

THE ART OF STEVEN NAIFEH

Availability and Pricing

January 2020

JERASH

Inhabited since the Bronze Age, Jerash was a major Greco-Roman city which is now located in present-day Jordan, only a few miles from town of Ajlun where Naifeh's grandfather was born in the late nineteenth century. The most beautiful ancient ruin in the city is a large oval colonnade that led to the Forum. In the Jerash series, Naifeh uses a three-pointed star that is among the most beautiful designs in all of Islamic geometry. In rhythmic combination, the stars appear to revolve gracefully, echoing that ancient elliptical colonnade.



Jerash I: Venetian Blue

2010. Acrylic on 24 canvases.
63 x 63 in., 160 x 160 cm.

\$35,000



Jerash XI: Black Cherry

2011. Acrylic on 24 canvases.
84 x 84 in., 213.4 x 213.4 cm.

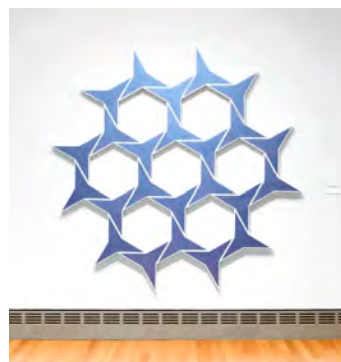
\$42,000



Jerash XII: Black Pearl

2011. Acrylic on 24 canvases.
84 x 84 in., 213.4 x 213.4 cm.

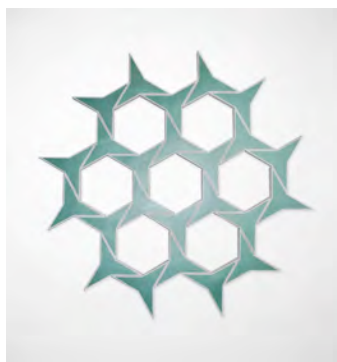
\$42,000



Jerash XIII: Shimmering Sky

2011. Acrylic on 24 canvases.
84 x 84 in., 213.4 x 213.4 cm.

\$42,000



Jerash XXII: Mystical Green

2012. Acrylic on 24 canvases.
84 x 84 in., 213.4 x 213.4 cm.

\$42,000



Jerash XXI: Teal

2012. Acrylic on 24 canvases.
120 x 120 in., 304.8 x 304.8 cm.

\$46,000

AJLUN

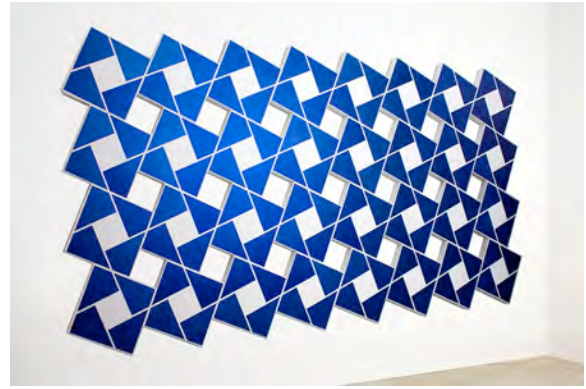
The Ajlun series adopts the same Islamic design that animates the Cyrene series, but the design is presented in square canvases rather than in diamond-shaped ones. These canvases, with their diamonds of color, radiating from white squares, are attached diagonally, leaving squares of wall that mimic the squares in the middle of the canvases. The result is even more aggressively disorienting – and therefore visually exciting – than in the Cyrene series, as the eye shifts rapidly from pattern to pattern.



Ajlun I: Black Pearl and White

2002. Acrylic on 32 canvases.
80 x 168 in., 203.2 x 426.7 cm.

\$47,500



Ajlun XII: Venetian Blue

2002. Acrylic on 32 canvases.
80 x 168 in., 203.2 x 426.7 cm.

\$47,500



Ajlun VII: Silver and White

2002. Acrylic on 16 canvases.
80 x 84 in., 203.2 x 213.4 cm.

\$34,000

PETRA

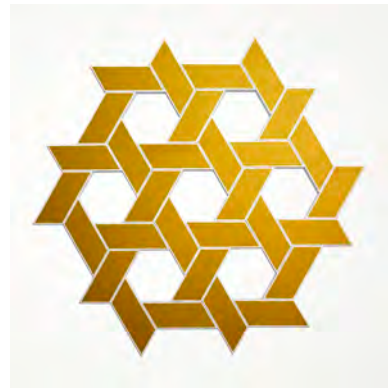
The city of Petra, which dates to 300 B.C., is famous for its temples and tombs carved out of pink sandstone cliffs. Its most beautiful monument is a temple almost 150 feet tall, known as The Treasury, with an elaborate Greek-style face – all of it cut from the sandstone cliffs of what has been called the Rose City. Naifeh's Petra series uses a rhomboid shape of Islamic origin and repeats it in images of similar, almost architectural solidity.



