

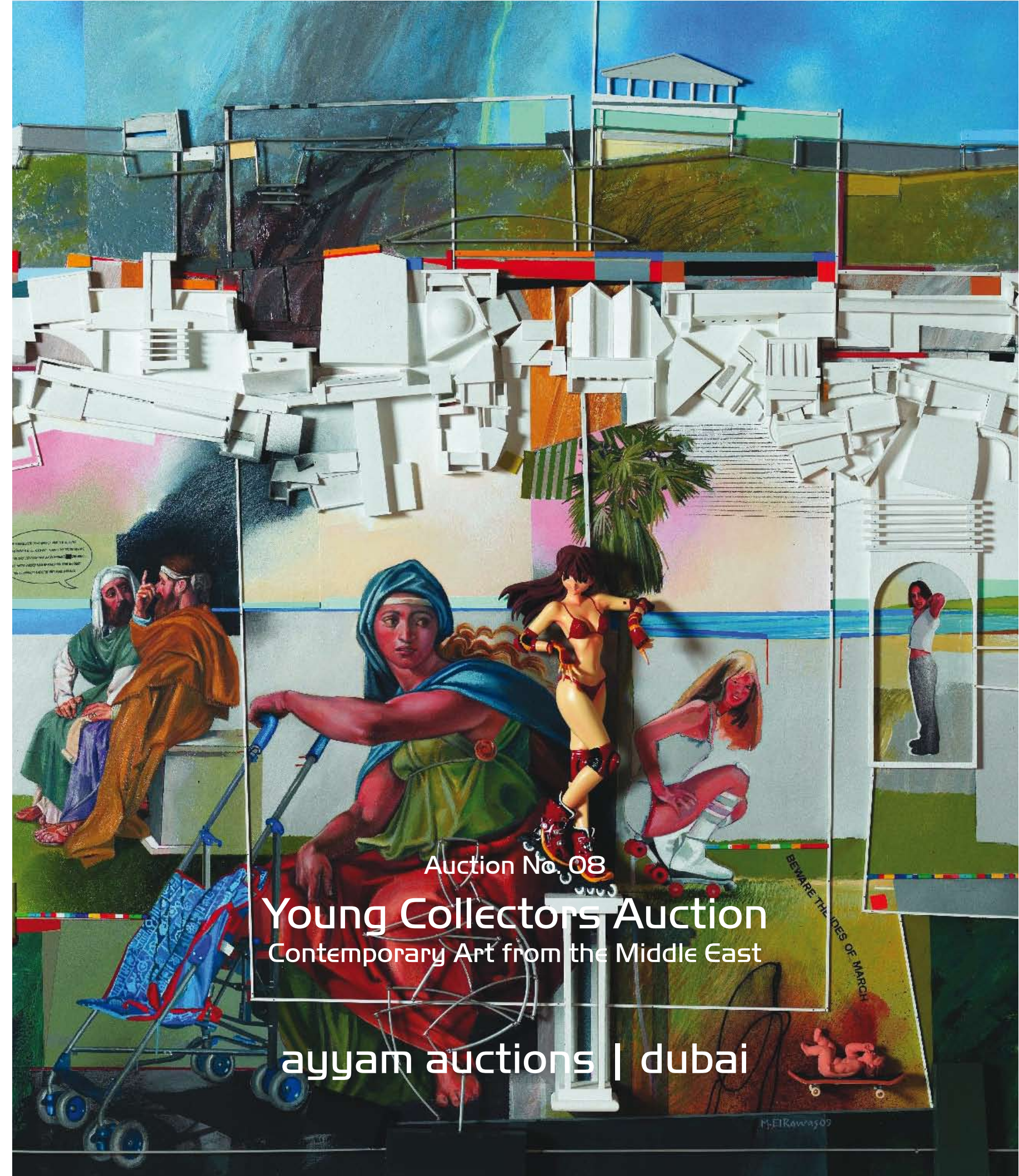


Young Collectors Auction

Contemporary Art from the Middle East

Friday, May 20, 2011

ayyam auctions | dubai



Auction No. 08

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M. El Rawas 02



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Viewing : May 16 - 19, 2011, 10:00 AM to 8:00 PM

Auction : Friday, May 20, 2011, 6:00 PM

Head of Session & Auctioneer
Hisham Samawi



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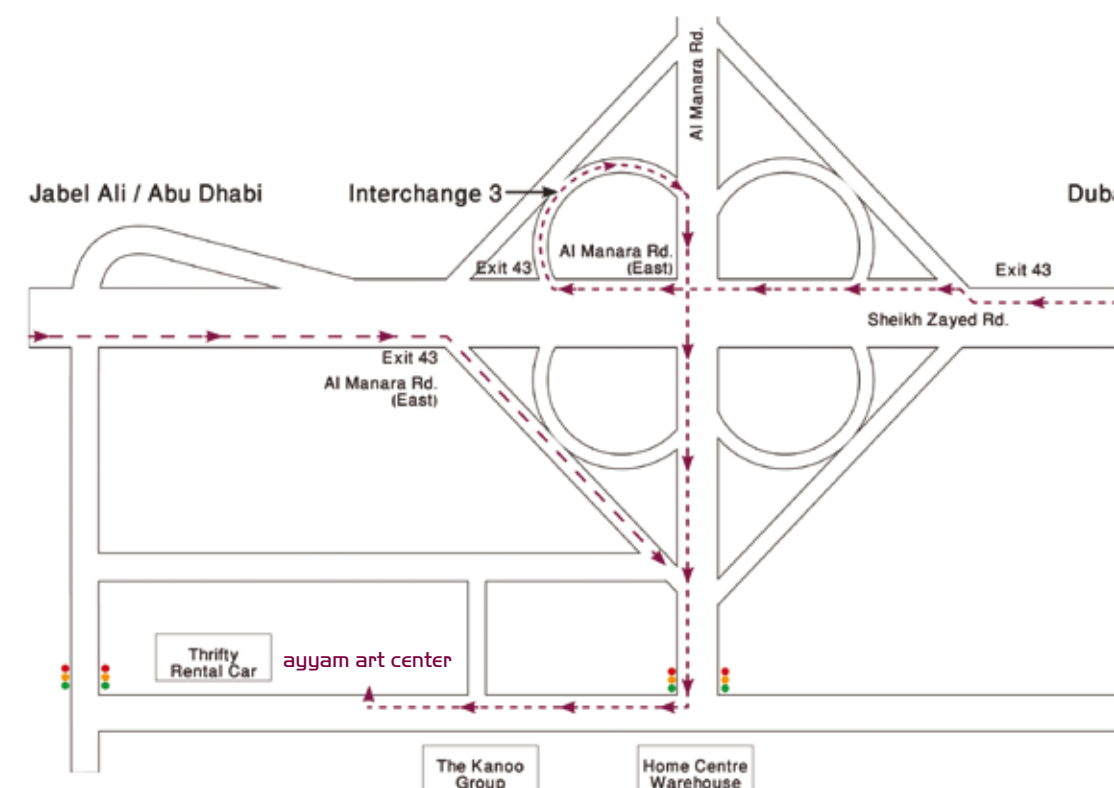
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Walid EL MASRI

1979

Lot 001

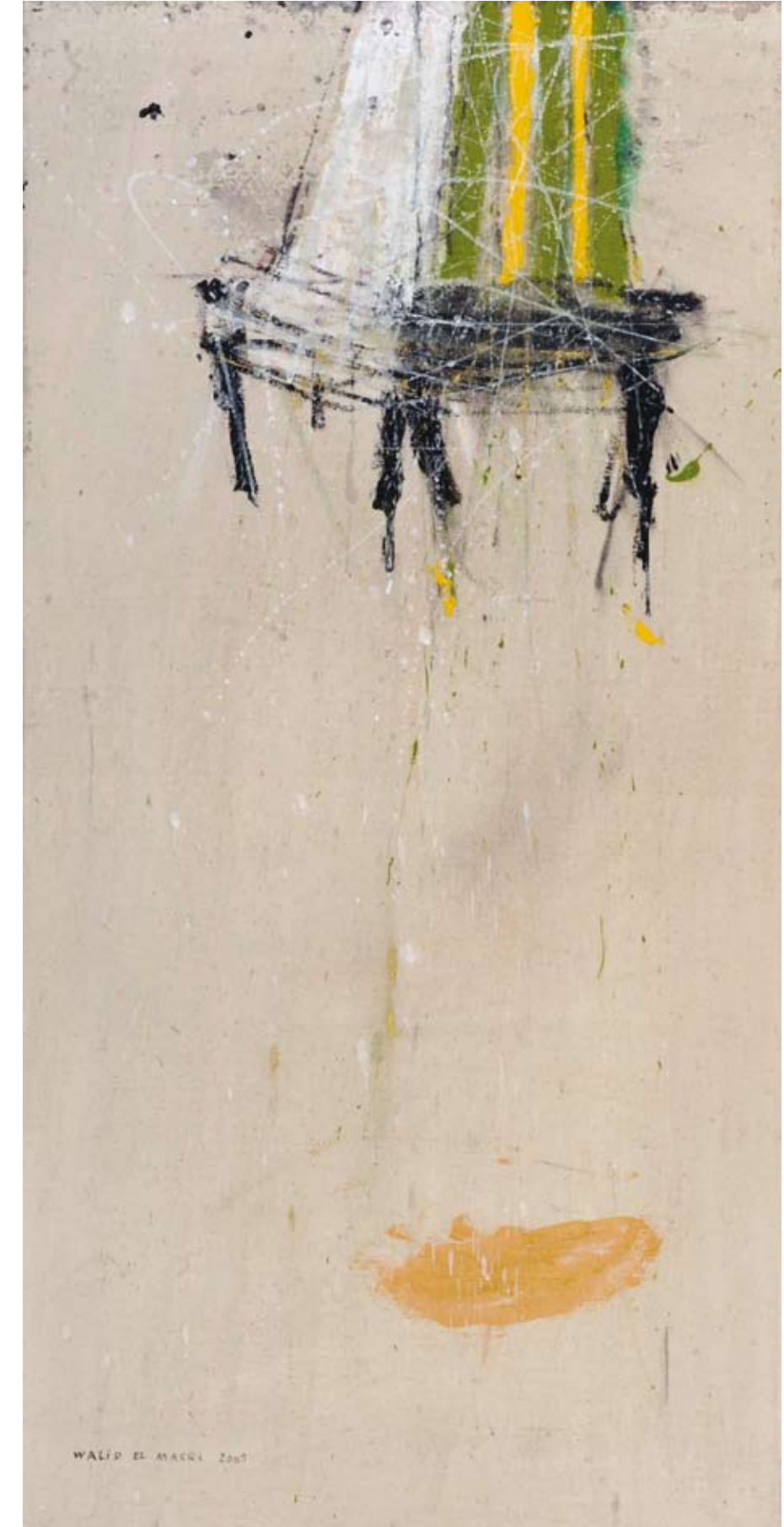
**'Chairs' Signed, Dated
120 X 60 cm. Mixed Media on Canvas 2009
Estimate (US\$ 3,500 - 5,000)**

The paintings of Lebanese artist Walid El Masri possess what one critic referred to as the "bravura and technique one rarely finds in the work of someone his age." Born in Beirut in 1979, he is a graduate of the Faculty of Fine Arts in Damascus and has participated in numerous group exhibitions and art fairs at home and abroad, including in Europe, Asia and the US. Solo exhibitions at the China International Gallery Expo and Art Hong Kong in 2009, established his popularity with not only Asian collectors but international art lovers.

Considered one of the Arab world's most exciting young talents, he has been given solo shows in Damascus, Dubai and Paris and has been featured in a number of Ayyam's high profile events such as its competition for emerging artists in 2007 and its "Young Collectors" auction in 2009. The recipient of several awards, he has won prizes at various workshops and contests in Syria.

Experiments in palette and composition revolve around a relentless examination of a singular material subject—a simple chair. Yet this inanimate object possesses a startling power, as it functions as a point of departure for greater investigations into the fundamental components of painting.

Like Morandi's vases or Cezanne's apples, El Masri's depictions are less about the objects themselves. What we find instead is an apparent resolve to reconfigure compositional properties, as he toys with depth and space, alluding to meditations on art and life and moments that are suspended in time—profound explorations that have attracted a large pool of art aficionados from across the Middle East.





Kais SALMAN

1976

Lot 002

Signed, Dated
141 X 51 cm. Mixed Media on Canvas 2009
Estimate (US\$ 3,500 - 5,000)

Born in Tartous, Syria in 1976, Kais Salman has proven to be a tour de force within the contemporary Arab art world, as critics continue to take notice of his large expressionist works. A graduate of the Faculty of Fine Arts Damascus in 2002, he is a prominent member of a young generation of Syrian artists that is currently transforming regional painting. With experiments in depicting the human form, an interest that took hold during his student days, and daring explorations into various mediums and techniques, he has remained at the cutting-edge of art.

Featured in countless group exhibitions in Syria and the Arab world, including the 4th Annual Youth exhibition in Damascus where he took first prize and the inaugural exhibition of the Damascus Museum of Modern Art, Salman has been a regular fixture of high profile shows. Recently he has become essential to Ayyam's lineup participating in such events as its "Shabab Uprising," "Young Collectors Auction (I and II)" and "Damascus Calling," an exhibition held at The Park Avenue Armory in New York City in 2008. A favorite among collectors, his work is housed throughout the Middle East, North Africa and Europe.

His 2010 solo exhibition with Ayyam marked an important highlight of the artist's career, confirming his rapid emergence with his acclaimed body of work the "Fashion Series." This new collection of mixed media paintings combines striking (if not controversial) content with an assured and unrestrained approach to painting.

With international art lovers showing increased interest in his work, he was recently profiled in the Wall Street Journal Europe's Weekend Edition as a must-watch member of the contemporary Middle Eastern art scene. One of Salman's large, arresting canvases graced the cover of the magazine in May 2010, a first for an Arab artist.





Oussama Diab

1977

Lot 003

Signed, Dated
54 X 66 cm. Acrylic on Wood 2008
Estimate (US\$ 2,500 - 4,000)

Born in 1977, Palestinian artist, Oussama Diab has quickly become a leading young artist of the Middle Eastern art scene. Since graduating from the Faculty of Fines Arts in Damascus in 2002, he has been featured in solo and group exhibitions throughout the region and has been honored for his work with several awards (including first prize) from the distinguished Young Artists exhibition. His debut show with Ayyam Gallery Damascus in 2009 marked the beginning of an exciting new partnership and was well received within the local art scene. With successful sales at the gallery's Young Collectors auction, he has garnered great recognition among regional art lovers.

Known for large colorful canvases that employ symbolist interpretations of current events, his recent series of paintings reflects a profound investigation into global political concerns while hinting at the artist's passion for international art. Inspired by a wide spectrum of influences that span the length of art history, Diab's work presents an new take on graffiti-inspired Neo-Expressionism. Updating this painting style while injecting it with his own references, he presents a fresh take at the world. His markings appear rapid and spontaneous with an overwhelming urgency, while his subjects exist in a nondescript setting.

At once pop-infused and marked with a childlike innocence, his canvases are known for their serious subject matter, a juxtaposition that reflects the duality of his work.





Fataneh DADKHAH

1952

Lot 004

Signed, Numerated
45 X 30 cm. C-Print (1/3) 2007
Estimate (US\$ 1,500 - 2,500)

Born in Iran in 1952, Fataneh Dadkhah studied at the College of Mass Communications and Social Sciences in Tehran. Experimenting with stage photography over the course of two decades, Dadkhah is acknowledged for pioneering the form as an artistic discipline in contemporary Iranian art. This significant body of work culminated in 1983 with the art book "Theater Photography," which was published by Iran's Dramatic Arts Center. In recent years she has utilized snapshot photography as she has traveled in and outside of Iran. Exhibiting frequently at home and abroad, she has participated in solo and group exhibitions since the early 1980s and has been invited to contribute to such acclaimed projects as the Lincoln Center's Tazieh performance in New York City in 2002. The recipient of various awards, she was honored by the Iranian-American Technology Council in 2003 and the Iranian Theatre House in 2009. Having exhibited extensively in the American capital, she has gained a notable following among the Iranian diaspora in the US and has been featured in such publications as the Washington Post in addition to being highlighted in the French edition of Elle magazine.

With artistic roots that lie in the performing arts, Dadkhah has continued to be inspired by theatre. Her latest photographic works, which often blend images and incorporate various mediums, retain the sense of drama and splendor that is associated with stage design. Elaborating on this connection the artist explains:

I started my professional career in photography with live theater. Even though I have left theater photography for many years now, I am still under the influence of theater in my work. The world to me represents the stage of a theatre. I witness this scene through my camera.





Ebtisam ABDUL AZIZ

1975

Lot 005

**'Life In A Bag (22)' Signed, Dated, Numerated
30 X 42 cm. Digital Print on Aluminum (1/3) 2009
Estimate (US\$ 1,000 - 2,000)**

Born in Sharjah in 1975, Ebtisam Abdulaziz is a multidisciplinary Emirati artist whose work has played an immense role in the spearheading of contemporary art on a national level despite initially being trained in science and mathematics. Exhibiting regularly since 2001, Abdulaziz has frequently participated in the Sharjah Biennial and has represented the UAE in international group shows and events such as the groundbreaking “Languages of the Desert,” which was organized by the Kunst Museum in Bonn, Germany, and the inaugural Emirati pavilion at the Venice Biennale in 2009. Internationally recognized, her work has been featured in Bidoun, the Guardian and W magazine.

