KHALED BEN SLIMANE  B. 1951
Ascension VIII

ACRYLIC ON CANVAS
160 x 100 cm., 63 x 39 in.
EXECUTED IN 2003.

PROVENANCE
Acquired directly from the artist by the present owner.

INSCRIPTION
Repetition of the word Allah, and others of His ninety-nine names.

US$ 30,000–135,000
£ 21,000–76,000  GDR 192,000–437,000
26 HAMID AJAMI  b. 1942

Untitled

SIGNED AND DATED 2007
OIL ON CANVAS, IN FOUR PARTS
EACH: 109.7 X 109.7 CM (43 X 43 IN)
OVERALL: 109.7 X 280 CM (43 X 110 IN)

PROVENANCE: Acquired directly from the artist by the present owner

INSCRIPTION
Repetition of the word Allah

US$ 10,000 - 15,000
£ 7,400 - 11,000 GBR 26,500 - 40,000

27 GURKAN PEHLIVAN  b. 1976

Tawakkulala ilaah (I Place My Trust in God)

SIGNED AND DATED 1976 (AH 1415 AD)
INK ON PAPER
90 BY 61 CM (35 1/2 BY 24 IN)

PROVENANCE: Acquired directly from the artist by the present owner

INSCRIPTION
Qur’an, surah Hud (20), verse 56

I put my trust in Allah, my Lord and your Lord. There is not a moving [living] creature but He has grasp of its forelock. Verily, my Lord is on the Straight Path [the truth].

Surrounded by the description of the physical attributes of the Prophet Muhammad

US$ 25,000 - 35,000
£ 18,750 - 25,000 GBR 70,000 - 110,000
Drawing inspiration from the clash of modernity and tradition in contemporary Iranian culture, Farhad Moshiri's oeuvre contemplates the existential crises inherent to the modern Middle East.

In this series of works featuring numbers and letters overlaid and intertwined to form either an abstract design or a meaningful pattern, Moshiri combines two very distinct artistic traditions in a visual puzzle drawing on optical illusion.

To the middle eastern eye the canvas clearly draws on the traditions of magic and numerology that are alive and well in many provincial pockets of the region, and which were certainly a thriving custom until the late nineteenth century. The recognition of magical forces in Islamic culture manifested itself in many ways, from magic bowls inscribed with numerals and symbols that would cure the patient if he drank from it, to talismanic shirts worn beneath armour that protected the soldier in battle.

For centuries mystic thinkers of the Islamic world pondered the hidden significance of letters, giving them not only a phonetic value but also an astrological one. These arithmotic values gave much room for interpretation, for predicting the future, for finding divinity in the written word and for many other purposes. The alphabets systems was a codification of the Arabic alphabet that applied numerical values to each letter and was used on scientific instruments, and for talismanic powers and magical operations.

In this canvas, Moshiri cleverly combines the modern fundamentally western aesthetic of Abstract Expressionism with an essentially Islamic concept of numerology, and the final result is both a subtle commentary and an elegant work of art.
ZOULIKA BOUABDELLAH 5, 1997
Hobb (Love)

ALUMINIUM
50 X 50 CM, 19X19 INCH

EXECUTED IN 2000, THIS WORK IS UNIQUE.

This work is accompanied by a certificate of authenticity signed
by the artist.

EXHIBITED: Dubai, Gallery Isabelle Van Den Eynde, Zoulkha
Bouabidellah - Set Me Free from My Chains, 2010

INSCRIPTION
Repetition of the word Hobb (Love)

US$ 4,000–8,000
D 5,000–10,000, QAR 21,000–35,000

MARWA ADEL © 1994
Sageen (Prisoner)

TITLED, DATED 2009 AND NUMBERED 4/5 ON A LABEL ATTACHED TO THE
BACKING BOARD.
DIGITAL PRINT MOUNTED ON BOARD
15X BY 100 CM, 59X39 INCH

PROVENANCE: Acquired directly from the artist by the present owner
EXHIBITED: Cairo, Safatian Art Gallery, Marwa Adel, 2010, another
example exhibited

INSCRIPTION
The phrase Ana Arabi sageen (I am an Arab Prisoner)

US$ 3,000–5,000
D 3,500–5,200, QAR 11,000–18,000
31 LUWAIH AL-HOMOUD 1987
Allah (From the Language of Existence Series)

SIGNED, TITLED, DATED 2006 AND NUMBERED 53/50
SILKSCREEN ON PAPER
120 X 90 CM, 47.2 X 35.4 IN.


