



THE 2016
SOVEREIGN
MIDDLE EAST &
NORTH AFRICA ART
PRIZE

ARTWORKS FOR CHILDREN IN NEED

Alserkal Avenue, Warehouse 46
Street 8, Al Quoz 1
Dubai, UAE

Exhibition: 13 – 17 October 2016

Artworks will be up for auction on 19 October 2016
at the Armani Hotel Dubai, with proceeds going to START.

**THE 2016
SOVEREIGN
MIDDLE EAST &
NORTH AFRICA
ART PRIZE**

Artworks for Children in Need



'Witness from Baghdad' by Halim Al-Karim, 2010 Sovereign Asian Art Prize finalist

THE ART OF TAX PLANNING

Sovereign is proud to be sponsoring The Sovereign Art Foundation for the 13th consecutive year - helping it to make the world a better and more artistic place.

Sovereign offers charity to its clients too. We form charities and foundations to help our clients with their charitable aims. And to ensure they have more to give we offer a comprehensive family office service including wealth management, tax planning, asset protection, company and trust formation.

Contact us for an exploratory conversation.

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Message from The Sovereign Art Foundation

Welcome to the finalists of the inaugural Sovereign Middle East and North Africa (MENA) Art Prize.

SAF has been running art prizes in Asia and Europe for over 12 years. They are designed to showcase the most important artists working in the region and raise money to help disadvantaged children. So far we have raised over US\$5 million which has been used to transform the lives of 1000s of children around the world.

Entry to the prize is by nomination only. Our nominators are listed in the back of this brochure but comprise some of the greatest art experts in the region. Nominators must have no commercial affiliation with the artist they nominate. They must be truly independent. They are asked to nominate the best artists working today. Not the best emerging artists, not the best young artists but simply the best. Our judges then pick what they think are the best 30 of these entries. The result is what you see here.

In the final round of judging the winner will be selected and receive US\$30,000 in prize money together with the title. That work becomes the property of SAF who will use the work to further its charitable aims. The other 29 entries will be auctioned at our gala dinner. 40% of the sale price goes back to the artist but the other 60% will be given to START who will use the funds to further their work with disadvantaged children around the region.

Our auction therefore represents a unique opportunity to buy some of the best work by the best regional artists AND help some of the most unfortunate and deprived children in the region. What is not to like?

So uniquely we are not asking for a charitable donation. We are offering you the opportunity to invest in art, children and the future of your region. Please bid generously.

Thank you for your support.

Howard Bilton

Founder and Chairman
The Sovereign Art Foundation
& Sovereign Group

Message from START



START is excited to be partnering with Sovereign Art Foundation to host the first Sovereign MENA Art Prize in Dubai, UAE. 25 nominators and 5 judges later, we have our 30 finalists to showcase this year from all over the MENA region. first Sovereign MENA Art Prize Art Prize is an amazing international platform to benefit mid-career artists and showcase their support to vulnerable children.

START, a non-profit organisation, runs art workshops for orphans, refugees and special needs children who have experienced and witnessed things no child should ever see. They have been displaced; they have suffered from war, pain, lost families, lost hope. Every week, START supports over 2,000 children in Jordan, Lebanon, Palestine, Egypt, India, Turkey and the UAE. Our workshops provide these vulnerable children a safe and secure environment to learn, interact with their peers and the chance to be children again, to laugh, create and have fun – a reality some children can only dream of.

UN Secretary-General Ban Ki-Moon said, "Refugees have been deprived of their homes, but they must not be deprived of their future." START want to give children and young adults an opportunity to create a future as rich and free as their imaginations, give them an opportunity to hope again.

We need your support. These children need us and critically need you. By supporting START and Sovereign MENA Art Prize finalists, you will sustain our programme, helping the children already in our workshops. As a result, this support enables us to reach more children, changing more lives, bringing more hope.

Thank you

Nicola Lee
START Director



www.startworld.org

Story

60 x 104cm – printed on aluminium

Estimate: USD 4,000

Nominated by N’Goné Fall

Nidaa Badwan

Gaza

Nidaa Badwan is a contemporary artist from Gaza. In Badwan’s early life, she was displaced from her birthplace of Abu Dhabi and ended up in Gaza, where she has lived since 1998.

Because it was the only way Badwan could create art in her home city, the notion of isolation became part of her identity. Her exhibition, *100 Days of Solitude*, was the fruit of a personal experience. The moment she started to feel that her simplest rights were snatched away from her in Gaza, Badwan decided to abandon the outside world, instead creating her own. Isolation gave her the ability to create a new language and every item in her room could tell a different story; the ladder, the clothes - even the bed. She could change their colours, omit or add new items. Badwan feels all an artist needs is enough space to create art - this in particular was the reason she hardly left her 3x3m room

for over a year. Badwan had created a new ‘city’, a refuge she had sought out when she had begun to feel alienated by her own city.

Of this particular photograph, Badwan simply states: “There is no more light to finish the story”.

The photographic series also echoes important literature, including Gabriel García Márquez’s *One Hundred Years of Solitude*, in its stress upon creative imagination as a means of dealing with the fortune and misfortune that collective and individual destiny bring. *100 Days of Solitude* has been presented in East Jerusalem at the Palestinian Art Court Al Hoash and at French Institute antennas across Palestinian Territories; and Badwan’s work has been exhibited in numerous solo and group shows, both domestically and internationally.



The Day We Saw Nothing In Front Of Us

67 x 92cm – photography and scratches

Estimate: USD 5,000

Nominated by Georgia Griffiths

Yazan Khalili

Ramallah

Yazan Khalili is a photographer living and working in and out of Palestine. He received a degree in architecture from Birzeit University in 2003 and in 2010 graduated with a master's degree from the Centre for Research Architecture at Goldsmith's, University of London. He recently finished his MFA degree at Sandberg Institute, Rietveld Academy, Amsterdam. In 2005, he was one of the founding members of Zan Design Studio.

Khalili's work is detailed, reflective and full of intent. Using photography and the written word, Khalili unpacks historically constructed landscapes. Borrowing from cinematic language, images become frames where the spectator embodies the progression of time and narratives. He has woven together parallel stories over the years, forming both questions and paradoxes concerning scenery and the act of gazing, all of which are refracted through the prism of intimate politics

and alienating poetics. In particular, he focuses on the effect of geographical distance on our rendering of territory, and its ability to heighten or arrest our political and sentimental attachments.

This photographic series is of Israeli settlements in Occupied Palestine. The Israeli settlements are scratched out of the photo, revealing not only the possibility of an iconoclastic future but the materiality of the image itself, whereby violence can be enacted upon the violence depicted – the construction of the landscape as an image, and the violence embodied in its layers.

Khalili was a finalist in the A.M Qattan Foundation's Young Artists Award in 2006 as well as an artist-in-residence at The Delfina Foundation in London in 2008. He is the winner of Extract V Young Artist Prize and has been nominated for the KLM Paul Huf Award four times.



Floral Gas Capsules

80 x 35 x 22cm – gas capsules, wood, glass

Estimate: USD 3,000

Nominated by Hasan B. Kahraman

Eda Soylu

Turkey

Istanbul-born artist Eda Soylu graduated with a degree in painting from Rhode Island School of Design in 2013. She currently lives and works in Istanbul and works in a variety of mediums, with a focus on sculpture and installation.

Floral Gas Capsules is an installation showcasing gas capsules wrapped in colourful Indian fabric, from the project *I FEARED*. Soylu's project attempts to embrace the notion of fear and play with it. In June 2013 during the Gezi Park demonstrations in Taksim, Istanbul, police used excessive force, brutally finishing gas capsule stocks initially meant to last until 2016 in a matter of days. The project *I FEARED* is based on the fear Soylu had learned to embrace at a point in time where it was dangerous to go out and gather evidence of these atrocities, let alone exhibit them to a wider audience. In India, death is celebrated; but most importantly it

is appreciated. In contrast, death is in no way a cause for celebration in Turkey. By sewing colourful fabric gathered from India around the used gas capsules and exhibiting them as decorative objects, the evidence gathered no longer seems dangerous.

Soylu's first solo show in Istanbul, *Not being forgotten, how strange!* was with Berlin Art Projects in 2014. She has taken part in many group shows in Italy, Germany and the United States, as well as participating in the Contemporary Istanbul Art Fair over the past two years. Soylu sees streets, buildings and the cities we live in as venues in which she can 'embed' her work, a way to reach all kinds of people at all times, using outdoor installations. Soylu has an upcoming solo show in October 2016 at Gallery KHAS at Kadir Has University and a group show at Akbank Sanat in Istanbul.



Fragile Permanence 2016

40 x 60 x 40cm – plastic figurines, straw & acrylic

Estimate: USD 12,000

Nominated by Dyala Nusseibeh

Walid Siti

Iraqi Kurdistan

Walid Siti was born in 1954, in the city of Duhok, in Iraqi-Kurdistan. After graduating in 1976 from the Institute of Fine arts in Baghdad, Siti left Iraq to continue his arts education in Ljubljana, Slovenia, before seeking political asylum in 1984 in the United Kingdom, where he lives and works. Formerly trained in printmaking, Siti works extensively in a variety of mediums including installation, 3D, work on paper and painting.

The work of Walid Siti traverses a complex terrain of memory and loss, while at the same time offering an acute insight into a world which, for him, has been a place of constant change. The narrative of Siti's experience - of a life lived far from but still deeply emotionally connected to the place of one's birth - is one he shares with many exiles. Siti takes inspiration from the cultural heritage of his native land criss-crossed with militarized borders and waves of migration. In his installations, structures and paintings, Siti shows these forces at work. By juxtaposing two sets of formations in one

composition, Siti attempts to convey an image of reality that echoes two opposing outlooks within the same social and political setup. The amalgamation of architectural elements combined with recognisable icons of war draws an image of an unsettled landscape in a state of flux, shifting from order to disorder and vice versa.

Fragile Permanence 2016 is part of his series of works titled *Dark Terrains*. The complexity and contrast between the two structures highlights the concept of unpredictable change and nonlinear developments in the Middle East that are marked by abrupt, destructive acts.

Siti's work has been shown in numerous solo exhibitions and prominent shows; and is held in many public collections, including The Metropolitan Museum in New York, The British Museum in London, The National Gallery of Amman in Jordan, The Iraq Memory Foundation and the Barjeel Art Foundation in the UAE.



