

**VOICES OF
PALESTINE**



ARTISTS

Nova Jiang (b. 1985, Dalian, China) lives and works in Los Angeles. Her practice includes painting, sculpture, conceptual art, installation, and public art, often combining new technology and traditional artmaking techniques in unfamiliar ways. Informed by her experience as a young immigrant growing up in New Zealand, as well as wider concerns over climate change and xenophobia, Jiang's paintings juxtapose familiar elements and unexpected arrangements to explore the formation of identity and our uneasy relationships with nature.

Recent solo exhibitions include: *Lesson*, Simone Subal, New York, US (2024), and *Markers*, Union Pacific, London (2021). Selected group exhibitions include: *The Blue Hour*, Union Pacific, London, UK (2024), *No More, Not Yet*, Am Schwarzenbergplatz with KOW and LambdaLambdaLambda, Vienna, Austria (2024), *The Devil You Know*, Simone Subal, New York (2022), and *Song of the Cicada*, Honor Fraser, Los Angeles (2021). Nova is the recipient of Fellowships from Skowhegan, Eyebeam and Wave Hill as well as major public commissions in Los Angeles, Cambridge (Massachusetts), Sacramento, Seattle, Charlotte and San Diego.



Laila Shawa (b.1940, Gaza, Palestine) studied at the Leonardo da Vinci School, Cairo and the University of Rome's Academy of Fine Arts. She also attended the School of Seeing in Salzburg, established by Austrian artist Oskar Kokoschka. In 1964, back in Gaza, she supervised arts and crafts education for UNWRA while working with the documentary photographer Hrant Nakashian. She co-founded the Rashad Shawa Cultural Centre. As an artist, Shawa's concern is to reflect the political realities of her country, becoming, in the process, a chronicler of events. Her work is based on a heightened sense of realism and targets injustice and persecution wherever their roots may be. The initial impetus for a piece often comes from her photographs, which are later transformed by means of silkscreen printing techniques.

Shawa is represented in public and private collections across the world, including the National Galleries of Jordan and Malaysia; the Ashmolean Museum, Oxford, UK; the British Museum, London, UK; and the National Museum for Women in the Arts, Washington, D.C., USA.

The specific work in the sale, *Drowned Cactus* (2014), has been donated by the Dalloul Art Foundation. The Ramzi and Saeda Dalloul Art Foundation (DAF) is a Beirut-based visual arts institution dedicated to making modern and contemporary Arab art accessible to local and international audiences through archiving, exhibitions, education, publications, public programs, and research.

"My late parents, Dr. Ramzi Dalloul, and Saeda El Husseini Dalloul, always had a strong sense of culture... After over 50 years of collecting art during their extensive travels throughout the Arab world, my father asked me to organize his and my late mother's now massive collection and share it with the world, but especially the people and children of the Arab world." — Basel Dalloul



Laila Shawa.
Photo: © Heini Schneebeli, 1990.

Farideh Lashai (b. 1944, Rasht, Iran) left for Europe age eighteen, where she studied German Studies at Goethe University, Frankfurt, and later, glass and crystal design at the Academy of Applied Arts, Vienna. Throughout her career spanning over five decades, Farideh Lashai has always juggled with varying means of expression, without recognizing any frontiers that might confine her to a rigidly defined identity. While painting and visual arts were her main practices, lyricism is the reigning characteristic in her works, whether it is painting, sculpture, writing, installation or a combination of animation and painting.

Lashai has been widely exhibited internationally, from Sydney Biennale, Moscow Biennale, and collateral events of the Venice Biennale to numerous museum shows. Posthumously, her work was subject of a retrospective “Towards the ineffable: Farideh Lashai” curated by Germano Celant, and Faryar Javaherian at the TMOCA, in 2015, and a retrospective curated by Hoor Al Qasimi at the Sharjah Art Foundation in 2016. In 2017, a three-museum project, placing the work of Lashai alongside the work of Francisco Goya, was organized between the Museum of Fine Art Ghent (MSK, Ghent), Museo Nacional del Prado and the British Museum. Her works can be found in major private and public collections such as the collections of Tehran Museum of Contemporary Art, Los Angeles County Museum (LACMA), Centre George Pompidou, The British Museum, Sharjah Art Foundation, National Museum of Jordan and National Museum of Fine Arts, La Valetta, among others.

This lot consists of a portfolio of twenty-eight silkscreens, faithful posthumous reproductions of Farideh Lashai’s original sketches and studies on kalk paper for crystal and ceramic design in the 1960s at Riedel and Rosenthal Studios, produced by Farideh Lashai Foundation in 2022.



