface of the canvas in spiraling patterns, thus reminiscing both the Islamic domes and the *sama*, the ritual dance of the whirling dervishes who aim at reaching to God through the act of spinning. Kami has indeed been highly influenced by the thirteenth-century Persian Poet Rumi and the present composition suggests his philosophical and spiritual inspirations as well as his openness to the world and to different mystical trends. The end result of his repetitive process is a silent, almost meditative, work of art that evokes the cyclical nature of the ritual daily prayers through concentrically revolving rows of paper, as if each of the cut-out elements held within themselves a prayer. Rich in its abstraction, the present work recalls the colours of infinity, as if to allude to a mystical void in which the artist reaches perfection. The work is an elegant and hypnotising composition allowing the viewer to feel harmony and serenity.

Y.Z. Kami is one of the most sought-after artists in today's contemporary Iranian art scene. Born in Iran in 1956, he now lives and works in New York. His works have been widely exhibited internationally at venues including the Museum of Modern Art in New York and the 52nd Venice Biennale and are featured in important private and public collections across borders.





■ * 65

MONIR SHAHROUDY FARMANFARMAIAN (IRANIAN, B. 1924)

Drawing In Glass No. 3

mirror mosaic and plaster on wood
70% x 43% in. (180 x 110cm.)
Executed in 2009

£120,000–150,000

\$160,000–200,000

PROVENANCE:

The Third Line Gallery, Dubai.
Private Collector, UAE.

LITERATURE:

H. Ulrich Obrist & K. Marta (eds.), *Monir Shahroudy Farmanfarmaian: Cosmic Geometry*, Bologna 2011 (illustrated in colour, p. 197).

‘The three of us sat for hours in a high domed hall that was covered entirely in a mosaic of tiny mirrors cut into hexagons, squares and triangles...The very space seemed on fire, the lamps blazing in hundreds of thousands of reflections. I imagined myself standing inside a many-faceted diamond and looking out at the sun.’

(The artist quoted in M. Farmanfarmaian & Z. Houshmand, *A Mirror Garden: A Memoir*, New York 2007).

The present stunning work, entitled *Drawing in Glass No. 3*, is a shimmering installation that evokes a kaleidoscope of reflecting and refracting intertwined and overlapping squares and triangles. Impressive in its sheer size, it appears like a multi-faceted diamond that epitomises the artist’s distinctive approach to geometric abstraction and her fascination with the concepts of repetition and progression, merged with the aesthetic traditions of Islamic architecture and cultural heritage as well as American Abstract Expressionism and Minimalism. The remarkable animate quality of the work is captivating and almost hypnotising, reminiscent of the kinetic work practices of artists such as Heinz Mack, Pol Bury and Marina Apollonio, and thus becomes about incorporating the spectator – the viewer– into the idea of the work itself.

To create her three-dimensional panels, Farmanfarmaian worked closely with local craftsmen who helped her draft her initial designs. The mirror pieces, most of which were manufactured and imported from Belgium, were cut to fit the required shape and geometrical patterns and she recreated – adding to her works a modern twist – mirror mosaics that were reminiscent of the aristocratic homes of 17th and 18th century Iran.

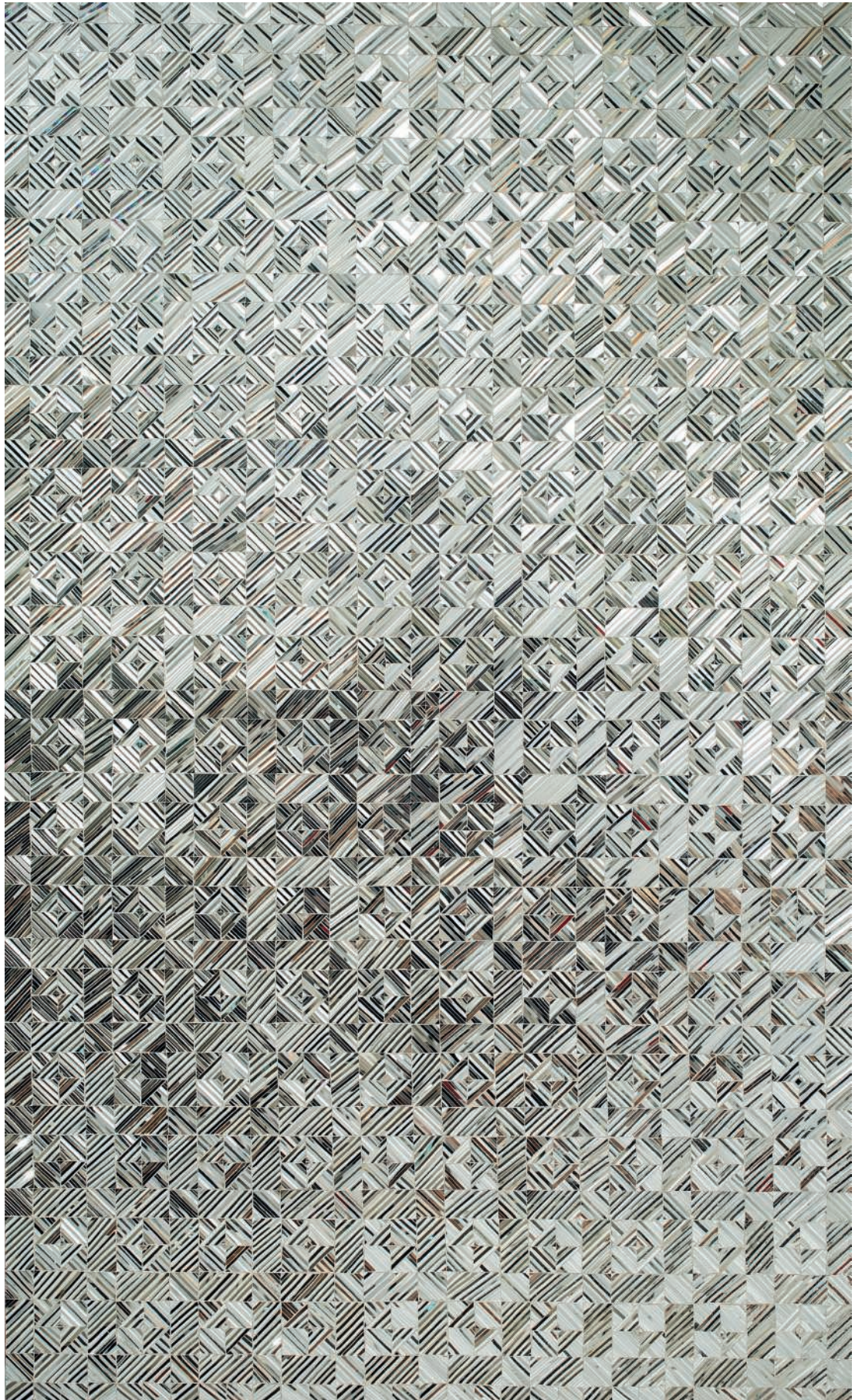
With a career that spans over 70 years and internationally celebrated for her exploration of the traditional art of mirror-mosaic and reverse-glass painting, Monir Shahroudy Farmanfarmaian is at the forefront of Modern and Contemporary Iranian art. Undeniably pop, her works are a reflection of her own identity. ‘*That beautiful Persian girl*’ as John Cage would call her, Farmanfarmaian is known and loved by many for her honesty, her life of glamour and hard work.

The artist’s life and career are to be admired, both linked to her personal story as an Iranian who lived abroad for many years, but whose attachment to her homeland Iran has never faded throughout the years. In 1944, amidst the Second World War, Farmanfarmaian decided to move to Paris to discover the art scene that she had been acquainted to, but the war and

the German occupation made it impossible. Via Mumbai, Farmanfarmaian boarded an American battleship to California and travelled to New York in 1945, where she settled for more than a decade. When in New York, living in the Studio 54 era, Farmanfarmaian befriended artists like Jackson Pollock, Willem de Kooning, Mark Rothko and Joan Mitchell. She also met Andy Warhol, then a young commercial illustrator in charge of the store’s window displays, and acquired from him a few of his coloured illustrations of shoes in exchange of a mirror ball that he famously kept on his desk in his Maddison Avenue home, until his death.

In 1957, Farmanfarmaian moved back to her homeland Iran. There she painted flowers and produced monotypes, but consequently travelled around the country to rediscover traditional handicrafts and folk art, coffeehouse paintings that she would collect hand-painted ceilings and panels of the Safavid era. Most importantly in 1966 in Shiraz, she was awed by the 14th century Shah Cheragh shrine adorned with endless mirror mosaics, a discovery that left an lasting impression on her and influenced her artistic production for the rest of her life.

With this in mind, the 1960s and 1970s saw Farmanfarmaian’s career take a new turn. Her distinctive aesthetic language was rooted in a strong passion for her Iranian heritage. Resonating of traditional art, her works are yet undeniably modern and avant-gardist. Her influences ranged from Islamic geometric and architectural patterns to science and philosophy. She was fascinated by the Sufi cosmology and the symbolism in geometry and soon began to incorporate various shapes and colours – circles, triangles, squares, polygons – in her works, each of these shapes a metaphor for metaphysical values and ideas. As she experimented with geometry, she skilfully combined mirror, reverse-glass painting and in some cases stainless steel. As a result, her works, refracting and reflecting light, revealed a kinetic facet. Through her works, her vision of the surrounding world thus catapulted both the viewer and herself into a kaleidoscopic experience that was ultimately intangible.



PROPERTY FROM A PRIVATE COLLECTION, CANADA

* 66

MOHAMMED EHSAI
(IRANIAN, B. 1939)

Untitled

signed, dated and inscribed in Farsi (on the reverse)

oil on canvas

91 ¾ x 46in. (91 x 117cm.)

Painted in 1972

£60,000–80,000

\$78,000–100,000

PROVENANCE:

Acquired directly from the artist by the present owner.



The artist in his studio, with the present work behind him.







PROPERTY FROM A PRIVATE COLLECTOR, USA

λ* 67

CHARLES-HOSSEIN ZENDEROU DI
(FRENCH/IRANIAN BORN, B. 1937)

SATAME

signed and dated 'Zenderoudi 81' (lower left); signed in Farsi (lower right)

oil on canvas

37 7/8 x 57 1/2 in. (96.5 x 146cm.)

Painted in 1981

£80,000-120,000

\$110,000-150,000

PROVENANCE:

Acquired by the late owner's father in 1981,
and then gifted to the present owner.

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 A DISTINGUISHED PRIVATE COLLECTION

* 68

KOOROSH SHISHEGARAN (IRANIAN, B. 1945)

Untitled

signed 'KOOROSH' and signed and dated in Farsi (centre left)

oil on canvas

63 x 51 ¼ in. (160 x 130cm.)

Painted in 1992

£35,000-50,000

\$46,000-64,000

PROVENANCE:

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

Private Collection, UAE.

Christie's, Dubai, 27 October 2009, lot 95.

Acquired from the above sale by the present owner.

LITERATURE:

H. Keshmirshakan (ed.), *Koorosh Shishegaran The Art of Altruism*, London 2016

(illustrated in colour, p. 212-213).

'I always thought to myself why we should not paint a portrait in an abstract form. An abstract portrait gives the artist liberty to look beyond the appearance into a subject in a symbolic way. There are many unspoken secrets within a portrait that once revealed, present a very different world. It is a world much more interesting than the world of appearance. Every artist has his unique way of depicting his subjects if he tries to detach himself from the appearance.'

(Koorosh Shishegaran)

Noted for his dynamic compositions of vivid colours and sinuous curved abstracted forms, Koorosh Shishegaran provides impressions of spontaneity within a stylistically minimalist composition. The present lot depicted in acid yellow, white and black distinct lines, is an outstanding early example of Shishegaran's 'portraiture', that feature strongly caricatural elements of the subject, that in reality are meticulously crafted through the manipulation of the line. While the dynamic swirling curves resonate with Islamic calligraphy, the power of Shishegaran's linear manifestations also derive from more complex meanings, also recalling the intricacies of Persian architecture. Eschewing recognisable imagery in favour of bold, rhythmic lines which travel in all directions across the work, they move to create unusual silhouettes adhering to a figurative representation.

Prompting the viewer to seek clarity and realities within the visual language of the artist, Shishegaran urges us to decipher the timelessness and embrace the monumentality in scale of his shapes. Simple in primary colour palettes, the work is strikingly simple yet complex, combining thick ribbon figures in across a vibrant monochrome background.



* 69

AYMAN BAALBAKI (LEBANESE, B. 1975)

Babel

signed in Arabic and dated '05' (lower right of lower panel)

acrylic on canvas, in two parts

each: 51 ½ x 78 ¾in. (130 x 200cm.)

overall: 102 ¾ x 78 ¾in. (260 x 200cm.)

Painted in 2005

(2)

£120,000–180,000

\$160,000–230,000

PROVENANCE:

Agial Art Gallery, Beirut.

Private Collection of Mr. Johnny Mokbel.

Anon. sale, Christie's Dubai, 28 March 2015, lot 13.

Acquired from the above sale by the present owner.

LITERATURE:

G. H. Rabbath, *Can One Man Save the Art World*, Beirut 2009 (illustrated in colour, p. 14).

M. Chehab, "Dans l'intimité d'un Couple de Collectionneurs" in *Mondanité*, no. 149, July 2009 (illustrated in colour, p. 207).

An Expressionist interpretation of the Tower of Babel, the present work is undeniably one of Ayman Baalbaki's masterpieces. A legacy of Hieronymous Cock's and Pieter Brueghel the Elder's depictions of Babel, Ayman Baalbaki's monumental painting disengages with classical art history to become a tale of loss, disorder and anguish, albeit set on a background of hope and light.

