



OPERA GALLERY  
AUCTION

INTERNATIONAL MODERN AND CONTEMPORARY ART

Dubai, The Ritz-Carlton, DIFC  
Monday 22 October 2012 - 7 to 9 pm

MILLON  
AUCTION HOUSE



Frank Brangier



OPERA GALLERY  
AUCTION

**International Modern and Contemporary Art Auction**

**Monday 22<sup>nd</sup> October 2012**

**At precisely 7.00 pm**

**To be held at**

The Ritz-Carlton, Dubai  
Gate Village - Dubai International Financial Centre  
Taking place in Ballroom A

**Broadcast live at**

Millon & Associés, France  
5, avenue d'Eylau  
75116 Paris

**Viewing**

At The Ritz-Carlton, Gate Village, Dubai International Financial Centre, Ballroom A  
At Opera Gallery, Gate Village Building 3, Dubai International Financial Centre

Thursday	18 October	10.00 am - 9.00 pm
Friday	19 October	10.00 am - 9.00 pm
Saturday	20 October	10.00 am - 9.00 pm
Sunday	21 October	10.00 am - 9.00 pm
Monday	22 October	10.00 am - 2.00 pm

**Auctioneer**

Alexandre Millon

**Conditions of sale**

This auction is subject to Conditions of Sale and to reserves. This auction will be conducted in AED.

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**Catalogue online**

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## MILLON AUCTION HOUSE



MILLON, created in 1882, 1<sup>st</sup> French independent Auction House, present in over 25 specialised departments in the Art Market, pioneer in duplex sales in New York, Beijing, Switzerland and Belgium, with their 7 auctioneers, their foreign correspondents and their 30 experts - recognised internationally and by courts, are honoured to take part in the 1<sup>st</sup> Dubai prestige auction.

**Alexandre Millon**  
President of Millon & Associés  
Auctioneer

## OPERA GALLERY



Opera Gallery Group is pleased to announce the launch of Opera Gallery Auction in response to the wishes expressed by our numerous clients over the world.

Twenty years after the opening of our first 'Opera Gallery' outfit, our team of international art experts is still driven by the same desire to accompany our clients in every step of their acquisition of Fine Art, through innovation and exclusive access.

To celebrate the first sale organized by Opera Gallery Auction in collaboration with Opera Gallery Dubai, we are proud to offer a unique and exceptional collection of artworks reflecting the same quality and originality as those which are regularly exhibited in our 11 international art galleries.

Visitors and participants will discover a rich and varied selection of local talents and international contemporary art, as well as rare and exceptional pieces.

Opera Gallery Auction will offer something for everyone: works of art to fall in love with, to add to a growing art collection or simply stunning investments for the future.

Opera Gallery Group and Opera Gallery Auction would like to extend a warm welcome to all of our guests and to wish you a very prosperous sale in Dubai.

We look forward to inviting you to Opera Gallery Auction's upcoming events.

**Gilles Dyan**  
Founder and Chairman  
Opera Gallery Group



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**1. Francesco COLEMAN (1851-1918)**

*Italian*

**Arab horsemen**

Signed 'F. Coleman Roma' (lower right corner)

Oil on canvas - Huile sur toile

67 x 47 cm - 26.4 x 18.5 in.

**US\$ 12,000 - 15,000 AED 44,100 - 55,100**

**Provenance**

Anon. sale: Sotheby's London, Nov. 15, 1995, lot 108



**2. Albert LEBOURG (1849-1928)**

*French*

**Les Bassins du port de Honfleur, soleil couchant, circa 1894**

Signed 'Albert Lebourg, Honfleur' (lower right corner)

Oil on canvas - Huile sur toile

46,4 x 65,2 cm - 18.3 x 25.7 in.

**US\$ 10,000 - 15,000 AED 36,700 - 55,100**

**Provenance**

Anon. sale: Artcurial, Paris, Art Moderne, Nov. 3, 2009, lot 137

**Exhibited**

Paris, Galerie Jean-Paul Wick, Albert Lebourg,

May 26 - June 27, 1970, No. 11

**Literature**

Léonce Bénédite, Albert Lebourg, Galeries Georges Petit, Paris, 1923, No.1231, p. 350



**3. Georges-Antoine ROCHEGROSSE (1859-1938)**

*French*

**Femme orientaliste**

Signed with the initials 'G.R.' (lower right corner)

Oil on board - Huile sur panneau

41 x 32 cm - 16.1 x 12.6 in.

**US\$ 7,000 - 10,000 AED 25,700 - 36,700**

**Provenance**

Anon. sale: Artcurial, Hôtel Dassault, Paris,

Orientalisme & Africanisme, Nov. 27, 2007,

lot 11, ill. in colour p. 9



4. Moïse KISLING (1891-1953)

*Polish*

**Jeune femme brune au foulard, 1926**

Signed 'Kisling' (upper left corner)

Oil on canvas - Huile sur toile

41 x 33 cm - 16.1 x 13 in.

US\$ 50,000 - 70,000 AED 183,700 - 257,100

**Exhibited**

Galerie Berry, Paris

Private collection, Japan

**Literature**

Jean Kisling, Kisling, Catalogue raisonné, Paris, No. 75, ill. p. 120



## 5. Kees VAN DONGEN (1877-1968)

*Dutch*

### **Odalisque couchée, 1909**

Signed 'Van Dongen' (upper left) and signed (on reverse)

Oil on board - Huile sur panneau

53.3 x 69.2 cm - 21 x 27.2 in.

**US\$ 3,000,000-4,000,000 AED 11,019,000-14,690,000**

### **Provenance**

Estate of the artist

Jean Melas Kyriazi, Lausanne

Private collection (acquired in 1998)

Private collection, Europe

### **Exhibited**

Paris, Galerie Charpentier, Van Dongen, Cinquante ans de peinture, 1942, No. 26

Lausanne, Galerie Paul Vallotton, Hommage à Van Dongen, 1971, No. 13

Paris, Galeries Nationales du Grand Palais, Salon d'Automne, 1972, No. 18

Geneva, Musée de l'Athénée, Van Dongen, 1976, No. 13

Tokyo, Seibu Museum of Art, Exposition Les Fauves, 1974, No. 61

Kanazawa, Departmental Museum of Ishikawa, Exposition Les Fauves, 1974, No. 61

Geneva, Musée de l'Athénée, Van Dongen, 1976, No. 13

Monaco, Nouveau Musée National de Monaco, Kees Van Dongen, 2008, No. 170, ill. in colour p. 239

Montreal, Musée des Beaux-Arts de Montréal, Kees Van Dongen, Jan. 22 - April 19, 2009, No. 170, ill. in colour p. 239

### **Literature**

Jean Melas Kyriazi, Van Dongen et le Fauvisme, la Bibliothèque des arts, Lausanne, 1971, No. 47, ill. p. 111

Nathalie Bondil and Jean-Michel Bouhours, Kees Van Dongen, Monaco and Montreal, The Montreal Museum of Fine Arts and Nouveau Musée National de Monaco, 2008, No. 170, ill. in colour p. 239

This work will be included in the forthcoming Catalogue raisonné of Kees Van Dongen being prepared by Jacques Chalom des Cordes under the sponsorship of the Wildenstein Institute

### **Public notes**

In a series of paintings from the same model between 1906 and 1910, Van Dongen combined colour, technique and subject matter to produce some of the most emotional, energetic and erotically charged examples of Orientalism in French painting. 'Colour made Van Dongen the guiding spirit of Fauvism, the colour he revived with his trips to Morocco, Spain and Egypt and his reinvention of the Orient in the early beginning of the 20<sup>th</sup> Century.'



*'Yes, he said again, I love all that glitters, precious stones that sparkle, fabrics that shimmer, beautiful women who arouse...painting gives me the most complete possession of it all, I paint because it is often the haunting realization of a dream or an obsession...'*

Kees Van Dongen



**6. Maurice de VLAMINCK (1876-1958)**

*French*

**Paysage**

Signed 'Vlaminck' (lower right corner)

Oil on canvas - Huile sur toile

38 x 46 cm - 15 x 18.1 in.

**US\$ 35,000 - 45,000 AED 128,600 - 165,300**

**Provenance**

Private collection

**Literature**

This work will be included in the forthcoming Catalogue raisonné de l'œuvre de Maurice de Vlaminck prepared by the Wildenstein Institute

**Certificate**

The Wildenstein Institute has confirmed the authenticity of this work



7. Lot withdrawn





**8. Salvador DALÍ (1904-1989)**

*Spanish*

**Personnage arborescent et cavalier, 1975**

Signed 'Dalí' (lower right corner)  
Pencil on paper - Crayon sur papier  
28 x 21,6 cm - 11 x 8.5 in.

**US\$ 15,000-25,000 AED 55,100-91,800**

**Provenance**

Anon. sale: Sotheby's, New York, Impressionist and  
Modern Art, Sept. 13, 2005, lot 107  
Private collection, Geneva

**Exhibited**

San Francisco, Dalí, 100 years, May 11-30, 2004  
Fort Worth, Dalí, 100 years, June 10-27, 2004

**Certificate**

Robert P. Descharnes has confirmed  
the authenticity of this work  
This work is registered in the Descharnes Archives  
under the reference No. D-3808



**9. Suzanne VALADON (1865-1938)**

*French*

**Nature morte aux fleurs, 1920**

Signed and dated 'Suzanne Valadon 1920' (upper right corner)  
Oil on canvas - Huile sur toile  
65,1 x 54,5 cm - 25.6 x 21.4 in.

**US\$ 35,000-50,000 AED 128,600-183,700**

**Provenance**

Lucie Valore Utrillo (the artist's daughter-in-law), Le Vesinet  
(until at least 1958)  
Galerie Paul Pétridès, Paris (No. 1590-4)  
Anon. sale: Galerie Motte, Geneva, 10 Nov. 1967, lot 40 bis  
Private collection

**Exhibited**

New York, Hammer Galleries, The personal collection of  
Mme Maurice Utrillo from the Utrillo home, La Bonne Lucie,  
Le Vesinet, May-June 1958, No. 39, ill. p. 45

**Literature**

Paul Pétridès, L'œuvre complet de Suzanne Valadon, Paris,  
1971, No. P 192, ill.



**10. Maurice de VLAMINCK (1876-1958)**

*French*

**Paysage**

Signed 'Vlaminck' (lower right corner)  
Oil on canvas - Huile sur toile  
65 x 81 cm - 25.6 x 31.9 in.

**US\$ 120,000-140,000 AED 440,800-514,000**

**Provenance**

Anon. sale: Poulain Le Fur Associés, July 2, 2002, lot 48  
Private collection

**Literature**

This work will be included in the forthcoming Catalogue raisonné de l'œuvre  
de Maurice de Vlaminck prepared by the Wildenstein Institute

**Certificate**

The Wildenstein Institute has confirmed the authenticity of this work

11. Lot withdrawn





**12. Salvador DALÍ (1904 - 1989)**

*Spanish*

**Dahlia unicornis, 1967**

Signed and dated 'Dalí 1967' (lower centre)

Gouache, watercolour and China ink on paper - Gouache, aquarelle et encre de Chine sur papier

55,5 x 37,5 cm - 21.8 x 14.8 in.

**US\$ 140,000-180,000 AED 514,000-661,000**

**Provenance**

Anon. sale: De Vuyst, Berlin, May 3, 2006, lot 659

**Literature**

Albert Field, The Official Catalog of the Graphic Works of Salvador Dalí, The Salvador Dalí Archives, New York, 1996, No.68-3B, p. 39

Dalí, Catalogue raisonné of etchings and mixed media prints 1924-1980, R. Michler, L.W. Löpsinger, Prestel, Munich, 1995

**Certificate**

Robert P. and Nicolas R. Descharnes have confirmed the authenticity of this work

This work is registered in the Descharnes Archives under the reference No. D4009



*'Handling colours and lines, isn't it true diplomacy, because the real difficulty is to judiciously accord it all.'*

Raoul Dufy

**13. Raoul DUFY (1877-1953)**

*French*

**Chevaux et jockeys, circa 1928**

Signed 'Raoul Dufy' (lower right)

Watercolour and gouache on paper laid on card - Aquarelle et gouache sur papier marouflé sur carton

47 x 65 cm - 18.5 x 25.6 in.

**US\$ 180,000-200,000 AED 661,000-734,500**

**Provenance**

Anon. sale: Christie's, London, April 6, 1976, lot 48, ill.

Private collection, Europe

**Literature**

Fanny Guillon-Laffaille, Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels, Louis Carré & Cie, Paris, 1981, vol. I, No. 804, ill. p. 294

**14. Kees VAN DONGEN (1877-1968)**

*Dutch*

**Femme debout dans un jardin (Taale), circa 1912-1913**

Signed 'Van Dongen' (lower centre) and inscribed 'Taale' (on the stretcher)

Oil on canvas - Huile sur toile

100 x 81 cm - 39.4 x 31.9 in.

**US\$ 800,000 - 1,000,000 AED 2,938,000 - 3,673,000**

**Provenance**

Odilon Redon, acquired directly from the artist (1914)

Private collection

By descent from the above

Anon. sale: Sotheby's, London, Impressionist and Modern Art, June 25, 2002, lot 183

Private collection, Europe

**Exhibited**

Rotterdam, Museum Boijmans Van Beuningen, All Eyes on Kees Van Dongen, Sept. 18, 2010-Jan. 23, 2011, ill. in colour p. 65

Paris, Musée d'Art Moderne de la Ville de Paris, Fauve anarchiste et mondain, March 25-July 17, 2011

**Literature**

This work will be included in the forthcoming Catalogue raisonné being prepared by Jacques Chalom des Cordes, under the sponsorship of the Wildenstein Institute

**Public notes**

In 1913 Van Dongen visited Egypt, and the ancient monuments he saw contributed to an increasing decorativeness in his own art. The works he brought back from Egypt were met with an enthusiastic welcome.

In 1914, Odilon Redon, then 73 years of age (and an artist Van Dongen admired immensely), accepted an invitation to visit his studio. It transpired that Redon had long had an appreciative eye for Van Dongen's painting and had drawn other people's attention to his work. Impressed by what he saw, he asked the artist if he could buy one of his paintings. The present artwork, *Femme debout dans un jardin (Taale)* is the very painting Redon chose to purchase from Van Dongen's studio and one of the very few paintings coming from other artists to be owned by Redon.





15. Maurice de VLAMINCK (1876-1958)

*French*

**Vase de fleurs**

Signed 'Vlaminck' (lower left corner)

Oil on canvas - Huile sur toile

61 x 46,3 cm - 24 x 18.2 in.

US\$ 80,000 - 100,000 AED 293,800 - 367,300

**Provenance**

Anon. sale: Christie's, London, Impressionist and Modern Paintings, part II, June 26, 1996, lot 236

Private collection, Europe

**Certificate**

The Wildenstein Institute has confirmed the authenticity of this painting

**Public notes**

Maurice Vlaminck was renowned for his hasty and aggressive disposition. His experiments with pure, intense colour applied in thick daubs earned him an association with the Fauvism movement; but by 1908 he had turned to painting landscapes and flowers of thickly-applied whites, greys, and deep blues, and his style moved closer to that of Paul Cezanne. In 1915, Vlaminck started developing a personal, strongly stated style that eventually placed him at this point, solidly in the realm of French Expressionism.

*'When I get my hands on painting materials, I don't give a damn about other people's painting...*

*Every generation must start again afresh'*

Maurice de Vlaminck



16. Lot withdrawn



## 17 - Claude MONET (1840-1926)

French

### Reflections, four fragments of Nymphéas

Oil on canvas - Huile sur toile

US\$ 800,000-1,000,000 AED 2,938,500-3,673,000

A. 20,5 x 27,5 cm - 8.1 x 10.8 in.

Framed: 38 x 44,5 cm - 15 x 17.5 in.

B. 20 x 20 cm - 7.9 x 7.9 in.

Framed: 37 x 37 cm - 14.6 x 14.6 in.

C. 23,7 x 23,5 cm - 9.3 x 9.2 in.

Framed: 41 x 41 cm - 16.1 x 16.1 in.

D. 18,5 x 25,5 cm - 7.3 x 10 in.

Framed: 36 x 42,5 cm - 14.2 x 16.7 in.

### Provenance

The artist's studio

Michel et Blanche Hoschedé-Monet

Jean-Marie Toulgouat

Private collection, Europe

### Certificate

Jean-Marie Toulgouat (last remaining family member of Claude Monet in Giverny) has confirmed the authenticity of this work

### Public notes

'It was during Claude Monet's nymphéas period that Monet displayed his greatest anger. The family members Blanche and Michel saved a certain number of these cut canvases. Luckily and happily, because whatever this impetuous genius thought, they are small 'chefs-d'œuvre'. Extracts of huge aborted frescoes, one or two coloured nymphéas, colourful brushstrokes, sparks of colour floating between the sky and water... These canvases are superb witnesses of his eternal search and genius.' Michel de Decker, *Claude Monet une Vie*, pp. 245-246

Anyone who has viewed Monet's *Nymphéas* must concede that they are one of his most innovative and avant-garde masterpieces. These celebrated series are like studies that press home the impressionists technical research and experiments into experienced sensation. But each canvas taken separately, Monet constantly proves his brilliant inventiveness.

Monet's works were revisited in the early 1950's and his example stimulated the American abstract expressionists and painters of the second École de Paris: in particular Jackson Pollock, Mark Rothko, Hoffman, Joan Mitchell, Zao Wou-Ki, Lee Krasner, Sam Francis, Jean-Paul Riopelle, etc. to name only a few.



A.



C.



B.



D.

*'I do what I can to convey what I experience before nature and most often, in order to succeed in conveying what I feel, I totally forget the most elementary rules of painting, if they exist that is.'*

Claude Monet

## 18. Claude MONET (1840-1926)

*French*

### **Dans la prairie, Vétheuil, 1881**

Signed 'Claude Monet' (lower right corner)

Oil on canvas - Huile sur toile

42 x 52 cm - 16.5 x 20.5 in.

**US\$ 800,000 - 1,000,000    AED 2,938,000 - 3,673,000**

### **Provenance**

Madame Salerou

Estate of Daniel Carasso, Giverny

Anon sale: Sotheby's, New York, Impressionist and Modern Art, May 4, 2011, lot 163

Private collection, Europe

### **Literature**

Daniel Wildenstein, *Claude Monet, Vie et œuvre, biographie et Catalogue raisonné*, vol. I, 1840-1881,

Édition La Bibliothèque des Arts, Lausanne, 1974, No. 705, p. 416

Daniel Wildenstein, *Claude Monet, Vie et œuvre, biographie et Catalogue raisonné*, vol. II, Lausanne & Paris,

1995, No. 705, p. 263

### **Public notes**

'In April of 1878, after living in Argenteuil for seven years, Monet moved to Vétheuil, a village on the Seine about twenty-five miles northwest of Paris. The artist, his wife, and two young sons shared a house with the family of his friend and patron Ernest Hoschedé. Hoschedé, prior to this arrangement, was an extremely successful businessman who then suffered financial setbacks that led to this shared living arrangement. The Monet family, too, had little money, and the two and a half years spent in the village were challenging. Nevertheless, Monet painted well and produced numerous works that reflected his willingness to consider alternatives to the 'high' or 'classic' Impressionist style that had driven his work for most of the 1870s. His time in Vétheuil marked a critical moment in Monet's development, and many of the pictures strike a remarkable balance between the naturalist-realist origins of Impressionism and the bold experimentation that became such an important element in the 'series' paintings which began to dominate his work in the late 1880s. The present work, painted in 1881, is centered on Marthe Hoschedé, the daughter of Alice and Ernest. After the death of Monet's wife Camille and Ernest's departure from Vétheuil (due to financial disaster), Monet and Alice became romantically involved. Eventually Claude Monet adopted Marthe and his affection for the child is evident in this stirring portrait, painted with vigorous brushwork and daringly cropped. The family ties became even more interwoven when Blanche Hoschedé, Alice's daughter, married Monet's son Jean. An artist herself, her garden views were painted alongside the artist's in his later years at Giverny. The last owner of the present work was Daniel Carasso, a member of the Danone family, and the founder of Danone yogurt. A discerning collector of the Impressionists, his collection included works by Sisley, Renoir and Maillol as well as several works by Claude Monet.'





## 19. Pierre-Auguste RENOIR (1841-1919)

*French*

### **Deux femmes dans le jardin de Cagnes, circa 1918**

Signed 'Renoir' (lower left corner)

Oil on canvas - Huile sur toile

54,9 x 64,8 cm - 21.6 x 25.5 in.

