

**MIDDLE EASTERN
MODERN & CONTEMPORARY ART**

LONDON 23 OCTOBER 2019



CHRISTIE'S







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MIDDLE EASTERN MODERN & CONTEMPORARY ART

WEDNESDAY 23 OCTOBER 2019

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Property from the Private Collection of the
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The Aref El Rayess Foundation, Aley

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Property from the Private Collection
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AUCTION

Middle Eastern Modern & Contemporary Art

Wednesday 23 October 2019

at 7pm (lots 1-114)

8 King Street

St. James's London SW1Y 6QT

VIEWING

Saturday	19 October	12pm - 5pm
Sunday	20 October	12pm - 5pm
Monday	21 October	9am - 4.30pm
Tuesday	22 October	9am - 4.30pm
Wednesday	23 October	9am - 3pm

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Arlene Blankers

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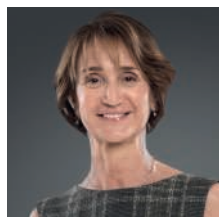
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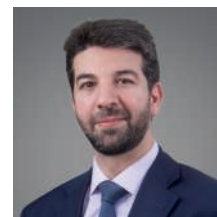
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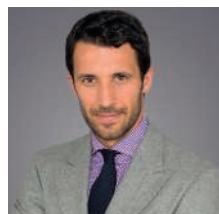
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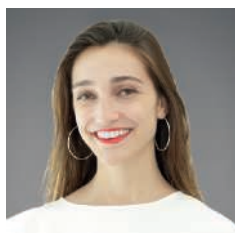
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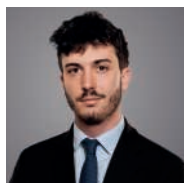
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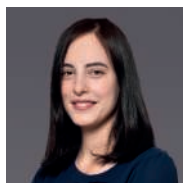
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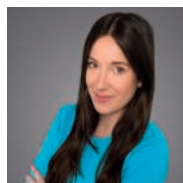
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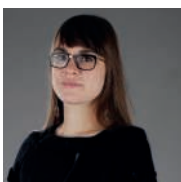
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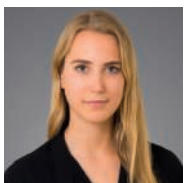
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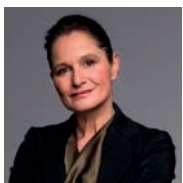
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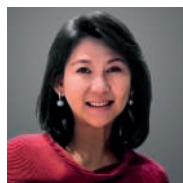
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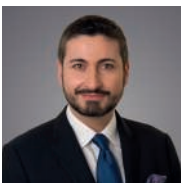
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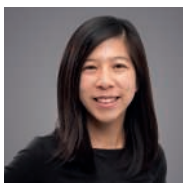
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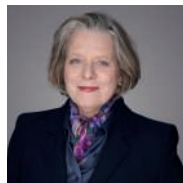
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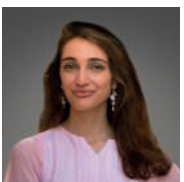
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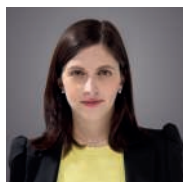
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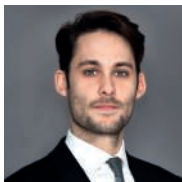
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•*1

BIBI ZOGBE (LEBANESE, 1890-1975)

i) CARDOS

ii) Untitled

iii) DALIAS

i) signed 'BiBi ZoGbé' (lower right); signed, titled and dated

"'CARDOS" por BiBi ZoGbé 70' (on the reverse)

ii) signed 'BiBi ZoGbé' (lower right)

iii) signed 'BiBi ZoGbé' (lower right); signed,
titled and dated

"'DALIAS" por BiBi ZoGbé 966' (on the reverse)

each: oil on panel

i) 23 ¾ x 28 ¾ in. (59.5 x 72.2cm.)

ii) 31 ½ x 35 ¾ in. (80 x 90cm.)

iii) 25 ½ x 31 ½ in. (64.8 x 80cm.)

i) Painted in 1970

ii) Painted *circa* late 1970s

iii) Painted in 1966

(3)

£10,000-15,000

US\$13,000-19,000

PROVENANCE:

i) Private Collection, San Juan, by whom acquired directly from the artist.

Anon. sale, Breuer Moreno, Buenos Aires, 7 March 2018, lot 23.

Acquired at the above sale by the present owner.

ii) Private collection, Argentina.

Acquired from the above by the present owner.

iii) Private Collection, San Juan, by whom acquired directly from the artist.

Anon. sale, Breuer Moreno, Buenos Aires, 7 March 2018, lot 24.

Acquired at the above sale by the present owner.



i



ii



iii

***2**

ALFRED BASBOUS (LEBANESE, 1924-2006)

Eagle

signed and dated 'A.BASBOUS 1987' (on the base of the eagle's feet)

Lebanese stone

19 in. (49.5cm)

Executed in 1987

£12,000-15,000

US\$15,000-19,000

PROVENANCE:

Private collection, Beirut.

The Alfred Basbous Foundation, by whom acquired in 2018.

EXHIBITED:

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

Lebanese artist Alfred Basbous delves deep into the human form and its many intricacies within his sculptures, searching to find the essence of beauty, and stressing this in the foundation of shape, line and form within works of wood and bronze. In *Eagle*, sculpted in 1987, we view that of a symbol of strength, courage and determination within the Arab world crafted in chiseled talent and skill. Largely spending his time polishing the surface of his sculptures and focusing on their finely carved details, Basbous gives a tactile quality to these soft and sensual figures.

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

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

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

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



***3**

WILLY ARACTINGI (LEBANESE, 1930-2003)

Blue Panther

signed and dated '3/94 Aractingi' (lower left);

signed and dated 'Aractingi 90' (lower right)

oil on canvas

31 ½ x 39 ½ in. (80 x 99.5cm.)

Painted in 1990-1994

£22,000-28,000

US\$28,000-35,000

PROVENANCE:

The artist's family.

Acquired from the above by the present owner.

Noted for his rich compositions depicting fables, fantasies and landscapes of his surroundings and folkloric illustrations, the Lebanese artist Willy Aractingi's gradations of colour and his minimalist depictions of creatures and surrealist landscapes bring to life the many colours articulated by the artist in variations of blues, yellows and greens. His colours are carefully chosen, producing works that are reduced to a complete harmony of form, line and shadow. Internationally acclaimed Lebanese painter Willy Aractingi has, from an early age, led a life filled with traveling building a global yet personal perspective in his artwork. The artist began painting early in his life, at only 12 years old and did so, intermittently, until his death in 2003.

The work depicts a panther lurking within the foliage of the night, first appearing to be both playful and innocent. But like with much of Aractingi's work, this is deconstructed with a closer reading. Warm colors shift into cooler tones as we observe the canvas from top to bottom. The gradations of hues immediately set the scene for a relaxing ambiance, elevated by the balance in composition. Immediately our eyes shift between the bright light of the moon against the deep cobalt blue of the panther that walks within the forest, his piercing red tongue out and his eyes squinting on the prowl to hunt. This contrast in spirit creates a fable-like story telling in which nature and animals are juxtaposed. Nature is represented by the sun and the flora that grows towards the center of the painting, where the panther sneaks attempts to sneak in through. The edges of the abstracted shapes lead into each other peacefully as we are illuminated by the vibrancy of the brightest yellows

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



***4**

SHAKER HASSAN AL SAID (IRAQI, 1925-2004)

Horse (from the Martyrdom series)

signed in Arabic (lower right)

oil on canvas

19 ½ x 24 ⅞ in. (49.6 x 63.3 cm.)

Painted in 1962

£60,000-80,000

US\$75,000-100,000

PROVENANCE:

The private collection of the late Iraqi artist Mohammed Ghani Hikmat.

Acquired from the above by the present owner.

EXHIBITED:

France, 1962.



Shaker Hassan Al Said standing in his exhibition in Paris, 1962.

"(Contemplation) is not an expression of the spirit as in Abstraction, or the visual as in representational trends, nor is it an expression of the unconscious and the world of dreams as in Surrealism, or of time and space as in Cubism. Thus, I shall describe the world through realization of my being by raising it to the level of phenomenological contemplation."

– (The artist quoted. Suha Shoman, *The One-Dimension: Philosophy and Vision*, Hiwar al-Fann al-Tashkili (Dialogue of the Plastic Arts), Amman, Jordan.)

Christie's is pleased to present a rare work from the *Martyrdom* series by the highly influential artist, Shaker Hassan Al Said, with an oeuvre that is highly sought after by collectors and institutions alike for its synthesis of Arab culture and European modernism. Exhibited in Paris in 1962, the work is a formative example of the artist's interest in cubism and geometry, the fascination of the line and abstraction of shapes along with his inspiration of Iraq's rich visual heritage. Al Said was a pioneer of Iraq's modern art scene, as he was painter, sculptor and writer that also had a passionate hunger for philosophy and art history. With his friend and mentor, Jewad Selim, Al Said co-founded The Baghdad Modern Art Group in 1951. The group and the artistic movements that accompanied it proved to foster an unorthodox, yet revolutionary, vision for Iraq that employed both cultural tradition and modernity, drawing heavily on Iraq's rich pre-Islamic and Islamic heritage, including Sumerian, Babylonian, Assyrian and Abbasid civilizations through to Ottoman Baghdad. The group was the first to advocate incorporating a cultural and intellectual message, as well as a philosophy, within the composition of the works they were producing.

In *Horse*, an abstracted and tightly composed horse stands on its bony legs in front of a dark and empty background. Its body is a series of flattened shapes with gradients suggesting its size in space. The artists uses a linear style that reduces shapes to their basic geometrical outlines, implementing an angular quality that creates a rhythm which harkens back to Islamic arabesques. Here we can draw parallels to the thirteenth century artist Yahya al-Wasiti, as reflected in the proportions of Al Said's composition through the simplicity and delicacy of the lines. In hues of reds, blues and blacks, the dimly lit scene is highlighted by the small application of pink, most probably

a drape over the horse. Our eyes immediately draw to this hint of light, and its linear curves suggest a sense of motion in contrast to the stable blocks of colour that appear throughout the scene.

Al Said's contemplative and spiritual suffering in regard to Iraq's modernity and the position of art in nationalism, had led him to leave the Baghdad Modern Art Group and transition into The One Dimension Group, of which he founded in 1971. Iraqi art pioneers such as Dia Azzawi, Mohammad Ghani Hikmat and Madiha Umar later joined this group, one that combined Islamic mysticism with abstraction to focus deeper on the foundation of dimension, space, consciousness and time.



A view from the exhibition showing the current lot 4.



SUDANESE ENCOUNTERS

Sudan's rich art production and history stretches in the modern times for over six decades, most notably under the last two decades of the British colonial era. This was then followed by the post-colonial era and the birth of the Khartoum school in the early 1960s to the present day. Today, there is a shift in focus on the new identity of this land and its people with a primitive approach to Islamic influence in addressing their current political and social issues.

We are proud to offer two works by transformational figures such as the late artist Ibrahim Al Awam, who utilises geometry and abstraction to create his colourful compositions. Al Awam was tutored under the rich practice of the reputed artist Ibrahim El-Salahi. Salah El Mur, the second presented artist, was directly inspired by African pop culture and the warm colours of the Sudanese landscape, its figures and animals. He conjures memories of old photographs that live within his intriguing compositions.



PROPERTY FROM A PRIVATE SUDANESE COLLECTION, UAE

■*5

IBRAHIM AL AWAM (SUDANESE, 1935-2017)

Funoun (Arts)

signed and dated in Arabic (centre left)

oil on canvas

39 3/8 x 78 7/8 in. (100 x 200cm.)

Painted in 2005

£8,000-12,000

US\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM THE PRIVATE COLLECTION OF MR YAHYA SOLAYEM, DIRECTOR OF
BOUCHEHRI GALLERY, KUWAIT

■*6

SALAH EL MUR (SUDANESE, B. 1966)

Scattered Thoughts

signed and dated 'S.EL MUR. 2017' (lower left)

acrylic on canvas

70 ½ x 70 ½ in. (179 x 179cm.)

Painted in 2017

£12,000-18,000

US\$15,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner.

AL-HURUFIYYA

Seven Masterpieces by the leading Arab artists
celebrating the art of letterism, merging the traditional with modern.

Since ancient times, the script and the written word has had much influence in the artistic production in the Middle East, across different eras and has been manifested on different mediums of architecture, fabric, carpets, holy books and Islamic artifacts. Not only is this act of writing shaped in many rich forms and is aesthetically sublime, but it is also the most essential way and basic need of expressing oneself and commenting on the political, social, emotional and religious level. The upcoming group of seven works are by some of the leading artists from the Arab world who used the letter as the base element in their art vocabulary, playing with it in their long and rich highly recognizable artistic production.

These artists relied on many sources of inspirations, from a merge of Arabic as well as Far-Eastern symbols, such as seen in the works of abstracted patterns of Rachid Koraichi where letters and words are sometimes legible but more often than not, they transform into beautiful abstract free-standing abstract poetry.

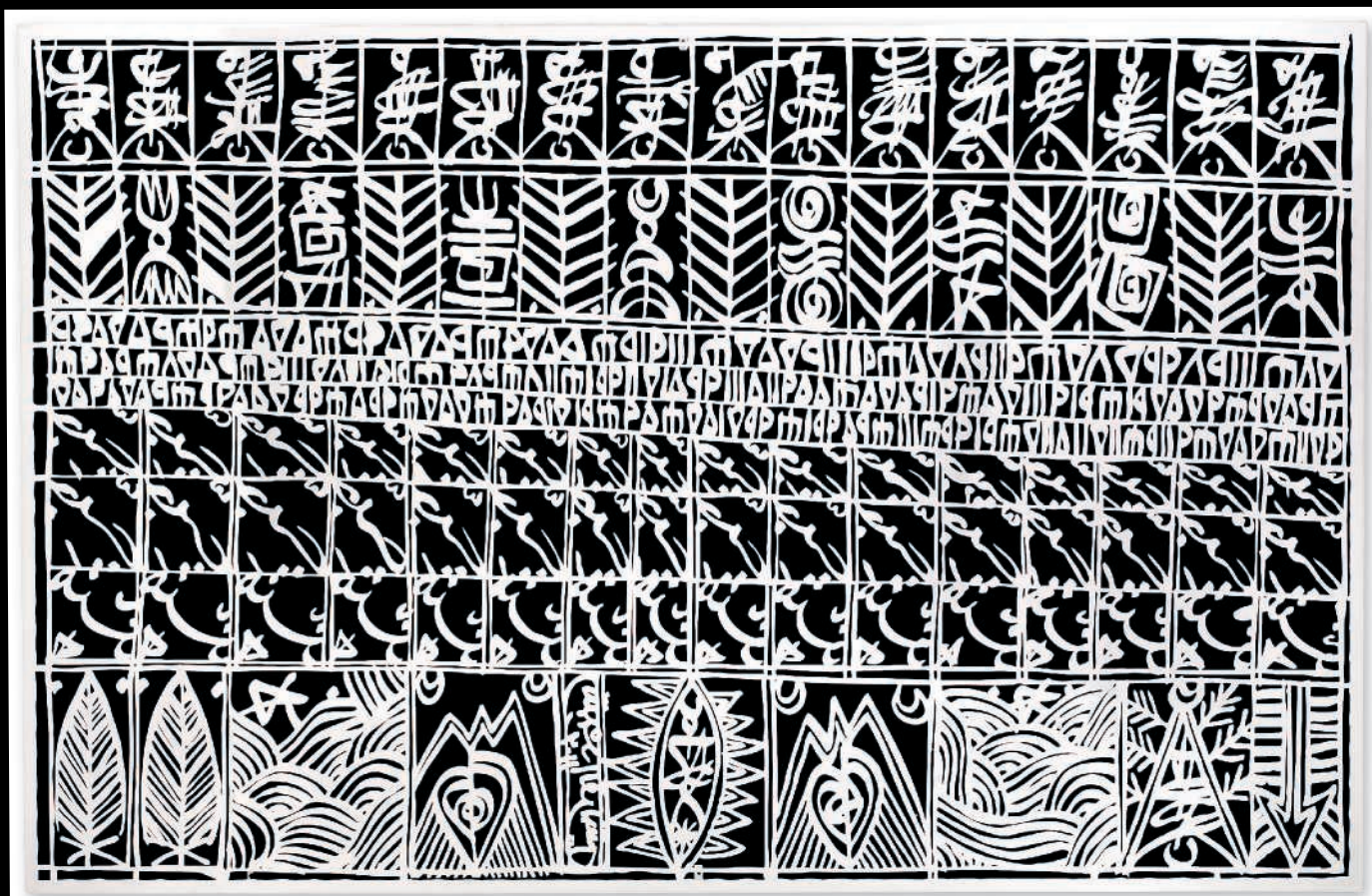
The selection of presented works include the innovative work of Nja Mahdaoui, who deconstructs the common words and liberate them from any meaning, transforming them into a twisted dance of colours pulsating within his highly charged canvases. A novel approach to the art of Hamed Abdalla is shown, where the words and letters become sculptural and are chiseled into bigger forms of abstracted geometry that convey strong messages.

This is followed by the celebrated Lebanese artist Samir Sayegh whose work *Al Gharam*, which means 'deeper yearning in the levels of love' is one of his most elegant compositions, depicting elongated architectural mathematical forms that are unique to his style.

Lastly, we see the influence of the sacred scripts from the layered colourful works of Egyptian Ahmad Moustafa. We immediately notice Moustafa's inspiration from classical Islamic calligraphy that is used to honour the Almighty and celebrate the holy texts. Whether focusing on identity, history, or politics these works with the written word provide us with real social commentary and snaps of history revealing responses to the region's status.



7



■*7

RACHID KORAICHI (ALGERIAN, B. 1947)

Ahmed Ezaatar

signed in reversed Arabic and numbered '1/8' (on the base)

bronze with brown and gold patina

29 ½ in. (75cm.)

Executed in 1985, this work is number one out of an edition of eight.

£20,000-30,000

US\$25,000-37,000

PROVENANCE:

Galerie El Marsa, Dubai.

Anon. sale, Christie's Dubai, 26 October 2010, lot 156.

Private collector.

Acquired from the above by the present owner.

■*8

RACHID KORAICHI (ALGERIAN, B. 1947)

J'aurai tant aimé caresser un nuage

signed, inscribed and dated 'LASER INDUSTRIES 2011 R. Koraichi PIECE UNIQUE' (on a plate screwed onto the upper left turnover edge)

stainless steel

57 ¾ x 88 ¾ in. (146.5 x 226cm.)

Executed in 2011

£40,000-60,000

US\$50,000-75,000

PROVENANCE:

Galerie El Marsa, Dubai.

Private collector.

Acquired from the above by the present owner.



NJA MAHDAOUI (TUNISIAN, B. 1937)

Graphemes

signed 'nja' and signed in Arabic (lower right)

ink on linen

78 ¾ x 78 ¾ in. (200 x 200cm.)

Executed in 2009

£100,000-150,000

US\$130,000-190,000

PROVENANCE:

Galerie El Marsa, Dubai.

Anon. sale, Christie's Dubai, 26 October 2010, lot 72.

Private collector.

Acquired from the above by the present owner.

A large and intricate masterpiece by the Tunisian artist Nja Mahdaoui is presented, depicting the artist's search as an "explorer of signs", commonly known as a "choreographer of letters." Inspired by the Arabic calligraphy and the Tunisian tradition more generally he developed a modern abstract art which is deeply poetic. His creative approach is emphasized by his choice of materials. While he is best known for his work on parchment, he has also worked on a large palette of other supports such as wood, brass and papyrus to name a few.

The large vibrant masterpiece here represents a masterfully complex and colourful circle tightly composed within a square. This hypnotic work witnesses the strong presence of movements and rhythms in the work of the artist.

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

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





PROPERTY FROM THE ARTIST'S ESTATE

10

HAMED ABDALLA (EGYPTIAN, 1917-1985)

(Alkhade'a) The Misleader

dated '1966' and inscribed indescrimably (on the reverse)

gouache and wood on board

24 x 18 1/8 in. (61 x 46cm.)

Executed in 1966

£15,000-20,000

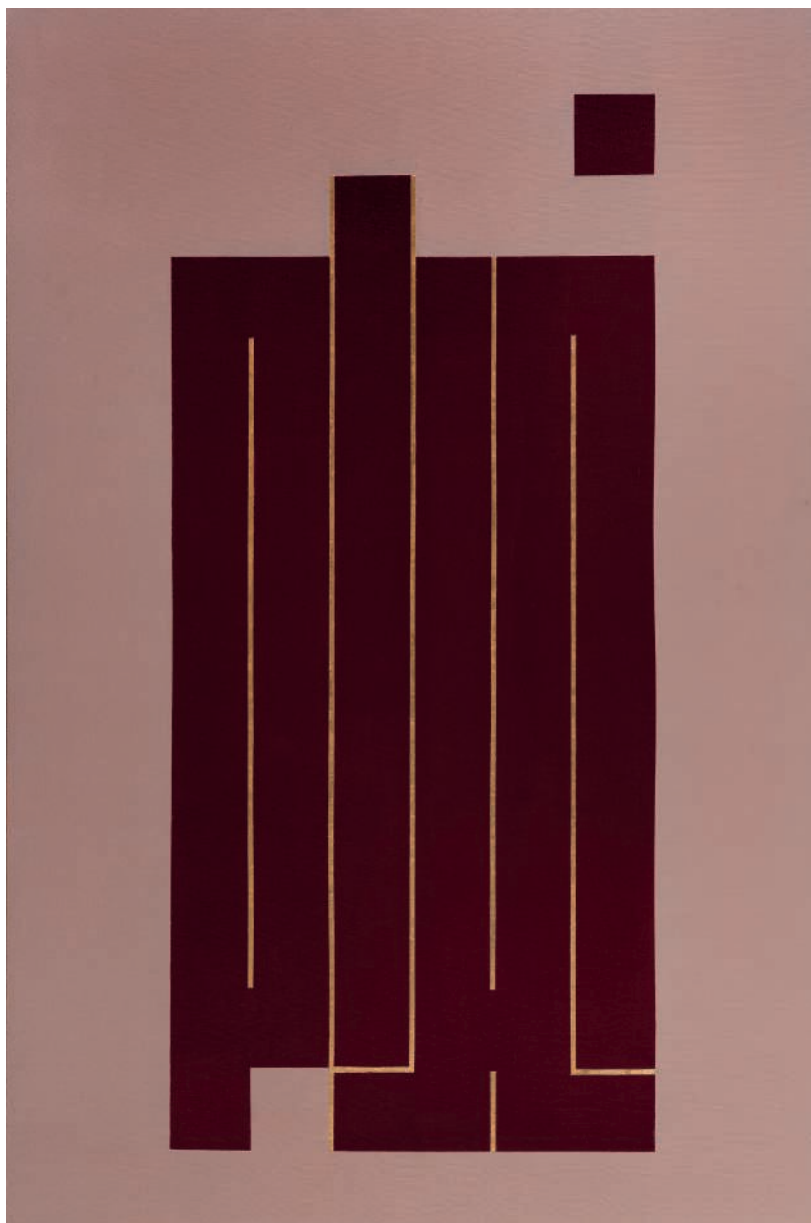
US\$19,000-25,000

PROVENANCE:

The Artist's Estate, Paris.

A pioneer of Egyptian modernism, Hamed Abdalla was a self-taught artist who was noted for his 'word-form' works in Arabic that infused abstract shapes, forms and distinct use of colour to allude to written words. Abdalla's earlier works focused heavily on the abstraction of human and calligraphic forms. However, it was during this decade in the 1960s when *(Alkhade'a) The Misleader* was executed that the artist would experiment with unconventional materials and techniques, as opposed to his earlier works that had a lighter, gestural feel.

The present work is part of the *Illuminations* series that the artist worked on from 1963 to 1966 while he was living in Copenhagen, defining one of the most radical moments in his practice. It was also during this time in the 1950s and 1960s that many conflicts were taking place in the Arab world. Living outside of Egypt between France and Denmark, his works were still deeply rooted within the Arab struggle. This feeling is evident in the presented work, as we see the Arabic letters packed tightly together with muted colors unlike his distinct style.



***11**

SAMIR SAYEGH (LEBANESE, B. 1945)

GHARAM (LOVE)

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

acrylic on canvas

59 x 39 ¾ in. (150 x 100cm.)

Painted in 2018

£12,000-15,000

US\$15,000-19,000

Samir Sayegh is a Lebanese poet and art critic, widely considered to be a pioneer of Arab modernism. In the presented work, *Gharam*, the abstracted, stretched and condensed word that fills the canvas with its tall-standing lettering, translates into the more passionate form of the word "love". Through the formal use of line and space, the geometry of the composition is tightly condensed, placing emphasis on the verticality of the letters.

Following his time at the Arabic press writing about contemporary Arab art, he had developed a deep connection to the art of calligraphy. Sayegh dedicated his time to studying the forms and intricacies of Arabic lettering, exploring the text's aesthetic features rather than its meaning in the efforts to produce a universal language.

Sayegh was born in Lebanon in 1945 and studied fine arts at the École Nationale Supérieure des Beaux-Arts in Paris. His interest in the modern art movement and minimalism bridged a gap between the two through his highly geometric works. In 1988, he published his book on Islamic Art, and was a prolific Architecture and Graphic Design professor at the American University of Beirut. He had held solo exhibitions across the Gulf, had participated in group shows in Jeddah and Damascus, and was honored for his calligraphic style in the first Sharjah Biennale. He currently resides and works in Beirut, Lebanon.



***12**

AHMED MOUSTAFA (EGYPTIAN, B. 1943)

Interior in the Exterior

signed in Arabic and dated in Hijri calendar '1418'; inscribed and dated 'Variant 1997' (along the left edge)

oil and watercolour on paper
27 ¾ x 47 ⅞ in. (70.5 x 121.5cm.)
Executed in 1997

£40,000-60,000
US\$50,000-75,000

PROVENANCE:

Private collection, UK.
Private collector.
Acquired from the above by the present owner.

LITERATURE:

Theophilus, J. *An Alchemy of Letters*, British Aerospace PCC, England 1993 (illustrated in colour, fig. 14).
J. Henzell-Thomas, *Where the Two Oceans Meet*, Firenze, Fe-Noon Ahmed Moustafa U.K Ltd., Italy 1998 (illustrated in colour, unpagged).



***13**

AHMED MOUSTAFA (EGYPTIAN, B. 1943)

The Coiling of Day and Night

signed in Arabic and dated in Hijri calendar '1429'; dated '2000' (lower left)

oil and watercolour on paper

52 ¾ x 43 ½ in. (134 x 110cm.)

Executed in 2000

£40,000-60,000

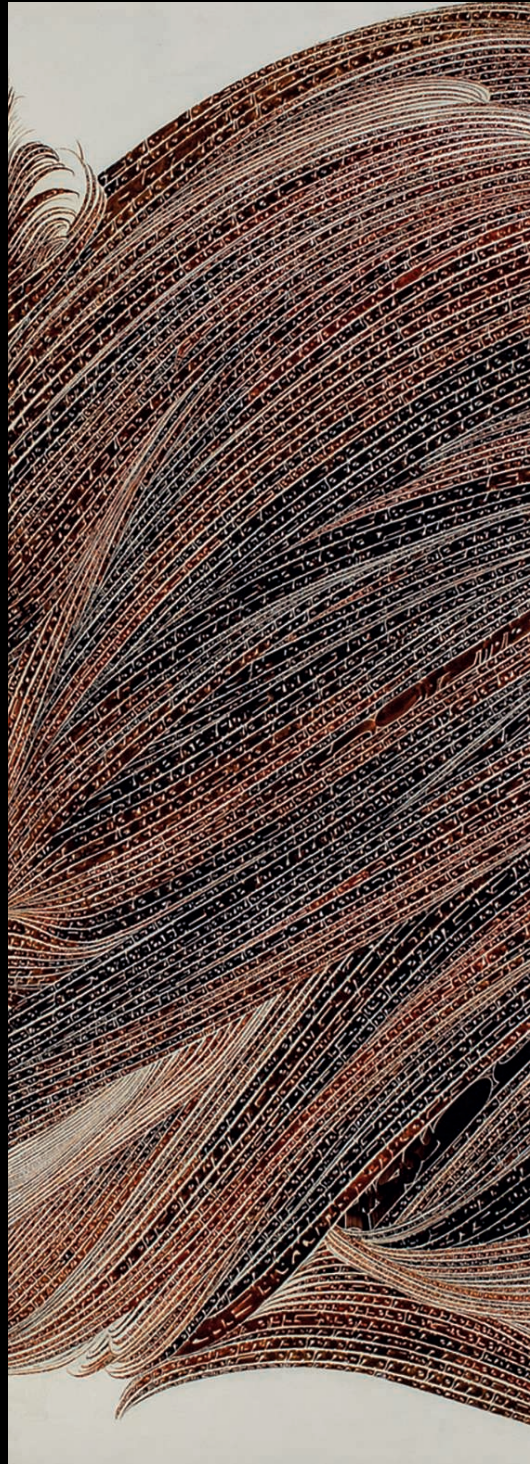
US\$50,000-75,000

PROVENANCE:

Private collection, UK.