Born in Odeisse, South Lebanon in 1975, Baalbaki fled to Beirut during the Civil War and Israeli Occupation, settling in the area of Wadi Abu Jamil, amongst many displaced communities, each with their own distinctive religious and cultural backgrounds. At a young age, Baalbaki experienced dislocation and devastation, feelings that left an indelible mark on him as a person and evidently as an artist. With his destroyed and dismembered buildings, alongside his portraits of *Moulatham* wearing the symbolic *keffiyeh* or his paintings of abandoned tyres and soldier's helmets, Baalbaki's works reveal an expressive power that hold autobiographical resonances.

It is undoubtedly evident that the personal history and background of Ayman Baalbaki have impacted his work as an artist. His paintings reveal the effects of exile and life as a refugee; *Babel* subtly epitomises all historical and social references that define Baalbaki's visual vocabulary and hint at the reconstruction efforts in cities following an era of war and ravaging conflicts. As Baalbaki alludes to the destruction and miscommunication that overrule the society in times of conflict, his subjects evoke the everlasting conflicts

that took place throughout Lebanese history but also the neighboring regional countries, as they all seem to share the same doomed destiny.

Babel captivates the viewer and embarks him on a journey of torment and anguish whilst being visually harmonious and well balanced. The strokes of red and brown hues and the heavily impastoed brushstrokes recreate a burning sensation. It is as if Baalbaki has depicted a specific moment in time where powers have joined to express their anger and fury.

Baalbaki's *Babel* is not the classical nor the symbolic tower in the sense vowed by Flemish art history. Instead, it has rather become an expressionist and phantasmagorical landscape void of any human presence hence ghosting the tower itself, as if to reflect a scene impacted by war or perhaps superstitiously, following a malediction. A testament to the sense of destruction and traumatic experience, both physical and psychological, the work provokes a distressing feeling as the Tower of Babel, once a fantasy and allegory of union and peace, appears partly decimated and entirely deserted.

Unquestionably a masterpiece in the *oeuvre* of Ayman Baalbaki, *Babel* won the Silver Medal at Les Jeux de la Francophonie in Niamey, Niger in 2005. Universal in the sense that it delivers a double meaning, *Babel* captures the chaotic atmosphere of Beirut while it evokes the global disruptive social and political climate of the Middle East and beyond.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ * 70

PARVIZ TANAVOLI (IRANIAN, B. 1937)

The Wall and the Script

signed, dated and numbered 'parviz, 2007 4/5' (on the left side of the base)

bronze

43 3/8 in. (110cm.)

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

£120,000–180,000

\$160,000–230,000

PROVENANCE:

Private Collection, Middle East.

Anon. sale, Christie's, Dubai, 29 April 2009, lot 26.

Acquired from the above sale by the present owner.

LITERATURE:

C. Pocock, *Parviz Tanavoli Monograph*, Dubai 2010 (illustrated in colour, p. 96; illustrated, p. 348-349).

S. Meshkati, Austin/Desmond Fine Art, *1970s-2011: Works from the Artist's Collection Parviz Tanavoli Poet in Love*, London 2011, no. 38 (illustrated in colour, p. 62-63).

Parviz Tanavoli is considered as one of the pioneers of the *Saqqakhaneh* school, a neo-traditionalist movement that emerged in the 1960s which counted among its proponents a number of leading Iranian modern artists. Much of Tanavoli's inspiration derives from Persian culture crystallised in myths and legends, epic poems, carpets and rugs, bas-reliefs of Persepolis, and ancient iron and bronze pieces.

He succeeded in creating a distinctly Iranian visual language which maintained its relevance in modern times. His works often demonstrate an interplay between philosophy and playfulness and between intense seriousness and occasional absurdity. Tanavoli often relates his sculptures to poetry, and works mainly in cast bronze.



Parviz Tanavoli, *The Wall (Oh, Persepolis)*, 1975.
Sold at Christie's Dubai, April 2008 (US \$2,841,000).

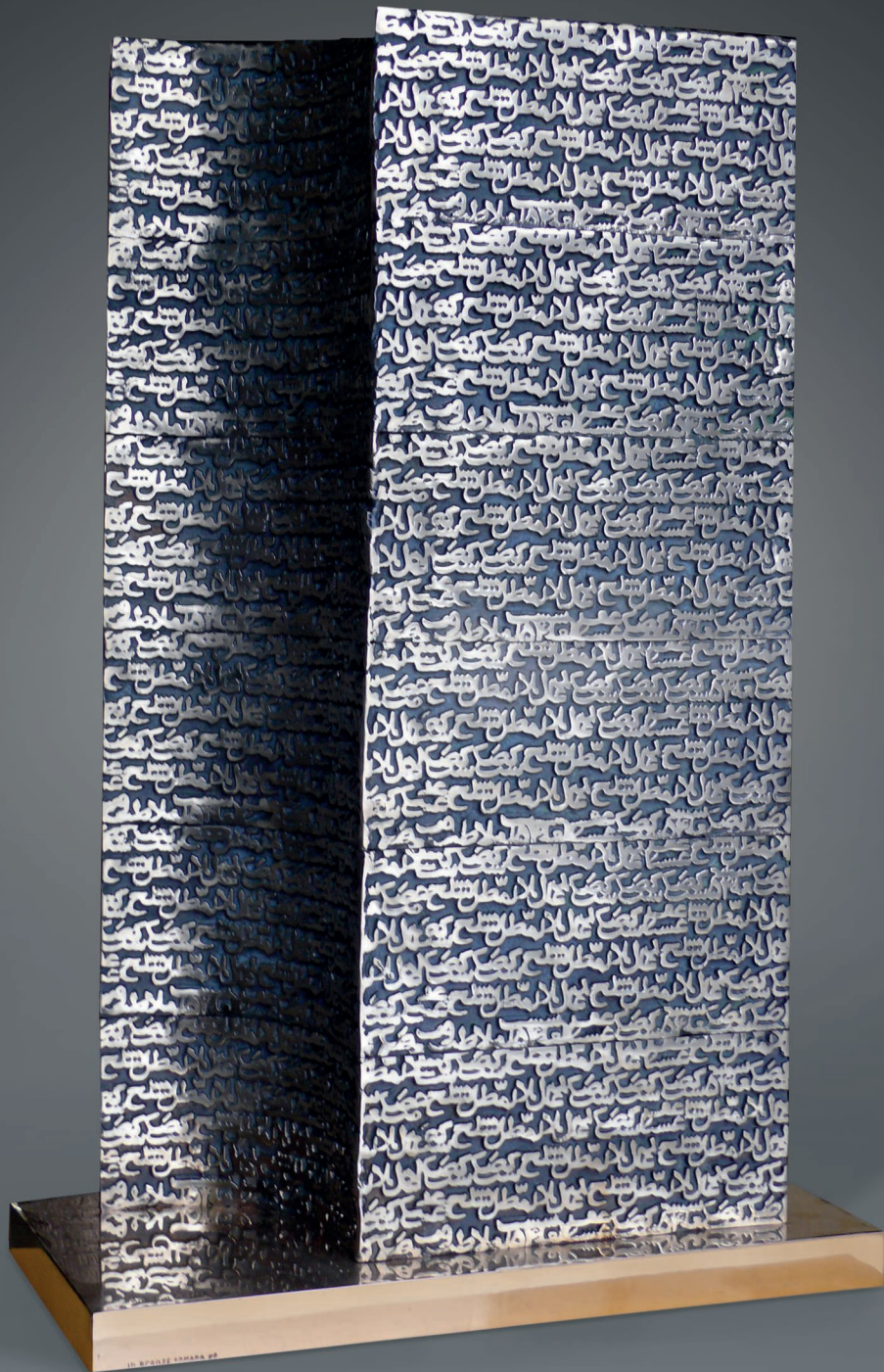
Lyric Persian Poetry features some general characteristics that help to explain the essential qualities of Tanavoli's sculptures. One underlying aspect is the idea of concealment and revelation at the same time which emerges not only in poetry, but also in other dimensions of Persian culture, most notably in architecture. 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 a wider scope, the Islamic practice of abstraction seems to stand for the concept of veiling and concealing. What makes the abstract, veiled art object still accessible to the viewer is the fact that it offers glimpses into its emotions by its mere presence, just like a poem begging the viewer to seek for emotion behind abstract words.

A monumental series of bronzes, the *Walls of Iran*, represents the sculptor's greatest and most mature achievement. The surfaces of these walls are modelled after Egyptian or Sumerian reliefs, which were articulated with intricate inscriptions or pictograms.

Even his miniature pieces have often had the capacity to suggest monumental scale, however, the bronze *Walls of Iran* are quite literally monuments. Walls, universal structures with inherently plastic values, are richly ornamented with scripts that echoes the elaborate calligraphy of the mosque, but here, on closer examination, it is revealed to be a universal script, reminiscent of Cuneiform, Armenian, Aramaic and Persian. Thus the artist's own mystic sense transforms his literal source into messages of universal resonance.

A particularly refined and simplified of the Wall series, the present work, *The Wall and the Script*, alludes to minimalist works by Tanavoli's American contemporaries, and is covered by a calligraphic surface on a mural scale. Walls, naturally barriers and deterrents, become in the hands of Parviz Tanavoli the symbols of evolution and refinement.

Works from *The Wall* series can be found in several important collections including the Museum of Modern Art, Vienna; the Ludwig Museum, Aachen, Germany; Mathaf Museum of Modern Art, Doha. The Grey Art Gallery, New York University, the City of Isfahan, and the City of Tehran.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY

■ * 71

NABIL NAHAS (LEBANESE, B. 1949)

Red Composition

signed and dated 'Nahas 88' (on the reverse)
acrylic, metallic paint and graphite on canvas
60 x 96 ¼ in. (152.4 x 244.5cm.)
Painted in 1988

£50,000-70,000
\$65,000-90,000

PROVENANCE:

Private Collection, New York.
Acquired from the above by the present owner in 1991.

EXHIBITED:

New York, Holly Solomon Gallery, *American Baroque*, 1988.

Attracting a wide international following for his connections to both New York and Lebanese artistic circles, artist Nabil Nahas has dedicated himself to exploring painting. He produces visually captivating works with a range of influences including nature, that are incorporated within his prominent *Fractal* series that emulate the flora and fauna of the sea. His works also reference Islamic art with their abstract geometric and chromatic qualities. Approaching his works with a unique interplay between Eastern and Western elements, Nahas utilises a unique combination of abstraction, realism and decorative arts where he experiments in monumental in size, striking colours and complex forms.

Nahas has produced a monochrome series during the mid to late 1980s of which this present work is part of, which is most striking in colour and delicate in its linear form. Facing a turning point in his artistic techniques, the artist began to focus on large fields of black pigment, and monochrome series, first painting in blacks with splashes of blues and reds, then moving to ochres and tarnished golds.

Completing his BFA from Louisiana State University in 1971, he later received his MFA at Yale University where he was exposed to a variety of artistic circles of the New York School at Yale during a critical juncture in art history's abstract expressionist genre. Meeting artists such as Robert Rauschenberg, Frank Stella and Larry Poons, Nabil Nahas would also learn under Al Held, who was part of the second generation of Abstract Expressionists, noted for his rejection of the mainstream and his use of sweeping, flat brush slabs that occupy three-dimensional form of measureless space.

It is noted that his earlier monochrome works were created out of a result of the Lebanese Civil War, which began to heighten in 1982. Seen as *momento mori* of human life, these works are quietly imposing, their composition overwhelming in its sweeping brush strokes with ambiguous flurries of smaller strokes found within the painting, becoming weathered walls withstanding natural forces. The present work, although not adhering to the black monochrome works, can still be seen as deriving from them, with the artist experimenting in colour and form however utilising his newfound technique. *'For the first time, Nahas invites us to contemplate paint as paint. No one extends this invitation more insistently than a monochrome painter.'* (C. Ratcliff, *Nabil Nahas*, New York 2016, p. 55).





