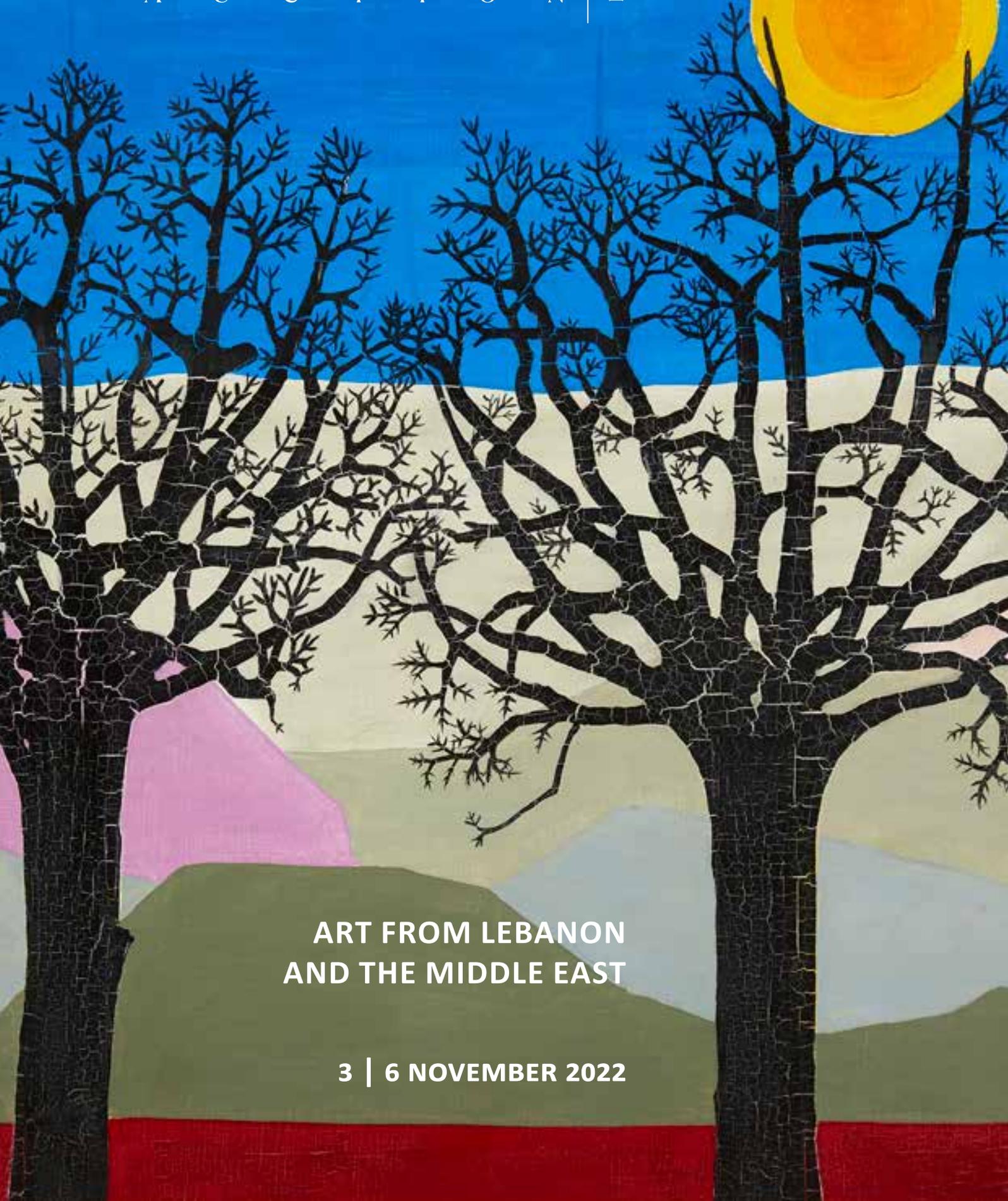


ARCACHE
A U C T I O N

EST.1936



ART FROM LEBANON
AND THE MIDDLE EAST

3 | 6 NOVEMBER 2022



ARCACHE

A U C T I O N

EST.1936

ART FROM LEBANON AND THE MIDDLE EAST

ONLINE AUCTION

BIDDING STARTS: THURSDAY 3 NOVEMBER AT 11:00 AM (GMT +2)

BIDDING ENDS: SUNDAY 6 NOVEMBER AT 5:00 PM (GMT +2)

VIEWING DAYS

Thursday 3 November, 11:00-5:00 pm

Friday 4 November, 11:00-5:00 pm

Saturday 5 November, 11:00-5:00 pm

Sunday 6 November, 11:00-1:00 pm

FOR ALL INQUIRIES, PLEASE CONTACT:

VALERIE ARCACHE AOUAD

Tel: +961 3 87 22 66, +961 3 27 04 07

Email: service@arcacheauction.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





LOT 01

CHAFIK ABBOUD (1926-2004)

Untitled

Lithograph. Signed lower right. Numbered 6/30
H: 35cm, W: 45cm

Provenance:
Private collection, Beirut

\$700/1,200



LOT 02

AMINE EL BACHA (1932-2019)

Untitled, 1983

Watercolor on cardboard. Signed and dated lower right

H: 17cm, W: 25cm

Provenance:

Acquired directly from the artist by the present owner

\$1,000/2,000



LOT 03

WAJIH NAHLE (1932-2017)

Project for Saudi Arabia, 1983

Mixed Media on paper. Signed and dated lower right
H: 20cm, W: 97cm

Provenance:
Private collection, Beirut

\$800/1,200





LOT 04

SAMIA OSSEIRANE JUNBLATT (B. 1944)

Untitled, 1990

Oil on paper. Signed and dated lower right
H: 35cm, W: 28cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 05

MARTIN GIESEN (B. 1945)

Café Abu Nasr, 1993

Watercolor on Canson. Signed and dated lower right
H: 52cm, W: 72cm

Provenance:
Acquired directly from the artist

\$2,000/3,000



DETAIL LOT 5



LOT 06

ELIE KANAAN (1926-2009)

Untitled

Gouache on paper. Signed lower left
H: 30cm, W: 45cm

Provenance:
Acquired directly from the artist

\$2,000/3,000



LOT 07

STELIO SCAMANGA (1934-2022)

Untitled, 1972

Pastel on cardboard. Signed lower right
H: 65cm, W: 50cm

Provenance:
Private collection, Beirut

\$800/1,500



“I used to put much time and thought in my paintings, but now, due to practice, my hand thinks, feels and executes instantly. I work fast, with temperament. Spontaneous actions... It is no longer a premeditation that devises the composition, but the hand that discovers vision through color, form, rhythm and alone finds the right equilibrium and spontaneous balance. This is why it has to be a heart and mind at the same time.”

LOT 08

PAUL GUIRAGOSSIAN (1926-1993)

Untitled

Watercolor on paper. Signed lower middle
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

\$6,000/9,000



LOT 09

HASSAN JOUNI (B. 1942)

Red roofs, Hammana (Lebanon), 2020

Oil on canvas. Signed and dated lower right. Signed, dated and situated on the back
H: 60cm, W: 90cm

Provenance:
Private collection, Beirut

\$2,500/4,000



LOT 10

GEORGES CYR (1880-1964)

El Kraye (South of Lebanon), 1945

Watercolor on paper. Signed and dated lower right
H: 50cm, W: 35cm

Provenance:
Private collection, Beirut

\$1,200/2,000



LOT 11

WAHIB BTEDDINI (1929-2011)

Mount Sannine, Lebanon, 1995

Oil on canvas. Signed and dated lower left
H: 63cm, W: 95cm

Provenance:
Private collection, Beirut

\$2,000/4,000



LOT 12

OMAR ONSI (1901-1969)

Lebanese landscape

Watercolor on cardboard. Signed lower right
H: 32cm, W: 47cm

Provenance:
Private collection, Beirut

\$2,000/3,000



DETAIL LOT 12



LOT 13

MARWAN SAHMARANI (b. 1970)

Untitled, 2004

Mixed Media on cardboard. Signed and dated lower right

H: 100cm, W: 70cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 14

DIKRAN DADERIAN (B. 1929)

Untitled, 2004

Oil on canvas. Signed and dated lower right
H: 75cm, W: 92cm

Provenance:
Private collection, Beirut

\$1,000/2,000



LOT 15

AMINE EL BACHA (1932-2019)

Untitled, 1982

Watercolor on cardboard. Signed and dated lower right
H: 55cm, W: 75cm

Provenance:
Acquired directly from the artist by the present owner

\$2,200/3,500



DETAIL LOT 15



LOT 16

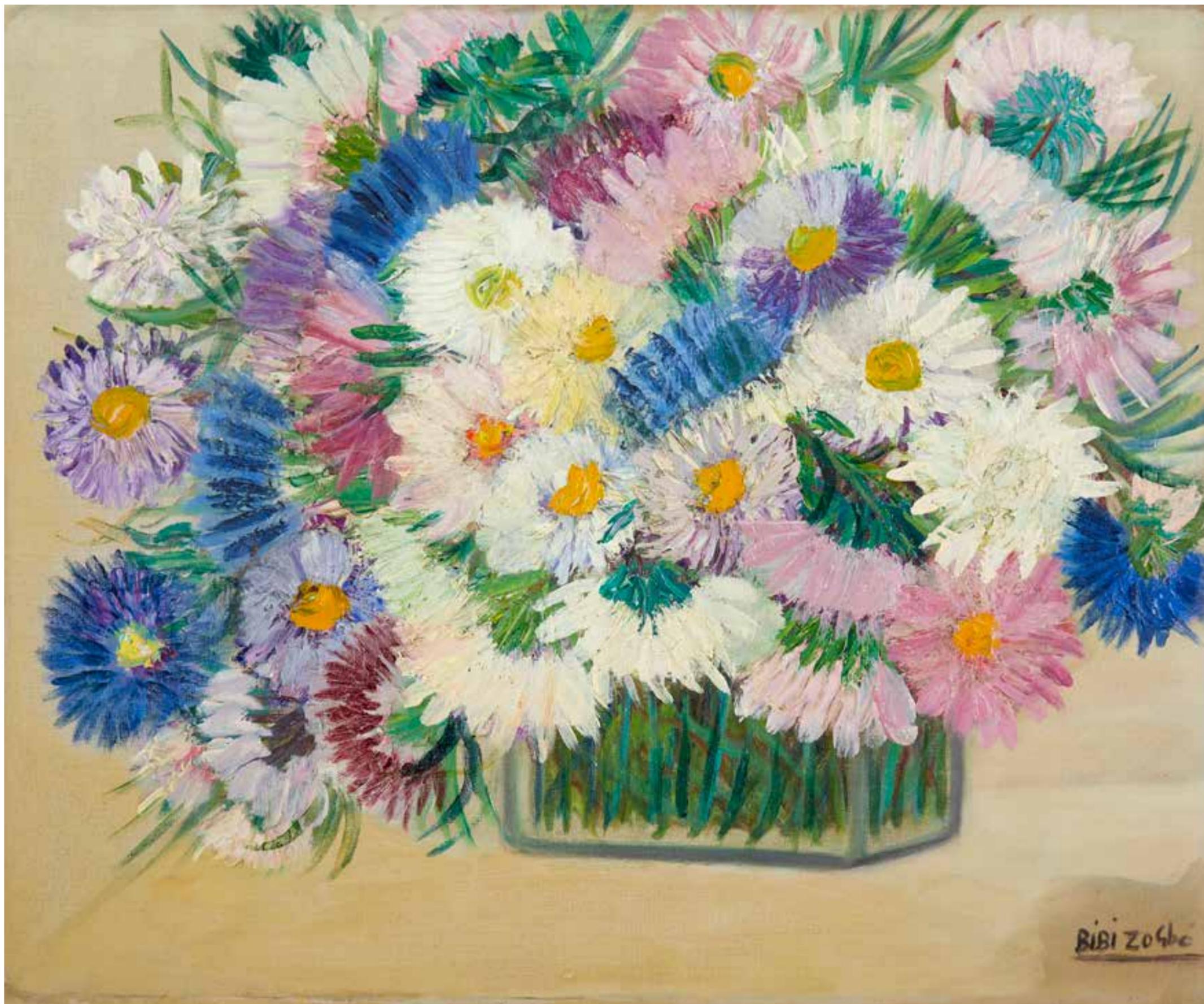
HUSSEIN MADI (B. 1938)

Vegetables basket, 1983

Pastel on cardboard. Signed and dated lower left
H: 35cm, W: 52cm

Provenance:
Acquired directly from the artist

\$3,000/5,000



“ Labibeh Zogbé, known as Bibi Zogbé is a significant figure of modern Lebanese painting. Having emigrated to Argentina aged 16 in 1906, Bibi kept her memory of Lebanon alive by planting her own gardens and painting her flowers, finding success in her new country and subsequently in Europe and in Lebanon.

