

VOICES OF PALESTINE



FINE ART CATALOGUE

CURATED BY ZAYNA AL-SALEH

Lot 1

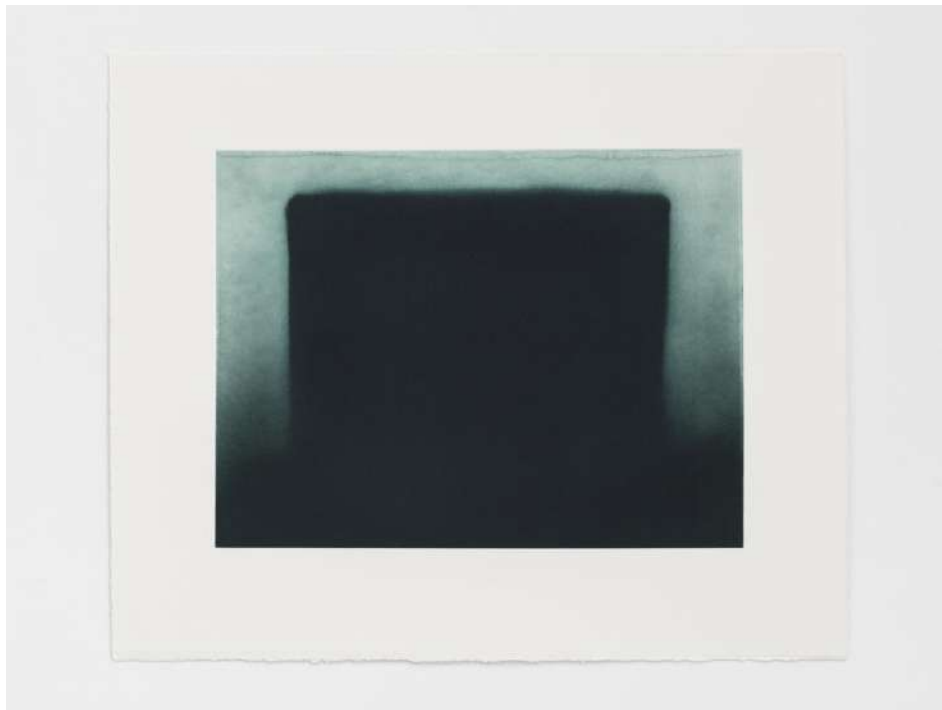


Image © Anish Kapoor. All Rights Reserved, DACS 2025

Sir Anish Kapoor CBE RA
Monad

Estimate £5,000 - £6,000

Polymer gravure type etching on Velin Arches

Blanc 250 gsm

33cm x 40cm

Edition 53/100

Signed and numbered by the artist on recto

Executed in 2020

Shipping from London, UK

Client to pay for shipping separately upon
acquisition.

Sir Anish Kapoor CBE RA (b.1954, Mumbai, India) is internationally recognized as one of today's leading contemporary artists. Since representing Britain at the 44th Venice Biennale (1990), where he was awarded the Premio Duemila and winning the Turner Prize (1991), he has held major solo exhibitions globally and his work is permanently exhibited in some of the most important international collections and museums. Renowned for artworks that blur the boundary between architecture and sculpture, many of his public works have become iconic landmarks worldwide.

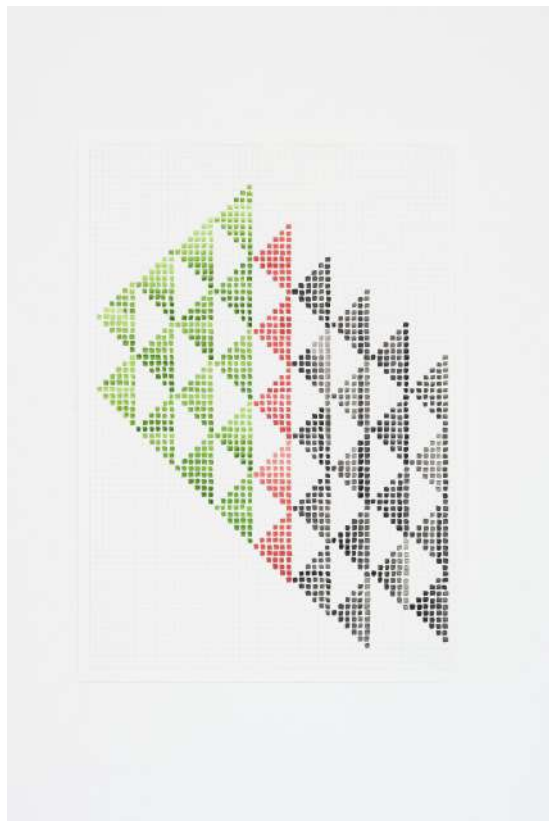
Recent solo exhibitions include Liverpool Cathedral (2024); ARKEN, Ishøj, Denmark (2024); Palazzo Strozzi, Florence, Italy (2023); Gallerie dell'Accademia & Palazzo Manfrin, Venice, Italy (2022), Modern Art Oxford, U.K (2021); Houghton Hall, Norfolk, U.K (2020); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018); University Museum of Contemporary Art (MUAC), Mexico City (2016); Château de Versailles, France (2015); Jewish Museum and Tolerance Center, Moscow (2015).

Kapoor lives and works in London and Venice, Italy.



Photograph: © Jillian Edelstein

Lot 2



Rana Begum ^{RA}
WP736

Estimate £3,000 - £5,000

Watercolour on grid paper

42cm x 29.7cm

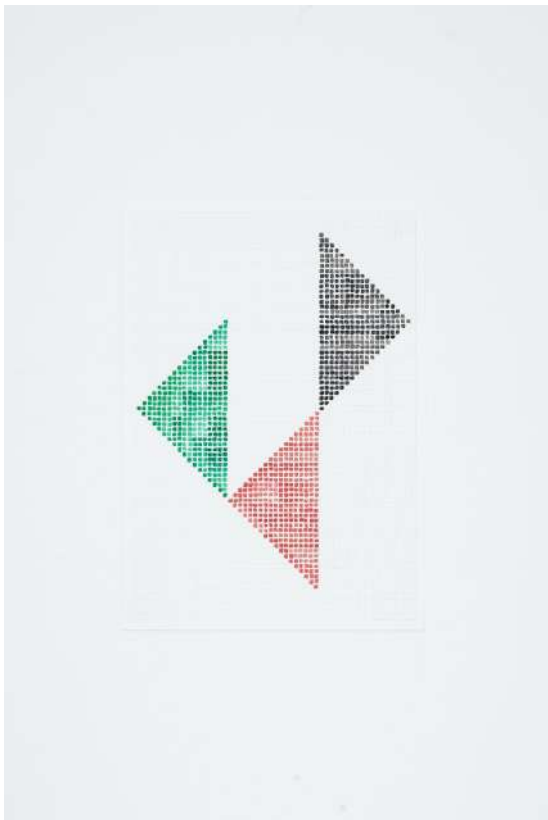
Signed on verso

Executed in 2025

Shipping from London, UK

Client to pay for shipping separately upon
acquisition.

