

**CONTEMPORARY ART AUCTION** 17 FEBRUARY 2010 | KUWAIT

JAMM

ART & BEYOND

# J A M M

ART & BEYOND

## ABOUT JAMM

Established in 2009, JAMM is an independent strategic art advisory service founded by Sheikha Lulu Al-Sabah and Lydia Limerick, who bring a combined expertise of over 20 years in the Contemporary and international art market.

JAMM offers a comprehensive art management and consultancy service to private, corporate and public clients and deals predominantly with acquisition, exhibition curation, art fund activities, management of existing collections and commissioning of artworks, across a wide range of media including painting, sculpture, installation, photography and portraiture.

Projects range from large-scale exhibitions and events to smaller-scale activities focused on the development of the art market in the Middle East and other key regional markets. A key goal is to promote Arab and Iranian artists in the West and Western artists in the East in order to encourage creative collaboration between the two. JAMM works with corporate clients to engage in cultural projects and assist artists to maximise their potential through the generation of cultural projects commissioned by the corporate and public sector.

[www.jamm-art.com](http://www.jamm-art.com)

**CHANT AVEDISSIAN** (Egyptian, 1951)

*Asmahan*, 1995-2009.

Colour pigment on cardboard. 50 x 70 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900

PROVENANCE Directly from the artist



JAMM would like to thank the sponsors for their encouragement and support:



The Kuwait Society for the Protection of Animals and Their Habitat (K'S PATH), is a revolutionary new organisation that aims to bridge the gap between animals and humans in Kuwait. Kuwait is a unique country which acts as a crossroads for people from around the world. As such, people from many cultures and beliefs live alongside a diverse group of animals in this small Islamic country. The last two decades have seen significant change in Kuwait. Numerous severe environmental catastrophes coupled with the military devastation from the 1991 Gulf War have had a cataclysmic effect on Kuwait's ecosystem.

Additionally, Kuwait lacks the effective environmental and animal welfare laws and enforcement needed to protect its natural residents. K'S PATH hopes to reverse this trend through education, advocacy, rescue, sheltering, sanctuary, clean up, and the promotion of animal and environmentally friendly legislation.

Finally, the rate of endangered, protected, and illegal species being smuggled into the country for sale as pets has increased in the last several years. These animals include cheetahs, tigers, baboons, monkeys, African Grey parrots, kangaroos, ostriches, and many other mammals, birds, snakes and lizards. The trade in these animals is rampant and conducted in public without fear of punishment. The government of Kuwait has signed the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), which controls and regulates the international trade of animals. However, signing the agreement has not yet resulted in the required law enforcement, sanctuary, or relocation efforts for protected animals. K'S PATH intends to effect positive change by acting as the sanctuary facility of choice for smuggled animals and to help facilitate their rescue, rehabilitation, and relocation.

[www.kspath.org](http://www.kspath.org)

## ABOUT THE AUCTIONEER



AILEEN AGOPIAN

Director, Contemporary Art, New York

Aileen Agopian, Director of Contemporary Art, New York and a main auctioneer, joined Phillips de Pury & Company in 2000. In her role, Agopian has been instrumental in the successes and groundbreaking Evening Sale auctions bringing complete private collections for sale as well as setting new records for artists such as Robert Gober, Richard Prince, Mark Grotjahn, Julian Schnabel, and Rudolf Stingel, to name a few. Agopian's extensive experience in international business-getting as well as her strategic vision have proven as key tools to continually achieve new success levels in Contemporary art auctions. Prior to joining Phillips, Agopian served as a sales director at White Cube, the leading London gallery known for pioneering artist careers and movements such as the Young British Artists group. In addition to her time in London, Agopian was also affiliated with the famous Leo Castelli gallery in New York. She graduated Cum Laude from Tufts University with a BA in Art History and completed her Master's degree with honors in Post-War and Contemporary Art at Sotheby's Institute of Art in London. For the past two years, Agopian has also served on the board of The Children's Museum of the Arts in New York.

**PHILLIPS**  
de PURY & COMPANY

Founded in 1796, Phillips de Pury & Company is one of the world's leading art companies and a vital force in today's art world. Through its innovative exhibitions and auctions, Phillips de Pury has established itself as a tastemaker in Contemporary art, design, photographs, printed editions and jewellery. The company has offices and representatives in twelve cities on three continents, and is renowned for its beautiful and lavish catalogues, dynamic architectural exhibition spaces, popular events and record-breaking sales. Led by Simon de Pury, a key figure in the art market and one of the world's most talented auctioneers, Phillips de Pury formed a strategic partnership with Mercury Group in 2008. Mercury, the leading retail luxury company in Russia, acquired majority control of the company and has made a significant investment in the firm to better position Phillips de Pury to compete and take advantage of exciting opportunities in the current art market.

## ABBAS AKHAVAN



Abbas Akhavan's *Neighborhood Fires* series is a suite of small-scale graphite finger-drawings created with powdered charcoal on mylar, a clear hardy film that preceded cellophane in the 1960s and is still used for packaging. They are images of small anonymous houses burning taken from pictures in newspapers or on the Internet. The cause of the flame is ambiguous – unclear if burnt by a domestic accident, the result of a natural disaster, or war.

### 01 ABBAS AKHAVAN (IRAN IAN, 1977)

*Neighborhood Fires 10, 2007*  
Powdered charcoal on mylar. 22 x 28 cm.

**Estimate:** KD 160-280 \$560-980  
PROVENANCE Directly from the artist

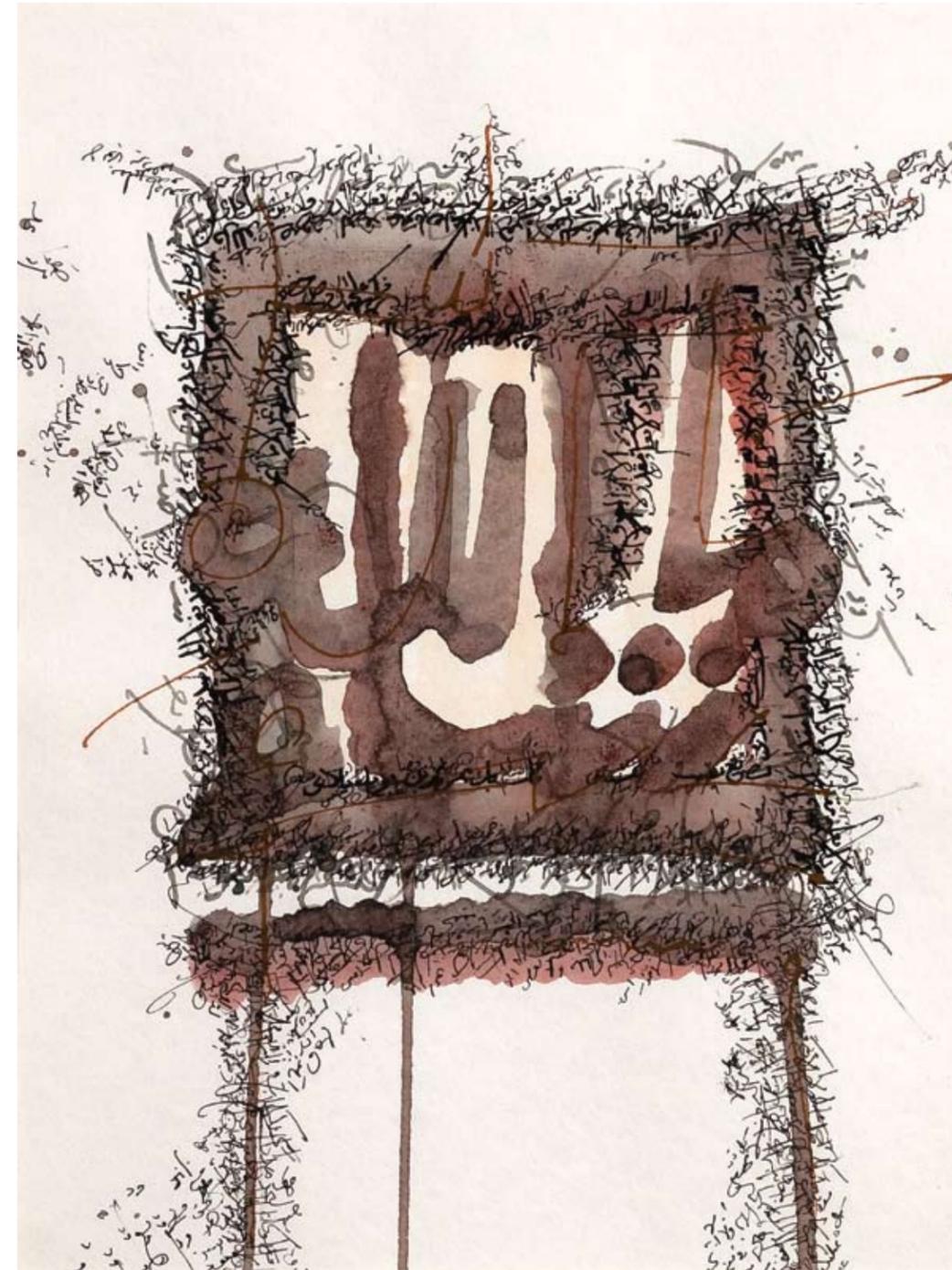
## FAREED ABDAL

“There is no reason for me to want to be an artist. It happened suddenly in my mid-forties. I felt a flow of energy transforming my experiences, thoughts and feelings into calligraphic expressions. When I am in that state of mind, I forget conventional time and conditioned identity. Any sound, movement, story or statement can trigger an inner ripple that starts echoing to a calligraphic expression. It is like children’s love of play. They do not need to be motivated. They just love to play. In playing, the duality of opposites becomes gifts to be appreciated.

So the art or the expression I bring out are dances between conventional reality and inner experimental realities. Although these experiences come through me, I do not feel that they are mine. In fact, they give me liberty!

To construct an identity of an ‘artist’, an ‘architect’, and ‘this’ or ‘that’, it is important to carry out intensive training, reading, study and to imbibe knowledge of theories, trends and works of great masters.

History, philosophy, theory and criticism can deepen our understanding of great works, trends and styles. However, a journey of inner self-discovery is of great essence. All the training and experiences may harden into a conditioned identity. Caution: learn to put it aside and walk your inner experience with innocence and courage.”



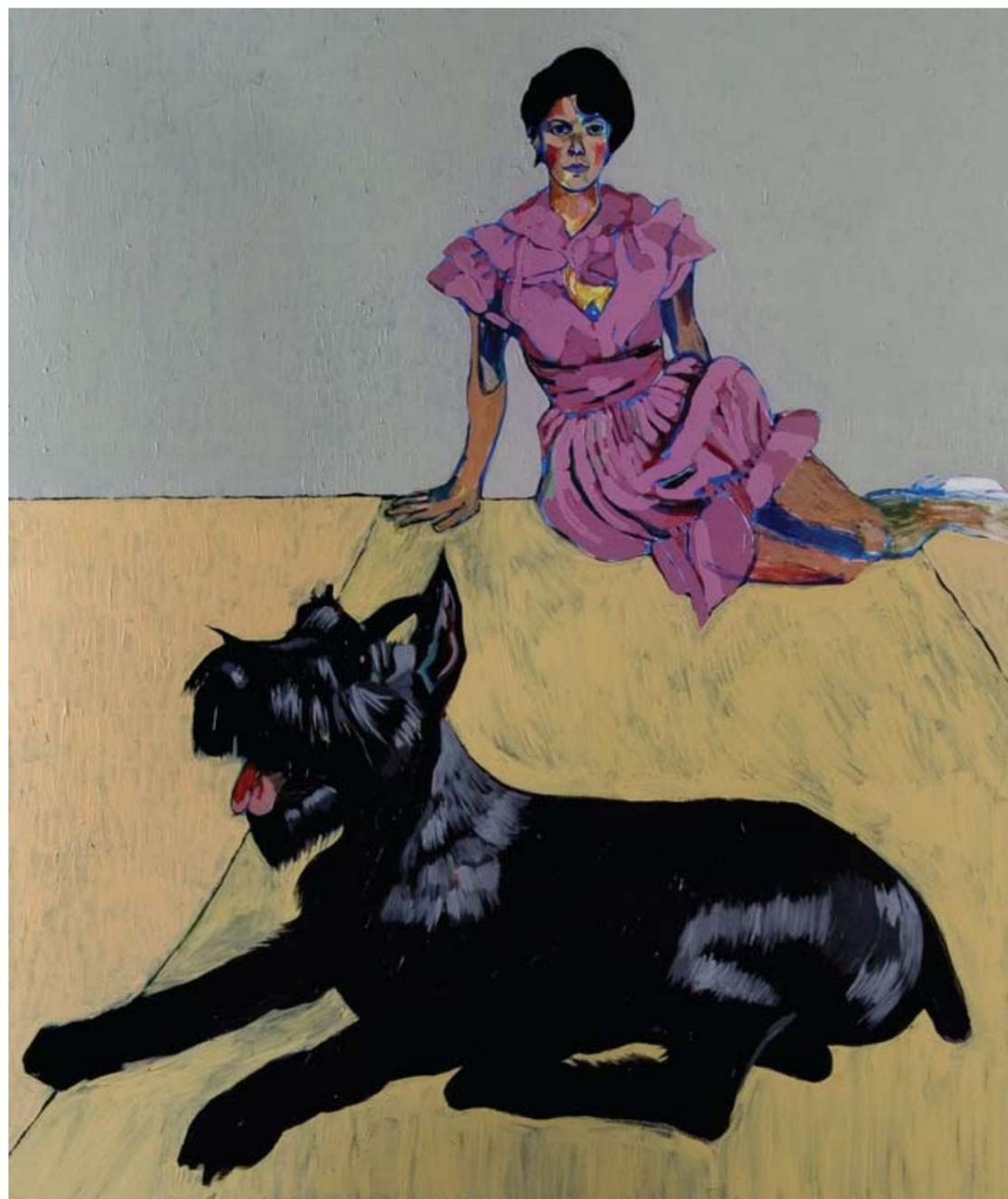
### 02 FAREED ABDAL (KUWAITI, 1957)

Untitled, 2008.