**US\$ 2,000,000-3,000,000 AED 7,346,000-11,019,000**

#### **Provenance**

Anon. sale: Hôtel Drouot, Paris, June 23, 1933, lot 75

Anon. sale: Versailles, Nov. 22, 1964, lot 67

Anon. sale: Christie's, London, Dec. 6, 1977, lot 14

Private collection, Switzerland

Daniel B. Grossman, New York

Acquired from the above by a private collector (Nov. 1991)

Private collection, Europe

Anon. sale: Christie's, New York, Impressionist and Modern Art, May 2, 2006, lot 9

#### **Exhibited**

London, O'Hara Gallery, French Paintings and Sculptures, June-Sept. 1964, No. 55

#### **Literature**

Bernheim-Jeune, eds, L'Atelier de Renoir, Paris, 1931, vol. II, No. 607, ill. pl. 190

This work will be included in the forthcoming catalogue critique of Pierre-Auguste Renoir being prepared by the Wildenstein Institute, established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

#### **Certificate**

The Bernheim-Jeune Archives have confirmed the authenticity of this work

Guy-Patrice and Michel Dauberville have confirmed the authenticity of this work

#### **Public notes**

'The first World War was a period of great tribulation for Renoir. In September 1914 both of Renoir's eldest sons, Pierre and Jean, were wounded in the fighting. Jean returned to the front line and was wounded again in April 1915, this time, more seriously. Renoir's wife Aline, to whom he had been married for 35 years, died suddenly in June; she was only 56. The artist was an invalid and confined to a wheelchair, his hands and legs crippled with rheumatoid arthritis. Nevertheless, Renoir continued to paint. His eyesight was as keen as ever - unlike that of Monet and Degas in their old age - and Jean claimed that his father's arm 'was as steady as that of a young man' (in Renoir, My Father, New York, 1958, p. 423). The armistice of November 1918 met with much rejoicing in the Renoir household at Les Collettes, his home in Cagnes. The artist was reunited with his sons, and he was determined to commemorate the advent of peace by painting a large canvas, to which he also could point as the culmination of his life's work. He finished this painting, *Les grandes baigneuses*, in early 1919. The present painting is one of a series of canvases showing figures in a landscape that Renoir painted in preparation for his final important bathers composition. Jean noted that Renoir no longer liked the cold, northern light in his large indoor studio, and in order to obtain the right effect for his outdoor figure paintings, he constructed an outdoor workspace. He had a sort of glassed-in shed built for himself, about five yards square, with window frames which could be opened wide. The light came in from all directions. This shelter was situated among the olive trees and rank grass. It was almost as if he were working out-of-doors, but with the glass as protection for his health. While he was being put into his wheel chair, the model went outside and took her place on flower-spangled grass. The foliage of the olive trees sifted the rays of light



*'I like a painting which makes me want to stroll in it.'*

Pierre-Auguste Renoir

and made an arabesque on her red blouse. The landscape was a microcosm of all the riches in the world. His eyes, nose and ears were assailed by countless contradictory sensations. 'It's intoxicating,' he kept repeating (op. cit., pp. 428-429). Renoir's two models in this idyllic scene were Madeleine Bruno, a local village girl who first posed for Renoir in 1913, and Andrée Heuchling, known as Dédée, who joined the Renoir household in 1915. Dédée was red-haired and plump; Madeleine was dark-haired and possessed a slighter build. Renoir liked to contrast their features in his dual figure compositions, although he invariably exaggerated the voluptuousness of their figures in order to achieve his conception of the timeless and monumental qualities of the classical form. Here, near the very end of his career, Renoir 'could still embody his ideals and fantasies in healthy, relaxed, convivial figures basking in a sunny rural setting. The quintessence of beauty for him was still sensuousness, best expressed through plump women who are the link between the cycle of life and artistic creativity' (B. E. White, Renoir, His Life, Art, and Letters, New York, 1984, p. 280).'

20. Pierre-Auguste RENOIR (1841-1919)

*French*

**Jeunes filles se coiffant, circa 1885-1890**

Signed 'Renoir' (lower right corner)

Pastel on paper - Pastel sur papier

77 x 62 cm - 30.3 x 24.4 in.

**US\$ 1,800,000 - 2,000,000 AED 6,612,000 - 7,346,000**

**Provenance**

Ambroise Vollard, Paris

Freudenberg Family, Nicholasee, Berlin

Anon. sale: Sotheby's, London, Impressionist & Modern Paintings, Drawings & Sculpture, Part I, June 28, 1994

Private collection, Europe

**Exhibited**

New York, Hammer Galleries, Renoir, Nov. 1, 2010 - Jan. 5, 2011, No. 3, p. 21

**Literature**

Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, ill. p.108

Guy-Patrice and Michel Dauberville, *Renoir, Catalogue raisonné de Tableaux, Pastels, Dessins et Aquarelles, 1882-1994*,

Editions Bernheim Jeune, Paris, 2009, No. 1392, ill. p. 444 (see Renoir pastel technique in François Daulte,

*Pierre-Auguste Renoir, Watercolours, Pastels and Drawings in colour*, London, 1959, pp. 10-13)

**Public notes**

Renoir wrote in October 1885 in a letter to Durand Ruel: 'I believe this time you will be happy. I started again my old technique soft and light and I believe I will not leave it again. I had some beautiful young girls and some children as models. It is very soft, coloured clear. I hope to bring you a few before the end of the week...but I am truly inspired to do a series'. The two girls were subjects that Renoir not only liked very much, but they also pleased the public and purchasers. These adolescent creatures were usually depicted in pairs, one of them blonde and dressed in blue and the other dark-haired and dressed in pink (as in the pastel shown). The girls stand like icons before a multicoloured blend amidst sky and earth... 'The slight softening of their features suggests nevertheless that Renoir the painter remains, for all that, Renoir.'

*'I have a predilection for painting that lends joyousness to a wall'*

Pierre-Auguste Renoir





## 21. Raoul DUFY (1877-1953)

*French*

### Scène de pesage, 1949

Signed Raoul Dufy (lower right)

Oil on canvas - Huile sur toile

140 x 161 cm - 55.1 x 63.4 in.

US\$ 1,500,000-2,000,000 AED 5,510,000-7,346,000

### Provenance

Commissioned by Prince Aly Khan (1949)

Gérard Oury collection

Private collection, by descent from the above

Private collection, Europe

Sale: Artcurial, Hôtel Marcel Dassault, Paris, Gérard Oury Collection, April 20, 2009, lot 30

### Literature

Jean-Paul Crespelle, Raoul Dufy il y a cinquante ans faisait banco sur la jeunesse, L'Officiel, No. 618, Sept. 1975, ill. in colour p. 237

Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'Œuvre peint, Tome III, Editions Motte, Geneva, 1976, No. 1277, ill. p. 291 (edited with incorrect dimensions)

### Certificate

Fanny Guillon-Laffaille has confirmed the authenticity of this work

### Public notes

'Raoul Dufy's first interest in the races was disclosed by his first painting titled *Le Paddock* and executed in 1913. Ten years later between 1923-1925, Dufy accompanied Paul Poiret (the French couturier) and became a routine visitor to the horse races. Dufy started drafting, drawing and painting the racetrack theme and quickly sketched the horses, silhouettes and atmosphere of the paddocks. Gerard Oury, in his book titled *Mémoires d'éléphant*, recollects how his mother would go to the races, dressed by the couturier Paul Poiret...and is she the woman portrayed in one of his watercolours in the foreground? Dufy also liked to paint his horses' profile or present a three quarter view, leaving the spectator to admire the costumes and the races. The general chromatic colour is green so as to place everyone on the verdure (with more or less variants to its intensity) so Dufy could create his own ambiance. During the years that followed between 1930-35, Dufy continued to paint numerous racecourse panoramas. He felt at ease, the colour and life married well, so well in his works, from paintings, ceramics and tapestry, that he gained an important notoriety among his collectors, dealers and museums. In 1949, Raoul Dufy receives a command from the Prince Aly Khan and he executes the painting present in today's catalogue: *Scène de pesage*. The artist puts forward his inventive theory of 'ambiance and tones'. In 1949, Dufy is at the height of his career, and is acknowledged as a skilled painter capably using different mediums, such as oils, watercolours, drawings, tapestry, ceramics, materials and decorating and designing both apartments and costumes. One can hardly discuss the theme of Dufy's horse racing, if one omits the importance of the role of Paul Poiret (the French couturier), for whom Dufy also designed fabrics. Paul Poiret introduced Dufy to his famous prosperous clients and race horse owners which permitted Dufy to be commissioned by these wealthy clients such as the renowned Prince Aly Khan. It is in this spirit that *Scène de pesage* was executed in 1949. Raoul Dufy gave the primary colour both the function of distributing light and the role of the narrator. The chromatic concentration almost presents the horses as monuments. It is only in the foreground, that a chestnut coloured horse and her jockey, with white shorts and a yellow helmet are represented with their proper colours.'



'The painter has earned the right to a drop of silence, without comments, to have the pleasure of simple contemplation, Raoul Dufy wrote in his notes. Contemplate now the modulations of the brush, the elegance of the drawing, the justice of their attitudes, the original composition and...the humour of the artist who painted a small straw-bottomed chair. It is empty. For whom is it? The artist alone knows the answer.'



**22. Pablo PICASSO (1881-1973)**

*Spanish*

**Visage No. 130, 1963**

Inscribed and numbered 'No. 130/Edition Picasso

430/500/Madoura' (underneath)

Partially glazed ceramic plate

Assiette ronde, terre de faïence blanche, décor aux engobes et émail sous couverte

Edition 430 of 500 - Édition 430 sur 500

D: 25 cm - 9.8 in.

**US\$ 6,000 - 8,000 AED 22,000 - 29,400**

**Provenance**

Estate of the artist

Private collection, France

**Literature**

Alain Ramié, Picasso : Catalogue de l'œuvre céramique édité 1947-1971, Vallauris, Madoura, 1988, No. 479 (another version ill. p. 247)



**23. Pablo PICASSO (1881-1973)**

*Spanish*

**Yan barbu, 1963**

Numbered '129/300' and incised 'EDITION PICASSO'

and 'MADOURA PLEIN FEU' pottery stamps

(on the underside)

Red earthenware clay turned ceramic pitcher painted in black

Pichet tourné, terre de faïence rouge, décor

à l'engobe gravé au couteau, peint en noir

Edition 129 of 300 - Édition 129 sur 300

28 x 13 cm - 11 x 5.1 in.

**US\$ 7,000 - 9,000 AED 25,700 - 33,100**

**Provenance**

Galerie Artemis, Biot, France

**Literature**

Alain Ramié, Picasso : Catalogue de l'œuvre céramique édité 1947-1971, Vallauris, Madoura, 1988, No. 513



**24. Pablo PICASSO (1881-1973)**

*Spanish*

**Nature morte à la cuiller, 22 Dec. 1952**

Stamped and numbered 'Madoura Plein Feu/Empreinte originale de Picasso - E. 101/160/200' (underneath)

Partially glazed ceramic plate

Plat carré gris et blanc, terre de faïence blanche, décor peint à la couverte, patine noire

Edition 110 of 200 - Édition 110 sur 200

D: 33 cm - 13 in.

**US\$ 10,000 - 15,000 AED 36,700 - 55,100**

**Provenance**

Private collection, Spain

**Literature**

Alain Ramié, Picasso : Catalogue de l'œuvre céramique édité 1947-1971, Vallauris, Madoura, 1988, No. 165 (another version ill. p. 91)

## 25. Pablo PICASSO (1881-1973)

*Spanish*

### **Nature morte, pichet et fruits, 12 Feb. 1939**

Dated and signed '12.2.39. Picasso' (upper left corner)

Oil on paper - Huile sur papier

28,5 x 42,3 cm - 11.2 x 16.6 in.

**US\$ 2,000,000-3,000,000 AED 7,346,000-11,019,000**

### **Provenance**

Albert Sarraut, Paris

Perls Galleries, New York

Parke Bernet, Oct. 28, 1970, lot 29

Edmund W. Mudge Jr., Dallas

Private collection, Europe

### **Exhibited**

New York, Helly Nahmad Gallery, Picasso's Bodegones, 2008, No. 24, ill. p. 65

### **Literature**

The Picasso Project, Picasso Paintings, Watercolours, Drawings and Sculptures: Spanish Civil War 1937-1939,

San Francisco, 1997, No. 39-030a, ill. p. 217

### **Certificate**

The Comité Picasso has confirmed the authenticity of this work on March 13, 1990

### **Public notes**

Picasso is one of the most important artists of the 20<sup>th</sup> Century, renown for his diverse and prodigious artistic genius.

Picasso and the war years: 1937-1945

Within Picasso's artistic framework, his still life paintings draw upon a range of household props, such as the carafe depicted in this painting and various fruits, lemons, oranges and an apple, 'to create an allegory' of the war years.

'I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt, that the war is in these paintings I have done.'

The influence of the wars, while rarely overt, lurks just below the surface of Picasso's works of the era. In confronting his role as an artist faced with representing such violence, Picasso realized he could never adequately address wartime's specific atrocities. He chose instead to pursue a highly personal yet evocative language of symbols and formal devices. As a result, he created a compelling visual testimony to the times.



*'When I was a child, my mother said to me, 'If you become a soldier, you'll be a general. If you become a monk you'll end up as the pope.' Instead I became a painter and wound up as Picasso.'*

Pablo Picasso



## 26. Jean DUBUFFET (1901-1985)

*French*

### **Palmeraie aux oiseaux et scorpions, 1949**

Watercolour, pen and ink on paper - Gouache et encre sur papier

21 x 26 cm - 8.3 x 10.2 in.

**US\$ 60,000 - 80,000 AED 220,400 - 293,800**

### **Provenance**

Estate of the artist, France

Waddington Galleries, London

Anon. sale: Sotheby's, London, Feb. 7, 2007, lot 592

Private collection, Virgin British Islands

Anon. sale: Artcurial, Paris, May 29, 2011, lot 54

### **Exhibited**

Paris, Galerie Jeanne Bucher, Jean Dubuffet, Paysages du mental, Regards sur l'œuvre d'un philosophe, May 31-July 20, 1989, ill. p. 43

Paris, Fondation Dubuffet, Jean Dubuffet : souvenirs du Sahara 1947-1949, peintures, gouaches, dessins, écrits, Dec. 13, 1989 - Jan. 12, 1990

London, Waddington Galleries, Jean Dubuffet: works on paper from 1943 to 1985, Sept. 6-30, 2000, No. 5, ill. in colour p. 10

Singapore, Opera Gallery, Masterpieces, The Ultimate Collection, Oct. 2007, ill. in colour p. 124

Paris, Galerie Boulakia, Jean Dubuffet, Oct. 10-Dec. 10, 2007, ill. in colour p. 47

Frankfurt-sur-le-Main, Die Galerie, Jean Dubuffet (1901-1985): Gemälde und Werke auf Papier, Jan. 23-March 08, 2008, ill. in colour

### **Literature**

Max Loreau, Catalogue des travaux de Jean Dubuffet, Paysages grotesques, fasc. V, Lausanne, 1965, No. 16, ill. p. 17

Jean Dubuffet, Galerie Boulakia, Paris, Oct.-Nov. 2007, ill. p. 47



**27. Jean DUBUFFET (1901-1985)**

*French*

**Palmeraie aux trois oiseaux, 1949**

Watercolour, pen and ink on paper - Gouache et encre à écrire sur papier

21 x 26 cm - 8.3 x 10.2 in.

**US\$ 60,000 - 80,000 AED 220,400 - 293,800**

**Provenance**

Estate of the artist, France

Waddington Galleries, London

Anon. sale: Sotheby's, London, Feb. 7, 2007, lot 593

Private collection, Virgin British Islands

**Exhibited**

Paris, Galerie Jeanne Bucher, Jean Dubuffet, Paysages du mental, Regards sur l'œuvre d'un philosophe, May 31-July 20, 1989, ill. p. 42

Paris, Fondation Dubuffet, Jean Dubuffet : souvenirs du Sahara 1947-1949, peintures, gouaches, dessins, écrits, Dec. 13, 1989-Jan. 12, 1990

London, Waddington Galleries, Jean Dubuffet: works on paper from 1943 to 1985, Sept. 6-30, 2000, No. 7, ill. in colour p. 12

Paris, Galerie Boulakia, Jean Dubuffet, Oct. 10-Dec. 10, 2007, ill. in colour p. 49

Francfort-sur-le-Main, Die Galerie, Jean Dubuffet (1901-1985): Gemälde und Werke auf Papier, Jan. 23-March 08, 2008, ill. in colour

**Literature**

Max Loreau, Catalogue des travaux de Jean Dubuffet, Paysages grotesques, fasc. V, Lausanne, 1965, No. 19, ill. p. 18





**28. Pablo PICASSO (1881-1973)**

*Spanish*

**Le Visage aux taches, 1957**

Conceived in 1957 and executed in silver by François and Pierre Hugo  
 by François and Pierre Hugo  
 Signed and numbered 'Picasso 8/20' (on the reverse)  
 Silver plate - Plat en argent  
 Edition 8 of 20 + 2 AP + 1 silver AP + 1 gold AP  
 Édition 8 sur 20 + 2 EA + 1 EA argent + 1 EA or  
 D: 42 cm - 16.5 in.

**US\$ 30,000 - 40,000 AED 110,200 - 146,900**

**Literature**

François & Pierre Hugo, preface by Douglas Cooper, Picasso, 19 plats en argent, Paris, 1977 (ill. of another cast)



**29. Francis Newton SOUZA (1924-2002)**

*Indian*

**Head of a man, 1957**

Signed and dated 'Souza 1957' (lower right corner)  
 Pen and ink on paper - Crayon et encre sur papier  
 25,4 x 20,3 cm - 10 x 8 in.

**US\$ 7,500 - 10,000 AED 27,500 - 36,700**

**Provenance**

Gallery One, London  
 Private collection, London



**30. Pablo PICASSO (1881-1973)**

*Spanish*

**Le Dormeur, 1956**

Conceived in 1956 and executed in silver by François and Pierre Hugo  
 Signed and numbered 'Picasso 3/20' and stamped with the silversmith's mark (on the reverse)  
 Silver plate - Plat en argent  
 Edition 3 of 20 + 2AP - Édition 3 sur 20 + 2 EA  
 D: 42,5 cm - 16.7 in.

**US\$ 30,000 - 40,000 AED 110,200 - 146,900**

**Literature**

François & Pierre Hugo, preface by Douglas Cooper, Picasso, 19 plats en argent, Paris, 1977 (ill. of another cast)  
 Picasso : Peintres d'objets, Objets de peintre (exhibition catalogue), Musée d'Art Moderne, Céret, 2004, No. 299 (ill. in colour of another cast p.112)

**Certificate**

Pierre Hugo has confirmed the authenticity of this work





**31. Francis Newton SOUZA (1924-2002)**

*Indian*

**Untitled, Head of a woman, 1983**

Signed and dated 'Souza 83' (upper left) and inscribed with Estate No. 'IP-83-072' (on the reverse)

Fibertip marker and wash on paper - Feutre sur papier

28 x 21,6 cm - 11 x 8.5 in.

**US\$ 10,000 - 15,000 AED 36,700 - 55,100**

**Provenance**

Estate of the artist

**Literature**

This work will be included in the forthcoming Catalogue raisonné being prepared by The Francis Newton Souza Foundation

**Certificate**

The Estate of Francis Newton Souza has confirmed the authenticity of this work

This work is registered in the Estate of Francis Newton Souza under the reference No. IP-83-072



**32. Francis Newton SOUZA (1924-2002)**

*Indian*

**Head, 1968**

Signed and dated 'SOUZA 1968'

(upper right corner); signed, inscribed

and dated 'F.N. SOUZA/HEAD-1968'

(on the reverse)

Pen and oil on magazine paper

Crayon et huile sur magazine

28 x 30,5 cm - 11 x 12 in.

**US\$ 12,000 - 15,000 AED 44,100 - 55,100**

**Provenance**

Acquired by the present owners

in Europe (early 1970s)

Anon. sale: Sotheby's, London, The Indian

Sale, May 24, 2007, lot 47, ill. p. 57



**33. Sakti BURMAN (1935- )**

*Indian*

**Le Médaillon**

Signed 'Sakti Burman'

(upper right corner)

Oil on canvas - Huile sur toile

60 x 73 cm - 23.6 x 28.7 in.

**US\$ 70,000-90,000**

**AED 257,100 - 330,600**

### 34. Jean DUBUFFET (1901-1985)

*French*

#### **Arabe et palmiers sous le soleil, Jan. 1948**

Signed and dated 'J. Dubuffet 48' (lower right corner)

Coloured wax crayons on paper - Crayons de couleur sur papier

23,5 x 32 cm - 9.2 x 12.6 in.

