



ARCACHE
A U C T I O N

EST. 1936

**MODERN AND CONTEMPORARY ART
FROM LEBANON
AND THE MIDDLE EAST**

ONLINE AUCTION

8 | 10 MAY 2026



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ONLINE AUCTION

ONLINE BIDDING STARTS: FRIDAY 8 MAY AT 11:00 AM (Beirut time)

ONLINE BIDDING ENDS: SUNDAY 10 MAY AT 6:00 PM (Beirut time)

VIEWING DAYS

FRIDAY 8 MAY , 11:00-5:00 PM

SATURDAY 9 MAY, 11:00-5:00 PM

SUNDAY 10 MAY, 11:00-5:00 PM

VIEWING VENUE

NAOUM LABAKI STREET | COMAIR BLDG. | SIN EL FIL, HORCH TABET | BEIRUT, LEBANON

FOR REGISTRATION

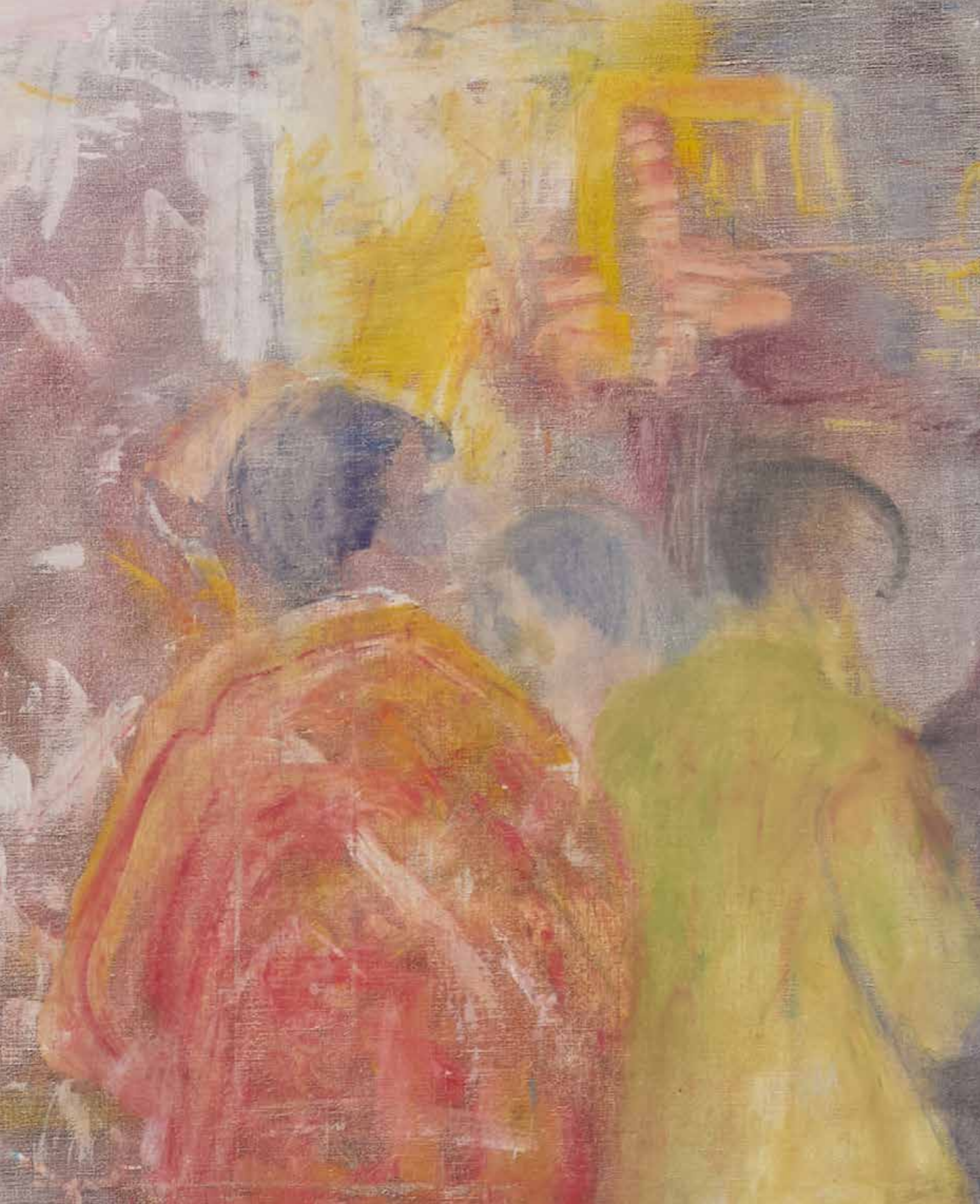
bid.arcacheauction.com