Ink on paper. 24 x 24 cm.

**Estimate:** KD 400-600 \$1,400-2,100

PROVENANCE Directly from the artist



## GHADAH ALKANDARI

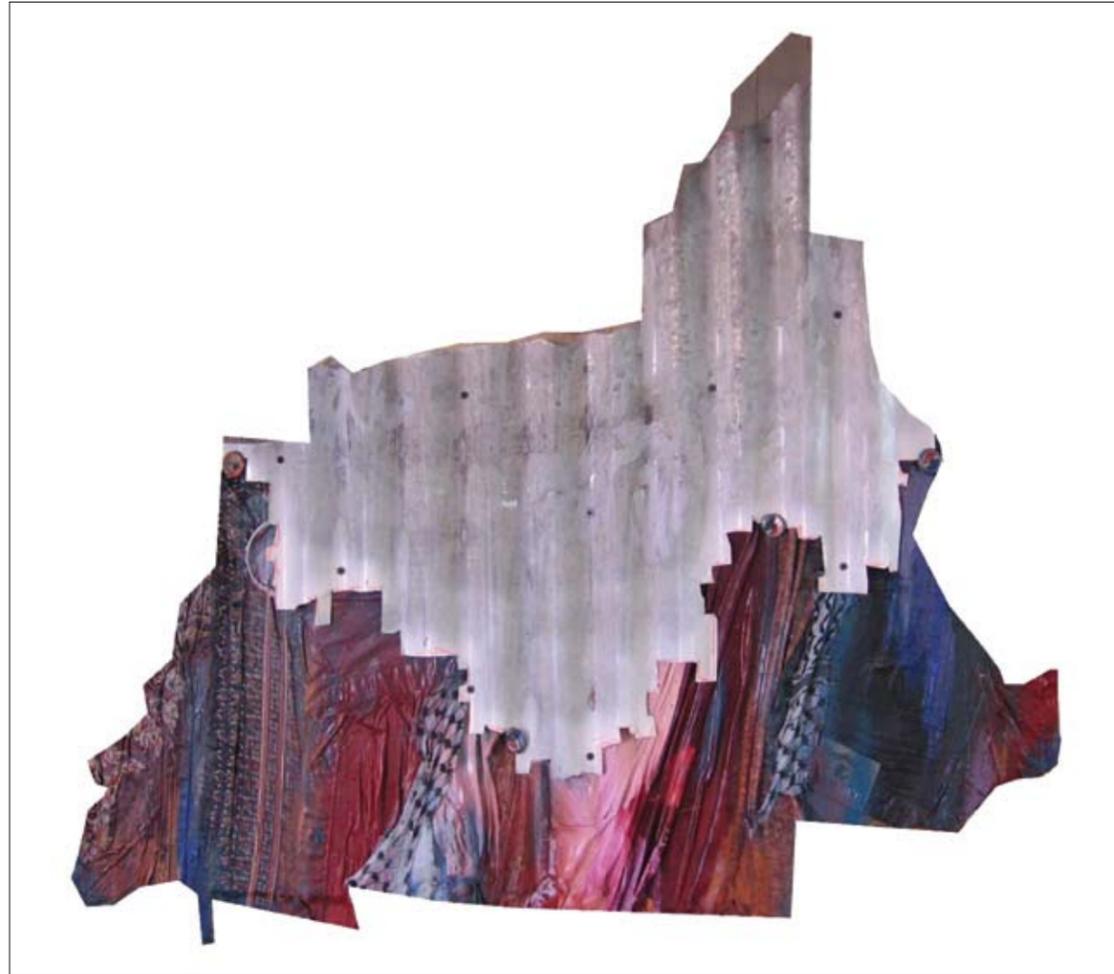
"*The Girl & Her Giant Schnauzer Iber* is a painting I did especially for this auction. I was asked to participate at a time when I was seriously contemplating adopting a cat, so I had animals on my mind. Now, after weeks of both failed and successful photo sessions involving a humongous dog, a few days of painting and adopting my own cat Duncan from the Animal Friends League of Kuwait, I feel that somehow the painting, since conception, has come full circle. It started off instantly with an idea to paint one of my favourite people with her 'son', Iber. That idea percolated in my head for weeks before I finally put brush to canvas. As I started painting, my idea changed to perhaps including Duncan in the painting, to possibly keeping it just about the dog, then it became about the dress, and finally back to Iber and his 'mommy'. I'm lucky to have been given the opportunity to do this, if only to paint such a magnificent animal and his equally magnificent mother."

### 03 GHADAH ALKANDARI (KUWAITI, 1969)

*The Girl & Her Giant Schnauzer Iber*, 2009.  
Acrylic on canvas. 100 x 120 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
**PROVENANCE** Directly from the artist

## ABDUL RAHMAN KATANANI



Abdul Rahman Katanani is a young Palestinian artist who has lived his entire life as a refugee in the Sabra and Shatila camp in Lebanon. His talent was evident from early childhood when he began to paint rigorously, using the painful realities of the refugees' daily lives as his subject matter. Katanani expresses their endurance and persistent spirit of resistance by utilising the camp's structural materials of zinc plates, tin and cardboards, rags of old clothes and old utensils as his art materials.

### 04 ABDUL RAHMAN KATANANI (PALESTINIAN, 1979)

*The Camp, Overview*, 2008.  
Mixed media on panel. 95 x 120 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist

## OULA AYOUBI

"Chromatic silence moved by bold lines on a female face stirs what it feels like. You may see her anxious and might be fascinated by her coquetry. On the other hand, she looks dreamy, looking through her eyes sunk in the darkness for a light to paint out dreams."



### 05 OULA AYOUBI (SYRIAN, 1973)

*A Different Face*, 2009.  
Acrylic on canvas. 120 x 140 cm.

**Estimate:** KD 1,000-1,200 \$3,500-4,200  
PROVENANCE Directly from the artist

## ALA EBTEKAR

Ala Ebtekar's *Absent Arrival* series merges images of warriors across time and culture in delicately layered black and white drawings. In his works traditional wrestlers and Kushti warriors are integrated with B-Boy poses that simultaneously echo a faded era of popular culture while mirroring the integration of hip-hop into mainstream culture today. Each figure rests under an ornamented dome-like arc; soldiers of the past forming a fortified structure with the equally macho posturing of rap artists, break-dancers and MCs. By merging bygone Persian wrestlers and soldiers with current prototypes of masculinity, Ebtekar suspends time and geography, as well as popular iconography from past and present.



06 **ALA EBTEKAR** (IRAN IAN, 1979)

*The Absent Arrival 29*, 2006.  
Graphite and acrylic on paper. 42 x 29.7 cm.

**Estimate:** KD 400-600 \$1,400-2,100  
PROVENANCE Directly from the artist

## HIND AKIL

"Does my art mean anything to me? Sure it does. It needs to be aesthetically pleasing to my eye before I move it to the next level. There is no deep secret or underlying meaning as to why I paint: I paint because it is what I do. People sometimes ask me when it was that I discovered that I was an artist. I still do not have an answer to that. I still cannot say that I am an artist, but what I can say with complete confidence is that I am the creator of my own existence. The female figure prevails in my works. It is pure, expressive, yet suppressed. Being an Arab woman and growing up between the East and the West, the female expression in my painting has taught me a lot about surviving womanhood in the Middle East. At the end of the day, being an artist to me is a way of life, a feeling and a motivation. I am still exploring how and what it means to be an artist, and figuring out who I am, what I am, and where I am through my works. It's a journey that I am exploring and will continue to explore until I die. That is how I have chosen to live my life, to live vicariously through my art."



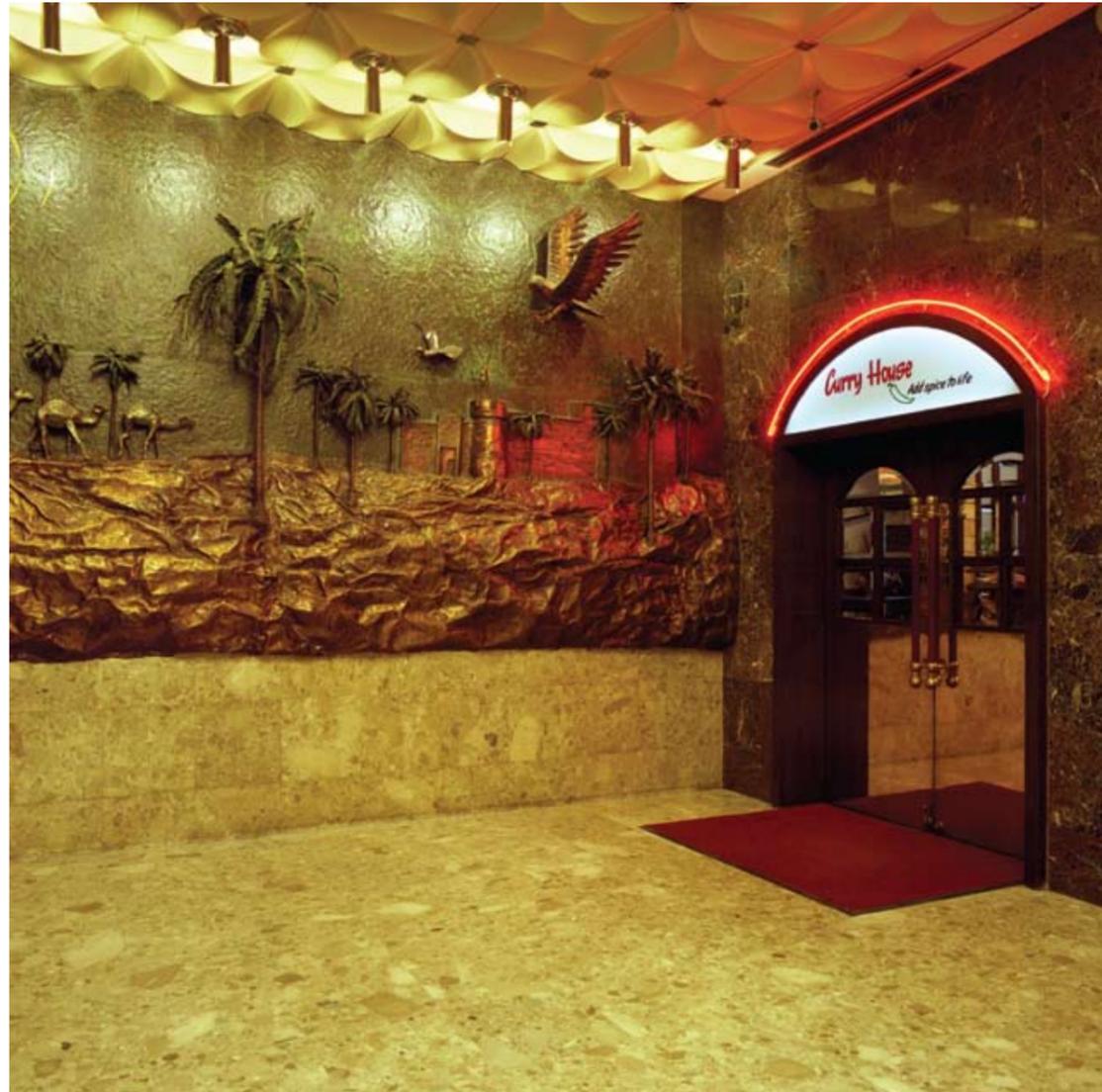
07 **HIND AKIL** (KUWAITI, 1972)

Untitled, 2008.  
Charcoal, pencil, watercolour on watercolour paper. 80 x 10 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist

## LAMYA GARGASH

08



Lamya Gargash created *Familial*, a series of photographs, for the inaugural UAE National Pavilion at the 2009 Venice Biennale. The series plays on the aesthetics of hospitality, the politics of interior design and the disingenuous lure of documentation. As Gargash explains, “Without the label of ‘one-star hotel,’ they would actually be regarded simply as intimate settings. Despite grand names like Blue Diamond and Royal Garden and trying very hard to exude lavishness, they did offer intimacy, warmth and genuine humaneness. When people think of the UAE or Dubai, the scenes that come to mind are soulless skyscrapers and luxury hotels. Stereotypes strip us of our reality, of anything that is humble, intimate and even plain. What I see is very different to what appears on your screens; another world exists. Most people fail to see this.”

## SAMIRA ALIKHANZADEH

09



08 **LAMYA GARGASH** (EMIRATI, 1981)

*Familial Series (Eagle Lobby II)*, 2009.  
C-print on aluminium. 120 x 120 cm. AP 1 of 2.

