



Sotheby's ESTD 1744

20TH CENTURY ART /  
MIDDLE EAST

LONDON 23 OCTOBER 2018





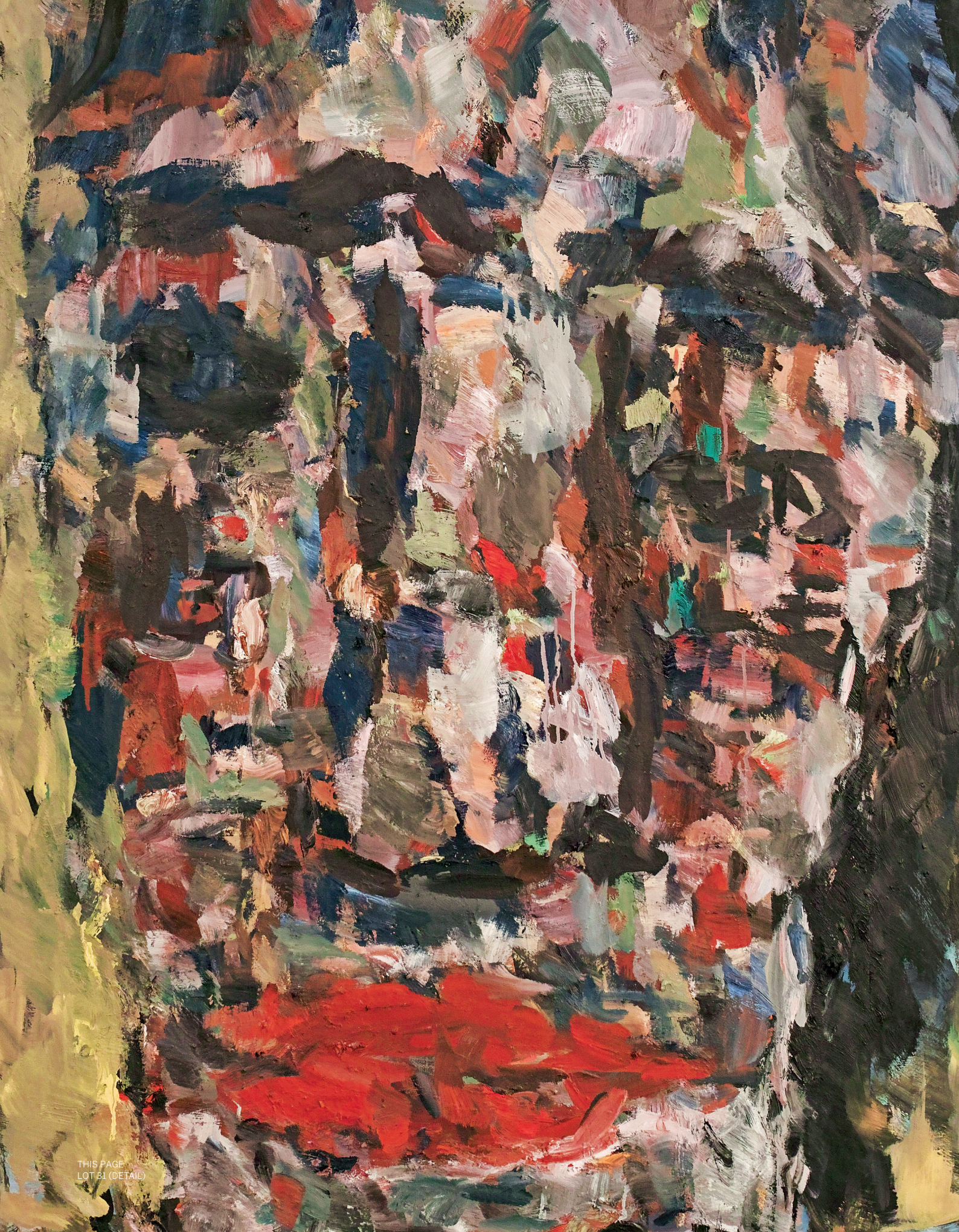
FRONT COVER  
LOT 13 (DETAIL)  
BACK COVER  
LOT 1 (DETAIL)  
THIS PAGE  
LOT 23 (DETAIL)



20TH CENTURY ART  
MIDDLE EAST









# 20TH CENTURY ART / MIDDLE EAST

AUCTION IN LONDON  
23 OCTOBER 2018  
SALE L18226  
3.30 PM

## EXHIBITION

Friday 19 October  
9 am-4.30 pm

Saturday 20 October  
12 noon-5 pm

Sunday 21 October  
12 noon-5 pm

Monday 22 October  
9 am-4.30 pm

Tuesday 23 October  
9 am-12 noon

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1

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, HONG KONG

## ETEL ADNAN

b. 1925  
Lebanese

### Untitled

signed *Ad*  
oil on canvas  
22.9 by 30.5cm.; 9 by 12in.

Executed in 1984.

#### PROVENANCE

Callicoon Fine Arts, New York  
Acquired directly from the above by the present  
owner in 2014

£ 20,000-25,000  
€ 22,300-27,900 US\$ 26,100-32,600



## EZEKIEL BAROUKH

1909 - 1984

Egyptian

i) Untitled (Abstract Composition)

ii) Untitled (Abstract Composition)

iii) Untitled (Woman Sitting)

i) stamped with the artist's mark on the reverse

ii) stamped with the artist's mark on the reverse

iii) dated '50

i) oil on cardboard

ii) oil on cardboard

iii) oil, pastel and crayon on cardboard

i) 18.5 by 28.3cm.; 7¼ by 11½in. ii) 20.5 by 16cm.; 8⅛ by 6¼in. iii) 16 by 22.7cm.; 6¼ by 9in.

i) Executed *circa* 1950s.

ii) Executed *circa* 1950s.

### PROVENANCE

Estate of the Artist, France

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

£ 3,000-4,000

€ 3,350-4,500 US\$ 3,950-5,300



i



ii



iii





3

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

## MOHAMMED KAZEM

b. 1969  
Emirian

### Untitled

pastel on scratched paper  
230 by 153cm.; 90½ by 60⅞in.

Executed in 2013.

### PROVENANCE

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

‡ W £ 10,000-15,000  
€ 11,200-16,800 US\$ 13,100-19,600





4

## MANOUCHER YEKTAI

b.1922

American / Iranian

### Untitled

signed Yekta '67

oil on canvas

66 by 66cm.; 26 by 26in.

### PROVENANCE

Collection of Princess Ashraf, Tehran

Private Collection, USA (gifted from the above)

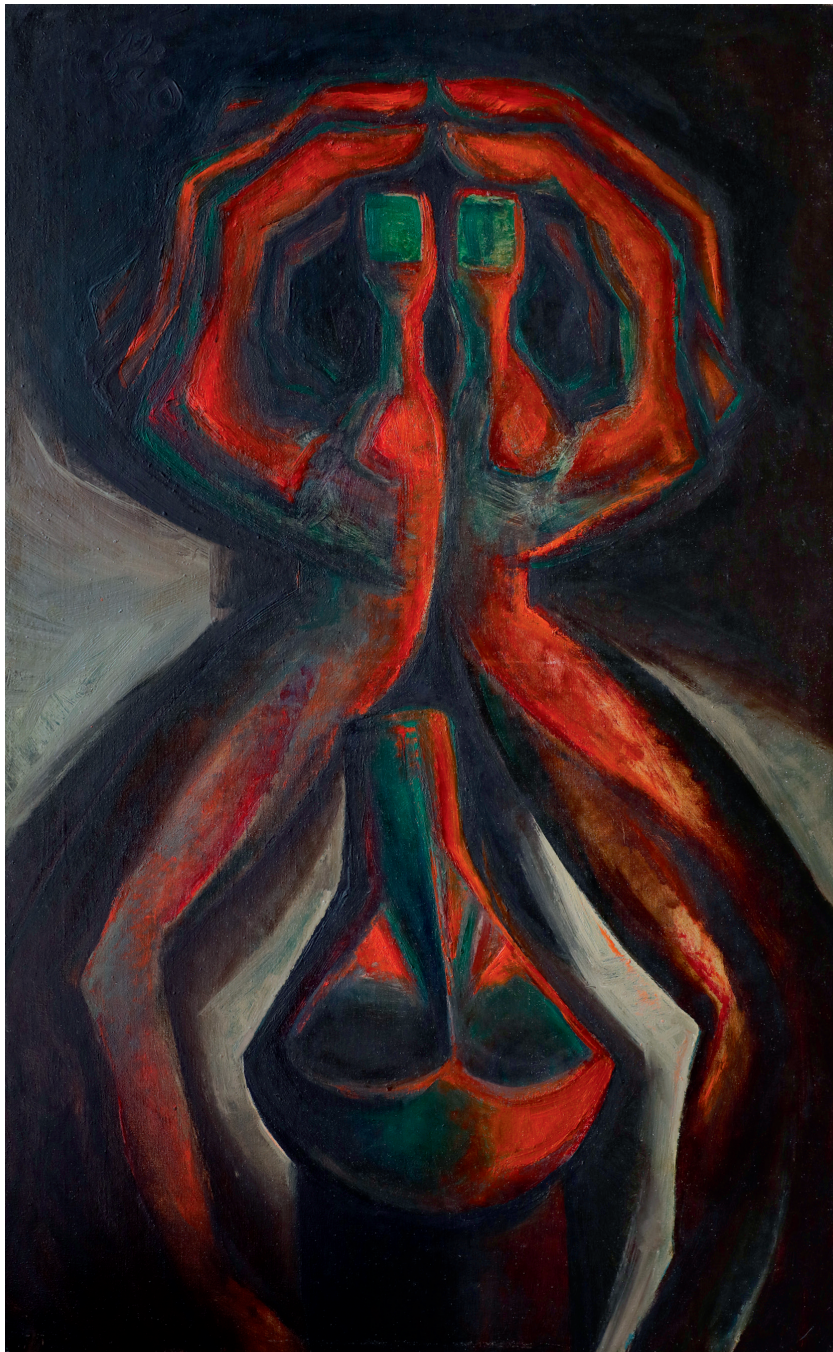
Collection of Mr. Akbarhosseini, California

(acquired directly from the above)

£ 20,000-30,000

€ 22,300-33,500 US\$ 26,100-39,100





5

PROPERTY FROM THE ESTATE OF THE ARTIST.  
TEHRAN

## FARSHID MALEKI

b. 1943  
Iranian

### Untitled

signed in Farsi  
oil on canvas  
102 by 61cm.; 40<sup>1</sup>/<sub>8</sub> by 24in.

#### PROVENANCE

Estate of the Artist, Tehran

#### EXHIBITED

Tehran, Talar e Gandriz Gallery, *Farshid Maleki*, 1968

± £ 12,000-18,000

€ 13,400-20,100 US\$ 15,700-23,500

Belonging to that rare breed of regional artists who use a universal and unfettered visual language, Farshid Maleki, born in 1943 nevertheless hailed from the generation of Iranian modern masters for whom identity and nationalism were of great significance. He attended the Dar ol-Fonun, followed by the Tehran School of Decorative Arts where he met and befriended the likes of Manouchehr Safarzadeh, Mehdi Sahabi, Mohammad-Reza Aslani, Iraj Anvari and Simin Nategh. Mansour Ghandriz was one year ahead of him at university and eventually became a strong influence on Maleki. In 1968, Maleki received his BA and that same year exhibited his first paintings at the Iranian Hall (Talar e Iran), the well-known radical art space which was later named after Mansour Ghandriz (Talar e Ghandriz). He then attended the University of Reading in the UK to obtain an MA in painting. Between 1971 and 1973 he produced his Totem Series which were subsequently shown at the Ghandriz Hall. The public reaction to this series was initially not favourable, and it was only Hannibal Alkhas's Kayhan article relating the works to African and Oceanic totems that gave some context to the direction the artist had taken – namely, an homage to Mansour Ghandriz and the tension between the idea of the word and image.

Living and working in Iran today, Farshid Maleki is one of Iran's most respected art critics and university professors. He has exhibited widely in his life-time – at Thomas Erben Gallery in NY, Gallery Isabelle van den Eynde in Dubai, and at a number of Tehran galleries. His work is held in the permanent collection of the Tehran Museum of Contemporary Art and he is considered a master painter of his time, as well as a valued mentor to a generation of younger artists. With over 30 years of professional practice and an illustrious career teaching both in Tehran and Isfahan, Maleki can be considered one of the major influences of the Iranian art scene of his time. His most recent expressive works are inspired by the characters and situations of daily life, though in his own unique contexts and sometimes distorted tableaux. Describing his fluid, intense practice, and his most recent series of strange human figures in a pseudo-abstract setting, Maleki draws parallels with one's ever-shifting circle of friends, family and acquaintances that flit through the social channels. "People come and go," he says, "Now they're here, now they're not. In general I depict the chaos in my own mind." He uses a mixture of magic markers, ink, gouache, acrylic and coloured pencils to create tangled settings and fantasmagorical compositions.

Sotheby's is proud to offer a singular work from Maleki's expressive series. With strong lines guiding the eye to absorb the shape of a Picasso-esque supplicant figure, this work's dark setting and impactful perspective draws the viewer to imagine a universe in which a stylised human head is raised towards the heavens and the hands are cupped in a gesture of prayer and hope. An attractive and sophisticated palette of hues reminds us that Maleki is not only a master of the expressive and gestural, but also an alchemist of colours.





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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, HONG KONG

**HASSAN SHARIF**

b. 1951  
Emirian

**Olympiad N 2**

signed in Arabic and dated 2009  
oil on canvas  
200 by 145cm.; 78¾ by 57½in.

**PROVENANCE**

The Flying House, Dubai  
Acquired directly from the above by the present  
owner in 2014

± W £ 18,000-25,000  
€ 20,100-27,900 US\$ 23,500-32,600



# TWO RARE CUBIST WORKS BY SAUDI MODERNIST ABULDRAHMAN AL SOLIMAN

Abdulrahman Al Soliman's paintings are created from memory; his canvases celebrate images of home, farms, markets as well as the distinctive and delicate women in his life. Towards the end of the 1970s, Al Soliman began to strongly identify with the "local art" movement. He actively embraced this artistic persona and deeply believed in drawing attention to all facets of his national Saudi Arabian heritage and local memory. His first exhibition in 1973 was organized by Al Itifaq Club in Dammam. He studied and developed his practice alongside the artist Mousaed Al-Ghrami and other members of the groundbreaking Dar Al Funoon Al Sa'udiyyah (The Saudi Art House), the first independent space entirely dedicated to art in Saudi. The members of the group included Mohammed Al Saleem and Abdulhalim Radwi.

Sotheby's is delighted to present two rare cubist works by Al Soliman. These works are the ultimate amalgamation of things seen and experienced, of images that influence and breathe life into his work. *Worshippers leaving the Mosque* and *A Woman Sitting (Afternoon Session)* are prime examples of Al Soliman's affinity for local architecture and nature, and illustrate his artistic techniques and holistic approach. The uncanny resemblance to many European Cubists such as Pablo Picasso and Georges Braque demonstrate the mimetic quality of

the artist's early body of work – light and shadows in a very sophisticated architectural setting.

It is also important to note that these rare works were produced amid a transitional period in Saudi, against a backdrop of social shifts transpiring in the early 1980s as Saudi society steered towards a more conservative societal trajectory. The transitory period is reflected within the works by means of a retained innocence and romanticism. There is a delicacy depicted through the simplicity of Al Soliman's works; the subtle colours, strong shadows and peacefulness are a testimony of the artist's love of his country, a place he calls home. One can engage a graceful and forgiving nostalgia delivered through these early Saudi cubist works. Subsequent to the transitory period, local artworks were prone to ambiguity and austerity, deviating from the unadorned influence and innocence of local surroundings.

Al Soliman's artistic influences can perhaps best be explained by his multifaceted contribution to the art scene. He is both an artist and author. In his role as an art critic he published *The March of Saudi Art* in 2000, which is an in depth examination of Saudi art, and serves as a source of information for many recent articles and young emerging artists. Currently Al Soliman is the Fine Arts Editor for *Al Yaum Newspaper* and has been in his role since 1983. Although his text focuses on local art, it gains relevance due to his wider knowledge of art history. Art criticism after all must presume a holistic understanding of the art world. Thus, while his vision is one that approaches Arab art in its totality, he is ultimately an artist whose work is coloured by a multitude of influences, developing his style into one more intimately involved within the context of his local community.

