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Modern & Contemporary Middle Eastern Art

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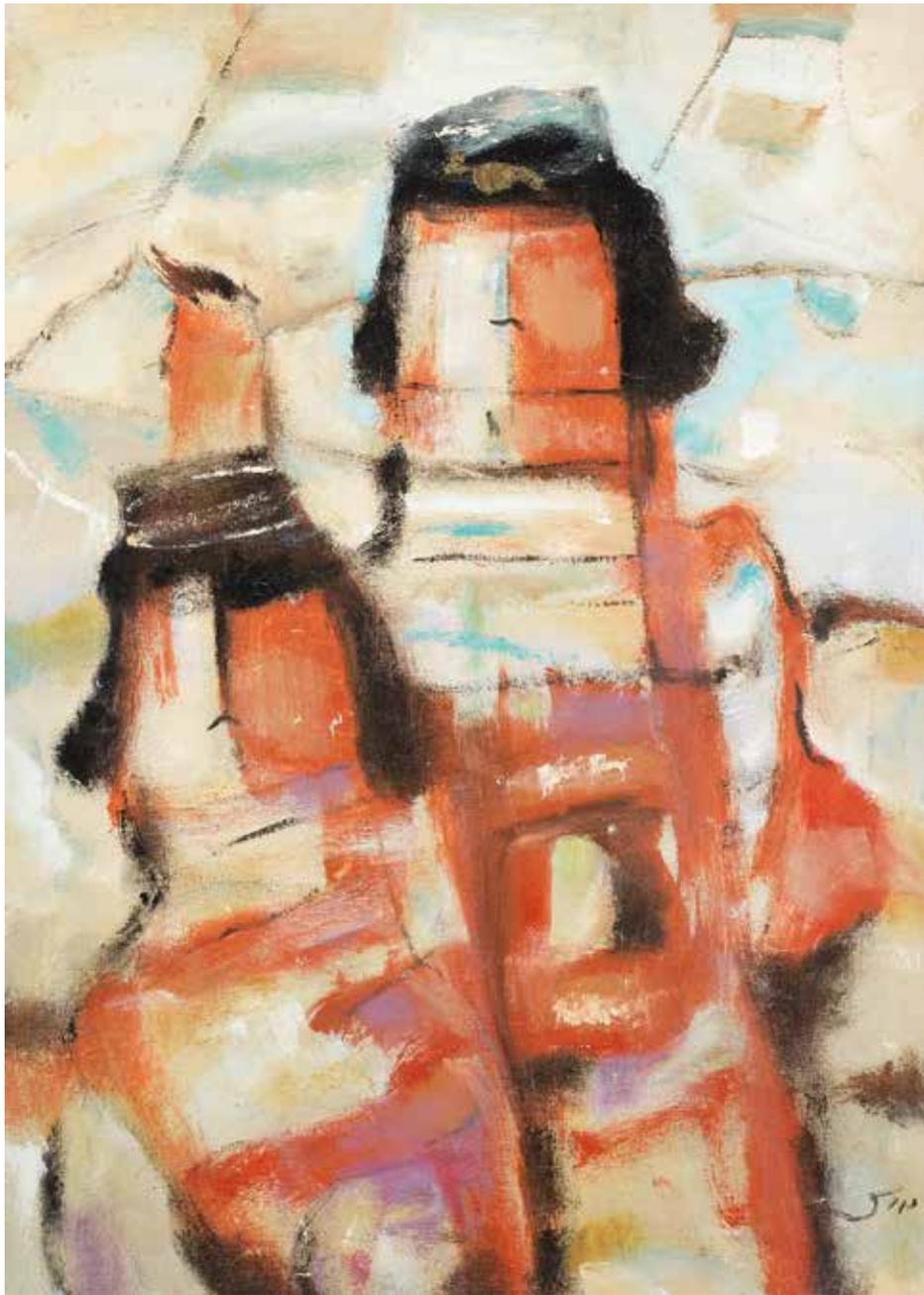
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1 *

FATEH MOUDARRES (SYRIA, 1922-1999)

Sunrise in Palmyra
oil on canvas, framed
signed "Moudarres" in Arabic (lower right), circa late 1980s
69 x 49cm (27 3/16 x 19 5/16in).

£7,000 - 10,000

€7,700 - 11,000

US\$8,200 - 12,000

Provenance:

Acquired directly from the artist by the late Mrs Hadba Nizar Kabbani
Thence by descent to the present owner



2 *

FATEH MOUDARRES (SYRIA, 1922-1999)

Farmer in Qalamoun

oil on canvas, framed

signed "Moudarres" in Arabic (lower right) and signed again, dated "1986" and titled "Farmer in Qalamoun" on the verso in Arabic
60 x 80cm (23 5/8 x 31 1/2in).

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Acquired directly from the artist by the late Mrs Hadba Nizar Kabbani
Thence by descent to the present owner

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3 *

BIBI ZOGBE (LEBANON, 1890-1973)

Cactus en Flor
oil on board, framed
signed "Bibi Zogbe" (lower right), titled "Cactus en Flor" and
inscribed "Bibi Zogbe" on the verso, executed circa 1950's
100 x 100cm (39 3/8 x 39 3/8in).

£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

Provenance:

Property from a private collection, Argentina



4 *

BIBI ZOGBE (LEBANON, 1890-1973)

Cardos del Libano
oil on board, framed
signed "Bibi Zogbe" (lower right) and titled (verso),
executed circa 1950's
120 x 140cm (47 1/4 x 55 1/8in).

£15,000 - 20,000

€16,000 - 22,000

US\$18,000 - 24,000

Provenance:

Property from a private collection, Argentina

Born in the Lebanese seaside village of Sahel Alma, Labibé Zogbé, known as Bibi emigrated to Argentina at the age of sixteen. Her professional artistic career began in the 1930's with a number of exhibitions in Buenos Aires and Rio de Janeiro, in Chile and Uruguay, in Paris and elsewhere.

At the end of the Second World War, she lived in Paris and Dakar and from there she went to Lebanon in 1947. Her long-awaited dream of returning to Lebanon came true and she was soon recognized as a successful and talented artist worthy of mention in the Bénézit.

In that year, she held a one-woman show at the Cénacle Libanais. It was from her first exhibition that Bibi Zogbé earned the title of «El Peintora des Flores» - The Painter of Flowers.



5

FAHR EL-NISSA ZEID (TURKEY, 1900-1991)

Shadow and Shape
mixed media on paper, framed
executed circa 1950's
63 x 97cm (24 13/16 x 38 3/16in).

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a distinguished private collection, Istanbul

Note:

The present lot has been authenticated by the artists son and is inscribed "I certify that this painting was made by my mother Fahr enissa Zeid" on the verso



6

FAHR EL-NISSA ZEID (TURKEY, 1900-1991)

Metropolis

mixed media on paper, framed

executed circa 1950's

74 x 106cm (29 1/8 x 41 3/4in).

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a distinguished private collection, Istanbul

Note:

The present lot has been authenticated by the artists son and is inscribed "I certify this drawing is from my mother Fahrelnissa Zeid's collection. Raad Bin Zeid" on the verso

“Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe topful
Of direst cruelty!”

- Macbeth Act 1, scene 5, 38–43

7

FAHR EL-NISSA ZEID (TURKEY, 1900-1991)

Portrait of the artists daughter, Şirin Devrim as Lady Macbeth
oil on panel, framed
executed circa 1960's
60 x 50cm (23 5/8 x 19 11/16in).

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

Provenance:

Property from a distinguished private collection, Turkey

Note:

The present portrait is a depiction of the artists daughter Shirin Devrim played Lady Macbeth in the 1960's at the Rumeli Fortress on the Bosphorus, organised by the Istanbul City Theater

Shirin Devrim was born in Istanbul, Turkey and was educated in Berlin, Baghdad, Istanbul and New York. She was a graduate of the Yale School of Drama. Her first professional appearance was in 1950 at the Court Theatre in Wisconsin as Bella Manningham in Gas Light. In 1953, she made her off Broadway debut as Rosa Gonzales in Tennessee Williams' Summer and Smoke.

In the mid 1950's she returned to her native land and overnight became one of the leading actresses and directors of the Turkish theater. Among the many parts she played are Mrs. Harrington in Peter Schaeffers' Five Finger Exercise , Mrs. Levy in The Matchmaker, Mrs. Rosepettle in Oh Dad, Poor Dad..., Mrs. Gant in Look Homeward Angel and Mary in The Women , and Serafina in the The Rose Tattoo, as well as Katherina in Taming of the Shrew, Lady Macbeth, and Queen Gertrude in two different productions of Hamlet.



8 * AR

DIA AZZAWI (IRAQ, BORN 1939)

Amulet for the Cipher of Secrets

oil on canvas, framed

titled on the verso, signed and dated 1971, further authenticated

on the verso, executed in 1971

80 x 80cm (31 1/2 x 31 1/2in).

£20,000 - 30,000

€22,000 - 33,000

US\$24,000 - 35,000

Provenance:

Property from a private collect, Amman

Acquired directly from the artist by the present owner

Dia Azzawi is Iraq's foremost living Modern Artist. The present work a superlative manifestation of the artist's work incorporating Arabic letter-forms and numerals. In this painting, the outward beauty and decorative scheme of the composition mask the symbolic significance of the characters depicted. In the medieval era, numeral and textual calligraphy served an important spiritual function in traditional Sufi practice. Numerological characters formed both mystical talismans and secret languages which Sufi dervishes used as forms of coded communication.

A belief in the divinity of number, as expounded by mystic philosophers and scientists like Al-Farabi and Ghazali, coupled with the notion that mathematics was an artefact of heavenly order, led to complicated numerological charts, treatises, and codes being used both as tools of spiritual understanding and as objects of talisman worship.

Azzawi's homage to the archaic ritual of mystical numerology, however, is related through a distinctly modern artistic agenda. The numeral forms themselves no longer serve their traditional purpose, and are therefore reduced to visual remnants of a redundant practice. With this gesture, Azzawi reminds us that practices that once served as a cultural backbone of Muslim society are now fragments of history, worthy of aesthetic recollection but not of functional application.



An Islamic dish containing numeral talismans

“In the introduction of the exhibition catalogue of a show I had in Washington D.C. that talked about the use of calligraphy in my works, the curator wrote that he could not see Arabic calligraphy in my works but rather a series of ‘signs’. That statement gave me more confidence in what I was doing. By trying to produce an art that is accessible to everyone I was not only attempting to bridge the contemporary and the ancient, but also to bridge Western and Eastern art”

- Dia Azzawi



g AR

DIA AZZAWI (IRAQ, BORN 1939)

Desert Flower

bronze sculpture

signed and dated AZ 07, numbered 7/8,
executed in 2007

36 x 21cm (14 3/16 x 8 1/4in).

£15,000 - 20,000

€16,000 - 22,000

US\$18,000 - 24,000

Provenance:

Property from a private collection, Paris



10 AR

DIA AZZAWI (IRAQ, BORN 1939)

Portrait of Ancestor no.3

bronze

signed "Azzawi" and dated "06" on the right

side, stamped and numbered 3/9 on the

verso, executed in 2006

height: 40cm

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a private collection, London

Acquired directly from the Artist.

Note:

This work is accompanied by a certificate
of authenticity.





11 AR

DIA AZZAWI (IRAQ, BORN 1939)

Portrait of the Non Existent Bird
 twenty two prints in hand painted artists box
 executed in 2005, edition number 11 of 22
 45 x 32 cm each

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a private collection, Paris



12 AR

DIA AZZAWI (IRAQ, BORN 1939)

Red Landscape No.1

oil on canvas, framed

signed "Azzawi", dated "95" (lower left) and titled "Red Landscape no.1" on the verso, executed in 1995

63 x 63cm (24 13/16 x 24 13/16in).

£12,000 - 15,000

€13,000 - 16,000

US\$14,000 - 18,000

Provenance:

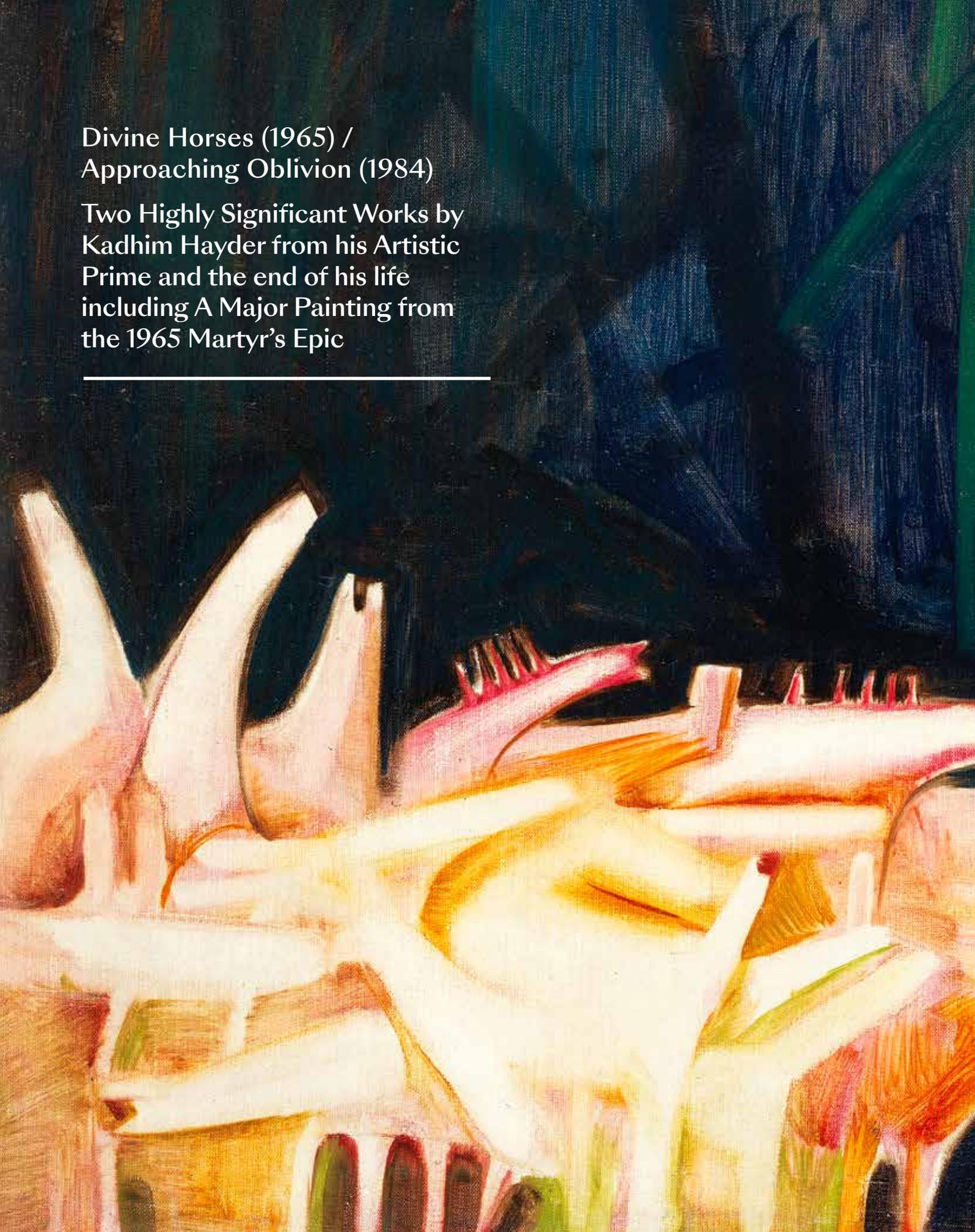
Property from a private collection, London

Acquired directly from the Artist, circa late 90s

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Divine Horses (1965) /
Approaching Oblivion (1984)

Two Highly Significant Works by
Kadhim Hayder from his Artistic
Prime and the end of his life
including A Major Painting from
the 1965 Martyr's Epic





A elegiac tone has marked the work of Kadhim Hayder for some years, ever since he painted a large number of pictures on the martyrdom of Hussein at Karbala, but in a manner quite different from that of Azzawi. For him the religious inspiration of Islam comes through a sense of tragedy, in signs and symbols that he makes his own; horses, helmets, swords, spears, men, women, tents, conspiracies, treacheries - the whole phantasmagoria of ancient battles in a peculiarly personal idiom.

Man defiant though prisoner, though martyred and quartered; such has been his theme for a long time, partly derived from Arab history as he understands it, where much of his modern vision is rooted. But Kadhim Hayder has also employed his style in telling of man in search of himself, in search of love, in search of wonder. He unabashedly mixes the figurative with the abstract, but having devised a vocabulary of distinctly personal forms, the mixture serves his purpose well, when figure and abstract seem to exchange function and complement one another very much as in Sumerian art.

His Buraq is thus in part the horse of the Prophet's night journey, and in part the soul's journey through the dark blues of man's endless night of mystery."

- Jabra Ibrahim Jabra

KADHIM HAYDER (IRAQ, 1932-1985)Divine Horses (*From the Marty's Epic*)

oil on canvas, framed

signed (lower left), executed in 1965

70 x 100cm (27 9/16 x 39 3/8in).

£50,000 - 80,000**€55,000 - 88,000****US\$59,000 - 94,000****Provenance:**

Property from the collection of a prominent academic, Paris,
Acquired directly from the artist by the above, who was a colleague of
Kadhim Hayder at the Academy of Fine Arts Baghdad, 1970's

Exhibited:

The Marty's Epic, Kadhim Hayder, Baghdad National Museum, 1965
The Marty's Epic, Kadhim Hayder, Surssock Museum, Beirut 1965

Published:

Fanoon Tashkili, Beirut, 1965

Vigorous, dynamic and intense, "Divine Horses" is a seminal work by one of Iraq's most enigmatic modern artists, Kadhim Hayder. Part of the artists major body of work, known as the "Marty's Epic", the present painting was presented at the artists landmark shows in the National Museum of Modern Art in Baghdad and then in Beirut in 1965. Being offered in the market for the first time, the work comes from the prestigious private collection of one of Hayder's colleagues at the Baghdad Faculty of fine Arts.

Kadhim Hayder was a master of weaving symbolism, poetic allegory and abstraction into compositions that were predominantly narrative in subject matter. As a poet, he had a lifelong fascination with the Shi'ite epic of the Martyrdom of Imam Hussein and this episode forms the subject matter of his most significant body of work, "The Epic of the Martyr" which was exhibited in 1965 at the National Museum of Modern Art. A popular subject in Shi'ite folklore, the story of Hussein's martyrdom has been a subject of both art and popular religious expression for centuries

The present work must therefore be understood in reference to Hayder's wider cycle of works dealing with the battle of Karbala; the white horses of Imam Hussein are seen mourning the death of their Martyr beneath an ominous moon. Aesthetically rich, Hayder's horses cluster together in overlapping shapes which evoke the anthropomorphised behaviour of their mourning.



The present work illustrated in 1965

“I learnt from Hussain how
to achieve victory while
being oppressed”

- Mahatma Gandhi

Kadhim Hayder studied literature at the Higher Institute for Teachers; in 1957 he earned a diploma from the Institute of Fine Arts. Between 1959 and 1962 he studied theatre design at the Central College of the Arts in London. Upon returning to Iraq, he taught at the Institute of Fine Arts, opening a department of design. He continued to teach at the Academy of Fine Arts, when it replaced the Institute of Fine Arts; his book *al-Takhtit wa Elwan* (Sketching and Colours) became standard reading for students there. In 1971 he organized a group called the Academicians, based on an exhibition and around a text he wrote reclaiming a Platonic notion of the academy as a way to relate the different arts to each other, and to the arts of the past. He served as president of the Union of Iraqi Artists, the Union of Arab Artists, and the Society of Iraqi Plastic Artists.

Hayder began showing work while he was still a student, at a number of collective exhibitions held at Nadi al-Mansur, the major exhibition space in Baghdad during the 1950s. When his work and that of other young artists was rejected for exhibition at Nadi al-Mansur in 1958, he organized a counter-exhibition of the rejected. He also displayed his work at Al-Wasiti Gallery in Baghdad in 1964, and in 1965 he exhibited the series *The Epic of the Martyr* at the National Museum of Modern Art. Selected works from the series were subsequently shown in Beirut, both on their own, and as a prominent part of a collective exhibition of work by Iraqi artists at the Surssock Museum, a show that toured a number of European capitals under the sponsorship of the Gulbenkian Foundation.

His work was included in many major exhibitions throughout the 1970s, such as the First Arab Biennale, Baghdad, 1974; Musée d'Art Moderne de la Ville de Paris, 1976; and the International Art Exhibition for Palestine held in Beirut, 1978. In 1984 he held a final solo show at the Iraqi Cultural Centre in London. His work was quickly acquired by private collectors, and thus it is only in recent years that it has entered public collections beside that of the Museum of Modern Art in Baghdad, such as that of the Barjeel Art Foundation in Sharjah, and Mathaf: Arab Museum of Modern Arab Art in Doha.



“We, who are geniuses, have no right to die, for our presence is necessary for the progress of humanity!”

- Salvador Dali's final interview

14

KADHIM HAYDER (IRAQ, 1932-1985)

Approaching Oblivion

oil on canvas

executed in 1984

141 x 116cm (55 1/2 x 45 11/16in).

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

Provenance:

Property from a private collection, London

Acquired directly from the artist's final soho show at the Iraqi Cultural Centre, London, 1984

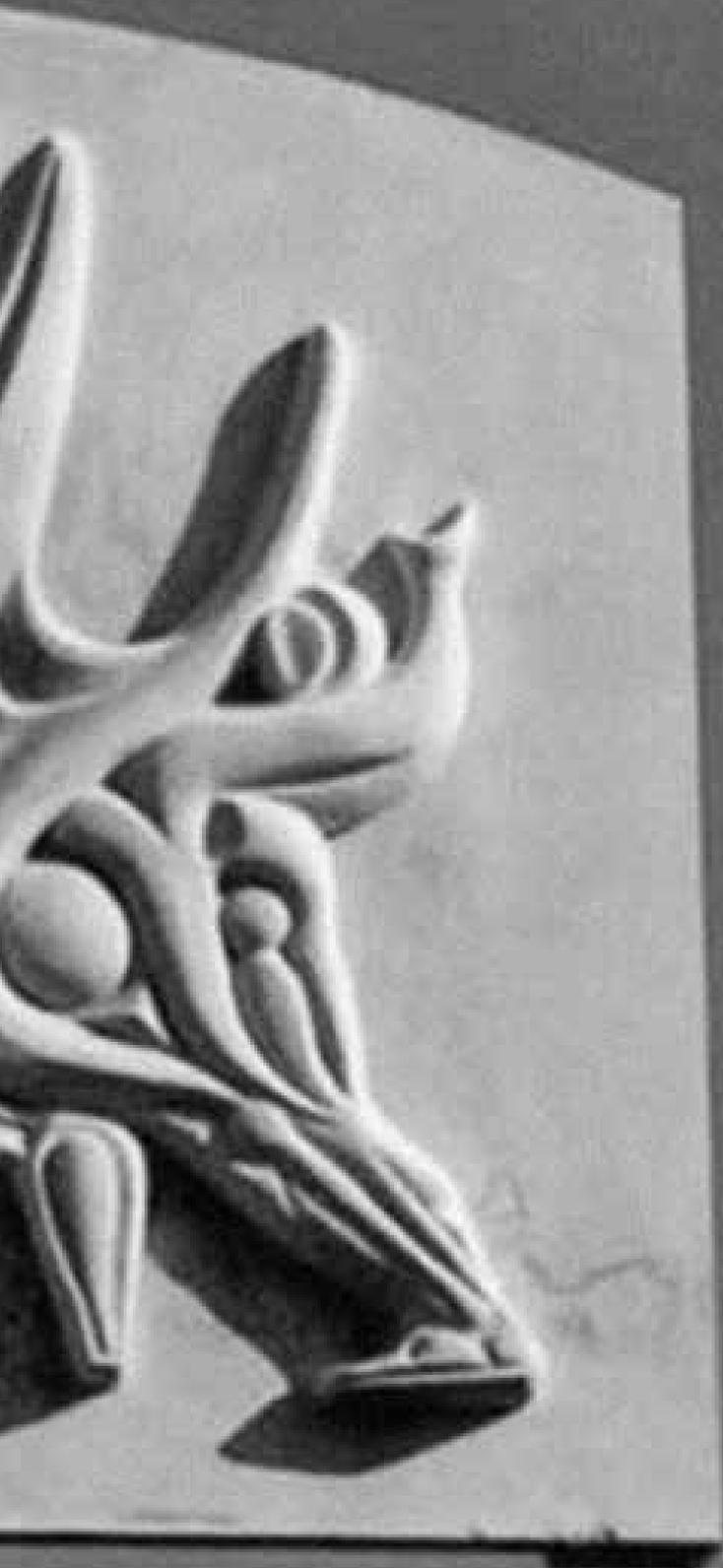
Exhibited:

London, Kadhim Kayder, Iraqi Cultural Centre, 1984

The present painting is one of Kadhim Hayder's last works. A large intricate composition acting almost as in internal self portrait, a somber yet vigorous reflection of the artists ailing body as he slowly succumbed to leukemia.







A Colossal Limestone Monument by Mohammed Ghani Hikmat

“The modulation of sculpted lines in my figures, has been one of the focal points of my work for many years; what drew me in particular to the configuration of these forms is the dual appearance of both conflict and interplay between them. The union and fusion of sculpted figures is an integral part of my work and presents us with a constantly changeable relationship between form and meaning”

- Mohammad Ghani Hikmat

15 * TP

MOHAMMED GHANI HIKMAT (IRAQ, 1929-2011)

Iraq Rises

limestone monument

executed in 2006, signed and dated (lower left)

163 x 200cm (64 3/16 x 78 3/4in).

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

Provenance:

Property from a private collector, Amman

Commissioned by the above directly from the Artist in 2006

For a sculptor famed for his monuments it is hard to imagine a more fitting work to encapsulate his oeuvre. Short of a public statue this is the largest and most substantial work by Ghani ever to come to market and demonstrates the artist's skill at harmonising compositions on a large scale. Carved out of a colossal block of Limestone weighing nearly one thousand kilograms, Ghani's composition demonstrates the skill of a virtuoso sculptor in total mastery of craft.

In 1953, Mohammed Ghani Hikmat graduated from the Institute of Fine Art in Baghdad. He then traveled to Rome to train at the Accademia di Belle Arti, graduating in 1959. While in Italy, he also studied metals at the Istituto di Zaka in Florence, specialising in casting bronze. He subsequently taught sculpture at the Baghdad Institute of Fine Art and the College of Architectural Engineering at the University of Baghdad.

During his career, Hikmat was a prolific creator and exhibitor, and an active participant in the growing Iraqi art scene. He held several solo shows in Rome, San Remo, London, Beirut, and Baghdad. He also participated in most major national exhibitions in Iraq. He was a member of the Society of the Friends of Art and later the Al-Zawiya group headed by Faiq Hassan. Significantly, Hikmat was also an influential member of the Baghdad Group of Modern Art (BGMA). Founded by his teachers and friends, Jewad Selim and Shakir Hassan Al-Said, the BGMA was arguably the most important artist society in modern Iraq and was dedicated to the idea that Iraq's heritage held a preeminent place within its modern art practice.