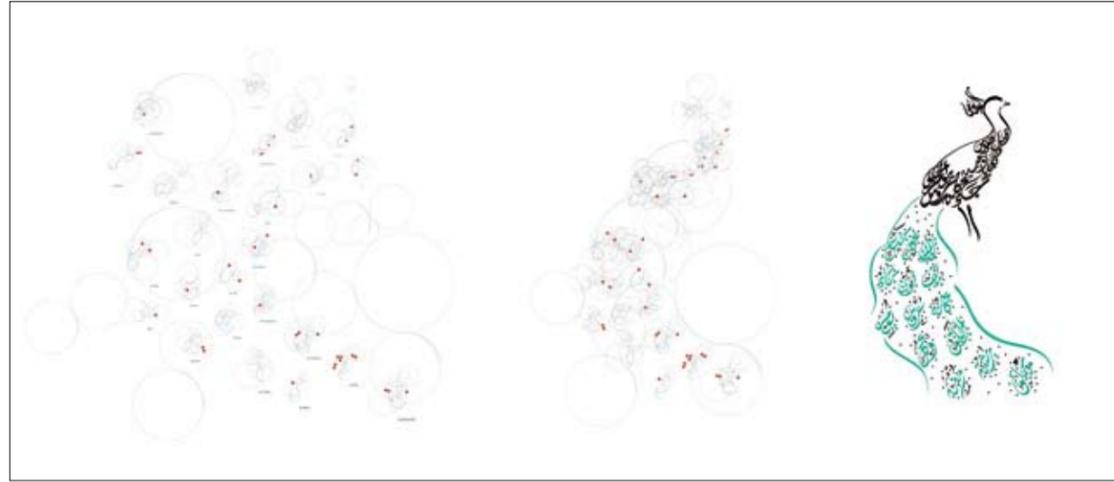
**Estimate:** KD 1,000-1,200 \$3,500-4,200  
PROVENANCE Directly from the artist

09 **SAMIRA ALIKHANZADEH** (IRANIAN, 1967)

Untitled, 2008.  
Acrylic and mirror fragments on board. 50 x 70 cm.

**Estimate:** KD 800-1,000 \$2,800-3,500  
PROVENANCE Private Collection

## FARAH K BEHBEHANI



“As an artist, my work has often been inspired by Islamic art and design. In recent years, I have immersed myself in Arabic calligraphy, drawn by its endless beauty and deep-founded roots in Islamic history, art and tradition. Yet, I wanted my work to reach beyond the realms of this traditional art form and communicate to an international audience. I designed a system to enable readers from all cultures and backgrounds to understand the meaning, reading direction and flow of the calligraphy, giving greater insight into the intricacies of Arabic script. *The Story of the Peacock* is part of my *Conference of the Birds* series, a project aimed at celebrating my heritage and culture, and creating a bridge between East and West. Drawn in *Jali Diwani* calligraphy, the poetry reads, “The peacock approached wearing a golden dress, it came as a bride on her wedding day; every wing was ornamented with a thousand colours and each one of its feathers was shining.”

### 10 FARAH K BEHBEHANI (KUWAITI, 1981)

*The Story of the Peacock, (The Conference of the Birds series), 2008.*  
Silkscreen on fine art paper. 44 x 98 cm.

**Estimate:** KD 500-700 \$1,750-2,450  
PROVENANCE Directly from the artist

## FADHEL AL-ABBAR

“What inspires me to do any artwork is the human figure. In all my art studies, the human figure remains the focus of all my works, whether in paintings or lately in sculpture, whether realistic or abstract. I realised that the human figure is the most important aspect in art throughout the history and it shall remain. My love for art is immeasurable. I live as an artist. I dream as an artist. I work as an artist. I do anything for art.”



### 11 FADHEL AL-ABBAR (KUWAITI, 1946)

*Moments in Life, 2008.*  
Bronze. 45 x 33 cm.

**Estimate:** KD 1,000-1,200 \$3,500-4,200  
PROVENANCE Directly from the artist

## RANIA ABULHASAN



“This painting is part of a series of five pieces of work. In this collection, I was trying to capture LOVE. This piece, *Dual* shows wisdom, protection, care, union, marriage and most importantly, love and compassion between two beings.”

### 12 RANIA ABULHASAN (KUWAITI, 1977)

*Dual* (No. 3 from the *Love Collection*), 2006.  
Acrylic on canvas. 60 x 100 cm.

**Estimate:** KD 500-700 \$1,750-2,450  
PROVENANCE Directly from the artist

## AMIRA BEHBEHANI



“Believing in my feelings and the beauty in everything that surrounds us has made me want to express... It all started in 2001 when I decided to paint, because painting is my tool of self-expression and my mind had a lot of thoughts and my soul was unable to handle it anymore. I started painting step by step, as if going up the stairs, and I am still going up... I was learning and showing myself to the world... Anything can inspire me, it can be lightning that strikes and creates a flame... to me it just leads to a canvas... I wish we all could move forward and stop the fear...”

### 13 AMIRA BEHBEHANI (KUWAITI, 1964)

*Dusty Veil*, 2009.  
Acrylic and ink on canvas. 106 x 106 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist

## ROYA FARASSAT

"At times, the worlds we respond to are tangible, in our backyard and include our neighbours and sometimes it's a world not within our reach and beyond our understanding."

### WHAT INSPIRES YOU TO PAINT?

The combination of the beautiful and the grotesque inspires me. The knots, branches and the skin of a bruised tree, not seeing the horizon line while standing in front of the ocean at night, demolished construction sights, bridges, passengers riding the subway, X-rays, decay, old wisdom and poetry, vanity, greed and the abuse of power and religion, existential philosophy, thinking like a Zen master and at the end of the day, what can't be put into words, but is humorous, all inspire me in making paintings and sculptures.

### HOW WOULD YOU DESCRIBE YOUR ART?

Throughout my work, I've believed that beneath the surface lies something powerful that needs exposure. Welding steel, painting and drawing on paper, I explore issues that focus on isolation, hidden identity, cultural ambiguity, suppression and sexual objectification. In a new series of work, I've painted ghostly and comical portraits that oscillate between the human and the inhuman, the good and the evil. In my wall installations, I express the conflicts between my inner and outer self, through a personal vocabulary of forms that draws inspiration from the natural rhythms and patterns in nature and the inner body. My approach to sculpture, more intuitive and physical, has been cutting, burning, bending, tearing, carving, hammering and recombining parts in unexpected ways. The process has been a metaphor that symbolises my desire to reshape and redefine my early culture.

### WHAT FAMOUS ARTISTS HAVE INFLUENCED YOU AND HOW?

I've been inspired and moved by many different artists, but there are a few who remain on top of my list. Alberto Giacometti, for reducing his tormented figures to the essential and exemplifying decay; Louise Bourgeois for her bold and sexually charged work; Kiki Smith, for evoking the fragility of life; Vincent van Gogh for living and breathing every line he painted; Willem de Kooning, for his violent strokes of paint, slashing the figure and Auguste Rodin for the painful expression he forced upon his subject matter.



#### 14 ROYA FARASSAT (IRAN IAN, 1964)

Untitled, 2008.

Acrylic and marker on paper. 27.9 x 35.6 cm.

**Estimate:** KD 1,000-1,200 \$3,500-4,200

PROVENANCE Leila Taghinia-Milani Heller (LTMH) Gallery, New York



15 **MATTHEW CORBIN BISHOP** (ENGLISH, 1984)

*Egypt*, 2009.  
Gesso, oil, acrylic, ink transfer and beeswax on canvas. 21 x 17 cm.

**Estimate:** KD 440-550 \$1,600-1,900  
**PROVENANCE** Directly from the artist

## MATTHEW CORBIN BISHOP

### STAMPING THE EMPIRE: RE-'DRAWING' HISTORY, 1863 TO TODAY

"Those who cannot remember the past are condemned to repeat it."

– George Santayana

The nation state is "a machine that produces others, creates racial differences and raises boundaries that delimit the modern subject of sovereignty!"

– Hardt and Negri

One of the first things I ever bought was a globe, I was seven.

My childhood was spent surrounded by symbols of nations: atlases, books of flags and maps of the world. I sketched nation states, drew flags, learned every world capital and collected currencies.

For the past three years, I have been researching, conceiving and producing a body of work entitled *The Making of the Modern World*. The project culminated in three groups of painted postage stamps – *The British Empire*, *The Greater Middle East* and *The Ottoman Arab Vilayets*.

The first group of these painted/printed recreations of postage stamps, *The British Empire*, was exhibited at the Truman Brewery in July 2008. Eighty stamps represented countries that became colonies around the height of the British Empire, from the end of World War I to the 1960s and 1970s, when most of these countries began to claim independence. The work was a comment on Britain's colonial past and the breadth and influence of the Empire, something that had become of great interest to me in trying to understand how this period had shaped and informed our global relations as a country.

I started to consider how the volume of countries affected by the influence of the British Empire could be represented visually: I needed a vessel to represent each of the colonies: the answer was the postage stamp, a visual, historical artefact.

Thus, the postage stamp became the central element of *The Making of the Modern World*. It contained everything I wanted to portray, a snippet of the colony's history, sometimes franked and dated; landmarks; rulers; symbols of empire, i.e. the queen/king, coats of arms, the crown; the 'other' and the exotic, represented en masse by the palm tree. Stamps are also monetary-based, which I felt was important because of Britain's involvement in the spread of free trade. Many stamps portray the trade products that benefited the Empire: for example copra from the Cocos Islands, Pitcairn Islands oranges and the most obvious of all, oil from the Gulf states... whether as a direct colony, dominion or as a protectorate.



16 MATTHEW CORBIN BISHOP

Libya, 2009.  
Gesso, oil, acrylic, ink transfer and beeswax on canvas. 21 x 18 cm.

Estimate: KD 440-550 \$1,600-1,900  
PROVENANCE Directly from the artist

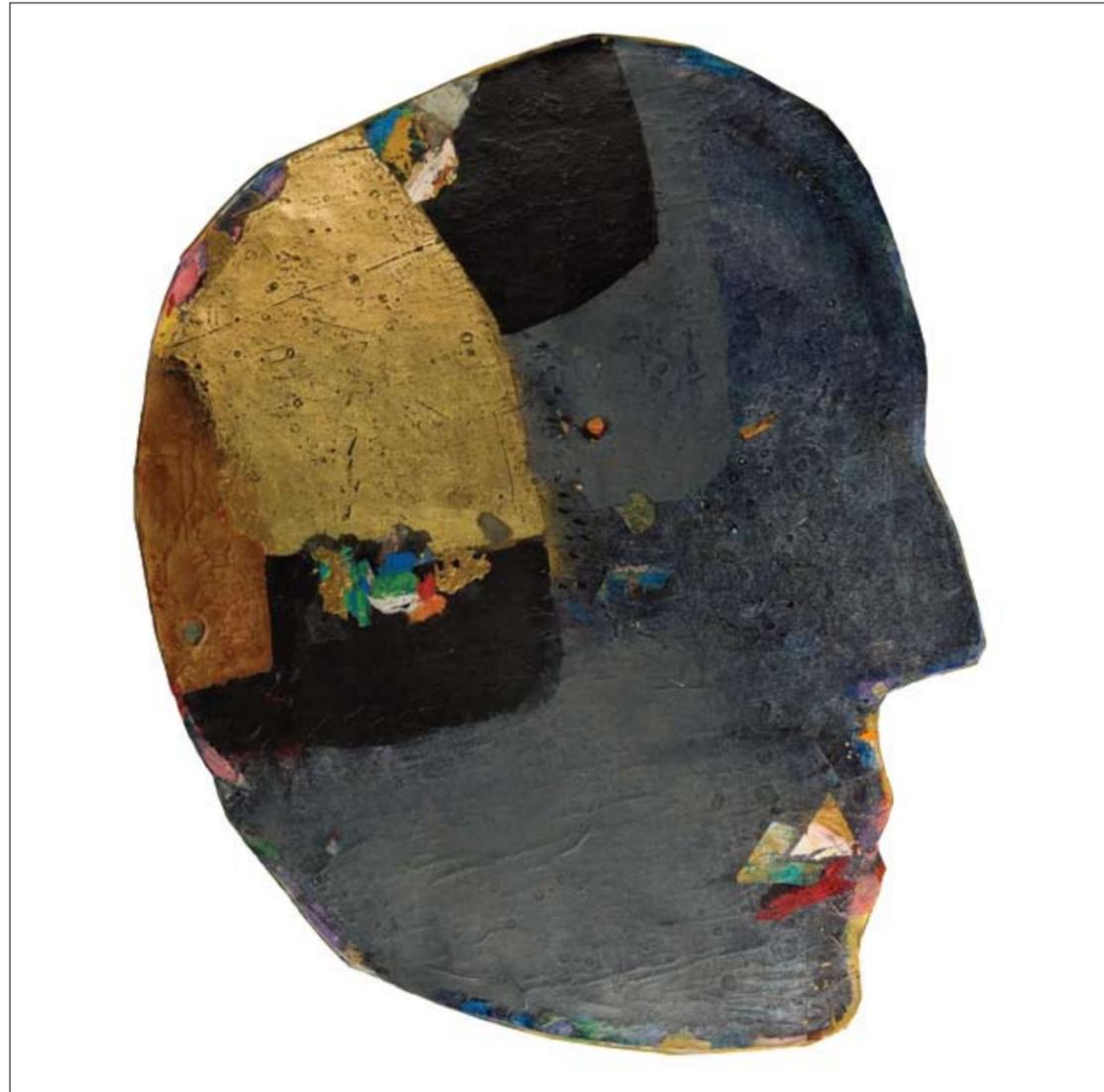
17 MATTHEW CORBIN BISHOP

Kuwait, 2009.  
Gesso, oil, acrylic, ink transfer and beeswax on canvas. 21 x 17 cm.