Recently, Abdulaziz’s photographs and videos have explored the compiling of information as it is used to form individual narratives. As her background in science and mathematics has often shaped the ways in which she processes “meaningful” forms of expression in addition to her overall artistic approach, it has also influenced a series of works that examine the place of the individual in society and how daily interactions (or representations of such) can be manipulated through the added element technology.





Ebtisam
ABDUL AZIZ

1975

Lot 006

**'Life In A Bag (5)' Signed, Dated, Numerated
30 X 42 cm. Digital Print on Aluminum (1/3) 2009
Estimate (US\$ 1,000 - 2,000)**





Hazem MAHDY

1986

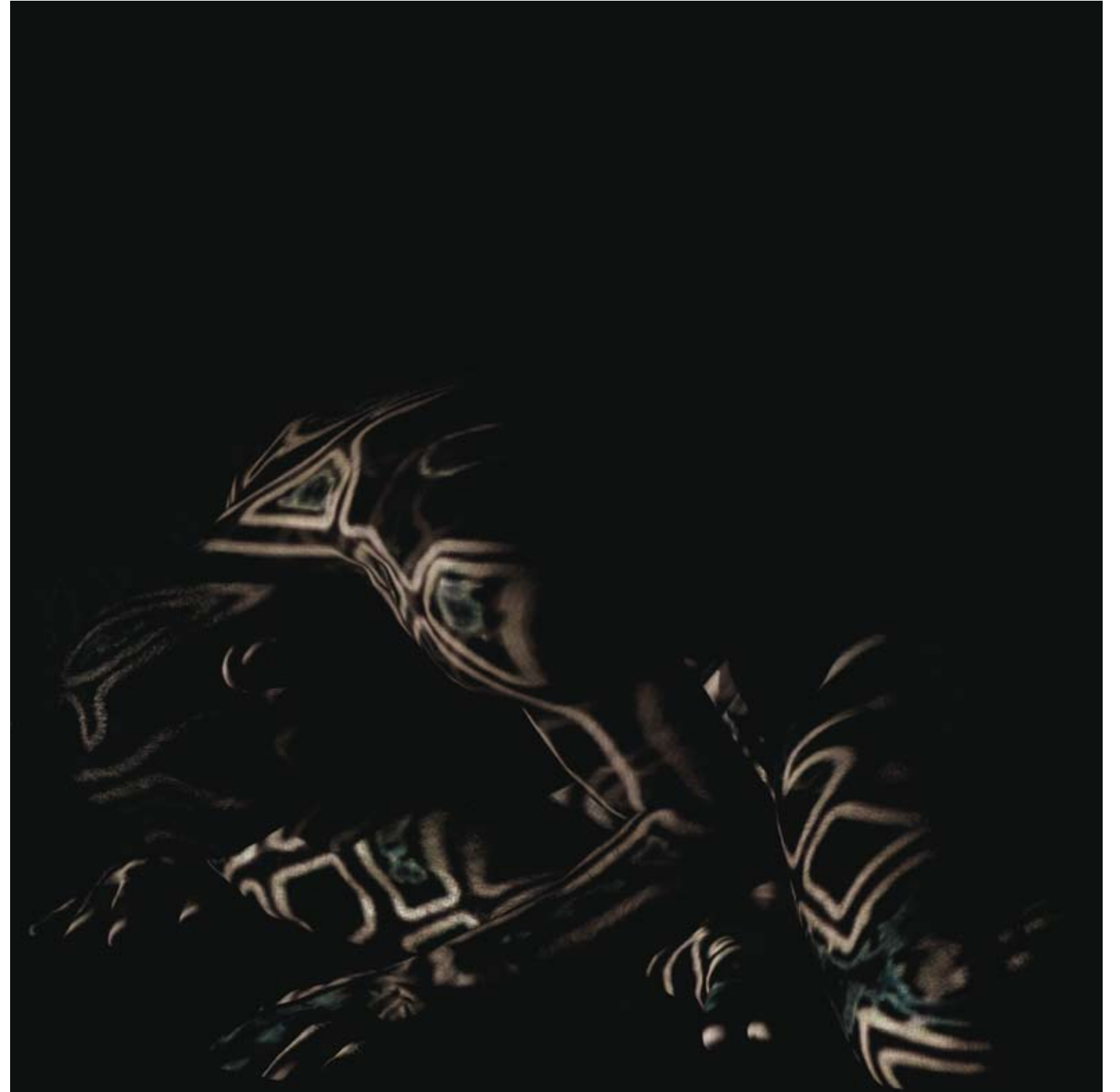
Lot 007

Signed, Dated, Numerated
150 X 150 cm. C-Print (1/3) 2010
Estimate (US\$ 2,500 - 3,500)

Hazem Mahdy is an emerging photographer. Born in Sharjah in 1986, he is a recent graduate of the American University of Dubai who is currently represented by Carbon12 gallery. Since first exhibiting his work with the AUD in 2007, he has been crafting a unique brand of photography that addresses notions of memory and the literal and obscure properties of the medium, an approach which has been clearly outlined by the artist, who explains:

Photographs are both literal and obscure. Certain phrases light up the mind. I literally glimpse a concept. And that glimpse overwhelms me. As the meaning of this vision becomes increasingly distant, I redouble my efforts. I immerse myself in the process. I chase a conclusion. The experience will bring something to light. But can a literal result portray an obscure memory? The preservation of memory haunts me.

The result is a highly cerebral, conceptually driven body of work that is sure to captivate viewers with its visually provocative subject matter.





Nadim KARAM

1957

Lot 008

**'Curious Creature' Signed, Dated, Numerated
H25 X W13 X D5 cm. Wood Treated Lead Parchment Sculpture (4/6) 2006
Estimate (US\$ 2,500 - 4,000)**

Born in Senegal in 1957, Nadim Karam is a multidisciplinary artist known for groundbreaking urban design and cutting-edge painting and sculpture. A prominent figure in the Lebanese art scene, he graduated from the American University of Beirut and received graduate and postgraduate degrees from the University of Tokyo, Japan. Karam has exhibited in galleries, institutions and art fairs worldwide, contributing to such notable events as the Liverpool Biennial, the Venice Biennale, the Gwangju Biennale in South Korea and SCOPE Art Fair (Basel). Highly sought after by collectors, his work is housed in corporations and cultural foundations in the Arab world, Europe and Asia. A respected innovator, he has been commissioned to produce urban art across the globe, in such places as the UAE, the Czech Republic, Australia and Japan. The former Dean of the Faculty of Architecture, Art and Design at Lebanon's Notre Dame University, his influence has also been felt on an academic level.

In 1996, he established Atelier Hapsitus, a studio that he defines as “the satellite grouping of young architects and designers around happenings and situations.” Atelier Hapsitus has become a vehicle for Karam's unique oeuvre, boasting a number of works and projects that blend architecture, design and art and defy conventional modes of creativity and thought.

Recently, his architectural plan “The Cloud” made international headlines for its revolutionary ideas of how to reconfigure public space amidst Dubai's growing cityscape. Initially submitted to the International Design Forum in Dubai in 2007, the concept outlined a massive public entertainment complex containing floating gardens, a lake, restaurants, a palace and a museum suspended in the air by rain-like stilts and covered with artificial condensation. Lauded as “mind-blowing” by The New York Times, Karam's proposal commented on the need for communal space amidst a landscape characterized by private spaces, suggesting the endless socioeconomic possibilities created through advanced technology and avant-garde urban planning.

The whimsical character of “The Cloud” and its intended impact on everyday interactions and culture reflects the fundamental principles of Karam's art. With a distinctly international vision his paintings and sculptures draw heavily on his diverse background, transcending social, political and national borders and captivating the viewer with the childlike freedom and depth of his imagination.





Nadim
KARAM

1957

Lot 009

**'First Settler' Signed, Dated, Numerated
H25 X W14.5 X D5 cm. Wood Treated Lead Parchment Sculpture (6/6) 2006
Estimate (US\$ 2,500 - 4,000)**





Nadim
KARAM

1957

Lot 010

Signed, Dated
50 X 50 cm. Mixed Media on Canvas 2008
Estimate (US\$ 2,500 - 4,000)





Nadim
KARAM

1957

Lot 011

Signed, Dated
50 X 50 cm. Mixed Media on Canvas 2008
Estimate (US\$ 2,500 - 4,000)





Sabhan ADAM

1972

Lot 012

Signed, Dated
180 X 77 cm. Mixed Media on Canvas 2007
Estimate (US\$ 5,000 - 7,000)

Born in Al-Hassaka, Syria in 1972, self-taught artist painter Sabhan Adam has developed a highly recognizable style of figurative painting that captures the darker side of man. And yet despite the heavy content of his canvases, his work remains widely popular. As such he has exhibited throughout the Middle East and Europe and is represented by both regional and international galleries. Adam's paintings have been featured in several recent auctions in the Gulf.

With grotesque faces, distorted frames and piercing eyes, his protagonists leap out from the canvas with a startling visual agility. Adam once explained the frequent appearance of this peculiar subject by stating: The figures I paint have so many things in common with me—they look like me, they have the same head and the same eyes as me. I draw myself with everything that exists inside—the sadness, the misery, the shocking things I have faced, the isolation, and the feeling of not belonging to this world. These heads could be stuck on any kind of animals' bodies. I spread Sabhan Adam on all the canvas, so Adam exists in many shapes.

While his portraits do possess physical traits that are reminiscent of his own features, perhaps this form of representation is really just a simple journey for the artist. An existential path through which the self will eventually become liberated, free from the burden of representation and from earthly things such as alienation and sadness.





Nihad AL TURK

1972

Lot 013

**'Bar' Signed, Dated
120 X 120 cm. Mixed Media on Canvas 2008
Estimate (US\$ 5,000 - 7,000)**

Born in Aleppo, Syria in 1972 amidst abject poverty, Nihad Al Turk has developed a mature painting style against all odds. With no academic training but several years of practice and experimentation behind him, he has established himself within the contemporary Syrian art scene as one of the most sought after painters. With participation in a number of group exhibitions at venues such as Ayyam Gallery Dubai, Beirut's UNESCO palace, and the Park Avenue Armory in New York, his profile has quickly risen over the last decade. Accordingly, he has held solo exhibitions in leading art spaces in Syria and Turkey and has been featured in a number of events abroad such as Art Palm beach and Miami International Art Fair.

Al Turk's haunting mixed media canvases are highly influenced by his outlook on life and political convictions. Believing that man is innately flawed and that only through an existence filled with love can there be human progress, he drafts compositions that hint at the injustices of the world around us. He does so with a sophisticated technique of flattening space and utilizing color fields and patterns to give illusions of depth and dimension. Creating an aesthetic that is based on the tradition of still life painting yet is dominated by symbolic representation, his works employ a detailed system of signs that allude to profound philosophical conclusions. This is not unlike the religious works created during the High Renaissance in Flanders, in which images of Christ and the Virgin Mary were surrounded by objects that expanded the narrative of a painting by implying greater meaning.

In Al Turk's work an image of a vase takes on inferences that point to a deformed character, as its distorted form seems to teeter on the edge of a surface. Floral arrangements appear weathered as they are depicted under the darkness of a heavy shadow, while human figures are rendered as alien beings and animals are mutated nearly beyond recognition. The only items that retain their original form are bowls of fruit, perhaps suggesting the sustenance of life. Biblical references are abound, not only with a large painting that seems to depict the ubiquitous "last supper," a subject matter that also points to a larger tradition in art, but also with the reappearance of things in increments of seven. While manifested in reoccurring anthropomorphic figures such as a mouse or devil-like figure, this reference might possess greater meaning than just the artist's number of siblings, as the seven deadly sins seem appropriate in Al Turk's tragic yet highly spiritual universe.





Mohannad ORABI

1977

Lot 014

**'Self Portrait' Signed, Dated
120 X 100 cm. Mixed Media on Canvas 2010
Estimate (US\$ 5,000 - 7,000)**

Mohannad Orabi's whimsical self portraits exemplify what has made Syrian art so successful over the last sixty years. Born in Damascus in 1977, Orabi graduated from the Faculty of Fine Arts in 2000. Noteworthy among his peers, he has exhibited in venues across the region, and has participated in collective shows and festivals in North America, Europe and Asia, including Art Palm Beach, Miami International Art Fair, SCOPE Art Fair (Basel). In China, solo shows at both The International Gallery Expo (CIGE) and Art Hong Kong in 2009, wowed international spectators.

Recently his canvases were highlighted in solo exhibitions at Ayyam Damascus, Dubai and Beirut and were part of the gallery's popular exhibition "Shabab Uprising," which offered a groundbreaking showcase of Syria's new wave of contemporary painting. His work is housed in private collections across the globe.

The emerging artist is as much an individual as he is a continuation of global art trends, capturing the underlining dichotomy of Arab society while striving to reach new frontiers in aesthetic representation. With highly stylized characters that emanate with a particular carefree innocence, his portraits are at once reflective of his fascination with one's childhood experiences as they are investigations into the human spirit. Reproducing variations on of embellished figures, Orabi's compositions present his subjects in different scenarios, each one displaying specific human emotions and interactions. Whether adorned in traditional Syrian garb or in contemporary clothing, his protagonists reflect the continued sense of joie de vivre that has defined modern Arab culture. Despite what underlining tension might exist between his subjects and the stark background of his compositions—often executed in flat color fields that stand as glaring contradictions to his lighthearted figures, which are rendered with bold patterns and sporadic lines— the artist strives to create a harmonious balance between their oversized bodies and their surroundings. In essence, the exaggerated proportions of their features (bulky heads, hollowed almond-shaped eyes and full figures) accentuate their larger-than-life presence, one that seems to float above the weighty concerns of the world.



Khaled TAKRETI

1964

Lot 015

**'Le Kimono' Signed, Dated, Numerated
110 X 110 cm. Archival Print on Cotton Paper (1/7) 2010
Estimate (US\$ 2,000 - 3,000)**

Born in Beirut in 1964, Syrian artist Khaled Takreti studied architecture and design in Damascus and worked for the General Directorate of Antiquity and Museums in Syria prior to earning a reputation as one of the Middle East's most exciting contemporary painters. Developing a love for drawing at an early age, he later harnessed his talent through years of formal training. In 1995 he moved to New York City where he absorbed international trends and expanded his knowledge of art over the course of two years. This continued when he relocated to Paris, where he has been working as a full time artist since 2006. His paintings have been shown in solo and group exhibitions throughout the Middle East, Europe and the US and in international expositions such as the Alexandria Biennale, Art Paris, Art Hong Kong and Art Palm Beach. His works are housed in such prominent Middle Eastern institutions as the Syrian National Museum and Jordan National Gallery of Fine Arts.

A standout artist whose acrylic canvases hint at an array of creative influences, he has developed a style of painting that incorporates original subject matter with a refined sense of design, a daring use of color and a vivid imagination. His large-scale compositions often revolve around portraits of women—a subject matter that the artist feels brings a sense of stability and strength while generating tranquility and balance in his work. Takreti's elegant and demure heroines are often elongated figures that although occupying only a small portion of the canvas, have a staggering presence. Positioned against a loud background of solid color, his subjects exist within a delicate setting that is executed with meticulous planning, an element that is the direct result of the artist's architectural training. Thin lines dissect the composition into horizontal and vertical planes, as his fashionable protagonists stare aloofly at the viewer. The artist's earlier works, which were often portraits of mature women of a particular social background, emanated with a subtle force. His more recent canvases have become increasingly campy and outlandish, with a refreshing sense of freedom that is rare among painters today. In 2010 he was commissioned to create two mural-sized paintings for the inaugural exhibition of Qatar's Mathaf: Arab Museum of Modern Art, where his work is also part of its unparalleled collection.





Rania MATAR

1964

Lot 017

**'Siena 17' Signed, Dated, Numerated
112 X 170 cm. Archival Giclee Print on Museo Rag Paper (1/3) 2009
Estimate (US\$ 4,000 - 6,000)**

Award winning photographer Rania Matar was born and raised in Lebanon and originally trained as an architect at the American University of Beirut before immigrating to the US in 1984 and continuing her studies at Cornell University in New York. After attending the New England School of Photography and studying in Oaxaca, Mexico under Magnum photographer Constantine Manos, she began a successful career as a fulltime artist.

Having exhibited throughout the US and abroad, she is the recipient of several honors including first prize in the Women in Photography International and an honorable mention from the UNICEF Photo of the Year Award. Matar's work is housed in international collections such as the Museum of Fine Arts, Boston and the Museum of Fine Arts, Houston and the private collection of the Emir of Kuwait. Based in Boston, she teaches documentary photography at the Massachusetts College of Art and Design and makes frequent trips to Lebanon where she conducts workshops with teenage girls in the country's refugee camps with the assistance of NGOs. Galleries in Beirut, Dubai, Boston, Chicago and Houston currently represent her photography.

