

ARCACHE
A U C T I O N | EST. 1936

MODERN AND CONTEMPORARY ART
FROM LEBANON AND THE MIDDLE EAST

ONLINE AUCTION

19 | 22 OCTOBER 2023





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ONLINE BIDDING STARTS: THURSDAY 19 OCTOBER AT 11:00 AM (GMT +2)

ONLINE BIDDING ENDS: SUNDAY 22 OCTOBER AT 6:00 PM (GMT +2)

VIEWING DAYS:

THURSDAY 19 OCTOBER, FROM 11:00 AM TO 5:00 PM

FRIDAY 20 OCTOBER, FROM 11:00 AM TO 5:00 PM

SATURDAY 21 OCTOBER, FROM 11:00 AM TO 5:00 PM

SUNDAY 22 OCTOBER, FROM 11:00 AM TO 2:00 PM

FOR ALL INQUIRIES, PLEASE CONTACT:

VALERIE ARCACHE AOUAD

Tel: +961 3 87 22 66

Email: varcache@gmail.com

FOR REGISTRATION:

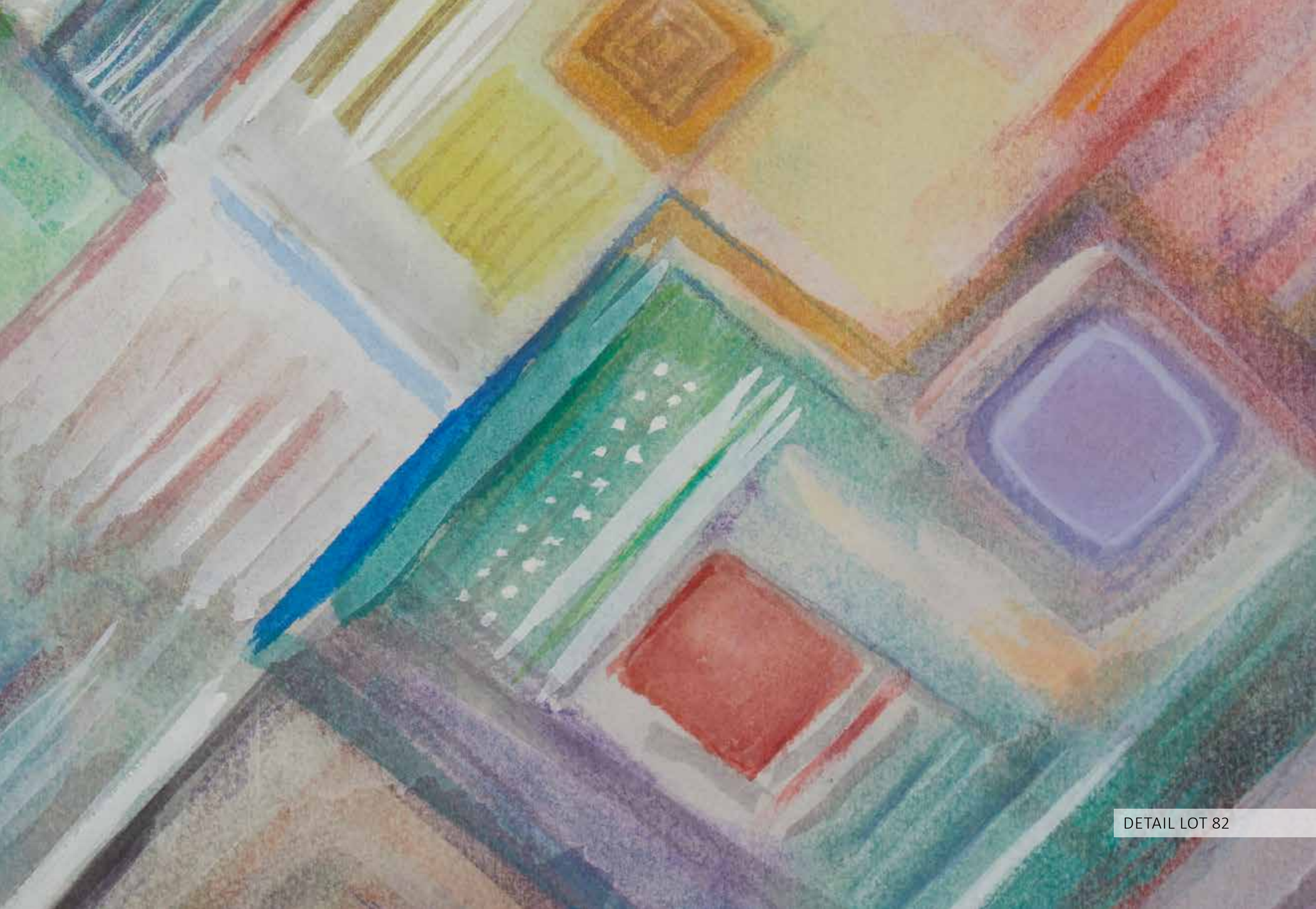
bid.arcacheauction.com

VENUE:

Comair Bldg. | Naoum Labaki Street | Sin el Fil | Beirut, Lebanon

IMPORTANT NOTICE:

The auction is held in Cash USD banknotes or international transfers



DETAIL LOT 82



LOT 01

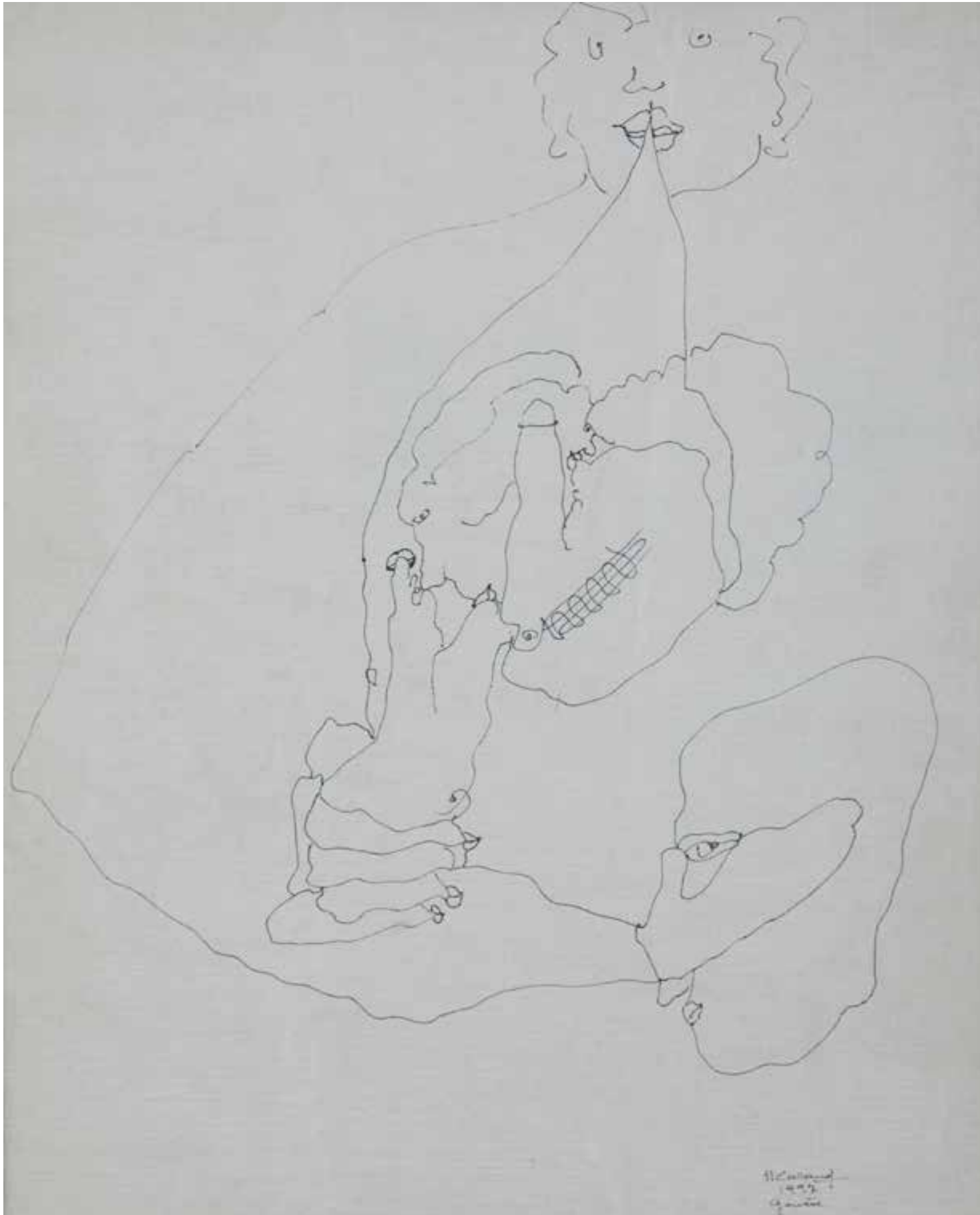
HUGUETTE CALAND (1931-2019)

Untitled, 1997

Black pen on red japanese paper. Signed and dated lower right
H: 11cm, W: 14cm

Provenance:
Galerie Janine Rubeiz, Beirut
Acquired from the above by the present owner

\$1,500/2,000



LOT 02

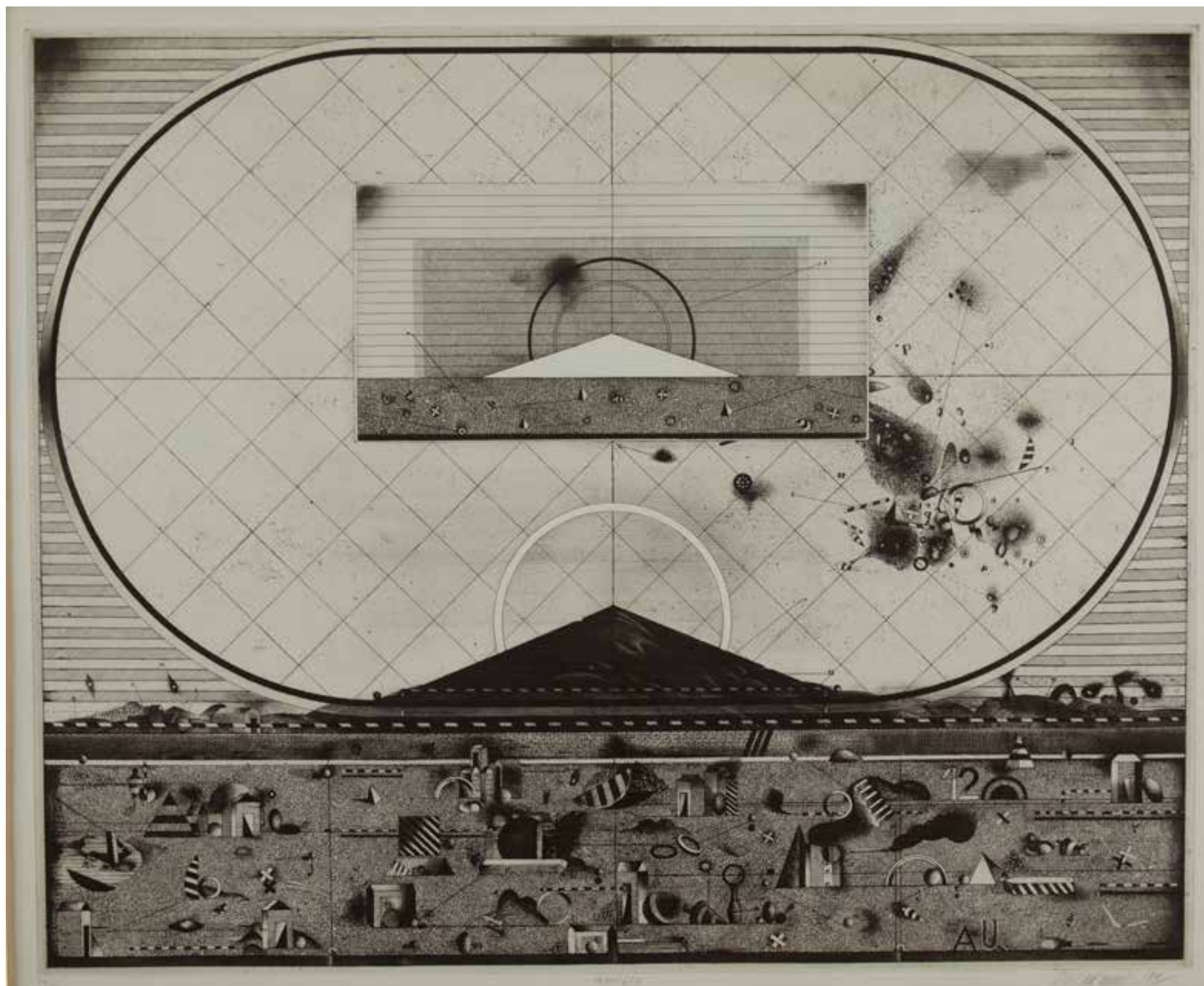
HUGUETTE CALAND (1931-2019)

Untitled, 1997

Chinese ink on napkin. Signed, dated and situated "Genève" lower right
H: 45cm, W: 37cm

Provenance:
Gifted by the artist to the present owner

\$3,000/6,000



LOT 03

ASSADOUR (B. 1943)

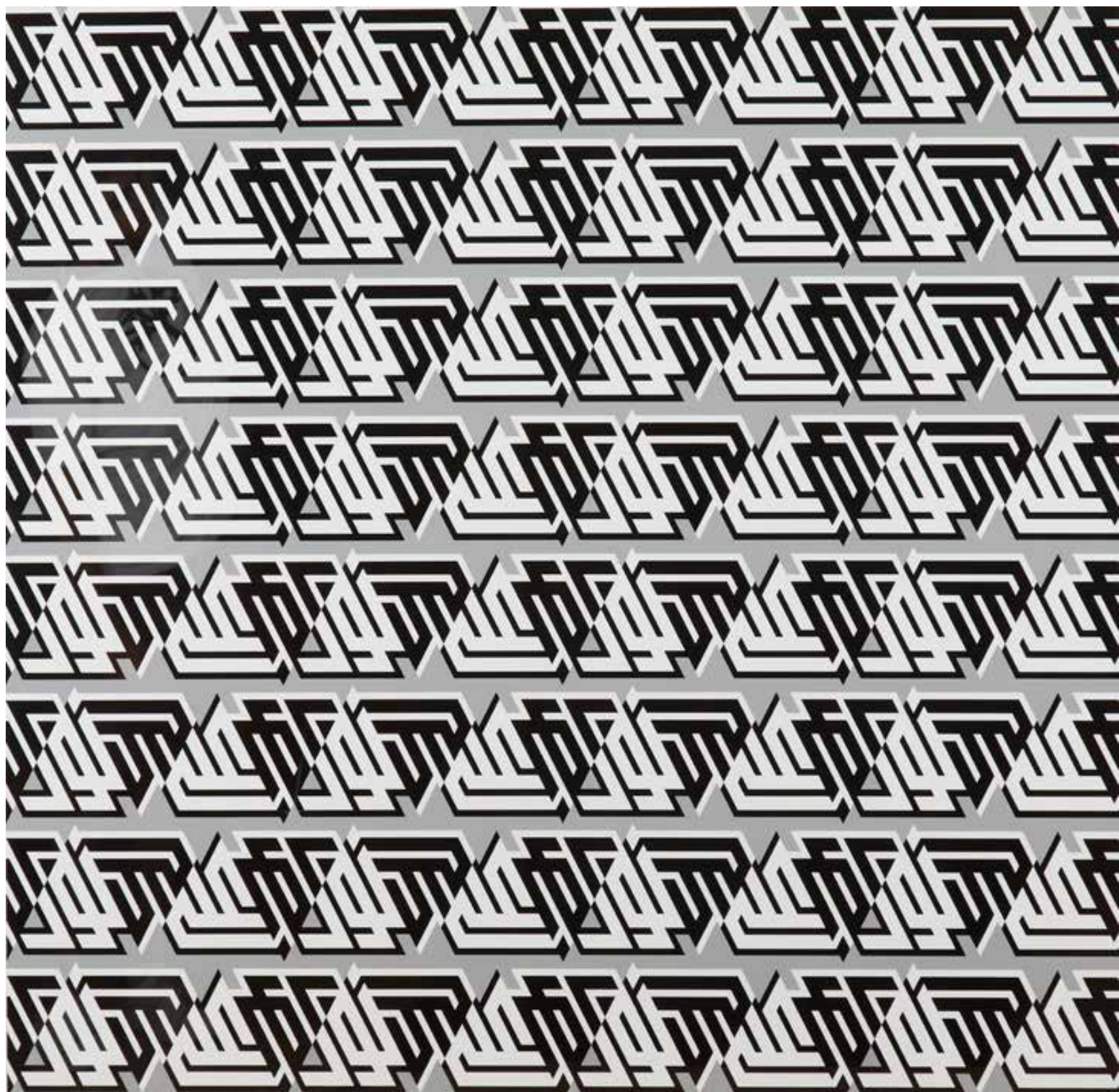
Frontière

Etching. Ed. 50/60. Signed lower right. Titled lower middle
H: 50cm, W: 60cm

Provenance:

Acquired directly from the artist by the present owner

\$800/1,200



LOT 04

SAMIR SAYEGH (B. 1945)

