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MOULAY AHMED DRISSI | JAMAA FNA PLACE

🇬🇧 VAT reduced rate 🇬🇧 UK: Greenford Park Warehouse

Estimate:

70,000 - 90,000 GBP

 Print

Description

MOULAY AHMED DRISSI

Moroccan

1924-1973

JAMAA FNA PLACE

signed (lower right); signed and dated 1954 (on the reverse)

mixed media on paper mounted on panel

134 by 149in. 52¾ by 58½in.

To view Shipping Calculator, please [click here](#)

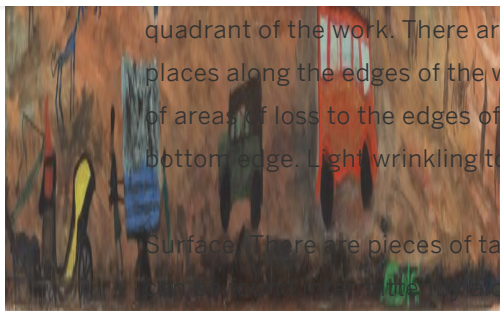
Condition Report

← LOT 58



MOULAY AHMED DRISSI | JAMAA FNA PLACE

Lot Closed

LOT
60 →

quadrant of the work. There are stable tears in the paper in places along the edges of the work. There are also a handful of areas of loss to the edges of the paper, largely along the bottom edge. Light wrinkling to paper in places.

Surface: There are pieces of tape (likely masking tape) that are visible along the edges of the work.

Abrasions and minor areas of surface loss in places, only visible on close inspection. Discolouration consistent with age and areas of minor surface loss to the reverse of the work.

UV Light: Inspection under UV light reveals no clear signs or restoration or repair.

Overall: The above excepting, the work appears to be in good condition.

This work is framed.

Further Enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email africanctp@sothebys.com if you have any questions regarding the present work.

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should note that the lot may have other faults not expressly referred to in the condition report for the lot or shown in the online images of the lot. The condition report may not refer to all faults, restoration, alteration or adaptation. The condition report is a statement of opinion only. For that reason, the condition report is not an alternative to taking your own professional advice regarding the condition of the lot.

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Provenance

Private Collection, Rabat, acquired directly from the artist

Acquired from the above by the present owner

Catalogue Note





IMED DRISSI 1924-1973 L'INVENTION D'UNE MODERNITÉ PICTURAL , EDITIONS MARSAM, 2016

rk by modern Moroccan artist, Moulay Ahmed Drissi, is thought to be a depiction of the conflict that occurred in the city of Marrakech between the French colonialist and the Pasha, Thami El Glaoui worked to oust Sultan Mohammed V.

King Mohammed V became a central figure in the Moroccan independence movement and eventually ruled as King of Morocco from 1957-1962. The present lot would have been produced in the year following the Sultan's exile from Morocco in 1953. Depicting the iconic Jamaa Fna Place, the present lot is recognized as one of Drissi's most important and largest works.

Moulay Ahmed Drissi is credited as a father of Morocco's modern visual arts movement. His repertoire of work, simple and sincere, paved the way for modernist painters like Mohamed Melehi and Mohamed Hamidi. Not only do his works document a country's most transformative period, but they also offer a quieter, quotidian, vision of Morocco from days gone by. Sometimes whimsical and bearing elements of the surreal, Moulay Ahmed Drissi is known for capturing the soul and authenticity of his nation.

Moulay Ahmed Drissi shies away from three-dimensionality and perspective, instead favoring flat minimalist compositions with figures simply dressed in their distinguishable *djellabas* with no facial features. Despite favoring the two-dimensional, Drissi still maintains a clear foreground, middleground and background. The present lot is an exceptional example of this.





er, everyday lanes of tracks zoom across the canvas, followed by several rows of citizens wearing *djellabas* and soldiers hold her from the viewer, are trader's tents and the walls surrounding the city or medina. In the distance, a minaret. Drissi often uses to give the illusion of a horizon line in his works, anchoring the composition.

strokes and dark hues of brown and terracotta project an air of dissension throughout the work - this is further reinforced by t a common feature in this important artist's oeuvre. Despite using a range of palates in his broader practice, many of Drissi's mo are executed using a muted palette.