Lot 3



Rana Begum ^{RA}
WP757

Estimate £3,000 - £5,000

Watercolour on grid paper

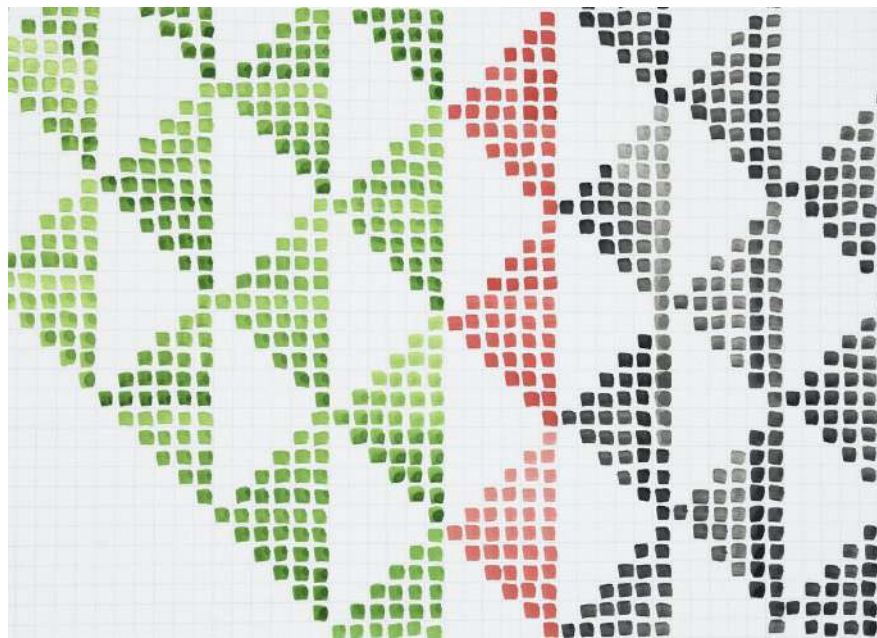
42cm x 29.7cm

Signed on verso

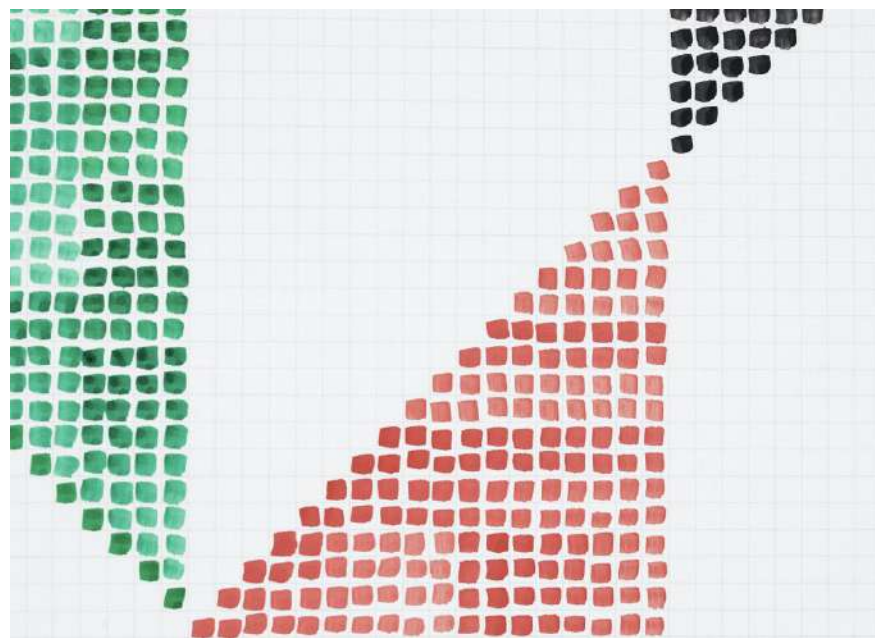
Executed in 2025

Shipping from London, UK
Client to pay for shipping separately upon
acquisition.

These two works *WP736* and *WP757* were painted specifically for Voices for Palestine, and form part of Begum's watercolour series on lightly gridded paper. For Begum, repetition is deeply connected to the daily recitation of verses from the Quran. The meditative process of painting becomes a form of refuge, and an intimate moment of reflection, applied here as a call to engage our thoughts and actions in solidarity with Palestine.



Detail: *WP736* (2025)



Detail: *WP757* (2025)

Rana Begum RA (b. 1977, Bangladesh) lives and works in London. In 1999, Begum graduated with a BA in Fine Art from Chelsea College of Art and Design, and in 2002 gained an MFA in Painting from Slade School of Fine Art.

The work of Rana Begum distils spatial and visual experience into ordered form. Through her refined language of Minimalist abstraction, Begum blurs the boundaries between sculpture, painting and architecture. Her visual language draws from the urban landscape as well as geometric patterns from traditional Islamic art and architecture. Light is fundamental to her process. Begum's works absorb and reflect varied densities of light to produce an experience for the viewer that is both temporal and sensorial.

Begum's first museum solo exhibition *Space Colour Light* opened at the Sainsbury Centre for Visual Arts in May 2017 and traveled to Djanogly Gallery in Nottingham, UK in July 2018. Other solo exhibitions include: *Ordered Form*, St Albans Museum + Gallery, St. Albans, UK (2023); *Dappled Light*, The Box, Plymouth, UK (2023); *Infinite Geometry*, Wanås Konst, The Wanås Foundation, Sweden (2021); *Dhaka Art Summit*, Bangladesh, 2020 (and 2014), *Perception and Reflection*, The Third Line, Dubai, UAE (2019); *A Conversation with Light and Form*, Tate St Ives, Cornwall, UK (2018); *Rana Begum: The Space Between*, Parasol Unit, London, UK (2016); and *New Works*, Delfina Foundation, London, UK (2010).



Photography by Katerina Bezedo

Begum has participated in many international group exhibitions including: *Urban Impressions: Experiencing The Global Contemporary Metropolis*, Moody Center for the Arts, Rice University, Texas, USA (2022); *Creative Folkestone Triennial*, UK (2021); *Breaking the Mould*, Longside Gallery, Yorkshire Sculpture Park, UK (2021); *There is Fiction in the Space Between*, The Third Line, Dubai, UAE (2020); *Heavy Metal – Women to Watch*, The National Museum of Women in the Arts, Washington DC, USA (2018); among others.

Begum's works have been acquired by international institutions and foundations including Cleveland Clinic, Ohio, USA; Simons Foundation, NY, USA; Art Museum of Western Virginia, Virginia, USA; The London Institute, London, UK; Westgate Oxford Alliance, UK; Samdani Collection, India; MoNA (Museum of Old and New Art), Tasmania; The Sainsbury Centre, Norwich, UK; Ishara Art Foundation, United Arab Emirates; Arts Council Collection, London, UK; Ashmolean Museum, Oxford, UK; Collection Pictet, Geneva, Switzerland; Coimbatore Centre for Contemporary Arts, Tamil Nadu, India; Ernst & Young Collection, London, UK; Sainsbury Visual Arts Centre, Norwich, UK; and Marfa Invitational, Texas, USA, among others.



Begum's previous watercolour series exhibited at Wanas Konst, 2021

Lot 4

Mona Hatoum
Untitled (basket)

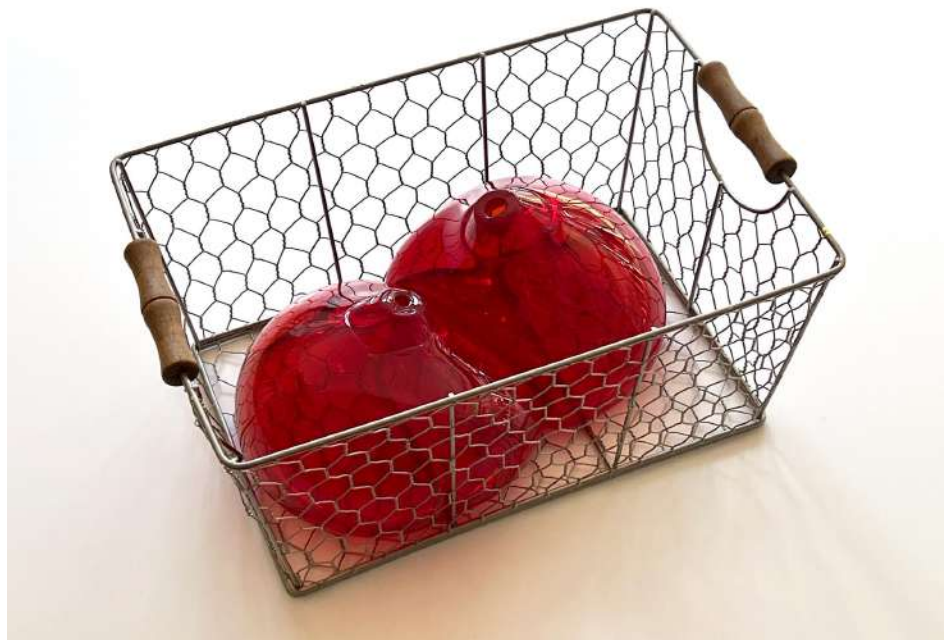
Estimate £16,000 - £20,000

Hand-blown glass, metal and wood

17.5cm x 24.5cm x 37.5cm

COA & installation instructions provided
upon acquisition

Executed in 2014



Shipping from London, UK

Client to pay for shipping separately upon
acquisition.

Untitled (basket) is part of an édition variée of 3 examples and 1 AP. Two examples were sold at Christies in September 2014 and in October 2023.



Detail: Mona Hatoum - *Untitled (basket)* (2014)

Mona Hatoum (b. 1952, Beirut, Lebanon) is a British-Palestinian artist whose poetic and political oeuvre is realised in a diverse and often unconventional range of media, including performance, video, photography, sculpture, installation and works on paper. Her work deals with issues of displacement, marginalisation, exclusion and systems of social and political control. Born into a Palestinian family in Beirut, Lebanon, Hatoum has lived in London since 1975, after the outbreak of the Lebanese Civil War prevented her from returning home. She studied at the Byam Shaw School of Art, London (1975-1979) and the Slade School of Fine Art, London (1979-1981).

Hatoum has participated in numerous international exhibitions, such as the Venice Biennale (1995 and 2005), Istanbul Biennial (1995 and 2011), Documenta, Kassel (2002 and 2017), Biennale of Sydney (2006), Sharjah Biennial (2007 and 2023) and Moscow Biennale of Contemporary Art (2013).



Image courtesy of Jens Ziehe

Recent solo exhibitions include a major survey organised by Centre Pompidou, Paris (2015) that toured to Tate Modern, London and KIASMA, Helsinki (2016) and a large US survey initiated by the Menil Collection, Houston (2017) that travelled to the Pulitzer Arts Foundation, St Louis (2018). In September 2022, three solo exhibitions took place simultaneously in three different institutions in Berlin: Neuer Berliner Kunstverein (n.b.k.), Georg Kolbe Museum and KINDL – Centre for Contemporary Art. Her most recent extensive solo show was held at KAdE, Amersfoort from January to March 2025.

Hatoum was awarded the Joan Miró Prize (2011), the 10th Hiroshima Art Prize (2017) and the prestigious Praemium Imperiale (2019) given by the Japan Art Association for her lifetime achievements in the field of sculpture. She was also the recipient of the 2020 Julio González Prize, Institut Valencià d'Art Modern - IVAM, Valencia, Spain.

