

MIDDLE EASTERN
MODERN & CONTEMPORARY ART

WEDNESDAY 25 OCTOBER 2017 AT 7.00 PM

EVENING SALE



CHRISTIE'S







MIDDLE EASTERN, MODERN & CONTEMPORARY ART

WEDNESDAY 25 OCTOBER 2017

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Wednesday 25 October 2017
at 7.00 pm

8 King Street, St. James's
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VIEWING

Saturday	21 October	12.00 noon – 5.00pm
Sunday	22 October	12.00 noon – 5.00pm
Monday	23 October	9.00am – 4.30pm
Tuesday	24 October	9.00am – 8.00pm
Wednesday	25 October	9.00am – 4.00pm

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Nick Martineau

There will be a reception and
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Dialogue Between East and West*
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Monday, 23 October, at 6.00
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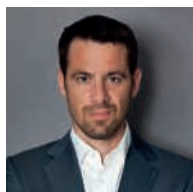
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POST-WAR & CONTEMPORARY ART

SENIOR INTERNATIONAL TEAM



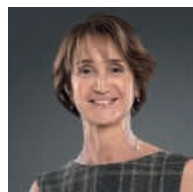
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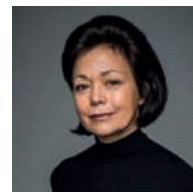
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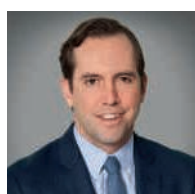
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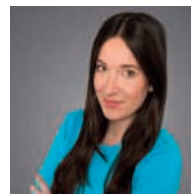
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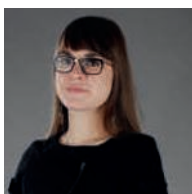
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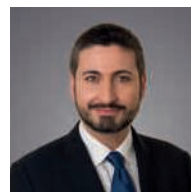
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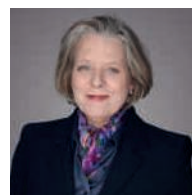
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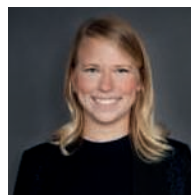
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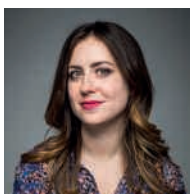
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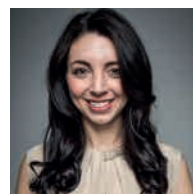
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PROPERTY FROM A PRIVATE COLLECTION, LONDON

1

MUNIRA AL-KAZI (KUWAITI, B.1939)

Untitled (Reclining nude)

signed 'AlKazi' and signed in Arabic (on the reverse)

oil on canvas

28 x 36 in. (71 x 91cm.)

£15,000–20,000

\$20,000–26,000

PROVENANCE:

Private collection, Kuwait; sale, Roseberys London, 17 October 2016, lot 305.

Acquired from the above sale by the present owner.

Internationally exhibited in eminent cultural institutions such as Victoria and Albert Museum in London and the MoMA in New York, Indian born and London trained Saudi-Kuwaiti artist Munira Al-Kazi seldom comes up at auction and the present Abstract Expressionist and Realist reclining nude is a rare example of her oeuvre. Here, the artist included geometric style and figuration to compose her painting and successfully transposed the light on the feminine figure by contrasting a curving bright colour line - on the right part of the body - and thick warm colours. This line clearly reveals the right bosom of the nude, giving sensuality and eroticism to the painting. Therefore, Munira Al-Kazi, a female artist, unconventionally allows the viewer to enter an intimate space in which the naked woman appears to be confident, despite her featureless and therefore expressionless face.

She is unidentifiable, as if the painter allows her only to exist by her graceful shapes to glorify her femininity, despite her curled up position. Placed next to her feet, is a painting within a painting - a still life of a potted plant and some fruit. The fruit accentuate the theatricality of the unknown setting and could quite plausibly represent fertility. The potted plant could refer to vice and virtue - according to Western art - or simply to normal vegetal patterns as seen in Islamic art and calligraphy. Besides this, the colours used to adorn the body, mostly earth tones with light fragments of blue, create an imaginary atmosphere. Finally, the silhouette is almost erased as it merges with the background denouncing how women are seen as decorative objects in a household, and as 'props' for fruitfulness given the allusions to fertility in this work.



PROPERTY FROM THE COLLECTION OF H.E. FRANCINE HENRICH, FRANCE

2

SAMIR RAFI (EGYPTIAN, 1926-2004)

Untitled (Blue nude)

signed 'S. RAFI.' (lower right)

oil on board

18¾ x 24¾ in. (47.5 x 63cm.)

Painted in 1951

£12,000–18,000

\$16,000–23,000

PROVENANCE:

Mashrabiya Gallery, Cairo.

Acquired from the above by the present owner in 1986.

Dating from the early 1950s around the time he completed his studies at the Sorbonne University in Paris in 1953, this blue nude by Samir Rafi is reminiscent of Western art influences namely of Henri Matisse's oeuvre, hinting to his famous *Nu (Souvenir de Biskra)* dated 1907 at the Baltimore Museum of Art. Yet despite its thick blue contours, decorative background and traditional subject, Samir Rafi infuses the scene with a mysterious dreamlike atmosphere and depicted the nude in her sleep with a profound sensuality. The voluptuous body's intentionally blurry blue outlines seem

to lift the model from the couch into a metaphysical realm. Despite its figurative appearance, the composition is made of simplified bulky and curved shapes, expressive lines of thickly applied paint and a dramatic lighting that mark Rafi's shift towards forging his own personal style. Pablo Picasso (1881-1973) had pinned down Rafi's unique talent of transforming the ordinary into the imaginary, stating that '*there is Egyptian genuineness in this talented painter*' in a letter to fellow artist Gino Severini (1883-1966).

PROPERTY FROM A PRIVATE COLLECTION, WEST VIRGINIA

3

HELEN KHAL (AMERICAN/LEBANESE, 1923-2009)

Blue and white

signed 'H Khal' (lower right)
oil on canvas
49½ x 30in. (125.7 x 76.2cm.)
Painted in 1974

£25,000–30,000

\$33,000–39,000

PROVENANCE:

A gift from the artist to the present owner.

LITERATURE:

H. Khal, *The Woman Artist in Lebanon*, Beirut, 1988, p. 90 (illustrated in colour pl. 44, p. 92).

Of Lebanese descent, Helen Khal was born in Pennsylvania in 1923 and began painting at the age of twenty-one. After studying at the ALBA (Académie Libanaise de Beaux-Arts) from 1946 to 1948, she briefly returned to the United States to pursue her studies at the Art Students League in New York, finding herself at the heart of the recently established post-war trend of Abstract Expressionism, and particularly of the development of the Colour Field Painting Movement epitomised by Barnett Newman (1905-1970), Mark Rothko (1903-1970) and Clyfford Still (1904-1980), which undoubtedly had a strong impact on her.

Helen's extensive painterly oeuvre was established at a very young age. In 1963, Khal returned to Lebanon and established Beirut's first permanent gallery, Gallery One. Khal's extensive painterly oeuvre asserted itself at a young age and during her time in Lebanon, she aligned herself among other prominent artists of the time, such as Aref Rayess (1928-2005). She had met the latter before leaving for the United States and had encouraged her to hold her first solo show at Galerie Alecco Saab in 1960. Since then, Khal had created a myriad of paintings with a wide range of media.

'Each color has its own climate, creates its own particular world; inviolate, each colour speaks with quiet seduction', the artist claimed on colour (Nammour, C., *Helen Khal*, Beirut 2004, p. 23). With that said, Khal explored the diversity of different colours and the relationship between them during her years training at ALBA under the guidance of art teachers César Gemayel (1898-1958) and Fernando Manetti (1899-1964). There, her style leaned more towards French Impressionism; focusing solely on colour.

In Helen's work, abstraction and figuration complement each other, possibly influenced by her encounter with both Colour Field Painting and

Contemporary Realism during her time in America. Despite her love for abstraction, she constantly felt the need to return to the human figure and to the obvious shapes borrowed from nature. *'An abstract eye alone finally leads to creative sterility; by the same token, to deny abstract neglects the presence of a significant underlying structure in life.'* (Nammour, C., *Helen Khal*, Beirut 2004, p. 12).

This present work, *Blue and White* from 1974, shows just how Khal was able to merge different concepts of abstraction whilst still relying on the basic human figure. In the foreground is an image of a young boy in swim shorts while the background is a bundle of cool, blue coloured, rectangular shapes that seem to allude to the presence of a pool or the ocean. Obviously inspired by the colours of the Mediterranean, Khal still manages to combine elements of the Orient and Americanised concepts, as she is able to translate her fascination for the light of the Mediterranean coast while simultaneously playing on her attraction to form and colour exemplified by a bold use of horizontal lines. To some extent, Khal's figurative depiction of the boy set against an abstract background defined by colour is reminiscent of Edward Hopper's scenes, an artist whose reputation was firmly established by the time Khal came to America.

Helen came about painting and drawing by chance; at the age of twelve she was invited to pose for a painting class taught by retired medical doctor, Walter Baum. She was inspired by the painters to expand her knowledge on the making of art. Ten years later, at the age of twenty-one, Helen was bed-ridden with illness, at that point she discovered her passion for drawing. Although her primary interest was in writing, painting chose her by coincidence yet she did continue to write and later became a writer and editor for several publications.

4 No Lot



PROPERTY FROM THE AL-GHAZI FAMILY COLLECTION,
DAMASCUS

5

FATEH MOUDARRES (SYRIAN, 1922-1999)

*Portrait of Ghiath Al-Ghazi (i) &
Portrait of Amal Al-Ghazi (ii)*

(i) signed in Arabic (lower right);
signed and dated in Arabic,
signed and inscribed 'F. Moudarres-Damas' (on the reverse)

(ii) signed in Arabic,
signed and dated 'Moudarres 1974' (lower right);
signed, inscribed and dated in Arabic,
signed 'Fateh Moudarres' (on the reverse)

oil and gold leaf on canvas

(i) 33 $\frac{1}{8}$ x 27 $\frac{3}{4}$ in. (84.5 x 50cm.)

(ii) 37 $\frac{1}{8}$ x 27 $\frac{3}{4}$ in. (94.7 x 70.5cm.)

Painted in 1974

£30,000–40,000

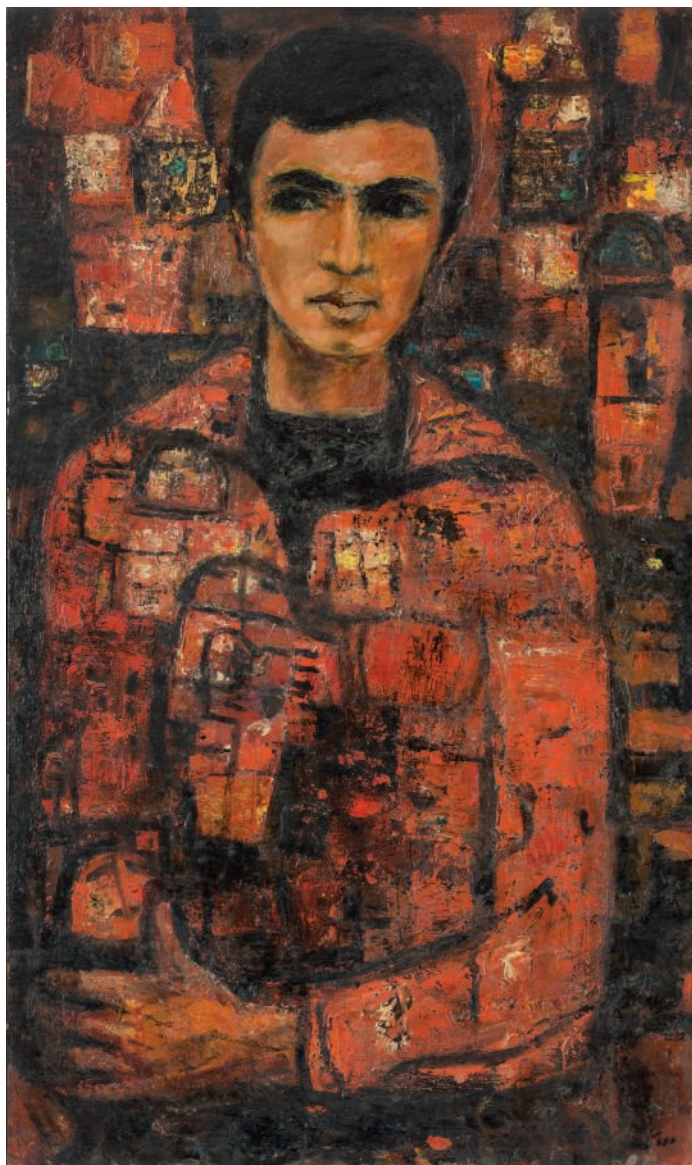
\$39,000–52,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Damascus, Ministry of Culture and National Guidance,
Spring Exhibition, circa 1977.

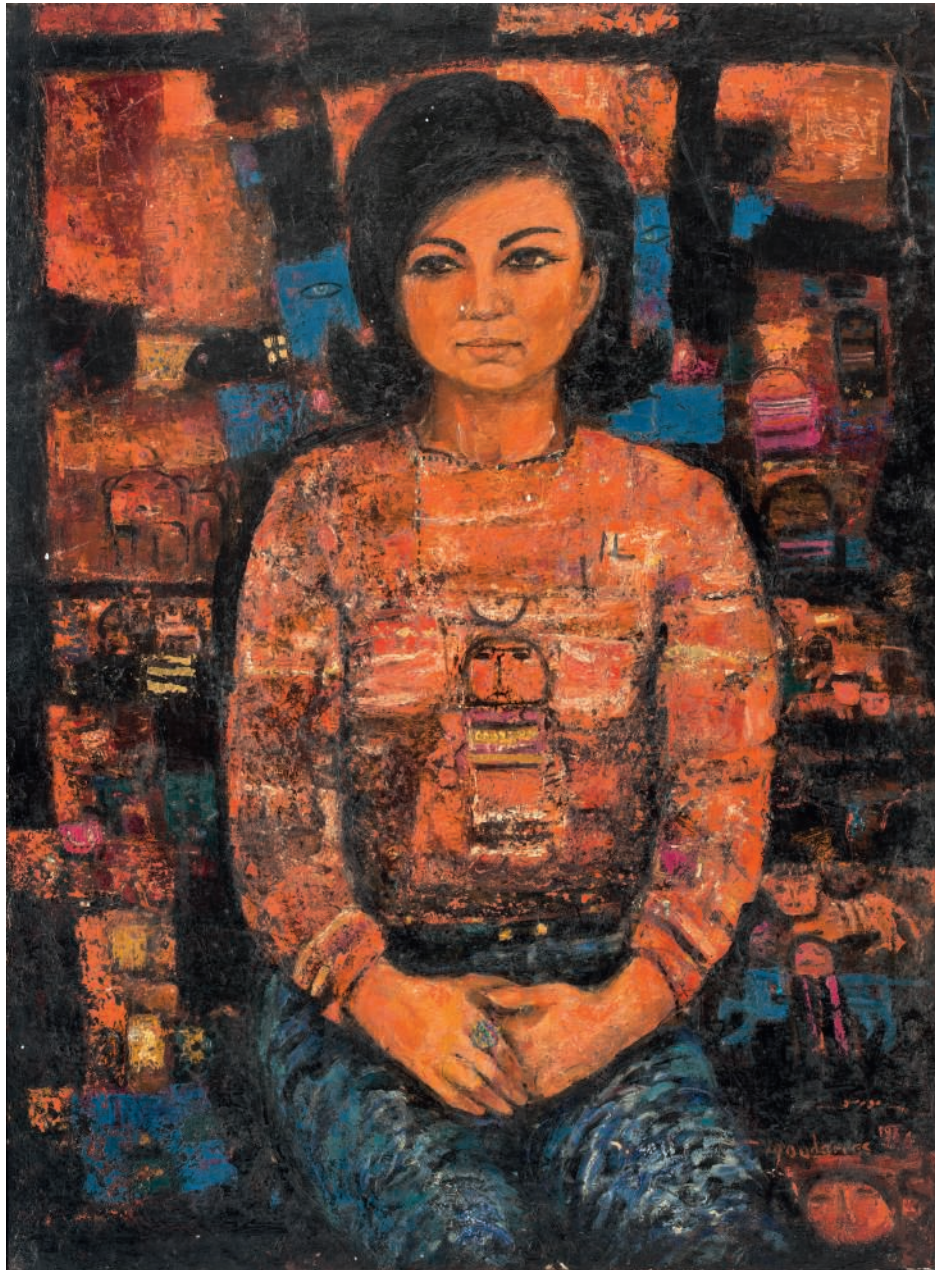


Described as the father of the modern art movement in Syria, the visionary and versatile Fateh Moudarres remains one of the most illustrious personalities of Middle Eastern culture in the 20th century. The Aleppine painter studied fine arts at the Accademia di Belle Arti in Roma from 1954 to 1960 and then, in the early 1970s, travelled to France where he attended courses at the Académie des Beaux-Arts in Paris. When he returned to Syria, he started teaching at the University of Damascus and befriended the renowned artist Wahbi Al-Hariri (1914-1994), considered as the 'last of the classicists'.

Fateh Moudarres' oeuvre is a beautiful marriage between past and present, tradition and modernity, and creates an extraordinary universe of its own. Although his characters are often unidentified, the two paintings presented in this auction are the portraits of Amal Al-Ghazi (1974), an important figure of Syrian society who owned, together with her brother, depicted in the second portrait, the Al Ghazi Palace built in 1814 on the banks of the Barada

River in Damascus. The artist depicts his close friend and patron sitting and looking ahead with deep eyes, outlined by dark *kohl*. Through his masterful use of red, ochre and blue Moudarres blends the woman and her clothes with the mysterious place in which she is portrayed. A mother in real life, she carries a young child on her chest whose round-arched head - borrowed from Assyrian statuary - is a recurrent motif in the Moudarres' paintings. He effectively drew inspiration from Ancient artistic traditions of the region, attentively contemplating sculptures of Canaanite or Aramean sarcophagi. In that respect, the discrete perspective seems to transform the canvas into a bas-relief on which the noble character stands straight. The background, constituted of geometric elements, also reveals animal scenes where small abstract felines appear on the right of the woman's arm.

In addition, the composition reflects Moudarres' fascination for Christian iconography to the extent that he reused the essence of medieval art



establishing a spiritual relationship between the woman and the child. To the right of the woman's face, a fish – '*ichthys*' in Greek - features and traditionally symbolises the first sign of belonging to the Christian community during the Roman persecutions during the 3rd century AD. The painting is clearly imbued with symbolism and mysticism, further highlighted by the presence of the blue eyes behind the model which refer to her pendant acting as an amulet which ward off the evil eye. Moudarres' affection for his sitter is hinted by the golden leaves on the canvas, recalling the traditional decoration of Christian icons, whilst the overall jewel-like red and blue pigments are reminiscent of stained-glass windows in Christian churches. In that way, he sacralised the moment when he portrayed her as a loving and reassuring figure to celebrate the theme of motherhood.

The second work offered with Amal's portrait depicts her brother Giath Al-Ghazi and is another rare example of the artist's figurative oeuvre.

Painted with a fiery palette of reds and ochres, the sitter also merges with the background and his shifty dark eyes seem in search of something in the dark. With diverted attention, the man is embracing several young children in his arms another reference to Assyrian statuary aesthetics. The use of golden leaves brings luminosity and sacredness to the composition and consequently, the painter yet again manifestly alluded to Medieval art and Christian iconography conferring the character to the status of an honourable father. The man becomes the personification of strength and protection and moreover, the red earthy tones bring warmth to the scene emphasising the idea of shelter, represented by the embrace.

These two exceptional paintings stand out as rare examples of Moudarres' figurative oeuvre yet he showcases a flawless technical mastery in his way of immortalising the public figure as if he entered them into history as Syrian icons, '*Chouhoud Alaa Al 'Asir*' ('Eye witnesses of the era').



PROPERTY FROM THE ARTIST'S ESTATE

λ6

HAFIDH AL-DROUBI (IRAQI, 1914-1991)

The public accomplishment

signed and dated in Arabic (lower right)

oil on panel

30 x 63¾ in. (76 x 162cm.)

Painted in 1972

£40,000–60,000

\$52,000–77,000

PROVENANCE:

The artist's estate, thence by descent to the present owner.

Being one of the first Iraqi artists to study abroad, Hafidh al Droubi began his formal arts education at the Academia Reale in Rome in 1937 and later at the Goldsmiths College in London. Born in Baghdad in 1914, Droubi's upbringing was that of modesty. Prior to his initial leave from Iraq, he co-founded the Society of the Friends of Art in 1941 alongside Jewad Selim (1921-1960), Faik Hassan (1914-1991), and Abdul Qadir al Rassam (1882-1952). Upon returning to Iraq after graduating from London in 1950, he integrated himself in the emerging art scene. In 1953, Droubi established the Impressionist Group in correlation with his career as an art educator. This group greatly followed the thinking of Droubi, in that his educational agendas to be able to approach creation with various techniques and stylistic angles. Despite the name of

the group, they rarely followed impressionist rules of technicality. They never really developed a consistent style, but instead refined a mutual outlook towards art training developing styles of their own.

Well appreciated, Droubi's works have been shown in several solo and group shows, and are also parts of prestigious art collections. He was a crucial figure in the field of art education and was an essential asset to the growth of modernism in Iraq. He was greatly dedicated to providing knowledge and resources to the future artists of Iraq. He instilled the values of art education in his students and his peers, and was able to take his practice beyond the boundaries of limitations set by certain styles. Deeply advocating for



PROPERTY FROM THE ARTIST'S ESTATE

٧

HAFIDH AL-DROUBI (IRAQI, 1914-1991)

Untitled

signed and dated in Arabic (lower right)

oil on panel

24 x 47 7/8 in. (61 x 121.5 cm.)

Painted in 1975

£25,000–30,000

\$33,000–39,000

PROVENANCE:

The artist's estate, thence by descent to the present owner.

the benefit of art and artists, Hafidh al Droubi will remain one of the most celebrated Iraqi artists to date. As he continued to push for art education, his imprint on Modern art will continue to prosper even years after his death.

Lot 6, entitled *The Public Accomplishment*, is a more figurative piece where we can still see these geometric elements merging with naturalism. Using cool and earthy tones, Droubi portrays the people celebrating the attainment of their right to their natural resources. Known as the 'City Painter', the artist maintained dependability to his subject matter, Iraqi streets. Hardly straying from this theme, Droubi used marketplaces and interior scenes of Iraq's cities and villages as his main source of inspiration. In his work, Droubi

always had a craving to dive into the inmost darkest ends of humanity; to explore the dismal condition of the Iraqi people and how this has involved ideas of the self and human spirituality.

Lot 7, a study for a classical painting, shows the process in which Droubi worked. Still using a cool tone palette, the artist is portraying a scene in Hatra where the subjects seem to be having a religious celebration. As opposed to the other two lots by this artist, this study is purely figurative, with little to no abstract elements. This shows that Droubi begins his process with a study of naturalism, and rendering, almost perfectly, his surroundings.

8

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

Portrait of Salah Youssef Kamel

signed 'ELGAZZAR' (lower left)

oil on board

43¼ x 31in. (110 x 78.5cm.)

Painted in 1960

£50,000–70,000

\$65,000–90,000

LITERATURE:

S. El-Sharouny, *Abdel Hadi Al-Gazzar*, Cairo 2007 (illustrated in colour p. 51).

E. Al Hindy, *Abdul Hadi El Gazzar: Reading into the Consciousness of People* (in Arabic), Cairo 2010 (illustrated in colour p. 146).

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

Eloquently exquisite and previously in one of the most important collections in private hands, the collection of Dr. Mohammed Saïd Farsi represented a complete history of Egyptian art in the 20th century. The collector, known for his profound passion and interest for Egypt, especially Alexandria, where he completed his studies, was the first Lord Mayor of Jeddah and is one of the Middle East's greatest patrons for the visual arts. While he was a driving force in the Egyptian art scene, Dr. Farsi was very supportive of young emerging art and artists and succeeded at establishing a close relationship with some great names of the international art world, including César, Henri Moore and Victor Vasarely.

Following the success of Christie's sales of Dr. Mohammed Saïd Farsi's collection spread over five auctions in two locations (Dubai and Paris) in April 2010, October 2010, November 2010 and October 2014 (live and online auctions), Christie's is thrilled to present three more seminal works of Modern Egyptian Art from the collection in this sale taking place in London for the first time. This season's selection includes the present rare portrait by Abdel Hadi El-Gazzar, standing out from his surrealist and cosmic paintings and drawings, a voluptuous reclining nude showcasing Alexandrian master Mahmoud Saïd's colourist's skills and his ability to glorify the female body (Lot 13) as well as an exclusive work by Hamed Nada entitled *Pain* (Lot 17), a true idiom of the Contemporary Art Group.

Gazzar's portrait was painted during his scholarship in Rome in 1960, alongside a handful of other portraits, two of which Christie's sold in October 2014 and a few others that represent the artist's wife. The sitter is the artist Salah Youssef Kamel, who was the director of the Egyptian Academy of Fine Arts in Rome from 1956 until 1979. Following a dispute between the artist and Salah Youssef Kamel which was never resolved, this portrait was never publicly exhibited or published until after Kamel's death. Gazzar accentuated Kamel's stern facial features with the dark frowning eyebrows, bordering on caricature, and seems to have caught the sitter in the middle of a sentence, leaving the sitter's mouth slightly open. Despite the unmistakable reminiscence of traditional Renaissance portraiture of art patrons, represented in a three-quarter view, Gazzar gives the portrait not only a modern twist, in daringly modelling Kamel's face with flesh colour tones heightened by a green pigment, but also an Egyptian character by elaborately decorating the background with friezes of folkloric and almost hieroglyphic motifs. Wearing the formal professor's dress of the Academy, the contrast of this contemporary figure set against what seems to be an Ancient Egyptian fresco also in the way the work was executed, Kamel finds himself caught between the pictorial space and reality, separated from the viewer only by a ledge on which he leans his left hand and has laid a book. One of the last portraits and last oil painting by Abdel Hadi El-Gazzar available on the market, this work places itself at the turning point of the artist's oeuvre during which he returned to a more classical form of figuration through portraits, leaving his Surrealist and folkloric production behind him onto his predominantly Cosmic and Westernised compositions.



Abdel Hadi El-Gazzar (far right) at the Egyptian Academy in Rome with Salah Youssef Kamel (at the centre), director of the Egyptian Academy in Rome; 1958. Courtesy Randa Salah Kamel, Alexandria.





PROPERTY OF A PRIVATE COLLECTOR, ALEXANDRIA

***9**

HUSSEIN BICAR (EGYPTIAN, 1912-2002)

Misr Al-Salaam ('Egypt-Peace')

signed and dated in Arabic (lower left)

oil on board

22¾ x 18½ in. (58 x 47 cm.)

Painted in 1995

£30,000–40,000

\$39,000–52,000



The artist and the present lot illustrated in the article entitled 'Bicar exhibits 'Egypt 95' at the Spring Salon', published in *Al Ahrām*, Cairo, 9 April 1995.

Courtesy Private Collection, Alexandria.

PROVENANCE:

Acquired directly from the artist by the present owner's father in the late 1990s, thence by descent.

EXHIBITED:

Cairo, Club Heliopolis, *Spring Salon, Exhibition with Hussein Bicar, Hussein Al Jabbali, Esmeraldo & Youssef Ra'afat*, 1995.

LITERATURE:

'Bicar exhibits 'Egypt 95' at the Spring Salon' in *Al Ahrām*, Cairo, 9 April 1995 (illustrated in a photo with the artist).

Unmissable personality of the Egyptian artistic scene from the 20th century, Hussein Bicar's rich and colourful career stretched in many fields such as painting and also teaching art at schools and universities for more than sixty years. The present work, *Woman with Doves* painted in 1995 is a charming composition combining figuration and geometrically abstracted stylisation, infused with an unparalleled musical dynamism. Bicar depicts a slender silhouette of a young girl majestically dressed in a long white tunique who is feeding doves, symbols of peace, elegantly swooping around her. The birds shape a circle whose epicentre is the woman creating a whirling effect through this rotational movement as well as conveying a sense of passionate romanticism and poetry to the scene. Caught off guard by the doves' frenetic agitation, the graceful woman seems to be pulled between control and abandon, enhanced by the contrast between her static head and her body apparently being carried away.



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

***10**

TAHIA HALIM (EGYPTIAN, 1919-2003)

Untitled (The Lute Player)

signed and dated 'T. Halim 1975' (lower left)

oil on canvas

44 x 29in. (111 x 73cm.)

Painted in 1975

£40,000–60,000

\$52,000–77,000

PROVENANCE:

Acquired directly from the artist by the present owner's mother in Cairo in the late 1970s, and thence by descent.

Proudly attached to her homeland, Tahia Halim painted authentic scenes depicting the rural daily life and folk customs in Southern Egypt and Northern Sudan. Through her paintings, she celebrated the traditional heritage of the Nubian people as seen in the present example painted in 1975. Filling up the canvas from top to bottom, the figure wears a white 'galabiyya', a traditional wide cut Sudanese dress from the Nile Valley. The galabiyya brightens his earthy-coloured skin, but also contrasts with the dark background, consequently heightening the lines of his silhouette. The profile of his face and the frontal view of his body is reminiscent of the bas-reliefs decorating the walls of Ancient Egypt's temples or tombs on which majestic portraits were reserved to the gods, important families and Pharaohs. In that way, Halim sacralised the image of an unknown peasant and gave him a place in history.

Despite coming from a privileged family, Halim glorified the Nubian people through her painting yet as a woman artist living in British colonised Egypt, she also sought her own national identity and her own place within a male and foreign dominated society.

PROPERTY FROM A PRIVATE COLLECTION, CANADA

11

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Hanem

signed and dated 'M.SAÏD 1951' (lower right); signed, titled and dated 'MAHMOUD SAÏD HANEM 1951' and in Arabic (on the reverse)

oil on canvas

28½ x 22in. (72 x 56cm.)

Painted in 1951

£120,000–180,000

\$160,000–230,000

PROVENANCE:

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

This painting is a delightful example epitomising Saïd's depictions of 'plebeian' women, and an exciting rediscovery within Mahmoud Saïd's oeuvre. Up until now, *Hanem* was only known through a poor quality black and white image but shortly after the Mahmoud Saïd *catalogue raisonné* was published, it emerged from a private collection in Canada. It was therefore publicly exhibited for the first time since 1960 on the occasion of the Mahmoud Saïd *catalogue raisonné* book launch at Christie's Dubai last March 2017. The owner originally lived in Egypt until the late 1960s and moved to Canada thereafter, where the painting has safely remained ever since.

The woman's dark golden skin, her black frizzy hair neatly wrapped in a green headscarf and her profoundly Egyptian features, such as the protruding cheekbones and the pointed nose, suggest that the model was perhaps Nubian. She appears to be the same female sitter as in another portrait painted by the artist the same year, titled *Femme à la perle*, which is part of the collection of the Mahmoud Saïd Museum in Alexandria. A year later, Mahmoud Saïd painted two portraits of a dark-skinned model called Nabawiya yet the Nubian features of the latter are more pronounced than that of the woman in the present painting, whose identity is not revealed by the artist. Saïd chose a three-quarter-view profile to paint his model's portrait, which allowed him to fully capture his sitter's facial expression, as she humbly lowers her head and pensively looks down. She seems to be absorbed in her own thoughts, shying away from both the viewer's and the artist's gaze and almost unaware of the painter's presence. This portrait bears witness to Saïd's fascination with Flemish and Italian Primitives, praising their ability to depict what he called 'the penetrating humanity'



Mahmoud Saïd, *Tricoteuse*, 1947; sold by Christie's Dubai, 29 October 2013, lot 1 (price realised: \$197,000). ©Christie's Images Ltd., 2013.

EXHIBITED:

Alexandria, Musée des Beaux-Arts & Centre Culturel À l'occasion du Huitième Anniversaire de la Révolution: Exposition rétrospective des oeuvres du peintre lauréat Mahmoud Saïd, 1960, no. 59.

Dubai, Jumeirah Emirates Towers Hotel, *The Mahmoud Saïd Salon* - Christie's, 2017 (illustrated in colour).

LITERATURE:

E. Dawastashy, *Mahmoud Saïd: Memorial Book on the Pioneer of Contemporary Egyptian Painting – On the 100th Anniversary of his Birth* Cairo: Ministry of Culture – The Cultural Development Fund, Cairo 1997, no. 234 (icon p. 307).

R.O. Al-Shafei, *The Artist Mahmoud Saïd: An Artistic and Analytical Study*, (MA Thesis), University of Alexandria, Faculty of Fine Arts, Painting Section, Alexandria 2012, fig. 203.

V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no. P 324 (illustrated p. 530).

of sitters whilst at the same time producing simplified and beautifully harmonised compositions. Saïd perfectly masters this approach as he excavates his sitter's inner soul in order to express through his brushstrokes, colours and composition the woman's deep emotions. He achieves the balance of his portrait through his palette of colours, creating a lively contrast between the sitter's golden bronze complexion and her vibrant turquoise dress heightened with red stripes and a fancy white collar, repeating the colour of the sofa on which she is sitting. This exquisite combination of colour tones is reminiscent of a painting of another 'plebeian' woman, *Tricoteuse*, painted in 1947, previously in Dr. Mohammed Saïd Farsi's collection and sold by Christie's Dubai in 2013.

When Ms. Minou Assabghy interviewed Mahmoud Saïd in the early 1950s, *Tricoteuse* was one of the paintings that had caught her attention, recalling that '[Saïd] is fond of the colour green. Whether the greens are raw or subdued, daring or knowledgeable, his greens are definitively his. Look at this portrait of a village girl, whose bright orange headscarf and knitting contrast with the blouse painted with a strange turquoise-green colour - look at how he succeeded in finding a very soft, subdued and almost colourless dark green background, that slightly reduces the effect of the turquoise-green colour, without smothering it'. (M. Assabghy, "Au pays de la couleur avec Mahmoud Saïd", in *Le Progrès Egyptien*, Cairo 1951; translated from French).