PROPERTY FROM A PRIVATE SWEDISH ART COLLECTION

72

NEJAD DEVRIM (TURKISH, 1923-1995)

Composition 1969

signed 'Nejad 69' (lower left)
oil on canvas
47 ¼ x 78 ¾ in. (120 x 200cm.)
Painted in 1969

£50,000-70,000
\$65,000-90,000

PROVENANCE:

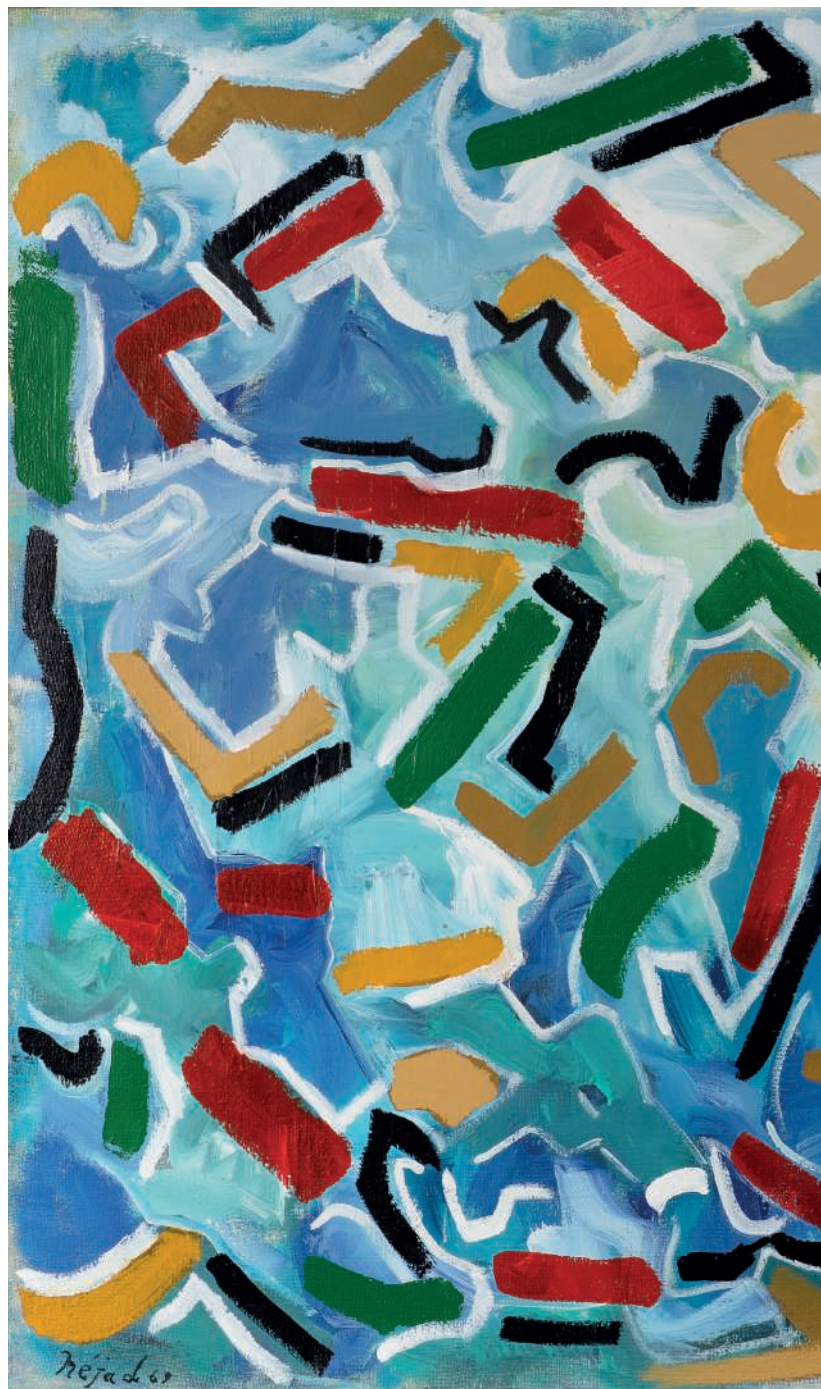
Kunsthallen, Copenhagen.
Private Collection, Sweden (by whom acquired at the above, circa 1984).
Acquired from the above by the present owner.

Nejad Devrim was a leading artist from the Ecole de Paris, becoming one of the first Turkish modern artists of his time, merging both his Eastern background and Western upbringing into his works. Son to the highly acclaimed Turkish artist Fahr El-Nissa Zeid, he was one of the founding members of the 'Yeniler Group' at the National Academy of Fine Arts, Istanbul, and upon his arrival in Paris in 1946, he was the first painter to have a solo show at Gallery Allard in Paris in 1947. Devrim was later part of Gertrude Stein's 'Salons' as well as showed his works at Salon de Mai and Salon des Réalités Nouvelles, showcasing works alongside those such as Hartung, Soulages and de Staël.

Devrim's early source of inspiration was from his Turkish roots, in part from the decorative details within Byzantine and Ottoman architecture and mosaics, finding much inspiration in stained glass windows and Christian iconography in cathedrals in Paris. The artist's bold use of vibrant colours and his exploration into light resonates with the Fauvists from the Parisian modern art scene of the likes of Matisse and Bonnard. The present work adheres to Devrim's expressionist tendencies, noted by its rapid, gestural brushstrokes within an abstract composition. Rich in a multicoloured palette of reds, blues and blacks, its form occupies a geometrical and abstracted, lyrical and mosaic-like quality.

Appearing as part of a Swedish art collection, the family purchased this in Copenhagen around 1984, during a time when the artist was frequenting many Danish art circles and exhibiting in places such as Randers, Odense and Copenhagen. Devrim was also part of a Danish art society where there were other Turkish artists and artists from other countries present.

Participating in all exhibitions of L'Ecole de Paris between 1954-1962, he also opened shows in London, Lille, Copenhagen, New York, Warsaw, Beijing, Odense, Vienna and Randers. In 1952, he founded Salon d'Octobre. In 1985 he moved to Nowy-Sacz in the south of Poland, and passed away there in 1995.





PROPERTY FROM THE PRIVATE COLLECTION OF THE LATE
MR AND MRS FRANK CORMER, NEW ZEALAND

*73

MANOUCHER YEKTAI
(IRANIAN, B. 1922)

Peonies

signed and dated 'Yektai 66' (lower right)
oil on canvas
13 7/8 x 12 1/8 in. (35.5 x 31cm.)
Painted in 1966

£15,000–20,000
\$20,000–26,000

PROVENANCE:

Acquired by the present owner's parents, *circa* 1960s,
and thence by descent to the present owner.

Christie's is pleased to present two works by Manoucher Yektai from the late New Zealanders Mr. and Mrs. Frank Cormer collection. They were both acquired while Mr. Cormer was the ambassador to the United Nations in New York from 1961 and later as he was the ambassador to the US in Washington, DC from 1967-1972. Hanging in the New Zealand Embassy at the time, these works are a reputed example of the Iranian artist's ability that resonated with both French and American abstract schools at the time.

Settling in New York in 1948, Yektai's works during the 1950s and 1960s were characterised by a reinvestigation of the still life while simultaneously highlighting the notion of space within the canvas. Finding himself in New York following the end of the Second World War, he was readily engaged with New York School artists, and in 1952, the artist gained the admiration of the renowned gallerist Leo Castelli who escalated his talent alongside Modernist painters such as Pollock, de Kooning, Newman and Kline.

A modernist painter, Manoucher is unlike any of his peers as his technique and thick yet delicate textures truly create a new painterly language that he achieved by distancing himself from the complete abstraction. It was during the 1960s Cold War Era and its ensuing liberation movements that artists such as Yektai turned to painting everyday things such as the featured two works. Combining elements of the Schools of Paris and New York, he experimented in figuration and abstraction. His works alternated between thick and thin textures, white and colour contrasts, in which he developed a mastery of the subject matter and objecthood.

Untitled (Nude with Blue), is a beautiful example of the artist's nudes that embodies his sense of theatricality, with different subjects existing in three intersecting planes. His action portraits such as this one are noted for the artist's impulsive painting technique with studied traditions of the portrait. The reclining nude figure is shown in full view, seated and places within a clearly outlined setting and separated into a singular space. Detached from a spatial or temporal context, the nude is sculpted with thick brushstrokes that depict her luminous pink skin, and entranced eyes that stare at the spectator. Both the sitter's densely painted features, and thick blue curtain behind her are complemented by the light still life drawings left unpainted and juxtaposed against the heaviness of the blue curtain. The limits between reality and fiction are blurred. The figure seems to know that she will be admired and she proudly exhibits her naked body sculpted with thick and

gestural brushstrokes. The painterly dynamics create a sense of immediacy and offer a concrete rendering of the woman's presence, which establishes an extraordinary relation between the model and the viewer.

In the first work titled *Peonies*, Yektai perfectly demonstrates his controlled yet sporadic brushstrokes and keen eye for colour and impasto. Pure and simple, and depicted within a purely visual basis, it is delicately balanced with combinations of abstraction and representation. It is indicative of Yektai's thick, heavy brush strokes, while simultaneously highlighting the spaces within the canvas. The pink, green and yellow colours splash across the canvas in a typical composition of a vase of flowers, Yektai uses dense and heavily textured brushstrokes to add a sense of movement to a simple still life.



Mrs. Cormer in the New Zealand Embassy, Washington, D.C. behind the present lot *Peonies*, *circa* 1960s.
© The Cormer Family, New Zealand, photographer unknown.



PROPERTY FROM THE PRIVATE COLLECTION OF THE LATE
MR AND MRS FRANK CORMER, NEW ZEALAND

*74

MANOUCHER YEKTAI
(IRANIAN, B. 1922)

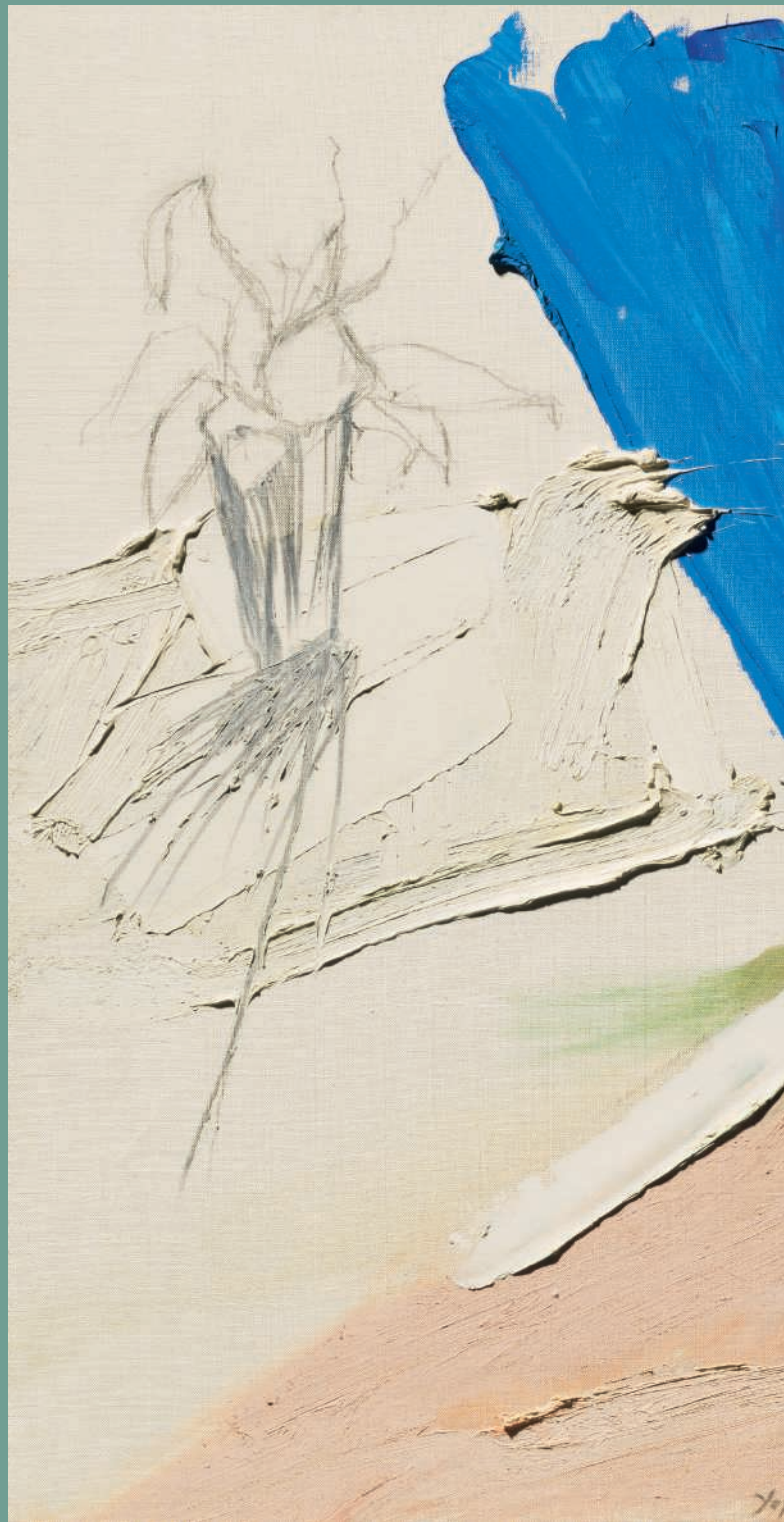
Untitled (Nude with Blue)

signed and dated 'Yektai 63-64' (lower center)
oil on canvas
37 7/8 x 55 7/8 in. (96.5 x 142cm.)
Painted in 1963-64

£40,000-60,000
\$52,000-77,000

PROVENANCE:

Acquired by the present owner's parents, *circa* 1960s,
and thence by descent to the present owner.





*75

LALLA ESSAYDI (MOROCCAN, B. 1956)

Harem Revisited #33

signed, titled, dated and numbered 'LE.HAREMREV33.7188.1'
(on a label attached to the reverse)
chromogenic print mounted on aluminum
71 x 88in. (180.3 x 223.5cm.)
Executed in 2012, this work is number five from an edition of five.

£22,000–28,000
\$29,000–36,000

PROVENANCE:

Edwynn Houk Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

New York, Edwynn Houk Gallery, *Lalla Essaydi: New Works*, 2013.
San Francisco, Jenkins Johnson Gallery, *Lalla Essaydi: New Beauty*, 2014
(another from the edition exhibited).
Marrakech, Galerie Tindouf, *Lalla Essaydi: POÉSIE LUMIÈRE*, 2014 (another
from the edition exhibited and illustrated in colour, p. 53).
London, Kashya Hildebrand, *Lalla Essaydi: The Dangerous Frontier*, 2015
(another from the edition exhibited).

LITERATURE:

D. Nasser-Khadivi (ed.), *Lalla Essaydi: Beyond Time and Beauty*, Baku 2013
(illustrated in colour on the cover and p. 97).
L. Essaydi; *Lalla Essaydi: Crossing Boundaries, Bridging Cultures* (ACR Edition),
Paris 2016 (illustrated in colour, on the cover and on 253-255).

Moroccan artist Lalla Essaydi draws us to reconsider Arab female identity when seen across Orientalist imagery. Through a unique perspective, she returns to her Moroccan roots as a woman caught somewhere between her past and present, opening up a larger discussion into time and space as she documents them both metaphorically and physically. Essaydi continues her exploration of representing the female body in an address to the intricacies of being a female in the Arab world. A departure and continuation of her *Converging Territories* (2003-2004) and *Les Femmes du Maroc* (2005-2008) her *Harem Revisited* works are the most visually stunning in both symbolism and aesthetics, expanding her exploration into the harem as an architectural and social structure of confinement.