Private collector.

Acquired from the above by the present owner.



MASTER ARTIST CALLIGRAPHERS FROM IRAN





PROPERTY FROM A PRIVATE COLLECTOR

***14**

NASROLLAH AFJEHEI (IRANIAN, B. 1933)

Untitled

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

acrylic on canvas, in two parts

each: 63 ¾ x 63 ½ in. (161 x 161.5cm.)

overall: 63 ¾ x 126 ¾ in. (161 x 322cm.)

Painted in 2015 (2)

(2)

£60,000-80,000

US\$75,000-100,000

PROVENANCE:

28 Fine Arts.

Acquired from the above by the present owner.



Christie's is excited to present the largest work to come to auction by Iranian artist and master calligrapher Nasrollah Afjehei. In his grandiose paintings, he engages with a visual language influenced primarily by meticulous structural calculation as well as the construction of calligraphic forms, which has long been a staple of Islamic art. Afjehei was a pioneering member of the Iranian neo-calligraphists group that played a major role in the trend of the Naqqashi-khatt, which sought to extend the Arabic letter from its essence and transform it into beautifully assembled compositions. The presented diptych, magnificent in scale, profoundly employs Afjehei's

talents into a twisting surge of calligraphic contraction. Absorbing the viewer within an extraordinary journey, the work is a wonderful display of Afjehei's distinctive oeuvre.

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.

■*15

NASROLLAH AFJEHEI (IRANIAN, B. 1933)

Van Yakad

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

oil and India ink on canvas

58 x 115 in. (147.5 x 294.5cm.)

Executed in 2007

£40,000-60,000

US\$50,000-75,000

PROVENANCE:

Private collector.

Anon. sale, Christie's Dubai, 27 April 2010, lot 47.

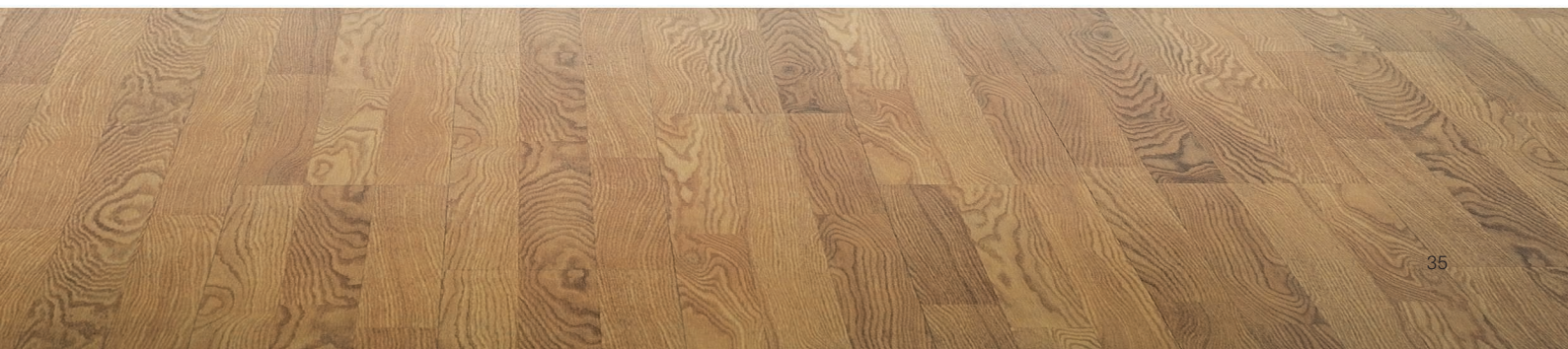
Private collector.

Acquired from the above by the present owner.

This stunning composition of Nasrollah Afjehei is a captivating and elegant experimentation with the lines and forms of the letter depicting the Van Yakad, a prayer verse in the Qur'an recited as protection against the evil eye. The prayer today is notably written on paper and engraved in precious stones, gold and silver. With Afjehei's delicate and tightly written calligraphy strands depicted in vertical form, they flow down the monumental expanse of the picture's surface as if they are balancing between the earth, sea and sky. Afjehei confronts the viewer with areas of shifting calligraphic components which gently bend, expand and contract. The result is a sense of overwhelming graceful movement and dynamism that cascades and flows much like a wave.

By combining large forms with tighter, more condensed areas of calligraphic elements, Afjehei also manages to convey a sense of perspective within *Van Yakad*. The viewer is instantaneously transported into a world where the water is all encompassing, the subtle crashes of the waves speaking as if phrases of poetry.





■*16

MOHAMMED EHSAI (IRANIAN, B. 1939)

Untitled

signed and dated in Farsi; signed and dated 'M Ehsaei, 2016' (lower right)
oil and silver leaves on canvas

59 x 85 3/8 in. (150 x 217cm.)

Executed in 2016

£60,000-80,000

US\$75,000-100,000

PROVENANCE:

The Artist's Studio.

Mohammed Ehsai is noted as the top Iranian master of calligraphy, becoming one of the pioneering artists who incorporated Persian script into more contemporary compositions. From Qur'an manuscripts to anthologies of Arab poets, the artist beautifully represents Arabic script in large-scale compositions. The present work is a delicately stunning piece by the artist that combines both traditional and contemporary painterly techniques and inspirations. Painted in oil on silver leaf with larger billowing, bold and black lettering with red outlines, the work reflects not only the delicacy of the material and the craft of calligraphy, but also his notorious urgency to experiment in technique and composition.

In this work, Ehsai engages in a visual language that is strongly influenced by structural calculations and the use of calligraphy in architecture. He offers a new interpretation of the tradition of graphic arts by transforming coloration, execution and the use of material in a reconfigured sphere which has been made possible by modern graphics. In a balanced contrast of extreme light and dark hues, the artist catches the viewer's attention. Although balanced in color, the canvas is irregular as the weight of the asymmetrical letters is concentrated towards the left of the canvas. Interwoven letters become difficult to recognize, obliging the viewer to engage with the dense, illegible form. He recreates a mystical trance-like composition, perpetuated by a deep vibrancy of movement instigated by the lyrical curvature of each letter.

The artist's key inspiration derives from religious texts and Islamic calligraphic styles that are indicative of a supreme order derived from centuries of utopian idealism within religion. Since the written word has historically been used as a tool for the documentation and transfer of knowledge, each written piece, before even being read, holds an intellectual weight. As such, the presence of written forms and words in an artistic creation, let alone in calligraphic art, places that piece in a symbolic order of meaning.

This work has been authenticated by the artist.





***17**

MOHAMMED EHSAI (IRANIAN, B. 1939)

Untitled

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

'MOHAMMAD EHSAI 1975' (on the reverse)

oil on canvas

28 3/4 x 40 7/8 in. (73 x 103.5 cm.)

Painted in 1975

£60,000-80,000

US\$75,000-100,000

PROVENANCE:

Private collection.

Anon. sale, Bonhams, Dubai, 12 October 2009, lot 32.

Private collector.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Cyrus, 1975 (illustrated in colour on the cover).

This work has been authenticated by the artist.





PROPERTY FROM A PRIVATE COLLECTOR

■*18

HADIEH SHAFIE (IRANIAN, B. 1969)

Untitled

signed and dated 'Hadieh M Shafie 2017/2018' (on the reverse)
paper containing handwritten and printed Farsi text Eshgh "Love/Passion",
water based ink and acrylic pigments
76 ½ x 56 ½ in. (194.5 x 143.5cm.)
Executed in 2017-2018

£50,000-70,000
US\$63,000-87,000

PROVENANCE:

Leila Heller Gallery, Dubai.
Acquired from the above by the present owner.

Christie's presents two beautiful works by Hadieh Shafie this season. The present work of Hadieh Shafie is one of the finest, largest and most intricate work ever to come to auction. This is a stunning piece in its combination of two distinct techniques which include her tightly wound scrolls and linear stacks of paper. While the second piece, *25750 Pages* showcases the artist's classical colored circle technique in bright spring hues.

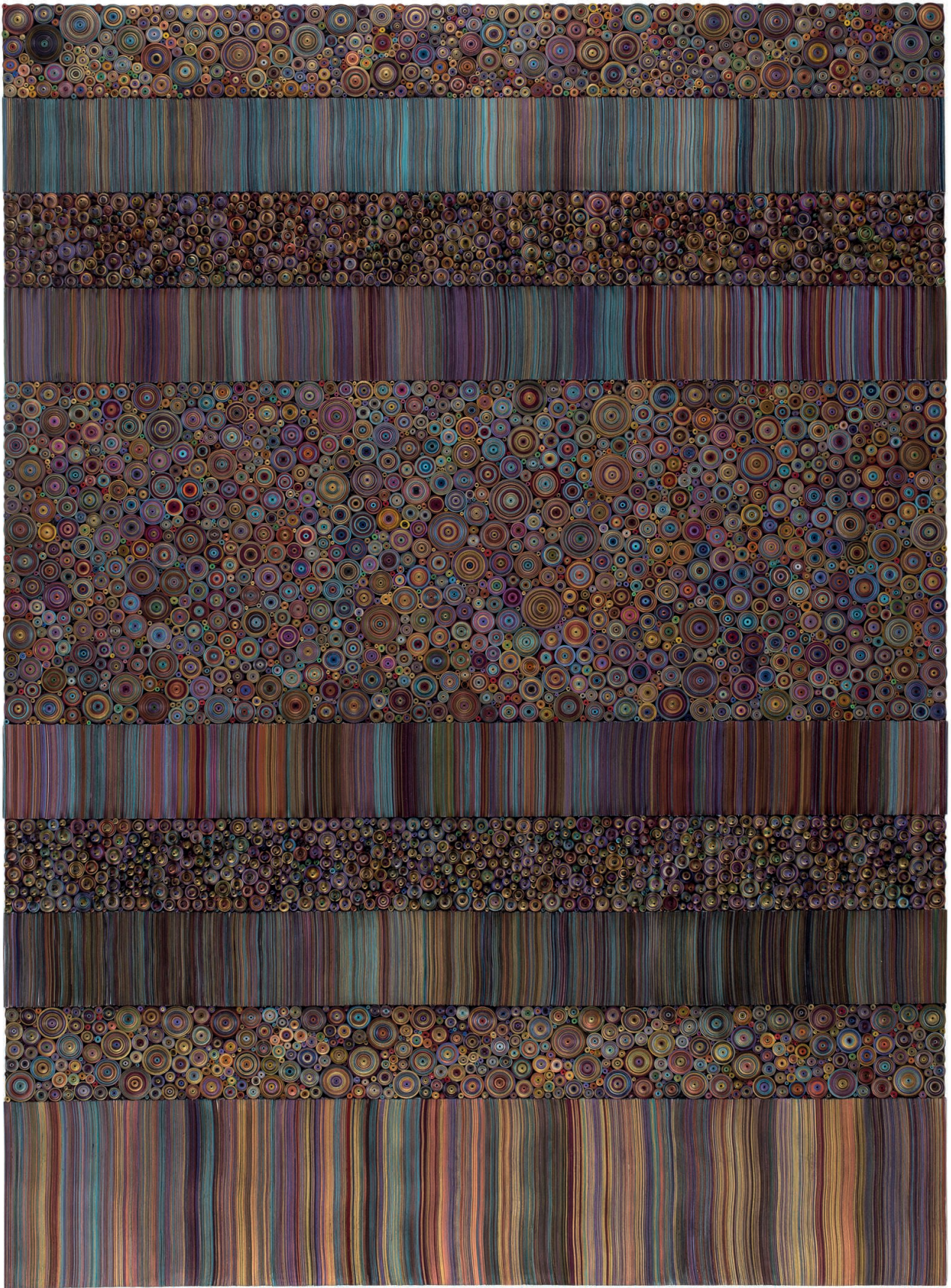
Shafie's influences include the sixteenth-century Sufi poet Rumi, the effects of the 1979 Iranian revolution (particularly the suppression of reading material), high-modernist American color field painting and the mobile body of performance art, which she explored as a graduate student after earning a degree in Fine Art at New York's Pratt Institute.

Shafie uses scrolls of hand-dyed paper to form a dense surface, concentric colored circles and strips of paper are aligned in a tessellating and kaleidoscopic manner to construct a bas-relief sculptural form of the finalized artwork. Each strip of paper is dyed with acrylic pigments before being rolled by hand one upon another to create a multitude of color combinations and the illusion of depth. The scrolls contain handwritten Farsi text 'Eshgh' meaning 'love' or 'passion' which is inscribed on the paper before

the rolling process. She then glues these pages, which are joined into spools, to a flat surface and assembles them as a jigsaw puzzle, framing them in various designs.

The artist's influence and inspiration from color field painting and abstract expressionism are notably represented in the piece primarily through its large field of flat and solid colors. Her work therefore collapses the boundary between drawing, painting, and sculpture, evoking a sense of both ancient handicrafts and modern pixelation. The artist explains that her work is a visual response to the *"emancipating effect that books and poetry held for her."*

Hadieh Shafie's works have been included in exhibitions in the U.S. and abroad, including the Jameel Prize traveling exhibition at the Victoria & Albert Museum in London, the Institut du Monde Arabe in Paris, the Cantor Centre for Visual Arts at Stanford University and the San Antonio Museum of Art. Her work is in numerous public collections worldwide such as the Metropolitan Museum, NY; the Brooklyn Museum, NY; the British Museum, London; the Victoria & Albert Museum, London; and the Los Angeles County Museum of Art (LACMA).



PROPERTY FROM A PRIVATE COLLECTION, DUBAI

***19**

HADIEH SHAFIE (IRANIAN, B. 1969)

25750 Pages

signed and dated 'Hadieh Shafie © 2011' (on the reverse)
paper containing handwritten and printed Farsi text Eshgh "Love/Passion",
water based ink and acrylic pigments
47 7/8 x 47 7/8 in. (121.9 x 121.9cm.)
Executed in 2011

£40,000-60,000
US\$50,000-75,000

PROVENANCE:

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

This work is sold with a certificate of authenticity from the artist by XVA
Gallery, Dubai.

"While the most direct translation of 'eshgh' to English is 'love' its expressive power is 'passion.' I chose this word because it encompasses my longing and search for acceptance and understanding. The repetition of text, in particular the word 'eshgh', is a recurring element in much of my work of the last decade. Using concentric forms of text and material I seek to magnify its meaning (...) Concentric forms of text and material also take inspiration from the Sama dance of the whirling dervishes with the resulting work as the physical expression of my awe."

– Hadieh Shafie



■*20

FARHAD MOSHIRI (IRANIAN, B. 1963)

1597YTA (*from the Numbers series*)

signed in Farsi; signed, dated, and numbered
'Farhad Moshiri 2008 1597YTA' (on the reverse)
acrylic, oil and glue on canvas
43 x 70 (110 x 180cm.)
Executed in 2008

£70,000-100,000
US\$88,000-120,000

PROVENANCE:

Commissioned by the present owner in 2008.

The present two works are stunning examples from Moshiri's *Numbers* series as the artist pursues his fascination with the Arabic Abjad alphabet, and experiments with different pigments and extensive gold leaf work. He intentionally attributes an aged and worn look to the surface, revealing his interest in archeology, in the excavation process and in the rediscovery of a lost identity. To achieve this lifelike texture, he rolls up, folds and crushes his canvas once the various layers of paint have just about dried, causing the pigment on the surface to flake and crackle. He then consolidates his work with a transparent water-based glue to avoid any further paint loss.

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

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





■*21

FARHAD MOSHIRI (IRANIAN, B. 1963)

8N619VT

signed, titled and dated in English and Farsi
'Farhad Moshiri 2005 "8N619VT"' (on the reverse)
oil, tempera, gold leaf and glue on canvas
76 x 105in. (193.2 x 266.7cm.)
Executed in 2005

£120,000-180,000

US\$150,000-220,000

PROVENANCE:

Property from a private collection, UAE.
Anon. sale, Christie's Dubai, 23 October 2012, lot 13.
Private collector.
Acquired from the above by the present owner.

LITERATURE:

D. Nasser-Khadivi (ed.), *Farhad Moshiri*, Milan 2016
(illustrated in colour, pp. 86-87).

*"My mission in life was always
to escape reality, and art was
going to be my ticket. When
I sense my work looks too
serious, I feel I can't breathe and
have to poke a few holes in the
canvas to let the hot air out."*

– (D. Nasser-Khadivi & F. Rahim
Ismail, *Farhad Moshiri*, Milan, 2016,
Vol. I, p. 52)





■λ*22

TIMO NASSERI (IRANIAN, B. 1972)

Parsec #3

polished stainless steel

44 7/8 in. (114cm.)

Executed in 2010

£25,000-30,000

US\$32,000-37,000

PROVENANCE:

Sfeir-Semler Gallery, Hamburg.

Private collector.

Acquired from the above by the present owner.

LITERATURE:

N. Azimi, A. Renton, B. Schmitz; *Nasseri*, Berlin 2012

(illustrated in colour, unpagged).

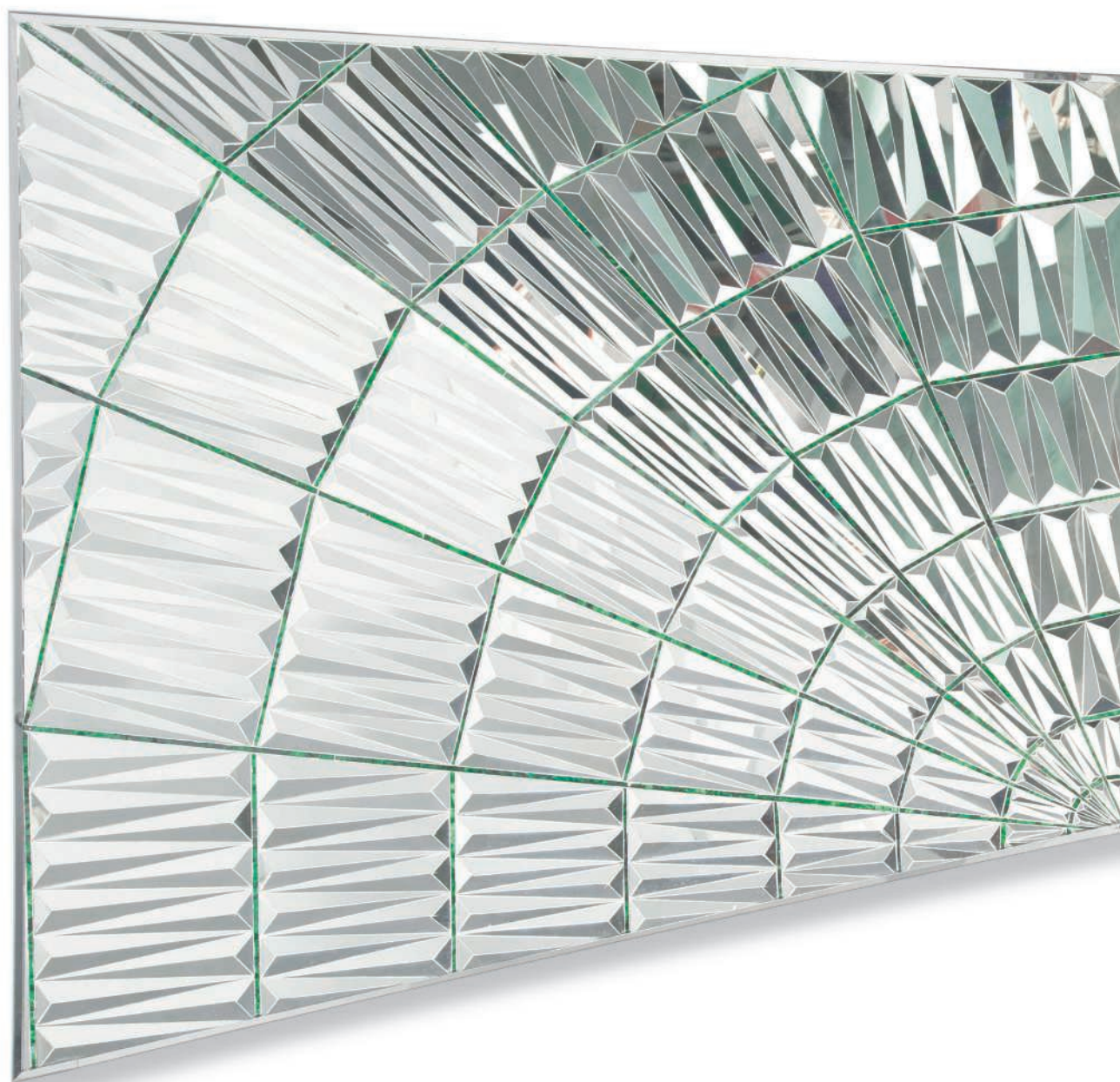
"In the mirror sculptures like Parsec (2009–2011), I tried to retain the volumes of the sculpture, in the new ones it is very much about a permeable physicality of sculpture. The Constructivist idea of space and time in sculpture is something quite close to me. But I see the meaning of the line a bit differently than Naum Gabo or Antoine Pevsner. For me, it's all line, and therefore everything is infinite, since the line is mathematic, regardless of how long it is or how many points it consists of."

(In conversation with B. Schmitz, 2012)

Timo Nasseri's choice of material ranges from stainless steel to mirrors to wood. The artist draws inspiration from ideas such as the notion of parallel universes from the world of quantum physics, texts by Jorge Luis Borges, or conceptions of geometry and visual culture from the Islamic context. However, his main source of inspiration derives from Persian architectural ornamental vaulting from the 10th century called *muqarnas*, as well as decorative mosque entrances.

Here, the sculptor particularly chose to include the space that he considers to be important to the extent that all angles of view are adopted. The artist aims to convey a universal language: the visual language. The present work takes triangular shapes of the *muqarnas* -- which form the surface of a brightening diamond. This luminosity is magnificently returned with the technique of polishing stainless steel. *"In Arab culture, geometry is referred to as light architecture, and in the Arabic visual language there is a geometry of light,"* said the artist in conversation with Britta Schmitz in his studio in 2012. Producing reflections and multiplication of endless lines, this technique gives the impression of infinity which is a recurrent theme in his oeuvre. The previous work comes under one of a real scientist: first, he designs a triangular figure; he then, adds parabolas with straight lines to finish with a 3D computer programme.





MONIR FARMANFARMAIAN

UNTITLED (FARAVAHAR WINGS, ZARATHUSTRA)



■*23

MONIR FARMANFARMAIAN (IRANIAN, 1924-2019)
UNTITLED (FARAVAHAR WINGS, ZARATHUSTRA)

signed and dated in Farsi; signed and dated
 'Monir - Sh - Farmanfarmaian, 24th February 2008' (on the reverse)
 mirror, reverse-glass painting and plaster on panel in aluminium artist's frame
 33½ x 70in. (85 x 178cm.)
 Executed on 24 February 2008

£240,000-400,000
 US\$300,000-500,000

PROVENANCE:

The Artist's Studio.
 The Collection of Fereydoon Ave.
 Anon. sale, Sotheby's, Alchemy: Objects of Desire, 26 April 2016, lot 88.
 Acquired at the above sale by the present owner.

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

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

At the forefront of modern and contemporary Iranian art, Monir Shahroudy Farmanfarmaian's long-standing career has been celebrated for her unique, pioneering style of mirror-mosaics and reverse-glass painting. Christie's is excited to present an awe-inspiring work that represents a seminal example of her distinctive and vibrant oeuvre. The work is a beautiful and rare masterpiece that reflects Farmanfarmaian's artistic influences and curiosity, that of symbolic geometry merged with Sufi cosmology. The work was executed in 2008 when she chose to open her own studio in Tehran upon her return, choosing not to return until then since the Iranian Revolution of 1979 suspended her rise to stardom in Iran.

The composition of the work is inspired by the wings of Faravahar, Zarathustra, which is an important symbol of the ancient Iranian religion of Zoroastrianism. The religion, regarded to be founded by the prophet Zoroaster (Zarathustra in ancient Persian), is considered to be the oldest religion of monotheistic faith. The grandiose and majestic wings that are iconic of Zarathustra's appearance are a direct inspiration for the presented work created meticulously by Farmanfarmaian. The wings are also known as the Faravahar, one of the most iconic symbols of Iran and its primary religion before the Muslim conquest of Persia. As a young woman, Farmanfarmaian enrolled in the Zoroastrian high school of which she recounts as being an incredibly diverse and important educational period in her career. Her exposure to students from a wide range of backgrounds, which included Zoroastrians, informed her deeply on the ancient religion and sparked her interest further.

As a depiction of her own identity, the piece speaks to her glamorous lifestyle and hard-working demeanor, "that beautiful Persian girl", as renowned composer John Cage would call her. Kaleidoscopic in its magnificent form, the work is composed of a series of triangular mirrors repeated in a satisfying arrangement, reflecting light in every which way. Standing in front of the work can help the viewer admire the sheer detail of their abstracted reflection, as Farmanfarmaian has taken her love for traditional Iranian craft and has broken it down to its foundational essence.

As an Iranian who lived abroad for most of her life, Farmanfarmaian never let her attachment to her homeland fade away. In 1944, due to the Second World War, she had travelled to New York with her family where she settled for more than a decade. She had dreamt of working as an artist in Paris, primarily due to her French teacher Madame Aminfar, who introduced her to European masters and the many techniques they employed, recounting stories of her time working in Paris. However, Farmanfarmaian made New York her home, enrolling in art classes at Cornell University and fashion illustration courses at Parsons School of Design. When Abraham Chanin, writer and lecturer at MoMA, introduced her and her fiancée to the Tenth Street Club, Farmanfarmaian's spirited personality led to her befriending artists such as Mark Rothko, Jackson Pollock, Willem de Kooning, Frank Stella and Joan Mitchell. She also famously met Andy Warhol before his rise to stardom, and exchanged with him a few of his shoe illustrations in return for a mirror ball which he proudly kept on his desk in his Madison Avenue home.

When she returned to Iran in 1957, she focused on her craft of painting, as well as traveling around the country to collect traditional hand-made crafts and coffeehouse paintings from the Safavid era. She recounts a vivid moment in 1966 Shiraz, where she was awed by a shrine made in the 14th century Shah Cheragh that had an endless mirror mosaic pattern. This soon became a significant influence on her artistic craft and production for the rest of her life. The events she encountered on her return to Iran allowed her to focus solely on translating her heritage into modern and avant-gardist works. Each geometric shape and color reveals a different symbol of metaphysical values and ideas. She experimented with a wide and unique range of materials, such as wood and stainless steel. The result of her works capture the viewer within a refraction of the surrounding world and an experience that was ultimately ethereal.

The internationally-renowned Monir Farmanfarmaian has exhibited globally, with her first solo show that took place in Iran in 1963. During the 29th Venice Biennale, she represented the Iranian Pavilion and had won the gold medal prize. She was commissioned to create works for the Victoria and Albert Museum, London (2006) and the Queensland Art Museum in Brisbane (2009), among many others. In 2015, her first comprehensive retrospective took place in the noteworthy Solomon R. Guggenheim Museum in New York City, showcasing her mirror works and drawings between 1974-2014. *The Monir Museum*, which opened in Tehran in 2017, showcases over six decades of her works.

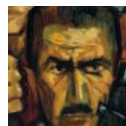
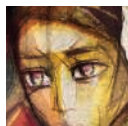


Farmanfarmaian in front of a commission of mirror panels at collector's Park Avenue apartment, New York, 1981.
 © Monir Farmanfarmaian



ISMAIL SHAMMOUT

A SURVEY OF IMPORTANT WORKS FROM TWO PRIVATE COLLECTIONS



PROPERTY FROM A PRIVATE COLLECTION, ITALY

24

ISMAIL SHAMMOUT (PALESTINIAN, 1930-2006)

Al- Tariq (The Way)

signed and dated in Arabic (lower left);
titled, signed and dated 'THE WAY BY ISMAIL SHAMMOUT 1964' (on the
stretcher)
oil on canvas
31 ½ x 23 ½ in. (79.9 X 59.9cm.)
Painted in 1964

£50,000-70,000
US\$63,000-87,000

PROVENANCE:

Acquired directly from the artist by the family of the present owner in 1981,
thence by descent to the present owner.

EXHIBITED:

Berlin, National Museum, 1979.

LITERATURE:

K. Rordants, *Ismail Shammout Seventeen of his Paintings*, Art and Society,
Berlin, Art and Society, 1975 (illustrated in colour, p. 22).

Considered as one of the most important masters of Palestinian art, Ismail Shammout's artistic role was shaped by his own history, which reflects hardship, tales of forced exodus and a deep-rooted dedication to his homeland. A selection of important works of paintings and watercolours representing the artist's acclaimed *Tall Al Zaatar* series are being offered by two private collections from Italy and the other from Mrs Moyasser Shammout, sister of the late artist. Living through the 1948 Palestinian exodus (Nakba) and facing exile from Palestine, Ismail Shammout had depicted the many struggles he faced throughout his artistic career. Shammout and his family marched from his hometown, Lydda, to the Khan Younis camp in Gaza when the artist was eighteen. This experience shaped the life of the artist as he became actively involved in regional politics. The diversity of this selection encompasses works both in watercolor and oil, two styles that have given the artist his recognition as an iconic Palestinian painter.

