

20TH CENTURY ART
MIDDLE EAST

LONDON 23 OCTOBER 2017



Sotheby's

EST.
1744

FRONT COVER
LOT 17 (DETAIL)
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LOT 10 (DETAIL)
THIS PAGE
LOT 38 (DETAIL)



20TH CENTURY ART MIDDLE EAST

ARAB, IRANIAN & TURKISH



20TH CENTURY ART MIDDLE EAST

ARAB, IRANIAN & TURKISH

AUCTION IN LONDON
23 OCTOBER 2017
SALE L17226
3 PM

EXHIBITION

Friday 20 October
9 am-4.30 pm

Saturday 21 October
12 noon-4.30 pm

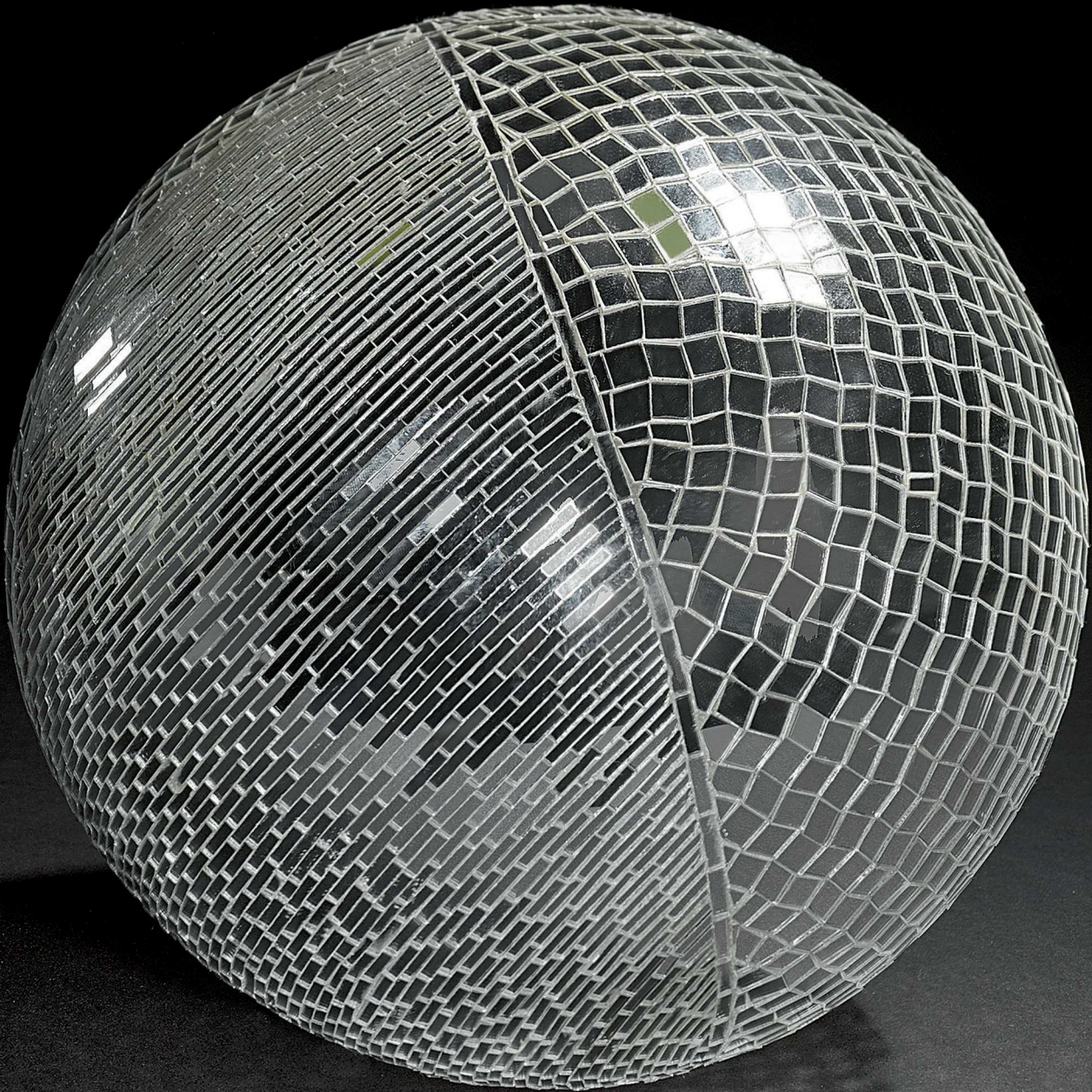
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CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	20 TH CENTURY ART MIDDLE EAST: LOTS 1–56
87	ABSENTEE BID FORM
89	BUYING AT AUCTION
90	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
91	CONDITIONS OF BUSINESS FOR BUYERS
93	WAREHOUSE, STORAGE, COLLECTION INFORMATION
94	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
95	INTERNATIONAL DEPARTMENTS
96	INDEX SOTHEBY'S EUROPE

1

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, DETROIT

MANOUCHER YEKTAI

b.1922

Iranian/American

Untitled (Still Life)

signed and dated *Yektai '70*

oil on canvas

99 by 109.2cm.; 39 by 43¼in.

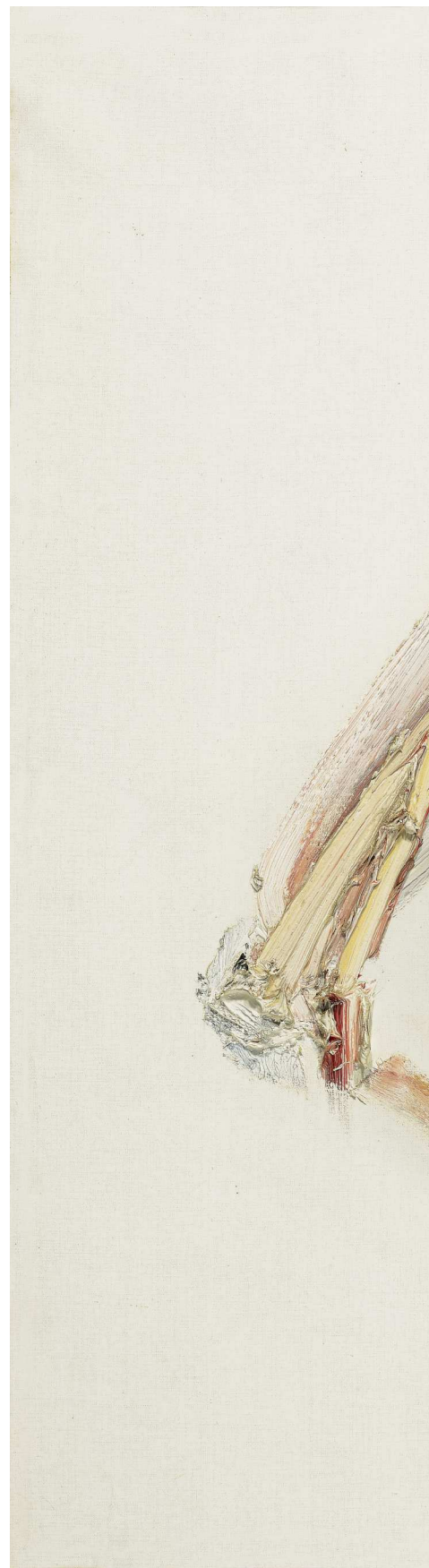
PROVENANCE

Acquired directly from the artist by the present
owner's father in 1970

Thence by descent

‡ £ 30,000-40,000

€ 32,600-43,500 US\$ 38,400-51,500





2

ETEL ADNAN

b. 1925
Lebanese/French

- i) Untitled
- ii) Untitled

i & ii) signed in Arabic

pastel on paper
each: 26 by 34cm.; 10¼ by 13½in.
i & ii) Executed *circa* 1979.

PROVENANCE

Acquired directly from the artist by the present owner in the early 1980s

£ 5,000-7,000
€ 5,500-7,700 US\$ 6,400-9,000

3

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, FLORENCE

AREF EL RAYESS

1928-2005
Lebanese

Rose Gothique (Gothic Rose from the Time - Man - Machine Series)

signed and dated *Rayess '65*; titled on the reverse
and on the label affixed to the reverse
oil, acrylic and sand on wood
122 by 60cm.; 48 by 23¾in.

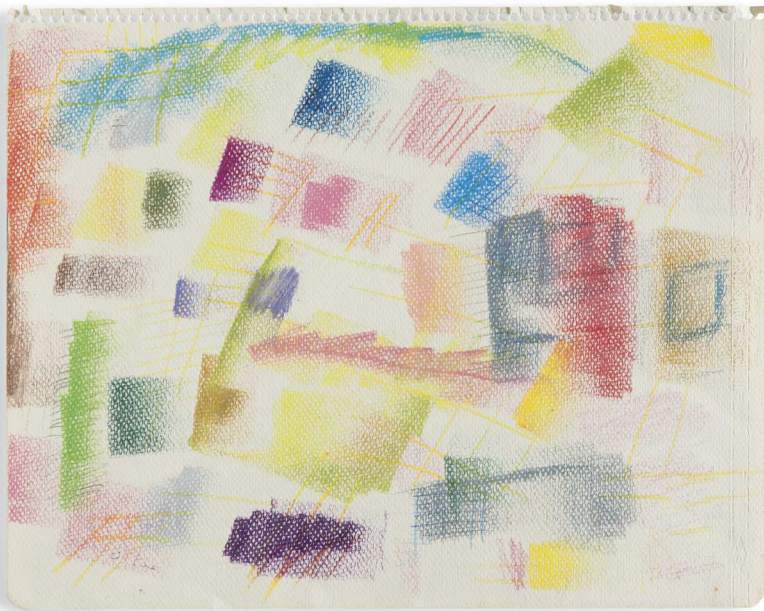
PROVENANCE

Galleria Numero, Florence
Private Collection, Venice (acquired directly from
the above in 1983)

Acquired directly from the above by the present
owner in 1995

EXHIBITED

Beirut, *Temps - Homme - Machine: Respiration et
Resistance*, 1960s (unknown date)



2

Born in Aley, Mount Lebanon, in 1928 and self-taught for much of his early career, Aref El Rayess grew up to become an award-winning artist and a pioneer in the field of arts in Lebanon. A master of sculpture and painting, El Rayess has forged artistic and political initiatives within the greater Middle East.

Holding his first exhibition in 1948, El Rayess spent most of his adolescence traveling throughout Africa and later settling in Senegal for a short period. This move had a strong influence on the artist, with Western African folkloric and mystical motifs becoming reoccurring themes in works of this period. On his return to Paris to study at the Académie de la Grande Chaumière, the artist continued to explore his experiences of Africa through his artwork, but this time through the practice of etching. Rayess moved to Florence two years later on a scholarship provided by the Italian government. In the years 1957 to 1960, El Rayess worked between Lebanon, Florence and Rome whilst studying Phoenician, Assyrian, Sumerian and Pharaonic art, and his interest in the ancient Semitic art forms began to emerge in his oeuvre. This would come to be known as his 'Sand Period'. In 1963, Rayess left Italy for Lebanon, where he truly flourished as an artist and strengthened his relationship with his native land.

Sotheby's is pleased to offer an early work by this grand Lebanese master Aref El Rayess titled *Rose Gothique* from 1965. This outstanding painting reveals a critical moment in the artists' oeuvre alluding to the tangibility of the natural landscapes of Lebanon. His earth-toned canvases are textured, raw and mysterious, as if they are the sand-covered vestiges of an ancient past. Sharing the belief that mysticism connects the man to the natural world, in the words of Lebanese philosopher Mikhael Nouaymeh who had been an inspiration for El-Rayess, the present work radiates in this sense of serenity and sanctity of nature and the stunning beauty it brings about.

£ 15,000-20,000

€ 16,300-21,800 US\$ 19,200-25,600



3



4

4

BEHJAT SADR

1924 - 2009
Iranian/French

Untitled

signed *Sadr*
103 by 73cm.; 40½ by 28⅞in.
Executed in the 1980s.

PROVENANCE

Private Collection, United Kingdom
Acquired directly from the above by the present
owner in 2015

£ 10,000-15,000
€ 10,900-16,300 US\$ 12,800-19,200

5

ABIDIN ELDEROGLU

1901-1974
Turkish

- i) L'Aspect de la Mer Rouge (The Appearance of the Red Sea)
- ii) Le Jour et la Nuit - Gece ve Gunduz (Day and Night)
- iii) Le Journal (The Diary)

i) signed, titled, dated '97 and stamped on the reverse
ii) signed, titled twice and stamped on the reverse
iii) signed; signed, titled, dated '97 and stamped on the reverse
ink, gouache and mixed media on cardboard
i) 22 by 31cm.; 8¾ by 12½in. ii) 21.5 by 32.5cm.; 8½ by 12⅞in. iii) 17 by 28.3cm.; 6¾ by 11¼in.
i-iii) Executed circa 1972.

PROVENANCE

Private Collection, Brussels
Private Collection, Brussels (acquired directly from the above by the present owner in 2015)

£ 1,500-2,500
€ 1,650-2,750 US\$ 1,950-3,200

6

ABIDIN ELDEROGLU

1901-1974
Turkish

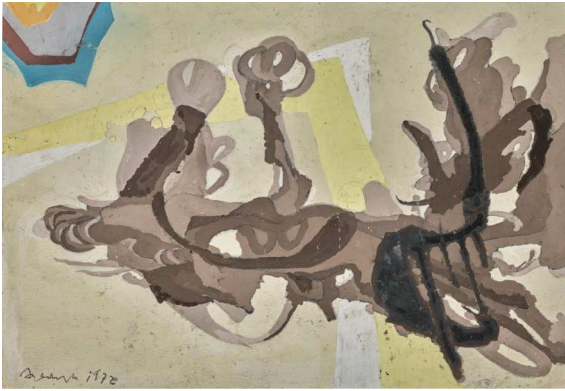
- i) Untitled
- ii) Le Reste de la Foret (The Rest of the Forest)
- iii) L'Eveillement (The Awakening)

i) signed and dated 1972; stamped on the reverse
ii) signed, titled and dated 1972 twice and stamped on the reverse
iii) signed, titled, dated 1972 and stamped on the reverse
ink, gouache and mixed media on cardboard
i) 17 by 24.5cm.; 6¾ by 9¾in. ii) 21 by 30cm.; 8¼ by 9½in. iii) 24 by 28cm.; 9½ by 11in.

PROVENANCE

Private Collection, Brussels
Private Collection, Brussels (acquired directly from the above by the present owner in 2015)

£ 1,500-2,500
€ 1,650-2,750 US\$ 1,950-3,200



6(i)



5(ii)



6(iii)



5(i)



6(ii)



5(i)

7



7

HOSSEIN KAZEMI

1924-1996
Iranian / French

Untitled

signed *Kazemi. H '84*
oil on paper laid on panel
50 by 50cm.; 19⁵/₈ by 19⁵/₈in.

PROVENANCE

Collection of the Artist, Paris
Acquired directly from the above by the present
owner *circa* 1985

£ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300

8

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, NEW YORK

NASSER ASSAR

b. 1928
Iranian / French

Untitled

signed *N. Assar '79*
watercolour and ink on paper laid on canvas
104.5 by 76.2cm.; 41³/₈ by 30in.

PROVENANCE

Acquired directly from the artist by the present
owner in the early 1980s

See *catalogue note* at SOTHEBYS.COM

± £12,000-18,000
\$ 15,400-23,000 €13,000-19,500



8

ETEL ADNAN

b. 1925
Lebanese/French

Untitled

oil on canvas
23 by 30.5cm.; 9 by 12in.
Executed in 1990.

