

An abstract artwork featuring a central, vertical, layered composition of various colors and textures. The colors include shades of grey, black, brown, orange, blue, and white, all set against a solid teal background. The layers appear to be made of different materials or paint applications, creating a sense of depth and movement.

MIDDLE EASTERN
MODERN & CONTEMPORARY ART

Dubai
23 March 2019

CHRISTIE'S



MIDDLE EASTERN MODERN & CONTEMPORARY ART DUBAI

SATURDAY 23 MARCH 2019

PROPERTIES FROM

The Alfred Basbous Foundation,
Lebanon

The Private Collection of Mr
Jean Campa

The Private Collection of the late
Mr and Mrs Croneberg, Sweden

The Private Collection of
Marwan Dib, USA

The Private Collection of the
late Mr and Mrs Toufic Jaroudi,
Beirut

The Private Collection of Mrs
Hala Midani

The Mokbel Art Collection,
Lebanon

The Aref El Rayess Foundation,
Lebanon

The Private Collection of Mr
Leon Sioufi, Beirut

The Private Collection of Mr
Mohamed Tatanaki, Paris

The Ramsès Younan Family

The Private Collection of the late
Mr Zygmunt Zajdler, UK

AUCTION

Middle Eastern Modern & Contemporary Art

Saturday 23 March 2019

at 7.00 pm (lots 1-85)

Jumeirah Emirates Towers Hotel, Godolphin Ballroom

VIEWING

Tuesday	19 March	2.00pm - 8.00pm
Wednesday	20 March	10.00am - 10.00pm (cocktail reception 7.00pm - 10.00pm)
Thursday	21 March	10.00am - 8.00pm
Friday	22 March	10.00am - 9.00pm
Saturday	23 March	10.00am - 1.30pm

AUCTIONEER

Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making
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to as **PANDA-17150**

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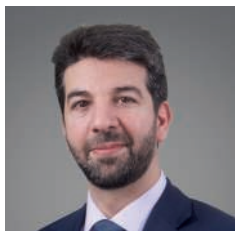
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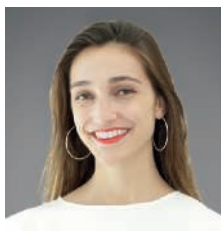
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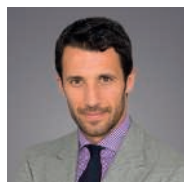
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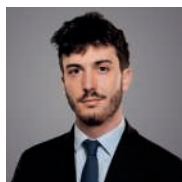
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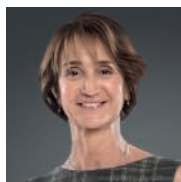
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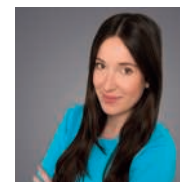
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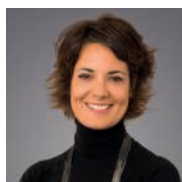
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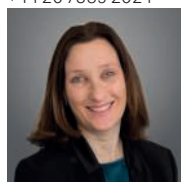
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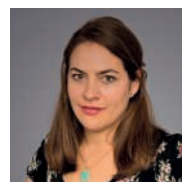
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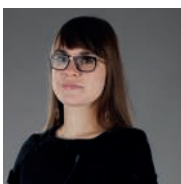
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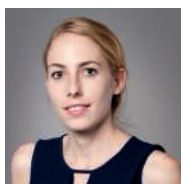
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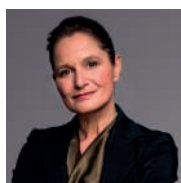
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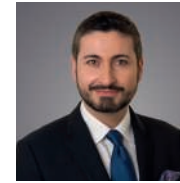
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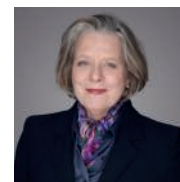
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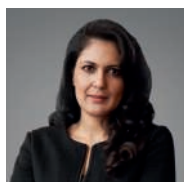
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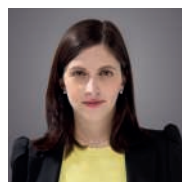
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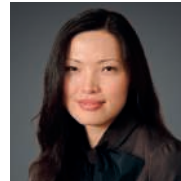
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Property sold at auction may be subject to further import restrictions/taxes by other countries. It is the buyer's responsibility to obtain any required import licences for the buyer's own country of residence.



PROPERTY FROM A PRIVATE LEBANESE COLLECTION, BEIRUT

* 1

ETEL ADNAN (LEBANESE, B. 1925)

Untitled

signed 'Etel Adnan 2010' (on the reverse)

oil on canvas

13 ¾ x 11 ¾ in. (35 x 30cm.)

Painted in 2010

US\$25,000-30,000

AED91,000-110,000

PROVENANCE:

Private collection, Lebanon.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE LEBANESE COLLECTION, BEIRUT

*** 2**

ETEL ADNAN (LEBANESE, B. 1925)

Untitled

signed and dated 'Etel Adnan 2009' (on the reverse)

oil on canvas

19 7/8 x 19 7/8 in. (50 x 50cm.)

Painted in 2009

US\$35,000–40,000

AED130,000–150,000

PROVENANCE:

Private collection, Lebanon.

Acquired from the above by the present owner.



3

PROPERTY FROM A PRIVATE COLLECTION OF MR LEON SIOUFI, BEIRUT

* 3

HELEN KHAL (LEBANESE, 1923-2009)

Untitled

signed 'H. Khal' (lower left)
oil on canvas
27 ½ x 19 ⅝ in. (70 x 50cm.)
Painted *circa* 1970s

US\$8,000–12,000
AED30,000–44,000

PROVENANCE:

Gifted by the artist to a private collection, Beirut.
Acquired from the above by the present owner.



4

PROPERTY FROM A PRIVATE COLLECTION, BEIRUT

* . 4

HUGUETTE CALAND (LEBANESE, B. 1931)

Untitled

signed 'H. Caland' (lower right); signed and dated
'H. Caland 1990' (on the reverse)
oil on canvas
16 ⅞ x 19 ⅝ in. (41 x 50cm.)
Painted in 1990

US\$6,000–8,000
AED22,000–29,000

PROVENANCE:

Private collection, Geneva.
Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE LEBANESE COLLECTION, BEIRUT

* 5

NADIA SAIKALI (LEBANESE, B. 1936)

Paysage de Montagne

signed 'N. Saikali' (lower left); signed, titled,
inscribed and dated 'N.Saikali 1995 Huile sur
toile Paysage du Montagne 1995'

(on the reverse)

oil on canvas

47 ¼ x 39 ½ in. (120 x 100cm.)

Painted in 1995

US\$8,000–12,000

AED30,000–44,000

PROVENANCE:

Private collection, Lebanon.

Acquired from the above by the present owner.



5

PROPERTY FROM A PRIVATE LEBANESE COLLECTION, BEIRUT

* 6

HELEN KHAL (LEBANESE, 1923-2009)

Untitled (Circular Composition)

signed 'H.KHAL' (lower right)

oil on wood panel

20 7/8 x 18 1/8 in. (53 x 46cm.)

Painted circa 1981

US\$6,000–8,000

AED22,000–29,000

PROVENANCE:

Private collection, Lebanon.

Acquired from the above by the present owner.



6

SOLD TO BENEFIT THE AREF EL RAYESS FOUNDATION

* 7

AREF EL RAYESS (LEBANESE, 1928-2005)

Untitled (from the Desert series)

signed in Arabic, signed and dated

'A.RAYESS 1988' (lower left)

oil on canvas

29 7/8 x 48 in. (76 x 122 cm.)

Painted in 1988

US\$50,000–70,000

AED190,000–250,000

PROVENANCE:

Aref El Rayess Foundation, Aley, Lebanon.

'The discovery and understanding of the historical value of my father's work began in 2012 after a chance meeting with Catherine David. She guided me and introduced me to the idea of creating a Foundation. The Aref El Rayess Foundation was established to Preserve, Protect and Promote the Legacy of my late father. Our activities cover digitizing, documenting, cataloguing and research of items in our archives, in local and ultimately international collections and the restoration of works of art at the Estate. The funds received from selling this work at Christie's would go towards sponsoring our activities. My big dream is to bring the Estate back to life by turning it into a cultural institution for the artist and a place to research art'.

-HALA EL RAYESS

A multi-disciplinary artist and thinker, Aref El Rayess' eclectic upbringing between Lebanon, Dakar and Paris allowed him to develop as one of the most important figures in the Lebanese modern and contemporary art history. He expressed himself in a variety of ways and was fast to switch between distinct styles in different periods.

Embracing realism and symbolism whilst reaching some form of abstraction, the artist was very much influenced by the doctrine of the Druze. El Rayess' works and thought processes imply a deep-rooted belief in notions of mysticism, reincarnation and the symbiosis of man and universe.

In the 1980s the artist moved to Saudi Arabia and while traveling within the desert he was heavily drawn to the spirituality and serenity of the landscape of the desert and the long beach shores of Jeddah. He was inspired by the purity of the light, which he considered to be blessed and sacred and was compelled to capture in his works the essence of the mysticism and spirituality in which he so fervently believed. This lot captures the artist's deep-rooted liberation of mind and soul.



PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

* 8

NABIL NAHAS (LEBANESE, B. 1949)

UNTITLED #1

signed and dated 'NAHAS 79' (on the reverse)

acrylic on canvas

22 1/8 x 22 1/8 in. (56.1 x 56.1cm.)

Painted in 1979

US\$20,000–30,000

AED73,000–110,000

PROVENANCE:

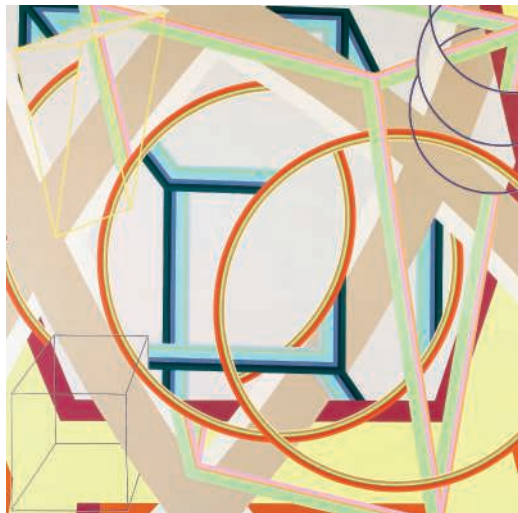
Robert Miller Gallery, New York.

Acquired from the above by the present owner in 1979.

'Form itself is complex in Nahas's work of the late 1970s. A triangular base rises to a rectangular superstructure or a squared-away shape flattens into a plane that in its turn becomes another pyramidal volume. Nahas generates this quick flicker of form with his flair for ellipsis, compressing his geometry to the point where his lines lead double lives.'

-C. RATCLIFF, NABIL NAHAS, NEW YORK 2016, P. 23

The present early work from Lebanese artist Nabil Nahas is a stunning example of his geometric series and his experimentation in abstract form and complexity of the line. Considered extremely important in his formative artistic career, these works lay the foundation for his entire oeuvre as he explores geometrical forms and their relationship between order and disorder. Painted right after the artist completed his MFA at Yale, the work is highly reminiscent of the geometric forms of the American Abstract expressionist Al Held, one of his professors at the university, however it is uniquely different in Nahas' ability to intertwine the Islamic culture of his childhood within his works.

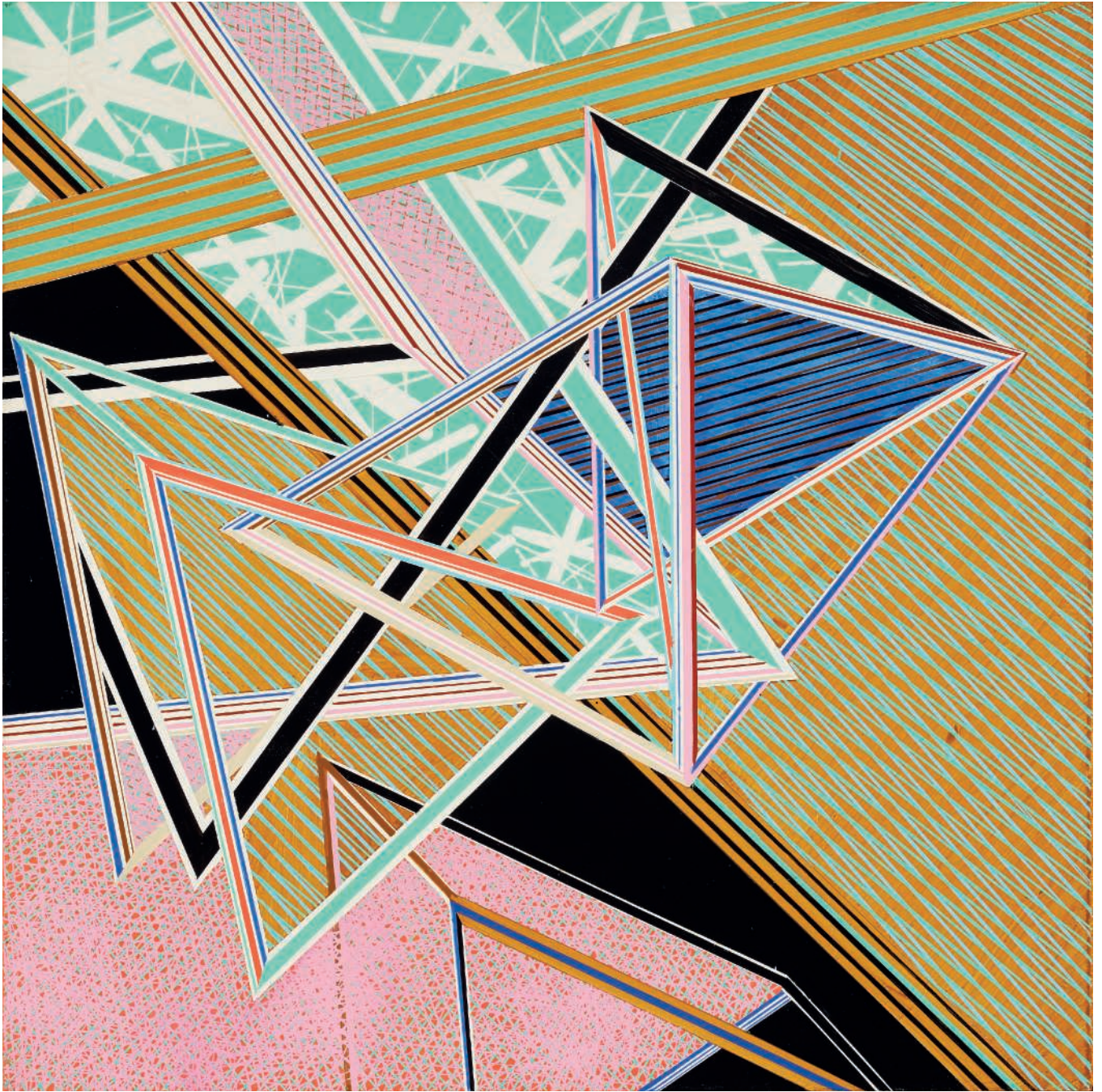


Al Held, *Florentine II*, 1980.
© 2019 Al Held Foundation, Inc. / Licensed by Artists Rights Society (ARS), New York. Private Collection, Bridgeman Images.

Studying at Yale during a critical juncture in art history's abstract expressionist genre inspired Nahas to articulate his painterly style within the many debates central to Abstract Expressionist circles at the time in the New York art world. It was during this time that Clement Greenberg asserted abstract painting had to be flat with an emphasis on surface, yet Nahas, following the footsteps of Held, defied the mainstream aesthetics'. Within every three-dimensional shape of Nahas' early geometric works, correlates to a two-dimensional pattern, combining weightlessness with a sense of monumentality. As opposed to the Romanesque contours of Held, Nahas' early paintings recall his early recollection of Islamic culture while living in Egypt and Lebanon.

In the present work, brightly coloured geometric shapes rigorously repeat themselves to infinity, bringing to mind the principles of Fractal Geometry as well as the multiplication of single patterns one finds in Islamic art. Two dimensional shapes are contorted, shifting in movement and perspective within an abstracted background. Lines intertwine within a spectrum of patterns and altering format. *'A line never belongs to a single pyramid or cube. It is shared as shapes proliferate like embryonic cells, dividing and, in the more complex paintings, differentiating themselves. singularity becomes variety. Perspectives multiply, confronting us with a web of angles and transparent planes.'* (C. Ratcliff, *Nabil Nahas*, New York 2016, p. 23). His universe, where order reigns over chaos, seems to be caught between microcosm and macrocosm; it is playful and vibrant yet simultaneously, subliminal questions can be raised.

Nahas has held several solo shows in prominent New York galleries as well as in Beirut and Doha. He also participated to numerous group shows including participation at the Venice and Sao Paulo Biennials. His work appears in prestigious public collections such as the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, the Pennsylvania Academy of Fine Arts, Philadelphia, and the Flint Institute of Art, Michigan; his pieces are also a part of many private collections in the Middle East.





PROPERTY FROM A PRIVATE COLLECTION, LONDON

* 9

ELIE KANAAN (LEBANESE, 1926-2009)

Untitled (Lebanese Landscape)

signed 'E.S. KANAAN' (lower left); signed 'E.S. KANAAN' (on the reverse)

oil on canvas

51 7/8 x 57 3/8 in. (132 x 146cm.)

Painted in 1978-1998

US\$10,000–15,000

AED37,000–55,000

PROVENANCE:

Acquired directly from the artist in 2006 by the present owner.

Depicting a beautiful array of colour, the self-educated Lebanese modern master, Elie Kanaan, depicts a landscape of colours mixed both with figuration and abstraction. Inspired by the Lebanese mountainside, his works evoke a meditative quality, with a voluptuous and sensuous body of colour. The present work in its pastel palette embodies harmony in its intersection of horizontal and vertical colour planes, with short gestural touches of colour fading in and out of the composition. With relatively muted brushstrokes, the viewer notices a menagerie of figurative forms, outlining figures and cityscapes.



The Artist with the present work in situ.
©Private Collector, London



* • 10

HUSSEIN MADI (LEBANESE, B. 1938)

*Two Letters "Meem" Dancing Tango,
Bringing Together East and West*

signed, dated and inscribed 'MADI 2008' and
signed in Arabic (on the reverse); signed 'MADI' (on the stretcher)
acrylic on canvas
51 1/8 x 51 1/8 in. (130 x 130cm.)
Painted in 2008

US\$18,000–25,000
AED66,000–91,000

PROVENANCE:

Private collection, Beirut.
Acquired from the above by the present owner.

Hussein Madi creates perfect silhouettes of figures, with what seems like calligraphy strokes. In this vibrant composition he is playing with the elegant letter 'meem' in Arabic by mirroring it, creating a dancing couple in repetition.

PROPERTY FROM **THE MOKBEL** ART COLLECTION

For the second time in four years, Christie's will be offering the impressive art collection of Johnny and Nadine Mokbel, indicative of the long-standing relationships our team is fostering with collectors. Within Johnny and Nadine's home is a diverse and eclectic array of Antiquities featuring Christian iconography, along with Modern and Contemporary Lebanese works. Seeking to promote Lebanese art history throughout the Middle East and the international realm, these handpicked masterpieces are part of larger goal to support already established talent within the country along with emerging younger artists, becoming one of the most well-known and comprehensive collections of Lebanese art. Johnny Mokbel has come to amass an important collection covering a century of Lebanese art including names by Chafic Abboud, Habib Srour, Paul Guiragossian, Farid Aouad, Jamil Molaeb, Aref El Rayess, Ayman Baalbaki and Willy Aractingi, amongst many others.

As Lebanon is a mixture of cultures, the Mokbel art collection also gives way to a quintessentially Lebanese artistic character, resounding with the social and personal issues from the artists. In this way, both Johnny and Nadine see art collecting and its promotion as a social responsibility, opening this to the wider collecting community in the country.

This auction season, Christie's has the honor to offer three top works from the Mokbel Art Collection showcasing a deep-rooted quest and dedication to Lebanese Art of superlative quality, namely the mastery of Paul Guiragossian, Yvette Achkar and Willy Aractingi.

Johnny is self-educated in the art world, heightening his artistic senses by visiting museums and galleries that helped boost his sharp collector eye, naturally leading him with no fear to 'invest in colour.' It was the acquisition of a Paul Guiragossian painting that created an instant reaction, a sort of 'love at first sight' which ignited the passion for art that pushed Mokbel to a fine art collection of Lebanese modern and contemporary artworks.

The Mokbel Art Collection is readily accessible online, offering resources available to an international platform for people to engage with. The website allows anyone a chance to learn more about the art history and scene. Another component spurred from the collection is the Art Collector's Society page on social media that has inspired a continuous dialogue, heightened interest and awareness in both Middle Eastern and International art, with several articles and discussions opened each week inciting other collectors and other private households to share what they have in the same way he has opened his home (virtually) to the public.

Wearing the many hats of a collector, investor, businessman and music lover, Johnny considers collecting as a way to be dynamic in choosing his artwork, prioritizing culture over politics, accepting that with many entries comes also departures. Finding much courage to let go of pieces to sell and add new ones into his collection, he is fastidious in maintaining the same caliber of works, finding that beautiful works will be appreciated for what they are. As he explains, 'not all Picasso paintings are of the same level! You have to find the right piece of work irrespective of the artist.'





PROPERTY FROM **THE MOKBEL** ART COLLECTION

* 11

YVETTE ACHKAR (LEBANESE, B. 1928)

Untitled

signed 'Y.AchKAR.' (lower right); signed and dated
'Y.AchKAR 1983' (on the reverse)

oil on canvas

59 x 39 $\frac{3}{8}$ in. (150 x 100cm.)

Painted in 1983

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Private Collection, Lebanon, by whom acquired directly by the artist.

Acquired from the above by the present owner.

The Lebanese artist Yvette Achkar has been at the forefront of the Lebanese modern art scene, becoming a pioneer female artist noted for her experimentation of colour and developing a unique language of simplicity in abstraction. Born in Sao Paulo in 1928, she then graduated from ALBA in 1957 where she was highly influenced by the Italian painter Fernando Manetti and the French painter Georges Cyr. She then received a scholarship to Paris from the French government, later teaching painting at ALBA and at the Institute of Fine Art, Lebanese University from 1966 to 1988.

Christie's is offering this work at a time when international female artists are receiving recognition for their presence within more male dominated artistic circles, including those such as Hilma af Klimt at the Guggenheim, New York; Fahrelnissa Zeid's show at the Tate Modern in 2017, along with the many Middle Eastern modernist artists we are offering in our present sale such as Etel Adnan, Gazbia Sirry, Huguette Caland, Helen Khal, Nadia Saikali and Juliana Seraphim.

Achkar's work embodies a strong sense of energy and artistic vigor articulated with a splash of colour. Her abandonment of structure develops a sense of underlying tension within her work, where forms clash with planes of colour without a defined plane of reference. In the present work, her use of colour and form are clearly articulated, with patches of brush strokes in exacting form and impastoed technique producing an abstracted entity cascading against a calming celadon background. Whereas her earlier works were noted by their geometric abstraction, her later works move away from an emphasis on style to the language of simplicity. She cleans and bares her lines, willingly curbs her use of color, focusing much on the technique, whereby her identity dissolves within the canvas.

The artist has participated in different biennales in Baghdad, Alexandria, Paris, and Sao Paulo and has taken part in collective exhibitions in Italy, Belgium and Yugoslavia and Lebanon, among others and is a recipient of numerous prizes including UNESCO, Baalbeck and Ministry of Education and National Fine Arts, Lebanon.



PROPERTY FROM **THE MOKBEL** ART COLLECTION

* 12

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Nay

signed 'PAUL.G.' (lower left); signed 'PAUL.G.' (lower right)

oil on canvas

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

Painted *circa* 1986

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

Private collection, Lebanon.

Acquired from the above by the present owner.

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.

A beautiful example of Paul Guiragossian's later works, the present work is one of the most abstract of the artist ever sold at auction and seen until today. Stunning in its size, the work reveals the artist's unequalled mastery of colour and line with radiant primary colours of reds, yellows and blues. Its rich figurative references are complemented with its gestural thick application of effervescent colours, showcasing the artist's subtle appreciation for abstraction, appealing to every facet of the human condition.

The patches of thick impasto embody a sculptural quality, with a contrast in line and form that allows the figures to pop out of the canvas, showcasing an element of playfulness and summer-like quality. There is a female figure on the left playing the nay instrument which is often typical of paintings depicting musicians present in a festive scene, which could be either a birth or an engagement in this case. Since the late 1970s onwards, the artist liberated himself from producing the discernable human figure, and instead, focused on thick patches of brush strokes producing dense layering of colour in vertical figures such as the present work. It was also during this period that the artist expanded to incorporate vibrant and luminous colours intrinsic to the Mediterranean land, sea and sun. This deep appreciation for the beauty of nature captivated through the vibrant saturated colour palette is also reminiscent of the Fauve artists. In as much as elements of faces, legs and feet are detailed throughout the composition, the work is utterly abstract, our sense of figuration notated through its painterly depth is

blurred, the subtle contrasts in form in the foreground juxtaposed against the masses huddled together.

Guiragossian painted this work in the mid-1980s, at a time when his country in Lebanon was undergoing the last years of a raging civil war. Bearing this in mind, the sentiment of an optimistic glow evoked from the work is met with a state of utter bereavement, of the state of solitude felt within the community as a result of the war. Captivating a shared sense of human reality, the figures coalesce and frolic together, sharing a sense of communal struggle amidst a civil war in the hopes for unity and love.

Fleeing the Arab-Israeli conflict following the Nakba, Guiragossian emigrated alongside his family to Lebanon. With access to new and interesting elements of inspiration to work off of, such as Christian Iconography prevalent in the Byzantine history of Lebanon, in the late 1950s, Guiragossian was granted a scholarship and travelled to Florence and Paris to pursue his studies in painting. He soon discarded the academicism of his peers and fought for abstraction, liberating himself from the confines of the discernible human figure. Experiencing exile since a very tender age, his background undoubtedly highly influenced his body of work as he responded, through art, to the region's historical context, while engaging with the postmodern notions of identity and the Other.



