

Auction No. 22

**The Young Collectors Auction**  
Auction: Tuesday, February 10, 2015



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Art from the Middle East

Viewing: 1 - 9 February, 2015, 10:00 AM to 6:00 PM

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**Head of Session & Auctioneer  
Hisham Samawi**



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The Young Collectors Auction is pleased to offer ten artworks from *Syria's Apex Generation* as a special selection to benefit charitable organisations assisting Syrian refugees. Organised by Ayyam Gallery in the summer of 2014, the groundbreaking group show toured its Dubai, Beirut, and London outposts and was accompanied by an eponymous publication. The featured paintings are chosen from the nearly fifty works that were shown during the four installments of the exhibition. Participating artists Kais Salman, Mohannad Orabi, Othman Moussa, Nihad Al Turk, and Abdul Karim Majdal Al-Beik are represented by recent works that respond to the conflict in Syria through a range of imagery and formalistic approaches.

*Syria's Apex Generation* examined some of the evident shifts in contemporary Syrian art over the last four years, reflecting some of the many debates on aesthetics and politics that have surfaced since the start of the 2011 uprising. Belonging to a generation that emerged in Damascus at a time when the local art scene was significantly expanding, the featured painters were first brought together under the umbrella of the Shabab Ayyam incubator program for young artists in 2007. Although the group is now scattered between Damascus, Beirut, and Dubai, the reflective nature of the exhibition's included works can be traced to the vibrant period of development that characterised its initial blossoming. While hints of Syria's symbolist, expressionist, and abstract schools are visible in the creative output of this generation, its artists have reinvented such aesthetic trajectories as they expand the parameters of contemporary art, particularly Salman, Orabi, Moussa, Al Turk, and Al-Beik who have built on the country's rich tradition of painting.

In the exhibition's book, an emphasis is placed on the continuity of the Damascus art scene and the history of its dynamic community of artists and cultural practitioners, offering a rare view of Syrian art. *The National* described *Syria's Apex Generation* as the post-2011 'high-water mark' of creativity while *Artnet and The Art Newspaper* spotlighted it as one of the 'must-see' and 'more thought-provoking' shows of the summer. Other media coverage included *Apollo* magazine, *Le Monde English*, *New York Times*, *Al Akhbar*, and Lebanon's *Daily Star*. Foreign Policy magazine recognised the featured painters for creating work that 'exposes their country's agony in a way no newspaper headline ever could,' and listed Mohannad Orabi and the exhibition's curator, Maymanah Farhat, as 2014 Leading Global Thinkers.

# Mohannad Orabi

(Syria, born 1977)

## Lot 001

*Untitled*  
From the It's No Longer About Me series  
2014  
Mixed media on canvas  
140 x 170 cm  
signed and dated

Estimate: \$15,000 - \$25,000

Dominated by vivacious childlike figures in various scenarios, Mohannad Orabi's previous paintings reflect his interest in the spontaneity of process and the liberation of form that emerges when art is created intuitively without fixed directives. Many of these mixed-media canvases were painted as self-portraits, revealing the artist's fascination with the evolution of consciousness in childhood and the wonder and whimsy of the formative years that first shape our comprehension of the world.

With the start of the Syrian uprising and the conflict that followed, Orabi adopted an increasingly realist approach to portraiture, drawing inspiration from the various media that are currently forging a visual repository of the war. Martyr posters, Facebook profile pictures, and other types of filtered or composed imagery serve as source material for portraits of Syrians under siege, displaced, and in exile, recording a side of the conflict that lies beyond its ideological divisions and political talking points. While the artist retains an interest in the socialisation processes of childhood, his own experiences of now living outside the country have led him to consider the ways in which visual culture, social media, and digital communication have become substitutes for what was once tangible.

Born in Damascus in 1977, Mohannad Orabi currently lives and works Dubai. Orabi graduated from the Faculty of Fine Arts in Damascus in 2000 and won the first prize in The Syrian National Young Artists Exhibition in 2006. Solo and group exhibitions include Ayyam Gallery London (2014); Ayyam Gallery Jeddah (2013); Ayyam Gallery DIFC, Dubai (2014, 2012); Ayyam Gallery Al Quoz, Dubai (2014, 2009); Ayyam Gallery Beirut (2014); Ayyam Gallery Damascus (2008), Zara Gallery, Amman (2007); and Ishtar Gallery, Damascus (2006, 2004). In 2014 Orabi was listed among Foreign Policy's 100 Leading Global Thinkers.



**Mohannad Orabi**  
(Syria, born 1977)

**Lot 002**

*Untitled*  
From the It's No Longer About Me series  
2013  
Mixed media on canvas  
180 x 160 cm  
signed and dated

Estimate: \$15,000 - \$25,000



# Othman Moussa

(Syria, born 1974)

## Lot 003

*Untitled*  
From the Terror Group series  
2014  
Oil and acrylic on canvas  
150 x 120 cm  
signed, dated, and titled

Estimate: \$10,000 - \$15,000

Othman Moussa's early paintings capture the often-overlooked poetics of the mundane in realist still lifes that feature humble offerings, for example a battered but polished cooking pot alongside a lone pomegranate or a rusted teapot that glimmers as its exterior catches light. Recalling the naturalism of Spanish still lifes, his initial series emphasises that which provides sustenance with reflective detail and a spiritual sense of monumentality. As the artist's aesthetic progressed, his arrangements of inanimate objects began to take on allegorical traits, evincing subjective themes such as love and desire.

Recently, the impact of the Syrian conflict has entered his compositions, turning everyday objects into subjects of war. Although these works are realised with greater realism, Moussa has simplified his compositions by not including the embellishments of classical examples, such as the silken white cloth in Dutch still lifes that guides the eye across elaborate table settings. Isolating his objects, he focuses on jarring pairings. In these latest works, something as simple as food is now transformed into a weapon, reflecting the presence of violence in the most minor details of life. Other paintings of the series utilise satire as a biting form of social commentary as the thrones of absent monarchs are portrayed in an absurd manner and symbols of power are stripped of their aura.

Born in 1974 in Zabadani, Syria, Othman Moussa lives and works in Damascus. He received his artistic training in painting from the Adham Ismail Center for Plastic Arts (1999) and the Walid Izzat Sculpture Institute in Damascus (2000). Solo and group exhibitions include Ayyam Gallery London (2014); Ayyam Gallery DIFC, Dubai (2014, 2012); Ayyam Gallery Al Quoz (2014, 2011); Ayyam Gallery Beirut (2014); Ayyam Gallery Damascus (with Assad Arabi, 2009).



**Othman Moussa**  
(Syria, born 1974)

**Lot 004**

*His Majesty King Yellow*  
2010

Oil on canvas  
150 x 180 cm  
signed, dated, and titled

Estimate: \$15,000 - \$25,000





# Nihad Al Turk

(Syria, born 1972)

## Lot 005

*Shades of Zoradasht*  
2012

Acrylic on canvas  
151 x 151 cm  
signed, dated, and titled

Estimate: \$10,000 - \$15,000

Informed by readings in literature, philosophy, and theory, many of Nihad Al Turk's deeply psychological compositions can be read as allegorical self-portraits. Central to his work are thematic explorations of the endurance of man amidst the power struggles of good and evil—an existentialist question that has engrossed the artist for some time. Al Turk's regular cast of imperfect creatures, mythical demons, still lifes, and botanical elements serve as the symbolic outcasts, anti-heroes, and rebels of a harrowing narrative. Recently, he has set aside the dark palette of his earlier mixed-media paintings by injecting vivid hues in the form of solid colour fields that accentuate figures. This visible sense of optimism is juxtaposed with the quieting of his protagonists through a physicality that is robust and no longer disfigured as they finally escape the weight of their world.

Born in Aleppo, Syria in 1972, Nihad Al Turk lives and works in Beirut. A self-taught artist, he began drawing at a young age and pursued painting in his adolescence prior to launching his artistic career in Syria in the late 1990s. Selected solo and group exhibitions include Ayyam Gallery Al Quoz, Dubai (2014); Ayyam Gallery DIFC, Dubai (2014); Ayyam Gallery London (2014); Ayyam Gallery Beirut (2014, 2011); Ayyam Gallery Damascus (2009); the Museum of Modern and Contemporary Art, Damascus (2009); Park Avenue Armory, New York (2008); Mark Hachem Gallery, New York (2008); Diyarbakir, Turkey (2005); and the Latakia Biennale (2003), where he was awarded the Golden Prize.

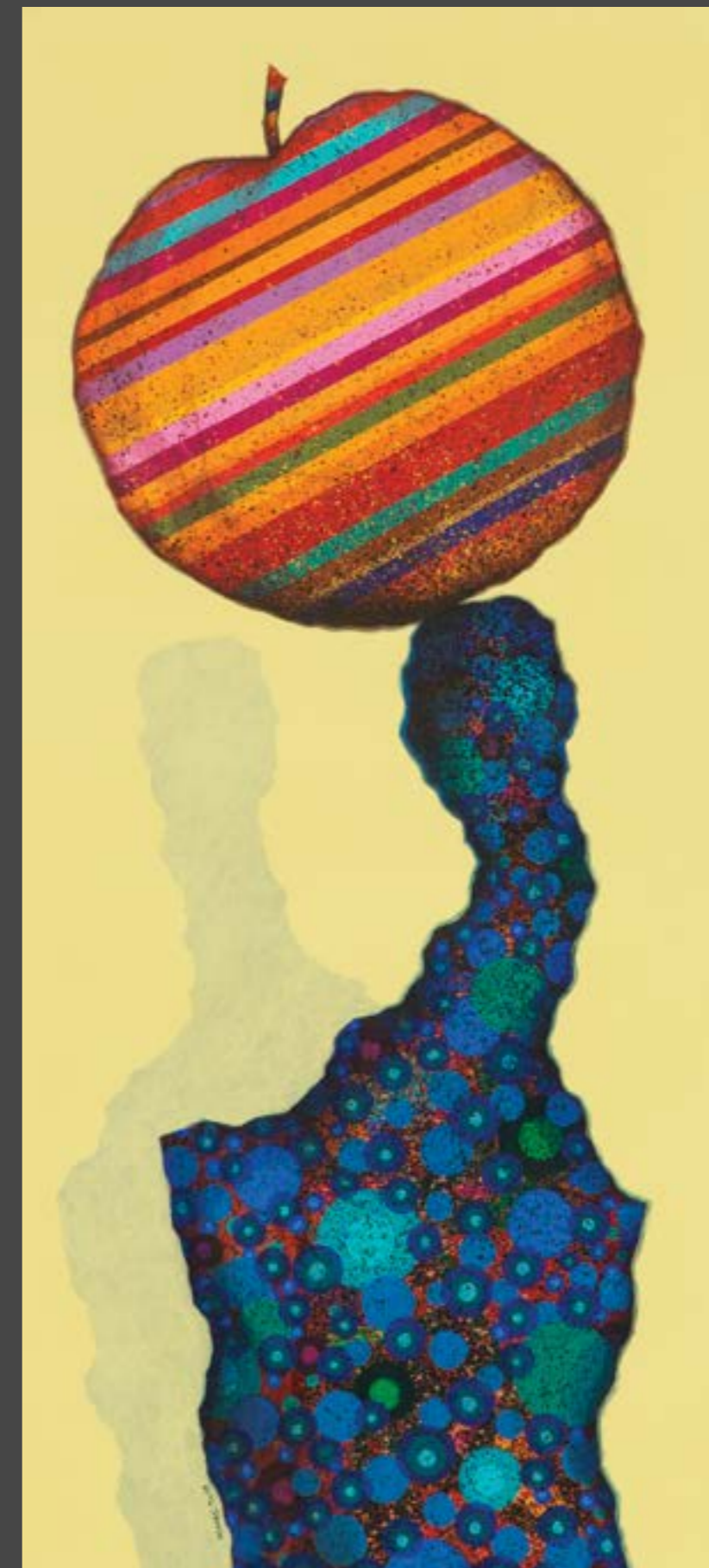


**Nihad Al Turk**  
(Syria, born 1972)

**Lot 006**

*Apple*  
2013  
Mixed media on canvas  
197 x 90 cm  
signed, dated, and titled

Estimate: \$8,000 - \$12,000



# Kais Salman

(Syria, born 1976)

## Lot 007

*Mirrors*  
2012

Mixed media on canvas  
140 x 300 cm  
signed and dated

Estimate: \$12,000 - \$18,000

Kais Salman utilises satire to subvert the normalisation of greed, vanity, and ideological extremism that is rapidly defining our era. Each series of Salman's work has sought to reflect a type of psychological violence that occurs when excess becomes rationalised and accepted by societies. Seeking to confront and exorcise sociocultural manifestations of such depravity, Salman taps into ugliness and abjection through intentionally hyperbolised imagery accentuated by punches of colour and aestheticised forms. Terrorism, consumerism, cosmetic surgery, religious fanaticism, imperialism, and the voyeurism of the digital age have all served as topics of Salman's carnivalesque compositions.

Born in Tartous, Syria in 1976, Kais Salman lives and works in Beirut. He received a Bachelor of Art from the Faculty of Fine Arts, Damascus in 2002. His paintings are currently housed in private collections throughout the Middle East, North Africa, and Europe. Solo and group exhibitions include the Alexandria Biennale (2014); Ayyam Gallery DIFC, Dubai (2014, 2010); Ayyam Gallery Beirut (2015, 2014, 2012); Ayyam Gallery Al Quoz, Dubai (2014, 2011, 2010); Damascus Museum of Modern Art (2009); The Park Avenue Armory, New York (2008); Carthage Festival for Coast Mediterranean Sea Artists, Tunisia (2005). In May 2010, a work from his Fashion Series appeared on the cover of the Wall Street Journal's Weekend Edition magazine, a first for an Arab artist.



**Kais Salman**  
(Syria, born 1976)

**Lot 008**

*Ghost Rider*  
2014  
Acrylic on canvas  
150 x 200 cm  
signed and dated

Estimate: \$10,000 - \$15,000



# Abdul Karim Majdal Al-Beik

(Syria, born 1973)

## Lot 009

*Wall*  
2011  
Mixed media on canvas  
180 x 180 cm  
signed, dated, and titled

Estimate: \$12,000 - \$18,000

In his large-scale mixed-media works, Abdul Karim Majdal Al-Beik transforms unconventional materials such as charcoal, plaster, starch, ash, and burlap into evocative mediums that reproduce the patina of imbued surfaces. Basing his 'combine paintings' on the weathered layers of graffiti, markings, and cracks that can be found on the exterior surfaces of public spaces, he seeks to explore how such understated facets can serve as records of the oscillation of society over time. Replicating the outer textures, colours, and shapes of deteriorating facades, Majdal Al-Beik excavates the buried traces of past lives, passages that situate cities as reluctant witnesses.

With the start of the war in Syria, Majdal Al-Beik's practice has reflected greater usage of assemblage through the addition of found objects such as small crosses, fabric strips, string, guns, and knives in order to communicate the stark circumstances of life under conflict. His more recent works include a series of conceptual sculptures and installations alongside paintings and photographs as part of the larger series *Postponed Democracy* (2014).

Born in a small village on the outskirts of Al-Hasakah, Syria in 1973, Abdul Karim Majdal Al-Beik trained at the Faculty of Fine Arts, Damascus. His works are housed in public and private collections throughout the Middle East and Europe and he has been the recipient of several awards, including those from the Latakia Biennale and the Shabab Ayyam competition for emerging artists. Selected solo and group exhibitions include Ayyam Gallery London (2014); Ayyam Gallery Al Quoz (2014); Ayyam Gallery DIFC (2014, 2013); Ayyam Projects (2014); Ayyam Gallery Beirut (2014, 2012); Ayyam Gallery Damascus (2008); National Museum of Aleppo (2006); Tehran Biennale for Art in the Islamic World (2005); UNESCO Palace, Beirut (2001); and the British Council, Damascus (2000).



**Abdul Karim Majdal Al-Beik**  
(Syria, born 1973)

**Lot 010**

*White Wall*  
2008

Mixed media on canvas  
150 x 150 cm  
signed, dated, and titled

Estimate: \$10,000 - \$15,000



# Tammam Azzam

(Syria, born 1980)

## Lot 011

*Untitled*  
From the Storeys series  
2014  
Acrylic on canvas  
160 x 180 cm  
signed and dated

Estimate: \$15,000 - \$25,000

Syrian artist Tammam Azzam creates a 'hybrid form' of painting through the application of various media, arriving at interactions between surface and form that borrow and multiply as compositions evolve. Unconventional materials such as rope, clothespins, and other found objects are employed to create depth, texture, and space, achieving a striking balance between ordinary objects and the expanse of the picture plane despite a visible tension.

Following the start of the uprising in Syria, Azzam turned to digital media to create visual composites of the conflict that have resonated with viewers. These widely-distributed works are informed by his interest in the interventionist potential of digital photography and street art as powerful and direct forms of protest that are difficult to suppress. In early 2013, Azzam made worldwide headlines when his work *Freedom Graffiti* went viral on social media. Enlisting one of the most iconic works of art, Gustav Klimt's *The Kiss*, to protest the country's suffering, he superimposed a recognisable image of love over the walls of war-torn Damascus. Recently, he has returned to painting with *Storeys*, a series of monumental works that communicate the magnitude of devastation experienced across his native country through expressionist compositions of destroyed structures. Exposing the current state of his homeland to the world, Azzam delves into a therapeutic exercise of reconstruction, storey by storey.

Born in Damascus in 1980, Tammam Azzam lives and works in Dubai. He received his formal training from the Faculty of Fine Arts, Damascus with a concentration in oil painting. Recently, he has participated in solo and group exhibitions at such venues as Rush Arts, New York (2014); FotoFest Biennial, Houston (2014); Ayyam Gallery London (2013); the 30th Biennial of Graphic Arts, Slovenia (2013); Ayyam Gallery Al Quoz, Dubai (2012, 2009); Ayyam Gallery DIFC, Dubai (2011).