Continuing to explore the themes and qualities of her previous works, Essaydi in her *Revisited* series places them in a new context – Dar Al Basha, an architecturally animated Moroccan palace. In the *Harem Revisited* series, she has carefully sourced antique 19th century Moroccan costumes and props from a private collection that have been exhibited at the Kennedy Centre in New York and the Berber Museum at the Majorelle Garden. She re-contextualises these patterns into both furniture and clothing and the artificiality of these new patterns therefore disrupts the assumed authenticity of Essaydi's harems. By doing so, Essaydi highlights the fabricated nature of the Orientalised identity, where, unlike the artist's strict use of only Moroccan costumes and props, the Orientalists actually combined several patterns of fabrics and different props from many different Middle Eastern countries and merged them to recreate an artificial 'Arab' fantasy.

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.

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 most coveted places before they were lost. Although the photographs she has taken can be considered autobiographical in a sense, as Essaydi states that '*they can also be taken as reflections on the life of Arab women in general.*' (Lalla Essaydi's artist statement). She documents her own experiences growing up as an Arab woman and looking at those experiences *vis à vis* 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.*' (Artist Statement)

Since Essaydi spent most of her life abroad, returning to her Moroccan roots did not seem like an easy task. She is now an Eastern woman looking through at her past via a Westernized perspective. However, since she grew up taking part in both cultures, she is attempting to confirm their representation in today's society and to provoke the Westerners' traditional depiction of women in a harem. As such, her pieces often adopt Orientalist imagery from Western painting traditions, such as the poses of the women, which is directly inspired by a pose particular to 19th-century paintings, thereby inviting viewers to reassess the Orientalist mythology.

'In my art, I wish to present myself through multiple lenses -- as artist, as Moroccan, as traditionalist, as Liberal, as Muslim. In short, I invite viewers to resist stereotypes.' (Artist Statement)



KODAK PORTRA 160 4031



PROPERTY FROM A PRIVATE COLLECTOR

* 76

SHIRIN NESHAT
(IRANIAN, B. 1957)

Unveiling (from the *Women of Allah* series)

signed, titled, dated and numbered 'Shirin Neshat "Unveiling" from "Women of Allah" series, 1993/2015 API (on a label attached to the reverse)

silver on gelatin print and ink

59 ¼ x 39 7/8 in. (150.5 x 101.5cm.)

Executed in 1993-2015, this work is artist proof number one from an edition of ten, plus two artist's proofs.

£25,000-40,000

\$33,000-51,000

PROVENANCE:

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

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTOR

*77

SHIRIN NESHAT
(IRANIAN, B. 1957)

Seeking Martyrdom

signed, titled, numbered and inscribed "Seeking Martyrdom" 2/3 Shirin Neshat' (on the reverse)

photographic gelatin silver print and ink

46 5/8 x 30 7/8 in. (119 x 78.5cm.)

Executed in 1994, this work is number two from an edition of three.

£25,000–40,000

\$33,000–51,000

PROVENANCE:

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

Anon. sale, Heritage Auctions, New York, 2 May 2016, lot 69051.

Acquired from the above by the present owner.

LITERATURE:

Women of Allah, Noire Gallery, Torino, 1998 (illustrated).

"Seeking Martyrdom" from *Women of Allah* series, 1995.

O' martyrs, you are above in the skies

and I have remained on earth

Brothers, I am ashamed, faceless

You, guardians of the nights

Who has robbed me of my dreams and hopes?

One day, I'll find that white horse

I will ride and seek martyrdom

I will ride and seek God's house

*(Text translated by the artist from a cassette tape sold in Iran. As stated by the artist on the reverse of this work.)



PROPERTY FROM A PRIVATE UAE ART COLLECTION

* 78

YOUSSEF NABIL (EGYPTIAN, B. 1972)

Ghada Amer, New York 2002

signed and numbered 'Youssef Nabil 4/25' (on the reverse) and signed, titled, dated and numbered '2002, Ghada Amer New York, 4/25 Youssef Nabil' (on a label attached to the reverse)

colour photograph

14 3/8 x 9 5/8 in. (36.5 x 24.5cm.)

Executed in 2002, this work is number four out of an edition of 25.

£6,000-8,000

\$7,800-10,000

PROVENANCE:

Anon. sale, Christie's Paris, 4 November 2011, lot 174.

Acquired from the above sale by the present owner.

LITERATURE:

O. Zaya & Y. Nabil, *Youssef Nabil I Won't Let You Die*, Ostfildern 2008 (another from the edition illustrated in colour, p. 125).

S. Eigner, *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran*, London 2010, (another from the same series illustrated in colour, p. 290).

Egyptian artist Youssef Nabil is one of the most highly acclaimed portraiture artists, known for his distinctive technique of hand colouring silver gelatin prints. Combining both painting and photography in his *oeuvre*, his multi-disciplinary technique disrupts notions of formal photography and painting, derived from the practices of old photography studios in Cairo and Alexandria. His works are nostalgic for the golden era of Egyptian cinema, positioning well-known artists and friends as his sitters such as Tracey Emin,

Natacha Atlas and Nan Goldin. The present two works, *Ehsan & Light, Cairo* and *Ghada Amer, New York 2002*, executed within almost a decade of each other, represent two different unique and interconnected series, that of his cinematic stills and portraits of artists.

Paying homage to the classical Egyptian films of the 1950s-70s, Youssef Nabil focused in his cinematic stills on the scene, presenting beautiful starlets elaborately staged, evoking the photographic stills in posters and advertisements. In *Ehsan & Light, Cairo*, a bejeweled actress stares seductively at the camera, with passionately red lips, symbolising the glamour and cultural identity of Egypt felt during that time. Her unblemished face is further illuminated by the bright light shown on her, further juxtaposing the contrast in lighting from left to right of the composition, capturing a dramatic and idyllic aura within the scene. Nabil produced this work right before he moved to the East Village in New York City and worked as an assistant to the renowned photographer David LaChapelle, making this work an important part of his early *oeuvre*.

Ghada Amer, New York 2002 is an iconic work for its complexity in subject and composition, capturing the renowned Egyptian artist who explores notions of cultural identity, focusing on sexuality and female identity. Amer's vision is similar to that of Nabil's as much as his subjects highlight the bodily form and the male/female gaze. Youssef Nabil captures this eccentric portrait of Ghada Amer where she lies in front of one of her threaded works. Showcasing the artist lying on her back, she looks up in complete solitude and dream state, her pale skin is highlighted in a rather unnatural way, making this work eerie and melancholic.

Capturing notions of loneliness, fame and death, Nabil's works are a testament both to his experimentation in form and technique and his ability to resurrect the age old Egyptian cinema culture. Both works are beautiful examples of his earlier works and highlight two distinct turning points in his maturation as an artist.



PROPERTY FROM A PRIVATE COLLECTION, UAE

*79

YOUSSEF NABIL
(EGYPTIAN, B. 1972)

Ehsan & Light, Cairo

signed, numbered and dated '1993 3/3' (on the reverse)

hand coloured gelatin silver print

45 ¼ x 30in. (114.9 x 76.3cm.)

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

£20,000-30,000

\$26,000-39,000

PROVENANCE:

Private Collection, Paris.

Anon. sale, Sotheby's, Paris, 20 October 2010, lot 42.

Acquired from the above sale by the present owner.

EXHIBITED:

Sharjah, Barjeel Art Foundation, *Strike Oppose*, 2011 (illustrated in colour, p. 14).

LITERATURE:

H. U. Obrist & M. Abramovic, *Youssef Nabil*, Paris 2013 (illustrated in colour, p. 161).

O. Zaya & Y. Nabil, *Youssef Nabil I Won't Let You Die*, Ostfildern 2008 (another from the edition illustrated in colour, p. 105).

PROPERTY FROM THE PRIVATE COLLECTION OF
MR MICHAEL NAPOLIELLO, USA

λ * 80

BAHMAN DADKHAH (IRANIAN, B. 1941)

Otage (from the Otages series)

signed and numbered 'Dadkhah 1/8' (on base)

bronze

8 ½ in. (21.8cm.)

Executed *circa* 1980s, this work is number one from an edition of eight.

£10,000–15,000

\$13,000–19,000

PROVENANCE:

Anon. sale., J Levine Auction & Appraisal, USA, 29 August 2014, lot 40.

Acquired from the above by the present owner.

The acclaimed 'Otages' series created by Bahman Dadkhah is his most famous and personal accounts of the artist's oeuvre, conceived in the aftermath of the Iranian revolution. The molds of this series were taken out of Iran with the assistance of the French consulate at that time, and were later casted in France. Dadkhah's sculptures are a testimony to the suffering and fear caused from the suppression lived in Iran before the revolution, materializing into a harsh figure firmly grounded in its bronze casting and seated within extremely tight proportions. In the present work, the emaciated prisoner's body is warped and blindfolded, disfigured and entangled. Capturing the psychological anguish of the time, the seated prisoner is contorted, its face is not visible and its body is held within an intimate and tightly constricted scale. This sculpture is an overwhelmingly powerful emblem of its time, casted with rigid and severe textures and captivating the dehumanization and torment felt in Iran in the 1970s.

Emigrating from Iran to Paris in 1984, Dadkhah was inspired by Post-war French Avant Garde artists, especially in the figurative sculptors of the early 20th century. His aesthetic and exploration of existential concepts is likened to that of Alberto Giacometti, noted between the similar slender emaciated figures and the subject's real presence felt within society.



(image of the reverse)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*81

PARVIZ TANAVOLI
(IRANIAN, B. 1937)

The Lovers (Shirin and Farhad)

bronze

26½ x 26½ in. (68 x 68cm.)

Executed circa early 1960s

£25,000–35,000

\$33,000–45,000

PROVENANCE:

American private collector.

Anon. sale, Christie's, Dubai, 29 April 2009, lot 33.

Acquired from the above sale by the present owner.

The present stunning copper sculpture by Iranian Parviz Tanavoli, *The Lovers (Shirin and Farhad)* is undoubtedly a collector's piece reminiscent of his earlier works and of Persian history. Considered one of the most important artists from Iran, a pioneer and co-founder of the *Saqqakhaneh* school, Tanavoli derives his *oeuvre* from Persian culture crystallised in myths and legends, epic poems, the carpets, and bas-reliefs of Persepolis as well as the ancient iron and bronze locks and found artifacts. His sculptures often relate to poetry, and he works mainly in cast bronze within themes such as poets, prophets, lovers, locks, cages, and walls, along with his old time favourite animal theme, the lion.

Often in his work, Parviz Tanavoli has returned to the theme of Farhad the Mountain Carver, the only sculptor mentioned in Persian poetry. Tanavoli looks upon Farhad as his role model. The story of Farhad and Shirin is an ancient Persian love story. Several variations exist, but essentially it relates to three figures, Farhad the stone-cutter, Shirin, an Armenian princess, and Khosrow Parviz, one of the greatest of the Sassanian kings of Iran prior to the Islamic conquest. In the *Shahnama of Ferdousi*, Khosrow is described as a passionate prince who wins the hand of Shirin after much effort. Ferdousi does not mention Farhad. However, parallel to his version, a folk story developed, centered around a sculptor called Farhad, who was also in love with Shirin whilst Khosrow Parviz was still wooing her, and he engineered to stream of milk for her. Khosrow invited his rival to his court, questioned him and then promised to give him Shirin if he removed the Behistun Mountain, as it blocked a passage to the palace.

Although seeming a Sisyphus-like task, in a passionate frenzy Farhad actually removed the mountain with his pickaxe. Hearing this, Khosrow sent an old woman to misinform Farhad that Shirin was dead, whereupon the sculptor killed himself with his pickaxe. This is an eternal nostalgic tale of love and fate.



PROPERTY FROM A PRIVATE COLLECTOR

*82

NASROLLAH AFJEHEI (IRANIAN, B. 1933)

Untitled

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

ink on canvas

51 1/8 x 51 1/8 in. (130 x 130cm.)

Painted in 2016

£22,000–28,000

\$29,000–36,000

PROVENANCE:

28 Fine Arts (by whom acquired directly from the artist).

Acquired from the above by the present owner.

Nasrollah Afjehei played an important role in the *Naqqashi-khatt* trend of calligraphy from the 1970s in Iran. Being interested in this art 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. He was also a pioneer member of the revolutionary Iranian Neo-calligraphists group.

In this moving recent composition we are faced by a free spirited artist, who is lighter in his approach to calligraphy, enjoying the activation of free lines. We trace thick and thin vibrant red lines over a sea of white calm background, a strong contrast mastered by Afjehei, by using a very daring colour - that of the pomegranate, the sacred fruit in the Persian culture, but also the colour of blood, victory and war. The lines follow a vertical rhythm, while breaking all the rules of the structural lines and scripts, to form a very symbolic celebration of freedom.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 83

NASROLLAH AFJEHEI (IRANIAN, B. 1933)

Untitled (Ghazals by Hafez)

signed and dated in Farsi; signed 'AFJEI' (lower left)

oil and India ink on canvas

51 ½ x 51 in. (130.4 x 129.5cm.)

Executed in 1976

£60,000-80,000

\$78,000-100,000

PROVENANCE:

Anon. sale, Sotheby's, London, 20 October 2010, lot 80.

Acquired from the above sale by the present owner.

In this structured impressive composition, Afjehei, is honouring one of the most important poets of all times, Hafiz, who was born in Shiraz in 1325 and who is also famously known for the masterpiece, *Divan-e- Hafiz*, where some five hundred 'Ghazals' and some forty-two Rubaiyaat, as well as some full poems are gathered. This production was composed over a period of five decades.

Very little is known about the life of Hafiz, but upon his death, many anecdotes, and mythical stories were written about his life. He wrote when he was divinely inspired, always thinking of the beloved person and trying to create a text worthy of that person. His poems and life have been learned by heart, and used as proverbs and sayings even to this day.