INSCRIPTION
Repetition of the word Allah

US$ 1,500–2,500
€ 1,200–1,600 Dhs 5,000–8,000

32 KATAYOUN ROUHI 1984
Lite poet’s picture (As is painting, so is poetry)

SIGNED AND DATED 1998 ON REVERSE, SIGNED AND DATED 2000 ON THE REVERSE
INK AND PAPER COLLAGE ON CANVAS
162 X 130 CM, 63.8 X 51.2 IN.

INSCRIPTION
Verse from the artist’s own poem

US$ 5,000–7,000
€ 3,500–4,500 Dhs 18,000–25,000
33 MOHAMED EL BAZ a, 1997
The Conference of the Birds
PHOTOGRAPHIC INK ON HOLOGRAPHIC FILM, IN ARTIST'S PRIVATE, IN THREE PARTS
TOTAL: 143.5 X 125 CM. 45 BY 49 INCHES.
OVERALL: 143.5 X 375 CM. 45 BY 148 INCHES.
EXECUTED IN 2010. THIS WORK IS UNIQUE.
PROVENANCE: Private Collection, Dubai
EXHIBITED: Dubai, Al Bastakiya Art Fair, FOUR, 2010
INSCRIPTION:
1. The word al-Maw, title of the Egyptian newspaper
2. The word al-Musabib, title of the Lebanese newspaper
3. The word al-Mu'qad, title of the Palestinian newspaper

US$ 15,000-20,000
€ 11,400-16,000
QAR 65,000-90,000

34 MOUNIR FATMI a, 1970
Tete Dure
SIGNED, TITLED, DATED 2004, TRIPLE, NUMBERED 1/3 AND INSCRIBED EST.
20 X 20 CM. 7 7/8 X 7 7/8 INCHES.
GALERIE CIEN DEAVENT ON THE REVERSE.
PRINTED AND SIGNED PRINT ON CANVAS.
200 BY 250 CM. 78 3/8 BY 98 3/4 INCHES.
PROVENANCE: Private Collection, France
INSCRIPTION:
Qur'an, surah al-qamar (50:00X), verse 9
"Are those equal, those who know and those who do not know?"

US$ 25,000-30,000
€ 19,750-24,350
QAR 115,000-135,000
**Haji Noor Deen Mi Guang Jiang**

*Khairilah al- substrate* (The Map of the World)

**Signed, stamped with the artist's seal, titled and dated 1541 AH/200 AD twice.**

**Pen and watercolour on paper mounted on canvas.**

**142 by 142cm, 56 by 56in.**

**Executed in 2010. This work is unique.**

**Provenance:** Art Gallery, Jeddah

**Inscription:**

Repetition of the word Aalaa

**US$ 30,000–40,000**

**£ 18,000–24,000**

**DAR 110,000–130,000**

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Against the Wall (From Walls of Gaza III Series)

Shrine (Masjid)

Signed, titled and dated 2010

Öllee print and acrylic on canvas

101 by 156 cm; 39 7/8 by 61 3/8 in.

Executed in 2010. This work is number 1 from an edition of 5.

Exhibited: Galerie Perrotin, co-exhibition, 2010, another example exhibited


(Incl.) Illustration of another example in colour

Inscription

Political slogans

USD 6,000–8,000

£ 4,000–6,000 EGP 14,800–21,900

A native of Gaza, it is impossible for Laila Shawa not to be inspired by her surroundings as a result. Against the Wall is simultaneously a means of expression and an artistic achievement. In balancing colour and palette, and overlaying and repeating the forms to create a sense of depth and symmetry, Shawa’s work is undeniably a work of art. Yet its inspiration from a typical Arab wall in its use of slogans, the simplistic style of the graffiti, the repeated stencils and the incorporation of the cartoon boy Nafsakhe. The political cartoonist Nafs al-Afi’s image of Nafsakhe is graffiti-ed across Palestine, he is found on walls and reproduced on key chains, and is considered to be the visual representation of the Palestinian struggle. Thus this work is conceptually driven, politically motivated and aesthetically refined.

Against the Wall is an accurate representation of a middle-eastern wall, a highly visible and unmonitored means of expression. A form of inner-city literacy, it is one of the ways in which artists, poets and even the common man can communicate their feelings and opinions; however great or small, whether artless or not, for others to witness and consider in their daily lives.
Previously an architect and art director of several Iranian films, Ghezelayagh has been combining traditional symbols and embroidery on felt since 2004. Ghezelayagh finds that it embodies qualities such as simplicity and resilience, which she sees as often disregarded in Iran's march to modernity.

Her tunics and capes are felt canvases on which she expresses her memories of growing up in Iran. She found herself heavily influenced by post-revolutionary visual popular culture – particularly its symbols of resistance, protection, and martyrdom – and she sought a new visual language that embraces tradition and modernity through a unique combination of ancient signs, symbols, and calligraphy with conceptual art.