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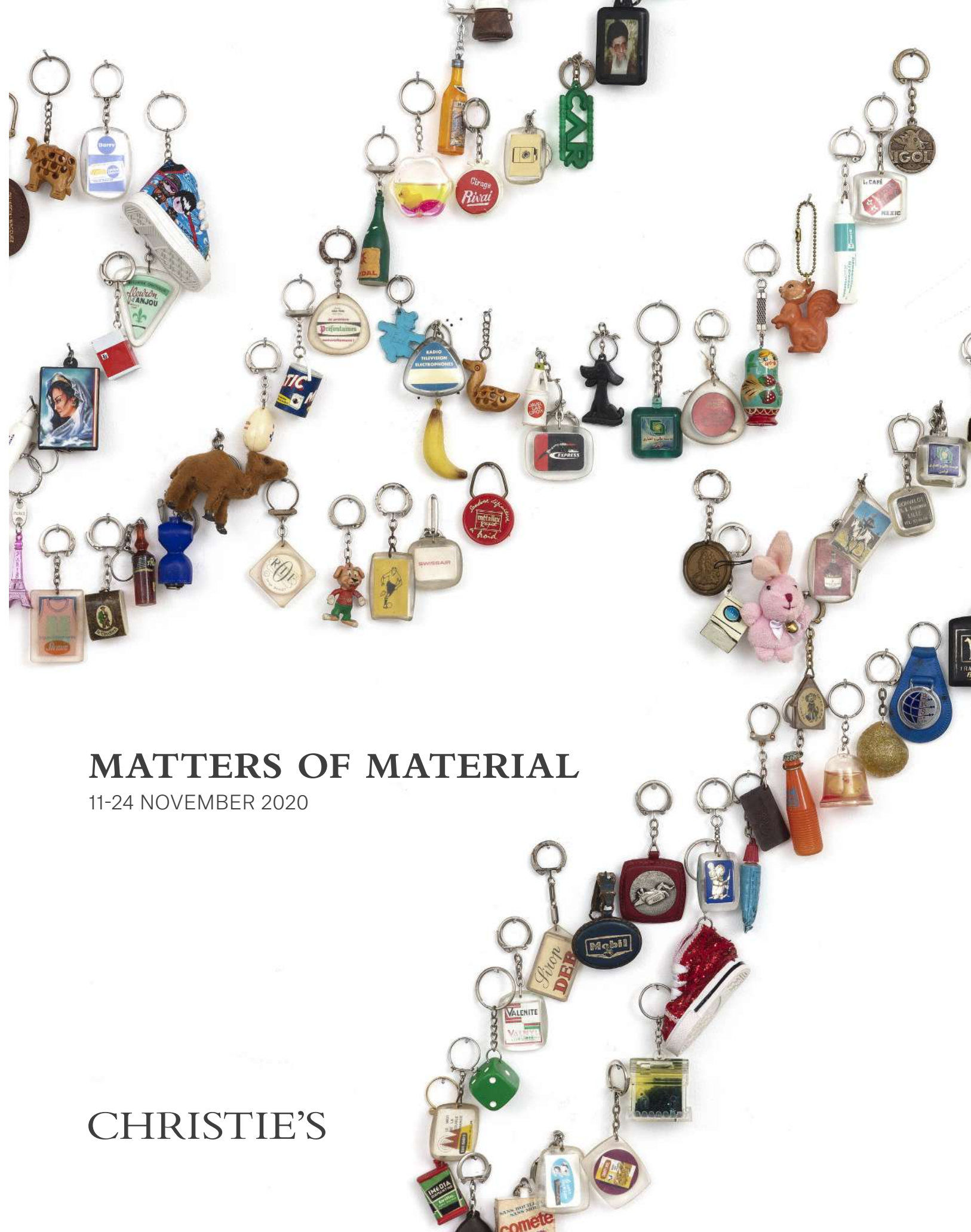
CHRISTIE'S

DUBAI

MATTERS OF MATERIAL

11-24 NOVEMBER 2020

19909



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CHRISTIE'S



MATTERS OF MATERIAL

ONLINE AUCTION
WEDNESDAY 11 NOVEMBER –
TUESDAY 24 NOVEMBER 2020

AUCTION CODE AND NUMBER

In making enquiries, this sale
should be referred to as
ANAUSA-19909

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Front Cover: Lot 11 (detail)

Back Cover: Lot 7 (detail)

CHRISTIE'S

AUCTION

10.00am (GMT) Wednesday 11 November –
3.30pm (GMT) Tuesday 24 November
Bid online at christies.com/mattersofmaterial
This sale will start to close at 3.30pm (GMT) on
Tuesday 24 November 2020

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“Art with a Conscience”

MONIR FARMANFARMAIN

OLGA DE AMARAL

EDUARDO TERRAZAS

GABRIEL DE LA MORA

FARHAD MOSHIRI

PASCALE MARTINE TAYOU

MAHA MALLUH

GHADA AMER

MOUNIR FATMI

NABIL NAHAS

MOATAZ NASR

LINA BEN REJEB

CATALINA SWINBURN

MAHMOUD BAKHSHI

Matters of Material presents an unprecedented intergenerational dialogue between contemporary artists from the Middle East, Africa and Latin America (and their respective diasporas) and explores how these artists make use of materials in their practice. Aiming to defy stereotypes, part of the core messages behind the curatorial approach of this initiative is to emphasise how the adopted techniques and media featured in the works by the selected artists translate into key messages and universal concerns such as: sustainability, identity, gender equality and globalisation.

Seeking to equally engage with both seasoned and young collectors, *Matters of Material* includes works from acclaimed artists from Iran, Egypt, Mexico, Colombia, Lebanon, Cameroon, Argentina, Chile, Saudi Arabia, Tunisia and artisan weavers from Ghana. It shows how ancient and traditional crafts such as embroidery or weaving remain predominant in the conceptual approaches of these artists, all of whom come from geographies with rich cultural histories, such as Ghada Amer, Olga de Amaral, Farhad Moshiri and Eduardo Terrazas. It will survey how recycling material has been adopted by artisans in Iran for centuries with mirror mosaics, and recycled again conceptually in the work of Monir Farmanfarmaian, while Catalina Swinburn weaves maps of Persepolis into an installation underlining the connections of the Global South throughout history. Artists such as Pascale Marthine Tayou, Gabriel de La Mora, Maha Malluh, Mahmoud Bakhshi, Moataz Nasr, Moshiri and Terrazas transform the meaning of everyday life objects from being banal to becoming profound, while Nabil Nahas uses nature as his point of departure.

Together these varied artistic approaches position the use of material and ready-mades as a vital and dynamic language for raising awareness both physically and conceptually. Combining the local crafts with the global trends, the prevalent theme through this curated sale focuses on how materials have been used and recycled to create powerful works of art, as well as how the selected geographies share universal and mutual creative affinities. Just as Lina Ben Rejeb’s installations indicate: we are all made of layers.

It often feels this year as if everything has been set to zero. We are working in new ways, but also connecting in new ways, making Mounir Fatmi’s work *The Year Zero* ever more relevant for me to include. While a challenging time, 2020 has also been a year of awakening. Today, supporting diversity in all its shapes and forms is the language to promote. I wish to thank Christie’s for enabling this initiative to come to life and for giving it a platform. For showing that we are all one community, one world.

Dina Nasser-Khadivi
Curator of *Matters of Material*
a selling exhibition 11-24 November 2020

1



MAHA MALLUH (Saudi Arabian, b. 1959)

Bloom (from the series "Food for Thought")

welded chinco enameled dishes tower and concrete
24½in. (62cm.)
Executed in 2019

£15,000-20,000
US\$20,000-26,000
€17,000-22,000

PROVENANCE:
Selma Feriani Gallery, Tunis.

**“I don’t see the point in creating new objects while
we have a lot of waste around us”**

Saudi artist Maha Malluh’s practice centres upon the impact of globalisation and consumer culture within her nation. “My inspiration for art comes from my country, a land of contrasting images and ideas. Good art... forces you to pause, to contemplate and think harder about your surroundings.” Her sculptures and assemblages are created from recycled materials and objects found in junk shops, flea markets and deserted construction sites. The discarded objects, indicative of a globalised ‘throw-away’ culture, are repurposed into large or small scale installations.

In recent years, Malluh has turned to mixed media installations, using found objects that are understood as symbolic of a collective, communal identity; these materials include kitchen dishes, pots, cassette tapes of religious lectures, discarded oil barrels and metal doors typical of the region. Speaking about her choice of media in her practice the artist comments, “I don’t see the point in creating new objects while we have a lot of waste around us.”

The sculpture *Bloom*, 2019 reflects the vernacular, visual culture of Saudi Arabia, and the impact global trade and influences have had, and continue to have, on her country. It is part of an ongoing series the artist has been working on titled *Food for Thought*. Composed of recycled *Chinco* dishes - *Made in China* kitchen dishes which are now traditionally used throughout in Saudi Arabia - it is made of a tower of welded dishes positioned on a concrete base. The title of the piece refers to the colourful bloom motifs visible on her medium which symbolise new beginnings for the younger generations and the momentous transformation and change in Saudi Arabia.

Maha Malluh lives and works in Saudi Arabia. Her work can be found in the collections of the TATE, UK the British Museum, London, Centre Pompidou, Paris and the Louvre Abu Dhabi, amongst others.





i

λ2

LINA BEN REJEB (Tunisian, b. 1985)

Nous sommes de cette étoffe dont les rêves sont faits No.II

pictorial coat detachment notebook cover and entomology display box, in seven parts
each: 19½ x 15½in. (50 x 39cm.)
overall 19½ x 107½in. (50 x 273cm.)
Executed in 2019

(7)

£15,000-20,000

US\$20,000-26,000

€17,000-22,000

PROVENANCE:

Selma Feriani Gallery, Tunis.

Nous sommes de cette étoffe dont les rêves sont faits
II focuses on ‘pictorial coat detachment’, a procedure engineered by the artist over a year-long period, which involves applying restoration techniques onto the surface of an object. It signifies a moment in which the repetitive gestures applied by the artist, permits the form and medium to surrender and adopt an alternative attitude, therefore marking an invention of materiality.

The invented material forms, presented in epistemological display boxes, are contained

behind reflective glass, allowing the spectator to be conscious of their presence in the gallery space, the onlooker’s reflection becoming a layer superimposed onto the surface of the object. One sees themselves as impressions on the artworks.

The present work could be mutually viewed as being interactive, as well as a form of symbolism of the human condition. Its poetic title which translates into English as “We Are Made of the Fabric Dreams are Made of” hints to a positive, idealistic message referring to the dreamer present in most of us.

REPORTS

3

FARHAD MOSHIRI (Iranian, b. 1963)

Tranquility

wall based installation with knives
19% x 98%in. (50 x 250cm.)
Executed in 2017

£120,000-180,000
US\$160,000-230,000
€140,000-200,000

PROVENANCE:
Galerie Perrotin, New York.

EXHIBITED:
Pittsburgh, The Andy Warhol Museum, *Farhad Moshiri: Go West*, 2017-2018
(illustrated in colour, p. 10, 111)

“For me, the knife installations are a “duel.” They are a battle between the forces of good and evil. They present the dichotomy that is inherent in most cultures”

Tranquility was a special commission created for the occasion of the exhibition “Go West”, Farhad Moshiri’s first retrospective in the USA at The Andy Warhol Museum in 2017. Made from hundreds of knives which the artist collected in local markets and antiquities stores, this installation derives from a series meant to illustrate visual dichotomies.

Operating as visual puns, Farhad Moshiri’s work often takes up the ordinary and the familiar and turns it around through satirical representations. *Tranquility*, 2017 addresses viewing the mechanisms between Eastern and Western approaches to aesthetics, as well as the power dynamics inherent within.

Moshiri began to incorporate knives in his repertoire of media in 2008 with the installation on canvas *Home Sweet Home* through a body of work he began to develop around domestic spaces in Tehran, and the paradoxical fascination of Iranians with Americana. He chose the knife to represent the kitchen area and developed a fascination with it.

He further experimented with knives by later installing them directly into walls with his epic, colourful installation *Life is Beautiful*, 2009 at Palazzo Grassi during the 53rd Venice Biennale. Moshiri says the visual poetry in his knife series often hint to a positive statement with a touch of artistic cynicism through the materials used. The colour of knives in his topography also add to this desired effect.



The present work follows a similar evolution to Moshiri's installation *Paradise*, 2014 in the exhibition *One Way: Peter Marino* at the Bass Museum of Art in Miami where the artist purposely avoided colour. Chief curator of The Andy Warhol Museum, Jose Diaz, describes in his opening essay of the "Go West" exhibition catalogue, "The vintage cutlery, collected by the artist, was to function as both medium and subject. Each one was inserted into the gallery wall, collectively spelling out a single evocative word: Paradise. The process of installation—piercing a pristine wall with hundreds of blades—revealed the work's complexities. The expression of Paradise displayed inside the museum played on the concept of Miami Beach as a sort of "paradise" outside (fig. 1). However, the lonely word, in a not-so-tropical setting, simultaneously reflected something quite opposite—a sense of the macabre, danger, and the grotesque."¹

Moshiri describes his use of ready-mades and unconventional choice of materials as a creative process and dynamic which often results from his relationship and perspective to the object itself. "It used to be that I would look at an object as an extrovert. An object was fascinating to me if it was culturally topical and relevant. Now I look at objects more as an introvert. If I think I have a clever way of using an object, it becomes interesting to me, otherwise it's just an object of no immediate importance. I think creativity is cyclical."²

As Farhad Moshiri's oeuvre is often viewed as being poetic or having a "pop" association, in addition to generally remaining apolitical (a rare trait for an artist with his background and evolution), one could wonder why a material as harsh as knives has become a signature in his practice. The answer is simple: his work, just like his practice, has in fact always been highly conceptual first and foremost.

Every material he uses, even in his famous early jar paintings, includes a conceptual approach to his subject as well as personal preferences from his own collecting patterns and perspectives.

"From the beginning, I faced a challenge with knives, which was that the object came with a strong meaning attached to it. Besides the chainsaw I couldn't have picked a more violent material to use. It didn't make sense for me, a pacifist, to be using knives to create when I could simply use them



Installation view from the exhibition *One Way: Peter Marino* featuring Farhad Moshiri's *Paradise*, 2014, Bass Museum of Art, Miami Beach, 2014. Photographed by Manolo Yllera



once and then abandon ship, but by then I had fallen in love with the knife as an object, especially switchblades handmade and signed by dudes from Zanzibar. Since I started collecting them, I've faced a shortage so now I use knives from anywhere I can find. For me, the knife installations are a "duel." They are a battle between the forces of good and evil. They present the dichotomy that is inherent in most cultures. In every installation I have to challenge the material. In this case, I chose the word "Tranquility." Whether it works or not will be up to the viewer."

In *Tranquility*, 2017, the artist mixed various types of vintage knives from Bakelite, antique silver, to simple wooden kitchen knives. In addition to the site-specific aspect of this series of works and his approach to the subject, Moshiri often gathers the cutlery from locations he begins the concept in and where the installation is ultimately commissioned and installed.

Well known for his ironic interpretations of hybrids between traditional Iranian forms and those of globalised consumerist and popular culture, Moshiri's knife typography purposely uses simple words and sentences that present dual meanings, reflecting both the reading and chosen media, in this instance: recycled knives.

¹ Jose Carlos Diaz "Cardinal Points; Navigating Farhad Moshiri" *Go West* exh cat, The Andy Warhol Museum, Pittsburgh, p. 17

² Farhad Moshiri in conversation with Jose Carlos Diaz *ibid* p. 21



*4



FARHAD MOSHIRI (Iranian, b. 1963)

The Looker



signed and dated in Farsi; signed, titled and dated
"THE LOOKER Farhad Moshiri 2017" (on the reverse)
embroidered beads on canvas
48 x 63¼in. (122 x 162 cm.)
Executed in 2017

£120,000-180,000
US\$160,000-230,000
€140,000-200,000

PROVENANCE:
The Third Line, Dubai.

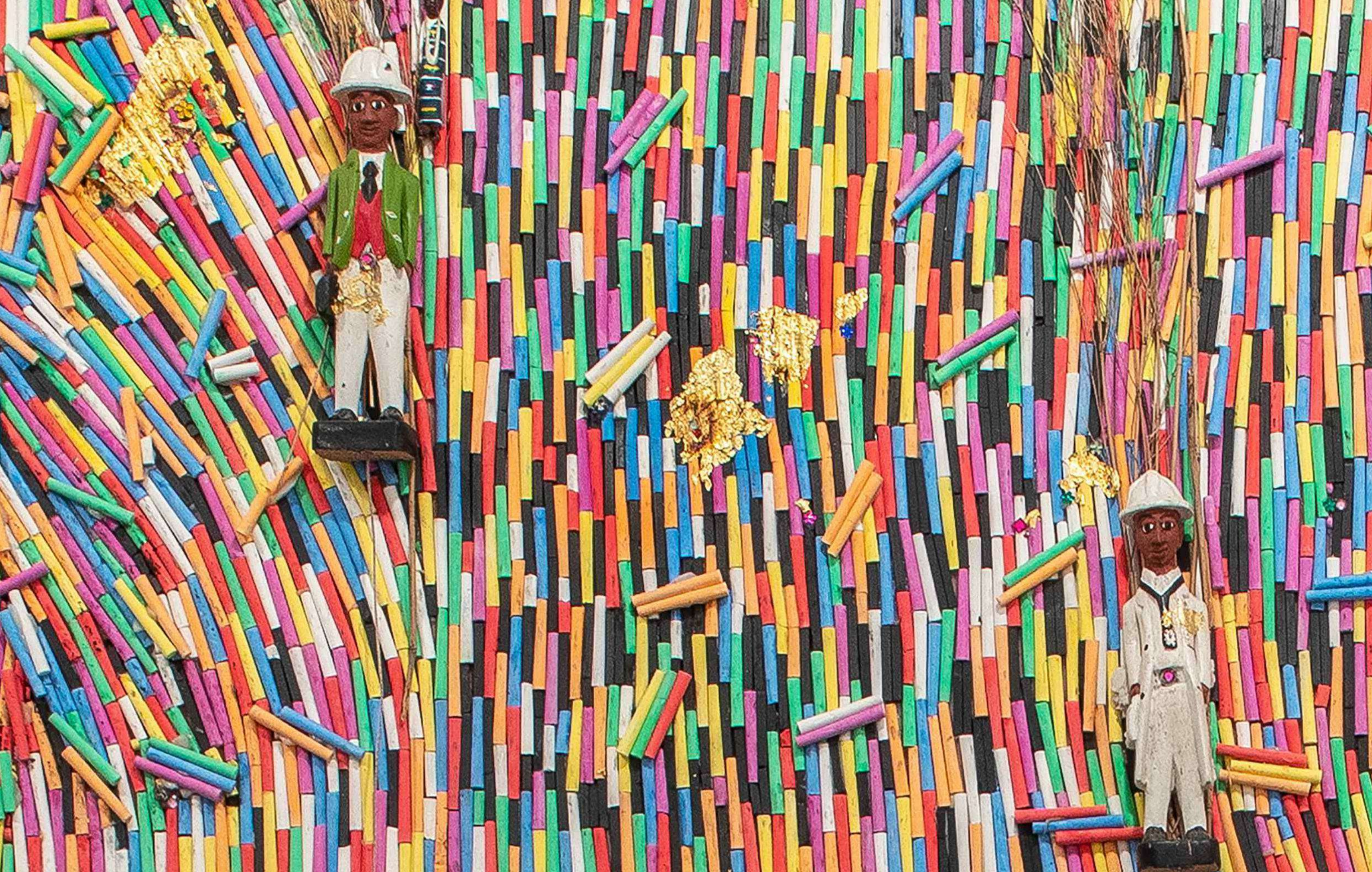
“Equally at ease with so-called high-brow and low-brow references, including Pop art, conceptual art, comics, advertising, classic portraiture, and religious iconography, Moshiri’s composite language is primarily a reflection of the different cultures that defined his growth as a human being and as an artist.”

Lost in their thoughts, Moshiri’s characters much like his falling stars and knives, are floating, ultimately sharing the predominant sentiment expressed by their author: a constant search for a place they can call their own. Attending the California Institute of Arts in the mid-1980s, Moshiri first came into contact with other major unorthodox reality makers like Michael Asher, John Baldessari and Don Buchla – that, coupled with the opportunities over the years to witness the paradoxical evolution of post-revolutionary Iran, ‘explains why Moshiri’s artistic strategy relies almost entirely on his observation and collection of these extremes and their amalgamation into a larger scenario he constructed himself.’¹

Moshiri’s choice of using embroidery was a deliberate decision to use materials generally not recommended for the production of ‘High Art’, as well as a nod to the conceptual approach to his practice and subject. By working with women embroiderers who worked primarily on wedding dress embroideries, he empowered his most cherished collaborators, while using a medium that is reflective of the wedding culture that remains so prevalent in Iran.

¹ Michele Robecchi “Farhad Moshiri. Float” 28 July 2014





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ5

PASCALE MARTHINE TAYOU (Cameroonian, b. 1967)

Fresque de Craies K

chalk, charcoal, mixed media in artist's frame
82 x 118½in. (210 x 300cm.)
Executed in 2015

£150,000-200,000
US\$200,000-260,000
€170,000-220,000

PROVENANCE:
Acquired directly from the artist by the present owner.

“Pascale Martine Tayou combines various mediums and seeks to artistically redefine postcolonial culture and raise questions about globalisation and modernity”

The objects, sculptures, installations, drawings and videos produced by Pascale Marthine Tayou have a recurring feature in common: they all dwell upon an individual moving through the world, exploring issues of the global village. Over the years Tayou has often chosen to work with recycled materials. His chalk compositions have particularly become an emblematic part of his oeuvre.

Fresque de Craies K, 2015 resembles a tapestry made from multicoloured pieces of chalk, black charcoal and figurines lined up in horizontal and diagonal rows. The composition is inspired by Cameroonian tradition, but also alludes to the processes of art-making and educational tools through the choice of materials typically used for writing or drawing.

Tayou works with materials that he comes across in everyday life, and which take on new meanings in the context of his installations. He actively recycles and reuses objects from his life, transforming his works into self-referential meditations on the artistic process. His practice is directly influenced by the

scenes he witnesses in the countries he visits. He collects ephemera from his journeys, including ticket stubs, shop receipts, batteries and plastic bags. His insistent reuse and recycling of these objects reminds us that contemporary life is inextricably linked with economics, migration and politics.

Since the beginning of the 1990s and his participation in Documenta 11 (2002) and at the Venice Biennale (2005 and 2009), Tayou has been known to a broad international public. His work is characterised by its variability. While his themes may be various, they all use the artist as their point of departure. From the outset of his career, Tayou added an “e” to his first and middle name to give them a feminine ending, thus distancing himself from the importance of artistic authorship and male/female ascriptions. This holds for any reduction to a specific geographical or cultural origin as well. Born in Cameroon and based in Belgium, he belongs to group of African artists who aim to redefine postcolonial culture and blend experiences of their birthplace with those of Europe.