Afjehei, centres the poems in a circle like a full moon, with darker to lighter tones, as if one's internal vision is illuminated as he reads this spiritual text. Confronting his viewers with the dynamism of a full picture plane, Afjehei acknowledges the power historically given to the written word. Nodding to calligraphy's beautiful aesthetic value as well as its traditional use as a means of documenting knowledge, emotion and transferring intellectual information, Afjehei addresses these multiple layers of meaning to imbue a tremendous sense of depth into his works. The presence of the written word in artistic practice has often been explored by artists, however, the scale and ease with which Afjehei meticulously crafts his script is an even greater testament to the qualities of his practice. With a visual lexicon significantly influenced by structural calculations and the use of calligraphy in architecture that has long been a norm in Islamic art, he understands the importance of being able to appreciate and read a composition both from a distance as well as up close.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

* 84

KHALED BEN SLIMANE (TUNISIAN, B. 1951)

Ascension XIII

acrylic on canvas
78 ¾ x 59in. (200 x 150cm.)
Painted in 2008

£10,000-15,000

\$13,000-19,000

PROVENANCE:

Galerie El-Marsa, La Marsa, Tunisia.
Acquired from the above by the present owner.

EXHIBITED:

Sharjah, Barjeel Art Foundation, *Tariqah*, 2014 (illustrated in colour, p. 85).

‘From a child’s scribbling, I slowly rose to the ranks of men. Persian poetry, Japanese philosophy had progressed within me. I yearned for the absolute, I recited Ibn Arabi, El Hallaj, Jallel El Din el Rumi and filled with their writings I wanted to know who I was, the inevitable quest of one’s self.

So I started to liberate writing, I liberated the signs from their meaning, from their signifier, a quick and disjointed movement as if born of a trance. The signs converged towards and escaping centre. Despite this repetitive writing, this serial expression, the center was impossible to grasp. So I was turning around the absolute, I was lurking around the indescribable.’

(The artist in an interview with Marianne Catzaras, M. Catzaras (ed.), C ramique de Tunisie KHALED BEN SLIMANE, Tunis 2004, p. 40).

One of the most important contemporary artists from North Africa, Khaled Ben Slimane’s works are richly symbolic in merging both Islamic and North African cultures. Known to be one of the greatest ceramists of the region, his paintings are equally identifiable, retaining the same lyrical poeticism of his sculptures. A careful interplay between graphism, he carefully articulated letter forms and Qur’anic verses.

The present work embodies rhythmic movement, containing mixed lines, dots, splashes of black lines, very much reminiscent of the Asian calligraphy, all drawn to the magnitude of the centre of the word HUWA, (He) which evokes God. The word in its pure form of abstraction found in two letters in Arabic, ‘Ha’ and Waw, creating a harmonious balanced word.

Seeking painting as a way to preserve a certain memory of his past, of the Andalusian themes and Berber traditions of his country, Slimane experiments with the symbolism of language and its ability to uphold meaning through signs. His travels across India, Pakistan and Japan laid the foreground for his exploration into finding meaning within signs. ‘I allow myself a certain freedom, I listen to what matter suggests, to the created shapes. Then splashes, blobs, convulsive shapes, aerial signs, unrestrained punctuation. I fill space no doubt to offset a certain existential happiness.’ *(The artist in an interview with Marianne Catzaras, M. Catzaras (ed.), C ramique de Tunisie KHALED BEN SLIMANE, Tunis 2004, p. 41).*



SOLD TO BENEFIT THE NEWLY LAUNCHED ONLINE CATALOGUE RAISONNÉ OF THE ARTIST

PROPERTY FROM THE ARTIST'S ESTATE, AMMAN

* 85

MAHMOUD HAMMAD
(SYRIAN, 1923-1988)

Alef Lam Meem

signed in Arabic; signed and dated 'Hammad 79' (lower right);
inscribed and dated in Arabic (on the stretcher)
oil on canvas
29 ½ x 22 ¾ in. (75 x 58cm.)
Painted in 1979

£18,000-22,000

\$24,000-28,000

PROVENANCE:
The artist's Estate.

LITERATURE:
C.H. Malt, 'Artists in Damascus,' in *Aramco World Magazine*, 1981 (illustrated
in colour, p. 27).

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

This work is sold with a photo-certificate from the Archives Mahmoud
Hammad, Amman.



The artist in his studio, Damascus, 1981. © Lubna Hammad.



PROPERTY FROM A PRIVATE COLLECTOR

* 86

ADEL EL SIWI (EGYPTIAN, B. 1952)

Asmahan

signed, titled and dated 'ASMAHAN.SIWI.08' (upper right)

acrylic and ink on canvas laid down on board

55 1/8 x 67in. (149 x 170.3cm.)

Executed in 2008

£15,000-20,000

\$20,000-26,000

PROVENANCE:

Artspace, Dubai.

Acquired from the above by the present owner.

LITERATURE:

W. Abd al-Fattah, *Adel Siwi's Work*, Cairo 2009 (illustrated in colour, p. 295).

'The face to me is a body; it is the creature itself turned into a flash of living power, moving towards us. The face of a star is a face given to everyone, a face meant to be viewed and stored in the public memory. In my memory, there is a special presence of star's faces. Perhaps because it is a voluntary presence, I hold fast to them despite the distance...It is an immediate intimate life force, but it distances itself to be able to watch them and embody its choices imaginatively through special feelings and features..They were the largest and most beautiful advertisement for life that colored my days.'

(W. Abd al-Fattah, *Adel Siwi's Work*, Cairo 2009, p. 222).

The present work *Asmahan* derives from Adel El Siwi's *Stars of My Life* series one of his most experimental series that showcases public icons of Egypt. A series that seeks to open 'a dialogue with photography' materialising the transformation between memory and photography and applying this through the processes of handmade and print photographs. Reconciling the old with the new, he explores the plasticity of these iconic figures, through the memories we ascribe to them from media.

The series emerged from the artist's interaction with a street painter in Cairo who was recreating images of Egyptian icons like Umm Kalthoum and Gamal Abdel Nasser from photographs. Siwi, fascinated by his process drawing from the photographs, was most interested in which image the painter chose, drawing from the personality of the icon from their facial expressions. Siwi devoted his practice capturing facial features most striking from the photograph and applying this to his recreated work, transforming a technological image to a handmade one, and making this a unique individual image despite the massive reproductions found throughout society.

In the present scene, the Syrian born, Egyptian singer Amal al-Atrash, better known as *Asmahan* is portrayed unimpressed, looking away from the cameraman and painted in unrealistic tones that makes her appear as a porcelain doll. Placed against a backdrop of potted cactus plants, the setting and her unnatural skin tones makes this scene appear unrealistic. Siwi finds much importance in identifying these icons with a visual association, in this case, to cactus plants, finding them to be 'visual props' to complete the scene, opening up room for interpretation.

The artist uses a face as a reminder of our histories that passed, whose imagery materialises into a memory, preserved in their interior world. As the artist states, '*I don't want to interpret or give it meanings. I don't want to bring out ambiguous dimensions of the figure. I want to approach a public icon with purely visual moods that are wholly mine, not the icon's. I'm interested in the associations that come when I see the image, and these are visual, not mental associations*' (W. Abd al-Fattah, *Adel Siwi's Work*, Cairo 2009, p. 47).





PROPERTY FROM A PRIVATE COLLECTION, UK

* 87

AFSHIN PIRHASHEMI (IRANIAN, B. 1974)

Key job

signed and dated 'Afshin Pirhashemi 09' (lower center)

oil and spray paint on canvas

39 3/8 x 39 3/8 in. (100 x 100cm.)

Executed in 2009

£12,000–18,000

\$16,000–23,000

PROVENANCE:

Anon. sale, Bonhams, New York, 11 May 2010, lot 1144.

Purchased at the above sale by the present owner.

'The role of women is a substantial component of Iranian culture...women are so complex and have so many facets that I can paint them for a thousand years. I put the guns and swords in their hands not as a gesture of empowering them, but to symbolise their innate strength and power.'

(The artist in conversation with Chanelle Tourish, 2015).

Key job is the perfect embodiment of Pirhashemi's evocative use of symbolism and his intrigue with the female form. Visually captivating and dramatic in its central portrayed female figure, the work bleeds from its edges with the complexities inherent to modern day Iran.

The present work presents itself as one of dualities—between purity and vulgarity, oppression and freedom, symbolised through the carefully articulated scene. Painted against a white background, the woman clutches a deep red lollipop while holding her white hijab with a blue glove. On the other hand, she chooses to hold her lollipop without a glove, holding the lollipop as if it were a cigarette. Makeup is smeared dripping down her face and only half of her mouth is smeared with the lollipop's blood red glaze, while the other half is without makeup, suggesting a suspenseful scene and the most powerful contrast in the composition. Her expression is confident and bold; her stance and presentation becomes a power symbol. A woman of freedom, desire and determination, she is represented as breaking down gender related barriers. Instead of depicting an idealised female in terms of societal standards, Pirhashemi instead evokes this beauty through her power and colour choices, thereby dismantling gendered stereotypes. Although overwhelming and depicted in such realistic means, the scene is presented in such sterile and ethereal nature; its whiteness in its cloudy background and the white cloth surrounding the women is all too pure, shown in very bright composition ultimately realises its fantasy.

Through his *oeuvre*, Pirhashemi explores the psychosocial properties of contemporary Iran and its indexes of power as they appear or are exchanged through gendered bodies and space. This evident fascination with women and their struggles in hostile environments has been translated through his distinctive style into photorealistic portraits audaciously positioned on minimalist backgrounds.





PROPERTY FROM A PRIVATE BELGIAN COLLECTOR

88

CHAÏBIA TALAL
(MOROCCAN, 1929-2004)

Untitled

signed 'CHAÏBIA' (center left)

oil on canvas

31 ¾ x 21 ¼ in. (81 x 54cm.)

£12,000-18,000

\$16,000-23,000

Among the most famous Moroccan female painters of the 20th Century, Chaïbia Talal became known for her brightly coloured stylised works that focused on portraits of women. With the intuition of her dreams, Talal took them as inspiration and began to visualise them. She adapted to her thoughts and began translating them into consistent, vivid artworks as seen in the present work.

In this work, *Untitled*, Talal uses her usual techniques of depicting the floating face present within the painting. The portrait of the woman is rather a close up which emphasises the perspective she has focused on. The bright, open colour palette used emphasises the culture and unconsciously tells more about her surroundings. The free brushstrokes used within not only this work but almost all her works depicts the freedom she chooses to follow from within while avoiding all the rules of painting and not restricting herself.

Talal was known to be one to approach the idea of painting only with positivity. She created a different school of thought which followed on the basis of simplicity and originality, creating an example for other painters of her time as well as forming a comparison between her works and other greater well-known painters, despite being accused of lacking originality.

Talal was born in 1929, in a small village near El Jadida, Morocco. She was married young at the age of thirteen and widowed a couple of years later, leaving her with one son Hossein, who is also a painter. However, this didn't stop Talal from embracing the world of colours and painting, creating a very rich body of Naïve art, works that are very detailed with brilliant saturated colours.

Art critic Pierre Gaudibert paid her visit to her home in 1965. Greatly impressed by her work and self-created techniques, by the following year, Talal began to receive a place within the art world. Talal exhibited her works nationally and internationally including to name only a few, at the Solstice Gallery as well as the Salon des Surindépendants in the Museum of Modern Art in Paris. In 2003, she received in Paris the Golden medal from the society of the French Academy of Education and Encouragement.

89 No Lot



PROPERTY FROM A PRIVATE UAE ART COLLECTION

• *90

LEILA NSEIR (SYRIAN, B. 1941)

Untitled (from the Fools Series)

signed and dated 'L.NSEIR 1963' (lower centre)

oil on board

52 1/8 x 40in. (132.4 x 101.6cm.)

Painted in 1963

£7,000-10,000

\$9,100-13,000

PROVENANCE:

Private Collection, Kuwait.

Acquired from the above by the present owner.

Leila Nseir's early paintings were realist in style such as this early and rare to find work, *Untitled (from the Fools' series)*, a series the artist is most proud of as she visited against all odds, the insane asylum in Cairo during her years of study there. Nseir used these pictures as part of her graduation show from the Faculty of Fine Arts in Cairo in 1963.

She was later honoured by the Syrian Ministry of Culture a few times for her help in shaping the artistic scene of the 1960s.

Nseir is an Avant-garde artist from Lattakia, who challenged early on the stereotypical prejudices of society, namely women's rights. Her realistic style moved later on to expressionism while her more matured art became more abstracted, with vibrant interlocking forms, faces and figures. The artist was also influenced by frescos, and then she moved into printing techniques and utilized a number of media in one painting (oil, wax crayons, pastel, etc.) in an attempt to give deeper visual expression she became known for.





PROPERTY FROM A PRIVATE COLLECTION, UAE

• * 91

TAMMAM AZZAM (SYRIAN, B. 1980)

I, The Syrian

signed in Arabic; signed and dated 'tammam 2012' (lower left);
numbered '5/5' (lower right)
archival print on cotton paper
44 x 44in. (112 x 112cm.)
Executed in 2012, this work is number five from an edition of five.

£4,000-6,000
\$5,200-7,700

PROVENANCE:

Ayyam Gallery, Dubai.
Acquired from the above by the present owner.

Tammam Azzam examines and interprets the ongoing political and social upheaval in Syria. Utilising digital art, among other techniques in order to express himself, Tammam Azzam can certainly be considered as one of the contemporary revolutionary artists to have emerged from the Middle East and one that his work defines the Syrian crisis since 2011. His works communicate the magnitude of devastation experienced across his native Syria through expressionist compositions of destroyed cityscapes. Navigating his way through the labyrinth of physical and emotional consequences for those who have stayed and those who have escaped their war-torn homeland, Azzam rejects any attempt to over-sentimentalise what has been left behind or what lies ahead, instead he leaves us with the difficult and confronting reality of a country's ruins.