Farideh Lashai working on glass design, c. 1960s



Mandy El Sayegh (b. 1985, Selangor, Malaysia) is an artist based in London, whose practice is rooted in assemblage. Executed in a wide range of media—including densely layered paintings, sculpture, and installation, as well as performance, sound, and video—El-Sayegh’s works investigate the formation and break-down of systems of order, be they bodily, linguistic, or political. Recent presentations of El Sayegh’s work include Art Basel Parours, Basel (2024); Overbeck-Gesellschaft – Kunstverein Lübeck (2023); MOVE 2022: Culture club—Corps collectifs at Centre Pompidou, Paris (2022); the Biennale Matter of Art, Prague, (2022); and the traveling exhibition British Art Show 9 (2021–22). Her monograph *The Makeshift Body* was published in 2023 by Black Dog Press. El-Sayegh’s work is in public and private collections, including LACMA, Los Angeles; Tate, London; and Sharjah Art Foundation, Sharjah.



Reverse White Ground: We Bear Witness:

This painting is an extension and, as the title suggests, a subversion, of the artist’s long-running White Grounds series. While in the White Grounds material is buried and partially obscured by layers of pristine gesso, in this work the surface is smeared with saturated, ferrous red, overlaid with a layer of iridescence. The piece is one of a number of recent paintings by El-Sayegh which are informed by imagery of the current genocide in Gaza, in particular an image of a crushed body which circulated online in February 2024, identified as that of 62-year-old Palestinian Jamal Hamdi Hassan Ashour. El-Sayegh’s composition takes elements of this horrifying image: its colour palette, and silkscreened renderings of tyre tracks, and places them into an abstracted field, which initially may appear harmonious. The work is an exercise in how to begin to process such imagery, with a slogan at the centre, taken from placards at Palestine solidarity marches in London, pointing to the role of the onlooker: to bear witness.

Aya Haidar (b.1985) is a visual artist whose work focuses on the recycling of found and disposable objects making poetic works that explore labour, displacement, domesticity, womanhood and memory, with a particular focus on the Middle East through the histories contained within aged, and culturally specific objects. She further develops this aspects of re-using objects to re-create narratives to explore memory with a focus on old objects from previous generations.

International solo and group exhibitions include The Whitworth (Manchester), Kettle's Yard (Cambridge), Cubitt (London), Athr Gallery (Jeddah), New Art Exchange (Nottingham), Jeddah 21,39 (KSA), Mosaic Rooms (London), Casa Arabe (Madrid). Aya has been involved in numerous social engagement projects with institutions including Kettle's Yard, PEER, The Camden Arts Center, Shubbak Festival, Mosaic Rooms, INIVA, V&A, Tate, as well as being selected for Hans Ulrich Obrist and Hoor Al Qasemi's *Do It Arab* project (2016). Her institutional acquisitions include the Jameel Collection and the Guggenheim (Abu Dhabi) for her most recent large scale installation *Highly Strung*.



Hassan Hajjaj (b. 1961, Morocco) is renowned for his captivating and vibrant works that merge contemporary art, fashion, and cultural identity. Hajjaj moved to London following his family at the age of 12 in the 1970s. Hajjaj's diverse background greatly influences his art, which reflects a fusion of North African tradition and Western popular culture.

Using vibrant colors, bold patterns, and found objects, Hajjaj expertly blends his Moroccan and London roots through fashion but also consumer products, resulting in visually striking and culturally rich compositions. His subjects are often friends, musicians, artists in the widest sense, and everyday people, whom he photographs in carefully constructed settings filled with a kaleidoscope of colors. By incorporating elements of pop art, street culture, and fashion, Hajjaj challenges conventional notions of identity and cultural representation. Through his art, Hajjaj explores themes of globalization, consumerism, and cultural hybridity. His works invite viewers to question stereotypes, celebrate diversity, and embrace the beauty of all cultures.



Yasiin Bey (formerly Mos Def), is a Grammy Award-nominated rapper and actor

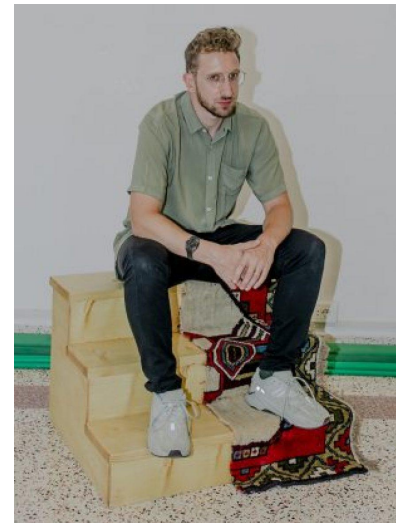
Hajjaj's work has been exhibited worldwide, with major exhibitions in renowned institutions such as the Victoria and Albert Museum in London and the Brooklyn Museum in New York to name a few. His photographs, installations, and mixed-media pieces have garnered critical acclaim for their boldness and innovation. His art not only captures the essence of contemporary culture but also serves as a powerful social commentary on issues of race, identity, and globalization.