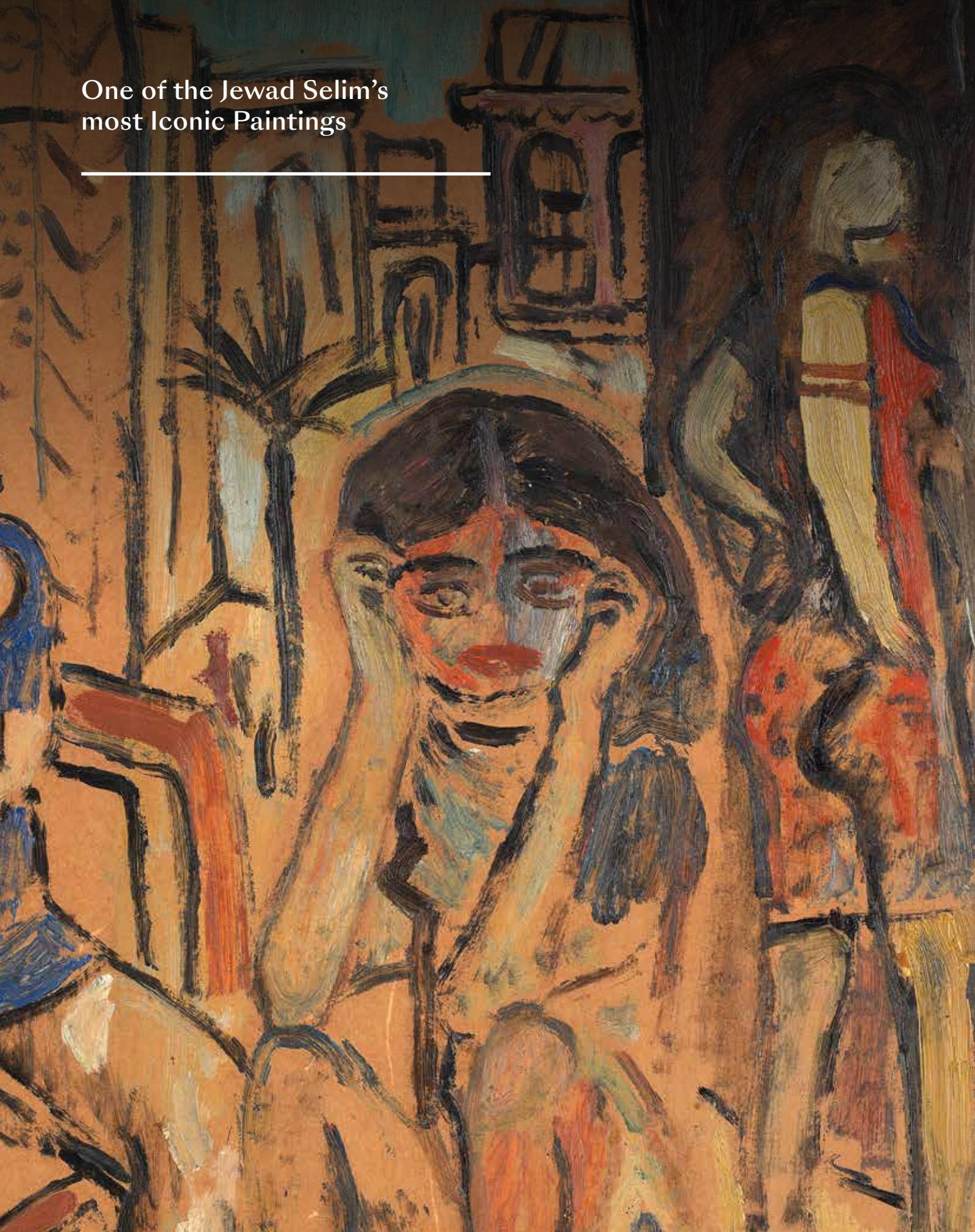
In the 1960s and '70s, Mr. Hikmat created many sculptures that were inspired by the Middle Eastern fables "1,001 Nights." Placed in bustling parts of the city, they include "Kahramana," a sculpture of a woman pouring oil on thieves hiding in jars, and statues of the two main characters of "1,001 Nights," King Shahriyar and Queen Scheherazade. Other sculptures and wood carvings of his depicted idealised scenes of everyday Iraqi life.

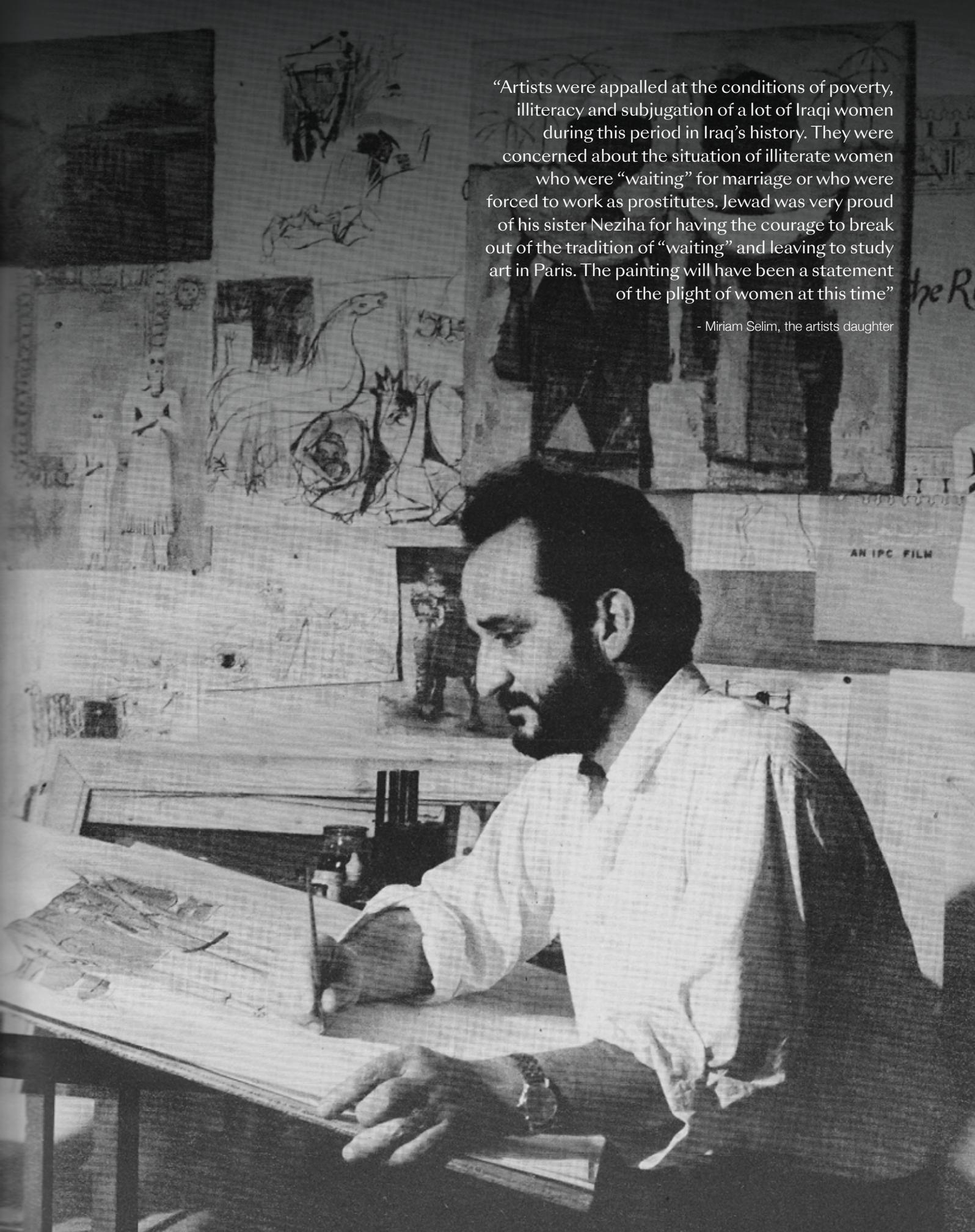
Hikmat fled Iraq a month before the United States-led invasion in 2003 and returned shortly after the Hussein regime fell. He found that looters had stolen about 150 of his works from the National Museum and that his studio and many of his sculptures there had been damaged.

Along with his own art production, Hikmat also assisted in major public works initiated by other prominent members of the artistic community. Foremost among them was Jewad Selim's Monument of Freedom for which Hikmat assisted and supervised the casting process in Florence. He also took over the project when Selim died prematurely in 1961. Another project was the much-contested Arch of Victory which stood for decades as a symbol of Saddam Hussein's dictatorship. Hikmat completed the massive installation when its original sculptor Khalid Al-Rahal passed away in 1987. Despite the connection to the Hussein regime, any plans to dismantle the installation are still being hotly debated.



One of the Jewad Selim's
most Iconic Paintings





“Artists were appalled at the conditions of poverty, illiteracy and subjugation of a lot of Iraqi women during this period in Iraq’s history. They were concerned about the situation of illiterate women who were “waiting” for marriage or who were forced to work as prostitutes. Jewad was very proud of his sister Neziha for having the courage to break out of the tradition of “waiting” and leaving to study art in Paris. The painting will have been a statement of the plight of women at this time”

- Miriam Selim, the artists daughter

16 *

JEWAD SELIM (IRAQ, 1919-1961)

Nisa Fi Al-Intidar ("Women Waiting")

oil on board, framed

executed in 1943

45 x 35cm (17 11/16 x 13 3/4in).

£150,000 - 250,000

€170,000 - 280,000

US\$190,000 - 310,000

Provenance:

Property from the collection of Said Ali and Medhat Madhloom, acquired directly from the artist

Thence by descent to the present owner

Published:

Jewad Selim, Monument to Freedom, Jabra Ibrahim Jabra, Ministry of Information, 1974, illustrated P.99

The Grass Roots of Iraqi Art, Jabra Ibrahim Jabra, Wasit Graphic Publishing Ltd, St Helier, 1983, illustrated in colour

Exhibition Catalogue: Jewad Selim, National Museum of Modern Art, January 1968, Ministry of Culture, Illustrated in Black and White

Exhibited:

Jewad Selim, House of Nizar Ali Jawdat in 1950, Baghdad, Iraq, 1950, No.9 (the artists first solo exhibition)

Jewad Selim, National Museum of Modern Art, Baghdad, January 1968

Bonhams are most privileged to present perhaps one of the rarest and most sought after works of Iraqi art to come to auction in recent history, from the father of Iraqi Modernism, Jewad Selim.

Jewad Selim painted *Woman Waiting* in 1943 and gifted it to his close friends, the brothers Madhat and Said Ali Madhloom, in whose family collection the work has remained for the past 80 years. The work was not only exhibited at Jewad's first ever solo exhibition in the house of Ali Jawdat Ayoubi, but also featured in his major 1968 retrospective at the Baghdad National Museum, and has appeared in almost every major publication on the artist, including the seminal "Grass Roots of Iraqi Art" by Jabra Ibrahim Jabra

Executed in Jewad's key transitional period; during a five year stay in Baghdad after returning from Rome and before enrolling at the Slade, the work is a powerful and unique commentary on the plight of Iraqi women, and perhaps one of the first overtly feminist artworks painted in the Middle East

In this painting Jewad depicts the prostitutes that were to loiter in the back alleys of Baghdad, entreating business for passers by. Far from being a merely literal appreciation of its subject matter, Jewad's depiction of the women is a wider commentary on the plight of a generation of Iraqi women whose fate and destiny were tied to the men for whom they were "waiting"; this including not only Women Waiting for male custom, but for girls waiting to be betrothed whose transition to adulthood depended on the presence of a male provider.

Mixing traditional Iraqi and Islamic motifs with a modernist visual language, Selim weaves a form of "folk modernism" which is both vernacular and universal. Focusing on the florid landscape of downtown Baghdad, Selim's composition is populated with the humorous and extravagant characters encountered in everyday life. Light hearted and boisterous, the "Women Waiting" is in part a stylistically sophisticated example of a burgeoning modernist movement in Iraq and in part a playful take on life in streets of Baghdad.

"...A new trend in painting will solve the identity crisis in our contemporary awakening, by following the footsteps of the thirteenth century Iraqi masters. The new generation of artists finds the beginning of a guiding light in the early legacy of their forefathers"

– Jewad Selim

It is impossible to understand the modern art movement in Iraq without taking into account the works of this pioneer sculptor and painter, who was undoubtedly the most influential artist in Iraq's modern art movement. To him, art was a tool to reassert national self-esteem and help build a distinctive Iraqi identity. He tried to formulate an intellectual definition for contemporary Iraqi art. In charting his country's contemporary social and political realities, he was committed to combining the indigenous historical and folkloric art forms, with contemporary Western trends.

Born in Ankara, Turkey in 1919 to Iraqi parents who moved to Baghdad in 1921, Jewad Selim came from a strongly artistic family: his father was an accomplished amateur painter, whose work was influenced by the European old masters, and his brother Nizar and sister Neziha were also accomplished painters, becoming well-known in their own right.

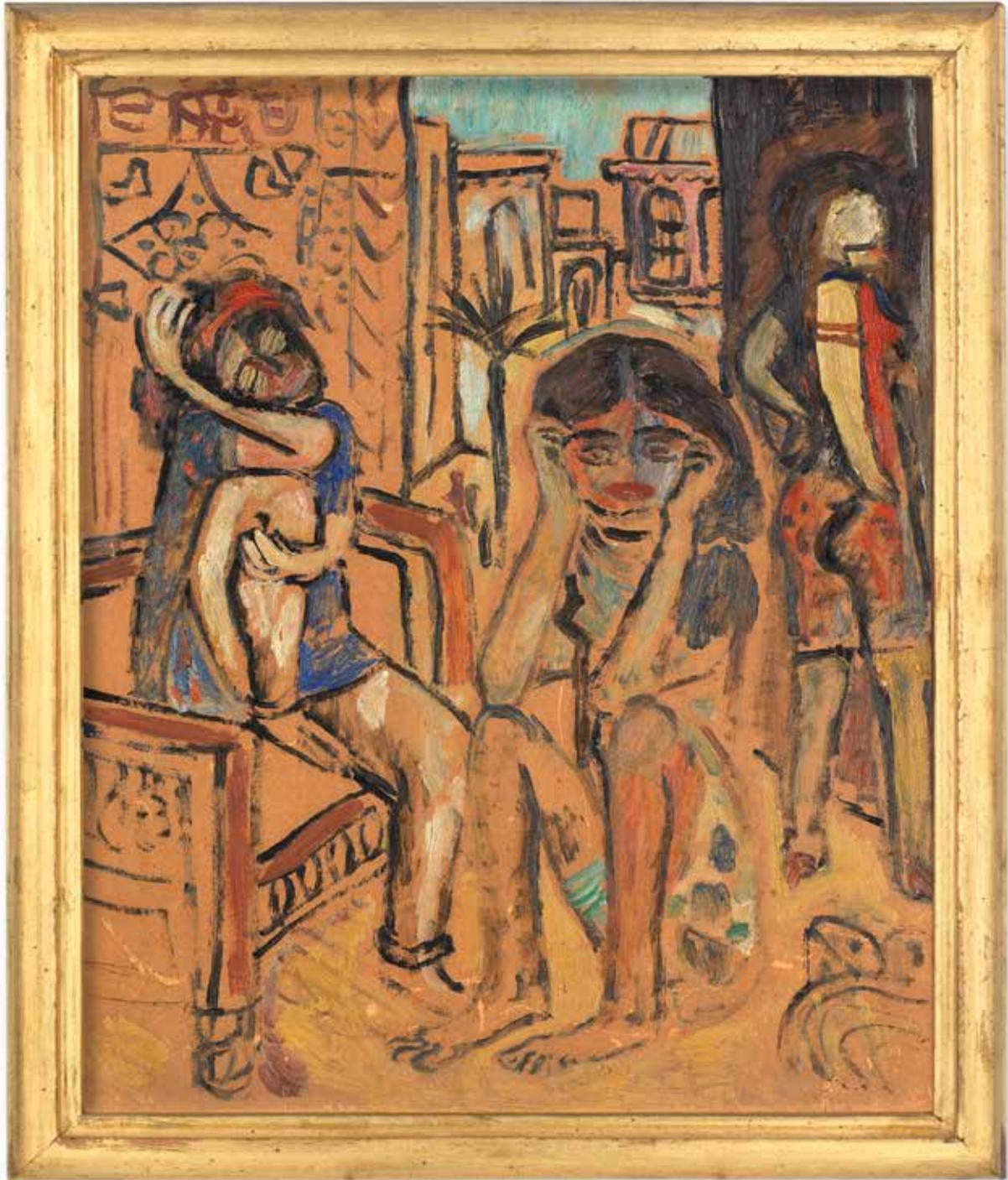
Jewad was sent to Europe on government scholarships to further his art education, first to Paris (1938-39) and then to Rome (1939-40). The effects of World War II resulted in Jewad cutting short his studies and returning to Baghdad, where he began part-time work at the Directorate of Antiquities, where he developed an appreciation and understanding of ancient art of his country, and he also taught at the Institute of Fine Arts and founded the sculpture department.

In 1946, he was sent to the Slade School of Art, London. At the Slade, Jewad met his future wife and fellow art student, Lorna. Jewad returned to Baghdad in 1949 to become Head of the Department of Sculpture at the Institute of Fine Arts, where he taught his students to draw on the heritage of their country to create a distinctive Iraqi style and artistic identity, which would become the ethos of an influential art movement just a few years later. In 1950 Lorna joined Jewad in Baghdad, where they were married.

In 1951, Jewad Selim formed The Baghdad Modern Art Group.. Modern Iraqi art began with the first exhibition of the Baghdad group where they announced the birth of a new school of art that would "serve local and international culture".

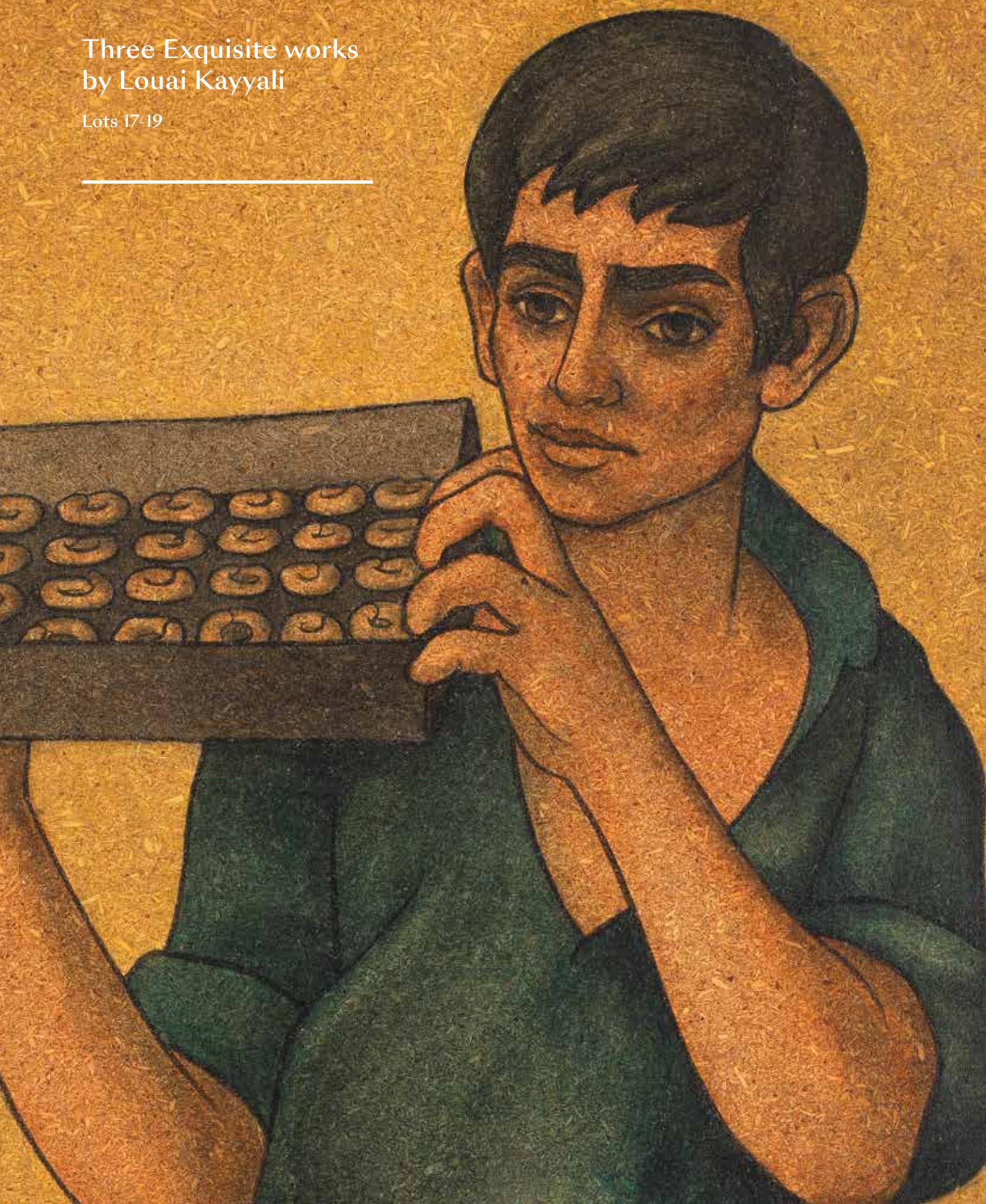
After painting his most mature works in the 1950s, the artist gave up painting and focussed on sculpture, the culmination of which was his Monument for Freedom in Tehrir Square in Baghdad of 1960-61. This was the largest monument built in Iraq in 2500 years ". The time frame presented by the President was unrealistic and the project did not run smoothly. Immense pressure was put on Jewad to finish his work and he suffered a heart-attack. He died one week later on 23rd January 1961 at the age of just forty-one, leaving a wife and two young daughters.

Jewad's early death in 1961 was a shock to the artistic community of Iraq, but his spirit remained and was reignited by a new wave of young artists returning from their studies abroad, who picked up his mantle of extending Iraqi art into the rest of the Arab world and internationally. Jewad had paved the way ahead.



Three Exquisite works
by Louai Kayyali

Lots 17-19





17 *

LOUAY KAYYALI (SYRIA, 1934-1978)

The Cake (*Kaak*) Seller

oil on masonite, framed

signed "Louay Kayyali" and dated 1974 in Arabic (lower left),
executed in 1974

97 x 76cm (38 3/16 x 29 15/16in).

£40,000 - 60,000

€44,000 - 66,000

US\$47,000 - 71,000

Provenance:

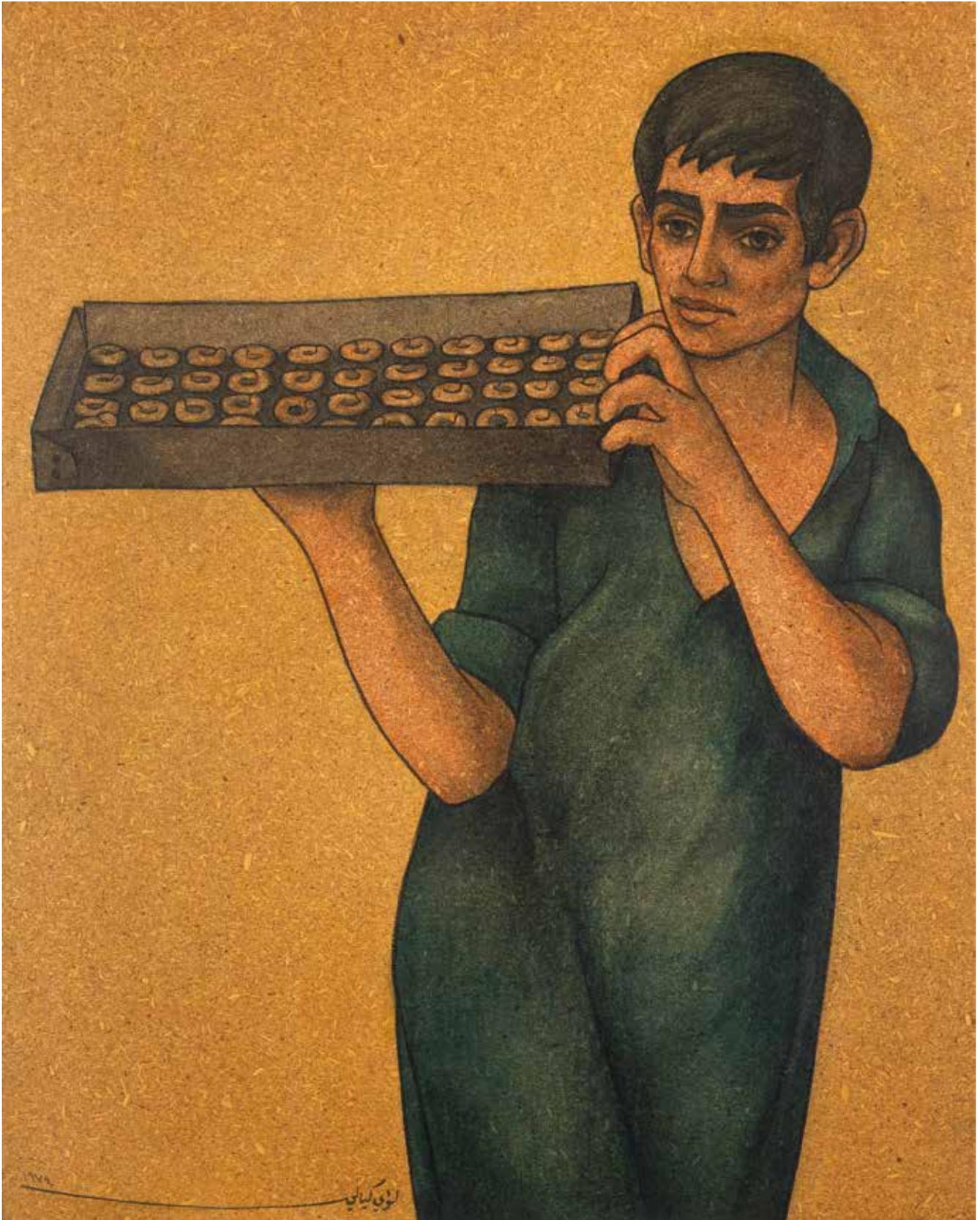
Acquired directly from the artist by the late Mrs Hadba Nizar Kabbani
Thence by descent to the present owner

Louay Kayyali is remembered as one of the most sought-after Arab artists of the Modernist era. We are honoured to be presenting three exquisite examples of the artist's tender and ennobling depictions of Syrian daily life. These paintings come to market with extraordinary provenance; "The Cake (Ka'ak) Seller" coming from the distinguished collection of the late Hadba Qabbani, daughter of the late Syrian poet Nizar Qabbani, who acquired the painting directly from the artist, "Maaloula" having been acquired directly from the artist by one of his relatives and "Portrait of Jacqueline van den Brandeler (nee. Merrier)" was commissioned by the former Dutch Ambassador in Syria H.E Jonkheer D. van den Brandeler.

Kayyali was born in Aleppo, Syria in 1934. He received an art scholarship in 1956 to study at Rome's Academy of Fine Arts and participated in numerous exhibitions and fairs during his time in Italy, including representing Syria along with Fateh Al Moudarres at the 1960 Venice Biennale. In 1961, Kayyali returned to Syria where he took up a professorship at the Damascus Higher Institute of Fine Arts. After the Arab defeat in the Six-Day War with Israel in 1967, Kayyali abandoned painting due to depression. In the early 1970s, he returned to painting and began producing numerous paintings depicting everyday people from the streets of Syria's such as newspaper sellers, shoe-shiners, and the characters depicted in the present works.

"The Cake (Ka'ak) Seller" is a prime examples of Kayyali's mature period in which key characters from Syrian daily life merge to the forefront. In this body of work, Kayyali highlights the protagonist's struggle and vividly captures how political upheaval affected the Syrian population's demeanor, shaping a culture and society that led to poverty and societal marginalization. Kayyali conveys a mixture of empathetic admiration and sad affection for his poor but noble subject matters.

These mesmerizing portraits condensing all minor detail articulate the softness and vulnerability of Kayyali's subjects. Melancholy, resignation and solitude best characterise much of Kayyali's work after the 1967 war and the sentiments of political failure in Syria and the Arab world in general. His paintings externalized the pressing humanitarian and political issues that surrounded him. Kayyali's powerful depictions of ordinary people are characterized by strong fluid lines that define the figures and the absence of extraneous detail.