Nour 3ala nour, 2016

Digital Print. Edition 2/3. Signed and dated lower right
H: 110cm, W: 110cm

Provenance:
Acquired directly from the artist by the present owner

\$2,000/4,000



LOT 05

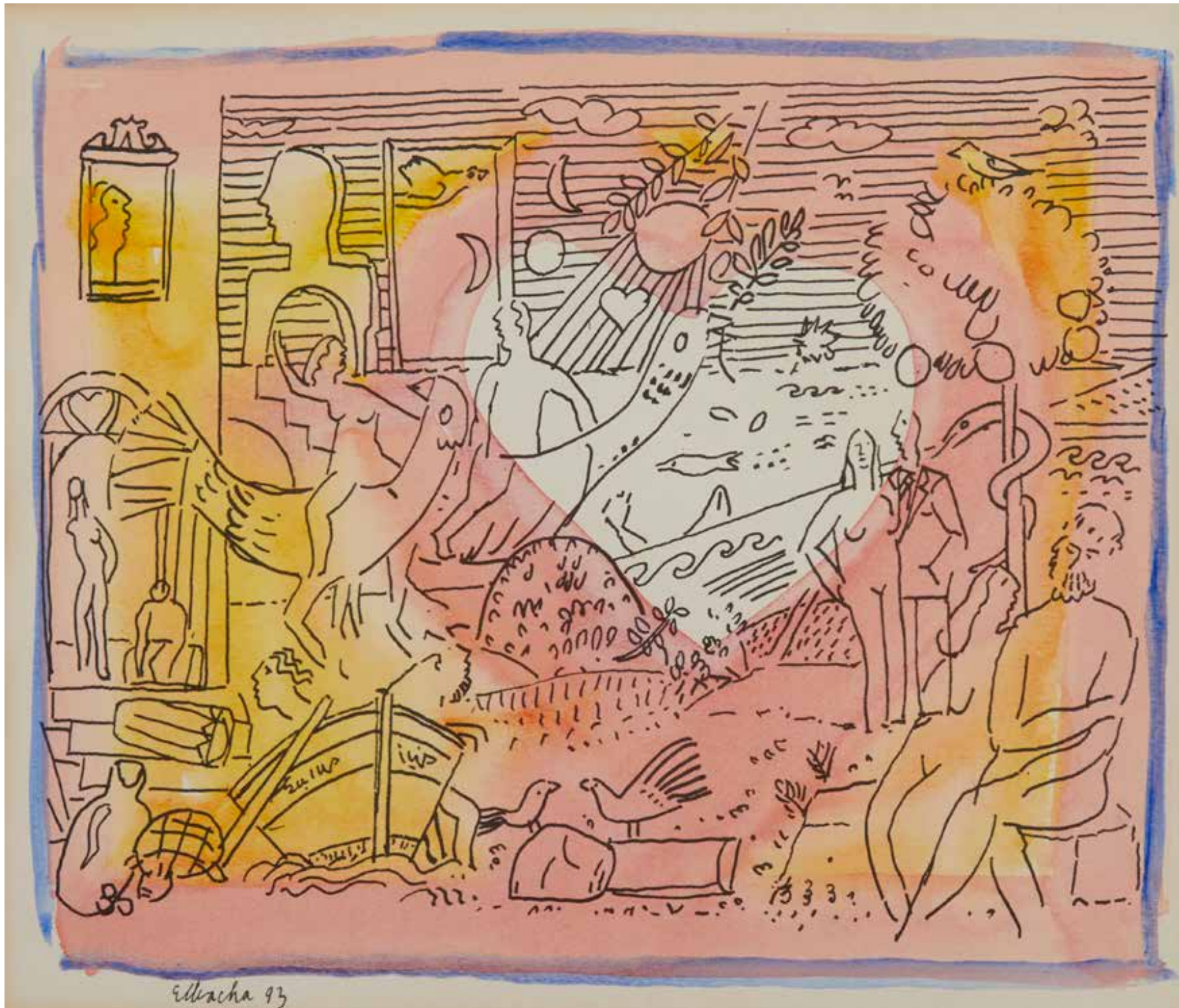
AMINE EL BACHA (1932-2019)

Untitled

Mixed Media on cardboard. Signed and dated lower left
H: 50cm, W: 66cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$2,000/3,000



LOT 06

AMINE EL BACHA (1932-2019)

Untitled, 1993

Watercolor on print. Signed and dated lower left
H: 28cm, W: 33cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$1,200/2,500



LOT 07

ALI CHAMS (1943-2019)

Untitled, 1985

Oil on canvas. Signed and dated lower middle
H: 30cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

\$1,200/2,000



“ Born in Lebanon in 1943, Ali Chams studied philosophy at the Beirut Arab University in 1972, as well as fine arts at the Lebanese University, Beirut, in 1974.

He continued his studies at the Fine Arts Academy in St. Petersburg, in the USSR between 1975 and 1980, and later went to Paris, where he received a diploma in painting from the High National School for Ornamental Arts. He was a professor of fine arts at the Lebanese University in Beirut

He has held fourteen individual exhibitions in Lebanon, the last one being at Aida Cherfan Fine Art Gallery in 2010. He has also participated in over sixty group exhibitions, mainly abroad, from Leningrad to Paris, and London, to most of the Emirates and Middle East.

Ali Chams was honored with the Cairo International Award in 1994.

“These landscapes are neither the landscapes of the South nor of Baalbeck, but those of the whole world. It is a universal vision to capture the essence of nature, so fleeting but also so captivating in its innumerable diversity. Because imagination is the basis of all creation. I have a particular affection for trees. They are the source of numerous fragrances, givers of fruit, anti-pollutants, and dispensers of shade. My definition of painting? Since I was little, I have perceived everything through color. It is the color that dictates the contours to me, and one color calls for or excludes another. This is how my mixtures and harmonies take place”.

Ali Chams

LOT 08

ALI CHAMS (1943-2019)

Landscape

Watercolor on cardboard. Signed lower left
H: 35cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 09

HALIM JURDAK (1927-2020)

Untitled, 1978

Mixed Media on cardboard. Signed and dated lower right
H: 30cm, W: 40cm

Provenance:

Galerie Damo, Beirut

Acquired from the above by the present owner

\$1,500/2,500



DETAIL LOT 09



LOT 10

ANAS ALBRAEHE (B. 1991)

Untitled, 2022

Mixed Media on paper. Signed and dated lower left
H: 30cm, W: 42cm

Provenance:
Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 11

JAMIL MOLAEB (B. 1948)

Flowers, 2019

Oil on panel. Signed and dated lower left
H: 50cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

\$1,200/2,500



LOT 12

RIMA AMYUNI (B. 1954)

Tulips, 2010

Acrylic on canvas. Signed and dated on the back
H: 40cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,200/1,800



Odile Mazloum bought her first painting at the age of 7, opened her first gallery at 19, in the early 1960s, and has launched the career of many painters. After more than 55 years of uninterrupted activity, she is today the oldest gallerist in Beirut.

She has studied art at the Lebanese Academy of Fine Arts (ALBA). Her teachers were Yvette Achkar, Nadia Saïkali, Jean Khalifé, Rafic Charaf, Saïd Akl and Paul Guiragossian, with whom she became friends and later exhibited in her gallery. She then spent two years in Paris, studying at the Beaux Arts, as well as at the École du Louvre.

"I have one great regret: that of not having devoted enough time to painting! I have hundreds of paintings in my head and in my heart that I unfortunately have not had the time to materialize."

Odile Mazloum

LOT 13

ODILE MAZLOUM (B. 1942)

Flowers bouquet

Oil on canvas. Signed lower right
H: 68cm, W: 68cm

Provenance:
Prominent private collection, Beirut

\$2,000/3,000



LOT 14

SILWAN IBRAHIM (B. 1964)

Untitled, 2020

Acrylic on canvas. Signed and dated lower left
H: 120cm, W: 120cm

Provenance:
Private collection, Beirut

\$4,000/5,000



LOT 15

ISSA HALLOUM (B. 1968)

In the garden, 2019

Oil on canvas. Signed on the back
H: 120cm, W: 180cm

Provenance:
Acquired directly from the artist by the present owner

\$4,000/8,000



LOT 16

JAMIL MOLAEB (B. 1948)

Birds in the bush, 2022

Oil on canvas. Signed and dated lower left
H: 70cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/6,000



LOT 17

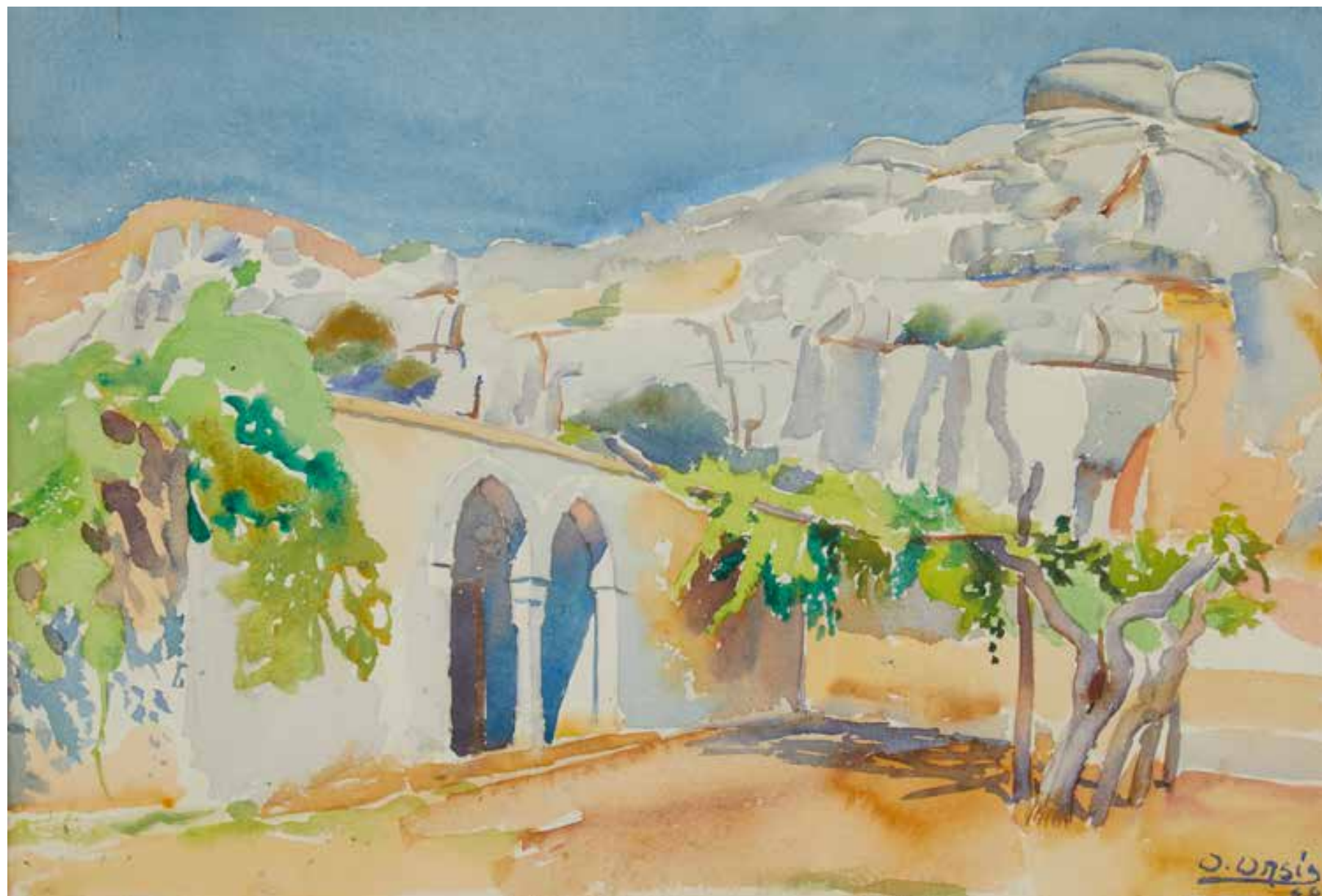
GEORGES CYR (1880-1964)

Cour intérieure de maison libanaise, 1938

Watercolor on paper. Signed, dated and situated "Beyrouth" lower right
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,000/1,500



Born into a privileged family that appreciated art and culture, Omar Onsi learned art under the pioneer Lebanese artist Khalil Saleeby. He then pursued his studies in France and attended both the Académie de la Grande Chaumière and the Académie Colarossi. Onsi was known to sketch the Beirut street scenes as he walked and developed a large body of works on paper depicting a rich identity of Beirut homes, people and landscapes at the turn of the 20th century. He was a very successful artist living from the proceeds of his art and was the main artist to be commissioned to represent the pivotal moments of Lebanon. He held his first solo exhibition at the School of Arts and Crafts in Beirut in 1932. At that time, the market for Western-influenced art was emerging as the educated middle-classes and elites began to purchase works by local artists. His landscapes were the most popular with the Lebanese elites and the local press quickly touted him as a skilled paysagiste, a title that soon launched his career.

“Onsi’s theory of art gave “natural views” an ethical imperative in the rapidly urbanizing, economically precarious, and socially explosive world he inhabited under the challenges of French colonization and Lebanese national independence. His artistic calling was “not to rival Creation” but to become “receptive and responsive” to it so as to render these views in portable, accessible, cherishable form for urban audiences carving out new public and domestic spaces. Onsi focused on beauty in mundane, mute, remote or disregarded scenes from the natural world and he assiduously developed a technique to remove traces of himself as a rationalizing being and to react unselfconsciously with sure draughtsmanship, direct brushwork, and heightened sensitivity to optical effects. He described his ideal technique as involving hours of observation before rapidly producing a graphic version”.

LOT 18

OMAR ONSI (1901-1969)

Lebanese mountain, 1968

Watercolor on cardboard. Signed and dated lower right
H: 40cm, W: 55cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 19

WAHIB BTEDDINI (1929-2011)

Chouf landscape, Lebanon, 1995

Oil on canvas. Signed and dated lower left
H: 75cm, W: 100cm

Provenance:
Private collection, Beirut

\$2,000/4,000



LOT 20

MAROUN HAKIM (B. 1950)

Espaces de clarté, 2010

Acrylic on canvas. Signed and dated lower left and on the back
H: 45cm, W: 45cm

Provenance:
Acquired directly from the artist by the present owner

\$2,000/4,000



LOT 21

FATEH MOUDARRES (1922-1999)

Untitled, 1980

Oil on cardboard laid on panel. Signed and dated lower right
H: 50cm, W: 35cm

Provenance:

Acquired by the present owner from a member of Fateh Moudarres family
Private collection, Beirut

\$3,000/6,000



LOT 22

FATEH MOUDARRES (1922-1999)

Untitled, 1979

Oil on cardboard laid on panel. Signed and dated lower right
H: 35cm, W: 50cm

Provenance:

Acquired by the present owner from a member of Fateh Moudarres family
Private collection, Beirut

\$2,500/5,000



LOT 23

HUSSEIN MADI (B. 1938)

The juice seller, 1960

Watercolor on paper. Signed and dated lower right
H: 36cm, W: 20cm

Provenance:

Galerie Aida Cherfan, Beirut

Acquired from the above by the present owner

\$1,200/2,000



LOT 24

HASSAN JOUNI (B. 1942)

Les fumeurs de narguileh

Oil on canvas. Signed lower right
H: 40cm, W: 40cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 25

HASSAN JOUNI (B. 1942)

Au café

Oil on canvas. Signed lower left
H: 40cm, W: 40cm

Provenance:
Private collection, Beirut

\$1,200/1,800

“ Born in 1942 in Zuqaq al-Blat, Beirut, Hassan Jouni developed an early affinity for drawing and painting after his uncle gifted him a bundle of colored crayons, whose vivid palette became a central element of his work.

Jouni went on to earn diplomas from the Lebanese Academy of Fine Arts (1964) and the Foster Academy of Fine Arts in Madrid (1965), which he attended under the auspices of a grant from the Lebanese University.

After graduating from the Foster Academy, Jouni earned the title of professor of drawing and painting at Madrid’s San Fernando Royal Academy of Fine Arts in 1966, and, although Madrid provided him with abundant inspiration, the artist’s love for his country led him back to Beirut in 1970. Lebanon was integral not only to Jouni’s work, but also his sense of self. The country represented, per his description, “an identity, a way of thinking, a way of life.” Upon his return, Jouni began exhibiting work and teaching at the Faculty of Fine Arts and Architecture at the Lebanese University, where he eventually headed the department of drawing and painting and remained for over 18 years.

Urban landscapes are the realm of Hassan Jouni - an ordered, traditional world, portraying the golden age of Beirut, the nostalgic era of yellow bus rides and long walks by the sea. Jouni is particularly known for his traditional café scenes, which immortalize a man’s world of narguileh smokers, newspaper readers and backgammon players. His everyday scenes are revitalized by touches of brilliant color, with men’s fezzes and waiters’ jackets accented a startling red, and brass pipes a bright gold.





LOT 26

RAFIC CHARAF (1923-2003)

Landscape, circa 1998

Pastel on cardboard. Signed lower right
H: 25cm, W: 35cm

Provenance:
Prominent private collection, Beirut

\$1,500/2,500



LOT 27

RAFIC CHARAF (1923-2003)

Landscape, circa 1998

Pastel on cardboard. Signed lower right
H: 25cm, W: 35cm

Provenance:
Prominent private collection, Beirut

\$1,500/2,500

Born in Baalbek in 1932 in a family of blacksmiths of modest means, Rafic Charaf's talent was recognized by the Lebanese poet Loutfi Haidar, who convinced Rafic's father to send his son to art school. Rafic received scholarships to attend the Lebanese Academy of Fine Arts and later studied at the San Fernando Royal Academy in Madrid from 1955 to 1957. By 1960, he completed a residency at the Pietro Vanucci Academy in Perugia in Italy. An integral figure in Lebanese modernism, Rafic was an active participant in the literary and intellectual life of Beirut's café scene.

In this artwork, he departs from his usual palette of blacks and greys in favor of ochre pastels, softening the barren bleakness of the landscape into a hazy autumnal depiction of plowed fields. The stillness is almost perceptible, the day languishing in melancholy. This work depicts the vast meadows of the Beqaa Valley, reminiscent of the boundless spaces where he once roamed and daydreamed. Reflecting Charaf's somber outlook on life, rooted in his challenging upbringing, this work features a muted, melancholic landscape that is highly representative of the artist's work.





LOT 28

BIBI ZOGBE (1890-1973)

Cardos, 1949

Oil on panel. Signed lower right. Signed, titled and dated on the back
H: 105cm, W: 75cm

Provenance:

Collin du Bocage, France. 21 November 2016.