Lawrence Abu Hamdan (b. 1985, Amman, Jordan) is a researcher, filmmaker, artist and activist or as he puts it a 'Private Ear'. Abu Hamdan has over a decade of experience investigating audio and a doctorate from the University of London on the role of sound in legal investigations and political discourse. In 2023 he founded *Earshot* the world's first not-for-profit organisation dedicated to the study of audio for human rights and environmental advocacy. His research in sound and acoustic events has played a central role in advocacy campaigns for organisations such as Defence for Children International, al Haq, Human Rights Watch, Btselem, Forbidden Stories, Forensic Architecture and Amnesty International.

Abu Hamdan's work has been presented at MoMA New York, MUAC Mexico, the 22nd Biennale of Sydney, the 58th Venice Biennale, the 11th Gwangju Biennale, the 13th and 14th Sharjah Biennial, the 34th Biennial of São Paulo, Tate Modern and Hammer Museum L.A. His works are part of collections at Reina Sofia, MoMA, Guggenheim, Hamburger Bahnhof, Van AbbeMuseum, Centre Pompidou and Tate.

FOR THE OTHERWISE UNACCOUNTED, 2020.

In 1997, Dr. Ian Stevenson, a psychiatrist at Virginia School of Medicine, published 'REINCARNATION AND BIOLOGY: The Etiology of Birthmarks', a culmination of fieldwork across Asia, Turkey, Lebanon, Africa, and Alaska. He explored reincarnation claims, focusing on how birthmarks on individuals corresponded to their previous lives' death circumstances. The work blends narrative literature, forensic analysis, biological data, historiography, theology, and scientific theories. In focusing on the claim to reincarnation rather than the ethnography of a single people, Stevenson's monologue chronicles a collectivity of people who exist at the threshold of the law and for whom injustices and violence have otherwise escaped the historical record due to colonial subjugation, corruption, rural lawlessness and legal amnesty. The raised ink renderings of these birthmarks highlight the ways in which testimony is stored in the body. This work isolates the birthmarks from their bodies, and in this way archives the only surviving remnants of historical erasure, such as forced religious conversions, destruction of language and property, colonial occupation and territorial annexation.



Dala Nasser (b.1990, Tyre, Lebanon) is an artist working through abstraction and alternative forms of image-making. Through processes of burying, soaking, dyeing, embedding and rubbing, Nasser creates indexical paintings of land made through direct contact on location. Nasser's canvases provide close-up views of the markings and layers of political and environmental violence, erosion and toxicity embedded into land from which she forms her works. Nasser received her BFA from Slade School of Fine Arts, London (2016) and her MFA at Yale School of Art, graduating in 2021, with a focus on painting. Her work has been shown internationally, including at the Renaissance Society, Chicago (2023), Sharjah Biennial 15, Sharjah (2023), 58th Carnegie International, Pittsburgh (2022), Beirut ARt Centre, Beirut (2017 and 2019).



The Wazzani River flows through Southern Lebanon and into occupied Palestine. During the Occupation of the South of Lebanon starting in 1983, massive extraction pipes were established pumping out water from the Wazzani and across the frontier. The river and its surrounding ecology suffered a fate similar to the wildlife and humans of the region, slow violence resulting in complete toxicity.

Red in Tooth 1 & 2 has been shown at Kunsverein Cologne (2022), Musee D'Art Joliette Montreal and ICA Winnipeg in 2023 and 2024. They form part of the Red in Tooth series, which was presented at the 15th Sharjah Biennial and has recently been acquired by a major global institution. The installation made up of individual pieces of discarded fabric acting as a palimpsest of the river, being dug into its ground and washed with its rainwater.

Adonis River, 2023, Renaissance Society, Chicago

Florence Peake (b. 1973, London, UK) has been making solo and group performance works intertwined with an extensive visual art practice since 1995. Presenting work internationally and across the UK in galleries, theatres and the public realm, Peake is known for an approach which is at once sensual and witty, expressive and rigorous, political and intimate. Peake produces movement, interactive sculpture, paintings that use the whole body's physicality, text, film and drawings which respond and intercept each other to articulate, extend and push ideas.



Exhibitions and presentations include; National Gallery (2021), touring to Southwark Park Galleries(2023), Fruit Market Edinburgh (2023), Towner Hayward Eastbourne (2024). Hayward Gallery's touring British Art Show 9 (2021). Groupius Bae, Berlin (2022) Venice Biennale 2019; CRAC Occitanie, Sète, France (2018), London Contemporary Music Festival, UK (2018), De La Warr Pavilion, Bexhill, UK (2018); Palais De Tokyo, Paris, France (2018); Hayward Gallery, London UK (2018), Wysing Arts Centre, Cambridge, UK (2017); Serpentine, London UK (2016); Whitechapel Gallery, London, UK (2016); ICA, London (2016); Modern Art Oxford (2016); BALTIC, Newcastle UK (2013), Yorkshire Sculpture Park (2012).