FOR ALL INQUIRIES, PLEASE CONTACT

VALERIE ARCACHE AOUAD

Tel: +961 3 872266

Email: service@arcacheauction.com



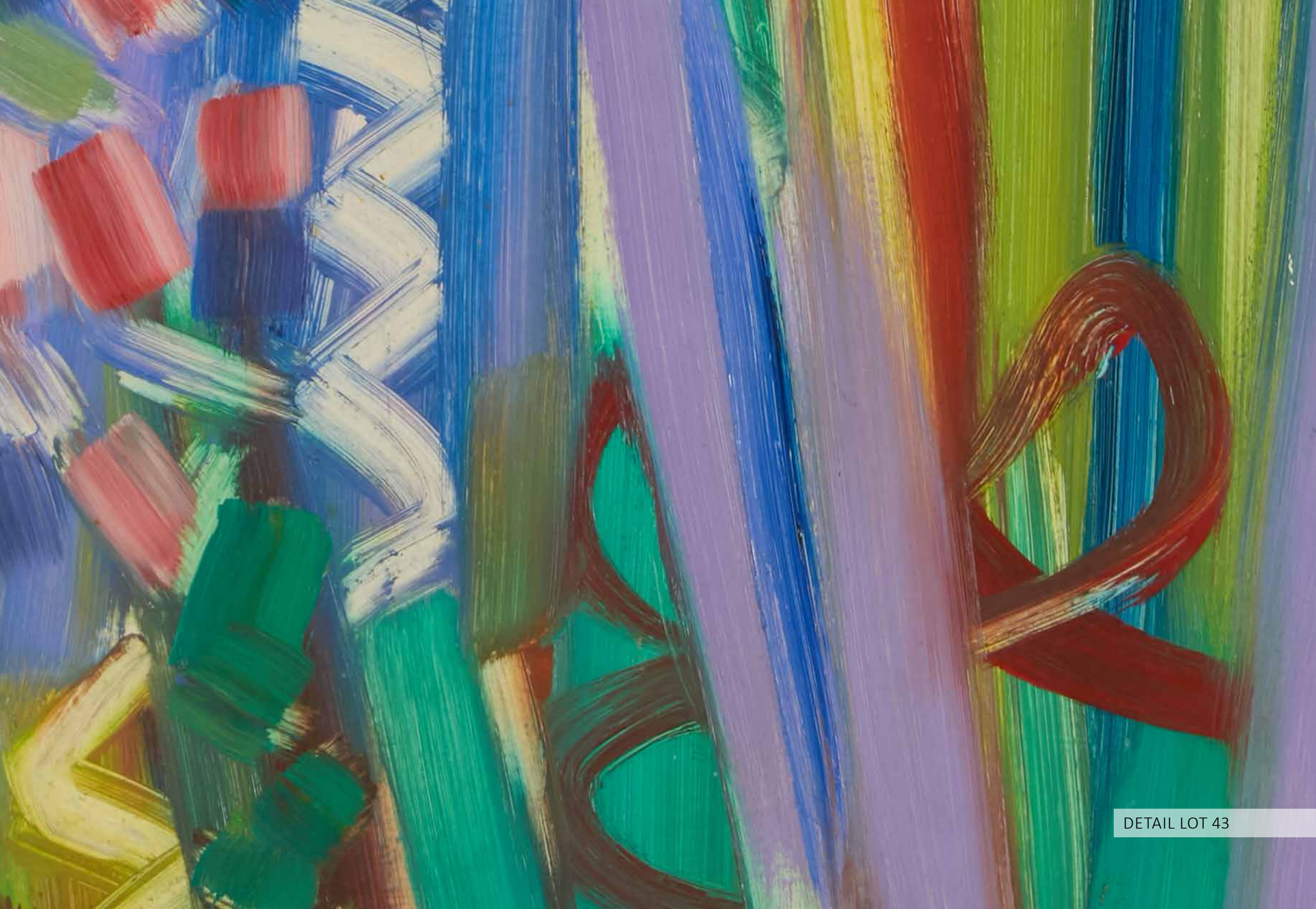
MODERN AND CONTEMPORARY ART FROM LEBANON AND THE MIDDLE EAST

*T*his sale brings together a remarkable group of modern and contemporary artists from Lebanon and the Middle East, offering collectors a selection that is both rigorous and deeply rooted in the region's artistic history. It features major figures who have shaped their generation, alongside contemporary artists whose recognition continues to grow on the international stage.

