

BOUNDLESS:  
DUBAI

DUBAI 13 NOVEMBER 2017

Sotheby's

EST.  
1744

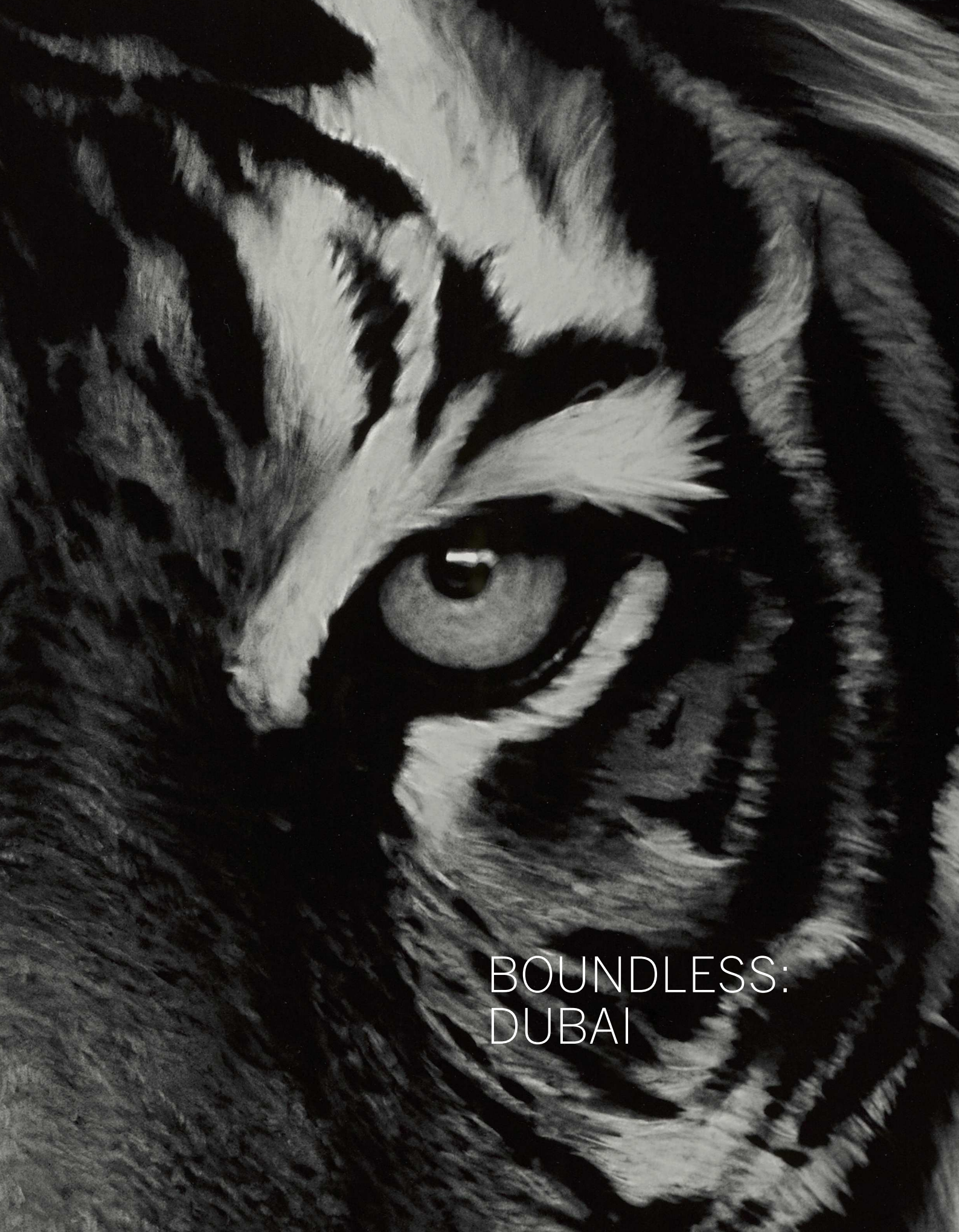
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FRONT COVER  
LOT 36 (DETAIL)  
BACK COVER  
LOT 10 (DETAIL)  
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LOT 75 (DETAIL)





BOUNDLESS:  
DUBAI





THIS PAGE  
LOT 38 (DETAIL)  
OPPOSITE PAGE  
LOT 59 (DETAIL)

P. Gauguin  
1892











# BOUNDLESS: DUBAI

AUCTION IN DUBAI  
13 NOVEMBER 2017  
RITZ-CARLTON HOTEL, DIFC  
SALE DB1701  
7.30 PM

## EXHIBITION

Tuesday 7 November  
10 am-8 pm

Wednesday 8 November  
10 am-8 pm

Thursday 9 November  
10 am-8 pm

Friday 10 November  
10 am-8 pm

Saturday 11 November  
10 am-8 pm

Sunday 12 November  
10 am-8 pm

Monday 13 November  
10 am-3.30 pm

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“Change is the only constant.”

HERACLITUS



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## PATRON'S MESSAGE

In line with our wise leaders' vision to embed a culture of creative expression and exploration within the country, the UAE arts and culture scene has undergone an extraordinary revolution in recent years, with various initiatives and events emerging to provide a platform for artists to showcase their work and make art more accessible to the public.

The UAE has made remarkable progress in creating a flourishing arts community as it continues to establish itself as a global hub for culture and creativity, and I am proud of the role that The Cultural Office has played in supporting this movement.

Forging new partnerships and collaborating with organisations that share our vision to develop the UAE's cultural and artistic landscape by creating new opportunities for the understanding and appreciation of art, is a key part of our strategy. We are therefore very pleased to have joined hands with Sotheby's, one of the foremost institutions in the global art world, as we continue to deepen the community's interaction and involvement with the international art scene, foster the growth of artistic talent and enhance the role of art in encouraging innovation and creativity.

Manal bint Mohammed bin Rashid Al Maktoum  
President of The Cultural Office



## MECCA & THE HAJJ—Marcel Ichac (producer and director)

JOURNEY TO MECCA, NARRATED BY  
GREGORY MORTON, PRODUCED AND  
DIRECTED BY MARCEL ICHAC AND RAYMOND  
RUFFIN. [1948; PRINT C.1950]

800ft. reel of 16mm film in a steel film can with lid  
A VERY RARE ENGLISH LANGUAGE VERSION  
OF ONE OF THE FIRST DOCUMENTARY FILMS  
ABOUT THE HAJJ INCLUDING EARLY FILM  
FOOTAGE OF MECCA.

Σ \$ 10,000-15,000

AED 36,800-55,100 £ 7,600-11,400

The film opens with scenes in Morocco, and documents the route of Muslim pilgrims from north Africa on their journey to Mecca, culminating with scenes of Mecca and the rites performed during the Hajj. The film also shows brief footage of Ibn Saud arriving to lead prayers at the Great Mosque in Mecca, and another scene of him with Emir Faisal.

'Actual scenes taken by a non-Moslem who dared penetrate the holy confines of Mecca. A full account of the annual pilgrimage' (*Educational Film Guide*, 1951, p.276).

'During the annual pilgrimage to the holy city, as many as fifty thousand Moslems travel from as far as Malaya, Turkestan, India, Yugoslavia, and even the Philippines to Port Said, through the Red Sea, and on to Djeddah. This film includes a brief exposition of the historic and ritual significance of the pilgrimage which leads to the Kaaba, and of the Black Stone, which stands in the center of the Great Mosque in Mecca' (*Film Images 1974*, Catalog vol. 1, p. 49).

The producer and director of this important documentary, Marcel Ichac (1906-94), was a pioneering French filmmaker, photographer, explorer, skier and mountaineer. He directed the first two French expeditions to the Himalayas in 1936 and 1950, dived with Jacques Cousteau, and made the first documentary about caving with Norbert Casteret.

Ichac made two films in the Middle East between 1939 and 1940: *Mission de la France* (1939), which looked at the French in different parts of the world, most notably in Syria and Lebanon, and *Pèlerins de La Mecque* (1940), a documentary about the Hajj. These were part of the effort to counter Nazi propaganda, showing North Africans freely travelling to Mecca in spite of the war, made under difficult conditions with Ibn Saud's consent. The present version, with an English title and soundtrack was released after the second world war in 1948.









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

## Ahmed Mater

b.1979

Saudi

ARTIFICIAL LIGHT (FROM THE DESERT OF  
PHARAN SERIES)

C-print mounted on aluminium

245 by 326.5cm.; 96½ by 127⅞in.

Executed in 2012, this work is number 2 from an  
edition of 3.

### PROVENANCE

Athr Gallery, Jeddah

Acquired directly from the above by the present  
owner in 2013

Σ \$ 30,000-40,000

AED 110,200-147,000 £ 22,800-30,300











3

3

---

## Sebastião Salgado

b. 1948

Brazilian  
*NAMIBIA*, 2005

Silver print, printed 2006. On the reverse, signed, titled and dated in pencil.  
24 by 35in.

### PROVENANCE

NB Pictures, London

### LITERATURE

Sebastião Salgado, *Genesis*, Taschen, 2013,  
p.250

Σ \$ 10,000-15,000

AED 36,800-55,100 £ 7,600-11,400

4

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## Hussein Bikar

1912 - 2002

Egyptian  
I - II) UNTITLED

i - ii) signed in *Arabic* and dated '84  
oil on paper  
each: 26 by 44cm.; 10¼ by 17¼in.

### PROVENANCE

Collection of Mr. Marei, Egypt (acquired directly  
from the artist in 1985)  
Thence by Descent

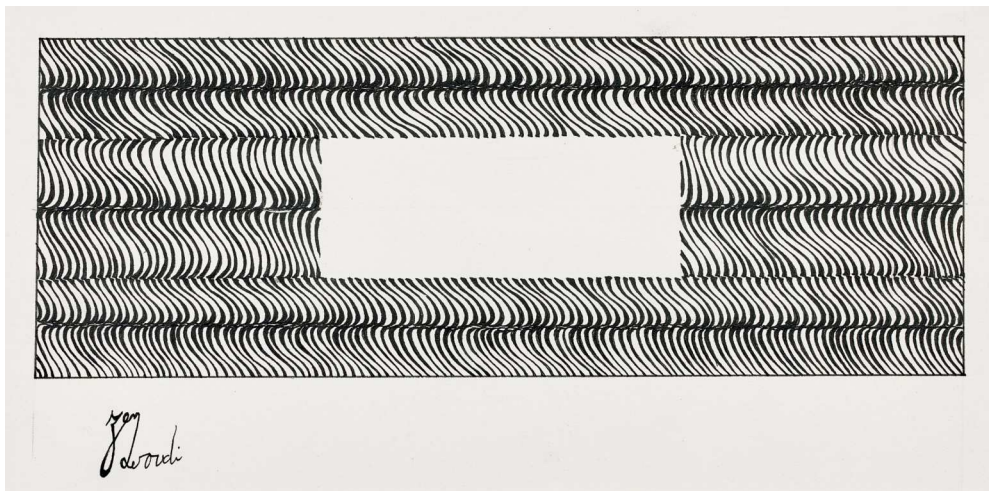
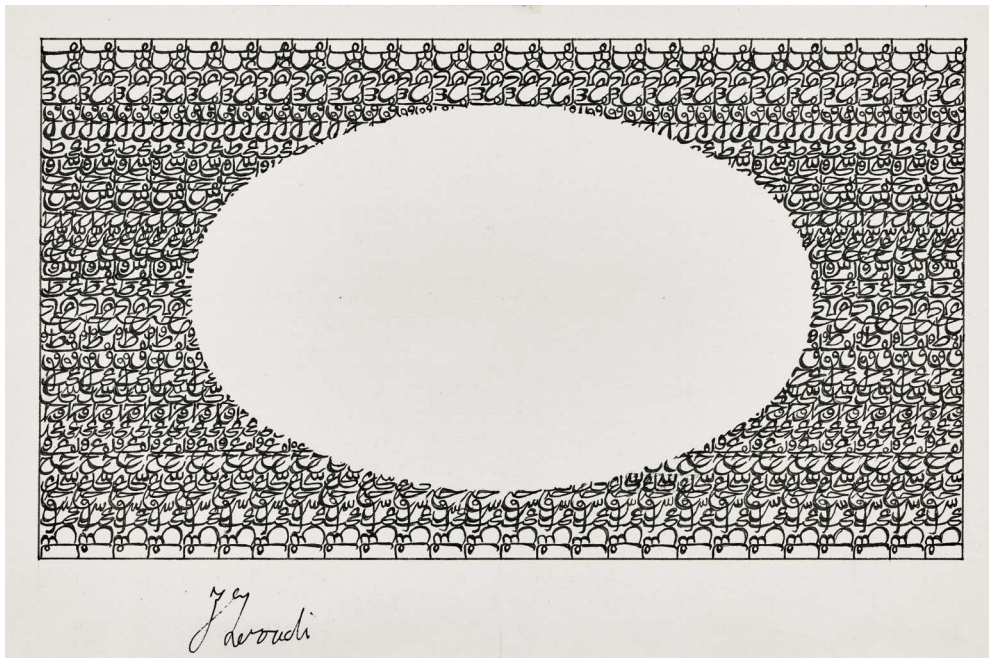
\$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100









iii - iv

5

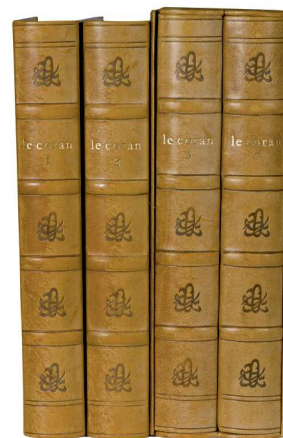
A SELECTION OF FOUR VOLUMES OF LE CORAN FROM 1972 AND TWO WORKS ON PAPER BY CHARLES HOSSEIN ZENDEROU DI

- I) LE CORAN 1 AND 2 (THE QUR'AN)
- II) LE CORAN 3 AND 4 - MANUSCRIT D'IBN AL-BAWWAB
- III) UNTITLED
- IV) UNTITLED

iii - iv) signed *Zenderoudi*  
 ink on paper  
 largest: 14.5 by 28.5cm.; 5<sup>7</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>4</sub>in.  
 i - ii) Executed in 1972.

Original drawings used to illustrate the Qu'ran translated from Arabic by Jean Grosjean, preceded by a study from Jacques Berque. Paris, Club du Livre, Philippe Lebaud, 1972.

**PROVENANCE**  
 Private Collection, Lyon  
**\$ 5,000-7,000**  
**AED 18,400-25,800 £ 3,800-5,300**



i - ii



## Saleh Soubhy

PÈLERINAGE À LA MECQUE ET À  
MÉDINE, PRÉCÉDÉ D'UN APERÇU  
SUR L'ISLAMISME ET SUIVI DE  
CONSIDÉRATIONS GÉNÉRALES AU  
POINT DE VUE SANITAIRE ET D'UN  
APPENDICE SUR LA CIRCONCISION.  
CAIRO: IMPRIMERIE NATIONALE, 1894

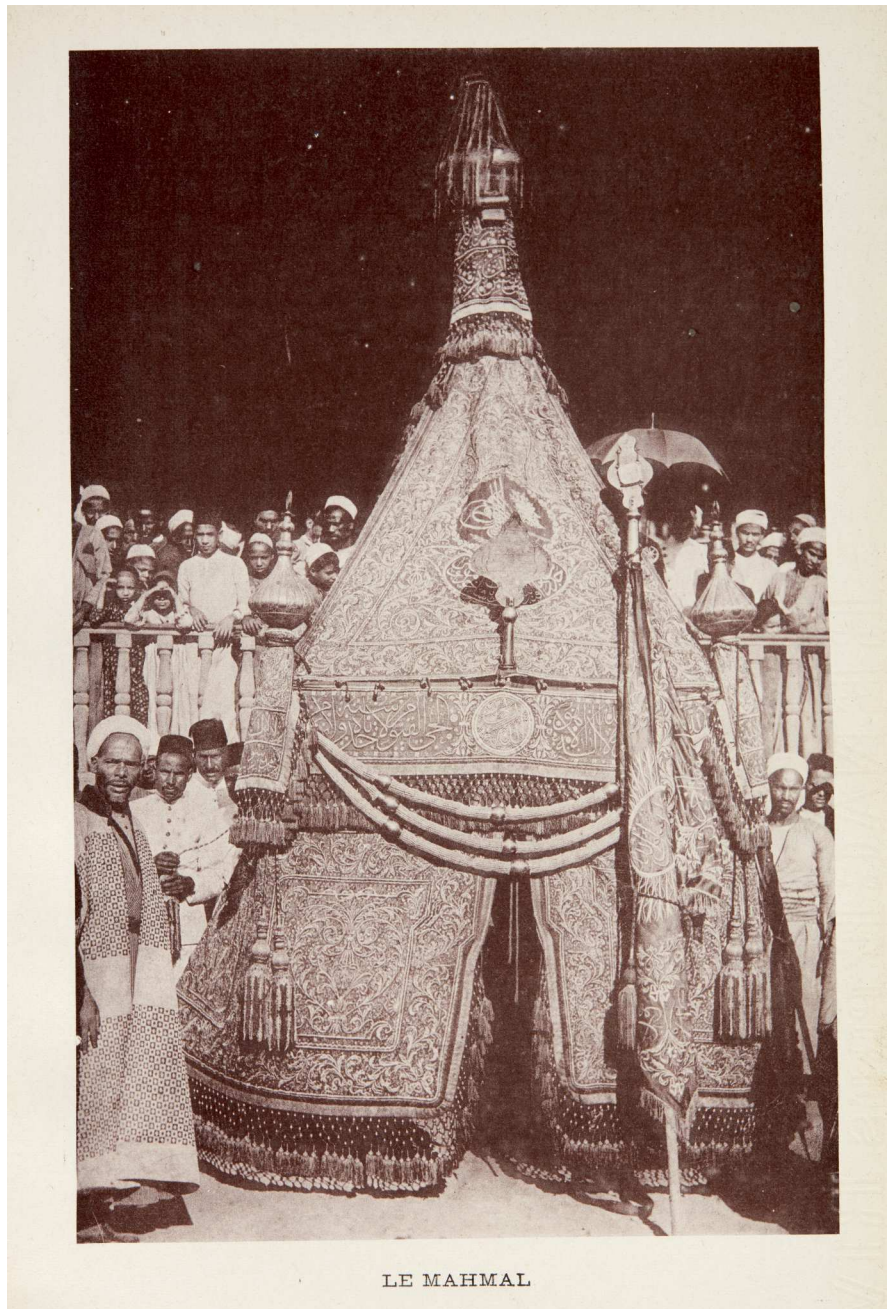
FIRST EDITION, 8vo (238 x 153mm.),  
PRESENTATION COPY, half-title, 19  
photographic plates after Sadiq Bey, Abd  
al-Ghaffar and others, CONTEMPORARY  
RED SILK PRESENTATION BINDING blocked  
in gilt, upper cover with presentation text  
in gilt "A SA MAJESTÉ L'IMPÉRATRICE  
D'AUTRICHE-HONGRIE", red edges

A FINE COPY IN A PRESENTATION BINDING  
FOR FRANZ JOSEPH I OF AUSTRIA.

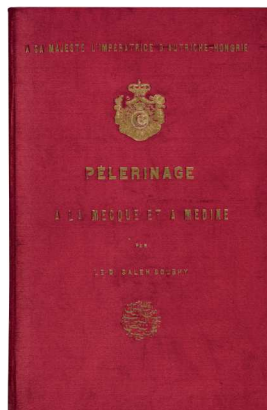
This rare and detailed account of the Hajj  
was written by an Egyptian doctor, who  
went on the pilgrimage to Mecca from  
1888 and 1894. In his introduction, Soubhy  
compares his account of the Hajj to those  
by Europeans that he alleges are more or  
less fantasies of questionable authority  
and strewn with errors. Some of the  
photographs are after Sadiq Bey (1832-  
1902), who took the first photographs of  
Mecca and Medina and Abd al-Ghaffar,  
the first Arab photographer of Mecca. The  
photographs show Mecca (4), Medina and  
Jeddah (3), the Mahmal (2), the Kiswah,  
Mount Arafat and Muna, portraits of Abbas  
II of Egypt, the Sharif of Mecca, the Sheikh  
of the Mosque at Medina and a portrait of  
the author.

Σ \$ 3,000-4,000

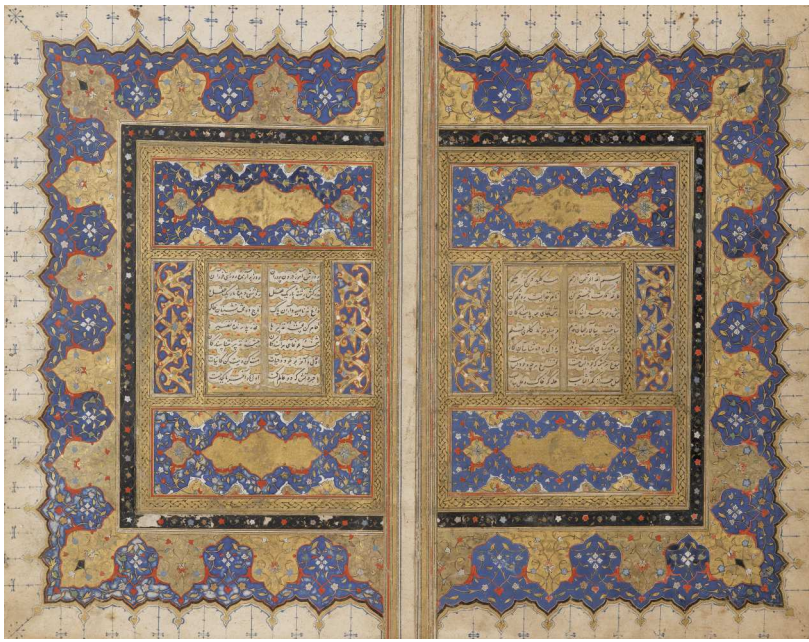
AED 11,100-14,700 £ 2,300-3,050



LE MAHMAL







7

7

An illuminated frontispiece from a manuscript of Nizami's *Makhzan al-Asrar*, Persia, Safavid, first-half of 16th century

gouache and two shades of gold on polished paper, 7 lines in two columns on each page written in fine black *nasta'liq* script, illuminated marginal devices including interlacing floral vines and arabesques, 4 heading cartouches illuminated section: 28.5 by 36.5cm.; 11¼ by 14¼ in.

Σ \$ 3,000-5,000

AED 11,100-18,400 £ 2,300-3,800

8

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

Idris Khan

b. 1978

British

THIS THING

oil based ink on acid free paper  
119.3 by 100.3cm.; 46⅞ by 39½in.  
Executed in 2013, this work is unique.

PROVENANCE

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

EXHIBITED

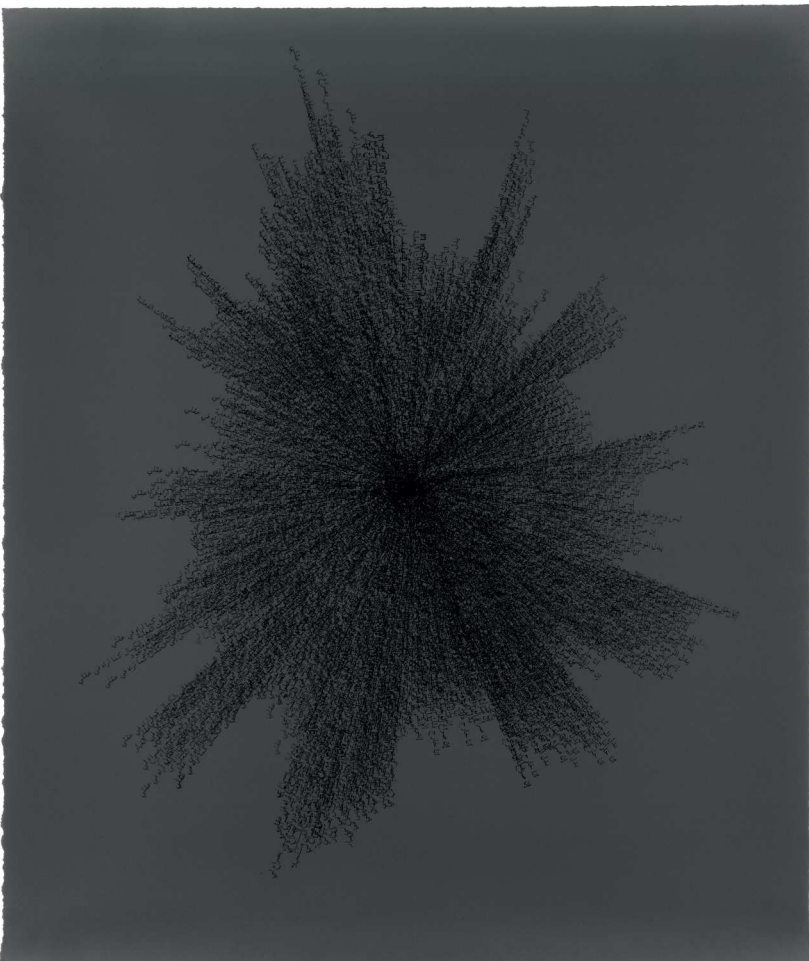
Dubai, Gallery Isabelle van den Eynde, *Beginning at the End*; Idris Khan, March - April 2013

Taken from the 2013 series *Beyond the Black*, Idris Khan's enigmatically-titled *This Thing* is an example of the artist's enduring fascination with the Nietzschean binaries of order and disorder; clarity and obscurity; control and abandon. *This Thing* is suitably Delphic in its form, made up of hundreds of lines of Arabic layered radially with increasing opacity towards a completely shrouded centre point. The effect is one in which an excess of meaning eventually leads to obscurity.

The text itself is taken from the artist's own writings in response to art, literature, philosophy and religion. These lines of thought are hand stamped on top of each other, mutually confusing their meanings and progressively inhibiting understanding. The fluid shaping and manipulation of the text as a whole inevitably raises questions of language, form and the structures of consciousness.

Σ \$ 20,000-30,000

AED 73,500- 110,200 £ 15,200-22,800



8









DEMON

9

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

**Kader Attia**

b.1970

French/Algerian

DEMO(N)CRACY

white neon, cable and transformers

49 by 480 by 3cm.; 19¼ by 190 by 1½in.

Executed in 2010, this work is number 1 from an  
edition of 3, plus 2 artist's proof.

Σ \$ 30,000-40,000

AED 110,200-147,000 £ 22,800-30,300

**PROVENANCE**

Galerie Krinzinger, Vienna

Private Collection (Acquired directly from the  
above in 2011)

Acquired directly from the above by the present  
owner in 2016

**EXHIBITED**

Busan, Busan Museum of Art, *Busan Biennale:*

*Living in Evolution*, 2010 (another edition  
exhibited)

Zurich, Kuntshaus Zurich, *Europe: The Future of  
History*, 2015 (another edition exhibited)



# CRACY

Kader Attia is one of the most highly acclaimed Arab artists working today, tackling issues of post-colonialism, transnationalism and identity. He was recognised in a solo show at the Middleheim Museum in Antwerp in 2014 and featured in the 2016 exhibition at the Guggenheim, New York, *But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa*. Attia's often monumental work draws attention to the current political conditions of the Middle East with a sense of urgency and gravity. The artist's various installations and sculptural forms seem to serve as sites of cultural repair and reflection, as varied in subject matter as they are in media.

The artist was born in 1970 in Dugny, France, and spent his childhood in both France and Algeria. His relationship with national identity was one

where he felt 'in between', being sensitive to the rich, complex histories of both regions. His work is conceived in relation to ideas of cultural and political transference. The present work, a hypnotic neon piece titled *Demo(n)cracy* (2010), is a particularly striking example.

*Demo(n)cracy* was executed at the tipping point of the Arab Spring, one of the most significant, democratising movements in recent political history. Attia uses white neon light to spell out the word 'DEMOCRACY', with an unlit letter 'N' in the middle. The insertion of the additional letter is etymologically potent, perverting the power of the demos and instead positing a force for evil and corruption. The composition of the work also formally references the interstitial space that Attia inhabits, both in terms of political ideology and

geo-cultural identification. The work is a powerful challenge to the traditional West-East relation; and questions the validity of Western political interventions in the Middle East. The voice of the author is felt keenly through these bright letters, whose luminosity aptly reaches beyond the physical limits of the work.

Attia's minimalist approach to *Demo(n)cracy* is informed by the flamboyant, neon assemblages of his predecessors, Dan Flavin and Tracy Emin, yet his monotonous palette and overtly political message adds a more sober dimension to an ordinarily playful medium. The ostensible discrepancy between medium and message in the present work is intentionally provocative, inviting the viewer to form their own opinion about the political declaration at hand.





10

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, LONDON

## Fouad Elkoury

b.1945

Lebanese

SHERIHAN

(FROM THE EGYPTIAN CINEMA SERIES)

silver bromide print

65 by 91cm.; 25¼ by 35⅞in.

Executed in 1987, this work is from an edition of 13  
plus 2 artist's proof and is printed in 2001-2002.

