



Sotheby's EST. 1744

20TH CENTURY ART
/ MIDDLE EAST

LONDON | 22 OCTOBER 2019



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20TH CENTURY ART / MIDDLE EAST

**AUCTION IN LONDON
22 OCTOBER 2019
SALE L19226
2 PM**

**ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC**

Friday 18 October
9 am-4.30 pm

Saturday 19 October
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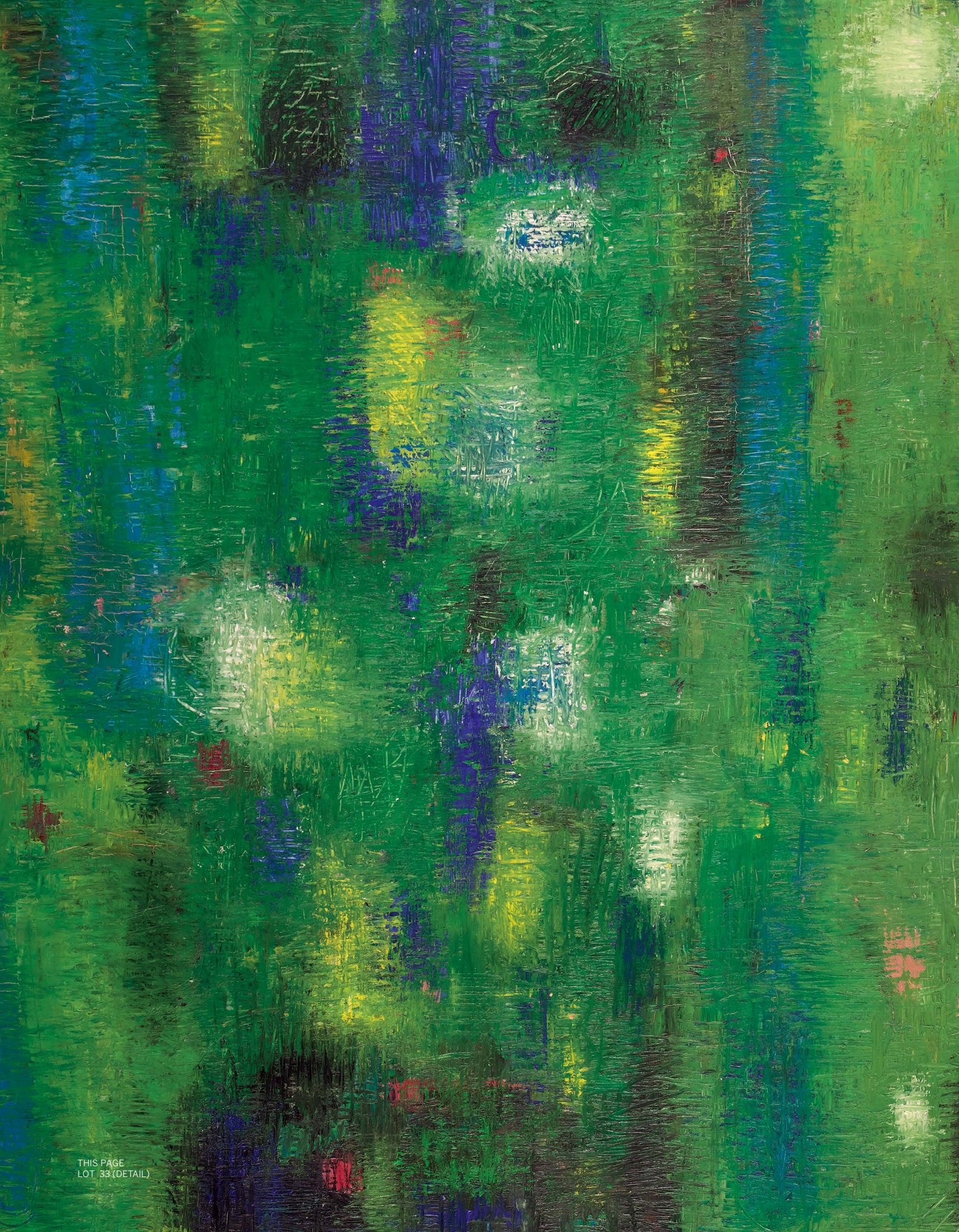
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◀ MAVERICK EYE

Sotheby's is delighted to offer an outstanding selection of works, unparalleled in quality, brought together by a true avant-garde collector from the Middle East. *A Maverick Eye* comprises a kaleidoscopic group of works from a meticulously curated collection; one unbridled in passion and built from an extraordinarily deep fascination with art and its creation.

Eschewing the ease of following popular trends, the present collection was assembled with a concentration on quality and through a critical survey of the burgeoning rise of the Middle Eastern Contemporary art scene from the early 2000s. Over the span of 20 years, the collection, in its breadth and depth, demonstrated a voracious appetite for collecting and a relentless pursuit of truly thought-provoking works.

A Maverick Eye is a collection characterised by a global constellation of artists. Its edge, perhaps, is in juxtaposing young artists with exceptional works alongside long forgotten female artists. The collection maintains a pedagogical element with a focus on conceptual coherence. *A Maverick Eye* offers collectors a unique opportunity to survey some of the most innovative artists whose works have been chosen through a discerning commitment to quality and uniqueness. Part II of *A Maverick Eye* will be sold in our Contemporary Curated Sale in London on 19 November 2019.

At a time where commentary and cultural production truly seems awash with misinformed or ill directed hubris – intentionality, clarity and purpose feel like the essence of luxury. It is in this vein that Sotheby's is proud to be presenting for the first time at auction, a work by one of the most vibrant artists of a generation, Dana Awartani's *Dodecahedron Within an Icosahedron*.

Palestinian-Saudi Dana Awartani was born and raised in Jeddah, Saudi Arabia where she currently resides. She received her BA in Fine Arts at Central Saint Martins College of Art and Design and received a distinction after a two-year Masters at the Princes School of Traditional Arts to refine her skills in Islamic art form. Her artistic career thus far can perhaps simply be understood as a conflation of contemporary practice and traditional art forms using mixed methodology.

Intentional in its physicality, and in its cosmological and philosophical underpinnings, Awartani shows us the precarious and perfect poetics of a mathematical approach towards creative output. Geometry is of course synonymous with symmetry and the beauty derived from it is an age-old appreciation: Islamic, Sufi, the art of miniatures, and indeed, all spiritual traditions - Western and Eastern - are anchored in the clairvoyance and solace that linearity can bring. However, it is the scale of this work that brings this power into a more contemporary placement. The fragility of the glass, the rigidity of the copper framing and the encasing of a beautifully crafted delicate nucleus alter the space this work sits in and our subsequent movement around it. Equally important, alongside the visceral pull of this work, Awartani continues to gently fuse the lineage of Islamic craftsmanship, its motifs and tessellations with contemporary practice.

The platonic solids are the most frequently studied shapes in history. What makes them particularly important is that they are considered as the only five 'perfect' shapes in three-dimensional space which derive from a sphere. They appear the same from any vertex, their faces are made of the same regular shape, and their vertices represent the most symmetrical distribution of the numbers four,

six, eight, twelve and twenty within a sphere.

Awartani has taken direct inspiration from these forms and has translated these three-dimensional shapes into five sculptures that examine the dual properties that these shapes share which is also known as polar reciprocation. By this duality principle, each platonic solid has a pair that fits within each other in geometric harmony.

In her rendering, Awartani has worked with craftsmen in Morocco and created the core shapes in wood, applying her own unique visual

“THE PLATONIC SOLIDS CAN BE SEEN AS THE FUNDAMENTAL BUILDING BLOCKS IN NATURE. THEY ARE THE ONLY THREE DIMENSIONAL SHAPES THAT ARE PERFECTLY SYMMETRICAL IN EVERY DIRECTION, AND TOGETHER REPRESENT THE FIVE CLASSICAL ELEMENTS WHICH OUR ENTIRE WORLD IS COMPOSED OF.”

language of sacred geometry through traditional wood working techniques. These shapes in their perfection had also been attributed to the five classical elements (earth, air, fire, water, aether) by Plato, and the wood is a tie to this being the only substance that needs all elements to survive in nature.

A quiet and gentle presence, but powerful and assured in its scale, *Dodecahedron Within an Icosahedron* can be felt as both bold and delicately divine. Dana Awartani is an artist who shows us that an ambitious, harmonious duality can exist in times like this – and thoughts of a separation between tradition, craft and contemporary, conceptual practice are the only belief systems that should remain rooted in the past.

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

DANA AWARTANI

b. 1987

Saudi/Palestinian

Dodecahedron Within an Icosahedron (From The Platonic Solid Duals Series)

wood, copper and glass
121 by 100.2 by 100.2cm.; 47⁵/₈ by 39³/₈ by
39³/₈in.

Executed in 2016, this work is number 3 from
an edition of 3, plus 1 artist's proof.

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

PROVENANCE

Athr Gallery, Jeddah
Acquired directly from the above by the
present owner in 2016

EXHIBITED

Marrakech, Marrakech Biennale 6, *Not New
Now/Quoi de neuf là*, 22 April - 7 May 2016
Detroit, Museum of Contemporary Art
Detroit, *Detroit Affinities: Dana Awartani*,
2017

LITERATURE

Roxane Zand, Ed., *Geometry and Art: In the
Modern Middle East*, Milan 2019, pp. 62-63,
illustrated in colour

‡ W £ 18,000-22,000
€ 19,900-24,300 US\$ 22,000-26,800





2

2

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ETEL ADNAN

b. 1925

Lebanese

Untitled

signed *Adnan*, signed in Arabic
watercolour and ink on paper laid down on
board

33 by 40cm.; 13 by 15³/₄in.

Executed in the 1970s.

PROVENANCE

Galerie Claude Lemand, Paris
Private Collection, France

± £ 7,000-10,000

€ 7,800-11,100 US\$ 8,600-12,200



3



4

3

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

ETEL ADNAN

b. 1925

Lebanese

Untitled

signed and dated *Adnan '15*
watercolour and ink on paper laid down on
board

57 by 76cm.; 22½ by 30in.

Executed in 2015.

PROVENANCE

Galerie Claude Lemand, Paris
Private Collection, France

± £ 8,000-12,000

€ 8,900-13,300 US\$ 9,800-14,700

4

ABDULRAHMAN AL SOLIMAN

b. 1954

Saudi

Sails

signed *A. Soliman* and dated *2001*, signed in
Arabic

acrylic on canvas
70 by 95cm.; 27½ by 37¼in.

PROVENANCE

Collection of the artist, Saudi Arabia
Acquired from the above by the present
owner

± £ 15,000-20,000

€ 16,600-22,100 US\$ 18,300-24,400



5

PROPERTY FROM THE PRIVATE COLLECTION OF
DR. JIHAD ISSA

SEIF WANLY

1906-1979

Egyptian

Untitled

signed and dated *Seif '57*
oil on celotex
59 by 72cm.; 23¼ by 28¾in.

PROVENANCE

Collection of Gardenia Café (later known as
Atlas Library), Damascus, late 1950s
Private Collection, Dubai (acquired from the
above by the present owner in the 1980s)

± £ 8,000-12,000

€ 8,900-13,300 US\$ 9,800-14,700



6

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

WILLY ARACTINGI

1930 - 2003

Lebanese

Untitled

signed and dated *W Aractingi 7/85*
acrylic on canvas
73 by 92cm.; 28¾ by 36¼in.

PROVENANCE

Estate of the artist, Beirut

‡ £ 15,000-20,000

€ 16,600-22,100 US\$ 18,300-24,400

SALOUA RAOUDA CHOUCAIR'S RHYTHMIC COMPOSITION

7

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

SALOUA RAOUDA CHOUCAIR

1916 - 2017

Lebanese

Rhythmic Composition

signed and dated *Saloua Raouda 1949* on the
mount

gouache on paper mounted on cardboard
23 by 32.5cm.; 9 by 12³/₄in.

This work is accompanied by a certificate of
authenticity signed by the Saloua Raouda
Choucair Foundation.

PROVENANCE

Collection of the artist, Beirut

Acquired directly from the artist by the
present owner in 2013

± £ 30,000-40,000

€ 33,200-44,200 US\$ 36,600-48,800

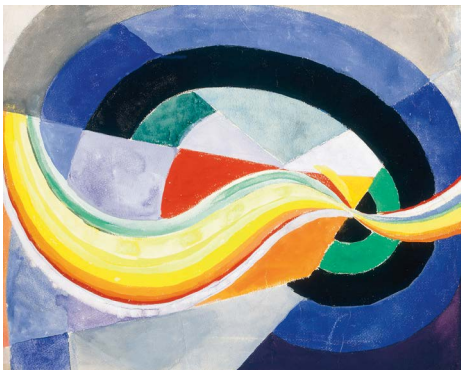
It is no small feat for Saloua Raouda Choucair - who passed in 2017 at 100 years old- to have been given a solo show at Tate Modern, London in 2013 – deeply encouraging and entirely forward thinking, not only because she was a woman, Arab and in her 97th year, but especially so because she was the *first* female Arab artist to have a solo show at Tate Modern.

Looking back, Choucair had a long and fascinating career, one which was not unusual in the ebbs and flows of its contemporary, commercial successes. Her artistic oeuvre is woven with the direct influences of Fernand Léger in Paris and framed by her pioneering application of abstraction in Beirut. Large scale sculptural work, portraits and her peaceful semi-abstract canvases speak of an artist who had a profound mastery of technique and a deeply considered aesthetic vision. Her style never felt appropriated in the way that paintings can so often feel, in-authentically, contrived. Seeing the European avant-garde at first hand, she was able to interpret it with her own unique response – we can see this in the way she reacted to Léger and the similarities we can draw with Delaunay's work for instance. She had her own form of Arab abstraction, shaped by Islamic geometry and calligraphy but not limited by it; coloured by the palettes of her

Parisian contemporaries and not dissimilar to those used in the soft abstract landscapes of many Lebanese artists of her generation.

Most recently, in November 2018, Saloua Raouda Choucair was part of a fascinating survey exhibition at Dusseldorf's K20 museum, reconsidering European modernism through a global narrative. The show focused on seven distinct moments from the history of modern art in Japan, Georgia, Brazil, Mexico, India, Nigeria, and Lebanon. Works were placed in dialogue with the museum's extensive modernist collection, founded in 1960, alongside a selection of works by Paul Klee. This is of importance, not only because the exhibition can be placed so aptly on the arc of our current social and political dialogues of national centrism, but because once again it so clearly portrays Choucair's importance within the re-framing of a conventional reading of post-war art dominated by Europe and the USA.

A Rhythmic Composition is a wonderful example on canvas of Saloua Raouda Choucair's artistic brilliance: beyond Western, beyond the Levant and gently floating above any constraints of absolute stylistic categorization. This is the first time Sotheby's has included a painting by Choucair and it is a stunning example by an artist who is finally getting the global attention her career deserves.



Robert Delaunay, *Propeller*, 1923, gouache on board.
Photo © Christie's Images / Bridgeman Images



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LONDON

ALI BANISADR

b. 1976

Iranian

Stardust

signed and dated *Ali BANISADR 2011*

oil on linen

137.6 by 182.7cm.; 54¼ by 72in.

PROVENANCE

Blain/Southern Gallery, London

Acquired directly from the above by the
present owner in 2015

LITERATURE

Jessica Smith, Emily Jackson and Noura

Al-Maashouq, Eds., *Ali Banisadr: One*

Hundred and Twenty Five Paintings, London

2015, pp. 130-131, illustrated in colour

W £ 280,000-350,000

€ 310,000-387,000 US\$ 342,000-427,000

“I always look for openings, the part of the painting
that welcomes me, the part that calls me in. It
could be anywhere, and I start from there. And
then it becomes a dialogue...You just start a
conversation with the work and hope to disappear.”

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







Very few artists can match technical prowess with poetic sensitivity and make the precarious feel, wondrous. Ali Banisadr's paintings unmoor you; they make you believe that harmony and liminality can indeed be one and the same.

Visceral in impact and born from a multisensory spirit, Ali Banisadr explains that at times, it is also the rhythms of sound that have inspired his work – that creative inception is somehow internally audible. It is often described of Banisadr, and indeed self-explained, that there is no central point to his paintings, and no interest in it. You can disappear into it, you can allow yourself to be enveloped. Frenetic paintwork or the precision of palette knife strokes somehow take you to lands or places you want to find yourself in: shared cultural memories of Persian battlegrounds from the Shahnameh, or empathetic readings of an artist's war-torn displacement. The fascination is less in our historical and biographical prescriptions of Banisadr's work, but rather in its ability to be all or one.

"That's what I like in literature – to read something and to be taken to more than just one particular time, place and argument... Between chaos and order; I try to create order out of the chaos. It begins chaotic and all the figures emerge later." Ali Banisadr, 2015.

Even those less familiar with Banisadr's body of work, and indeed, even to an 'untrained eye', the complexity of his compositions are impressive and the richness of colour in his canvases, overwhelming. In Banisadr's major global successes, we have garnered wonderful and accurate descriptions of his technique: gestural, rich, intoxicating, laden with multi-layered meaning. Adroit connections have been made to 15th century painter Hieronymus Bosch (with a

wonderful video produced by the Metropolitan Museum of Art, New York) as well as Persian miniatures, and Abstract Expression more broadly. In the spirit of peeling back layers and honouring Banisadr's belief in an almost continual, eternal searching, we have seen beautiful similarities in the work and style of Joan Mitchell. "Never has colour been more delicate, more sumptuous; never the gesture more independent, more audacious." (Michael Waldberg, *Joan Mitchell*, Paris 1992, p. 55). Although their oeuvres diverge, we could describe Banisadr's paintwork in much the same way. This comparison is interesting as it reminds us that art, styles and regions are not so disparate: that we can always find threads that bind together. There are sensory similarities to Adrian Ghenie's treatment of his canvases and subject matter as well: their shared references to mythology, hidden symbols, memory and myth – dreamlike and other-worldly. Ghenie's work, *Boogeyman* (sold in Sotheby's Contemporary Art Evening Sale, London, 5 October 2018, Lot 49) also shares a textual reference to an inspiration from Hieronymus Bosch.

Ali Banisadr's genius is in the successful and ambitious weaving of art historical contexts: Islamic worlds can meld with Medieval European with ease. Stylistically, his paintings can be loosely figurative and landscapes at once – all layered with the hand of an artist who confidently maneuvers the techniques of Abstract Expressionism, imbued with faint hints of the skill of a Persian miniaturist.

Banisadr will continue to operate and produce in a space uniquely his, continuing to grow from strength to strength. *Stardust* is unquestionably a remarkable work to own by this leading artist who has moved beyond the institutional and commercial successes becoming a leading artist among his contemporaries.



Ali Banisadr, *The Chase*, oil on linen, 137.2 by 182.9cm, 2011, Private Collection. Image courtesy of Sotheby's. Sold at Sotheby's, Doha on 13 October 2014, Lot 4.



Joan Mitchell, *Parasol*, oil on canvas, in 3 parts, 1977. © Estate of Joan Mitchell. Image Courtesy of Sotheby's. Sold at Sotheby's, New York on 27 September 2007, Lot 20.





9

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

HELEN KHAL

1923-2009

American/Lebanese

Untitled

signed *H. Khal*

oil on board

69 by 54cm.; 27 $\frac{1}{8}$ by 21 $\frac{1}{8}$ in.

Executed in the 1970s-1980s.

PROVENANCE

Acquired directly from the artist by the
present owner

‡ £ 12,000-18,000

€ 13,300-19,900 US\$ 14,700-22,000



10

SHAFIC ABOUD

1926 - 2004

Lebanese

Bleus Rompus (Broken Blue), n°91

signed and dated *Abboud '61*
oil on canvas

60 by 92cm.; 23 $\frac{5}{8}$ by 36 $\frac{1}{4}$ 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.

PROVENANCE

Delvaux, Paris, *Tableaux Modernes et Art du XXe siècle*, 26 June 2019, Lot 676

Acquired directly from the above by the present owner in 2019

EXHIBITED

Paris, Galerie R. Cazenave, *ABBOUD*, 1961

LITERATURE

Exh. Cat., Paris, Galerie R. Cazenave, *ABBOUD*, 1961, p. 13, illustrated

⊕ £ 28,000-35,000

€ 31,000-38,700 US\$ 34,200-42,700



11

ROKNI HAERIZADEH

b. 1978

Iranian

Untitled

signed and dated *Rokni-haeri 2..6*, signed and dated 1385 (A.P./A.D.2006) in Farsi
acrylic on canvas
149 by 200cm.; 58 $\frac{5}{8}$ by 78 $\frac{3}{4}$ in.
Executed in 2006.

PROVENANCE

Private Collection, France

W £ 8,000-12,000

€ 8,900-13,300 US\$ 9,800-14,700



12

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ISMAIL FATTAH

1934-2004

Iraqi

Artist's Studio

signed and dated *Ismael '62*
oil on canvas laid down on panel
39.7 by 69.7cm.; 15½ by 27½in.

PROVENANCE

Collection of the artist
Private Collection (acquired directly from the above by the present owner in 2002)

This painting is a beautiful melange: part traditional still-life, part portraiture. The identity of its subject is most likely a rendering of the artist's imagination rather than a self-

portrait – although the scene is said to be of the artist's studio in Rome.

Both Pablo Picasso and Henri Matisse were said to be major influences on Fattah during his studies in Rome. The vibrancy of Fattah's colour palette while not dissimilar to Picasso's in his bold use of paint, is perhaps more comparable in style and colouring to Matisse. The intentionally disproportionate sizing of his subject's limbs are almost sculptural. While there have been no stated or known direct references, we can draw visual comparisons to Henry Moore, whose beautiful figurative sculptures were at once angular and softly rotund.

A simple but charming detail shared by the artist's studio describes this work as being painted at a time when Ismail Fattah was eating fish – for which he had a particular taste. In a style similar to the French modernists of the time, we indeed see, in a

flattened picture plane: a plate of fish. We may draw with levity, some autobiographical symbolism. Adding to our understanding of the work, we can also compare it stylistically (and more specifically) to still-life paintings by Picasso, in particular those that included fish – a subject which also featured in many of Picasso's ceramics.

Ismail Fattah had a particular style and palette in his 1960s period: he mainly used white, red, blue, with accents of black and yellow. This painting is beautifully balanced in composition and in palette, leaving it to us to imbue it with autobiographical subtext.

£ 28,000-35,000

€ 31,000-38,700 US\$ 34,200-42,700

TWO RARE WORKS BY THE EGYPTIAN ARTIST MAHER RAIF

Mahir Raif was born in Cairo in 1926 and was part of the Contemporary Art Group, a movement that emphasized popular arts and culture and festivals as integral subjects for their art. These artists emphasized the everyday and the masses in their subject matter. They developed a style entirely their own. While Egyptian Surrealism was driven by artists who firmly believed that mimetic practice and foreign inspiration was unnecessary and at best, peripheral, the Contemporary Art Group was particularly successful in expanding a visual understanding of what constituted folkloric art. Folkloric art was expanded from being simply a window into an ontological past, to an ongoing, organic and very much, contemporary aesthetic and vessel into Egyptian modernity.

These two striking works by Maher Raif embody the power and vitality of arguably one of the most historically important social artistic movements in Egypt. Both compositionally adept through the balance of the figures created by Raif's surrealist folkloric imagery, the artist captures peasant polity through the stylistic balance between symbolic mythology and realism.

The Contemporary Art Group came after the Art and Liberty movement. The Art and Liberty Group created an Egyptian surrealist aesthetic whose philosophical underpinnings were rooted in a defiance to fascism and a rejection of colonialism. Importantly, the Contemporary Art Group differed to these artists in so far as their preeminent concern seemed not to produce 'defiant' art but rather, to create work that was deeply grounded in the engagement and maneuvering of their local communities. Their interest lay more in exploring the collective conscious, as well as the subconscious ravaged by the psychological extremities of poverty, superstitions and the tragic ignorance that fatalism breeds.

Although both works allude to the fragility and struggle of the collective, stylistically, the boldness of the figures and the assuredness of their physicality lend an implicit strength to the subject matter – it is their resilience that we can draw hope from. We see this in particular, in the bodies of the fishermen, but also in the symbolism of the cave.

Specific iconography was featured often in the works of artists in the Contemporary Art Group to illustrate particular concepts or ideas. Cave iconography was referenced often in the works of this group (Abdel Hadi El-Gazzar and Hamed Nada for instance) as they became representations of Sufi themes, as caves served as Sufi

retreats or shelters from persecution. The suppression of the Sufis by the State resurfaced constantly in the subject matter of the Group between the 1930s and 1950s.

The book, *Politics of Art in Modern Egypt* references a drawing entitled, *Fi-I Kahf (In the Cave)* 1952 which was included in the final issue of *Al-Thaqafa*, December 1952. The illustration implies that the location of the caves is Moqattam hills, known for its caves and Sufi retreat. This sketch bears many similarities to the work presented in this sale.