18 *

LOUAY KAYYALI (SYRIA, 1934-1978)

Maloula in Late Winter

oil on masonite, framed

signed "Louay Kayyali" and dated "1974" in Arabic

(lower left, executed in 1974

75 x 96cm (29 1/2 x 37 13/16in).

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

Provenance:

Acquired directly from the artist by Dr Faysal Katkhuda, 1974

Thence by descent to Mrs Nabilla Kayal

Published:

The Artists official website

Note:

Accompanied by a certificate of authenticity from the artist's family, signed by Dr Saad Taha Kayyali and Souraya Zureick Kayyali

The rocky hill-village of Maaloula has been a source of great historical and spiritual significance for over 2000 years and is the only place where Aramaic, the language of Jesus Christ is still spoken. The village gets its name from the Aramaic word Ma'la meaning 'entrance' and although small in size it is home to three important monasteries, those of St. Sergius, St. Bacchus and St. Thecla.

Not only is the village of interest to Christian pilgrims it is also of interest to modern day artistic pilgrims, mostly originating from the Faculty of Fine Arts in Damascus, who since the 1960s have held field trips to study and paint the landscape and architecture of this mysterious place.

As both Louay Kayyali and Fateh Moudarres were lecturers at the University of Damascus it would explain why the village holds such a cult status for young Syrian artists and why Maaloula frequently featured as a subject in both artists' oeuvres. This piece is a classic example of Kayyali's depiction of the village, and the combination of soft colours, bold lines and haunting vacant windows produces an engaging and timeless work typical of the artist's career.



18A

LOUAY KAYYALI (SYRIA, 1934-1978)

Portrait of Jacqueline van den Brandeler (nee. Merrier)

oil on canvas, framed

signed "Louay Kayyali" and dated "1962" in Arabic (upper right),

executed in 1962

97 x 71cm (38 3/16 x 27 15/16in).

£20,000 - 30,000

€22,000 - 33,000

US\$24,000 - 35,000

Provenance:

Property from a private collection, London

Golding Young & Thomas Mawer, Lincoln Fine Art Sale, 26 Sep

2012, lot 1

Property from the collection of Jonkheer D. van den Brandeler,
former Dutch Ambassador to Syria

This stunning portrait of Jacqueline van den Brandeler was commissioned by her husband Jonkheer D. van den Brandeler at the time that he was in Syria as Dutch Ambassador. The epitome of the 1960s feminine grace, the sitter dominates the composition in her black sleeveless cocktail dress accompanied with a bright red shawl elegantly draped around her to match her lipstick against this gold hues enveloping her in the background. The viewer immediately connects with the sitter's deep gaze, her softness and elegance is beautifully captured by the artist as you notice the intricate details such as her meticulous coiffure and her fine makeup. Here Kayyali's clean, sharp lines, soften and curve outlines, a tightly-controlled emotional connection shines through his depiction of features and there are even hints of Andy Warhol's photographic techniques. Kayyali produced an extensive oeuvre in his short-lived life, documenting people that portrayed the beauty and vulnerability of life; frozen in time and space, demarcated by strong fluid lines and a contrasting colour palette.



19

MUNIR FAHIM (EGYPT, 1935-1983)

Nubian Women

oil on canvas, framed

signed "M.Faheem" and dated "80" (lower right), executed in 1980

100 x 80cm (39 3/8 x 31 1/2in).

£12,000 - 18,000

€13,000 - 20,000

US\$14,000 - 21,000

Provenance:

Property from a private collection, London

Munir Fahim is remembered as one of the most renowned portrait painters in Egypt. Egyptian women highly valued personal adornment and it was worn by all social classes. In these artistically unique and striking depictions, the Nubian women are seen adorned with bold golden and silver native jewelry. The women in each of the paintings embody pure intrinsic Egyptian beauty. Fahim was born on June 26, 1935 in the port city of Rasheed located in Egypt's Beheira governorate. In 1962, Fahim obtained a degree from the Cairo Faculty of Fine Arts and had his own atelier in Alexandria since 1965. Munir painted over 800 portrait paintings including ones of celebrities, artists and important personalities such as Egyptian President Anwar Sadat, Ms. Gihan Sadat, Egyptian Foreign Minister Mahmoud Riad and his wife, the Lebanese President and his wife, King Hussein Bin Talal, Queen Noor and Foreign Minister of Jordan Abd Monem Rifai and Marshal Habis Majali and artists such as Seif Wanly, Hussein Bicar and actor Kamal Shennawi and others. His works have been exhibited in numerous exhibitions in Egypt and he participated in the Alexandria Biennale in 1982. He has also exhibited in Lebanon, Jordan, Finland and in the Kunsthalle in Hamburg, Germany.





20 *

MUNIR FAHIM (EGYPT, 1935-1983)

Nubian Girl

oil on canvas, framed

signed and dated "76" (lower right), executed in 1976

80 x 60cm (31 1/2 x 23 5/8in).

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a private collection, Alexandria

Acquired directly from the Artist by the present owner

21 *

MUNIR FAHIM (EGYPT, 1935-1983)

Nubian Sorceress

oil on canvas, framed

signed "Mounir Faheem" (lower right), executed circa 1970's

122 x 45.5cm (48 1/16 x 17 15/16in).

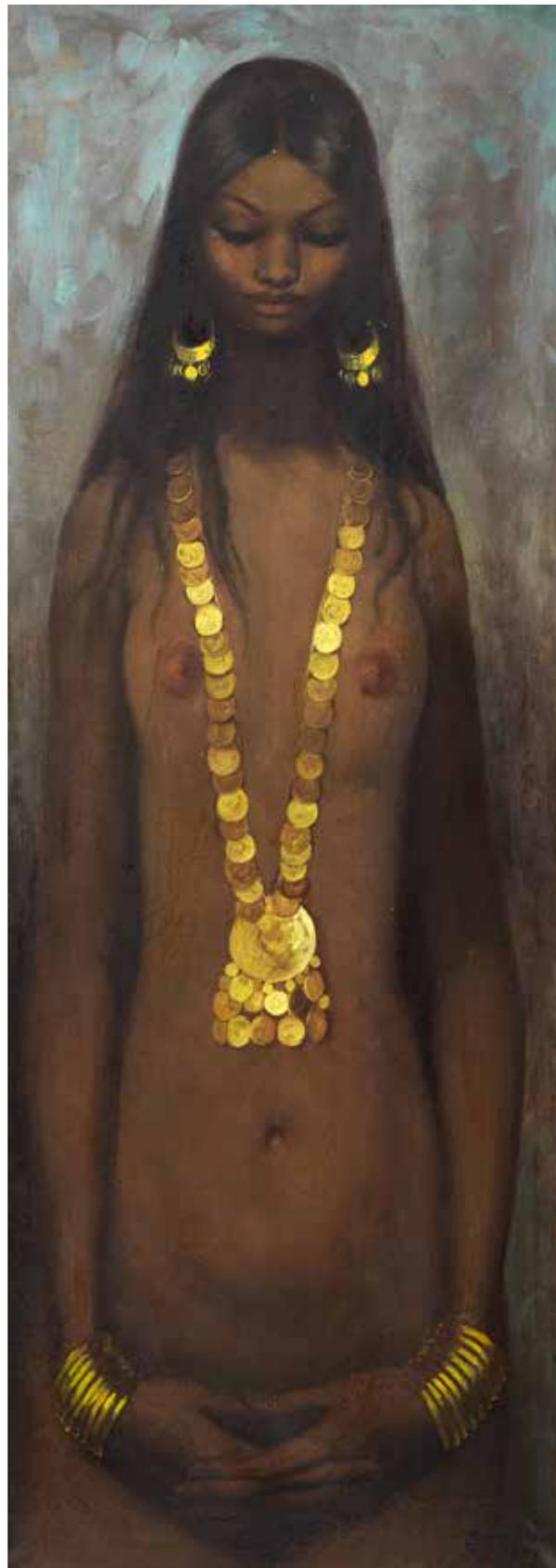
£10,000 - 12,000

€11,000 - 13,000

US\$12,000 - 14,000

Provenance:

Property from a private collection, Cairo



A Rare and Magnificent
Bronze Sculpture by
Mahmoud Mokhtar



“There had been no sculptor in my country for seventeen hundred years and the images that appeared among the ruins and sands at the edge of the desert were considered accursed, evil -- no one should go near”

- Mahmoud Mokhtar

“In letters dated January 5 and 12,” wrote Mokhtar, “I am asked to provide two letters of good conduct: well, it happens that my conduct is bad. I have a bad temper. I was sentenced to 15 days in prison. Furthermore, I wear a beard and that is frowned on here. I am a bachelor, and I frequent certain particular houses. You see, I am therefore condemned to never become a public servant, ever. Please accept the expression of my distinguished regards.”

- Mahmoud Mokhtar

“Mokhtar was a unique phenomenon, which held us spell-bound. His sudden emergence generated such a surprise and amazement that we referred to him as a genius.”

- Dr Taha Hussein

“Mokhtar was a devoted son of Egyptian female villagers, whom he idolized in his works as a graceful symbol of Egypt. Mokhtar is the genuine product of Egypt, he came from its countryside, he formed the conscience of a whole nation, so he has been etched in the national memory as our pioneering sculptor”

- Mohsen Shaalan

PARIS



22 *

MAHMOUD MOKHTAR (EGYPT, 1891-1934)

The Veiled Woman or Princess (*El-Amira*)

silver coated bronze

executed between 1922-1927, signed and numbered "3", and bearing the foundry stamp of Meroni Radice (indistinct), the present work is number three from an edition of three lifetime casts

34.5 x 6.2 x 8cm

£90,000 - 120,000

€99,000 - 130,000

US\$110,000 - 140,000

Provenance:

Property from a distinguished family, Cairo

Published:

Mokhtar by Badr Eldin Abou - Ghazi , prefaced by Dr. Mostafa Abdel Moity , Ministry of Culture , Cairo , 2004 (another edition of the present work)

Mahmoud Mokhtar, Memory of The Nation, Dr.Sobhy Sharouny, (another edition listed)

Note:

Please note that the Artists grand nephew, Professor Emad Abou Ghazi has stated that the present sculpture is number three from an edition of three which were executed between 1922-1927.

Edition Number One was cast in silver coated bronze and remained property of the artists collection (a posthumous copy of Edition One is on display at the Mokhtar Museum in Cairo), Edition Two was sold at Sotheby's, October 16th 2009, Lot 319 and was cast in bronze. The present work is Edition Three

Bonhams are proud to present the rare appearance of a bronze sculpture by Mahmoud Mokhtar. Poignant, enigmatic and graceful, "Al Amira" is the archetypal synthesis of Mokhtar's representations of the noble Egyptian women.

Mokhtar's oeuvre principally focused on the depiction of noble Egyptian peasants; seen through this lens, the title of the work "Princess" is perhaps an ennoblement and elevation of the common Egyptian female rather than the depiction of someone of Royal status. Mokhtar's empathetic and stylized representations of Egyptian daily life, pronounced so touchingly in the present work, would later be regarded as the supreme expression of Egyptian artistic heritage in the twentieth century.

Tender and ennobling in its portrayal of the dignified Egyptian fellaha (or peasant woman), the sculpture is evidence of an artist who captured the true spirit of the age in his penetrative renderings of the Egyptians and their everyday plight.

Mahmoud Mokhtar is considered a pioneer of modern Egyptian art, yet he also occupies a prominent place in the history of the modern Egyptian nation. Self-styled as the first Egyptian sculptor in over two millennia, Mahmoud Mokhtar deftly blended Pharaonic imagery with a modern European sculptural aesthetic to create quintessentially nationalist Egyptian artwork.

Mokhtar was born in 1891 into a fellaheen/peasant family in the town of Tunbarah near the central Delta town of al-Mahallah al-Kubra, son of an omdah [local village mayor], named Ibrahim el-Essaoui. The artist would later recall molding figurines out of mud from the Nile riverbanks during his childhood. Around 1900, he moved with his mother and his two sisters, Hafeethah and Badee'a, to Cairo where he attended primary school, learned Arabic and French, and experienced the modern and traditional architecture of the city of Cairo.

In 1908, Mokhtar joined the first class at the École Égyptienne des Beaux-Arts when it opened in Darb al-Gamameez. There, he studied the traditional curriculum of the French Beaux-Arts, and began sculpting allegorical figures of Islamic history in a classic academic style. After graduating top of his class in 1912, Mokhtar travelled on scholarship funded by Prince Youssef Kamal to attend the École des Beaux-Arts in Paris. He enrolled in the studio of French sculptor, Jules-Felix Coutan, as a visiting student. As the pedagogical methods were based in the study of ancient art, he increasingly incorporated ancient Egyptian themes into his work.

Mokhtar was deeply moved by the 1919 Revolution in Egypt against the British occupation, and sculpted a small model called Nahdat Misr [Egypt Awakening], for the Salon des Artistes Français in 1920. The work, which Saad Zaghloul considered an expression of national revival, depicts a fellaha and a sphinx, representing the magnificent history of ancient Egypt and the agricultural prowess of the Nile Valley. The piece immediately drew attention from a group of visiting Egyptian students, including noted politician Wissa Wassef. The students returned to Cairo with a campaign to commission, fund, and erect a monumental version of the sculpture.

Because of Nahdat Misr, Mokhtar rose to national prominence, gaining the ability to maintain studios in both Cairo and Paris. In 1930, he exhibited bronze, marble, and stone pieces at the renowned Bernheim-Jeune Gallery in Paris. In these works, he blended Pharaonic imagery with a classicist aesthetic. The most famous, al-Khamaseen (1929), portrays a fellaha moving against the sand storms that blow for fifty days during Egyptian spring. As she battles forward, her cloak billows behind her, revealing the contours of her body. The press lauded the exhibit, and the French government purchased the stone copy of Arous al-Nil (Bride of the Nile), currently in the Centre Georges Pompidou in Paris.

Mokhtar continues to be esteemed as Egypt's most famous sculptor despite his relatively short career. Not only did his art and writing set the stage for modern Egyptian art history, his works, Nahdat Misr in particular, played an active role in larger history of modern Egypt.





23 *

GAZBIA SIRRY (EGYPT, BORN 1925)

The Boat

oil on panel, framed

signed "Gazbia" in Arabic and English and dated "97", executed in 1997

48 x 58cm (18 7/8 x 22 13/16in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,100 - 9,400

Provenance:

Property from a private collection, Alexandria



24 *

GAZBIA SIRRY (EGYPT, BORN 1925)

The Village

oil on canvas, framed

signed "Gazbia" in Arabic and English (lower left), executed circa 1970's

51 x 62cm (20 1/16 x 24 7/16in).

£6,000 - 8,000

€6,600 - 8,800

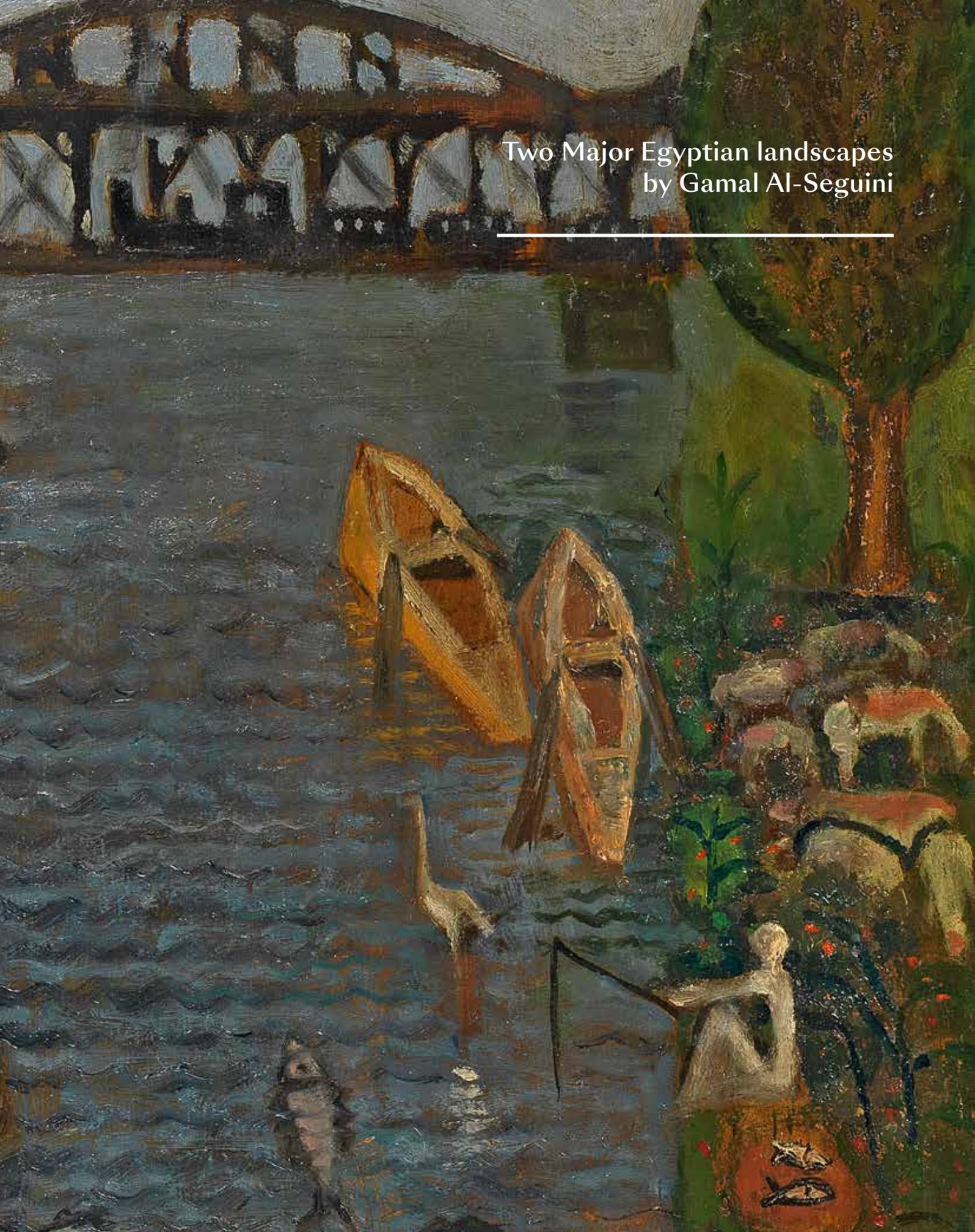
US\$7,100 - 9,400

Provenance:

Property from a private collection, Alexandria



Two Major Egyptian landscapes
by Gamal Al-Seguini





25 *

GAMAL EL SEGUINI (EGYPT, 1917-1977)

House in Aswan
oil on panel, framed
signed and dated lower right, executed in 1952
57 x 42cm (22 7/16 x 16 9/16in).

£35,000 - 45,000
€38,000 - 49,000
US\$41,000 - 53,000

Provenance:

Property from a private collection, Cairo
Gifted directly from the Artist to his niece Zeinab Al Seguini
Thence by descent to Ayman Hafez
Acquired in 2017 by the present owner from the above

Note:

The work is accompanied by a certificate of authenticity from Zamalek Art Gallery

Bonhams is delighted to present two exquisite works by one of Egypt's most acclaimed artists. Gamal El-Seguini was born in Cairo in 1917 and grew up in the district of Bab al-Shi'riya; a neighbourhood famous for its jewellers and craftsmen, where Western culture, Eastern traditions and communities from different religions cohabited harmoniously.

He graduated from the Higher School of Fine Arts in Cairo and then settled in Paris at the end of the 1930s where he discovered the works of Rodin and Bourdelle while pursuing his studies. In 1947, El-Seguini attained a scholarship to go to Rome where he received a diploma in Sculpture and Medal Arts. While in Paris, amid the rise of nationalism that preceded the outbreak of WW2, El-Seguini began to concern himself with historic events, their romantic interpretation and their effects on his own artistic exploration.

His approach to art thus became evidently socio-political and upon his return to his homeland, El-Seguini was known as a social-realist artist who for many years, sustained his position as the privileged sculptor of the official line, firmly associated with the revolutionary era. While sculpture was his favoured medium, El-Seguini was also a great painter. El Sagini was a member of the Third Generation, which rebelled against the conventional Art styles of their predecessors. In fact, El Sagini formed the group of "Sawt El Fanan" (The Artist's Voice), where many of the young artists who believed in new artistic styles were members. As such, El-Seguini's romantic expression and emotionalism, his passion for history and folkloric customs, but also his modern style influenced by the Western art trends that he encountered while in Europe are echoed through this captivating and exceptional.



26 *

GAMAL EL SEGUINI (EGYPT, 1917-1977)

A View of Imbaba Bridge Cairo
 oil on panel, framed
 early 1950s
 65 x 40cm (25 9/16 x 15 3/4in).

£28,000 - 35,000
 €31,000 - 38,000
 US\$33,000 - 41,000

Provenance:

Property from a private collection, Cairo
 Gifted directly from the Artist to his niece Zeinab Al Seguni
 Thence by descent to Ayman Hafez
 Acquired in 2017 by the present owner from the above

Note:

The work is accompanied by a certificate of authenticity from Zamalek Art Gallery



The Imbaba Bridge, Cairo.

27 *

HASSAN SOLIMAN (EGYPT, BORN 1928)

Untitled

oil on panel, framed

signed "Hassan Soliman" in Arabic and English and dated
"1991"(upper right), executed in 1991

45 x 40cm (17 11/16 x 15 3/4in).

£5,000 - 7,000

€5,500 - 7,700

US\$5,900 - 8,200

Provenance:

Property from a private collection, Alexandria

Acquired directly from the Artist by the present owner's uncle





28 * AR

ADAM HENEIN (EGYPT, BORN 1929)

Beneath the Shadows
mixed media on papyrus, framed
signed and dated "82" (lower right),
executed in 1982
35 x 37cm (13 3/4 x 14 9/16in).

£5,000 - 8,000

€5,500 - 8,800

US\$5,900 - 9,400

Provenance:

Property from a private collection, Cairo

“I was steeped in Egyptian Pharaonic art, right from childhood. I lived with that art, I lived in that art, or rather it dwelled in me as soon as I began to sense and perceive the elements and beings of the world around me. Pharaonic sculpture appears as a block, which, although apparently stable and motionless, is animated by an inner movement, making the dense and intimidating mass into a block that is once compact and mobile. It is on the basis of this principle that the Pharaohs were able to combine heaviness with grace; their sculpted blocks seemed, in spite of their weight and their mass, to float on water.”

- Adam Henein



28A AR

ADAM HENEIN (EGYPT, BORN 1929)

The Shadow Rising
pigment and gum arabic on papyrus, framed
executed in 1983
88 x 88cm (34 5/8 x 34 5/8in).

£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

Provenance:

Property from a private collection, London
Bonhams, *Modern Pictures and Sculpture*, 16 April 2002,
lot 56 page 8

Illustrated:

Montreux, ASB Gallery, Henein , 1998, page 11



29

29 *

KAMAL YOUSSEF (EGYPT, 1923-2019)

Two Figures

oil on canvas, framed

signed "Kamal" and date "65" (lower left), executed in 1965

54 x 88cm (21 1/4 x 34 5/8in).

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a private collection, Virginia

Note:

The artist confirmed the authenticity of this artwork in 2017

Kamal Youssef's work reflects a crucial historic intersection between Middle Eastern and Western cultures. As a teenager, he studied at King Farouk School in Abbasiya, Cairo, where he was first exposed to rigorous art training under the tutelage of master instructors such as Ratib Siddik and Hussein Yousef Amin, prominent artists known for their early engagement with the Egyptian surrealism and other avant-garde modernist movement in Egypt.

In 1939, Youssef joined the Art and Liberty group, one of Egypt's most prominent art movements, which was founded by several journalists, poets and artists. In 1946, Youssef co-founded the Contemporary Art Group (Le Groupe de l'Art Contemporain), whose members played an integral role in shaping the development of the modern art movement in Egypt.



30

Kamal traveled to Paris in 1954, where he met his late wife Maria Youssef. She played a central role in some of his works later on. After the 1953's revolution Kamal decided to remain in France until he moved to the USA, where he worked as an engineer for over 20 years before retiring in the town of Dayton, Pennsylvania.

His work has been shown in numerous solo and group exhibitions, including Southern Alleghenies Museum of Art, Loretto, USA (2014); Bakersfield Museum of Art, USA (2008); Westmoreland Museum of Art, Greensburg, USA (1993); Pittsburgh Center for the Arts, USA (1962); Mediterranean Biennale, Alexandria, Egypt (1955); Museum of Modern Art, Cairo (1952); São Paulo Biennale (1952) and Venice Biennale (1950). Kamal also participated in the 1939 exhibition organized by the Art and Liberty Group, and in several of the Contemporary Art Group's collective exhibitions between 1946 and 1954.

30 *

SAMIR RAFI (EGYPT, 1926-2004)

Enchanted Desert
oil on cardboard, framed
signed and dated (lower right), executed in 1946
48.5 x 64cm (19 1/8 x 25 3/16in).

£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

Provenance:

Property from a private collection, Cairo
Acquired directly from the Artist's daughter Ms Sahar Samir Rafi
Thence by descent to Ms Sahar Samir Rafi

31 *

SAMIR RAFI (EGYPT, 1926-2004)

Pieta

mixed media on board, framed
signed and dated "97"(lower right), further inscribed "15- 3-97 &
18-3-97", executed in 1997
130 x 89cm (51 3/16 x 35 1/16in).

£25,000 - 35,000

€27,000 - 38,000

US\$29,000 - 41,000

Provenance:

Property from a private collection, Giza
Acquired directly from the Artist's daughter Ms Sahar Samir Rafi in 2008
Thence by descent to Ms Sahar Samir Rafi

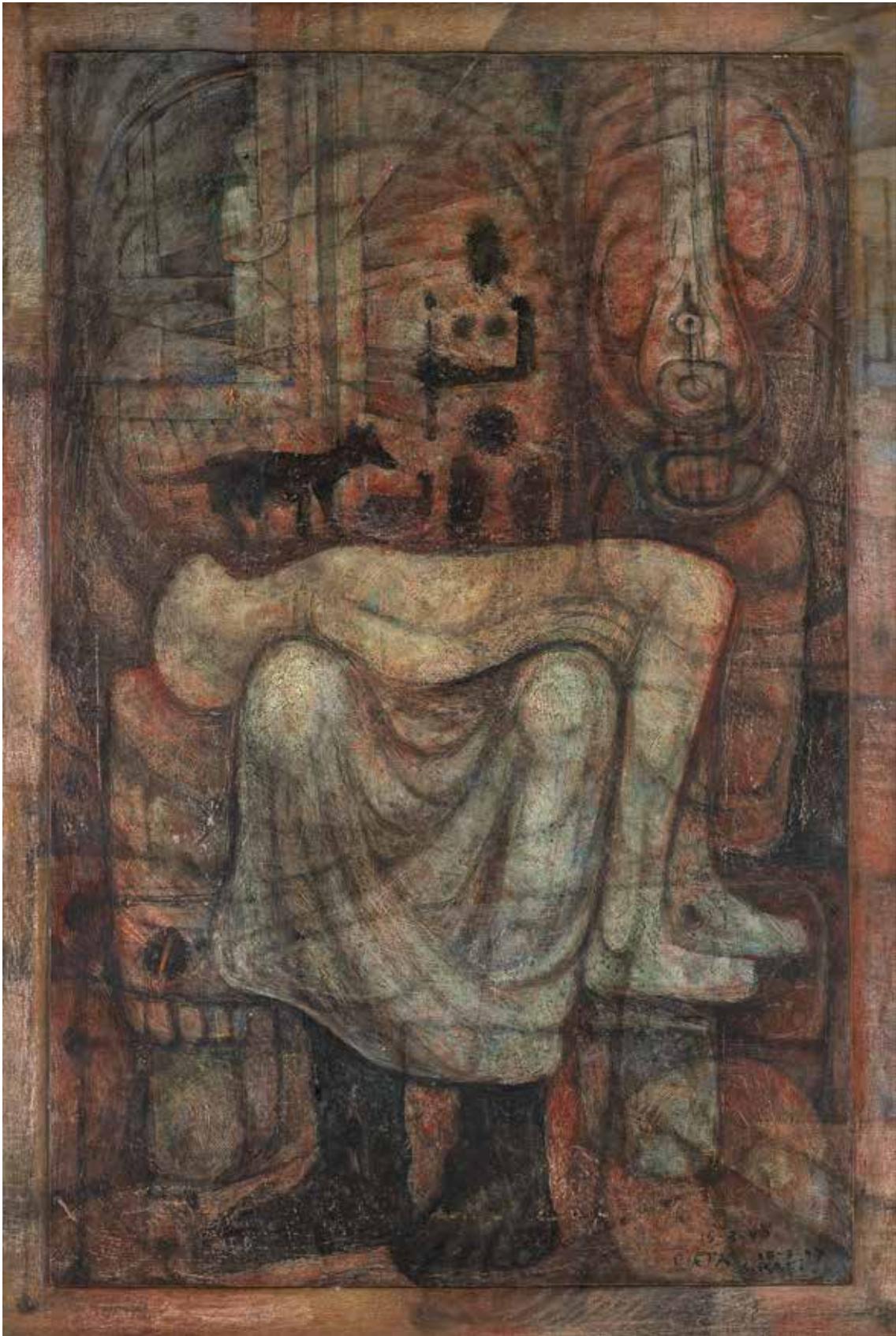
The Lamentation of Christ is a very common subject in Christian art from the High Middle Ages to the Baroque. After Jesus was crucified, his body was removed from the cross and his friends mourned over his body. This event has been depicted by many different artists.