Bibi displays a sense of detail and introduces dynamism in her work. This vibrancy can also be seen through the vibrant colours she uses. On a background of an individual tone, the artist superposes shades of earthy colours, distinguishing each leaf or petal she paints. In her careful use of lively colours of pinks, blues and yellows, flowers become the true centrepiece in each painting.

Bibi gave many of her works as gifts and she produced two types of paintings: smaller, “commercial” versions and large-scale masterpieces using quality materials.

During her time in Paris in the early 1920s, Bibi staged exhibitions, mingled with the cultural avant-garde, and met and befriended Tamara de Lempicka, who painted a portrait of Bibi in 1923, *Il Fondo Rosa*, which gave way to Bibi’s nickname, “La Pintora de las Flores”, the Painter of Flowers.”

LOT 17

BIBI ZOGBE (1890-1973)

Flowers basket, 1937

Oil on canvas. Signed lower right. Signed, dated and situated “Seaver” on the back
H: 50cm, W: 60cm

Provenance:
Private collection, Argentine

\$4,000/7,000



LOT 18

MAZEN RIFAI (B. 1957)

Landscape, 2021

Acrylic on canvas. Signed and dated on the back
H: 90cm, W: 90cm

Provenance:
Acquired directly from the artist by the present owner

\$1,600/2,500



LOT 19

HASSAN JOUNI (b. 1942)

Bird Market, 2021

Oil on canvas. Signed and dated lower right
H: 100cm, W: 120cm

Provenance:
Acquired from the artist by the present owner

\$4,000/7,000



DETAIL LOT 19



“The Dervish is the human being. Although I named him the Dervish, he represents humans. Through him, I am shedding light on the people from this region. But that doesn’t prevent me from stressing on the indigenous people native to America who became extinct due to injustice. I used to highlight the African Dervish who was oppressed. I have many projects that address this topic. The subject is an international figure, but right now I’m focusing on our region. The Dervish represents both of us.... He is a symbol. He can also be an angel. In a sense he is neither male nor female.”

LOT 20

RAOUF RIFAÏ (B. 1954)

Darwich ice cream, 2020

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

Provenance:
Acquired directly from the artist

\$4,000/7,000



LOT 21

CHUCRALLAH FATTOUH (B. 1956)

Landscape, 2012
Acrylic on canvas. Signed and dated lower right
H: 130cm, W: 205cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/6,000



LOT 22

JAMIL MOLAEB (B. 1948)

Landscape

Acrylic on panel. Signed lower left

H: 47cm, W: 37cm

Provenance:

Acquired directly from the artist by the present owner

\$1,500/3,000



LOT 23

PAUL GUIRAGOSSIAN (1926-1993)

Untitled

Watercolor on paper. Signed lower left
H: 32cm, W: 60cm

Provenance:

Acquired directly from the artist
Private collection, Beirut

\$4,000/7,000



LOT 24

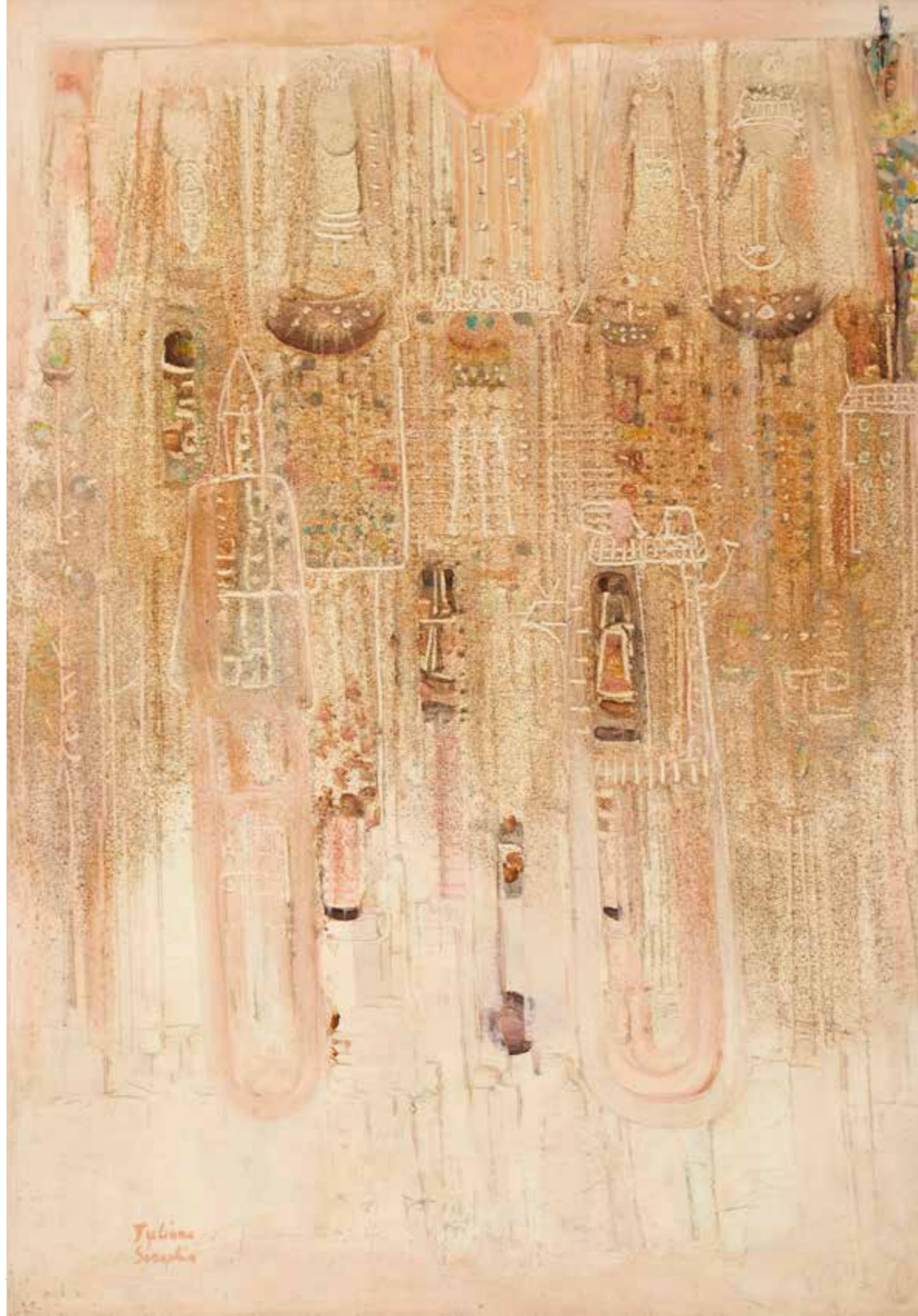
HASSAN JOUNI (B. 1942)

Landscape, 1980

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

Provenance:
Acquired directly from the artist by the present owner

\$3,000/5,000



LOT 25

JULIANA SERAPHIM (1934-2005)

Les fontaines du soleil

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

Provenance:

Acquired directly from the artist by the present owner's
brother and thence by descent

\$3,000/5,000



LOT 26

RAFIC CHARAF (1923-2003)

Fi 7adarat el Mukaddas, 1993

Oil and gold on panel. Signed lower right. Titled and dated on the back

H: 40cm, W: 47cm

Provenance:

Acquired directly from the artist by the present owner

\$4,000/8,000



“Georges Corm was born in 1896 in a family of scholars. His father, Daoud Corm, was a painter of portraits of aristocrats. After studying in Paris at the Ecole Nationale des Beaux Arts, he tried to follow in his father’s footsteps in order to keep the family tradition alive. However, he was more interested in painting peasants and working-class people, and, at a time when abstraction was coming into the mainstream, he rejected it in favor of a more realistic aesthetic.

This still life of cacti and barbary figs, rendered in lavish oil paint, while very academic, reveals a tender and intimate approach to the subject. These humble wild fruits are not only emphasized by the elegant finely chiseled copper flower pot but also by the chiaroscuro effect.”

LOT 27

GEORGES CORM (1896-1971)

Figues de Barbarie, 1928

Oil on canvas. Signed and dated lower left. Some minor restorations
H: 60cm, W: 75cm

Provenance:
Private collection, Beirut

This painting is catalogued in the archives of Dr Georges Corm, the artist’s grandson

\$7,000/12,000



DETAIL LOT 27



LOT 28

HASSAN JOUNI (B. 1942)

Figues de Barbarie

Oil on canvas. Signed upper left
H: 32cm, W: 45cm

Provenance:
Private collection, Beirut

\$2,500/4,000



LOT 29

FATIMA EL HAJJ (B. 1953)

Zawal el nahar, 2007

Acrylic and oil on canvas. Signed lower right. Signed, dated and titled on the back
H: 130cm, W: 160cm

Provenance:
Private collection, Beirut

\$5,000/10,000



LOT 30

WAHIB BTEDDINI (1929-2011)

Dabké, 1992

Oil on canvas. Signed and dated lower right
H: 105cm, W: 157cm

Provenance:
Private collection, Beirut

\$3,000/5,000



“Chafic Abboud was born near Bikfaya in 1926. He first studied at the Academie Libanaise des beaux arts and left for Paris in 1947 where he spent most of his life. He is considered the most influential Lebanese artist of the 20th century. Heavily influenced by the modernist abstract movement, particularly Nicolas de Stael, he moved in the late 40's from the Lebanese tradition of figurative painting to a very personal colorful abstraction.

Seeking to depict light and colours of his native Lebanon, Abboud uses organic shapes and carefully chosen monochrome planes of color, made up of rich textures and opulent pigments, captivating the viewer with its beautiful harmonious composition reminiscent of an aerial view of rural landscapes.

‘It is very hard to explain, but I like pursuing the work up to the abstract picture without letting go of the real origin ... It is possible, I have already done it’ (Shafic Abboud, ‘Notebook, 1996–2003’, unpublished, courtesy of the artist’s estate).”

LOT 31

CHAFIC ABBOUD (1926-2004)

Chambre 19 , 1987

Oil on canvas laid on board. Signed lower right. Titled on the back
H: 40cm, W: 40cm

Bibliography: This work will be included in Chafic Abboud’s Catalogue Raisonné in preparation by Christine Abboud

Provenance:

Acquired directly from the artist
Arcache Auction, Modern and Contemporary Art from Lebanon and the Middle East, 21 May 2016, lot 110

\$4,000/8,000



“Yvette Achkar has been at the forefront of the Lebanese modern art scene, becoming a pioneer female artist noted for her experimentation of colour and developing a unique language of simplicity in abstraction. Achkar’s work focuses on technique, embodying a strong sense of energy and artistic dynamism.