Untitled depicts bodies lying huddled in a cave – in solace and shelter. Their bald heads are accentuated which makes clear reference to their Sufi belonging and their almost fetal like positioning points to clear persecution and fear – made more impactful through the small figures hiding in baskets. The figures in the foreground are large and although one remains seated and almost folded in on himself, the Sufi standing to his right, rests his hand almost reassuringly on his head (though he rests his own head in the palm of his hand – either in calm resignation or hopeful patience). In this way, the work is not so morose and less foreboding in feeling: we are still able to feel community and strength here, in spite of deeply, trying times. The bodies are boldly defined in a style characteristic of Raif's figurative work. However, he manages to visually paint these figures into the background of the cave. He does this through the blending of a shared coloured palette and flattened picture planes. Whether intentional or not, we can not help but draw on similarities to Edvard Munch's iconic painting, *The Scream* (1893). Compositionally they are strikingly similar, but it is also the (now ubiquitous) cultural understanding of *The Scream* (its angst humanity's plight) that is unavoidably brought into the fold of Raif's depiction of this scene.

The 1940s and 1950s were characterized by a surrealist and realist visual narrative. It was only in the 1960s that the use of symbolic mythology, painted through more abstract terms, became the more prevalent style. *Untitled (The Fisherwoman and the Net)* was painted slightly earlier and there is no overt reference to mythological tropes, but we can perhaps still cast an *allegorical net*. These men are the Nile fisherman: we know this from the clear rendering of the Nile river in the background. The strength of the visual narrative is carried by its folkloric imagery: expressed through its story-telling subject matter and colour palette. The unusual, double-sided work on paper allow

us to further unfold its story. In this way, Raif is able to show us in an incredibly powerful way, the delicate binary of existence, particularly one that is pulled between 'land and sea'. The livelihoods of these fishermen moved in tandem with high and low tide – a precarious existence entirely dependent on dry or high seasons and the bounty of a catch.

On one side of the canvas, we see abundance. The vibrancy and depth of the river's blue, mirrors plentiful return. Our fishermen appear to emerge unrestrained and 'unshackled' by the net – which in this instance, resembles a rooted tree, blossoming in fruitful abundance. The adroit application of colour mimics this symbolism through the brown tones (of its 'rooted net') that blend into deep shades of evergreen. The figures too, appear physically grounded. They stand resolute and empowered: their feet anchored in the knowledge of their bounty.

We move to another reality on the reverse side of this work. Raif depicts the same scene but uses its symbols and imagery, poignantly and powerfully, to show a life that is barren versus abundant – there is nothing implicit in our reading of an imminent metaphorical darkness and all-consuming defeat. A cast-out anchor is a visual embodiment and an antithesis to the anchored stance of the fisherman on the painting's reverse. The river here is dull, the land barren, as seen in the brown and umber hues. Decay and desperation are also painted into the single, dark and flattened fish. The three fishermen here are swathed in what we feel is an unbreathable net, and indeed, the two less prominently illustrated fisherman are all but indistinguishable. Deeply poignant and almost evading attention is the small figure of a distant (almost forlorn looking) woman in the top left of the canvas – perhaps, this is where the work gets its pseudo-title. Its reference is to family and continued existence: a woman as a symbol that embodies it all: wife or mother – she is a symbol of home and abundant life.

Movement and colour are laden with movingly, existential readings. This work shows us a humble, simple and entirely vulnerable life, one whose tool for survival: a net, can either liberate or suffocate.

Both works are beautiful examples by an artist who was able to marry artistic prowess with the power of folkloric story telling. He created works laden with meaning, that spoke to social plight but importantly still somehow managed to visually embody a spirit of resistance and fortitude.



13

MAHER RAIF

1926 - 1999

Egyptian

Untitled

gouache and pastel on paper
45 by 35cm.; 17¾ by 13¾in.
Executed *circa* 1950s.

PROVENANCE

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

£ 12,000-18,000
€ 13,300-19,900 US\$ 14,700-22,000

MAHER RAIF

1926 - 1999

Egyptian

Untitled
(The Fisherwoman and the Net)

(ii) signed and dated 1948 in Arabic
 oil on canvas, double-sided
 60 by 85cm.; 23½ by 33½in.

PROVENANCE

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

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

Exh. Cat., Paris, Centre Pompidou, *Art et
 Liberté: Rupture, War and Surrealism in Egypt
 (1938 - 1948)*, 2016, pp. 140-141, illustrated
 in colour

£ 40,000-60,000

€ 44,200-66,500 US\$ 48,800-73,500



(i) Reverse of the current work (Lot 14)



(ii)

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LOS ANGELES

BAHMAN MOHASSES

1931-2010

Iranian

Untitled

signed and dated *B. Mohasses '66*
oil on canvas
81.5 by 60cm.; 32 by 23½in.

PROVENANCE

Collection of the artist, Rome
Francesco B. Collection, Italy (acquired
directly from the artist)
Ader, Paris, 4 December 2015, Lot 117
Private Collection, USA (acquired directly
from the above)
Christie's, Dubai, *Modern and Contemporary
Art Now and Ten*, 16 March 2016, Lot 22
Acquired directly from the above by the
present owner in 2016

£ 120,000-180,000

€ 133,000-199,000 US\$ 147,000-220,000



Bahman Mohasses was indisputably the most acclaimed Iranian artist of his era. Often referred to as 'the Picasso of Iran', Mohasses was ahead of his time in many ways. He showed artistic ability at a very young age, by fourteen he was learning to paint from a local teacher in Rasht, Iran. He then moved to Tehran where he attended the Tehran University Faculty of Fine Arts, and in 1954 he moved to Italy to study at the Fine Art Academy of Rome.

Mohasses was a well-read intellectual, familiar with Greek mythology, early European classics, and French intellectual thinkers. His scope of knowledge alongside his own inclination towards existentialism, influenced and added to his artwork in significant ways. Mohasses was not only complex and charismatic, but also fearlessly vulnerable and ferociously opinionated. His strong characteristics were projected throughout his lifetime of works, evoking the same aesthetic daringness of Louise Bourgeois and Pablo Picasso.

As one of the great minds of the 20th century, Mohasses did not aspire to appeal to a mass market. He was not interested in beautifying his works – his aesthetic was rather an emphasis on the human condition in all its raw misfortune. He depicted dark figures of mythological origin: beasts and minotaurs, as vessels to express his personal anguish and despair.

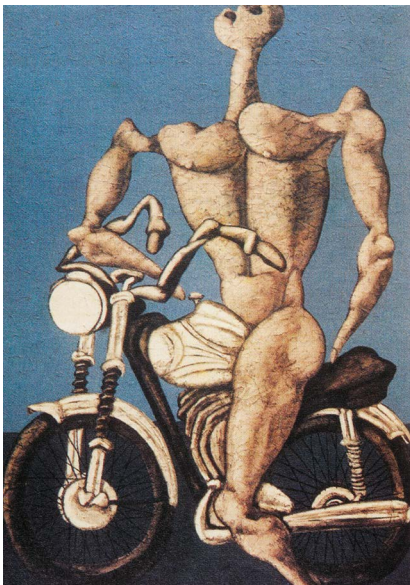
**“WHEN THE SEEDS OF HATRED
ARE SCATTERED, THEY WILL
INEVITABLY GROW.”**

This 1966 work is a perfect example of Mohasses' aesthetic: a robust and austere figure, whom despite a strong-muscular torso, stares back at the spectator with desperate and vulnerable, hollow eyes. Set against a stark bleeding red background, the work reflects Mohasses' unique ability to portray mixed emotional states of strength and vulnerability in one work. The strong torso yet notably

displaced eyes, are perhaps a reflection of Mohasses himself, who often felt alienated and helpless in a world ravaged by political conflict and cultural adversity.

Through-out his life, Mohasses' works faced destruction on many levels: lost, stolen, confiscated, censored, dismantled or destroyed if not by others, then by Mohasses himself, who snubbed the notion of a legacy, posterity, or inheritance. Mohasses' entire oeuvre is credited with the artist's ability to depict raw feeling, bordering existential anguish. The mid-1960s to the early 1970s was a prolific period for the artist. His work from the 1960s has held a particular fascination to the discerning eye due to its depth of expression and its chilling host of quasi-mythological characters.

In the words of Mohasses himself, upon describing one of his minotaur work's, he exclaims: "My creatures exist in a theatre stage. If you look closely, this Minotaur here is currently dying right before the spectator's eyes!" (Mitra Farahani, Director, *Fifi Howls From Happiness*. Butimar Productions, 2013).



Bahman Mohasses, *Biker*, oil on canvas, 1960s.



Henry Spencer Moore, *Reclining Figure*, 1985, bronze (LH 192a)

Photo: Michael Phipps/Henry Moore Archive. Reproduced by permission of The Henry Moore Foundation





16

16

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, VIRGINIA, USA

NURI İYEM

1915-2005

Turkish

Etiler (Three Sisters-in-law)

signed *N. İyem*

oil on hardboard, in artist's frame

61.5 by 41.5cm.; 24¼ by 16¼in.

Executed in the 1960s-1970s.

PROVENANCE

Collection of the artist, Istanbul

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

± £ 5,000-7,000

€ 5,600-7,800 US\$ 6,100-8,600

17



17

ARDESHIR MOHASSES

1938-2008

Iranian

Untitled

signed *Ardeshir '87*

collage and ink on paper

80 by 35.5cm.; 31½ by 14in.

PROVENANCE

Collection of the artist, USA

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

± £ 4,000-6,000

€ 4,450-6,700 US\$ 4,900-7,400

GEORGES HANNA SABBAGH

1877 - 1951

Egyptian/French

Portrait de Femme Oriental (Portrait of an Oriental Woman)

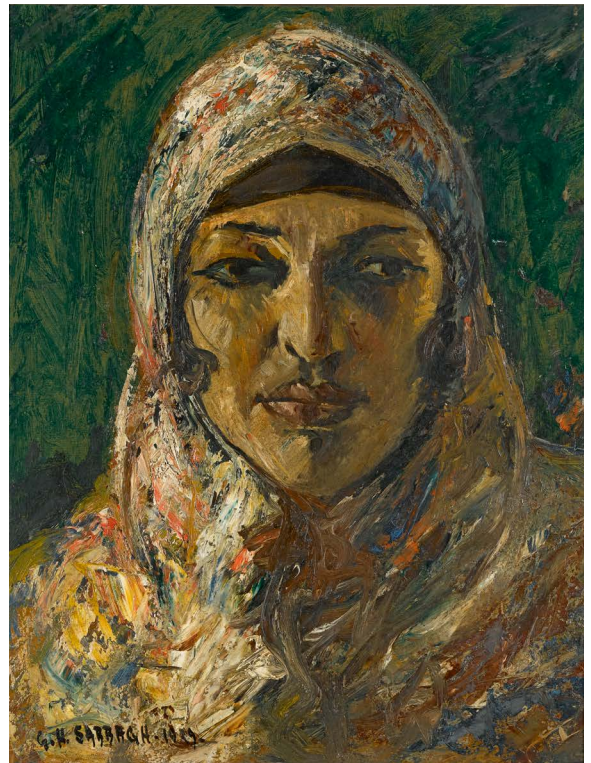
signed and dated *G. H. Sabbagh 1929*
oil on board
52.5 by 40.5cm.; 20½ by 15¾in.

PROVENANCE

Private Collection, Paris
Private Collection, Beirut (acquired from the
above by the present owner in 2018)

⊕ £ 10,000-15,000

€ 11,100-16,600 US\$ 12,200-18,300



18

◀ MAVERICK EYE

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

HASSAN HAJJAJ

B. 1961

Moroccan

Unveiling

signed, titled, dated *Hassan Hajjaj 2000*
and numbered 3/10 on the backing board;
signed, titled, dated and numbered in Arabic
on the backing board
digital C-print in walnut frame inset with kohl
bottles mounted on board
72.4 by 48.3cm.; 28½ by 19in.

PROVENANCE

Athr Gallery, Jeddah
Acquired directly from the above by the
present owner in 2011

‡ ⊕ £ 7,000-8,000

€ 7,800-8,900 US\$ 8,600-9,800



19

MAHMOUD SAID'S ENCHANTING PAYSAGE

20

PROPERTY FROM A PRESTIGIOUS PRIVATE
COLLECTION, EGYPT

MAHMOUD SAID

1897-1964

Egyptian

Après la Pluie (After the Rain)

signed and dated *M.Said*; signed, titled and dated 1936 on the reverse
oil on canvas

75 by 57.5cm.; 29½ by 22½in.

This work is included in the Mahmoud Said Catalogue Raisonné, Milan 2016.

PROVENANCE

Collection of the artist, Alexandria
Collection of Amina Niazi, Alexandria (gifted directly by the above)
Acquired directly from the above by the present owner in 2004

LITERATURE

Eswat Dawastashy, *Mahmoud Said*, Cairo 1997, p. 167 (incorrectly titled *House of Mahmoud Bey Said*), illustrated in colour
Valérié Didier Hess and Dr. Hussam Rashwan, *Mahmoud Said Catalogue Raisonné, Vol.1: Paintings*, Milan, 2016, no. P171, p. 369, illustrated in colour

± £ 300,000-400,000

€ 332,000-442,000 US\$ 366,000-488,000

Mahmoud Said is a master: beyond nation, beyond movement and untethered from dated conceptions of the art historical canon. While living, and unquestionably, posthumously, Said's work and his oeuvre in its entirety, is one that does not need to rely on the additional bolstering that comes from an art critique laden with aggrandizing positive platitudes – which, it seems, sometimes comes with a subliminal fight for external validation and acknowledgement. His oeuvre challenges our understanding of a linear understanding of art history and its development. Mahmoud Said's work has the unparalleled ability to enchant and entice his audience and romanticise his Egyptian subjects in a characteristically whimsical and dream-like fashion.

An erudite, travelled artist with a voracious yet discerning appreciation of and interest in European art movements, Mahmoud Said's genius is in bringing all these elements into a cohesive and harmonious visual narrative. Most importantly, he does this while remaining anchored in an authentic understanding of Egypt: its hopes and struggles. Seen as the founder of modern Egyptian art during a time of intellectual renaissance in the country (referred to as *al-Nahda* in Arabic), his oeuvre is one that manages to capture an Egyptian spirit that was longing to be expressed and actualized.

Over the last decade within which Mahmoud Said's works have entered the visible international arena, they have proven their absolute strength of standing. His paintings will forever remain as exquisite and significant, not only within context of Modern Egyptian art, Modern Arab Art or modern art from the wider Middle Eastern region, but also global modern art.

Sotheby's is proud to be able to offer *Après la pluie*, a masterpiece landscape painting by Mahmoud Said. Painted in 1936, at a time where Said moved towards his best and most accomplished, conceptually robust and aesthetically refined period, this painting is undoubtedly the most impressive of his landscapes that has come to market to date.

Après la pluie is a scene of the sleepy countryside village where Said began to develop his oeuvre. Painted in 1936, the year that marked the end of Said's academic period and was artistically, the beginning of his Amarna Period – a style that embodied Ancient Egypt and was specifically adopted during and just after the Akhenataem period. This same countryside also becomes the ever-present background to all Amarna Period paintings. The Amarna Period was also when he painted his 1937, world-record breaking *Adam and Eve* (sold at Sotheby's in London, April 2018).

Mahmoud Said's oeuvre can perhaps most simply be described as a dialogue between the European history of art and an organically developing, modern Egyptian ethos. He had an ability to capture the complexities of light stylistically in a way that gave all his paintings an otherworldly, soft dreamlike haze. This translated conceptually as well, through the nobility and grace he portrayed in his portraits of peasants or the simple villages and daily scenes of his native country – all of his paintings were able to capture a visceral Egyptian essence with an almost magical wonder.

Several recurring motifs appear in Said's paintings over the years: most obviously the Nile, but also ripened palm trees, one of which features prominently in this work. Painted with





Italian School, *The Reception of Domenico Trevisani in Cairo in 1512*, oil on panel, 16th Century, Louvre, Paris, France @ Courtesy of Bridgeman Images

a similar aesthetic to the four framing his *Adam and Eve* work, the singularity of the date tree in the current piece is more impactful compositionally. His paintings often employed the use of allegory to add further layers to the reading and messaging of his work. The depth and mastery of Said's colour palette and deft ability to capture light are beautifully shown in this painting. The canvas in its entirety is dark and light at once. Said is able to illustrate the depth of a sky as it is after rain: clouds loom but there is hope of light and promise of sun. This is mirrored in the lightness of the characteristically sandy-coloured buildings in Egyptian landscapes, made all the more luminous by the contrasting shadowing of his architectural angles in the central building. The prowess shown in the light play on architecture here is a gentle nod to Said's fascination and indeed, fixation on the study of architecture in painting. Furthermore, allusions of quiet, distant oases are encouraged with his clever application of perspective – viewers, observers, indeed 'wanderers' remain at a distance, looking in and over into the walled in oasis like town. At the bottom of the canvas, the deep, darkness of the wall's shadow is offset by its surrounding, trees and vegetation – with its controlled flecks of pink paint, hinting at a post rain flowering.

English painter, George Lambert (1700-65) produced many topographical canvases that captured the effects of weather and its subsequent effects on the lighting of

the (possibly, North) English countryside. *Moorland Landscape with Rainstorm* (1751) from the Tate collection is a traditional bucolic scene. Its strength lies in the contrast of light and dark and serves as an interesting visual comparison to Said's interpretation of landscape and weather's effect on its lighting. We can see the difference in their illustration of clouds but their similar use of exaggerated shadow is apparent.

That said, a particular comparison to the skies in both works is significant. Important landscape paintings must acknowledge and consider weather for its effect on lighting and land but also for what that means for a depiction of sky. Whether it is background or foreground, skies open and close, are bright or dark: literally and conceptually. They carry meaning or display the artistic abilities or particular hand of an artist. In Said's studies of Western Old Masters, it is very likely that he saw paintings much like Lambert's and that its influence worked its way into the fold. In this way, we assume with confidence that Said was intentional and considered in the way he chose to depict the sky in *Après la Pluie*.

Unlike the dark palette (which can perhaps even be described as, characteristically English and similar to the dark grey, hazy hues of Turner's landscapes or cities after rain) Said's paintings so often maintain references to the Nile, sea or bodies of water. His famous use of an almost characteristically Said cobalt blue with hints of turquoise and

deeper darker shades, are present in both the walled in pool of water, and in the sections of vibrant sky that opens to us between the rain clouds. Unlike in England, Egypt could glow from a sun that was more present.

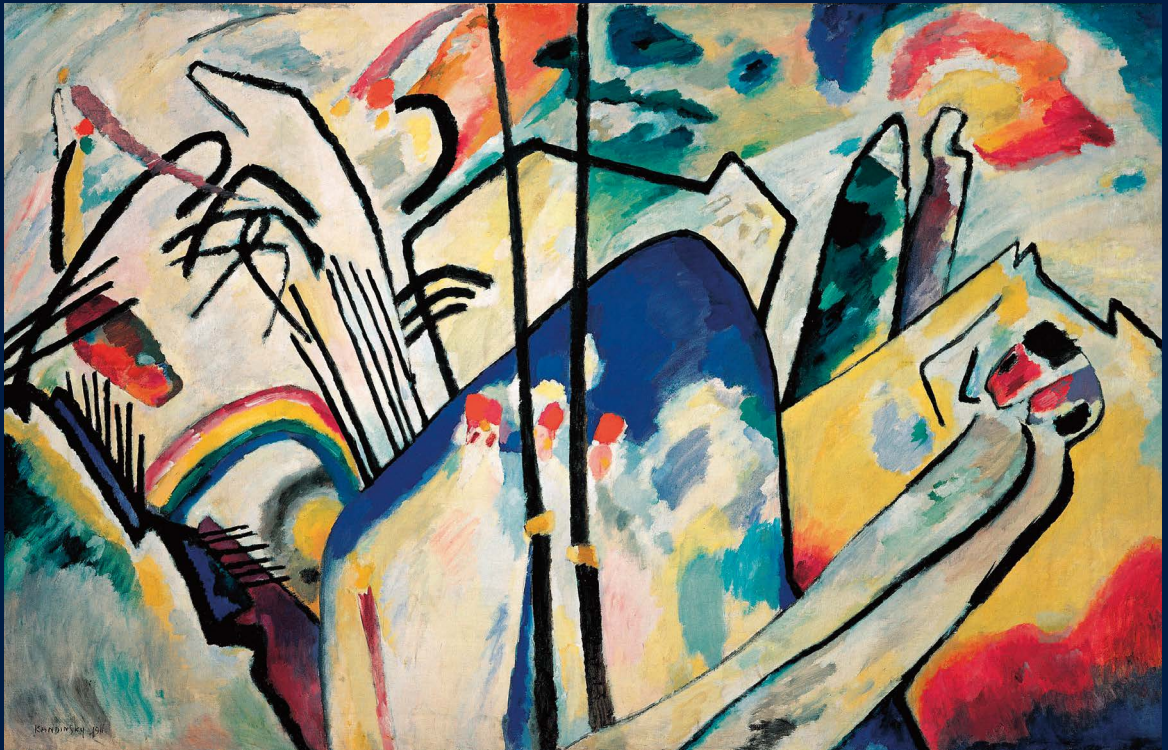
The influence of Western masterpieces during his European travels in the 1920s is significant – of the Venetian painters he says:

"The Venetian masters that I saw every year in Venice did not affect me much. However, there are two exceptions, Giovanni Bellini and Carpaccio...I have always been influenced by the great Venetian masters" chromatic symphony..." (Valerié Didier Hess and Dr. Hussam Rashwan, *Mahmoud Said Catalogue Raisonné, Vol.1; Paintings*, Milan, 2016, p. 121)

Elizabeth Miller in her research suggests that the compositional and architectural elements of these Venetian artists have been quoted in several works by Mahmoud Said (ibid, p. 126).

Previously attributed to the school of Giovanni Bellini, *The Venetian Ambassador's Interview in an Oriental City or, The Reception of Domenico Trevisani in Cairo* (1512, oil on panel) is a stunning 16th century vision of a scene that may not be too far from Said's, albeit, over 400 years earlier.

In the 16th century, the first two decades of the Italian School have been defined as elevating the conception of a High Renaissance style through achieving 'harmonious balance.' This was perfected



Vassily Kandinsky, *Composition IV*, 1911, 160 x 250cm, Kunstsammlung-Westfalen, Dusseldorf @ Courtesy of Bridgeman Images

in Florence and Rome by Leonardo da Vinci, Raphael and Michelangelo who were able to blend form and meaning. However, in Venice, Bellini, Titian and Giorgione, were dedicated to a more sensual aesthetic: with luminous colour and a tactile handling of paint.

In a 1927 letter to French artist Pierre Beppi-Martin who lived in Egypt, we can read of the reverence Said held for Venetian painters:

"their vision of things, the unforgettable charm of their landscapes where the eye loses itself in an unending enchantment, the vibrant rhythm of the ground, of the sky, of the architecture, were for me the subject of long daydreams" (ibid, p. 126)

Stylistic comparisons could also be drawn to Impressionism, in their landscapes and more loosely controlled brushwork and colour palette – a nod to Cezanne, perhaps most obviously, though we may describe him as post-Impressionist in his more cubist landscapes. However, Said's focus on this movement can be described as fleeting but not unacknowledged. He described in his various correspondences that he was more taken by the Renaissance Masters:

"I directed my research towards that which contained tone of colour. Garish lighting effects, so called 'plein-air' effects left me cold. I found them dark and grey compared to the real luminosity of some of the landscapes of Cima da Conegliano or Giovanni Bellini, painted in their workshop with the science of

sacrifice" (ibid p. 132).

Said's brief experience with Impressionist painting came earlier in his artistic career in the early 1920s. Although, the use of thick broad brushstrokes and small flecks of light are indeed present in *Après La Pluie*, a testament to the voracity of Said's artistic vision, and his ability to tie in various styles and periods into a style that was uniquely his own. His oeuvre is one that did not 'leave' artistic influences entirely in the past or isolated from each other. In this way, his approach to painting was more intuitive than it was 'adamant.' Perhaps we may say of this work, that he somehow dilutes traces of impressionist techniques with the classicism and compositional structure of the (Flemish) Primitives and Renaissance masters. That classic architecture trumped plein-air to Said, is unquestionable – it was geometrical structure rather than the Impressionist's airiness that he favoured.

Said's work however holds folkloric lyricism not seen in paintings from the Italian School. This visual lyricism or intrinsic luminosity is perhaps better compared with the work of Wassily Kandinsky's (1866-1944) oeuvre, in his period before abstraction during 1901-11. Kandinsky articulated: *"The deeper the blue becomes, the more strongly it calls man towards the infinite, awakening in him a desire for the pure and, finally, for the supernatural... The brighter it becomes, the more it loses its sound, until it turns into silent stillness and*

becomes white."

Similarly, Kandinsky was known for his application of blue in many of his paintings from this period, as seen in *Landscape with Rain* (1913). Highlights of this same cobalt blue appear in his 1905 work, *Arab City* (from the collection of the Pompidou). Kandinsky's *Composition IV* (1911) is a semi-abstract landscape that alludes to the fanciful glow that paints cities following a rainstorm. Similar to the allusion Said paints in *Après La Pluie* of a house born anew in the afterglow from the cleanse waters of the rain.