Lot 79

Acquired from the above by the present owner

\$10,000/16,000



DETAIL LOT 28



Born in the Lebanese coastal village of Sahel Alma in 1890, Bibi Zogbé emigrated to Argentina at the age of sixteen and married her Argentinian partner Domingo Samaja a year later in 1907. An avant-gardist artist who proudly stood against rules and stereotypes, she settled in Buenos Aires where she would spend most of her life onwards and dedicated her life and time to the arts. Educated at the religious Sainte Famille College in Beirut, her passion for art arose early in her life. She was opposed to the traditional education she was entitled to and took part in drawing lessons at the College. Later on, she trained alongside the Bulgarian master Klin Dimitrof. Her professional artistic career began in the 1930s with a number of exhibitions in Buenos Aires and Rio de Janeiro, in Chile and Uruguay, in Paris and elsewhere. In 1934, the Galeria Witcomb in Argentina offered Zogbé her first solo exhibition, which was an unprecedented success. The following year, the renowned Galerie Charpentier in Paris took the artist on board and presented her first solo show in Europe. At the end of the Second World War, she lived in Paris and Dakar, and from there went on to Lebanon in 1947. Her long-awaited dream of returning to Lebanon was realized and she was soon recognized as a successful and talented artist and collectors began to express interest in her works. That same year, Zogbé held her first solo in her homeland at the Cénacle Libanais, undeniably establishing her success. Known mainly for her decorative depictions of flowers and plants, often those that she reminisced from her homeland Lebanon, Bibi Zogbé plays with colour and depicts joyful compositions filled with symbolism and metaphors. With a style that is undeniably modern and graphic with strong outlines and yet classical subjects, Bibi Zogbé moved away from academism and also depicted a few portraits on rare occasions such as the one offered in the present sale, situated in Dakar.

Forgotten for many years in the course of art history, Bibi Zogbé is considered today as one of the most important artists of the first half of the century both in Lebanon and South America.

LOT 29

BIBI ZOGBE (1890-1973)

Mal d'amour, 1947

Oil on panel. Signed, dated and situated "Dakar" lower right
H: 50cm, W: 45cm

Provenance:
Prominent private collection, Beirut

\$4,000/8,000



When Rafic Charaf passed away in 2003, Lebanon lost one of its most pioneering artists. Immersing himself in Lebanese expressionism, Charaf was perhaps the only one among his peers whose art reflected an autobiographical, emotional journey. Charaf was deeply inspired by the struggles of the poor among his native people. Working initially in charcoal, he was sensitive to both the human struggle and his country's struggle, and his expressionism evolved out of the poverty he witnessed.

During the 1960s, he created distinctive artworks that centered around natural elements such as birds, landscapes, and solitary, swaying trees. The bird-themed artwork included in this auction conveys his longing for flight, portraying solitary, and slender birds in angular shapes swiftly soaring through an imaginary realm. It showcases straightforward forms depicted with visible, expressive brushwork, as well as expansive areas of flat color, foreshadowing what would later become the artist's distinctive style.

LOT 30

RAFIC CHARAF (1923-2003)

Untitled, 1968

Oil on board. Signed and dated lower right
H: 55cm, W: 70cm

Provenance:

Acquired directly from the artist by the present owner

\$7,000/12,000



DETAIL LOT 30



“Yvette Achkar has been at the forefront of the Lebanese modern art scene, becoming a pioneer female artist noted for her experimentation of color and developing a unique language of simplicity in abstraction. Born in Sao Paulo in 1928, she then graduated from ALBA in 1957 where she was highly influenced by the Italian painter Fernando Manetti and the French painter Georges Cyr. She then received a scholarship to Paris from the French government, later teaching painting at ALBA and at the Institute of Fine Art, Lebanese University from 1966 to 1988.

The artist has participated in different biennales in Baghdad, Alexandria, Paris, and Sao Paulo and has taken part in collective exhibitions in Italy, Belgium and Yugoslavia and Lebanon, among others and is a recipient of numerous prizes including UNESCO, Baalbek and Ministry of Education and National Fine Arts, Lebanon.

Trained by Manetti and influenced by Georges Cyr, Achkar began as a figurative painter. This painting is representative of her earlier work; but after initially depicting boats, she sheds all realistic benchmarks to create a background that foresees her later personal style in line with abstract expressionism.”

LOT 31

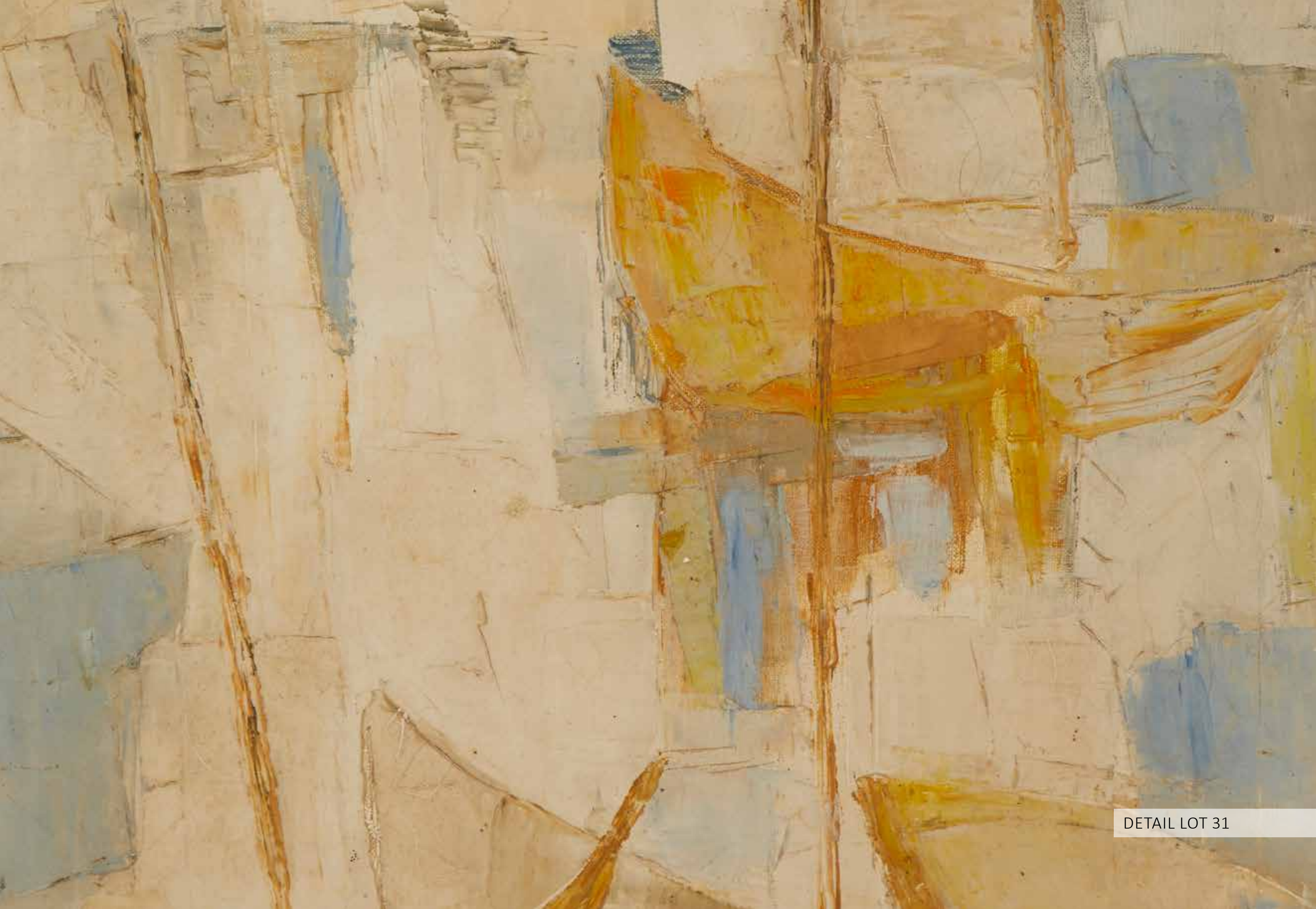
YVETTE ACHKAR SARGOLOGO (B. 1928)

Untitled, circa 1960

Oil on canvas. Signed lower right
H: 78cm, W: 53cm

Provenance:
Gallery One, Beirut
Acquired from the above thence by descent

\$15,000/20,000



DETAIL LOT 31



LOT 32

CHAFIC ABBOUD (1926-2004)

Du côté de Puteaux, 1985

Oil on canvas laid on board. Signed lower right. Signed, dated 5.3.1985 and titled on the back
H: 25cm, W: 30cm

Provenance:
Private collection, Beirut

This artwork will be featured in the catalogue raisonné in preparation by Mrs Christine Abboud under ID 2296

\$6,000/10,000



Born in 1933 in Deir El Qamar, Mounir Najem studied drawing in Cesar Gemayel's studio from 1950 to 1954, at the Lebanese Academy of Fine Arts from 1954 to 1955; he continued his training in Paris between 1956 and 1959 and, while there, took part in two seminars. He has held several exhibitions in Lebanon and abroad, obtaining a number of awards including the first prize offered by the Beirut newspaper L'Orient in 1965 and, in 1967, the Prix d'Honneur at the Salon d'automne of the Sursock Museum for his painting titled "Oriental Nostalgia".

Mounir Najem was part of a short-lived endeavor to create a Middle Eastern art movement known as "Oriental Abstraction". Their style was influenced by byzantine icons and Islamic art and proposed a theory of spatial representation in two dimensions, in contrast to the three dimensional Western definition.

Known for his hazy depictions with square shapes, Najem speaks about the importance of an open-ended composition in his work. "I dedicate my painting to the river of movement," he explains, "so for me, the painting is not the prisoner of a delimited frame but exists in free space."

LOT 33

MOUNIR NAJEM (1933-1990)

Untitled

Oil on canvas. Signed lower right. Small restoration on the bottom

H: 100cm, W: 80cm

Provenance:
Private collection, Beirut

\$4,000/8,000



LOT 34

JAMIL MOLAEB (B. 1948)

Children bath at the beach, 2007

Gouache on cardboard. Signed and dated lower middle
H: 50cm, W: 65cm

Provenance:
Acquired directly from the artist
Arcache Auction. Modern and Contemporary Art from Lebanon and the Middle East.
10 March 2018. Lot 95
Acquired from the above by the present owner

\$2,000/3,000



LOT 35

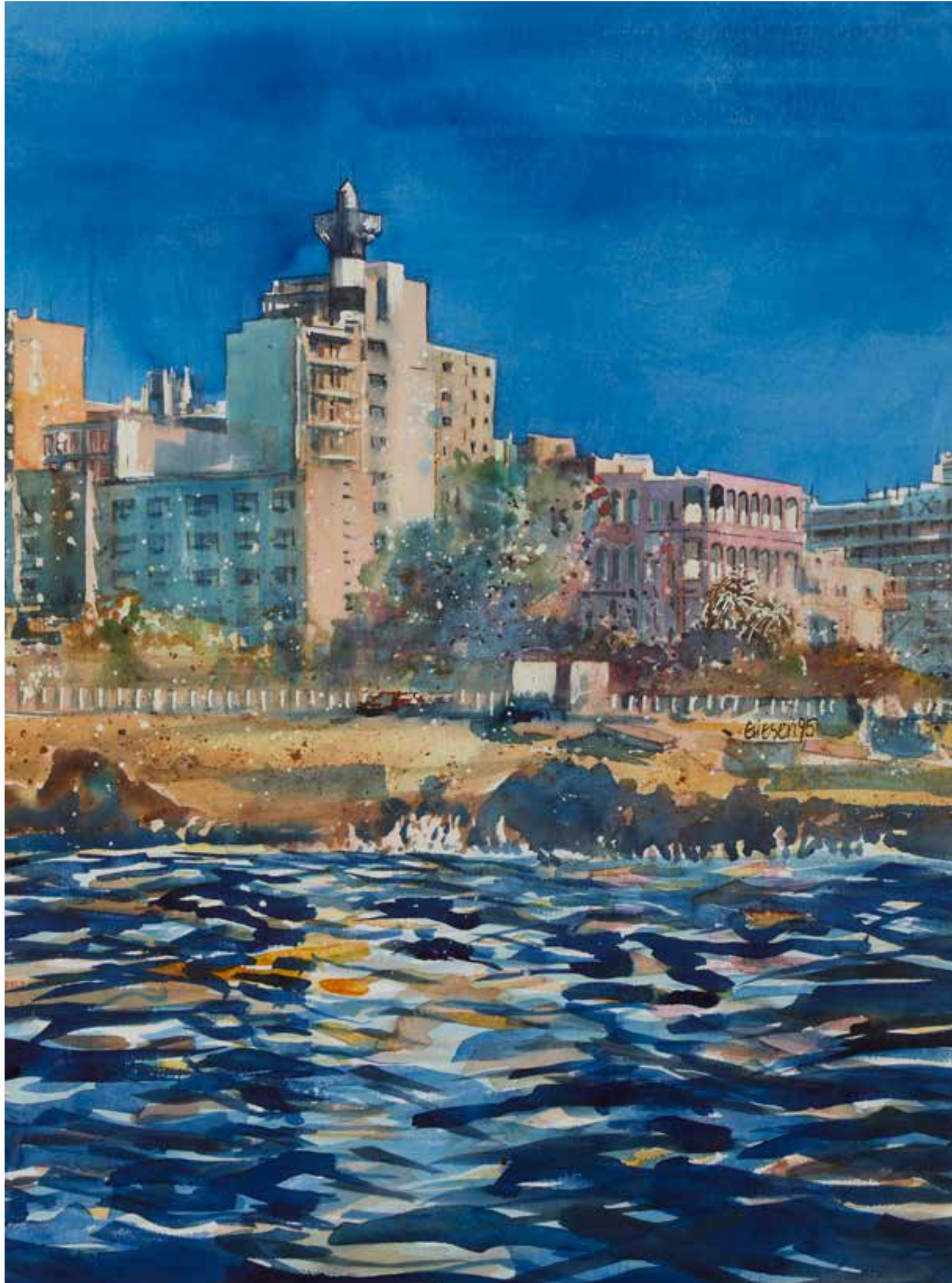
JAMIL MOLAEB (B. 1948)

The childbirth, 2006

Gouache on cardboard. Signed and dated lower left
H: 25cm, W: 32cm

Provenance:
Acquired directly from the artist
Arcache Auction. Modern and Contemporary Art from Lebanon and the Middle East.
Private collection of Mr G.D. 28 March 2015. Lot 31
Acquired from the above by the present owner

\$1,500/2,500



LOT 36

MARTIN GIESEN (B. 1945)

Pink House, Beirut dusk from the sea, 1995

Watercolor on cardboard. Signed middle right
73cm, W: 55cm

Provenance:
Galerie Epreuve d'Artiste, Beirut
Acquired from the above by the present owner

\$2,000/3,000



Born and schooled in Germany, Martin Giesen started to paint at age 15. After school he studied art history at Heidelberg University. For a year he interned at the Metropolitan Museum of Art in New York followed by completion of a PhD. With marriage and children, Giesen entered into a career of university teaching. He has taught in Lebanon (AUB 1973-1985), Saudi Arabia, Canada, and in the UAE, where he was founding dean of the School of Architecture & Design at the American University of Sharjah. For some 35 years, Giesen has produced and exhibited watercolor paintings documenting the impact of development on the environment. His paintings produced in Lebanon during the years of the civil war received critical acclaim. Work has been shown in solo exhibits in Lebanon, Germany, Canada and the UAE. David Tannous, Washington corresponding editor for Art in America, called Giesen a “contemporary orientalist”. John Munro and Samir Sayegh authored monographs, published in 1984 and 1995, on Giesen’s Lebanese watercolors.

This watercolor titled “Ghalghoul Street” uncovers a part of Beirut’s downtown that was completely erased by Solidere in the mid 90’s, and forgotten by all. Only a few pictures remain of this area, sandwiched between the Capitole building and the Ring. Giesen, like a historian, records memories of a city destroyed by wars and bulldozers alike.

LOT 37

MARTIN GIESEN (B. 1945)

Ghalghoul dusk, date1995

Watercolor on cardboard. Signed lower right
73cm, W: 55cm

Provenance:
Galerie Epreuve d’Artiste, Beirut
Acquired from the above by the present owner

\$2,000/3,000



LOT 38

ELIE KANAAN (1926-2009)

Le baptême

Watercolor on paper. Signed lower left. Bearing the label of Galerie Epreuve d'Artiste on the back
H: 35cm, W:25cm

Provenance:

Galerie Epreuve d'artiste, Beirut

Acquired from the above by a prominent private collector

\$1,500/2,000



LOT 39

ELIE KANAAN (1926-2009)

Le chemin

Gouache on paper. Signed lower left. Bearing the label of Galerie Epreuve d'Artiste on the back
H: 35cm, W:25cm

Provenance:

Galerie Epreuve d'artiste, Beirut

Acquired from the above by a prominent private collector

\$1,500/2,000

Born in Beirut in 1926, Elie Kanaan started developing his distinctive style of painting in his early twenties, having studied at the Académie de la Grande Chaumière in Paris. After spending a couple of years of soul-searching in Italy, he returned to his native Lebanon where he began to exhibit in the early fifties. His peculiar style and growing success led to regular exhibitions both in Lebanon and internationally. He earned a good number of honorable awards, notably the First Prize for oil painting from the Sursock Museum in 1965 and the Prix Vendôme in 1969. Through the meeting of well-established and well-respected men in the art world, such as André Malraux and Georges Cyr, Kanaan was thus able to confirm his talent and expertise as one of the masters of art in Lebanon.

Towards the end of his life, Kanaan went into a style of Abstract Expressionism. He adopted an approach to space in which all parts of the canvas play an equally vital role, stepping into an anti-figurative aesthetic. In this work, Kanaan finds the ability to marry his colors together and create a dramatic experience for the viewer. He develops a highly distinctive form of abstraction based on patches of vivid colors and vigorous gestures.

The particularity and meticulousness of his brushstrokes has earned him an international recognition and placed his works amongst some of the most important collections in the world.

Shrouded in solitude, misery and poverty, Lebanese artist Farid Aouad was never fully appreciated as an artist during his lifetime, both in his native country and his later adopted residence, France.

Born in South Lebanon in the village of Meydan, it was Aouad's move to Beirut with his family at the age of ten that was to spark his fascination in street and café culture. He showed a strong affinity to drawing and painting and dedicated himself fully to art when he enrolled at ALBA (Lebanese Fine Arts Academy) from 1943 until 1947. Aouad then moved indefinitely to Paris in 1959, where he dedicated himself to immortalizing the City of Lights and its legendary cafés, bars and the Metro.

This painting, a typical French social scene, depicts a group of men and women standing at a bar. Although Aouad was known for painting scenes of lonely people, this artwork belies this by having at the forefront a group of two men and a woman who seem to be chatting amicably with each other. Despite that, there is a sense of loneliness, as if Aouad was looking onto the scene with longing for human contact. Accentuated brushstrokes seem hurried and varied in some areas of the composition, and colors overlap as if rubbed. What results is a feeling of constant flux and movement, a mixture of emotions that range from happiness to anxiety and the characters appear to be flowing.