Similar comments could apply to the present work, although here, Saïd selected a headscarf of the same turquoise-green colour as her clothes and as the sofa, instead of the fiery orange headscarf of the woman knitting, and he opted for a blue-grey background instead of the 'colourless dark green' pigment used in *Tricoteuse*. In that way, he chose to focus on the more subtle contrast between the warm tones of the sitter's skin and her clothes in the 1951 painting, rather than radically opposing two large areas of complementary colours, the orange headscarf and the green dress as he had done in *Tricoteuse*. Instead, he ingeniously intertwined the turquoise-green dress with vibrant orange-red stripes lined with white in *Hanem's* portrait. In doing so, Saïd somehow illuminates each pigment, fully exploiting their power of colour and radiance, as he accentuates the brightness of the turquoise-green and that of the orange-red pigment, and succeeds in the rendering of the sitter's raven-black and frizzy hair through a few daring yet discrete touches of cobalt blue. Saïd achieved harmony through pattern and repetition of colour in this portrait of an anonymous 'plebeian' woman, almost making her blend in with the background as if she was part of the décor. Paradoxically, the sitter may have been a servant or a girl from the streets, whom Saïd most probably dressed up in these bright fancy clothes. Yet the artist's attempt to visually integrate her with the painting's background metaphorically raises her above her usual social status and immortalises her beauty as an Egyptian woman, regardless of her social background.



PROPERTY FROM A PRIVATE COLLECTION, LUXEMBOURG

12

MAHMOUD SAÏD
(EGYPTIAN, 1897-1964)

La fille aux yeux verts (réplique)

signed and dated 'M.SAÏD 1932' (upper right); signed, titled and dated
'MAHMOUD SAÏD 'LA

FILLE AUX YEUX VERTS' 1931 (Réplique) 1932' (on the reverse)

oil on panel

17¼ x 20½ in. (44 x 53 cm.)

Painted in 1932

£80,000–120,000

\$110,000–150,000

PROVENANCE:

Charles Terrasse, Paris, by 1936.

Grand Marché d'Avignon, France (titled: *Tableau avec une gitane*).

Mario Giovannini, Trieste, acquired from the above in 1998.

Anon. sale, Casa d'Aste, Trieste, 24 and 25 May 2007, lot 773.

Acquired from the above sale by the present owner.

EXHIBITED:

Cairo, Palais des Beaux-Arts, Société des Amis de l'Art sous le Patronage
de S.M. Le Roi, XIXème Salon du Caire, 1939 (listed; incorrectly titled: *La
fille au collier*).

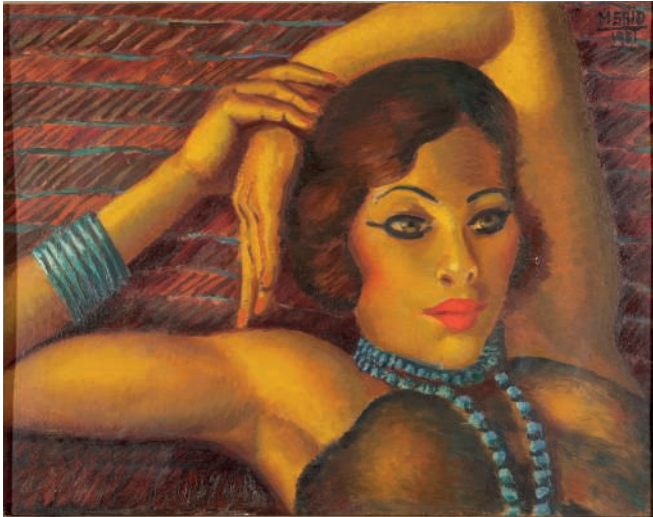
LITERATURE:

*La Semaine Égyptienne. Cahiers des peintres et sculpteurs de l'Égypte
moderne*, no. 1: Mahmoud Saïd, 31 January 1936, no. 80 (titled: *La fille aux
yeux verts [2ème version]*).

V. Didier Hess & H. Rashwan (eds.), *Mahmoud Saïd Catalogue Raisonné*,
Vol. I, Milan 2016, no. P 133 (illustrated in colour p. 38 & p. 327)







Mahmoud Saïd, *La fille aux yeux verts*, 1931. Residence of the Permanent Representative of the Egyptian Mission to the United Nations, New York (on loan from the Museum of Modern Art, Cairo; ref. 449 IP). ©Kristen Brochmann, New York.



The present lot.

Christie's is delighted to re-offer *La fille aux yeux verts (réplique)*, which was in fact never sold since it was mistakenly withdrawn from Christie's Dubai October 2007 sale, exactly 10 years ago. The lack of documentation available on Mahmoud Saïd at the time, a general issue for most Modern Arab and Iranian Art, was the cause of the confusion between *La fille aux yeux verts* painted in 1931 and *La fille aux yeux verts (réplique)* painted in 1932. The former is part of the Museum of Modern Art collections in Cairo, currently on loan to the Residence of the Permanent Representative of the Mission of Egypt to the United Nations in New York and the latter (the present lot) was originally in the collection of Charles Terrasse, the first director of the Museum of Modern Art in Cairo. The publication of the Mahmoud Saïd *catalogue raisonné*, launched on 15 March 2017, and the discovery of new archival material has removed all doubts with regards to authenticity and ownership of *La fille aux yeux verts (réplique)* as it is now very clear that Mahmoud Saïd painted two versions of the same subject, a girl with green eyes. The first version painted in 1931 is recorded as being part of the museum's collection as early as 1935, whilst the second version was painted a year later and is clearly referenced as being a replica ('*réplique*') and as belonging to Charles Terrasse, as early as January 1936 in a special issue of *La Semaine Égyptienne* dedicated to Mahmoud Saïd.

The notion of a given artist painting an authentic replica of another artist's work is a not uncommon in the history of art, and was in fact also considered as a learning method. For example, 17th century Flemish artist Peter-Paul Rubens (1577-1640) is known to have made replica works of his 16th century Italian peer Titian (1488-1576), of which *The Worship of Venus* or *Adam and Eve* are examples. Rubens painted Adam and Eve in 1628-1629 after seeing Titian's original painted circa 1550 in Spain (both Rubens and Titian's paintings are part of the Prado's collections in Madrid), and realised a copy of Titian's *The Worship of Venus* (painted in 1518-1519 and also housed in the Prado) in 1635, which is now on view in the National Museum of Art in Stockholm. Moreover, for an artist to produce a replica of a specific work in his own oeuvre, as is the case with Saïd's *La fille aux yeux verts*, is also not a first in the history of art. Hyacinthe Rigaud (1659-1743), the most celebrated 17th-18th century portrait painter of the court of Versailles, painted the most iconic large scale portrait of Louis XIV in 1701. This painting was copied many times by followers having become the 'Sun King's' official portrait in ceremonial dress, portrayed as an absolute ruler. Rigaud had originally been commissioned by Louis XIV to produce this painting of the king as a gift to Louis XIV's grandson, the recently appointed King of Spain, Philip V. Louis

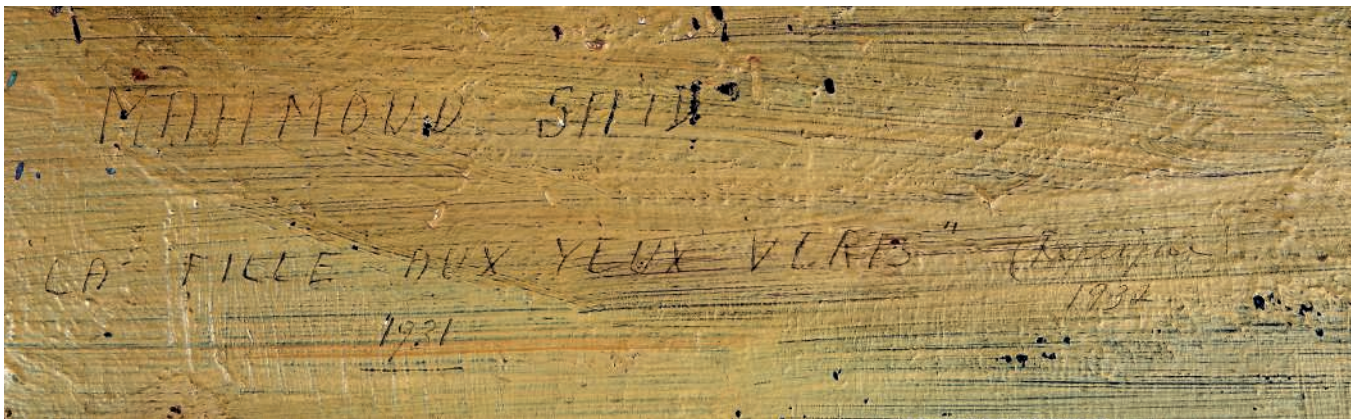
XIV was so impressed by Rigaud's portrait that he kept it for himself and commissioned him to do an exact replica to send it to the Spanish Court, as originally planned. In reality, both works remained in France, the first version being displayed today at the Louvre Museum in Paris whilst the authentic replica by Rigaud hangs in the halls of the palace of Versailles – both are distinctly signed '*Peint par Hyacinthe Rigaud en 1701*' on the base of the column in the background of each painting.

Although the details are not known, the scenario of *La fille aux yeux verts* is similar to that of Rigaud's two identical portraits of Louis XIV. The identity of the woman with green eyes in Saïd's two paintings is not known, yet it could be argued that Charles Terrasse, former director of the Museum of Modern Art in Cairo, saw Saïd's first version of 1931, which was purchased by the museum, and loved it so much that he asked the painter to realise a replica for his own private collection in 1932 or the painter may have even gifted it to Terrasse. Although this case is quite uncommon in Saïd's oeuvre, *La fille aux yeux verts* is not an isolated case as the same situation occurred with another of Saïd's masterpieces, *Belles de Bahari*, painted in 1935. The latter currently hangs in the office of the Minister of Foreign Affairs of Egypt in Cairo yet an authentic replica of that work, painted by Mahmoud Saïd and dated 1948 was sold by Aziz Amad's family through Safarkhan Gallery to a private collector in Cairo in the 1990s. An original letter (dated 11th August 199..) from Aziz Amad's wife to Sherwet Shafei, founder of Safarkhan Gallery, sheds light on these two versions of *Belles de Bahari*. Marthe Amad talks about three Mahmoud Saïd paintings that were gifted to her and husband, amongst which '*Les Belles de Bahari*' [that] is a replica which was executed by the painter in the name of their binding friendship following my husband's request and persistence' (translated from French).

Furthermore, Mahmoud Saïd, being a judge at the Mixed Courts, seems to have taken his precautions in ensuring that there would be no doubt with regards to the authenticity of his replicas, whether of *La fille aux yeux verts* or of *Belles de Bahari*: both are signed, dated and titled on the reverse, and the two titles are followed by '*(réplique)*' as well as the execution date, preceded by the date at which the first original work was produced. In that respect, the details on the reverse of *La fille aux yeux verts* read the following: "MAHMOUD SAÏD 'LA FILLE AUX YEUX VERTS' 1931 (Réplique) 1932", whilst that of *Belles de Bahari* reads: "MAHMOUD SAÏD BELLES DE BAHARI 1935 (RÉPLIQUE) (1948)" – the artist could not have been clearer. Although they are replicas, there are a few minor variations between



Inscription on the reverse of: Mahmoud Saïd, *La fille aux yeux verts*, 1931 (detail): 'MAHMOUD SAÏD LA FILLE AUX YEUX VERTS' and with the inventory number 449 IP. Residence of the Permanent Representative of the Egyptian Mission to the United Nations, New York (on loan from the Museum of Modern Art, Cairo; ref. 449 IP). ©Kristen Brochmann, New York.



Inscription on the reverse of the present lot (detail): 'MAHMOUD SAÏD 'LA FILLE AUX YEUX VERTS' 1931 (Réplique) 1932' ©Olivier Miniaire, Luxembourg.

the original compositions and the replicas. This again is consistent with a common practice found in the oeuvres of many Old Masters, from Rubens' different versions of the *Descent from the Cross*, to Cézanne's repetitive interpretations of the *Montagne Sainte-Victoire*, and even Monet's variations of his famed Japanese Bridge. The difference between these artists and Saïd lies in the purpose of these replicas, which was most often used as a learning curve and perfecting method, whereas Saïd was specifically asked to paint these replicas, and insists on that point by mentioning the word '*réplique*' on the reverse, just like Rigaud had been commissioned to paint two identical portraits of Louis XIV and he ensured through his signature that it was clear that both were authentic works by his hand.

There is no doubt that the history and story around *La fille aux yeux verts* (*réplique*) have contributed to the work's fame but its intriguing subject matter also makes it stand out within the Alexandrian master's oeuvre. The early 1930s were marked by a series of family and friends' portraits that

Saïd produced, such as that of relative Dr Gawad Hamada (1931), twice of his sister Nahed [Saïd] Sirry (1932), fellow artist Charles Boeglin (1932). Yet it was also in those years that the 'Mahmoudsaïdian' woman appeared in the artist's oeuvre, characterised by several signature features namely the almond-shaped eyes outlined by *kohl*, the voluptuous red lips, the golden complexion and the bulbous chest. *La fille aux yeux verts* (*réplique*) epitomises Saïd's female character and by stripping her of her name to make her represent a more general woman as opposed to a specific person, she embodies the essence of Egyptian female beauty. Nonetheless, Saïd appears to blur several features of different ethnicities to create his own female character, as suggested by the auburn hair colour of the girl with the green eyes. This particularity is even more so obvious in *Invitation au Voyage* (1932), in which he depicts androgynous figures, or *Baigneuses à la pèrissière* (1932) and even later in *Belles de Bahari* (1935), where the blond Western-like hair contrasts with the dark Egyptian facial features, bringing a sense of ambiguity, seductiveness and mystery to these *femmes fatales*.

13

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Nu au rideau gris

signed and dated 'M.SAÏD 1934' and signed and dated in Arabic (upper right); signed, titled and dated 'MAHMOUD SAÏD "NU AU RIDEAU GRIS" 1934' and signed, titled and dated in Arabic (on the reverse)
oil on panel

19¾ x 29¼ in. (50 x 74 cm.)

Painted in 1934

£80,000-120,000

\$110,000-150,000

LITERATURE:

A. Rassem, 'Mahmoud Bey Saïd', in *Majallat al-Imrah*, Cairo, 2, no. 2, 1940, p.133 (illustrated).

E. Dawastashy, *Mahmoud Saïd: Memorial Book on the Pioneer of Contemporary Egyptian Painting – On the 100th Anniversary of his Birth*, Cairo: Ministry of Culture – The Cultural Development Fund, 1997, no. 51 (illustrated in colour p.117 and icon in colour p.298, incorrectly dated 1927, incorrectly titled: *Nu au coussin bleu*);

R.O. Al-Shafei, *Artist Mahmoud Saïd: An Artistic and Analytical Study*, University of Alexandria, Faculty of Fine Arts, Painting Section, 2012, fig.55 (illustrated in colour, incorrectly dated 1927).

V. Didier Hess & H. Rashwan (eds.), *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no. P 167 (Illustrated in colour p.366)

As one of the very few works by Mahmoud Saïd together with *Hanem* (lot 11), *Nu au rideau gris* is signed and dated both in Arabic and in French not only on the front but also on the reverse, whilst these details only feature on the reverse of *Hanem*. A luminous light turquoise-green colour used for the curtains and bed, strangely referred to as a 'grey' pigment ('gris') by the artist in his title, contrasts beautifully with the female model's golden brown sun-kissed skin, displaying Saïd's unequalled mastery at creating a unique light emanating from his canvas through a vibrant dialogue between complimentary colours. Saïd also plays with the contrast between the model's fully exposed lustrous body, exaggerating her hips' curves and her bulbous breast, and her apparent shyness as she turns her face away from both viewer and painter towards the grey wall in the background.

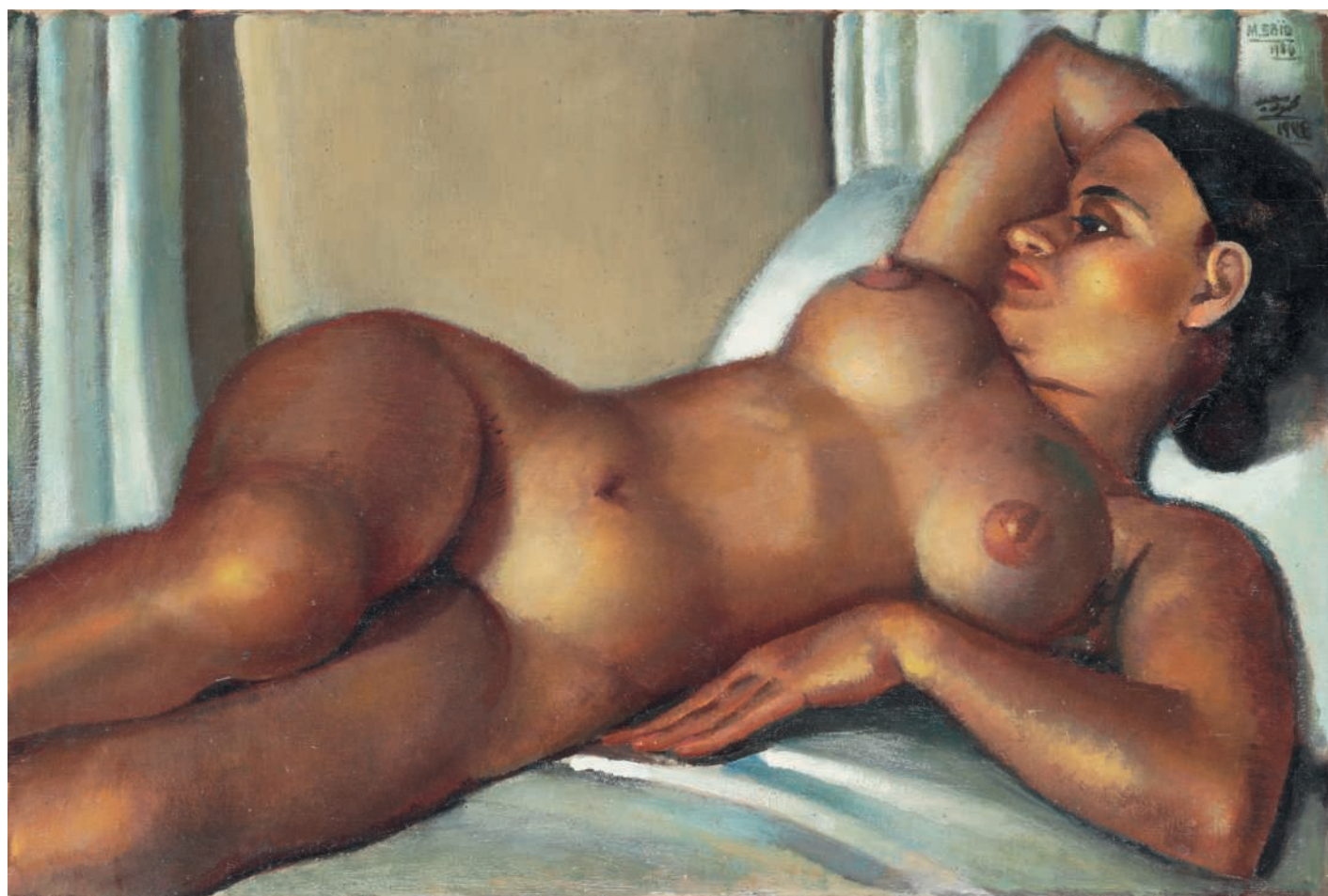
Mahmoud Saïd's known oeuvre comprises of more than 400 paintings, yet more than a tenth of his production depict female nudes, presented with a wide range of attributes, settings and features. His earliest nudes seem to date from 1922 and his last known nude was painted over several years from 1951 to 1957, *Nu au collier*. Through his forty or so female nude paintings, Saïd explores the female body under all its angles: their skin can be white, bronze, golden or black; their bodies are muscular, voluptuous and even plump in some cases; their attributes include golden, blue or red bracelets, coral or pearl necklaces or earrings, black or purple veils, or even flowers. The setting can be simply on a sofa, a chair or in front of a curtain as the present lot, or he sometimes invented the background creating a whole narrative around the female nude,

placing her in front of the Mediterranean sea on Alexandria's corniche for example, or making her part of a biblical scene such as in *Adam et Eve*, or a mythological scene such as in *L'Exode*. As a trained lawyer, Mahmoud Saïd in most cases meticulously dated and titled, referring to all the above mentioned attributes, his nude paintings to also differentiate them from one another. Although the female model is often anonymous and hence to some extent objectified, he does identify them by their attributes and settings.

Nu au rideau gris is probably one of his most voluptuous nudes, in which he enhanced the feminine features of her body and intentionally concealed half of her face, to focus the viewer's attention on her body. He stripped her bare of any jewellery, veil, headscarf or flower ornament, and uses the curtain to emphasise her body and her presence in his painting and to capture the essence of Egyptian female beauty, a *leit motiv* in his oeuvre. Her anonymity also gives a universal dimension to this Egyptian female beauty that Saïd presents and glorifies throughout his artworks. As the son of a former Egyptian Prime Minister and the uncle of Queen Farida, there is no doubt that Saïd's aristocratic milieu hindered his access to live female nudes. However, Saïd's closeness to contemporary foreign artists of the Alexandrian art scene at the time, and particularly to Greek expatriate Aristomenis Angelopoulos (1900-1990) enabled him to paint from live nude models in Angelopoulos' studio in Alexandria, and the photographic archives of artist Ezzat Ibrahim provide some insight into the type of female models Saïd painted.



One of Mahmoud Saïd's models, 1940s.
Courtesy Archives Ezzat Ibrahim, Alexandria.
©Hesham Salama, Alexandria.



PROPERTY FROM THE ARTIST'S ESTATE

λ 14

GEORGES HANNA SABBAGH (EGYPTIAN, 1877-1951)

Nu allongé

signed and dated 'G.H.SABBAGH - 1921' (lower right)

oil on canvas

36% x 25% in. (93 x 65cm.)

Painted in 1921

£50,000–70,000

\$65,000–90,000

PROVENANCE:

The artist's estate, thence by descent to the present owner.

'When we look at a painting by Mr. Sabbagh, we do not think about the technique. We are seduced by its charm that brings together the undefinable influence of Ancient Egyptian heritage with that of an eminently French artistic culture'.

(René Jean, *Galerie Druet*, Paris, January 1922; translated from French).

'Mr. Sabbagh was fond of nudes. He painted them with an intense solidity, he modelled them by means of rather dark thick colours, he willingly accentuates the highlights, he strongly emphasizes the average features'.

(R. Rey. *L'Europe Nouvelle*, 21 March 1925)

Described as a '*cordial and deeply painter*' by Jean Cassou (1897-1986) the first director of the Musée d'Art Moderne of Paris, Georges Hanna Sabbagh was widely recognised as a seminal artist on both the Eastern and Western artistic scenes at the beginning of the 20th century. Born in Alexandria in a Catholic family of Lebanese origin, Sabbagh studied law in Paris in 1906 but simultaneously discovered a true passion for art. Four years later, he took courses at the Académie Ranson, the cradle of the Nabis movement, where he was taught by French painter Maurice Denis (1870-1943), Paul Sérusier (1864-1927) and Félix Vallotton (1865-1925). Sabbagh soon became an active member of the Parisian intellectual and artistic scene, befriending Amedeo Modigliani (1884-1920) who had also moved to Paris in 1906. From 1920 to 1921, Sabbagh's works *Les Sabbagh à la Clarté* (1920), *Les Sabbagh à Paris* (1921) and *Le Nu à la Fourrure* (1921) monopolised the Parisian public's attention at the renowned *Salon d'Automne* and the *Salon des Indépendants*. From then on, he exhibited at Bernheim, Druet and Weill galleries in Paris as well as in other European countries such as Belgium and Switzerland from 1920 to 1936. His oeuvre is well represented in seminal institutions across the globe, from Rio de Janeiro to Cairo, Lebanon and Doha, as well as featuring prominently in leading national and departmental museums across France.

Although affiliated to Cubism, Fauvism and the Nabis, and nicknamed '*the branch of the École de Paris*' Georges Sabbagh always distanced himself from any label, creating his own personal style. His return to Egypt in 1920, when his mother passed away, marked a turning point in his aesthetic approach, embodied by this exceptional and unpublished nude painting realised in 1921. In this work, he captured an impressive female nude lying on a bed and contemplating the view through the window. Her left arm resting on a soft blue cushion, supports the back of her neck, a position which ingeniously prevents the identification of the character.

Whilst in Egypt, the artist was captivated by the great Ancient Egyptian archaeological sites of the country he had left for fourteen years. The vastness of the desert and especially the imposing Pharaonic constructions such as the pyramids and the sanctuaries left a strong impact on the works he produced thereafter. Stretched from top to bottom, the monumental figure fills up most of the space of this 1921 composition as if she was falling backwards out of the canvas. Sabbagh emphasised his model's imposing body giving it a sculptural and almost architectural aspect through the repetitive small brushstrokes, emulating Paul Cézanne's modelling technique and Modigliani's proto-Cubist palette.

Additionally, he played on the geometric shapes formed by the different parts of the human body to achieve a specific pose for his model. The pyramidal form predominates the composition materialised by the body's articulations as seen with the left elbow, the two bent knees or even the triangular empty space naturally outlined by the woman's thighs and calf. The intensity of his homeland's light was undeniably another source of inspiration as visible here in the way that the luminosity structures the scene and underlines the dramatic architecture of the body's position contrasting with the shaded areas particularly on the right-side of the woman's stomach.

The transition in Sabbagh's oeuvre is even more so visible in the present lot when compared to another seminal work by Sabbagh entitled *L'Atelier du Peintre à la Clarté*, painted in 1918-1920, in which a striking model poses in a similar way. However, the aesthetic contrast between the latter and the present 1921 nude proves how Sabbagh broke free from the shackles of Cubism's rigid geometric principles giving way to a more personal style in which the looser, thicker brushstrokes could grasp better the reflection of light to emphasise the subject's three-dimensionality and monumentality.



PROPERTY FROM A PRIVATE COLLECTION

***15**

MANOUCHER YEKTAI (IRANIAN, B. 1922)

Untitled (Reclining nude with blue curtains)

signed and dated 'Yektai 83-84' (lower left)

oil on canvas

48 x 52in. (122 x 132cm.)

Painted in 1983-1984

£80,000–120,000

\$110,000–150,000

Born in 1921 in Tehran, Manoucher Yektai studied art in Paris at the prestigious École des Beaux-Arts, from 1946 to 1947. Then, he went to the United States of America and joined the popular Arts Student League of New York for one year following which he started his career in the 1950s. His œuvre combines many influences of great American artists such as Willem De Kooning (1904-1997) and Jackson Pollock (1912-1956) who remarkably helped him understand the gestural Abstract Expressionist trend. He therefore succeeded in elaborating a personal style by distancing himself from the complete abstraction, as he said in his own words '*I was a figurative painter*'.

Manoucher Yektai grasped the present moment through his powerful brushstrokes and thick impastos, plunging the viewer into a captivating painterly universe. He effectively detached his compositions from any spatial and temporal guidelines such as in this nude piece painted in 1983-1984. Lasciviously sitting on a white chair with gold decoration, a naked woman occupies the centre of the canvas and is staring straight at the spectator with a deep expression in her eyes. This piece exemplifies the artist's taste for theatricality that he usually explored in his art. In the background, blue curtains open the space as if the first act on stage begins, introducing the plot with the woman's appearance. Yektai represented a calm atmosphere

where every object and motif is meticulously drawn in order to recreate a real stage that the solitary figure majestically dominates. The beautiful model, with a smile of either content or provocation, poses as if she is an actress and has the lead role in the play. Consequently, the limits between reality and fiction are blurred. The figure seems to know that she will be admired and she proudly exhibits her naked body sculpted with thick and gestural brushstrokes. The painterly dynamics create a sense of immediacy and offer a concrete rendering of the woman's presence, which establishes an extraordinary relation between the model and the viewer: this new '*Olympia*' charms and attracts. Using thick *impasto* and contrasting the luminous light pink skin with a few areas of blue and black in the background, the artist intensified the woman's imposing presence as she seems to be floating in the predominantly white setting. To some extent, this masterpiece celebrates female beauty and sensuality which are materialised by the vibrant red flowers in the vase. He transformed an ordinary theme using the paint's substance to define the subject and setting, and by associating illusionism and figuration, he presents a narrative that unleashes the mind into an wonderful imaginary world.



RAMSÈS YOUNAN (EGYPTIAN, 1913-1966)

La Passion Sauvage or La Passion Dévorante

signed 'R.Y.' (lower left)

oil on panel

39% x 31½ in. (100 x 80cm.)

Painted in 1940

£100,000–150,000

\$130,000–190,000

PROVENANCE:

Private collection, Cairo.

Acquired from the above by the present owner.

EXHIBITED:

Cairo, Galerie des Beaux-Arts, 1963.

LITERATURE:

Exh. Cat., *Exposition Ramsès Younan*, Galerie des Beaux-Arts, Cairo, June 1963 (illustrated; dated 1940).'Une crise cardiaque surprend le peintre surréaliste', in *Al Ahram*, Cairo, 25 December 1966 (illustrated; titled in Arabic and translated as 'The devouring passion').S. El-Sharouny, 'La culture, la révolte et Ramsès Younan', in *El Mègala*, Cairo, n°37, 1 February 1967 (illustrated).M. Shafik, 'Ramsès et la génération de la révolte', in *El Founoun*, Cairo, n°2, 1 March 1971 (illustrated).Y. Francis, 'Les collections entre encouragements et estime', in *Al Ahram*, Cairo, 20 August 1971 (illustrated).

S. El-Sharouny, 'La culture, la révolte et Ramsès Younan:

L'intellectuel révolté', in *El Doha*, nos. 124 & 125, 1986.S. El-Sharouny, *L'intellectuel révolté*, Cairo, 1992 (illustrated).

This work will be included in the forthcoming monograph on *Ramsès Younan*, by Sylvie & Sonia Younan & Jean Colombain, to be published early 2018 by *Les Presses du Réel*.

'This painter [Ramsès Younan], who finds his place in the avant-garde movement of Egyptian painting, derives his style from the best Surrealist manner. The visitors who have not been warned will definitely be astonished by his landscapes and scenes deeply-rooted in his subconscious. We know this trend achieves its effects through the representation of heteroclit objects that trigger associations of unexpected ideas. Ramsès Younan does not fail to adhere to these principles. (...)

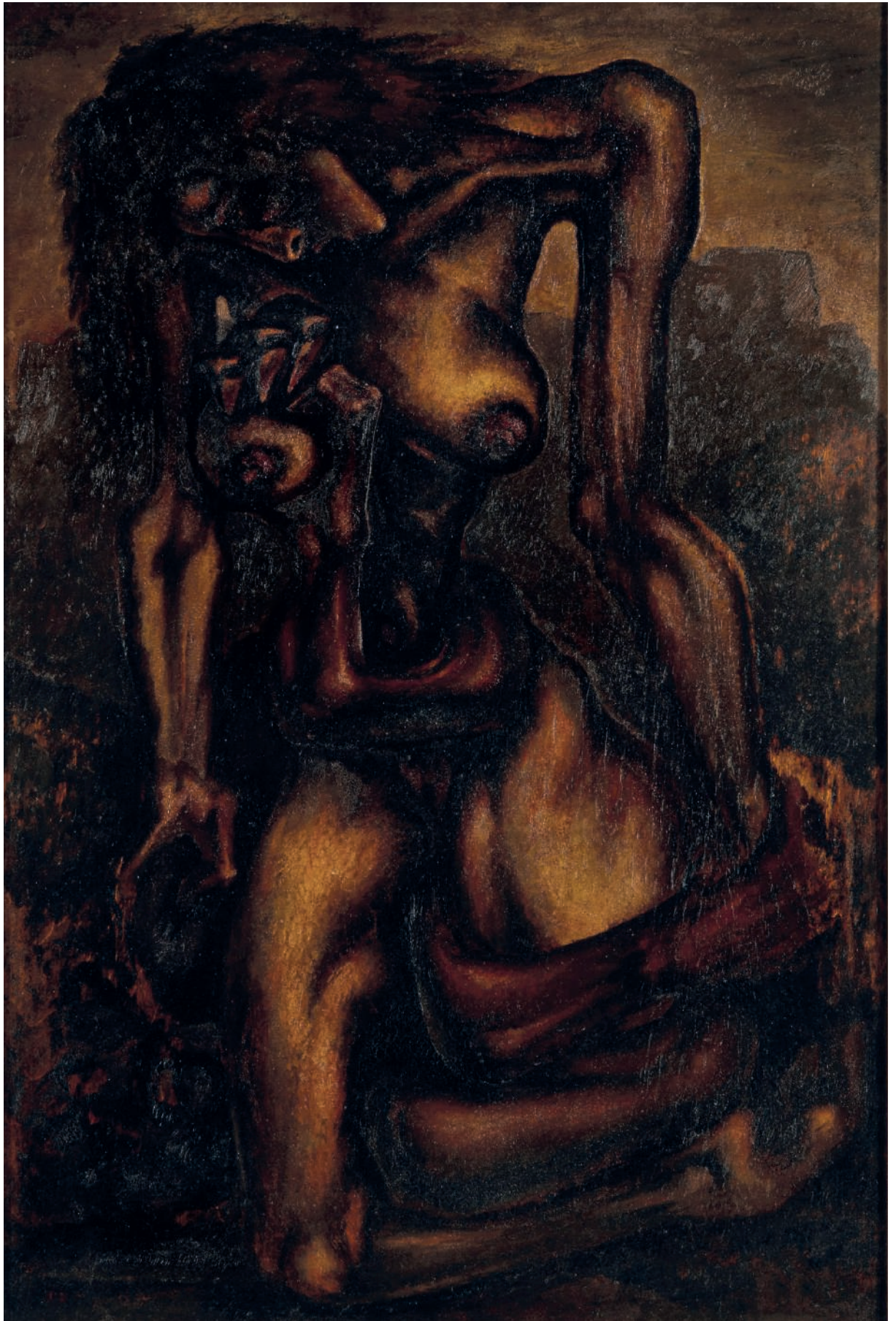
Yet Ramsès Younan adds to it a very personal touch of colour. Those who like colour for the colour and not for the subject that it colours, however bizarre it may be, will enjoy the harmonies of an unprecedented success in his paintings. Those who also seek dreamlike figures beyond the painting, will taste escapes and calm perspectives, yet arid behind the tormented and almost tragic foreground in Ramsès Younan's compositions and drawings.' "Etreinte", "Tropique du Cancer", amongst other works exhibited, catch one's attention and invite one to unravel the unconscious'.