Lot 5



Steve Sabella *Elsewhere XIII*

Estimate £5,000 - £6,500

Photo collage; archival pigment print mounted
on matte Diasec

50cm x 50cm

Edition 1 of 6 + 2 AP

Signed and numbered on verso

Executed in 2020

Shipping from Berlin, Germany
Client to pay for shipping separately upon
acquisition.

Steve Sabella (b. 1975, Jerusalem, Palestine) is a Berlin-based artist whose multilayered photographic collages dismantle and reassemble images to liberate perception and reclaim visual sovereignty. His work interrogates colonial narratives by exploring the genealogy of the image and the emancipatory power of imagination. His memoir, *The Parachute Paradox \ Decolonizing the Imagination* (Kerber, 2016), won the Eric Hoffer Award and the Nautilus Book Award for best memoir.

Sabella holds degrees from the State University of New York (BA in Visual Culture), the University of Westminster (MA in Photographic Studies, Chevening Scholar), and Sotheby's Institute of Art in London (MA in Art Business, Saïd Foundation Scholar). His art is in leading public collections including the British Museum; Mathaf: Arab Museum of Modern Art, where he was one of the inaugural commissioned artists; the Arab World Institute in Paris; Ars Aevi Museum in Sarajevo; and the Barjeel Art Foundation in Sharjah.

Sabella's major retrospective, *Archaeology of the Future*, was held at the Scavi Scaligeri Museum in Verona (2014). His monograph was published by Hatje Cantz and the Akademie der Künste in Berlin, with texts by Hubertus von Amelnxen and Kamal Boullata, who described Sabella's work as "a dream to discover."

Elsewhere is a seminal series in which Sabella deconstructs 19th-century B/W photochromes of Palestine. By fragmenting and reassembling these romanticized colonial images, he dismantles the illusion of the "Orient" and reclaims visual authorship. The work exemplifies his artistic and philosophical commitment to decolonizing both image and imagination.

In 2024, Sabella launched *The Art Practice / On Drawing With Light*, a course he teaches at the Barenboim-Saïd Academy in Berlin and other institutions, guiding students through the intersections of image, self-liberation, and artistic purpose. His recent projects include *New Image Order*, extending his investigation into the politics of vision and the poetics of reconstruction. As his practice evolves, Sabella remains committed to transforming how we see — and how we are seen.



Lot 6



Rosalind Nashashibi *The Loss of Pan-Arabism*

Estimate £35,000 - £40,000

Oil on canvas, diptych

90cm x 120cm (90cm x 60cm per canvas)

Signed on verso

Executed in 2023

Shipping from London, UK
Client to pay for shipping separately upon
acquisition.

Rosalind Nashashibi (b. 1973, London, UK) is a British Palestinian painter and filmmaker. In both media she is preoccupied with looking, to the extent of passing over onto the side of the subject in a way that can be disconcerting and yet deeply empathetic. Her films are often non-linear, punctuated by manifestations of power dynamics and collective histories. In her painting, familiar motifs or signs such as a pair of swans or an X, intrigue us into looking at them anew, and her references to the artists of late 19th century Paris are dives into the past to bring back unexpectedly new experiences.

Rosalind writes, “The painting, *The Loss of Pan-Arabism*, draws from a scene that my mother recounted to me, of my father and some other Palestinian friends in tears around the kitchen table after Gamal Abdel Nasser’s sudden death in 1970, which represented the end of Pan-Arabism, and their hopes that it would bring Palestinian liberation.”



She received her BA in Painting from Sheffield Hallam University, Sheffield (UK) after which she attended the Glasgow School of Art, Glasgow (UK) where she received her MFA. As part of her Master's degree, Nashashibi participated in a three-month exchange program in Valencia, California (US) at CalArts in 2000. In 2020, Nashashibi became artist in residence at the National Gallery in London (UK). She was a **Turner Prize** nominee in 2017, and represented Scotland in the 52nd Venice Biennale. Her work has been included in Documenta 14, Manifesta 7, the Nordic Triennial, and Sharjah 10. She was the first woman to win the Beck's Futures prize in 2003.

Her solo shows include; Musée Art Contemporain Carré d'Art, Nîmes (FR); Radvila Palace Museum of Art for CAC, Vilnius (LT); Vienna Secession, Vienna, (A), Kunstinstituut MellyRotterdam (NL), The High Line, New York, NY (US) The Art Institute of Chicago, Chicago, IL (US); Imperial War Museum, London (UK); and ICA, London (UK). Group exhibitions include; Centre Georges Pompidou and Forum des Images, Paris (FR); Tate, London (UK); Sculpture Center, New York, NY (US); Museo Tamayo, Mexico City (MX); Whitechapel, London (UK); Kunstverein, Frankfurt am Main (DE); UCLA Hammer Museum, Los Angeles, CA (US), among others.



Rosalind Nashashibi - *Special Cloth for a UN worker*
(2024)
Oil and charcoal on canvas
60cm x 70cm



Stills from Nashashibi's film *Electrical Gaza* (2015), one of her two films exhibited at her 2017 Turner Prize show.

16mm film transferred to HD, duration 17 minutes



Lot 7



*Copyright Peter Doig 2025 all rights reserved
Courtesy of the artist and TRAMPS London*

Peter Doig *Horse and Rider*

Estimate £110,000 - £150,000

Oil, pigment and charcoal on paper

60cm x 47.5cm (unframed)

Artwork will be framed

Signed on recto

Executed in 2025

Shipping from London, UK
Client to pay for shipping separately upon
acquisition.

Peter Doig (b. 1959, Edinburgh, Scotland) has established himself in a career spanning three decades, as one of the most inventive and accomplished artists working in painting today. Earning international critical recognition in the early 1990s, Doig reshaped the discussion around painting at a time when many artists and critical thinkers preoccupied themselves with rumours of its death. Obsessed with the evocative potential of paint and decidedly pictorial in appearance, Doig's work embraces the recent history of abstraction, broader traditions of narrative painting and contemporary popular culture. His inventive approach to the language and medium of painting, coupled with a use of photography and cinematic sources, has allowed Doig to create some of the most resonant images in contemporary art. Then as now, his singular approach to painting amounts to a thorough reimagining of the medium's potential for depth and meaning.

Peter Doig lived in Trinidad and Canada before moving to London to study at Saint Martin's School of Art and Chelsea School of Art. Since 2002, he has divided his time between London and Trinidad. His work is represented in major public and private collections worldwide. Major institutional exhibitions include Tate Britain, London (2008, traveled to ARC/Musée d'Art Moderne de la Ville de Paris and Schirn Kunsthalle Frankfurt, Frankfurt am Main, Germany, 2008–09); No Foreign Lands, National Gallery of Scotland, Edinburgh (2013, traveled to Musée des beaux-arts de Montréal, 2014); Fondation Beyeler, Riehen/Basel (2014–15); National Museum of Modern Art, Tokyo (2020); and Courtauld Gallery, London (2023).

In 2023–24, he curated the exhibition *Reflections of the Century* at Musée d'Orsay, Paris, which placed his works in dialogue with selections from the museum's collection. Doig taught for many years, notably at the Kunstakademie Düsseldorf, Germany, where he held a professorship from 2004 to 2017. He was nominated for the Turner Prize in 1994, and in 2008 was awarded the Wolfgang Hahn Prize by the Gesellschaft für Moderne Kunst of the Museum Ludwig in Cologne, Germany. From 1995 to 2000 he served as a Trustee of Tate.



Lot 8



A special thank you to art historian and collector, Marc Pairon for the donation.

Banksy's Walled Off Hotel *Visit Historic Palestine*

Estimate £3,000 - £5,000

Screenprint, edition of 4000

59cm x 42cm

Embossing stamp of The Walled Off Hotel®

lower left, two authenticity stamps on verso

With COA receipt, The Walled Off Hotel®

Executed in 2018

Shipping from Brussels, Belgium

Client to pay for shipping separately upon
acquisition.

Lot 9



A special thank you to art historian and collector, Marc Pairon for the donation.

Banksy's Walled Off Hotel *Gaza Guard Tower Carousel*

Estimate £12,000 - £16,000

3 panels & tower, defeated wall sculpture

Hand painted resin sculpture

13.5cm x 12.1cm x 8.5 cm

Executed in 2020

With COA receipt from The Walled Off
Hotel® + signed Duplicate Receipt

Shipping from Brussels, Belgium

Client to pay for shipping separately upon
acquisition.

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.

The Walled Off Hotel sculptures, such as *Gaza Guard Tower Carousel*, were designed by Banksy and hand-painted by local Palestinian artists. These were sold exclusively at the Walled Off Hotel and are no longer available on the primary market.

Banksy's iteration of the Watchtower



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

Lot 10



Elias & Yousef Anastas
Amoud

Estimate £3,000 - £4,000

From *Stone Matters* series

Edition of 6

Ink on cotton paper

100cm x 70cm

Signed on recto

Executed in 2020

Shipping from Paris, France

Client to pay for shipping separately upon
acquisition.