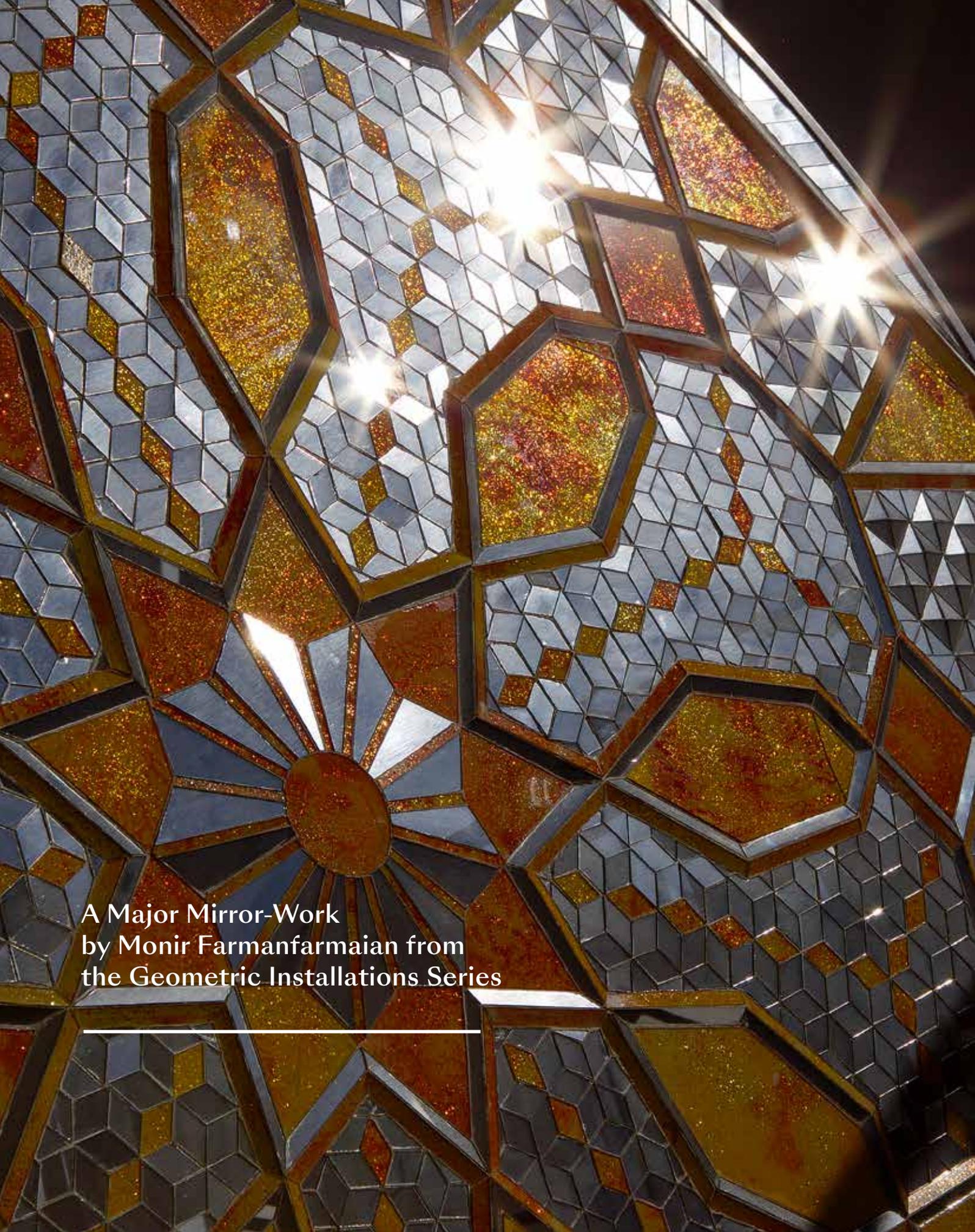
Lamentation works are very often included in cycles of the Life of Christ, and also form the subject of many individual works. One specific type of Lamentation depicts only Jesus' mother Mary cradling his body. These are known as Pietà (Italian for "pity").

The Pietà always gives central prominence for the position of Mary, who either holds the body, and later has it across her lap, or sometimes falls back in a state of collapse as Joseph and others hold the body. This became a renowned theme in Western Gothic art.



El Greco's Pietà





A Major Mirror-Work
by Monir Farmanfarmaian from
the Geometric Installations Series



“The harmonious division of a circle is a symbolic way of expressing the Tawhid, the Divine Unity as the source and culmination of all diversity”

- Monir Farmanfarmaian, Mosaics of Mirrors

“This nonagon [The Magnified Sacred] represents the nine elements of the body: brain, bones, nerves, veins, blood, flesh, skin, nails and hair”

- Monir Farmanfarmaian

“For her 2006 exhibition in Tehran, Monir has conceived installations of large panels in different colours - with [the red nonagon] in a traditional color of passion and fire. The panels symbolize every aspect of the universe and characterize the timeless and infinite quality of Islamic geometric concepts”

- Rose Issa

32 *

MONIR FARMANFARMAIAN (IRAN, 1924-2019)

The Magnified Sacred

mirror and reverse-glass painting on wood

executed in 2004

diameter: 100cm

£100,000 - 200,000

€110,000 - 220,000

US\$120,000 - 240,000

Provenance:

Property from a distinguished private collection, Lebanon

Acquire directly by the above from Rose Issa Projects, 2006

Literature:

London, Rose Issa Projects, *Monir Shahroudy Farmanfarmaian:*

Mosaics Of Mirror, 2006, illustrated on page 38

Exhibited:

Monir Farmanfarmaian, Major Retrospective, Niavaran Cultural Centre, Tehran, 2006

Monir Farmanfarmaian, Mosaics of Mirror, 2006, Rose Issa Gallery, London

Radiant, enigmatic and complex, “The Magnified Sacred” is one of the finest, and perhaps most technically intricate examples of Monir Farmanfarmaian’s iconic mirror-work to come to market. Exhibited as part of an enormous series of “Geometric Installations” executed between 2003-5 and exhibited at her major retrospective in Niavaran Palace Tehran in 2006, The Magnified Sacred is from one of Farmanfarmaian’s most ambitious bodies of work.

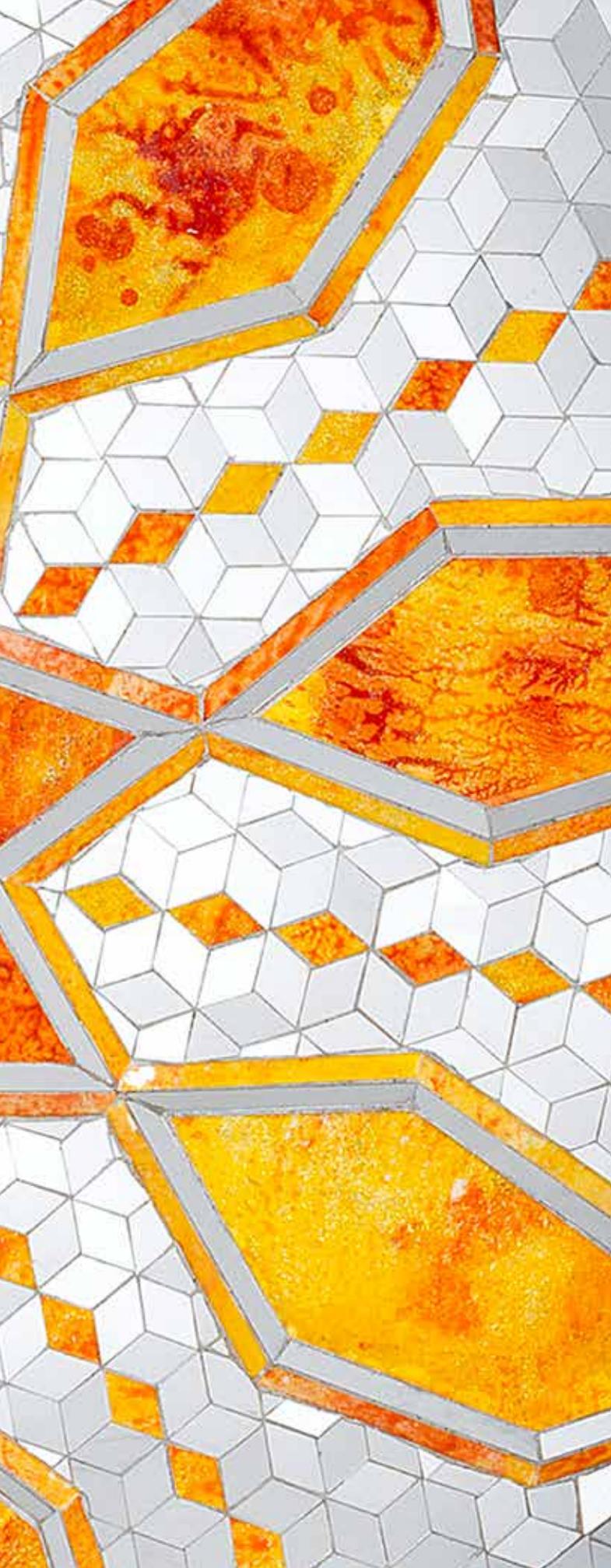
Marrying craft, geometry and spiritual symbolism, Monir’s composition extracts the centuries old Iranian tradition of mirrored paneling from its architectural setting, elevating it to an art form in its own right. Informed by a deep understanding of numerology and symbolism, Monir’s work sheds light on the significance of shapes and signs within the typology of classical Islamic art, in an aesthetic framework that is captivating and intricate. Large in scale, sculptural in presence, and exhibiting an endless array of reflective variations, The Magnified Sacred is one of the most tightly composed and intricate examples of Monir’s work.

The shapes and patterns which Monir’ employs in her compositions are clearly and intentionally derived from the geometric and numerological formulae present in Islamic and Iranian architecture. Whilst decoratively complex, the use of geometric patterns and tessellations points to a far deeper conceptual agenda, “the proliferation of arabesque abstract decoration enhances a quality that could only be attributed to God, namely, His irrational infinity,” scholar Wijdan Ali observes in *The Arab Contribution to Islamic Art* (the American University in Cairo Press, 1999). “The pattern of the arabesque, without a beginning or an end, portrays this sense of infinity, and is the best means to describe in art the doctrine of tawhid, or Divine Unity.”

Exhibited and published in her major Monograph, The Magnified Sacred is a sublime example from an artist who has elevated her countries vernacular craft into a universal aesthetic, and in doing so, has become one of the most internationally acclaimed figures to emerge from Iran within the past century.







Monir Farmanfarmaian: A Life

Born in Qazvin, Iran in 1924, Farmanfarmaian began her studies at the Faculty of Fine Arts in Tehran before embarking to New York, where she attended Parson, The New School for Design and Cornell University, and worked as a fashion illustrator. It was in New York that Monir' mixed with the cities emerging cultural avant-garde, collaborating with artists such as Andy Warhol on illustrations for the Bonwit Teller department store.

It was only after moving back to Tehran that Monir developed her signature style. Influenced by the arts and crafts of her native country, Farmanfarmaian fashioned an artform out of mirror-mosaic work drawing on traditional techniques of reverse-glass painting, inlaid carving, Islamic geometry, and architectural design. To create her reliefs and sculptures, Farmanfarmaian commissioned craftsmen to draft her early designs, then cut mirrors to fit the required shape, which were set in geometrical patterns, and mixed with plaster to produce new compositions into which the artist incorporated colored glass.

Monir Farmanfarmaian received international acclaim in 1958, when she was presented a gold medal for her work in the Iranian Pavilion at the Venice Biennale, this was followed by exhibitions in Tehran, Paris and New York. She has recently become the focus of significant institutional interest, having held important exhibitions worldwide including the Gwangju Biennale, South Korea (2016); a major career retrospective at the Solomon R. Guggenheim Museum, New York, NY (2015) and at the Fundação Serralves–Museu de Arte Contemporânea, Porto, Portugal (2014).

She is the subject of a substantial monograph, *Monir Shahroudy Farmanfarmaian: Cosmic Geometry*, edited by Hans Ulrich Obrist; and has authored an autobiography, *A Mirror Garden* (Knopf, 2007). Farmanfarmaian's work is placed in some of the most important institutions around the world, including: Solomon R. Guggenheim Museum, New York, NY; Tate Modern, London, U.K.; Museum of Fine Arts, Boston, MA; and Metropolitan Museum of Art, New York, NY.

Property from the Collection of
a Distinguished Iranian Academic
in North America

Lots 33-39





33 *

MANOUCHER YEKTAI (IRAN, BORN 1922)

Still Life

oil and mixed media on canvas

signed "Yektai 76" (bottom middle), executed in 1976

122 x 87cm (48 1/16 x 34 1/4in).

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

Provenance:

Property from the estate of a distinguished Iranian academic, California

Bonhams have the rare honour of presenting one of the most formidable examples of Manoucher Yektai's inimitable and striking expressionist still life compositions. A painting of remarkable pedigree, "Still Life With Vase" comes back to the market for the first time since being acquired directly from the artist by a renowned Iranian academic

Monumental, powerful and enigmatic, "Still Life With Vase" exhibits all the lyrical intensity of Yektai's dramatic technique; an artist at the creative high point of his career, Yektai's work is exemplified by exhilarating lyric flurries of paint, thick rapier like strokes, and a virtuoso handling of impasto.

Typical of his later more tightly ordered, paired down still life compositions "Still Life With Vase", is imbued with a palpable sense of grace and serenity. Whilst we may notice the influence of action painting on Yektai's style with its powerful, energetic technique evident in the torrent of lush impastoed strokes which emanate from the vase, this painterly looseness is channeled within a well-contained, tight composition – the unlikely harmony of freedom and discipline writ large in paint.

Born in Tehran, Yektai is considered one of the unsung founders of the New York School of Abstract Expressionism. After an early encounter with Iranian painter Mehdi Vishkaei, Yektai decided almost overnight to become an artist, failing to show up for his school exams one morning and proclaiming that he was destined to be a painter.

Renowned for shunning easel painting, Yektai's habit of working his canvases from the floor stem from a painting session in the outskirts of Tehran in the 1930's, where he found himself unable to work with his canvas propped against a tree due to the wind, ending up finishing the

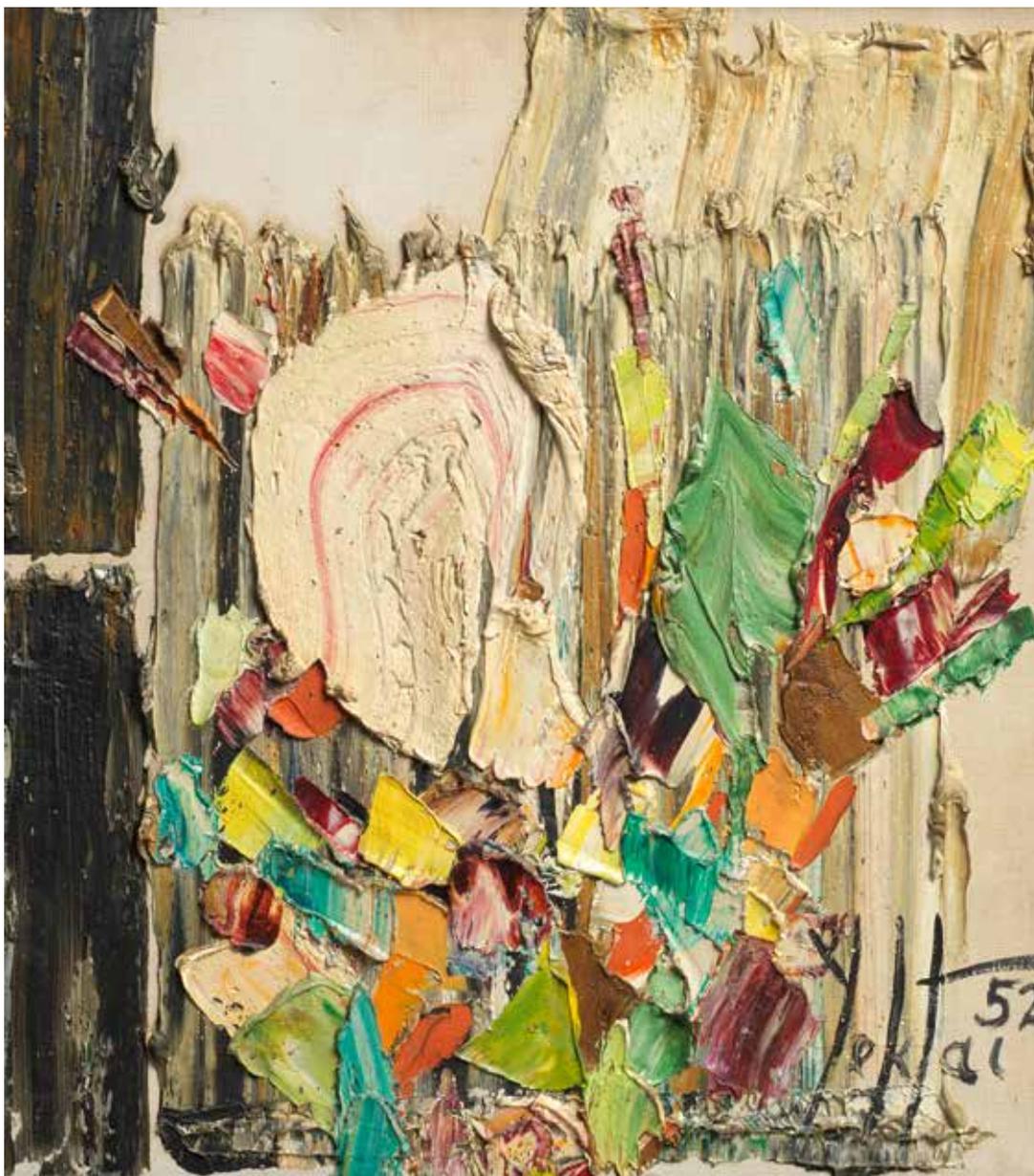
composition on the ground, a method that would stay with him for his whole career, and one to which he attributes much of his dynamism and artistic freedom.

Between 1945 and 1947, he studied with Amédée Ozenfant in Paris, France, and later in New York City. In 1951 and 1952 Leo Castelli brought some friends, including early Abstract-Expressionist painters, to see Yektai's New York exhibitions shows. Castelli introduced him to the 9th Street Club in 1951 and he soon became a friend of Rothko, Tobey, Guston, and others. In the mid-1950s he was included in classic group exhibitions of early Abstract-Expressionism at the Stable Gallery and elsewhere, with older generation artists such as DeKooning, Pollock, Newman, and Kline. From 1957 till 1965 he showed at Poindexter. With this background it would be easy to regard Yektai as a key member of the New York School.

Conceptually and stylistically, the present work is a fascinating example of the very subtle sense of tension between naturalism and abstraction manifest in Yektai's work. Firmly established as one of the founding members of the New York School of Abstract Expressionism, Yektai's work was shaped and informed by his artistic milieu: luminaries such as Rothko, Pollock, De Kooning and Kline.

It is notable however that throughout his work the submission to abstraction is never complete, and that the artists love and appreciation of tangible forms ensures a strong presence of naturalism in his compositions. Yektai's desire not to forsake the identity of his surroundings, ultimately, his attachment to natural forms would not grant abstraction a total victory, and it is in this tension that his artistic sincerity is most deeply revealed.





34 *

MANOUCHER YEKTAI (IRAN, BORN 1922)

Floral Burst

oil on canvas, framed

signed "Yektai" and dated "1952" (lower right), executed in 1952

47 x 41cm (18 1/2 x 16 1/8in).

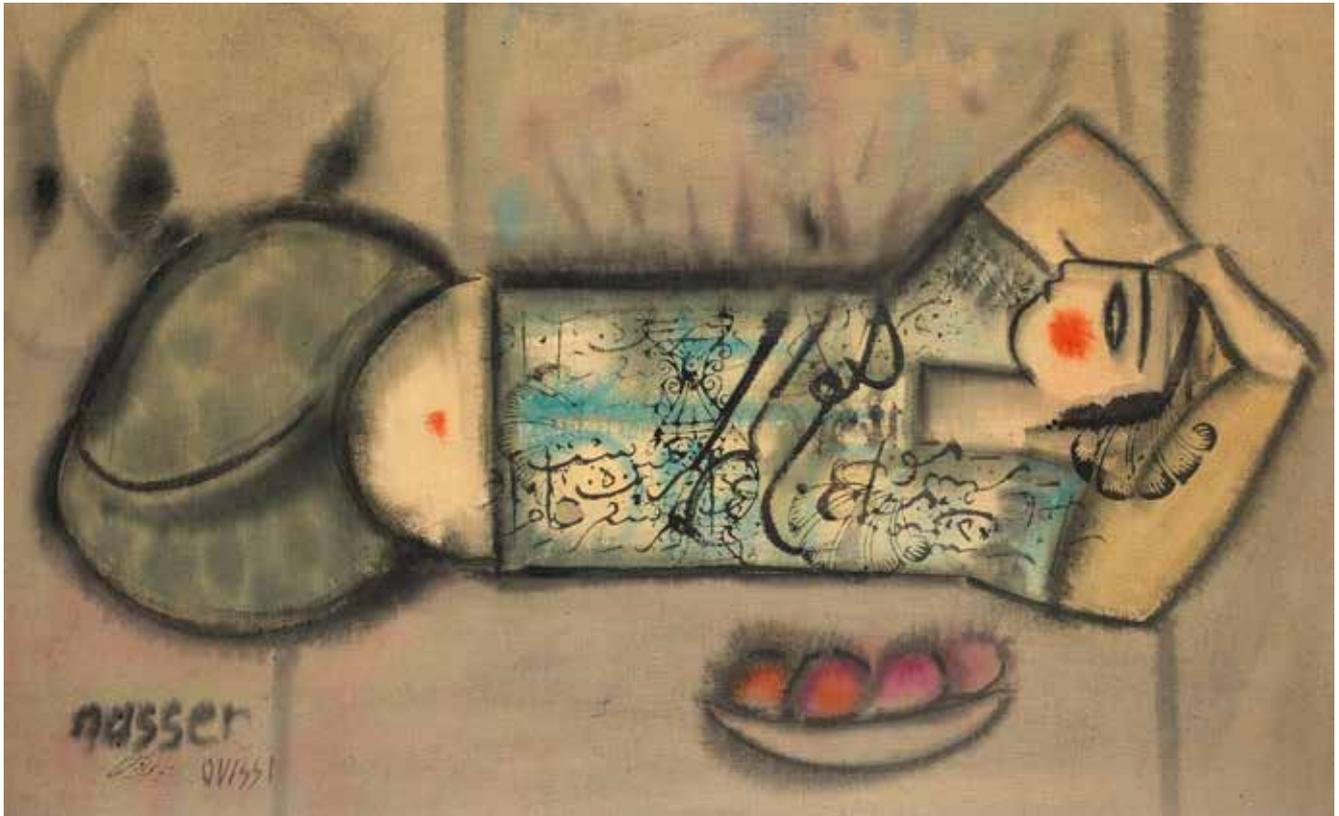
£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

Provenance:

Property from the estate of a distinguished Iranian academic, California



35 *

NASSER OVISSI (IRAN, BORN 1934)

Esphahan

oil on canvas, framed

signed "Nasser Ovisi" in Farsi and English (lower left),
executed in 1959

55 x 88cm (21 5/8 x 34 5/8in).

£4,000 - 6,000

€4,400 - 6,600

US\$4,700 - 7,100

Provenance:

Property from the estate of a distinguished Iranian academic, California

Exhibited:

Iranian Artists Pavilion, Venice Biennial, 1959

Iranian Artists Pavilion, Venice Biennial, 1962

For details of the charges payable in addition to the final Hammer Price of each Lot
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

36 *

MARCOS GRIGORIAN (IRAN, 1925-2007)

Untitled (from the Tree of Life series)

oil and mixed media on canvas, framed

executed circa early 1960s

143 x 85.5cm (56 5/16 x 33 11/16in).

£15,000 - 25,000

€16,000 - 27,000

US\$18,000 - 29,000

Provenance:

Property from the estate of a distinguished Iranian academic, California



NASSER ASSAR (IRAN, 1928-2011)

Mystical Sunset

oil on canvas, framed

signed "N.ASSAR" and dated "66" (lower right), executed in 1966

147 x 89cm (57 7/8 x 35 1/16in).

£15,000 - 20,000**€16,000 - 22,000****US\$18,000 - 24,000****Provenance:**

Property from the estate of a distinguished Iranian academic, California

Shimmering, delicately rendered and enigmatic, Nasser Assar's "Mystical Sunset" is one of the largest and most powerful canvases by an artist whose works were squarely inspired by a combination of Eastern painterly traditions and Western Abstraction. Reflecting a tender and meditative appreciation of nature, Assar's rosy bucolic Sunset recalls the placid and sympathetic depictions of the sunset over Mount Fuji by the revered Japanese print-maker Hokusai

Born in Tehran in 1928, Nasser Assar is one of the most seminal protagonists of the Iranian modernist movement. His works mark both a compositional departure from the academic formalism of the turn of the century, and a clear thematic circumvention of the dominant neo-traditionalist orthodoxy of his time.

His migration to Paris in the 1950s coincided with a critical juncture in the progression of European modernism. Still in its infancy, the French post-war art scene eventually gave rise to the establishment of Tachism and Lyrical Abstraction, movements which heavily influenced the work of Assar. However, whilst operating alongside luminaries such as Tapies, Fautrier, De Stael and Wou Ki, Assar still developed a unique and distinctive style of abstract expressionism which was neither derivative nor imitative of his European counterparts.