This work is accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Gifted directly from the artist to the present owner in 2002

EXHIBITED

London, Kufa Gallery, *Etel Adnan*, 1990

£ 25,000-30,000

€ 27,200-32,600 US\$ 32,000-38,400



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, LONDON

SOHRAB SEPEHRI

1928-1980
Iranian

Untitled (From the Tree Trunk Series)

signed and dated *Sepehri '72*
oil on canvas
97 by 126cm.; 38½ by 49½in.

PROVENANCE

Collection of Ali Ashgar Petgar, Tehran (acquired directly from the artist in the 1970s)
Private Collection, Tehran
Private Collection, London (acquired directly from the above in 1982)
Sale: Christie's Dubai, *Modern and Contemporary Arab, Iranian and Turkish Art; Part I*, 23 October 2008, lot 9
Acquired directly from the above by the present owner in 2008

Poet and painter Sohrab Sepehri, born in 1928 in the desert town of Kashan, is probably one of the most recognizable and treasured of all the Iranian modern masters. He attended the Fine Arts College of Tehran University in 1948 graduating with honours in 1953, and by 1957 - a year before Iran's first Biennial - he left for France to join the École de Beaux-Arts in Paris. His works were included in the first and second Tehran Biennials and soon after his move to Rome, he also showed at the Venice Biennale in 1958. Sepehri eventually went to Japan in 1960 to study wood engraving. Having shown at the São Paulo Biennial in 1963,

he also exhibited at Le Havre in France. By 1970 he was well-travelled, after taking extensive trips to the East and Far East and visiting India, Pakistan and Afghanistan. During this period his works were also part of a group show in Bridgehampton City, followed by a solo show in New York City. Respected and cherished by all for his beautiful poetry and art, Sepehri died in Tehran in 1979.

A reclusive, humble, solitary figure, Sepehri rarely gave interviews; it was as if he only spoke through his extensive body of poetic and artistic works. He was known for his passionate love of nature, especially of the desert around his native Kashan. His work is a testament to a repeated desire to return to the solace of his homeland's colours and inspiration. The Zen-like ambiance of his *Tree series*, while undoubtedly influenced by what he had seen and learned in Japan, relate to the same spirituality and meditateness of the desert. As a child he was known to love birds, animals, flowers, nature, outdoors - all the themes he brings into his paintings, as though with repetition he gives them life. He never painted people but to him humanity is a part of nature, not separate from it. His compositions, deceptively simple and effortless, are the result of a highly sophisticated selective eye which had become adept at reducing any depiction to its most essential elements. At work, he was often known to squint while painting, as if to blur and reduce his field of vision. The clarity and translucence of some of his gouaches, or the dilution of an overlaying coat of paint, are all techniques which require great skill and experience.

His technique often involved rapid brushstrokes on a wet canvas, using earth-tone colours - the colours of his beloved desert - burnt ochre, shades

of brown, grey, yellow, interspersed with a sudden dash of bright red or other primary colour in contrast. His 'negative spaces' stem from the same Zen-like meditation on canvas; using the whole canvas as an unlimited space which he could exceed, what he did not include was as significant as what is present. This is especially true in the *Tree Series*, where the rhythm of the trees and their reference to a thick forest beyond the canvas is highly effective next to the silence of an empty foreground. Simplicity of composition and reduction of detail to its most meaningful denominator can only be achieved by a master. These are characteristics of Sepehri's work at its best - an artist who persisted at his craft, and whose phases of output left us with some enduring masterpieces, now rivalling Western modern masters in terms of value on the international art market.

Profoundly influenced by Oriental philosophies, Sepehri combined a spiritual inclination with a strong understanding of Persian art and culture. He treated natural phenomena and the wonder of everyday nature such as tree trunks, with awe and enchantment. Sotheby's is proud to present an iconic work by this exceptional artist from his *Tree Series*, 1972 in which he uses a rare green, brown and grey palette with a strong compositional structure. Drawing the eye from the corner where his painting starts, across to the middle of the canvas, the artist creates a sense of openness by balancing a group of trunks without any empty space to imbue an effect of peacefulness. Rich in detail, sharp in its execution, lofty and beautifully textured, this particular work which has been in prestigious collections since its creation is a one of a kind work by the artist.

£ 220,000-280,000
€ 239,000-305,000 US\$ 282,000-359,000



Kano Eitoku, *The Hawks in the Pines*, 6 panel folding screen, pen & ink, colour, gold on panel / Tokyo National University of Fine Arts, Tokyo, Japan / Bridgeman Images





16/11/12



DIA AZZAWI

b. 1939
Iraqi

Green Field Marrakech

signed and dated *Azzawi 2010*
oil on canvas
180.5 by 120cm.; 70 $\frac{7}{8}$ by 47 $\frac{1}{4}$ in.

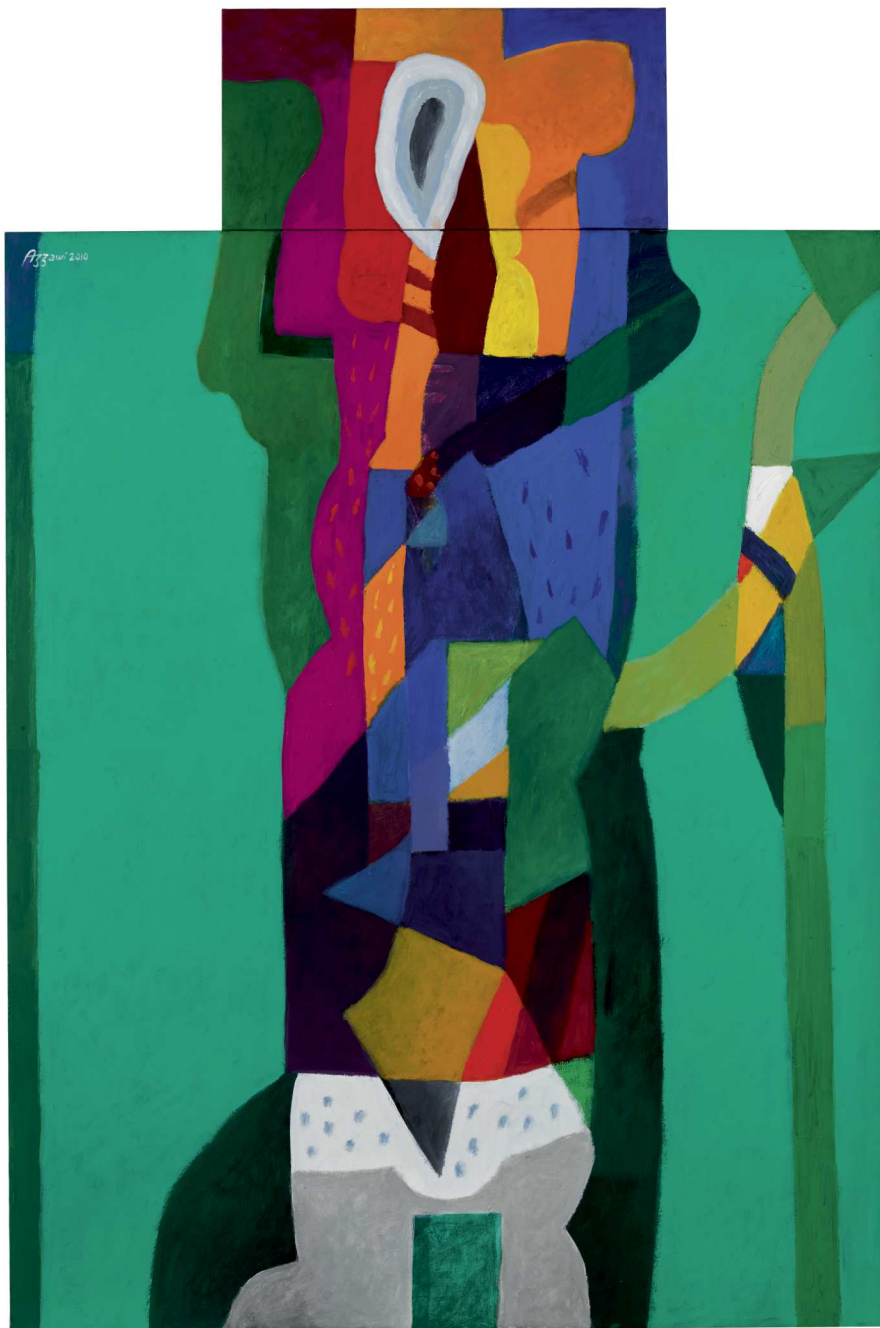
PROVENANCE

Meem Gallery, Dubai
Acquired directly from the above by the present
owner in 2014

LITERATURE

Samar Faruqi and Meem Gallery, *Art in Iraq
Today*, Milan 2011, p. 103, illustrated in colour

W ₪ ⊕ £ 18,000-25,000
€ 19,600-27,200 US\$ 23,100-32,000



SHAKIR HASSAN AL-SAID

1925-2004
Iraqi

Lady with the Hat

signed and dated '56 in Arabic; signed, titled and dated on the reverse
oil on canvas
45 by 32cm., 17¾ by 12½in.

PROVENANCE

Collection of the Artist, Baghdad
Bissan Gallery, Doha
Acquired directly from the above by the present owner in 2001

£ 18,000-25,000

€ 19,600-27,200 US\$ 23,100-32,000





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الحمد لله الذي هدانا لهذا
هذا الذي كنا لنهتدي لولا
هدايتنا ربنا ربنا ربنا

شهر رجب
سنة ١١٩٦
روزه روزن
تاریخ مکه مکرمه

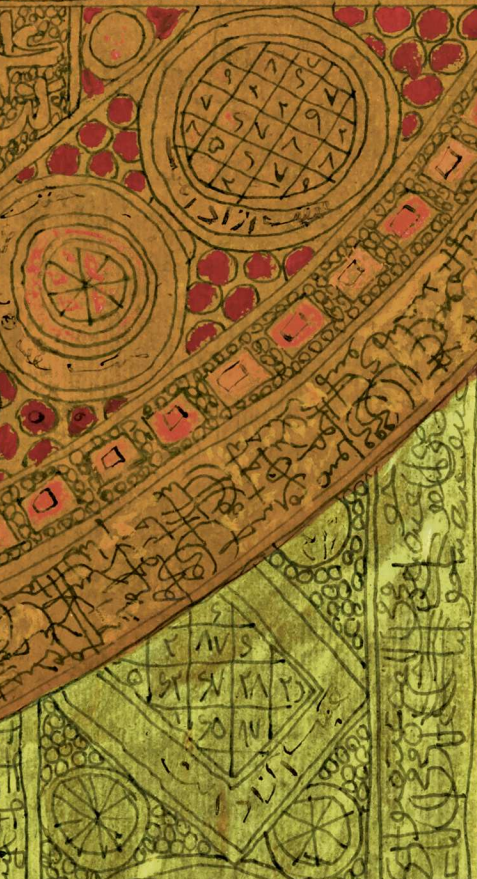
ZE



Handwritten Arabic text in the left margin, including the word "مقدّم" (Introduction) and other introductory phrases.

Large, stylized Arabic calligraphy in the right margin, likely a title or chapter heading, possibly "كتاب الهندسة" (Book of Geometry).

Handwritten Arabic text in the bottom left margin, including the word "مقدّم" (Introduction) and other introductory phrases.



Handwritten Arabic text in the bottom right margin, including the word "مقدّم" (Introduction) and other introductory phrases.

CHARLES HOSSEIN ZENDEROUDI

b. 1937

French (born Iranian)

Einak Azad Asst

signed *Zenderoudi*

pen, pigments and mixed media on paper laid down on canvas

165 by 100cm.; 65 by 39⁷/₈in.

Executed in 1963.

PROVENANCE

Collection of the Artist, Paris

Acquired directly from the above by the previous owner

Sale: Christie's, Dubai, *International Modern and Contemporary Art*, 30 October 2008, lot 51

Private Collection, Cyprus (acquired directly from the above by the present owner)

Charles Hossein Zenderoudi is among the most acclaimed and sought-after artists of his time; his work can be found in some of the most outstanding museum and private collections in the world, including the British Museum, New York City's Museum of Modern Art and Centre Pompidou in Paris. Deemed one of the most influential modern masters, his expansive and

hypnotic oeuvre seeks to "achieve a harmony between the person who created it and the spectator." Like a seductive dance, Zenderoudi's canvases cause one to move his or her eye-- back and forth, right and left, up and down in insatiable delight.

In 1961, Zenderoudi moved to Paris where *Einak Azad Asst* was most probably created. Whilst in the capital, he indulged himself in the vibrant cultural and artistic life of the city. During those times, Zenderoudi met artists such as Lucio Fontana, Eugene Ionesco, and Alberto Giacometti, but one of the most fascinating to Zenderoudi was the ground-breaking work of Jean Dubuffet.

Among the most renowned artist in Europe and America in the 1960s, Zenderoudi's style is truly a cerebral spectacle. Taking from the audacious colour palette, this 1963 masterpiece draws from the fundamentals of the visual vocabulary that Zenderoudi explored and developed throughout his oeuvre. The present lot also features aspects of Zenderoudi's recurring philosophical thematic, namely his personal interest in cosmology to which Zenderoudi pays homage to in a mathematical and poetic way.

W Ⓢ £ 150,000-250,000

€ 163,000-272,000 US\$ 192,000-320,000





14

MAHMOUD HAMMAD

1923-1988
Syrian

Untitled

signed and dated *Hammad '84*; signed in Arabic
oil on canvas
71.5 by 52cm.; 28 by 20½in.

PROVENANCE

Agial Art Gallery, Beirut
Acquired directly from the above by the present
owner in 2002

± £ 8,000-12,000
€ 8,700-13,100 US\$ 10,300-15,400

JAMIL HAMOUDI

1924-2003
Iraqi

Baghdad

signed and dated *Jamil Hamoudi 1996*; signed,
titled and dated 1996 and inscribed *A Trip to
Baghdad* in Arabic on the reverse
oil on canvas
69.5 by 69.5cm.; 27¼ by 27¼in.

PROVENANCE

Bissan Gallery, Doha
Acquired directly from the above by the present
owner

± £ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300

PAUL GUIRAGOSSIAN

1926-1993
Lebanese

Untitled

signed *Paul. G*
oil on canvas
90 by 70cm.; 35½ by 27½in.
Executed in *circa* 1986.

PROVENANCE

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

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

£ 40,000-50,000
€ 43,500-54,500 US\$ 51,500-64,000



15



A COLLECTION OF WORKS BY THE SURREALIST ARTIST MAYO

LOTS 17-19

Antoine Malliarakis or "Mayo" (1905-1990) was born in Port Said, Egypt. His father was a Greek engineer who worked on the Suez Canal and his mother was a French woman from the Bourgogne. Mayo's youth was spent in Alexandria, Egypt where he attended a Jesuit school. In 1914, he moved to Paris to study architecture but his passions remained in drawing and painting. While in Paris, he spent his time in Montparnasse, which was an artistic hotbed in the early 20th century. During his frequent outings to popular gathering spots for artists, such as the Le Jockey Club, he befriended artists like Man Ray, Tzara, Picabia, and Foujita and became particularly close with the infamous Kiki of Montparnasse.