Al Tariq (The Way) reflects the tone of the dramatic and tragic events which unfolded in Palestine during the 1950s forward. The mastery in figurative execution of the piece highlights the many faces of a deeply affected crowd. As suggested by the title, the aggravated crowd is on the way, moving forward together through Palestinian nationalism and part of the larger Arab nationalization movement. At the time the unity of the Palestinian liberation movement was not yet a reality; it was for Shammout that he participated during those years in conquering the many arguments

and differences between these many organizations, using Al Tariq as an invitation to unify the fight for their beliefs and emphasize the necessity for teamwork. In the composition, the weapons disappear in the crowd of faces that are accentuated by the artist's bold use of line and colour. Light shines selectively on their faces, revealing identity and stressing each individual's role in their shuffling movement. They each tell their own story in a collective manner, and when looked at as a whole, the individuals contribute to an all-embracing melancholic and aggrieved tone. With tense foreheads and frowning features, the crowd of men and women is threatening in attitude; the dark hues add to the disgruntled, yet committed faces. The composition addresses a strong sense of dedication, disregarding the disturbing circumstances.

In 1976, the artist painted a notorious series of watercolour paintings titled *Tall Al Zaatar* in which he looks back at the haunting memories of the siege of a Palestinian refugee camp of that name in Lebanon in which thousands were killed. This sad famous episode of the Arab conflict was not only a major symbol of the Palestinian struggle but also the result of proxy wars of the region, where violence was inflicted within. Christie's presents three works from this important series: *Untitled*, *Thirst* and *In The Eye*. Because Shammout was so directly and closely linked to the political situation in his country, the three watercolours strike the viewer with direct vigor. A motherly figure in each depicted with overwhelming worry within a tumultuous scene, common in Shammout's work. In these works she is depicted leading children away from a burning and chaotic Palestine, and carefully embracing her children. She looks back at her dying homeland, with an expression that speaks to confusion for the future. The painting is a direct allusion to the conflict surrounding political relations between Israel and Palestine, tackling issues of occupation and diaspora. Although she expresses a natural sense of worry, the mother in all appears to be bigger than life, as her embrace fills the piece with a subtle but clear hopefulness.

An Encounter in the Prison Cell depicts the touching embrace of a family that is meeting in prison. The family's intimate encounters became so exposed with the new situation many Palestinians were forced to live. With many more men rebelling and joining the resistance and the Palestinian movement of liberation, many more encounters were to happen in captivity, namely in jail, behind bars, and in harsh and sad conditions. Inspired and shaken by the hardship his people were enduring, Shammout has become well known for depicting such scenes, which are overwhelmingly emotional showcasing these short, realistic stories. The dark hues that flow between their clothes and the darkened background provide a grieving tone. The prisoner, however, still stands high and proud with his chin up and looking forward, providing the scene its last glance of hope. This emotional work demonstrates the artist's signature style of addressing the plight of the people around him and the various memories from the Nakba which he scavenges from his mind.





PROPERTY FROM A PRIVATE COLLECTION, ITALY

25

ISMAIL SHAMMOUT (PALESTINIAN, 1930-2006)

Untitled (*from the Tall Al Zaatar series*)

signed in Arabic and dated '76' (lower right)

watercolour, ink and graphite on paper

19 ¼ x 14 ½ in. (49 x 36cm.)

Executed in 1976

£4,000-6,000

US\$5,000-7,500

PROVENANCE:

Acquired directly from the artist by the family of the present owner in 1984,
thence by descent to the present owner.

EXHIBITED:

Kuwait, 1984.



PROPERTY FROM A PRIVATE COLLECTION, ITALY

26

ISMAIL SHAMMOUT (PALESTINIAN, 1930-2006)

In the Eye (from the Tall Al Zaatar series)

signed in Arabic, dated and inscribed '76 DDR' (upper left)
signed, titled, dated and inscribed 'Ismail Shammout 26 Tell Al-Zaater Box 4'
(on a label affixed to the reverse)
watercolour, ink and graphite on paper
34 x 24 ¼ in. (86.5 x 61.5cm.)
Executed in 1976

£8,000-12,000
US\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the family of the present owner in 1984,
thence by descent to the present owner.

EXHIBITED:

Kuwait, 1984.

LITERATURE:

General Union of Palestinian Plastic Artists, *Tamam Al-Akhal (Shammout)*
and *Ismail Shammout sketches & aquarelles*, Palestine, printed circa 1981
(illustrated in colour, p. 14).

**PROPERTY FROM THE PRIVATE COLLECTION OF
MRS MOYASSER SHAMMOUT, THE SISTER OF THE LATE ARTIST**



PROPERTY FROM THE COLLECTION OF MRS MOYASSER SHAMMOUT,
THE SISTER OF THE LATE ARTIST

***27**

ISMAIL SHAMMOUT (PALESTINIAN, 1930-2006)

Thirst (from the Tall Al Zaatar series)

signed in Arabic; dated and inscribed '76 DDR' (lower right)

watercolour, ink and graphite on paper

39 x 29 ½ in. (100 x 75cm.)

Executed in 1976

£8,000-12,000

US\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner.

PROPERTY FROM THE COLLECTION OF MRS MOYASSER SHAMMOUT,
THE SISTER OF THE LATE ARTIST

***28**

ISMAIL SHAMMOUT (PALESTINIAN, 1930-2006)

Encounter in the Prison Cell

signed and dated in Arabic (lower right)

oil on canvas

27 x 23 in. (70 x 60cm.)

Painted in 1965

£40,000-60,000

US\$50,000-75,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM THE PRIVATE COLLECTION OF

MR VAHE GRIGORIAN, DELAWARE

Christie's is offering one of the largest collections of works by Marcos Grigorian at auction from the artist's family, offering a diverse array of the artist's painting styles and techniques developed both in Rome and New York. Featured works are taken from both earlier and later stages, including tightly composed oil and watercolor renditions of ethereal portraits and nudes. Grigorian was an Iranian-Armenian artist and teacher who was a significant and pioneering figure of Iran's modern art development. His creative career blossomed following his attendance at the Accademia di Bella Arti in Rome during the early 1950s. Before he started with the creation of his famous and iconic earth works that are well known to come up to auction, Grigorian eagerly explored the modern European painting style that proved to be a noteworthy influence in his career.

During his four years at the Accademia di Belle Arti in Rome, Grigorian studied alongside Roberto Melli, who was a cubist sculptor and was an important influence in Grigorian's earlier style. It was here where he excelled his figurative style, especially through the execution of colour and shading. Portraiture was a style that he tackled well during his studies, evident in the two presented works, *Saxophone Player* and *Li Ling Ai "The Royal Look."* The two works represent a gap of around 40 years in the artist's career, this proves his consistency, his early talent as well as his matured style. The saxophone player's mildly cubist and free flowing environment distorts him into the background, much like how any individual musician would be in a large group. The seated woman provides us the same somber tone as the musician, as she seems to ponder by the windowsill.

Along with this, two beautiful works showcase Grigorian's experimentation with the classical nude figure. Painted more than twenty years apart, *Riposo* and *Nude Woman* are beautifully constructed compositions that, once again, are examples of Grigorian's consistently delicate and distinctive figurative style, showing hints of his cubist influences. It is evident with the two works

that Grigorian has been effortlessly developing a unique style, learning from his studies and carrying his lessons with him throughout his career. These studies of color and proportion show two different perspectives of a similar subject. In *Riposo*, the scene is more classical, somber, and comfortable, while in *Nude Woman*, the subject seems to be constrained within her frame and proportionally larger than her surroundings.

Four rare watercolour paintings of the artist further showcase his pursuit of a more abstract style. The tightly composed paintings highlight the diversity in Grigorian's creative process and style, with some showing a greater attention to figurative detail while others lean more towards expressionism. He also experimented greatly with medium, and became comfortable using either watercolour, ink or paint. Reminiscent of Adam and Eve, one painting depicts a nude man and woman picking a tree in an empty space. For the last 20 years of his life, Grigorian turned towards an expressionist form of portraiture and painted what he perceived his models looked like, taking internal personalities more seriously and bringing them out on the canvas. Seeing portraits in such a manner, especially following the revolution of 1979, can give a good glimpse of the deeper feelings Iranians felt about their environment. Grigorian's use of watercolour is an appropriate medium to convey this expressionist style, as the paint in the portrait of a woman seems to sprawl around the canvas almost as if done in a few quick motions.

By the mid 1990s, Grigorian would have donated 5,000 of his works to the government of Armenia, as well as 2,600 works displayed at the Sabrina Near East Museum, of which he founded. His works are displayed at the MoMA, Tehran Museum of Contemporary Art, The Museum of Contemporary Art in Kerman, and the National Gallery of Armenia, among others.



The present owner with his uncle, the artist Marcos Grigorian. Image courtesy of the owner.



PROPERTY FROM THE PRIVATE COLLECTION OF MR VAHE GRIGORIAN, DELAWARE

***29**

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Musician

signed and dated 'Grigorian 53' (lower right)

signed, dated, and located 'Grigorian 53 Roma' (on the reverse)

oil on canvas

31 ½ x 23 ½ in. (80 x 59.6cm.)

Painted in 1953

£12,000-18,000

US\$15,000-22,000

PROVENANCE:

Gifted directly from the artist to his brother, thence by descent to the present owner.



PROPERTY FROM THE PRIVATE COLLECTION OF MR VAHE GRIGORIAN, DELAWARE

***30**

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Riposo

signed and dated 'Grigorian 51' (lower right); signed, titled, dated and inscribed
twice 'Grigorian "riposo" 1951' (on the reverse)

oil on canvas

30 x 39 7/8 in. (76.2 x 101.2cm.)

Painted in 1951

£12,000-18,000

US\$15,000-22,000

PROVENANCE:

Gifted directly from the artist to his brother, thence by descent to the
present owner.



PROPERTY FROM THE PRIVATE COLLECTION OF MR VAHE GRIGORIAN, DELAWARE

***31**

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Nude Woman

signed and dated 'Grigorian 74' (lower right); signed and dated 'Grigorian 1974' (on the reverse)

oil on canvas

41 7/8 x 41 7/8 in. (105 x 105cm.)

Painted in 1974

£15,000-20,000

US\$19,000-25,000

PROVENANCE:

Gifted directly from the artist to his brother, thence by descent to the present owner.



PROPERTY FROM THE PRIVATE COLLECTION OF MR VAHE GRIGORIAN, DELAWARE

***32**

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

Li Ling Ai "The Royal Look"

signed and dated 'Grigorian.91' (lower left)

signed, dated, titled and located 'Artist-MARCOS GRIGORIAN.

1991 N.Y.C. title- Li LING Ai "THE ROYAL LOOK" (on the reverse)

oil on canvas

49 7/8 x 48in. (126.6 x 121.9cm.)

Painted in 1991

£20,000-30,000

US\$25,000-37,000

PROVENANCE:

Gifted directly from the artist to his brother, thence by descent to the present owner.



i



ii



iii



iv

PROPERTY FROM THE PRIVATE COLLECTION OF MR VAHE GRIGORIAN, DELAWARE

•*33

MARCOS GRIGORIAN (IRANIAN, 1925-2007)

i & ii) Untitled (Nude Couple)

iii) Untitled (Nude)

iv) Untitled (Portrait)

i) signed and dated 'Grigorian 59.' (lower left)

ii) signed and dated 'grigorian 1959.' (upper left)

iii) signed and dated 'Grigorian 1954' (lower left)

iv) signed and dated 'Grigorian 85.' (upper left)

i & ii) ink on paper

iii) watercolour, marker and graphite on paper

iv) watercolour, marker and acrylic on paper painted within an artist's mount

i & ii) 13 x 10in. (33 x 25.4cm.)

iii) 17 3/8 x 11 1/2 in. (44.1 x 28.1cm.)

iv) 8 7/8 x 6 7/8 in. (22.5 x 17.4cm.)

i & ii) Executed in 1959

iii) Executed in 1954

iv) Executed in 1985

£3,000-5,000

US\$3,800-6,200

PROVENANCE:

Gifted directly from the artist to his brother, thence by descent to the present owner.

(4)

**Accademia di Belle
Arti di Roma** | **Selected works by
Arab Artists alumni**

Rome was for a very long time the ultimate destination for art lovers and scholars for art history. It was the place to be for many Europeans since the Renaissance times. However for the Middle East, it became a cultural destination from the early 20th century, triggered by the exchange and the counter-visits of many Roman and Italian artists to Mediterranean cities like Alexandria, Lebanon and Syria. Some of these late 19th century artists settled and established ateliers, which encouraged even more Easterners to travel to Italy and mainly Rome to explore. Affluent artists needed to pass by Rome, including the Vatican, to learn from the Old Masters and admire the monumental sculptures and the many fountains embellishing the city; they witnessed the mastery of works of art unseen in any other place in the world.

The new wave of Middle Eastern artists started in 1921 when two Egyptians artists agreed to work as teachers of art in Cairo to finance a year of art education in Rome, the first being Youssef Kamel (1890-1971) then Ragheb Ayad (1882- 1982). This was a very nice story of friendship and commitment to better their country's art knowledge, which they eventually encouraged the parliament in Egypt to allocate a significant sum towards art scholarships abroad. By 1926, three scholarships were given to Youssef Kamel, Ragheb Ayad and Mohamed Hassan (1906-1990). A big portion of the scholarships were mainly donated by Prince Youssef Kamel, the founder of the École des Beaux-Arts in Cairo. Ayad and Kamel established an Egyptian art academy in Rome to house Egyptian students and to promote the modern art of Egyptians within the glorious city.

With the struggle of the Middle East countries in gaining its independence, and then finally succeeding, many European countries started strengthening their cultural ties. For many years, from the late 1930s to the early 1970s, many Italian art scholarships were offered to artists in Egypt, Iraq, Syria and Lebanon. This then shifted to study in France and for some, to the former USSR later.

Rome gained its superior place as it was home to several reputable and noteworthy academies of fine arts, the most notable of which being The Accademia di Belle Arti di Roma (Academy of Fine Arts in Rome). Other schools included the L'Accademia Reale, L'Accademia di San Luca and the Royal College of Fine Arts.

Arab artists in Rome didn't form a particular style that can define them within an aesthetic stylistic group. It wasn't defined by a political or social calling such as the Communist School in the former USSR.

Here the artists were encouraged to stay connected to their roots and to their own identity, but they were pushed to think, to be free and to develop into the great artists of the Middle East that we have.

We grouped these works, just to highlight the aspect that these artists at some times in their career have crossed paths, whether physically or by being exposed to the same sources of inspiration.

These works are not defined as the works of the Rome School, but rather are presented as representative of the alumni of Rome.

Some of the many artists that are ought to be noted from the Middle East are to name a few, from Syria, artists who graduated from the Accademia Di Belle Arti di Roma include Mahmoud Jalal (1911-1975), graduated 1939; Adham Ismail, (1901-1940), graduated 1956; Fateh Moudarres (1922-1999), graduated 1960; Mahmoud Hammad (1923-1988) graduated 1957; and his wife Dorrie Fakhoury Hammad (1930-2015); Mamdouh Kashlan (b. 1929), graduated 1957; Roland Khoury (1930-1988), graduated 1960; and Louay Kayyali (1934-1978), graduated 1961; and Khuzaima Alwani (b.1935), graduated mid-1960s.

From Iraq, artists graduating from the same academy include Faraj Abbo (1921-1984), graduated 1954; Hafidh Al-Droubi (Iraqi, 1914-1991), attended L'Accademia Reale in 1936 before the sudden outbreak of war interrupted his studies and caused him to return home; Khaled Al-Rahal (1926-1987), graduated 1964; Mohammed Ghani Hikmat (1929-2011), graduated 1957; and Ismail Fatah Al Turk (1934-2004), graduated 1962. Atta Sabri (1913-1987) attended the Academy in 1937 but was forced to return home before graduating due to an outbreak of war.

From Lebanon, Daoud Corm (Lebanese, 1852-1930) graduated from the Accademia di San Luca in 1875 and Moustafa Farroukh (Lebanese, 1901-1957) graduated from the Royal College of Fine Arts in 1927. Alumni of the Academy of Fine Arts include Aref El-Rayess (1928-2005), graduated 1963; and Hussein Madi (b. 1938) studied at Academia di Belle Arte and at the Academia di San Giacomo in Rome beginning in 1963; Mohamad Kaddoura (b.1941), graduated 1970.

Rome was a place of a free interaction, artists from different places in the Arab world met in the evenings and attended drawing classes. It was the place where many artists despite their religious, political attributes, despite their different cultural background found a common ground in Rome, they were the Arab artists in Rome. It was where they dreamt of the real unified Arab world: 'al umma al arabiya' was the strongest belonging for them when they were in Rome.

PROPERTY FROM A PRIVATE COLLECTION, DUBAI

***34**

LOUAY KAYYALI (SYRIAN, 1934-1978)

Untitled (The Portrait of Umayma Hussein Ibish)

signed and dated in Arabic (lower right);

signed and dated 'Kayali 62' (lower left)

oil on canvas

37 ¾ x 29 ½ in. (95 x 74.5cm.)

Painted in 1962

£30,000-50,000

US\$38,000-62,000

PROVENANCE:

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

Acquired from the above by the present owner

A master of Syrian Modern Art, Kayyali produced an extensive oeuvre in his short-lived life, documenting people that portrayed the beauty and vulnerability of life – frozen in time and space, demarcated by strong fluid lines and a contrasting colour palette. The epitome of feminine grace, the *Portrait of Umayma Hussein Ibish* dominates the composition. She shines even brighter than the golden hues enveloping her in the background, the pearlescent white of the sitter's chair, and her shimmering clothes and earrings. Rare to find a work with such luminosity and stunning gold, this is an exceptional piece. The viewer immediately connects with the sitter's intelligent gaze, her unique softness and careful staging chosen by the artist; we then notice her meticulous coiffure and the intricate details including her earrings, the pleats in her dress and fine makeup.

During the 1960s, Kayyali moved from Aleppo to Damascus, building a strong reputation for himself as he depicted the Syrian upper class as well as the working classes, finding beauty and wisdom regardless of class or attire. It was also during this time that the artist was very much affected by the events taking place in Syria and the Arab world. Kayyali depicts Umayma in brilliance, as opposed to the darker and more sombre moods of the working classes he painted. A moment of splendour and warmth, the gold is felt as a temporary moment, as the disastrous events of the 1967 war would leave the artist in a depression that lasted well into the 1970s.

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

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



PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

35

LOUAY KAYYALI (SYRIAN, 1934-1977)

Natura morta

signed and dated 'Kayali '60' (lower right);

signed, titled and dated 'Kayali Louay Natura Morta 1960' (on the reverse)

oil on canvas

23 ¾ x 19 ¾ in. (60 x 50cm.)

Painted in 1960

£20,000-30,000

US\$25,000-37,000

PROVENANCE:

Private collection, Rome.

Anon. sale, Itineris Auctions, 13 December 2018, lot 27.

Acquired at the above sale by the present owner.

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



***36**

FATEH MOUDARRES (SYRIAN, 1922-1999)

The Peasant of the Olive Mountain

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

oil on canvas

59 x 39 in. (150 x 100cm.)

Painted in 1980

£50,000-70,000

US\$63,000-87,000

PROVENANCE:

Private collection.

Artspace, Dubai, private collection.

Private Collection (by whom acquired from the above).

A gift from the above to the present owner.

The present work by acclaimed artist Fateh Moudarres is a captivating example from the artist's celebrated *oeuvre*. Characterised by square-shaped heads and exaggerated eyes in a luminous blue and red colour palette, Moudarres created works by resurrecting the Assyrian, Sumerian and Babylonian figurative styles and adapted them to form his own artistic language. In the present work Moudarres has honed and perfected this distinct style, including the addition of a totemic form in which figures are depicted one above the other. Believing that all events are intrinsically linked, these stacked figures pertain to his understanding of historical events and the links between survival, Man and God. Choosing to stack these figures in a vertical manner references the stone columns of Palmyra and the direct connection between man and his faith.

With political and social unrest sweeping the Arab World, Moudarres sought to depict the changes and problems everyday people encountered as rapid developments changed the way people lived, particularly in Syria. Having been forced to move to Damascus, Moudarres was especially moved by the life of the peasants in Syria's countryside.



PROPERTY FROM A PRIVATE COLLECTION, BAHRAIN

***37**

MOHAMMED GHANI HIKMAT (IRAQI, 1929-2011)

Untitled (Struggling Family)

bronze with a metal plaque with artist's signature attached to a wooden base
11 7/8 in. (30cm.)

Executed *circa* 1990s

£10,000-15,000

US\$13,000-19,000

PROVENANCE:

The private collection of the late Iraqi artist Mohammed Ghani Hikmat.
Acquired from the above by the present owner.

The present intricate bronze design is reminiscent of Mohammed Ghani Hikmat's seven years as a student in Italy, graduating from the Accademia Di Belle Arti of Rome in 1957 and then his formative bronze-making years at the the Istituto di Zaka in Florence. The struggling family depicted in this sculptural composition is a symbol for the consequences of war and embargo during Iraq's turbulent political history in the 90s. It is the remains of a family after its young men fought and died in the war, as well as those who were forced to migrate out of their country, leaving the women, children and elderly at home. Often working in this medium of bronze or wood, the presented work is evident of the heavy influence of Sumerian and Babylonian monuments and artworks from the Abbasid period. The carefully crafted piece depicts a struggling family in a manner that projects a feeling of protection, all depicted in a simplified form, executed in a style bearing homage to Renaissance humanism. The eldest of the bunch stand tall in the middle, with the youngest of children right by their feet. The composition is much like that of a family tree, starting from the center and expanding outwards. This intricate scene of women and children in unison along the length of the piece offers a discourse on ideas of femininity, segregation, development and tradition. The tightly packed figures suggest a feeling of comfort and belonging through difficult political and financial times, especially following the first Gulf War.

Following the United States-led invasion of 2003, many Iraqi works were stolen during various lootings, including 150 sculptures created by Hikmat from The National Museum's collection of the artist. Furthermore, looters broke into the artist's studio and destroyed many of his works. Hikmat's devastation led him to form a committee that managed to purchase back more than 100 works that were previously stolen.





محمد غنی



PROPERTY FROM A PRIVATE COLLECTION, MILAN

38

AREF EL RAYESS (LEBANESE, 1928-2005)

Elasticità e resistenza

signed, titled, dated and located '1962 Elasticità e resistenza AREF RAYESS
Vico dei Cerehi 1 FIRENZE' (on the reverse)

tempera and sand on Masonite

31 3/4 x 23 3/4 in. (80 x 60cm.)

Executed in 1962

£18,000-22,000

US\$23,000-27,000

PROVENANCE:

Torini Collection, Arezzo, Italy.

Pavia, Luca Sforzini Art Gallery.

Acquired from the above by the present owner.

LITERATURE:

La Ginestra, *Arte Italiana Contemporanea*, Florence 1966 (illustrated in colour,
p. 684).

Christie's is pleased to present two works by Lebanese artist Aref El-Rayess from both his Sand and Desert periods, pointing towards his diversity of inspirations derived from his Lebanese culture and European artistic influences, as well as his experimentation of form, material and composition. El-Rayess was a self-taught painter, sculptor and illustrator, noted as a pioneer and an avant-garde Lebanese Modernist. He was considered to be one of the most eclectic Lebanese artists due to his style and an artistic career that spans over five decades. Switching between multiple styles in different periods of his career, El-Rayess re-appropriated his many subject matters and compositions throughout a rich body of work, inspired by his upbringing between Lebanon, Dakar and Paris.

This work has been authenticated by the Aref El Rayess Foundation, Beirut.

Accademia di Belle Arti di Roma | Selected works by Arab Artists alumni



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

– Hala El Rayess

SOLD TO BENEFIT THE AREF EL RAYESS FOUNDATION

***39**

AREF EL RAYESS (LEBANESE, 1928-2005)

Untitled (from the Desert Series)

signed in Arabic; signed and dated 'A. RAYESS 1988' (lower left)

oil on canvas

26 1/8 x 48 in. (67 x 122 cm.)

Painted in 1988

£40,000-60,000

US\$50,000-75,000

PROVENANCE:

Aref El Rayess Foundation, Aley, Lebanon.

This work has been authenticated by the Aref El Rayess Foundation, Beirut.



40

HUSSEIN MADI (LEBANESE, B. 1938)

Untitled

signed in Arabic; signed and dated 'MADi 2005' (lower left); signed in Arabic;
signed, dated and inscribed 'MADi AC 2005.1.1' (on the reverse)

acrylic on canvas

55 1/8 x 59 in. (140 x 150cm.)

Painted on 1 January 2005

£12,000-18,000

US\$15,000-22,000

PROVENANCE:

Private corporate collection, UAE.

Anon. sale, Christie's Dubai, 27 April 2010, lot 63,

Private collector.

Acquired from the above by the present owner.



41

HUSSEIN MADI (LEBANESE, B. 1938)

Untitled

signed and dated 'MADI 2008' (lower right); signed in Arabic; signed and dated 'MADI 2008' (on the reverse)

acrylic on canvas

49 1/8 x 53 1/8 in. (125 x 135cm.)

Painted in 2008

£20,000-30,000

US\$25,000-37,000

PROVENANCE:

Artspace, Dubai.

Private Collector.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE SYRIAN COLLECTION, UAE

***42**

KHUZAIMA ALWANI (SYRIAN, B. 1935)

Untitled

signed 'ALWANI.08' (lower left)

oil on canvas

35 x 47 in. (90 x 120cm.)

Painted in 2008

£6,500-8,000

US\$8,200-10,000



PROPERTY FROM A PRIVATE COLLECTION, BEIRUT

■*43

MAMDOUH KASHLAN (SYRIAN, B. 1929)

Hammam Al Nissaa's bil sham (Women's public bath
in Damascus)

signed in Arabic; dated '2014' (lower left);

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

oil on canvas

68 7/8 x 78 3/4 in. (175 x 200cm.)

Painted *circa* 1990s

£18,000-25,000

US\$23,000-31,000

PROVENANCE:

Acquired directly from the artist by the present owner.

PROPERTY FROM THE PRIVATE COLLECTION OF MR. YAHYA SOLAYEM, DIRECTOR OF BOUCHEHRI GALLERY, KUWAIT

λ44

AFIFIA ALEIBY (IRAQI, B. 1953)

Loneliness

signed in Arabic and dated '1989' (upper right)

oil on canvas

57 ½ x 37 ¾ in. (146 x 95cm.)

Painted in 1989

£15,000-20,000

US\$19,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Christie's is excited to present a beautiful piece by the Iraqi artist Afifa Aleiby, one of the earliest pieces of the artist to come up for auction. This comes at a time when the artist will be participating in a group exhibition with MoMA PS1 examining the legacies of American-led military engagement in Iraq.

The present work *Loneliness* is classical in its subject and depiction, we are confronted both by a still life and a woman; her eyes are closed and her hand covers her mouth, while the viewer seems to be a bystander that gazes upon the woman without her knowing, waiting for her to look up. The backdrop of the work is enticing, the wind blows in from the open balcony and the red curtain floats above her. The single cloud behind her stands quietly alone in the sky and directly relates to the lonely feeling she confronts. Overall, the composition is deeply somber in mood, resulted from the dark and haunting still life which is contrasted by the inviting light coming from the background.



***45**

TAHIA HALIM (EGYPTIAN, 1919-2003)

Untitled

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

oil on canvas

32 x 24 ¾ in. (81.4 x 62cm.)

Painted in 1975

£22,000-28,000

US\$28,000-35,000

PROVENANCE:

Private collection, USA, thence by descent to the present owner.