The significance of these two momentous works remain strongly relevant; both works were also recently included in the ground-breaking exhibition at Art Dubai Modern *The Feverish Leap into the Fierceness of Life: A look at five artist groups in five Arab cities across five decades* in March 2018, curated by Dr. Sam Bardouil and Till Fellrath.



The artist standing in front of the present lot at an exhibition in Dammam, Saudi Arabia. / Exhib. Cat., Jeddah, Ayyam Gallery, *Taliaa The Beginnings of Fine Art in Saudi Arabia*, 2014 / Courtesy of the artist





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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, SAUDI ARABIA

## ABDULRAHMAN AL SOLIMAN

b. 1954  
Saudi

### Worshippers leaving the Mosque

signed in Arabic and dated 1981; signed, titled and  
dated on the reverse  
oil on canvas  
75.8 by 101.2cm.; 29¾ by 39⅞in.

#### PROVENANCE

Collection of the Artist, Dammam  
Acquired directly from the above by the present  
owner

#### EXHIBITED

Dubai, Art Dubai Modern, *That Feverish Leap into  
the Fierceness of Life: A look at five artist groups  
in five Arab cities across five decades*, March 2018

#### LITERATURE

Exhib. Cat., Dubai, Art Dubai Modern, *That  
Feverish Leap into the Fierceness of Life: A look  
at five artist groups in five Arab cities across five  
decades*, March 2018, p. 129, illustrated in colour

± £ 50,000-70,000  
€ 56,000-78,000 US\$ 65,500-91,500





8

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, SAUDI ARABIA

## ABDULRAHMAN AL SOLIMAN

b. 1954

Saudi

### A Woman Sitting (Afternoon Session)

signed in Arabic and dated 1980; signed, titled  
and dated on the reverse

oil on canvas

55.5 by 65.5cm.; 21¾ by 25¾in.

#### PROVENANCE

Collection of the Artist, Dammam

Acquired directly from the above by the present  
owner

#### EXHIBITED

Dubai, Art Dubai Modern, *That Feverish Leap into  
the Fierceness of Life: A look at five artist groups  
in five Arab cities across five decades*, March 2018

#### LITERATURE

Exhib. Cat., Dubai, Art Dubai Modern, *That  
Feverish Leap into the Fierceness of Life: A look  
at five artist groups in five Arab cities across five  
decades*, March 2018, p. 129, illustrated in colour

± £ 40,000-60,000

€ 44,600-67,000 US\$ 52,500-78,500





9

9

PROPERTY FROM A PRIVATE COLLECTION,  
LONDON

## MUNIRA AL-KAZI

b. 1939

Kuwaiti / British

### Mother and Child

signed *Al Kazi* and titled on a label affixed to the  
reverse

oil on canvas

86 by 55cm.; 33<sup>7</sup>/<sub>8</sub> by 21<sup>1</sup>/<sub>2</sub>in.

Executed circa 1960.

#### PROVENANCE

Collection of the Artist, London

Private Collection, London (acquired directly from  
the above)

Sale: Roseberys London, 17 October 2016

Acquired directly from the above by the present owner

#### EXHIBITED

London, AIA Gallery, *Munira Al Kazi*, 1968

£ 12,000-18,000

€ 13,400-20,100 US\$ 15,700-23,500

10

## SAMIR RAFIE

1926 - 2004

Egyptian

### Untitled

signed and dated *S. Rafi '54*

oil on board

66.7 by 26.5cm.; 26<sup>3</sup>/<sub>4</sub> by 10<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Collection of the Artist, Cairo

Private Collection, Paris (acquired directly from  
the above)

Sale: Ader Paris, *Art Abstrait & Contemporain*,  
9 June 2017, lot 160

Acquired directly from the above by the present owner

£ 3,000-4,000

€ 3,350-4,500 US\$ 3,950-5,300



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11

PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, CAIRO

**YOUSSEFF SIDA**

1922 - 1994  
Egyptian

Untitled

signed and dated *Y. Sida 1948*  
oil on board  
79 by 60cm.; 31½ by 23½in.

**PROVENANCE**

Safarkhan Gallery, Cairo  
Acquired directly from the above by the present  
owner circa 1990s

£ 20,000-30,000  
€ 22,300-33,500 US\$ 26,100-39,100



PROPERTY FROM THE ESTATE OF THE ARTIST,  
PARIS

## HAMED ABDALLA

1917 - 1985  
Egyptian

### Talisman

signed in Arabic  
acrylic on canvas  
73 by 53cm.; 28¾ by 21in.

Executed in 1970.

### PROVENANCE

Estate of the Artist, Paris

Hamed Abdalla was a pioneer of Egyptian and Arab modernism. A self-taught artist from a modest family in upper Egypt, he rose to prominence early in his career. Abdalla's work centered on the development of what he called "the Creative Word" – written words expressed in paint, blending abstraction and human forms.

Abdalla held his first solo exhibition in 1941, before going on to exhibit widely throughout Egypt in the 1940s. This included a solo show at the Museum of Modern Art, Cairo (1949) at which point art critics considered his work as falling under a new school for Egyptian art. At the same time, Abdalla opened his studio in Cairo to teach 'the next generation' of artists, namely, Tahia Halim, Gazbia Sirry, Inji Efflatoun and Georges El Bahgory. Following his trip to Paris, Abdalla's works were exhibited at the Gallery Bernheim-Jeune (1950), followed by a group show at the Louvre, Paris, and a show at the Egyptian Institute, London (1951). From the mid-1950s onwards, he was exhibiting throughout Europe, the US and Asia, including a group show at the Metropolitan Museum, New York (1956).

Abdalla left Egypt for Denmark (1956) and France (1966), but was always committed to the pan-Arab movement, hence continued to exhibit widely in the Middle East and North Africa. His works are in leading international collections and museums such as the Egyptian Modern Art Museum, Cairo, the Tate Modern, London, the Museum of Modern Art, Tunis, the Mathaf: Arab Museum of Modern Art, Doha, and the Institut du Monde Arabe, Paris.

In this acrylic on canvas dated 1970, Abdalla, in Egyptian letters spells out the words, "the Gossip" to physically illustrate a rotund, female character, sat on her posterior, raising her right hand to her lips to - we imagine - illustrate the act of spreading rumours about the neighbourhood. In the vibrancy of his colours: orange-yellow, red and green, mixed with the black contours of a mocking matron, we can almost hear the sarcastic murmurs she spreads to her community. However, the character

depicted here is not reducible to the stature of a mean and vulgar gossip. Abdalla had great empathy for the lower class of the suburbs of Cairo where he grew up. Behind deceptive appearances he knew how to detect humanity and find commonality in everyone. Herein an alternative reading of the work: could this woman draped in her abaya simply be passing on a secret message, profoundly subversive, one that could help to bring down the mighty? Or could she be shamelessly (we could also read "the Shameless") taunting those same powerful people? Abdalla liked to give free rein to everyone's imagination, which is why in a way he was blurring any linear reading of his letters and instead composing "word-forms" so everyone could interpret them as they pleased.

The refusal to decide between figuration and abstraction, and the attraction he had for the experimentation of forms with various materials,

brought Abdalla closer to the Cobra movement he knew in the 1950s. This was especially evident in Copenhagen where on three occasions, Abdalla was the guest of the "Decembristerne", under the leadership of Henry Heerup. But Abdalla, an autodidact who loved to experiment by himself to find his own voice, claimed his Arab and Oriental heritage: "my main rule - like the Oriental artist - is to paint nature as I see it in my mind and not as it appears to the eye." Having migrated from his country in March 1956, fleeing the regime's slavish art-propaganda and no longer in immediate contact with the physical realities of his people, Abdalla found inspiration in the Arabic letters with which he invented new forms, unique in their kind, even suggesting "the Arab being", in line with the emancipation projects of his time.

£ 20,000-25,000

€ 22,300-27,900 US\$ 26,100-32,600





# A SEMINAL WORK BY THE IRAQI MODERNIST MAHMOUD SABRI

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,  
HONG KONG

## MAHMOUD SABRI

1927 - 2012

Iraqi

### Jnazet (Funeral)

signed in Arabic and dated 1961  
oil on canvas mounted on board  
100 by 140cm.; 39 3/8 by 55 1/2 in.

#### PROVENANCE

Estate of the Artist  
Sale: Christie's Dubai, *Modern and Contemporary Arab, Iranian and Turkish Art*, 18 March 2015, lot 41  
Acquired directly from the above by the present owner

#### EXHIBITED

London, La Galleria Pall Mall, *Mahmoud Sabri 1927-2012; First Retrospective*, 2013

#### LITERATURE

Dr. H. Touqmach, *Mahmoud Sabri: His Life, Art & Thoughts* (in Arabic), Amman 2013, p. 61, illustrated in colour  
Exhib. Cat., London, La Galleria Pall Mall, *Mahmoud Sabri 1927-2012; First Retrospective*, 25 June - 6 July 2013, p. 20, illustrated in colour

± £ 180,000-220,000  
€ 201,000-246,000 US\$ 235,000-287,000

The career of the Iraqi modern master Mahmoud Sabri has followed a similar trajectory to that of a number of Middle Eastern artists in exile. Largely ignored for a considerable part of his life for political and personal reasons, his importance has only latterly come to light, and his following and appreciation suddenly taken on a life of its own.

Born in 1927 in Baghdad, Sabri pursued a degree in social sciences at Loughborough University in the UK. While in England, his interest in painting developed and he attended evening art classes, making his artistic debut in an exhibition held at the Iraqi Embassy in 1947. Following university he made a successful career in banking, becoming deputy head of the largest national bank in Iraq at the age of 32. He had meanwhile met with the group of artists that was to eventually form the Société Primitive, including Khalid Al Qassab, Faik Hassan and others, exhibiting with them at the Al-Qassab residence in 1952. Unlike the *Jama't Al Fan Al Hadith*, including Jewad Selim and Shakir Hassan Al Said, Sabri was committed to a more democratic ideology that everyone's cultural heritage should be incorporated and adopted as his own. Sabri's education had sensitised him to social issues and with his growing love of art, he soon resigned from the bank to take responsibility for establishing the first Exhibitions Department in Iraq. His political beliefs however remained a central theme throughout most of his artistic career, and he started to focus on painting. Typical of many artists from the region, including those from the neighbouring countries of Iran and Russia, he was socio-politically engaged in a region where artists felt compelled to serve a purpose and art was considered a tool – just like literature – for expressing political concerns and speaking out against repression. Well-read in Marxist thought on art and culture, Sabri naturally gravitated towards Realism and became an active writer and intellectual.



Alexander Deineka (1899-1969), *The Left March*, 1941, oil on canvas / State Central Literary Museum, Moscow, Russia / Bridgeman Images



Viktor Popkov (1932-1974), *The Old Women*, 1966, oil on canvas / Tretyakov Gallery, Moscow, Russia / Bridgeman Images







As mentioned in 'Acqua Ferita', the catalogue of the acclaimed Iraqi Venice Biennale Pavilion of 2011, Sabri came to be known as one of Iraq's leading artists and one of the 'big three' alongside Jewad Selim and Shakir Hasan Al-Said who were crucial to the Iraqi modern art movement. But he was very nearly erased from this history were it not for recognition by other Iraqi artists, and the role of his daughter who was instrumental in bringing attention to his work. The main reason for this oversight is that Sabri was an outspoken dissident of the Ba'ath party, writing a manifesto in which he defied the fascist regime – an act which subsequently forced him into exile. For decades he lived in Prague (where he joined the Committee for the Defence of the Iraqi People), away from the eyes of Western critics and curators, and as an 'outsider' failed to be perceived as part of the modernist movement. In 1960 Sabri went to the Surikov Institute of Art in Russia to study under the artist Alexander Deyneka. He soon impressed Deyneka and during his time there, became inspired by Russian sculpture and paintings, particularly by Russian icons. There was a development and shift in Sabri's style following this period that showed a direct stylistic link to iconography with a palette that reached out beyond his classical use of blacks and reds. He lived the last decade of his life in London, was a member of the Iraqi Avant-garde artists group, and founder of the Society of Iraqi artists. He produced several publications on art, philosophy and politics in both Arabic and English.

The scope of his work reflects two distinct chapters: his early period while in Prague reflected the suffering of the Iraqi people; later he pursued a new form of art that represented the atomic level of reality revealed by modern science, which he termed "Quantum Realism." By the age of forty, he was working on the relationship between art and science and its link to social development. In 1971 he published his Manifesto of the New Art of Quantum Realism (QR), which essentially explained the application of scientific methods to the field

of art, and representing in visual and graphic terms the complex processes inherent in nature. According to Sabri, "Art is now the last area of human activity to which the scientific method is still not applied."

Sabri's early output remains arguably his most significant. The 1950s was an important period in Iraqi art history. Due to the changing political climate of Iraq at that time which polarised the upper and lower classes, the need to reflect the hardships of the poor and dispossessed became a distinguishing mark of this period. Unlike his peers who were engaged with aesthetic and stylistic concerns, Sabri eschewed the conventions of style and tradition. Instead, he expressed a certain agony that was partly political, partly existential and the treatment of his social themes was therefore full of pain, protest and anger. His compositions from this period repeatedly depicted revolutionaries, poverty, floods and demonstrations; his individuals were characterised by influences from the Russian Austere style, an art movement that followed Soviet Realism. This meant reflecting the harsh realities of daily lives, simplifying models of forms, and using harsh edges, dramatic contrasts and bold colour. The symbolic quality of the images had an almost cinematic and propagandist quality, not dissimilar to war posters.

The painting *Jnazet* refers to these inspirations in stylistic approach. It is the peak of a multifaceted representation of the artist's political and social ideologies that were intensified following the Ba'athist Coup. The funeral 'procession' is harshly etched, with jagged and symmetrical tendencies; an uplifted arm both appears to beat a drum and gesture in defiance. The facial features of the people are grimly set and the bold though austere colours typify the visual language of the artist's anguish. An exceptional example of Sabri's important artistic output of this period, Sotheby's is honoured to offer this iconic work by the artist.









# SURREALISM: THE ART OF THE SUBCONSCIOUS

14

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, PARIS

## RAMSES YOUNAN

1913-1966

Egyptian / French

### Untitled

signed *Ramses*  
oil on board  
42 by 50cm.; 16½ by 19¾in.

Executed circa 1940.

This work will be included in the forthcoming Ramses Younan Catalogue Raisonné.

### PROVENANCE

Estate of the Artist, Paris  
Private Collection, Paris (acquired directly from the above)  
Private Collection, Paris (acquired directly from the above in 2014)

### EXHIBITED

Paris, Centre Pompidou; Dusseldorf, Kunst Sammlung; Madrid, Museo Reina Sofia; Liverpool, Tate Liverpool, *Art et Liberté: Rupture, War and Surrealism in Egypt (1938 - 1948)*, 2016-2018

### LITERATURE

Exhib. Cat., Paris, Centre Pompidou, *Art et Liberté: Rupture, War and Surrealism in Egypt (1938 - 1948)*, 2016, p. 114, illustrated in colour

£ 60,000-80,000

€ 67,000-89,500 US\$ 78,500-105,000



Invitation to the third exhibition of the *Art et Liberté* Group, 1942, folded card, Henein-Farhi collection, Neuilly-sur-Seine / Courtesy of Dr. Sam Bardaouil

Founded in 1938, the *Art and Liberty* group emerged during a year of hostility and turmoil in Egypt. As a British colony, Egypt involuntarily partook in the Second World War with 140,000 British soldiers stationed in Cairo. The *Art and Liberty* movement was founded in 1938 by a group of writers, artists and political activists as an effort to challenge the status quo and raise awareness of the daily occurrences in Egypt that were drowned out by the 'voice of cannons.' The group can be linked to surrealist poet Georges Henein, painters Ramses Younan and Mayo, and photographer Lee Miller. Although short-lived (1938-1948), the movement had a profound and lasting effect on Egypt's artistic landscape: the artists used poetry, painting and photography to address a variety of issues that failed to receive adequate attention in Egypt, such as prostitution, poverty and death. Created by a group of radical dreamers dedicated to their beliefs of liberation and freedom of expression, the *Art and Liberty* group was "unmistakably artistic and equally political" (Bardaouil and Fellrath, 2016, p. 18). The group created a platform, which was perceived as a form of resistance towards growing fascism and imposed restrictions on expressions of art, which was on the rise throughout Europe.