PROPERTY FROM **THE MOKBEL** ART COLLECTION

* 13

WILLY ARACTINGI (LEBANESE, 1930-2003)

Clair de Lune sur les Pyramides

signed and dated 'W.Aractingi 88' (lower left)

oil on canvas

31 3/8 x 39 3/8 in. (80 x 100cm.)

Painted in 1988

US\$25,000–30,000

AED91,000–110,000

PROVENANCE:

Acquired from the artist's family by the present owner.

EXHIBITED:

Beirut, Sursock Museum, *Les Mondes de Willy Aractingi*, 2017 (illustrated in colour, p. 99).

The present work *Clair de Lune sur les Pyramides* is part of the Surrealist works from the self-taught Lebanese artist Willy Aractingi, capturing the viewer's imagination immediately by its minimalist yet powerful composition and mysterious essence. We are proud of the Mokbel Collection's discovery of this long-time overlooked artist who has now created a unique landmark style for the Lebanese scene. Noted for his rich compositions depicting fables, fantasies, landscapes of his surroundings and folkloric illustrations, Aractingi's gradations of colour and his minimalist depictions of creatures and surrealist landscapes bring to life the many colours articulated by the artist in variations of purples, greens and blues. His colours are carefully chosen, producing works that are reduced to a complete harmony of form, line and shadow.

In the present work, *Clair de Lune sur les Pyramides*, the artist depicts a nocturnal dreamscape, a bed of red lotuses is displayed in the foreground behind a row of monumental pyramids. In ancient Egypt, the lotus flower was believed to be the first flower of the universe, springing from the gods and symbolizing passionate love and sensuality. With patches of deeply saturated colours in subtle textures and light gradations producing velvety shadows diffusing a mysterious energy, the work depicts the wild and poetic imagination of the artist and his mastery in form, line and tone. The sinuous lines of the crescent moon is met with the bulbous floral forms. A parfumeur by trade, the artist captures the essence of beauty, in the richness of smell and the voluptuousness of nature in billowing shape and royal colours. Easy to the eye, the viewer is exposed to a harmonious composition, stretching from the effervescent moon and its mysterious shadows lingering in the sky to the lotus towering tall behind the cascading row of pyramids behind it.

Artists have been noted to depict pyramids in their works, among the likes of Keith Haring, Roy Lichtenstein and even Sir Winston Churchill, capturing the essence of their infinite horizons associated with their powerful symbolism, including their mysterious aura, dynamic shape and historical importance.

Aractingi ultimately pursued painting as a career until the 1980s, when he began to target classical literature and popular cultural tales both in Eastern and Western cultures – including Jean de la Fontaine's *Fables*, *Sleeping Beauty* along with the *Tales of Geha* and the love story of *Antar and Abla*. Animals such as lions, foxes and monkeys are depicted with vivid colours and palettes derived from his wild imagination. Aractingi's art is highly symbolic and carries strong references to morality where both reality and imagination intertwine. With an international profile at a young age, the artist was born in New York and raised in Cairo, then settling in Lebanon in the late 1940s. Later in the 1970s the artist opened a modern art gallery, showcasing artists such as Alan Davie, Alekos Fassianos and Niki De St Phalle to Beirut elitists.

The artist is well known for his depiction of Jean de la Fontaine's *Fables*, a six-year endeavor culminating in 244 works in 1995. In 2017 the artist's family donated to the Sursock Museum more than 200 works depicting Jean de la Fontaine's *Fables*. In 2017 the Sursock museum held a retrospective *Les Mondes de Willy Aractingi* of the artist's work, showcasing over 120 works that he completed between 1973 and 2003, of which *Clair de Lune sur les Pyramides* was exhibited. 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 United States.





* 14

KHALIL ZGAIB (LEBANESE, 1911-1975)

Untitled (from the One Thousand and One Nights series)

signed 'KHALIL ZGAIB' and signed in Arabic (lower right)

oil on Masonite

22 x 26in. (56 x 66cm.)

Painted in 1960

US\$20,000-25,000

AED73,000-91,000



PROPERTY FROM A PRIVATE COLLECTION, BEIRUT

* 15

OMAR ONSI (LEBANESE, 1901-1969)

Untitled

signed and dated 'O.Onsi 41' (lower left)

oil on canvas

26 ¾ x 41 ½ in. (68 x 105cm.)

Painted in 1941

US\$25,000–30,000

AED91,000–110,000

PROVENANCE:

Private collection, Beirut.

Gifted by the above to Mrs Maria Henaine Mourani in Beirut in 1962,
and thence by descent to the present owner.

Born into a privileged family that appreciated art and culture, Omar Onsi learned art under the pioneer Lebanese artist Khalil Saleeby. Onsi was known to sketch the Beirut street scenes as he walked and developed a large body of works on paper depicting a rich identity of Beirut homes, people and landscapes at the turn of the 20th century. He was a very successful artist living from the proceeds of his art and was the main artist to be commissioned to represent the pivotal moments of Lebanon. He discovered the Levant and spent times with Bedouins and peasants, as well as religious and political figures, as he painted in Syria, Jordan and Palestine. He then pursued his studies in France and attended both the Académie de la Grande Chaumière and the Académie Colarossi. He is best known for his *plein-air* painting such as this marvellous work depicting peasants at the time of harvesting the Mediterranean sun-bathed oranges.

The Pioneer Artists & Modernity in Palestine

By Aline Khoury

In the early twentieth century, a new visual language emerged in Palestine as the region was facing rapid changes and an influx of western missions and travelers. Palestinian artists were attempting to understand and respond to their changing environment, independently exploring new materials, painting techniques and genres. Their distinct practices and experimentations during this period provided them the title of 'pioneer artists' as they influenced and transformed the aesthetics and practices of visual arts in Palestine. Among the pioneer artists were Jerusalem based artists Nicola Saig (1863-1942), Khalil Halaby (1889-1964) and Nahil Bishara (1919-1997).

With the fall of the Ottoman Empire and succession of the British Mandate, Palestine witnessed rapid changes in the social, political and economic life. Diplomatic and religious missions were established, railroads and trade routes connected cities, governmental buildings and offices were set up, and convents and schools introduced new educational curriculums. The region was undergoing continual growth and development, welcoming a surge of pilgrims and tourists as well as an abundance of Western practitioners that changed local arts and craftsmanship.

Until the late nineteenth century, visual arts in Palestine was confined to religious iconography and handcrafted ornamental arts. With the absence of formal arts education, many artists emerged from the tradition of icon painting or were self-taught. Only the privileged had the opportunity to travel and pursue their education. With the changes of Westernization and modernity, Palestinian artists were beginning to be exposed to European painting techniques and materials that were previously unknown to them that ultimately changed the way they see, appreciate and produce images. Readymade oil paints were easily accessible and easel painting was introduced. The permeation of photography and the printing press also meant that artists were able to have images and reproductions at hand.

Nicola Saig, was one of the earliest pioneers who experimented with new means of representation. He was a notable iconographer trained in the Greek Orthodox church by his predecessors in the known Jerusalem-style practice of icon painting. Yet Saig ventured into studio practice that allowed him to break from traditional

iconographic painting and introduced secular genres. Vivid paintings of landscapes, still life and portraiture filled the walls of his atelier. The radiant light and deep shades in his realistic renditions of still life's became his signature style, stunning local and international visitors alike. Saig became known by the community as a 'master' artist, who took on young apprentices as Zulfa Sa'di, Tawfiq Jawhariyyeh and others who continued his legacy.

Other contemporaneous artists of the time, including Daoud Zalatimo, Jiries Jawhariyyeh and Khalil Halaby were also undergoing similar transformations in their practices. Idealized landscapes, mythological subjects and copies of European paintings were popular as artists were attempting to practice and develop their skills. Photographs, posters and printed materials were commonly used as *aide memoires* to practice copying techniques and to achieve more natural and realistic representations of their subjects.

While the paintings of pioneer artists are reminiscent of European aesthetics, artists also began developing their own distinct styles and genres that reflected their national identity. Nahil Bishara, an often-overlooked pioneer woman artist was known for her impressionist-style paintings who used bold colors and gestural brushstrokes to depict Palestinian folklore, landscapes and flower arrangements. She was skilled in many areas including sculpture, design and craftwork, having had the exceptional opportunity to study in Bezalel Art Academy as well as travel to Perugia and Chicago. In contrast to the decades long tradition considering painting a male practice, there was a rise of Palestinian women artists who gained recognition for their talents from their families and communities and were supported to pursue their careers.

Sadly much of this early history of Palestinian art has been lost in the 1948 war, leaving very little documents and information to understand the influences and art practices of the time. Researchers and art historians gather traces and remnants of what is left behind to stitch a narrative of this history. However, the diverse genres and styles that are known to us by pioneer artists are a testament to the birth of a new visual language that had evidently emerged and influenced future generations of artists and practices of visual arts in Palestine.



* 16

NICOLA SAIG (PALESTINIAN, 1863-1942)

Untitled (Deir Saidnaya)

oil on wood

11 ¼ x 15in. (28.5 x 38 cm.)

Painted circa 1920s

US\$35,000–45,000

AED130,000–160,000

EXHIBITED:

Ramallah, Gallery One, *Nicola Saig*, 2018.

Dubai, Art Dubai Modern, Gallery One, *Nicola Saig*, 2018.

Jerusalem, Al Ma'mal Foundation, *The Return to Jerusalem*, 2018.

Nicola Saig, a master from Jerusalem, was a prominent iconographer and painter in the late 19th century, who today is considered one of the pioneers of modern art in Palestine. Saig was known as a skillful iconographer trained in the Byzantine tradition in the Greek Orthodox church under the notable Jerusalem-style practice of his predecessors. With Western aesthetics and influences entering the city, Saig began to experiment with new materials, techniques and pictorial images. By the turn of the century Saig distinguished his practice as he broke from the traditional Christian iconography and first introduced secular genres in his paintings; including still life compositions, landscapes and historic scenes.

Saig was a known painter to the local community and international visitors, exhibiting and selling paintings in his atelier and workshop located in the proximity of the Church of the Holy Sepulchre inside the old city of Jerusalem. He attracted several young apprentices to his studio, training a new generation of artists including Tawfiq Jawhariyyeh (1890-1944), Zulfa Sa'adi (1905-1988), and Daoud Zalatimo (1906-2001).

The landscape painting depicts the *Monastery of Our Lady of Saidnaya* in Syria, a venerated pilgrimage site housing an icon of the Virgin Mary that is traditionally believed to heal and concede miracles. Saig's natural and realistic rendering of the scene suggests he may have attempted easel painting in nature while on a visit to Saidnaya. As a renown iconographer, Saig would often travel for church commissions from across the region. Saig's son recalls how at an early age he had the unique opportunity to join his father on his travels and a particular memory 'playing in the fields around the beautiful villages of Syria, especially the surrounds of Saidnaya.' (From an interview held by Samia Halaby, (L. Jayussi (ed.), "The Pictorial Arts of Jerusalem, 1900 – 1948" in *Jerusalem Interrupted: Modernity and Colonial Transformation 1917-present*, 2014.)

The painting was found among eleven other signed and unsigned paintings in the home of a friend of the late Saig in Bethlehem. The gentle brushstrokes and use of radiant light and deep shades in the landscape are attributed to his style. The work is also framed with a Syrian frame which is also from the same period.



A view of Saidnaya, Syria.
© Bridgeman Images.







* 17

NAHIL BISHARA (PALESTINIAN, 1919-1997)

Untitled

signed 'N.Bishara' (lower right)
oil and paper laid down on board
38 7/8 x 27 1/8 in. (99 x 69cm.)
Executed *circa* 1940s

US\$12,000–18,000
AED44,000–65,000

PROVENANCE:

Private collection of the artist's family, Palestine.
Acquired from the above by the present owner.

LITERATURE:

K. Fazio, *A Taste of Hybrid Vigor: new poems of war, passion and social significance*, Bellingham, Washington 2004 (illustrated in colour, unpagged).

Nahil Bishara is often an overlooked pioneer woman artist in Palestine known for her impressionist-style paintings with her use of bold colours and brushstrokes depicting Palestinian folklore, landscapes and flower arrangements. She was skilled in many areas including sculpture, design and craftwork, with notable commissions including a bust of Pope Paul VI gifted on behalf of the Hashemite Kingdom on the occasion of the Pope's visit to Jerusalem in 1964. Nahil was one of the few artists in Palestine from the early

twentieth century who gained formal arts education which is evident in her abstracted and expressionist paintings unlike the realism of contemporaneous artists of her time. She experimented freely with different brushstrokes and techniques in the outburst of flowers and dabs of colour that evoke feelings and memories of Palestinian flora and landscapes.

Bishara showed a talent for painting and a determination to pursue an education in the arts from a young age. Impressed by her talent, W.A. Stewart a British Mandate official offered to send her to England to study art, however with the dangers of the second world war and separation from family, her parents restricted her travels. At the time, Bezalel Art School was the only academy in Jerusalem offering art studies however admitted Jewish students only. After an exceptional arrangement made possible by Stewart, Nahil became the first Palestinian admitted to Bezalel attending a number of courses between 1942-44. Her education didn't stop there, and her conviction to travel was realized, venturing to Perugia in Italy and even Chicago to study sculpture and interior decoration respectively. She was an advocate for arts and culture in the city; serving on the Board of Trustees of the Palestinian folklore museum at the Rockefeller Museum, steering for the establishment of a center for conservation of local arts and crafts for teaching students applied arts, as well as reviving factories in the ancient art of glass blowing in Hebron. [Ganit Ankori, 43]. Bishara's works are found in the collections of the Vatican Museum, the National Museum in Jordan, Dar El-Nimer for Arts and Culture (Lebanon), Birzeit University Museum (Palestine) and Bank of Palestine.



* 18

KHALIL HALABY (PALESTINIAN, 1889-1964)

Untitled

signed in Arabic (lower right)

oil on board

24 7/8 x 18 7/8 in. (63 x 48cm.)

Painted *circa* early 1930s

US\$12,000–18,000

AED44,000–65,000

PROVENANCE:

Private collection of the artist's family, USA.

Acquired from the above by the present owner, *circa* 2000s.

LITERATURE:

K. Fazio, *A Taste of Hybrid Vigor: new poems of war, passion and social significance*, Bellingham, Washington 2004 (illustrated, unpagged).

Khalil Halaby was a known Jerusalem iconographer and painter, trained in the same Jerusalem school of Christian icon painting as Nicola Saig and other pioneer Palestinian artists. He learnt the craft of icon painting at a young age under the instruction of Russian Orthodox nuns in Jerusalem convents. Halaby became a popular iconographer and was commissioned to adorn many walls and ceilings of Arab Orthodox churches across Palestine.

Halaby began to develop his own style of painting by experimenting with new genres that were primarily influenced by postcards and photographs made available with the influx of Western missions and tourists. He combined his skills of icon painting with new methods of easel painting to create his own distinct style that is evident in the forest landscape. The foreign scenery of a fox and leopard amidst cliffs and mountains is a testament to his copying methods from reproduced images that were penetrating the market. His soft brush strokes and attempts of realism, depth and perspective reveal a change from the flat iconographic style he was trained in, and a desire to explore new pictorial means.

PROPERTY FROM THE PRIVATE COLLECTION OF
THE LATE MR & MRS CRONEBERG, SWEDEN



* 19

TAHIA HALIM (EGYPTIAN, 1919-2003)

Untitled (Peasant Scene)

signed and dated 'T. Halim 1966' (lower left)

oil on board

19 7/8 x 11 7/8 in. (50 x 30 cm.)

Painted in 1966

US\$15,000–20,000

AED55,000–73,000

PROVENANCE:

Gifted by the artist to the late Mr and Mrs Croneberg, Sweden in 1966, thence by descent to the present owner.

Christie's is pleased to offer two beautiful works by Egyptian Tahia Halim from the collection of the late Mr and Mrs Croneberg, showcasing Halim's most sought-after Nubian period. It was during Tahia Halim's solo exhibition in Stockholm 1966 at the 'Modern Konst i Hemmiljo' (Modern Art in Home Environment), that the Cronebergs were introduced to the artist and later that year, invited Halim to their beautiful family estate home outside of Stockholm in Gardesta. Following Halim's journey to Nubia in 1962, the artist focused on depicting the Nubian people. Most favorable is her boat motifs, which is readily found in her *Boat Trip* work. Rare comparable examples of her boat motif are found in museums and major corporate collections, such as *Marriage Gifts in Nubia* (Museum of Modern Egyptian Art, Cairo) and *The Nile Thanksgiving Day* (Al Ahram Corporate Collection, Cairo).



* 20

TAHIA HALIM
(EGYPTIAN, 1919-2003)

Boat Trip

signed 'T. Halim' (lower left)
oil on canvas
43 1/8 x 23 3/8 in. (110 x 60 cm.)
Painted circa 1966

US\$40,000–60,000
AED150,000–220,000

PROVENANCE:

Modern Art in Home Environment Gallery, Stockholm.
Acquired directly from the artist by the late Mr and Mrs Croneberg in 1966,
thence by descent to the present owner.

EXHIBITED:

Stockholm, Modern Art in Home Environment Gallery, *Tahia Halim*, 1966.

LITERATURE:

A. Liedholm, 'Tahia Halim' in *Uppsala Nya Tidning*, Stockholm, 13 October 1966 (illustrated p. 3).



A. Liedholm, 'Tahia Halim' in *Uppsala Nya Tidning*, Stockholm, 13 October 1966.

PROPERTY FROM THE PRIVATE COLLECTION OF THE LATE MR ZYGMUNT ZAJDLER, UK

* 21

GAZBIA SIRRY (EGYPTIAN, B. 1925)

Untitled

signed in Arabic (lower centre)
oil and ink on canvas
37 ¾ x 19 ⅝ in. (96 x 50cm.)
Executed *circa* 1970

US\$25,000–30,000
AED91,000–110,000

PROVENANCE:

Acquired directly from the artist in 1970, thence by descent to the present owner.

EXHIBITED:

London, Zaydler Gallery, 1970.

Christie's is offering an important work from the Egyptian modernist artist Gazbia Sirry, coming from the private collection of the late Mr Zygmunt Zajdler, who organized a show in 1970 for the artist in his UK gallery, Zaydler Gallery. An important moment for the artist at the time, Sirry recounts in a handwritten letter to Mr Zajdler on 14 March 1970, 'I am so proud to be on my own as a freelancing artist, financing each exhibition from the sellings of previous ones. Of course, you understand that is my life, as well as my own career...this exhibition is to be strictly my own, not to be patronized by either personage or government.' Included in the letter she proudly attached catalogues of her recent exhibitions at the Goethe Institute in Cairo, with several art critical essays published in Paris.

The featured cityscape scene is part of her most inventive style from the 1960s to early 1970s, depicting towns, people, and buildings of Cairo and along the Nile. Most unusual in its composition, she paints a dual city scene, the masses of buildings reflecting against each other amidst a circular cloudlike presence. Many of her work from the 1950s and 60s carried important social messages, whether addressing poverty and famine, driven by the 1967 Arab-Israeli war. During this time, she concentrated on houses, painting endlessly in different variations the cramped quarters over shadowing each other, in light of the overcrowding due to the urbanization and homogenization of neighborhoods. While her works right after the Arab-Israeli war depict burning homes, she gradually began to focus on finer details, using geometric and vertical and horizontal lines with bold outlines. With firm roots to the ground, the buildings are juxtaposed against each other as if they are family members.

Ms Gazbia Sirry
31, Gezira El-Mosta St.,
Zamalek, Cairo, Egypt.

March 14th, 1970.

Dear Mr. Zajdler,

Thank you very much for your kind letter dated Feb 23rd 1970, and for your signed agreement to exhibit at your Gallery.

Enclosed a sign copy of the agreement for the Exhibition, two copies of the catalogue of my recent exhibition at Goethe Institute (Federal German Republic) in Cairo three of some of the criticism, published in Paris during my exhibition there, and some black and white reproductions —

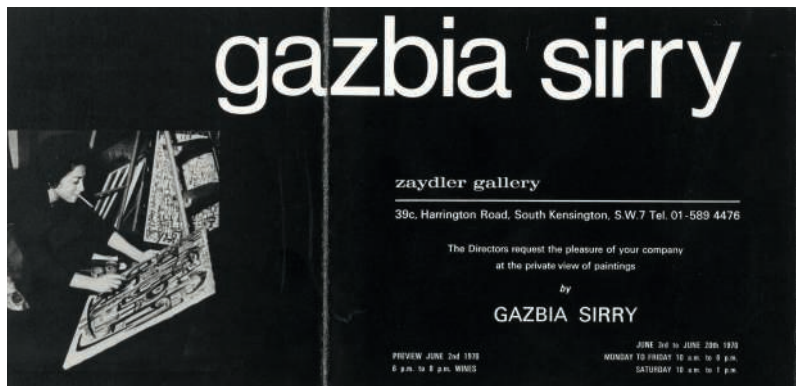
I would you rather know, that my Exhibition at your Gallery, will be strictly my own, not to be patronized by either personage or Government.

I am proud to be on my own, as a free-lancing artist, financing each exhibition from the sellings of previous ones. Of course, you understand that, it is my life, as well as my own career.

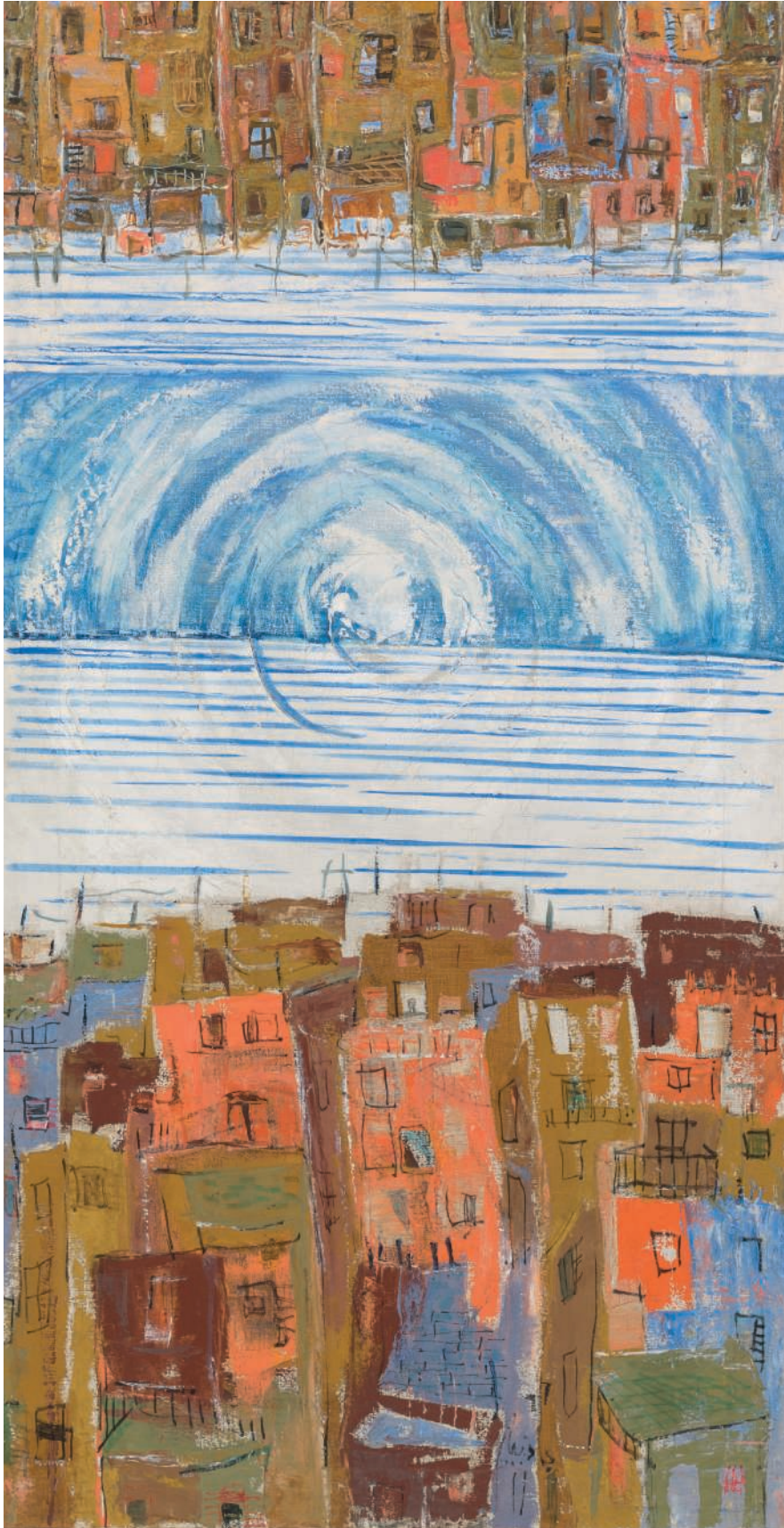
Gazbia Sirry writing to Mr Zygmunt Zajdler in preparation for her exhibition in 1970 at Zaydler Gallery.
© The archive of the Zajdler family



Gazbia Sirry (middle) with Mr Zygmunt Zajdler and his wife Marianne at the opening of the artist's exhibition in 1970 at Zaydler Gallery, UK.
© The archive of the Zajdler family



Exhibition catalogue of Gazbia Sirry's solo show at Zaydler Gallery, UK in 1970.
© The archive of the Zajdler family





PROPERTY FROM THE PRIVATE COLLECTION OF MR LEON SIOUFI, BEIRUT

* 22

AMINE EL BACHA (LEBANESE, 1932-2019)

Untitled

signed and dated 'Elbacha 63' (lower right);

signed and dated 'amine el Bacha 1963' (on the reverse)

oil on canvas

34 $\frac{3}{8}$ x 28 $\frac{1}{8}$ in. (88 x 72cm.)

Painted in 1963

US\$6,000-8,000

AED22,000-29,000

PROVENANCE:

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



* 23

ADAM HENEIN (EGYPTIAN, B. 1929)

Sikket Ater Misr (The Rail of Trains Egypt)

signed in Arabic (lower left); titled in Arabic (centre)

pigments on papyrus paper

11 7/8 x 15 3/4 in. (30 x 40cm.)