(Jean Moscatelli, 'Les Expositions', in *Images*, Cairo, n°814, 16th April 1945).



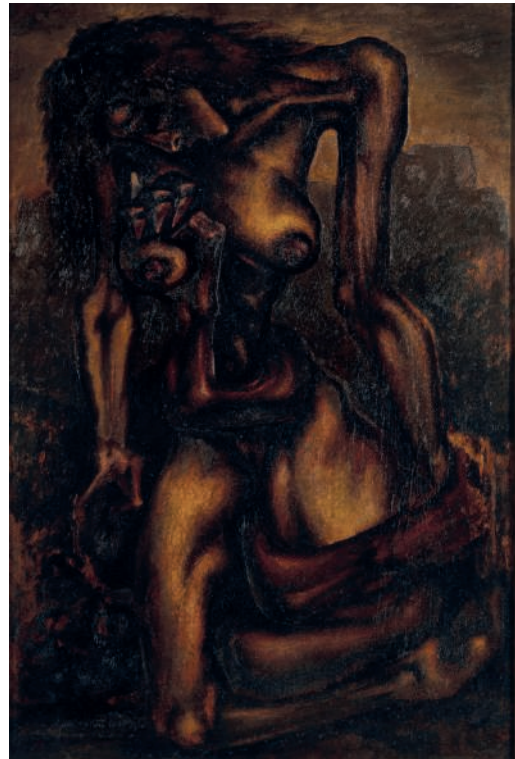
The present lot illustrating the article 'Une crise cardiaque surprend le peintre surréaliste', published in *Al Ahram*, Cairo, 25 December 1966. Courtesy Jean Colombain & Ramsès Younan Archives, Paris.

When the author of the *Dictionnaire général du surréalisme et de ses environs* (1982), Edouard Jaguer, described Ramsès Younan, he wrote the following: "Most certainly the most interesting of all of them and the most tormented amongst Georges Henein's friends who gathered around his periodical 'La Part du Sable'." He further quoted the artist who had declared in 1947, 'I cling onto my madness with the smallest hope to conquer the world and to destroy the emptiness. I do not want 'friends' but rather accomplices involved in the same crime: pierce through emptiness, rape emptiness'. Younan was referring to the emptiness of History and of academia that he denounced as early as 1938 in his first critical and influential essay *Aim of the Modern Artist*, raising public awareness of Modern art. Alongside fellow artist, poet and critic Georges Henein, Younan became a founding member of the 'Art and Freedom' Society, whose motto 'Long Live Degenerate Art' was defined in their revolutionary manifesto published in December 1938. This antifascist organisation protested against the oppression of artistic expression in Nazi Germany, forming to some extent the Egyptian counterpart to the various Surrealist trends raging through Europe at the same time. Five ground-breaking exhibitions held by the group *Art et Liberté* took place in Cairo between 1940 and 1945, each causing more uproar than the other. In 1943, Younan assumed the role of editor of *El Megalla el Jedida*, an Egyptian revolutionary and artistic publication, upholding his status as a prominent writer and critic, but also as an anti-conformist and Trotskyist denouncing British colonialism as well as Hitler and Stalin.





Kamel Telmissany (1919-1972), *Untitled*, 1941.
Collection Fatenn Mostafa Kanafani, Cairo. ©Hesham Salama, Alexandria.



The present lot.

Painted in 1940, the same year the Art and Freedom's group inaugural exhibition was launched on 8th February 1940 titled: *Première Exposition de l'Art Indépendent: De Mahmoud Said à Fouad Kamel*, the present composition is Younan's most daring and most violent composition that paved the way for him to be recognised as one of the forerunners of the Arab Surrealist movement, scarring Modern Arab Art for the decades to follow. Jaguer's above description of him being 'the most tormented amongst Georges Henein's friends' is further emphasised by the tortuous and frightening female figure depicted by Younan in *La Passion Dévorante*. Using an unprecedented palette of heavy oily black pigments combined with blood-red and warm earthy tones, the fusion of these colours with powerful bold black outlines and a thickly painted surface, highlight the figure's torment and almost literally voice her screeching cries of pain, discontent and anger, embodying Art and Freedom's shout for change. Younan destroys and rips apart the classical female body as traditionally depicted in academic painting that seeks to embody beauty and perfection. Instead, he intentionally emphasises the muscular masculinity of the woman's arms and legs, resembling to

tree-trunks, and focuses on her bulbous breasts, one of which is being clenched by what seems to be a predator's claw at the end of a shred of bloody flesh that grows out from the woman's body and extends into the lower part of the painting to grasp her left leg.

Suffocating and strangling the figure's body, hence silencing her femininity, the 'human shred of flesh irrigated by an invisible blood' could allude not only to the struggle of women in the context of the rise of Feminism at the time, spearheaded by female activist Hoda Sharawi (1879-1947), but also to the war and terror brought upon the people by totalitarian regimes, as World War II was raging through Europe. Moreover, this anamorphous shred of flesh emerging from the woman's guts could also symbolise the subconscious, that Surrealists across the globe sought to unravel, uncover and expose in different ways and through different means, being fervent readers of Sigmund Freud's psychoanalytic theories on the subconscious. *La Passion Dévorante* brilliantly incarnates various struggles: an inner struggle between the conscious and the subconscious, an outer struggle with

society's conformism, a physical struggle with politics and war, and an artistic struggle with academic art and 'emptiness'. Younan tightly framed the woman in his painting, trapping her in the burning hell that his fiery palette hints to, defying emptiness or to use his words 'piercing through emptiness, raping emptiness'. Despite the de-humanisation of this woman, the tormented movement captured so extraordinarily by Younan in the present work, seems to announce that she will ultimately unleash herself from the shackles of tradition, politics and conscience. *La Passion Dévorante* pays tribute to the motto of the Art and Freedom Group's manifesto, 'Long Live Degenerate Art', as the naked woman is portrayed by the artist in the most 'degenerate' way, in order to shock the public and to free himself from any preconceptions.

In these early stages of the short life of the group Art and Freedom, the artists also used periodicals to express their liberal views and intense frustrations, such as in *Al-Tatawwuur* ('Evolution') or *Don Quichotte* whose motto read, 'We struggle against: indifference, anachronism, facility, the use that people don't make of freedom,



Pablo Picasso (1881-1973), *Large Nude in a Red Armchair*, 1929 (oil on canvas) / Musée Picasso, Paris, France / Bridgeman Images ©Succession Picasso, 2017.



André Masson, (1896-1987), *The Metamorphosis of The Lovers*, 1938 (oil on canvas) / Private Collection / Peter Willi / Bridgeman Images; ©ADAGP, Paris, 2017.

all falsifications, and all euphemisms'. Younan's female figure in *La Passion Dévorante* precisely embodies this declaration, in its aggressive visual impact that radically rejects any form of convention. Furthermore, it reflects Kamel El-Telmissany's description of art in an article he published the second issue of *Al-Tatawwur* in February 1940, entitled "Humanism and Modern Art": (...) *Art will not be a tool for pleasure of people to bring joy to their idle minds. Cheerfulness is far from humanism and life that crashes and keeps crashing every day. This bold call that fills the rubble was yelled by voices, some of them from the new Free Art, and called for by humanist literature before.* In its de-humanisation of the female body, Younan's *Passion Dévorante* paradoxically stresses the deeply humanist approach to reality, praised by the group Art and Freedom, and throws a violent depiction of the human condition at the time.

The present museum-quality work stands out as a unique in Younan's Surrealist production, which although quite sparse and rare, is usually characterised by Dali-esque dreamlike landscapes featuring incongruous yet poetic juxtapositions of objects and figures. Nonetheless, it perfectly finds

its place alongside the iconic works defining the essence of the Art and Freedom group painted by fellow founding members of the group such as Fouad Kamel, Hassan El-Telmissany and Kamel El-Telmissany, yet it surpasses the latter's compositions in terms of its disturbing and powerful visual impact. The fury and torment of *La Passion Dévorante* counter-balance Mahmoud Saïd's strange and calm composition of a 'femme fatale' in *Femme aux boucles d'or* (1933), that the group illustrated on the poster of the first Art and Freedom exhibition, despite the fact that Saïd did not qualify himself as an active follower of the group. The striking violence of Younan's painting also challenges some of the West's greatest masterpieces, echoing a close-up scene from Hieronymus Bosch's inferno compositions, answering to the cries of war evoked in Pablo Picasso's infamous *Guernica* painted only three years earlier, and in his torturous and monstrous *Grand nu à la chaise rouge* of 1929, or re-interpreting the atrocious dismembered figures of *The Metamorphosis of Lovers* painted two years earlier by French Surrealist artist André Masson. Whilst Edvard Munch's worldwide known masterpiece *The Scream* of 1893 is thought to

embody the universal anxiety of modern man and the artist's inner soul, Younan's *La Passion Dévorante*'s 'strong organic sensuality that is violently expressed by its physical presence' incarnated the sufferings, horrors and frustrations of the Middle East, of back then but also to some extent reflect that of today.

Very few of paintings from Younan's Surrealist days are known, some of which are housed in the Institut du Monde Arabe, Paris, the Museum of Modern Arab Art in Doha and the Museum of Modern Art Cairo, yet the present lot is one of his earliest works from that period. Underrated by the West and rediscovered as one of the leading talents of Modern Arab Art, some of Younan's works and writings are at the core of the popular pioneering exhibition dedicated to Egyptian Surrealism, entitled *Baby Elephants Die Alone: Rupture, War and Surrealism in Egypt (1930s-1940s)*, currently on view at the Kunstsammlung Nordrhein-Westfalen of Düsseldorf and soon opening in November 2017 at the Tate Liverpool, after having toured at the Centre Georges Pompidou in Paris and the Centro Reina Sofia in Madrid.



PROPERTY FROM THE COLLECTION OF DR MOHAMMED SAÏD FARSI

17

HAMED NADA (EGYPTIAN, 1924-1990)

Pain

signed and dated 'H.Nada 1951' (in the lower left quadrant)

watercolour and pen and India ink on paper

17½ x 19½ in. (44.5 x 50.5cm.)

Executed in 1951

£8,000–12,000

\$11,000–15,000

LITERATURE:

L. Karnouk, *Modern Egyptian Art, 1910-2003*, Cairo & New York 2005 (Illustrated in colour p. 52).

E. Hosni, *Contemporary Art Group: A Surviving Wealth of Admirable Art*, Cairo 2009 (illustrated in colour p. 110).

S. El-Sharouny, *Hamed Nada: The Star of Contemporary Art* (in English), Cairo 2010. (Illustrated in colour p. 84).

Teaching at a primary school in the early 1950s, Hamed Nada became interested in the works of his younger pupils particularly in the way they convey deep expressions. *Pain*, executed in 1951, is a clear example of how he interpreted energy and emotions through aesthetic means, as well as epitomising Nada's adherence to the Contemporary Art Group. Depicting a dimmed interior modestly furnished with two anonymous figures, the scene is intriguing, unsettling and almost tragic as the woman holds the lain body

of a bold man dying in her arms. The lack of perspective narrows the space in a disconcerting way which forces the viewer to come closer to the reality of death and to share the empathy and anxiety of the scene. The heavy atmosphere is emphasised by the oil lamp and by the empty chair on the right side of the wall, two recurring motives from Nada's oeuvre that metaphorically materialise the human soul. While teaching, he read philosophical and psychological books that undeniably influenced his view on the

social status of underprivileged people. Loaded with fatalistic working-class social issues such as unemployment, anxiety, superstition and distress, Nada unleashed these feelings through emotionally powerful yet disturbingly silent compositions epitomised by the present work. *Pain* is an exceptional work that underlines the artist's uniqueness, along with fellow Egyptian artist Abdel Hadi El-Gazzar, to be one of the first to use superstitious symbols to betray human psychology and unconscious fear.



18

RAMSÈS YOUNAN (EGYPTIAN, 1913-1966)

Untitled (Shells)

oil on canvas

12 x 19in. (31 x 48cm.)

Painted circa 1933-1938

£25,000–30,000

\$33,000–39,000

PROVENANCE:

The artist's estate.

Acquired from the above by the present owner.

This work will be included in the forthcoming monograph on *Ramsès Younan*, by Sylvie & Sonia Younan & Jean Colombain, to be published early 2018 by *Les Presses du Réel*.

The present work depicting shells provides a rare insight in Younan's early production dating from 1933-1938 period, right before the creation of the rebellious 'Art and Liberty' group, of which the artist was a founding member, and when he was working closely with fellow Egyptian artists Ezekiel Baroukh (1909-1984). The shells take up the entire space in the composition, showcasing a wide array of beige and ochre shapes floating against a grey-blue background, ingeniously conveying a lively vibration to the viewer's eye. The iconography of the shell, with its symbolic allusions to birth and sexuality, goes back to Antique Latin culture,

relating to the classical Greek myth of the birth of Aphrodite, goddess of love and beauty, coming out of a seashell. Shells are also associated to the female sex, symbolising the origin of life and the origin of pleasure, whilst the hypnotising nautilus shell on the right of the composition refers to the idea of a cycle, possibly the cycle of life. Despite this seemingly poetic composition of shells, Younan's strange choice of organic shapes and flesh-colours is also disturbing by the fact that they recall human anatomical parts, disconnecting the shells from reality and plunging the viewer in an unsettling realm.



THE PROPERTY OF A PRIVATE COLLECTOR

■ 19

BAHMAN MOHASSES (IRANIAN, 1931-2010)

Tiresia did not know much about the Future

each signed and dated 'B. Mohasses 70'; each titled in Italian, 'Tiresia non sapeva tanto del futuro', and each signed, titled and dated again in Farsi (on the reverse)
oil on canvas, in three parts
each: 39½ x 27½ in. (100 x 70 cm.)
overall: 39½ x 83 in. (100 x 211 cm.)
Painted in 1970

£200,000-250,000
\$260,000-320,000

PROVENANCE:

Anon. sale, Christie's Dubai, 31 October 2007, lot 116.
Acquired at the above sale by the present owner.





Otto Dix (1891-1969), *Stormtruppe geht unter Gas vor* ('Storm Troops Advance under a Gas Attack'), plate 12 from *Der Krieg* ('The War'), 1924, / Minneapolis Institute of Arts, MN, USA / The John R. Van Derlip Fund and Gift of funds from Alfred and Ingrid Lenz Harrison and the Regis Foundation / Bridgeman Images. © VG Bild-Kunst, Bonn 2017



Henry Fuseli (Johann Heinrich Füssli) (1741-1825), *The Nightmare*, c.1781 (oil on canvas) / Goethe Museum, Frankfurt, Germany / Peter Willi / Bridgeman Images.

Acclaimed as the 'Persian Picasso' of the 20th century, Bahman Mohasses' unique style distinguished his oeuvre from the works of his contemporaries such as Parviz Tanavoli (b. 1937), Sohrab Sepehri (1928-1980) and Abolghassem Saidi (b. 1926) with whom he co-founded the Group of Five (*Panj*). Born in 1931 in Rasht, a city south of the Caspian Sea, he studied at the School of Fine Arts in Tehran and later at the Academy of Fine Arts in Rome, following the *coup* against Mohammad Mossadegh (1882-1967) in 1954. After graduating, he worked for a few months in the studio of the Italian painter Ferruccio Ferrazzi (1891-1978). During this stay in Italy, he discovered the country's rich artistic culture being particularly impressed by the great Renaissance masters such as Michelangelo (1475-1564) or writers such as the poet Dante Alighieri (1265-1321). He became more and more active on the international art scene by participating in several exhibitions held in Paris and in Sao Paulo as well as exhibiting his works in several Venice Biennials. Between Rome and Tehran, Bahman Mohasses found a perfect balance to refine his paintings in order to express his personal vision. Audacious and creative, he investigated the philosophical and contemporary theme of the human condition.

The 1970s marked an intense evolution in the artist's career who had returned to Iran from Rome in 1964. He distanced himself from the strict conventional rules of drawing in order to emphasise the emotional aspect of his compositions, as proved by the spectacular and highly unusual museum-piece entitled *Tiresia didn't know much about the Future*, realised in 1976. This triptych's rich composition and captivating iconography depicts an interlacing of mysterious animals, hybrid creatures and strange figures that transport the viewer into another worldliness. Far removed from the commonly accepted aesthetics that he precisely rejected at this time, Mohasses firmly chose to depict hostility and fear through the representation of the legend of Tiresia. Tiresia was a temporary blind transgender prophet of Apollo in Thebes, whose wisdom and clairvoyance gave him an important role in Greek mythology which is based on two origins. The first is described in the wonderful poem *The Bathing of Pallas* by Greek poet Callimachus (310-240 BC). The myth talks about a ceremony during which the young Tiresias, while dancing and singing, gazed at the naked Greek goddess of war and wisdom, Athena, as she bathed in a spring of Mount Helicon in the Boetia region. Infuriated by Tiresia's breach of privacy, Athena closed Tiresia's eyes, blinding him forever. However, Chariclo, Tiresia's mother, begged the goddess to break the spell and obtained Athena's forgiveness who then gave back his sight. The second version of the legend, derives from the third book of the famous poem *The Metamorphoses* written by Ovid (43 BC-14 AD), recounting the transgender nature of the prophet Tiresia. In this interpretation, Tiresia was walking in the forest when he interrupted the coupling of a pair of snakes by striking them with his stick, which angered

Hera, the queen of Greek gods and the patron of marriage and childbirth. She therefore punished Tiresia by transforming him into a woman for the next seven years before bringing him back to his original manly nature as a reward for being peaceful with mating snakes.

Although this myth is not visually represented in the present work, the troubling idea of clairvoyance was Bahman Mohasses' main concern. He takes us on a journey around an intriguing sphere placed at the centre of the triptych that looks like a crystal ball through which the uncertain future is predicted. Mohasses therefore plays on the theme of vision and clairvoyance, metaphorically linking it to Tiresia's fate and fortune.

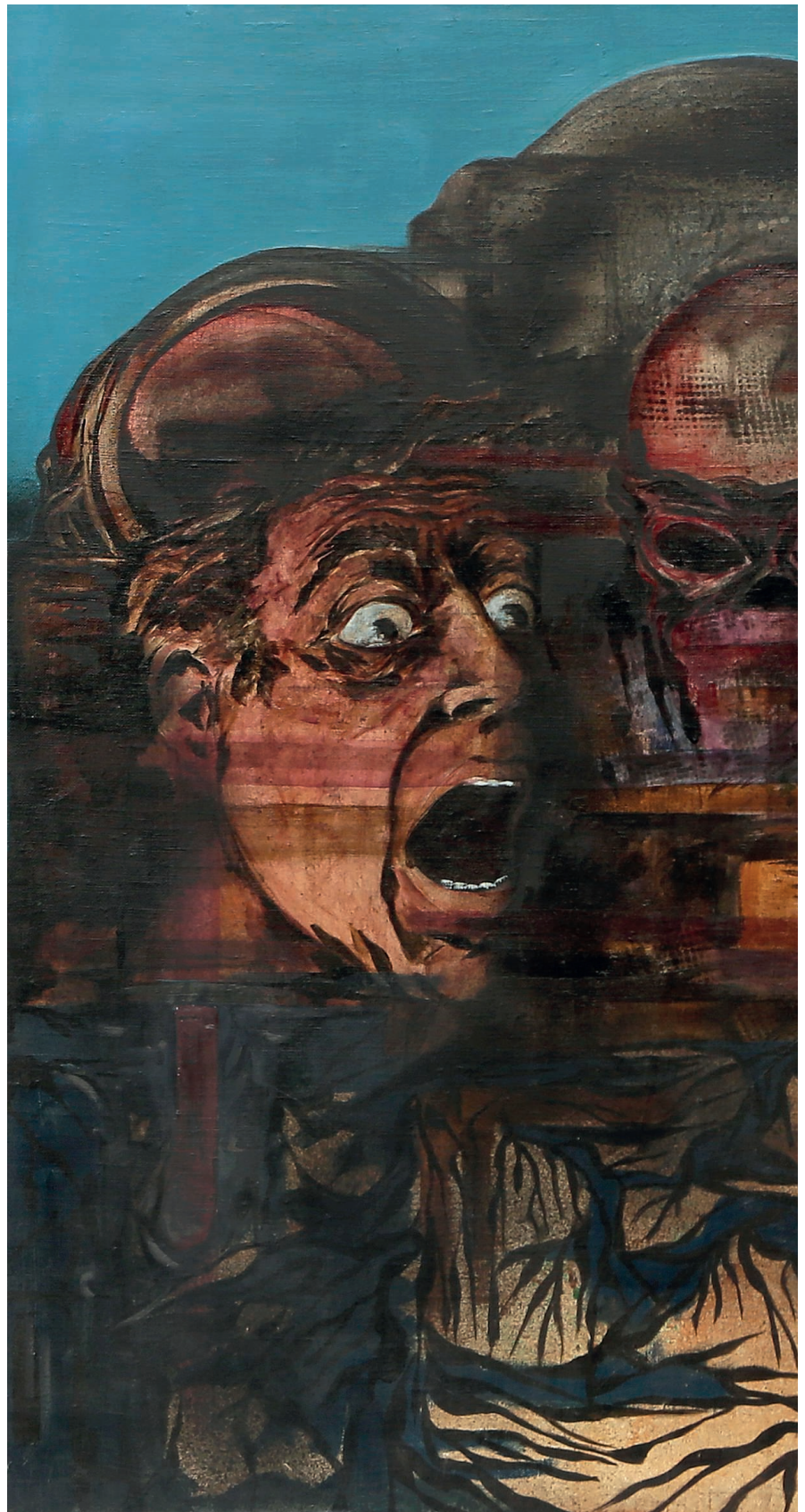
Some of the strange characters have their eyes wide opened in this composition, such as the shouting man on the right side or the fierce eagle and the horse. Others are left eye-less and one is wearing a frightening gas mask that obstructs his sight, which inevitably brings to mind the satirical and terrifying depictions of Weimar society of German *Neue Sachlichkeit* artist Otto Dix (1891-1969), especially his iconic body of 50 etchings entitled *The War* (*Der Krieg*) of 1923-1924, one of which portrays three men wearing gas masks. Through its unprecedented violent iconography and its monumental format, *Tiresia didn't know much about the Future* is a powerful, disturbing and imposing composition caught in a frightening scenery where there are no possibilities to escape from. Located in what resembles a forest of dark trees as suggested along the triptych's lower edge, the protagonists all show expressions of terror and pain.

From the outset, wars and horrors affected the stability of the world, in material terms as well as with regards to the collective conscience. The question about mankind and their abilities to cause atrocities was consequently raised. Convinced by the nihilist approach, Mohasses linked this hard time of History with the myth of Tiresia, from which he invented a satirical version. He doubted the capacity to predict the future, insofar as he considered it to always be uncertain and vain. Regardless of whether Tiresia announced good or bad omens, the future would have remained dark. The blind protagonists indicate this anxiety and seem to personify a threat. Either way, the man in the third panel, whose eyes are filled with terror, is shouting in the face of danger. With the wind in its mane, the horse with its open mouth is fleeing as it watches its back. The artist depicted a deep and universal human feeling: the fear of the future. The lack of hope and fatalism are at the core of the artist's work, unavoidably confronting the viewer with his own fate. Through the imagination that is all his own, he offers his own vision of man's reaction when faced with the unknown, as well as the distress and the fantasy that comes with it.

'When the seeds of hatred are scattered, they will inevitably grow'. (The artist quoted in Fifi Howls From Happiness, 2013).

The majority of Bahman Mohasses's works produced in Iran were destroyed right after the Islamic Revolution of 1978-1979 and as a result, this impressive triptych executed a couple of years before the outbreak of the revolution, is a rare witness to that period of the artist's career but also a witness to the political situation in Iran at the time. Omitting any obvious visual reference to Persian traditional culture and breaking away from any conventional artistic form, the present work without doubt confirms Mohasses' nickname as the 'Persian Picasso', recalling the violence and torturous cries ripping through Pablo Picasso's 1937 masterpiece alluding to Spain's Civil War, *Guernica*. Furthermore, Mohasses' strange, surrealist yet realist, supernatural yet naturalistic, iconography creates an unsettling atmosphere comparable to that of Swiss/British artist Johann Heinrich Füssli's (1741-1825) many interpretations of his popular painting *The Nightmare* (1781), in particular with the horse's terrifying presence dominating the scene. The anger and fear bursting out from the canvas through these almost caricatured figures and creatures reflects to some extent the rising tensions between the Shah's government and Shi'a clerics that would ultimately lead to the revolution that changed the course of Iran's history, in a similar way that Otto Dix had denounced the sufferings and vices of German society under the Weimar Republic. From that perspective, Mohasses' title of this triptych, *Tiresia didn't know much about the Future*, now appears ironic to the contemporary eye, to the extent that it raises questions on whether Mohasses may have associated himself with the mythological character of Tiresia, supposedly 'not knowing much about the future', yet paradoxically he seems to be predicting, without knowing it, Iran's chaotic and atrocious fate soon to be determined in 1978-1979.

In fact, by late 1976 and early 1977, Iranian economy and politics were in crisis and corruption, inflation and social discrepancies were highly criticised by the population who denounced human rights violation and oppression. The imaginary underworld depicted by Bahman Mohasses with its dark colours, sanguine textures and oppressive style evokes the story of Tiresia, who is not only considered as a metaphor for the social instability and the doubts amongst the Iranian people, but who may also incarnate the artist himself, and his helplessness at not knowing what the future holds. The haunted figure with the globular eyes, conscious and horrified by what is yet to come, is Mohasses himself, making this museum-piece truly exceptional in being the only work in the artist's oeuvre to include his self-portrait as well as standing out from his other works in terms of its very full and tight composition, heightening the anxiety of the terrifying scene.



Detail of the present lot: The artist's self-portrait.

FARAMARZ PILARAM (IRANIAN, 1937-1982)

Untitled

ink, metallic paint and acrylic on paper

70% x 35 in. (180 x 90 cm.)

Executed *circa* early 1960s

£80,000–120,000

\$110,000–150,000

PROVENANCE:

The artist's estate.

Faramarz Pilaram attended Tehran's School of Decorative Arts for Boys, where he was taught traditional miniature painting. After graduating in 1959, Pilaram continued his art education at the Faculty of Decorative Arts. By then, he had already started to exhibit his works and soon went on to be recognised as one of Iran's most noteworthy artists of his generation as he joined the *Saqqā-āna* (*Saqqakhaneh*) Art Movement. He was considered a core advocate of this group of artists. However, the main turning point in his career was when he participated in the opening of Tehran's Biennials, which gave a platform for his work to become internationally acknowledged. When he received his master's degree from the Faculty of Decorative Arts in 1968, two of his works were published in *Daftarhā-ye rowzan*, an artistic and literary publication. In 1971, he was granted a scholarship in France for a year. When he returned to Iran, he was appointed as an associate

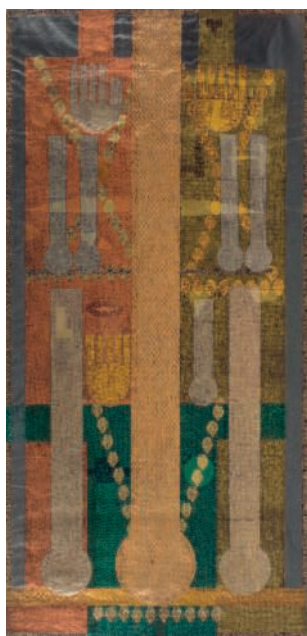
professor at *Dāneškada-ye elm o an* at University, as well as participating in several substantial group exhibitions including titled "*Ābi*" (Blue) and "*Gonj o gostareh*".

Reminiscent of ancient Islamic banners, his work touched on aspects of Iranian identity being one of the first artists to focus on Iranian heritage, making him a founder of the *Saqqakhaneh* movement. This movement, comprising of Parviz Tanavoli and Massoud Arabshahi to mention a few alongside Faramarz Pilaram - was named after the fountains found in the older neighborhoods of Iranian cities. Its members sought for a pictorial language that would translate a common ground between their culture and heritage with that of the Western world. They wanted to create works that the contemporary Iranian audience could recognise by infusing 'a sense of freedom from the rigid boundaries of visual clichés' (Daftari and Diba, p. 30; Tabrizi, 1999, pp. 88-89).

Having a Modernist approach to classical Iranian imagery, Pilaram incorporated bold and metallic colours on paper to achieve what appears to be a celebration of tribal arts and devout iconography. Fusing this Modernist ideology with traditional Islamic imagery, Pilaram achieved what his comrades couldn't, a traditional yet original painterly language; however, he still remained far more classical than his contemporaries. He also integrated elements of calligraphy as a basis to transform classical and intricate Iranian calligraphy into nonsensical, whimsical writings. He abstracted Persian Calligraphy combining it with different forms to create '...a unity in [his] mind that creates the reality of [his] painting...' (Pilaram, Exh.cat., Iran-America Society, 1975). Focusing on rhythmic and recurring reiteration and the phonetic characteristics, he approached his work with the idea of abstracting traditions.

Figurative, decorative and calligraphic are among the words used to describe the elements of the work of Pilaram. The present lot executed in the early 1960s, is a prime example of how he materialised these different phases into a single monumental and impressive piece. What is apparent in this work is the way in which Pilaram used shapes and colours to create fresh, original movements, rarely seen in Iranian art at the time. He further distorted the boundaries of traditional formalism, blurring the lines between calligraphy and composition.

Impressive in both its scale and composition, the present lot is an outstanding example from the artist's highly rare and sought after *Saqqakhaneh* period: a similar work by the same artist was recently sold at Christie's Dubai, in October 2016.



Faramarz Pilaram, *Untitled (Composition 3)*, *circa* early 1960s; sold by Christie's, Dubai, 18 October 2016, lot 4 (price realised: \$150,000). © Christie's Images Ltd., 2016.



SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled

signed in Farsi (lower left)

oil on canvas

33 x 40 in. (84 x 102 cm.)

Painted in the 1960s

£70,000–90,000

\$91,000–120,000

PROVENANCE:

The artist's estate.

EXHIBITED:

Dubai, Meem Gallery, *Sepehri*, 2017.

Iranian poet and painter, Sohrab Sepehri, was a pioneer in exploring the aspects of the art of modernity. Born in 1928 in Kashan, Sepehri spent his childhood in the gardens of his family home, the memories of which permeate through his paintings and poetry. Melding folklore with abstract expressionism, Western with Eastern concepts, he sees everything in the world as equals. In the summer of 1948, he met the poet and painter Manučeher Šeybāni (1923-1991) who had a pivotal impact on Sepehri, ultimately inducing the artist to quit his job and enroll at Tehran University's Faculty of Fine Arts. Manučeher introduced him to the works of Van Gogh (1853-1890) and Nimā Yušij (1897-1960). The latter was one of the first Iranian poets to successfully break the boundaries of traditional imagery imbedded in Iranian poetry.

Learning about all these different Iranian poets and artists, and even making friends with many of them, allowed Sepehri to expand his practice beyond the limitations of classical prosody. Between 1950 and 1960, Sepehri published multiple books including translations of foreign poetry as well as some of his own. In 1960, he made a brief voyage to Japan to expand his knowledge on lithography and woodblock printing. Soon thereafter, he traveled to India to learn about Buddhism, and to Paris to study further the technique of lithographs. Sepehri combined the minimalist approach of Japanese prints and characteristic of Buddhism, with Western modernity, therefore achieving a 'layered sensibility' through his abstract compositions. In 1964, he embarked on an expedition to India, Pakistan and Afghanistan to research and understand different elements of their culture in view of applying them to his work.

Furthermore, his muted palette and uninterrupted brushwork echo Zen philosophy that so influenced him in both his poetry and paintings. Beyond this, his work shows his great admiration and humility toward nature. He was said to be a gentle, tranquil, and curiously delicate introvert, qualities that could be also attributed to his paintings. He always had a touch of sensibility even in his most explosive paintings, as depicted through the present lot dating from the 1970s. In this delightful masterpiece in which the trees are simply suggested and the palette is unconventionally vibrant for the artist, Sepehri invites the audience to explore the dynamics between the divine and the natural. To him, trees represented benevolence in a world polluted with malevolence. Their trunks served as representations of ample forte: *'His fascination in depicting sections of the trunk, rather than the entirety of the tree, was intentional and draws on Taoist principle of absolute truth. In his works, it is the imagery that is not depicted which alludes to the mystery of a unified cosmos while reflecting the limits of our perception'*.



PROPERTY FROM A PRIVATE COLLECTION

■ 22

PARVIZ TANAVOLI (IRANIAN, B. 1937)

Standing Lovers Heech

signed, dated and numbered 'Parviz Tanavoli.07.4/6' (on the top of the base);

inscribed 'bronze, Canada, 09' (on the side of the base)

polished bronze

Height: 39½ in. (100 cm.)

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

£120,000–180,000

\$160,000–230,000

PROVENANCE:

Anon. sale, Sotheby's London, 20 October 2010, lot 28.

Acquired at the above sale by the present owner.