Tammam Azzam  
(Syria, born 1980)

Lot 012

*Untitled*

From the Lebanon Bon Voyage series

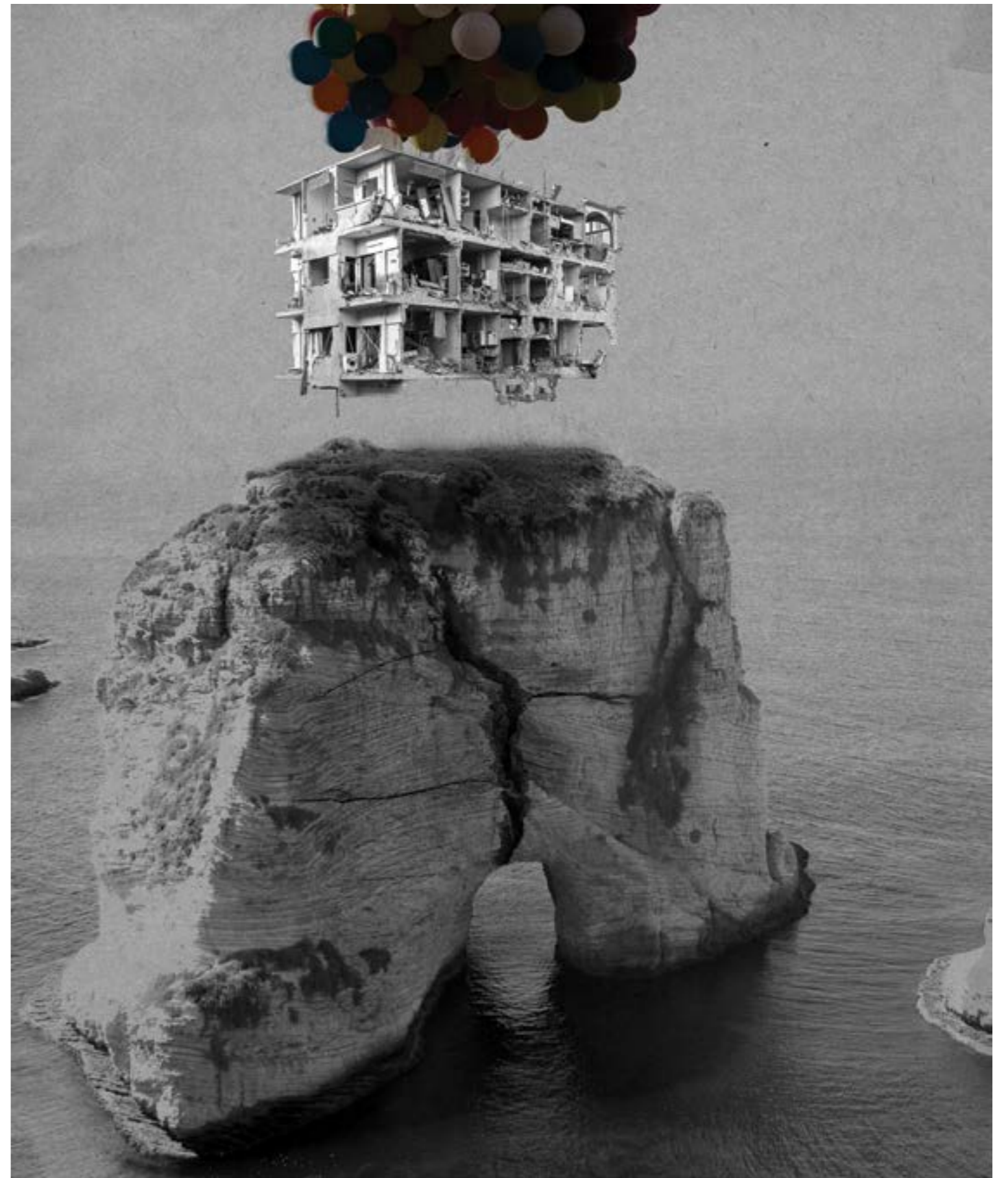
2013

C-print diasec mounting

120 x 100 cm

Edition 1/5

Estimate: \$5,000 - \$8,000





# Ammar Abd Rabbo

(Syria, born 1966)

## Lot 013

*Aleppo, Into the Wild*  
2014

Archival print  
100 x 150 cm  
signed, dated, titled, and numbered  
Edition 1/5

Estimate: \$4,000 - \$6,000

As one of the Arab world's prominent photojournalists, Ammar Abd Rabbo's work has been published in leading and widely circulated publications, from *Time Magazine* to *Paris Match*, *Der Spiegel*, *Le Monde*, and *Asharq Al Awsat*, where he signed more than sixty magazine covers. Spanning a twenty-year career, Abd Rabbo's portfolio includes war coverage in Iraq, Lebanon, Libya, and Syria; portraits of heads of states; world-renowned celebrities such as Michael Jackson; as well as high profile events such as the Cannes Film Festival and Paris Fashion Week.

Born in Damascus in 1966, Abd Rabbo lived in Libya and Lebanon before moving to France in 1978 after the intensification of the Lebanese Civil War. Prior to joining Sipa press agency in 1992, he studied political science at the Institut d'Etudes Politiques. He later left Sipa to create Balkis photo agency, which is now syndicated by Abaca Press. In 2012, Ammar Abd Rabbo held his first artistic exhibition entitled *Coming Soon* at Ayyam Gallery, Beirut. The exhibition transported the viewer beyond the wall of informality and provided a privileged look into one of life's most intimate spheres: pregnancy. *Follow the Leader* (2012), Abd Rabbo's second solo show, held at Ayyam Gallery Dubai, DIFC, focused on the spontaneity of scenes capturing world leaders, providing a surprising glimpse into the banal side of politics. The artist's recent solo exhibition, *Aleppo, A Elles, Paix!* (2014), was held at Europaia Gallery in Paris in conjunction with Paris Photo Month.



# Alireza Fani

(Iran, born 1975)

## Lot 014

*Untitled*  
From the In Search of the Concept series  
2007  
Archival print on cotton paper  
100 x 210 cm  
Edition A.P.  
signed, dated, and numbered

Estimate: \$12,000 - \$18,000

Throughout his career as a photographer, artist Alireza Fani has explored myriad themes, notably through signs and symbols that adopt surrealist gestures with theatrical imagery. In his early works, such as the series titled *In Search of the Concept* (2007), the use of a single Persian letter and its implied meaning in various contexts speaks of a reality beneath the surface of the immediate subject. In his subsequent body of work, produced from 2008 to 2010, animal bones and fish appear as individual and multiple indexes, superimposed onto nondescript scenes, and strategically placed upon or alongside the bodies of various male and female figures. Often invoking violence and fragmentation, as in the presentation of partly cut-up fish, such coded representations serve as visual interpretations of 'the symptoms of a collective malady of a nation.'

Alireza Fani was born in 1975 in Tehran, Iran. He received a Diploma in Graphic Design from Chamran Technical High School of Gorgan, and in 1994 entered Azad University of Art and Architecture to further his studies in Graphic Design. He has worked as a graphic designer, art director, and freelance photographer since 1997, developing a focus in fine art photography since 2007. Exhibiting since 2004, Fani has participated in various solo and group exhibitions in Iran. Internationally, he has participated in exhibitions in China, Croatia, Poland, the United Kingdom, the United States, the United Arab Emirates, and India. In September 2014, Fani participated in Photo Shanghai.



# Mohamad Badr

(Lebanon, born 1981)

## Lot 015

*Untitled*  
From the Filled with Light series  
2013  
Archival print on cotton paper  
130 x 90 cm  
Edition 1/3  
signed, dated, and numbered

Estimate: \$3,000 - \$5,000

Employing a variety of approaches, Mohamad Badr has experimented with everything from fashion photography to site-specific documentary practices with what he describes as 'a deep sense of social responsibility.' The artist's interest in capturing a range of imagery has frequently led him to focus on often-overlooked facets of life in the Middle East with acute perception and a demonstrated command of photographic formalism. The featured lot is from Badr's 2013 series *Filled with Light* in which a conceptual approach to black and white photography is used to overlay imagery, creating a striking visual effect. The figure in the untitled photograph appears covered in architectural details as light overcomes the setting. The body seems to merge with a façade while the boundaries of interior and exterior spaces become unclear.

Born in Lebanon in 1981, Mohamad Badr lives and works in Dubai. He is the recipient of numerous awards including the 2011 Shabab Ayyam Photography competition, and the Live Achrafieh Honorary Award (2011). He was also nominated for the fourth cycle of the Prix Pictet, the world's leading photographic award in sustainability (2012). He is the founder of the Lakum Hamra2akoum wa Li Hamra2, photography project in Lebanon, and Mosaic: Achrafieh International Photography Contest, Lebanon's first international photography competition. In 2012 his solo exhibition at Ayyam Gallery Beirut, *Bloody Streets: Manifestation of Power*, received wide acclaim for its provocative subject matter.



Sara Naim  
(Syria, born 1987)

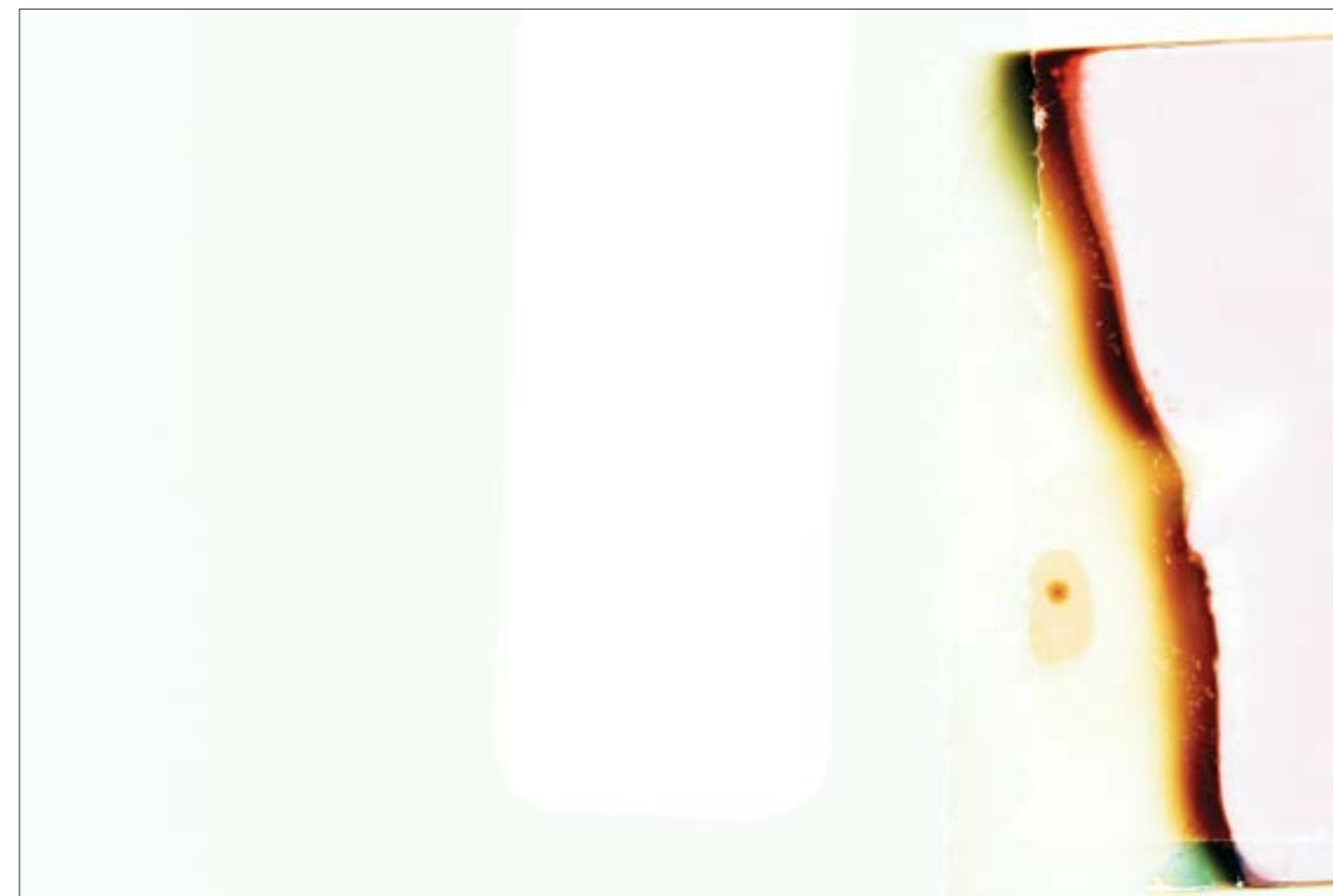
Lot 016

*Red, Orange, Yellow, Green, Blue and Purple*  
2012  
C-type digital print  
170 x 114 cm

Estimate: \$2,000 - \$4,000

Sara Naim's inviting photographs challenge the perception of the naked eye, encouraging the viewer to look beyond the surface of our immediate reality to examine the unseen. *Red, Orange, Yellow, Green, Blue and Purple*, from the series *When The Lights Went Off We Saw*, is an enlarged extraction from the edge of a photographic negative. The unpredictable outcome of vibrant abstract forms are a result of interrupted exposures distressed by light leaks through a broken camera shutter, revealing a vision that exists beyond the superficial and the creative control of the artist.

Born in 1987, Sara Naim is a Syrian artist who received her MFA in Fine Art Media at The Slade School of Fine Art in London and BA in Photography from London College of Communication. Naim has been exhibiting since 2009, recently at such venues as The Third Line gallery, Dubai (2014); VI gallery, Copenhagen (2014); Neu Gallery, London (2013); Traffic Gallery, Dubai (2012); and XVA Gallery, Dubai (2012). Her work has been featured in *Art Forum*, *Dazed and Confused*, *Vice*, and *Gulf News*. In 2015, she will hold a solo exhibition at The Third Line gallery's Project Space.



# Marwa Adel

(Egypt, born 1984)

## Lot 017

*Silence*  
2009

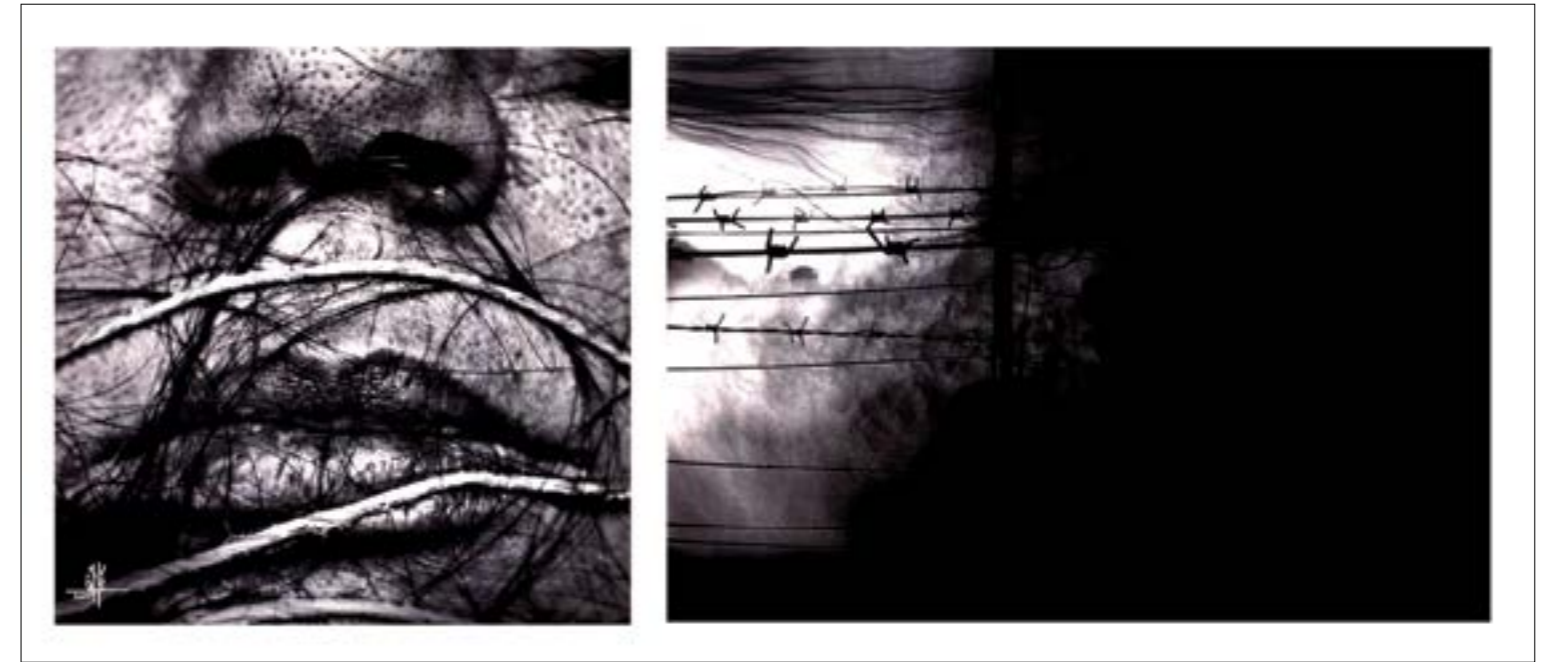
Digital photography  
75 x 176 cm  
Edition 2/5  
signed, dated, and numbered

Estimate: \$5,000 - \$8,000

Marwa Adel blends photography and calligraphy in her allegorical representations of societal struggles faced by women today. By superimposing fragile elements on the images of her introverted female models, she reveals the palpable tension arising from widespread conformist ideologies, consequently leading to a dissimulation of thoughts and feelings.

Casting furtive glances and shielding themselves with their hands, Adel's women ensconce their true nature like a secret. With the exposure of their nude body parts, apparent here and there behind the otherwise concealing texts and veils, a path is traced towards the elucidation of their sentiments. The almost exclusive use of black and white in Adel's daring autobiographical oeuvre highlights the gravity of the situation she concerns herself with. Exploring her own internal conflict through past memories, the artist sheds a new light on the universal matter of taboos.

Born in 1984 in Cairo, Adel earned both Bachelor and Master degrees in Applied Arts from Helwan University, where she is a lecturer today. She has held solo exhibitions in Cairo, Alexandria, and Dubai since 2009. Her most recent exhibitions include the European-Arab Festival of Photography, Hamburg (2010, 2011, 2012); Dak'Art Biennale, Senegal (2012); Sharjah Calligraphy Biennial (2012); Circa Gallery Arles, France (2013); and Almarkhiya Gallery Doha, Qatar (2014). Adel is the recipient of multiple awards, notably Best Arab Photographer from the Sharjah Photography Competition (2011) and Best Solo Exhibition, awarded by the Ministry of Culture at the Gezira Center of Art (2010).



# Lara Zankoul

(Lebanon, born 1987)

## Lot 018

*Nouveaux Riches*  
2013

Archival print on cotton paper  
90 x 90 cm  
Edition 2/5  
signed, dated, titled, and numbered

Estimate: \$3,000 - \$5,000

The dreamlike compositions of Lebanese photographer Lara Zankoul can be read as contemporary fairy tales that explore the charm and mystery of the human psyche. Whimsical, they demonstrate an attempt to invent new worlds, to push against the boundaries of reality in order to escape the monotony of ordinary life. At the same time, Zankoul offers subtle critiques of modern society, fixing her figures in settings that often reflect the taxing psychology of everyday experience as her subjects navigate its many dimensions. The characters portrayed in Zankoul's work are anonymous and timeless, universal subjects existing within surreal landscapes, where the senses are heightened and exaggerated features reveal affecting details that often remain unseen. In the featured lot, *Nouveaux Riches* (2013), the artist offers a playful critique of social posturing: below the surface, a glamorous couple is shown dressed in tattered rags.