Executed in 1981

US\$10,000–15,000

AED37,000–55,000



* • 24

KHALED HAFEZ (EGYPTIAN, B. 1963)

Untitled (from the First Temple of Flight series)

acrylic and paper collage on canvas

31 ½ x 47 ¼ in. (80 x 120cm.)

Executed in 2010

US\$6,000-8,000

AED22,000-29,000

PROVENANCE:

Gallery Ward, Cairo.

Acquired from the above by the present owner in 2011.



PROPERTY FROM A PRIVATE COLLECTION, EGYPT

* 25

HAMED NADA (EGYPTIAN, 1924-1990)

Tentation de l'abstrait

signed and dated 'H.Nada 55.' (lower right); titled
'tentation de l'abstrait' (on the reverse)

oil, gouache and ink on paper
14 7/8 x 13 3/4 in. (38 x 34cm.)

Executed in 1955

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

PROVENANCE:

Acquired directly from the artist in the late 1960s by the present owner.

PROPERTY FROM THE COLLECTION OF THE LATE RAMSÈS YOUNAN FAMILY

* 26

RAMSÈS YOUNAN (EGYPTIAN, 1913-1966)

Contre le mur

signed with initials 'RY' (lower right); signed 'Ramsès YOUNAN'
(on the stretcher)

oil on canvas

14 ½ x 18 ⅝ in. (37 x 47.4 cm.)

Painted in 1944

US\$100,000–150,000

AED370,000–550,000

PROVENANCE:

The Artist's Estate.

EXHIBITED:

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 (illustrated in colour, p. 176-177).

LITERATURE:

S. Bardaouil & T. Fellrath (eds.), *Art et Liberté*, Paris, 2016 (illustrated in colour, p. 176-177).

Please note that these lots 26-29 will be included in the forthcoming monograph on *Ramsès Younan*, by Sonia Younan and Boris Younan, edited by Zamàn Books to be published in October 2019.

'I cling onto my madness with the smallest hope to conquer the world and to destroy the emptiness. I do not want 'friends' but rather accomplices involved in the same crime: pierce through emptiness, rape emptiness'.

-E. JAGUER QUOTING RAMSES YOUNAN IN DICTIONNAIRE GÉNÉRAL DU SURREALISME ET DE SES ENVIRONS (1982).

Christie's is offering four works by Ramsès Younan, a leading figure and founding member of the 'Art and Freedom' society, noted as a painter, essayist, critic and translator, whose motto 'Long Live Degenerate Art' was defined in their groundbreaking manifesto in 1938. Very rare to find Younan's works from his Surrealist days, these works depict both his Surrealist period and beginnings towards abstraction after the Art and Freedom's group exhibition was launched in 1940. Depicted with strange colours and jagged and amorphous forms, only a handful of paintings from Younan's Surrealist days are known, some of which are housed in the Institut du Monde Arabe, Paris, and the Museum of Modern Art Cairo. Two of these works have been exhibited in the pivotal exhibition *Surrealism in Egypt: Art et Liberté 1938-1948* traveling across museums in Paris, Madrid, Dusseldorf, Liverpool and Stockholm highlighting the importance of Egyptian Surrealism within the global and local spheres.

These works were painted at a time wrought with war and terror brought upon by totalitarian regimes, after World War II raged through Europe, and an intensifying militant nationalism existed within Egypt; it was also during a time artistically when artists debated how currents of Surrealism were to be incorporated within the local Cairo scene. Egyptian Surrealism emerged in

the late 1930s in opposition to the rise of fascism and nationalism in Europe, along with British colonial rule and Cairo's conservative artistic scene. In 1941, there were 140,000 soldiers in Cairo, causing a surge in prostitution, urging artists to depict these emaciated bodies devoid of eroticism, in a completely devastated isolation. On top of this, the majority of wealth was held by a small percentage of feudal landowners and business magnates while more than half the population of rural laborers and urban workers suffered from poverty. Art and Freedom members included those such as Anwar and Fouad Kamel, Kamel El-Telmissany and Georges Henein, shaping their unique identity within the Egyptian scene and staging five groundbreaking exhibitions in Cairo between 1940 and 1945.

Shocking the public in a 'degenerate' way, Younan portrays his work, most specifically in the gruesome figures of woman, as a way to shock the public, opening their eyes into the larger movements at play, namely the de-humanisation of people, and the will to reverse oneself from the shackles of tradition, politics and conscience. Coining the term 'subjective realism,' Ramsès Younan considered collective empowerment through art making, both globally engaged but entirely rooted within the local concerns, incorporating recognizable symbols within his works that dealt with social



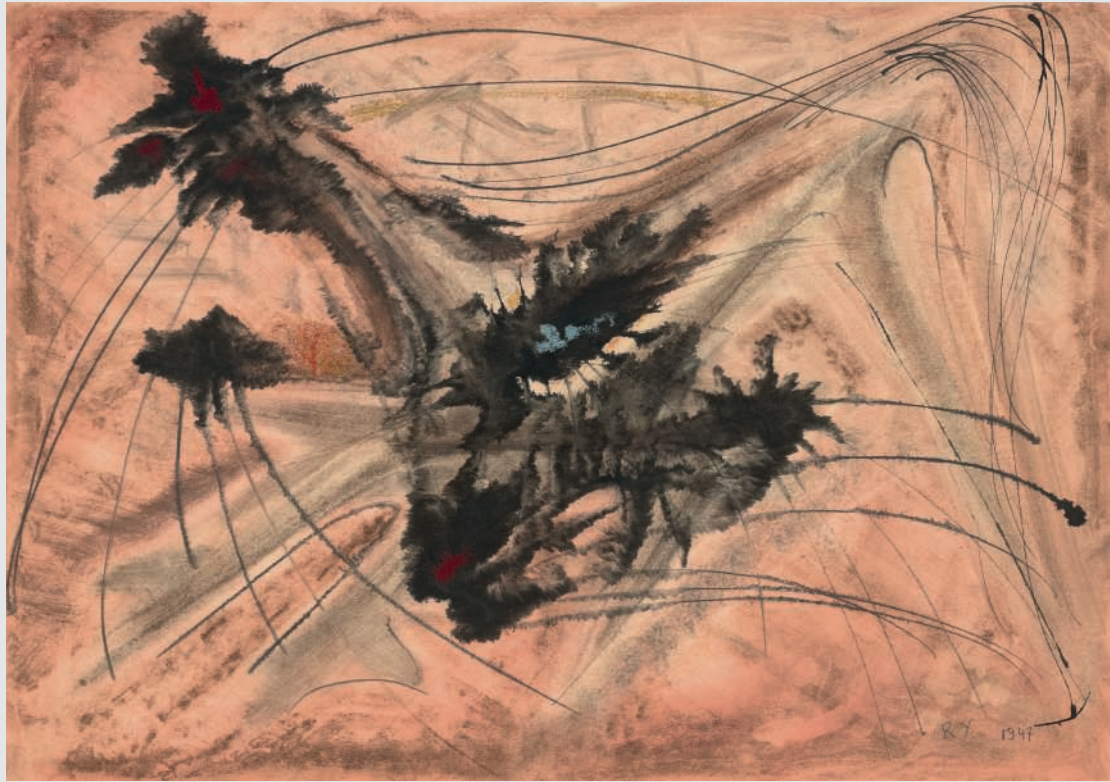
inequality and economic exploitation. Considering Surrealist painters like Dali and Magritte too premeditated, Younan advocated for fusing local imagery with the unconscious, producing very eclectic works. In 1943 he assumed the role of editor of *El Magella el Jedida* ('The New Review'), an Egyptian revolutionary and artistic publication. Depiction of crude bodies and abstracted dream sequences were portrayed. Dismembered, and distorted both in his figurative and abstract works, these compositions invoke the state's tortuous oppression of its people and the working class, becoming a completely radical and controversial form, and the eventual opening one's mind to developing a distinct language traversing into the subconscious.

Contre le Mur stands out as a unique and important Surrealist work of the artist, quite rare in his oeuvre for its juxtaposition between objects and figures, surpassing other artist's subtle works in that it is quite crude in appearance, providing a disturbing, yet powerful message to the viewer. Younan depicted these women crucified by this injustice, only to be eradicated if poverty was eliminated. Lying helpless on the floor in a contorted form, her bodily features are accentuated and disproportionate in her knees, shoulders and nose. This scene is hardly inviting, painted within a De Chirico-esque landscape, with its desolate and emptiness, save for a

lonely chair in the background and a chip in the wall, further invoking the poverty inflicted within the region.

The abstract works on paper represent a shift in the artist's style beginning in 1945, right before moving to Paris for eleven years, where he would begin his tendency towards structural abstraction. His exploration into the abstract is showcased in his first show in Paris in 1948, only to become completely abstract upon his return to Cairo from Paris in 1957 following his dismissal from the French Broadcasting service, noted again in his 1958 show *Toward the Unknown*. These works during the mid to late 1940s however occupy a sense of figuration despite their more gestural autonomous form. This transition into the abstract, points to his diverse oeuvre, his innovative style becoming a *modus operandi* for his compositions, against preconceived notions of national tradition. The coloristic quality of these works depicted in somber ochres, pinks, blacks, and mauve accentuate these contrasts along with altering lines in thick, and gestural application further showcase an intellectual torn between two worlds, that of the figurative and abstract. Towards the end of his life, his dream series works were the hiatus of his later period, characterized by their softer flowing and hatched perpendiculars and horizontals, bleeding within the canvas.

PROPERTY FROM THE COLLECTION OF
THE LATE RAMSÈS YOUNAN FAMILY



27

* 27

RAMSÈS YOUNAN (EGYPTIAN, 1913-1966)

Untitled

signed with artist's initials and dated 'R.Y. 1947'
(lower right);

signed 'Ramsès Younane' (on the reverse)

gouache and ink on paper

10 7/8 x 14 3/8 in. (27 x 36.7 cm.)

Painted in 1947

US\$5,000-7,000

AED19,000-25,000

* 28

RAMSÈS YOUNAN (EGYPTIAN, 1913-1966)

Untitled

signed with artist's initials and dated 'R.Y. 1946'
(lower right);

signed 'Ramsès Younane' (on the reverse)

gouache, ink, ink wash and watercolour on paper

13 7/8 x 10 in. (35.3 x 25.4 cm.)

Painted in 1946

US\$5,000-7,000

AED19,000-25,000

* 29

RAMSÈS YOUNAN (EGYPTIAN, 1913-1966)

Untitled

signed with artist's initials 'R.Y.' (lower left); signed
with initials and dated 'RY 1947' (lower right);

signed 'Ramsès Younane' (on the reverse)

gouache, watercolour and ink on paper

14 x 10 3/8 in. (35.6 x 26.5 cm.)

Painted in 1947

US\$5,000-7,000

AED19,000-25,000

EXHIBITED:

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 (illustrated in colour, p. 135).



28



29

PROPERTY FROM A PRIVATE COLLECTION, DUBAI

• 30

AHMED ASKALANY (EGYPTIAN, B. 1978)

A Small Donkey Who Thought of Himself to be a Gazelle

signed with artist's initials 'A.S.' and signed, dated and numbered in Arabic (lower base)

bronze

18 ¼ in. (46.4cm.)

Executed in 2012, this is number five from an edition of eight plus two artist proofs.

US\$6,000-8,000

AED22,000-29,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Please note that this work is sold with a certificate of authenticity from the artist.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

* 31

KHALED ZAKI (EGYPTIAN, B. 1964)

The Man with Key

signed 'Zaki' and inscribed indescribably (on the base)

granite and bronze with gold leaf

25 1/8 in. (64cm.)

Executed in 2013, this work is unique.

US\$15,000–20,000

AED55,000–73,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

LV Biennale Internazionale d'Arte di Venezia, Venice, 2013.



32

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

World of Love

charcoal on paper
21 7/8 x 30 1/8 in. (55.5 x 76.5cm.)
Executed circa 1952

US\$80,000–120,000
AED300,000–440,000

PROVENANCE:

The Collection of Dr. Hoda Wasfi, by whom acquired circa 1981-1982.
Anon. sale, Christie's Dubai, 16 March 2016.
Acquired at the above sale by the present owner.

LITERATURE:

Dr. S. Sharouny, *Abdel Hadi Al-Gazzar*, Cairo 2007 (illustrated, p. 72).

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.

The works of Egyptian artist Abdel Hadi El Gazzar continues to challenge historians and collectors alike, long after the artist's death in 1965. His father was a sheikh and religious scholar who moved his family from the Akkabri area of Alexandria when the artist was only fifteen years of age to the bustling lower middle class district of Sayyida Zeinab in Cairo's famed historic Islamic district. Home to Fattimid and Mamluk monuments, the district's famed mosques and shrines were a gathering point for mystics, Sufi groups, and various characters that added colour, life and intrigue to the imagination of inhabitants and visitors alike. Gazzar is likely to have been inspired by his new city as the themes of mysticism and magic are at the core of his body of work.

Although he came from a modest background, he was granted several scholarships to study abroad. He was one of the original members of the Contemporary Art Group that was founded in 1944. Along with the artists Hamed Nada and Samir Rafi, Gazzar sought to rid Egyptian art of the aesthetics imposed by Western art. In doing so, he incorporated symbols derived from Egyptian folk culture and popular mystic philosophy into his pictorial vernacular. He hence created a unique series of motifs which he regularly used in his works to position the very notion of Egyptian cultural identity, and of Egyptian arts and crafts. Gazzar's magical realism arguably had its roots in the surrealist movement of the Art and Liberty Group founded by George Henein in the early 1940s, which greatly influenced Gazzar at the beginning of his artistic education.

Christie's is delighted to offer at auction a rare preparatory yet very complete charcoal sketch of Gazzar's infamous work *World of Love*. Gazzar's *World of Love* refers to a classical subject in line with baroque-era painting. Yet the universal subject of love is personalized to its Egyptian context with Gazzar's inclusion of symbols and additional details to place the scene in a purely local Egyptian narrative. Although the charcoal drawing was rigorously replicated in the painting, a few minor details were added to the latter, such as a gold hoop earring on the male figure, the gold ornamentation that hangs from the woman's head, and the fact that only one egg appears underneath the hen. Yet the present lot is a work on its own replete with intricate details, and imbued with Gazzar's unique artistry.

The composition of the scene is simple overall: in the foreground, a man and a woman sit back to back at the centre of a room. The man timidly

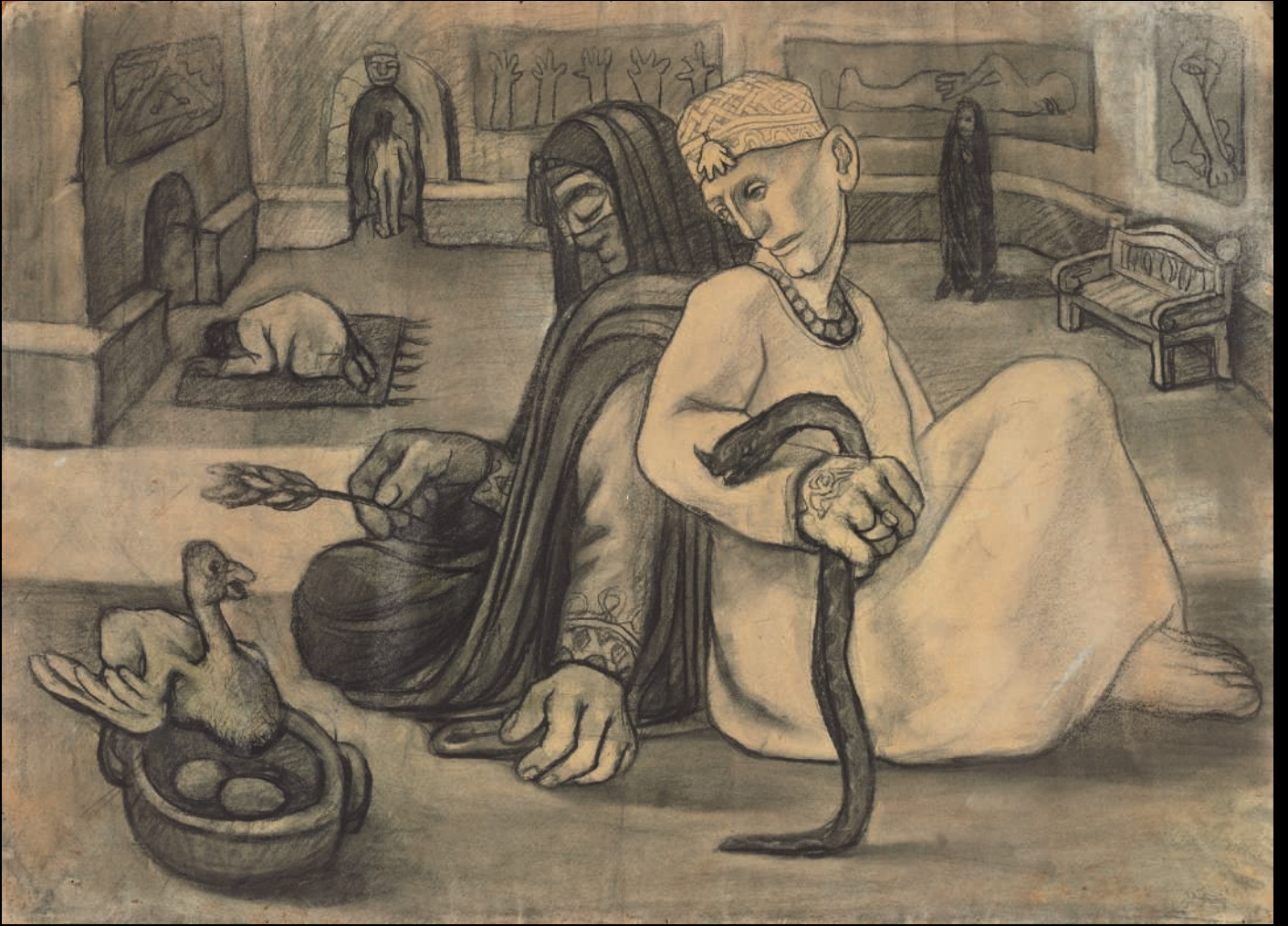
'The elements of the work are depicted realistically and handled so superbly that they are captivating and riveting'.

-DR. S. AL-SHAROUNY

stares at the veiled woman, both apparently shy in their love for one another. A wide array of symbols surround them, emphasizing the intensity of their relationship. The man holds a snake in his right hand whilst a hen and two eggs lie in a basket by the woman as she clutches a sheaf of wheat. In the background, a man on the left is seen prostrating in prayer, and another woman is seen in an arched doorway close to the praying man. At the other end of the room on the right, a veiled woman stands next to a traditionally Egyptian carved wooden bench, as she looks towards the worshipper. Referring to Gazzar's *World of Love*, art critic Sobhy El Sharouny described that the artist examined 'the eternal spring of life amidst superstitions, belief in metaphysical powers, and the mysterious world of the psyche; aspects uncovered by Freud and his psychoanalyst followers.' (Dr. S. Sharouny, *Abdel Hadi Al-Gazzar*, Cairo 2007, p. 73).

Following Sharouny's explanation, the snake symbolizes man's lecherous lust for the sensual, and women's urgent desire to bear children. The chick, eggs and sheaf of wheat represent fertility. This simplistic analysis of Gazzar's symbols unavoidably undermines the master's great ingenuity in his articulation and inclusion of such cultural motifs, yet their hidden meanings enhance the mystery of the painting, that remains open to interpretation. Gazzar considered women to be the pinnacle of purity and beauty found in this world. By representing the two figures opposite one another, Gazzar draws our attention to the woman, identified as the source of creation, and not to the man and snake, generally considered as being ugly according to the traditional Egyptian reading of snakes.

Sharouny argued that the subject matter *World of Love* is important due to its surrealist spirit being given coherence and order, although a sense of irony and intrigue still prevails. The identity of the three figures in the background cannot be concluded, but the glances exchanged between the couple confirms that their relationship is sincere and that the absurdist nature of surrealism does not supersede the reality of their love. The way they physically support one another as they rest back to back in addition to the point of contact of their elbows, further underlines their concrete love. Furthermore, the evil eye appears to be repelled off the couple by Gazzar's inclusion of drawings of palms on the walls behind them. One of the artist's most idiosyncratic touches is the oversized hands and feet giving them a rough appearance, hinting to the couple's working class background. Although the source of light is not clear, light emanates from various points in the painting, enhancing the work's unparalleled symbolism and multi-layered meanings, inherent to Gazzar's oeuvre.



PROPERTY FROM A PRIVATE COLLECTOR

33

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

SAAD

signed and dated 'Zenderoudi 81' (lower centre)

acrylic on canvas

45 ¼ x 64in. (115 x 162.5cm.)

Painted in 1981

US\$120,000–180,000

AED440,000–650,000

PROVENANCE:

Private Collection, New York.

Private Collection, London.

Private Collector.

Anon. sale, Christie's Dubai, 20 October 2015,
lot 88.

Acquired at the above sale by the present owner.

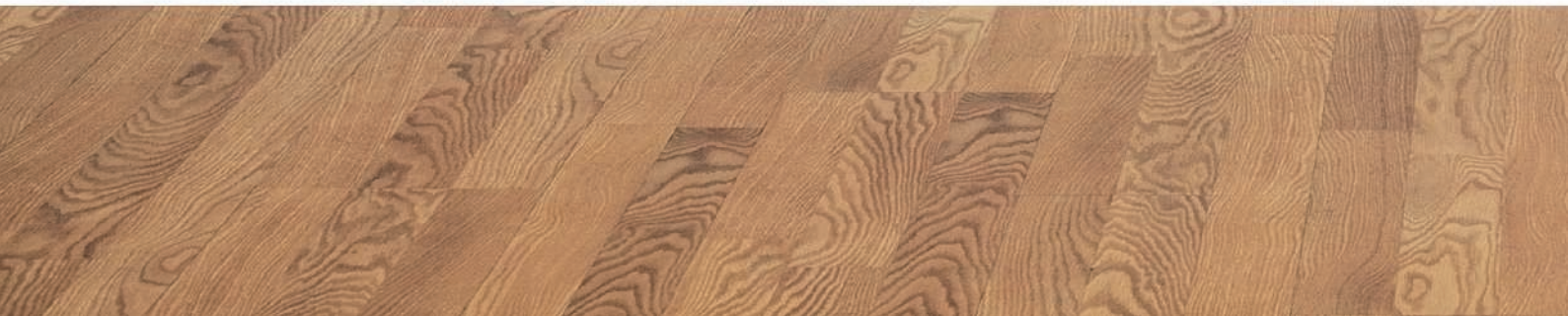
EXHIBITED:

Paris, Galerie Stadler, *Charles-Hossein Zenderoudi*,
1981.

LITERATURE:

Tehran, Museum of Contemporary Art, *Pioneers of
Iranian Modern Painting*, 2001 (illustrated in colour,
p. 66-67).

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 PRIVATE COLLECTOR

* **34**

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

TCHAH TCHAHE JIME

signed in Farsi, signed and dated 'Hossein Zenderoudi 80' (lower right);

signed in Farsi, signed, titled and dated 'Hossein ZENDEROUDI 80 TCHAH TCHAHE JIME' (on the reverse)

acrylic on canvas

83 $\frac{3}{8}$ x 57 $\frac{1}{2}$ in. (212 x 146cm.)

Painted in 1980

US\$100,000–150,000

AED370,000–550,000

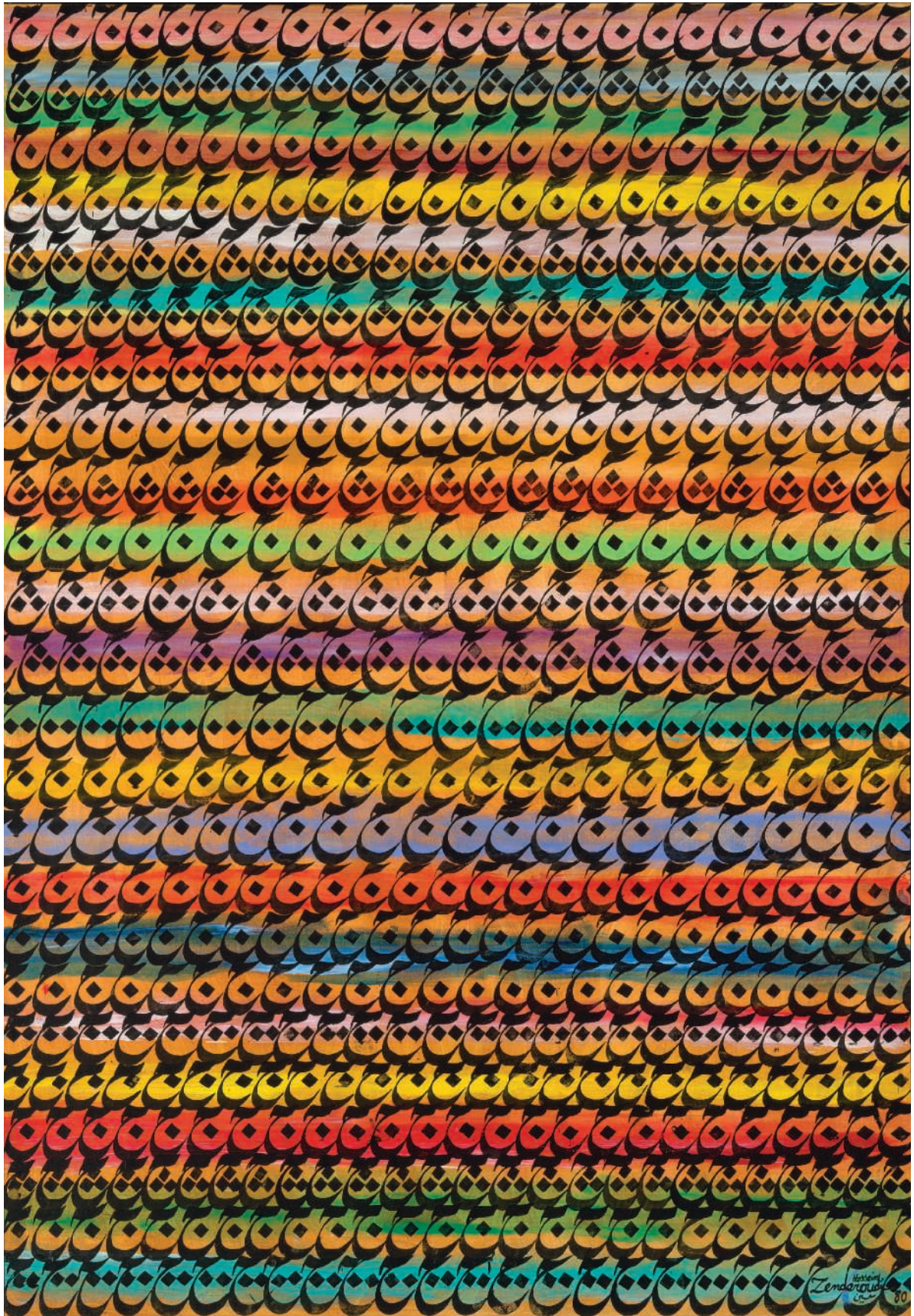
PROVENANCE:

Private collection, Monaco.