French artist Kandinsky's work drew on recollections of his native Russia. His vibrantly coloured canvases were born from memories of brightly coloured furniture and votive paintings observed in homes of peasants. His early work from this time was also imbued with romantic historicism, lyrical poetry and folklore – in ways not dissimilar to Said's conflation of styles and reference to shared cultural memory. Kandinsky's use of flattened, blocks of colour in his landscapes came from his early printmaking work and was very much like Said's landscapes (particularly in the 40s). Said's visual language at this time is described as being predominated by 'blocks of bright colours', which reached its apex of abstraction in many of his scenes of the Nile in Aswan, again the move to pure abstraction a similar to the development of Kandinsky's artistic trajectory. However, in Said's case, it was an exploration



Mahmoud Said, *Le Port de Marsa Matrouh*, oil on canvas, 1948, 57.7x76cm. Private Collection. Image Courtesy of Sotheby's. Sold at Sotheby's Doha, 22 April 2013, Lot 31.



Mahmoud Said, *Adam and Eve*, oil on canvas, 1937, 79x55.7cm. Private Collection. Image Courtesy of Sotheby's. Sold in these rooms, 24 April 2018, Lot 10.

rather than an ultimate evolution.

Understood to be the Founder of Modern Egyptian Art at a time of intellectual Renaissance (al-Nahda, in Arabic) in Egypt, Mahmoud Said was not predestined to become an artist. He was born into an aristocratic Alexandrian family and was the son of Mohammed Pasha Said, Egypt's Prime Minister during the reign of King Fuad I. Trained in law to his father's wishes, Said worked in the Mixed Courts in Alexandria until 1947, when he decided to resign from his post and dedicate himself fully to his true passion for art. During his frequent travels to Europe, mainly Italy, France, Spain and the Netherlands, Said was exposed to the works of the Old Masters and a wide repertoire of Western aesthetics from which he freely drew throughout his artistic career. Alongside his travels, he also attended courses at the prestigious Académie Julien and the Grande Chaumière in Paris and frequented the studios of foreign artists living in Alexandria. Said soon established himself as a pioneer of Egyptian art. He organised exhibitions in Cairo, Alexandria, New York, Paris and Rome and participated in international exhibitions in Alexandria, Venice and Madrid. In 1951, he was admitted to the French Legion d'honneur, winning a medal for Honorary Merit and in 1960, he was the first artist to be awarded the State Merit Award for Arts by Egyptian President Gamal Abdul-Nasser.

Après La Pluie was painted in the late 1930s at a time of increasing discontent for the British backed, Egyptian kingdom, and so the country

harboured nationalist sentiment and hopes for independence. Although this only actualized just under twenty years later in the coup of 1952, Said's mastery of paint and adroit manipulation of lighting serves to translate visually, a national psyche that was tired but hopeful. It is a painting that is wistful and idyllic and succeeds in elucidating an overarching harmony.

While Said did hold some ideological defiance to colonialism, this did not necessarily extend to a defiance of Orientalist tropes and the 19th century painters/Orientalists. Although the Orientalists by definition, were other-ising and exoticizing the region (with all the sociopolitical ramifications this brought with it) what this genre of painting does make indisputable is that it was an impossibly beautiful region in its visual and culture richness.

'THE ORIENT WAS THE MOST FREQUENT OF MY DREAMS'

Jean-Léon Gérôme to his friend Charles Timbal in 1878.

Jean-Léon Gérôme painted in a style now known as Academicism, which included Orientalism and is arguably one of the most important Orientalist painters.

Gerome first visited Egypt in 1856, which heralded the beginning of many Orientalist paintings. These most typically featured 'Arab religion', genre scenes and North African landscapes. Gerome was known for his

astute almost photographic accuracy, both of architecture and landscapes. The majority of his important oil paintings were created, en plein air, during his desert sojourns. He paid particular attention to nature scenes for their backgrounds, producing many oil studies as a result. It can be said that his paintings from Egypt played a large part in enhancing his reputation as a painting through a Salon exhibition in 1857.

Orientalist painting, in a way, was a prelude to modernisation in Egypt – in spite of the exotification of the art that was produced, which visually kept 'the Orient' firmly anchored in the past. In the late 1800s, Egypt was in actuality, a fast-changing country (railway development, international shipping via the Suez Canal). In 1869, Gerome had been sent to Egypt as part of the French delegation for the inauguration of the Suez Canal. These significant sociopolitical developments in Egypt unsurprisingly found their way visually into Said's oeuvre, perhaps most clearly in the painting *Inauguration du Canal de Suez*, painted in 1946-7.

Sotheby's is honored to be presenting *Après La Pluie* by Egyptian modernist master Mahmoud Said. The painting shows Said's development as a mature artist with his own aesthetic and a departure from his early academic works. The work demonstrates his deft command of colour. The internal light that emanates from house and simultaneously illuminates the entire composition lends the latter a surreal, nostalgic and even mystical air that bathes the entirety of the canvas.



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

SHAKIR HASSAN AL-SAID

1925-2004

Iraqi

Corpse and Two Birds

signed and dated '53 in Arabic; signed and
titled on the reverse
oil on panel
50 by 76cm.; 19¾ by 30in.

PROVENANCE

Estate of the artist
Private Collection (acquired directly from the
above by the present owner in 2007)

EXHIBITED

Baghdad, Institute of Fine Arts, *Solo Show*,
1954
Baghdad, Athar Art Gallery, *Shakir Hassan
Al-Said: The General Retrospective Exhibition*,
October 2001
Sharjah, 6th Sharjah Biennial, *Honorary
Exhibition for Shakir Hassan Al-Said*, 2003
Doha, Bissan Gallery, *Selected Paintings:
Shakir Hassan Al-Said*, 2003
Amman, Dar Al-Anda Gallery, *50 Years of
Creation of Shakir Hassan Al-Said*, 2003
Tunis, Musée de la Ville de Tunis, *Exposition
Honorable des Oeuvres de Shakir Hassan
Al-Said*, 2005
Paris, Maison de l'UNESCO, *Hommage à
Shakir Hassan Al-Said*, 2007

See catalogue note at SOTHEBYS.COM

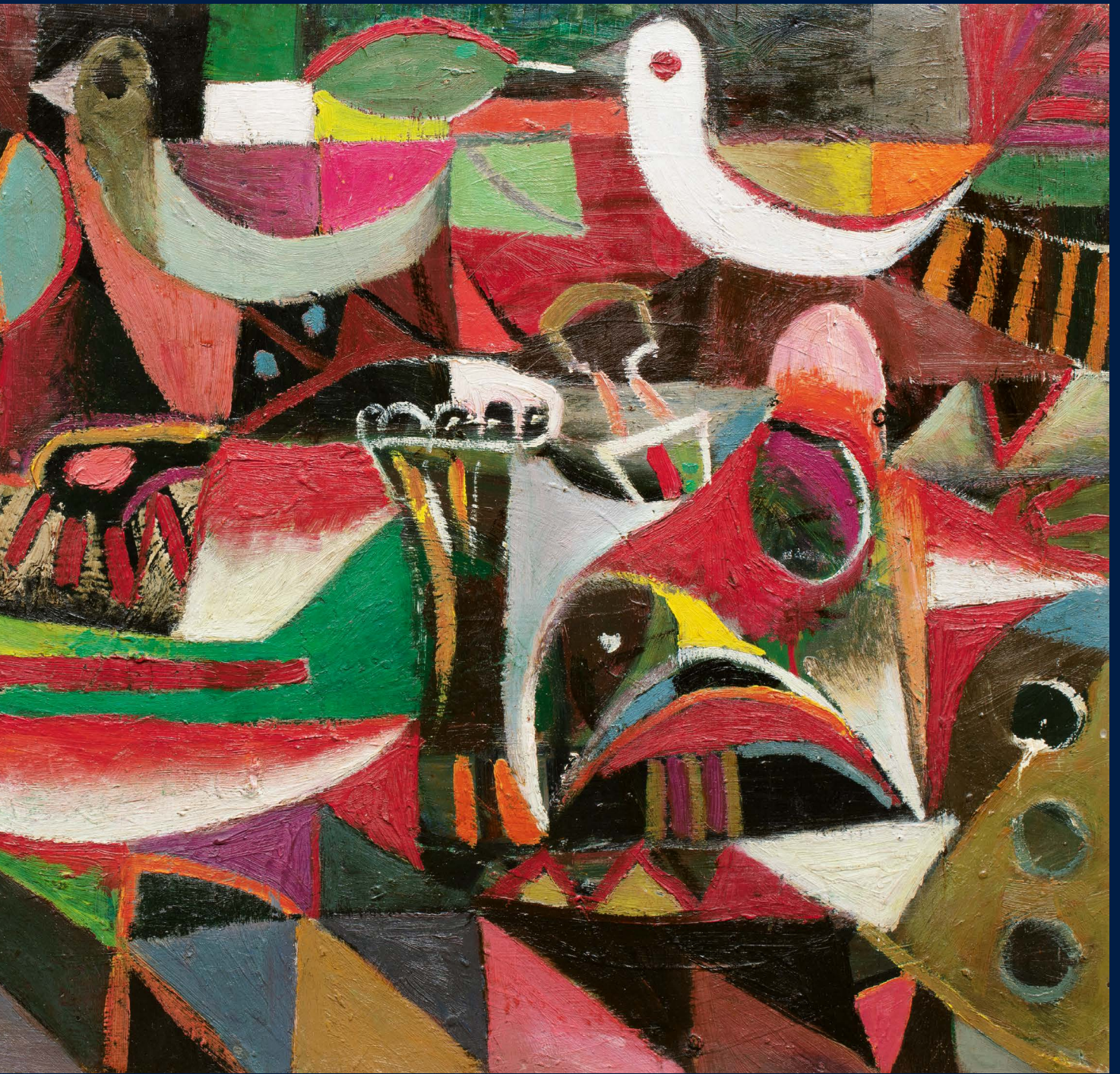
£ 70,000-90,000

€ 77,500-99,500 US\$ 85,500-110,000



Shakir Hassan Al-Said in his studio in the 1950s with the present lot
on the upper left.





FROM TEHRAN TO LOS ANGELES: A SURVEY OF IRANIAN MODERNISM

Over the past decade, due to a number of factors such as critical discourse, artist biopics, and strong results at auction sales, Iranian modernism has garnered a great deal of attention. Iranian modern masters have finally gained due recognition, and despite economic and political volatility, they continue to be granted retrospectives in major world museums and have become the subject of much-needed art historical research and analysis. They are equally sought after by collectors and institutions.

Modernism in Iran was instigated by the oil-fuelled economic boom of the 1970s where the Empress Farah Pahlavi actively supported investment in art and culture projects. Historians have cautioned us not to view this modernism through a Western-centric perspective as its evolution did not mimic the European case; rather, it was influenced by some of the general characteristics of global modernism though all the while preserving a unique cultural flavour. This was at least partly due to the fact that during the 1960s and 1970s increasingly Iranian artists and cultural personalities would aspire to seek an experience or training in the West - an impulse whose results Jalal Al Ahmad famously dubbed as 'westoxication'. Borders were porous at the time, and the Pahlavi regime encouraged a forward-looking perspective, based on the successes of the Western world. This meant that the skills promoted by Kamal ul Mulk at the Dar ul-Fonun - namely a dedication to the realism and traditions of miniaturist painting ("photographers with a brush," as well-known art critic Karim Emami called it), would be paralleled by a new phenomenon of deconstruction and challenging of the visual canon through the work of a handful of avant garde artists associated with the Khorous Jangi publication, shows at the Ghandriz Hall, the Tehran Biennals,

and later broadly and collectively addressed under the umbrella of the Saqqakhaneh school. The establishment of the first private galleries, societies, magazines and exhibitions meant that the graduates of the Faculty of Fine Arts at Tehran University could envisage a career trajectory where modernism was beginning to be accepted, and the formation of a national art 'school' with attention to Iranian identity alongside fusion with international modernism was happening. Artists such as Monir Shahroudy Farmanfarmaian and her husband Manoucher Yektai separately fraternized with prominent international artists such as Warhol and Rauschenberg, thereby also introducing Iranian art and culture to the West. That said, the main thrust of modernism came from a prominent group of artists who later came to be considered as founders of the SaqqaKhaneh movement where they were more focused on a visual canon rooted in local form and iconography. The now-famed SaqqaKhaneh school, though never formally a movement and only coined post facto by Karim Emami, incorporated artists such as Ghandriz, Pilaram, Arabshahi, Zenderoudi and Tabatabai. The significance of the art production during this period cannot be overstated as it lay the foundation for a creative impulse which remains strong till today.

In recognition of the fruits of this period, over the past years Sotheby's has offered some of the finest, record-breaking works by Iranian artists ever to come to the market. On this particular occasion we are honoured to feature a group of five superb works by the most distinguished modern masters of Iran, directly from the son of a collector who left Iran after the Revolution. Originally from Ashkabad, the collector's family has a history of travel and residence in Russia, and are great lovers of art and

music. Each artist in this collection represents a unique and iconic aspect of early Iranian modernism: Massoud Arabshahi (lot 24), Behjat Sadr (lot 22), a beautiful AbolGhassem Saidi (lot 23), an early composition by Hossein Kazemi (lot 25), and a fine example from the renowned *Tree Trunks Series* by Sohrab Sepehri (lot 26). What distinguishes each work is the selective eye of the collector in seeing them as some of the best examples of that particular period of the artist.

Arabshahi's (lot 24) composition for example, typifies his iconography of signs and symbols "merging galactic spaces with ancient civilizations" (Fereshte Daftari, 'Redefining Modernism: Pluralist Art Before the 1979 Revolution', cited in: Exh. Cat. New York, Asia Society Museum, *Iran Modern*, 6 September 2013 - 5 January 2014) that evoke the early cultures of Persia, Egypt, Mesopotamia, Elam and of Zoroastrianism. Born in Tehran in 1935 and a graduate of the College of Decorative Arts, his oeuvre includes the use of diverse media such as oils on canvas, sculptures, prints, and architectural reliefs. Having exhibited widely at the Tehran Biennals, in France, USA and Iran, Arabshahi remains today as one of the key exponents of the *SaqqaKhaneh School* and of Iranian modernism. He has executed commissions both in Tehran and in California where he now mostly resides. In 2001 he was featured in the landmark TMOCA exhibition *Two Modernist Iranian Pioneers*, and at the Barbican Centre's *Iranian Contemporary Art* survey. This particular work for sale showcases the artist's expert use of colour - a backdrop of the 'native' turquoise and azure blues deeply associated with Iranian landscape and crafts, against folkloric themes and a visual vocabulary that lies somewhere between mysticism and the religious accoutrements of mosques. A fine example of Arabshahi's abstractions, this

BEHJAT SADR

1924 - 2009

Iranian/French

Untitledsigned *Sadr*
oil on hardboard75.5 by 151.5cm.; 29¾ by 59⅝in.
Executed *circa* 1970s.**PROVENANCE**Private Collection, Tehran
Private Collection, Los Angeles (gifted by the
above to the present owner in the 1980s)‡ ⊕ W £ 30,000-40,000
€ 33,200-44,200 US\$ 36,600-48,800

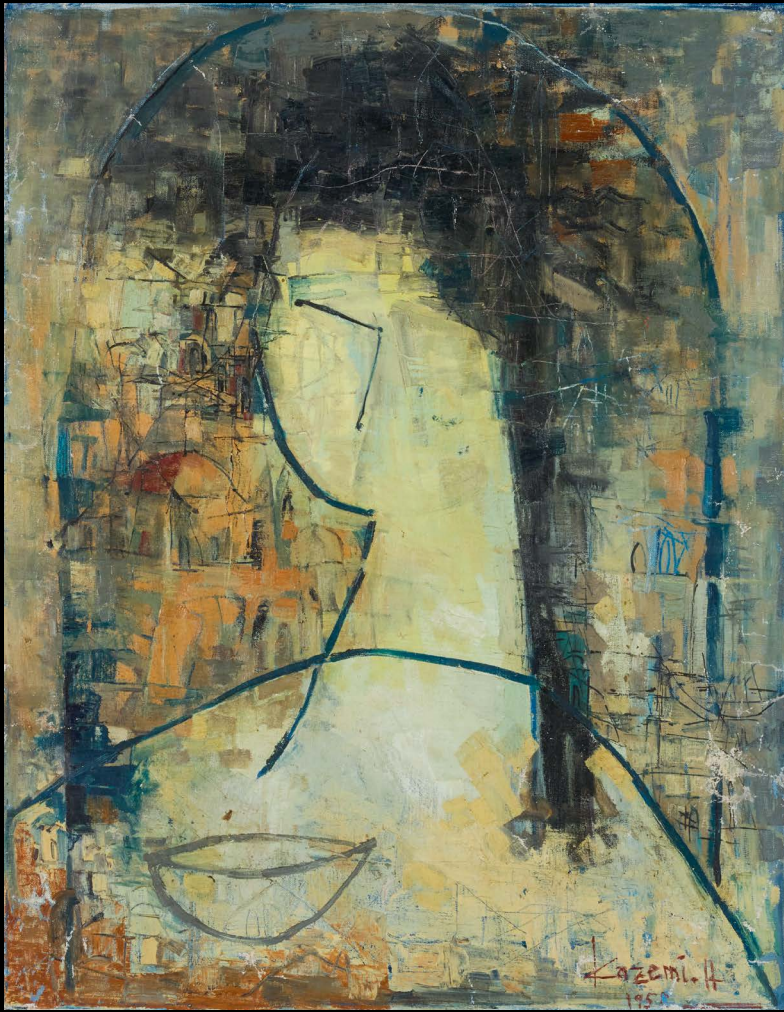
composition beautifully exemplifies the achievements of the SaqqaKhaneh school.

No less important is the deconstructed portrait by Hossein Kazemi (lot 25) whose pseudo-cubist composition here speaks on many levels and leads the viewer's eye both to a variety of small embedded symbols, as well as hints of a figurative mission. Kazemi began his career in the 1940s by focussing on figurative art, his rendition of popular personalities such as Sadegh Hedayat gaining him attention. However his style evolved quickly once he began to experiment with Cubism and the lure of Western modernism. In 1953 Kazemi moved to Paris to study at the Ecole des Beaux Arts. His style became more abstract, yet always remaining inspired by his Persian heritage. Miniature paintings, ceramic tiles and manuscript illuminations are variously reflected in his canvasses. His signature style, beautifully exemplified in the present work, often involved the

use of a wide range of blues, variations on semi-abstract objects such as stones and flowers, and executed in thick layers of pigment. This particular work demonstrates the Western influences on the artist in the Picasso-inspired displacement of features; however the earth tones, the blues, and even the arch which refers both to the top of the head and the archway of a door, hints at his Iranian heritage. It is a notable example of Kazemi's later compositions.

Another important work in this collection is that of pioneering female artist Behjat Sadr (lot 22) who went to Italy in 1955 for her art studies. At the time, abstract art in Italy was still a symbol of progressiveness. In Sadr's own words, "in the twentieth century, with all the possibilities of communication, travelling, and exchanges we are not just influenced by our traditional cultures but the globalized, multicultural environment too that leaves its own impression on

us." It is therefore no surprise that Sadr became heavily influenced by the progressive language of abstraction – a universal option and the 'language' of her time. As Daftari has pointed out, although Sadr denied any specific connection to *Arte Informale* or any intention to emulate Islamic calligraphy, there could be a trace of both in her works. "...Her black paintings executed with a palette knife express.. the kind of abstraction proposed by the French painter Pierre Soulages", who also used spatulas and was himself influenced by Far Eastern calligraphy. Sadr was excited by experimentation with material, gesture and the process of mark making, "sometimes shaping the paint she had poured onto her support – be it aluminium, paper, or canvas – or removing it from the surface, an action she called 'negative painting'". Her bold, powerful style singled out her voice as a unique one amongst her contemporaries, and while she expanded herself into a



23

23

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, LOS ANGELES

HOSSEIN KAZEMI

1924-1996

Iranian

Untitled

signed and dated *Kazemi. H. 1958*
oil on canvas
79 by 60cm.; 29½ by 23¾in.

PROVENANCE

Private Collection, Tehran
Private Collection, Los Angeles (gifted by the above to the present owner in the 1980s)

£ 10,000-15,000
€ 11,100-16,600 US\$ 12,200-18,300

24

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, LOS ANGELES

MASSOUD ARABSHAHI

B. 1935

Iranian

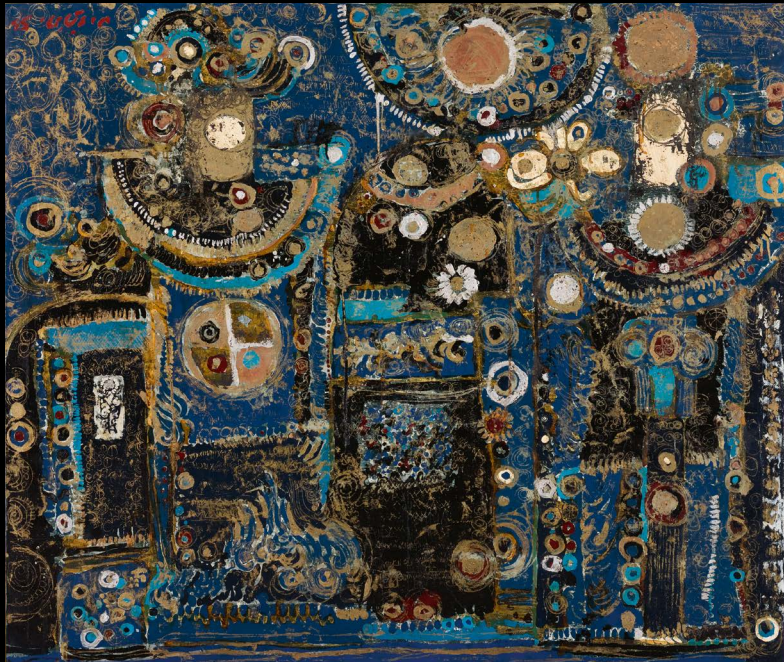
Untitled

signed and dated '45 (A.P./A.D.1966)
mixed media on canvas
110 by 130cm.; 43¼ by 51¼in.

PROVENANCE

Private Collection, Tehran
Private Collection, Los Angeles (gifted by the above to the present owner in the 1980s)

£ 30,000-40,000
€ 33,200-44,200 US\$ 36,600-48,800



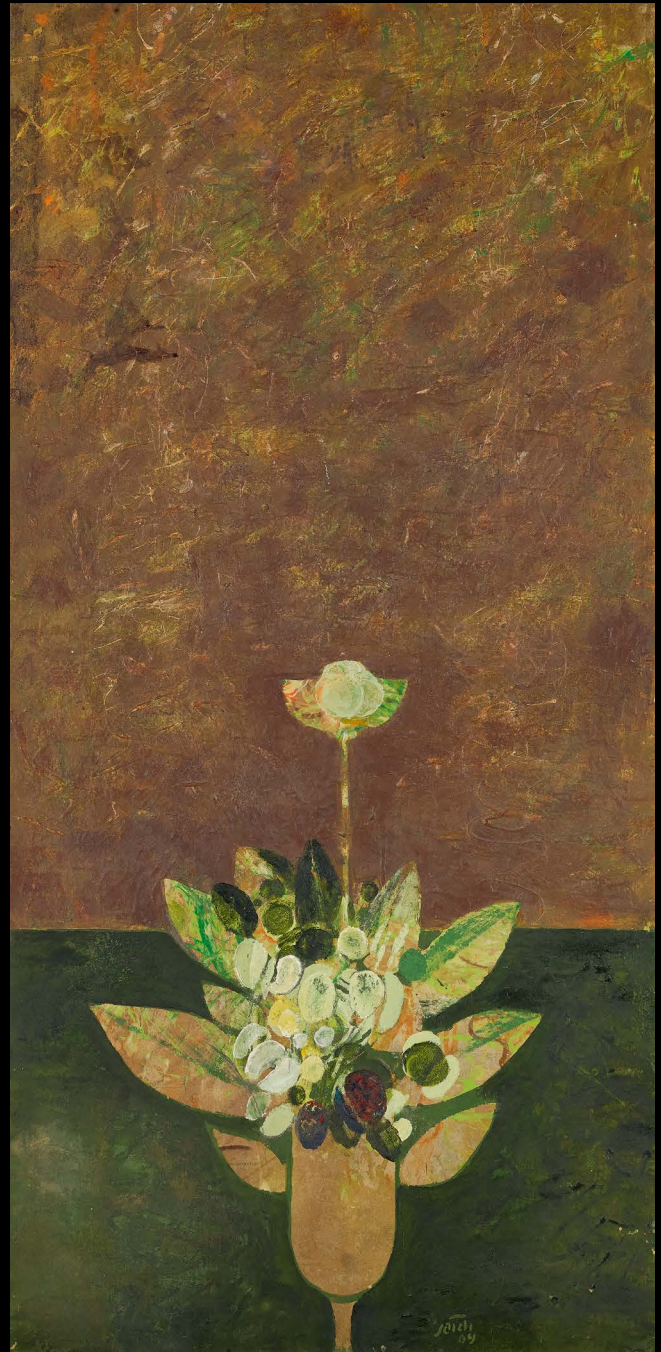
24

style that resisted ethnic categorization and adherence to heritage-based art production of Iranian modernism, she carved out her place as one of the most enduring artists of her era. She has been exhibited widely both in Iran and on the international platform, and a recent retrospective at the Mosaic Rooms in London drew much acclaim. This particular work in our sale typifies the artist's most sought-after abstract style.