*6



GABRIEL DE LA MORA (Mexican, b. 1968)

2,025 II



feather and pigment
29½ x 29½in. (75 x 75cm.)
Executed in 2019

£20,000-30,000
US\$27,000-39,000
€22,000-33,000

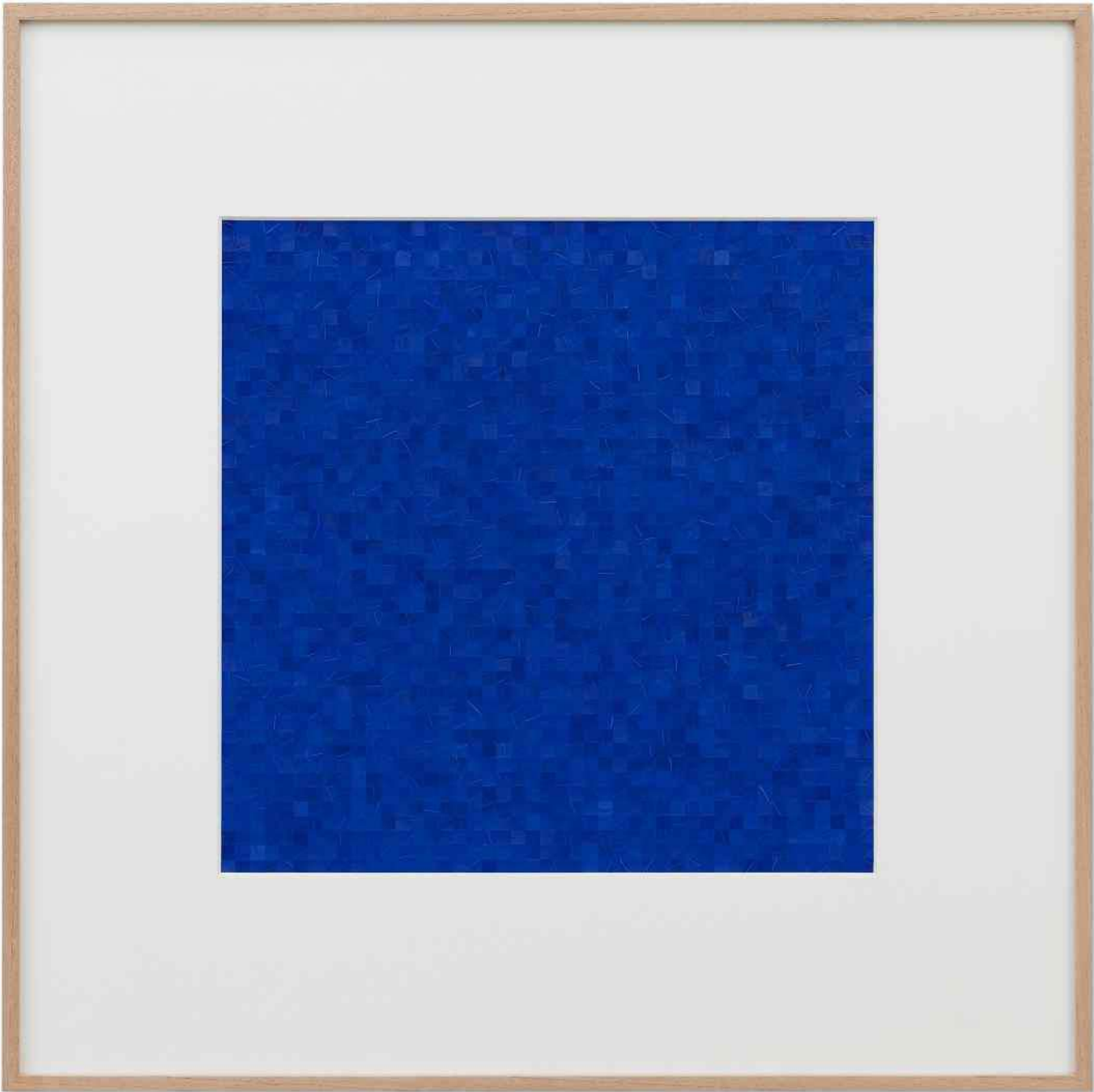
PROVENANCE:
Galerie Perrotin, Paris.

“A constant feature of De la Mora’s practice is his use of specific objects and ready-mades in organizations that strike up dialogues with the history of modern painting, conceptual art and the minimalism of the 1960s”

Mexican artist Gabriel de la Mora , is best known for constructing visual works from found, discarded, and obsolete objects. In an obsessive process of collecting and fragmenting materials such as shoe soles, speaker screens, feathers, matchboxes – he creates seemingly minimal and often monochrome-looking surfaces that bring together great technical complexity, conceptual rigour, and multilayered meanings.

Colour is just one of the many characteristics or elements of his pieces. One could regard this

work as a nod to Yves Klein’s blue given the artist’ interest in conceptual art from the 1960s. However de la Mora mentions that after being attracted to extremes for many years such as black or white and all the neutral colours in the middle, in the case of the feathers series he used combinations based on specific cultural meanings and different birds. The present work for instance is inspired by the colonial blue predominant in Mexican architecture as well as the ocellated turkey which is a bird species residing primarily in the Yukatan, Peninsula of Mexico.



λ7



MOUNIR FATMI (Moroccan, b. 1970)

The Year 0



coaxial antenna cable and staples in artist's Plexiglas frame
63 x 47¼in. (160 x 120cm.)
Executed in 2012

£80,000-120,000
US\$110,000-160,000
€88,000-130,000

PROVENANCE:
Goodman Gallery, London.

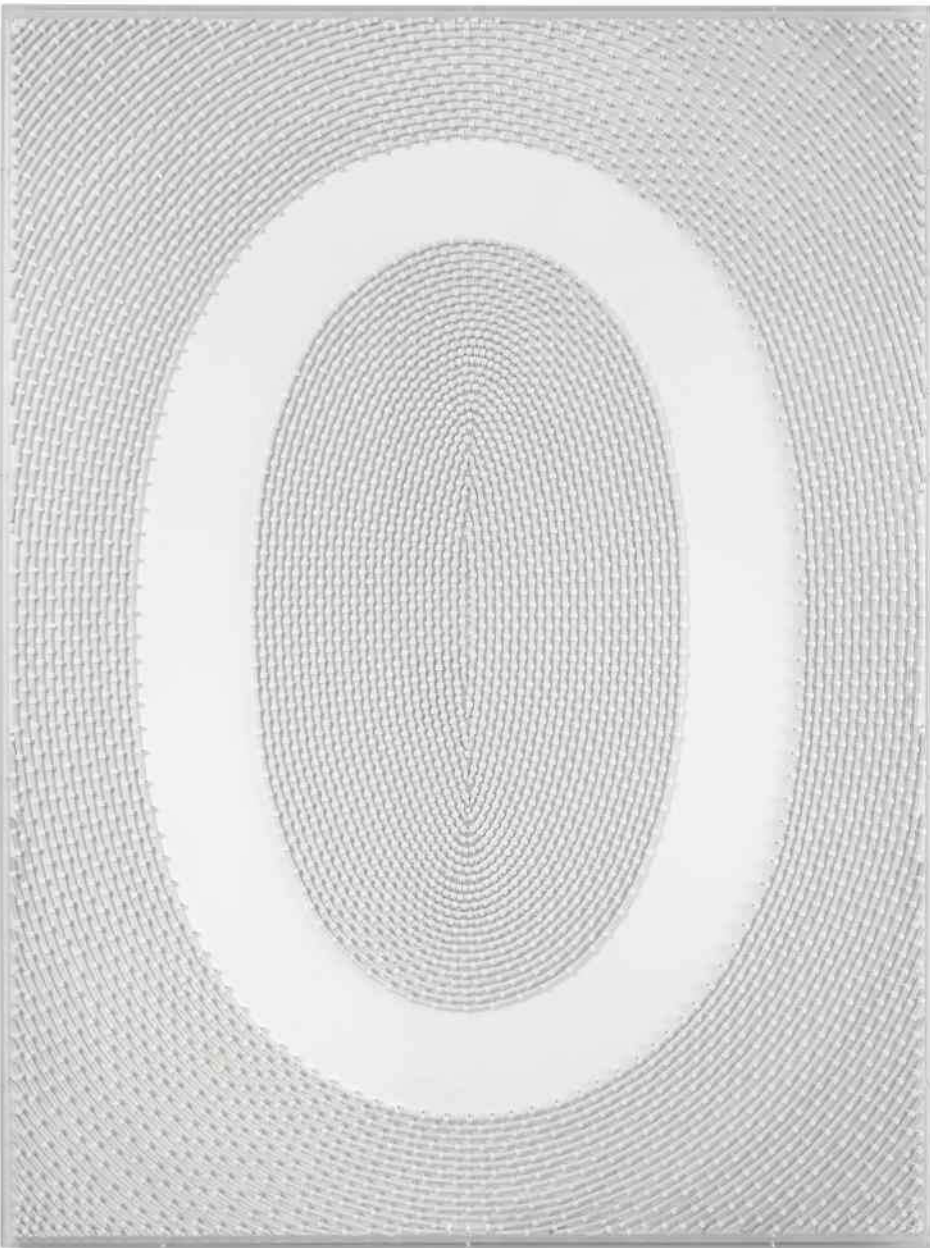
“The Year Zero aims to catch the viewer’s eye and attention while at the same time imposing itself as a spatial and temporal reference: it resets all counters to zero.”

Spending much of his childhood at the flea market in one of the poorest neighbourhoods in Tangiers where his mother sold children’s clothes, Fatmi grew up surrounded by an environment producing vast amounts of waste and worn-out, common use objects. The artist now considers this childhood to have been his first form of artistic education, and compares the flea market to a museum in ruin. This vision also serves as a metaphor and expresses the essential aspects of his work.

Influenced by the idea of defunct media and the collapse of an industrial and consumerist society, Fatmi develops a conception of the status of the work of art located somewhere between Archive and Archeology.

The present work is made of coaxial antenna cables in white sheathing, pinned to a white wood panel using rounded tacks. This choice of medium has become one of Fatmi’s signatures over the years, mainly as he considers these cables to reflect a material used for the transmission of images and information until the late 1990s. Here, the white cables are arranged in circular parallel waves, growing larger and outward from the centre of the composition and organised around a space left empty in the shape of an “0”.

The title of the work, *The Year Zero*, alludes to the collective movement of the Arab Spring and the political shifts that accompanied it, as well as the Zero Group whose ambition, in the early 1960s and in the wake of the devastations of WWII, was to spark off an artistic and social renewal by offering a positive outlook on the world.



“*The Year Zero*, alludes to the collective movement of the Arab Spring and the political shifts that accompanied it as well as the Zero Group whose ambition, in the early 1960s and in the wake of the devastations of WWII, was to spark off an artistic and social renewal by offering a positive outlook on the world.”

This piece is reminiscent of futuristic posters, and like them, it aims to be the affirmation of an avant-garde and a precursory movement. The work aims to mutually strike the viewer's imagination and to communicate the energy of social movements. An energy which, according to the artist, seems to spread within societies by twisting modern communication channels and their means of transmitting and propagating information.

In a similar way to *Al Jazeera*, 2009 (fig. 1) one of Fatmi's most iconic pieces using coaxial antenna cables in which he questioned the place of communication and media exposure in today's societies, trying to define the relation of contemporary art to images and their power, *The Year Zero*, 2012 brings together crosses between art history and contemporary issues. With *Al Jazeera*, Fatmi had been inspired in part by the philosophical notions developed by Guy Debord and Wittgenstein's linguistic concepts on the production of significations and artistic movements such as Pop Art and Minimalism, while in the present work he created a link between the Arab Spring and the Zero group.

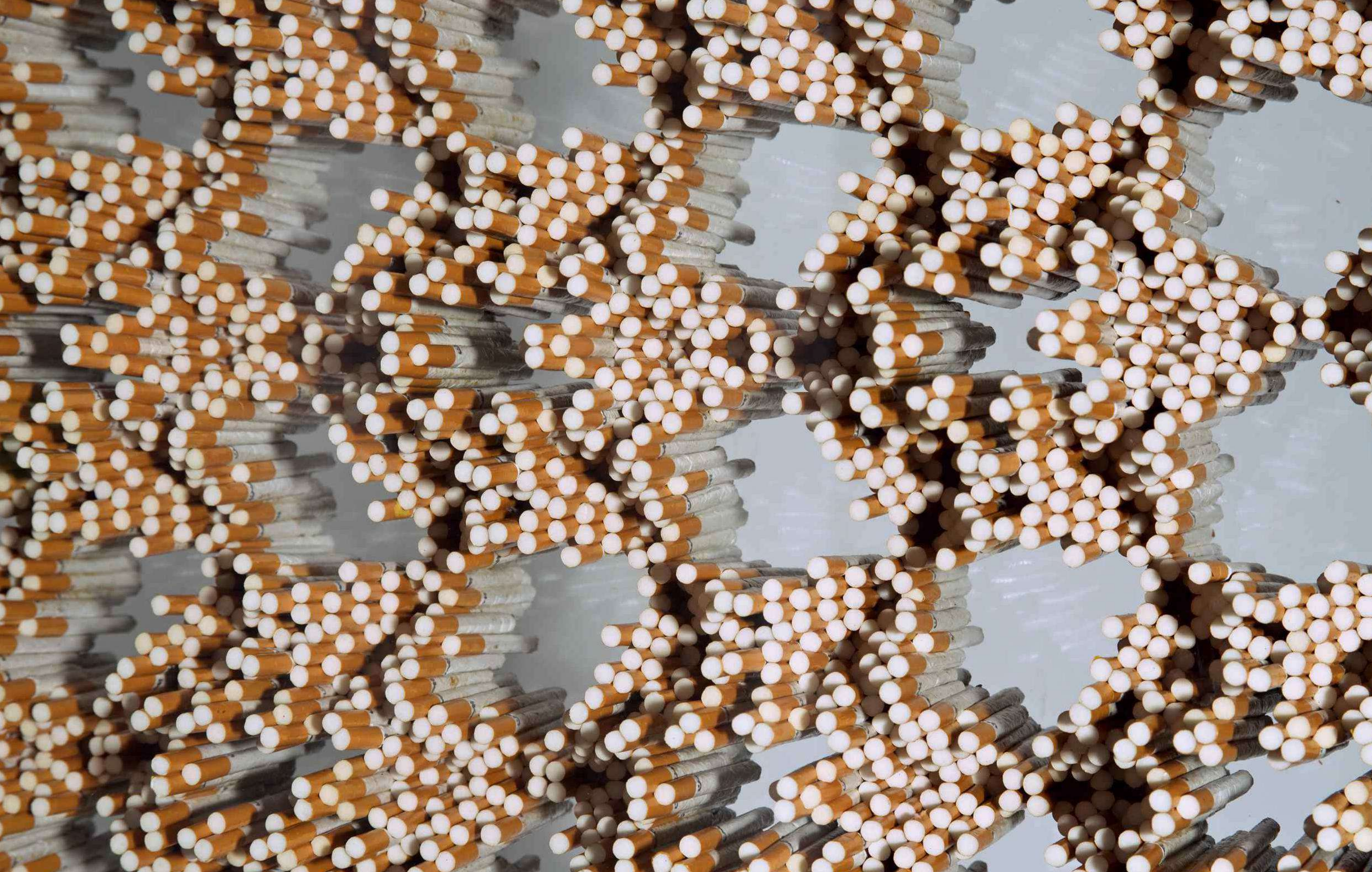
Originally founded in Düsseldorf by Heinz Mack and Otto Piene and later joined by Günther Uecker and other iconic masters such as Yves Klein, Piero Manzoni and Lucio Fontana, the *ZERO* group lead to a larger international movement with artists from Germany, the Netherlands, Belgium, France, Switzerland, and Italy (fig. 2). Piene described the movement as "a zone of silence and of pure possibilities for a new beginning." In Fatmi's series *The Year Zero*, the artist aims to catch the viewer's eye and attention while at the same time imposing itself as a spatial and temporal reference: it resets all counters to zero. The work affirms itself as an interpretation of history that makes the Arab Spring an historical date, destined to leave a trace in collective consciences and memories: the origin of a new form of social organisation.



Fig. 1: Mounir Fatmi, *Al Jazeera*, 2009, mixed media on wood, 160 x 130cm, Mathaf: Arab Museum of Modern Art, Doha



Fig 2: Poster for the Zero Group Museum Exhibition in 1965 curated by Otto Piene at the Washington Gallery of Modern Art



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*8

MAHMOUD BAKHSHI (Iranian, b. 1977)

Recycle 37

cigarettes and assemblage in artist's Plexiglas box
26¼ x 26¼in. (68 x 68cm.)
Executed in 2011

£8,000-12,000
US\$11,000-16,000
€8,800-13,000

PROVENANCE:
Etemad Gallery, Dubai.
Acquired from the above by the present owner.

“During my childhood, my family spoke of artists as if they were heroes -not because they fought or killed -but because they were creators of something new. Perhaps that’s why I believe that art is a way to react against society, a way to create something different.”

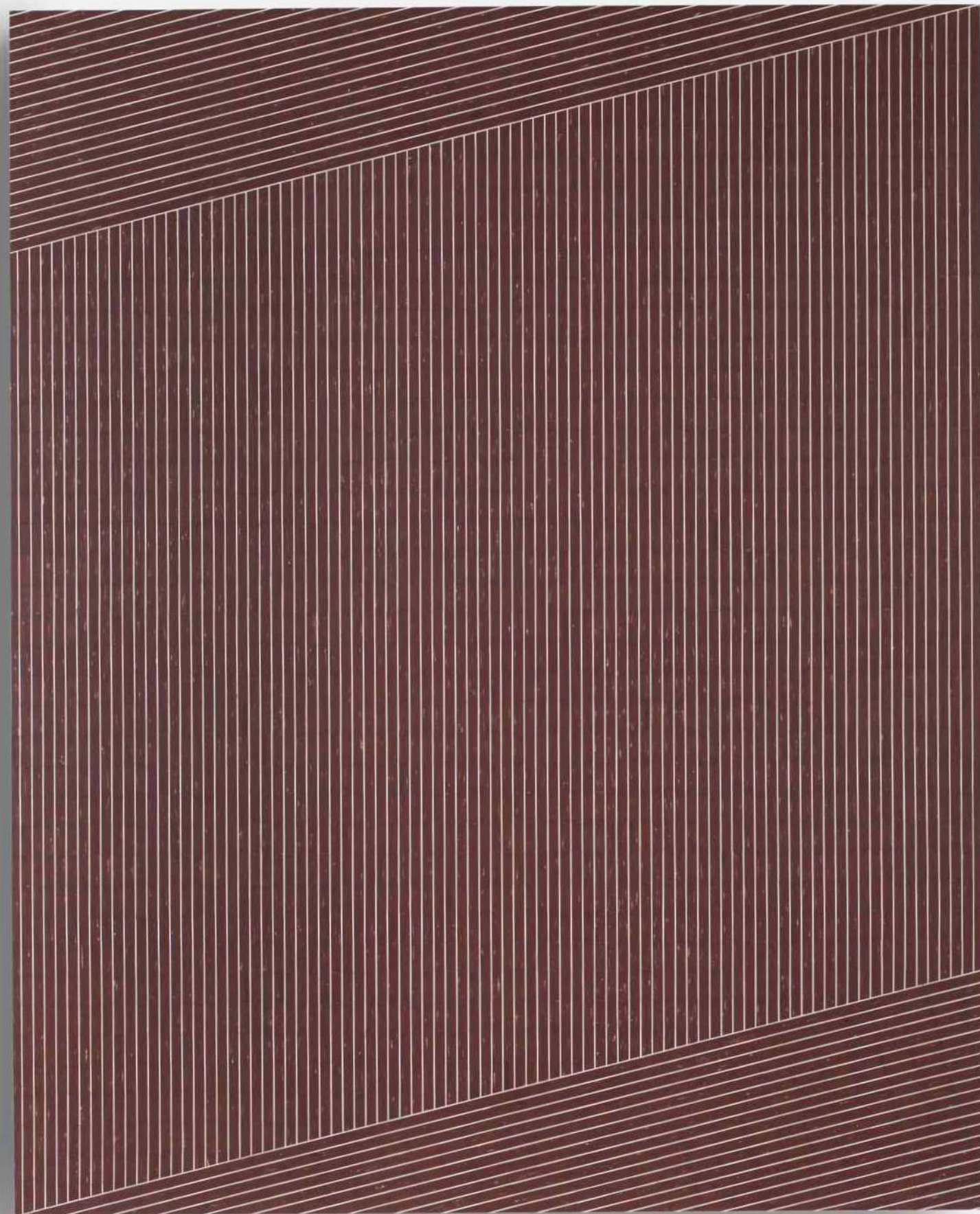
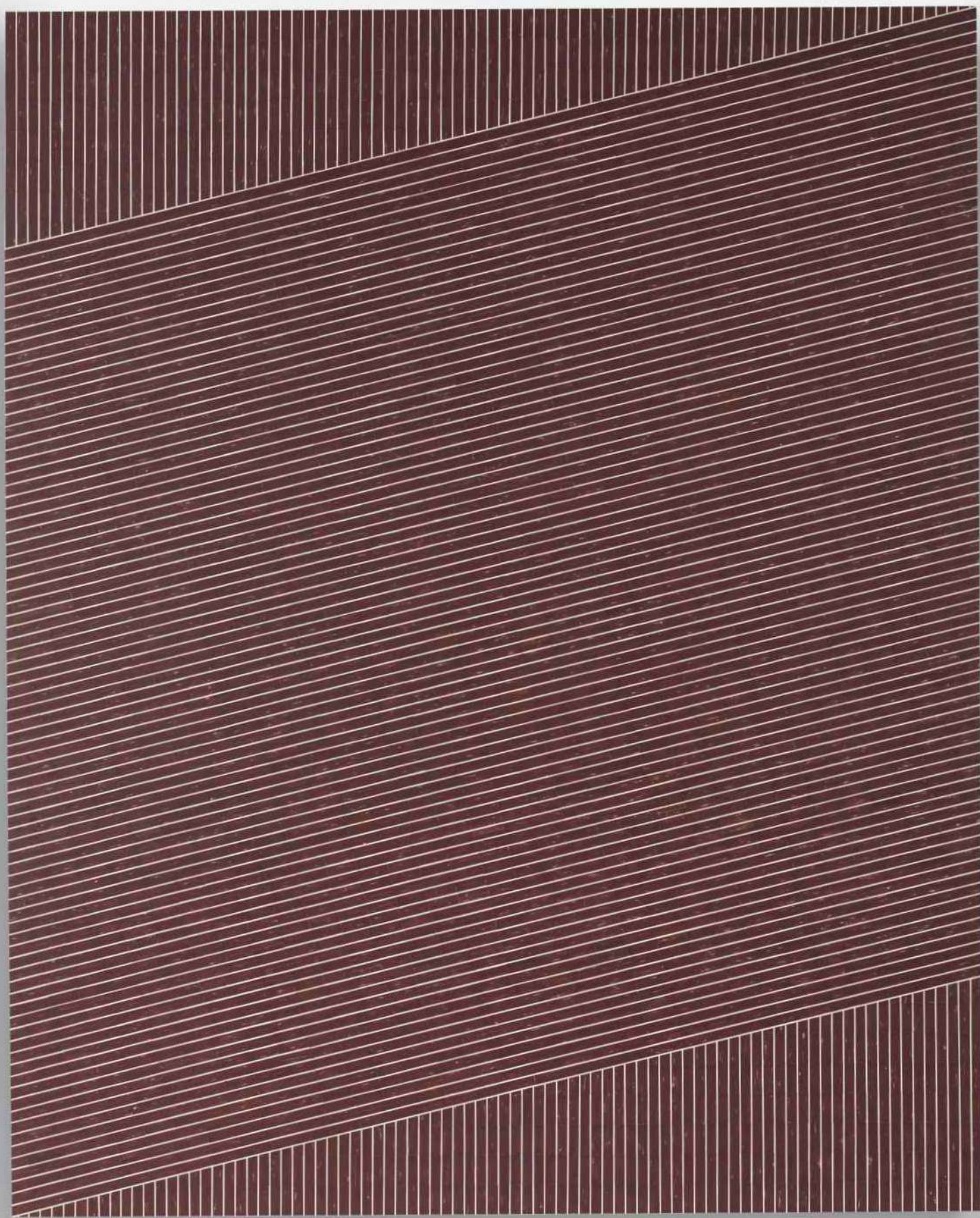
Bakhshi's installations and sculptural works deal with the aesthetics of post-revolutionary Iran. Drawing inspiration from the political and social issues that surround him, he attempts to propose direct answers to the situations he observes in Iran by looking for connections with the historical past of his country. Composed of a distinctive combination of ideological Islam, industrial capitalism and the liberational iconography of the 1979 Revolution, his practice represents a struggle between an art that is self-conscious of its independence and the propaganda of the state.

