This magnificent painting is the largest work ever to be offered at public auction by the amirite calligrapher Ali Omar Ermes, the artist’s fascination with Arabic letter forms is truly captured in this monumental homage to the fourth ode of the Mul.avat of Saba’s, known in English as The Prize Poems. When a poem was judged to be exceptional it was embroidered in gold on silk cloth, and hung at the ka’ba as a sign of general acclaim; therefore retaining a notable place in the history of Arabic literature.

In this magnificent work, Ermes pays homage to the pre-Islamic poet Turaf ibn Abi who wrote the poem. Ermes depicts the full 106 lines of the ode for which Turaf received such high acclaim. Though he died at the age of 25 and he pre-dated the Islamic period, Turaf’s work has placed him firmly in the pantheon of great Arabic poets.

This magnificent painting, with its amalgamation of various letter forms in varying sizes, painted across vast sections of tenuous canvas is arguably one of Ali Omar Ermes’ greatest works to date.
14 HOUAM AL SAYED  b. 1931
Calligraphy
SIGNED
MIXED MEDIA ON CANVAS
191 BY 150 CM, 75 1/2 BY 59 IN.
EXECUTED IN 2012.
PROVENANCE: Acquired directly from the artist by the present owner
INSCRIPTION
Stylized script
USD 2,000–4,000
£ 1,800–3,600; Dhs 11,000–22,000

15 KAMAL EL-SARRAG  b. 1934
Composition in S
SIGNED TWICE AND DATED 79
OIL ON CANVAS
19 BY 152 CM, 7 7/8 BY 59 1/2 IN.
PROVENANCE: Acquired directly from the artist by the present owner
INSCRIPTION
Verses of the letter sin
USD 4,000–6,000
£ 3,500–5,000; Dhs 14,000–21,000
16 OMAR BILBEISI n. 1974

Untitled

SIGNED AND DATED 2010
ACRYLIC ON CANVAS
70 BY 100CM, 27 1/2 BY 39 3/8IN.

PROVENANCE: Artizak Baboon, Cairo.

INSCRIPTION: Stylised script.

USD 3,000–5,000
& 1,900–3,200 EUR 11,000–18,300

17 CHARLES HOSSEIN ZENDEROUDI n. 1937

Love

SIGNED TWICE AND DATED '69
ACRYLIC ON PAPER MOUNTED ON CANVAS
46.5 BY 35CM, 18 1/4 BY 13 3/4IN.

PROVENANCE: Private Collection, Spain (commissioned directly from the artist).

INSCRIPTION: Stylised script.

This seminal work is the transition of Zenderoudj’s work from a pure two-dimensional alphabetic exercise to more complex forms. The multi-coloured lacing of the alphabet, with the characters seemingly superimposed onto each other, shows the transition of Zenderoudj’s work as he begins to experiment with more painterly compositions and brushstrokes.

USD 65,000–85,000
& 41,700–56,500 EUR 159,000–212,000
A rare and important example of Ehsai's work that is inspired by the Persian lyric poet Hafiz, rather than the graphic letter form.

The genius of Hafiz is still widely recognized today, mainly thanks to the lasting impact of his literary innovations. He was responsible for developing the 'song of love', as the ghazal is known, into its accepted form. It is now an established genre of Arabic poetry, having influenced other classical languages of the medieval Islamic empires including Turkish, Persian and Urdu, in whose literary traditions the ghazal can now be found. Hafiz was a linguistic and literary craftsman who revolutionized poetry in the Islamic lands, becoming one of its pre-eminent and most distinguished poets, and whose works have been described variously as 'equitable' and 'sublime'.

Love and passion, although not 'dual' in theme, have attained substantial importance in mystic and Arabic secular literature. Many of Islam's epic poems deal with unrequited love and its attendant madness, as well as the beauty of true love; passion and faithfulness. All the great theologians, poets and artists have made statements on the varying degrees and manifestations of love and it is no wonder that Ehsai drew on Hafiz for inspiration. The flame red, gold and black are the perfect foil for the couplet, and are a powerful visual reminder of the ghazal, the 'song of love'.

Mohammad Ehsai (1908-2008)

Edgh Khosovoi (Love)

Signed and dated 1964 at Tehran
Oil and gold leaf on canvas
102.2 by 79.4cm, 40% by 31in

Provenance: Shams Gallery, Tehran (acquired directly from the artist)

Inscription:
A couplet by the Persian poet Hafiz

"The sanctuary of love has a threshold beyond reason
The person who passes that threshold is the one who is prepared to risk his life"

USD 70,000-110,000
£ 44,200-69,300
$ 68,200-109,900
19  SADEGH TABRIZI  a  1997

Untitled

SIGNED

OIL AND GOLD LEAF ON CANVAS IN ARTIST'S FRAME

173.5 BY 180.5CM, 75 BY 70 1/2IN.

EXECUTED IN 1997.

INSCRIPTION

Styelled script

US$ 20,000-30,000

£ 12,000-18,000  QAR 75,000-110,000

20  PARVIZ TANAVOLI  a  1997

Heech

SIGNED, STAMPED AND NUMBERED 46/50 ON THE BASE.

BRONZE

48 1/4 BY 42 9/16CM, 19 1/8 BY 16 11/16IN.