Born in Lebanon in 1987, Lara Zankoul lives and works in the country's capital, where she earned a graduate degree in Economics from the American University of Beirut. Since beginning her artistic practice in 2008, she has participated in exhibitions throughout the Middle East and France. Currently working under the umbrella of the Shabab Ayyam incubator programme, she was an award recipient at the 2011 Shabab Ayyam Photography Competition. Zankoul held her first (2013) and second (2014) solo exhibitions at Ayyam Gallery Beirut. Recent group shows for the artist include 'Women's Art' at Art Lounge Beirut (2011); and the third edition of the Festival Photomed in southern France in 2013.



# Majid Koorang Beheshti

(Iran, born 1967)

## Lot 019

*City's Notebook*

2011 - 2012

Archival print on cotton paper

70 x 105 cm

Edition 2/3

signed, dated, and numbered

Estimate: \$4,000 - \$6,000

The architectural landscapes staged in Majid Koorang Beheshti's photographs, with their variable angles and perspectives, translate into a dynamic storytelling of the artist's preoccupations. With his monochromatic urban environments, Beheshti bemoans the progressive destruction of Iran and the loss of its heritage during the successive regime changes and conflicts of the country's modern period.

Reminiscent of Bauhaus, the clean lines composing orderly series of angular or curved edifices, bring to life a grayscale geometrical abstraction. Stripped of their primary role, the structures become mere settings for the ghostly characters that Beheshti sometimes inserts into his images. In doing so, he offers an intimate, almost forbidden glimpse of what's happening inside and around the buildings he captures. Death, fear, isolation, and military presence are the subjects of his politically engaged narrative, veiled by sprawling cityscapes.

Born in 1967 in Isfahan, Iran, Majid Koorang Beheshti received a Bachelor of Arts in Painting from Tehran's Azad University. He has shown in solo exhibitions throughout Iran since 1998 and at Ayyam Gallery Al Quoz, Dubai in 2012. Beheshti has participated in exhibitions in Iran, the United States, Italy, France, the United Kingdom, and Germany since 2004, most notably with the exhibition *Persian Visions, Contemporary Photography from Iran* that toured the United States. At the 10th Iranian Photography Biennial in 2006, he was awarded first prize in creative photography for his series *Cubic Pathways*.



# Jalal Sepehr

(Iran, born 1968)

## Lot 020

*Untitled*  
2004  
C-print  
66.7 x 99.7 cm

Estimate: \$3,000 - \$5,000

Jalal Sepehr's photographic adventure spans two decades, during which he transitioned from industrial and advertising photography into a fine art practice. In his vibrant images, he captures contrasting intersections between elements: ancestral, contemporary, and natural, thus seeking to redefine the present moment. Undeniable components of his cultural heritage, the Persian rugs protagonised in Sepehr's work are displaced from their intended location and used in contrasting, unexpected settings, paving outdoor surfaces or skimming the sea, at the crossroads of the traditional and everyday life.

A self-taught photographer, Sepehr accepts fortuitous outcomes as part of his otherwise methodical practice, often setting the main subjects of his photographs into the background while other unanticipated elements take centre stage.

Jalal Sepehr was born in 1968 in Tehran, where he still lives and works today. His most recent solo shows were held at Silk Road Gallery in Tehran (2011) and Khaki Gallery in Boston, USA (2011). He has participated in over eighty photography festivals, competitions, and collective exhibitions in and outside of Iran. The most recent include Pulso Iraniano, Rio de Janeiro (2012); Mellat Gallery, Tehran (2013); Tehran Museum of Contemporary Art (2014); and Silk Road Gallery in Paris and Sydney (2014).



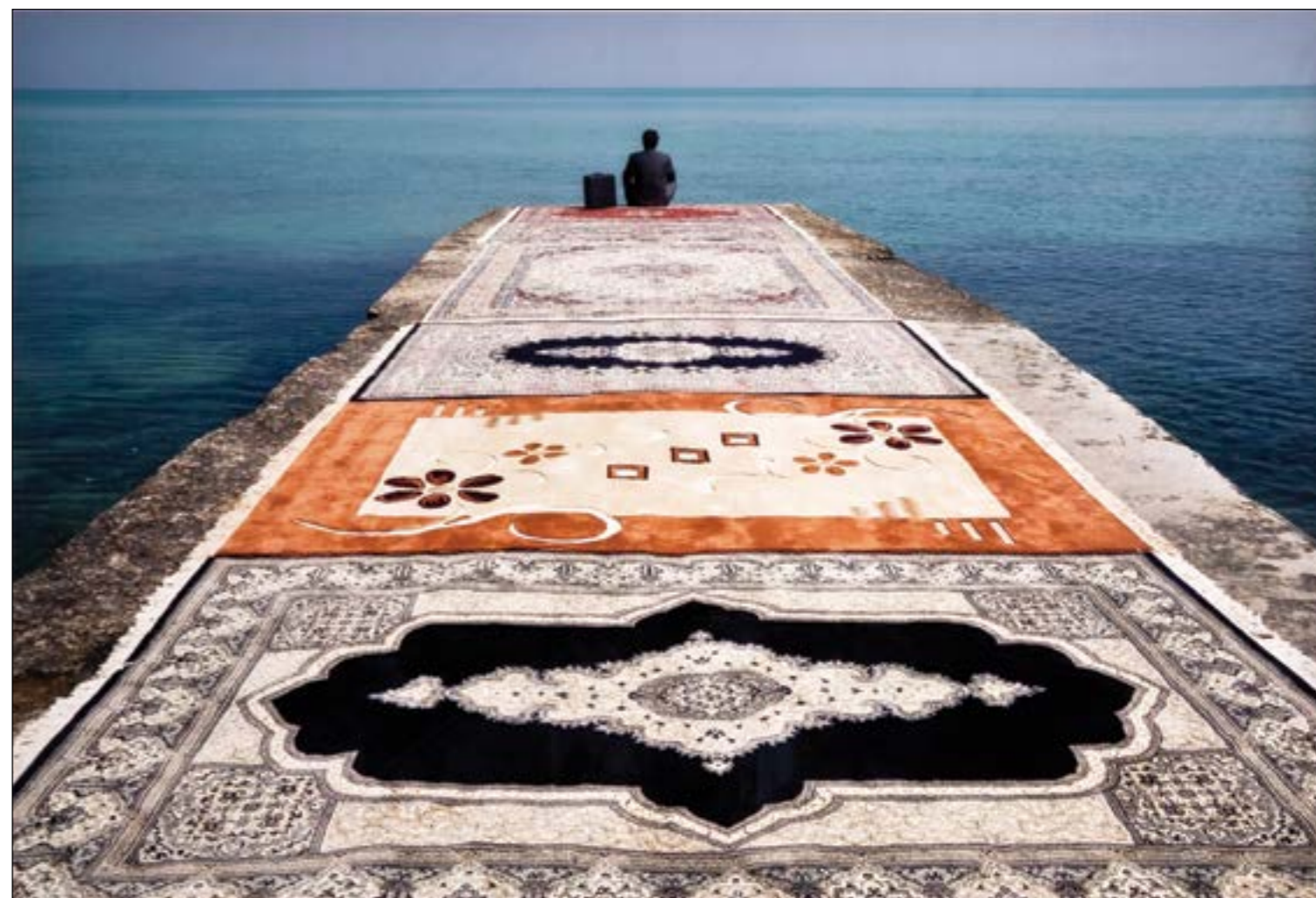


Jalal Sepehr  
(Iran, born 1968)

Lot 021

*Untitled*  
2004  
C-print  
66.7 x 99.7 cm

Estimate: \$3,000 - \$5,000



# Fateh Moudarres

(Syria, 1922 - 1999)

## Lot 022

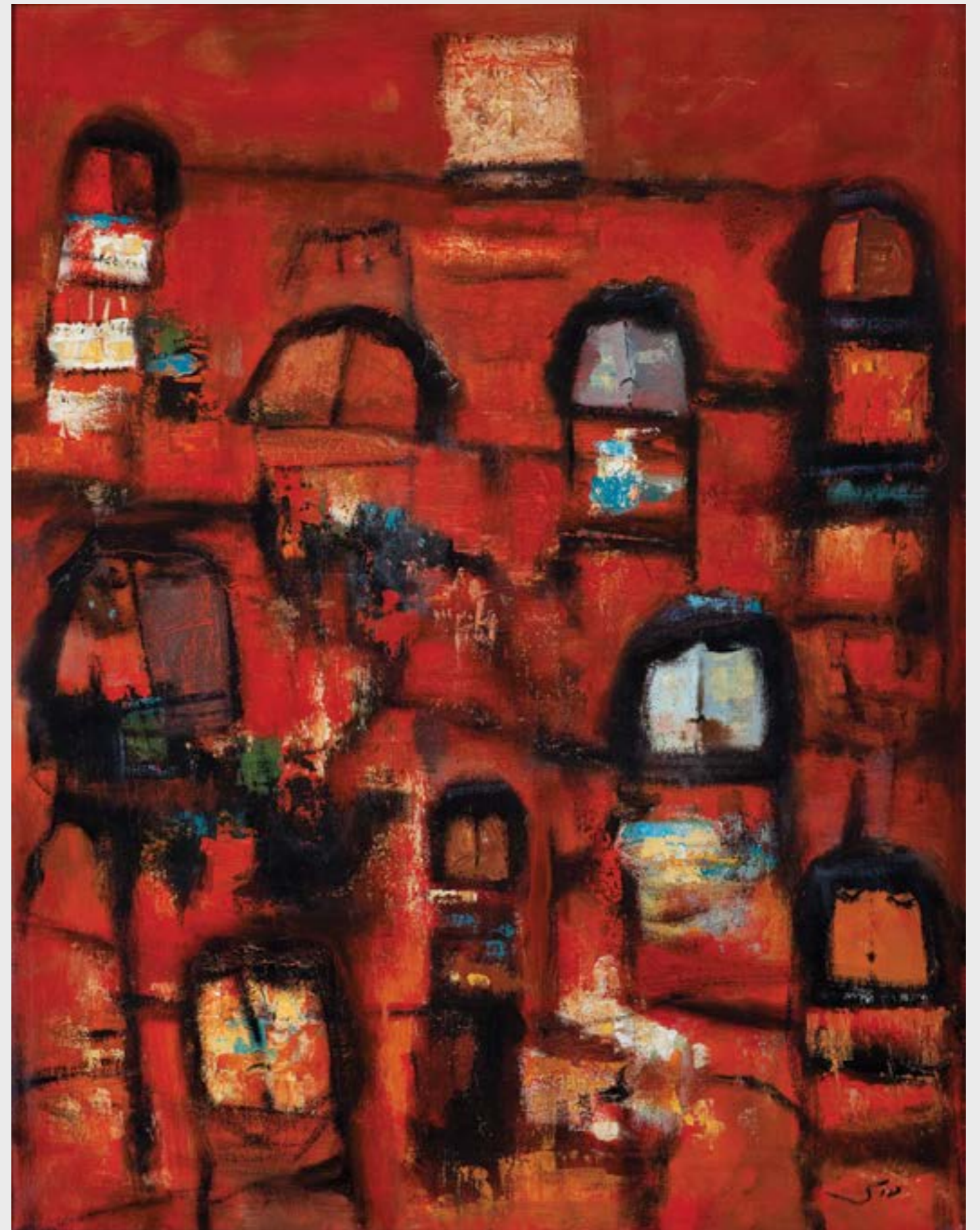
*Bride and Silence*  
1973 - 1990  
Oil on canvas  
90 x 70  
signed

Estimate: \$30,000 - \$40,000

A pioneering modernist painter, Fateh Moudarres was a leader of Syrian Expressionism, a loosely defined movement spanning decades with traces still seen today. Before traveling to Italy to receive his formal artistic training, Moudarres was active as a self-taught realist painter in northern Syria. At the Academy of Fine Arts in Rome, he developed an interest in Surrealism and later returned to his native country to form an individual style that he described as 'surrealistic and figurative with a strong element of abstraction.'

Deeply affected by his childhood experiences in the Syrian countryside, Moudarres frequently depicted rural subjects on the margins of society, mining Syria's history, material culture, and natural environment in the process. Although his compositions often drew from a variety of sources, including mythology, ancient visual culture, icon painting, and symbolism, he intermittently addressed the region's larger political climate, particularly during times of conflict. Moudarres was one of the first Syrian artists to tackle such issues with experimental uses of media and unconventional forms of representation.

Born in a village on the outskirts of Aleppo, Syria, Fateh Moudarres (b.1922, d.1999) studied at the Academy of Fine Arts, Rome between 1954 and 1960. The year of his graduation he represented Syria at the Venice Biennale alongside painter Louay Kayyali and later participated in the 1963 San Paulo Biennial, where he was awarded a prize in painting. In 1969 he traveled to France to pursue a graduate degree from the Academy of Fine Arts, Paris. Upon returning to Syria in 1972 he joined the Faculty of Fine Arts, Damascus, where his twenty-year tenure included an appointment as the institution's dean. Distinguished throughout his career, he received the Jury Prize at the Cairo Biennial in 1994 and the Decoration of Honor from the Latakia Biennale the following year. His works are housed in the National Museum of Damascus, the Syrian Ministry of Culture, Mathaf: Arab Museum of Modern Art, the Jordan National Gallery of Fine Arts, and The British Museum.



**Fateh Moudarres**  
(Syria, 1922 - 1999)

**Lot 023**

*Guards of the Desert*  
1981

Oil on canvas  
100 x 80  
signed and dated

Estimate: \$30,000 - \$40,000



# Paul Guiragossian

(Palestine, 1926 - 1993)

## Lot 024

*Untitled*  
1960  
Oil on canvas  
105 x 80 cm  
signed and dated

Estimate: \$80,000 - \$120,000

Although a native of Palestine, Paul Guiragossian earned his reputation as one of the most sought-after modernists during his time in Lebanon. As a painter who often shifted between figuration and abstraction while elevating regional expressionism, Guiragossian's works have been staples of the Beirut art scene since the 1950s. With a career that spanned nearly fifty years, he developed a distinct style of painting that frequently focused on female subjects. Guiragossian is often quoted as saying: 'the woman is my pretext, my window over the world, which allows the light as much as the clouds to infiltrate...it's a window of peace and of war, that makes love and hope seem so reachable...' Through coarse brushwork and a vivid palette, Guiragossian's compositions are infused with energy, and instantly take hold of the viewer.

Behind the success of these works is the remarkable evolution of an artist from a draftsman to painter. With a love for drawing at an early age, one which initially set him on his creative path, he developed an accomplished handling of the form and continued to create masterful ink on paper works throughout his life; yet examples of these compositions are much less prevalent than his heavily layered paintings. What his drawings reveal, however, is the delicate and deliberate approach to art that he possessed and the acute sense of intuitiveness through which he depicted the world.

Born in 1926, Guiragossian trained as an artist at Studio Yarkon in Jerusalem during the British Mandate of Palestine. In 1953, he moved to Lebanon where he began exhibiting regularly not long after his arrival, and quickly became a prominent figure of the Lebanese art world. After taking first prize at the Italian Biennial in 1956, he was offered a scholarship to study at the prestigious Academy of Fine Arts in Florence, and later received a grant from the French government and studied in Paris. A proficient painter, he exhibited throughout the world and continued to create until his death in 1993. Lauded as one of the most revered Levantine painters of the twentieth century, his work is part of countless public and private collections in the Middle East, Europe, and the United States.



# Safwan Dahoul

(Syria, born 1961)

## Lot 025

*Dream*

1999

Acrylic on canvas

145 x 120

signed, dated, and titled

Estimate: \$80,000 - \$120,000

Safwan Dahoul explores the corporeal and psychological effects of alienation, solitude, and longing that punctuate the human experience at various stages in life. Partly autobiographical, his works utilise the formal properties of painting—composition, palette, and brushwork—to recreate the subconscious sense of enclosure that surfaces during times of crisis, whether in death, estrangement, or political conflict. Dahoul's recurring female protagonist is invariably defined by architectural details, deepening the state of her disaffection, as even the familiar becomes a site of distress. In the featured lot—created during the first phase of his ongoing Dream series—a single plate in front of a vacant seat, paired with the woman's poignantly piercing gaze, suggests a moving narrative of absence and loss. Also of note in the painting is the gradual transformation of Dahoul's heroine, whose thin elongated figure seems to be morphing into the strong, robust frame that is found in subsequent works. Similarly, the woman's face appears to be adopting a mask-like quality.

Born in 1961 in Hama, Syria, Safwan Dahoul lives and works in Dubai. Dahoul attended the Suheil Al Ahdab Center of Plastic Arts and the Faculty of Fine Arts in Damascus. In 1987 he received a scholarship to study abroad from the Syrian Ministry of Higher Education and relocated to Belgium, achieving his Doctorate from the Higher Institute of Plastic Arts in Mons in 1997. Later when he returned to Syria, he taught at the Faculty of Fine Arts and was influential to an emerging generation of painters in the 2000s. Dahoul's work is held in numerous private and public collections including the Institut du Monde Arabe, Paris; The Samawi Collection, Dubai; The Farjam Collection, Dubai; and the Arab Fund for Economic and Social Development, Kuwait. Dahoul has participated in recent solo and group exhibitions at Ayyam Gallery Beirut (2014); Ayyam Gallery DIFC, Dubai (2014, 2011); Ayyam Gallery London (2013); Edge of Arabia, London (2013); Emirates Palace, Abu Dhabi (2013); and Institut du Monde Arabe, Paris (2012).



# Naim Ismail

(Syria, 1930 - 1979)

## Lot 026

*Untitled*  
1958  
Oil on canvas  
88 x 67 cm  
signed and dated

Estimate: \$30,000 - \$40,000

The younger brother of pioneering Syrian modernist Adham Ismail, Naim was a prominent painter in his own right, reconfiguring the traditional aesthetic of Arab decorative arts with a modernist sensibility—a painting style that became highly influential. His incorporation of the patterns, geometry, and visual rhythms of local textiles are joined in harmonious colorist compositions that suggest depth and space with sharp lines and multiple planes, giving an illusionist feel in which everyday visual culture is highlighted for its complexity and brought into the realm of fine art. This approach pays homage to the region's rich heritage while seeking to expand its parameters.

Born in Antioch, Syria in 1930, Naim Ismail studied at the Faculty of Fine Arts in Istanbul, graduating in 1953. After pursuing research in the art of medals and frescoes at private institutions in Rome, he eventually returned to Damascus in the late 1950s, where he held a number of significant positions, including the artistic supervisor of the national Army Magazine and the director of Fine Arts in the Ministry of Culture, a post he held from 1970-79. Ismail's work is housed in a number of notable collections, including the National Museum of Damascus and the Syrian Ministry of Culture.



# Samir Rafi

(Egypt, 1926 - 2004)

## Lot 027

*Untitled*  
1960  
Oil on masonite  
92 x 73 cm  
signed and dated

Estimate: \$20,000 - \$30,000

A prominent Egyptian modernist, Samir Rafi was widely known for combining international trends with traces of Pharaonic art in compositions that poignantly depicted modern day Egypt. Rafi was among a number of pioneers who chose to investigate images and scenes of everyday life rather than the romanticised or embellished portraits of the upper echelons of Egyptian society that had dominated local art prior to Gamal Abdel Nasser's revolution. When placed within this important historical context, in which Egypt was experiencing radical cultural transformations with artists and intellectuals often at the helm, his seemingly modest compositions are in fact earth shattering, reflecting metaphysical underpinnings. The manner in which he depicted his subjects is also striking, as they exude a certain foreboding and their melancholy dispositions seem to point to an almost apprehensive outlook towards Egypt's future.

