

EYE FOR ART



Moawin Foundation USA
Art Auction Catalogue
Created in Collaboration with Eye For Art

All starting bids are marked in **RED**.
Place Your Bids at:
moawinauctionusa.org

Sadequain

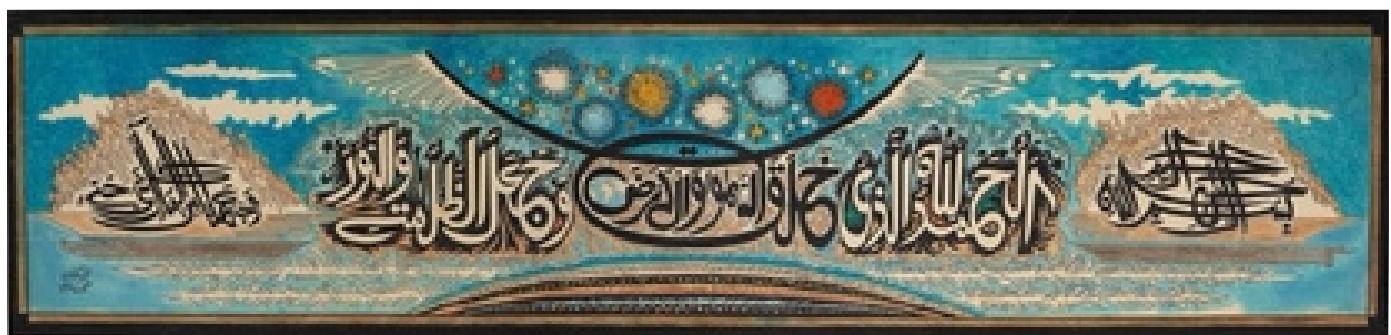
Syed Sadequain Ahmed Naqvi, commonly known as Sadequain, was one of the most prolific artists of 20th century South Asia. He was born in 1930 in the city of Amroha during the colonial British Raj, in what would become Uttar Pradesh, India. After the 1947 Partition, the 18-year-old Sadequain migrated to Pakistan, adopting the newly formed country as his own. By 1960, he had become a highly decorated artist in Pakistan, and was invited to work in France. His time in Paris generated international recognition for his drawings. His permanent return to Karachi in 1967 led him to increasingly center South Asian Muslim aesthetics in his work.

Though he is often referred to as the greatest Pakistani artist to date, Sadequain's art crossed political borders as seamlessly as it crossed mediums. His calligraphy, paintings, drawings, murals, and poetry sit firmly within the legacies of South Asian Muslim cultures, but he also produced remarkable pieces in the European style of postcubism. His works for European audiences often include hidden or inconspicuous Islamic religious motifs. And in numerous calligraphies of Qur'anic verses, he includes English translations.

Sadequain was interested in broad social commentary as well. He saw the human condition as one of suffering, and strove to portray that in his work. It stands to reason that there is an autobiographical component to this perspective. He experienced great turmoil in his life: leaving Amroha after the Partition of South Asia; the sudden international acclaim from his time in Paris; and war and dictatorship in Pakistan. Recognition of these struggles sheds new light on his explorations of suffering, his identification with a pre-Partition Indian Muslim literature, and his changes of visual style.

Auction Achievements

Highest Sale Price Achieved for a Sadequain Calligraphy at
Christie's – USD 75,000



Artist: Sadequain (1930–1987)