Anon. sale, Bonham's, London, 12 October 2016, lot 52.

Acquired at the above sale by 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 THE COLLECTION OF MR. JEAN CAMPA

* **35**

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

ANDAM

signed and dated 'Zenderoudi 72' (lower left)

acrylic on canvas

51 ¼ x 38 ¾ in. (130.2 x 97.5 cm.)

Painted in 1972

US\$70,000–90,000

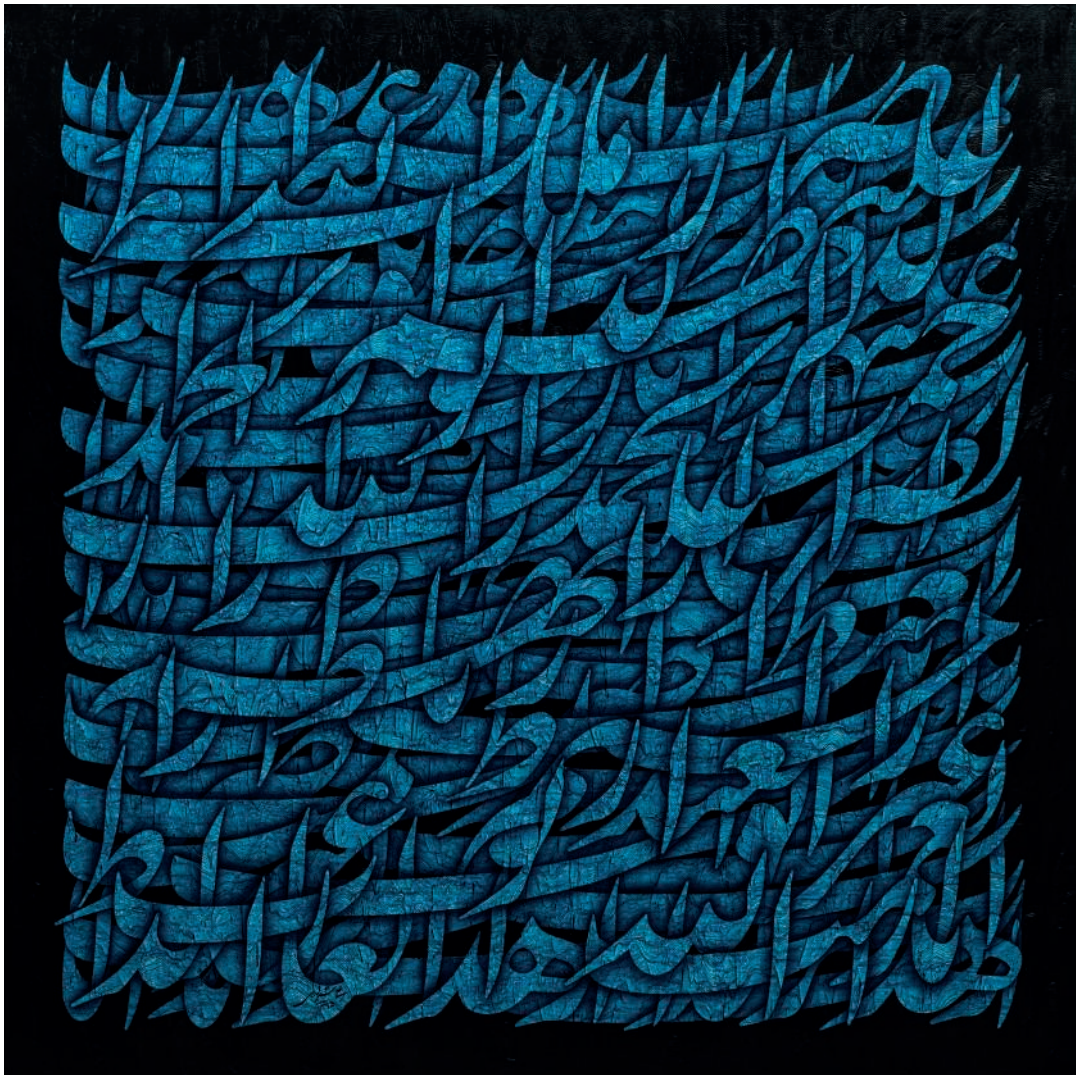
AED260,000–330,000

PROVENANCE:

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

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





PROPERTY FROM A PRIVATE COLLECTION

* • 36

ALI SHIRAZI (IRANIAN, B. 1960)

Untitled

signed and dated in Farsi (lower left)

acrylic on canvas

70 ⁷/₈ x 70 ⁷/₈ in. (180 x 180cm.)

Painted in 2013

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Private collection, by whom acquired directly from the artist.

Acquired from the above by the present owner.

Please note that this work is sold with a certificate of authenticity by the artist.



PROPERTY FROM A PRIVATE COLLECTION

* 37

MOHAMMED EHSAI (IRANIAN, B. 1939)

Samaa (from the Eternal Alphabet series)

signed indescribably; signed and dated in Farsi (lower left)

oil on canvas

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

Painted in 2017

US\$40,000–60,000

AED150,000–220,000

PROVENANCE:

Private collection, Tehran, by whom acquired directly from the artist.
Acquired from the above by the present owner.

'This painting is from the series of "Eternal alphabet" that began in 1974. All the elements of each work in this series are the different forms of the world 'Allah' as a visual expression of "Zekr". The title of this special painting, 'Samaa,' points to the mystical dance of Samaa to exhibit the sharing of my own way of Zekr with the poet Rumi's.'

-MOHAMMED EHSAI

PROPERTY FROM A PRIVATE COLLECTOR

38

PARVIZ TANAVOLI (IRANIAN, B. 1937)

Poet and Cage

glazed earthenware on Plexiglass base
25 7/8 in. (66cm.)
Executed in 1966, this work is unique.

US\$80,000–120,000
AED300,000–440,000

PROVENANCE:

Private Collection of Edouard Khachaturian.
The Collection of Akbar and Sousan Nasser, by whom acquired
circa early 1990s.
Anon. sale, Christie's Dubai, 16 March 2016.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Barbican Centre, *Iranian Contemporary Art: The Curve*, 2001
(illustrated in colour, p. 55).

LITERATURE:

S. B. Sherill (ed.), *Works of Parviz Tanavoli, Ceramics, Parviz Tanavoli*,
Tehran 2010 (illustrated in colour, p. 29).

This work is sold with a certificate of authenticity from the Parviz
Tanavoli Museum.

*'In his ceramics, their forms and norms
have blended together and have reached
that duality that is alive but at the same
time not of our time. A combination of
advanced elements of modern art and
elements borrowed from all traditions
of Persian art, from ancient artifacts to
today's popular expressions, is indeed a
characteristic of all of Tanavoli's works.'*

-M. SAHABI

Executed in 1966, *Poet and Cage* is one of the most delicate and most captivating ceramic sculptures ever made by Parviz Tanavoli. Acclaimed for his sculptures, mainly in bronze, Tanavoli developed a passion for ceramic works from a young age, as they were dispersed throughout the urban landscape of his native Iran and in people's homes, as handmade ceramic pots, plates or bowls.

The history of Persian pottery and ceramics goes back to the early Neolithic Age and throughout centuries, it remained one of the most popular arts in Iran. Due to the geographical position of the country, being at the crossroads of ancient civilisations and on important caravan routes, almost every region of Iran has been involved through history in pottery and ceramic. From simple earthenware to ceramics decorated with geometric designs, artists and craftsmen produced a variety of utensils like piped pots, bowls and jars, but also some primitive earthen statues in the shape of animals and birds, which carried an ornamental value. Some of the most exceptional examples of Persian ceramics are now held at the British Museum and the Hermitage Museum and are widely collected privately.

When Tanavoli returned to Iran after a few years in Italy where he trained under Marino Marini, he did not yet have his own studio and therefore attended workshops in pottery factories including that of the Bureau of Fine Arts and used their material to make his first ceramic sculptures. A few years later in 1965, Tanavoli settled his own workshop in the north of the capital, where he established his bronze foundry and his ceramic kiln and produced the present work, *Poet and Cage* in 1966. Working mainly with bronze, Tanavoli focused on the art of ceramics for short periods throughout his career. As in his other works, his ceramics reveal

the duality that is the core of his signature style, being at crossroads between his Persian heritage, ancient art and rituals and a well-defined contemporary style, whilst its materiality offers a sense of timelessness.

With *Poet and Cage*, Tanavoli recalls his fascination with the figure of the Poet as Persian poetry was to him the purest emanation of the human soul, an art that overflows with emotion and elevates the human spirit. His Poet figure is abstracted, made of geometrical shapes such as cubes and cylinders, some with undecipherable script delicately embellishing their glazed surface and he carries a cage in his chest. The two cages and their grills recall the traditional architecture of Iran, and in particular the votive fountains also known as the Saqqakhaneh, which famously left an indelible mark on Tanavoli's style and career since the 1960s. Widespread throughout the streets of Iran, the Saqqakhanehs were folkloric religious structures which provided water for passersby to quench their thirst at no charge. They also provided room for religious and talismanic rituals as many would come and attach different objects, most often locks to the grills of the fountains with hopes of a better future. Throughout his oeuvre and in the present ceramic work, Tanavoli has used the lock; its symbolic significance is linked to belief, rituals and healing and as they are embedded in the sculpture's body, the locks hints at the ambiguities and intricacies of life, elevating the sculpture to a highly spiritual level.

Rooted in Persian folk and culture, *Poet and Cage* epitomises the essence of Tanavoli's artistic practice, characterised by the modern use of traditional techniques and traditional subjects found in Persian poetry. The present work impersonates the Saqqakhaneh style at his perfection; it is one of the most important and most delicate ceramic works ever made by the artist and it is undeniably a rare collector's piece.





PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

* **39**

MANOUCHER YEKTAI (IRANIAN, B. 1921)

Untitled

signed and dated 'Yektai 64' (lower right)

oil on canvas

23 7/8 x 20 in. (60.9 x 50.8 cm.)

Painted in 1964

US\$20,000–25,000

AED73,000–91,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

*** 40**

MANOUCHER YEKTAI (IRANIAN, B. 1921)

Untitled

signed and dated 'Yektai 75' (lower right)

oil on canvas

20 x 20in. (50.8 x 50.8cm.)

Painted in 1975

US\$20,000–30,000

AED73,000–110,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2011.

PROPERTY FROM A PRIVATE COLLECTION, USA

* 41

BAHMAN MOHASSES
(IRANIAN, 1931-2010)

Untitled

signed and dated 'B. Mohasses 70' (lower left);
signed twice and dated 'Bahman Mohasses 1970'
and signed and dated in Farsi (on the reverse)

oil on canvas

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

Painted in 1970

US\$35,000-45,000

AED130,000-160,000

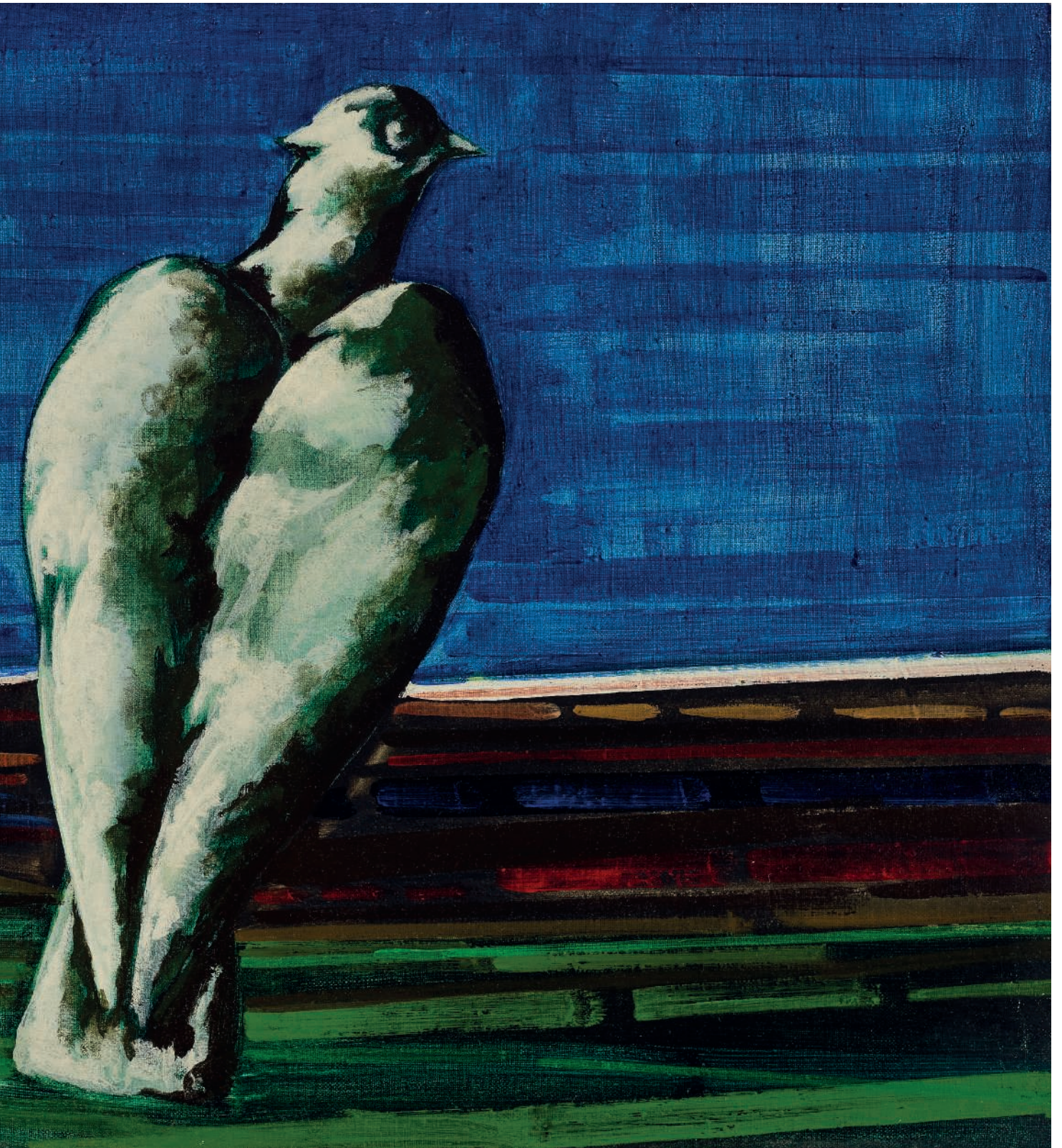
PROVENANCE:

Acquired directly from the artist's brother,
Fereydoon Mohasses by the present owner
in 2009.

A pioneer and influential Iranian artist since the 1960s, Bahman Mohasses was a reclusive artist who mingled with only a few peers, constantly fighting his own demons through life, art and poetry. Known for his dreamlike compositions of semi-human, semi-abstracted figures, he was passionate about Antiquity with its concepts of fragments, waste, ruins, but he also explored the art of the Renaissance and reflected upon the themes of Eros and Pathos throughout his art and career. A distressed artist, he burned and destroyed a great number of his paintings, collages, drawings and sculptures, leaving behind only a handful of works. Other works created before the Iranian Revolution were intentionally destroyed by officials as they were said to be decadent and socially provocative.

Growing up in his native town of Lahijan, an area off the Caspian Coast, initially inspired Mohasses to engage with his surroundings, painting birds, fish, fishnets and the sea. In the present work, the artist abandons any form of perspective, and challenges our notions of space and time, choosing to depict the bird not in flight, but with its shaded contours and form as if it were a sculpture itself, immobile within a fixed position. This is very much like the nature of the artist's disposition, making the present work a unique sentiment of expression of the artist's personal life that is embedded in his distinctive style of works.





PROPERTY FROM A PRIVATE ARMENIAN COLLECTOR

* **42**

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Strain

signed, titled, located and dated 'Marcos GRIGORIAN Erevan Armenia

"STRAIN" 1991' (on the reverse)

mud, metal strip, straw and glue on burlap laid down on board

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

Executed in 1991

US\$25,000-35,000

AED91,000-130,000

PROVENANCE:

Acquired directly from the artist in 1993, thence by descent to the present owner.

The *Earthworks Series* of Armenian artist Marcos Grigorian are highly symbolic for their minimal yet powerful aesthetic. This work comes from the collection of the late prestigious Armenian private collector of Armenian art who would eventually help Marcos Grigorian open a permanent exposition in the Oriental Museum in Yerevan. He purchased works, among this present one included, under the advice of Mr Shaen Khachatryan, who later would become the director of the Armenian National Gallery.

Composed of a square-format canvas, the work is composed of soil, earth and paint that alludes to a barren landscape, evoking a sculptural quality within two dimensions. The series relates to the cosmic forces of nature in heaven and earth, spirit and matter, referencing to when Earth and other forms developed over the course of millions of years by mere dust and gas. Out of the deadness of the earth emerges life forms, the rough texture of the soil begets life. Referencing the sacred geometry through the repetition of squares and the circle, the square being the symbol of the earth and the circle of the heavens. The spiral alludes to the idea of the center of the canvas and expands outwards, representing the unity and continuity of the universe.

Born to Armenian parents in 1925, Marcos Grigorian emigrated to Iran where he studied fine art, travelling to Rome where he completed his studies at Academia di Bella Arti and eventually moved to New York in the 1960s where he began the infamous *Earthworks* series that saw him move toward Minimalism. Inspired by the Minimalist works of American artists such as Ellsworth Kelly, Barnett Newman or Donald Judd, Grigorian adopted motifs, namely of the square and circle, that became recurrent within his multiple works of this period and was even used on the poster of his solo exhibition in the Iran-America Society in Tehran in 1971.

Grigorian's art is in the permanent collections of the Museum of Modern Art (MoMA), the Metropolitan Museum of Art, Tate Modern, the British Museum, the Grey Gallery of NYU, the Tehran Museum of Contemporary Art, the National Gallery, the Near East Museum in Armenia, and the Nelson Rockefeller Collection.





* 43

SHAFIK ESHTAI (SYRIAN, B. 1958)

Maaraket Al-Mazraa 1925 (The Battle of Al-Mazra'a 1925)

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

oil on canvas, in three parts

right panel: 37 ¾ x 46 ⅞ in. (129 x 119cm.)

middle panel: 37 ¾ x 90 ⅞ in. (129 x 231cm.)

left panel: 37 ¾ x 46 ⅞ in. (129 x 119cm.)

overall: (129 x 480cm.)

Painted in 1995-1998

(3)

US\$25,000-30,000

AED91,000-110,000



Detail of the present lot, showing the Commander General Sultan Pasha Al Atrash on horseback.



Shafik Eshtai, was intrigued to research visually the great Syrian revolt (1925- 1927) in light of a government commission to commemorate its leader Sultan Pasha Al Atrash. A monument of him was built in the late 1980s in the southern part of the Syria in the village Al-Qrayya, just 20 kilometers south of Suwayda where the artist is from. That monument was then used to move the remains of Al Atrash and is a place where the independence of Syria is celebrated each year. Al Atrash is considered one of the main reasons for the independence of Syria and Lebanon from the French Mandate. The French body captured and jailed many revolutionary men in 1925 so Al-Atrash called for the revolution against them.

This battle was a very important turning point in the greater Syria early 20th century history and its road to independence. This revolution lasted two years in which Al Atrash led many successful battles against the French troops. The most famous was the battle of Al Kafr, 21st of July 1925 and the second was the battle of Al Mazra'a on the 2nd of August 1925. France sent thousands of troops to Syria and Lebanon from Morocco and Senegal equipped with modern weapons, compared to the few supplies of the rebels, which Eshtai tried to capture in his battle scene. This dramatically altered the results and allowed the French to regain back many cities, killing almost 4,000 people along the way. Although the resistance lasted until the spring

of 1927, the French sentenced Sultan Al Atrash to death, namely after he refused France's offer in granting the independence for the mountain area only, and demanded the full total independence and unification of the whole country. France was strong to kill the revolution seeds in 1927. When he had to hide in east Jordan for a decade. He returned in 1937 to Syria after the signing of the Syrian French treaty and was welcomed like a hero. He continued his battle against the enemy until Syria was granted its independence in 1946. In these battles Eshtai depicted these prominent figures such as Ibrahim Hanano (1869-1935) the founding father of the national bloc and Saleh Al-Ali (1884-1950).

The importance today of these battles lies in the diversity of the fighters, where all factions among them, including Sunni, Druze, Alawite, Maronite, Christians and Shia came together with the one goal of ending the French rule. They failed in the 1920s but ultimately received their independence in the 1940s. The artist's deep call in recreating this scene and heroic act is to remind the people of this land and the bond that is stronger than politics and different sectarian differences which is sadly now ruling the Arab world. The work instead recalls a time when these rebels all united with one goal and ultimately made a change.

* 44

MAMDOUH KASHLAN (SYRIAN, B. 1929)

A Rural Wedding (Damascus, Mezzeh Darayya)

signed in Arabic and dated '2015' (lower left); signed,
titled, inscribed and located (on the reverse)

oil on canvas

68 7/8 x 88 1/2 in. (175 x 225cm.)

Painted in 2015

US\$18,000–25,000

AED66,000–91,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Mamdouh Kashlan is the oldest living artist from his generation in Damascus today at age 90, producing very detailed large body of works depicting daily scenes about daily life of ordinary people. He is referred to as the artist of the people, always looking at the nature and identity of Syrians in a well distinct vibrant colourful mosaic. The artist creates real scenes with a fairy-tale element to them, capturing everyday village and city life, and its children, mothers and men at work on his bright and cheerful canvases.

Since he started exhibiting more than six decades ago, he held and participated in more than three hundred exhibitions within Syria and different countries around the world. His work is found in many museums in Bulgaria, France, Finland, Tunisia, Lebanon and Egypt, to name a few. In 1996 he was awarded among many other prizes the Pioneer Prize from the Syrian Ministry of Culture. He graduated from the Accademia di Belle Arti in Rome between 1952 and 1957 and was one of three from his generation, together with Mahmoud Jalal and Mahmoud Hammad to study in Italy. Once back in Syria, he held his first exhibition in 1958 at the National Museum of Damascus and established in 1969 the Fine Arts Syndicate of Syria while working and teaching in Egypt and Syria. He was also commissioned by the UNICEF to produce specific works about women's education.





PROPERTY FROM THE PRIVATE COLLECTION OF MRS HALA MIDANI

45

LOUAY KAYYALI (SYRIAN, 1934-1978)

The Artist's Muse Hala Midani

oil on canvas

38 3/8 x 17 1/8 in. (97.5 x 44cm.)

Painted in 1962

US\$30,000-40,000

AED110,000-150,000

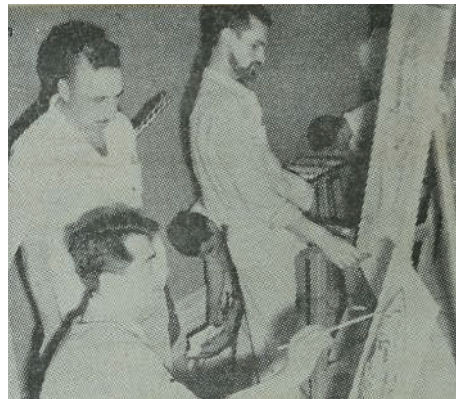
PROVENANCE:

Gifted by the artist to the present owner in 1962.

This work will be included in the forthcoming artist's monograph currently being prepared by Hala Khayat.



Mrs Hala Midani on the day she was selected as the Muse of the Artists in 1961.
©Private archive of Mrs Hala Midani, Dubai.



The artist Louay Kayyali (right) and Fateh Moudarres (lower left) painting the muse at one of the sittings at the Tawfic Tarek Art Centre, Damascus.
©Private archive of Mrs Hala Midani, Dubai.



Some of the final results by other artists before they were displayed.
© Private archive of Mrs Hala Midani, Dubai.

Christie's is proud to offer this unique important work from the collection of Mrs. Hala Midani, known as the artist's muse for the Syrian modern master Louay Kayyali during the 1960s. In April 1961, Salet Al Fann Al Hadith (The Gallery of Modern Art), which was the first official art gallery in Damascus that was run by the famous Mr Dadouch in the 1960s, called for a competition 'Miss Artistic Inspiration' to choose a muse that might inspire the artists of Damascus. Mrs Hala Midani was the winner where she had the chance to travel throughout the country, sitting for over 60 hours with around 30 talented artists such as Fateh Moudarres, Naim Ismail, Nour El Dine Doghmosh, Rajaj Al Safadi and Sobhi Mardini, among others. She sat daily for two hours at a time at the Tawfic Tarek Art Centre in Damascus, an affiliate of the Ministry of Culture. A final exhibition was held that featured 50 of the best paintings of Hala. This experience solidified her presence within the country's art scene, where she was notable for her avant-garde spirit, her proud defiance to be herself and a free woman of the world, a world sadly way behind today.

Bold and proud of her long-lasting legacy within the Syrian art scene, Hala met earlier this year with Christie's art specialist Hala Khayat, and her avant-garde spirit is still strong today. Looking through a most coveted photo album filled with photographs of Mrs Midani sitting for these artists and newspaper clippings referencing her life and story, she remembers Kayyali to be the most kind, sensitive and full of soul.