Michael Landy CBE RA (b. 1963, London, UK) lives and works in London. Having studied at Goldsmiths in the late 1980's, Landy's work was shown at the now historic Freeze exhibition at London's docklands in 1988. In many of his earliest works, such as *Market* (1990), *Closing Down Sale* (1992) and *Scrapheap Services* (1995), Landy presented a satirical view on the political and social climate of neoliberal Britain, constructing installations that interrogated issues of consumerism and the commodification of art. Landy's concern with the attribution of value and ownership have remained central to his practice, notably in *Break Down* (2001), in which each and every one of the artist's 7,227 possessions were systematically destroyed by Landy and his assistants over the course of two weeks in a former C&A department store building in Oxford Street, London.



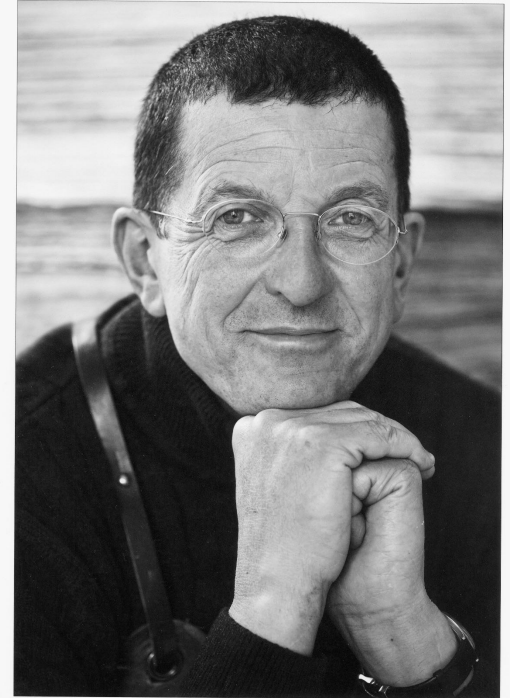
© Photo: David Bebbler

Michael Landy's *Nourishment* etchings are a series of botanical studies of common weeds rendered in meticulous detail. They are the first works that Landy made following the destruction of all his worldly belongings in his acclaimed performance work *Break Down* (2001). Having compelled both himself and the public to contemplate the self-defining nature of possessions, the *Nourishment* series then, as the title suggests, recalibrates Landy's practice by means of an artistic re-habilitation.

The series is comprised of a portfolio of thirty-seven etchings plus six artist's proofs, published by Paragon Press, as well as a series of etchings produced in an edition of six which were sold individually. *Common Orache* is part of the smaller edition of six. The portfolio and the individual etchings in this smaller edition of six were first exhibited at Maureen Paley Interim Art, London, between December 2002 and January 2003. Works from the *Nourishment* series are included in the permanent collections at Tate, The British Museum and the British Council.

Sir Antony Gormley OBE RA (b. 1950, London, UK) is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise.