From pioneering figures such as Paul Guiragossian, Chafic Abboud, Juliana Seraphim, Helen Khal, Nadia Saikali, Hussein Madi, Faeq Hassan and Fateh Moudarres to more contemporary expressions embodied by Ayman Baalbaki, Serwan Baran, Mohammad Rawas, Jamil Molaeb, Missak Terzian, Zena Assi, Marwan Sahmarani, this ensemble illustrates the continuity and vitality of artistic creation in the region. Each in their own way, they have contributed to shaping and renewing the artistic languages of their time.

With this sale, we have sought to present a coherent and compelling selection, capable of inspiring both emotion and the desire to acquire. It speaks equally to seasoned collectors and to those wishing to discover or deepen their engagement with one of today's most dynamic artistic scenes.

We wish you an inspiring viewing and look forward to welcoming you to the sale.



DETAIL LOT 43



LOT 01

AMINE EL BACHA (1932-2019)

Untitled - Paysage au nuage et soleil, 1982

Oil on wood. Signed and dated upper right
H: 20cm, W: 25cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 02

AMINE EL BACHA (1932-2019)

Flower vase, 1984

Oil on wood. Signed and dated lower right
H: 20cm, W: 25cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 03

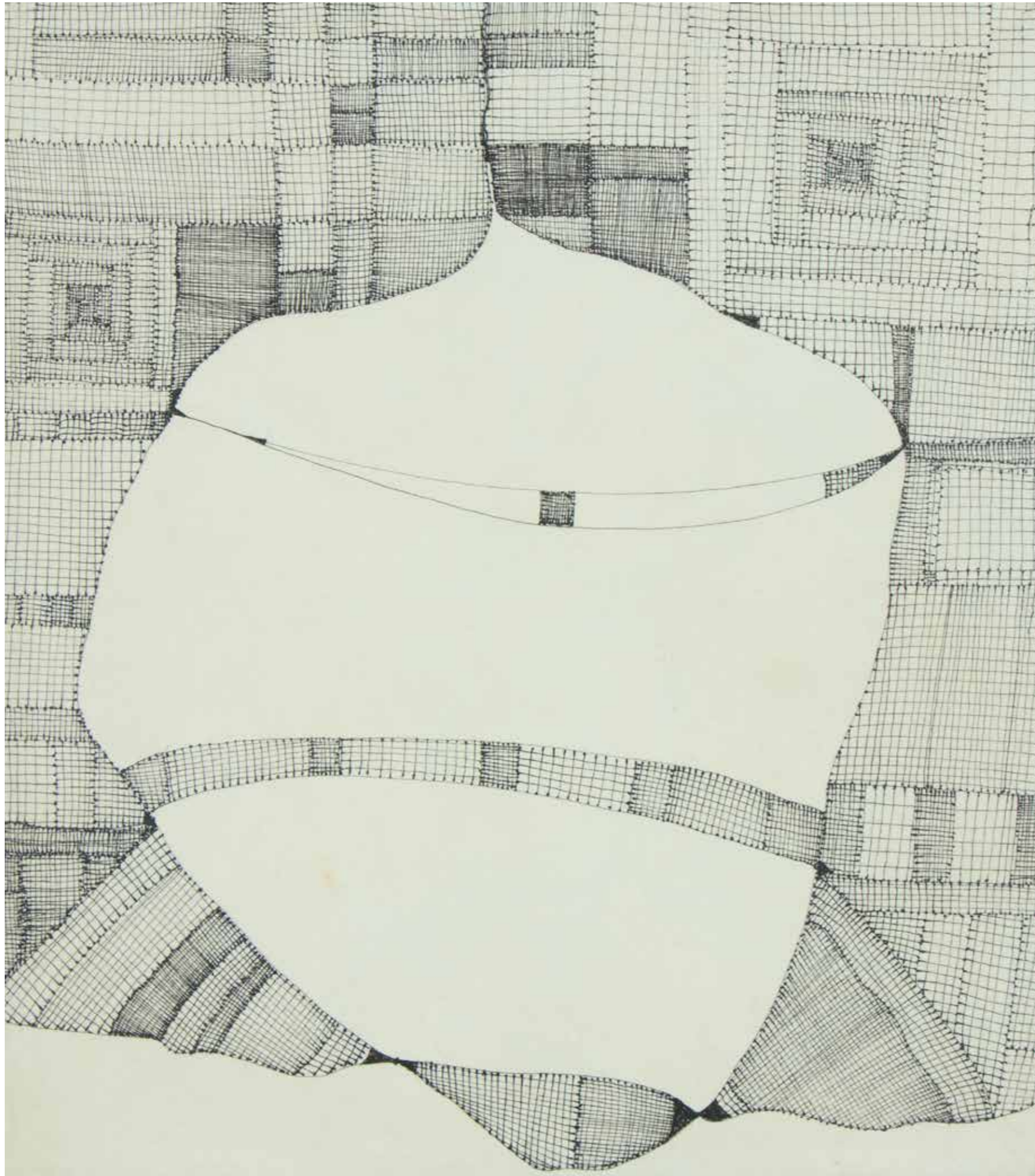
ETEL ADNAN (1925-2021)