### PROVENANCE

Acquired directly from the artist by the present  
owner in 2010

Σ \$ 18,000-25,000

AED 66,200-91,900 £ 13,700-19,000

According to renowned theoretician, Susan Sontag, "the painter constructs, the photographer discloses." In a postcolonial context, Lebanese photographers working during and after the civil war sought to rebrand the medium, disentangling the medium from its web of colonial dogma. Many contemporary Lebanese artists, such as Lamia Joreige, Walid Raad and Lina Saneh, opt for photography, video, and live performance to illustrate the visceral memory of such a disastrous event. Originally posited by Cornell Professor Cathy Caruth but more true than ever in the case of Lebanese art, "trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature – the way it was precisely not known in the first instance – returns to haunt the survivor later on."

The rise of a Lebanese cinematic tradition became a unifying tool during these years. Famed filmmakers and photographers like Fouad El-Khoury as well as Joceyln Saab and Maroun Bagdadi turned

their lenses toward Middle Eastern icons. These pioneers uplifted region-specific actors, scenes and traditions that were unique or important to the Lebanese cultural landscape at this time. In the present print, Fouad El-Khoury captures the illustrious Egyptian actress and singer, Sherihan. Pictured here in black and white, seated with her lips slightly parted and eyes transfixed, Sherihan is spellbound as she gazes toward the foreground. A woman who is usually the object of the eye, is now part of the audience. El-Khoury manipulates the gaze of the viewer, who paradoxically becomes the star of the screen. Oddly, the actress is in an empty theatre. The theatre, a place ordinarily associated with collective gathering, is shown here as an isolating experience; undoubtedly serving as an allegory of the Lebanese War. Sherihan looks on in amazement, watching and waiting as the viewer does. El-Khoury's Sherihan eludes understanding, and leaves the viewer wondering whether we are complicit in this considered act of looking, or whether we are simply blind to the action on stage or screen.





11

### Khalil Saleeby

1870 - 1928

Lebanese  
SOLOMÉ

signed and dated *Saleeby 1901*; signed and dated  
in Arabic  
oil on canvas  
73 by 59.5cm.; 28¾ by 23¾in.

#### PROVENANCE

Private Estate, Staffordshire  
Acquired directly from the above by the present  
owner in 2016

Σ \$ 18,000-25,000

AED 66,200-91,900 £ 13,700-19,000

Khalil Saleeby was born in Btalloun, Lebanon in 1870. Captivated by nature and colour from a young age, he continued to nurture this passion through drawings and sketches while receiving a military education in Ottoman Beirut. After completing his studies, Saleeby resolved to develop his artistic sensibilities and moved to Edinburgh in 1890, and then shortly afterwards to Paris. He greatly admired Puvis de Chavannes, and was deeply influenced by his romantic treatment of classical subjects. He was also fascinated by Renoir's luminous brushwork and his languorous nudes. Saleeby gained considerable notoriety in *fin-de-siècle* Paris, exhibiting at the Salon des Indépendants and under the aegis of the renowned Impressionist dealer, Paul Durand-Ruel. Saleeby spent a number of years in London before finally returning to his native Lebanon in 1900. It was here that he became a pre-eminent portrait artist and a pioneering figure of Lebanese modernism, counting Omar Onsi, Saliba Douaihy and Cesar Gemayel among his disciples.

Saleeby's *Solomé* offers a new perspective on a myth which had truly captured the imagination of the Decadent movement. The story had gained ground in Paris and London for its oriental feeling and elements of licentiousness; from Aubrey Beardsley's illustrations of Oscar Wilde's play, to the sensuous description of Gustave Moreau's paintings in Huysmans 1884 novel *A Rebours*. At first glance, *Solomé* almost passes for a Vermeer-esque scene of domesticity, only after we come to know the subject of the painting do we realise that the empty dish is entirely devoid of any culinary purpose, prepared instead to receive the severed head of John the Baptist. Diaphanous gossamer sleeves enclose a subtle reference to the fabled 'Dance of the Seven Veils', yet there is a tenderness of expression which seems to overhaul the threatening European version of Salome, recasting the daughter of Herodias less as a temptress than as an object of affection.



**Mahmoud Mokhtar**

1891-1934

Egyptian

MAQUETTE DE SAAD ZAGHOUL, CAIRO  
AND ALEXANDRIA (MAQUETTE OF SAAD  
ZAGHOUL)

signed *MOUKTAR*; inscribed *Susse F<sup>res</sup> Ed<sup>ts</sup> Paris*  
and *cire perdue*

bronze, Posthumous

height: 39cm.; 15¼in.

Executed in 1937, approximately 20 works  
were produced. This work's edition number is  
unknown.

Σ \$ 120,000-140,000

AED 440,800-514,300 £ 91,000-106,000

**PROVENANCE**

Collection of the Family of Osman Pacha

Moharram, Egypt

Thence by Descent

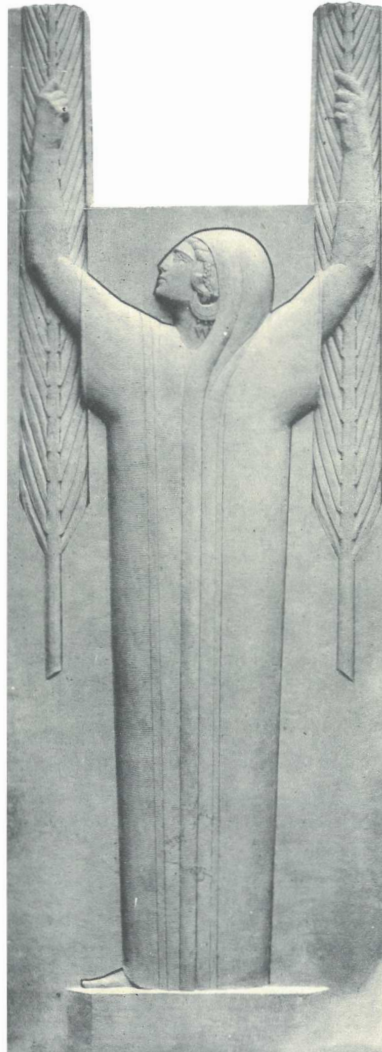
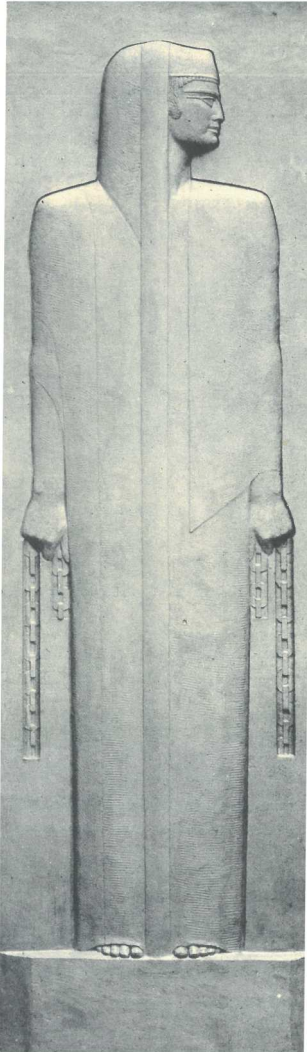
Acquired directly from the above by the present  
owner in 2015

**EXHIBITED**

Paris, Galerie Bernheim-Jeune, *Mokhtar*, March  
1930 (another version exhibited, listed in the  
index)

**LITERATURE**

Badr Eldin Abou Ghazi, *The Sculptor: Mokhtar*,  
Cairo, 1964, n.p., another version illustrated  
Badr Eldin Abou Ghazi, *Mokhtar: His Life and His  
Art*, Cairo, 1988, p. 159 listed and not illustrated



Maquettes in plaster used on the Saad Zaghoul sculpture,  
illustrated in the Bernheim Jeune exhibition catalogue









A portrait of Saad Zaghoul

Mahmoud Mokhtar is undeniably one of Egypt's most celebrated artists of the first half of the twentieth century. This is in part due to his ability to seamlessly weave Egypt's colourful and multi-faceted history into his sculptural compositions. Taking inspiration from the pharaonic majesty of the Great Sphinx of Giza and the grandeur of the Philae Temple of Agilkia Island, the monumental and unequivocally Egyptian feeling of Mokhtar's works make certain that they are nothing less than modern masterpieces.

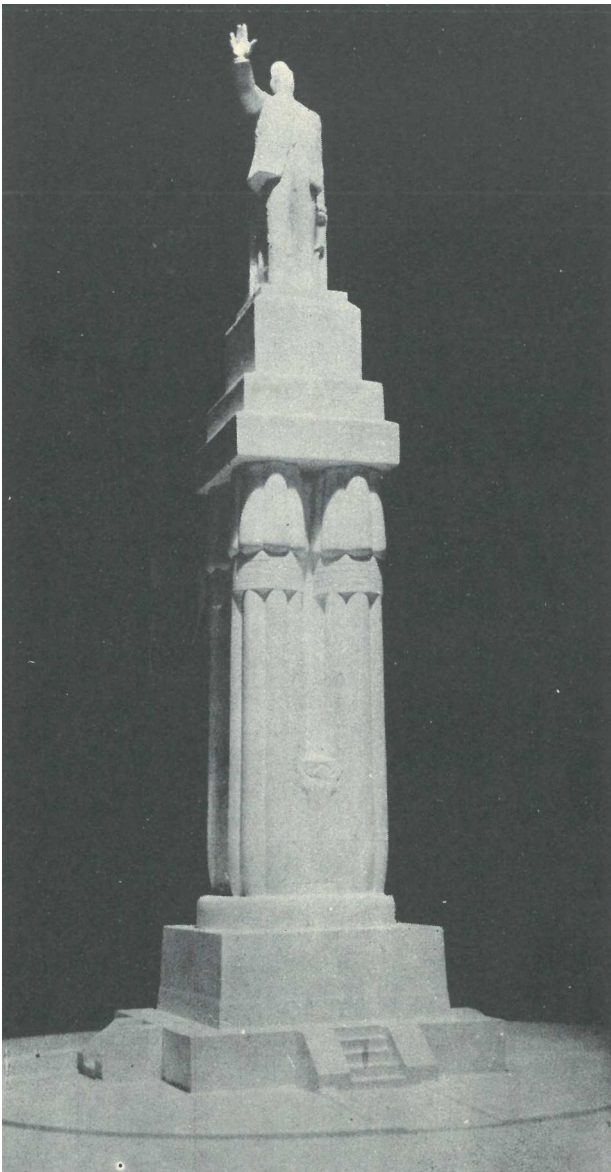
Mahmoud Mokhtar moved to Cairo in 1902 and was one of the first to enrol at Cairo's School of Fine Arts in 1908. Mokhtar moved to Paris to study sculpture under the tutelage of Laplange and later continued his education at the École des Beaux-Arts in Paris. During his years in Paris he met with Egyptian nationalist revolutionary, Saad Pasha Zaghoul. As supporters of Zaghoul's anti-colonial, anti-imperial message, Mokhtar and other expatriated artist-activists such as Mohammed Naghi sought to return to Egypt in order to produce work that was not solely aesthetically compelling but also historically significant.

Zaghoul was exiled by the British authorities in 1919, catalysing the Egyptian Revolution that year. Moved by these popular uprisings, Mokhtar began creating works which would commemorate this historic and transitional moment. Speaking about his sculpture *Nahdat Misr (Renaissance of Egypt)* that was constructed in 1922, he states; "The [sculpture] is owned by no one and was not made by any one individual, but it is owned by Egypt, and all of Egypt made it and rises from its base." That year, Zaghoul and the newly-formed Wafd Party drafted the 1923 constitution.

It is truly an honour for Sotheby's to present one of the rare maquettes of Mokhtar's important statues of Wafd leader Saad Pasha Zaghoul. Unveiled originally in August 1938, today one edition proudly stands at the gates of the Cairo Opera House, whilst another faces outward toward Alexandria's eastern Mediterranean harbour. These statues were the magnum opus of Mokhtar's mission to champion Egyptian popular sentiment while remaining true to classical Egyptian aesthetic values. These maquette sculptures of Zaghoul were produced to be distributed among the various governmental entities, and represented the growing number of followers of this iconic Egyptian figure.

Mokhtar was one of the most renowned proponents of the *asala* movement in modern Egyptian art in the early 20<sup>th</sup> century. The root *a-s-l* in Arabic means "to be firmly rooted"—in noun form, *asala* literally can mean a tree trunk, or a sense of pure descent, lineage or tradition. With this ideational grounding, he pursued a holistic *shakhsiyya misriyya* (Egyptian character), even his choice in materials bear a particular regional importance. For example, his granite was mined from the southern province of Aswan and came from the bedrock of the Nubian and Sudanese regions: areas which form the foundations of Egyptian cultural life.

During the subsequent years until the Nasserist revolution in 1952, these Wafd statues were riddled with political controversy; monarchists spurned them and liberals revered them. Today however, Mokhtar's remarkable artistic legacy is deeply carved into the ancient terrain of Egyptian cityscapes.



The maquette of Saad Zaghoul in plaster illustrated in the Bernheim Jeune exhibition catalogue, 1930









13

13

**Taher Pourheideri**

B. 1984

Iranian  
PALM

signed in *Farsi* and dated 2017  
oil on canvas  
130 by 150cm.; 51½ by 59in.

**PROVENANCE**

Acquired directly from the artist by the present owner in 2017

Σ \$ 4,000-6,000

AED 14,700- 22,100 £ 3,050-4,550

14

**Behjat Sadr**

1924 - 2009

Iranian/French  
UNTITLED

signed *Sadr*  
acrylic and oil on aluminium  
103 by 72cm.; 40½ by 28½in.  
Executed in the 1980s.

**PROVENANCE**

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

Σ \$ 12,000-15,000

AED 44,100- 55,100 £ 9,100-11,400





14

15

**Paul Strand**

1890 - 1976

American

*VILLAGE, EGYPT*

signed, titled and dated on the reverse

Photogravure

24 by 30 cm.; 9 ½ by 11 7/8 in.

Executed in 1960.

**PROVENANCE**

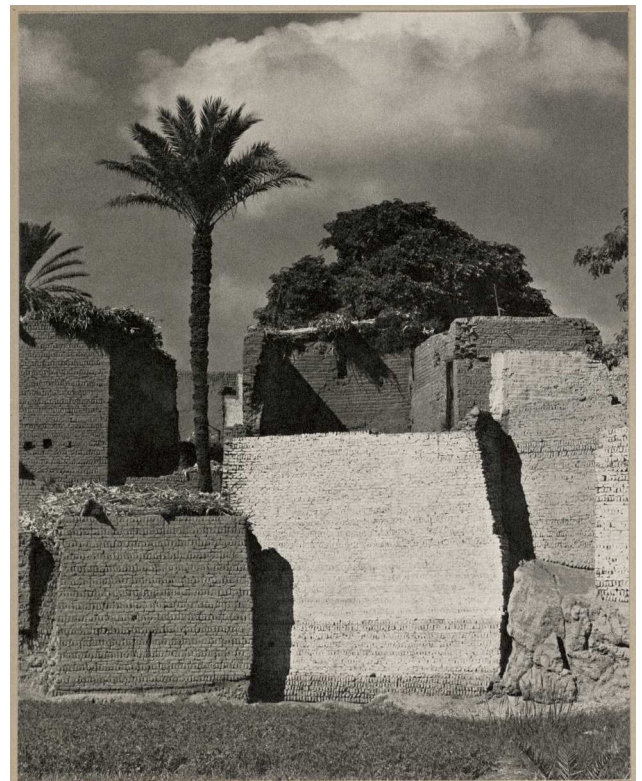
Private Collection, Belgium

**EXHIBITED**

Maison de la Culture de Namur, February 2nd - 23rd, 1970

Σ \$ 5,000-7,000

AED 18,400-25,800 £ 3,800-5,300



15









ALI BANISADR  
*IN MEDIA RES*



PROPERTY FROM THE DISTINGUISHED PRIVATE  
COLLECTION, PARIS

### Ali Banisadr

b. 1976

Iranian

IN MEDIA RES

signed and dated *Ali Banisadr 2015*  
oil on canvas  
172 by 228 cm.; 67¾ by 89¾in.

#### LITERATURE

Exhib. Cat.: Paris, Galerie Thaddaeus Ropac, *In Media Res*, December 2015, pp. 8-9-22-23-24-25  
Le Quotidien de l'Art – illustrated on the  
invitations

#### PROVENANCE

Gallery Thaddaeus Ropac, Paris  
Acquired directly from the above by the present  
owner in 2015

#### EXHIBITED

Paris, Gallery Thaddaeus Ropac, *In Media Res*,  
2015 - 2016

Σ \$ 200,000-300,000

AED 734,700- 1,102,000    £ 151,000-228,000

“...the story begins with an  
explosion, in the middle of  
action and then it slowly  
unfolds and unveils its  
content.”

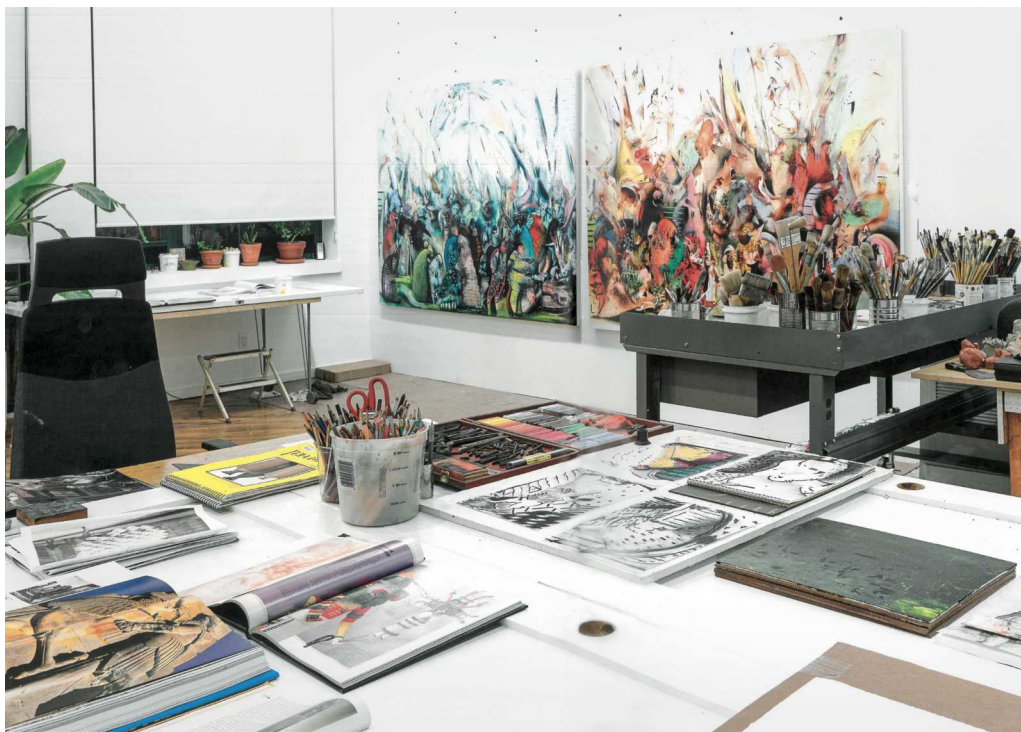
#### ALI BANISADR

quoted in the press release for *In Media Res*, an  
exhibition held at Galerie Thaddaeus Ropac, 28  
November 2015- 16 January 2016









The present work in the artist studio / Courtesy of Thaddaeus Ropac

Ali Banisadr's synaesthetic approach to painting begins with an internal sound that he describes as a "force that drives the whole painting and helps [him] to compose the work and pull everything together" (Ali Banisadr quoted in *Ali Banisadr: One Hundred and Twenty Five Paintings*, London, 2015, p.9). This initial sound allows the artist to delve fully into a sensation before externalising it onto a canvas. Translated as "into the middle of things" or "without preamble", *In Media Res* exemplifies this approach. The audience is thrown without mercy into an intoxicating mix of colour and brushstrokes before being gradually directed into its complex narrative. There is no refuge in a central focal point as the artist forces the viewer's eye to scan across the work. This decentralising sensation before a canvas holds some parallels with Futurism and Abstract Expressionism.

Born in Tehran in 1976, Ali Banisadr's paintings deal with his memories of the Iran-Iraq war, and establish a visual order within a chaotic world (Boris Groys in *Conversation with Ali Banisadr* in *ibid.* p. 25). In light of this sentiment, it becomes clear that his canvases do not merely portray chaos. The exuberant brushstrokes are interrupted by hints of detail evoking layered narratives that constantly evolve through contemplation. Here, the influence of Persian miniatures on Banisadr's painterly style reveals itself in pink, gold and lavender hues, and through the suggestion of figures. Some intricate details

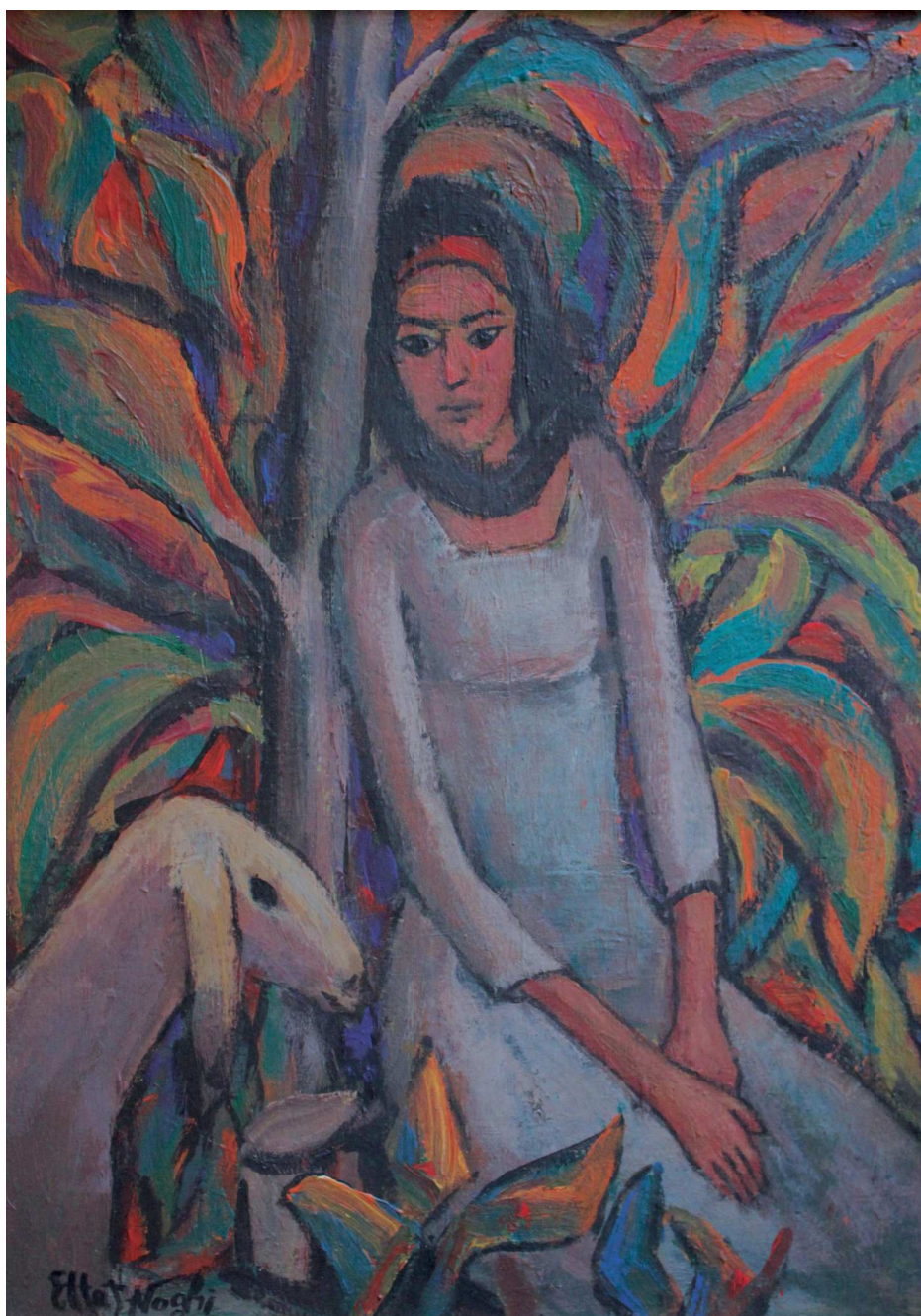
of the work betray a certain stillness, permitting the viewer a moment of repose before they become dissolved back into a visual feast of colour. As a result, *In Media Res* becomes an unexpected liaison between dynamic sensation and controlled precision, capturing a constant flux of stillness and movement.

This disorientating but captivating painting envelops the senses and merits multiple interpretations. From the juxtaposition of stillness and movement comes that of tranquillity and tumult. The complexity of this imagery perhaps replicates the intensity of the artist's childhood emotions of displacement, fear and loss which are especially evident in the concentration of colour in the lower section of the painting, before it gradually frees itself in an upwards trajectory. This is heightened by its lack of boundaries allowing fluid energies to traverse the painting, described by Robert Hobbs as "aesthetics of deterritorialisation" (Hobbs, 'Ali Banisadr: Assaying the In-Between' in *Ali Banisadr: One Hundred and Twenty Five Paintings*, London, 2015, p. 18). As a result, this vibrant, abstract scene evokes a fusion of the artist's past and the inescapable, immediate present. While the painting remains rooted in Banisadr's personal experience of conflict, the ambiguity of its details and abstract forms reflect universal emotions and, consequently, open the terrain of the canvas to be personalised by its audience.









17

**Effat Nagui**

1912-1994

Egyptian

UNTITLED (GIRL WITH HER GOAT)

signed *Effat Naghi*

oil on celotex

55 by 40cm.; 21½ by 15¾in.

Executed in the 1950s.

**PROVENANCE**

Private Collection, Cairo (acquired directly from the artist)

**\$ 8,000-12,000**

**AED 29,400-44,100 £ 6,100-9,100**





18

**Patrick Lichfield**

1939-2005

British

PAUL AND TALITHA GETTY, MARRAKECH

Chromogenic print, flush-mounted to aluminium  
print size: 76.2 by 101.6cm.; 30 by 40in.  
Executed in January 1967, this work is from an  
edition of 25.

The work is accompanied by a certificate of  
authenticity with the photographer's Archive  
blindstamp, with information about the work in  
pencil in an unknown hand in the Archive stamp,  
affixed to the back of the frame.

Σ \$ 4,000-6,000

AED 14,700-22,100 £ 3,050-4,550





19

19

PROPERTY FROM A PRIVATE COLLECTION,  
LONDON

### Milad Mousavi

b. 1987

Iranian

AGAINST PROCRASTINATION

signed and dated *Milad Musav 2016*; signed in  
Farsi, titled and dated on the reverse  
acrylic on canvas  
70 by 50cm.; 27½ by 19¾in.

#### PROVENANCE

Private Collection, UK (acquired directly from the  
artist in 2016)

\$ 1,000-2,000

AED 3,700-7,400 £ 800-1,550

### Bilqis enthroned with angels, attendants and demons, from Firdawsi's *Shahnameh*, Shiraz, Safavid, Persia, circa 16th/17th century

gouache with gold on paper, miniature surrounded  
by border illumination in colours and gold  
folio: 32 by 18.5cm.; 12½ by 7¼ in.  
illustration: 29 by 16.6cm.; 11¾ by 6½ in.

This painting relates to the legendary story of  
King Sulayman (King Solomon) and Queen Bilqis  
(Biblical Queen of Sheba). According to the  
Qur'anic text, when King Sulayman heard that  
Queen Bilqis and her people worshipped the sun,  
he sent a hoopoe-bird with a letter inviting her  
to submit to the worship of Allah. The story ends  
with Bilqis' abandonment of sun worship and  
submission to the King's faith.

This painting depicts Bilqis on a throne  
surrounded by court attendants, angels and  
animals. Bilqis and Sulayman feature repeatedly  
in Shirazi manuscripts of the second half of the  
sixteenth century. They would often be depicted  
on double-page frontispieces to copies of the  
*Shahnameh* (Book of Kings), although their story  
bears no relation to the text itself. The present  
painting probably once formed part of a double-  
page composition, the missing half featuring  
Sulayman enthroned. Several pictorial elements  
serve to guide the viewer through the scene  
and mentally reconstruct the legendary story of  
Sulayman and Bilqis. For example, in the Qur'anic  
tradition Sulayman is regarded as a Prophet  
of God and powerful king of animals, birds and  
jinns. Accordingly, the painting's lower half is  
populated by all sorts of animals while five angels  
hover above the enthroned Bilqis, probably in  
relation to Sulayman's prophethood. Three jinns  
are also shown holding Bilqis up on her throne.  
This may allude to Sulayman's all-encompassing  
power but also to the episode in the story when  
the jinns seize Bilqis' throne under Sulayman's  
command (Sura 27). Additionally, in the painting  
the Queen is flanked by court attendants who  
appear to carry blue and white wares and  
other precious items, possibly referring to the  
diplomatic embassy bearing gifts that Bilqis sent  
to Sulayman upon receiving his missive. The red  
batons worn by the court attendants indicate that  
the painting dates to the Safavid period.

The story of Sulayman carries a significant  
symbolic charge in the Perso-Islamic tradition  
as he is regarded as the ideal ruler, which could  
explain why he and Bilqis feature so often in  
copies of the *Shahnameh*. For similar examples,  
please see the online version of the catalogue.