Around a decade ago, Bakhshi began integrating everyday objects from Iran into his work, objects that had acquired a political character beyond their banal everyday usage. *Bahman* cigarettes, for example, which are a low-quality commodity popular in artistic circles and amongst Iranian non-conformists became

a great source of inspiration for the artist. In addition to referring to the cigarette brand, *Bahman* is also the name of the eleventh month in the Iranian calendar – the month of the 1979 Revolution – as well as an iconic movie theatre located around the corner from Revolution Square in Tehran.

Bakhshi often includes recycled material and ready-mades in his work, as they add to the conceptual approach of his practice. The form, process and content of his works are what together emulate his message. Here, the detailed patterns in his cigarette installations are reminiscent of Islamic architecture, the idea of repetition and the chosen material he recycles hint to the times he grew up in, and the idea of insistence representing hope in a hopeless situation. Bakhshi has participated in the 53rd Venice Biennale and his work is in the collection of TATE Modern, London.





*9



GABRIEL DE LA MORA (Mexican, b. 1968)

355,050 (176,500 + 178,550)



14,202 sides of 6,621 match boxes of 355,050 burnt matches on acid-free cardboard mounted on wood, in two parts
each: 78% x 63%in. (200 x 161cm.)
overall: 78% x 126%in. (200 x 322cm.)
Executed in 2014

(2)

£100,000-150,000
US\$140,000-200,000
€110,000-160,000

PROVENANCE:
Proyectos Monclova, Mexico City.

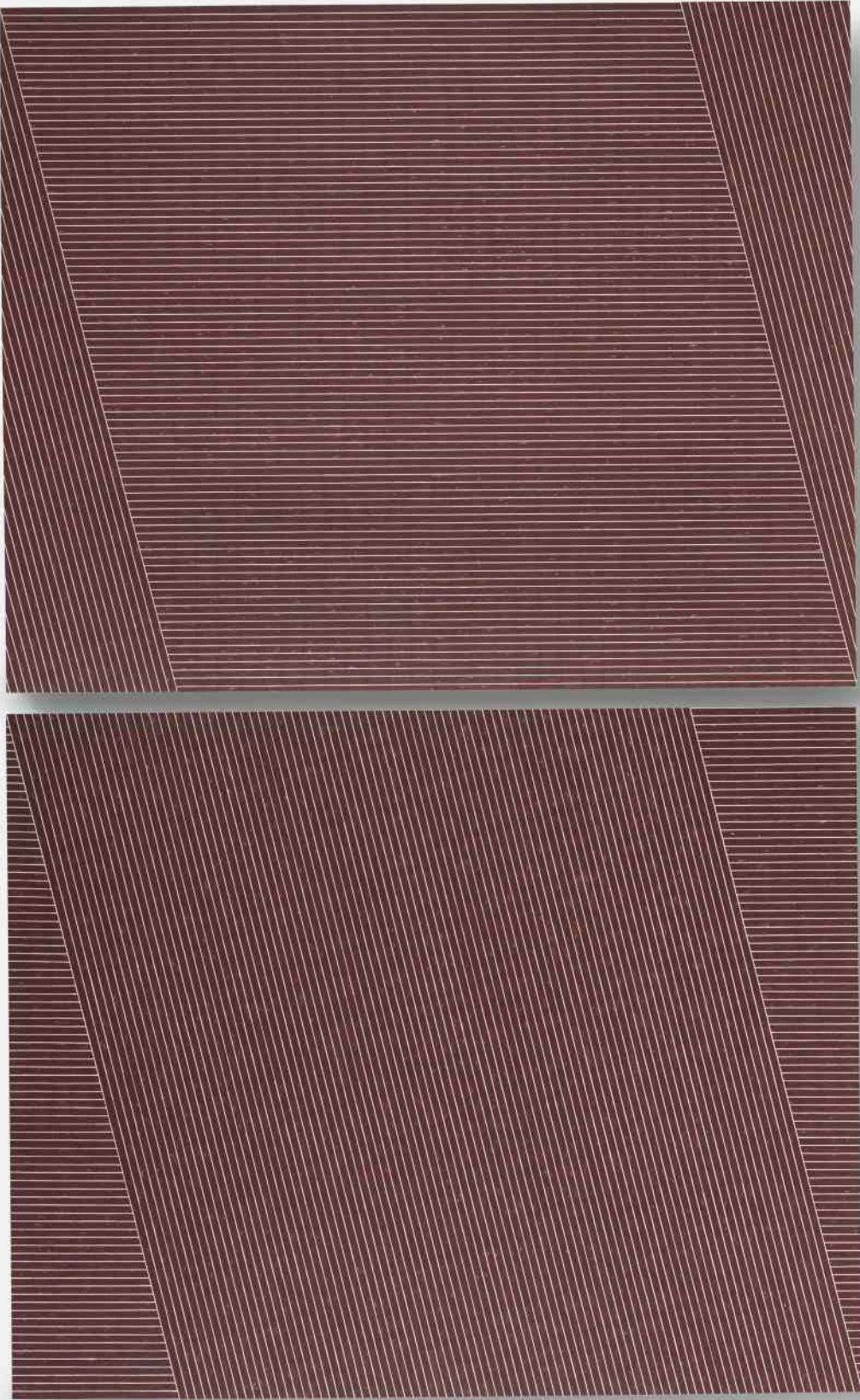
“Each chosen material in de la Mora’s works bears evidence of human interaction – the points of contact, the passage of time, the wear and tear of life.”

Approaching his work as an archivist, de la Mora and his studio extend their hands to the tasks of sourcing, analysing, counting, documenting, and refining a whole host of objects, from discarded shoe soles to the sides of matchboxes. Each chosen material in de la Mora’s works bears evidence of human interaction—the points of contact, the passage of time, the wear and tear of life.

In the diptych *355,050 (176,500 + 178,550)*, 2014 de la Mora explores the household match. Composed entirely with the strike surfaces of thousands of small matchboxes, and arranged on a surface, the composition produces a formal quality akin to minimalist paintings, particularly those of the artist Frank Stella. The strips carry a record of the

matches that have been struck, resulting in burn spots, carbon smudges, scratches and other marks.

Referencing the passage of time, the artist includes in the description of his medium not only how many matchbox sides each artwork contains, but also the number of matches struck on them. De la Mora describes his studio in Mexico City as a laboratory where he experiments with discarded materials collected on his daily excursions to the city’s antique shops, bodegas, and markets. “ ‘Art is not created or destroyed,’ ” he says. “ ‘It is only transformed.’ ” This impressive diptych can be installed in various combinations, adding an additional layer to its concept of recycling and versatility.





*10

GABRIEL DE LA MORA (Mexican, b. 1968)

576 - I / PL

plastic and wood
70 7/8 x 94 1/2 in. (180 x 240 cm.)
Executed in 2016

£50,000-70,000
US\$66,000-91,000
€55,000-77,000

PROVENANCE:
Galerie Perrotin, Paris.

“In my shoe soles series, each of the holes is created naturally by one person in their unique way of walking, leaving their information and erasing or losing part of the shoe sole that now creates an image. That invisibility of the lost material, through the weight or friction of walking, through time, is so beautiful...”

In the present work, the artist collected thousands of discarded shoe soles which he later consolidated on to different surfaces serving as canvases. Every sole is deeply laden with information on its wanderings: the consequent holes, perfect circles, are nothing but a testimony of each sole's life.

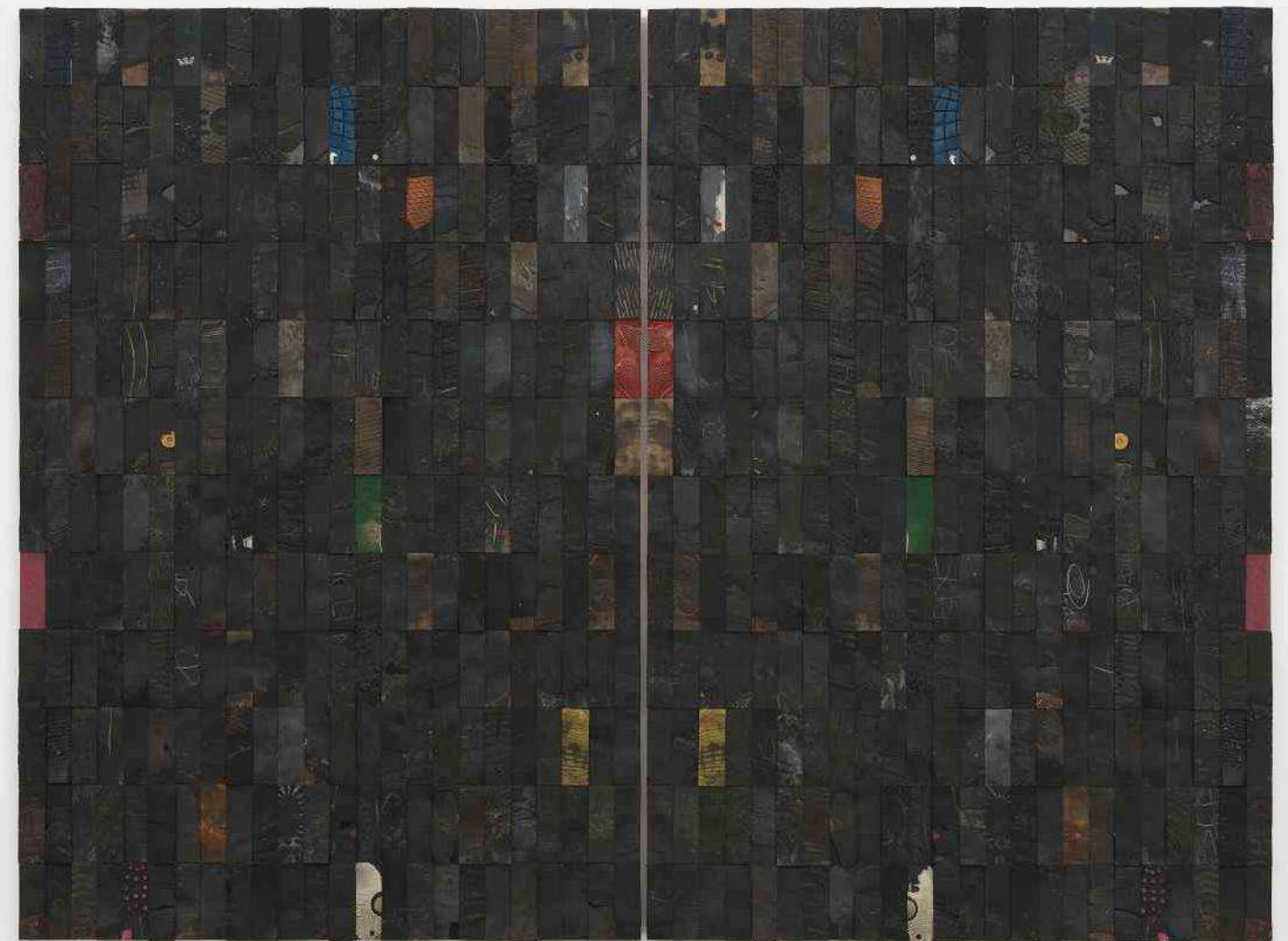
Part of a series titled *The Weight of Thought*, the present diptych is made of pairs of shoe soles: the left panel contains the left ones and the right panel, accordingly, carries the right soles, mirrored in the exact same order. The series is inspired by a quote from French writer André Breton: 'We must not carry our thoughts with the weight of our shoes.'

Here, Gabriel de la Mora attempts to obtain a vaguely biographical account, about the proprietor of each pair of shoe soles. It is possible, for instance, to tell if someone is right- or left-handed by analysing which foot she or he drags more persistently. Some specific traces are more revealing: perfect circles formed by the erosion of the leather may, tell us that

someone dances a specific style of dance regularly. In this case, as the foot spins again and again on its own axis, the sole's material slowly grows thinner and thinner until it completely disappears.¹ These works are ultimately a rendering of life and time.

According to the artist everything comes from something — a shoe sole, a speaker, or a feather — even a white sheet of paper has a process. To him art is a parallel of the definition of energy: Art is not created or destroyed, it is just transformed. That particularly comes across in the present work, because he believes that one gets a real sense of the past through this series. 'For every shoe sole you're thinking about the person who wore them, why did they buy this brand, why is there this marking... There is a social aspect to it too. Some of the brands are expensive, and some of the shoe soles have extremely big holes, because clearly someone needed to wear the sole to the very limit.'

¹ Fabiola Iza, *Out of Frame: Gabriel de La Mora*, p. 13, 43





11



FARHAD MOSHIRI (Iranian, b. 1963)

Baby



keychains
52¾ x 65¾ in. (134 x 166 cm.)
Executed in 2020

£50,000-70,000
US\$66,000-91,000
€55,000-77,000

PROVENANCE:
Galerie Perrotin, New York.

**“I certainly do not want to lose myself in
the world of grown-ups. Innocence is a very good tool
to paint with”**

Baby, 2020 is made entirely from key chains collected from Moshiri’s own travels. According to Jose Diaz when he discussed another piece made from the same media at the Warhol museum exhibition- “These objects are often obtained as souvenirs, and each ring often carries a visual representation from consumer culture, yet collectively they take on a new existence by being presented as a phrase.”

In essence *Baby*, 2020 is in fact recycled mass-produced souvenirs. Its title hints to the romantic connotation of the chosen word -one used by many in contemporary culture to describe their spouses, partners and lovers. While much of Moshiri’s practice often alludes to matters of the heart in various forms as seen in his iconic *Faghat Eshgh (Only Love)*, 2007 or *Eshgh (Love)*, 2007, it is his choice of material that always adds an additional layer and perspective to his messaging. Both of these works were for instance not just about Love, they were also meant to represent his stylistic transition from what he

refers to as going from “Crack to Crystal”, ultimately emphasising his conceptual approach vis à vis his surroundings: a continuously evolving paradoxical post-revolutionary Iranian society.

With the present installation Moshiri took a more global approach. He says he chose to work with key chains considering they are amongst one of the most banal objects one can find and yet they can contain so much symbolism as a memory of a specific place and time. To date he has only ever produced three works with this media and *Baby*, 2020 is the first one to be offered at auction. He believes these pieces may translate into “a hot mess” due to his chosen material, an aspect he fully embraces. To him their graffiti-esque naïveté makes these installations both curious and amusing and he likes to wonder whether these pieces will be perceived as clever or idiotic. He also insists that although he likes to experiment and stay playful in his practice, he gives significant importance to the way his work is presented, “At the end of the day, it has to look good. I don’t mean



“These objects are often obtained as souvenirs, and each ring often carries a visual representation from consumer culture, yet collectively they take on a new existence by being presented as a phrase.”

pretty. It should be aesthetically strong in what it is trying to achieve. I think it is the attention to the details that possibly provides this other angle of perception that you are talking about.”¹

During his years at CalArts, Moshiri was greatly influenced by the faculty, which included conceptual artist John Baldessari and sound-synthesizer inventor and electronic musician Don Buchla. His college mentors and the developments in art and technology taking place at the time made this a very experimental period for Moshiri. For example, the emerging neo-geo movement, also known as neo-geometric conceptualism, rattled the American art scene. Artists such as Jeff Koons, Haim Steinbach, and Meyer Vaisman consolidated Pop, minimalism, and conceptual practices and used American consumerism as a source of inspiration for their work. Moshiri eventually became associated with this group. Neo-geo fluidly went by other names: neo-pop, post-abstract abstraction, and post-conceptualism, among others.²

While Moshiri has credited neo-geo as having the greatest impact on his work, other influences feed into his practice as well. He has openly stated having always been fascinated with Dadaism and contemporary culture has kept him constantly

inspired. With studios in Paris and Tehran, and gallery representation on multiple continents, he traverses borders both physically and conceptually in his art practice. Although his artwork is often stereotyped as Pop, exotic, or rooted in Persian traditions and styles, it is very much about global exchanges. Moshiri is able to appropriate from, parody, and steer his art from all directions: North, South, East, and certainly West. His work takes a complex look at how we define our own cultural identity.³

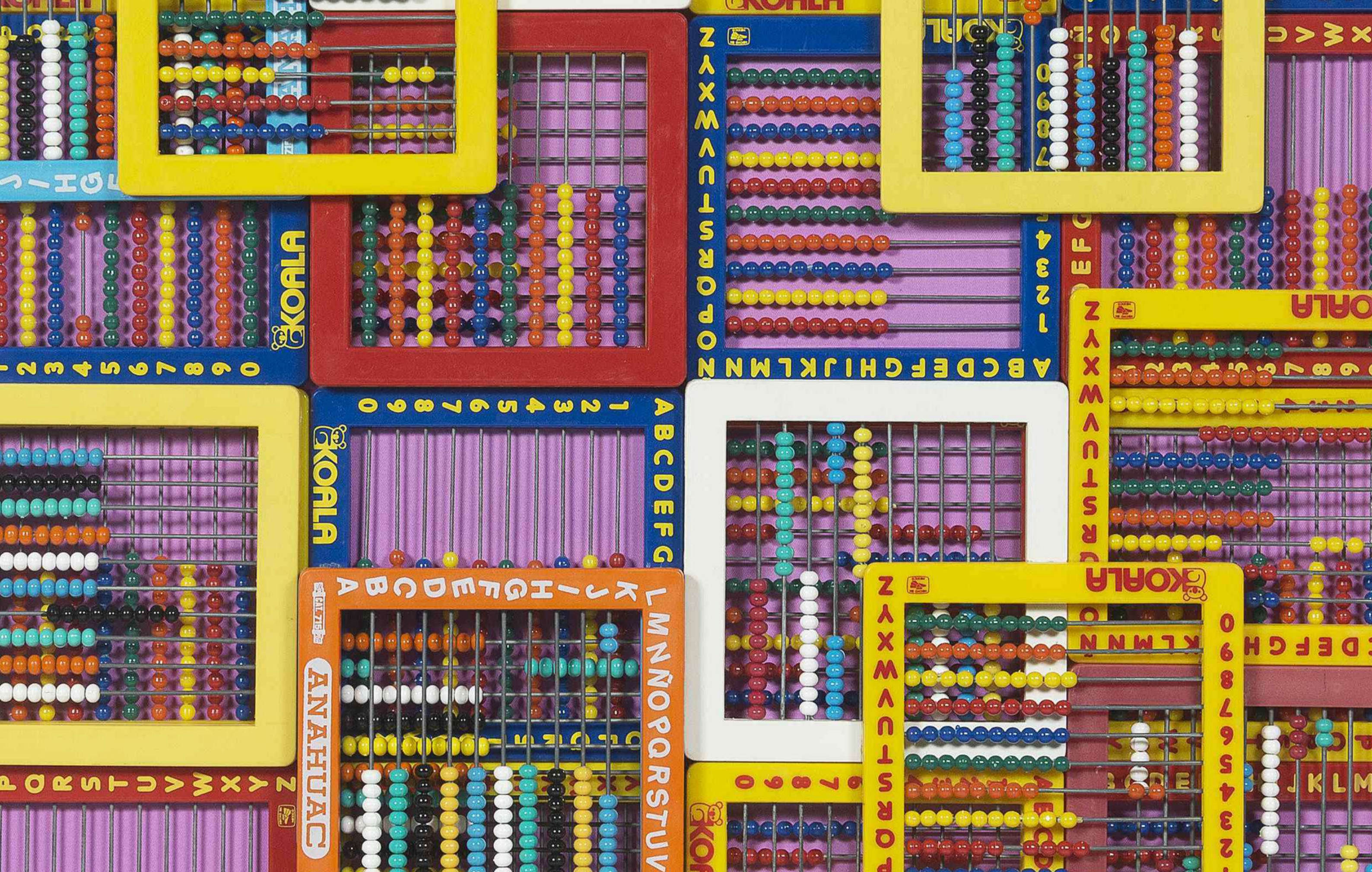
Farhad Moshiri became well known for his ironic interpretations of hybrids between traditional Iranian forms and those of the globalised consumerist and popular culture. Utilising a repertoire of mediums, candy colours and tools, he plays with the codes of modernism while developing a flamboyant iconography. Beyond the confines of pure aestheticism, he continues to provide a unique perspective through playful irreverence and layered complexities in his work.

1 Farhad Moshiri in conversation with Jose Carlos Diaz "Cardinal
Points; Navigating Farhad Moshiri", *Go West* exh cat, The Andy
Warhol Museum, Pittsburgh, 2017 p. 20

2 Farhad Moshiri in conversation with Jose Carlos Diaz *ibid* p. 18

3 Farhad Moshiri in conversation with Jose Carlos Diaz *ibid* p. 18-19





*12



EDUARDO TERRAZAS (Mexican, b. 1936)

14.3 (from the series "Everyday Museum")

plastic abacus mounted on a wood board lined with fabric
40½ x 40½ in. (103 x 103 cm.)
Executed in 1987

£25,000-35,000
US\$33,000-46,000
€28,000-38,000

PROVENANCE:
Proyectos Monclova, Mexico City.

LITERATURE:
Eduardo Terrazas - Possibilities of a Structure, J. Repollés, T. Maldonado, N. Guillermo, J. Nikas, R. Tibol, N. Castañeda, L. Wolffer (eds.) Turner, Madrid, Spain, 2012, (illustrated in colour, p. 243, 330.)

“The series *Everyday Museum* by Eduardo Terrazas shows how objects from daily life, sold at markets and street vendors, can be extracted from the commercial context and manipulated in order to endow them with new meaning.”

The career of Eduardo Terrazas has been characterised by fifty years of dedication to the fields of architecture, design, museology, urban planning, and art. “The series *Everyday Museum*” by Eduardo Terrazas shows how objects from daily life, sold at markets and street vendors, can be extracted from the commercial context and manipulated in order to endow them with new meaning. In the present work, the composition is constructed according to a logic of progressive cancellation of empty space being filled with elements taken from the everyday, in this instance children’s toys. This organisation of found material becomes the crucial part of a process that determines the final form: an abstract way of observing and commenting on the mundane.

Although it may seem this series derives from an entirely different investigation to Terrazas’ general practice, as they appear to have no relation to geometry, they still embrace the same serial spirit that dominates the rest of his work. They generally derive from strolls the artist took in the 1980s through downtown Mexico City, capturing the variety of curious shop window compositions. Whether it be toys, rulers, silverware, or rasps, the salesmen-staged arrangements resemble those the artist created in his *Everyday Museum* series, where the repetition of one and the same elements is the constant. This series approaches another facet of Terrazas’ artistic investigation, in which the changing nature of objects occupies the centre of his aesthetic concerns.