Imbued with a powerful symbolism, the series of *Heech* sculptures produced by the pre-eminent Iranian artist Parviz Tanavoli since the 1970s, reflect his talent to innovate the artistic culture of his native country. Born in Tehran in 1937, he nonetheless completed his studies in Brera Academy of Milan in 1959 and then he became lecturer and professor of sculpture at Minneapolis College of Art and Design for three years. He still remains as a great reference of the *Saqqakhaneh* group which sought for the combination between *Shi'ia* tradition and modernity. Christie's is proud to offer this season the present impressive *Standing Lovers Heech* as well as a smaller example *Heech Lovers* (lot 54), which are both unmissable examples of the artist's entire oeuvre.

The Farsi word *Saqqakhaneh*, from the Arabic '*Siqaya*', literally 'to water or to give', indicates a small room built in bazaars, onto which the passers-by would make donations by tying up a piece of cloth or hanging locks hoping for their prayers to become true and hence perceiving these fountains alike shrines. Thus, the art movement is related to this edifice insofar as the artists and sculptors intensively invite the viewer to a spiritual journey. Composed of three letters in Persian language, "h", "e" and "ch", the single word

'heech' means 'nothing'. It effectively reflects the feelings of unworthiness, frustration and ineffectiveness, which haunt modern man and permeate so much of the writing of contemporary literature. It also renders in a single word the mystical belief that God is permanent, while everything else has no true substance, bound to vanish. Long before the sculptor, the notion of 'heech' was explored and studied by poets including the father of Sufism, Jalal Rumi (1207-1273), but also Omar Khayyam (1048-1131) and Hafez (1315-1390). A philosophical concept that went beyond borders, the core of 'heech' also profoundly inspired Western poets and writers including Jean-Paul Sartre (1905-1980) who in 1943 published his famous essay entitled *Being and Nothingness*, reflecting upon the phenomenological consciousness. While 'heech' can refer to despair and absence of being, Parviz Tanavoli's interpretation of the 'heech' is more nearly synonymous with creativity itself: it is the void filled by the artist's imagination, the nothing that through his carving and shaping becomes something and everything.

The artist's signature 'heech' carries different meanings and is materialised in different forms and narratives. He has produced works that explore this notion in various sizes and materials, from bronze to fibreglass and also more recently in neon lights and delicate jewellery. 'Heech' can stand alone as a majestic figure resembling the contours of a human body; it can be doubled like two figures as is the case of the monumental *Standing Lovers Heech* made of polished bronze and fibreglass, as seen in the present lot. It can also emerge from a cage, sit on a chair, lie beneath a table and in all these instances, it essentially revives simultaneously the core concepts of existence and nothingness while reflecting on the realities of the contemporary society. 'Heech' is abstract, philosophical, spiritual and at the same time sensuous.

Inspired by *nastaliq* - one of the predominant script styles of the Persian calligraphy, Parviz Tanavoli reinforced the emotional dimension in these creations. In *Standing Lovers Heech*, executed in 2007, the sinuous figures do not embrace but are stand alongside and are stable, with flexibility, on the square base. They form a perfect harmony and adopt the same position, almost anthropomorphic, which signifies their common expectations, dreams. In the other piece entitled *Heech Lovers* made of fibreglass, Tanavoli reused the theme of harmony, balance and love. Finally, these undeniably museum quality works erect the bridge between man and the divine as well as they celebrate balance of love.

Currently based between Vancouver and Tehran, Parviz Tanavoli is a leading influence to a generation of artists in Iran. Tanavoli's sixty year long career and artistic production have been recently celebrated internationally through major exhibitions including his first US retrospective at the Davis Museum at Wellesley College, *The World Goes Pop* at the Tate Modern in London and the ongoing exhibition *Global/Local 1960-2015: Six Artists from Iran* which opened at the Grey Art Gallery at NYU in January 2016.



Parviz Tanavoli, *Heech Lovers*, ed. 3/6, 2007; sold by Christie's Dubai, 16 March 2016, lot 23 (price realised: \$305,000)
©Christie's Images Ltd., 2016.



PROPERTY FROM A PRIVATE COLLECTION, UAE

23

AHMED ASKALANY (EGYPTIAN, B. 1978)

Thinker

incised with the artist's monogram, dated and inscribed '2011 1/1' (on the base)

bronze

Height: 11¾ in. (30 cm.)

Executed in 2011; this work is unique

£40,000–60,000

\$52,000–77,000

PROVENANCE:

Anon. sale, Christie's Dubai, 24 April 2011, lot 81.

Acquired at the above sale by the present owner.

'*Simplicity is my philosophy*', said Egyptian auto-dictate Ahmed Askalany of his works and of the way of approaching them. His subjects are simplified human and animal forms inspired by his hometown of Nag Hammadi in Upper Egypt. Born in 1978, Askalany's work preserves the unequivocal assembly of traditional materials and craft methods associated with the ancient cultures of Egypt, while still giving them a sense of uniqueness and naiveté. His love of sculpture dates from the early years of his childhood. In the sculptures that initially brought him to fame, he used a core iron frame, which was then covered with palm leaves. This technique evolved into sculptures that are made solely out of bronze.

The particularity of this present lot emerges from the idea of sculpting a unique bronze version of a 'thinker'. This form has been associated with a worldly culture in reference to one of the most recognised icons of philosophy and disciplines, *Le Penseur* ('The Thinker') by French sculptor Auguste Rodin, which has inspired artists worldwide for over a century. Askalany's work is distinguished by accustomed aesthetic forms that place prominence on structure and volume alike, but in his *Thinker*, proportions are distorted with a minuscule head protruded from a colossal body. Askalany's version of the *Thinker* possesses a sense of purity while simultaneously touching on aspects of isolation reflecting on both frankness and candor. Ironically, for Askalany, a small head refers to a small mind, emphasising on the little attention and space given to the thought processes concerning the social status in Egypt. Meanwhile, the large, voluptuous bodies could represent indulgence and excess that speaks directly to the political state of the Middle East, specifically the state he knows best, that of his home country, Egypt.

Creating this piece in the time leading up to the revolutions in Egypt and eventually the Arab Spring, Askalany's thoughts are described through his oeuvre on the current state of the time. His work displays fragility and humanity breaking free of the constraints of darkness and violence. He challenges the limitations of arts and crafts and applying them to a complex, contemporary practice, which ultimately communicates the lack of sustainability in politics, particularly in the Middle East.



THE PROPERTY OF A PRIVATE COLLECTOR, DUBAI

***24**

ADAM HENEIN (EGYPTIAN, B. 1929)

The Goat

incised with the signature and numbered 'A. HENEIN E.A 1/3' (on the underside)

bronze

Height: 34½ in. (88 cm.)

Executed in Aswan in 1965; this work is the artist's proof from an edition of three, plus one artist's proof

£40,000–60,000

\$52,000–77,000

PROVENANCE:

Dr. Mohammed Saïd Farsi, Alexandria & Jeddah; sale, Christie's Dubai, 27 April 2010, lot 39.

Acquired at the above sale by the present owner.

LITERATURE:

S. Al-Sharouny, *A Museum in a Book: The Farsi Art Collection "The Egyptian Works" Owned by Dr. Mohammed Said Farsi*, Cairo 1998 (illustrated in colour p. 318 and illustrated p. 316 ref. 3/41).

S. Wright, *Adam Henein*, Milan 2005 (illustrated p. 69)

Adam Henein has established himself in the realms of Arab sculpture on an international level, having a museum dedicated to his oeuvre in Cairo. He was introduced to the glory of sculpture on a school trip to the Egyptian Museum in Cairo when he was eight years old. Born in Egypt in 1929, he is an heir to the legacy of sculptors and builders of the pyramids, obelisks, and embellishers of temples as many members of his family were silversmiths. He sets modernity into the age of old traditions engraved in his homeland, often treating them with a sense of humor. Using stone, granite, bronze and other materials to create his pieces, Henein veils the traditions of Ancient Egypt between these simple, yet dense, materials. Upon finishing his studies at the Fine Arts Academy, he resided between Luxor and Aswan where he explored the territories of mineral landscapes, where it is difficult to differentiate between the wonders of nature and man-made transformations of nature- '...everything blends and joins to weave a magic and seamless body,' (Khazindar, M., *Adam Henein*. Milan 2005, pp. 9-10). Christie's is proud to offer for sale this season, *The Goat* (1964/65), which dates from that period.

During this period he was invited to participate in an exhibition of contemporary Egyptian art at the Musée Galliera in Paris. Although his initial plan involved him travelling from Paris to Mexico, where he wanted to study pre-Colombian art which fascinated him because of their relation to ancient Egyptian art, he ended up spending twenty-five years in the French capital. During these years, he explored museums, encountered many artists, traveled frequently to Italy, and worked zealously. His studio was very cramped, but he still managed to produce some of his greatest works. Being

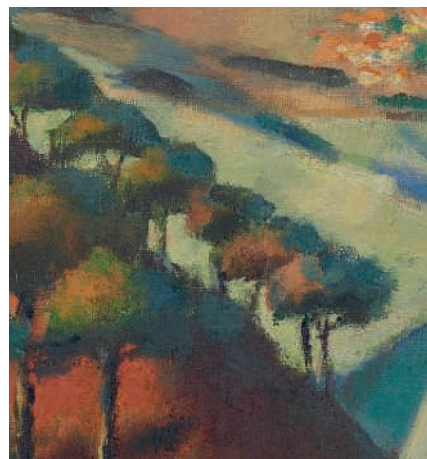
in Paris exposed him to the work of modern sculptors, and although he never associated himself with any of these sculptor's movements, he was greatly inspired by their liberty to interpret different aspects of the subject.

Upon his return to Egypt, he was appointed by the Minister of Culture to supervise the restoration of the Great Sphinx at Giza. Apart from this being a challenging task, he now had a large studio space that oversees the Pyramids. This space enabled him to truly experiment with different sizes of works, but most importantly, this is where he created his grand nineteen metre-long, granite and bronze ship. Although he was taken aback by the beauty of Giza, he never forgot his roots from Upper Egypt. He returned to Aswan, where he created *The Goat*, and founded the International Sculpture Symposium of which he is a curator.

The Goat was among the first pieces he created. It was a part of a series of animals he created, among them birds, cats, owls and more. His work exemplifies immutability. By transforming solid materials into otherworldly manifestations through the use of simple lines, he captures the fundamentals of modernist forms. Goats in Ancient Egypt were tantamount with fertility in burgeoning the life energy, 'vril', which hoists the serpent. The Egyptians categorise the goat amongst the Gods as the Goat of Mendes because it was said that goats were called 'Mendes' in their language. Goats also symbolises agility in its ability to live in both the ground and the mountain ranges, and in its adeptness to surmount a mountain, it symbolises determination. A male goat stands for vitality, while a female goat signifies nurturing and nourishment.



A PRIVATE ARAB ART COLLECTION WITH A VISION



Some may think that art is intended for people within that mysterious field, who are only driven purely by passion for the art. However, the discerning collector of the upcoming lots proves otherwise. When mind and heart come together, the best art collections are assembled.

Christie's is delighted and honoured to be offering a few selective works from a larger collection formed by a very successful businessman whose aim of collecting started as a base to tear through the boundaries and borders between different Arab countries, genders, art from different historical times, and the acquisition strategy. Additionally, how his approach to this unconventional asset class varied from when he started collecting some 20 years ago.

With each piece, a new lesson was learned, rich encounters were made. On a hunt through all the major Arab capitals

in search for the *crème de la crème* of the Modern and Contemporary artists of the Middle East, his approach evolved from simply browsing local galleries on his various work trips, to browsing auction catalogues, and transcended that to wanting to meet the artists and to visit them in their own ateliers. Finally, he's been enjoying the aspect of commissions, which gives him a sense of involvement in the development and the building of the careers of certain artists. He does so by challenging their thoughts into a higher level of processing, allowing them the luxury of pre-selling their work so that their full energy and creative progression is focused on producing unique works of art.

The following seven lots are some exquisite examples from his extensive collection. Having a disciplined approach by choosing each piece, this collector sees pieces not only as artworks, but as a serious investment in history.



*25

ADAM HENEIN (EGYPTIAN, B. 1929)

Le Repos

incised with the artist's signature and number

'A.HENEIN VI/IIIX' (under the left arm)

bronze with brown patina

9 $\frac{7}{8}$ x 24 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in. (25 x 62 x 36.5cm.)

Executed in 1955, this work is number six from an edition of eight

£45,000–65,000

\$58,000–83,000

PROVENANCE:

Almasar Gallery, Cairo, by whom acquired directly from the artist.

Acquired from the above by the present owner in 2008.

LITERATURE:

S. Wright, *Adam Henein*, Milan 2005 (illustrated, p. 61).

Exh. cat., *ARTSPACE Grand Opening Group Exhibition*, Artspace DIFC, Dubai, 2008 (another from the edition illustrated in colour, unpagged).

S. Eigner, *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran*, London 2010 (another from the edition illustrated in colour, p. 289).



Henein's interest in sculpture hails from a class trip he had taken at the age of eight years old to the Egyptian Museum in Cairo. Descending from a family of metalworkers in Egypt, he established himself as a renowned sculptor after he had resided in Paris for twenty-five years from 1971 until 1996.

The present bronze sculpture, *Le Repos*, conveys sensitivity and distortedness in its execution. Completed in 1955, at a time when the artist was travelling around the region of Luxor, the conventional figure is undeniably inspired by a fusion of Pharaonic art and European Modernism while simultaneously reflecting the early complexity and intricacy of the artist. Depicting an Egyptian man resting, possibly a labourer or farmer, the work with its rough execution and sharp edges beautifully renders the figure in the relaxed traditional '*galabiya*', a long traditional robe worn by many Egyptians. The bulky forms of the figure emerging from the coarse texture

of the material used by the artist capture the fleeting moment of the motion of light and are reminiscent of the archeological fragments from Egypt's rich cultural heritage.

It is obvious that Henein's heritage is deeply rooted in his sculptures. In this piece, he juxtaposes the life of a sculptor with that of a peasant's. The laid back labourer rests after a tedious day of work whilst at the same time the sculptor continues to hammer away at the chunk of bronze to create this laid back worker. Although giving them a modernist twist, he still manages to delve into Egypt's elaborate history. His charm is engraved in these sculptures that hold great mystery in the absence of detail. By using simple, minimalistic lines to achieve the desired outcome, he is able to retain simplicity while still capturing a palpable mythic essence. Through its figurative style, the present sculpture is an exceptional early work by the artist that highlights the artist's acclaimed career.



A PRIVATE ARAB ART COLLECTION WITH A VISION

*26

HAMED EWAIS (EGYPTIAN, 1919-2011)

Untitled

signed and dated in Arabic (lower right); dedicated in Arabic (on the reverse)

watercolour on paper

12 x 27in. (30 x 69cm.)

Painted in 1961

£40,000–60,000

\$55,000–75,000

PROVENANCE:

Ragheb El-Husseiny, Cairo, a gift from the artist.

Medhat El-Husseiny, Cairo, by descent from the above.

Hoda Sabry, Cairo, by whom acquired from the above in 1990s.

Almasar Gallery, Cairo, by whom acquired from the above in 2009.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Cairo, Almasar Gallery, *Contemporary Views II*, 2009.



A fervent advocate of President Gamal Abdel Nasser's (1918-1970) ideology, Hamed Ewais mostly depicted scenes of hard labour or moments of national pride, of which the present lot is a comprehensive study that contains a number of scenes borrowed from some of the artist's most recognised masterpieces. It was originally intended for a larger work commissioned by the Alexandria Ports Authority that was never carried out. In this sea port scene, Ewais illustrated the founding principles of Nasserism, the socialist Arab nationalist political ideology that dominated Egypt the 1960s, which ultimately paved the way for other governments of the Arab diaspora. Taking up most of the left side of the composition, several fishermen are represented at work either fishing, mending nets or selling the fish, whilst two *fellahin* ('peasants') are drinking tea and smoking the *nargileh*, the traditional water pipe of the region. By portraying the working-class and its daily chores, the painter highlighted the main feature of the Nasserist Revolution which encouraged popular endeavour. They allude to the many activities that developed since Ancient Egypt along the banks of Nile, still considered to be the source of life, as embodied through traditional crafts or sailboats in the background. Nevertheless, Nasserism introduced a leap towards modernity, including several social reforms with regards to women's

status and education, depicted on the right side of Ewais' composition. The obvious contrast in the clothing of the two elegant women walking towards the viewer personify the beginning of female emancipation, emblematised by the woman on the far right wearing a Western outfit that she accessorised with a veil or '*milaya laf*' and by unconventionally revealing her arms and legs. As opposed to a third woman seen from the back covered with a black veil in the middle of the composition, the woman in the foreground wearing a floral printed blue ensemble, is uncovered. With a short Western-style dress and high heels, she proudly walks forward with assurance defying any men staring at her and holding a brown satchel suggesting she is on her way to work. Two children dressed in bright colours and carrying books seem to follow her and possibly are on their way to school, a direct reference to Egypt's new educational reform of freely schooling children from any social background.

Despite this striking contrast between tradition and modernity, respectively divided onto the left and the right of the present work, Hamed Ewais combines these extremes into a harmonious composition to create unity, hinting at their compatibility, bringing together Egypt's old and new generations.

*27

SHAKER HASSAN AL SAÏD (IRAQI, 1925-2004)

Untitled

signed and dated in Arabic (lower right)

oil on canvas

19 x 23½ in. (49 x 60cm.)

Painted in 1952

£60,000–80,000

\$78,000–90,000

PROVENANCE:

Maysaloun Faraj Mousawi, London.

Aya Gallery, London.

Acquired from the above by the present owner in 2002.



Shaker Hassan Al Saïd, *Al Deek Al Faseeh* ('The Articulate Cockerel'), 1954; sold by Christie's Dubai, 19 March 2014, lot 102 (price realised: \$171,750).
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A leading figure of the Modern Iraqi art scene in the mid 20th century, Shaker Hassan Al-Saïd embodies the example of a versatile artist as he was a painter, a sculptor, an accomplished writer and art critic. Born in Samawah in 1925, he spent his entire life in the Iraqi capital, Baghdad. In 1951, he co-founded with his friend Jewad Salim (1919-1961) the Baghdad Modern Art Group ('*Jama'et Baghdad lil Fann al-Hadith*'), three years before graduating from the Institute of Fine Arts of Baghdad in 1954. He then pursued his studies in Paris at two prestigious art establishments before returning to his home country where he taught art history at the Institute of Fine Arts from 1970 to 1980.

The Baghdad Modern Art Group is arguably one of the most innovative 20th century art movements in the Middle-East. The group's goal was to create a pictorial vocabulary that embraced both modern technique and traditional themes, epitomised by the present lot painted in 1952, just one year after the group's creation. In this vibrant fiery composition, Shaker Hassan depicted the soft peaceful subject matter of

two birds, perched in a fruit tree, which seem to be singing to the world. A master of geometric shapes, he succeeds in outlining the birds' wings and the branches and leaves with bold curves that infuse a powerful energy to the composition, giving the impression that the wind is blowing through the scene. The warm colour tones of red, yellow and orange, combined with a wide array of patterns, inspired by ancient Iraqi carpets, enabled him to camouflage a third bird in the lower left corner with the foliage and filled this work an enchanting happiness and a rhythmic lyricism. Furthermore, Shaker Hassan offers a symbolic and historical dimension to his painting with the tree, commonly alluding to life, that here metaphorically represents his homeland's fertile agricultural lands, which have been exploited since the first Mesopotamian civilisations. The work's lack of perspective and simplifications of forms beautifully imbued with a rich palette, dynamism and symbolism define Shaker Hassan's unique primitive style that was also present in *The Articulate Cockerel* ('*Al Deek Al Faseeh*', 1954) sold by Christie's Dubai in March 2014 (price realised: \$171,750).



*28

MAHMOUD SAÏD (EGYPTIAN, 1897-1964)

Coucher de Soleil vers le Saanin, Liban

signed and dated 'M.SAÏD 1953' (lower left) ; signed, titled and dated. 'MAHMOUD SAÏD COUCHER DE SOLEIL VERS LE SAANIN LIBAN 1953' (on the reverse)

oil on canvasboard

12 x 15 $\frac{7}{8}$ in. (30.3 x 40.3 cm.)

Painted in 1953

£40,000–60,000

\$52,000–77,000

PROVENANCE:

Anon. sale; Sotheby's London, 4 October 2011, lot 111.

Acquired at the above sale by the present owner.

LITERATURE:

V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan 2016, no. P 346 (illustrated in colour p. 550).

A true master of landscape painting, Mahmoud Saïd not only depicted scenes from his beloved Egypt, from Alexandria to the banks of the Nile in Luxor, Aswan and Mansourah, but also painted landscape views of places he visited on holiday. One of his favourite escapes from the suffocating Egyptian summer heat was Lebanon, especially in the 1950s. The first three Lebanese landscapes painted by the Alexandrian master date back to 1951 and represent houses in the village of Aitanit, in the West Bekaa region, where Saïd appears to have visited his close friend Dr. Joseph Elkayem. Between 1952 and 1959, he produced more than twenty additional paintings depicting Lebanon, all of different formats, compositions and infused with their own unique light each time. *Coucher de soleil vers le Saanin, Liban* is a beautiful example

of Saïd's Lebanese production, in terms of its unconventional composition, its carefully chosen palette and the fiery colours emanating from the sunset light. It further exemplifies Mahmoud Saïd's colouristic skills and how he perceived nature as a juxtaposition of colours rather than abstract lines.

Despite its execution and format, *Coucher de soleil vers le Saanin, Liban* does not seem to be a preparatory oil sketch known as 'modello', as a larger version of the present lot is not known until today. Yet most probably it was painted on the spot genuinely translating Saïd's perception of his subject and the emotions he felt in front of it. The complex intertwinement of diagonals building up the composition and its dramatic viewpoint offer a very lively depiction of Mount Sannin, located in Mount Lebanon, although the warm colours, the dense composition and the snapshot view of the landscape that crops almost the entire skyline seem to freeze the landscape at a very precise moment at the end of the day.

Playing with complimentary colours by using a wide range of vibrant orange tones answering to some rich green hues, Saïd defies traditional aerial perspective advocated by Europe's Old Masters by deconstructing it with the large fiery orange hill in the foreground, the blueish white

mountains at the centre and he brings together the composition's three dominant colour tones – orange, green, blueish white – in the background. The scene's unconventional perspective is heightened by Saïd's signature cobalt blue pigment used for the focal point placed at the tip of one of the white mountains. He emphasises the lush vegetation of Lebanon's iconic pine trees, by stylising them in the foreground, by aligning them to stress the composition's diagonals, and by letting the sunset light brush their leaves.

The other half of the painting is more abstract in terms of its areas of predominantly blueish white pigment ornamented with vibrant orange and white flecks, suggesting the presence of remote mountain villages. This aesthetic approach reveals Saïd's awareness of 20th century Western Modern art, yet the jewel-like warm light enveloping the landscape is undeniably the Alexandrian's signature. Imbued with several elements inspired from various styles throughout the history of art, Mahmoud Saïd's *Coucher de soleil vers le Saanin, Liban* epitomises how he mastered them in a very innovative and unique way, always adding his own Egyptian personal touch to ensure his independence and detachment from his ancestors and fellow Western artists.



Mahmoud Saïd, *Village de Choueir – Liban (esquisse)*, 1951; sold by Christie's Dubai, 18 October 2016, lot 60 (price realised : \$125,000).©Christie's Images Ltd., 2016.



* 29

HAMED NADA (EGYPTIAN, 1924-1990)

Dancer and Pianist

signed in Arabic (lower left)

oil on canvas

31½ x 24 in. (80 x 61 cm.)

£45,000–65,000

\$59,000–84,000

PROVENANCE:

Adel Youssry Khedr, Cairo.

Almasar Gallery, Cairo, by whom acquired from the above in 2006.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Cairo, Almasar Gallery, *Hussein Youssef Amin (1904-1984), Founder of the Contemporary Art Group – 1946, along with the Late Artists Members of this Group*, 2010.

LITERATURE:

Exh. Cat., *Hussein Youssef Amin (1904-1984), Founder of the Contemporary Art Group – 1946, along with the Late Artists Members of this Group*, Almasar Gallery, Cairo, 2010 (illustrated in colour).

Since the 1970s, Hamed Nada's oeuvre gradually shifted from the psychological and pathetic aspect of working-class subjects to more joyful and energetic scenes such as the present lot, *Dancer and the Pianist*. Like his mentor Hussein Youssef Amin (1904-1984), he was fascinated by the mural quality of children's drawings, which particularly impressed him while teaching art at primary school in the 1950s as proved by lack of perspective and the figures' stylisation in this work.

Sitting on a small chair, a man dressed in an elegant and Western suit with a red bow tie is spiritedly playing piano. Just in front of him, a slender female figure, wearing just a black bra, underwear and garter, is frantically dancing putting her hands up. The stylisation is clearly related to the mural paintings ornamenting Pharaonic temples and tombs located in Luxor where he worked in a studio of the Faculty of Fine Arts in 1956. Additionally, he had a passion for primitive African art that French archaeologists started excavated

during expeditions in Algeria, where some of the first human communities lived in 8,000 BC. He was therefore inspired by these cheerful and comical themes as testified by the intriguing people dancing in a sort of yellow cave in the background, the entrance of which takes the shape of a mysterious animal.

Later, Nada expressed his attraction to women and gave his pieces a strong sexual connotation, as could be interpreted in the relationship between the woman and the bull in the present work. This animal, symbolising sexual masculine power, points its horns towards the half-naked woman possibly hinting to sexual intercourse. The elongated figures dancing to music are reminiscent of Egyptian hieroglyphs and appear as generalised symbols rather than particularised personages. The musical vibrations of *Dancer and the Pianist*, accentuated by the rich palette and dynamic brushstrokes, transport the viewer into a lively atmosphere, that celebrates the joy and pleasures of life.



λ * 30

HAFIDH AL-DROUBI (IRAQI, 1914-1991)

Street Scene in Baghdad

signed and dated in Arabic (lower left)

oil on canvas

37½ x 17¾ in. (95 x 45 cm.)

Painted in 1976

£10,000–15,000

\$13,000–19,000

PROVENANCE:

Anon. sale, Christie's Dubai, 27 October 2009, lot 138.

Acquired at the above sale by the present owner.

LITERATURE:

M. Muzaffar, *The Modern Artists of Iraq, Communication and Differentiation*, Beirut 2015 (illustrated, p. 19).

Being one of the first Iraqi artists to study abroad, Hafidh al-Droubi began his artistic training at the Academia Reale in Rome in 1937 and later at the Goldsmiths College in London. He was one of the co-founders of the Society of the Friends of Art in 1941 alongside Jewad Selim (1921-1960), Faiq Hassan (1914-1991), and Abdul Qadir al Rassam (1882-1952). When he returned to Iraq from London in 1950, he actively took part to the emerging art scene. In 1953, Droubi established the Impressionist Group in correlation with his career as an art educator, advocating an approach to creation using various techniques and stylistic angles. Despite the name of the group, Impressionist principles and aesthetics were rarely followed and there was no consistency in terms of their styles, each developed in a personalised way.

Containing journalistic qualities despite some abstract elements, Droubi's oeuvre consists of a variety of motifs borrowed from Iraqi heritage and society. Moving freely between different styles such as Cubism, Realism and Impressionism, his works are characterised by unique colours and forms. He understood how light worked and used this to his advantage, creating a dynamic communication between three-dimensional features. All these

elements are combined in the present lot that depicts a street scene in Baghdad painted in 1976. What may seem to be an ordinary sight to the viewer is extraordinary to Droubi. He always manages to find a particularity to the scenes that adds a sense of vitality to the piece. Most commonly known for his Cubist works, Droubi didn't completely adhere to its rules. His work also references an aesthetic that preserves the natural forms he sees. In this piece, everything seems geometric except the protagonists, the man and his donkey, exemplifying his ability to harmoniously fuse Cubist and Naturalist elements in one same composition.

Very much sought after, Droubi's works have been displayed in several group and solo shows, and are also part of prestigious art collections. He was a seminal figure in the field of art education and was an essential asset to the development of modernism in Iraq. He was greatly dedicated to providing knowledge and resources to the future artists of Iraq. He instilled the values of art education in his students and his peers, and was able to take his practice beyond the boundaries of limitations set by certain styles, making him one of the most celebrated Iraqi artists to date.



31

SHAKER HASSAN AL SAÏD (IRAQI, 1925-2004)

Jidar min Al Qunaytirah no. 1

signed and dated on Arabic (lower centre)
oil and spray paint and burning effects on board
48½ x 48 in. (123 x 122 cm.)
Executed in 1979

£50,000–70,000

\$65,000–90,000

PROVENANCE:

Dia Al-Azzawi, London.

Acquired from the above by the present owner.

'The surrealist vision is essentially a humanistic vision because it considers that the true nature of the human entity cannot be observed through the senses. It considers that the real nature of things can only be associated with those feelings stemming from man's sub-consciousness and his inner being'.

(Shaker Hassan Al-Saïd, in his essay *Philosophical, Technical and Expressive Aspects of One Dimension*, 1973).



Shaker Hassan Al-Saïd, *Ta'imlat Mowdou'i* ('MEDITATIONS'), 1984; sold by Christie's Dubai, 19 March 2014, lot 101 (price realised: \$207,750).
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Teacher of art history at the Institute of Fine Arts from 1970 to 1980, Shaker Hassan developed in the meantime an innovative theoretical and philosophic approach known as the One Dimension Group, ('*Al-Bu'd Al-Wahid*'), founded in 1971. Since then, he investigated the one-dimensional limit between visual reality and surrealism. Contemplation is therefore at the core of his 1970s works to the extent that for him, a painting was not only a plastic creation but also a spiritual quest.

This mysterious and abstract composition titled *The Arabs* realised in 1979 precisely illustrates the essence of the painter's new conceptual approach. Applying mainly earthy tones on the background which seems to be a damaged wall, Shaker Hassan revealed letters and words written or highlighted in red. Similar to *Ta'imlat Mowdou'i* ('Meditations', 1984) offered by Christie's Dubai on in March 2014 (price realised: \$207,750), the script manifestly differs from the traditional calligraphic style insofar as it appears to be a sort of graffiti. Although he was inspired by '*Al-Hurufiyyah Al-Arabiyyah*' or Arabic Letterism, he never used it as a means of communication but rather as a real path to mysticism. In the present lot, the sentence '*La Ghaleb Illa Allah*' ('God is the only Conqueror') hangs above another one placed in the middle of the canvas '*Al-Eiz Al-Arabi*' ('The Arab Pride'). In that way, he endowed this masterpiece with an important religious dimension since he stated that the letters establish a link between Man and God. Belonging to both the physical and material worlds, the subject turns into a vision that is only perceived by the viewer through a range of deep emotions. Losing his own specific spatial and temporal bearings for a short moment, the viewer is confused yet guided by the artist towards a transcendental world. Finally, the support is metaphorically the 'ego' and the handwritings are associated with the expression of the human soul's conscious and subconscious.

In a similar way that internationally renowned Catalan artist Antoni Tàpies (1923-2012) was integrating a form of Oriental calligraphy into his works to explore meditative emptiness, Shaker Hassan Al-Saïd reinvented the art of calligraphy through a contemporary contemplative eye which ultimately shaped his distinctive artistic identity. After the many conflicts rattling the Arab diaspora throughout the 20th century, in this painting Shaker Hassan paid tribute to the Arabs celebrating their culture which is indestructible and will be always a strength.



PROPERTY FROM A PRIVATE COLLECTION

λ 32

DIA AL-AZZAWI (IRAQI, B. 1939)

Ramz Sha'abi ('Popular Symbol')

signed and dated in Arabic (lower left); signed, dated and titled in Arabic,
signed and dated 'Dhia Al-Azzawi 1965' (on the reverse)

oil on canvas

39½ x 33 in. (100 x 84 cm.)

Painted in 1965

£50,000–70,000

\$65,000–90,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1965.

Unrivalled figure of the modern Arab art and culture in which he intensely participated for its influence all around the world, Dia Al-Azzawi still perpetuates an extraordinary style proper to his identity. Born in 1939, the Iraqi artist completed his studies at the Institute of Fine Arts in Baghdad while he obtained a degree in archaeology in 1962. He is one of the main figures of several movements such as the New Vision group (*Al-Ru'yya Al-Jadidah*) that he founded with his contemporaries, among the others, Rafa Nasiri (1940-2013) and Ismael Fattah (1934-2004) in 1969 and he also lately joined Shaker Hassan Al Saïd (1925-2004) in the One Dimension group (*'Al-Bu'd Al-Wahid'*) created in 1971. Through his prolific career which started in 1964, he remarkably showed a versatile profile mastering art as well as poetry and narrative whom his strong knowledge is visible in his entire oeuvre. He effectively reused a variety of themes notably from the popular literature (*al-adaab al-sha'biyyah*) including the tales of *One Thousand and One Nights* or the Ancient episode relating the adventure of the semi-god *Gilgamesh* from the Mesopotamian mythology. Besides, he is above all an artist of his times and he always reflected the fears and hopes of Arabs especially during political disturbing times such as the first coup of Ba'ath party which rattled the region of Middle-East in 1963. From 1968 to 1976, in parallel of practicing art, he also enrolled in its preservation as a director of the Iraqi Antiquities Department in Baghdad; and in its promotion working as an editor of the magazines *Ur* (1978 - 1984) and *Funoon Arabiyyah* (1981-1982). Incredibly creative, he has worked with a multitude of means, through a unique style, his own sensibility.