By using his own sense of abstraction, Farid Aouad thus captures this moment in time while powerfully evoking the eternal anguish of waiting, the fear of the unknown and the alienation in contemporary society.



LOT 40

FARID AOUAD (1924-1982)

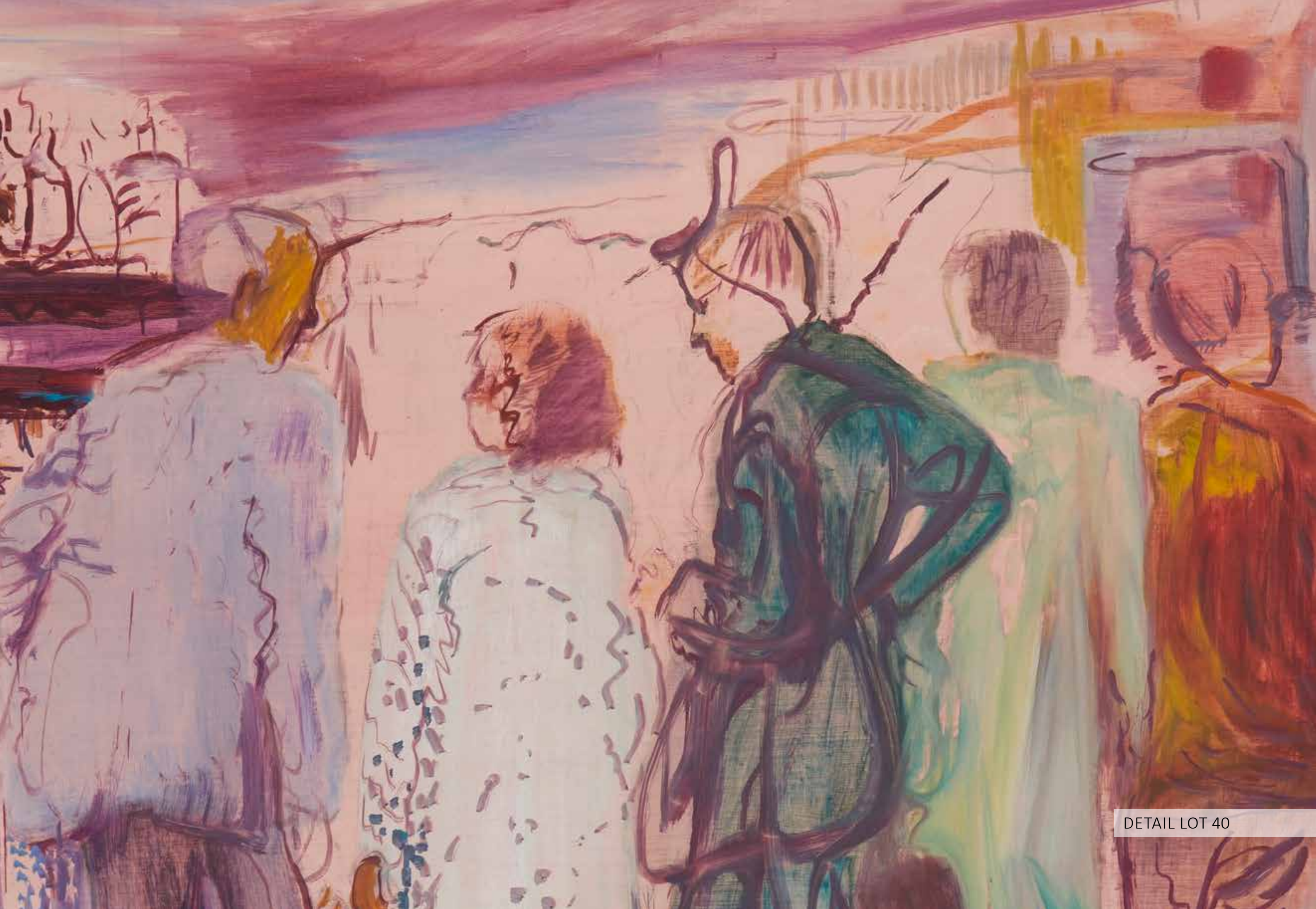
Le bar

Oil on canvas. Signed on the back
H: 80cm, W: 100cm

Provenance:
Galerie Alwane (Odile Mazloum), Beirut
Acquired from the above by the present owner

A certificate of authenticity provided by Odile Mazloum will
be delivered upon acquisition

\$18,000/28,000



DETAIL LOT 40



“For me, the language of painting begins and ends with colour;
it is infinite in its expression.”
Helen Khal

LOT 41

HELEN KHAL (1923-2009)

Flowers vase

Oil on board. Signed lower left
H: 45cm, W: 35cm

Provenance:

Helen Khal à la Table d'Hôte des Caves de France exhibition, Beirut (1998)
Acquired from the above by the present owner

\$4,000/8,000



Helen Khal grew up in a Lebanese family in Pennsylvania. In 1946, she went to live in Lebanon for two years, studying painting at the Lebanese Academy of Fine Arts in Beirut, and meeting the artists Shafic Abboud, Yvette Achkar and the sculptor Michel Basbous. After her marriage to the poet Yusuf al-Khal, she continued her studies at the Art Students League in New York, but it was not until 1960 that she had her first exhibition, at the Galerie Alecco Saab in Beirut. Her style became increasingly expressionist and emotional following the deaths of her mother and brother. In 1963, she co-founded Gallery One, the first gallery of its kind not only in Lebanon but in the whole of the eastern Arab region. She also taught at the American University of Beirut and contributed as an art critic at the Daily Star and Monday Morning.

After her divorce and forced separation from her children, Khal vented her anger in abstract expressionist paintings applying paint in thick gestural strokes by brush or knife. Khal was trying to find her way after a deep sense of loss. From her quasi-cubist style of transparencies to a quick stint in expressionism, Helen softened her canvas and shifted into totally blurred figurative-abstract depictions. She applied oil paint, which always remained her favorite medium, cautiously with a fine brush. A perfect example is this featured painting's foggy, dreamy landscape and vague silhouette, that evoke a sense of erasure of place and time.

“The compositions were generally geometric, which evidently meant I was seeking an oasis of order in my life.”

Helen Khal

LOT 42

HELEN KHAL (1923-2009)

Untitled, 1970

Oil on canvas. Signed and dated on the back
H: 100cm, W: 100cm

Provenance:

Acquired directly from the artist by a prominent private collector

\$25,000/35,000



DETAIL LOT 42



LOT 43

WILLY ARACTINGI (1930-2003)

Dieu merci (Contes de Goha), 1993

Oil on canvas. Signed and dated lower left. Signed, dated and titled on the back
H: 80cm, W: 100cm

Provenance:
Prominent private collection, Beirut

A certificate of authenticity issued by the Willy Aractingi Foundation will be delivered upon acquisition

\$15,000/20,000



DETAIL LOT 43



“Lebanese born, I grew up in a multicultural family. Beirut my hometown, stands out on the Mediterranean’s shore as the Crossroad of three Mediterranean continents: The European, The Eastern, The African. Trilingual, I am not only Mediterranean but also European. My very early interests in life were Geography and Geology. I believe in the positive aspects of science which do not stand up against the spiritual and intuitive aspects of humans, thus driving them to find more ways for more knowledge. I have been very lucky to discover a lot about the Ancient Civilizations, visiting archeological sites in the East, while studying about the subject in History of Art books. Mythology appears to me as part of Human Poetry. In 1979, while the war went on in Lebanon, I moved to “The Bateau Lavoir”. A fresh new start in my life and works: several crayon studies, colored inks, and oils. This was followed up, and developed through different periods: “Geodermies” (geology-epidermic earth crust) “Archeodermies” (reference to Archeology) “Empreintes- Autoportraits” (introspection-Happening on canvas) “Empreintes- Eclatées” (polychrome spaces- Fall of Berlin’s Wall), “Espaces Intemporels” (Timeless Spaces of Peace). Too many people theorize and politicize about one’s choice of colors in painting. This is not what I put forward in my works. After having focused my attention on the four elements mentioned in the Genesis: Earth- Fire- Water- Air, I now feel like expressing freely my joy to be alive and at peace.”

Nadia Saikali

LOT 44

NADIA SAIKALI (B. 1936)

The blue planet

Oil on canvas. Signed lower left
H: 100cm, W: 100cm

Provenance:

Galerie Claude Lemand, Paris

Acquired from the above by the present owner

\$12,000/25,000



DETAIL LOT 44



LOT 45

HUSSEIN MADI (B. 1938)

Femme pensive, 2007

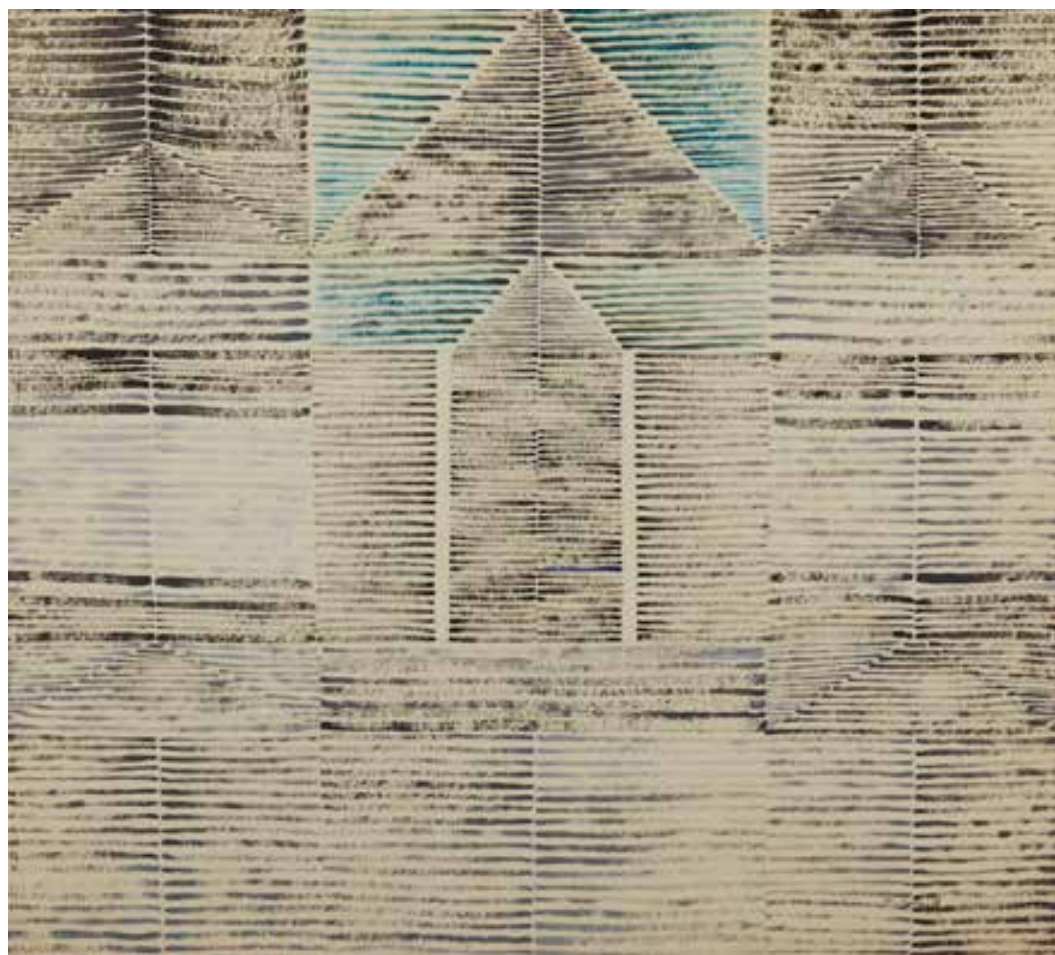
Acrylic on canvas. Signed and dated lower right and on the back
H: 120cm, W: 120cm

Provenance:
Private collection, Beirut

A certificate of authenticity provided by the Hussein Madi Foundation
will be provided upon acquisition

\$45,000/90,000





LOT 46

HUGUETTE CALAND (1931-2019)

From the serie Lignes et Contours, 2003

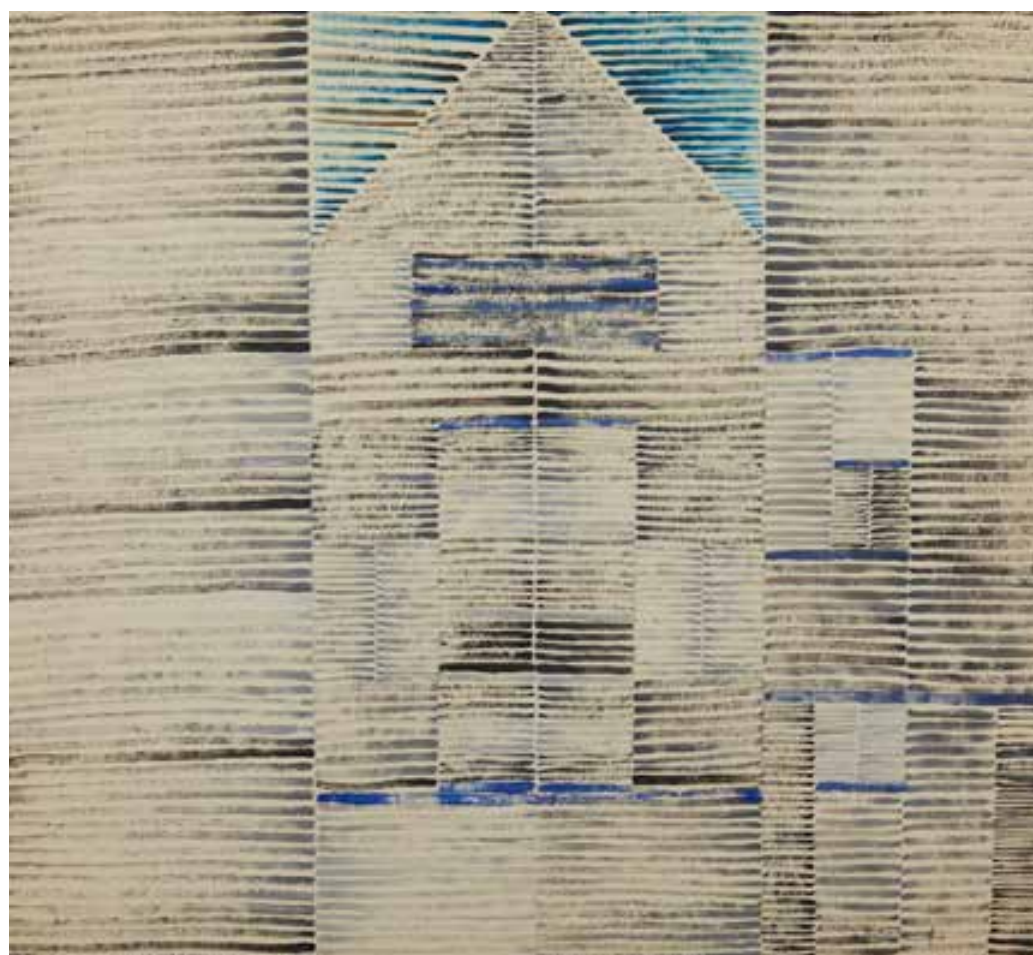
Pigments on Japanese paper. Signed lower right. Monogrammed H.C and dated 2003 on the back. Bearing the label of Galerie Janine Rebeiz

H: 40cm, W: 44cm

Provenance:

Gifted from Mrs Nadine Begdache to the present owner

\$8,000/13,000



LOT 47

HUGUETTE CALAND (1931-2019)

From the serie Lignes et Contours, circa 2003

Pigments on Japanese paper. Signed lower right.

H: 40cm, W: 44cm

Provenance:

Gifted from Mrs Nadine Begdache to the present owner

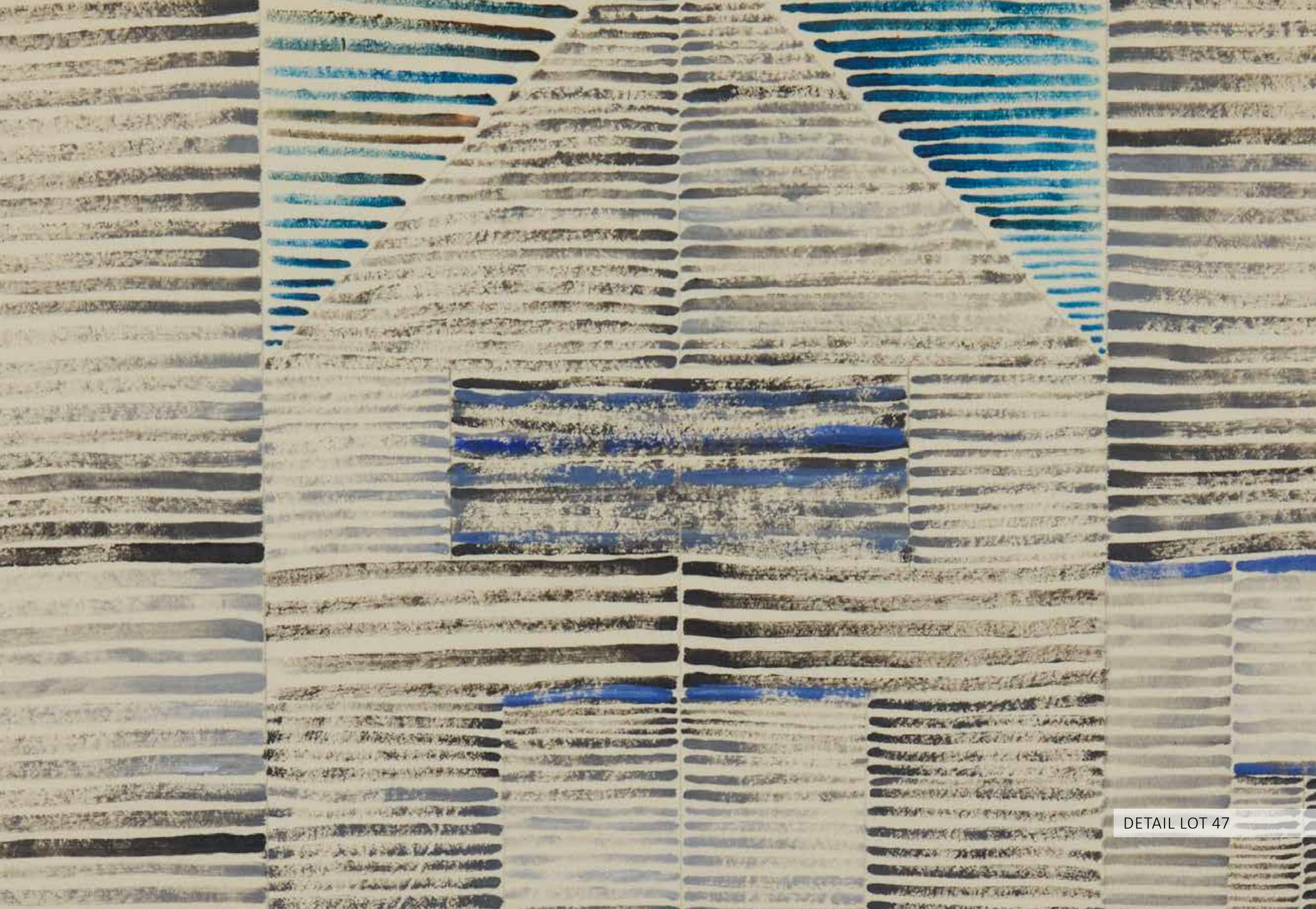
\$8,000/13,000

“I love every minute of my life. I squeeze it like an orange, and I eat the peel, because I don't want to miss a thing.” —Huguette Caland, 2003

The daughter of Bechara El Khoury, the first post-independence president of Lebanon, Huguette Caland spent her early life in Lebanon where she attended the American University of Beirut. Moving to Paris in 1970, she spent the next seventeen years immersed in the city's bohemian culture, most notably working with the celebrated fashion designer, Pierre Cardin with whom she developed a collection of caftans in 1979. In 1983 Caland formed a close relationship with the Romanian sculptor George Apostu, together they created a large number of paintings and sculptures in their studio until his death in 1986. Moving to California, shortly after Apostu's death, Caland continued her artistic practice, eventually settling in Los Angeles in 1997. In 2013 Caland returned to her hometown of Beirut where she continued to work until she passed away in 2019.