**US\$ 60,000 - 80,000    AED 220,400 - 293,800**

#### **Provenance**

Herbert Mayer collection, New York - World House Galleries, New York

Noah Goldowsky Gallery, New York

Anon. sale: Drouot, Paris, April 14, 1988

Anon. sale: Sotheby's, New York, Impressionist & Modern Drawings & Watercolours, Nov. 12, 1988, lot 171

Galerie Baudoin Lebon, Paris

Private collection, courtesy Galerie Baudoin Lebon, Paris

Anon. sale: Sotheby's, London, Contemporary Art, Feb. 8, 2007, lot 139

Anon. sale: Christie's, London, Oct. 21, 2008, lot 217

#### **Exhibited**

New York, World House Galleries, Jean Dubuffet, Oct. 25, - Nov. 26, 1960, No. 7

Paris, Galerie Baudoin Lebon, Jean Dubuffet, Sahara, April 13 - May 25, 1991, ill. in colour p. 57

#### **Literature**

Max Loreau, Catalogue des travaux de Jean Dubuffet, Roses d'Allah, clowns du désert, fasc. IV, Paris, 1967, No. 167, ill. p. 95







**35. Fernando BOTERO (1932- )**

*Bolivian*

**Mujer, 1980**

Signed and dated 'Botero 80' (lower right corner)

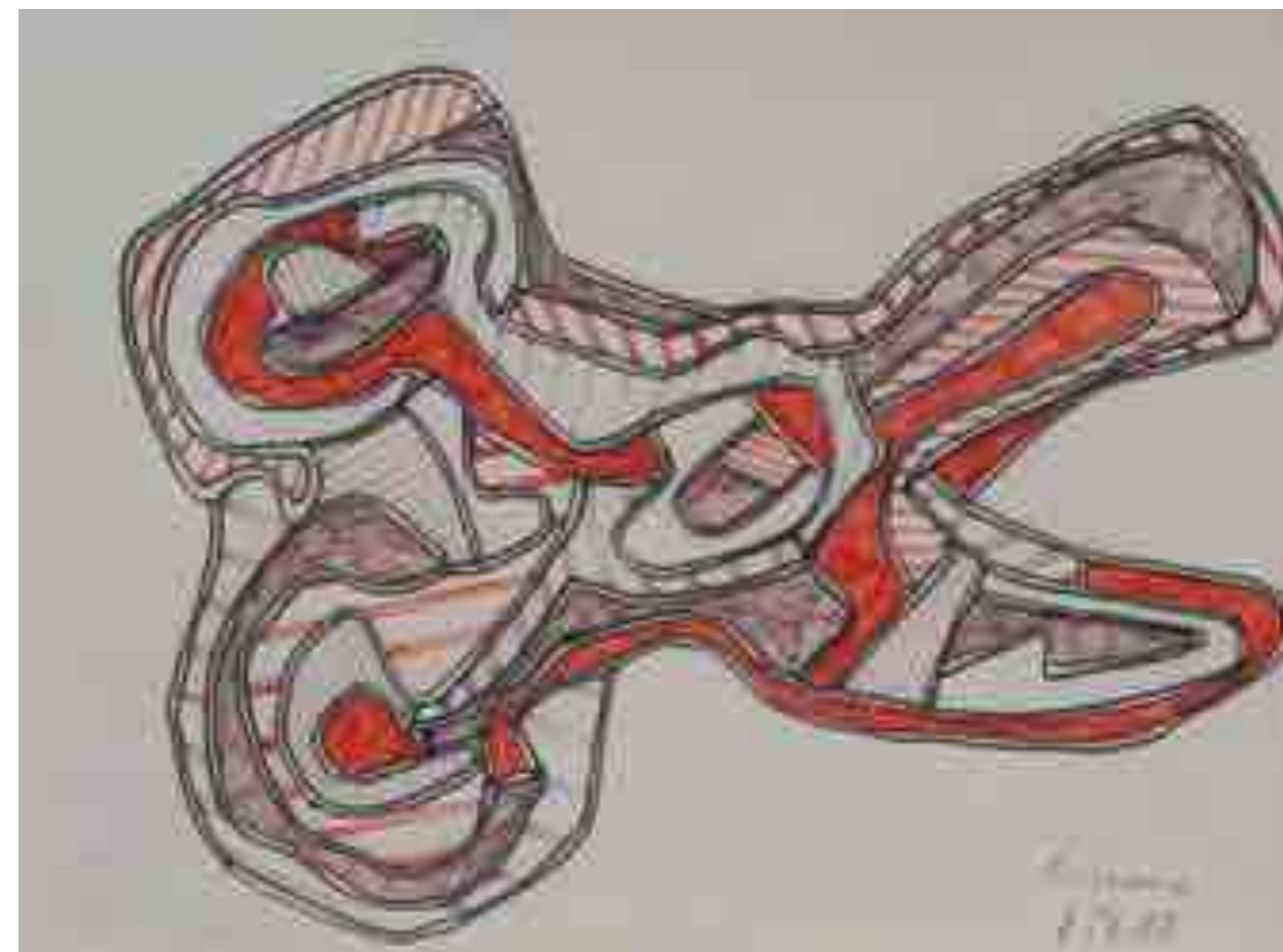
Oil on canvas laid down on board - Huile sur toile marouflée sur panneau

39 x 34 cm - 15.3 x 13.4 in.

**US\$ 180,000 - 220,000 AED 661,000 - 808,000**

**Certificate**

A certificate by the artist will be delivered to the purchaser



**36. Jean DUBUFFET (1901-1985)**

*French*

**Ciseaux, 18 Feb. 1966**

Signed, titled and dated 'Ciseaux J.D.66' (lower right corner)

Felt tip on paper - Marker M.17 sur papier

21 x 27 cm - 8.3 x 10.6 in.

**US\$ 12,500 - 15,000 AED 45,900 - 55,100**

**Provenance**

Galerie Beyeler, Basel / Galerie Jeanne Bucher, Paris

Private collection, New York

Anon. sale: Sotheby's, New York, May 3, 1973, lot 49

Private collection

Anon. sale: Sotheby's, New York, Sept. 27, 2010, lot 83

**Literature**

Max Loreau, Catalogue des travaux de Jean Dubuffet, L'Hourloupe II, fasc. XXI, Paris, 1968, No. 245, ill. p. 143





37. Ghodrattollah AGHELI (1968- )  
*Iranian*

**From the collection of Venus in the tragic land, 2012**

Signed and dated (under the arm of the sculpture)

Bronze

Edition 1 of 3 - Édition 1 sur 3

45 x 28 x 60 cm - 17.7 x 11 x 23.6 in.

US\$ 4,000-5,500 AED 14,700-20,200

38. ARMAN (1928-2005)

*French*

**Hermes (with English keys), 2005**

Signed and numbered 'arman 4/8'

(on the bottom face of the sculpture)

Bronze, green and gold patina - Bronze, patine verte et or

Edition 4 of 8 - Édition 4 sur 8

189 x 45 x 45 cm - 74.4 x 17.7 x 17.7 in

US\$ 30,000-40,000 AED 110,200-146,900

**Provenance**

The artist's studio

Private collection





**39. Mauro CORDA (1960- )**

*French*

**Porc-épic, 2011**

Signed, numbered and inscribed with the foundry mark  
'CORDA 1/8 FOND DEL CHIARO ITALY' (on the right side of the tail)

Aluminium and stainless steel - Aluminium et inox

Edition 1 of 8 - Édition 1 sur 8

72 x 72 x 60 cm - 28.3 x 28.3 x 23.6 in.

**US\$ 20,000 - 25,000    AED 73,500 - 91,800**

**Provenance**

The artist's studio

**Public notes**

In Cordian sculpture, the modern and the classical are infused together in an airy and fluctuating universe, where everybody, equipped with a plasticity that elevates itself to harmony, gently vibrates in the surrounding space.

These marine beings silently swim in utopian aquariums or imaginary seas, suspended in an undefined limbo, thanks to the ability of the artist to transform the tension and the dens and real physicality of the matter into an intangible airiness.



**40. Nadine LE PRINCE (1942- )**

*French*

**L'Heure du thé, 2008**

Signed 'LE PRINCE' (lower left corner)

Oil on canvas - Huile sur toile

62 x 71 cm - 24.4 x 27.9 in.

**US\$ 12,000 - 18,000    AED 44,100 - 66,100**

**Provenance**

Private collection, India



**41. Maqbool Fida HUSAIN (1915-2011)**

*Indian*

**Untitled, 2009**

Signed 'Husain' (upper right corner)

Acrylic on canvas - Acrylique sur toile

59,7 x 59,7 cm - 23.5 x 23.5 in.

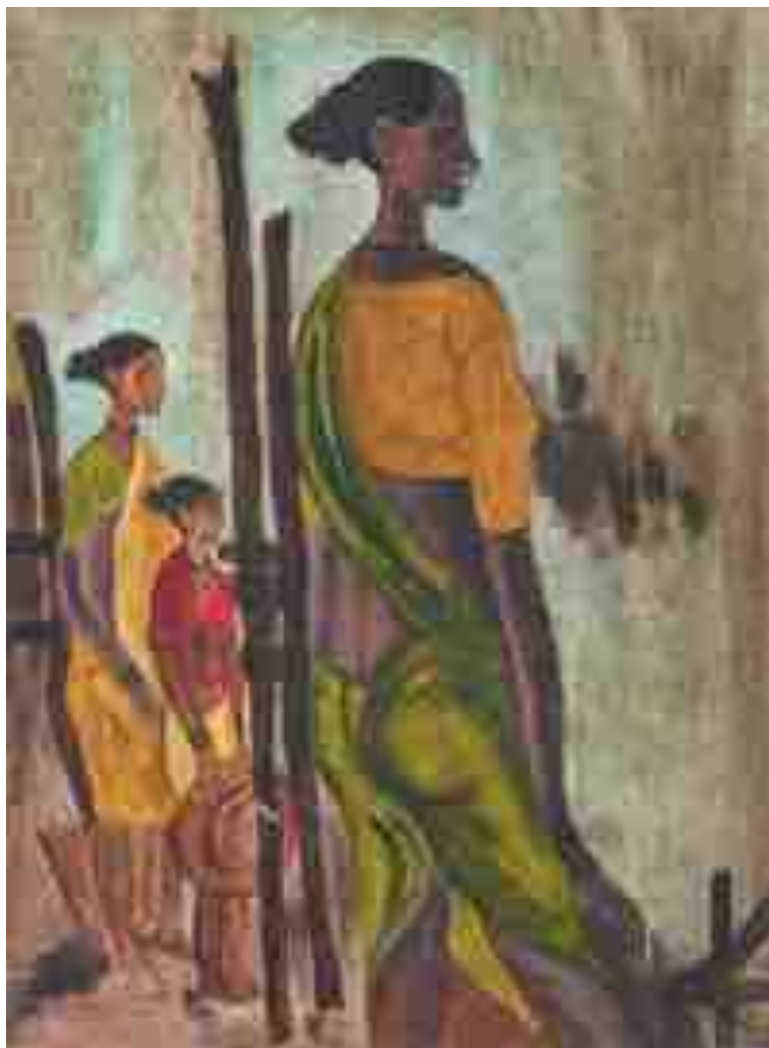
**US\$ 45,000 - 65,000    AED 165,300 - 238,800**

**Provenance**

Vadehra Art Gallery, New Delhi

Private collection





42. B. PRABHA (1933-2001)

*Indian*

**Fisherwoman, 1963**

Signed 'BPrabha' (centre left)

Oil on canvas - Huile sur toile

40,6 x 30,5 cm - 16 x 12 in.

**US\$ 15,000 - 20,000 AED 55,100 - 73,500**

**Provenance**

Private collection

43. Maqbool Fida HUSAIN (1915-2011)

*Indian*

**Untitled**

Signed in Devanagari (upper left corner)

Oil on canvas - Huile sur toile

72 x 41 cm - 28.3 x 16.1 in.

**US\$ 140,000 - 180,000 AED 514,000 - 661,000**

**Provenance**

Anon. sale: Sotheby's, London, The Indian Sale, May 24, 2007, lot 38, ill. p. 43

**Public notes**

'Husain's women are always enshrouded in an invisible veil, the simplicity of their form countered by their inaccessibility. They could well be women from his own childhood in a Muslim household, where the feminine presence alternates between the secretive and the visible. The suppressed yearning could be for his mother, who died when he was only two years old, leaving him feeling permanently bereft.' (Dalmia, 2001, p. 111)







44. Maqbool Fida HUSAIN (1915-2011)  
*Indian*

**Untitled**

Signed 'Husain' (lower right corner)  
Acrylic on canvas - Acrylique sur toile  
59,5 x 59,5 cm - 23.4 x 23.4 in.  
**US\$ 45,000-65,000 AED 165,300-238,800**

**Provenance**

Private collection



45. Avinash CHANDRA (1931-1991)  
*Indian*

**Journeys, circa 1958**

Signed 'Avinash' (lower left corner)  
Oil on canvas - Huile sur toile  
71 x 91 cm - 27.9 x 35.8 in.  
**US\$ 17,500-22,500 AED 64,300-82,600**

**Provenance**

Private collection

**Public notes**

There is a sketch in oil of figures in a landscape on the reverse of the artwork.



46. Jamini ROY (1887-1972)  
*Indian*

**Untitled (Lava and Kusha with Valmiki and Sita)**

Signed in Bengali (lower right corner)  
Gouache on fabric mounted on board - Gouache sur tissu tendu sur panneau  
43,5 x 108,3 cm - 17.1 x 42.6 in.  
**US\$ 25,000-30,000 AED 91,800-110,200**

**Provenance**

Formerly in the collection of Marion Keller, with the American Embassy in New Delhi (1957-1959)  
Acquired from the above by the present owner  
Anon. sale: Christie's, New York, South Asian Modern & Contemporary Art, Sept. 16, 2009, lot 505





47. Jamini ROY (1887-1972)

Indian

**Untitled (horse)**

Signed in Bengali (lower right)  
Gouache on paper - Gouache sur papier  
37,2 x 24 cm - 14.6 x 9.4 in.

US\$ 5,000 - 7,000 AED 18,400 - 25,700

**Provenance**

Acquired directly from the artist by Giles Eyre Esq. (1947), formerly of Hartnoll & Eyre, London, Eyre & Hobhouse, London and author of the introduction to M. Archer and W. G. Archer ed., India Served and Observed, London, 1994  
Anon. sale: Christie's, London, South Asian Modern & Contemporary Art, June 10, 2009, lot 2



48. Jamini ROY (1887-1972)

Indian

**Untitled**

Signed in Bengali (lower right corner)  
Tempera on card - Tempera sur carton  
33 x 50,8 cm - 13 x 20 in

US\$ 12,000 - 15,000 AED 44,100 - 55,100

**Provenance**

The artist's studio (1957)  
Anon. sale: Sotheby's, London, The Indian Sale, May 24, 2007, lot 22



49. Jamini ROY (1887-1972)

Indian

**Untitled (Gopi woman), 1940**

Signed in Bengali (lower right)  
Tempera on woven bamboo mounted on board  
Tempera sur bambou tissé tendu sur panneau  
63,5 x 35,7 cm - 25 x 14.1 in.

US\$ 8,500 - 12,000 AED 31,200 - 44,100

**Provenance**

Acquired directly from the artist by Derek Holdoyde, a BBC correspondent based in India (mid 50s), thence by descent  
Private collection, UK





50. Francis Newton SOUZA (1924-2002)

*Indian*

**Swan in the lake, 1969**

Signed and dated 'Souza 1969' (upper left corner)

Chemical alteration on magazine paper - Transformation chimique sur magazine

40,6 x 30,5 cm - 16 x 12 in.

**US\$ 12,000 - 15,000 AED 44,100 - 55,100**

**Provenance**

Private collection



51. Francis Newton SOUZA (1924-2002)

*Indian*

**Landscape in red, 1974**

Signed and dated 'SOUZA 74' (upper left corner); signed, dated and inscribed ' F.N. SOUZA/ Landscape in Red/1974/20x30/Acrylic on canvas' (on the reverse)

Acrylic on canvas - Acrylique sur toile

50,8 x 76,2 cm - 20 x 30 in.

**US\$ 45,000 - 55,000 - AED 165,300 - 202,000**

**Provenance**

Anon. sale: Sotheby's, London, The Indian Sale, May 24, 2007, lot 75, ill. p. 87

**Literature**

Aziz Kurtha, Francis Newton Souza: Bridging Western and Indian Modern Art, Ahmedabad, 2006, cat. 109, p. 91



52. Achuthan KUDALLUR (1945- )

*Indian*

**Untitled, 1992**

Signed and dated '92' (upper right corner)

Oil on canvas - Huile sur toile

146 x 172 cm - 57.5 x 67.7 in.

**US\$ 7,000 - 9,000 AED 25,700 - 33,100**

**Provenance**

Annina Nosei Gallery, New York





**53. Bose KRISHNAMACHARI (1963- )**

*Indian*

**Stretched Bodies (I)**

Signed in Devanagari (on the reverse)

Acrylic on canvas - Acrylique sur toile

91,4 x 121,9 cm - 36 x 48 in.

**US\$ 30,000 - 40,000    AED 110,200 - 146,900**

**Public notes**

Anupa Mehta responds to Bose Krishnamachari's new works: 'The French artist Christian Boltanski once remarked: 'The task is to create a formal work that is at the same time recognized by the spectator as a sentimentally charged object. Everyone brings his own history to it'. Possibly Bose Krishnamachari's current project as an artist too is to present the viewer with a trigger point of images/icons that can, (along with the formal construction of painting/installation), function as symbolic devices with which to speak of an entire culture, its shifting mindsets and, its eclectic borrowings.' Born in Kerala in 1963, Bose recently completed his MFA from Goldsmiths College, University of London. His work, thus reinforced by a 'here and now' understanding and awareness of contemporary culture, borrows effortlessly from various disciplines, including literature and design, and time periods. This current body of work spotlights figures (and by association, cultures) as varied as those of the Mexican artist Frida Kahlo and her husband Diego Rivera, the Russian film maker Andrei Tarkovsky, and Rabindranath Tagore. Spirituality, epic style and (in Kahlo's case) a focus on the self as means to explore larger concerns, are some features that engage the viewer. However, it would be a mistake to read these works as 'tributes' to the icons, as Bose uses the device (in this case, figures from art/history) more to draw attention to his own project. Interestingly, Bose pays as much attention to form as he does to conceptual and/or contextual concerns. Startling planes of flat colour juxtaposed against skilful, almost photographic, representations of identifiable persona, imbue the work with an 'international' sensibility. Bose admits to combining western image-making techniques (such as the installation) with the vernacular, in a bid to arrive at an idiom that is entirely contemporary and brisk. In an earlier interview, he has said: 'I refine my colour to brightness. I have learnt this usage from the alternately subdued and lavish colour codes of Indian ceremonies and ritual performances; the costumes, the gestures of enactment... The current body however, brings with it a whiff of minimalism. There is little room for excess. But the minimalism is effective.'



**54. Rajendra KAPSE (1964- )**

*Indian*

**Poli-Tickle science I**

Acrylic on canvas - Acrylique sur toile

76,2 x 76,2 cm - 30 x 30 in.

**US\$ 4,000 - 6,000    AED 14,700 - 22,000**

**Provenance**

The artist's studio

Private collection



**55. Anand BABA (1961- )**

*Kashmir*

**Dancer**

Signed (lower right corner)  
Mixed media on vintage Bollywood poster  
Technique mixte sur poster Bollywood d'époque  
109 x 155 cm - 42.9 x 61 in.

**US\$ 8,000 - 12,000 AED 29,400 - 44,100**

**Provenance**

The artist's studio  
Galerie Enrico Navarra, Paris  
Private collection

**Public notes**

Baba Anand is an artist from India, presently living in New York. His unique style of collage portrays a rejuvenating freshness and originality. His religious pieces utilize vintage oleographs of Krishna and other Hindu deities that Baba decorates with materials such as sequins, crystals and gold and silver dust. These images are then displayed in colourful, highly decorative mattes, using flowers and other unusual three-dimensional objects. Baba creates a charm that is in marked contrast to the traditional solemnity of religious icons. The effect of this whimsical and jubilant marriage of classical styles with a glitzy, stylish approach is at once spiritual and irreverent. These richly textured works, so vibrant and dramatic, represent a creative vision, which crosses boundaries and challenges assumptions. These powerful works of art are at once seductive and playful, challenging stereotypes and celebrating the power of the kitsch spirit. Also in love with the world of Indian cinema, he has used Bollywood as the inspiration for many of his mixed-media three-dimensional paintings. The artist transforms Indian film posters from the 40's to the 70's, embellishing them with crystals, sequins and the like, and adding elements such as artificial roses and tiger-striped mattes.

**56. Anish KAPOOR (1954- )**

*Indian*

**Untitled, 1993-95**

Gourds, acrylic and pigment - Gourdes, acrylique et pigment  
Unique piece - Pièce unique  
160 x 25 x 25 cm - 63 x 9.8 x 9.8 in.