Estimate: KD 440-550 \$1,600-1,900  
PROVENANCE Directly from the artist

## ALI TALIB

"The idea of cessation and glorification stands behind almost all my artworks... which look to be my emotional and mental diary and a record that stands for my history. In brief, it's a picture of my ongoing defense of life."



18 **ALI TALIB** (IRAQI, 1933)

Untitled, 2006.  
Mixed media and acrylic mounted on canvas. 99 x 79 cm.

**Estimate:** KD 3,200-3,400 \$11,150-11,850  
PROVENANCE Directly from the artist

## AHMAD AL-BENNAI



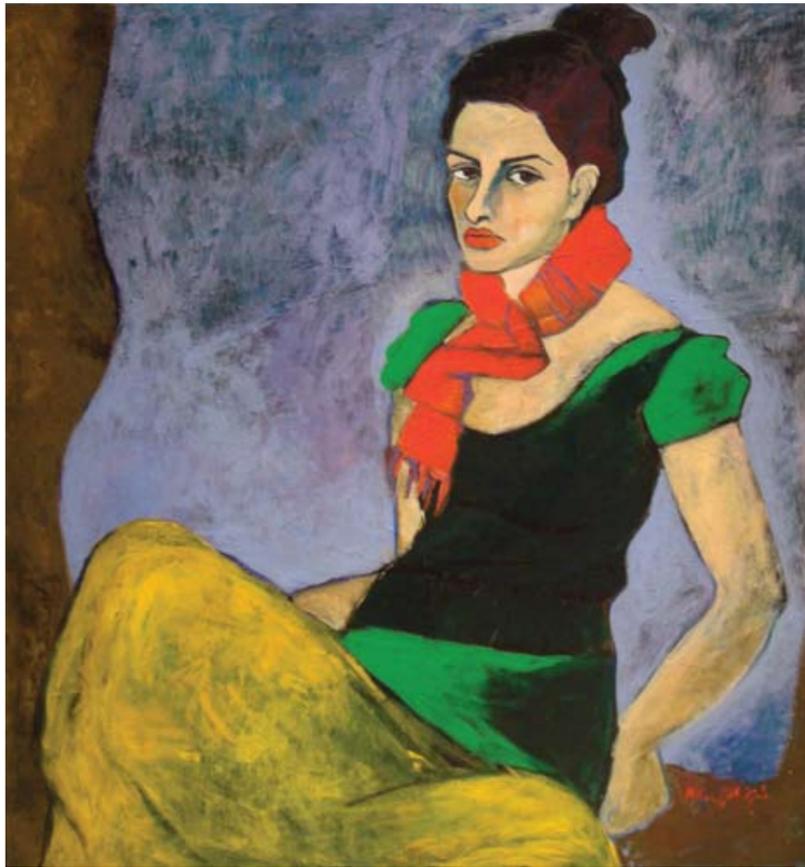
19 **AHMAD AL-BENNAI** (KUWAITI, 1975)

Untitled, 2008.  
Wood. 65 x 25 x 25 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist

## SHIRIN GHANDTCHI

Among all the painters who have chosen Iranian women as the subjects in their work in recent years, Shirin Ghandtchi's women possess a unique characteristic. They neither claim to represent all Iranian women, nor intend to narrate every joy or sorrow that has taken place throughout history. They do not even mean to tell the story of women in Iran or the rest of the world. They are simply women living in this country at this point in time, women whose experiences, everyday lives and dreams, the painter can relate to. This is the reason everything is lucid in Ghandtchi's painting: her palette, contours, gazers and composition. These women are recorded as paintings because they exist and that is reason enough to be recorded, one way or another.



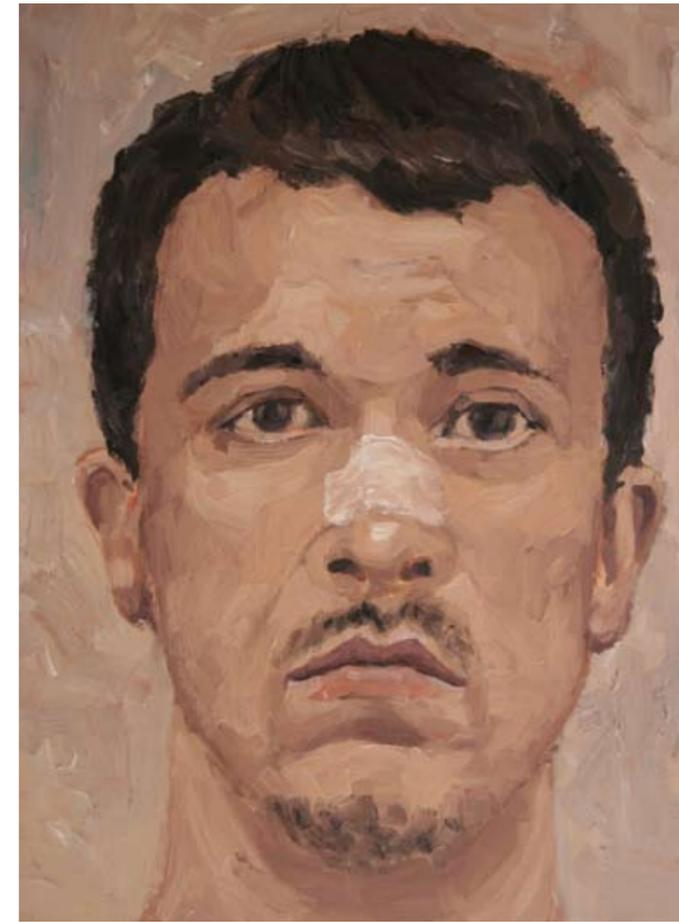
20 **SHIRIN GHANDTCHI** (IRANIAN, 1970)

Untitled, 2006.  
Mixed-media and acrylic mounted on canvas.

**Estimate:** KD 1,000-1,200 \$3,500-4,200  
PROVENANCE Directly from the artist

## TAGHREED DARGOUTH

"Art mirrors the world. It can deliberately or unconsciously strip away its defaults, contradictions and its anti-human face. However, it also humanises it and glorifies our existence. Art is our human creation; it will always have a relation to the world. My art is socially concerned art, focusing on daily images; images that would seem usual from the exterior, but when unfolded, reveal shocking contradictions and much more complicated facts. Painting such subjects is my own means to finding the answers of the hope of comprehending."

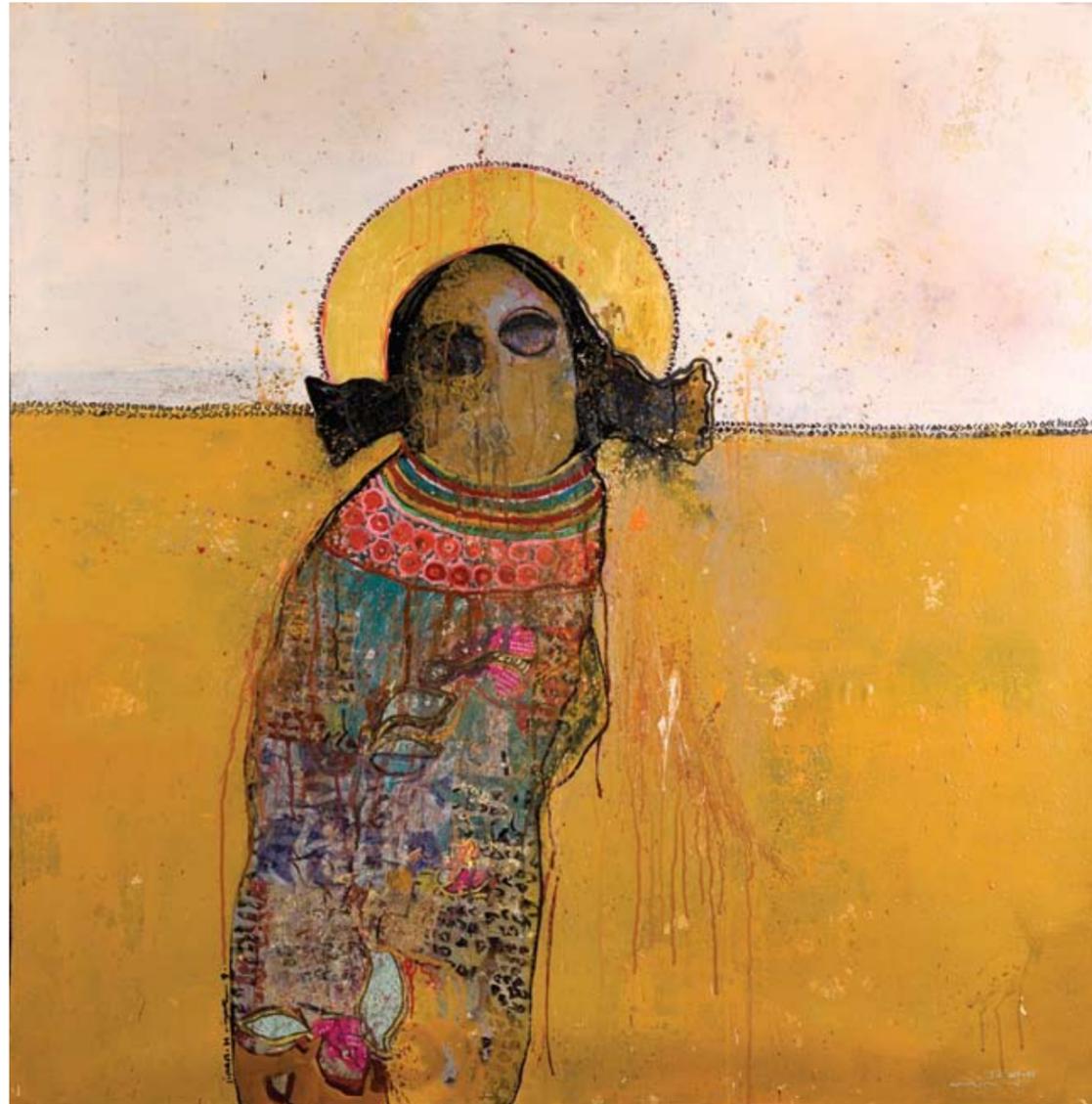


21 **TAGHREED DARGOUTH** (LEBANESE, 1979)

*Mirror, Mirror!*, 2009.  
Acrylic on canvas. 80 x 60 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist

## SINAN HUSSAIN



### 22 SINAN HUSSAIN (IRAQI, 1977)

*Mythological Links*, 2009.  
Mixed media on canvas. 120 x 120 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## RAMIN HAERIZADEH



In Ramin Haerizadeh's collages, the artist depicts himself as a "simulacrum, a chaos of appearances" (as Jorge Luis Borges said in *Citizen Kane*) to emphasize a fractured self. Multiple cross-gendered self-portraits appear to celebrate a sort of triumphant bestiality.

The artist uses the 'safety' of humorous juxtapositions and candy soft background colours to "contain and camouflage" the grotesque absurdity of the 'exposed' internal conflicts, highlighting the schism between the individual's internal and external realities.

– Vali Mahluji

### 23 RAMIN HAERIZADEH (IRANIAN, 1975)

*Orange Chat*, 2009  
Mixed media and collage on paper. 65 x 100 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## OUSSAMA BAALBAKI

### WHEN DID YOU FIRST REALISE THAT YOU ARE AN ARTIST?

My first artistic tendencies appeared in my early childhood, as I belong to an artistic family. My father is a painter, a poet, and a university professor; my sister is a singer and all my relatives practice artistic activity in one way or another. So, I was raised in a middle class, cultured, open-minded and enlightened family, which was always guided by a wide human horizon in the extensive encyclopedic sense.

My first skills were the result of a sensual and artesian interaction with my father's experience, in an environment full of painting habits, of colours, smells and of an atmosphere of artistic appreciation. At that time, I developed an artistic passion, and began treating myself, just like the people around me were treating me, as a definite painter to be.

### WHAT INSPIRES YOU TO PAINT?

The first appearance that inspired me artistically is the visual image of the world, with all the condensed material that it includes, and that hides in it condensed virtual spiritual meanings. The visual reality, with the visual memory that produces the mental images, is the domain of my artistic research. This approach requires an adequate amount of concentration and nervousness to allow the artistic operation to happen. It also requires a certain level of isolation in order to allow me to sum up this huge quantity of consecutive images and thoughts.

### DO YOU FEEL LIKE AN ARTIST IN EXILE, AND IF SO, HOW DOES THIS AFFECT YOUR ART?

My feeling like an artist in exile is due to my genuine nature that favours the isolation from the daily tumultuous events, and my tendency to avoid mingling with people, as groups or as individuals, which allows me to create a certain state of voluntary isolation, and a low profile attitude, in order to serve a spiritual and artistic aim that looks forward to looking at the world as an observer who prospects the meaning of existence in general. This kind of self-negligence certainly serves my work and my artistic style, and helps me to produce a condensed, silent, and infernally boiling piece of art.

24 **OUSSAMA BAALBAKI** (LEBANE SE, 1978)

Untitled, 2009.  
Acrylic on canvas. 100 x 70 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist



## SHUROOQ AMIN

“This painting is from my recent collection, *The Bullet Series: Society Girls*, which is based on a raw exploration of modern Arabian Gulf society, metaphorically stripped to reveal the truth. The images do not profess to demean or criticise, nor to glorify and exaggerate. The images do tend to be subtly satirical, however, in juxtaposing traditional and contemporary elements. As with all of my recent work, the polarity between East and West is the backbone of my images, which, in this case, is simply a slice of life of society girls in Kuwait. The painting depicts the girls in their embellished, fashionable state, an emblematic prototypical portrayal in which there tends to be a ‘sameness’ of identity. They are frozen in time, enclosed in their own bubble, oblivious to any external tumult. There is a feeling of cloning, of repetition... the painting, and indeed the collection as a whole, offers a glimpse of untold truth.”