Title: Untitled (Surah Al-An'am and Surah Anbiya) Auction

House: Christie's

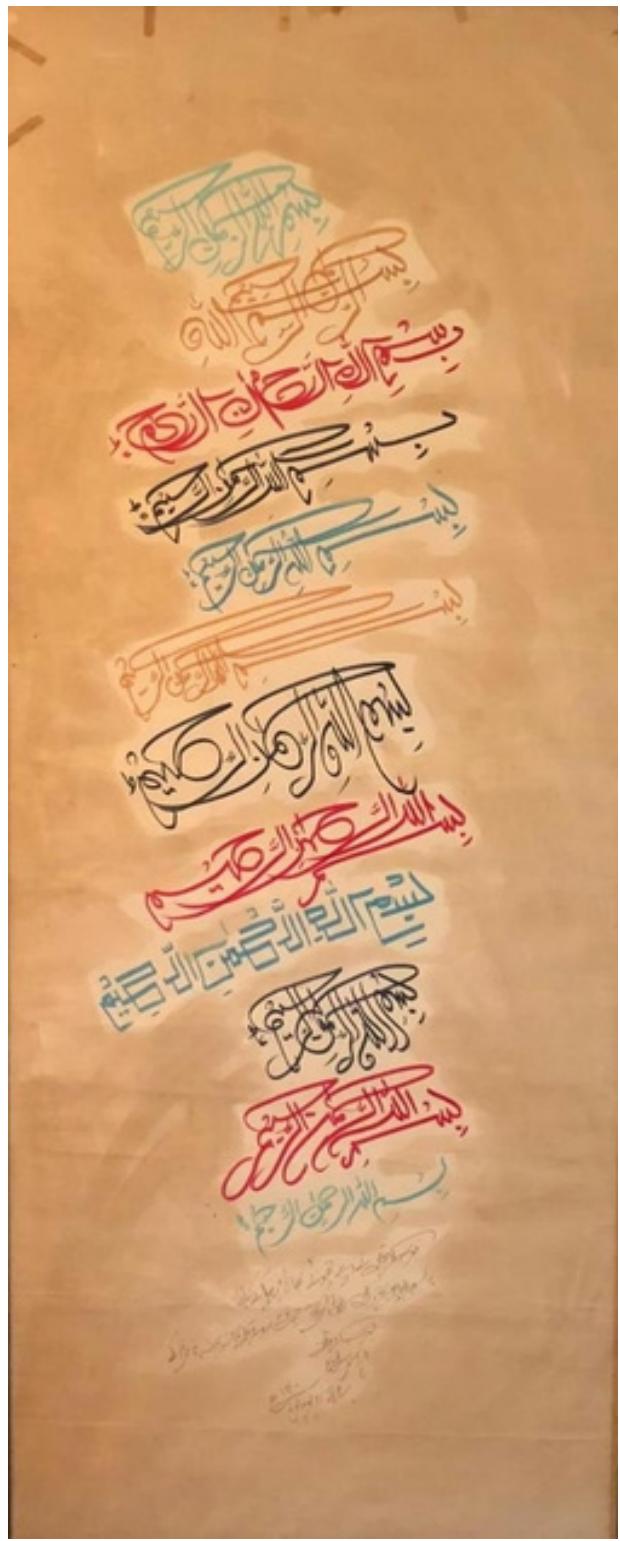
Date: 22 Sep 2021

Estimate: **USD \$60,000 – \$80,000**

Price Realised: **USD \$75,000**

View at Christie's

<https://www.christies.com/en/lot/lot-6334288>



01-Sadequain

Art work:

Untitled (Calligraphy) (1979) – Signed in Urdu

Medium: Ink on Paper

Size: 84 x 36 Inches

Provenance: Political Family, Karachi (via Ahmed Maqsood Hamidi)

Starting Bid: **USD \$30,000**

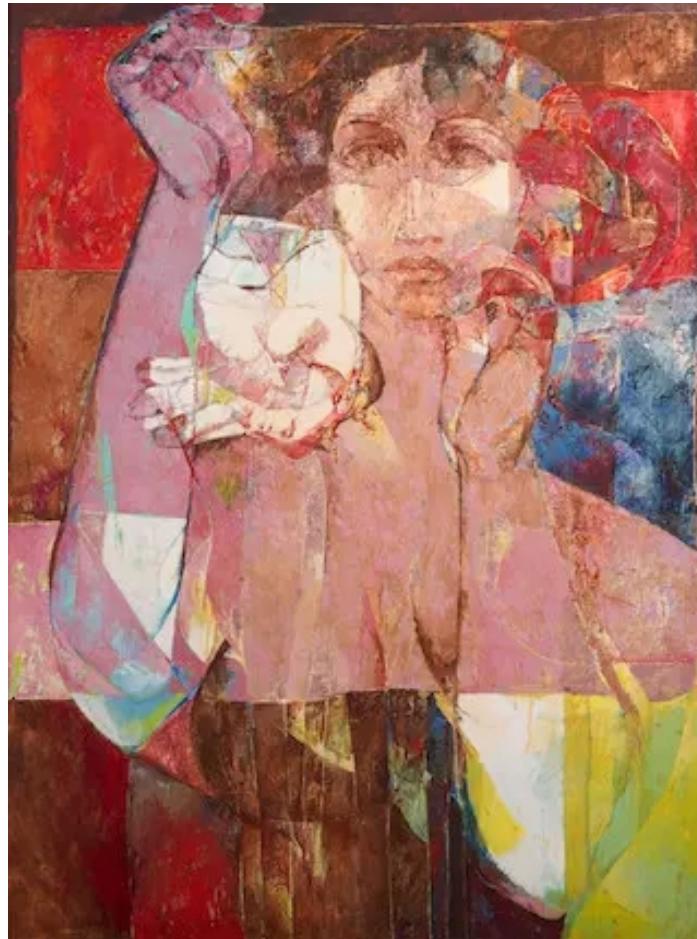
Jamil Naqsh

Jamil Naqsh is perhaps best known for his two leitmotifs, images of pigeons, or of pigeons and women combined, as evidenced in the present lot. These motifs are important in Naqsh's oeuvre and possess numerous meanings. One such meaning is that the birds represent domestic harmony drawn from memories of his childhood in Kairana, where birds used to frequent his family home. They would fly in and out through open windows, strut around the courtyard and peck at the grains left for them, whilst the depiction of women could be seen to be reminiscent of his mother, who passed away whilst he was still a child. These works could also be interpreted as being deeply romantic, with the pigeons being seen as messengers of love.