Dia Al-Azzawi rapidly presented a fascination for the work of the illustrious Jewad Salim (1919-1961) who encouraged him to take the path of Iraq's modern art movement, the Baghdad Group of Modern Art, founded in 1951. This exceptional early composition, *Ramz Sha'abi ('Popular Symbol')*,

Painted in 1965, demonstrates his talent for blending the past and the present. This intriguing painting displays geometric elements from abstract art that the artist experimented with an aesthetic referring to the arts of ancient Mesopotamia. As a real archaeologist, he conscientiously observed the footprints of the history of the region, such as clay tablets inscribed with cuneiform. Here, each geometric element seems to interlock into one piece as a veritable construction held by these industrial symbols. The representation perfectly embodies the style of the artist insofar as he uses visual elements combining them and thus he succeeds in making them appeared to be engraved, such as archaeological pieces, in a dark background. Although the painter used a muted palette, the subject attracts the view of the spectator through the fellow colours blue, white and yellow concentrated in the middle of the composition. In this part of the canvas, a yellow circle shape with a white halo around, illuminates the painting. Dia Al-Azzawi drew a link between this interpretation and his homeland. Historically considered as the cradle of civilisation, Iraq is the land where the first societies developed and the first man hand-made creations were produced. Thus, the artist celebrated his personal origins: *'I began to depend on my heritage and to make use of historical forms - especially Sumerian art - as a consequence of my study of archaeology. That is why I know what is there in history.'*

Heir of an ancient civilisation to which he is firmly attached, he remains also a pioneer artist of his time. Untitled defines his undeniable talent with which he constructed a bridge between tradition and modernity, expressing his pride to belonging to a creative people. In 1968, Ba'ath Party came to power with the ambition to rebuild the Arabic identity whom Dia Al-Azzawi is a fervent supporter.



PROPERTY OF AMIDEAST

JEWAD SELIM

The Watermelon Seller

PROPERTY OF AMIDEAST

***33**

JEWAD SELIM (IRAQI, 1919-1961)

The Watermelon Seller

signed and dated in Arabic (lower right)

oil paint on masonite board

34½ x 29½ in. (87 x 75 cm.)

Painted in 1953

£200,000–250,000

\$260,000–320,000

PROVENANCE:

A gift from the artist to the present owner in 1954.

EXHIBITED:

Portland (Maine), L.D.M. Sweat Museum, *The Jewad Selim Touring Exhibition*,
February to May 1954; this exhibition later travelled to:

Philadelphia, De Breaux Gallery, 1954;

Pittsburg, Bellefield Avenue Gallery, 1954;

Chicago, Mid-Western office headquarters of the American Friends of the
Middle East, 1954;

New York, Middle East House, 8 April–1 May 1954.

'Selim occupied Baghdad with his art and positioned it as a capital for his imaginative personal view. It's Baghdad as he knew it, and also how he dreamed it to be.'

–Farouk Youssef



Christie's and AMIDEAST are privileged to offer you this rare and brilliant piece by Jewad Selim, *The Watermelon Seller*.

AMIDEAST, previously known as AFME (American Friends of the Middle East), has a history of promoting cultural activities, such as relations and expositions that would reveal the art and artists of the Middle East to the American public. Working to promote a mutual understanding of the religious, cultural, and social aspirations of people from other parts of the world between Americans and the individuals of the Middle East and North Africa, AMIDEAST offered a variety of programs including English language and professional skills training. Founded in 1951, AFME, sponsored an exchange program of artists, scholars, and lecturers, and Jewad Selim, the pre-eminent artist representing Baghdadi Modern Art, was one of them. 'A tour of exhibitions were arranged for him at the L.D.M. Sweat Museum in Philadelphia, the Bellefield Avenue Gallery in Pittsburgh, and the headquarters of the Mid-western office in Chicago. He ended his tour with an exhibition at the Middle East House which opened with a private showing and reception for the artist on April 8 and continued until the first of May.' (extract from the American Friends of the Middle East brochure (1953). New York: American Friends of the Middle East, p.14).

A prominent exhibition held by the AFME in 1954 displayed numerous works by the artist. This exhibition stirred excitement in the United States as it included some of the rarest pieces that Selim had created. Subsequently, he became recognised as one of the most celebrated Arab and Iraqi painters and sculptors, as well as having an essential role in the flourishing of the modern art scene in Iraq. Selim was invited by the AFME to tour with the exhibits and at the last exhibition on April 1st 1954 he presented the AFME the present lot *The Watermelon Seller*, 1953, in thanks for their efforts.

Through this piece, Selim is bringing a fleeting moment to the United States. He is taking the viewer on a journey to the vivacious street markets of Iraq.

As one of the founders of the Baghdad Modern Art Group, created in 1951, Jewad Selim remains renowned for his pivotal role in shaping Iraq's

modern art movement in taking its first steps. In 1951 and 1955, the group published two manifestos, in which they assert to the masses how to achieve a distinctive Iraqi identity through modern art. '[Modern art]'s complexity stems from the complexity of the times in which we live,' (J. I. Jabra, *The Grass of Roots of Iraqi Art*, Baghdad, 1983. p.18) claimed Selim in a lecture at the Conference Hall of the Museum of Ancient Costumes speaking about said manifestos in 1951. Born in 1919 in Ankara, Jewad Selim grew up in Iraq amidst an artistic family and went on to study art in many European cities such as Paris, Rome and London from 1939 to 1948. Upon his return to Iraq, he was subsequently appointed Head of the Sculpture Department at the Institute of Fine Arts in Baghdad. The artist mainly reinterpreted traditional Arabic aesthetics – decorative patterns and folkloric themes with a modern twist and appeared to place particular emphasis on the feminine figure in his paintings and sculptures.

Firmly resolved, he formed what he called Iraqi modern art; Jewad Selim defined a new trend of creation which is characterised by the link between the local culture and international influences. Selim, being an advocate for Modern art in Baghdad, was always inspired by the cultural heritage in Iraqi art, and constantly brought about political and national awareness to his homeland. He also drew inspiration from the art movements he came across while studying in Europe merged with motifs from Ancient Mesopotamia. He borrowed from international movements but still succeeded in clarifying Iraqi and Arab sensibilities. His semi-abstract, curiously figurative and dynamic compositions allude to his versatility as a painter.

Although the artist had a magnificent sensibility towards his work, he claimed to have persistently shuffled between painting and sculpting, stating in a letter to his friend Khaldoun Husri, '...my heaviest burden is to decide how to divide my energy between painting and sculpture. I think that someday I must give up one of them because my creative ability is split between the two. I am thinking of giving up painting for good.' (Al Fan Al 'Iraqi Al Mua'aser. (1977). Milan: Sartec, p106.) However, he was never able to give up one for the other as they were both features of his intellect. He demonstrated an unyielding essence of Iraqi art and artists.

Deep impressions were left on Jewad Selim by several European masters such as Henri Matisse (1869-1954), Pablo Picasso (1881-1973) and especially Aristide Maillol (1861-1944). In 1958, a military revolution deposed the Hashemite monarchy, with great expectations for the country. With this change, Iraq searched for its national dignity between tradition and modernity that Jewad Selim highlighted through his masterpiece in which he depicts his sense of brotherhood and his fondness for his homeland. Selim's untimely death in 1961 upset many artists. Artist Shaker Hassan Al-Saïd (1925-2004) said of his death, 'We felt grief and sadness at his death in the early 1960s and that he still had a lot to do.' (Mohammed, M. (2007). Artists Remember Celebrated Sculptor. [Online] Iraqslogger.powweb.com.). This statement was an accurate one as Selim passed away during the construction of his masterpiece, the 'Epic of Liberty' statue, which was erected in Tahrir Square and began in Florence in 1959, two years prior to his death.

THE WATERMELON SELLER

In the middle of this composition, a seated female figure in a street market place is raising her arms high up with the palms and fingers happily thrown out in the air in a waving fashion; she throws her arms up with a sense of a dancer's ease. With her face split into two skin tones, Selim is touching on the aspects of East and West; or better yet, aspects of a Westernised East. While staring at the viewer with captivating almond eyes, she gestures the observer's attention to her goods. Selim is portraying something that anyone who has been to a street market has looked at. However, just because someone is looking at something doesn't necessarily mean they are really seeing what's in front of them. The artist plays on this idea of ordinary people going unnoticed, which is what makes this particular piece abundant in that effort. Instead of asking the viewer to see what's in front of them, he captivates their attention using the subject's motions.

Rather than an extensive interest in watermelons, Jewad Selim was intrigued by the shape of crescents, inherent in the typical shape of the Baghdadi Melons being cooled in the summer sun. He had a real attachment to this shape, and it was evident in the majority of his works. Proudly



attached to his personal roots, the painter's fascination with the crescent shape's motif is effectively associated to the Fertile Crescent of the Middle-Eastern region, which is historically considered to be the cradle of civilisation and where the first agricultural societies developed. Here, the slices of watermelons adopt this specific shape and then becomes a symbolic source of life. The subject celebrates the heritage of Iraqi people to the extent that it highlights the artisanal production.

Furthermore, the formation of shapes above the woman's head reflects themes the artist regularly chooses to display and which portray motherhood and fertility. As previously stated, the Fertile Crescent is directly related to the source of life, the womb, and as such there is a direct connection with the notion

of motherhood. In Jewad's interpretation, maternity blatantly correlates to fertility, which in turn goes back to the birth of civilisation in Mesopotamia and reaching the final conclusion that Iraq is motherhood. As such, when the artist displays motherhood through his oeuvre, he is representing all of Iraq.

The portrait is incredibly luminous with the use of a noticeable Iraqi palette composed of pale colours and earth tones such as white, sky blue and yellow. Besides, the sun's presence above the character's head signals an intense luminosity and probably a strong heat in the scene. He incorporates aspects of sinuous Arabesque decorations into her garments and less conspicuously, into the forms that surround her such as the traditional oil lamp placed to the right of her arm. Using geometric shapes to

render the woman's body, Selim indicates back to his sculptural knowledge. He relentlessly challenges himself to create inimitable national qualities described by conventional forms and ornamental configurations. Through these angular formations, he shows his technical mastery for the representation of proportions by drawing diverse geometric elements.

The Watermelon Seller, from one of the most important early exhibitions of Arab Art on this international socio political platform triggered a great sensation and opened a new window on the Arab world through its Art. This is an outstanding and exceptional example of Selim's practice, and one of the most important works of Iraqi art to appear at auction, revealing the essence of his art as he sought to find the perfect stylistic association in order to affirm a singular artistic identity.

PROPERTY FROM THE ARTIST'S ESTATE

λ 34

MAHMOUD SABRI (IRAQI, 1927-2012)

Grief

oil on canvas laid down on board

50½ x 38½in. (128.5 x 98cm.)

Painted *circa* 1960s

£40,000–60,000

\$52,000–77,000

PROVENANCE:

The artist's estate.



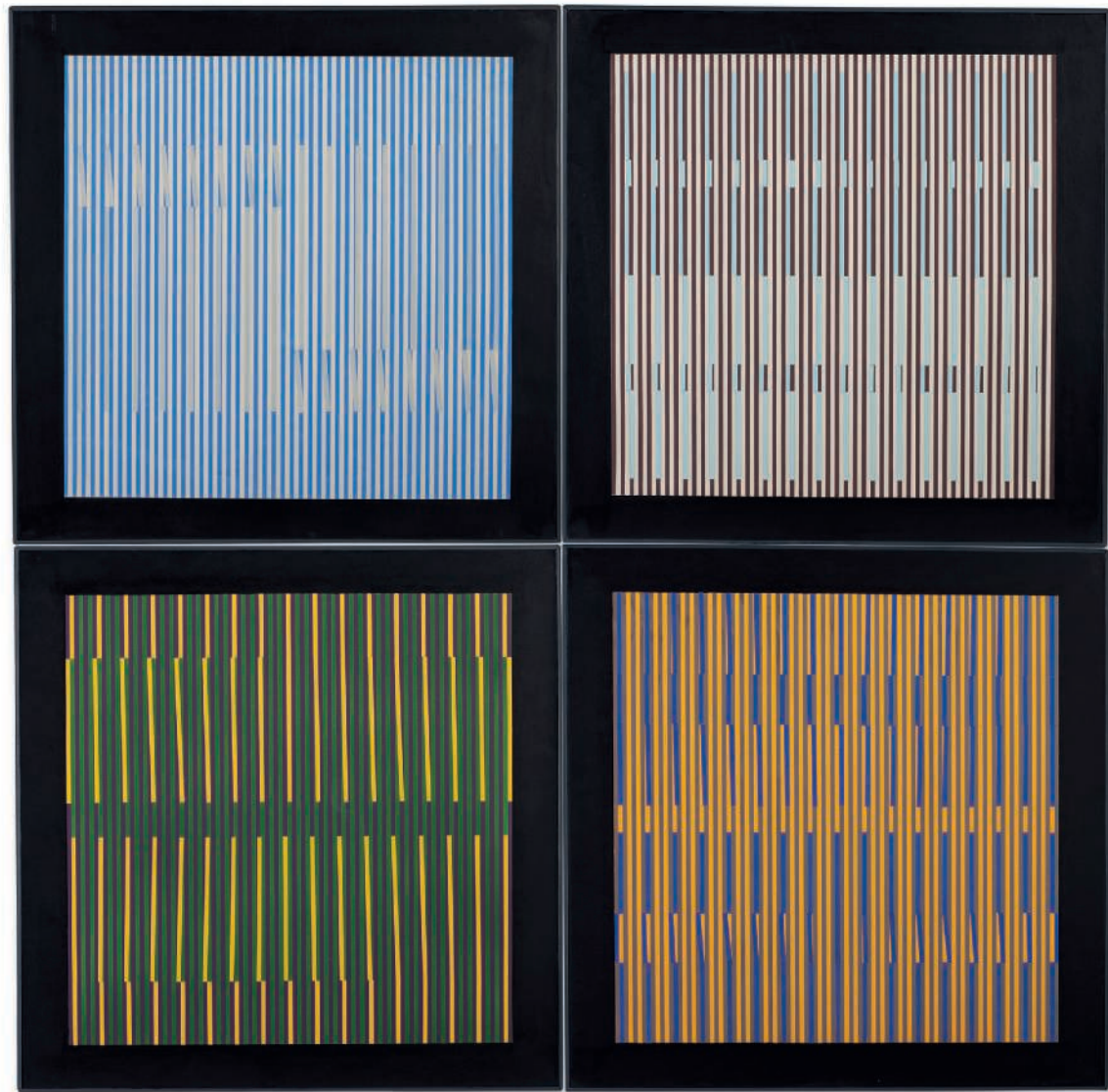
Mahmoud Sabri, *The Hero*, 1984; sold by Christie's Dubai, 18 March 2017 (price realised: \$547,500).
©Christie's Images Ltd., 2017.

Although having had a crucial role in the Iraqi modern art movement, Mahmoud Sabri's part in history has unfairly been shadowed by the fact that he stood strongly against the many themes that the other artists of the time were exploring. As a rebel against the current political status of Iraq, Sabri wrote a manifesto in which he asserted his political stance against the fascist nature of the Ba'ath Party. This manifesto, and his constant agitation towards the party, ultimately led him to be exiled from Iraq. Sabri strappingly believed that the role of an artist directly correlates to engaging with social issues and mankind. He had left for Russia, which caused many to believe that he was pro-Communist, to study at the Surikov Institute of Art under the guidance of Soviet Russian Painter, Aleksandr Deyneka (1899-1969). Sabri's early work had always been considered to be socially conscious and philanthropic, so it comes with no surprise that he was deeply inspired by the Soviet Socialist Russian style while living in Russia.

Born in Baghdad in 1927, he left for England in his twenties to complete his studies in social sciences, a topic which would later have a major influence on his work. During his time in the United Kingdom, he attended evening art classes, discovering a strong interest in art. When he returned to Iraq, he started working at the largest national bank, Al Rafidain Bank but he soon moved back to Russia in 1961 and later relocated to Prague in 1963 where he joined the Committee for the Defense of the Iraqi People. During his time in Prague, his paintings focused on the agony of the people under the regime.

Although he was considered an outcast in the discussion of the modern art movement in Iraq, Sabri took many initiatives in the realms of contemporary art in the Middle East. In his work, Sabri portrays the hardships of the Iraqi people, however unlike his contemporaries he would describe his political and existential agony towards the situation in Iraq. This induced him to treat his work about the social status with pain, dispute, and resentment. The impressive composition offered for sale in this auction could be related to his funeral series dedicated to Ahmed Saleh, in which he depicted the sadness of losing someone to such a pitiful situation; a larger work from the same artist and period was sold by Christie's Dubai in March 2017. This representation starts with the way he approaches the look in the subjects' eyes. Filled with anguish, the characters, three women, who resemble The Holy Women - the Three Mary's, the Virgin Mary, Mary Magdalena, and Mary of Bethany - and a child, are mourning the loss of a young man. Reminiscent of the popular *Descent from the Cross* theme tackled in many ways in Christian iconography, Sabri was undoubtedly influenced by some aspects of Western culture. Who seems to be the deceased's mother, is bent over, hugging him whilst looking up towards him as if the last glimpse of hope is fleeting from her soul. The woman on the left throws her head back while grabbing her face in distress. The third woman, who could be considered the martyr's wife, is holding a child close to her. Too young to understand, the look in the child's eyes is both confusion and sadness.





λ 35

MEHDI MOUTASHAR (IRAQI, B. 1943)

Zone B 1-8

each signed, dated, titled, inscribed and signed in Arabic 'Mehdi Moutashar Zone B 1-8 Arles 1976'

(on the reverse of each panel)

mixed media and collage on board, in eight parts

each: 24 x 24 x 1¼ in. (61 x 61 x 4.5 cm.)

overall: 48 x 96 x 1¼ in. (122 x 244 x 4.5 cm.)

Executed in Arles in 1976

(8)

£30,000–40,000

\$39,000–52,000

PROVENANCE:

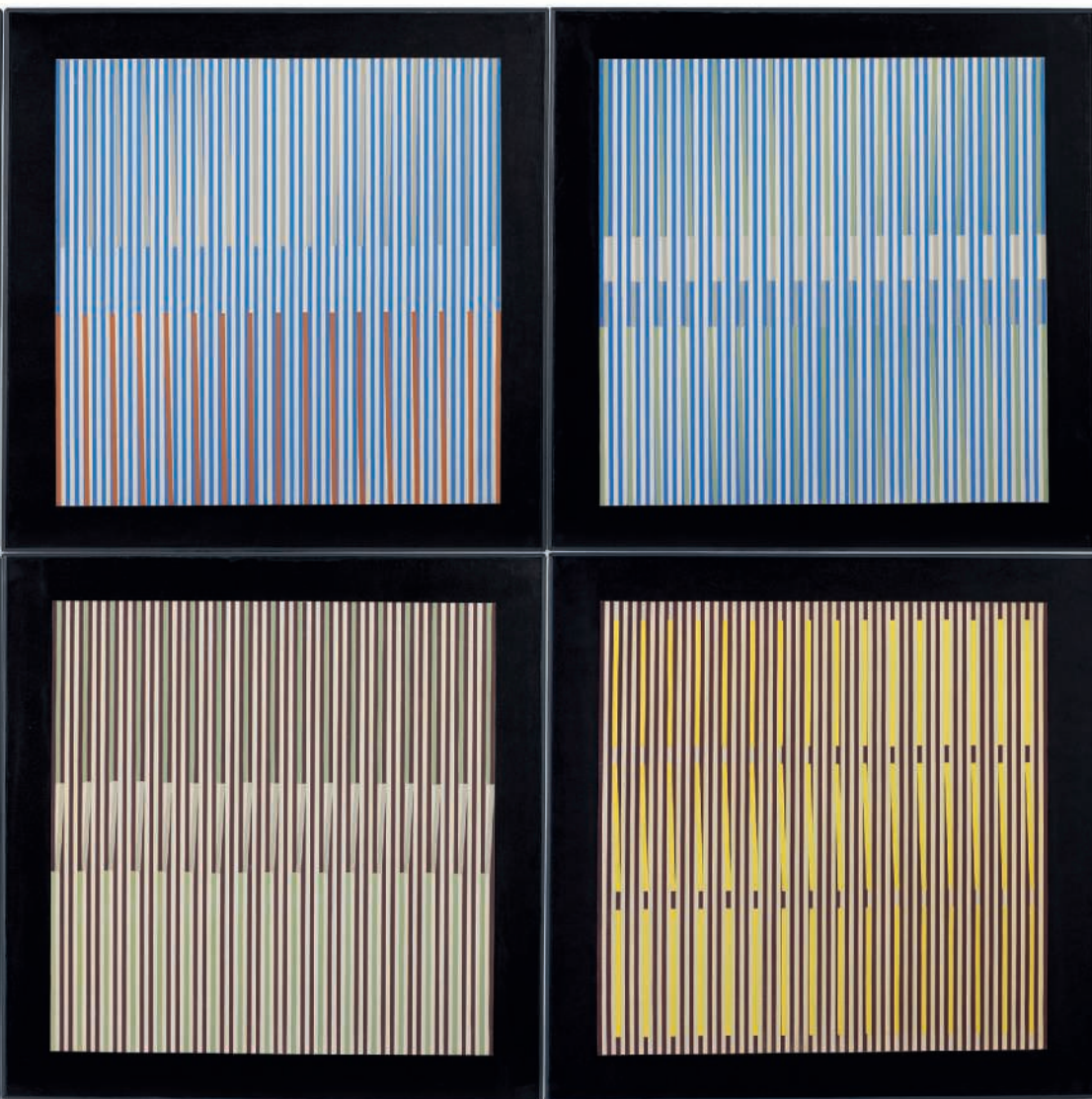
Acquired directly from the artist by the present owner.

EXHIBITED:

Chartres, Musée de Chartres, *Mehdi Moutashar*, 1977.

LITERATURE:

Exh. cat., *Mehdi Moutashar*, Musée de Chartres, Chartres 1977 (three out of the eight panels illustrated, unpagged).



Placing his oeuvre between '*Islamic art and Western geometric art*' as he states himself, Mehdi Moutashar's artistic creations have always been the result of his personal investigations, but also of his exchange of ideas and artistic experiments with his master Shaker Hassan Al Saïd (1925-2004) (two works by whom are offered in this sale; lots 27 & 31), as witnessed by the extensive letter correspondence between the two Iraqi artists. Originally from Hilla, Babylonia, the Iraqi-born French artist studied at the Superior School of Fines Arts in Baghdad before pursuing his studies France in 1967 at the École Nationale Supérieure des Beaux-Arts of Paris, under Belgian painter Gustave Singier's (1909-1984) tutorial. Moutashar later taught at the École Nationale Supérieure des Arts Décoratifs, simultaneously establishing himself as an active pioneer of the Parisian art scene in the 1970s. He had several solo shows across the globe during that time, from the prestigious Gulbenkian National Museum of Modern Art in Baghdad, to galleries in Paris amongst which the Galerie Denise René, Copenhagen and Washington D.C., and later also in Germany and England. His participation to collective exhibitions include some that were held in Japan, Syria, The Netherlands, Germany and France, yet perhaps his most successful group show was '*Au-delà de la forme*' held at Palais du Tau in Rheims, France, which presented a dialogue between Moutashar's work and that of the American minimalist sculptor Richard Serra (b. 1939) in 2016.

The present work by Mehdi Moutashar titled *Zone 1B-8B* of 1976 and comprising of eight vibrant panels, proves how an intellectual reflection takes shape through the process of the artistic creation. Actually, this impressive ensemble of works alludes to the last eight months of the first pregnancy of the artist's wife, where each panel conveys the artist's profound emotions of becoming a father. Moutashar fully exploits one of his ground-breaking techniques of creating the illusion of depth through painted lines alternating with strips of collage. Such a meticulous technique conveys a lively luminosity and a certain dynamism of linear expression to the compositions, intriguing the viewer and inviting him into the artist's intellectual realm, but also causing a sort of dizziness through the optical illusion rendered in his complex works. Though deeply rooted in the aesthetic principles of the Arab-Islamic style, Moutashar's intricate explorations of geometric minimalism exemplify the power that exists through the successful manipulation of pattern and line, using his innovative technique. The French-Iraqi artist's emphatic use of shape and intellectual interpretations of form create a contemporary visual language that, not only transcends the picture plane, but also redefines the traditional relationship between colour and line.

Living and working in Arles (South of France) since 1974, Mehdi Moutashar will exhibit his major work *Houé*, a monumental installation measuring 5 x 3 x 2 metres at National Theatre of Bahrain, Manama, this coming November.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

36

BURHAN DOĞANÇAY (TURKISH, 1929-2013)

Trojan Horse (from the Ribbons series)

signed and dated 'B Dogancay 1978' (lower right)

acrylic on canvas

24% x 29% in. (62 x 76 cm.)

Painted in 1978

£22,000–28,000

\$29,000–36,000

PROVENANCE:

A gift from the artist's wife to the 47th International Debutant Ball, Waldorf Astoria Hotel, New York, in 1986.

Acquired from the above by the present owner.

LITERATURE:

T. Messer, *Dogançay*, New York 1986 (illustrated p. 136).

Intending to pursue a career as a diplomat which conducted him to New York in 1962, Burhan Dogançay decided to make his own way entirely dedicating himself to art, a year later. Born in Istanbul in 1929, shortly after the creation of the Turkish Republic, he rapidly showed an interest in becoming an artist as a young child. However, he first studied law at the University of Ankara and graduated from a degree in economics at the

University of Paris during the 1950s. In parallel, he attended courses at the Académie de la Grande Chaumière in the lively Montparnasse district of the French capital. When he returned to Turkey, he participated to exhibitions held at Sanatsevenler Club which were successful, gathering the social elite of the city.

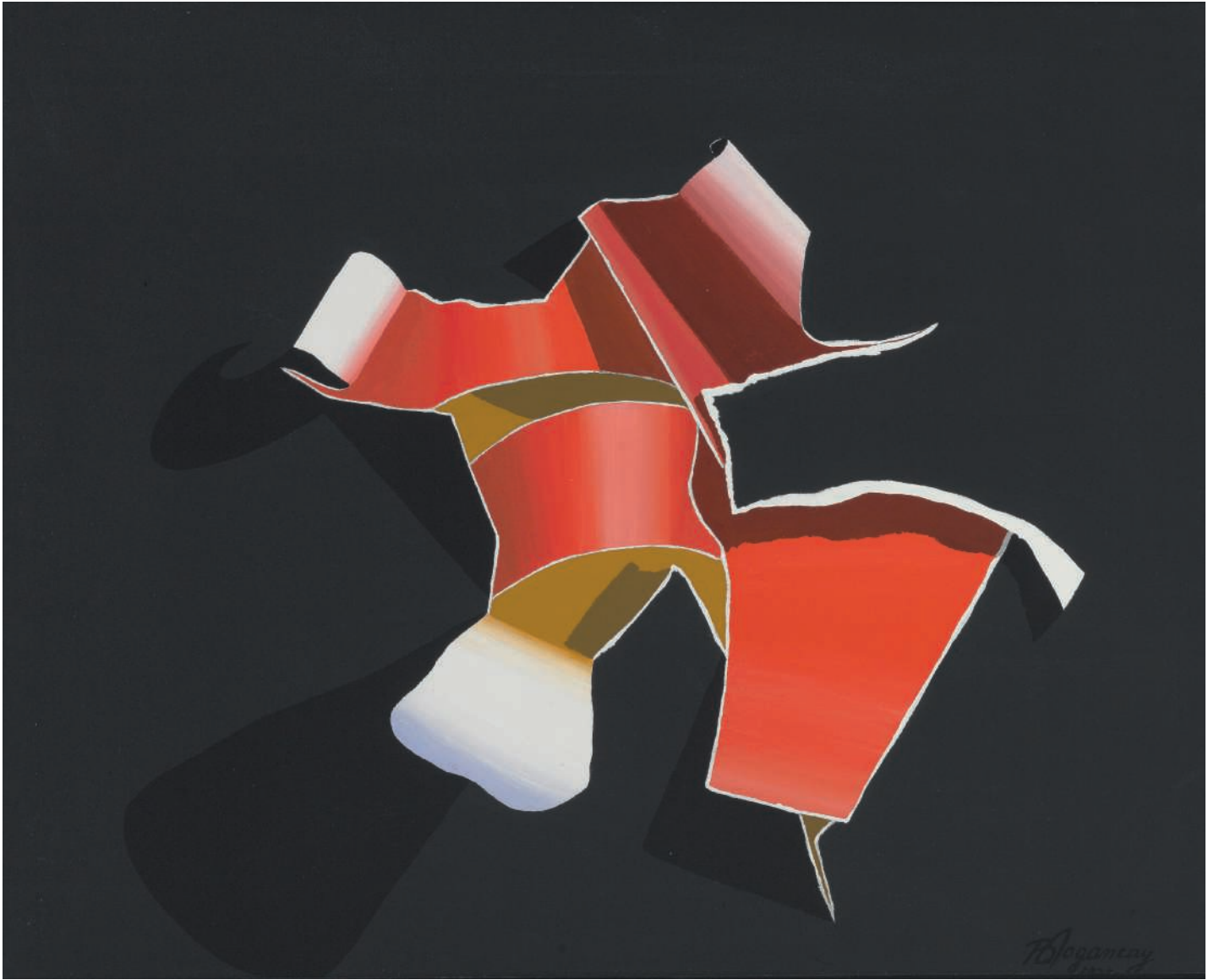
The 1970s marked a turning-point in Dogançay's oeuvre as he discovered a wall with the remains of a poster with various graffitis and spontaneous collages. He effectively gained interest in public walls that he considered a true platform of creation, on which he was able to express himself. *Trojan Horse*, painted in 1978, is a revealing example belonging to the painter's *Ribbons* series which explore the compositions' illusionistic effects. In this work, a dark background appears to be damaged and the torn red or white sheets let the light and shadows pierce through the canvas. Dogançay also lingered over shapes with curved lines and rounded volumes which add dynamism to the planar support. With this interplay between light and geometric elements, the viewer's vision is disturbed. The piece intrigues and seems to be giving an infinite impression of superposition of several plans.

In that way, he brought mystery and secret to this painting which bears the title of the subterfuge that the Greeks used to enter the city of Troy and with which they won the war. He consequently drew a correlation between this renowned mythological tale and his representation, conveying a veritable symbolism. The horse metaphorically carried the strength of the soldiers who came to free Helen, Queen of Sparta, which the fanciful background containing energy and warmth could be alluding to. Despite the apparent minimal treatment of the subject, the composition appears impressive and complex in a similar way to that of Dogançay's *Red & Black composition* sold by Christie's Dubai in March 2015 (price realised: \$197,000).

Having moulded his definitive style, Burhan Dogançay proved his artistic singularity by choosing to focus on walls. He found his inspiration in a support which is part of the common environment and reserved for street art and innovated the pictorial representation ingeniously combining popular culture and technical mastery.



Burhan Cahit Dogançay, *Red & Black Composition*, 1974; sold by Christie's Dubai, 18 March 2015, lot 27 (price realised: \$197,000). ©Christie's Images Ltd., 2015.



PROPERTY FROM THE ANDRAOS COLLECTION

λ*37

SHAFIC ABBOUD
(LEBANESE, 1926-2004)

Chambre verticale 1;

Chambre verticale 2;

Chambre verticale 4

Chambre verticale 1 : signed 'Abboud' (lower right); signed, dated, titled and inscribed '15 05 83 ABBOUD "CHAMBRE VERTICALE I"' 72x144 cm' (on the reverse)

Chambre verticale 2 : signed 'Abboud' (lower right); signed, dated, titled and inscribed '04 06 83 ABBOUD 83 LES CHAMBRES VERTICALES (2ème CHAMBRE) techn. MIXTE Acrylique – sable – Tempera – Huile.' (on the reverse); inscribed '144x72' (on the stretcher)

Chambre verticale 4 : signed 'Abboud' (lower right) ; titled '4e CHAMBRE VERTICALE' (lower left); signed, dated, titled and inscribed '19 06 83 ABBOUD 83 144x72=80 "Quatrieme Chambre Verticale" Tempera/Toile' (on the reverse)

oil, acrylic, tempera and sand on canvas; in three parts
each: 56¾ x 28¾ in. (144 x 72cm.)

Executed in May-June 1983

(3)

£150,000–200,000

\$200,000–260,000

PROVENANCE:

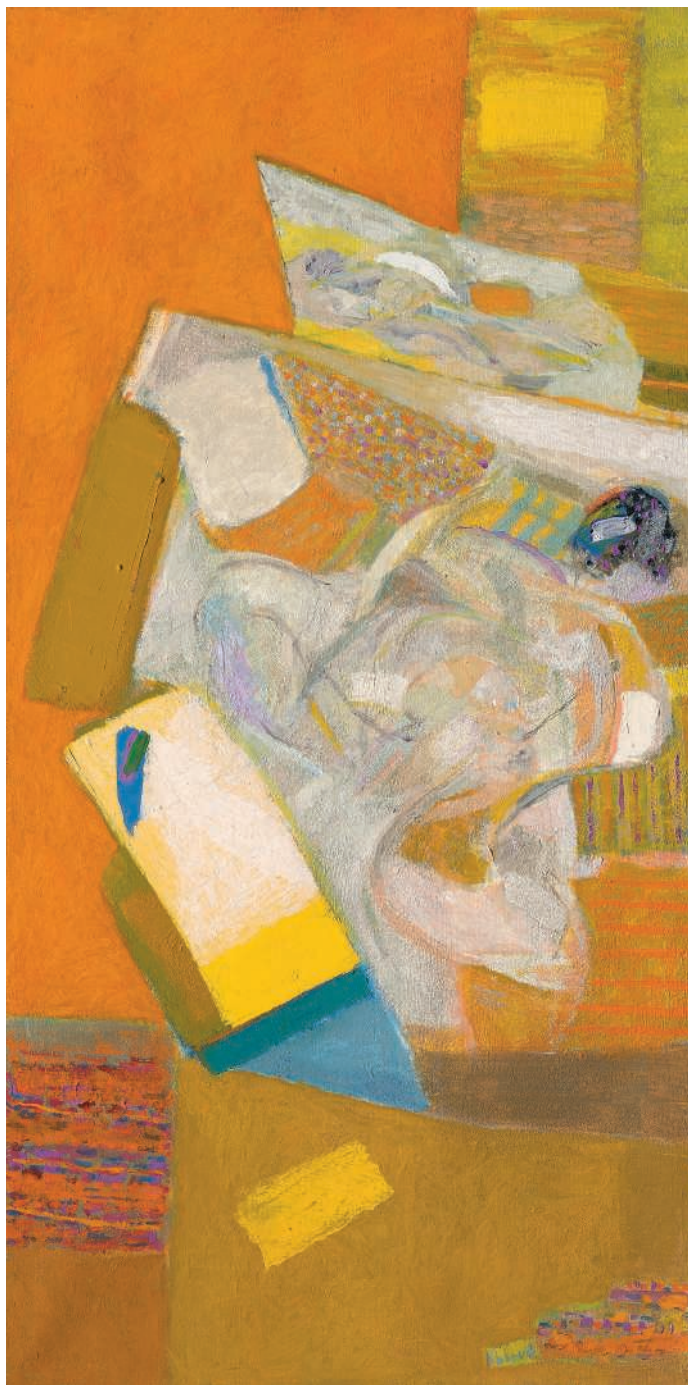
Galerie Faris, Paris.