Talking about her art, Achkar says: “Painting is like surfing, you are at the top of the wave and then a moment later in the hollow. There is no fear in these hollows, even when they never end. Instead, they balance your experience and release the artist’s imagination”

LOT 32

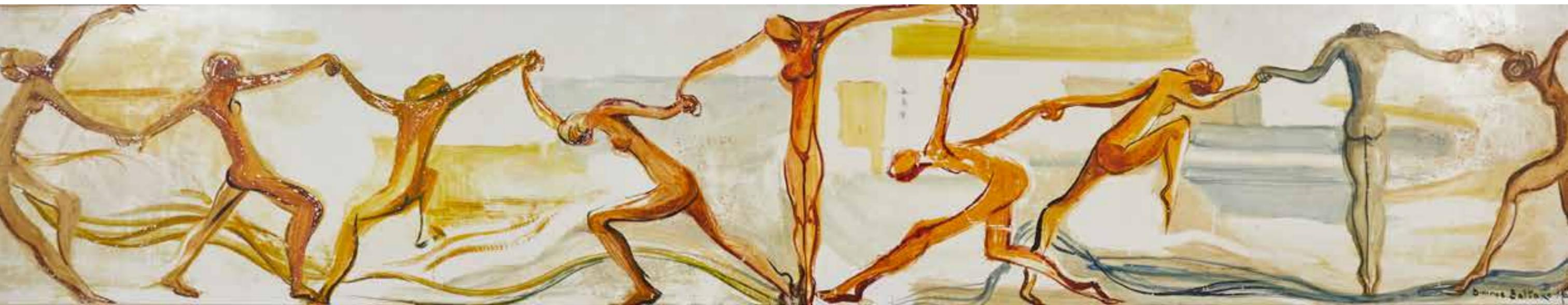
YVETTE ACHKAR (B. 1928)

Untitled, circa 1995

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

Provenance:
Private collection, Beirut

\$4,000/5,000



“
Simone Baltaxé Martayan was born in Paris in 1925. She first studied at the School of Applied Arts in Paris in 1940 but was forced to move to Lyon in 1942 during WWII where she pursued her studies at the School of Fine Arts. She returned to Paris in 1946 where she pursued further training at the École des Beaux-Arts in Paris in the studio of Jean Souverbie. In 1951, she married Noubar Martayan and followed him to Lebanon where she remained until 1978. She began exhibiting her work in the Salons du Printemps at the UNESCO Palace in 1957. In 1964, she met the weaver George Audi and began producing tapestries, which she showed at the Sursock Museum's Salons d'Automne. She held solo exhibitions in Beirut at Gallery One (1968) and Modulart (1974). Her work features in the collections of the Sursock Museum in Beirut. A self-portrait (1947) is part of the Centre Pompidou collection in Paris. One of her magnificent tapestries is currently exhibited at the 16th edition of La Biennale de Lyon.
”

LOT 33

SIMONE BALTAXE (1925-2009)

Farandole

Oil on panel. Signed lower right
H: 45cm, W: 245cm

Provenance:

Acquired directly from the artist by the present owner's mother and thence by descent

\$700/1,500



DETAIL LOT 33



LOT 34

DIKRAN DADERIAN (B. 1929)

Untitled, 1968

Oil on canvas. Signed and dated lower right
H: 32cm, W: 60cm

Provenance:
Private collection, Beirut

\$1,500/2,000



LOT 35

ELIE KANAAN (1926-2009)

Abstraction

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

Provenance:
Acquired directly from the artist by the present owner

\$9,000/13,000



LOT 36

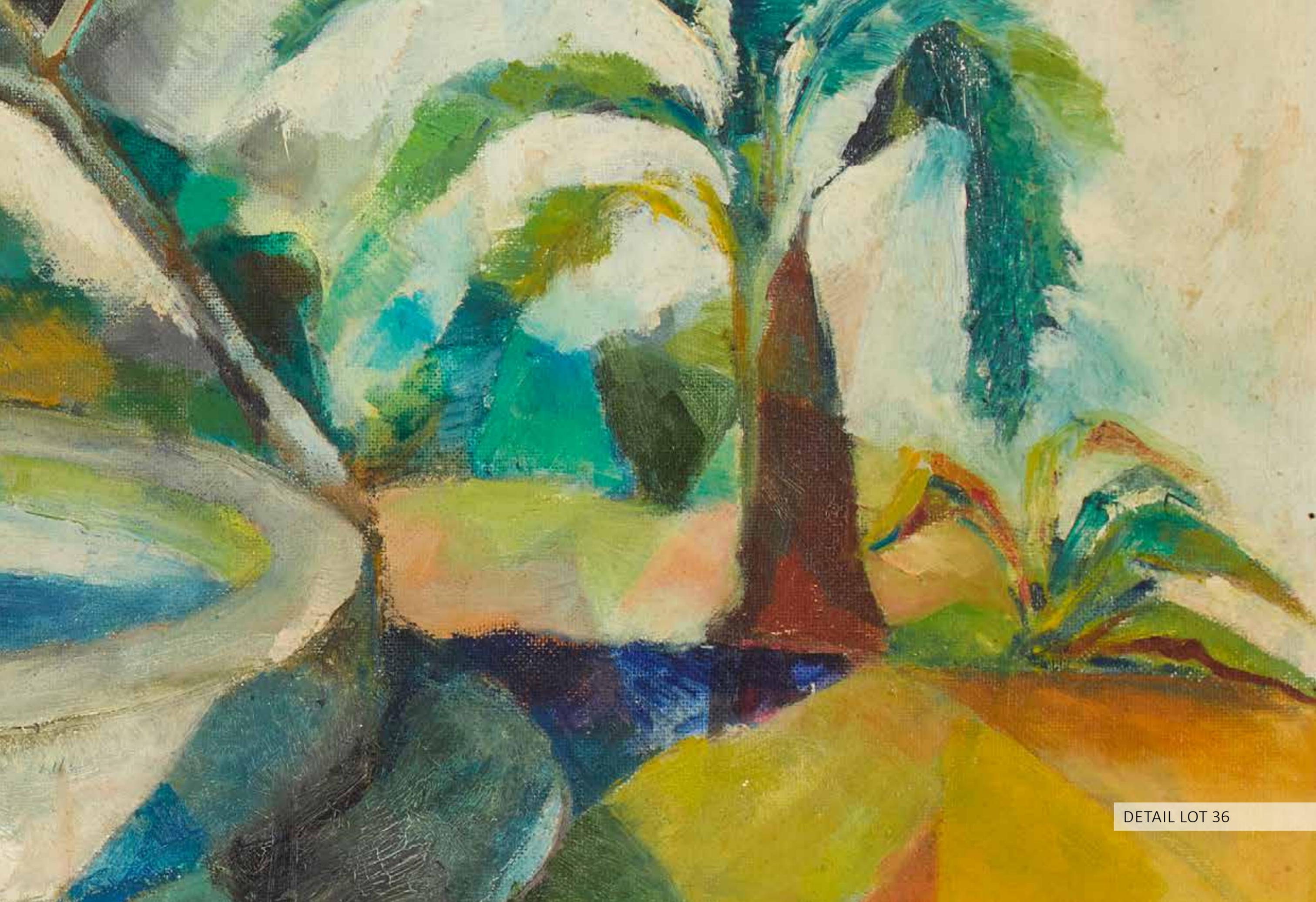
GEORGES CYR (1880-1964)

Paysage, 1962

Oil on canvas. Signed lower right. Signed, titled and dated on the back
H: 50cm, W: 70cm

Provenance:
Acquired directly from the artist by the present owner's mother and thence by descent

\$9,000/13,000



DETAIL LOT 36



“It is not by narcissistic reflex that these recent paintings bear my traces, nor by political commitment. These paintings correspond to a succession of happy or solemn celebrations when I abandon myself to the joy of painting or the suffering of painting. Each painting is thus a fragment, a shore, an island of my still journey in time’s “Archipelago”.
In this painting, Saikali uses no easel and paints flat on the floor. She uses her whole body, hands and feet dancing on the canvas. Her painting flows from a spontaneous and yet controlled movement, creating joyful swirls in a palette of optimistic colors.”

LOT 37

NADIA SAIKALI (b. 1936)

Empreinte autoportrait: Rivage des renaissances, 1986

Oil on canvas. Signed and dated upper left
H: 130cm, W: 130cm

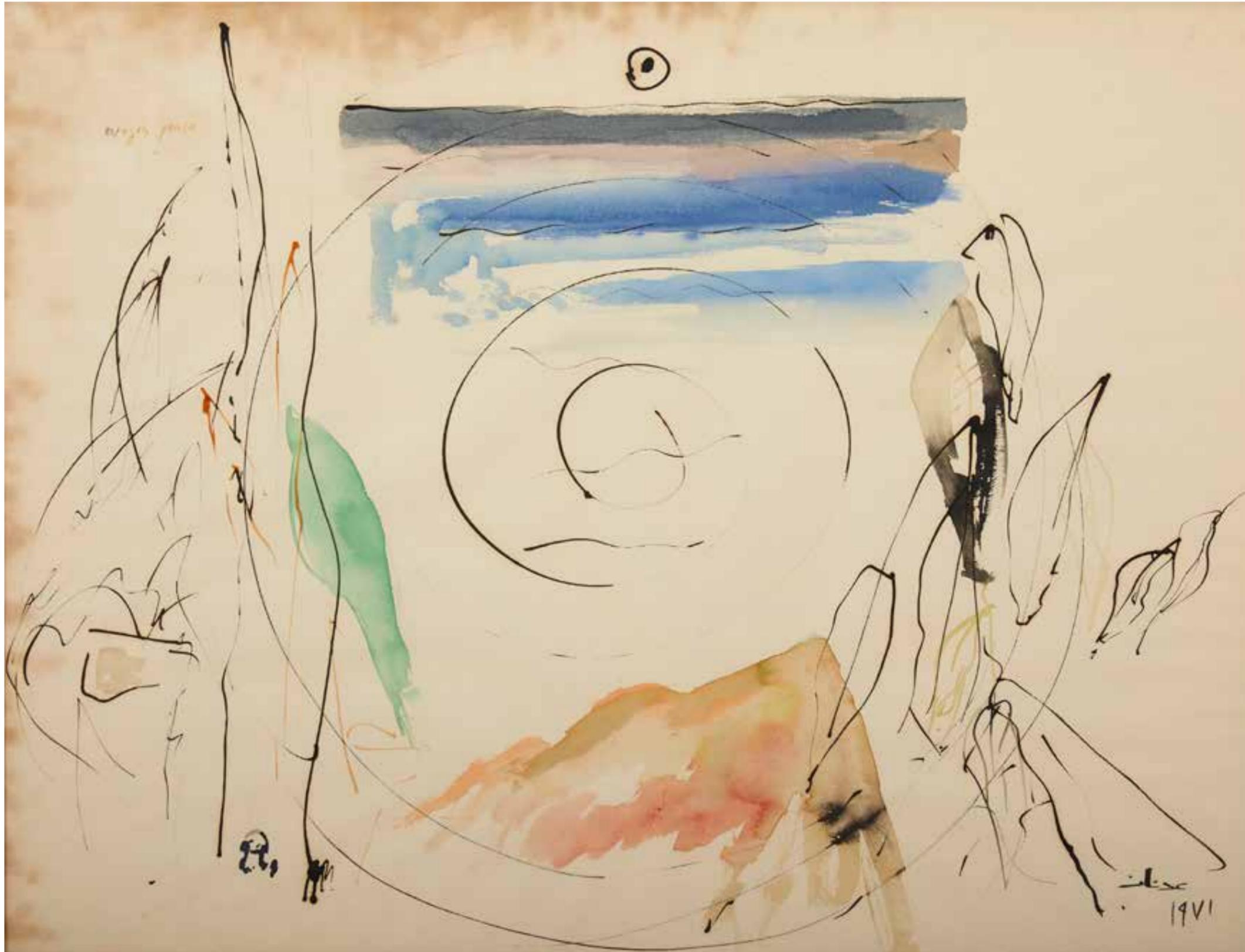
Provenance:
Acquired directly from the artist by the present owner

This work is featured in Nadia Saikali by Gerard Xuriguera, Somogy Editions d’Art, 2011, p. 66

\$30,000/35,000



DETAIL LOT 37



“Writer and artist Etel Adnan (1925–2021) began painting in the early 1960s. Widely known for her poetry, novels and plays, she moved fluidly between the disciplines of writing and art and was a leading voice of contemporary Arab American culture. She used painting as an alternative channel for communication. Her earlier visual artwork was refined and abstract, heavily relying on bright colors and non-figurative shapes. Adnan was also known for her vivid tapestries that captured her adoration for color in a new medium, and her ‘leporellos’, striking pocket-sized pamphlets featuring drawings of distilled landscapes and passages of Arab poetry. Adnan was an artist who rarely stood still; her prolific, wide-ranging, and ever-evolving practice continued throughout the final steps of her life.”

LOT 38

ETEL ADNAN (1925-2021)

Wagih pense, 1971

Watercolor on paper. Signed and dated lower right.
H: 50cm, W: 65cm

Provenance:
Gifted from the artist to the present owner

\$7,000/12,000



LOT 39

HELEN KHAL (1923-2009)

Untitled

Oil on canvas. Signed on the back
H: 60cm, W: 50cm

Provenance:

Acquired from Youssef el Khal, husband of the artist
Acquired from the above by the present owner

\$10,000/14,000



LOT 40

CHARLES KHOURY (B. 1966)

Untitled

Acrylic on canvas. Signed lower left
H: 105cm, W: 190cm

Provenance:
Acquired directly from the artist by the present owner

\$6,000/10,000



DETAIL LOT 40



LOT 41

SAMIR TAMARI (B. 1958)

Voltige 3

Acrylic on Canvas. Signed bottom right. Signed on the back

H: 100cm, W: 100cm

Provenance:

Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 42

HASSAN JOUNI (B. 1942)

Ahwet 2zez, circa 1980

Oil on canvas. Signed lower left
H: 70cm, W: 100cm

Provenance:
Acquired directly from the artist by the
present owner

\$4,000/7,000



LOT 43

JAMIL MOLAEB (b. 1948)

Red Flowers bloom, 2017

Oil on canvas. Signed and dated 29.3.2017 lower right
H: 120cm, L: 100cm

Provenance:

Acquired directly from the artist

Arcache Auction, Modern and Contemporary Art from Lebanon
and the Middle East, Online Auction 2 June | 6 June 2021, lot 33
Private collection, Beirut

\$6,000/9,000



LOT 44

HUSSEIN MADI (b. 1938)

Untitled, 2012

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

Provenance:
Acquired directly from the artist
Private Collection, Beirut

\$20,000/25,000



“Self-taught, Aractingi has often been labelled as a naive or primitive artist noted for his rich compositions depicting fables such as *Abla and Antar*, *Adam and Eve*, fantasies and landscapes of his surroundings and folkloric illustrations. Aractingi has, from an early age, led a life filled with travelling, building a global yet personal perspective in his artwork. The artist began painting early in his life, at only 12 years old and did so, intermittently, until his death in 2003. In his joyful way of combining colours, the key element of Aractingi’s work is humour: gradations of colour and his minimalist depictions of creatures and surrealist landscapes bring to life the many colours and unique universe articulated by the artist in variations of blues, yellows, and greens.