Often focusing on the lives of women and the issues that surround them, in the past she has highlighted the experiences of women and children in the Middle East with a particular emphasis on Palestinian refugee camps, the recent rise of the hijab and its meaning, the aftermath of war, and religious communities such as Christians in Lebanon-all with the intention of giving voice to the "forgotten or misunderstood." Recently she has expanded this theme to include the realities faced by teenage girls, both in the US and the Arab world and is currently working on a project titled "A Girl and Her Room," which has already garnered critical praise.





Rania
MATAR

1964

Lot 018

**'Danielle 20' Signed, Dated, Numerated
112 X 170 cm. Archival Giclee Print on Museo Rag Paper (1/3) 2010
Estimate (US\$ 4,000 - 6,000)**





Rana JAVADI

1944

Lot 019

**'Once Upon a Time 1' Signed, Dated, Numerated
51 X 76 cm. C-Print Mounted on Wodden Box (1/10) 2005
Estimate (US\$ 1,000 - 2,000)**

Born in 1944, Rana Javadi is a self-taught Iranian artist who has been at the forefront of the Tehran art scene for several decades. The head of the Photo and Pictorial Studies of the Cultural Research Bureau, an independent arts organization, since 1989, she also founded the leading photography quarterly journal Aksnameh and has often juried national photographic competitions. Since 1979, she has exhibited extensively at home and abroad, including at such prominent events as Ashkal Alwan's Home Works arts forum (2008) in Beirut. A regular in some of Tehran's leading art spaces, her work has been influential to generations of photographers. Interested in preserving and documenting the various photographic traditions of her native country, she was also instrumental in the founding of a special museum devoted to this history of the local scene with several established artists.

Working with found images, many of which are taken from various periods of Iran's modern experience, she reinterprets these pictures by adding her own visuals be it with other objects or drawings which she then photographs alongside original pictures. The result is a type of image making that juxtaposes the old with the new and questions photography's frequent use as documentation and the limitations of its immediate dimensionality.





AREZU

1983

Lot 020

**'That Obscure Object Series' Signed, Dated, Numerated
Paper size 24 X 18 cm. Image size 8 X 6 cm. Gelatin Silver Photograph (2/3) 2008
Estimate (US\$ 750 - 1,250)**

Born in Tehran in 1983, Arezu was surrounded by art at a young age. With a mother who is a painter and a father who is an architect, her creativity was encouraged and honed early on. While pursuing a degree from the University of Art and Architecture in Tehran, where she studied stage design and theatre in the early 2000s, she simultaneously studied under Taha Bahbahai, a leading surrealist painter in Iran.

In 2004 she relocated to Dubai to continue her studies at the American University of Dubai. Her background in stage design and painting eventually led to her taking up of photography, a medium that allowed for her to combine a sense of drama and symbolism. Although utilizing a range of equipment and formats, she frequently works with a 120 mm camera. Often incorporating elements of other mediums and approaches, such as theatre and installation, she also adds a literary component by drawing from poetry. Inspired by a range of influences, from Man Ray to Kiki Smith, she is interested in the personal and the intimacy of private space, from which she explores issues of femininity and womanhood with visually obscured self portraits in which layering of imagery works to partially conceal her from the viewer as she grapples with modern Middle Eastern society.

An emerging artist on the Gulf art scene, Arezu has exhibited at the Creek Art Fair, the New Signature art competition (under the patronage of Sheikha Manal) in DIFC and at Baudoin Lebon Gallery in Paris.





Karim JOREIGE

1978

Lot 021

'Solo' Signed, Dated, Numerated
85 X 54 cm. Ultrachrome Pigment K3 on Semi-Matte Photographic Paper (1/9) 2009
Estimate (US\$ 1,500 - 2,500)

Born in 1978, Karim Joreige trained in Paris and Montreal where he acquired expertise in typography, graphic design and software interfaces over the course of several years. Through this training he developed a particular sensitivity and marked attention to detail, which he has utilized in a parallel photography career that has focused primarily on fashion and beauty.

Under his "June" studio he has become known for his developments in typefaces, corporate identities and web design. His photographs have appeared in a number of fashion publications including *Elle East*, *Woman Magazine* and *Aishti Magazine*. Recently Joreige was given a solo exhibition at the Running Horse Gallery.







Nassouh ZAGHLOULEH

1958

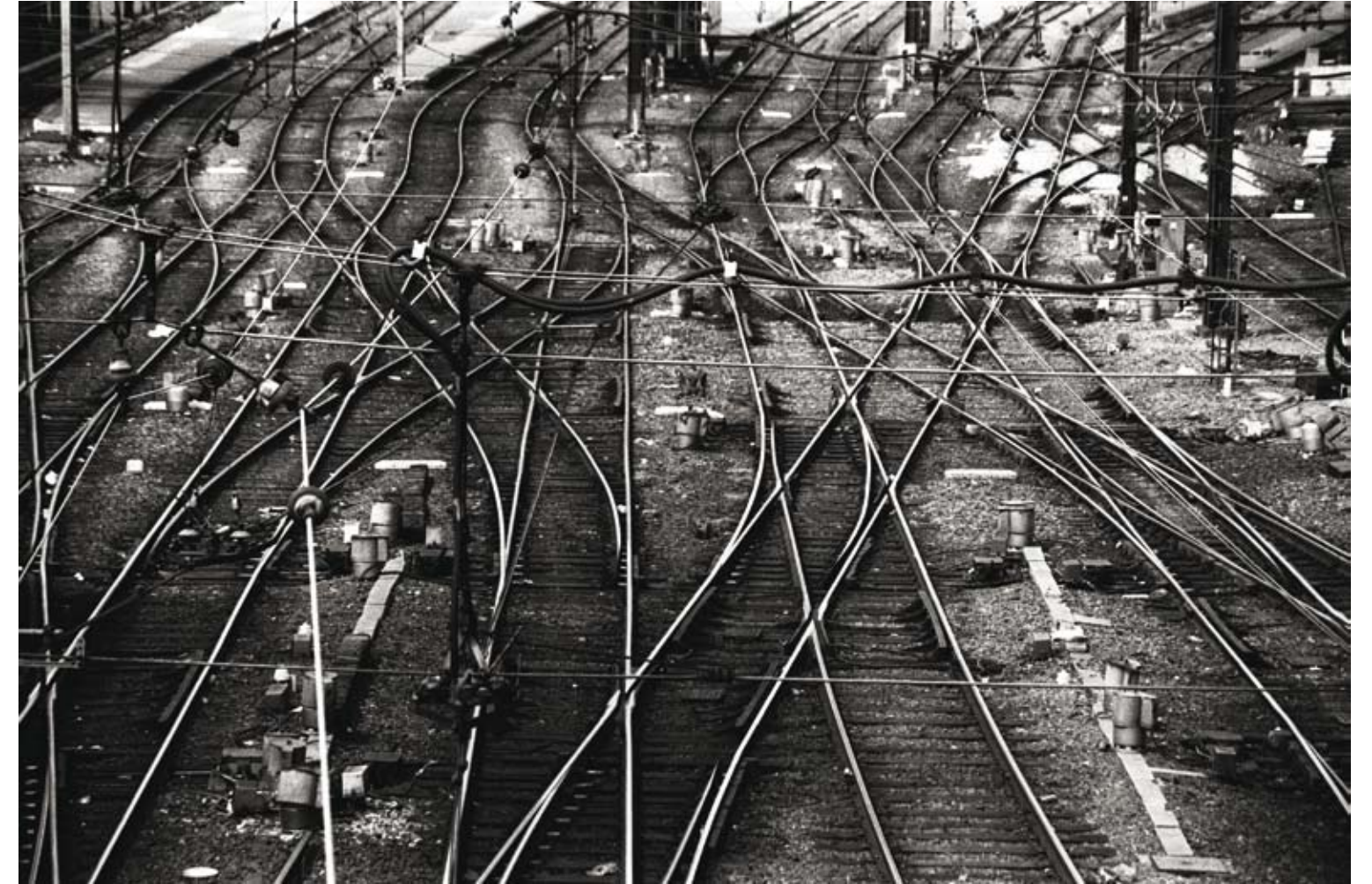
Lot 022

'Voies' Signed, Dated, Numerated
110 X 167 cm. Archival Print on Cotton Paper (1/7) 2001
Estimate (US\$ 5,000 - 7,000)

Born in Damascus, Syria in 1958, Nassouh Zaghlouleh is an accomplished photographer whose expansive body of work has been built over several decades. Developing a love for the medium at an early age, he went on to refine his craft in France and received a graduate degree in Photographic Communication from L'école Nationale Supérieure des Arts Décoratifs in Paris in 1990. In 2003, he began teaching at the city's International Institute for Image and Sound.

Since launching his professional career, Zaghlouleh has assisted with the filming of 20 documentary films and has taken over 80,000 photographs, yet his images were not shown to the public until 2007, when he had a solo exhibition at Ayyam Gallery Damascus that was accompanied by a monograph on his work. Featuring over two dozen of his photographs, the exhibition "From Paris to Damascus," marked an important milestone in his career. Since then he has received substantial exposure through a number of events including the Contemporary Istanbul Art Fair, Dialogues with the East, which was organized in conjunction with the Mas Iglesias Image Centre in Spain and a number of group shows of Arab art with Ayyam Gallery.

His striking images of Damascus, in which he exhibits seasoned variations on light and composition, capture the essence of the city, one defined in the artist's eyes by its old alleyways. Their barren structures, dark passages and looming shadows cast the perfect light for his explorations. His images are of a solitary existence, of the quiet that falls over the arteries of the city as its inhabitants go about their daily lives, merely passing between these walls as they make their way to their destinations. For Zaghlouleh it is this often overlooked side of Damascus and its complex system of channels that give life to the metropolis.





Fouad ELKOURY

1952

Lot 023

**'Wave Building' Signed, Dated, Numerated
60 X 75 cm. Lambda Print (2/13) 2005
Estimate (US\$ 3,000 - 4,000)**

Born in Paris in 1952, Fouad Elkoury is Lebanon's foremost photographer. Although originally trained in architecture in London during the 1970s, Elkoury turned to photography after the onset of the Lebanese Civil War. Documenting the 1982 Israeli invasion of Beirut, his images were subsequently reproduced in a number of international publications. Since 1984 he has divided his time between Paris and Beirut, although his explorations of a range of subjects have taken him to the far corners of the world with projects that capture everything from the cityscapes of locales such as Rome, Amman and Djibouti, to the documenting of life in Gaza and the West Bank immediately after establishment of the Oslo Accord. In 1989 he joined the Rapho press agency and won the Prix Medicis Hors les Murs.

Producing several artist books over the span of his prolific career, many of which are considered landmark in the field of contemporary photography, most notably "Beirut City Centre" (Editions du Cyprès, Paris), he has often launched publications with coinciding international exhibitions. A founding member of the Arab Image Foundation, he has been instrumental in fashioning the creative discourse of post-war Lebanon. Working in both photography and video for several years, he has participated in numerous events across the globe, including the Sharjah Biennial and the Venice Biennale, where he represented Lebanon in the country's first-ever national pavilion in 2007.





Arash HANAEI

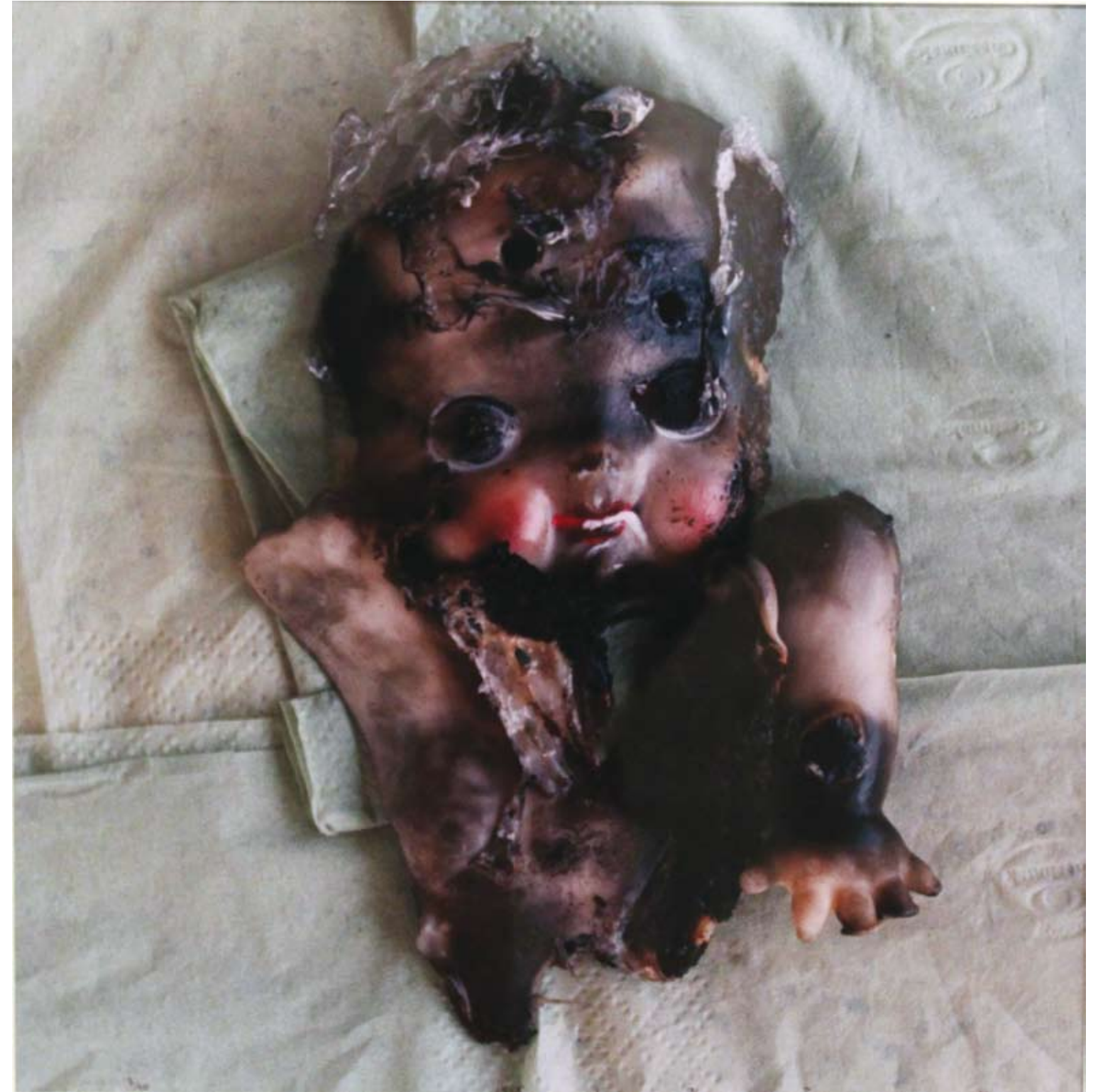
1978

Lot 024

**'Democracy After Dictatorship' Signed, Dated, Numerated
50 X 50 cm. C-Print (2/10) 2004
Estimate (US\$ 1,000 - 2,000)**

Born in Tehran in 1978, Arash Hanaei attended Azad University of Art, Iran's premier art school, where he was interested in documentary photography. During his academic training he also moonlighted at the groundbreaking online cultural forum, Tehran Avenue, to which he contributed as a social critic. After graduating in 2002, he began working on studio photography that explored sociopolitical issues with found objects, which resulted in a series titled "The Benefits of Vegetarianism." Inspired by the realities of violent conflict, including his childhood of growing up during the Iran-Iraq war, these catastrophic images underscore the human toll of such abject experiences, emphasizing their brutality with dolls and other inanimate points of reference that are dismembered and/or burned, as though victims of chemical weapons, bombardment or torture. In recent years, his focus has shifted as he has turned to meticulously drafted digital drawings.

Featured in solo and group exhibitions throughout the Middle East and abroad, he is the recipient of a number of photography awards, including first prize from the Second Humorous Photo Festival in Tehran, and has been included in several prominent group shows of Iranian art, most notably the Chelsea Museum of Art's acclaimed "Iran Inside Out" in New York and the Thrid Line Gallery's "I.U.[Heart]" in Dubai. In addition to a long exhibition history that has accumulated over nearly a decade of working as a professional artist, his photographs and drawings have been reviewed in such international publications as the Guardian and Art Press. In 2009 his photography was highlighted in the spring sale of Christie's Dubai and in 2010 he was featured in the first-ever MENSA art fair in Beirut.