In 1924, Mayo was accepted by the École des Beaux Arts in Paris, where he was introduced to the pioneers of the new Surrealist movement. He became friends with the French Surrealist artists, René Crevel and André Breton. Mayo never officially joined the Surrealist group, in part because of his fierce sense of independence and his desire for artistic freedom. However, the cerebral and provocative nature of the Surrealist genre is a consistent theme in Mayo's work and it heavily impacted the burgeoning Surrealist movement in Cairo.

Mayo straddled a trans-regional identity and was one of the leading artists to influence the Egyptian Surrealist movement in the late 1930s. The Egyptian cohort was a mixture of native Egyptian artists such as Georges Henein, Ramses Younan and Kamal El Telmissany and expatriated European Egyptian artists. The Egyptian Surrealists incorporated notions of political libertarianism and Freudian concepts of

the unconscious mind. They founded the "Art and Liberty Group" which acted as a chapter of the International Federation of Independent Revolutionary Art. The International Federation of Independent Revolutionary Art was an assembly of global creatives bound by a pledge to criticise artistic limitations and champion nonconformist methods. Their revolutionary call-to-action was soon disrupted by the Egyptian police and British military officials. However, their legacy supercedes them, and most notable is the 2017 exhibition titled Art and Liberty: Rupture, War and Surrealism in Egypt (1938–1948) held at the Centre Pompidou in Paris.

Throughout the 1930s, Mayo solidified his personal style which emphasized his mastery of colour, form and composition. Parisian artists at this time, along with Mayo, sought to revitalize classical Greek figures in their work, locating them in motley of positions and contexts. The monumental painting, *Le marché arabe* (1934) which will be offered in Boundless, Sotheby's inaugural auction in Dubai, is a stylized rendition of the traditional Arab marketplace. *Le marché arabe* is very much inspired by Mayo's Parisian predecessors, most evidently, Paul Gauguin. Paul Gauguin's *We Shall not Go to Market Today (Ta Matete)* from 1892 shares the same rich palette of vivid tones and classical statuary influences. Gauguin painted *Ta Matete* while traveling through the tropical island of Tahiti. In many ways, both Gauguin and Mayo depict the condition of the expatriated Parisian artist—the impartial observer, the flaneur. By the 1940s, Mayo supplemented his art with costume and set design for theatrical

and cinematic productions. His paintings at this time showcase a marriage between dramatic and cinematic conventions, and a distinctly expressionistic painterly approach. It is a rare privilege to have at auction Mayo's *Homme de Profil* (1940) (lot 18) and *Le Beau Gilles* (1943) (lot 19) which act as a testament to his style in this period. Beyond its vibrant burst of warm colours, *Homme de Profil* showcases the complexity of the human mind, culminating in an enigmatic yet animated composition. This moment in Mayo's oeuvre displays his elevated attention to gradation of light and luminosity of the colours.

The paintings of Mayo revolved around the common themes of sensuality and eroticism which took different forms within his oeuvre. In particular after the 1960s, Mayo would paint the hands, then the bird nests - which for him housed and protected the root of life - followed by the egg, as these common themes reached a pinnacle within his scope of work. The egg for Mayo represented the principle of life, rebirth and the fruit of life. *La Vie Augmente Toujours* (1970) (lot 17), painted in the later part of Mayo's artistic career is an exceptional work weaving through this visual language created by Mayo incorporating the vegetal life, the egg, the stones and the male figure.

During the latter part of his career, Mayo continued to exhibit his paintings and drawings throughout Europe and returned to France in 1984 where he was honoured as a Commander of the Order of Arts and Letters by the French Minister of Culture in 1986.

Antoine Malliarakis, "Mayo", died in 1990 in Seine Port, France.

ANTOINE MALLIARAKIS MAYO

1905 - 1990
Egyptian/French

La Vie Augmente Toujours (Life Always Evolves)

signed Mayo; signed, titled and dated Rome '70 on the reverse
oil on canvas
81 by 64.5cm.; 31 $\frac{1}{8}$ by 25 $\frac{1}{2}$ in.

PROVENANCE

France Benoit Malliarakis, Paris
Galerie Alain Blondel, Paris
Barry Friedman Gallery, New York City (acquired directly from the above by the previous owner in 2003)

Acquired directly from the above by the present owner in 2016

EXHIBITED

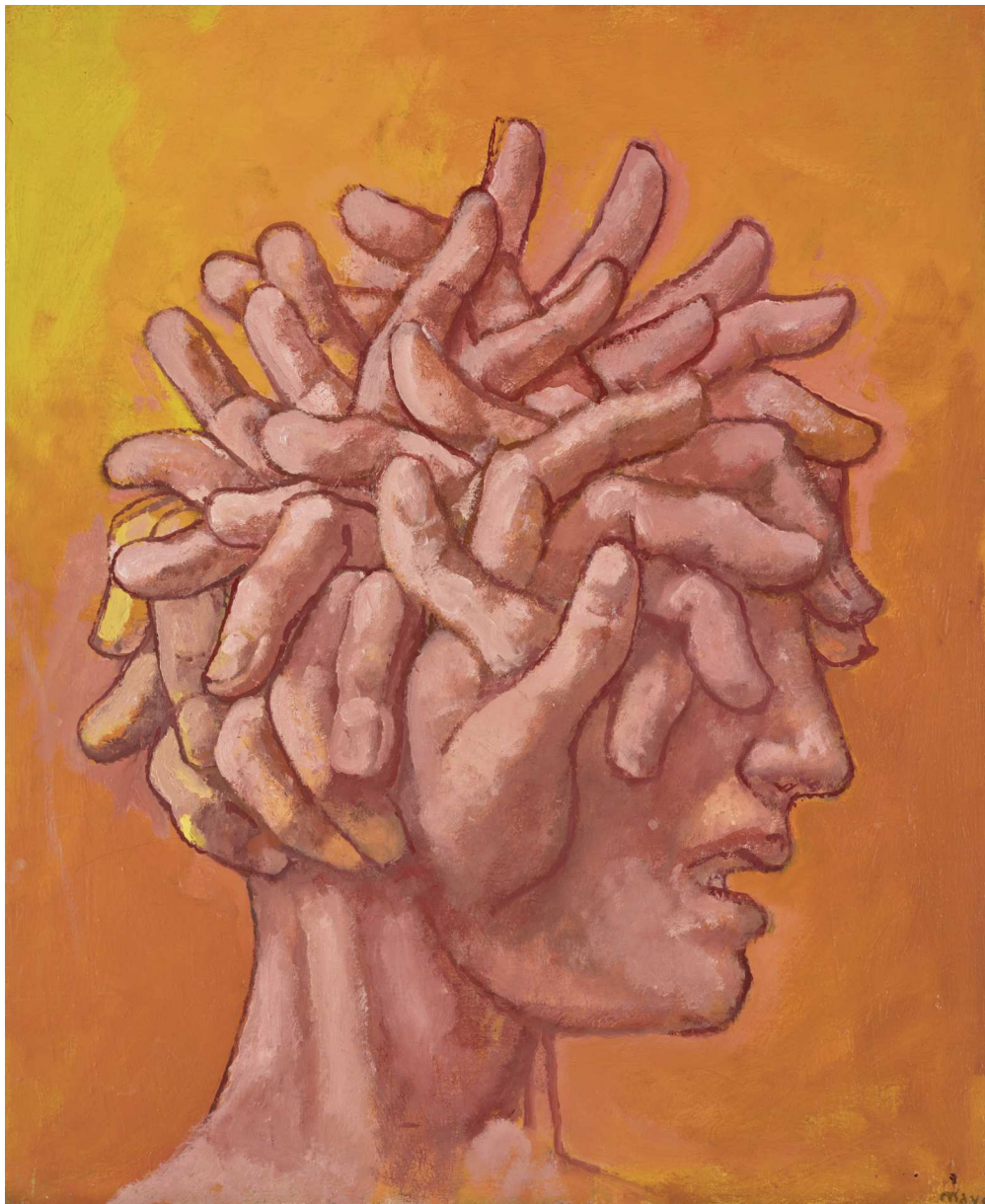
Paris, FIAC Booth Galerie Alain Blondel, *Group Show*, 1992

LITERATURE

Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012, p. 260, illustrated in colour

£ 8,000-12,000
€ 9,000-13,000 US\$ 10,000-15,000





18

18

ANTOINE MALLIARAKIS

MAYO

1905 - 1990

Egyptian/French

Homme de Profil (Profile of a Man)

signed Mayo; signed and titled on the stretcher
oil on canvas

65 by 54cm.; 25½ by 21¼in.

Executed circa 1965.

PROVENANCE

France Benoit Malliarakis, Paris

Galerie Alain Blondel, Paris

Barry Friedman Gallery, New York City (acquired
directly from the above by the previous owner in
2003)

Acquired directly from the above by the present
owner in 2016

£ 6,000-8,000

€ 6,600-8,700 US\$ 7,700-10,300



19

19

ANTOINE MALLIARAKIS
MAYO

1905 - 1990

Egyptian, *Le Beau Gilles (The Handsome Gilles)*

signed *Mayo*; signed, titled and dated 1943 on the reverse

oil on canvas

116 by 90cm.; 45 $\frac{5}{8}$ by 35 $\frac{1}{2}$ in.

PROVENANCE

France Benoit Malliarakis, Paris

Galerie Alain Blondel, Paris

Barry Friedman Gallery, New York City (acquired directly from the above by the previous owner in 2003)

Acquired directly from the above by the present owner in 2016

LITERATURE

Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012, p. 60, illustrated in colour

£ 6,000-8,000

€ 6,600-8,700 US\$ 7,700-10,300

PROPERTY FROM THE COLLECTION OF BARON
AND BARONESS GUY AND MYRIAM ULLENS DE
SCHOOTEN, HONG KONG

ROKNI HAERIZADEH

b. 1978
Iranian

National Portraits

signed and dated *Rokni Haerizadeh 2013*, signed
and dated in *Farsi*
mixed media and acrylic on paper
72 by 92.5cm.; 28¼ by 36½in.

PROVENANCE

Gallery Isabelle van den Eynde, Dubai
Acquired directly from the above by the present
owner in 2013

± £ 8,000-12,000

€ 8,700-13,100 US\$ 10,300-15,400





PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, USA

BAHMAN MOHASSES

1931-2010
Iranian

Untitled

signed and dated *B. Mohasses '65*
oil on canvas
100.3 by 70cm.; 39½ by 27½in.

PROVENANCE

Talar-e Iran Gallery, Tehran
Acquired directly from the above by the present
owner in 1965

EXHIBITED

Tehran, Talar-e Iran Gallery, *Bahman Mohasses*,
1965

± £ 80,000-120,000

€ 87,000-131,000 US\$ 103,000-154,000



Horse rider in racing colours (mosaic), Roman, Terme Museum,
Rome, Italy / Bridgeman Images



The life of Bahman Mohasses is almost as inscrutable as the otherworldly figures he produces. Mohasses was described as an enigma—his complex web of thought and emotion culminates into a uniquely intimate oeuvre that transcends mediums and even genre. Hailed as, the “Persian Picasso”, Mohasses’ work has left such an enduring imprint on the modern art era that his work christens some of the world’s top museums and private collections.

During the years of 1964- 1968, he lived permanently in Iran, later on moving to Italy. While in Rome, his artistic scope flourished. He synthesized his own figurative approach, classical Etruscan sculpture, and new contemporaneous European styles. Mohasses’ seminal paintings, including *Untitled* from 1965, portray a reference to the great Italian sculptor and painter, Marino Marini. Marini’s *Horse and Rider* (1949) is among many of Marini’s bronze equestrian statues, inspired by the mythical gallant knights of Medieval Europe and Roman Mythology. In Marini’s eyes, these men on horseback show the powerful harmony between man and steed, while illuminating the grace and balance of the warrior. Mohasses draws from Marini’s statues during a slightly later period through new mediums and new contexts.

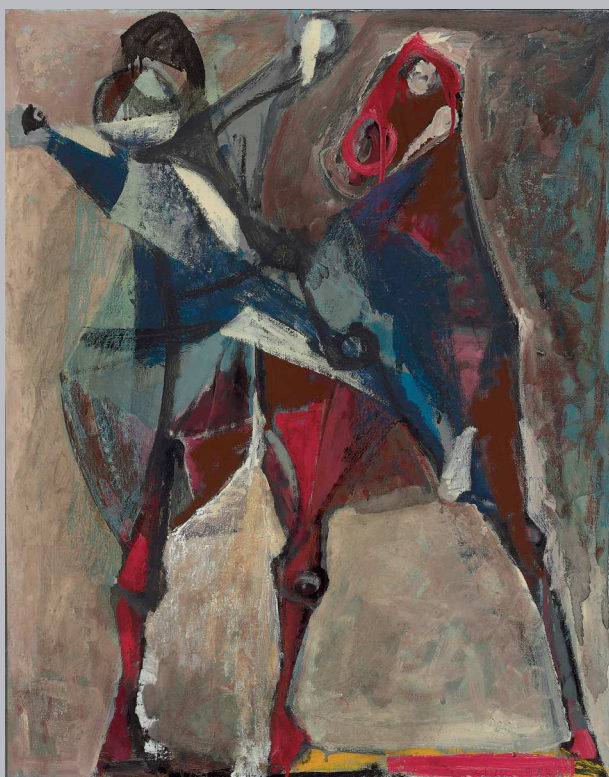
For Mohasses, the empty brown space around this abstract character illuminates the privileged position associated with being a quintessential hero figure, but in that same vein, Mohasses seeks to explore the subsequent element of solitude. In Mohasses’ painting both figures are masked—Mohasses’ hero is not who he seems. Both the man and his steed are shown with

smiling face-coverings, suggesting an ulterior and subversive truth underneath, as if they were actors in a Classical comedic play. Mohasses’ important figurative painting complements and challenges Marini’s oeuvre, adding a nuanced layer to the conventional trope of the cavalier. By weathering and texturizing the canvas, Mohasses’s work leads the viewer to the metallic equestrian statues of the Classical period and his predecessor, Marino Marini. However, his additional use of satire brings to light his insatiable thirst for eccentricity and drama.

In a biographical documentary titled *Fifi Howls from Happiness* about the life of Bahman Mohasses directed by Mitra Farahani, he states, “my creatures exist on a theatre stage.” Mohasses’ work thrives in its seamless ability to conjure suspense and fantasy for the viewer. This feature of his oeuvre reflects Mohasses’ avid fluency in the theatrical arts. Mohasses played many roles throughout his life, but among the most prominent was acting as a theatre director and stage designer. One of his most celebrated theatrical productions was his 1966 production of Ionesco’s *The Chairs*, where he masterfully curated an abstracted rendition of a forest with just an assembly of hand-crafted chairs, mixing in elements of sculptural forms. Mohasses, alongside artists, Bijan Saffari and Fereydoun Ave was a pioneer in theatrical design in Iran, using the stage to construct enlivened art installations with their own distinct narrative power. Before Mohasses’ ascension into the Iranian theatre in the 1960s, stage design had minimal impact on the play itself. The stage only acted as a static platform for the actors. Mohasses’ paintings and sculptures take from his interdisciplinary approach, weaving various artistic practices with his thoughtful compositions.