”

LOT 45

WILLY ARACTINGI (1930-2003)

Untitled

Oil on canvas. Signed lower right. Two minor restorations
H: 80cm, W: 80cm

Provenance:

Acquired directly from the artist by the present owner’s mother and thence by descent

A certificate of authenticity issued by the Willy Aractingi Foundation accompanies this artwork

\$9,000/13,000



DETAIL LOT 45



LOT 46

SALIBA DOUAIHY (1915-1994)

Beirut Coast

Oil on canvas

H: 132cm, W: 91cm

Provenance:

Mrs Selma Sikes Private Collection, USA

Christies. 11-24 November 2020 (London). Modern and Contemporary
Middle Eastern Art. Lot 46

Acquired from the above by the present owner

\$35,000/45,000



Khalil Zgaib was born in Dbayeh, Lebanon, in 1911. A barber by trade, he taught himself to paint in his forties. His work was noticed by the director of the Institut français du Proche-Orient at the time. Zgaib was introduced to a fellow artist who encouraged him to pursue a career as an artist.

Zgaib soon became known as Lebanon's foremost naïve painter, especially in Beirut's English-speaking circles. He was the observer and narrator of the popular rural customs and traditions of Lebanon; bringing to life a world full of nostalgia - nostalgia for village life, and for the frivolity and playfulness of childhood.

LOT 47

KHALIL ZGAIB (1912-1975)

Persian garden

Oil on canvas. Signed lower right
H: 60cm, W: 100cm

Provenance:
Acquired directly from the artist
Private collection, Beirut

\$10,000/15,000



LOT 48

CHAFIC ABBOUD (1926-2004)

Untitled, 1959

Gouache on cardboard. Signed and dated lower right
H: 35cm, W: 40cm

Provenance:
Private collection, Beirut

\$4,000/7,000



LOT 49

HUSSEIN MADI (B. 1938)

Bird, 1988

Iron sculpture. Black patina. Signed, dated and numbered
3/3 on the base

H: 37cm, W: 30cm, D: 11cm

Provenance:

Acquired directly from the artist by the present owner

\$3,500/6,500



“
Alfred Basbous was born in 1924, in Rachana, a small village north of Byblos in Lebanon. After he received a scholarship from the French government in 1960, Basbous became the apprentice of sculptor René Collamarini. The artist then pursued a successful career exhibiting his work in Lebanon and abroad, receiving prizes for his groundbreaking approach to sculpture.

In 1972, the sculptor visited British artist Henry Moore’s studio, a year when public sculptures were unveiled all over the United Kingdom. Impressed with the British government’s involvement in supporting artists and public art, Basbous decided to emulate this in his own country. He took the initiative to turn his hometown of Rachana into an open-air sculpture park, which later became a UNESCO site.

“Working in the tradition of sculptors such as Auguste Rodin, Jean Arp and Henry Moore, Alfred Basbous explores the potential of noble materials such as bronze, wood and marble to express the sensuality and purity of the human form. This aversion towards frivolous and meaningless embellishments echoes his own philosophy of simplicity and earnestness.”

– The Alfred Basbous Museum, Biography of the Artist.”

LOT 50

ALFRED BASBOUS (1924-2006)

Untitled, 1983

Bronze. Black patina. Edition 5/8. Signed and dated on the base
H: 28cm, W: 13cm, D: 2cm

Provenance:

Private collection, Beirut

\$2,000/4,000



LOT 51

MAROUN HAKIM (B. 1950)

Untitled, 1985

Marble. Signed and dated on the base
H: 30cm, W: 11cm, D: 6cm

Provenance:
Private collection, Beirut

\$1,200/2,500



LOT 52

ALFRED BASBOUS (1924-2006)

Visage, 1970

White marble. Signed and dated on the base. Old restoration
H: 50cm, W: 16cm, D: 13cm

Provenance:

Acquired directly from the artist by the present owner's brother and thence by descent

\$4,000/7,000



LOT 53

JOSEPH ABI YAGHI (B. 1959)

Broken Heart

Glazed Stoneware
H: 75cm, Diam: 65cm

Provenance:
Acquired directly from the artist by the present owner

\$10,000/13,000



© Joseph Abi Yaghi

“Joseph Abi Yaghi is a self-taught potter who left his day job to pursue his passion for ceramics. Born in 1959, he learned the basics from a Danish potter who lived in Lebanon at the time. To this day, he uses much finer Danish clays and fires his pots at very high temperatures, often completing them with wonderful decorations and glazing. In 1997, he won the first prize at the Salon d’automne of the Sursock Museum.

The pot included in this auction is a beautiful example of Abi Yaghi’s skills. Its form does not close in to contain space, but rather stretch out to offer its communion with the limitless space beyond.

“He is a potter of extraordinary power and skill. Seldom have I seen clay vessels of such elegant beauty, such innate purity of spirit, such an astonishing skill in production” (Helen Khal, The Daily Star, July 4th, 1997)





DETAIL LOT 53



Assadour was born in Burj Hammoud in 1943. His first training in art was with Paul Guiragossian, Guvder and Jean Khalifeh. He was then granted a scholarship to study art in Italy, where he first learned engraving. He went on to settle in Paris in 1964, attending the *École Supérieure des Beaux-Arts* where he further honed his engraving technique under Lucien Coutaud. It was there that he developed his distinctive, detailed style of etching.

Assadour's canvases often use measuring scales, arrows, squares, cylinders, triangles, grids, and more; *Paysage à l'Obélisque* reveals an architectural city through arches, domes, cubes, and pyramids, disassembling every aspect of the world into geometric shapes, cosmic signs, challenging the viewer to reconstruct a cityscape devoid of human inhabitants.

Although Assadour has a strong preference for anonymous and unidentifiable landscapes, he added in this painting a recognizable landmark, the Obélisque, which might very well be referring to the Obélisque of Place Vendôme in Paris.

LOT 54

ASSADOUR (B. 1943)

Paysage à l'Obélisque, 2015

Oil on canvas. Signed and dated lower right. Signed, titled and dated on the back
H: 81cm, W: 100cm

Provenance:

Sotheby's. Happy Childhood Foundation Contemporary Art Auction, Lebanon. 14 March 2019. Lot 3. Courtesy of the artist

Acquired at the above by the present owner

\$15,000/25,000



LOT 55

PAUL GUIRAGOSSIAN (1926-1993)

Bayadère, 1965

Oil on canvas. Signed and dated lower right and on the back
H: 70cm, L: 100cm

Provenance:

Acquired directly from the artist by the present owner's mother
and thence by descent.

This work was part of the Paul Guiragossian exhibition that took
place in the office of L'Orient newspaper in Beirut, in 1966.

A certificate of authenticity will be issued by the Paul Guiragossian
Foundation upon acquisition.

© Courtesy of the Paul Guiragossian Foundation

\$30,000/50,000



“The images in my paintings come from deep within me: they are surreal and unexplainable. Consciously I want to portray a woman’s world and how important love is to a woman. Few men understand the quality of love that a woman seeks. I try to show them”.

Juliana Seraphim quoted in H. Khal, *The woman artist in Lebanon, Beirut University College 1987, p. 71.*

Juliana Seraphim was born in Palestine in 1934. Although not enrolled at university, she was able to pursue her passion for art by taking private lessons with the painter Jean Khalifeh. She then spent a year in Florence, then onto Madrid where she learned to use India Ink, which became her trademark in drawings. Her surrealistic cityscapes feature delicate flowers, hidden masklike faces in phallic turrets conveying a sense of hidden feminine eroticism.

LOT 56

JULIANA SERAPHIM (1934-2005)

Untitled, 1968

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

Provenance:

Acquired directly from the artist by the present owner’s parents and thence by descent

\$3,000/5,000



DETAIL LOT 56



LOT 57

JULIANA SERAPHIM (1934-2005)

Femme fleur, 1969

Oil on canvas. Signed and dated lower right
H: 120cm, W: 90cm

Provenance:

Acquired directly from the artist by the present owner's
mother and thence by descent

\$4,000/6,000



Lebanese contemporary artist Zena Assi's intricate works from large scale canvases to ceramics have awarded her international recognition. Close inspection of this canvas reveals buildings, houses and characters that ultimately capture the frenzied activity of urban life in Lebanon. In her own words, the artist describes her practice: "For me, a canvas, a paper, a screen, or a ceramic piece is a thinking space. Patterns can convey or relate to a certain cultural identity, written text can send a direct message or disrupt a trail of thought, imagery mixed with contemporary visual language like emojis, graffiti, can be used as never-ending narratives, where different cultures meet and overlap".

The artist has made a name for herself within the local and international art world. Three of her works have recently been acquired for the permanent collection of the Institut du Monde Arabe Museum in Paris.

LOT 58

ZENA ASSI (B. 1974)

Ricochets, 2019

Mixed Media on canvas. Signed lower middle. Signed, titled and dated on the back
H: 205cm, W: 75cm

Provenance:
Galerie Claude Lemand, Paris
Private collection, Beirut

A certificate of authenticity issued by the artist will be delivered upon acquisition

\$6,000/10,000



“Farid Aouad, born in 1924, studied at the Lebanese Academy of fine arts before going to France to complete his education. He moved there permanently in 1959, where he lived a life of sickness and poverty. The genius of his work and artistic boldness was brought to light after his death.

The canvas featured in our auction depicts a group of three smiling men standing at a bar. Although Aouad's works usually express an overriding sense of solitude and existential angst, this scene conveys a sense of almost jovial companionship. Aouad is going beyond portraying a simple bar scene. He intends to capture his emotions while sitting at the bar, transmitting his mood onto the viewer.”

LOT 59

FARID AOUAD (1924-1982)

Au café

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

Provenance:

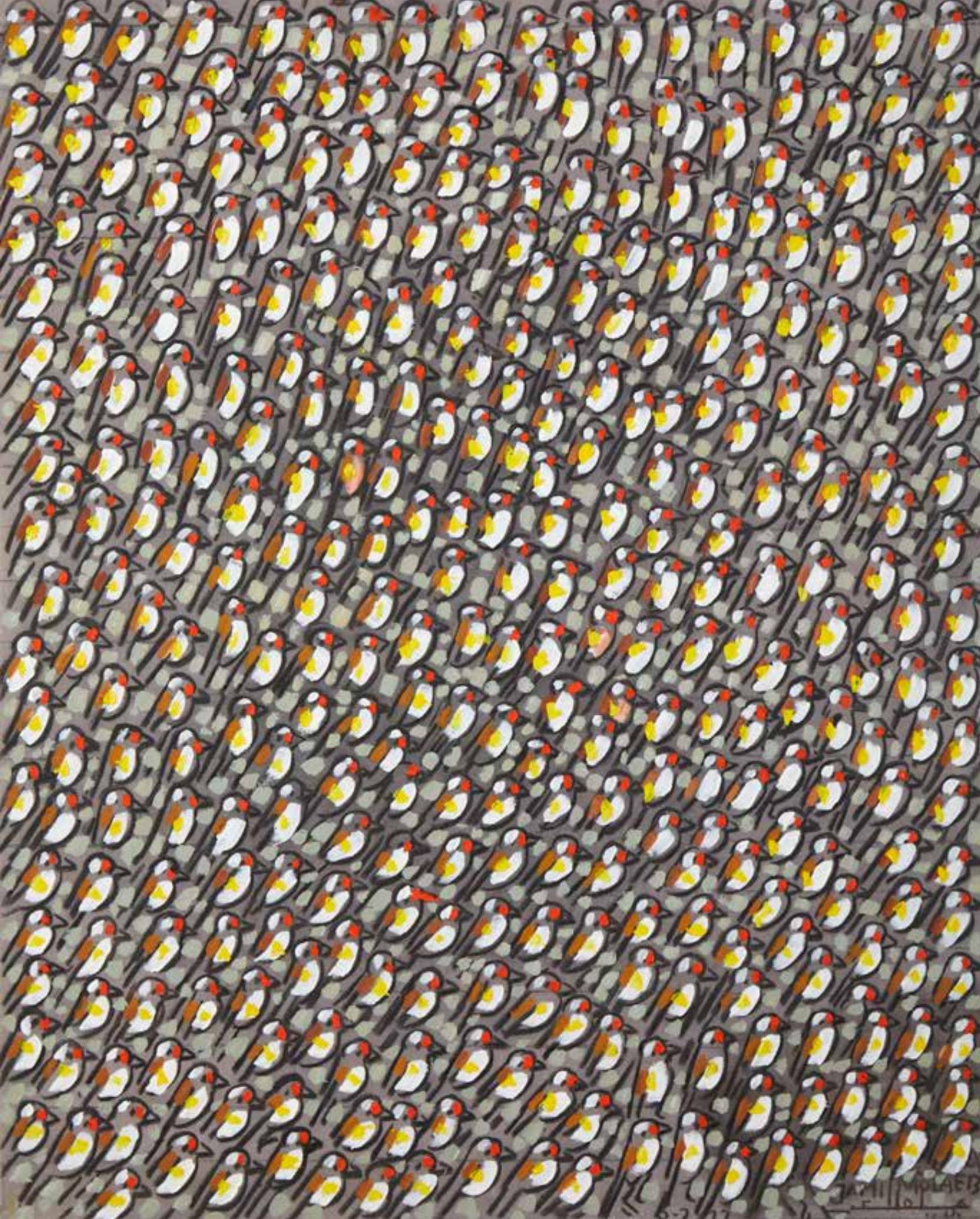
Galerie Alwane, Beirut (Odile Mazloun)
Private collection, Beirut