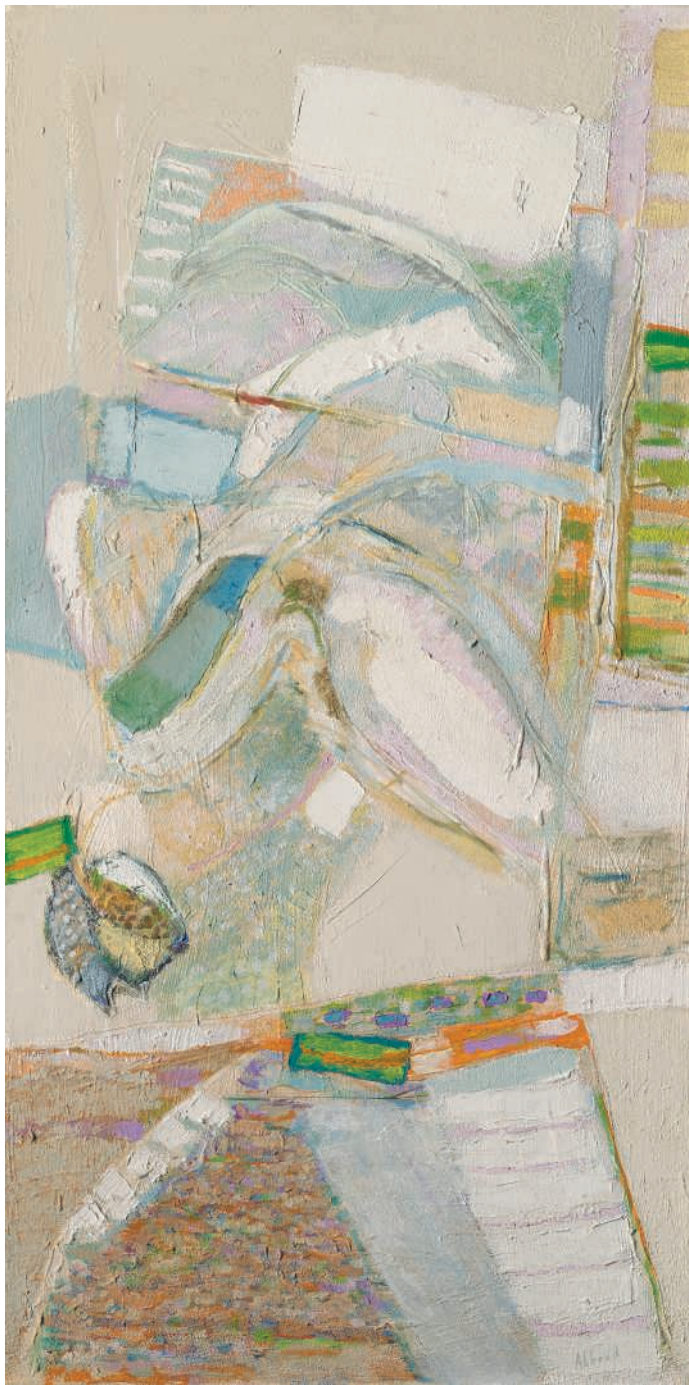
Acquired from the above by the present owner in 1983.

LITERATURE:

C. Lemand, *Shafic Abboud*, Paris 2006 (the three works illustrated in colour pp.152-153).

This work is sold with a photo-certificate from Christine Abboud, under no. ID220, ID221 & ID222.





Abboud is one of the founding pillars of Modern Lebanese art. Born in Mhaydse, Lebanon, in 1926, he started by painting figurative works, much inspired by folkloric Lebanese tales and daily life. He later moved towards abstract art, following his move to Paris in 1947, where he studied art with some of the leading artists of the Parisian art scene at the time, such as André Lhote and Fernand Léger amongst others, before enrolling into the École Nationale des Beaux-Arts. Seeking to depict light and its essence Abboud uses organic shapes and carefully chosen monochrome planes of colour, often meticulously superimposed on top of each other, to cover his canvases with thick impasto and fecks of pigment that are reminiscent of abstract painter Nicolas de Staël's works.

Nonetheless, whilst Abboud's paintings do not depict stories or landscapes, they are not entirely deprived of narrative. He uses hints and extracts the atmosphere of a precise scene in time through light and colours. His titles do not aim to confuse the viewer into Abboud's abstract world, but they indicate what he has represented and bridge his abstract colourful forms with clues drawn from reality, which he subtly inserts onto his canvases, as exemplified by these three elegant and vibrant works from the 'Chambres verticales' series, coming from the prestigious Andraos collection, from which the current world record price for the artist, *Les années de l'oiseau*, originally came from before selling at Christie's Dubai in October 2016 (price realised: \$391,500). As often seen throughout his oeuvre, the present three paintings do not tell the story of an event or adventure, but rather focus on a modest everyday-life snapshot of a 'chambre' ('room'), capturing the experience and sentiments of specific childhood memories. In that way, Abboud shares with the viewer fragments of his 'private diary', as referred to by art critic Joseph Tarrab, hence offering a privileged insight into his intimate world of emotions. Working with 'series' whether they refer to 'Saisons', 'Cafés engloutis', 'Nuits', 'Grandes Chambres' (two of which, *Grande Chambre 15* and *Grande Chambre 3*, were sold by Christie's Dubai when the Viviane and Robert Debbas Shafic Abboud Collection was offered in October 2014, respectively selling for \$387,000 and \$293,000) or 'Chambres Verticales' as in the present case, enabled Abboud to exhaust the different emotions he had felt by exploring the same theme under different angles. Here, Abboud draws the viewer into the voluptuousness and happiness emanating from these three very different works, imposing by their tall vertical formats and impressive by their rich textures, vibrant contrasting pigments and beautiful lyrical abstraction.

In the 1980s, Abboud realised a wide range of eclectic paintings that fluctuated between large abstract monochromatic fat areas of thick paint and intricate multi-surfaced and multi-colour compositions, of which the present three works are prime examples. *Chambre Verticale 1*, *Chambre Verticale 2* and *Chambre Verticale 4* were not conceived as a triptych, they are each individual works yet belong to the same series and Christie's is proud to offer three of them in a single lot – a third work from this series, *Chambre Verticale 3* is currently housed in an eminent private Lebanese collection. Despite their apparent versatility, they all converge towards Abboud's ambiguous abstract reality, as each work features his signature hints taken from real life such as textiles, bed covers, clothes, windows, furniture, and sometimes even suggesting the presence of a figure such as in the predominantly orange panel. Although this lot features three separate works, the orange tones of *Chambre Verticale 1* on the left creates a beautiful balance with its complimentary colour of an overpowering purplish blue tone in *Chambre Verticale 4* on the right, harmoniously accentuating the more muted pastel colours of *Chambre Verticale 2* at the centre. The uniqueness of this work lies in the eclectic technique used, combining sand, tempera, acrylic and oil, but moreover in the multi-textured surface. The latter varies from flat monochrome areas of primary colours such as the pure yellow and blue rectangles in *Chambre Verticale 1* and *4*, reminiscent of Western abstraction such as that of Nicolas de Staël (1914-1955), to more patterned areas of contrasting flecks of colour mainly in the lower parts of all three works, recalling the works of French Nabis 'intimistes' painters Édouard Vuillard (1868-1940) and Pierre Bonnard (1867-1947). This medley of Western influences is entirely re-interpreted by the Lebanese master, who adds his Oriental touch not only through the decorativeness and stylised patterns, but even more so through the blinding Mediterranean light radiating from the carefully thought-out juxtaposition of colours. In a similar way to Henri Matisse's three famous dance and music panels conceived independently from one another and painted for Russian industrialist Serguei Shuchkin, Abboud's three *Chambres Verticales* also celebrate the joy of life. They reflect the sensual pleasure and emotions that the artist intimately shares with the viewer, rendered through colours, patterns, and childhood memories, albeit in a very abstract way, giving more freedom to interpretation and more leeway to imagination.

'(...) Rather than offering itself, the painting suggests. It charms more than it seduces. And our eye can take its time. It can rest, soothed by the harmonious image, by the delicacy of the combinations laid out without any abruptness and refined within a broad range, by the delicate interlocking of the forms one inside the other, by the material with its light relief that endows it with a sensual skin. And, slowly, the eye becomes aware of what this painting is going through. For it shivers under our gaze, this painting that appears still caught up in the rhythm of a slow germination, inviting us to daydream, denying any form of haste'.

(Gilles Plazy, 'Shafic Abboud', in *Cimaise*, Paris, July 1983; quoted in C.Lemand, *Shafic Abboud*, Paris 2006, p. 351).

Opposite: details of the present lot



THE PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ 38

SHAFIC ABBOUD (LEBANESE, 1926-2004)

La veste chinoise

signed 'Abboud' (lower right); signed, titled and dated 'Janvier-février 1980 ABBOUD "la veste chinoise"' (on the reverse)

oil on canvas

64 x 38%in. (162.5 x 97.5cm.)

Painted in January-February 1980

£60,000–80,000

\$78,000–100,000

PROVENANCE:

Galerie Brigitte Shéhadé, Paris.

Acquired from the above by the present owner's parents, thence by descent.

This work is sold with a photo-certificate from Christine Abboud, under no. ID2731.

Acclaimed as 'one of the few Arab artists to have achieved international recognition', Shafic Abboud is undoubtedly an icon for art in the Levant. Originally from the village of Mhaidseh in Mount Lebanon, he studied at the *Académie Libanaise des Beaux-Arts* and then, worked alongside renowned French painters Fernand Léger (1881-1955) and Jean Metzinger (1883-1956) when he reached Paris in 1947. Although he joined the circle of Abstract artists in Paris, he rapidly shaped his own personal style in his oeuvre that transcribes a lyrical celebration of life, joy and colours.

In the 1970s, the artist explored a wide array of materials such as mixed terracotta, incorporating strings and sand to his paintings, and experimenting with tapestry. These various experiments led him to endow his composition with rich textures of which *La Veste Chinoise* painted in 1980 is an outstanding example. Placed in a plain background, the sumptuous

'*veste chinoise*' or Chinese shirt/jacket unveils a multitude of vibrant colours which illuminate and animate the canvas hinting to the traditional elaborately embroidered Chinese costumes. Abboud seems to transform his canvas into material, as the intricate interwinement of pigments and shapes look like they have been literally embroidered by the artist onto his support. The samples of complex geometric forms appear to be sewn together heightened by the yellow and white's brightness that emphasise the jacket's material texture and its heavy weight, probably embroidered with metallic threads and set with precious stones.

This rich ornamentation of the painted surface recalls Gustav Klimt's Symbolist paintings renowned for his mural decorations and his characters' colourful patterned clothes. The splendour of mosaics from Byzantine art undoubtedly also inspired the painter, after all he claimed himself that '*I am Byzantine*'. The medley

of translucent colours, the careful juxtaposition of which emanates a transcendental light from the canvas, replicate the shiny texture of the Chinese jacket's embroidered silk. The curved lines create a flowing movement almost giving the impression that the piece of clothing is alive as it adopts an intriguing and almost human position. The shoulders appear frontal, whereas the chest leans forward and a silhouette forms itself as if it is walking toward the right side of the painting. As the inanimate object becomes a lively portrait, the artist invites the viewer on an exotic and imaginary journey and into an abstract reality. One of his close friends and patrons claimed that '*After Matisse, it was he [Abboud] who rediscovered the colours of Oriental painting (...) the immense sensuality of Orient*'. There is no doubt that *La Veste Chinoise* incarnates this statement through its technique, palette and the emotions it triggers but it also demonstrates Abboud's versatile talent in perfectly combining Eastern heritage and Western modern culture.



39

SALIBA DOUAIHY (LEBANESE, 1915-1994)

Connection

signed 'S.Douaihy' (lower right); signed and dated 'S.Douaihy 1966' (on the reverse)

acrylic on board

19⅞ x 27½ in. (50 x 70 cm.)

Painted in 1966

£35,000–40,000

\$46,000–52,000

PROVENANCE:

Helen Khal, Beirut.

Acquired from the above by the present owner.

Born at the turn of the 20th century in the scenic, Levantine town of Ehden, Saliba Douaihy's family was very well established in the Northern Lebanese region. Having had a modest upbringing, his first encounter with art came from the churches of his hometown. He had a natural talent for replicating what he saw in front of him or in books at school. Although his father was not very keen on his becoming an artist, he eventually let him pursue an apprenticeship in Beirut under the notable Habib Srour (1860-1938). Douaihy then moved to Paris in 1932 to study at the distinguished École Nationale Supérieure des Beaux-Arts, taught by Paul-Albert Laurens (1870-1934) and Louis Roger (1874-1953), as well as by fresco painter Pierre-Henri Ducos (1886-1972). He returned to Lebanon in 1936 after his graduation, where he opened his own studio and became a prominent prolific painter.

By 1945, Douaihy had paved a distinct path for the world of visual arts in the Middle East, yet his style was defined by its descriptiveness and mild additions of minimalism. Seeing as his previous Parisian mentors did not encourage him to experiment with colours very much, he found refuge in the Colour Field movement, which he explored when he moved to New York in 1950. He began experimenting with different styles of painting prior to this refuge, and at the same time he participated in several solo shows

and group exhibitions, including the New York International Fair, the Pennsylvania Academy of Fine Arts, the North Carolina Museum of Art and also at the renowned Guggenheim. Meeting several Abstract Expressionists of the time, such as Mark Rothko (1903-1970) and Hans Hoffman (1880-1966), Douaihy began developing the epitome of his unique style; flat, minimalistic and bold, monochromatic surfaces, never completely associating himself with the Abstract Expressionists' movement.

Using light, shadow, and bold Mediterranean colours, he established '*...handsome abstractions consist(ing) of beautifully composed color planes which, through a subtle play of value intensities, create the illusion of collage. The illusion is further abetted by a torn-edge relationship occurring from shape to shape. Disciplined in the extreme, the work also exudes a sultry, sensuous atmosphere*'. Aiming for the transcendence of minimal forms and lines, elements of his early landscape works are still apparent in his now totally abstracted pieces. His love for blues and purples is very clear in his early works as these colours allowed him to broaden the horizons of his practice and ultimately reach the height of these colourful planes.

His style constitutes elements of Kant's philosophies, those of which Douaihy adhered

to, such as reducing all elements to their truest, most basic form. However, he struggled to find a median between what he saw and what he wanted to portray and found it challenging to break free from convention and apply paint in one solid colour on a flat plane. However Josef Albers' studies and Japanese prints greatly helped him to reach the essence of total flatness in his work, consequently achieving absolute simplification of both colour and form. From the late 1960s until his death in 1994, his definitive source of inspiration for his compositions became the concept of infinite space, harmonising and contrasting, and acute and obtuse angles.

The present work, *Connection*, dating from 1966, epitomises Douaihy's unique style, with its breadth of vibrant blue, a reference to the Mediterranean Sea, and its striking red line running from top to bottom on the left half of the piece. The use of these flat colours communicates a sense of two-dimensionality to the paintings, yet the bursts of colours suggest depth. On the bottom of the canvas are several rectangular, boldly-coloured shapes whereas the top of the canvas is painted with green with two contrasting orange lines that almost connect to the striking red line. All these elements abstract in appearance are in fact deeply rooted in the artist's life and experiences, and translate his emotions and memories through colour and shape.





THE PROPERTY OF A MIDDLE EASTERN ART COLLECTOR

***40**

FATEH MOUDARRÉS (SYRIAN, 1922-1999)

Farewell to the Gods in Beirut

signed and dated in Arabic, signed and dated 'Moudarres 1986' (lower right each panel); signed, titled and dated (on the reverse of each panel)

oil and gold leaf on canvas, in four parts

each: 47 x 31 in. (120 x 79 cm.);

overall: 47 x 124 in. (120 x 316 cm.)

Executed in 1986

£120,000–180,000

\$160,000–230,000

PROVENANCE:

Private Collection, UAE; sale; Christie's Dubai, 27 April 2010, lot 43.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Chelsea Art Museum, *ItaliaArabia*, 2008-2009.

Full time painter, Fateh Moudarres was simultaneously a renowned poet and published writer. Born in Aleppo in 1922, Moudarres tells stories of his childhood memories through his paintings. Having studied mythology, which often inspired his paintings, he was deeply immersed in the history of the region; he invented stories and gave them unusual titles. A pioneer of Modern Syrian Art, he studied at the Academy of Fine Arts in Rome from 1954 until 1960, where his influences evolved from Realism into Surrealism. Upon finishing his degree, he returned to Syria where he expanded his practice with the help of Wahbi Al Hariri, whose friendship would last him a lifetime. In the early 1970s, Moudarres travelled to Paris to study at the prestigious École de Beaux-Arts before returning to Damascus to teach at its University's Faculty of Fine Arts, where he began interacting with other artists of his generation.

During his time in Damascus, he would make many trips to Lebanon, a place he would eventually call his second home and where he refined his practice.



From the late 1960s until the early 1970s, a recurring motif in many Arab artists' works was the theme of Arabism. Artists began exploring what each Levantine country had to offer and the collective result was that although Syria, Egypt and Iraq had much cultural richness to offer, Lebanon housed some of the greatest opportunities for emerging artists. In 1975, when the war erupted in Lebanon, Beirut was completely divided, as was Fateh as he felt he was losing a place that he considered his sanctuary. He was torn up about the situation and began creating works protesting the various political leaders who caused this chaos and uproar and who turned their backs to his beloved adopted city.

This monumental fiery polyptych, painted in the 1980s, not only refers to the current events happening in Lebanon at that time, but simultaneously the collective history of the region. Typical of his work, elements are connected and interconnected; objects and figures are treated similarly which breaks the boundaries between them. With an effect akin to that of a mosaic piece

dominated by a vibrant red tone, the natural flow of people, faces, women and children is trapped between the sky and the earth. Despite this, there are juxtapositions of emotions and feelings. There is anger in some of the figures, goodness in others. Life, according to Moudarres was never one-sided- he always sought a balance. In this instance, he was crying out for the balance to be restored to Beirut.

In many of his works, Moudarres resonates his childhood by using sand in his pieces to create a magical texture, which the viewer is drawn to. Through these textures, he is looking for an infinite space, which may allude to him the surroundings of his childhood. Through his work, Moudarres shares a time of joyful, intense memories and an easy approach to storytelling. Even in the depiction of the most serious subjects, this style allowed him to wander away from exaggerating the scene; therefore his paintings became a work instilled with hopefulness, even through the darkest of representations.



PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

■ 41

SAFWAN DAHOUL (SYRIAN, B. 1961)

Rêve

signed 'DAHOUL 07' and in Arabic (lower left of the left panel)
oil on canvas, in two parts
each 70 $\frac{7}{8}$ x 70 $\frac{7}{8}$ in. (180 x 180 cm.);
overall 70 $\frac{7}{8}$ x 141 $\frac{1}{4}$ in. (180 x 360 cm.)
Painted in 2007

£120,000–180,000
\$160,000–230,000

PROVENANCE:

Anon. sale, Christie's Dubai, 30 October 2008, lot 114.
Acquired at the above sale by the present owner.

EXHIBITED:

Damascus, Ayyam Gallery, *Safwan Dahoul, Rêve 2006-2008*, 2008.

LITERATURE:

Exh. Cat., *Safwan Dahoul, Rêve 2006-2008*, Ayyam Gallery, Damascus 2008 (illustrated in colour pp. 118-119).
K. Samawi & M. Farhat, *Safwan Dahoul*, Damascus 2009 (illustrated in colour pp. 302-303).



Having been revolving around the subject of dreams for nearly twenty years, Safwan Dahoul's work is the epitome of dream state. This lot, entitled *Rêve*, explores the uniqueness of each dream and emotional state of each individual. This monumental diptych, created in 2007, allows the viewer to immerse themselves into the intimacy of limbo. The pieces, one depicting a male and the other a female, are fully frontal, geometric yet humane. In them, he emphasises the pureness of outline and form, submerging his characters in a two tone colour palette, which in turn resonates both the discord and the harmony between masculine and feminine. Exploring the repetitiveness of dreams, he discovered that daily life can also become repetitive and banal.

Dahoul's inclination towards Cubism gives his work a characteristic perception that creates a distinguishing extent and depth. Anonymous faces often appear as his main subject and, seeking to express the inner essence of the human being through a sense of measured conventionality, Dahoul uses a condensed palette of subdued colours. Through these muted colours, the face becomes a mask and emptiness, which has its own philosophy,

becomes one of the most important elements in his painting. Using on colour and its gradations, Dahoul is relating back to the creation of Earth when there was only soil and sky. This explains his inclination towards earthy tones in his later paintings. Claiming that he has become colour blind, for him to paint with fresh hues, he needs to see these colours around in nature, but in his home city of Damascus he no longer sees them.

Using the prescribed assets of painting to recreate the subliminal sense of attachment that surfaces during times of catastrophe, whether in the event of grief, rupture, or dogmatic struggle, this series travels through the palpable sense of estrangement, isolation, and desire that cultivate the human experience at different stages in life. Dahoul wants the works to speak to each viewer individually, allowing each one to interpret what they're seeing according to their own experiences. Time and space are endless, persistent through each painting and each composition; there is a visible sense of melancholy. Beginning as a subtle narrative and reflection of time, the series has since grown to signify the emotivism of Dahoul's dream state.

MARWAN (SYRIAN, 1934-2016)

Untitled

signed and dated 'Marwan 77' (lower left);
signed and dated 'Marwan 76-77' (on the reverse)

oil on canvas

51½ x 38½in. (130 x 97cm.)

Painted in 1976-1977

£45,000–60,000

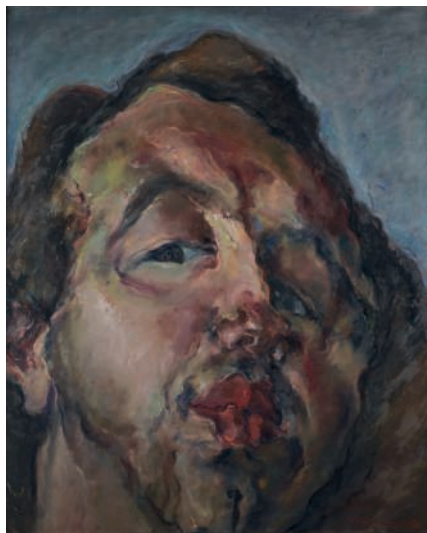
\$59,000–77,000

PROVENANCE:

Anon. sale, Christie's Paris, 16 June 2009, lot 50.

Acquired at the above sale by the present owner.

Showing a unique Expressionist style, the Syrian artist Marwan Kassab-Bachi is legitimately regarded as a true master of Modern art in the Middle-East. Born in Damascus in 1934,



Marwan, *GROSSER KOPF (NACH RECHTS)* (Large Head (Turned Towards the Right)), 1974; sold by Christie's Dubai, 16 April 2013, lot 8 (price realised: \$171,750).
©Christie's Images Ltd., 2013.

he studied Arabic literature from 1955 to 1957 while simultaneously training himself to paint landscapes scenes and portraits. After completing his studies, he moved to Berlin where he remained until his death a year ago. Taking courses at the *Hochschule für Bildende Kunst*, under the great German artist Hann Trier (1915-1999), author of the monumental ceiling in Charlottenburg Palace, Marwan improved on his technique and consequently built his own artistic identity. Undeniably inspired by the German Post-War era, Marwan concentrated on the creation of captivating portraits, called 'face landscapes', at the beginning of the 1970s, an example of which dating from 1976-1977 is offered this season by Christie's.

This impressive painting reflects Marwan's unrivalled talent in his unconventional representation of human beings by emphasising the sitter's deep and sincere emotions. The man's face, here seen in a three-quarter view, takes up the entire surface of the canvas and seems to be trapped by the restricted framing. Using colourless earth tones and hues such as grey, green or ochre for the background and a wide array of reds, pinks and orange tones all applied in thick and frantic brushstrokes, the technique and colour complexity increase the intensity of the

subject. As a matter of fact, the deep gaze of the man seems to be blurred and directed to a distant and unknown beyond. The curved, twisted and almost violent brushstrokes and outlines highlight this unsettling effect and consequently disturb the viewer's admiration, recalling the technique used by Russian Expressionist Chaim Soutine (1893-1943).

Depicting the figure's psychological introspection, he truly infused life in him and ingeniously created a feeling of empathy for him. Although the scene appears to be dramatic and oppressive, a ray of light brushes through the left of the composition onto the face, bringing a glimmer of hope for the man who might be suffering. The artist both maximises the painterly space and makes the most of the shapes and lines in order to create a completely extraordinary universe.

Through this exceptional piece, Marwan materialised the bridge between the West and the East that he took to perfect his art. Renowned to be part of the Expressionism movement, he forged the path to a sensory experience that the man is rightly living. '*When we perceive the face, we can say we comprehend everything*' as the Syrian essayist Adonis (b. 1930) wrote in a poem dedicated to Marwan, comparing face with the reflection of an *inner sanctum*.



PROPERTY FROM A PROMINENT ARMENIAN PRIVATE COLLECTION

43

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Les Roses

signed 'Paul.G.' (lower left)

oil on canvas

47¼ x 39¾in. (120 x 100cm.)

Painted in 1985

£50,000–70,000

\$65,000–90,000

PROVENANCE:

Acquired directly from the artist by the present owner's mother and thence by descent.

EXHIBITED:

New York, Los Angeles & Montreal, Tekeyan Cultural Association, *Paul Guiragossian: Recent Paintings*, 1987.

LITERATURE:

Exh. cat., *Paul Guiragossian: Recent Paintings*, Tekeyan Cultural Association, New York, 1987

(illustrated in colour on the back cover).

M. Zirani, *Paul Guiragossian*, Garni & Erebouni Printing Co., 1987, no. 67 (illustrated, p. 92; titled 'Les Roses').

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

Born in Jerusalem in 1926 to survivors of the Armenian Genocide, Paul Guiragossian was passionate about painting from a very young age seeing as it was his refuge from the cruelty of the world around him. Growing up, Paul was sent to boarding school away from his mother who had to work to provide an education for her sons. Being separated from his mother at an early age, Guiragossian constantly explored the theme of motherhood. He depicted his personal struggles of being estranged from her and longing for that embracing maternal love. His faceless figures delineated by thick brushstrokes using vibrant colours, evoke the human condition. Being depicted statically or in motion, his compositions seek a balance between an Expressionist's touch and emotions through a vivid rhythm of tender, rounded lines. His configurations induce a serene aura through an expansive range of authentic human reality.



The artist (fifth from left) with his wife Juliette (far right) and his eldest son Emmanuel (far left) with visitors in the Tekeyan Cultural Association Exhibition. New York, USA, 1987, with the present work partially displayed on the far right. Courtesy of the Paul Guiragossian Foundation.

In the early 1940s, he and his family migrated to Jaffa where he enrolled in Studio Yarkon to develop his knowledge on painting. In 1947, they resettled in Lebanon, where Paul started to produce portraits of the inhabitants of his neighborhood, defined by their flowing and lively strokes that capture the carnal and emotive state of his subjects.

However, the true turning point in his career as an artist was in 1956 when he was awarded the first prize in a painting competition which was a scholarship to study painting at the Academia di Belle Arti di Firenze. He was later granted another scholarship by the government of France to study abroad at *Les Ateliers des Maîtres de l'École de Paris*. In the 1960s and 1970s, Guiragossian's work exponentially focused on the troubles caused by the Armenian Genocide and his family's forced relocation to Beirut, creating a painterly language for his audiences to better understand this personal journey.

In *Les Roses*, dated 1985, Guiragossian's technical skills ranging from abstraction to figuration offer an intimate and intricate view into his struggles while simultaneously carrying a sense of optimism and hope. Despite his fascination for the human form, abstraction was omnipresent in his paintings. He uses these impulsive, dynamic and powerful brushstrokes to depict a simplified human form, resonating Byzantine icons, and to create a subtle musical rhythm. Using bold and lively colours, Guiragossian would apply the paint in thick blocks onto the canvas and embrace the negative space, generating complexity and movement from these untouched areas of paint.

Yellow was supposedly Guiragossian's favorite colour, beautifully prominent in the present work. The colour's symbolism stands for happiness, optimism and enlightenment; it evokes the new day that comes along with the new season, the warmth and the comfort of one's home as the summer light fades. On the other hand, because of yellow's toxic history, it can also allude to betrayal, anguish and despair, as though referring to the chaos the artist witnessed during his years growing up in the tormented Levant.



PROPERTY FROM A PRIVATE COLLECTION

***44**

ALI BANISADR (IRANIAN, B. 1976)

Burn it Down

signed and dated 'Ali BANISADR 2012' (on the overlap)

oil on canvas

30 x 36 in. (76 x 91.5 cm.)

Painted in 2012

£120,000–180,000

\$160,000–230,000

PROVENANCE:

Sperone Westwater Gallery.

Acquired from the above by the present owner.

EXHIBITED:

New York, Sperone Westwater Gallery, *Ali Banisadr Motherboard*, 2014.

LITERATURE:

J. Deitch, *Ali Banisadr, Motherboard*, New York 2014 (illustrated in colour p. 23).

Apocalyptic, psychedelic and charismatic are just some of the words used to describe Banisadr's work. His works give an impression of chaos yet the artist's studio is always impeccable, with his brushes, paints and canvases perfectly aligned. His works exemplify otherworldliness that confronts the viewers. *Burn It Down*, executed in 2012 depicts a rendering of the natural and the digital. By joining depth along with characteristics of Iranian miniatures, Banisadr represents his own reality. He uses bold and vivid colours, and his painterly technique emulates the works of the great Venetian artists he so momentarily admires, specifically Jacopo Tintoretto (1519–1594). He also draws inspiration from the graffiti he grew up around in San Francisco from artists such as Barry McGee (b. 1966) and Margaret Kilgallen (1967–2001). In addition to these modern graffiti artists, a correlation to Gothic Flemish painter, Hieronymus Bosch (1450–1516) seems inevitable.

With compositions following sounds within a painting, Banisadr's work is the middle ground where consonance and dissonance meet, where chaos and instability reign. '*I became fascinated with all histories of war, conspiracies, colonialism and corruption*,' (www.ropac.net: Ali Banisadr (2010) - Galerie Thaddaeus Ropac) he explained. His Iranian heritage, or what he remembers from the time he lived there, makes appearances subconsciously as he never deliberately includes elements of his background. Anguish and seclusion are among the themes Banisadr explores in his work, and although these may seem like darker themes, he brings in elements of joy and delight with the palette he chooses. Through the use of a vibrant palette, bulky brushstrokes and a gestural composition, Banisadr not only evokes his frenzied recollections of transposition and war but also reveals his various artistic influences. Projecting a sense of mayhem and carnage he felt

during those years in his home country, his work continues to aesthetically provoke the viewer through pandemonium.

This hip New York based artist was born during the Islamic revolution of 1976 in Tehran, after which his family left for Turkey in 1978 and later to California. At the turn of the millennium, Banisadr moved to New York to study at the School of Visual Arts from where he received his BFA, and then his MFA from the New York Academy of Art in 2007. He hosted his first solo exhibition in 2008, and has had a multitude of international shows. His works traverse through his trail amidst art history. Combining various elements from different time periods and cultural aspects, Banisadr materialises form and imagery in explosive compositions to produce a domain of irrational fantasy based on rational philosophical systems.







THE PROPERTY OF AN EMINENT PRIVATE EUROPEAN COLLECTOR

λ45

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

SARI FE AZAR

signed and dated 'HOSSEIN ZENDEROUDI 65' and signed in Farsi (lower centre)

natural pigments, pen and India ink and acrylic on canvas laid down on panel

28¾ x 35½ in. (73 x 90cm.)

Executed in 1965

£150,000–200,000

\$200,000–260,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1965.