In 2011, Azzam relocated from Syria to Dubai and recently to Germany but had to unfortunately leave his studio behind. The result of this was series upon series of digital work.

Tackling motifs such as the war on his homeland, Syria, the artist alludes to how the war has affected him not only on a personal level, but on a public one as well. Azzam examines and interprets the ongoing political and social upheaval in Syria. Often experimenting with the application of various media on his canvases, enabling the creation of a "hybrid form." The second work, *Burning Syria*, depicts a map of Syria that is burning throughout the canvas. As disgusted as he is inspired by these cycles of violence and destruction, the work shows the map of the world whereby parts of the country are fractured and wounded. With an ever-evolving method, Tammam Azzam recalls the beauty of his native Syria, rejuvenating its broken pieces with complex techniques.

The bloodshed in Syria inevitably took its toll on the artist and caused a split identity in himself. On one hand, there's the Syrian; the person who scathes in his criticism of a world that stands idly by, watching the daily horrors occurring in his home country. While on the other hand there's the artist; the person who blames himself, for his own cowardice, and for making a living out of the situation.

I, The Syrian depicts a young man with his hands locked behind his head and his back to the viewer. Having a contemplative stance the young man's pose can also be taken in as though he is looking on in disappointment and defeat to something that is out of his control. The artist is placing the audience in the same direction as the subject as to make them feel as though they are looking at the same missile ridden sky. A gust of smoke emerges from the bottom of the image to illustrate that the some of the missiles have already landed. This work is part of a larger collection of digital works that bare the same name and is the result of the aforementioned 'identity crisis'. Both identities struggle with the contradictory roles, and the work itself is the embodiment of Syrian sorrow.



PROPERTY FROM A PRIVATE COLLECTION, UAE

• *92

TAMMAM AZZAM
(SYRIAN, B. 1980)

Burning Syria

signed in Arabic; signed and dated 'Tammam 2012 (lower left);
numbered '5/5' (lower right)
archival print on cotton paper
23 5/8 x 23 5/8 in. (60 x 60cm.)
Executed in 2012, this work is number five from an edition of five.

£2,000-3,000

\$2,600-3,900

PROVENANCE:

Ayyam Gallery, Dubai.

Acquired from the above by the present owner.

EXHIBITED:

London, Beirut, Ayyam Gallery, *I, The Syrian*, 2013-2014

DIANA AL-HADID
(SYRIAN, B. 1981)

Untitled

signed and dated 'Diana Al-Hadid 2009' (on the reverse)
charcoal, graphite and pastel on paper
26 x 39 7/8 in. (66.2 x 101.2cm.)
Executed in 2009

£4,000–6,000
\$5,200–7,700

PROVENANCE:

Perry Rubenstein Gallery, New York.
Acquired from the above by the present owner.
Anon. sale, Christie's London, 29 September 2016, lot 143.

'I am not trying to discover who I am through my work. I am exploring those things that make less sense to me, where there is something new to discover.'

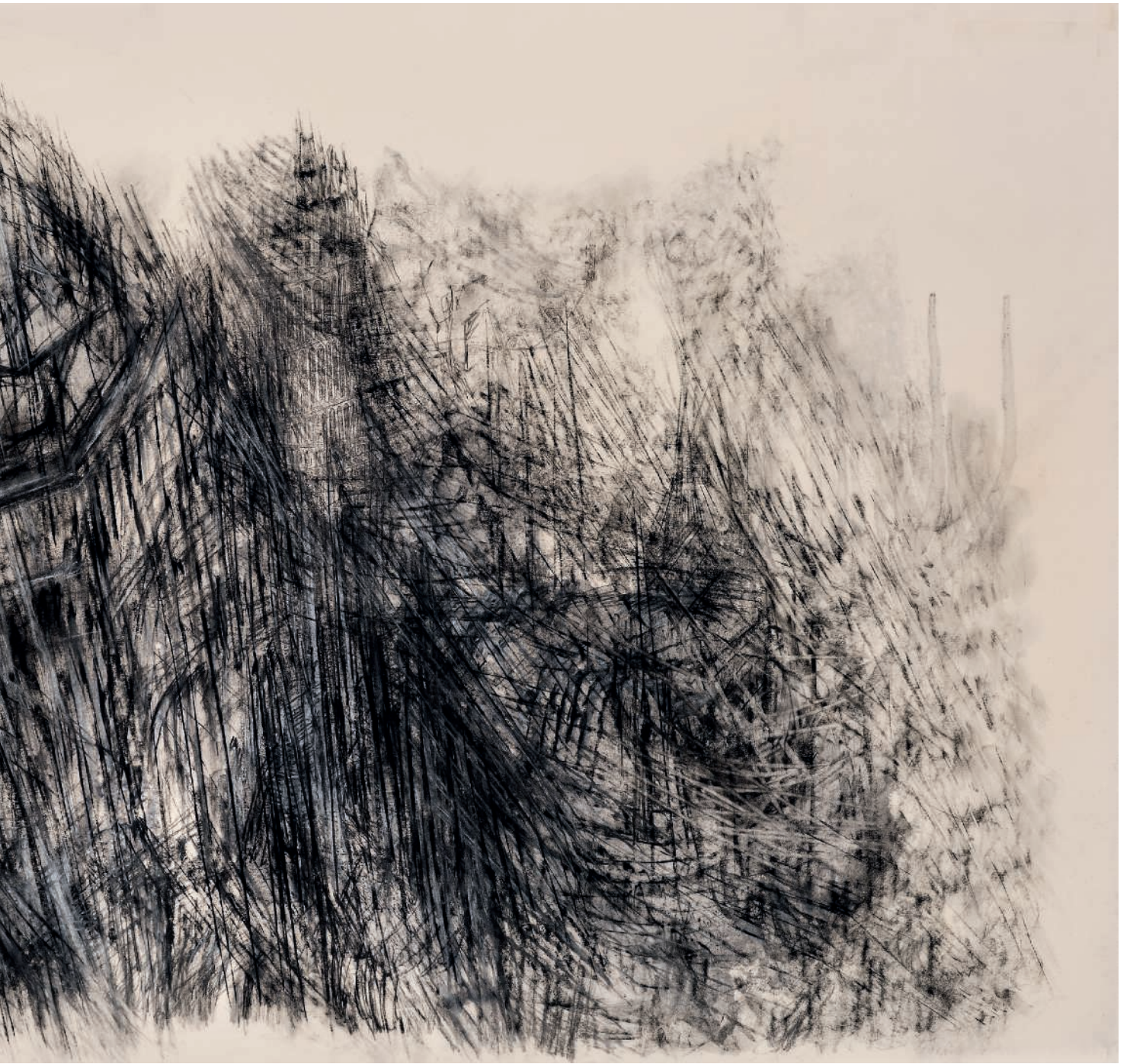
(D. Al-Hadid, quoted in B. Pollack, 'Diana Al-Hadid Makes a Sculpture' in *Artnews*, November 2012, p. 117)

The present work by Diana Al-Hadid is both delicate and complex, retaining a three-dimensionality composed of structures that weave within themselves, very much a hybrid drawing simulating her monumental sculptures and room-size installations. Her work derives from a careful interplay of perspective within architecture and history, forming poetic narratives. Using towers as a central theme in her work, Syrian-American artist Diana Al-Hadid focuses on themes of urban development, power and wealth. Working in interdisciplinary practice of sculptures derived from crude materials of plaster, Styrofoam, wax and cardboard, her works are centered on *tromp l'oeil* effects, where structures converge within an optical illusion and vortexes are representative of history with unitary parts that can be assembled and disassembled. Skillfully mixing her Western and Eastern influences, as part of an immigrant family in the US, Al-Hadid draws inspiration from a wide range of sources including history, science fiction and myth. Her oeuvre is described as 'impossible architecture' invoking the stylistic elements from Medieval, Renaissance and Islamic art. Seen within a continuum of art history with converging layers, her works adhere to a historical narrative, consciously building them into her work.

The present work is boldly delicate and fragile; repetitive lines materialize into a skeletal structure in abstract form that is empty and desolate. Apart from her overwhelming sculptural experiments with the materiality of her works on paper explore movement and form through an oscillation between painting and sculpture. Using charcoal, graphite and pastels, her works are a subtle combination, utilizing their rigidity, smoothness and bold textures equally throughout the balanced composition. While multidimensional, the work is made of repetitive curved lines, and the wave-like amorphous shape is like an architectural ruin, honouring its decrepit power. Depicting the cyclical repetition of history through the endless and repetitive curvature of lines, the elements coalesce together into a greater entity, larger than its single unit. Carefully treading the imagined and real presence of space, she explores the void and solids through altering densities of opaqueness and transparencies. The work is quite beautiful romantic and contemplative for its romantic aestheticism. Mortality and spirituality.

Currently the artist's first public commission, *Delirious Matter*, 2018, is displayed at Madison Square Park in New York City, featuring her new sculptural works, depicting how women have been depicted in art history with a process akin to 'a blend between fresco and tapestry.'





PROPERTY FROM A PRIVATE COLLECTOR, USA

* 94

SONIA BALASSANIAN (IRANIAN/ARMENIAN, B. 1942)

Composition no. 4

signed and dated 'Sonia 74' (lower right); signed, titled and dated 'Sonia Balassanian 1974 Comp #4' (on the reverse)

acrylic on canvas

76½ x 49½ in. (194.3 x 125.7cm.)

Painted in 1974

£15,000-20,000

\$20,000-26,000

PROVENANCE:

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

Anon. sale, Christie's Dubai, 18 March 2015, lot 56.

Acquired from the above sale by the present owner.

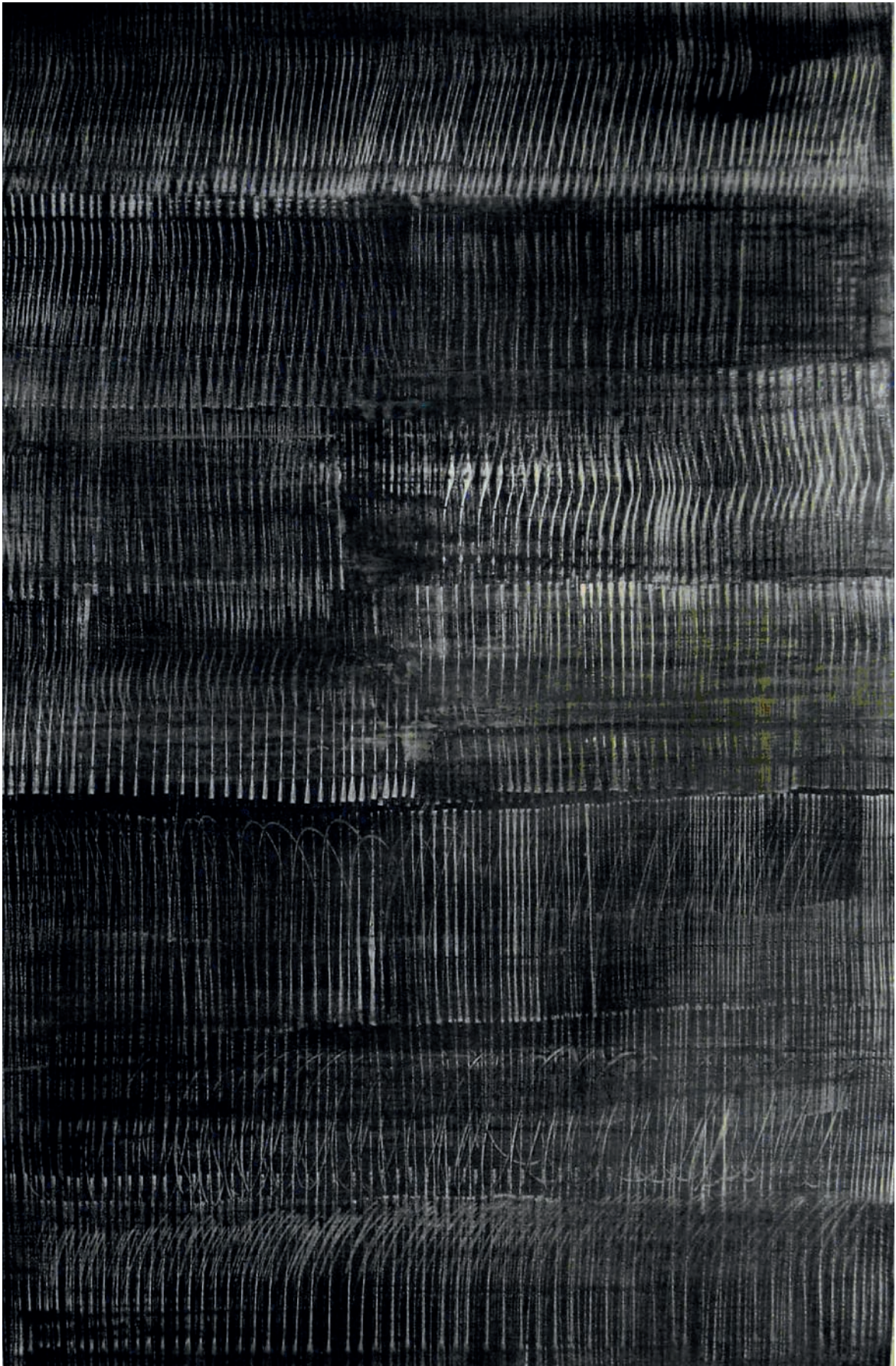
Sonia Balassanian's earlier abstract works from the mid-1970s are beautifully poetic, developing works that embody a modern abstract language of their own. Her works echo the inventive language of Cy Twombly, the automatic surrealism of Joan Miro, and the visual lyricism employed by the Armenian poet Aram Soroyan (b. 1943). Balassanian has cultivated a distinctive process, producing works much more delicate and unique to her background as an American Iranian living in New York. These abstract works are poignant in that they were created right before her politicised works following the 1979 revolution, making these works highly sought after for their context within her artistic process.