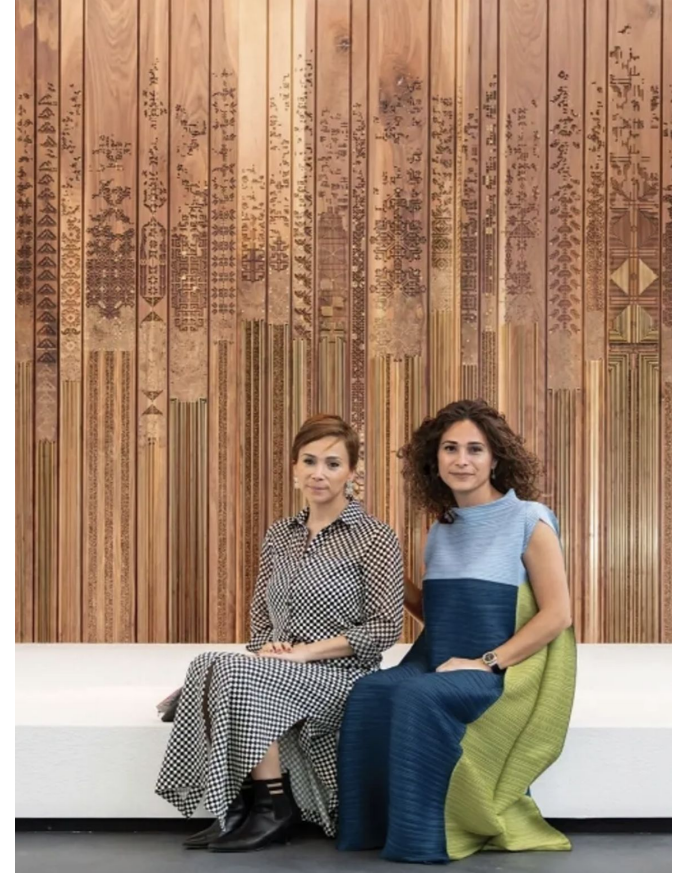
Antony Gormley has had a number of solo shows at venues including The Royal Academy of Arts, London (2019); Delos, Greece (2019); Uffizi Gallery, Florence (2019); Philadelphia Museum of Art, Philadelphia (2019); Long Museum, Shanghai (2017); Forte di Belvedere, Florence (2015); Zentrum Paul Klee, Bern, Switzerland (2014); Centro Cultural Banco do Brasil (2012); Deichtorhallen Hamburg; State Hermitage Museum, St Petersburg (2011); Kunsthau Bregenz (2010); Hayward Gallery, London (2007); Kunsthalle zu Kiel; Malmö Konsthall (1993); and Louisiana Museum of Modern Art, Copenhagen (1989). Permanent public works include the Angel of the North (Gateshead, England), Another Place (Crosby Beach, England), Exposure (Lelystad, The Netherlands) Chord (MIT – Massachusetts Institute of Technology, Cambridge, MA, USA). He has also participated in major group shows such as the Venice Biennale and Documenta 8, Kassel, Germany. Gormley won the Turner Prize in 1994 and has been a member of the Royal Academy since 2003. He was made an Officer of the British Empire in 1997 and knighted in 2014.



Portrait of Antony Gormley by Lars Gundersen.

Naqsh Collective was founded in 2009 as a collaborative journey by two sisters Nisreen and Nermeen Abudail, blending their Palestinian heritage with modern design. 'Naqsh' meaning 'engrave' symbolises their dedication to creating lasting works that connect tradition with contemporary aesthetics. Through their work, they reinterpret Middle Eastern motifs, particularly Palestinian embroidery, architecture and crafts, into minimal, refined forms that speak to global audiences. The driving force behind their work is the desire to bring light to the richness and complexity of Palestinian history. Works such as The Bride's Rug and The Shawl, reflect stories of loss, resilience and the act of safeguarding memory - narratives of a displaced nation. These works honour the legacy of women, whose crafts and customs are vessels of cultural transmission, but also symbols of defiance and survival. Their mission is to amplify Palestinian culture through art, bridging the past with the future, and tradition with innovation.

Naqsh collective has participated in national and international events such as Milan Design Week, Amman Design Week, Design Days Dubai and Saudi Design Week, VENICE DESIGN 2018, and in museums in the UK, Lebanon, Sharjah, Ramallah and Jerusalem. In 2018 Naqsh Collective is shortlisted as one of the nine finalists for the Jameel Prize 5 at the Victoria and Albert Museum, London.



Samia Halaby (b.1936, Jerusalem, Palestine) is a Palestinian-American artist, and scholar living and working in New York. After nearly 60 years of identifying the essentials of abstraction, the prolific Halaby is considered to be a trailblazer in contemporary abstract art internationally. Halaby draws inspiration from nature and historical movements such as early Islamic architecture and the Soviet avant-garde.

Displaced from Palestine in 1948 with her family when she was eleven, Halaby was educated in the American Midwest at a time when abstract expressionism was popular but female abstract painters were marginalized. Halaby believes that new approaches to painting can transform our ways of seeing and thinking, not only within aesthetics, but also as a way to discover new perspectives for advances in teaching, technology, and society at large. This conviction has inspired her to pursue additional experiments in drawing, printmaking, computer-based kinetic art, and free-from-the-stretcher painting.

Her work is in the collections of museums including the Solomon R. Guggenheim Museum of Art (New York and Abu Dhabi); Cleveland Museum of Art and Institut du Monde Arabe.



Shirin Neshat (b. 1957, Qazvin, Iran) is an Iranian-born artist and filmmaker living in New York. Neshat's early photographic works include the Women of Allah series (1993–1997), which explored the question of gender in relation to Islamic fundamentalism and militancy. Her subsequent video works departed from overtly political content or critique in favor of more poetic imagery and narratives. In her practice, she employs poetic imagery to engage with themes of gender and society, the individual and the collective, and the dialectical relationship between past and present, through the lens of her experiences of belonging and exile.

She has mounted numerous solo exhibitions at museums internationally, including: the Hirshhorn Museum and Sculpture Garden, Washington D.C.; Stedelijk Museum, Amsterdam; the Serpentine Gallery, London; Hamburger Bahnhof, Berlin; and the Musée d'art contemporain de Montréal. Recent solo exhibitions include: Kunstraum Dornbirn, Austria; Faurschou Foundation, Copenhagen; Kunsthalle Tübingen, Germany; and Museo Correr, Venice, Italy, which was an official corollary event to the 57th Biennale di Venezia in 2017.