Sadr's exuberant and impactful mark-making contrasts in an interesting way with the technique of another modernist master of her time, Sohrab

Sepehri. Sepehri's (lot 26) Japanese-influenced, subtle brush-strokes are anything but bold and gestural – they reflect a meticulous attention to refined texture and finesse, a poetic and languid love of form which came from his period of training in the Far East. Born in Kashan, Sepehri (1928-1980) who was also a notable poet, deeply loved the landscape of his native city. He shone during his artistic training and was deeply influenced by the brush techniques of Japanese painters. His subdued palette and technique reflect the Zen philosophy which no doubt captivated him during his travels. He had a great love and understanding of nature, and travelled widely in Iran for inspiration. His friend, the noted filmmaker Ebrahim Golestan has stated that during some of their travels together, Sepehri found himself inspired by Golestan's photographs of tree trunks, and hence the now-celebrated series was born. Unlike his other artist friend and contemporary, Abolghassem Saidi, Sepehri's observations of nature were subdued and austere, perhaps resulting from his childhood in a desert city. His colour palette is influenced by the 'dust' of the desert, the dryness almost palpable despite the subject matter. As a poet he courted simplicity, which is reflected in his artistic expression elsewhere. Often his brushstrokes or marks distil a coded or simplified symbolism: a vertical mark could be a tree, a dot of red a flower, thus creating a shorthand for elements of his beloved nature. In 1970 he spent nearly a year in NY but found its environment alien to his gentle sensibility. Celebrated mostly for his poetry during his life-time, Sepehri found fame and commercial success almost posthumously. His legacy to the modernist period consisted of a special perspective that emanates from his dual passion for nature's lyricism both in words and images. His Tree Trunks Series have become some of the most sought after works of the modern period, breaking records at auction and branding the artist as one of the most successful that ever lived.

Sepehri's close friend Abolghassem Saidi (lot 23) who now lives in Paris, shared his love of nature



25

25

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, LOS ANGELES

ABOLGHASSEM SAIDI

B. 1926

Iranian

Untitled

signed and dated *Saidi '69*
oil on paper mounted on panel
166 by 80cm.; 65½ by 31½in.

PROVENANCE

Private Collection, Tehran
Private Collection, Los Angeles (gifted by the above to the present owner in the 1980s)

₹ W ⊕ £ 30,000-40,000
€ 33,200-44,200 US\$ 36,600-48,800





PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LOS ANGELES

SOHRAB SEPEHRI

1928-1980

Iranian

Untitled (From the Tree Trunks Series)

signed in Farsi
oil on canvas
120.5 by 199.6cm.; 47½ by 78⅝in.
Executed circa 1970-1979.

PROVENANCE

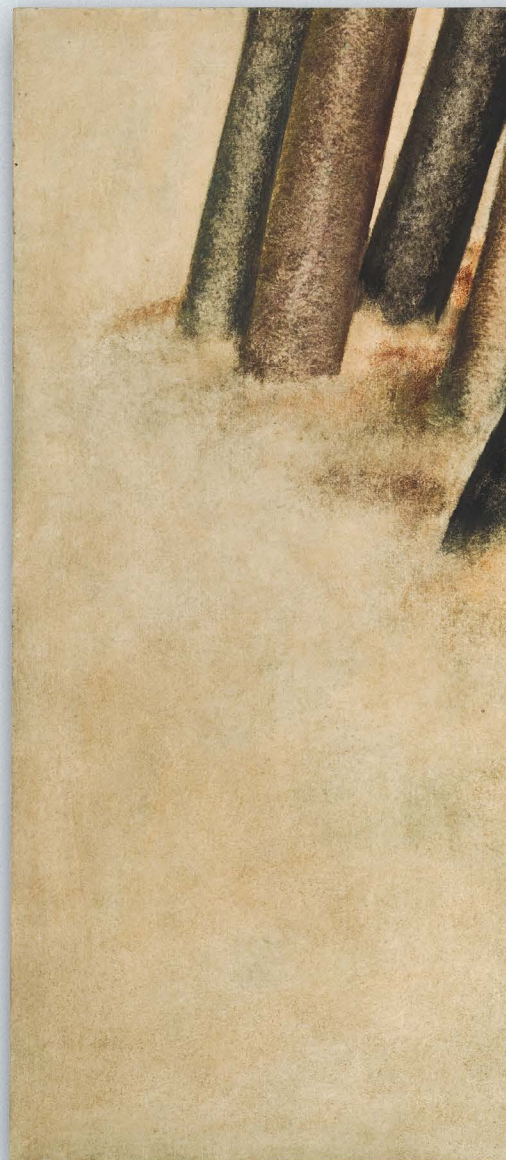
Private Collection, Tehran
Private Collection, Los Angeles (gifted by the
above to the present owner in the 1980s)

‡ W £ 120,000-180,000
€ 133,000-199,000 US\$ 147,000-220,000

and spirituality, and even the same inclination for stylization. However there the similarity ends. Saidi spent most of his adult life in the West - in Paris where he trained at the Ecole des Beaux Arts and where he gained his skill with colour; his expression of passion for nature is exuberant, colourful and highly decorative. Saidi's "lush constellations of floating flowers advancing as an apparition and seeming to glow from within speak of the kind of bountiful fecundity imagined in promises of paradise. Yet their nameless, placeless, terrain retains the horizontal line he vividly remembers from his childhood spent in the small town of Arak." (Fereshte Daftari, 'Redefining Modernism: Pluralist Art Before the 1979 Revolution', cited in: Exh. Cat. New York, Asia Society Museum, *Iran Modern*, 6 September 2013 – 5 January 2014). The disembodied still lifes of Saidi's joyful output have been related to Rumi's poetry and the 'return to

one's divine essence'. In this love of mysticism, he was similar to his friend Sepehri – as they both regarded their creativity to be an extension of their spiritual philosophy. "What I look for in a painting, above all else," says Saidi, "is harmony and composition. I believe my paintings are a representation of the music I would make." The work on sale is a fine example of the artist's beloved still lifes, a sophisticated statement of grace and floral elegance which appeals both decoratively and in terms of the artist's output. Saidi's work has been exhibited widely both in solo and group exhibitions at private galleries and in institutions. He continues to work from his studio in Paris.

The works in this single-owner collection are a unique opportunity for the discerning buyer to acquire some of the finest works of Iranian modernism. They are not only presented to the market for the first time ever, but also lovingly preserved in one family across decades, reflecting a special provenance that marks their value.





FLORA ORIENTALIS



27

27

REZA DERAQSHANI

B. 1952

Iranian

Silver Fig Tree (From the Fig Tree Series)

signed and dated in Farsi; signed twice, titled and dated REZA DERAQSHANI TEHRAN 2008 on the reverse

oil, mixed media and silver pigment on canvas

159.5 by 179.8cm.; 62¾ by 73¼in.

PROVENANCE

Etemad Gallery, Tehran

Private Collection, Turkey (acquired directly from the above by the present owner in 2017)

± W £ 12,000-18,000

€ 13,300-19,900 US\$ 14,700-22,000

28

MANOUCHER YEKTAI

B. 1922

American/Iranian

Still Life with Flowers

signed and dated *Yektai '75*

pastel on paper mounted on linen

106 by 128cm.; 41¾ by 50½in.

PROVENANCE

Collection of the artist, New York

Private Collection, Belgium (acquired directly from the above in the 1970s)

Private Collection, Belgium

£ 6,000-8,000

€ 6,700-8,900 US\$ 7,400-9,800



28

29

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

RIMA AMYUNI

B. 1954

Lebanese

Untitled

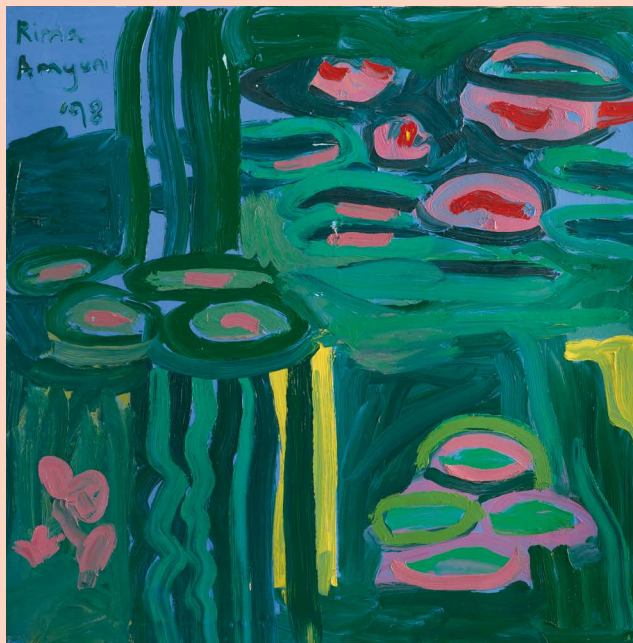
signed and dated *Rima Amyuni '98*
acrylic on canvas
140 by 140cm.; 55 $\frac{1}{8}$ by 55 $\frac{1}{8}$ in.

PROVENANCE

Collection of the artist
Acquired directly from the artist by the
present owner

£ 8,000-12,000

€ 8,900-13,300 US\$ 9,800-14,700



29

30

BIBI ZOGBÉ

1890 - 1973

Lebanese

Untitled

signed *Bibi Zogbé*
oil on board
44.5 by 34.6cm.; 17 $\frac{1}{2}$ by 13 $\frac{5}{8}$ in.
Executed *circa* 1950s.

PROVENANCE

Sarachaga Gallery, Buenos Aires
Private Collection, Argentina (acquired
directly from the above by the present
owner)

£ 3,000-4,000

€ 3,350-4,450 US\$ 3,700-4,900



30



31

BIBI ZOGBÉ

1890 - 1973

Lebanese

Untitled

signed *Bibi Zogbé*; signed on the reverse

oil on celotex

60 by 50cm.; 23¾ by 19¾in.

Executed circa 1950s.

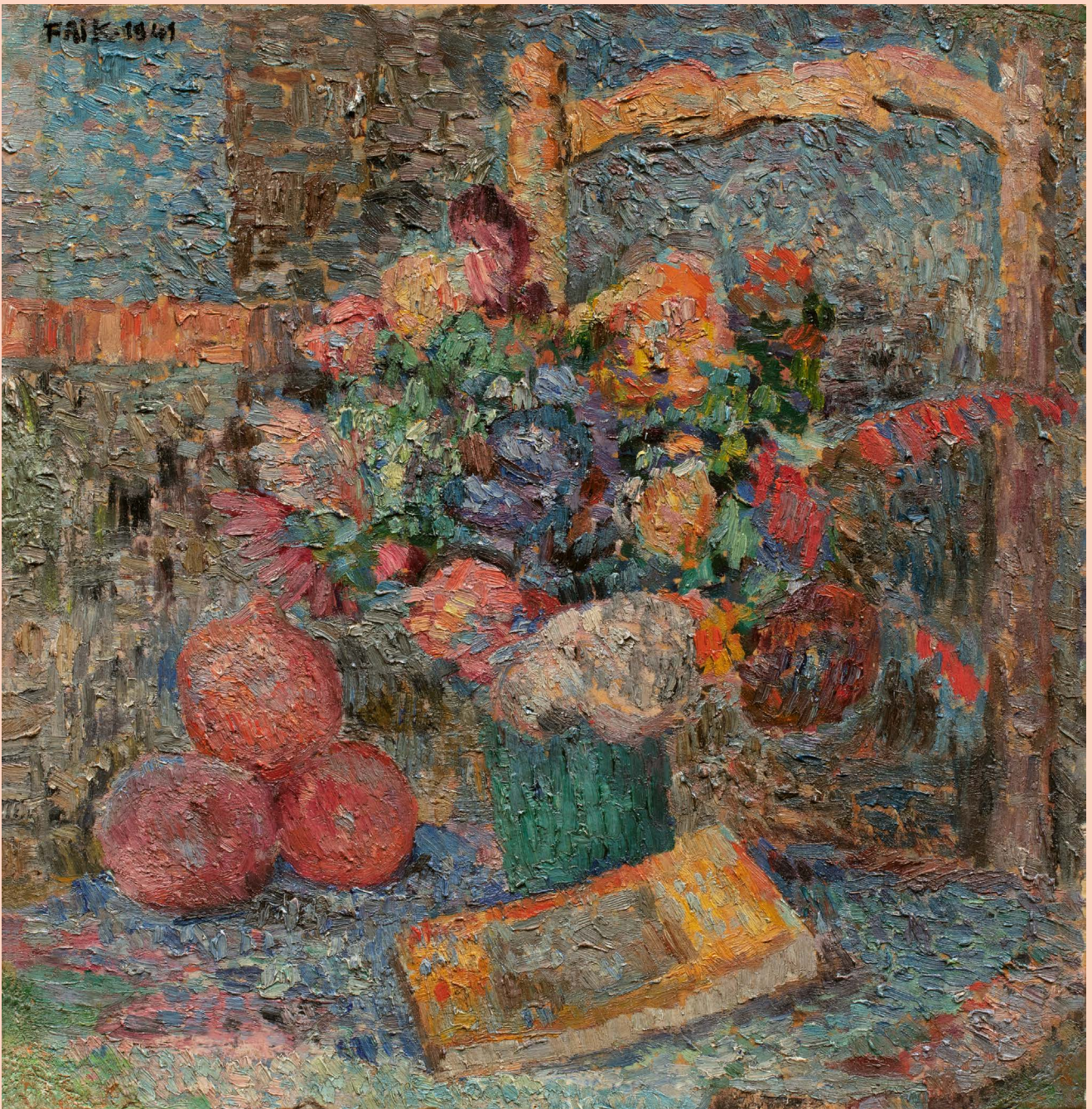
PROVENANCE

J.C. Naón & Cia S.A. Buenos Aires, *Auction*,
(date unknown)

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

± £ 5,000-7,000

€ 5,600-7,800 US\$ 6,100-8,600



32

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

FAIK HASSAN

1914 - 1992

Iraqi

Still Life

signed and dated *FAIK 1941*
oil on panel
39.3 by 37.8cm.; 15½ by 15in.

PROVENANCE

Collection of the artist
Thence by descent
Private Collection (acquired directly from the
above by the present owner in 1998)

⊕ £ 18,000-25,000
€ 19,900-27,600 US\$ 22,000-30,500

TWO RARE WORKS BY FAHRELNISSA ZEID FROM THE LATE 1950S

33

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, TURKEY

FAHRELNISSA ZEID

1901 - 1991

Turkish/Jordanian

Untitled (Green Abstract)

oil on canvas

150 by 110cm.; 59 $\frac{1}{8}$ by 43 $\frac{1}{4}$ in.

Executed in the 1950s-1960s.

The authenticity of this work was kindly confirmed by H.R.H. Prince Raad bin Zeid Al-Hussein with an inscription on the reverse.

PROVENANCE

Estate of the artist, Amman
Private Collection, Istanbul
Istanbul, Beyaz Muzayede, *Contemporary Art*, 3 June 2014

Acquired directly from the above by the present owner in 2014

± W £ 80,000-120,000

€ 88,500-133,000 US\$ 97,500-147,000

That one would immediately draw comparisons to Monet would perhaps, upon first reading, appear to belie an artist who is best known internationally for her majestic abstract mosaic canvases after a seminal retrospective at Tate Modern, London in June 2017.

Fahrelnissa Zeid's oeuvre in the mid to late 1950s was unequivocally abstract. Her earlier works were by contrast, more difficult to classify within a single movement or style. During the first few decades of painting, she would draw from the styles of various European movements: Expressionism to Fauvism, Realism to Cubism as they intuitively made their way into her artistic sensibilities.

The two stunning canvases we are honoured to offer here were painted in the late 1950s in London. Although we may place these works in Zeid's more abstract period of production, these works bear the clear hand of a painter with a strong brushwork and a sensitivity towards colour and light. In this way, we can say that the European artistic styles that mirrored her own travels, would still continue to work their way into her visual narrative.

Zeid painted stunningly vibrant and arresting scenes from her daily life, travels, dreams and memories. While some of her works from the 1920s or 1940s may have shown great resemblance to the busy compositional arrangements of Brueghel (her favourite artist) – the two works on offer here are more implicit examples of a conflation of different artistic influences. Both these paintings still allude to abstracted city or landscape compositions, albeit, in diametrically opposing styles to her earlier works. *Untitled (Green Abstract)* is gently

reminiscent of Monet's *Waterlilies*. *Purple Fog* cleverly alludes to Claude Monet's London series with his foggy depictions of the famous Houses of Parliament in London. Fahrelnissa was "producing a series of paintings that appear to show the London cityspace..."

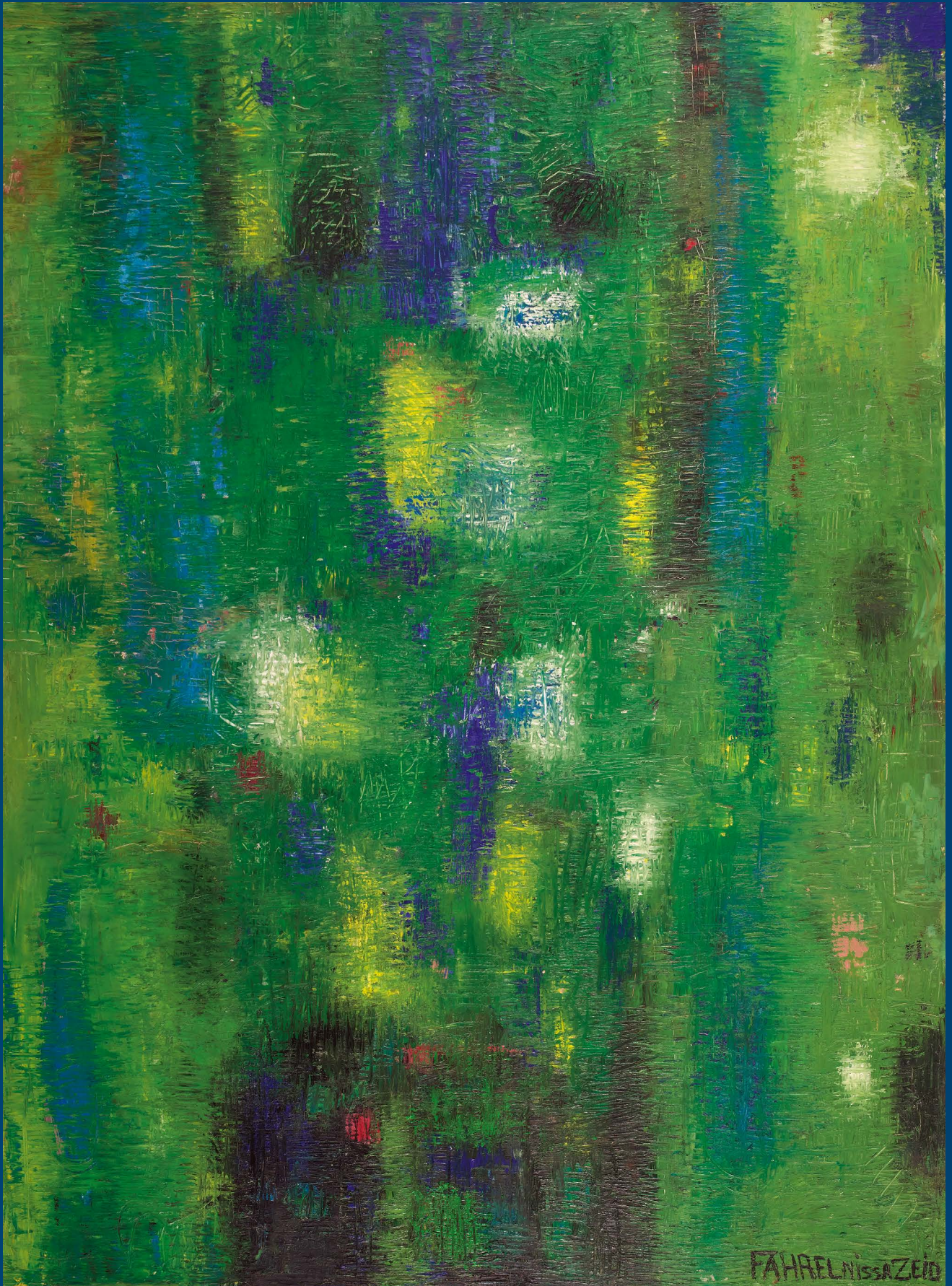
(Adila Laïdi-Hanieh, *Fahrelnissa Zeid Painter of Inner Worlds*, London, 2017, p. 210). "These works are all similar paintings of a blurred and hatched horizon line of a city with tall buildings. Fahrelnissa worked on this series, [...] in the vein of an abstract landscape painter." (Adila Laïdi-Hanieh, *Fahrelnissa Zeid Painter of Inner Worlds*, London, 2017, p. 210).

Irrespective of the content of her paintings, as Necmi Sonmez so aptly states, "she was concentrating all her attentive powers on an investigation of the problem of colour..." as, "the element of colour was for Zeid the single most indispensable constituent of a composition." (Necmi Sonmez, "The World of Fahr El Nissa's Art as a Model of Liberation" in: Exh. Cat., Istanbul, Cemal Resit Rey Sergi Salonu, *Fahrelnissa Zeid*, November 1994, p. 31). And all of a sudden, in these late 1950s series of works, "The [palette] knife became her most important instrument, which she now used instead of colour to give movement to her works." (Adila Laïdi-Hanieh, *Fahrelnissa Zeid Painter of Inner Worlds*, London, 2017, p. 210).

Fahrelnissa Zeid moved to London with her husband, Prince Emir, in 1946 after he became the Iraqi Ambassador to the United Kingdom. Her new life in London and subsequently her time split between Paris, would mark a pivotal new era in Zeid's career and artistic output. Upon moving to London, Fahrelnissa quickly



Zeid's living room with mobile by Lynn Chadwick, Iraqi Embassy, London, 1950s. Image Courtesy of H.R.H. Prince Raad bin Zeid Al-Hussein.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, TURKEY

FAHRELNISZA ZEID

1901 - 1991

Turkish/Jordanian

Purple Fog

oil on canvas

147 by 95cm.; 57⁷/₈ by 37³/₈in.

Executed in the 1950s-1960s.

The authenticity of this work was kindly confirmed by H.R.H. Prince Raad bin Zeid Al-Hussein with an inscription on the reverse.

immersed herself in the art scene there mainly through introductions during their diplomatic tenure. She would become close friends with leading gallerists, curators, artists and critics including Roland Penrose and Lynn Chadwick.

That Zeid would naturally imbue a conflated and inspired creative spirit into her canvases was evident from her personal and social life. She was warmly and graciously social, and loved entertaining guests. She would throw the most lavish parties in her ambassadorial home for such soirees. The home was decorated as if it was the harmonious meeting place of the Orient and the Occident. Decorated with colourful kilims alongside a sculpture by Henry Moore and Cesar, a wooden mobile by Lynn Chadwick and Zeid's own paintings – their home was a true melting pot. The couple would remain in London (and split time between Paris) until 1970. After a long period in London, the influence of the city on Fahrelnisza Zeid (and her subsequent movements within it) are significant within a particular body of her work.