PROPERTY FROM THE LATE MR AND MRS TOUFIC JAROUDI, BEIRUT

* **46**

LOUAY KAYYALI (SYRIAN, 1934-1978)

Zat Al Thawb Al Ahmar (Woman with Red Dress)

signed in Arabic (lower right); dated in Arabic (lower left); titled in Arabic
(on the reverse)

oil on canvas

35 3/8 x 29 7/8 in. (90 x 76cm.)

Painted in 1972

US\$50,000–70,000

AED190,000–250,000

PROVENANCE:

Private collection of the late Mr and Mrs Mr Toufic Jaroudi,
by whom acquired from the artist in Syria in 1972,
and thence by descent to the present owner.

This work will be included in the forthcoming artist's monograph currently
being prepared by Hala Khayat.

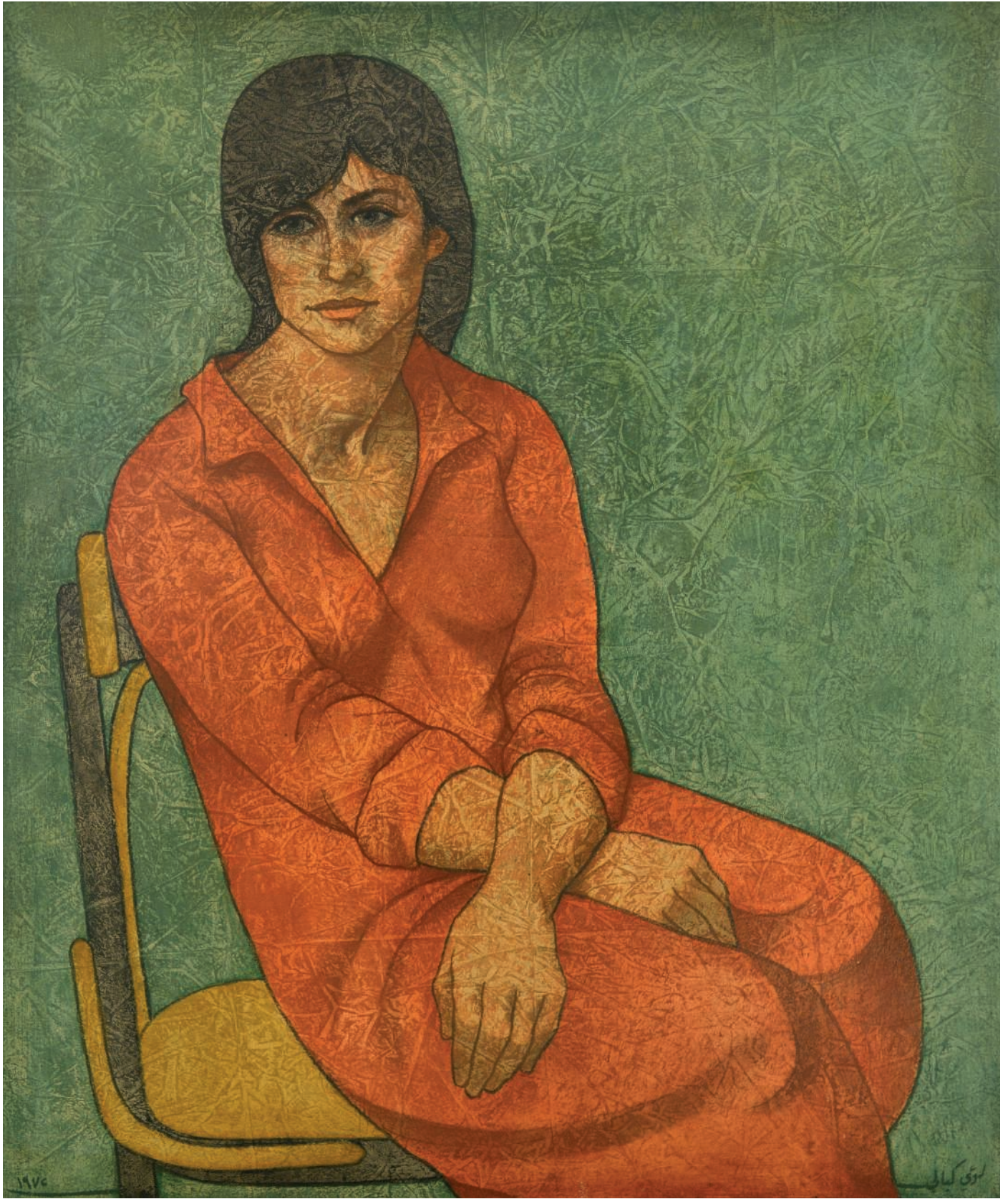


Sakina and Toufic Jaroudi in Mr Hussein Al Oweini's
home in Beirut in 1954.
© The Jaroudi Family Archive.

In this unique composition, Kayyali presents the elegant woman with a red dress sitting with a meditative gaze and depicted in strong fluid lines and a simplistic colour palette. The present work is from the collection of the late Mr and Mrs Toufic Jaroudi, acquired from the artist while Toufic would regularly travel to Syria with an interior decorator looking for furniture and artwork for his Beirut home. Both would meet many artists such as Kayyali along the way. Noted as one of the most influential Syrian artists with a short-lived yet prolific career, the artist painted along with flowers, and the countryside, portraits that depict ordinary people usually conveyed with a strong social message. While mostly of marginalized people, such as street vendors and beggars, he also depicted portraits of sitters in high Syrian society, including socialites and those in arts and theatre, illustrated as immobilized in time, in his signature technique on Masonite chipboard with stolid gazes.

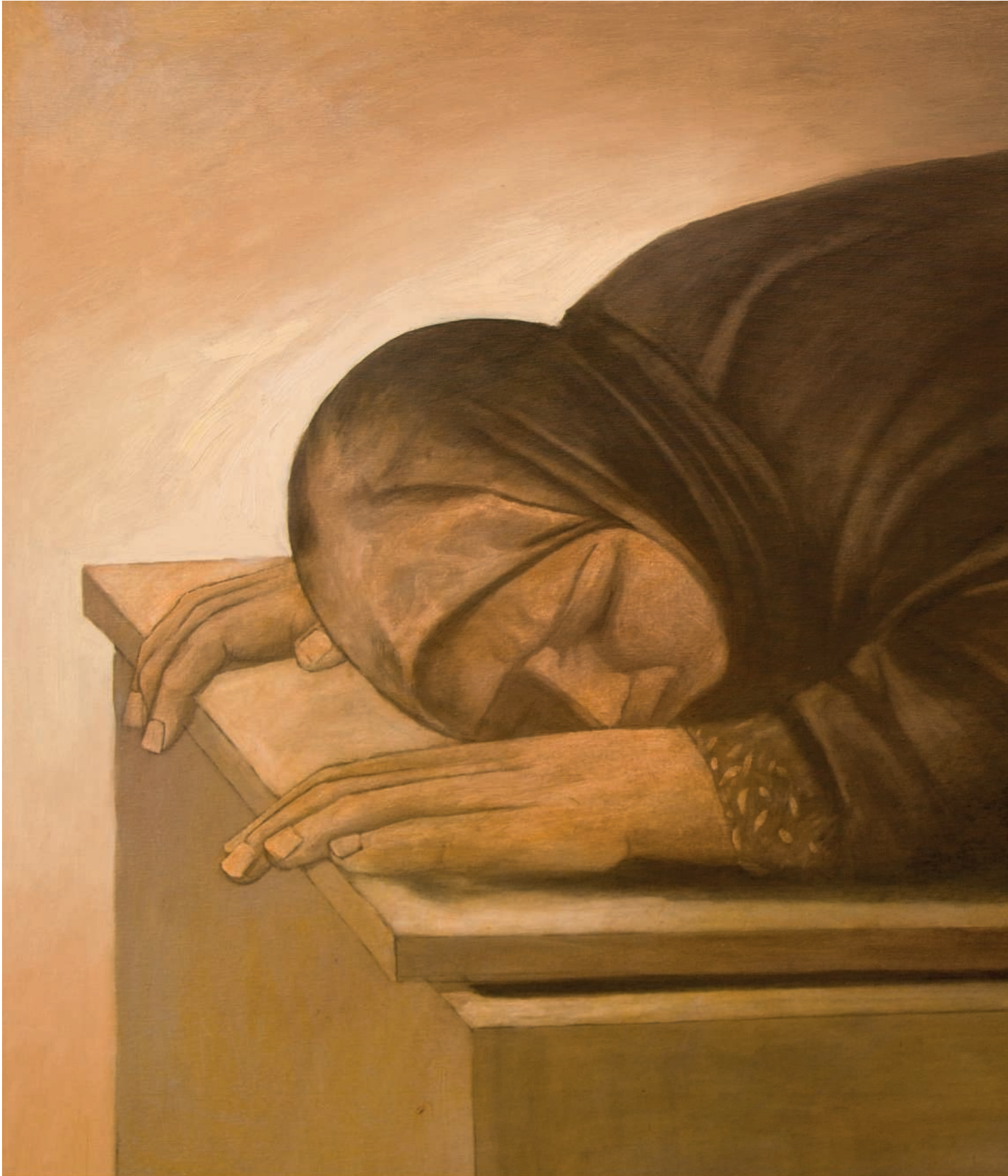
Elegant and composed in her stature, her deep red dress contrasted against his signature ocean green colour, using bold black lines. This work was painted in just a few years before Kayyali's death and during an era in Syria intensified with humanitarian and political crises. Following the Arab defeat in the Six Day War with Israel in 1967, the artist was in a deep depression, suffering from psychological distress, painting very gruesome charcoal works, only to resume painting in the early 1970s. From this time, his works are characterized by a tinge of melancholy, with compositions mirroring the Russian social realist painting.

Studying painting in the Accademia di Belle Arti di Roma under a scholarship by the Ministry of Education, he held many solo exhibitions in Rome, Milan, Damascus and Beirut, with awards such as the Golden Medal for Foreigners in Ravenna and representing Syria with the acclaimed artist Fateh Moudarres at the Venice Biennale.



۱۹۷۶

سوزی کبابی





* **47**

**SULEIMAN MANSOUR
(PALESTINIAN, B. 1947)**

Gaza

signed in Arabic; signed and dated 'S.Mansour
2014' (lower right)

oil on canvas

33 3/8 x 44 3/8 in. (85 x 113cm.)

Painted in 2014

US\$35,000–40,000

AED130,000–150,000

PROVENANCE:

Acquired directly from the artist by the present
owner.

EXHIBITED:

Somerset, *Dismaland*, 2015
(illustrated in colour, unpagged).

Suleiman Mansour, together with Ismail Shammout are one of the two most important Palestinian artists who created a national identity for Palestinians over the years. Since the early 1970s, Mansour has been a champion and pioneer of the Palestinian artistic movement that has continuously pushed against the challenges and burdens that the community has faced. Inviting the viewer to feel the burden and struggle of the heavy weight of Palestinian history, the painting signifies a bleak future that has become something to fear, depicting the agony of the people since the loss of their land. Christie's had the privilege of selling his iconic masterpiece *Jamal Al Mahamel III* in March 2015.

PROPERTY FROM A PRIVATE COLLECTOR

48

FATEH MOUDARRES (SYRIAN, 1922-1999)

Untitled

signed in Arabic, signed 'Mouadarres' (lower right)

oil on canvas

49 ¼ x 88 ½ in. (125 x 225cm.)

Painted *circa* early 1980s

US\$100,000–150,000

AED370,000–550,000

PROVENANCE:

Private collection, Damascus, by whom acquired directly from the artist.

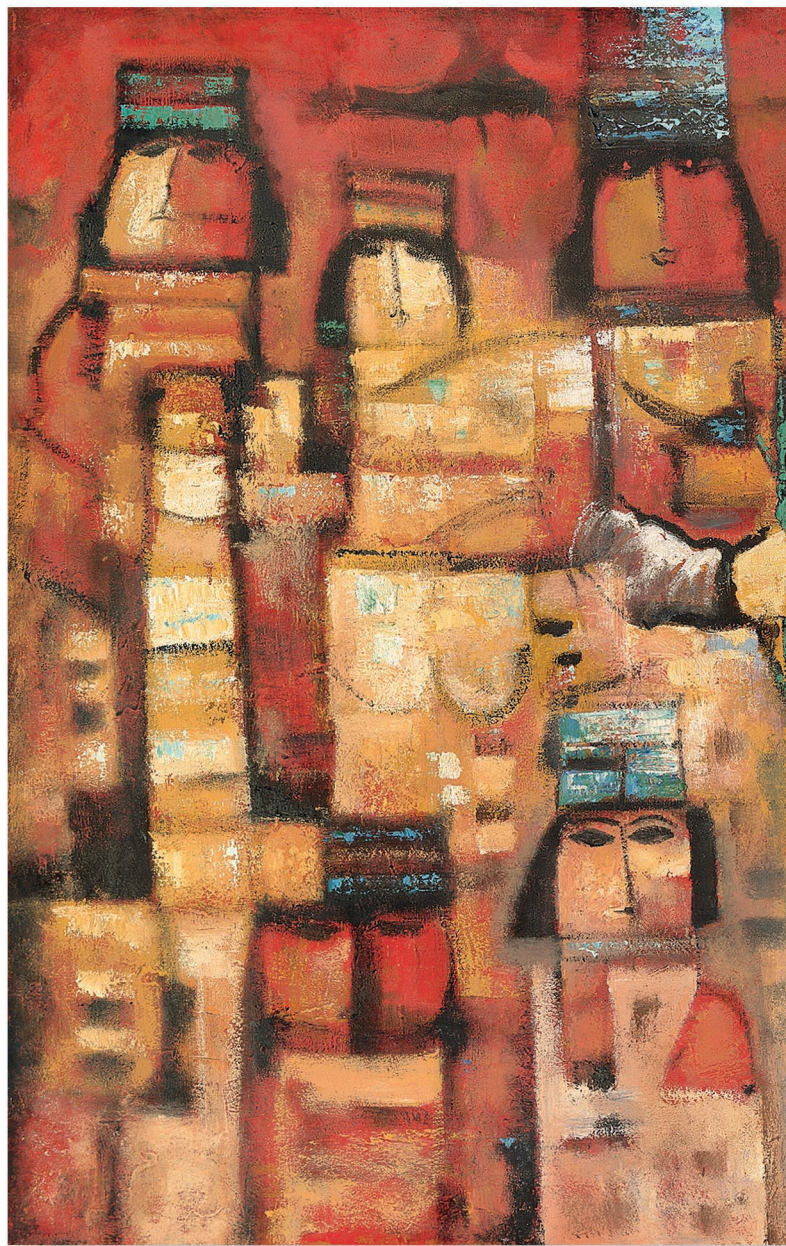
Anon. sale, Christie's Dubai, 16 March 2016, lot 6.

Acquired at the above sale by the present owner.

Undeniably one of the most intriguing and captivating life journeys in both Syrian Modern history and Levantine art movements, acclaimed artist Fateh Moudarres' distinctive signature continues to dazzle, charm and inspire all those who come across his works.

Christie's is proud to present a seminal work by the artist from the 1980s that shows the artist's mastery and craft in shaping what has become an art history rich with deep rooted symbolism. One of the few rare works by the artist of this size and scale, it exemplifies the artist's ability to delve into thousands of years of civilisation to rewrite a new chapter of history whilst creating a modern visual language. Although confined within the boundaries of his canvas, as if huddled in unity, the figures he uses employ a sort of psychological tension through their solitude, rendering them simultaneously mysterious, monstrous, ambiguous, naïve and expressive, oblivious yet knowledgeable, profane yet mythical.

Using thick black lines that are reminiscent of Mamlouk Damascene architecture, Moudarres creates an amalgamation of faces in a totemic fashion - yet another reference to Assyrian architecture; some hinted at faintly in the background, others prominently coming to the fore of the composition. Despite their strong presence, upon closer view, one realises that although their eyes may in some cases remain open, their mouths remain closed. Emerging with apparent fear, their silence speaks of their inability to express themselves, a metaphor for the inability for Syrians and Arabs to express their own personal political and social opinions, which Moudarres was not shy to criticise. Each of the figures' square faces hard back to the archaeological traditions of the region's history. By employing the use of historical visual codes into a modern context, the artist is clearly highlighting the repetition and inevitability of history, violence and political upheaval.







PROPERTY FROM A PRIVATE LEBANESE COLLECTION, BEIRUT

* **49**

JULIANA SERAPHIM (PALESTINIAN, 1934-2005)

Untitled

signed 'Juliana Seraphim' (lower left)

oil on canvas

31 7/8 x 23 7/8 in. (81 x 60.5cm.)

US\$4,000–6,000

AED15,000–22,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, DUBAI

50

AMER AL OBAIDI (IRAQI, B. 1943)

Celebrating the Horse Domestication

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

oil on canvas

47 1/8 x 55 1/8 in. (120 x 140cm.)

Painted in 2004

US\$6,000–8,000

AED22,000–29,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Please note this work is sold with a certificate of authenticity from the artist.

The Iraqi Amer Al Obaidi nurtured and is inspired by old imagery collected in his childhood from observing some of old rituals of horse riders in the Iraqi villages. Celebrating key moments, these horsemen were very proud and strongly connected to the land of Iraq and to their identity.

Al Obaidi studied art in Baghdad at the Fine Art Academy and graduated in 1968. He then worked for a brief few years in Saudi Arabia before coming back to Baghdad and occupying the position of Director of the then National Museum of Modern Art for 20 years from 1975 until 1995. He participated and exhibited in solo shows in many countries and he has large murals in public institutions in Iraq and in the Arab world. The artist won many art prizes including first in the international art exhibition in Ibiza, Spain. Today he lives and work in Iowa, USA



PROPERTY FROM A PRIVATE COLLECTION, PARIS

* **51**

NASEER CHAURA (SYRIAN, 1920-1992)

Untitled (Peasant scene)

signed in Arabic; signed and dated 'N. CHAURA. 1973' (lower right)

oil and traces of blue crayon on canvas

16 ¼ x 24in. (46.3 x 61.2 cm.)

Painted in 1973

US\$6,000-8,000

AED22,000-29,000

PROVENANCE:

Private collection, Paris.

Acquired from the above by the present owner.



* 52

NASEER CHAURA (SYRIAN, 1920-1992)

Al Awaj River, Horan Al Darakhbiyah Area

signed in Arabic; signed and dated 'N.CHAURA.1976' (lower right);

titled and located in Arabic (on the reverse)

oil on canvas

29 ½ x 47 ¼ in. (75 x 120cm.)

Painted in 1976

US\$10,000–15,000

AED37,000–55,000

PROVENANCE:

Private collection, Damascus, by whom acquired directly from the artist.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, LONDON

* 53

DIA AL-AZZAWI (IRAQI, B. 1939)

Ashkal Sahrawiya No.6 (Desert Forms No.6)

signed and dated 'AL. Azzawi 1981' (lower right); signed, titled, dated and numbered 'Desert forms AL-AZZAWI 1981 No 6' and signed, titled, dated and numbered in Arabic (on the reverse)

oil on canvas

47 ¼ x 39 ½ in. (120 x 100.4cm.)

Painted in 1981

US\$50,000–70,000

AED190,000–250,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1981.



PROPERTY FROM A PRIVATE COLLECTION, AMSTERDAM

* 54

SHAKER HASSAN AL SAID (IRAQI, 1925-2004)

Untitled

dated and inscribed in Arabic (lower left)
oil and spray paint and burning effects on board
47 7/8 x 47 7/8 in. (121 x 121cm.)
Painted in 1984

US\$50,000–70,000
AED190,000–250,000

PROVENANCE:

Baghdad Gallery, Baghdad.
Acquired from the above by the present owner *circa* 1985-1986.

EXHIBITED:

Baghdad Gallery, Baghdad.

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

Presenting a work from the *Wall* series one of the most well-known series in the *oeuvre* of Shaker Hassan Al Said, the present work reflects the artist's exploration into the Arabic letter after establishing the One Dimension group. Exploring the endless possibilities in the line and the Arabic letter, the artist searched for the spiritual in the epistemological meaning of art. Finding an innovative approach to the rejection of three dimensions and instead digging deeper into a quest into the internal dimensions, his works focuses on the eternity of the surface, turning away from the stylized calligraphy of the artist's contemporaries and focusing instead on the gestural patterns found in the city walls.

In the present work, the artist scribbles on the wall, incorporating circular components, its technique akin to an intense trance, like the deep religious states of Sufis, art was a means to connect Man with God and depict the cosmic collapse of time into space. Referencing cracked walls, graffiti and other symbols such as the Arabic 'waw' and 'huwa', the artist focuses on the beauty and mystical elements of these signs and their dimensionality to bring them closer to God.



55

FAISAL LAIBI (IRAQI, B. 1947)

Untitled (from the Prison series)

signed and dated in Arabic (lower left)

oil on canvas

22 x 66 ½ in. (56 x 168cm.)

US\$40,000–60,000

AED150,000–220,000



Christie's is proud to present an early rare political work by the Basra-born icon, Iraqi artist Faisal Laibi. This work comes from a small series the artist painted about the agony and pain produced by the Iraqi atrocities from the end of the 1970s. Depicting the human anatomy in expressive strokes, he paints a wounded captivated body with blood protruding from his head and inner stomach while dripping onto his feet. He is pulled against his will by an unknown higher stronger power capturing his last breaths, which subtly hints to the control of the new Ba'ath party.

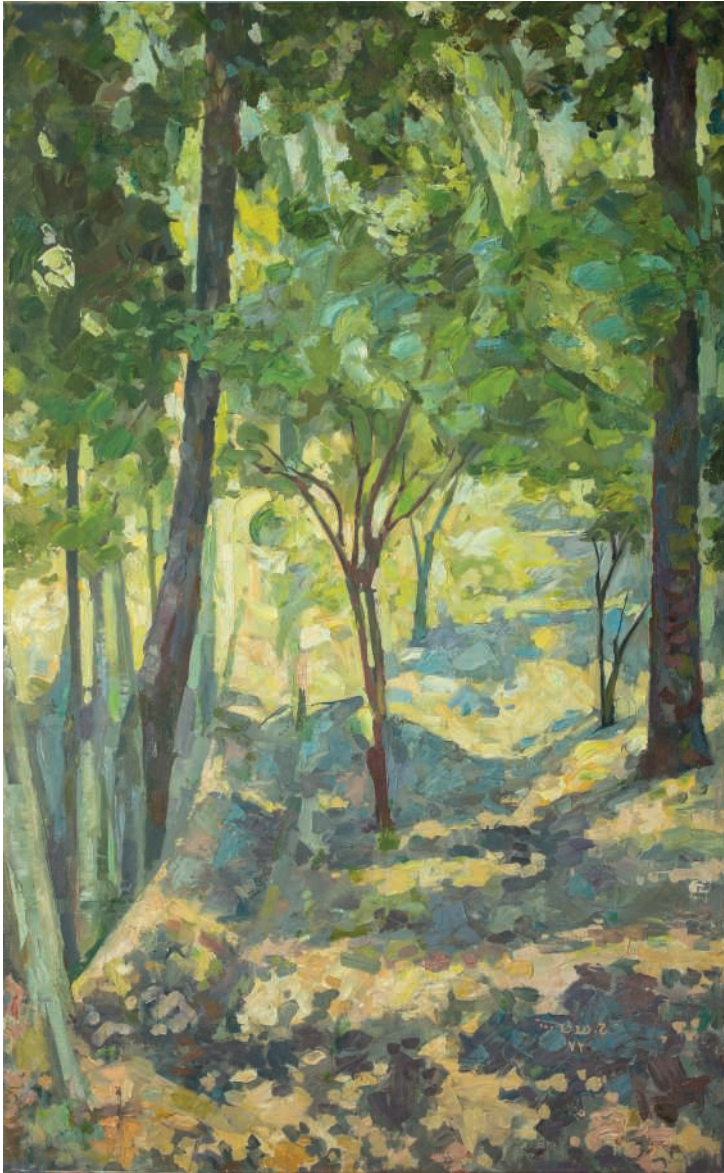
Laibi studied art in Baghdad, then worked in journalism under the guidance of the journalist Ibrahim Zaire. In the late 1960s he worked in a few publications, such as *Alef Ba* and also the magazine for children, *Majallati*, among others.

He graduated first in his class, but was not granted the government scholarship as he was not following the ruling party ideologies. This, however, did not discourage him from traveling to Paris to study at the *École des Beaux-Arts*, and then at the Sorbonne. Living there for a decade, followed by a four years stay in Italy, he then moved to Algeria before settling in England where he continues to reside since 1991. Each of these beautiful European cities influenced him differently. Laibi was also influenced by his older brother Ali who was a good illustrator, finding illustration to be a perfect way to express his inner feelings.

As the artist was from the south of Iraq, Baghdad for him was the first real encounter with art and culture, as he was introduced to artists, writers and poets along with galleries, museums, archaeological sites, and the many coffee, tea houses and cinemas. His time in Baghdad gave him the wings to fly to Europe and flourish.

His real formation mainly in anatomy and strong figurative compositions was in Iraq, under teachers like Ata Sabri, Faeq Hassan, Ismail Al Sheikhly and Hafidh Al-Droubi. This training was contrasted to the approach of his appointed artist professor in France which was a more a liberal approach, where the artist had to rely on himself. So it was then that he had to search inwards to create his personal style.

He is known for a few key exhibitions over the years such as *The Ladies and the Poet* in 1971, *The Forbidden Fruit* and *Love and War*. The latter has become a reappearing theme, as the artist believes strongly that love is life and war brings death, which was a subject that occupied him during his years in Florence while looking at the old masters Italian works. Another exhibition, *Kan ya ma kan* referenced memory and storytelling, most specifically from his childhood.



54

56

HAFIDH AL DROUBI (IRAQI, 1941-1991)

Landscape

signed and dated in Arabic (lower right)

oil on canvas

63 ¾ x 39 ¾ in. (162 x 100cm.)

Painted in 1972

US\$18,000–25,000

AED66,000–91,000

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

PROPERTY FROM A PRIVATE COLLECTION, LONDON

* **• 57**

LORNA SELIM (IRAQI, B. 1928)

Sinak Area Baghdad in 1969

signed and dated in Arabic (lower right); titled and signed 'SINAK AREA BAGHDAD IN 1969 LORNA SELIM' (on the reverse)

oil on canvas

14 ½ x 35 ¾ in. (36 x 91cm.)