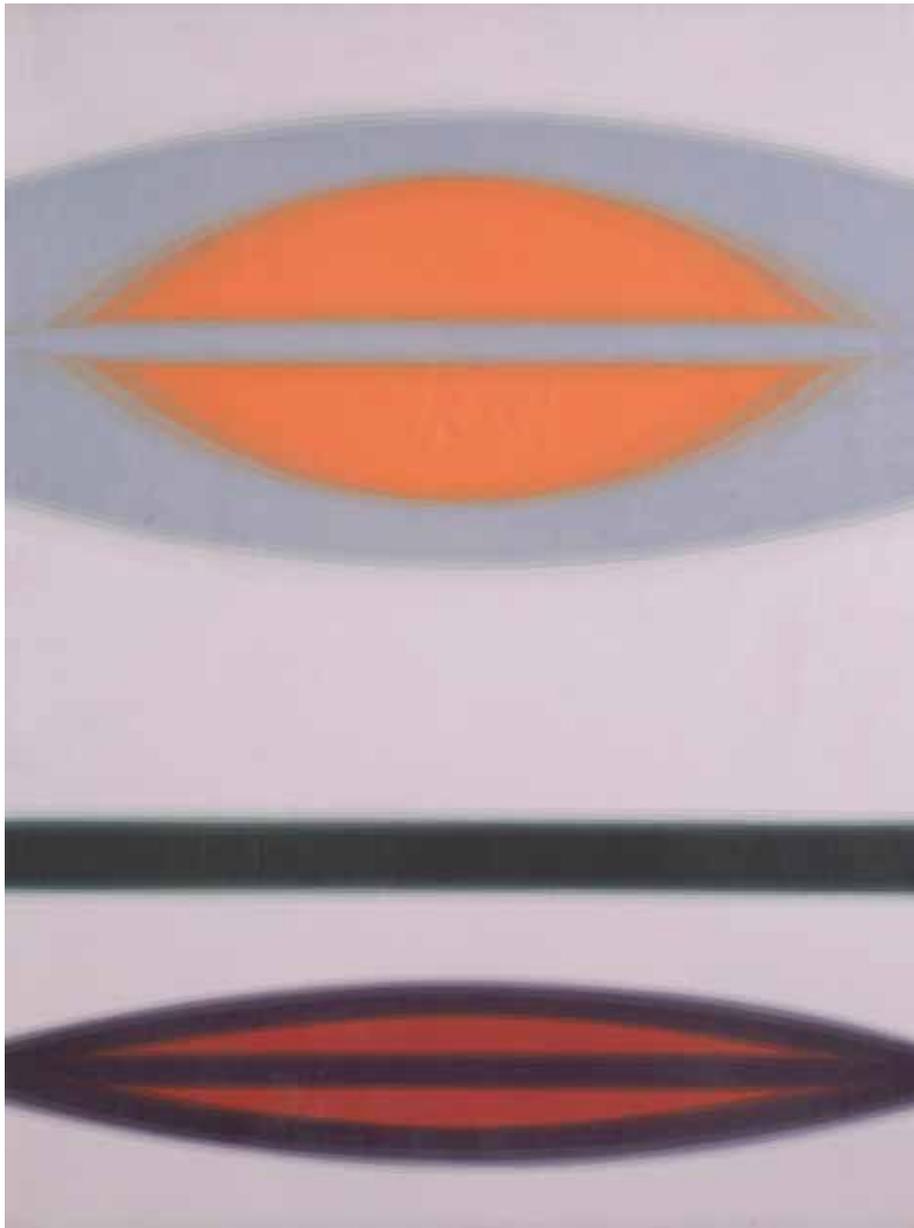
Assar's canvases are wrought with a strong sense of conceptual duality derived from the inner-collation of calligraphy and landscape. Taken compositionally, Assar's depiction are built up of pseudo calligraphic oriental letterforms set in an ethereal, polytonal

landscape. Yet within the composition itself, letterforms and natural forms are inseparable, having seamlessly permeated their surroundings. This unrestricted oscillation between world and environment, aside from being technically progressive, itself serves as an aesthetic device for the expression of a far more profound artistic impulse whose genesis is found in the Zen calligraphy whose influence is so evident in Assar's work.

In the Zen Buddhist tradition, performing calligraphy, or hitsuzendo, is a meditative practice seminal towards the attainment of spiritual unity with the divine. In light of the universality of his practice, the language in which the calligraphy is composed becomes irrelevant, and Assar's choice to diverge from his native Persian, far from being an act of disregard, is merely an aesthetic affirmation of his belief in the transcendental and universal characteristics of divine truth. Concurring with the Sufi tradition, this entails an understanding of the world which treats worlds, languages and systems of communication merely as names and symbols for illusory, transient, material objects, which cast a deceptive veil of sense experience over the unified, absolute, and singular underlying spiritual reality.

It this underlying reality which Assar attempts to penetrate, by demonstrating that the material landscape of our world is purely an artefact of our linguistic habits, and not a source of absolute truth. This is all achieved within an aesthetic which is both technically proficient and visually diverse, and whose freedom of hand evolves a spontaneity which is at once expressive and unrestrained.





38 *

MORTEZA SAZEGAR (IRAN, BORN 1933)

G. 1-64 No.1

oil on canvas, framed

signed "M. Sazegar" and signed "G. 1-64 No.1" on the verso
86 x 66cm (33 7/8 x 26in).

£6,000 - 10,000

€6,600 - 11,000

US\$7,100 - 12,000

Provenance:

Property from the estate of a distinguished Iranian academic, California

Morteza Sazegar is an artist who was operating at the very heart of the Abstract Expressionist movement in post war New York. Practicing sophisticated and refined colour-field compositions, Sazegar exhibited at prestigious galleries including Poindexter and Corcoran Gallery, amongst luminaries like De Kooning, Mark Tobey and Philip Guston

Sazegar's work is held by major museum collections in North America including the San Francisco Moma and the Whitney Museum.



39 *

MORTEZA SAZEGAR (IRAN, BORN 1933)

C11-65 NO.1 PINK
oil on canvas, framed
executed in 1965, signed and titled on the verso
102 x 61cm (40 3/16 x 24in).

£6,000 - 10,000

€6,600 - 11,000

US\$7,100 - 12,000

Provenance:

Property from the estate of a distinguished Iranian academic, California

Bachelor of Arts, University Texas, El Paso, 1955; Bachelor of Science,
University Texas, El Paso, 1956; postgraduate, Baylor University College
Medicine, 1956-1957; postgraduate, Cornell University, 1958-1959.

40

SOHRAB SEPEHRI (IRAN, 1928-1980)

Untitled (from the Tree Trunk Series)

oil on canvas, framed

signed "Sepheri" in Farsi (lower left), executed circa 1970s

85 x 120cm (33 7/16 x 47 1/4in).

£80,000 - 120,000

€88,000 - 130,000

US\$94,000 - 140,000

Provenance:

Acquired from the artist in 1972 by a private collector, Iran

Thence by descent to his daughter,

Acquired from the above by Dr Maleki, Tehran

Acquired directly from the above by the present owner

Note:

The present work is accompanied by the copy of a Letter of Authenticity signed by the Director of the Tehran Museum of Contemporary Arts and the works previous owner, Dr Maleki

The present lot is an exceptional example from Sohrab Sepehri's celebrated Tree Series. Executed in the early 1970's, the depiction of Trees, for Sepehri, represented an escape from the harsh urban environment that he found so oppressive and melancholic, longing for a return to the verdant pastures of his native Kashan.

Sepehri's strong representational impulse propelled by a love of the natural landscape of his native of Kashan and the near monastic technical discipline honed from his study and mastery of Eastern painting techniques. Poet, artist and intellectual, Sepehri's mild manner and withdrawn persona belied the richness of expression manifest in his works. Enraptured by nature, Sepehri had a deep and profound attachment to the topography of his native Kashan, the "oasis city" where trees and vegetation sprung amidst the arid desert. The genesis of Sepehri's work was firmly rooted in this landscape, and he often bemoaned the long periods of absence from Kashan he had to endure when exhibiting and working abroad.

Sepehri had a firm belief in the inherent grace and nobility of the nature he so admired. Inspired by Eastern traditions, with which he had direct contact during travels in India and Japan, Sepehri came to see the purity of the natural world as an antidote to the corruption of the human condition. Removed from the sphere of urban tumult, an unblemished natural world exhibited order, harmony and simplicity.

Sepehri's focus however, fell on perhaps nature's most visually striking and symbolically potent inhabitant; the tree. Monolithic, life-exuding, and perpetual, the tree is both the ultimate example of the force of nature, and its symbolic focal point, harbouring all four elements of life; soil within its roots, water within its ducts, expelling life giving oxygen and providing the fuel for fire, its form and significance gripped Sepehri's creative faculties.

"I have never known two poplars to be enemies. I have never witnessed a willow selling its shade to the ground. The elm tree freely bestows its branch to the crow-and wherever there is a leaf- my passion blossoms likes a bush-bathing me in the joy of existence"

- Sohrab Sepehri

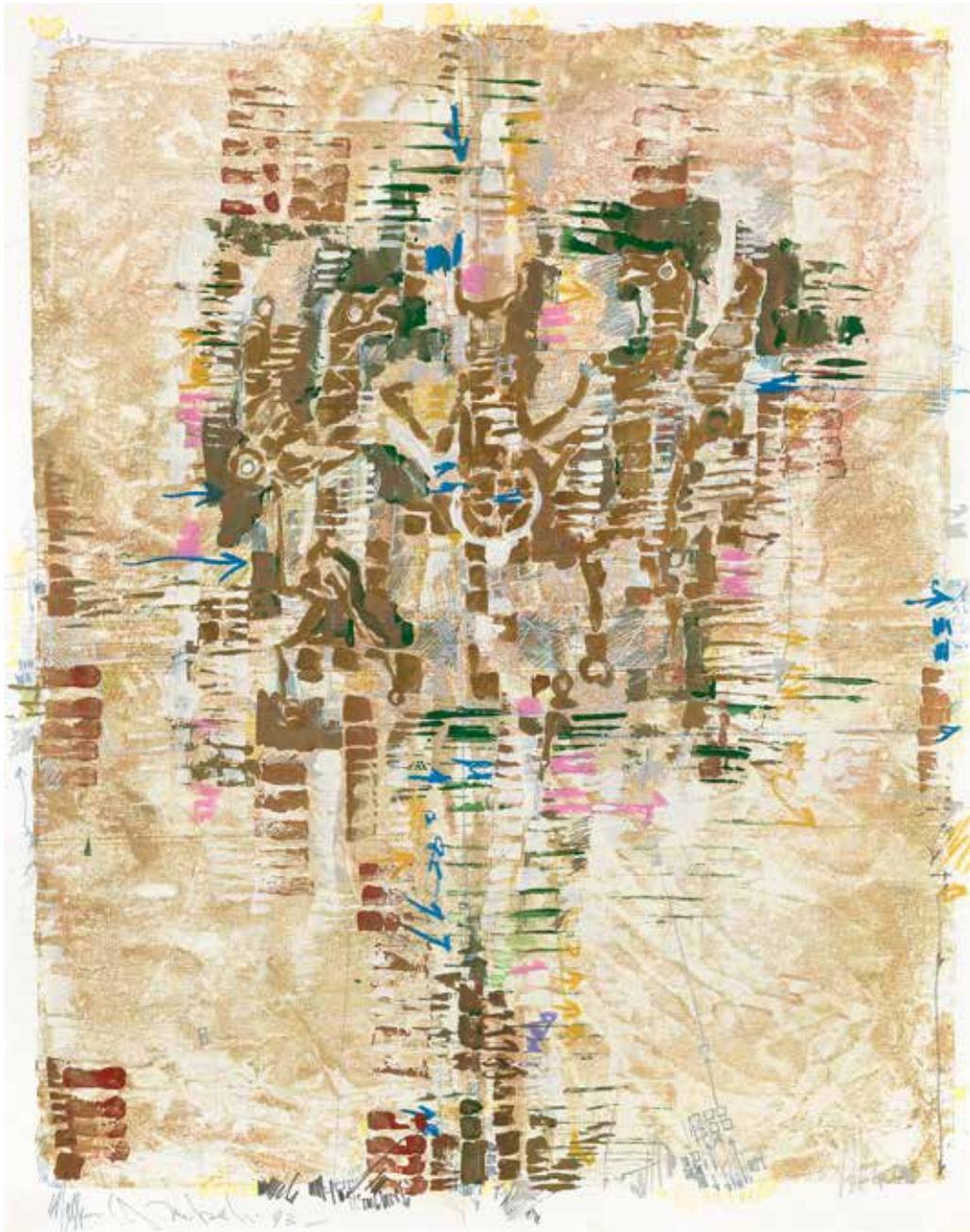
Sepehri's choice in depicting this singular archetype of nature derives from his belief in the beauty of the concise. Zen tradition encourages the shedding of excess and the absence of the superfluous, to this end Sepehri depicts only trunks, for he was no realist, and was concerned more with the meaning of a tree, its aesthetic essence, than construing its actual physical occurrence in a specified landscape.

Combined with this, he employs a limited palette, consisting of coloured grays and dark greens. The limiting of colour to an absolute minimum is a conscious exercise in terseness, echoing the formal restraints of the Zen haiku which are limited to seventeen syllables, and reflecting Sepehri's belief that economy in colour resulted in greater artistic lucidity. Despite this terse palette, Sepehri manages to faithfully capture the texture, complexity and light and dark tonal variations between his tree trunks, delineating gracefully where trunks and branches engage, interlope and separate.

Ultimately, for Sepehri, the depiction of a tree was a meditative endeavour, in the Japanese tradition of "hitsuendo", an attempt at creative self-reflection. Unlike Western traditions where the artist uses his faculties to fashion a work into existence, the Zen painting tradition holds that the "man the art and the work are all one".

Flawlessly executed, the present work is not only superlative in its composition but stems from one of the most creatively fertile years in Sepehri's career, when the artist had no fewer than four major solo exhibitions in Paris, New York and Tehran. Archetypal, exemplary and sublime, the present painting is a work that is truly deserving of the title, "best of breed"





41 *

MASSOUD ARABSHAHI (IRAN, 1935-2019)

Brown and Gold Talismans
acrylic, gouache and pen on paper, framed
signed and dated "93" (lower left), executed in 1993
71 x 57cm (27 15/16 x 22 7/16in).

£4,000 - 6,000

€4,400 - 6,600

US\$4,700 - 7,100

Provenance:

Property from a private collection, California
Acquired directly from the Artist in 1993



42 *

MASSOUD ARABSHAHI (IRAN, 1935-2019)

Blue and Yellow Talismans

oil, pen, gouache and gold leaf on paper, framed

signed "Massoud Arabshahi" (lower left), executed circa 1993

75 x 55cm (29 1/2 x 21 5/8in).

£4,000 - 6,000

€4,400 - 6,600

US\$4,700 - 7,100

Provenance:

Property from a private collection, California

Acquired directly from the Artist in 1993

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43 AR

IBRAHIM EL-SALAHİ (SUDANESE, BORN 1930)

The Resurrection

inkjet on archival paper

number 7 from an edition of 9, executed in 2009

110 x 230cm (43 5/16 x 90 9/16in).

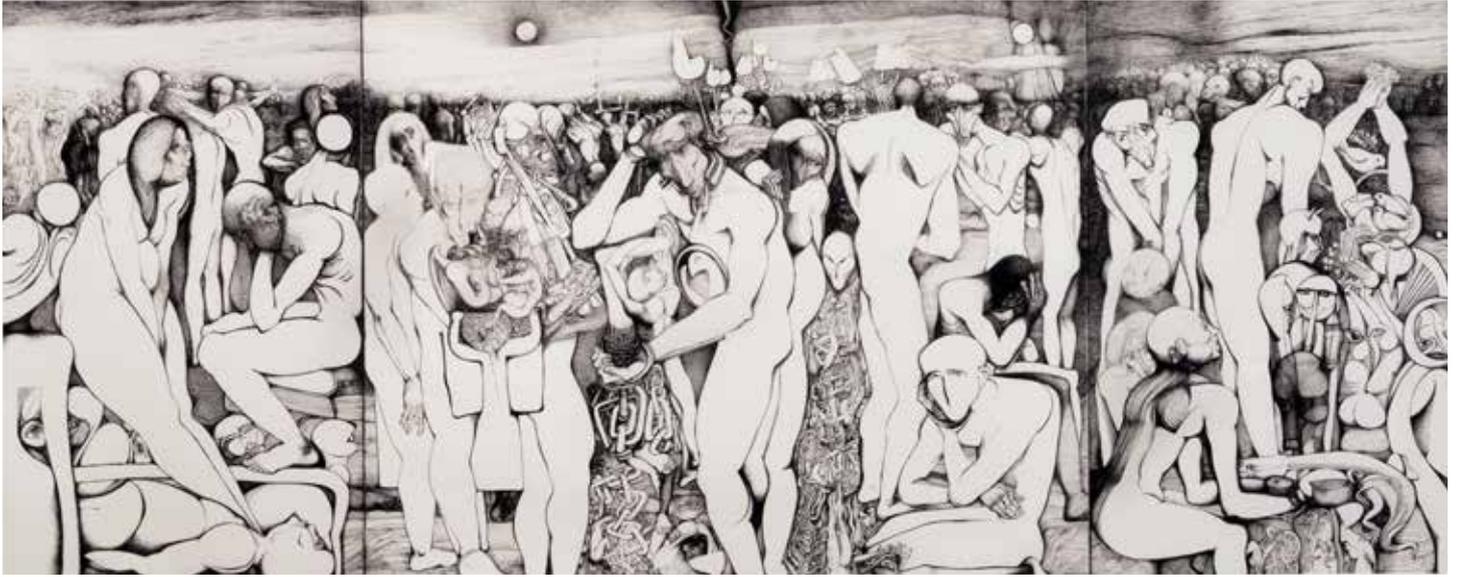
£15,000 - 20,000

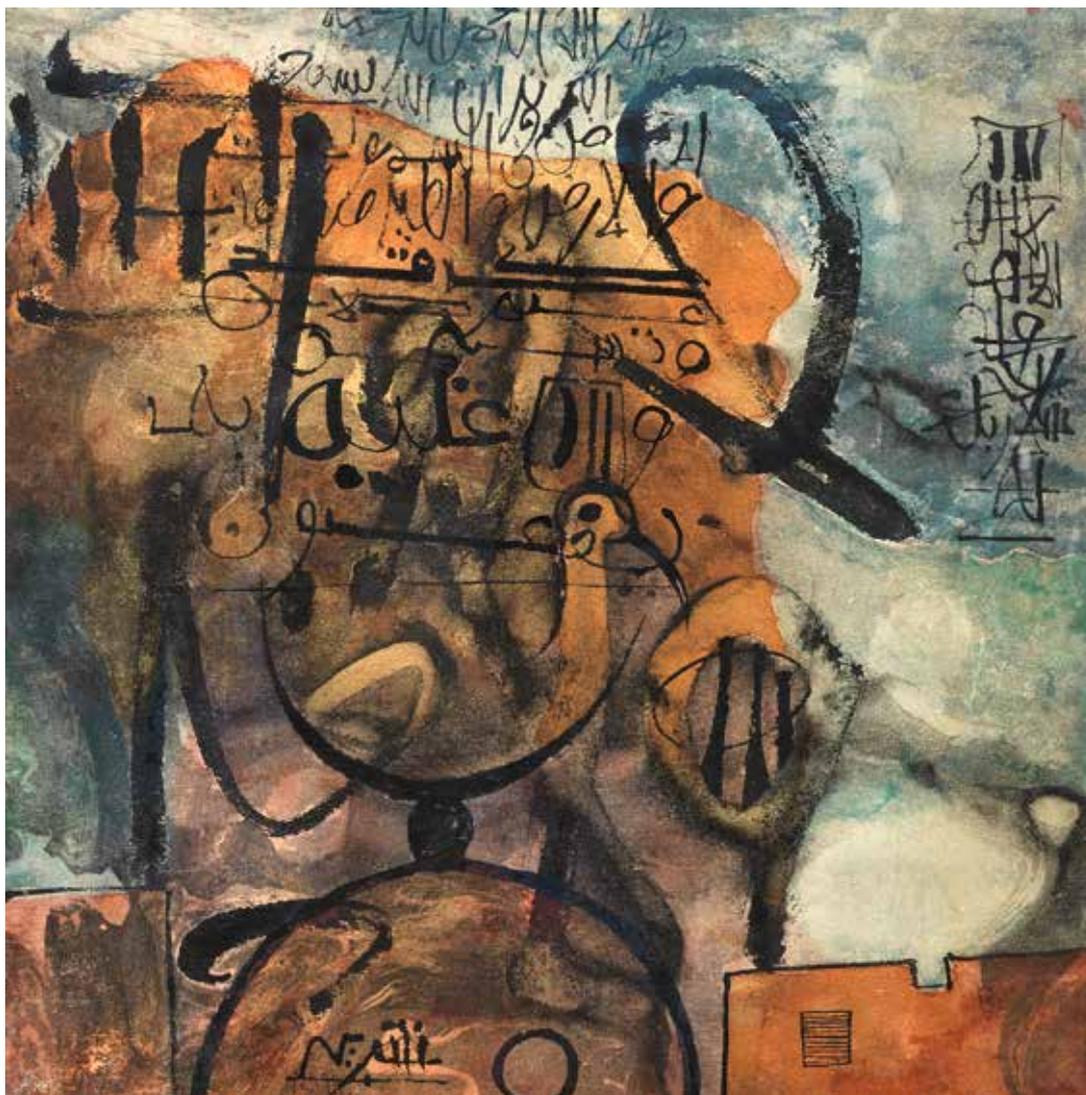
€16,000 - 22,000

US\$18,000 - 24,000

Ibrahim El-Salahi is one of the defining figures of African and Arab Modernism, a reputation that was recognised in the 2013 retrospective at Tate Modern, London, Ibrahim El-Salahi: A Visionary Modernist. Born in Omdurman in Sudan, El-Salahi now lives and works in Oxford, United Kingdom.

A significant work in Ibrahim El Salahī's oeuvre, The Resurrection was commissioned by Mr Abdulmagid Breish, and is directly inspired by discussions between the artist and collector about eschatological verses in the Qur'an, and the Islamic view of the end of the world. This monumental mural depicts an imagined panoramic scene from the 'Day of Resurrection', when it is believed that all living beings will rise up for God's ultimate judgment. Every part of the foreground and background of this triptych is bursting with people, and the other creatures, gathering under the grey, desolate sky. They sit and stand, chained, naked and in varying states of confusion, desperation and fear, with the tense and raw atmosphere enhanced by the stark black and grey tones. Despite this, there is also a feeling of calm acceptance, in which they wait together as a community for their fate. This recent masterpiece has been made into a limited edition of nine digital prints, smaller than the original.





44 *

AHMAD SHIBRAIN (SUDAN, 1931-2017)

Letters from Khartoum
mixed media on paper, framed
signed in Arabic (lower left), executed circa 1970
36 x 36cm (14 3/16 x 14 3/16in).

£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

Provenance:

Property from a private collection, Cumbria
Purchased directly from the artist by the above, who was a teacher at
the University of Khartoum in the late 1960's

“As students, we used to rush into the other art studios, but entering his studio, we were always well-prepared as we felt that we were in the presence of creativity and achievement. He used to spend 10 minutes with each student, discussing their creative productions. Those 10 minutes were more than enough to feed us for the whole week, as they were so deep and interesting. Shibrain was fully aware of our potential and was the flaming fire that fed our creativity. We, as students, felt that he was living this ‘age of the arts’, and that he was always up to date and fully aware of where the arts was going”

- Professor Hussein Jumaan



45 *

EFFAT NAGHI (EGYPT, 1905-1994)

Mystical Garden
oil and collage on carton, framed
signed and dated 1970
68 x 98cm (26 3/4 x 38 9/16in).

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a private collection, Cairo
Formerly in the collection of Mr Esmat Dawestashi
Gifted directly from the Artist to the above

Note:

This work is accompanied by a certificate of authenticity from
Mr Esmat Dawestashi

Ahmed Shibrain is an integral and leading figure of Modernism in Sudan. Shibrain was born in 1931 in Berber, Sudan. In the early 1950s, Shibrain studied at the Khartoum Technical Institute when the institution was the hub of contemporary African art of the region and in 1957 he went onto studying at the Central School of Art and Design in London. Alongside his influential contemporaries Ibrahim El-Salahi and Kamala Ishag, Shibrain was one of the founders of The Khartoum School in the 1960s. The Khartoum School was a movement of visual artists who cultivated a new visual style called Sudanawiyya, which expressed local and Pan-African traditions alongside Western influences. Through the use of calligraphy, the aesthetics of hurufiyya (transforming Arabic letters into abstract shapes; named after harf the Arabic word for letter) and Islamic motifs, the movement attempted to convey the cultural fabric of Sudan. After returning to Khartoum, Shibrain became the head of the graphics department at his former college in 1970, and its dean in 1975. He was known for his design of presidential medals, postal stamps and various ebony murals. He held numerous exhibitions in Africa and abroad, published several books and critical essays and held many functional and academic positions in Sudan. In 1966 Shibrain founded the non-profit Shibrain Art Gallery which showcases Sudanese artists.



46 *

HELEN KHAL (LEBANON, 1923-2009)

Asila Yellow (1994)

oil on paper laid on board, framed
signed "Khal" (lower left), inscribed "Helen Khal, oil on paper,
29 x 26 cm, Asila Yellow 1994", executed in 1994
25.5 x 29cm (10 1/16 x 11 7/16in).

£2,000 - 4,000

€2,200 - 4,400

US\$2,400 - 4,700

Provenance:

Property from a private collection, USA

Gifted directly from the Artist to the present owner in 1994

“Each Colour has its own climate,
creates its own particular world:
inviolate, each colour speaks with
quiet seduction.”

- Helen Khal



47 *

HELEN KHAL (LEBANON, 1923-2009)

Yellow Verging on Green

oil on canvas, framed

signed "Khal" (lower left), executed early 1990's

28 x 42cm (11 x 16 9/16in).

£6,000 - 9,000

€6,600 - 9,900

US\$7,100 - 11,000

Provenance:

Property from a private collection, USA

Gifted directly from the Artist to the present owner in 1994

An American of Lebanese descent, Helen Khal was born in Pennsylvania, USA, and began painting only at the age of twenty-one. In 1946, she went to Lebanon and lived there for twenty-five years. Soon after her arrival in Beirut, she enrolled at ALBA and remained there until 1948. During those years, she met and married the young Lebanese poet, Yusuf Al Khal. In 1949 she studied at the Arts Students League in New York. In 1963, she established and directed Lebanon's first permanent art gallery, Gallery One.

Encouraged by the Lebanese artist Aref Rayess and others, Helen Khal held her first individual exhibition in 1960 in Galerie Alecco Saab in Beirut. Her other one-women shows took place at Galerie Trois Feuilles d'Or, Beirut (1965); Galerie Manoug, Beirut (1968); at the First National Bank, Allentown, Pennsylvania (1969); in Kaslik, Lebanon (1970); at the Contact Art Gallery, Beirut (1972, 1974 and 1975) and at the Bolivar Gallery in Kingston, Jamaica in 1975. Her work also appeared in the Biennales of Alexandria and Sao Paulo.

From 1966 to 1974, Helen Khal was Art Critic to two Lebanese periodicals, The Daily Star and Monday Morning. She taught at AUB between 1967 and 1976. She also wrote a number of publications in the Middle East and the USA and frequently lectured on art.

Her book The Woman Artist in Lebanon was first published in 1987 and was made possible through a grant in 1975 from the Institute for Women's Studies in the Arab World. Helen Khal lived in Washington where she was publications consultant to the Jordan Information Bureau. She moves to Lebanon shortly before her passing in 2009.

“The painting of Yacoubi is a window opening into space. You do not look at his pictures but through them.”

– William Burroughs

“Eventually it was Francis Bacon who supplied the key, suggesting that Ahmed sit each afternoon in his Casbah studio and watch him paint. There was to be no conversation; it was merely a matter of seeing a painter paint.”