Youmna HABBOUCHE

1982

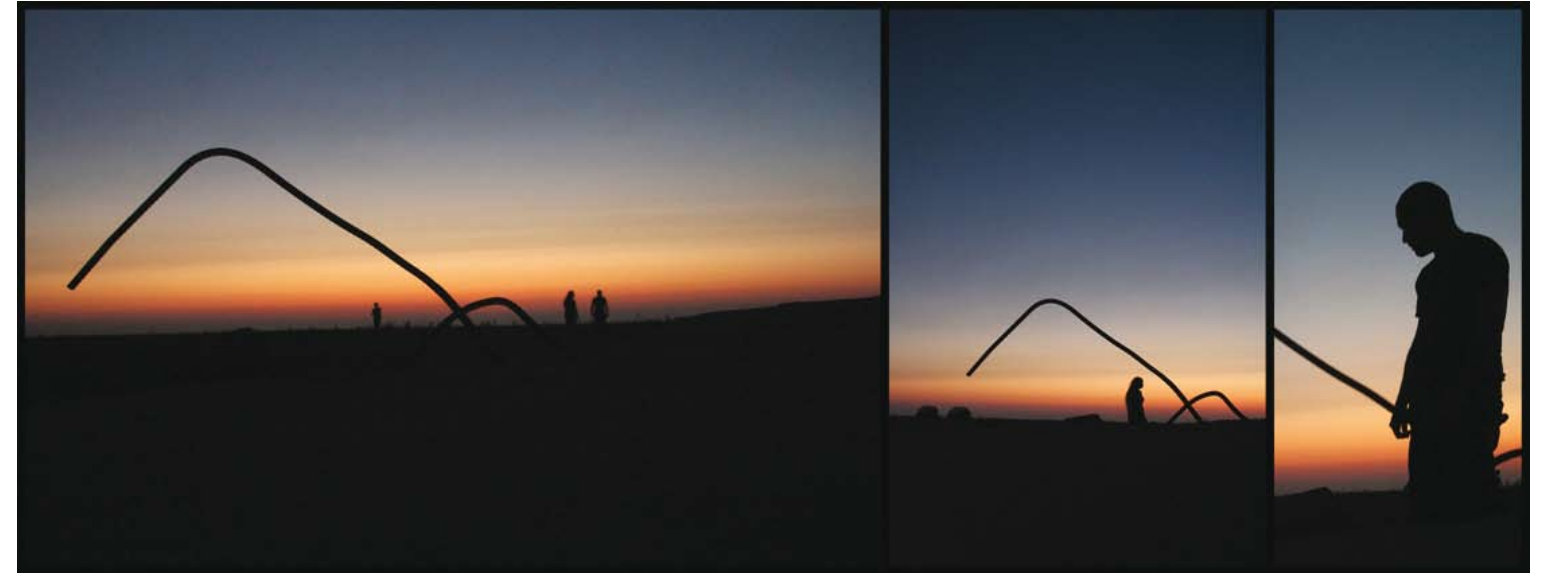
Lot 025

**'Des Montagnes De Questions' Signed, Dated, Numerated
30 X 79 cm. Photograph Printed on Photograph Paper Luster (1/6) 2009
Estimate (US\$ 1,500 - 2,500)**

Born in Lebanon in 1982, Youmna Habbouche received a BA in graphic design from Notre Dame University in 2003. Taking an interest in photography as she pursued her degree, she became a fulltime artist upon graduation and has since worked with several different mediums including animation. Working on a number of experimental projects amongst Beirut's emerging generation of multidisciplinary artists, she has taken part in events throughout the city and held her first solo show at The Running Horse gallery in 2009. Highlighting her photographic series of triptychs, "The Rule of Three" received positive reviews, most notably from The Daily Star, which described her work as "playful" and "strikingly vivid."

Juxtaposing several different images within a single composition, Habbouche underscores the interconnectivity of seemingly divergent elements. Of these photographs the artist explains:

I am not in search of concepts, but I am more interested in series, connections between random photographs that were taken at different times. As a result of this, I have slowly gravitated towards diptychs and triptychs. This choice has granted me more freedom, the freedom to see connections that I had not noticed before, and associations that did not exist previously.





Pouran JINCHI

1959

Lot 026

**'Headgear' Signed, Dated
(Shemag Sculpture I) H10.5 X W18 X D8.5 cm. Paper Mache 2007
Estimate (US\$ 2,000 - 3,000)**

Born in Iran in 1959, Pouran Jinchi is a New York based artist whose work draws from both the tradition of Persian calligraphy and Abstract Expressionism. Studying engineering at George Washington University in the American capital prior to pursuing a degree in painting at the University of California, Los Angeles, Jinchi later attended the esteemed Art Students League in Manhattan, from which she graduated in 1993. Working in a variety of media, she examines the lyricism of text in a visual and poetic sense, creating holistic meditations on the interplays of culture that can occur across history and geography as she engages a distinctly American school of art with the inherent abstraction of Persian script.

With eight solo shows in New York alone and an international exhibition history that includes participation in such high profile events as the Freize Art Fair, Jinchi's work has been collected by the Federal Reserve Bank, the Smithsonian, and the Brooklyn Museum. Recently, the Brooklyn Museum, the Queens Museum of Art and the Chelsea Art Museum, in addition to exhibitions at Leila Taghinia-Milani Heller Gallery in Manhattan and the Third Line Gallery in Dubai, have highlighted her work. As one of Iran's most prominent artists in the diaspora, her drawings and paintings are in high demand, with recent successful sales at auctions organized in the Middle East and in Europe by Sotheby's, Bonhams and Christie's.





Ahmed ASKALANY

1978

Lot 027

**'Kissing' Signed, Dated, Numerated
H45 X W27 X D27 cm. Polyester (2/3) 2008
Estimate (US\$ 1,500 - 2,500)**

Born in 1978 in Nag Hammadi, Egypt, Ahmed Askalany is a multidisciplinary artist who utilizes materials and techniques dating back to ancient times in sculptural works that are inspired by the traditional aesthetics of his birthplace. A sort of contemporary homage to the resounding visual culture of Upper Egypt, he utilizes woven palm leaves and resin (in addition to ceramic and wood in other works) to emphasize voluminous forms. Blurring the boundaries between Fine Art and Folk Art, he subtly questions the limitations of sculpture, while enunciating the possible horizons of installation art. Expanding the scope of his oeuvre, he also has produced a sizeable body of paintings.

Exhibiting regularly since 2000, he has participated in a number of national competitions, including the Cairo International Biennial and Egypt's annual Youth Salon, and has been highlighted by Cairo's most prominent art spaces Townhouse Gallery and Mashrabiya Gallery. Receiving substantial interest in his work within the Gulf art scene in recent years, he has participated in Abu Dhabi Art and is currently represented by Art Sawa Gallery in Dubai. Internationally, he has exhibited throughout Europe, most notably at the 2009 Venice Biennale, where he represented Egypt.





Fadi YAZIGI

1966

Lot 028

**'Abou Al Nour' Signed, Dated, Numerated
H28 X W22 X D18 cm. Bronze Sculpture (1/8) 2007
Estimate (US\$ 4,000 - 6,000)**

Born in Lattakia, Syria in 1966, Fadi Yazigi studied sculpture at the Faculty of Fine Arts in Damascus. Since his graduating in 1988, Yazigi has built a celebrated oeuvre that consists of two strands of creativity, not solely in medium but in subject matter, direction and mood. His playful robust sculptures of smiling figures are at once whimsical and enchanting, yet his darker works on canvas suggest a more pensive, graver outlook on life and an arresting sense of foreboding.

It is with immense discipline that he creates these paintings and sculptures, as he works in his studio for hours upon end, everyday of the week. As such he has explored various techniques and mediums, from using newspapers as canvases to creating two-dimensional reliefs. In addition to participating in numerous exhibitions and art fairs in the Middle East, Europe and the US, attracting collectors from all over the world, Yazigi's paintings and sculptures have been sold in London and Dubai, in Christie's and Sotheby's auctions of Middle Eastern art.





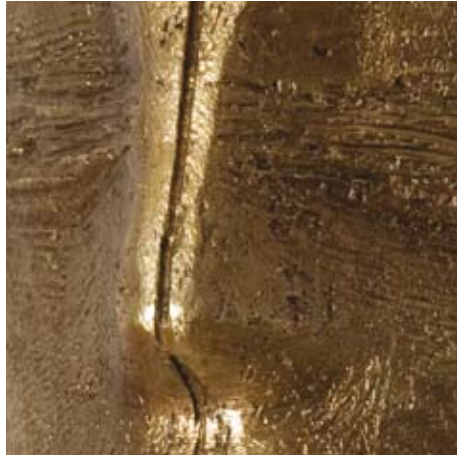
Fadi
YAZIGI

1966

Lot 029

**'Quasimodo' Signed, Dated, Numerated
H15 X W23 X D9 cm. Bronze Sculpture (1/8) 2007
Estimate (US\$ 4,000 - 6,000)**





Mustafa ALI

1956

Lot 030

Signed, Dated, Numerated
H33 X W15 X D15 cm. Bronze with Gold Finishing Sculpture (1/8) 2011
Estimate (US\$ 3,500 - 5,000)

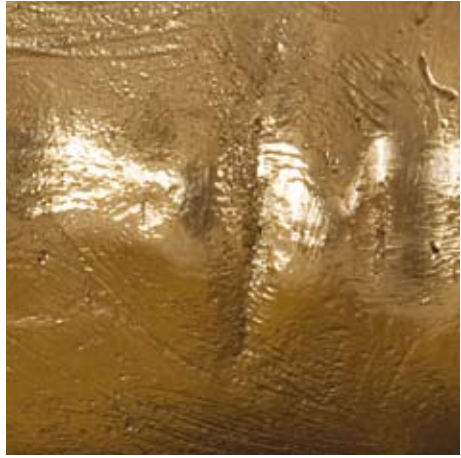
Mustafa Ali, Syria's foremost sculptor, was born in Lattakia in 1956. Known for elegant, monumental sculptures that pierce our consciousness and underscore the fragility of mankind, he has been a favorite among regional collectors for nearly three decades.

After studying sculpture at the Faculty of Fine Arts in Damascus, he continued his studies at the Fine Arts Academy in Carrara, Italy, graduating in 1996. He has exhibited extensively throughout the world since 1979 and has participated in a number of high-profile events such as Lattakia Sculpture biennial (where he was awarded the Golden Prize) (1997), the biennial of Alexandria, Egypt (1994), the Sharjah biennial (1995), and the International Symposium for Sculptors in Valencia, Spain (2001).

Ali's work 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 Arab World Institute in Paris. Many of his 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 Pari, Italy, and "The Tower of Memory," which stands in the Damascus International Fairground.

Ali is also the director of the renowned Damascus art center The Mustafa Ali Art Foundation, which presents exhibitions, workshops, lectures and cultural events throughout the year to local artists and the public. Through his work and his nonprofit, Ali has fostered generations of Syrian artists.





Mustafa
ALI

1956

Lot 031

Signed, Dated, Numerated
H13 X W18 X D15 cm. Bronze with Gold Finishing Sculpture (1/8) 2010
Estimate (US\$ 2,500 - 4,000)





Fateh MOUDARRES

1922 - 1999

Lot 032

Signed
26 X 34 cm. Gouache on Paper
Estimate (US\$ 2,500 - 3,500)

Born in Aleppo, Fateh Moudarres (1922-1999) was a prolific modernist pioneer. With an extensive career and an admired, often imitated, approach to art, his influence was felt across the Arab world for decades. Respected among countless art circles and a long time favorite among collectors, his oeuvre continues to be recognized for its vast contributions.

After a brief period of utilizing realist and surrealist techniques in the 1950s, he traveled to Italy to attend the Accademia di belle Arti in Rome. Returning to Damascus in 1960, he remerged on the Syrian art scene with a personal style that he described as “surrealistic and figurative with a strong element of abstraction.” Becoming deeply committed during this time, especially after 1967, Moudarres took up highly political subject matter, often depicting the difficult daily realities that were faced by those living in rural areas or on the margins of society. In 1969 he left Syria to pursue advanced training at the École des beaux Arts in Paris. Upon resettling in his native country in 1972, he began a long tenure as a professor in the Faculty of Fine Arts of the University of Damascus and later served as the dean of the department until he retired in 1993. Through this position he trained generations of young Syrian artists. Although his compositions often drew from a variety of sources, including mythology, ancient traditions, icon painting and symbolism, he focused much of his work on portraying the formidable climate around him, as the Middle East (and the world in general) became increasingly tumultuous. Moudarres was one of the first artists to tackle such issues and did so with bold brushstrokes, a rich palette and introspective portrayals of ordinary life, a combination that had wide appeal and was mastered with great experimentation.





Fateh
MOUDARRES

1922 - 1999

Lot 033

***'Euphrates Valley'* Signed, Dated
34 X 50 cm. Gouache on Paper 1980
Estimate (US\$ 3,500 - 5,000)**





Adham ISMAIL

1922 – 1963

Lot 034

Signed, Dated
28 X 18.5 cm. Mixed Media on Paper 1953
Estimate (US\$ 2,500 - 3,500)

Born in Antioch 1922, at the age of sixteen, Adham Ismail was already an accomplished artist. Migrating into greater Syria after the annexation of the country's northwestern cities left his birthplace under Turkish rule, Ismail later studied at the Academy of Fine Arts in Rome from 1952-1956 as part of a cultural exchange program that was initiated between the Italian and Syrian governments. After working for a brief time as an art instructor in Syria upon his return, he moved to Cairo where he was a consultant to the Egyptian Ministry of Culture and subsequently taught fresco painting at the Faculty of Fine Arts in Damascus when he resettled in Syria.

Although a pioneer in the expressing of Arab heritage in regional modern art, he was also one of the first artists to break free from the tradition of overt realism in painting, utilizing areas of flat color to detail fluid forms. Despite the astonishing fact that his professional artistic career only lasted a decade before his abrupt death at the age of forty, Ismail's influence lived on in the work of his colleagues, who recognized his great contributions to local aesthetics. His work can be found in the National Museum of Damascus and the Syrian Ministry of Culture.





Adham
ISMAIL

1922 – 1963

Lot 035

**'The Sickness' Signed, Dated
28 X 19 cm. Mixed Media on Paper 1956
Estimate (US\$ 2,500 - 3,500)**





Leila NSEIR

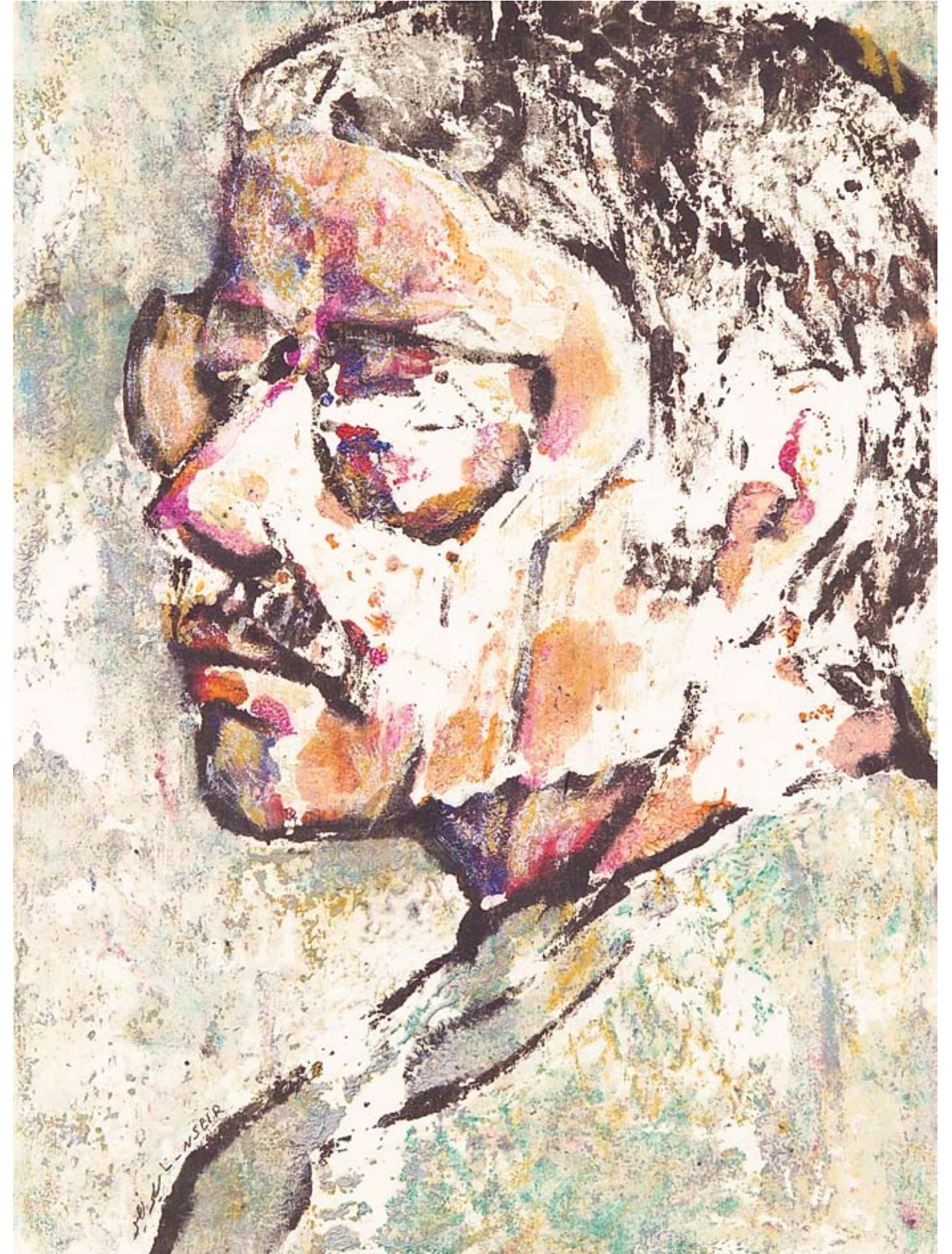
1941

Lot 036

Signed, Dated
42 X 32 cm. Print Pastel on Paper 1987
Estimate (US\$ 4,000 - 6,000)

Born in Lattakia, Syria in 1941, Leila Nseir graduated from the Faculty of Fine Arts in Cairo in 1963. Beginning her career during the height of Syrian modernism, she developed a focus in her painting that is akin to the work of the late Louay Kayyali, whose subject matter explored issues of life and death and the experiences of the working class. Finding artistic inspiration in the region's ancient civilizations, she often explored mythology as allegories for reality, delving into realism, expressionism then surrealism (and later utilized 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 artistic journeys.