THE PROPERTY OF A LADY

13

GHADA AMER (Egyptian, b.1963)

The Virgin without the Child

signed, titled and dated 'Ghada Amer 2016 THE VIRGIN WITHOUT THE CHILD' (on the reverse); signed and dated 'Ghada Amer 2016' (on the turnover edge)
acrylic, embroidery & gel medium on canvas
50 x 42in. (127 x 106.7cm)
Executed in 2016

£100,000-150,000
US\$140,000-200,000
€110,000-160,000

PROVENANCE:
Goodman Gallery, Cape Town.
Private Collection, Cape Town.

EXHIBITED:
Cape Town, Zeitz Museum of Contemporary Art
Africa, *All Things Being Equal*, 2017-2019.

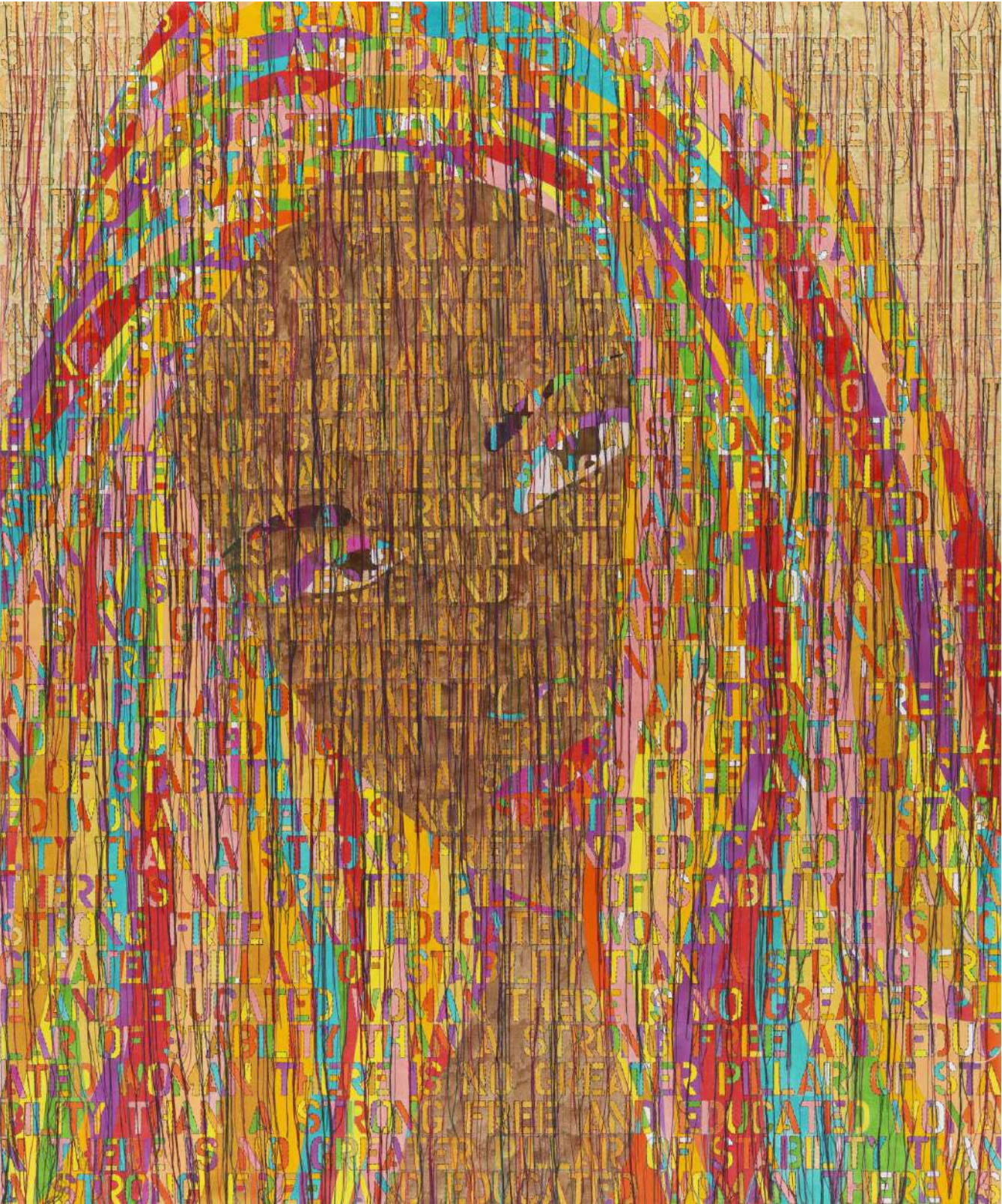
Ghada Amer's practice addresses first and foremost the ambiguous, transitory nature of the paradox that arises when searching for concrete definitions of East and West, feminine and masculine, as well as art and craft. Focusing on issues pertaining to gender, femininity, sexuality, postcolonial identity and Islamic culture, she embraces these topics as her conceptual point of departure, in response to personal experience. Inspired to challenge the western male-dominated legacy of painting, she purposely chose to incorporate needle work into her abstract canvases, a domestically-associated female 'craft' that she had learned from her mother and grandmother.

In her approach to challenge patriarchal artistic practices, Amer furthermore addresses universal problems, such as the oppression of women prevalent in many cultures. Her work alludes to the fact that the exploration of female 'oppression' can be extended to the commercial objectification of

women in society. A notion which is expressed in her works through both form and content such as *The Virgin Without The Child*, 2016.

The commercial objectification of women is suggested through the artist's bold, somewhat 'kitsch' use of colours as well as the graphic fonts embroidered onto the surface of her paintings, while the surfaces of Amer's canvases purposely consist of multiple layers, encouraging the viewer to scrutinise the canvases up close.

The sentence embroidered on the present work *'There is no greater pillar of stability than a strong, free and educated woman'* quotes Angelina Jolie's words during the African Union Summit in Johannesburg in 2015. The theme of the summit that year was the Empowerment of Women, at which the actor/activist addressed passionately:
"We need policies for long-term security that are designed by women, focused on women, executed by



“We need policies for long-term security that are designed by women, focused on women, executed by women – not at the expense of men, or instead of men, but alongside and with men. There is no greater pillar of stability than a strong, free and educated woman, and there is no more inspiring role model than a man who respects and cherishes women and champions their leadership.”

Angelie Jolie, African Union Summit in Johannesburg in 2015

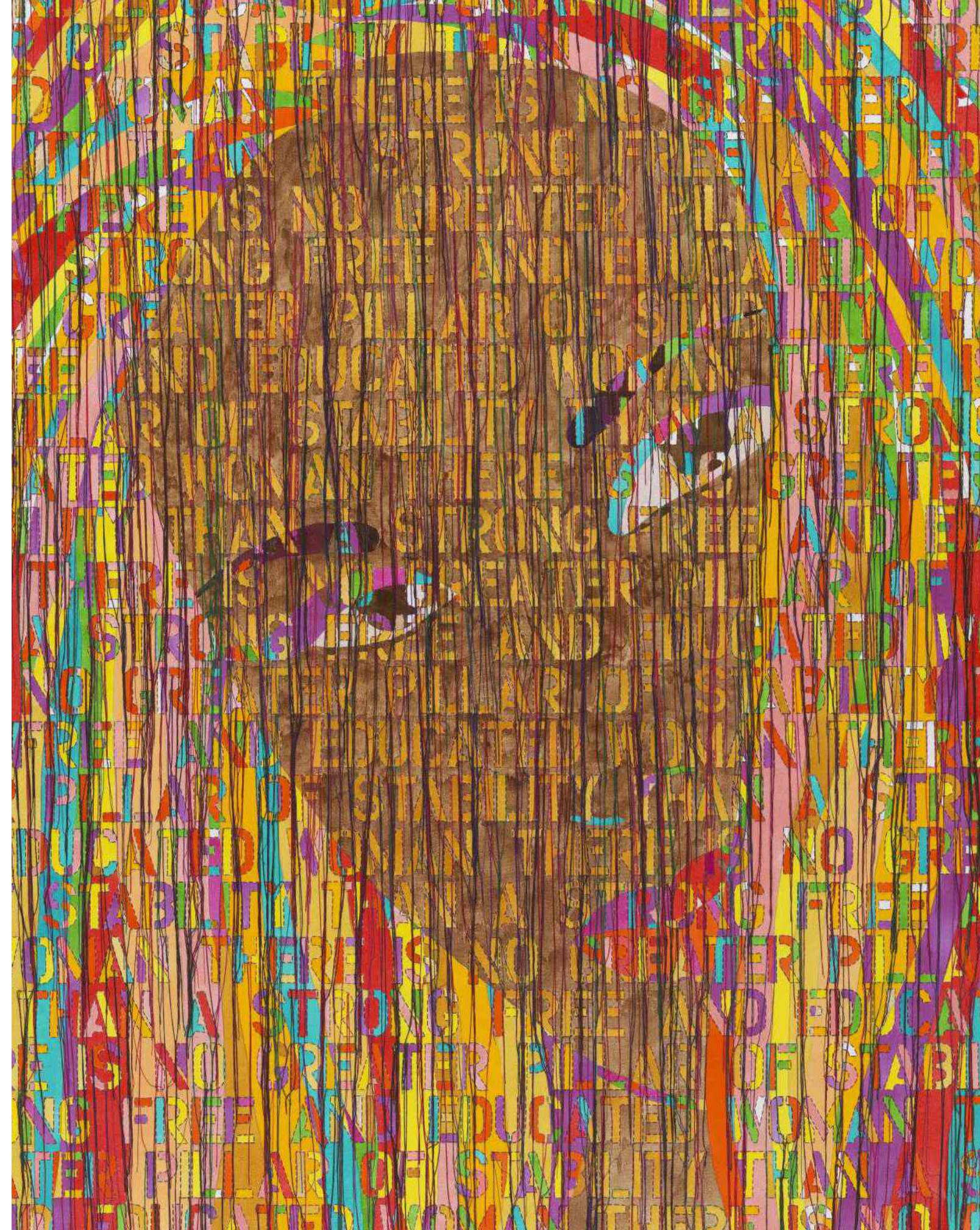
women – not at the expense of men, or instead of men, but alongside and with men. There is no greater pillar of stability than a strong, free and educated woman, and there is no more inspiring role model than a man who respects and cherishes women and champions their leadership.”

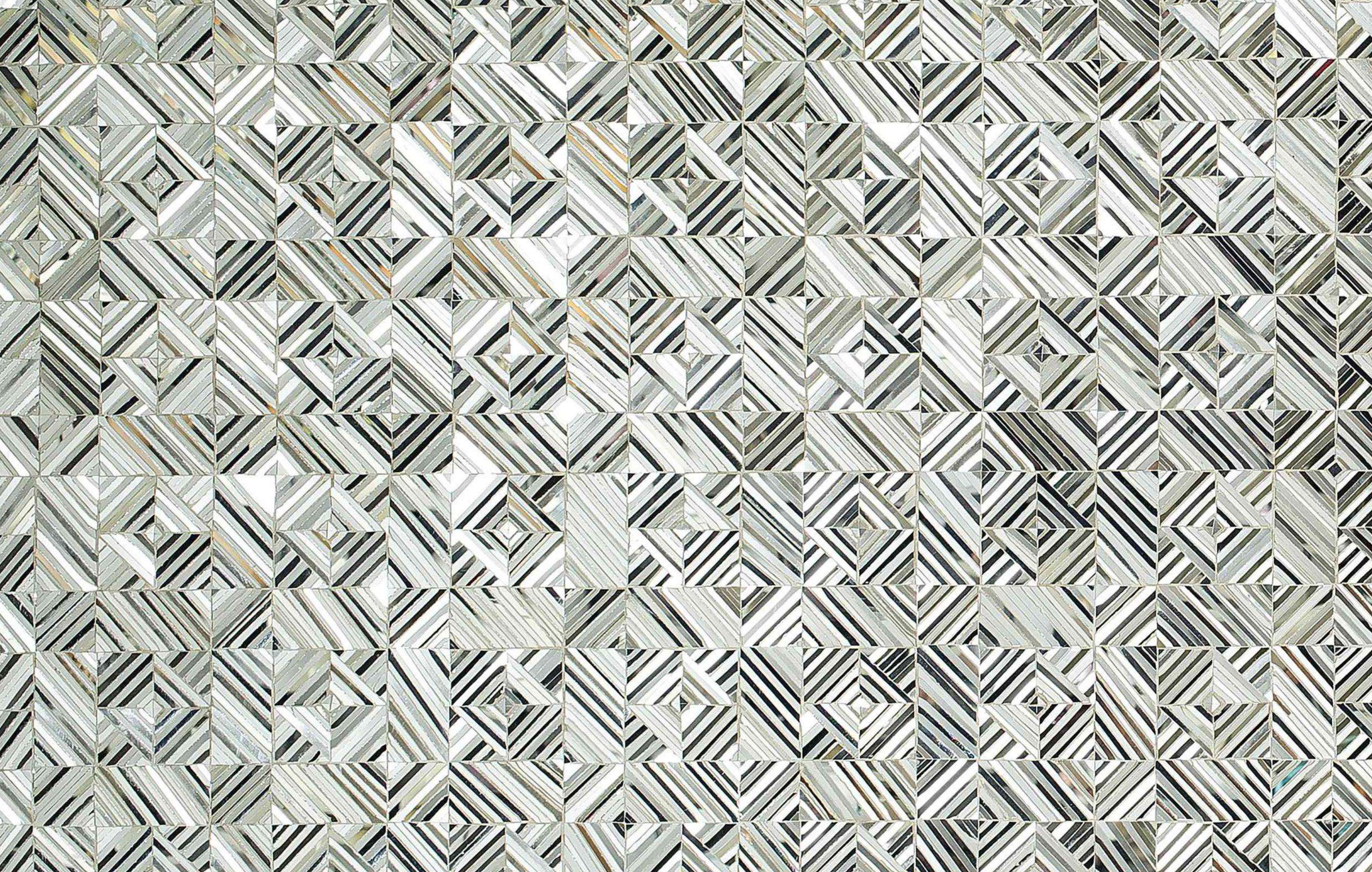
It was this speech the artist examined and was inspired by when creating this embroidered “painting”; the title of the work references to how Amer specifically alludes to certain female archetypes in her works. In the acclaimed essay *Writing the Body: The Art of Ghada Amer*, writer Maura Reilly writes that Amer uses embroidery to dramatic and subversive effect, a traditionally “women’s work” medium, “taken up by feminist artists since the 1970’s as a political tool.” She more specifically discusses Amer and her works in painting and embroidery on canvas, that “her subject is most often women – their sexuality, the myths and gender clichés associated with them, and the historical suppression of the female voice.”

Continuing the concept of reclaiming the image of Woman as not just seen by the male gaze, Amer asks what history would make of female archetypes had they not had their male companions central to their stories especially in fairy tales,

and patriarchal systems of belief. She has often returned to subjects like Snow White as an image, but without the seven male dwarves, or Cinderella as a character not requiring Prince Charming to validate her, and in this work, specifically decrying the practice of “deflowering a virgin as a weapon of war.” She asks us to consider the power and impact in many societies of an “independent and empowered”, woman, a virgin not left raising a child who may have been forced on her, “free and educated” to play the role traditionally held by men, as a leader, an opinion maker, a pillar of her community, who controls her own destiny, chooses her partner, her identity and when she may or may not have a child.

The Virgin without the Child, 2016 was recently exhibited at the Zeitz MOCAA in Cape Town, South Africa as part of their inaugural exhibition “All Things Equal”. Considered the world’s largest not-for-profit museum of contemporary African art and the first of its kind to be established on the continent, the exhibition tackled the relationship between artists and their representation within the museum space, with an attempt to answer that question by showcasing diverse perspectives about what it means to be African.





PROPERTY FROM A DISTINGUISHED COLLECTION, SWITZERLAND

*14

MONIR FARMANFARMAIAN (Iranian, 1922–2019)

Drawing in Glass No. 3

signed, inscribed and dated in Farsi, signed, inscribed and dated
'MONIR SHAHROUDY-FARMANFARMAIAN TEHRAN-IRAN 2009' (on the reverse)
mirror mosaic and plaster on wood
70% x 43%in. (180 x 110cm.)
Executed in 2009

£250,000-350,000
US\$330,000-460,000
€280,000-380,000

PROVENANCE:
The Third Line, Dubai.
Private collection, UAE.
Anon. sale, Christie's Dubai, 18 March 2017, lot 159.
Private collector, UAE.
Anon. sale, Christie's London, 24 October 2018,
lot 65.
Acquired at the above sale by the present owner.

LITERATURE:
H. Ulrich Obrist & K. Marta (eds.), *Monir Shahrudy
Farmanfarman: Cosmic Geometry*, Bologna 2011
(illustrated in colour, p. 197).

**“*Aineh-Kari*, which is the characteristic mirror
mosaic behind Farmanfarmain’s work, is an Iranian
decorative technique dating back to the sixteenth
century, when the Persian aristocracy began sending
for mirrors from Venice”**

Light remains a primary material in Farmanfarmaian’s oeuvre. Manifested through her re-appropriation of traditional Iranian reverse-glass painting and mirror mosaics, also referred to as *Aineh-Kari*, much has been written about her fusion of mysticism, numerology, Islamic patterns and modernist forms. Several interviews and articles have referred to her practice as a melding of influences from her native Iran along with the stimulus of Minimalism and Abstract Expressionism discovered in New York, where she lived throughout the 1940s and 1950s.

According to New York critic Media Farzin, the cosmic sense of the interplay between organic and abstract, which sets surface against space, is clearly derived from her sources. Farmanfarmaian’s works create pattern out of basic repetitions that are visible in the structure of the work. However, the distinctly modern quality of her interlocking forms is due to their independence from any architectural support. They create an order that is all their own, foregrounding the beauty and presence of their source material through the creative adaption of traditional patterns and structures such as seen, for instance, in the present piece.



Monir Farmanfarmaian's mirror and reverse-glass painting mosaic sculptures are built around principles of Islamic geometry. Through wall-based panels and free-standing works, she presents both a detailed craft and contemporary abstraction that employs an interaction of surface texture, light and reflection, colour and form.

Aineh-Kari, which is the characteristic mirror mosaic behind Farmanfarmaian's work, is an Iranian decorative technique dating back to the sixteenth century, when the Persian aristocracy began sending for mirrors from Venice. Often, the mirrors cracked in transit along the Silk Road breaking into pieces that were later salvaged by local craftsmen and incorporated into their work, in much the same way as the creation of tile mosaics. These mirror mosaics traditionally used to adorn the opulent interiors of Iran's countless shrines and royal palaces. In Farmanfarmaian's work, the intricate mirror mosaic and reverse-glass painting moves beyond a craft to explore forms of the medium in a contemporary way.

Farmanfarmaian's fascination with *Aineh-Kari* was sparked by a visit to the *Shah Cheragh* shrine in the Iranian city of Shiraz in 1966 while traveling with Marcia Hafif and sculptor Robert Morris throughout the country. '[We] sat for hours in a high-domed hall that was covered entirely in a mosaic of tiny mirrors cut into hexagons, squares and triangles,' she wrote in *A Mirror Garden: A Memoir* (2007), imagining this transformative encounter to be similar to 'standing inside a many-faceted diamond and looking out at the sun'. The artist's visit to the Iranian shrine marked a turning point in her practice as it led to her continued explorations of the infinite possibilities of sacred geometry.

Suzanne Cotter who curated Farmanfarmaian's 2014 retrospective which opened at the Serralves Foundation in Porto and later toured to the Guggenheim Museum in New York, said Monir's art 'conveyed light and joy', adding that she 'brought to our pent-up Western eyes a completely new perspective as to the possibilities of abstraction as an aesthetic and narrative form'.

Born to a liberal family in Qazvin, Iran, in 1924, Farmanfarmaian would not only become a pioneering figure of Iranian art, but also 'a forerunner of current artistic models that participate in global dialogues without annihilating local difference,' according to Hans Ulrich Obrist who authored her monograph. 'Her practice epitomises the Caribbean novelist and poet Edouard Glissant's concept of *mondialité*,' Glissant's social theory calls for a global dialogue that does not erase local culture. 'She was embracing this concept long before other artists, her vision was extraordinary and remains as relevant today as it did 50 years ago.'

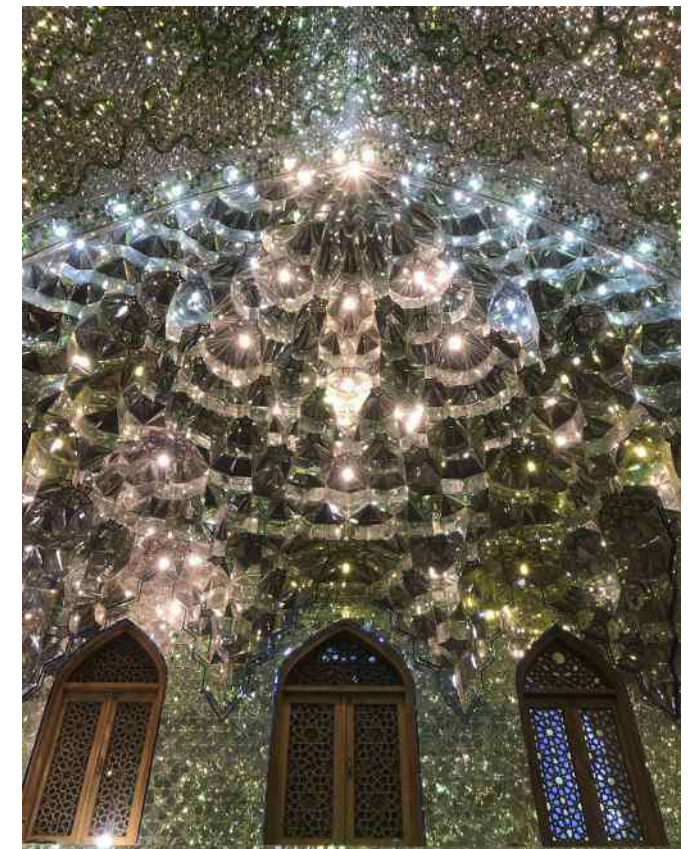
Over the course of her six-decade career, which was primarily split between Iran and the United States, Farmanfarmaian experimented with a wide range of materials and styles, but it's probably her reverse-glass paintings and mirror mosaics for which she is most famous. These distinctive works are built around the principles of Islamic geometry, together with the rhythms of Modern Western abstraction made popular by her New York contemporaries in the 1960s.

Works such as *Drawing in Glass 3*, 2009 exemplify Monir's embrace of the local [the cosmic patterning of traditional Islamic geometry] and the global [Modern expressionism], as well as her interest in repetition and progression.

“[We] sat for hours in a high-domed hall that was covered entirely in a mosaic of tiny mirrors cut into hexagons, squares and triangles, The very space seemed on fire, the lamps blazing in hundreds of thousands of reflections, I imagined myself standing inside a many-faceted diamond and looking out at the sun.”

Monir Farmanfarmaian will be having her upcoming centennial at the Serpentine in London. Her work is housed in several major public collections including: the Museum of Contemporary Art, Chicago; The Guggenheim, New York; The Metropolitan Museum, New York and the Victoria and Albert Museum, London; she is considered one of the greatest female artists of her generation.

Obrist, Artistic Director of the Serpentine Galleries in London, describes Monir Farmanfarmaian as one of the most important artists of her generation. 'She was one of the first artists to leave the "centre" of the art world and maintain a global practice,' mentions Obrist in the monograph *Monir Shahroudy Farmanfarmaian: Cosmic Geometry* (2011). 'In this respect, she has been a role model for the artist of the 21st century.'