Fahrelnisza's works became increasingly more abstract after her move to London. Her canvases became more complex stylistically: she played with compositional arrangements, textures and colour palettes – in a way, many of her paintings came together, harmoniously woven like a beautifully laid out carpet. Fahrelnisza's paintings from 1946 to the early 1960s are mainly composed of organically formed geometric shapes, recalling a surface of fractured light, luminous with colour. In Monet's waterlilies, an adroit application of light and brushwork to create wistful dreamlike and abstracted scenes is universally appreciated for its undeniable beauty. The repetition of the 'motif' or pond scene is a testament to the depth of the painterly hand

PROVENANCE

Estate of the artist, Amman
Private Collection, Istanbul
Istanbul, Beyaz Muzayede, *Contemporary Art*,
22 March 2015

Acquired directly from the above by the present owner in 2015

₺ W £ 80,000-120,000
€ 88,500-133,000 US\$ 97,500-147,000

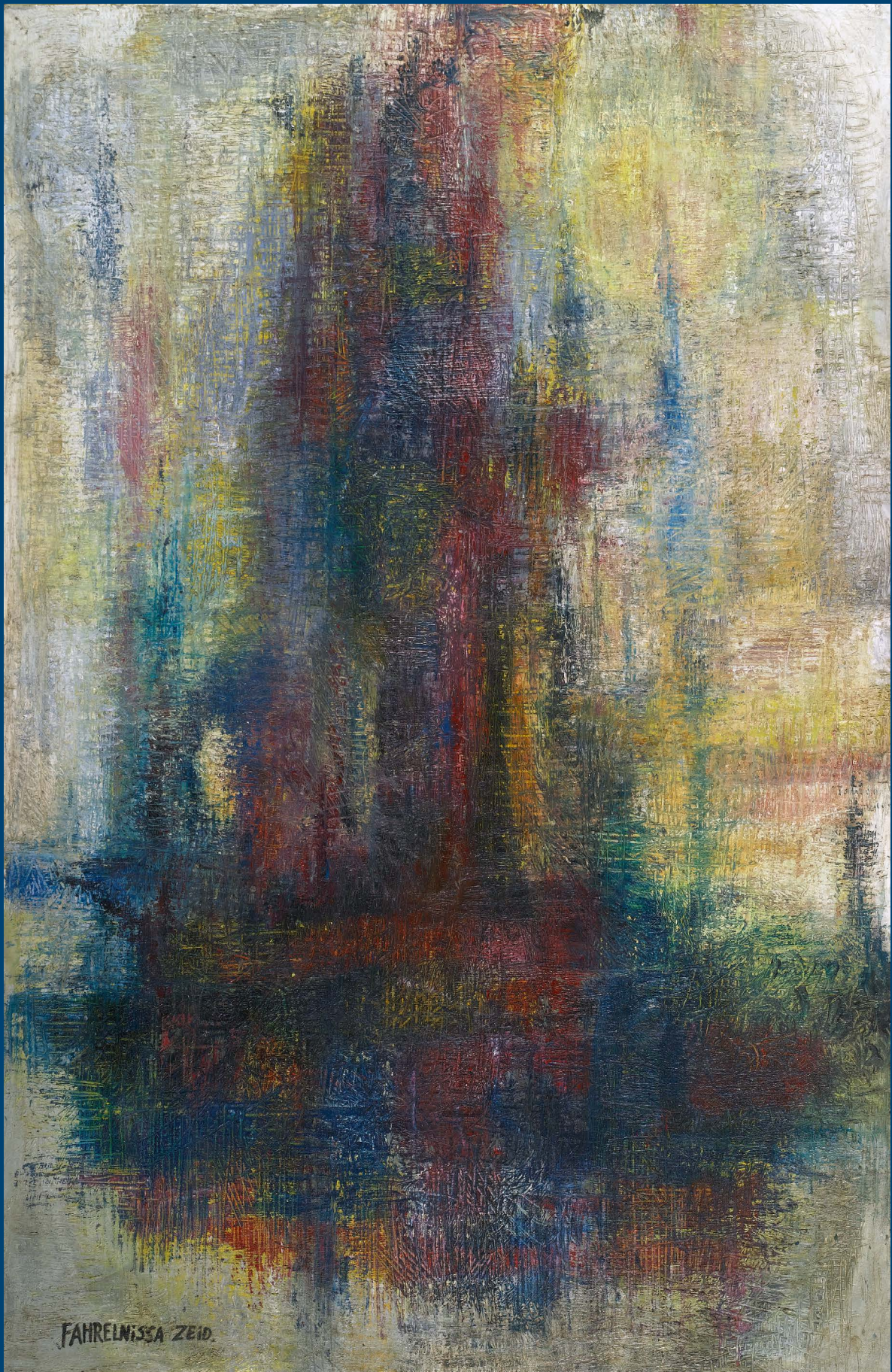
in its ability to render multiple and varying portrayals of a single subject matter. Lighting and frenetic brushwork can indeed mark the difference between a scene of idyllic calm or one ravaged by angst and implicit foreboding (as seen in the stylistic differences of these two particular works). Our implicit readings are perhaps secondary, but they add depth to our understanding of the context from which these works came from. Serene or ominous, these semi-abstract works are truly, rich in meaning and texture.

Both *Untitled (Green Abstract)* and *Purple Fog* are great examples of Fahrelnisza's unique painterly style from the 1950s. Dr. Adila Laïdi-Hanieh mentions the following about Fahrelnisza's work from this period: «They look less like a Fahrelnisza painting and could have been painted by anyone although the intensity of colour remains... The palette is still as sombre and as menacing as in the previous phase, but the busy menacing motifs have gone in favour of large swathes of pure colour distended onto the canvas and bleeding into other darker colours... The surface [...] is also slashed with the palette knife...Where the paint creates a vertical direction, the knife superimposes a horizontal grid, and vice versa. Fahrelnisza was fond of this technique and was proud of introducing it to her students in the 1980s.» (Adila Laïdi-Hanieh, *Fahrelnisza Zeid Painter of Inner Worlds*, London, 2017, p. 187).

Fahrelnisza's first solo show in London opened at St George Gallery in 1948 which was also attended by the H.R.H. Queen Mother of England. Fahrelnisza would immediately be lauded with the title 'Painter Princess' following the show. In the summer of 1954, Fahrelnisza's solo show at the Institute of Contemporary Art, London also opened.

Fahrelnisza's show at the ICA was particularly important for her career, making her one of the first and few female artists to exhibit at this prestigious institution in the heart of Europe. Splitting her time between her diplomatic role and her artistic calling, Fahrelnisza was simultaneously exhibiting with the Nouvelle École de Paris artists in Paris and continued opening her shows in London. Subsequently, Fahrelnisza bought a small apartment on Rue de Grenelle and started to use it as her second studio alongside the one at their ambassadorial home in London. In this milieu Fahrelnisza found her spiritual home.

Fahrelnisza Zeid was one of the rare artists that was able to experience success during her lifetime, which of course reached a pinnacle posthumously. Two retrospectives on Fahrelnisza were organised by her daughter, Shirin Devrim at the Fine Arts Academy in Istanbul (May 1964) and the Hittite Museum in Ankara (June 1964). In 1990, she had two retrospectives at the Institut du Monde Arabe, Paris and the Neue Galerie (Sammlung Ludwig) in Aachen. A large selection of Fahrelnisza's works were most recently exhibited at the 12th Sharjah Biennial in 2015 and at the 14th Istanbul Biennial the same year. Fahrelnisza's major retrospective at the Tate Modern (June 2017) also went on to travel to the Deutsche Bank Kunsthalle in Berlin in October 2017. Besides having exhibitions all around Europe and New York, her works are currently in the collections of leading museums such as Tate Modern, London, Istanbul Modern, Istanbul and Mathaf: Arab Museum of Modern Art, Doha. Further accolades include Fahrelnisza being awarded the Star of Jordan for her contribution to the arts. She was also made Commandeur des Arts et des Lettres by the French government.





35

NABIL NAHAS

B. 1949

Lebanese

Untitled (Gold)

signed and dated *Nahas '86* on the reverse
acrylic and metallic paint on canvas
82 by 81.3cm.; 32¼ by 32in.

PROVENANCE

Holly Solomon Gallery, New York
Collection of Holly Solomon, New York
(gifted directly by the artist in 1987)
Private Collection (thence by descent from
the above)
Christie's Online, *Post-War & Contemporary
Art Online Featuring the Holly Solomon
Collection*, 2015, Lot 3

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

‡ £ 30,000-40,000
€ 33,200-44,200 US\$ 36,600-48,800



36

MANOUCHER YEKTAI

b.1922

American/Iranian

Untitled

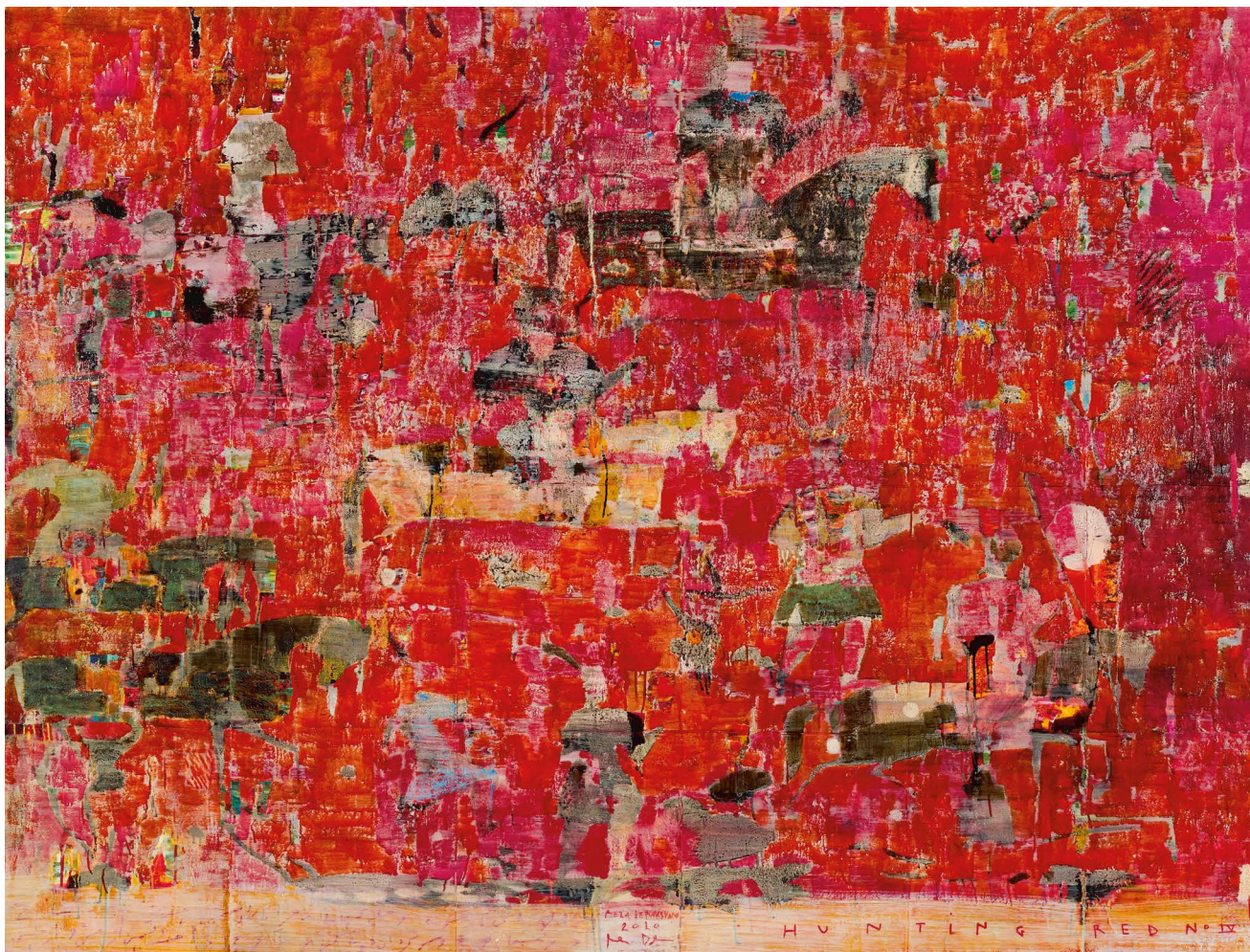
signed and dated *Yektai '61*
oil on canvas
80 by 80cm.: 31½ by 31½in.

PROVENANCE

Collection of the artist, New York
Acquired directly from the artist by the
present owner in the 1990s

£ 25,000-35,000

€ 27,600-38,700 US\$ 30,500-42,700



37

REZA DERAQSHANI

B. 1952

Iranian

Hunting Red No IV

signed, titled and dated *REZA DERAQSHANI* 2010; signed in Farsi; signed twice and dated 2009-2010 on the reverse
oil, resin, mixed media and gold pigment on canvas

190 by 215cm.; 78 $\frac{3}{8}$ by 98 $\frac{3}{4}$ in.

PROVENANCE

Private Collection, Tehran
Acquired directly from the above by the present owner

LITERATURE

Sussan Babaie and Roxane Zand, *Reza Derakshani Selected Works*, Geneva 2010, p. 72, illustrated in colour

₣ W £ 50,000-70,000
€ 55,500-77,500 US\$ 61,000-85,500



38

SHAFIC ABOUD

1926-2004

Lebanese

L'Africaine

signed and dated *Abboud '72*

oil on canvas

80 by 100cm.; 31½ by 39¾in.

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 ID2747.

PROVENANCE

Collection of the artist, Beirut

Private Collection, Beirut (acquired directly from the artist by the previous owner)

Thence by descent

± ⊕ £ 40,000-60,000

€ 44,200-66,500 US\$ 48,800-73,500

THE ARMENIAN DIASPORA AND THE MIDDLE EAST: A SURVEY

BY ARMEN YESAYANTS

The relationship between Armenia and the Middle East goes back for centuries. This rich past has influenced political, economic and cultural perspectives on both ends. For instance, according to Greek historians, Armenians lived in the territory of modern Lebanon and Syria from the 3rd-1st century BC and the migration and resettlement continued throughout the pages of history. Furthermore, Armenia for several centuries was split up between various great empires: Persian and Byzantine and subsequently between the Ottoman and the Persian – which again resulted in the resettlement of a high number of Armenian population across the region. Despite this, Armenians preserved their culture, history, and language through the course of time, largely thanks to their distinct religious identity, anchored by the Armenian Apostolic Church. The issue of cultural integration as a small Christian nation within the Middle East has been ever present. However, in the last century the greatest influx of Armenians to various parts of the Middle East as well as around the globe took place following the collapse of the Ottoman Empire. Many countries in the region were the first to shelter hundreds of thousands of Armenians. Even today, there are well-established Armenian communities in Iran, Lebanon, Syria, Jordan, Egypt and Turkey. Thus, many of the artists from the region were either survivors of the war or were part of a generation who lived through an exile – which have influenced their oeuvre and the Armenian artistic heritage, both directly and indirectly.

The progression of modern art in the Middle East coincides with the period of the first Armenian artists emerging alongside their Arab counterparts in the

1920s and 1930s. The so-called cultural awakening in the Arab world, *Al-Nahda* that had begun in 1870s in Egypt was at its climax by 1940s. Many states were influenced by Westernization; especially the impact of European culture: modernism and avant-garde were significant partly due to the colonial rule in countries such as Lebanon, Syria and Egypt. The Armenian artists have always played essential roles in the development of fine arts in these countries. For example, when Lebanon was participating for the first time in the World Fair held in New York in 1939, the pavilion was designed by an Armenian artist, Haroutiun Galentz.

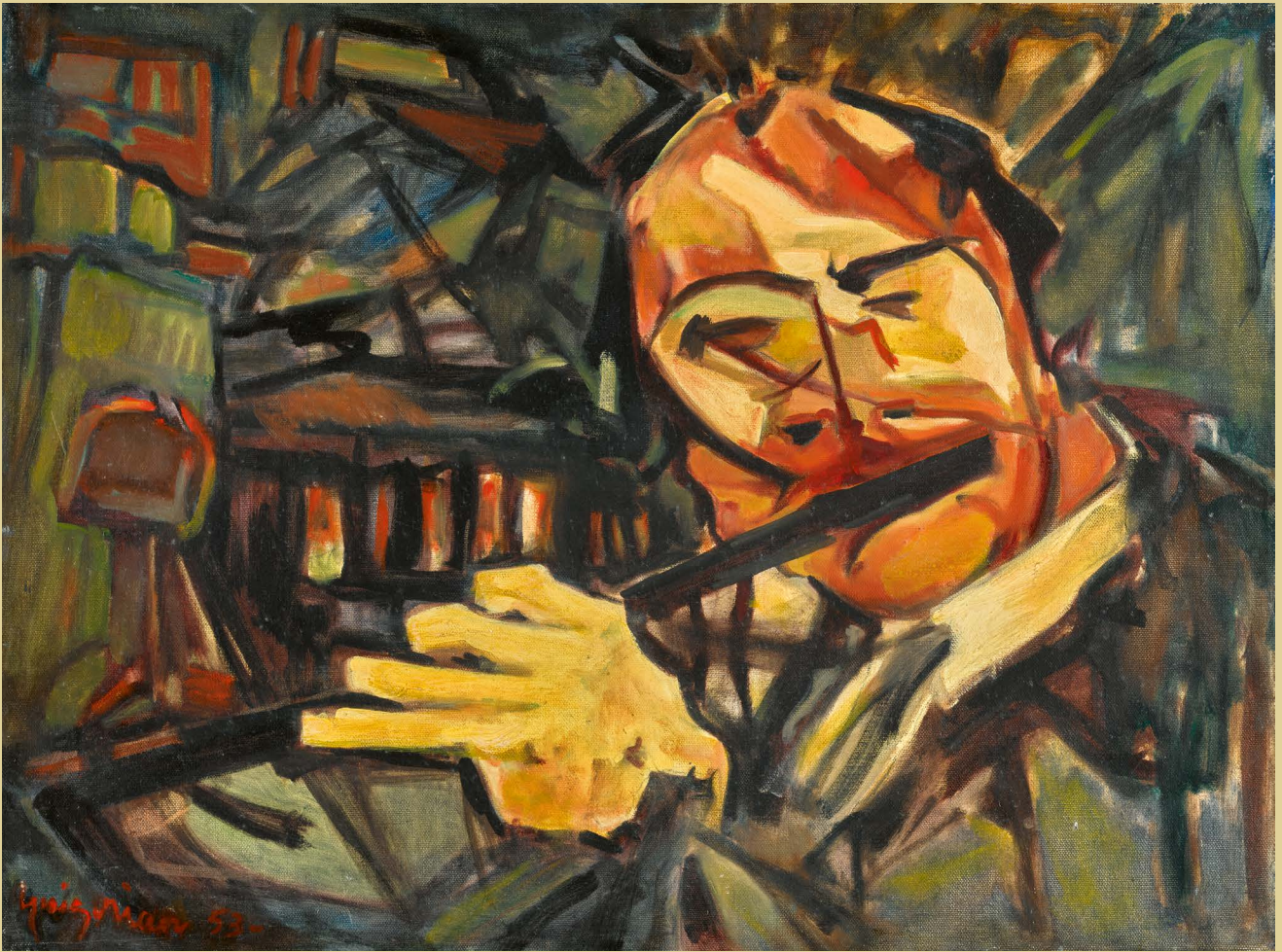
At the same time, because of the lack of fine arts tradition, especially in regard to easel painting and sculpture in the region, not only Armenians but many other artists from various countries, had to study abroad and develop their careers in the West. It is fair to presume that the overwhelming majority of Armenian artists, though being born or raised in these countries, were not necessarily working locally during the early stages of their career. At the same time one can see how all these artists have become the products of different cultural streams of thought – pulling from the East and the West. Having a mixed background not only geographically, but also culturally, these artists have their own unique manifestations and hence multifaceted oeuvres. It is also fascinating (and heartening) that most of them tried to keep in touch with their historical homeland, Armenia. Some even moved back to the country in the 1990s, namely Marcos Grigorian or Sonia Balassanian – driven by a desire to participate in a growing local art community. The influence of the diaspora of Armenian artists on the

development of fine arts in Armenia was also tremendous. This happened due to several waves of repatriation (after WWII in 1946-1948, as well as after the collapse of USSR and its ensuing independence in 1990s) and also through the exhibitions held during the Soviet era. Thus in a peculiar way, the European tradition of modern art ‘travelled’ to Armenia through the legacy of Armenian artists from the Middle East.

Marcos Grigorian (1925-2007) (lot 39) was one of the most celebrated Iranian-Armenian artists in the world. His pieces are part of permanent displays in museums such as the Museum of Modern Art in New York and Tate Modern in London. Grigorian was revolutionary in the art scene of Tehran and has been considered to be among the founders of modern art in Iran.

Grigorian was born in the small city of Kropotkin in Russia after his parents fled Kars, (formerly the Ottoman Empire) during the war. His family moved to Tabriz then to Tehran not long after. He was raised in Iran, received his art education from Italy, lived in the US, settled in Armenia, worked in various places around the world and as a result of all his travels and studies, his unequalled oeuvre (in its vast cultural and creative influences) was created. Marcos Grigorian moved between genres and mediums as easily as he moved through borders and cultures. He was at once: artist and collector; curator and critic and even movie star for a time in Iran. He left an indelible mark in all these spheres due to his brilliant, multi-layered artistic aura.

Graduating from Accademia di Belle Arti in Rome in 1954, he returned to Iran and opened the Galerie Esthétique, an important commercial gallery in Tehran. In 1958, under the auspices of



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MARCOS GRIGORIAN

1925-2007

Iranian

Flutista

signed and dated *Grigorian '53*; signed, titled and dated '53 ROMA on the reverse
oil on canvas
45.4 by 60.5cm.; 18 by 24in.

PROVENANCE

House of Artists, Yerevan
Acquired directly from the above by the present owner in 1991

EXHIBITED

Yerevan, House of Artists, *Marcos Grigorian*, 1991

± £ 10,000-15,000
€ 11,100-16,600 US\$ 12,200-18,300

the Ministry of Culture, he organized the first Tehran Biennial. He was an influential teacher as well; he had a great number of younger followers in Iran in the 1960s as they regarded him as a visionary. He had a huge impact on the development of modern art in Iran, and was the founders of the Independent Group of Painters and Sculptors featuring Sirak Melkonian, Massoud Arabshahi (lot 24), Gholam Hosein Nami and Morteza Momayez.

Living a major part of his life outside of Armenia, Grigorian's vision always turned to the Armenian culture. Thus, it was not surprising that after the independence of 'the homeland' in the beginning of 1990s, he moved his major art collection and all of his artworks to Armenia, and the Middle East Art Museum was finally established. Furthermore, he was one of the founders of Land Art. Earth as a medium had always been a central feature in the art of Marcos Grigorian.

As one of its pioneers, he was interested by the so called *kahgl* in Iran in the mid-1950s which was a special mud used in poor areas for construction (Farsi: کج‌ساک). Later he began using not only soil, mud and earth, but also straw and ready-made objects, such as a sieve.

Flutista is a rare piece from Grigorian's early period (1953), when he was studying in Rome. This is one of the works from the Musicians' Series the artist did the same year. One can



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observe how the European avant-garde movements impacted his style, including German expressionism and Italian futurism. The massive and strong brushstrokes with a Cubist background submerge the musician: a thin line stands between a figurative painting and an abstraction. Although Grigorian was still an emerging artist, one can spot a specific style which he had already developed - one which became distinctive throughout his canvases with regards to composition, colour, shade and expression.

Vahan Amadouni (lot 40) (also

known as Prince Vahan Amadouni) was born in 1933 and from a very young age he had a gift for drawing. This attracted the attention of his uncle in Pennsylvania who funded Amadouni's scholarship in the United States. He enrolled in the Pennsylvania Academy of the Fine Arts and studied there for the next seven years, during which he won the Thouron Prize for the best composition in 1955 and the William Emlen Cresson Prize in 1956. He then participated in a large jury show at the Philadelphia Museum of Art and won both a Purchase Award and an

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

VAHAN AMADOUNI

1933-1998

Armenian

Untitled

signed and dated *AMADOUNI LXXV*
oil on panel
100 by 70cm.; 39³/₈ by 27¹/₂in.
Executed in 1975.

PROVENANCE

Private collection, USA

± £ 3,000-4,000
€ 3,350-4,450 US\$ 3,700-4,900

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

DIKRAN DADERIAN

b.1929

French

Untitled

signed and dated *DADÉRIAN / 67*
oil on board
37 by 45cm.; 14¹/₂ by 17³/₄in.

PROVENANCE

Collection of the artist, Paris
Acquired directly from the artist by the present owner

± ⊕ £ 800-1,200
€ 900-1,350 US\$ 1,000-1,500

Honorable Mention. He moved back to the Middle East for a while and following his return from the Middle East back to the States, he won a New York State Change Grant. In 1974 he was commissioned to paint and decorate the main altar of Our Lady of Pompei Church in New York City. Albeit being one of the most captivating artists of the postwar period in the US, his oeuvre has not been researched much. Nevertheless, he was always an acclaimed artist with exhibitions across the Middle East, Europe and the US.

SONIA BALASSANIAN

B. 1942

Armenian

Composition 7201

signed and dated *Sonia '72*
 acrylic on canvas
 150 by 124cm.; 59 by 48¾in.

PROVENANCE

Private Collection, USA

‡ W £ 20,000-30,000
 € 22,100-33,200 US\$ 24,400-36,600

Amadouni worked in different styles and genres, however his most notable pieces are strongly influenced by abstraction. American art critic Anna Chave referred to abstract art as “a Buddhist’s television set”; in the way that Buddhists need to draw away from reality and ‘physicality’ during meditation to reach nirvana, and so, both the artist and the viewer need to try to move away from reality and the material world. Amadouni’s paintings seem to also draw from the characteristics of Rayonism and Geometrical Abstraction. *Untitled*, from 1975 is pure evidence of the latter. It is characterized by the idea of striving upwards and of motion: the aura of the world, especially of the US in the 1960s and the 1970s, the skyscrapers, highways, bridges, the space exploration and conquest. The perpendicular composition and the crossing lines of layered colours reconstruct the emotional intensity of this period on a spiritual level.

Dikran Daderian (b. 1929) (lot 41) was born in Beirut, Lebanon and initially studied at an Armenian college in Cyprus. Later Daderian got his art education at different institutions in France, including the Académie de la Grande Chaumière, as well as the Academy of Engraving of Henri Goetz and later on École Nationale Supérieure des Beaux-Arts. Most of his life, he has lived and worked in Paris. Goetz himself admired works of Daderian, and since 1983 this



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particular academy of engraving in Paris has also been known as Goetz-Daderian. Daderian was a follower of the so-called School of Paris which is often referred to as Tachisme, the European equivalent of American Abstract Expressionism. Thus, the featured work by Daderian from 1967 is a pure manifestation of Tachisme. By abandoning Geometrical Abstraction, the artist tended to work more intuitively as was the case with action painting. In 2019, a joint exhibition of Dikran Daderian and George Kassabian (born in Aleppo, lived and worked in Canada and

Armenia) was held in Yerevan featuring nearly 20 graphic works by the 90 year-old Parisian/Armenian artist which had a great success.