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100









21

21

### Damien Hirst

b.1965

British  
ALTAR

signed *Damien Hirst* in pencil (lower right); inscribed *AP* (lower left verso)

etching printed in colours, from *Sanctum*, published by

Paragon Press, London, on wove paper

plate: 99.2 by 99cm., 39 by 39in.

sheet: 118.5 by 115.5cm., 46<sup>5</sup>/<sub>8</sub> by 45<sup>1</sup>/<sub>2</sub>in.

Executed in 2009, the present work is an Artist's proof (aside from the edition of 59).

Σ \$ 9,000-12,000

AED 33,100-44,100 £ 6,900-9,100



22

22

### Damien Hirst

b.1965

British

THE SOULS ON JACOB'S LADDER TAKE THEIR FLIGHT, 2

signed *Damien Hirst* in pencil (lower right); inscribed *AP* (lower left verso)

etching printed in colours, published by Paragon Press,

London, on wove paper

plate: 93 by 85.4cm., 36<sup>5</sup>/<sub>8</sub> by 33<sup>5</sup>/<sub>8</sub>in.

sheet: 119.2 by 107.6cm., 47 by 42<sup>3</sup>/<sub>8</sub>in.

Executed in 2007, the present work is an Artist's proof (aside from the edition of 72).

Σ \$ 5,000-7,000

AED 18,400-25,800 £ 3,800-5,300





23

23

### Damien Hirst

b.1965

British

THE SOULS ON JACOB'S LADDER TAKE THEIR FLIGHT, 4

signed *Damien Hirst* in pencil (lower right); inscribed *AP* (lower left verso)

etching printed in colours, published by Paragon Press, London, on wove paper

plate: 93.4 by 85.1cm., 36¾ by 33½in.

sheet: 119.3 by 107.8cm., 47 by 42½in.

Executed in 2007, the present work is an Artist's proof (aside from the edition of 72).

Σ \$ 9,000-12,000

AED 33,100-44,100 £ 6,900-9,100



24

24

### Damien Hirst

b.1965

British

THE SOULS ON JACOB'S LADDER TAKE THEIR FLIGHT, 1

signed *Damien Hirst* in pencil (lower right); inscribed *AP* (lower left verso)

etching printed in colours, published by Paragon Press, London, on wove paper

plate: 93.4 by 85.5cm., 36¾ by 33⅝in.

sheet: 119.5 by 107.9cm., 43⅞ by 42½in.

Executed in 2007, the present work is an Artist's proof (aside from the edition of 72).

Σ \$ 9,000-12,000

AED 33,100-44,100 £ 6,900-9,100



## Johann Theodor De Bry

PETITS VOYAGES. PARS I-XII [INCLUDING:] GASPARO BALBI. NAVIGATIONIS EX ALEPPO AD REGNUM PEGUI USQUE, NOVENI CONTINUIS ANNIS ... ABSOLUTAE DESCRIPTION. FRANKFURT: ERASMUS KEMPFER, 1601-1628

12 parts in 4 volumes, folio (220 x 217mm.), parts 1-3 second editions, parts 4-12 FIRST EDITIONS, 9 titles framed with elaborately engraved borders, ILLUSTRATIONS: 240 engraved half-page illustrations, 6 full-page illustrations, 7 double-page illustrations, and 17 double-page or folding maps and plans (including 2 duplicates in part 12), EXTRA-ILLUSTRATED with 3 double-page maps and 2 single-page plans at end of part 12 (including a WORLD MAP and a plan of Jerusalem from Marino Sanuto's 1611 *Liber secretorum fidelium cruces*), later Spanish limp vellum, spines titled in ink, leather ties, *lacking 9 leaves and maps, sections of 3 titles restored in pen and ink at head, without the 'Appendix Regni Congo', browned and some staining, some words and sections erased ink (by a censor? see footnote), some plates and maps misbound*

### LITERATURE

Church 206, cf. 207 & 208 (first editions), 211, 212, 215, 217, 219, 221-224

### PROVENANCE

Jean-Paul Morin, bookplate

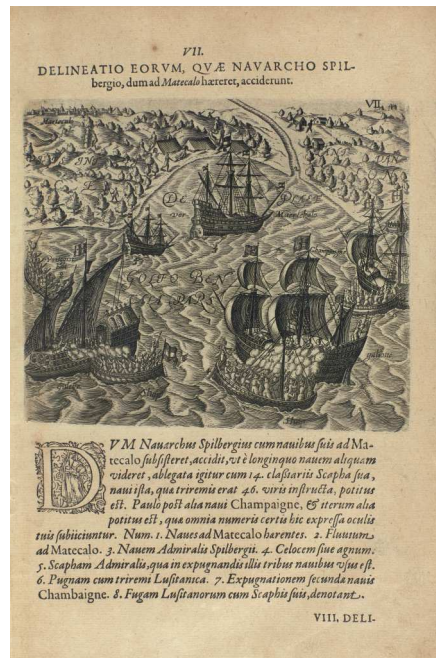
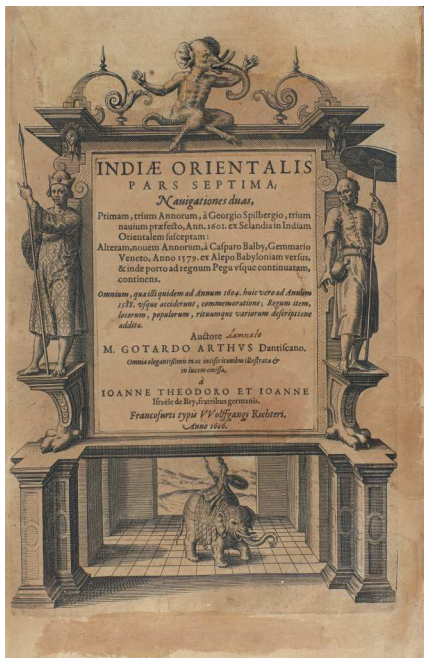
Σ \$ 60,000-80,000

AED 220,400-293,900 £ 45,500-61,000

A RARE COLLECTION OF DE BRY'S 'PETITS VOYAGES' IN AFRICA AND ASIA, INCLUDING THE FIRST LATIN EDITION OF BALBI'S DESCRIPTION OF THE PERSIAN GULF AND THE PEARL INDUSTRY.

'Gasparo Balbi (fl. 1579-1588) was a Venetian jewel merchant, who between 1579 and 1588 travelled to the East in search of precious stones ... Balbi's business first took him to Aleppo. He then proceeded to Bir on the Euphrates, landed on the left bank and continued for a day and a half overland to Baghdad. From Baghdad he descended the Tigris to Basra and there embarked for Hormuz. While in the Persian Gulf (1580), Balbi carried out a survey of the pearl industry, then sailed for Diu and Goa.' From Goa he went to Cochin and on to Burma, where he arrived in 1583 ... 'He eventually returned to Aleppo in 1588 by way of Hormuz, Basra and Baghdad.' (Howgego, *Encyclopedia of Exploration*, 2003)

This copy of De Bry's *Voyages* bears the marks of a censor who has erased, excised, or crossed out certain illustrations or passages in the text. On the reverse of the title to the second part there is a manuscript note dated 'Granada, 1708' in which the censor states he has redacted the text. The title of this part is marked 'Prohibita cum expurgatione permessa' and the initials 'A.D.' after the name of the author. Finally in the 10th part (p. 27), a manuscript note in Latin refutes a passage denouncing the cruelty of the Spaniards in America.



Detail pages of the present book



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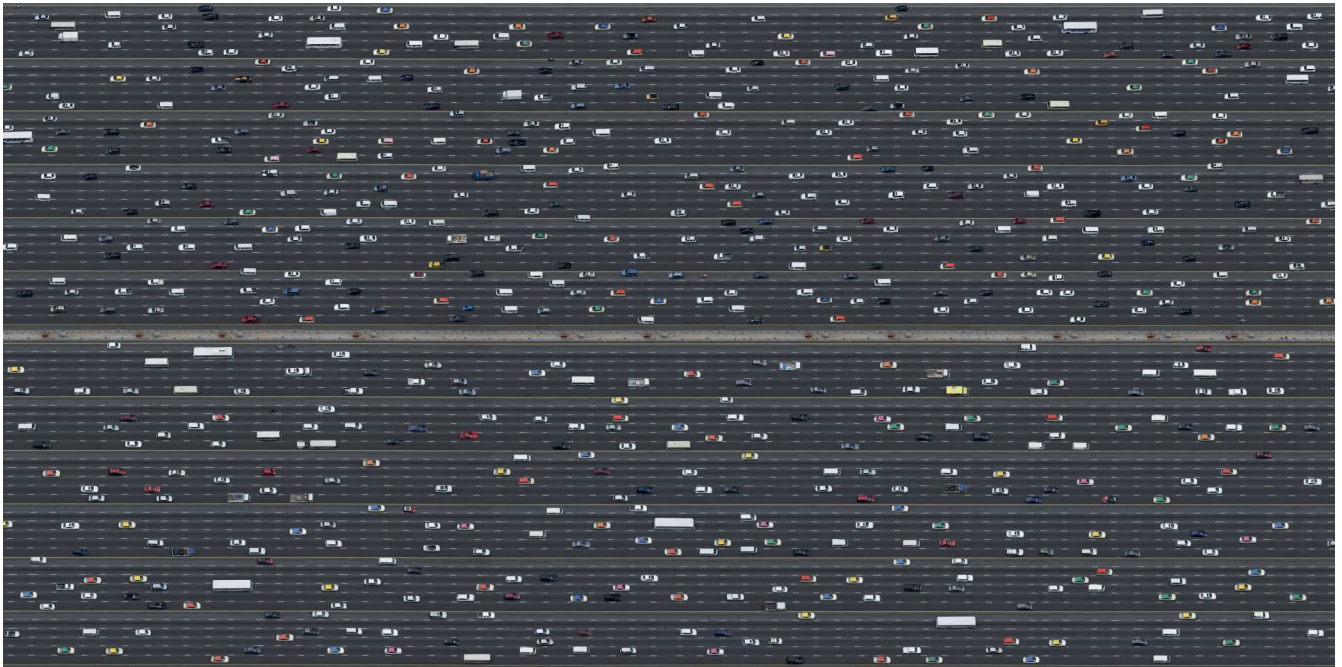
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26

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## Marcus Lyon

b. 1965

British

EXODUS II, DUBAI, UAE

Chromogenic print, flush-mounted to aluminium  
80 by 160cm.; 63 by 31½in.

Executed in 2010, this work is from an edition  
of 7 and is accompanied by a certificate of  
authenticity signed by the artist.

### PROVENANCE

Private Collection, United Kingdom

Σ \$ 15,000-20,000

AED 55,100- 73,500    £ 11,400-15,200









28

A Qur'an leaf in Kufic script on  
vellum, North Africa or Near East,  
9th century AD

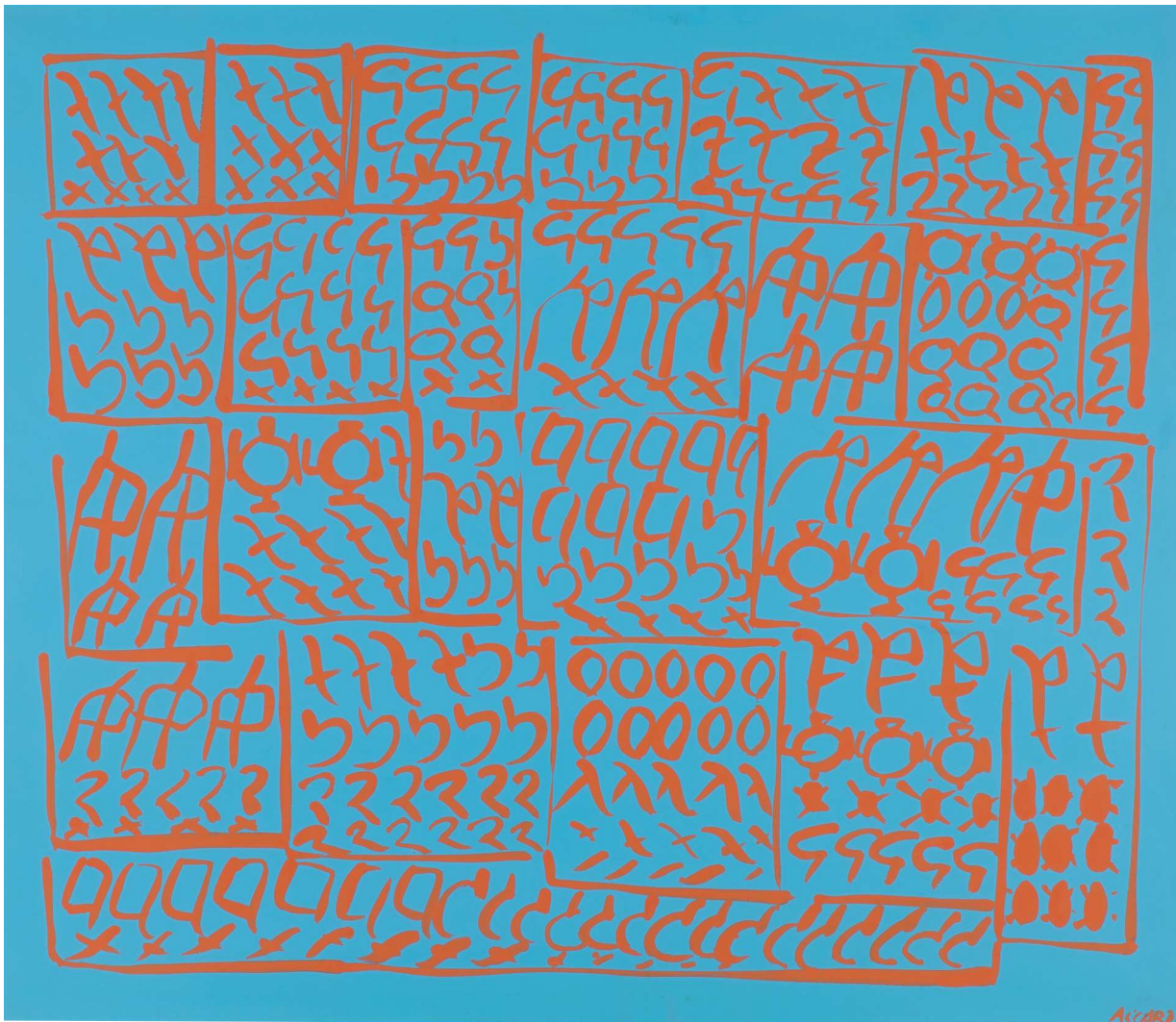
TEXT: SURAH AL-HAJJ (XXII), BEGINNING V.72 TO  
MIDDLE V.73

Arabic manuscript on vellum, 7 lines to the page,  
written in large Kufic script in black ink, diacritics  
indicated by red dots  
27 by 36cm.; 10<sup>5</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>6</sub>in.

Σ \$ 12,000-16,000

AED 44,100-58,800 £ 9,100-12,200





29

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION, ROME

**Carla Accardi**

b.1924

Italian

AZZURRO ROSSO (LIGHT BLUE RED)

signed, titled and dated *Accardi 1972*; inscribed 778 on the reverse  
Caseina on canvas  
60 by 70cm.; 23¾ by 27½in.

The certificate of authenticity on photograph released by the Accardi Archive on the 12 January 1996, archive n. 778

**PROVENANCE**

Acquired directly from the artist in the mid 1990s

Σ \$ 35,000-45,000

AED 128,600-165,300 £ 26,500-34,100

Born in 1924, Accardi trained at the Accademia di belle arti, Florence, before moving to Rome in 1946. She was affiliated with Forma 1, the group of Italian artists who set out to carve out a space for artistic abstraction within a Marxist politico-aesthetic agenda.

Accardi is renowned for her geometric abstractions and deconstructed canvases. In many ways her work is emblematic of the postwar condition; it highlights the radical and irreversible breakdown of all cultural and political discourses in a Europe blighted by the Final Solution and the infaceable rhetoric of the Third Reich. While the Marxist approach to cultural objects was one which demanded the promulgation of a particular worldview, Forma 1 sought to posit the group's deliberate rejection

of clear representation as a meaningful decision to privilege form and sign; something which could transcend the implicit limits of figuration. The group eventually dissolved in the 1960s, but Accardi continued to favour abstraction. The gradual introduction of Arabic calligraphy and quasi-hieroglyphic elements into the artist's work served as more of a formal and conceptual experiment than as a move towards figuration.

Accardi's gestural, linear forms seem to blur the distinctions between shape, symbol and script, and ludically break down the traditional attribution of meaning to mark-making. The present work *Azzurro Rosso*, is a vibrant example of Accardi's tendency to break down semantic fields and bring the very idea of order and lexis in to consideration.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, USA

## Sohrab Sepehri

1928-1980

Iranian

UNTITLED (FROM THE TREE TRUNK SERIES)

signed and dated *Sepehri '70*

oil on canvas

81.7 by 107cm.; 32½ by 42in.

### PROVENANCE

Seyhoun Gallery, Tehran

Collection of Mr. Etessam, Tehran (acquired directly from the above in 1970-1973)

Acquired directly from the above by the present owner in 1977

### EXHIBITED

Tehran, Seyhoun Gallery, *Sohrab Sepehri*, 1970-1971

Σ \$ 200,000-300,000

AED 734,700-1,102,000 £ 152,000-228,000

Sotheby's is honoured to offer two exceptional and rare works by Sohrab Sepehri.

One of the most highly acclaimed of Iran's modern masters, the poet and artist Sohrab Sepehri left an indelible mark on the Iranian art scene. His untimely death was felt sharply by his friends and family, and marked a significant loss to the literary and artistic landscape. Sepehri's reserved character found expression in his lyrical paintings of trees and landscapes, while his poetic sensibility is made manifest in his soft brush strokes and tempered colours. His technique and his tendency towards mysticism were informed by the natural landscape, miniature painting and

the Sufism of his homeland, and also by the time he spent in Tokyo during the 1960s. Whilst in Japan, Sepehri was exposed to haiku as well as to ancient paintings by Japanese medieval masters, such as Sesshu Toyo and Hakuin Ekaku. The flattened spaces, dark outlines and earthy palette for which Sepehri would later become known were in some sense a result of this experience. His father was a man of artistic temperament, and his mother, a lover of poetry and literature. Together they instilled in Sepehri a certain spirituality and dignity that formed the reflective, classical feeling of his poems and paintings.

Born in Kashan in 1928, Sepehri continually paid homage to the beauty of his childhood home. His paintings capture the untamed grace of Kashan through partial abstraction and minimalism. Semi-abstracted groves of trees, sweeping boughs and impressionistic landscapes dominate his oeuvre, somehow achieving both an absolute sense of place, and an aura of timeless reverie.

In one of the artist's journals, he recalls a childhood spent wandering the rolling landscape surrounding his home "All my dreams led to the desert and to the trees..." Sepehri celebrates the tree not only for the air it provides, but also for its role as indiscriminating shelter to both man and beast. To him the tree was a symbol of benevolence and stability in a world corrupted by ignorance and malice. His majestic canvases capture the quiet grandeur of ancient forests and harbour an undeniably mystical quality. The tree became Sepehri's favourite subject matter, and one of his greatest fascinations.

Sepehri's metonymic representation of tree trunks was intentional, and symbolic of the artist's introspective character. To Sepehri, minimalism was not simply a conceptual tool but a reflection of his own emotional and psychological condition. The repetition of

images was a practical consideration, aiding him in his desire to achieve a sense of unity and completion. Trees were a true source of solace to the artist; he found in them a simplicity that made him feel at ease and they represented an escape from the city life of Manhattan. The desire to retreat to the sylvan home of desert and trees which appears in this cycle of paintings is attested by Sepehri's eventual return to Tehran in 1980, and then to Kashan. Kashan is most likely the site which inspired *Untitled (Village)*, which represents typical Persian mud houses in the desert. The contours which delineate the roofs and the horizon are beautifully tender and evocative, while the vastness of the desert sky and undulating landscape is made conspicuous by its deliberate freedom from detail. The picture also speaks to the evanescent nature of memory in its exceptional description of a landscape in just a few meaningful forms.

*Untitled (From the Tree Trunk series)* is a unique painting; a rare composition of striking formal complexity, and rich, elaborately-layered green and grey hues. *Untitled* is one of the rarest and most significant works by Sohrab Sepehri to come to public auction to date. Very few works of this colour palette can be found in private hands. The work was exhibited at the Seyhoun Gallery in the early 1970s, where the painting was previously acquired. It is due to the pedigree of this painting that it is comparable in size, scale and quality to the masterpieces he painted specifically for public institutions. It is a magnificent example of Sepehri's elegant brushwork and restrained palette, the influence of the Far East and the profound love he had for his homeland. This work displays the artist's inspirations, his influences and the key tenets of his practice. It is undeniably a collector's piece.



Hans Hartung, *Composition T 55 - 17*, oil on canvas / Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images / DACS 2017  
Hans Hartung













SEPTIMI, 70





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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, WASHINGTON D.C.

**Sohrab Sepehri**

1928-1980

Iranian

UNTITLED (VILLAGE)

signed in Farsi

ink on canvas

67.5 by 87cm.; 26<sup>3</sup>/<sub>4</sub> by 34<sup>1</sup>/<sub>2</sub>in.

Executed *circa* 1976.

**PROVENANCE**

Seyhoun Gallery, Tehran

Acquired directly from the above by the present  
owner in 1976

**EXHIBITED**

Tehran, Seyhoun Gallery, (*Unknown Title*),  
September 1976

Σ \$ 28,000-35,000

AED 102,900-128,600 £ 21,200-26,500



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, FLORENCE

## Aref el Rayess

1928-2005

Lebanese  
UNTITLED

signed and dated *Rayess '61*  
oil on wood  
130 by 50cm.; 51 $\frac{1}{8}$  by 19 $\frac{3}{4}$ in.

### PROVENANCE

Galleria Numero, Florence  
Private Collection, Venice (acquired directly from  
the above in 1983)  
Acquired directly from the above by the present  
owner in 2007

Σ \$ 18,000-25,000

AED 66,200-91,900 £ 13,700-19,000





## Ali Banisadr

b. 1976

Iranian

MEANWHILE

oil on panel

40.6 by 50.8cm.; 16 by 20in.

Executed in 2012.

### PROVENANCE

Galerie Thaddaeus Ropac, New York

Acquired directly from the above by the present owner in 2012

### LITERATURE

Jessica Smith, Emily Jackson and Noura Al-Maashouq, Eds.,  
*Ali Banisadr: One Hundred and Twenty Five Paintings*, London  
2015, p. 160, illustrated in colour

Σ \$ 100,000-150,000

AED 367,400-551,000 £ 76,000-114,000

Ali Banisadr's luminous masterpieces encourage and reward further examination. His paintings are highly biographical and purposefully avoid a central focus point, forcing the viewer's gaze to scan across the picture plane. Banisadr's creations display an ethereal realm through bold brushstrokes and delicate detailing, creating a complex narrative upon each canvas that encourages his audience to become immersed in each detail, but also to try and grasp the narrative as a whole. The artist effectively captures and evokes memories of his experience as a refugee from the Iran-Iraq war; his fantastical abstract sceneries act as a platform for visual remembrance of personal recollections of the conflict and violence he observed.

In *Meanwhile*, Banisadr's elaborate canvas encompasses various components to create a disorientating terrain filled with vigorous forms: impossibly-sized figures and exotic fauna emerge from indulgent dabs of oil paint, luscious smears of pigment and colour washes. In this opulent colourscape, Banisadr replicates the chaos of his childhood memories of violence, confusion and loss. Rendered in rich blue, purple and white—colours often associated with miniatures from the *Shahnameh: The Book of Kings*—Banisadr bathes *Meanwhile* in a celestial glow.

“I always look for openings, the part of the painting that welcomes me, the part that calls me in. It could be anywhere, and I start from there. And then it becomes a dialogue. Narrative and composition become the dialogue – I put something here and then ask ‘how is it going to work with this thing over here?’ From there it just goes and goes...You just start a conversation with the work and hope to disappear.”

### ALI BANISADR

quoted in: Jonathan Beer, "Conversation with the Unnamed: Ali Banisadr," *Art-Rated*, January 2012















# THE ECLECTIC EYE OF A COLLECTOR

“The impulse to collect is a way of making art your own but it is also a way of making art; a collection in the end is a work of art.”

SIR HOWARD HODGKIN









34

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

An Austrian red-glazed and polychrome  
Terracotta Orientalist novelty Jardiniere by  
W. Schiller & Sohn, late 19th Century.  
Supported by a woman on a camel, the vase  
impressed 'W S & S'

height: 90cm.: 35½in.

Σ \$ 1,500-2,500

AED 5,600-9,200 £ 1,150-1,900



34

35

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

Ettore Sottsass

1917 - 2007

Italian

DIMISTELLA

lacquered wood and marble

91 by 60 by 38 cm.: 35⅞ by 23⅝ by 15in.

Executed circa 1985, produced by Up & Up, Massa, Italy.

**PROVENANCE**

Private Collection, Italy

Acquired directly from the above by the present owner in 2014

Σ \$ 5,000-7,000

AED 18,400-25,800 £ 3,800-5,300



35





PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

**Mario Schifano**

1934 - 1998

Italian

OASIS

signed and titled *Schifano*; inscribed *Schifano, Massimo, Oasi*  
 enamel and spray-paint on canvas  
 118 by 96 cm.; 46½ by 37¾ in.  
 Executed in 1978.

This work is registered in the Autentica dell'Archivio Mario Schifano, Roma under Nr. 02617140301.

**PROVENANCE**

Private Collection, Italy  
 Acquired directly from the above by the present owner in 2014

In 1966 and throughout the following three years, Schifano's palm tree and the starry sky turn into iconographic elements that the artist depicts almost obsessively; elements that become a

thematic phase in his artistic production. These elements are achieved through implementing the cut-outs and spray paint. Rooted in the memories of the artist's childhood spent in Libya, these images appear as fragments that are out of context, exotic icons trivialised into advertising panels, revisited and reinterpreted through an expressive and intense pictorial rendition. These can in truth be viewed as archetypes of memory in technicolor.

Σ \$ 25,000-35,000

AED 91,900-128,600 £ 19,000-26,500



PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

## Vincenzo Bianchini

1903-2000

Italian/Iranian

CAMEL RIDE IN THE DESERT OF DASHT-E KAVIR UNDER THE MIDNIGHT SUN

signed *Bianchini*; titled on the reverse  
oil on canvas

115 by 148cm.; 45¼ by 58¼in.

Executed in the 1960s.

### PROVENANCE

Private Collection, United Kingdom (acquired directly from the artist in the 1990s)

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100

Born in 1903, Vincenzo Bianchini received an education in Music and Classical Civilisation before studying medicine in Rome. He first began his practice as a doctor in Sardinia, subsequently travelling to other countries, even Ethiopia. In the 1950s, Bianchini moved to Iran to continue his practice in medicine with the aim of treating villagers in rural areas where people had no access to proper care like in Abadan, the south west province of Kuzhestan.

This new self-assignment would mark the beginning of one of his greatest adventures as not only a medical practitioner but also as an emerging artist, since art had always been his most enduring source of inspiration. During the 1960s up to the mid-1970s, he became embedded in the artistic and intellectual milieu of modernist Iran, and interacted closely with renowned figures such as Bahman Mohasses, Parviz Tanavoli and Ebrahim Golestan among many significant others.

He was particularly known for his sensitive, painterly exploration of local rural landscape and the communities that inhabited it, but also for his monumental sculptures, his poetry and his philosophical writings. His radical approach to painting and his bold juxtaposition of primitivism and expressionism established him as a truly groundbreaking artist during a period of extreme social and cultural change in the region. Bianchini's work is distinguished by its primacy of feeling; one can perhaps even sense that the painter came from a medical background from the intimate examination of his subjects.

The artist's profound humanism coupled with his respect for the local cultures gave his work a sense of spirituality and otherworldly grace, which can be seen in the present work. This richly textured canvas offers a beautiful depiction of a favourite Middle-Eastern theme – the omnipresent camel – yet it finds a new expression under Bianchini's reverent brush. His extensive travels across Iran and his interaction with the local communities and the landscape also provided the foundations for two of his most celebrated novels: *Acqua del Diavolo* (1964) and *Deserti al Brado* (1972).

Bianchini devoted his life to helping others, and it was in these encounters that he found the inspiration to fulfil his artistic passion. He exhibited widely between the 1950s and the 1970s at the Palazzo delle Esposizioni in Rome (1942), the Mont拿破oleone Gallery in Milan (1958), the Gallery Borghese in Tehran (1958), the Italian Institute of Culture, Tehran (1960) and the Centre of European Art in Milan (1974) amongst many others. Many of his works are held in the permanent collection of the Tehran Museum of Contemporary Art (TMOCA), confirming the strength of the artist's devotion to Iran, where he eventually felt more at home than in his native Italy. Excluding a period he spent in the Congo with the World Health Organisation (W.H.O.), Bianchini stayed in Iran until 1978, which proved to be a difficult but also pivotal year in his life. Bianchini would then quickly be obliged to return to Europe, since he could no longer see. He died peacefully in Switzerland in 2000.



The artist in his studio in Tehran 1970s







PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

## Jean Dubuffet

1901 - 1985

French

PALMIERS AUX BEDOUINS

(PALM TREES WITH BEDOUINS)

signed *J. Dubuffet '48*

mixed media and glue on paper

56 by 44cm.; 22<sup>1</sup>/<sub>8</sub> by 17<sup>1</sup>/<sub>2</sub>in.