**US\$ 70,000 - 90,000 AED 257,100-330,600**

**Provenance**

Nishimura Gallery, Tokyo  
Acquired from the above by the previous owner

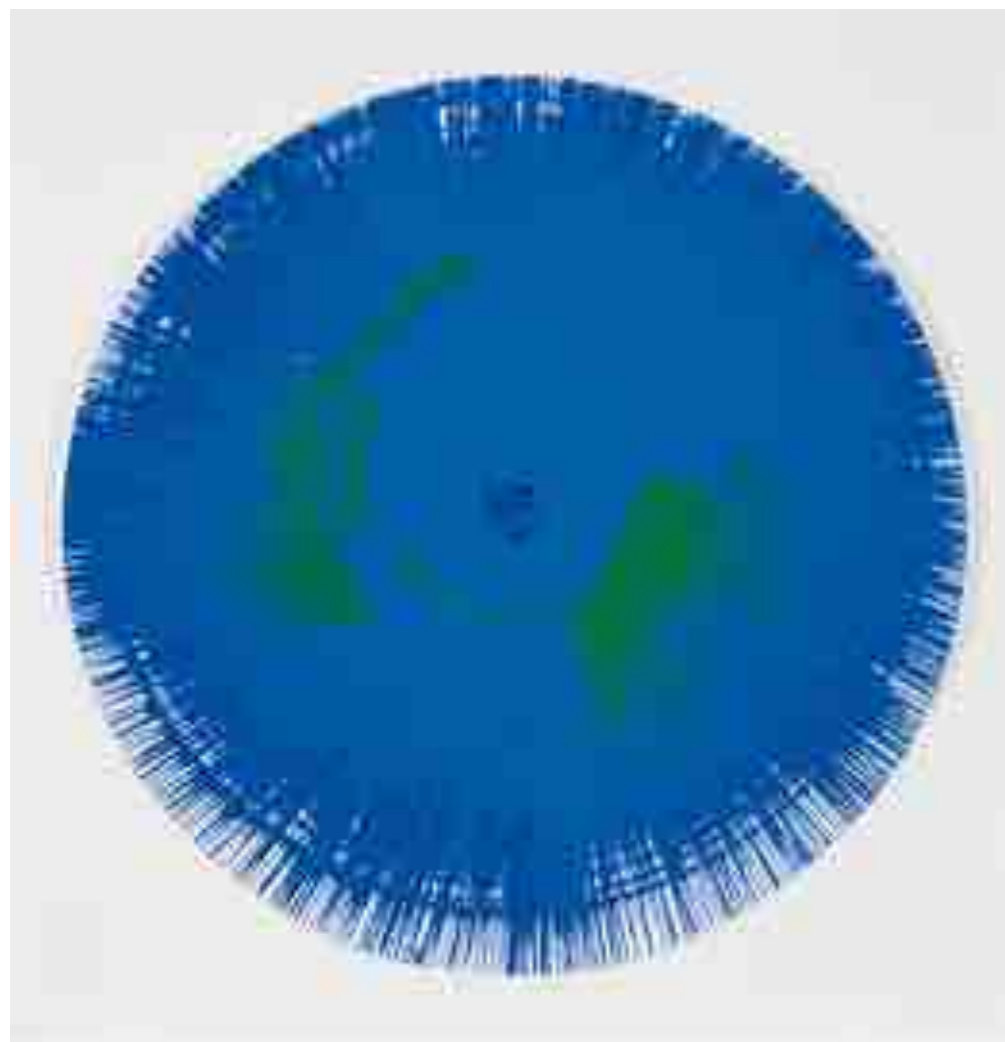
**Exhibited**

Tokyo, Nishimura Gallery, Anish Kapoor Gourd 1993-95, Sept.-Oct. 1995, No. 14, ill. in colour

**Certificate**

Anish Kapoor has confirmed the authenticity of this work





**57. Damien HIRST (1965- )**

*English*

**Spin, 2002**

Signed 'Damien Hirst' (on the reverse)  
Acrylic on paper - Acrylique sur papier  
D: 45,7 cm - 18 in.

**US\$ 40,000-60,000 AED 146,900-220,400**

**Provenance**

Haunch of Venison, London (9191)  
Anon. sale: Christie's, London, Post-War and Contemporary Art, Oct. 16, 2007, lot 638, ill.

**Public notes**

The works are described by the artist as 'childish...in the positive sense of the word'. Whilst the chance spontaneity of the spin paintings stands in stark contrast to the formulaic spot series, both explore the idea of an imaginary mechanical painter. The results of the spins are controlled purely by the artist's colour choices and the motion of the machine. Hirst explains the simplicity of their appeal: 'I really like making them. And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one'.



**58. Naameeh KAZEMI (1981- )**

*Iranian*

**Queen Lo'bat, 2012**

Signed (under the left foot)  
Painted ABS and mixed media - ABS peint et technique mixte  
Edition 1 of 3 within a series of 10 Lo'bats - Édition 1 sur 3 dans une série de 10 Lo'bats  
H: 70 cm - Stand: 150 x 45 x 45 cm - H: 27.6 in. - Stand: 59.1 x 17.7 x 17.7 in.

**US\$ 2,500-3,000 AED 9,200-11,000**

**Provenance**

The artist's studio  
Private collection

**Public notes**

'Lo'bat in ancient Persian literature means 'passive beauty'. To me, Lo'bats not only have *modus operandi* with different brands of doll makers and of course may not, it is a creation of an 'exist' which is not only beautiful but also scary; a kind of fear which we may have seeing the crowns. Lo'bats are silent scarecrows who were probably living in the world of cartoons; their gags were seen, in the elastic environment of art though; like deceptively beautiful demons that are laughing to the buffoonery nature of multi-medium art; a scary laughter that I gift to Bahman Mohasses'.

Naameeh Kazemi





**59. Arash NAZARI (1980- )**

*Iranian*

**Carnaval, 2011**

Signed (lower left corner of each part)

Print on stainless steel - Impression sur inox

Edition 3 of 3 - Édition 3 sur 3

Diptych: 170 x 100 cm each - 66.9 x 39.4 in. each

**US\$ 3,500-4,500 AED 12,900-16,500**

**Provenance**

The artist's studio

Private collection

**Public notes**

'The history from Assyrian reliefs to Apadana patterns, Ghaznavi palaces, Safavi mosques is paradoxical tales of beautiful kings, cruel beauties, faithful traitors, coward champions, prosper prostitutes, traditional modernity, modern calcification and all in a context called Iran. The reflection of the steel sheet and its interference with the objective reality is like the integration of history and the present.

At this course of my works, I have tried to provide the opportunity for such a vivid symbiosis and create an artificial appearance to some extent. The result is refreshing and renewing the past and not adoring or denouncing the history. Yet, the random and cuts don't come back to the ancient ones, whatever is seen are all the most familiar illusions of our most strange feelings, a place named Iran, strange and them most familiar and common dream of all Persian speakers.'

Arash Nazari



**60. Dia AL-AZZAWI (1939- )**

*Iraqi*

**Ishtar's masks, 2007**

Signed, dated and numbered 'Azzawi 2007 5/5' (on the right side of the face)

Painted fiberglass on wood base - Fibre de verre peinte sur socle en bois

Edition 5 of 5 - Édition 5 sur 5

206 x 87 x 45 cm - 81.1 x 34.2 x 17.7 in.

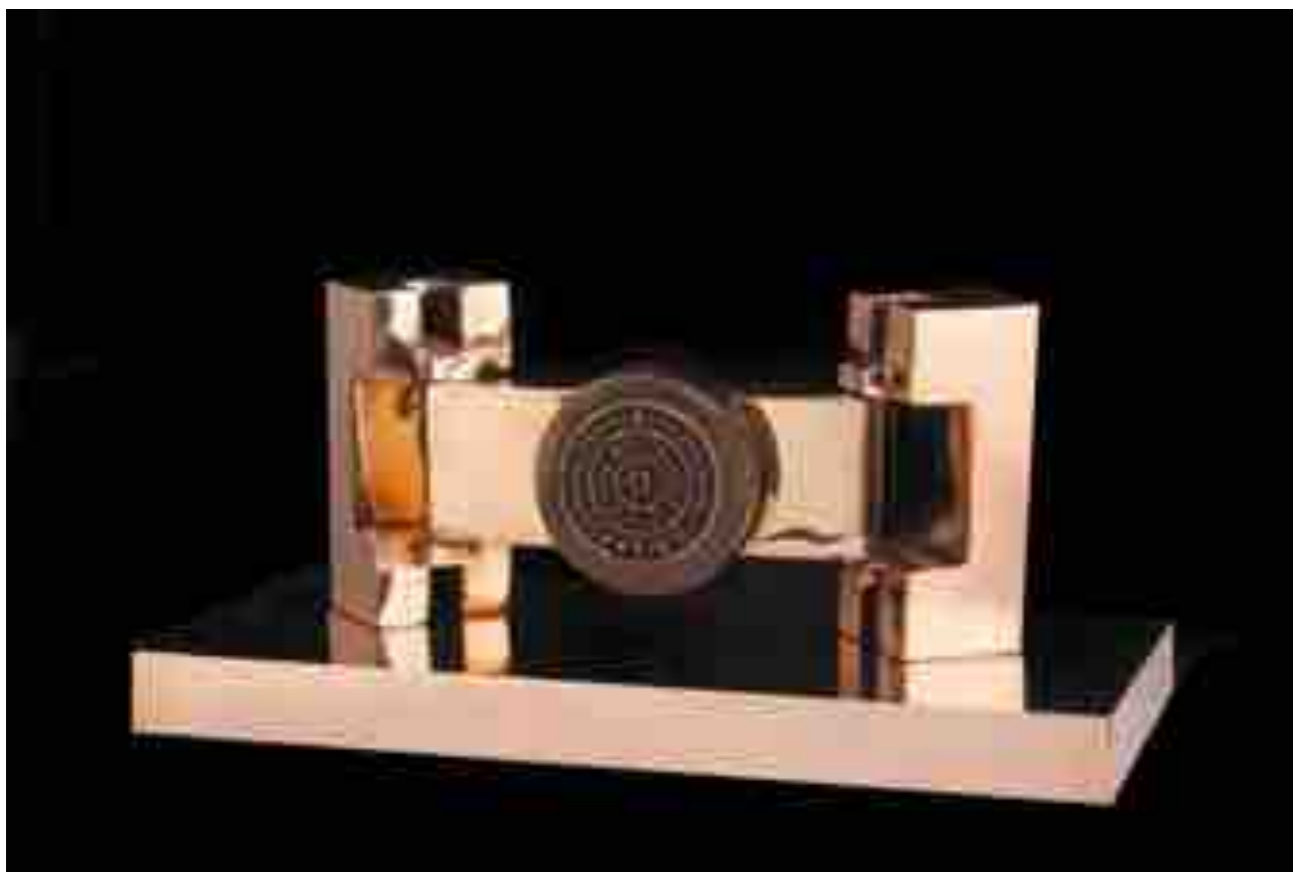
**US\$ 30,000-40,000 AED 110,200-146,900**

**Provenance**

The artist's studio

Opera Gallery, Dubai

Private collection



**61. Leila KHARAZI PAKDEL (1975- )**

*Iranian*

**The phone, 2008**

Signed (on the right front face of the stand)

Bronze

Edition 2 of 7 - Édition 2 sur 7

15 x 30 x 14 cm - 5.9 x 11.8 x 5.5 in.

**US\$ 1,500 - 1,800 AED 5,500 - 6,600**

**Provenance**

Private collection

**Public notes**

'I have known and worked with Ms. Leila Kharazi for the past five years. At first I met her in my class at Mahe-Mehr School. At the time she was already a graduate in industrial design from the University of Art and was in my class to learn about a course I was teaching on reverse sand casting. After the end of the course I asked her to continue her work in the field of sculpture as she came out with most interesting ideas and solutions.

For the past five years, Leila has also been helping me with my jewellery works in my studio. Her achievement in this field has been outstanding. Leila is a hard-working person and most caring in executing her work with almost care and precision. I wish her great success.'

Parviz Tanavoli, Sept. 22, 2009



**62. Farnaz RABIEJAH (1981- )**

*Iranian*

**Precious!, 2010**

Signed (on the rear leg of the stand)

Bronze

Unique piece - Pièce unique

52 x 28 x 40 cm - 20.5 x 11 x 15.7 in.

**US\$ 2,000 - 2,500 AED 7,300 - 9,200**

**Provenance**

Private collection



**63. Paul GUIRAGOSSIAN (1926-1993)**

*Lebanese*

**Les Marchands ambulants, 1990**

Signed 'Paul. G.' (lower right corner)

Oil on canvas - Huile sur toile

75,5 x 100 cm - 29.7 x 39.4 in.

**US\$ 50,000 - 60,000    AED 183,700 - 220,400**

**Provenance**

Estate of the artist



**64. Paul GUIRAGOSSIAN (1926-1993)**

*Lebanese*

**Passage, 1980**

Signed 'Paul. G.' (lower centre)

Oil on canvas - Huile sur toile

70 x 80 cm - 27.6 x 31.5 in.

**US\$ 40,000 - 50,000    AED 146,900 - 183,700**

**Provenance**

Estate of the artist





65. Nasrollah AFJEHEI (1933- )  
*Iranian*

**Untitled, 2006**

Signed in Farsi (lower centre)  
Oil on canvas - Huile sur toile  
110 x 110 cm - 43.3 x 43.3 in.  
**US\$ 20,000 - 25,000 AED 73,500-91,800**

**Provenance**  
The artist's studio  
Private collection, Dubai



66. Nasrollah AFJEHEI (1933- )  
*Iranian*

**Untitled, from Eclipse series, 2008**

Signed in Farsi (lower centre)  
Acrylic on canvas - Acrylique sur toile  
90 x 90 cm - 35.4 x 35.4 in.  
**US\$ 25,000 - 35,000 AED 91,800-128,600**

**Provenance**  
The artist's studio  
Private collection, Dubai



67. Mohammad EHSAI (1939- )  
*Iranian*

**Untitled, 1999**

Signed (lower centre)

Car paint on cardboard - Peinture industrielle sur carton

100 x 70 cm - 39.4 x 27.6 in.

**US\$ 12,000 - 15,000    AED 44,100-55,100**

**Provenance**

Private collection



68. Reza DERAKSHANI (1952- )  
*Iranian*

**Silent warriors, 2010**

Signed (lower right corner); signed twice and dated '2010' (on the reverse)

Mixed media on canvas - Technique mixte sur toile

90 x 148 cm - 35.4 x 58.3 in.

**US\$ 20,000 - 30,000    AED 73,500-110,200**

**Provenance**

Opera Gallery, Dubai

Private collection



## THE SYMBOLISM OF THE PERSIAN HORSE AND ITS ARTISTIC INTERPRETATIONS:

Several Persian horse breeds are considered unique in the equine world, and among the most ancient. From the dawn of civilisation, Persians have celebrated the horse in their history, art and literature.

From a historical perspective, the first imagery of horses was shown in the 'Naqshe-Rostam' carvings, a site near Persepolis in Central Iran. This carving depicts the son of Shapur I (240-272 CE), receiving the royal ring from the goddess Anahita, both of whom are on horseback. The cuneiform descriptions on the walls of Persepolis further signify the importance of horses: 'This country, Persia, which Ahuramazda has bestowed upon me is blessed with good horses and good men - by favour of Ahuramazda, I, Darius the King, thus do not fear any other.' It was indeed Darius the Great's (521-485 BCE) cavalry which forged the backbone of military strength of the first Persian Empire, the Achaemenid Dynasty, with Pasacas, the king's famous horse at its realm.

Persian literary sources such as Ferdowsi's Shahnameh depict rich narratives of famous Persian heroes' horses, their roles paramount in heroic deeds and battles.

'Rakhsh' (lightning), Rostam's legendary horse, famous for its speed and spirit, is quoted in the epic:

'Its body was a wonder to behold  
Like saffron petals, mottled red and gold  
Brave as a lion, a camel for its height  
An elephant in massive strength and might'  
(From the Shahnameh)

Another example is the story of 'Shabdiz', the horse belonging to Khosrow II Parviz (Sassanian King 590 to 628 CE). The king loved his horse so much that he threatened to kill whoever brought him news of his horse's death. In Nezami's (1126-1180 CE) romantic epic *Khosrow and Shirin*, it is Shabdiz which wicks Khosrow's beautiful consort Shirin to meet him after Shirin falls in love with Khosrow's portrait.

Lest we forget the sport of Polo originated amongst Persian tribes sometime before the reign of Darius the Great (521-485 BCE). Numerous accounts of royal polo tournaments are described in Omar Khayyam's (1048-1123) Rubaiyat, and again in the Shahnameh where one example includes a romanticized match between the Turanian forces and the followers of Siavosh, a legendary prince from the earliest centuries of Persian history. Ferdowsi also tells of King Shapour II (309-379 CE) of the Sassanian Dynasty who learned how to play the game at the age of seven.

In continuation of the tradition of respect for and symbolism of the horse in Persian history, many Iranian artists today continue to use this animal as a source of legend and inspiration in their works. It is interesting to note the differences in approach and treatment that the Persian horse receives at the hands of these creative minds. Each of artists depict in their own perspective ways, their personal, emotional and intellectual artistic journeys.

Such stylistic *raison d'être* is clearly manifest in Reza Derakshani's (b. 1952) horse *Shabdiz*, which reflects Derakshani's sources of inspiration: the glory and majesty of the Iranian epic tradition, emphasizing the importance which the artist pays to his history and cultural heritage. This fascination with the emotive, poetic and heroic dimensions of Persian epic narratives are paramount to Derakshani's inspiration and work, often embedded with a strong sense of spirituality. His works show experimentation in both form and style.

Maryam Homayoun-Eisler



69. Reza DERAKSHANI (1952- )  
*Iranian*

### **Shabdiz, 2006**

Signed and dated 'R Derakshani 06'  
(under the right hoof)  
Fiberglass and mixed media  
Fibre de verre et technique mixte  
Unique piece - Pièce unique  
118 x 170 cm - 46.5 x 66.9 in.

**US\$ 15,000 - 30,000**

**AED 55,100 - 110,200**

### **Provenance**

Anon. sale: Artcurial, Hôtel Marcel Dassault,  
Paris, Art Moderne et Contemporain Arabe  
et Iranien, Oct. 24, 2009, lot 43, ill. in colour p. 33  
Private collection



70. Aneh Mohammad TATARI (1956- )  
*Iranian*

### **Shaylan, 2006**

Signed and dated 'Tatari 06' and '1385'  
(under the front left hoof)  
Fiberglass and mixed media  
Fibre de verre et technique mixte  
Unique piece - Pièce unique  
118 x 170 cm - 46.5 x 66.9 in.

**US\$ 12,000 - 18,000**

**AED 44,100 - 66,100**

### **Provenance**

The artist's studio  
Opera Gallery, Dubai  
Private collection





71. Ali AJALI (1939- )  
*Iranian*

**Untitled, 2009**

Signed and dated in Farsi (lower left and lower right)  
Mixed media on canvas - Technique mixte sur toile  
200 x 150 cm - 78.7 x 59.1 in.

**US\$ 10,000 - 12,000    AED 36,700-44,100**

**Provenance**  
The artist's studio



72. Massoud ARABSHAHI (1935- )  
*Iranian*

**Untitled, 1978**

Signed and dated 'MASSOUD ARABSHAHI' (lower right); signed and dated in Farsi 'MASSOUD ARABSHAHI' (on the reverse)  
Mixed media on canvas  
Technique mixte sur toile  
138 x 180 cm - 54.3 x 70.9 in.

**US\$ 30,000 - 35,000**  
**AED 110,200-128,600**

**Provenance**  
Private collection



73. Mohammad EHSAI (1939- )  
*Iranian*

**Untitled, circa 1960s-1970s**

Signed (centre)  
Mixed media on cardboard (red ink on gold leaf)  
Technique mixte sur carton (encre rouge sur feuille d'or)  
40 x 25 cm - 15.7 x 9.8 in.

**US\$ 6,000 - 8,000**  
**AED 22,000-29,400**

**Provenance**  
The artist's studio  
Private collection





**74. Mohammad EHSAL (1939- )**  
*Iranian*

**Untitled**

Signed in Farsi (lower right); stamped on the reverse

Car paint on cardboard

Peinture industrielle sur carton

30 x 30 cm - 11.8 x 11.8 in.

**US\$ 6,000 - 10,000**

**AED 22,000 - 36,700**

**Provenance**

The artist's studio

Private collection



**76. Golnaz FATHI (1972- )**  
*Iranian*

**Untitled, 2010**

Acrylic on canvas - Acrylique sur toile

200 x 160 cm - 78.7 x 63 in.