Neshat has directed three feature-length films, Women Without Men (2009), which received the Silver Lion Award for Best Director at the 66th Venice International Film Festival, Looking For Oum Kulthum (2017,) and most recently Land of Dreams (2021) which premiered at the Venice Film Festival. The work in this sale is from Shirin's 2017 film Looking For Oum Kulthum, which highlights the price that a woman must pay if she dares to cross the lines of a conservative male-dominated society.

The artist lives and works in New York.



Youssef Nabil (b. 1972, Cairo, Egypt) draws inspiration from the concept of memory and the cinematic universe he grew up admiring in his native country, Egypt. His works' ethereal aesthetics take from the hand coloring photography technique of the technicolor films. The artist hand-paints each of his black and white photographs, as editions become variations, each a unique version of the artist's labor. He lives and works in Paris (France) and in New York (USA).

This work in this sale is a portrait of Faten Hamama, known as the “Lady of the Arabic Screen, a star of the golden age of Egyptian cinema. Born in 1931, she was only a child when she made her screen debut and went on to appear in almost 100 films. Ms Hamama was the former wife of Egyptian actor Omar Sharif. They were married for nearly 20 years and appeared in many films together in the 1950s. She was photographed by Youssef Nabil in 2008. In 2015, she died at the age of 83. She will forever be remembered as an Arab screen icon.



Youssef Nabil's work is part of various international collections, among which: in the USA, the Los Angeles County Museum of Art (LACMA), the Pérez Art Museum in Miami (PAMM), the Studio Museum in Harlem, New York, and the Savannah College of Art and Design Museum of Art (SCAD) in Savannah; in France, the Fondation Louis Vuitton, the Collection François Pinault, and the Maison Européenne de la Photographie in Paris; in Switzerland, the Collection UBS Art in Zürich; in the UK, the British Museum and the Victoria & Albert Museum in London; in Angola, the Sindika Dokolo Foundation in Luanda; in Greece, the Photography Museum in Thessaloniki; in Qatar, the Mathaf Arab Museum of Modern Art in Doha; in the United Arab Emirates, the Guggenheim Museum in Abu Dhabi; in Mexico, the Centro de la Imagen in Mexico City.

Alia Farid (b.1985, Kuwait city, Kuwait) is a filmmaker and sculptor whose practice centres on lesser-known histories often deliberately erased. Her work meditates on the intimacies of everyday objects that have been made, put to use, or operationalised by hand — mundane drinking vessels, manufacturing belts, family movies made on handheld cameras, artisanal tapestry — to excavate histories of loss and to forge pathways towards the rediscovery of shared personal connection.

Selected exhibitions include: Chisenhale Gallery, London (2023); *IKunsthalle* Basel, Basel, Switzerland (2022); *Whitney Biennial 2022*, Whitney Museum of American Art, New York (2022); MCA Chicago, Chicago (2022); Wäinö Aaltonen Museum of Art (WAM), Turku, Finland (2021); 10th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2021); Kunstinstituut Melly, Rotterdam, The Netherlands (2020); Yokohama Triennale 2020, *Afterglow*, Yokohama, Japan (2020); *In Lieu of What Was*, Portikus, Frankfurt/Main (2019).



Elsewhere, 2023, Chisenhale Gallery, London

Initially conceived in 2013, the series *Elsewhere* is just the first installment of an ongoing research project which maps Arab and South Asian migration to Latin America and the Caribbean. Other sites of investigation are Trinidad, Cuba and Mexico. In this iterative process, *Elsewhere* is a single node or moment, one mark on an intricate map. Inspired by archives and interviews with members of the community, the pieces depict storefronts, writing, and cityscapes that conjure the prominent presence of the Palestinian diaspora in Puerto Rico. Pharmacies, restaurants, and shops owned and operated by Palestinians feature in these boldly-colored works; mosques recur frequently, as does the language of advertising and commerce.

Mark Wallinger (b. 1959, Chigwell, UK) is one of the UK's leading contemporary artists. Having previously been nominated for the Turner Prize in 1995, he won in 2007 for his installation 'State Britain'.



State Britain, 2007

Wallinger won the Turner Prize for his re-creation of Brian Haw's anti-war protest in Parliament Square at Tate Britain.



His work 'Ecce Homo' (1999–2000) was the first piece to occupy the empty plinth in Trafalgar Square. He represented Great Britain at the Venice Biennale in 2001. 'Labyrinth' (2013), a major and permanent commission for Art on the Underground, was created to celebrate 150 years of the London Underground. In 2018, the permanent work 'Writ in Water' was realised for the National Trust to celebrate Magna Carta at Runnymede, and 'The World Turned Upside Down' was unveiled in 2019 for the London School of Economics.