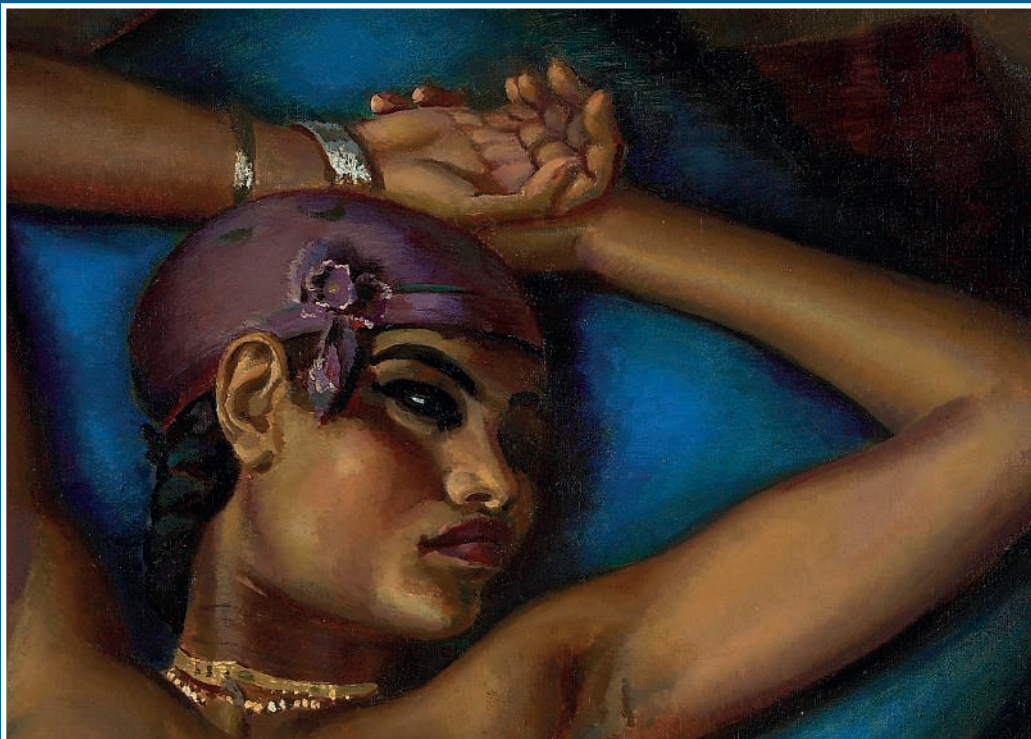
Tahia Halim was one of the foremost modern Egyptian female artists, exploring fresh and alternative depictions to themes that include war, rebellion, revolution, poverty and uprisings. She is most known for her authentic scenes depicting the rural daily life and folk customs in Southern Egypt and Northern Sudan. Through her paintings, she celebrated the traditional heritage of the Nubian people as seen in the present example painted in 1975. Between 1960 and 1961 however, Halim, amongst many other artists, was invited to spend some time in Nubia before the Aswan High Dam project was to flood the Nubian lands and displace several hundreds of thousands of people. Halim's exposure to the Nubians before their migration inspired her later period and continued to be a recurring subject matter in her paintings up until her death.

In this painting, the man invites the viewer into his space, showing his *rababa* in one hand, and the bow in the other. Leaves and pots frame the figure in earthy shades, rendering the already striking cobalt blue of his *galabiyya* even more so by the stark contrast in shading. The man's regard and posture indicate his earnest and welcoming character. He may have modest surroundings, but his passion and creativity are felt through his vibrant clothing and careful presentation of his instrument, which he holds close to his body, indicating the comfort it provides him. The painting is alive in a simple and powerful way - the leaves are growing, the man is breathing and the silence buzzes, waiting for the music to finally play. The profile and frontal view of the figure is reminiscent of the portraits decorating the walls of ancient Egyptian Frescoes, Assyrian panels and Coptic art. In that way, Halim sacralised the image of an unknown peasant and gave him a place in history.

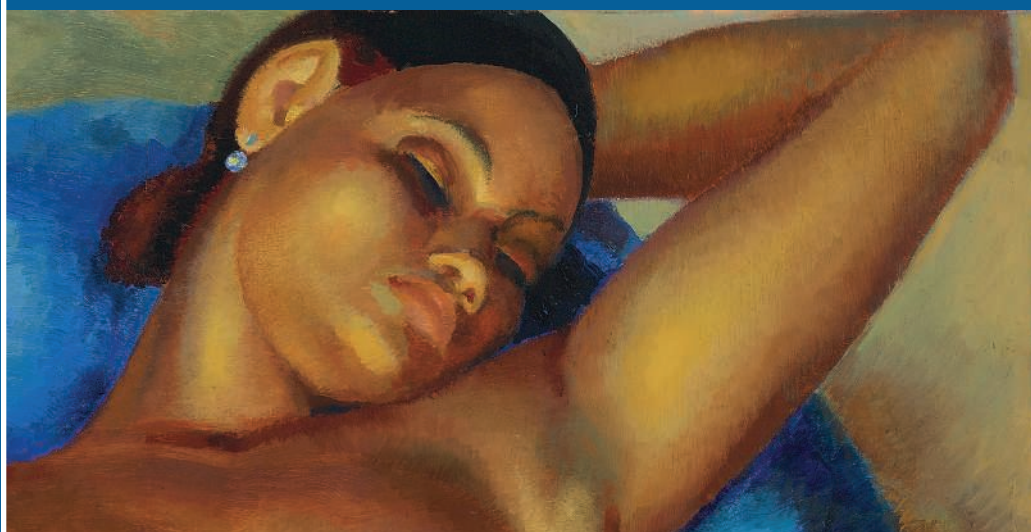
Despite coming from a privileged family, Halim glorified the Nubian people through her paintings, yet as a woman artist living in British-colonised Egypt, she was never inclined to reflect the style of noble Europe in her works. Moving away from the European influences, her style was immersed in the Egyptian identity and folk culture and influenced by events such as the Suez crisis in 1956. She also sought her own national identity and her own place within a male and foreign dominated society.

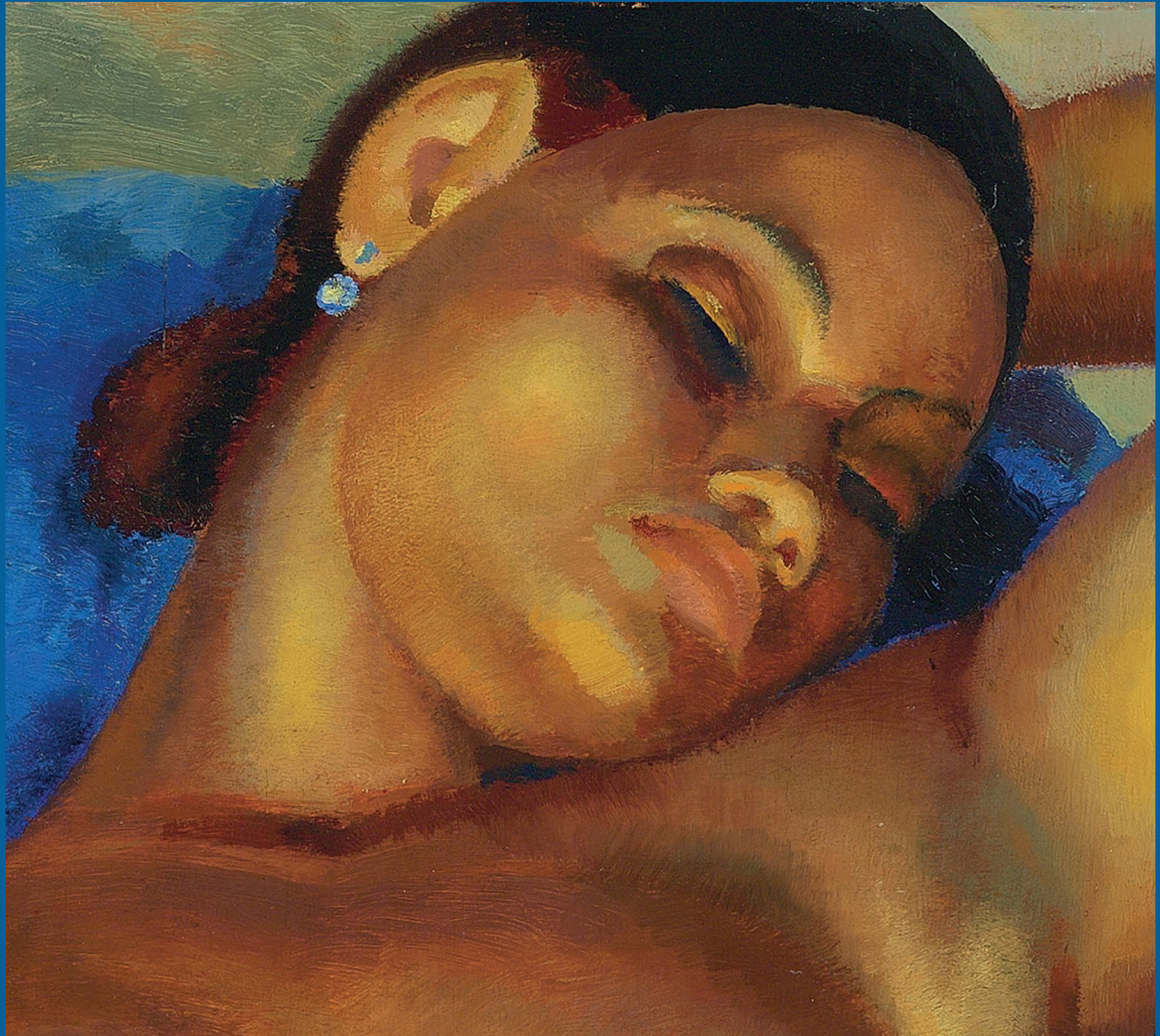
Lots 46 & 47 No lots





NUDES OF SAÏD





Christie's presents two stunning nude works from Mahmoud Saïd. Painted the same year as Mahmoud Saïd's *Négresse aux bracelets* (sold at Christie's Dubai, October 2015; price realized: \$665,000), *Le nu au coussin bleu* offered in this sale could not be more different, albeit just as striking and as representative of the great Alexandrian painter's style. Indeed, the most obvious difference is that Saïd here opted to focus on the nude herself, her body and her pose, as opposed to the more narrative composition found in *Négresse*, posing in a specific setting. With a rich palette of ochre, brown and golden flesh colors, heightened in some places by a grey-blue pigment, Saïd attempts to define the sitter's anatomy, perhaps exaggerating in some places the outlines of her muscles and breasts. Yet the reason for this was to give him more opportunities of playing with light – one of Saïd's highly acclaimed and key characteristics – as the lines of the nude's body catch light and reflect the blue cushion and bluish white sheet behind her.

That deep luminous blue color used for the cushion seems to infuse the entire composition with its reflections and Saïd uses it to emphasize the model's body, by creating a strong contrast between the blue's cold hues and the woman's warm sun-kissed skin. As always in Saïd's paintings, the artist accentuates the effects of light in *Le nu au coussin bleu*, by making his model wear some silver bangles and a tight choker, the metallic surfaces of which scintillate in the composition, glamorously animating the painting's surface and giving it an almost cinematographic quality. Laid back on a cushion, her arms behind her head would usually suggest a certain ease, yet strangely, her muscles seem contracted and her arms are rigid, whilst her tense facial expression betrays the apparent relaxation and hint to a form of perhaps more conservative attitude.

Le nu au coussin bleu is one Saïd's earliest nude paintings, although he had extensively studied female nude models – as witnessed by numerous sketchbooks – when he studied at the Académie Julian and the *Grand Chaumière* in Paris in the early 1920s, where he easily had access to female nude life drawing. Back in Egypt, given his aristocratic background, his functions as a highly respected judge and his social entourage, access to female nude models was mainly in the studio of fellow artist and Greek expatriate Aristomenis Angelopoulos.

Painted just seven years after *Le nu coussin bleu*, Saïd further explores the rich colour contrasts between the glowing blue background and the model's gleaming bronze-like body in *L'Endormie*. Yet there is clearly in the latter, a sense that the great Alexandrian artist has freed himself from social expectations and come out of his legal 'box', delving into the painter's realm. Against all expectations, Saïd's production of female nude paintings represents almost a tenth – roughly forty paintings – of his entire painted oeuvre. *L'Endormie*, painted at the pinnacle of the artist's career in the 1930s is arguably one of his most impressive nudes. Impressive because of its size and viewpoint, because of the blinding stained-glass-window-like blue in the background emphasizing the presence, and moreover the sensuality of the woman's body and finally, impressive because of the elegance of the painting's eroticism.

The tense muscles and linear body present in *Le nu au coussin bleu* (1926) have been replaced with generous curves, bulbous breasts and a more relaxed pose, as the model seems to be lazily sinking in the plush cushions and draperies. Instead of peering out of the painting towards the right with a sharp gaze as in the 1926 work, *L'Endormie* appears to be indeed asleep: her eyelids are shut and her soft lips seem to be inanimate. Her right arm has slid next to her body, and her right hand is modestly placed so as to discretely cover the area in between her legs. As she dozes off, her head slightly falls towards the right and even her breasts seem to be relaxed, enabling Saïd to liberate the painting's erotic overload and profound sensuality with such finesse. His play on shadow and light – the hearth of which glows within the model's tummy, perhaps hinting to a possible pregnancy –, his contrasts of warm versus cold colour tones and of hatched velvety surfaces versus the woman's polished bronze body, once again highlight Saïd's unequalled mastery as an alchemist of light and colour.

Given the differences between *L'Endormie* and *Le nu au coussin bleu*, but even more so the contrast with another female nude painting executed by Saïd also in 1933, titled *L'endormie (Le coussin)*, there is no doubt that Saïd mostly through fellow Greek artist Angelopoulos, had a wide range of models posing for them. Part of the Mahmoud Saïd Museum collection in Alexandria, *L'endormie (Le coussin)* is characterized by her almost porcelain white skin, contrasting with her jet-black hair and her bright crimson-red lips, hence almost the opposite in terms of physical appearance to the model posing for the present lot. The similar titles has often led to some confusion but *L'Endormie*, that Saïd specifically titled that way on the reverse, definitively stands out, as proven by its illustration in several early publications, its presence most likely at Saïd's 1937 New York show and its inclusion at the Egyptian artist's first major retrospective exhibition held at the Guezireh Museum in Cairo in 1951.

Text by Valérie Didier Hess.

48

MAHMOUD SAID (EGYPTIAN, 1897-1964)

Nude on Blue Cushion

signed and dated 'M.Said 1926' (lower right)

oil on canvas

39 ¾ x 28 ⅞ in. (100 x 73.5cm.)

Painted in 1926

£70,000-100,000

US\$88,000-120,000

PROVENANCE:

Mrs H. Rouchdy Pasha, Alexandria, 1936.

Acquired from the above by the present owner.

EXHIBITED:

Cairo, Premier Salon de la Chimere, Roger Breval's Studio, 1927.

LITERATURE:

La Semaine Egyptienne. Cahiers des peintres et sculpteurs de l'Egypte moderne, no. 1 - *Mahmoud Saïd*, 31 January 1936, no. 45 (not illustrated).

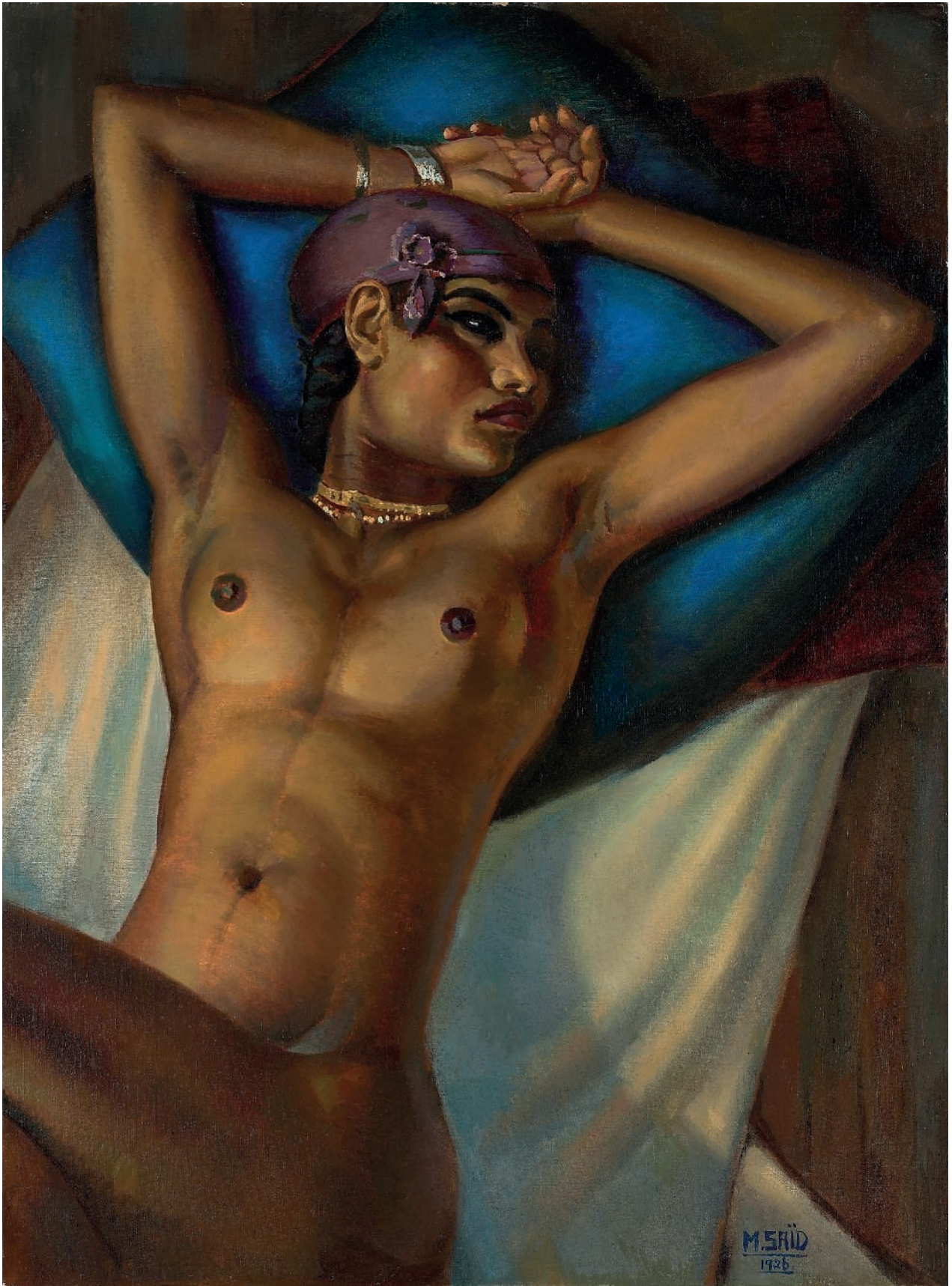
A. Rassem, "Mahmoud Saïd, The Painter", in *El-Zelaal*, Special Edition, Cairo, 1936 (illustrated).

A. Rassem, "Mahmoud Bey Saïd", in *Al-Imrah*, no. 2, Cairo, 1940 (illustrated).

E. Dawastashy, *Mahmoud Saïd* (in Arabic), Cairo, 1997 (illustrated, p. 57 and 239), and fig. 208 in the list of known works

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. 103, illustrated p. 94, 29/31.

V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no P 88 (illustrated in colour p. 286).



49

MAHMOUD SAID (EGYPTIAN, 1897-1964)

L'Endormie (The Dreamer)

signed and dated 'M. Said 1933' (lower right); signed, titled and dated
'MAHMOUD SAID L'ENDORMIE 1933' (on the reverse)

oil on board

40 3/4 x 30 3/8 in. (103.5 x 77cm.)

Painted in 1933

£150,000-250,000

US\$190,000-310,000

PROVENANCE:

Collection of the Former Egyptian Prime Minister Hussein Sirri Pasha.

Collection of Mr. Antoine Nahas, Egypt.

Private Collection, Europe.

Anon. sale, Sotheby's London, 20 October 2010, lot 16.

Private collector.

Acquired from the above by the present owner.

EXHIBITED:

New York, Studio Guild, 1937.

Cairo, Guezireh Palace, *Mahmoud Said*, 1951, no. 108.

LITERATURE:

La Semaine Egyptienne. Cahiers des peintres et sculpteurs de l'Egypte moderne,
no. 1 - *Mahmoud Said*., 31 January 1936, no. 4 (not numbered, illustrated).

A. Rassem, "Mahmoud Saïd, The Painter", in *El-Zelaal*, Special Edition, Cairo,
1936 (illustrated, unpagged).

A. Rassem, "Mahmoud Saïd", in *Al-Majallah Al-Jadida*, Cairo, July 1936
(illustrated).

E. Dawastashy, *Mahmoud Said*, Cairo 1997, no. 84 (illustrated).

V. Didier Hess & H. Rashwan, *Mahmoud Said Catalogue Raisonné*, Vol. I, Milan,
2016, no P 150 (illustrated in colour p. 347).

Mahmoud Said: Published by the Cultural Development Fund. Cairo, Egypt.

Illustrated, p. 141 and p. 300)

Lot 50 No lot



†51

SARA SHAMMA (SYRIAN, B. 1975)

Self Portrait

signed twice, dated and located 'Sara Shamma Amyoun Lebanon 2016' (on the reverse)

oil on canvas

47 3/4 x 39 3/4 in. (120.5 x 101cm.)

Painted in 2016

£12,000-18,000

US\$15,000-22,000

One of Syria's most celebrated contemporary female artists, Sara Shamma produces works that are visceral explorations into subjects of death and humanity, reflected through life-like depictions of children and chilling self-portraits. Her works are divided into series that reflect prolonged periods of research, her hyper-realistic figures and the grief and deep impact felt by them are materialized by the impact of the Syrian conflict. This past April 2019, King's College London announced the artist as a King's Artist in residence for the year. Working with the university's Institute of Psychiatry, Psychology & Neuroscience (IOPPN) and the Helen Bamber Foundation, Shamma is developing a new visual vocabulary of modern slavery, exploring the artist's first-hand experience of hearing the stories of women and girls who have been kidnapped by ISIS in Syria and Iraq. This culminates in an exhibition curated by Kathleen Soriano which opens during Frieze London this year that Christie's will be highlighting this sale season.

The present self-portrait work is one of the most surrealist, emotionally tense and abstract depictions of the artist to be offered at auction, representative of her distinct, unique painterly style. Both moving and beautiful for its choice of colour, form and blend between figurative and abstract, the work is emotionally wrenching and psychologically tense, opening the debate into larger questions of portraiture, absence, loss and isolation.

Shamma is interested in working with deeper subjects found taboo in contemporary culture, such as exploring the cycles of death and life and exploring this within her subjects and techniques. Transparent lines and the mix between blurred and hyper realistic subjects are portrayed as if one remembers a faint memory, suspended in space and time. In the present work, two women face each other, their faces collide as if they are in alternate dimensions and as if the glass were between them. One is painted in thick gestural strokes, and the other is a powdery white, pale, blurrier version of the other. In essence, these are both the same women, reflecting each other. We are unable to detect the real from the imaginary, one appears more life-like, her teary eye stares away towards the viewer's direction, with colorful flesh and visible brush strokes, the other whose presence we feel is barely discernable. Their connection between the two selves is penetrable, their existence so different from the other, while thick colorful abstract lines seem to bridge the two dimensions together, one of the present world and another of otherworldliness.

Shamma moved to London in 2016 by way of the Exceptional Talent Visa where she currently lives and works. She has been the recipient of numerous awards including first prize in Latakia Biennial, Syria (2001), 4th BP Portrait Award, National Portrait Gallery, London (2004) and a painting prize at the Florence Biennial (2013).



Exhibition poster for the artist's show Sara Shamma: Modern Slavery currently on view at the Arcade at Bush House from 1 October - 22 November 2019



■*52

SADIK KWAISH ALFRAJI (IRAQI, B. 1960)

Cocoon

signed twice, titled and inscribed 'SAdik sadik kwaish Alfraji "Cocoon" 2013
(on the reverse)

Indian ink, charcoal on rich, Chinese & printed paper on canvas

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

Executed in 2013

£25,000-35,000

US\$32,000-44,000

EXHIBITED:

London, Ayyam Gallery, *I Do Not Feel That I Am Free*, 2013.

Dubai, Ayyam Gallery, *Our Night is Long*, 2017.

Iraqi multimedia artist and photographer Sadik Kwaish Alfraji had gained international recognition due to his distinct style which tackles themes of existentialism in simplified manners. The work presented, *Soaring Body*, uses a variety of uncommon mediums to execute a composition that acts as a tremendous example of the rest of the artist's oeuvre. His exploration of the unknown involves an extreme use of shadows and deep black tones. He is a master at using the appropriate medium to capture the correct desired feeling of being lost, employing mediums such as drawing, painting, video animation, graphic art and various installations. The darkened tones derive from the pure-black mediums of Indian ink and charcoal, which achieve a texture that allows the subject to appear as if floating in a grid-like, polka-dot patterned void. This protagonist often appears in Alfraji's work; the shadowy charcoal-covered silhouette is a direct reflection of the artist, who records his own narrative through his studies of loss, fragmentation and the ongoing theme of space and time.



***53**

SAMIR RAFI (EGYPTIAN, 1926-2004)

Untitled (A Palestinian Scene)

signed 'S.RAFI' (lower centre)

oil on canvas

63 $\frac{7}{8}$ x 54 $\frac{1}{2}$ in. (162.5 x 138 cm.)

Painted in 1960

£30,000-40,000

US\$38,000-50,000

PROVENANCE:

The Artist's Estate.

The present work is one of the most highly politicized works by the Egyptian artist Samir Rafi, painted in 1960 during the time which he was most influenced by European master Pablo Picasso. To describe this piece aesthetically would be to strip it of its clear and aggressive message. To simply provide its context, Samir Rafi was known for his uncensored and raw representation of the gruesome events that had and still is affecting Palestine and his home of Egypt today. Palestine stuck together during such events of hostile murders stemming from Israeli-led militias, the ongoing rivalry which witnesses death, loss and cruel inhumanity. This is a theme depicted constantly by artists such as Rafi, who strive to shed a light on such events. His use of symbols is clear-cut, and his oeuvre is notable for using a stark contrast of colours, such as in the work presented, as well as a mastery of surrealism to capture every-day life in Egypt and abroad the way he sees it.

Samir Rafi joined the Egyptian surrealist group Art et Liberte along with renowned artists such as Ramses Younan and Fouad Kamel. He later formed part of the Contemporary Art Group in 1946 with artists like Hamed Nada and Abdel Hady El-Gazzar. This group was notable for merging art with themes of society, stressing on its importance as a method to depict Egypt's ongoing history. His many exhibitions in Cairo positioned him to be a leading figure within the city's vibrant art scene, and his style of merging his Western influences with local culture was a treat for the citizens of Cairo who appreciated his work. He was also praised constantly by critics such as Aime Azar for having a style so distinct and immediately recognizable, even with his heavy surrealist and cubist influences.



λ54

MAHMOUD SABRI (IRAQI, 1927-2012)

Chile

signed 'SABRI' (lower left)

oil on canvas

37 x 31 in. (95 x 80cm.)

Painted *circa* 1970s

£80,000-100,000

US\$100,000-120,000

PROVENANCE:

Gifted directly from the artist to the present owner.

LITERATURE:

H.Touqmach, *MAHMOUD SABRI: His Life, Art & Thoughts*, Jordan 2013 (illustrated in colour, p. 287).

The present important work from the Iraqi artist Mahmoud Sabri comes of a friendship between the artist and the present owner's father, Dr Hamdi Touqmatchi. The painting presented is a reflection of the massacres that occurred during the 1973 Chilean coup d'état, one of the most violent events in the history of Chile. Chilean armed forces organized a coup d'état against the government of President Salvador Allende, following a disastrous decline in the Chilean economy caused by U.S.-led international backlash. Allende previously began nationalizing U.S. owned businesses in Chile around 1971, which caused an outrage from President Richard Nixon, who organized a task force to end economic aid and loans to Chile. This dried up the Chilean economy, and included high inflation, labour strikes and food shortages, angering the people of Chile and its forces. Eventually, concerted attacks on the government led to Allende shooting himself as troops stormed into the presidential palace in Santiago.

Much like the Ba'ath-led coup d'état of 1963 that overthrew Abd al-Karim Qasim's Iraqi government, the Chilean coup d'état deeply affected Mahmoud Sabri and his thematic style. The purge of members in the Iraqi Communist Party troubled Sabri as he knew many of them personally. During this time, Sabri studied mural painting in Moscow under a scholarship and later relocated to Prague in 1963 to join 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. Sabri only returned once to Iraq, and it was around the time of painting the presented work where he attended the Conference of Arab Artists and remained in Baghdad for a month.



European demonstration against Chilean dictatorship / Photo © Gerald Bloncourt / Bridgeman Images.

"This beautiful work was gifted to my father Dr. Hamdi Touqmatchi. My father and Mahmoud's friendship started in secondary school in Baghdad and this friendship continued until Mahmoud Sabri's passing. They shared many views on history, politics and art as well as humanitarian and progressive ideas and concepts. They shared and sympathized with people around the world for a better life full of security and happiness. This painting reflects the buildup of incidents that took place in the late 60s and early 70s which eventually lead to one of the most violent events in Chilean history; the Chilean Coup D'état. The painting is an expression of solidarity with the oppressed people of Chile. It was a period in which both my father and Mahmoud were deeply concerned and emotionally troubled by. In this painting Mahmoud Sabri shows how the oppressor gradually declines into metallic lumps lacking feelings and devoid of any empathy and emotion."

– (Mrs Anisa Touqmatch, daughter of the present owner in conversation with the specialists in 2019)



55

SULEIMAN MANSOUR (PALESTINIAN, B. 1947)

And the Convoy Keeps Going

signed in Arabic; signed and dated 'S.Mansour 16' (lower right)

oil and acrylic on canvas

50 7/8 x 64 1/8 in. (129.5 x 163.4cm.)

Painted in 2016

£60,000-100,000

US\$75,000-120,000

PROVENANCE:

Walled Off Hotel Gallery, Bethlehem, by whom acquired directly from the artist.