Sonia Balassanian (b. 1942) (lot 42) is an Iranian-Armenian artist, an important figure of not only the Middle Eastern and American art scene, where she used to live and work, but also of the art scene in contemporary Armenia. As the artist herself states ‘being born in Iran to a family of Armenian origin, I maintain close ties to both aspects of my background. However, I have lived primarily



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PAUL GUIRAGOSSIAN

1926-1993

Lebanese

Carnival

signed *Paul G.*

oil on canvas

100 by 100cm.; 39³/₈ by 39³/₈in.

Executed in 1986.

The authenticity of this work has kindly

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

in the United States, since 1964'. Prior to that time, she was a practicing visual artist in Iran as well as an active member of the seminal group *Nor Ej* (New Page), a collective of Armenian poets in Tehran. In 1964, Sonia Balassanian moved to Philadelphia to study at the Pennsylvania Academy of Fine Arts and at the University of Pennsylvania. She received the Academy's J. Henry Scheidt European Prize, Quaker Prize for Meritorious Achievement, and Thouron Prize for Outstanding Composition. As an alumni, Balassanian also received

the Academy's Drake Press Prize in 1971 and was accepted in the Independent Study Program of the Whitney Museum of American Art in New York, and was awarded a merit scholarship. Upon returning to Iran in the 1970s she taught art at the Institute of Fine Arts in Tehran and at the National University and Farabi University of Iran for four years. While she was completing her MA at the Pratt Institute in Brooklyn, the Iranian revolution happened hence she has decided to stay in the US. She had a shift in her career in the 1980s, when she started

EXHIBITED

New Jersey, Hovnanian Armenian School, *Paul Guiragossian*, 18 - 20 December 1987

£ 48,000-55,000

€ 53,000-61,000 US\$ 58,500-67,000

PROVENANCE

Collection of the artist

Acquired directly from the above by the previous owner in the early 1990s

Acquired directly from the above by the present owner in 2017-2018

to focus on creating artworks related to political, social and gender issues.

From 1992 onwards, she started becoming involved in the contemporary art scene of the Republic of Armenia, after the country gained independence in 1991. In 1992, 1993 and 1994 she organized annual group exhibitions of Armenian contemporary artists. These efforts in late 1994 culminated in two major developments: the first ever participation of the Republic of Armenia in the Venice Biennale and the foundation of the Armenian Centre for Contemporary



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

PAUL GUIRAGOSSIAN

1926-1993

Lebanese

Untitled

each: signed *Paul G.*
acrylic on brown paper mounted on board,
in two parts

Experimental Art (ACCEA/NPAK), which since, has been one of the most essential institutions of contemporary art in Armenia.

Composition 7201 represents a period in Balassanian's oeuvre when she focused on abstract paintings based on the flow of brushstrokes and lines, composing expanses of symphonic compositions of subtle movements and impressions, and free-flowing "inscriptions". The parallels with Abstract Expressionism might be obvious, but the resemblance of Cy Twombly's comes to mind at first.

each: 148 by 115cm.; 58¼ by 45¼in.; overall:
296 by 230cm.; 116½ by 90½in.

Executed in 1984.

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

Twombly focused on the process of writing by sketching unidentifiable doodles and splotches creating a whole new language.

Paul Guiragossian (1926-1993) (lots 43, 44, 45 and 50) was born in Jerusalem to a family of exiled Armenians. In the early 1940s Guiragossian and his family moved to Jaffa where he attended Studio Yarkon to start developing his passion for painting. In the late 1940s, they moved and settled in Lebanon and Guiragossian began teaching art in schools and privately. In the 1950s Guiragossian started

PROVENANCE

Private Collection, Lebanon

‡ W £ 50,000-70,000

€ 55,500-77,500 US\$ 61,000-85,500

teaching art in several Armenian schools and worked as an illustrator. 1956 was a pivotal year for the young artist when he won the first prize in a painting competition, which landed him a scholarship from the Italian government to study at The Academy of Fine Arts in Florence. By the mid-1960s Guiragossian grew to become one of the most celebrated artists from Lebanon. Today his colorful compositions of standing figures straddling the boundaries between representation and abstraction are distinguished from the first sight.

PAUL GUIRAGOSSIAN

1926-1993

Lebanese

Fable

signed *Paul. G*

oil on canvas

65 by 55cm.; 25½ by 21⅝in.

Executed in 1967.

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

PROVENANCE

Private Collection, San Antonio

Bonhams, Dubai, *Modern & Contemporary Middle Eastern & South Asian Art*, 12 October 2009, Lot 23

Private Collection, UAE (acquired directly from the above by the present owner in 2009)

EXHIBITED

Beirut, Galerie L'Amateur, *Paul Guiragossian*, 16 - 28 May 1967Sharjah, Sharjah Art Museum, Barjeel Art Foundation, *Paul Guiragossian: Testimonies of Existence*, 24 February - 28 April 2018

£ 30,000-40,000

€ 33,200-44,200 US\$ 36,600-48,800



All the artworks presented here from different periods of time, showcase how the artist stayed loyal to his style and aesthetic vision. Not only on a big scale, but also in small pieces of graphic works Guiragossian's vision is bold and forward. One of the most distinguished works is *Fable* (lot 45) where the wide brushstrokes transform the human figures into colorful spots on the canvas. Even on the scale of the diptych, *Untitled* (lot 44), the artist steps back from his colorful aesthetics. The compositional context resembles *Untitled* (lot 50), thus highlighting the artist's monumental vision even on non-colossal scale.

Ardash (Ardashis) Kakafian (1941-1999) (lot 46) was born to an Armenian family in Mosul, Iraq and studied in Paris

where he lived and worked for most of his life. He graduated from one of the most influential art schools in France, École des Beaux-Arts, and is considered as one of the representatives of the French Expressionist School. In the post-colonial era of the 20th century, various artistic groups emerged in Iraq. Kakafian was involved in The Baghdad Modern Art Group founded in the 1950s. He also created a number of political propaganda posters in an avant-garde style.

The Transformation is a disturbing yet powerful homage to the relationship between a parent and a child: this can be described as a reverse idea of Pieta, when the child is mourning the death of the mother. The child is carrying the body of his mother like a cross: two are

becoming one...but wait, are there only two bodies? The primitive expressionist language of the work and the mesmerizing view of the main protagonist invites the viewer into another world where a cat is the only comforting creature left. There is a notable sense of different artistic influences mixed with primitivism, cubism, expressionism with references to ancient sculptures of the Middle East like Assyrian or Babylonian.

Ida Aslanian (b. 1957) (lot 47) is from an Iranian/Armenian descent. She moved to Switzerland in 1970 and established herself as an artist in Europe. She studied at the School of Fine Arts in Geneva at the E.S.A.V. Her works are minimalistic and ascetic; even the figurative works tend to be abstract, dreamy, detached

PROPERTY FROM THE ESTATE OF THE ARTIST,
AMSTERDAM

ARDASH KAKAFIAN

1941-1999

Iraqi

Transformation

acrylic and pastel on paper laid down on
board
122 by 89.5cm.; 48 by 35¼in.
Executed in the 1990s.

PROVENANCE

Collection of the artist, Paris
Thence by descent

£ 3,000-4,000

€ 3,350-4,450 US\$ 3,700-4,900

from the real world and silent. According to the artist, constraints of her Iranian upbringing and particularly the restrictions on figural representations within an Islamic culture, were pivotal in her move towards structural abstraction and a representation of the world. Even when her subject is given relative clarity, the overall effect of her painting is obfuscated, as though these worlds are only an imitation of a realistic one. A major part of her legacy is a unique interpretation of the colour field painting with some elements of surrealism.

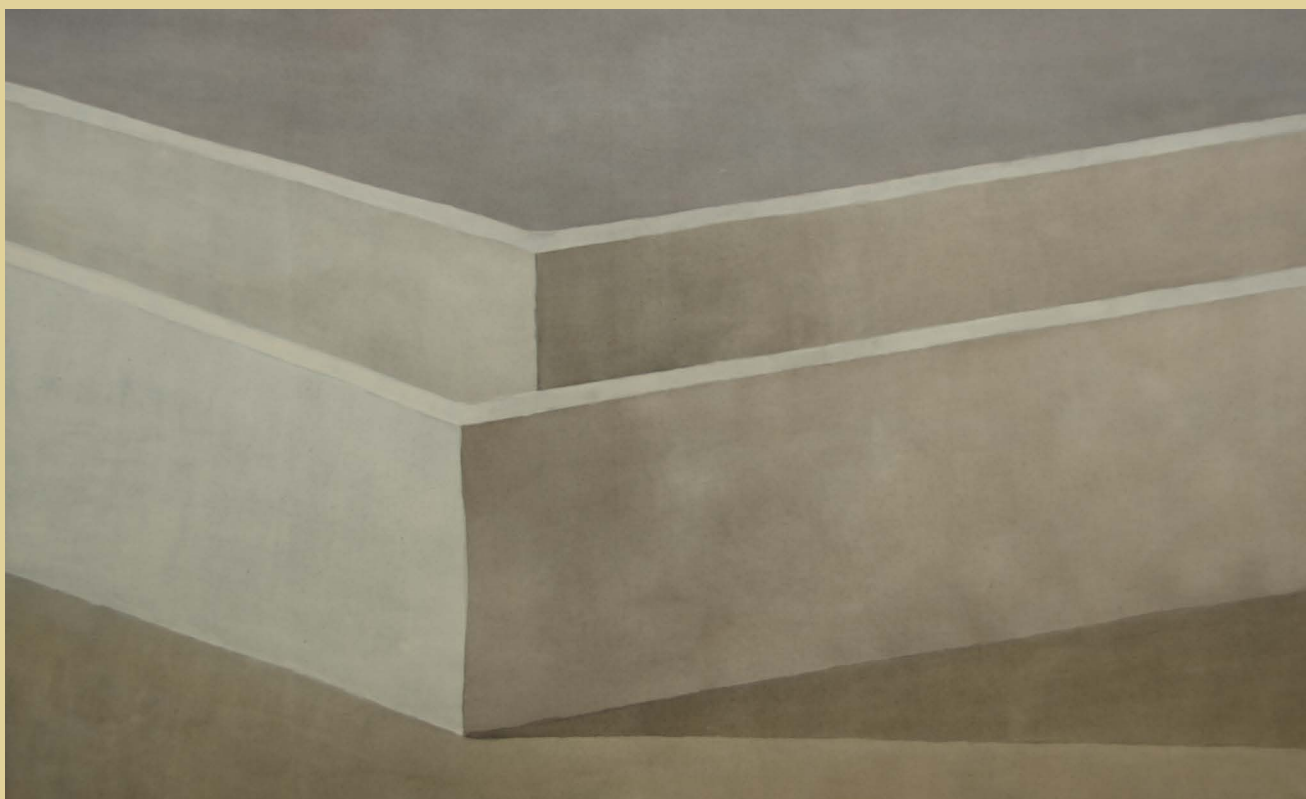
The present work (lot 47) is a concentration of Ida Aslanian's aesthetical vision in shape of forms, colours, shades and lines. It is at the same time an architectural fragment and a whole geometrical abstract art piece on its own. The application of an asymmetric reverse perspective in the composition creates an optical illusion, somehow it reminds us of the architectural references in the works of de Chirico. With a minimal means of expression the artist creates a philosophical puzzle about the illusion of reality and the reality of painting.

Chant Avedissian (1951-2018) (lot 48) was one of the few Armenian artists from Middle East Diaspora that never moved to a Western country. He received his

initial education from the Kalousdian Armenian School in Cairo, afterwards he studied at Montreal Museum of Fine Arts at the School of Art and Design in Canada and École Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris, France. However, he eventually returned to Cairo, where he lived and worked his whole life. Avedissian was one of the most captivating artists of the Egyptian contemporary art scene as early as the 1970s. His art is a combination of traditional Arab motifs and modern pop culture featuring local celebrities and politicians. He fused the techniques, concepts and cosmopolitan experiences acquired abroad with the heritage of his Armenian-Egyptian background to

produce striking commentaries on the world around him. His artistry ranges from photography to costume and textile design to the painted stencils seen here. Avedissian's works engages the viewer with a body of work that integrates images of iconic figures from Egyptian history, traditional Pharaonic iconography and art of the 1950s and 1960s. Avedissian also used Islamic geometric patterns, Ottoman design, hieroglyphics from magazines, advertisements and stock photos to create his bold works of art. His pieces have been exhibited around the world. He was inspired by Hassan Fathy, a well-known Egyptian architect to use Egyptian material, including locally made or recycled paper.





47

IDA ASLANIAN

b. 1957

Swiss

Untitled

signed *I.D.A.* on the overlap
acrylic on canvas
80 by 130cm.; 31½ by 51½in.
Executed in 2010.

Cities of Egypt/Greetings from Masr is a window into the vibrant landscape of Egyptian cities. The curtains opening this view feature traditional patterns and typical visuals of Egyptian touristic cards: pyramids, sphinx, Cairo Alabaster Mosque etc. The sentence *Greetings from Masr* is a provocation, as the artist combines a standard Western form of greeting with the Arabic word for Egypt: Masr (or Misr). The latter might be an intriguing message about British colonial rule of Egypt and the post-colonial cultural appropriation. The landscape also looks unbalanced, rising on one side and coming down on the other. *Cities of Egypt/*

PROVENANCE

Private Collection, Switzerland

£ 4,000-6,000

€ 4,450-6,700 US\$ 4,900-7,400

Greetings from Masr emphasises memory and cultural history in greater depth.

Georges Guv (lot 49) (real name: Georges Guverdjian, also known by the last name Koukerjinian, 1918-1990) was born in Adana, Turkey. His family fled to Lebanon in 1923. His traumatic exile and a series of personal events deeply affected his oeuvre, often reflecting the tragedy of war and displacement. He studied art at the Académie Libanaise des Beaux-Arts (ALBA) from 1946 until 1948. Later he moved to Paris where he lived and worked till 1990. Between 1934 and 1980, he organized many solo exhibitions in Beirut, Paris, and Rome. He

participated in many group exhibitions and salons, the most prominent of which were the Spring Salon at the UNESCO Palace and the Autumn Salon at Sursock Museum, Beirut. Georges Guv won the Sursock Museum prize in 1963 and the Rome prize in 1972.

Untitled (lot 49) from 1968 is one of the most distinctive works by the artist which vividly highlights the main features of Guv's legacy. In his works the surreal illusion of reality is striking, but one can feel the energy of suffering and despair in his impersonal figures: these porous bodies standing next to each other waiting for their tragic destiny; a symbol of total anguish. This might be one of the horrible memories of childhood struck in the young boy's head and haunting his vision. The canvas has some references to works of modernist artists like Alberto Giacometti, as well as Paul Guiragossian. The surrealist and abstract world for artists like Guv was a means for transforming their painful memories, a pure case of escapism.



48

CHANT AVEDISSIAN

B. 1951

Egyptian

Cities of Egypt/Greetings from Masr

hand coloured stencil on cardboard mounted on canvas

252.5 by 155cm.; 99³/₈ by 61in.
Executed in the 1990s.

PROVENANCE

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

‡ W £ 30,000-50,000
€ 33,200-55,500 US\$ 36,600-61,000



49

49

GEORGES GUV

1918-1990

Armenian

Untitled

signed *Guv*
mixed media on canvas
65 by 54cm.; 25½ by 21¼in.
Executed *circa* 1968.

PROVENANCE

Private Collection, Beirut
Acquired directly from the above by the
present owner in 2017

± £ 3,000-5,000
€ 3,350-5,600 US\$ 3,700-6,100

50

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

PAUL GUIRAGOSSIAN

1926-1993

Lebanese

Untitled

each: signed *Paul G.*
Watercolour on paper, in four parts
each: 17 by 12cm.; 6⅞ by 4¾in.
Executed *circa* 1988.

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

PROVENANCE

Private Collection, Lebanon

± £ 5,000-7,000
€ 5,600-7,800 US\$ 6,100-8,600



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Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

SETA MANOUKIAN

B. 1945

Lebanese

Untitled

signed and dated *Seta Manoukian '87*
oil on canvas
100 by 70cm.; 39³/₈ by 27¹/₂in.

PROVENANCE

Estate of the artist, Beirut
Acquired directly from the above by the
present owner in 2016

£ 10,000-12,000

€ 11,100-13,300 US\$ 12,200-14,700

Seta Manoukian (b. 1945) (lot 51) started her career in Beirut. She was born into an Armenian family and from a very young age was a devoted artist. At 17 she won a special three-month scholarship from the Italian embassy to travel to Perugia. This resulted in her later studies at the Academy of Fine Arts in Rome. Upon returning to her homeland, she was not only actively involved in the art scene of Beirut but also began teaching at the Lebanese University. In 1975 the civil war broke out and as the artist remembers today, she was profoundly affected by the death, violence and devastation that she witnessed around her: "I had been experiencing intense light and love for everybody," she recalls, "and then there was so much death and destruction around me." She took her newly discovered balance and painted the chaos, pain, and brutality. After ten difficult years in Beirut, she had to move to Los Angeles, where she lives today as a Buddhist nun. In the mid-1990s, she was drawn to Hinduism and in 2007 she got her new name: Ani Pema Tsultrim Drolma. In 2008, a movie called *Sela Maniyo* was filmed telling about her spiritual transformation. She did not work for nearly ten years devoting her life to Hinduism and Buddhism and she only began painting again in 2016.

Untitled (lot 51) from 1987 is her self-portrait from a period when she had just



moved to Hollywood. This piece is a reflection of a lost and confused individual with a strong self-reflective narrative. When she was 15 years old and living in Beirut, Manoukian remembers experiencing a very strong shift in perspective. She began making paintings of her reflection in a mirror, hoping that this would reveal her inner self. In this portrait she is staring into eternity, in a meditative state. The figurative composition mimics the iconic piece by the American artist James McNeill Whistler, *Whistler's Mother* from 1871. The latter is a world-renowned symbol of motherhood and one might assume that the sitter

herself in this case was going to become a mother. However, it is not only the meditative image of the artwork itself that is striking, but also the artworks on the background wall, unnoticeable at first glance. Considering this painting is far more layered than it might look, one of the works in the background is by Iranian-Armenian artist Aroutyun Vartanian, a small watercolor dated 1950 featuring a carpet seller in Tehran. This is from a series of small graphic works created by a well-established studio, *Demon* in Tehran showcasing again the roots connecting Diasporan-Armenian generations through time and space.

MONIR SHAHROUDY FARMANFARMAIAN

1922-2019

Iranian

Untitled

mirror, reverse-glass painting and aluminium
60 by 70 by 8cm.; 23¾ by 27½ by 3⅛in.
Executed in 1975.

PROVENANCE

Corporate Collection, Tehran
Private Collection, Tehran
Acquired directly from the above by the
present owner in the 1980s

LITERATURE

Rose Issa, *Monir Sharoudy Farmanfarmaian; Mosaics of Mirrors*, Tehran 2006, p. 118, illustrated in colour

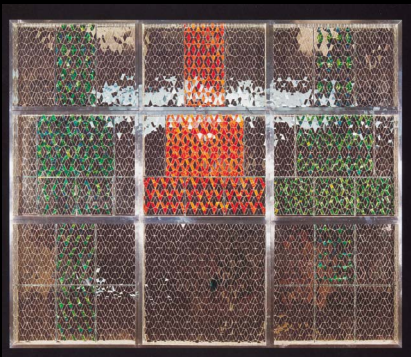
± £ 70,000-90,000
€ 77,500-99,500 US\$ 85,500-110,000

Few Iranian artists have become as celebrated and appreciated as Monir Shahroudy Farmanfarmaian. Born in 1922, she lived a prolific life till April 2019, and died in her native Iran after having seen the first ever museum dedicated to a female artist in Iran set up in her honour. She was artistic ever since her childhood, and after graduating from the Faculty of Fine Arts of Tehran University, she moved to New York where she eventually studied at Parsons School of Design. She gained exposure to New York's avant-garde scene and over the longer term befriended the likes of Andy Warhol. Monir moved back to Tehran in the late 1950s and became fascinated with "tribal and folk artistic traditions" of her country. She was featured in the 1958 Venice Biennale and held shows in a number of galleries. Around the 1970s, Monir visited the Shah Cheragh Mosque in Shiraz which proved to be a turning point in her career. She soon developed an acute interest in mirror mosaic artwork, expressing this fascination in her memoirs: "the very space seemed on fire, the lamps blazing in hundreds of thousands of reflection... it was a universe onto itself, architecture transformed into performance, all movement and fluid light, all solids fractured and dissolved in brilliance in space, in prayer." (Hans Ulrich Obrist and Karen Marta, *Monir Shahroudy Farmanfarmaian: Cosmic Geometry*, London 2011).

With the help of the Iranian craftsman Haji Ostad Mohamad Navid, Monir went on to produce many creations over the years, experimenting with a multitude of shapes and geometric abstraction which evoked aspects of Sufism and her Islamic heritage. She never ceased to acknowledge her own heritage for her inspirations, and professed a great love of Iran till her dying day. In the Introduction to a volume dedicated to her work, Hans Ulrich Obrist refers to the 'mondialité', "the extraordinary adventure... whereby we all live today in a world that is...simultaneously multiple and unique." (Hans Ulrich Obrist and Karen Marta, *Monir Shahroudy Farmanfarmaian: Cosmic Geometry*, London 2011). Monir is the artistic epitome of this uniqueness within a global multiplicity.

She has been one of the most widely exhibited artists of her generation, with a celebrated retrospective at the Guggenheim Museum, New York, in 2015, as well as other shows in major museums around the world. Her work is held in important international and Iranian collections.

Sotheby's is proud to present a fine example of the artist's mirror geometric abstractions, a beautiful work from the 1970s which was originally part of a mural. It bears the artist's characteristic flair for manipulating form, reflections and prisms – a veritable ode to the exquisite embellishments of Islamic interior architecture.



Wall panel, Bank of Planning Organization, mirror, reverse-glass painting, aluminium, 225x225cm, 1976, Tehran



◁ MAVERICK EYE

53

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

TIMO NASSERI

B. 1972

German/Iranian

Glance 5

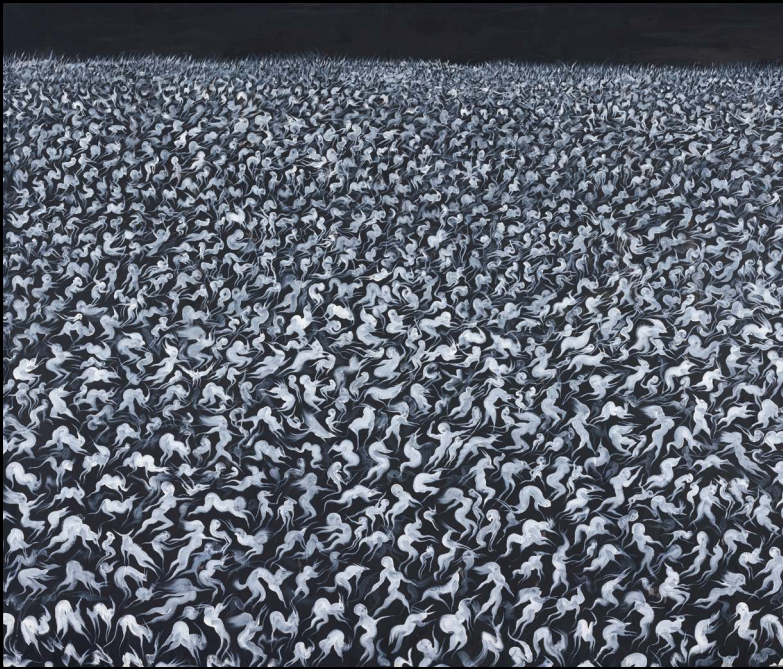
polished stainless steel
83 by 102 by 15cm.: 32¾ by 40⅞ by 5⅞in.
Executed in 2010, this work is number 1 from
an edition of 3, plus 1 artist's proof.
This work is accompanied by a certificate of
authenticity signed by the artist.

PROVENANCE

Sfeir-Semler Gallery, Beirut
Acquired directly from the above by the
present owner in 2011

₹ W ⊕ £ 28,000-35,000
€ 31,000-38,700 US\$ 34,200-42,700





54

54

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, DUBAI

PEYBAK

B. 1984

Iranian

Orient #1

signed *P.b.* and dated '15, dated '94 (*A.P./*
A.D.2015) in Farsi; signed, titled and dated on
the reverse
mixed media on canvas
212.5 by 251cm.; 83 $\frac{5}{8}$ by 98 $\frac{7}{8}$ in.

PROVENANCE

Georges-Philippe & Nathalie Vallois Gallery,
Paris
Private Collection, Dubai (acquired directly
from the above by the present owner in
2016)

£ 10,000-15,000
€ 11,100-16,600 US\$ 12,200-18,300



55

55

SHIRIN NESHAT

b. 1957

Iranian

Passage Series

signed, titled, dated *Shirin Neshat 2001* and
numbered 3/10 on the reverse
Cibachrome print
image: 28.6 by 59.1cm.; 11 $\frac{1}{4}$ by 23 $\frac{3}{4}$ in.;
framed: 51.4 by 78.1cm.; 20 $\frac{1}{4}$ by 30 $\frac{3}{4}$ in.
Executed in 2001, this work is number 3 from
an edition of 10, plus 2 artist's proofs.