Interior of a Shrine including mirror mosaics in Shiraz, Iran



*15



EDUARDO TERRAZAS (Mexican, b. 1936)

1.1.213 (from the series 'Possibilities of a Structure',
subseries of 'Cosmos')

wool yarn on wooden board covered with Campeche wax, in four parts
each: 38¾ x 38¾in. (97.5 x 97.5cm.)
overall: 76¾ x 76¾in. (195 x 195cm.)
Executed in 2016

(4)

£60,000-80,000
US\$79,000-100,000
€66,000-88,000

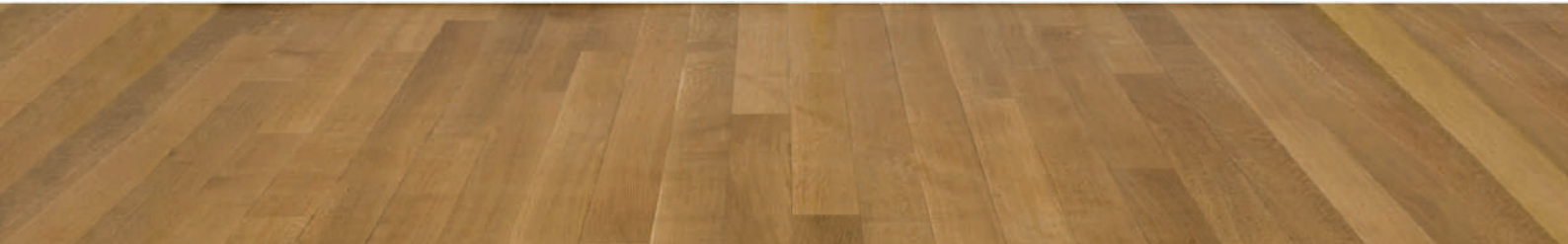
PROVENANCE:
Proyectos Monclova, Mexico City.

EXHIBITED:
Mexico City, Proyectos Monclova, *Con tan sólo
mira*, 2016.
Mexico City, Museo Experimental el Eco, *Cosmos*,
2019.

LITERATURE:
Museo Experimental el Eco, *Eduardo Terrazas
Cosmos*, Mexico City 2019 (illustrated in colour
p. 20-21, 39)



“Possibilities of a Structure is the result of Terrazas ongoing investigation of form and color. -Cosmos- a sub series manifesting itself as an infinite variety of possible geometric constructions.”





The present work in the exhibition *Cosmos* at the Eco Museum in Mexico City designed by Mathias Goeritz

A founding member of the Mexican contemporary art scene, Terrazas came to prominence as a young architect when he was selected as the co-designer of the logo and prevalent design elements for the 1968 Olympic Games in Mexico City. The logo, which was traced in concentric circles, was inspired by Huichol artisan techniques from Jalisco, Durango, and Nayarit. It set a precedent for the geometric forms that have since come to define the artist's visual language.

Terrazas began experimenting with the formal relationships of geometric elements through drawings. These investigations, combined with the appropriation of elements from Mexican folk art, have resulted in a unique language that navigates both contemporary art and craft traditions. For Terrazas, the application of craft is an essential

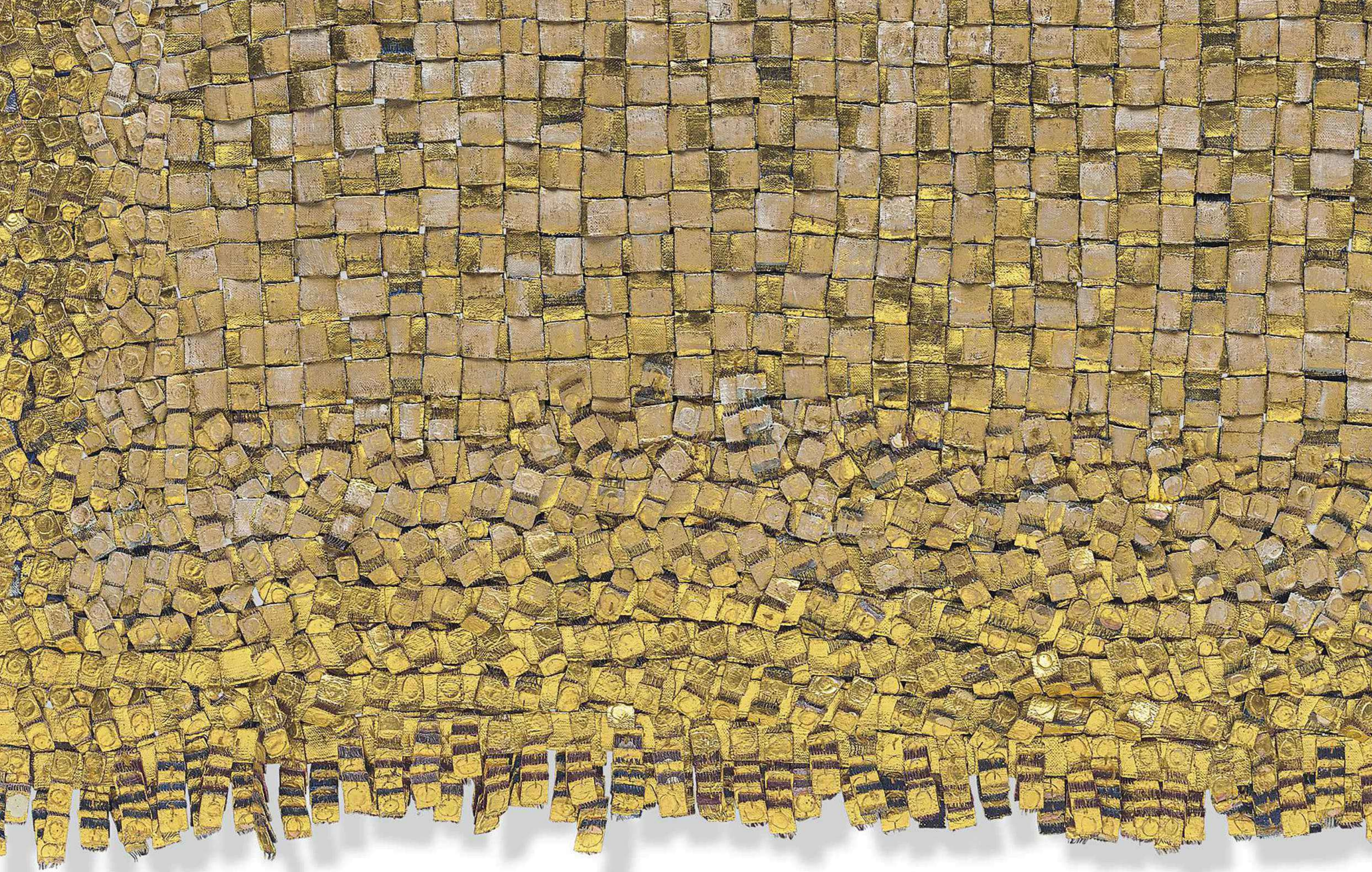
ontological process, which he deems particularly poignant for the 21st century. *Cosmos* is one of several series Terrazas has been working on since the early seventies under a broader umbrella he refers to as 'possibilities of a structure', expressing a clear interest in performing a permanent inquiry into the relationship between art and life. Various times coexist in Eduardo Terrazas's *Cosmos*: westernised and non-westernised time; fast and slow time; the time of the relationship with the environment, and the time of the relationship with oneself. From this series onwards, Terrazas established in his work and thought an essential connection with artisanal production and geometry as a universal language.

In the late sixties, Terrazas met Huichol craftsman Santos Motoapohua de la Torre de Santiago, with whom he began a collaborative relationship which continues to this day. Through this interaction Terrazas observed and learned how to apply the technique used by the Huichol to capture scenes related to gods and symbols from their worldview, with a sacred geometry that emerges from meditative states or trances. In this technique, threads of yarn are meticulously applied on wooden boards or frames coated with Campeche wax, forming sections of colour and creating scenes that emerge in different shades depending on how the strands are placed. This encounter is attended back and forth by creative thinking that evade folklorism.¹

The Huichol yarn technique, in which coloured yarn is arranged on wax-covered boards, has been adopted by Terrazas not only for its aesthetic properties, but also due its laborious demands, which require absorption in the act, and therefore meditation within the process. The present work can be installed in various ways hinting to the recurring idea of endless combinations that such structures and geometry can bring about. It was recently part of the artist's retrospective at the Eco Museum designed by Mathias Goeritz in Mexico City.

¹ Paola Santoscoy *Cosmos* Eduardo Terrazas June 2019





16



OLGA DE AMARAL (Colombian, b, 1932)

Cesta Lunar 81 (Moon Basket 81)



signed, titled, inscribed and dated twice '1318 "CESTA LUNAR 81"
195 x 135cm 2012 OLGA DE AMARAL 2012' (on label affixed to reverse)
acrylic, gold leaf, thread and gesso on linen
76 3/4 x 53 1/8in. (195 x 135cm.)
Executed in 2012

£150,000-250,000
US\$200,000-320,000
€170,000-280,000

PROVENANCE:
Private Collection (acquired directly from the artist).

“*Cesta Luna 81* is representative of the foundational sources that inform de Amaral’s oeuvre: a synthesis of pre-Hispanic weaving traditions, the varied topography of South America’s landscape and modernist architectural principles.”

Olga de Amaral is an important figure in the development of post-war Latin American abstraction. Her creation of “off stretcher” works, using non-traditional materials, have acquired greater historical resonance over the years. Her practice bridges myriad craft traditions concerned with process and materiality with fine art principles of formalism, abstraction, and metaphysicality. She employs a range of materials from gold leaf to brightly colored pigments, all of which referred to the landscape and cultural history of Colombia, which are then painstakingly incorporated into the fabric structures of her works over months of repeated hand application.

Cesta Luna 81 is part of Amaral’s most celebrated and widely recognized series. Displaying not only her technical mastery, it brings together technical innovation and uninhibited experimentation which ultimately unfold in a three-dimensional field of color, gesture and patterning. A vortex of linen is carefully manipulated into an intricate grid of elegant latticework laden with precious gold leaf and undulating hints of blues.

Following her studies at Columbia University in New York in 1954, Amaral began to take an interest in weaving and the boundless possibilities of texture, structure and chromatic tones after she attended the Cranbrook Academy of Arts in Michigan.¹ While her



“The *Cesta Lunar* (Moon Basket) series display not only Amaral’s technical mastery, but her achievement of complete artistic expression beyond the scope of traditional easel painting: technical innovation and uninhibited experimentation magnificently unfold in a three-dimensional field of color, gesture and patterning.”

return to her native Colombia later allowed her to explore its vast and diverse territory, indigenous and colonial architecture as well as the craft traditions of the region that would ultimately influence her works; it was her first visit to Peru in 1968 that served as a catalyst to both her conceptual and technical approach to the materials she chose to work with. Thus, although Amaral’s practice is deeply driven by her exploration of Colombian culture and threads of her own identity, Peru also inspired her to consider elements beyond textiles, specifically the mystic symbolism and material characteristics of gold and the possibilities of architectural principles and structural organization.²

Olga de Amaral’s work is included in important museum collections such as The Metropolitan Museum of Art, New York, the TATE Modern, London, Le Musée d’Art Moderne, Paris and The Art Institute of Chicago to name a few and will be having an upcoming retrospective at the Museum of Fine Arts in Houston in 2021.

1 Amaral (Juan Carlos Moyano Ortiz, “A Closer Look at the Life and Work of Olga de Amaral”, in *Olga de Amaral*,

2 Olga de Amaral, “The House of My Imagination” in *Olga de Amaral, The Mantle of Memory*, Paris, 2013, p. 212).





The weaving process for *Anauša II – Immortal Warrior*, 2018-2019.

17

CATALINA SWINBURN (Argentinian-Chilean, b. 1979)

Anauša II – Immortal Warrior

woven paper from old documentation referring to stone archeology
displaced from Persepolis in artist's Plexiglas box
78¼ x 59cm. (200 x 150cm.)
Executed in 2018-2019

£25,000-35,000
US\$33,000-46,000
€28,000-38,000

PROVENANCE:
Selma Feriani Gallery, Tunis.

“*Anauša II – Immortal Warrior* combines several of Swinburn’s concerns and practices in one. Made from documents relating to the displacement of archeological stones in Persepolis, it brings us closer to the topic of cultural identity on the one hand, aiming to strengthen the integration between various communities from the Global South while also making a reference to female resilience.”

The work of Catalina Swinburn operates on a shifting border she establishes between cult and artistic practice. Her exploration of different visual media –video, installation, photography and performance results in often metaphoric and symbolic manipulations, which challenge reality as a representation of a world the artist is living in. Her practice summarises her identity as a female Latin American artist in an era with a multiplicity of encounters and realities.

Working with the geopolitical concept of displacement, Swinburn weaves pages of historical archives, including documents of displaced patrimonial treasures such as Persepolis in Iran as she is interested in giving back to art a place of transcendence. ‘I think there is a need to return to

traditional culture, to relate with nature in a more respectful manner and to focus on sustainable projects that aspire to a certain degree of transcendence, hence the choice to work with noble and perdurable materials such as marble, stone, bronze, leather, paper.’

The installation *Anauša II – Immortal Warrior*, 2018-2019 combines several of Swinburn’s concerns and practices into one. Made from documents relating to the displacement of archeological stones from the historical site of Persepolis, it brings us closer to the topic of cultural identity on the one hand as it refers to one of the cradles of civilisation, while aiming to strengthen the integration between various communities from the Global South in making reference to female resilience.





The World Heritage Site of Persepolis in Iran.

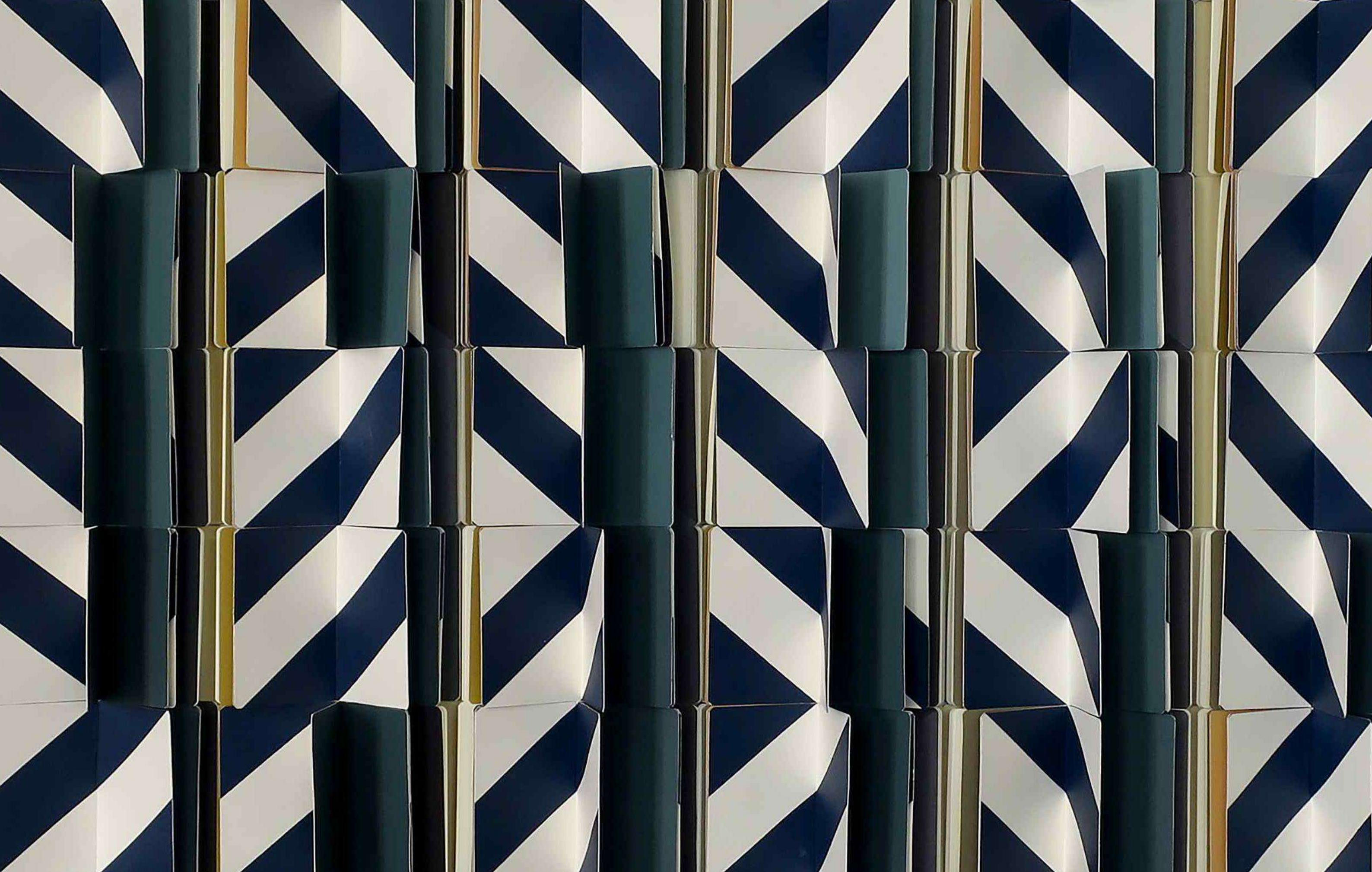
Having operated as both cloak or armour - depending on the viewer's interpretation - this piece also contains dual significance in its final form, given the piece was previously worn by the artist in a performance and later boxed and displayed as a sculpture. The artwork is therefore activated by the artist's position as both fabricator and performer of the sculpture. This could be seen as a metaphor for resistance, where woven narratives are portrayed as a substitute for the silence of women throughout history.

Lastly, it is important to remember that Swinburn's sensational sculptures are produced by intricately weaving pages of texts together into constructed robust structures. Through this labour intensive approach, the material transforms from delicate pages of books to garment-like arrangements that the artist then wears as a cloak to perform in, as such her works undergo an important process of transformation and recycling. The recycling aspect in this work happens through many dimensions: content, form and process. Following her performances, the works become sculptures with a history of their own and result in an amalgamation of history and memory. Regenerating these narratives articulates for the artist both a sense of urgency and a mode of resistance.

The Immortals (also known as the *Persian Immortals*), was the name given by Herodotus to an elite heavily-armed infantry unit of 10,000 soldiers in the army of the Achaemenid Empire. This force performed dual roles of being both Imperial Guard and standing army. The Persian denomination of the unit is however uncertain. It is suggested that Herodotus' informant may have confused the word *anûšiya*- ('companion') with *anaušā*- ('immortal'), a theory that has been criticised by the German linguist and Iranologist Rüdiger Schmitt.



Depiction of the "Susian guards" from the Palace of Darius I in Susa. Their garments match description of the Immortals by ancient authors.



λ18

LINA BEN REJEB (Tunisian, b. 1985)

Le Livre de Sable

mixed media on notebooks in artist's Plexiglas frame
49¼ x 41½in. (125 x 105cm.)
Executed in 2019

£15,000-20,000
US\$20,000-26,000
€17,000-22,000

PROVENANCE:
Selma Feriani Gallery, Tunis.