Unapologetically eccentric at a period of radical social change, Mohasses was aware of his unique position and often painted and sculpted works that highlighted the innate isolation of the modern human. Half human, half beast - his recurring character, the Minotaur, mediates the artist’s turmoil, appearing in varied forms throughout his career. The social relevance of Mohasses’ artworks lingers in Iran today, albeit with a history of controversy. The psychological and political component of Mohasses’ work has striking similarities to that of his fellow modern painter, Francis Bacon. Both artists tend to peek into their own subconscious to create beautiful and critical works regarding issues of sexuality and social otherness. Bacon’s *Self-Portrait* (1969) is oil on canvas painting that features an image of a bulbous and distorted version of a man’s face staring directly out of the canvas. Just like Mohasses’ mythic severed characters, the unsettling nature of Bacon’s face arrest the viewer—trapping them in a state of intrigue.

Mohasses participated in many exhibitions in Italy and abroad such as the Venice Biennale and held solo exhibitions in São Paulo, Brazil and Paris, France. In a ground-breaking exhibition at the Tehran Museum of Contemporary Art in 2017, a selection of Mohasses’ surviving artworks were featured alongside masterworks by Francis Bacon including his *Two Figures Lying on a Bed with Attendants*. Sotheby’s is honoured to be offering such a daring and influential piece by this extraordinary artist who is cherished as one of the leading masters of Iranian modern art.



Marino Marini, *Composition; Pink Horse and Blue Knight*; 1953, oil on canvas, Private Collection / Bridgeman Images copyright DACS 2017



Two works by Bahman Mohasses from the exhibition at *Talar-e Iran Gallery, Tehran* in 1964





22

22

ALA BASHIR

b. 1939
Iraqi

The Conversation

signed and dated '82 in Arabic; signed and dated *Alaa Hussein Bashir 1982* and titled in Arabic on the reverse
oil on canvas
99 by 99cm.; 39 by 39in.

PROVENANCE

Collection of the Artist, Baghdad
Bissan Gallery, Doha
Acquired directly from the above by the present owner in 2009

± £ 7,000-9,000
€ 7,700-9,800 US\$ 9,000-11,600

23

GHASEM HAJIZADEH

b. 1947
Iranian

Marriage Primeur (First Marriage)

signed and dated *G. Hajizadeh 2008*
oil, pen, acrylic and plaster on paper laid on canvas
81 by 60cm.; 32 by 23½in.

PROVENANCE

Private Collection, Paris

£ 10,000-15,000
€ 10,900-16,300 US\$ 12,800-19,200



GAZBIA SIRRY

b. 1925
Egyptian

The Garden

signed and dated *Gazbia '59*; signed and dated in Arabic
oil on canvas
90 by 140cm.; 35½ by 55in.

PROVENANCE

Zamalek Gallery, Cairo
Acquired directly from the above by the present owner in 2005

EXHIBITED

Cairo, Zamalek Gallery, *Egyptian Artists: Masterpieces III*, 2005

"I have a sensual relationship with colour, when I enter a paint shop, I want to swallow everything!" Gazbia Sirry's relationship with colour is one of adoration yet mastered control. Just like an alchemist, Sirry breathes life into her palette in a distinctly lyrical manner—each canvas with its own cantor and rhythm. Sirry's artistic approach stems from her appeal to local artisan culture in her native country of Egypt. Sirry's figurative works discuss topics of concern during mid-20th century Egypt, from changing family structures and women's roles to issues of class. Although her paintings have graced a range of prestigious international exhibitions and collections, the spirit of her work remains inextricably linked to the Egyptian culture, people and heritage.

Gazbia Sirry was born in 1925 in Cairo, Egypt to a widowed mother. At a young age she expressed superb talent in the arts and her mother enrolled her at an art school. In Egypt at this time, women's education lacked societal support and her mother often had to hide the truth of Sirry's schooling from prying neighbours and friends. She later graduated from the High Institute for Fine Arts in Cairo in 1950 and received a government scholarship to study with Marcel Gromaire in Paris that year. When she returned to Cairo, it was clear that Sirry was particularly attune to women's influence in the new Egyptian Republic. In part spurred by her own mother's resilience during the tumultuous time in the Egyptian history, she often depicts compositions featuring strong, demanding female figures and Sirry frequently emphasizes intergenerational spaces of feminine conviviality.

In this stunning large-scale painting, *The Garden*, Sirry tells a melodious bildungsroman tale, built on the robust pillars of female communities. Reflecting on notions of weaving and patchwork, the painting is a collage of every-day scenes. As one pans over the illustrious composition, one can see the numerous vignettes enclosed in the naive shapes. Each depicts various stages of collective and personal growth: from the bashful girls on the bench to the grey-haired woman gazing out at the viewer in pensive reflection. Sirry uses her bold black strokes to set boundaries for her characters, sealing her figures within sisterly bonds. Characteristic of the expressionist genre, she reduces form to symbols on a canvas to make an orchestral final product.

Sirry is a pioneering Egyptian artist and galvanised her talent as a visual articulation of social and political change in modern Egyptian and Arab history. Sirry worked prolifically during the years of Gamel Abdel Nasser which was a moment of pride for many Egyptian nationals. However, for Sirry, this moment had a tinge of discontent, having been imprisoned for three days for alleged Communist activity. Undeterred, Sirry's hope for the imagined community of modern Egypt persisted, most evidently displayed in her vivacious figurative works during the 1950s and 1960s. Sirry's work had a shift in 1967, taking a hiatus from painting after the Arab-Israeli War and returning to practice in a markedly different abstract style.

Sirry continues making art to this day, still rendering the ethos of modern Egypt in bold, enlivened colour. She remains among the most celebrated and important artists of her time and this exceptional painting, *The Garden* is a demonstration of her potent cultural message and her unmatched proclivity for hope.

£ 60,000-80,000
€ 65,200-86,900 US\$ 76,800-102,400





25

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LONDON

YOUSSEF NABIL

b. 1972

Egyptian

Portrait of Jannane Al Ani

hand-coloured gelatin silver print
38 by 25cm.; 15 by 9⁷/₁₆in.

Executed in 2006, this work is from an edition
of 10.

PROVENANCE

Rose Issa Projects, London

Acquired directly from the above by the present
owner in 2010

£ 4,000-6,000

€ 4,350-6,600 US\$ 5,200-7,700

26

FROM THE PREVIOUS COLLECTION OF MRS.
HADBA KABBANI

LOUAI KAYYALI

1934 - 1978

Syrian

Portrait of a Lady

signed and dated *Kayyali '65*
oil and charcoal on paper laid down on masonite
96 by 76.1cm.; 37³/₄ by 30in.

PROVENANCE

Collection of Mr. Nizar Kabbani, London

Thence by Descent

Sotheby's, London, *Arts of the Islamic World*
including 20th Century Middle Eastern Paintings,
18 October 2001, lot 179

Acquired directly from the above by the present
owner in 2001

± £ 30,000-40,000

€ 32,600-43,500 US\$ 38,400-51,500



25



26

THE EGYPTIAN ODALISQUE

As art critic Dr. Sohby Sharouny asserts, “there are other forms of beauty in nature, still, the human body represents the nearest example of beauty to man’s eyes”—perhaps for this very reason the odalisque is arguably one of the most captivating icons in the history of art. Supple rounded curves, tuft cascading locks, full voluptuous lips, the odalisque is characterized by her elegant languidness and her demure disposition as she lies upon her milieu of sumptuous fabrics.

Looking back on the Greek archetypal female sculptures, the odalisque motif derived its name from the concubines of the Islamic harem. Popularized by the famed painting by Jean-Auguste-Dominique Ingres, *Grand Odalisque*, the odalisque became synonymous with Orientalist views in imperial Europe during the 18th and 19th centuries. Although not widely known, Ingres’ *Grand Odalisque* (1814) was actually painted twice and both were commissions. One was made for the Queen of Naples, (who was also Napoleon’s sister) and the other, known as *Fatima*, was commissioned by a wealthy patron during the heyday of Muhammad Ali Pasha’s Egypt.

Absorbing the visual tropes of the past, both European and Arab, Egyptian artists decisively incorporated the odalisque form into their expansive repertoire. However, in the odalisque depictions of modern Egypt, she is not passively

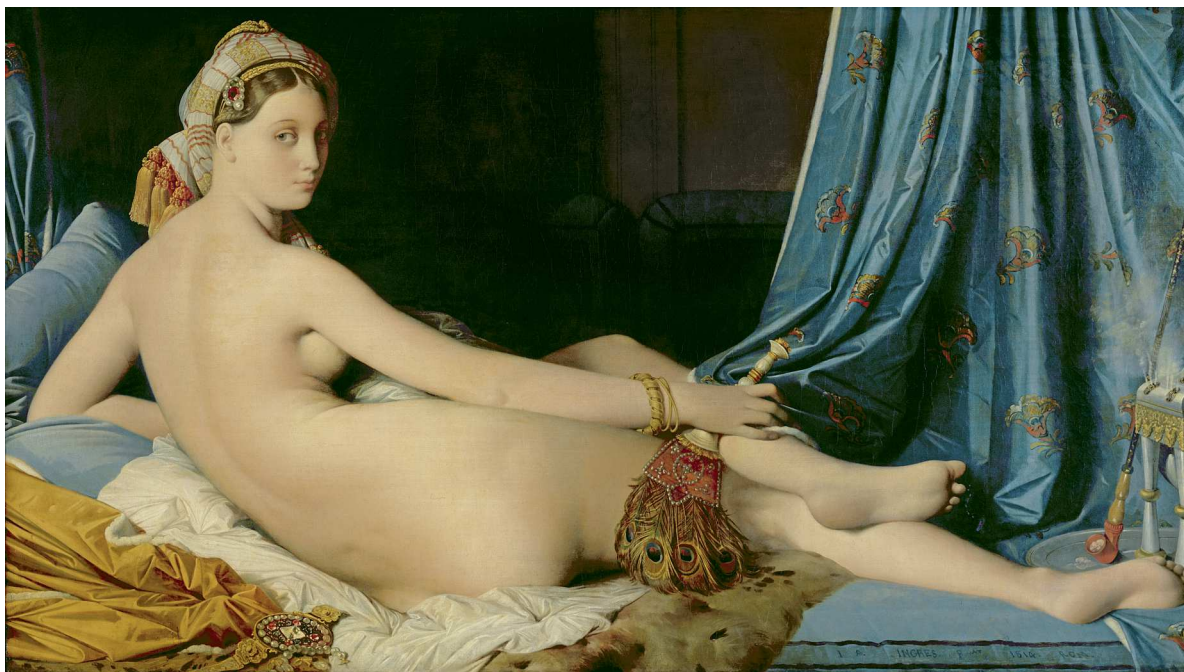
aloof; she is striking, she is powerful, she is authoritative. In other words, what differentiates her from her European counterparts is that she is not solely cherished for her sensual capacities but also as suggested by Abdullah Al Ghothamy, for her “tremendous symbolic power.”

Mahmoud Said prescribed the female body to be the incarnation of the human soul. As described in his *Catalogue Raisonné*, “his women are queens” within his fictitious utopian Egyptian kingdom, locating them as the nucleus of his poetic oeuvre (Valerie Didier Hess and Hussam Rashwan, Ed., *Mahmoud Said Catalogue Raisonné: Volume 1. Paintings*, Milan 2016). By depicting a range of women from the highest echelons of society to the lowest socioeconomic rungs, his female figures symbolize the diverse abundance of the motherland. In this way, these nude women are both figuratively and literally “women of the people.” Just as in Said’s *Nu couche au divan bleu* (c.1937-1947), the young woman places her polished elongated finger tips gently atop her womb, alluding to her fertile potential. This serene painting is naturally lyrical in its composition: like the bashful waves of the Mediterranean against Alexandria’s shores, the turquoise blue *divan* caresses the nude woman’s warm olive tone.

Contrary to Said, for Abdel Hadi El-Gazzar’s relationship with the nude form was one imbued with internal controversy. In dialogue with the

resurgence of the odalisque form in French art, as in the Henri Matisse’s exquisite nude forms during his Nice period, El-Gazzar questioned the sustainability of this hollow, decorative trope in Egypt, beyond its superficial beauty. In a treatise, while a professor at the Faculty of Fine Arts in Cairo, El-Gazzar states, “we need modern Arabic art that suits our society and is supported by our spiritual and moral values... It is a shame to live on the crumbs of what the academies of fine arts abroad offers.” Therefore, this exceptionally rare painting presented in auction is truly an anomaly for the artist. El-Gazzar’s odalisque is shrouded in mystery—she is familiar yet indecipherable, seductive yet callous. Maybe for El-Gazzar, she is the likeness of the ancient Egyptian goddess, Hathour, the goddess of love and beauty, or Anat, the goddess of heaven, or Isis, the goddess of life, or perhaps she is the semblance of a beloved—the most divine secret of them all.

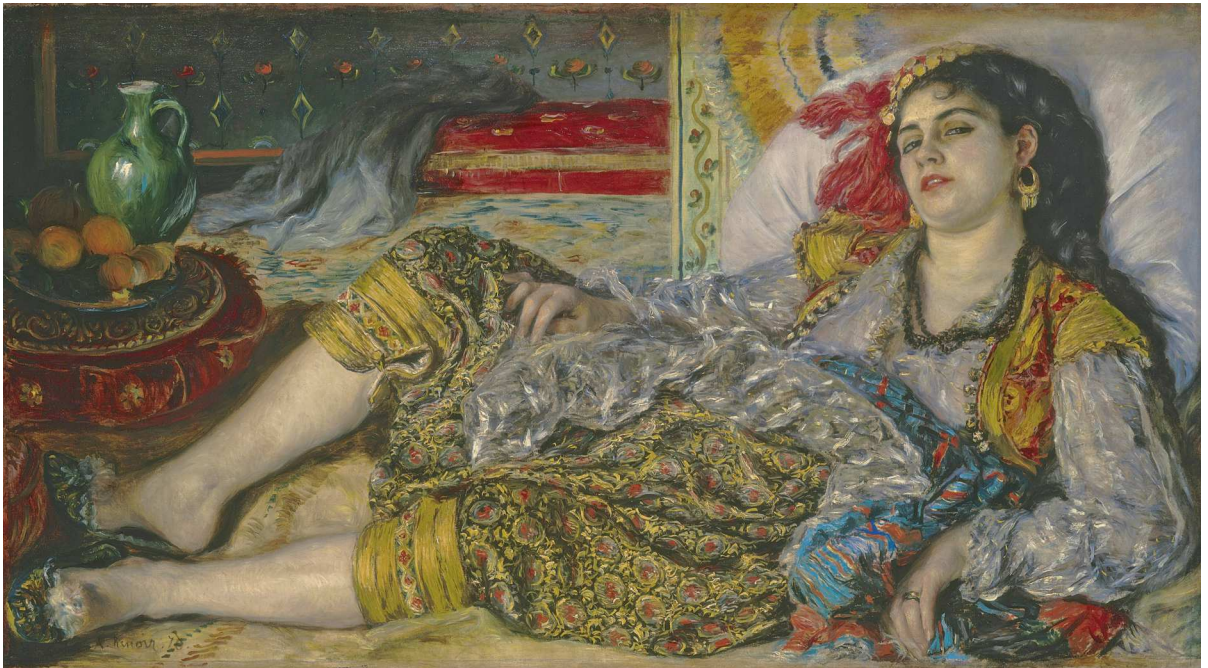
Mahmoud Said (1897-1964) and Abdel Hadi El-Gazzar (1925-1966) lived on the polar ends of 20th century Egyptian society: while Mahmoud Said was born into a westernised aristocratic family in Alexandria, Abdel Hadi El-Gazzar was the son of a local religious scholar (*sheikh*) in Cairo. Although in many ways their unique experiences growing up in divergent social environments informed their respective artistic practices, both artists living in postcolonial Egypt had dared to reposition old Orientalist tropes by translating them into new empowering visages of Egypt.