Untitled

Lithograph. Edition 10/16. Signed lower right. Numbered lower left
H: 30cm, W: 56cm

Provenance:
Private collection, Beirut

\$3,000/5,000



LOT 04

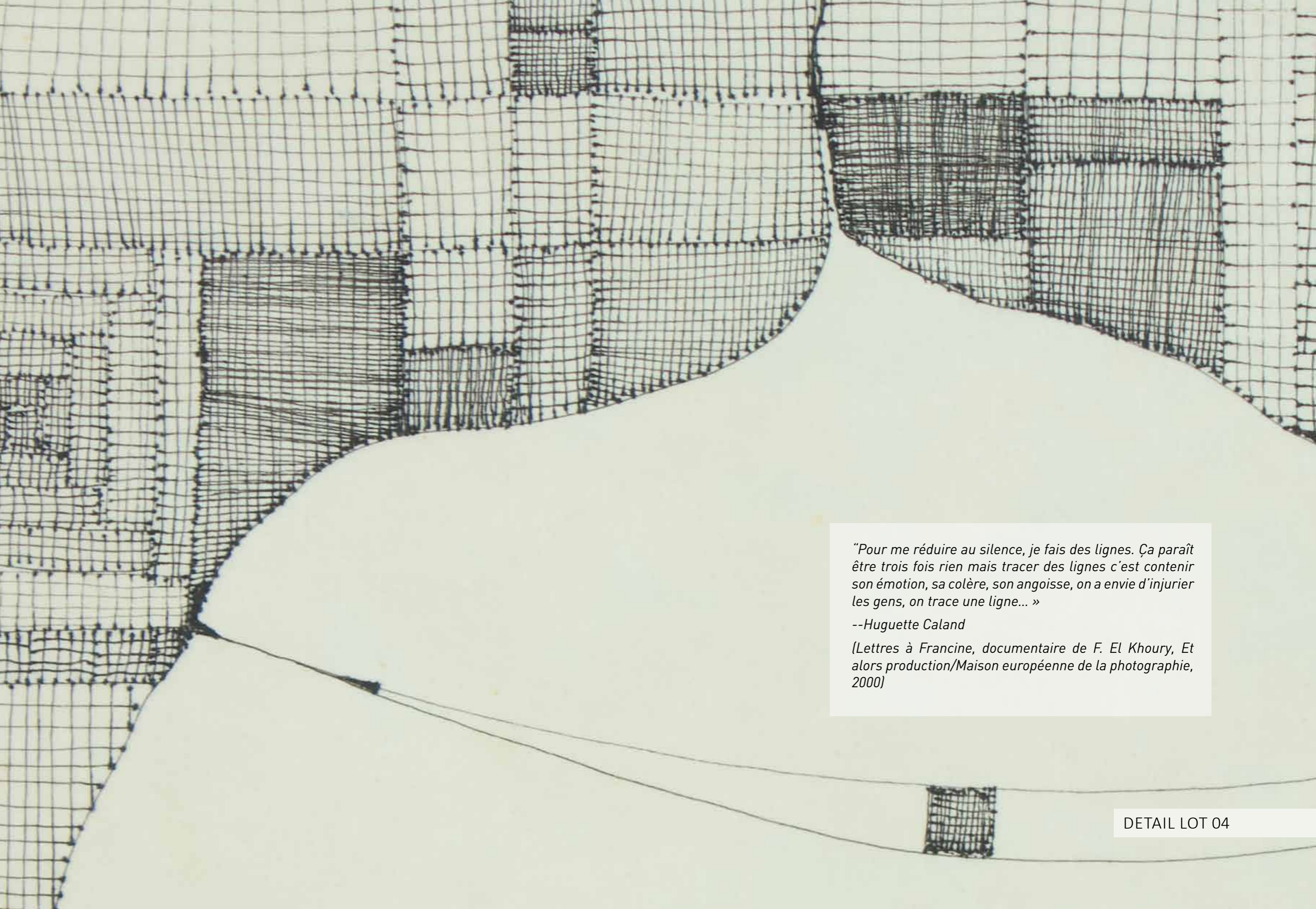
HUGUETTE CALAND (1931-2019)