Ben Eine (b. 1970, London, UK) is a renowned graffiti writer and trailblazer in the exploration of typographies. Eine originally worked with Banksy and David Shrigley as their printer but rose to fame when his signature works began appearing across East London over two decades ago. His distinct letterforms - sometimes politically charged - gained him prominence in the street art scene and has established Eine as a mainstay in the international art market.

Eine remains true to the roots of graffiti writing, often painting his works publicly before producing silk screens or spray paint on canvas mediums of his text work.



In 2019, a large-scale *Make Your Voice Heard* first appeared on in the middle of San Antonio, Ibiza.



In 2010, a large-scale *Change* first appeared in Old Street, London.

'Ben Eine: the street artist who has made it to the White House' (Guardian, 2010) when Prime Minister Cameron gifted his artwork to President Obama in 2010.

Currently Ben Eine's work is held in the permanent collections of the V&A, London, The Museum of Modern Art, Los Angeles and galleries worldwide, while his street art works can be seen all over the world, most recently he completed a huge mural on the British Embassy in Abu Dhabi.

In 2018 Eine unveiled the largest street art work in the world; the 'CREATE' mural — a 17500 square foot artwork painted on industrial ground in East London that is visible from space.

Walled Off Hotel (est. 2017) is a boutique hotel, located in Bethlehem, designed by Banksy alongside other creatives and notable academic Dr. David Grindon. The hotel is considered to be a key piece of social commentary on the Palestinians affected by the Israeli-Palestine Conflict and billed as having “the worst view of any hotel in the world”.

The Walled Off Hotel features more than 20 new Banksy originals. On the ground floor, a museum commemorates “a hundred years since the British took control of Palestine and helped kick start a century of confusion and conflict.” On the upper level, another exhibition hall exhibits local Palestinian artists, among them Sliman Mansour. All rooms are filled with original artworks by Banksy and local Palestinian artists.



Banksy's iteration of Dove Of Peace



*Banksy - Dove Of Peace, Armoured
Manger Road,
Bethlehem
Painted in 2005*

Banksy's iteration of the Watchtower



Banksy - Watchtower (2017)
On permanent exhibition at the
Walled Off Hotel, Bethlehem

Banksy's iterations of Girl With Balloon



*Banksy - Girl With
Balloon*
Waterloo Bridge
Painted in 2002



Katharine Hamnett (b. 1947, Gravesend, UK) is a British fashion designer best known for fashion ethics and political t-shirts. She graduated from Central Saint Martin's School of Art and Design in 1970 and launched the Katharine Hamnett London clothing label in 1979. In 1989 she was the first person to blow the whistle on the malpractices of the textile and fashion industries. Hamnett lobbied directly on issues such as the use of pesticides and the plight of cotton farmers, and she pressured her licensees to reduce the impact of her collections, eventually shuttering production and turning her efforts to political activism.

In 1983, Hamnett released the first of her now-iconic oversized T-shirts emblazoned with large block letter slogans. George Michael of the English pop duo Wham! wore her CHOOSE LIFE T-shirt in a music video, and other fans of her label at the time included Boy George, Princess Diana, Liz Taylor, Madonna, and Mick Jagger. It was soon followed by others including EDUCATION NOT MISSILES, WORLDWIDE NUCLEAR BAN NOW, PEACE, SAVE THE WORLD, and NO WAR (which helped inspire the formation of the STOP THE WAR Coalition in 2001).

Her works are in the permanent collections of the Metropolitan Museum, New York, The Victoria & Albert Museum, London, The Museum of New Zealand Te Papa Tongarewa, Wellington and more.



Katharine Hamnett binning her CBE

In 2011, Hamnett was appointed Commander of the Order of the British Empire (CBE) in the 2011 New Year Honours, for services to the fashion industry. She renounced the honour in February 2024 and was filmed disposing of the CBE in the bin due to the lack of action by the British government regarding the onslaught in Gaza. In the footage she said:

"I'm disgusted to be British for our role in genocide in Gaza. This is my CBE. It belongs in the dustbin, with Sunak and Starmer."

Rasha Eleyan (b. 1978, Dubai, UAE) is a Palestinian artist known for bold visual grammar, often blending pop art and photorealism. Born into a family of artists, including her father the renowned Palestinian artist Nasr Abdelaziz Eleyan, she draws inspiration from her Palestinian roots, Dubai upbringing, and Southeast Asian experiences.