Naqsh was influenced by various artists and artistic movements. Some of these included Mughal miniature painting, the erotic reliefs on the temples of Khajuraho, Puri and Bhuvaneshwar created between 950 and 1150 c.e., European and American Modernism and the European Old Masters. Naqsh's success lay in his ability to merge the techniques of these various schools, and to come up with his own idiom. In the present work, from the latter part of his career, we can see the fusion of Cubist elements and the geometrical division of the pictorial space, and yet the work is distinctly modern in its abstraction and lack of ornamentation. Far from Naqsh's depiction of the same subject being seen as repetitive, it is testament to his abilities that he managed to stay engaged and explore the same subject continually, in minute detail and in an infinite variety of tones and textures. To see more examples of these works from across his artistic career, see Mohatta Palace Museum, Karachi, Jamil Naqsh: A retrospective, 2003, pp. 60-107

Auction Achievements

Highest Sale Price Achieved for Jamil Naqsh Woman
with Pigeon at Bonham's – USD 156,000



Artist: Jamil Naqsh (1939–2019)

Title: Woman with Pigeon

Auction: Modern & Contemporary Arab, Iranian, Indian & Pakistani Art

Venue: Dubai, Royal Mirage Hotel

Date: 3 March 2008, 19:30 +04

Sold For: **USD \$156,000** (inc. premium)

View at Bonhams

<https://www.bonhams.com/auction/16393/lot/25/jamil-naqsh-pakistan-b-1939-woman-with-pigeon/>



02-Jamil Naqsh

Art work:

Woman & Pigeon (1978) – Signed in English

Medium: Oil on Canvas

Size: 42 x 36 Inches

Provenance: Private Collection Dubai

Starting Bid: **USD \$47,000**



03-Jamil Naqsh

Art work:

Untitled (Sura Fateha) – Signed in English

Medium: Oil on Board

Size: 16 x 16 Inches

Starting Bid: **USD \$5,200**



04-Jamil Naqsh

Art work:

Untitled (Sura Fateha) – Signed in English

Medium: Oil on Board

Size: 16 x 16 Inches

Starting Bid: **USD \$5,200**



05-Jamil Naqsh

Art work:

Untitled (Calligraphy) – Signed in English

Medium: Oil on Board

Size: 16 x 16 Inches

Starting Bid: **USD \$5,200**



06-Jamil Naqsh

Art work:

Untitled (Kalma Tayyaba) – Signed in English

Medium: Oil on Board

Size: 16 x 16 Inches

Starting Bid: **USD \$5,200**



07-Jamil Naqsh

Art work:

Untitled (Calligraphy) – Signed in English

Medium: Oil on Board

Size: 16 x 16 Inches

Starting Bid: **USD \$5,200**



08-Jamil Naqsh

Art work:

Untitled (Calligraphy) – Signed in English

Medium: Oil on Board

Size: 16 x 16 Inches

Starting Bid: **USD \$5,200**

Gulgee

Born in 1926, Gulgee had initially trained as an engineer and held degrees from Columbia University and Harvard. Initially Gulgee's artistic endeavours were not taken seriously. Meeting with the Aga Khan in the early 1950s, when the country of Pakistan was still in its infancy, Gulgee was told that the nation needed engineers not artists as 'an artist brings glory to himself.'

Gulgee's critical acclaim was received after his photo realistic commissioned portraits caught the attention of high ranking royalty and dignitaries in wider South Asia. Gulgee as an artist united the youthful Pakistani nation with the Middle East and Central Asia in a way that only an exchange of culture and art could. He was appointed as the portrait artist of numerous public figures such as the Afghan Royal family, the Crown Princes of Saudi Arabia and the Aga Khan.

He chose to use a complex and expensive process of stone mosaics, delicately creating chiaroscuro by selecting light and dark pieces of the naturally occurring semi-precious stone, lapis lazuli.