**US\$ 15,000 - 20,000 AED 55,100 - 73,500**

**Provenance**

The artist's studio

Opera Gallery, Dubai

Private collection



**75. Golnaz FATHI (1972- )**  
*Iranian*

**Untitled, 2009**

Acrylic on canvas - Acrylique sur toile

180 x 135 cm - 70.9 x 53.1 in.

**US\$ 15,000 - 20,000**

**AED 55,100 - 73,500**

**Provenance**

The artist's studio

Opera Gallery, Dubai

Private collection





77. Ramin HAERIZADEH (1975- )  
*Iranian*

**Untitled, 2005**

Signed (on the reverse)  
Digital photography - Photographie numérique  
Edition 2 of 10 - Édition 2 sur 10  
44 x 29 cm - 17.3 x 11.4 in.  
**US\$ 3,000 - 5,000 AED 11,000-18,400**

**Provenance**  
The artist's studio  
Private collection



78. Khosrow HASSANZADEH (1963- )  
*Iranian*

**Balance of Ya Ali Madadi series (purple), 2008**

Signed (lower left corner)  
Silkscreen and acrylic on canvas  
Sérigraphie et acrylique sur toile  
200 x 200 cm - 78.7 x 78.7 in.  
**US\$ 18,000 - 28,000 AED 66,100-102,800**

**Provenance**  
The artist's studio  
Private collection



79. Khosrow HASSANZADEH (1963- )  
*Iranian*

**Terrorist Rayhan**

Signed (lower left corner)  
Mixed media on canvas - Technique mixte sur toile  
300 x 220 cm - 118.1 x 86.6 in.  
**US\$ 20,000 - 25,000 AED 73,500-91,800**

**Provenance**  
The artist's studio  
Private collection



80. Bahman JALALI (1944-2010)

*Iranian*

**Image of imagination series, 2005**

Signed

Chromatic print - Tirage chromatique

Edition 2 of 10 - Édition 2 sur 10

70 x 70 cm - 27.6 x 27.6 in.

**US\$ 8,000 - 10,000 AED 29,400-36,700**

**Provenance**

The artist's studio

Private collection



82. Roshanak VARASTEH (1965- )

*Iranian*

**Gazelles of desert, 2012**

Signed (on the reverse)

Acrylic on canvas - Acrylique sur toile

140 x 140 cm - 55.1 x 55.1 in.

**US\$ 4,000 - 6,000 AED 14,700-22,000**

**Provenance**

The artist's studio



81. Mohammad KHODASHENAS (1975- )

*Iranian*

**Fire, 2011**

Signed and dated 'M. KHODASHENAS 2011' (lower centre)

Acrylic on canvas - Acrylique sur toile

165 x 165 cm - 65 x 65 in.

**US\$ 3,000 - 5,000 AED 11,000-18,400**

**Provenance**

The artist's studio

Opera Gallery, London

Private collection



83. Farideh LASHAI (1944- )

*Iranian*

**Untitled, 2006**

Signed (lower left corner)

Oil on canvas - Huile sur toile

120 x 100 cm - 47.2 x 39.4 in.

**US\$ 10,000 - 12,000 AED 36,700-44,100**

**Provenance**

The artist's studio

Private collection





84. Farideh LASHAI (1944- )  
*Iranian*

**Untitled, 2007**

Signed (lower left corner)  
Oil on canvas - Huile sur toile  
Diptych:  
100 x 100 cm each  
39.4 x 39.4 in. each  
**US\$ 20,000 - 25,000**  
**AED 73,500-91,800**

**Provenance**

The artist's studio  
Private collection



85. Reza DERAESHANI (1952- )  
*Iranian*

**Rose and nightingale, 2008**

Signed and date 'R.D 08' (lower left corner)  
Oil on canvas - Huile sur toile  
180 x 150 cm - 70.9 x 59.1 in.  
**US\$ 24,000 - 30,000** **AED 88,200 - 110,200**

**Provenance**

Opera Gallery, Dubai  
Private collection



86. Reza DERAESHANI (1952- )  
*Iranian*

**Chauvinism a la Persian, 2010**

Titled 'CHAUVINISM A LA PERSIAN' (upper centre);  
signed and dated 'R.D 10' (lower right corner);  
signed and dated 'REZA DERAESHANI 10' (on the reverse)  
Mixed media on canvas - Technique mixte sur toile  
200 x 150 cm - 78.7 x 59.1 in.  
**US\$ 30,000 - 40,000** **AED 110,200 - 146,900**

**Provenance**

Opera Gallery, London  
Private collection



87. Sabhan ADAM (1972- )  
*Syrian*

**Untitled, 2008**

Signed and dated 'A 2008' (upper left corner)  
Mixed media on canvas - Technique mixte sur toile  
186 x 95 cm - 73.2 x 37.4 in.

**US\$ 3,000 - 5,000 AED 11,000 - 18,400**

**Provenance**

Art Space Gallery  
Private collection



89. Einoddin SADEGHZADEH (1966- )  
*Iranian*

**Untitled, 2010**

Signed (on the reverse)  
Tar and car colour on canvas  
Goudron et peinture industrielle sur toile  
140 x 140 cm - 55.1 x 55.1 in.

**US\$ 4,000 - 5,000 AED 14,700 - 18,400**

**Provenance**

The artist's studio  
Private collection



88. Sabhan ADAM (1972- )  
*Syrian*

**Untitled (E), 2008**

Signed and dated 'A 2008' (lower left corner)  
Mixed media on canvas - Technique mixte sur toile  
180 x 160 cm - 70.9 x 63 in.

**US\$ 5,000 - 7,000 AED 18,400 - 25,700**

**Provenance**

Art Space Gallery  
Private collection



90. Mohammad EHSAL (1939- )  
*Iranian*

**Untitled, 2003-2004**

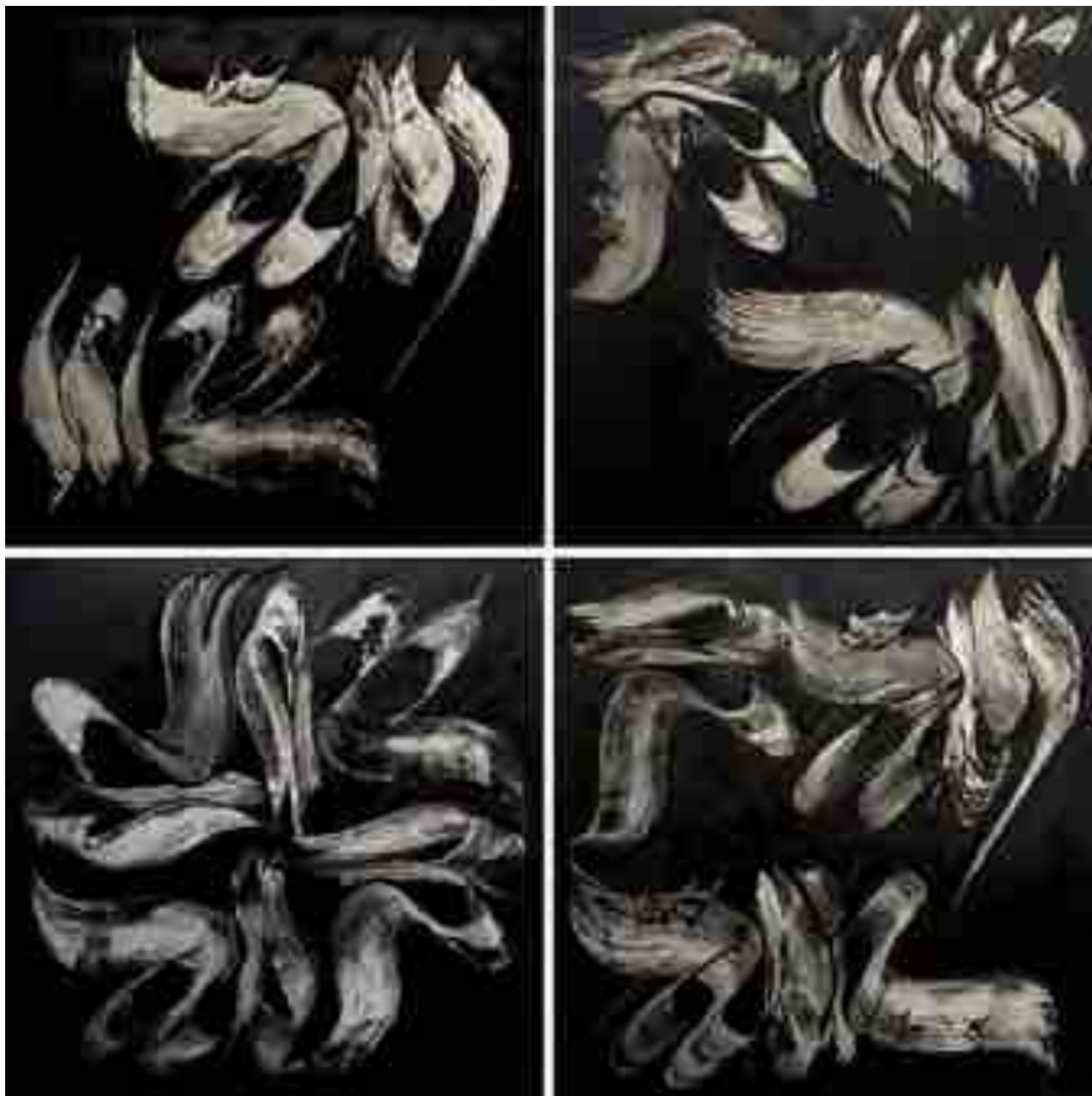
Signed in Farsi (lower left);  
stamped on the reverse  
Car paint on cardboard  
Peinture industrielle sur carton  
70 x 70 cm - 27.6 x 27.6 in.

**US\$ 12,000 - 15,000 AED 44,100 - 55,100**

**Provenance**

The artist's studio  
Private collection





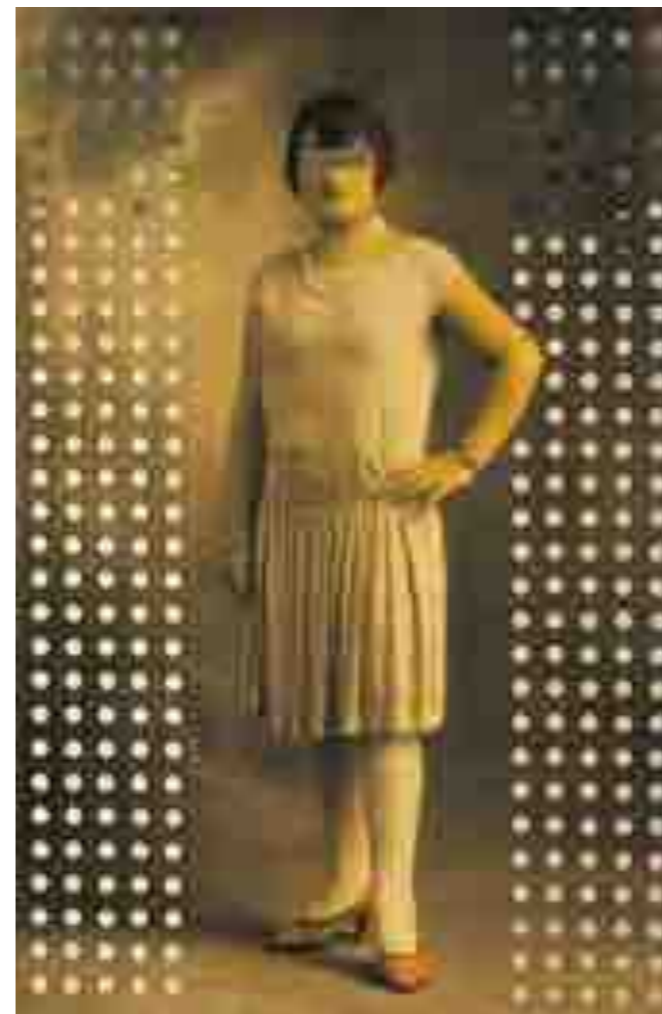
**91. Mohammad EHSAI (1939- )**  
*Iranian*

**Untitled**

Signed in Farsi (on each of the 4 panels)  
Car paint on cardboard - Peinture industrielle sur carton  
70 x 70 cm each - 27.6 x 27.6 in. each  
**US\$ 50,000 - 70,000 AED 183,700 - 257,100**

**Provenance**

The artist's studio  
Opera Gallery, Dubai  
Private collection



**92. Samira ALIKHANZADEH (1967- )**  
*Iranian*

**Untitled, 2008**

Signed and numbered '3/3' (lower left)  
Acrylic and mirror fragments on printed board  
Acrylique et fragments de miroir sur panneau imprimé  
Edition 3 of 3 - Édition 3 sur 3  
180 x 120 cm - 70.9 x 47.2 in.  
**US\$ 5,000 - 7,000 AED 18,400-25,700**

**Provenance**

The artist's studio  
Private collection

**Public notes**

'The images I use in my work date back to the 30's, 40's and 50's; a period following the banishment of the veil in Iran. By applying mirrors to the surface, I create a marked though incomplete, presence of the viewers within the framework of my composition. I thus make a direct connection between the subjects in the past and the viewers in the present. They in turn become a part of the composition and possible descendants of the subjects, looking into a past, or perhaps like I, satisfying their voyeuristic urge to enter the lives and memories of generations gone by.'  
Samira Alikhanzadeh



**93. Ahmad MORSHEDLOO (1973- )**  
*Iranian*

**Untitled, 1386 (2007)**

Signed and dated in Farsi 'AHMAD MORSHEDLOO 1386' (lower left)  
Mixed media on cardboard  
Technique mixte sur carton  
100 x 90 cm - 39.4 x 35.4 in.  
**US\$ 8,000 - 10,000**  
**AED 29,400-36,700**

**Provenance**

The artist's studio  
Private collection



94. Lita CABELLUT (1961- )  
*Spanish*

**The secret behind the veil No. 22, 2012**

Titled, signed and dated 'The secret behind the veil 22 Memories wrapped in gold paper, Cabellut 2012' (on the reverse)  
Mixed media on canvas - Technique mixte sur toile  
200 x 180 cm - 78.7 x 70.9 in.  
**US\$ 30,000 - 40,000    AED 110,200 - 146,900**

**Provenance**

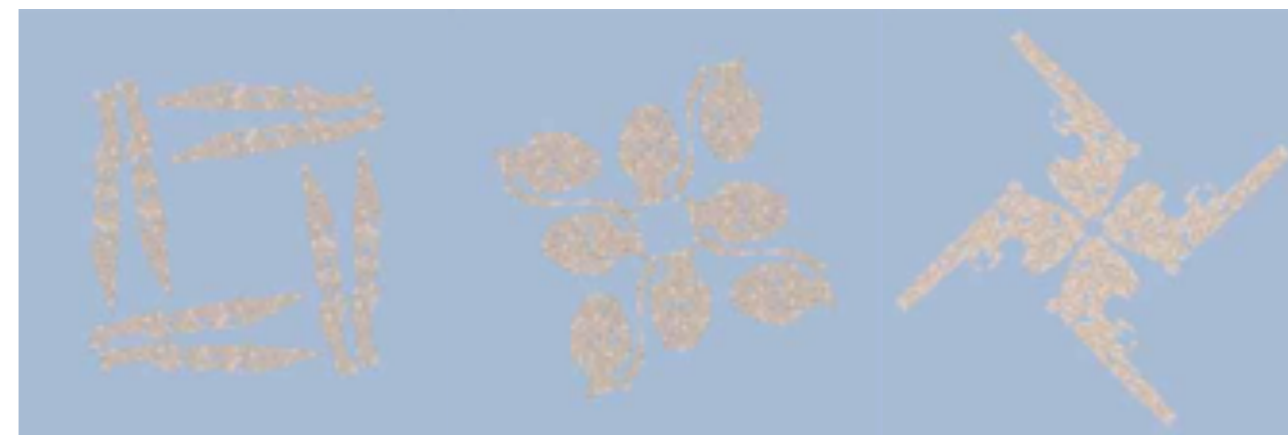
The artist's studio  
Opera Gallery, Dubai  
Private collection

**Public notes**

The visual experience of Lita Cabellut reveals her ability to interpret the inner soul, and open doors to hidden secrets, whether at times of broken waves, or during a light breeze.

We may argue that the face is a repertoire of expressions, a gateway overlooking the soul of man. Cabellut who considers 'faces as either polished or broken mirrors' depicts the map of inner emotions through the faces of veiled women. In her exhibition 'Memories wrapped in gold paper' at Opera Gallery Dubai, the face became a powerful centre of expressions, while the dresses were a set of vocabulary enhancing meaning, rather than just an external ornament. Thus, the dresses on the canvas became letters with connotations. They were reflecting the inner feelings of women appearing on the paintings. Thus, the veil does not become a cover of the beauty of the face of the East.

Ali Al Ameri



95. Parastou FOROUHAR (1962- )  
*Iranian*

**Blue composition, 2010**

Signed (on the reverse)  
Digital print on Fine Art paper - Impression numérique sur papier Fine Art  
Edition 3 of 5 - Édition 3 sur 5  
Triptych: 100 x 100 cm each - 39.4 x 39.4 in. (each)  
**US\$ 5,000 - 7,500    AED 18,400 - 27,500**

**Provenance**

The artist's studio



96. Alireza ASTANEH (1982- )  
*Iranian*

**Untitled, 2011**

Signed (on one of the stands)  
Painted metal - Métal peint  
Edition 1 of 3 - Édition 1 sur 3  
200 x 90 x 90 cm - 78.7 x 35.4 x 35.4 in.  
**US\$ 3,500 - 4,000    AED 12,900 - 14,700**

**Provenance**

The artist's studio



97. Parviz TANAVOLI (1937- )

*Iranian*

**Red Twin 'Heech', 2007**

Signed, dated and numbered 'Parviz, 07, 3/25' (on the base)

Fiberglass - Fibre de verre

Edition 3 of 25 - Édition 3 sur 25

105 x 75 cm - 41.3 x 29.5 in.

**US\$ 38,000 - 45,000    AED 139,600 - 165,300**

**Provenance**

The artist's studio

Opera Gallery, Dubai

Private collection

**Public notes**

In Farsi, the word 'Heech' is a hollow word. In this context, it reflects the cynical approach to nothingness. However, the word itself has a wide connotation and interpretation depending on how and in what form it is used. In one form, it reflects the position of man in front of his creator in nature. In another, it defines the hollowness and the depression of an unaccomplished soul.

In Islam, in general the word 'Heech' embodies the predominant belief of the rejection of individualism in favor of pluralism. In particular, the word 'Heech' is interpreted in Sufism as the cycle of life from birth (Heech) to death, back to 'Heech' where they believe the final accomplishment of a man is his recognition of his position in nature as 'Heech' and therefore his complete devotion and acceptance of his creator's will. The full cycle of birth to death, which comes from 'Heech' back to 'Heech', is widely considered by the Sufi's as the fulfillment of a profound life.

Parviz Tanavoli has accomplished the reunion of all abstract concepts of 'Heech' into a spectacular piece of art.

Mohammad Ladjevardian



98. Parviz TANAVOLI (1937- )

*Iranian*

**Black 'Heech', 2007**

Signed, dated and numbered 'Parviz, 07, 3/25' (on the base)

Fiberglass - Fibre de verre

Edition 3 of 25 - Édition 3 sur 25

H: 65 cm - 25.6 in.

**US\$ 15,000 - 25,000    AED 55,100 - 91,800**

**Provenance**

The artist's studio

Opera Gallery, Dubai

Private collection

**Public notes**

In Farsi, the word 'Heech' is a hollow word. In this context, it reflects the cynical approach to nothingness. However, the word itself has a wide connotation and interpretation depending on how and in what form it is used. In one form, it reflects the position of man in front of his creator in nature. In another, it defines the hollowness and the depression of an unaccomplished soul.

In Islam, in general the word 'Heech' embodies the predominant belief of the rejection of individualism in favor of pluralism. In particular, the word 'Heech' is interpreted in Sufism as the cycle of life from birth (Heech) to death, back to 'Heech' where they believe the final accomplishment of a man is his recognition of his position in nature as 'Heech' and therefore his complete devotion and acceptance of his creator's will. The full cycle of birth to death, which comes from 'Heech' back to 'Heech', is widely considered by the Sufi's as the fulfillment of a profound life.

Parviz Tanavoli has accomplished the reunion of all abstract concepts of 'Heech' into a spectacular piece of art.

Mohammad Ladjevardian







99. Farzaneh HOSSEINI (1984- )  
*Iranian*

**Television, 2012**

Signed 'Farzaneh 2012' (lower right)  
Bronze  
Unique piece - Pièce unique  
65 x 43 x 35 cm - 25.6 x 16.9 x 13.8 in.  
**US\$ 4,000 - 5,000 AED 14,700 - 18,400**

**Provenance**

The artist's studio

**Public notes**

The conflict between the form and content has stirred discussions and arguments for as long as art has existed. Many are devoted to form while many others are standing for content. Dealing with the confusing discussions arisen from this long conflict demands its own proper time and effort and is out of the scope of this paper, basically adding nothing particular to this piece of writing. However, it is worth mentioning the role of form in Farzaneh Hosseini's sculptures.