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



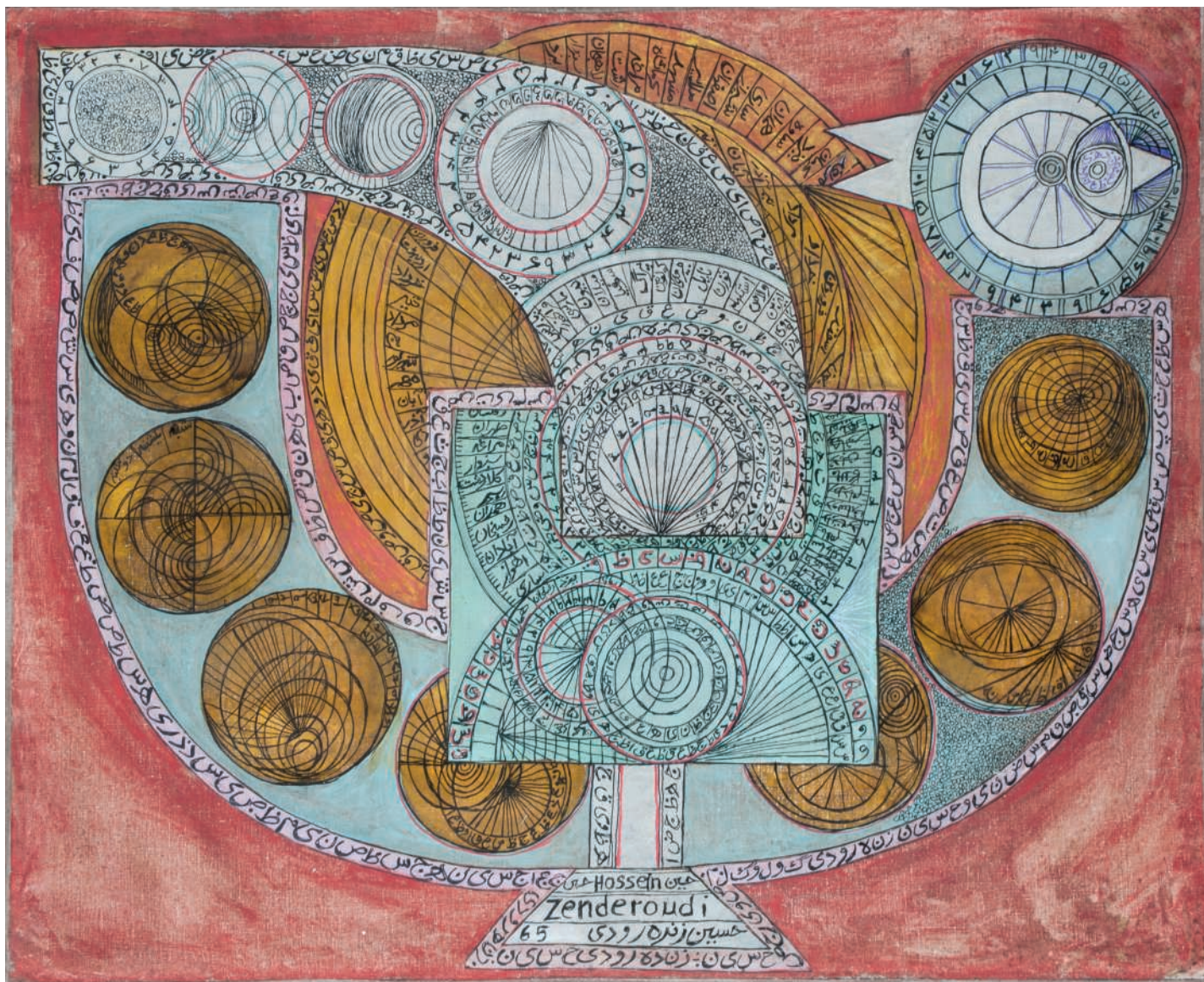
Charles-Hossein Zenderoudi's *K+L+32+H+4. Mon père et moi* ('My Father and I') (1962) displayed in situ in the permanent collection of the Museum of Modern Art, New York.
Courtesy Zenderoudi Archives, 2017.

Major actor playing a key role on the international artistic scene, Charles-Hossein Zenderoudi as early as 1971, was nominated as one of the ten most important living artists alongside Frank Stella, Jasper Johns, Andy Warhol, Zao Wou-ki etc., in a survey carried out by international art critics published by the French periodical *Connaissance des Arts*.

In this Zenderoudi pictorial work *SARI FE AZAR*, the minimalist bird with its Janus head is truly an enigmatic creature, recalling the features of a phoenix.

In reality, Zenderoudi's animal depiction has no figurative nor symbolic purpose. In the 1960s, during which *SARI FE AZAR* was realised when the artist was just in his early twenties, Zenderoudi was already intrigued back then by the first results of studies on how the brain works and on biofeedback experiments, particularly in the American avant-garde composer, John Cage's study of electro-acoustic. As the title *SARI FE AZAR* and the textual elements suggest, Zenderoudi uses the visual object as a stimulus to invite the viewer to a sensory and emotional experience: in this particular case, to initiate a journey in space and time. From that perspective in addition to its ingenious technical complexities, intellectual depth and captivating power, *SARI FE AZAR* by Zenderoudi is without doubt a truly outstanding masterpiece.

Another work dating from the same period painted by Zenderoudi when he was only 25 years old, *K+L+32+H+4. Mon père et moi* ('My Father and I') is currently exhibited alongside paintings by Henri Matisse at the Museum of Modern Art, New York, on its fifth-floor and has been part of the MoMa's permanent collections since 1962.



Hossein Zenderoudi

حسین زنده رودی

65





NASROLLAH AFJEHEI (IRANIAN, B. 1933)

Peacock

signed and dated in Farsi, signed 'AFJEI' (lower centre)

acrylic and ink on canvas

78% x 78% in. (200 x 200 cm.)

Executed in 2017

£45,000–55,000

\$59,000–71,000

PROVENANCE:

Acquired directly from the artist by the present owner.

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

This impressive work, *Peacock*, attests the artist's perfect technical mastery. Constantly inspired by the script of the Qur'an, Afjehei states, *'When the inscriptions and decoration are added to these objects [Islamic buildings], they find their identity. I was fond of these motifs and inscriptions; they*

were blazing like solitaires, in bright sunshine for centuries, and had grown like flowers in the desert'. This claim insinuates that he never distorted art of calligraphy and of its conventions that he truly respected. Thus, he turned away from the abstract theory in order to create enchanting universes. Often labelled an abstract calligrapher and frequently asked what is written in his pieces, Afjehei states, *'...there is nothing written to be read, it's a notion as letters are just an excuse to make a form'*.

In this moving and intense composition, the outlines and the blue tones create a beautiful harmony, which takes the shape of a peacock's graceful tail, an animal that springs from an invisible source. *'First of all, I choose the subject. Then I do the drawing and afterwards I choose the color. Then the main job is focusing on the details and perspectives. Every single movement is consciousness and appropriate. Without subtle*

structural details, there will be only letters that settled beside each other'. The painter's precision is unparalleled as each line - constituted by tiny white Farsi letters - is meticulously realised. *'It will take few days to connect to the subject before I start the artwork. Then I hang the canvas on the wall and do the drawing by pencil. Now it's time to spread it on a wide table and start the Calligraphy with ink from the middle of the canvas,'* speaks the artist about how he approaches his work. Through this whirlpool, Afjehei maintains order through the cyclic rhythm that guides the gaze and ultimately confuses the viewer in these fabulous meanders of calligraphy.

Transporting the spectator to an extraordinary journey, *Peacock* is a revealing example of Afjehei's oeuvre, tinted of spirituality. He constructed illusionary perspectives in this work, progressively alternating thick and thin lines and elaborating an ancestral technique originally ruled by religious principles to form a symbolic art.



KOOROSH SHISHEGARAN (IRANIAN, B. 1945)

Blue Miniature

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

acrylic on canvas

55½ x 49½ in. (140 x 125 cm.)

Painted in 2005

£20,000–25,000

\$26,000–32,000

PROVENANCE:

Private Collection, UAE (acquired directly from the artist)

Hoor Art Gallery, Tehran.

Anon. sale: Sotheby's, London, 23 October 2008, lot 130.

Acquired at the above sale by the present owner.

EXHIBITED:

Khak Gallery, *Koorosh Shishegaran: Solo Exhibition*, Tehran 2006.

Hoor Gallery, *Group Exhibition*, Tehran 2007.

LITERATURE:

H. Keshmishkan, *Koorosh Shishegaran, The Art of Altruism*, London 2016 (illustrated in colour p. 239).

Interview with the artist regarding his solo exhibition, published in *Shargh Daily*, Tehran 2006.

Interview with the artist regarding his solo exhibition, published in *Jaam-e-Jam Daily*, Tehran 2006.

Considered one of the most expressive and emotive artists of today's Contemporary Iranian art movement, Koorosh Shishegaran explores aspects of discipline, social awareness and techniques. Born in 1944 in Qazvan, Koorosh moved to Tehran to finish his elementary education. Soon thereafter, he was admitted to the School of Fine Arts before graduating from the Faculty of Decorative Arts of Tehran University where he obtained his BFA in Interior Design. His style has evolved over the years as he pushed himself further away from the constraints of Iranian art.

Working in different mediums, Shishegaran pulls inspiration from Iranian visual culture. He is best known for his dynamism, vigor, and vitality, all of which he combines to create these explosive, expressionistic compositions. In these configurations, he delves into the modern human condition and creates his own painterly language to portray different facets of reality.



The artist at his solo exhibition at Khak Gallery, Tehran, 2006, with *Blue Miniature* in the background. Courtesy Pooya Shishegaran, Tehran.

'I am a painter and communicate with line, point, color, and image', (F. Akhavan, *Koorosh Shishegaran*, [ebook] London: Opera Gallery 2002, p. 5) claimed the artist, pointing out his ability to apply intellectual freedom unrestricted by the constructs of traditional Iranian imagery. His curvilinear forms remind the viewer that even though his whimsical compositions may seem created at random, they are actually precise and carefully planned out. This juxtaposition of perceived autonomy of form and the actuality of a deliberate arrangement imitate the nature of human action itself. These seemingly haphazard actions are in truth preordained; he determines these elements by giving them place in a causally structured universe.

In the present composition executed in 2005, Shishegaran uses cool blue tones and touches of yellow hues to describe an abstracted figure. Shishegaran cultivates abstraction and brings forth three-dimensional forms through his extensive brushwork and bold colours, conveying a wide range of emotions. In the original tension of being versus nothingness, solid versus void, mind versus body, the movement, momentum, and specious energy of his ceaseless spirals and coils flow through the whirlwinds of imperceptible forms as they twizzle freely in fluid space. Using light and shadow to ravel and unravel through these three dimensional forms, he gives the viewer an intimate look into the intangible world that is his mind.

Koorosh Shishegaran executed two paintings in 2005, titled *Red Miniature* and the present lot, *Blue Miniature*, inspired by the fluid lines and smooth colours in Persian miniatures. Shishegaran had appropriated some stylised motifs of Persian miniatures (especially Reza Abbasi) in his earlier works dating from the 1970s from the *Appropriation of Works of Great Artists* series.



REZA DERAKSHANI (IRANIAN, B. 1952)

Bloody Hunt

signed with the Farsi initials, signed in Farsi and dated '2016' (on the reverse of each panel)

oil on canvas, in two parts

each: 72 x 48 in. (183 x 122 cm.)

overall: 72 x 96 in. (183 x 244 cm.)

Painted in 2016

£50,000–70,000

\$65,000–90,000

PROVENANCE:

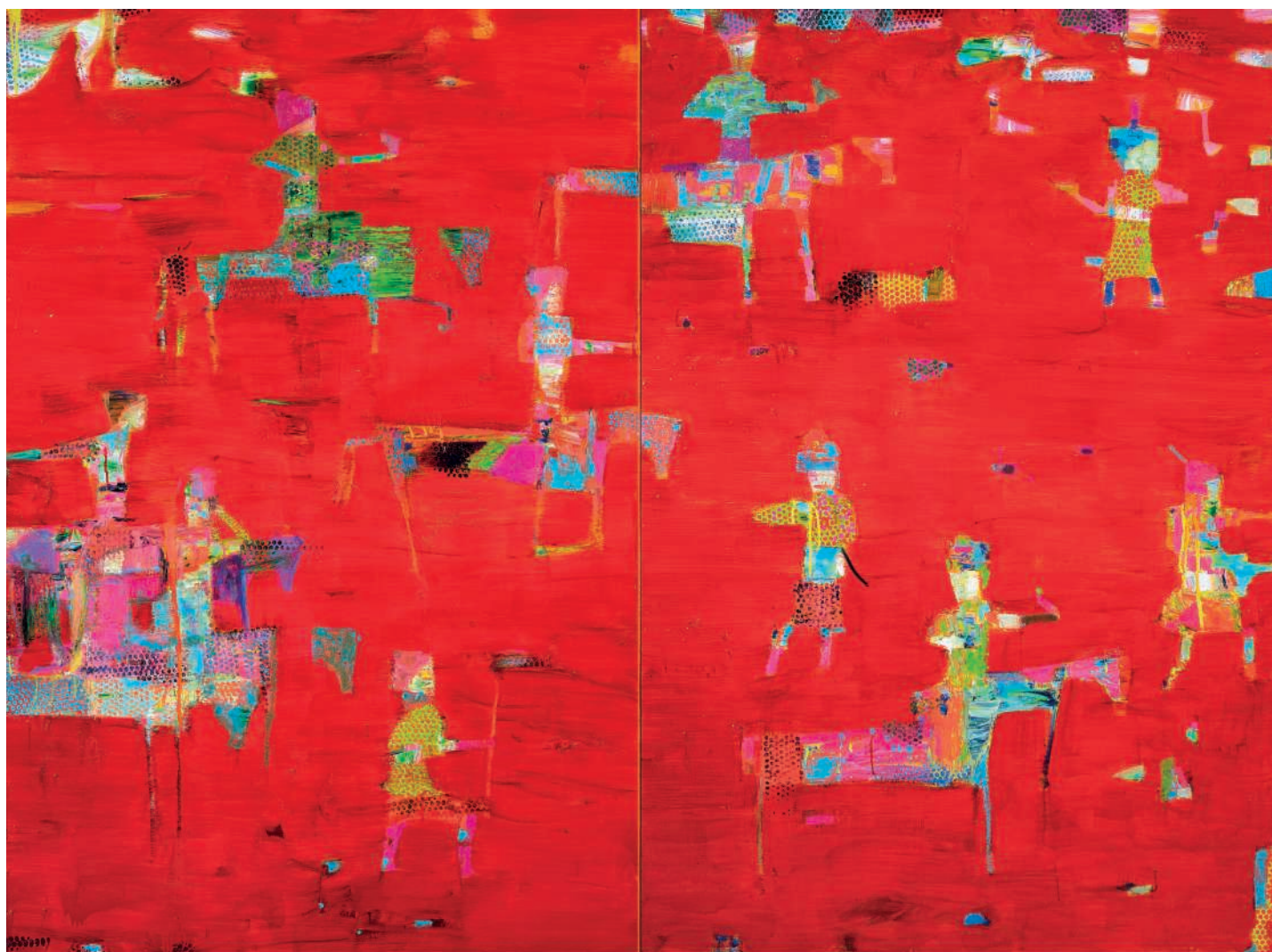
The artist's estate.

Painter, poet, musician, and performance artist, Reza Derakshani draws inspiration from his childhood spent at the top of the mountain in Sangsar where he was raised. Joining his musical talent with his passion for colours, he achieves an intrepid investigation of method and manner, as seen in this tapestry-like diptych entitled *Bloody Hunt*. With an explosion of red hues and hints of blues and pale yellows, Derakshani is depicting horsemen on a hunt by unifying aspects of abstraction and figuration, which he adapted from Western and Eastern cultures. With the combination of the two societies, he created an eccentric body of work that came about after his experimentation with pure abstraction. Reminiscent of the abundant artistic Iranian culture, he coats the surface of the canvas layer upon layer of oil paint to create an abstract landscape with a palpable motif of horse riding hunters.

Derakshani grew up surrounded by nature and horses, impacting the way he views natural splendor. Having received his first commission at the young age of nine and having his first solo show at the renowned Ghandriz Art Gallery in Tehran at the age of nineteen, Derakshani was considered a wunderkind. After graduating from the University of Tehran in 1976, Reza went on to study at the Pasadena School of Art in California. Upon finishing his degree in California, he returned to Tehran to teach at its University in the School of Decorative Arts. However his stay in Iran was short-lived as he left for New York in 1983 at the spring of the Islamic Revolution, where he found his permanent home for the next sixteen years before moving to Italy.

The first two years of his residence in New York, Derakshani was completely focused on his music, which he had only considered a hobby until then as he was alone with his instrument. However,

he simultaneously began exploring the different aspects of Abstract Expressionism and ultimately began associating himself with the Neo-Expressionist style, which aided the revival of painting in the United States and Europe. Since then, he began evolving his style to likeness of the artistic circle he affiliated with, which included Shirin Neshat (b. 1957) and Cy Twombly (1928–2011). With this came a new found sensibility towards his emigration to the United States and he began reconnecting with his Iranian roots whilst still incorporating contemporary styles. He found a reflective solitude in the liberty of self-expression intrinsic to contemporary art and eventually a way to combine his passion for music with that for painting: *'Gradually, the music changed and found a new form, and painting looked back to the traditions, so they met halfway. It was more peaceful. Before that, I could feel the conflict between the two'* (Derakshani, R., *Reza Derakshani, Far From Home*, 2016).



FARHAD MOSHIRI (IRANIAN, B. 1963)

Floating Bowl

signed, dated and titled 'Floating bowl Farhad Moshiri 2006' and signed and dated in Farsi (on the reverse)

oil on canvas

59 x 74¼ in. (150 x 190 cm.)

Painted in 2006

£120,000–180,000

\$160,000–230,000

PROVENANCE:

Acquired directly from the artist by the present owner

*'I see myself in a position where I'm picking up on popular culture.
Repackaging it and showing it in a white box.'*

(The artist quoted in D. Nasser-Khadivi, *Farhad Moshiri, Life is Beautiful*, Milan 2016, p. 24)

*'The thought of painting probably the first object ever made by man amused
me. Here I was painting simple bowls and jars from a million years ago while
other artists were using cutting edge technology to produce work. It felt like I
was going in the wrong direction and somehow it felt good.'*

(The artist in conversation with Dr. Maryam Ekhtiar, September 2015; quoted Nasser-Khadivi, *ibid.*, p. 108)

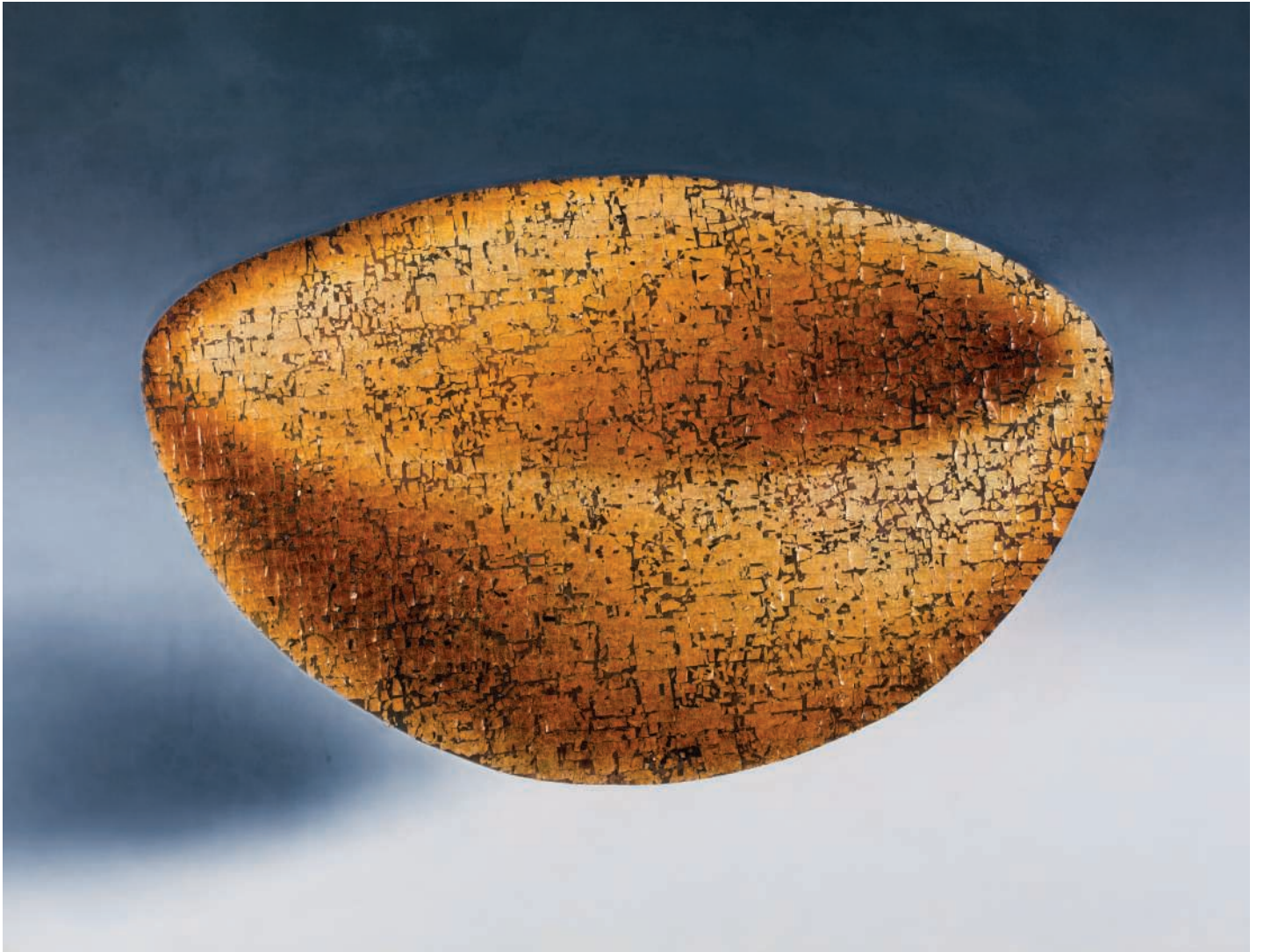
Pushing the boundaries of painterly practice, Farhad Moshiri explores material culture and is never afraid to take risks. Born in Shiraz in 1963, Moshiri's work is embedded in the study of Pop art with subtleties of socio-political observations. During his time studying Fine Arts at the California Institute of the Arts, where he had lived since he was ten years old, he began investigating different mediums such as video art, installations, and painting. He graduated with a Masters in Fine Arts in 1984, and returned to Tehran in 1991 where he experimented Western and Eastern art fusions. Coming back to Iran was in some ways a culture shock for Moshiri, he felt like *'an outsider but not a foreigner'* (the artist quoted in Nasser-Khadivi, *ibid.*, p. 22). Using different materials ranging from everyday objects to luxurious items such as pearls and crystals, Moshiri addresses the flaws of contemporary Iran while simultaneously plays with ideas of traditional forms. His work covers conceptual and picturesque elements from Eastern and Western art and allows them to co-exist in a universe using both painting and sculpture.

Mastering the art of merging East and West, Moshiri has created a crossbreed semantic, painterly language that touched the diffusion of Iranian community. Leaning towards a Neo-Geometric Conceptualism style, he would attest that just because he had left Iran, does not mean he is not allowed to make work *'criticizing a country he had fled'* (F. McHugh, *Artist's Journey of Rediscovery*, South China Morning Post 2013). However, his work was not necessarily critical of Iran, but was actually a way in which he was trying to reacquaint himself with his homeland. Endeavoring to confront the post-war environment of Iran, he *'...found a cornucopia of materials that have*

become [his] palette. They are [his] paint. They're even more valid than paint' (the artist quoted in Nasser-Khadivi, *ibid.*, p. 24).

The thought provoking works of Moshiri are disconcerting while simultaneously have a feeling of balance. Defining Iranian plastic arts, he plays with objects from daily life giving them importance and presenting them in a dreamlike state, epitomised by the two present lots in this sale. However, the jars are the only subject that the artist identifies with. By combining painting and sculpture, Moshiri expands the dynamics of his oeuvre. Incorporating elements of sculpture in his paintings and vice versa, he is able to communicate a sense of twisted fascination. In many of his pieces, he invites the audience to come closer, inviting them into an intimate space in the paradox that is his mind.

Moshiri is best known for his paintings of monumental jars as well as paintings of terracotta bowls, an outstanding example of which is the present lot, titled *Floating Bowl* (2006). Using different materials such as acrylic, oil and tempera paints, mixed with glue and glaze, Moshiri achieves a crackled look that is most likely created because of the chemical reaction of the aforementioned materials when he rolls the canvases. *'The texture of the paintings resembles the crackled ice glaze, reflecting the artist's appreciation of unglazed or naturally glazed stoneware vessels; a texture reminiscent of old pieces in the monochrome ceramic tradition that flourished in ancient Iran'* (R. Issa, *'Farhad Moshiri: Reservoirs of Memories'* Leighton House Museum, London, 2003, cited in Nasser-Khadivi, *ibid.*, p. 112).



50

FARHAD MOSHIRI (IRANIAN, B. 1963)

I Am Full of a New Love

signed, dated and titled 'Farhad Moshiri 2004 "I am full of a new love"'

and signed and dated in Farsi (on the reverse)

oil and acrylic on canvas

47⅞ x 43⅞ in. (120 x 110 cm.)

Painted in 2004

£80,000–120,000

\$110,000–150,000

PROVENANCE:

Acquired directly from the artist by the present owner.

'I decided that if could not collect jars anymore, I would paint them instead. Their form was so perfect. Their simplicity, their modernity, they aged so beautifully.'

(The artist in conversation with the author in D. Nasser-Khadivi, *Farhad Moshiri, Life is Beautiful*, Milan 2016, p. 127).

In Moshiri's paintings of jars, some are decorated with traditional Iranian proverbs and poetic stanzas, of which the present lot, entitled *I Am Full of a New Love*, is a prime example. Building up a visual sphere of contradiction and irony, Moshiri inclines towards having a middle ground between ideology and pictorial traditions. Inscribing different succinct phrases in the *nasta'aliq* text, a script which he values because of its Persian essence, he depicts on enormous canvases ancient Iranian earth ware jars and bowls. Initially, he was inscribing more traditional phrases; however he found them to be too heavy for the airy, comfortable aura he was aiming to achieve. So he promptly began writing more down to earth expressions, such as bumper sticker slogans, cheesy pop-song lyrics, and the calls of street vendors.

Deeply inspired by the artists of the *Saqqakhaneh* movement, he began '*...cut[ting] and past[ing] contradictory elements, and throw them together to come up with something unlikely.*' (the artist quoted in Nasser-Khadivi, *ibid.*, p. 49). With Iran leading a rich history in pottery dating to prehistoric times, Moshiri attempted to find a middle ground between contemporary and antiquity. With people having a positive reaction to these paintings, Moshiri decided that he had found the epitome of a common ground for people looking at them. The viewers claimed his work was therapeutic and provided them with the clarity they needed in a time when they needed lucidity the most.



مهر از کلبه عشق

51

NABIL NAHAS (LEBANESE, B. 1949)

Sedona

signed, dated and titled 'N.R.NAHAS.98 "Sedona"' (on the reverse)

acrylic and synthetic pumice on board

59% x 59% in. (152 x 152 cm.)

Executed in 1998

£60,000–80,000

\$78,000–100,000

PROVENANCE:

Anon. sale, Bonhams Dubai, 3 March 2008, lot 92.

Acquired from the above by the present owner.

Of his myriad of inspiration, multimedia contemporary Lebanese New York based artist Nabil Nahas draws his stimulus mainly from nature and the abstract motifs of early Middle Eastern geometry. Born in 1949 in Beirut, Nahas spent the first ten years of his life in Cairo, and then between Cairo and Beirut before moving to the United States in 1968 to complete his higher education at the Louisiana State University and later at Yale University.

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

'I would not call myself a purist, more of an aesthete', the artist claimed. Never having had a defined style, Nahas constantly rediscovers and challenges himself, by continuously applying different techniques to his work such as pointillism, abstraction, and impressionism. Attempting to find an intermediate between nature and imagination, he combines these different styles to achieve his desired outcome. Experimenting in the micro/macro phenomena,

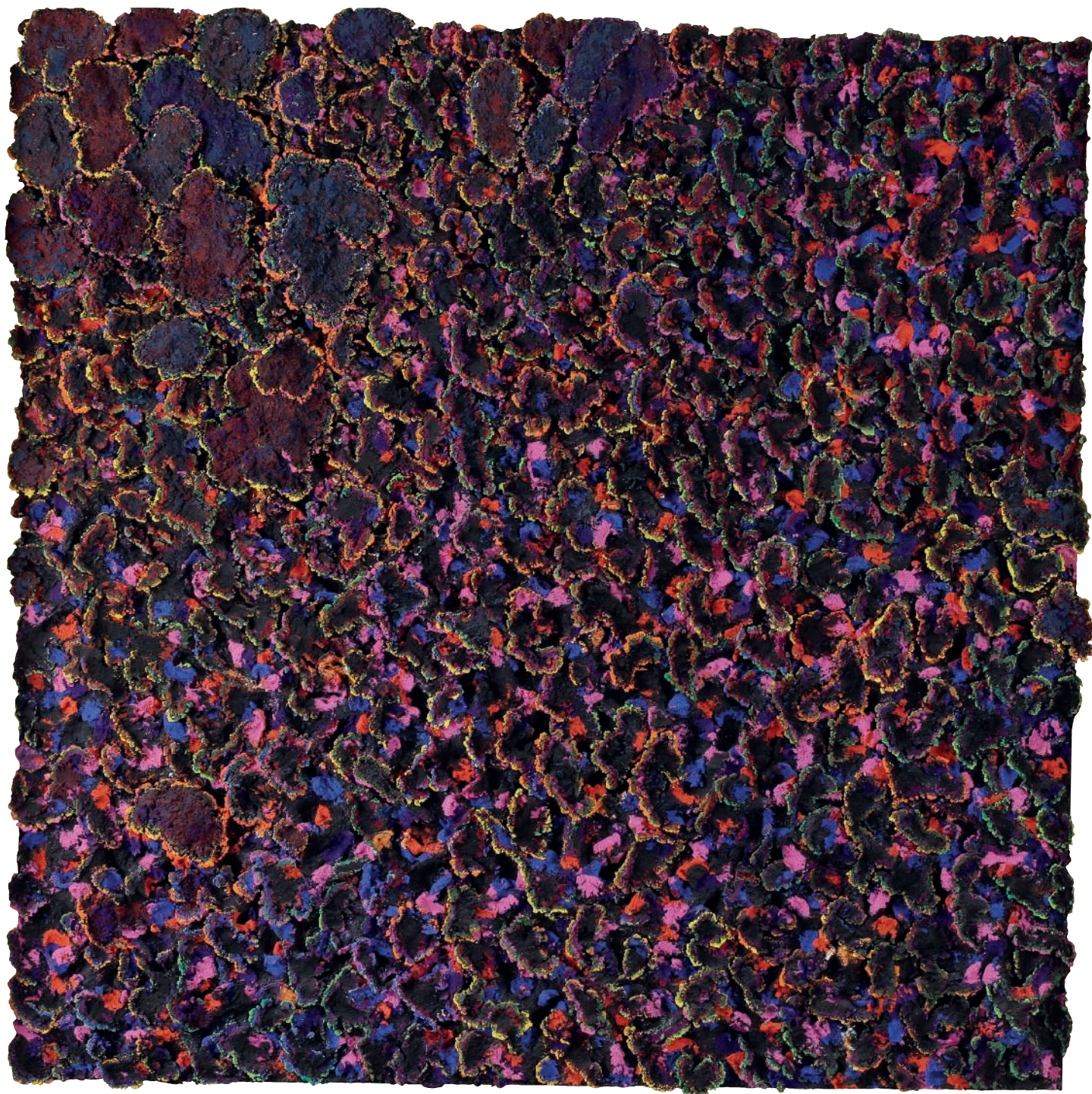
the style of this work is demarcated by an exploration of repetitive geometric forms through colour, contrast and abstraction. Circles, hypnotic spirals, and starfish jut from the canvas in luminous, explosive, colourful compositions. Adding powdered pumice to acrylic paint creates Nahas's three-dimensional textures. He produces these psychedelic compositions using a style he developed where heavily encrusted, brightly coloured organic shapes rigorously repeat themselves to infinity, bringing to mind the principles of Fractal Geometry as well as the multiplication of single patterns one finds in Islamic art. His universe, where order reigns over chaos, seems to be caught between microcosm and macrocosm; it is playful and vibrant yet simultaneously, subliminal questions can be raised.

His most prominent works are those of the Fractal series of which the present work entitled *Sedona* is part. It is a rendering of a range of red sandstones in Arizona. He began this series in the mid-1990s, and has been revisiting it since then. In these compositions, Nahas explores the realms of science and nature applying them to the canvas using various techniques to emulate biological growth and the patterns of nature. His work, known for being highly decorative and textured, investigates material culture and how one is able to achieve an adroit aura using impasto mixed with layers upon layers of materials to create this intense reminiscence of the coral in the sea. By combining a distinct artistic perspective with unique technical indexes,

Nahas is able to explore the essence of different contemporary styles.

The term fractal refers to the theory of fractal geometry, formulated in the mid-1970s by Benoît Mandelbrot (1924-2010). Mandelbrot described random events in nature deviating from the ideal Euclidean geometry, the rough and fragmented geometric shapes which can be split into parts, each of which is at least approximately a reduced size copy of the whole. According to Mandelbrot, things typically considered to be 'rough', a 'mess' or 'chaotic', like clouds or shorelines, actually had a degree of order. Nahas saw the parallels with his own work as his Fractals paintings also represent a kind of asymmetrical equilibrium. As a result, this relationship between order and disorder continues to be a recurrent theme in the artist's work across all the different bodies of work.

These pieces differ substantially in size and colour, each inducing a different mood. The smallest are like windows into an underwater world of coral reefs while the larger works, breath-taking in their intricacy, simply subsume the observer. On the one hand they look like enveloped surfaces of behemoths and on the other they resemble abnormalities that are visible only on a microscopic scale- the false colour images of a scanning electron microscope. The subtle variations in tone and colour that ripple across the mottled surfaces of these Fractals is both like the speckled light of tropical seas and like the mineral deposits in a slice of marble.



PROPERTY FROM A PRIVATE COLLECTION, SINGAPORE

52

MONIR FARMANFARMAIAN (IRANIAN, B. 1924)

Heartbeat

signed, inscribed and dated 'MONIR-SHAHROUDY FARMANFARMAIAN TEHERAN - IRAN JULY 2006'

and signed and dated in Farsi (on the reverse)

mirror, reverse-glass painting and plaster on panel

31½ x 49½in. (80 x 125.5cm.)

Painted in Tehran in July 2006

£60,000–80,000

\$78,000–100,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Dubai, Third Line Gallery, *Recollection: Works by Monir Shahroudy Farmanfarmaian*, 2007.