Suleiman Mansour is a pioneer of Palestinian modern art and is one of the most masterful and distinguished Arab artists working today. Exhibited as part of Banksy's Walled Off Hotel Gallery in Bethlehem, the present work *And the Convoy Keeps Going* is highly symbolic for its representation of the current and historical identity of the Palestinian people. Since the early 1970s, Suleiman Mansour has been a champion and pioneer of the Palestinian artistic movement that has continuously pushed against the challenges and burdens that the Palestinian community has faced, inviting the viewer to feel their burden and struggles and perseverance for education and creativity.

The cultural concept of 'sumud', or steadfast perseverance was one that emerged from the constant oppression of the Palestinian people. Christie's broke the record for the artist in March 2015, selling *Jamal Al Mahamel III (The Camel/Carrier of Hardships III)*, as the work similarly depicts this sense of struggle and determination. In the present work located within this beach scene, there is a stark contrast between the foreground and background; people are lounging on the beach, enjoying the day while three distinct individuals in the foreground appear resolute and determined, on a mission. These three figures each hold an emblem of the Palestinian society, the central closest to us is a woman. One holds a gun, which stands for the protection of the people, another holds a book and key, representing grounded territory, and the third holds two pens, which symbolizes education. Above them floats a brightly lit dove which carries them forward through peace. They guard the civilians in the background, who are experiencing a joyful and colorful day at the beach.

It is clear upon closer inspection of the work that Mansour's influences is also linked to the Russian Socialist art of the time. Equally statuesque in their portrayal of central figures, works in this style employed visual tools which are evident in this work, although Mansour had adopted these techniques to create a distinct style of his own. There are simultaneously very strong underlying references to the Socialist paintings and murals of Mexican artist Diego Rivera, who used a similar iconography to express stark contrasts in society. Mansour often speaks of Rivera and the Mexican Muralist's impact on his work.

Mansour has contributed greatly the fine arts development of the West Bank, with his distinctive oeuvre highlighting the hardships of Palestinians and their day-to-day lives. In the first Intifada against Israeli occupation, he was part of the "New Vision" group that protested the occupation through using natural mediums such as mud and henna to create various earthworks. Also, whilst working as a successful author, Mansour's works had been exhibited globally in the US, Japan and across Europe.



Mansour's *Jamal Al Mahamel III (The Camel/Carrier of Hardships III)*. Sold at Christie's Dubai March 2015 for \$257,000.





■*56

AYMAN BAALBAKI (LEBANESE, B. 1975)

Al Moulatham

signed in Arabic and dated '10' (lower right)

acrylic and printed fabric on canvas

78 3/4 x 59in. (200 x 150cm.)

Executed in 2010

£120,000-180,000

US\$150,000-220,000

PROVENANCE:

Rose Issa Projects, London.

Private collection.

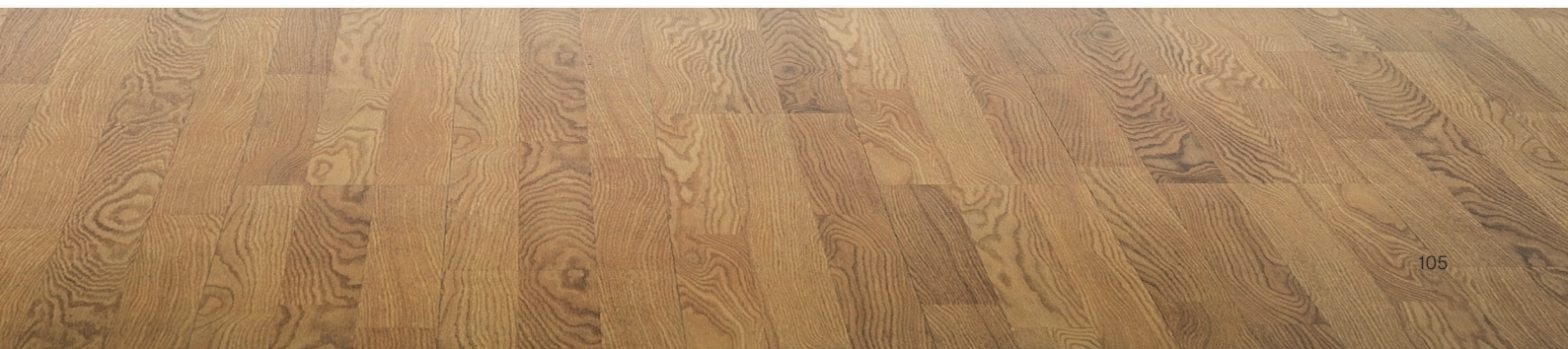
Private collector.

Acquired from the above by the present owner.

"We create fictional heroes because we need role models, but the face of the Mulatham is as much about defeat and disillusion as about heroism. When I drew my first Mulatham, I did not simply read it as a Palestinian fedae, the Lebanese civil war was on my mind too. There is also confusion about the word fedae and its root, derived from fadi (redeemer or saviour) which is from fada (to sacrifice oneself)...I like the confusion, the challenge, the provocation...Did Jasper Johns encourage imperialism by drawing the American flag? In the same way, I am not glorifying martyrdom."

– (The artist quoted in "Ayman Baalbaki in conversation with Rose Issa, Beirut September 2011" in R. Issa (ed.), *Ayman Baalbaki: Beirut Again and Again*, London 2011, p. 13)

An internationally acclaimed and sought-after Lebanese artist, Ayman Baalbaki grew up in Beirut amidst the Civil War and the Israeli occupation. At an early age, he quickly experienced the feeling of displacement following the conflicts which ravaged his homeland. Inspired by his surrounding world and its violent events, Baalbaki depicts images of decay and destruction, alluding to the consecutive bombings of Beirut's southern suburbs. Later, Baalbaki started his most sought-after series of warriors bearing veils, or the *Mulatham*, of which the present work is an outstanding selection from. The figure he portrays, anonymously blending into the background, acts as a symbol of resistance against the endless conflicts in the region. While Baalbaki undeniably addresses the issue of war, he employs a floral printed fabric in the background - a common pattern scattered around traditional Lebanese homes - these symbols convey his message for hope and a better future. His depictions of colourful fighters with expressive brushstrokes focus on resistance in the face of destruction and seemingly impersonate a nation's desire for rebirth, such masterpieces are rare to find and Christie's is proud to offer this exceptional work.



***57**

SERWAN BARAN (IRAQI, B. 1968)

Untitled (from the Before the Last Meal series)

signed and dated 'SERWAN. B 2019' (upper right)

acrylic on canvas

55 1/8 x 63 in. (140 x 160 cm.)

Painted in 2017

£12,000-18,000

US\$15,000-22,000

"My work is a reaction to war, not a chronicle. I am repeating the shock over and over again, to rid myself of the nightmare. I do it because I'm opening up."

– (Serwan Baran, in conversation with the Ruya Foundation in 2019)

Proudly representing Iraq at the fifty-eighth Venice Biennale of 2019, Serwan Baran is a multidisciplinary artist who has consistently and effortlessly represented his struggles as an Iraqi-Kurdish citizen that lived through over forty years of a war-torn region. His time in the service is most prevalent to the present work, which was an important highlight of the Iraqi pavilion and depicts a bird's-eye view of soldiers eating their final meal prior to being killed by the opposition's forces. The tremendous acrylic painting, which is hauntingly blue in tone, makes us feel as if we will shortly be witnessing a tragic murder from a distance. The angle Baran executed for this painting allows the figures to seem distorted and more condensed, achieving the desired effect of worm-like beings that crawl around the composition. Baran is the first solo artist to represent Iraq at the pavilion, and he is rightly to do so.

His works shine a bright light on the devastating history of Iraq, one that has seen the likes of the Iran-Iraq War, the second Gulf War, and the current turbulent situation with extremist groups such as ISIS. At Venice this year, Baran made a bold move in showcasing only in two works of one painting and one sculpture that depicted an army general dead in a boat, referencing the refugees crisis. Serwan worked on a series depicting these people in the army, questioning our trust in the authority. Here in the hopes of trusting their authorities as they prepare to go to an unknown place, we are ultimately forced to succumbing to a shattered dream, that of a dead general with no driver to steer them to their ultimate direction. As opposed to this work at Venice, the present work depicts a happier, short-lived moment; the soldiers are alive; they are sitting together, convivial and eating together in the hopes that they will liberate Iraq, sadly with the final realization that this would not resolve.

Born in Baghdad in 1968, Baran graduated from the Babel University with an education in Fine Arts. He has been exhibiting in Modern Iraqi Art exhibitions since the early 90s, consistently growing a reputation for himself among his people. Since then, he has exhibited in many solo shows around the Gulf and the Levant. He is a member of the Iraqi Fine Art Association as well as the National Art Association, positioning himself in a reputable position within the growing art scene of his home.



The artist in front of his work at the 58th Venice Biennale 2019. Image courtesy of the artist.



■*58

AFSHIN PIRHASHEMI (IRANIAN, B. 1974)

Untitled

oil on canvas, in three parts

Each: 78 ¾ x 39 ¾ in. (200 x 100cm.)

Overall: 78 ¾ x 118 ½ in. (200 x 300cm.)

Painted in 2016

(3)

£40,000-60,000

US\$50,000-75,000

Iranian-born Afshin Pirhashemi examines the complexities of everyday life in modern day Iran through her photorealistic portraits that transition beautifully into expressionist compositions. His fascination by the role of women in contemporary Iranian art and society is the driving force of his iconic pieces, as he explores, in depth, their relationship with the surrounding world. The grand triptych presented here is a work that defines his oeuvre perfectly, with a woman holding a gun in the middle frame, pointing at the viewer in a sort of *noir* composition. His diversified artistic career stems primarily from his in-depth arts education, which involves his artistic training in Rome as well as in Iran's Azad University. Themes of gender, body and space are negotiated thoroughly throughout his works, as he explores the various levels of power that emit from each entity, directly depicting this in his work. Pirhashemi's role in highlighting the empowerment of women is deeply important, and he acts as a role model for a new generation of gender equality.







***59**

OUSSAMA BAALBAKI (LEBANESE, B. 1978)

Churchill

signed in Arabic and dated '19' (lower left)

acrylic on canvas

59 x 47 ¼ in. (150 x 120cm.)

Painted in 2019

£10,000-12,000

US\$13,000-15,000



■λ*60

KADER ATTIA (FRENCH, B. 1970)

ATT/EX11 Harragas

inkjet on canvas

80 7/8 x 118 1/8 in. (205 x 300cm.)

Executed in 2009

£20,000-30,000

US\$25,000-37,000

PROVENANCE:

Galerie Krinzinger, Vienna.

Private collector.

Acquired from the above by the present owner.

■*61

SAFWAN DAHOUL (SYRIAN, B. 1961)

Dream 172

signed in Arabic; signed and dated 'DAHOUL 018' (lower left)

acrylic on canvas

62 7/8 x 62 7/8 in. (160 x 160cm.)

Painted in 2018

£60,000-80,000

US\$75,000-100,000

Safwan Dahoul, a Syrian artist who produces at a highly consistent and awe-inspiring level of work, is regarded as a major link between modern and contemporary Arab art. Painting the same subject in his ongoing dream series since the 1980s, Dahoul has constantly explored themes of physical and psychological effects that stem from loneliness, alienation and longing that appear in various stages throughout every human's life. In *Dream 172*, we view a different perspective of the woman Dahoul is repetitively illustrating in his works. Here, she is taken over by the likes of a geometric composition that position herself on a satisfying scale, surrounded by floating numbers that tackle the theme of the subconscious and the infinite. The female protagonist directly reflects on Dahoul's perspective of solitude, as her contorted body and vacant eyes provide a sense of loss and minimal physicality. His training at the Faculty of Fine Arts, University of Damascus and his doctorate at the Higher Institute of Plastic Arts in Mons, as well as his natural-gift of exploration and experimentation, positioned Dahoul distinctly within the timeline of the modern Arab art movement.



PROPERTY FROM A PROMINENT COLLECTION

***62**

JAZEH TABATABAI (IRANIAN, 1931-2008)

Untitled

welded scrap iron
47 ¼ in. (120cm.)
Executed *circa* 1970s

£40,000-60,000
US\$50,000-75,000

PROVENANCE:

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

Christie's is proud to present a signature work by Iranian artist Jazeh Tabatabai that employs recycled materials to make a humorous and human-like figure. Blurring the line between art and non-art, Tabatabai's work is difficult to categorize within a school or style of Iranian modern art as he is undoubtedly one of the most prominent figures of its timeline. Because sculpture in Iraq lacks a long standing tradition, Tabatabai significantly influenced and even initiated the practice along with artists Ali Akbar and Liliyet Terian. Tabatabai experiments with recycled and assemblage art, turning what was once junk into robot-like forms that evoke lively personalities.

Humorous and witty, the sculptures Tabatabai upcycles make the viewer empathize with the work, attributing to it a soul-like quality to them regardless of their rough appearance. By juxtaposing the rigid material of the found objects to the human-like appeal the final piece evokes, the sculptures become characters of Tabatabai's imagination. The presented work shows a sort of knight in shining armor, with his sword relaxed in his hand, pointing to the ground. Although his sculptures stand firmly on the ground, the structural caricature of the man is appropriately humorous. The proportion of the body adds to the humor, with a torso too long and legs too short topped off with an extravagant crown, which is a symbol for the sun in Persian literature and folk art.



ACTIONS

BY REZA ARAMESH



PROPERTY FROM A PRIVATE COLLECTION, UK

■A63

REZA ARAMESH (IRANIAN, B. 1970)

Action 97, Algerian Civilians Suspected Of Being Terrorists Are Searched And Put On Trucks To Be Taken To The Interrogation Cells, Algiers 1956

silver gelatin print on aluminum, in three parts

Centre panel: 75 1/8 x 39 3/8 in. (191 x 100.8cm.)

Left panel: 75 1/8 x 28 3/8 in. (191 x 72.2cm.)

Right panel: 75 1/8 x 28 3/8 in. (191 x 72.2cm.)

Overall: 75 1/8 x 96 1/2 in. (191 x 245.2cm.)

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

(3)

£15,000-20,000

US\$19,000-25,000

PROVENANCE:

Gallery Isabelle van den Eynde, Dubai.

Private Collection, Hong Kong.

Anon. sale, Sotheby's London, 23 October 2019, lot 52.

Acquired at the above sale by the present owner.

EXHIBITED:

Dubai, Isabelle van den Eynde, *Reza Aramesh: Walking in the Darkness of a Promised Light*, 2011 (another from the same series exhibited).

London, Mottahedan Projects, *Them Who Dwell on the Earth*, 2012 (illustrated in colour, in full and in detail three times, unpagged).

LITERATURE:

Vali, M. "Walking in the Darkness of a Promised Light," *Ibraaz*, 1 June 2011, web.

PROPERTY FROM A PRIVATE COLLECTION, UK

λ64

REZA ARAMESH (IRANIAN, B. 1970)

Action 105. An Israeli soldier points his gun at a Palestinian youth asked to strip down as he stands at a military checkpoint along the 'separation barrier' at the entrance of Bethlehem. March 2006.

Polychromed limewood, glass and wood veneers
Marquetry top: fumed eucalyptus and bird's eye maple
Plinth: fumed eucalyptus and walnut
70 ¾ in. (179cm.)

Executed in 2011, this is number one out of an edition of three plus one artist's proof.

£25,000-35,000

US\$32,000-44,000

PROVENANCE:

Private collection, UK.

Acquired from the above by the present owner.

EXHIBITED:

Dubai, Isabelle van den Eynde, *Reza Aramesh: Walking in the Darkness of a Promised Light*, 2011 (another from the same series exhibited).

London, Mottahedan Projects, *Them Who Dwell on the Earth*, 2012 (illustrated in colour, in full and detail four times, unpagged).

LITERATURE:

Vali, M. "Walking in the Darkness of a Promised Light," *Ibraaz*, 1 June 2011, web.



A DIFFERENT SIDE

TO ARDESHIR MOHASSES



PROPERTY FROM A PRIVATE COLLECTION, USA

***65**

ARDESHIR MOHASSES (IRANIAN, 1938-2008)

Untitled

signed and dated 'ARDESHIR. 94' (upper left)

oil on canvas

20 x 24in. (50.8 x 60.9cm.)

Painted in 1994

£7,000-10,000

US\$8,800-12,000

PROVENANCE:

Acquired directly from the artist by the present owner, New York, *circa* 1995.



PROPERTY FROM A PRIVATE COLLECTION, USA

***66**

ARDESHIR MOHASSES (IRANIAN, 1938-2008)

Untitled

signed and dated 'ARDESHIR.92' (lower left)

oil on canvas

40 ½ x 30in. (102.8 x 76.2cm.)

Painted in 1992

£12,000-18,000

US\$15,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner, New York, *circa* 1995.

The powerful compositions of the Iranian artist Ardeshir Mohasses have hailed him to become the country's leading caricaturist and graphic artist within Iran's modern art history. Christie's is excited to present a pair of abstract works painted by Mohasses from his later and matured stages of his life, given to the present owner in New York, where the artist had been living since 1977. Apart from his cartoons, his abstract paintings further showcase the breadth and complexity of the artist's oeuvre, defining a man of psychological and artistic complexities, not far from his brother and pioneer Bahman Mohasses, as he exposes the bitter truths of Iran through humor.

Painted in the early 1990s, the two compositions represent a major shift in Mohasses' style, shifting away from miniature illustrations and caricatures to large, abstracted landscapes with a bold emphasis of color and line. The works share a sensation of warmth and solace following a period of terrible economic and political turbulence in Iran. The solid forms of red and yellow, contrasted by the deep and darkened hues that surround the landscape, provide a powerful insight into Mohasses' state of mind at this point in his life.

***67**

ALI BANISADR (IRANIAN, B. 1976)

Before the Name

oil on linen

16 x 16in. (40.5 x 40.5cm.)

Painted in 2015

£40,000-50,000

US\$50,000-62,000

PROVENANCE:

Sperone Westwater, New York.

Acquired from the above by the present owner.

LITERATURE:

Ali Banisadr: Trust in the Future, Sperone Westwater, New York 2017

(ex. cat., illustrated in colour, p. 17)

Ali Banisadr Volume Two, Blain Southern, Berlin 2018 (ex. cat., illustrated in colour, p. 42-43)

"Sometimes I forget what I put in. I want to capture things in that way, where you're looking into your memory, a dream or hallucination. The characters become a mixture of archetypes, [and] that's what I like. You're trying to figure it out and your brain wants to categorize things, but it can't because of this motion...I sometimes say the conflict in the work is the conflict of my own thoughts and anxieties. It's a civil war in my head. The top part [of my artwork] is you letting go and floating. You become part of the air and you've tapped into the heartbeat of the universe."

– (A. Banisadr, quoted in conversation with B. Groys, in *Ali Banisadr: One Hundred and Twenty-Five Paintings*, London 2015, p.25)

Before the Name is an intense, powerful work by Ali Banisadr, one of the most well-known contemporary Iranian artists today, noted for his apocalyptic and colorfully dense compositions. Combining elements of Iranian miniatures, New York City style graffiti, Renaissance Venetian and Flemish painters and Japanese woodblock prints, his works recount fragile memories of his past. His compositions are a meeting place where consonance and dissonance meet, and where feelings of anguish and seclusion fall within pockets of joyful notes. Through his works, one draws references to the great Venetian artists he admires, specifically Jacopo Tintoretto (1519- 1594) and the Gothic Flemish painter, Hieronymus Bosch (1450-1516). 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).

Conjuring memories from the eight year Iran-Iraq war, along with other elements of pop culture, cinema, and graphic novels, these distant recollections of childhood memory have come to inhabit his subconscious, as he visualizes this sheer violence with figures and monumental expanses. For Banisadr, painting is fundamentally rooted in his experience of synesthesia:

a neurological condition where the stimulation of one sensation triggers another, such as seeing sounds or tasting words, most likely triggered from his childhood in war-torn Iran. His paintings' titles such as the present work suggest a sense of otherworldliness and mayhem bordering on darker, violent language, such as *Burn it Down*, *Infidels*, *Crash* and *Time for Outrage*.

The present work exemplifies a near-cinematic explosion of line, gesture and form combining circular and geometric shapes a gestural clashing of colours and organic forms which invade the canvas. The work captures the seemingly eternal moment that reigns in the duration of a blast: a sense of time collapsing inwards on itself, of centuries replayed in a split second, and of the nameless clarity that emerges only in the very depths of chaos. This disorder is emphasized by the contrast of the background, which features sharp lines and colors that appear flat, and the overwhelming foreground, which explodes towards the viewer. This is narrated as if we can hear the sounds of war-time Tehran, where missile attacks, chemical weapons and air strikes were common instances



PROPERTY FROM A PRIVATE COLLECTION, DUBAI

***68**

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

Untitled

signed in Farsi (lower right)

oil on canvas

38 7/8 x 27 1/4 in. (98.5 x 69.2 cm.)

Painted *circa* mid 1970s

£70,000-100,000

US\$88,000-120,000

PROVENANCE:

Hoor Art Gallery, Tehran.

Acquired from the above by the present owner in 2008.

Morning Glory, a poem by Sohrab Sepehri

*Past the border of my dream
The shadow of a morning glory
Had darkened all these ruins
What intrepid wind
Transported the morning glory seed to the land of my Nod?
Beyond glass gates of dream
In the bottomless marsh of mirrors
Wherever I had taken a piece of myself
A morning glory had sprouted
Forever pouring into the void of my soul
And in the sound of its blossoming
I was forever dying in myself
The veranda roof caves in
And the morning glory twines about all columns
What intrepid wind
Transports this morning glory seed to the land of my Nod?
The morning glory germinates
Its stem rising out of my transparent sleep
I was in a dream
Flood of wakefulness overflowed
To the view of my dream ruins I opened eyes:
The morning glory had twined all about my life.
I was flowing in its veins
It rooted in me
It was all of me
What intrepid wind
Transported this morning glory seed to the land of my Nod?*

Translated by Ismail Salami

This work is sold with a certificate of authenticity by Hoor Art Gallery.



Sepehri in his studio circa 1975.



69

SOHRAB SEPEHRI (IRANIAN, 1928-1980)

In Memory of Sadegh Hedayat

signed in Farsi (lower left); signed, titled, dated and inscribed in Farsi
(on the reverse)

oil on board

15 ¾ x 12 in. (40 x 30.6cm.)

Painted in 1969

£25,000-30,000

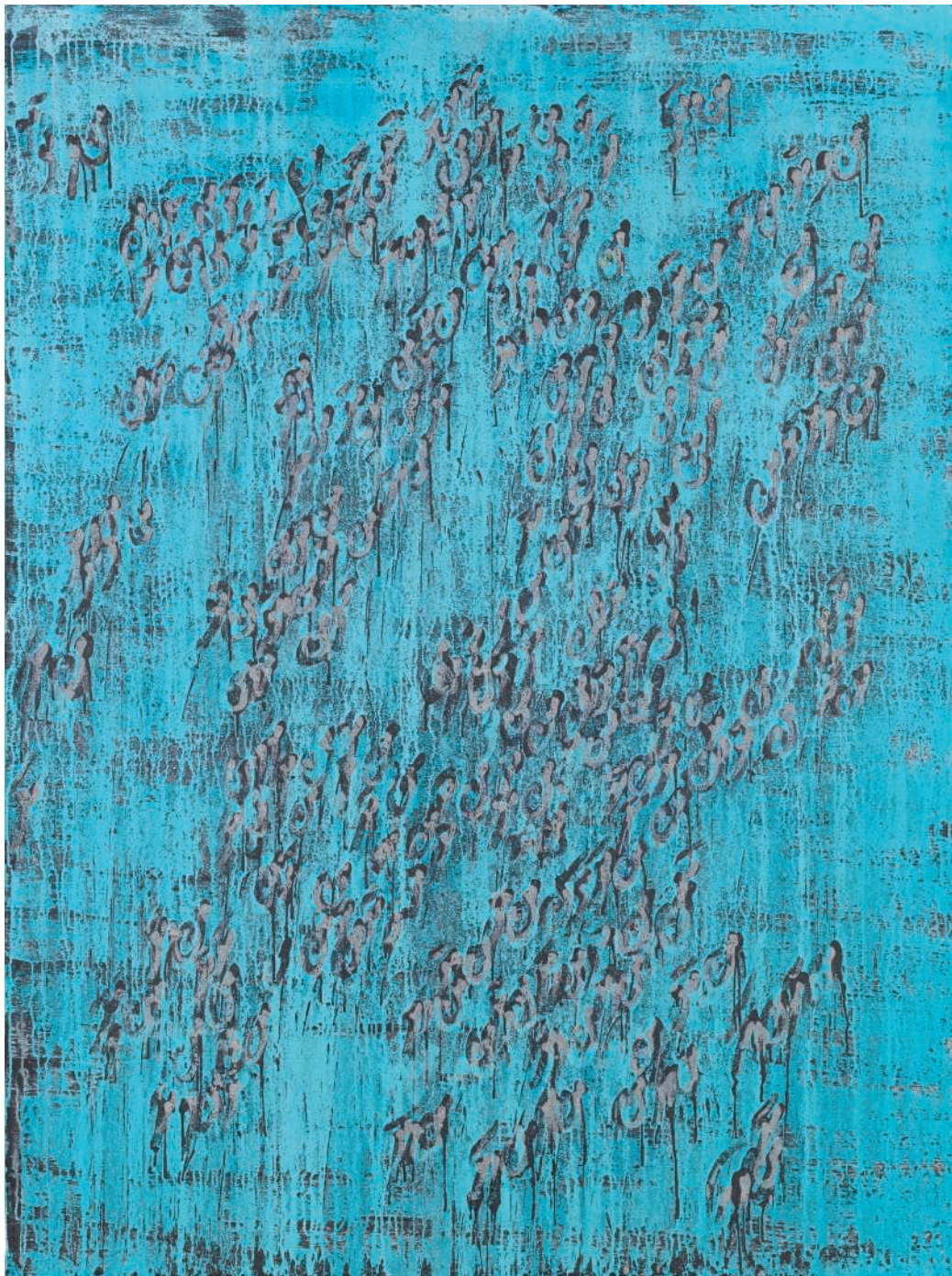
US\$32,000-37,000

PROVENANCE:

Seyhoun Gallery, Tehran, *circa* 1973, by whom acquired directly from the artist.
Acquired from the above by the present owner's father, thence by descent.

The present work is a rare figurative work of the artist from 1969 during his time in Paris depicting Sadegh Hedayat, a prominent and international known French – Iranian intellectual, writer and translator best known for his novel *The Blind Owl*. Hedayat's novels in general were prized by many writers including Henry Miller and André Breton, among others. In 1987 Raul Ruiz made a feature film "La Chouette Aveugle (The Blind Owl)" in France based off of Hedayat's novel *The Blind Owl*, its formal innovation led critics and filmmakers to declare the film French cinema's most beautiful jewel of the past decade. Hedayat committed suicide at the age of 48 in his apartment in Paris in 1951 which the artist chooses to depict in the present work. It was during this year in 1969 that Sepehri visited Père Lachaise Cemetery to visit Hedayat's place of burial. Sepehri chooses to depict this tumultuous time for Hedayat preceding his death; we see he reaches a dead end in life, literally as he approaches a dead end road. His back is towards us and we are faced instead to a garbage can and water pump. While uncommon for Sepehri to depict figures such as these, he continues to paint his much acclaimed subject, that of trees and nature and experiments with perspective, as seen in the present composition.