100. Farzaneh HOSSEINI (1984- )  
*Iranian*

**Gift 2, 2012**

Signed 'Farzaneh 2012' (lower left of the base)  
Bronze and wood - Bronze et bois  
Unique piece - Pièce unique  
60 x 25 x 25 cm - 23.6 x 9.8 x 9.8 in.  
**US\$ 2,500 - 3,500 AED 9,200 - 12,900**

**Provenance**

The artist's studio



101. Jafar ROUHBAKHS (1940-1996)  
*Iranian*

**Untitled, circa early 1970s**

Oil on canvas - Huile sur toile  
100 x 100 cm - 39.4 x 39.4 in.  
**US\$ 25,000 - 30,000 AED 91,800 - 110,200**

**Provenance**

Private collection



**102. Jafar ROUHBAKHSH (1940-1996)**

*Iranian*

**Untitled, 1351 (1972)**

Signed and dated in Farsi 'ROUHBAKHSH 1351' (lower left)

Oil on board - Huile sur panneau

156 x 218 cm - 61.4 x 85.8 in.

**US\$ 20,000 - 25,000 AED 73,500-91,800**

**Provenance**

Private collection



**103. Behjat SADR (1924-2009)**

*Iranian*

**Untitled, 1960**

Signed 'Sadr' (lower right)

Mixed media on canvas - Technique mixte sur toile

55 x 95 cm - 21.6 x 37.4 in.

**US\$ 10,000 - 12,000 AED 36,700-44,100**

**Provenance**

The artist's studio

Private collection



**104. Einoddin SADEGHZADEH (1966- )**

*Iranian*

**Untitled, 2010**

Signed (on the reverse)

Tar and car colour on canvas

Goudron et peinture industrielle sur toile

150 x 100 cm - 59.1 x 39.4 in.

**US\$ 4,000 - 6,000**

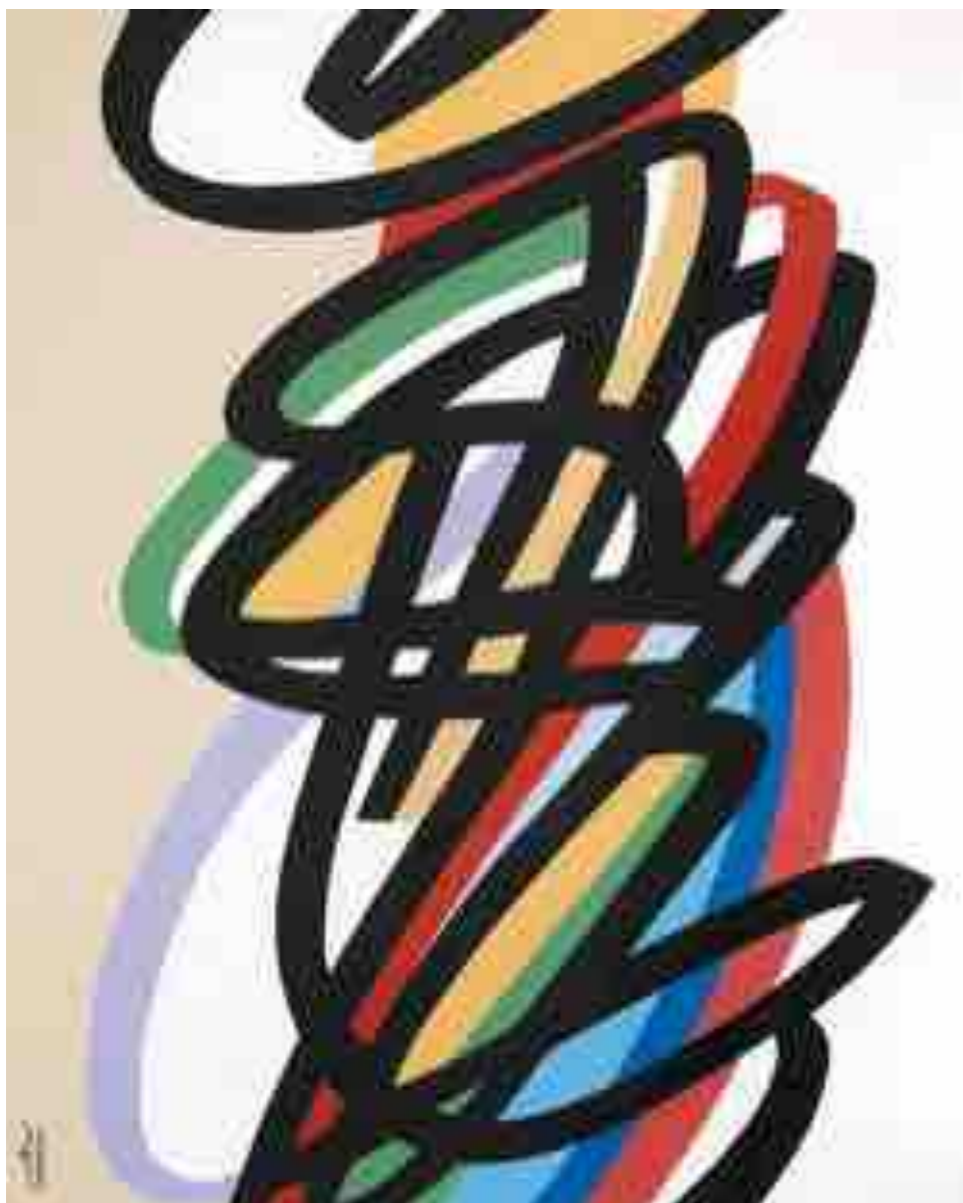
**AED 14,700-22,000**

**Provenance**

The artist's studio

Private collection





**105. Koorosh SHISHEGARAN (1945- )**

*Iranian*

**Untitled, 2011**

Signed 'Koorosh' (lower left corner);  
signed (on the reverse)

Acrylic on canvas - Acrylique sur toile  
160 x 130 cm - 63 x 51.2 in.

**US\$ 25,000 - 30,000    AED 91,800 - 110,200**

**Provenance**

The artist's studio  
Opera Gallery, Dubai  
Private collection

**Public notes**

Shishegaran's world is a vivid matrix of fluid dynamics and channelled complexity, where word, pattern, geometry and colour synthesise into a torrid visual language. Harnessing the myriad cultural legacies of his native Iran, he shoots fragments of the Orient through the contemporary prism of pop art and modernism with a freestyle nod to graffiti woven into the ride. Exploring the essence of line, pattern and subjective meaning within a set of personal 'rules' about the courtship of calligraphy, his bold tapestries of form distil into profoundly human moments as hints of portraiture peek out from behind the oscillating folds.

Zahra Faridany-Akhavan PhD



**106. Sadegh TABRIZI (1939- )**

*Iranian*

**Untitled, 1391 (2012)**

Signed and dated in Farsi 'S. Tabrizi 91' (lower right)

Oil on canvas - Huile sur toile

100 x 100 cm - 39.4 x 39.4 in.

**US\$ 12,000 - 14,000    AED 44,100 - 51,400**

**Provenance**

The artist's studio  
Private collection

**Public notes**

Tabrizi employs miniature painting techniques and incorporates Persian and religious motifs in large-scale paintings which are warmly received by the public. These paintings feature pure gold, orange, azure, turquoise, green, and other colours along with black complementary lines. Large-scale works of this kind were mounted on the walls of Nour Auditorium at the Hilton Hotel in 1969 to celebrate 2500 years of Persian history. These works can be considered to constitute the eighth period of Tabrizi's work. They are mostly images of riders on calm horses facing each other, or of lovers found in Persian paintings recast in a fresh form in his work.

Instead of saturating his work with illumination and page decoration, Tabrizi hints at Persian miniature painting by using inscriptions in the form of broken Nasta'liq to fill the negative space of the paintings. Here, he realizes an important innovation in creating abstract forms in free compositions through calligraphy. Looking at the suspended calligraphy-based motifs of previous works, Tabrizi comes up with the idea of an abstract use of them in individual compositions. This is perhaps the most successful period of his career.



107. Farah OSSOULI (1953- )

*Iranian*

**Untitled, from Hafiz series, 2003-6**

Signed in Farsi (lower right corner)

Signed 'FARAH OSSOULI 2003-6' (lower left corner)

Gouache on cardboard - Gouache sur carton

75 x 25 cm - 29.5 x 9.8 in.

**US\$ 10,000 - 12,000 AED 36,700-44,100**

**Provenance**

The artist's studio

Private collection



108. Sohrab SEPEHRI (1928-1980)

*Iranian*

**Untitled, from Dashte Shaghayegh series, circa 1960**

Signed in Farsi (lower right)

Oil on canvas - Huile sur toile

60 x 80 cm - 23.6 x 31.5 in.

**US\$ 80,000 - 100,000 AED 293,800-367,300**

**Provenance**

Private collection

**Certificate**

Yaghoub Emdadian has confirmed the authenticity of this work

**Public notes**

Influenced by his trips to the Far East (*circa* 1960-1970), this painting reflects the predominance of Zen and minimalistic philosophies in Sohrab Sepehri's art, which is also prevalent in some of his poetry. The style of this work is of exquisite artistic value, for in a few magical strokes the artist has created a masterpiece, with the utmost purity and simplicity, unprecedented in Iranian painting. The evolution of this style then develops into the abstract geometrical phase of the artist's works. To the viewer the horizon is the infinite. The two strong wide strokes remind us of Rothko's works. Then we perceive the small black strokes at the top of the painting disappearing into the void. To complete the work, Sohrab Sepehri finishes with a smudged mass of reeds to the right in order to enhance the depth of the landscape.

Saeed Kouros





**109. Alireza FANI (1975- )**

*Iranian*

**Play time, from the Illusion series, Spring 2010**

Signed and numbered 'Alireza Fani 2/4' (on the reverse)

Pigment inkjet print on Premium Luster 260 gr.

Impression jet d'encre sur papier Premium Luster 260 gr.

Edition 2 of 4 + 1 AP - Édition 2 sur 4 + 1 EA

150 x 100 cm - 59.1 x 39.4 in.

**US\$ 5,000 - 8,000 AED 18,400 - 29,400**

**Provenance**

The artist's studio

Opera Gallery, Dubai

Private collection

**Certificate**

Alireza Fani has confirmed the authenticity of this work

**Public notes**

'I spent my childhood and adolescence sometime in the city, sometime in my father's farm. In those years I was so detailed-oriented that every thing interested me: a river fish, my father's old calculator, the goose wish bone that my mother was cooking and so on. In those years my interpretations were one at a time and everything extraordinary seemed normal. Today, my recollections are interwoven, forming a language or an illusional message, which I consider more real than the reality.'

Alireza Fani



**110. Shadi GHADIRIAN (1974- )**

*Iranian*

**Qajar series, 1998**

Signed (on the reverse)

Digital print - Épreuve numérique

Edition 6 of 10 - Édition 6 sur 10

100 x 70 cm - 39.4 x 27.6 in.

**US\$ 7,500 - 10,000 AED 27,500 - 36,700**

**Provenance**

The artist's studio



**111. Bijan SAYFOURI (1968- )**

*Iranian*

**I am you!, from general defection series, 2011**

Stamped 'Bijan Sayfourri' (lower left corner and on the reverse)

Agfa Anapurna MV print on matte canvas

Impression Agfa Anapurna MV sur toile

Edition 3 of 4 + 1 AP - Édition 3 sur 4 + 1 EA

140 x 140 cm - 55.1 x 55.1 in.

**US\$ 6,000 - 10,000 AED 22,000 - 36,700**

**Provenance**

The artist's studio



112. Reza BANGIZ (1937- )  
*Iranian*

**The fourth wife, 1387 (2008)**

Signed (lower left)  
Engraving and print on canvas  
Gravure et impression sur toile  
150 x 90 cm - 59.1 x 35.4 in.  
**US\$ 3,500 - 4,500    AED 12,900-16,500**

**Provenance**  
The artist's studio  
Private collection



113. Mohammad Mahdi YAGHOUBIAN (1974- )  
*Iranian*

**Untitled, 2012**

Signed and dated 'MM. Yaghoubian 2012'  
(lower left corner)  
Acrylic on canvas - Acrylique sur toile  
118 x 198 cm - 46.5 x 77.9 in.  
**US\$ 8,000 - 10,000    AED 29,400-36,700**

**Provenance**  
The artist's studio



114. Ahmad MOHAMMADPOUR (1965- )  
*Iranian*

**Untitled, 2012**

Signed (centre left)  
Mixed media on canvas  
Technique mixte sur toile  
160 x 97 cm - 63 x 38.2 in.  
**US\$ 3,500 - 4,500    AED 12,900-16,500**

**Provenance**  
The artist's studio



115. Farhad MOSHIRI (1963- )

*Iranian*

**9's on yellow, 2002**

Signed and inscribed (on the reverse)

Oil, acrylic, gold leaf and glue on canvas

Huile, acrylique, feuille d'or et colle sur toile

240,5 x 179,5 cm - 94.7 x 70.7 in.

**US\$ 112,000 - 160,000 AED 411,400 - 587,700**

**Provenance**

The artist's studio

Private collection

**Public notes**

Dark delphic shapes, here '9's' float suspended against a yellow canvas crackling and seeping into a pool of molten mystery. Swaying to a silent chant the elusive shadows glide in trancelike harmony, drawing the viewer into a talismanic world of signs and symbols which recall the ancient Arabic Abjad script which fascinates the artist in its magical blessings and spells. The fluid matrix of numbers weave together layer upon layer whispering eternal euphonies within an ethereal world. The flaked technique is characteristic of Farhad Moshiri's earlier work, which together with his *Jars* series gives a bold pop art modernity to an ancient tradition.

The number nine was considered sacred in ancient cultures. Amongst its many symbolic attributes are its significance as the expression of harmony and perfection, immortality, inspiration and the nine celestial spheres.

Zahra Faridany-Akhavan PhD







**116. Massoud ARABSHAHI (1935- )**

*Iranian*

**Untitled, 1986**

Signed and dated 'Massoud Arabshahi 86' (on the reverse)

Mixed media on canvas - Technique mixte sur toile

150 x 120 cm - 59.1 x 47.2 in.

**US\$ 15,000 - 20,000    AED 55,100 - 73,500**

**Provenance**

The artist's studio

Private collection



**117. Sadegh TABRIZI (1939- )**

*Iranian*

**Untitled**

Signed 'S.Tabrizi' (lower right)

Mixed media and manuscripts on canvas

Technique mixte et manuscrits sur toile

75 x 220 cm - 29.5 x 86.6 in.

**US\$ 12,000 - 14,000    AED 44,100 - 51,400**

**Provenance**

The artist's studio

Private collection

**Public notes**

Tabrizi employs miniature painting techniques and incorporates Persian and religious motifs in large-scale paintings which are warmly received by the public. These paintings feature pure gold, orange, azure, turquoise, green, and other colours along with black complementary lines. Large-scale works of this kind were mounted on the walls of Nour Auditorium at the Hilton Hotel in 1969 to celebrate 2500 years of Persian history. These works can be considered to constitute the eighth period of Tabrizi's work. They are mostly images of riders on calm horses facing each other, or of lovers found in Persian paintings recast in a fresh form in his work.

Instead of saturating his work with illumination and page decoration, Tabrizi hints at Persian miniature painting by using inscriptions in the form of broken Nasta'liq to fill the negative space of the paintings. Here, he realizes an important innovation in creating abstract forms in free compositions through calligraphy. Looking at the suspended calligraphy-based motifs of previous works, Tabrizi comes up with the idea of an abstract use of them in individual compositions. This is perhaps the most successful period of his career.





118. Farhad MOSHIRI (1963- )  
*Iranian*

**Untitled, 1999**

Signed 'F. Moshiri 99' (lower left corner)

Mixed media on canvas

Technique mixte sur toile

140 x 85 cm - 55.1 x 33.5 in.

**US\$ 45,000 - 65,000**

**AED 165,300 - 238,800**

**Provenance**

The artist's studio

Private collection



119. Afshin PIRHASHEMI (1974- )  
*Iranian*

**Untitled, 2004**

Signed (lower left)

Acrylic and oil on canvas - Acrylique et huile sur toile

95 x 175 cm - 37.4 x 68.9 in.

**US\$ 25,000 - 30,000    AED 91,800 - 110,200**

**Provenance**

Private collection

**Public notes**

Farhad Moshiri, the quintessential Iranian artist, will unequivocally be remembered for his iconic Jar series.

But how did these come to be?

Having spent a number of years as an artist in Los Angeles, Moshiri decided to return to his family in Shiraz in 1991 where to earn a modest living, he began buying genuine, 20<sup>th</sup> Century, Qajar period pots to sell to clients in Tehran. He continued quite happily with his small time trade until one day, an unfortunate incident happened and he decided not to buy any more pots. Instead he drew one, which friends bought and displayed in a restaurant.

Never a painterly artist, he determined to pare down these shapes to their purest possible form, thereby creating maximum impact and turning his archaeological specimens into compellingly beautiful works of art. His archaicising jars (similar to the current lot) had struck a nostalgic chord with their audience and for the first time ever, Moshiri felt that there was a powerful emotion between the viewers and his paintings.

Janet Rady, Specialist in Contemporary Middle Eastern Art, with twenty-five years' experience in the international Art market, Sept. 2012.



120. Mahdi NABAVI (1981- )

*Iranian*

**Exquisite pits, 2012**

Signed and numbered 'Mahdi Nabavi 2/12'

(on the bottom of one of the feet)

Mirrors in plexiglas and mixed media

Miroirs en plexiglas et technique mixte

Edition 2 of 12 - Édition 2 sur 12

232 x 32 x 32 cm - 91.3 x 12.6 x 12.6 in.

**US\$ 2,500 - 3,500 AED 9,200 - 12,900**

**Provenance**

The artist's studio



121. Ghodrattollah AGHELI (1968- )

*Iranian*

**Earth and sky collection, 2010**

Signed (on the right corner of the plexiglas base)

Bronze and plexiglas - Bronze et plexiglas

Edition 1 of 3 - Édition 1 sur 3

40 x 40 x 35 cm - 15.7 x 15.7 x 13.8 in.

**US\$ 4,000 - 5,500 AED 14,700 - 20,200**

**Provenance**

The artist's studio

**Public notes**

Agheli's recent sculptures return to one of the most basic forms of the universe, i.e. the sphere. From a psychological and Jungian perspective, his collection *Earth & Sky* can be considered a way to self-reflection and finding a centre for the self or a spiritual investigation for divine symbols.

He himself says, 'the intention behind creating these works was to create a universe which, apart from opening the hidden interior of earthly or heavenly particles, frees the surrounding environment from separation and places something more than the cone of human sight in the look of the viewer through showing the unmatched order of nature or the delicate relations between part and the whole in its convex reflection'.



122. Ghodrattollah AGHELI (1968- )

*Iranian*

**Earth and sky collection, 2010**

Signed (on the right corner of the plexiglas base)

Bronze and plexiglas - Bronze et plexiglas

Edition 1 of 3 - Édition 1 sur 3

50 x 50 x 45 cm - 19.7 x 19.7 x 17.7 in.