A certificate of authenticity issued by Odile Mazloun will be delivered upon acquisition

\$30,000/40,000



DETAIL LOT 59



LOT 60

JAMIL MOLAEB (B. 1948)

Birds

Acrylic on canvas. Signed lower right
H: 100cm, W: 80cm

Provenance:

Acquired directly from the artist by the present owner

\$5,000/9,000



LOT 61

ZENA ASSI (B. 1974)

Lui, 2008

Mixed Media on canvas. Signed lower left. Titled and dated on the back
H: 100cm, W: 220cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist will be delivered upon acquisition

\$4,000/8,000

LOT 62

HUSSEIN MADI (B. 1938)

Laying lady

Chinese Ink and pencil on cardboard. Signed and dated lower right
H: 40cm, W: 60cm

Provenance:
Private collection, Beirut

\$2,000/4,000





LOT 63

HUSSEIN MADI (B. 1938)

Untitled, 1978

Mixed Media on paper. Signed and dated lower right
H: 70cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/6,000



LOT 64

JAMIL MOLAEB (B. 1948)

Untitled, 1992

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

Provenance:
Private collection, Beirut

\$1,500/3,000



DETAIL LOT 64



LOT 65

JAMIL MOLAEB (B. 1948)

Cheikha, 2000

Pastel on cardboard. Signed and dated 4.8.2000 lower right
H: 32cm, W: 25cm

Provenance:
Private collection, Beirut

\$1,800/2,500



Born in 1978, Oussama Baalbaki hails from a family of musicians and painters. He graduated from the Lebanese University's School of Fine Arts in 2002 and has since exhibited both in Lebanon and abroad. His landscape featured in this auction exalts the light and skies with brushstrokes of blues and yellows thus evoking the painterly and dreamy color palettes of Impressionist landscapes.

LOT 66

OUSSAMA BAALBAKI (B. 1978)

Landscape

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

Provenance:
Saleh Barakat Gallery, Beirut
Private collection, Beirut

\$3,000/4,000



LOT 67

FATAT BAHMAD (B. 1973)

Untitled, 2021

Oil on canvas. Signed and dated on the back
H: 120cm, W: 95cm

Provenance:
Acquired directly from the artist by the present owner

\$1,200/2,400



LOT 68

MAZEN RIFAI (B. 1957)

Landscape, 2022

Acrylic on canvas. Signed and dated on the back
H: 100cm, W: 80cm

Provenance:

Acquired directly from the artist by the present owner

\$1,600/2,500



Ramses Wissa Wassef (1911-1974) was an Egyptian architect, artisan, artist, and teacher whose ideas and work exercised a significant influence on the 20th century Egyptian art and architecture. His interest in traditional crafts lead him to breathe a new life in the weaving art. He was obsessed with reviving this dead artistry and regenerating the craftsmanship through children's creativity. In the 1940's, he decided to teach the art of weaving to children as an extra-activity in a charitable school he was commissioned to build in Old Egypt. In 1952, he took this project to the next level buying a land in Giza and launching his center with a small room for the weaving art. 15 boys and girls joined the center and dedicated themselves to this traditional art. They freely expressed themselves through this slow artistic process. There, they were kept enthusiastically challenged to create beautiful artworks, translating their imagination right to the looms. Soon, those village children mastered the art of tapestry. Today, these tapestries are exhibited at most prestigious museums such as The British Museum and the Victoria and Albert Museum in London.

LOT 69

RAMSES WISSA WASSEF, school of Tapestry, 1992

Under the supervision of Sophie Habib Gorgi

H: 120cm, W: 107cm

Provenance:
Private collection, Beirut

\$1500/3,000



Born in Baalbeck in 1932, Rafic Charaf was discovered at 16 by the Lebanese poet Loutfi Haidar who helped him get a scholarship at the Lebanese academy of fine arts. He then went on to train both in Spain then later in Italy.

In this work, Charaf portrays the vast meadows of his native Beqaa Valley, reminiscent of the endless space he used to roam in, depicting an empty landscape, angular birds, and his signature monochromatic sky, uplifted by the addition of a singular white cloud, and the joyous touch of a small red roof.

LOT 70

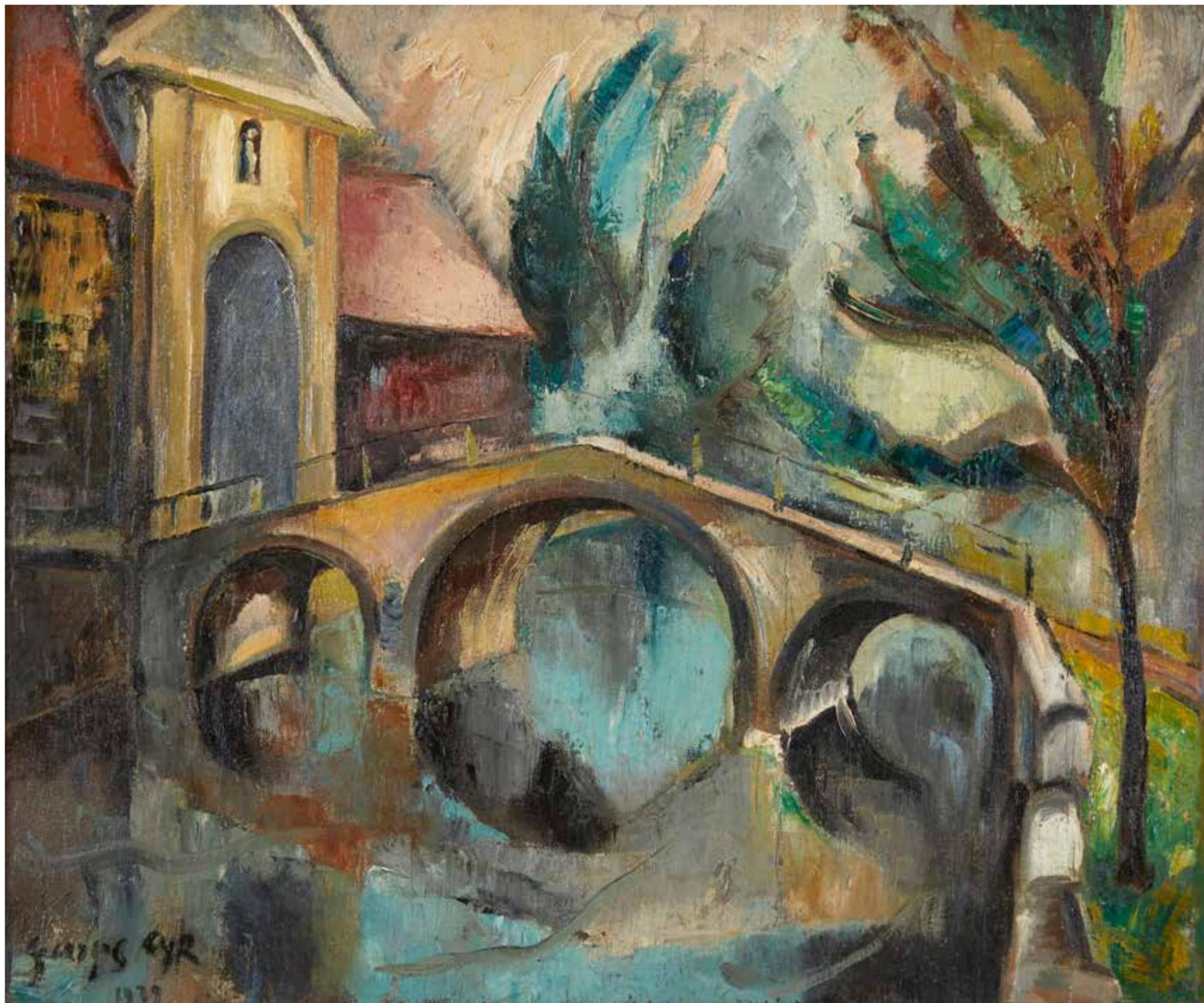
RAFIC CHARAF (1923-2003)

Untitled, 1961

Oil on panel. Signed lower left
H: 17cm, W: 24cm

Provenance:
Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 71

GEORGES CYR (1880-1964)

Pont du Béguinage à Bruges, 1928

Oil on canvas. Signed and dated lower left. Signed, dated and situated on the back
H: 45cm, W: 55cm

Provenance:
Galerie Michel Bertran, Rouen (France)
Private Collection, Beirut

\$3,000/6,000



LOT 72

SILWAN IBRAHIM (B. 1964)

Landscape, 2021
Acrylic on canvas. Signed and dated lower left
H: 120cm, W: 120cm

Provenance:
Acquired directly from the artist

\$4,000/6,000



LOT 73

BIBI ZOGBE (1890-1973)

Pommiers japonais, 1948

Oil on panel. Signed lower right. Signed, titled and dated on the back
H: 33cm, W: 23cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 74

MAROUN TOMB (1912-1981)

Lebanese landscape

Oil on canvas. Signed lower left
H: 25cm, W: 31cm

Provenance:
Agial Art Gallery, Beirut
Private Collection, Beirut
Acquired from the above by the present owner

\$1,200/1,800



LOT 75

WAJIH NAHLE (1932-2017)

The dance, 1998

Oil on canvas. Signed, situated "Paris" and dated lower right
H: 40cm, W: 50cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 76

ASSADOUR (B. 1943)

Cité no XV et objets non numérotés, 1986

Tempera and watercolor on cardboard. Signed and dated lower right. Titled on the back
H: 32cm, W: 24cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/5,000



LOT 77

HASSAN JOUNI (B. 1942)

Ahwet 2zez, circa 1980

Watercolor on cardboard. Signed lower right
H: 40cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$1,200/2,000



DETAIL LOT 77



LOT 78

RAOUF RIFAI (B. 1954)

Untitled, 2008

Acrylic on board. Signed and dated lower right
H: 50cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,500/2,000