Elias Anastas (b. 1984, Jerusalem, Palestine) and **Yousef Anastas (b. 1988, Jerusalem, Palestine)** both hold an MA in architecture from Paris Val de Seine Paris, where they worked upon graduation. Elias returned to Bethlehem after winning a competition for a music conservatory, while Yousef continued his studies, completing an MS in structural engineering from Les Ponts et Chaussées. Together, they founded Local Industries in 2012, a community of artisans and designers dedicated to industrial furniture-making. In 2016, they went on to found SCALES, a research department that is constantly enhanced by linking scales that are usually opposed. Their studio's work brings together architecture practices, furniture making, research projects and cultural initiatives. Projects include *All Purpose*, an installation for the 17th Venice Architecture Biennale; Radio AlHara, a community-based online radio; the Hebron Courthouse Project; and Stonematters, an experimental research project into the possibilities of stone-use in contemporary architecture.



Elias and Yousef write, “*Amoud* is a stone column made out of collected stone architectural ruins. The different stone elements come from different periods, illustrate different techniques of construction. It addresses the question of the possibilities of reusing stone as a structural material as well as the finite resource that it embodies and its consequent effect on the natural landscape. On a more global note, the approach seeks to integrate salvaged building components in contemporary architecture. The stones that will be collected will be geometrically analysed and interfaces based on our actual stereotomy research will allow to create a self standing massive column. Under the actual state of research we are trying to look at the reuse of stone elements and their adaptations to new forms and configurations as structural elements of architecture.”

Lot 11



A different frame for edition 2/7 will be produced to the one pictured. Use the framed dimensions and frame specification as a guide, colour and dimensions of the frame will vary. Lead time on production once acquired is 8 weeks.

Hassan Hajjaj

Y B 4 Press heroes in Gaza

Estimate £20,000 - £25,000

Featuring Yasiin Bey, formerly Mos Def

Metallic Lambda on 3mm dibond

Frame: Tyre painted yellow, wood & perspex

Framed: 74cm x 99cm x D:5 cm

Edition 2 of 7 plus 2 AP

Signed, dated, titled on verso

Executed in 2023

Shipping from London, UK

Client to pay for shipping separately upon acquisition.

Hassan Hajjaj (b. 1961, Larache, 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.

Lot 12



Dia al-Azzawi
Image from a Trapped City No.2

Estimate £8,000 - £10,000

From the *Children of Gaza* series

Giclée print on paper

92cm x 81.5cm

Edition of 5 + 1 AP

Signed and numbered by the artist

Executed in 2011

Shipping from London, UK
Client to pay for shipping separately upon
acquisition.



Children of Gaza exhibit, QODE Art Space, Amman, 2013

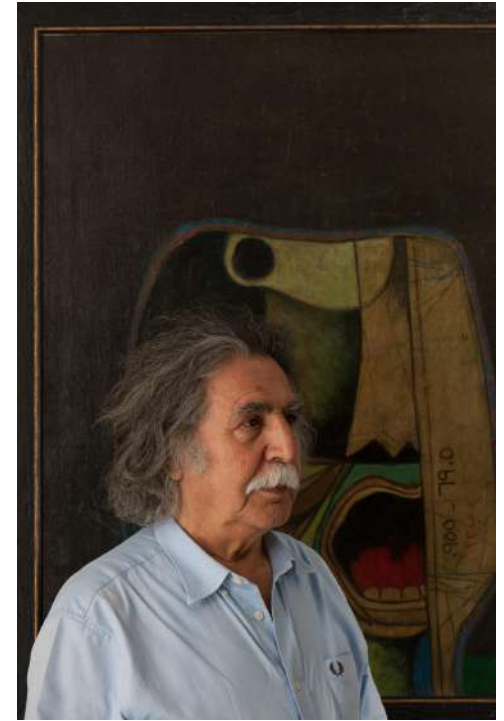
In 2009, three international photographers, Anthony Dawton, Jim McFarlane and Giuseppe Aquili, entered Gaza after Operation Cast Lead with the support of Save the Children and they photographed children and their families, victims of the Israeli incursion. The extraordinary images tell of what happened and the damage done, physically and psychologically but they also tell of a people, particularly the children: bright, intelligent and full of hope. The *Children of Gaza* series was exhibited at Virginia Commonwealth University Qatar, Doha (2011), The Orient Gallery, Amman (2013) and Meem Gallery, Dubai (2014) alongside *Images of a Trapped City*, a set of fifteen digital artworks by Dia al-Azzawi, inspired by and based upon the photographs. These artworks provided a vivid and colourful contrast to the imposing monochrome images of Aquili, Dawton and McFarlane, while this project marked a new technique for printmaking within the oeuvre of the renowned Iraqi artist.

Dia al-Azzawi (b. 1939, Baghdad, Iraq) is a prolific multi-disciplinary artist: painter, sculptor, draftsman, printmaker, publisher and designer. He uses artistic and cultural references from Arab heritage, natural history and folklore, to create contemporary works that are both local and can create a dialogue with other cultures.

The first Iraqi artist to have solo exhibitions outside Iraq, Azzawi wrote a manifesto called *Towards a New Vision* (1968) in reaction to the collapse of political pan-Arabism, which became the foundation for joint Arab cultural activities including al-Wasiti Festival (1972), the Union of Arab Artists (1973), and the Arab Art Biennales (1974 onwards). Since leaving Iraq (1976), Azzawi maintained his relationship with the region through exhibitions across West Asia and North Africa, as well as Europe and America.

From the 1980s onwards, Azzawi created over 100 unique artist's books and limited-edition print collections based on Arabic literature across the ages. As a result of conflict and sanctions in Iraq, he produced a series of monochrome works called *Land of Darkness* (1991—present) and documented the systematic murder of Iraqi intellectuals. Similarly, he has long documented the injustice suffered by the Palestinian people, including one of his most important and best-known works: *Sabra and Shatila Massacre* (1982—83), now in the Tate Modern.

Beyond his own work, Azzawi supports other artists through publishing, collecting, commissioning, and donating from his private collection to public institutions. His ceramics studio in Amman hosts artists from across the Arab world, while his online Arabic-language magazine *Makou* focuses on modern art from Iraq. In addition to joint initiatives to explore the Arab experience, he has also curated international projects, such as an exhibition of prints and graphic design from the Third World (1979—80) and an international poster competition on the themes of freedom of opinion and Palestine (1980).



Lot 13



Rasha Eleyan
Wear Your Keffiyeh

Estimate £8,000 - £12,000

Acrylic on canvas

123cm x 94cm

Signed on recto

Executed in 2025

Shipping from Broadstairs, UK
Client to pay for shipping separately upon
acquisition.

Rasha Eleyan (b. 1978, 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, “*Wear Your Keffiyeh* is a reminder that silence is compliance. In the face of relentless injustice, the keffiyeh stands as a symbol of resistance, identity, and defiance. Once worn in fields and now criminalized in public spaces, it carries the weight of a people’s history—and their unyielding presence. It also speaks to a growing solidarity that refuses to look away. This work is a refusal to be silenced, a refusal to erase what has already been made visible.”

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. Rasha’s work was also included in the landmark exhibition, Art of Palestine: From the River to the Sea at P21 Gallery, London. 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.



Rasha Eleyan with her work, *Call Me By My Name* (2024) which was sold at the previous Voices of Palestine auction

Lot 14



Maysaloun Faraj
Dabka

Estimate £8,000 - £10,000

Hand-made R&F oil pigment sticks on canvas

70cm x 60cm

Signed on verso

Executed in 2023

Shipping from London, UK

Client to pay for shipping separately upon
acquisition.



Detail: Dabka (2023)



Detail: Dabka (2023)



Tatreez series, Maysaloun Faraj's studio

In the words of Maysaloun, “*Dabka* echoes the stomping rhythm of the Palestinian *Dabka*; each mark a step, each cluster a communal rhythm of resilience. Inspired by the encoded beauty of Palestinian embroidery ‘*Tatreez*’, the painting pulses with patterns that are both celebratory and defiant. Like dancers holding hands in fierce unison, vibrant shapes in fuchsia, saffron, crimson, and cobalt come together to resist erasure and honour heritage. *Dabka* is not a static composition, but a living, breathing dance rendered in colour; a visual uprising, a love song to Palestine.”

Maysaloun Faraj (b. 1955, Los Angeles, USA) is a London based painter, sculptor and ceramist with a BSc in Architecture. Born in the USA, she spent her formative years in Los Angeles (1955-1968) before moving to Baghdad in the 1970s, followed by settling in London (1982), with intermittent periods in Paris, including residencies at the *Al-Mansouria Foundation: Cité Internationale des Arts, Paris* (2015, 2017, 2018).

These diverse cultural experiences profoundly shaped her artistic output. Her work is distinguished by an aesthetic informed by architectural discipline, creating a web of references that bridge East and West, ancient and contemporary, public and deeply personal. Often reflecting on themes of spirituality and the transience of human experience, Faraj employs a visual vocabulary rooted in vibrant colour and basic geometric forms, striving for harmony and order.

Beyond her art, Faraj has played a pivotal role in advancing modern art from the Middle East. She curated the first international showcase of contemporary and modern Iraqi art, which toured the UK and USA from 2000 to 2003. She is also the editor of the seminal publication *Strokes of Genius: Contemporary Iraqi Art* (Saqi Books, 2001). In 2002 she co-founded Aya Gallery in London with her husband, the distinguished architect Ali Mousawi. The gallery operated until 2010 as a critical platform for promoting art from Iraq and the Middle East. In 2008, she served as a judge for the inaugural Arab Art and Culture Award in the UK.