Executed in January-April 1948.

### PROVENANCE

World House Galleries, New York

Sale: Paris, Palais Galliera, *Tableaux Modernes*, 21 June 1966, lot 218

Private Collection, Paris

Sale: Sotheby's, Paris, *Oeuvres sur Papiers*, 23 March 2017, lot 25

Acquired directly from the above by the present owner in 2017

### EXHIBITED

New York, World House Galleries, *Jean Dubuffet*, 25 October - 26 November 1960, no. 10, n.p.

### LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule IV: Roses d'Allah, clowns du désert*, Paris, 2008, no. 64, p. 48, illustrated

Σ \$ 60,000-80,000

AED 220,400-293,900 £ 45,500-61,000

Executed between January and April 1948 during Dubuffet's travels to Ghardaia and El Golea on the edge of the Sahara, *Palmiers aux Bedouins* is a rare piece from an exceptional body of early works that the artist made during his trips to the desert. Although this initial journey presented an escape from the frozen European winter, Dubuffet would return to the Sahara and possibly El Golea and Ghardaia twice over the subsequent years, demonstrating the attachment he had to the region—and attesting the great influence it had on his work.

During the difficult post-war years in Europe, meeting the Bedouin people of the Algerian desert was a welcome escape from the city. Dubuffet spent considerable time with these communities and even attempted to learn their language. As recounted by Dubuffet himself: "we came back from there absolutely cleansed of all the intoxications, truly refreshed and renewed, as well as enriched in the ways of *savoir-vivre*" (Jean Dubuffet quoted in: *Prospectus et tous écrits suivants*, Vol. 2, Paris 1995, pp. 247-248). There is a long tradition among French artists of visiting North Africa. It was quite popular in the 19th Century amongst Orientalist painters such as Jean-Léon Gérôme and Eugène Delacroix to visit North Africa in search of new sources of inspiration. In the 20th century, Henri Matisse, influenced by the Islamic Arts he had discovered during his travels to Algeria and Tunisia, liberated his work from the constraints of perspectival depth which had dominated the European arts until then.

The artist's interest in the Bedouins was more than mere escapism after the war: in many ways, his fascination with non-Western cultures was linked to *art brut*; an interest in visual cultures that were independent of official dogmas and the art school establishment. Reacting against the Enlightenment ideals of rationality and progress that had dominated western societies, Dubuffet and his contemporaries turned to alternative traditions, such as the drawings of children or the mentally ill. The isolated lifestyle of the Bedouins and their rituals would have appealed to the artist's visual sensibilities as they were beyond the reach of the mainstream European art-historical tradition.

Dubuffet became fascinated by his new surroundings, and captured its novelty in an exciting body of work. In the present work, two of the most important figures from El Golea, which are recurring motifs throughout the series, are depicted in their desert surroundings: the Bedouin with his bright white dress, and the camel. Portrayed against an imposing sand dune with a distant blue sky, the composition powerfully captures the artist's stay in the desert, and the alternative it offered to the visual traditions of the West. In its privileging of feeling and colour over any formalist concerns, *Palmiers aux Bedouins* embodies the spirit of Dubuffet's post-war oeuvre.







PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

## Tamara de Lempicka

1898 - 1980

Polish

INDIEN À TURBAN (INDIAN WITH A TURBAN)

signed *Lempicka*

oil on canvas

55.3 by 38.5cm.; 21¾ by 15½in.

Executed circa 1939.

### PROVENANCE

Private Collection, United States (acquired before 1990)

Thence by Descent

Sale: Sotheby's, London, *Impressionist and Modern Art; Day Sale*, 24 June 2014, lot 295

Acquired directly from the above by the present owner in 2014

### EXHIBITED

Paris, Pinacothèque de Paris, *Tamara de Lempicka, la Reine de l'Art déco*, 2013, no. 93, illustrated in colour

### LITERATURE

Marc Vaux, *Fonds Lempicka*, Paris, 1972, n.p.

Alain Blondel, *Lempicka, Catalogue raisonné, 1921-1979*, Lausanne, 1999, no. B215, p. 303, illustrated

Σ \$ 70,000-90,000

AED 257,200-330,600 £ 53,000-68,500

Lempicka's oeuvre blends a great variety of styles and influences—figuration and abstraction, Renaissance portraiture and Hollywood glamour—with an extraordinary effect. She was inspired by a diverse set of artistic influences, from the geometric aesthetic of Cubism to the razor-sharp draughtsmanship of Neue Sachlichkeit, however, it was her love for the Italian Renaissance which had the most profound effect in developing her unique artistic style. As Magdeleine Dayot wrote, the paintings are a "curious blend of extreme modernism and classical purity that attracts and surprises, and provokes, perhaps even before conquering completely, a sort of cerebral struggle where these very different tendencies fight with each other until the moment the gaze grasps the great harmony that reigns in these opposites" (quoted in Gioia Mori, *Tamara de Lempicka: The Queen of Modern*, Milan, 2011, p. 21).

The sitter in the present work is set against a sky-blue background with a white turban wrapped around his head, wearing a traditional

gold-trimmed robe. The face is distinguished by stark chiaroscuro, which delineates the angularity in the protagonist's features with bold contours. This kind of stylistic geometry reflects the artist's progressive attitude towards form and portraiture. *Indien à Turban* is a rare and insightful work which belongs to Lempicka's series of portraits with a strong art-deco influence. With its exceptional technical quality, the smooth and brilliant rendering of the colours, the painting is an elegant development of the artist's take on Cubism where the shapes and composition are carefully measured in a pleasing and harmonious balance. As noted by the artist's daughter, 'What she painted had a smooth polish, an icy perfection that detached her subjects from reality, that made them archetypal... Beneath the paintings' satin and porcelain surfaces, beneath the icing, passion smouldered, hinted at by the fullness of her volumes, by the violent outbursts of reds, blues, greens' (quoted in Baroness Kizette de Lempicka-Foxhall, *Passion by Design, The Art and Times of Tamara de Lempicka*, New York, 1987, p. 84).



Bernard Boutet de Monvel, S.A.R LE MAHARAJAH D'INDORE, oil on canvas / Sotheby's 2016

“Taste isn't what you buy,  
it's what you give up”

PIERRE BERGÉ







PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

### Franz West

1947 - 2012

Austrian

ONKELSTUHL (UNCLE CHAIR)

one stamped *P206*, the other stamped *P211*  
metal and synthetic textile bands  
85 by 50 by 42cm.; 33½ by 19¾ by 16½in.  
Executed in 2006.

#### PROVENANCE

Gagosian Gallery, New York  
Private Collection, New York City  
Acquired directly from the above by the present owner in 2015

Σ \$ 20,000-30,000

AED 73,500-110,200 £ 15,200-22,800

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

### Alighiero Boetti

1940 - 1994

Italian

FUSO MA NON CONFUSO (FUSED BUT NOT CONFUSED)

signed and inscribed on the reverse  
embroidery on board  
17.4 by 17cm.; 6⅞ by 6¾in.  
Executed in 1988, this work is unique.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 7831.

#### PROVENANCE

Galerie Lucien Bilinelli, Brussels  
Galerie Dominique Levy, Geneva  
Acquired from the above by the previous owner circa 2000  
Sale: Christie's, London, *Post War and Contemporary Art; Day Sale*, 12 February 2015, lot 167  
Acquired directly from the above by the present owner in 2015

Σ \$ 18,000-25,000

AED 66,200-91,900 £ 13,700-19,000

“Afghanistan was a world away, a pacific, unspoiled place of great natural beauty. “I considered traveling from a purely personal, hedonistic point of view,” Boetti once said. “I was fascinated by the desert... the bareness, the civilization of the desert.”

TOM FRANCIS

*in Alighiero e Boetti and the One Hotel, Bidoun Magazine, 2010*





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PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

## Nazgol Ansarinia

B. 1979

Iranian

MENDINGS (CARPET)

wool and cotton hand-made carpet  
203 by 88.9cm.; 79<sup>7</sup>/<sub>8</sub> by 35in.  
Executed in 2010, this work is unique.

### PROVENANCE

Green Art Gallery, Dubai  
Sale: Sotheby's, London, *At The Crossroads 2: Contemporary Art from Istanbul to Kabul Selling Exhibition*, 27 March - 1 April 2014, lot 42  
Acquired directly from the above by the present owner in 2014

### EXHIBITED

London, Green Cardamom, *Interior Renovations, Tehran, 2010*, 2010  
Dubai, Green Art Gallery, *Statue of Limitation*, 2013

\$ 4,000-6,000

AED 14,700-22,100 £ 3,050-4,550

The title 'Mendings' describes the process by which the artist created this series of works. Ansarinia's method begins by cutting her chosen object in half; equal portions are then removed and the reduced segments are reunited to form a whole. The artist chooses familiar subjects commonly found in Persian interiors. After each adjustment Ansarinia unveils a newly born object, gifting it with its own entity and identity. Whilst the mended household items maintain their symmetry and functionality, their new forms and raw seams are an unsightly inconvenience. This deliberate interruption diminishes the object whilst also deconstructing its preconceived perceptions; redefining the object to reveal something hidden, forgotten or even new.

In the present work, Ansarinia explores and manipulates a Persian carpet, sewing the two pieces to form a disjointed whole form. This altered carpet represents a changed object. Retaining a memory of displacement in its very physicality; it seems to encompass a sentiment of loss. Ansarinia investigates the public constraints and the domestic life faced in Iran by visually manipulating the archetypal Persian carpet, thereby suggesting a parallel tension between the private and public realms. Her work is an interpretation of our lives, our environment and our perception of ordinary items and rituals which are often taken for granted. Ansarinia's works are increasingly included in prestigious museum exhibitions including the Reitberg in Zurich, the Brunei Gallery at the School of Oriental and African Studies (SOAS) in London, and the Museum of Contemporary Art in Detroit.

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

## François-Xavier Lalanne

1927 - 2008

French

OISEAU BLEU (BLUE BIRD)

signed and dated *F. X. Lalanne '75* in pencil; numbered *HC 25/40*; with an indiscernible inscription  
lithograph printed in colours on wove paper, unframed  
67.5 by 50cm.; 26<sup>5</sup>/<sub>8</sub> by 19<sup>3</sup>/<sub>4</sub>in.

### PROVENANCE

Collection of Alexandre Iolas, Greece  
Sale: Sotheby's, London, *Alexandre Iolas*, 25 May 2017, lot 46  
Acquired directly from the above by the present owner in 2017

Σ \$ 1,000-1,500

AED 3,700-5,600 £ 800-1,150

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

## François-Xavier Lalanne

1927 - 2008

French

A SET OF SIX STAINLESS STEEL CANDLESTICKS

each: monogrammed *FXL*, branded *Lalanne* and *Artcurial* on the feet  
stainless steel  
each: 17 by 19.8 by 8cm.; 6<sup>5</sup>/<sub>8</sub> by 7<sup>3</sup>/<sub>4</sub> by 3<sup>1</sup>/<sub>8</sub>in.  
Executed *circa* 1990.

### PROVENANCE

Private Collection, Paris (acquired directly from the editor)  
Sale: Sotheby's, Paris, *Design*, 24 May 2016, lot 155  
Acquired directly from the above by the present owner in 2016

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100







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44



PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION

## François-Xavier Lalanne

1927 - 2008

French

OISEAU D'ARGENT, A ROCKING CHAIR

stamped *FXL LALANNE ARTCURIAL*, edited by  
*Artcurial*

sand-blasted aluminium, leather upholstery,  
wood

114 by 130 by 100cm.; 45 by 51¼ by 39½in.

Executed in the 1990s.

### PROVENANCE

Property from the Collection of Jacques Grange,  
Paris

Sale: Christie's, Paris, *A Visual Odyssey Selections  
from LAC Staged by Jacques Grange*, 14 October  
2015, lot 135

Acquired directly from the above by the present  
owner in 2015

Born in 1927, François-Xavier Lalanne moved to Paris at the age of 18 and spent his formative years in the dynamic environment of early twentieth-century Paris. A friendly neighbour to Constantin Brancusi, he was quickly introduced to the Surrealist avant-garde and their work, which inspired and encouraged his experiments with form. The artist cultivated the idea that art and aesthetic pleasure ought to be a part of everyday life, a notion which encouraged him to marry the fine and decorative arts in the form of furniture and ornamental objects. While working as a guard at the Louvre, Lalanne was fascinated by Egyptian statuary, and in particular the range of animal gods which dominated classical iconography from canopic jars to cartouches. Nature, for Lalanne, contained an infinite variety of forms, and it was in nature's image that he crafted his bold and luxurious zoomorphic pieces. The artist's work makes the viewer, or indeed user, aware of the animal perspective and whimsically reintroduces the animal presence into the human sphere. The *Oiseau d'Argent* rocking chair is a beautiful and eclectic work which exemplifies Lalanne's fixation with birds and their otherworldly capacity for movement.

Σ \$ 18,000-20,000

AED 22,100-29,400    £ 13,700-15,200



“The animal world constitutes the richest  
and most varied forms on the planet.”

FRANCOIS XAVIER LALANNE





## Pablo Picasso

1881 - 1973

Spanish

VISAGE ET HIBOU

numbered 60/200, inscribed *Edition Picasso*, and with the Edition Picasso and Madoura stamps (on the base)

*terre de faïence* vase

height: 254mm 10in.

Executed in 1958, the present work is from an edition of 200.

## LITERATURE

Alain Ramié, *Picasso, catalogue de l'oeuvre céramique édité*, 1947-1971, no. 407

Σ \$ 20,000-25,000

AED 73,500-91,900 £ 15,200-19,000



46

## Pablo Picasso

1881 - 1973

Spanish

OISEAU NO. 86

numbered 26/150, titled, inscribed *Edition Picasso* and *Madoura* (on the base)

*terre de faïence* plate

diameter: 257mm 10 1/8in.

Executed in 1963, the present work is from an edition of 150.

## LITERATURE

Alain Ramié, *Picasso, catalogue de l'oeuvre céramique édité*, 1947-1971, no. 484

Σ \$ 2,500-3,500

AED 9,200-12,900 £ 1,900-2,650



47



48



### An Abbasid pottery bowl depicting a bird, Iraq, 9th/10th century

the earthenware body with a lightly everted rim, painted in lustre on an opaque white glaze, the centre depicting a bird, possibly a peacock, with five roundels to the reverse, both sides surrounded by contour panels on a dotted ground, base with inscription, broken and restored with some associated infill and overpainting

height: 7.5cm.; 3in.

diam.: 23.4cm.; 9 $\frac{3}{16}$ in.

#### INSCRIPTIONS

Under the base: possibly *Baraka* 'Blessing'

The bird represents one of the most common animate motifs used by the decorators of Abbasid pottery. On this dish, the bird has a large tail and is possibly a peacock or a pheasant, both of which were kept within royal households. The composition, in which the bird holds a leaf in its beak and which includes a peacock-eye or pearl-like border resembles a design topos often found on luxury Sassanian silk textiles that hold courtly connotations. A related dish is in the Louvre, see A. Caiger-Smith, *Lustre Pottery*, London, 1985, fig. 8.

Σ \$ 20,000-30,000

AED 73,500-110,200 £ 15,200-22,800

### Pablo Picasso

1881 - 1973

Spanish

CHOUETTE

numbered 246/250, with the workshop numbering, incised *Edition Picasso* and *Madoura*, and with the Edition Picasso and Madoura stamps (on the base)

*terre de faïence* vase

height: 297mm 11 $\frac{7}{8}$ in.

Executed in 1969, the present work is from an edition of 250.

#### LITERATURE

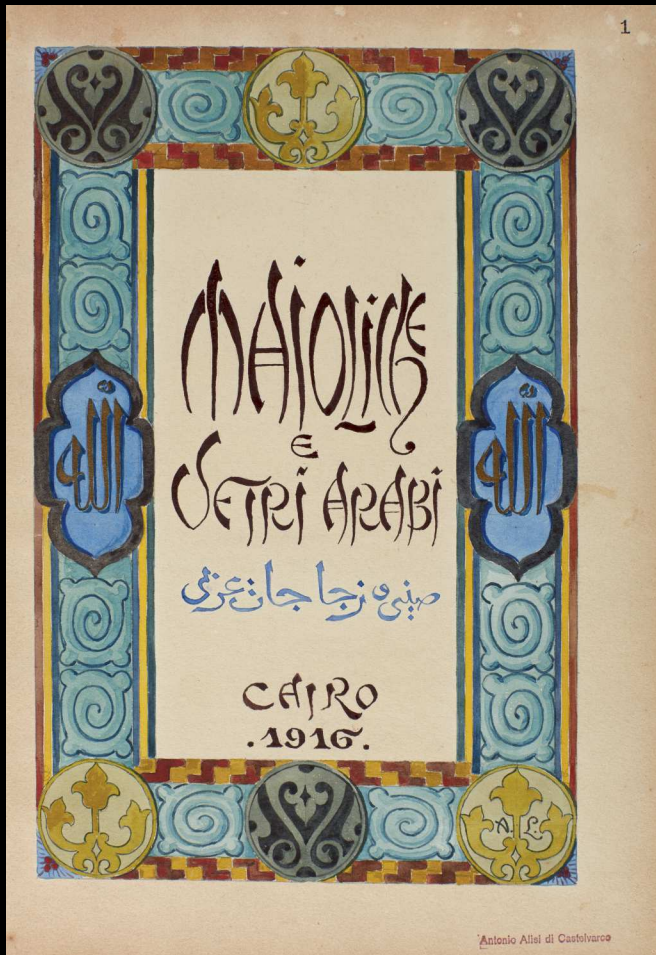
Alain Ramié, *Picasso, catalogue de l'oeuvre céramique édité, 1947-1971*, no. 603

Σ \$ 6,000-8,000

AED 22,100-29,400 £ 4,550-6,100







50

### Antonio Alisi (Leiss)

MAJOLICHE E VETRI ARABI. CAIRO, 1916

MANUSCRIPT in French, folio (325 x 240mm.), 108 leaves (numbered 1-108), comprising: hand-painted title in watercolours heightened with gold, and 107 leaves of manuscript illustrated with watercolour illustrations by Alisi of vases, lamps, figurines, plates, glass etc., with additional leaves of manuscript and photographs tipped-in together with some correspondence, newspaper cuttings and manuscript notes loosely inserted, contemporary patterned blue cloth, upper cover with label in Italian and Arabic, *some repairs and wear to spine*

A FINE ILLUSTRATED ACCOUNT OF ISLAMIC CERAMICS AND GLASS, written and illustrated following the author's visit to Egypt in 1916. This work documents Islamic ceramics of all kinds, mostly from archaeological excavations in Fostat near Cairo. Antonio Alisi or Leiss (1876-1954) was a renowned expert on Islamic art, director of the Capodistria Museum, and later head of the International Museum of Ceramics in Faenza.

#### PROVENANCE

Antonio Alisi (Leiss), bookplates (Alisi de Castelvaca and A. Leiss), and ownership stamp on various leaves

Σ \$ 3,500-4,500

AED 12,900-16,600 £ 2,650-3,450



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51

### Claude Farrère and D.C. Fouqueray

ESCALES D'ASIE, PARIS: LABOREY, 1947

LIMITED EDITION, ONE OF 20 COPIES with an ORIGINAL WATERCOLOUR by D.C. Fouqueray (captioned, signed with initials and dated 1921), this being copy number 16, of a total edition of 450 copies, 4to (280 x 222mm.), map of Arabia, 45 coloured illustrations after watercolours by D.C. Fouqueray some full-page and one double-page, text and plates loose (as issued) within original cream wrappers, upper cover with title and coloured illustration of Muscat, housed within a patterned blue cloth chemise and slipcase

A FINE COPY. ONE OF ONLY 20 COPIES ISSUED WITH AN ORIGINAL WATERCOLOUR by Fouqueray, this one showing a Dhow, which is reproduced on page 86 of the book.

Escales d'Asie describes a sailing voyage round the coast of Arabia. Beginning in Suez the author travelled down the Red Sea, to Aden, then Muscat and up the Persian Gulf to Basra. In his peregrinations he appears to be following in the footsteps of the artist, Charles Fouqueray, whose watercolours illustrate this work. Fouqueray (1869-1956), was for many years the official artist to the French navy and travelled in Arabia some twenty-five years before the publication of this book - many of the illustrations are dated 1921.

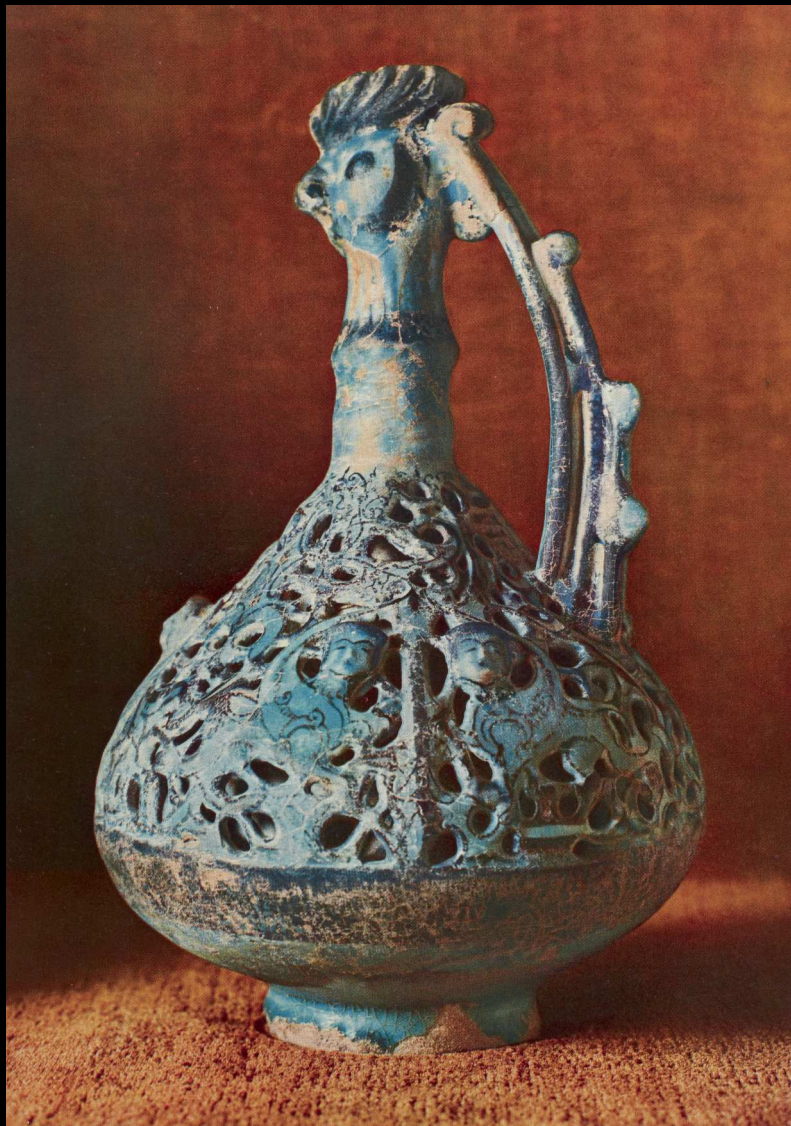
Σ \$ 8,000-10,000

AED 29,400- 36,800 £ 6,100-7,600



51





52

### Henri Rivière and Gaston Migeon

LA CÉRAMIQUE DANS L'ART MUSULMAN... AVEC UNE PRÉFACE DE GASTON MIGEON. PARIS: LIBRAIRIE CENTRALE DES BEAUX-ARTS, 1913

FIRST EDITION, 2 volumes, folio (474 x 405mm.), NUMBER 107 OF 200 COPIES, 100 mounted colour plates (13 with two images), 10 tipped-in colour illustrations in the text, contemporary dark brown crushed morocco gilt, *restoration to spines, bindings somewhat rubbed*

RARE. A FINE COPY OF THIS MONUMENTAL PUBLICATION ON ISLAMIC POTTERY. All the ceramics illustrated in these 2 volumes are described in detail with their date and place of origin, as well as the owner, most of whom are French aristocracy or institutions.

Σ \$ 18,000-22,000

AED 66,200-80,900 £ 13,700-16,700











PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, LONDON

**Manoucher Yektai**

b.1922

American/Iranian

UNTITLED (STILL LIFE)

signed and dated *Yektai '71-74*

oil on canvas

85.8 by 122.2cm.; 33<sup>3</sup>/<sub>4</sub> by 48<sup>1</sup>/<sub>2</sub>in.

**PROVENANCE**

Private Collection, London (acquired directly  
from the artist in 1975)

Σ \$ 60,000-80,000

AED 220,400-293,900    £ 45,500-61,000





## Yto Barrada

b. 1971

French

PLAY (LYAUTEY UNIT BLOCKS)

wooden painted blocks, in 30 parts  
overall: 240 by 80 by 80cm.; 94½ by 31½ by 31½in.

Executed in 2010, this work is from an edition of 5, plus 2 artist's proof.

Σ \$ 30,000-40,000

AED 110,200-147,000 £ 22,800-30,300

### PROVENANCE

Galerie Sfeir-Semler Gallery, Beirut/Hamburg  
Private Collection, Spain (acquired directly from the above in 2011)  
Private Collection, Jordan

### EXHIBITED

Beirut, Sfeir-Semler Gallery, *Play*, April - July 2010  
Rome, Museo d'Arte Contemporanea (MACRO),  
*Yto Barrada: Riffs*, September - November 2012  
(another edition exhibited)  
New York, Metropolitan Museum of Art,  
*Permanent Collection*, 2016 (another edition exhibited)





In the present lot, the painted wood units assembled spell LYAUTEY. The first Resident General of French-occupied Morocco from 1912 to 1925, Marshal Hubert Lyautey oversaw large-scale urban development programs, as well as wide-ranging surveys of the country's artistic practices and archaeological sites. In this period, he worked with French architect and urbanist Henri Prost (1874-1959) to direct the design and construction of colonial Rabat and Casablanca. French reliance on Moroccan expertise and labor was not generally acknowledged, while the new urban designs were intended to serve as

experimental models for modern 20th century city-building in France and French colonies.

In this installation, Yto Barrada's building blocks evoke a city skyline or urban aerial view. At the same time, her presentation of Lyautey's toy introduces a latent sense of destruction and disorder, and raises questions around the role of aesthetics and style in a colonial context.

In the 1960s, writer Paul Bowles abruptly dismissed Casablanca's French-built Sacré Cour Cathedral (b. 1930-52), commenting:

"The cathedral looks like something invented by a clever child using a set of expensive building blocks; it has no style whatsoever." In fact, Lyautey's variant of the regionally popular "Arabesque" style applied in Casablanca emphasized the pared-down volumes and sharp contours of so-called Arab or Islamic art rather than the ornamental accents applied elsewhere to conjure a local flavor. The installation evokes this stylistic approach while relying on the typology of a conventional building block set.





# TWO VERY RARE PAINTINGS

BY ANTOINE MALLIARAKIS MAYO

55

## Antoine Malliarakis Mayo

1905 - 1990

Egyptian/Greek

ISMAILIA, LE MARCHÉ ARABE (ISMAILIA, THE ARAB MARKET)

signed Mayo; signed, titled and dated 1934 on the reverse

oil on canvas

96 by 130cm.; 37¾ by 51¼in.

### PROVENANCE

France Benoit Malliarakis, Paris

Galerie Alain Blondel, Paris

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

Acquired directly from the above by the present owner in 2016

### LITERATURE

Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012, p. 217, illustrated in colour

Σ \$ 30,000-40,000

AED 110,200-147,000 £ 22,800-30,300



The artist in the late 1970s/ Courtesy of Evelyne Yeatman-Eiffel

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 a melting pot of artistic activity 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, Tristan Tzara, Francis Picabia, and Tsuguharu Foujita, and became particularly close with the infamous Kiki de 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. This monumental painting, *Ismailia, Le marché arabe* (1934) is a stylized rendition of the traditional Arab marketplace which is very much inspired by Mayo’s Parisian predecessors, most evidently, Paul Gauguin but also the Art Deco forms from the 1930s. 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 *flâneur*. *Ismailia* is one of the earliest and most important works by Mayo to ever appear at auction.

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. Mayo’s *Homme de Profil* (1940) and *Le Beau Gilles* (1943), two works which are offered at Sotheby’s 20th Century Art/Middle East auction on 23 October 2017 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 hands for Mayo represented the principle of sensuality and complexity at the same time. *L’Illusioniste* (1965) is painted in the later part of Mayo’s artistic career and is another exceptional work weaving through this visual language created by Mayo incorporating the human expression, the hands.

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.