### 25 SHUROOQ AMIN (KUWAITI, 1967)

*Society Girls* (from *The Bullet Series*), 2009.  
Acrylic paint and photography. 120 x 220 x 5 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## SHAHRIAR AHMADI

“My paintings are filled with riddles and mystery. They rip me out of my body and take me to a faraway land and time where no one else has been and is only known to people through legend and myth. They are filled with tales and accounts, which if in a book, would take days to read. But on my canvas, they immediately inform viewers of their secrets.”



### 26 SHAHRIAR AHMADI (IRAN IAN, 1979)

Untitled, (from *Rumi in my Chalice* series), 2008.  
Mixed media on canvas. 119 x 80 cm.

**Estimate:** KD 1,400-1,600 \$4,900-5,600  
PROVENANCE Directly from the artist

## JAMAL ABDUL RAHIM



### 27 JAMAL ABDUL RAHIM (BAHRAINI, 1965)

Untitled, 2008.  
Lithograph. 70 x 103 cm.

**Estimate:** KD 2,600-2,800 \$9,100-9,800  
PROVENANCE Directly from the artist

### WHAT INSPIRES YOU TO PAINT?

I am always inspired by 'man,' regardless of sex or age, and all the things around him which affect him, such as society, politics, the economy etc. Human heritage is also a very important source of my inspiration including our own rich history and language, the myths and the religions. So, in brief, I would say that life inspires me and that art is the air I breathe.

### MUST ART HAVE A RELATIONSHIP TO THE REST OF THE WORLD?

I believe so, yes. If you look for the definition of the word 'art' in any encyclopaedia or art book you will find many common words such as emotions, expression, imagination, experience, skill. If I rearrange the words I can say that art is: a process of rearranging elements of the world using imagination, emotions and skills to produce or create new things and experiences that can be shared with others. And we are part of the world. So art is produced from the world, its themes are related to the world and it is to be shared with the world.

### HOW HAVE YOU HANDLED THE BUSINESS SIDE OF BEING AN ARTIST?

I am not a businessman and I cannot be one. I am dealing with excellent galleries that I trust are taking care of me. My job is to do art, and that's all I like to do. Inside me there's a boy who still wants to play, and so I play with art. It's my life.

## FAISAL MADOU

"I am fascinated with African culture... the movement in their dances, their brightly coloured attire... it is a subject matter that I enjoy to paint."



28 **FAISAL MADOU** (KUWAITI, 1948)

*African Kiss*, 2007.  
Acrylic on canvas. 80 x 70 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist

## HAMZA BOUNOUA



29 **HAMZA BOUNOUA** (ALGERIAN, 1979)

Untitled (triptych), 2007.  
Reverse painting on glass. 240 x 120 cm.

**Estimate:** KD 1,400-1,600 \$4,900-5,600  
PROVENANCE Directly from the artist

## SUHAILA AL-NAJDI

“Women are the main subjects of my paintings. Woman is a colourful condition that has a relationship with her wide colour surroundings. She has her absolute freedom without servitudes. She is the mother, friend, wife... ambitious, dreamy. She is the family and the whole society.”



30 **SUHAILA AL-NAJDI** (KUWAITI, 1958)

*They Are In-Love*, 2009.  
Acrylic on canvas. 200 x 200 cm.

**Estimate:** KD 600-800 \$2,100-2,800  
PROVENANCE Directly from the artist

## NASSER AL-YOUSIF

Born in Muharraq, Bahrain, in 1940, Nasser Al-Yousif is considered a pioneer in the Bahrain Modern art movement. He focused his talent on Bahraini folklore and traditions and rendered them in modern expressive paintings. He was also engaged in the pan-Arab cause. He used several media, from oils and acrylics to watercolours, printmaking, collages and linoleum.

Al-Yousif lost his sight in 1994, yet despite that, continued to work, using his hands and imagination to overcome his handicap. In the last 12 years of his life, Al-Yousif created the most beautiful linocut masterpieces of his career. His work highlights important aspects of Bahraini heritage and folklore that are vanishing from national collective memory.



31 **NASSER AL-YOUSIF** (BAHRAINI, 1940-2006)

*Folkloric Dance*, 2004.  
Linoleum print. 59 x 42 cm.

**Estimate:** KD 3,000-3,200 \$10,500-11,200  
PROVENANCE Private Collection

## HASSAN MEER

“My work is a contemplation and search in the spiritual domain and magic rituals bequeathed to us from ancient times that has established itself profoundly in our society. My works relate to the Levant, its beliefs and legends. It narrates my pondering and questioning of death, the mortality of man and examines others local prevalent rituals.

Since my childhood, here in Oman, I have always thought and wondered about the powerful effects these mysterious legends have in controlling and directing the course of man’s life.

Art to me is a language, and a medium through which I seek to discover the state of man and the contradiction, he undergoes in the midst of cultural and civilisational conflict. I attempt to link some of these elements and symbolic concepts shared among the various cultures.

In our present day and with the sharp upheavals and fluctuations our societies experience, I realise the paramount importance of experience and research employing new tools and artistic devices that are more capable in portraying and expressing contemporary issues.

I employ what I call ‘the conceptual seed’ or the art that is based on a concept or an idea making use of video art. The experiment is developed on the basis of realities, ie not to experiment in abstract.

During the last few years, I have directed my experiment towards a unique mélange of both personal and general experiences, for example, between personal and general memories and recollections.”



### 32 HASSAN MEER (OMANI, 1972)

*The Missing Friend, 2009.*

Oil on canvas. 125 x 150 cm.

**Estimate:** KD 1,600-1,800 \$5,600-6,300

PROVENANCE Directly from the artist

## KHALED AL-SAAI

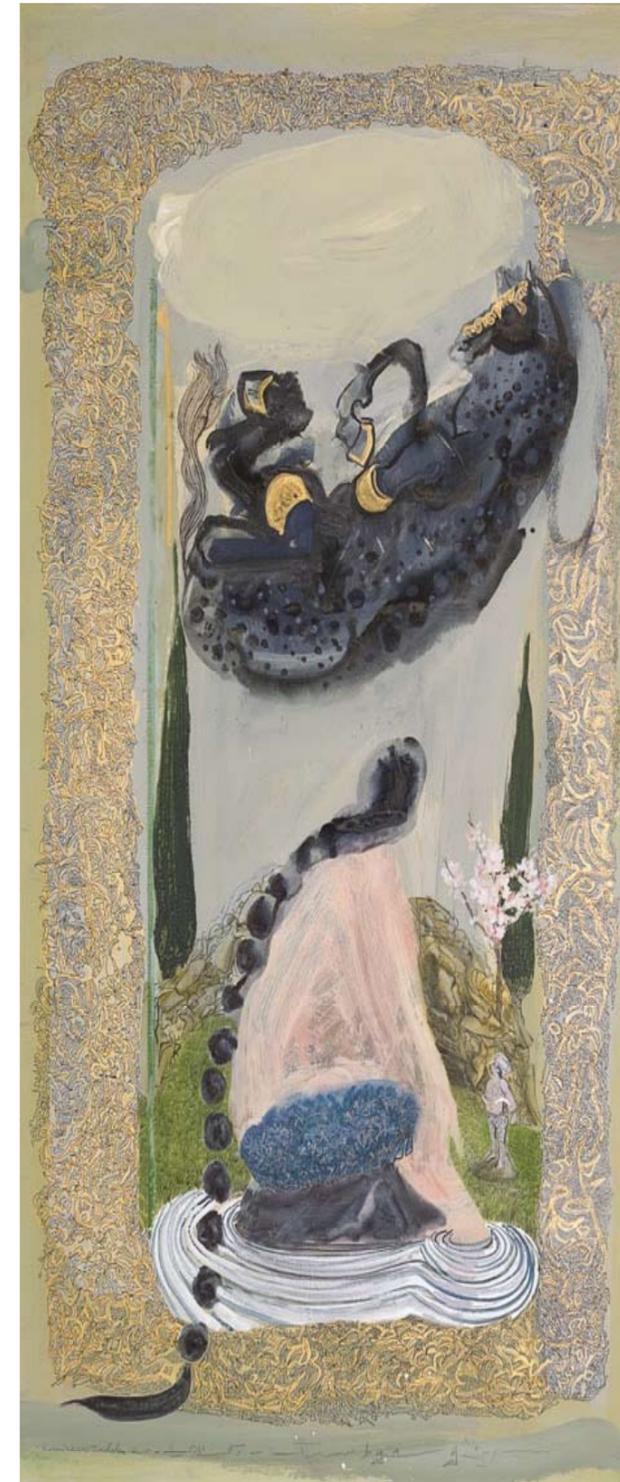


33 **KHALED AL-SAAI** (SYRIAN, 1970)

Untitled, 2007.  
Acrylic on canvas. 70 x 100 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## ROKNI HAERIZADEH



34 **ROKNI HAERIZADEH** (IRANIAN, 1978)

*The Fall of Shab-Rang*, 2009.  
Ink, watercolour and gesso on paper. 150 x 74 cm.

**Estimate:** KD 1,600-1,800 \$5,600-6,300  
PROVENANCE Directly from the artist

"Rokni Haerizadeh employs a 'madness of magic' in his floating landscapes of 'surfaced characters and memories'. His 'dreamed' narratives are a kind of Gabriel Garcia Marquez in paint, often bringing forth the burden of 'forgotten' histories in order to define the current moment. In these 'intuitive' narratives, the imagined and the real, the internal and the external, are juxtaposed in uninterrupted fluidity to produce free-associated snapshots of human life as it is 'imagined'..."

– Vali Mahlouji

## THURAYA AL-BAQSAMI

“This painting is inspired by the Berlin Wall... especially its graffiti-work. The wall is black because of its sad history... the real wall was grey... I first went to Berlin in 1973 when I was 21 years old... it was hard to see the wall then.”



35 **THURAYA AL-BAQSAMI** (KUWAITI, 1952)

*Berlin Wall*, 2005.  
Acrylic on canvas. 140 x 120 cm.

**Estimate:** KD 2,000-2,200 \$7,000-7,700  
PROVENANCE Directly from the artist

## GINOU CHOUEIRI

“The best way to enhance art appreciation in the Middle East is to make art more accessible to the public – not just in galleries but also in public spaces and schools – which would inspire people and encourage them to develop their artistic sensibilities.”



36 **GINOU CHOUEIRI** (LEBANESE, 1972)

Untitled, 2008.  
Mixed media on canvas. 150 x 200 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## NABIL NAHAS

I first realised that I was 'an artist' when I was 10 years old in 1960, when my parents gave me an oil set and some small canvases and I guess I'm still going at it.

The first paintings were close-ups of flowers growing in our garden... zinnias, dahlias, and sunflowers, not too different from the circular elements I am using in my work now.

I never believed in inspiration, to me painting is a nine to five job like any other... sometimes nine to midnight when under pressure ... you work and discard and discover. Some days are more frustrating than others, but overall, it is a very rewarding adventure.

A keen observation of nature, whether micro or macro, seems to have always been the catalyst for my imagery. This can range from observing the waves sweep the sand as they recede, leaving countless patterns – not unlike observing a starry night sky, or closing my eyes and looking at the sun and observing the extraordinary array of colours one can see or simply a sensation like the coolness of a breeze passing through.

I firmly believe that art of consequence reflects the times we live in, it is an inescapable fact.

I would like to see more museums open up in the Middle East. Art appreciation will come from firsthand exposure to art; it is a physical experience that cannot be conveyed through reproduction of images in art magazines. Unfortunately many major cities in the Middle East seriously lack that venue... that a bustling city like Beirut should not have an art museum is unthinkable.

37 **NABIL NAHAS** (LEBANESE, 1949)

*Small Red Sea, 2007.*

Acrylic on canvas. 56 x 46 cm.

