"On your cheeks lies a yellow rose and a darkly reddish tree. Yes, thoughts of the beloved come to me at night and keep me awake. And love transforms me."

Extract from the Qasida al-Burda, by al-Busari

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**Ali Omar Ernas**

**Multiple Forms**

acrylic on paper laid down on canvas
122 by 92cm; 48 by 36in

Executed in 2004.

**EXHIBITED**


£ 35,000-45,000
€ 43,500-56,000
US$ 62,000-79,500

One of the foremost calligraphers of our time, Ali Omar Ernas composes peerless images from the word. Stooped in faith and the concepts of Islam, this work is a homage to the life of the Prophet Mohammad through the Qasida al-Burda (The Poem of the Cloak) by al-Busari.

The poem was compiled under great stress by the sultan master al-Busari (A.D. 1219/1220). Having suffered a major stroke and paralysis in the left side of his body, the sheikh composed and recited his poem as a mantra during his illness. In its repetition he found great solace. The poem is full of love for the Prophet who is said to have come to al-Busari in a dream, cast his cloak over his sleeping form and cured him from his paralysis.

The love expressed for Mohammad in Islamic culture is the pure emotion of a believer for his Prophet. It is an abstract thing that can be all consuming, transcending the love of man for his fellows. It is a pure and undiluted devotion often articulated in devout poetry by pious men.
"The calligraphic letter is an explicitly vocal sound which has lost its capacity to express a contextualized human situation with internal feelings; it explicitly draws a totally subjective image, while disregarding the absent subject. My self reflexive approach towards the style and composition of a calligraphic work therefore allows me to subvert the very foundation of calligraphy."

Nja Mahdauzi cited in Letters and Calligraphy, 2004
Foramaz Pilaram 1927-1982

Untitled

signed and dated 1970
acrylic on paper laid down on canvas
199 by 95.5cm, 78% by 37 3/4in.

PROVENANCE
Private Collection, Tehran

£ 40,000-60,000
€ 49,500-74,500  US$ 70,500-106,000
Charles Hossein Zenderoudi b. 1937

Untitled

(1) signed and dated 80
(2)-(4) signed
watercolour, acrylic, and ink on paper
each 29.8 by 22.6 cm; 12 by 8⅞ in.

Executed in 1980.

£35,000-45,000
€43,000-56,000 US$62,000-79,000

"Zenderoudi is master of Arab & Farsi abstract calligraphy and without any doubt, the most prolific and versatile artist on the subject. He quickly crossed over from his early pop-religious iconography to using letters, words, and numbers as tools of his artistic expression and devoted 30 years of his artistic career (1965-1995) exclusively to such endeavours. In the early sixties he moved to Paris and was exposed to the Western art milieu. In the sixties and the seventies he had a studio in Tehran and consequently, he kept contact with his homeland and Iranian sole mates. During those 30 years, his prodigious energy translated into a prolific production of diverse and versatile art work, during this time he never ceased to surprise his public with his inventive creations. Zenderoudi was not trained as a calligrapher; he studied art and aspired to be a free-spirited artist.

Life in Paris gave him the necessary confidence to choose art as a lifetime career. The economic prosperity in Iran in the seventies further solidified his position and he became the toast of Tehran's artistic elite. His work gravitated from formalistic forms and geometry to chaos and kinetic movement. Hossein is an instinctive painter in whom spontaneity and simultaneity are the trade mark; so, often, letters and numbers pour out of his stream of consciousness. He was aware of Western art and, in a personal way, interacted with international art movements and trends. The dialogue with modernity gave him a distinctive role as he navigated between East and West. In the first 30 years of his career, Zenderoudi negotiated with letters, symbols, calligraphic practice sheets, and finally with Vezire's stamps, borrowed from the culture of his native land. He had a keen eye for the low point of indigenous pop imagery and avoided the trappings of Persian high art."

Kamran Diba in conversation with Lina Laizay, September 2008
“In the late seventies Zenderoudi embraced Sufism and subsequently his work gravitated toward. The work which at first glance seems simple and delicately minimal is, in fact, the labor of hard work. This treacherously executed work is perhaps some sort of vessel for his spiritual redemption from the material world. Twelve colorful finger prints celebrate here the twelve descendance of Ali, son of the Prophet, an idol to Iranian Sufi circles, and the son in law of prophet Mohammad.”

Keesen Dibbs 2003

235 Property from a Distinguished Egyptian Collection

**Charles Hossein Zenderoudi b. 1937**

**Twelve Fingers**

signed and dated 77
acrylic on canvas
70 by 115cm, 26 1/2 by 45 1/4in.

PROVENANCE
Keesen Dibbs Collection, Pari (acquired directly from the artist)
Acquired directly from the above by the present owner

£50,000-70,000
¢62,000-86,500 US$88,000-124,000
"Zenderoudi started using these defunct stamps as a means for a new way of expression...all of a sudden, these dead and discarded objects were given a new lease for life during the mid-seventies. A real freedom from pen and brush and the message here is purely minimal...less becomes more...what a welcome breeze!"

Kerman Diba

236 Property from a Distinguished Egyptian Collection
Charles Hossein Zenderoudi I, 1977
Sherkat eh Tasvori eh Soleimani E - Y. Heygoun
(Soleimani Cooperative Organization, Heygoun)

signed and dated '77
acrylic and ink stamps on canvas
98.5 by 64cm; 381/4 by 251/4in.

PROVENANCE
Kerman Diba Collection, Pers (acquired directly from the artist)
Acquired directly from the above by the present owner

£ 40,000-60,000
€ 49,500-74,500
US$ 70,500-106,000
“Zenderoudi has rarely synthesized several stages of his work and tendencies into a single canvas. The simultaneous use of stamp, words, and elongated letters in Because There Was A Bird is a rare feat.”

Korean Chos 1998

237

Charles Hossein Zenderoudi 1937
Pource qu’il y avait Un Oiseau
(Because There Was A Bird)

signed and dated 75, titled and dated 1975 on the reverse
acrylic on canvas
146 by 100cm., 57½ x 39⅞in.

PROVENANCE
Private Collection, Tehran (acquired directly from the artist in the 70s)
Golestan Gallery, Tehran
Acquired directly from the above by the present owner

¥ £ 80,000-120,000
€ 90,000-140,000 US$ 141,000-212,000