**US\$ 4,000 - 5,500 AED 14,700 - 20,200**

**Provenance**

The artist's studio





123. Mohammad BOZORGI (1978- )  
*Iranian*

**Untitled, 2011**

Signed (on the reverse)  
Mixed media on canvas  
Technique mixte sur toile  
150 x 220 cm - 59.1 x 86.6 in.  
**US\$ 2,000 - 3,000**  
**AED 7,300-11,000**

**Provenance**

Private collection



125. Babak RASHVAND (1980- )  
*Iranian*

**Untitled, 2012**

Signed and dated 'B. Rashvand 2012' (lower right)  
Acrylic on canvas - Acrylique sur toile  
150 x 100 cm - 59.1 x 39.4 in.  
**US\$ 800 - 1,000**    **AED 2,900-3,700**

**Provenance**

Private collection



124. Mohammad SARRASTEH (1973 - )  
*Iranian*

**Untitled**

Signed (lower left)  
Acrylic on canvas  
Acrylique sur toile  
150 x 200 cm - 59.1 x 78.7 in.  
**US\$ 1,000 - 1,500**  
**AED 3,700-5,500**

**Provenance**

Private collection





126. Ahmad MORSHEDLOO (1973- )  
*Iranian*

**Untitled, from the crowd series, 1387 (2008)**

Signed and dated in Farsi (lower centre)  
Black pen on cardboard  
Crayon noir sur carton  
90 x 110 cm - 35.4 x 43.3 in.  
**US\$ 8,000 - 10,000**  
**AED 29,400 - 36,700**

**Provenance**

The artist's studio  
Private collection



128. Mohsen Vaziri MOGHADDAM (1924- )  
*Iranian*

**Untitled, 1986**

Signed and dated 'M. Vaziri 1986' (lower right corner)  
Acrylic on canvas - Acrylique sur toile  
90 x 200 cm - 35.4 x 78.7 in.  
**US\$ 30,000 - 35,000**   **AED 110,200 - 128,600**

**Provenance**

The artist's studio



127. Ahmad MORSHEDLOO (1973- )  
*Iranian*

**Untitled, from the crowd series, 2005**

Signed (lower centre)  
Black pen on cardboard  
Crayon noir sur carton  
70 x 100 cm - 27.6 x 39.4 in.  
**US\$ 8,000 - 12,000**  
**AED 29,400 - 44,100**

**Provenance**

The artist's studio  
Private collection





**129. Faisal SAMRA (1956- )**

*Saudi Arabian*

**Distorted reality 2, 2007**

Signed, dated and numbered '2007 01/10' (on the reverse of each part)

Lambda print with lamination and aluminium sheet

Impression lambda montée sur aluminium

Edition 1 of 10 - Édition 1 sur 10

Triptych: 120 x 160 cm each - 47.2 x 63 in. each

**US\$ 10,000 - 15,000 AED 36,700-55,100**

**Provenance**

The artist's studio

Opera Gallery, Dubai

Private collection

**Public notes**

In the series *Distorted reality* started in 2005, Faisal Samra has developed a work where the physical and conceptual staging is a recurrent theme. His transient performances of the hidden body extend and take the form of large photographic triptychs. Many of these works represent the artist, covered with masks, calligraphy, fabric or bandages that go to the extent of occulting his face, where he gets twisted as if he was desperately trying to free himself. Great emotional and spiritual strength emerges from these expressive images evoking a disorder of the being reminiscent of Francis Bacon. In his works, the subject remains elusive, the faces are revealed in snatches, the features are darkened, the contours are distorted, identity is disaggregated...

This need to withstand a physical or intellectual test is for the artist a healthy sense of survival in view of the many constraints that hinder the life of a being. If Faisal Samra persists in exhibiting the real by revealing its distortions, it is primarily with a view toward questioning it. Thus, the image is nothing but a lure to him, and his work becomes self representation of these various contradictions.



**130. 'Safe' Saif CHILMIRAN (1990- )**

*Canadian*

**Arabian spring, 2012**

Signed and dated 'Saif 2012' (lower right)

Acrylic and mixed media on canvas

Acrylique et technique mixte sur toile

152 x 122 cm - 59.8 x 48 in.

**US\$ 7,000 - 10,000 AED 25,700-36,700**

**Provenance**

The artist's studio



**131. Mehrdad SHOGHI (1972- )**

*Iranian*

**Untitled, 2008**

Signed and dated 'MEHRDAD 2008';

signed and dated in Farsi (lower right)

Mixed media on canvas

Technique mixte sur toile

200 x 350 cm - 78.7 x 137.8 in.

**US\$ 12,000 - 15,000**

**AED 44,100-55,100**

**Provenance**

The artist's studio



132. Sirak MELKONIAN (1931- )  
*Iranian*

**Untitled, 2006**

Signed and dated 'S. MELKONIAN 06' (lower right)  
Mixed media on canvas - Technique mixte sur toile  
137 x 96 cm - 53.9 x 37.8 in.

**US\$ 6,000 - 8,000    AED 22,000 - 29,400**

**Provenance**

Private collection



133. Hossein KAZEMI (1924-1996)  
*Iranian*

**Untitled, circa early 1970s**

Oil on board - Huile sur panneau  
90 x 110 cm - 35.4 x 43.3 in.

**US\$ 20,000 - 25,000**

**AED 73,500 - 91,800**

**Provenance**

Private collection



134. Mehrdad SHOGHI (1972- )  
*Iranian*

**Untitled, 2012**

Signed and dated '20 mehrdad 12';  
signed and dated in Farsi (lower right)

Mixed media on canvas

Technique mixte sur toile

150 x 250 cm - 59.1 x 98.4 in.

**US\$ 8,000 - 10,000**

**AED 29,400 - 36,700**

**Provenance**

The artist's studio

**Public notes**

'In the course of my joyful indulgence in Iranian-Islamic arts over the past decade and my fascination with the mystery surrounding Kufic script, I soon found myself manipulating the proportions to fit my taste of writing the hidden and telling the silence; the fruit of this endeavour was the creation of a specific style of Kufic script, Mehr. It is not primarily designed to be easily read, because it is not too much concerned with the reflection of the linguistic message of the words as it is with providing the viewer with an individually new understanding of what lies within them, so that the writer's own emotions about the glory of the thing said are properly manifested therein.'

Mehrdad Shoghi





135. Youssef NABIL (1972- )  
*Egyptian*

**Amani by window, Cairo, 1993**

Signed, inscribed, dated and numbered 'Youssef Nabil Cairo 1993 1/12 edition limited to 10' (on the reverse)  
Hand-coloured gelatin silver print  
Photographie réhaussée à la main  
Edition 1 of 10 + 2 AP - Édition 1 sur 10 + 2 EA  
33 x 23 cm - 13 x 9.1 in.  
**US\$ 8,000 - 12,000 AED 29,400 - 44,100**

**Provenance**

The artist's studio  
Opera Gallery, Dubai  
Private collection



136. Youssef NABIL (1972- )  
*Egyptian*

**Amani, Cairo, 1993**

Signed, inscribed, dated and numbered 'Youssef Nabil Cairo 1993 1/10' (on the reverse)  
Hand-coloured gelatin silver print  
Photographie réhaussée à la main  
Edition 1 of 10 - Édition 1 sur 10  
38 x 25 cm - 15 x 9.8 in.  
**US\$ 8,000 - 12,000  
AED 29,400 - 44,100**

**Provenance**

The artist's studio  
Opera Gallery, London  
Private collection



137. Bob FAR (1976- )  
*Iranian*

**Untitled (Safavi era), from Tehran citta aperta series, 2011**

Signed (lower left corner)  
C-print - Photographie couleur  
Edition 2 of 3 - Édition 2 sur 3  
60 x 90 cm - 23.6 x 35.4 in.  
**US\$ 500 - 600  
AED 1,800 - 2,200**

**Provenance**

Private collection



138. Youssef NABIL (1972- )  
*Egyptian*

**Samira Said (tropical), Cairo, 2000**

Signed, inscribed, dated and numbered 'Youssef Nabil Cairo 2000 2/3' (on the reverse)  
Hand-coloured gelatin silver print  
Photographie réhaussée à la main  
Edition 2 of 3 - Édition 2 sur 3  
114 x 75 cm - 44.9 x 29.5 in.  
**US\$ 30,000 - 40,000 AED 110,200 - 146,900**

**Provenance**

The artist's studio  
Opera Gallery, London  
Private collection



139. LI Tianbing (1974- )  
*Chinese*

**Beizitou #4, 2003**

Inscribed, dated and signed 'enfant I 2003 Tianbing Li' (on the reverse)  
Oil on canvas - Huile sur toile  
55 x 46 cm - 21.6 x 18.1 in.  
**US\$ 10,000 - 12,000 AED 36,700 - 44,100**

**Provenance**

Private collection

**Exhibited**

Zurich, Galerie Kashya Hildebrand, Tianbing Li: Beizitou, Portraits of a 100 children, Oct. 5-Nov. 11, 2006  
New York, Galerie Kashya Hildebrand, Tianbing Li's solo exhibition Brand New Works, 2006

**Public notes**

The series follows on his previous *Beizitou-one hundred children* series, in which lone children are portrayed in a similar though more closely-cropped manner in remembrance of China's one-child policy and that deprivations of that era. The title is ironic in that Beizitou is a tradition Chinese motif in which group of joyful babies is depicted at play as a sign of prosperity and happiness (...) Cited in Randy Rosen 'To arrive where we started and know the place for the first time' published in conjunction with the exhibition Li Tianbing: Beizitou-one hundred children, Zurich, 2007.



140. Asal FALLAH (1983- )  
*Iranian*

**#5 from the series My World, 2011**

Signed and dated (lower left)  
Black pen on cardboard  
Crayon noir sur carton  
100 x 70 cm - 39.4 x 27.6 in.  
**US\$ 5,000 - 8,000**  
**AED 18,400 - 29,400**

**Provenance**

The artist's studio



## OPERA GALLERY CONDITIONS OF SALE AT AUCTION

Opera Gallery's Conditions of Sale and Limited Warranty for sales at auction within the Dubai International Financial Centre (the "DIFC") are set out herein.

Bidders are strongly encouraged to read them as they set out the terms on which property is bought at auction.

Opera Gallery refers to Opera Gallery (Dubai) Limited and is herein after also referred to as "we" or "us".

Please note that the auction will be conducted in Arab Emirates Dirhams which currency is herein after also referred to as "AED".

### 1. DEFINITIONS AND GUARANTEES

1.1 Except as otherwise stated Opera Gallery acts as agent for the seller. The contract for the sale of the property is therefore made between Opera Gallery on behalf of the seller (which may not be named) and the buyer.

1.2 Descriptions appearing in the catalogue are provided by Opera Gallery and are subject to corrections, notifications and declarations made at the moment the lot is presented and noted in the record of the sale.

1.3 Any statement made by Opera Gallery about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief only (save that this shall not operate so as to exclude any liability on our part for misrepresentation) and are not warranted by us. Our opinions and beliefs have been formed honestly and in accordance with the standard of care to be reasonably expected of a good standing auction house.

1.4 Dimensions, colours in reproductions and information on the condition of an object are given for information purposes only. All information relating to incidents, accidents, restoration and conservation measures relating to a lot is given to facilitate inspection by the potential buyer and remains completely open to interpretation by the latter.

1.5 All lots are sold with all faults and imperfections and you should satisfy yourself by inspection as to their condition and otherwise and rely on your own judgement. In particular the nature of some lots sold by us is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair.

1.6 While we will on request explain the condition of the work at the time of the sale and provide any information about condition for which you may reasonably ask, we will not be responsible for any subsequent damage or deterioration of the work, however occasioned, after the shipment or sale.

1.7 No claims will be accepted after the striking of the hammer, a pre-sale viewing having provided potential buyers with an opportunity to examine the works presented.

1.8 In the event of a dispute at the moment of sale, i.e. it is established that two or more buyers have simultaneously made an identical bid, either aloud or by signal and both claim the lot at the same time upon the striking of the hammer, the lot will be re-submitted for auction at the price offered by the bidders and everyone present will be permitted to bid once again.

### 2. ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium. Where "Estimate on Request" appears, please contact Opera Gallery's specialist for further information.

### 3. RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol (▲) next to the lot number.

### 4. BUYER'S PREMIUM

Opera Gallery shall collect from the Buyer a premium in addition to the Hammer Price at the rate of twenty-five per cent (25%) of the first AED 180,000 of the Hammer Price plus twenty per cent (20%) of the excess of the Hammer Price above AED 180,000 up to and including AED 3,700,000 plus twelve per cent (12%) of any sum in excess of AED 3,700,000, or such other rates or amounts as shall be provided to you in writing at prior to the Auction Sale being held (the "Buyer's Premium").

### 5. PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Opera Gallery's specialists are available to give advice and condition reports at viewings or by appointment.

### 6. BIDDER REGISTRATION

6.1 Prospective buyers who have not previously bid or consigned with Opera Gallery should bring:

(a) an identification proof which should consist in the following depending on the category of buyer:

(i) for individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

(ii) for corporate clients: a certificate of incorporation.

(iii) for other business structures such as trusts, offshore companies or partnerships, please contact Opera Gallery for advice on the information you should supply.

(b) a financial reference in the form of a recent bank statement or a reference from bank in line with your expected purchase level. Opera Gallery can supply a form of wording for the bank reference if necessary.

6.2 Persons registering to on behalf of someone who has not previously bid or consigned with Opera Gallery should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

6.3 To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Opera Gallery's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Opera Gallery Dubai.

### 7. REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Opera Gallery does not accept payments from third parties. We can only accept payment from the clients, and not from the person bidding on their behalf.

### 8. BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Opera Gallery in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve.

### 9. ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Opera Gallery to bid on their behalf up to a maximum amount specified for each lot. Opera Gallery's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available at Opera Gallery's location.

### 10. TELEPHONE BIDS

10.1 Telephone bidding is a free of charge service provided by Opera Gallery.

10.2 Telephone bids cannot be accepted for lots estimated below AED 12,000.

10.3 Arrangements must be confirmed with Opera Gallery at least 24 hours prior to the auction at Opera Gallery Dubai.

10.4 Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation. Opera Gallery shall accept no liability for any disruption in the telephone connection, failure to connect, delayed connection or errors or omissions relating to telephone bidding orders.

### 11. SUCCESSFUL BIDS

While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable tax.

### 12. AUCTIONEER'S DISCRETION

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

### 13. PAYMENT

13.1 Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Opera Gallery will not accept payments for purchased lots from any party other than the registered buyer.

13.2 Lots purchased may be paid for in the following manner:

– wire transfer to **Emirates NBD, Dubai (UAE), Emirates Towers branch, Customer No. 24435082, Account No. 0512443508203, Swift: EBILAEAD, IBAN: AE490260000512443508,**

– credit card: Visa, MasterCard and American Express only (up to AED 1,000,000),

– cash (up to AED 50,000 and subject to conditions),

– banker's draft made payable to Opera Gallery (subject to conditions), or

– cheque (must be drawn in AED on a Dubai bank; clearance will take 5 to 10 business days).

13.3 In order to process your payment efficiently, please quote sale number and client number with all transactions.

### 14. ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

14.1 If a lot is affected by this right it will be identified with the symbol (♣) next to the lot number. The buyer agrees to pay to Opera Gallery an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

	Royalty	For the portion of the Hammer Price (in Euro)
(a)	4.00%	up to 50,000
(b)	3.00%	between 50,000.01 and 200,000
(c)	1.00%	between 200,000.01 and 350,000
(d)	0.50%	between 350,000.01 and 500,000
(e)	0.25%	in excess of 500,000

14.2 Invoices will be issued in AED. For the purposes of calculating the resale royalty the AED/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

### 15. SHIPPING

15.1 It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Opera Gallery can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing.

15.2 For more information please contact Opera Gallery by email at [dmdadmin@operagallery.com](mailto:dmdadmin@operagallery.com) or by telephone at +971 4 323 0909.

### 16. EXPORT/IMPORT PERMITS AND TAXES

16.1 The customs status of the lots sold are deemed to be on Temporary Import ("TI"), therefore they will need to be imported if sold to a resident of one of the States member of the Cooperation Council for the Arab States of The Gulf (the "GCC") and the relevant tax of 5% will need to be paid by the buyer in addition to the Hammer Price, the buyer's premium and other costs. In general and pursuant to clause 11, the successful bidders will be responsible and will make good for the payment, in addition to the Hammer Price, of the import taxes applicable on the artworks in the country of destination, such as the VAT of 7% in respect to France.

16.2 Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither the rescission of any sale nor any delay in making full payment for the lot.

16.3 Opera Gallery can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Opera Gallery cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Opera Gallery by email at [dmdadmin@operagallery.com](mailto:dmdadmin@operagallery.com) or by telephone at +971 4 323 0909.

### 17. OWNERSHIP AND PASSING OF RISKS

17.1 The buyer will not acquire title to the lot until we have received all amounts due to us from the buyer in good cleared funds even in circumstances where we have released the lot to the buyer.

17.2 Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

### 18. LIMITED WARRANTY

18.1 In addition to Opera Gallery's liability to buyers set out in clause 1 of these Conditions, but subject to the terms and conditions of this paragraph, Opera Gallery warrants for a period of 2 years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue.

18.2 Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Opera Gallery. Opera Gallery's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Opera Gallery is not responsible for any errors or omissions in such material.

18.3 The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

(a) It does not apply where (i) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (ii) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.

(b) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Opera Gallery when the lot was sold at auction.

(c) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

(d) The buyer's sole and exclusive remedy against Opera Gallery and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Opera Gallery nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.

(e) The buyer must give written notice of claim to us within 2 years from the date of the auction.

(f) It is Opera Gallery general policy, and Opera Gallery shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Opera Gallery and the buyer, before Opera Gallery decides whether or not to cancel the sale under the warranty.

(g) The buyer must return the lot to the Opera Gallery saleroom at which it was purchased in the same condition as at the time of the sale.

### 19. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Opera Gallery relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Opera Gallery and shall not be used by the buyer, nor by anyone else, without our prior written consent. Opera Gallery and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

### 20. LAW AND JURISDICTION

This Agreement will be governed by and construed in accordance with the laws of DIFC. Any disputes arising under this Agreement which will not be settled amicably by the parties, will be referred to and finally settled by DIFC Courts, which will have exclusive jurisdiction.

### 21. OTHER MATTERS

21.1 **Severability.** If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

21.2 **Personal Data.** For the purposes of the DIFC Data Protection Law 2007, you agree that we will hold your personal data and may pass it to Opera Gallery affiliated companies worldwide for the purposes of enabling you to consign or purchase property or services and, unless you later object in writing to us, advising you of forthcoming sales, events and services.

21.3 **Incorporation and Trade License.** Opera Gallery (Dubai) Ltd is incorporated in DIFC, Dubai, UAE and its commercial Licence Number is CL0630.

## CONDITIONS DES VENTES AUX ENCHÈRES D’OPERA GALLERY

Les Conditions de Vente et la Garantie Limitée d’Opera Gallery dans le cadre de ventes aux enchères organisées dans le “Dubai International Financial Centre” (“DIFC”) sont exposées dans les présentes.

Les enchérisseurs sont fortement encouragés à les lire puisqu’elles représentent les conditions selon lesquelles les biens sont achetés aux enchères.

Le nom “Opera Gallery” se réfère à la société Opera Gallery (Dubai) Limited qui est également désignée ci-après dans les présentes par le terme “nous”.

Veuillez noter que la vente aux enchères sera conduite dans la monnaie locale des Émirats Arabes Unis, le dirham ; cette monnaie est également dénommée ci-après “AED”.

### 1. DÉFINITIONS ET GARANTIES

1.1 Sauf indications contraires, Opera Gallery agit en qualité d’agent du vendeur. Le contrat de vente du bien sera concl u entre Opera Gallery pour le compte du vendeur (qui pourra ne pas être nommé) et l’acheteur.

1.2 Les descriptions figurant dans le catalogue sont fournies par Opera Gallery et sont soumises à des corrections, des notifications et des déclarations faites au moment où le lot est présenté et noté dans le registre de la vente.

1.3 Toute déclaration faite par Opera Gallery au sujet de tout lot, qu’elle soit verbale ou par écrit, concernant par exemple l’attribution à un artiste, une école, un pays d’origine ou une provenance, ou toute date ou période, sont uniquement l’expression de notre propre opinion ou croyance (cela n’aura toutefois pas pour effet de nous décharger de toute responsabilité en cas de fausse déclaration volontaire) et ne sont pas garanties par nous. Nos opinions et croyances ont été formées en toute honnêteté et en conformité avec le degré de diligence que l’on peut raisonnablement attendre d’une salle des ventes de bonne réputation.

1.4 Les dimensions, les couleurs dans les reproductions et les informations concernant l’état d’un objet sont fournies à des fins d’information uniquement. Toutes les informations relatives aux incidents, aux accidents, aux restaurations et aux mesures de conservation afférentes à un lot sont fournies afin de faciliter toute inspe ction effectuée par l’acheteur potentiel et demeurent du ressort de sa propre interprétation.

1.5 Tous les lots sont vendus tels quels avec tous défauts ou toutes imperfections, et vous devez vous assurer de leur état en les inspectant et en vous fiant à votre propre jugement. En particulier, la nature de certains lots vendus par nous est telle que les lots sont rarement dans un parfait état, et en raison de leur nature et de leur âge, sont susceptibles de montrer des signes d’usure, d’endommagement ou de toutes autres imperfections, restaurations ou réparations.

1.6 Bien qu’à la demande nous donnerons toute explication sur l’état des œuvres lors de la vente et que nous fournirons toutes informations sur l’état que vous pourriez raisonnablement demander, nous ne serons responsables d’aucun dommage ou détérioration future des œuvres, occasionnés de quelque façon que ce soit, après l’expédition ou la vente.

1.7 Aucune réclamation ne sera acceptée après le coup de marteau dans la mesure où les acheteurs poten tiels auront eu une opportunité d’examiner les œuvres présentées lors de l’exposition des lots que nous aurons organisée avant la vente.