■.*70

FARZAD KOHAN (IRANIAN, B. 1967)

Man va Tou (Me and You)

signed, titled, and dated twice

'MAN VA TOU ME & YOU 2018 Farzad Kohan 2018' (on the reverse)

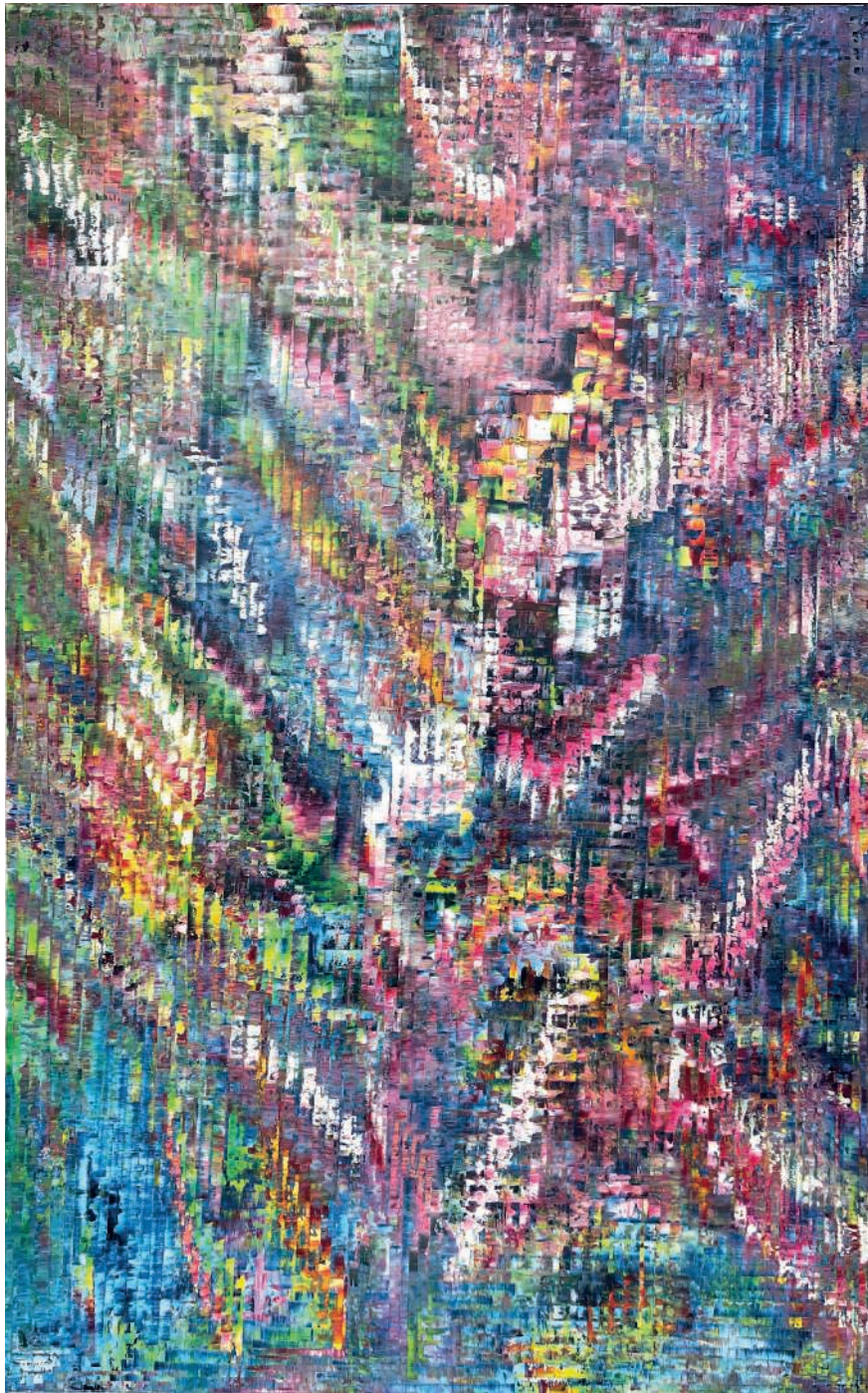
acrylic on canvas

69 7/8 x 52 1/2 in. (177 x 133 cm.)

Painted in 2018

£6,000-8,000

US\$7,500-10,000



■λ71

SASSAN BEHNAM-BAKHTIAR (IRANIAN, B. 1984)

Full Bloom III

signed twice, titled and dated 'Sassan Behnam-Bakhtiar Full Bloom III 2018-2019' (on the reverse)

oil on canvas

62 7/8 x 37 3/4 in. (160 x 100cm.)

Painted in 2018

£10,000-15,000

US\$13,000-19,000

■72

REZA DERAKSHANI (IRANIAN, B. 1952)

Miniature Series, The Persian Serenade

signed and inscribed in Farsi (upper left); signed with artist initials and dated 'R.D-08' (lower left); signed with artist's initials and dated 'Reza DERAKSHANI R.D 2008' (on the reverse)

oil on canvas

78 ¾ x 70 ⅞ in. (200cm x 180cm.)

Painted in 2008

£25,000-35,000

US\$32,000-44,000

PROVENANCE:

Opera Gallery, Monaco.

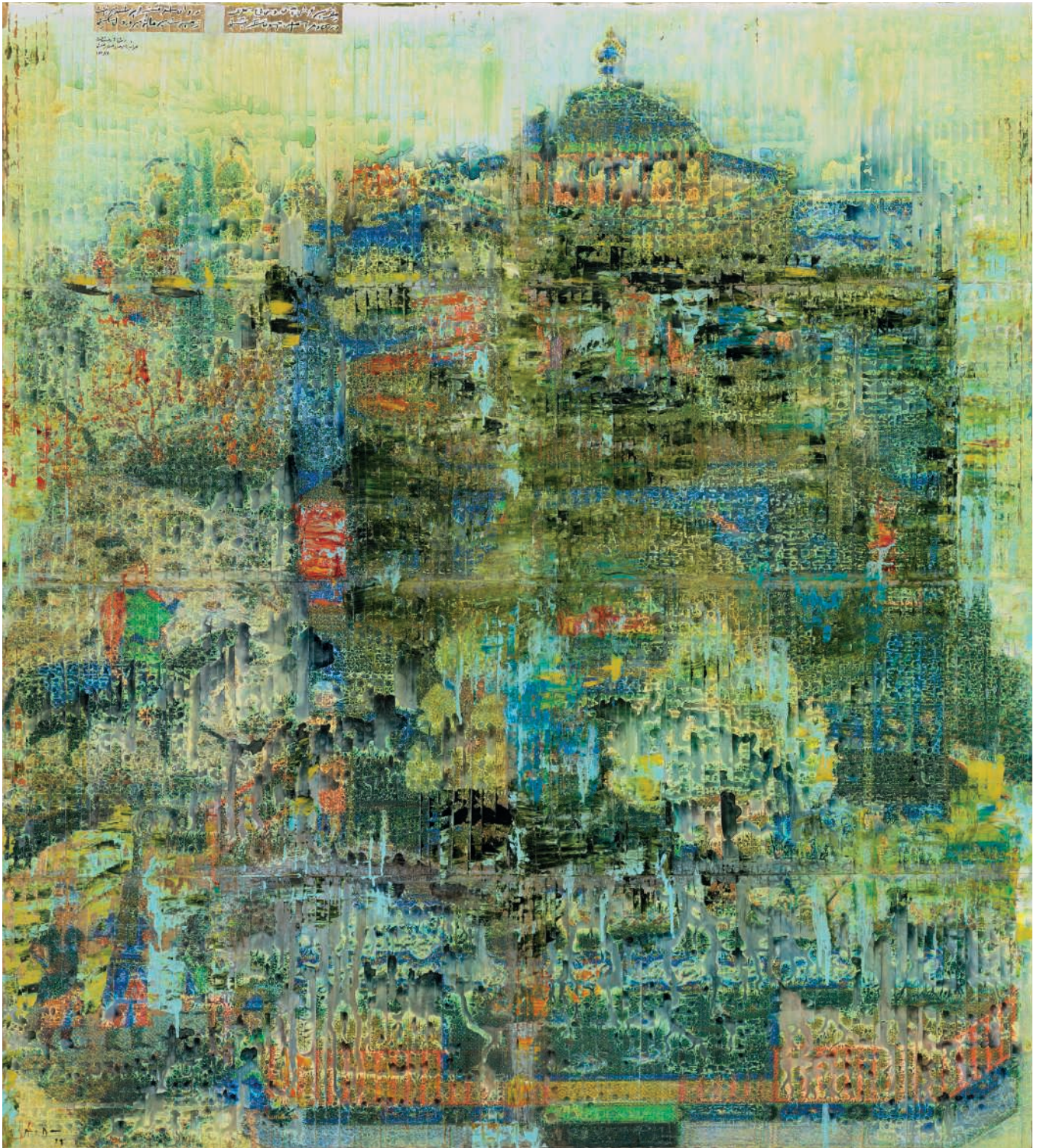
Acquired from the above by the present owner in 2009.

It is often said that Derakshani treats his canvases like a performative construction, bringing together his passion for music with his love for art and history. Christie's is offering two works that represent two very distinct styles of the artists and exploration into abstraction and figuration, as he investigates subject matter from the King and Queen, Persian miniatures and fig trees. Both works not only hint at the richness of his heritage, but illuminate his technique as he skillfully composes contrasting sensations of luminosity and movement with the use of a pallet knife. Both synonymous with Derakshani's bold use of colour and dynamic brush strokes, they represent different facets of the artist's own fusion between Eastern and artistic traditions and contemporary art movements of the West.

Derakshani's *Miniatures* series, derived from Persian miniature paintings, are taken from figures and objects rich with his country's traditional painting style of celebratory moments. Hidden beneath these layers of paint is a scene both distorted but peeping out of the fragments of architecture blurred by the dynamic, gestural and carefully applied paint. We notice a horseman on the far left and a domed structure. The melodic eruption of dark blue hues and calm greens in vertical symmetry depicts a highly abstracted landscape with a carefully constructed pattern, dripping with a sense of movement.

Beginning his ongoing 'Hunting' series since 2007, of which the second work belongs to, the artist has continued to experiment in texture and colour, producing a distinctly precise figurative forms superimposed against an Abstract Expressionist background, bearing inspiration from his time living in New York in the 1980s and his involvement in the Neo-Abstraction movement. The depicted figures are riding horses or hunting against an enchanting red background composed of thick brushstrokes and lacquered surface and they appear to be moving from the darkness to the light. Red is found to be the most strongest hue for the artist for its vibrancy. The result is an elegant composition portraying a harmonious and almost mystical scene of life. The motif of horse-riding is repeated throughout, reminiscent of prehistoric cave paintings and found on the ancient Persian manuscript painting depicting the Royal Court of the Iranian Shah, depicting stories of Bahram Gur, or the Sassanian King Bahram V, who ruled from 420 to 438CE.

Derakshani describes his nomadic early existence, growing up in 'a great black tent on the top of a mountain, among horses and fields of blue and yellow flowers.' He talks poetically about watching moonlight, which passed through holes in his tent canvas to create 'constellations'. 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 following the Iranian Revolution of 1979, where he found his permanent home for the next sixteen years before moving to Italy.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■*73

REZA DERAQSHANI (IRANIAN, B. 1952)

Hunting in Red and Green

signed with artist's initials 'rD -2019' (on the reverse)

oil on canvas

70 x 80 ½ in. (178 x 204cm.)

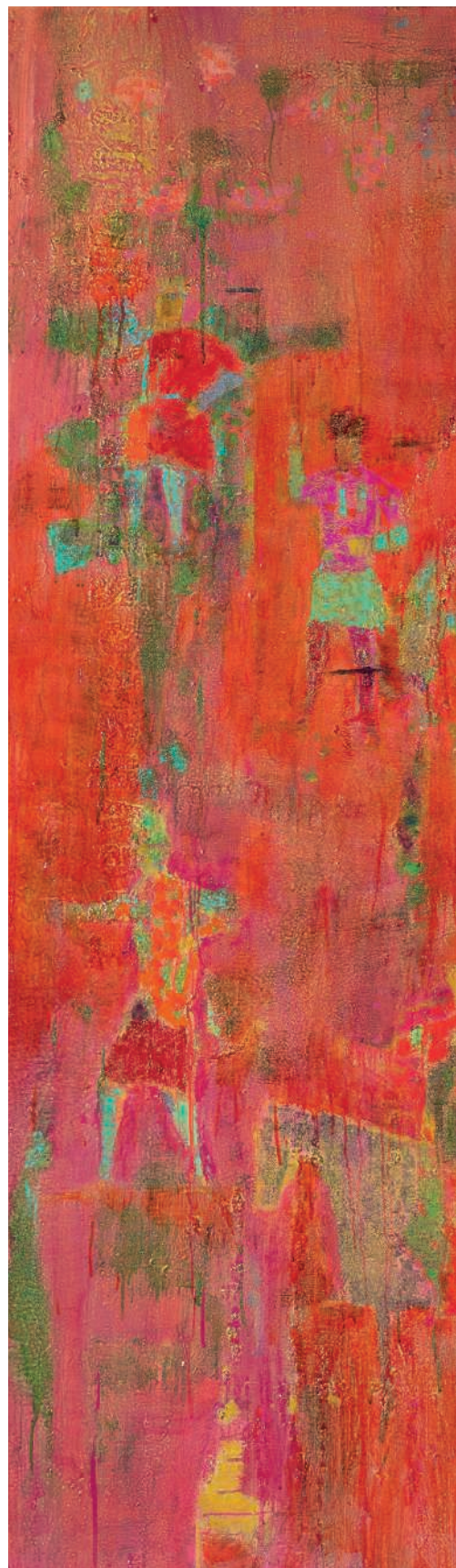
Painted in 2019

£35,000-40,000

US\$44,000-50,000

PROVENANCE:

Private collection, Switzerland.







PROPERTY FROM A PRIVATE COLLECTION, DENMARK

■74

POOYA ARYANPOUR (IRANIAN, B. 1971)

Untitled

signed and dated in Farsi;

signed and dated in Farsi; signed and dated 'Pooya Aryanpour 2007'
(lower left);

signed, titled, dated and inscribed 'Nameless Pooya Aryanpour 2007'
(on the reverse)

acrylic on canvas

72 7/8 x 72 7/8 in. (185 x 185 cm.)

Painted in 2007

£12,000-16,000

US\$15,000-20,000

PROVENANCE:

Iranian Heritage Foundation, London.

Private collection.

Acquired from the above by the present owner.



■.*75

ROKNI HAERIZADEH (IRANIAN, B. 1978)

Where is Art?

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

acrylic on canvas

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

Painted in 2006

£8,000-12,000

US\$10,000-15,000

PROVENANCE:

Gallery Isabelle van den Eynde, Dubai. 2006

Acquired from the above by the present owner.

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

■76

JAFAR ROUHBAKHSH (IRANIAN, 1940-1996)

Abstract Composition in Turquoise and Blue

signed 'Rouhbakhsh' (lower right)

oil on canvas

51 ½ x 63 ½ in. (130 x 161.5cm.)

Painted *circa* late 1980s

£22,000-28,000

US\$28,000-35,000

PROVENANCE:

Galerie D. Assadi, Switzerland.

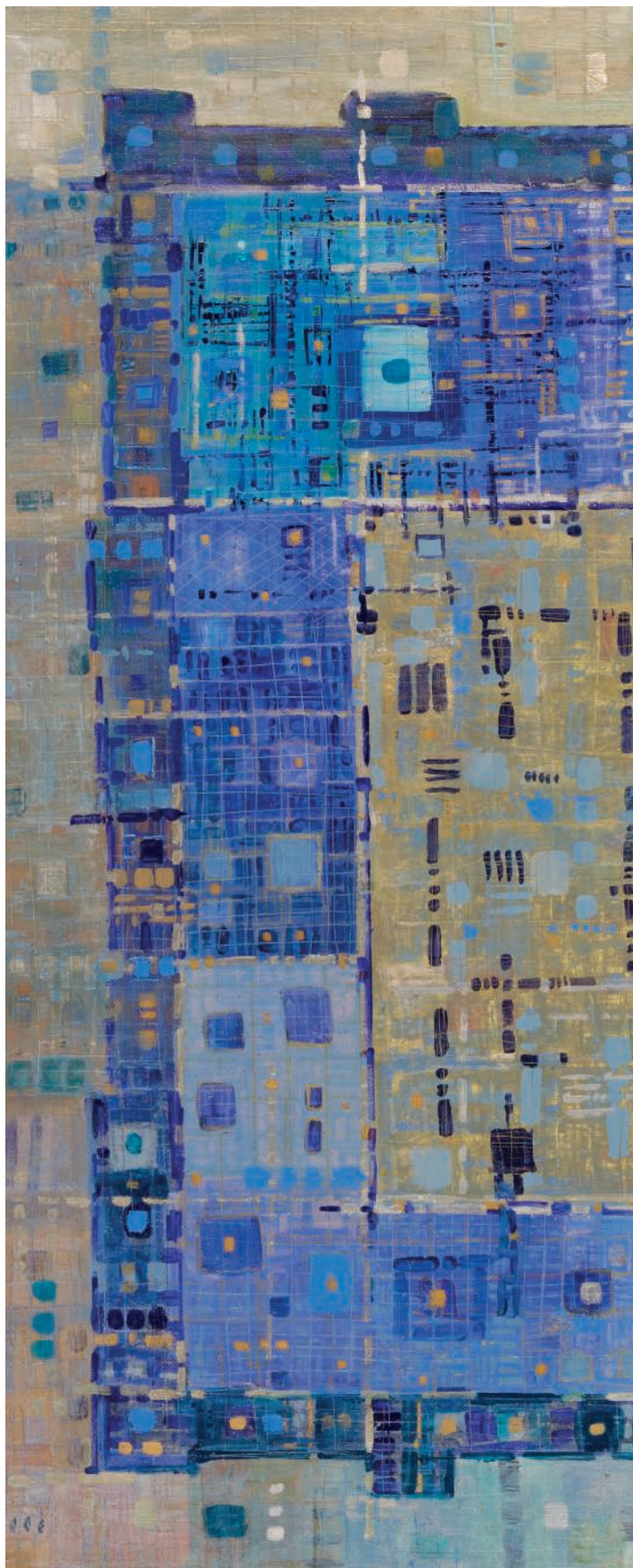
Private collector, Switzerland, thence by descent.

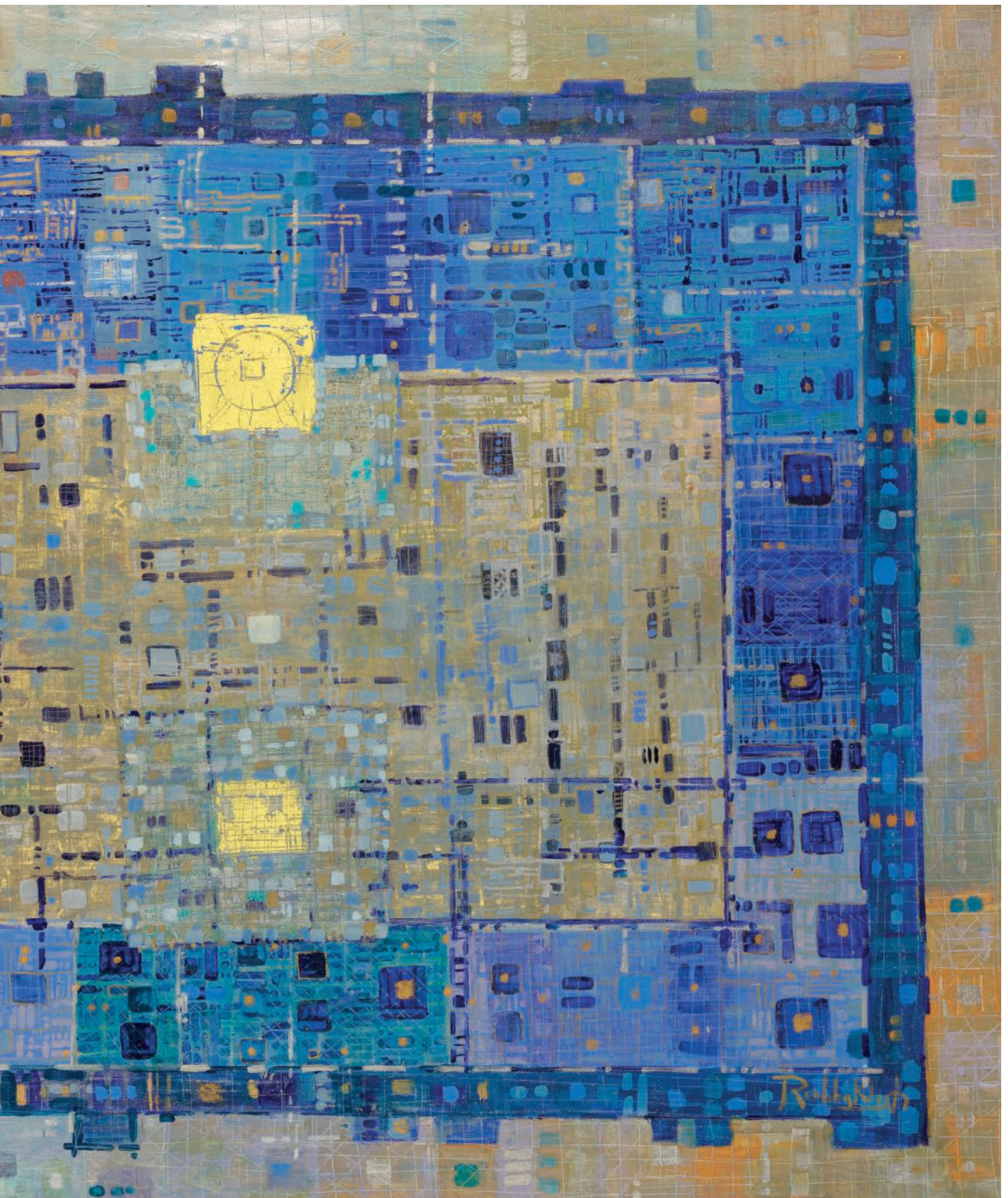
Anon. sale, Dogny Marc, Lausanne, 6 March 2018, lot 260.

Acquired at the above sale by the present owner.

This is an exceptionally beautiful work by the Iranian artist Jafar Rouhbakhsh painted with a vibrant interplay between abstract geometric shapes, scintillating blues, silver, gold, and diverse patterns giving the work a certain luminosity. His attention to delicate lines and bold colours constitute his intuitive and philosophical experimentation with metaphysics and the designs and aesthetics of Iranian miniatures, glass paintings, carpets and tapestries. Symbolic themes recurring in his works include the sun, fountain of youth, birds, and the tree of life, identified with yellow and gold rectangles overlapping each other. The balanced compositions of lines and squares produce a delicate mass of diverse patterns, hinting towards a Western geometric abstraction yet altered into more familiar forms of the abstract painting of his domestic region.

Rouhbakhsh trained in decorative painting at the Faculty of Fine Arts of the University of Tehran. In the early 1970s, Rouhbakhsh gained a scholarship in France and worked with Joan Miró in a workshop, while also visiting studios of Chagall and Tàpies, exposing himself to alternative artistic processes including carving, hand-printing and engraving. In 1974, he was honored with an exhibition at the Grand Palais in Paris at the invitation of the 'Fondation Maeght'.





PROPERTY FROM A CORPORATE COLLECTION, UAE

■*77

FARHAD MOSHIRI (IRANIAN, B. 1963)

Ma'arifa (Knowledge)

signed and dated in Farsi; signed and dated 'Farhad Moshiri 2008'

(on the reverse)

acrylic on canvas

43 x 70 (110 x 180cm.)

Painted in 2008

£70,000-100,000

US\$88,000-120,000

PROVENANCE:

Commissioned by the present owner in 2008.

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

– (Farhad Moshiri quoted in D. Nasser-Khadivi, F. Rahim Ismail
(eds.), Farhad Moshiri, vol.1, Milan 2016, p. 23)

Farhad Moshiri's *Jars* series evokes the relationship between tradition and modernity in present-day Iran. His texts, sometimes appearing as often witty or banal remarks, are emblazoned on the surface, or depicted in a more traditional style. The present two works from this series reflect his ability to experiment with various techniques both in the physical production of the work and the elegant scripts in showcasing the single word *Eshgh* ('Love') and *Ma'arifa* ('Knowledge'). While *Eshgh* represents a rare stunning early example of the work, *Ma'arifa* depicts a more traditional, classical example of his *Jar* series."

Ceramics have had a distinguished history in Iran, especially in the Islamic era, but originate from its distant pre-historic past. From the fragmentary remains at Susa, almost 6000 years ago, to Sassanian vessels just pre-dating Islam, to the technically advanced wares of 13th century Seljuk potters and 17th century Safavids, no other country in the region can claim such a close association to the art form.

It is this tradition that Moshiri is objectifying by creating paintings of pots and jars. Moshiri carefully achieves effects of three-dimensionality through modelling and shade to create convincing images of these voluminous vessels. However, his signature technique of folding and crushing the canvas, thus flaking the paint and mimicking crackle which, contrasted with the flatness of the background colour, remind one that these remain two-dimensional paintings and not three-dimensional objects.

There is no single shape of jar. Moshiri plays with many variations of the jar- sometimes more bulbous, sometimes with a larger flaring mouth. In the present work, the shape is suggestive of a mosque lamp yet still non specific. The repetition, variation and cultural relevance, combined with strong outlines which lend these images of jars a strongly graphic poster-like effect, making them true icons of Iranian Pop Art for the 21st century.



■*78

FARHAD MOSHIRI (IRANIAN, B. 1963)

Eshgh (Love)

signed, dated and titled in English and Farsi "'LOVE" Farhad Moshiri 2003'
(on the reverse)

oil, tempera and glue on canvas

106 x 71in. (270.6 x 180.5cm.)

Executed in 2003

£200,000-300,000

US\$250,000-370,000

PROVENANCE:

Private collection, UK.

Anon. sale, Christie's Dubai, 26 October 2010, lot 71.

Private collector.

Acquired from the above sale by the present owner.

LITERATURE:

D. Nasser-Khadivi & F. Rahim Ismail, *Farhad Moshiri, Vol. I*, Milan 2016

(illustrated in colour, p. 133).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

79

FARHAD MOSHIRI (IRANIAN, B. 1963)

Golden Allah

signed and dated in Farsi; signed, titled, dated and inscribed
"GOLDEN ALLAH" Farhad Moshiri 2009 first set 4 of 5' (on the reverse)
acrylic, crystals and gold leaf on canvas laid down on panel
45 x 45 in. (116 x 116cm.)
Executed in 2009

£30,000-40,000

US\$38,000-50,000

PROVENANCE:

Perrotin, Paris.

Acquired from the above by the present owner.

LITERATURE:

R. Janssen, *The Third Line*, Perrotin & T. Ropac (eds.), *Farhad Moshiri*, Brussels
2010 (illustrated in colour, p. 25).

D. Nasser-Khadivi & F. Rahim Ismail, *Farhad Moshiri, Vol. II*, Milan 2016
(illustrated in colour, p. 29).



PROPERTY FROM A PRIVATE COLLECTION, USA

***80**

BAHMAN MOHASSES (IRANIAN, 1931-2010)

Still Life

signed and dated 'Bahman.69' (lower right)

oil on canvas

19 x 27 ½ in. (50.5 x 69.9 cm.)

Painted in 1969

£35,000-45,000

US\$44,000-56,000

PROVENANCE:

Acquired directly from the artist's brother, Fereydoon Mohasses by the present owner, *circa* 2010.

Bahman Mohasses is one of the most acclaimed Iranian Modernists whose life intrigued many art critics and collectors as he remained rather reclusive, mingling with only a few friends and artists. Mohasses is one of the few modern Iranian artists that has investigated and reworked the tradition of still life in Iran, focusing intently on the composition through carefully executing the technique, application of color and background. His influences draw inspiration from multiple art movements as well as artists such as Giorgio de Chirico, Paul Cezanne, Henry Moore, Pablo Picasso and 15th and 16th century Roman and Florentine works. The work contains an inner radiance that stems in the deep red and burgundy tones of the pomegranates, which refer to his Iranian heritage where the pomegranate is revered for its blessed properties and acts as a symbol of fertility. The deep foreboding greens of the pears on the table dampen the mood of the painting and sustain its aesthetic balance. These dense colors are contrasted by the geometric flat background in pasty bright blue, brown and beige lines against the branches of the plant. Characterized by a haunted, brooding mood, his composition generates a portentous silence that creates enigmatic visual poetry. His sharp lines and flat shadows emit a mysterious quality to the whole composition, providing us with an interesting perspective of the classic still life.





MANOUCHER YEKTAI

SETTING THE TABLE IN THREE MOODS

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

***81**

MANOUCHER YEKTAI (IRANIAN, B. 1922)

Untitled (Tomato Plant)

signed and dated 'Yektai 62' (upper centre)

oil on canvas

39 3/4 x 39 3/4 in. (100 x 100cm.)

Painted in 1962

£25,000-35,000

US\$32,000-44,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 1965.

Christie's presents three prominent works from Iranian modernist painter Manoucher Yektai during his important period of reinvestigation into the still life as a form of art. Combining the features of the Schools of New York and Paris, the three seminal examples of Yektai's vibrant oeuvre demonstrate his mastery of controlled yet sporadic brushstrokes and his calculated application of colour and impasto.

The 1962, *Tomato Plant*, painting is a delightful example from his work in the early 60s that captures his Abstract Expressionist proficiency which had defined him as a prominent international artist rather than simply an Iranian artist, which was alone a title to be proud of. It is evident that Yektai's longing for abstraction is never reached to its maximum potential, and his appreciation for decipherable forms such as the tomato plant will exist to serve a function of naturalism. The strong blue and green background sets the tone for the sprawling loud subject of the tomato plant in the foreground. The thick brushstrokes create bulbs of red and green that hang like tomatoes off the tall-standing tree.

His unique style of painterly looseness and definitively tight composition is evident in the second work, *Bowl of Fruit*, in which the same process is taken to merge a classical still-life subject with the abstracted forms that are common with Yektai. The composition is created with a series of several

thick brushstrokes that pair nicely with the unpainted canvas, which he believes is enough to give us an understanding of the subject at hand.

The third and largest piece of the three works, *Untitled (Still Life)*, is an elegantly simple still-life of a vase of roses stood beside a vibrant fruit bowl. In its essence, the composition is satisfying and pleasing to the eyes. The deep reds of the pomegranates pair well with the roses, and the leaves that stem from the vase can be felt in the green tones of the fruit bowl. Yektai's masterful use of negative space, as well as his comfortably positioned subjects, achieves an airy and light-hearted tone which allows the viewer to float in calmness.