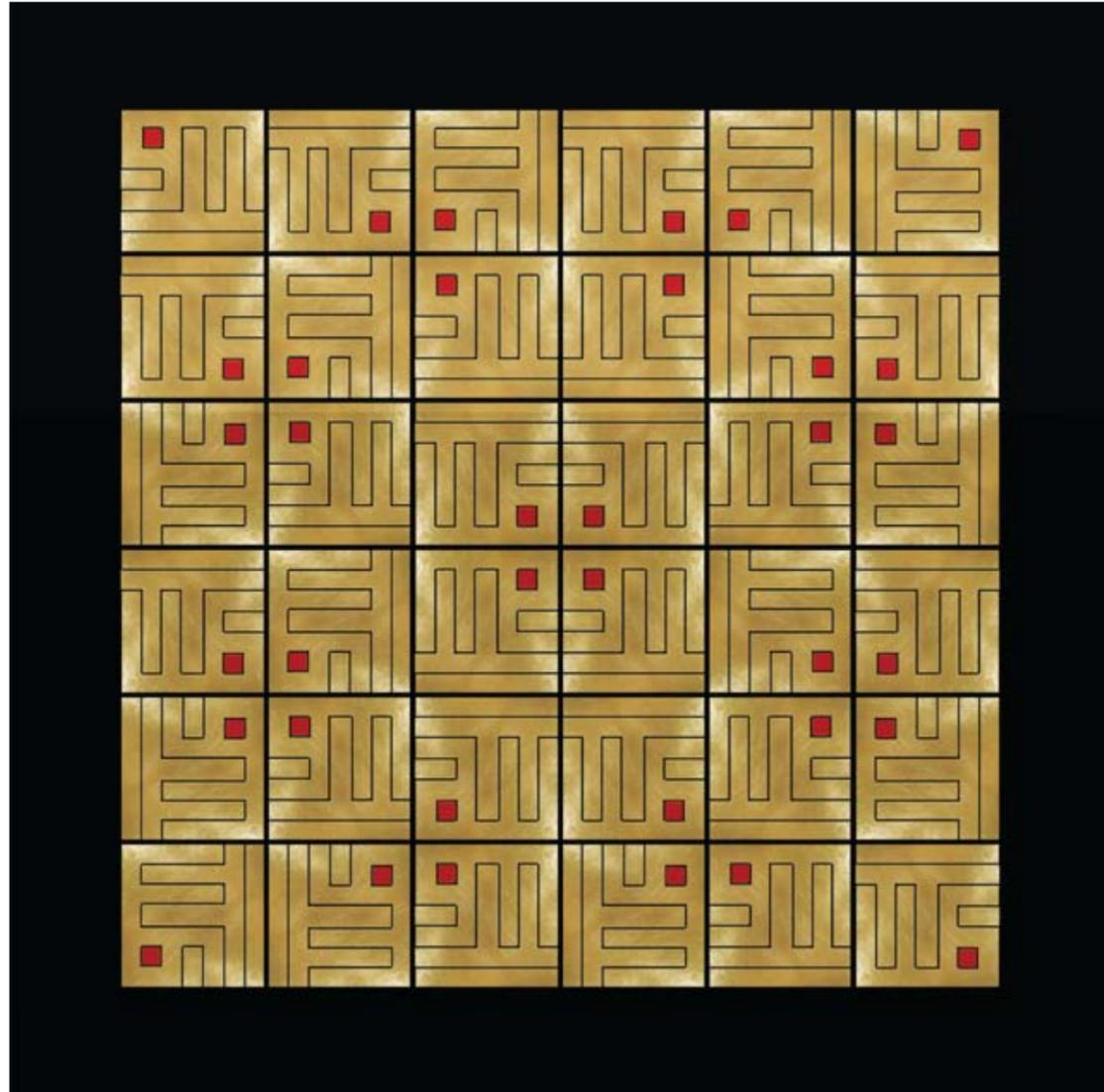
**Estimate:** KD 2,800-3,000 \$9,800-10,500

PROVENANCE Directly from the artist



## EBRAHIM HABIB

“The most beautiful thing is the artist’s ability to communicate through language that is accepted by the world in a quick and effective manner. The worst thing is to fail to affect through this unique language.”



### 38 EBRAHIM HABIB (KUWAITI, 1968)

Untitled, 2009.  
Gold leaf and acrylic on wood. 168 x 168 cm.

**Estimate:** KD 1,400-1,600 \$4,900-5,600

PROVENANCE Directly from the artist

## JAMSHID BAYRAMI



“I became an avid photographer at the age of 13. My art is generally social documentary photography and in particular, it analyses societies within the world of Islam. I have been influenced by the body of photography within *National Geographic* and Sebastião Salgado and Henri Cartier Bresson. There is a wealth of talent and creativity in the Middle East. However, we need a large amount of investment to bring the same kind of administration and discipline as seen in the Occident.”

### 39 JAMSHID BAYRAMI (IRAN IAN, 1961)

*All Kneel*, 2008.  
Digital print on canvas. 115 cm x 170 cm. Edition 2 of 5 + 1 AP.

**Estimate:** KD 1,400-1,600 \$4,900-5,600

PROVENANCE Xerxes Gallery, London

## ABDUL KARIM AL-ANEZI

“The Souq Al-Selah market is located in Souq Al-Garabally, north of Street Mubarakiya, Kuwait City and sells arms and weapons – from rifles to swords, daggers and other accessories. This market continues to exist at this time.”



40 **ABDUL KARIM AL-ANEZI** (KUWAIT, 1960)

*Souq Al-Selah, 2007.*  
Oil on canvas. 150 x 150 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## SHIVA AHMADI

“The conceptual reason behind these barrels is my fascination with oil politics and the major role it plays in the world’s political balance. I strongly believe that oil is one of the most important reasons behind current conflicts and the instability in various regions of the world. On the surface of the oil barrels I paint decorative and highly detailed Islamic patterns along with images of war scenes that reinforce the theme of instability. The stories in my paintings are primarily told through the use of headless animal forms and war objects that are influenced by Persian miniature paintings.”

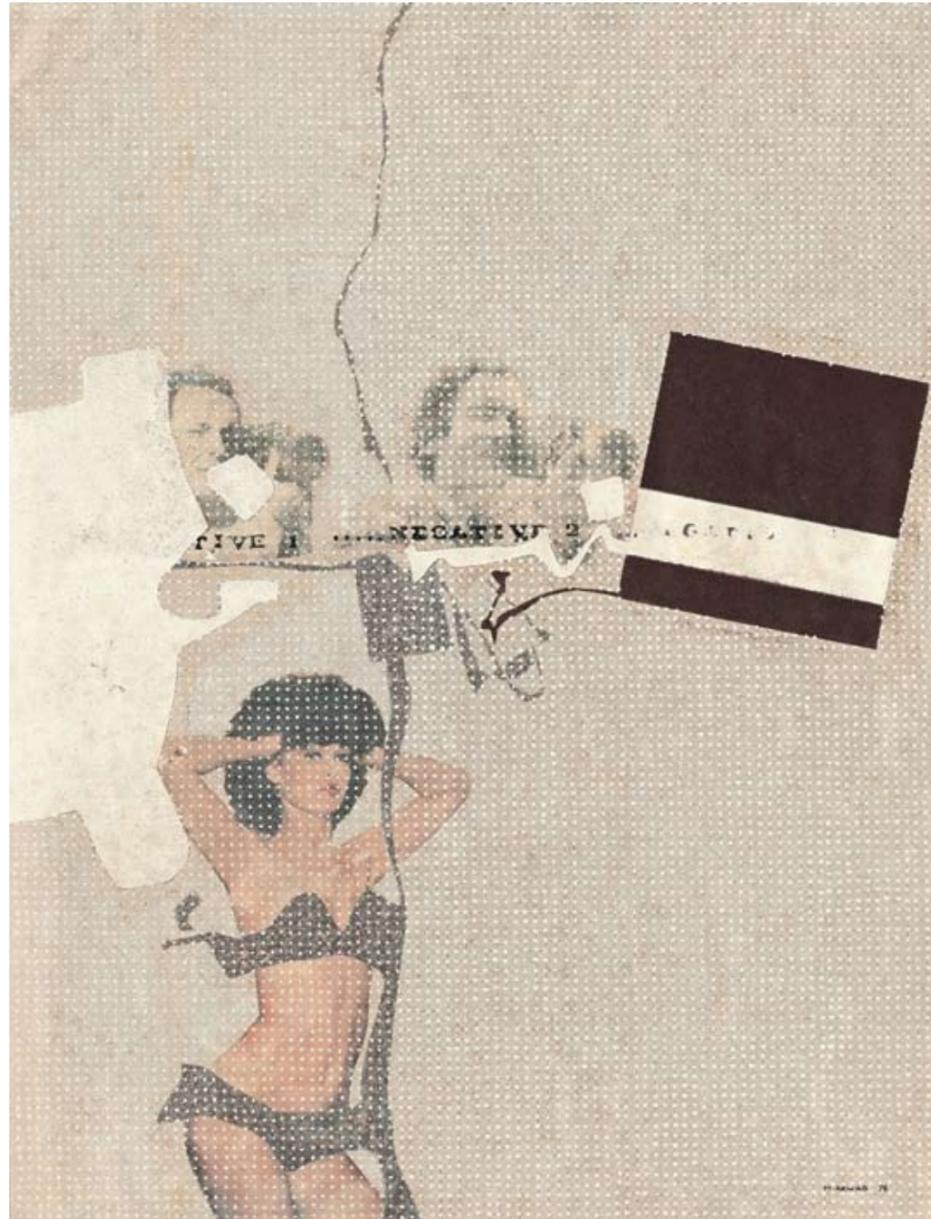


41 **SHIVA AHMADI** (IRAN IAN, 1975)

*Oil Barrel, 2008.*  
Gouache and watercolour on paper mounted on wood. 31.8 x 58.4 cm.

**Estimate:** KD 1,600-1,800 \$5,600-6,300  
PROVENANCE Leila Taghinia-Milani Heller (LTMH) Gallery, New York

## MOHAMMAD RAWAS



42 **MOHAMMAD RAWAS** (LEBANESE, 1951)

*Negative*, 1978.  
Gouache and transfer on paper. 62 x 48 cm.

**Estimate:** KD 3,200-3,400 \$10,500-11,850  
PROVENANCE Directly from the artist

### WHY ARE YOU AN ARTIST AND WHEN DID YOU FIRST BECOME ONE?

I am an artist because I find meaning in life through the art of painting. Through painting, I express my ideas and satisfy my urge to deal with colours, shapes, lines and textures and treat them in order to produce an aesthetic work.

Since early childhood, I have always been attracted to drawing and painting. I used to copy images from cartoon strips. Then my father encouraged me to paint reproductions of landscapes published in books and postcards. He bought me art materials and I began, at the age of 13, to paint on canvases stretched on proper wooden stretchers using paints that I prepared myself by mixing coloured pigments with white glue diluted with water. After finishing high school, I enrolled in 1971 at the Institute of Fine Art at the Lebanese University. I was 20 years old and that was when I knew for sure that art was going to be my profession.

### WHAT INSPIRES YOU TO CREATE ART AND HOW DO YOU KEEP MOTIVATED WHEN THINGS GET TOUGH IN THE STUDIO?

I derive the themes of my paintings from my daily life. My paintings are comments on my life experiences, the events I witness, the information I gather, my memories, hopes and dreams. Every work of mine is the expression and embodiment of my emotions and thoughts concerning any matter that has aroused my interest and which I feel like registering through my art. Hence the reason why my paintings carry such different subjects and themes.

When some blockage occurs, I simply take a distance from my studio and wait for a new idea to come to mind. If I try to force myself to paint when I have nothing interesting to express or say, I end up destroying the resulting work because it will end up having neither soul nor a reason for being!

### WHAT IS THE BEST WAY TO ENHANCE ART APPRECIATION IN THE MIDDLE EAST?

Through art education at schools, through organising regular visits of young students to art exhibitions and art museums, through dedicating some time for films and documentaries on the visual arts in TV media and through providing an abundance of art publications. As well as organising art competitions and rewarding young talents.

## SAMI MOHAMMED

“Talking about the artist Sami Mohammed is like talking about a pulverised human being. Chained with anxieties and pains, his world strikes us, makes us realise our own tormented humanity, everywhere and at all times. The human being is Mohammed’s subject, as well as his hope. He has materialised human pains and agonies and dreams of a day in which justice and freedom prevail.”

– Dr Khalid A Ramadan

43



I was a young child when clay caught my  
Attention, and a young man when  
I rushed to experiment and try.  
Here I am now  
Giving my whole self to the cause of ...  
Man ...  
So small in size that he is wonderful,  
So big in his forbearance, sustained by hope,  
So surprisingly great in his creativeness ...  
A promise.

– Sami Mohammed

## MENIJEH SHEIBANI

44



“The best way to enhance art appreciation in the Middle East is by establishing more museums, galleries and making art more accessible to the public. And giving more recognition to the artists.”

43 **SAMI MOHAMMED** (KUWAITI, 1943)

Untitled, 2008.

Bronze. 40 cm (with stand) 12 cm (without stand) 10 cm width.

**Estimate:** KD 4,000-4,200 \$14,000-14,650

PROVENANCE Directly from the artist

44 **MENIJEH SHEIBANI** (IRANIAN, 1956)

*Serenity*, 2009.

Oil and pastel on canvas. 100 x 70 cm.

**Estimate:** KD 1,400-1,600 \$4,900-5,600

PROVENANCE Directly from the artist

## CHANT AVEDISSIAN



### 45 CHANT AVEDISSIAN (Egyptian 1951)

*Asmahan*, 1995-2009.  
Colour pigment on cardboard. 50 x 70 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## ABDULNASSER GHAREM

Abdulnasser Gharem combines his life as a conceptual artist with a career in the Saudi Arabian Army. He understands the value of contingency. It is something he positions at the heart of his practice. Clever and daring, Gharem is switched on, both politically and socially. His work is rooted in his geographic and social context.

“The background to *The Path* is the history of the bridge. One day in 1982, after heavy rain, word spread that a flash flood was about to sweep down the valley. The villagers decided to seek shelter on the concrete bridge. They put their faith in concrete. They gathered there with their vehicles and livestock and waited. The flood came, yet it washed away both the bridge and the people on it. Many years later I have covered the remains of this bridge with one word: *Al-Siraat*.”



### 46 ABDULNASSER GHAREM (SAUDI ARABIAN, 1973)

*The Path, (Al-Siraat)* Site specific performance of *The Path*, 2007. Edition: AP II (Edition 8 + 2).  
Duratran print in lightbox. 70 x 120 cm.

**Estimate:** KD 2,100-2,300 \$7,350-8,000  
PROVENANCE Directly from the artist

## FARIDEH LASHAI

### WHEN DID YOU FIRST REALISE THAT YOU ARE AN ARTIST?

During my childhood they called me “*Naqash bashi*” at home... I sold my first painting to a family friend when I was 10 years old in exchange for a piece of gold. My real debut however was with writing and theatre production. I had studied German literature in Germany and worked as a crystal designer. But painting was always there, continuously.