PROVENANCE

Gladstone Gallery, New York
Acquired directly from the above by the
present owner

£ 5,000-7,000
€ 5,600-7,800 US\$ 6,100-8,600

56

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

**MONIR SHAHROUDY
FARMANFARMAIAN**

1922-2019

Iranian

Chalk Design, Gatch I

signed *MONIR SH FARMANFARMAIAN* and
dated *Tehran 2014* on the backing board,
signed and dated in Farsi on the backing
board
mirror mosaic and felt-tip pen on plaster
32 by 97 by 5cm.; 12 $\frac{5}{8}$ by 38 $\frac{1}{8}$ by 2in.

PROVENANCE

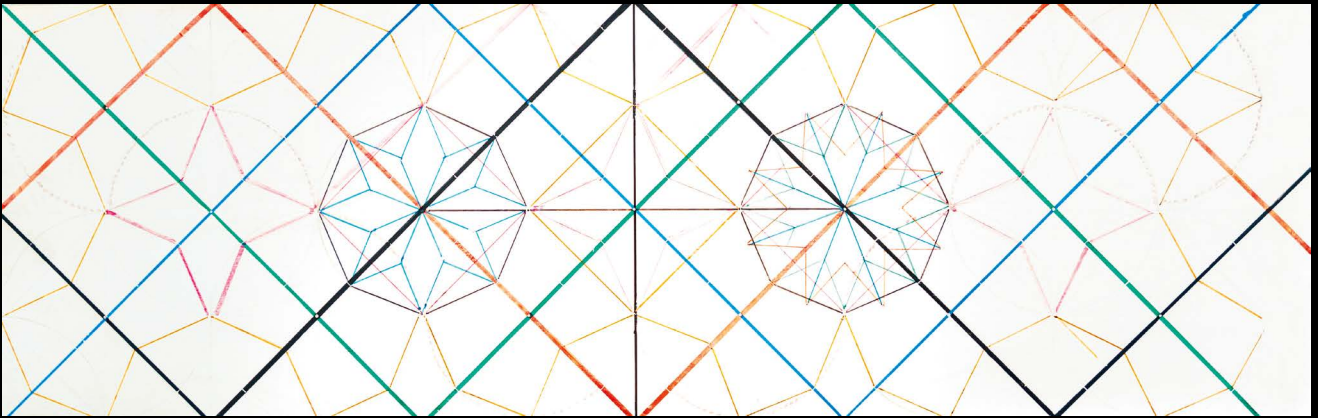
Athr Gallery, Jeddah
Acquired directly from the above by the
present owner in 2015

£ 10,000-15,000
€ 11,100-16,600 US\$ 12,200-18,300

80

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

◁ MAVERICK EYE



56

◁ MAVERICK EYE

57

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION. GCC

YTO BARRADA

b. 1971

French/Moroccan

Traces de Ballon de Football (Marks Left by a Football)

signed, titled, dated *Tanger 2002* and
numbered 2/5 on a label affixed to the
reverse; signed on a label affixed to the
reverse

C-print

80 by 80cm.; 31½ by 31½in.

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

PROVENANCE

Sfeir-Semler Gallery, Beirut

Acquired directly from the above by the
present owner in 2011

EXHIBITED

Graz, Kunstverein Medienturm, *Hauntings*
- *Ghost Box Media*, 25 September – 17
December 2011, (another version exhibited)

Ω ⊕ £ 8,000-12,000

€ 8,900-13,300 US\$ 9,800-14,700



57



◀ MAVERICK EYE

58

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

ABDULNASSER GHAREM

B. 1973

Saudi

The Stamp (Inshallah)

wood and embossed rubber
95 by 95 by 120cm.; 37½ by 37½ by 47¼in.
Conceived in 2008, executed in 2010 and
produced in 2012, this work is number 3 from
an edition of 8, plus 4 artist's proofs.

PROVENANCE

Edge of Arabia, London
Acquired directly from the above by the
present owner in 2012

EXHIBITED

London, Edge of Arabia, *Abdulnasser
Gharem*, 8 October - 8 November 2013,
(another version exhibited)
Paris, Institut du Monde Arabe, *25 Ans
de Créativité Arabe*, 16 October 2012 - 3
February 2013, (another version exhibited)

LITERATURE

Edward Booth-Clibborn and Stephen
Stapleton, Eds., *Abdulnasser Ghareem*,
London 2011, pp. 174-175, (another version
illustrated)
Exh. Cat., London, Edge of Arabia,
Abdulnasser Ghareem, 8 October - 8
November 2013, p. 21, (another version
illustrated)

‡ W £ 15,000-20,000
€ 16,600-22,100 US\$ 18,300-24,400



◁ MAVERICK EYE

59

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

SARA RAHBAR

b. 1976

Iranian/American

PROVENANCE

Carbon 12, Dubai

Acquired directly from the above by the
present owner in 2014

‡ W £ 20,000-30,000

€ 22,100-33,200 US\$ 24,400-36,600

Fragmented

incised with *SARA RAHBAR 2014* on the
reverse

wooden rifles, wood, steel and mixed media

53 by 117 by 17cm.; 20% by 46 by 6%in.

Executed in 2014, this work is unique.

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



◀ MAVERICK EYE

60

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, GCC

AYMAN YOSSRI DAYDBAN

B. 1966

Palestinian

32 (From the Posters Series) -
Ser Al Hariba

cut-out vintage poster
98.5 by 89cm.; 38¾ by 35in.
Executed in 2018.

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

PROVENANCE

Athr Gallery, Jeddah
Acquired directly from the above by the present owner in 2018

£ 4,000-6,000
€ 4,450-6,700 US\$ 4,900-7,400



61

HASSAN HAJJAJ

B. 1961

Moroccan

Ilham

signed, titled, dated *Hassan Hajjaj 2000* and numbered 6/7 on the backing board; signed, titled, dated and numbered in Arabic on the backing board
digital C-print in walnut frame inset with aluminium cans and glass bottles with dye
94 by 129cm.; 37 by 51in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

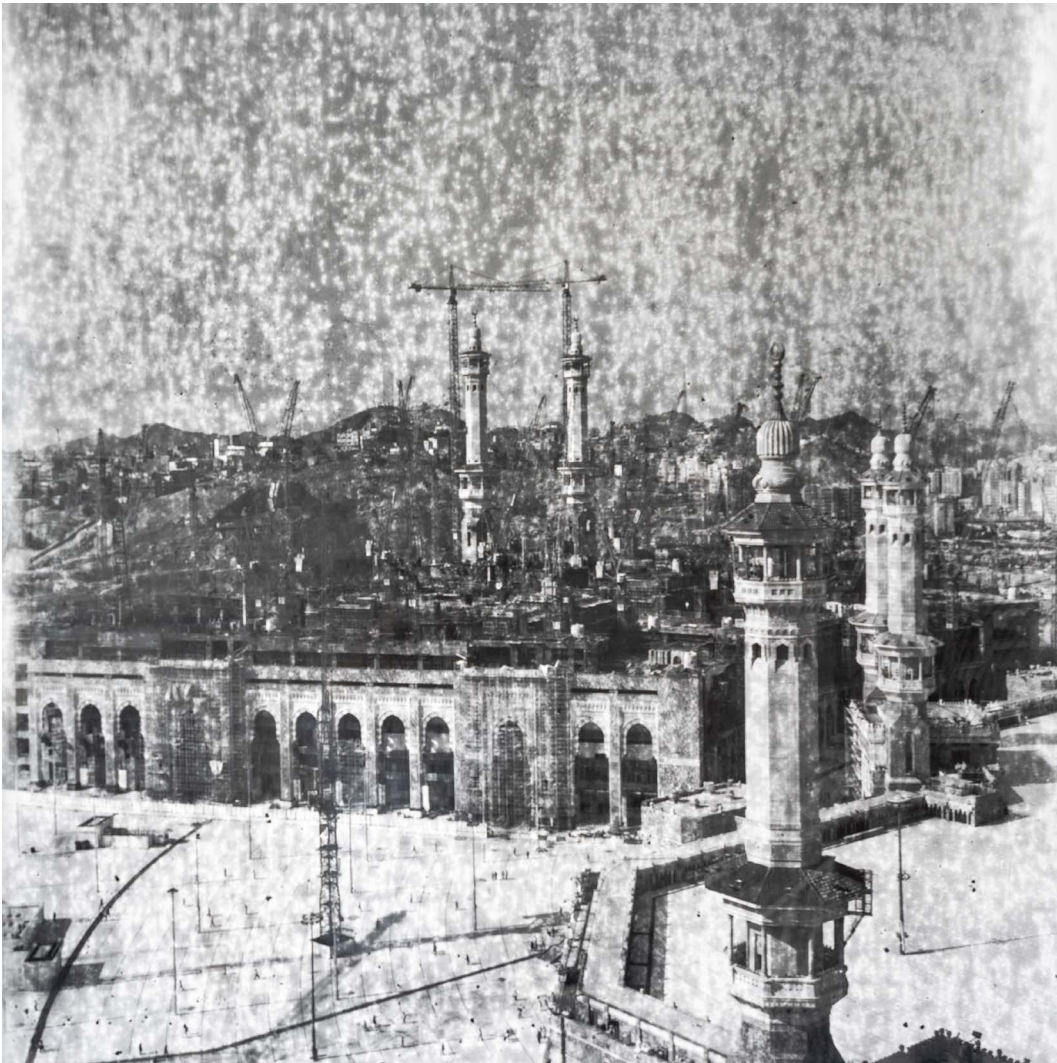
London, Leighton House Museum, *Hassan Hajjaj: Dakka Marrakesh*, 10 September - 5 October 2008
London, Rose Issa Projects, *Hassan Hajjaj: Kesh Angels*, 2010

LITERATURE

Exh. Cat. London, Leighton House Museum, *Hassan Hajjaj: Dakka Marrakesh*, 10 September - 5 October 2008, illustrated in colour (cover)

Rose Issa and Michket Krifa, Eds., *arab photography now*, Berlin 2011, p. 151, illustrated in colour
Katia Hadidan, Ed., *Photography, Fashion, Film, Design by Hassan Hajjaj*, London 2014, pp. 80-81, illustrated in colour

† ⊕ £ 12,000-18,000
€ 13,300-19,900 US\$ 14,700-22,000



◀ MAVERICK EYE

62

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, GCC

ZIAD ANTAR

B. 1978

Lebanese

Mosquée de la Mecque (Mosque
of Mecca - From the Expired
Series)

black and white argentic print
125 by 125cm.; 49¼ by 49¼in.

Executed in 2012, this work is number 1 from
an edition of 5 plus 1 artist's proof.

PROVENANCE

Almine Rech Gallery, Paris
Acquired directly from the above by the
present owner in 2013

‡ £ 7,000-9,000
€ 7,800-10,000 US\$ 8,600-11,000



63

MOHAMMED AL RESAYES

b. 1950

Saudi

Bedouin Family II

signed *M. Resayes* in Arabic and dated 2015; signed, titled and dated in Arabic on the reverse

oil on canvas

100 by 150cm.; 39³/₈ by 59¹/₈in.

PROVENANCE

Collection of the artist, Saudi Arabia
Acquired directly from the above by the present owner

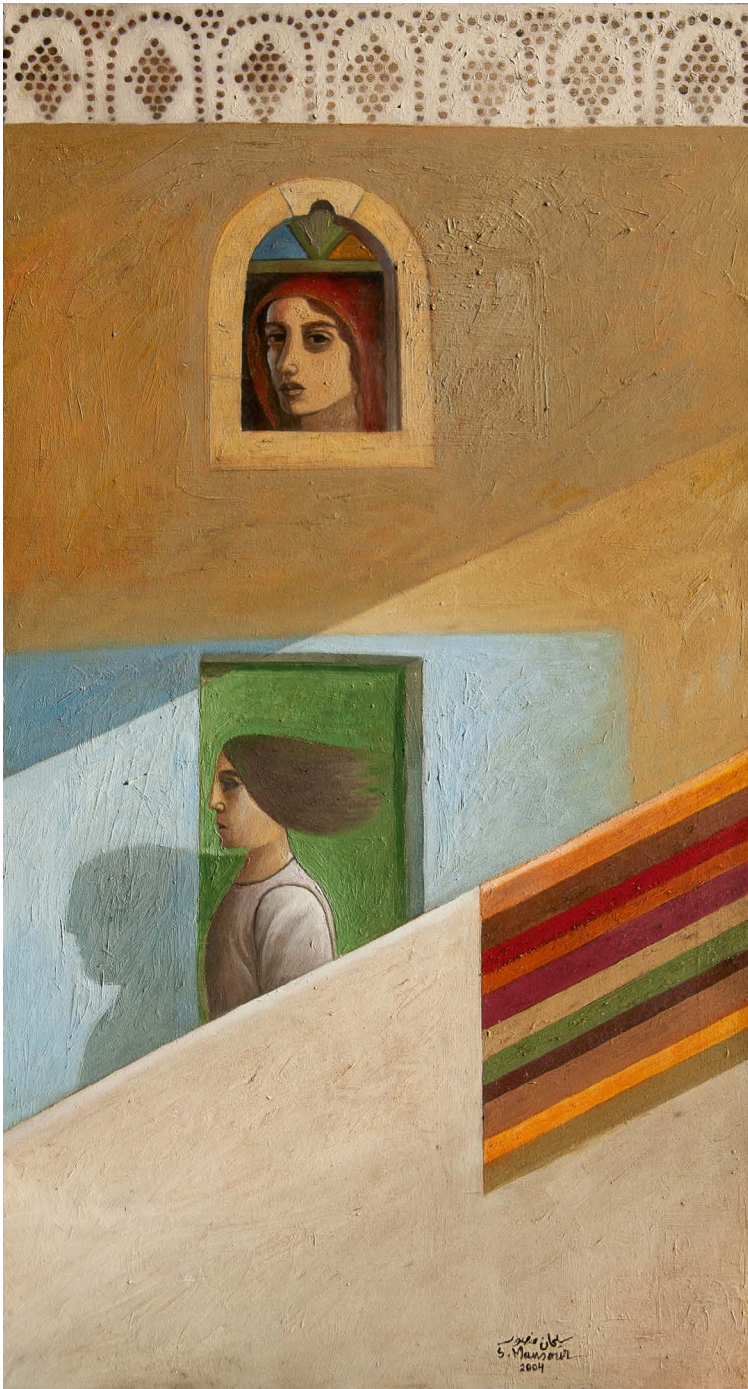
Mohammed Al Resayes began to paint and draw in 1973 in high school in Riyadh, before travelling to Cairo to further nurture his paintings abilities. At this stage he based his technique on a close study of the art of impressionist painters. He was attempting to integrate the brushstroke techniques of Impressionism with the contracted, reassembled space of Cubism, depicting sceneries reminiscent of his rural background.

In the 1990s, Al Resayes became involved with the emergent expressionist movement of the Saudi pioneers who preceded him. On his return to Riyadh, he worked at the King Saud University as an art teacher, and became the president of the Art Department a few years later. Among the large-scale paintings on which he worked are *Waiting for The End* (1985), *Falcon and Spindle* (1985) and his series *Architectural Elements* (1982), which all revolve around exile, pain and misery. The style of his works, particularly the

composition of figures in space in *Borrowed from Tradition* (1980), owed much to the cubic style.

Like many of his contemporaries, beyond his thrive to contribute in the building of the Saudi art stage, Al Resayes spent his life developing an aesthetic sensitivity and vision out of the diverse range of abstract influences that challenged artists of his era. In the 1980s he constructed a private mythical world, pouring into the canvas his acute awareness of the ongoing debate that opposed tradition to modernity, in his attempt to conciliate the everlasting and the transitory. Towards the end of his career, his style met a radical shift and evolved into single dark images embedded in a morass of obscure paint, confounding the Saudi art stage with a new figurative style and a personal iconography.

‡ W £ 15,000-20,000
€ 16,600-22,100 US\$ 18,300-24,400



64

64

SULEIMAN MANSOUR

B. 1947

Palestinian

From Jerusalem

signed *S. Mansour* twice and dated 2004
oil on canvas
116.5 by 62cm.; 45⁷/₈ by 24³/₈in.

PROVENANCE

Acquired directly from the artist by the present owner

‡ £ 20,000-30,000

€ 22,100-33,200 US\$ 24,400-36,600

65

FARAJ ABBO AL NUMAN

1921 - 1984

Iraqi

Galala Village

signed indistinctly and dated 1960 in Arabic;
signed, titled and dated on the reverse
oil on canvas mounted on board
65.6 by 81cm.; 25¾ by 32in.

PROVENANCE

Private Collection, Belgium (acquired by the
present owner circa 2013)

£ 3,000-4,000

€ 3,350-4,450 US\$ 3,700-4,900



65

66

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, VIRGINIA, USA

NURI IYEM

1915-2005

Turkish

Kırdan Kente Göç (Rural to
Urban Migration)

signed *N. Iyem*
oil on canvas
37.8 by 46.2cm.; 14⅞ by 18½in.
Executed in the 1960s-1970s.

PROVENANCE

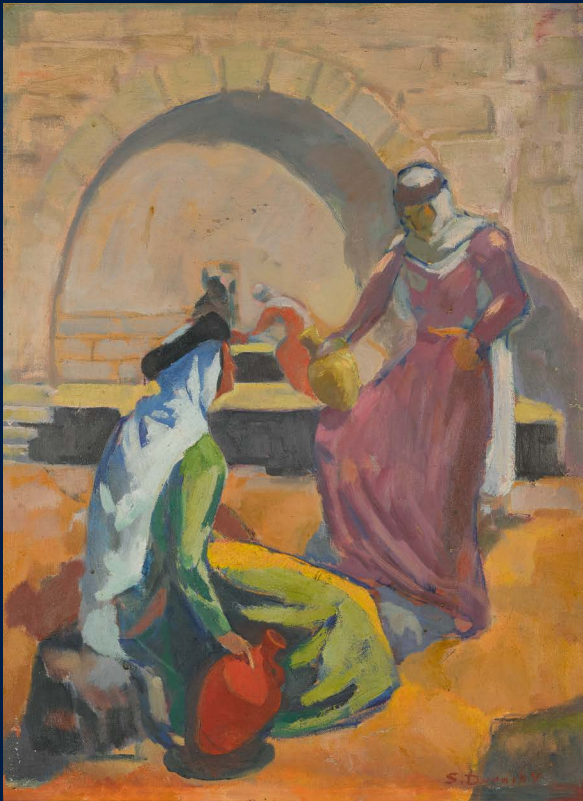
Collection of the artist, Istanbul
Acquired directly from the artist by the
present owner in the 1970s

₺ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,100-8,600



66



67

67

PROPERTY FROM THE FORMER COLLECTION OF
MR. ELY CALIL, LONDON

SALIBA DOUAIHY

1915 - 1994

Lebanese

Untitled (Women at a Fountain)

signed *S. Douaihy*

oil on canvas

62 by 46.2cm.; 24½ by 18¼in.

Executed circa 1940s.

PROVENANCE

Collection of Mrs. Boustany, Beirut

Collection of Mr. Ely Calil, London (acquired
from the above through a Charity Auction)

Thence by descent

£ 18,000-25,000

€ 19,900-27,600 US\$ 22,000-30,500



68

68

PROPERTY FROM THE PRIVATE COLLECTION OF
DR. JIHAD ISSA

RAGHEB AYAD

1892 - 1982

Egyptian

Viterbo

signed *R. Ayad* and titled twice

oil on board

57 by 42 cm.; 22½ by 16½in.

Executed in the late 1920s.

PROVENANCE

Collection of Gardenia Café (later known as
Atlas Library), Damascus, late 1950s

Private Collection, Dubai (acquired from the
above by the present owner in the 1980s)

‡ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,700-6,100



69

69

MAHMOUD SAID

1897-1964

Egyptian

Eid Al Adha

oil on board

14 by 24cm.; 5½ by 9½in.

Executed circa 1917.

This work is included in the Mahmoud Said Catalogue Raisonné, Milan 2016.

PROVENANCE

Collection of Youssef Pasha Zulficar, Alexandria

Collection of Mohamed Saïd Zulficar, Alexandria (by descent from the above)

Collection of Aly Zulficar, Alexandria (by descent from the above)

Private Collection, Alexandria (by descent from the above)

Christie's, Dubai, *Modern and Contemporary Art*, 18 March 2017, Lot 21

Private Collection, UAE (acquired directly from the above by the present owner in 2017)

LITERATURE

Valérié Didier Hess and Dr. Hussam Rashwan, *Mahmoud Said Catalogue Raisonné, Vol.1; Paintings*, Milan 2016, no. P2, p. 228, illustrated in colour

‡ £ 25,000-35,000

€ 27,600-38,700 US\$ 30,500-42,700

91

CONNECTING ART HISTORIES: THE STORY OF ARAB ART STUDENTS IN THE USSR

BY DR. OLGA NEFEDOVA

Beginning in the 1950s improved political relations between the USSR and the Arab states contributed to dynamic growth in the cultural sector. In the fall of 1955, for the first time, a delegation of Soviet artists came to perform in Lebanon, Egypt and Syria, and the first exhibitions of Soviet art were organized in these countries. The 1950s also saw a number of very successful exhibitions organized and staged in the USSR, which were dedicated to the contemporary art of Syria, Lebanon, Iraq and other Arab countries. Cross-cultural activities created mutual awareness of the relevant art world in various Arab countries and the USSR, a process that led to the creation of exchange programs in music, cinema, fine art, performing art, etc. Eventually, such programs also extended into the arena of higher education. The pattern of government-sponsored international exchange that ultimately brought Arab students to the Soviet Union was a key component of an increasingly global post-war art world. In the report of the Ministry of Culture of the USSR, dedicated to the 1957 Syrian art exhibition, we find the following words: "Prospects and directions of contemporary art

development in Syria haven't been decided yet, however they tends toward realistic art. It is very important now to influence the development of this art ..."^[1]. And one method of creating "influence" was the education program for Arab art students in the USSR.

Over the course of the 1950s, the Soviet Union, like various European governments, created a dedicated program meant to attract Arab artists and scholars from around the world. Various prominent art institutions in the Soviet Union participated in the exchange programs. At this time the leading art institutions included: the Vasily Surikov Moscow State Art Institute; the Moscow State Stroganov Academy of Industrial and Applied Arts and the Ilya Repin St. Petersburg State Academic Institute of Fine Arts, Sculpture and Architecture. Arab art students have studied at the Soviet art institutes since 1959, and until today they continue to accept foreign students with secondary education and special pre-institute art training.

As a prerequisite, all foreign students had to complete a one-year preparatory course in the Russian language. The

majority of Arab students took the course at Moscow State University. Upon completion of the course, students would receive a certificate and a personal reference letter in which their teacher or course supervisor would recount a short description of the skills they had learned in addition to an evaluation of their performance in class activities and their class attendance. Recommendations also included general assessments of students' characters and religious behaviours and descriptions of their attitude towards the politics and regime of the Soviet Union. The content of these personal reference letters varied since there were students of different nationalities, religious beliefs, social statuses, and leadership skills. However, none of them, even the negative ones, prevented students from continuing their education at various institutes and universities in the USSR. Upon completion of their preparatory course and admission to their respective universities and institutes, students would receive accommodation and a stipend, the amount of which was stated and agreed upon in an international agreement between states. In the 1960s, undergraduate students from Arab countries received between 90 roubles and 120 roubles per month as well as an adaptation allowance of up to 120 roubles per semester. Postgraduate students at the institute received 150 roubles per month, plus an adaptation allowance of 150 roubles per semester. Students were also given a onetime clothing allowance as well as funds to purchase books. Arab students also availed themselves of facilities in Moscow that had been expressly dedicated to them, including the Arab Cultural Centre, which housed a club and a library and organized outings and exhibition opportunities.

The first two Arab students, from Syria, joined the Surikov Art Institute in September 1959.^[2] The next year, in 1960, the first applicant from Lebanon Nazem Irani (1930-2014) joined the same institute

1. Фамилия	Ирани
2. Имя	Назем
3. Отчество	Мохаммад
4. Год и место рождения	1930. Арун Ливан
5. Зачислен на учебу	"18" VIII 1960 г. на факультет скульптуры.
6. Паспорт зарегистрирован до	"11" X 1963 гг. по 21/II-66 г.
7. Проживает по адресу:	Тригоровская ул. д. 45б. корп. 2 (бюджетник)

Student Registration Card of Nazem Irani, 1960.

Source: the Surikov Moscow State Art Institute, the Foreign Students Admission Department Archive.



Nazem Irani. *Sorrow*, 1966. Gypsum, 137 x 90 x 75 cm.

Source: the Surikov Moscow State Art Institute, Graduation Artworks Archive.



Nazem Irani. *Sorrow*, 1966. Gypsum, 137 x 90 x 75 cm.

Source: the Surikov Moscow State Art Institute, Graduation Artworks Archive.

the Faculty of Sculpture, to study under the supervision of famous Soviet sculptor Nikolai Tomsky (1900-1984) (fig. 1). He graduated with Honours in 1966 with a graduation project - sculpture "Sorrow" (fig. 2a and 2b). In the early 1970s, Irani established an art and sculpture atelier in Badaro-Tayyouni, Beirut. During one of the air raids on Beirut in 1975-76 his workshop was demolished and all sculpture works were destroyed. Offered lot bas-relief "Al Ghadab Al Sate", 1969, is one of rarest surviving examples of Nazem Irani art (lot 76).