Yektai found himself in New York following the end of the Second World War, and introduced his talent to the likes of painters such as Pollock, de Kooning, Newman and Kline through his tight-knit relationship with renowned gallerist Leo Castelli. During the Cold War era of the 60s, during which both these works were painted, artists such as Yektai turned towards an experimentation of figurative and abstract forms, developing a clear line of sight on his subject matter and the shapes and colours that creates them.

This work has been authenticated by the artist's family.





***82**

MANOUCHER YEKTAI (IRANIAN, B. 1921)

Bowl of Fruit

signed and dated 'Yekta 65' (lower right)

oil on canvas

12 x 14 in. (30.5 x 35.6 cm.)

Painted in 1965

£8,000-10,000

US\$10,000-12,000

PROVENANCE:

Gertrude Kassel Gallery, New York.

Acquired from the above by the present owner, 1965.

This work has been authenticated by the artist's family.



PROPERTY FROM A PRIVATE COLLECTOR, MEXICO

***83**

MANOUCHER YEKTAÏ (IRANIAN, B. 1921)

Untitled (Still Life)

signed and dated 'Yektaï 68' (lower right)

oil on canvas

39 7/8 x 50 1/4 in. (101.3 x 127.7cm.)

Painted in 1968

£20,000-25,000

US\$25,000-31,000

PROVENANCE:

Private collection, New York.

Acquired from the above by a private collector, *circa* 1968, thence by descent to the present owner.

This work has been authenticated by the artist's family.

***84**

MAHMOUD SAID (EGYPTIAN, 1897-1964)

Une Maison

signed and dated 'M.SAID 1922' (lower right)

oil on panel

8 1/8 x 13 7/8 (20.6 x 35.5cm.)

Executed in 1922

£35,000-45,000

US\$44,000-56,000

PROVENANCE:

Giuseppe Sebasti, Italy & Egypt, by whom was gifted directly by the artist,

thence by descent to a Private collection, Italy.

Anon. sale, Christie's Dubai, 29 April 2009, lot 134.

Private collector.

Acquired from the above by the present owner.

LITERATURE:

V. Didier Hess & H. Rashwan, *Mahmoud Saïd Catalogue Raisonné*, Vol. I, Milan, 2016, no P 54 (illustrated in colour p. 262).





***85**

FAHRELNİSSA ZEID (TURKISH/JORDANIAN, 1901-1991)

Nymphéas à Minuit

signed 'FAHRELNİSSA ZEID' (lower right)

oil on canvas

63 x 51 in. (162 x 130cm.)

Painted *circa* 1960s

£50,000-70,000

US\$63,000-87,000

PROVENANCE:

Anon. sale, Hôtel de Ventes de Monte-Carlo, Monaco, 11 April 2015, lot 42.

Private collection.

Anon. sale, Beyaz Müzayede, Istanbul, 22 November 2015, lot 89.

Acquired at the above sale by the present owner.

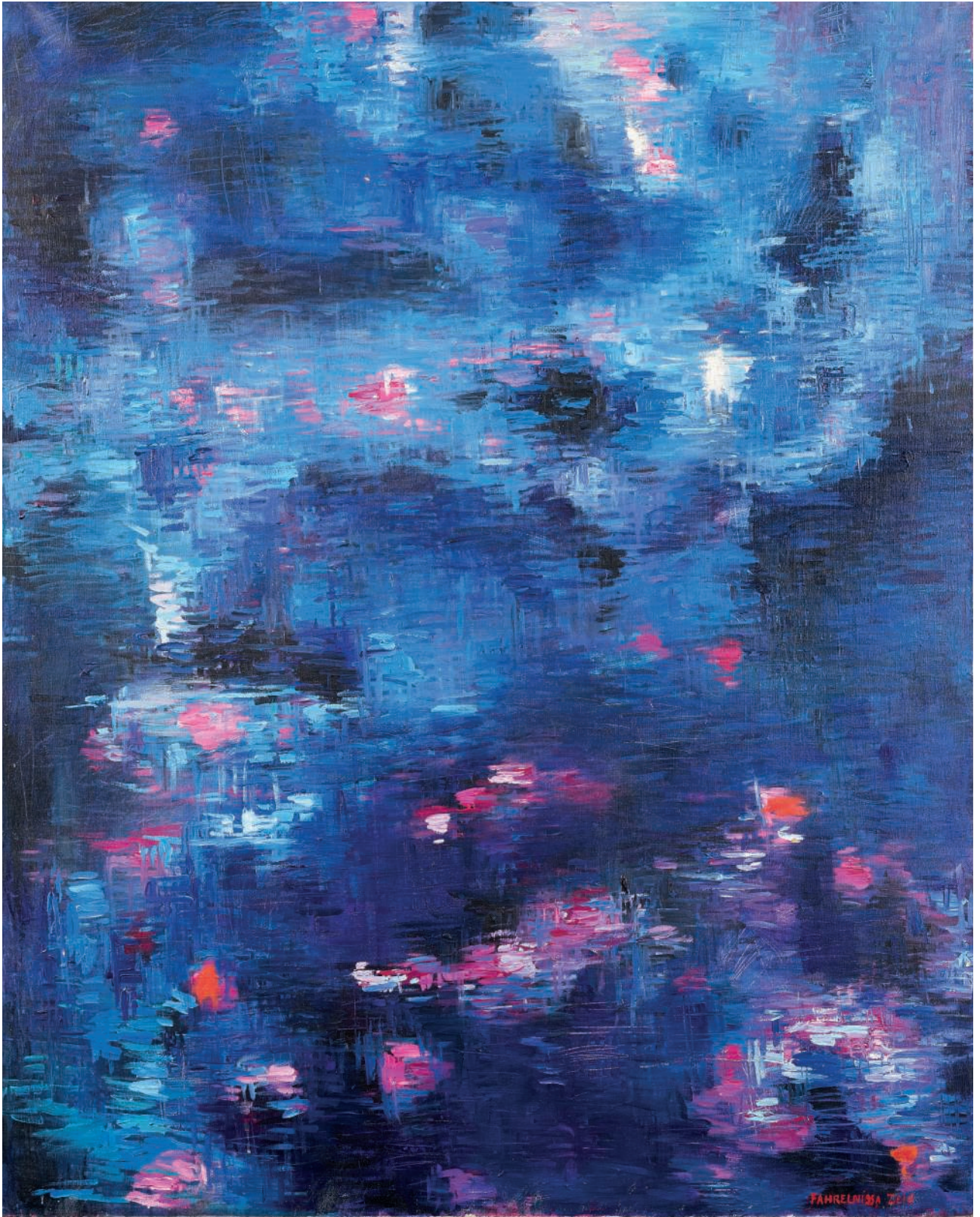
"She said: 'in order to achieve a masterpiece, first you have to feel yourself within the picture, you must settle yourself in it with all your existence.'... She advised me to think of my beloved ones, the people whom I was longing for, whenever I wished to add sweetness to my colors, to my figures. She told me, 'Think of my mother, think of Berger, think of me. Choose your colors that describe a world in which you wish your beloved ones could live.'"

(Zeynep Yasa Yaman, Fahrunnisa Zeid: An Artist and Explorer Beyond Ideologies in a Globalized World, Fahrlnissa & Nejad: Two Generations of the Rainbow, Istanbul Modern.)

Nymphéas à Minuit is an ethereal and mesmerizing composition by the Turkish/Jordanian artist Fahrlnissa Zeid that demonstrates the artist's unique approach to abstraction, produced during a time in the 1940s-1960s when the artist created her most iconic works. The present work draws from her inspiration from living and interacting with a wide range of artistic overlapping cultural contexts, forging a unique visual vocabulary as the artist fuses European abstract art with aspects from Byzantine, Islamic and Persian art. Starting out her career within the avant-garde scene in Istanbul, she later continued her training in Paris and would become a prominent figure in the art world in Paris and London beginning in the late 1940s.

Christie's is pleased to present this stunning visual piece that gathers inspiration from nature, readily indicative of the artist's European influences at the time. The altering blue tones that ripple throughout the canvas invoke a sense of calmness and tranquility captured in slow movement. Whether drawing from a range of European movements from Expressionism to Fauvism, Realism to Cubism, Zeid placed a preeminence in colour as the foremost constituent of the composition. Exposed to a multiplicity of artworks in Paris at the time, Zeid portrays her own take of Monet's *Nymphéas* (water lilies), a subject that Monet devoted the last two decades of his career painting. Similarly, Zeid was as interested in painting the nature around her; here, the red hues of water lilies surface from the background and are met within an interplay of shading and gradations of light. The piece is well balanced, as Zeid achieves a sense of dimensionality and depth through bright and dim colours which fade in and out of each other.

More than this, Zeid must be viewed within her artistic milieu. She was educated in Paris, and her talents blossomed along the Parisian scene. There is a discipline, an education, training and dialogue that must be taken into account, all of which took place within the context of a European art movement, and which eclipse her extraneous passions of Mediterranean sunshine and Byzantine mosaics. During the 1950s and 1960s, Zeid was exhibiting with the Nouvelle Ecole de Paris artists while exhibiting in shows in London, under the tutelage of the influential art critic Charles Estienne. She was showcasing works alongside peers that would become masters of this movement, with those such as Arnauld, Atlan, Dmitrienko and her own son Nejad among others. She exhibited at the Musée d'art Moderne de la Ville in Paris, set up by Sonia Delaunay in 1939 and exhibited alongside artists such as Arp, Victor Vasarely, Fernand Léger and Serge Poliakoff among others. In 1958, due to the shocking massacre of Prince Emir bin Zeid's family and the overthrow of the Hashemite monarchy in Iraq, Fahrlnissa moved out of the ambassadorial home in London and split her time between London and Paris where she would exhibit regularly. Later in the 1960s the artist would eventually return to portraiture, gradually shifting away from abstraction and making this work one of the last abstract works of her career before her move to Jordan in 1970.



POETIC ABSTRACTIONS

THREE MASTERPIECES BY ABBOUD

λ*86

SHAFIC ABBOUD (LEBANESE, 1926-2004)

Untitled

signed 'Abboud' (lower right); signed again and dated
'ABBOUD 81' (on the reverse)

oil on canvas

57 1/2 x 44 7/8 in. (146 x 114 cm.)

Painted in 1981

£60,000-80,000

US\$75,000-100,000

PROVENANCE:

The artist's studio, Paris.

Anon. sale, Christie's Dubai, 26 October 2010, lot 34.

Private collector.

Acquired from the above by the present owner.

LITERATURE:

C. Lemand, *Shafic Abboud*, Paris 2006 (illustrated in colour p. 28).

This work is sold with a photo-certificate from Christine Abboud,
under no. ID438.

"The dominant colours: blues, reds, browns, greens, and yellows, come from his love for the different moments in Nature; the dark blue of the night; the brown of the ploughed earth; the green of the meadow, the yellow of a bright sun. [...] Abboud, a man of nature, of the land, who slowly transforms his plastic, internal lyricism into density that is contained and naturalist, all the while retaining poetry, a certain breadth of sensation and of thought."

– (Henry Galy-Carles, Pascale Le Thorel Shafic Abboud, Skira, 2014, p. 52)





87

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ87

SHAFIC ABBOUD (LEBANESE, 1926-2004)

Les cafés engloutis

signed 'Abboud' (lower right); signed, titled and dated
'ABBOUD 90 "Les Cafés engloutis N2"' (on the reverse)

oil on canvas

45 3/8 x 49 3/8 in. (115.5 x 125.5 cm.)

Painted in 1990

£40,000-60,000

US\$50,000-75,000

PROVENANCE:

Jeanne and André Boucourechliev, Paris, by whom acquired directly from
the artist.

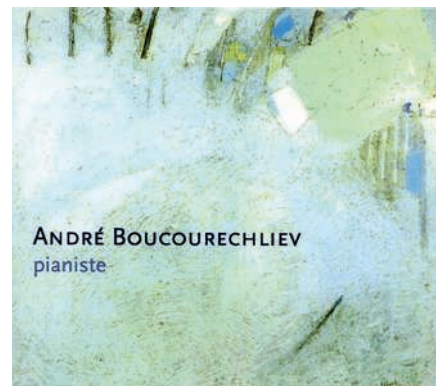
Thence by descent to the present owner.

LITERATURE:

C. Lemand, *Shafic Abboud*, Paris, 2006 (illustrated in colour, p 205).

CD of André Boucourechliev, "André Boucourechliev pianist" (illustrated in
colour on the cover).

This work is sold with a photo-certificate from Christine Abboud,
under no. ID289.



Illustrated CD cover of the French composer André
Boucourechliev of the present lot.



88

λ*88

SHAFIC ABBOUD (LEBANESE, 1926-2004)

Untitled

signed and dated 'Abboud 60' (lower right)

oil on canvas

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

Painted in 1960

£40,000-60,000

US\$50,000-75,000

PROVENANCE:

Private collection, France.

Anon. sale, Christie's Dubai, 29 April 2009, lot 20.

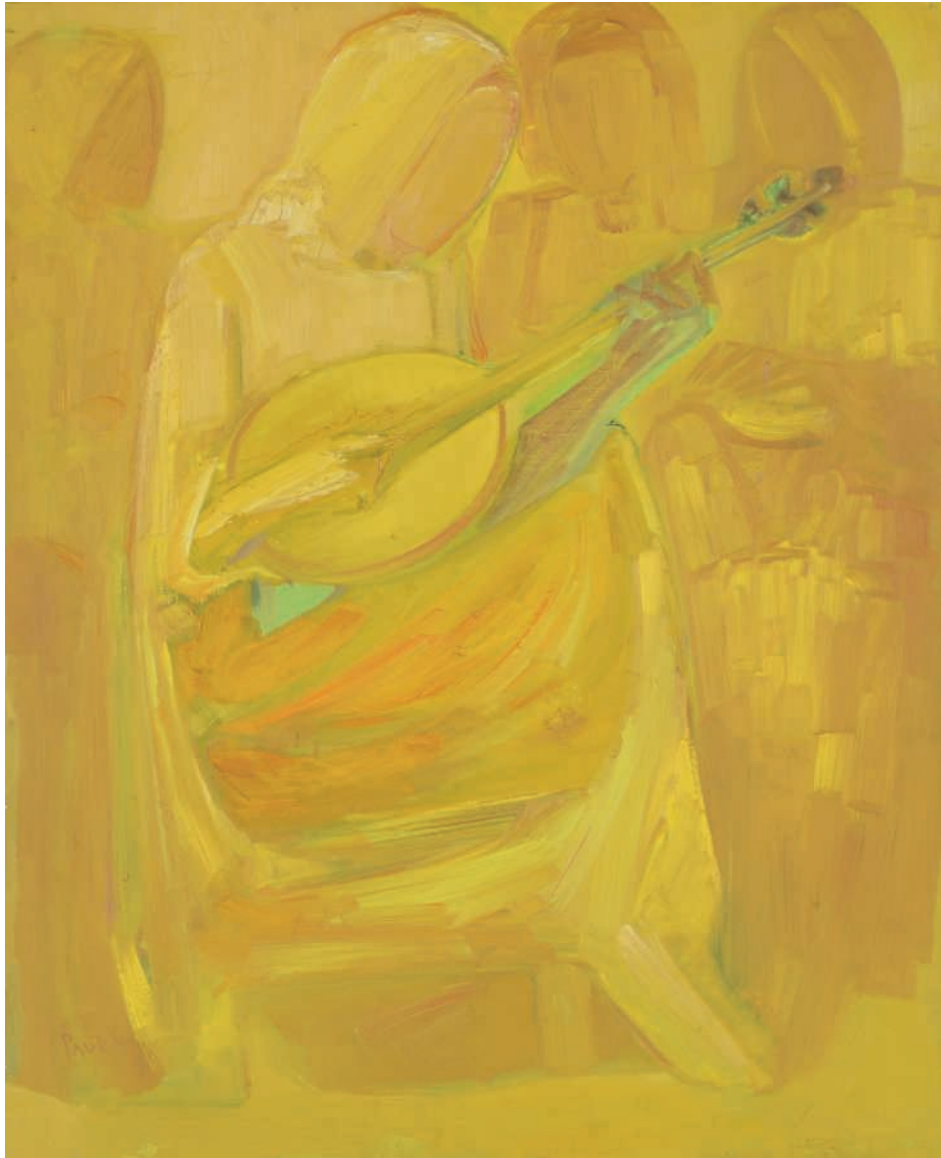
Private collector.

Acquired from the above by the present owner.

This work is sold with a photo-certificate from Christine Abboud, under no. *ID850*.

ELEGANT FIGURES

BY GUIRAGOSSIAN



***89**

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

The Musician

signed 'PAUL. G.' (lower left); inscribed and signed
'To Irene McDonald Paul G.' (on the reverse)

oil on canvas

39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ in. (100 x 81cm.)

Painted *circa* early 1970s

£30,000-40,000

US\$38,000-50,000

PROVENANCE:

Private collection of Mrs. Irene McDonald.

Anon. sale, Christie's Dubai, 27 April 2010, lot 3.

Private collector.

Acquired from the above by the present owner.



***90**

PAUL GUIRAGOSSIAN (LEBANESE, 1926-1993)

Untitled

signed 'Paul Guiragossian' (on the reverse)

oil on canvas

39 1/8 x 27 1/8 in. (99.5 x 69.5cm.)

Painted *circa* 1960s

£25,000-30,000

US\$32,000-37,000

PROVENANCE:

Private collector, UAE.

Anon. sale, Christie's Dubai, 29 April 2009, lot 143.

Private collector.

Acquired from the above by the present owner.

The Paul Guiragossian Foundation, Beirut, has kindly confirmed the authenticity of these two works and has provided individual authenticity certificates for each. We would like to thank the Paul Guiragossian Foundation for their assistance in researching these paintings.

A Palestinian Contemporary Vision

Curated by George Al Ama

It is a wonderful opportunity to promote the Art from the Middle East and share with Christie's and its clients some of our exceptional Palestinian talents.

Whether inside the occupied territories, the holy land or living in the wider diaspora, these artists present some of the telling realities and evocative expressions of life in Palestine today. It is a small capsule selection, with a strong message of thoughts, reflections and creativity, in the hopes that the borders and walls that surround us are all demolished one day and art can float freely and engage all regardless of nationality or territory.

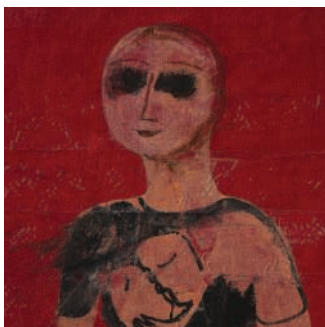
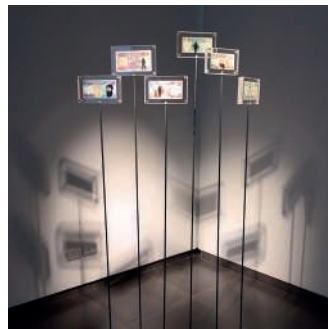
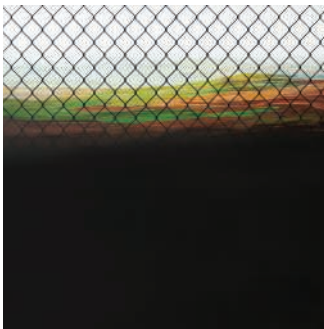
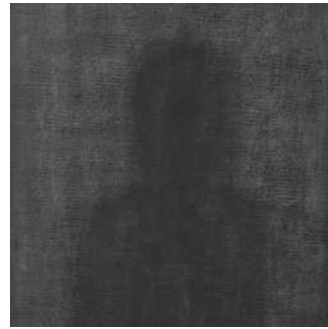
This featured curated selection of 11 artworks from a talented group of Palestinian artists is a tribute to their ongoing achievement and steadfastness in a challenging environment and trying times.

How does one deal with the experience of loss and its representation, in a place where there's no end in sight for the ongoing state of repression and occupation? Ever since the beginning of the plight of the Palestinian people, Palestinian artists have been struggling with this dilemma, oscillating between the cathartic powers of art and their calling to meaningfully represent this unfolding tragedy. They dig up history, search amongst the ruins, examine the relics and rearticulate accounts of loss and refuge, destruction and separation, disbelief and hope. Shards of broken glass and spilled olives as well as worthless bank notes and obliterated life savings reflect upon a seemingly unheimlich environment, putting to question the meaning of home and with that the homeland. In the same breadth, defective and discarded stones and ruins of bygone eras tell of a broken past and irreparable present.

The future is also in doubt as people are dealing with an ever-shifting political landscape juxtaposed, in several works presented, with a troubled landscape and contrasted with dark personal and family histories.

Yet, there is obviously, determination and a want to transcend these difficulties and walls of confinement by utilizing the transformative power of gesture and gaze, thus reversing the position of the underprivileged and oppressed. Resilience and hope come out strong, in contrast to the bleak context, through the representations of the indigenous cactus plants and the strong posture of the female figure. Palestine, like other troubled places in the world, has had its share of glorious moments. But the current state of protracted conflict and strife seems to cast a long dark shadow over almost everything and everyone, and artists have been struggling to make sense of that in an intelligent and engaging manner without allowing it to take a toll on their work or standing.

– George Alama





***91**

RULA HALAWANI (PALESTINIAN, B. 1964)

Untitled 8 For My Father

archival print

39 7/8 x 59in. (100 x 150cm.)

Executed in 2015, this is number one out of an edition of five.

£6,500-8,500

US\$8,200-11,000

EXHIBITED:

Dubai, Ayyam Gallery, *For My Father*, 2016.

Beirut, Ayyam Gallery, *For My Father*, 2016.

A gifted artist by nature and a native of occupied East Jerusalem, Rula Halawani's search for life between difficult and conflicted environments is depicted directly within her vast oeuvre of works. Halawani is the only Palestinian contemporary artist to be present at the Venice Biennale this year in 2019. In this series presented, the artist revisits the significant memories of her childhood growing up in the Mount of Olives in East Jerusalem, through monochromatic, and hazy photographs. The memories of the places she revisits have been distorted throughout time, and she captures these scenes in dream-like manner than provides us the feeling of loss and dispossession.



•*92

KARIM ABU SHAKRA (PALESTINIAN, B. 1982)

Untitled

signed in Arabic, signed and dated 'Karim Abu Shakra 013' (upper right and on the reverse)

oil on canvas

47 ¼ x 47 ¼ in. (120 x 120cm.)

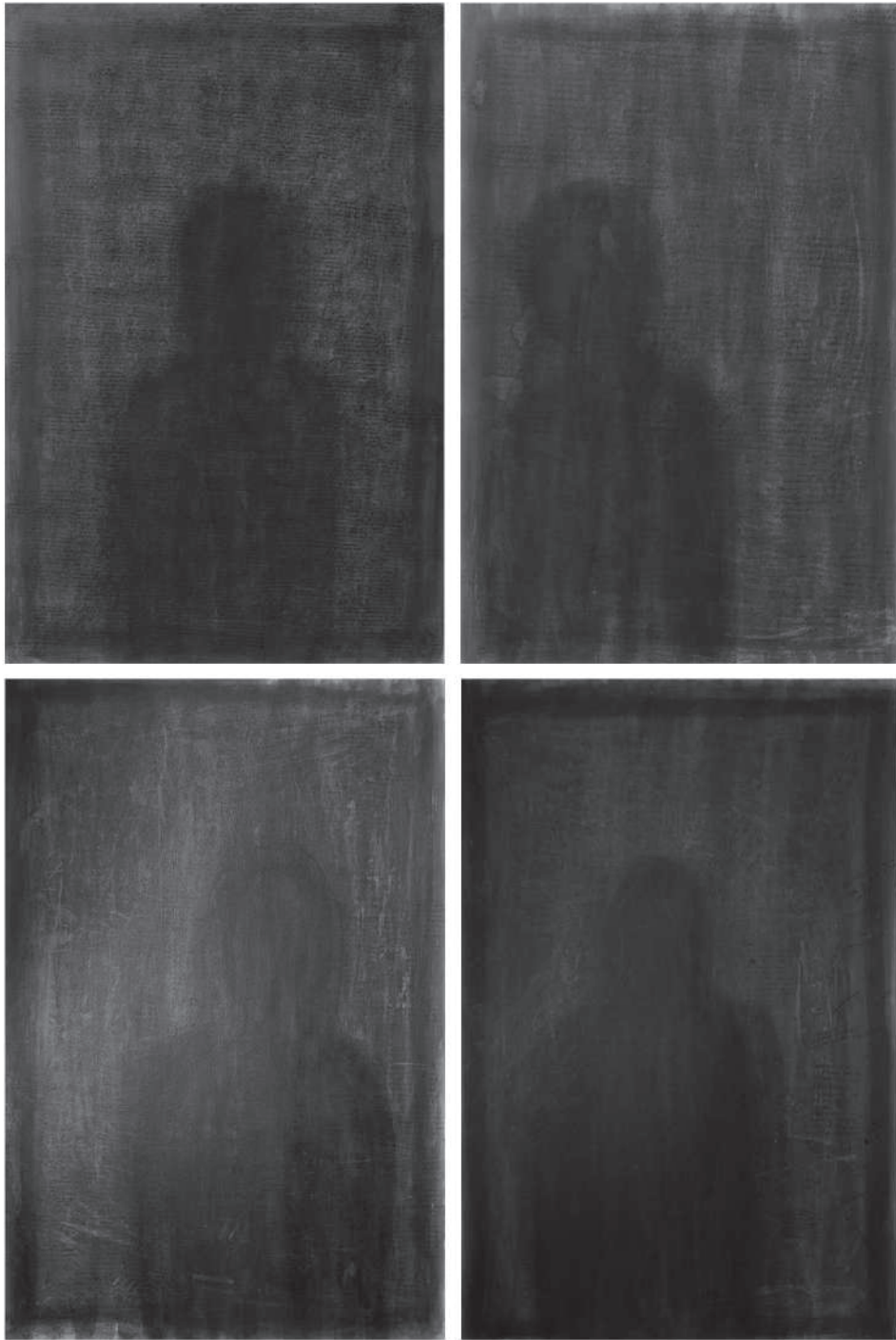
Painted in 2013

£2,000-3,000

US\$2,500-3,700

PROVENANCE:

Acquired directly from the artist by the present owner.



***93**

AMJAD GHANNAM (PALESTINIAN, B. 1981)

1.32 METER SQUARE

signed in Arabic; signed and dated 'Amjad Ghannam 2014' (on the lower left)

acrylic and ink on cotton paper, in four parts

each: 43 1/2 x 29 1/2 in. (110 x 75cm.)

overall: 86 x 59in. (220 x 150cm.)

Executed in 2014

(4)

£6,000-8,000

US\$7,500-10,000

PROVENANCE:

Acquired directly from the artist by the present owner.

***94**

SAMAH SHIHADAH (PALESTINIAN, B. 1987)

Landscape

signed and dated 'Samah 2019' (lower left)

charcoal on paper

62 x 82 in. (160 x 210cm.)

Painted in 2019

£5,000-6,000

US\$6,300-7,500



***95**

RAFAT ASAD (PALESTINIAN, B. 1974)

Bypass #11

signed in Arabic; signed and dated 'Rafat Asad 2015' (on the reverse)

acrylic on canvas

70 x 70 in. (179.5 x 179.5 cm.)

Painted in 2015

£5,000-6,000

US\$6,300-7,500

PROVENANCE:

Acquired directly from the artist by the present owner.





■*96

**MICHAEL HALLAK
(PALESTINIAN, B. 1975)**

Cracked Olives

signed and dated 'M Halak 2018' (on the reverse)
oil on canvas
49 1/8 x 70 7/8 in. (125 x 180cm.)
Painted in 2018

£5,000-6,000
US\$6,300-7,500

PROVENANCE:

Acquired directly from the artist by the
present owner.



*97

AMER SHOMALI (PALESTINIAN, B. 1981)

Black Holes

signed and dated in Arabic; numbered '4/6' (on the base)
silk screen printing on 6 Iraqi banknotes
27 1/2 in. (70cm.)
Executed in 2016, this is number four out of an edition of 6.

£6,000-8,000
US\$7,500-10,000

PROVENANCE:

Acquired directly from the artist by the present owner.





i



ii



iii

***98**

BENJI BOYADGIAN (PALESTINIAN, B. 1983)

From the Sedimentary Derivations series

i) Nabi Matta Mosque in Beit Ummar "Ayyubid period"

ii) Byzantine Church near Ziff "Islamic period"

iii) Synagogue of Samu "Byzantine period"

each: signed 'Boyadgian' (lower right)

each: watercolour on paper

each: 20 ¾ x 30in. (52.8 x 76.2cm.)

overall: 20 ¾ x 90in. (52.8 x 228.6cm.)

each: executed in 2013

£5,000-6,000

US\$6,300-7,500



.*99

JOHNNY ANDONIA (PALESTINIAN, B. 1985)

Jerusalem Gold

signed and dated 'J Andonia 2019' (on the reverse)

oil on canvas

36 ½ x 41 ½ in. (92 x 105cm.)