LOT 79

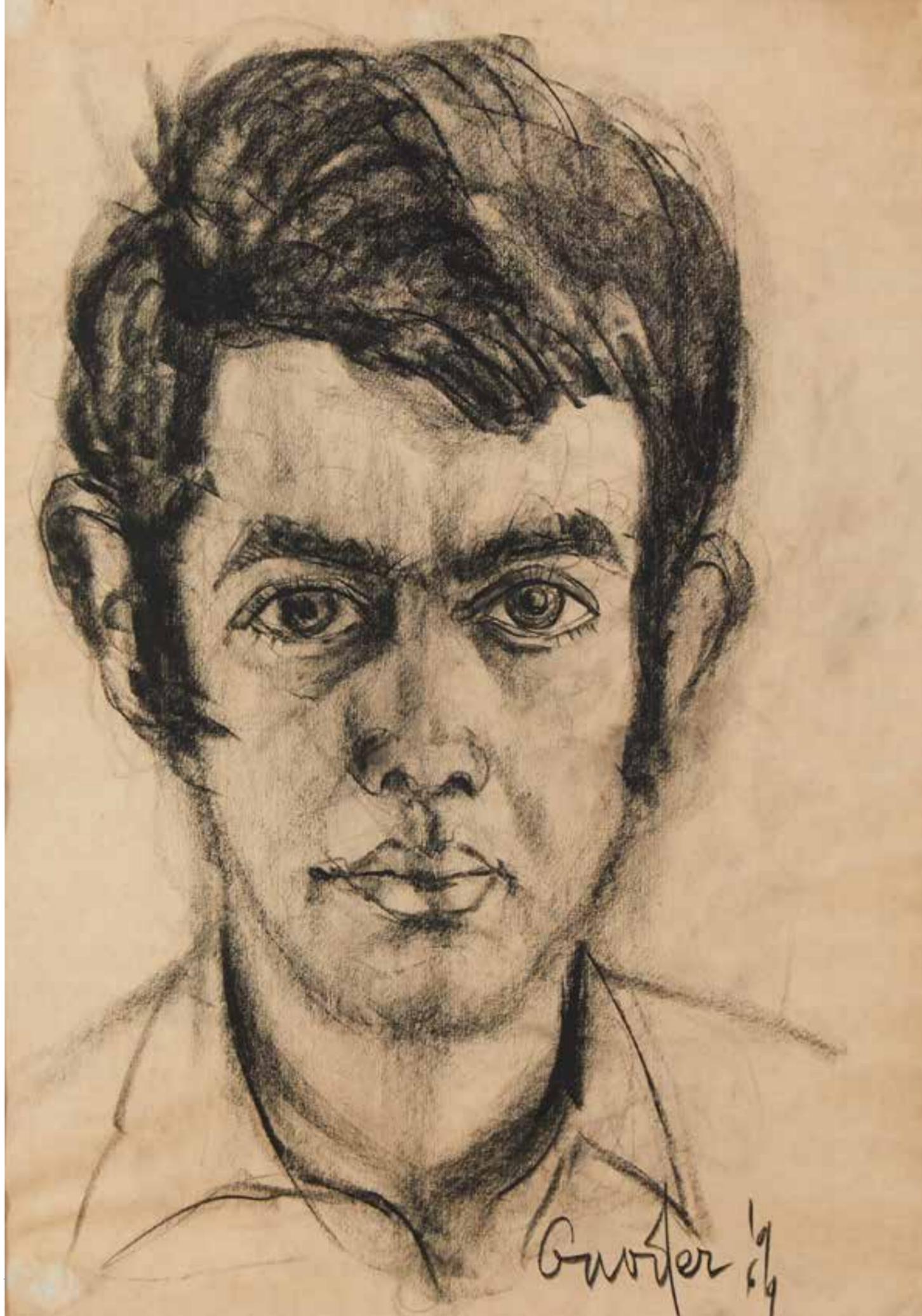
RAOUF RIFAI (b. 1954)

Golden Darwich, 2010

Mixed Media on cardboard. Signed and dated lower left
H: 58cm, W: 40cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 80

GUVDER (1923-2016)

Portrait, 1969

Charcoal on paper. Signed and dated lower right
H: 50cm, W: 40cm

Provenance:
Private collection, Beirut

\$700/1,200



LOT 81

CESAR GEMAYEL (1898-1958)

Sleeping woman

A set of two ink and watercolor on paper. Monogrammed lower right

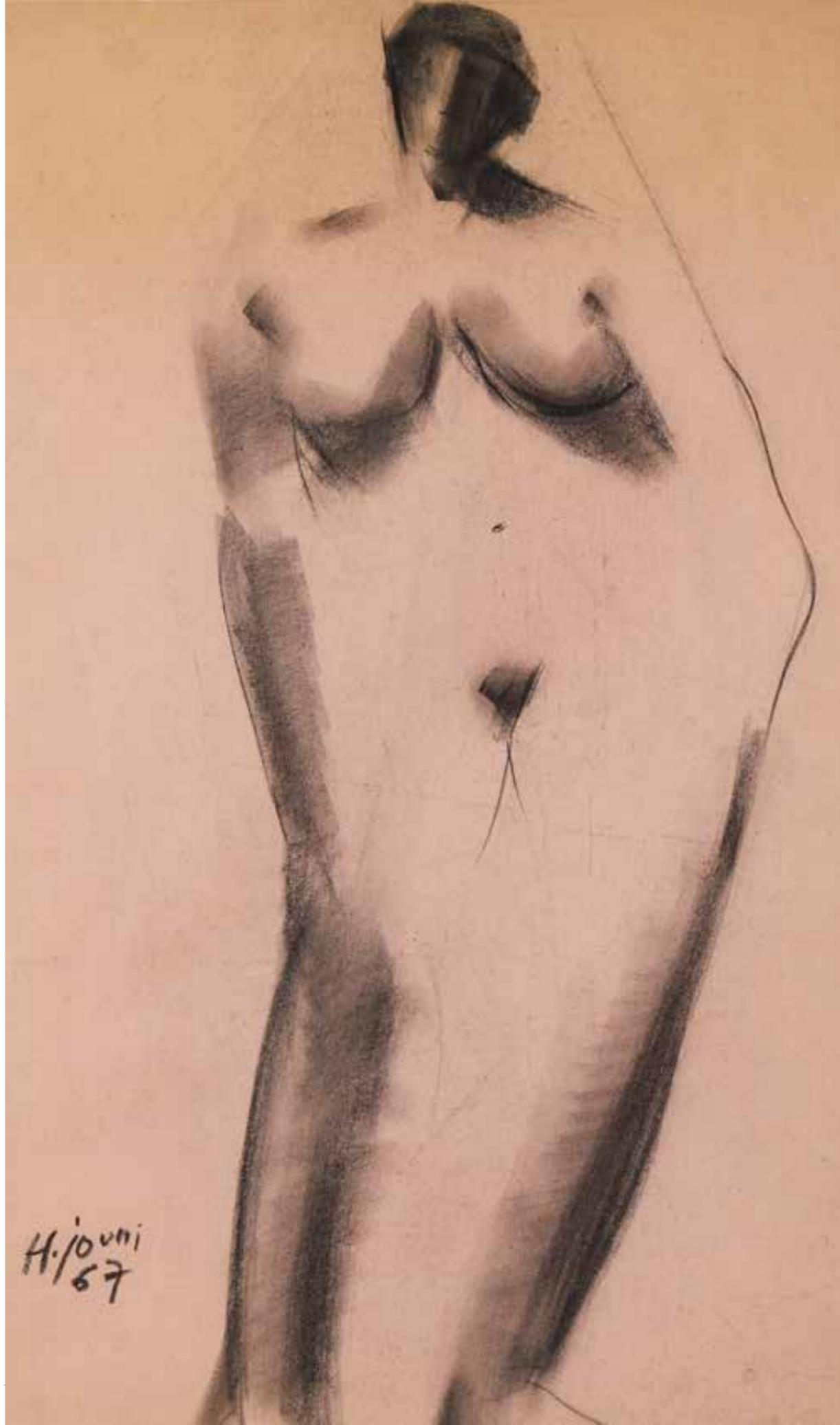
H: 15cm, W: 26cm each

Provenance:

Private collection, Beirut

\$2,000/3,000





LOT 82

HASSAN JOUNI (B. 1942)

Naked woman, 1967

Charcoal on paper. Signed and dated lower left
H: 60cm, W: 40cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 83

MOUSTAPHA FARROUKH (1901-1957)

Untitled

Watercolor on paper. Signed lower right
H: 17cm, W: 10cm

Provenance:
Private collection, Beirut

\$1,000/1,500



LOT 84

SULEIMA ZOD (B. 1944)

Maternity I and II, 1978

Two Mixed Media on plexiglass. Signed and dated lower left
H: 110cm, W: 45cm each

Provenance:
Private collection, Beirut

\$3,000/4,000



LOT 85

JAMIL MOLAEB (B. 1948)

Inspiration from Moustapha Farroukh, 2014

Mixed Media on cardboard. Signed, dated and titled lower right. Inscription "Min 3amal majhoul Li Moustapha Farroukh"
H: 50cm, W: 30cm

Provenance:
Private collection, Beirut

\$1,500/2,000



Ahmad Moualla, born in 1958, is a Syrian artist who studied graphic design, first in Damascus then at the Ecole Nationale Supérieure des Arts Décoratifs. He is best known for his calligraphic art and expressionistic style, as well as working on the scenography of movies and the Syrian National Theater. “At an early stage of his career, Ahmad world depicts people-individuals whose gender is neither distinguishable nor relevant- engaged in a vague ritual: whether it was ceremonial festive or religious we cannot tell”.

His time as a young boy living next to the Euphrates River has probably inspired the complex figurative composition proposed in our auction, featuring an Assyrian figure dispersing crystals into a sea, mixing history and geography of the area with new age symbols.

LOT 86

AHMAD MOUALLA (Syria. B. 1958)

Untitled

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

Provenance:
Private collection, Beirut

\$1,500/2,500



adnan

LOT 87

ETEL ADNAN (1925-2021)

Inkpot

Ink on paper. Signed lower right
H: 14cm, W: 10cm

Provenance:
Private collection, Beirut

\$1,200/2,000

we have to reconnect



Adnan 10

*what words separated
Etel Adnan*

LOT 88

ETEL ADNAN (1925-2021)

We have to reconnect what words separated, 2021

Pigmented print. Numbered 39/100. Edition of 100. Completed in 2021. Klein Imaging Certified Fine Art
H: 40cm, W: 30cm

Provenance:

Private collection, Beirut

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

\$700/1,500



LOT 89

HUSSEIN MADI (B. 1938)

Music Lesson, 2013

Lithograph. Numbered 2/11. Signed and dated lower right
H: 50cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,200/2,400



LOT 90

HUSSEIN MADI (B. 1938)

Birds, 2021

Lithograph. Numbered 2/7. Signed and dated lower right
H: 65cm, W: 65cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 91

MOHAMMED KADDOURA (B. 1941)

Lebanese houses, 1982

Watercolor on cardboard. Signed and dated lower right
H: 53cm, W: 75cm

Provenance:
Acquired directly from the artist by the present owner

\$1,000/1,700



LOT 92

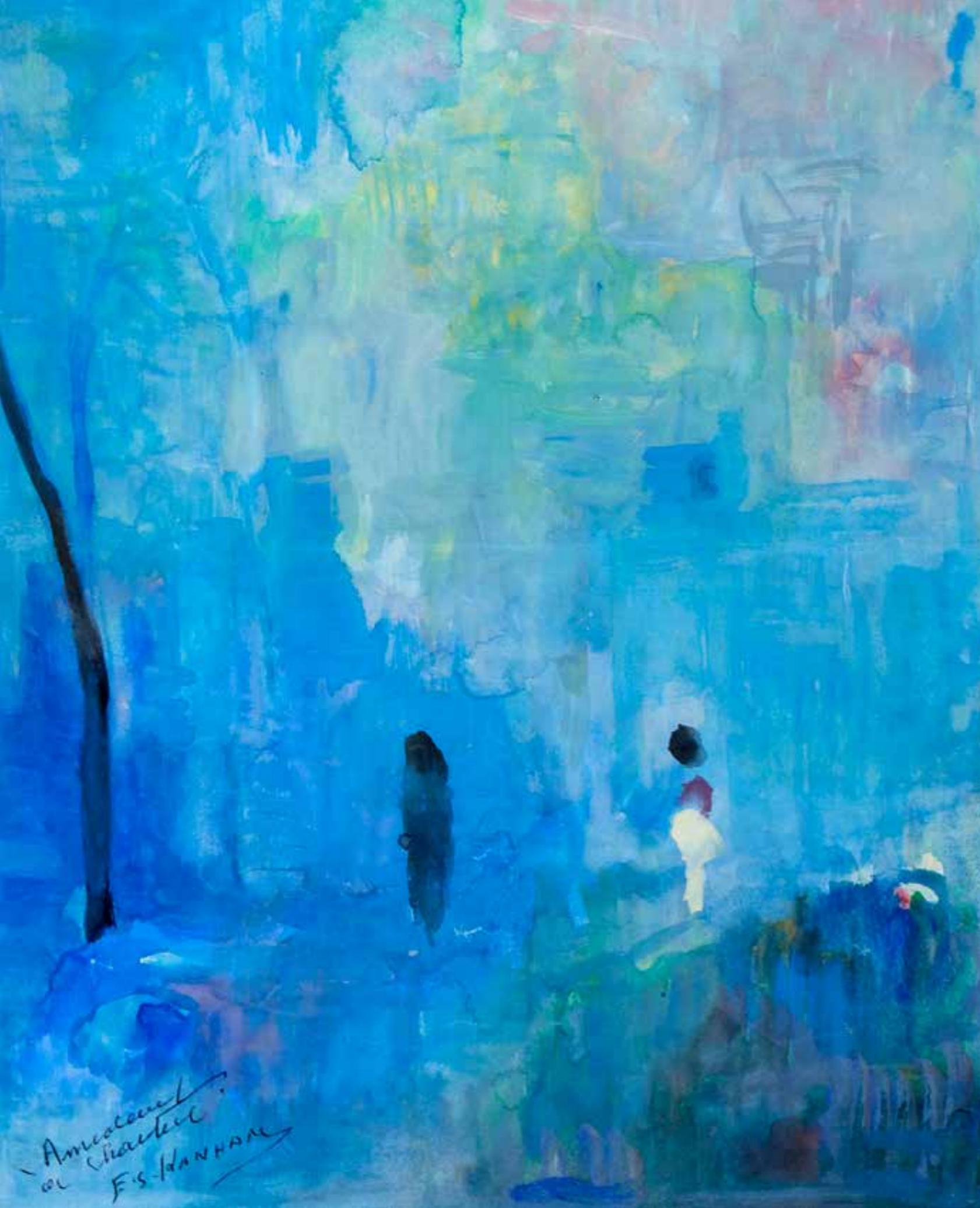
OUSSAMA BAALBAKI (B. 1978)