3# 1920-2016 Series 2016

113.5 x 83cm – inkjet photocopy print, object collage

Estimate: USD 14,000

Nominated by Dyala Nusseibeh

Hazem Harb

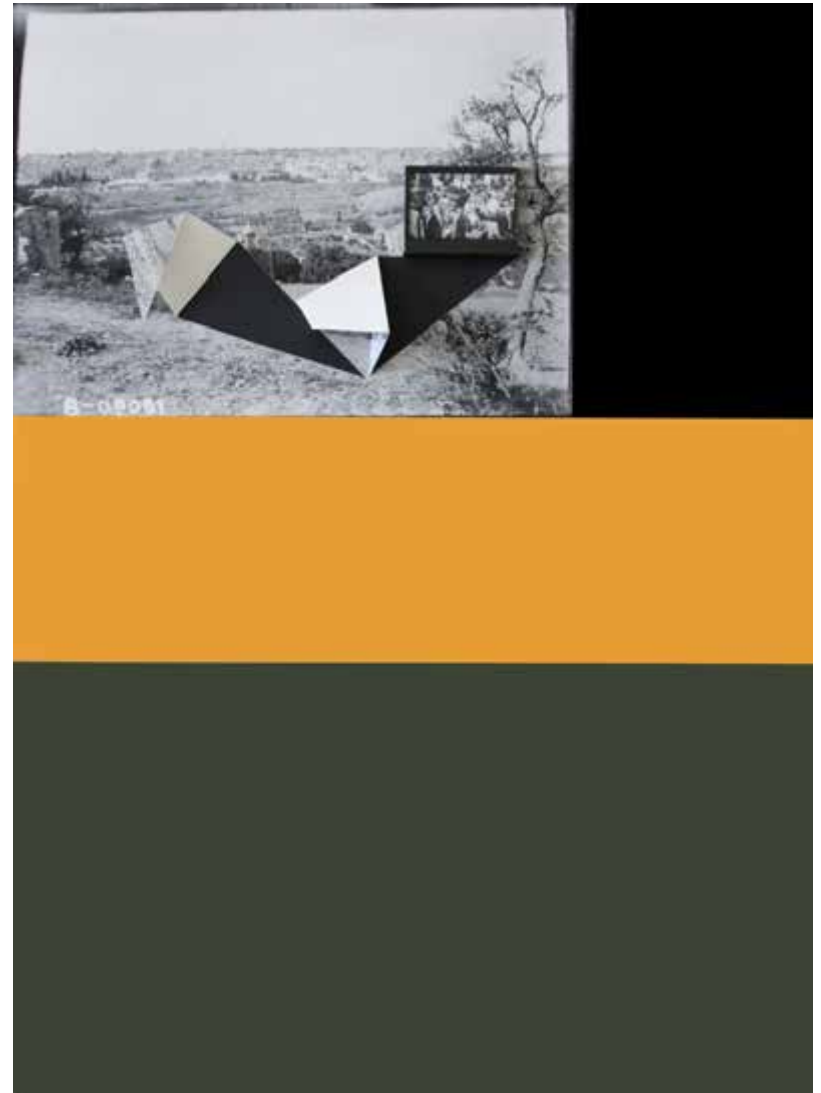
United Arab Emirates

Born in 1980 in Gaza, Palestinian artist Hazem Harb currently lives between Rome, Italy and Dubai, UAE. In 2004, Harb enrolled at the Academy of Fine Arts in Rome. He graduated from the European Institute of Design in 2009. Harb deals with a number of core issues including war, loss, trauma, human vulnerability and global instability. He continues to explore his work across multiple mediums, using each and every tool at his disposal.

These are not photographs, their edges jut beyond the confines of the frame, nudging into the realm of the 3-dimensional. The implied structure instigates an encounter with the past, departing from the idea of the archival as an aide-memoire or even an assemblage. These are newly forged objects, displaced from the past through an engaged process of transformation. With the physicality of an encounter, one which exists and is shaped by time and space, these memories

incongruously exist right now. The sense of encounter gives rise to an opportunity for dialogue. Yet, even in these moments in which memory is made current, the fragmented, faulty structures are revealed. Harb becomes an archaeologist and architect of the past, providing directions compiled with the meticulous and attentive care of an engineer. What is re-proposed here is a new process. Emphasising the durational, mutable quality of memory, Harb demonstrates the flux of remembering, creating a contemporary catalyst where he “gives birth to something, which gives birth to something else”.

In 2011, Harb was awarded a residency at The Delfina Foundation, supported by the A.M Qattan Foundation, which also awarded him the Young Artist of the Year Award in 2008. His series *Beyond Memory* was acquired by the British Museum in 2013. Harb has participated in numerous solo and group exhibitions internationally.



They Feed on Mirage

76 x 106cm – pigment print on archival paper

Estimate: USD 5,000

Nominated by Ramin Salsali

Sama Alshaibi

Iraq

Sama Alshaibi's multimedia work explores spaces of conflict and the power struggles that arise in the aftermath of war and exile. Alshaibi is interested in how such clashes occur between citizens and the state, creating vexing crises that impact the physical and psychic realms of the individual as resources and land, mobility, political agency and self-affirmation are compromised. Through video, photography and installation, Alshaibi positions her own body as an allegorical site that makes the by-products of war visible. Born in Basra, Iraq to an Iraqi father and Palestinian mother, Alshaibi is Chair and Full Professor of Photography at University of Arizona.

From the project *Efflorescence: Jawlan in Parenthesis* and photographed in Occupied Syria (Jawlan), this photograph was made in response to the bounty and beauty of the land being tainted by the constant presence of razor wire, mines, and the continuous sounds of the bombs from

Syria's civil war. In *They Feed on Mirage*, Alshaibi wanted to capture the insecurity of a country in their unjust and unnatural attempt to seize a site and people that are determined to re-claim what they have lost. Only through materials of war – their guns, mines, and the razor wire that gashes like a wound through the land – can they create a safety net, a militarised and illusionary cocoon for themselves.

Alshaibi is the recipient of the prestigious Fulbright Scholar Fellowship (2014-2015) to Ramallah, Palestine, working with the new Palestinian Museum; as well as two national teaching awards and the title of 'University of Arizona's 1885 Distinguished Scholar.' Alshaibi has participated in solo exhibitions and biennales internationally and her videos have screened at numerous film festivals. She is also the first artist from the Middle East to have a monograph published by Aperture Foundation (New York), with Sand Rushes in (2015).



Portrait Patriot

46 x 66cm – hand-manipulated print

Estimate: USD 4,800

Nominated by Giuseppe Moscatello

Walid Al Wawi

United Arab Emirates

Born 1988, Walid Al Wawi is a Jordanian Palestinian-native artist, working often in video and performance, concerned with the hybridisation of the modern Middle Eastern identity and the implication of what the artist calls “geo-political claustrophobia” upon cultural naturalisation.

Portrait Patriot consists of two A3 digital-colour prints of the artist’s passport photo, one of which is hand manipulated through constant rubber erasure and pencil drawing. The work attempts to deal with the contemporary image of the average Middle Eastern individual as he faces a form of “geo-political claustrophobia”, where borders of countries and geographical locations forcibly place him in a shallow and restricting dialogue. The work, a self-portrait of the artist, is a reprint of the artist’s “failed passport photo”, which he later hand-manipulated through forced

erasure and pencil drawing, humorously but disparately trying to generate a peaceful and accepted image of himself.

In 2011, Walid was awarded The Sheikha Manal Young Artist Award. Since then he had collaborated on group exhibitions, and was put through a residential experience leading to his first solo show, later contributing to international and local art festivals. He made his first live performance in late 2014 at FIAC in Paris. Walid’s work has been added to many collections throughout his career thus far, including a recent acquisition by collection of his Highness Sheikh Zayed Bin Sultan Al Nahyan. Recently, Walid went through the Salama Bint Hamdan Al Nahyan Emerging Artist Fellowship Programme to pursue his masters in the Fine Arts at Central Saint Martins College of Art, London, where he currently lives and studies.



Suspended Silver (Dispersion 050)

92 x 123 x 5cm – pigment print on archival paper

Estimate: USD 8,000

Nominated by Nora Razian

Vartan Avakian

Lebanon

Born in Byblos, Lebanon, artist Vartan Avakian is now based in Beirut. He works with video, photography and natural material. Avakian studied Architecture and Urban Culture at the Universitat Pompeu Fabra and the Centre de Cultura Contemporània de Barcelona, and Communication Arts at the Lebanese American University in Beirut.

Suspended Silver is a photo series from the work *Collapsing Clouds of Gas and Dust*, comprised of artworks that are based on dust. It stems from an understanding of dust as “remains”, as material index of human and non-human activity that is continuously formed and accumulated by and on objects, bodies and spaces. It identifies biological debris in dust and examines the relation between dust and memory, as well as monumentality. The project proposes the act of memorial or monument-making as fundamentally an act of delineating the space of remains to be deemed significant and worthy of preservation or commemoration.

The piece is a photographic work made from silver particles collected from a

disused photo studio. After the building had lain abandoned after the Lebanese war, the city decided to turn it into a Museum for the History and Memory of Beirut. The renovation, which was completed in 2016, entailed cleaning the site of all the debris and dust that had accumulated over 30 years, in addition to some 10,000 film negatives. Over time, damaged black and white film negatives shed part of their light-sensitive silver crystals on which the photographic images form. This led to many negatives having blank spots in them in different degrees. By finding and printing these silver particles – the material equivalent of pixels – the composition of information that produced the original photographs is reshaped into opaque remains that bear traces of the original photographs, all the while rendering them remote and cryptic relics.

Vartan's work has been exhibited in numerous shows internationally. He is also a founding member of the art collective Atfal Ahdath and a member of the Arab Image Foundation.



Azar Shariat Razavi, 7 December 1953, Tehran University

66 x 154cm – photography

Estimate: USD 15,000

Nominated by Leila Maleki

Azadeh Akhlaghi

Islamic Republic of Iran

Akhlaghi is a post-conceptual artist, beginning her career in 2001. Her main fields of interest are photography, video art and short film-making.