Painted in 2019

£2,000-3,000

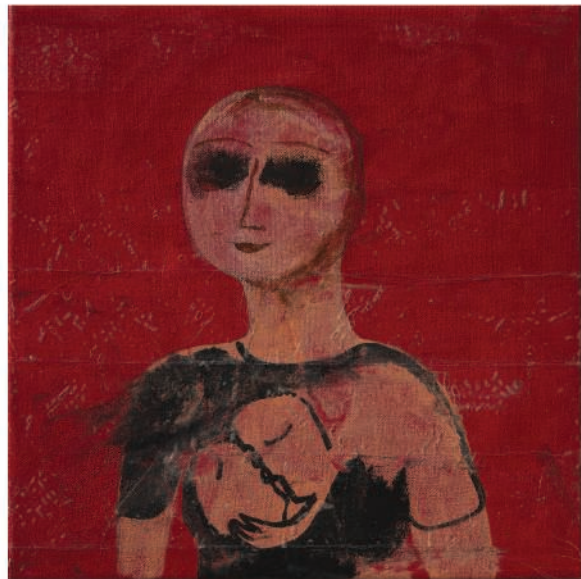
US\$2,500-3,700

PROVENANCE:

Acquired directly from the artist by the present owner.



iii



i



ii



iv

***100**

JUMANA EMIL ABBoud (PALESTINIAN, B. 1971)

i) Unspoken Truths

ii) Unspoken Truths II

iii) Pink Veil

iv) Seeing

each: signed and dated 'Jumana Emil Abboud 2002' (on the reverse)

acrylic on canvas, in four parts

each: 11 7/8 x 11 7/8 in. (30 x 30cm.)

overall: 23 3/4 x 23 3/4 in. (60 x 60cm.)

Painted in 2002

(4)

£5,000-6,000

US\$6,300-7,500



PROPERTY FROM A PRIVATE COLLECTION

■*101

JEFFAR KHALDI (PALESTINIAN, B. 1964)

Nicole the Kikuyu Girl – Kenya

signed twice, titled, inscribed and dated 'JEFFAR KHALDI
NICOLE THE KIKUYU GIRL 2013-2018 J.KHALDI' (on the reverse)

oil on canvas

86 7/8 x 70 7/8 in. (220 x 180cm.)

Painted in 2013-2018

£10,000-12,000

US\$13,000-15,000

PROVENANCE:

Acquired directly from the artist's studio in Dubai by the present owner.

PROPERTY FROM A PRIVATE COLLECTOR

■*102

MARWAN SAHMARANI (LEBANESE, B. 1970)

Algarroba

signed 'SAHMARANI' (lower left);

signed and dated 'SAHMARANI 2014' (on the reverse)

oil on canvas

78 ¾ x 68 7/8 in. (200 x 175cm.)

Painted in 2014

£18,000-22,000

US\$23,000-27,000

PROVENANCE:

Kashya Hildebrand Gallery.

Acquired from the above by the present owner.

"My paintings are a diagnosis of a reality that eludes me. I seek to isolate what is essential, to extract the truth, to find the essence of the moment, of the violence in action and the reality of a situation."

– (Marwan Sahmarani, Marie Marie, the devil in me has taken you for a ride, Lawrie Shabibi)

Populated with thick impasto brushstrokes and loudly colourful compositions, Lebanese artist Marwan Sahmarani is notable for his grand paintings that depict his surrounding world which is filled with political turbulence and uncertainty. In *Algarroba*, we earn a breath of fresh air, a flower-filled scene built wonderfully by Sahmarani to provide the viewer a sense of euphoria which is rare to see within his violently powerful and expressive oeuvre. Against a blue sky with a perfectly chosen tone, we are presented a sprawling and splendid array of bright yellow flowers that juxtapose with the deep greens at the bottom. Upon closer inspection, it becomes difficult to decipher the flower forms, as a solid brown branch guides our sight vertically through the painting. This is a nod to Sahmarani's distinctive expressionist style, which has gained him international acclaim, placing him at the forefront of contemporary Arab art.

Marwan Sahmarani was born in Lebanon in 1970 and currently lives and works in Beirut. Recently, he had exhibited in solo shows in London, Zurich and Dubai as well as several group shows in Singapore, Washington, DC and Mexico. In 2010, he was a proud receiver of the Abraaj Capital Art Prize.





PROPERTY FROM THE PRIVATE COLLECTION OF MR YAHYA SOLAYEM, DIRECTOR OF BOUCHEHRI GALLERY, KUWAIT

■*103

FATIMA AL HAJJ (LEBANESE, B. 1953)

Al Nahda Al Ilmiya inda Al Arab

(The Arab Scientific Renaissance)

signed in Arabic; signed and dated 'Fatima El Hajj 14' (lower right of the right-most panel)

oil on canvas, in three parts

each: 76 ¾ x 44 ⅞ in. (195 x 114cm.)

overall: 76 x 134 ¾ in. (195 x 342cm.)

Painted in 2014

£25,000-35,000

US\$32,000-44,000

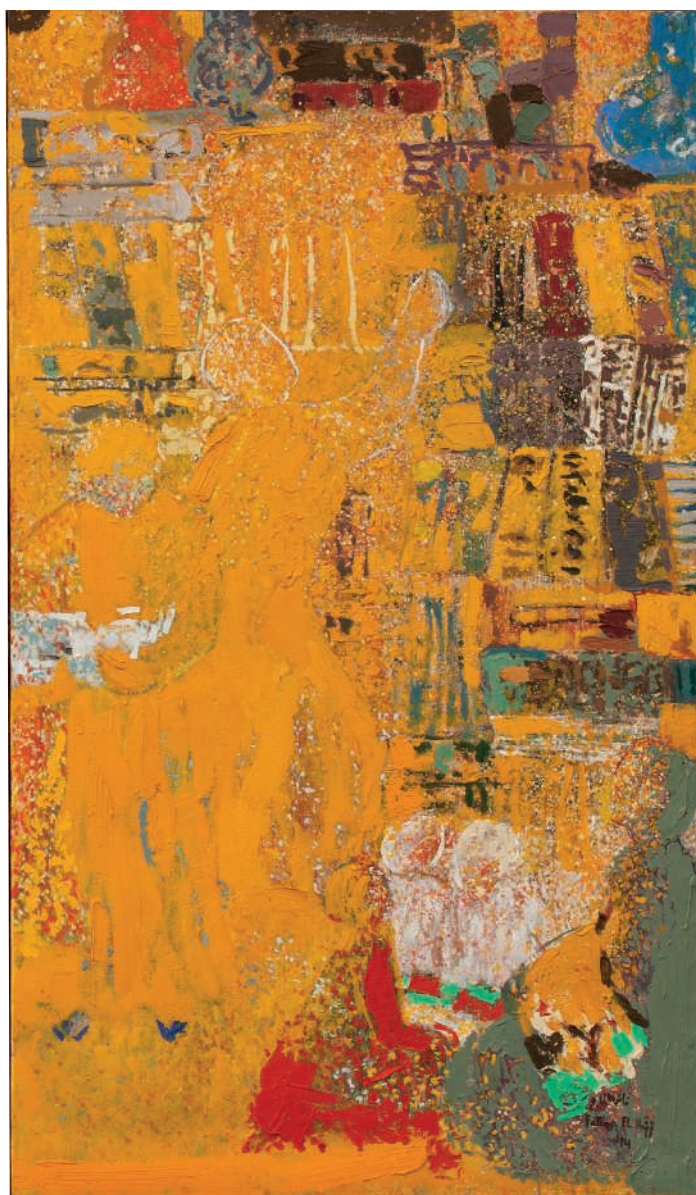
PROVENANCE:

Acquired directly from the artist by the present owner.

(3)

The selected work is a magnificent painting from the renowned painter, Fatima Al Hajj. Al Hajj dedicates this piece to her Arabic culture, more specifically, the Islamic Golden Age and the scientific renaissance that it sparked. This triptych refers to the major role of Arabs in the discovery and development of the sciences, a topic which is widely overlooked. Al-Hajj is deeply fascinated by the variety and complexity of the sciences, a feeling depicted beautifully within this sprawling composition that is scattered with symbols and themes that pay homage to the ever-growing history of science.

Within the work, the center of the piece refers to architecture and geography, especially embodied by the symbol of the traveler, represented



by various figures that have been abstracted to the point of merging with their surroundings. On either side of the center piece, she uniquely depicts themes of anatomy and medicine, as her expressionist style overtakes the figurative symbols which are deeply infused in the three sections. Upon closer inspection, the viewer can see the frame of a machine in the top left corner, resembling an electric motor to allude to the discovery of electricity. A group of students, which can be seen to the left of the center, embodies the existential theme of knowledge and ongoing education.

Al-Hajj manages to employ her distinct style within this work, regardless of subject matter. Her mastery of landscape paintings is evident as the triptych

is used to capture a vast space filled with various subjects. The deep yellow hue that encompasses the painting ties the many scientific references harmoniously, as she contrasts this with hints of blue and red, achieving a lyrical atmosphere. Al-Hajj typically paints on large canvases such as the present work, as it allows an ease of transition to the verge of abstraction. The artist strives to remind her audience that this period existed with great importance in the general timeline of science, taking the viewer to a time far before the domination of Western beliefs and the effect they have on the rest of the world. Her many references in this composition stress that the foundation of science must not be overlooked in terms of its contributors.



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

λ104

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

Femme et masque

stamped with the artist's signature 'mayo' (lower right); stamped with the artist's signature three times 'mayo' (on the stretcher)

oil on canvas

18 1/8 x 14 7/8 in. (46 x 38cm.)

Painted circa 1960s

£4,000-6,000

US\$5,000-7,500

PROVENANCE:

The artist's estate; sale, Le Mouel, Paris, 2003, lot 266.

Acquired at the above sale by the present owner.

Christie's is pleased to present two stunning works from Egyptian-born Antoine Malliarakis, a surrealist painter who had built a reputable art-making style upon moving to Paris in his late teens. There, he had met several surrealist painters including Man Ray, Desnos, Picabia and Foujita who had created a foundation for him to evolve and adapt artistically. *Composition Surrealiste* is a beautifully delicate piece from his time working at his studio in Paris following various group shows. His surrealist compositions sparked primarily from his time studying architecture in Paris, which paved a way for him to meet the aforementioned artists. The clean and balanced structure which Mayo has brought to life stands firmly against a blue sky backdrop, setting a light tone for the overall composition.



Mayo first exhibited his work at the Galerie Quatre Chemins with De Chirico, and the same gallery also hosted his first solo exhibition. In *Femme et Masque*, Mayo takes a more figurative approach towards his composition, depicting a woman who hides cautiously behind a floating mask. The red and pink brushwork that takes over the canvas merges the setting with the woman's skin. Mayo's skilful ability and the ease at which he constructs his subjects speaks clearly in the two presented works.

During the economic crisis of France, Mayo returned to Cairo to continue on his craft. He had contributed to *Le Grand Jeu* magazine and entered the French cinema industry upon his return, which saw a long-spanning costume and set design career of around 20 years. In the mid-sixties, he decided to leave cinema to focus on his paintings, of which he was making a good living from alone. The Centre Cultural Francais de Rome exhibited a retrospective of his works in 1983.

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

λ105

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

Composition surrealiste

stamped with the artist's signature partially erased 'mayo' (lower right);

stamped with the artist's signature 'mayo' (on the reverse)

oil on canvas

21 7/8 x 26 1/2 in. (55.5 x 67.5cm.)

Painted circa 1936

£12,000-18,000

US\$15,000-22,000

PROVENANCE:

The artist's estate; sale, Le Mouel, Paris, 2002, lot 33.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

•106

NAZIR NABAA (SYRIAN, 1941-2016)

Untitled

signed in Arabic; signed and dated '1972 NAZIR NABAAH' (lower left)

oil on Masonite

25 3/8 x 19 1/2 in. (64.5 x 49.5cm.)

Painted in 1972

£8,000-12,000

US\$10,000-15,000

PROVENANCE:

Private collection.



PROPERTY FROM A PRIVATE SYRIAN COLLECTION, LONDON

•107

AHMAD MADOUN (SYRIAN, 1941-1983)

Maaloula

signed in Arabic; signed and dated 'Madon 75' (lower left)

signed, titled, dated and inscribed 'AHMAD MADON SYRIA

"MALLOULA 1975" (on the reverse)

oil on card laid down on panel

15 x 11 7/8 in. (38.2 x 29.6cm.)

Painted in 1975

£6,000-8,000

US\$7,500-10,000

PROVENANCE:

Acquired directly from the artist by the present owner.

PROPERTY FROM A PRIVATE COLLECTION, BEIRUT

•*108

ELIE KANAAN (LEBANESE, 1926-2009)

Notre Dame de Paris

signed 'E.S KANAAN' (lower left); signed, dated and inscribed 'E.S KANAAN
PARIS 1960' (on the reverse)

oil on canvas

25 7/8 x 17 2/3 in. (66 x 45cm.)

Painted in 1960

£8,000-10,000

US\$10,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner.





PROPERTY FROM A PRIVATE COLLECTION, PERTH, AUSTRALIA

•*109

ZEINAB ABD EL HAMID (EGYPTIAN, 1919-2002)

Coffee shop in El Hossen Square

signed 'Zeinab Abd El Hamid.' (lower left); titled, dated and inscribed in Arabic (on the reverse)

watercolour and ink on paper

17 7/8 x 14 7/8 in. (45.7 x 38cm.)

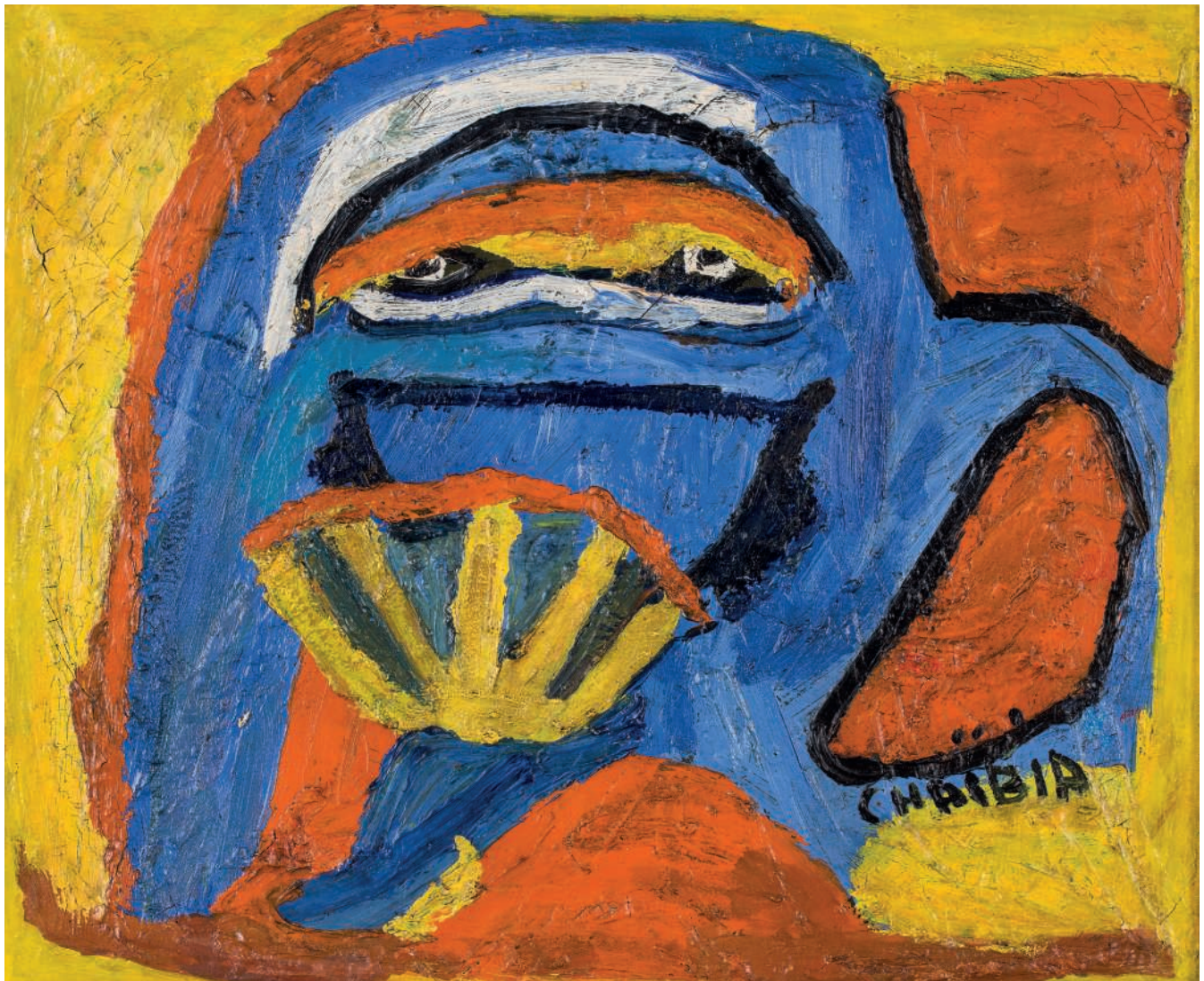
Executed in 1960

£2,000-4,000

US\$2,500-5,000

PROVENANCE:

Purchased in Cairo, circa early 2000s by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

***110**

CHAÏBIA TALAL (MOROCCAN, 1929-2004)

La femme bleu

signed 'CHAÏBIA' (lower right); signed and dated 'tallal 1967' (on the reverse)

oil on canvas

14 7/8 x 18 1/8 in. (38 x 46cm.)

Painted in 1967

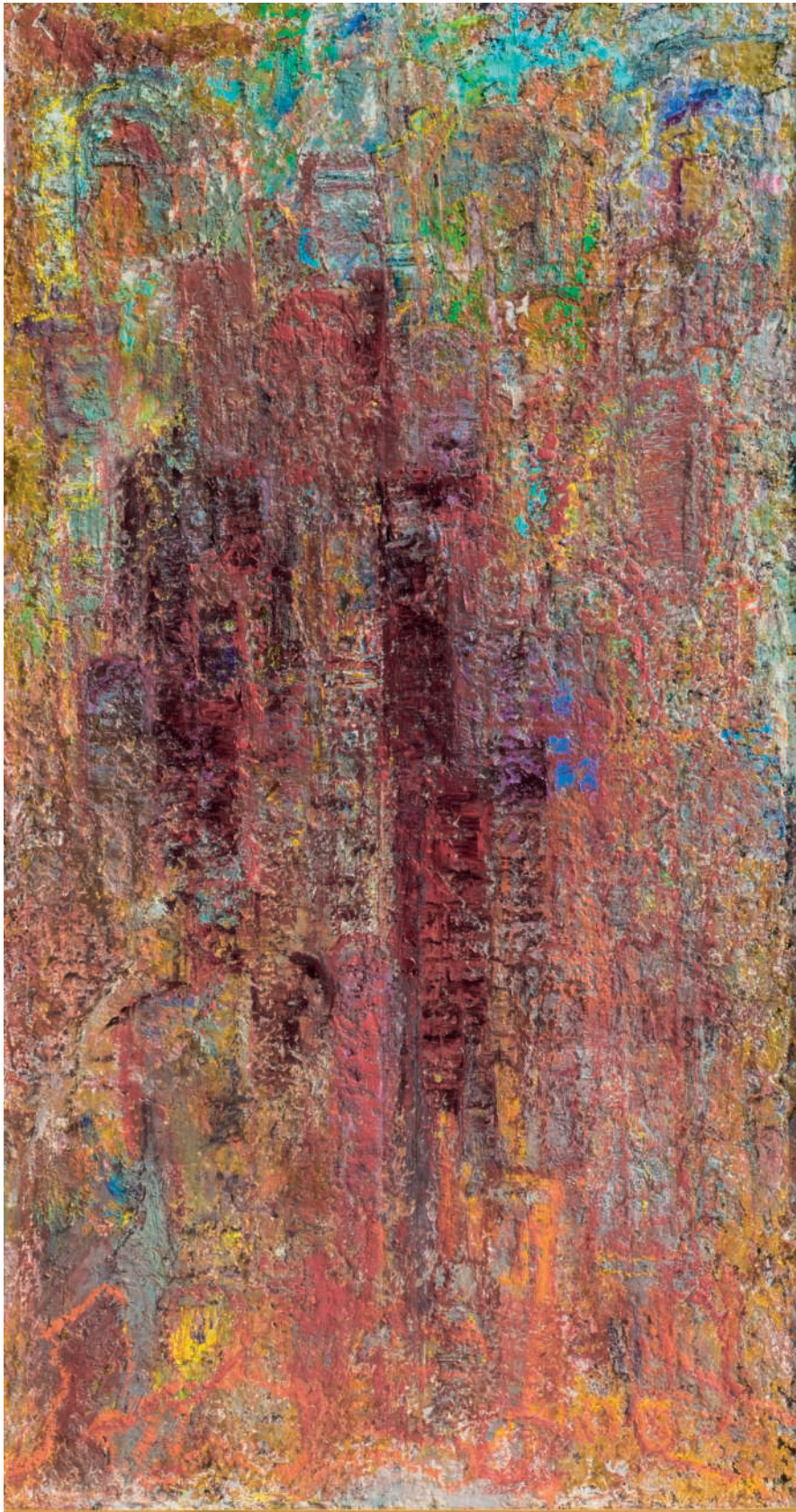
£8,000-12,000

US\$10,000-15,000

PROVENANCE:

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

This work has been authenticated by the artist's son Mr Tallal Talal and dealer Mrs Rabia Aroussi.



***111**

AHMED FARID (EGYPTIAN, B. 1950)

Seasons

signed and dated 'A. Farid 015' (on the reverse)

oil, gold leaf and acrylic on canvas

81 x 43 in. (207 x 110cm.)

Painted in 2015

£5,000-7,000

US\$6,300-8,700



■•*112

MUHANNAD ORABI (SYRIAN, B. 1977)

Untitled *from the Ripples Series*

signed in Arabic; signed 'ORABI' (lower left);
signed in Arabic; signed, dated, and inscribed 'Mohannad ORABI 2017'
(on the reverse)

acrylic, resin and sand from the UAE desert on canvas

80 3/4 x 57in. (205 x 145cm.)

Executed in 2017

£3,000-5,000

US\$3,800-6,200



***113**

YOUSSEF NABIL (EGYPTIAN, B. 1972)

Ehsan Crying

signed, inscribed, numbered and dated 'Youssef Nabil CAIRO 1997 3/3'
(on the reverse)

hand-coloured gelatin silver print

45 1/8 x 29 in. (115 x 75cm.)

Executed in 1997, this work is number three from an edition of three.

£20,000-30,000

US\$25,000-37,000

PROVENANCE:

The Third Line, Dubai.

Anon. sale, Christie's Dubai, 18 April 2012, lot 144.

Private collector.

Acquired from the above by the present owner.

EXHIBITED:

Cape Town, Michael Stevenson Gallery, Youssef Nabil: Cinema, September-October 2008 (another from the edition exhibited).

LITERATURE:

O. Zaya, Y. Nabil, G. Amer, F. Hamama & S. Neshat, *YOUSSEF NABIL: I Won't Let You Die*, Ostfildern 2008 (another from the edition illustrated in colour, p. 103).



***114**

SHIRIN NESHAT (IRANIAN, B. 1957)

Untitled

signed, titled, inscribed and dated 'Shirin Neshat "Untitled" 1997 Unique Copy Best Regards Sh' (on the reverse)

ink on gelatine silver print

15 3/4 x 22 1/2 in. (39.7 x 57.2cm.)

Executed in 1997, this edition size is unique.

£25,000-35,000

US\$32,000-44,000

PROVENANCE:

Anon. sale, Christie's Dubai, 17 April 2012, lot 41.

Private collector.

Acquired from the above by the present owner.

"Perhaps that's why I became an artist – my imagination became my sanctuary... a place where I could build a fictional bridge in between myself and my country... re-interpreting historical narratives which I've never witnessed but only imagined."

– (Shirin Neshat, Shirin Neshat: Facing History, pg. 11)

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If you purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

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

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

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

(iii) any duties 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 (c) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ 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: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none">• If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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. 187
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

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

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

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

○ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

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

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other

material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

available on request.

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

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

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

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

COLLECTION AND CONTACT DETAILS

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

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

SHIPPING AND DELIVERY

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

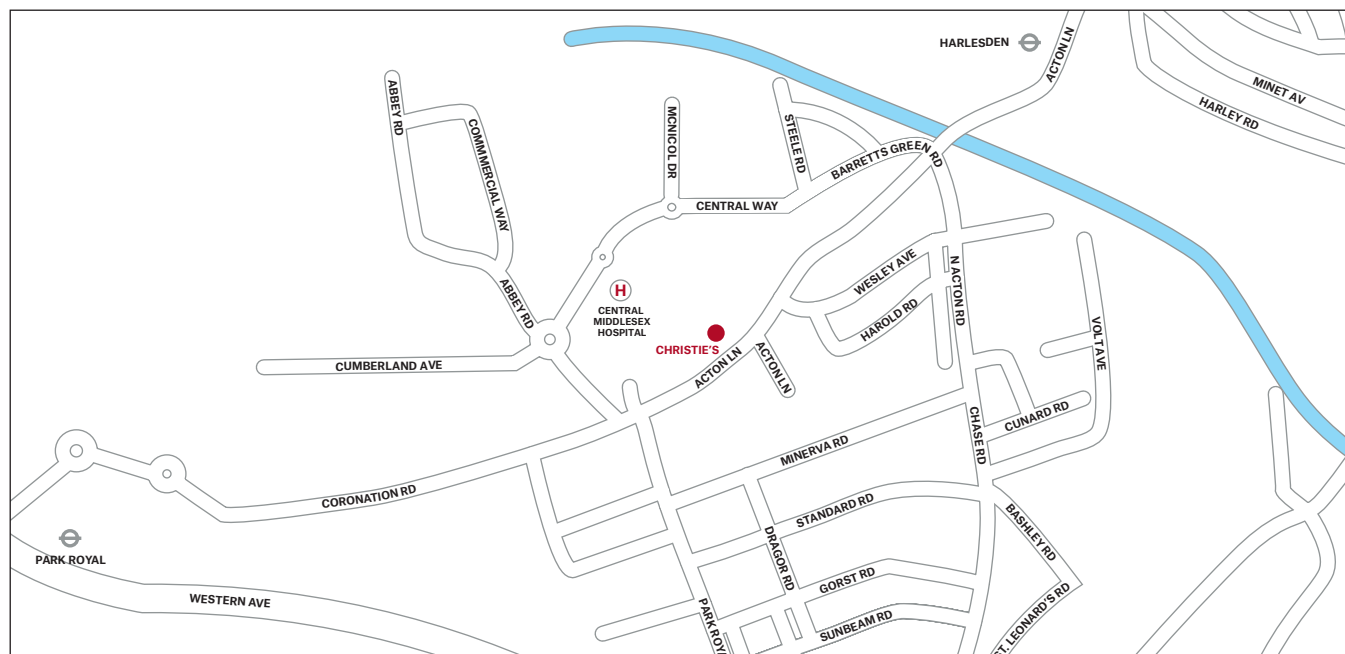
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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





A LADY AT LEISURE
 SIGNED [MUHAMMAD] SADIQ, ZAND IRAN, CIRCA 1770-1780
 4ft.1.4in. x 2ft.9in. (125.5 x 84cm.)
 £100,000-150,000

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

London, 24 October 2019

VIEWING

19-23 October 2019
 8 King Street
 London SW1Y 6QT

CONTACT

Behnaz Atighi Moghaddam
 batighi@christies.com
 +44 (0)20 7389 2509

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



© Succession Picasso, 2019

PABLO PICASSO (1881-1973)
Chevalier en armure, page et femme nue
 dated '27.2.51.' (upper right)
 pen and India ink and wash and ink on joined paper
 12 $\frac{5}{8}$ x 19 in. (32 x 48 cm.)
 Executed on 27 February 1951
 €200,000-300,000

ART MODERNE

Paris, 18 October 2019

VIEWING

12-17 October 2019
 9, Avenue Matignon
 75008 Paris

CONTACT

Valérie Didier Hess
 vhess@christies.com
 +33 (0)1 40 76 84 32

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

CHRISTIE'S



THE TOMS AGRA CARPET
NORTH INDIA, CIRCA 1860
19ft.7in. x 17ft.7in. (595cm. x 535cm.)
£80,000-120,000

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

London, 24 October 2019

VIEWING

19-23 October 2019
8 King Street
London SW1Y 6QT

CONTACT

Louise Broadhurst
lbroadhurst@christies.com
+44 (0)20 7389 2603

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



HUGUETTE CALAND (B. 1931)

Bribes de Corps (Body Parts)

oil on canvas

33 x 46 in. (85 x 117 cm.)

Painted in 1968-1970

POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 5 October 2019

VIEWING

25 September – 4 October 2019

8 King Street

London SW1Y 6QT

CONTACT

Zoë Klemme

zklemme@christies.com

+44 207 389 2249

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

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For gainful employment disclosures visit christies.edu/Gedt.html

WRITTEN BIDS FORM

CHRISTIE'S LONDON

MIDDLE EASTERN MODERN & CONTEMPORARY ART

WEDNESDAY 23 OCTOBER 2018 AT 7.00 PM

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

CODE NAME: 17275

SALE NUMBER: ALEXANDER

(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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% 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.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:
TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17275

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

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