Petra I: Copper

2011. Acrylic on 30 canvases.
68 x 73 in., 172.7 x 185.4 cm.

\$36,000



Petra II: Olympic Gold

2011. Acrylic on 30 canvases.
68 x 73 in., 172.7 x 185.4 cm.

\$36,000



Petra V: Antique Copper

2011. Acrylic on 30 canvases.
68 x 73 in., 172.7 x 185.4 cm.

\$36,000



Petra VI: Venetian Blue

2011. Acrylic on 30 canvases.
68 x 73 in., 172.7 x 185.4 cm.

\$36,000

SAIDA

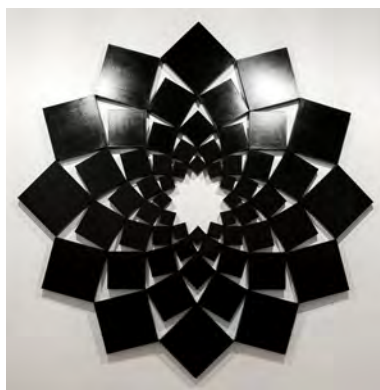
In the Saida series, Naifeh isolates the essential elements of important examples of Islamic architecture and transforms them into a series of wall and floor installations. The individual components in these radiating amalgamations of squares are crafted from painted canvas, plated metals, and limestone and granite. They are formatted to create cumulative star-like wholes, underscoring the compositions' modular nature and the strict mathematical progression that defines the relationship of the parts to the whole.



Saida III: Iridescent Copper

2013. Copper-plated steel, 132 pieces.
144 x 300 in., 365.8 x 762 cm.

\$120,000



Saida I: Black

1998. Enamel on 60 canvases.
120 x 120 in., 304.8 x 304.8 cm.

\$47,500

MUGHAL

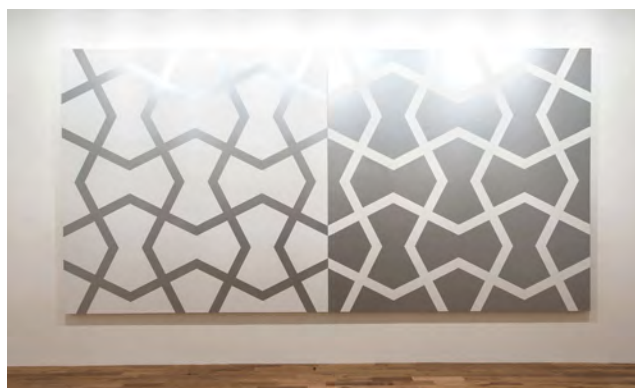
Jali screens were frequently used in Northern India for a variety of architectural features: in windows, room dividers, terraces, balconies, platforms, and railings around thrones. They are among the glories of the Taj Mahal, the supreme example of royal Mughal architecture and one of the great achievements of humanity. By increasing the scale of his Jali paintings to the proportions of his Mughal series, Naifeh honors this grand tradition of Islamic art and architecture.



Mughal IV: Copper and White

1984. Acrylic on 2 canvases.
96 x 192 in., 243.8 x 487.7 cm.

\$45,000



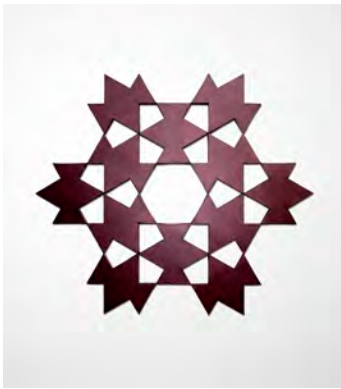
Mughal V: Silver and White

1984. Acrylic on 2 canvases.
96 x 192 in., 243.8 x 487.7 cm.

\$45,000

MAMLUK

The Mamluks reigned for almost a quarter of a millennium, starting in 1250, over the city of Cairo, creating a cultural legacy becoming of the city's pharaonic past. Ibn Khaldun called it "the center of the universe and the garden of the world." The works in Naifeh's Mamluk series take a shape that is prevalent throughout the medieval Middle Eastern world, an hourglass that widens in the middle, and repeats it in a way that celebrates the organic beauty of Islamic geometry.