Jean Auguste Dominique Ingres, *The Grande Odalisque*, 1814, oil on canvas / Louvre, Paris, France / Bridgeman Images



Mahmoud Said, Nu au collier de perles, 1951-57 oil on canvas laid down on board, Sothebys 2010



Pierre Auguste Renoir, Odalisque, 1870, oil on canvas / National Gallery of Art, Washington DC, USA / Bridgeman Images

ABDEL HADI EL-GAZZAR

1925-1966

Egyptian

Untitled (Nude)

signed and dated *El Gazzar 1960*

oil on celotex

50 by 100cm.; 19³/₄ by 39¹/₂in.

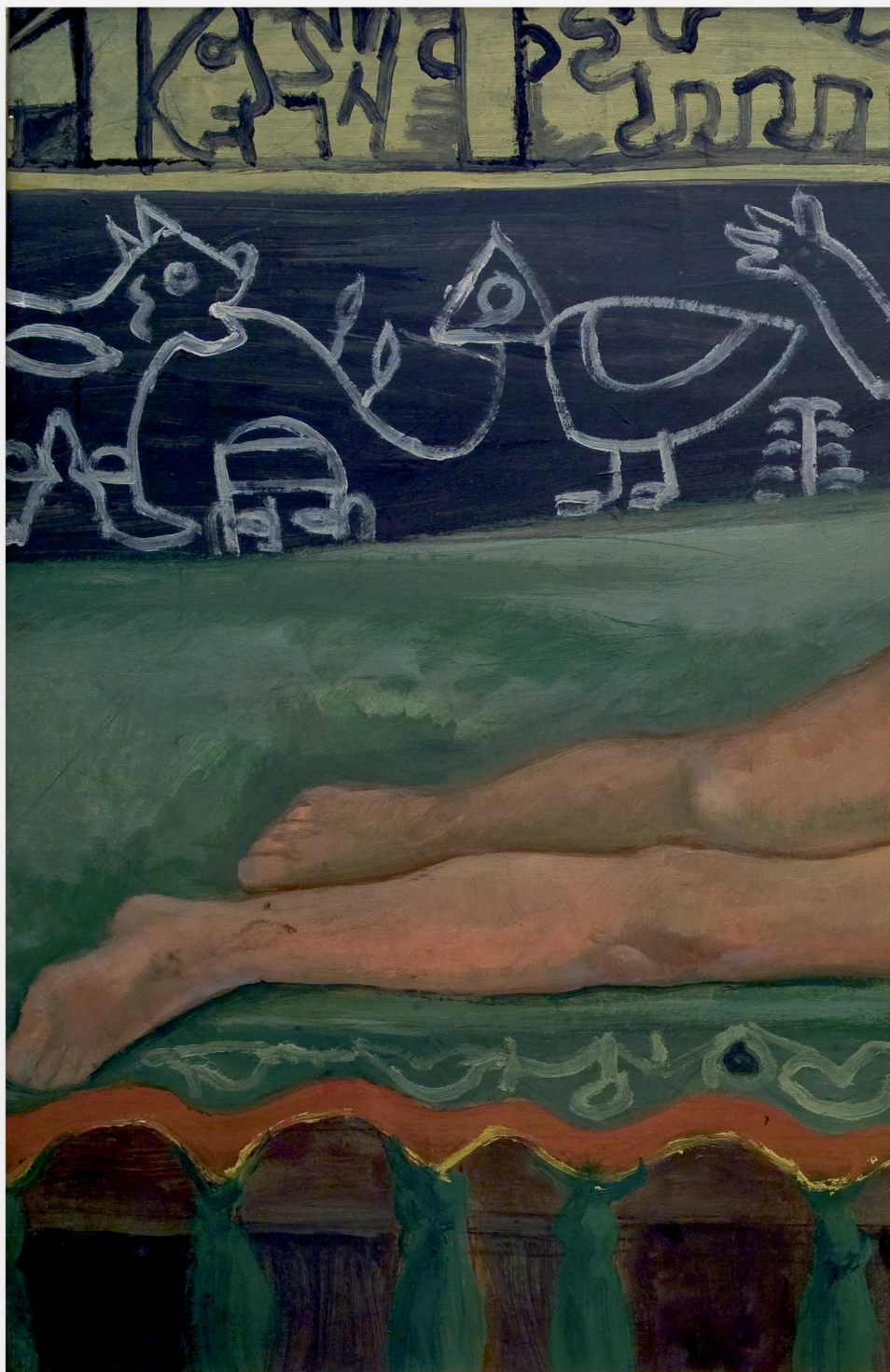
PROVENANCE

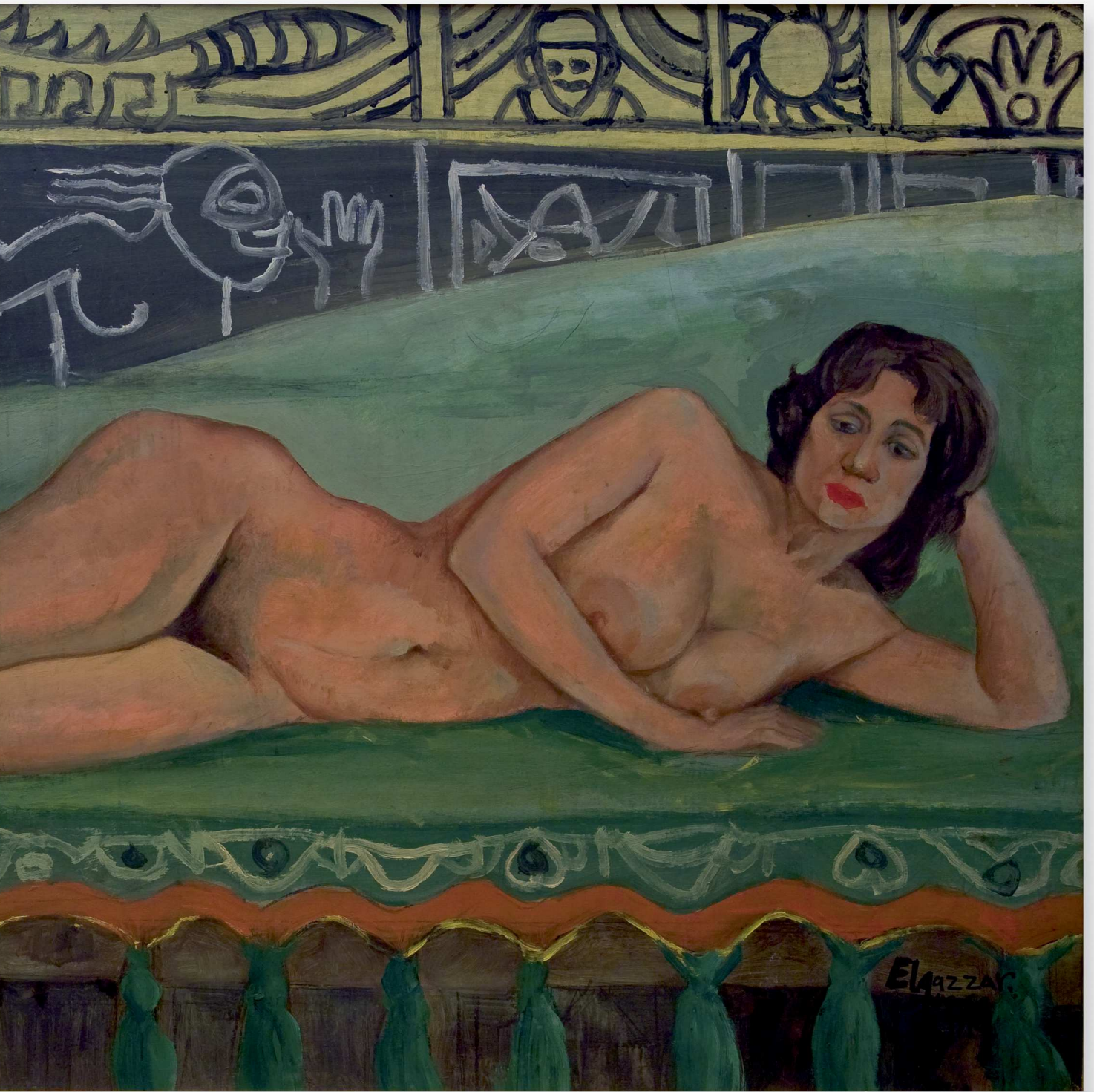
Collection of the Gazzar Family, Cairo

Acquired directly from the above by the present owner in 2013

‡ £ 100,000-120,000

€ 109,000-131,000 US\$ 128,000-154,000





MAHMOUD SAID

1897-1964

Egyptian

Nu Couché au Divan Bleu (Nude Lying on a Blue Sofa)

signed *M. Said*; signed and dated *Mahmoud Bey Said Alex - 1938* on the reverse

oil on panel

68 by 98cm.; 26¾ by 38⅝in.

PROVENANCE

Collection of Mr. Ahmed Osman, Alexandria

Collection of Dr. Mohammed Said Farsi,

Alexandria and Jeddah

Sale: Christie's, Paris, *Tableaux Orientalistes et Art Moderne Arabe et Iranien*, 9 November 2010, lot 64

Acquired directly from the above by the present owner in 2010

EXHIBITED

(Possibly) Cairo, Guezirreh, 1951, no. 114, not illustrated

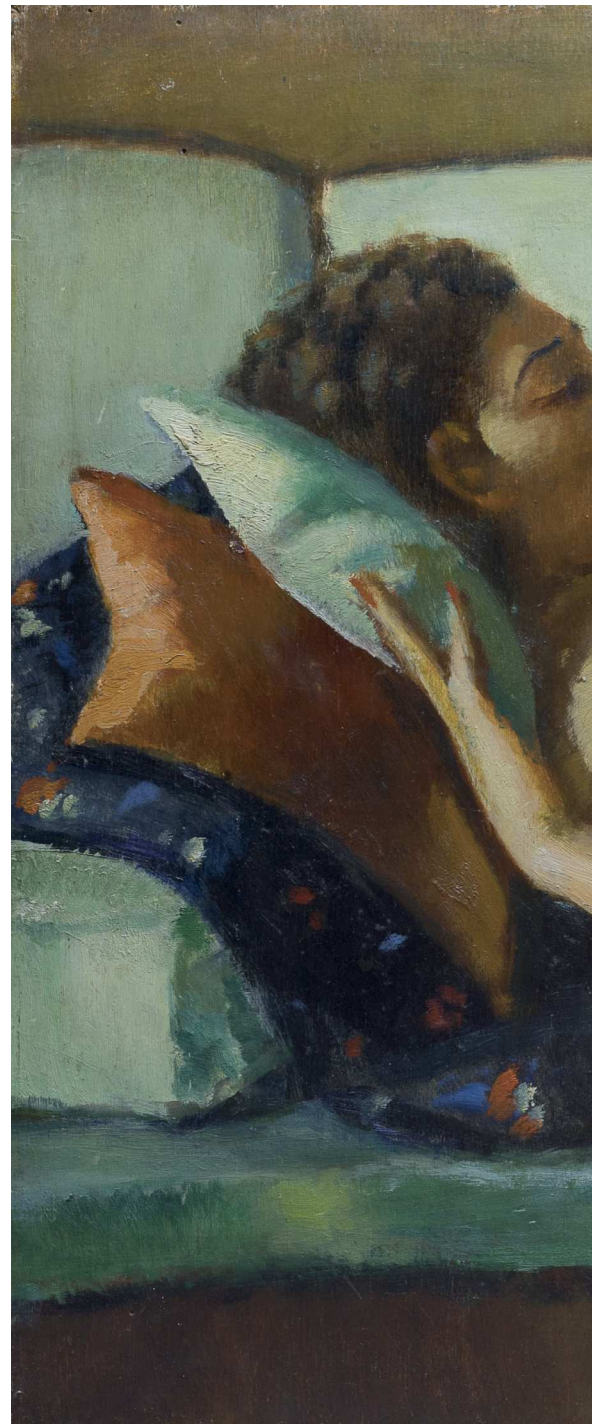
LITERATURE

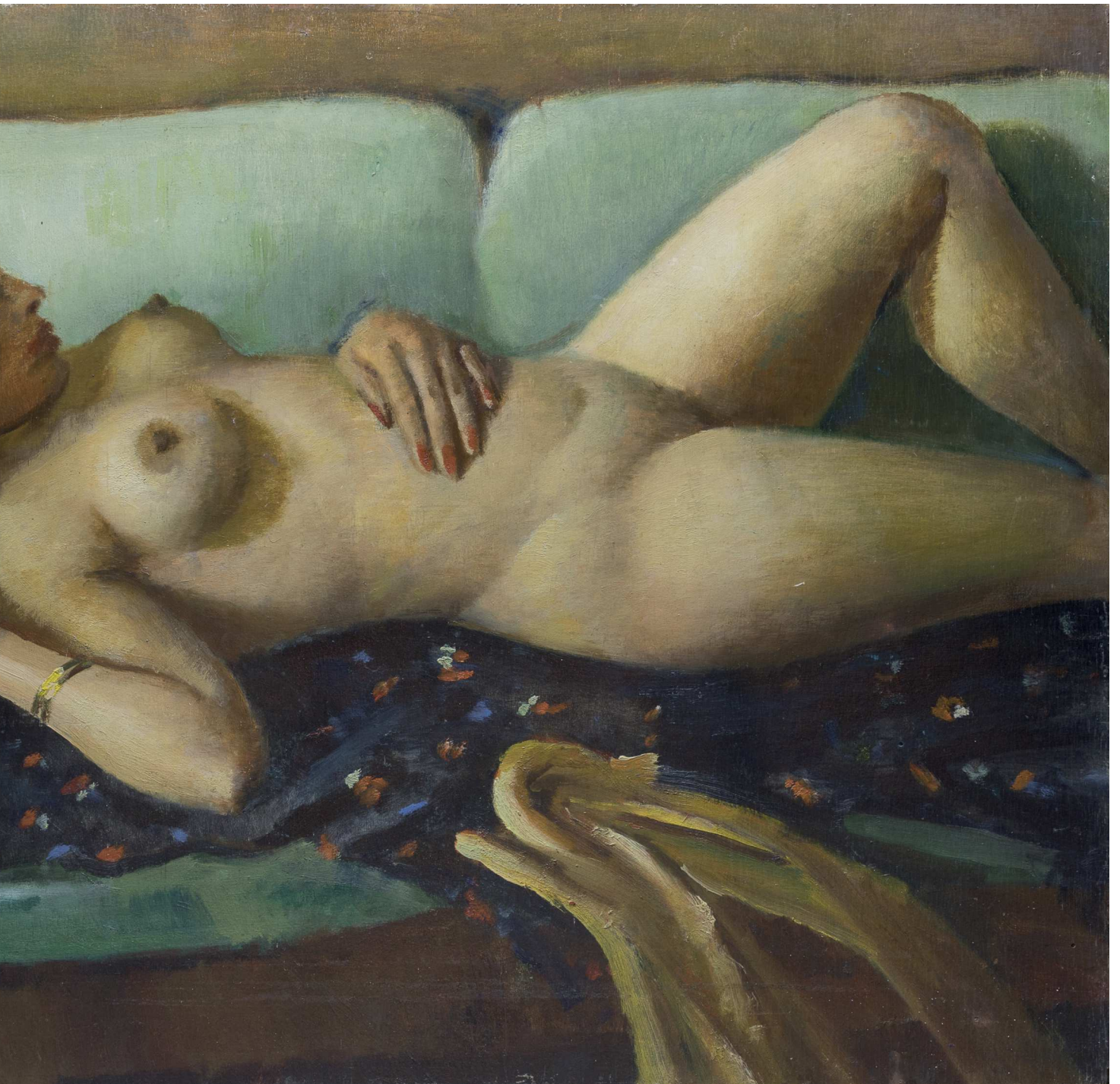
Eswat Dawastashy, *Mahmoud Said*, Cairo 1997, pp. 57, 239 & 306, illustrated

Valerie Didier Hess and Hussam Rashwan, Ed., *Mahmoud Said Catalogue Raisonné: Volume I. Paintings*, Milan 2016, no. 187, p. 387, illustrated in colour

‡ £ 120,000-140,000

€ 131,000-153,000 US\$ 154,000-180,000





FARHAD MOSHIRI

b.1963
Iranian

VN

signed, titled and dated *Farhad Moshiri 2003*;
signed, titled and dated in Farsi on the reverse
oil, acrylic and glue on canvas
167 by 132cm.; 65¾ by 52in.