1.8 En cas de litige au moment de la vente, c’est-à-dire s’il est établi que deux ou plusieurs acheteurs ont fait simultanément une offre identique, à haute voix ou par un signe et que ceux-ci demandent le lot en même temps lors du coup de marteau, le lot sera de nouveau soumis aux enchères au prix offert par les enchéris-seurs, et toutes les personnes présentes seront autorisées à enchérir.

### 2. ESTIMATIONS

Les estimations sont basées sur les prix payés récemment lors d’enchères pour des biens comparables que ce soit par rapport à leur état, leur rareté, leur qualité et leur provenance. Les estimations sont soumises à des révisions. Les acheteurs ne doivent pas compter sur le fait que les estimations sont une représentation ou une prévision des prix de vente réels. Les estimations ne comprennent pas les frais à la charge de l’acheteur. Si la mention “Estimation sur Demande” apparaît, veuillez contacter le spécialiste d’Opera Gallery afin d’obtenir des informations supplémentaires.

### 3. PRIX DE RÉSERVE

Le prix de réserve représente le prix minimum confidentiel que le vendeur-déposant acceptera de recevoir et n’excédera pas l’estimation inférieure donnée avant la vente. Les lots qui ne font pas l’objet d’un prix de réserve sont identifiés par le symbole (▲) figurant près du numéro de lot.

### 4. FRAIS SUR VENTE À ACQUITTER PAR L’ACHETEUR

Opera Gallery percevra de l’Acheteur une commission en sus du Prix d’Adjudication au taux de vingt-cinq pour cent (25 %) sur les premiers 180.000 AED du Prix d’Adjudication plus vingt pour cent (20 %) du montant du Prix d’Adjudication au delà de 180.000 AED jusqu’à 3.700.000 AED inclus plus douze pour cent (12 %) sur toute somme supérieure à 3.700.000 AED, ou tous autres taux ou montants tels qu’ils vous seront fournis par écrit avant la tenue de la Vente aux Enchères (la “Prime de l’Acheteur”).

### 5. EXPOSITION AVANT LA VENTE

L’exposition précédant la vente est ouverte gratuitement au public. Les spécialistes d’Opera Gallery sont disponibles pour fournir des conseils et des rapports sur l’état de conservation lors des visualisations ou sur rendez-vous.

### 6. ENREGISTREMENT DES ENCHÉRISEURS

6.1 Les acheteurs potentiels qui n’ont pas enchéri ou déposé d’œuvres antérieurement auprès d’Opera Gallery doivent fournir :
(a) des justificatifs d’identification qui doivent se composer des pièces suivantes selon la catégorie de l’ache-teur :

(i) pour les personnes physiques : une pièce d’identité avec photo émise par un organisme officiel (telle qu’un permis de conduire avec photo, une carte d’identité nationale ou un passeport) et, si cela n’est pas indiqué sur le document d’identification, un justificatif de domicile en cours, par exemple, une facture émise par un service public ou un relevé bancaire.

(ii) pour les sociétés : un certificat de constitution.

(iii) pour toute autre structure d’entreprise telles que les trusts, les sociétés offshore ou les sociétés de per-sonnes, veuillez contacter Opera Gallery pour obtenir des conseils sur les informations que vous devez fournir.
(b) une référence financière sous forme d’un relevé bancaire récent, ou une référence émise par la banque conforme à votre niveau d’achat prévu. Opera Gallery peut vous fournir un formulaire de libellé pour la réfé-rence bancaire, si nécessaire.

6.2 Les personnes qui s’enregistrent d’ordre et pour compte d’une autre personne qui n’a pas enchéri ou consigné antérieurement auprès d’Opera Gallery doivent apporter des documents d’identification non seulement pour elles-mêmes, mais aussi pour la partie au nom et pour le compte de laquelle elles enché-rissent, ainsi qu’une lettre d’autorisation signée de la part de cette partie.

6.3 Afin de disposer de suffisamment de temps pour traiter les informations, les nouveaux clients sont incités à s’inscrire 48 heures avant une vente. Les acheteurs potentiels doivent s’enregistrer pour obtenir un numéro d’enchérisseur au moins 30 minutes avant la vente aux enchères. Les clients qui n’ont pas effectué d’achat auprès de tout établissement d’Opera Gallery au cours des deux dernières années et ceux qui souhaitent dépenser plus que lors des dernières occasions sont priés de fournir une nouvelle référence bancaire. Pour obtenir de l’aide au niveau des références, veuillez contacter Opera Gallery Dubai.

### 7. ENREGISTREMENT À DES FINS D’ENCHÉRIR POUR LE COMPTE D’UN TIERS

Les personnes qui enchérissent au nom d’un client existant doivent apporter une lettre signée de la part du client autorisant l’enchérisseur à agir au nom de celui-ci. Veuillez noter qu’Opera Gal- lery n’accepte pas les paiements effectués par des tierces parties. Nous ne pouvons accepter des paiements que des clients et non de la personne enchérissant en leur nom.

### 8. ENCHÈRES

Le commissaire-priseur accepte les enchères des personnes présentes dans la salle, les enchères télépho- niques et les enchères de personnes absentes données sous forme d’offres écrites déposées auprès d’Opera Gallery avant la vente. Le commissaire-priseur peut également exécuter des enchères au nom du vendeur jusqu’au montant maximum de la réserve. Le commissaire-priseur n’identifiera pas spécifiquement les en- chères soumises au nom du vendeur. Le commissaire-priseur ne soumettra en aucun cas au nom du vendeur des enchères supérieures ou égales au prix de réserve.

### 9. ORDRES D’ACHAT DE PERSONNES ABSENTES

Les ordres d’achat sont des instructions écrites émises par des acheteurs potentiels qui ne peuvent être présents à la vente, ordonnant à Opera Gallery d’enchérir en leur nom et pour leur compte jusqu’au montant maximum spécifié pour chaque lot. Le personnel d’Opera Gallery tentera d’exécuter un ordre d’achat au prix le plus bas possible en prenant en compte le prix de réserve. Les ordres d’achat soumis sur les lots “sans réserve” seront, en l’absence d’une surenchère, exécutés à environ 50 % de l’estimation la plus basse donnée avant la vente ou au montant de l’enchère en cours si celle-ci est inférieure à 50 % de l’estimation la plus basse. Le commissaire-priseur pourra exécuter des ordres d’achat directement à partir de l’estrade, en les identifiant clairement comme des “ordres d’achat”, des “enchères du registre des ordres”, des “enchères sur ordre” ou des “enchères sur commission”. Les Formulaires des Ordres d’Achat sont disponibles auprès d’Opera Gallery.

### 10. ENCHÈRES PAR TÉLÉPHONE

10.1 Les enchères par téléphone sont un service sans frais fourni par Opera Gallery.

10.2 Les enchères par téléphone ne peuvent pas être acceptées pour les lots estimés à moins de 12.000 AED.

10.3 Les arrangements doivent être confirmés auprès d’Opera Gallery au moins 24 heures avant la vente aux enchères chez Opera Gallery Dubai.

10.4 Les enchères par téléphone peuvent être enregistrées. En soumettant des enchères par téléphone, les acheteurs potentiels consentent à l’enregistrement de leur conversation. Opera Gallery n’assumera aucune responsabilité au titre de toute perturbation dans la liaison téléphonique, tout échec de la communication, tout retard dans la mise en liaison ou toute erreur ou omission se rapportant aux ordres des enchères par téléphone.

### 11. ENCHÈRES ADJUGÉES

Le fait que les factures soient envoyées par courrier après la vente n’entraîne aucunement une obligation de notre part de vous informer du résultat de votre enchère au préalable et notre responsabilité ne saurait être engagée dans l’hypothèse où une telle notification n’aurait pas été émise. Les acheteurs sont priés de nous contacter par téléphone ou en personne dès que possible après la vente afin d’obtenir des renseignements sur l’issue de leurs enchères afin d’éviter d’encourir des frais de stockage inutiles. Les adjudicataires paieront le prix de l’enchère finale plus les frais y relatifs et toute taxe applicable.

### 12. DISCRETION DU COMMISSAIRE-PRISEUR

Le commissaire-priseur a le droit, à son entière discrétion raisonnable, de refuser toute offre, d’organiser la mise aux enchères comme bon lui semble, de retirer ou de diviser tout lot, de combiner deux ou plusieurs autres lots et, en cas d’erreur ou de litige, que ce soit pendant ou après la vente, de déterminer l’adjudicataire, de poursuivre la vente aux enchères, d’annuler la vente ou de remettre aux enchères et revendre l’article litigieux. Si tout litige survient après la vente, en l’absence de toute preuve contraire, le registre des ventes tenu par le commissaire-priseur fera foi.

### 13. PAIEMENT

13.1 Les acheteurs doivent effectuer le paiement de leurs achats immédiatement après la vente aux enchères. Pour éviter des retards de livraison, les acheteurs potentiels sont encouragés à fournir des références bancaires ou toutes autres références appropriées avant la vente aux enchères. Veuillez noter qu’Opera Gallery n’acceptera pas les paiements de lots achetés de toute partie autre que l’acheteur enre-gistré.

13.2 Les lots achetés pourront être payés de la façon suivante :
– par virement électronique (voir détails dans les conditions de vente anglaises 13.2, p. 141)
– par carte de crédit : Visa, MasterCard et American Express uniquement (jusqu’à 1.000.000 AED),
– en espèces (jusqu’à 50.000 AED et sous réserve de conditions),
– par chèque de banque payable à Opera Gallery (sous réserve de conditions) ; ou
– par chèque personnel (libellé en AED et émis par une banque de Dubai ; la compensation prendra 5 à 10 jours ouvrables).

13.3 Afin de traiter votre paiement de façon efficace, veuillez indiquer le numéro de vente et le numéro de client pour toutes les transactions..

### 14. DROIT DE SUITE DE L’ARTISTE

14.1 Si un lot est affecté par ce droit, il sera identifié par le symbole (♣) se trouvant près du numéro de lot. L’acheteur s’engage à payer à Opera Gallery le montant du droit applicable et nous paierons ce montant à l’agent collecteur de l’artiste. Le droit de suite s’applique lorsque le Prix d’Adjudication est de 1.000 Euros ou plus et le montant du droit ne peut pas être supérieur à 12.500 Euros par lot. Le montant est calculé de la façon suivante :

	Redevance	Partie du Prix d’Adjudication (en Euros)
(a)	4.00%	jusqu’à 50.000
(b)	3.00%	entre 50.000,01 et 200.000
(c)	1.00%	entre 200.000,01 et 350.000
(d)	0.50%	entre 350.000,01 et 500.000
(e)	0.25%	au-dessus de 500.000

14.2 Les factures seront émises en AED. Aux fins du calcul du droit de suite, le taux de change AED / Euro sera le taux de référence de la Banque Centrale Européenne en vigueur le jour de la vente.

### 15. EXPÉDITION

15.1 Il incombe à l’acheteur de collecter ses achats ou de prendre toutes dispositions en matière d’expédi-tion. Une fois que le paiement est encaissé dans son intégralité, Opera Gallery peut organiser l’emballage et l’expédition du bien à la demande et aux frais de l’acheteur. Les acheteurs doivent demander un devis de tout article ou bien volumineux de grande valeur qui nécessite un emballage professionnel.

15.2 Pour plus d’informations, veuillez contacter Opera Gallery par e-mail à l’adresse dmadmin@operagallery.com, ou par téléphone au numéro +971 4 323 0909

### 16. PERMIS D’EXPORTATION / IMPORTATION ET TAXES

16.1 Le statut douanier des lots vendus est censé être l’Importation Temporaire (“IT”). Par conséquent, les lots devront être importés s’ils sont vendus à un résident de l’un des Etats membres du Conseil de Coopération des Etats arabes du Golf (le “GCC”), et la taxe applicable de 5 % devra être payée par l’acheteur en plus du Prix d’Adjudication, des frais sur achat à la charge de l’acheteur et de tous autres coûts. D’une manière générale et conformément à la clause 11, les adjudicataires seront responsables et feront leur affaire du paiement, en sus du Prix d’Adjudication, des taxes applicables sur l’importation des œuvres d’art dans le pays de destination, notamment la TVA de 7% en ce qui concerne la France.

16.2 Les acheteurs doivent toujours vérifier si une licence d’exportation est requise avant l’exportation. Il incombe exclusivement à l’acheteur d’obtenir toute licence relative à l’exportation ou l’impor-tation des lots achetés. Le refus de toute licence ou tout retard dans l’obtention de licences n’entraînera aucune annulation de vente ni de retard de paiement intégral du lot.

16.3 Opera Gallery peut conseiller les acheteurs sur les dispositions détaillées des règlementa-tions en matière de licence d’exportation, et soumettra toute demande de licence d’exportation né-cessaire, sur demande de l’acheteur. Cependant, Opera Gallery ne peut pas garantir qu’une licence sera obtenue. Les lois locales peuvent interdire l’importation de certains biens et/ou la revente de certains biens dans le pays d’importation. Pour plus d’informations, veuillez contacter Opera Gal- lery par e-mail à l’adresse suivante : dmadmin@operagallery.com, ou par téléphone au numéro suivant : +971 4 323 0909.

### 17. RÉSERVE DE PROPRIÉTÉ ET TRANSMISSION DES RISQUES

17.1 L’acheteur n’acquerra les titres de propriété du lot acheté que lorsque nous aurons reçu, sous forme de fonds immédiatement disponibles, tous les montants qui nous sont dus par l’acheteur même dans le cas où nous aurions relâché le lot à l’acheteur.

17.2 Les risques et la responsabilité liés au lot (y compris les cadres ou les miroirs, le cas échéant) sont transmis à l’acheteur à l’expiration d’une période de sept jours civils à partir de la date de la vente, ou lors de la prise en charge du lot par l’acheteur si elle intervient avant cette expiration.

### 18. LIMITATION DE GARANTIE

18.1 En plus de la responsabilité d’Opera Gallery envers les acheteurs exposée à la clause 1 des pré-sentes Conditions, mais sous réserve des dispositions du présent paragraphe, Opera Gallery garan-tit pendant une période de 2 ans à partir de la date de la vente que tout bien qui est décrit dans les titres du catalogue en LETTRES CAPITALES - c’est-à-dire les titres écrits entièrement en lettres majuscules (description qui pourra être modifiée par le biais d’une notification ou une annonce de la salle des ventes) et pour lequel il est indiqué sans réserves qu’il est l’œuvre d’un auteur désigné ou qu’une paternité lui est accordée, est authentique et non contrefait. Le terme “auteur” ou “paternité” fait référence au créateur du bien ou à la période, la culture, la source ou l’origine, selon le cas, grâce auquel / à laquelle la création de ce bien est identifiée dans ce catalogue par sa description entière en LETTRES CAPITALES.

18.2 Seuls les titres des lots en LETTRES CAPITALES dans ce catalogue indiquent ce qui est garanti par Opera Gallery. La garantie d’Opera Gallery ne s’applique pas aux données supplémentaires qui figurent sous les titres en LETTRES CAPITALES de chaque lot, et Opera Gallery n’est responsable d’aucune erreur ou omission dans ces données.

18.3 La garantie ne s’applique à aucun titre pour lequel il est spécifié qu’il représente une opinion assortie de réserves. La garantie est soumise à ce qui suit :

- Elle ne s’applique pas lorsque (i) la description du catalogue ou la notification de la salle des ventes cor-respondait à l’opinion généralement acceptée des spécialistes ou experts à la date de la vente, ou indiquait à juste titre qu’il existait un conflit d’opinions ; ou (ii) une identification correcte d’un lot ne peut être démontrée qu’au moyen d’un processus scientifique dont l’utilisation n’est pas communément en vigueur à la date de publication du catalogue, ou d’un processus qui, à la date de publication du catalogue, était excessivement cher ou difficilement applicable, ou était susceptible d’avoir causé un dommage au bien.
- Les avantages de la garantie ne sont pas cessibles et ne s’appliqueront qu’à l’acheteur original du lot tel qu’il figure sur la facture émise initialement par Opera Gallery lorsque le lot a été vendu lors de la vente aux enchères.
- L’acheteur original doit être resté le propriétaire du lot sans avoir cédé à toute tierce partie aucun intérêt qui est lié à ce lot.
- Le seul et exclusif recours possible de l’acheteur contre Opera Gallery et le vendeur, en lieu et place de tout autre recours qui pourrait être disponible, est l’annulation de la vente et le remboursement du prix d’achat original payé pour le lot. Ni Opera Gallery ni le vendeur ne seront tenus responsables au titre des dommages spéciaux, secondaires ou consécutifs, y compris, sans limitation, les pertes de profits ou d’intérêts.
- L’acheteur doit nous informer par écrit de toute réclamation dans les 2 années suivant la date de la vente aux enchères.
- La politique générale d’Opera Gallery exige, et Opera Gallery a le droit d’exiger, que l’acheteur obtienne les opinions écrites de deux experts reconnus dans le domaine, qui sont conjointement acceptés par Opera Gallery et l’acheteur, avant qu’Opera Gallery ne décide d’annuler ou non la vente sous garantie.
- L’acheteur doit retourner le lot à la salle des ventes Opera Gallery où il a été acheté, dans le même état qu’il était lors de la vente.

### 19. DROITS D’AUTEUR

Les droits d’auteur attachés à toutes les images, illustrations et données écrites produites par ou pour Opera Gallery, portant sur un lot, y compris le contenu de ce catalogue, sont et demeurent à tout moment la propriété d’Opera Gallery et ne pourront pas être utilisés par l’acheteur, ni par aucune autre personne, sans notre accord obtenu préalablement par écrit. Opera Gallery et le vendeur ne font pas de déclarations et ne fournissent pas de garanties selon lesquelles l’acheteur d’un bien acquerra tous droits d’auteur ou tous autres droits de reproduction qui y sont attachés.

### 20. DROIT APPLICABLE ET JURIDICTION

Le présent Contrat sera régi et interprété conformément aux lois du DIFC. Tous litiges survenant dans le cadre du présent Contrat qui ne seront pas réglés à l’amiable par les parties seront soumis aux, et définitivement tranchés par, les tribunaux du DIFC qui auront compétence exclusive.

### 21. DISPOSITIONS DIVERSES

21.1 **Divisibilité.** Si toute partie des présentes Conditions de Vente est jugée par tout tribunal nulle, illégale ou non exécutoire, cette partie ne sera pas prise en compte et les dispositions restantes demeureront valables dans toute la mesure permise la loi.

21.2 **Données Personnelles.** Aux fins de la Loi relative à la Protection des Données du DIFC de 2007, vous consentez à ce que nous détenions vos données personnelles et que nous puissions les transmettre aux socié-tés affiliées d’Opera Gallery à travers le monde afin de vous permettre de consigner ou d’acheter des biens ou des services et, sauf si vous nous faites part de votre objection par écrit ultérieurement, à vous informer des ventes, événements et services à venir.

21.3 **Constitution et Licence d’Exploitation.** Opera Gallery (Dubai) Ltd est constitué dans le DIFC, Dubai, Émirats Arabes Unis, et le numéroc de sa licence commerciale est le CL0630.



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# Absentee Bids Form / Ordre d'achat

## INTERNATIONAL MODERN AND CONTEMPORARY ART

Monday 22 October, 2012

To be held at The Ritz-Carlton, Dubai - DIFC, Ballroom A

Broadcast live Millon & Associés - 5, av. d'Eylau, 75116 Paris

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TELEPHONE BIDS FORM / ENCHÈRES PARTÉLÉPHONE  
Please fax to: / Faxer à : 00 (33)1 47 27 70 89 - apignon@millon-associes.com

Name and first name / Nom et prénom :

Address / Adresse :

Telephone(s) :

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RIB :

I have read the conditions of sale and the guide to buyers and agree to abide by them. I grant you permission to purchase on my behalf the following items within the limits indicated in AED (these limits do not include buyer's premium and taxes).

Après avoir pris connaissance des conditions de vente, je déclare les accepter et vous prie d'acquiescer pour mon compte personnel, aux limites indiquées en AED, les lots que j'ai désignés ci-dessous (les limites ne comprenant pas les frais).

Lot No.	LOT DESCRIPTION DESCRIPTION DU LOT	TOP LIMITS OF BID AED LIMITE EN AED

Signature :

Please sign and attach this form to a document indicating the bidder's bank details (IBAN number or swift account number) and photocopy of the bidder's government issued identitycard. (Companies may send a photocopy of their registration number). I have read the terms of sale, and grant you permission to purchase on my behalf the following items within the limits indicated in AED.

Merci de joindre au formulaire d'ordre d'achat un relevé d'identité bancaire et une copie d'une pièce d'identité (passeport, carte d'identité,...) ou un extrait d'immatriculation au R.C.S. Après avoir pris connaissance des conditions de vente, je déclare les accepter et vous prie d'enregistrer à mon nom les ordres d'achats ci-dessus aux limites indiquées en AED. Ces ordres seront exécutés au mieux de mes intérêts en fonction des enchères portées lors de la vente.

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