The artist writes; "This painting, *Call Me By My Name*, is a declaration: their name is Palestine. Every figure in this piece demands to be called by that name — from the Palestine sunbird, whose name the occupation tried and failed to change, to the stories of Ghassan Kanafani's children, and the vintage Palestinian posters that have carried our message for decades. Through them, I show our unwavering resolve. We have chosen death over humiliation. Sumud, a cultural value and political strategy that has defined us for generations, remains as strong now as ever.

This piece reflects more than history. What is happening in Palestine today has surpassed the horrors of genocide or ethnic cleansing — it is an attempt at total erasure. The censorship is systemic. Journalists are instructed to avoid our truth, while style guides in media outlets prohibit even the word 'Palestine.' My painting is a direct response to that silencing, a visual rejection of the forces trying to erase us."

Notable solo exhibitions include "Arab Spring and the Cradle of Civilization" in Orfali Gallery Amman and "The Occupation of Rasha Eleyan: Zaghrouta Solidarity" at Addicted Art Gallery. Alongside painting, Rasha excels in motion graphics, contributing to Disney TV and GIFFEST in Singapore. Her passion for cultural preservation led to the creation of the acclaimed Peranakan Culture Heritage Workshop, showcased in prestigious venues like the Baba House Museum. Her work is in numerous esteemed private collections worldwide, particularly Asia.



Katya A. Traboulsi (b. 1960, Beirut, Lebanon) is a multimedia artist whose practice is characterized by the emotional intensity with which she confronts the effects of the Lebanese civil war. Both her painting and sculptural works are characterized by her bold use of colour, which disrupts the viewer's expectations of the dark subject matter they are confronted with.

Her solo exhibition *Perpetual Identities* (2018) held at the Salah Barakat Gallery saw presented 46 handcrafted replicas of Lebanese war bomb shells adorned with colourful patterns, beads and sculpted forms, thus transforming these destructive military objects into beautiful, ornate vessels. The work in this sale has been partially donated by the Leila Heller Gallery in New York.

In 2013, Traboulsi published *Generation War*, a body of work that traces the story of photojournalists who witnessed the civil war during the 80s — an homage to their efforts and a political project that seeks to record the country's complex histories. Traboulsi lived and worked in Dubai from 1989 till 2016 before returning to her native Beirut. Her work has been exhibited internationally since 1986 in Paris, London, Dubai, Kuwait, North America, the Algerian museum of Modern Art and the International Armory Show in NYC.



Sisters **Niki and Zoe Moskofoglou** founded **On Entropy**, a marble atelier, in 2011, with locations in Athens and London, driven by a desire to push the boundaries of marble's transformative potential. Their vision blends art and functionality, experimenting with the material's inherent entropy—its ability to morph and evolve while embracing its natural limitations.

Their pieces, ranging from furniture to lighting fixtures, challenge perceptions of the material, turning cold stone into objects with sensual textures and a warm, inner glow. Every creation is crafted from a single piece of marble, without seams or joints, ensuring each work is unique due to the stone's natural veins and translucency. Collaborating closely with renowned local sculptors Nikos Fortomas and Argiris Skalkotos, On Entropy has established a distinct voice in the world of sculptural design.

The *Prickless Pear* is the centrepiece of the Opuntia collection, a series of sculptural furnishings inspired by the resilience symbolized by the Prickly Pear cactus. This collection, conceived during the COVID-19 pandemic, reflects themes of endurance and adaptation, mirroring the collective human experience. Opuntia invites us to slow down and engage with the fluid, organic forms of contemporary marble design. Each leaf of the sculptures is envisioned as a free, hand-drawn circular plane, embodying the cactus' natural harmony and irregularity. Crafted under On Entropy's guiding principle, "Please Do Touch," Opuntia merges exquisite craftsmanship with tactile engagement, encouraging users to experience the delicate plasticity and luxurious texture of the marble through touch.

Their designs are represented globally in prestigious galleries and museums such as Rossana Orlandi (Milan), Mint (London), Le Bon Marché (Paris), and the Museum of Cycladic Art (Athens). On Entropy has also earned acclaim with the Archiproducts Design Award for their innovative marble lighting fixtures and collaborates on major projects, including luxury hotels like the Four Seasons Athens and Mandarin Oriental Costa Navarino, as well as private residences.



A very special thank you to:

*Antony Gormley
Mark Wallinger
Michael Landy
Katharine Hamnett
Ben Eine
Florence Peake
Hassan Hajjaj
Rasha Eleyan
Shirin Neshat
Katya Traboulsi*

*Dalloul Foundation, Beirut
Marc Paireon, Brussels
Lina Hadid, Paris
Third Line Gallery, Dubai
Mint Gallery, London
Farideh Lashai Foundation*

*Mandy El Sayegh
Lawrence Abu Hamdan
Alia Farid
Nova Jiang
Laila Shawa
Farideh Lashai
Samia Halaby
Dala Nasser
Aya Haider
Naqsh collective
Youssef Nabil*