After the West Bank and the Gaza Strip fell under the military occupation, the region turned into a cultural ghetto. Insulated from the Arab world a new generation of Palestinian artists, trained abroad, emerged. Among them – Kareem Dabbah (b. 1937), the first Palestinian artist that became a student at the Moscow State Stroganov Academy of Industrial and

Applied Arts in 1969 (fig. 3). He joined the Faculty of Monumental and Decorative Art, where he mastered the skills necessary to work a wide range of materials, including metal and stone (lot 75).

The late 1960s – early 1970s witnessed a period of strained relations between the USSR and the Arab nations of the Middle East. But already by mid 1970s, between 1975 and 1979, the art institutes received what was likely the largest group of international Arab students in its history. Among them were the first female Arab art students Thurya Al Baqsami (b. 1951) from Kuwait (fig. 4) and Afifa Aleiby (b. 1952) from Iraq (fig. 5). Both joined the Surikov Moscow Art Institute. Under the supervision of famous artist and book illustrator Boris Dekhterev (1908–1993), Thurya Al Baqsami undertook training in the Faculty of Graphic Art, the Workshop of Book Illustration, becoming an experienced print-maker. The offered lot "Alem", the

total embodiment of the funky 1970s, is one of the rare examples of her linocut prints made in Moscow (lot 78). Afifa Aleiby was admitted to the Faculty of Painting, the Workshop of Monumental Art, graduating in 1981 with a project "Mosaics for the exterior of the House of Folk Arts – Earth, Water, Air, Music", executed under the supervision of a prominent artist Klavdiya Tutevol (1917-1989) (fig. 6). Aleiby's exposure to a Russian art training was extremely beneficial and the defined characteristics of Russian folk-art and motifs of popular fairy tales can be seen in her late 1990s-early 2000 Surrealist-like works (lot 77). What is extraordinary about these at first glance is the originality of their colours and shapes vis-à-vis their tightly controlled details. From afar these frameless paintings produce an elusive feeling of 'unreality' enriched with a constant fluidity – fluidity of forms, of shapes, of figures, of narratives.

The first (and the only) student from Saudi Arabia Abdul Sattar Al Mussa

(b. 1954) was admitted to the Surikov Moscow Art Institute in 1976. He studied in the Faculty of Graphic Art, graduating in 1982 and later returning to the USSR to continue his postgraduate education. He specialized in techniques of carvings on linoleum, rubber, cardboard, typography on stones, creating extraordinary series of prints, documenting the everyday life of Saudi Arabia and its people (lot. 73).

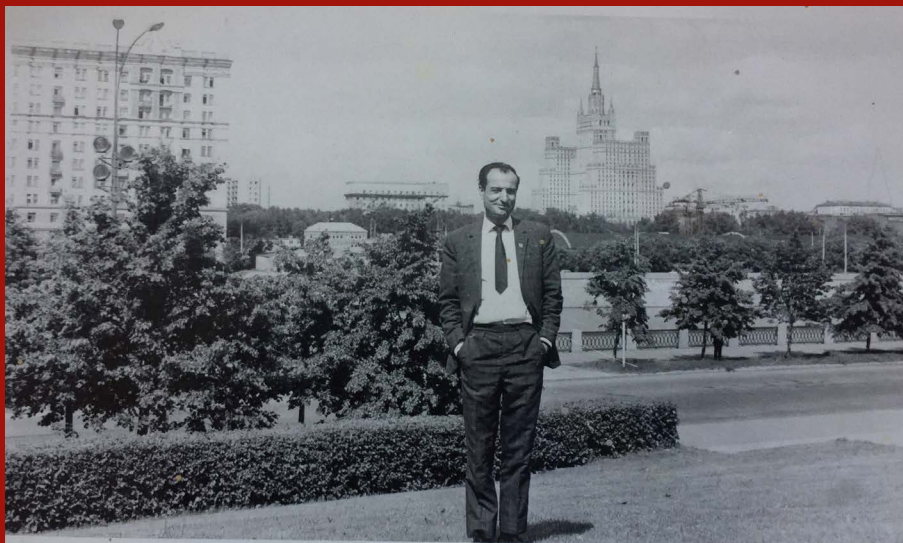
Among the students of the last decade of the USSR existence were Shafiq Radwan and Hakim Al Akel. In 1983 Palestinian artist Shafiq Radwan (b. 1941) joined the Surikov Art Institute as a postgraduate student, successfully defending in 1989 his art project and doctoral thesis, dedicated to the history of Palestinian political poster. In 1988 Hakim Al Akel (b. 1965) became the last Yemeni student to study in the USSR. He graduated in 1994 already in the new state – Russian Federation. His graduation project was grand mosaic mural “The Symbolic History of Arabia Felix” – reminiscence of early Islamic architectural heritage. Al Akel’s complexed interior decorative plan of an imaginary palace, that combined both ethnic colourfull patterns and ancient symbols of Arabia, is a tribute to the ancient tradition of mosaic decorations on religious buildings and palaces.

The persistence of such an active

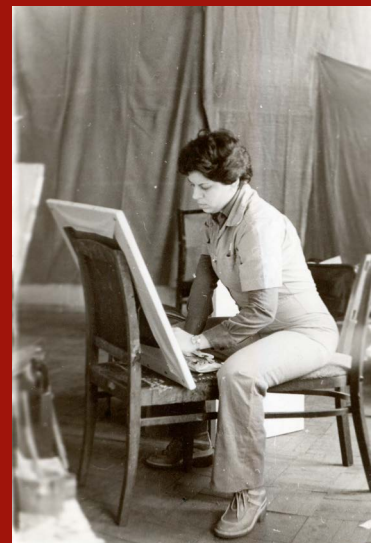
international student exchange program raises questions: Why did Arab artists select the Soviet Institute as their *alma mater*? Why, when they could have gone to Paris or Rome, did they go to Moscow? This question was asked again and again in my numerous interviews and the correspondence with the artists and their relatives. The responses received varied greatly, but can be summed up as three main motivations. First, education in the USSR was free and the students were provided with a scholarship, place to live, book allowance, clothes, and tickets to and from the USSR. These perks created a major motivation since many students came from rural areas, had no financial support from home and received no governmental grants or scholarships. The second reason was admiration of the communist regime and the Soviet way of life. A few students were even members of their countries’ respective communist parties or youth communist parties, and claimed in their application papers to be faithful communists. Finally, a major motivation was the splendour of the artistic and cultural heritage of Russia. The Russian people had created and maintained the country’s immortal works of classic literature, music and fine art, which was well known throughout the world. Whatever the initial reasons for the Soviet Institute’s selection, and

despite the hardships sometimes faced, the majority of Arab students recalled their study, professors and mentors only with praise and kind words, speaking of the time spent with the professors as deeply memorable years. The students were young, open minded, and impressionable.

More broadly, it is important to note that throughout the period under study, the USSR had close, albeit sometimes complex and multi-faceted, relations with many of the Arab states with whom it cooperated in both military and economic capacities. Consequently, the Soviet Union had a strong impact on the cultural development of mainstream Arab art. This was particularly the case since hundreds of Arab nationals from home countries aligned with the Soviet Union spent years studying in the USSR. On their return home, these young Arab artists assumed positions in art schools and universities, establishing a robust network of relations between the Arab states and the Soviet Union on the institutional level and among the elites, relations that remained in place until the end of the Cold War. With the fall of the Soviet Union in 1991, however, these relations declined and the influence of the Soviet school of realist art on Arab art nearly ceased.



Kareem Dabbah in Moscow, with the Ukraine Hotel in the background, 1970.
Source: Personal archive of Kareem Dabbah and Essa Dabbah.



Thuraya Al Baqsami in the Institute, c. 1977.
Source: Personal archive of Thuraya Al Baqsami.



Afifa Aleiby with her mentor, a prominent artist Klavdiya Tutevol (1917-1989), with other foreign students of the Institute, c. 1978. Source: Personal archive of Afifa Aleiby.

References

Archival material from the archive of Moscow State Academic Art Institute named after Vasily Surikov, Moscow State Stroganov Academy of Industrial and Applied Arts, the archive of the Ministry of Culture of the USSR (1950-1970), the archive of the Ministry of Culture of the Russian Federation (1959-1965), as well as other archival material from the Russian State Archive of Literature and Arts and the State Archive of the Russian Federation. The research was undertaken and written with the aid of artists and / or their relatives and friends, based on the materials of the meetings, interviews and correspondence with them.

¹ RGALI [Russian State Archive of Literature and Arts], Fund 2329, Inventory 8, File 386, Ministry of Culture of the USSR, Department of External Relations.

² I have striven to verify the biographical entries to the best of my ability, but some dates of exhibitions and degrees for artists and administrators may be off by a year or two. I found variations in dating even between those biographical summaries provided by the artists themselves. I also found various dates on the birth and education certificates in the university students' files. All artists' biographical information was taken from the archives of personal files in various institutes or from the personal communication of the artists' family and friends (unless otherwise noted).



Presentation of the graduation project of Afifa Aleiby in the institute in 1981 - "Mosaics for the exterior of the House of Folk Arts – Earth, Water, Air, Music". Source: Personal archive of Afifa Aleiby.



70

70

HAKIM AL AKEL

b.1965

Yemeni

The Symbolic History of Arbin Flex

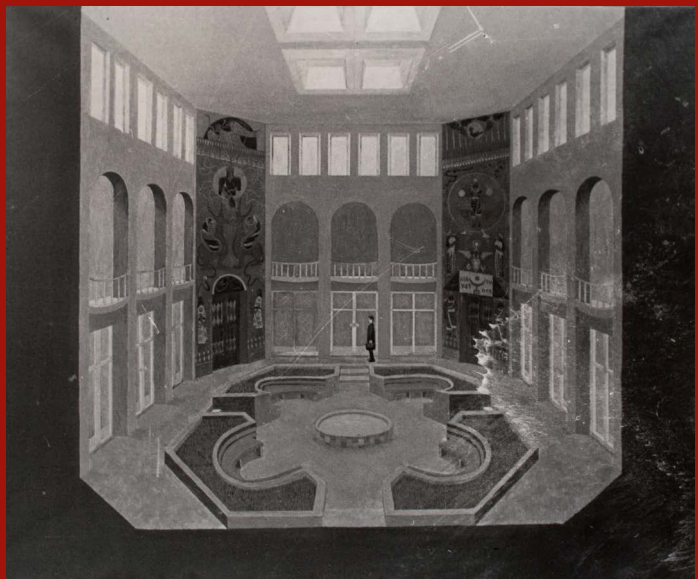
each: signed in Arabic; signed, titled and dated 1994 in Arabic on the reverse watercolour on paper, in four parts each: 75 by 25cm.; 29½ by 9⅞in. overall: 75 by 100cm.; 29½ by 39⅞in.

PROVENANCE

Collection of the artist, Saudi Arabia
Acquired directly from the above by the present owner

£ 6,000-8,000

€ 6,700-8,900 US\$ 7,400-9,800



Graduation project of Hakim Al Akel - the design of mosaic mural
The Symbolic History of Arabia Felix, 1994. Source: the Surikov Moscow State Art Institute,
Graduation Artworks Archive.

71

ABDULSATTAR AL MUSSA

Saudi

Fishermen

signed *Al Mussa Abdul Sattar*, titled, dated 1988 and numbered 4/5, signed and dated in Russian; signed and titled in Russian and dated 1988 on the reverse
carving on cardboard
88 by 100cm.; 34 $\frac{3}{8}$ by 39 $\frac{3}{8}$ in.

PROVENANCE

Collection of the artist, Saudi Arabia
Acquired directly from the above by the present owner

± £ 6,000-8,000
€ 6,700-8,900 US\$ 7,400-9,800



71

72

PROPERTY FOR A DISTINGUISHED PRIVATE
COLLECTION

SHAFIK RADWAN

B. 1941

Palestinian

Untitled

signed *Shafik Radwan* in Arabic and dated 1996
ink and mixed media on paper
30 by 42cm.; 11 $\frac{7}{8}$ by 16 $\frac{1}{2}$ in.

PROVENANCE

Collection of the artist
Acquired directly from the artist by the present owner

± £ 3,000-4,000
€ 3,350-4,450 US\$ 3,700-4,900



72



73

73

KAREEM DABBAH

B. 1937

Palestinian

Pigeon

signed and dated *Kareem '88* in Arabic pastel and mixed media on paper
67 by 67cm.; 26¼ by 26¼in.

PROVENANCE

Collection of the artist, Ramallah
Acquired directly from the artist by the present owner

£ 6,000-8,000
€ 6,700-8,900 US\$ 7,400-9,800

74

NAZEM IRANI

B. 1930

Lebanese

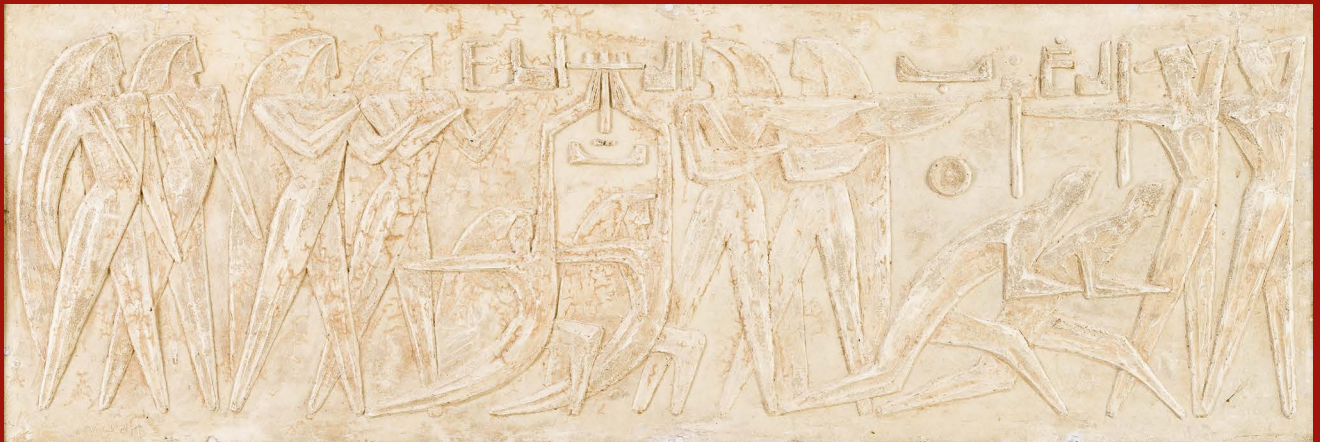
Al Ghadab Al Saté

signed *Irani* and dated *1969* in Arabic masonite
42 by 124cm.; 16½ by 48¾in.

PROVENANCE

Private Collection, Beirut
Acquired directly from the above by the present owner in the early 1990s

£ 10,000-12,000
€ 11,100-13,300 US\$ 12,200-14,700



74

75

AFIFA ALEIBY

B. 1952

Iraqi

Sleeping Beauty

signed and dated *Afifa Aleiby '1* in Arabic
oil on canvas
140 by 100cm.; 55 $\frac{1}{8}$ by 39 $\frac{3}{8}$ in.
Executed in 2001.

PROVENANCE

Boushahri Art Gallery, Kuwait City
Acquired directly from the above by the
present owner in 2012

EXHIBITED

Kuwait City, Boushahri Art Gallery, *4th
Annual Art Salon*, 24 June - 15 September
2012

₹ ⊕ £ 6,000-8,000
€ 6,700-8,900 US\$ 7,400-9,800



75



76

THURAYA AL-BAQSAMI

b. 1952

Kuwaiti

Alem

signed, titled, dated 1978 and numbered 3/3,
signed and titled in Arabic
linocut print on paper
44 by 34cm.; 17³/₈ by 13³/₈in.

PROVENANCE

Collection of the artist, Saudi Arabia
Acquired directly from the above by the
present owner

± £ 6,000-8,000

€ 6,700-8,900 US\$ 7,400-9,800



77

HAMED OWAIS

1919-2011

Egyptian

The First Step

signed and dated Owais 1957 in Arabic
oil on canvas
98.5 by 77cm.; 38¾ by 30¼in.

PROVENANCE

Medina Art Gallery, Tangier
Acquired directly from the above by the
present owner in 2010

EXHIBITED

Alexandria, Municipalite D'Alexandrie -
Musée des Beaux-Arts, *Deuxième Biennale
de la Méditerranée*, 28 December 1957 - 15
March 1958

LITERATURE

Exh. Cat., Alexandria, Municipalite
D'Alexandrie - Musée des Beaux-Arts,
Deuxième Biennale de la Méditerranée, 28
December 1957 - 15 March 1958, pp. 14, 38 &
n.p., illustrated

£ 30,000-40,000

€ 33,200-44,200 US\$ 36,600-48,800



78

ILHAN KOMAN

1921-1986

Turkish

Untitled

iron

height: 58cm.; 22 $\frac{7}{8}$ in.

Executed in the 1960s.

PROVENANCE

Collection of the artist, Stockholm

Collection of Dr Z. Sofu, Stockholm (acquired directly from the above)

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

£ 10,000-15,000

€ 11,100-16,600 US\$ 12,200-18,300



79

AYMAN BAALBAKI

b. 1975

Lebanese

Untitled (Série Détruite)

signed *Ayman* in Arabic and dated '10;

signed, titled and dated 2009 on the
stretcher

acrylic on canvas

60 by 70cm.; 23¾ by 27½ in.

Executed in 2009-2010.

PROVENANCE

Acquired directly from the artist by the
present owner in 2010

The present work is a study for the *Untitled*
by Ayman Baalbaki, 2010 which is in the
Permanent Collection of Tate Modern, London
with the Ref. ID T13494.

£ 10,000-15,000

€ 11,100-16,600 US\$ 12,200-18,300



80

80

**ANTOINE MALLIARAKIS
MAYO**

1905 - 1990

Egyptian/French

Hop Là!

signed Mayo; signed, titled, and dated *Rome* '76-79 on the reverse
oil on canvas
41 by 33cm.; 16 by 13in.

PROVENANCE

Collection of the artist, Paris/Rome
Private Collection, Italy (acquired directly
from the artist by the present owner)

LITERATURE

Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012,
p. 288, illustrated in colour

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,700-6,100

81

**ANTOINE MALLIARAKIS
MAYO**

1905 - 1990

Egyptian/French

Circé

signed Mayo; signed, titled, and dated *Roma* '68 on the reverse
oil on canvas
55 by 46cm.; 21¾ by 18in.

PROVENANCE

Collection of the artist, Paris/Rome
Private Collection, Italy (acquired directly
from the artist by the present owner)

EXHIBITED

Milan, *Annunciata Gallery*, *Mayo*, 1972
Athens, *Galerie Titanium*, *Mayo*, 1991

LITERATURE

Exh. Cat., Milan, *Annunciata Gallery*, *Mayo*,
1972, n.p., no.34, illustrated
Evelyne Yeatman-Eiffel, *Mayo*, Venice 2012,
pp. 99 & 254, illustrated in colour

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,700-6,100



81

82

**ANTOINE MALLIARAKIS
MAYO**

1905 - 1990

Egyptian/French

Untitled

signed *Mayo*; signed on the reverse
oil on canvas
46 by 65cm.; 18 by 25½in.
Executed in 1960-1965.

PROVENANCE

Galerie des Moineaux, Auray
Acquired directly from the above by the
present owner

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,450-3,700



82

83

SHAFIC ABOUD

1926 - 2004

Egyptian/French

Untitled

signed *Abbound*
oil on canvas
45.1 by 32.4cm.; 17¾ by 12¾in.
Executed in the late 1980s.

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

PROVENANCE

Private Collection, France

⊕ £ 6,000-8,000
€ 6,700-8,900 US\$ 7,400-9,800



83

Sotheby's EST. 1744

وَكُلِّمُوا الْقَوْمَ بِاللُّغَةِ الْعَرَبِيَّةِ

OSMAN HAMDY BEY
Koranic Instruction, 1890
Estimate £3,000,000–£5,000,000*

IMPORTANT WORKS FROM THE
Najd Collection

نجد

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Sotheby's EST. 1744

An exceptional pair of multi-gem and gold horse heads, by Herbert Haseltine, 1949
Estimate £600,000–800,000*



THE MIDAS TOUCH

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Sotheby's EST. 1744

“Titian’s mistress Milia and their daughter Emilia return to Venice for the first time in almost 500 years and will be unveiled as the centrepiece of the exhibition at the Doge’s Palace.”

FROM TITIAN TO RUBENS. MASTERPIECES FROM FLEMISH COLLECTIONS
CURATED BY BEN VAN BENEDEN, DIRECTOR, RUBENHUIS ANTWERP
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Guide for Telephone Bidders

General

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

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

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

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

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

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

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

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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 telephone bidding form.

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 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, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% 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.

Bidding in advance of the live auction If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on www.sothebys.com or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

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 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 cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) 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 live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) 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 the Live Auction Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. 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.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

Telephone Bids If you cannot attend the live 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. Please contact the Bids Department for further assistance.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on www.sothebys.com or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at www.sothebys.com, as well as the Conditions of Business applicable to this 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 published below.

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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

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. 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 published below.

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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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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

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- 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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◊ 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 suc-

cessfully 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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.

▮ 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 sale. 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 below.

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 live 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 cataloguing (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 live 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
Duncegan 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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 live 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 live 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 live auction.

11. 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 published in respect of the lot 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.

12. 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 of the sale. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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 ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs 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 Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the 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 saleroom notices and announcements which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com 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 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

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 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 live 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 live 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 live 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 live 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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

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

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

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

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

4/08 NBS_GUARANTEE.MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.21

£1 = €1.10

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

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

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_£ & \$US

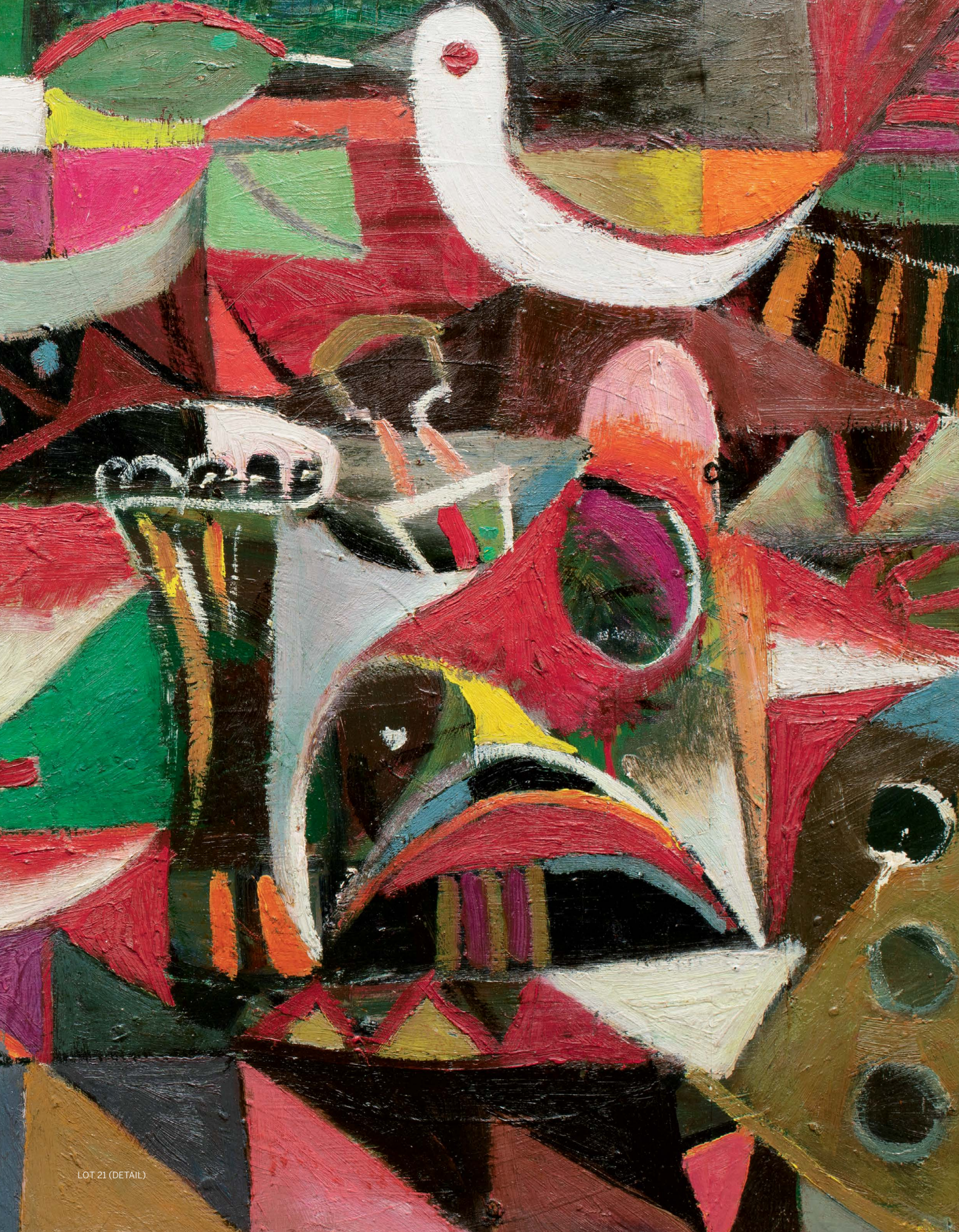


In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



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

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

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