Painted in 1990

US\$3,000–4,000

AED11,000–15,000

PROVENANCE:

Private collection.

Acquired from the above by the parents of the present owner, thence by descent to the present owner.



55



• 58

NOURI AL RAWI (IRAQI, 1925-2014)

Untitled

signed and dated in Arabic (lower right)

oil and collage on canvas

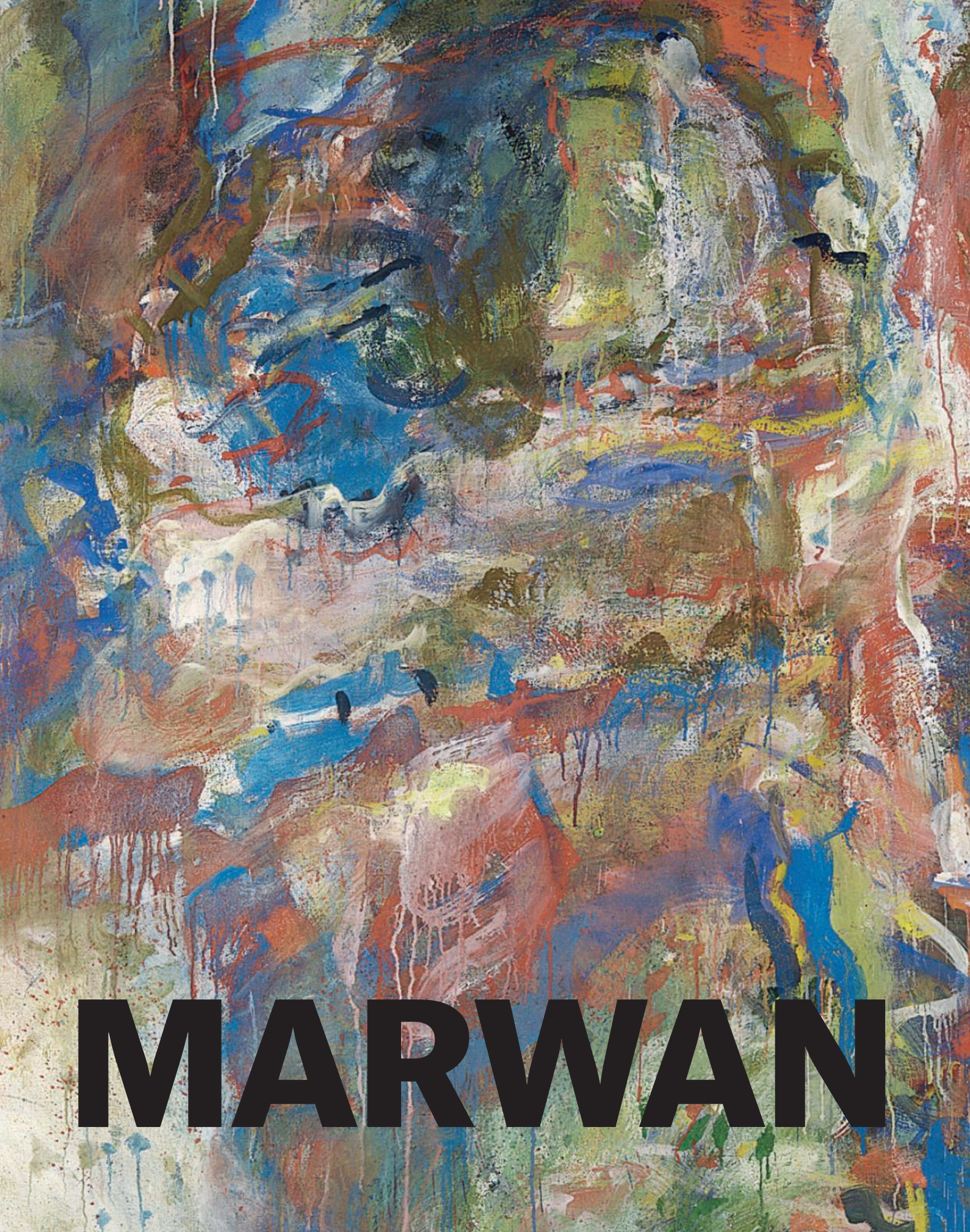
40 7/8 x 31 1/2 in. (104 x 80cm.)

Executed in 2009

US\$7,000-10,000

AED26,000-36,000

This work is sold with a photo certificate of the artist with the work.



MARWAN



MARWAN

Kopf (Head)

PROPERTY FROM A PRIVATE GERMAN COLLECTION

* 59

MARWAN (SYRIAN, 1934-2016)

Kopf (Head)

signed and dated twice 'MARWAN 78-80' (on the stretcher and on the reverse)

oil on canvas

88 ½ x 118 ½ in. (225 x 300cm.)

Painted in 1978-80

US\$200,000-300,000

AED730,000-1,100,000

PROVENANCE:

Private Collection.

Acquired from the above in 2000.

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

Considered one of the most celebrated Modern art painters in the Arab world with over six decades of artistic production, Marwan was an icon for merging Western modes of expression with his Syrian culture showcasing a unique Expressionist style. Living in exile since 1957 in Germany until his death in 2016, he arrived at the height of the Cold War Era and within a country following a period of war and destruction. Taught by the acclaimed German artist Hann Trier (1915-1999), Marwan produced a free range of expression with a uniquely personal manner with movement and gesture in applications of paint, colour and representation inspired by the German-Post War era.

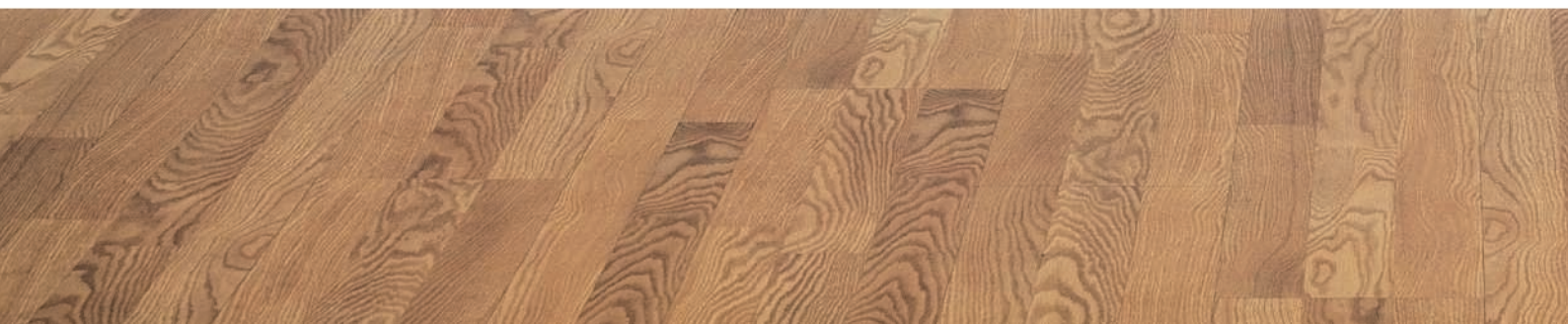
His oeuvre encompassed drawing, etching, watercolour and oil painting, as he depicted standing figures, marionettes, and along with his most well-known motif -- faces and heads, whereby he effectively generating a language of his own. Since the 1970s, the artist began painting portraits known as 'face landscapes', depicting most notably of his friends and colleagues, and including self-portraits that imbue a landscape-like quality into the soul of the sitter. Working with a refined patience, sometimes his work took several years and transformations in medium for them to be complete. His faces, most notably heads and marionette dolls captivate the viewer, orchestrated within a range of moods, cropped elements, from his early facial landscapes to his monumental towering heads and then to his double figure works.

We are happy to be offering three masterpieces (lots 59, 60 & 61) by the artist covering over three decades of his practice. Unlike his earlier works, such as

lot 59 that were produced in curved, violent brushstrokes with an unsettling effect, his later works, such as lots 60 & 61 unravel layers of the self in full static, frontal view with sharp but gentle melodious lines, the object of the desire literally dissolves before his eyes. Non-representational fragments coalesce into an organic shape, crystallising organically and slowly once the viewers recedes. In some instances the head is not presented in its entirety, cropped from the top and bottom within restrictive framing, and it is from a distance we recognize the bulging red lips, the eyes, eyebrows, faint nose and the hair. They are anonymous faces, produced in striking vertical form in monumental proportions, reducing the portrait to its most essential close up components, becoming an enigma, with dashes, stabs, and fluent twirls.

Marwan's technique in overpainting, merges both abstraction and figuration, and he would change the composition subtly; sometimes days or months after the painting was done, he changed it again, reworking and chiseling the features of the sculpted canvas. The artist both maximises the painterly space and makes the most of the shapes and lines in order to create a completely extraordinary universe.

In many ways these works reveals themselves as bearing qualities of his series of marionette dolls. Embodying the expression of mere appearance, the viewer is captivated by an impenetrable veiled gaze of a recognizable form but that is strangely lifeless at the same time. The works take on a unique quality of performance, that doesn't shy away from theatricality.





MARWAN

Kopf (Head)

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

* **60**

MARWAN (SYRIAN, 1934-2016)

Head

signed and dated 'Marwan Feb + mai 09' (on the reverse)

oil on canvas

76 7/8 x 51 1/4 in. (195.4 x 130.2cm.)

Painted in 2009

US\$90,000-120,000

AED330,000-440,000

PROVENANCE:

Private European collection.

EXHIBITED:

Istanbul, GALERIARTIST, *Marwan-Marionettes and heads*, 2013 (illustrated in colour, p. 23).

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

'Throughout [Marwan's] paintings, the pulse of his visual field throbbed with a gestural mode of expression that left its distinguished markings and textural traces on the canvas. Employing broad brush strokes and avoiding any linear definition, features of the close-up face were blurred and fragmented as it reflected a perpetually fluttering impression and a diffused sense of volume cloaking the painted self with a mystery that recalls the kind of ambivalence and ambiguity the painting of his earlier selves. This new method of painting his abstracted faces produced the appearance of a multiplicity of faces in the one and the same face.'

-KAMAL BOULLATA



MARWAN

Kopf (Head)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

* **61**

MARWAN (SYRIAN, 1934-2016)

Head

signed, dated and inscribed 'marwan Nov.-2011 Feb.March 2012'
(on the reverse)

oil on canvas

76 ³/₄ x 63 ³/₄ in. (195 x 162cm.)

Painted in 2011-2012

US\$80,000-100,000

AED300,000-360,000

PROVENANCE:

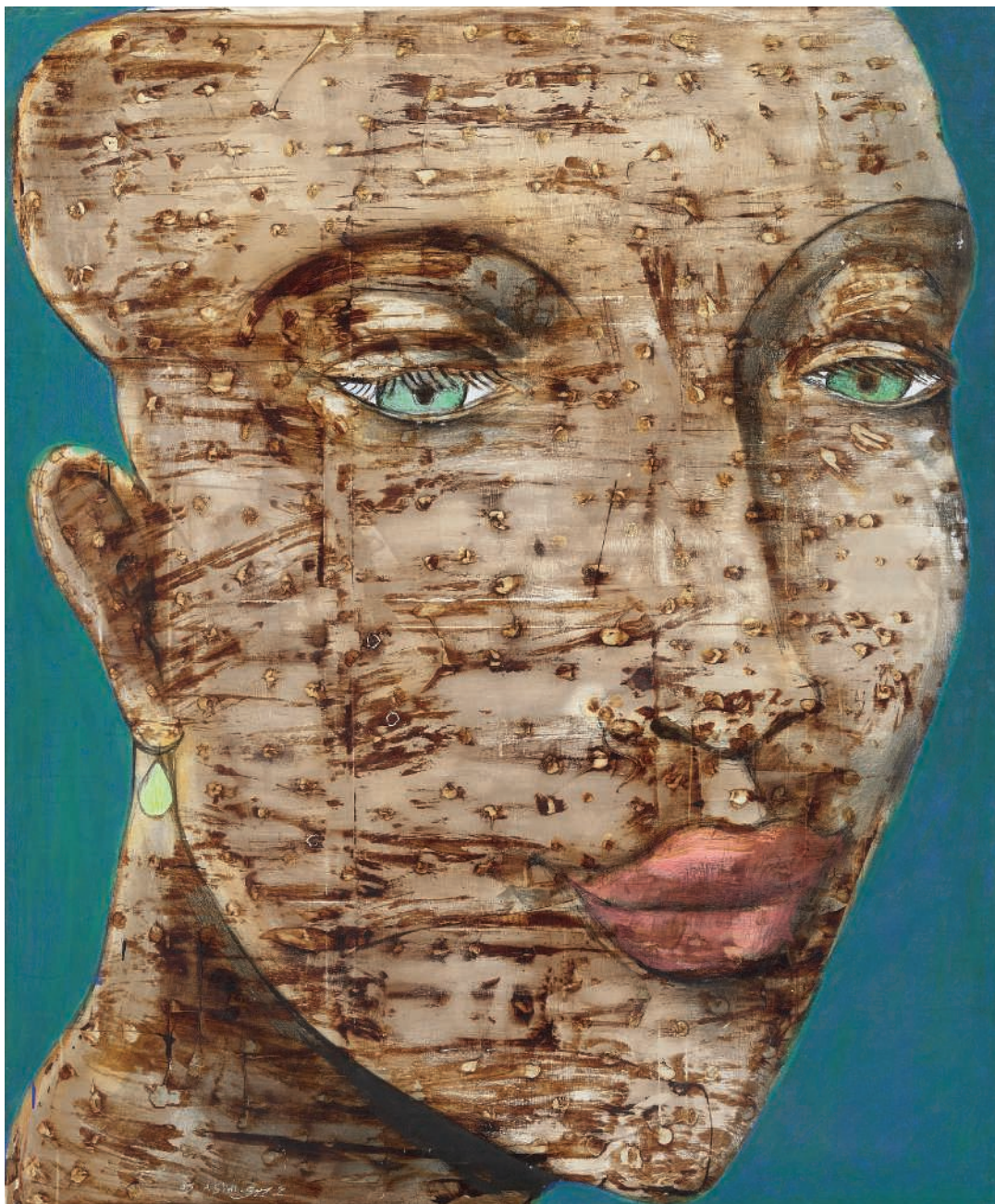
Private European collection.

EXHIBITED:

Istanbul, GALERIARTIST, *Marwan-Marionettes and heads*, 2013
(illustrated in colour, p. 27).

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





PROPERTY FROM THE PRIVATE COLLECTION OF MR MOHAMED TATANAKI, PARIS

* **62**

ADEL EL SIWI (EGYPTIAN, B. 1952)

Untitled

signed in Arabic; signed and dated '05 A.SIWI' (lower left)

oil, acrylic, tempera and ink on canvas

65 ³/₄ x 55 ³/₈ in. (167 x 140.8cm.)

Executed in 2005

US\$25,000–30,000

AED91,000–110,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM THE PRIVATE COLLECTION OF MR MOHAMED TATANAKI, PARIS

* **63**

ADEL EL SIWI (EGYPTIAN, B. 1952)

Untitled

signed in Arabic; signed and dated 'A.Siwi 05' (lower centre)

oil, acrylic, tempera, gold paint and ink on canvas

65 7/8 x 55 1/8 in. (167.5 x 140.5cm.)

Executed in 2005

US\$25,000–30,000

AED91,000–110,000

PROVENANCE:

Acquired directly from the artist by the present owner.

* 64

REZA DERAKSHANI (IRANIAN, B. 1952)

HUNTING THE DAWN

signed and dated 'r.D 2012' (on the reverse)

oil on canvas

78 3/8 x 88 1/8 in. (199 x 224cm.)

Painted in 2012

US\$70,000–90,000

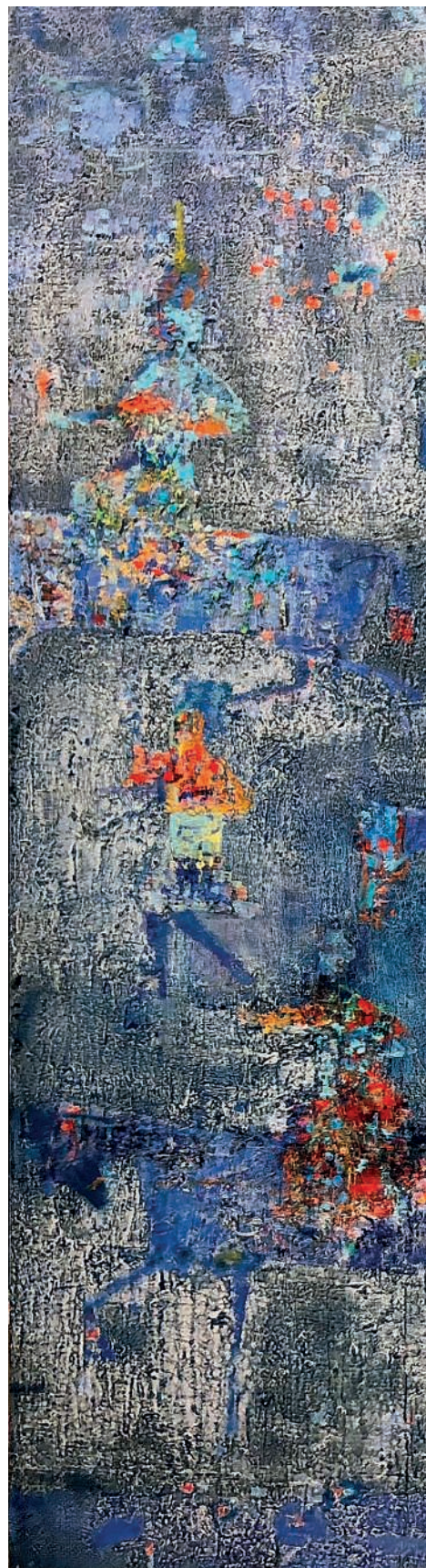
AED260,000–330,000

*Hey, you the wild one.
Come to me, I have known you forever,
we are one.
you are lonely, I am a wonderer,
we are one,
And they are after you, to hunt you.
And to hunt me,
They hunt red,
They hunt blue,
They hunt gold,
They hunt yellow.
They hunt the day and they hunt the night.
They hunt the dawn.*

-Reza Derakshani

With an explosion of red hues and hints of blues and pale yellows, Derakshani is depicting horsemen on a hunt by unifying aspects of abstraction and figuration, which he adapted from Western and Eastern cultures. With the combination of the two societies, he created an eccentric body of work that came about after his experimentation with pure abstraction. Reminiscent of the abundant artistic Iranian culture, he coats the surface of the canvas layer upon layer of oil paint to create an abstract landscape with a palpable motif of horse riding hunters.

It is often said that Derakshani treats his canvases like a performative construction, bringing together his passion for music with his love for art and history. In the present work not only does he hint at the richness of his heritage, he also skillfully composes contrasting sensations of luminosity and obscurity and with the use of a pallet knife, suggests a sense of motion. The depicted figures are riding horses or hunting against an enchanting background made of thick brushstrokes and lacquered surface and they appear to be moving from the darkness to the light. The result is an elegant composition portraying a harmonious and almost mystical scene of life.





65

FARHAD MOSHIRI (IRANIAN, B. 1963)

You Left All Alone But Your Love Remained

signed, dated, titled and inscribed "YOU LEFT, ALL ALONE, BUT YOUR LOVE REMAINED" Farhad Moshiri 2005; signed, dated, titled and inscribed in Farsi (on the reverse)

oil, acrylic, tempera and glue on canvas

57 3/8 x 44in. (146 x 112cm.)

Executed in 2005

US\$130,000–180,000

AED480,000–650,000

PROVENANCE:

Private collection, Los Angeles.

Acquired from the above by the present owner.

LITERATURE:

D. Nasser-Khadivi & F. Rahim Ismail, *Farhad Moshiri, Vol. I*, Milan 2016 (illustrated in colour, p. 97).

Christie's presents two early works from the iconic Jar series of the Iranian artist Farhad Moshiri. The evolution of his jar series since 2001 shows his early depictions of a jars as Iranian clay vessels in earth tones, patinas and weather textures such as the present works. Moshiri's oeuvre encompasses one of the most interdisciplinary series of a practice that includes embroidery, acrylic pastries, Swarovski crystals, kitchen knives and classical bowls and jars. Some are produced without any writings, while are others decorated with traditional Iranian proverbs and poetic stanzas, from bumper sticker slogans, cheesy pop-song lyrics, and the calls of street vendors, symbolizing a literally 'jarring' approach to juxtaposing seemingly disparate time and place and becoming a personal idiosyncratic expression of an explorative artist.

Moshiri's works draw influences from Pop Art, Conceptual and traditional iconography of his native Iran, critiquing on the pervasive Western influence in his homeland and bringing questions of identity and authenticity in his work to the forefront. With kitschy expressions, his recurring jars reveal his fascination with archaeology and Persian history and Western culture with titles such as the present work *You Left All Alone But Your Love Remained* inscribed in nasta'aliq, an ornate, stately and calligraphic script used in writing the Persian alphabet. As the artist states *'My mission in life was always to escape reality, and art was going to be my ticket. When I sense my work looks too serious, I feel I can't breathe and have to poke a few holes in the canvas to let the hot air out'* (D. Nasser-Khadivi & F. Rahim Ismail, *Farhad Moshiri*, Milan, 2016, Vol. I, p. 52).

Iran boasts a heavy history of jars, from the Susa's 6000 years ago to Sassanian vessels predating Islam to the advanced wares of 13th century Seljuq pots and to the 17th century Safavids. However just as their vast history serves as a framework for ancient times, the contemporary Iranian culture was plagued by a superficial and commercially driven artifice. Moshiri aims to reflect this cultural element within his works, his Jars regarded as *'antiquities in the broadest sense of the word'* considering them *'as remnants of a buried past unearthed to a contemporary view'* both physically and

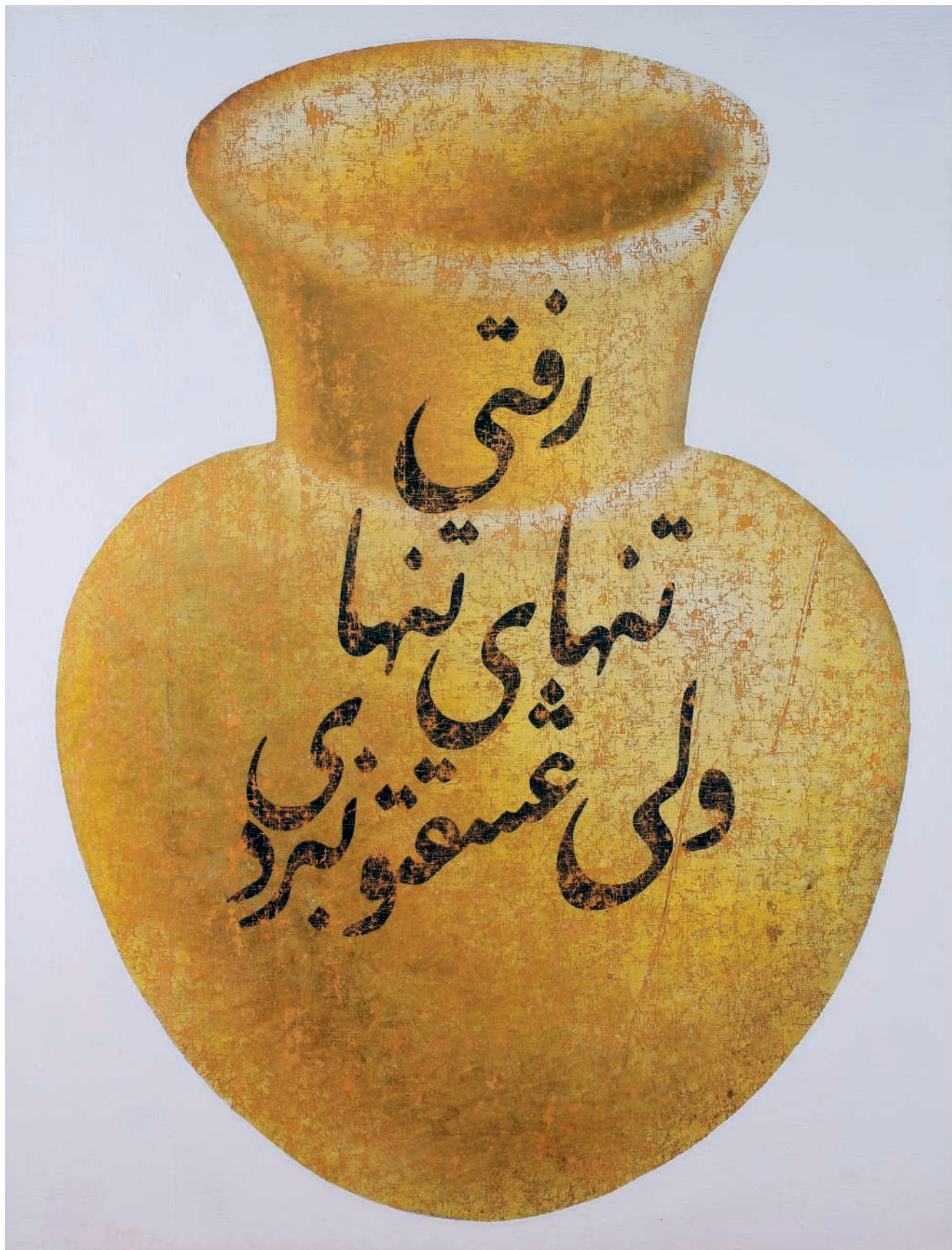
symbolically, through the decayed painting technique and the symbol of the jar as emblematic of his country's past (D. Nasser-Khadivi & F. Rahim Ismail, *Farhad Moshiri*, Milan, 2016, Vol. I, p. 50).

To depict this decay, Moshiri experimented with weathered textures of his jars, through a process akin to the techniques art dealers would touch up to works by 19th century Qajar oil portraits, as he would readily see while strolling through Tehran's antique district. The craqueleurs of the iridescent paint gives the jar its rich texture, which at once, makes the object appear beautiful as well as ancient and important.