Seen within a larger part of her multidisciplinary *oeuvre* using collages, photography, sculpture, installation and video, this early abstract series solidified her modern visual language that she sought to attain in her compositions, whether exploring notions of identity, gender and cultural contradictions.

The present work, monumental in size and depicting her illegible writings organised in carefully measured rows, is articulated with a rhythmic composition of controlled brushstrokes and a visual balance. The undulation is reminiscent of her childhood, *'of the mystic lands and landscapes'* that materialise the nature and elements found within Iran, as she extracts the visual memories found within the rainstorms, gusts of winds, and the ranches and masonry structures of her hometown (Sonia Balassanian, 2014).

As an art critic writes *'The poetry she writes in that language is replete with precise visual details juxtaposed with memories. It is sensual and surrealistic. She has chosen a surrealistic mode for her poetry and an abstract one for her painting, but I can't help feel that her freest abstract marking is her poetic reverie, her feelings and images, continued in an invented language that has overtones of Middle Eastern calligraphy.'* (W. Zimmer, "Drawing Words," *Soho News*, New York, 1974).

Balassanian began her abstract series in 1972 while completing her independent study from the Whitney Museum of Art in 1971. However, this present work was painted during her time in Iran while she moved in 1972 teaching art at the Institute of Fine Arts in Tehran and the National and Farabi Universities for the next four years. An active member of an Armenian poetry collective in Tehran, she carried with her to New York the poetics of writing and the spontaneity of her thought process, articulating this through examining the social issues of the modern world.



PROPERTY FROM A PRIVATE COLLECTOR, LONDON

• 95

ZENA ASSI (LEBANESE, B. 1974)

My City #6

signed, titled and dated 'ZENA ASSI 'My City #6' 2011' (on the reverse)

paper collage, acrylic and ink on canvas

31 3/8 x 31 3/8 in. (80 x 80cm.)

Executed in 2011

£2,000–4,000

\$2,600–5,100

PROVENANCE:

Selma Feriani Gallery, Tunis.

Acquired from the above by the present owner.

Artist Zena Assi's works contain strong visual references to her native Beirut and depicts deep complexities of contemporary city life found within its chaotic landscape. A beautiful depiction of the Beirut metropolis, *My City #6* acknowledges the dynamic energies and bonds between the city and its inhabitants, taking into consideration the many layers peculiar to its universality.

Using the city's infrastructure as the central subject within her *oeuvre*, she places careful attention to detail, developing a multi-layered composition laden with buildings, billboards and electricity wires adjacent to colourful graffiti and posters. In the present scene, Assi finds the point of intersection between when the city merges between singularity and plurality, forming an undefined body of matter. Opening a larger question of modern life and one's search for identity within the masses, her work is a testament to the city fabric as inextricably linked to the its inhabitants.

Amidst the largely monochrome, claustrophobic and congested scene, the artist includes potted plants and trees and hanging laundry, symbolising the quaint residential side to Beirut. As much as it retains an industrial nature, it is home. Much of her *oeuvre* contains references to larger socio-political references, and the emotional, social and cultural baggage carried with its structures. *My City #6* showcases billboard signs stating 'BEIRUT,' 'WAR' and 'ART,' which identify with all social classes, whether through the atrocities of war or the celebrated heritage and history of its people.

Assi's *oeuvre* involves a diverse range of medium including installation, animation, sculpture and painting. Her latest body of work focuses on city's adaptation to migrants and refugees and the ensuing shifting city landscape, focusing in particular to the emotional and cultural baggage one carries when uprooting. Most recently the artist participated in the 2017 Venice Biennale at the Grenada Pavilion, presenting her works that reflect on the refugee crisis within the region.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 96

MANAL AL-DOWAYAN (SAUDI ARABIAN, B. 1973)

I Live And Die For The Moment
(from the series *And We Had No Shared Dreams*)

signed and titled in Arabic, signed, titled and numbered 'Manal Al-Dowayan I Live And Die For The Moment 1/2' (on the reverse)
archival giclée print mounted on dibond with aluminium wiring and LED back lights

55½ x 36½ in. (140 x 93cm.)

Executed in 2010, this work is number one from an edition of two plus one artist's proof.

£15,000-20,000

\$20,000-26,000

PROVENANCE:

Anon. sale, Christie's, Dubai, 18 April 2012, lot 120.
Acquired from the above sale by the present owner.

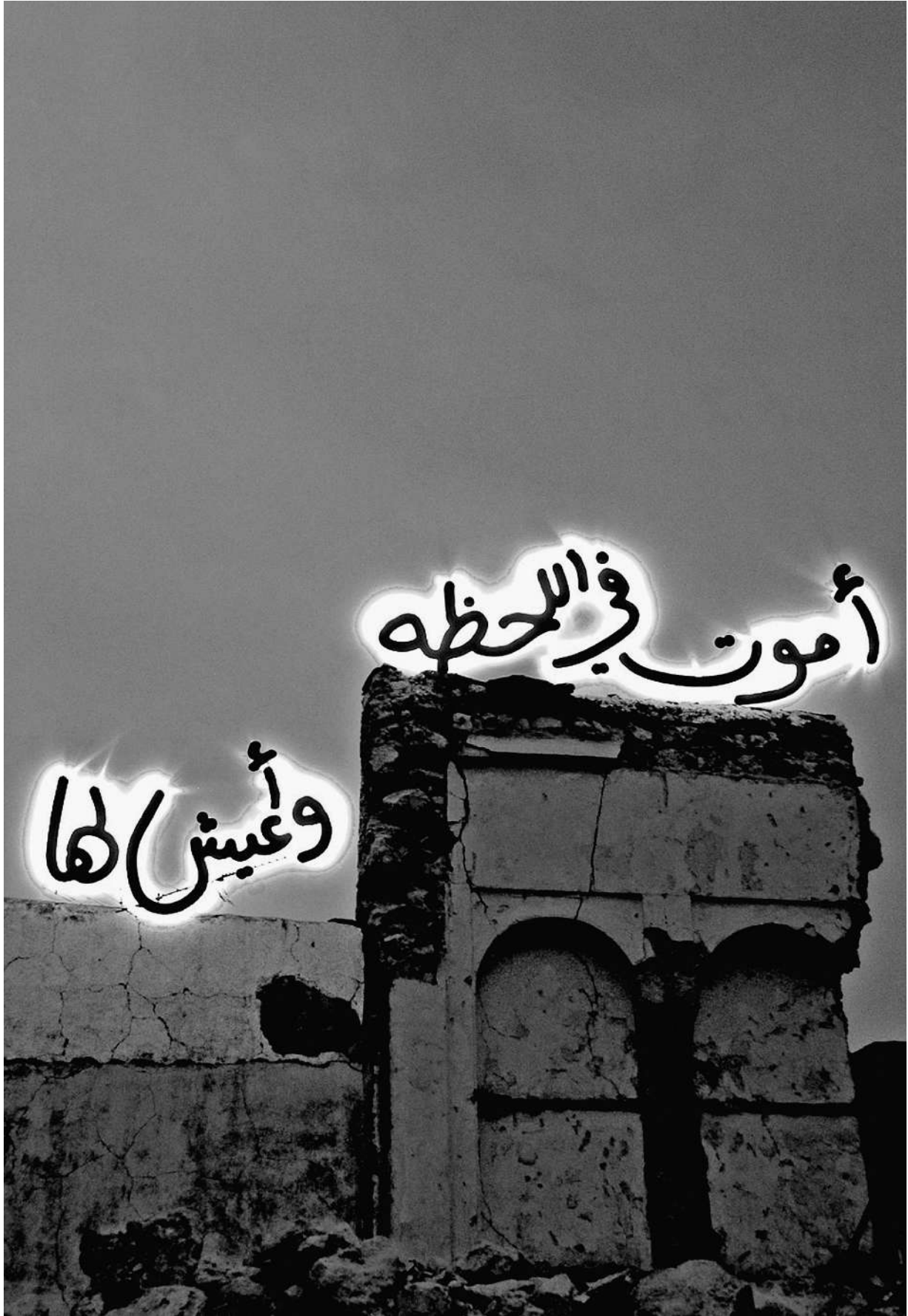
LITERATURE:

P. Binder and G. Haupt, "Manal Al-Dowayan," in *Nafas Art Magazine*, October 2011 (illustrated in colour).

'Cities have sounds. The sound is ever-present, an expanding and contracting energy resonating within a single space. The city inhales, with difficulty, tension building, until it exhales - an intense release. With every breath the city takes, people gravitate towards it with a longing for the happiness that it promises. Little do they know, however, that when a city breathes, suffocation is bound to follow.

The city acts as a theatrical backdrop; it sets the scene and mood of the act to come. The city gives you the details, but not the story. We are mere props that complete the urban landscape. As the city grows its inhabitants slowly lose themselves, their identity, and eventually blend into this backdrop. Millions of people exist in anomie, surrounded by communities that they do not identify with. Every day, they live between concrete walls and are transported en masse to other concrete locations. They live suspended between states of consciousness and unconsciousness; existence plagued by isolation within congestion. This context has spurred underground cultures that negate its imposed harmony, cultures with an anarchic spirit that refuse to be tied down by a framework or a definition. They bubble under the surface, exploring creative destruction and escapism. They try to dilute their solitude by reconnecting to their long lost love of the city. They seek emotional salvation at any cost.

This series of works depicts an imagined conversation between urban inhabitants and their cityscape. It is an unstable, symbiotic relationship in a constant state of uncertainty. It is a romance on the verge of collapse. The artworks comprise delicate black and white prints representing the city, an elegant stage for the dialogue set forth. The conversation between the city and its inhabitants is represented with words and images that are superimposed with lights, buff-proof spray paint and ink. The rough and flashy medium of the foreground only further amplifies the people's constant need for attention and reconciliation. The inhabitant asks, "Are you mine forever? Do you share my dreams? Do you long for me?" In response the city exhales.' (Manal Al-Dowayan, Artist Statement)



أُموّت في اللحظة

وَأُعِيش لَهَا

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** (Δ 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(g).

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 +44 (0)20 7839 9060.

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 +44 (0)20 7839 9060.

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, 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 +44 (0)20 7839 9060.

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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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, TAXES AND ARTIST'S RESALE ROYALTY

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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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 reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. 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 EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. 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 with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000
- over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) 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
- (b) 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 give notice to 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:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) 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**.
- (c) 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:
(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) 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

(iii) 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.

(j) 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.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom from which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
(b) where you are bidding on behalf of another person, you **warrant** that:
(i) 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 5 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;
(ii) 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;

(iii) 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, or have been 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:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any amounts due under section D3 above; and
(iv) 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 the United Kingdom in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card
We accept most major credit cards subject to certain conditions. 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 Post-Sale Services Department, whose details are set out in paragraph (e) 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.

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 £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft
You must make these payable to Christie's and there may be conditions.

(v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(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, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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:
(a) When you collect the **lot**; or
(b) 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 or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) 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;
- (iii) 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;
- (iv) 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;
- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) 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;
- (viii) 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
- (ix) 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.

6. 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.

7 TRANSFERRING RISK TO YOU
The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) 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.

8 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 or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) 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;
- (iii) 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;
- (iv) 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;
- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) 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;
- (viii) 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
- (ix) 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.

9 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.

10 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.

11 TRANSFERRING RISK TO YOU
The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) 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.

12 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 or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) 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;
- (iii) 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;
- (iv) 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;
- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) 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;
- (viii) 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
- (ix) 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.

13 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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

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 Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(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, walrusbone, 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 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) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

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) We do not 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.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.

VAT SYMBOLS AND EXPLANATION

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 VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% 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 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import 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 Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £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.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

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'.

o

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

Δ

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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **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 Δ next to its **lot** number.

o **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 o next to the **lot** number.

o◆ **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 o◆.

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

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





JEANNE HÉBUTERNE (1898-1920)

Self-portrait

signed 'J. Hébuterne' (lower right)

oil on board in the artist's frame

board: 17½ x 11¾ in.

artist's frame: 21½ x 16 in.

Painted *circa* 1917

€60,000 – 80,000

ART MODERNE

Paris, 18 October 2018

VIEWING

13-18 October 2018

9, Avenue Matignon

75008 Paris

CONTACT

Valérie Hess

vhess@christies.com

+33 (0)1 40 76 84 32

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

CHRISTIE'S



JOHN WILLIAM WATERHOUSE (1849–1917)

Thisbe, 1909

oil on canvas

38 ¾ x 23 ¾ in. (98.5 x 60.3 cm.)