Mamluk I: Black Cherry

2010. Acrylic on 12 canvases.
62 x 72 in., 157.5 x 182.9 cm.

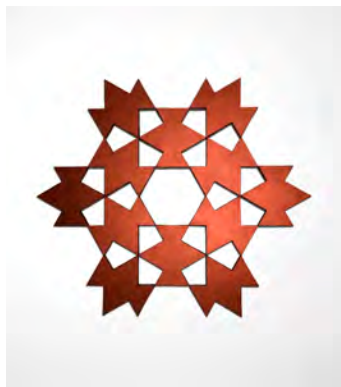
\$35,000



Mamluk II: Black Pearl

2010. Acrylic on 12 canvases.
62 x 72 in., 157.5 x 182.9 cm.

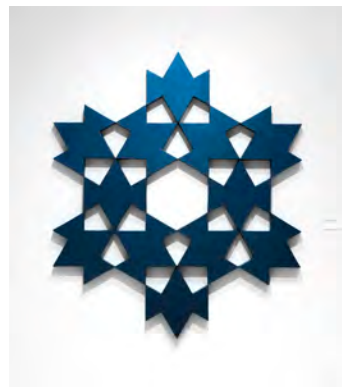
\$35,000



Mamluk III: Copper

2011. Acrylic on 12 canvases.
62 x 72 in., 157.5 x 182.9 cm.

\$35,000



Mamluk IV: Sapphire

2011. Acrylic on 12 canvases.
62 x 72 in., 157.5 x 182.9 cm.

\$35,000

TOPKAPI

The paintings from Naifeh's Topkapi series are based on an ancient Islamic scroll with small geometric designs. Naifeh magnifies the scale of the original pattern, regularizes the forms, and transforms dashes into dots – artistic devices relevant not only to Abstract Art but also to the Pop Art movement that emerged in Britain and the United States in the 1950s. The results are paintings that remain true to their Medieval origins while also participating fully in the tradition of International Geometric Abstraction.



Topkapi XII

2011. Acrylic on canvas.
60 x 43 in., 152.4 x 109.2 cm.

\$23,000



Topkapi I

2013. Acrylic on canvas.
60 x 45 in., 152.4 x 114.3 cm.

\$23,000



Topkapi XI

2013. Acrylic on canvas.
60 x 45 in., 152.4 x 114.3 cm.

\$23,000



Topkapi VI

1992. Acrylic on canvas.
48 x 48 in., 121.9 x 121.9 cm.

\$23,000



Topkapi XXII

2012. Acrylic on canvas.
60 x 60 in., 152.4 x 152.4 cm.

\$35,500

JALI

"Jali" is the term for a perforated stone or latticed screen, often decorated with geometric, floral, or calligraphic ornamentation. The paintings in Naifeh's Jali series are taken from a particularly beautiful example in the collection of the Metropolitan Museum of Art, which has a powerful pattern of interwoven vertical and horizontal zigzagging lines. In his Jali series, Naifeh takes the underlying pattern and uses it to develop a strong yet playful pattern that is both vertical and horizontal, but also dark against light and light against dark. The same geometries are used in a series of sculptures, including one permanently installed in the plaza in front of the Columbia Museum of Art.



Jali XXVI: Sashay Red and White

2011. Acrylic on 2 canvases.
72 x 144 in., 182.9 x 365.8 cm.

\$35,000



Jali XXVII: Gold and White

2011. Acrylic on 2 canvases.
72 x 144 in., 182.9 x 365.8 cm.

\$35,000



Jali XXVIII: Venetian Blue and White

2011. Acrylic on 2 canvases.
72 x 144 in., 182.9 x 365.8 cm.

\$35,000

MIZAN

Naifeh's Mizan series – the term means balance or harmony in Arabic – is based on a medieval design that appears in both Islamic and Jewish art of that period, creating works that embrace the common visual traditions of both religions. Naifeh renders the design using interlocking V-shaped canvases that also celebrate the shaped canvases of mid-century artists such as Frank Stella, notably his Notched-V series that he began in late 1964.



Mizan VI: Black Cherry

2011. Acrylic on 18 canvases.
60 x 60 in., 152.4 x 152.4 cm.

\$32,000



Mizan X: Sashay Red

2011. Acrylic on 72 canvases.
72 x 72 in., 152.4 x 152.4 cm.

\$46,750



Mizan XIV: Mystical Green

2011. Acrylic on 18 canvases.
60 x 60 in., 152.4 x 152.4 cm.

\$32,000



Mizan VII: Black Pearl

2011. Acrylic on 18 canvases.
60 x 60 in., 152.4 x 152.4 cm.

\$32,000

CYRENE

The works in the Cyrene series combine as many as 110 diamond-shaped canvases to create works that have an eye-shifting effect, an illusion of motion that was a central feature of the Op Art movement of the 1960s and 70s. Inspired mainly by the British master Bridget Riley, Naifeh often worked in an Op Art style during the period when Op Art had its strongest following. His present series stands as an indirect homage to that movement, as well as a direct homage to the Islamic design at the core of the paintings.



Cyrene III: Venetian Blue

2010. Acrylic on 24 canvases.
53 x 53 in., 134.6 x 134.6 cm.

\$23,000



Cyrene XVI: Gold

2011. Acrylic on 110 canvases.
89 x 115 in., 226.1 x 292.1 cm.

\$55,000



Cyrene VI: Copper

2010. Acrylic on 24 canvases.
53 x 53 in., 134.6 x 134.6 cm.

\$23,000



Cyrene X: Steel Gray

2010. Acrylic on 24 canvases.
53 x 53 in., 134.6 x 134.6 cm.

\$23,000

MUMTAZ

The works in the Mumtaz series are an homage both to the glorious swirling decorations on the inner domes of the flanking buildings of the great Mughal complex in Agra, India, and to the shaped canvases of Frank Stella, in particular his Protractor series. Stella, who had a major influence on Naifeh, and who attended Princeton University a few years before Naifeh did, was a great admirer of Naifeh's Pulitzer Prize-winning biography of Jackson Pollock.



Mumtaz II: Venetian Blue

2014. Acrylic on canvas.
84 x 84 in., 213.4 x 213.4 cm.

\$46,750