Azar Shariat Razavi, 7 December 1953, Tehran University is part of a larger project entitled *By An Eye-Witness*, consisting of 17 re-enactments of seminal deaths in the recent history of Iran, such as politicians, poets, activists, writers and students. All the images are reconstructed based on documents, oral history, written eye-witnesses account and secret police documents, with the events leading up to the Islamic Revolution of 1979 being at its focal point. This image features a recreation of events at the Faculty of Engineering at Tehran University, on 7th December, 1953. Three students, including the titular Azar Shariat Razavi, were murdered by police, commemorated every year on by demonstrations on what is now

known as Student Day, the anniversary of their murders. The image has a cinematic quality, owed in part to Akhlaghi's past as an assistant film director, but also recall Renaissance religious images, the passion of the protagonists frozen forever in time.

Azadeh Akhlaghi has been exhibited and published widely in major national and international museums and galleries, including the Museum of Contemporary Photography in Chicago; Calgary Museum, Canada; Delhi Photo Festival, India; Daegu Photo Biennial, South Korea; Somerset House, London, UK and 6th and 7th Contemporary Istanbul, Turkey. Her films have been screened in numerous film festivals at the likes of Berkley Museum, Pusan and Oslo. Akhlaghi was awarded 3rd prize in the 2009 UN-Habitat Photography competition, UK and 1st prize from the Women and Urban Life competition, Tehran.



An Architectural Device

55 x 66 x 2cm – thread and acrylic on digital print on paper

Estimate: USD 4,000

Nominated by Laura Egerton

Radhika Khimji

Oman

Radhika Khimji was born in 1979 in Oman, studying Fine Art at the Royal Academy of Art and graduating in 2007 with an MA in Art History from UCL in London.

Her work is lodged at the crossroad between multiple polarities: it is at once painting, drawing, and collage. It is also embroidery and sculpture. By combining these modalities, images overlap with one another to create new hybrids. Her work is also informed primarily by the materiality and physicality of the production process. Existing in a state of transit, these works inhabit a space of movement and change. They reflect upon displacement and identity and render them abstract, away from their loaded histories. Khimji explores states of being and non-being and the mental and physical re-contextualisation of movement and the body. *An Architectural Device* is part of a new body of work titled *Across the Tropic of Cancer*. It searches to look

across this horizontal plane from the artist's birthplace, Muscat, to her family's ancestral home in Gujarat, India. Both Muscat and Gujarat dwell along the Tropic of Cancer. Khimji recently travelled to Kutch and took pictures of the place her great-great grandfather came from and started thinking about movement, change and his reasons for his leaving. The body of work is mostly images of walls and surfaces and homes, abandoned spaces that are juxtaposed over each other. Khimji uses these architectural elements as triggers, to register a place and record it.

Recipient of the 2004 Sir Frank and Lady Short Award, Khimji has gone on to exhibit prolifically across the globe, including solo exhibitions at Daniela da Prato Gallery in Paris and Katara Art Center, Doha in 2012; Project 99, Mumbai in 2014; Gallery 88 in Kolkata in 2015 and Gallery Sarah in Muscat in 2014 and 2016.



Flashback

150 x 140cm – mixed media

Estimate: USD 6,000

Nominated by Laura Egerton

Slimen El Kamel

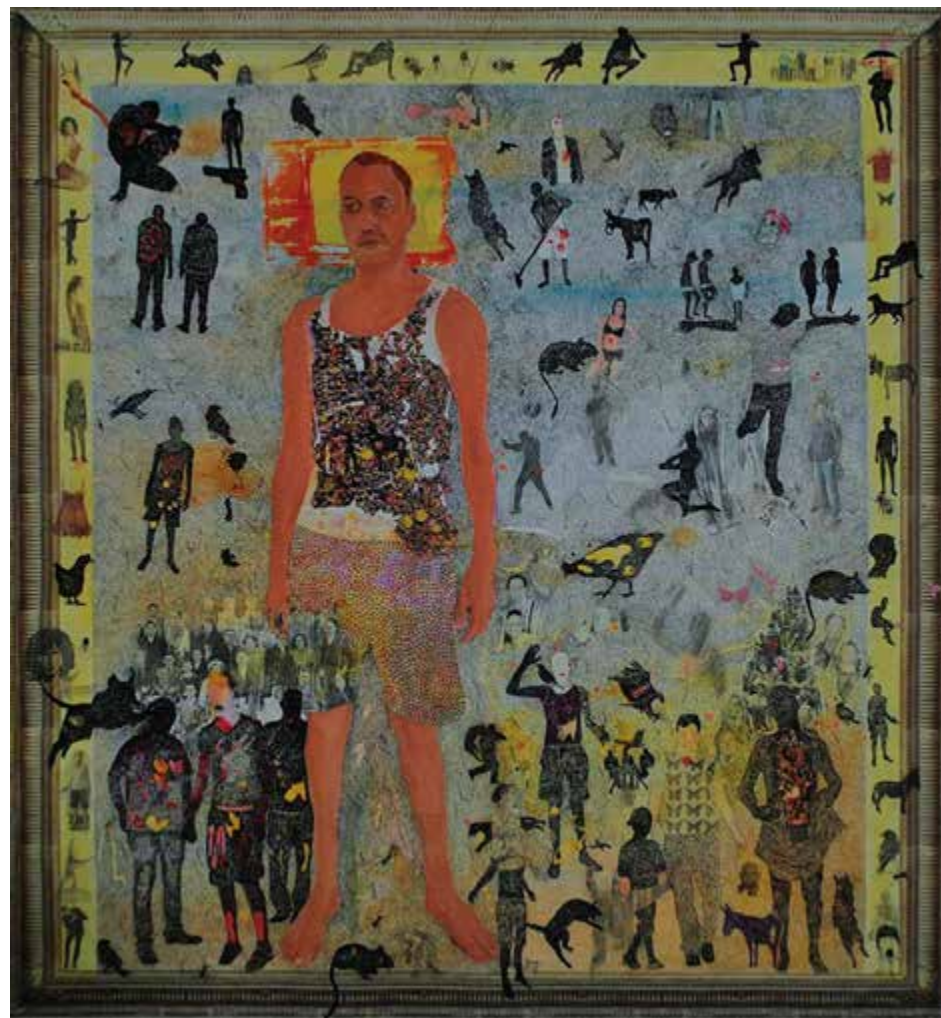
Tunisia

Born in 1983, Slimen El Kamel is a Tunisian painter and art critic. He obtained his MFA in Painting from ISBAT in 2007 and held a residency at Centre des Arts Vivants de Rades from 2007 to 2008. Since 2011, he has taught painting and art criticism at Institut Supérieur des Beaux-arts de Sousse, while continuing his research in Fine Art as a PhD student.

With a commitment to considering the socio-political dimensions of historical and contemporary iconography, Slimen El Kamel's works present multiple experiences of lived reality. His more recent work considers the links between the human body and everyday consumable objects. Going back and revisiting memory is an important step in producing the imaginary. In the recesses of one's memory, one can find blurred, condensed and superimposed images intertwining and interacting – thoughts that can provide the raw material for the origins of art. Of his work, El

Kamel wants us to ask, "Who lives in the centre - and who is on the margins?". Exploration deep into the image reveals a body with flesh, blood and veins. Eating, dressing, walking, sleeping, dreaming - all of these are moments where objects and images contribute to create our memory of existence, fuelled by imagination. The body is haunted by images, and a painting is a space where the critical, comical, tragic, and poetic overlap. A painting is a crossroads of the mental and physical, a democratic space of difference, a meeting space to debate, discuss, and interact.

El Kamel held a solo exhibition at ARTYSHOW Tunis in 2011 and has participated in numerous group exhibitions including Arts Spring from 2008 to 2011, TALAN 2015 and Art Dubai 2016. He has also exhibited in shows at Galerie El Marsa, Dubai, UAE in 2016; the National Library of Tunis in 2015 and the Acropolium of Carthage, Tunis, in 2012.



Madness 2

110 x 161cm – printed on cotton fine art paper

Estimate: USD 4,000

Nominated by Myrna Ayad

Jaber Al Azmeh

Qatar

Born in Syria in 1973, Jaber Al Azmeh received his BFA in Visual Communications at Damascus University in 1996. Since 1998 he has worked primarily in photography, and currently lives and work in Doha, Qatar.

Madness 2 is from Al Azmeh's project *Border-Lines*. This body of work is an exploration of the emerging realities of the injured and divided world we live in. From the tyranny of states and the striated spaces they create, to the frantic northward migration generated by global capitalism, images of drowning dreams and attempts to capture the madness that surrounds us while searching for nomadic traces that defy the status quo. The narrative begins with a figurative visual exploration of the madness of war, surveillance, barrel bombs/ oil barrels, and futile escapes. The folly of war is then contrasted with nationalist pride, border control, and chauvinistic confines. Nationalism unfolds into fantasies of escape and lines of flight, which in turn

lead to the mundane scenes that signify the decadence of consumerism and mainstream media. Insisting on finding the courage it takes to believe, hope and survival, the narrative finally concludes with bright visions of magnificent beauty in space and light. Artistically, inspired by the minimalist open spaces and the empty deserts, Al Azmeh uses the horizon line as a constant theme. The photographs are perfectly aligned throughout the narrative, alluding to "the systematic nature of things", yet also suggesting hope and anticipation beyond the horizon.

Al Azmeh had his first solo exhibition in 2009 at the Atassi Gallery, Damascus, followed by further solo shows at the Green Art Gallery, Dubai, in 2011, 2012, 2014 and 2016. He has participated in numerous group shows in the Middle East and Europe, and has had work acquired by notable collections such as Deutsche Bank, Barjeel Art Collection and the Staalich Museum.