Reginald Massey speaks about Gulgee's process: "His chosen material is lapis lazuli which, in spite of the present troubles, still finds its way down from Afghanistan to Pakistan. The pieces are cut, polished and laid out by stone cutters. Then Gulgee selects the pieces he requires and has it cut out to the particular shape that he specifies. His considerations are those of colour, grade and feel. Finally the piece is fitted into the portrait and secured with polyester adhesive. After the portrait is completed it gets a rubbing down with fine diamond powder. This brings out the intrinsic lustre of the lapis lazuli." (M. Ismaili, Gulgee, Ferozesons, 2000, p.18)

Auction Achievements

Highest Sale Price Gulgee Achieved at
Bonham's – USD 336,000



Artist: Gulgee (1926–2007)

Title: Polo Player

Auction: Modern & Contemporary Arab, Iranian, Indian & Pakistani Art

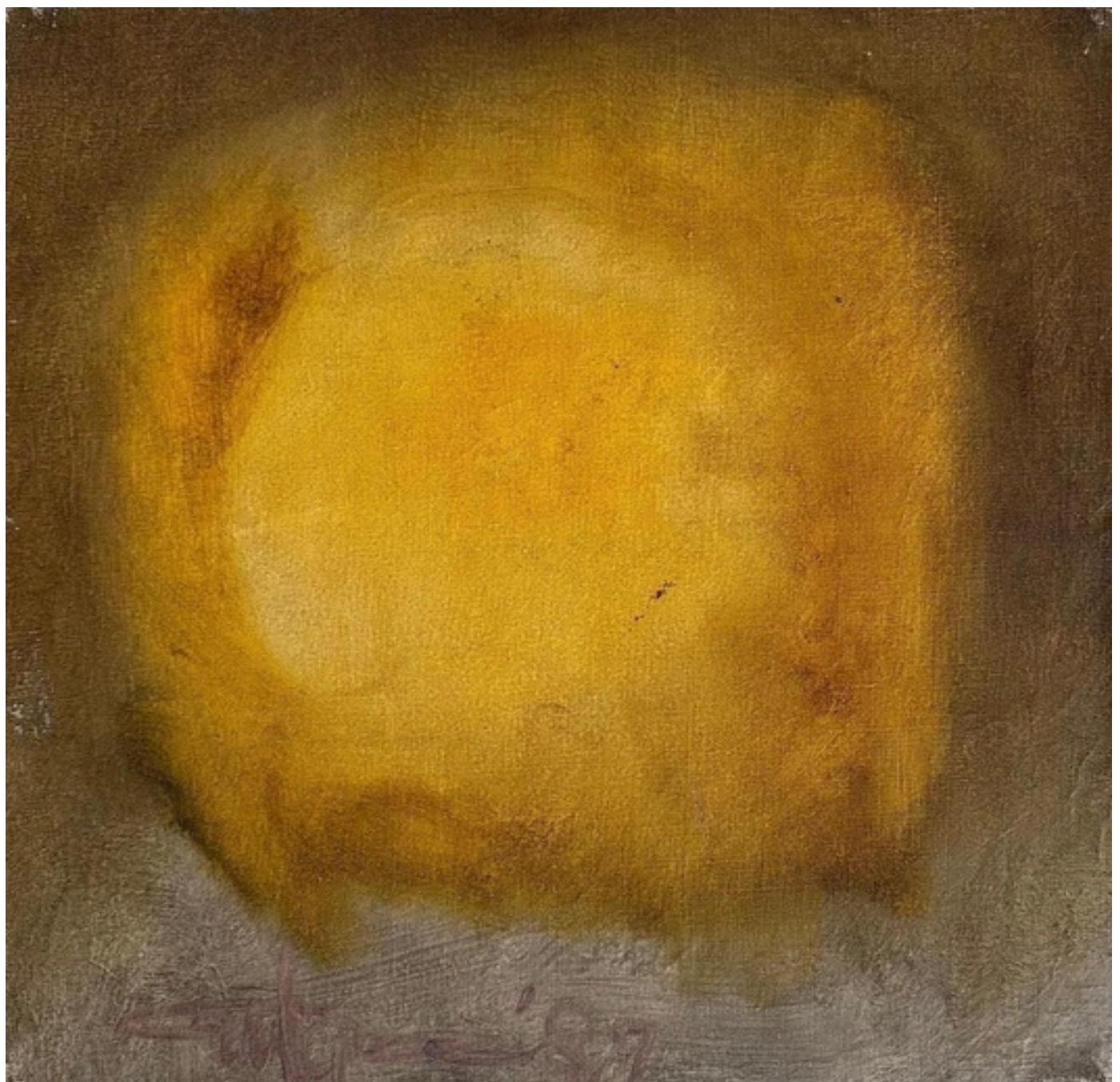
Venue: Dubai, Royal Mirage Hotel

Date: 3 March 2008, 19:30 +04

Sold For: **USD \$336,000** (inc. premium)

View at Bonhams

<https://www.bonhams.com/auction/16393/lot/14/gulgee-pakistan-1926-2007-polo-player/>



9-Gulgee

Art work:

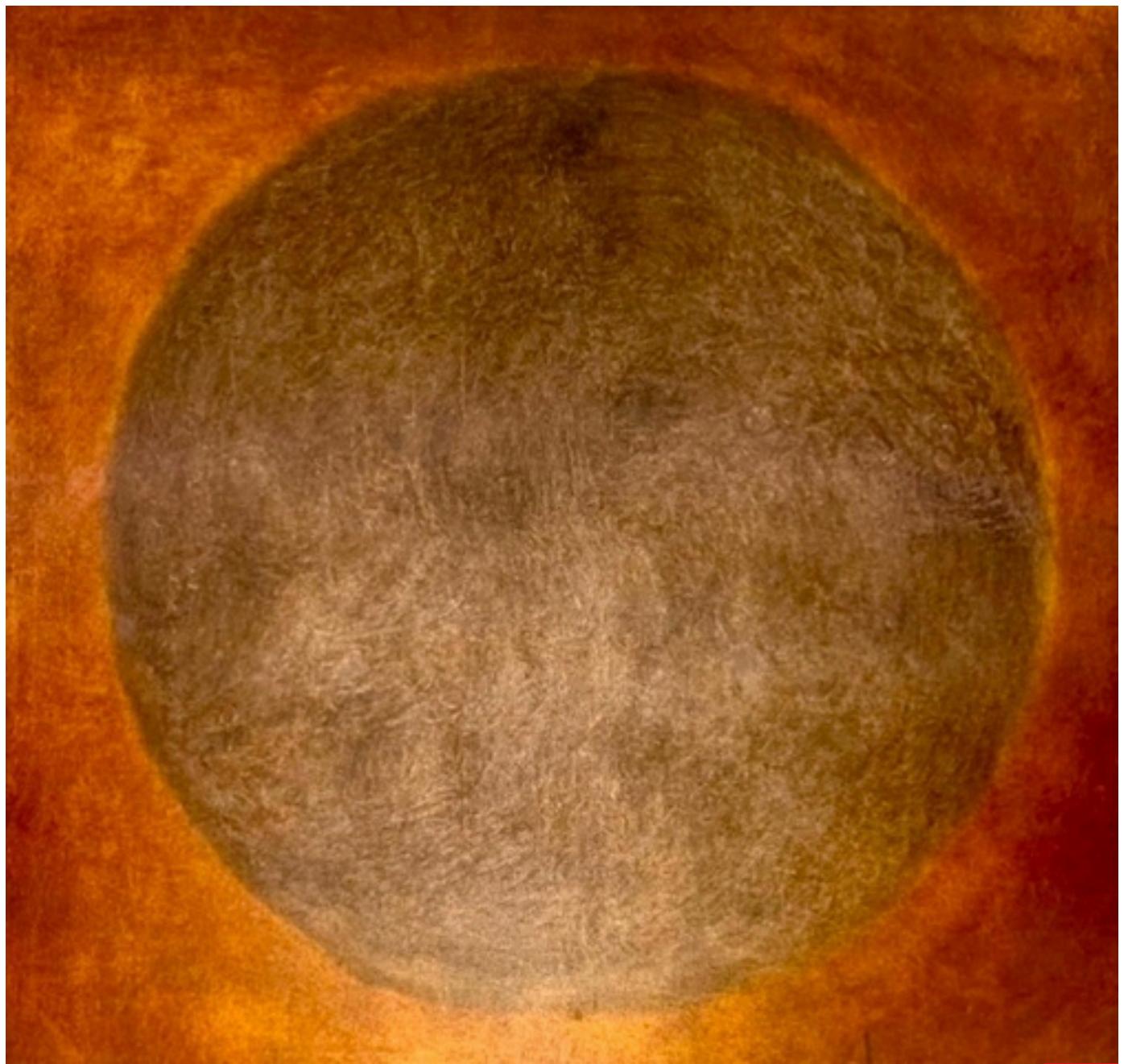
Untitled (Nukta Series) (1987) – Signed in English

Medium: Oil on Canvas

Size: 18 x 17 Inches

Provenance: Private Collection Dubai

Starting Bid: **USD \$8,500**



SOLD
OUT

10-Gulgee

Art work:

Untitled (Nukta Series) (2002) – Signed in English

Medium: Oil on Canvas

Size: 36 x 36 Inches

Provenance: Acquired directly from Artist, Karachi (2004)

Starting Bid: **USD \$25,000**

Released Price: **USD \$35,000**

Ahmed Khan

Born in Sahjehan Pur, India, Khan was a Lecturer in graphic design at the National College of Arts, Lahore from 1963-1988. Until his recent demise he was considered to be Pakistan's greatest living calligraphic artist. He employed aesthetic conventions that focussed on repurposing and assimilating texts and inscriptions, which he successfully achieved through his crisp compositions as seen in Untitled. He applied the calligraphic forms to the base on the work and then overlaid his designs with silver foil and chemicals which changed the silver into vibrant colours; greens and reds in Untitled. His works often dealt with the Oneness of God and the desire for peace. The light seen emanating from the left corner of Untitled helps to promote the message. He further included the recurrent motif of a seal, seen in the top left corner. He is the recipient of the 1984 National Award by Pakistan's National Council of the Arts, the 1987 Top Honours award at the First Lahore Biennale, and the 1996 Shakir Ali award.