Having had an extensive exhibition history, she has participated in countless artistic events throughout the world. A leading painter of her generation, she was honored by the Ministry of Culture for her contributions to local art in both 1968 and 1999. Nseir's work 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.



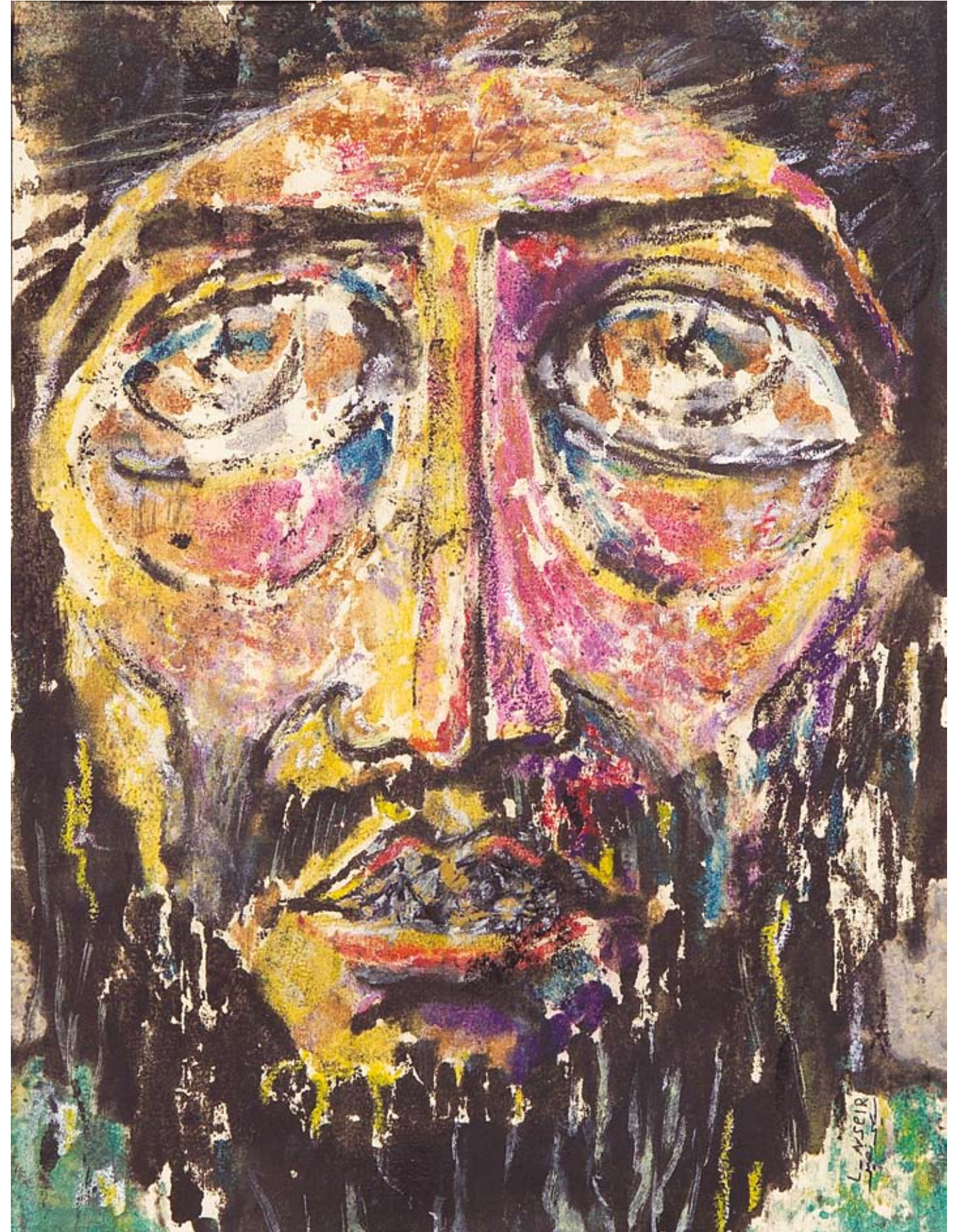


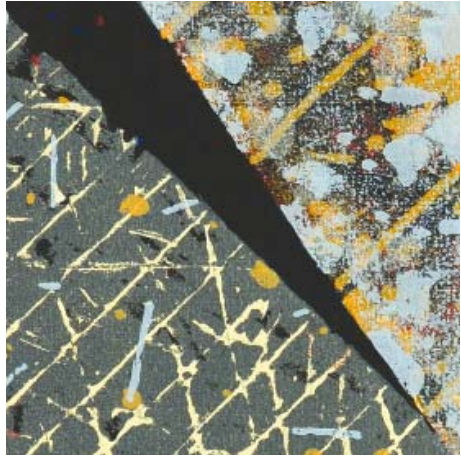
Leila
NSEIR

1941

Lot 037

**'Christ' Signed, Dated
48 X 46 cm. Print Pastel on Paper 1989
Estimate (US\$ 4,000 - 6,000)**





Samia HALABY

1936

Lot 038

**'Position Delay' Signed, Dated
58 X 53 cm. Silkscreen (40/75) 1981
Estimate (US\$ 2,000 - 3,000)**

Born in Jerusalem in 1936, Samia Halaby is a leading Palestinian painter and scholar. After immigrating to the US via Lebanon in 1951, she obtained a Bachelor of Science in Design from the University of Cincinnati in 1959 and a Master of Fine Arts from Indiana University in 1963. Shortly after, she began an extensive career of teaching art at universities throughout the US, which culminated in a ten-year position as the first fulltime female associate professor at the world-renowned Yale School of Art in New Haven, Connecticut. Although based in New York, Halaby has also worked in the Arab world, teaching at such foremost institutions as Birzeit University in the West Bank and Darat al-Funun in Amman, Jordan.

Since 1970, she has held countless solo exhibitions, both in the US and abroad and has been featured in a number of groundbreaking exhibitions of Arab art, such as “Forces of Change: Artists of the Arab World” at the National Museum of Women in the Arts in Washington D.C. (1994) and “Made in Palestine” at the Station Museum of Art in Houston, Texas (2003). Her large abstract canvases have had successful sales at auctions throughout the Middle East.

Halaby’s work is housed in several museum collections worldwide, most notably the Jordan National Gallery of Fine Arts, The British Museum, the Guggenheim Museum, The Art Institute of Chicago, and The Detroit Institute of Art. As an art historian, she has been instrumental in curating several exhibitions in the US, while her many years of researching and writing led to the publishing of Liberation Art of Palestine (2002), one of the few English-language books on contemporary Palestinian art available today.

Although her exceptional style of painting has changed dramatically over the years—from large canvases exploring the color planes of geometric and helix formations to colorist assemblages that speak of movement and nature—she has continued to push the boundaries of art for over forty years. As a result, she is recognized as a major contributor to the school of abstraction in Arab art. Halaby’s vivid canvases have been praised in a number of leading American publications including The New York Times and Art in America, while her exhibitions in the Arab world have been reviewed by Al Nahar and The Daily Star. In 1983, she created a computer program for kinetic paintings, an aspect of her oeuvre that resulted in several audio-visual presentations, including a tour of Syria, Palestine and Jordan and a performance accompanied by live musicians at New York’s Lincoln Center (1998).



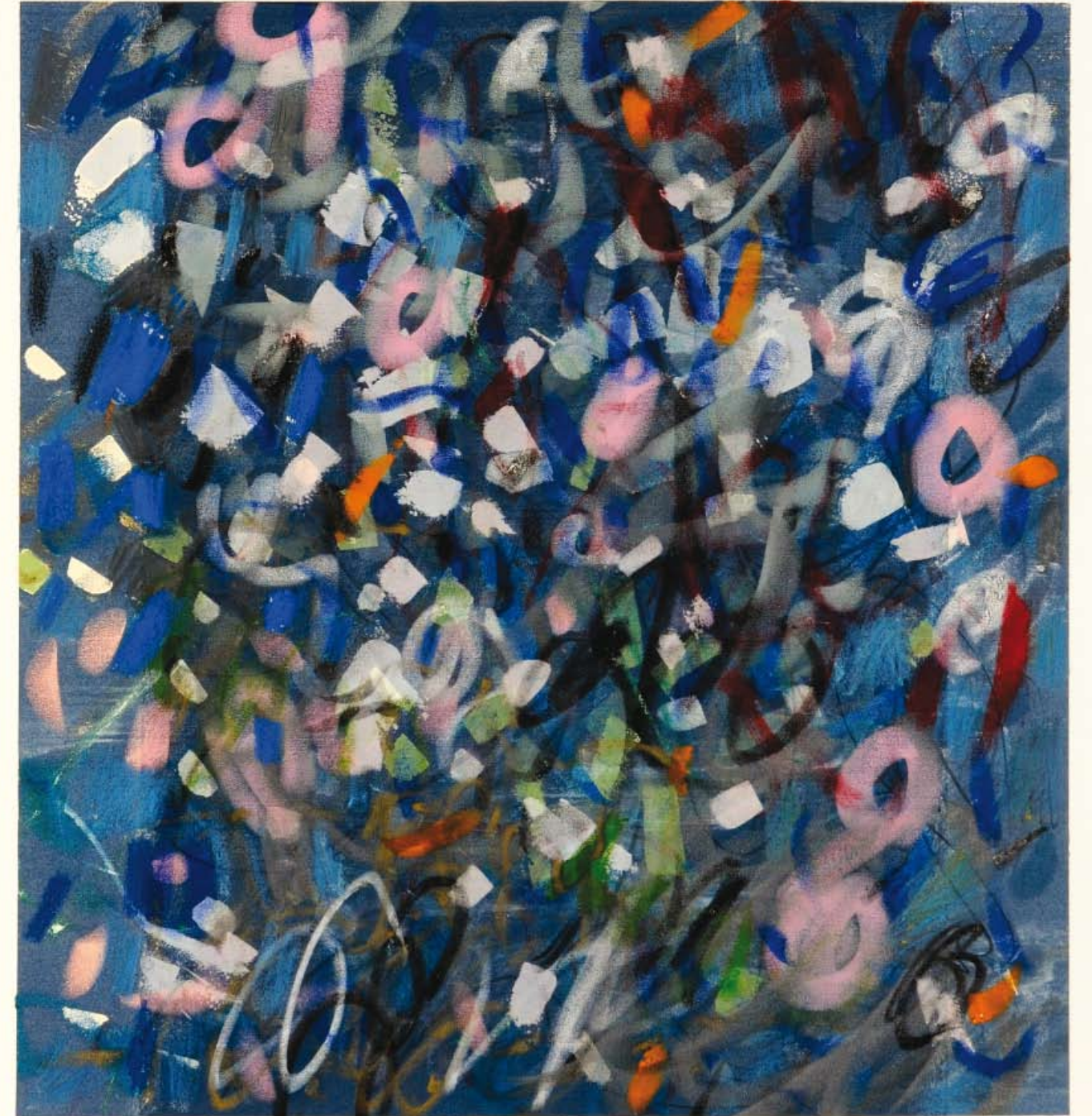


Samia
HALABY

1936

Lot 039

'State Board' Signed, Dated
46 X 38 cm. Seriscreen Wax Monotype 1995
Estimate (US\$ 2,500 - 3,500)





Asma FAYOUMI

1943

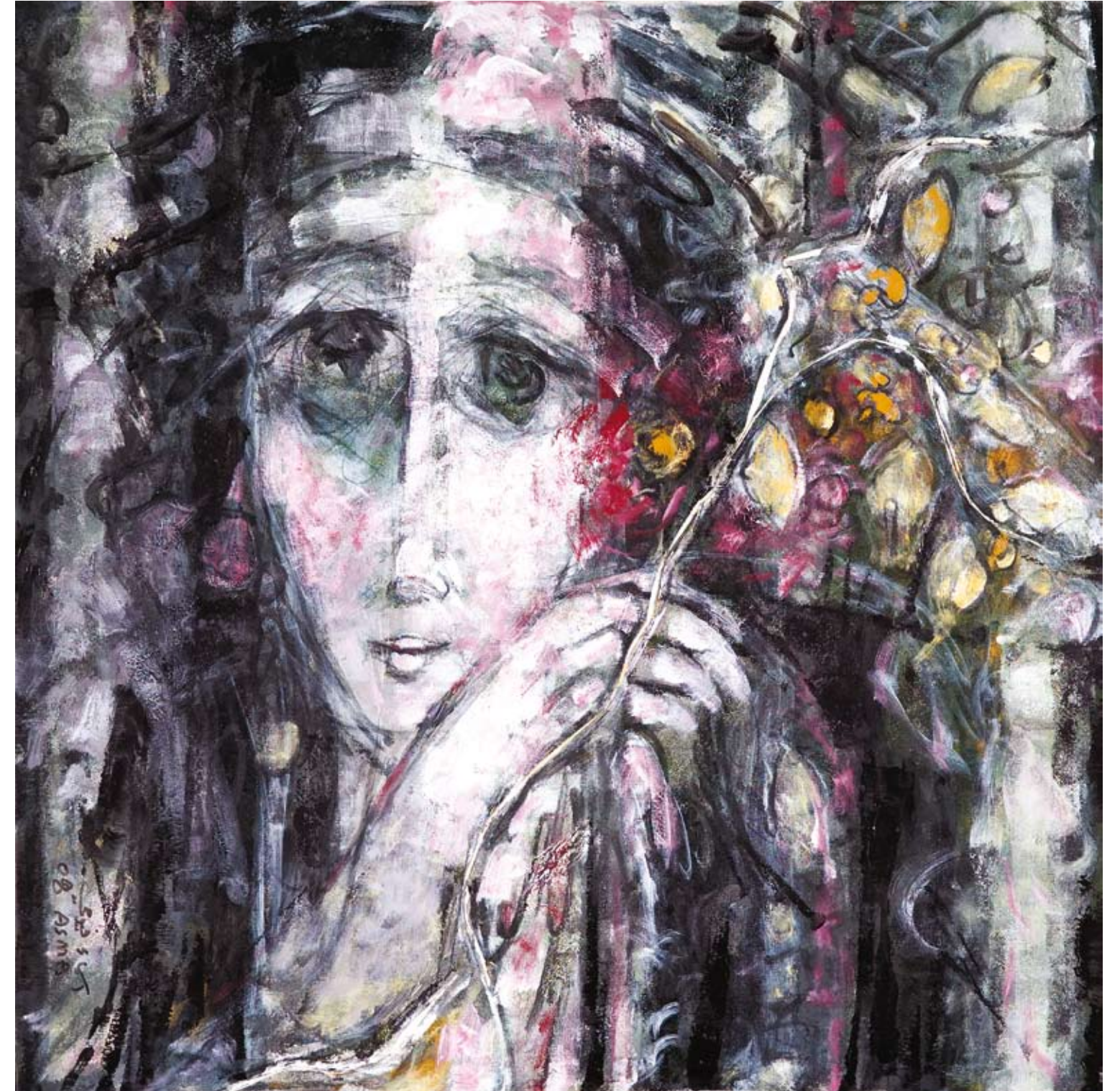
Lot 040

Signed, Dated
80 X 80 cm. Acrylic on Canvas 2008
Estimate (US\$ 3,500 - 5,000)

Born in Amman, Jordan in 1943, Asma Fayoumi's formative years as a painter occurred in the 1960s with the emergence of a particular school of Syrian abstraction that was led by the Italian artist and instructor Guido La Regina. A graduate of the Faculty of Fine Arts in Damascus, she worked alongside fellow students Assad Arabi, Faek Dahdouh and Sakher Farzat, who later became recognized as seminal artists, during this time. As such, her journey as a professional artist unfolded at one of the most crucial periods of the regional art scene-when modernist schools first displayed evidence of a gradual transition into contemporary modes of representation and a charged political climate urged regional culture to take up the call for social change.

A well-received solo show in Damascus in 1966 solidified her arrival on the local art scene, as it created a significant buzz. Since then she has been featured in countless solo and group exhibitions both at home and abroad and is acknowledged as a seminal female painter, one whose career has paved the way for subsequent generations of women artists. Today, Fayoumi's paintings are widely admired for their approach to depicting a range of subjects-from mythological figures to the stark realities of war, she freely reflects "an explosion of internal struggle," giving her work a profound sensitivity and intuition.

From her early days of depicting Damascene scenes using colorist principles of abstraction to her more recent expressionist works that combine her signature style of layered and labored figurative compositions, Fayoumi has remained committed to depicting the world around her with fervent imagination.