PROVENANCE

Kashya Hildebrand, Zurich
Acquired directly from the above by the present
owner in 2008

Drawing inspiration from one of the most
innate aspects of Middle Eastern culture, the
talisman, this work is a true fusion of tradition
and modernity in contemporary Iranian culture.
Enchanting in its own unique manner, Farhad
Moshiri's *VN* derives its power from the cadenced
undulation of his large calligraphic collage.

Easily discernible to the Middle Eastern eye,
the canvas clearly draws upon the supernatural
relationship with numerology, a notion that still
remains in many provincial pockets of the region,
and which thrived until the late 19th century. The
recognition of magical forces in Islamic culture
manifested itself in many ways, from magic bowls

inscribed with numerals and symbols that would
cure the patient if he drank from it to talismanic
shirts worn beneath armour that protected the
soldier in battle.

For centuries mystic thinkers of the Islamic world
pondered the hidden significance of letters,
giving them not only a phonetic value but also
an arithmetic one. These arithmetic values gave
much room for interpretation, for predicting the
future, for finding divinity in the written word and
for many other purposes. The *abjad* system was
a codification of the Arabic alphabet that applied
numerical values to each letter and was used on
scientific instruments, and for talismanic codes
and magical operations.

Characteristic of Farhad Moshiri's oeuvre,
the artist magnifies his calligraphy to an
immense scale, isolating and highlighting his
numerology; something that would have often
been compositionally embedded in earlier Islamic
objects. In this series featuring numbers and
letters overlaid and intertwined to form either
an abstract design or a meaningful pattern
depending on the perspective, Moshiri crafts a
nearly celestial optical illusion yet one imbued
with cultural commentary.

W ± £ 70,000-90,000
€ 76,500-98,000 US\$ 90,000-116,000





30

**AZRA AGHIGHI
BAKHSHAYESHI**

b. 1968
Iranian

Noor (Light)

signed in Farsi; signed and dated 2016 on the reverse
ink and oil on canvas
159 by 84cm.; 62⁵/₈ by 33¹/₈in.

PROVENANCE

Private Collection, United Kingdom (acquired directly from the artist by the present owner in 2016)

**W £ 10,000-15,000
€ 10,900-16,300 US\$ 12,800-19,200**

31

OMAR EL-NAGDI

b. 1931
Egyptian

The Letter Heh

signed and dated *Omar El. Nagdi 1960*
pencil and oil on celotex
99 by 100cm.; 39 by 39³/₈in.

PROVENANCE

Collection of the Artist, Cairo
Acquired directly from the above by the present owner in 2007

**± £ 20,000-30,000
€ 21,800-32,600 US\$ 25,600-38,400**

30



LAILA SHAWA

b. 1940
Palestinian

The Zar (From the Women and Magic Series)

signed and dated *L R Shawa '92*
acrylic on canvas
90.7 by 90.5cm.; 35¾ by 35½in.

Rounded, exaggerate limbs, bent gyrating torsos
- *The Zar* (from the *Women and Magic* series)
by Laila Shawa entices the viewer into an exotic
otherworldly plane. More specifically, the painting
usurps us into the realm of the *zar*.

The *zar* cult was said to have come through to the
Middle East by way of African slaves. Although
initially associated with the black African slave
population, *zar* quickly became embedded into
the cultural fabric of the Middle East and North
Africa. In opposition to Islamic, Christian, and
Jewish sensibilities, the cult of the *zar* is seen
as supernatural and perhaps even something
of fright. Decisively, the spirit only possesses
women. As if something out of a nightmare,
it has been said she would randomly become
possessed by the spirit, which would hex her
with illness until she engaged in a cadenced
ceremony—her only antidote.

According to accounts by German missionary,
John Lewis Krapf, living in the Kingdom of Shoa
in the 1840s, he recounts an occurrence where
randomly in the evening a woman in their house

suddenly began to sing and when asked why she
was did so, she bemoaned that “she wished to
expel the bad spirits which she imagined would
inflict her with sickness.” The woman would
alternatively sing, smoke tobacco, and whip her
head and arms in elongated swooping motions.

Laila Shawa's oeuvre is characterised by her
mastery of saturated colours and courageous
illustrative compositions. She is known for
depicting issues of political importance through
witty and compelling design. Born in Gaza in
1940, Shawa remains hyperaware of the roles
of women in Arab societies. Living in Palestine
during the *Intifadas* of the latter part of the
20th century, she found that women were the
cornerstone of the movement - working as cheap
labour by day, revolutionaries by night.

Among her most sought after series, known
as *Women and Magic* series, she depicts the
perplexing nature of gender in the Middle East.
In most paintings of this series, Shawa's women
are as still as a rock - cold and blank - she carves
out their silhouettes solely out of their patterned
burqas. In an interview, Shawa states, “[the
veil] was more of a sociopolitical phenomenon
designed to control and subdue women.” As the
central figure gazes straight out of the canvas to
her unassuming audience, she is unabashed in
her sensuous dance. These women in *The Zar* are
more like water than stone: flowing freely in their
mystical trance, unconcerned with societal woes.

‡ £ 20,000-30,000
€ 21,800-32,600 US\$ 25,600-38,400



HAMED OWAIS

1919-2011
Egyptian

Al Hod Hod (The Hopooe Bird)

signed and dated '98 in Arabic; signed *Ewais*, titled, and dated in Arabic on the reverse
oil on wood panel
80.8 by 65.8cm.; 31¾ by 25½in.

PROVENANCE

Zamalek Art Gallery, Cairo
Acquired directly from the above by the present owner in 2002

EXHIBITED

Cairo, Zamalek Art Gallery, *30 Egyptian Artist; Generation in Contemporary Art*, 2001
Cairo, Zamalek Art Gallery, *Hamed Owais*, 2002

Sotheby's is honoured to present one of the most influential paintings by the modern master, Hamed Owais. Born in Beni Soueif in 1919, Hamed Owais remains as one of the leading painters of the Egyptian Social Realism. Working initially as a metalworker, issues of class have always been of particular interest to Owais. Characteristic of the Social Realist genre, Owais' work provides a panoramic of the ever-changing histories of Egypt's dejected lower class. Working within the years of the Great Depression, onward to the 1952 Egyptian Revolution and a decade into the Mubarak era, Owais brings to light the overlooked narratives of Egypt's rural poor.

Likened to the enigmatic oil painting by French Realist painter, Jean-François Millet, *Les Glaneuses*, also known as *The Gleaners* (1857) as well as the Russian avant-garde painter, Kazimir Malevich's *Taking in the Rye* (1912), Hamed Owais' painting *Al Hod Hod* (1998) is a testament to the rural poor's integrity against monumental odds. Contrary to the three hunched female figures in *The Gleaners* for instance, who symbolise society's denigration and destitution of such labour, Owais' figures tell a contrasting story. Firstly, Owais' figures are a family unit, pictured with a young child cradled in the woman's arms. Although their faces are wrought with worry, his figures are larger than life, framed by a lush green landscape. With a decisive blow, one could almost imagine the power generated from the woman's sweeping axe. Mirrored by the colour palette of the strong male figure next to it, the tuft bird perched on the lower left corner of the composition is a display of honour and pride. Unlike Millet and Malevich, Owais paints this family as not only hard-working individuals but also one ripe for a more fruitful future.

Owais worked within a larger community of artists, both in and outside of the visual arts. As one of the founding members of the Group of Modern Art, alongside Gamal el-Sigini, Gazbia Sirry, Zeinab Abdel Hamid, Salah Yousri and Youssef Sida in 1947, Owais sought to recalibrate Middle Eastern art practice in a post-war, post-Surrealist art world.

While working in the group, Owais began to activate his paintbrush to document the rapid socio-political changes in Egypt. Art of all forms became a symbol of anti-imperial and post-colonial dissidence and resistance for the peasant classes. For instance, *Yasin and Bahiyya* by Nagib Surur became the written anthem of the peasant culture in the 20th century. Located in Buhut in the summer of 1951, a village in the Upper Egypt Delta, Surur documents a true historical narrative of a town of peasants who rise up against their hostile feudal pasha as a way of revenge in a country of massive injustices, many of these dissenters actually meeting their demise.

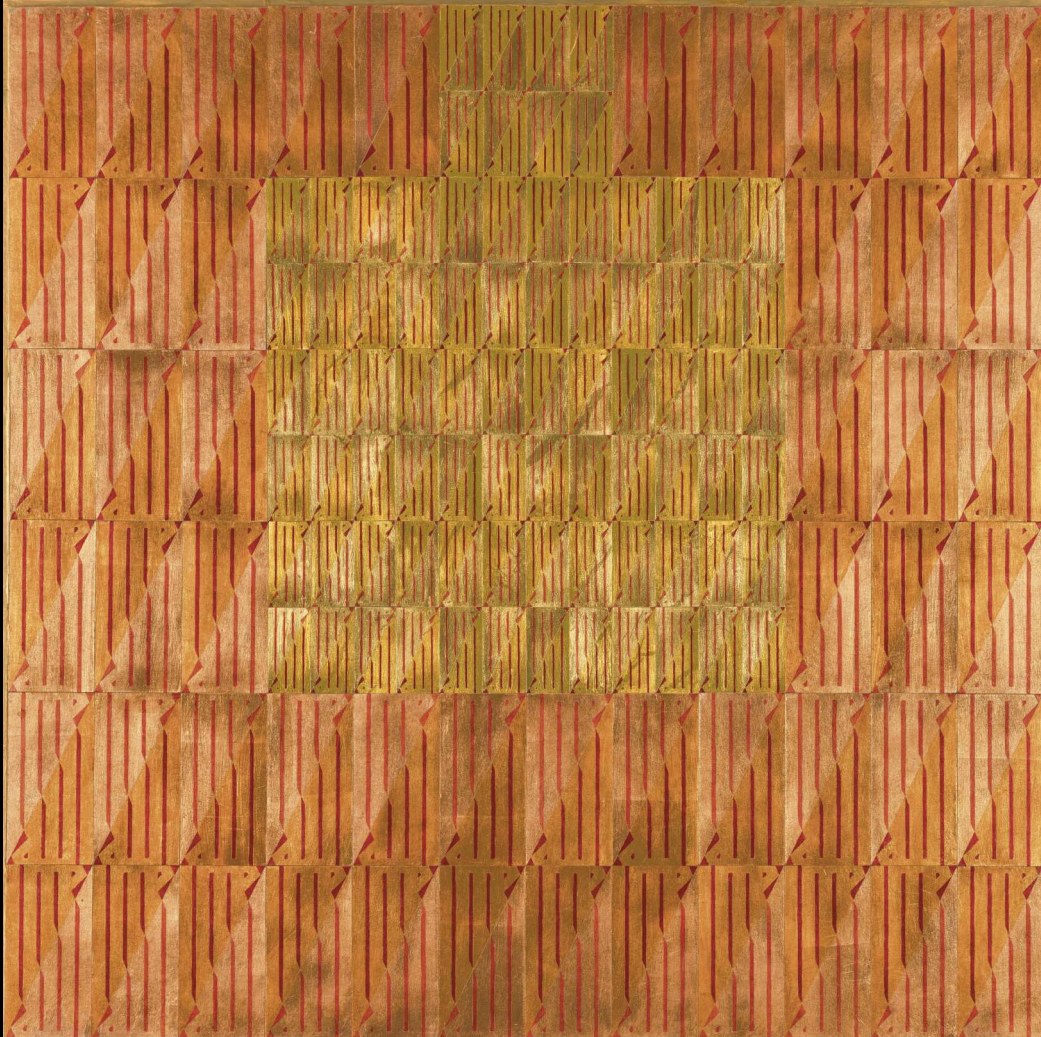
Owais and Surur's works are heavily informed by the depictions of the peasant revolutions from the past. The iconic image of the Mexican revolutionary Emiliano Zapata, titled *Zapata* (1930) by Jose Clemente Orozco harps on similar themes: the drama of the outstretched arms, the heavy grip of the man's hand pulling at the brown headscarf in desperation. Against this fraught backdrop, Orozco's Emiliano Zapata stands prepared to face the treachery of Dictator Porfirio Diaz. Just as in the case of Mexico in 1930s, Owais' painting cleverly and beautifully tells the stories wherein peasants become kings and kings become villains.

‡ £ 50,000-70,000
€ 54,500-76,500 US\$ 64,000-90,000



Kazimir Severinovich Malevich, *Taking in the Rye*, 1912, oil on canvas / Stedelijk Museum, Amsterdam, The Netherlands / Bridgeman Images





34

34

SAMIR SAYEGH

b. 1945
Lebanese

Untitled

signed and dated *Samir Sayegh 2007* in Arabic on
the reverse

gold leaf and ink on wood
123 by 123cm.; 48½ by 48½in.

‡ £ 12,000-18,000
€ 13,100-19,600 US\$ 15,400-23,100

MONIR FARMANFARMAIAN

b. 1924
Iranian

Mirror Ball

mirror and plaster
diameter: 24cm.; 9½in.
Executed in 2013.

PROVENANCE

Gifted directly by the artist to the present owner
in 2013

£ 35,000-45,000

€ 38,100-48,900 US\$ 44,800-58,000



FARHAD MOSHIRI

B. 1963
Iranian

Untitled (From the Jar Series)

signed and dated *F. Moshiri 01* on the reverse
mixed media on canvas
230 by 181cm.; 90½ by 70¼in.

PROVENANCE

Collection of the Artist
Acquired directly from the above by the present
owner in 2002

EXHIBITED

Tehran, 13 Vanak Street Gallery, *An Exhibition
of Recent Works: Farhad Moshiri*, October -
November 2002

This immense work forms part of Moshiri's
debut *Jar Series*, one of the most important and
instantly recognisable sequences of his career
to date. His jars are variously influenced by the

amphorae of the pre-Islamic period, namely
Sassanian remains, the thirteenth century
Seljuk potters in Persia, and the extraordinary
archaeological riches of Iran. The creation of
the *Jars* is a painstaking process: the fragility of
the craquelure within this piece is the result of
Moshiri patiently applying layers of paint before
folding and crushing the canvas. Set against a
plain white background the viewer is encouraged
to consider the object in its entirety and without
extraneous distraction. Moshiri's decision to
celebrate a humble utilitarian object marks his
commitment to continuity and tradition: "I had
picked as a subject matter an object that 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 cited in: W. Singh-
Bartlett, "Farhad Moshiri When Ancient becomes
Modern", in: *Canvas magazine*, Vol. I, No. 5,
September/October 2005, pp. 76-79).