Born in Cairo, Samir Rafi (1926-2004) obtained a Bachelor's degree from the School of Fine Arts in Cairo, where he focused on the decorative arts, and later went on to complete a PhD in art history from the Sorbonne in Paris in 1953. In Europe he met several leading figures of European Modernism, including Picasso, Giacometti, and Fernand Léger. Returning to Egypt amidst the fervor of Pan-Arabism, he exhibited extensively in Cairo and worked alongside the Contemporary Art Group, which he co-founded in 1964. After teaching decorative arts at the School of Fine Arts in Cairo, he moved to Algeria, where he taught art history. Rafi resided in Paris during the final years of his life. His works are housed in major institutions in Egypt, Mathaf: Arab Museum of Modern Art and the Barjeel Art Foundation.



# Ismail Fattah

(Iraq, 1934 - 2004)

## Lot 028

*Untitled*  
1998  
Oil on cardboard  
68 x 48 cm  
signed and dated

Estimate: \$15,000 - \$25,000

A prominent figure during a critical time in Iraqi art history, Ismail Fattah was a member of a number of seminal art collectives and movements, most notably the New Vision group, which was founded in 1969 and called for new approaches to representing Iraq's rich cultural patrimony while exploring contemporary issues and seeking to break free from traditional aesthetics. Fattah's paintings were often inspired by Iraq's ancient art with the combined forms of stylized figures. Yet he remained thoroughly contemporary with a vibrant palette and fluid brushwork, creating compositions that frequently employ elements of abstraction. Overarching themes of isolation dominate the late artist's canvases.

In Fattah's over forty years as a professional artist, he produced a substantial body of painting and sculpture. He is perhaps best known for his sculpture, which includes impressive public commissions for the Ministries of Trade and Industry, the Lawyer's Union Façade, and the monuments of Iraqi Poets and Martyrs.

Born in Basra, Iraq in 1934, Ismail Fattah studied at the Institute of Fine Arts in Baghdad, where he worked under influential Iraqi pioneers such as Jawad Salim, and earned a degree in Painting and Sculpture in 1958. In 1963, he received a High Diploma in Sculpture from the Academy of Fine Arts in Rome, and pursued a third degree in ceramics at the city's San Giacomo Academy. Upon his return to Iraq in 1965, he was invited to teach ceramics at the Institute of Fine Arts in Baghdad, and later taught sculpture for over two decades. In the mid 1990s he relocated to Qatar, where the Museum of Modern Arab Art (now known as Mathaf) in Doha provided a studio for him. In the Gulf, his collector base expanded significantly, as he became a fixture of the local art scene. He remained in Qatar until he became terminally ill and sought treatment in Abu Dhabi. After returning to Iraq in 2004 he died within hours of his arrival.





# Abdullah Murad

(Syria, born 1944)

## Lot 029

*Abstract*  
1992

Mixed media on canvas  
50 x 63 cm  
signed and dated

Estimate: \$8,000 - \$12,000

Abdullah Murad has developed an exceptional painting style that some describe as 'arabesque abstraction.' Considered an innovator in the contemporary abstract school of Syrian art, Murad has exhibited his spontaneous compositions for over thirty years. A consummate colourist whose compositions emanate with liberated forms, he creates an overwhelming sense of harmony through an effervescent palette that manipulates light and dark contrasts, reflecting an organic approach to abstraction. Shapes are created with brushstrokes ranging from restrained markings to vigorous lines that have been unleashed with explosive force.

Demonstrating a level of experimentalism that has distinguished his oeuvre, he also employs other techniques, including collage. Textures are built up so that the surface of the canvas seemingly leaps out at the viewer, while earthen hues effortlessly meet warm and cool colours. For the artist, the inspiration for his paintings cannot be located in a single moment or object. Forever evolving, his melodic compositions are extracted from the depths of memory and intuition.

Born in Homs, Syria in 1944, Abdullah Murad graduated from the Faculty of Fine Arts, Damascus in 1970. Since then, he has exhibited throughout the Middle East at venues such as Atassi gallery in Damascus, the Sharjah Biennial, and Doha's Al Markihya gallery. A solo exhibition at Ayyam Gallery Damascus in 2007 drew viewers from all over the region and was accompanied by a monograph covering the expanse of his oeuvre. His works are housed in the National Museum of Damascus and the Syrian Ministry of Culture, in addition to private collections around the world. His most recent solo exhibition was held in 2013 at Art on 56<sup>th</sup> gallery in Beirut.



Abdullah Murad  
(Syria, born 1944)

Lot 030

*Abstract*  
1992  
Mixed media on canvas  
50 x 63 cm  
signed and dated  
Estimate: \$8,000 - \$12,000



# Elias Izoli

(Syria, born 1976)

## Lot 031

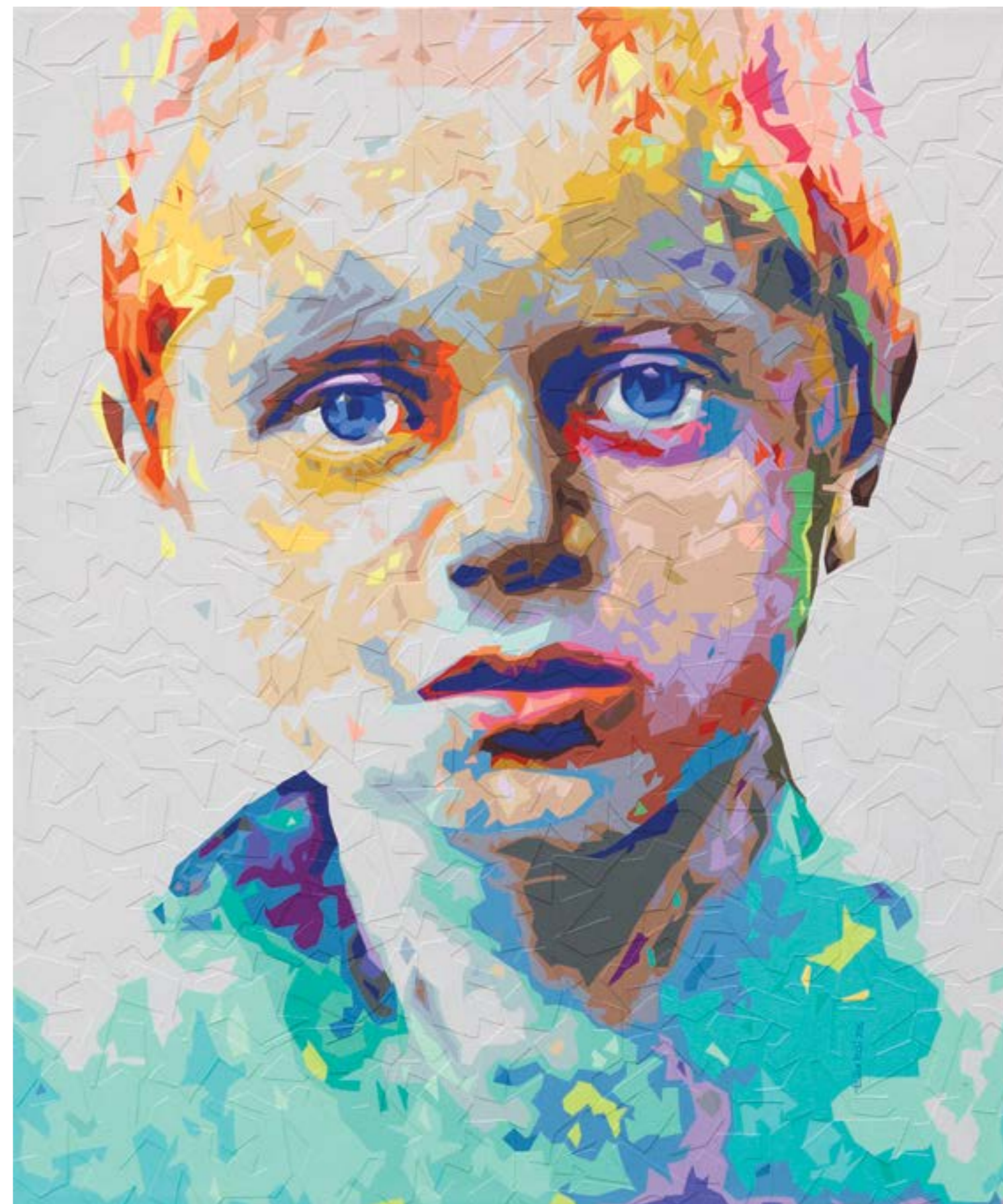
*Untitled*  
2014

Mixed media on canvas  
120 x 100 cm  
signed and dated

Estimate: \$12,000 - \$18,000

Elias Izoli is a self-taught realist painter whose creativity was harnessed at an exceptionally young age. In Damascus, his talent was recognized early on and he was given a solo exhibition at the Russian Cultural Centre at age seventeen. With consummate draftsmanship, a marked command of colour, and an intensive approach to capturing his subjects, Izoli's compositions defy conventional portraiture. Recently, the impact of the Syrian war has inspired him to produce psychologically laden portraits of children caught in the crossfire of violence.

Born in Damascus in 1976, Elias Izoli lives and works in the city. He has exhibited since 1993 and was included in exhibitions at Ayyam Gallery Beirut and Dubai in 2010, 2012, and 2013.



**Elias Izoli**  
(Syria, born 1976)

**Lot 032**

*Untitled*  
2013

Mixed media on canvas  
150 x 120 cm  
signed and dated

Estimate: \$12,000 - \$18,000



# Oussama Diab

(Palestine, born 1977)

## Lot 033

*Celebration*  
2014

Mixed media on canvas  
150 x 150 cm  
signed, dated, and titled

Estimate: \$10,000 - \$15,000

Palestinian artist Oussama Diab applies a conceptual approach to painting by exploiting the stylistic variants of the medium as emotive prompts in order to explore how form can articulate the urgency of sociopolitical issues. In an age where digital media have taken a dominant role in filtering our everyday experiences and the construction of imagery has become integral to the negotiation of modern life, Diab addresses the contradictions and obstacles of political conflict, globalization, and exile through playful symbolism, references to popular culture, iconic imagery, and narrative structures. With each new series he adopts a different painting style, reflecting the impermanent nature of art as it becomes increasingly conceptual and further dematerialized.

Born in 1977 in Damascus, Oussama Diab lives and works in Beirut. A graduate of the Faculty of Fine Arts in Damascus in 2002, he has featured in solo and group exhibitions throughout the region and is the recipient of numerous awards including the Shabab Young Artists exhibition in Syria. Solo shows include Ayyam Gallery DIFC, Dubai (2012); Ayyam Gallery Beirut (2010-II); Ayyam Gallery Dubai (2010); Ayyam Gallery Damascus (2009).



# Shurooq Amin

(Kuwait, born 1967)

## Lot 034

*I Need a Hero*

From the It's a Man's World series  
2012

Mixed media on canvas mounted on wood  
110 x 180 cm  
signed and dated

Estimate: \$12,000 - \$18,000

Born in Kuwait to a Syrian mother and a Kuwaiti father, Shurooq Amin is an interdisciplinary artist who is known for her provocative mixed media paintings. In addition to Amin's noteworthy career as a visual artist, she is a widely published, Pushcart Prize nominated poet, and holds a doctorate in Creative Writing and Ekphrasis from Warnborough College, England.

Utilising a postmodern approach to portraiture that combines photography and painting, Amin depicts her anonymous, multi-generational figures with humour and irony as she reveals the intrinsic contradictions of a conservative society built on hidden lives, collective denial, and widespread corruption. Exploring the cultural chasms of modern-day Arab society as it becomes increasingly escapist and steered by global consumerism and popular culture, Amin's works frequently return to one of the most universally taboo subjects: the traditional familial structure and the gender roles that maintain it.

Exhibiting since the mid 1990s, Amin's paintings are housed in public and private collections in the Middle East, Europe, and the United States. Her selected solo and group exhibitions include: Ayyam Gallery London (2014); Ayyam Gallery DIFC, Dubai (2014); Ayyam Gallery Al Quoz, Dubai (2013); Lahd Gallery, London (2011); CAN, New York (2010); Tilal Gallery, Kuwait (2010); and International Cairo Art Biennale (2008).

In 2013, Amin was awarded the title of 'Artist of the Year' by the Arab Woman Awards, Kuwait chapter and was the first female Kuwaiti artist to be auctioned at Christie's in 2012. A retrospective of her work was featured in the biannual art journal, *Contemporary Practices: Visual Arts from the Middle East*. A monograph highlighting two decades of the artist's oeuvre was published by Ayyam Gallery in 2014.



# Shaweesh

(Saudi Arabia, born 1989)

## Lot 035

*Sarah Attar*  
2013

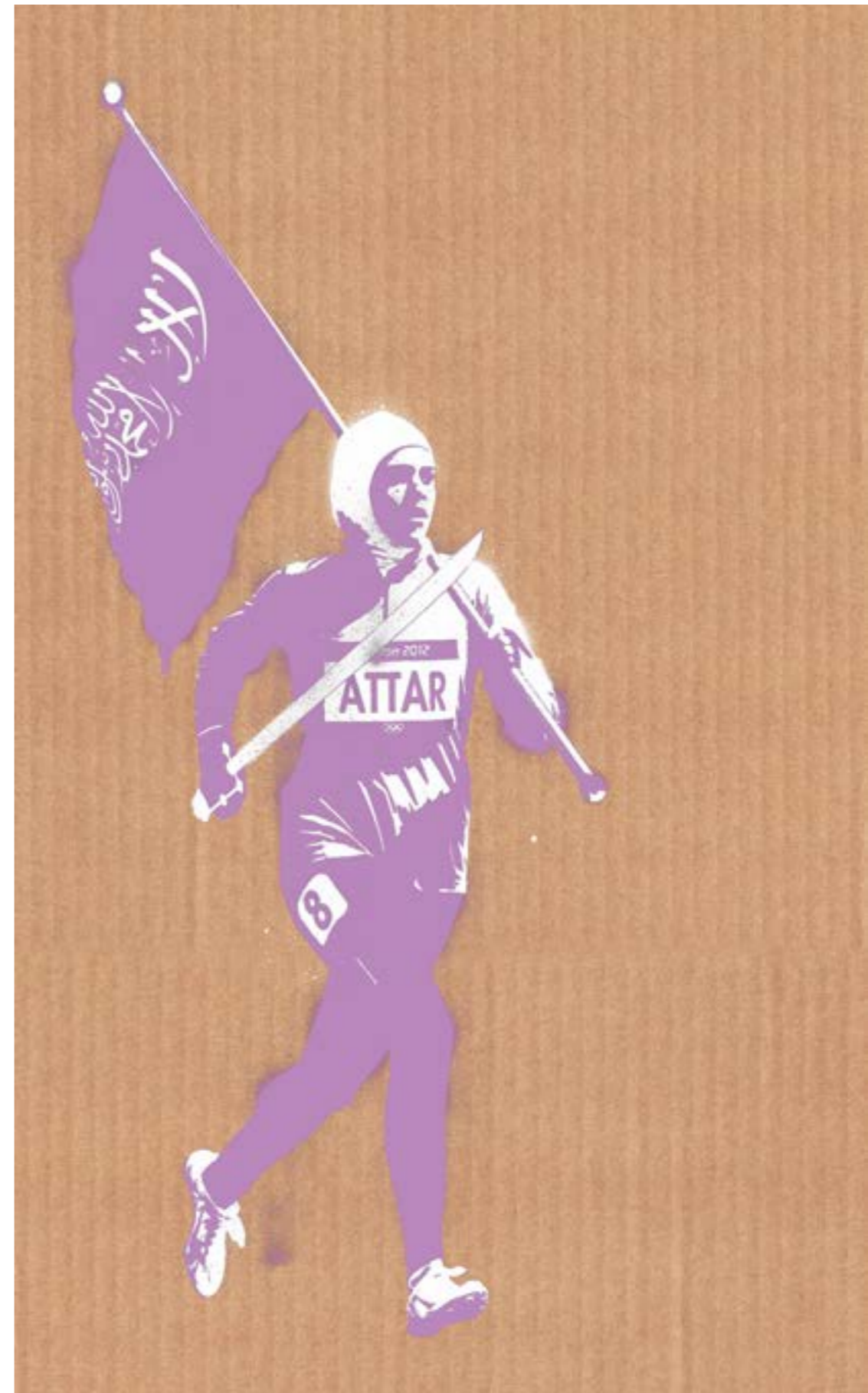
Spray paint on cardboard  
200 x 123 cm  
signed and dated

Estimate: \$12,000 - \$18,000

Shaweesh examines the current situation in his native Saudi Arabia through humorous insertions of cartoon characters and other improbable elements into historical photographs and eye-catching portrayals of internationally known personalities. Focused primarily on graffiti since 2009, Shaweesh's method progressively evolved to include digital work, street art, and Pop art.

Part of a growing movement of young Saudi artists, Shaweesh attempts to initiate a dialogue on the streets by mixing American pop culture with traditional elements of Arabic art. Influenced by Banksy, Andy Warhol, and John Baldessari, Shaweesh creates a narrative new to the Kingdom's audience in an effort to broaden the art perceptions of his fellow citizens.

Shaweesh was born in 1989 in Riyadh, where he presently lives. His most recent collective exhibitions include *FotoFest Houston* (2014); *Rhizoma* at the 55th Venice Biennale (2013); Crossway Foundation, London (2013); and *Edge Of Arabia*, London (2012).



# Hamed Sahihi

(Iran, born 1980)

## Lot 036

*Untitled*  
From the Bulimia series  
2013  
Acrylic on canvas  
120 x 150 cm

Estimate: \$5,000 - \$8,000

Hamed Sahihi's early work is heavily influenced by Surrealism and an interest in dreams. His recent works reflect a shift into assemblage and sculptural dimensions, almost as if bringing his hallucinatory juxtapositions to life. The Bulimia series (2012) presents the disease of over consumption and purging of food to highlight present problems in media. With multiple news outlets constantly feeding consumers their stories, the general public becomes over saturated, the truth in media can often be buried or hidden, and news, like food, is ultimately purged.

Born in 1980 in Tehran, Hamed Sahihi received a Bachelor of Arts in painting from the Faculty of Fine Arts at Tehran University in 2003, and a Master of Fine Arts in painting from the Art University in Tehran in 2005. Select exhibitions for the artist include the Museum Rietberg, Zürich (2013); The Museum of Anthropology at the University of British Columbia, Vancouver (2013); the CCA-T Center for Contemporary Art, Tbilisi, Georgia (2013); the Jill George Gallery, London (2010); and the Forum Schlossplatz, Aarau, Switzerland (2009). Sahihi was featured in the second, fifth, and sixth editions of the Tehran Contemporary Painting Biennale. He has also enjoyed success as a filmmaker; having studied with renowned filmmaker Abbas Kiarostami at one point, the artist has created twenty short films and video animations, and one feature film in the last decade.