Joyous Treatise, 2011-14

In collaboration with Iman Raad

102 x 82cm – mixed media on paper

Estimate: USD 18,000

Nominated by Alia Al-Senussi

Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian

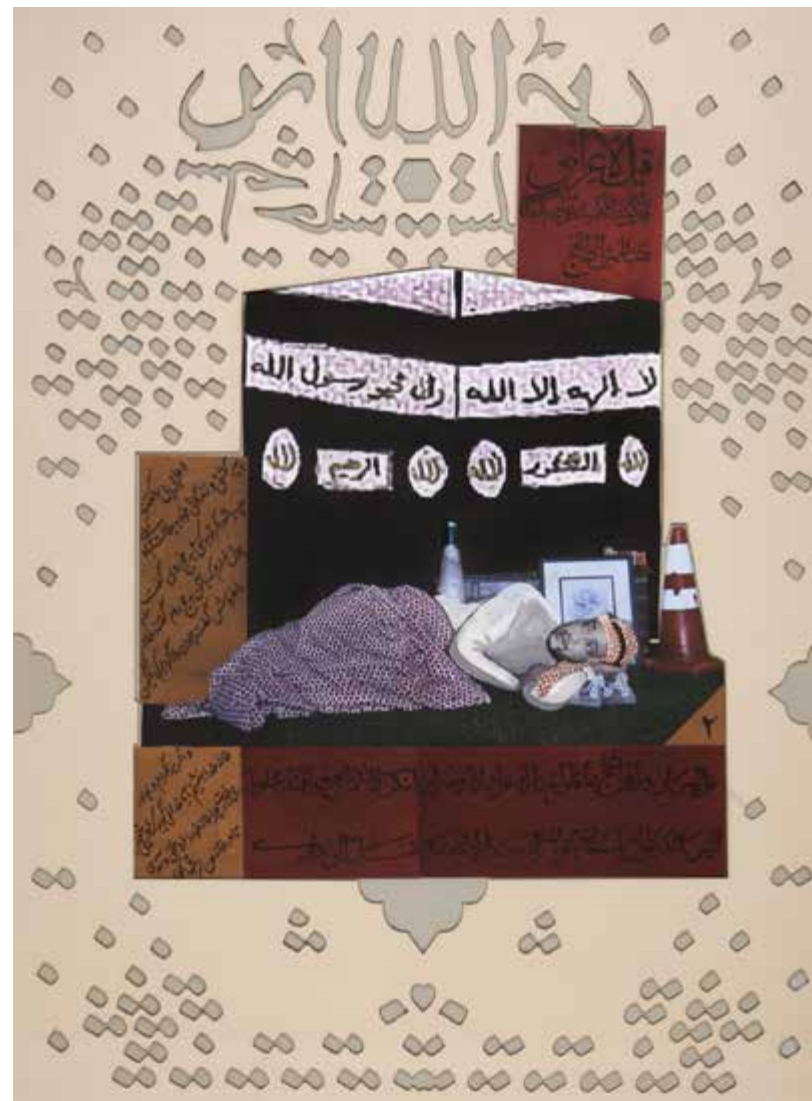
United Arab Emirates

Brothers Ramin and Rokni Haerizadeh, alongside childhood friend, Hesam Rahmanian, have lived and worked together in Dubai since 2009. Their first collaborative exhibition in 2012 | *Put It There You Name It* recreated the delirious atmosphere of their Dubai home in a gallery context through painted floors, assemblage, and unique collaboratively created objects.

Illustrating anecdotes taken from the *Risala - i - Dilqusha* or *Joyous Treatise*, by 14th century Persian poet and satirist Ubayd-i Zakani, the works in this series playfully interpret Zakani's 800-year old social commentaries and introduce them to a modern audience, reminding us of the universality and continuance of the basic human condition. These texts are often noted for their obscene verses, sometimes political and often salacious, openly addressing societal issues such as corruption, prostitution and most controversially for their context, eroticism. In the series *Joyous Treatise*, the artists and collaborator Iman Raad began their long creative process after a period of research, and documented

themselves re-enacting the book's humorous and bawdy anecdotes by filming and photographing the scenes. As each story was laid out, the work exchanged hands with each artist adding and responding in a dynamic collaboration. Raad would add Arabic calligraphy while Rahmanian would produce laser cut passe-partout corresponding to the shapes found in the subject, while the brothers collaged and painted on top of their original photographs. The works reflect an organic and rigorous collaboration that recasts this historical text in a contemporary light.

In 2014, the collective was invited to participate in the Robert Rauschenberg Foundation's residency programme in Captiva, Florida. The works created were exhibited at Gallery Isabelle van den Eynde in March 2014. In 2015, the trio staged shows at the Kunsthalle, Zurich; the Callicoon Fine Arts, New York; Den Frie Centre of Contemporary Art, Copenhagen and the Institute of Contemporary Art in Boston. A monograph of their work, edited by Tina Kukielski, was published in 2015.



Place de la Concorde

117 x 178cm – acrylic on enhanced photo paper

Estimate: USD 10,000

Nominated by Ramin Salsali

Ammar Abd Rabbo

Syria

Ammar Abd Rabbo is a photographer and journalist of French and Syrian descent. Born in Damascus, Syria, Abd Rabbo lived in Libya and Lebanon before moving to France in 1978 after the intensification of the Lebanese Civil War. Prior to joining Sipa press agency in 1992, he studied political science at the Institut d'Etudes Politiques of Paris. Abd Rabbo's work explores the concept of censorship in the Arab world as it is applied to the naked body and affirmations of sexuality. Invoking the blacked-out imagery of print, billboard and other forms of censored media, he combines his original photographs with overlaid text and painted areas that conceal the details that could be considered risqué. By hiding some areas of the body, forbidding them from the public eye, the artist emphasises the ridiculous side of censorship, when weapons, wars, violence and mutilated bodies are offered to the same 'public eye' without any questioning.

As one of the Arab world's most known photojournalists, Ammar Abd Rabbo's work has been published in leading and widely circulated publications, from Time Magazine

to Paris Match, Der Spiegel, Le Monde and Asharq Al Awsat. Spanning a twenty five-year career, Abd Rabbo's portfolio includes war coverage in Iraq, Lebanon, Libya, and Syria, portraits of heads of states and world-renowned celebrities such as Michael Jackson, as well as high profile events such as the Cannes Film Festival and Paris Fashion Week.

His works are housed in the Barjeel Foundation, Sharjah; Daniel Barenboim Collection, Berlin; Salsali Private Museum; and The Samawi Collection, Dubai. Abd Rabbo has recently participated in collective exhibitions at 'Bansky's Dismaland', Weston-super-mare, England and 'Imago Mundi' at Benetton Foundation, Venice Biennale, both in 2015, Institute du Monde Arabe, Paris and The Milan Triennale, both in 2014, and MAXXI Museum, Rome in 2013. His work has been highlighted in solo shows at Katara Doha in 2016, Europaia Gallery, Paris in 2014 and Ayyam Gallery Beirut and Dubai, DIFC (2015; 2012; 2012).



my love

116 x 135cm – photography

Estimate: USD 5,000

Nominated by Maayan Sheleff

Sharon Glazberg

Ein Iron

Sharon Glazberg is a multidisciplinary artist working across sculpture, installation, video, performance and photography. Her work deals with the geography and landscape of Israel. She graduated with honours from San Francisco Art Institute and Haifa University, and currently teaches as part of the Israeli Ministry of Education.

In her works, Glazberg is asking political, cultural, social and mythological questions of the current era. She works with contemporary material representing a significant aspect of the current time; they are the archaeological layer that will represent the present from a future perspective. Glazberg has been investigating the aesthetics of death for many years. She frees death from its final position through acts of performances that she photographs – she allows a beginning of something new. The work deals with life and

death, fertility and sterility, purity and decay of nature and human beings. The photograph *my love* is a documentation of a performative act – the artist is trying to revive a dead orange tree. There is something pathetic and childish about the image - it seems a naive impulse to hang the oranges on a dead tree and hope it will return to life.

Glazberg has exhibited internationally and has had solo exhibitions at Luggage Space Gallery, San Francisco, in 2000 and Islip Museum, New York in the USA; and more recently has shown work at Tmuna Theatre Gallery, ST-ART, Kav16 Gallery and Mishkan Museum of Art at Ein Harod, all in Israel. Glazberg has been granted the Ministry of Culture Award, the America Israel Foundation, The Dean Fellowship of Haifa University, the Projects 2001 award from Islip Museum and The New Genera award from the San Francisco Art Institute, Ein Iron.



VERTIGO no.2

150 x 150cm – acrylic and oil on canvas

Estimate: USD 5,500

Nominated by Hasan B. Kahraman

Seydi Murat Koç

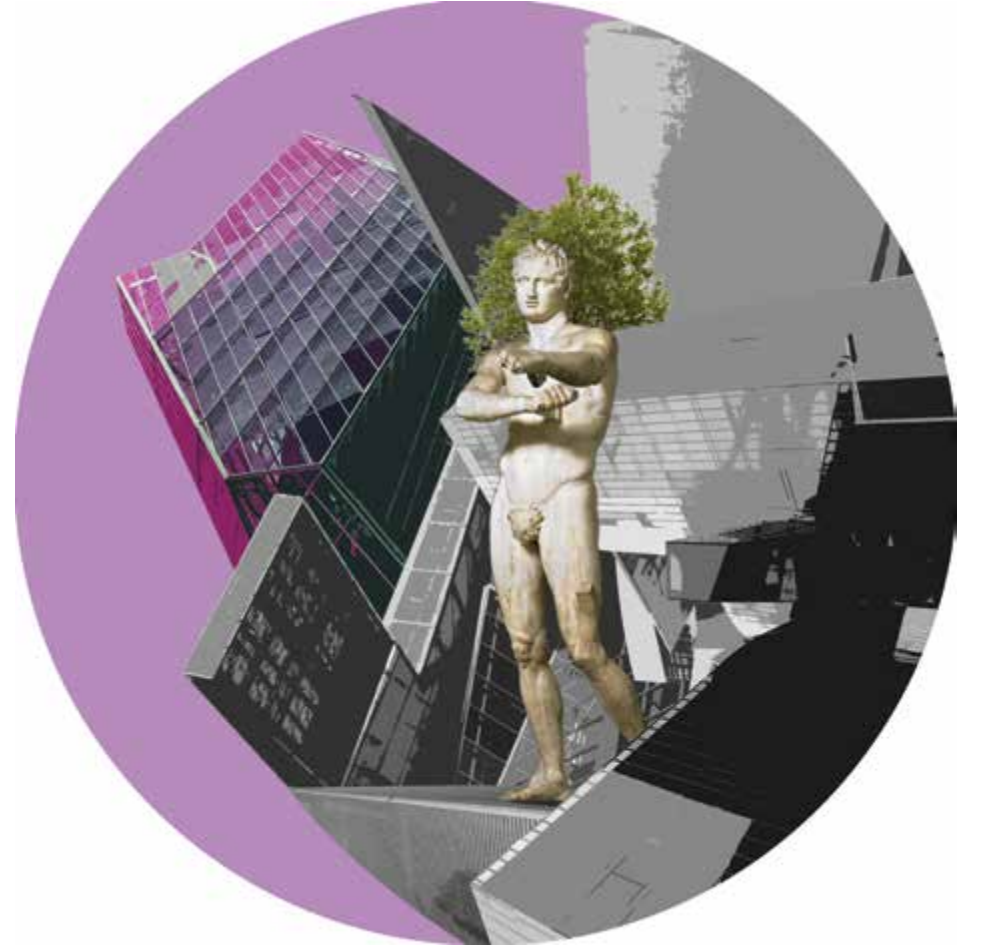
Turkey

Seydi Murat Koç's work centres upon "people and the city", understanding that a city is a compound of cultural values, every city having its own figurative structures.