Leaving Iran at the age of 15, he attended high school in the US and later graduating from California Institute of Arts in 1984. Upon his return to Iran in 1991 following the end of the Iran/Iraq war, Moshiri experienced a new culture post 1979 revolution that was completely redefined in its cultural language of wealth and luxury. In the hopes to subvert the flaws of his homeland and the limitation of the Western world, Moshiri was keen to study modern Iranian poetry, collecting these ancient ceramics of Persian Golden Ages.

Later Moshiri experimented with the Jar series in textures and colors, lining the jars and coloring them in neon pinks, greens and blues, and making them more deliciously consumed by society, portraying them either in slender-neck, heart shaped, or round, exhibiting them just as an ancient artifact against a white neutral background. Harkening to the Saqqakhaneh School of the 1960s and 70s from Iran, the artist infuses form into a world in which clearly defined borders exist between language, time, and place.

'Moshiri had given form to a world in which borders between language, time, and place are porous. These are not ciphers or stand-ins for the real thing, but rather, they are as real as, say, reality television. Deceptively crafty, they offer up a vision of a globalized world, acting as X-rays of a culture that is dynamic, fluid, and composed of infinite pieces.' D. Nasser-Khadivi & F. Rahim Ismail, *Farhad Moshiri*, Milan, 2016, Vol. I, p. 57.



رفتی
تنهایی تنهایی
ولی عشق تو برود

PROPERTY FROM A PRIVATE COLLECTION, USA

* **66**

FARHAD MOSHIRI (IRANIAN, B. 1963)

Golden Jar

signed, titled and inscribed indescrivably 'Farhad Moshiri "Golden Jar"'
(on the reverse)

acrylic and oil on canvas

98 3/8 x 72in. (250 x 183cm.)

Painted in 2003

US\$80,000-120,000

AED300,000-440,000

PROVENANCE:

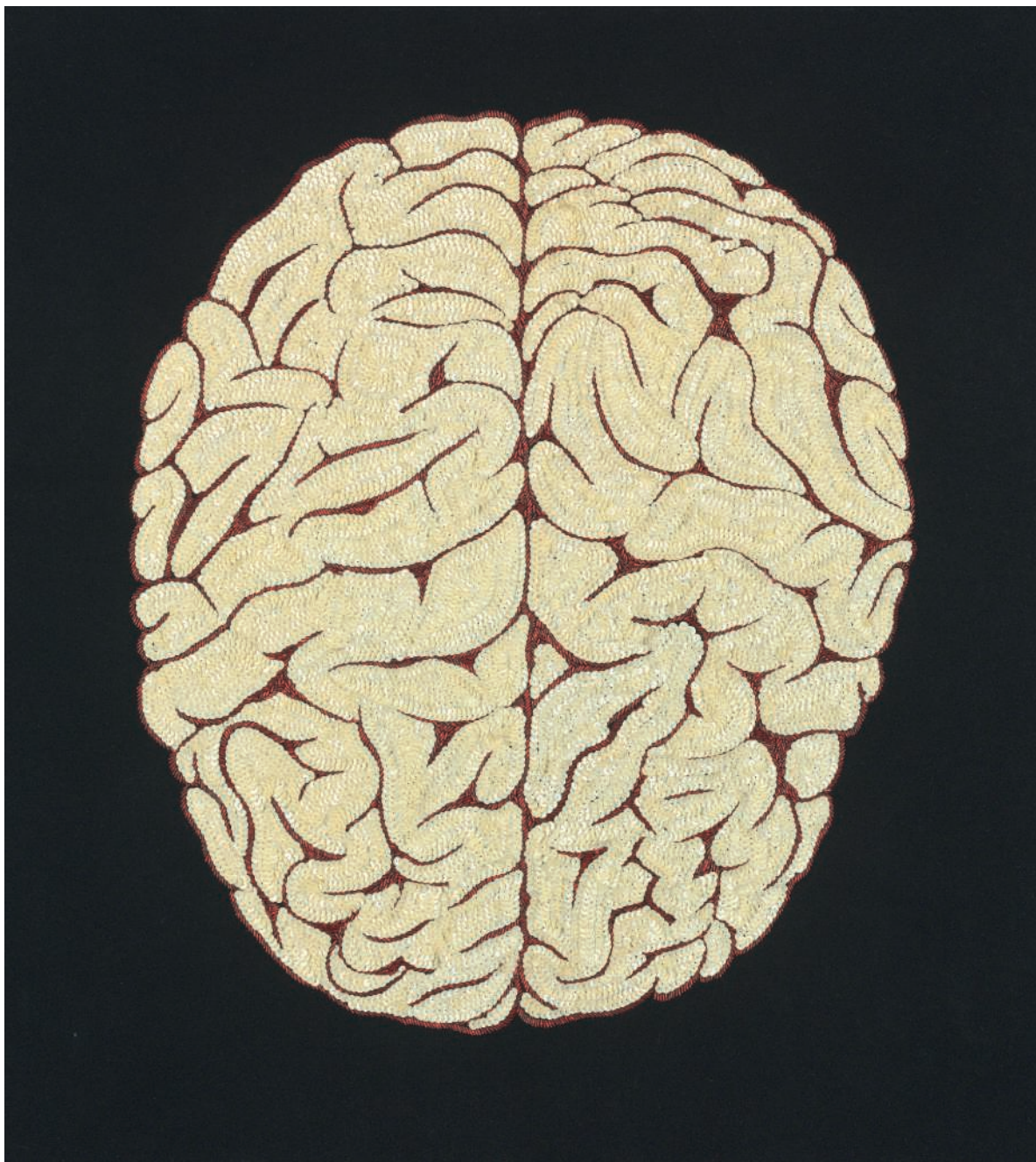
B21 Gallery, Dubai.

Acquired from the above by the present owner.

'I had picked as a subject matter an object that was the first man had made and here I was, thousands of years later, doing the same thing again, despite every revolution, all the changes that had happened.'

-THE ARTIST QUOTED IN W. SINGH-BARTLETT,
"FARHAD MOSHIRI WHEN ANCIENT BECOMES MODERN",
IN CANVAS MAGAZINE, VOL. I, NO. 5, SEPTEMBER- OCTOBER 2005, P. 76-79





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

* **67**

FARHAD MOSHIRI (IRANIAN, B. 1963)

Brain

embroidery on velvet
40 ½ x 36 ⅞ in. (103 x 93 cm.)
Executed in 2005

US\$30,000–40,000
AED110,000–150,000

PROVENANCE:

Daneyal Mahmood Gallery, New York.



68

ABDULNASSER GHAREM (SAUDI ARABIAN, B. 1973)

In Transit VII

digital print and lacquer paint on rubber stamps mounted on board
on aluminum

63 x 78 ¾ in. (160 x 200cm.)

Executed in 2012, this work is number 2 from an edition of five.

US\$40,000–60,000

AED150,000–220,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2012.

LITERATURE:

E. Booth-Clibborn & S. Stapleton, *Abdulnasser Gharem: Art of Survival*,
London 2011 (another from the series illustrated in colour, p. 181).

This work is sold with a certificate of authenticity by the artist.

* • 69

SAFWAN DAHOUL (SYRIAN, B. 1961)

Rêve 7

signed in Arabic; signed and dated 'DAHOUL 08' (lower right); signed in Arabic; signed, titled, dated and inscribed 'DAHOUL Rêve 7 2008' (on the reverse)

acrylic on canvas

70 7/8 x 70 7/8 in. (180 x 180cm.)

Painted in 2008

US\$50,000-70,000

AED190,000-250,000

PROVENANCE:

Ayyam Gallery, Beirut.

Acquired from the above by the present owner in 2011.

LITERATURE:

K. Samawi & M. Farhat, *Safwan Dahoul*,

Damascus, 2009 (illustrated in colour p. 311).

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

Dahoul's ongoing "Dream" series is undoubtedly one of the most renowned bodies of work found in the contemporary Arab art sphere. Since the 1980s, he has used this series as a platform to share his experiences and thoughts on how dreams have influenced him, specifically his artmaking process.

Dahoul's canvases capture key intimate moments that one may experience during different phases in life: slumber, friendship, isolation and mourning. The repeated female protagonist adds to this visceral experience primarily through her distorted body and deep eyes. However, one must not assume that this figure represents gender as Dahoul explained in an interview with Nyree Barrett, but instead that she "*represent[s] humankind...*" He also disclosed that initially the female figure was inspired by a woman who he had "an impossible love story with" when he was younger. Dahoul lives and works in the United Arab Emirates today.





• 70

HUSSAIN SHARIF (EMIRATI, B. 1961)

Untitled (Abstract work)

signed in Arabic and dated '18' (lower left)

acrylic and oil on canvas

39 3/8 x 31 1/2 in. (100 x 80cm.)

Painted in 2018

US\$3,000–4,000

AED11,000–15,000

Hussain Sharif is a pioneer Emirati artist in the UAE and is considered as one of the most experimental of his generation for his multidisciplinary practice, with backgrounds in Theatre Design from the High Studies of Institute of Kuwait and his past position as Head Designer at Sharjah TV. Along with his well-respected brother and artist, Hassan Sharif, Hussain was part of the 'Five' group in the mid-1980s which is considered one of the first contemporary artist collectives in the country. Hussain is noted for his rich experimentation in medium and concept, playing with installation, collage, abstract and figurative works. The present work is from his abstract series that began in 1986 as a way to experiment with colour while playing with different materials in oil, collage and recycled objects. The artist has had numerous exhibitions in the UAE, Russia, Holland, France, Egypt and Germany, among others.



* .71

HASSAN MEER (OMANI, B. 1972)

The Gray Garden

signed and dated 'Hassan Meer 2011' (lower left)

oil on canvas

92 ½ x 62 ⅞ in. (125 x 160cm.)

Painted in 2011

US\$3,000-4,000

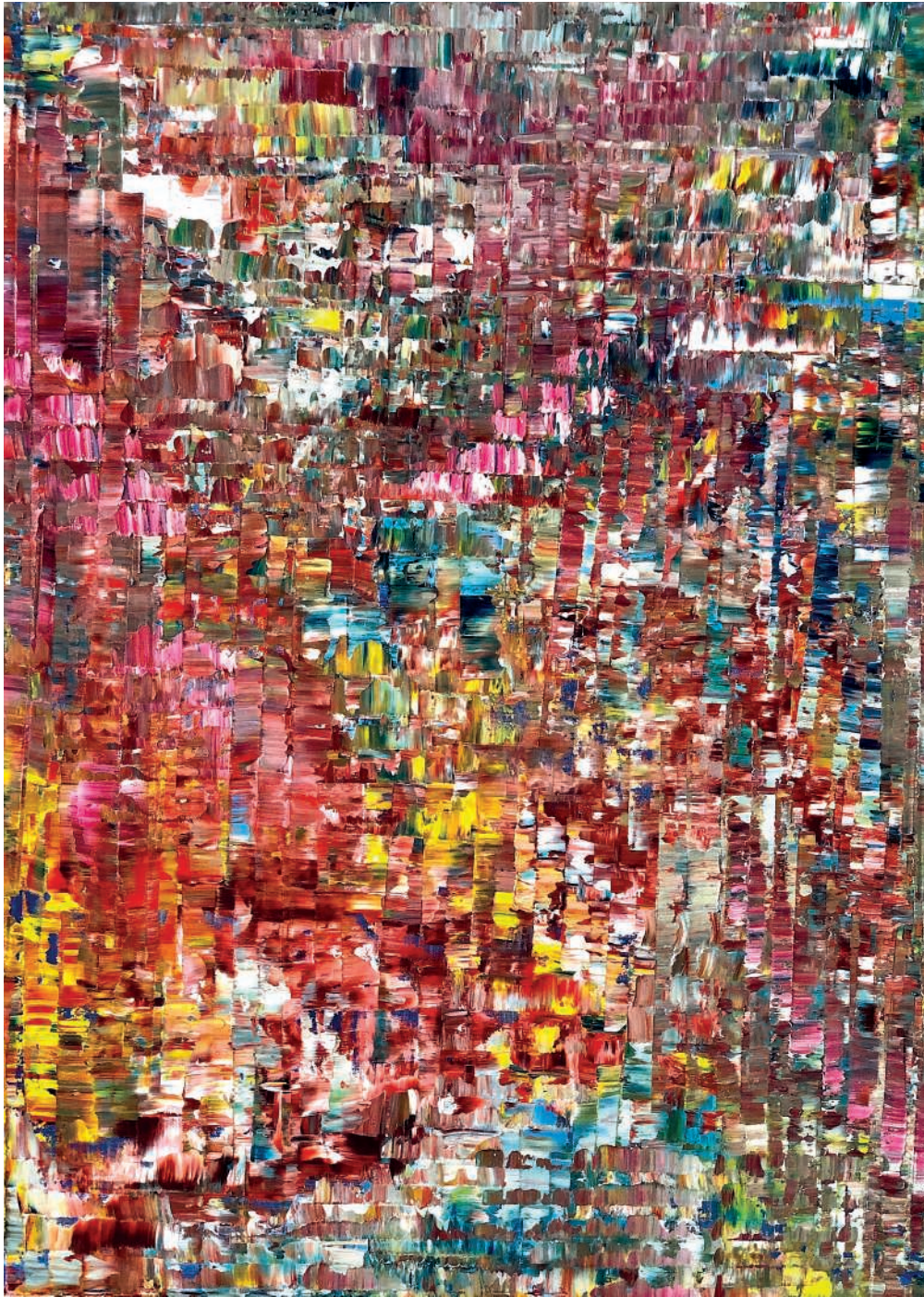
AED11,000-15,000

EXHIBITED:

Muscat, Stal Gallery, 2013.

Zurich, AB Gallery, 2013.

Hassan Meer is an Omani artist who explores cultural and individual identity in relation to a collective experience through his photography, painting and installation works. Very much rooted in the Omani culture, his work is also a contemplation and search into the spiritual domain, pondering questions of death, the mortality of man and examines others local prevalent rituals. He is most well-known for organizing in 2000 the *Circle Show*, which revolutionized contemporary practice and exhibitions in Oman, a program that was highly regarded by the pioneer generation of artists in the Gulf region. Well averse in international art practices, he received a Bachelor's degree in Fine Art in 1999 and a Master's degree in Art in 2000 from Savannah College of Art and Design, Georgia. In 2012 the artist undertook a residency programme at the Delfina Foundation in London and has held exhibitions in Sharjah, Tokyo, Zurich, London, among others.



* 72

SASSAN BEHNAME-BAKHTIAR (IRANIAN, B. 1984)

Eternal Spring

signed twice, titled and dated 'Sassan Behnam-Bakhtiar Eternal Spring 2017'
(on the reverse)

oil on canvas

39 3/8 x 28 3/4 in. (100 x 73cm.)

Painted in 2017

US\$6,000-8,000

AED22,000-29,000

73

AHMED FARID (EGYPTIAN, B. 1950)

The Urban Chaos

signed and dated 'A.Farid 18' and with the artist's stamp (lower left)

oil and gold leaf on canvas laid down on board

118 1/8 x 59in. (300 x 150cm.)

Painted in 2018

US\$10,000–15,000

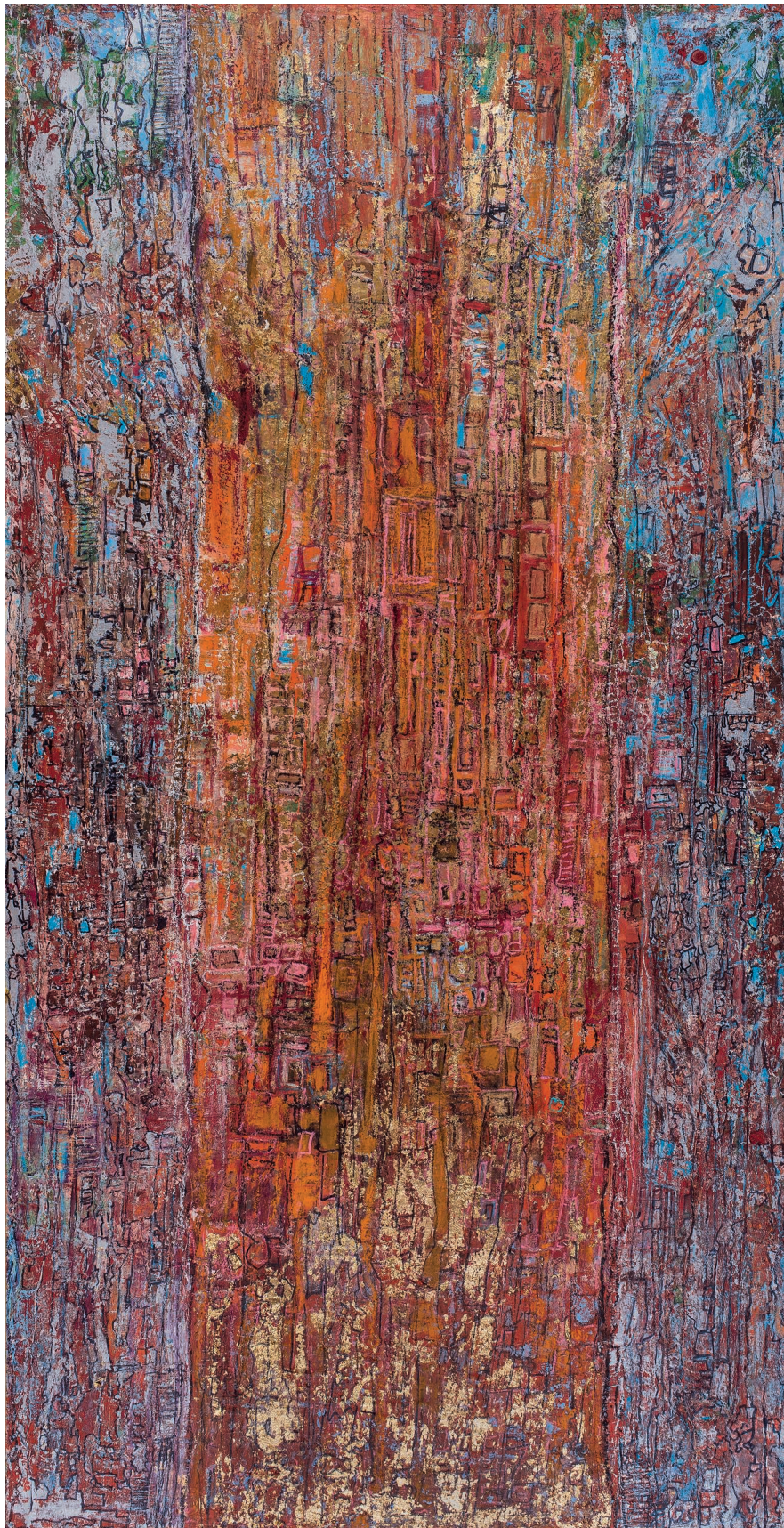
AED37,000–55,000

EXHIBITED:

Egypt, Manial Palace and Museum, *Nothing Vanishes, Everything Transforms*, 2018 (p. 21).

The works of Ahmed Farid are a mixture between gestural abstract expressions with delicate forms, becoming a rich interplay between chromatic textures and realistic features. Reminiscent of the city street scenes of modern Egyptian artist Gazbia Sirry and the thick impastos of Nicolas de Stael, Farid's works attest to his breath of art historical knowledge as he infuses both American painting styles and Egyptian references. In their large-scale size, the viewer is overwhelmingly captivated as they confront a condensed city scene that alludes to the richness in the diverse urban housing in his country amidst social and political changes throughout.

Urban Chaos is a richly evocative work, with deep colours and forms cascading vertically, capturing the distant shadows, the waves of colour and light gradations of the scene. Figures and forms are indecipherable, and instead the abstract forms morph into an emotionally triggering work revealing the artist's own reality. Impastos of gold leaf are found in the upper part of the work, emblemizing the staggered city scene as a unified, dense and diverse organism, with a bold and electrifying presence embracing the viewer.





* 74

AMER SHOMALI (PALESTINIAN, B. 1981)

Sawad (from the Black Hole series)

shredded bank notes

41 1/8 in x 37 3/8 in. (105 x 95cm.)

Executed in 2017

US\$6,000-8,000

AED22,000-29,000

EXHIBITED:

Ramallah, Gallery One, Sensorial Immunity, 2017.

Bethlehem, The Walled Off Hotel gallery, House..Houses, 2018.

Beirut, Dar El-Nimer for Arts and Culture, *Keyword: Palestine*, 2018.

'In the aftermath of the Gulf War of 1991, as the Iraqi state collapsed, so did the Iraqi Dinar depreciate in value. (From 1 IQD = 3. USD down to 1 USD = 4000 IQD). Within just a few days, over half a million dollars were shredded and scattered to the wind, reduced to a mere 50 USD. The state and its currency were decimated and eroded, leaving behind black scars and black holes that swallowed the lives and dreams of entire nations. These black holes are from which sprung ISIS and invaded us, which perpetuated this cycle of violence that feeds off of greed, suffering, and despair. Only art may one day restore a damaged, void currency to its former value and luster.'

-AMER SHOMALI



Detail of the present lot.

* 75

ABDULRAHMAN KATANANI (PALESTINIAN, B. 1983)

Boy and Girl on Total Oil Barrel

signed in Arabic and dated '2018' (on the reverse)

corrugated steel and aluminum screws and crushed oil barrel on wood panel

51 1/8 x 35 3/8 in. (130 x 90cm.)

Executed in 2018

US\$10,000–15,000

AED37,000–55,000





PROPERTY FROM A PRIVATE COLLECTION, USA

* **76**

ROKNI HAERIZADEH (IRANIAN, B. 1978)

Basking

signed and dated in Farsi (lower left)

acrylic on canvas

59 x 78 ¾ in. (150 x 200cm.)

Painted in 2005

US\$10,000–15,000

AED37,000–55,000

PROVENANCE:

B21 Gallery, Dubai.

Acquired from the above by the present owner.

Please note that this work is sold with a certificate of authenticity from the artist and Gallery Isabelle van den Eynde, Dubai.



* • 77

DRISS OUADAHİ (ALGERIAN, B. 1959)

Implosion

signed twice, titled, dated and inscribed 'DRISS OUADAHİ 2013 IMPLOSION'
(on the reverse)

oil on canvas

55 1/8 x 62 7/8 in. (140 x 160cm.)

Painted in 2013

US\$8,000-12,000

AED30,000-44,000

PROVENANCE:

Caroline Pagès Gallery, Lisbon.

Acquired from the above by the present owner.

LITERATURE:

'IMPLOSION-Driss Ouadahi,' *Selections Magazine*, Dubai 2013
(illustrated in colour, p. 141).

'ART ATTACK,' in *Gulf Life*, Bahrain, September 2013 (illustrated in
colour, p. 16).

J. Kalsi, 'A mosaic of cultures,' in *Gulf News*, Dubai, 6 September 2013
(illustrated).



78

ALI SHIRAZI (IRANIAN, B. 1960)

Untitled

signed and dated in Farsi (lower left on the left panel)
acrylic on silver leaves laid down on canvas, in three parts
each: 59 x 59in. (150 x 150cm.)
overall: 59 x 177 1/8 in. (150 x 450cm.)
Painted in 2015

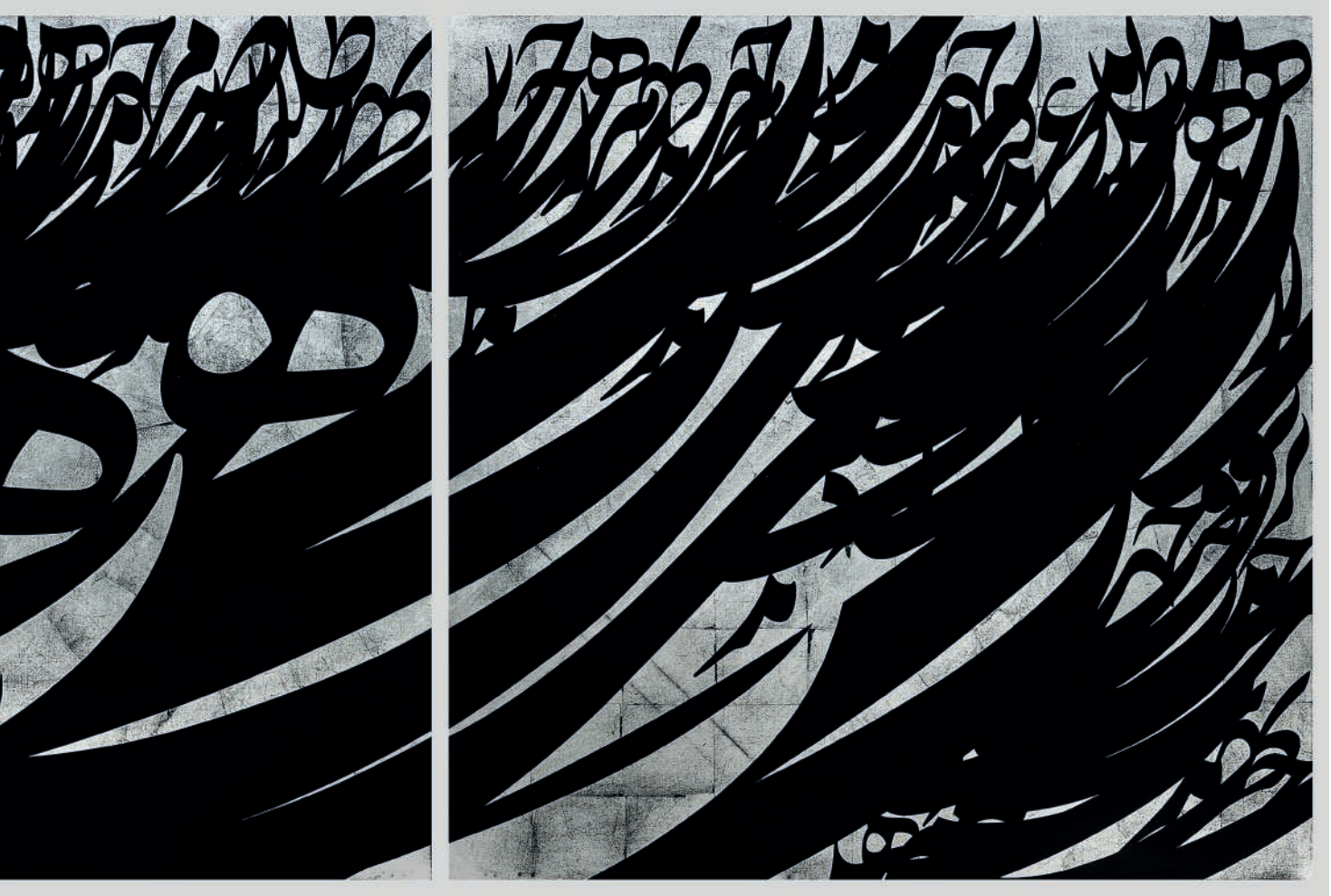
US\$30,000–40,000
AED110,000–150,000

Please note that this work is sold with a certificate of authenticity by the artist.