# Oussama Baalbaki

(Lebanon, born 1978)

## Lot 037

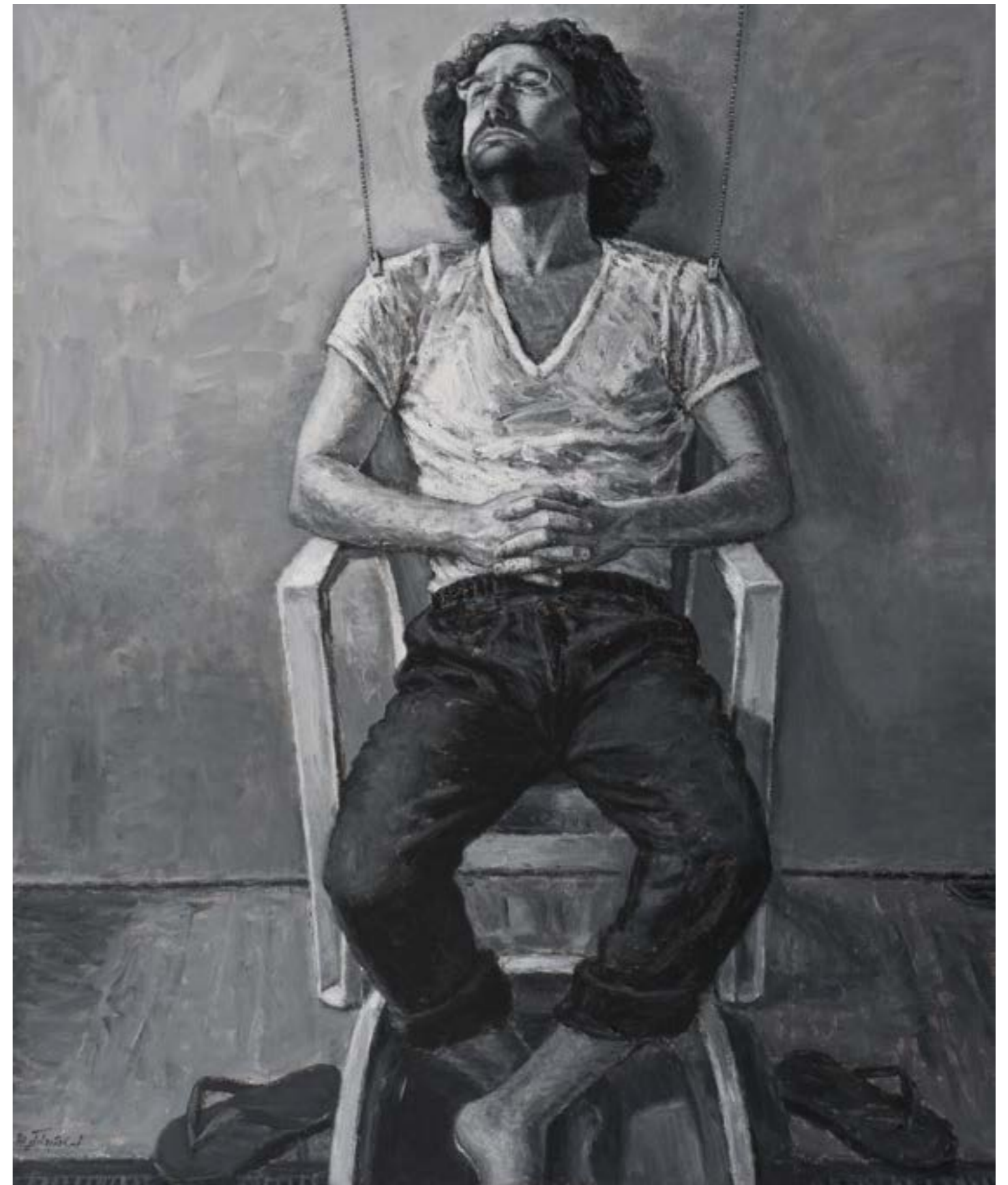
*Untitled*  
2010  
Acrylic on canvas  
180 x 150 cm  
signed and dated

Estimate: \$8,000 - \$12,000

With a laboured approach to painting, Oussama Baalbaki frequently approaches difficult subject matter. Yet he is also drawn to the aesthetically pleasing or the stillness that exists amidst quiet moments in life. His more politically slanted canvases are at once striking and introspective, while his snapshots of the mundane seem to possess concealed narratives. In his landscapes, for example, unexpected elements such as electrical poles or derelict cars gain prominence, often becoming the focus of the paintings, and catching the viewer off guard.

Baalbaki has painted self-portraits with various household objects such as books, knives, and hair dryers since 2010. On his decision to create numerous self-portraits, Baalbaki explains that he prefers to use himself as a model whose features and gestures he is intimately familiar with. At the same time the artist reveals, 'I feel as if [I am] drawing another person...an adjacent being,' in which the works come to 'represent an alternate reality, which is refined of the 'flaws, excesses and the paleness of reality.'

Oussama Baalbaki was born in Lebanon in 1978 and graduated with an honours degree from the Lebanese University's School of Fine Arts in 2002. He has participated in several group exhibitions such as *Art Studio* under the supervision of the artist Nasser El-Soumi at Goethe Institute in Beirut in 1999, and the Lebanese Plastic Arts Exhibition in Algeria in 2007. His works were exhibited in the *Autumn Salon* of Sursock Museum in Beirut consecutively from the year 2003 until 2008. In 2010, the artist exhibited at Galerie Tanit, Munich, and at Galerie Tanit, Beirut in 2014.



# Samia Halaby

(Palestine, born 1936)

## Lot 038

*Sun Bubbles*  
2013

Acrylic on linen canvas  
145 x 145 cm  
signed, dated, and titled

Estimate: \$25,000 - \$35,000

Born in Jerusalem in 1936, Samia Halaby is a leading abstract painter and an influential scholar of Palestinian art. Recognised as a pioneer of contemporary abstraction in the Arab world, although based in the United States since 1951, she has exhibited throughout the region and abroad and is widely collected by international institutions, including the Solomon R. Guggenheim Museum of Art (New York and Abu Dhabi), the National Gallery of Art, Washington, the Art Institute of Chicago, Institut Du Monde Arabe, the British Museum, and Mathaf: Arab Museum of Modern Art. Halaby was the first fulltime female associate professor at the Yale School of Art, a position she held for nearly a decade, during the initial part of her career when she taught at universities across the United States. In addition to a renewed interest in her oeuvre recently, historians of new media are currently re-evaluating Halaby's experiments with computer-based painting in the 1980s, categorised as kinetic art, which she created programs for and performed live at Lincoln Center and the Brooklyn Museum of Art in New York.

Her writings on art have appeared in *Leonardo*, *Journal of Arts, Sciences and Technology* and *Arab Studies Quarterly*, among others, while her independently published survey *Liberation Art of Palestine: Palestinian Paintings and Sculpture in the Second Half of the 20th Century* (2002) is considered a seminal text of Palestinian art history. In 2014, Booth-Clibborn Editions published the artist's second monograph, *Samia Halaby: Five Decades of Painting and Innovation*.

Selected solo shows for the artist include Ayyam Gallery London (2013); Ayyam Gallery Dubai, DIFC (2011); Ayyam Gallery Beirut (2010); Ayyam Gallery Damascus (2008); Tompkins County Public Library, Ithaca, New York (2006); and Sakakini Art Center, Ramallah, Palestine (2000). She has participated in recent group shows at Broadway 1602, New York (2014); Williamsburg Art & Historical Center, New York (2009); Institut Du Monde Arabe, Paris (2009); Clinton Foundation, Little Rock, Arkansas (2008); and Metropolitan Museum of Tokyo (2004). Halaby's first retrospective was held at Ayyam Gallery Dubai, Al Quoz in 2014, and will travel to the Beirut Exhibition Center in 2015.



# Asaad Arabi

(Syria, born 1941)

## Lot 039

*The Absent Chief*  
2010  
Acrylic on canvas  
140 x 140 cm  
signed and dated

Estimate: \$20,000 - \$30,000

Asaad Arabi's colourful, expressionistic paintings investigate dichotomies extant in Arab societies, from the permissiveness of the 1960s Arab cultural renaissance to the subsequent emergence of social taboos. With energetic brushstrokes and a game of contrasts, Arabi takes his canvases out of their static form, creating dynamic narratives. To him, visual arts and music are undeniably interlinked, which is why the sounds surrounding each of the scenes he depicts are translated into lines and colours.

Recognised as one of the pioneers of contemporary Arab art, the painter has explored various subjects through a multitude of styles over the course of his prolific career. Arabi's early work, presenting realistic depictions of popular Damascene alleys and everyday life scenes, gradually evolved into abstraction, with an important phase of geometric experimentation. His more recent canvases are a homage to cultural icons such as Umm Kulthum and Maurice Béjart. Throughout epochs and artistic currents, Arabi has been highlighting a long-standing regional heritage in an attempt to instigate a thirst for ever-growing cultural achievement within the young generation.

Born in 1941, Arabi graduated from the Faculty of Fine Arts in his native Damascus, where he studied under the Italian artist and instructor Guido La Regina, leader of a new abstractionist school. Following his move to Paris in 1975, Arabi received a diploma in painting from the Higher Institute of Fine Arts, and later earned a PhD in Aesthetics from the prestigious Sorbonne University. His subsequent studies, essays and critiques have been widely published in both French and Arabic, elevating the painter to the rank of prominent art theorist.



# Javad Modarresi

(Iran, born 1979)

## Lot 040

*Untitled*  
2014

Mixed media on canvas  
152 x 155.5 cm  
signed

Estimate: \$10,000 - \$15,000

Javad Modarresi's mixed-media depictions of Tehran's facades are an insight to what life is today in the artist's native country. His realistic portrayals of the city focus on a particular building or neighbourhood, sometimes including characters with troubled faces. Purposely avoiding lush greenery and dazzling sights of mountains surrounding the capital, Modarresi concentrates on soiled walls, shattered windows, and torn curtains. Highly symbolic, his compositions of decaying buildings predict a murky, uncertain future for Tehran's youth. Several instances of a white plane flying through the city's menacing sky hint at the idea of leaving everything behind for more promising destinations. In Modarresi's work, subjects other than the city's neighbourhoods remain allegories of lost freedom and rapid decay witnessed in post-revolution Iran. Besides painting, Modarresi curates, writes, and is a recognised visual arts critic contributing to various Persian journals such as *Tandis*, *Herfe Honarmand*, *Golestan-e Honar* and *Ayeneh-ye Khial*.

Born in Mashhad, Iran in 1979, Javad Modarresi earned both his Bachelor and Master of Arts in Painting from Shahed University. He has held solo exhibitions since 2001 in Iran, most recently in 2014 at Azad Art Gallery, and has participated in collective exhibitions in Morocco, England, and Iran. His paintings have been awarded first prize in Persian painting in 2000, selected for the third World of Islam Biennale in Tehran in 2003, and in 2008, Modarresi received the Cite scholarship from Tehran's Museum of Contemporary Art.



# Manal Al Dowayan

(Saudi Arabia, born 1973)

## Lot 041

*And We Had No Shared Dreams*  
2010

Diptych. archival gicle e-prints mounted on dibond and aluminum lettering LED back lights  
93 x 279 cm  
Edition 2/2  
signed, dated, titled, and numbered

Estimate: \$12,000 - \$18,000

Precision of thought is a driving force behind Manal Al-Dowayan's attentiveness to fleeting moments. She exposes a collapsed romance in her series *And We Had No Shared Dreams*, as the artist discloses her own isolation in a lonely society. Her juxtaposed cityscapes exemplify an isolated relationship between inhabitants and their congested city; superimposed with neon lights and graffiti as an amplification of a needed human connection. Pop art and graffiti highly influence Al-Dowayan's work as she incorporates elements of these artistic styles in a statement against the lack of unity in the Middle East.

Born in Saudi Arabia in 1973, Manal Al-Dowayan is a conceptual artist with a graduate degree in Systems Analysis and Design. Having worked in a Saudi Arabian oil company for ten years, Al-Dowayan questions the role of women in a male-dominated society, and examines Saudi identity through her artistic practice. She has participated in several international exhibitions and biennials including *Light from the Middle East* at the Victoria and Albert Museum, London (2013); the Venice Biennial (2011); and *Fluid Form I* at the K.F.C.C, Seoul (2010). Her works are part of the permanent collections of the British Museum, Mathaf Museum, and the Barjeel Art Foundation.



# Dana Rousan

(Jordan, born 1969)

## Lot 042

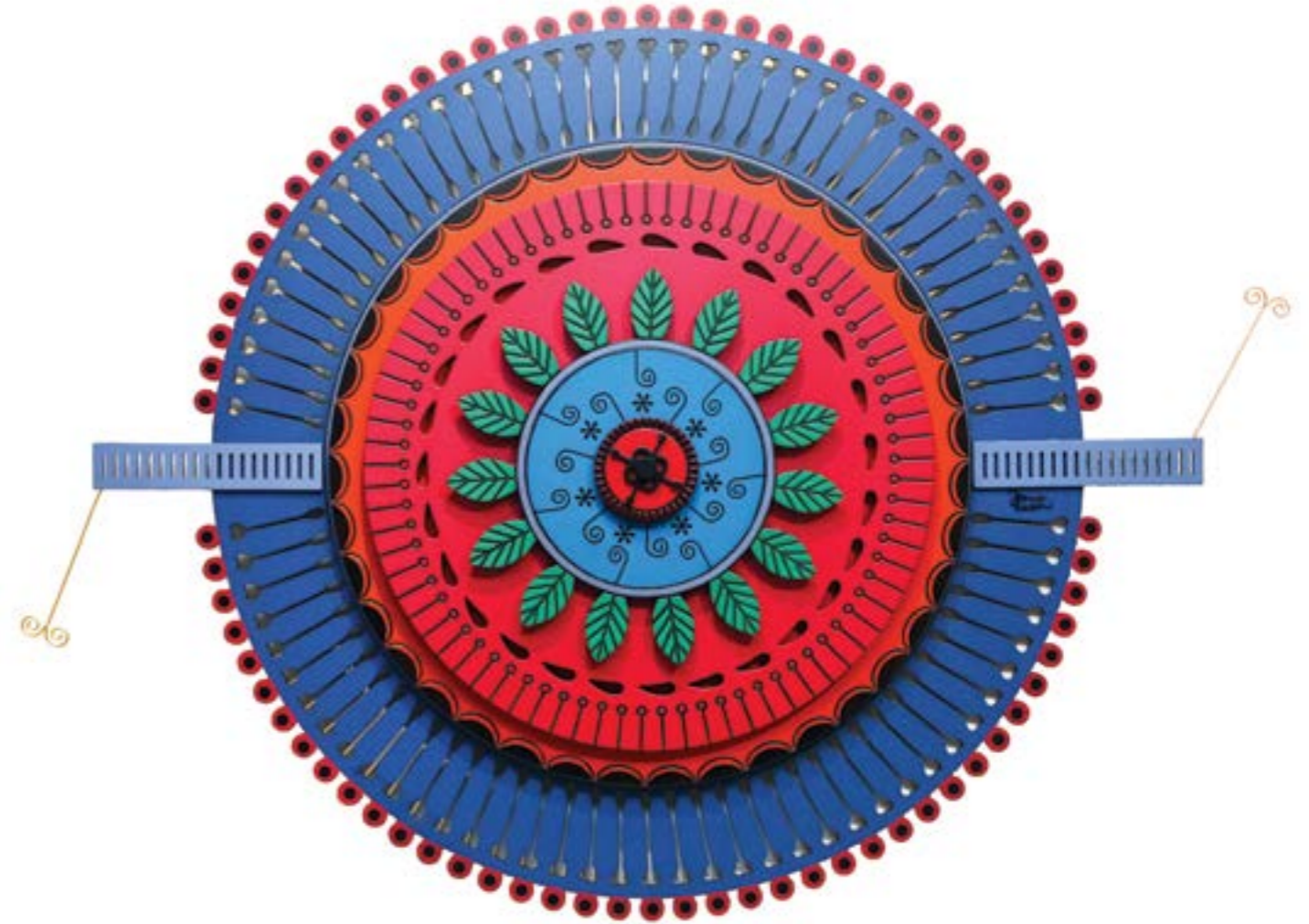
*My Mirror*  
2013

Wood and metal installation  
100 x 125 x 12 cm  
signed

Estimate: \$6,000 - \$9,000

Jordanian artist Dana Rousan marks her entrance into art by creating abstract, three-dimensional geometrical structures of mixed-media, that explore a series of thoughts, triggered by a sensational journey where each moment is a celebration to the artist. Strong contrasts and radiant colours are very prominent in her work creating impactful expressions, stimulating a notional movement within the multi-layered compositions, portraying energy, complexity, depth and countless rounds of reflections in search of a balanced mind.

Born in Amman, Jordan, lives and works in Sharjah. Dana Rousan graduated from L'École des Beaux-Arts de Besançon, France in 1996, received a Certificat d'Études Supérieures d'Arts Plastiques. Rousan trained in France and pursued a successful career in graphic design, advertising and television in Jordan, winning awards in the respective fields. In 2014, the artist exhibited in a double-featured show at the Zara Art Gallery Amman, and was featured in The Young Collectors Auction with Ayyam Gallery, Dubai.