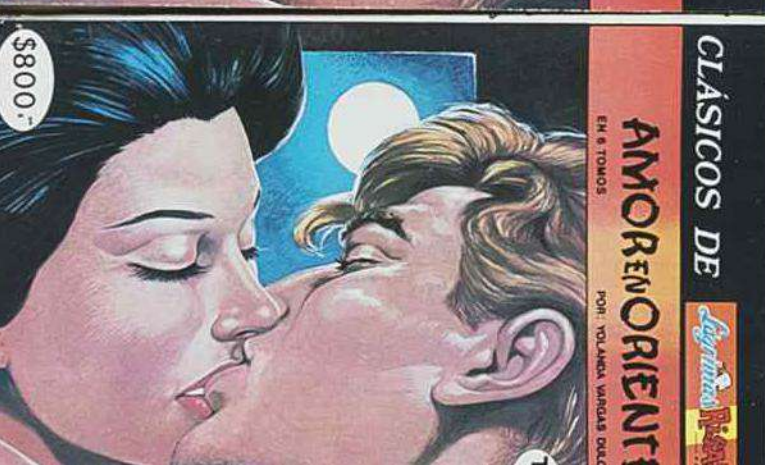
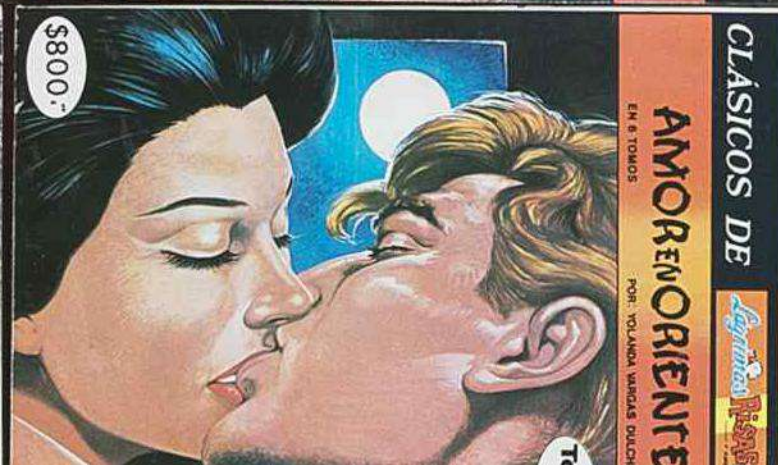
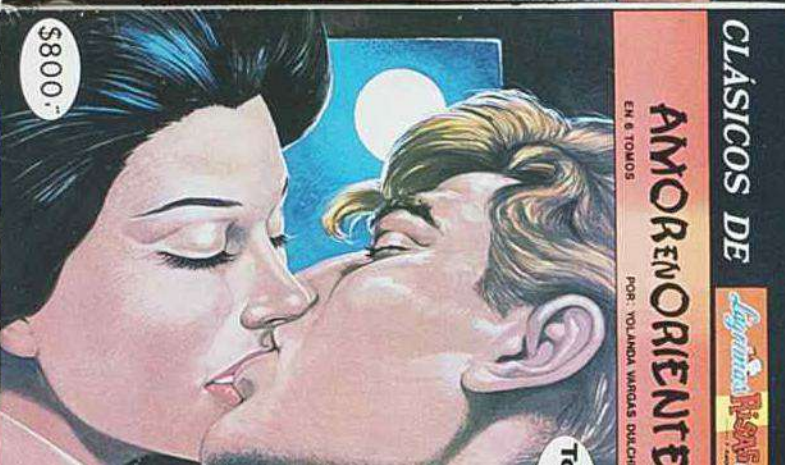
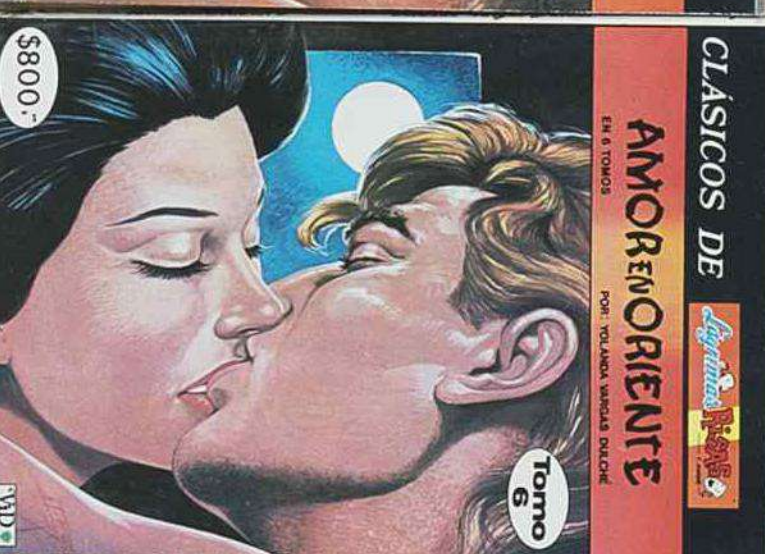
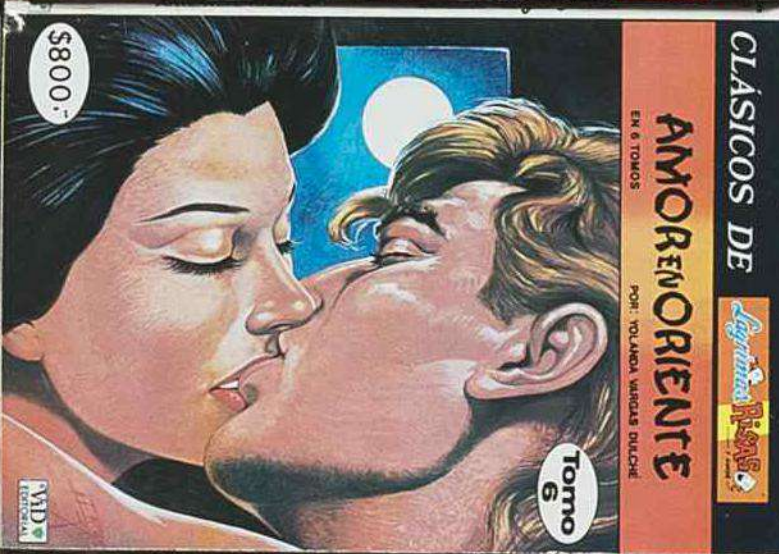
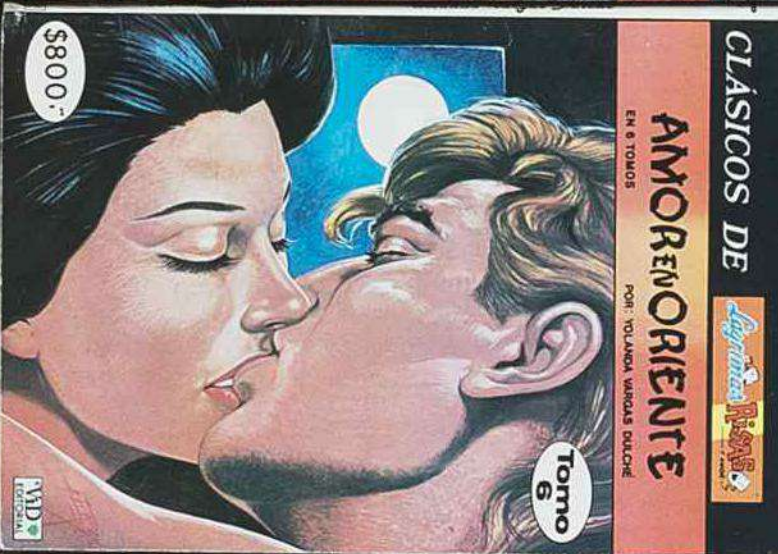
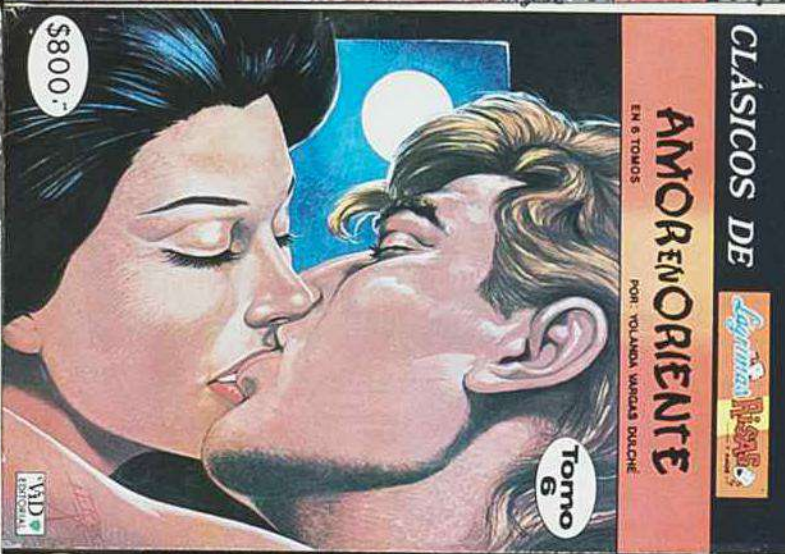
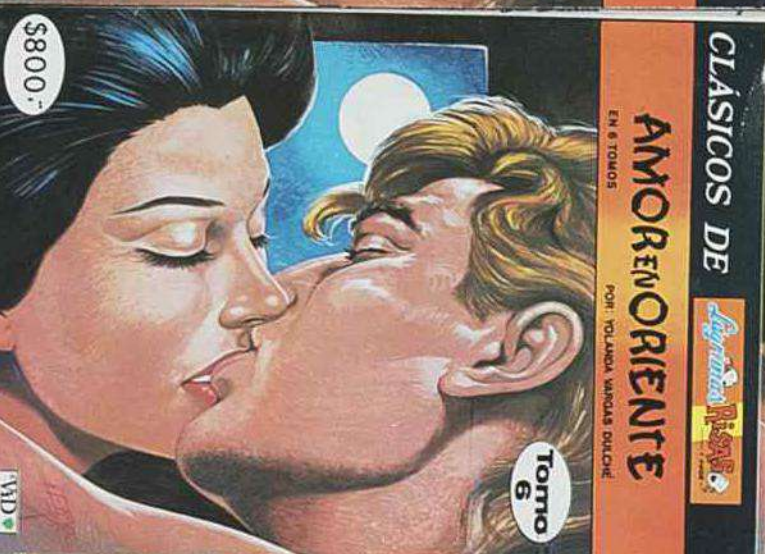
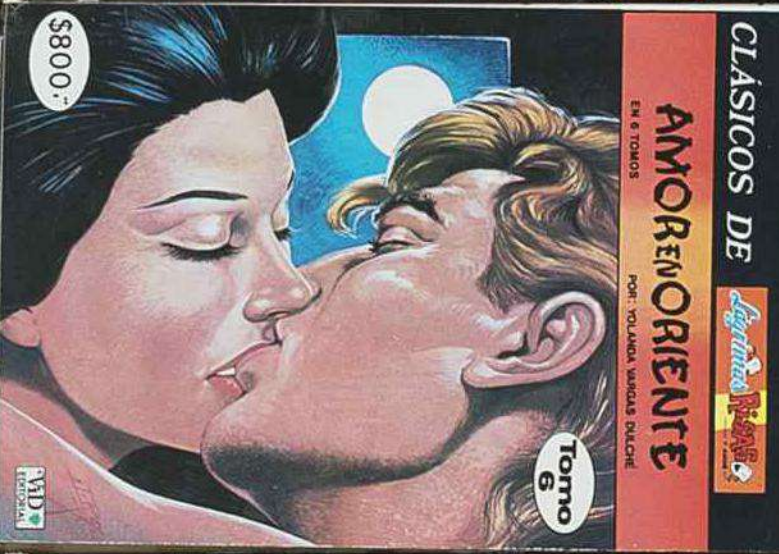
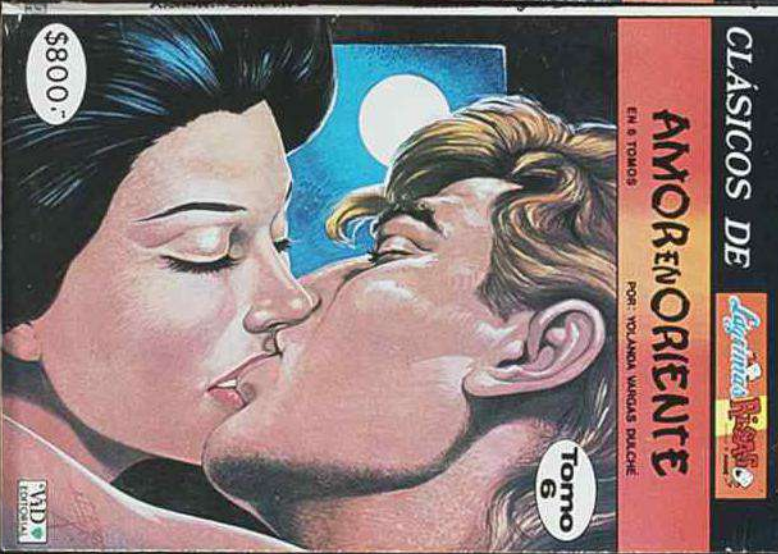
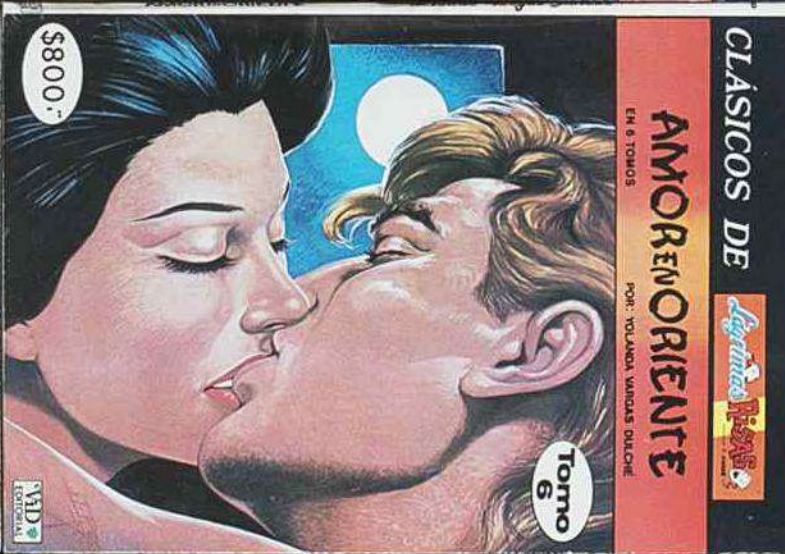
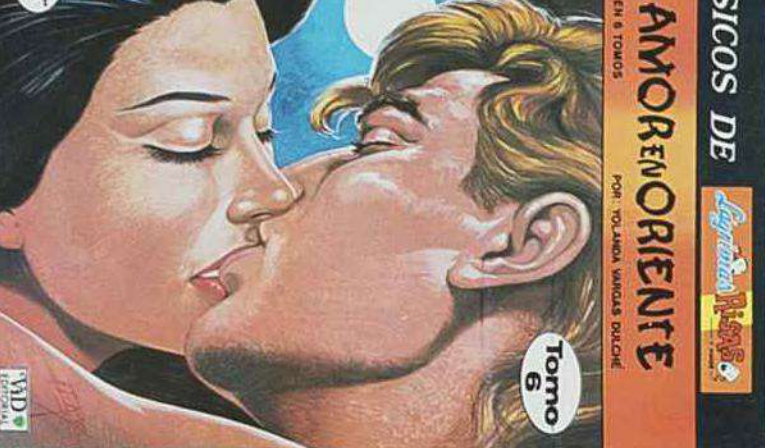
“Based on writing’s gestures and tools, Lina Ben Rejeb’s practice stages a painting’s deconstruction through repetition, exhaustion and rewriting. The notebook becomes a living archive where every action, every element is repeated. These notebooks are hung on the wall, edge to edge, to produce a painting with multiple possibilities.”

This work comes is derived from a series titled “*Comme il Vous Plaira*” (*As You Like It*) where the display of the installation is ultimately up to the viewer or its future owner. Its display is in effect recyclable: you can have several artworks in one.

The point of departure for this series is about the book as a generic idea and as an archive. As a material, the booklets the artist uses and their ability to offer several visual combinations can be viewed as objects containing multiple time frames. Objects that create different temporalities the moment one begins to handle them.

These works also focus on the idea of notation and rewriting. The colors the artist uses in these series often hint back to her chosen title. Here the “Book of Sand” is visible in its execution but also in its concept as sand often links back to themes relating to the passage of time or constant transformation and organic evolutions. The confrontation between visible and legible has been a starting point of Lina Ben Rejeb’s practice.





*19



EDUARDO TERRAZAS (Mexican, b. 1936)

14.6 (from the series "Everyday Museum")

paper magazines mounted on a wood board lined with fabric
40½ x 41½in. (102 x 104.5cm.)
Executed in 1987

£25,000-35,000
US\$33,000-46,000
€28,000-38,000

PROVENANCE:
Proyectos Monclova, Mexico City.

LITERATURE:
Eduardo Terrazas - Possibilities of a Structure, J. Repollés, T. Maldonado, N. Guillermo, J. Nikas, R. Tibol, N. Castañeda, L. Wolffer (eds.) Turner, Madrid, Spain, 2012, (illustrated in colour, p. 261, 330.)

“The Every Day Museum series approach another facet of Terrazas’ artistic investigation, where the changing nature of objects occupies the center of his aesthetic concerns.”

The series *Everyday Museum* by Eduardo Terrazas shows how objects from daily life, sold at markets and street vendors, can be extracted from their original commercial context and manipulated in order to be endowed with new meaning. In the present work, Terrazas chose to recycle a series of “fotonovelas” or what is referred to in Mexico as “revistas del corazon”.

At the end of the 50s, the fotonovela was a very popular genre in Italy, France, Brazil, and Argentina.

It arrived to Mexico in the early 60s through César Civita and Giorgio De'Angeli. Among the multiple editions and titles that emerged, *Lágrimas, Risas y Amor*, published by Editorial Argumentos (later Editorial Vid) between 1962 and 1995, was the most successful. The third story from this series, “Amor en Oriente”, was a condensed version of the story in 22 episodes. This was later published as “El Pecado de Oyuki” and was produced for television years later.



*20



GABRIEL DE LA MORA (Mexican, b. 1968)

B-5 izq / 5 der

stereo speaker fabric within wooden frames, in ten parts
overall: 104½ x 58½in. (265 x 149cm.)
Executed in 2016

(10)

£25,000-35,000
US\$33,000-46,000
€28,000-38,000

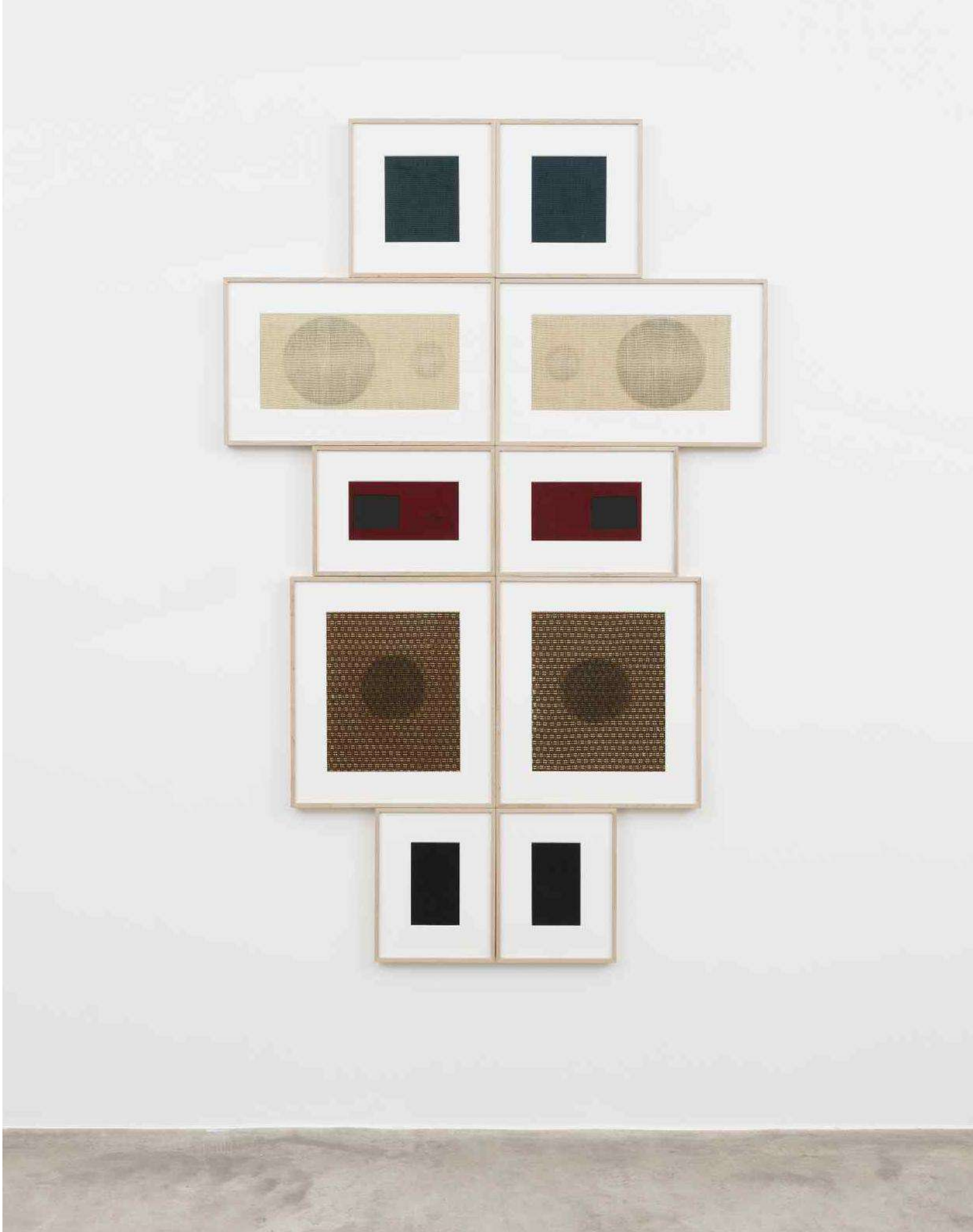
PROVENANCE:
Galerie Perrotin, Paris.

“These fabrics are a testimony of the passing of time in a particularly peculiar way.... It could be said that the thousands of voices that passed through the threads of the fabric are now transformed into silhouettes of different shapes and colors”

The present work is derived from *Sound Inscriptions on Fabric*, a series de la Mora began in 2013, where he removed the fabrics from the speakers of old radios purchased at flea markets and second-hand shops in Mexico City. For the artist, the final state of these fabrics once they are recycled into his installation are testimony of the passing of time in a particularly peculiar way. Their forms result from the vibrations produced by the sound from the speaker, by their exposure to sunlight, by their constant contact with metallic materials, and the shape

of the speakers they once belonged to, that has been inscribed onto them. It could be said that the thousands of voices that passed through the threads of the fabric are now transformed into silhouettes of different shapes and colours, stuck in-between the tissue: songs, conversations, gossiping, calls from the audience, news, updates on traffic and the weather—all that gives form to the repertoire of stories that have traversed the fabrics.¹

¹ Fabiola Iza, *Out of Frame: Gabriel de La Mora*, p. 8-9



21



MAHA MALLUH (Saudi Arabian, b. 1959)

Manar AlSabeel (from the series "Food for Thought")

vintage audio tapes and two wood bread baking trays, in two parts
each: 22¾ x 46in. (57 x 117cm.)
overall: 44¾ x 46in. (114 x 117ccm.)
Executed in 2020

(2)

£25,000-35,000
US\$33,000-45,000
€28,000-39,000

PROVENANCE:
Selma Feriani Gallery, Tunis.

“In the *Food for Thought* tapes’ series, I have placed many cassettes in thirty-year-old bread-trays that I collected from old bakeries. These trays were used during the same period as these cassettes were being mass recorded and distributed.”

In this installation, bread trays which would have once cradled scrumptious bread, are instead carrying recycled cassettes. Maha Malluh strongly believes that food is one of those things that brings people together and often builds the conceptual approach to her material and practice around this thought.

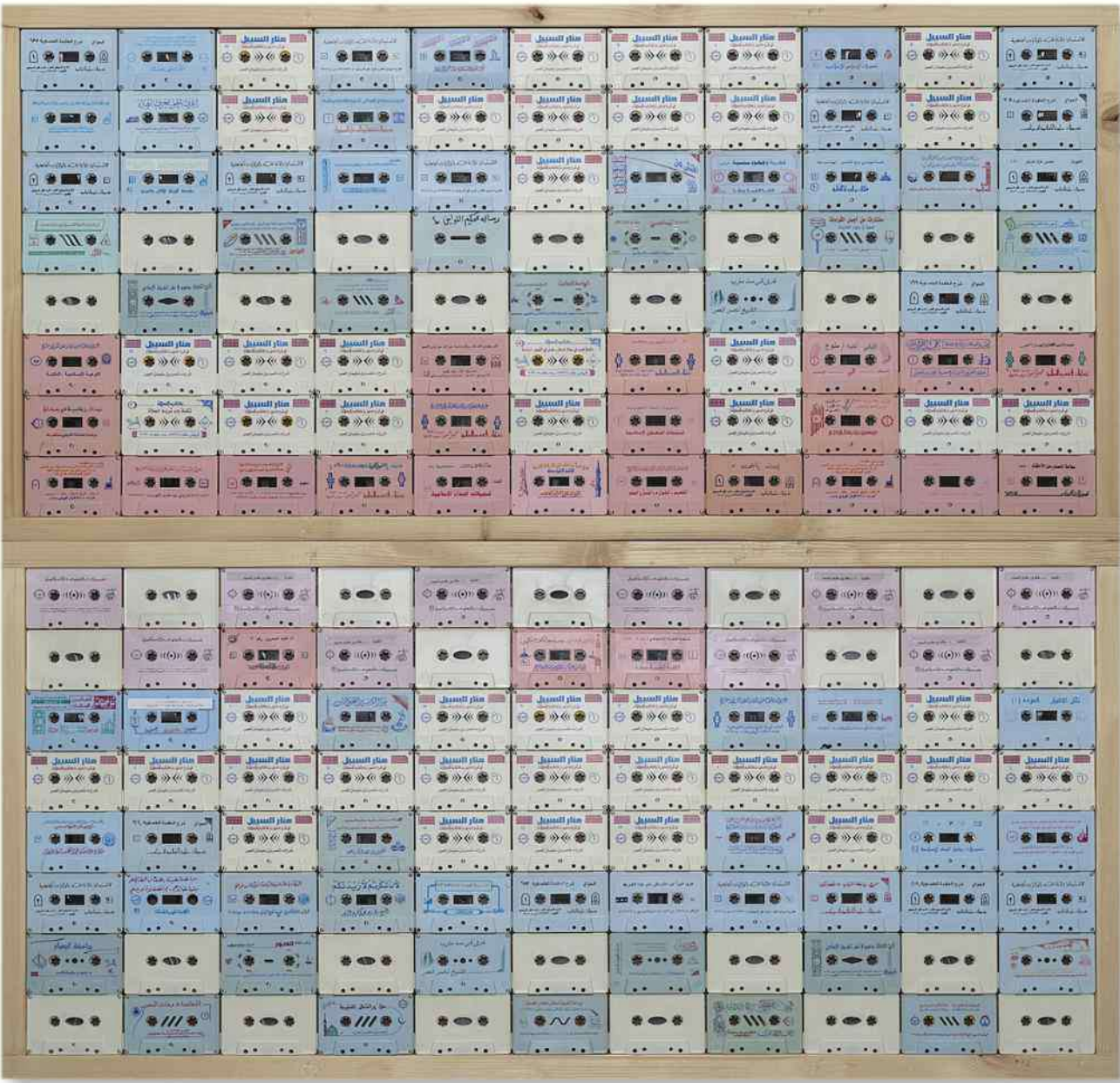
The tapes in question are interspersed coloured cassette tapes dating from the 1980’s containing recordings of religious sermons preaching a rigid interpretation of Islam. Malluh essentially plays with audio material to construct a visual-sensory framework in this series. To her, it is through listening to these audiocassettes that people once used to unite in her country, the same way they for instance gathered in social events involving food.