Known for her use of simple, sinuous lines to explore eroticism and female sexuality, Caland began to receive renewed recognition from the international art world in recent years. Her work featured prominently in the 2012 exhibition, *Modernités Plurielles 1905-1970* at the Centre Pompidou and Twenty-three works, including three kaftans displayed on enigmatic mannequins designed by the artist, were shown in the Arsenal's Dionysian Pavilion at the 57th Venice Biennale. The artist had her first British solo museum exhibition at Tate St. Ives in 2019.

Caland's spirited work has been inspired by Byzantine mosaics and patterned textiles, yet these two paintings, from the series "Lignes et Contours" in 2003, investigate a more geometric mode of abstraction. Nonrepresentational art, the works are accumulations of marks and lines that impact both the mind and the eye, meditatively. Exploring the physical process of moving brushes wet with ink and acrylic paint across paper and canvas until they nearly dry out, the black and white works capture Caland's pensive gesture as she shifts from starting on one side and then the other.





LOT 48

HUSSEIN MADI (B. 1938)

Face, 1988

Black patina iron. Unique piece. Signed and dated on the base

L: 30cm, D: 25cm, H: 44cm

Provenance:

Acquired directly from the artist by the present owner

\$7,000/10,000



LOT 49

ALFRED BASBOUS (1924-2006)

Woman face, 1977

Marble. Signed and dated on the base
H: 34cm, W: 20cm, D: 16cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$5,000/10,000



LOT 50

ALFRED BASBOUS (1924-2006)

Untitled, 1978

White marble. Signed and dated on the base
H: 33cm, W: 25cm, D: 18cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$3,000/6,000



LOT 51

ALFRED BASBOUS (1924-2006)

Family, 1989

Marble. Signed and dated on the base
H: 42cm, W: 19cm, D: 10cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$3,500/6,000



LOT 52

GEORGES MICHELET (1873- ?)

Untitled

Oil on canvas laid on panel. Signed lower right
H: 43cm, W: 37cm

Provenance:
Private collection, Beirut

\$1,000/1,500



DETAIL LOT 52



LOT 53

PAUL GUIRAGOSSIAN (1926-1993)

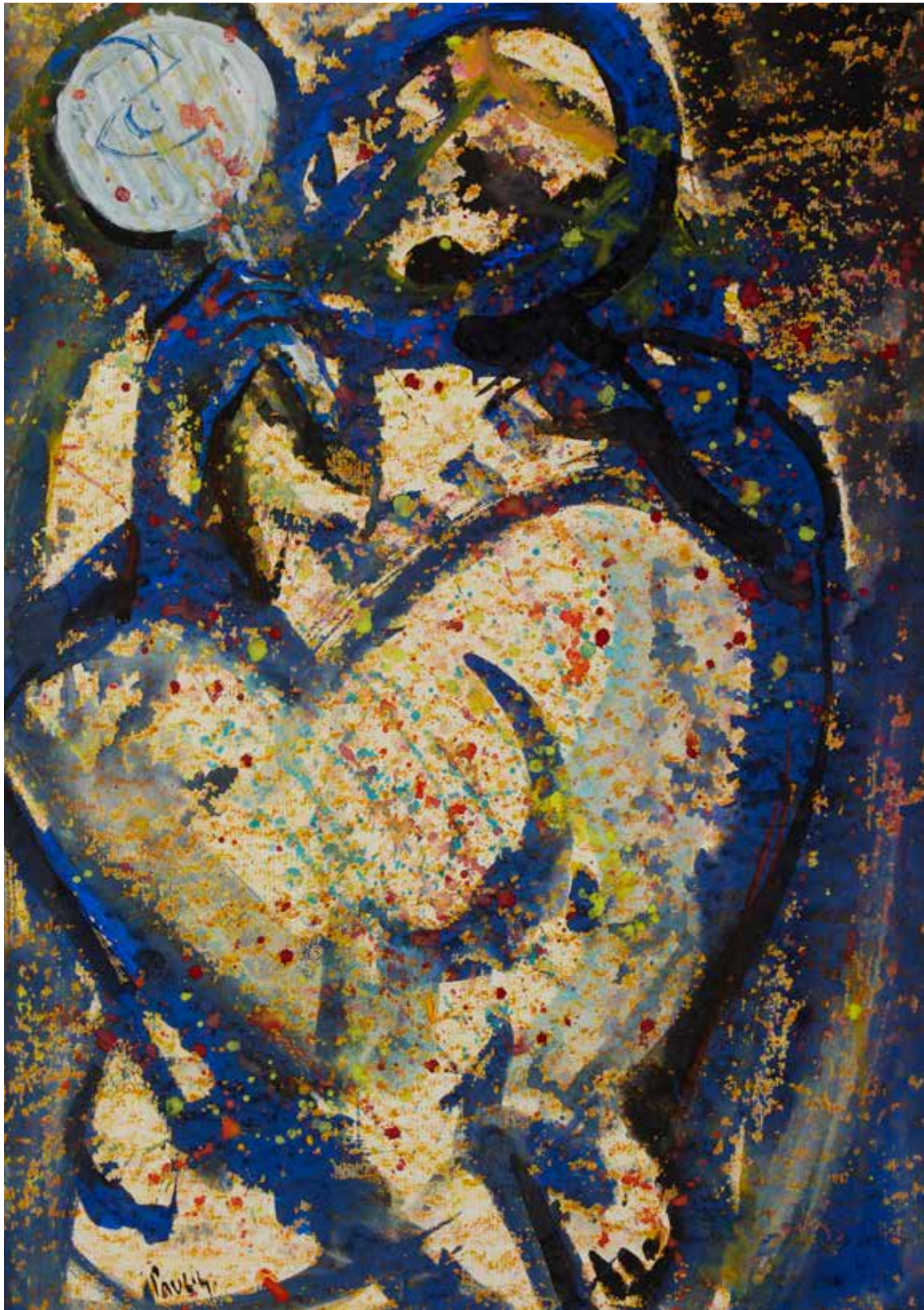
L'angoisse du portefaix en chômage, 1958

Oil on canvas. Signed and dated Paul G. 58 lower right
H: 100cm, W: 70cm

Provenance:
Prominent private collection, Beirut

A certificate of authenticity issued by the Paul Guiragossian
Foundation will be delivered upon acquisition
©Courtesy Paul Guiragossian Foundation

\$30,000/50,000



LOT 54

PAUL GUIRAGOSSIAN (1926-1993)

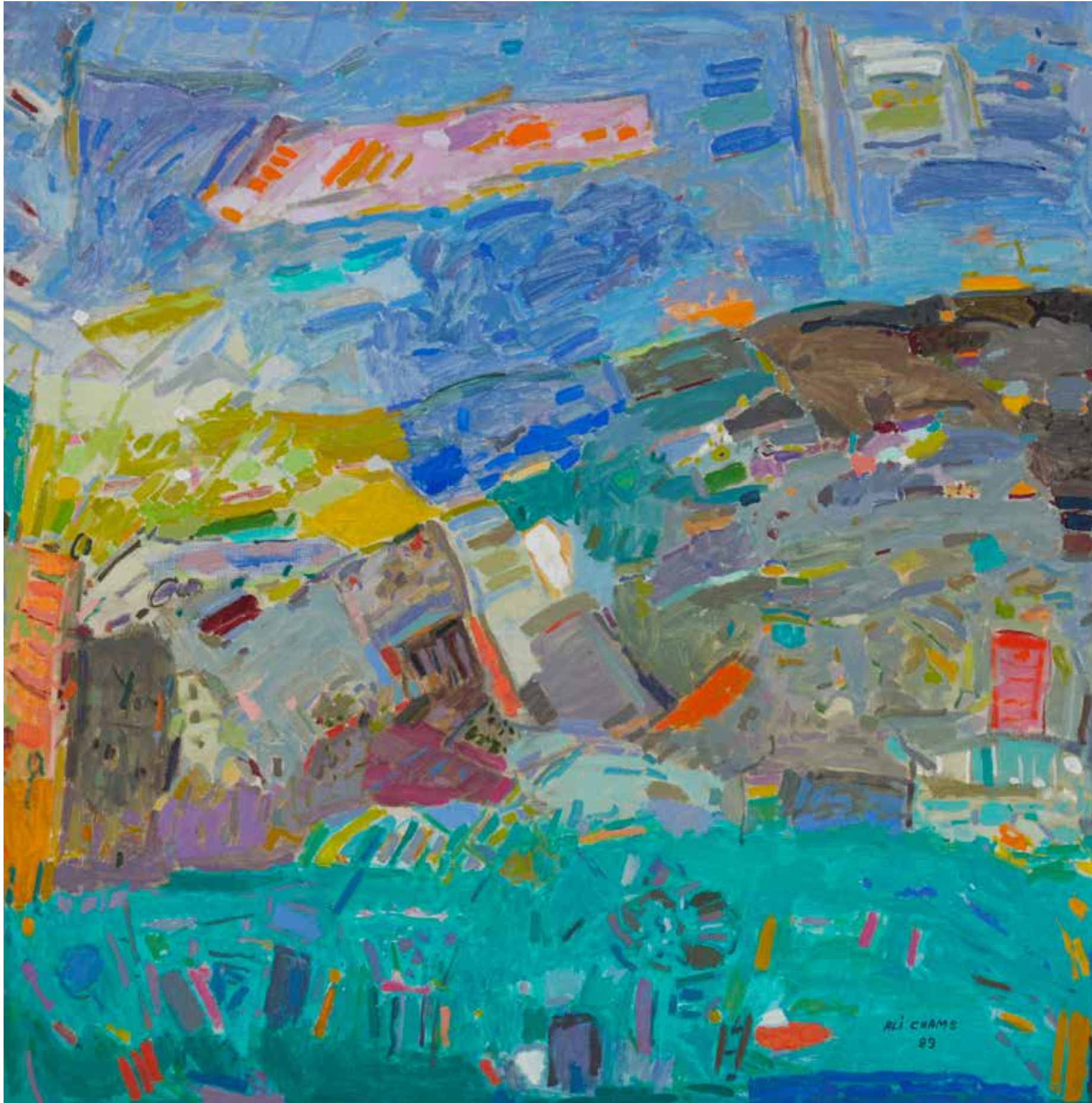
Le cri, circa 1984

Mixed Media on cardboard. Signed lower left. Titled on the back
H: 70cm, W: 50cm

Provenance:

This work has been researched by the Paul Guiragossian Foundation
©Courtesy Paul Guiragossian Foundation

\$10,000/15,000



“This is Lebanese abstract expressionism at its best. The style intuitive, gestural and abstract may be similar to European or American abstract expressionism, but nowhere do we find the same vibrant light in color, the same nature-induced textural interest.

The unusual character of Lebanon’s environment, in both land and people, has been for decades an extremely strong force in directing the creative impulse of many artists towards abstract expressionism. It is as though they find in this style the perfect syntax to convey the contrast, drama and kaleidoscopic colors of Lebanon’s land and sea: the diversity, vitality, spontaneity, assertion, inventiveness, and chaotic energy of its people.”

The Daily Star, May 1, 1998.

LOT 55

ALI CHAMS (1943-2019)

Landscape, 1989

Oil on canvas. Signed and dated lower right
H: 90cm, W: 90cm

Provenance:
Prominent private collection, Beirut

\$5,000/8,000



DETAIL LOT 56

LOT 56

HUGUETTE CALAND (1931-2019)

Untitled, 1994

Mixed Media on canvas laid on panel. Signed, dated and situated

“Kaslik, Liban” on the back

H: 200cm, W: 13cm

Provenance:

Galerie Janine Rubeiz, Beirut

Acquired from the above by the present owner

\$7,000/13,000



LOT 57

HUGUETTE CALAND (1931-2019)

Face

Mixed Media on panel

Label of Galerie Janine Rubeiz on the back bearing title, date, size, medium and Inventory number 2010

H: 25cm, W: 25cm

Provenance:

Galerie Janine Rubeiz, Beirut

Acquired from the above by the present owner

\$4,000/8,000



LOT 58

HUGUETTE CALAND (1931-2019)

Untitled, 1994

Oil on canvas. Monogrammed H.C lower right. Signed, dated and situated "Kaslik, Liban" on the back

H: 26cm, W: 26cm

Provenance:

Galerie Janine Rubeiz, Beirut

Acquired from the above by the present owner

\$4,000/8,000



LOT 59

HUSSEIN MADI (B. 1938)

Seated woman, 1977

Mixed Media on cardboard. Signed and dated lower right
H: 103cm, W: 69cm

Provenance:
Acquired directly from the artist by the present owner

\$12,000/16,000



LOT 60

ZENA ASSI (B. 1974)

The little daughter, 2013

Mixed Media and collage on canvas. Signed lower right
H: 65cm, W: 45cm

Provenance:
Galerie Alwane (Odile Mazloum), Beirut
Acquired from the above by the present owner

\$4,000/6,000



LOT 61

YAZAN HALWANI (B. 1993)

Over the clouds, 2020

Acrylic on canvas. Signed and dated lower left
H: 150cm, W: 150cm

Provenance:

Saleh Barakat Gallery, Beirut

Acquired from the above by the present owner

\$6,000/10,000



DETAIL LOT 61



LOT 62

OUSSAMA BAALBAKI (B. 1978)

Landscape, 2022

Acrylic on canvas. Signed and dated lower right
H: 100cm, W: 100cm

Provenance:
Acquired directly from the artist by the present owner

\$2,500/5,000



LOT 63

JERANIAN

Tournesols

Oil on canvas. Signed lower right. Signed and titled on the back
H: 72cm, W: 60cm

Provenance:
Acquired directly from the artist then by descent

\$800/1,200



As a boy Lionel Fioravanti Massa showed a particular aptitude for painting and drawing. He attended the Academy of Fine Arts and the University of Rome, where he also studied architecture. He decided to follow his inclination for painting and chose Paris as his artistic base. He met Jean Cocteau and was admitted into the circle of Matisse, Bonnard, Picasso, Dufy, Von Dongen and Le Corbusier.

In Berlin and Weimar, where he designed the stage for Wagner's operas, his architectural studies helped him immensely. He collaborated with Serge Diaghilew in the presentation of Stravinsky's opera and Cocteau's Parade. His work for the theater was a collateral activity to painting which remained his main artistic expression. His talent was soon appreciated in exhibitions held in Italy, France, Germany, the United States, the Soviet Union, the United Kingdom, Argentina, and the Far East. Paintings by him can be found in museums and private collections in several countries.