# Ramin Shirdel

(Iran, born 1981)

## Lot 043

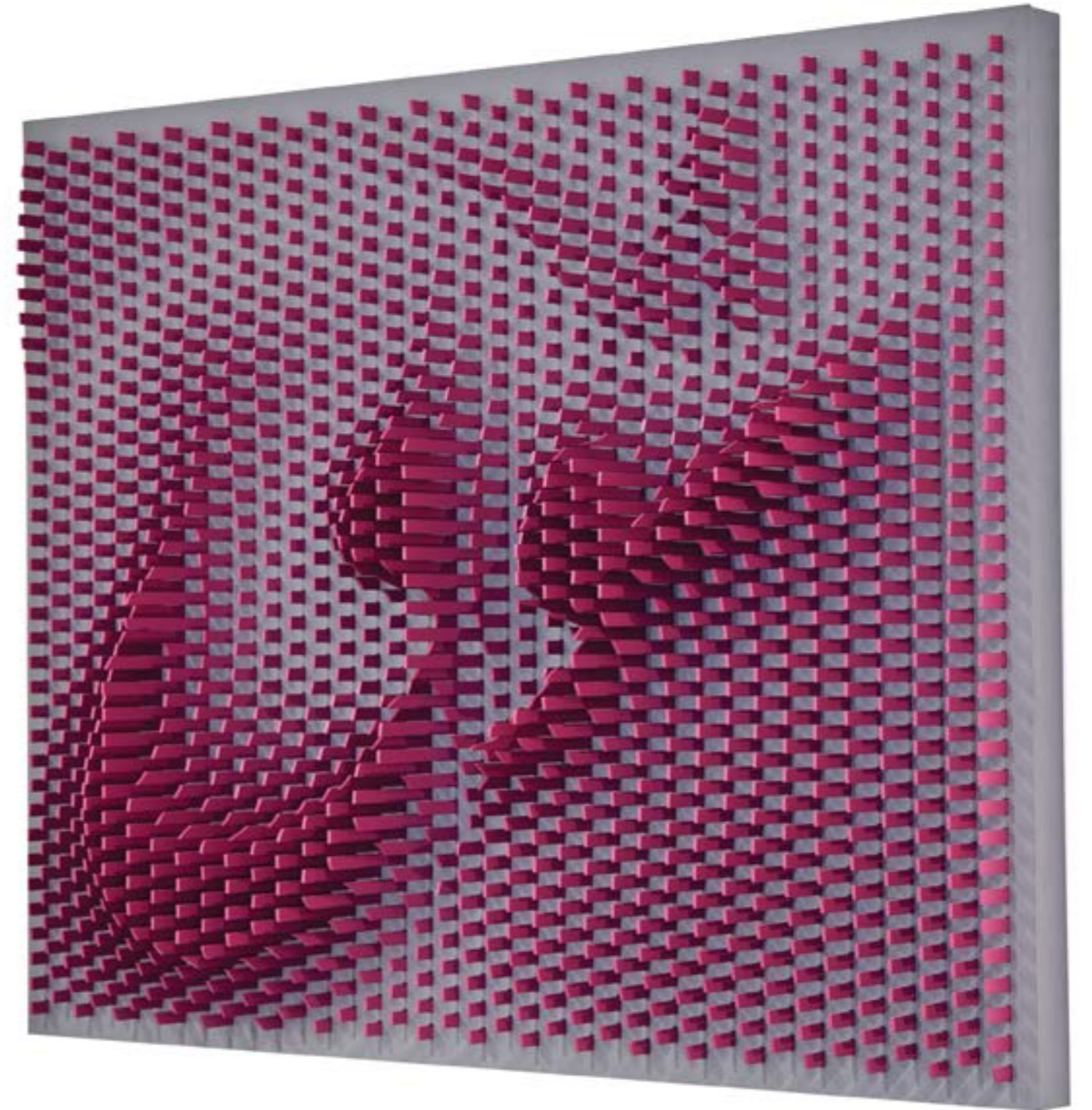
*Shogh*  
2013

Mixed media on wooden board  
135 x 170 x 26 cm  
signed and dated

Estimate: \$15,000 - \$25,000

When describing his work, Ramin Shirdel states that, 'an image, a poem, a lyric, a landscape or a dialogue' in everyday life can spark his imagination. Such references, combined with formal considerations of space, merge into an individualised style that explores the simultaneity of lived experiences through mixed-media works. For the artist, working in assemblage creates a sense of dimensionality that alludes to built forms while allowing signifiers of language to come alive as tangible signs as they appear to move across the surface.

Born in Tehran in 1981, Ramin Shirdel continues to live and work in the Iranian capital. Ramin Shirdel received a Master of Architecture from Tehran University of Art and is an award-winning architect who has designed local and international projects. Although Shirdel chose architecture as his vocation, art, specifically painting, has been with him since childhood. He has exhibited in solo and group exhibitions at Ayyam Gallery DIFC, Dubai (2014); Haft Negah at Niavaran Cultural Center (2012); Elahe Gallery, Tehran (2011) and the sixth Biennale of Sculpture at Niavaran Cultural Center, Tehran (2011). His works are housed in private collections throughout the Middle East and the United States.



# Mohammad Al-Fayoumi

(Egypt, born 1963)

## Lot 044

*Kaydahom*  
2000

Bronze sculpture  
61 x 43 x 45 cm  
Edition 8/8

signed, dated, and numbered

Estimate: \$30,000 - \$40,000

Drawing liberally from Egypt's rich artistic heritage—from its ancient legacy to its pioneering twentieth century movements—Mohammad Al-Fayoumi mixes the seemingly ordinary with sensual forms in portraits of human subjects and animals. With whimsy and sometimes satire, his rotund figures are at once buoyant and contemplative, figures that represent an often-understated strand of Egyptian culture—revealing the complexity of modern experience in a society in constant flux for millennia. The artist's ancestral village of El Fayoum occupies part of the ancient site of Crocodopolis, where Pharaonic monuments are found, and is one of the oldest cities in Egypt and the African continent. With roots in a place of such monumentality, a sense of the magnificent and the historic comes through in the artist's pensive sculptures. The human subjects of Al-Fayoumi's oeuvre include seminal or archetypal figures of Egyptian society.

Born in El Fayoum in 1963, Mohammad Al-Fayoumi is a member of the Mahmoud Mokhtar Association, the Cairo Atelier, and the Egyptian Syndicate of Plastic Artists. Exhibiting throughout the Arab world since 1990, he has been featured in countless exhibitions, biennials and symposia. His participation in such international events has drawn the praise of jurors and viewers alike, with significant prizes from the annual Egyptian Youth Salon, the Cairo Biennale for Ceramics, and the Sculpture Symposia of Bahrain and Alay, Lebanon. With a number works housed in private, corporate, and public collections in the Middle East and North Africa, such as The Museum of Egyptian Modern Art in Cairo, he maintains a significant collector base. Recently, he was featured in Art Sawa Dubai's *Undercurrent: Contemporary Egyptian Art* (2009) and in *Egyptian Tales*, Artspace, Dubai (2012).





Mohammad Al-Fayoumi  
(Egypt, born 1963)

Lot 045

*Ebn Al-Balad*  
2003

Bronze sculpture  
55 x 40 x 43 cm  
Edition 8/8

signed, dated, and numbered

Estimate: \$30,000 - \$40,000



# Lutfi Romhein

(Syria, born 1954)

## Lot 046

*Untitled*  
1986  
Marble sculpture  
55 x 30 x 15 cm

Estimate: \$8,000 - \$12,000

A prominent sculptor in the Middle East, Syrian artist Lutfi Romhein has enjoyed widespread recognition for his public installations. Working in wood, stone, and bronze the artist's oeuvre reflects diversity in techniques and themes. Romhein's broad spectrum of sculpture includes examples exploring the forms of figuration found in ancient art such as Sumerian, Assyrian, and Pharaonic visual cultures and the organic fluidity of specific mediums, namely white marble. Other subjects have included the intimacy of Arab society found in the familial unit, as seen in mother and child renderings or lovers portrayed in fleeting moments.

Born in Kraia, Syria in 1954, Lutfi Romhein lives and works in France. After completing his initial formal training, he opened a studio in Damascus where he experimented with different materials. In 1981, Romhein received a scholarship from the Italian consul to study sculpture at the Carrara Academy of Fine Arts, graduating in 1985. In 2008, he was named sculptor of the year by the Roy René Art and Cultural Association and has also had the opportunity to create monumental works for cities such as Washington and Dubai. Since 1975, the artist has held several individual and group exhibits around the world. Romhein's permanent exhibitions include sculptures at the National Museum of Damascus, the National Museum of Amman in Jordan, and the Syrian Embassy in Washington. His iconic marble and granite work *Together* (2010) is also on view at Khalifa Tower, Dubai.



# Mustafa Ali

(Syria, born 1956)

## Lot 047

*Untitled*  
2011

Wood and bronze sculpture  
220 x 26 x 26 cm

Estimate: \$8,000 - \$12,000

Syria's foremost sculptor, and longtime promoter of Syrian art and culture, Mustafa Ali began sculpting as early as age fifteen. Known for elegant, monumental sculptures that underscore the fragility of mankind, in Ali's work the influence of one of his greatest inspirations, Swiss sculptor Alberto Giacometti, is evident. Ali's first exhibition of bronze sculptures was held in 1988, earning him accolades. 'I like the way [bronze] reflects the light and the way it changes colour,' Ali has said of the 'noble' material. In the years 1992-1993, Ali began experimenting with wood, stating that wood added a warmth and humanity to the metal alloy.

Mustafa Ali was born in Latakia in 1956. After training in sculpture at the Faculty of Fine Arts in Damascus, he continued his studies at the Fine Arts Academy in Carrara, Italy, graduating in 1996. Having extensively exhibited in the international art circuit since 1979, he has participated in a number of high-profile events such as Art Dubai (2011); the international Symposium for Sculptors in Valencia, Spain (2001); the Latakia Sculpture Biennale (where he was awarded the Golden Prize) (1997); the Sharjah Biennial (1995) and the Alexandria Biennial, Egypt (1994).

Ali's work has been widely collected in the Arab world for nearly three decades and is housed in private and public collections, including a number of official institutions in Syria such as the National Museum and the Museum of Contemporary Art in Damascus, in addition to the Jordan National Gallery in Amman, the Sharjah Museum of Art, and the Institut du Monde Arabe, Paris. Many of Ali's bronze and wood sculptures can also be found in public spaces, such as *The Gate of Syria*, which is on display in the Mediterranean Olympiad in Paris, Italy, and *The Tower of Memory*, which stands at the Damascus International Fairground.



# Nadim Karam

(Lebanon, born 1957)

## Lot 048

*Spring Burst Cloud*  
2013

Super shiny stainless steel and LAD  
181 x 60 x 7 cm  
signed, dated, and titled

Estimate: \$18,000 - \$25,000

The multidisciplinary practice of Lebanese artist and architect Nadim Karam incorporates painting, drawing, sculpture, and writing in the creation of monumental imagery, artistic interventions, and conceptual proposals that argue for the social potential of futurist and alternative spaces, particularly those built on dreams. Drawing from a variety of cultural discourses, Karam has fashioned a distinct pictorial language that is based on an evolving series of characters, symbols, and settings, as he narrates the past, present, and future while working towards the reconfiguration of space. Cities are often the inspiration and target sites of his groundbreaking renewal projects and happenings.

Born in 1957 in Senegal, Nadim Karam lives and works in Beirut, where he has led a satellite grouping of Lebanese architects and designers as founder of Atelier Hapsitus since 1996. Karam initially trained in architecture at the American University of Beirut before traveling to Japan in 1982 to attend the University of Tokyo. In Japan, he studied with world-renowned architects and thinkers Hiroshi Hara, Fumihiko Maki, and Tadao Ando, and earned a doctorate in architecture. He was the Dean of the Faculty of Architecture, Art, and Design at Notre Dame University in Lebanon (2000-2003) and taught architectural design at the American University of Beirut (1993-1995, 2003-2004).

Karam has been commissioned to create large-scale urban art installations by cities across the globe and has participated in international events such as the Liverpool (2006), Venice (1996), and Gwangju (1995) biennales. Recently he has held solo shows at Ayyam Gallery Beirut, Dubai, and London (2013), and has been featured in group exhibitions at venues such as Shanghai JSIP Biennale (2014); Institut du Monde Arabe, Paris (2013); Villa Empain, Brussels (2012); and the Royal College of Art (2012).



Fadi Yazigi  
(Syria, born 1966)

Lot 049

*King Che*  
2008

Bronze sculpture  
90 x 80 x 56 cm  
Edition 2/8

signed, dated, and numbered

Estimate: \$30,000 - \$40,000

Fadi Yazigi's impressively methodical artistic process developed from an urgency to find himself through his work. Yazigi creates his paintings and sculptures as he works in his studio for hours upon end, experimenting with different materials while anticipating the emergence of a character. Yazigi approaches his sculptures as human beings, in order to capture a glimpse of an emotional response between the viewer and his smiling creatures. The creation of Yazigi's 'Kind Che' stems from a perceived innocence of Che Guevara's commitment to his vision; reflecting a childlike sense of happiness that Yazigi maintains within himself.

Born in Latakia, Syria in 1966, Fadi Yazigi studied sculpture at the Faculty of Fine Arts in Damascus. Since graduating in 1988, Yazigi has built an extensive oeuvre that consists of two strands of his creativity, not solely in medium but in subject matter, direction, and mood. His playful, well-regarded sculptures of smiling figures are at once whimsical and enchanting, and yet his darker works on canvas suggest a more pensive, graver outlook on life and an overwhelming foreboding. Yazigi has participated in numerous exhibitions in the Middle East, Europe and the United States, attracting collectors from around the world, while his paintings and sculptures have sold in Christie's and Sotheby's auction houses.



Ali Shirazi  
(Iran, born 1960)

Lot 050

*Al Hamd (Surah Al Hamd from the Quran)*  
2012  
Acrylic on canvas  
200 x 200 cm  
signed and dated

Estimate: \$20,000 - \$30,000

Although Iranian artist Ali Shirazi's bold and dynamic canvases composed of Persian nastaliq script are a testament to his classical training as a calligrapher, the artist's work predominantly reflects his distinctly personal and contemporary interpretation of this ancient and spiritual art form. This particular composition, made up of a diagonal burst of tangled calligraphic forms references the Surah Al Hamd or Surah al-Fatihah, the opening chapter of the Holy Quran whose seven Ayat (verses) make up a prayer for God's divine guidance. The highly symbolic colours of yellow, signifying wisdom, and black, the colour of modesty in the Islamic faith, add yet another dimension to this devotional work.

Ali Shirazi was born in 1960 in Shiraz, Iran. He started training in calligraphy at the age of fourteen, obtaining a distinction from the Iranian Calligraphy Society. He went on to become the Head of the Isfahan Calligraphy Society and is a member of the High Council of the Iranian Calligraphy Society. The artist's works are held in various important private and public collections including the Islamic Culture and Communication Organization, the Imam Ali Museum of Tehran, Tehran Quran Museum, Sharjah Art Museum, UAE, and the Museum of Islamic Art, Doha, Qatar.



Ebtisam Abdulaziz  
(United Arab Emirates, born 1975)

Lot 051

*Untitled*  
2014  
Acrylic paint on canvas  
101 x 201 cm  
signed and dated

Estimate: \$8,000 - \$12,000



Ebtisam Abdulaziz's 'system art' is driven by her curiosity towards readymade objects. The use of geometric shapes, influenced by her background in science and mathematics, expresses a psychological process of problem solving equated to the understanding of oneself. The artist's expressive repetition of colour and form are representative of her memoirs as she questions isolated occurrences in daily life, leaving the audience with a tempting work of art that challenges perceptions and promotes a detailed inspection of life's simplicities, which are taken for granted.

Born in Sharjah in 1975, Ebtisam Abdulaziz is a multidisciplinary artist whose work has played an immense role in the spearheading of contemporary art on a national level. Exhibiting regularly since 2001, Abdulaziz has frequently participated in the Sharjah Biennial and has represented the United Arab Emirates in international group shows and events such as *Twenty Five Years of Arab Creativity* at the Institut du Monde Arabe, Paris, France in 2012, and the groundbreaking *Languages of the Desert*, which was organized by the Kunst Museum in Bonn, Germany in 2007. Abdulaziz has held solo shows at the Sharjah Arab Contemporary Art Museum (2007); and The Third Line gallery, while her recent group exhibitions include *Fotofest Biennial, USA* (2014); *Maraya Art Centre, UAE* (2013); *Mori Art Museum, Japan* (2012); and the *Benin Biennial* (2012). Internationally recognised, her work has been featured in *Bidoun*, *the Guardian*, and *W magazine*.

# Juliette Makhlouf Akawi

(Syria, born 1957)

## Lot 052

*Untitled*  
2014  
Acrylic on canvas  
115 x 160 cm  
signed and dated

Estimate: \$8,000 - \$12,000

The featured lot by United Arab Emirates-based Syrian artist Juliette Makhlouf Akawi skillfully creates a three-dimensional optical illusion composed of a field of seemingly raised white pyramids set against a flat, polychromatic background. The dimensionality of the image suggests a state of growth and movement, creating the sense of dynamism that is the hallmark of Op art, yet Makhlouf Akawi updates the abstract style by invoking architectural design. The artist's merging of aesthetics can be viewed as part of a larger movement in contemporary art that is surfacing from New York to Tokyo through which form is becoming increasingly multidisciplinary and postmodern painting enters the realm of urban space.

Born in Syria in 1957, Juliette Makhlouf Akawi graduated from the Faculty of Fine Arts Graphic Department at the University of Damascus in 1981 shortly after which she took part in a group show at the Russian Cultural Center. Since then, in addition to teaching art at secondary schools in Syria, Qatar and the United Arab Emirates, Makhlouf Akawi has been included in several prominent exhibitions and events, including a number of editions of the General Exhibition of Fine Arts in Sharjah (1990-1995); the group show *Eye of All Colors* held at the Alliance Française in 1996; and most recently a solo exhibition entitled *En El Paraíso Imposible* at the Arabic-Syrian Cultural Center in Madrid in December 2014. The artist is a member of the Syrian Association of Fine Art and an honorary member of the UAE Association of Fine Art.





# Salar Ahmadian

(Iran, born 1957)

## Lot 053

*Untitled*  
2012  
Acrylic on canvas  
193 x 193 cm  
signed and dated

Estimate: \$15,000 - \$25,000

Merging Iranian calligraphic script with elements of abstraction and Pop Art, painter Salar Ahmadian's colourful, playful forms take on a life of their own, knotted and intertwined, they dance off of the canvas. They are the remnants of words, transformed by the artist, into a tangle of ribbon-like abstract shapes, which, despite retaining their formal resemblance to traditional script, are simultaneously devoid of a clear textual meaning.

Born in Iran in 1957 and based in Vancouver, Canada, Ahmadian studied Painting at the Faculty of Fine Arts at The University of Tehran. He has exhibited his work extensively in solo and group shows around the world including Iran, Canada, the USA, the UK, Australia, Switzerland, Germany, France, the Netherlands, Kuwait and the UAE.



# Mohammad Bozorgi

(Iran, born 1978)

## Lot 054

*Life*  
2014

More than 14000 beads on canvas  
150 x 150 cm  
signed and dated

Estimate: \$20,000 - \$30,000

Mohammad Bozorgi approaches calligraphy with an architectural eye that is evident in the mathematical structure and symmetry of letters, especially those comprising his *Crying for Honour* series. Bozorgi's masterful command of the centuries-old tradition is the result of intensive studies in classical, calligraphic forms such as *divani*, *kufic*, *nastaliq*, *naskh*, *sols*, *Mohaggegh*, and *broken nastaliq* in order to develop distinctly stylised characters based on Arabic and Persian examples. After training with the Society of Iranian Calligraphers for over a decade, Bozorgi left to pursue more innovative calligraphic forms. Drawing from his background in engineering, he makes qualitative calculations when constructing his works, using the directives of geometry to create abstract illusions of movement and space. Building on the breakthroughs of his predecessors, such as those who led the *Saqqakhaneh* school of Iranian painters in the 1960s, Bozorgi is recognised as a leading figure among the 'New Generation' of contemporary calligraphers.

Born in Tehran in 1978, Mohammad Bozorgi holds a Bachelor of Science in Biomedical Engineering as well as an MBA from the Industrial Management Institute and *Momtaz* degrees from the Calligraphy Association of Iran. His recent solo and group exhibitions have been held at *Ayyam Gallery*, Jeddah (2014); *Homa Gallery*, Tehran (2014); *Galerie Nicolas Flamel* (2013); and *Kashya Hildebrand Gallery*, Zurich (2012).