– Paul Bowles

48

AHMED BEN DRISS EL YACOUBI (MOROCCO, 1929-1985)

Birth of the Moon

oil on canvas, framed

signed “Yaccoubi” (lower left), titled “Birth of the Moon”, dated “1963” and signed “El Yacoubi” on the verso, executed in 1963
52 x 63cm (20 1/2 x 24 13/16in).

£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

Provenance:

Property from a private collection, UK

The following lot is a masterful rendition of the “cosmic abstraction” concocted by the enigmatic artist Ahmed Yacoubi. Swirling, nebula-like abstract apparitions swarm Yacoubi’s canvas, resembling astronomical forms, indicating an abstraction not dictated by mere reference to paint and form, but one which evokes the abstract and ultimately unintelligible properties of the wider cosmos and its majestic celestial scenery.

Ahmed Ben Driss El Yacoubi, was born in Fez, Morocco, in 1928. Educated as a traditional healer, he was also known as a storyteller, poet, painter, playwright and author. Yacoubi met the American composer and writer Paul Bowles in Fez in 1947, and later in Tangier. Yacoubi then began doing translations for Bowles. Bowles and his wife, novelist and playwright Jane Bowles, encouraged Yacoubi to draw and paint the characters in his own stories after seeing Yacoubi’s illustrations of his translations.

The Bowles arranged for Yacoubi’s first exhibition of visual work at the Gallimard bookshop on Boulevard Pasteur in Tangier. The exhibition was highly acclaimed, and 28 pieces were sold. Later exhibitions were held at the Galerie Clan in Madrid, the Betty Parsons Gallery in New York in 1952, the Hanover Gallery in London in 1957, and elsewhere throughout the 1960s, 1970s, and 1980s. A wide range of notable collectors began acquiring his drawings and paintings, recognizing his talent and artistic integrity. The Museum of Modern Art in New York, the Musée d’Art Moderne de la Ville de Paris, and the Sao Paolo Museum of Modern Art also purchased his works.

In 1952, Bowles invited Yacoubi to his island, Taprobane, off the southern coast of Sri Lanka. While visiting the island, Yacoubi prepared meals for fellow guest Peggy Guggenheim, which she mentions in her memoir, *Confessions of an Art Addict* (1997). Guggenheim purchased several of Yacoubi’s drawings.

Ahmed Yacoubi evolved from what was described as a primitive style to a sophisticated secret technique of layering in oil glazes that produced canvases of with great depth and complexity. Having become acquainted with Francis Bacon during the latter’s trips to Tangiers, Bacon further encouraged his work by painting four small canvases blue and telling him to “Paint!” according to an anecdote by Allen Ginsberg.

Bacon and Yacoubi painted together and remained friends for the duration of their lives. For Bacon, he was simply the ‘most sympathetic Moroccan in Tangier’. ‘Ahmed and I had no common language,’ he remembered, ‘but between my limited Spanish and French and his very good Spanish, we were able to talk a lot.’

In the 1960’s, Yacoubi moved to New York City permanently in the late sixties where Ellen Stewart provided him with a loft space in La Mama’s rehearsal building that Yacoubi transformed into “The Rising Night Gallery.” Amidst the changing art trends of the 70’s and 80’s, Yacoubi continued to delve with his singular and secretive oil techniques, maintaining the integrity of his inspired approach, producing magical scenes, portraits, and worlds that reveal his depth of insight into humanity and life.



49

FARID BELKAHIA (MOROCCO, BORN 1934)

Étude sur le Malheur

pigment on animal hide

signed "f.belkahia" and dated "98", executed in 1998

diameter: 77cm

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

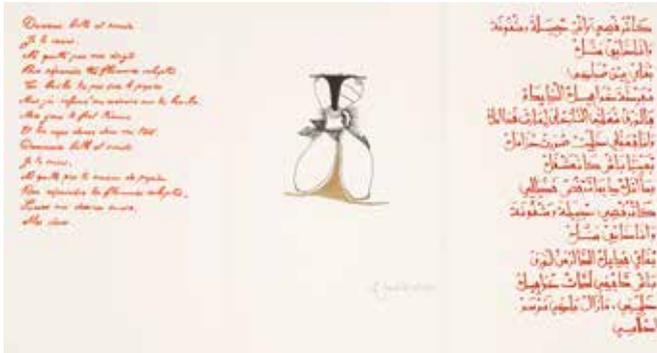
The present work is an beautiful and exemplary example from Farid Belkahia, a supreme figure in Moroccan modernism who will be honored with a solo retrospective at the Centre Pompidou later this year.

Belkahia's reached his artistic maturity roughly at the same time that his native Morocco achieved independence from French rule. He was determined to take an uncompromising artistic stand, embodied, as early as 1963, by his imperative need to compete against Western influence with the definition of a specifically Moroccan modernity. The result was his radical and definitive break with easel painting and the oil painting medium.

From then on, Belkahia showed a clear preference for traditional materials, such as copper and ram's skin. This was a celebration of Morocco's pre-colonial, multicultural past, as were his many references to Amazigh (Berber) and African material culture (tiffinagh signs from the script of the Amazigh language, patterns of Amazigh carpets, tattoos) and to traditional techniques, such as henna and walnut stain dyes, and the treatment of raw skin.

His work brought to light the artisan methods of the centuries-old culture, as well as popular and traditional arts that remained faithful to their historic and spiritual past. The use of these materials propelled him to make non-figurative works, developing shapes in volumes that sat between two-dimensional works and sculptural objects, which entered the viewer's space.



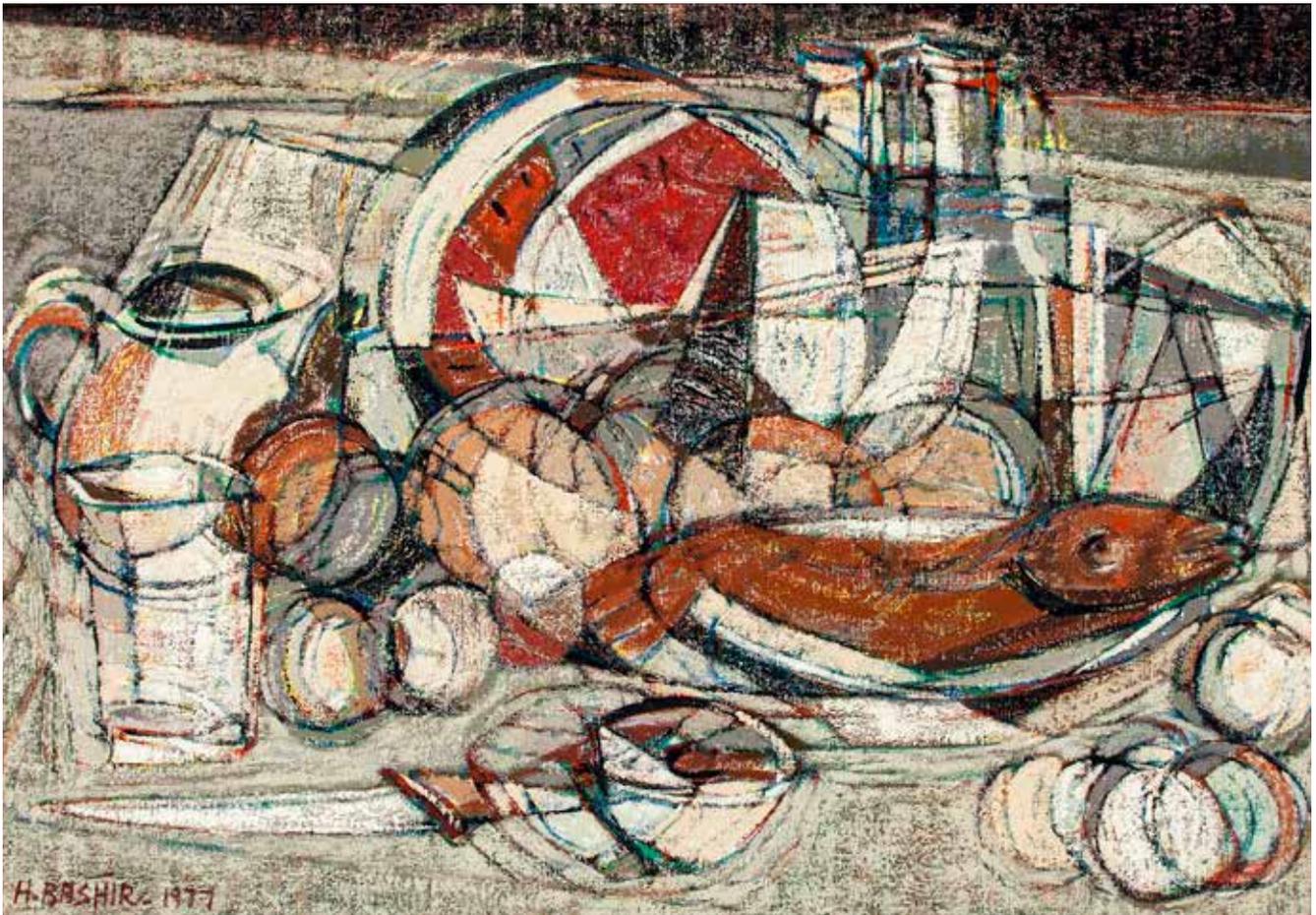


50
FARID BELKAHIA (MOROCCO, 1934-2014)
 Atours Autor

Artist's book titled 'Atours Autour' in fifteen loose sections (first section is a double fold, remaining sections are triple folds) on paper with deckle edge at tail. 14 original lithographs by the artist. Title of book block-stamped onto front cover in dark brown. Book comprises fourteen poems by Natacha Pavel, printed (using lithographic process) in French on left hand side of folded section, with Maghrebi Arabic translation on right hand side of section; all text in terracotta-coloured ink. Centre of each section has designs by Farid Belkahia in black and brown inks. All lithograph designs are signed in pencil by Belkahia. executed in 1980, numbered 72 of 100
 38 x 74cm (14 15/16 x 29 1/8in).

£4,000 - 6,000
 €4,400 - 6,600
 US\$4,700 - 7,100

Provenance:
 Property from a private collection, Paris



50A *

BASHIR HAMMOUDA (LIBYA, BORN 1948)

Still Life

oil on canvas, framed

signed "H. Bashir" and dated "1977" (lower left), executed in 1977
46 x 46cm (18 1/8 x 18 1/8in).

£5,000 - 8,000

€5,500 - 8,800

US\$5,900 - 9,400

Provenance:

Property from a private collection, London

Bonhams is delighted to present this stunning work by one of Libya's most celebrated artists. Bashir Hammouda was born in 1948 in Tripoli, Libya. Hammouda graduated from the Accademia di Belle Arti in Rome in 1974, having mastered painting, engraving and printing during his time in Italy. He became an assistant teacher at Tripoli's Al-Fateh University. Hammouda subsequently went to study in Budapest, Hungary where he attained a PhD. Hammouda returned to Libya to work at Al-Fateh University where he became a very prominent professor until his retirement. His art practice spans over several decades and he has been widely exhibited. Hammouda beautifully captures his subject matters with an expressive and emotive approach and a vibrant colour palette.



51

OMAR EL-NAGDI (EGYPT, 1931-2019)

Gamilla

oil on canvas, framed

signed "Omar El Nagdi" and dated "1993", executed in 1993

100 x 70cm (39 3/8 x 27 9/16in).

£6,000 - 10,000

€6,600 - 11,000

US\$7,100 - 12,000

A Monumental Composition by Omar El-Nagdi from The Distinguished Collection of H.E Ambassador Francine Henrich

52 TP

OMAR EL-NAGDI (EGYPT, 1931-2019)

Le Grand Marché

oil on canvas, framed

signed "O.El.Nagdi" and dated "1990" in Arabic and English
(lower right)

290 x 232cm (114 3/16 x 91 5/16in).

£45,000 - 60,000

€49,000 - 66,000

US\$53,000 - 71,000

Provenance:

Property from the private collection of H.E Ambassador Francine Henrich

Exhibited:

Omar El-Nagdi, Retrospective, Institut Du Monde Arab, 1995

Omar El Nagdi was born in Cairo in 1931 and studied at the Faculty of Fine Arts of Helwan University. Nagdi continued his training in Russia and Italy, eventually graduating from the Academy of Venice in 1967. A prodigious pioneer in Egyptian art history, In the 1960s, Nagdi exhibited in Europe alongside the Western masters Claude Monet, Pablo Picasso and Salvador Dal. His works were soon after acquired by leading institutions around the world. An active member of Cairo's art community and of the Liberal Artists' group headed by Taha Hussein, Nagdi was an extraordinary painter and who equally excelled as a film director and music composer. A multi-disciplinary artist, Nagdi worked with sculpture, oil, watercolour and mosaics. Inspired by the diverse cultures that he encountered in rural Egypt, he fused in his works the Pharaonic and Islamic iconography with Cairo's urban culture idioms and Western aesthetics. His works visually enigmatic and captivating and inspired by folk art and traditions are reflections on everyday life in Egypt. His paintings are sufficient proof of his exceptional gifts for symbolic design and the splendid use of colour. Through his expressive textures, colours and symbolic elements, his works offer a communication that is deeply felt.



H.E Ali Maher El-Sayed, Omar El Nagdi, a friend of the artist and H.E Boutros Boutros-Ghali





53 *

ABDEL WAHAB MORSI (EGYPT, BORN 1931)

Peace

oil on canvas, framed

signed and dated "1979", executed in 1979

110 x 82cm (43 5/16 x 32 5/16in).

£12,000 - 15,000

€13,000 - 16,000

US\$14,000 - 18,000

Provenance:

Property from the Artist's family collection



54 *

ABDEL WAHAB MORSI (EGYPT, BORN 1931)

Explosion

oil on canvas

signed and dated, executed in 1979

110 x 82cm (43 5/16 x 32 5/16in).

£12,000 - 15,000

€13,000 - 16,000

US\$14,000 - 18,000

Provenance:

Property from the Artist's family collection

Exhibited:

Chile, *Fourth International Biennial of Art*, Valparaiso, 1979

55 *

RAGHEB AYAD (EGYPT, 1892-1982)

The Monastery

oil on panel, framed

signed and dated "1965" (lower left), executed in 1965

55 x 84cm (21 5/8 x 33 1/16in).

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

Provenance:

Property from a private collection, Cairo

Acquired from the Artist's sister-in-law by the above

Illustrated:

Kanafani, *Ragheb & Emma, 60 Years of Love and Art*, Cairo, 2020

We are delighted to present this work by one of the most progressive and talented Egyptian artists of the Modern era. Ragheb Ayad was a leading painter of the generation of Egyptian artists commonly known as the "Pioneers", as they were the first to be educated in art institutions established according to European models. He broke away from his academic education and created an original folklorist style that distinguished him from his contemporaries.

Ayad was born in 1892 into a Coptic family in the neighborhood of Faggala in Cairo. Ayad was one of the first students along with Mahmoud Mokhtar and Youssed Kamal to enrol in the School of Fine Arts in Cairo. After graduating in 1911, Ayad worked as a drawing teacher at the Coptic Secondary School in Cairo and made several trips to France and Italy during those years. Between 1921 and 1922 Ayad and Youssef Kamel agreed on an exchange; in turns each would work as a teach for a year to finance the other's stay in Italy. In 1925 they both received a scholarship to study at the Royal Academy of fine Arts in Rome. After obtaining his diploma in 1928 Ayad returned Egypt the following year.

Ayad was the first to propose the idea of creating an Egyptian Acamedey in Rome on the model of the other foreign academies established in the Italian capital. In 1930, he was appointed the head

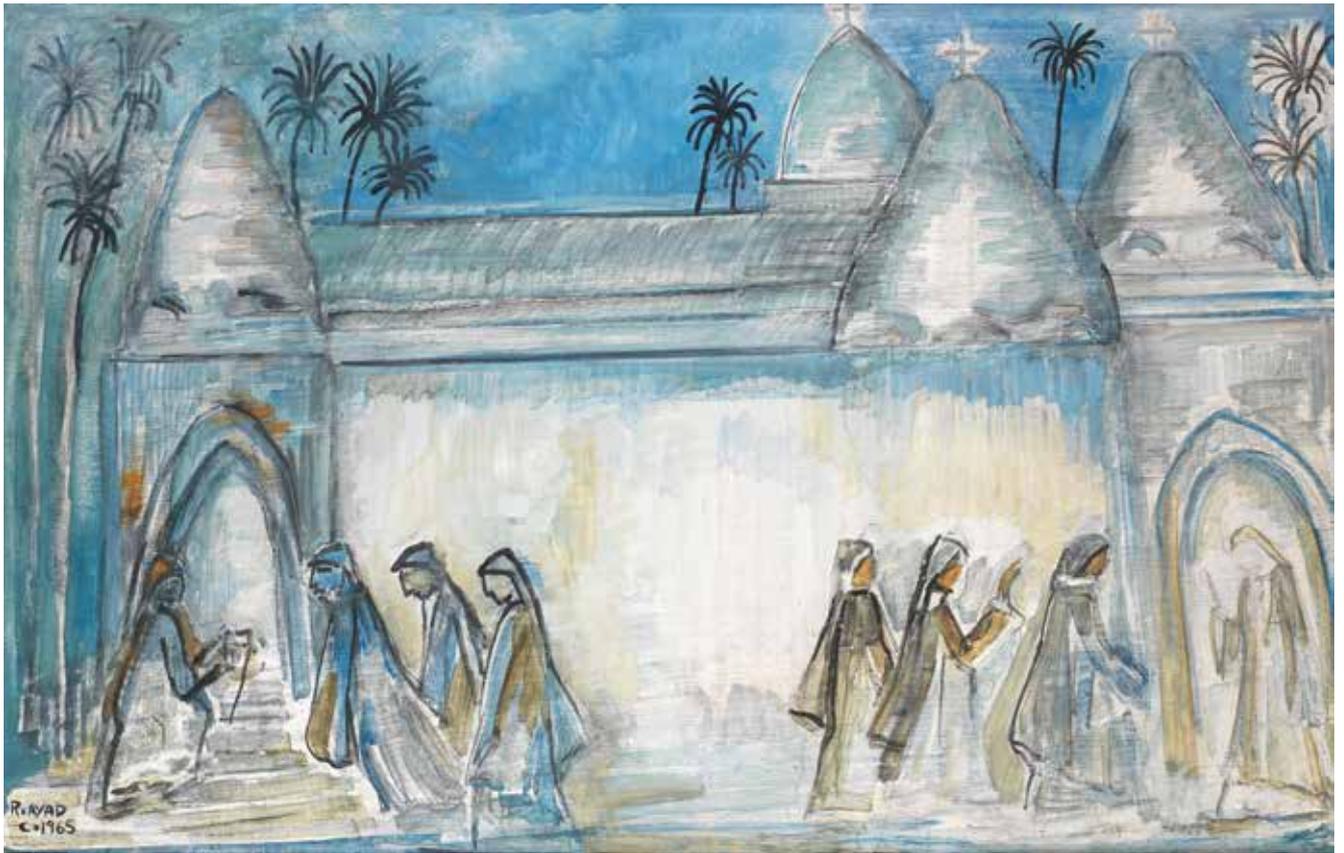


The Monastery of Saint Anthony in Egypt, the oldest monastery in the world

of the decoration department at the School of Applied Arts in Giza where he remained until 1937. Following this appointment he became professor and director the free section of the school of Fine Arts in Cairo offering evenings classes to those students that had to work during the day. In 1936, Ayad married the Italian painter Emma Caly, with whom he held numerous exhibitions in Egypt. He also worked as a curator and played an integral role in reorganising the Coptic museum in 1941. In 1950 he was named director of the Museum of Egyptian Modern Art succeeding Mahmoud Mokhtar.

Throughout his career, Ayad depicted scenes of rural and popular daily life, such as the market place, the labor in the fields and the popular café, as well as traditional practices rooted in Egyptian culture, such as the zār, a Nubian ritual trance dance, or the tahtib, an ancestral game of stick fighting practiced in Upper Egypt. He mastered the art of sketching and besides his oil paintings he produced sketches and drawings enhances with watercolours. His expressive style is characterised by the vivacity of his textured stores that express the dynamic of constant movement and the use of powerful colours. His work is also profoundly influenced by the art of Ancient Egypt.

Ayad was also known for painting religious scenes and exterior views of the Coptic monasteries. Coptic monasticism saw a revival that started in the 1960s during the papacy of Pope Cyril VI of Alexandria. Egypt is not only the land of Christian monastic origins but also modern monastic revival. From the late 1960s onwards large young copts have retreated into the desert, reviving the ancient monasteries once founded in the fourth and fifth centuries. The monasteries have been enlarged and modernised by these new monks many educated in schools and universities. They left society behind and went into the desert. In these monstaries they found not only spiritual leaders, but also libraries with manuscripts containing their spiritual heritage, the writings of the radical monastic leaders of the first centuries. Modern technology and means of cummucation have been introduced and some of the monasteries have close relations with churches and monasteries in Europe and North America. From the roof of the old fortress, the view goes far into the desert. An invigorating breeze brings fresh air into the lungs. The afternoon sun bathes everything in a soft light. The peace is soothing. What a contrast to the everyday chaos, stress and smog, which usually characterize the life of Egyptians. Young people find it increasingly attractive to trade it for a life in peace and friendly fellowship.



56 *

SAMIR RAFI (EGYPT, 1926-2004)

The 1948 Nakba

oil on board, framed

signed and dated "52" (lower left), executed in 1952

46 x 62cm (18 1/8 x 24 7/16in).

£10,000 - 12,000

€11,000 - 13,000

US\$12,000 - 14,000

Provenance:

Property from a private collection, Giza

Acquired directly from the Artist's brother Mr Sami Rafi in 1994

Thence by descent to Mr Sami Rafi



Al-Dakhel: Arab Artists in Israel and Palestine



Lots 57-61

The 1948 Palestinian exodus also known as the Nakba displaced more than 650,000 Palestinian Arabs; majority of native Palestinians were dispersed, uprooted or exiled. This event both defined their future of statelessness and occupation and now forms the basis for their distinct national identity.

The Al Dakhel artists (Palestinians of the Interior) are a group of Palestinian artists that constitute of Muslim Arabs, Christian Arabs and Druze that are residing in present day Israel. Their roots are traced back to historic Palestine as both native Palestinians and now citizens of Israel. Displacement, belonging, native culture and fragmentation are recurring themes in the works of these Al Dakhel artists. Artists such as Abed Abdi have been heavily promoting Palestinian culture, intercultural exchange and dialogue and peace through art.

The artist Kamal Boullata gives great insight of Palestinian culture and identity before 1948 and the evolution that followed. After the 1970s the second-generation post Nakba started to explore their own roots and question their status within society. Artists like Abdi and Asad Azi have been working on the reconstruction of a local Palestinian collective memory.

Abedi at the age of six, his mother and siblings were uprooted from their home. They wandered from one refugee camp to another between Lebanon and Syria until three years later they could return to their native homeland and reunite with his father as part of the family

reunification program. Abdi in born in the northern city of Haifa in 1942. In 1962, he held his first art exhibition in Tel Aviv. The exhibition got positive feedback from the Israeli community and he was elected to join the Artists Committee as the youngest and the first Arab artist to become a member. He then went on to study at the Dresen Academy of Fine Arts in Germany. His masterwork at the Academy received the 2nd prize, which allowed Abdi to spend another year at the Academy and specialize in murals and environmental sculpture. In 1972 he returned to Haifa, and worked as graphic designer for a number of Arabic language publications, taught arts and designed murals. The city of Haifa awarded Abdi the "Hermann Struck Best Artist of the Year" Prize in 1973. That year, he also obtained the Young Artist's award at the Berlin International Youth Festival. The city of Haifa awarded him the "Best Artist of the Year Hermann Struck" award for the second time in 1999.

Abed Abdi has exhibited in Qatar, Israel, Belgium and Bulgaria. He has participated in over 45 group exhibitions, among them the joint Palestinian-Israeli exhibition "It's possible" which toured the US and Germany between 1988 and 1990. In 1995 he participated in the second exhibition for Palestinians and Israelis in Germany. His work appeared in the "Solidarity with the Palestinian People" exhibit in Tokyo, Berlin, Brussels, Belgrade and Athens. He also organized and participated in exhibitions with Israeli and Palestinian artists in Tel Aviv, Haifa and West Jerusalem in the period between 1980 and 1987 defending the freedom of expression and creativity.

57 *

ABED ABDI (PALESTINE, BORN 1942)

The Bride

mixed media on canvas

signed "A. Abdi" and dated "98" (lower left), executed in 1998

90 x 90cm (35 7/16 x 35 7/16in).

£8,000 - 10,000

€8,800 - 11,000

US\$9,400 - 12,000

Provenance:

Property from a distinguished private collection, Lebanon





58 *

ASAD AZI (PALESTINE, BORN 1955)

Conceptual Rug
oil on canvas, framed
executed in 1990
100 x 60cm (39 3/8 x 23 5/8in).

£4,000 - 6,000

€4,400 - 6,600

US\$4,700 - 7,100

Provenance:

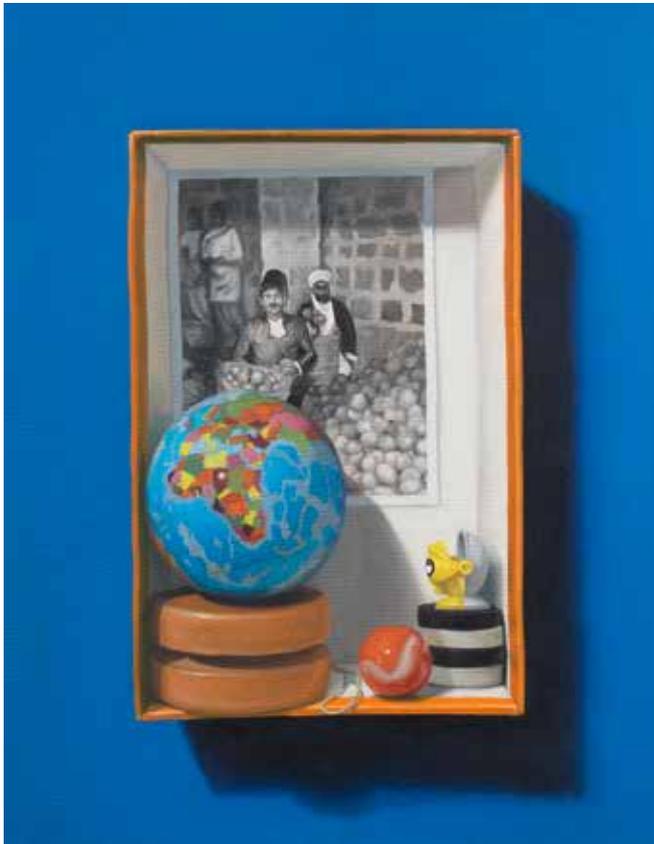
Property from a distinguished private collection, Lebanon

Asad Azi was born in Shafa Amr in the Galilee, in a Druze family. He studied Fine Arts at the University of Haifa as well as the Beit Berl Academic College. Azi embraced poetry and sculpture in his early career; he published three poetry books in the 1970s and created three figurative sculptures influenced by the art of the Near East. He subsequently studied in Italy and then Nigeria.

Azi now lives in Yafa and is an art professor in various institutions. He has participated in over a 150 group and solo exhibitions in Israel, Germany, Italy, USA, Russia and Spain. He has also been granted numerous awards and prizes over the years for his talent and craftsmanship.

Azi strongly contributed to the development of universal culture through the creation of the Rega (moment) Group and the implementation of the first festival of the Center for the Palestinian Heritage in Taibe.

Azi's work embodies his hybrid existence in Israel as he continues to examine the deep significance of living in a place that is both familiar and foreign and among society that both accepts and rejects him.