EXECUTED IN 2001. THIS WORK IS NUMBER 46 FROM AN EDITION OF 50.

PROVENANCE: Acquired directly from the artist by the previous owner.

Acquired directly from the above by the present owner

INSCRIPTION

The latter No

US$ 30,000-40,000

£ 18,000-25,000  QAR 110,000-160,000
21 ALI TOY  b. 1980

Ahla

SIGNED AND DATED 2007
EBONY AND GOLD LEAF ON PAPIER
45 BY 40CM. 5/8 BY 32IN.

PROVENANCE: Acquired directly from the artist by the present owner

INSCRIPTION: The word Allah

USD 5,000–7,000

The combination is a

Drawing on strong architectural and geometric forms, Ali Toy's calligraphy in a modernist approach to an Ottoman art form, and is a style of script that could be described as constructive in its simplicity and rigor.

The Ottoman period is renowned for the perfection of inlaid script. Students would study years of practice with the great masters to achieve precision in the rectangular and calligraphic hand. Toy departs from the principles of this period and the inlaid script format by developing a script that is graphic, angular, and minimalist but no less precise.

Interestingly, whilst he departs from calligraphic traditions, Toy has adopted a very traditional presentation. In his use of忙碌 paper, and in maintaining the landscape orientation of the work, Toy recalls the poetry and calligraphy exercises of the Ottoman period. The combination is a

22 PROF. FUAD KOUICHI HONDA  b. 1941

The Green Cosmos

INK, GOUACHE AND PEN ON PAPER
50 X 56CM. 20 BY 22IN. 5/8 BY 32IN.
EXECUTED IN 2006

Illustrated in colour

INSCRIPTION: Quran, surah al-baqarah - (2), verse 255 (yam al-kurn)

USD 20,000–30,000

The combination is a

21 ALI TOY  b. 1980

Ahla

SIGNED AND DATED 2007
EBONY AND GOLD LEAF ON PAPIER
45 BY 40CM. 5/8 BY 32IN.

PROVENANCE: Acquired directly from the artist by the present owner

INSCRIPTION: The word Allah

USD 5,000–7,000

The combination is a

Drawing on strong architectural and geometric forms, Ali Toy's calligraphy in a modernist approach to an Ottoman art form, and is a style of script that could be described as constructive in its simplicity and rigor.

The Ottoman period is renowned for the perfection of inlaid script. Students would study years of practice with the great masters to achieve precision in the rectangular and calligraphic hand. Toy departs from the principles of this period and the inlaid script format by developing a script that is graphic, angular, and minimalist but no less precise.

Interestingly, whilst he departs from calligraphic traditions, Toy has adopted a very traditional presentation. In his use of忙碌 paper, and in maintaining the landscape orientation of the work, Toy recalls the poetry and calligraphy exercises of the Ottoman period. The combination is a

22 PROF. FUAD KOUICHI HONDA  b. 1941

The Green Cosmos

INK, GOUACHE AND PEN ON PAPER
50 X 56CM. 20 BY 22IN. 5/8 BY 32IN.
EXECUTED IN 2006

Illustrated in colour

INSCRIPTION: Quran, surah al-baqarah - (2), verse 255 (yam al-kurn)

USD 20,000–30,000

The combination is a
23  MOHAMMED KANO

Artwork:

Signature and Date: 1983

Inscription: L' (No)

Titled: Acrylic on canvas

Size: 15 by 21 by 31 inches

Usd: 12,000–18,000

Located: 7,000–11,000 Euro 63,700–96,000

Description:

Quite deeply inspired by the Argentine-born artist, Lucio Fontana, Mohamed Kano transforms standard calligraphy into a conceptual and sculptural triumph. In 1959, Fontana began the so-called Seduta Series of paintings that featured precisely cut and slashed painted canvases. A trained sculptor, these works draw on concepts of mass, movement, time and space by transforming a flat and one-dimensional surface into something else entirely – simply by introducing the space behind the canvas.

Kano began producing his own slash paintings by merging the slash with Arabic script, in this case the word for "no" L' thus the artist introduces a conceptual and cultural identity to a work that is also driven by physics and the philosophy of time.

24  BURHAN DOGANÇAY

Artwork:

Signature and Date: 1989

Inscription: Gouache on paper

Size: 71.5 by 57.8 inches

Provenance: Collection of Dallas Charvet, Paris (acquired directly from the artist in 1989)
Private Collection, Switzerland (acquired directly from the above)

Description:

Usd: 12,000–18,000

Located: 7,000–11,000 Euro 63,700–96,000

Heavily inspired by the use of the wall as a means of expression, Dogancay's Ribbons Series sources monumental raw material from flat wall surfaces and creates delicate and more intimate dialogues between politics and his own abstract calligraphy.

Deteriorating surfaces are beautiful to Dogancay. The various elements of colour, light, shadow and texture influence his sketches, photography and his writings. As with Calligraphic Gouache, his observations of daily urban life lead to these mesmerizing calligraphic, layered compositions using paint and occasionally incorporating actual posters and found materials. Each of his works is an artistic expression and it is no wonder that he is one of Turkey's most highly acclaimed artists. Combining graffiti-style script with the beauty he perceives in naturally decaying walls. Calligraphic Gouache is a textured painting that harmonizes the hardness of political posters with the sensitivity of Dogancay's hand.