“My art resonates and evolves in a fusion of East and West, tradition and modernity. The story I want to share is my challenge as an artist, a woman, a Muslim and an American-born Iraqi living outside the motherland.”

Her work is held in notable private and public collections worldwide, including The British Museum (UK), Rotterdam Wereld Museum, Mathaf Modern (Doha, Qatar), National Museum for Women in the Arts (USA), Barjeel Foundation (UAE), National Museum (Jordan), Aga Khan Foundation (UK & Canada), Al-Mansouria Foundation (Paris) as well as noteworthy private collections including Hussain Harba (Italy), Ali Husri (Jordan), Ibrahimi Collection (Jordan), the late Basil Rahim (UK), Hamad Abdulla & Nasser Al-Khori (Houston, Doha) and important others.

Faraj's contributions to the art world have established her as a key figure in the global narrative of Middle Eastern modern art. She continues to live and work in London, a city she has called home for over four decades.



Installation shot from Faraj's solo exhibition *“HOME, Shooting Stars & Wings”* at Al Markhiya Gallery, The Fire Station, Doha, Qatar, 2024

Lot 15



Jeremy Deller
Slices

Estimate £3,500 - £5,000

Cotton

152cm x 91cm

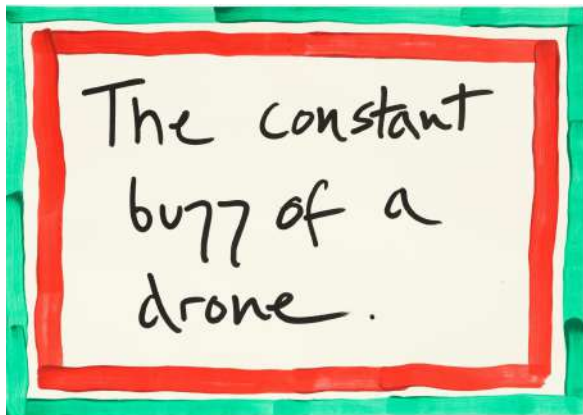
Signed on verso

Executed in 2025

Shipping from London, UK

Client to pay for shipping separately upon
acquisition.

Recent works by Deller in aid of Palestine



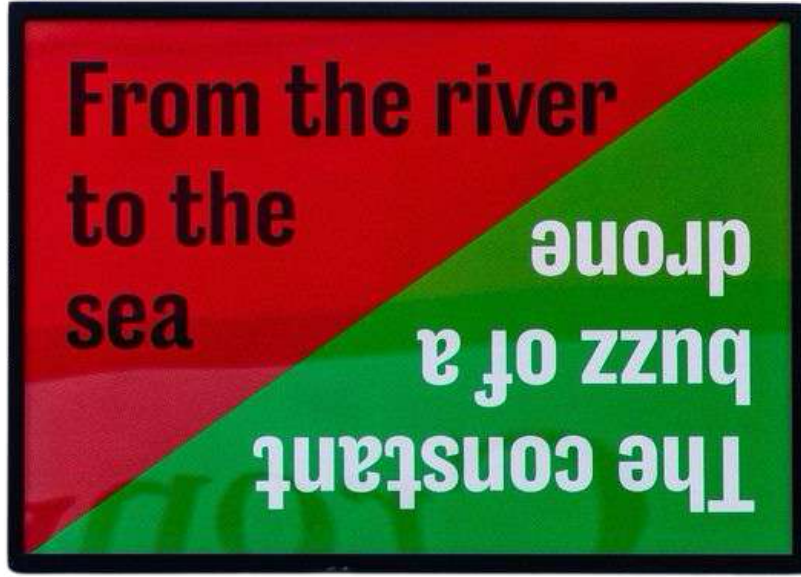
Jeremy Deller - *The constant buzz of a drone* (2024)
MSF auction 2024



Jeremy Deller - *Lost Children* (2024)
MSF auction 2024



Jeremy Deller - *G is for* (2024)
MSF auction 2024



Jeremy Deller - *From The River To The Sea* (2021)
Artists Against Apartheid fundraiser

Jeremy Deller (b. 1966, London, UK) is a British artist known for his socially engaged, participatory works that explore history, politics, and popular culture.

Much of Deller's work is collaborative; it has a strong political aspect, in the subjects dealt with and also the devaluation of artistic ego through the involvement of other people in the creative process. The great strength of Jeremy Deller's artworks is that they directly raise the question of the sacredness and untouchability of spaces, social codes and emblems of power and even more so of political, economic and religious powers. Whether it's stepping on Stonehenge's sacred ground, jumping on it or highlighting popular culture, evoking music fans or the British, it's all about mass creative power. Rather than fearing or suffering the powers in place, it results in a confrontation between history, culture and heritage. The work of Jeremy Deller is to be experienced by all and for all, he invites us to create a participatory work where everyone has a role to play. His artworks, trans-historical and partisan of free expression as a vector of values and meaning, initiate a dialogue between cultures, people, the past, the present and what could be the future. In a society that claims to open up access to culture and continues to provide a model to follow on what is culturally and intellectually acceptable from what is not, Deller gets away and plays with these societal stereotypes by focusing on subcultures, folklore, people.

Deller won the **Turner Prize** in 2004, and in 2010 was awarded the Albert Medal of the Royal Society for the encouragement of Arts, Manufactures & Commerce (RSA). In 2013 he represented Britain at the **Venice Biennale** with a multi-faceted exhibition titled, 'English Magic'. Encompassing notions of good and bad magic, socialism, war, popular culture, archeology and tea the exhibition gave a view of the UK that was both combative and affectionate.

His work is present, among others, in the following institutions: FNAC, Paris; FRAC Nord-Pas-De-Calais; FRAC Pays de la Loire; FRAC Provence-Alpes-Côte d'Azur, Musée des Arts Contemporains, Grand-Hornu; Tate Modern, London; Victoria & Albert Museum, London.

Recent exhibitions include : Warning Graphic Content, MAMCO, Genève/CH (2022) ; Wir haben die Schnauze voll, Bonner Kunstverein, Bonn/DE (2020); Everybody In The Place, The Modern Institute, Glasgow/UK (2019); English Magic, British Pavilion, 55th Venice Biennale/IT (2013); Sacrilege, Esplanade des Invalides, Projet Hors les Murs, FIAC Paris/FR (2012); Joy In People, Hayward Gallery, London/UK (2012); D'une révolution à l'autre, Carte Blanche à Jeremy Deller, Palais de Tokyo, Paris/FR (2008).

Deller has curated numerous projects including: 'Iggy Pop Life Class', Brooklyn Museum (2016); 'Love is Enough: William Morris and Andy Warhol', Modern Art Oxford (2014); and 'All That is Solid Melts Into Air', Manchester Art Gallery, Manchester (2014).



Lot 16



Chris Levine

*EQUANIMITY_2022 8 (Jubilee
Edition)*

Estimate £5,500 - £6,500

Silkscreen

47cm x 38cm

Edition of 5 + 2 AP

Signed, stamped, editioned on recto

Executed in 2022

Shipping from London, UK

Client to pay for shipping separately upon
acquisition.

EQUANIMITY_2022 8 is one of a series of 70 silkscreen colourways released in celebration of the Queen's Platinum Jubilee in 2022. The full set of 70 represents all the angles from the original *Equanimity* 3D portrait created in 2004.



Chris Levine (b. 1960, Ontario, Canada) is a British contemporary artist renowned for his pioneering work with light and lasers. His innovative approach transcends traditional mediums, integrating technology and spirituality to create immersive installations that expand human perception. Levine's multidisciplinary practice spans installation, photography, performance, fashion, music, and design. Utilising lasers and sound frequencies, he crafts environments that engage viewers on both sensory and contemplative levels. This synthesis places his work within a broader historical trajectory—one that seeks to transcend the physical and explore the metaphysical.

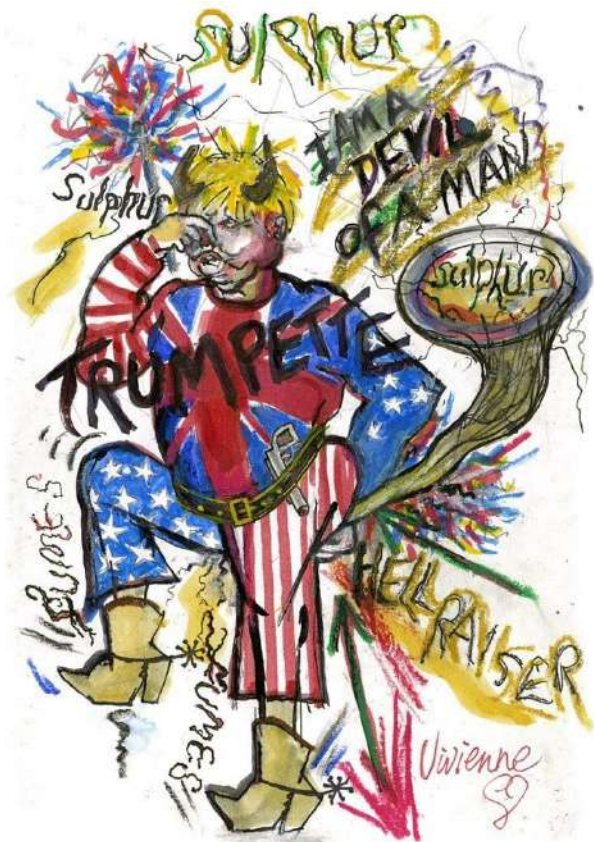
The artist's *Lightness of Being* (2008), is a holographic portrait of Queen Elizabeth II, praised by the National Portrait Gallery as “the most evocative image of a royal by any artist.” The portrait captures the ethereal quality of light and presence, reflecting Levine's ability to merge artistic expression with technological innovation.