\$1,800,000-2,500,000

EUROPEAN ART PART I

New York, 31 October 2018

VIEWING

27 - 31 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Peter Brown
pbrown@christies.com
+44 (0) 20 7389 2435

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

CHRISTIE'S



GERHARD RICHTER (B. 1932)
Untitled (255-1)
signed, numbered and dated '255 Richter 70' (on the reverse)
oil on canvas
39 ½ x 38 ¾in. (100.3 x 98.4cm.)
Painted in 1970

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 4 October 2018

VIEWING

28 September - 4 October 2018
8 King Street
London SW1Y 6QT

CONTACT

Katharine Arnold
karnold@christies.com
+44 (0)20 7389 2024

Other fees apply in addition to the hammer price. See Section D
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CHRISTIE'S

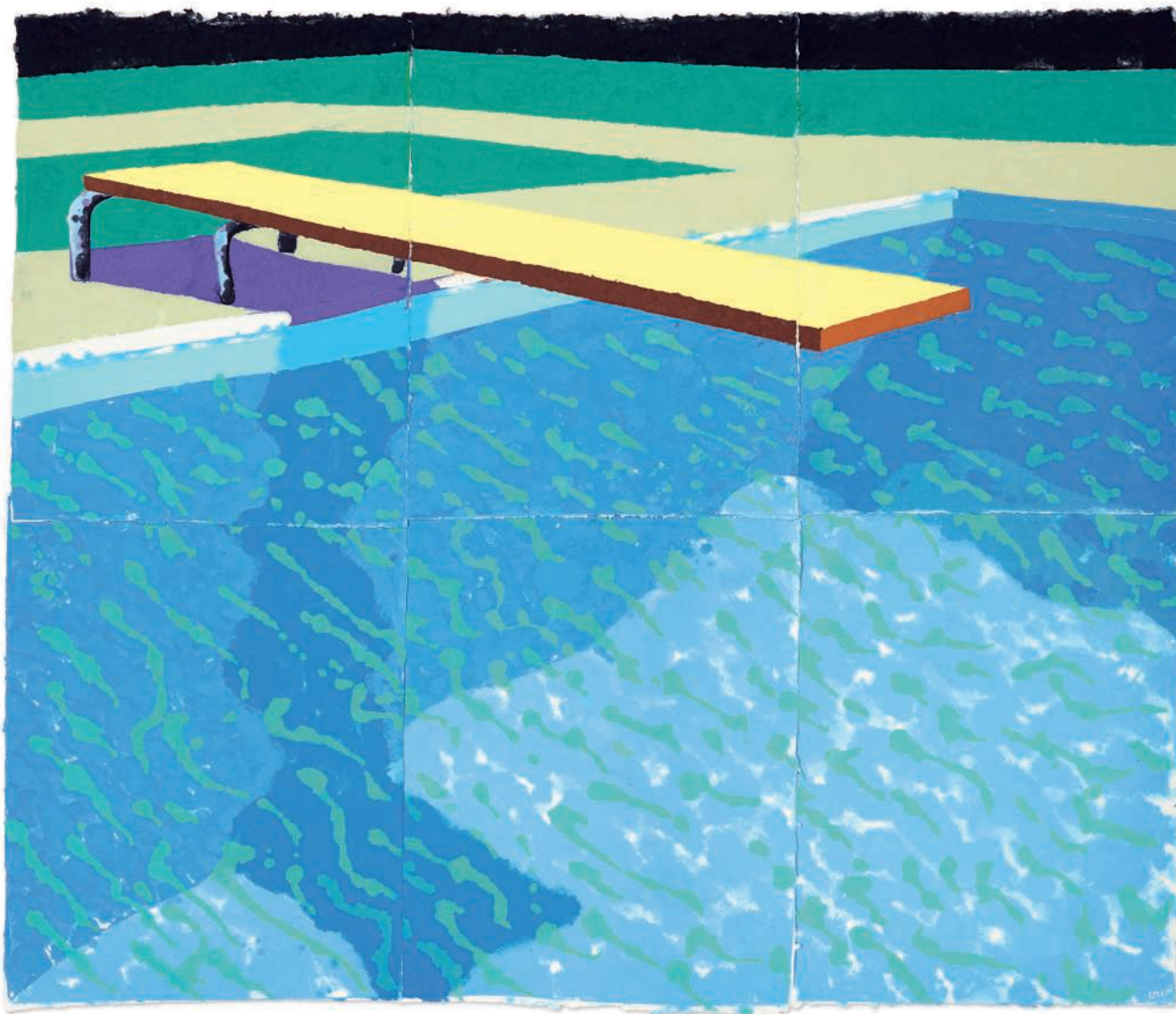
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Property from the Collection of Harry W. and Mary Margaret Anderson
DAVID HOCKNEY (B. 1937)
Sprungbrett mit Schatten (Paper Pool 14)
colored, pressed paper pulp
72 x 85 ½ in. (182.9 x 217.2 cm.)
Executed in 1978.

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, November 2018

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Ana Maria Celis
acelis@christies.com
+1 212 636 2100

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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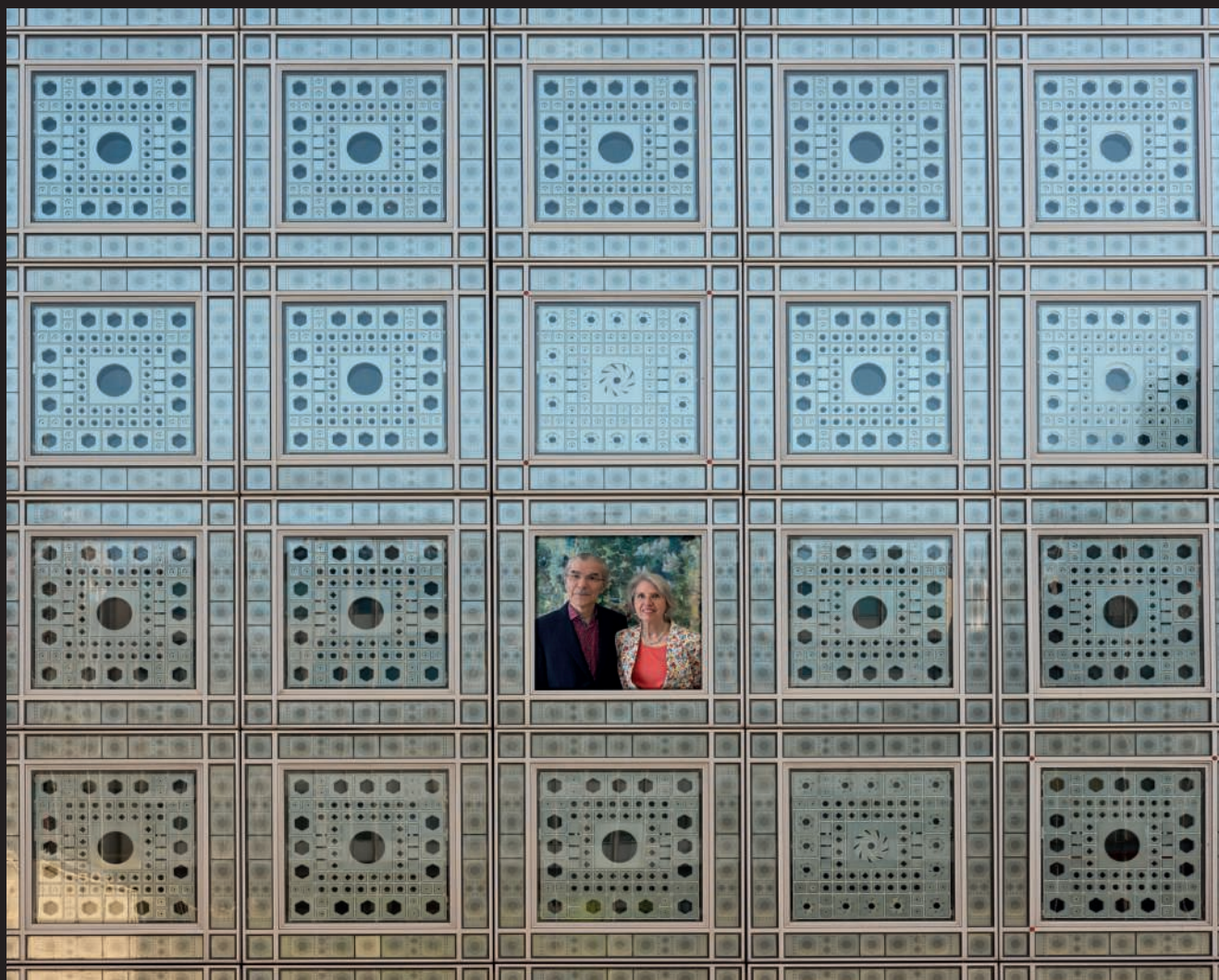
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UK£20,000 to UK£30,000	by UK£2,000s
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INDEX

A

Abboud, C., 17
Afjehei, N., 82, 83
Aleiby, A., 21
Aractingi, W., 20
Assi, Z., 95
Azzam, T., 91, 92

B

Baalbaki, A., 61, 69
Balassanian, S., 94
Bicar, H., 42, 43

C

Chaura, N., 14

D

Dabbagh, S. Al-, 23
Dadkhah, B., 80
Dahoul, S., 29
Derakshani, R., 57
Devrim, N., 72
Doğançay, B., 56
Douaihy, S., 15
Dowayan, M. Al-, 96

E

Ehsai, M., 49, 55, 66
Essaydi, L., 75
Ewais, H., 45

F

Farmanfarmaian, M., 65

G

Gazzar, A.H El-, 11, 44
Grigorian, M., 47
Guiragossian, P., 16, 46

H

Habaschi, S.El-, 4
Hadid, D. Al-, 93
Haerizadeh, R., 59
Hamid, Z. A. El-, 7
Hammad, M., 85
Henein, A., 6

I

Ismail, N., 40

K

Kahraman, H., 63
Kami, Y., 64
Kanaan, E., 32, 33
Kayyali, L., 27, 28

M

Madi, H., 18, 19
Mahdaoui, N., 52, 53, 54
Mansour, S., 39
Marwan, 5, 8, 9, 62
Mayo, A. M., 60
Moshiri, F., 58
Moudarres, F., 34, 35, 36, 37, 38

N

Nabil, Y., 78, 79
Nahas, N., 71
Neshat, S., 76, 77
Nseir, L., 90

P

Pirhashemi, A., 87

Q

Qasar, A. Al-, 30

R

Rafi, S., 10
Rawi, N. Al-, 26

S

Sabri, M., 13
Said, M., 1, 2, 3
Said, S.H. Al-, 25
Saleem, M. Al, 50, 51
Sepehri, S., 48
Shammout, I., 41
Shishegaran, K., 68
Siwi, A. El-, 86
Slimane, K. Ben-, 84

T

Taher, S., 31
Talat, C., 88
Talib, Al., 24
Tanavoli, P., 70, 81

W

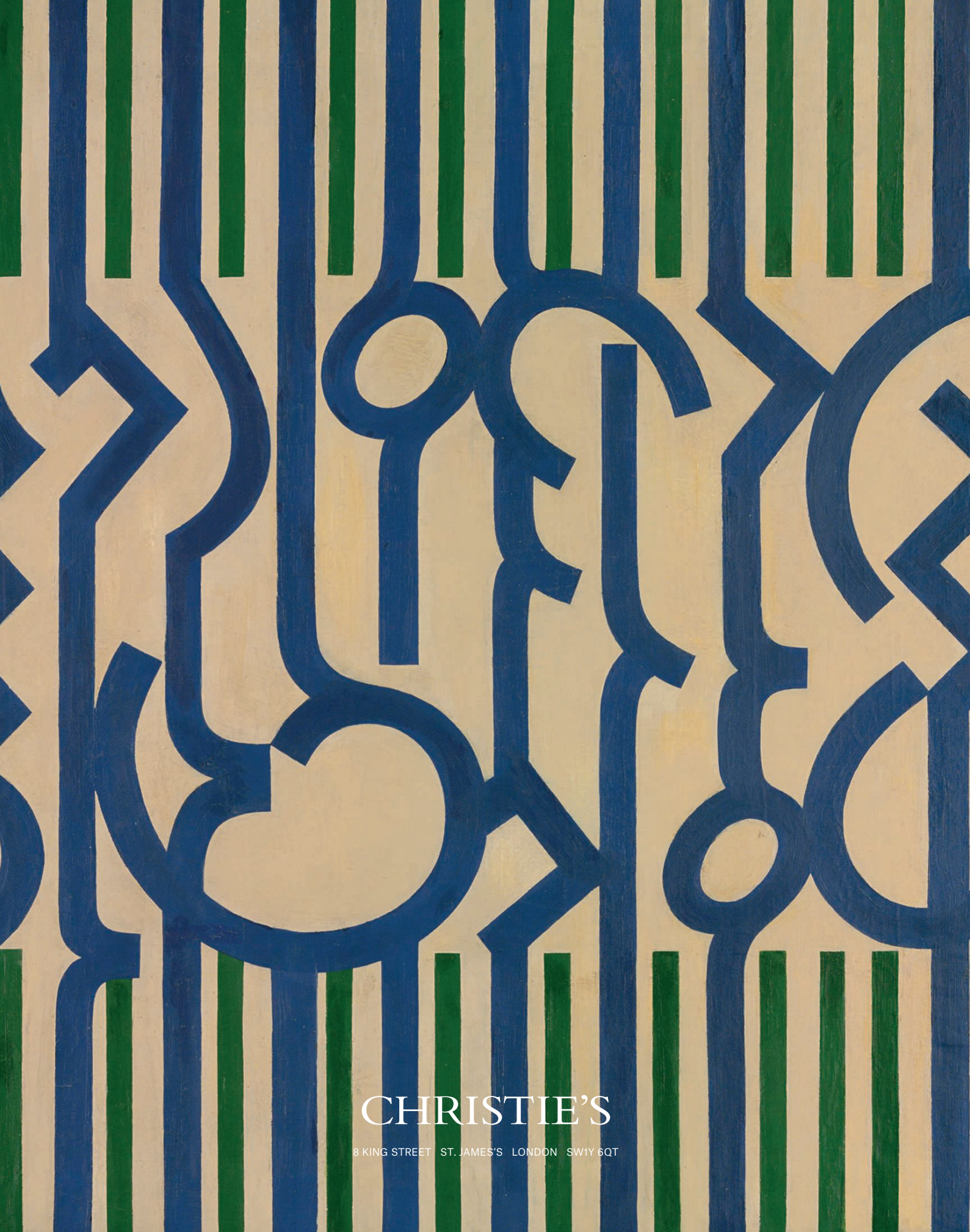
Wanly, A., 12

Y

Yektai, M., 73, 74

Z

Zenderoudi, C.-H, 67



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