In his work, Koç creates new structures and spaces, a brand new surreal world, in which is erased all the clues as to which area of the world we are in, let alone place in time. This yields sometimes utopic and sometimes dystopic results. Koç has said he has found it hard to question the past, present and future of a polycultural country like Turkey, in the terms of culture and memory. The damage of ever-changing governments and ever-developing cultural policies is the main reason Koç chooses to return again to the same concept in different series of his work. He creates transdisciplinary arguments between paint, graphic design, new media and architecture, criticising the current state of urban life by questioning the current status of realistic painting and examining the images of our visual culture. As with many of the works in the *VERTIGO* series, the close-up

structures are 'interviewing' each other. The final image is not a city. It is just a modern, technological structure recalling the notion of a city. There is an obvious displacement here - archaic figures are not expected to be found amongst the ultra-modern. Removed from their own realities, with these images Koç can create a new surreal world which all time/space indicators are erased. The sculpture does not link to the modern, technological structures it sits within, instead finding itself suspended and experiencing a kind of 'vertigo'.

Koç has exhibited prolifically since 2002; including shows at Ihlamur Gallery, Istanbul in 2011; Gallery SOYUT, Çankaya, Ankara; Casa Della Arte Gallery, Istanbul and in the 70. Cultural Ministry of Art & Sculpture Competition, Istanbul, all in 2010; as well as in the International Artprint Biennial, and at Gallery Eskonsept, both in Istanbul; and IDEA Art Gallery, Konya, all in 2008.



Tea Whisper

156 x 106cm – collage on canvas with used tea bags

Estimate: USD 5,000

Nominated by Shouq Al-Alawi

Mayasa Al Sowaidi

Bahrain

Mayasa Sultan Al Sowaidi is a self-taught artist from the Kingdom of Bahrain who considers art an essential component of her daily life. Having studied mathematics, Al Sowaidi believes a balance of both disciplines is important. "In math everything should be balanced, it should be clear. In art, I feel more free and it has opened doors for me – it's my way to relax and feel happy". Al Sowaidi is the winner of the 2nd Award of Dr. Soad Al Sebah in the 3rd Gulf Forum in Kuwait in 2012, winner of the 1st Award in Nadine Gallery's Annual Exhibition for Bahraini Female Artists BFA3 in 2013 and also won an award at the Kuwait Forum for Modern Art in 2014.

The idea for the *Art of Tea* exhibition came to Al Sowaidi during the Food is Culture event, staged by the Bahrain Authority for Culture and Antiquities. All of the artwork presented was made exclusively using used tea bags and the remnants of tea; no colour was used

except black ink. With each tea bag that the artist dried, cleaned and fastened into groups, she was enveloped by a wonderful fragrance that clung to her hands and corners of the studio, infusing her work with the same pungent scent. The smell stimulated her appetite for a "different kind of creativity". The flavour summons forth memories and stirs the imagination, remaining culturally prominent throughout so much of the world – a drink of rich heritage. Just as collage relies on the recycling of used materials, the tea leaves were given another chance at immortality by affixing them to canvas for the viewer to 'taste' in another form, to 'sip' art in a different way.

Al Sowaidi has participated in many exhibitions internationally, including in Bahrain, Kuwait, Cyprus and Oman, with her latest being at the Victoria and Albert Museum in London, 2016.



Les Femmes d'Alger

102 x 76cm – acrylic, pins and photo collage on canvas

Estimate: USD 12,000

Nominated by Laura Egerton

Asad Faulwell

Gaza

Asad Faulwell's work focuses on issues of colonisation, faith, power and gender relations through an examination of the political history of the post-colonial Middle East. Specifically, he has recently worked on a series focusing on the seemingly forgotten Algerian women who actively engaged in combat during the Algerian War of Independence.

The women in Faulwell's mixed media pieces were all either killed in battle or captured by the French and subjected to humiliating torture. After Algerian Independence was gained, these women were pardoned by Charles De Gaulle and sent back to Algeria. Upon returning to life in Algeria, they often became social outcasts, considered an oddity and an affront to conservative traditions. Some of them moved to France while others stayed in Algeria to fight for women's rights. This subject matter is especially compelling because while it focuses on gender relations in conservative cultures, it also highlights the 'food chain' of colonisation. Through several small and large scale paintings, Faulwell sheds light on this moment in history and the connection

it has to the current sociopolitical status of the MENA region. The numerous works in the series are intended as a continuation of Delacroix's and Picasso's own *Les Femmes d'Alger* series. Whereas that series depicted Algerian women as anonymous and eroticised, in contrast Faulwell depicts specific Algerian female freedom fighters, in this case Djamila Bouhired, at different points in time.

Faulwell's work is featured in many private and public collections including The Oppenheimer Collection at The Nerman Museum of Contemporary Art in Kansas City, The Rubell Collection in Miami and The Orange County Museum of Art in California, USA, as well as The Franks-Suss Collection in London, UK. He has had solo shows at Nerman MOCA, Bill Brady Gallery, Kravets/Wehby Gallery and Lawrie/Shabibi Gallery, as well as two person shows at The Nassau County Museum of Art and Marc Selwyn Fine Art. His work has been written about in ArtForum, The Huffington Post, Harper's Bazaar Art, The N.Y. Times, L.A. Times and L.A. Weekly.



Inside In

67 x 35 x 8cm – mixed media (wooden drawer, metallic threads, pictures of human eyes, razor blades, cotton paper)

Estimate: USD 6,000

Nominated by N’Goné Fall

Safaa Erruas

Morocco

Safaa Erruas was born in 1976 in Tétouan, Morocco, where she lives and works. Erruas graduated from the Institute of Fine Arts in Tetouan in 1998; soon after which she began a series of exhibitions both in and outside of Morocco, by virtue of which many curators and collectors have discovered her.

Safaa Erruas’ work involves careful thought about the corporeality of materials and the gestures that we develop through contact with them, in a general testing of folding, tearing and ruins. Reversing the minimalist aesthetic, Erruas’ sharp surfaces and lines punctuated with holes cultivate a strong memory of the body, even though it may be an absent body, a painracked body, or a landless body. Adept at creating interplay of light and shadow, openness and occlusion, she is particularly attentive to the in-situ potentialities of the exhibition and the artistic experience. Her razor blades, needles and other metallic objects stand as warning signs and meditations on the silent wounds that we like to maintain in an unconscious

dream. In this work, Erruas chose the object of the drawer as a reference to an intimate space in which things are usually kept and protected, but in this case, paradoxically, all the elements come out and exceed the limits of the drawer leaning downward and draw informal lines. Razor blades and the eye imagery allude to the skin, the human body, to its pain and fragility. In using these materials, Erruas delicately creates a poetic and deep lecture of intimacy, but also of the permanent tension that characterises the societies in which we live.

Since 1996, Erruas has exhibited regularly in France, Italy, Spain, Norway, Algeria, India and United States. She participated in the Dak’Art Biennale in 2002 and 2006, and the 25th Alexandria Biennial for Mediterranean countries in 2009, where her work *The Moon Inside of Me* won the award of the Biennial. In 2015, Erruas took part at the 12th Biennale of Haban for the project *Beyond the Wall*, while in 2016 she took part at the Dakar-Martigny in Martigny, Switzerland.



istanbullu

171 x 137 x 5cm – post-it notes, paint

Estimate: USD 12,000

Nominated by Hasan B. Kahraman

Ardan Ozmenoglu

Turkey

Ardan Ozmenoglu is a Turkish artist who uses a wide range of media including large scale glass sculptures, post-it notes, photography and neon lighting. Ozmenoglu attended Bilkent University in Ankara where she received her BFA in Urban Design and Landscape Architecture and her MFA in Graphic Design, writing her thesis on site specific screenprinting.

The foundation of Ozmenoglu's art springs forth from the idea of repetition as it investigates the process of image consumption, history, and permanence in relation to mass production, ritual, and accompanying psychological states. In some of her work, images are subject to reproduction on that most ubiquitous yet disposable of modern conveniences, the Post-it. She adheres hundreds of post-it notes to canvases and then silkscreens colourful, pop-inspired imagery on top to create a three-dimensional surface. This singular composition, made of a multitude of similar parts, lends the work a formal variety and literal depth. After the canvas undergoes the printing process, each post-it note can behave differently. Some lay completely flat, while others

can curl up and reveal their true colours peeking out from under the overlaid images. The work's three-dimensional depth also translates into a depth of meaning—on the surface, it is colourful, light-hearted and fun, yet an entirely different character and tone that threatens to eclipse these surface appearances emerges from underneath. Social commentary enters into the experience as the images eventually curl and fall away like so many autumn leaves. Whether commenting on the historical durability or transience of an image, or sculpting with fragile media like neon, glass slides or post-it note papers, Ozmenoglu's approach is contemporary in the extreme: her investigation into image coexists with aesthetic gestures that challenge, provoke and invite.

Ozmenoglu has exhibited prolifically since 2006, including solo shows at Osthaus Museum Hagen, Germany; Gallery Siyah & Beyaz and Öktem & Aykut Gallery, TR, in 2016; Gallery Ilayda, Istanbul, Turkey, and GPL Contemporary, Vienna, both in 2015; and at ALANistanbul, Istanbul in 2014. She has had residencies in Belgium, Berlin, and California.



Gole Ayne

57 x 62 x 57cm – mirror stainless steel, steel and paint

Estimate: USD 14,000

Nominated by **Leila Maleki**

Sahand Hesamiyan

Islamic Republic of Iran

Sahand Hesamiyan was born in Tehran in 1977 and graduated from Tehran University with a BFA in sculpture in 2007. Hesamiyan's practice and conceptual concerns explore the relationship between Iranian architecture and crafts, and their significant spiritual symbolism. In doing so, he presents geometry as sculpture itself. Using geometrical forms reminiscent of Persian architectural elements and ornamentation, the works engage the viewer with the historical past to the origins while positing it in a new and fresh perspective.