### WHAT INSPIRES YOU TO PAINT, AND HOW DO YOU KEEP MOTIVATED WHEN THINGS GET TOUGH IN THE STUDIO?

It is a need to pour out. I have periods that I do not work at all and periods when it is a continuous line with interruptions only to sleep during the night. Before, a serious change in my emotional and intellectual state of being would trigger the beginning of a working period. Now it has become a matter of discipline and preparing for exhibitions. Sometimes the non-working period that, at times, spans for months, is the conceptually creative time and the working period is the time of execution. It is more like a state of trance... forms repeat and it becomes successful when my eye, hand and mind work in harmony. This happens at the unconscious level of the mind.

### WHAT ARE THE BEST AND WORST PARTS OF BEING A FULL-TIME, WORKING ARTIST?

During my working periods I am completely detached from all other aspects of life. There are other things that I want to do: see a friend, take a short trip, but my work is demanding and I need to stay in a specific mindset. Now with my new work, which is largely animation projection on painting, it has become technically very challenging. And with this new challenge, when it becomes successful, it is very satisfying. It enchants me to a level that keeps me motivated and I can continue.

### HOW WOULD YOU DESCRIBE YOUR ART?

My work is alive. It is essentially an exchange of energy. It is a surge of my inner motions; it is subjective, intimate. Yet at the same time, an artist is extremely sensitive and absorbs whatever happens in their environment with intensity, and becomes a medium for translating the environment through the art... it is an inner journey and an outward look. You, as the artist, become a mirror of your intellectual, emotional, political and social environment and a source wire that transmits that.



#### 47 FARIDEH LASHAI (IRANIAN, 1944)

*The Rabbits*, 2009

Animation projection on painting (oil and acrylic on canvas). 160 x 150 cm.

**Estimate:** KD 4,400-4,600 \$15,350-16,000

PROVENANCE Directly from the artist

## AL BRAITHWAITE

“... I’m at odds with the notion of prescribing art ‘should or should-nots.’ That would be to carve up territory, to concrete-wall the free movement of art, police its identity, constrain its will. My art is libertarian in mood, it seeks to inspire and renew, not imprison.”

### WHEN DID YOU FIRST REALISE THAT YOU ARE AN ARTIST?

A moment visited me at my revising desk, via a CIBA chrome Helen Chadwick print, when I realised that I was doing entirely the wrong thing. Everything that was mysterious and curious and beautiful about the world was suddenly condensed, and I saw the potential of leaving what I was used to and going in search of something else. So I packed up my books, said goodbye to England and bid a warm hello to the Middle East. That was an important step for me, to admit that I was an artist, that I did not have to be fenced in, and that I needed to water the creative urge rather than stamp on it. The piece was *Loop My Loop* (1991), and I’ve always cherished it, so simple and filling.

### WHAT ARE THE BEST AND WORST PARTS OF BEING A FULL-TIME, WORKING ARTIST?

The best bit is that you’re producing. You’re engaged. And you’re not misspending your attention as a part-time amateur. You can affect change, you can build, you can layer, you can polish, and you can sing bits of world into existence. If it’s not working, if you’re having a terrible week, doubting the ends justify the means, feeling like a pathetic spare part to the universe, that’s the worst.

### HOW SEPARATE ARE YOU FROM YOUR ART?

Detachment is something I aspire towards even though my practice is quite ingrained with hands-on intervention, like in the painterly *Mirror Series*. The very valuable debris of human-handedness is normally resident in the work but I like it when the touch is light, the conceptualist’s knife cutting clean through and economically, like in *Museum No.1: Hizbollah’s Caviar* (2008).

48 **AL BRAITHWAITE** (ENGLISH, 1979)

*Free Lunch*, (from the *Twinned Towers Collection* in the *Terror War* series), 2009. Edition 2 of 3.

Mixed media (military link, Castell pencils, scoured Italian leather, Sapele mahogany, glass, brass). 43 x 95 x 5 cm, 10.9kg.

**Estimate:** KD 1,800-2,000 \$6,300-7,000

PROVENANCE Directly from the artist



## REZA DERAKSHANI

“To be a full-time artist requires a lot of dedication and sacrifice but the satisfaction you get from creating art is enormous and beyond making up for the loss. It might look odd from outside but inside there is lots of joy.”



### DO YOU FEEL LIKE AN ARTIST-IN-EXILE AND IF SO, HOW DOES THIS AFFECT YOUR ART?

It's inevitable. No matter where you are physically. To me the effect is positive, if, as an artist in exile, I could have at least the basic needs to work. In any case, there is no excuse. Those who are meant to be creative can't help it and have to do it in any situation – it's a disease with no remedy.

### HOW WOULD YOU DESCRIBE YOUR ART?

Versatile, original, new with firm roots, at times reflective of my surroundings but with a poetic tone because I think there should be a difference between art and journalism. As a whole it's what comes from the heart with no boundaries whatsoever, that's what makes every piece unique and that's a must.

### MUST ART HAVE A RELATIONSHIP TO THE REST OF THE WORLD?

No doubt. There is a connection whether you want it or not. At times it's obvious but it also could be a hidden relation, depending on the circumstances. No way out.

#### 49 REZA DERAKSHANI (IRAN IAN, 1952)

Untitled (from the *Coffee Reading Series*), 2009  
Mixed media on round canvas. 150 cm (diameter).

**Estimate:** KD 4,800- 5,000 \$16,700-17,400  
PROVENANCE Directly from the artist

## IBRAHIM ISMAIL



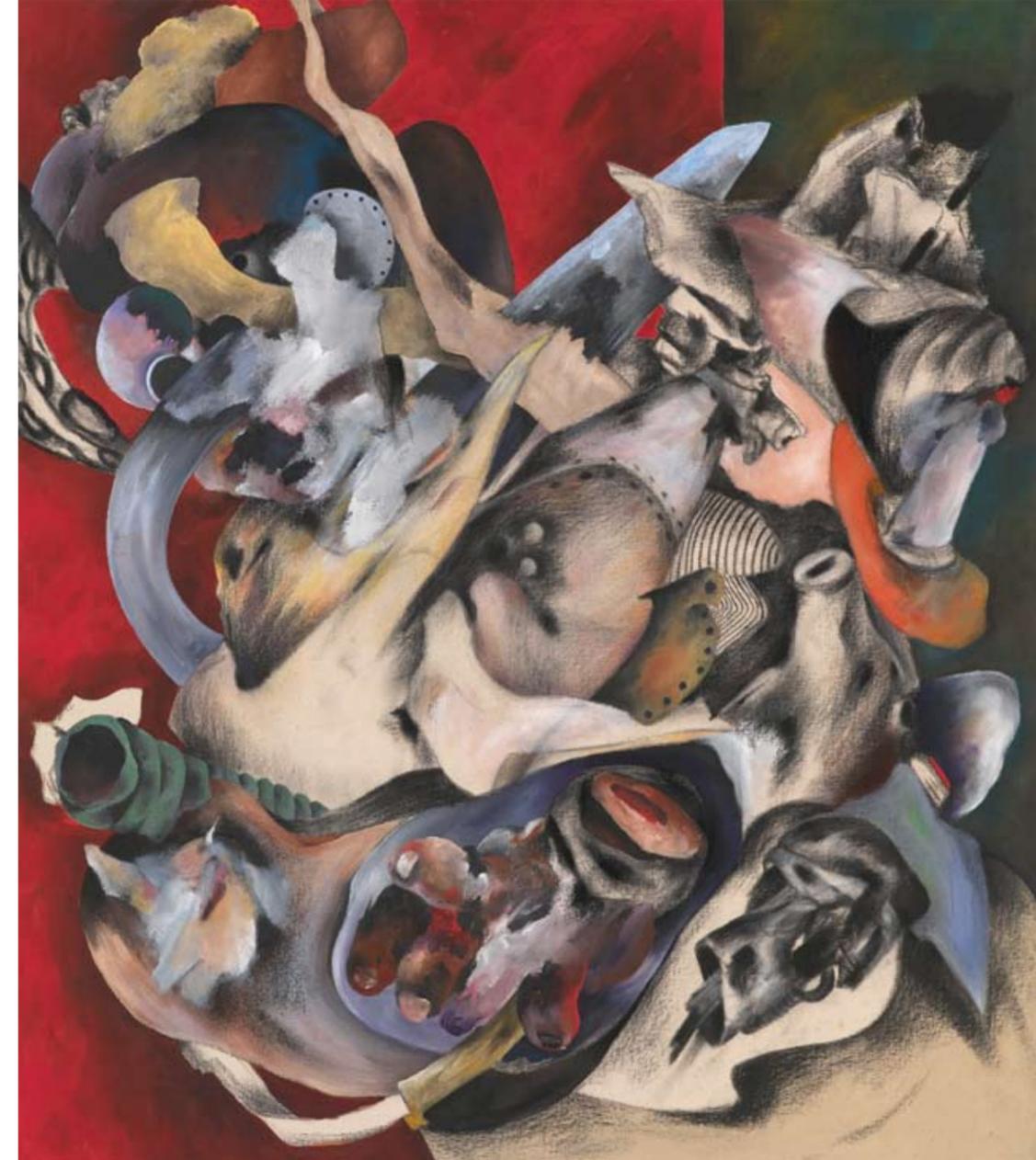
"I started very early; when I was in elementary school... I still remember my first distinct pastel, entitled *The Shepherd*, and my first oil painting, a portrait of Sheikh Abdulla Al-Salem Al-Sabah, I was only 10 years old... From the very beginning it was drawing whatever I might see using pencil, carbon, pastel and oil colours. My start was so classical, imitating nature and the environment. The second step came after moving towards abstractionism, architecture-wise. I liked this method. My works are completely related to the local environment as much as the Kuwaiti is related to his land. I'm inspired by our traditional customs that are about to vanish."

50 **IBRAHIM ISMAIL** (KUWAITI, 1945)

*The Souq*, 1995.  
Oil on canvas. 100 x 200 cm.

**Estimate:** KD 1,200-1,400 \$4,200-4,900  
PROVENANCE Directly from the artist

## AHMED ALSAUDANI



51 **AHMED ALSAUDANI** (IRAQI, 1975)

Untitled, 2009.  
Acrylic on canvas. 81 x 71 cm.

**Estimate:** KD 4,400-4,600 \$15,350-16,000  
PROVENANCE Directly from the artist

## CHAOUKI CHAMOUN

### WHEN DID YOU FIRST REALISE THAT YOU ARE AN ARTIST?

Early in my elementary school days I was called by teachers, schoolmates and relatives “*Al-Fannan* (Artist) Chaouki”. Drawing, it seemed, was the best I could do at school and around the house. The white clay walls in my village, Sariine, in the Bekaa valley, where I was born and raised were not saved from my charcoal scribbling and drawings of my playmates’ faces.

As I grew up and started to know more about the problems of drawing, sculpting and painting through critiques of friends and study by correspondence with London, I realised that an ‘artist’ is what I was and what I always wanted to be. But it was not until I joined the Fine Arts Institute in Beirut from 1968-1972 and art schools in the USA between 1973-1979, that art began to mean to me what I have been enduring and enjoying, hoping to hold the name ‘artist’ deservedly.

### WHAT INSPIRES YOU TO CREATE ART AND HOW DO YOU KEEP MOTIVATED WHEN THINGS GET TOUGH IN THE STUDIO?

Men and the environment in all its aspects are the inspiring driving force to me to draw and paint long since I began to realise that they make up the world in which I live. Keeping my eyes open to these natural environments of infinite possibilities and man’s world of thoughts and achievements are what keeps me motivated and inspired. There is so much out there to keep me busy and creative. I pray to God to help me remain the student who could go on learning what to do next, and allow me the adequate lifetime to fulfill my creative assignment.

### WHAT FAMOUS ARTISTS HAVE INFLUENCED YOU AND HOW?

Da Vinci: the total and universal in a man; Michelangelo: Strength and stability; Monet, and the Impressionists: the meaning of cultural influences; Cezanne: the architectonic structuring; Braque and Picasso: the daring transformation of cultural influences; Pollock and American Abstract Expressionism: the freedom that encompasses all the above.



