AFSHIN PIRNASHEMI  8 1994
Untitled

PROVENANCE: Homo Gallery, Tehran
Acquired directly from the above by the present owner

INSCRIPTION: Two couplets by the Persian poet Jalal al-Din Muhammad Rumi

USD 50,000–70,000
£ 39,700–55,000 Dhs 180,000–250,000
41 LALLA ESSAYDI 1965
Converging Territories #22ABS

EIGHT PANELS, SIGNED, TITLED AND NUMBERED 1-8 ON A LABEL ATTACHED TO THE REVERSE.
CHROMOGENIC PRINT MOUNTED ON ALUMINIUM, IN THREE PARTS.
EACH: 103.5 X 83.5 CM, 40 X 5 Go.
OVERALL: 310.5 X 250 CM, 122 X 98 IN.
EXHIBITED IN 2003. THIS WORK IS NUMBER 8 FROM AN EDITION OF 15 AND WAS PRINTED IN 2003.

INSCRIPTION:
Phrases from the artist's own poems and diaries

USD 20,000—30,000
£ 15,700—23,500 | EUR 18,000—27,000
ARMAN STEPANIAN  B. 1965

Untitled

STUDIO DATED 2008 AND NUMBERED 377
CREAMY WHITE PRINT
IMAGE SIZE: 65.5 X 51 CM, 88 IN X 24.2 IN.
OVERALL: 64.2 X 92.2 CM, 48 1/2 IN X 36 1/2 IN.
PROVENANCE: Acquired directly from the artist by the present owner
INSCRIPTION: Stylized script

42

US$ 4,000-5,000
& 2,500-3,800 QAR 14,000-21,000

NURJAN  B. 1967

Allah Teardrop

SHADOWED CRYSTAL ON GLASS:
90 X 60 CM, 35 X 23 IN.
EXECUTED IN 2010.
PROVENANCE: Mica Gallery, London

INSCRIPTION: The word Allah

43

US$ 1,500-2,500
& 980-1,500 QAR 5,500-9,200

JAMSHID BATRAMI  B. 1947

Rhapsody

EACH SIGNED ON THE REVERSE, TITLED, DATED 2005-2009 AND NUMBERED 1/5-10; A FULLER LABEL ATTACHED TO THE REVERSE.
DIGITAL PRINT ON CANVAS IN THREE PARTS.
EACH: 21.4 X 35.4 CM, 8 1/2 X 14 IN.
OVERALL: 64.2 X 92.2 CM, 48 1/2 IN X 36 1/2 IN.
EXECUTED IN 2005. THIS WORK IS FROM AN EDITION OF 1 PLUS 2 ARTIST'S PROOFS AND WAS PRINTED IN 2010.

44

PROVENANCE: Xanes Art, London

INSCRIPTION: Stylized script

US$ 10,000-15,000
& 6,400-9,500 QAR 28,000-50,000
"God – there is no deity save Him, the Ever-Living, the Self-subsistent Fount of All Being. Neither number overtake Him, nor sleep. His is all that is in the heavens and that is on earth. Who is there that could intercede with Him, unless it be by His leave? He knows all that lies before men and all that is hidden from them, whereas they cannot attain tought of His knowledge save that which He wills. His eternal power overspreads the heavens and the earth, and their upholding wearsies Him not. And He alone is truly exalted, tremendous."

QURAN, SURAH AL-Baqarah (2:255)
in, the Ever-Living, the
living. Neither slumber
nor sleep doth overtake
Him nor is there a
place that is in the
Who is there that could
say, "We have attained
to an excellence of
knowledge and power,"
and the earth, and
He. And He alone is

Almighty, All-Knowing.
The above cited Qur'anic verse is the source of inspiration for this composition. The vision of absolute power and dominion to which the words give expression is as though condensed into the image of a giant black cube placed into the interior of another cube imbued with light. The text of the verse is displayed on the walls of the luminous cube and figures in gold-lettered ribbons three times on the sides of the black cube.

The binary oppositions to which the text gives expression — heaven and earth, what is perceptible to man and what is hidden from him — are visually echoed by a series of binary oppositions within the composition, most notably the contrast between the alignment of the exterior and the interior cuboids. Particularly striking in this respect is the sharp edge of the latter which divides the composition right down the middle. It frames the viewer head-on with such challenge that the entire black cube appears about to spring into motion in order to penetrate both heart and mind.

The words which stand out this cubed edge in thousandfold repetition are ni-yu al-Isra', translated in the rendering cited above as "all that lies before men". The Arabic phrase, however, is an idiom which literally translates means "that which is between their hands." Seen in combination with this wording, the cutting edge of the cube comes to symbolise "betweenness" as such - the dividing line which marks all dualities and oppositions and renders them and with it the visible world as such, perceptible to man. Behind that edge are the four sides of the black cube which remain hidden from view, suggestive of an invisible empire encompassed by the divine presence which — as the verse affirms — alone overcomes division.

Originally produced in oil and water colours, the composition was woven into a tapestry by the Poitiers company of weavers which was founded in 167. The best among the heirs of a tradition of High quality, with its unswilled reputation, Poitiers is and has been for quite some time the major tapestry-maker in Aubusson (in fact Tullis, its sister-town). Through the quality of its productions and through its connections with major artists it has played a leading role in the rebirth of modern tapestry.

Noteably, it was entrusted with the weaving of the largest tapestry in the world, designed by Graham Sutherland and commissioned for the Cathedral of Coventry. Several of Ahmed Moustafa's compositions were woven into tapestries by Poitiers, notably the Trilogy of the Holy Horse (1965) which was commissioned by the Ministry of Public Works of the State of Qatar for the conference centre of the Doha Sheraton. Among the artists who had tapestries woven at Poitiers studios are App, Basquique, Cardoza, Le Carabas, Cerra Delbcke, Dufy, Picard & Dous, Fernand Leger, Luxart, Ulih, Vasarely and Zandine.

DI: Stefan Spiul Senior Lecturer in Arabic School of Oriental and African Studies, University of London