Untitled, 2001

Chinese ink on paper. Signed and dated on the back
H: 28cm, W: 25cm

Provenance:
Private collection, Beirut

\$3,000/5,000



“Pour me réduire au silence, je fais des lignes. Ça paraît être trois fois rien mais tracer des lignes c’est contenir son émotion, sa colère, son angoisse, on a envie d’injurier les gens, on trace une ligne... »

--Huguette Caland

(Lettres à Francine, documentaire de F. El Houry, Et alors production/Maison européenne de la photographie, 2000)

DETAIL LOT 04



LOT 05

CHAFIC ABOUD (1926-2004)

Untitled

Gouache on paper. Signed lower right
H: 35cm, W: 27cm

Provenance:
Acquired directly from the artist thence by descent

Exhibition:
Centre d'Art Brigitte Shehade, Beirut (1972)

This painting will be featured in the Catalogue Raisonné of the artist in preparation by Mrs Christine Abboud under the ref ID2346.

\$2,000/3,000



LOT 06

GEORGES DOCHE (1940-2018)

Untitled

Watercolor on paper. Signed lower left
H: 73cm, W: 50cm

Provenance:

Private collection, Beirut

Arcache Auction. Modern and Contemporary Art from Lebanon and the
Middle East. 28 March 2021. Lot 104

Acquired at the above

Nada Boulos Auction. Modern and Contemporary Art from Lebanon
and the Middle East. 13 June 2023. Lot 7

Acquired at the above by the present owner

\$3,000/5,000



LOT 07


ADAM HENEIN (1929-2020)

Untitled, 1988

Pigments on papyrus. Signed and dated lower right. Monogrammed A.H lower left
H: 29cm, W: 37cm

Provenance:
Acquired directly from the artist by the present owner

\$2,500/3,500

An abstract artwork on papyrus featuring large, interlocking geometric shapes. A prominent red shape occupies the lower-left and center, while a large green shape covers the upper-right. A dark blue shape is visible in the top-left corner. The papyrus texture is visible throughout, and the colors are muted and earthy.

Created in 1988, the piece belongs to a mature period in Henein's career, when his language had reached a state of refined simplicity. By reducing form and emphasizing material, he transcends both modernist abstraction and historical reference. Composed of interlocking, geometric shapes, the composition evokes an architectural or village-like structure, where simplified volumes suggest walls, roofs, and spatial planes without resorting to literal representation.

Executed in pigments on papyrus, the choice of support is central to the work's meaning. Papyrus, one of Egypt's most ancient materials, anchors the composition within a continuum of Egyptian artistic heritage. Henein, deeply influenced by Pharaonic art, often sought to reconnect modern expression with the timeless qualities of ancient Egyptian visual language such as solidity, balance, and permanence. Here, the matte and fibrous surface of the papyrus absorbs the pigments, producing a muted, earthy palette that reinforces this sense of antiquity and allows us to engage with the work on both a visual and cultural level.