A key aspect of Hesamiyan's work is its interactivity, which is encouraged by the open structures allowing viewers to physically engage with the forms and space surrounding it, and goes against traditional Iranian Islamic architecture: often introverted and recondite. This piece was planned to be part of an exhibition - the show was to be curated by one of the social photographers in Iran, who, after being arrested, was told

from then on she could only photograph flowers. She began to work on curating the aforementioned show, with a flower theme, for which *Gole Ayne* was originally intended. Unfortunately, the exhibition never happened. *Gole Ayne* is a Persian phrase that translates as 'mirror flower'.

Sahand has exhibited in a number of group shows in Iran, UK, USA, Italy, Mexico and Saudi Arabia since 1999. Solo exhibitions include those held at Ave Gallery and Aun Gallery, both in Tehran, and The Third Line, Dubai. He has also participated in six biennials and symposiums in Tehran from 2005 to 2014. Sahand won first prize at the Padideh International Symposium of Contemporary Iranian Sculpture in 2014, and has received awards for the 1st Tehran Steel Sculpture Symposium and 1st Tehran International Sculpture Symposium. Sahand's works are included in Delfina Entrecanales Collection, The Samawi Collection and MAC Collection, as well as numerous private collections.



LEFT/RIGHT: scheme for a temporary memorial

150 x 150 x 13cm – mixed media on paper, stainless steel box, glass

Estimate: USD 39,000

Nominated by Dyala Nusseibeh

Alfred Tarazi

Lebanon

Alfred Tarazi was born in Beirut in 1980. In 2004, he graduated with a degree in graphic design from the American University of Beirut. His entire body of work, ranging across painting, photography, drawing, digital collage, sculpture and installation, revolves around complex historical investigations into the ultimate event horizon of the Lebanese Civil War.

LEFT/RIGHT: scheme for a temporary memorial is a work on paper mixing digital printing, cyanotype and various inking methods, all contributing to create a blueprint for a memorial dedicated to the victims of the Lebanese Civil War, the sole purpose of which is to bridge the divisions of the war by commemorating all of its victims on the same plot of land. The main concept of the memorial is to create a physical manifestation of the number of victims (estimated around 250,000) in order to serve as a blank canvas to write the history of the war through the individual stories of those who were killed. Similarly to the history it represents, the work is split in half, each half presented in a separate stainless steel frame. The two frames

are however stuck to one another enabling one to see the totality of the work should both frames be activated at once. However, when the boxes are scrolled through separately, depending on where one half of the drawing is positioned in relation to the other, new combinations are created. The artwork echoes the infamous Green Line that used to separate East Beirut from West Beirut, that division articulating its very structure, with the West being represented on the Left and the East on the Right. The piece dismantles the possibility of a war memorial and dispossesses it from monumental qualities, in the search of a more relational mode of engagement with deep traumatic memory.

Tarazi has been exhibited in Lebanon since 2000 and his international exposure includes Kuwait, Brussels, London, Vienna, Dubai and Lisbon. In 2011 he was selected for an artistic residency and exhibition at Krinzinger Projekte. His work has been acquired by prestigious private collections in Lebanon and elsewhere. His work is permanently exhibited at Galerie Janine Rubeiz.



After Denudation 3

160 x 156cm – acrylic on raw linen

Estimate: USD 22,000

Nominated by Laura Egerton

Athier Mousawi

Iraq

Athier Mousawi centres his work on posing unanswerable questions against undefined answers, forming a visual narrative between the two. Since 2007, the subject of much of his work has been Iraq and his diasporic relationship to his foreign homeland, as well as the concept of nostalgia in how we idolise and remember our past. Of the main constructs used in Athier's painting, the initial response is that of scale and colour, which guide the viewer through his multidimensional compositions. Symbolism in these large-scale paintings is weaved through layers of fluid figurative forms and hard edge geometric shapes.

The works in the *After Denudation* series are a continued exploration of spatial identity. By looking more closely into the structure of sand microscopically, a world of infinite design, structure and geometry embedded on to each grain opened up to Mousawi. Not simply grains, their scale is not part of our world of traditional measurements, in the same way that stars are not. The compositions in these works take shapes and forms which occur in

sand crystals, changing the scale to interact with the rubble, metal poles, electrical cables, loose bits of fabric and 'mechanical mess', echoing the construction and destruction of the buildings which they surround. The unusual format of the canvas is a way for the composition to expand like an explosion into the surrounding, with the raw linen feeling like negative space which is naturally grown into.

From 2007-2011, Mousawi worked as a British Museum Arab Artist in Residence in UK schools. In 2011, he was selected to serve as the Chasing Mirrors Artist in Residence at the National Portrait Gallery. As well as donating artwork to START, he has been a workshop leader in a number of refugee camps in Lebanon and Jordan through the artist in residence program. In 2014, Mousawi was invited by the Palestinian Museum to conduct workshops with children in 6 cities of the West Bank. In 2015, he was selected to work at the artist-run interdisciplinary space Beirut Art Residency. Selected solo exhibitions have been held in London, Dubai and Beirut.



Action 146: Friday April 25, 2003 at 07:55

64 x 56 x 18cm – porcelain

Estimate: USD 35,000

Nominated by Leila Maleki

Reza Aramesh

Iran

Reza Aramesh was born in Iran, and has lived abroad since he was a teenager. He completed an MA in Fine Art from Goldsmith's University, London in 1997. Working in photography, sculpture, video and performance, Aramesh's profound understanding of the history of art, film and literature is ever present in his work. Mass media imagery, typically of recent wars and armed conflicts, becomes the source material for a wide range of works, all of which he titles *Actions*.

The title of this piece, *Action 146: Friday April 25, 2003 at 07:55*, is a reference to an occurrence witnessed by two Norwegian journalists, Line Fransson and Tomm Christiansen, covering the war in Iraq: four Iraqis being paraded through Baghdad naked. Having accused them of robbery, US soldiers stripped them, burned their clothes, and forced them to walk completely nude at gunpoint. The report was first published in *Dagbladet* newspaper, which

helped shed light on enforced nudity as a form of humiliation and punishment by American soldiers in Iraq. Aramesh extrapolates the piles of clothes from the narrative, which are then re-imagined as sculptures. Porcelain was chosen because, requiring firing, it embodied key aspects of the event; the setting on fire of the clothes, while the inherent fragility of the material reminds the viewer of the victims' vulnerability.

Aramesh is the founder and editor of *Centrefold Project*, a collaborative publication in scrapbook format, held in major institutions and private collections such as the Tate and the Zabłudowicz Collection. Recent exhibitions include those at Leila Heller Gallery, New York in 2015; Ab/Anbar Gallery, Tehran in 2014; and Isabelle Van Den Eynde Gallery, Dubai in 2011. His work was also shown at 12MIDNIGHT, a multi-venue exhibition across five different New York nightclubs in 2013.



K

57 x 52cm – black fingerprint powder, salt, talc, polyethylene, acrylic, steel

Estimate: USD 10,000

Nominated by Alia Al-Senussi

Nadia Kaabi-Linke

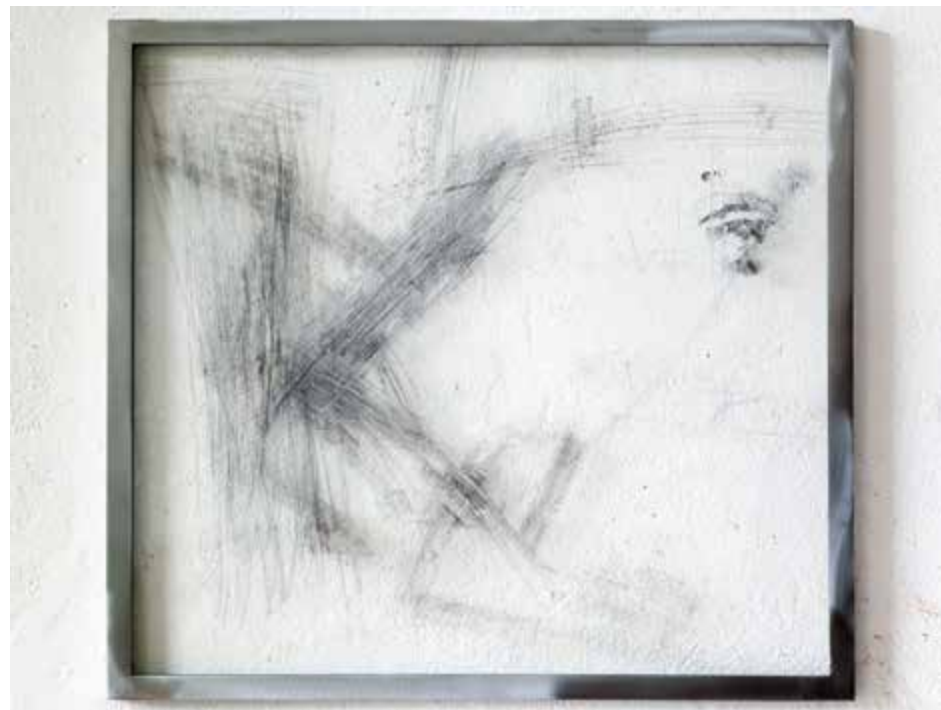
Tunisia

Nadia Kaabi-Linke was born in Tunis, Tunisia, 1978, and raised in Tunisia and the United Arab Emirates. She graduated from the University of Fine Arts, Tunis, in 1999, and earned a PhD at Université Paris-Sorbonne in 2008.

Growing up between Tunis, Kiev, and Dubai, and now residing in Berlin, Kaabi-Linke's personal history of migration across cultures and borders has greatly influenced her work. With subtlety and concision, her works give physical presence to that which tends to remain invisible, be it people, structures, or the geopolitical forces that shape and control them. Kaabi-Linke takes inspiration from the forgotten or misused urban spaces around her. In this work she has captured the graffiti and other markings found on bus shelters and subway stations in Berlin. Describing her project as "a kind of archaeology," Kaabi-Linke records the marred and altered surfaces of these transit depots using forensic dusting powder, typically employed to gather fingerprints at a crime scene. She dusts the

surface with the powder then picks up the residue with a film liner and transfers the visual traces onto sheets of Plexiglas, creating ghostly images of the original surfaces. The final works transform the vandalizing marks into evocative abstractions that preserve the activities of anonymous individuals.