Auction Achievements

Highest Sale Price Achieved for Ahmed Khan at
Bonham's – USD 36,000



Artist: Ahmed Khan (1939–2017)

Title: Calligraphic Composition

Auction: Modern & Contemporary Arab, Iranian, Indian & Pakistani Art

Venue: Dubai, Royal Mirage Hotel

Date: 3 March 2008, 19:30 +04

Sold For: **USD \$36,000** (inc. premium)

View at Bonhams

<https://www.bonhams.com/auction/16393/lot/74/ahmed-khan-pakistani-b-1939-calligraphic-composition>



11-Ahmed Khan

Art work:

Untitled (La ilaha ilallah) (2010) – Signed in English

Medium: Silver Leaf & Oil on Board

Size: 36 x 60 Inches

Starting Bid: **USD \$20,000**



12-Ahmed Khan

Art work:

Untitled (Hu Wal Sami ul Aleem) (2016) – Signed in English

Medium: Silver Leaf & Oil on Board

Size: 36 x 36 Inches

Starting Bid: **USD \$8,000**

Najmi Sura

A painter with modern sensibilities, Najmi finds inspiration in the miniature paintings of Jain and Rajasthan artists. In the style that has become her signature she moulds the classical themes into contemporary compositions. Exquisite details of the sensual forms are rendered in ink or paints. Strands of lustrous hair and heavy jewellery contrast piquantly to soft, flowing materials; the traditional poses of miniature schools of art, all these elements are transposed to endow the genre with a neoteric viewpoint.

Najmi has been exploring and experimenting with her discipline for three decades. During this time she has declined to publicly exhibit her work. She paints, she explains, for her own pleasure, no conscious message or philosophy is expounded. Diffused in a confident, vibrant sense of enjoyment, Najmi's is the work of an artist who relishes every painting stage of the artwork, yet retains enormous control of the media.

Najmi's work was first brought to my attention by Bashir Mirza in the Seventies. He was excited by her bold experimentation, regarding her as a pioneer in her field. Since then I have enjoyed her work when seen in various galleries, admiring the quality illuminating the expression whenever paintings were shown from private collections. The artist related how much interest her work had excited, giving rise to a theory that 'Najmi Sura' was a myth, the work produced by Naqsh. Even when forced to concede that there was indeed a Najmi, a few were still loathe accrediting her work to her.

Recently visiting her, surrounded by plants and birds in the light and airy Karachi house she helped Naqsh design, together we reviewed Najmi's varied collection. Drawings, sensitive, wonderfully refined. Oil paintings on canvas. Watercolour paintings, stippled with the elaborate precision that evokes a rainbow of colours. There were paintings with patterned borders; the traditional favoured animals of Mughal courtiers, horses and elephants; and an interpretation of the famous lovers of legend, Rupmati and Baz Bahadur riding their horses in the moonlight. One large-sized canvas held a generously curved standing figure; a woman conversing with a gorgeous peacock, in a traditional pose of miniature art or a classic dance movement. Najmi delights in the symbolic elements of album painting, but uses them with discrimination. The method varies: some canvases are heavily textured, some painted in a smooth colour field style. Paper surfaces may be densely worked or absorbed into the artwork. Colour is used with subtlety; the centre of her aesthetic interest remains the purity of line. The linear force that contains sweeping, unbroken lines, whether worked with pen or brush.

Najmi is unadorned by jewellery or cosmetic aids. Her warm brown, almond-shaped eyes are the legacy of a Burmese grandmother. For most of her life she has lived under the same roof as Naqsh who was raised by her father. 'There are three things that Jamil taught me,' she says, 'Not to give interviews, not to hold exhibitions, and not to copy Chughtai.'



13-Najmi Sura

Art work:

Mughal Princess (1986) – Signed in English

Medium: Oil on Canvas

Size: 36 x 36 Inches

Provenance: Private Collection Karachi

Starting Bid: **USD \$20,000**

Mashkoor Raza

A prolific artist who paints horses and women, he is a established Figurative Abstract, Non- representational Abstract and Calligraphy painter. Mashkoor Raza graduated from the Karachi School of Arts (Pakistan) in 1972, standing first in his class and winning the gold medal. During the last 20 years or so, he has figured prominently in the art world of Pakistan not only because he is one of the most prolific artists but also because he has achieved that rare distinction of developing an original work style. From the beginning, his work has been, more roughly brushed in and richly coloured. Even in till 1980, his style had not fully matured but was working towards it. In the work which he exhibited in a solo exhibition in June 1980, his paintings showed what looked like piles of rough round stones, closely bunched together, with some bigger slabs or blocks, above and below them, and empty spaces in the surrounding picture area. By 1991, he was freely turning out paintings of horses and women with a lot of movement and colour.