# Mouteea Murad

(Syria, born 1977)

## Lot 055

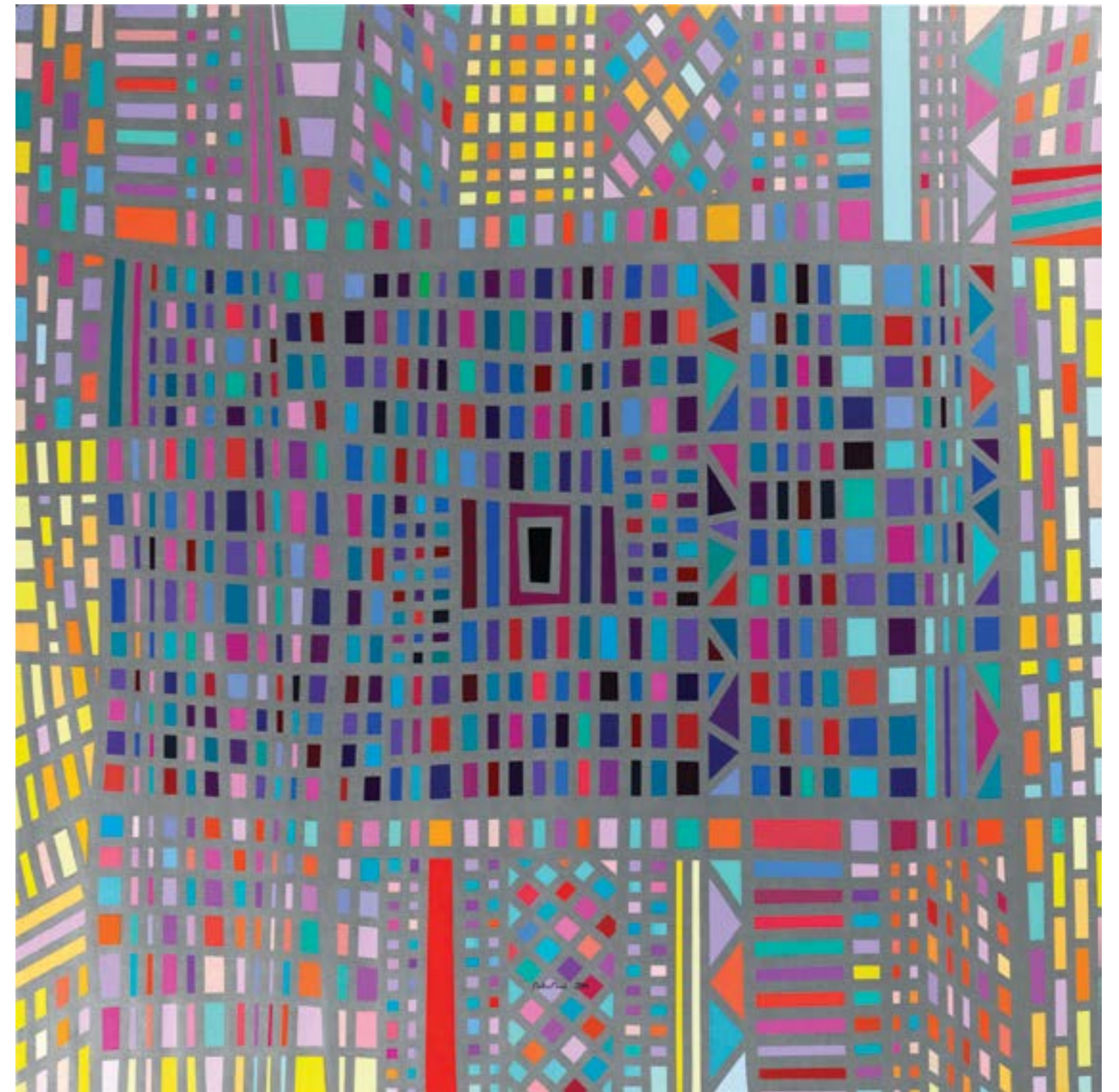
*Trial No. 100; A Difficult Inspirational Star*  
2014  
Acrylic on canvas  
200 x 200 cm  
signed, dated, and titled

Estimate: \$20,000 - \$30,000

Mouteea Murad's entrance into art was marked by monochromatic, expressionist compositions that explored the anguish of modern man. In 2007, however, he emerged with a renewed outlook that redirected his painting style. Abandoning his initial aesthetic, he began to explore colour relativity, spatiality, and the visual dynamism of geometric forms by adhering to the non-objective directives of Islamic art, which references the splendor of the natural world by privileging abstraction and its ability to ignite the senses. Several phases of painting have resulted from Murad's new focus as he builds on the breakthroughs of previous movements, exploring, for example, automatic brushwork, the illusionistic perspective of Op art, the symmetry of geometric abstraction, and the collapsing planes of Suprematism.

In recent years the unification of spirituality and formalism of Islamic art has continued to serve as the basis for Murad's work as he rejects the ugliness of war now plaguing his native Syria. Seeking to offer beauty to a world consumed by conflict, he finds inspiration in the quiet moments that surround him, such as a blossoming tree in his studio's garden. This sense of serenity becomes an act of defiance as his compositions radiate with colour in harmonious linear patterns that seek to transport the viewer.

Born in 1977 in Homs, Syria, Mouteea Murad lives and works in Sharjah. He received a Bachelor of Art from the Faculty of Fine Arts, Damascus in 2001. His works are housed in private and public collections internationally, including the Jordan National Gallery of Fine Arts. The artist's recent solo exhibitions include Ayyam Gallery DIFC, Dubai (2013, 2011); Ayyam Gallery Beirut (2011); Ayyam Gallery Damascus (2010).



# Athier Mousawi

(United Kingdom, born 1982)

## Lot 056

*Man of War XII*  
2013

Acrylic on canvas  
190 x 175 cm  
signed, dated, and titled

Estimate: \$15,000 - \$25,000

Athier Mousawi is a British-Iraqi visual artist whose work over recent years has centered on posing unanswerable questions against undefined answers and forming a visual narrative between the two. Since graduating from Central St. Martins, London in 2007, the subject of much of his work has been Iraq and his diasporic relationship to his native yet foreign homeland, as well as the idea of nostalgic referencing to how we idolise and remember our past, present, and future. Of the main constructs used within Athier's painting, the initial response is that of scale and colour, which guide the viewer through his compositions. Symbolism in these large-scale paintings is weaved through layers of organic figurative forms and geometric shapes.

Separate to his artistic practice, Athier has worked extensively as an educator within the UK and on the field. For three consecutive years, beginning in 2007, Athier worked as a British Museum Arab Artist in Residence, and in schools throughout the UK. He was selected as the *Chasing Mirrors* artist in residence by The National Portrait Gallery for 2011, leading workshops in community centres through London. As well as a major collaborative exhibition, *Chasing Mirrors* was a platform for educational projects with the gallery, which ran parallel to the three months of the exhibition. In 2012, Athier worked in a number of refugee camps in Beirut, Istanbul, Amman and Jerash as a workshop leader. In 2014, he was invited by the Palestinian Museum as a Visiting Artist to conduct workshops with children in the West Bank. Athier lives and works between Paris, London, and Istanbul.

Recent solo exhibitions for the artist include Ayyam Gallery London (2014, 2013) and Edge of Arabia, London (2014).



# Ahmad Moualla

(Syria, born 1958)

## Lot 057

*Untitled*  
1992  
Oil on canvas  
71 x 87 cm  
signed and dated

Estimate: \$15,000 - \$25,000

Ahmad Moualla's theatrical compositions have been indispensable to the allegorical and expressionist threads of contemporary painting that have distinguished Syrian art over the past three decades. In expansive settings reminiscent of staged performances, the artist's faceless, anonymous characters exist as a unified force, moving in waves as though bodies charged by electric connections. Rendered in riotous brushmarks while engaging the tropes of classical painting, his mannerist canvases reflect the dissolution of reality that is often applied to mythical subject matter as an attempt to bridge the past and the present and the experiential with the subconscious. Such grand scenes driven by drama are often situated around a central event, for example a funeral procession or the sermon of an orator. Juxtaposing the alienation of solitude with frenzied collectivity, Moualla has produced weighty reflections on the nature of life.

As he built his oeuvre, however, these figures eventually disappeared, leaving an expressionist wasteland of text and brushwork that transports the viewer. The artist cites his early training in calligraphy as the basis for this second branch of work. With the start of the conflict in Syria, however, Moualla has returned to his operatic scenes.

Born in Syria in 1958, Ahmad Moualla studied at the Ecole Nationale Supérieure des Beaux Arts in Paris in 1987 after pursuing undergraduate education at the Faculty of Fine Arts, Damascus. Upon completing his training in France, he returned to Syria where he taught at his alma mater from 1989 until 1996, developing a significant following among his students and young artists. Since resettling in his native country, he has participated in a variety of exhibitions throughout the Middle East, Europe, and North America and has been given solo shows at some of the Arab world's most prestigious galleries, namely Green Art Gallery (Dubai), Atassi Gallery (Damascus) and Sultan Gallery (Kuwait), gaining notoriety among fellow artists, critics and collectors across the region.



# Ghassan Sebai

(Syria, born 1939)

Lot 058

*Untitled*  
2008  
Oil on canvas  
120 x 145 cm  
signed and dated

Estimate: \$8,000 - \$12,000

Although originally influenced by metaphysical approaches to art, contemporary Syrian artist Ghassan Sebai has developed an individual painting style that incorporates cubist elements and the muscular forms of early twentieth-century realism. In the artist's symbolist compositions, figures, most often women, are set against sun-drenched landscapes or atmospheric environments, details that some historians have linked to memories of his childhood home in Homs near the Al Assi River. Mothers, goddesses, and muses are frequently shown with birds, fish, or other animals, hinting at a primal connection to the land. In the more than four decades marking his career, Sebai has continuously reflected upon social political issues despite his allegorically driven aesthetic. Most recently, he has painted large-scale compositions exploring the human cost of the Syrian conflict.

Born in Homs, Syria in 1939, Ghassan Sebai studied oil painting at the University of Alexandria, Egypt and later graduated from Higher Institute of Fine Arts in Paris with a specialization in engraving in 1970. In 1974, he returned to Syria where he taught at the Faculty of Fine Arts, Damascus until 2002. His works are housed in the National Museum of Damascus, the Beiteddine Museum in Lebanon, and the Jordan National Gallery of Fine Arts.



# Leila Nseir

(Syria, born 1941)

## Lot 059

*Untitled*  
2014  
Acrylic on canvas  
100 x 100 cm  
signed

Estimate: \$20,000 - \$30,000

Beginning her career during the height of Syrian modernism, Leila Nseir developed a focus in her painting that is akin to the work of her colleague and friend the late Louay Kayyali, whose subject matter explored the fragility of the human condition and the experiences of the disenfranchised. Although exploring similar themes, Nseir's focus on female subjects, including several provocative self-portraits, added missing components: the question of gender norms and the status of women in modern Arab society.

Finding artistic inspiration in the region's ancient civilizations early on, Nseir first often employed mythology as allegories for reality, delving into realism, expressionism then surrealism, and later utilised abstraction, all while experimenting with various mediums and techniques. Today, her paintings have traces of these different periods of her oeuvre, indicating the path of a seasoned artist who has dared to frequently embark on new creative paths.

Born in Latakia, Syria in 1941, Leila Nseir graduated from the Faculty of Fine Arts in Cairo in 1963. Possessing an extensive exhibition history, Nseir has participated in numerous artistic events throughout the world. A leading painter of her generation, she was honored by the Syrian Ministry of Culture for her contributions to local art in both 1968 and 1999. Nseir's works can be found in the National Museum of Damascus and numerous private collections throughout the Middle East, Asia, Europe, and North America. She has spent most of her life in her native Syria.



Reza Lavassani  
(Iran, born 1962)

Lot 060

*Untitled*  
From the Gol O Morgh series  
2008  
Oil and ink on canvas  
150 x 300 cm  
signed and dated

Estimate: \$15,000 - \$25,000



Reza Lavassani's meticulously executed paintings poetically reinterpret the artistic heritage of his homeland. Drawing on the subject matter and motifs from the rich traditions of Persian poetry and miniature manuscript illumination, the artist's boldly coloured canvases masterfully incorporate the natural world with a more mystical, spiritual realm. In the featured triptych Lavassani's characteristic curvilinear delineation, reminiscent of the Chinese inspired art of the Timurid period can be seen throughout the composition, illustrating a sea of elegantly curling, overlapping waves, and parting to reveal an explosive mass in the central panel.

Born in 1962 in Tehran, Reza Lavassani received his Bachelor of Arts in painting from the University of Tehran's Faculty of Fine Arts in 1991. Since then he has held several solo exhibitions in Iran and has been part of numerous national and international group exhibitions. The artist has been the recipient of several awards including UNESCO's Noma Concourse (1994 and 2007), the first prize at Tehran's 4th Biennial of Sculpture, and 6th Biennial of Illustration. Lavassani's works can be found in several important private collections.



# Rezvan Sadeghzadeh

(Iran, born 1964)

## Lot 061

*Untitled*  
2009  
Acrylic on canvas  
100 x 150 cm  
signed and dated

Estimate: \$5,000 - \$8,000

Female figures are a constant in Rezvan Sadeghzadeh's disquieting paintings, expressing women's multiple struggles and obstacles in today's societies. Often portrayed anonymously, turning her back to contemplate oversized rocks and boulders, Sadeghzadeh's subject evolves to confidently face the viewer, comfortably lying down in a meditative pose. The non-descript setting surrounding her further deconstructs and destabilises the narrative quality of figuration. Allowing the viewer to freely interpret the unifying threads of his work, the artist offers spaces where the subconscious mind can take over.

Born in Ardebil, Iran in 1964, Rezvan Sadeghzadeh presently lives and works in Tehran. He has participated in over one hundred group exhibitions in Iran, Japan, China, France, England, Korea, and Kuwait, and has held numerous solo exhibitions since 1983. Sadeghzadeh is also the Director of the Painting Department at the University of Arts in Tehran. He was the winner of the Fourth Tehran Biennale of 1996 and the recipient of the Worldwide Competition for Iran in London (2000). He has also been awarded prizes from the Second Biennale of Contemporary Painting of the Islamic World (2004) and the Seventh Tehran Biennale (2002). Selected solo exhibitions for the artist include Ayyam Gallery DIFC, Dubai (2013); Mah Gallery, Tehran (2007); Golestan Gallery, Tehran (2004); Asar Gallery, Tehran (2001); Arian Gallery, Tehran (2000); Arian Gallery, Tehran (1997); 7 Samar Gallery, Tehran (1996); Golestan Gallery, Tehran (1996); and Kandloos Gallery, Tehran (1994).



# Farzad Kohan

(Iran, born 1967)

## Lot 062

*Childhood Dream I*  
2014

Mixed media on wood panel  
122 x 122 cm  
signed, dated, and titled

Estimate: \$8,000 - \$12,000

Farzad Kohan's sculptures and paintings explore themes such as love, migration, and identity, and often incorporate appropriated media and found objects. Partially inspired by his personal history and surroundings, Kohan places an emphasis on form, allowing the successive stages of art making to become analogous to diasporic experience, as diverse, sometimes opposing, elements are sampled, brought together, and accumulated. These visible stages are integral parts of each finalised work. Kohan's formalistic process is revealed, for example, as he layers then strips his abstract works through painting, collage, *décollage*, and sanding, creating built-up yet weathered surfaces that are at once chaotic and methodical. Allusions to the passage of time, gradual transformations, and hidden narratives are found in the tactile details of his treated panels.

Alongside his sculptures and paintings, Kohan has experimented with installation, and also maintains a large body of works on paper that he expands on a daily basis. Although Kohan's ink drawings reflect similar themes, their figures signal a representational departure for the artist, as the thin, black outline of a recurring man is delicately rendered and accentuated with Persian letters and numbers in addition to other enigmatic symbols.

Born in Tehran, Iran in 1967, Farzad Kohan lives and works in Los Angeles, California, where he first trained as a sculptor in the late 1990s. Kohan has held solo exhibitions at Ayyam Gallery Dubai, DIFC (2013) and Seyhoun Gallery, Los Angeles (2006). Selected group exhibitions for the artist include ABRA Gallery, Los Angeles (2011); Human Rights Awareness Tour, USA (2008); J Ferrari Gallery, Los Angeles (2008); Eagle Rock Center for the Arts (2008); and Phantom Galleries, Los Angeles (2007).



# Samir Al Safadi

(Syria, born 1982)

## Lot 063

*Untitled*  
2014

Mixed media on canvas  
125 x 150 cm  
signed and dated

Estimate: \$4,000 - \$6,000

The tormented characters inhabiting Samir Al Safadi's obscure canvases express sentiments of grief, solitude, and isolation. Trapped inside rectangular panels of somber contours, they represent Al Safadi's ostracised, fellow Syrians, living in the occupied territory of Golan Heights. When their faces are not blurred into abstraction, vacant expressions and capitulating body language heighten an already perceivable sense of desolation. The space voids surrounding them accentuate this idea all the while emphasising the protagonists of Al Safadi's paintings. Through the absence of titles, the artist engages into an intimate dialogue with the viewer, encouraging an examination of the feelings ignited by the observation of each artwork.

Born in Majdal Shams-Golan, in 1982, Samir Al Safadi graduated from the Faculty of Fine Arts, Damascus in 2007, where he currently teaches art. He is a member of the Fateh Moudarres Centre in his native town and holds a position in the Syrian Fine Art Union. Al Safadi's work has been widely exhibited across Syria since 2002, notably at the Goethe Institute in Damascus. He has participated in various international group shows, most recently in Qatar, Italy, and Yemen.



# Bahram Hajou

(Syria, born 1952)

## Lot 064

*Back View, 08*  
2006

Acrylic on canvas  
140 x 120 cm  
signed, dated, and titled

Estimate: \$8,000 - \$12,000

Known for his highly expressive figurative paintings that are marked with vivacious brushstrokes and a rich palette, Hajou often creates a noticeable tension between his subjects, as an overall sense of sensuality is interlaced with heavy doses of psychology, and forms stand in great contrast to their stark surroundings. Never shying away from provocative subject matter, he frequently depicts his subjects in moments of extreme alienation or heightened ecstasy.

Born in 1952, Syrian-Kurdish artist Bahram Hajou studied art at the Kunstakademie in Munster, Germany (where he is currently based) from 1978-1984. After leaving Syria to study at the Fine Arts Academy in Baghdad at the age of twenty, he relocated to Prague and later to Berlin, where he decided to settle in Europe. Since 1983, Hajou has exhibited throughout the Middle East, Europe, and North America, in museums and galleries alike. With a significant following in the Arab world, he has been featured at some of the most prominent art spaces in the region, including Art House Gallery (Damascus), Total Arts Gallery (Dubai), and Hewan Gallery (Riyadh).