Although the majority of the artwork dealt with Egyptian subject matter, the artists were still very much connected to their international counterparts, such as American photographer Lee Miller and French writer André Breton. These international relationships and influences facilitated the introduction of surrealism to Egyptian art history, enabling artists to foster Egyptian Surrealism. Furthermore the prominent founder of the group, Ramses Younan, sought to establish a new type of surrealism known as Subjective Realism. In an attempt to move away from the premediated style of Dali and Magritte, Younan identified the need for a surrealist art form that allowed for radical dreaming, was void of any pre-conceived notions and included works "driven by the subconscious impulse", also referred to by the artists Kamel El-Telmissany as Free Art. Based upon the group's 1938 manifesto 'Long Live Degenerate Art,' a direct response to the Nazi's reaction to modern art, the movement took a pivotal stand against totalitarian regimes that attempted to silence expression and confiscate artworks in order to fulfil radical agendas. Signed by twenty-eight artists, directly addressing the hostility towards

new artistic creation, the manifesto expresses: "O men of art, men of letters! Let us take up the challenge together! We stand absolutely as one with this degenerate art. In it resides all the hopes of the future. Let us work for their victory over the new Middle Ages that are rising in the heart of Europe."

Ramses Younan (1913-1966) was not only one of the most prominent painters in Egypt, but was also an essayist, critic and the co-founder of the *Art and Liberty* group. After attending the School of Fine Arts in Cairo, Younan experienced recognition of his art by participating in many exhibitions in the 1930s. Soon after, Younan moved to France for eleven years, before returning to Egypt where he further developed his figurative, yet not realist style of painting. The present 1940 work *Untitled (Woman Sleeping)* (lot 14) portrays a distorted woman sleeping against an arrangement of wooden panels. Younan accentuates certain features, such as the woman's long nose, large eyelids and hollowed cheeks, as well as her disproportioned breasts and arm. The rest of her body appears to merge with the background and the mystery of the night. Completed during the height of the movement, it may be suggested that this work explores the theme of poverty and inequality during a time when Cairo experienced an extreme wealth disparity between the wealthy one percent and the underprivileged.

Surrealist photographer, Ida Karamian (Ida Kar / Idabel) was born in Russia in 1908 to Armenian parents. Her family relocated to Alexandria Egypt and she later continued her studies in Paris. There, she met surrealist photographer, Henrich Heidersberger, who helped Karamian develop her initial experimental surrealist photographs. After returning to Cairo, Ida Kar married Edmond Belali with whom she established the photographic studio 'Idabel', where they exhibited many of *Art and Liberty's* group shows. Much of Kar's critical acclaim can be attributed to her successful solo show at London's Whitechapel Gallery in 1960; and shortly after in 1966, the Victoria and Albert Museum acquired sixteen of the artist's portraits. This acquisition of Kar's work contributed greatly to her credibility as an artist, affirming her success at the time and relevance as a surrealist photographer. Ida Kar's *L'Etreinte (The Embrace)* (lot 16) is a prime example of the surrealist juxtapositioning that she consistently used in her artwork. Kar's photography often commented on





the phenomenon of colonialism, which inspired the *Art and Liberty* movement in addition to the exploitation of fascist leadership. The second work *Untitled (Surrealist Study)* (lot 19) was a collaboration by Ida Kar and Angelo de Riz, which ultimately combined both artists' photographs, creating a dream-like narrative.

Angelo de Riz was an Italian artist who escaped Italy's fascism and sought refuge in Egypt. Shortly after migrating, De Riz joined the *Art and Liberty* movement and eventually attained Egyptian nationality. De Riz worked closely with Georges Henein and Ramses Younan to further advance surrealism in Egypt by becoming a prominent member of the *Art and Liberty* group, as one of its first signatories.

Mayo was born in 1905 in Port Said, Egypt to a French mother and Greek father. Having completed his education in Alexandria, he was accepted to the Beaux Arts in Paris at the age of twenty, where he relocated and met the leader of Surrealism, André Breton in 1927. Breton would come to have a profound influence on his work. Mayo's 1937 portrait, *Le Marin (The Sailor)* (lot 15), depicts a unique subject matter compared to his well-known works that portray distorted bodies or unsystematic juxtapositions. This portrait exemplifies Mayo's use of luminescent colours and the importance of light in his work, which is visible throughout his extensive oeuvre.

Egyptian painter, poet and teacher Fouad Kamel supported the *Art and Liberty* group in Cairo

and exhibited his works throughout World War II through this platform. Similar to the interest of the other members in the group, Kamel's writings and paintings often explored the theme of the adversity of the disadvantaged and impoverished of Egypt. Despite *Art and Liberty*'s disintegration in 1948, Kamel continued to organise exhibitions of surrealist art in the late 1940s. The present portrait *The Green Face* (lot 17) illustrates a young woman donning earrings and only revealing her side profile to the observer. Her body is made up of geometric shapes and more illuminated than her face, demanding the viewer's attention, as if her body were a formula to be studied. The image of the fragmented body became a source of social as well as artistic protest for Egypt's surrealist artists.





15

15

## ANTOINE MALLIARAKIS MAYO

1905 - 1990

Egyptian / French

### Le Marin (The Sailor)

signed Mayo; signed, titled and dated 1937 on the reverse  
oil on canvas

59.5 by 49.4cm.; 23 $\frac{7}{8}$  by 19 $\frac{1}{2}$ in.

#### PROVENANCE

France Benoit Malliarakis, Paris

Galerie Alain Blondel, Paris

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

Acquired directly from the above by the present owner in 2016

⊕ £ 2,000-3,000

€ 2,250-3,350 US\$ 2,650-3,950

16

## IDA KAR

1908 - 2008

British

### L'Etreinte (The Embrace)

stamped with *Idabel Photographie* mark on the reverse  
vintage silver print

52 by 41cm.; 20 $\frac{1}{2}$  by 16 $\frac{1}{8}$ in.

Executed in 1940.

#### PROVENANCE

Private Collection, Egypt

Private Collection, Avignon (acquired directly from the above)

Private Collection, Paris (acquired directly from the above in 2008)

#### EXHIBITED

Cairo, Cercle du Nile, *First exhibition of Independent Art*, 8-24 February 1940

Paris, Centre Pompidou; Dusseldorf, Kunst Sammlung; Madrid, Museo Reina Sofia; Liverpool, Tate Liverpool, *Art et Liberté: Rupture, War and Surrealism in Egypt (1938 - 1948)*, 2016-2018

#### LITERATURE

Ahmed Rassim, *Journal d'un peintre raté*, Cairo, 1950s, n.p.

Exhib. Cat., Paris, Centre Pompidou; Dusseldorf, Kunst Sammlung; Madrid, Museo Reina Sofia; Liverpool, Tate Liverpool, *Art et Liberté: Rupture, War and Surrealism in Egypt (1938 - 1948)*, 2016-2018, pp. 204-205, illustrated in colour

"The most disconcerting work of this visionary photographer is certainly the one titled *L'Etreinte* where two columns in ruins rise with their grave majesty to the sky [...] Idabel succeeded in setting, in black and white, the marvellous intelligence reigning in volumes, creating a work surpassing in linear splendor all what the Ancients tried to realize in their temples [...] A work of art that reaches such a magnificence in splendour. [...] Idabel achieved this photographic miracle with two fleshless cutlets of sculptural nobility, seductive as the voluptuous arms of the loved one... two cutlets photographed from ten centimetres away. Two veal cutlets tendered by diffused light."

Ahmed Rassim cited in Ahmed Rassim, 'A propos d'une conference', *Le Journal d'un peintre raté*, Cairo, 1950s, pp. 32-34

⊕ £ 1,000-2,000

€ 1,150-2,250 US\$ 1,350-2,650



16



# AN ICONIC PORTRAIT BY FOUAD KAMEL



17

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

## FOUAD KAMEL

1919-1973  
Egyptian

### The Green Face

signed and dated *Fouad Kamel '56*  
pastel and pencil on paper laid on board  
59.5 by 38cm.; 23½ by 15in.

#### PROVENANCE

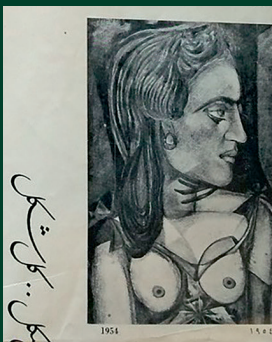
Collection of the Artist, Cairo  
Private Collection, Germany (acquired directly from the  
artist in 1969)

#### LITERATURE

Exhib. Cat., Cairo, Fouad Kamel Exhibition, *Atelier du Caire*,  
February 1960, (wrongly dated 1954), n.p., illustrated  
(Courtesy of The Ramses Younane Archive, Bibliothèque  
Kandinsky. Courtesy of Dr. Sam Bardaouil)

£ 15,000-20,000

€ 16,800-22,300 US\$ 19,600-26,100



Fouad Kamel Exhibition Booklet,  
*Atelier du Caire*, February 1960.  
Courtesy of The Ramses Younane  
Archive, Bibliothèque Kandinsky  
and Dr. Sam Bardaouil.





18

## KAMEL EL TELMISSANY

1915-1972

Egyptian

### Edmound dans le Bain

signed, titled and dated K. El Telmissany 7.6.42

pencil and charcoal on paper

28.5 by 24.3cm.; 11¼ by 9⅞in.

#### PROVENANCE

Private Collection, Egypt

Private Collection, Avignon (acquired directly from the above)

Private Collection, Paris (acquired directly from the above in 2008)

£ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000



i



ii



iii

## ANGELO DE RIZ AND IDABEL

Italian / Egyptian / British

i) Untitled (Surrealist Study)

ii) Untitled (Surrealist Study)

iii) Untitled (Surrealist Study)

i) signed and dated Angelo de Riz 1936-39

ii) signed Idabel

iii) stamped with Idabel Photographie mark on the reverse

i) charcoal on cardboard

ii &amp; iii) vintage bromide print

i) 50 by 43cm.; 19¾ by 17in. ii) 53 by 38cm.; 20¾ by 15in.

iii) 22 by 17cm.; 8¾ by 6¾in.

ii) Executed circa 1936.

iii) Executed in 1936.

#### PROVENANCE

Private Collection, Egypt

Private Collection, Avignon (acquired directly from the above)

Private Collection, Paris (acquired directly from the above in 2008)

#### EXHIBITED

Paris, Centre Pompidou; Dusseldorf, Kunst Sammlung; Madrid, Museo Reina Sofia; Liverpool, Tate Liverpool, *Art et Liberté: Rupture, War and Surrealism in Egypt (1938 - 1948)*, 2016-2018

#### LITERATURE

Exhib. Cat., Paris, Centre Pompidou; Dusseldorf, Kunst Sammlung; Madrid, Museo Reina Sofia; Liverpool, Tate Liverpool, *Art et Liberté: Rupture, War and Surrealism in Egypt (1938 - 1948)*, 2016-2018, pp. 206-207, illustrated in colour

⊕ £ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000



## ANTOINE MALLIARAKIS MAYO

1905 - 1990

Egyptian / French

### Untitled

signed *Mayo*

oil on canvas

128 by 118cm.; 50¾ by 46½in.

Executed *circa* 1940s.

#### PROVENANCE

France Benoît Malliarakis, Paris

Galerie Alain Blondel, Paris

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

Acquired directly from the above by the present owner in 2016

⊕ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,600-9,200



20

## ANTOINE MALLIARAKIS MAYO

1905 - 1990

Egyptian / French

### L'Annonce (The Announcement)

signed *Mayo*; signed, titled and dated *Rome '78-'79* on the reverse

oil on canvas

65 by 54cm.; 25½ by 21¼in.

#### PROVENANCE

France Benoît Malliarakis, Paris

Galerie Alain Blondel, Paris

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

Acquired directly from the above by the present owner in 2016

#### LITERATURE

Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012, p. 289, illustrated in colour

⊕ £ 7,000-9,000

€ 7,800-10,100 US\$ 9,200-11,800



21

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ROME

## ANTOINE MALLIARAKIS MAYO

1905 - 1990

Egyptian / French

### Toujours L'Espoir (Always Hope)

signed *Mayo*; signed, titled and dated *Rome 1969/1975* on the reverse

oil on canvas

46.5 by 55.3cm.; 18¼ by 21¾in.

#### PROVENANCE

Private Collection, Italy

#### LITERATURE

Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012, pp. 86 & 282, illustrated

⊕ £ 7,000-9,000

€ 7,800-10,100 US\$ 9,200-11,800



22



# BAHMAN MOHASSES' JET SOCIETY LADY

23

PROPERTY FROM THE PRIVATE COLLECTION OF THE PELUSO FAMILY, ITALY

## BAHMAN MOHASSES

1931-2010

Iranian

### Untitled (From the Jet Society Lady Series)

signed and dated B. Mohasses '78; signed and dated twice on the reverse

oil on canvas

80 by 100cm.; 31½ by 39½in.

#### PROVENANCE

Gifted directly by the artist to the present owner's father in the early 1990s

Thence by Descent

£ 80,000-120,000

€ 89,500-134,000 US\$ 105,000-157,000

Tehran 26 II - 03

Caro amico Dr. Peluso,

Ho fatto il biglietto. È un Apex. Un grosso Cambium.

Givedì 27-III-03 - Giovedì 3-IV-03.

Sarò a Napoli Domenica 30 marzo. Lunedì 31

a Benevento e da Benevento a Roma. Martedì

1 Aprile, dovrò finalmente regolare la faccenda

con la biblioteca d'azione. Dopo più di

2 anni ancora non hanno deciso di accettare

o meno i miei libri d'arte! Gratia e senza

pretese di fare alla maniera!!

Sono stanco e non sto bene. Dovrò assolutamente

regolare le cose prima che sia troppo tardi.

Sono Dottore, come vedi se insisto e vorrei

risolvere la faccenda di roggiorno, non è che mi

manca la dentiera di Emilio Fede oppure la

faccia nera e repellente di Turin. Sono

costretto! Mi sento d'aver rinunciato al mio

Paragone Costantino-Pasquale!

I genitori delle ragazze fanno combinato a

dispetto. Raccontano a voi. È molto triste!

Dopo aver sistemato la casa, sto in un Residence

a Roma, molte persone vivono qui. Flaminio dopo

infarto vive in un Residence a Ponte Milvio.

Avete moglie, figlio e una bella villa a Fregene?

Salutate mi la Signora. Non c'è che questa volta

avrà il tempo di mangiare un nocciolo spaghetto

fatto da lei. Vi vedremo fra un mese.

Tanti saluti e un abbraccio.

B. Mohasses.

Letter sent by Bahman Mohasses to Mr. Peluso in 2003.









24

PROPERTY FROM THE PRIVATE COLLECTION OF  
THE PELUSO FAMILY, ITALY

## BAHMAN MOHASSES

1931-2010  
Iranian

### Untitled (Cactus)

signed and dated *B. Mohasses '89*  
oil on canvas  
50 by 70cm.; 19¾ by 27½in.

#### PROVENANCE

Gifted directly by the artist to the present owner's  
father in 1989  
Thence by Descent

£ 40,000-50,000

€ 44,600-56,000 US\$ 52,500-65,500





25

## MANOUCHER YEKTAÏ

b.1922  
American / Iranian

### Untitled (Still Life)

signed and dated *Yektaï '69*  
oil on canvas  
101 by 109cm.; 39¾ by 42⅞in.