The Food for Thought tapes series poke at how social transformation has occurred as a result of the wide-spread distribution of certain cassettes, promoting a whole new paradigm of thought and a different way

of life. Reassembling items that were once of great importance in popular customs — like cassette tapes of religious lectures and enameled dishes that were part of the region’s nomadic food tradition — Malluh creates a social commentary on contemporary throwaway culture and the loss of traditions.

The work speaks to the wider discourse on how ideas can penetrate into societies and become norms. It is about the fluidity of discourses that can permeate and transgress local borders, circulating into the global sphere.

Malluh’s tape series have become an important part of her practice. Exhibited at the 57th Venice Biennale as part of the international pavilion *Viva Arte Viva*, curated by Christine Macel, several museums have also acquired them for their collections in recent years such The Centre Pompidou, Paris, the SF MoMA, San Francisco and the Guggenheim Abu Dhabi to name a few.



*22

EDUARDO TERRAZAS (Mexican, b. 1936)

14.25 (from the series "Everyday Museum")

rulers of wood mounted on a wood board

48¼ x 48¼in. (122.6 x 122.6cm.)

Executed in 1987

£35,000-40,000

US\$46,000-52,000

€39,000-44,000

PROVENANCE:

Proyectos Monclova, Mexico City.

EXHIBITED:

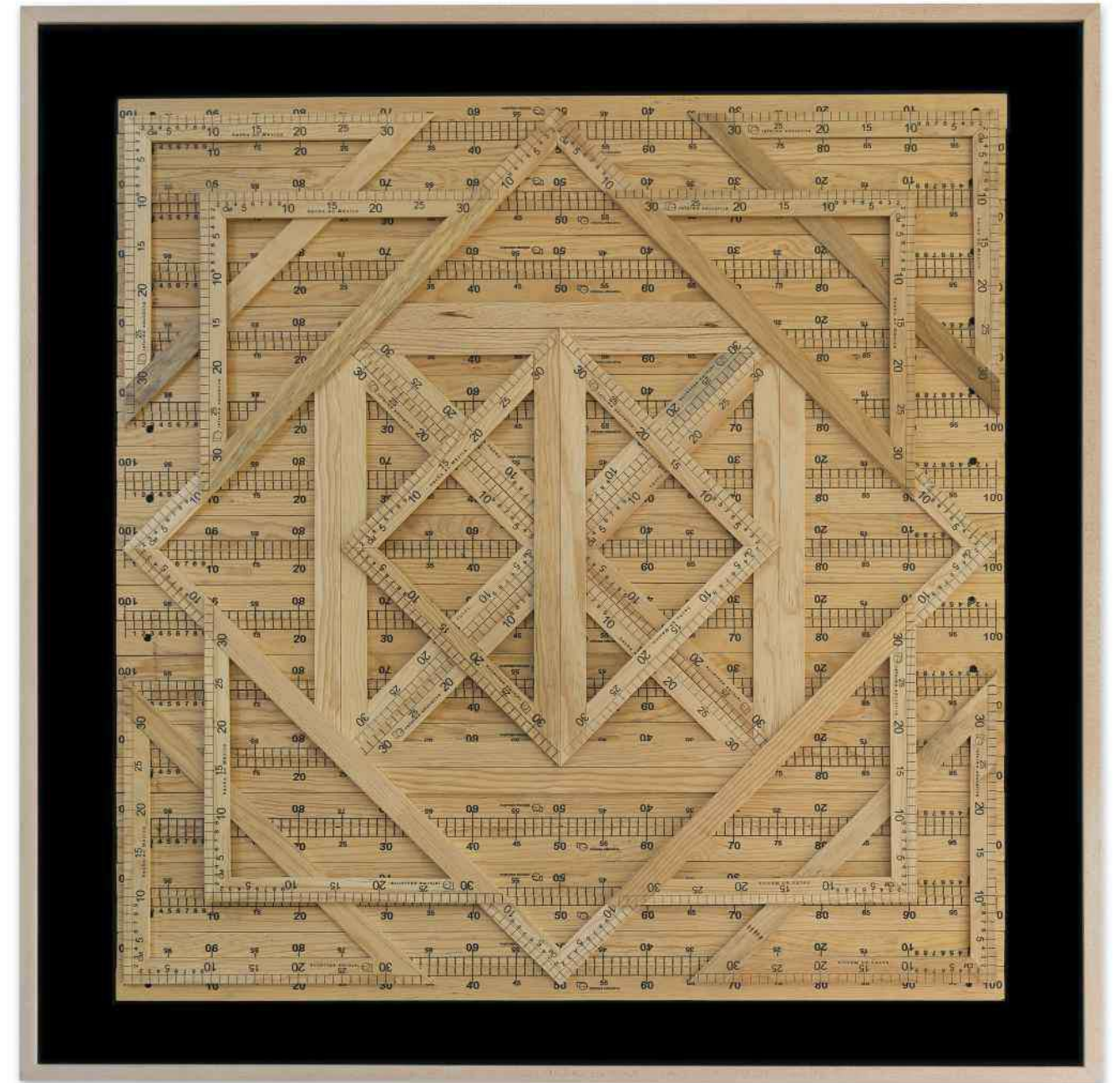
Mexico City, Proyectos Monclova, *Con tan sólo mira*, 2016.

“The organization of found material becomes the crucial part of a process that determines the final form: an abstract way of observing and commenting the mundane.”

In the present work, the composition is constructed according to a logic of progressive cancellation of empty space that is being filled with elements taken from the everyday, in this instance wooden rulers. This organisation of found material becomes the crucial part of a process that determines the final form: an abstract way of observing and commenting on the mundane.

Although it may seem this series derives from an entirely different investigation to Terrazas' general practice, as they appear to have no relation to

geometry, they still embrace the same serial spirit that dominates the rest of his work. They generally derive from strolls the artist took in the 1980s through downtown Mexico City, capturing the variety of curious shop window compositions. Whether it be toys, rulers, silverware, or rasps, the salesmen-staged arrangements resemble those the artist created in his *Everyday Museum* series, where the repetition of one and the same elements is the constant. This series approaches another facet of Terrazas' artistic investigation, in which the changing nature of objects occupies the centre of his aesthetic concerns.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

23



MOATAZ NASR (Egyptian, b. 1961)

Khayameya

7,032 matches on wood in artist's Plexiglas box
39% x 39%in. (100 x 100cm.)
Executed in 2008

£20,000-30,000
US\$27,000-39,000
€22,000-33,000

PROVENANCE:
Galleria Continua, Paris.

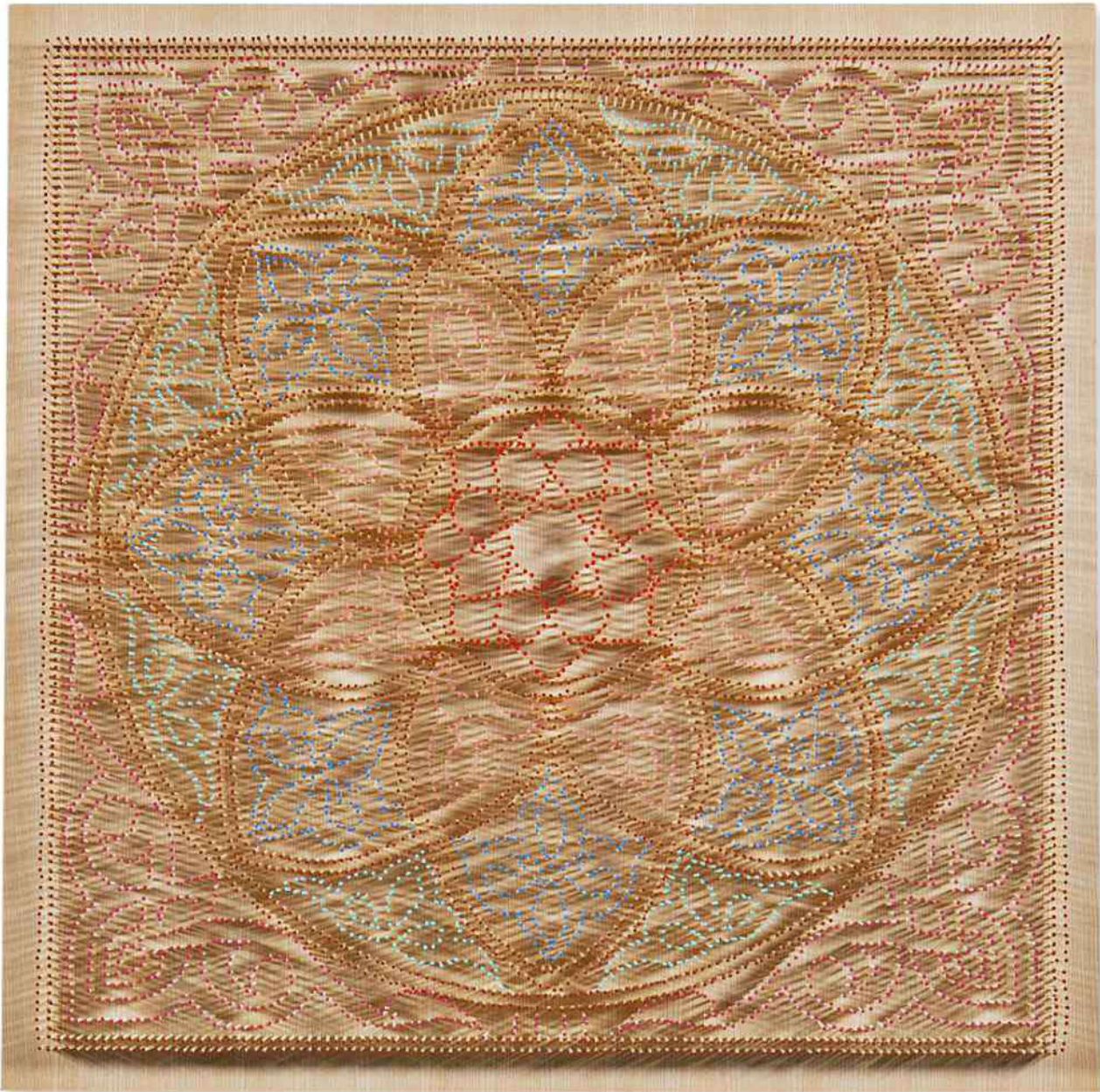
“The notion of matches as being potentially powerful and yet fragile is a key aspect behind Nasr’s concept involving matches as a material.”

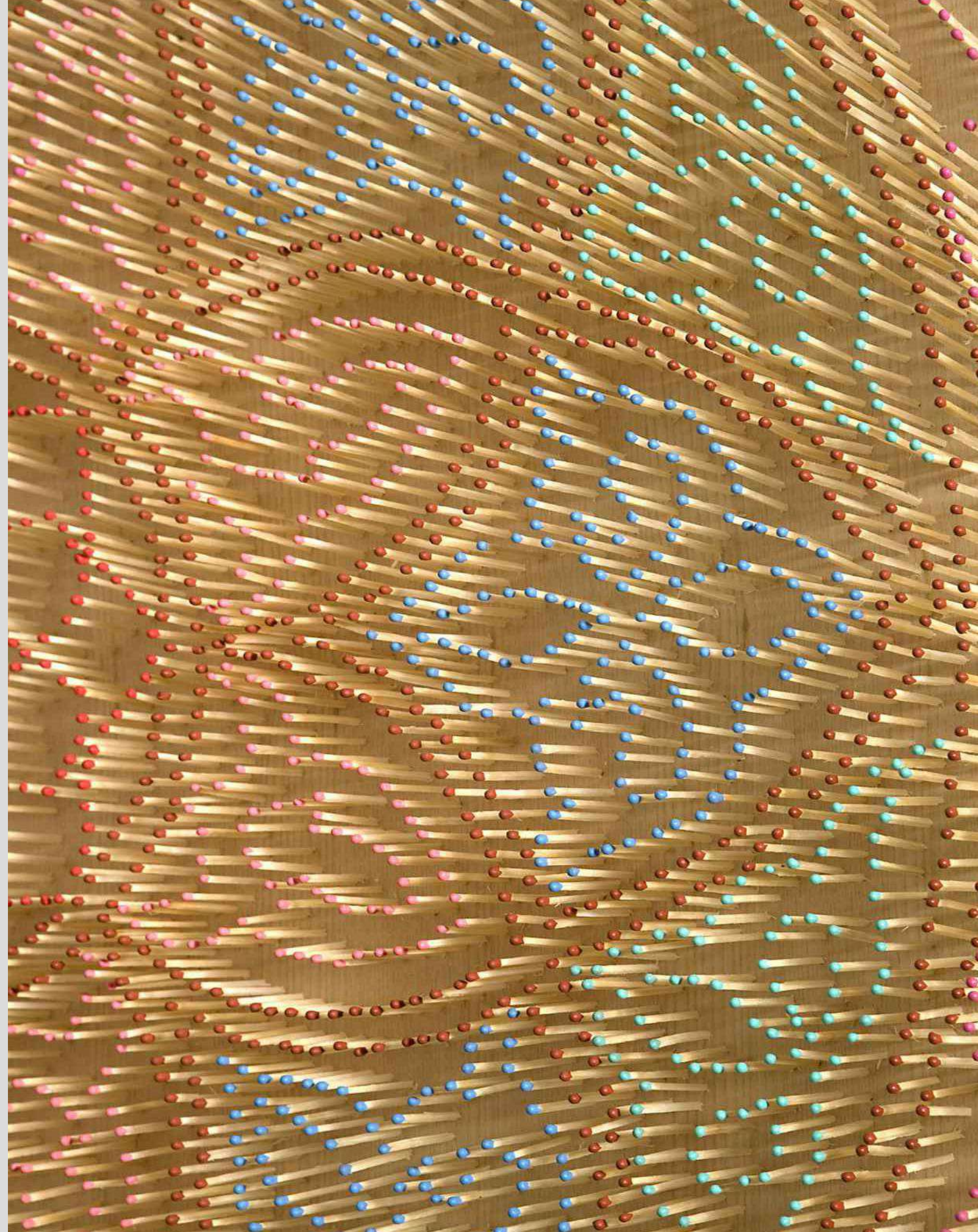
The present work derives from a series Nasr did in which he captures the intricacies of *Khayameya* ornamentation. Created from everyday basic materials such as wood and matches, this series reference the Egyptian traditional craft of tent making. In the market in Old Cairo, you will still find Sharia al-Khayamiya or the Tentmakers Street that date back to the Mamluk era. There, in small stalls, merchants sell these iconic quilts made from layering colorful fabric into intricate designs which these works are based on. Other works the artists has done with matches refer to the recent revolution in Egypt or the country’s lost heritage.

The use of matches in Nasr’s work is multi-layered. At a basic level, matches remind him of his childhood. His father told him matches hold the power of fire but at the same time they are fragile—they can easily snap in two between our fingers.

This notion of matches as being potentially powerful and yet fragile is a key aspect behind his concept involving matches as a material.

Historic specimens of khayamiyas are rare. They were originally made to be placed outside in dry heat and dust, and were regarded as replaceable – hence not highly valued for collection or preservation. Khedival examples are held in the collection of several museums, including the British Museum. There are also references to khayamiya in photographic records and European Orientalist paintings from the nineteenth century. Literary references to their use, including illustrations, can be seen in medieval manuscripts. There is archaeological evidence to suggest that textiles comparable to khayamiya have been created and used in Egypt since the Pharaonic era.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*24



NABIL NAHAS (Lebanese, b. 1949)

Untitled

acrylic and pumice on canvas
32 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in. (83.5 x 71.4cm.)
Executed in 2016

£30,000-40,000
US\$40,000-52,000
€33,000-44,000

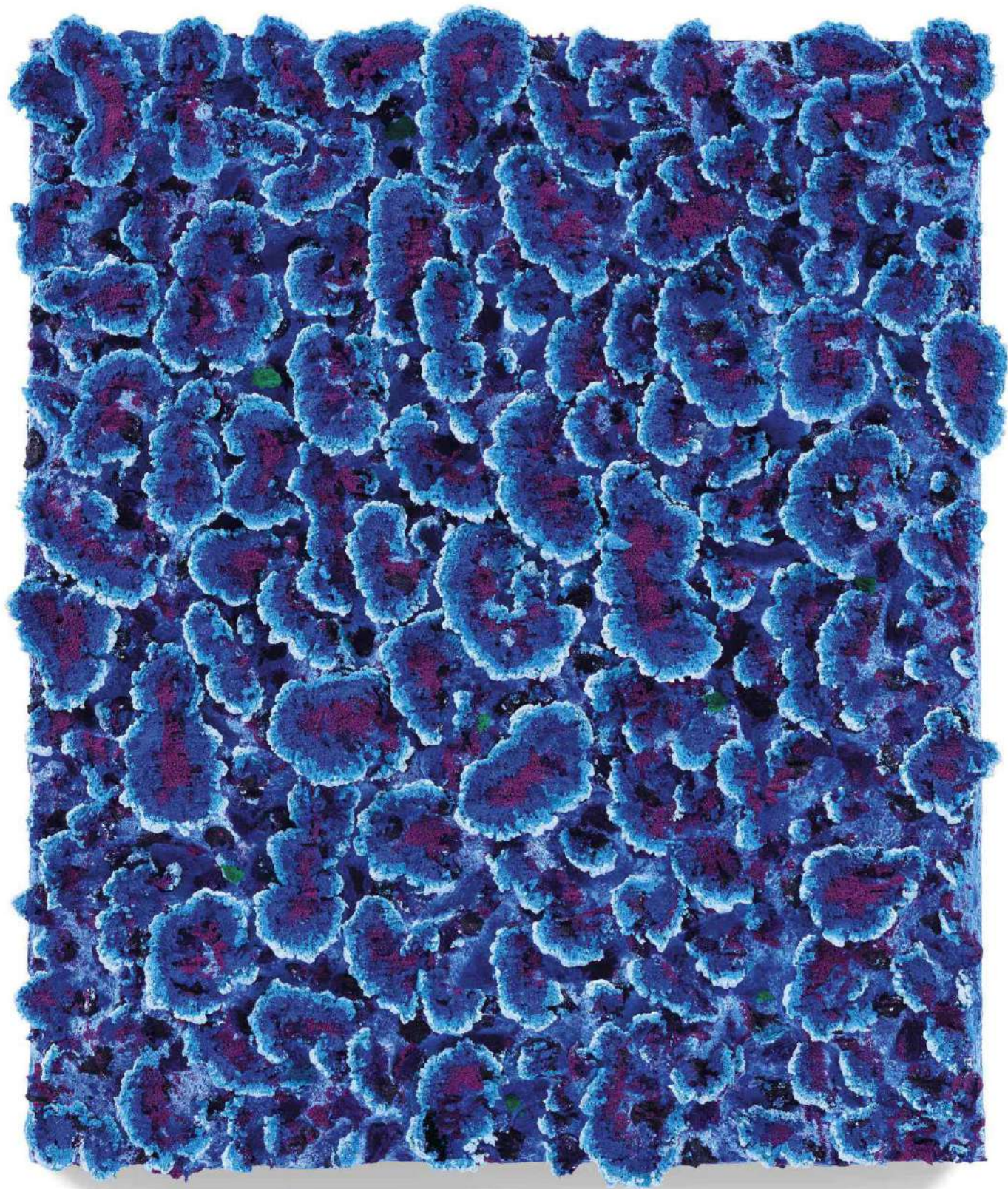
PROVENANCE:

Syri-Arts: Saving a Generation Through
Education, Christie's London, 7 March 2018, lot
209 (by whom donated by the artist).
Acquired at the above sale by the present owner.

**“The Fractal series originally began after hurricane Bob
had ravaged the shores of Southampton,
New York, in 1991.”**

Untiled, 2016, is part of Nabil Nahas' signature *Fractal* series. By reiterating one singular form, the artist aims to reflect the micro processes of nature, conjuring notions of spontaneous growth and the evolution of organic life. "I am not what you would describe as a strictly "abstract" painter, I am looking at organic forms, repeating and conjuring the minute parts of nature again and again." Nahas reconciles the opposites of ideal geometry with the inconsistencies of the natural world's 'perfect geometry'. This series displays his characteristic textured treatment of the painted surface, built with layer upon layer of thickly encrusted acrylic paint mixed with pumice and often finished in vivid colours.

The *Fractal* series originally began after hurricane Bob had ravaged the shores of Southampton, New York, in 1991. Nahas had discovered the thousands of starfish washed ashore on the beaches and was instantly inspired. Toying with the connotations associated with the organism, the artist dwelled upon the idea of the pentagram shape, which is coincidentally the position of Leonardo's man: standing arms and legs stretched out, and he was taken by the repetition and patterning formed by their layered shapes. Some starfish were subtly present in his work, as a basis of support, while some extended in three dimensional projections. The present work is part of one of the smallest pieces Nahas did in the series. These works essentially acted as a window into the repetitive systems of nature which create similar patterns.



The Baba Tree



Photographed by Francis Kokoroko





Photographed by Francis Kokoroko

The Baba Tree has been preserving the culture of baskets and the Gurunsi community for 15 years. It is in Bolgatanga, Ghana that 300 artisans practice a time-honoured weaving technique using elephant grass and their very own ‘rhythm and flow’. Each basket comes directly from the hands of the Artisan Weavers the Baba Tree collaborate with.

Founder Gregory MacCarthy started weaving stories with baskets a few years after he first took steps in Bolgatanga in 2004. His original desire to celebrate the creativity and excellence of this exquisitely woven community has never felt more significant. The Baba Tree continues this ongoing commitment to the artisan weavers and the many incredibly talented crew members they work alongside through fair and meaningful work, capacity building and true social impact in the local community.

Honouring local basket traditions and creating exciting forms with the oldest craft in the world is what serves as Baba Tree’s mission and fundamental platform. New patterns, techniques and dye materials emerge over time as their artisans continue to innovate, evolve and understand better the elephant grass they so exquisitely weave by hand.

The evolution of their baskets is never rushed to market, but slowly developed to be useful, beautiful and ethical. They believe that “Basketry” is Art and they would be correct in thinking so given that Art by definition is “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power”.



Weavers in Bolgatanga, Ghana Photographed by Francis Kokoroko

Renowned for its impeccable craftsmanship in wood carving, vernacular construction, weaving and indigenous pottery, Bolgatanga holds the pulse of Ghana’s cultural identity. It is no surprise that this is where MacCarthy established Baba Tree, the basket company that is becoming one of the largest contributors to the weaving capital.

Traditionally made to complete daily social trading activities, African basketry designs derive from an alchemy of nature, dried and repurposed materials that unite culture and design. Like many African artefacts, the Bolga basket (for short) quickly became a dynamic and interchangeable piece within the uprising trade industry, which undeniably became a much sought-after product in museum collections, showcasing its artistic value.