LOT 08

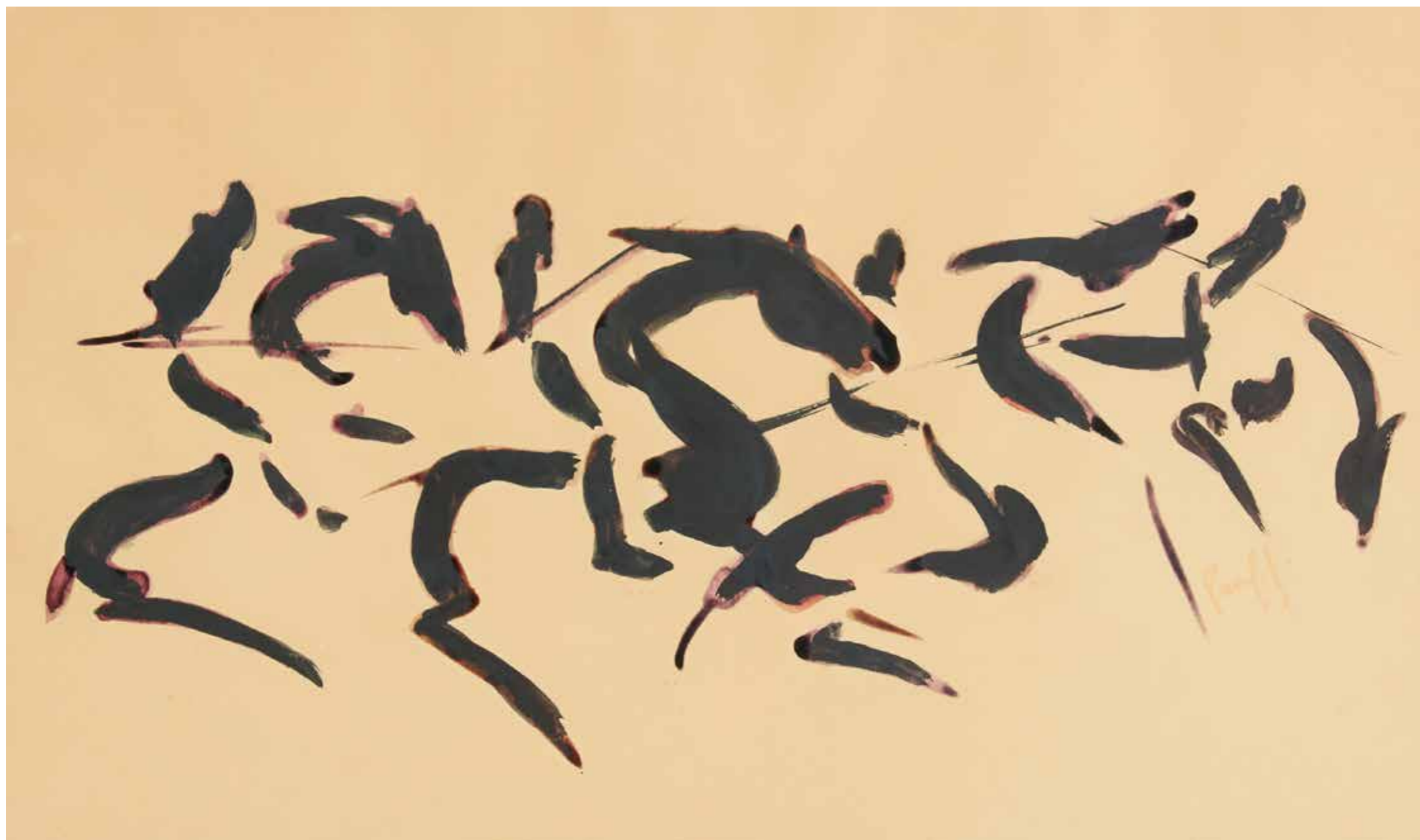
RAFIC CHARAF (1923-2003)

Untitled

Mixed Media on paper. Signed lower right
H: 73cm, W: 53cm

Provenance:
Gifted by the artist to Mr Abido Bacha
Acquired at the above by the present owner

\$2,800/3,500



LOT 09

PAUL GUIRAGOSSIAN (1926-1993)

Chevaux, 1972

Ink on paper. Signed lower right
H: 35cm, W: 49,6cm

Provenance:
Acquired directly from the artist thence by descent

Exhibition:
Studio 27, Beirut (1972)

A certificate of authenticity issued by the Paul Guiragossian Foundation accompanies the artwork.

© Paul Guiragossian Foundation

\$3,000/5,000



LOT 10

PAUL GUIRAGOSSIAN (1926-1993)

Au bord de la rivière, 1972

Ink on paper. Signed lower right
H: 35cm, W: 49,5cm

Provenance:
Acquired directly from the artist thence by descent

Exhibition:
Studio 27, Beirut (1972)

A certificate of authenticity issued by the Paul Guiragossian Foundation accompanies the artwork.