#### PROVENANCE

Private Collection, USA (acquired directly from  
the artist in the 1970s)  
Sale: Millea Bross Ltd. New Jersey, 2015  
Acquired directly from the above by the present  
owner

± £ 40,000-50,000  
€ 44,600-56,000 US\$ 52,500-65,500





26

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

## EROL AKYAVAS

1932-1999  
Turkish

### Untitled

signed and dated *Erol 1957*  
oil on canvas  
90 by 215cm.; 35½ by 84¾in.

The authenticity of this work has kindly been  
confirmed by Mrs Ilona Akyavas.

#### PROVENANCE

Collection of the Artist  
Private Collection, US (acquired directly from the  
above in 1960)  
Thence by Descent

± W £ 30,000-40,000  
€ 33,500-44,600 US\$ 39,100-52,500

Born in Istanbul in 1932, Akyavas began his formal arts training in 1950 as a visiting student at the Academy of Fine Arts in Istanbul, Turkey under the prominent artist, poet and intellectual Bedri Rahmi Eyuboglu. Following this largely Cubist education in painting, he then took courses at the Academy of Fine Arts in Florence and later in Paris under André Lhôte and Fernand Léger before making the life changing decision to move to the United States. However, instead of studying painting again, Akyavas enrolled to the prestigious Illinois Institute of Technology in Chicago in 1954 to study architecture under the revolutionary Mies van der Rohe. After graduation, Akyavas would take up various positions at prominent architectural offices including with Eero Saarinen.

Arriving into this new Western world that was significantly different than what he experienced in his home country or Europe, Akyavas practised painting in the styles of Tachism and Abstract Expressionism, which were prominent during the period and which also formed his core education in Turkey and in Europe. Fascinated by his

cultural heritage and traditions originating from his homeland, he applied a modern aesthetic whilst simultaneously utilising visual references from both Western and Eastern art on the themes of history, religious and spiritual beliefs and notions of time.

*Untitled* was painted in 1957 making it one of the earliest works Akyavas created when he started his artistic career. *Untitled* was painted only two years before *Glory of the Kings* (1959) which was acquired by the Museum of Modern Art in New York the same year and shows many stylistic and compositional similarities in terms of colour, line and form with his other early works, in particular *Glory of the Kings II* (1959), currently part of a private collection. The present work was acquired by a close friend and a colleague of Akyavas and stayed in the same family collection for over fifty years.

*Untitled* by Akyavas presents a unique opportunity to acquire one of the earliest works by this prominent Turkish artist, considered to be the starting point of his long and successful career.





27

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, AMSTERDAM

## SHAFIC ABBOUD

1926 - 2004  
Lebanese

### Crépusculaire

signed *Abboud*; signed, titled and dated on the  
reverse  
oil on canvas  
100 by 100cm.; 39<sup>3</sup>/<sub>8</sub> by 39<sup>3</sup>/<sub>8</sub>in.

The authenticity of this work has kindly been  
confirmed by Mrs. Christine Abboud, Paris. This  
work will be included in the upcoming catalogue  
raisonnée to be published with the reference ID2666.

### PROVENANCE

De Ark Gallery, Boxtel  
Heesen Ica Corporate Collection,  
S.Hertogenbosch (acquired directly from the  
above in 1972-1973)  
Acquired directly from the above by the present  
owner in 2017

⊕ £ 40,000-60,000  
€ 44,600-67,000 US\$ 52,500-78,500



# TWO RARE UNCOVERED WORKS BY IRAQI MODERNISTS



28

28

PROPERTY FROM A DISTINGUISHED IRAQI  
COLLECTOR

## SAADI AL-KAABI

b. 1937  
Iraqi

Al Orta

signed and dated 1964 in Arabic  
oil and mixed media on linen mounted on board  
123 by 76.5cm.; 48<sup>3</sup>/<sub>8</sub> by 30<sup>1</sup>/<sub>4</sub>in.

### PROVENANCE

Al-Wasiti Gallery, Baghdad  
Private Collection, Baghdad (acquired directly  
from the above in 1964-1965)  
Thence by Descent

### EXHIBITED

Baghdad, Al-Wasiti Gallery, *Exhibition for Iraqi Art*, 1964

± £ 12,000-18,000  
€ 13,400-20,100 US\$ 15,700-23,500

29

PROPERTY FROM A DISTINGUISHED IRAQI  
COLLECTOR

## DIA AL-AZZAWI

b. 1939  
Iraqi

Al Madyaf

signed and dated 1964 in Arabic; signed, titled  
and dated on the reverse  
oil on canvas  
86.5 by 66.5cm.; 34<sup>1</sup>/<sub>8</sub> by 26<sup>1</sup>/<sub>4</sub>in.

### PROVENANCE

Al-Wasiti Gallery, Baghdad  
Private Collection, Baghdad (acquired directly  
from the above in 1964-1965)  
Thence by Descent

### EXHIBITED

Baghdad, Al-Wasiti Gallery, *Exhibition for Iraqi Art*, 1964

± £ 22,000-28,000  
€ 24,600-31,200 US\$ 28,700-36,500

Sotheby's is honoured to be offering two early works by Iraqi modernist artists Saadi Al-Kaabi and Dia Al-Azzawi from the 1960s. Both paintings were exhibited at the Al-Wasiti Gallery circa 1964-1965 in Baghdad and have remained unseen since their acquisition by a prominent Baghdadi collector.

The Al-Wasiti Gallery, a private institution located on Al Sa'adoon Street in the Al Kubba Building, was named after Yahia Al-Wasiti, a 13<sup>th</sup> Century artist who founded the Rafidian School of Painting in Baghdad. As part of their manifesto in 1951, *Jama'et Baghdad lil Fen al-Hadith* (The Baghdad Modern Art Group) stated: "Thus, we will declare today the birth of a new school of painting which will stem from the roots of our present civilisation, with its own styles and beliefs created from the unique ethos of the East. We shall rebuild what has collapsed in the realm





29

of painting in Iraq since the Yahia Al-Wasiti's school or the Ar-Rafidain School of the thirteenth century..." (Nizar Salim, *Iraq Contemporary Art Vol.1 Paintings*, Milano, 1977, p. 184). Al-Wasiti Gallery, where Dia Al-Azzawi also had his first solo show in 1965, would come to be known as the space exhibiting the most important Iraqi artists of the time.

The present work by Al-Kaabi entitled *Al Orta* makes reference to a child's game known as *alshee'ab* which is usually played outdoors in working class neighbourhoods. The artist has kindly illuminated that children used to play this game using the bones from the carcass of a lamb – usually the bones from the back feet. The game was unique to Iraq. Al-Kaabi's palette draws from a rich earthy colour tone and a dense texture, with the scene depicted from an elevated position. Illustrating a scene commonly witnessed

in Baghdad, Al-Kaabi's painting illuminates the nuances of a new Iraqi identity being forged through painting in a post-colonial era. Known for exploring scenes from the daily life in Baghdad, Al-Kaabi in a way also references the rich history of the empires which predated modern day Iraq such as the Sumerian and Babylonian Empires.

In a post-colonial era, the works by Al Kaabi and Al-Azzawi provide the viewer with a national ownership of their cultural identity. Dia Al-Azzawi's work *Al Madyaf* is one of the earliest works by the artist to appear at auction. *Al Madyaf*, which translates as 'the Host', is an engaging composition where three men are seen to be comfortably lying or sitting in an informal environment consuming coffee and chatting, another traditional and typical scene from the Iraqi daily life. A significant member of the Iraqi modern and contemporary movements,

Al-Azzawi's work incorporates minimalist elements of Cubism through the positioning of his characters in the painting. Dated 1964, the painting was possibly one of the works exhibited by the artist at Al-Wasiti Gallery during his first solo show and is unique in the sense that it is possibly one of the earliest paintings the artist created after his graduation. The painting was also executed in the years after the founding of the Baghdad Modern Art Group and carries stylistic and thematic similarities to what the group aimed to achieve. It also predates the New Vision group founded in October 1969 by six artists including Dia Al-Azzawi himself.

Sotheby's is honoured to present these historical, rare and early works by two leading Iraqi artists which undoubtedly are exquisite additions to any collection of Arab art.



# TWO PORTRAITS BY MARWAN FROM A DISTINGUISHED COLLECTION



"He once said to me, 'I paint souls.' Marwan's faces became landscapes, worlds that we could enter and let ourselves be free to dream within [...]. His faces, in particular, are an examination of the entire history of portraiture: from discombobulated heads to abstract bodies, from caricature to surrealist wonder. These faces embody and are in dialogue with a genealogy of composition that stretches from the Egyptian pharaohs to the Greco-Romans to the tight close-ups of the digital era. For Marwan, the face is the most expressive of all landscapes; it is a universe whose emotion requires continual unfolding."

OMAR KHOLEIF

cited in: Omer Kholeif, *Marwan Kassab-Bachi* (1934-2016), Artforum Online, 7 December 2016.

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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, BEIRUT

## MARWAN KASSAB BACHI

1934-2016  
Syrian / German

### Kopf

signed and dated *Marwan 20-03-03 on the  
reverse*  
oil on canvas  
33 by 24cm.; 13 by 9½in.

#### PROVENANCE

BCA Gallery Limited, London  
Acquired directly from the above by the present owner

£ 10,000-15,000  
€ 11,200-16,800 US\$ 13,100-19,600

31

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, BEIRUT

## MARWAN KASSAB BACHI

1934-2016  
Syrian / German

### Untitled

signed and dated *Marwan Nov. Dec. '08 and  
Jan. '09*  
oil on canvas  
114 by 162cm.; 44¾ by 63¾in.

#### PROVENANCE

BCA Gallery Limited, London  
Acquired directly from the above by the present owner

£ 65,000-80,000  
€ 72,500-89,500 US\$ 85,000-105,000









32

PROPERTY FROM THE COLLECTION OF A  
DIPLOMAT, PARIS

## GEORGES-HANNA SABBAGH

1877 - 1951

French / Egyptian

### Nue de Dos Etendue (Reclining Nude)

signed and dated G. H. Sabbagh '26

oil on canvas

53 by 91cm.; 20<sup>7</sup>/<sub>8</sub> by 35<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Collection of the Artist

Private Collection, Saint Brieuc

Private Collection, Paris

#### LITERATURE

Ahmed Rassim, *Sabbagh*, Cairo 1936, p.39,  
illustrated

⊕ £ 18,000-25,000

€ 20,100-27,900 US\$ 23,500-32,600





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## LEYLY MATINE DAFTARY

1937 - 2007  
Iranian

### Girl with Flower n21

signed Leyly '66  
oil on canvas  
100 by 80cm.; 39<sup>3</sup>/<sub>8</sub> by 31<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Collection of the Artist, Tehran  
Private Collection, Tehran (acquired directly from  
the above)

Sotheby's is delighted to present a portrait by the Iranian artist Leyly Matine Daftary. Leyly's style of painting using a combination of expressiveness and minimalism provide the viewer with a voyeuristic insight into the personality and identity of her sitters. Her paintings are colored in the universal language of the arts, defying all borders and nationalistic identities. Her naïve depiction of the present sitter is executed in the artist's typically simple, flat-painted style; yet it is oddly dramatic and charismatic, encapsulating

both a specific personality and the generic 'woman'. We are honoured to be entrusted to sell this rare painting by Leyly which is reminiscent of a Tehran long forgotten. *Girl with Flower* dating from 1966 is the epitome of Leyly's portraiture style- there is a wistful, serene quality, achieving the height of this genre which aims to speak volumes about its subject.

£ 28,000-35,000  
€ 31,200-39,000 US\$ 36,500-45,700





34

34

PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, CAIRO

## INJI EFFLATOUN

1924 - 1989  
Egyptian

### Landscape with Trees and Egrets (From the Prison Series)

signed and dated *Inji Efflatoun '63*  
oil on board  
38 by 49cm.; 14 $\frac{1}{8}$  by 19 $\frac{1}{4}$ in.

#### PROVENANCE

Private Collection, Cairo  
Acquired directly from the above by the present  
owner in the late 2000s

± £ 15,000-20,000  
€ 16,800-22,300 US\$ 19,600-26,100



35

35

PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, CAIRO

## HAMED NADA

1924 - 1990  
Egyptian

### Untitled

signed and dated *H. Nada 1989* twice in English  
and Arabic  
oil and pencil on board  
59 by 44cm.; 23 $\frac{1}{4}$  by 17 $\frac{1}{4}$ in.

#### PROVENANCE

Private Collection, Cairo  
Acquired directly from the above by the present  
owner in the late 1990s

± £ 30,000-50,000  
€ 33,500-56,000 US\$ 39,100-65,500





36

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, CAIRO

## RAGHEB AYAD

1892 - 1982  
Egyptian

### Untitled

signed R.A  
oil on wood  
24 by 34cm.; 9½ by 13⅜in.

### PROVENANCE

Private Collection, Cairo  
Acquired directly from the above by the present  
owner in the late 1990s

£ 22,000-30,000  
€ 24,600-33,500 US\$ 28,700-39,100

“The national revolution, labor, a pictorial  
architecture taken from Egyptian  
antiquity.. Such are the constituents et  
aesthetic values from one of the pioneers  
of contemporary Egyptian art”.

Dr Mahmoud El Beltaghui in *Ragheb Ayad* by Badr Eldin Abu Ghazi





37

37

## BIBI ZOGBÉ

1890 - 1973

Lebanese

### Untitled

signed and dated *Bibi Zogbé Paris '36* twice

oil on wood

65 by 59.5cm.; 25½ by 23⅞in.

#### PROVENANCE

Private Collection, Paris

Acquired directly from the above by the present owner in the 1990s

£ 5,000-7,000

€ 5,600-7,800 US\$ 6,600-9,200



38

38

PROPERTY FROM A DISTINGUISHED DIPLOMATIC  
COLLECTION, ARGENTINA

## BIBI ZOGBÉ

1890 - 1973

Lebanese

### Flores de Campo (Field Flowers)

signed *Bibi Zogbé*; signed and titled on the reverse

oil on board

103.5 by 80cm.; 40¾ by 31½in.

Executed *circa* 1950s.

#### PROVENANCE

Collection of the Artist

Collection of Nestor Aristizabal, Argentina

(acquired directly from the above in the 1950s)

Thence by Descent

† £ 6,000-8,000

€ 6,700-9,000 US\$ 7,900-10,500



## A RARE AND MONUMENTAL WORK BY BIBI ZOGBÉ



39

PROPERTY FOR A DISTINGUISHED DIPLOMATIC  
COLLECTION, ARGENTINA

### BIBI ZOGBÉ

1890 - 1973  
Lebanese

#### Cactus

signed *Bibi Zogbé*; signed and titled on the  
reverse  
oil on canvas  
159.5 by 187.5cm.; 62¾ by 73¾in.  
Executed circa 1950s.

#### PROVENANCE

Collection of the Artist  
Collection of Nestor Aristizabal, Argentina  
(acquired directly from the above in the 1950s)  
Thence by Descent

± W £ 15,000-20,000  
€ 16,800-22,300 US\$ 19,600-26,100



# JEWAD SELIM'S VIEW OF LONDON, 1947

40

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, HONG KONG

## JEWAD SELIM

1919-1961  
Iraqi

### Back Gardens - Camden Town

signed and dated *Jewad Selim 1947*  
oil on board  
55 by 40cm.; 21½ by 15½in.

#### PROVENANCE

Dr. Norman Daniel Collection, Baghdad (acquired in 1951)  
Private Collection, USA  
Private Collection  
Sale: Christie's Dubai, *Modern and Contemporary Arab, Iranian and Turkish Art Part I*, 17 April 2012, lot 1  
Acquired directly from the above by the present owner

#### EXHIBITED

London, Walton House, *First Exhibition of Paintings and Sculpture by Iraqi Artists at present in England*, April-May 1949, no. 33, n.p.  
Baghdad, Mr Nizat and Ellen Ali Jawdat's house, *Jewad Selim*, 1950, no. 45, n.p.  
Baghdad, British Institute, *Paintings of Britain by Iraqi Artists*, 1951, n.p.