Kaabi-Linke has had solo exhibitions at Centro de Arte Moderna, Fundacao Calouste Gulbenkian, Lisbon and the Mosaic Rooms, London in 2014, as well as Dallas Contemporary, Texas in 2015. Selected group exhibition highlights include shows at Bahrain National Museum, Manama, Nam June Paik Art Center, Seoul and Museum of Modern Art, New York, all in 2013; Louisiana Museum of Modern Art, Humlebaek, Denmark in 2014; and Marta Herford Museum, Germany and the Solomon R. Guggenheim Museum, New York, both in 2016. She has participated in numerous biennales, including Venice Biennale 2011, Liverpool Biennial 2012 and Kochi-Muziris Biennial, Kerala, India 2012.



Children of Adam I

130 x 123 x 4cm – mixed media and oil

Estimate: USD 24,000

Nominated by Laura Egerton

Jawad Al Malhi

Jerusalem

Jawad Al Malhi lives and works in East Jerusalem. His work focuses on exploring marginalized communities, practices of everyday life and their relationship to their environments as a way of reflecting on the human condition. Al Malhi received his MA in Fine Art from the Winchester School of Art, UK. His practice spans painting, photography, sculpture video and site specific installation.

The *Children of Adam* series presents to us a family tree of descendants, unknown figures, each individual pose fit for a portrait - yet without a name or clear identity, questioning their humanity or very existence. This work seems to reflect on the contemporary state of being in the Arab world, in which a sense of loss and uncertainty is inscribed on the figures of people and in which individuals have become fragmented bodies and selves. The figures stand in silent gesture as witnesses. They appear as remnants of the past, traces of which the artists has unearthed, wiping away dust, to reveal the rich layered surface of the work, as though the figures have been lost in time. The *Children of Adam* series represents an important body of work in Jawad Al Malhi's career,

as it marks a transition he made between the stoic figures of his early work detailing refugee camp inhabitants, to abstract figures who represent individuals distinguished and characterised as relics of time, while at the same time reflecting on our contemporary condition of uncertainty and loss.

Selected exhibitions have been held at Sfeir-Semler Gallery in Beirut, Gemak in The Hague, The Sharjah Biennale 2009, Palestine c/o Venice curated by Salwa Mikdadi and the Helsinki Photography Biennial 2014, curated by Basak Senova. Al Malhi was shortlisted for the Frieze Foundation Cartier Award, and has been nominated for Prix Pictet. His works are held in private and public collections in Europe and the Middle East including: The British Museum, The Imperial War Museum, London, The Barjeel Collection and The Kamal Lazaar Collection. He was awarded the Accented Residency at the Townhouse Gallery Cairo in 2011 and was in the top shortlisted artists for the Abraaj Capital Prize, Art Dubai in 2013. Additionally, Al Malhi has initiated various art education projects with children and youth since 2000.



Dyslexia 2

106 x 153cm – acrylic and pen on paper

Estimate: USD 22,500

Nominated by Ramin Salsali

Ghazel

Iran

Ghazel was born in Tehran, Iran in 1966 and now lives and works between Tehran and Paris. She holds a BFA and MFA in Visual Arts from l'Ecole Supérieure des Beaux Arts and a BA in Film Studies from l'Université Paul Valéry.

Ghazel describes her work as “obsessive”, it having incorporated recurrent themes and symbols since 1990. Ghazel’s work is presented mostly in series, with this excerpt, *Dyslexia 2*, being a diptych painting on 2 Iranian world maps. This work refers to the ‘dyslexic’ state of the world today, as she puts it. However, the tree has multitudinous roots, ready to be grounded, while the sun links parts of the world together. There are portions of relative dark across the work and her vision of the Earth, but they’re still semi-transparent, suggesting the artists’ defiant optimism and hope in the face of the world’s seemingly dark future.

Ghazel has participated in many international biennales, including the 50th International Exhibition Venice Biennial in 2003, the 8th Havana Biennial in 2003, the 3rd Tirana Biennial in 2005, the 15th Biennale of Sydney in 2006 and the 7th Sharjah Biennial in 2005. Her works are in many public collections including: Musée national d’art moderne, Centre Pompidou, Paris, MUMOK Museum Moderner Kunst Stiftung Ludwig, Vienna, and the CNHI Museum, Paris. Selected solo shows include ‘Mea Culpa’, Carbon 12, Dubai in 2016, ‘Intersections’, Azad Gallery, Tehran, ‘Ghazel: Performances Clandestines @ Video et après’, Centre Pompidou, Paris in 2015, ‘Memory Drain’, Azad Gallery, Tehran in 2014, ‘Family Tree’ Carbon 12, Dubai in 2013 and ‘Geopolitik der Wurzeln – No Man’s Land’, Teil 2, Klagenfurt, Austria.



Artwork image copyright Ghazel, courtesy of Carbon 12 gallery Dubai.

Independence Day In Jaffa

150 x 140cm – oil on canvas

Estimate: USD 18,000

Nominated by Maayan Sheleff

Alma Itzhaky

Tel Aviv

Alma Itzhaky is a Tel Aviv based artist whose work is embedded in the tradition of figurative painting and strives to relate this tradition to an Israeli context and find new ways of using painting as a viable medium for addressing contemporary reality. Her large-scale paintings depict social scenes and moments of encounter, set in the urban surroundings of Tel Aviv – Jaffa. These encounters are violent as much as they are erotic and blissful, always undulating between the two possibilities. They touch on the aggressive potential latent in every group situation, but also on sentiments of solidarity and identification.

In her process Itzhaky foregoes all photographic reference so that the images emerge from the act of painting itself. Every element in her paintings emerges from a long process of study, but is then re-executed alla prima (a technique in which wet paint is applied to a previous layer of still-wet paint) on the canvas. The figures in these paintings are found in intimate settings, often in close proximity to one another, but their relationships remain ambiguous, suggesting multiple, open-ended narratives. The study of everyday sociability intersects with comments on the political situation

in Israel and the sphere of official, state-issued politics – emphasising the incongruence between the two spheres. The title of this piece indicates that it is the Israeli Independence Day, but this day is not celebrated in Jaffa – a Palestinian neighbourhood conquered in 1948 with many of its inhabitants forced into exile. The painting expresses the contrast and alienation between the youth hanging out on the street corner and the national flag hanging over them, casting large, amorphous shadows in the streetlamp.

Itzhaky has won major prizes, including the Rappaport Prize for a Young Artist in 2014 and the Osnat Mozes Painting Prize in 2012. She has presented two solo exhibitions in public spaces in Israel and a third at the Tel Aviv Museum of Art in 2015. Itzhaky has also participated in international workshops and residencies, including the Bronner Residency in Düsseldorf in 2012. She served as lecturer and coordinator of theoretical studies in the advanced studio program in art at Beit Berl College and is currently teaching at the interdisciplinary art department at Shenkar Academy.



Clear / Unclear

110 x 220cm – acrylic on canvas

Estimate: USD 10,000

Nominated by Shouq Al-Alawi

Jaffar Al Oraibi

Bahrain

Jaffar Al Oraibi is one of the most prominent contemporary artists in Bahrain. Exploring the role of the individual in today's society is an issue that reoccurs in his art. The artist investigates these central aspects of fear, desire and love carefully. The multidimensional nature of Jaffar Al Oraibi's work offers a wide range of interpretations and demonstrates the artist's concern with the innermost thoughts and instincts of humanity. The artist relies on the human form, often his own, as a vehicle to question masculine drives, instincts and urges, and to make sense of preconceived notions and expectations of masculinity. Al Oraibi uses bright, luminous colours throughout his pieces to add an element of lightness, in contrast with his use of heavy black, also relying on symbolic depictions to represent both masculine and feminine characteristics.

Al Oraibi distorts the ordinary by reinterpreting it with a direct, raw and acute approach, creating a phenomenon of disproportion in the norm, encouraging the viewing of expected "constants" from new perspectives. Through *Clear/Unclear*, Al Oraibi deals with raw perceptions of human

nature that when unaffected can react directly to surroundings, resulting in a birth of thoughts that do not necessarily fit our current view of time and space. He encourages viewers to revisit their memory in search of solid and stable thoughts, uninfected by short term common conceptions. *Clear/Unclear* is a collection of artistic works (paintings, writings) filling in gaps, attempting to question social perception that is stagnant by looking at feminine and masculine misconceptions that are constructed based on an unstable personal state of mind, easily shaped and reshaped. Al Oraibi reacts aggressively to subtle issues, while clearly presenting an opposition between strength and frailty.

A member of the Bahrain Arts Society, Al Oraibi's exhibitions have included Cuadro Gallery, Dubai in 2011 and 2012, Alriwaq Art Space Gallery, Bahrain and The Ritz Carlton Hotel, Qatar, both in 2010. He has exhibited in group shows prolifically since 1997 and won numerous awards, including the coveted First Prize at the Qatari Diar Art Symposium in 2008.