Beirut landscape

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

Provenance:
Private collection, Beirut

\$800/1,200



LOT 93

ELIE KANAAN (1926-2009)

Untitled

Watercolor on paper. Signed lower left. Dedication "Amicalement, à Chantal"
H: 30cm, W: 25cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 94

MAROUN HAKIM (B. 1950)

Landscape, 1995

Watercolor on cardboard. Signed and dated lower left
H: 30cm, W: 25cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 96

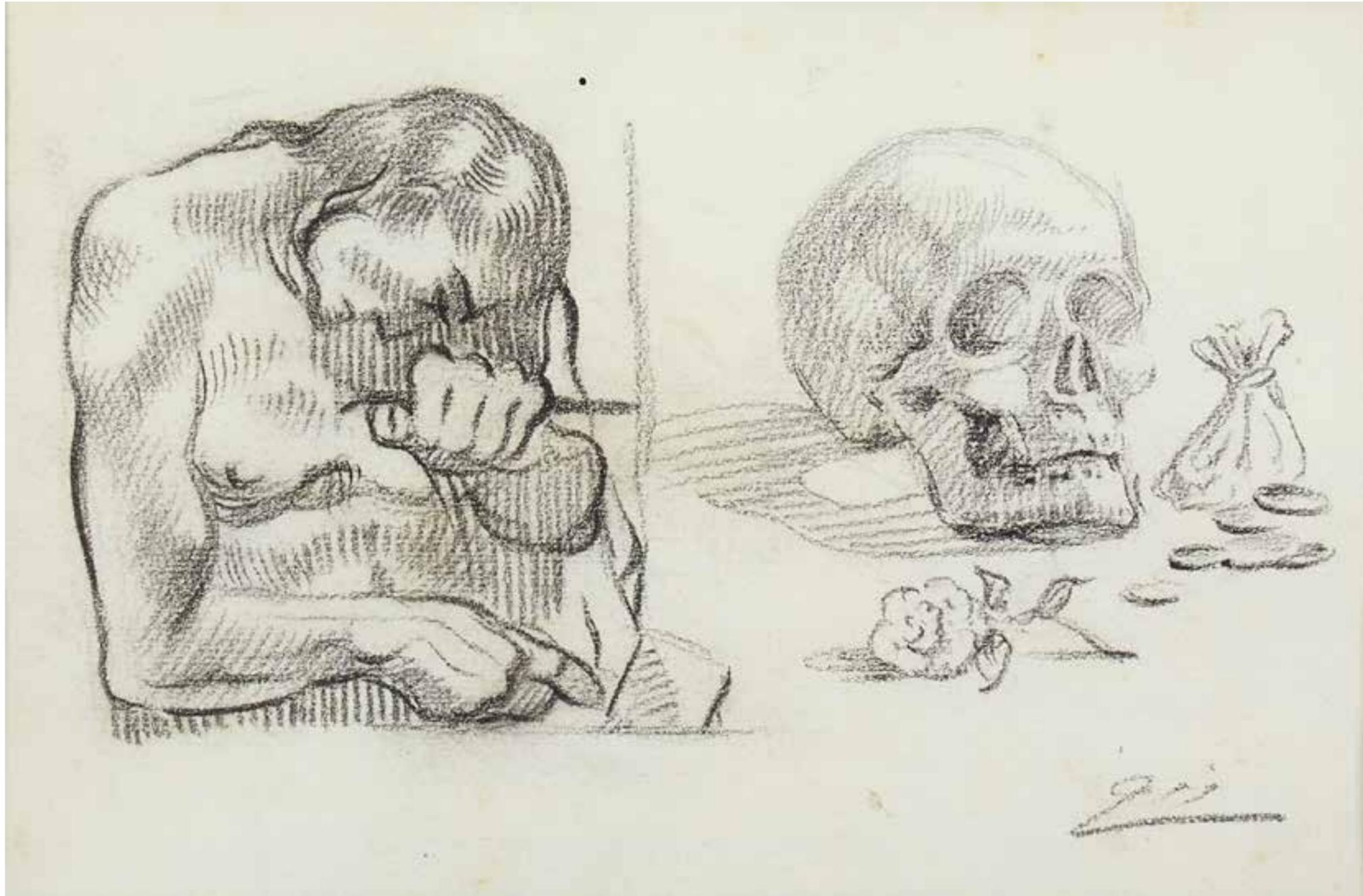
MARWAN SAHMARANI (B. 1970)

Untitled, 2005

Mixed Media on paper. Signed and dated lower right
H: 65cm, W: 50cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 97

MOUSTAPHA FARROUKH (1901-1957)

Vanité

Charcoal on cardboard. Signed lower right
H: 14cm, W: 22cm

Provenance:
Private collection, Beirut

\$1,000/1,500



LOT 98

MOUSTAPHA FARROUKH (1901-1957)

Untitled

A selection of eight drawings. Ink and pencil. Signed.

H: 18cm, W: 12cm; H: 12cm, W: 18cm and H: 9cm, W: 10cm

Provenance:

Private collection, Beirut

\$2,500/3,500



LOT 99

DAGMAR HODGKINSON

Untitled, 1990

Watercolor on cardboard. Signed and dated lower right
H: 47cm, W: 35cm

Provenance:
Private collection, Beirut

\$300/500



LOT 100

MOHAMMED EL KAISSI

The *Saj* maker

Watercolor on cardboard. Signed lower left
H: 38cm, W: 58cm

Provenance:
Acquired directly from the artist by the present owner

\$700/1,200



LOT 101

RACHID WEHBI (1917-1993)

Lebanese villagers

Gouache on paper. Signed lower right. Paper ripped throughout
H: 36cm, W: 30cm

Provenance:

Acquired directly from the artist by the present owner

\$1,000/1,500



LOT 102

JEAN CARZOU (1907-2000)

By the sea

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

Provenance:
Private collection, Beirut

\$500/700



LOT 103

JULIANA SERAPHIM (1934-2005)

Butterfly and Peacock, 1973

Two lithographs. Signed and dated 1973 lower left. Numbered 13/40 and 15/30
H: 50cm, W: 70cm each

Provenance:
Private collection, Beirut

\$800/1,400





250/500

Madi 1994

LOT 105

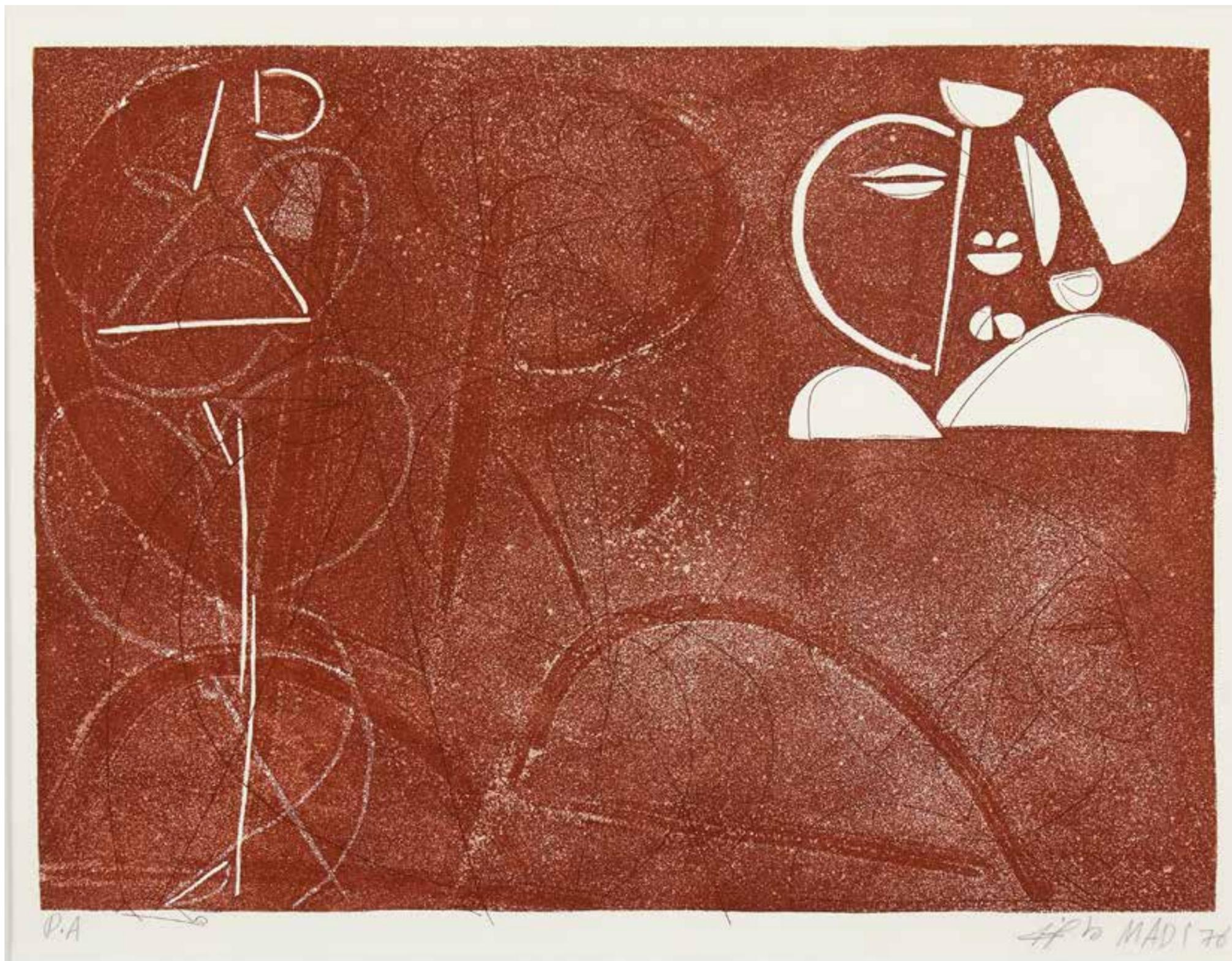
HUSSEIN MADI (B. 1938)

Untitled, 1994

Lithograph. Edition 250/500. Signed and dated lower right
H: 30cm, W: 24cm

Provenance:
Tabari Artspace, Dubai
Private collection, Beirut

\$500/800



LOT 106

HUSSEIN MADI (B. 1938)

Untitled, 1976

Lithograph. Artist Proof. Signed and dated lower right
H: 25cm, W: 32cm

Provenance:
Private collection, Beirut

\$500/800



LOT 107

JULIANA SERAPHIM (1934-2005)