W £ 65,000-80,000
€ 71,000-87,000 US\$ 83,500-103,000



ILHAN KOMAN

1921 - 1986

Turkish

Untitled

iron

height: 48cm.; 18⁷/₈in.

Executed in the 1960s.

PROVENANCE

Private Collection, Sweden (acquired directly from the artist in 1963)

Private Collection, UK (acquired directly from the above by the present owner)

£ 15,000-20,000

€ 16,300-21,800 US\$ 19,200-25,600





38

38

PROPERTY FROM THE COLLECTION OF MRS.
MOGHADDER, PARIS

SOHRAB SEPEHRI

1928-1980
Iranian

Untitled

signed and dated *Sepehri, 71*
oil on canvas
48 by 63cm.; 18 7/8 by 24 7/8 in.

PROVENANCE

Litho Gallery, Tehran
Collection of the Moghtader Family, Tehran
Thence by Descent

Modern Iranian master Sohrab Sepehri was mainly known as a semi-abstract painter who addressed subjects in nature, particularly trees. Many of his works were based on a natural view as a starting point which, while serving as an initial inspiration, would lead to something quite independent and original that was expressive of that moment's feelings and understanding - quite far removed from the point of origin. At one particular time in his career, Sepehri turned to purely abstract painting, creating fresh works with the aid of geometrical figures in which squares are increasingly used. As this was a short-lived period, paintings from this series are quite rare and hard to find. Sotheby's is especially pleased therefore to present this oil on canvas Cubist abstract composition dating from 1971, which combines a beautiful palette of warm and

cool colours that divide and define the visual field in Sepehri's trademark style - namely, a concentration in one corner of the visual field, drawing the eye across the work to balance one set of information against the other. Like many of his other paintings, this composition has a quiet and serene quality emanating from its simplified forms where distillation and reduction brings a Zen-like meditation to it. As he was never directly a follower of Cubism, it would be incorrect to classify him as a painter of that genre at any time in his career; however, the cube as a defining shape, a perfect geometric component within the natural order of the universe, was a passing preoccupation for him. This work is a superb example of this preoccupation.

£ 30,000-40,000
€ 33,000-43,000 US\$ 38,000-51,000

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, FRANCE

MAHMOUD MOKHTAR

1891-1934

Egyptian

Au Bord du Nil (On the Banks of the Nile)

signed *Moukhtar*, inscribed *Susse Fr^{res} Ed^{ts} Paris* and *cire perdue*, with the *SUSSE FRERES EDITEURS* pastille

bronze, model size 3
height: 62cm.; 24¹/₄in.

Executed in 1931-1947, 11 bronzes were produced during this period, 7 of which during the artist's lifetime.

PROVENANCE

Susse Freres or Galerie Bernheim Jeune, Paris
Acquired directly from the above by the present owner's mother in 1933
Thence by descent

LITERATURE

Ahmed Rassim, *Shadow: A Page From Modern Art*, Cairo 1936, p. 6, another version in marble illustrated

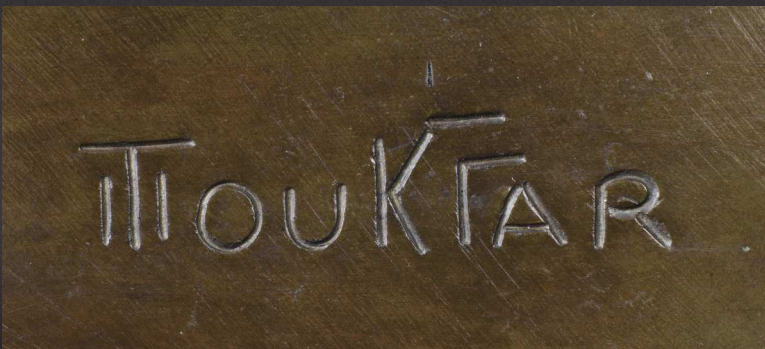
Badr Eldin Abou Ghazi, *The Sculptor: Mokhtar*, Cairo 1964, n.p., another version illustrated

Mohamed Sedki Al-Gabakhany, *The History of the Egyptian Art Movement to 1945*, Cairo 1986, n.p., another version in gesso illustrated

Badr Eldin Abou Ghazi, *Mokhtar: His Life and His Art*, Cairo 1988, another version in marble illustrated

£ 100,000-150,000

€ 109,000-163,000 US\$ 128,000-192,000



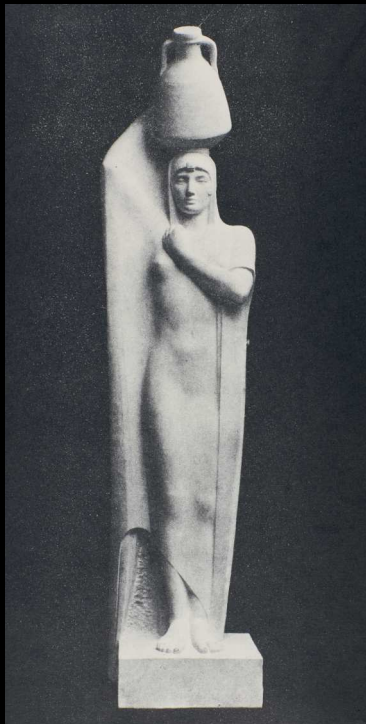
detail of the signature on the present lot



Like no other, Mahmoud Mokhtar was able to visualise the struggle for political independence and the emancipation of women in Egypt in the first decades of the 20th century. The elegance and determined posture of the present water carrier, stylised according to the aesthetic of the great sculptures of Ancient Egypt and the fashionable Parisian Art Deco, are characteristic of his art. This spirit is equally part of Mokhtar's public sculpture, such as the granite *Egypt Awakening* in front of the Giza Zoo and *Saad Zaghloul* next to Qasr El-Nil Bridge, which still towers over Cairo today.

Mokhtar moved to Cairo from the countryside in 1902 and was amongst the first to enrol in the city's new School of Fine Arts six years later. There he honed his skills as a sculptor under the tutelage of the Parisian professor Laplagne until a scholarship from the Egyptian Prince Kamal Youssef enabled Mokhtar to continue his education at the École des Beaux-Arts in Paris. There he was introduced to the latest artistic styles and the political force of art that would characterise his work from then on. Perhaps the most significant meeting of Mokhtar's Parisian sojourn was with the political leader Saad Zaghloul. The sculptor joined forces with Zaghloul upon his return to Cairo and became part of the group of intellectuals and revolutionaries who established independence from Britain in 1922.

Au Bord du Nil represents the peasant woman, or *fellaha*, who was adopted as the emblem of Egypt's revolutionary movement in the early 20th century. Much like the woman in *Egypt Awakening* she stands tall, poised to adjust her veil, revealing her feminine beauty whilst carrying out the menial but essential task of sourcing water from the river Nile. Her frontal pose and the stylised visage and folds of the drapery are reminiscent of statues of Egyptian queens, such as the statues of Hatshepsut flanking the entrance to her tomb at Deir-el-Bahari. As such the figure at once symbolises ancient and modern Egypt and the reinstatement of the woman at the centre of this land. This exquisite piece has a particularly beautiful story. The sculpture was bought upon the return of a French collector from Egypt, where she fell in deep admiration of the country and especially the immense history alongside the Nile River. Once she returned to Paris, she came across Mokhtar's works and fell in love with the iconic representation of the Egyptian *fellaha* which reminded her of her trip to Egypt. It is then that she most probably acquired the sculpture at the Bernheim Jeune Galerie or Susse Foundry who were both selling the artist's work during that period. With its strong provenance and iconographic subject matter, the present work is a collector's item at its best.



Marble version of the *Woman of the Nile* at the Bernheim-Jeune Exhibition



Frontispiece of the Mokhtar exhibition at the Bernheim-Jeune Exhibition





40

40

GEORGES-HANNA SABBAGH

1877 - 1951

Egyptian / French

The Minaret of Ibn Tulun Mosque

signed and dated *G.H. Sabbagh 1940*

oil on canvas

73 by 60cm.; 28¾ by 23⅝in.

PROVENANCE

Collection of Professor Robert Broulla, France

⊕ £ 6,000-8,000

€ 6,600-8,700 US\$ 7,700-10,300



41

41

ABDULQADER AL RASSAM

1882-1952

Iraqi

Untitled

signed and dated *Abdel Kader 1331* in Arabic

oil on masonite

25 by 50cm.; 9 $\frac{7}{8}$ by 19 $\frac{5}{8}$ in.

Executed in 1913.

PROVENANCE

Bissan Gallery, Doha

Acquired directly from the above by the present owner in 2002

± £ 15,000-20,000

€ 16,300-21,800 US\$ 19,200-25,600

NUBIA: ACROSS THE NILE

Nubia is derivative from the word Noba that was used to describe the nomadic people who settled in Lower Egypt around the 4th century. Nubia remains to be one of the longest surviving civilizations that has existed on the banks of the Nile River.

Sotheby's is honored to be presenting a rare selection of paintings by Georges Hanna Sabbagh, Seif Wanly, Khadiga Riaz and Effat Nagui to showcase the history of Nubia. A historically significant selection as these works chronicle life prior to the building of the Aswan High Dam and the consequences of the project. The construction of the Aswan High Dam in the 1960s forced the displacement of 50,000 Nubians, and Lake Nasser buried many ancient villages.

The example by Georges Hanna Sabbagh depicting the First Cataract from 1925 is a pictorial historical depiction. The earliest painting from the selection, unlike the other works, Sabbagh historicizes the region and allows us insight into a lost past. The geographical boundaries of Nubia begin at the First Cataract at Dabôd Village through the Third and Fourth Cataract to the south in Sudan.

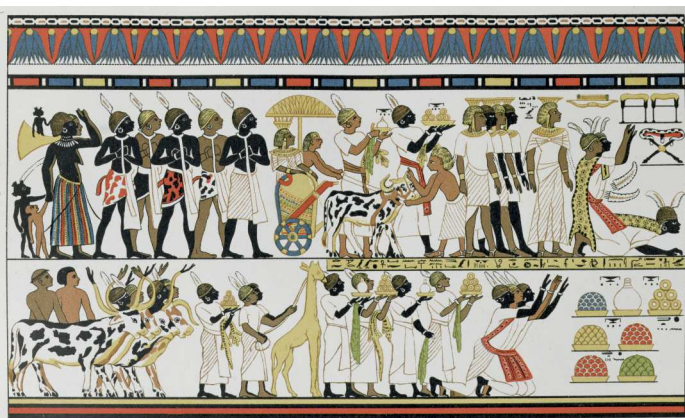
Unique to Nubia, apart from the rest of Egypt, is the folkloric heritage of its different tribes. A rare example on display is the present work by Khadiga Riaz of a painting of a village scene. The granddaughter of the Father of Egyptian poetry *Ahmed Shawki* – Riaz takes an anthropological outlook on the Nubian heritage in particular employing yellow and orange hues to illuminate the animated village life.

Unlike the more academic styles of Riaz and Sabbagh that were omnipresent and romantic; Seif Wanly and Effat Nagui explored Nubia in a very different facet—embracing modernism and an avant-garde approach.

The construction of the Aswan High Dam in 1964 led to the destruction of the organic culture and identity of Nubia, which resulted in the displacement and refugees. Then Minister of Culture, Dr. Tharwat Okasha led a group of Egyptian scholars, artists and thinkers to document Nubia to create the state Nubian Archive. Effat Nagui opted to explore the magical and mythical side to Nubia. She exhibited 5 seminal works on Nubia at the 7th Sao Paulo Bienal in 1963 – one

of the examples exhibited was *Le Jardin Enchanté* which illustrates Nagui's fascination with the many layers of the myths and folk stories of Nubia. Referencing the Nubian Kingdom of Kush, Nagui's rendition of an enchanted garden draws from the archeological discoveries of that period. Using a powerful and dynamic palette Nagui illustrates the depth of the idiosyncrasies of the Nubian culture.

Unlike his contemporaries, Seif Wanly's manipulation of the composition of Nubia is seen through his painting of a striking architectural and cubist rural village. A two dimensional opus using a futuristic backdrop, Wanly presents a somber yet inimitable interpretation of the Nubian homeland. Having travelled to the region with his brother Adham Wanly, this work is set apart, as it focuses on the Nubian architecture and Nubian houses, which were further studied by Egypt's most celebrated architect Hassan Fathy. This gem of collection chronicles four Egyptians artists from the 20th Century - illuminating an eroding legacy and a lost empire that still lives on through these paintings of Nubia.



Nubian chiefs bringing presents to the King of Egypt, copy of an Ancient Egyptian wall painting from a tomb at Thebes, c.1380 BC, from 'The History of Mankind', Vol.III, by Prof. Friedrich Ratzel, 1898 (litho), English School, (19th century) / Private Collection



42

GEORGES HANNA SABBAGH

1877 - 1951

Egyptian / French

The Aswan Cataract

signed *G.H. Sabbagh '25*

oil on canvas

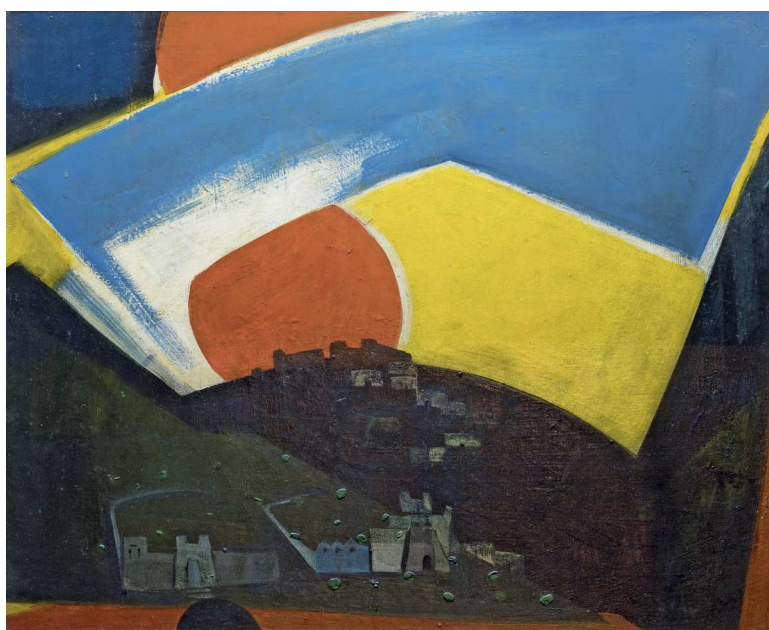
66 by 81.5cm.; 26 by 32in.

± £ 18,000-25,000

€ 19,600-27,200 US\$ 23,100-32,000



43



44

43

KHADIGA RIAD

b.1914

Egyptian

Untitled (Nubia Scene)

signed *K. Riad 1952*

oil on canvas

33 by 47cm.; 13 by 18½in.

PROVENANCE

Collection of Mr. Francis Mujahid, Luxor (acquired in 1977)

Private Collection, Cairo (acquired directly from the above in 2016)

± £ 12,000-18,000

€ 13,100-19,600 US\$ 15,400-23,100

SEIF WANLY

1906-1979
Egyptian

Nubia

signed *Seif*
oil on wood
60 by 73cm.; 23½ by 28¾in.
Executed in the 1960s.