± £ 80,000-120,000  
€ 89,500-134,000 US\$ 105,000-157,000

Widely recognised as the father of Iraq's modern art movement, Jewad Selim's passion in life was painting and sculpture. His capacity to create remarkable artworks inevitably had an impact on the development of Iraqi modernism, setting the scene for the younger artists. Selim, who was an early member of the Pioneers art group in Baghdad, was also among the core founders of the Baghdad Group for Modern Art in 1951. Despite his premature death, Selim is undoubtedly among the most important Iraqi artists in its history.

In accordance with his early success, Selim travelled to Europe on government scholarships to further his education; firstly to Paris (1938-39) and then to Rome (1939-40). In 1946, Selim's scholastic journey extended to London where he enrolled in the Slade School of Art. Selim produced *Back Garden, Camden Town* during this time in London, which reflected a significant period in his personal as well as professional life, as this was where Selim met his wife Lorna, a fellow art student at Slade.

This rare 1947 work retains an innocence and freshness of vision which Selim's works were known to preserve. The masterpiece draws creatively on local forms, depicting a view from a rented studio Selim shared with fellow Iraqi artists throughout their student days.

The studio vista provided Selim the opportunity to test his artistic eye. The meticulous

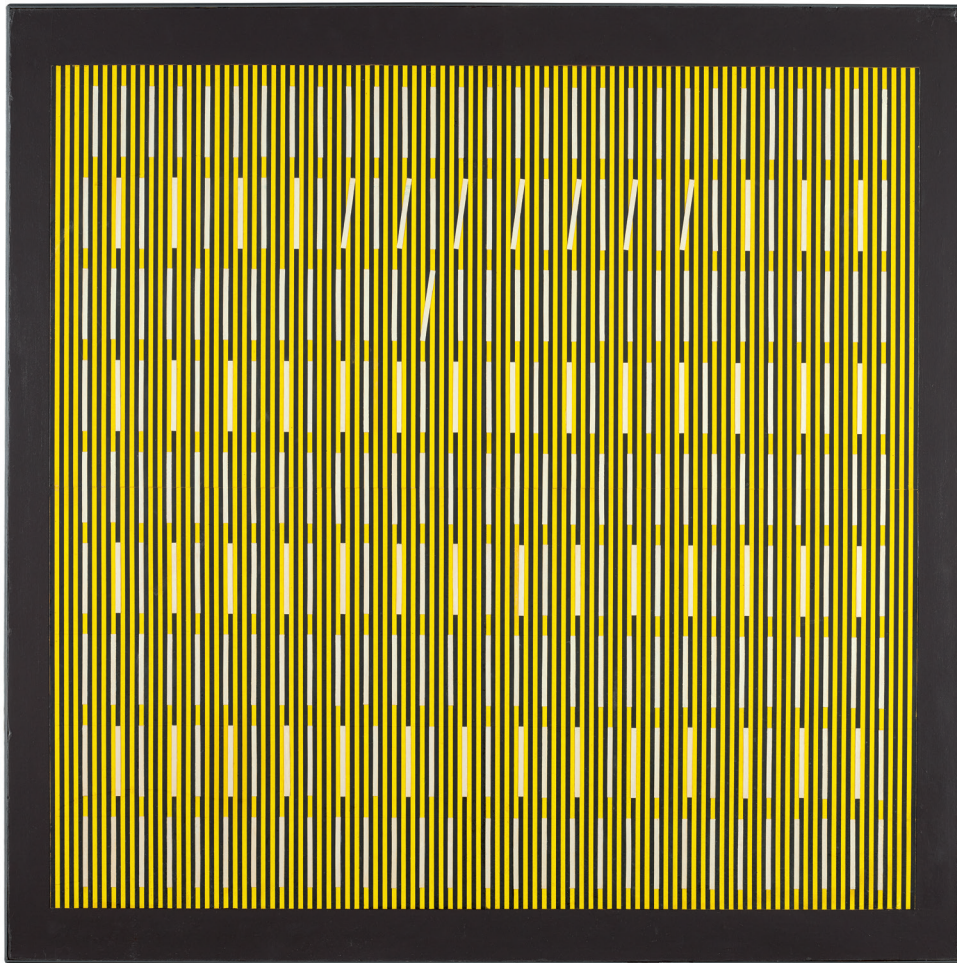
composition gives the impression of a thoroughly and carefully considered art piece Selim was able to experiment with mild variations of light and shadow as well as the stimulating silhouettes depicted across an assorted urban setting. As suggested through its title, this exquisite work portrays a juxtaposition of two contiguous scenes; the liberation of the extended foreground branches versus an urban backdrop consumed with the angularity and the restraint of building structures.

Selim's time spent in Europe served as a pivotal period in his pursuit of a prosperous career in Baghdad. He discovered some of the foremost Western icons of art whilst travelling, namely, Pablo Picasso, Henri Matisse and Henry Moore. Upon his return to Baghdad, Selim formed the Baghdad Modern Art Group. Many key figures of the modern Iraqi art and literature scene were followers of this newly founded group, such as the artists Shakir Hassan Al-Said and Dia Al-Azzawi. Selim's sudden and pre-mature death in 1961, when the artist was only in his early forties, was a great loss for Iraq and marked the end of the first phase of the Iraqi modern movement. He remained one of the very few Arab artists who acquired such a wide knowledge of modern Western Art. Although Selim's life was cut short bringing to an end this formative period, many inspired young artists, including Ismael Fattah (Lot 59) continued to follow his example, exploring subjective approaches and using innovative techniques.









41

## MEHDI MOUTASHAR

b. 1945  
Iraqi / French

### Zone 210

signed twice, titled and dated *Moutashar Arles 1979* on the reverse  
mixed media on canvas  
80 by 80cm.; 31½ by 31½in.

#### PROVENANCE

Collection of the Artist, Arles  
Acquired directly from the above by the present owner

Prominent abstract artist Mehdi Moutashar has exhibited extensively across Europe, Asia, the Middle East and the US. In line with his global reach and success, the Iraqi-French artist was recently announced as the winner of Jameel Prize 5 (2018), where he was bequeathed the international award for his four bold works of minimalist abstraction rooted in Islamic geometry.

Moutashar graduated from the Institute of Fine Arts, Baghdad in 1966 and Ecole Nationale Supérieure des Beaux-Arts, Paris in 1970. Born in Hilla, Iraq (1943) Moutashar migrated to France in the late 1960s, where he currently works and resides in the southern city of Arles. The coalescence of his time spent between East and West transpires significantly across his works, where his two cultural affiliations are evident. This 1979 work is a perfect representation of how Moutashar's art is influenced by aesthetics of western geometric abstraction in conjunction with traditional Islamic linearism and decorative motifs. The work ultimately forsakes literal representations for its own complex and hyper-vision geometric abstraction, yet the aesthetics of both East and Western influences remain evident.

Ⓢ £ 3,000-5,000  
€ 3,350-5,600 US\$ 3,950-6,600

42

## SIAH ARMAJANI

b.1939  
American / Iranian

### Tomb for Neema

felt pen on graphite paper  
61 by 91cm.; 24 by 35½in.

Executed in 2014.

#### PROVENANCE

Alexander Gray Gallery, New York  
Acquired directly from the above by the present owner in 2015

#### EXHIBITED

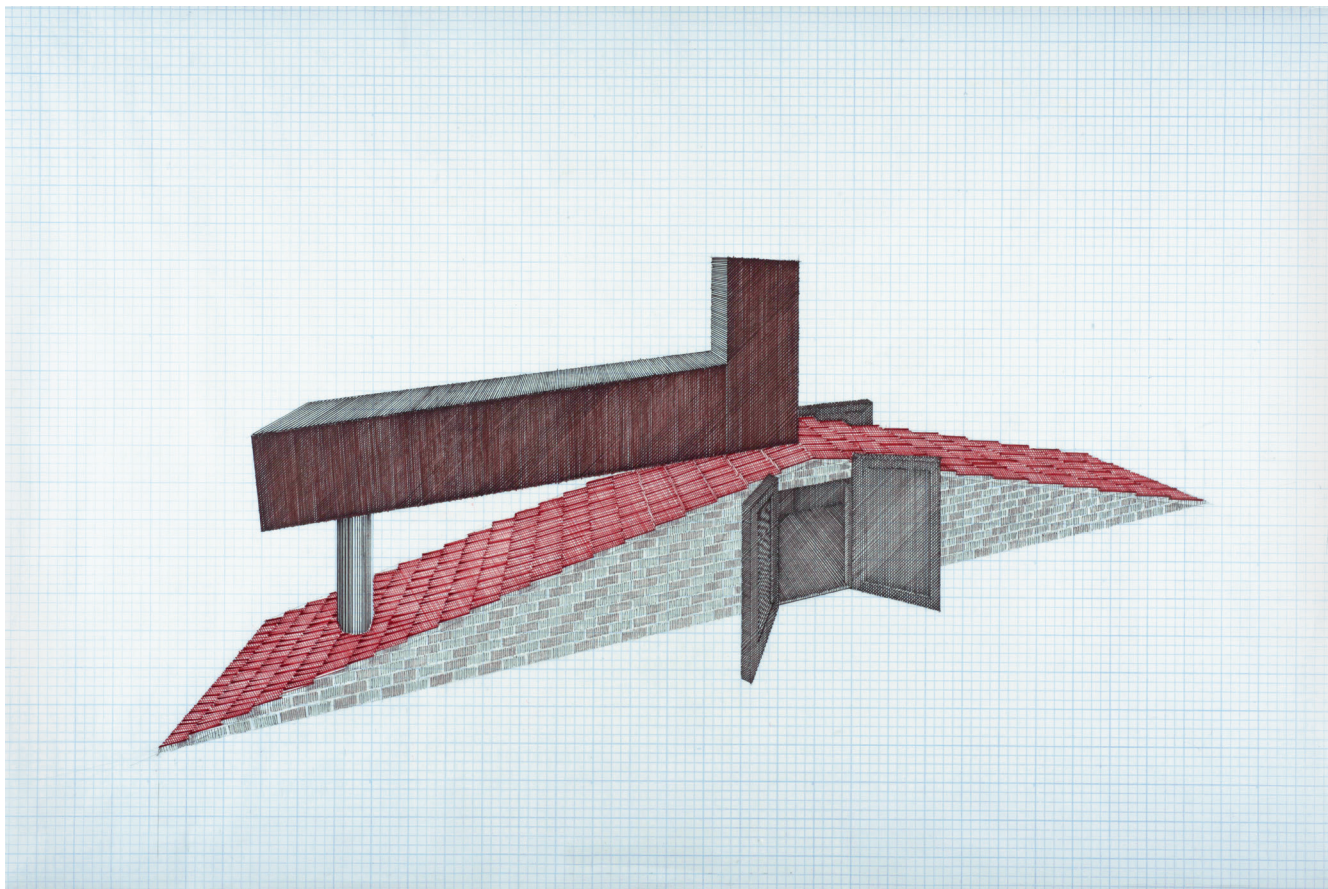
New York, Alexander Gray Gallery, *Siah Armajani: The Tomb Series*, 2014  
Tehran, Ab-Anbar Gallery, *Mass individualism: Form of Multitude*, 2016

#### LITERATURE

Exhib. Cat., New York, Alexander Gray Gallery, *Siah Armajani: The Tomb Series*, 2014, p. 22, illustrated in colour

£ 30,000-40,000  
€ 33,500-44,600 US\$ 39,100-52,500





American/Iranian artist, sculptor and architect Siavash Armajani was born in Iran in 1939 and moved to the United States in 1960 to attend Macalester College in Minnesota. Since the 1960s he has explored various forms of bridges, while at the same time inviting elements of poetry - tying the importance of bridges to the Bauhaus notion of usefulness as a beautiful metaphor for connecting people, places, and the community. Of one of his municipal commissions he has said, "All buildings and all streets are ornaments. Moreover, a [...] bridge gives a place to the representational arts of poetry, music, and performing." His familiarity with the American vernacular has resulted in remarkable hybrid versatility.

As a student in Tehran, and later a graduate of philosophy from Macalester College, Armajani was drawn to Western philosophers, writers and Persian poetry. Throughout his career, he has built public sculptures dedicated to cultural figures, at times embedding quotes of writers and poets into his work. With the "Tomb Series," as the artist explains, "there is no semiology, no quotations, no study of history nor biography."

The series of sculptures, drawings, and models represent a self-reflexive moment in Armajani's practice. Paradoxically, the tombs invite, yet inhibit the viewer from entering each sculpture. Large-scale sculptures, such as the *Tomb for Neema* (2012) references Nima Yushij the Iranian poet who is considered the precursor of modern Persian poetry. The design of each tomb is symbolic recognition of the influence each figure had on the artist. In *Tomb for Neema*, he honors Yushij's radical poetic form that combines free verse and Persian dialect with standardised Persian prose, creating a new language.

Sotheby's is delighted to offer at auction this rare drawing by Armajani. A perfect example of how the three-dimensional element is translated poetically onto a flat surface, the background grid-paper serves as a reminder of the artist's structural formation. What he proposes is visually and dynamically jettisoned from the paper, suggesting its solid form. Armajani's later works are often in the form of similar architectural

models, inspired by generic structures. He has developed a unique vision, where the concept has priority over function. His personal beliefs and ideology, along with his philosophical and political outlook, led him to make remarkable, thought-provoking connections between architecture, poetry, history and democracy, of which the current work is a beautiful product.

Armajani's work is held in numerous public collections, including the Art Institute of Chicago, Illinois; British Museum, London; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles, California; Museum für Moderne Kunst, Frankfurt, Germany; National Gallery, Washington, DC; Stedelijk Museum, Amsterdam, The Netherlands; Musée d'Art Contemporain, Geneva, Switzerland; Neue Nationalgalerie, Berlin, Germany; and Walker Art Center, Minneapolis, Minnesota where he has recently had a major retrospective.



PROPERTY FROM A PRESTIGIOUS PRIVATE  
COLLECTION, GENEVA

## MONIR FARMANFARMAIAN

b. 1924  
Iranian

### Three Graces

signed and dated *Monir - Sh - Farmanfarmanian*  
*Tehran-Iran 2008* twice in English and Farsi on  
the reverse of each panel  
mirror, reverse-glass painting and plaster on  
wood in aluminium frame, in three parts  
each: 150 by 40cm.; 59½ by 15⅞in. overall: 150  
by 120cm.; 59½ by 47¼in.

#### PROVENANCE

Rose Issa Projects, London  
Acquired directly from the above by the present  
owner in 2009

± W £ 120,000-180,000  
€ 134,000-201,000 US\$ 157,000-235,000

"This is the miracle of mirrors: we see ourselves in them,  
but we are not really there, we pass along them and  
disappear; it was all a mirage. By choice or by necessity,  
Monir's work is always transcendental, posing questions  
that have puzzled philosophers throughout history: What  
is reality? Who are we? What is our relation to the world?  
But what is most contemporary about Monir's work is that  
it addresses the two dualities that remain crucial in both art  
and philosophy: the relationships of the ephemeral to the  
eternal, and of simplicity to complexity."