© Paul Guiragossian Foundation

\$3,000/5,000



LOT 11

SIMONE BALTAXE (1925-2009)

Untitled

Gouache on cardboard. Signed lower right
H: 49cm, W: 35cm

Provenance:
Acquired directly from the artist in the 1950's thence by
descent

\$1,000/1,500



LOT 12

SAMIA OSSEIRAN JUNBLAT (1944-2024)

Untitled

Oil on cardboard. Signed and dated lower right
H: 37cm, W: 30cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 13

RAFIC CHARAF (1923-2003)

Bekaa landscape, Lebanon

Oil on panel. Signed lower right
H: 30cm, W: 40cm

Provenance:
Private collection, Beirut

\$5,000/8,000

Born in Baalbek in 1932, Rafic Charaf emerged as one of the pioneering figures of modern Lebanese painting. Largely self-taught in his early years, he developed a strong sensitivity to his surroundings, often drawing scenes of rural life and hardship. His talent led him to the Académie Libanaise des Beaux-Arts, followed by further studies in Madrid and Perugia, before returning to Lebanon where he became deeply involved in the country's artistic and intellectual scene. Throughout his career, Charaf remained profoundly connected to his origins. His work draws on memory, folklore, and the landscapes of the Bekaa Valley. He developed a poetic, often expressionistic language, oscillating between figuration and abstraction.

Although Charaf appeared as a visionary and pessimistic artist when, in the early 1960s, he depicted lugubrious landscapes, often outfitted by wires and dead trees, this landscape featured in the auction exemplifies a quieter yet deeply evocative aspect of his practice. The composition is built through broad, simplified planes of color that suggest the cultivated fields and rolling terrain of the Bekaa Valley. The geometry of the land is gently abstracted, reducing the landscape to essential forms while preserving its emotional resonance. The soft transitions of light and the expansive sky lend the work a contemplative stillness. Unlike the darker, more pessimistic landscapes of his early 1960s period that are often marked by tension and desolation, this painting reflects a more lyrical and introspective mood. It suggests a return to the land not as a site of struggle, but as a space of memory, identity, and quiet permanence.





LOT 14

CHAFIC ABBOUD (1926-2004)

Souvenir de l'île aux vaches, 1975

Oil on canvas. Signed lower right. Signed, titled and dated on the back
H: 27cm, W: 46cm

Provenance:
Private collection, Beirut

This painting will be featured in the Catalogue Raisonné of the artist in preparation by Mrs Christine Abboud under the ref ID2854

\$8,000/12,000



LOT 15

FARID AOUAD (1924-1982)

Scène de rue parisienne

Pastel on cardboard. Signed lower right
H: 26cm, W: 32cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 16

FARID AOUAD (1924-1982)

Untitled - From the Metro series

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

Provenance:
Galerie Epreuve d'Artiste (Beirut)
Acquired at the above by the present owner

\$1,500/2,500



LOT 17

OMAR ONSI (1901-1969)

Ras Beirut

Watercolor on paper. Signed lower right
H: 35cm, W: 48cm

Provenance:
Private collection, Beirut
Acquired from the above by the present owner

\$3,000/5,000



LOT 18

MOUSTAFA FARROUKH (1901-1957)

Barouk, Lebanon

Watercolor on paper. Signed lower left. Situated lower right

H: 32cm, W: 48cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 19

JULIANA SERAPHIM (1934-2005)

Les muses de la harpe I, 1997

Oil on wood. Signed and dated lower left
H: 20cm, W: 28cm

Provenance:
Acquired directly from the artist by the present owner

\$1,000/1,500



LOT 20

JULIANA SERAPHIM (1934-2005)

Les muses de la harpe II, 1997

Oil on wood. Signed and dated lower left
H: 20cm, W: 28cm

Provenance:
Acquired directly from the artist by the present owner

\$1,000/1,500



LOT 21

GUNDER (1923-2016)

Untitled

Mixed Media on paper. Signed lower right
H: 25cm, W: 75cm

Provenance:
Private collection, Beirut

\$1,300/1,800



LOT 22

KRIKOR NORIKIAN (B. 1941)

Untitled

Oil on canvas. Signed lower right
H: 55cm, W: 55cm

Provenance:
Acquired directly from the artist by the present owner

\$2,500/3,500



LOT 23

SAMIA OSSEIRANE JUNBLAT (1944-2024)

Untitled (Sunflowers)