59 *

MICHAEL HALAK (PALESTINE, BORN 1975)

Memory Boxes

oil on canvas in two parts

both executed in 2016

35 x 45 cm each

£5,000 - 8,000

€5,500 - 8,800

US\$5,900 - 9,400

Provenance:

Property from a distinguished private collection, Lebanon

Michael Halak was born in 1975 in Fassuta village, upper Galilee. He currently lives and work in Haifa. After studying Fine Arts at Haifa University, Halak was granted a residence scholarship in 2005 to attend the Florence Academy of Art, Italy. During his time in Italy Hallak perfected his hyper-realist style. He graduated with a M.F.A at Haifa University in 2009.

Halak's works moves along the frontier between hyper-realism and conceptualism. The illusion of reality represented on canvas may be seductively beautiful and perfect, but equally conveys feelings of disruption and disintegration. The perfectly constructed and executed works depicting landscapes, feeling, often impermanence, hybridity, entrapment or categorisation. Halak plays with our perception to make us feel what he feels, to experience his reality: a life in transition, in a place is not really his.

Halak has exhibited extensively in museums such as Tel Aviv museum, Herzelia museum, Haifa museum and many more. Also, he has exhibited in many galleries in the Middle East, Europe, and the U.S. He has won several awards including the Ministry of Culture and Sports for contemporary artists (twice) and the Rappaport prize for a young painter and many more.



60 *

FOUAD AGBARIA (PALESTINE, BORN 1983)

The Patience Matured
oil on canvas, framed
executed in 2016
160 x 120cm (63 x 47 1/4in).

£3,000 - 5,000
€3,300 - 5,500
US\$3,500 - 5,900

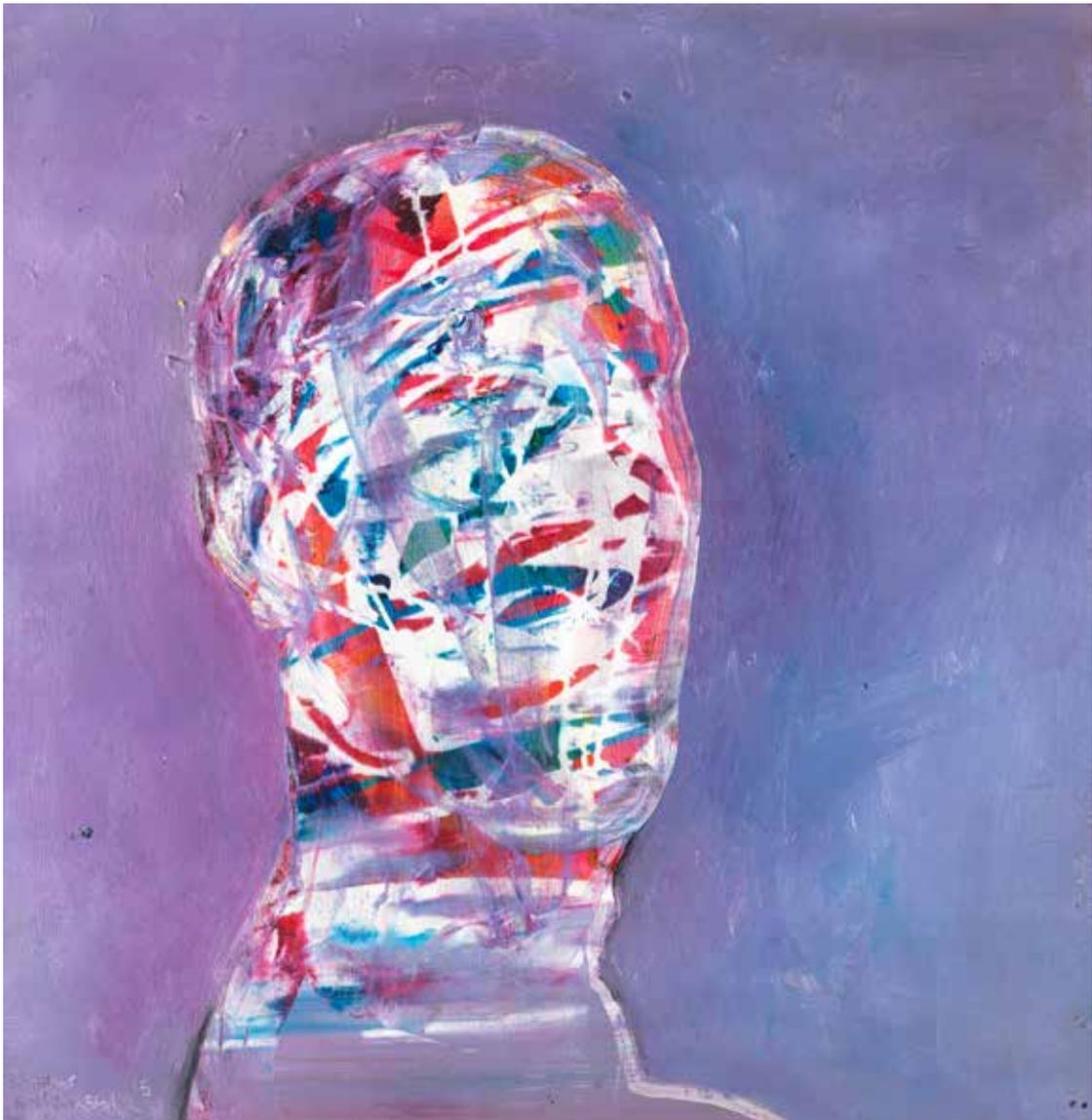
Provenance:

Property from a distinguished private collection, Lebanon

Born in the village of Musmus near Umm El Fahm in 1983, Fouad Agbaria is one of the most prominent young Palestinian artists working today. He is part of an important and empowered group of young Palestinian artists who are continually redefining what it means to be Palestinian in historic Palestine.

Agbaria attained a bachelor's degree in Fine Art from Bezalel Academy, Jerusalem in 2004 and a master's degree from Haifa University in 2014. He has also been involved in projects intended to raise the profile of the Palestinian population within present-day Israel such as the Umm el-Fahem Art Gallery and a 2010 pop-up gallery of Palestinian art in the port neighborhood of Jaffa – an area in which historic Palestinian homes have had their past erased by Israel.

Since completing his undergraduate degree, Agbaria has painted prolifically often experimenting with different styles, techniques and media including charcoal, oil, acrylic and lithography. His body of work to date has dealt with many themes associated with the Palestinian narrative, identity and memory. He has participated in over 20 group exhibitions and has held three solo shows including "Roots of identity" Collective exhibition, Art on 56 th, Beirut, Lebanon, 2016; : Contemporary Palestinian art, umm el fahem gallery, Palestine, 2016; Palestinian Olive Art, Alsraia Gallery, Khan Albasha, Nazareth, Palestine, 2012; Spring Salon Contemporary Art, Jaffa Port, Palestine, 2012; Bread and Roses, Minshar College of Art, Tel Aviv, Palestine, 2011; and Palestinian Art Salon Jaffa, Jaffa Port, Palestine, 2010.



61 *

KARIM ABU CHAKRA (PALESTINE, BORN 1982)

Self Portrait III

acrylic on canvas, framed
signed "Karim Abu Chakra" in Arabic and English and dated "15"
(lower left), executed in 2015
80 x 80cm (31 1/2 x 31 1/2in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,400 - 3,500

Provenance:

Property from a distinguished private collection, Lebanon

Born in Umm al-Fahm in 1982, Karim Abu Shakra was raised in a family renowned for its passion for art and creativity. He was especially influenced by the artwork of his late uncle, Assem Abu Shakra, who continuously supported his passion for art and his talent. Abu Shakra's work is inspired by fragments of his childhood memories, which reflect his deep connection with nature and his surroundings.

Abu Shakra has participated in several groups and solo exhibitions in Palestine and internationally. Some of his solo exhibitions include The Endurance of Cactus at Gallery One, Ramallah (2015); Unity of Man Nature and Animal at Umm al-Fahm Art Gallery (2015); Childhood Memories at Jaffa Saloon of Palestine Art (2012); Black and White at the Palestinian National Theatre, Jerusalem (2009), among many others. In addition, he has participated in many group exhibitions such as Faces... a glimpse in time, at Palestinian Art Court al Housh in East Jerusalem (2014); Ostraka Symposiums, Sharm Al-Sheikh, Egypt (2011) and Etre Né(e) Nu(e)/DESIdéRata, Memory of the Future, Paris, France (2008).

"I paint without thinking and without planning what I'm going to paint. The painting's theme stems from within me, but before I start painting I try to collect my memories. It's important to say that I observe meticulously each and every bud or rock around me, and I sometimes enter a meditative state; for example, when I stare at the Sabra leaf for hours. And when I paint I notice nothing but my painting. Perhaps you can compare me to other artists that I either know or don't know. Each thing that I see – I do not paint it until I feel it and it becomes a part of me, and all you see is a part of who I am."- Karim Abu Chakra

62

BISSANE AL-CHARIF (PALESTINE , BORN 1977)

Without Sky

photographic print, framed

executed in 2014

80 x 120cm (31 1/2 x 47 1/4in).

£3,000 - 5,000

€3,300 - 5,500

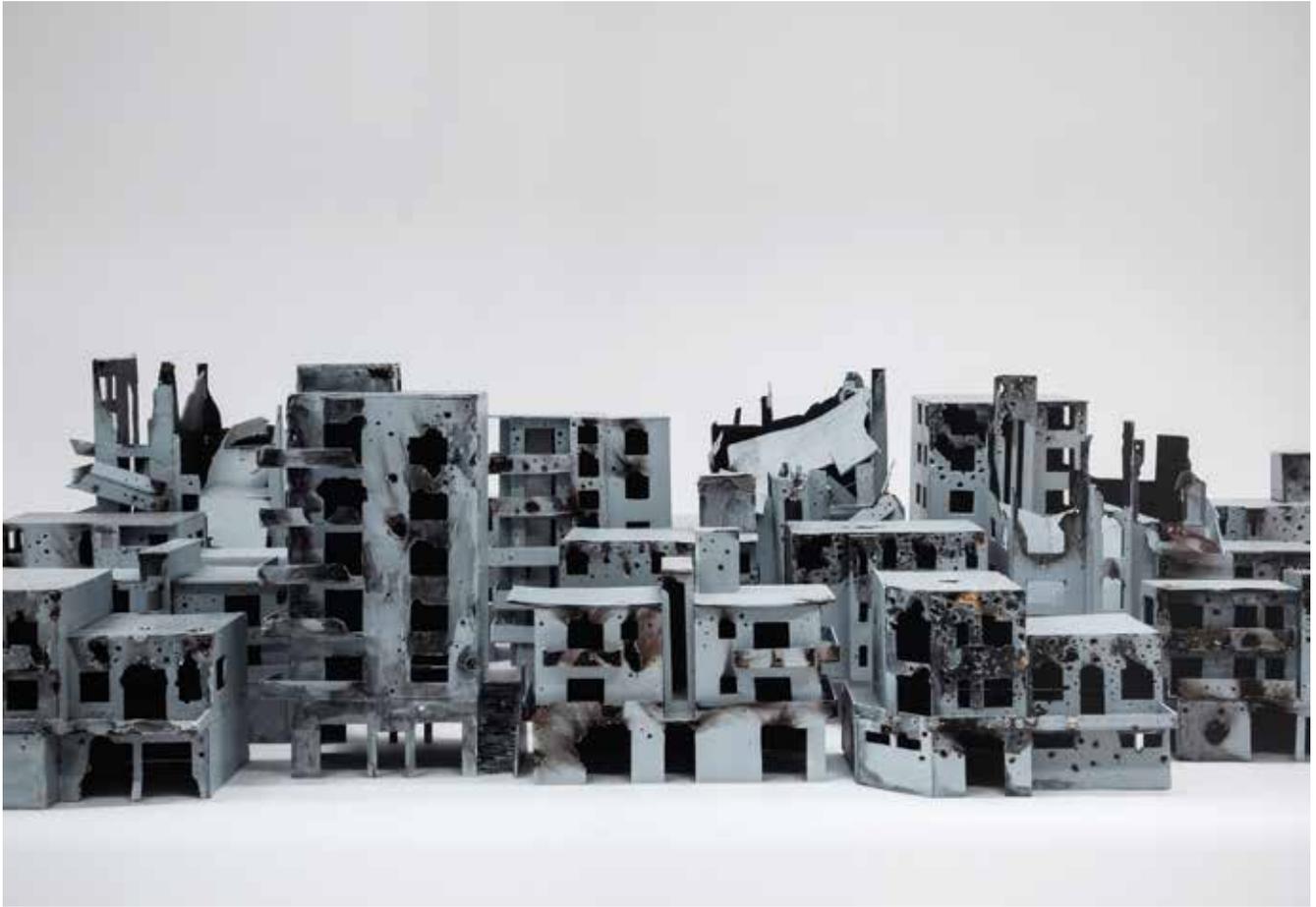
US\$3,500 - 5,900

Provenance:

Property from a private collection, Paris

Bissane Al Charif was born in Paris in 1977. She graduated from the Faculty of Architecture at Damascus University in 2001 and then went onto studying set design (scenography) in the Department of Graduate Studies at the School of Architecture in Nantes and graduated in 2005. Born in France to Palestinian parents and growing up in Syria enriched her artistic view and gave her a unique artistic vision which is evident in her working style, which gave her the opportunity to work in the Middle East and Europe. Al Charif moved back to Paris in 2013 and works as a stage designer and an independent artist and is developing her skills in the field of art-media.

She is the set designer of several theater pieces such as "While I was waiting", 2017, and "The Factory" by Omar Abusaada at the Volksbuehne , Berlin,2018. Her multimédia installation "Mémoire(s) des Femmes", documenting the individual stories of eight women who have fled Syria, was awarded the French Ordre des Arts et des Lettres in 2015. Her artistic installation "Sham", observing the city of Damascus from the view of its children, was first presented at the Cité Nationale de l'Histoire de l'Immigration in Paris, in November 2017. Her new artistic installation "I once an entered a Garden" on collaboration with Chrystèle Khodr and Waël Ali was presented at Dar Einmr , Lebanon, Napoli Teatro Festival, and Noorderzon Festival 201





63 *

AYMAN BAALBAKI (LEBANON, BORN 1975)

Anonymous II
acrylic on carton laid on canvas
signed on the verso, executed 2011-2018
70 x 50cm (27 9/16 x 19 11/16in).

£10,000 - 15,000

€11,000 - 16,000

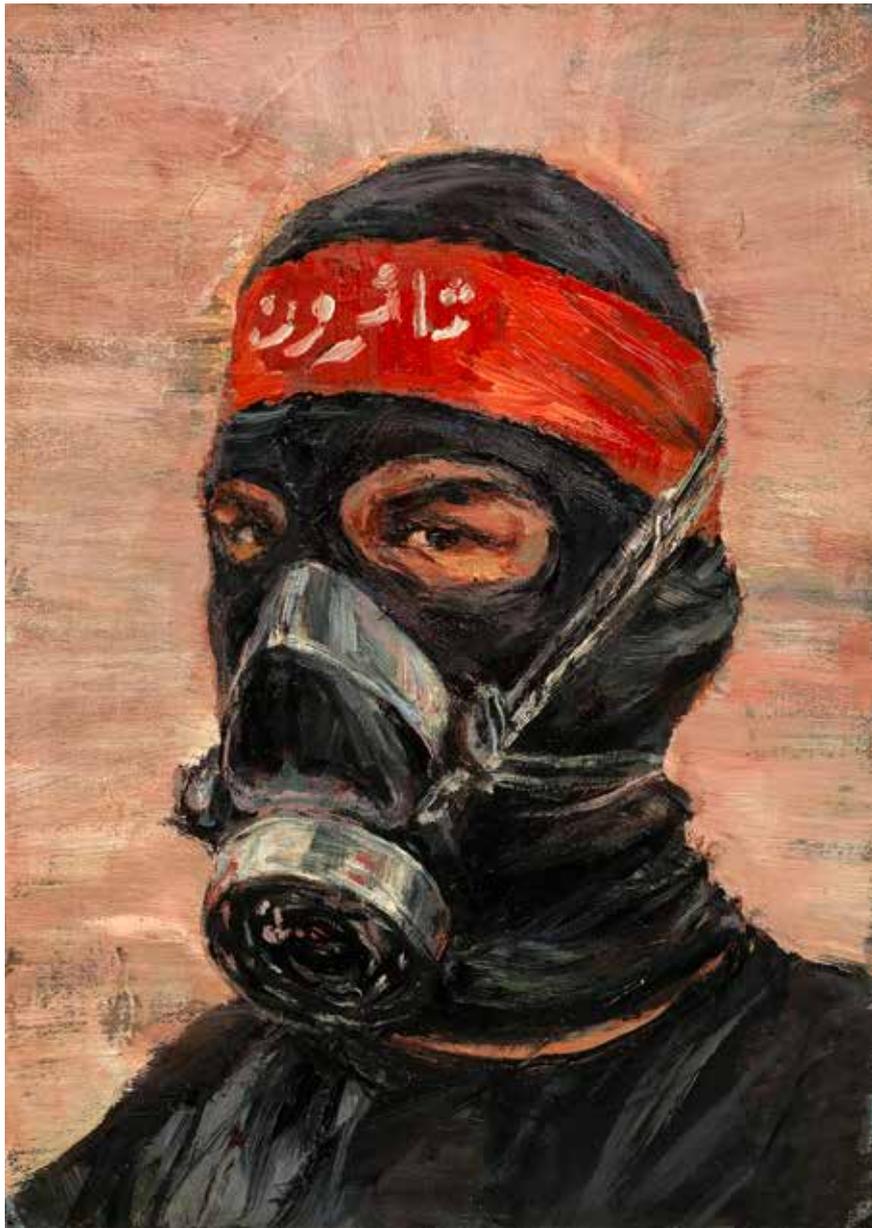
US\$12,000 - 18,000

Provenance:

Property from a private collection, Dubai

Exhibited:

Saleh Barakat Gallery, *Face Value: Portraiture: A Gallerist's Personal Collection*, Beirut, 2018



64 *

AYMAN BAALBAKI (LEBANON, BORN 1975)

Anonymous

acrylic on carton laid on canvas

signed on the verso, executed 2011-2018

70 x 50cm (27 9/16 x 19 11/16in).

£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

Provenance:

Property from a private collection, Dubai

Exhibited:

Saleh Barakat Gallery, *Face Value: Portraiture: A Gallerist's Personal Collection*, Beirut, 2018



65 *

RAKAN DABDOUB (IRAQ, BORN 1930)

The Abstract Form
oil on panel, framed
signed "R. Dabdoub" in Arabic and English and dated "1990"
(lower right), executed in 1990
72 x 61cm (28 3/8 x 24in).

£5,000 - 8,000

€5,500 - 8,800

US\$5,900 - 9,400

Provenance:

Property from a private collection, Zurich
Acquired from an exhibition in Amman in the early 90s



66 *

RAKAN DABDOUB (IRAQ, BORN 1930)

Assyrian Hunt

oil on canvas, framed

signed "R. Dabdoub" and dated "1991" (lower right), executed in 1991

90 x 73cm (35 7/16 x 28 3/4in).

£6,000 - 10,000

€6,600 - 11,000

US\$7,100 - 12,000

Provenance:

Property from a private collection, Zurich

Acquired from an exhibition in Amman in the early 90s



67 AR

LORNA SELIM (IRAQ, BORN 1928)

Baghdadiyat

oil on canvas, framed

signed "Lorna" in Arabic (lower right)

31 x 26cm (12 3/16 x 10 1/4in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,400 - 3,500

Provenance:

Property from a private collection, London

Purchased at an exhibition at the Iraqi Cultural Center, circa 1988

68

ISMAEL FATTAH (IRAQ, 1934-2004)

Seated Figure

bronze

signed and dated 1992, numbered 6/7

28 x 15cm (11 x 5 7/8in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,100 - 9,400

Provenance:

Property from a private collection, London



A Group of Important Works by Sirak Melkonian from a Private Family Collection

Lots 69-72

69 TP

SIRAK MELKONIAN (IRAN, BORN 1931)

Untitled (*Saturn*)

oil on canvas, framed

signed (lower right), executed circa 1970's

185 x 305cm (72 13/16 x 120 1/16in).

£15,000 - 25,000

€16,000 - 27,000

US\$18,000 - 29,000

Provenance:

Property from the George and Carpetian family, acquired directly from the artist in London circa 1970's

“Melkonian’s compositions are not of utopian lands but rather inner landscapes with no trace or record in history. Looking closely at the texture of brush strokes one is amazed at the mastery of his renderings”

– Alain Bosquet, 1976

This remarkable set of works by Sirak Melkonian comes to the market for the first time, having been in the continuous ownership of the George and Carpetian Families since being acquired from the artist nearly half a century ago. An Armenian family who migrated to London, they were close personal friends of Sirak and were actively acquiring works from him during the peak of his artistic creativity

The most significant work in the collection, “Saturn”, is an enormous oil on canvas spanning over three metres painted as a private commission for one of the families properties but never displayed due to its size, and now emerges from long term storage, finally stretched and displayed in all its glory for the first time since its execution the early 1970's

Sirak Melkonian is one of Iran's most assiduous and gifted modern artists and has been practising his signature style of “topographical” abstraction for over half a century. Melkonian's sparse, minimal palettes accentuate his exploration of line and colour. He offers his audience a new landscape which is neither imaginary nor real, neither surrealist nor naturalist, but profoundly personal and esoteric. Melkonian gained recognition as early as 1957 when he was awarded the prize at the Contemporary Iranian Artists exhibition at the Iran-America Society.





70

SIRAK MELKONIAN (IRAN, BORN 1931)

Study for a Mural of Tree Trunks
mixed media on paper, framed
executed circa 1970's
26 x 70cm (10 1/4 x 27 9/16in).

£4,000 - 6,000

€4,400 - 6,600

US\$4,700 - 7,100

Provenance:

Property from the George and Carpetian family
Acquired directly from the Artist in London circa 1970's



71



72

71
SIRAK MELKONIAN (IRAN, BORN 1931)
 Untitled (Abstract Landscape in Brown)
 oil and acrylic on card, framed
 signed top right and dated 1977
 61 x 45cm (24 x 17 11/16in).

£1,500 - 2,500
 €1,600 - 2,700
 US\$1,800 - 2,900

Provenance:
 Property from the George and Carpetian family
 Acquired directly from the Artist in London circa 1970's

72
SIRAK MELKONIAN (IRAN, BORN 1931)
 Untitled (Abstract Landscape with Green)
 oil and acrylic on paper, framed
 executed circa 1970's
 66 x 46cm (26 x 18 1/8in).

£1,500 - 2,500
 €1,600 - 2,700
 US\$1,800 - 2,900

Provenance:
 Property from the George and Carpetian family
 Acquired directly from the Artist in London circa 1970's

73 *

FARHAD MOSHIRI (IRAN, BORN 1963)

Gold Leaf Bowl with Green Hue

acrylic and oil on canvas

signed "Farhad Moshiri" and dated "2005" in Farsi and English

on the verso, executed in 2005

150 x 150cm (59 1/16 x 59 1/16in).

£50,000 - 100,000

€55,000 - 110,000

US\$59,000 - 120,000

Provenance:

Property from a private collection, Lebanon

Acquired directly from the Third Line, Dubai, 2006

Bonhams are privileged to offer a fine and monumental example from Farhad Moshiri's inimitable jar series.

The 13th century Persian poet and polymath Omar Khayyam proclaimed clay as a "mysterious mother substance", and exalted what he described as a "wizard dust, wherein all shapes of birth, — soft flowers, great beasts, and huge pathetic kings, fill a needled girth".

The analogy of the substance of life, as mere clay at the behest of an unseen potter which shapes, forms, breaks and remoulds at its whim, is a powerful and lasting motif in classical Persian literature, and serves to highlight the indifference of the universe to the relentless cycle of extinction and decay which characterises existence. It is this symbolic, poetic clay which forms the substance of Moshiri's jars, and it is in the context of this symbolism where their true meaning is brought to light.

In their form, Moshiri's jars are inspired by the artistic heritage of Persian antiquity, which was home to one of the foremost centres of ceramic production in the ancient world. Ceramics which survive, as Moshiri depicts them, in a state of beautiful decay; fractured, discoloured and petrified beneath the earth, they live on as mere vestiges of a bygone age, their brilliance reminding us of the illustrious civilisation that gave rise to them, their decay ruing its inevitable downfall.

For Moshiri, the flattening of these jars onto canvas harks their extinction as objects of use, whilst ruing the expiration of the cultural landscape they once inhabited. A consummate draftsman with a deft touch, Moshiri's Jars show an astounding level of technical skill, seldom has melancholy been channeled in such an aesthetically brilliant and visually vibrant form. Poignant, striking and refined, the present work is an example of Moshiri in his artistic prime.

“Thus spake I to a potter on a day,
Bidding his careless wheel a moment stay-
“Be pitiful, O potter, nor forget
Potters and pots alike are made of clay”

- Omar Khayyam



74 *

MOHAMMAD EHSAI (IRAN, BORN 1939)

Golzar

oil on canvas

signed "Mohammed Ehsai" in Farsi and English (lower right),

executed in 2015

128 x 182cm (50 3/8 x 71 5/8in).

£30,000 - 50,000

€33,000 - 55,000

US\$35,000 - 59,000

Provenance:

Property from a private collection, Iran



A Rare and Highly Important Group of Published Works by Ardeshir Mohassess from a Private Family Collection

Lots 75-84



Caption

“I don’t believe in an ideal society...
as there is no need for me in such a society”

- Ardeshir Mohassess

“In an untitled work from 1978, a rose grows out of a chador; the end of the stem disappears into the opening where the woman’s face should be. A similarly arresting image, “Mother’s Day” (about 1980), features a thorny branch in place of the flower. Both works suggest resistance to the muffling of women’s voices.”

- New York Times

“If we are to take “caricature” to be an ironic exaggeration of facts then Ardeshir is most certainly not a caricaturist. At least for us, the neighbours, and fellow-sufferers of the familiar faces in his works, Ardeshir will, in his capacity as an artist, remain a sharp-sighted realist, a portraitist of facts, a painter of history”

- Ahmad Shamlu

75 *

ARDESHIR MOHASSESS (IRAN, 1938-2008)

Mother’s Day

ink on paper, framed

signed “Ardeshir” in farsi, executed in 1980

41 x 31cm (16 1/8 x 12 3/16in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York

Exhibited:

Ardeshir Mohassess, Art and Satire in Iran, Asia Society, 2008

Published:

Ardeshir Mohassess: Art and Satire in Iran, Shirin Neshat, ACC Art Books, 2008, illustrated

Ardeshir Mohassess, Closed Circuit History, Ramsey Clark, Mage Publishers, New York, 1989, illustrated

Bonhams has the distinct privilege of presenting part of one of the most significant private collections of Ardeshir Mohassess’ inimitable drawings and sketches. Mohassess combined artistic ingenuity with political satire to create shrewd, gripping images that reference and scrutinise key episodes in Iran’s turbulent past. Mohassess’ professional background as a journalistic cartoonist shaped both the aesthetic and subject matter of his works.

Depicted in the form of pictorial vignettes, the miniature size and simple format of his sketches present the viewer with clear, succinct commentaries on a personal scale. The majority of Mohassess’ work contains acerbic, alarming and often disturbing imagery chronicling the social and civil turmoil plaguing Iran throughout the 19th and 20th centuries, the present sketches are a unique, highly significant grouping from his most creatively fertile period during the 1970’s

Ardeshir Mohassess was born in Iran in 1938 and began drawing early in his childhood. In the 1960s, after receiving a degree in political science from Tehran University, he worked as an illustrator for Iranian journals and newspapers. Soon after, his drawings began to appear in major international newspapers and magazines, including The New York Times. In 1976, Mohassess left Iran for what he planned as a temporary stay in the United States. However, with the outbreak of the Iranian Revolution in 1979 Mohassess chose to remain in New York, where he lived until his passing in 2008.