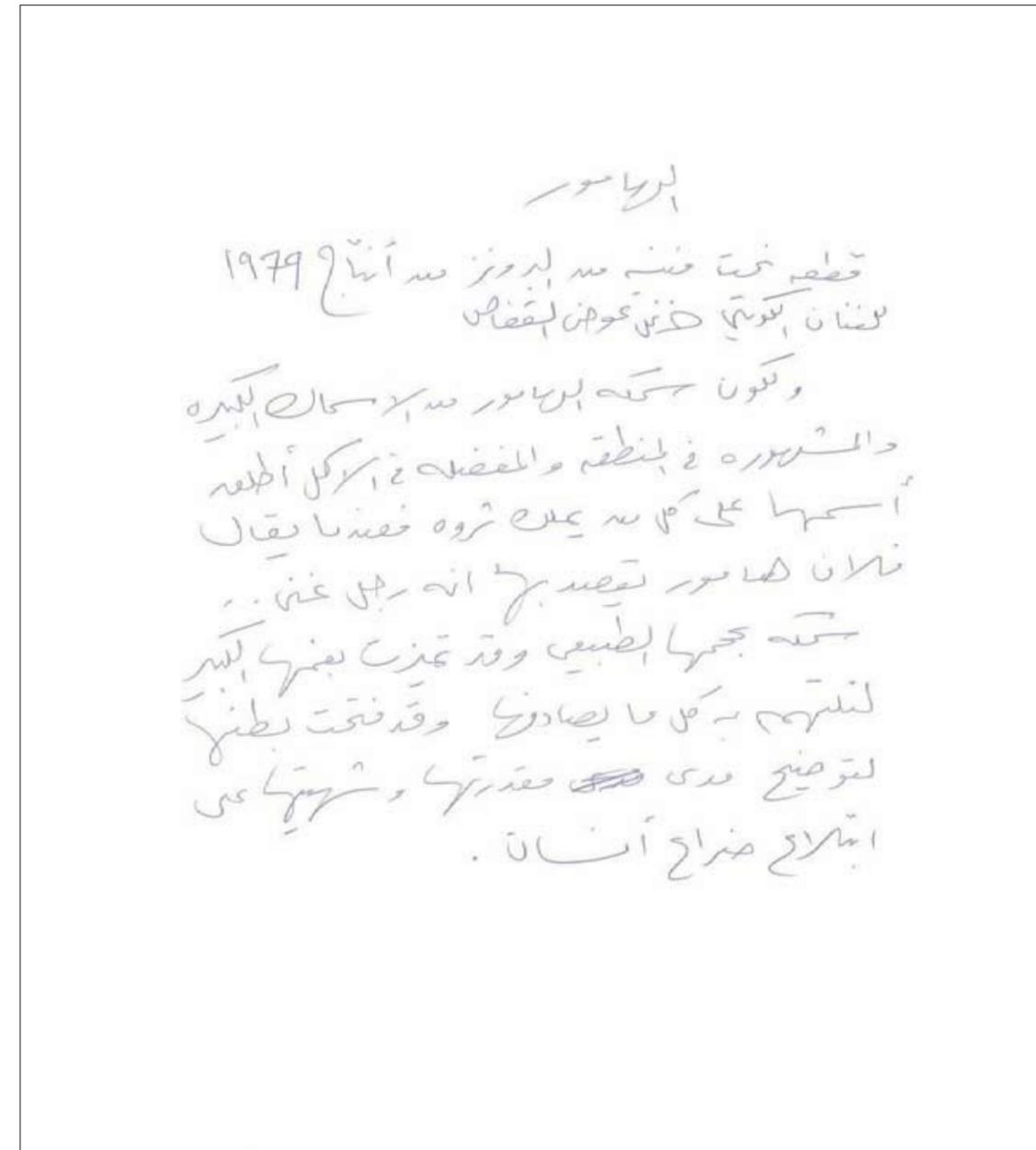
### 52 CHAOUKI CHAMOUN (LEBANE SE, 1942)

*Beyond Walls III*, 2004  
Mixed media on canvas. 86 x 75 cm.

**Estimate:** KD 3,450-4,300 \$12,000-15,000  
PROVENANCE Directly from the artist

## KHAZAAL AL-QAFFAS

"A masterpiece bronze sculpture done in 1979 by the Kuwaiti Artist Khazaal Awad Al-Qaffas. The Hamour is a large fish widely eaten and known in the Gulf, to such an extent that very wealthy people might even be named after it ... so, if you say of somebody that "X is a Hamour", it implies that they are wealthy. The sculpture is a life-sized hamour, recognisable by its large mouth, which helps it eat up everything it encounters. I kept the stomach open on purpose to show the ability and appetite of the hamour that can even swallow a man's arm."



53 **KHAZAAL AL-QAFFAS** (KUWAITI, 1944)

*Al-Hamour*, 1979.

Bronze. 76 x 38 x 14 cm.

**Estimate:** KD 4,800-5,000 \$16,700-17,400

PROVENANCE Directly from the artist

## ROYA AKHAVAN

"Whereas my other works tend to look outward, the *Kaleidoscopes* series of paintings prefers, instead, to gaze inward. And yet, the form of contemplation these works express is no less infinite, no more bounded. The figures and shapes that inhabit them are images of reflection in every sense of the word, because the process of introspection is an eternal excavation, an endless reiteration. However ephemeral our lives themselves might be, the outlook they provide as soon as we look within ourselves offers a sight as timeless and unending as the spectacle of infinity."

54



## ALI ADJALLI

55



54 **ROYA AKHAVAN** (IRANIAN, 1953)

*Eagle* from *Kaleidoscopes Series*, 2009.  
Acrylic on linen. 149.9 x 149.9 cm.

**Estimate:** KD 4,800-5,000 \$16,700-17,400  
PROVENANCE Leila Taghinia-Milani Heller (LTMH) Gallery, New York

55 **ALI ADJALLI** (IRANIAN, 1939)

*Lapis*, 1981.  
Acrylic on canvas. 45 x 60 cm.

**Estimate:** KD 4,800-5,000 \$16,700-17,400  
PROVENANCE Xerxes Gallery, London.

Ali Adjalli is the founder of the *Gol Gasht* school of calligraphy. Characterised by a dense and interlocking play of the Arabic script, Adjalli's calligraphy is the progenitor of a distinctive style now regularly seen amongst numerous Arab and Iranian calligraphers.

**AS A MASTER CALLIGRAPHIC ARTIST AND EDUCATOR, WHAT IS YOUR VISION FOR A MODERN DAY ACADEMY FOR THE MASTER AND PUPIL (*USTAD WA SHAGIRD*), DEDICATED FOR THE TEACHING OF CALLIGRAPHY? WHAT ARE THE REQUIREMENTS FOR ITS SUCCESS AND FOR THE ART OF CALLIGRAPHY TO BE PROPERLY INSTITUTIONALISED. WHAT ARE THE BEST EXAMPLES AVAILABLE TODAY?**

The relationship between master and student is a unique one. For a successful tutorial, there needs to be a bond, and one which is strong and mutually infused with trust, belief, calm, patience and dedication. In addition, the art of calligraphy is a highly regimented one, as is its teaching, and those two characteristics, in addition to the special bond aforementioned, are essential to any successful academic endeavour. And such successful, and institutionalised houses of teaching, are evident in the first class and national academies in Iran, in some Arab countries and in Pakistan. A final element required for success, not only in the student but also in whole institution of calligraphy, is the vital importance of talent and innovation which go hand in hand with hard work and schooling. Without personal innovation, there will never be any new school of calligraphy, neither will there ever be any addition to a rich artistic tradition. At any given time in history, innovation by students of calligraphy, and by artists in lands which had been new to the Arab script, have added to the treasure which we now see as the legacy of Arab calligraphy.

**WHAT IS YOUR MESSAGE TO FOLLOWERS OF YOUR SCHOOL IN TERMS OF POSSIBILITIES FOR FURTHER INNOVATIONS.**

Hard work and dedication, within the strict regimes of calligraphy, are of course the first ingredients to be had. However, as I mentioned above, personal innovation, talent and style, are essential to the continued vitality and richness of calligraphy.

**YOUR WORKS HAVE CHARACTERISTICS OF ARCHITECTURAL INSCRIPTIONS ON THE STUCCO WHERE INSCRIPTIONS ARE CARVED IN SEVERAL LEVELS ON A LUSH FLORAL ARABESQUE GROUND. WOULD YOU ACCEPT THE ANALOGY HERE?**

While there may be a resemblance, I do not consider that resemblance as derivative or directly descending from the Arabesque. The forms you see in my calligraphy find their genesis in the *sols*, *naskh*, *reyhani*, *regha* and *taghieh* designs, which were prevalent in Iranian inspired Islamic architecture in the 11th century AD and which made their mark on buildings, vestiges of some which still remain, throughout the Arab world. Also, I only use colours which are traditionally reminiscent of the Islamic palette, which, again, were widely and historically used in architecture throughout the Arab world.

Finally, my canvases are either spiritual poetry, verses from the Holy Qur'an or from the Hadith, bringing yet another similarity of imagery between my works and historical Arab architecture, which used the same source of words and writings.

**WHAT ARE YOUR TECHNIQUES FOR COMPRESSING THE BODIES OF THE LETTERS IN YOUR TEXTS INTO OVERLAPPING ZONES?**

I use acrylic on canvas and will paint and re-paint over each form or painting until the desired feel, look, message and art are achieved.

**BETWEEN DRAWING UP THE DESIGN ON PAPER AND TRANSFERRING IT TO THE CANVAS, HOW MUCH TIME IS REQUIRED FOR THE EXECUTION OF EACH WORK?**

I draw directly onto the canvas without any preliminary study or sketch. Depending on each individual work, a work may take up to several years to finish.

**PAPER-CUT (*QAT'*) COLLAGE AND DECOUPAGE... ARE THESE PAPER TECHNIQUES USED FOR THE CALLIGRAPHY ITSELF ACCEPTABLE IN YOUR SCHOOL OF CALLIGRAPHY?**

Collage and coupage are not pure practices in calligraphy and are not tools which are, and should never, be used in my school of calligraphy.

## CONDITIONS OF SALE

### 1. JAMM LLP AS AGENT

JAMM LLP acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

### 2. BUYER'S PREMIUM

JAMM LLP charges a premium to the buyer on the final bid price of each lot sold of 10%. For all lots, taxes are payable on the premium at the applicable rate.

### 3. BIDDING

When making a bid, the bidder is accepting personal liability to pay the purchase price, including the buyer's premium and any applicable taxes, plus all other applicable charges.

### 4. ABSENTEE BIDS

Please refer to the catalogue for the Absentee Bids Forms. Written bids should be submitted a minimum of 48 hours prior to the sale. JAMM LLP will email conformation to the buyer on receipt of all written bids. Where JAMM LLP receives written bids on an identical lot of an identical amount, it will be sold to the person whose written bid was received and accepted first.

### 5. PAYMENT

Buyers are required to pay for purchases within 5 days of the sale. Payment can be made by bank wire transfers, credit or debit cards. Bank transfers should be made to:

National Bank of Kuwait, Fahed Al-Salem Branch  
Name: Lulu Mubarak Jaber Al-Sabah/Jamm  
Account Number: 001 413074 01 61  
Swift Code: NBO KKW KW

### 6. IMPORT PERMITS

Property sold at the auction may be subject to import restrictions of foreign countries. It is the buyer's sole responsibility to obtain any relevant import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payments for the lot. Upon request JAMM LLP will assist the buyer in submitting applications to obtain the appropriate licenses, however cannot ensure that a license will be obtained. Local laws may prohibit the resale of some property in the country of importation. No such restriction shall justify the rescission of any sale or delay in making full payment for the lot.

### 7. IMPORT DUTY

Purchases originating from Kuwait, sold and remain in Kuwait do not attract import duty. Purchases of imported objects collected or shipped within the GCC (UAE, Kuwait, Oman, Qatar, Saudi Arabia, Kuwait, Bahrain) are subject to 6% import duty on the total price (hammer plus buyers premium) levied at the time of collection/shipment by Transworld Logistics.

For buyers in the GCC, please note that the duty is paid at the origin (in Kuwait) and not in the importing country. Duty paid in Kuwait will be treated as final duty payment as per GCC custom laws.

It is the buyer's responsibility to ascertain and pay all taxes due.

### 8. SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements after payments have been made in full, Transworld Logistics can arrange property packing and shipping at the buyer's request and expense.

### 9. COLLECTION OF PURCHASED LOTS

Purchased lots may be collected from Transworld Logistics. Lots will not be released until all outstanding charges due to JAMM LLP and Transworld Logistics are settled. We regret that JAMM LLP staff cannot accommodate requests to roll canvases sold on stretchers.

### 10. STORAGE

All lots (sold and unsold) will be removed and warehoused by Transworld Logistics.

After 5 days from the date of the auction, lots shall be subject to a daily storage charge of US\$3.00 per lot plus an administrative fee of US\$30.00 payable to JAMM LLP

### 11. INSURANCE

Successful bids and passing of risk: Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot, (including frames or glass where relevant), passes to the buyer at the expiration of five calendar days from the date of the sale or on collection by the buyer if earlier. Buyers are reminded that it is their responsibility to arrange adequate insurance for purchased lots.

### 12. SHIPPING AND HANDLING PARTNER

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## ROSSIN

JAMM, in collaboration with Maryam Ahari Saidi, is pleased to introduce the internationally acclaimed portrait artist, ROSSIN.

Commissioned by heads of state, royalty, political dignitaries and celebrities of note, ROSSIN has firmly established himself as a one of the most respected contemporary and traditional portrait artists of the 21st century. The recent American Royalty Collection includes large-scale portraits of Abraham Lincoln, George Washington and Jackie Kennedy, and he was featured in two CNN International Specials aired in 2008 and 2009.

His portrait commissions and solo exhibitions have taken him to France, England, Germany, Belgium, Greece and the Middle East. Important commissions include the President of the Republic of Bulgaria, the President of the Republic of Cyprus and the Lebanese Patriarch (which hangs in the Vatican).

His paintings can be seen in some of the most known and well-respected institutions across the globe and hanging on the walls many prominent art collectors.

### NOTED COMMISSIONS:

US President Theodore Roosevelt for the Theodore Roosevelt Association and future library/museum.  
Former presidents of The Coca-Cola Company, Mr. Roberto Goizueta and Mr. Doug Ivester  
Founder of The Home Depot, Mr Arthur Blank.  
Professor Archibald Cox for Harvard Law School.  
Dean Robert Clark for Harvard Law School.  
President William Chace for Emory University.

If you are interested to commission a contemporary or traditional portrait by ROSSIN, please contact Gazala Shaikh at [gazalashaikh@hotmail.com](mailto:gazalashaikh@hotmail.com)  
[www.jamm-art.com](http://www.jamm-art.com)



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