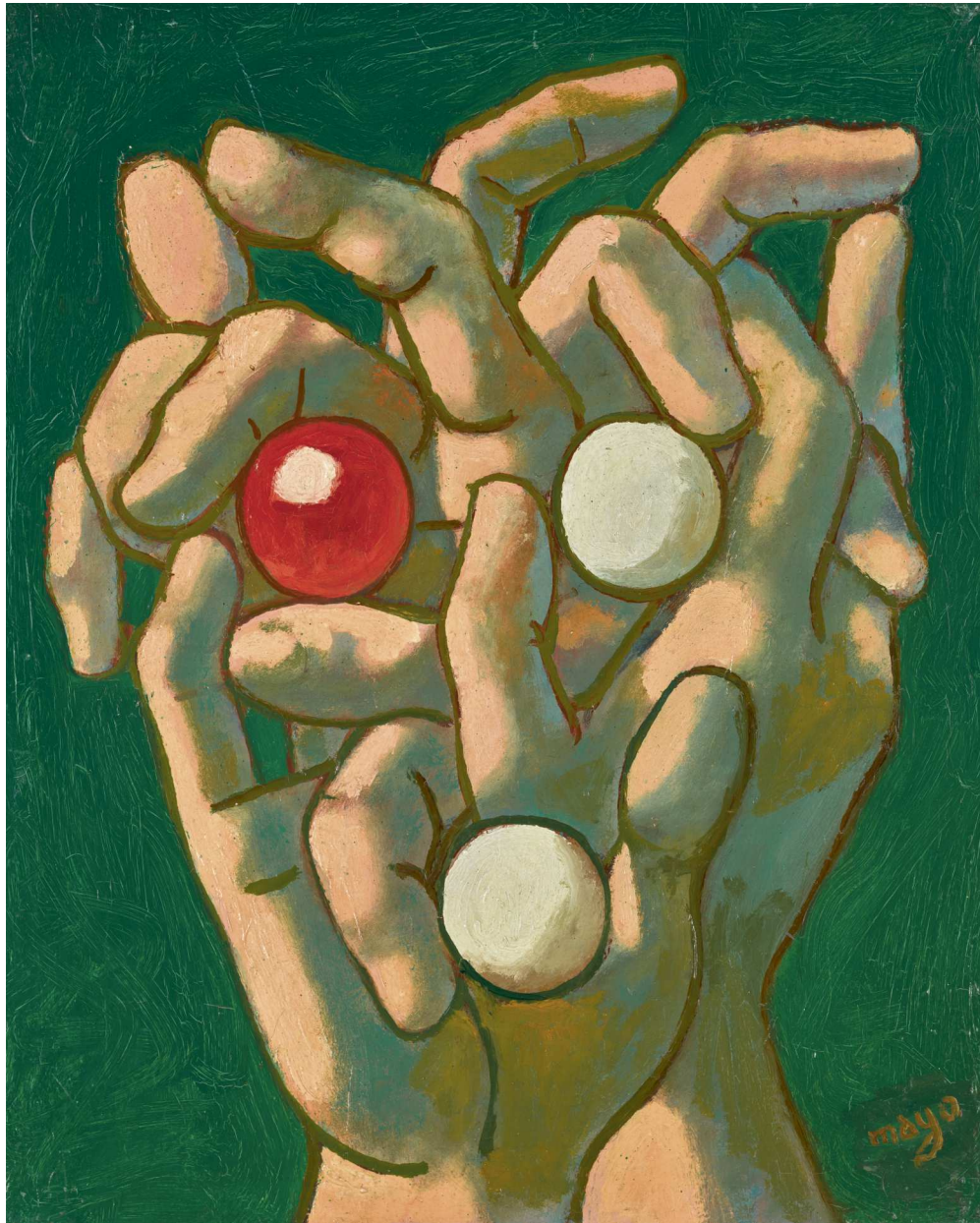












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**Antoine Malliarakis Mayo**

1905 - 1990

Egyptian/Greek

ILLUSIONISTE B (ILLUSIONIST B)

signed *Mayo*; signed, titled and dated 1965 on the reverse

oil on canvas

46 by 37.7cm.; 18 $\frac{3}{8}$  by 14 $\frac{7}{8}$ in.

**PROVENANCE**

France Benoit Malliarakis, Paris

Galerie Alain Blondel, Paris

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

Acquired directly from the above by the present owner in 2016

**LITERATURE**

Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012, p. 249, illustrated in black and white

Σ \$ 6,000-9,000

AED 22,100-33,100 £ 4,550-6,900





57

### Egyptian Surrealists

EGYPTIAN SURREALISM; A COLLECTION OF EIGHT BOOKS FROM 1938 TO 1959

- I) MEZINARODNI SURREALISMUS, 1947, PRAGUE, FIRST EDITION, NUMBERED 228
- II) LES PIEDS EN L'AIR, EDMOND JABES, UNNUMBERED/373
- III) LA PART DU SABLE, GEORGE HENEIN AND RAMSES YOUNAN, FIRST EDITION, 1947
- IV) NOTES SUR UNE ASCESE HYSTERIQUE, 1948, NUMBERED 80/260
- V) ENCORE L' INCONNU, 1959

- VI) DERAISONS D'ETRE, GEORGES HENEIN AND KAMEL TELMISANY, 1938
- VII) LA SEANCE CONTINUE, 1945
- VIII) GAMAA EL DAAYA EL FANEYAA, RAMSES YOUNAN, 1938

#### PROVENANCE

Private Collection, Paris

Σ \$ 4,000-6,000

AED 14,700-22,100 £ 3,050-4,550



# A MASTERWORK BY BAHMAN MOHASSES

58

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## Bahman Mohasses

1931-2010

Iranian

UNTITLED

signed and dated *B. Mohasses '66*; signed and dated on the reverse in Farsi twice  
oil on canvas  
100 by 70cm.; 39<sup>3</sup>/<sub>8</sub> by 27<sup>1</sup>/<sub>2</sub>in.

### PROVENANCE

Private Collection, Germany (acquired directly from the artist in the 1970s)  
Acquired directly from the above by the present owner in 2016

Σ \$ 180,000-250,000

AED 661,200-918,300    £ 137,000-190,000



Pablo Picasso, *Large Bather with a Book*, 1937, charcoal, pastel and oil on paper / Musee Picasso, Paris, France / Peter Willi / Bridgeman Images / DACS 2017







Sotheby's is honoured to present a seminal work by the celebrated Iranian artist Bahman Mohasses. Painted in 1966, *Untitled* is an outstanding example of the artist's work from a period that marks a turning point in his style; a period which has consequently become one of the most highly sought-after amongst private collectors and institutions alike. While Mohasses' entire oeuvre is imbued with the artist's singular flair for depicting raw feeling, his work from the 1960s has held a particular fascination for the discerning eye due to its depth of expression and its chilling host of quasi-mythological characters. The mid 1960s also mark a period where Mohasses had a stronger "faith" in painting and the weight it carried in a society that was going through a radical cultural shift. This was the swan song of the bohemian Iranian avant-garde movement initiated by Jalil Ziapour before more structured platforms for artists were created by the government. In brief, the mid 1960s to the early 1970s was a prolific period for the artist especially since he was also surrounded by high-spirited intellectuals and artists such as Ebrahim Golestan, Vincenzo Bianchini and Mehrdad Samadi.

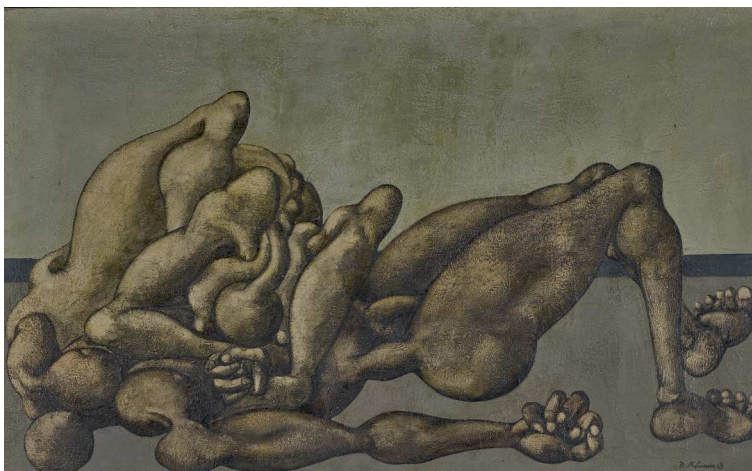
Born in 1931 in Rasht, Mohasses fled Iran after the coup against Prime Minister Mossadegh and settled in Rome in 1954. One of the first Iranian students to attend the Accademia di Belle Arti di Roma, Mohasses found himself in one of the great centres of European classicism. Spending much of his life between Italy and Iran, the artist drew inspiration from the mythological cast of classical Roman statuary, the formal preoccupations of Renaissance sculpture and the surrealist and expressionist practices of post-war Italian modernism. He also remained however, inextricably linked to the vibrant but politically volatile landscape of his native Iran.

It was this tension between his birthplace and his adopted European home which seemed to form the basis of his work as an artist. He was influenced by Marino Marini and Giorgio Morandi, and particularly respected their considered use of impasto and often austere yet painterly perspectives. The sinewy torsion of bodies in Mohasses' work also makes evident the influence of Francis Bacon, whose probing exploration of

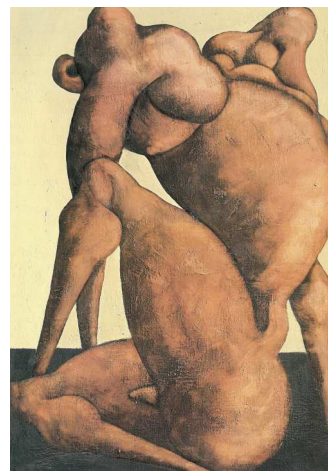
the human condition through the lens of the body finds an echo in the truncated, deformed extremities of the present work. Mohasses devotes an almost Michelangelo-like attention to musculature but with an ostensibly different objective: this is a myth more Barthesian than Greek, one that describes a daily ontological struggle more than any storied paradigm of strength and ideal beauty. The artist's unique form of chiaroscuro confers depth, volume and heaviness to the foregrounded limbs, while the notable lack of hands or feet speaks to a feeling of rootlessness and displacement. This lack of anchorage and dexterity was an experience lived by Mohasses himself, who often felt alienated and helpless in a world ravaged by political conflict and cultural adversity.

*Untitled* is a haunting composition almost entirely occupied by a contorted white figure, who sits in a blue-grey marine landscape. There is an unmistakable resonance with Picasso's *Bathers* series from the late 1930s, yet those sensuous, playful configurations find themselves inevitably transformed here under Mohasses' unyielding brush. Picasso's azure, Cycladic clarity is replaced with a darker picture where liminality is thematised rather than described. There is a precarity inherent to the staging of the protagonist, who is caught between the inescapable gaze of the viewer and the hostile opacity of the blue seascape behind. The artist creates a surprising amalgam of great strength and profound vulnerability in this central figure who is physically powerful, but seems to cower in shame or fear, facing away from the essentially voyeuristic eyes of the viewer.

The present work rivals *Requiem Omnibus* (1968), sold at Sotheby's in April 2017, in terms of quality, historicism and rarity at public auction. The provenance of the work is also particularly noteworthy in that the previous owner worked in the office of the Empress Farah Diba at the Niavaran Complex in Tehran. The Empress was herself a great admirer of Mohasses; she and her husband Reza Shah Pahlavi gave the artist several commissions during this period. The visceral, extraordinary power of the present work coupled with its historic pedigree make certain that it is undeniably a collector's piece.



Bahman Mohasses, *Requiem Omnibus*, oil on canvas, 1968 sold at Sotheby's in April 2017



Bahman Mohasses, *Seated Figure*, 1967, oil on canvas / courtesy of the Mohasses Family







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, USA

## Samia A. Halaby

b.1936

Palestinian/American

UNTITLED (BIG MICHELANGELO PERSPECTIVE NO. 162)

signed *Samia Halaby*

oil on canvas

118 by 140cm.; 46½ by 55½in.

Executed in 1965.

### PROVENANCE

Collection of the Artist, Kansas

Gifted directly from the above to the artist's brother

Thence by descent in 1975

Σ \$ 30,000-40,000

AED 110,200-147,000 £ 22,800-30,300

Born in Jerusalem in 1936, Samia Halaby proclaimed she was born "to the marvellous noise of revolution." At the young age of twelve, Halaby and her family fled from their native city of Jaffa to seek refuge in Lebanon and later, in Cincinnati, USA. Halaby enrolled at The School of Fine and Applied Arts at the University of Cincinnati and pursued her MFA at Indiana University in Bloomington in 1963. She then held a prominent position in the Fine Arts division at the Yale School of Arts where she was the first female professor. After ten years of teaching, Halaby then moved to New York City. For Halaby, the effervescent and bustling city played a major role in her perception of politics, religion, social structure and gender equality in the world. Halaby states in a 2013 interview with *New York Magazine*, "but in those days, being female and then, on top of that, being Palestinian, made things extremely difficult".

Although political strife plagued the early years of the artist, Samia Halaby's grand canvases are seemingly neutral. Perhaps they seek an inner peace as they draw upon an explosion of abstract colours that sometimes suggest a notion of boundless freedom regardless of the tangible barriers that triangulate her reality. A vivid burst of organic and inorganic shapes, Halaby's oeuvre is an exercise in unleashing oneself of one's limitations and exploring the wonders of life.

Samia Halaby emphasised that her early source of inspiration was the geometry and logical patterns seen in Islamic art between the 14th and 17th centuries, especially within the Persian carpets. Halaby's visit to the Dome of the Rock in Jerusalem had a significant effect on her practice

throughout her career, notably the intricate and grand geometry of Islamic architecture. These observations helped her understand the concept of spatiality and the perspective needed to study the transfer of three dimensional objects to a two dimensional surface. By doing so, Halaby immerses herself in a state of contemplation and exploration to better comprehend the notions of volume and abstraction. Combined with her study of the various forms of Cubism, she created her own signature style, one that bridged modern European techniques with that of her Palestinian and Middle Eastern tradition.

*Untitled (Michelangelo Perspective no. 162)* is the only figurative work by the artist that still remains from her earliest period and to have ever appeared at auction and Sotheby's is delighted to offer an exceptional painting by Samia Halaby. With keen attention to the sumptuousness of her herculean figures, Halaby takes from one of the most renowned Italian Renaissance artists, Michelangelo. This work illuminates Halaby's diverse technical skill and her incredible ability to move between genres and techniques. *Untitled (Michelangelo Perspective no. 162)* is among the most telling of Halaby's dual identities: synthesizing her iconic use of line and colour with a calculated study of fresco-inspired cartoon drawings. *Untitled (Michelangelo Perspective no. 162)* evokes the religious hybridity that make up the Palestinian landscape and culture—a brilliant collation of all three Abrahamic religions. The rarity of this work lies in its abrupt and syncopated nature, as if Halaby's canvas is an act of rebellious defamation: both destructive and constructive.







# A RARE COLLECTION OF LETTERS AND WORKS ON PAPER BY KAHILIL GIBRAN

"My desire is to be a live wire, Mary, I want to be," writes Kahlil Gibran in his letter to his lover and literary muse, Mary Haskell. Throughout his career, Gibran painted over 700 pictures, watercolours and drawings, and he remains one of the greatest novelists of modern Arab and American literature. Notably, his most renowned novel, *The Prophet* has never been out of publication since its first edition in 1923 and has been translated in over 50 languages. Heavily influenced by the renowned poet William Blake and sculptor Auguste Rodin, Gibran became a pioneering figure in the latter-part of the Romantic Movement. His oeuvre, just as the man himself, is a poetic hybridization of European and Islamic philosophies; Gibran borrowed from European literary styles, while situating his central plot, characters, and scenes within a uniquely Middle Eastern sensibility.

Kahlil Gibran was born in Bsharri in present-day Lebanon to a Maronite Christian family. His family later moved to the United States in 1895 where he first explored his passion for arts and humanities, albeit against many odds. Gibran's family settled in a Syrian slum in the South End of Boston. During Gibran's youth, his brother and sister died of tuberculosis and his mother of cancer within a span of a couple of months. His tumultuous childhood inspired a sense of rebellion within Gibran, causing him to reflect on the conditions of society's poor, neglected, and oppressed and encourage a narrative of empowerment and self-determination for those living in it. Despite his financial and familial tribulations, Gibran studied painting at the Denison House and later attended the Academie Julian in Paris.

## KAHLIL GIBRAN THE WRITER

Gibran was the leader of The Pen League (*al-Rabitah al-Qalamiyah*) which comprised of Arab writers of the Arab-American diaspora (also known as the *al-Mahjar*). The society sought to "to lift Arabic literature from the quagmire of stagnation... and to infuse a new life into its veins." The Pen League brought together talented young novelists, poets, and journalists and created a strong sense of community and purpose for Gibran.

Throughout Gibran's life, he nurtured deeply intimate relationships with those that crossed his path, regardless of their status and affiliations. His dearest friends were extremely varied: from his lover, Mary Haskell, a Boston school teacher to Abdu'l-Bahá, the eldest son of the Bahá'u'lláh, founder and leader of the Bahá'í Faith. It is an honour for Sotheby's to present to the public a rare glimpse into the mysterious personal life of the celebrated Kahlil Gibran. Among these rare items are 33 letters written from 1908 to 1920 during his travels to New York, Boston, Atlantic City and Paris, from the artist to his friend and patron, Madame Marie Azeez El-Khoury.

Madame Marie Azeez El-Khoury was a poster-child of the American Dream. An unusual occurrence for a Syrian-Lebanese woman at this time, Marie El-Khoury rose from a modest immigrant background to become nothing less than a celebrity in the circles of the New York City elite. She started her career in journalism, but later due to her father's unexpected death, took over his trade, and became a notable gem dealer and jewellery designer.

It has been said that Khoury's dinner parties were "legendary", and such an invitation was among the most coveted in the city. But even amid Khoury's many cultured friends, she had a particular reverence for Gibran's ability to electrify and enthuse; her obituary cites her sentiment, "[Kahlil Gibran] was a great raconteur. When he spoke all listened." Among the many roles Khoury played in her life, she was also a known patron of The Pen League. She sponsored the early and most pivotal years of Gibran's career. Her contributions allowed Gibran to pursue his first publication in 1912, *Broken Wings*, the forerunner to his epic writing career.

The community Gibran fostered became an inextricable part of his creative production, supplying the artist with the necessary fodder for understanding the power of positive relationships for the human soul—teaching Gibran notions of love, care and joy amid a sterile and callous society. Some of his closest acquaintances such as Ameen Rihani, Richard Le Gallienne, Youssef Beik Moushi and Mrs. Jarbel are even mentioned by Gibran in the letters he had written to Marie El-Khoury.

This extensive group of letters brings to light the last major collection of Gibran memorabilia whose existence was practically unknown until recently. They are particularly important as they reveal Gibran's thoughts at critical junctures in his life which he describes as key turning points while also uncovering a personal and intimate relationship with Marie El-Khoury. The 33 letters written mostly in Arabic and some in English on plain and letterhead paper with a consistent use of a particular colophon, were addressed to El-Khoury from Boston, New York, Atlantic City and Paris and are paramount in being witness to Gibran's work as both a writer and an artist. The letters include drawings by Gibran in certain subjects which would evolve into some of his most famous compositions such as the drawing of a hand holding fire. Gibran mentions another well-known drawing within these letters, entitled *Two Masks* – also known as *Eclipse* that he later on exhibited at a gallery in New York as well as two of his Arabic books, *Spirit Rebellious* (1908) and *Broken Wings* (1912).

"One of my dearest dreams is this: somewhere, a body of work, say fifty or seventy-five pictures will be hung together in a large city, where the people would see and perhaps love them."

KAHLIL GIBRAN



The artist portrait, unknown date / Courtesy of Vrej Baghoomian Gallery, New York



A photograph of Marie El Khoury





The artist's studio at 51 West 10th Street, New York / Courtesy of Vrej Baghoomian Gallery, New York

### KAHLIL GIBRAN THE PAINTER

Gibran moved to Paris in 1908 at the age of twenty-five to study painting, where he first explored the growing modern art scene of the city. In Paris, he met childhood friend from his Arabic studies in Beirut, Youssef Hoyeck, and together they left their art teacher, Pierre Marcel Berroneau, to work independently. In 1910, he exhibited a painting at the Societe Nationale des Beaux-Arts and later that year, he presented more than half a dozen works at the Union Internationale des Beaux-Arts.

Gibran wrote, "I have already seen the two sides of Paris, the beautiful and the ugly. I am here to study both sides..." His Parisian paintings are testaments to the Symbolist and Romantic genres. These exceptional works seek to explore the immaterial beauty within an imperfect world. While in Europe, Gibran and Hoyeck travelled to London where they first fantasised about their ideas for a cultural revival in the Arab world. Together with Hoyeck, Gibran drew plans for the Beirut Opera House with twin domes representing the synthesis between Christianity and Islam.

Gibran was known for his unadulterated spirituality and heightened capacity for contemplation. His iconic works in all of his

various mediums—painting, drawing, narrative prose and poetry—are rooted in the mystical, perhaps tethered to his interest in Sufism. It is a true pleasure for Sotheby's to showcase three exceptional studies by Kahlil Gibran, including *Study of a Portrait of Paul Wayland Bartlett*, the famed 20<sup>th</sup> century American sculptor, executed during his tenure in Paris. Additionally, Sotheby's is presenting two captivating drawings from the pivotal years leading up to the publication of *The Prophet*. The studies, much like many of his drawings, have a distinctive duality to them—balancing both a sense of divine beauty with an opposing sinister quality. These studies are expressive in his use of line and form and act as a gateway into the interior of the multidimensional Gibran. The works for sale are rare objects to appear in auction, only passing through the hands of Gibran's closest friends and their descendants.

### MARIE EL-KHOURY THE DESIGNER

Marie Azeez was born in Lebanon and moved to the United States as a child in 1891 with her parents Tannous Azeez and Julia Tabet. Her father started a jewelry business in lower Manhattan but later moved his business to Atlantic City, New Jersey. Marie attended Washington College for Young Ladies in Eckington graduating in 1900 when she was just

17 years old. She is considered to be possibly the first Lebanese-American or Arab-American young woman to graduate from a college.

As a young woman, Marie Azeez wrote for Arabic-language publications in the United States and intended to have a career in journalism. Marie Azeez married magazine publisher Esau el-Khoury in 1902. She was widowed at age 21 when Esau died in 1904. When her father died in 1905, Marie took over Tannous Azeez's jewelry business and moved it back to New York. She retained the business's name "The Little Shop of T. Azeez" in her father's memory. Her designs were featured in *Vogue*, *The New Yorker*, and in *The Christian Science Monitor*.

She continued writing, including some jewel-themed short stories syndicated in Sunday newspapers across the United States. Marie El-Khoury donated a bound volume of *Al-Dairah* magazine (1900-1901), the "first magazine published in Arabic in the Western Hemisphere," to the Library of Congress in 1945. She was also a member of the Board of Trustees at the Metropolitan Museum of Modern Art. Marie Azeez El-Khoury died in 1957 at age 74 in New York. The *New York Times* obituary described her as "one of this city's leading and most original jewelry designers."



## Kahlil Gibran

A COLLECTION OF THIRTY-THREE LETTERS  
BY KHALIL GIBRAN WRITTEN TO MARIE EL-  
KHOURY, FROM 1908 TO 1920

1883 - 1931

American/Lebanese  
various dimensions

## PROVENANCE

Collection of Mrs. Mary Mokarzel, New York  
Collection of Nesib Traboulsi, Brooklyn  
Thence by Descent

Σ \$ 24,000-28,000

AED 88,200-102,900 £ 18,200-21,200

## TRANSLATION OF A LETTER

O Beloved Marie,

Beginning Sunday and up till this hour, I have been among friends and acquaintances, like a boat in the middle of the sea rolled by the waves and buffeted by winds. I became tired of being honored and flattered and invited, however, I am yearning for the golden corner that is filled with quiet and silence - and now, I stole an hour from my friends and came to a room to be alone and talk to you to revive my spirit with ideas and dreams that swim around my head when I sit alone and think of you. You, Marie, are like the pure morning breeze carrying the fragrance of flowers and breaths of bouquets. So, when I think of you I feel an internal ease as though my spirits have been bathed by waves of this perfumed breeze.

Christmas has passed but it did not leave in my heart except regret, longing, and sad memories. However, I put on the appearance of happiness and joy before those whom I like and who like me. And I hate putting on appearances, even the kind that makes other people happy. Holidays, Marie, are seasons of happiness for some people but seasons of sadness for many.

I will return to New York by the end of the week, and were it not for some work I would return tomorrow, but it is life that steers us sometimes through valleys and other times to the top of the mountains. And even though I consider myself to be free, I still am obliged to pay attention to my work and the relationships my work has created with others.

I long for you, O Marie, with all the yearning of fire. I long for the playing, laughter, and smiles, and for the touch of your hands and your shoulders. And I long for your teasing me!!

Think about me a little if you are able, and allow me to place a small kiss—a very small kiss—on your tender palm.

May the heavens keep you

Gibran

27 Tyler St. (Boston)

وكنتي كنت انتظارك بالفرح والسرور ايام  
الذين اجهت وتجننت - وان اكره انتظارك  
حتى ولو كان من ذلك السبع الذي يبعث  
الناس مسرورين . ان احياء يا ماري  
هي ما نسهم افراح عند بعض الناس ولكنهم  
ملهم احزان عند الكثيرين .  
سوف اعود الى نيويورك في نهاية الاسبوع  
ولوذا بعض الاشياء كنت ذهبت فدا  
ولكن هي اياما تقودنا في الودية تامة  
وعلى جبهات رجاء طرد - ومع انني  
احس نفسي حرة فانا ما ذلت مجددا ان  
اهتم بانفاسي وبالعدوات التي اوجست  
اشفائي بيني وبين الناس .

وقد حرت مشتاقا اليك يا ماري  
يكيل ما في السعة من النار . قد حرت  
مشتاقا من اللعب والضحك والبهجة  
ومعوض اليدين والكففين . قد حرت  
مشتاقا الى تفنيتك لي !!

اشكرني بي قديم الا كنت تستطوعين  
والسحبي لي ان افعل قبلة هنية - هنية  
جدا في كلهم الناعم . ولتبتلك السماء  
بجودك

27 Tyler St.

يا ماري المحببة .  
منذ يوم اودع ابي كفة الساعة وانا  
بين الارضاه والطرف من سفينة في  
عرض البحر تنقلب في الريح وتلعب  
بشراف الريح وقد حرت متعبا من  
التكريم والتبخر والبطت بي حرت  
مشتاقا الى الغزوة الذهبية المدة  
بالهدوء والسكينة - ولان قد سرت  
من ارجاء ساعة ذهبت لي اختي  
في هذه الغزوة واهتمت ونشيت روي  
بالزهر والهدوء التي تحمى حول لرس  
عندما جعل منقرا واقفك بك . انت  
يا ماري مثل النسيم التي الريح يمر عند  
الصباح حامدا عطر الزهار والنفاس  
الراحين فعنما يتم بحسب بشر بنوع  
من الراحة الخفية كان نفسي قد  
تحمت بالروح النسيم العطر .  
قد مر عيني باليد ولم يترك في قبي  
سكن الينف والشفوق والندفات الموزنة





61

PROPERTY FROM THE PRIVATE COLLECTION OF  
THE TRABOULSI BARSA FAMILY, USA

### Kahlil Gibran

1883 - 1931

American/Lebanese

STUDY FOR A PORTRAIT OF PAUL WAYLAND  
BARTLETT

signed and dated *K. Gibran 1909*  
graphite on paper  
57 by 41cm.; 22½ by 16½in.

### PROVENANCE

Collection of Mrs. Marie El Khoury, New York City  
Collection of Nesib Traboulsi, Brooklyn  
Thence by Descent

### EXHIBITED

New York City, Vrej Baghoomian Gallery, *Khalil  
Gibran; Paintings and Drawings 1905 - 1930*, 1989

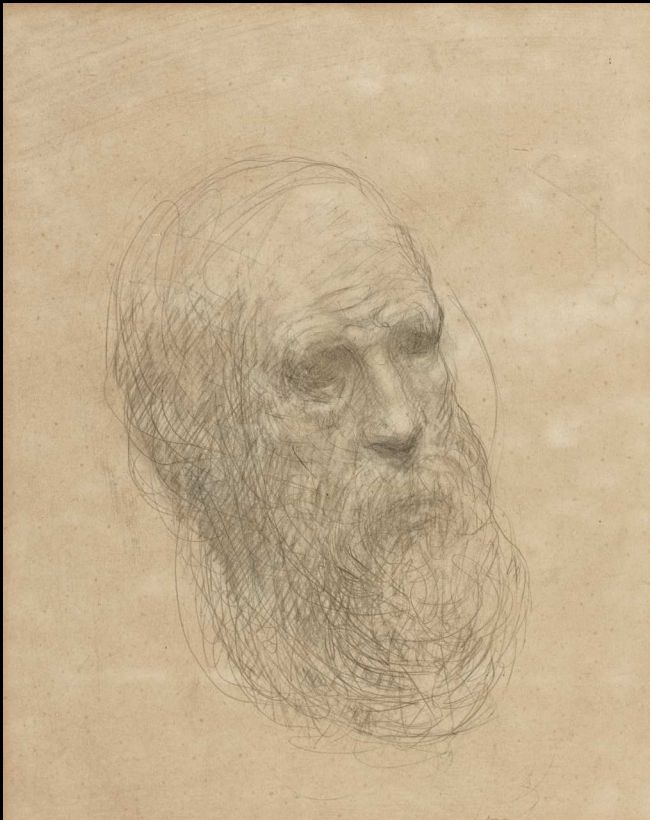
### LITERATURE

Exhibition Catalogue, New York City, Vrej  
Baghoomian Gallery, *Khalil Gibran; Paintings and  
Drawings 1905 - 1930*, 1989, no.6, illustrated

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100





62

PROPERTY FROM THE PRIVATE COLLECTION OF  
THE TRABOULSI BARSА FAMILY, USA

**Kahlil Gibran**

1883 - 1931

American/Lebanese

STUDY OF A MAN'S HEAD

signed K.G

graphite on paper

30.7 by 24cm.; 12 $\frac{1}{8}$  by 9 $\frac{1}{2}$ in.