New York, Asia Society Museum, *Iran Modern*, 2014.

LITERATURE:

R. Issa, *Monir Shahroudy Farmanfarmaian, Mosaics of Mirrors*, Tehran, 2006. (illustrated pp. 104-105).

H.U. Obrist, *Monir Farmanfarmaian: Cosmic Geometry*, Bologna and Tehran 2011. (illustrated pp. 46-47).

Renowned to be one of the most emblematic figures of Modern and Contemporary Iranian art, Monir Shahroudy Farmanfarmaian truly depicts her own personality in her oeuvre. Born in Qazvin in 1924, the artist studied art at the University of Tehran at the Faculty of Fine Arts in 1944 and later, left for New York rather than France due to the outbreak of WWII. Curious and passionate, she familiarised herself with art by visiting museums and joined the avant-garde art scene in New York where she befriended the pioneers of American Abstract Expressionism Jackson Pollock (1912-1956) and Willem de Kooning (1904-1997). However, Iran's ancient and modern architecture remained her main source of inspiration to create her ground-breaking compositions.

Developed during the Qajar dynasty time, from 1785 to 1925, the reverse painting on glass consists in applying paint on glass which is turned over in order to perceive the image through the glass. This technique is historically

reserved for important constructions in Iran such as palaces, aristocrats' houses or holy shrines and then, it began appearing in some private places including *chai khane* – tea houses. Thus, Farmanfarmaian explored geometric laws and used the several properties of the mirror to produce this exceptional work titled *Heartbeats* and dated 2006. This unique composition is exhibited as a painting and stands out from her other reverse mirror pieces which preserve a traditional presentation, because of the four red lines that go horizontally from an extremity to the other. The artist here demonstrates her knowledge about the ancient technique and her mastery of mathematical proportions. This work recalls the electrocardiogram which is used to measure and transcribe the heartbeats onto a screen: the painted lines frame the shapes of the mirror and thus creates a sort of repeated movement of waves. In that way, the idea of longevity or eternity is suggested in this dynamic representation by the absence of both a beginning and an end.

Gazing at the work, the viewer sees his own reflection which amplifies the emotive power of the artist's work. By including the spectator in her work, Farmanfarmaian investigates human beings as well as life itself and draws a correlation between the being and Sufi symbolism - a mystic and ascetic trend from Islam's Golden Age originally dating from the 9th and 10th centuries. *Heartbeats* materialises a deep philosophy where Minimalism's spare lines embody the vital energy whilst the mirror, reflecting the self, is commonly associated with purity and veracity.

Although she lived in many places, '*Ostad Monir*' - Monir master - has never forgotten her Iranian heritage and she celebrates it with a certain talent. Through her precious mirror compositions, she perpetuates the Iranian *savoir-faire* in an innovative way for the first time since 1558, when the first use of mirror decoration was used in Iran in the Safavid Shah Tahmasp I's palace in Qazvin, Monir Farmanfarmaian's hometown.



PROPERTY FROM THE ARTIST'S ESTATE

53

MAHMOUD HAMMAD (SYRIAN, 1923-1988)

Salamon Kawlan Min Rabin Raheem

signed and dated 'Hammad 64' and signed in Arabic (lower right)

oil on canvas

35% x 29½ in. (90 x 75 cm.)

Painted in 1964

£25,000–30,000

\$33,000–39,000

PROVENANCE:

The artist's estate.

A key figure of Modern Syrian and Arab art abstraction, Mahmoud Hammad belongs to a generation of versatile artists, mastering painting as well as metal engraving and sculpture. Born in 1923, the Damascene painter completed his art studies in Rome, at the Accademia di Belle Arte, where he settled until 1957. Back to his homeland, he founded the Damascus Group alongside pioneers Nasser Chaura (1920-1992) and Elias Zayat (B.1935) while he was also a professor at the Fine Arts Faculty of Damascus University and became dean of the establishment during the

1970s. His impressive oeuvre gather influences from diverse trends that he cleverly worked on to refine his own style. Besides this, he showed an exceptional enthusiasm for Abstraction that he passionately practiced most of his lifetime.

Renowned for his calligraphy works produced during a large period of time between 1963 to 1988, Mahmoud Hammad got inspiration from the Holy Quran of which he repeatedly reused the verses in several pieces. This enthralling composition entitled *Salamon Kawlan Min Rabin Raheem* is one of the earliest known works from a series of forty-four paintings on canvas bearing the same title. Realised in 1964, the painting is composed of various layers of vivid colours, but it is the overpowering red which attracts the spectator's view. The script is written in dark blue tones and the artist chose to depict it vertically which makes the representation intriguing. At this time, he had achieved an aesthetic maturity and truly demonstrated his mastery of Abstract art. Here, the subject does not present a specific style of classical calligraphy, instead it was treated through a modern approach. Arranging the letters with the geometric simplification of forms, the

words are lacking of any communicative use and effectively became the subject themselves. He specifically focused on visual aspect without creating a narrative thread. Nevertheless, he brought an intense Spiritism in his painting illustrating this religious statement, '*Salamon kawlan min Rabin Raheem*', which translates to 'Peace, a Word from Merciful God'. As the fifty-ninth verse of the Yaseen surah, the verse establishes a peaceful link between the man and the divine. A link manifestly forged by the mere fact of contemplating the composition. In a certain way, he found a perfect harmony which combines cultural and artistic heritage with modern technique. Contrary to other later paintings of his, this creation embodies uniqueness and originality to the extent that the writing remains decipherable and comprehensible. '*My motivation is a permanent hope to discover a new meaning or an innovative formula. From there you can see the target in front of you, you get a hold of it sometimes but it escapes from you most of the times*' said the painter. This reveals his prolific and artistic career which made him one of the most imminent and influential artists of Modern Arab art.



Mahmoud Hammad in his studio, Damascus, winter 1965.
Courtesy Mahmoud Hammad Archives, Amman.



THE PROPERTY OF A PRIVATE COLLECTOR, U.A.E.

■ 54

PARVIZ TANAVOLI (IRANIAN, B. 1937)

Heech Lovers

signed, dated and numbered 'Parviz.07.7/25' (on the base)

fiberglass on metal base

Height: 42 in. (107 cm.)

Executed in 2007, this work is number seven from an edition of twenty-five

£22,000–28,000

\$29,000–36,000

PROVENANCE:

Etemad Gallery, Tehran.

Acquired from the above by the present owner in 2015.

LITERATURE:

S. Meshkati, *Parviz Tanavoli: Poet in Love*, London 2011 (another example from the same edition, illustrated, p. 81).

'I was fed up with artists misusing calligraphy in painting. Other artists were proud of following western art. So I decided to make something of nothing... Poets, such as [the 13th-century Iranian mystic] Rumi, draw attention to 'nothing' centuries before me. There are things and 'no things', they balance each other.'

'They wanted people to think about that - don't underestimate the nothingness. As important as existence and thing are, no thing or nothing is important too.'

'It's a simple shape, it's abstract, and it's very meaningful. It has a sculptural body different than any other known sculptural figures. I think there are many reasons why it became popular'.

(The artist quoted in A. Smith, "Iran's most celebrated artist, Parviz Tanavoli, speaks to MEMO about his work", in *The Middle East Monitor*, 3 February 2015, accessed online).



(another view of the present lot)



ASIM ABU SHAQRA (PALESTINIAN, 1961-1990)

Untitled

acrylic and mixed media on cardboard, in four parts

each panel: 39% x 27½ in. (100 x 70 cm.)

overall: 78% x 55% in. (200 x 140 cm.)

Executed circa 1985

£120,000–180,000

\$160,000–230,000

Having been sold as separate sheets in the past to several different owners, the original painting was only recently restored to its former glory as a quadriptych thanks to the discerning eye and commitment of a devoted Palestinian art collector/researcher, who tracked down and re-assembled the four panels, for which it would seem Palestinian and Israeli art now owe him a debt of gratitude.

Works by Abu-Shakra are extremely rare, the artist having prematurely passed away at the age of only twenty nine. Works of this scale and format are even scarcer, as is the importance of the painting considering it is an early example and precursor to the artist's recognition as one of the most important and sought after Palestinian artists.

Asim Abu-Shakra (1961-1990) quickly became a rising star of the art world. His exceptional talent was recognised during his studies at Kalisher Art School in Tel Aviv (1982–1986), where he went on to teach for a couple of years. Stylistically, this painting belongs to his student days at Kalisher, and for that reason it is most likely dated circa 1985. Among Abu-Shakra's teachers at that time was David Reeb (b. 1952), who would also become a close friend, from whom the young artist adopted his crude primitivist brush, which he combined with the Neo-Expressionism that swept through Western and Israeli art in the early 1980s. From an international standpoint, the painting should also be tied to the artistic language of the American Jean-Michel Basquiat. The present work reveals that Asim had yet to discover the subject of the Sabra (unless the twisting line in the 'window' to the left of the bottom figure represents this Sabra) – the Middle Eastern plant appropriated in Israel as a nationalist image until it was 'brought home' by Asim, who made it a *leit motiv* of his oeuvre. However, already in this painting we discern a critical social awareness: the huge robotic figure as a 'big brother' (whose right eye is open) and moreover, skeletal, one-dimensional, vulgar (its body covered in a collage made from pieces of

the popular daily *Yediot Aharonot* – 'the nation's paper' as it is known – emphasises this vulgarity, which is balanced on the left with an esoteric cluster of the artist's "personal" letters), against which the silhouette of a figure stands out, identified as the artist himself.

The Sabra paintings, which Asim Abu-Shakra painted obsessively, will be read by art critics as self-portraits in the late 1980s. Indeed, the subject of a search for identity is the common denominator used by those writing about Abu-Shakra, and it seems that, already here, even before the identity began to wear Palestinian garb – there emerges a social and existential angst over the fear of the loss of individuality. The young artist, 21 years old, who had recently come to the big city, Tel Aviv, from the town, Umm al-Fahm, encountered symbols of the alien urban culture (which had been the preoccupation of Western painting in the 1960s). The merging of lyrical abstraction and collage (along with the figurative) attests to the young artist's connection with the tradition of Israeli painting that developed in Tel Aviv in the 1960s. Undoubtedly, his other teacher at Kalisher, the painter Uri Stettner (1935-1999), drew Asim nearer to this type of modernism. The painting's thick outlines affirm Asim's move from Stettner's lyricism to Reeb's painterly 'aggressiveness'.

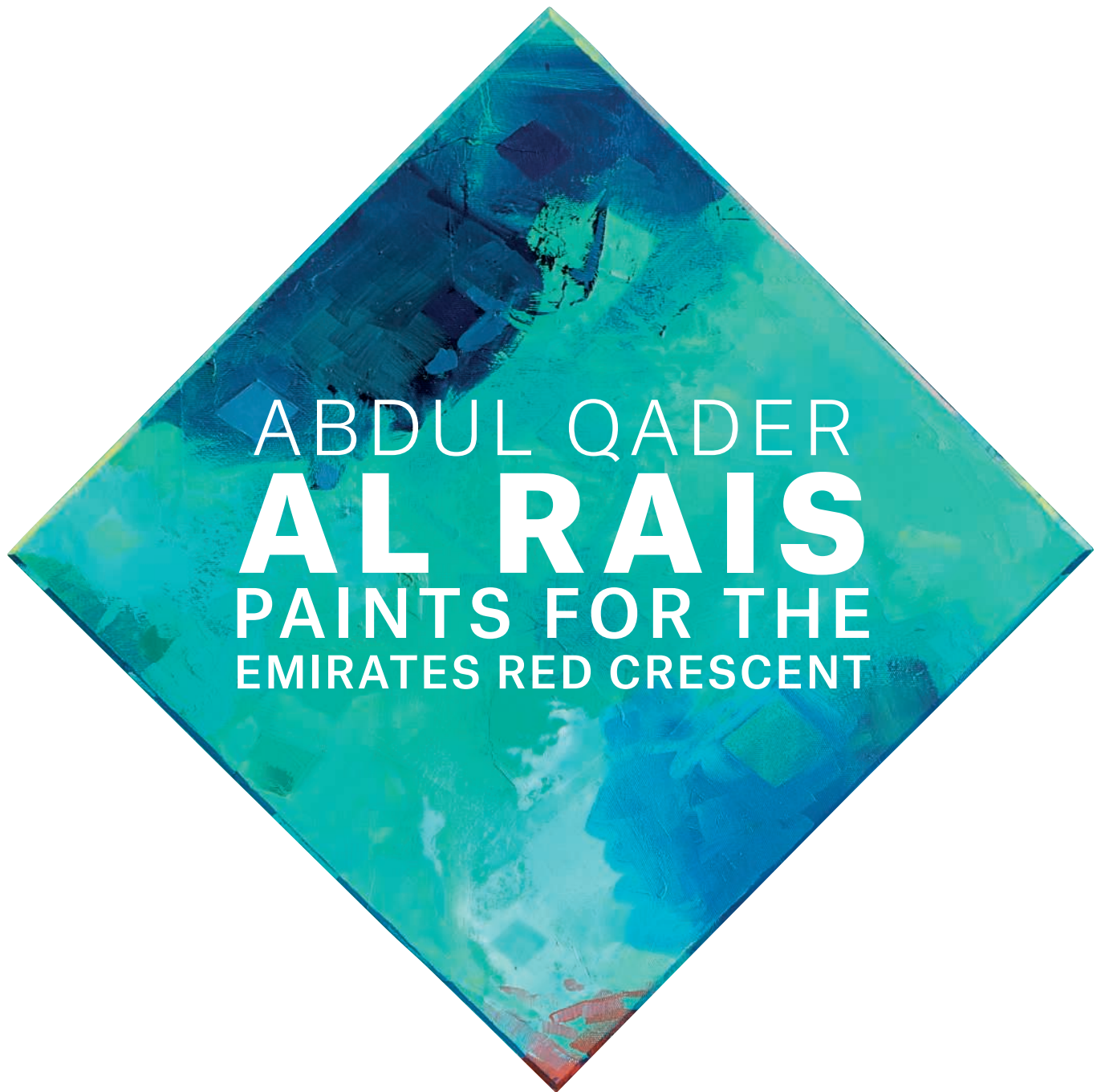
Already at this early stage, however, the painting is far from immature: before us stands a *bona fide* painter. His gestural brush is confident and free, it commands the mechanisms of abstraction and figuration, through means of a controlled and tactile palette, as well as of materiality (collage) and composition (the top-left arch balances the 'robot'; the lower left rectangular window answers to the rectangle head of the mechanical figure), and his brush conducts the geometric tensions (the angled figure) and the organic (the silhouetted figure). Here at this early stage, we find the internal frame of the painting (which will soon characterise many of the Sabra paintings) and even the brown-grey tones of late Mark Rothko (1903-1970), a painter who was destined

to greatly influence the painter from Umm al-Fahm/Tel Aviv.

Asim Abu-Shakra paints in an immediate way, unafraid of the unfinished, 'crude' brushstrokes, 'dirt' – all familiar features of local abstract art. He paints as a natural painter. It is hard to believe that only until recently before the present painting was executed he was a 'rural painter' of landscapes and Palestinian village-genre scenes. Now, 'the city' has replaced the village, and 'man's predicament' has replaced (until the next chapter in Abu-Shakra's work) the state of the Israeli Arab for the time being. The large mechanical figure – its flatness, its populist 'newspaper' corporality, an entity that lacks integrality and individuality, the cyclops monster (one eye open, the other blind) – this figure is the dread that infiltrates the painter's space just as the shreds of the architectonic images on the left may recall the Arab village (the arch shape, the "Sabra" at the window). At the same time, another look at the left side of the painting also suggests an abstract Arab woman (the top-arch as a headscarf, the dress beneath), perhaps a mother figure, perhaps the figure of the nation – Palestine. One way or another, the organic figure of the painter is placed between the two – the fear of the 'city' on the right, the comforting mothering of the village on the left. The figure in the midst is small and completely shadowed – that is, it has yet to take form, yet to consolidate, yet to 'enlighten'. In a way, this painting marks the beginning of Asim Abu-Shakra's encounter with Western modernism, the beginning of a battle, from which the artist will emerge as he who chose the rural, the Palestinian, the organic, the authentic, the Sabra. The threatening technological figure will be replaced in 1987 with bomber planes firing – first animals, and then Sabra plants. The survivor will be the domestic Sabra, the solitary, the one planted in a pot. The survivor will be Asim Abu-Shakra. The present painting is the introduction to all of that.

Text by Gideon Ofrat (b. 1945; prominent curator, art critic & art historian).





This year, Christie's is delighted to present, in partnership with the Dubai Culture and Arts Authority in the context of the Year of Giving 2017 initiative, together with the renowned Emirati artist, Abdul Qader Al Rais, two unique works to be sold to benefit the humanitarian efforts of the Emirates Red Crescent with regards to Syrian refugee camps.

The Emirates Red Crescent Authority, since its inception in 1983, played a leading role in promoting different aspects of humanitarian work on both domestic and international levels as an achievement of the Red Crescent message in mobilising the power of humanity to help the weak and the needy wherever they are and regardless of any of ethnic, cultural, geographic or religious considerations.

The Emirates Red Crescent Authority abides by fundamental principles of the International Red Crescent and the Red Cross, consisting of the International Committee of the Red Cross, the International Federation of Red Cross and Red Crescent Societies and national societies which amounts to 188 Association in the world, on top of these principles comes the humanitarian nature, non-discrimination and neutrality, which are principles committed to the substantiality of human issues and to ensure his right to live and his right to human dignity.

The Emirates Red Crescent Authority focuses from the local level on helping people with special needs and the widows, sponsoring orphans and needy families and help the families of prisoners, the sick and indigent science students, it also focuses from the external level, on supporting and aiding the afflicted by natural disasters, conflicts and wars by offering urgent reliefs and then establishing development projects and infrastructure projects for the rehabilitation of the affected areas in order for them to return to normal life.

In the area of orphans, the Emirates Red Crescent Authority is the only Red Crescent and the Red Cross Societies in the world that has a continuous program to sponsor orphans since 1986. As the Authority sponsors today more than 86 thousand orphans distributed on 28 countries around the world, as the cost of their care reached more than one billion and one hundred million dirhams. Also, Emirates Red Crescent had been selected as the second best humanitarian Authority at the level of the continent of Asia.

Abdul Qader Al- Rais is the most important and highly celebrated artist of the UAE. Born in 1951 and mostly self-taught, he draws inspiration from the region's landscape. Highly inspired by the Emirati traditional neighbourhoods, buildings, Barajeel and forts, his works have developed a unique and distinct style that feature traditional doors and windows, the Arabic letterform and abstraction. He has exhibited his work internationally since 1965 in Morocco, the Czech Republic, Germany, Lebanon and USA amongst other countries. He has equally won numerous prizes including the first prize at the Arab Painters' Exhibition in Kuwait and the gold medal at the Spring Exhibition in Abu Dhabi. He is also the recipient of the first Sheikha Latifa Prize for Art & Literature, as well as the Golden Soafah (Palm Leaf) Award in the GCC exhibition and the Emirates Appreciation Award to name a few. He currently lives and works in Dubai.



DONATED BY THE ARTIST TO BENEFIT EMIRATES RED CRESCENT

56

ABDUL QADER AL RAIS (EMIRATI, B. 1951)

The Dream

signed in Arabic, dated '2017' and stamped with the artist's fingerprint (lower right)

oil on canvas

78¾ x 39¾ in. (200 x 100cm.)

Painted in 2017

£50,000–70,000

\$65,000–90,000



DONATED BY THE ARTIST TO BENEFIT EMIRATES RED CRESCENT

57

ABDUL QADER AL RAIS (EMIRATI, B. 1951)

Untitled

stamped with the artist's fingerprint (lower right)

oil on canvas

39 $\frac{3}{4}$ x 78 $\frac{3}{4}$ in. (100 x 200cm.)

Painted in 2017

£50,000–70,000

\$65,000–90,000



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CONDITIONS OF SALE

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

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

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We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, defects in respect of bindings, stains, spotting, marginal tears or other damage not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

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

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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


(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

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

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

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

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

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

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

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

Δ

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

◆

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

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

o **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the

lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

***Attributed to ..."

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

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

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

***Circle of ..."

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

***Follower of ..."

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

***Manner of ..."

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

***After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

28/04/17

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

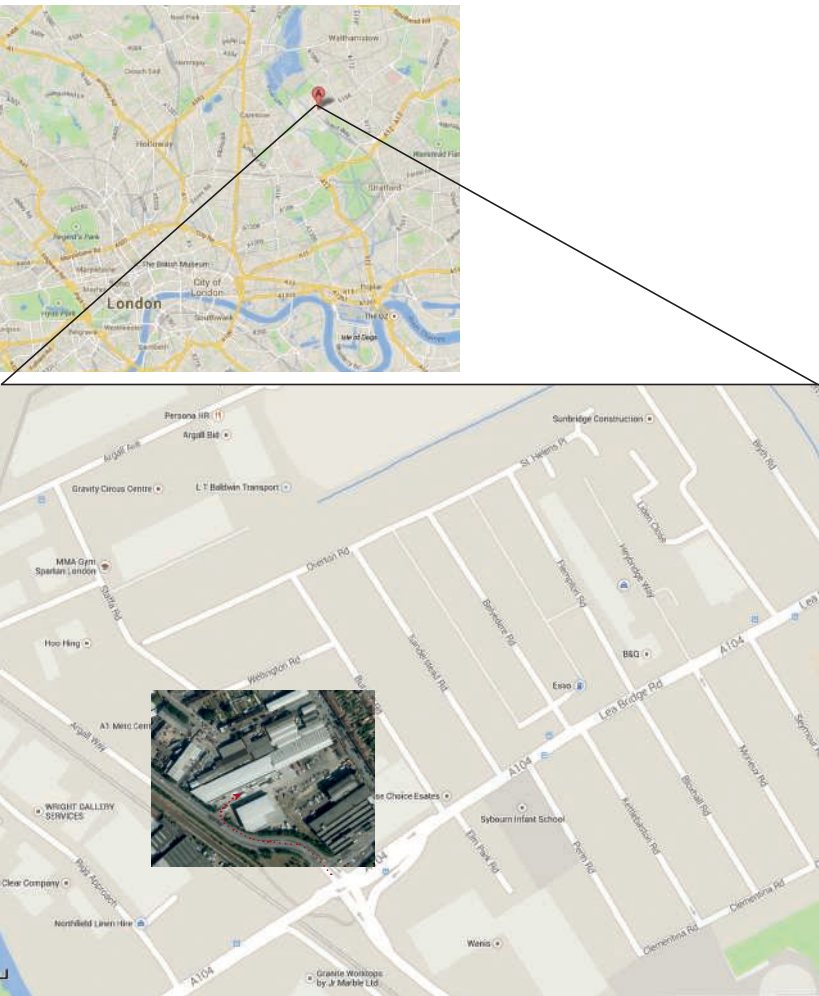
PAYMENT

Storage charges may be paid in advance or at the time of collection from King Street. Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

STORAGE CHARGES

CHARGES PER LOT	LARGE OBJECTS/PICTURES	SMALL OBJECTS/PICTURES
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Storage per day	£5.00	£2.50

All charges exclusive of VAT.
Storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.



MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

THIERRY DE CORDIER (B. 1954)

Légume (Vegetable)

painted potato peels, clay, wax and roots

8.¼x 8.¾ x 9.7½in. (21 x 22 x 25cm.)

Executed in 1997, this work is unique

£35,000–45,000

POST-WAR AND CONTEMPORARY ART

DAY AUCTION

London, King Street, 7 October 2017

VIEWING

30 September – 6 October 2017

8 King Street

London SW1Y 6QT

CONTACT

Zoë Klemme

zklemme@christies.com

+44 (0) 20 7389 2249

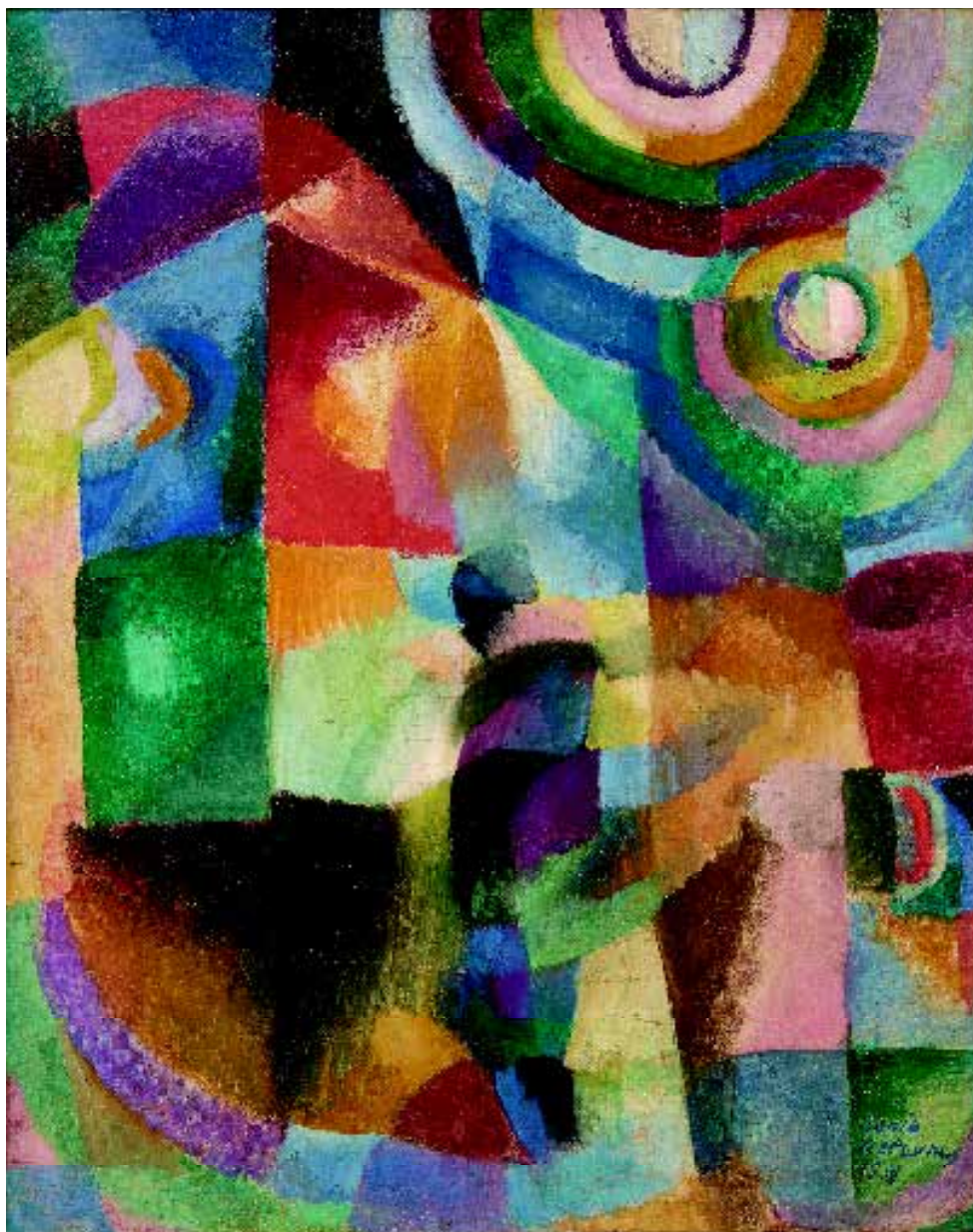
Alexandra Werner

awerner@christies.com

+44 (0) 20 7389 2713

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

CHRISTIE'S



SONIA DELAUNAY (1885-1941)
Prismes électriques
signé et daté 'Sonia Delaunay 1913' (en bas à droite)
huile sur toile • 80.7 x 64.7 cm.
Peint en 1913
€1,000,000-1,500,000

PARIS AVANT-GARDE

Paris, 19 octobre 2017

EXPOSITION

14-19 octobre 2017
9 avenue Matignon
Paris 8^e

CONTACT

Tudor Davies
tdavies@christies.com
+33 (0)1 40 76 86 18

CHRISTIE'S



A YOMUT MAIN CARPET
WEST TURKMENISTAN, SECOND HALF 18TH CENTURY
£25,000 – £35,000

A RIMLESS IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1575
£25,000 – £35,000

QUR'AN SIGNED BY MUSTAFA DEDE
OTTOMAN TURKEY, FIRST HALF 16TH CENTURY WITH ILLUMINATION ADDED IN THE 18TH CENTURY
£120,000 – £180,000

ART OF THE ISLAMIC AND INDIAN WORLDS
INCLUDING ORIENTAL RUGS AND CARPETS

London, King Street, 26 October 2017

VIEWING

21st - 25th October 2017
8 King Street
London SW1Y 6QT

CONTACT

Sara Plumbly
splumbly@christies.com
+44 (0)20 7389 7777

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

CHRISTIE'S



CHERRY HILL

WENTWORTH ESTATE, SURREY, ENGLAND

A sensitive and ambitious restoration retains the original architectural character of this magnificent property while creating a wholly sustainable modern home. Uniquely situated on four and a half acres at the heart of Wentworth Estate, this impressive home backs onto the famous Wentworth Golf Club, with London less than 45 minutes away and a 20 minute drive from Ascot and Heathrow Airport.

Price upon request

CHRISTIE'S INTERNATIONAL REAL ESTATE
Charlotte Delaney · +44(0)20 7389 2551
cdelaney@christies.com

www.christiesrealestate.com

CHRISTIE'S
INTERNATIONAL REAL ESTATE



Mahmoud Hammad Catalogue Raisonné

Lubna Hammad is currently finalizing the archive of her late father,

Mahmoud Hammad (Syrian, 1923-1988).

She now intends to compile a collection of all the works by her father in both online and printed format.

For anyone interested in funding this project, please contact Lubna directly at:

lmhammad@outlook.com – 00962795606017 – www.mahmoudhammad.com



WRITTEN BIDS FORM

CHRISTIE'S LONDON

**MIDDLE EASTERN,
MODERN & CONTEMPORARY ART**
WEDNESDAY 25 OCTOBER 2017 AT 7.00 PM

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

CODE NAME: JUBILEE
SALE NUMBER: 15964

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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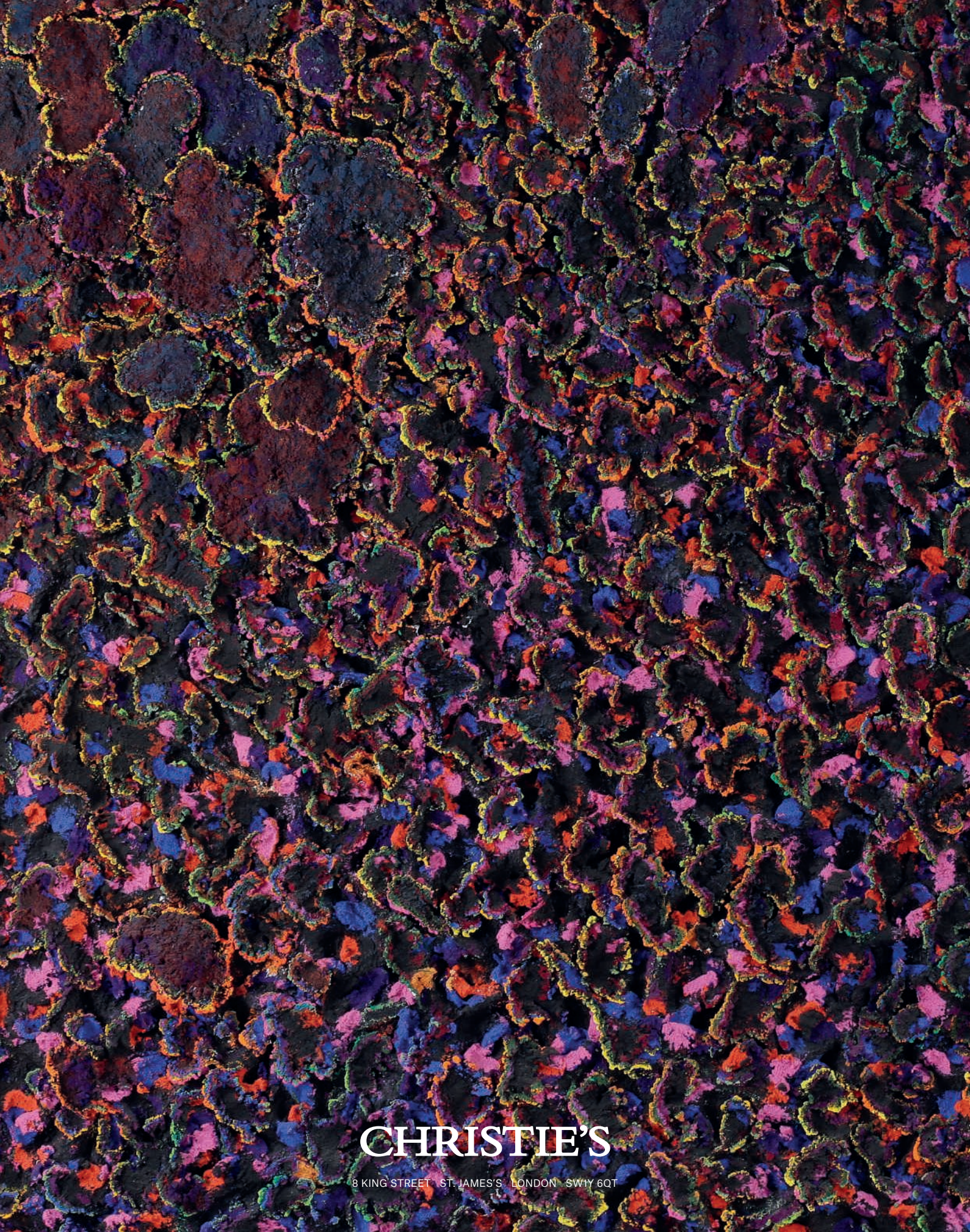
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