Flying bird and Lovers

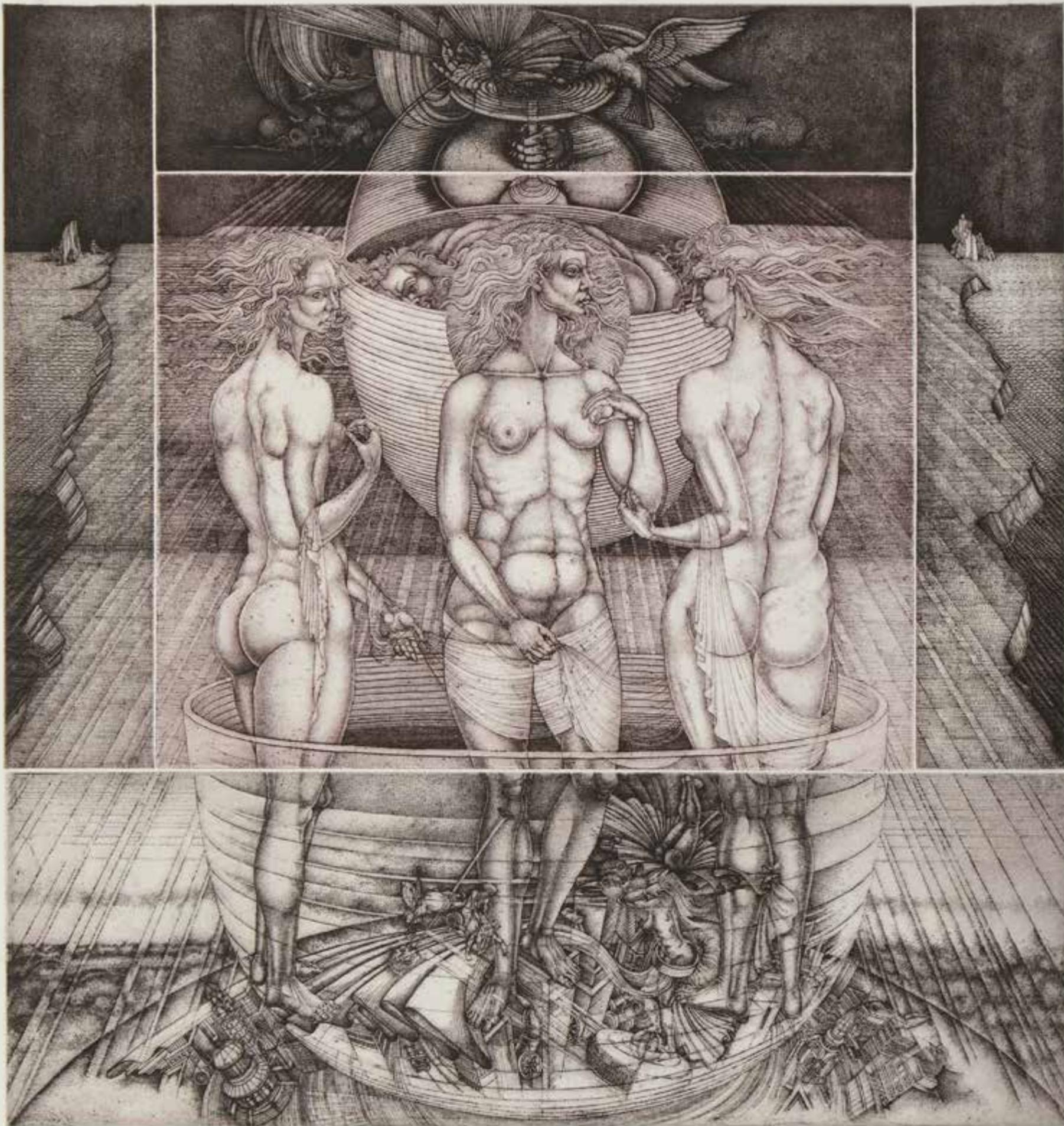
Two etchings. Signed lower right. Numbered 185/200 and 21/200

H: 50cm, W: 40cm each

Provenance:

Private collection, Beirut

\$800/1,400



LOT 108

JEAN KAZANDJIAN (B. 1938)

Untitled, 1973

Etching. Numbered 83/95. Signed and dated lower right
H: 37cm, W: 35cm

Provenance:
Private collection, Beirut

\$500/800



Adam Henein, born in Egypt in 1929, first studied sculpture in Cairo, then in Munich and Paris where he lived and worked for 25 years, before returning to Egypt. He is internationally known for his sculptural work in various mediums, reinterpreting images of Pharaonic and Egyptian folklore in clean minimalistic lines. He also experimented painting on papyrus with natural pigments. Henein says “Man looks and sees; he watches forms all the time and everywhere. He accumulates a stock of shapes and forms, the larger the stock, the richer the vocabulary of the artist. Me, for example, I was keen to get exposed to many things from early childhood. Especially when I started studying art at the Faculty of Fine Arts, I was keen to have a comprehensive knowledge of Egypt. I started travelling to Luxor and to Monuments sites. I became interested in architecture, in sculpture, in the instrument, in nature and how it was translated into art in the ancient times”.

LOT 109

ADAM HENEIN (Egypt. 1929-2020)

Horses

Lithograph. Signed lower right. Numbered 123/260
H: 47cm, W: 65cm

Provenance:
Private collection, Beirut

\$400/600





LOT 110

MONA SAUDI (1945-2022)

Lover's tree

Lithograph. Signed and dated lower right. Numbered 218/250
H: 73cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,500/3,000



LOT 111

DIA AL AZZAWI (B. 1939)

Mahmoud Al Darwich

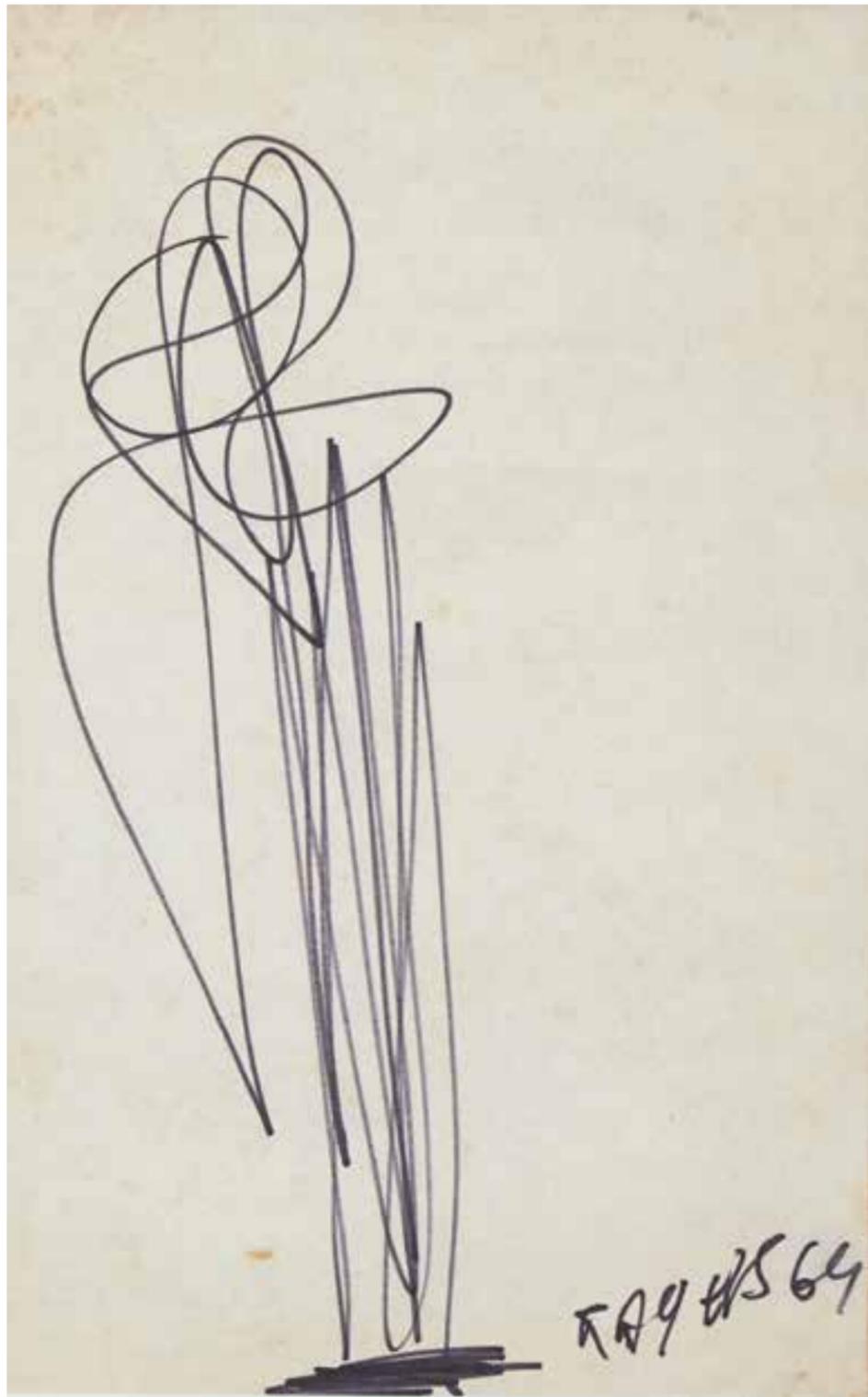
Lithograph. Signed lower right. Numbered III/X. Titled lower middle

H: 65cm, W: 65cm

Provenance:

Private collection, Beirut

\$1,200/2,000



LOT 112

AREF RAYESS (1928-2005)

Untitled, 1964

Two Felt pens on paper. Signed and dated lower right
H: 27cm, W: 20cm each

Provenance:
Private collection, Beirut

\$2,000/4,000



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Once you have registered, you should keep your account details strictly confidential, and you must not permit any third party to use or access your account on your behalf or otherwise. You will be liable for any and all bids made via your account.

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We hold viewing days during the Online Sale, allowing potential bidders to inspect the lots more closely. Catalogue description including nature, artist, period, materials, approximate dimensions, condition, and provenance are our opinion and/or those of the seller. Therefore they should not be relied upon as a statement of fact. You are strongly advised to examine in person any lot on which you may bid or have it examined on your behalf before any Online Sale. Our liability ends after the sale and any errors of authenticity will be borne by the seller.

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You may ask us for a Condition Report on the lot's general physical condition. If you do so, this will be provided by us on behalf of the seller free of charge. The Condition Report represents our reasonable and objective opinion regarding the general condition of the lot specified in the particular report. We do not represent or warrant that a Condition Report includes all aspects of the internal or external condition of the Lot. We will not be responsible after the sale for any claim in this respect nor the authenticity of the lot. Authenticity is a matter of choice.

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Bidding on each lot will open at or below the low pre-sale Estimate specified in the particulars for that Lot. It will increase at the increments provided as bidding on the lot progresses.

You will be able to place bids on a Lot during the bidding period indicated for each Lot, either by submitting your next bid using the increments indicated or by placing a Maximum Bid showing the most you are willing to bid (exclusive of Buyer's Premium and any applicable taxes which come in addition to your bid). When leaving a Maximum Bid, the system will automatically place incremental bids on your behalf in response to other bids until either there are no other bids or your Maximum Bid has been reached.

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).

In the event of a tie between bids placed, the earlier bid received by our server shall be accepted.

The time at which bidding shall close (Closing Time) for each Lot will be indicated for each Lot. To accommodate competitive bidding, if a lot receives a bid within the last 5 minutes, the sale will remain open for an additional 5 minutes. If any further bidding occurs, the extension timer will reset to 5 min.

The record of sale (ARCACHE's records which relate to the sale) will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale, the record of sale will govern.

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At any time, ARCACHE reserves the right, at its complete discretion, to modify the estimate price, or to modify the reserve price with the seller's agreement. If your bid matches the new reserve and you have the winning bid, you will have to pay for the lot, buyer's premium and applicable taxes as stated in section 5.

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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.

We will try to purchase the lots of your choice for the lowest price possible and never for more than the top amount that you indicate. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" – the amount to which you would bid if you were bidding yourself.

"Bid to buy" or unlimited bids will not be accepted.

Absentee bids should be provided at least 24h before the end of the auction.

The execution of written bids is offered as an additional service for no extra charge at the bidder's risk. We cannot accept liability for failure to place such bids whether through negligence or otherwise.

5. BUYER'S PREMIUM AND TAXES

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.

The successful bidder is responsible for any applicable tax, including 11% VAT on buyer's premium.

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

6. PAYMENT

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.

If paying by bank transfer, the amount received after the deduction of any bank fees must not be less than the amount payable as set out on Buyer's invoice.

We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.

You undertake to pay for, 3 days after the end of the auction sale, any lot that is the subject of a successful bid submitted by you or from your Online Bidding account.

If payment is not received when it is due, then we will be entitled to a) cancel the sale of the lot or b) offer the lot for private sale or public sale. In that case you are liable to pay us any shortfall between your purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale.

7. REMOVAL OF PURCHASES

All purchases must be removed from the auction site, provided that full payment is received, within 3 days of the end of the auction sale. You will bear all costs, responsibility, and risk of such removal. If you fail to remove any of your purchases within 15 days, we may charge you storage costs, resell, discard or remove said purchases to another warehouse.

Shipment, arrangement and/or transportation of any lot is your responsibility. We do not provide post-sale shipping facilities, but we can arrange packing and shipping at your request and expense.

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.

8. GOVERNING LAW

These Online Bidding Terms and Conditions shall be governed by and construed in accordance with the laws of the Republic of Lebanon, notably the Consumer Protection Law. Any disputes arising in the interpretation or application of these Terms shall be brought before the Beirut Courts.

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