LOT 64

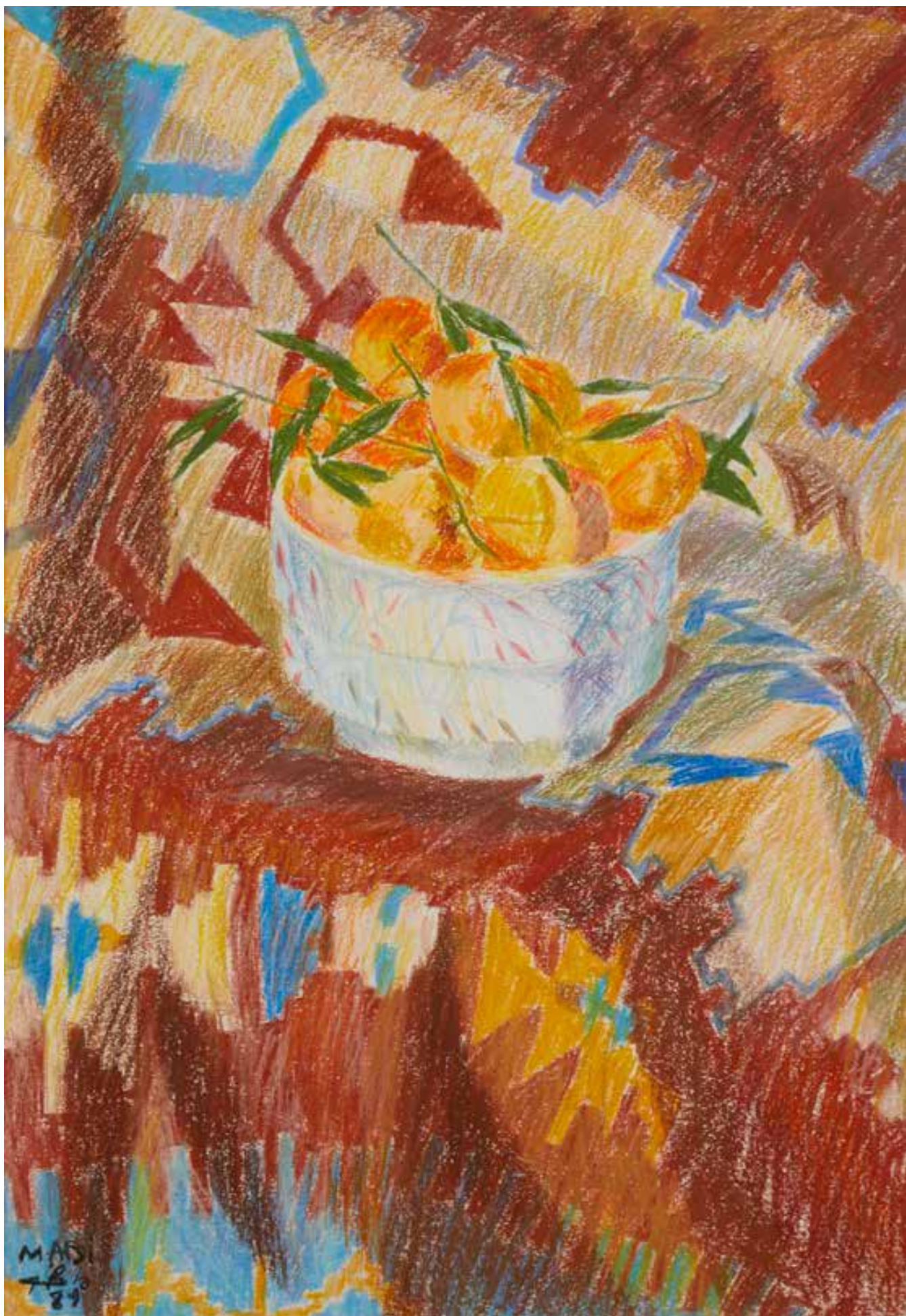
LIONEL FIORAVANTI MASSA (1914-2003)

Portrait of a lady, circa 1967

Oil on canvas. Signed lower left
H: 50cm, W: 70cm

Provenance:
Galerie Cassia, Beirut.
Acquired at the above by the present owner

\$1,500/3,000



LOT 65

HUSSEIN MADI (B. 1938)

Still life, 1989

Pastel on cardboard. Signed and dated lower left
H: 70cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$4,000/6,000



LOT 66

MISSAK TERZIAN (B. 1949)

Faqra, le pont naturel, 2008

Acrylic on canvas. Signed and dated lower left. Signed, titled and dated on the back

H: 80cm, W: 105cm

Provenance:

Prominent private collection, Beirut

\$3,000/4,000



LOT 67

WAJIH NAHLE (1932-2017)

Caracalla, 1989

Oil on canvas. Signed, dated and situated "Paris, 1989"
lower right. Signed, dated and titled on the back
H: 128cm, W: 99cm

Provenance:
Acquired directly from the artist by the present owner

\$2,500/4,000



LOT 68

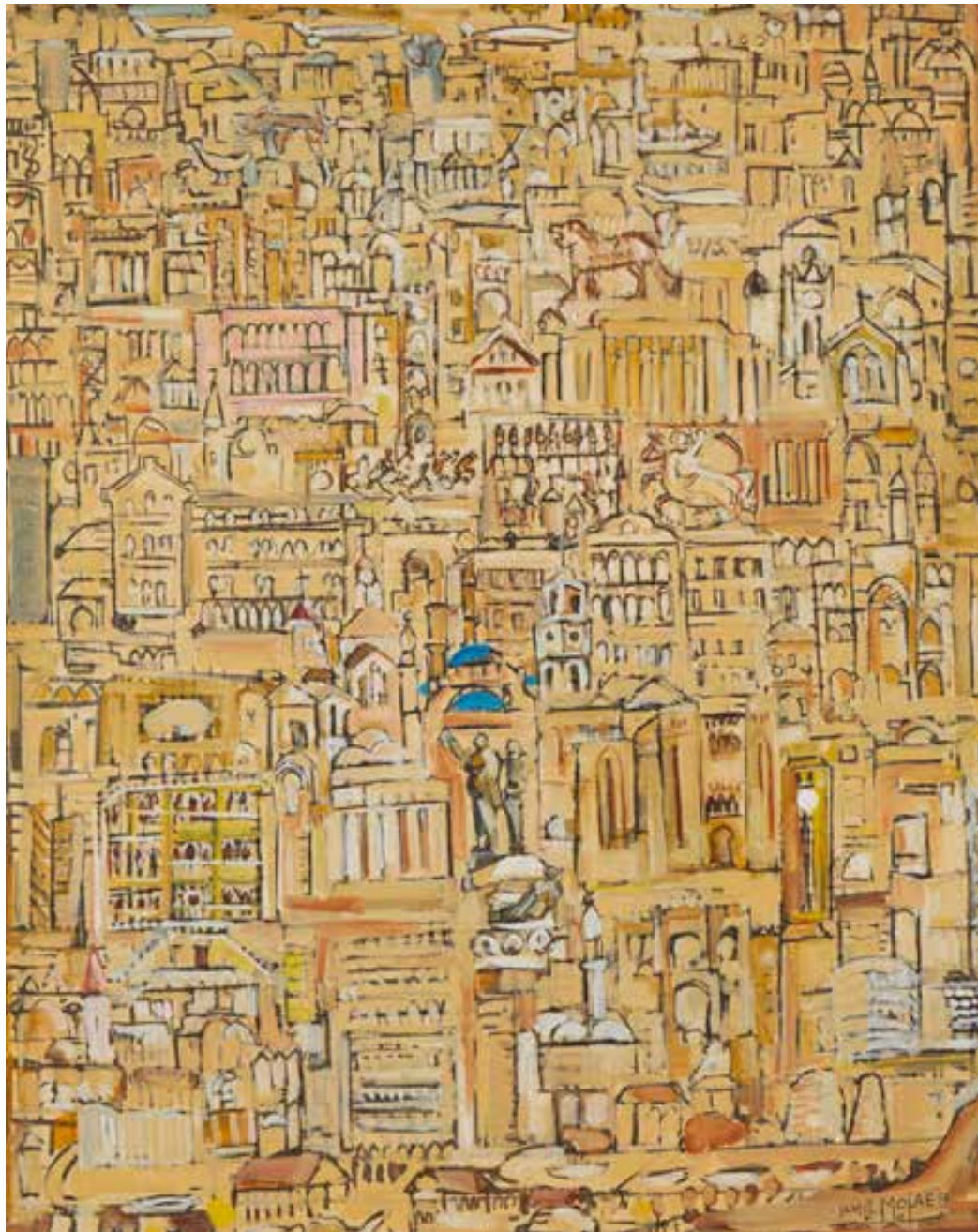
WAJIH NAHLE (1932-2017)

Dancers, 1988

Gouache on cardboard. Signed and dated lower right
H: 35cm, W: 50cm

Provenance:
Private collection, Beirut

\$700/1,000



LOT 69

JAMIL MOLAEB (B. 1948)

Beirut

Oil on canvas. Signed and dated lower right
H: 100cm, W: 80cm

Provenance:
Acquired directly from the artist by the present owner

\$6,000/10,000



LOT 70

JAMIL MOLAEB (B. 1948)

Jerusalem

Oil on canvas. Signed lower left
H: 100cm, W: 80cm

Provenance:
Acquired directly from the artist by the present owner

\$6,000/10,000



LOT 71

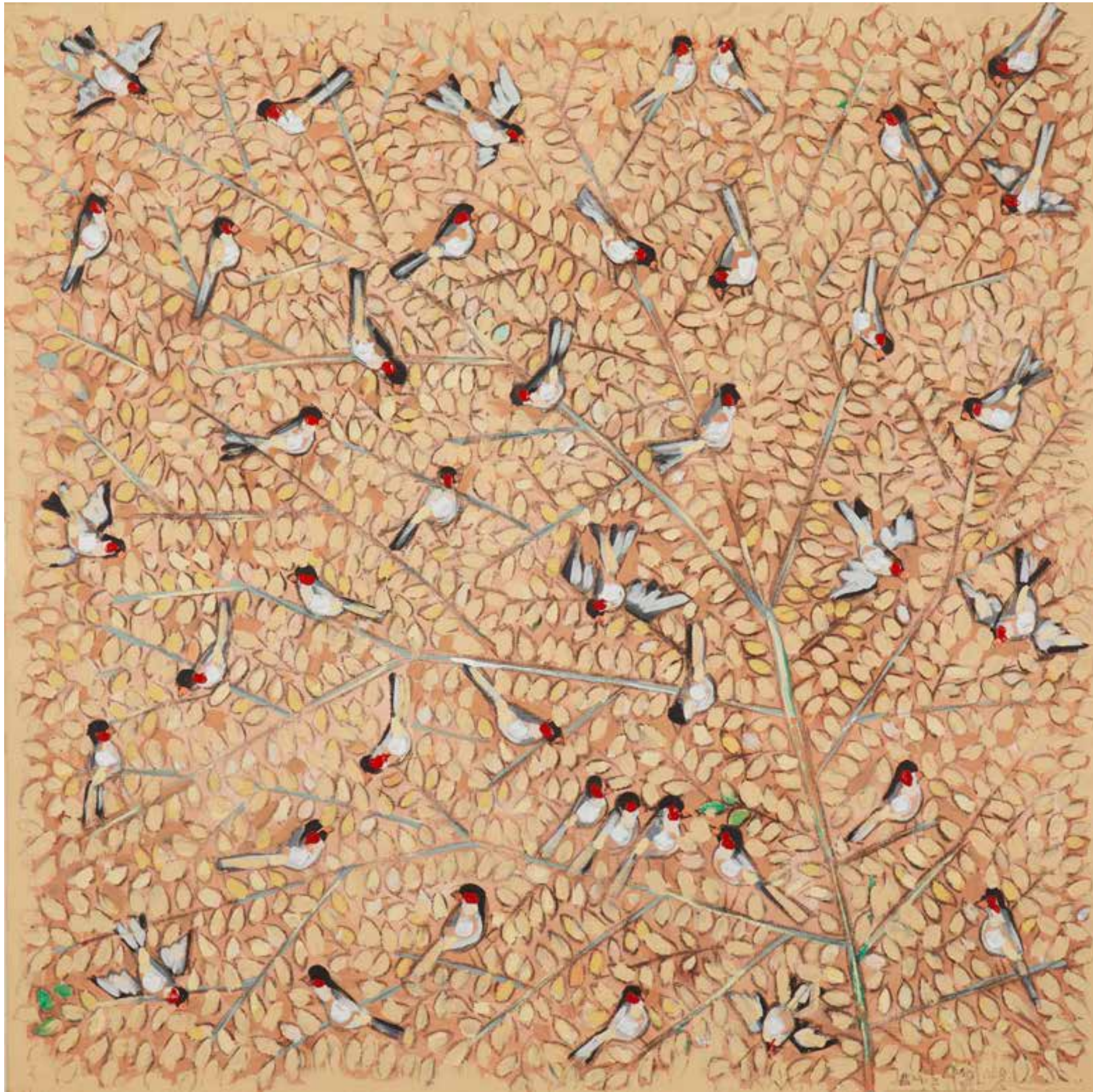
RAOUF RIFAI (B. 1954)

Darwich, 2015

Acrylic on canvas. Signed lower left. Signed and dated on the back
H: 113cm, W: 95cm

Provenance:
Private collection, Beirut

\$3,000/6,000



LOT 72

JAMIL MOLAEB (B. 1948)

Birds

Oil on canvas. Signed lower right
H: 100cm, W: 100cm

Provenance:
Private collection, Beirut

\$5,000/8,000



LOT 73

JAMIL MOLAEB (B. 1948)

The villagers, 2017

Oil on canvas. Signed and dated lower left
H: 70cm, W: 50cm

Provenance:

Acquired directly from the artist by the present owner

\$4,000/6,000



LOT 74

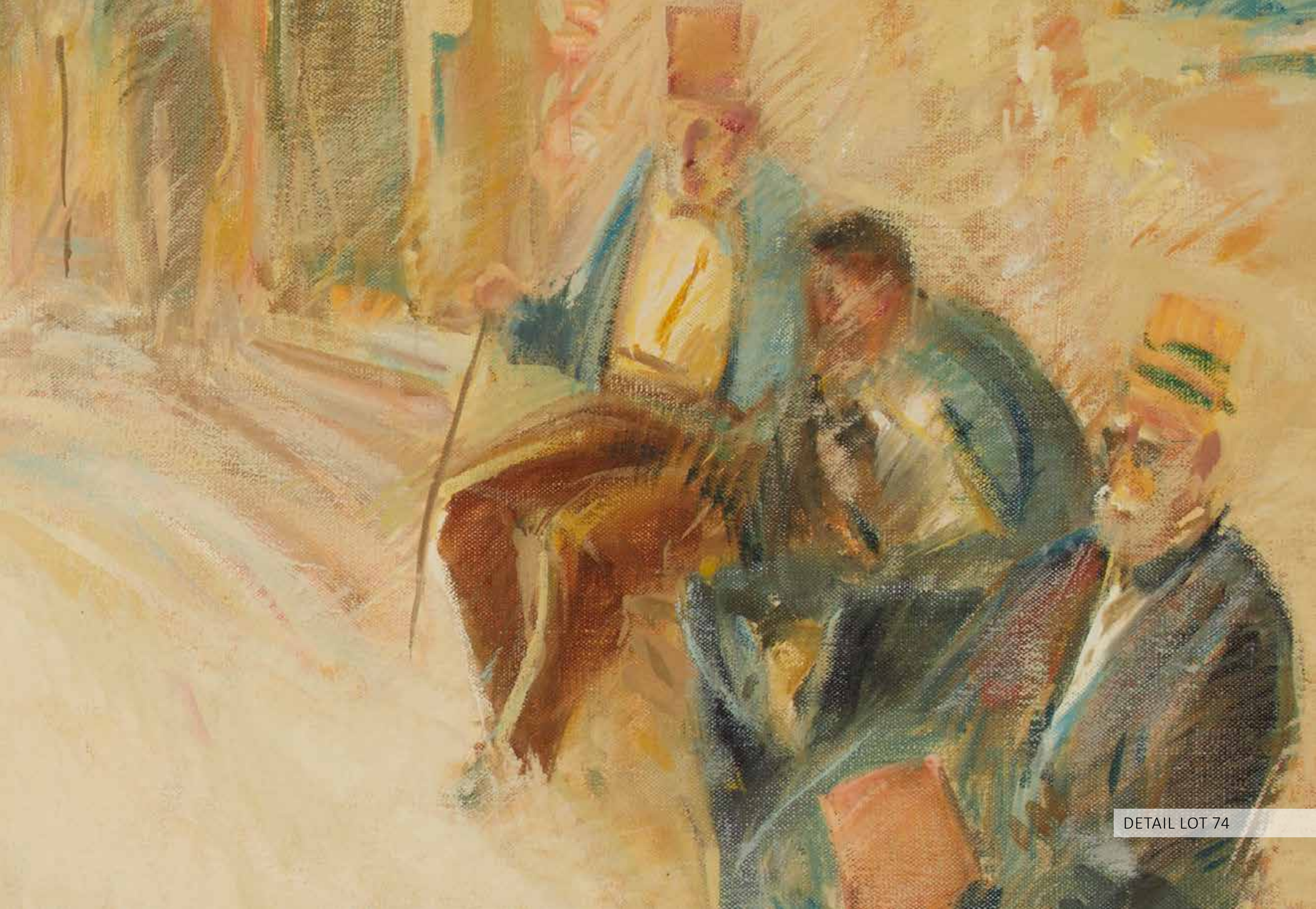
HASSAN JOUNI (B. 1942)

The villagers

Oil on canvas. Signed lower left
H: 60cm, W: 80cm

Provenance:
Private collection, Beirut

\$4,000/6,000



DETAIL LOT 74



LOT 75

HASSAN JOUNI (B. 1942)

Lebanese Arcade

Watercolor on paper. Signed lower right
H: 36cm, W: 50cm

Provenance:
Prominent private collection, Beirut

\$1,500/2,000



LOT 76

HASSAN JOUNI (B. 1942)

Lebanese house

Watercolor on paper. Signed lower right
H: 36cm, W: 50cm

Provenance:
Prominent private collection, Beirut

\$1,500/2,000



“Seraphim often likened the female’s emotional complexity to a flower’s fragility. Her women morph into flowers and vice versa, begging meditation on the complexity and delicacy of the female physical and emotional being. Indeed, her work’s emphasis on the female form –and its exploration of liberated female sexuality– shows the artist’s investment in eroding gender norms and the power structures they perpetuate. Her bizarre, often garishly colored paintings and dense, highly detailed drawings seem to call forth Seraphim’s own version of utopia: a world where femininity and sensitivity are widespread and celebrated, overpowering the coarse-edged male presence.”

L’Or Iman Puymartin & Christine Labban

LOT 77

JULIANA SERAPHIM (1934-2005)

Les musiciennes, 1992

Oil on Canvas. Signed and dated lower left. Titled and dated on the back

H: 65cm, W: 85cm

Provenance:

Acquired directly from the artist by the present owner

\$5,000/8,000



Martha Hraoui is an artist painter with a long career spanning over many countries. She studied in Beirut and Paris, and her work has been exhibited around the world, from Mexico to Saudi Arabia. Representing Lebanon in the Principality of Andorra, Martha Hraoui participated in Art Camp 2014, an international forum bringing together artists from five continents in the spirit of exchange of cultures and supporting the values promoted by UNESCO.

Hraoui draws inspiration from her native Békaa and her experiences during the Lebanese Civil War. She has won awards and accolades for her work and has had her art featured in books and on pre-stamped envelopes. The artist designed a project for stained glass windows which illustrate the life of St Maron for the Cathedral of Ksara in Zahle. She splits her time between Lebanon and France, where she has a studio provided by the city of Paris.