Beyond portraiture, Levine has engaged in numerous projects that bridge various artistic disciplines. In 2012, Levine collaborated with Anohni and the Johnsons for *Swanlight* at Radio City Music Hall, commissioned by MoMA. This performance fused laser, sound, and presence into a multisensory experience.

His site-specific installations, from Durham Cathedral to Tasmania, continue to redefine light art. In 2021, *528 Hz Love Frequency* at Houghton Hall featured *Molecule of Light*, a monumental sculpture harmonising light and space. Levine's work harmonises technology and stillness, inviting viewers to see the world through a lens of heightened awareness and presence.

Lot 17



Dame Vivienne Westwood DBE RDI

Trumpette

Estimate £500 - £1,500

Giclée on hahnemuhle photo rag paper

42cm x 59cm

Edition of 100

Signed on recto, numbered on verso

Executed in 2021

Shipping from London, UK

Client to pay for shipping separately upon
acquisition.

Dame Vivienne Westwood DBE RDI (1941-2022, Tintwistle, UK) was a British fashion designer and activist. Her artistic oeuvre combines text and image, often with a cautionary or directive message about climate change, the economy and war.

Trumpette is part of a limited edition of 100 signed giclées produced for Stop The War's 20 year anniversary exhibition, 'NO! 20 Years of Stop The War: A Visual Retrospective'. It is based on the painting 'Trumpette' (2019) which was then patchwork photocopied onto placards, stapled to plywood and marched through the streets of London during an anti-Trump protest. Stop the War were one of the organisers of this protest. This whimsical depiction of Boris, prancing in a political alliance uniform with sulphur blowing out of his rear, speaks to the outrage felt by the artist and many others regarding the arrival of Trump on British soil.

Vivienne has collaborated on anti-arms T-shirts for Warchild (December 2017) and restaged her Serpentine Gallery art exhibition and fashion show, 'True Punk' (February 2020) - supporting Julian Assange - inside her Conduit Street boutique on permanent display. Vivienne has protested against Assange's extradition suspended inside a giant birdcage outside the Old Bailey (July 2020) and created anti-war film for her 80th birthday screened in Piccadilly Circus for CIRCA x CAAT (March 2021). Vivienne has consolidated her ideas in a manifesto called 'NO MANS LAND'. Using her graphics, Vivienne has designed a set of playing cards as a cultural led economic strategy to save the world. These campaigns and philosophies are recorded in: www.climatrevolution.co.uk. Her works are in the permanent collections of The Victoria & Albert Museum, London Design Museum, London, The Metropolitan Museum of Art, New York and more.



Photo credit: Ben Westwood

Lot 18



Marcus Harvey
Sandcastle

Estimate £1,000 - £2,000

Stoneware

18cm x 18cm x 23cm

Initialed by the artist

Executed in 2016

Shipping from London, UK
Client to pay for shipping separately upon
acquisition.

Marcus Harvey (b. 1963, Leeds, UK) is British painter and sculptor, publisher and art educator associated with the *Young British Artists (YBA)* who came to prominence in the 1990's and is best known for his iconic work 'Myra' which provoked huge controversy when exhibited in Sensation at the Royal Academy in 1997. Unprecedented national and international media attention ensued as the painting had been created with repeated child's handprints in the image of the infamous child-murderer Myra Hindley. This chilling painting derived much of its potency from the iconography of photographic image so ingrained in the British psyche through years of obsessive media.

Recently, Harvey has started to work extensively with ceramics forging motifs and emblems of Britishness into collaged portraits of historical British figures of foes from history, including Nelson, Margaret Thatcher, Napoleon and Tony Blair. He works the imagery, handling the clay in a battle to find its form despite multiple firings and emerging knowledge on behalf of the artist with regards to glazing and firing technique. The result is tough but humorous sculpture, unapologetic and brash, political yet ambiguous, considered and painterly.

He has participated in several important group exhibitions such as 'Some Went Mad, Some Ran Away', Serpentine Gallery, London (1994) and 'Sensation', Royal Academy, London (1997). Harvey's solo exhibitions include White Cube, London (1994), Tanya Bonakdar, New York (1995), Mary Boone, Gallery, New York (2002), Galleria Marabini, Bologna (2005), 'Inselaffe' - Jerwood Gallery (2016). His works are held in numerous international collections including the Stedelijk Museum, Amsterdam; The British Council Collection, London; Berardo Museum, Lisbon, and prominent private collections including the "Murder Me" collection of artist Damien Hirst, UK; the Saatchi Collection, UK; the Logan Collection, San Francisco; the Burger Collection, Hong Kong; and the Seavest Collection.



Marcus Harvey - *Myra* (1995)

Lot 19



Jake and Dinos Chapman

*What Really Happens To Us When
We Are Dead*

Estimate £3,500 - £5,500

Pencil on found paper

Framed: 54.8cm x 42.8cm x 3.8cm

Signed on verso

Executed in 2012

Shipping from Cotswolds, UK
Client to pay for shipping separately upon
acquisition.



Jake and Dinos Chapman Installation view from the exhibition *Come and See*, Serpentine Gallery, London. Photo credits: © 2013 Hugo Glendinning

What Really Happens When We Are Dead was included in the critically acclaimed exhibition, 'Jake and Dinos Chapman: Come and See' featuring works that spanned two decades of their oeuvre, at Serpentine Sackler Gallery (2013 - 2014). Julia Peyton-Jones, director, and Hans Ulrich Obrist, co-director, at Serpentine Galleries said: "Since their surreal and sometimes nightmarish imagery took up residency in our collective subconscious in the early 1990s, Jake and Dinos have continued to prod, provoke and entertain. Whether subverting artists' original works — including their own — twisting historic narratives or peeling back the surface of consumer-driven culture to reveal the horror and humour that lies beneath, the Chapmans compel us to confront the nagging fears that lie at the dark heart of the Western psyche. Their use of film, music and literature as well as painting, drawing, printmaking and sculpture anticipated the multi-disciplinary approach of the 89plus generation for whom they are heroes and trailblazers."

Jake and Dinos Chapman (b.1966, Cheltenham, UK, b.1962, London, UK), also known as the *Chapman Brothers*, are sculptors, printmakers, and installation artists who have worked together as a duo. Having graduated from the Royal College of Art in London in 1990, and worked as assistants for renowned artists Gilbert & George, their first critical success was *Disasters of War* (1991), a diorama-like sculptural piece comprised of reclaimed plastic figurines arranged to resemble the scene from the Francisco de Goya (Spanish, 1746-1828) painting of the same name. Jake and Dinos Chapman were nominated for the Turner Prize in 2003.

They belong to the famous generation of *Young British Artists (YBA)* and are known for the creation of often shocking mixed-media works, related to issues of politics and religion, and reflect on incidents related to history and memory. In 1999 they created a particularly ambitious work, *Hell*: a model with more than 30 000 figures, many wearing Nazi uniforms, performing various acts of cruelty (in 2004 the sculpture was destroyed in a fire and a new version was proposed in 2008 called *Fucking Hell*).



They have exhibited extensively worldwide including; ARoS Aarhus Kunstmuseum, Århus, Denmark (2018), Cass Sculpture Foundation, Chichester, UK (2017), The Institute of Contemporary Arts, London (2016); Galerie Kamel Mennour, Paris (2016), Fondazione Berengo, Venice (2015), PHI Foundation, Montreal, Quebec, Canada, (2014); Hermitage Museum, Saint Petersburg (2012 - 2013); Museo Pino Pascali, Polignano a Mare, Italy (2010); Hastings Museum, UK (2009); Kestner Gesellschaft Hannover (2008); Tate Liverpool (2006); Kunsthaus Bregenz (2005); Museum Kunst Palast Düsseldorf (2003); Modern Art Oxford (2003); and PS1 Contemporary Art Center, New York (2000). Group exhibitions have included the 17th Biennale of Sydney (2010); 'Rude Britannia', Tate Britain (2010); National Center of Contemporary Art, Moscow (2009); Kunstverein Hamburg (2009); Palais des Beaux Arts de Lille (2008); 'Summer Exhibition', Annenberg Courtyard, Royal Academy of Arts, London (2007); 'ARS 06', Museum of Contemporary Art KIASMA, Helsinki (2006) and 'Turner Prize', Tate Britain (2003) among others.

Lot 20



Sadik Kwaish Alfraji
Untitled

Estimate £3,000 - £4,000

Indian ink on khadi paper

29.7cm x 21cm

Signed and dated on recto

Executed in 2014

Shipping from Dubai, UAE

Client to pay for shipping separately upon
acquisition.