Executed circa 1920.

**PROVENANCE**

Collection of Mrs. Marie El Khoury, New York City

Collection of Nesib Traboulsi, Brooklyn

Thence by Descent

**EXHIBITED**

New York City, Vrej Baghoomian Gallery, *Khalil Gibran; Paintings and Drawings 1905 - 1930*, 1989

**LITERATURE**

Exhibition Catalogue, New York City, Vrej Baghoomian Gallery, *Khalil Gibran; Paintings and Drawings 1905 - 1930*, 1989, no.33, illustrated

Σ \$ 5,000-7,000

AED 18,400-25,800 £ 3,800-5,300



63

PROPERTY FROM THE PRIVATE COLLECTION OF  
THE TRABOULSI BARSА FAMILY, USA

**Kahlil Gibran**

1883 - 1931

American/Lebanese

STUDY OF A MALE PROFILE

signed and dated *Kahlil Gibran 1918*

graphite on paper

23.5 by 18.5cm.; 9 $\frac{1}{4}$  by 7 $\frac{1}{4}$ in.

**PROVENANCE**

Collection of Mrs. Mary Mokarzel, New York City

Collection of Nesib Traboulsi, Brooklyn

Thence by Descent

**EXHIBITED**

New York City, Vrej Baghoomian Gallery, *Khalil Gibran; Paintings and Drawings 1905 - 1930*, 1989

**LITERATURE**

Exhibition Catalogue, New York City, Vrej Baghoomian Gallery, *Khalil Gibran; Paintings and Drawings 1905 - 1930*, 1989, no. 22, illustrated

Σ \$ 5,000-7,000

AED 18,400-25,800 £ 3,800-5,300



64

### Safwan Dahoul

B. 1961

Syrian

UNTITLED

signed in Arabic and dated '92; signed *Safwan Dahoul* on the reverse

oil and gold leaf on wood

25 by 20cm.; 9<sup>7</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub>in.

#### PROVENANCE

Acquired directly from the artist by the present owner in 1992

Σ \$ 6,000-8,000

AED 22,100-29,400 £ 4,550-6,100



65

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, LONDON

### Ardeshir Mohasses

1938-2008

Iranian

UNTITLED

signed and dated *Ardeshir 1349* in Farsi

ink, collage and oil on paper

56.5 by 42cm.; 22<sup>1</sup>/<sub>4</sub> by 16<sup>1</sup>/<sub>2</sub>in.

Executed in 1970.

#### PROVENANCE

Private Collection, London (acquired directly from the artist by the present owner in the 1970s)

Σ \$ 6,000-8,000

AED 22,100-29,400 £ 4,550-6,100







66

66

**An equestrian portrait, probably Maharana Sangram Singhji II, North India, Rajasthan, 19th century**

gouache on paper  
24 by 26.5cm.; 9½ by 10⅞ in.

Equestrian portraits were very common in India throughout the Mughal Empire (1526-1857), both in Rajasthan and the Deccan. Every dignitary or high ranking officer would have had a portrait depicting himself hunting, horse riding or practising hawking.

This dignitary is riding a colorful horse. Thanks to the elaborate and gilt saddle and headgear, we can assume that he was probably part of the nobility and this portrait depicts him taking part in a procession.

Σ \$ 6,000-8,000  
AED 22,100-29,400 £ 4,550-6,100

67

**Adolf Schreyer**

1828 - 1899

German  
ARAB HORSEMAN

signed *ad.schreyer* lower right  
oil on canvas  
82.5 by 68cm., 32½ by 26¾ in.

**PROVENANCE**

Sale: Christie's New York, *19th Century European Art and Orientalist Art*, 22 October 2008, lot 48  
Acquired directly from the above by the present owner 2008

Σ \$ 12,000-18,000  
AED 44,100-66,200 £ 9,000-14,000









68

**An enamelled emerald and diamond-set kundan brooch (or pendant), India, Jaipur, 18th/19th century**

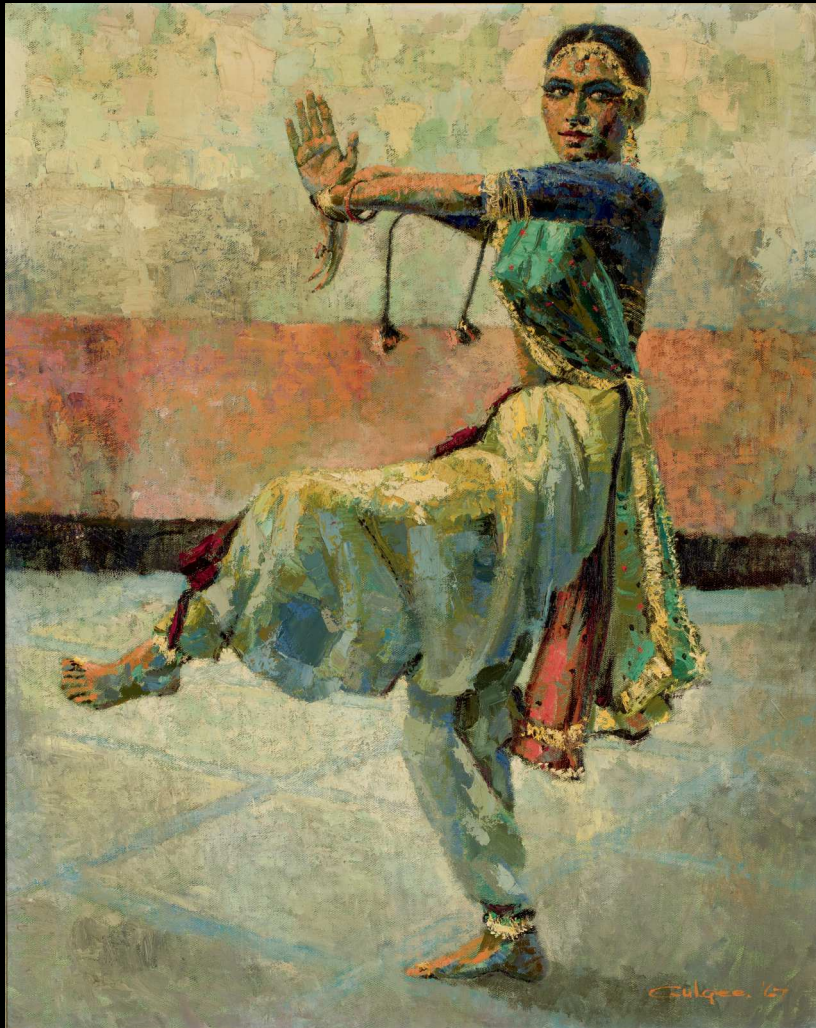
designed as a floral blossom comprising diamonds set in the kundan technique around a large central emerald, suspended spinel, the reverse with detailed polychrome enamelling, two small hooks above for attaching  
9cm. by 6.4cm.; 3<sup>9</sup>/<sub>16</sub>by 2<sup>1</sup>/<sub>2</sub> in.

Σ \$ 35,000-45,000

AED 128,600-165,300    £ 26,500-34,100

The present item was decorated in the *kundan* technique, a quintessentially Indian technique wherein precious stones are set into narrow ribbons of hyper-purified gold (*kundan*) that acquires an adhesive quality at room temperature. Gemstones are individually fixed into place and are backed with polished silver or gold in order to maximise their reflective quality. The design is further enhanced with a bright enamel layer (*mina*) (U. R. Bala Krishnan and M. Sushil Kumar, *Dance of the Peacock*, Mumbai, 2010, p. 276). Historically, gemstones were believed to hold protective qualities and have also served as indicators of the owner's economic and social status. Namely, diamonds and emeralds were used by Mughal emperors and Maharajas as symbols of power and economic prosperity (O. Untracht, *Traditional Jewelry of India*, London, 2010, p. 312).





69

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,  
AMSTERDAM

### Ismail Gulgee

1926 - 2007

Pakistani

UNTITLED (DANCING WOMAN)

signed and dated *Gulgee. '67*

oil on canvas

120 by 90 cm.; 47¼ by 35¾in.

#### PROVENANCE

Acquired directly from the artist in Pakistan in 1967

Thence by Descent

Σ \$ 30,000-50,000

AED 110,200-183,700 £ 22,800-37,900

This large-scale work of a dancing woman is an excellent example of Ismail Gulgee's early painterly style, highlighting the artist's sensitive treatment of colour. The rendition of the jewellery and the human form itself, as well as the manner in which he captures her graceful movements are all testaments to his talent.

"Each part of the canvas is painted with loving care, each brushstroke is aware of itself, every impression is infused with light, which makes the picture surface vibrate with a transcendental glow. Gulgee, while painting, wants to carry the viewer along by appealing to his emotional and sensual faculties." (I. Hassan, *Painting in Pakistan*, Lahore, 1991, pp. 119-120)

Academically and professionally, Gulgee trained as an engineer from Columbia and Harvard University respectively, but his real passion lay in the arts. He had an innate gift of being able to capture a moment in time, and execute it with élan. He held his first solo exhibition in Stockholm in 1950. Today, he is considered to be one of Pakistan's most important modern artists. His works are a part of numerous distinguished private and state collections globally.



## Mahmoud Raif Efendi

CEDID ATLAS TERCÜMESİ [A TRANSLATION OF A NEW ATLAS]. ÜKSKÜDAR (CONSTANTINOPLE): TAB'HANE-YI HÜMAYUNDA/MÜHENDUISHÂNE PRESS, 1218 AH (APRIL 1803-MARCH 1804)

Folio (548 x 378mm.), engraved pictorial title with the tughra of Sultan Selim III, 79 pp. of text in Ottoman Turkish, 24 HAND-COLOURED engraved maps after William Faden (2 on 2 sheets joined), most double-page, some folding, later linen-backed stiff wrappers, preserved in a modern custom-made green morocco-backed cloth box, *lacking the celestial chart, occasional light spotting or dampstaining, some stains and browning, minor worming, some repaired tears and restoration, 2 maps expertly re-margined*

A RARE COPY OF THE FIRST LARGE FOLIO WORLD ATLAS PRINTED IN THE ISLAMIC WORLD, "of which only 50 copies were printed" (Library of Congress).

Several copies were reserved for high ranking officials and important institutions. The remaining copies were partially destroyed in a warehouse fire during the Janissary revolt of 1807/8, during which Raif himself was killed. It is thought that a maximum of 20 complete examples might survive in institutional or private libraries.

This atlas was a prestigious project, published with the seal of approval of Sultan Selim III, who in 1792 had initiated the idea to model the Ottoman state along European lines, and who sought to introduce western technical and scientific knowledge to the state. In 1793 a Turkish embassy was sent to London, and Mahmud Raif Efendi, author of the present work, was its chief secretary. During Raif's time in London, where he became proficient in English and French, it is likely that he acquired a copy of William Faden's *General Atlas* (published in 1796) and took it home when he returned to Constantinople in 1797. The maps in the *Cedid Atlas* are based on Faden's atlas, and are accompanied by Raif's geographical treatise *Ucalet ül-Cografîye*.

This copy is without the celestial chart (as often), but does contain all 24 terrestrial maps, including the 2 world maps and folding maps of the continents.

### LITERATURE

OCLC 54966656; Not in Philipps/Le Gear; Atabey; or Blackmer

### PROVENANCE

Sheikh Abdulla bin Sefik, signature in Arabic, dated AD 1879

Σ \$ 80,000-120,000

AED 293,900-440,800 £ 61,000-91,000











71

71

**A portrait of the Mughal emperor  
Muhammad Akbar Badshah II  
(r.1806-28 AD), India, 19th century**

opaque pigments heightened with gold on paper,  
floral gold scrolls on borders, *nasta'liq* cartouche  
identifying the subject, with French Customs  
stamp on reverse

painting: 16.8 by 11cm.; 6½ by 4¼ in.

leaf: 26.6 by 16.2cm.; 10½ by 6⅜ in.

Σ \$ 5,000-7,000

AED 18,400-25,800 £ 3,800-5,300

This portrait was part of an album depicting  
Mughal rulers, each of them identified in the  
cartouches above the portraits. The style points  
towards North India, early nineteenth century.  
Pages from the same album have been sold at  
Christie's, London, 10 June 2015, lot 44 and 47  
and 21 April 2016, lot 27.

72

**Hussein Bikar**

1912 - 2002

Egyptian

THE LANDLORD

signed in Arabic and dated '84

oil on paper

46 by 27cm.; 18¼ by 10½ in.

**PROVENANCE**

Collection of Mr. Marei, Egypt (acquired directly  
from the artist in 1985)

Thence by Descent

**LITERATURE**

Sobhy El Sharouny and Ramadan Abdel Kader,  
*Hussein Bikar*, Cairo, 2002, p. 106, illustrated in  
colour

\$ 10,000-15,000

AED 36,800-55,100 £ 7,600-11,400





72

"To understand is to appreciate" says Hussein Bikar regarding his relationship with his own majestic artworks. Bikar's oeuvre is an ode to North Africa - the fine texture of the mudbrick buildings, the smooth cotton of draped linen costumes, even the rich tones of the figures. Bikar's paintings are exquisite experiments on one's intimate relationship with literal and figurative spatiality. His work is informed by a distinctly Sahelian ethos, drawing influence from ancient statuary, local superstitions, and the North African variations of Islamic architecture.

As a young child in Alexandria, Bikar was described as an artistic prodigy. He was a talented painter, poet, illustrator, storyteller, and musician until his death in 2002. By the precocious age of eight, he had mastered the lute, and by the following year was teaching it to others. Among many roles, Bikar had a successful career as an illustrator, drawing cartoons for the

first illustrated book in Egypt in 1952 titled "The Stream of Days" written by Taha Hussein. Even in Bikar's large canvases, the artist's attention to line is remarkable; the hallmark of a gifted illustrator and animator.

Paying homage to the miniature paintings of the earlier Islamic period, Bikar had the ability to articulate form in an impeccable relation to geometry spacing his compositions in a logical and linear manner. Just like miniature paintings of India, Persia, Turkey and the Arab world, Bikar flattens his overlaying patterns to demarcate an imaginative sense of space and perspective. As in the present work, *The Landlord*, 1984, Bikar crafts an illusion of depth in the white mosque and the deepening plane by way of sharp juxtaposition of grey shading with the white façade.

Although Bikar's paintings derive their conceptual power from his understanding of the greater African and Middle Eastern art traditions, his

sumptuous palettes are profoundly influenced by leading modern illustrators of his time such as Norman Rockwell and French artist Bernard Boutet de Monvel. Boutet de Monvel painted iconic scenes of the quotidian lives of the Parisian elite, and is most renowned for his luxurious portraiture. Like Bikar, his flawless devotion to symmetry places his work in a nearly fictional realm, regardless of the slick, life-like rendering of his characters. In Boutet de Monvel's *Sylvie and her dog Champagne* (1913), the base of the bed and the scalloped frame above has a decisive architectural quality. These ordinary figures become elevated by their centralised position, framed within magnificent architectural forms. Bikar, however, does not work in such grandiose terms. Instead, he depicts the sublime yet subdued nature of the peasants living in these spaces. His striking elongated forms are caught up in their daily activities.



# TWO WORKS FROM THE COLLECTION OF AN AMBASSADOR, GENEVA

BY MANOUCHER YEKTAI



The artist with Mr. and Mrs. Vakil Mansour in the 1960s /  
Courtesy of the Family

73

## Manoucher Yektai

b.1922

American/Iranian

UNTITLED (STILL LIFE)

signed and dated *Yektai '75*

pastel on paper

100 by 120cm.; 39<sup>3</sup>/<sub>8</sub> by 47<sup>1</sup>/<sub>4</sub>in.

### PROVENANCE

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

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100



73





74

74

### Manoucher Yektai

b.1922

American/Iranian

PORTRAIT OF MRS. HOMA VAKIL MANSOUR

signed and dated *Yektai '62*

oil on canvas

100 by 100cm.; 39<sup>3</sup>/<sub>8</sub> by 39<sup>3</sup>/<sub>8</sub>in.

#### PROVENANCE

Acquired directly from the artist by the present owner's mother in 1962-1963

Sotheby's is delighted to offer a rare and early portrait by American/ Iranian artist Manoucher Yektai. The portrait in question is of Ms. Homa Vakil Mansour who was the wife of the Ambassador of Iran to the United Nations from 1959 to 1971 and Ambassador to the Vatican from 1971 to 1977. It is during the couple's time in the USA in the late 1950s that they befriended the artist who in 1962 convinced Mrs. Vakil to pose for him in his studio. This portrait is one of the earliest by the artist to appear at auction.

Σ \$ 65,000-80,000

AED 238,800-293,900 £ 49,300-61,000





75

**Robert Longo**

b.1953

American

UNTITLED, (TIGER 2)

signed and dated *Robert Longo 2011* in pencil (lower right); numbered *AP 1/10* (lower left)  
archival pigment print, on Epson Hot pressed bright white paper

image: 106.8 by 77.8cm.; 42 by 30<sup>5</sup>/<sub>8</sub>in.

sheet: 114.9 by 84.9cm.; 45<sup>1</sup>/<sub>4</sub> by 33<sup>1</sup>/<sub>2</sub>in.

Executed in 2011, the present work is an Artist's proof (aside from the edition of 30; contained in a frame designed by the Artist).

Σ \$ 20,000-30,000

AED 73,500-110,200    £ 15,200-22,800





76

**Adham Wanly**

1908-1959

Egyptian

CHEVEAUX HONGROIS AU CIRQUE  
(HUNGARIAN HORSE AT THE CIRCUS)

signed and dated *E. Wanly '53*  
oil on panel  
53 by 74cm.; 20 $\frac{3}{8}$  by 29 $\frac{1}{8}$ in.

**PROVENANCE**

Private Collection, Alexandria (acquired directly from the artist)

Private Collection, Cairo (acquired directly from the above by the present owner in 2007)

**EXHIBITED**

Venice, 28th Venice Biennale, 1956

\$ 22,000-28,000

AED 80,900-102,900 £ 16,700-21,200

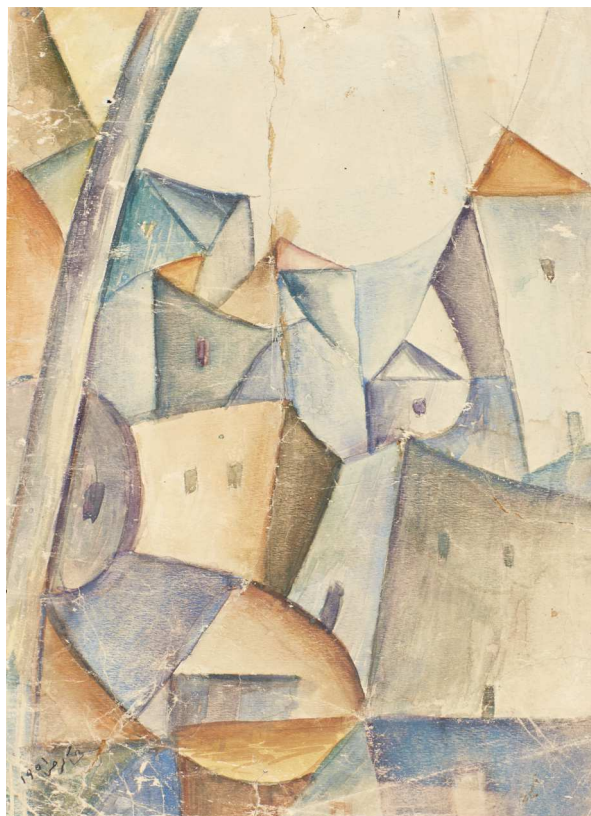


# A RARE COLLECTION OF WORKS ON PAPER

## FROM THE SHAKIR HASSAN AL SAID FAMILY



77



77

77

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

**Shakir Hassan Al-Said**

1925-2004

Iraqi

i) UNTITLED (MAN AND HORSE)

ii) UNTITLED (TOWN)

i) signed and dated 1950 in Arabic

ii) signed and dated 1951 in Arabic

i - ii) watercolour and pencil on paper

i) 24 by 20cm.; 9½ by 7⅞in. ii) 29 by 21.5cm.;

11½ by 8¾in.

**PROVENANCE**

Collection of the Artist, Baghdad

Thence by Descent

Σ \$ 5,000-7,000

AED 18,400-25,800 £ 3,800-5,300

78

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

**Shakir Hassan Al-Said**

1925-2004

Iraqi

i) UNTITLED

ii) UNTITLED

i) signed and dated 1954 in Arabic

ii) signed in Arabic

i) pastel and crayon on paper

ii) felt tip pen on paper

i) 28 by 19cm.; 11 by 7½in. ii) 27 by 20.5cm.; 10⅞

by 8½in.

ii) Executed *circa* 1952.

**PROVENANCE**

Collection of the Artist, Baghdad

Thence by Descent

Σ \$ 6,000-8,000

AED 22,100-29,400 £ 4,550-6,100

79

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

**Shakir Hassan Al-Said**

1925-2004

Iraqi

TWO PEOPLE

signed in Arabic and dated 1958; titled on the reverse

pastel and crayon on paper

29.5 by 34cm.; 11⅞ by 13½in.

**PROVENANCE**

Collection of the Artist, Baghdad

Thence by Descent

Σ \$ 5,000-7,000

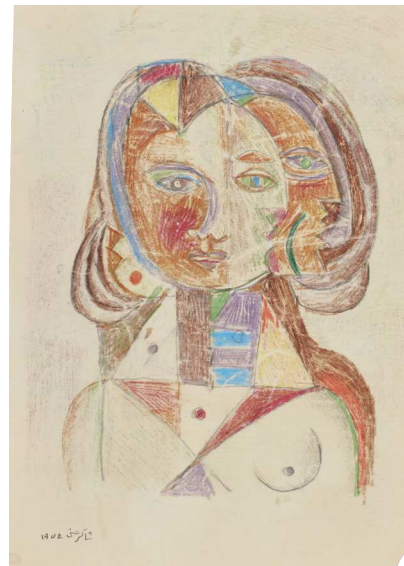
AED 18,400- 25,800 £ 3,800-5,300



This vibrant collection of works on paper by Shakir Hassan Al-Said are typical of the artist's early experiments with colour and form. The Iraqi artist is well-known for his pioneering enigmatic abstractions and cubism, however the present works are a wonderful example of his formative interest in European modernisms at the very beginning of his artistic trajectory. Shakir Hassan Al-Said worked as a teacher of Social Sciences at the Iraqi Ministry of Education from 1949 to 1954 before studying painting at the Institute of Fine Arts in Baghdad. After his graduation in 1954, he continued his studies in Paris from 1955 to 1959 at the Académie Julien, the École des Arts Décoratifs, and the École Nationale Supérieure des Beaux-Arts. Inspired by the Cubist deconstruction of the picture plane, the artist drew from Paul Klee's writings and compositions, particularly those inspired by his travels in Tunisia. While the syntax of Al-Said's early works may be inspired by the formal tendencies of the European Avant-Garde, his subjects are resolutely Middle Eastern, seeming to glow with desert light.



78



78



79



## Mona Hatoum

b.1952

British/Palestinian

UNTITLED (WILLOW CAGE)

willow

152.5 by 28.5 by 26.5cm.; 59¾ by 11¼ by 10½in.

Executed in 2002, this work is number 4 from an edition of 6.

### PROVENANCE

Collection of the Artist, London

Sale: Sotheby's, London, *Contemporary Art Day Auction*, 13 February 2013, lot 264

Acquired directly from the above by the previous owner

### LITERATURE

Sarah A. Rogers and Eline van der Vilst, *Arab Art Histories*, Amsterdam 2013, p. 221, illustrated in colour (another edition exhibited)

Σ \$ 25,000-35,000

AED 91,900-128,600 £ 19,000-26,500

## Mostafa Abdel Moity

b. 1938

Egyptian

NN51

signed and dated in 1967 in Arabic; titled *nn51* and inscribed in Arabic on the reverse

paper collage, acrylic, fabric, nails and felt pen on wood panel

120 by 77.7cm.; 47¼ by 30½in.

### PROVENANCE

Zamalek Art Gallery, Cairo

Private Collection (acquired directly from the above in the early 2000s)

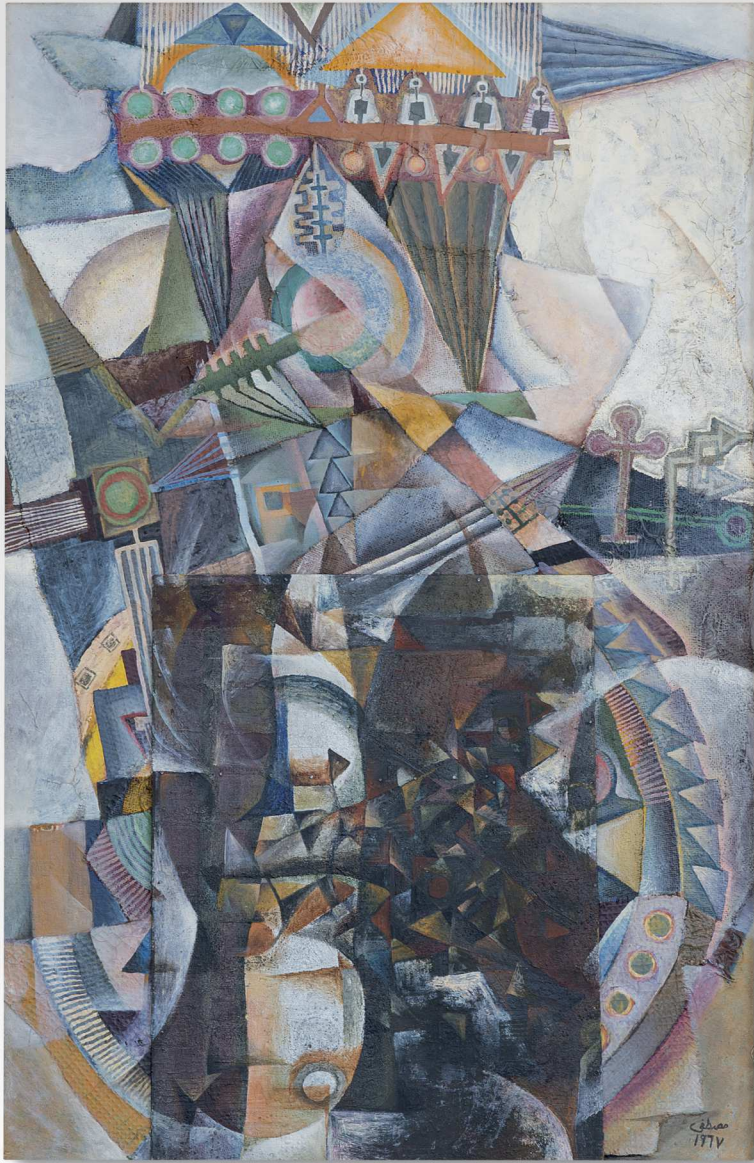
Private Collection, Jordan

Σ \$ 10,000-15,000

AED 36,800-55,100 £ 7,600-11,400









## Farhad Moshiri

b. 1963

Iranian  
UNTITLED

signed and dated *F. Moshiri 2001*  
acrylic and glue on canvas  
178.5 by 255.5cm.; 70¼ by 150½in.

### PROVENANCE

Acquired directly from the artist in 2002

With an oeuvre as extensive as his artistic reach, Farhad Moshiri has seen his career garner both local and global acclaim. His works are indeed varied, but embedded in them all is a creative spirit that upholds the visceral beauty of form. It is his penchant for experimenting with surfaces that, almost ironically, compel us to search for meaning; for something deeper in and under the physical layers.

This stunning work was part of Moshiri's first exhibition in 2001 in Tehran. It marks the beginning of Moshiri's exploration of *Abjad's* physical and symbolic significance. It is a foundational piece which pre-empted the series of sinuous numbers and letters for which Moshiri became so well known. The artist reinterprets the traditional Persian calligraphic practice sheets widely mastered during the Safavid dynasty by calligraphers and their students.

*Untitled's* scale and the repetition of its lettering are meditative, but its minimalism lends a quiet irreverence – a lightness to a work that may be prone to deeper, cultural readings. Although Moshiri's works naturally draw on Eastern and Islamic aesthetics and can stand, to some as vessels of cultural hybridity or markers of ethnic duality, they above all, celebrate form as a conduit to the cerebral. Moshiri himself was not familiar with the exact meaning of his letters nor the significance of their numbers. Rather, it was the allure of the hidden meanings and dormant secrets imbued in their contours or written into their lines that became so deeply exciting.

While his technical skill is evident, it is Moshiri's vision (both conceptually and artistically) that differentiates him from his contemporaries. His ability to transform space and manipulate textures and forms found natural, creative outlets in interior design projects. It was Moshiri's refined sense of aesthetics and materials that led acclaimed gallerist Rose Issa to sponsor him, allowing him to explore unencumbered, all the possibilities of his art.