Recognizing the potential of putting together a weaving cooperative and building a business ecosystem that acknowledges and rewards artisans, MacCarthy, who is originally Canadian-born, sought to create a company that offered healthy incentives for weavers. His entrepreneurial foresight crafted Baba Tree to symbolize ‘community evolution over a product, encouraging a happy ethical business culture.’ With its recipe of ethical ideals and a radical vision to shake things up socially in Ghana, The Baba Tree Basket Company is investing in a female workforce to do what is traditionally men’s work, basket making .

Sharing creativity, ancestral knowledge beyond borders and cultural exchanges are also vibrant way to keep traditions evolving. In 2013,

“Traditionally made to complete daily social trading activities, African basketry designs derive from an alchemy of nature, dried and repurposed materials that unite culture and design. Like many African artefacts, the Bolga basket (for short) quickly became a dynamic and interchangeable piece within the uprising trade industry, which undeniably became a much sought-after product in museum collections, showcasing its artistic value.”

MacCarthy received an email from South Africa, inviting Baba Tree alongside four other weaving groups from five nations in Africa to travel abroad and study new weaving techniques. The Baba Tree weavers studied at the National Institute of Design in Ahmedabad, India for three weeks.

Baba Tree Baskets are exported around the world and according to MacCarthy, it is not part of the “Saving the poor Africans” narrative. It is about empowering people in the marketplace. He furthermore actively credits artisans by keeping their name proudly next to the basket they’ve

created. This acknowledgement humanizes the exchange between the consumer and creator. By adopting meaningful capitalism, Mc Carthy is not only challenging the status quo, but inspiring others. This season, Christie’s will be offering a selection of their baskets for the first time at auction to raise awareness about this beautiful initiative.*

*Although Baba Tree is not an NGO nor a charity Christie’s will be giving back the full proceeds of the sales and 50% of their Buyers Premium back to the company.



Napari Isha photographed by Francis Kokoroko

*25



BABA TREE

Toh-Baiyee

weaved by Christiana Anaba
pennisetum purpureum (elephant grass)
30½in. (77.4cm.)
Executed in 2020

£700-900
US\$910-1,200
€780-990

PROVENANCE:
The Baba Tree, Bolgatanga.

“Baba Tree baskets are exported around the world and according to its founder, it is not part of the “Saving the poor Africans” narrative. It is about empowering people in the marketplace”

‘Toh’ is a word in Gurune, the local language in Northern Ghana, which translates to the large wooden mortars used to pound or grind local grains and starches in this region. The *Toh-Baiyee* basket was born from Baba Tree’s admiration of the intricate food preparation process they observe as part of daily life of the Gurunsi people who live across Bolgatanga. The rituals involved in cooking local cuisine reflect community, culture and age-old traditions. Made from all natural materials and woven in Bolga by Baba Tree’s incredible artisan weavers, these unique African Baskets are used for both storage and decoration.











•*26

BABA TREE

Jemima 10 Cows

weaved by:
i) Blessing Akunga
ii) Nyaama Atingabono
pennisetum purpureum (elephant grass)
each: 19in. (48.3cm.)
Executed in 2020 (2)

£400-600
US\$530-780
€440-660

PROVENANCE:
The Baba Tree, Bolgatanga.

Jemima Akolgo was the first to weave this type of basket in Bolgatanga - so Babatree named this design after her and her master skills. Since then Jemima has taught and inspired many of their weavers with her innovative approach to traditional Gurunsi folklore. Through this design they honour local basket traditions while creating exciting forms with the oldest craft in the world.

New patterns, techniques and dye materials emerge over time as Baba Tree artisans continue to innovate, evolve and understand better the elephant grass they so exquisitely weave by hand. The evolution of their baskets is never rushed to market, but slowly developed to be useful, beautiful and ethical.



*27



BABA TREE

i) *Lingka*

ii) *Special Bowl*

iii) *Toh-Baiyee*

weaved by:

i) Avoore Alebono

ii) Akabare "Chairman" Abentara

iii) Kofi "Ligali" Abentara

pennisetum purpureum (elephant grass)

i) 27in. (68.5cm.)

ii) 13½in. (34.2cm.)

iii) 30in. (76.2cm.)

Executed in 2020

(3)

£1,500-2,000

US\$2,000-2,600

€1,700-2,200

PROVENANCE:

The Baba Tree, Bolgatanga.

“Each of these pieces come directly from the hands of the artisan weavers the Baba Tree collaborate with”

This lot combines three of Baba Tree’s famous designs. *Lingka* is a Gurune word that refers to the large calabash that is used for serving special house guests 'pito' - a regional liquor brewed from millet. It is a symbol of Ghanaian hospitality. *Toh* is a word in Gurune, the local language in Northern Ghana, which translates to the large wooden mortars used to pound local grains and starches in this region. The *Toh-Baiyee* baskets were born from Baba Tree’s admiration of the intricate food preparation process they observe as part of daily life of the Gurunsi people who live across Bolgatanga. The rituals involved in cooking local cuisine reflect community, culture and aged old traditions. Lastly their *Special Bowls* are the most elegant of storage baskets or perfect as planters for bringing the outdoors inside in style. Each of these pieces come directly from the hands of the Artisan Weavers they collaborate with. Each curve is the handprint or signature of the weaver who has expertly handcrafted these baskets.



•*28



BABA TREE

Jemima 10 Cows
weaved by Anakinaba "Cash" Adongo

pennisetum purpureum (elephant grass)
18½in. (46.9cm.)
Executed in 2020

£200-300
US\$270-390
€220-330

PROVENANCE:
The Baba Tree, Bolgatanga.

“The *Jemima Cow* baskets are named after Jemima Akolgo, who was the first artisan to weave this type of basket in Bolgatanga”

The *Jemima Cow* baskets are named after Jemima Akolgo, who was the first artisan to weave this type of basket in Bolgatanga. Since then Akolgo has taught and inspired many of their weavers with her innovative approach to traditional Gurunsi folklore. Through this design, Baba Tree honours local basket traditions while creating exciting forms with the oldest craft in the world.





The Baba Tree weavers who crafted the baskets for *Matters of Material*

•*29



BABA TREE

Jemima 10 Cows
weaved by Akolpoka Abisika
pennisetum purpureum (elephant grass)
18½in. (46.9cm.)
Executed in 2020

£200-300
US\$270-390
€220-330

PROVENANCE:
The Baba Tree, Bolgatanga.

“Jemima Akolgo has taught and inspired many of their weavers with her innovative approach to traditional Gurunsi folklore”

The *Jemima Cow* baskets are named after Jemima Akolgo, who was the first artisan to weave this type of basket in Bolgatanga. Since then Akolgo has taught and inspired many of their weavers with her innovative approach to traditional Gurunsi folklore. Through this design, Baba Tree honours local basket traditions while creating exciting forms with the oldest craft in the world.



Biographies

Olga de Amaral (Colombian, b. 1932)

Lives and works in Bogota, Colombia

Known for her large-scale abstract works made of fibers in gold and silver leaf, paint, gesso and precious metals, de Amaral is an important figure in postwar Latin American abstraction. Her works embody a sculptural dimension with a strong interplay between space and form with light and shadow. Using atypical materials within her woven tapestries, she pays careful attention to handcraft, artisanal processes and techniques, and her works reference mainly Colombia’s pre-Hispanic art, indigenous weaving traditions, and the Spanish Colonial Baroque legacy.

In 2005, she was selected as Artist Visionary by the Museum of Art and Design in New York. Her work is held in numerous museum collections such as The Metropolitan Museum of Art, The Museum of Modern Art, New York, the Art Institute of Chicago, the Musée d’Art Moderne in Paris and the National Museum of Modern Art in Tokyo amongst others. She will be having an upcoming retrospective at the Museum of Fine Arts, Houston in 2021.

Ghada Amer (Egyptian, b. 1963)

Lives and works in New York, USA

Amer’s artistic practice focuses on issues pertaining to gender, femininity, sexuality, postcolonial identity and Islamic culture. Inspired to challenge the Western male-dominated legacy of painting, she decided to incorporate needle work into her abstract canvases, a domestically associated female ‘craft’ to challenge patriarchal artistic practices. Amer’s work furthermore addresses universal problems, such as the oppression of women prevalent in many cultures. With a career spanning more than 20 years, the artist has exhibited widely all over the world including the Istanbul, Johannesburg, Whitney, Gwangju, Sydney and Venice biennales. Her exhibition *Intimate Confessions*, Deitch Projects (New York, 2000), which later travelled to Tel Aviv and Berlin, made Amer the first Arab artist to have a solo show at the Tel Aviv Museum of Art. Amer’s work is part of many

notable museum collections such as the Centre Pompidou, Paris, the Art Institute of Chicago, the Guggenheim Abu Dhabi, the Israel Museum, Jerusalem to name a few. She was the recipient of the UNESCO Award at the 1999 Venice Biennale.

Mahmoud Bakhshi (Iranian, b. 1977)

Lives and works in Tehran, Iran

Spanning sculpture, installation, photography and video, the Iranian artist Bakhshi recontextualizes the contradictions of Iranian society and the current situation in his homeland. Reflecting on post-revolutionary Iran, his work integrates everyday objects from Iran, especially those that have acquired a political character beyond their banal everyday character. The artist has exhibited in shows both locally and abroad, including the Venice Biennale, Barbican Centre, London, Tate Modern, Saatchi Gallery and Galerie Thaddaeus Ropac. He also founded Bon Gah an independent art and cultural centre founded to produce a number of creative artistic projects, including books, exhibitions and films in Tehran. Mahmoud Bakhshi was one of the first contemporary artists from the Middle East to be acquired by the Tate Modern and was part of the exhibition *Love Me Love Me Not* at the 53rd Venice Biennale which later traveled to the HAC designed by Zaha Hadid in Baku, Azerbaijan.

Moataz Nasr (Egyptian, b. 1961)

Lives and works in Cairo, Egypt

Nasr’s practice explores new globalism and traditions, questioning geopolitical and social development in Africa. His paintings, sculptures, installations and videos explore these themes as reflected across art, sociology and history. His artistic practice is in effect a tool and language embracing art, sociology, Sufism and history while aiming to encourage dialogue across geographical boundaries. Showing complex cultural processes currently underway in the Islamic world, his work surpasses idiosyncrasies and geographical limits and voices the worries and torments of the African continent. The feeling

of belonging to a specific geopolitical and cultural context and the need to maintain a link with his homeland are key elements of his life and work. Nasr was selected to represent Egypt during the 57th Venice Biennale and has participated in the Seoul, Sao Paulo, Yinchuan, Havana and Bogotá biennials in addition to having been exhibited in many museums around the world including LACMA, The Louisiana Museum of Modern Art in Copenhagen and The Smithsonian National Museum of African Arts, Washington amongst others.

Mounir Fatmi (Moroccan b. 1970)

Lives and works in Paris, France

Working across video, installation, drawing, painting and sculpture, Fatmi constructs visual spaces that address current social, political and environmental issues. His work deals with the desecration of religious objects, deconstruction and the end of dogmas and ideologies. Influenced by the idea of defunct media and the collapse of the industrial and consumerist society, he develops a conception of the status of the work of art located somewhere between Archive and Archeology. Whether his approach is via antenna cables, copier machines, VHS tapes, stereo speakers, a dead language or a political movement his works bring to light our doubts, fears and desires. Fatmi's work has been exhibited in important international museum group shows around the world including Centre Pompidou and Palais de Tokyo, Paris, The Brooklyn Museum, New York, the Mori Art Museum, Tokyo, Mathaf Museum in Doha and the Victoria & Albert Museum, London. His installations have been shown in both the Venice and Sharjah Biennales.

Monir Farmanfarmaian (Iranian, 1922-2019)

Lived and worked in Tehran, Iran

Known for transforming Persian pictorial language into Modernist forms, Farmanfarmain's work combined traditional Iranian techniques with Western geometric abstraction across both the New York and Iranian art scenes. Spending her early formative years in New York, practicing alongside many

iconic contemporary American artists including Jackson Pollock, Frank Stella, Louise Nevelson and Andy Warhol, she later incorporated traditional reverse glass painting, mirror mosaics and Islamic geometry into her works employing an interaction of texture, light and reflection, color and form. Her works are held among the collections of important institutions, such as the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, the Museum of Contemporary Art, Chicago; the TATE Modern, London amongst others. She has had several important retrospectives to date including at the Guggenheim New York and the Serralves in Porto. In 2017 Tehran University inaugurated the Monir Museum dedicated to her life and work making her the first woman artist to have such a status in the country. Her upcoming centennial will be taking place at the Serpentine in London.

Maha Malluh (Saudi Arabian, b. 1959)

Lives and works in Riyadh, Saudi Arabia

The work of Maha Malluh is a critical and sensible reflection against the immense impact of globalisation consuming our everyday life, behaviour and context, particularly in the context of her native Saudi Arabia and the rapid oil wealth transformation which has impacted its recent history. She examines the complex patchwork of tradition against emblematic symbols inherent in the consumer culture and focuses on the consequences and changes brought forward by consumerism as a new social and economic order and how it radically affects and shapes our values, culture as well as natural and architectural landscapes. She studied Fine Arts at SMU in Dallas and received an MA degree in Design and Photography from De Anza College in California, USA. Exhibited at the 57th Venice Biennale as part of the international pavilion Viva Arte Viva, curated by Christine Macel, several museums have also acquired Malluh's work for their collections in recent years such The Centre Pompidou, Paris, the SF MoMA, San Francisco and the Guggenheim Abu Dhabi, TATE Modern to name a few.

Gabriel de la Mora (Mexican b. 1968)

Lives and works in Mexico City, Mexico

Gabriel de la Mora, is best known for constructing visual works from found, discarded, and obsolete objects. In an obsessive process of collecting and fragmenting materials such as shoe soles, speaker screens, feathers, matchboxes – he creates seemingly minimal and often monochrome-looking surfaces that bring together great technical complexity, conceptual rigor, and multilayered meanings. A constant feature of De la Mora's practice is his use of specific objects and ready-mades in organizations that strike up dialogues with the history of modern painting, conceptual art and the minimalism of the 1960s. De la Mora is part of important museum collections including the Museum of Fine Arts, Boston; The Albright-Knox Art Gallery, Buffalo, New York; El Museo del Barrio, New York; Colección Jumex, Mexico City; the Museum of Contemporary Art, Los Angeles; the Museum of Fine Arts, Houston; and the Pérez Art Museum Miami.

Farhad Moshiri (Iranian b. 1968)

Lives and works in Tehran, Iran

Considered an international leader in the neo-pop movement as well as one of the most prominent figures of Middle Eastern contemporary art, Farhad Moshiri became well known for his ironic interpretations of hybrids between traditional Iranian forms and those of the globalized consumerist and popular culture. Utilizing a repertoire of mediums and tools, Moshiri continues to provide a unique perspective through playful irreverence and layered complexities in his work which go beyond the confines of pure aestheticism. He has participated in important museum shows including *Peter Marino: One Way* at the Bass Museum in Miami (2014) and the Martin Gropius Bau Museum exhibition *ARTand-PRESS* in Berlin (2011). He has gained a widely international collector base and is housed in important institutional collections such as the François Pinault Collection, the British Museum, London, the Mathaf Museum, Doha, and the Guggenheim Museum in Abu Dhabi. He recently had his first retrospective in

the US at The Andy Warhol Museum in Pittsburgh in 2017 and has been exhibited in both the Venice and Sharjah Biennales.

Nabil Nahas (Lebanon, b. 1949)

Lives and works in New York, USA

Taking inspiration from decorative patterns in Islamic and American abstraction, Nabil Nahas continues to innovate with organic materials, including seashells and starfish. Exploring recurring patterns of nature, referencing trees and plant life of his native Lebanon, the artist mixes substances like pumice, gold, powder and volcanic rock into his paints to create different textures. Nahas has exhibited extensively in the USA and abroad, his first major museum retrospective was held at the Beirut Exhibition Center in 2010. He has also participated in exhibitions at the Sao Paolo and Venice Biennales, the Museum of Arts and Design in New York. Public collections that house his work include The Metropolitan Museum of Art, New York, Tate Modern and the British Museum in London as well as the Mathaf in Doha and the Museum of Fine Arts, Boston, amongst others. In 2013, Nahas was awarded the National Order of the Cedar for services to Lebanese culture.

Pascale Marthine Tayou (Cameroon, b. 1967)

Lives and works in Ghent, Belgium

Ever since the beginning of the 1990's and his participation in Documenta 11 (2002) and at the Venice Biennale (2005 and 2009), Pascale Marthine Tayou has been known to a broad international public. His work is characterized by its variability. While his themes may be various, they all use the artist as their point of departure. From the outset of his career, Tayou added an "e" to his first and middle name to give them a feminine ending, thus distancing himself from the importance of artistic authorship and male/female ascriptions. This holds for any reduction to a specific geographical or cultural origin as well. Born in Cameroon and based in Belgium, he belongs to group of African artists who redefine postcolonial culture and blend experiences of their birthplace with those of

Europe. Tayou's work is in important collections such as Centre Pompidou, Paris; the Louisiana Museum of Modern Art, Copenhagen and the Guggenheim Abu Dhabi amongst others.

Lina Ben Rejeb (Tunisian b. 1985)

Lives and works in Paris, France

Lina Ben Rejeb references language as the starting point to her works, accumulating research built upon the tensions between visibility and legibility and their ensuing shapes and patterns. Experimenting with techniques such as photocopying and painting, she is interested in the potential and limitations of the process through repetitive gestures and the exhaustive nature of her technique. Ben Rejeb's work is part of many prestigious art collections including the Kamel Lazaar Foundation, Tunis; the Boghossian Foundation, Brussels and Patrick Heide Art Projects, Germany and London. She has also participated in the Casablanca Biennale.

Catalina Swinburn (Argentinian-Chilean b. 1979)

Lives and works between London, UK, Santiago, Chile and Buenos Aires, Argentina

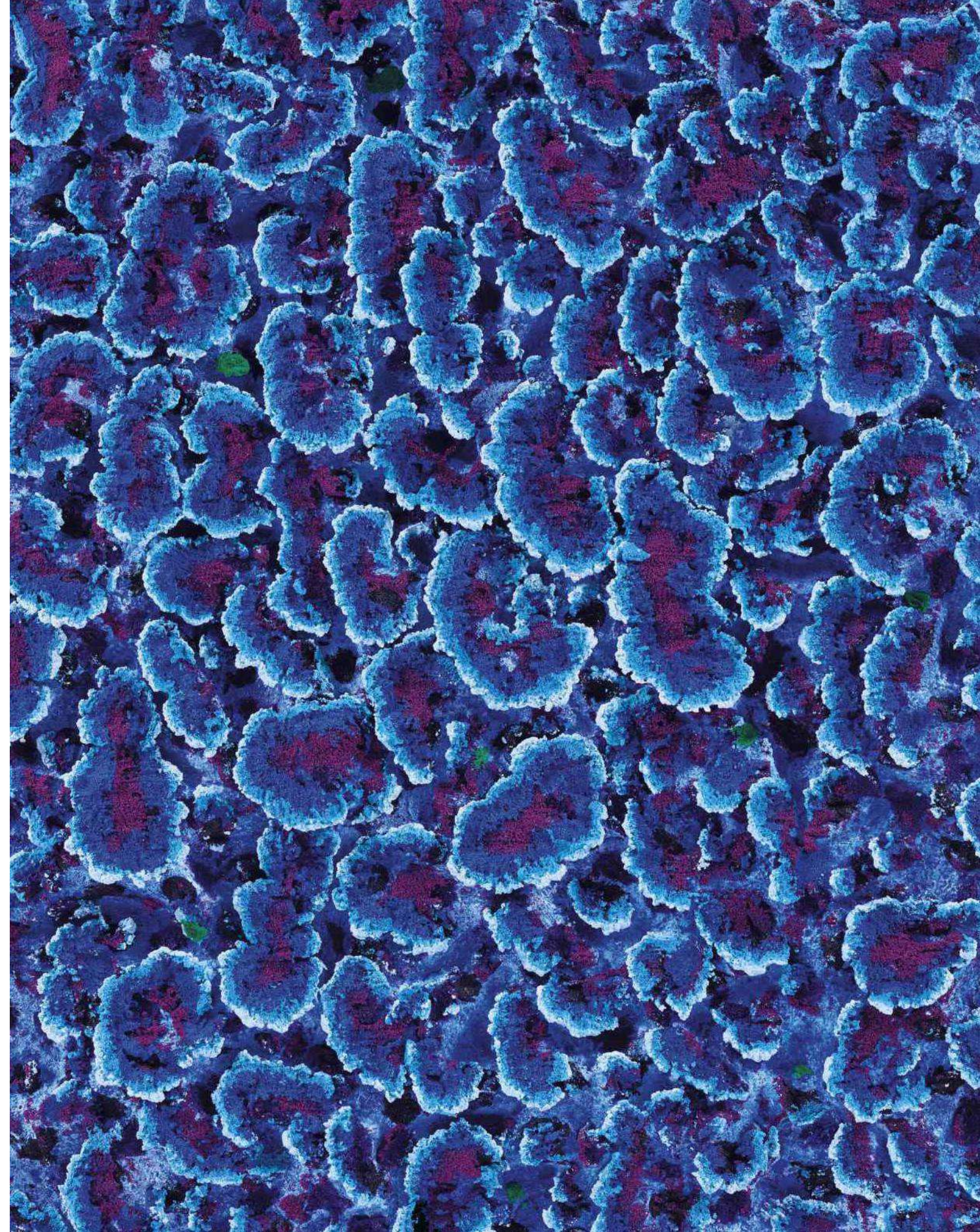
The work of Swinburn operates on the shifting border that she establishes between cult and artistic practice. Through performance and the ritualistic arrangement of objects, her exploration of visual media includes video, installation and photography. Her practice often results in emotional works with metaphoric and symbolic manipulations summarizing her identity as a female Latin American artist in an era with a multiplicity of encounters and realities. Swinburn's work has been recently exhibited at Centro Cultural Matta, Buenos Aires, Argentina;

Museo de la Inmigración, Buenos Aires, Argentina and she is part of various public collections already including the Pilar Citoler Foundation, Cordoba, Spain; Balanz Capital collection, Buenos Aires, Argentina; Latin American Art Collection Artnexus, Bogotá Colombia; CCu Art Collection, Santiago de Chile, Chile ; ICC Contemporary Institute of Culture, Sao Paulo, Brazil; Arte Al Dia Collection, Miami, U.S.A; Rosenblum Foundation, Buenos Aires, Argentina.

Eduardo Terrazas (Mexican b.1936)

Lives and works in Mexico City, Mexico

A founding member of the Mexican contemporary art scene, Eduardo Terrazas's work spans architecture, design, museology, urban planning, and art. Experimenting with Mexican folk art, his work navigates both contemporary art and craft traditions, using the Huichol yarn technique, focusing on the material and meditative process of his technique. First exhibiting in 1972 at the Palacio de Bellas Artes, Mexico City, he has since held exhibitions at the Museo Nacional de Bellas Artes, Santiago, Chile and at the Museo Nacional de Arte, La Paz, Bolivia. He was included in the Biennale de Paris at the Musée d'Art Moderne de la Ville de Paris in 1969 and in the Museum of Modern Art, New York in 1970. As a young architect, Terrazas came to prominence as the co-designer of the logo and prevalent design elements for the 1968 Olympic Games in Mexico City. The logo – traced in concentric circles –set a precedent for the geometric forms that have come to define the artist's visual language. His work was recently exhibited at the Museo de Arte Carrillo Gil, Mexico City and the Fundación Jumex, Mexico City. He has been exhibited at the 11th Sharjah Biennial.



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