PROVENANCE

Private Collection, Cairo
Acquired directly from the above by the present
owner in 2015

± £ 25,000-35,000
€ 27,200-38,100 US\$ 32,000-44,800



45

EFFAT NAGUI

1905-1994
Egyptian

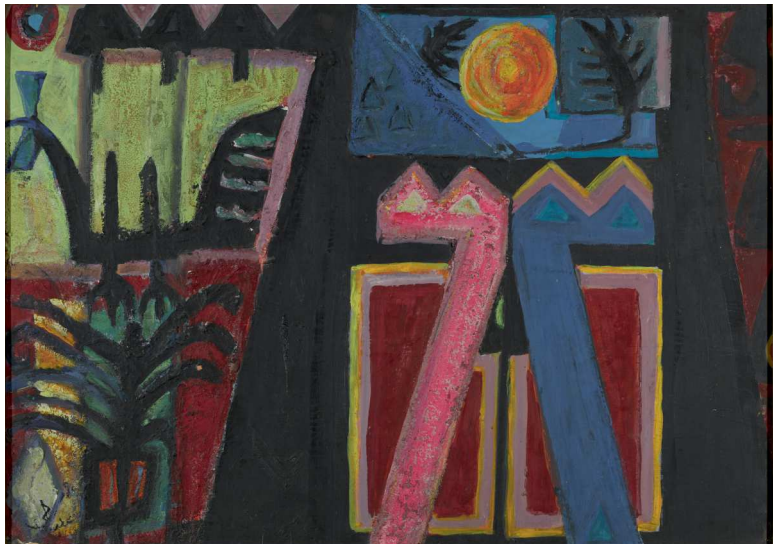
The Enchanted Garden

signed and dated ... on the reverse
oil on panel
99.5 by 68.5cm.; 39½ by 27in.
Executed in circa 1960s.

PROVENANCE

Collection of Dr. Hussam Rashwan, Alexandria
Acquired directly from the above by the present
owner

± £ 28,000-35,000
€ 30,500-38,100 US\$ 35,900-44,800



46

EFFAT NAGUI

1912-1994
Egyptian

La Nubie (The Nubia)

signed in Arabic; signed, titled and dated *Effat Naghi 1964* on the reverse
oil, acrylic and on panel
48 by 69cm.; 18¾ by 27¼in.

PROVENANCE

Collection of Anna Boghiguan, Cairo (acquired
directly from the artist)
Acquired directly from the above by the present
owner in 1999

£ 8,000-12,000
€ 8,700-13,100 US\$ 10,300-15,400

SHAKIR HASSAN AL-SAID

1925-2004

Iraqi

The Family

signed in Arabic; signed *Shaker Hassan Al Said*,

titled and dated 1953 on the reverse

oil on wood

49 by 38.7cm.; 19¼ by 15¼in.

PROVENANCE

Bissan Gallery, Doha

Acquired directly from the above by the present owner in 2001

Born in Samawah in 1925 Shakir Hassan Al-Said is considered to be one the most eminent and influential artists of Iraq. Throughout his lifetime, Shakir Hassan Al-Said has been the most versatile Iraqi modernist of his generation – a curious, emancipated and adventurous explorer that has constantly pushed the boundaries of Iraqi modernism. At the onset of his career in the early 1950s, he questioned notions of Iraqi national identity. Alongside Jewad Selim, they challenged prescribed norms with the vigour, naiveté and idealism that youth inspires. The result was the establishment of one of the greatest influential art movements in the Arab world: The Baghdad Group of Modern Art (*Jama'at Baghdad lil-Fann al-Hadith*) in 1951. The group had the challenging task to “reform” and rethink the artistic developments of a modern discourse largely defined by opulent and classical markers of heritage.

Following his formal education in painting at the Institute of Fine Arts, in Baghdad between 1949 through 1954, he received a state scholarship upon graduation to further pursue his studies. He further developed on his arts education in Paris between 1955 through 1959 studying painting and art history at the Académie Julien, the École des Arts Decoratifs and the École Nationale Supérieure des Beaux-Arts.

Prior to his move to Paris, Shakir Hassan Al-Said's rendition of a family as a subject matter played significant part of his oeuvre. As seen in the present work, Al-Said draws on the folkloric iconography of the Iraqi identity to present a cubist interpretation of family. He intertwines elements of abstraction as seen in the foreground of the painting with central figurative characters which are divided in a lattice like web further amplifying the cubist mannerism. Al-Said's works from the late 1940s up until 1954, when he left for Paris, were characterized by a palette that drew from the same tribal colours used in Iraqi ancient carpets. The body of his works prior to the Paris years showed an affinity and a fascination with themes that were fashionable in Europe; yet avant-garde for the Iraqi art scene.

‡ £ 30,000-40,000

€ 32,600-43,500 US\$ 38,400-51,500





48

48

ETEL ADNAN

b. 1925
Lebanese/French

Untitled

pastel on paper
64.6 by 48.3cm.; 25 1/2 by 19in
Executed circa 1979.

PROVENANCE

Acquired directly from the artist by the present owner in the early 1980s

£ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300

49

BEHJAT SADR

1924 - 2009
Iranian / French

Untitled

signed *Sadr*
oil on hardboard
60 by 72cm.; 23 1/2 by 28 3/8in.
Executed circa 1965.

PROVENANCE

Nivaran Art Centre, Tehran
Acquired directly from the above by the present owner in 2001

£ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300



49



50

50

SHAFIC ABOUD

1926 - 2004
Lebanese / French

Untitled

signed *Abboud*; signed *Abboud* on the reverse
oil on canvas
72 by 59cm.; 28¼ by 23¼in.
Executed in the 1970s.

PROVENANCE

Galerie Claude Lemand, Paris
Acquired directly from the above by the present
owner in 2006

£ 20,000-30,000
€ 21,800-32,600 US\$ 25,600-38,400

51

PARVIZ KALANTARI

1931 - 2016
Iranian

Untitled

signed in Farsi and dated 1982
acrylic and oil on canvas
24 by 29cm.; 9½ by 11¾in.

PROVENANCE

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

± £ 4,000-6,000
€ 4,350-6,600 US\$ 5,200-7,700



51

52

FARID BELKAHIA

1934-2014
Moroccan

Untitled

signed and dated F.Belkahia '08; inscribed with a foundry stamp
bronze and hennah on vellum
Measurement - height: 86cm.; 33 7/8 in.
This work is edition number 5 from a total edition of 8.

PROVENANCE

Le Violon Bleu, Tunis
Acquired directly from the above by the present owner in 2009

± £ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300



52

78

SOTHEBY'S



53

PROPERTY FROM THE SHAKIR HASSAN AL-SAID FAMILY, AMMAN AND LONDON

SHAKIR HASSAN AL-SAID

1925-2004
Iraqi

- i) Untitled (Warriors)
- ii) Untitled (Man and Horse)
- iii) Untitled

i) signed and dated 1954 in Arabic
ii) signed in Arabic LL
iii) numbered 799811

i) pencil on paper
ii) charcoal and pencil on paper
iii) pen on paper

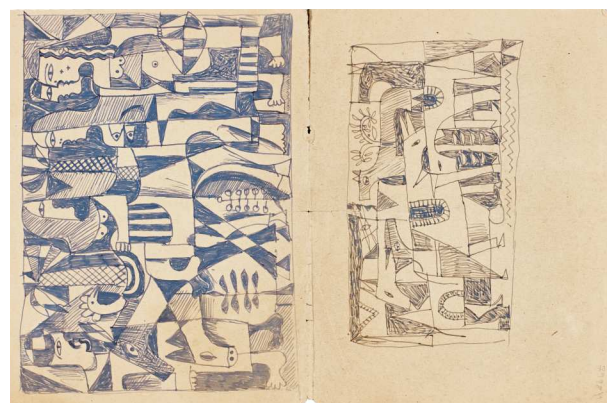
i) 23 by 29.5cm.; 9 by 11½in. ii) 24 by 31cm.; 9½ by 12½in. iii) 31 by 20cm.; 12¼ by 7⅞in.
ii & iii) Executed circa 1952.

PROVENANCE

Collection of the Artist, Baghdad
Thence by Descent

£ 7,000-9,000

€ 7,700-9,800 US\$ 9,000-11,600



53



54

54

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LOS ANGELES

ARDESHIR MOHASSES

1938-2008
Iranian

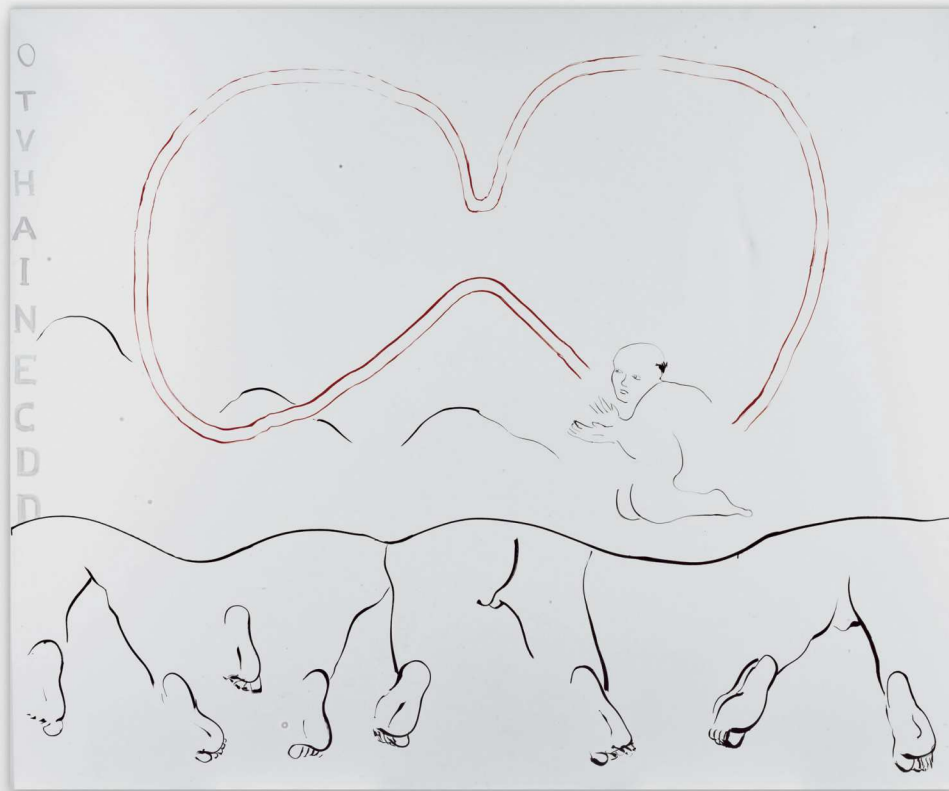
Haji Firooz

signed and dated *Ardeshir* '93
pastel and acrylic on paper
77 by 57cm.; 30¼ by 22½in.

PROVENANCE

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

± £ 4,000-6,000
€ 4,350-6,600 US\$ 5,200-7,700



55

55

TALA MADANI

b. 1981
American / Iranian

Untitled

oil on canvas
190.5 by 229.5cm.; 75 by 90 1/8 in.
Executed in 2010.

PROVENANCE

Collection of the Artist, New York
Private Collection, New York (acquired directly
from the above)
Acquired directly from the above by the present
owner in 2016

W ₺ £ 15,000-20,000
€ 16,300-21,800 US\$ 19,200-25,600



56

56

SALAH TAHER

1911 - 2007
Egyptian

Untitled

signed *Salah Taher*
oil on panel
68.5 by 96cm.; 27 by 37³/₄in.
Executed in 1959.

PROVENANCE

Private Collection, Luxembourg

† £ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300

57

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GENEVA

MANOUCHER YEKTAI

b.1922
Iranian/American

Untitled (Still Life)

signed and dated *Yektai '75*
pastel on paper
103.5 by 141cm.; 40³/₄ by 55¹/₂in.

PROVENANCE

Acquired directly from the artist by the present
owner's mother in 1975
Thence by descent

£ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300



57



58

58

HOSSEIN KHOSROJERDI

b. 1957
Iranian

Untitled

signed and dated *Hossein Khosrojerdi 2015* on the
stretcher
mixed media and acrylic on canvas
140 by 170cm.; 55 by 67in.

PROVENANCE

Private Collection, London

W £ 6,000-8,000
€ 6,600-8,700 US\$ 7,700-10,300

Sotheby's EST. 1744

Collectors gather here.

LOUIS MARCOUSSIS
Nature Morte, 1914
Estimate £50,000–70,000



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A prince holding a falcon, style of Muhammad
Hasan, Persia, Qajar, circa 1820
Estimate £60,000–80,000
Arts of the Islamic World

BHUPEN KHAKHAR
Howard Hodgkin's House on a
Hand Painted Cushion, 1979
Estimate £100,000–150,000
Modern and Contemporary South Asian Art



Arts of the Middle East and India London Auctions October 2017

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Auction 23 October
Viewing 20 – 22 October

Modern and Contemporary South Asian Art

Auction 25 October
Viewing 20 – 24 October

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Estimate \$35,000–45,000
128,000–165,000 AED

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Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and

Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque

Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
 Tel +44 (0)20 7293 5220
 Fax +44 (0)20 7293 5910
 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand
 EU LICENCE THRESHOLD: £11,766
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £11,766
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £39,219
 Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £23,531
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

o Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee

on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included

to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

IT Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day

of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if

the property is to be re-exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
 - The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
 - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject

to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including

Buying at Auction and,

(v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent; **Buyer's Expenses** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right Levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006); **VAT** is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot,

re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published

in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;
- (d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit;
- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or
- (j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.
- (e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.
- (f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services,

client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process

or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a

"counterfeit"; subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The

estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.09

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds. Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

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HOWARD HODGKIN, PORTRAIT OF THE ARTIST

24th October 2017
London

BOUNDLESS

13th November 2017
Dubai

CONTEMPORARY ART

6th October 2017
London

INDEX

- Abdel Hadi El-Gazzar 22
Abdulqader Al Rassam 47
Abidin Elderoglu 5, 6
Ala Bashir 36
Antoine Malliarakis Mayo 13, 14, 15
Ardeshir Mohasses 51
Aref El Rayess 3
Azra Aghighi Bakhshayeshi 53
- Bahman Mohasses 17
Behjat Sadr 4, 41
- Charles Hossein Zenderoudi 10
- Dia Azzawi 8
- Effat Nagui 26
Etel Adnan 2, 12, 40
- Fahrelnissa Zeid 7
Farhad Moshiri 33
Farid Belkahia 48
Fouad Kamel 20
- Gazbia Sirry 45
Georges-Hanna Sabbagh 46
Ghasem Hajizadeh 21
- Hamed Owais 32
Hossein Kazemi 11
Hossein Khosrojerdi 56
- Jamil Hamoudi 27
- Kamel El Telmissany 19
- Laila Shawa 34
- Madiha Omar 29
Mahmoud Hammad 35
Mahmoud Mokhtar 43
Mahmoud Said 23
Manoucher Yektai 1, 55
Monir Farmanfarmaian 25
- Nasser Assar 42
- Omar El-Nagdi 31
- Parviz Kalantari 49
Paul Guiragossian 28
- Ramses Younan 18
Rokni Haerizadeh 16
- Salah Taher 54
Samir Sayegh 37
- Shafic Abboud 30
Shakir Hassan Al-Said 9, 44, 50
Sohrab Sepehri 38, 39
- Tala Madani 52
- Youssef Nabil 24

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