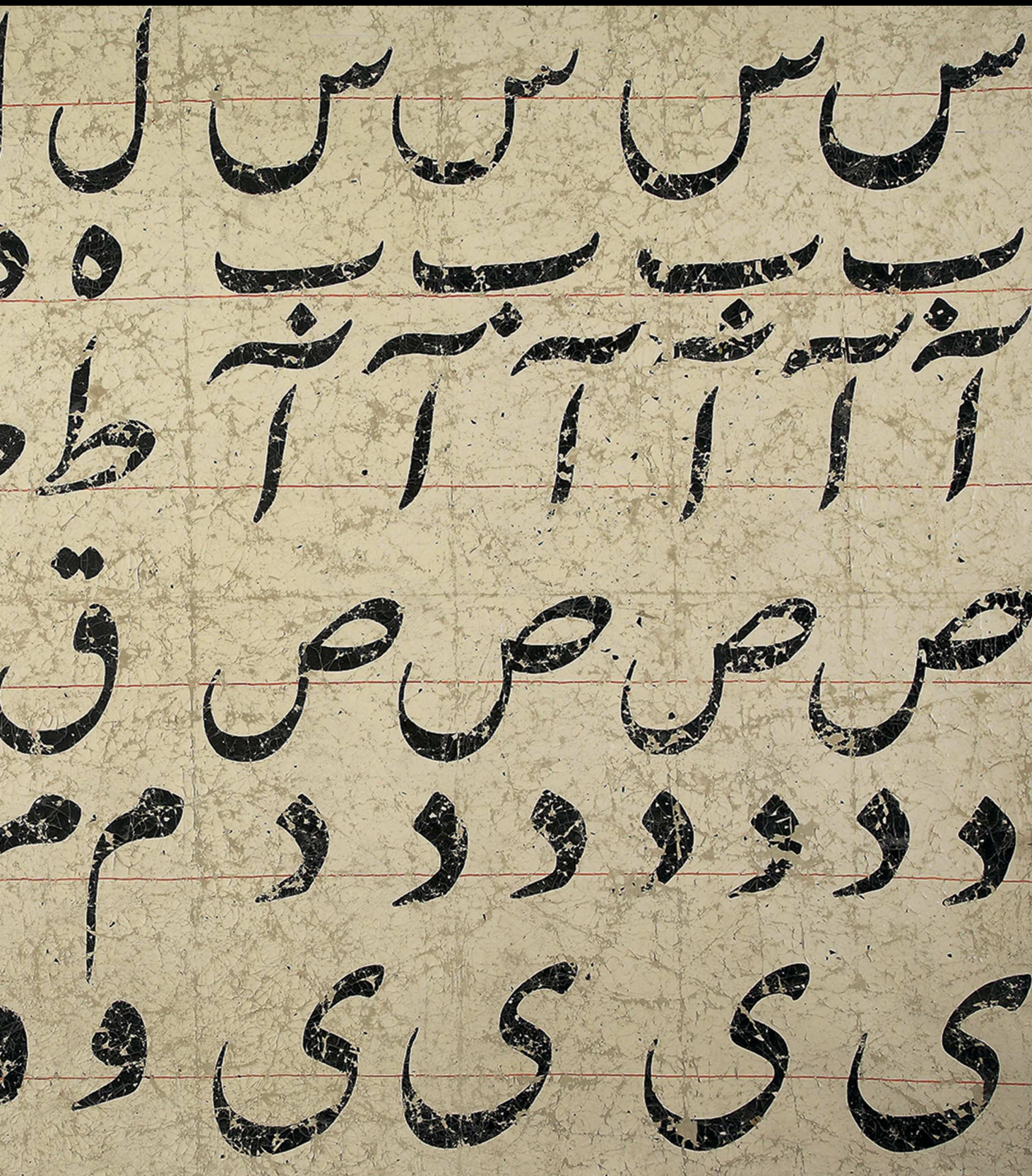
His work distills a particular approach to the world, one that carries with it a certain mystique and charm. Whether we imprint this piece with our own cultural or philosophical backstories, what remains is that Moshiri's work facilitates a desire to find harmony – something essential imbedded in our universal consciousness.



Σ \$ 120,000-180,000

AED 440,800-661,200 £ 91,000-137,000









83

**An Ottoman embroidered coverlet,  
Turkey, first half 19th century**

the underlying light auburn ground finely worked with a design featuring a central flowering tree with ribbon composed of polychrome threads 224 by 180.5cm.; 88 $\frac{1}{8}$  by 71 $\frac{1}{16}$ in.

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100

The present coverlet features a densely decorated border with pink and blue blossoms and a central flowering tree tied with ribbons in the stem and branches. This example stands out for the delicacy of its design and the saturated maroon of its underlying fabric, a colour not often seen in this kind of embroideries. Luxurious embroideries such as this one were purchased to adorn wealthy Ottoman houses. Hanging on the wall or as curtains, they would also be used

to keep the houses warm in winter (H. Bilgi and I. Zambak, *Skill of the Hand, Delight of the Eye*, Istanbul, 2012, p. 24). This example in particular would have probably been laid on top of a bed.

For comparable examples sold recently at auction see Sotheby's, London, 19 October 2016, lot 305, Sotheby's, London, 24 April 2012, lot 305 and Sotheby's, London, 08 October 2008, lot 339.



## Sara Rahbar

b. 1976

American/Iranian

FLAG #11 RESCUE ME FROM WHO I AM AND  
FROM WHAT I AM BECOMING

printed US flag, bullets, stitched letters and  
mixed media

244 by 132cm.; 96 by 52in.

Executed 2008-2010, this work is unique.

### PROVENANCE

Carbon 12, Dubai

Acquired directly from the above by the previous  
owner in 2012

### EXHIBITED

Sharjah, 10th Sharjah Biennial, *Ten works from  
the Series 'Flag', 'War' and 'Love Letter'*, 2011

Using the flag as a recurrent motif throughout  
her work, Sara Rahbar explores the concepts of  
nationalism, ideology and belonging.

In works such as the ones from the *Flags* series in  
which traditional fabrics are reworked to create  
textile collages of American and Iranian flags,  
Rahbar considers the ways in which a symbol of  
patriotism and independence can simultaneously  
represent ideological and nationalistic violence.

Referencing both the historical avant-garde and  
left-wing democratic movements as forms of  
resistance against the logic of contemporary  
capitalism, her work aims to challenge the  
binaries of 'self' and 'other', 'cannibal' and  
'civilised'.

Σ \$ 20,000-30,000

AED 73,500- 110,200 £ 15,200-22,800







85

PROPERTY FROM THE COLLECTION OF THE  
FAMILY OF THE ARTIST, GERMANY

### Abdurrahman Oztoprak

1927-2011

Turkish  
UNTITLED

signed *abd*  
mixed media on canvas  
116.5 by 155cm.; 46 by 61in.  
Executed in 2006.

Σ \$ 7,000-9,000

AED 25,800- 33,100 £ 5,300-6,900

#### PROVENANCE

Collection of the Artist, Germany  
Thence by Descent

Abdurrahman Oztoprak, a leading figure of the Abstract art movement in Turkey, was born in Istanbul in 1927 and graduated from the Fine Arts Academy there in 1951. He subsequently moved to Rome on a scholarship to study at the Fine Arts Academy in Italy and later settled in Germany. He was an artist, an architect, a designer and a great admirer of classical music, in particular Beethoven's symphonies, to which he listened faithfully. He was an innovator in his style of painting and used stencil, a difficult

and meticulous technique, earlier than many other contemporary artists. Oztoprak would work diligently on his canvases and, not unlike Beethoven, would not deem them finished unless they reached absolute perfection. It is said that if the artist was not content with a particular angle of a line in a composition when the painting was nearly finished, he would restart it until it reached a superior level of precision. Many of the artist's works are held in the collections of leading museums including the State Hermitage Museum in St. Petersburg. An extensive selection from Oztoprak's oeuvre was exhibited at Ca'Pesaro in Venice in 2008 before his passing in 2011.





86

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**Jason Martin**

b.1971

British  
SAGA

signed and inscribed  
oil on aluminium  
195 by 195cm.; 76¾ by 76¾in.  
Executed in 2008.

**PROVENANCE**

Sala Pelaires, Palma de Mallorca (acquired  
directly from the artist)  
Private Collection, United Kingdom (acquired  
directly from the above)  
Sale: Sotheby's London, *Contemporary Art: Day  
Auction*, 13 October 2012, lot 303  
Acquired directly from the above by the present  
owner

Σ \$ 40,000-60,000

AED 147,000-220,400    £ 30,300-45,500



# FIVE IMPORTANT WORKS BY IRANIAN MODERN MASTERS FROM A DISTINGUISHED PRIVATE COLLECTION

Sotheby's is delighted to present a vibrant and prestigious selection of Middle-Eastern works from the remarkable collection of Ms. Khonsari. A friend and patron to artists wherever she travelled, Khonsari's eclectic taste encompasses all manner of works, from Cubist and Impressionist masterpieces to Islamic treasures from the Ottoman Empire. She nurtured her singular vision over extended stays in Geneva and Paris, and was always at the centre of the artistic and intellectual circles in the region. This is the first time that the present works have been offered at auction, and all boast exceptional provenance. Each of the four works offered were acquired directly from their respective artists by the collector, who counted Abolghassem Saidi, Hossein Kazemi and Sohrab Sepehri among her close friends. These pieces have since remained in her collection.

The works are united in that they are early, largely atypical works for the artists in question. Saidi's oeuvre is widely known for its graceful, twinkling depiction of trees in glowing, crystalline landscapes, but the present work has the unusual sketchbook-quality of a draughtsman working out a new motif. The work is a rare, developmental example of Saidi's most favoured subject. In a similar vein, the richly layered colours of Mohsen Vaziri's *Untitled* are composed more freely and lavishly than his later geometric abstractions. Jazeh Tabatabai's bright, densely patterned work represents a moment in the artist's career prior to the simplification of his compositions to strongly delineated, individual figures. The naïve elements of the work, coupled with the playful use of colour and labyrinthine aesthetic truly distinguish this piece in artist's oeuvre. Kazemi's work is equally divergent in its muted palette, and belongs to his early experiments with cubism and figuration.

The highlight of this distinguished collection of works is undeniably the extraordinary abstract composition by Sohrab Sepehri, *Untitled* (*Abstract Series*). While the artist has become known for his sensitive and nuanced study of trees and his native landscape of rural Iran, the present work is one taken from his series of abstractions. The remarkable, energetic use of colour is unusual for artist, yet the persistent verticality and inky palette of the piece suggests the quiet and enduring influence of the Japanese old masters and the wooded settings Sepehri knew so well.

It is a privilege to offer these outstanding works at Sotheby's inaugural sale in Dubai. The rarity of collections such as this, which are marked by the avant-garde and cohesive vision of the collector, make these pieces truly unique.



87

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION, NICE

**Jazeh Tabatabai**

1931 - 2008

Iranian

UNTITLED

signed *Jazeh Tabatabai*; signed in Farsi  
watercolour, acrylic and pencil on paper  
49 by 35cm.; 19<sup>1</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>4</sub>in.  
Executed in the late 1960s.

**PROVENANCE**

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

Σ \$ 2,000-3,000

AED 7,400-11,100 £ 1,550-2,300



PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, NICE

### Mohsen Vaziri

b. 1924

Iranian  
UNTITLED

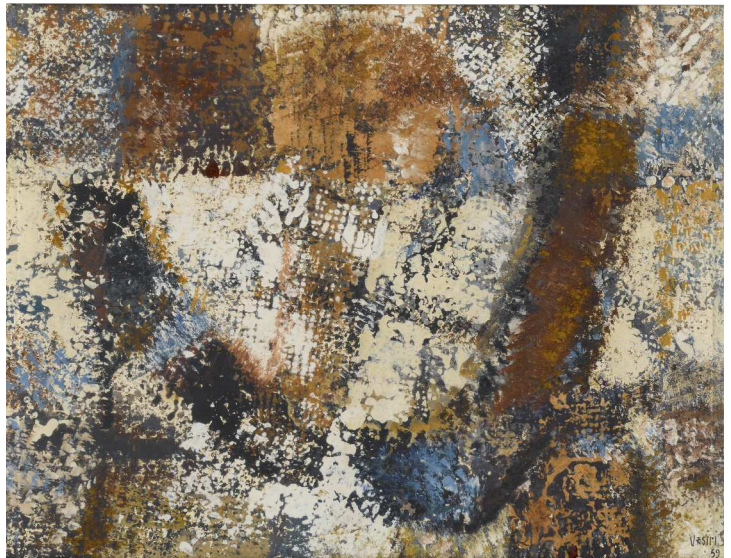
signed and dated *Vasiri '59*  
oil on paper  
23 by 28cm.; 9 by 11in.

#### PROVENANCE

Acquired directly from the artist by the present  
owner in 1965

Σ \$ 4,000-6,000

AED 14,700-22,100 £ 3,050-4,550



88

PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, NICE

### Abolghassem Saidi

b. 1926

Iranian  
UNTITLED (TREE SERIES)

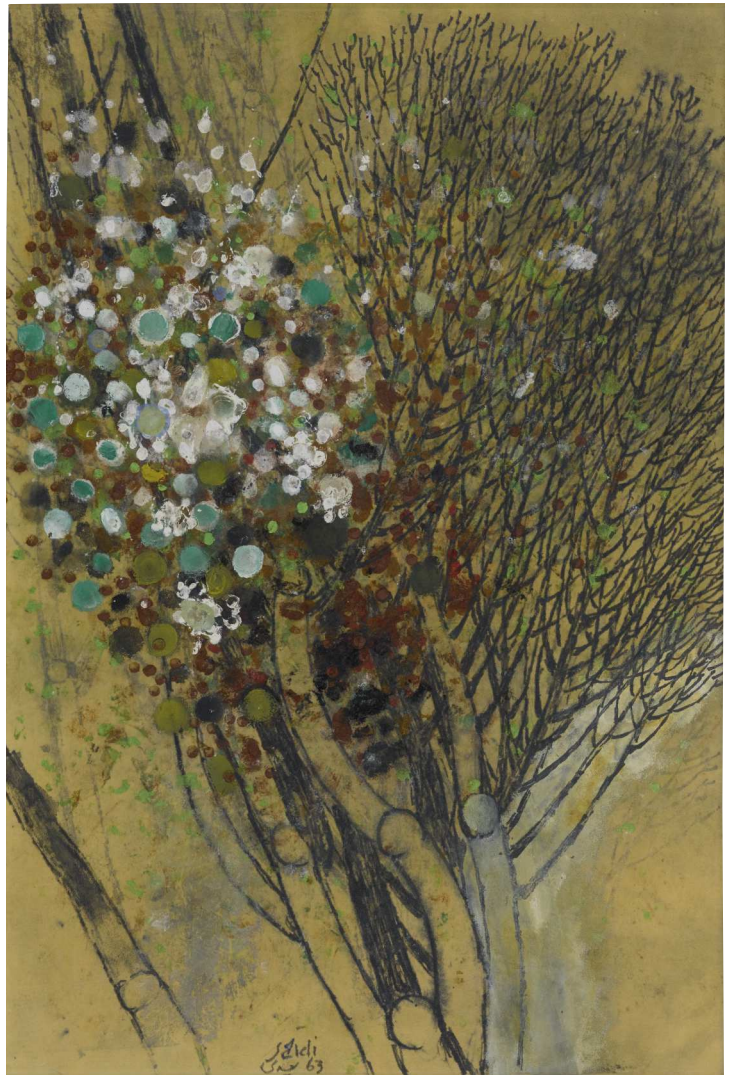
signed and dated *Saidi '63*  
acrylic and charcoal on paper  
60 by 42cm.; 23¾ by 16½in.

#### PROVENANCE

Acquired directly from the artist by the present  
owner in 1965

Σ \$ 6,000-8,000

AED 22,100-29,400 £ 4,550-6,100



89









90

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PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, NICE

**Sohrab Sepehri**

1928-1980

Iranian

UNTITLED (ABSTRACT SERIES)

signed in Farsi

oil on board

66.5 by 98cm.; 26¼ by 38½in.

Executed *circa* 1970.

**PROVENANCE**

Acquired directly by the present owner from the  
artist *circa* 1970

Σ \$ 90,000-120,000

AED 330,600-440,800    £ 68,500-91,000





91

PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, NICE

**Hossein Kazemi**  
1924-1996

Iranian  
UNTITLED

signed in Farsi and dated 1970  
oil on board  
89 by 51cm.; 35 by 20½in.

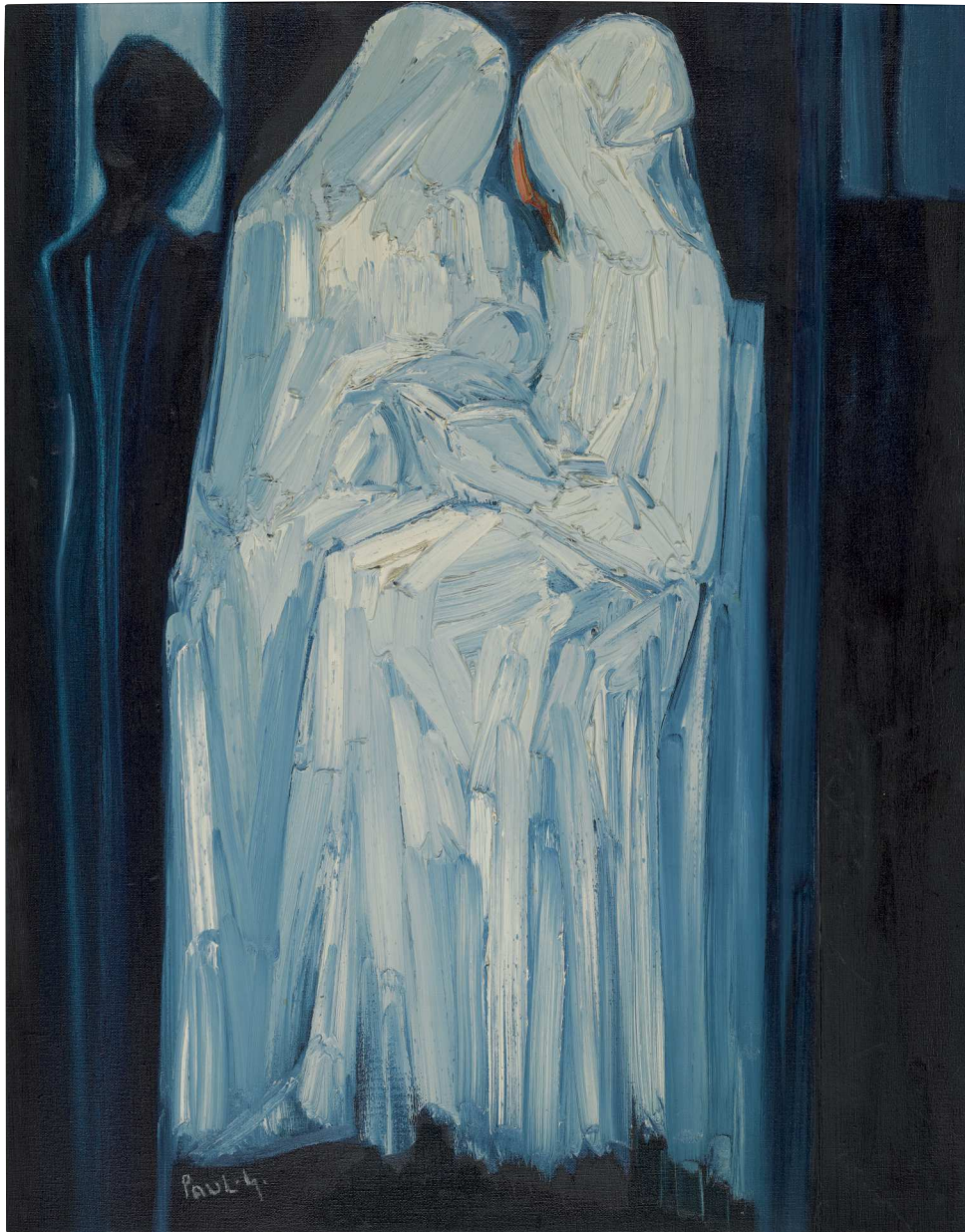
**PROVENANCE**

Acquired directly from the artist by the present  
owner in 1971

Σ \$ 28,000-35,000

AED 102,900-128,600 £ 21,200-26,500





92

PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, BRUSSELS

**Paul Guiragossian**  
1926-1993

Lebanese

LECTURE AU COUCHER

signed *Paul. G*  
oil on canvas  
90 by 70cm.; 35½ by 27½in.  
Executed circa 1974-1977.

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.

**PROVENANCE**

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

Σ \$ 60,000-80,000

AED 220,400-293,900 £ 45,500-61,000



93

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**Franz West**

1947-2012

Austrian

PRIVAT-LAMPE DES KÜNSTLERS II

inscribed with the artist's name, dated 1989 and  
numbered 541 on the underside  
lamp

height: 200 cm.; 76in.

**PROVENANCE**

Private Collection, London

Σ \$ 5,000-7,000

AED 18,400-25,800    £ 3,800-5,300





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, DUBAI

**Zaha Hadid**

1950-2016

British

PROTOTYPE AQUA TABLE (FROM THE  
PRINCIPAL COLLECTION)

moulded *Established & Sons / British Made / P1*  
glass-reinforced polyester  
76 by 305 by 135cm.; 30 by 105 by 53½in.  
Executed in 2005, this work is prototype 1 of 2.

**PROVENANCE**

Produced by Established & Sons, London

**LITERATURE**

Zaha Hadid and Aaron Betsky, *The Complete  
Zaha Hadid*, London, 2009, p. 243

**\$ 7,000-10,000**

**AED 25,800-36,800    £ 5,300-7,600**







95

**An illuminated leaf from a manuscript frontispiece, Timurid, Persia, 15th century**

opaque pigments heightened with gold on paper  
 folio 29.5 by 20.1cm.; 11<sup>5</sup>/<sub>8</sub> by 8in.  
 text panel 22.5 by 13.3cm.; 8<sup>7</sup>/<sub>8</sub> by 5 <sup>1</sup>/<sub>4</sub>in.

Lavishly decorated and gilded, this frontispiece is an excellent example of high quality Timurid arts of the book. It is particularly notable for the complexity of its design, which comprises calligraphic script, polychrome floral motifs and a beautifully executed construction based on circles and semicircles in the central panel. The two *Surah* headings are framed by fine gilded

bands and show titles written in Kufic against blue background with gold decoration. The border of the main panel incorporates stemmed, gilded leaves and red florets. These are distinctive characteristics of a style of illumination that Zeren Tanindi calls 'naïve' and which originated in Fars but spread to Yazd, Herat and India in the fifteenth century (*The Art of the Qur'an*, Arthur M. Sackler Gallery, Washington D.C., 2016, p. 106)

For comparable examples, please see the online version of this catalogue.

Σ \$ 7,000-10,000  
 AED 25,800-36,800 £ 5,300-7,600





96

## Youseff Sida

1922 - 1994

Egyptian

CALLIGRAPHY

signed and dated *Y. Sida 1988*

oil on canvas

70 by 80cm.; 27½ by 31½in.

### PROVENANCE

Collection of Pharos Art Fund, Cairo

Acquired directly from the above by the present owner in 2015

Σ \$ 15,000-20,000

AED 55,100-73,500 £ 11,400-15,200

Born in Damietta in 1922, Youseff Sida began to develop his artistic career following his graduation from the Higher Institute of Educational Art in 1945.

Sida is perhaps most well-known for his dynamic palette and use of vibrant, unmixed primary colours. These have tended to dominate the artist's style from his early works through to the calligraphic compositions of his later career. Unlike many of his contemporaries, Sida decided to continue his artistic education in the United States. He was awarded a Fulbright Scholarship in 1950 which allowed him to develop his artistic practice at the University of Minnesota, before studying and later exhibiting at Columbia University in New York.

Sida's early work mainly focuses on themes pertaining to Egyptian country life and Cairene city life, painted in a naïve style with thick impasto. Following his exposure to the American art scene throughout the 1950s and 1960s, he was inspired by the American Pop Art movement. Upon his return to Egypt in the 1960s, he further developed his oeuvre to "Arabize" pop art. Sida began experimenting with Arabic calligraphy, which we see demonstrated in the present work. Using a two-dimensional format, and incorporating the aesthetic influences of Pop, Sida's 'Pop Calligraphy' cast the artist as an avant-garde figure in the artistic landscape of Egypt in the 1960s.





97

98

**Etel Adnan**

b. 1925

French/Lebanese

UNTITLED

pastel on paper

16 by 70cm.; 10¼ by 27½in.

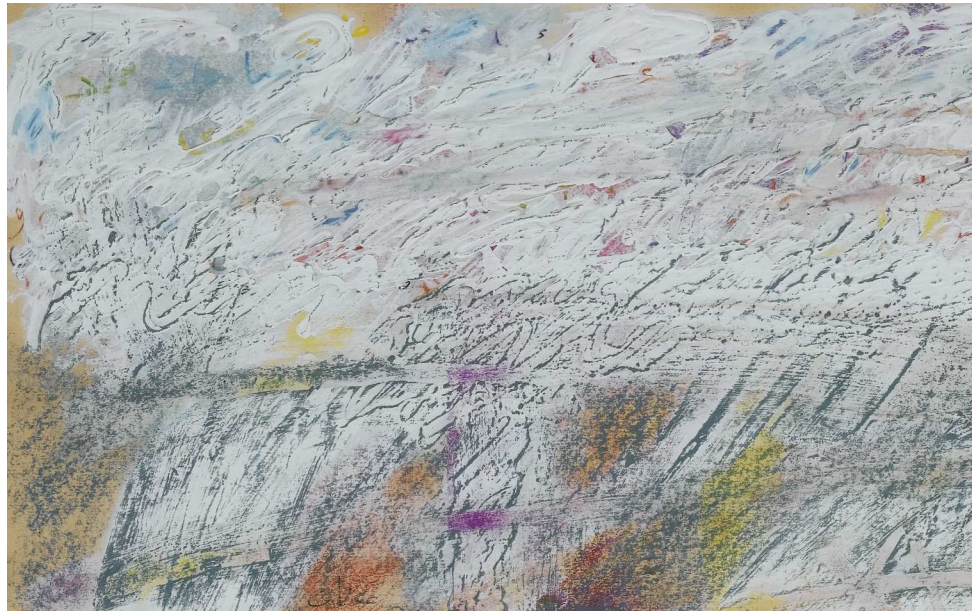
Executed in the 1970s.

**PROVENANCE**

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

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, GENEVA

### Farid Belkahia

1934-2014

Moroccan

UNTITLED

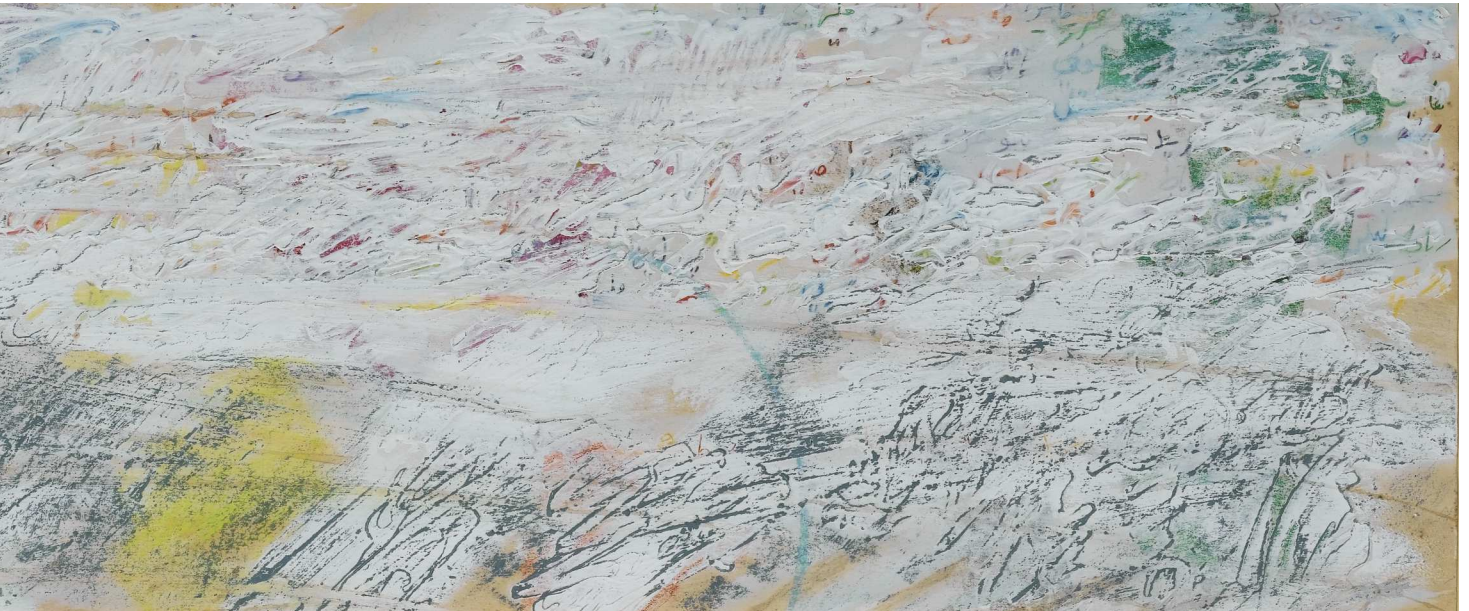
signed *F. Belkahia* and dated '81; signed and  
dated on the reverse  
henna on vellum laid on panel  
20 by 76.5cm.; 8 by 30½in.