Asma
FAYOUMI

1943

Lot 041

Signed, Dated
80 X 80 cm. Acrylic on Canvas 2008
Estimate (US\$ 3,500 - 5,000)





Rima SALAMOUN

1963

Lot 042

Signed, Dated
100 X 100 cm. Mixed Media on Canvas 2011
Estimate (US\$ 5,000 - 7,000)

The recent monochromatic paintings of Rima Salamoun are deeply psychological, as dark figures are cramped into shallow spaces and their penetrating gazes awake one's consciousness. Her acrylic and mixed media canvases are dramatically stark, as sorrow-filled subjects console each other amidst a dim world. Frequently featuring female protagonists, her works belong to a profound strand of Syrian art that has utilized women as powerful representations of the plight of humanity. Maintaining the anonymity of her subjects, she creates universal narratives from which viewers can grasp the weight of global concerns. She does so with an accomplished command of medium and an apparent talent for drawing.

Born in Damascus, Syria in 1963, Salamoun graduated from the Faculty of Fine Arts at Damascus University in 1987. A member of the Syrian Syndicate of Fine Arts, she has participated in several collective exhibitions in the Arab world and Europe such as the acclaimed "Syrian Contemporary Art" at the Waqif Art Center in Qatar and has held a number of solo shows at home and abroad, most notably at Gallery Espace Europa in France. In March 2010 she was featured in "Syrian Fine Art Painters" a group exhibition held at the UNESCO Palace in Beirut as part of the city's "World Book Capital" proceedings, where her work was received with an overwhelming response from Lebanese viewers and international art lovers.





Asaad ARABI

1941

Lot 043

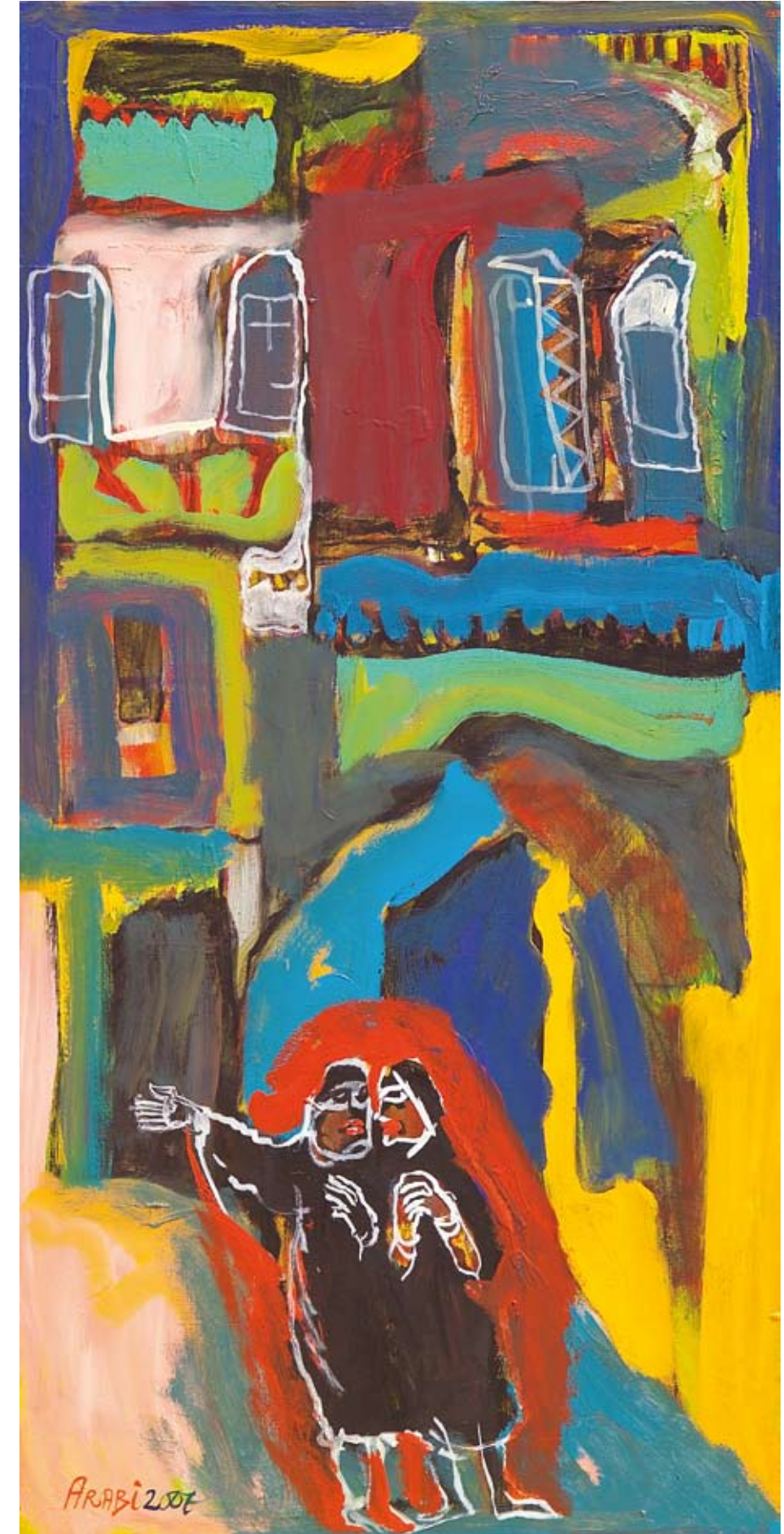
**'Daily Dispute' Signed, Dated
144 X 72 cm. Acrylic on Canvas 2007
Estimate (US\$ 6,500 - 8,000)**

Born in Damascus in 1941, Asaad Arabi has been recognized as a prominent contemporary Arab artist since the 1980s. Featured in countless exhibitions throughout the region and abroad, his works are housed in several prestigious collections, most notably the Arab World Institute in Paris, the Barcelona Contemporary Museum of Art, and South Korea's Museum in Seoul.

His most recent exhibitions include a handful of well-received solo and group shows with Ayyam Gallery to which he has contributed a variety of canvases and has demonstrated an impressive range of painting. A graduate of the Faculty of Fine Arts in Damascus, Arabi went on to receive a diploma in painting from the Higher Institute of Fine Arts in Paris in 1983 and later earned a PhD in aesthetics from the distinguished Sorbonne University in 1987. He has been residing in France since 1975 where he has undertaken extensive art research and has penned a significant collection of art writings in both French and Arabic. As such, he is also widely revered as a prominent aesthetic theorist.

Beginning his career at the end of Syria's modernist period, his paintings span decades of art and include numerous styles. Although he began depicting the old streets of Damascus with an acute sense of realism, this quickly gave way to figurative portrayals that relied heavily on elements of Cubism and abstraction.

From a method of painting that delved into the realm of geometric abstraction to the vibrant form of Expressionism that characterizes his canvases today, Arabi's work has successfully traversed multiple international developments in art.





Mounzer KAMNAKACHE

1935

Lot 044

Signed, Dated
50 X 65 cm. Pastel on Paper 2006
Estimate (US\$ 4,000 - 6,000)

Born in 1935, Syrian artist Mounzer Kamnakache works in sculpture and pastels, creating ethereal works that are at once existential and mythological. A graduate of the Faculty of Fine Arts in Damascus in 1968, he went on to pursue advanced studies in Paris, where he spent nearly two decades. Returning to his country of origin in the 1990s, he took up a teaching position at his alma mater and currently resides between Switzerland and Syria. A respected multidisciplinary artist, his sculptures and paintings have been shown in prominent galleries in the Middle East and Europe.

Often revolving around a red-headed heroine, the narratives of Kamnakache's pastels seem to float above our everyday realities. His is a universe dominated by creation stories and buttery-fleshed women whose robust forms recall those found in the works of Peter Paul Rubens or Pierre Auguste Renoir with a sensuality that speaks of an overt femininity, one reminiscent of ancient fertility goddess. For the artist, "woman (the connector) is the being who gives us the pulse of life and tenderness at the same time, and like all other creatures, places us before the big question." Thus his airy compositions possess a sense of tranquility and meditation, as though his subjects are in a dream-like state. Their colossal bodies seem to glide through the clouds in search of immortality, drawing the viewer in with their near-perfect forms and the artist's elegant markings and demonstrated sensitivity. Although his bronze works also reflect explorations of the sublime and that which is unseen, they demonstrate a greater range of aesthetic conclusions. At times his sculptures can appear inspired by Picasso's cubist forms, in other instances the viewer might recall the round contours and sharp features of Kouros figures, which epitomized glorified notions of youth and beauty, ideals that are not far from those skillfully projected by Kamnakache's own protagonists.





Nazir ISMAIL

1948

Lot 045

Signed, Dated
42 X 55 cm. Mixed Media on Paper 2010
Estimate (US\$ 2,000 - 3,000)

Born in Damascus in 1948, Nazir Ismail's highly expressionist compositions range from portraits of disfigured figures that are as otherworldly as they are mysterious to semi-romanticized landscapes. Having trained privately, he began exhibiting in public venues in Damascus in 1966, joining a group of Syrian artists that would initiate the transition from the modern period of art to the adoption of contemporary modes of representation that took concurrent global trends into consideration. During this time, like a number of his colleagues, he employed a symbolist approach to painting that often found inspiration in traditional Syrian art forms. In 1971 he was given his first solo exhibition at the Arabic Cultural Centre in Damascus.

Since then, he has held nearly fifty solo exhibitions throughout the Arab world, developing a collector's based that includes a number of public institutions such as the Syrian Ministries of Tourism and Culture, the People's Palace and National Museum in Damascus, the Omani Royal Museum and the Museum of Modern Arab Art Qatar. An accomplished artist, he has been honored with a number of awards, such as third prize from the Sharjah Biennial in 1996. That same year, the Goethe Institute of Damascus organized a thirty-year retrospective, which highlighted his rich and varied career and was received with great acclaim. His importance continues to be recognized within the regional art scene, as he was recently featured in a Christie's Dubai sale of modern and contemporary art international.





Moustafa FATHI

1942 - 2009

Lot 046

Signed, Dated, Numerated
63 X 61 cm. Archival Print on Cotton Paper (15/20) 2008
Estimate (US\$ 1,500 - 2,500)

Moustafa Fathi (1942-2009) was a pioneer of contemporary Syrian art. Born in Deraa, Fathi received a Diploma in Engraving from the Faculty of Fine Arts in Damascus in 1966 and a Diploma in Engraving and Lithography from the École Supérieure des Beaux Arts in Paris in 1978. Throughout his career he exhibited regularly at home and abroad, most notably in a number of important French institutions, including the Picasso Museum in Antibes, which acquired one of his works. Between 1966 and 1987, he was a member of the Faculty of Fine Arts, a position that intensified his contributions to the Damascus art scene. A prominent figure, as both an academic and practicing artist, Fathi worked not only amidst Syria's heyday in modernism but during its establishment of new formalistic and theoretical frontiers.

With a rich artistic life that spanned four decades and two continents, Fathi labored intensely on a painting style that was in line with developments in both Arab and international art. Fascinated by artisan printing materials after years of intensive research, he carved hundreds of woodblocks, which he then used in the creation of elaborate mixed media canvases that reflect the freedom of Abstract Expressionism and the sophistication of Islamic art and ancient hieroglyphs. The result was a large body of work that sets small cells of complex designs against flat color planes, using symbolist and colorist explorations to produce an innate tension within the composition.

Yet with careful arrangement, these works provoke the mind's eye with a visual harmony that reduces nature to its most organic state, as pockets of dynamic force are contained by an infinite vastness.





Ammar AL BEIK

1972

Lot 047

'Human Barcode' Signed, Dated, Numerated
83.5 X 50 cm. C-Print Plexi Frame (20/25) 2008
Estimate (US\$ 3,000 - 4,000)

Born in Damascus, Syria in 1972, Ammar Al Beik's artistic career stems from unconventional roots. Although graduating from the University of Damascus with a degree in business administration, his love for photography intensified while working at a camera repair shop for ten years. It is there that he received his formal training in the medium, exploring various methods and approaches while becoming an expert in photographic equipment. He has been exhibiting his photographs since the mid 1990s, at a time when he simultaneously began an impressive career in filmmaking. Taking his cinematic works to the international stage, he has earned critical acclaim from audiences and juries across the global and has been honored with a number of awards. Having participated in screenings worldwide since 1999, his films have been featured in such prestigious events as the Venice and San Paulo International Film Festivals. His invitation to the 63rd Annual Venice Film Festival was a first in the history of Syrian cinema. In just a little over a decade he has become one of country's leading filmmakers.

Never abandoning his original interest, he has continued to work in photography despite the great success he has found in cinema. Equally accomplished in both genres, his photographs have been shown in venues throughout the Middle East, Europe and the US. Since joining Ayyam gallery in 2007, Al Beik has been impressing viewers and critics alike through such notable exhibitions as "Shabab Uprising," "Black vs. Color" and the "SCOPE Art Fair (Basel)".

As a result of his great artistic range and background, Al Beik's photographs possess a cinematic quality that can only be found amidst the portfolio of a seasoned image maker. Forever embracing experimentation, he works with an assortment of techniques. Often materializing in the form of large ultra chrome prints on canvas, his photographs toy with the manipulation of light and contrast and delve into the art of visual storytelling, holding the narrative of his subjects up with careful scrutiny and heightened sensitivity.





Tammam AZZAM

1980

Lot 048

**'Laundry Series' Signed, Dated
60 X 60 cm. Mixed Media, Cloth and Cloth Pegs on Canvas 2008
Estimate (US\$ 3,000 - 4,000)**

Born in Damascus in 1980, Tammam Azzam is a graduate of the Faculty of Fine Arts with a concentration in oil painting and has exhibited with some of Syria's leading art spaces, including Atassi gallery and the French Culture Centre. Striving to further his artistic practice, Azzam obtained a Fine Arts Certificate from Darat al Funun's esteemed artist workshop program Al Kharif Academy under Syrian master Marwan Kassab Bashi in 2001. Since being selected for "Shabab Ayyam" project in 2008, he has been featured in several significant events including the group show "Stories from the Levant," Scope Art Fair (Basel) 2009 and Art Miami 2010. As such, he has established a fan base that includes collectors from all over the world.

Azzam's style of painting is one that focuses on the tactical application of media-how a variety of components can be employed to create depth, texture and space, achieving a resounding balance between the ordinary objects that he portrays and the grand terrain that he evokes. Often times clothes line with actual pins are depicted with quick brushwork so that his compositions are infused with a playful yet enigmatic narrative. Yet in the same regard these inanimate items work to emphasize the vigor of the space around them, as the remainder of the composition is usually rendered with vivacious strokes and bold markings that imply a sense of movement and energy.

His subjects thus compliment the abstract expressionist details that form them. Recalling the blunt lines, spectacular peaks and vivid sensations found in nature, the artist's canvases are partly inspired by the rugged volcanic landscape of his native Sweida in southern Syria, as though contrasting manmade elements with those that form organically.





Tammam
AZZAM

1980

Lot 049

***'Laundry Series'* Signed, Dated
70 X 100 cm. Mixed Media on Paper 2011
Estimate (US\$ 3,000 - 4,000)**





Moutēea MURAD

1977

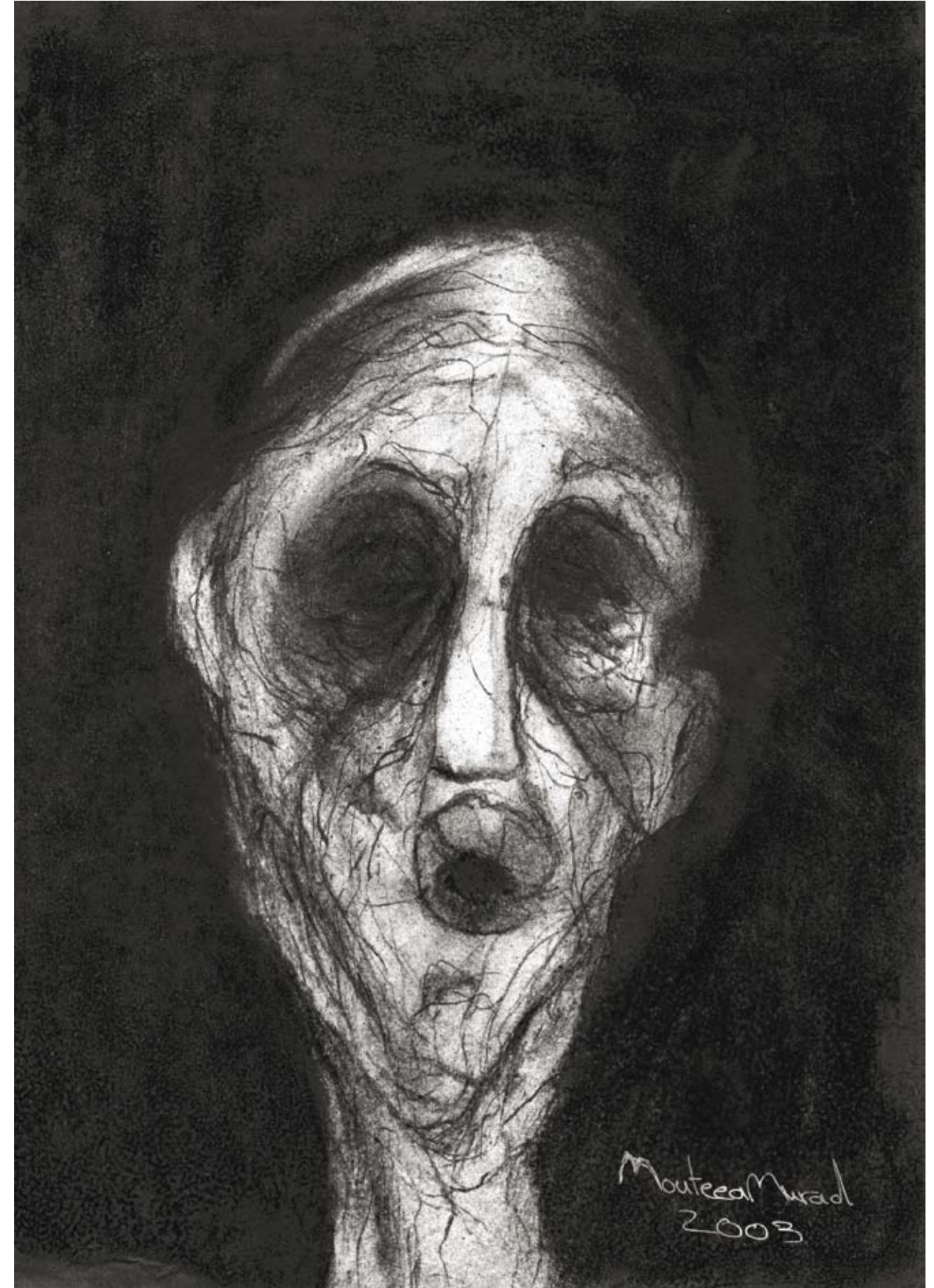
Lot 050

Signed, Dated
29.7 X 21 cm. Charcoal on Paper 2003
Estimate (US\$ 1,000 - 2,000)

Born in Homs, Syria in 1977, Moutēea Murad is a rising young artist whose recent explorations into abstraction have set him apart within the contemporary Syrian art scene. A graduate of the Faculty of Fine Arts, his earlier works were monotone portraits that spoke of human angst. Despite exhibitions throughout the Arab world and successful sales from such compositions, Murad dramatically changed his artistic direction shortly before entering the “Shabab Ayyam” competition in 2007. Since then he has been building upon a foundation that engages influential modernist movements such as the Russian Constructivists, Abstract Expressionism and Geometric Abstraction. He has also sought to interact with aesthetics that have held immense significance to Arab art, as he is an admirer of the late Syrian painter Mustapha Fathi.