Faryar Javaherian, Tehran, February 2011

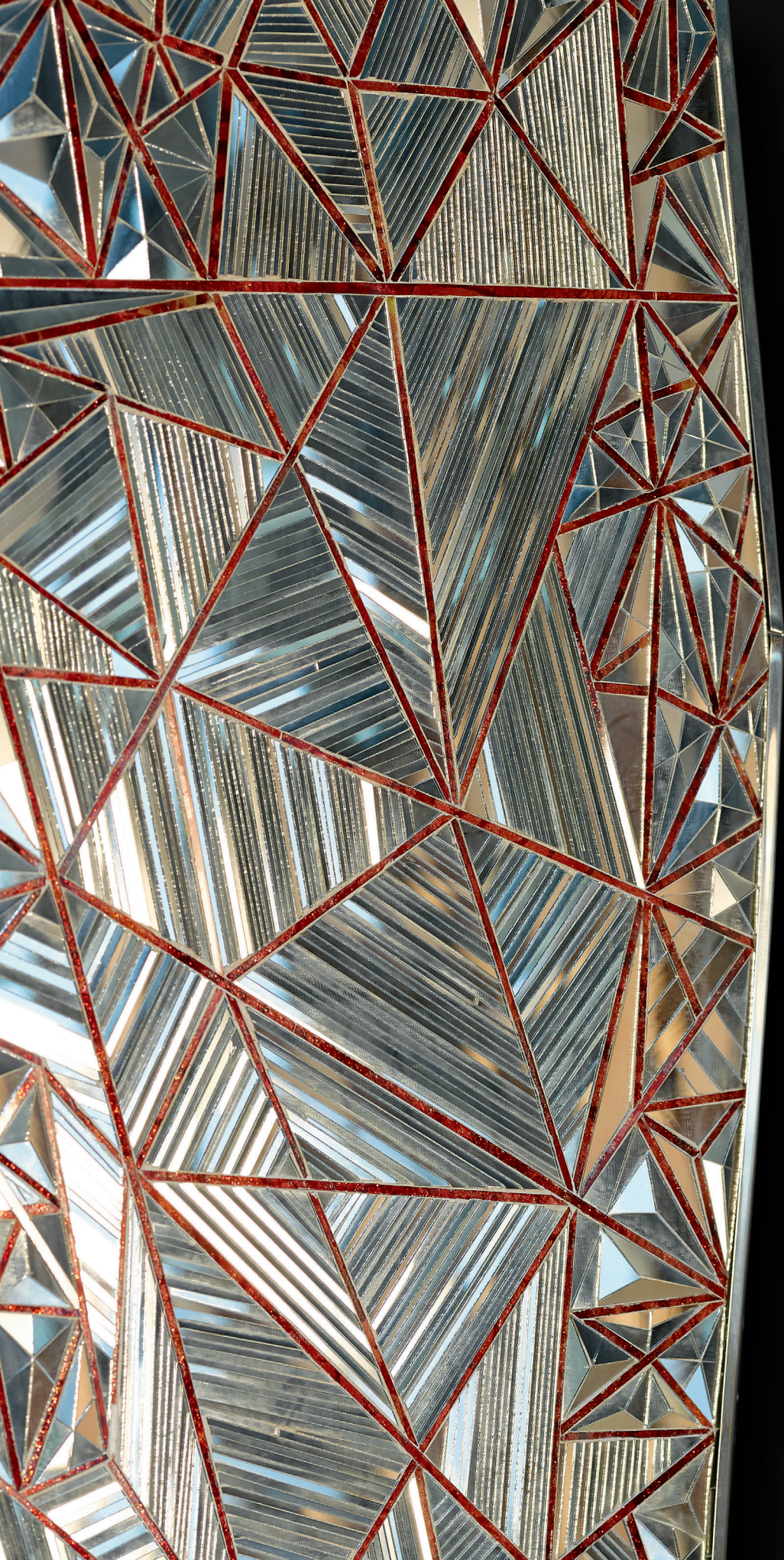


Sandro Botticelli (1444/5-1510), *Primavera*, c.1478, tempera on panel, Galleria degli Uffizi, Florence, Tuscany, Italy / Bridgeman Images



Three Graces, from Pompeii (fresco), Roman, (1st century AD) / Museo Archeologico Nazionale, Naples, Campania, Italy / Bridgeman Images







Monir Farmanfarmaian's works are elegant – bold and uncompromising in their forms and angles, but also, gentle – gentle on the eyes and the soul. The magnificent work presented here is Farmanfarmaian's interpretation of the *Three Graces*. It is a piece that effectively subverts typical representations within classical mythological symbolism, most commonly presented in the form of female figures in a painting or sculpture – it is a mirrored, abstract triptych. At large, the work embodies Monir's incredible contribution to both redefining Iran's visual identity through the transformation of traditional craft, as well as her ability to re-imagine iconography in a way that is widely accessible on a universal level. We can also draw on her mirror ball works that take Warhol era inspired disco balls, re-envisioned through 'Ayeneh Kari'. These are ironic conceptual combinations, given the crafts connection to Sufi and Islamic visual culture. This is also her genius – bridging concepts and cultures.

The history of this subject matter dates back to Roman philosopher Seneca (c. 4 BC – AD 65) who described The Three Graces, also known as Charites, as representing the threefold aspects of generosity: giving, receiving and returning of gifts or benefits. The Graces were widely appreciated for their feminine traits of fertility, grace and beauty – all three illustrating a certain *joie de vivre*.

The Graces have been represented from the Renaissance period to the modern day. Interestingly, the nature of their representation has evolved throughout time. Earlier works paint the Graces in a more traditional form by draping the Goddesses in delicate white fabric, arguably symbolising a kind of unattainable and eternal purity whereas modern interpretations of the Graces include sculptures of nude and curvaceous female bodies. Nevertheless, the essence of these varying representations remains consistent: they are reflections of beauty, mirth and elegance and illustrations of their interdependence.

Botticelli's *Primavera* (1477-1482) is perhaps one of the most well known depictions of the Graces. Surrounded by mythological figures, the light that emanates from their three bodies through the sheer gowns draws you into an ethereal space. Further well-known representations of the Three Graces include paintings by Raphael (1504-1505) and Rubens (1630-1635) and a sculpture by Canova (1813-1816). In contrast to Botticelli's representation, the Graces in Raphael's painting are based on a classical Roman marble statue, evident by their static and almost symmetrical poses – their complexion too, mirrors the coldness of marble statues. Rubens' interpretation places the Graces in an Eden-like garden, beside a flowing fountain under hanging flowers – arguably, a reference to one of the Graces, Thalia (which means, flowering). Similarly, Canova's notable sculpture constructs the Graces in a very delicate manner, with the three female figures' intertwining arms reflecting the interconnectedness of their relationship.

While artists have evidently reinvented the Graces according to their unique perspectives, the abstract craft of Farmanfarmaian's conception is one of a kind. Committed to her signature style, Farmanfarmaian draws inspiration from the traditional depiction of the *Three Graces*, without constraining them to human form. Whilst the artwork consists of cut mirror and glass, incorporating sharp lines and geometric patterns, there is still a sense of movement to the overall shape as it is curved on the sides.

*Three Graces* is an exceptional work which beautifully (and cleverly) embodies the artist's skill in integrating a subject matter so prevalent in the Renaissance period, and re-envisioning it, not only in a contemporary context, but through a medium so distinctly Iranian, yet so distinctly hers.

Rare are Farmanfarmaian's works that draw inspiration so closely from European content and Greek mythology as they do in this work. *Three Graces* is an exceptional example of Monir's ability to interpret classical forms into contemporary aesthetics.









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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ITALY

## AYMAN BAALBAKI

b. 1975  
Lebanese

### Ruine - Forme 8

signed in Arabic  
oil on canvas  
40 by 60cm.; 15¾ by 23½in.

Executed in 2010.

#### PROVENANCE

Luce Gallery, Turin  
Acquired directly from the above by the present owner in 2010

#### EXHIBITED

Turin, Luce Gallery, *Ayman Baalbaki: Ciel Chargé de Fleurs*, 2010

£ 8,000-12,000

€ 9,000-13,400 US\$ 10,500-15,700



45

45

## SAMIR SALAMEH

1944 - 2018  
Palestinian / French

### Untitled

signed and dated *Samir Salameh 1992* twice in English and Arabic  
acrylic on wood  
82 by 65cm.; 32½ by 25½in.

#### PROVENANCE

Collection of the Artist  
International Art Colony, Csokako  
Acquired directly from the above by the present owner in 2017

Samir Salameh was a Palestinian/French artist who was born in Safad in 1944. In 1948 his family moved to Majd al-Krum in Galilee. Salameh started painting at a very young age and with encouragement from his teachers and especially Syrian scholar Adham Ismail he attended the Faculty of Fine Arts of Damascus University in 1972. Following his graduation he moved to Beirut where he participated in several collective exhibitions as well as in numerous international exhibitions on Palestinian Art. He contributed to the structuring of the Union of Arab Artists alongside Ismail Shammout, the first General Secretary. In 1975, Samir left to Paris to continue his studies at École des Beaux-Arts. He continued living in France where he obtained a position in the Department of Arabic Literature at UNESCO Headquarters.

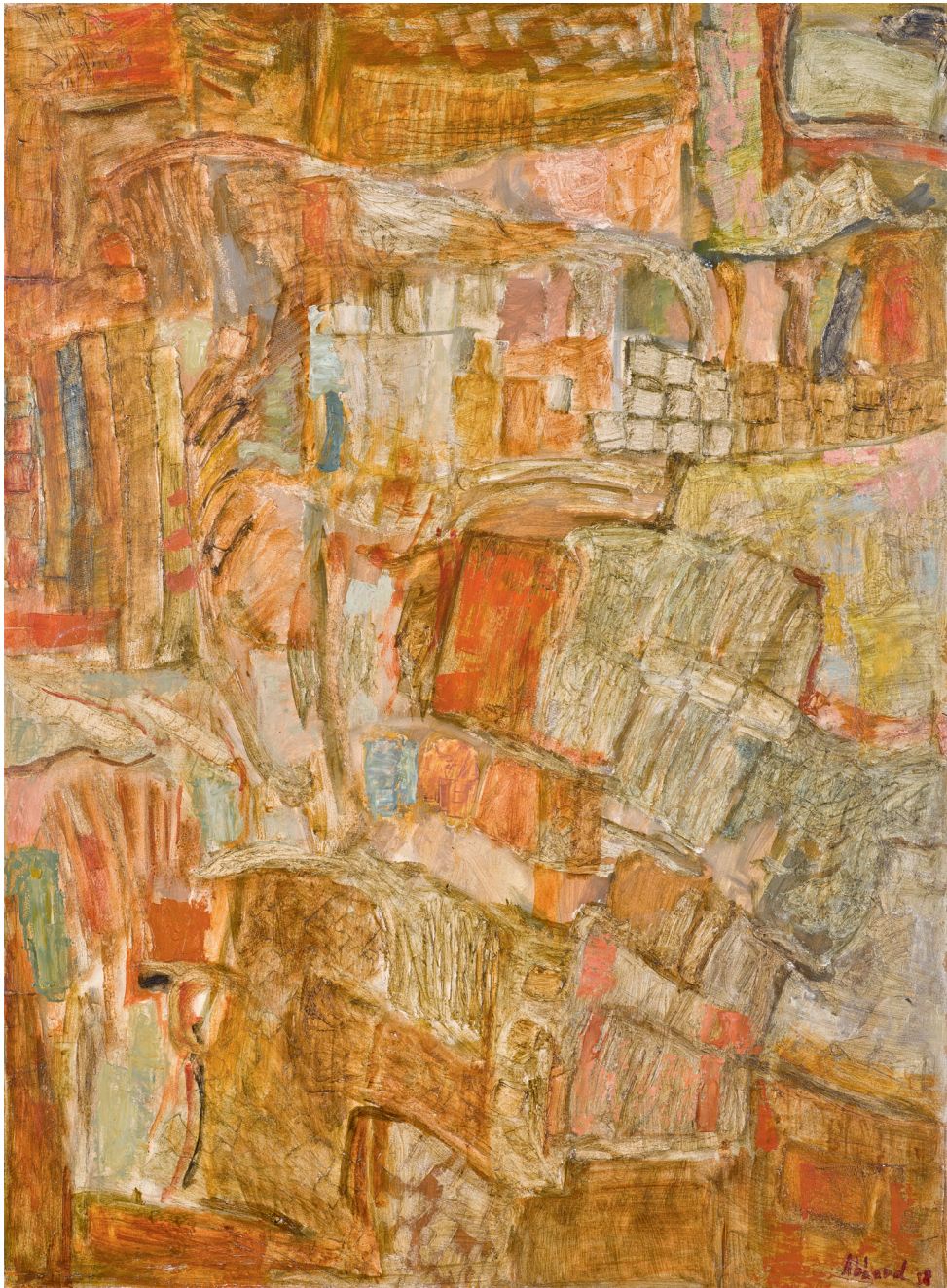
Throughout his career, the artist participated in a series of foreign art exhibitions in Morocco, Egypt, Jordan and France. In the 1970s he worked alongside Palestinian artist Mona Saudi on international group exhibitions in Beirut, then moved to Tokyo before returning to Beirut and exhibiting paintings destroyed by warplanes bombed during the Israeli invasion of Lebanon in June 1982.

Salwa Mikdadi, a prominent professor of Arab art at New York University Abu Dhabi, remembers the artist with a "congenial and positive spirit which served him well in the face of the adversity over years of exile from his native city of Safad (...) he had an exceptional skill in the use of colour, whether in his abstract expressionist paintings or in his more recent watercolour landscapes, and Safad was always present in his paintings. He will be missed by his many friends in the art world." Samir Salameh died in 2018 at the age of 74 in Paris.

± £ 6,000-8,000

€ 6,700-9,000 US\$ 7,900-10,500





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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,  
HONG KONG

## SHAFIC ABBOUD

1926 - 2004

Lebanese / French

### Untitled

signed and dated *Abboud '58*  
oil on canvas  
73 by 54cm.; 28¾ by 21¼in.

The authenticity of this work has kindly been confirmed by Mrs. Christine Abboud, Paris. This work will be included in the upcoming catalogue raisonnée to be published with the reference ID2332.

#### PROVENANCE

Collection of Roger van Gindertael, Belgium  
Acquired directly from the above by the present owner

⊕ £ 20,000-30,000  
€ 22,300-33,500 US\$ 26,100-39,100



## ADEL ABDESSEMED

b.1971

Algerian / French

### Axe On

156 steel knives and wood, in 15 parts  
dimensions variable

Executed in 2007, this work is unique.

### PROVENANCE

Dvir Gallery, Tel Aviv

Acquired directly from the above by the present owner in 2010

### EXHIBITED

Istanbul, 10th Istanbul Biennial, 8 September-4 November 2007

Tel Aviv, Dvir Gallery, *Adel Abdessemed:*

*Poursuite*, 24 November-29 December 2007

### LITERATURE

Hans Belting, et al., *Adel Abdessemed: Works 1988-2015*, London, 2017, n.p., illustrated in colour

⊕ W £ 60,000-80,000

€ 67,000-89,500 US\$ 78,500-105,000

French-Algerian artist Adel Abdessemed was born and raised in Constantine, Algeria. He completed his further education in Lyon, France at the École Supérieure des Beaux-Arts. In 2000, he moved to the US where he achieved a residency at MoMA PS1 New York. One year later he witnessed the Twin Towers in New York collapsing at the September 11<sup>th</sup> attacks. But Abdessemed was no stranger to political discord and social violence. After completing his residency, Abdessemed moved to Berlin and later Paris, where he is still based.

The cities Abdessemed has lived in, and the culture he was born into, are central to his oeuvre. His works are tools through which he engages in his socio-political context and the forms he creates are heavily laden with social commentary. From Abdessemed's exposure to the politically driven violence of his childhood in Constantine, to the 2005 Paris street riots later in his career, the issues and the injustice he observed around the world have sown the seeds and then gone on to foster a profound commitment to socio-political dialogue and its embodiment through artistic production.

Abdessemed experiments with a variety of mediums in his work including sculpture, installations, film, photography and drawing. Notable issues he has responded to include the Arab Spring and less catastrophic, but nonetheless socially charged works include his bronze sculpture *Coup de tête*, depicting Zinedine Zidane's notorious head-butt in the 2006 World Cup.

*Axe on* is a unique installation by the artist created by using 156 kebab knives arranged in 15 groupings and placed as if piercing the floor like tropical plants. This work partially refers to "the dominion held by wealthier nations over poorer or less developed countries" like some in Africa which are abundant with various tropical plants (Exhib. Cat., London, Parasol Unit, *Adel Abdessemed: Silent Warriors*, 2010, p. 76). Prior to the project, the artist put an open advertisement on Appartement 22 in Rabat, Morocco inviting people to donate their old used knives in return for new ones. First exhibited at the 10th Istanbul Biennial in 2007, this unique installation is a very strong testament to the artist's politically charged but aesthetically and conceptually stimulating oeuvre.

In a 2015 interview in London, Abdessemed said, "As artists, we must generate tensions for something very positive and extraordinary to come out. If we don't put our finger on a problem, how will it get proper attention?" (Farah Nayeri, "Adel Abdessemed: Tackling Themes of Everyday Cruelty and Extremism" in: *The International New York Times*, 20 October 2015).