76 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

In Solitude

ink on paper, framed

signed "Ardeshir" in Farsi and English, dated "1972" (lower left)
and titled "In Solitude" in Farsi (upper centre), executed in 1972
35 x 62cm (13 3/4 x 24 7/16in).

£4,000 - 6,000

€4,400 - 6,600

US\$4,700 - 7,100

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York



“Woven into his art are Cyrus, Persepolis, Alexander, dynasties of despotism, Hafez, Khayyam, Tamerlane, early colonialism, oil, the Shah, Savak, the CIA, impoverishment, rampant materialism among the elite, chaos, Khomeini, the war with Iraq – he is a moralist, but passionately disciplined to see his world as it is, without illusions and without despair”

- Ali Banuazzizi

77 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

In honour of the commander who loved nature and who was killed in the heart of nature by his servants
ink, collage on paper, framed
signed “Ardeshir” and dated “87”, executed 1987
50 x 35.5cm (19 11/16 x 14in).

£4,000 - 6,000

€4,400 - 6,600

US\$4,700 - 7,100

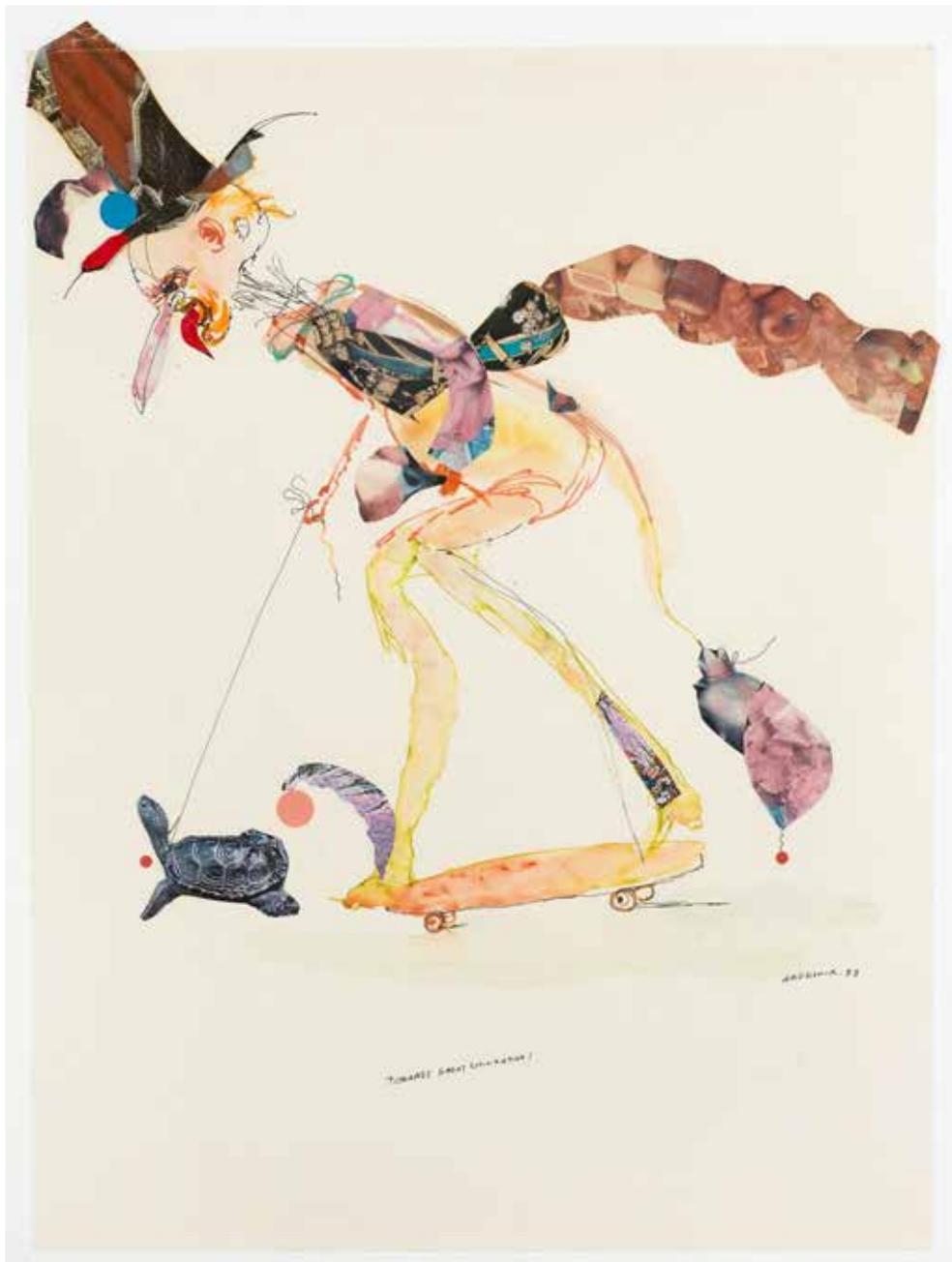
Provenance:

Acquired directly from the artist during his lifetime,
Thence by descent to a private family collection, New York

Published:

Ardeshir Mohassess, *Closed Circuit History*, Ramsey Clark,
Mage Publishers, New York, 1989, illustrated





78 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Towards Great Civilisation

watercolour, ink, collage on paper, framed

signed "Ardeshir" and dated "88" (lower right), executed in 1988

60 x 45.5cm (23 5/8 x 17 15/16in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York



79 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Musicians

mixed media on paper

signed "Ardeshir" and dated "90" (lower right), executed in 1990

47 x 60cm (18 1/2 x 23 5/8in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900



80 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Wandering Ghost

mixed media on paper, framed

signed "Ardeshir" (lower left) and titled "Wandering Ghost"

(upper centre)

34 x 16cm (13 3/8 x 6 5/16in).

£2,500 - 3,500

€2,700 - 3,800

US\$2,900 - 4,100

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York



81 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Greed

ink on paper, framed

signed "Ardeshir" in Farsi

57 x 37cm (22 7/16 x 14 9/16in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York



81 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Greed

ink on paper, framed

signed "Ardeshir" in Farsi

57 x 37cm (22 7/16 x 14 9/16in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York



82 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Final Confrontation

ink, collage, framed

signed "Ardeshir" and dated "88", executed in 1988

38 x 35cm (14 15/16 x 13 3/4in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,400 - 3,500

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York

Published:

Ardeshir Mohasses, *Closed Circuit History*, Ramsey Clark,

Mage Publishers, New York, 1989, illustrated



83 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Coming to terms with Angry Youth
ink and collage on paper
executed in 1985
45 x 35cm (17 11/16 x 13 3/4in).

£2,800 - 3,500

€3,100 - 3,800

US\$3,300 - 4,100

Provenance:

Acquired directly from the artist during his lifetime,
Thence by descent to a private family collection, New York

Published:

Ardeshir Mohasses, *Closed Circuit History*, Ramsey Clark,
Mage Publishers, New York, 1989, illustrated

“Mohasses often works from photographs, lending his scenes of executions and “accidents” a grim authenticity. In an interview he admits to collecting “photographs of murderers and murdered people, a habit I have had since I was 7 or 8 years old.” He also collects images from the Qajar period, a source for the feathered and jeweled headdresses and embroidered tunics worn by the loutish royals and lackeys in his art.”

“With rich allusions to Persian miniatures, Western artists like Goya and episodes in Iranian history, Mohassess has depicted life in Iran before, during and after the Islamic Revolution of 1979. The drawings have a fanciful yet descriptive line quality, comically exaggerating facial expressions while giving full weight to bullet holes and severed limbs - the artist’s deep suspicion of religious and political authority comes across clearly.”

84 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Tazieh Series

ink on paper in four parts

each work signed and dated 1987

36 x 27cm each

£5,000 - 8,000

€5,500 - 8,800

US\$5,900 - 9,400

Provenance:

Acquired directly from the artist during his lifetime,

Thence by descent to a private family collection, New York

Published:

Ardeshir Mohassess, Closed Circuit History, Ramsey Clark,

Mage Publishers, New York, 1989, illustrated

1. Taazieh Shahdat Hazrate Hur

The Taazieh of the Martyrdom of Al-Hur

2. Taazieh Shahadate Hazrate Ghassem

The Tazieh of the Martyrdom of Ghassem

3. Tazieh Shahdate Imam Hossein

The Tazieh of the Matyrdom of Imam Hussein

4. The story of the man who could not afford to attend Muharram, who sold his son to a Cleric, the Cleric then freed the son, it was then revealed that the Cleric was Imam Hussein in disguise



85

SHAFIC ABBOUD (LEBANON, 1926-2004)

La Femme en bleu, La Fiancée noire, Couleurs du Liban, Ecritures,
Portrait de l'Oiseau

a set of five lithographs

signed "Abboud" and individually numbered 18/30, 11/30, 8/30,
9/30 and 35/60, executed between 1969-1989

65 x 50cm each

£5,000 - 6,000

€5,500 - 6,600

US\$5,900 - 7,100

Provenance:

Property from a private collection, Paris

Illustrated:

Paris, Claude Lemand, *Shafic Abboud Monograph*, 2006





86

ETEL ADNAN (LEBANON, BORN 1925)

Flowers

india ink on paper, framed

signed "Adnan" (lower left), executed in 2018

55 x 46cm (21 5/8 x 18 1/8in).

£8,000 - 12,000

€8,800 - 13,000

US\$9,400 - 14,000

Provenance:

Property from a private collection, Paris

87

CHAOUKI CHOUKINI (LEBANON, BORN 1947)

Abstract Form

wooden sculpture

signed "Choukini", executed in 1999

45 x 21cm (17 11/16 x 8 1/4in).

£7,000 - 10,000

€7,700 - 11,000

US\$8,200 - 12,000

Provenance:

Property from a private collection, Paris



88 *

QUEEN FARIDA (EGYPT, 1921-1988)

L'Homme à La Rose

oil on panel, framed

signed and dated "1980" (lower left), executed in 1980

66x97cm (23 5/8 x 31 1/2in).

£10,000 - 15,000

€11,000 - 16,000

US\$12,000 - 18,000

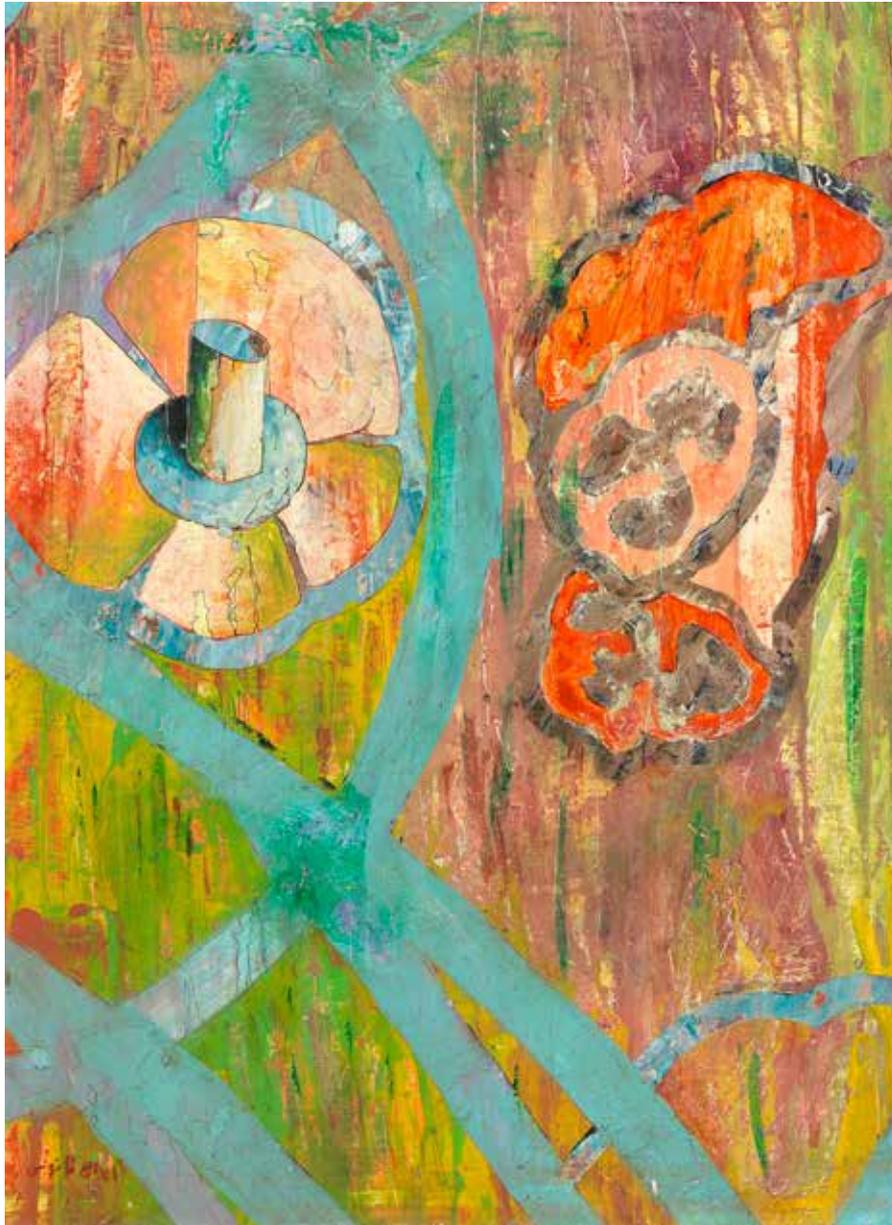
Provenance:

Property from a private collection, Cairo



King Farouk and Queen Farida in the late 1940s.





89 *

ISAAC FANOUS (EGYPT, 1919-2007)

The Clown

oil on panel, framed

signed in Arabic (lower left)

48 x 35cm (18 7/8 x 13 3/4in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900

Provenance:

Property from a private collection, Cairo

90 *

ABDEL GHAFFAR SHEDID (EGYPT, BORN 1938)

At the Gate

oil on panel, framed

signed and dated 1963, executed in 1963

60 x 30cm (23 1/2 x 11 11/16in).

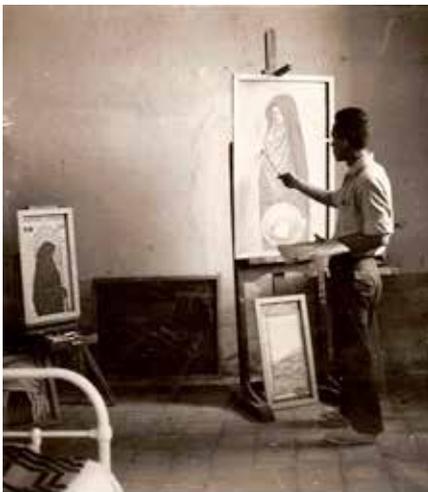
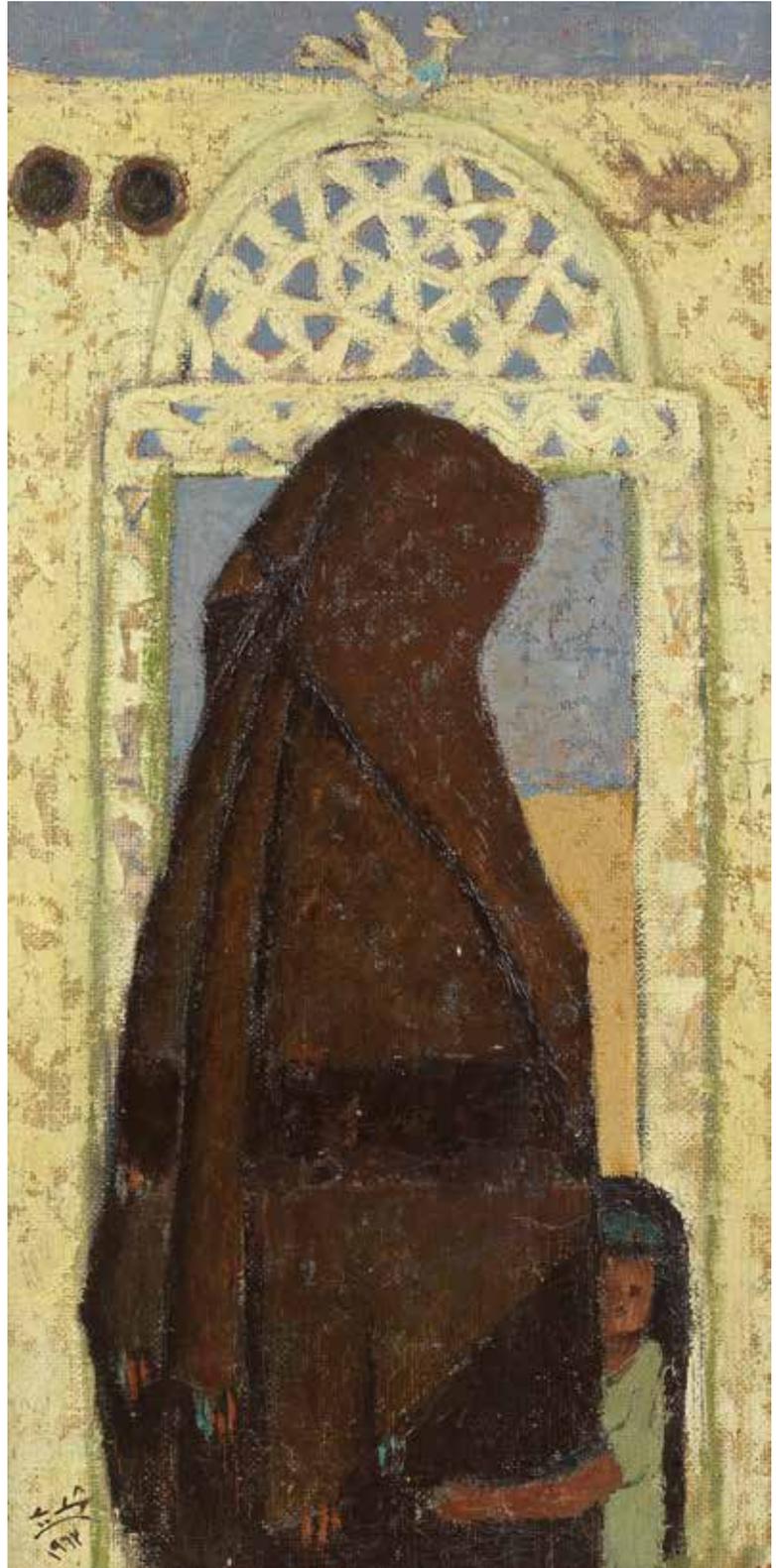
£4,000 - 7,000

€4,400 - 7,700

US\$4,700 - 8,200

Provenance:

Property from the Artist's Estate



The artist working on the present composition.

91

BOUTROUS AL-MAARI (SYRIA, BORN 1968)

Antar and Abla

acrylic on canvas

executed in 2019

130 x 100cm (51 3/16 x 39 3/8in).

£6,000 - 10,000

€6,600 - 11,000

US\$7,100 - 12,000

Provenance:

Property from a private collection, Paris

The Love Story of Antar and Abla

Antar was a celebrated sixth century Arab warrior and poet. Stories of his heroic exploits have been circulating for centuries and were eventually written down in the eighth century. Set in pagan Arabia known as the jahiliya, "before the time of the prophet", the events in the stories have their roots in the history of the Arabs.

The slave-son of an Arab prince, Antar fell in love with his high-born cousin Abla. He was born into tribe of Abs, one of the many tribes roaming the great Arabian desert. His mother was an Ethiopian slave and his father was a prince of the tribe. He grew outside the accepted circle of the society and Antar spent his childhood pasturing the tribe's flock of sheep and goats. On the desert plains he learned to ride skillfully, and practiced throwing his spear until he was better accomplished, stronger and more feared than any other slave. His father also did not recognize him as a son but he excelled and distinguished himself in battle. Antar became his tribe's hero and poet – the latter, the highest merit bestowed on a man in the eyes of the Arabs.

The stories recount his heroic struggles to raise himself above the circumstances of his birth to gain his rightful position within his tribe and to become worthy of his beautiful cousin Abla. His poems to her are highly admired and widely quoted in the Arab world.

92 *

REZA DERAKSHANI (IRAN, BORN 1952)

Golden Dreams

oil and acrylic on canvas, framed

signed "Reza Derakshani" and dated "08" (lower left),
executed in 2008

230 x 100cm (90 9/16 x 39 3/8in).

£15,000 - 20,000

€16,000 - 22,000

US\$18,000 - 24,000

Provenance:

Property from a private collection, Dubai



“No thing great is created suddenly, any more than a bunch of grapes or a fig. If you tell me that you desire a fig, I answer you that there must be time. Let it first blossom, then bear fruit, then ripen”

- Epictetus

93

FEREYDOUN AVE (IRAN, BORN 1945)

The Fig and the Fig Leaf
Mixed media on paper, framed
executed in 2008
38 x 28cm (14 15/16 x 11in).

£5,000 - 8,000

€5,500 - 8,800

US\$5,900 - 9,400

Provenance:

Property from a private collection, London

Exhibited:

The Fig and the Fig Leaf, 2008

Literature:

The Fig and the Fig Leaf, 2008, fig. 32





94

FEREYDOON OMIDI (IRAN, BORN 1967)

Untitled

acrylic on canvas, framed

signed and dated "85" (lower left), executed in 2007

99 x 99cm (39 x 39in).

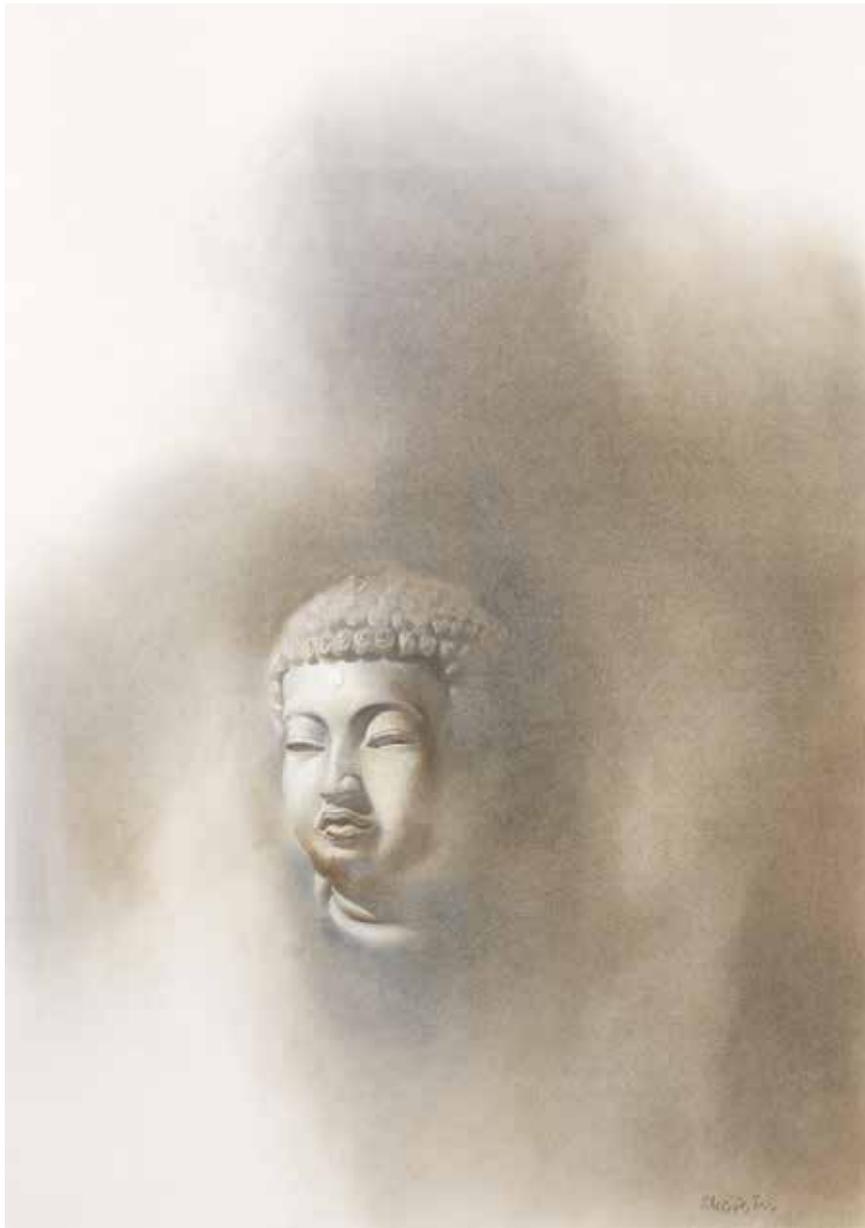
£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900

Provenance:

Property from a private collection, Paris



95

PARVANEH ETEMADI (IRAN, BORN 1947)

In Buddha's Shadow

mixed media on paper, framed

signed and dated 1998 (lower right), executed in 1998

67 x 50cm (26 3/8 x 19 11/16in).

£7,000 - 10,000

€7,700 - 11,000

US\$8,200 - 12,000

Provenance:

Property from a private collection, Paris

To be sold for the Benefit of The Iran Heritage Foundation

Lots 96-99

The Iran Heritage Foundation (IHF) is the leading supporter of Iranian culture and heritage in the UK, with the mission to promote and preserve the history, languages and cultures of Iran and the Persianate world. The scope of IHF's remit extends from antiquity to contemporary Iran.

IHF achieves its objectives through organising and supporting a variety of projects and programmes, including sponsoring fellowships at universities and museums, giving grants for academic research and cultural activities, and organising regular events and conferences. Established in 1995, Iran Heritage Foundation is an independent, non-political, UK Registered Charity (1001785).

“In Paris, at the Louvre, I find myself standing face to face with the Mona Lisa. On closer inspection, to my fascination, I see thousands of tiny cracks on its surface. I was mesmerized, big time. What I found utterly beautiful would otherwise be considered a nightmare for the museum restorers and a tragedy for the art world”

- Farhad Moshiri

96

FARHAD MOSHIRI (IRAN, BORN 1963)

Red Jard on Destroyed White

oil and acrylic on canvas

executed in 2018

95 x 95cm (37 3/8 x 37 3/8in).

£30,000 - 40,000

€33,000 - 44,000

US\$35,000 - 47,000

Note:

The present lot is being sold for the benefit of the Iran Heritage Foundation, registered UK charity No. 1001785



97

MOHAMMAD BOZORGI (IRAN, BORN 1978)

The Sun Will Shine Again

oil on canvas

executed in 2019

150 x 150cm (59 1/16 x 59 1/16in).

£7,000 - 10,000

€7,700 - 11,000

US\$8,200 - 12,000

Note:

The present lot is being sold for the benefit of the Iran Heritage Foundation, registered UK charity No. 1001785



98

ALIREZA ASTANEH (IRAN, BORN 1982)

Verbal Cage Series

painted steel

number 2 from an edition of 3, executed in 2013

120 x 53cm (47 1/4 x 20 7/8in).

£5,000 - 7,000

€5,500 - 7,700

US\$5,900 - 8,200

Note:

The present lot is being sold for the benefit of the Iran Heritage Foundation, registered UK charity No. 1001785



99

NASSER OVISSI (IRAN, BORN 1934)

Rakhsh and the Simorgh

paint on gold leaf, framed

executed in 2010

70 x 50cm (27 9/16 x 19 11/16in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,500 - 5,900

Note:

The present lot is being sold for the benefit of the Iran Heritage Foundation, registered UK charity No. 1001785



Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.



Paddle number (for office use only)

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£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
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2. Are you representing the Bidder? If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID and (if the ID does not confirm their address) current utility bill/bank statement

Are you acting in a business capacity?
Yes No

If registered for VAT in the EU please enter your registration here:
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