Carving out a significant place for himself amongst these regional greats, Murad is becoming a favorite among international art lovers with his paintings housed in collections in Lebanon, Jordan, France, Switzerland, the US, China and “the Jordan National Gallery of Fine Arts”.

The artist’s vibrant canvases are informed by the linear and horizontal division of spatial planes, as various geometric shapes emerge from elaborate partitions. Pulsating with vivid cubist forms, each line is vastly different from the next. Yet Murad is confident in his bold sense of design and clever manipulation of color. The result is a geometric mosaic in which squares, triangles and circles intersect, overlap and collapse upon each other, recalling the abstract ingenuity of American painter Stuart Davis with the youthful spirit and vitality of Swiss painter Paul Klee.



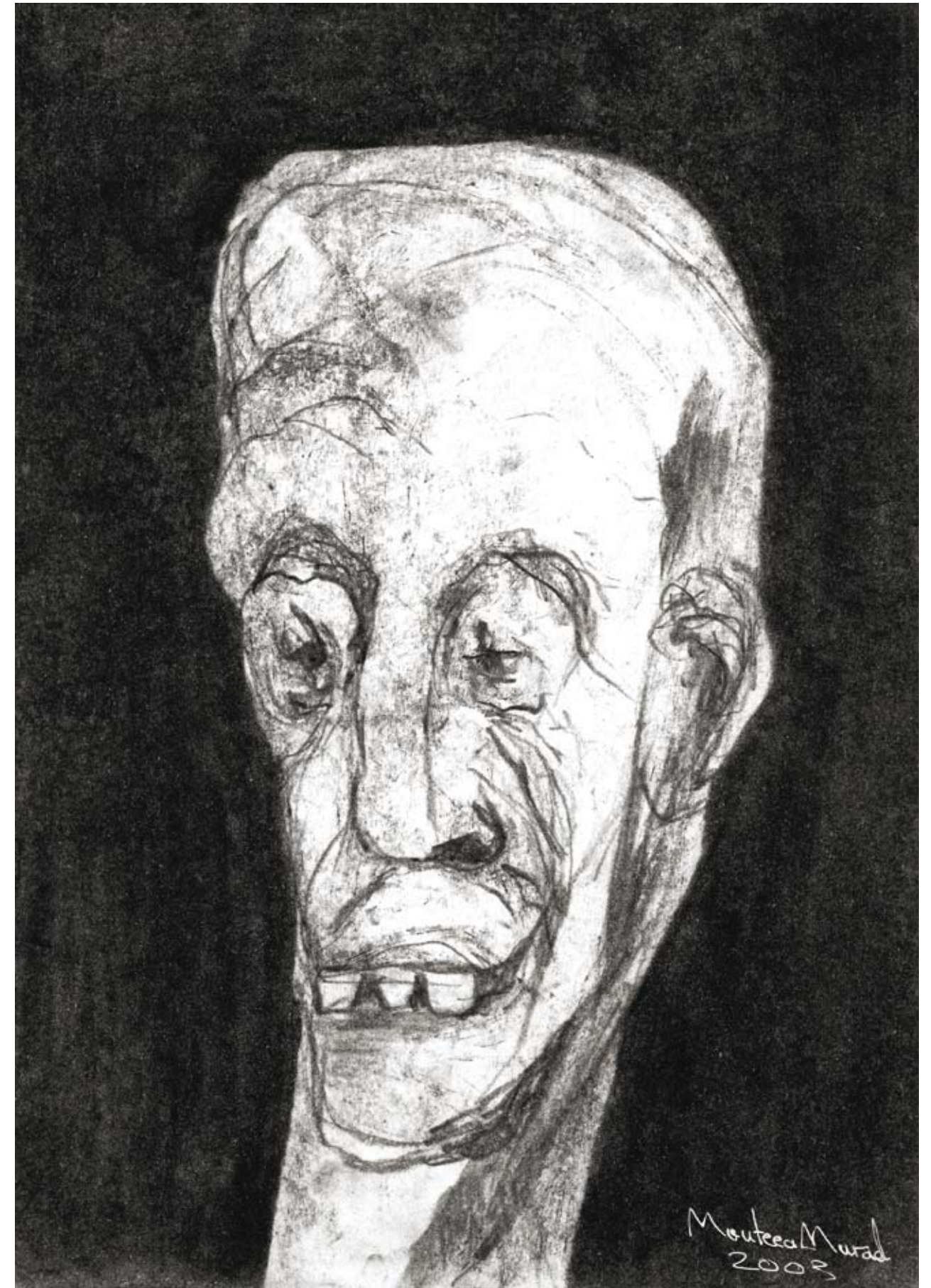


Moutēea MURAD

1977

Lot 051

Signed, Dated
29.7 X 21 cm. Charcoal on Paper 2003
Estimate (US\$ 1,000 - 2,000)





Yaser SAFI

1976

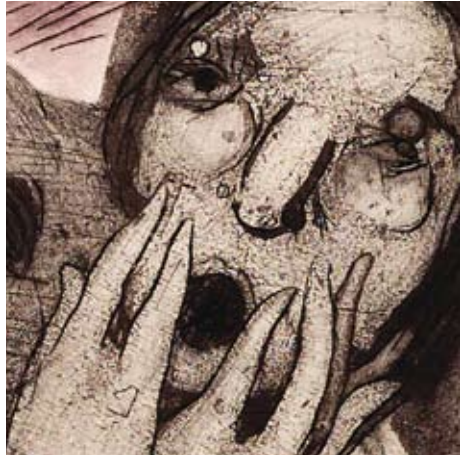
Lot 052

Signed, Dated, Numerated
40 X 31 cm. Etching (13/25) 2003
Estimate (US\$ 1,000 - 2,000)

Yaser Safi's paintings exemplify an unconventional yet remarkable approach to depicting the human form. Born in Kamishli, Syria in 1976, he studied sculpture at the Faculty of Fine Arts Damascus and later pursued a master's degree in graphic arts. Since graduating in 1999, he has participated in solo and group exhibitions throughout the Arab world. An award winning artist, he has received such prestigious honors as the first prize for engraving in the Damascus Youth Salon and second place in print making at the Lattakia Biennale. Safi made his first appearance with Ayyam in its "Shabab Uprising" exhibition in 2009 and had successful sales in Miami and Palm beach art fairs, and at Ayyam Gallery's Young Collector's Auction I & II in Dubai.

Essentially colorist compositions, Safi's animated canvases attract the viewer's eye with highly stylized portraits executed in bright hues and fluid brushwork, demonstrating an impressive command of medium. His latest paintings possess a distinct psychology, as he captures the fundamental nature of social interaction and the predicament of man in the modern world. Large childlike figures are often shown walking on city streets. Street signs, roads, small cars and other markers of urban life suggest a bustling metropolis. Yet despite being surrounded by this chaotic setting, the figures are monumental in size, towering over the man-made elements of their surroundings. They are also seemingly elemental to their environment, informing its existence. By rendering his subjects as such, the artist suggests the importance of man over the city—that no matter how drastic the changes to our urban landscape are, the essence of man shall survive. His figures thus become immortal beings. Safi's creative insights are far reaching in their scope and highly relevant to today's global society.





Yaser
SAFI

1976

Lot 053

Signed, Dated, Numerated
35 X 50 cm. Etching (9/20) 2002
Estimate (US\$ 1,500 - 2,500)



MOUNEER AL SHAARANI

1952

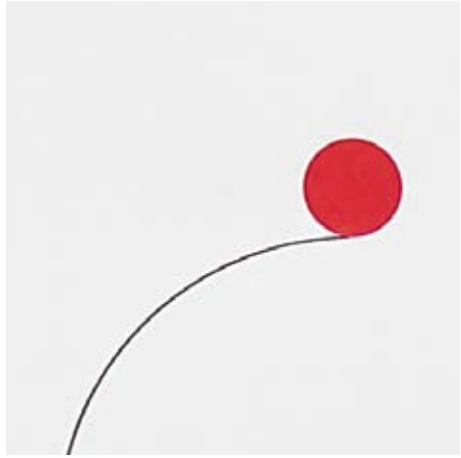
Lot 054

'Everything Is a Part of Something' Signed
70 X 70 cm. Calligraphy Gouache on Paper
Estimate (US\$ 3,000 - 4,000)

Born in Salamiyah, Syria in 1952, Mouneer Al Shaarani developed his craft at a remarkably young age. Studying under the premier Syrian calligrapher Badawi al Dirani while he was just a boy, he spent his formative years honing his artistic skills and later began his professional artistic career in 1968. Al Shaarani then went on to graduate from the Faculty of Fine Arts in Damascus in 1977.

Mastering the art of calligraphy over several decades, he fashioned a style that is recognized for its contemporary innovations and its ushering in a new era of this timeless tradition. As a prominent calligrapher he is respected not only for his artistic contributions to Syrian art, but also for a series of tutorial booklets on six kinds of calligraphy that have been utilized by subsequent generations of scholars and students. With an exhibition history that virtually spans his lifetime, he has been featured in such international institutions as the British Museum and the Malaysian Museum for Islamic Arts. A consummate graphic designer, his Arabic typography has appeared in everything from publications to corporate branding. Heavily involved in the Arab art scene, he has also frequently taken on the role of critic, publishing a number of articles on Arab and Islamic art while working as a historian of calligraphy. Although having lived outside of his native country for long stretches of his career, he has recently returned to Syria.





MOUNEER
AL SHAARANI

1952

Lot 055

'Knowledge Is Bewilderment In The Eye' Signed
70 X 70 cm. Calligraphy Gouache on Paper
Estimate (US\$ 3,000 - 4,000)



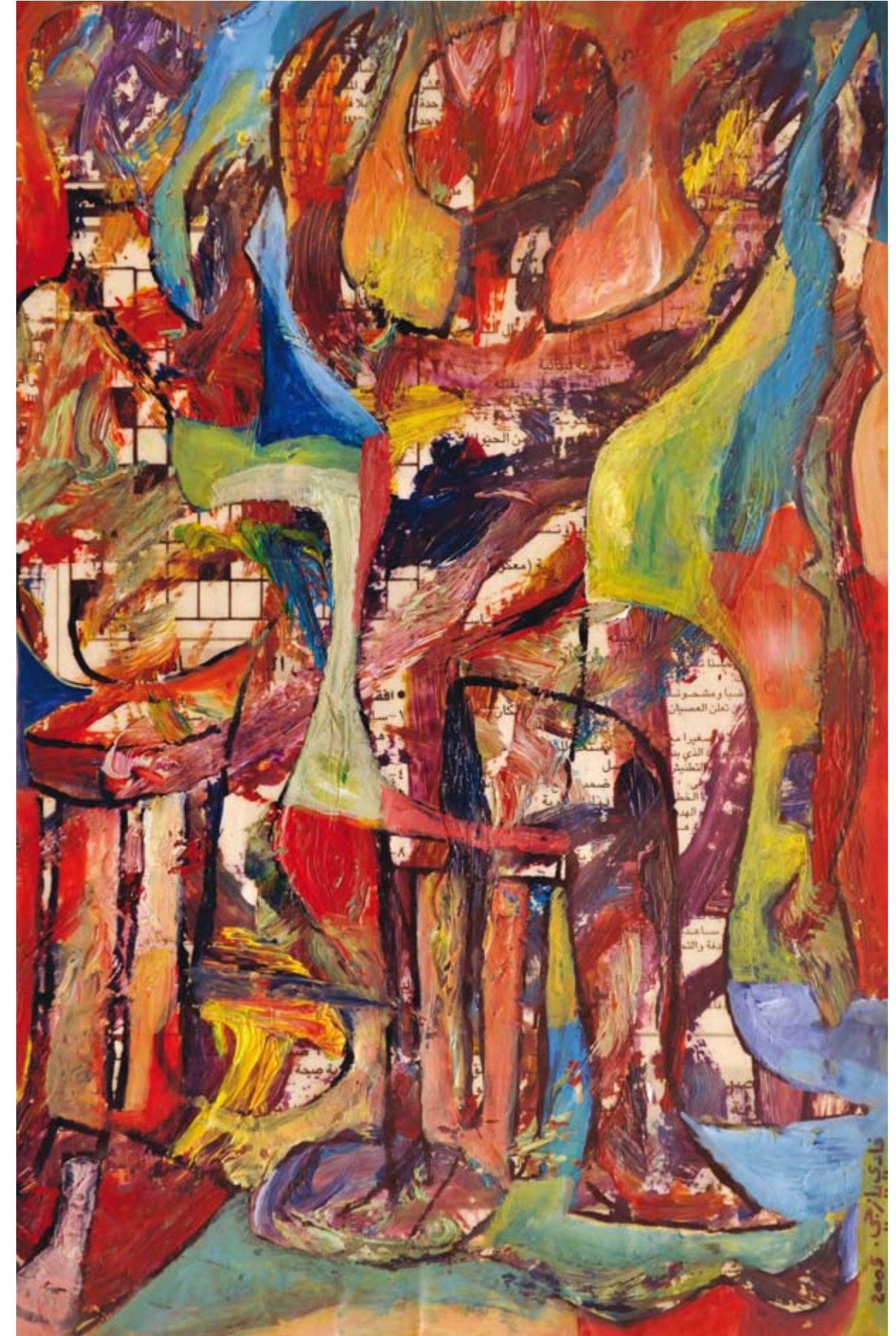


Fadi
YAZIGI

1966

Lot 056

Signed, Dated
30 X 20 cm. Mixed Media on Newspaper 2005
Estimate (US\$ 1,000 - 2,000)