Abdessemed's oeuvre is characterised by notions of resistance and struggle - his works, by extension, propel and provoke social engagement and political dialogue. Abdessemed is an artist whose works consistently show that even through destruction and resistance, there are spaces through which creativity is able to blossom.











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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, LONDON

## CHARLES HOSSEIN ZENDEROUDI

b. 1937  
French, Born Iranian

Les Nuages, le Vent, la Lune, le  
Soleil et tout le Cosmos sont pour  
Toi (The Clouds, the Wind, the  
Moon, the Sun and all the Cosmos  
are for You)

signed *Zenderoudi*  
ink and acrylic on paper  
99 by 70cm.; 39 by 27½in.

Executed *circa* 1958.

This work is accompanied by a certificate of  
authenticity from the Charles Hossein Zenderoudi  
archives and will be included in the forthcoming  
Charles Hossein Zenderoudi Catalogue Raisonné.

### PROVENANCE

Private Collection, London (acquired directly from  
the artist in the 1960s)

£ 25,000-30,000  
€ 27,900-33,500 US\$ 32,600-39,100

As a pioneer in reconstruction of Arabic/Persian  
calligraphy, Zenderoudi produced exceptional  
works of which this is a beautiful example. The  
image of the dagger has Islamic connotations,  
and with all his important early work, this one is  
also on paper. This seminal early work from the  
late 1950s demonstrates the transition of Charles  
Hossein Zenderoudi's practice from figurative to  
abstract calligraphy.





49

## SARA RAHBAR

b. 1976  
Iranian / American

### Flag #11 Rescue me from who I am and from what I am becoming

printed US flag, bullets, stitched letters and  
mixed media  
244 by 132cm.; 96 by 52in.

Executed in 2008-2010, this work is unique.

#### PROVENANCE

Carbon 12, Dubai  
Acquired directly from the above by the previous  
owner in 2012

#### EXHIBITED

Sharjah, 10th Sharjah Biennial, *Ten works from  
the Series 'Flag', 'War' and 'Love Letter'*, 16 March-  
16 May 2011

± W £ 28,000-35,000  
€ 31,200-39,000 US\$ 36,500-45,700

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

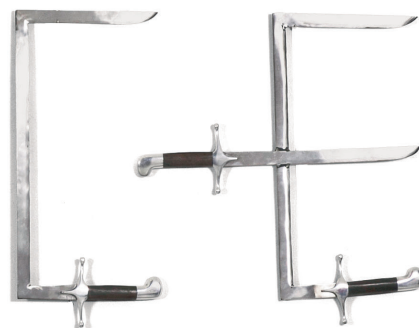
In works such as the ones from the *Flags* series in  
which traditional fabrics are reworked to create  
textile collages of American and Iranian flags,  
Rahbar considers the ways in which a symbol of  
patriotism and independence can simultaneously  
represent ideological and nationalistic violence.

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





50



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## MAHMUD AL OBAIDI

b. 1966

Iraqi

### Peace (From the Confusionism Series)

steel and wood

230 by 73 by 3cm.; 90½ by 28¾ by 1½in.

Executed in 2013, this work is number 1 from an edition of 2.

#### PROVENANCE

Private Collection, Middle East (acquired directly from the artist by the present owner in 2013)

† W £ 8,000-12,000

€ 9,000-13,400 US\$ 10,500-15,700

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, LONDON

## HASSAN HAJJAJ

b. 1961

Moroccan

### Dupe

signed, titled, dated *Hassan Hajjaj 2006* and numbered 3/7 twice on the backing board  
digital C-print in walnut frame inset with aluminium cans mounted on board  
136 by 93cm.; 53½ by 36½in.

#### PROVENANCE

Rose Issa Projects, London

Acquired directly from the above by the present owner

#### LITERATURE

Ed. Katia Hadidan, *Photography, Fashion, Film, Design by Hassan Hajjaj*, London, 2014, p. 93, illustrated in colour

⊕ £ 6,000-9,000

€ 6,700-10,100 US\$ 7,900-11,800



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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, HONG KONG

## REZA ARAMESH

b. 1970  
Iranian

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 aluminium, in three parts  
overall: 190 by 245.4cm.; 74 $\frac{7}{8}$  by 96 $\frac{1}{2}$ in.

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

### PROVENANCE

Gallery Isabelle van den Eynde, Dubai  
Acquired directly from the above by the present owner in 2011

¥ 15,000-20,000  
€ 16,800-22,300 US\$ 19,600-26,100





53

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, HONG KONG

## YOUSSEF NABIL

b. 1972  
Egyptian

### Three girls in Studio, Cairo

signed and dated *Youssef Nabil Cairo 1993* and  
numbered 7/10 on the reverse  
hand-coloured silver gelatine print  
39 by 26cm.; 15<sup>3</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub>in.

#### PROVENANCE

Third Line Gallery, Dubai  
Acquired directly from the above by the present  
owner

#### LITERATURE

Ed. Sophia Perryer, *Youssef Nabil / I won't let  
you die*, Ostfildern 2008, p. 109, another version  
illustrated in colour

£ 4,000-6,000  
€ 4,500-6,700 US\$ 5,300-7,900



## MAHMOUD MOKHTAR

1891-1934

Egyptian

### Au Bord du Nile (Ala Shat Elnil / On the Banks of the Nile)

signed *Moukhtar*, inscribed: *Susse Fr<sup>es</sup> Ed<sup>ts</sup> Paris*  
and *cire perdue*, with the *SUSSE FRERES*

*EDITEURS* pastille

green patina bronze

height: 42cm.; 16½in.

Executed in 1931-1948, approximately 23 works were produced from 1931 to 1948 for this size model number 4. The edition number of this work is unknown.

#### PROVENANCE

Private Collection, Paris

Sale: Artcurial Paris, *Orientalism Sale*, 18 May 2016, lot 76

Acquired directly from the above by the present owner

#### LITERATURE

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

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

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

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

£ 40,000-60,000

€ 44,600-67,000 US\$ 52,500-78,500





PROPERTY FROM THE COLLECTION OF THE  
FAMILY OF FAHRELNISZA ZEID, AMMAN

## FAHRELNISZA ZEID

1901 - 1991  
Turkish

### Untitled

signed *Fahrelnissa Zeid* in Arabic  
oil on canvasboard  
75.5 by 61cm.; 29¾ by 24in.  
Executed in 1979.

#### PROVENANCE

Collection of the Family of Fahrelnissa Zeid, Amman

± £ 50,000-60,000  
€ 56,000-67,000 US\$ 65,000-78,500

Sotheby's is privileged to offer a rare family portrait from 1979 painted by the revered Turkish artist Fahrelnissa Zeid.

Born into a family of intellectuals in 1901, Fahrelnissa Zeid was brought up on Buyukada, one of the Princes Islands in Istanbul under the Ottoman Empire. Her uncle Cevat Pasha was the Grand Vizier to Sultan Abdulhamid and with her father Shakir Pasha, the two brothers were both historians, diplomats, skilled soldiers and amateur photographers with a command of six languages. Fahrelnissa's brother Cevat Sakir Kabaagacali was to be widely known as the Fisherman of Halicarnassus in the history of Turkish literature, her niece was Fureya, the first female ceramicist and her sister Aliye Berger, a well-known printmaker who have both decided to become artists with Fahrelnissa's direct encouragement, her daughter Sirin Devrim, an actress, and her son Nejad Melih Devrim, a member of Nouvelle École de Paris.

Initially practicing painting at an early age in the confines of her home at Buyukada, Fahrelnissa was among the few female students at the Imperial School of Art in Istanbul when she enrolled there in 1919. After marrying the well-known literary figure İzzet Melih Devrim in 1920, Fahrelnissa had the opportunity to travel around Europe and be exposed to its history, culture, art and architecture, closely studying everything from the Old Masters to the Renaissance, visit the iconic museums like Prado in Madrid to Uffizi in Florence and the famous sites like Doge's Palace in Venice to the Alhambra in Granada. Following her trip to Paris in 1928 with İzzet Melih Devrim, Fahrelnissa decided to continue her arts education by taking lessons from Roger Bissière at Académie Ranson in Paris which was itself a free art academy that was part of the Nabis movement.

Returning back to Turkey, Fahrelnissa continued practicing her art alongside Namik Ismail in 1929-1930 and soon after quit the school of fine arts. It was her second marriage to H.R.H. Emir Zeid Al-Hussein, the only son of Hashemite Sherif Hussein bin Ali of Hejaz and Adila Khanum, a Turkish lady, which would open another exciting and at times turbulent chapter in Fahrelnissa's colourful life. Emir Zeid was also the brother to King Abdullah of Jordan and great-uncle of King

"[Portrait] is not the form. It is much stronger and so much beyond that [...] with a portrait, you find yourself in a theatre with three characters: there is the human being posing – the model. There is the painted and the third character that one must create not only by looking at [the face] [...] of the model. It is a matter of discovering the anterior life of the model, behind these forms, and his expressions, but by reaching so far, you also go to the depths of yourself, to arrive at understanding. You forget the hour, the day, the present minute. You go on a mysterious voyage."

#### FAHRELNISZA ZEID

cited in: Adila Laïdi-Hanieh Ph. D., *Fahrelnissa Zeid Painter of Inner Worlds*, London, 2017, p. 243.

Faisal II of the Royal House of Iraq and he was assigned as a diplomat serving as a minister plenipotentiary on behalf of the Kingdom of Iraq to the Republic of Turkey in 1930s. This is how Fahrelnissa would meet Emir Zeid and following their romantic courting, the two would get married in Athens in 1934. Following Zeid's diplomatic assignment to Berlin in the years of 1935-1938, the couple returned to Istanbul.

In 1958, after the military overthrow of the Hashemite monarchy in Iraq on 14 July, Fahrelnissa and Emir Zeid left the Ambassadorial residence in London and moved to a new house in Holland Park. From then onwards until the passing of Emir Zeid in 1970, they would split their time between this house and the one in Paris. Despite continuing to exhibit in Paris, Fahrelnissa later moved to Amman to join the rest of her family where her son Prince Raad was living and continued to paint there while also teaching art to a group of students and founding the Fahrelnissa Zeid Institute for Fine Arts.

Although Fahrelnissa was teaching abstraction to her students at the Institute, she was mainly painting intimate smaller portraits during her time in Amman. These included portraits painted at the request of the artist of her close friends and their children, members of her own family, her cook, her doctor and the Turkish ambassador among many others and were mostly done in one or two sittings. These later portraits were meant as gifts and as private personal possessions for the sitters to remember Fahrelnissa Zeid by in the future. Adila Laïdi-Hanieh who wrote the most comprehensive biography on the artist in 2017 explains; "The Amman portraits....., reveal a purgation – an exercise in pure painting in her figurative expressionist vein that juxtaposes chromatic simplification with a subject's character. Focusing her innovative and intellectual energies on her teaching, Fahrelnissa turned to portraiture as a pure exercise of painting 'for itself', and for her own sake." (Exhib. Cat., London, Tate Modern, *Fahrelnissa Zeid*, 2017, p. 132).

Fahrelnissa's Amman portraits differed from her earlier portraiture from the 1960s to 1972 in the sense of that they were pure studies of form and colour and systematically featured a

small error in perspective, volume or finishing, to underscore Zeid's belief that portraiture ought to be free from reproducing physical appearance and should instead 'give life' (Adila Laïdi-Hanieh cited in Exhib. Cat., London, Tate Modern, *Fahrelnissa Zeid*, 2017, p. 137). "What Fahrelnissa gave up in textural layering in these portraits, she made up for in the stark chromatic contrasts. She eliminated three-dimensional spaces and linearity for a predominance of colour in the picture plane, achieving a sense of solidity with strong juxtapositions of highly saturated planes of colour in the clothing, hair and background of her subjects. Many of these portraits appear almost like colour studies than portraits." (Adila Laïdi-Hanieh, *Fahrelnissa Zeid Painter of Inner Worlds*, London, 2017, p. 267).

*Untitled* is a beautiful portrait of one of Fahrelnissa's family members which offers the viewer a glimpse into the tender and intimate side of the artist. Painted when he was ten years old, the artist's love for him is evident in the softer and more romantic colours she chose to depict him and the comfortable pose of her sitter. There is a beautiful and harmonious contrast between the orange flowers and the turquoise in the background against the light skin and hair of her grandson wearing a white sweater. It is essentially a portrait painted by an internationally established artist in a warm and intimate setting.

Sotheby's is honoured to offer this rare portrait by this internationally celebrated artist which would be a unique addition to any modern art collection. Fahrelnissa's works are in the collections of leading museums such as Tate Modern, London, Istanbul Modern, Istanbul and Mathaf: Arab Museum of Modern Art, Doha. Zeid was awarded the Star of Jordan for her contribution to the arts in the country she later called home and she was also made *Commandeur des Arts et des Lettres* by the French government. A large selection of Zeid's works was most recently exhibited at the 12th Sharjah Biennial in 2015 and at the 14th Istanbul Biennial the same year. She also had a major retrospective at Tate Modern in London in 2017 which travelled to the Deutsche Bank Kunstthalle in Berlin in 2017-2018.

We would like to thank Adila Laïdi-Hanieh for her contribution to this catalogue note.









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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## PAUL GUIRAGOSSIAN

1926-1993  
Lebanese

### Motherhood

signed *Paul. G.*  
oil on canvas  
90 by 70.5cm.; 35½ by 27¾in.

Executed in 1992.

£ 30,000-40,000  
€ 33,500-44,600 US\$ 39,100-52,500

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

#### PROVENANCE

Agial Art Gallery, Beirut  
Acquired directly from the above by the present owner in 2008

#### EXHIBITED

Beirut, Lebanon's Ministry of Tourism's Glass Hall, *Paul Guiragossian*, 1992

57

## SALAH YOUSRI

1923 - 1984  
Egyptian / French

### Untitled (Sitting Nude)

signed *Yousry* on the reverse  
oil on canvas  
65 by 50cm.; 25½ by 19¾in.

Executed circa 1950.

The authenticity of this work has kindly been confirmed by Mrs. Lily Yousry-Jouve.

#### PROVENANCE

Collection of the Family of the Artist, Paris  
Private Collection, Paris (acquired directly from the above in 2017)  
Private Collection, Paris

£ 2,000-3,000  
€ 2,250-3,350 US\$ 2,650-3,950

58

## SALAH YOUSRI

1923 - 1984  
Egyptian / French

### Untitled (Still Life)

signed *Salah* on the reverse  
oil on canvas  
60 by 92cm.; 23½ by 36¼in.

Executed circa 1950.

The authenticity of this work has kindly been confirmed by Mrs. Lily Yousry-Jouve.

#### PROVENANCE

Collection of the Family of the Artist, Paris  
Private Collection, Paris (acquired directly from the above in 2017)  
Private Collection, Paris

£ 2,000-3,000  
€ 2,250-3,350 US\$ 2,650-3,950



One of Egypt's forgotten modernist artists, Salah Yousri was born in Cairo in 1923 and graduated with a degree from the Fine Arts School of Cairo in 1947. Upon graduation, Yousri had his first solo exhibition at Cairo's Galerie Goldemberg and later left for Paris to study in the atelier of famed Parisian Cubist artist, André Lhote. While initially emulating Lhote's cubist mannerism, it was in Paris that Yousri was truly able to develop his oeuvre and style – one that drew on his Egyptian heritage and ultimately, allowed for the ancient Egyptian folkloric aesthetic to find its way into the artistic narrative.