Sadik Kwaish Alfraji (b.1960, Baghdad, Iraq) explores what he describes as ‘the problem of existence’ through drawings, paintings, video animations, art books, graphic art, and installations. Alfraji’s distinct visual language addresses the vulnerability of human existence and speaks of loss, exile, fragmentation and displacement. The shadowy protagonist who often appears in Alfraji’s multimedia works represents a black void, a filter that allows him to explore the intricacies of life. By rendering his solitary character as a charcoal-coloured silhouette and minimising the formal properties of his compositions, Alfraji captures the expressed movements and subtle inflections of the body in psychologically laden environments.

He received a Bachelor of Fine Art in Painting and Plastic Art from the Academy of Fine Arts, Baghdad in 1987 and a High Diploma in Graphic Design from CHK Constantijn Huygens, Netherlands in 2000.



The artist’s solo shows include Kunsthall KAdE, Amersfoort (2022); Museum Flehite, Amersfoort (2021); L’appartement 22 art, Morocco (2020); 21st Contemporary Art Biennial Sesc_Videobrasil, Brazil (2019), Ayyam Gallery (2019, 2017, 2015, 2013, 2011); Maraya Art Centre, Sharjah (2017); Red Star Line Museum, Antwerp (2016); Galerie Tanit, Munich (2016); Beirut Exhibition Center, Beirut (2014); Stads Gallery, Amersfoort, Utrecht (2010); Station Museum, Houston (2008); Stedelijk Museum, Amsterdam (2007). Selected group exhibitions include 21,39, Jeddah (2022); Stedelijk Museum, Amsterdam (2021); Cairo International Biennale, Egypt (2019); 9th Asia Pacific Triennial Of Contemporary Art, Australia (2018); Katzen Arts Center, USA (2018); the Katzen Art Center, American University Museum, Washington (2017); Iraq Pavilion of the 57th Venice Biennale, Venice (2017); British Museum, London (2017, 2015) among others.

Alfraji’s works are housed in private and public collections including Stedelijk Museum, the British Museum, London; National Museum of Modern Art, Baghdad; The Art Center, Baghdad; National Gallery of Fine Arts Amman; Shoman Foundation, Amman; Royal Association of Fine Arts, Amman; Novosibirsk State Art Museum, Russia; and Cluj-Napoca Art Museum, Romania; Los Angeles Country Museum; Mathaf: Arab Museum of Modern Art, Doha; and Museum of Fine Arts, Houston.

Lot 21



Driss Ouadahi
Corridor

Estimate £13,000 - £15,000

Oil on canvas

125cm x 150cm

Signed, titled on verso

Executed in 2017

Shipping from Düsseldorf, Germany
Client to pay for shipping separately upon
acquisition.

Driss Ouadahi (b. 1959 , Casablanca , Morocco) is a contemporary Algerian-German artist who lives and works in Düsseldorf. Ouadahi oscillates between painting, architecture and social topography. His works open up new perspectives on the structures that determine our built environment, while simultaneously revealing their inherent ambivalence. Through a systematic exploration of architectural elements such as grids, facades, grid structures and urban densities, he deconstructs the boundaries that shape cities and questions their socio political dimension.

With his distinctive visual language, Driss Ouadahi contributes to a critical reflection on urban developments that goes far beyond a purely aesthetic perspective. His works raise awareness of the fragility of architectural systems and the social implications of spatial organisation. They address not only what is visible, but also what is concealed or excluded by structures. His art thus calls for a reassessment of the relationship between the individual and built space - a question that takes on particular urgency in today's globalised world. They are not only sites of regulation, but also sites of resistances, migration and cultural exchange. Architecture is thus experienced not only as a static structure, but as a dynamic process that is constantly renegotiated.

Driss Ouadahi's work has been exhibited internationally including Gallery Todd Hosfelt, New York & San Francisco, Lawrie Shabibi Gallery, Dubai, Caroline Pagès Gallery, Lisbon, Kunstnernes Hus Oslo (2009), Cu Art Museum Colorado (2010), Biennale Cairo (2010), Biennale Dakar (2014), Biennale 54 Venice, FRAC Centre Orleans (2016), CAB Art Centre, Brussels (2017), Von der Heydt-Kunsthalle, Wuppertal-Barmen (2018), Palais De Tokyo, Paris, Kunstverein, Hamburg (2018), Biennale d'architecture, FRAC Centre Orleans (2019), Herbert F. Johnson Museum of Art, Ithaca (2019), Stadtmuseum Ratingen (2021), 12th Berlin Biennale (2022), Stadt Museum Düsseldorf (2022), Von der Heydt Museum, Wuppertal (2024), Museum Kunstpalast Düsseldorf (2025).



Lot 22

Sophia Al-Maria *remains, leaving, indefinitely*

Estimate £16,000 - £18,000

Triptych c-type prints, found lithograph,
found screen print, printed poem from *Birds
Through a Ceiling of Alabaster: Three
Abbasid Poets* by Al-Ma'arri, found decal, oil
stick, acrylic pen on glass, aluminium frame
69cm x 38cm x 3.5cm each
Executed in 2022

Shipping from London, UK
Client to pay for shipping separately upon
acquisition.





Yumna Marwan,
Palestinian actor,
filmmaker, also great-niece
of Ghassan Kanafani

Sophia Al-Maria writes “*remains, leaving, indefinitely* was first exhibited as part of my solo exhibition *Pidge* in 2022. This work, like others in the series, emerges from the tension between the personal and the political—drawing from artifacts of a migratory life: phone captures, found materials, and objects imbued with memory.

At its center is the figure of Yumna Marwan—Palestinian actor, filmmaker, and great-niece of Ghassan Kanafani—taking selfies on the set of *Little Birds*, the television series about Moroccan independence in 1955 in which she stars and which I wrote. Her presence in this work is not incidental. Posed in a moment of seeming self-reflection, overlaid with an intricate acrylic pattern reminiscent of guano—both a symbol of absurd fortune and digital-era schadenfreude—the image probes the boundaries between agency, representation, and the surveillance of the self. But Yumna also stands here in strength, an embodiment of steadfastness that echoes the *Thawabit*, the core principles of Palestinian resistance. Working with her has shaped me not only as an artist, but as a human being—and as part of a community that I consider chosen family. I hold the Palestinian people in the highest regard, as bearers of a humanity that much of the world has all but forgotten.

The columned setting behind her nods to the violence veiled within so-called European civilization—Corinthian facades under which narcissism and abjection intertwine. Three mirrored selfies, taken in bathroom stalls, speak to the bureaucratic violence of the British Home Office, referencing the disorientation and erasure imposed on displaced people.

The work is haunted by the words of the blind Syrian poet al-Ma‘arri, whose poetry threads throughout the *Pidge* series: “*I have come to this house of destruction. Now I have settled, I want to leave.*” Written during the Crusades, his line finds new urgency in our present, linking histories of occupation and exile.

A dove, quietly present within the image, acts as a symbol of Palestinian hope for peace—a hope that persists despite impossible odds. These are feathered nests—ephemeral, intimate, and fraught with flight. They offer no easy resolution, but instead ask us to consider what it means to remain, to leave, and to do so indefinitely.”

Sophia Al-Maria (b. 1983, Tacoma, Washington) is a Qatari-American artist, writer, and filmmaker living and working in London. Though her work spans many disciplines including drawing, collage, sculpture and film it is united by a preoccupation with the power of storytelling and myth, and in particular with imagining revisionist histories and alternative futures.

Al-Maria has participated in numerous solo exhibitions including; Henry Art Gallery, Seattle, 2023, Turku Museum of Art, Finland, 2023, Project Native Informant, London, 2022, Mathaf: Arab Museum of Modern Art, Doha, 2022, LUMA Westbau, Zurich, 2021, Garage, Moscow, 2021, Serpentine Gallery, London, 2021, Julia Stoschek Collection, Dusseldorf, 2020, Frieze London, 2019, Tate Britain, London, 2019, Fondazione Pomodoro, Milan, 2019, Whitechapel Gallery, London, 2019, Mercer Union, Montreal, 2018, Art Basel Hong Kong, 2018, The Third Line, Dubai, 2017, Whitney Museum, New York, 2016, among others.

She has also exhibited in several group shows including; 32nd de Arte de Pontevedra, Spain, 2025, LACMA, Los Angeles, 2025, NYUAD Art Gallery, Abu Dhabi, 2025, Capc, Bordeaux, 2024, Busan Biennale, 2024, L'institut du Monde Arabe, Paris, 2024, ACP Palazzo Franchetti, Venice, 2024, MUDAM, Luxembourg, 2024, Yuz Museum, Shanghai, 2023, MUSEION, Bolzano, 2023, Castel San Pietro, Verona, 2023, Project Native Informant, London, Fondazione Prada, Milan, 2023, Abdellia Palace, Tunis, 2022, Bangkok Art Biennale, 2022, Museum Brandhorst, Munich, 2022, Geneva Biennale, 2022, McEvoy Foundation for the Arts, San Francisco, 2022, Applied Arts Pavilion at the Sale d'Armi, Arsenale, Venice, 2022, among others.