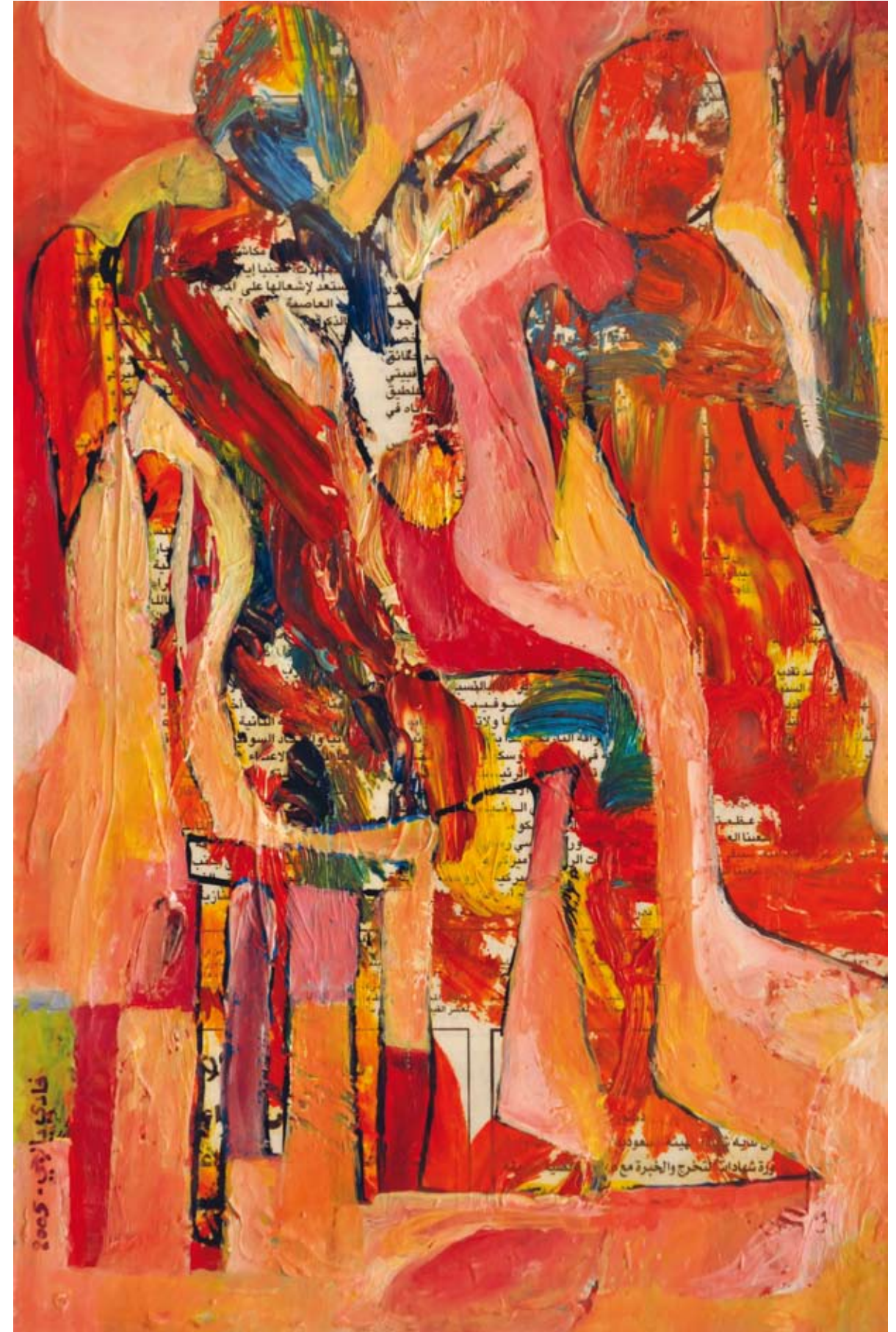


Fadi YAZIGI

1966

Lot 057

Signed, Dated
30 X 20 cm. Mixed Media on Newspaper 2005
Estimate (US\$ 1,000 - 2,000)





Hani RASHED

1975

Lot 058

Signed

H92 X W65 X D2 cm. Acrylic and Mixed Media on Wooden Board 2008

Estimate (US\$ 1,500 - 2,500)

Born in 1975, as a life-long resident of Cairo Hani Rashed has often turned to the city's vibrant youth culture for inspiration. Training at the atelier of contemporary Egyptian pioneer Mohamed Abia between 1994 and 2004, he later quit his job as a soundman for Egyptian television in order to devote his time entirely to developing his distinct brand of painting. A two-time winner of Egypt's annual Youth Salon, he is currently at the forefront of a young generation of artists that is transforming local artistic practices. Often mixing the comical with the ironic, Rashed's vibrant collage paintings deconstruct everyday scenes, observing both the private and public realms of interior and exterior spaces (and lives). Extracting the identity of his figures so that they remain as ghostly silhouettes of their former selves, he places a heavy emphasis on their environment and the ways in which the human subject is placed (and then erased) amidst scenes from popular culture.

This highly-recognized style has gained attention from local and international curators and has resulted in the featuring of his work in commercial art throughout the region and in Europe and Africa, most notably at Cairo's Mashrabiya gallery, Beirut's Agial gallery and Dubai's B2I gallery, in addition to prominent international events such as Frieze Art Fair in London.





Riyadh NEAMA

1968

Lot 059

**'Keyhole 2' Signed, Dated
75 X 35 cm. Multiple Technique on Canvas 2010
Estimate (US\$ 2,000 - 3,000)**

Born in Baghdad in 1968, Riyadh Neama is an Iraqi artist who was forced into exile in 1998. Relocating to Syria, he began exhibiting in the Damascus art scene, where he developed a following among critics and collectors. Originally from southern Iraq, Neama graduated from Baghdad University's Faculty of Fine Arts. In Syria he found an intellectual environment that encouraged a new direction in his work, namely a break from the traditional symbolist compositions that were popular among Iraqi artists for over thirty years. From the 1990s on, he has employed an expressionist style that often relates back to the political strife of his native country. Exhibiting throughout the Middle East and in Europe, he has been featured at Rafia Gallery in Syria and Courtyard Gallery in Dubai and has had his work reviewed in *Timeout Dubai* and *Forward Magazine*.

Describing a key element of his most recent works, which include a series of paintings depicting the children of war-torn Iraq amidst the streets of fragmented Baghdad, Neama explains "I'm always trying to show the relationship between stasis and movement, between a still life and a moving life." These children in motion symbolize a particular resilience and stand as defiant witnesses to war.





Abdul Karim MAJDAL AL BEIK

1973

Lot 060

**'White Wall' Signed, Dated
80 X 75 cm. Mixed Media on Canvas 2008
Estimate (US\$ 3,500 - 5,000)**

Born in a small village on the outskirts of al Hasakah, Syria in 1973, Abdul Karim Majdal Al Beik received a graduate degree with honors from the Faculty of Fine Arts Damascus in 2001. Since then he has participated in numerous exhibitions in cultural centers and galleries throughout the Middle East. Acknowledged for his accomplished painting style, he has received several awards, including second prize at the Lattakia Biennale and second place in Ayyam's Shabab competition for emerging artists. Audiences have been further exposed to his dramatic canvases with a solo exhibition at Ayyam Damascus and in critically acclaimed shows, most notably the gallery's "Buried in Tradition/My World/Walls Speak." His works are housed in public and private collections in the Middle East and Europe and have been featured in such noteworthy events as Art Palm Beach and Art Miami in the US.

Although his earlier works were inspired by recollections of his rural upbringing, summoning the scenes and sensations of his childhood, Al Beik's current series has turned to the solemn walls of Damascus' Old City. Searching with astute investigation, he seeks to excavate their untold stories through the markings and cracks that have appeared on the city's exteriors over time. Recognizing this patina as the key to understanding its history, Al Beik carefully replicates the textures, colors and shapes that emerge, employing the exact materials that are used in the construction of these ancient Damascene edifices. With a limited palette of white, black and grey, he reconfigures these two dimensional surfaces with a meticulous attention to detail using charcoal, plaster, starch and ash. Fissures in texture appear when these materials collide, creating a startling effect that speaks of a weighty exploration into the bearing of witness and the unearthing of memories.





Abdul Karim MAJDAL AL BEIK

1973

Lot 061

**'White Wall' Signed, Dated
80 X 75 cm. Mixed Media on Canvas 2008
Estimate (US\$ 3,500 - 5,000)**





Othman MOUSSA

1974

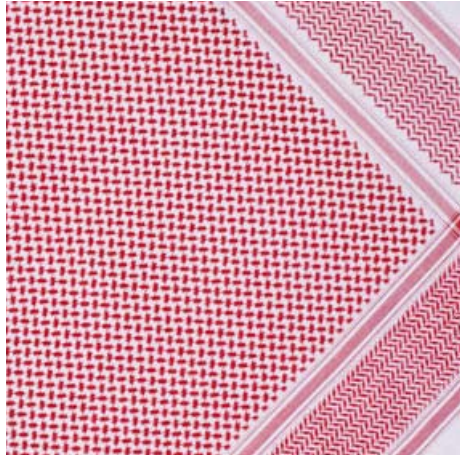
Lot 062

**'Yellow' Signed, Dated
45 X 60 cm. Oil on Canvas 2009
Estimate (US\$ 4,000 - 6,000)**

Born in Zabadani, Syria, a rural town on the outskirts of Damascus, in 1974, Othman Moussa has emerged as Syria's leading Hyperrealist despite economic hardship. Although nurturing his love for art with alternative formal training due to the demands of a grueling schedule that included 12 hour days at a family business, Moussa's unwavering resolve and artistic prowess led him to a successful partnership with Ayyam shortly after entering its "Shabab competition" for emerging artists in 2007. A graduate of the Adham Ismail Centre for Plastic Arts and the Walid Izzat Institute for Sculpture in 2000, he began his artistic career by entering group exhibitions in Syria, including three consecutive years of the annual Youth Salon in Damascus. Holding his own among some of the region's greats, he made his official debut with Ayyam alongside distinguished painter and art critic Assad Arabi in "Visual Dialogue," a two-person exhibit in 2009. The creative exchange that occurred between Moussa and Arabi not only had the local art scene abuzz—it demonstrated the range and mastery of half a century of Syrian art. It is with this impressive start that Moussa has been delving into the regional art scene.

An unmatched draftsman among his generation of painters, he creates still life compositions in the tradition of 17th century Dutch painting, which used a meticulously executed realism to extract the poetic essence of everyday objects. Although matching their artistic aptitude, Moussa's technique is thoroughly contemporary. The artist's choice of subject matter—a lit cigarette, a Syrian clay pot or evil-eye ornaments—are in-line with the hybrid approaches that have been employed by artists in the post-colonial era who seek to assert their identity while traversing international styles. His are the quiet moments of Syrian society that are often overlooked, the subtle yet profound beauty that exists away from the busy existence of modern day life.





Qaswra HAFEZ

1973

Lot 063

Signed, Dated
150 X 150 cm. Spray Paint Stencil on Shomagh 2011
Estimate (US\$ 3,000 - 4,000)

Born in Jeddah, Saudi Arabia in 1973, Qaswra Hafez has been experimenting with conceptual art since 2006. Prior to embarking on an artistic career that has run parallel to his involvement in the Middle Eastern cultural scene in various capacities, Hafez studied business in the US between 1991 and 1994, and later trained as an interior architect.

As the son of the late Hisham Ali Hafez, a prominent Saudi publisher of over a dozen leading newspapers and magazines including Asharq Al-Aswat and Al Majalla, Hafez found inspiration in the intellectually driven environment that comprised his immediate surroundings early on. As a poet and writer who also held several diplomatic positions, his father played a significant role in shaping the critical views that now exist as an essential component of his art.

Working with a variety of mediums and found objects, Hafez often creates works that possess underlying elements of social critique, addressing the modern state of the Middle East by utilizing symbols and/or imagery that are loaded with cultural meaning. Yet at all times there is a particular duality to these conceptual pieces, as images and signifiers are never one-dimensional and seemingly contrasting details are juxtaposed then merged as potent visuals.





Alfred TARAZI

1980

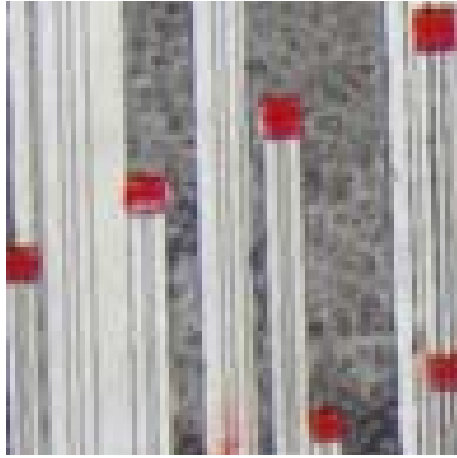
Lot 064

**'Standing Men' Signed, Dated
71 X 72 cm. Print and Mixed Media on Paper 2010
Estimate (US\$ 2,500 - 3,500)**

Born in Beirut in 1980, Alfred Tarazi is a multidisciplinary artist who is a member of Nadim Karam's experimental Atelier Hapsitus, a creative collective that blends experimental design, architecture and art. Although formally trained as a graphic designer, Tarazi has been active with a series of collaborative actions and initiatives that seek to expand the horizons of contemporary art and design in the Arab world while "provoking" and "infusing" its social environment with "new thinking patterns." This has included a significant role as a founding member of The Feel Collective, a group of cultural activists who practice and organize events and public interventions in Beirut. Tarazi's work with Atelier Hapsitus has consisted of a number of acclaimed projects such as "The Cloud," a groundbreaking proposal for the reconfiguring of public space in Dubai that received international attention.

A graduate of the American University of Beirut's Faculty of Engineering and Architecture (from its department of architecture and design), he has been exhibiting work in a variety of mediums including animation, installation and mixed media since 2000. Featured in group exhibitions and urban projects throughout the Middle East and Europe, he has also participated in the Creek Art Fair and the Bastakiya Art Fair.





Alfred
TARAZI

1980

Lot 065

'In a Field' Signed, Dated
71 X 72 cm. Print and Mixed Media on Paper 2010
Estimate (US\$ 2,500 - 3,500)



BUYING AT AUCTION & GENERAL AUCTION INFORMATION

Before the Auction

The Catalog A catalog prepared by Ayyam Auctions is published for every schedule live auction and is available prior to the sale date. The catalog will help familiarize you with property being offered at the designated auction. For more information, please visit www.ayyamgallery.com. Prospective bidders should also consult www.ayyamgallery.com for the most up to date cataloging of the property in this catalog.

Reserve All lots in this catalog 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 catalog 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.

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Specialist Advice Prospective bidders may be interested in specific information not included in the catalog description of a lot. For additional information, please contact one of Ayyam Auctions Specialists (all of whom are listed in the front of the catalog). You may also request a condition report from the specialist in charge.

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

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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 catalog. Unless otherwise noted in the catalog or by an announcement at the auction, Ayyam Auctions 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 bid paddle is in Ayyam Auctions’ sole 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	1,000 USD	100 USD
Between	1,000	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 catalog 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 Ayyam Auctions’ either by mail or fax. When the lot that you are interested in comes up for sale, an Ayyam 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 catalog.

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 catalog purchasers and subscribers. Results may also be obtained online at www.ayyamgallery.com.

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After the Auction

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

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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.

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

Auction No. 08

Young Collectors Auction

Contemporary Art from the Middle East

Viewing : May 16 - 19, 2011, 10:00 AM to 8:00 PM

Auction : Friday, May 20, 2011, 6:00 PM

Head of Session & Auctioneer
Hisham Samawi

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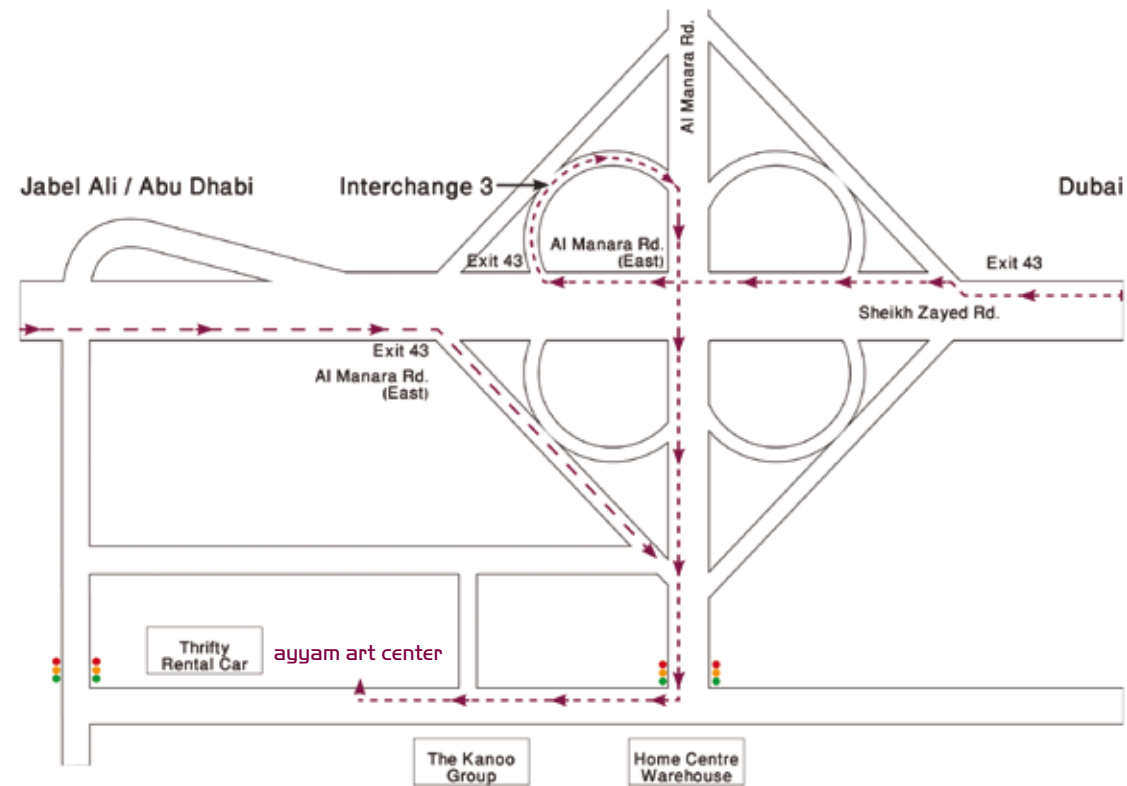
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ayyam art center

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