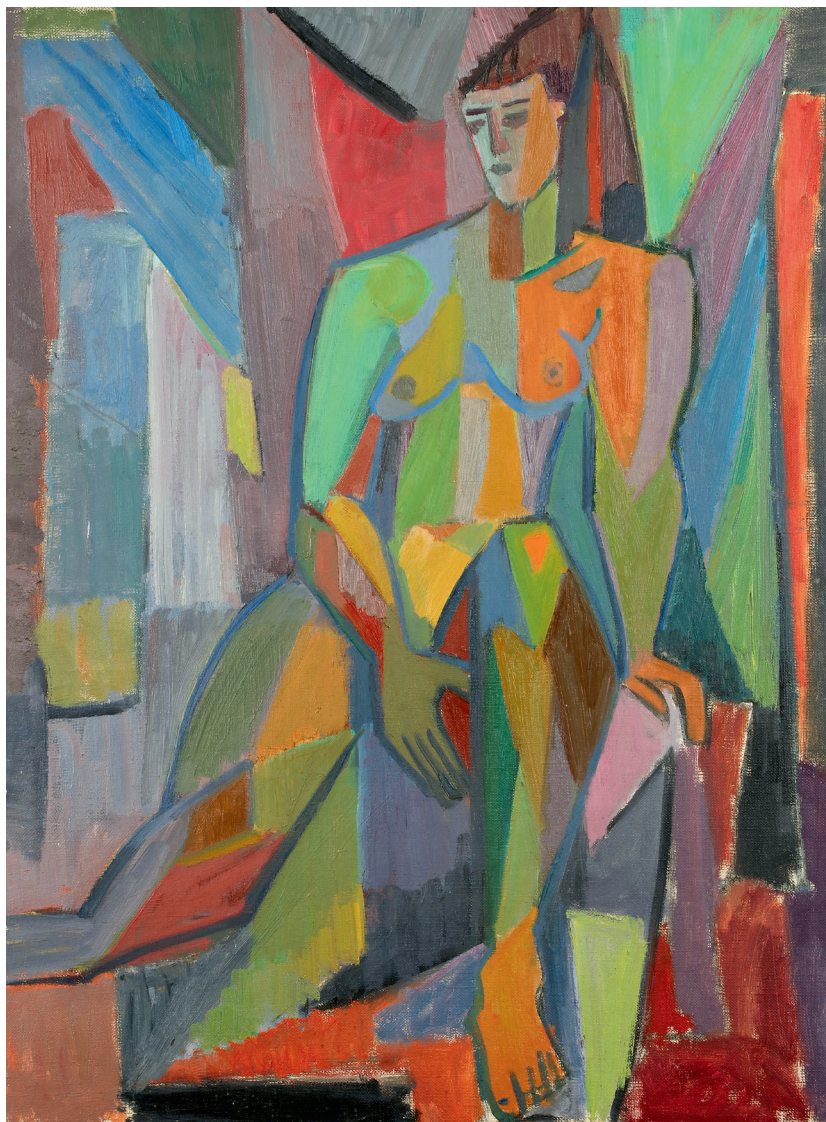
The present works, *Untitled (Sitting Nude)* and *Untitled (Still Life)* pay homage to Yousri's mentor André Lhote and are beautiful examples of cubist influence with traces of Egyptian orientalism. With his masterful use of colour and definitive lines, Yousri manages to convey strikingly vivid images, though softened with a more subdued palette – perhaps, therein his genius: the gentle marriage of forms.

Yousri advanced a new type of art. It was upon his return from Paris that he became a member of the Modern Art Group (established in 1947). In 1948 he spent two years extensively studying hieroglyphics in Luxor, rendering a form of Cubism that was distinctly his and imbued with Pharaonic art. Within this movement, he was in the company of fellow artists: Ezzeldine Hammouda, Zeinab Abdel Hamid and sculptor Gamal El Sighi. Though each produced distinctive works, the underlying commonality was their modernist interpretation of Egyptian folklore.

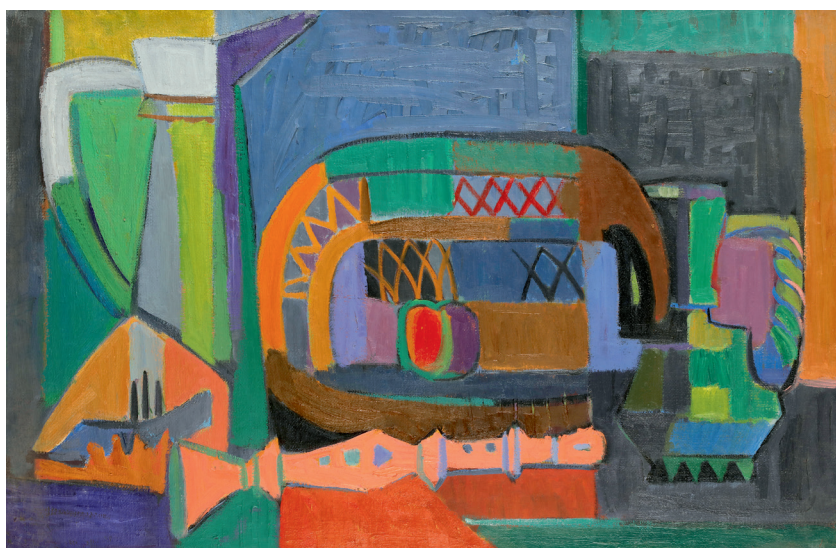
Lhote's influence on Yousri was a profound one, and extended as far as the Egyptian modernist movement itself. As a critic and educator, Lhote had a brief albeit profound influence at a time when the country was trying to reclaim its national identity after a post colonial era. Lhote's expertise was acknowledged by Egypt's Minister of Public Instruction, Taha Hussein Bey, who invited Lhote to give lectures from 1950 to 1952. Lhote widely recognised the Middle Eastern and North African sources from which modern art derived and emphasised its importance to his students. He further encouraged the public to become more engaged with visual art and urged artists to address prevalent social issues. This also coincided with Nasser's agenda to utilise culture as a tool to shape Egypt's ex-colonial independent identity.

Lhote's impact was considerable, but Yousri's unique approach to painting is distinctive. His style and form gained international recognition. Yousri exhibited at the 1952 Venice Biennale as well as at international galleries across Europe including André Weil and Galerie Mariac in Paris.

Salah Yousri resettled in Paris in 1956 where he stayed with his family until his death in 1984.



57



58





59 (ii)



59 (i)



60

59

## BEHJAT SADR

1924 - 2009  
Iranian

### i) & ii) Untitled

i) & ii) signed *Sadr*  
i) & ii) oil on paper  
i) 17.7 by 25cm.; 7 by 9 $\frac{7}{8}$ in.  
ii) 31 by 25cm.; 12 $\frac{1}{8}$  by 9 $\frac{7}{8}$ in.  
i) Executed in the late 1960s.  
ii) Executed in the early 1970s.

### PROVENANCE

Collection of the Artist, Paris  
Thence by Descent  
Private Collection, Paris (acquired directly from  
the above by the previous owner)  
Acquired directly from the above by the present  
owner in 2014

£ 4,000-6,000  
€ 4,500-6,700 US\$ 5,300-7,900

60

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, LONDON

## FOUAD ELKOURY

b.1945  
Lebanese

### Corniche, Beirut 1999

silver Bromide print  
84 by 121.5cm.; 33 $\frac{1}{8}$  by 47 $\frac{7}{8}$ in.

Printed in 2009, this work is number 4 from an  
edition of 13.

### PROVENANCE

Acquired directly from the artist by the present owner

£ 10,000-15,000  
€ 11,200-16,800 US\$ 13,100-19,600





61

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, FRANCE

## ISMAEL FATTAH

1934-2004

Iraqi

### Homage to Jewad (Selim)

signed and dated *Ismael '63 Roma*

oil on canvas

79 by 97.5cm.; 31 by 38½in.

#### PROVENANCE

Collection of the Artist, Iraq

Collection of Nihad Fattah, Amsterdam (gifted directly from the artist)

Acquired directly from the above by the present owner in 2004

Both painter and sculptor, Iraqi Modernist Ismael Fattah was the founder of several creative movements that flourished during a pinnacle of

Iraqi art production and cultural growth. This rare 1963 painting was produced as homage to Iraqi modern pioneer Jewad Selim, following his death in 1961. Fattah studied under Selim at the Institute of Fine Arts in Baghdad, where he attained degrees in painting (1956) and sculpture (1958).

This salient work was produced in Italy, where Fattah came to study on account of Selim's tutelage in the 1950s. According to the Iraqi modernist Dia Azzawi "it was Fattah's relationship with Selim that paved the way for the young artist and convinced him to look beyond the obvious and to explore his ability to create a style that would be different from that of his contemporaries" (Dia Azzawi quoted in: [www.onefineart.com/artists/painters/Ismael-Fattah](http://www.onefineart.com/artists/painters/Ismael-Fattah)). Selim, who himself studied in Rome, personally requested the Iraqi Minister of Education to sponsor Fattah's further education in Rome. Accordingly, Fattah came to train in Rome's Accademia di Belle Arti and Accademia San Giacomo. The year Fattah produced this distinctive work also accorded with

his success in Rome. The early 1960s reflected a time in which Fattah had achieved recognition and won several prizes in Italy, such as the first prize in sculpture in a competition for Arab artists in 1962, and the first prize for sculpture for foreign artists in Italy in 1963.

Upon Fattah's repatriation to Baghdad in 1965, traces of Selim's influence on Fattah's artistic vision and approach continued to persevere. Resembling Selim's earlier initiatives, Fattah invested himself in several social collectives committed to pan-Arab movements and artistic expression. Fattah was a founding member of the New Vision Group, which focused on creating a new revolutionary and human-based art, emphasising the importance of referencing cultural heritage with a regional as opposed to local focus. Ultimately, Fattah's work reflected his belief in the importance of development within a pan-Arab cultural solidarity.

£ 50,000-70,000

€ 56,000-78,000 US\$ 65,500-91,500





62



63

62

## ADAM HENEIN

b. 1929  
Egyptian

### Untitled

signed and dated *Adam Henein '76* twice  
gouache on papyrus  
22 by 37cm.; 8¾ by 14½in.

#### PROVENANCE

Collection of the Artist, Cairo  
Private Collection, Paris (acquired directly from the above)  
Sale: Ader Paris, *Art Abstrait & Contemporain*, 9 June 2017, lot 163  
Acquired directly from the above by the present owner

£ 2,500-3,500

€ 2,800-3,900 US\$ 3,300-4,600

63

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, ITALY

## BAHMAN MOHASSES

1931-2010  
Iranian

### Cervo (Deer)

signed and dated *B. Mohasses '56* and  
numbered 24/25  
etching  
22 by 42cm.; 8¾ by 16½in.

#### PROVENANCE

Gifted directly by the artist to the present owner's  
father in the early 1990s  
Thence by Descent

#### LITERATURE

Bahman Mohasses and Enrico Crispolti, *Bahman Mohasses*, Rome, 2007, p.152, illustrated in colour

£ 2,000-3,000

€ 2,250-3,350 US\$ 2,650-3,950





64 (ii)



64 (i)

64

## SHAKIR HASSAN AL-SAID

1925-2004

Iraqi

- i) Untitled (Two Figures)
- ii) Untitled (Portrait of a Man)

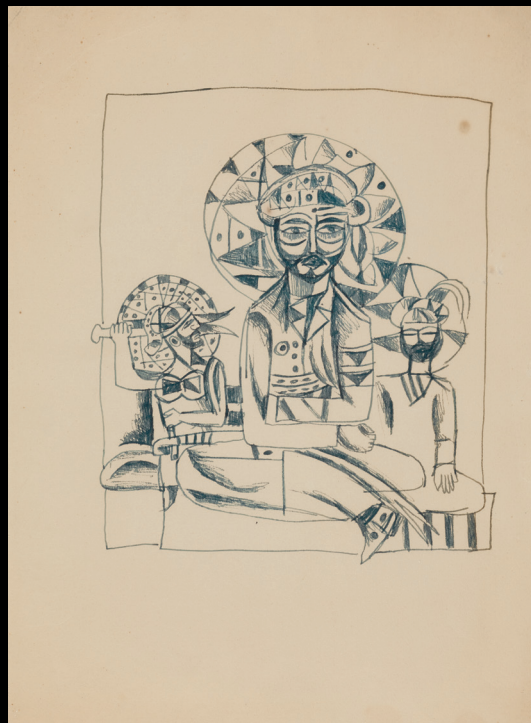
- i) signed in Arabic and dated 1953
- ii) signed in Arabic and dated 1952
- i) pencil and pastel on paper
- ii) pencil on paper
- i) 27.5 by 18.5cm.; 10¾ by 7¼in.
- ii) 27 by 20.5cm.; 10½ by 8in.

### PROVENANCE

Estate of the Artist, Amman/London

£ 3,000-5,000

€ 3,350-5,600 US\$ 3,950-6,600



65 (i)



65 (ii)

65

## SHAKIR HASSAN AL-SAID

1925-2004

Iraqi

- i) Untitled (Three Figures)
- ii) Untitled (View of a Town)

- i) signed in Arabic and dated 54 on the reverse
- ii) signed in Arabic and dated 57 on the reverse
- i) & ii) pen on paper
- i) 20.1 by 25.5cm.; 8 by 10in. ii) 27 by 20.5cm.; 10⅝ by 8⅞in.

### PROVENANCE

Estate of the Artist, Amman/London

£ 3,000-5,000

€ 3,350-5,600 US\$ 3,950-6,600

### END OF SALE





A Safavid cut-steel standard ('alam)  
signed by Muhammad ibn Reza, Persia  
dated 1017 AH/1608–09 AD  
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TYEB MEHTA

*Durga Mahisasura Mardini*, 1993

Estimate INR 20,00,00,000–30,00,00,000

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

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

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

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

### Completing This Form

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

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

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

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

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

### New Clients

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

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

### Conditions of Absentee & Telephone Bidding

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

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

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

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

### Payment

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

### Data Protection

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

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



## BUYING AT AUCTION

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

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

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

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

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

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

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

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

is checked and approved by a qualified electrician.

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

### 2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid

via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

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

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

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

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

### 3. AFTER THE AUCTION

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

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

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds

sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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

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

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

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

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

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

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

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss



or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
**Post Sale Services (Mon-Fri 9am to 5pm)**  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

**EU Licence Thresholds**  
Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments  
EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

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

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

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

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

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

### ◻ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party.

Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

### ▲ Property in which Sotheby's has an Ownership Interest

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

### Ⓢ Irrevocable Bids

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

### ✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be

required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### ◻ No Reserve

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

### Ⓢ Property Subject to the Artist's Resale Right

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

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

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

### • Restricted Materials

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

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

### II Monumental

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



prior to the sale to discuss any specific shipping requirements.

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

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

### 1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

### 2. PROPERTY WITH A † SYMBOL

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

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

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

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

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

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot

be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

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

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

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

### 5. EXPORTS FROM THE EUROPEAN UNION

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

#### Property with no VAT symbol (see paragraph 1)

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

#### Property with a † symbol

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

#### Property with a ‡ or a Ω symbol

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

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

### 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is



registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

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

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

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

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering,

making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

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

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

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

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

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

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

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

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of

Business;

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

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

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

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

### 5. BIDDING AT AUCTION

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

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

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

### 6. CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in



increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

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

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

## 7. PAYMENT AND COLLECTION

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

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

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

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

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

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

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

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

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

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private

sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

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

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of

identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

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

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

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

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

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

## 13. LAW AND JURISDICTION

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

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

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile



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

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay. Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages

provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.
6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE\_TERMS

## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

### COLLECTION FROM NEW BOND STREET

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

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

Collect your property from:  
**Sotheby's Property Collection**

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

### COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

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

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

### STORAGE CHARGES

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

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

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

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

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

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

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

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

### LIABILITY FOR LOSS OR DAMAGE

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

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

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4/08 NBS\_GUARANTEE MAIN

## IMPORTANT NOTICES

### ESTIMATES IN EUROS AND US DOLLARS

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**£1 = US\$1.3029**

**£1 = €1.1141**

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

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## GLOSSARY OF TERMS

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

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

### 1 GIOVANNI BELLINI

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

### 2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

### 3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

### 4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

### 5 STYLE OF .....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

### 6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

### 7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

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

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

**10** Dimensions are given height before width.

**11** Pictures are framed unless otherwise stated.

**12** Please note that designations of ownership refer only to the lots above which they appear.

1/03 NBS\_GLOS\_CONT PTGS



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13 November 2018  
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