Her works are in the public collections of Art Jameel, Dubai, Barjeel Art Foundation, Sharjah, Julia Stoschek Foundation, Berlin, LACMA, Los Angeles, LUMA Foundation, Arles, MATHAF, Doha, Museum of Contemporary Art, Chicago, PCAI Collection, Athens, TATE, London, Whitney Museum of American Art, New York.



Image courtesy of Lluna Falgas

Lot 23



Manal AlDowayan *For Them*

Estimate £5,000 - £7,500

Silver gelatin print

50cm x 40cm

Edition 2 of 10 + AP

Signed and numbered on recto

Executed in 2005

Shipping from Dubai, UAE

Client to pay for shipping separately upon
acquisition.

Manal AlDowayan (b. 1973, Dhahran, Saudi Arabia) is one of Saudi Arabia's most significant contemporary artists working internationally. Her work, which spans various mediums including photography, sound, sculpture, and participatory practice, interrogates traditions, collective memories, and the status and representation of women. She participated in the Robert Rauschenberg Residency, USA (2015), and the artist-in-residence program at the Delfina Foundation, UK (2009). She holds an MA in Contemporary Art Practice in Public Spheres from the Royal College of Art, London. AlDowayan represented Saudi Arabia at the Venice Biennale 2024.

Few artists understand metamorphosis as keenly as Saudi artist Manal AlDowayan. Long invested in interrogating the gender-biased customs that impact the condition of women in Saudi Arabia, AlDowayan is a sensitive yet critical witness to the cultural metamorphosis engulfing the Kingdom.

AlDowayan's practice navigates a territory where the personal and the political overlap. Her works spring from lived experiences—these intimate encounters with social injustice, the pangs of memory and forgetting. Yet her pieces are consistently galvanizing, sparking identification and engagement, particularly among women around the world. Her voice is strong, and it resonates.

Unsurprisingly, the artist's gaze unravels the expected tensions running through the fiber of Saudi society—public vs private, traditional vs modern, community vs. world. But as the Kingdom races towards further change, AlDowayan's artistic engagement with this new metamorphosis promises to be bolder and more incisive than ever.



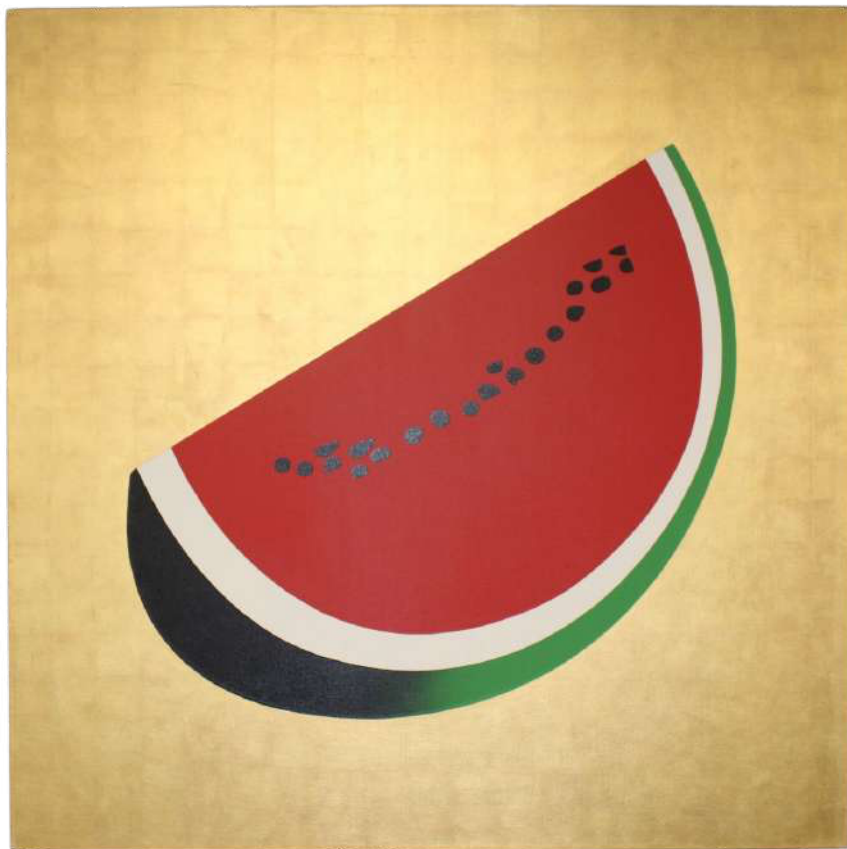


Manal AlDowayan - Shifting Sands: A Battle Song
Saudi Arabia Pavilion, Venice Biennale 2024

Her work has been exhibited regionally and internationally; Solomon R. Guggenheim Museum, USA (2023); the Royal Ontario Museum, Canada (2023); Los Angeles County Museum of Art, USA (2023); Misk Art Institute, Saudi Arabia (2023, 2022); Setouchi Triennale, Japan (2022); Louvre Abu Dhabi, UAE (2023); Diriyah Biennale, Saudi Arabia (2022); Taehwa River Eco Festival, Korea (2021); Victoria & Albert Museum, UK (2021); British Museum, UK (2021); Desert X AlUla, Saudi Arabia (2020); the Aga Khan Museum, Canada (2018); Institut du monde arabe, France (2017); the Sharjah Art Foundation, UAE (2016); Santander Art Gallery, Spain (2016); Prospect New Orleans, USA (2014); Gwangju Museum of Art, South Korea (2014); Mathaf: Arab Museum of Modern Art, Qatar (2014); and in collateral shows at La Biennale di Venezia (2009–2011), among others.

Her works can be found in the collections of the British Museum, UK; Louisiana Museum of Modern Art, Denmark; the Centre Pompidou, France; Mathaf: Arab Museum of Modern Art, Qatar; and the Solomon R. Guggenheim Museum, USA.

Lot 25



Khaled Hourani
Gold Watermelon Flag

Estimate £35,000 - £50,000

Spray paint, 24 carat gold leaf on canvas

150cm x 150cm

Edition of 5

COA provided upon acquisition

Executed in 2025

Shipping from London, UK
Client to pay for shipping separately upon
acquisition.

Gold Watermelon Flag was produced specifically for a Palestine fundraiser and is the largest canvas iteration of Hourani's watermelon painting. Gold and its relationship to the divine is a fitting companion to the watermelon; a fruit that has become representative of the Palestinian flag whose colours were criminalised in 1980.

Following the forced closure of an exhibition at 79 Gallery in 1980 by Israeli forces who deemed the works too political and bearing the outlawed colours, exhibiting artists Sliman Mansour, Nabil Anani and Issam Badr confronted the officers. Badr asked, 'What if I were to make a flower of red, green, black and white?', to which the officer replied angrily, 'It will be confiscated. Even if you paint a watermelon, it will be confiscated.'

The work is accompanied with a signed COA from the artist.



Detail: Khaled Hourani - *Gold Watermelon Flag* (2025)

Khaled Hourani (b. 1965, Hebron, Palestine) is a renowned Palestinian artist, curator and writer based in Ramallah. His oeuvre spans painting, photography, sculpture and installation and often engages with the constraint and adversity of life under occupation. One of Hourani's most notable projects, *Picasso in Palestine* (2011), transported Picasso's *Buste de Femme* (1943) from the Van Abbe Museum in Eindhoven to display at the International Art Academy in Ramallah. This two year process was rife with obstacles; loan agreements, shipment, logistics and its perception of the international community to an unrecognised territory.



Khaled Hourani

Installation view, Centre for Contemporary Arts,
Glasgow International 2014



Photo credit (above): Sueraya Shaheen (2013)

His artistic contribution has been instrumental in the progress of Palestinian contemporary art. He is the artistic director of the International Academy of Art in Palestine and has curated exhibitions such as the Palestinian Pavilion for the Sao Paulo Biennale in Brazil (2004), the Young Artist of the Year Award and 'For Hassan Everywhere' at the Qattan Foundation (2000-2002, 2006). He has exhibited worldwide including a major retrospective at The Centre for Contemporary Arts in Glasgow (2014), solo exhibition 'Leaping Over The Barrier' at Zawyeh Gallery, Dubai (2022). He writes critically in the field of art and is an active member and founder of a number of cultural and art institutions. Recently he was awarded the Leonore Annenberg Prize for Art and Social Change.

A very special thank you to:

*Peter Doig
Anish Kapoor
Vivienne Westwood
Mona Hatoum
Rana Begum
Rosalind Nashashibi
Jeremy Deller
Jake and Dinos Chapman
Dia al-Azzawi
Driss Ouadahi
Sadik Kwaish Alfraji*

*Ben Westwood, London
Marc Paireon, Brussels
Lina Hadid, Paris
Dina Abdul Ghafoor
Ozair Idris, London
Aya Mousawi, London
May Calil, London
Serena Mattar, London
TRAMPS, London
Foundation Mona Hatoum, London
Project Native Informant, London
Meem Gallery, Dubai
Third Line Gallery, Dubai
Ayyam Gallery, Dubai
Stop The War Coalition, London*

*Maysaloun Faraj
Sophia Al-Maria
Hassan Hajjaj
Khaled Hourani
Steve Sabella
Elias & Yousef Anastas
Manal AlDowayan
Chris Levine
Rasha Eleyan
Marcus Harvey
Hanny Al Khoury*