# Azad Heme

(Syria, born 1979)

## Lot 065

*Untitled*  
2011  
Mixed media on canvas  
135 x 140 cm  
signed and dated

Estimate: \$5,000 - \$8,000

Azad Heme's recent series of cockfight paintings have been showcased in Syria with much acclaim. Utilising the primordial nature of this act as a point of departure for the exploration of human conflict, the artist captures the relationship between good and evil, suspending his compositions in moments of tranquility and chaos with philosophical underpinnings. Inspired by the rural environment of his birthplace, he employs a muted palette of earth tones that works to accentuate the abrupt movements of his elegant, albeit doomed, subjects.

Born in Qamishli, Syria in 1979 to a Kurdish family, Azad Heme graduated from the Adham Ismail Institute of Fine Arts in 2003. Since then, he has participated in exhibitions and workshops throughout Syria, Iraq, Turkey, the United Arab Emirates, and Yemen. In 2011, his paintings were featured at the Paris Museum of Modern Art. Heme has been honored by art organizations in Saudi Arabia, Istanbul and Canada. His work is housed in collections in the Middle East, Europe, and North America.



# Yasmina Nysten

(Lebanon, born 1988)

## Lot 066

*Fantasy Image of I & I Reality*  
2014  
Oil on canvas  
134 x 134 cm

Estimate: \$4,000 - \$7,000

Lebanese painter Yasmina Nysten uses a distinctive, multi-perspectival approach to her work, which incorporates elements of abstraction and Cubism. The artist's recent paintings often depict grotesque forms in which distorted human heads are fused with the bodies of animals, reflecting an unsettling view of the human condition. In this expressive work, fragmented facial components form an elongated portrait made up of primary colours set against a dark, textured background, resulting in a psychologically laden composition.

Born in Finland in 1988, Yasmina Nysten has lived between Helsinki, Cannes, Beirut, and New York City. Having received a Bachelor's degree in Fine Art from ALBA University Beirut (Académie Libanaise des Beaux-Arts) in 2009 and a Master's of Fine Arts in Digital Arts: Computer Animation from the Pratt Institute in New York in 2012, she has gone on to participate in several group and solo shows including, *Faces* (2006) at the American University of Beirut; *100 Artists Exhibition* (2009) at Ouchi Gallery, New York; *The 7 Minute Special* (2009) at the Kleio project, New York; *Kings of the Impossible* (2010) at Kleio Projects, New York; *Collective Show* (2011) at Studio 49, Bushwick Open Studios, New York; and *Galatea* (2012) at Pratt Institute, New York.



# Mohammad Hassan Nikbakht

(Iran, born 1982)

## Lot 067

*Untitled*  
From the Calcium series  
2013  
Oil on canvas  
150 x 200 cm  
signed and dated

Estimate: \$8,000 - \$12,000

In Mohammad Hassan Nikbakht's Calcium series, space and volume are rendered without the use of traditional perspective, creating a surprising sense of depth in the absence of illusionism. The artist's abstract form is painted with soft edges and faint highlights that glow as the surface appears in gradating hues of white and green, making the depicted object appear to float within the composition. Nikbakht's simple, isolated subject offers a meditative point of departure as the eye wanders across the seamless planes that blur foreground with background and an otherwise mundane object becomes aestheticised as a site of beauty.

Born in Iran in 1982, Mohammad Hassan Nikbakht received his Bachelor of Arts in Painting from Elm o Farhang University, Tehran in 2009. A member of the Society of Iranian Painters (SIP) and the Institute for Promotion of Visual Arts in Iran, Nikbakht has held numerous group exhibitions in Iran since 2008, and his first solo exhibition, *The Mushroom Series*, was held in 2010 at Siin Gallery, Tehran. In 2013, Nikbakht exhibited for the first time outside Iran with the Magic of Persia's *Contemporary Art Prize Shortlist* exhibition, which was held at the Emirates Financial Towers in Dubai.



## BUYING AT AUCTION & GENERAL AUCTION INFORMATION

### Before the Auction

**The Catalogue** A catalogue prepared by The Young Collectors Auction is published for every schedule live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. For more information, please visit [www.ayyamgallery.com/auctions](http://www.ayyamgallery.com/auctions). Prospective bidders should also consult [www.ayyamgallery.com/auctions](http://www.ayyamgallery.com/auctions) for the most up to date cataloguing of the property in this catalogue.

**Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. All reserves are equal or lower than the low estimate.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

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

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact one of The Young Collectors Auction's Specialists (all of whom are listed in the front of the catalogue). You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the artwork yourself, or with the help of one of The Young Collectors Auction's Specialists (all of whom are listed in the front of the catalogue).

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after the catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer.

### During the Auction

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale- known as "lots" – in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, The Young Collectors Auction acts like agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer.

To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bidding paddle is in at our discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

### Bidding Increments

The bids generally start below the minimum appraised value. Paddles shall be raised in accordance with the following chart. The auctioneer shall be entitled to change the bidding intervals.

Between	100	2,000 USD	100 USD
Between	2,000	5,000 USD	200 500 800 USD
Between	5,000	10,000 USD	500 USD
Between	10,000	20,000 USD	1,000 USD
Between	20,000	50,000 USD	2000 5000 8000 USD
Between	50,000	100,000 USD	5000 USD
Above	100,000		10,000 USD

### Absentee Bidding

If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to The Young Collectors Auction either by mail or fax. When the lot that you are interested in comes up for sale, an auction specialist will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Results** Successful absentee bidders will be notified after the sale. Printed lists of auction prices are available at our galleries approximately one week following each auction and are sent on request to catalogue subscribers. Results may also be obtained online at [www.ayyamgallery.com/auctions](http://www.ayyamgallery.com/auctions).

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to one of our representatives on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at The Young Collectors Auction's discretion and at the caller's risk. Calls may also be recorded at The Young Collectors Auction's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

### After the Auction

**Payment** If your bid is successful, you can go directly to Client Accounting to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, The Young Collectors Auction may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Client Accounting or the specialist in charge of the sale for information on credit arrangements for a particular lot. You may pay by cash, wire transfer, check, or credit card.



## AUCTION SALES CONDITIONS

### CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are The Young Collectors Auction, Inc. and the Consignor's entire agreement with the purchaser relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 20%.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalog.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. In the event of any dispute between bidders, or in the event of doubt on our part as to the validity of any bid, the auctioneer will have the final discretion to determine the successful bidder, cancel the sale, or to reoffer and resell the article in dispute. If any dispute arises after the sale, our sale record is conclusive. Although in our discretion we will execute order or absentee bids or accept telephone bids as a convenience to clients who are not present at auctions, we are not responsible for any errors or omissions in connection therewith.

**7. Purchaser's Responsibility** On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer, and such bidder thereupon (a) assumes full risk and responsibility therefore (including, without limitation, liability for or damage to frames or glass covering prints, paintings or other works), and (b) will immediately pay the full purchase price or such part as we may require. All property must be removed from our premises by the purchaser at his expense not later than 7 business days following its sale and, if it is not so removed, (i) a handling charge of 1% of the total purchase price per month from the tenth day after the sale until its removal will be payable to us by the purchaser, with a minimum of 5% of the total purchase price for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, at the risk and expense of the purchaser.

**8. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. All reserves are equal or lower than the low estimate.

**9. Tax** Unless exempted by law, the purchaser will be required to pay any applicable taxes or customs.

Auction No. 22

# The Young Collectors Auction

Art from the Middle East

Viewing: 1 - 9 February, 2015, 10:00 AM to 6:00 PM

## Auction: Tuesday, February 10, 2015

### 7:00 PM

Head of Session & Auctioneer

Hisham Samawi



Khaled Samawi

Dubai + 971 4 323 6242, khaled@ayyamgallery.com

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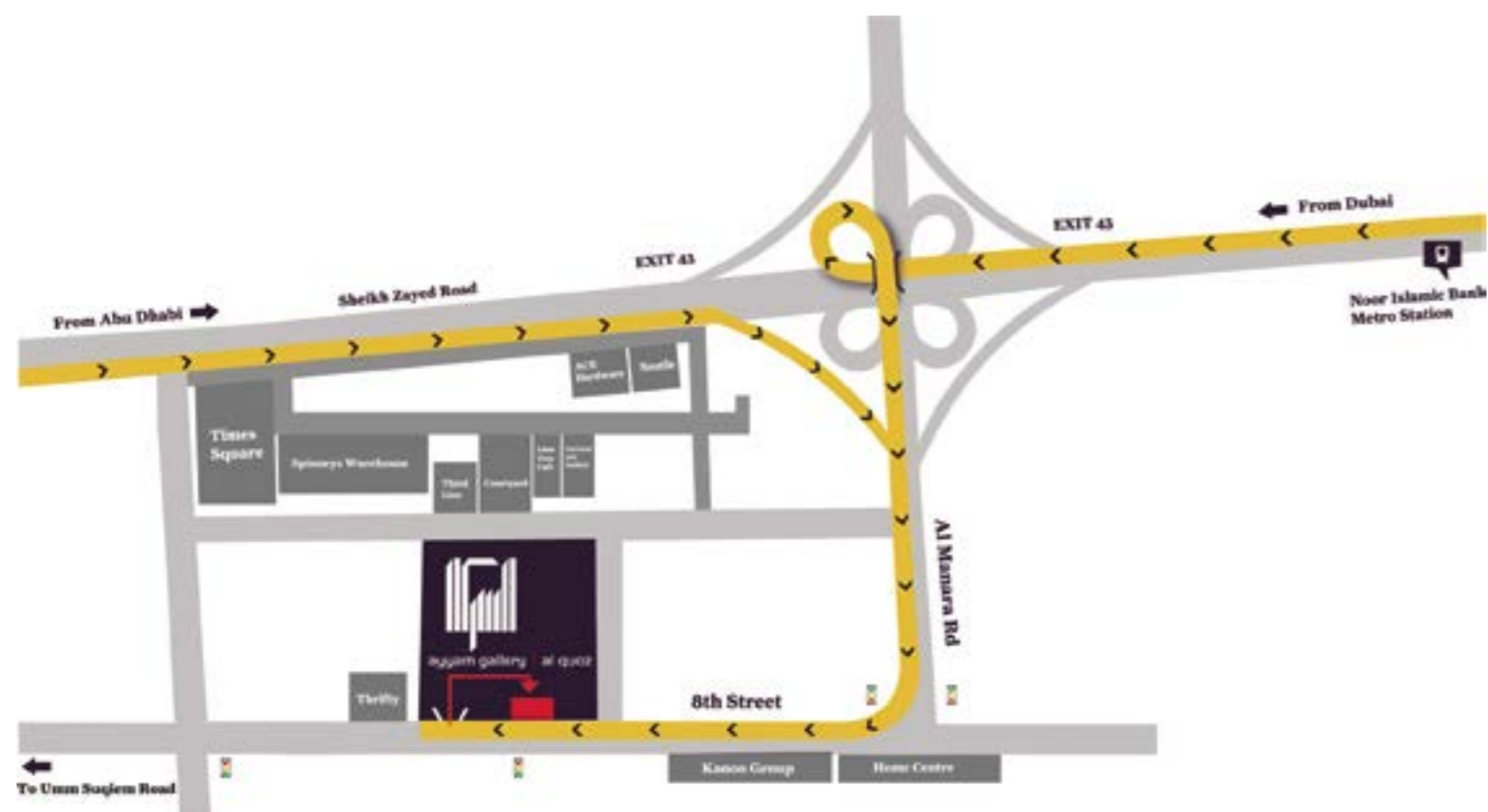
Auction No. 22

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**ayyam gallery | al quoz**

Alserkal Avenue, B-11, Street 8, Al Quoz I PO Box 283174 Dubai, UAE

Phone + 971 4 323 6242, Fax + 971 4 323 6243 [dubai@ayyamgallery.com](mailto:dubai@ayyamgallery.com), [www.ayyamgallery.com](http://www.ayyamgallery.com)

## GUIDE FOR ABSENTEE & TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give one of the auction specialists (all of whom are listed in the front of the catalog) instructions to bid on your behalf by completing the form overleaf. This service is free and confidential.

Please record accurately the lot numbers, descriptions and top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and will never exceed the maximum bid amount indicated on the reverse of this form.

Alternative bids can be placed by using the word "OR" between lot numbers. If your bid on an early lot is successful, we will not continue to bid on other lots for you. If your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful, maintaining your maximum bid amounts.

Bids must be placed in the chronological order as in the catalog.

The form can be used for one sale only – please clearly indicate the sale number and date.

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

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments. See the 'Conditions of Sale' in the back of the catalogue for more information on increments.

### Important

Please note that the execution of written and telephone bids is offered as a gratuitous service and is undertaken at the bidder's risk. It is undertaken subject to The Young Collectors Auction's other commitments at the time of the auction. The Young Collectors Auction therefore cannot accept liability for failure to place bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" printed in the auction catalogue. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the auction catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax if relevant. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will also be notified.

All purchases must be paid for and artworks collected within seven days of the auction date or the works may be subject to forfeiture or if it is not removed, (i) a handling charge of 1% of the total purchase price per month from the tenth day after the sale until its removal will be payable by the purchaser, with a minimum of 5% of the total purchase price for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, at the risk and expense of the purchaser.

### New Clients

Please note that we may contact you to request a bank reference. In addition, The Young Collectors Auction requires a copy of government issued photo ID in order to generate a new account.

### For Written/Fixed Bids

Bids will be executed for the lowest price as is permitted by other bids or reserves. Stating "Buy" or unlimited bids are not accepted, nor are "plus one" bids.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the salesroom shortly before your lot is offered.

# The Young Collectors Auction

## ABSENTEE / TELEPHONE BIDDING FORM

Sale No .....  
 Sale Date .....

Please see important notice and information regarding absentee bidding on the reserve of this form.

TITLE OR COMPANY NAME (IF APPLICABLE)

FIRST NAME \_\_\_\_\_ LAST NAME \_\_\_\_\_  
 CLIENT ACCOUNT NO. \_\_\_\_\_ EMAIL\* \_\_\_\_\_  
 TELEPHONE (HOME) \_\_\_\_\_ (TELEPHONE BUSINESS) \_\_\_\_\_  
 FAX \_\_\_\_\_ CELLULAR \_\_\_\_\_

ADDRESS

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction. The telephone bid service is offered for lots with a minimum low estimate of \$5,000. Bids must be placed in the chronological order as in the catalog. All purchases must be paid for and artworks collected within seven days of the auction date or the works may be subject to forfeiture.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY)

LOT NO.	LOT DESCRIPTION	MAXIMUM DOLLAR AMOUNT OR √ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$

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# The Young Collectors Auction

## PADDLE FORM

Sale No .....  
.....

Sale Date .....  
.....

NAME .....  
.....

ADDRESS .....  
.....

EMAIL .....  
.....

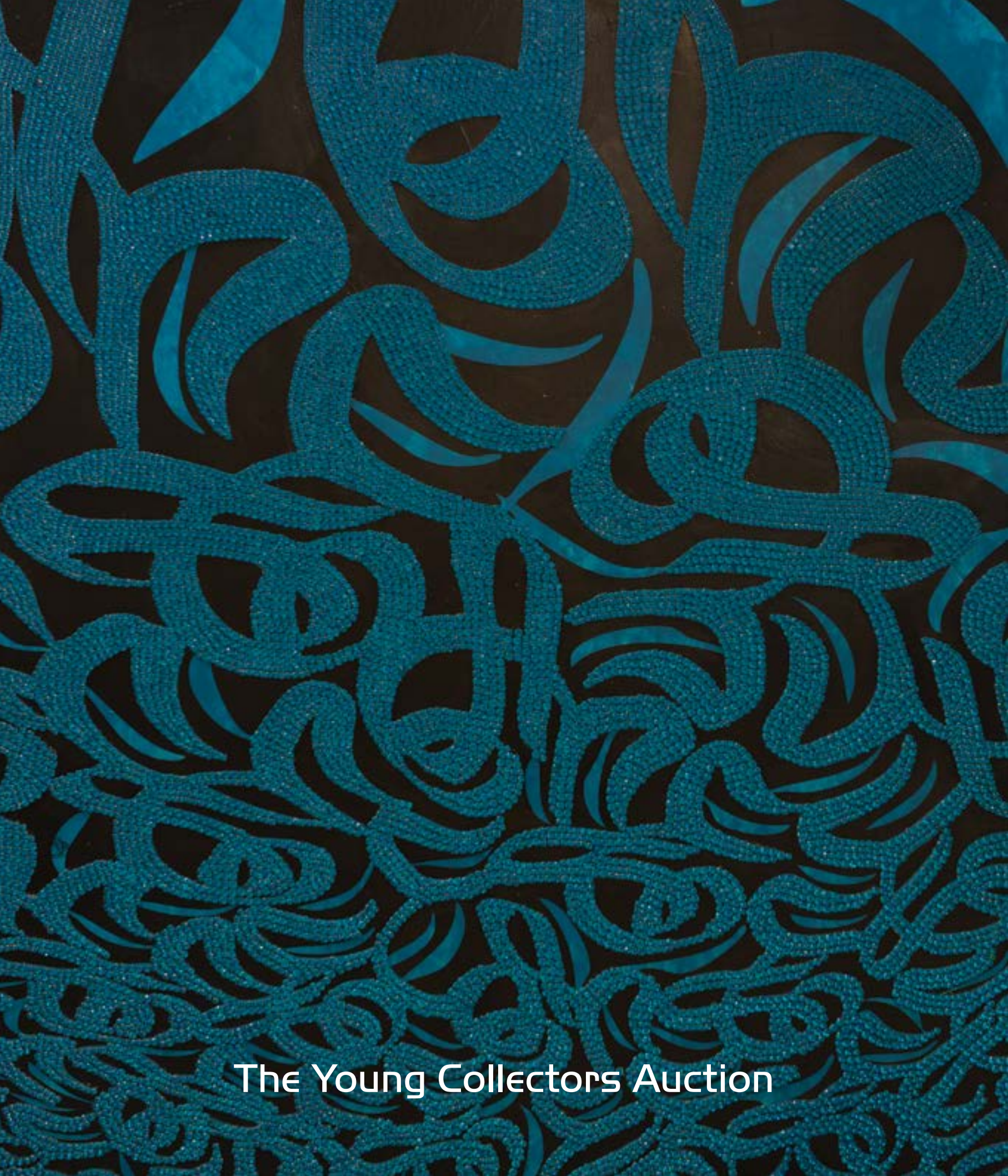
MOBILE NUMBER .....  
.....

OFFICIAL ID NUMBER .....  
.....

I ..... hereby guarantee that I will fulfill all my responsibilities and obligations as per the Auction Sales Conditions mentioned on the reverse of this form for the above mentioned sale. All purchases must be paid for and artworks collected within seven days of the auction date or the works may be subject to forfeiture. Please see the reverse for further information.

Signature : .....  
.....

Please fax to +971 4 3236243 or e-mail to [dubai@ayyamgallery.com](mailto:dubai@ayyamgallery.com)



The Young Collectors Auction