#### PROVENANCE

Private Collection, Geneva (acquired directly from  
the artist in 1985)

Σ \$ 8,000-10,000

AED 29,400-36,800 £ 6,100-7,600











100

99

**Etel Adnan**

b. 1925

French/Lebanese

I) UNTITLED

II) UNTITLED

i - ii) signed in Arabic  
i - ii) 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

Σ \$ 7,000-9,000

AED 25,800- 33,100 £ 5,300-6,900

100

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, DUBAI

**Ayman Baalbaki**

b. 1975

Lebanese

CONCRETE BEIRUT BARRIER

signed in Arabic and dated '13  
oil on canvas  
70 by 100cm.; 27½ by 39¼in.

**PROVENANCE**

Luce Gallery, Torino  
Acquired directly from the above by the present owner in 2013

\$ 25,000-35,000

AED 91,900-128,600 £ 19,000-26,500





101

**Hassan Sharif**

1951-2016

Emirati

GARDEN #1

signed in Arabic and dated '07

oil on canvas

100 by 70cm.; 39<sup>3</sup>/<sub>8</sub> by 27<sup>1</sup>/<sub>2</sub>in.

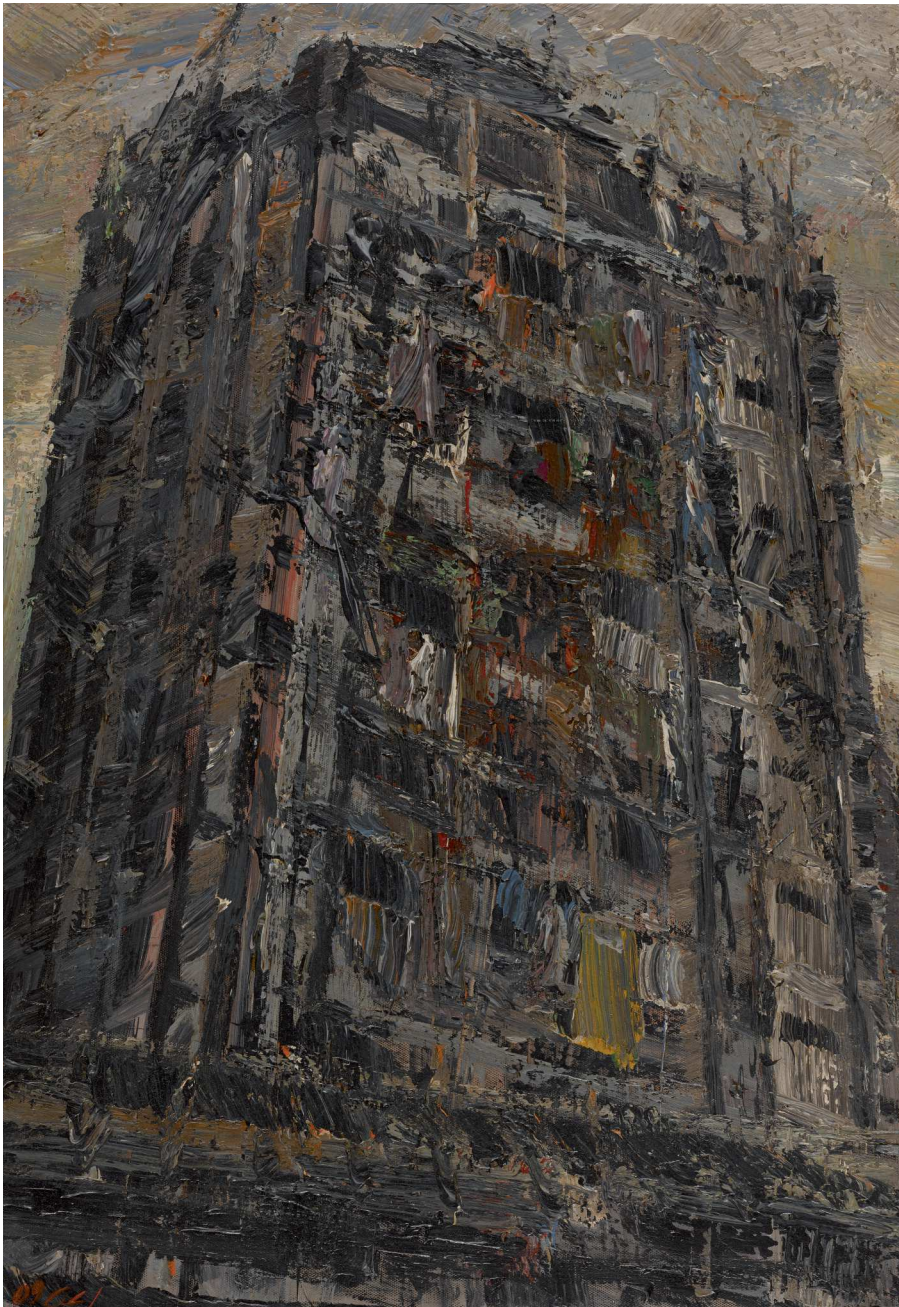
**PROVENANCE**

Private Collection, Dubai

**\$ 12,000-18,000**

**AED 44,100-66,200    £ 9,100-13,700**





102

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, LONDON

**Ayman Baalbaki**

b. 1975

Lebanese

CONTRE JOUR 7

signed in Arabic and dated '09

oil on canvas

65 by 45cm.; 25½ by 17¾in.

**PROVENANCE**

Rose Issa Projects, London

Acquired directly from the above by the present  
owner in 2010

Σ \$ 15,000-20,000

AED 55,100-73,500 £ 11,400-15,200





103

Chris Levine

b. 1960

British

LIGHTNESS OF BEING (BLUE)

signed and dated *CL 17* in pencil (lower right);

numbered *105/200* (lower right verso)

archival inkjet print on wove paper

image: 30.3 by 23.2cm.; 11¾ by 9¼in.

sheet: 41.3 by 30cm.; 16¼ by 11½in.

Executed in 2014, the present work is from an edition of 200.

Σ \$ 3,000-4,000

AED 11,100-14,700 £ 2,300-3,050





104

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, LONDON

**Hassan Hajjaj**

B. 1961

Moroccan

WINK

metallic Lambda inset with kohl boxes mounted  
on board in artist's frame  
94 by 66cm.; 37 by 26in.  
Executed in 2007, this work is from an edition of 10.

**PROVENANCE**

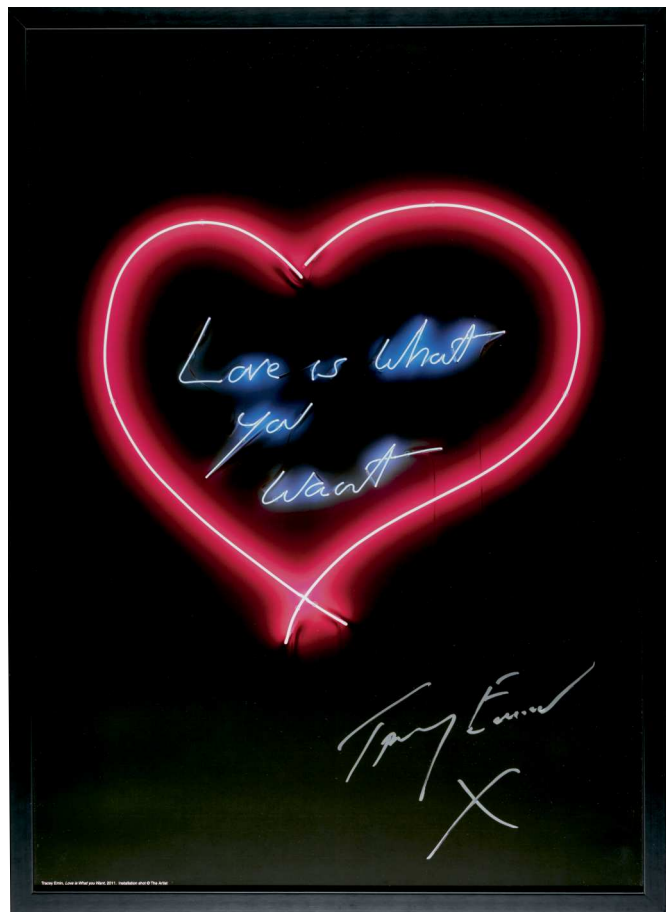
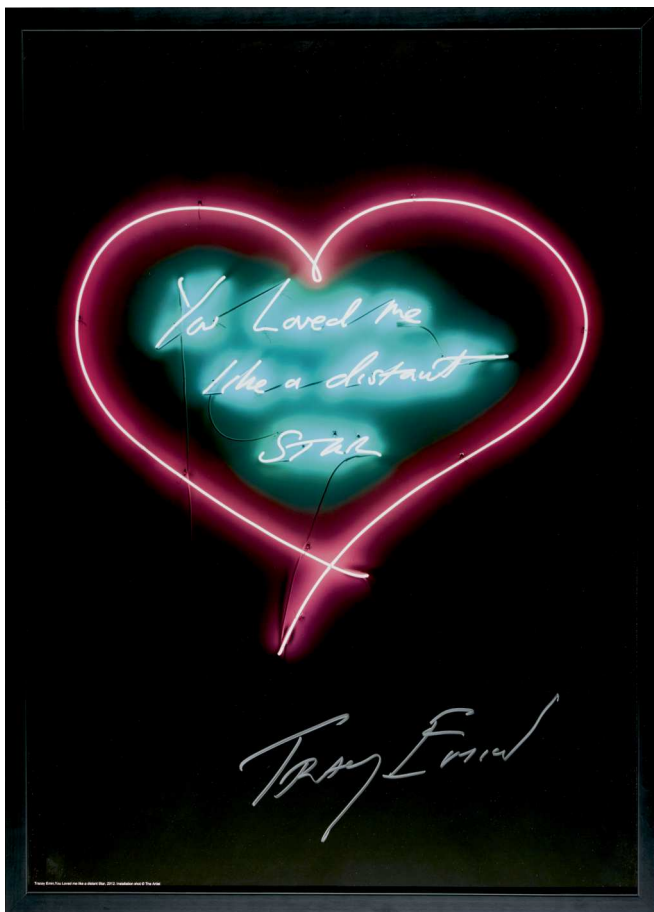
Rose Issa Projects, London

Acquired directly from the artist by the present  
owner in 2009

Σ \$ 8,000-12,000

AED 29,400-44,100 £ 6,100-9,100





105

105

## Tracey Emin

b. 1963

British

LOVE IS WHAT YOU WANT; AND YOU LOVED  
ME LIKE A DISTANT STAR

one signed *Tracey Emin X* in silver felt-tip pen  
(lower right), the other signed *Tracey Emin* (lower  
right)

two posters printed in colours, each on Satin  
Finish paper

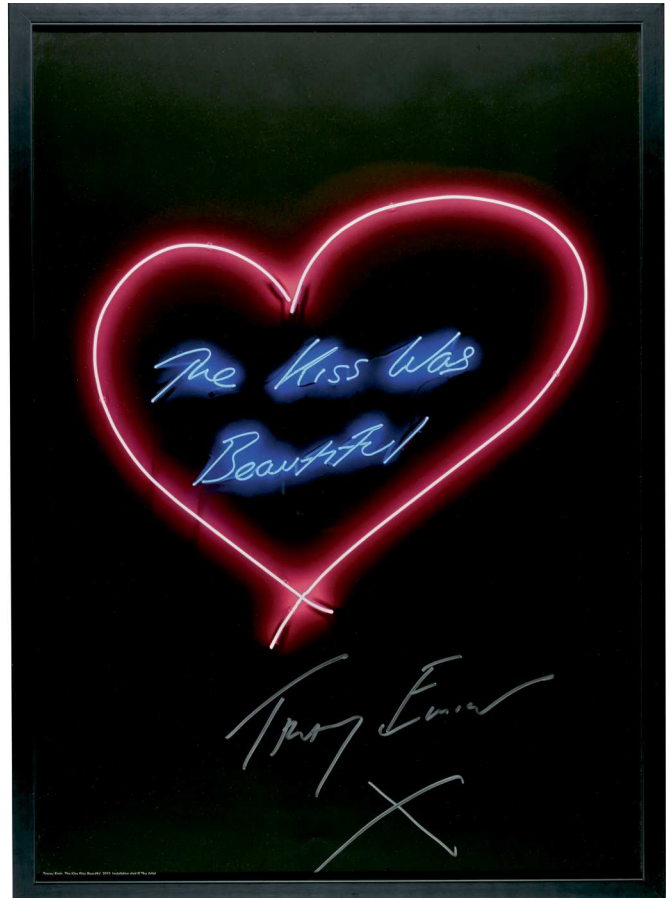
each sheet: approx. 70 by 50cm., 27½ by 19½in.

Executed in 2015 and 2016, the present works are  
from the editions of 500.

Σ \$ 1,500-2,000

AED 5,600- 7,400 £ 1,150-1,550





106

106

### Tracey Emin

b. 1963

British

MY FAVOURITE LITTLE BIRD; AND THE KISS  
WAS BEAUTIFUL

each signed *Tracey Emin X* in silver felt-tip pen  
(lower right)

two posters printed in colours, each on Satin  
Finish paper

each sheet: approx. 69.7 by 49.8cm., 27<sup>3</sup>/<sub>8</sub> by  
19<sup>5</sup>/<sub>8</sub>in.

Executed in 2015 and 2016, the present works are  
from the editions of 500.

Σ \$ 1,500-2,000

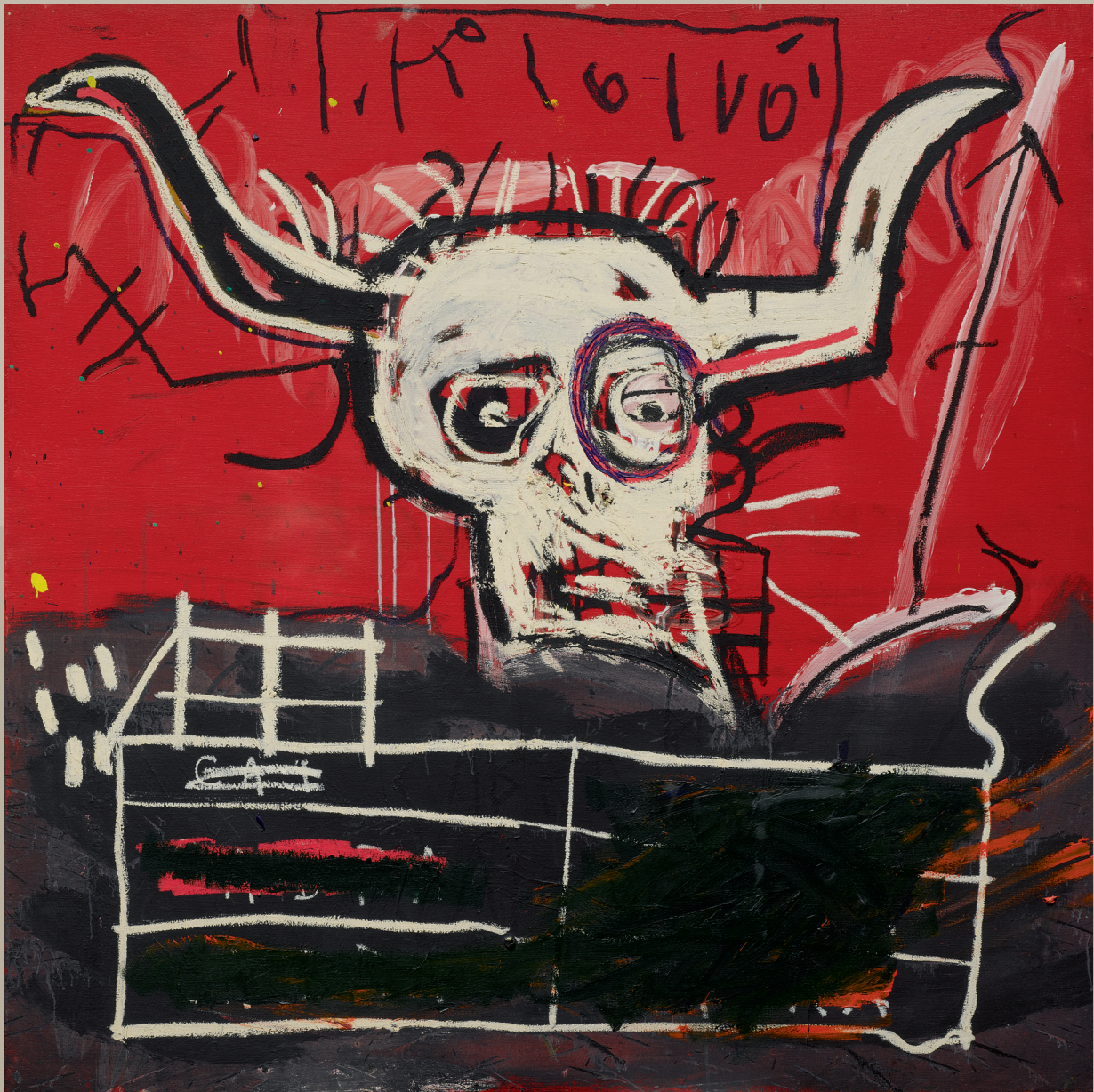
AED 5,600- 7,400 £ 1,150-1,550



Sotheby's EST. 1744

Collectors gather here.

Property From the  
Collection of Yoko Ono  
JEAN-MICHEL BASQUIAT  
Cabra, 1981-82



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Sotheby's EST.  
1744

Collectors gather here.

AREF EL RAYESS  
Abstract, 1962  
Estimate £22,000–28,000



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ANDY WARHOL. \$(4), 1982

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# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** DB1701 | **Sale Title** BOUNDLESS: DUBAI | **Sale Date** 13 NOVEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

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 US\$5000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM US DOLLAR PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		US\$
		US\$
		US\$
		US\$
		US\$
		US\$
		US\$
		US\$
		US\$
		US\$

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:

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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 (24) 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** After the Auction successful Bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

**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 the Buying At Auction Guide 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) or cash (up to US\$10,000). 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 European data protection law as "sensitive" or is defined by the DIFC Data Protection Law as "Sensitive Personal Data", 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 client information to third parties (e.g. shippers) located in jurisdictions which do not offer equivalent legal protection of personal information to that offered within the EU or which are not deemed to provide an adequate level of protection by the DIFC Commissioner of Data Protection. 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 or the DIFC, whether or not they are located in a jurisdiction 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. Each Bidder hereby consents to such recording which may include publication of a Bidder's image in the event that you attend the auction.



## 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 acts 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 of Business. Prospective bidders should also consult [www.sothebys.com](http://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 US\$300,000, 20% on any amount in excess of US\$300,000 up to and including US\$3,000,000, and 12.9% on any remaining amount in excess of US\$3,000,000.

**GCC Import Duty** (at a prevailing rate of 5%) will be payable on the low estimate of all lots which are imported from outside of the GCC for sale. Please read carefully the section entitled "Warehouse, Storage, Collection and Shipping Information - Dubai" at the back of this catalogue or refer to the Buying At Auction Guide.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please call +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 GCC Import Duty.

**Pre-sale Estimates in US Dollars and United Arab Emirates Dirhams** Although the sale is conducted in US dollars, the pre-sale estimates in the sale catalogue are also printed in United Arab Emirates Dirham. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in United Arab Emirates Dirhams 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 fifty (50) and one hundred and twenty (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 to 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

US\$5,000 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](http://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](http://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 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 US dollar transfer. Payments in US dollars and by US dollar 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 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.

**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 card payment by Visa, MasterCard and American Express credit and debit cards. Card payments may not exceed US\$50,000 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 by calling the Post Sale Services Department at +44 (0)20 7293 5220.

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

The Conditions of Business for Buyers 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. Extended payment terms arrangements are only permissible if 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 and Storage** 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 may be levied on uncollected lots, storage and handling charges. For more information concerning post sale storage, collection and charges, please see the section entitled "Warehouse, Storage, Collection and Shipping Information - Dubai" and Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**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 Post Sale Services Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services Department  
(Mon-Fri 9am to 5pm)

Tel: + 44 (0)20 7293 5220  
Fax: + 44 (0)20 7293 5910  
Email: uaepostsaleservice@sothebys.com

Sotheby's can send you a quotation for shipping your purchase(s) on request. 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. Sothebys 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 UAE 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).

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 of the UAE. 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 US and there are 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.

**Sales and Use Tax** Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon 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.

## EXPLANATION OF SYMBOLS

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

### ◊ 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 party providing a guarantee jointly with Sotheby's, benefits 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, a 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 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.

### ● 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 printed in this catalogue. 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.

### ▯ 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.

### Σ GCC Import Duty

Lots with this symbol indicate that the property shall be imported into the DIFC from outside the GCC, or from other jurisdictions which are not party to a customs treaty with the UAE, under a temporary admission regime, in which case the GCC Import Duty shall be payable by the buyer at the prevailing rate (being 5% of the low estimate of the property at the time of publication of this catalogue).

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, 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.

### 1. INTRODUCTION

(a) Sotheby's and the 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 in Dubai or by calling +44(0)20 7293 5331.

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the Buying At Auction Guide; 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, including any applicable taxes and duties payable in respect of the sale of the property, including an amount in respect of any applicable taxes thereon;

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

**Counterfeit** is as defined in Sotheby's Authenticity Guarantee;

**DIFC** means the Dubai International Financial Centre;

**GCC** means the Gulf Cooperation Council;

**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, taxes and duties;

**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 Art Services Limited, a private limited company (with registered number 2388) which has its registered office at Unit 1, Level B2, Gate Village, Building No. 3, DIFC, Dubai, UAE;

**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); and

**UAE** means the United Arab Emirates.

### 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 sale catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of the 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 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 in 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 of Business for Buyers 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 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 Conditions of Business for Sellers;

(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 US dollars 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 and each Bidder hereby consents to such recording and to the publication of any images of a Bidder taken during their attendance at the auction. 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 of Business 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 US dollars 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 (31st) 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.

### 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 the payment of a deposit;

(f) charge interest at 6% per annum above Emirates Interbank Offered Rates (EIBOR) from time to time 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 fourteen (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 (6) 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 its clients' information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the 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", or is defined by the DIFC Data Protection Law as "Sensitive Personal Data", the client agrees that it may be used for the purposes set out above.

Sotheby's may disclose client information to third parties located in jurisdictions which do not offer equivalent legal protection of personal information to that offered within the EU or which are not deemed to provide an adequate level of protection by the DIFC Commissioner of Data Protection. It is Sotheby's policy to require that any such 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 or the DIFC, whether or not they are located in a jurisdiction that offers equivalent legal protection of personal information.

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. Each Bidder hereby consents to such recording and transmission and to the publication of a Bidder's image in the event that a Bidder attends the auction in person.

Clients 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 of Business 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 any dispute arising out of or in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply shall, at Sotheby's sole option: (i) be subject to the non-exclusive jurisdiction of the DIFC Courts and all Bidders and Sellers irrevocably submit to the jurisdiction of the DIFC Courts and each waive any objection they may have to disputes arising out of or in connection with these Conditions of Business being

heard in the DIFC Courts on the grounds that it is an inconvenient forum (forum non conveniens); or (ii) be referred to arbitration under the Arbitration Rules of the DIFC-LCIA Arbitration Centre, which Rules are deemed to be incorporated by reference into this clause. The seat, or legal place, of arbitration shall be the DIFC. The language to be used in the arbitration shall be English.

**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 Bidder or Seller known to Sotheby's or any other usual address.

## WAREHOUSE STORAGE, COLLECTION AND SHIPPING INFORMATION – DUBAI

**Post Sale Storage:**  
Sotheby's Post Sale Services Department can be contacted by email: uaepostsaleservice@sothebys.com.

Storage is free of charge until 13 December 2017 only.

All imported artworks subject to GCC Import Duty at a prevailing rate of 5% of the low estimate of the property (and marked  $\Sigma$  in the catalogue) will be relocated to Crown Fine Art Jebel Ali Free Zone Warehouse, for customs inspection, prior to collection or onward shipping. Collection by appointment only from Sunday 19 November 2017, subject to Sotheby's financial release and customs approval having been granted.

Address: Crown Fine Art, between Junction 13 & 12, Jebel Ali Freezone, Dubai, UAE.

Contact: Florray Galos, Tel 04 2305311  
Email fgalos@crownewww.com. By appointment only, warehouse opening times Saturday - Thursday 0800 - 1700.

All non-imported artworks (not marked  $\Sigma$  in the catalogue) will be kept at Sotheby's Dubai office (which is located at Unit 1, Level B2, Gate Village Building No. 3, DIFC, Dubai) from 14 November until 13 December 2017, available for collection by appointment, subject to Sotheby's financial release. Free bubble wrap available only.  
Please contact Noha Hussein, Sothebys Dubai, for further information; email: noha.hussein@sothebys.com; telephone: 00-971-52-6869604

After 13 December 2017, any remaining artworks will be relocated to Crown Fine Art Non Free Zone warehouse in Dubai Investment Park 2. Collection from Crown Fine Art by appointment only from Sunday 17 December, subject to Sotheby's financial release granted.

Address: Crown Fine Art, Dubai Investment Park 2, Building 597-607, Plot 5072602, Dubai, UAE.



Contact: Florry Galos, Tel 04 2305311  
 Email fgalos@crownww.com. By  
 appointment only, warehouse opening  
 times Sat - Thu 0800 - 1700

been provided and a release note has  
 been produced by Sotheby's Post Sale  
 Services Department. Please ensure  
 that your payment has been cleared  
 prior to collection and that a release  
 note has been forwarded to the storage  
 warehouse by Sotheby's Post Sale  
 Services Department if your lots have  
 been relocated c/o Crown Fine Art.

**COLLECTION AND SHIPPING OPTIONS:**

**PLEASE NOTE:**

The hand carry of artworks is not  
 recommended for international  
 destinations.

Lots will only be released to you or your  
 authorised representative when full and  
 cleared payment has been received by  
 Sotheby's, appropriate identification has

Shipments arranged via Sotheby's  
 can only be made if the purchase has  
 been fully paid including any potential  
 additional costs such as handling and  
 storage charges. Note that shipping  
 charges are to be paid directly to the  
 shipping agent, not Sotheby's, once the  
 quote is agreed.

**COLLECTION AND SHIPPING OPTIONS:**

WHEN	LOT CATALOGUE SYMBOL	METHOD	WHERE	CHARGES DUE
From 14 Nov to 13 Dec 2017	No ∑ symbol	Client or Agent Collection, by appointment	Sotheby's Dubai office premises  Address: Unit 1, Level B2, Gate Village Building No. 3, DIFC, Dubai	Free Bubble Wrap only
From 17 Dec 2017	No ∑ symbol	Client or Agent Collection, by appointment	Crown Fine Art Non Free Zone Warehouse  Address: Dubai Investment Park 2	Handling and Admin fee (US\$50) Storage
From 14 Nov 2017	No ∑ symbol	Sotheby's shipping	To UAE destinations To GCC member states To Outside GCC	Quote on request, to include: Transit / export documentation, where applicable Airfreight / Transportation fees Packing fees Storage, where applicable Transit insurance if required
From 19 Nov 2017	∑ symbol	Sotheby's shipping	To UAE destinations To GCC member states To Outside GCC	Quote on request, to include: 5% GCC import duty, where applicable (UAE/GCC destinations) Free Zone Exit Submission / Transit, where applicable Customs documentation, where applicable Airfreight / Transportation fees Packing fees Storage, where applicable Transit insurance if required
From 19 Nov 2017	∑ symbol	Client or Agent Collection, by appointment	Crown Fine Art Jebel Ali Free Zone Warehouse  Address: Junction 13 & 12, Jebel Ali Freezone, Dubai, UAE	5% GCC import duty Free Zone Exit Submission (USD \$250) Handling and Admin fee (USD \$50) Customs documentation, where applicable Storage, where applicable Note: Crown Fine Art to work with your agent for international shipping to ensure correct Free Zone Exit and potential duty refund



## 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 (2) 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 (2) mutually approved independent expert reports.

## IMPORTANT NOTICES

Estimates in US DOLLARS, UAE DIRHAMS AND POUNDS STERLING

As a guide to potential buyers, estimates for this sale are also shown in United Arab Emirates Dirham. The estimates printed in the catalogue in United Arab Emirates Dirhams have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

US\$ = UAE 3.67

US\$ = £ 0.76

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 US dollars. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in US dollars.

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.

## IMPORTATION OF PERSIAN/IRANIAN WORKS OF ART TO THE U.S.

Please note that there may be restrictions on importing certain types of property of Persian/Iranian origin into the US. Clients should enquire with the US Office of Foreign Assets Control (OFAC) regarding the proper importation of items subject to such restrictions. Please check with the Middle Eastern department if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.

## 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.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for

assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### 1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS/DB\_GLOS\_IMPS CTP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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23RD OCTOBER 2017  
LONDON

### **IMPORTANT WATCHES**

12TH NOVEMBER 2017  
GENEVA

### **TRAVEL, ATLASES, MAPS AND NATURAL HISTORY**

14TH NOVEMBER 2017  
LONDON

### **20TH CENTURY ART - A DIFFERENT PERSPECTIVE**

14TH NOVEMBER 2017  
LONDON

### **MAGNIFICENT JEWELS AND NOBLE JEWELS**

15TH NOVEMBER 2017  
GENEVA

### **CONTEMPORARY ART EVENING AUCTION**

16TH NOVEMBER 2017  
NEW YORK



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