Lot 30 | Live Auction

Yellow & Blue (3x4)

84 x 77.5 x 5cm – kodak print, plexiglass with aluminium composite backing

Estimate: USD 2,000

Nominated by Shouq Al-Alawi

Marwa Al Khalifa

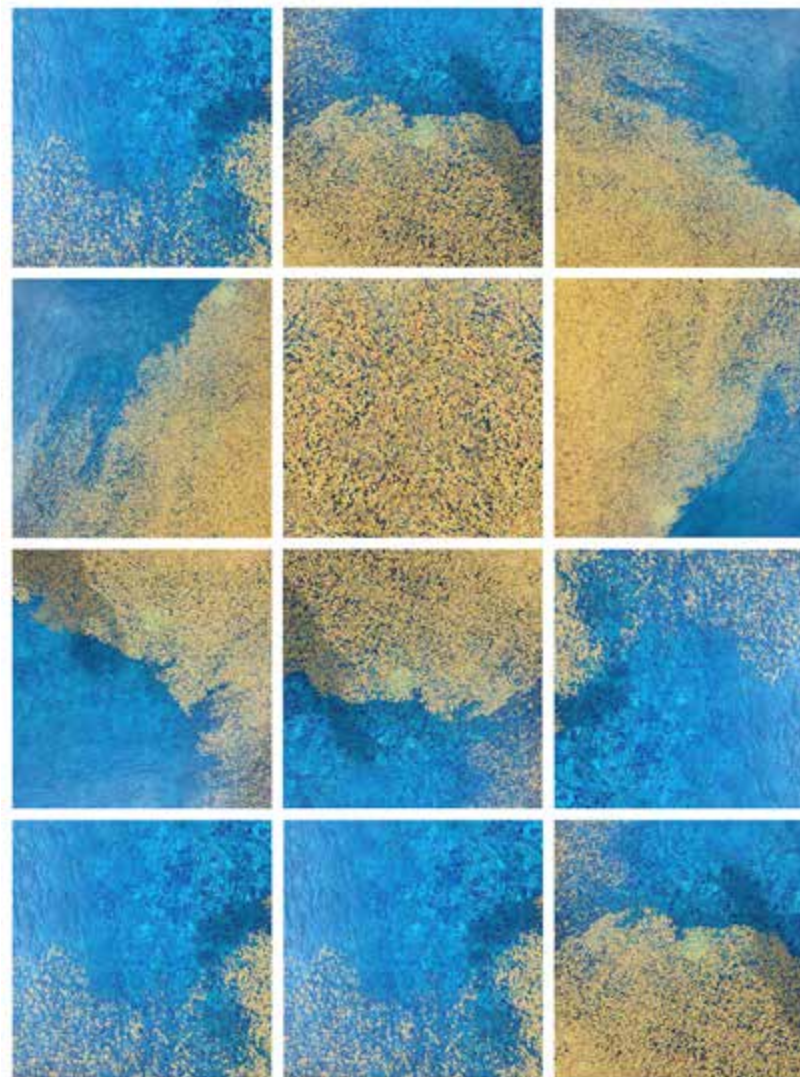
Bahrain

Marwa Rashid Al Khalifa has a passion for mixed media art and photography. In order to explore and push new artistic boundaries, Marwa incorporates the use of different materials in her pieces, her work broaching a “spiritual aura” that invites the viewer to meditate and embark on a personal journey.

Yellow & Blue (3x4) is from her new series of works, in which Al Khalifa turns her camera to nature to produce playful and yet thought-provoking grids, contemplating on the effect of light onto our immediate environment. With leaves and bodies of water as her subjects of choice, Marwa transforms real objects into seemingly-organic

free-flowing shapes, bordering on the abstract. The finished product, mainly characterised by lines and imperfect geometric representation, is a continuation of her self-exploration from previous bodies of work, dominated mainly by her fascination with intersecting lines and the effect of light in and on her pieces.

Marwa Al Khalifa has contributed extensively to art workshops in Bahrain and has exhibited locally and internationally. She received a recognition prize for her work at the 38th Bahrain Fine Arts Exhibition. In 2016, she exhibited in the group show BAAB (Bahrain Art Across Borders), at multiple galleries across London, United Kingdom.



The Sovereign Middle East & North Africa Art Prize Judges

The Sovereign Middle East & North Africa Prize has a first class judging panel consisting of some of the world's most important and influential independent art professionals. This judging panel is a critical element to the success of the prize and reflects the significance of The Sovereign Middle East & North Africa Prize within the region.

Abdelmonem Bin Eisa Alserkal

Developer of Alserkal Avenue and patron of the arts

Abdelmonem Bin Eisa Alserkal was born and raised in Dubai. After graduating from university in the United States, he began his career in real estate and development in the UAE. A patron of the arts, he is the driving force behind Alserkal Avenue, which today houses some of the region's most prominent contemporary art spaces. Looking to extend the reach and cultural impact of Alserkal Avenue, Abdelmonem initiated the Alserkal Avenue expansion, which was launched in early 2015. In addition to more gallery space, the expansion is home to salient features such as a black box theatre,

independent cinema and outdoor performance venue, affirming Alserkal Avenue's presence as an arts and culture hub of international standing.

Abdelmonem and the Alserkal family have long been supporters of the arts and have been awarded the Patron of the Arts award twice, in 2012 and 2013, by His Highness Sheikh Mohammed Bin Rashid Al Maktoum, Vice President of the UAE and Prime Minister and Ruler of Dubai. Abdelmonem is also a member of the Tate MENAAC Committee.

Tim Marlow

Artistic Director of the Royal Academy of Arts

Tim Marlow joined the Royal Academy of Arts in 2014 as Artistic Director. His remit includes the RA's exhibition programme and Collection, as well as Learning, Architecture and Publishing. Prior to this Marlow was Director of Exhibitions at White Cube (2003-2014). He has worked with many of the most important and influential artists of our time including, Antony Gormley RA, Damien Hirst, Ai Weiwei Hon RA, Gary Hume RA, Anselm Kiefer Hon RA, Chuck Close, Tracey Emin RA, Gilbert & George, Julie Mehretu and Doris Salcedo.

Marlow is an award-winning radio and television broadcaster who has presented over 100 documentaries on British television. He was the founder editor of Tate magazine and is the author of numerous books and catalogues. He has lectured, chaired and participated in panel discussions on art and culture in more than forty countries.

Fatima Maleki

Iranian-born art collector

London-based Persian collector Fatima Maleki, as an ambassador's daughter, has lived and studied in many different countries. Her passion for collecting was inherited from her grandparents, who collected Persian manuscripts, and her parents who had a significant collection of old masters and antiques.

Fatima began collecting contemporary art alongside her husband, an interest ignited by their cousin Kamran Diba, who not only built the Tehran Museum of Contemporary Art, but was responsible for the acquisition of a large number of its treasures.

Having studied art at the Royal Academy in 1994, Fatima completed an arts course at Christie's in 1995, which was followed by a master's in Post War and Contemporary Art at

Sotheby's, 1996. The Maleki collection was established twenty five years ago. It is an extended yet focused collection of international contemporary art comprising of a substantial number of works by leading international artists. In the course of its timeframe, the Malekis have amassed a significant number of Arte Povera works, and have been early champions of post-conceptual art with a particular emphasis on sculpture and painting. In her own words, Fatima sees "a collection as a whole story, or rather as a sum total of stories, made up of discoveries, encounters, personal caprices, pleasures shared or yet to be shared...".

Fatima is an ardent supporter of over thirty art institutions and has fostered and promoted contemporary art globally.

David Elliott

Writer And Curator, Chairman Of Triangle Network, United Kingdom

David Elliott is a curator, writer, broadcaster and museum director primarily concerned with modern and contemporary art. Elliott was Director of the Museum of Modern Art in Oxford, England from 1976-96, Director of Moderna Museet in Stockholm, Sweden from 1996-2001, the Founding Director of the Mori Art Museum in Tokyo, Japan from 2001-2006 and in 2007, the first

Director of Istanbul Modern, Turkey. From 1998-2004, he was President of CIMAM (the International Committee of Modern Art) and in 2008, he was the Rudolf Arnheim Guest Professor of Art History at Humboldt University, Berlin. Since 2010 he has been Chairman of the Board of the Triangle Network at Gasworks in London.

Simon Njami

Writer, Independent Curator, Lecturer, Art Critic and Essayist

Simon Njami was born in 1962 in Lausanne, publishing his first novel *"Cercueil et Cie"* in 1985, followed by *"Les Enfants de la Cité"* in 1987, *"Les Clandestins"* and *"African Gigolo"* in 1989. Njami is the co-founder of *Revue Noire*, a journal of contemporary African and extra-occidental art, and he was a visiting professor at the University of San Diego, California. After conceiving the Ethnicolor Festival in Paris in 1987, he curated many international exhibitions, being among the first to show work from contemporary African artists on international stages. He has served as Artistic Director of Bamako Encounters, the African Photography Biennale, from 2001 to 2007. Njami

curated *"Africa Remix"*, shown in Düsseldorf, London, Paris, Tokyo, Stockholm and Johannesburg, from 2004 to 2007. He co-curated the first African Pavilion at the 52nd Venice Biennale, as well as the first African Art Fair, held in Johannesburg in 2008. He recently curated *"The Divine Comedy – Heaven, Hell, Purgatory by Contemporary African Artists"*, shown in Washington in 2014, and the Walther Collection in Paris, 2016, and Monograph of the South African Photographer Santu Mofokeng at Fondazione Fotografia, Modena, Italy. He was the Artistic Director of the 12th Dakar Biennale, held in 2016.

THANKS TO OUR 2016 NOMINATORS

Bahrain, Shouq Al-Alawi; **Egypt**, Dr. Dalia Said Mostafa; **France**, N'Goné Fall; **Kuwait**, Sheikha Lulu Al-Sabah; **Lebanon**, Saleh Barakat, Nora Razian, Christine Tohme; **Palestine**, Maayan Sheleff, Jack Persekian; **Russia**, HE Omar Ghobash; **Turkey**, Dr. Hasan Bulent Kahraman; Dyala Nusseibeh; **United Arab Emirates**, Myrna Ayad, Laura Egerton, Giuseppe Moscatello, Ramin Salsali, Salwa Mikdadi; **United Kingdom**, Alia Al-Senussi, Georgia Griffiths, Henriette Gunkel, Leila Maleki, Stephen McCoubrey; **United States of America**, Mary Rozell, Professor Salah Hassan, Dr. Shiva Balaghi.

*Many thanks
to our 2016 auctioneer*



Nicolas Martineau

Director and Regular Auctioneer

Nicolas Martineau joined Christie's South Kensington in 1989 as a porter before becoming an administrator in the wine department. In 1998 Nicolas was promoted to run the Antiquarian Print department and three years later started the Topographical Picture department at South Kensington managing bi-annual sales of works of art relating to Travel, Exploration and Natural History between 2001 – 2011. Promoted to Head of Pictures, Christie's South Kensington in 2011, Nicolas is a Director and a regular auctioneer at sales both in London and internationally.

CHRISTIE'S DUBAI SALES

OCTOBER 2016



PROPERTY FROM A PRIVATE LEBANESE COLLECTION

PAUL GUIRAGOSSIAN (1926-1993)

La lettre, 1977

oil on canvas · 45 7/8 x 35 in. (116 x 89 cm.)

US\$80,000-120,000

AUCTIONS

Modern and
Contemporary Art
18 October

Important Watches
19 October

VIEWING

16-19 October
Jumeirah Emirates
Towers Hotel
Dubai

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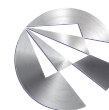
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