LOT 78

MARTHA HRAOUI

Untitled

Oil on canvas. Signed lower left

This painting has been restored after the blast of August 4, 2020

H: 70cm, W: 90cm

Provenance:

Private collection, Beirut

\$1,200/1,800



LOT 79

MARTHA HRAOUI

Untitled, 1975

Oil on canvas. Signed and dated lower middle
H: 66cm, W: 63cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 80

MAZEN RIFAI (B. 1957)

Summer, 2018

Oil on canvas. Signed, dated and titled on the back
H: 75cm, W: 75cm

Provenance:
Acquired directly from the artist by the present owner

\$1,000/1,500



LOT 81

MAZEN RIFAI (B. 1957)

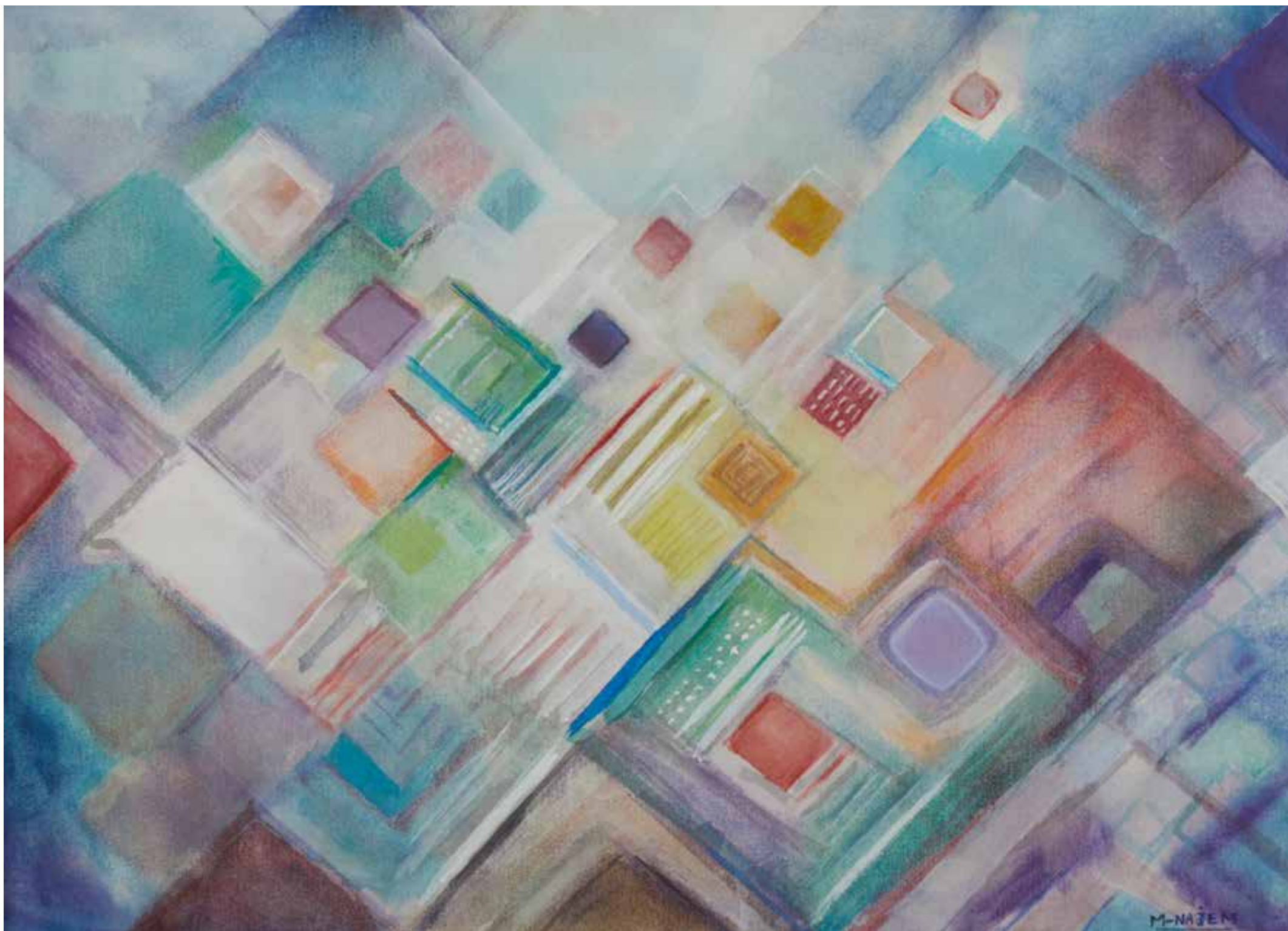
Composition, 2021

Acrylic on canvas. Signed, dated and titled on the back
H: 80cm, W: 80cm

Provenance:

Acquired directly from the artist by the present owner

\$1,000/1,500



LOT 82

MOUNIR NAJEM (1933-1990)

Untitled

Watercolor on cardboard. Signed lower right
H: 45cm, W: 60cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 83

JAMIL MOLAEB (B. 1948)

Untitled

Mixed Media on cardboard. Signed lower right
H: 45cm, W: 30cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 84

JAMIL MOLAEB (B. 1948)

Pas perdue, 2004

Gouache on cardboard. Signed and dated lower right. Bearing the label of Galerie Janine Rubeiz on the back with title, date, size, medium and Inventory number 829
H: 50cm, W: 65cm

Provenance:
Galerie Janine Rubeiz, Beirut
Acquired from the above by the present owner

\$1,500/2,500



LOT 85

ODILE MAZLOUM (B. 1942)

Landscape

Oil on canvas. Signed lower right
H: 130cm, W: 200cm

Provenance:
Acquired directly from the artist by the present
owner

\$2,000/3,000



LOT 86

FATAT BAHMAD (B. 1973)

Autumn, 2013

Oil on canvas. Signed and dated middle right and
on the back

H: 100cm, W: 120cm

Provenance:
Private collection, Beirut

\$2,000/4,000



LOT 87

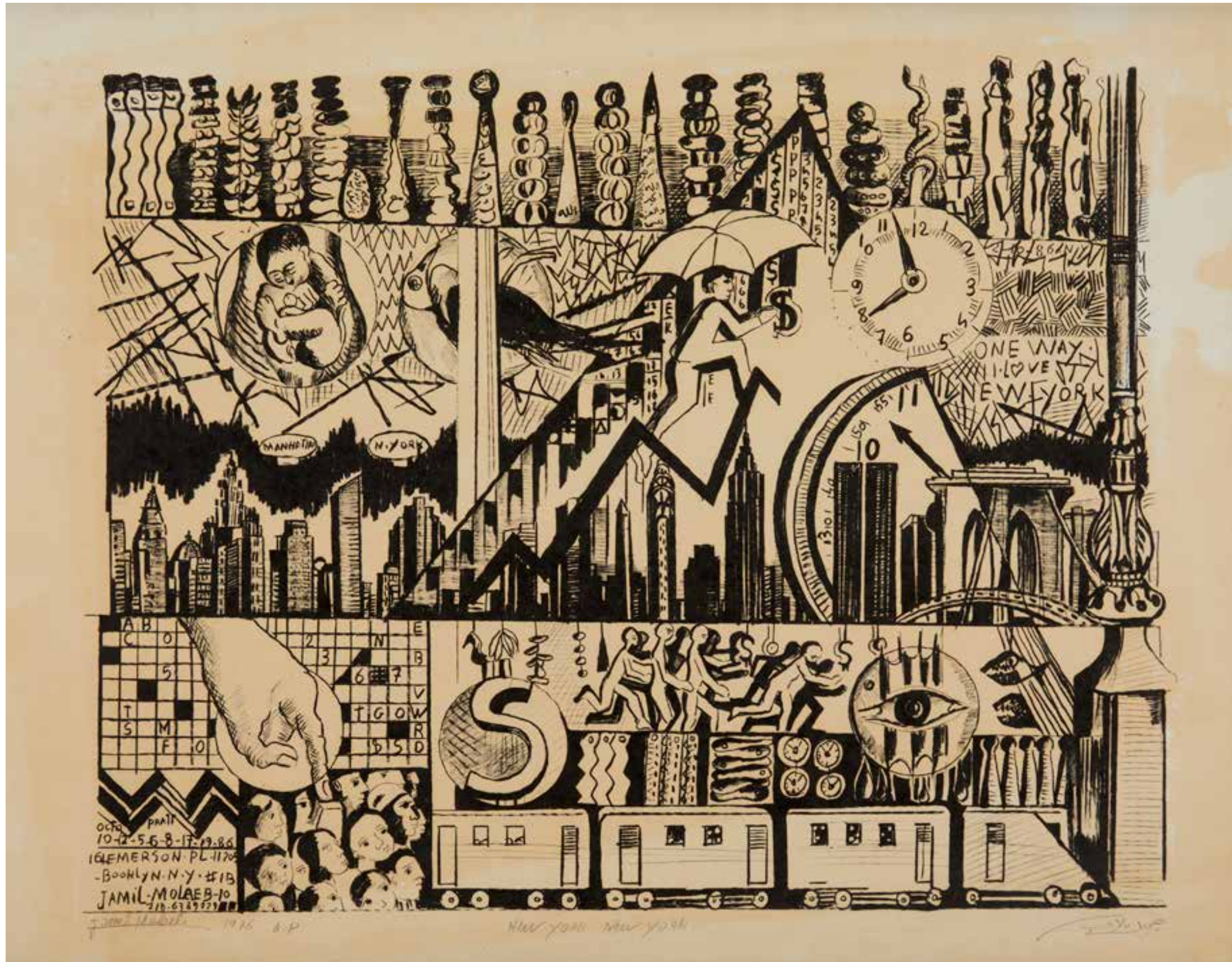
OLGA LIMANSKY (1903-1988)

Chambre d'hotel à Ehden, 1925

Watercolor on cardboard. Signed, dated and titled lower right
H: 45cm, W: 40cm

Provenance:
Private collection, Beirut

\$700/1,200



LOT 88

JAMIL MOLAEB (B. 1948)

New York New York, 1986

Woodcut. Artist Proof. Signed and dated lower left in french. Signed lower right in arabic
H: 55cm, W: 75cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 89

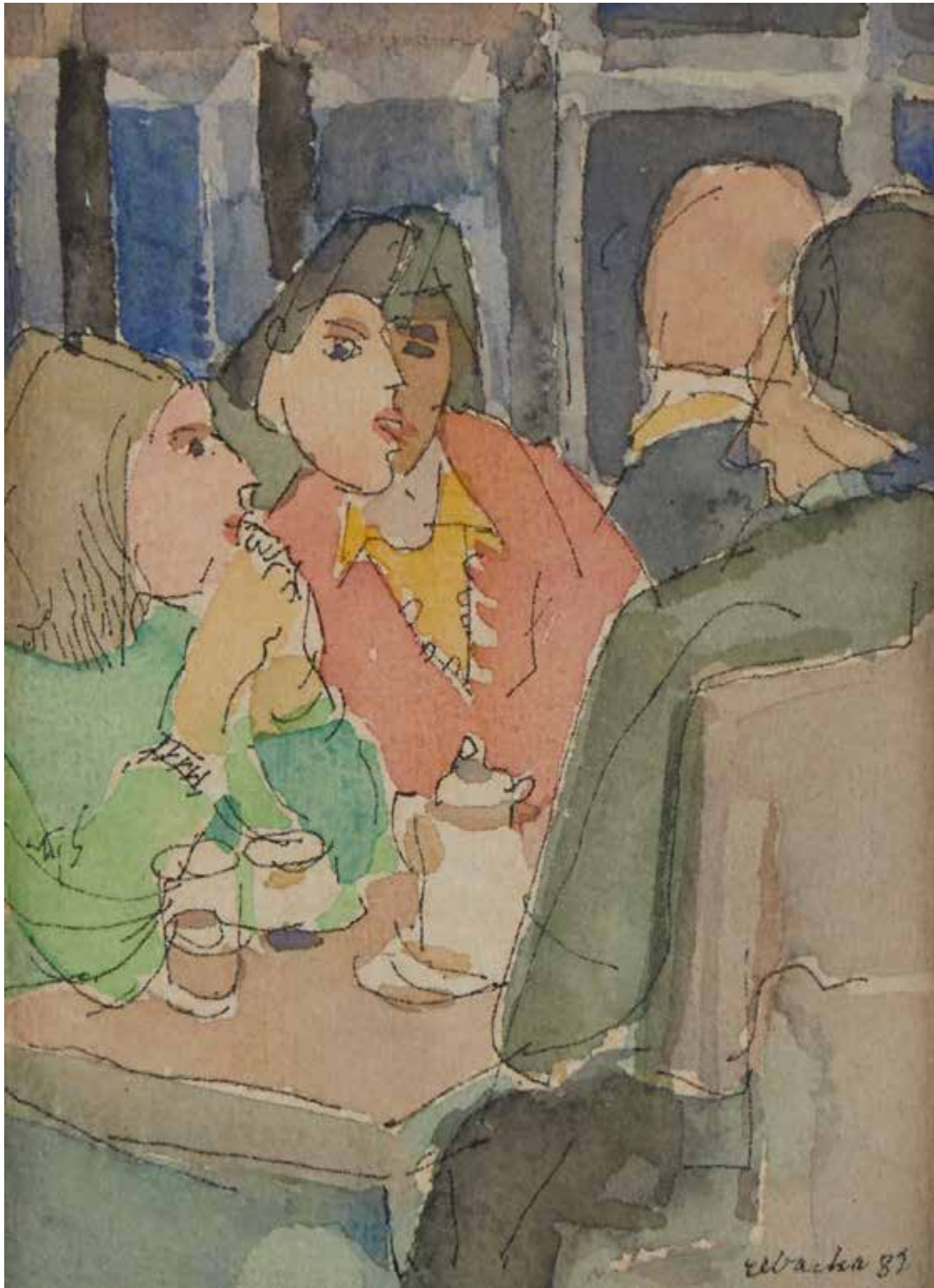
YOLANDE LABAKI (B. 1927)

Abstraction in red and yellow

Oil on canvas. Signed lower right
H: 60cm, W: 80cm

Provenance:
Prominent private collection, Beirut

\$1,500/2,000



LOT 90

AMINE EL BACHA (1932-2019)

Au café

Mixed Media on paper. Signed and dated lower right
H: 15cm, W: 11cm

Provenance:
Galerie Damo, Beirut
Acquired at the above by the present owner

\$300/500



LOT 91

AMINE EL BACHA (1932-2019)

La fête, 2002

Black pen on paper. Signed and dated lower right.
Bearing a dedicace "A Wafa et Adel"
H: 24cm, W: 34cm

Provenance:
Gifted by the artist to the present owner

\$1,000/1,500



LOT 92

SAMIR ABI RACHED (B. 1947)

Portrait of Mrs Samia Toutounji, 1977

Pencil on paper. Signed, dated and dedicated lower right
H: 46cm, W: 33cm

Provenance:

Gifted from the artist to Mrs Samia Toutounji, former owner of Platform Art Gallery in Beirut. Thence by descent

\$400/800



LOT 93

WAJIH NAHLE (1932-2017)

Untitled, 1979

Mixed Media on paper. Signed and dated lower right
H: 54cm, W: 33cm

Provenance:
Acquired directly from the artist thence by descent

\$1,000/1,300



LOT 94

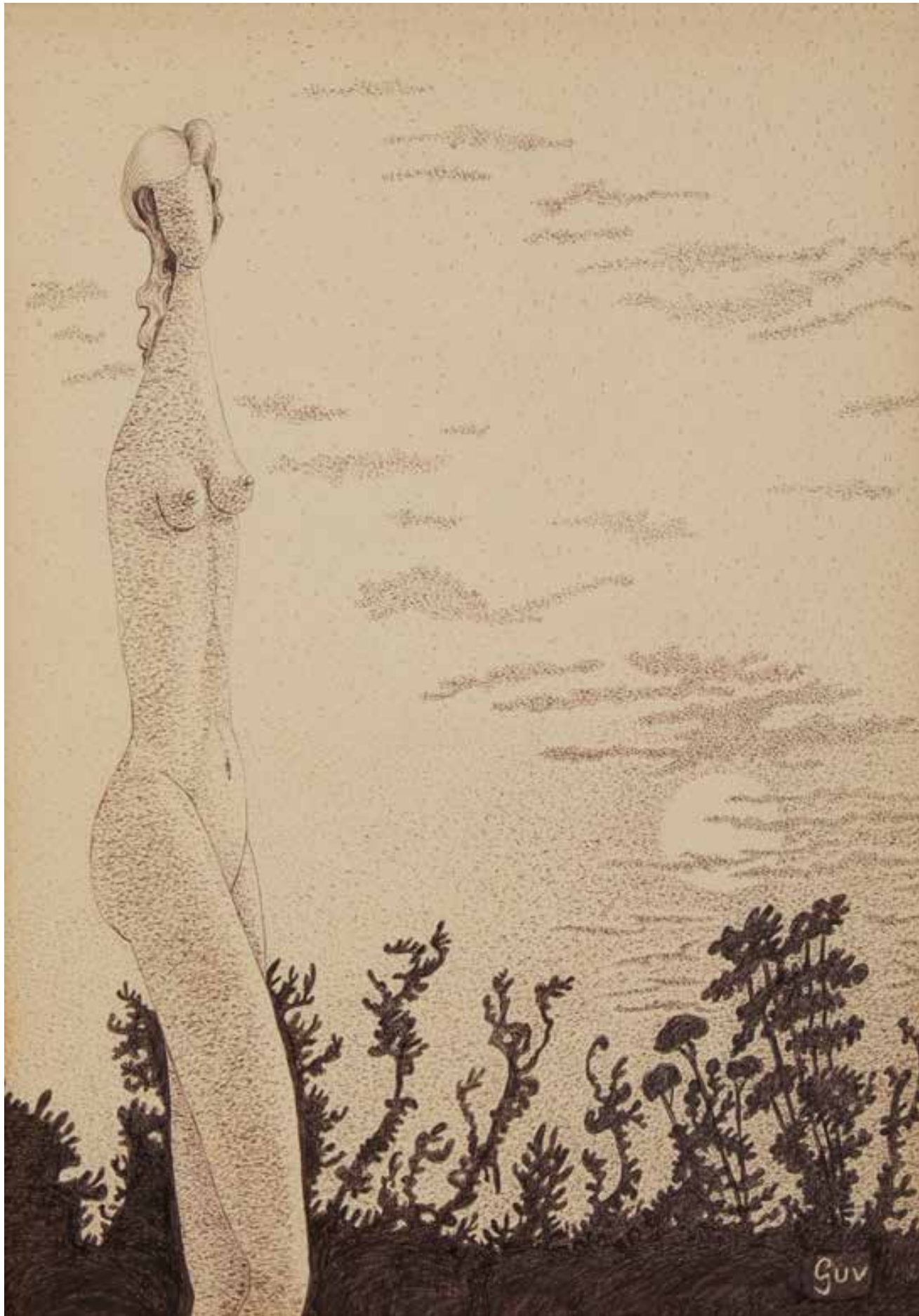
WAJIH NAHLE (1932-2017)