14-Mashkoor Raza

Art work:

Abstract Composition (2021) – Signed in English

Medium: Oil on Canvas

Size: 30 x 48 Inches

Provenance: Acquired directly from Artist, Karachi

Starting Bid: **USD \$5,000**



15-Mashkoor Raza

Art work:

Abstract Composition (2023) – Signed in English

Medium: Oil on Canvas

Size: 30 x 48 Inches

Provenance: Acquired directly from Artist, Karachi

Starting Bid: **USD \$5,000**

Tariq Gil

Tariq Gill, was born in Mureed Wala (Faisalabad), Tariq Gill's landscape city scape is known for his use of light Punjab countryside seen paintings. Tariq Gill is a design and drawing graduate from "Ustad Rana Illyas Sahib" Faisalabad 2006. He has participated in a number of different Group Exhibition in Pakistan.

Artist Statement

I am an enthusiastic gardener and find peace and severity in the quiet of nature. One of my favorite activities is to nurture my plants and marvel at the succeeding flowers bloom and the generous harvest of herbs, fruit or vegetables. When I am not tending to the garden, I like to discover the meadow's, hills, coastal landscape, sky and mountains of new England, or further. I like landscape that offer a sense of the vastness and my story of our world. I will stop at an unusual sight and return to the same spot many times. Many visits are needed before I finally decide to sketch and paint "En Plein Air". Photo taken on location help finish the painting in my studio allowing me to repeat the experience of the moment. Painting is for me a reflective, mediative, and visual appreciation of nature. I like to express my impression of horizons as they are offered and vary morning, day, and night to our human eyes. Being able to stop and look is a wonderful experience, but taking the time to paint the views links me to the wonders of life and the beauty of the earth.



16-Tariq Gil

Art work:

Wazir Khan Mosque Old Lahore (2025) – Signed in English

Medium: Oil on Canvas

Size: 36 x 72 Inches

Starting Bid: **USD \$5,500**



17-Tariq Gil

Art work:

Wazir Khan Mosque Old Lahore (2025) – Signed in English

Medium: Oil on Canvas

Size: 60 x 72 Inches

Starting Bid: **USD \$8,000**

Waqar Ali

Born in Lahore in 1980.

Waqar Ali's stunning calligraphy works meld different calligraphic styles including Thuluth and Naskh into single canvases in an expanse of color and letter. His works have been exhibited throughout Middle East and the United States.

“My Work Reflects A Blend Of Tradition And Modern Aesthetics”