(3)

The present lot is noted as the largest work ever produced by the Iranian artist, Ali Shirazi, one of the foremost contemporary calligraphers in Iran. Practicing since the early 1970s, the artist was influenced by two of the best-known contemporary calligraphers, Mo'in Isfahani and Gholam Hossein Amirkhani. In most of his works, Shirazi uses 'nastaliq' script which is characterized by its slightly steeped lines which give the letters a hanging appearance.

Shirazi has held numerous national and international exhibitions and currently teaches at Society of Calligraphers in Tehran and Isfahan and at the Academy of Art in Tehran. He has published several books of calligraphy and has produced films on teaching of calligraphy. His work appears in several important private and public collections throughout the Middle East and he has organized several lectures, workshops and exhibitions in the UAE, Morocco, Kuwait, Iran, Tajikistan and Greece, among others.





• 79

MOHANNAD ORABI (SYRIAN, B. 1977)

Untitled (from the Ripples series)

signed in Arabic; signed and dated 'Mohannad ORABI 2017' (on the reverse)

sand from the UAE desert and acrylic on canvas

74 ¾ x 66 ⅞ in. (190 x 170cm.)

Executed in 2017

US\$4,000-6,000

AED15,000-22,000



TO BENEFIT BIDOUN PROJECTS

* • 80

SHIRIN ALIABADI (IRANIAN, 1973-2018)

City Girl 2

lambda print mounted on aluminum in artist's frame
39¼ x 59in. (100 x 150cm.)

Executed in 2011, this work is number two from an edition of five
plus two artist's proofs.

US\$7,000-10,000

AED26,000-36,000



* 81

REZA ARAMESH (IRANIAN, B. 1970)

Action 79. West Bank town of Jericho: Israeli troops order arrested Palestinian prisoners to strip before loading them onto a military truck. 14 March 2006.

Silver gelatin print on aluminium, in three parts

Left panel: 75 1/8 x 27 7/8 in. (190.8 x 70.8cm.)

Centre panel: 75 1/8 x 45 1/2 in. (190.8 x 115.8cm.)

Right panel: 75 1/8 x 27 2/8 in. (190.8 x 70.8cm.)

Overall: 75 1/8 x 101 1/8 in. (190.8 x 257.4cm.) (3)

Executed in 2010, this is number one from an edition of three plus one artist proof.

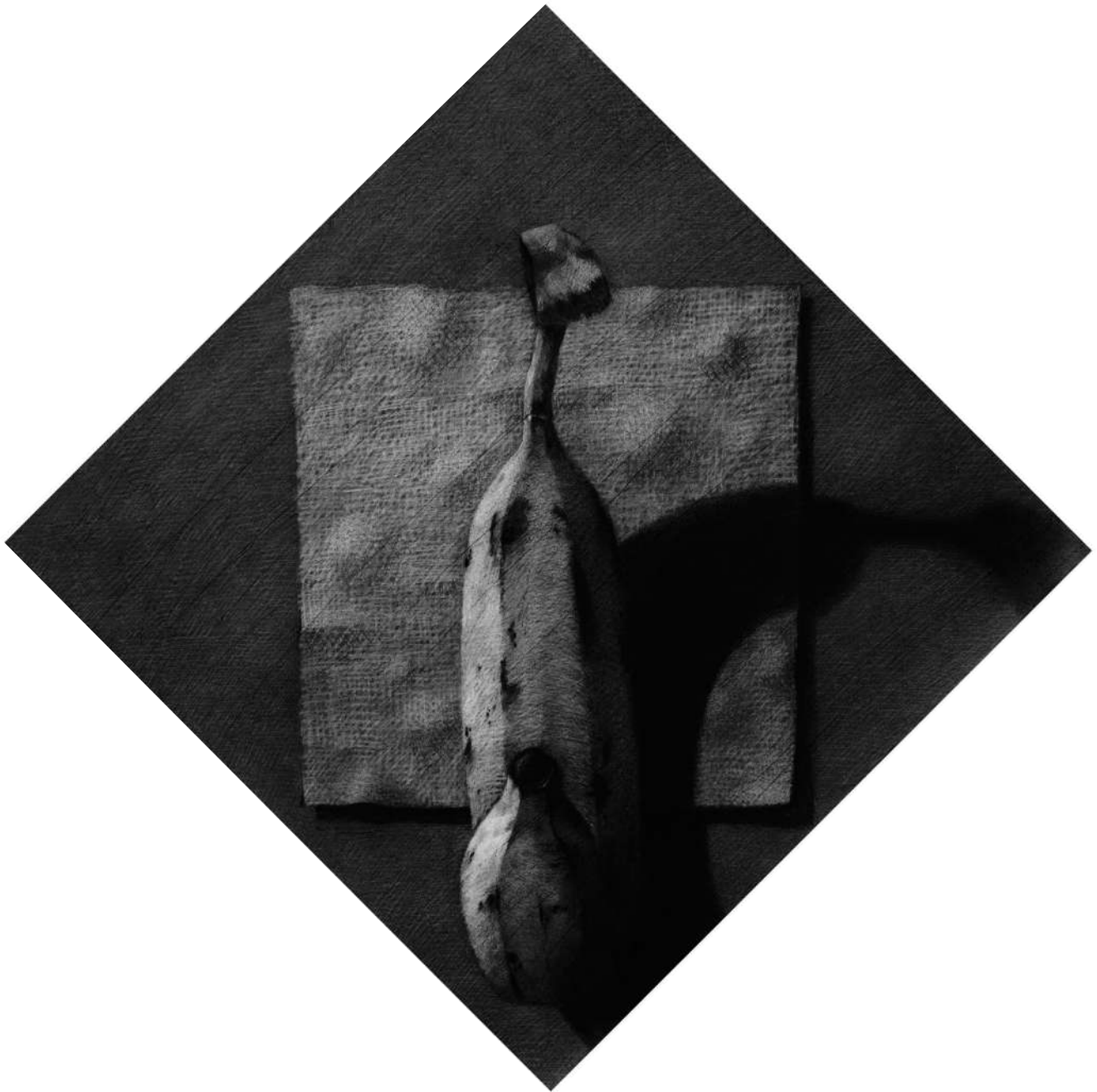
US\$15,000–20,000

AED55,000–73,000

PROVENANCE:

Isabelle van den Eynde Gallery, Dubai.

Acquired from the above by the present owner in 2011.



* 82

YOUSSEF ABDELKE (SYRIAN, B. 1951)

Banana

charcoal on paper
39 7/8 x 39 7/8 in. (100 x 100cm.)
Executed in 2018

US\$16,000–20,000
AED59,000–73,000

A highly engaged political activist and artist, Youssef Abdelke is one of the most interesting Syrian contemporary artists today who is working in Damascus after living for 25 years in Paris. A graduate from both the Fine Art Faculty in Damascus and the École des Beaux-Arts in Paris, his signature extended body of works in black and white charcoal are a testimony to his sarcastic commentary on the political and social scene in the Middle East. In his works, empty boxes and plates, dead fish, knives and dried flowers, among others, are portrayed in different angles. He tackles in a subtly way the economy, the richness and poverty, and mostly the ephemeral state of very lively things. In the present work, the banana is drawn from a very unusual perspective, and within its stiffness we are reminded of its temporariness – only later it will die. Abdelke experimented with the banana motif many times, playing with its perspective at different angles, including one position where it was hammered by a nail.



PROPERTY FROM THE ALFRED BASBOUS FOUNDATION

* 83

ALFRED BASBOUS (LEBANESE, 1924-2006)

Standing Figure

signed and dated 'A.BASBOUS 82' (on the base)

white Carrara marble

19 3/8 in. (49.5cm.)

Executed in 1982

US\$20,000–30,000

AED73,000–110,000

PROVENANCE:

The artist's private collection.

The Alfred Basbous Foundation, by whom acquired in 2004.

EXHIBITED:

Beirut, Mark Hachem Gallery, Alfred Basbous - *Sensible Expression "Relief and Sculpture"*, 2018.

This work is sold with a photo-certificate from the Alfred Basbous Foundation.

Carrara Marble is a richly evocative work of pioneer Lebanese sculptor Alfred Basbous, notably for its beautifully polished surfaces, harmonious in both form and perspective. Belonging to the first generation of post-World War artists, Basbous traces his work from the Phoenician statuary to the neoclassical tradition and modernism of Ecole de Paris and its exploration into the human figure. His lifelong pursuit into exploring the human form and its abstract properties allowed him to focus on aesthetics of shape, movement, line and material, harkening to artists such as Auguste Rodin, Jean Arp and Henry Moore. Using materials bronze, wood and marble, his works adhere to a sensuality and richness in its simplicity of its polished form that avoids decoration, finding beauty as a perfect harmony between various elements.

Executed in 1982, this was produced during a time when the artist worked on variations of both individual and intimate renderings, whether featuring classically single figures or embracing lovers intertwined.

Born in Rachana in 1921, a small village overlooking the Mediterranean in Northern Lebanon, Basbous hailed a successful career as a sculptor, beginning with his first exhibition in Beirut at Alecco Saab gallery in 1958. In 1960, he received a scholarship from the French government, training under the sculptor René Collamarini at L'Ecole Nationale des Beaux-Arts de Paris and in that following year, his works were included in the International Sculpture Exhibition at the Musée Rodin in Paris.

The artists received various international awards, including the 'Prix de l'Orient' in Beirut in 1962 and the prize in the Biennale in Alexandria in 1974. Upon his death in 2006, the President of the Lebanese Republic awarded him the Medal of the Lebanese Order of Merit in Gold.

The works of Basbous are part of worldwide public and private collections, including the Ashmolean Museum in Oxford and the Musée Rodin in Paris. His sculptures can be found in many public areas throughout Lebanon.

From 1994 to 2004, Basbous organized the International Symposium of Sculpture in Rachana, Lebanon, where famous sculptors from around the world were invited to create, sculpt and exhibit their works alongside his own.

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

84

WALID SHEET (IRAQI)

Galaxy

signed, titled, dated, located and inscribed
'GALAXY 1994/760 Baghdad - Iraq' (on the
reverse)

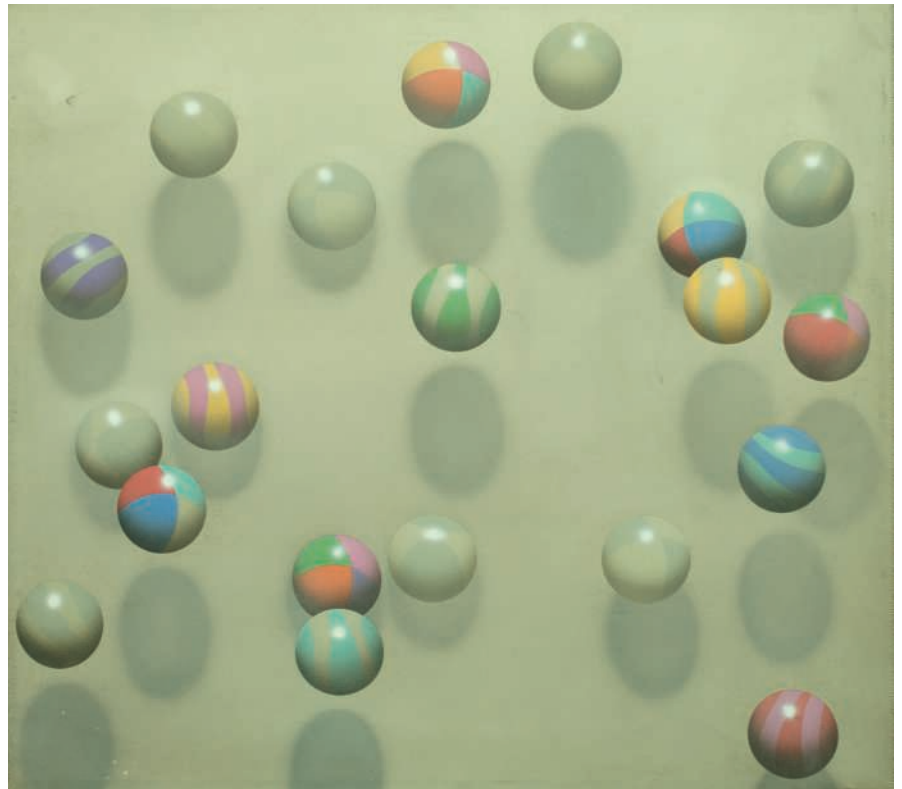
acrylic on canvas

35 x 39 3/8 in. (89 x 100cm.)

Painted in 1994

US\$5,000-7,000

AED19,000-25,000



PROPERTY FROM THE PRIVATE COLLECTION
OF MARWAN DIB, USA

* • 85

HELEN KHAL (LEBANESE, 1923-2009)

Still Life

signed 'H.Khal' (lower left); signed and dated
'Helen Khal - 1975' (on the reverse)

oil on board

20 1/2 x 28 1/4 in. (52 x 71.7cm.)

Painted in 1975

\$7,000-10,000

AED26,000-36,000

PROVENANCE:

Acquired directly from the artist in 1975 in
Lebanon, thence by descent to the present owner.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +91 (0)4 425 5647.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

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

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000. VAT will be added to the **buyer's premium** and is payable by you. If sold under the Profit Margin Scheme, VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. Further information can be found in the "VAT Explanation and Refunds" section of the catalogue. In all circumstances, UAE law takes precedence.

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

3 IMPORT DUTY

(a) Lots imported into the UAE for sale

(i) Buyers resident in the UAE

Buyers of imported objects (identified with a * symbol in the sale catalogue) collected in Dubai or shipped within the GCC (Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, UAE) are subject to an import duty of 5% of the **hammer price**. Please note that this duty must be paid in Dubai, not in the importing country. As such, duty paid in Dubai is treated as final duty payment in accordance with GCC's custom laws. please see the VAT Explanation and Refunds page.

(ii) Non-UAE resident buyers

Import duty is not payable provided certain conditions are met. Please see the VAT Explanation and Refunds page for further information.

(b) UAE sourced objects (gate pass lots)

UAE sourced **lots** (all **lots** offered for sale without the * symbol) are duty exempt if bought by, and shipped to, a UAE resident.

(c) Please note that **lots** sold at auction may be subject to import restrictions/taxes of foreign countries. It is the buyer's responsibility to obtain any relevant import licences into the buyer's own country of residence and to pay any taxes.

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 satisfy us that your **lot** is not **authentic**,

subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in the **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 the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(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.

(iv) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are 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 Dubai in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Account name: Christie's Ltd

Account Number: 65571711

IBAN: GB04BARC20000065571711

Bank: Barclays Bank plc

Address: Leicester LE87 2BB UK

Swift Code BARCGB22XXX

USD Corresponding Bank: Barclays New York

Swift Code: BARCUS33

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's Ltd.

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(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 we have by law):

(i) 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;

(ii) 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;

(iii) 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;

(iv) 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);

(v) we can, at our option, reveal your identity and contact details to the seller;

(vi) 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;

(vii) 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

(viii) 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 G(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

It is the buyer's responsibility to pick up purchases and/or make shipping arrangements. After payment in full has been made, Crown can arrange property packing and shipping at the buyer's request and expense. For more information please contact Shanthi Veigas, Shipping Manager, whose contact details are set out in paragraph G1 above. Please note that Christie's is not responsible for the acts, failure to act or neglect of Crown.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Post Sale Service or Renee David, whose contact details are set out in paragraph G1 above.

(b) **Lots made of protected species**

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

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant

ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

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

(e) **Gold**

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

(f) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of our 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

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

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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 Profit Margin Scheme. No VAT will be charged on the hammer price . VAT at 5% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 5% on both the hammer price and buyer's premium and shown separately on our invoice.
*	The lot was imported into the UAE for sale and is held in a Designated Zone. VAT at 5% will be added to the buyer's premium and will be shown separately on our invoice. If the lot is released into GCC/UAE free circulation, import duty at 5% and import VAT at 5% will be payable on the hammer price by you at the Designated Zone before collection of the lot .

VAT EXPLANATION AND REFUNDS

If you are not exporting the purchased lot outside the UAE:	Christie's cannot provide a VAT refund. However, if you are VAT-registered In the UAE, you should self-assess your eligibility to reclaim the VAT from the Federal Tax Authorities via your UAE VAT return.
If you are not a UAE resident and are exporting the purchased lot outside the UAE	<p>Christie's can provide you with a refund of the VAT on the hammer price and the buyer's premium on the lot if you:</p> <ol style="list-style-type: none"> (1) are not a UAE resident AND are not in the UAE for more than 1 month; and (2) export the lot outside of the UAE within 90 days of the date of the sale <ol style="list-style-type: none"> a) If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping, we will raise an export invoice with the applicable taxes removed. If you cancel the shipment, or if the shipment does not proceed within 90 days of the date of the sale, or if you stay in the UAE for more than 1 month, we will issue a revised invoice charging you all applicable taxes. b) If you do not appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping, you must notify Christie's before the sale that you intend to the export outside of the UAE. You can do this via the Christie's Bid Form. We will charge you the applicable taxes at the point of invoice, and will refund these taxes upon receipt of the following: <ol style="list-style-type: none"> a. evidence of export of the lot (unused and unaltered) outside of the UAE within 90 days of the sale b. your warranty that you are not a UAE resident and that you have not been in the UAE for more than one month (you can do this via the Bid Form) <p>We charge a processing fee of USD \$35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.</p> <ol style="list-style-type: none"> c) You will need to consult with the UAE Federal Tax Authorities if you intend to hand carry the lot outside the UAE.
If you are a UAE resident but are exporting the purchased lot outside the UAE:	<p>Christie's can provide you with a refund of the VAT on the hammer price but not the buyer's premium if you export the lot outside of the UAE within 90 days of the date of the sale and appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping. Under such circumstances, we will raise an export invoice with the applicable taxes removed. If you cancel the shipment, or if the shipment does not proceed within 90 days of the date of the sale, we will issue a revised invoice charging you all applicable taxes</p> <p>You will need to consult with the UAE Federal Tax Authorities if you do not intend to appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping OR if you intend to hand carry the lot outside the UAE.</p>

Please note:

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

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'.

○

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

△

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

◆

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

•

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

~

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

Ψ

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

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 AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

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

○ **Minimum Price Guarantees**

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

○◆ **Third Party Guarantees/Irrevocable bids**

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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

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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 ..."/

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

"With inscription ..."

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

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STORAGE AND COLLECTION

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London, 7 March 2019

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MARC NEWSON (B. 1963)
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aluminium and enamel
24¾ x 31½ x 71½ in. (63 x 80 x 181.5 cm.)
£300,000 – 500,000

**MASTERPIECES OF DESIGN
AND PHOTOGRAPHY**

London, 6 March 2019

VIEWING

2 - 6 March 2019
8 King Street
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AREF EL RAYESS
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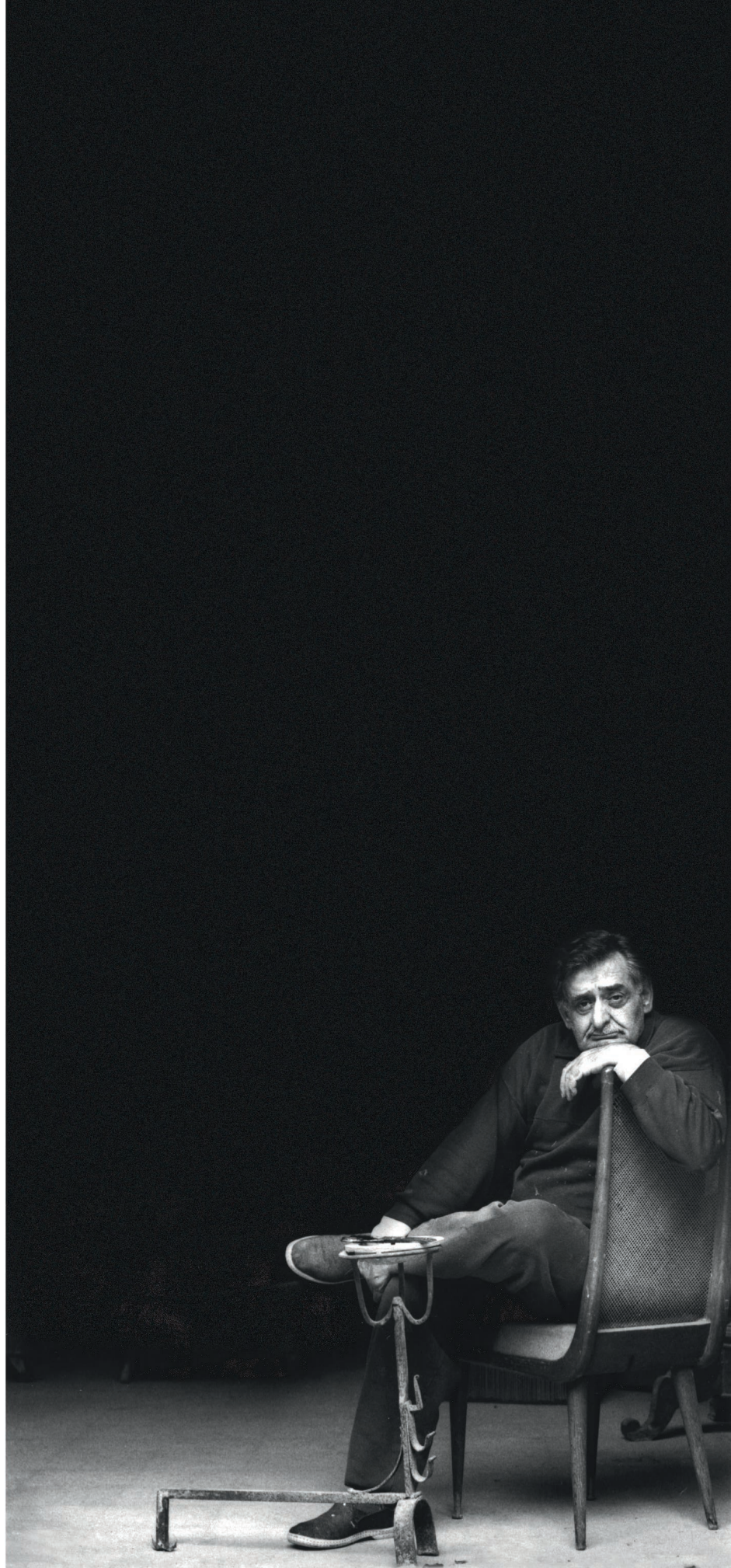
The Aref El Rayess Foundation is currently undergoing an ambitious project of documenting, archiving and preserving the legacy of the late artist.

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Please contact the Aref El Rayess Foundation via email on info@arefelrayess.org

For further enquiries, you can call us on +961 (0)5 554383 from Monday to Friday, 9am to 5pm.

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MODERN & CONTEMPORARY ART**
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US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000 (eg US\$32,200, 35,000, 38,000)
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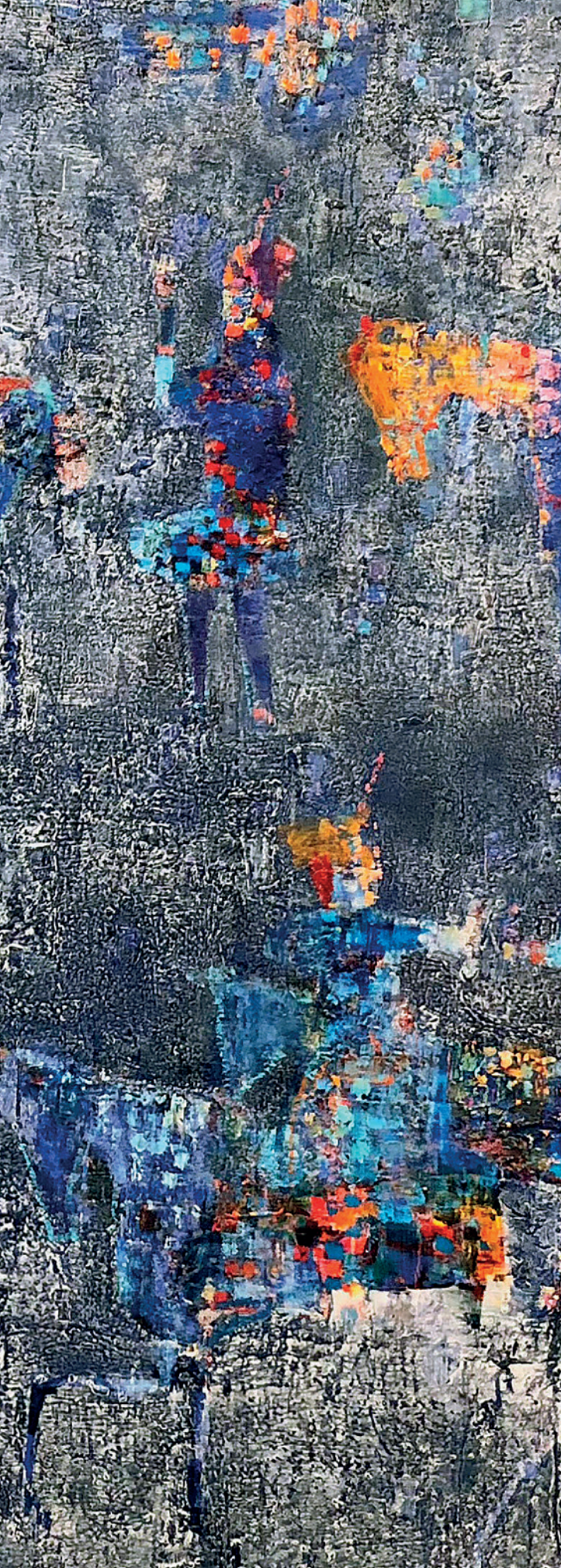
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