Dancers, 1978

Watercolor on paper. Signed and dated lower right
H: 40cm, W: 30cm

Provenance:
Private collection, Beirut

\$700/1,000



LOT 95

GEORGES GUV (1918-1990)

Untitled

Mixed Media on paper. Signed lower right
H: 34cm, W: 24cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$500/800



LOT 96

GEORGES DOCHE (1940-2018)

Untitled

Mixed Media on cardboard. Signed lower right
H: 48cm, W: 32cm

Provenance:
Acquired directly from the artist by the present owner

\$500/1,000



LOT 97

JULIANA SERAPHIM (1934-2015)

Untitled, 1970

Two etchings. Proof of Artist. Signed and dated lower right. Paper torn
H: 50cm, W: 40cm

Provenance:
Private collection, Beirut

\$1,500/2,000



LOT 98

AMINE SFEIR (1932-2002)

Untitled, 1979

Watercolor on cardboard. Signed and dated
lower right

H: 45cm, W: 55cm

Provenance:

Acquired directly from the artist by the present
owner

\$700/1,200



LOT 99

CHARLES KHOURY (B. 1966)

Untitled

Mixed Media on cardboard. Signed lower right
H: 50cm, W: 35cm

Provenance:
Private collection, Beirut

\$600/1,000



LOT 100

MICHEL EL MIR (1930-1973)

Untitled, 1968

A set of two Mixed Media on paper. Each signed and dated

30.6.68 lower right

H: 38cm, W: 27cm and H: 27cm, W: 38cm

Provenance:

Private collection, Beirut

\$1,500/2,000



LOT 101

MAROUN HAKIM (B. 1950)

Face

Onyx. Signed on the base
H: 20cm, W: 26cm, D: 6cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$600/800



LOT 102

MAROUN HAKIM (B. 1980)

Untitled, 1979

Marble. Signed and dated on the base
H: 53cm, W: 32cm, D: 12cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$2,500/3,500



LOT 103

SAMAR MOUGHARBEL (B. 1958)

Ceramic
H: 25cm, W: 13cm, D: 10cm

Provenance:
Private Collection, Beirut

\$600/900



LOT 104

ALFRED BASBOUS (1924-2006)

Stones, 1978

A serie of eight miniature carved stone pendants. Each signed on the back
H: 7cm, W: 4cm approx each

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$1,500/2,500



Abou Sobhi Al Tinawi grew up in Damascus in a family of glass painters and tapestry craftsmen. Influenced by his father and his broader family, Al Tinawi possessed an innate creativity. Although he received only a basic education in the local madrasa and never attended formal art schools, this did not hinder the development of his imagination and artistic prowess. Immersed in captivating narratives, biographies, and folk legends, he later depicted the characters from these stories as he envisioned them in his own mind. His compositions were often spontaneous and straightforward, yet consistently rich in vivid visual storytelling.

The artist remained shielded from the conventions of international art history and remained entirely unfamiliar with Western artistic canons. This unique isolation allowed him to draw inspiration exclusively from local sources and his own creative curiosity. The result was an extraordinary artistic expression characterized by naive spontaneity.

Al Tinawi continuously refined his personal style and technique, initially working on paper and cardboard, then transitioning to canvas, and ultimately favoring glass as his primary medium. His compositions predominantly featured classical Arab heroes from historical, religious, and folkloric tales, often mounted on horses, wielding formidable weapons, and engaged in various battle scenes. However, the story that left the most profound impact on him, and consequently inspired numerous of his paintings, was the tale of Antar bin Shaddad and his beloved, Abla. Antar, a pre-Islamic poet, knight, and slave, embarked on numerous adventures and battles across ancient Arabia, serving as the primary subject of the majority of Al Tinawi's paintings like the ones offered in this auction. These artworks are a romantic depiction of Antar and Abla. Through his unique style, Al Tinawi used vibrant colors and dynamic composition with spontaneous and childlike outlines to convey the story of Antar and Abla.

LOT 105

ABU SUBHI AL TINAWI (1888-1973)

Antar and Abla

Two Mixed Media on cardboard. Each signed lower right
H: 42cm, W: 36cm

Provenance:
Private collection, Beirut

\$1,500/3,500



LOT 106

CHAFIK ABBOUD (1926-2004)

Untitled

Lithograph. Ed. 28/30. Signed lower right
H: 60cm, W: 50cm

Provenance:
Galerie Claude Lemand, Paris
Acquired from the above by the present owner

\$900/1,500



LOT 107

MOHAMMAD EL RAWAS (B. 1951)

Aqua, 1990-1991

Lithograph. Ed. 20/45. Signed lower right. Numbered lower left. Titled lower middle
H: 65cm, W: 45cm

Provenance:

Galerie Janine Rebeiz, Beirut

Acquired from the above by a prominent private collector, Beirut

\$1,200/1,800



LOT 108

HUSSEIN MADI (B. 1938)

Untitled, 2003

Lithograph. Artist Proof. Signed and dated lower right
H: 65cm, W: 70cm

Provenance:
Private collection, Beirut

\$1,000/2,000



LOT 109

MOHAMMED SAED (B. 1983)

Electricité du Liban, 2023

Oil on canvas. Signed and dated lower left
H: 90cm, W: 90cm

Provenance:
Private collection, Beirut

\$4,000/6,000



LOT 110

MARWAN SAHMARANI (B. 1970)

Untitled

Mixed Media on paper. Signed and dated lower right

H: 65cm, W: 100cm

Provenance:

Private collection, Beirut

\$2,000/2,500



LOT 111

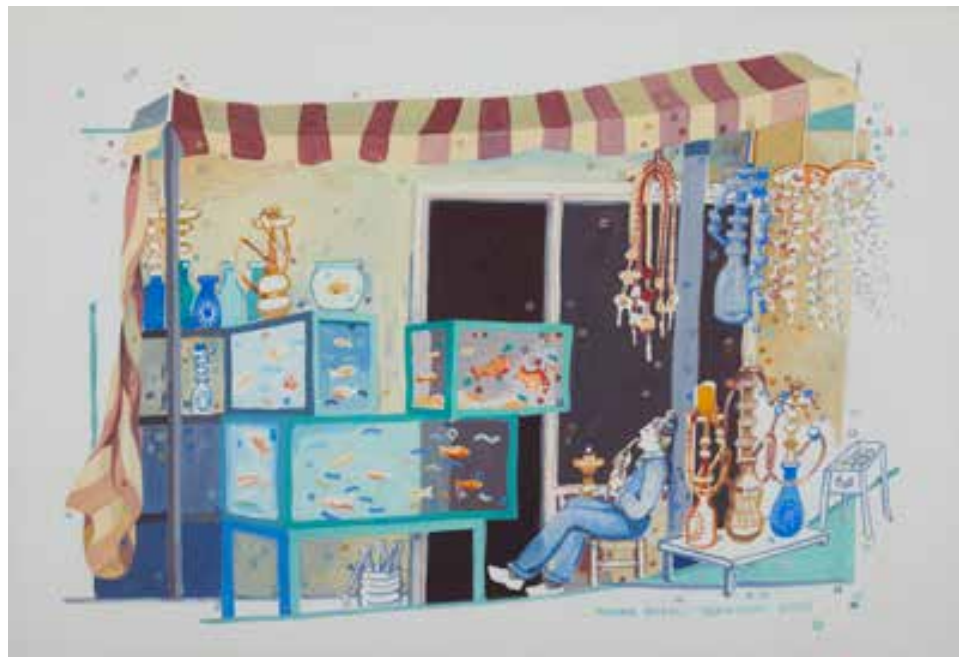
HASSAN JOUNI (B. 1942)

The newspapers seller, 2010

Oil on canvas. Signed and dated lower right
H: 40cm, W: 30cm

Provenance:
Private collection, Beirut

\$1,000/2,000



LOT 112

MOUNA BASSILI SEHNAOUI (B. 1945)

Monde marin, 2000

Berger aux alentours de Faqra, 2001

Angels in the snow, 2006

A lot of two gouaches and one watercolor on cardboard. Each signed and dated

H: 30cm, W: 40cm each

Provenance:

Galerie Janine Rebeiz, Beirut (the first two ones) and gift from the artist to the present owner (third one)

\$1,200/1,800



LOT 113

JULIANA SERAPHIM (1934-2005)

Meem, 1979

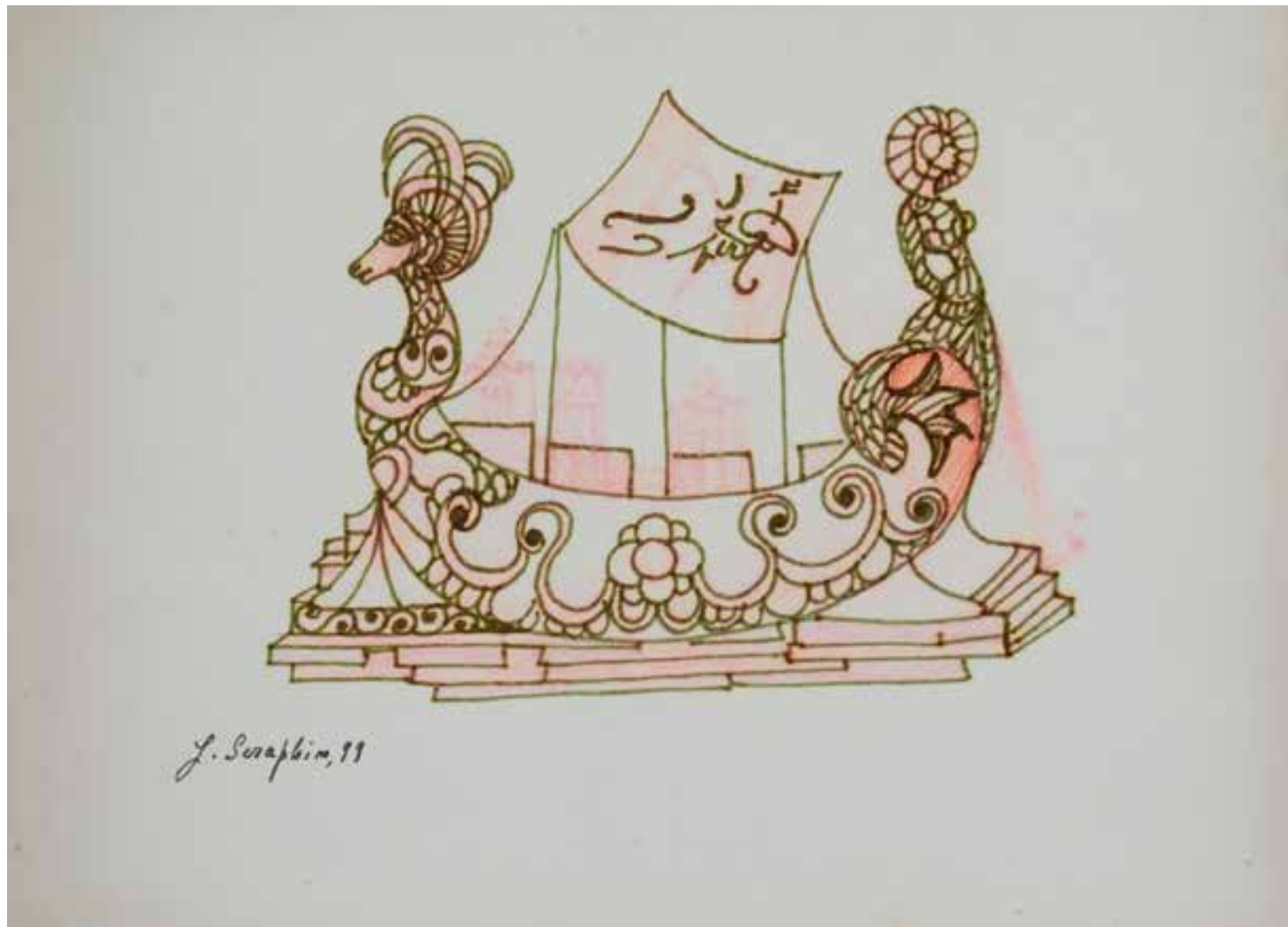
Mixed Media on canvas. Signed lower right in arabic, signed and dated lower left in french

H: 22cm, W: 27cm

Provenance:

Acquired directly from the artist by the present owner

\$700/1,500



LOT 114

JULIANA SERAPHIM (1934-2005)

Le palais des métaphores and Barque phénicienne, 1999

Two colored pen on cardboard. Signed and dated lower left
H: 15cm, W: 21cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 115

MAHMOUD AL ZIBAWI (B. 1962)

Face, 1991

Pencil on Japanese paper. Signed and dated lower right
H: 18cm, W: 12cm

Provenance:

Galerie Damo, Beirut

Acquired from the above by the present owner

\$400/600



“Born in 1921, Michel Basbous, son of a priest of a tiny village in the north of Lebanon was amongst the first students to enroll at the newly founded “Academie Libanaise des Beaux-Arts”(ALBA) in 1945 and one of its first graduates. He went to Paris in 1950 where he joined the atelier of Zadkine. Upon his return in 1956, and after a short stay in Beirut, he moved back to his native village Rachana. Back then, Rachana was not even accessible by asphalted roads. “It was a new experience for me. As I did not have a workshop in the village, I placed my works on the side of the road and started working in the open air”. He created the festival of Rachana in 1960, mixing theatre, music, poetry with sculpture and painting, in the hope of motivating people to interact with different kinds of cultural activities. He invited famous figures like César, Jack Lang, just to name a few. He fought fiercely to disseminate sculptures in public spaces, government buildings, municipal gardens... He spared no efforts to export his art to the world, multiplying trips to the USA, Japan, France and elsewhere. He experimented in different genres, styles, sizes, and media from the classical marble, stone, wood, bronze, alloys to the more experimental fibre glass, resin, cement.

He also hoped that the world would discover him one day as a gifted painter as he was known as a talented sculptor. Although most of Basbous’s charcoal drawings were often sketches that would be transformed into sculptures, the painting featured in this auction is a rare example of his mastery of two-dimensional abstraction.”

LOT 116

MICHEL BASBOUS (1921-1981)

Untitled

Mixed Media on cardboard. Signed lower right
H: 32cm, W: 16cm

Provenance:
Acquired directly from the artist then by descent

\$1,000/1,500



LOT 117

MICHEL BASBOVS (1921-1981)

Sketches for a sculpture, 1962
A set of three. Mixed media on paper. Each signed and dated
lower right
H: 32cm, W: 20cm

Provenance:
Galerie Damo, Beirut
Acquired from the above by the present owner

\$4,000/8,000



LOT 118

LAURE GHORAYEB (1931-2023)

La magie des signes, 2000

Ink on paper. Signed and titled lower middle
H: 8cm, W: 13cm

Provenance:
Gifted from the artist to the present owner

\$300/500



LOT 119

SARA ABOU MRAD (B. 1988)

Bombshell I look, 2014

Black pen on paper. Signed, titled and dated lower right
H: 25cm, W: 20cm

Provenance:
Gifted from the artist to the present owner

\$800/1,500



LOT 120

AIDA HALLOUM (B. 1967)

Landscape, 2008

Oil on wood. Signed and dated lower left
H: 35cm, W: 50cm

Provenance:
Acquired directly from the artist by the present
owner

\$700/1,500



LOT 121

ETEL ADNAN (1925-2021)

We have to reconnect what words separated, 2021

Pigmented print on Hahnemuhle Bambou 290 gsm cardboard. Ed. 26/100. Completed in 2021.

H: 42cm, W: 30cm

Provenance:

Private collection, Beirut

A certificate of authenticity issued by Klein Imaging Certified Fine Art accompanies this work

\$700/1,200



LOT 122

MOHAMMAD ABDALLAH (B. 1967)

Aerial view from a Lebanese village, 2022

Acrylic on canvas. Signed and dated lower left
H: 80cm, W: 60cm

Provenance:

Acquired directly from the artist by the present owner

\$1,500/3,000



LOT 123

FAWZI EL KACH (B. 1933)

Landscapes

Two Oils on cardboard. Signed lower left
H: 25cm, W: 35cm

Provenance:
Private collection, Beirut

\$300/600



LOT 124

ROSE HUSSEINY (B. 1952)

Untitled, 1992

Mixed Media on cardboard. Signed and dated
lower right

H: 24cm, W: 30cm

Provenance:

Galerie Damo, Beirut

Acquired from the above by the present owner

\$300/600



LOT 125

ALFONS PHILIPS

Untitled, 1974

Mixed Media on paper. Signed and dated lower right
H: 45cm, W: 45cm

Provenance:
Acquired directly from the artist
Gifted by the above to the present owner

\$700/1,000



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During a Sale, you can bid for a lot by clicking the Bid button. Each Bid shall be final and binding as soon as you click the CONFIRM BID button.

You acknowledge that the person who places the highest bid, is normally given the lot, and you agree that each Bid submitted as provided in these terms and conditions is irrevocable and cannot be amended or corrected, even if submitted in error and notified to us. You accept full liability for all Bids submitted via your Online Bidding account (including the obligation to pay in full and on time in accordance with the Online Bid Terms & Conditions for any lot that is the subject of a successful bid submitted from your account).

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If you cannot attend the auction, we will be happy to execute written bids on your behalf. Absentee bidding form will be given to you upon request.

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In addition to the hammer price, the successful bidder agrees to pay us a buyer’s premium on the hammer price of each lot sold. We charge 18% of the hammer price.

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It is the buyer’s responsibility to ascertain and pay all applicable taxes and customs.

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The sale is conducted in US Dollars. Payments in US Dollars banknotes or International transfers are accepted. Payment should be made within 48 hours of the end of the auction.

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It is your sole responsibility to obtain any relevant import permit. Therefore, you will be required to pay any applicable taxes, import licenses, or customs duties. Any refusal or delay in obtaining a license shall not be grounds for the withholding of a sale or delay in full payment.

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