18-Waqar Ali

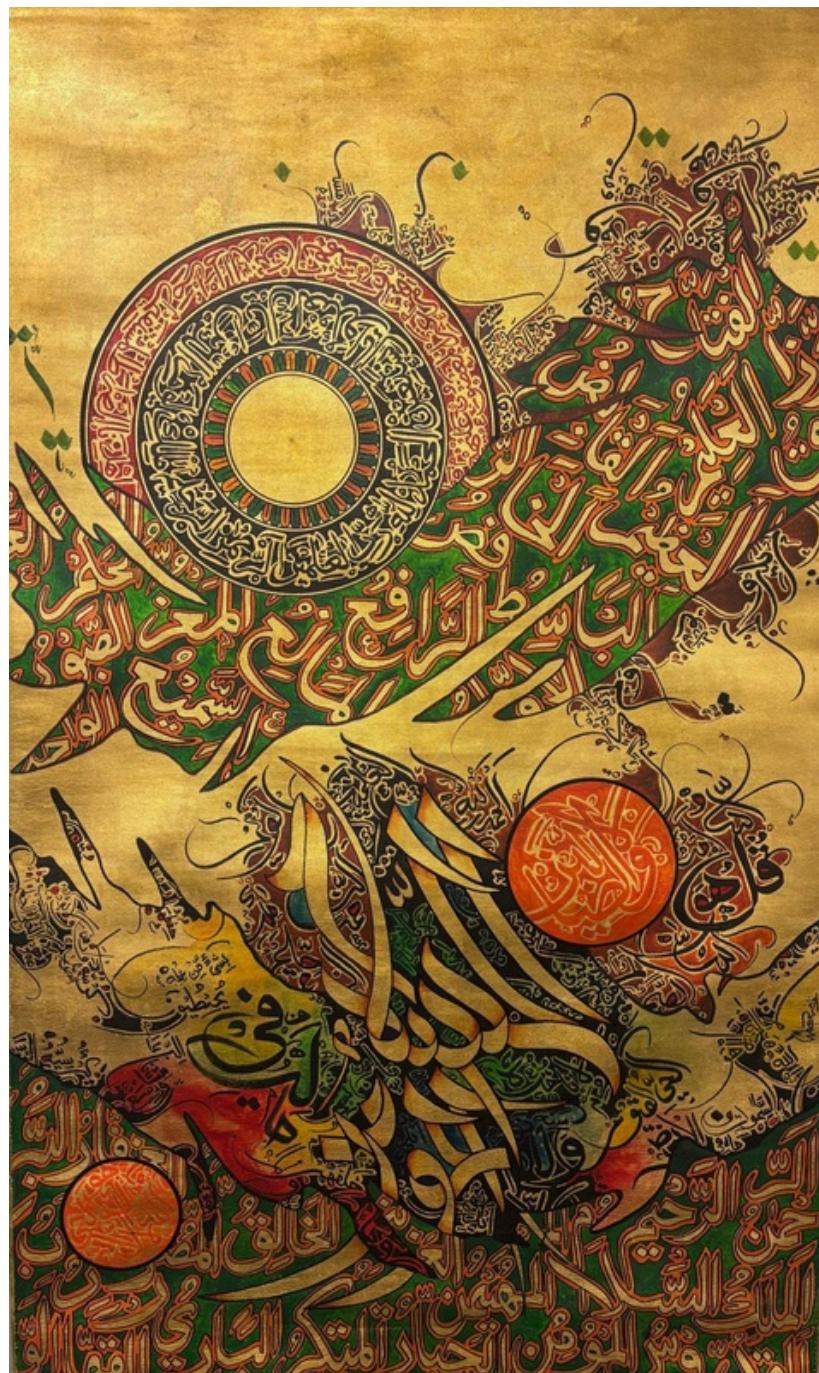
Art work:

Untitled (Sura Waqia)

Medium: Gold Leaf & Oil on Canvas

Size: 72 x 36 Inches

Starting Bid: **USD \$4,000**



19-Waqar Ali

Art work:

Untitled (Names of Allah & Sura Fateha)

Medium: Gold Leaf & Oil on Canvas

Size: 60 x 36 Inches

Starting Bid: **USD \$3,500**

A. S. Rind

A.S. Rind is a Karachi-based artist. Born and raised in Rahim Yar Khan, he was inspired by his uncle who was a poet, and there found his calling for incorporating the very lyricism that inspired him into great works of art. Rind graduated from CIAC (Central Institute of Art and Craft) Karachi, in 1988. He continued to study art and explore contemporary styles of painting.

Rind found his unique personal idiom in the new millennium by fusing moods and styles with great success using oil or acrylic as his medium. The inspirations that Rind has drawn from the rich culture and heritage of his hometown are creatively incorporated in his paintings. With oil on canvas being his major technique, Rind's paintings are an abstract but a meaningful play of lines and colours.

His work revolves around various moods of traditional and modern women in Pakistan. He depicts different moods of a feminine spirit with commendable craftsmanship and intricacy. Inspired by the poetry of the masters; Ghalib, Faiz Ahmed Faiz and Alama Iqbal, Rind illustrates his thoughts with portraiture portraying delicate female forms in colourful traditional dress and jewellery and classic symbols creating a narrative often accompanied by the poets text.

The artist's experimentation with line, form, colour and script has evolved into a different league. In fact, use of a blend of varying colours in harmonious tones in the background is Rind's signature style. A.S. Rind work has frequently been shown in exhibitions shown in Pakistan and abroad. He has a number of solo exhibitions to his credit and a long list of admirers.



20-A.S. Rind

Art work:

Untitled (Women & Poetry Inspired) (2017)

Medium: Acrylic on Canvas

Size: 36 x 48 Inches

Starting Bid: **USD \$3,500**

Thank You For Exploring This Curated Collection Of Historic And Contemporary Pakistani Art.

For Participation In Bidding,
Please Visit:
moawinauctionusa.org

For further inquiries, contact:
Moawin Foundation USA
moawin-usa.org
houston@moawin-usa.org
[+1 \(713\) 539-7198](tel:+17135397198)

If you would like to see the paintings in person,
Please join us at the

Moawin Foundation Houston Annual Gala:

Venue:
Grand Tuscany Hotel, 12801 Northwest Freeway, Houston, TX
Date:
Friday, 17th October 2025
Time:
6:30 PM – 10:30 PM
Buy Tickets now
<https://shrturl.app/drdFrw>

Your winning bids not only bring timeless art into your life but also help support Moawin Foundation's mission of transforming lives through education.