Oil on board. Signed lower left
H: 50cm, W: 80cm

Provenance:
Private collection, Beirut

\$3,000/5,000



LOT 24

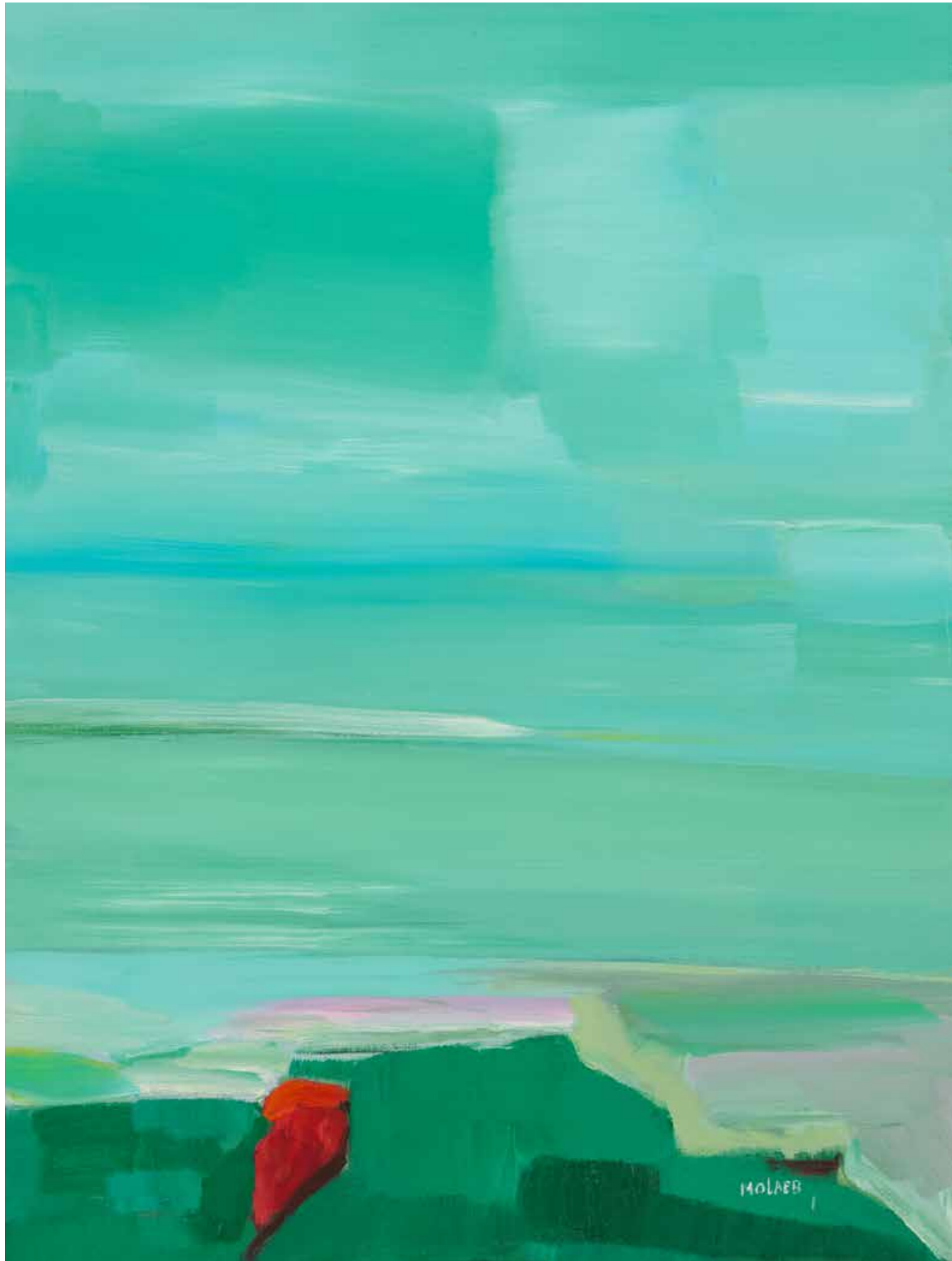
SOPHIE YERAMIAN (1915-1984)

Untitled

Oil on canvas. Signed lower right
H: 43cm, W: 70cm

Provenance:
Private collection, Beirut

\$4,000/8,000



LOT 25

JAMIL MOLAEB (B. 1948)

Abstraction

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

Provenance:
Private collection, Beirut

\$4,000/5,000



LOT 26

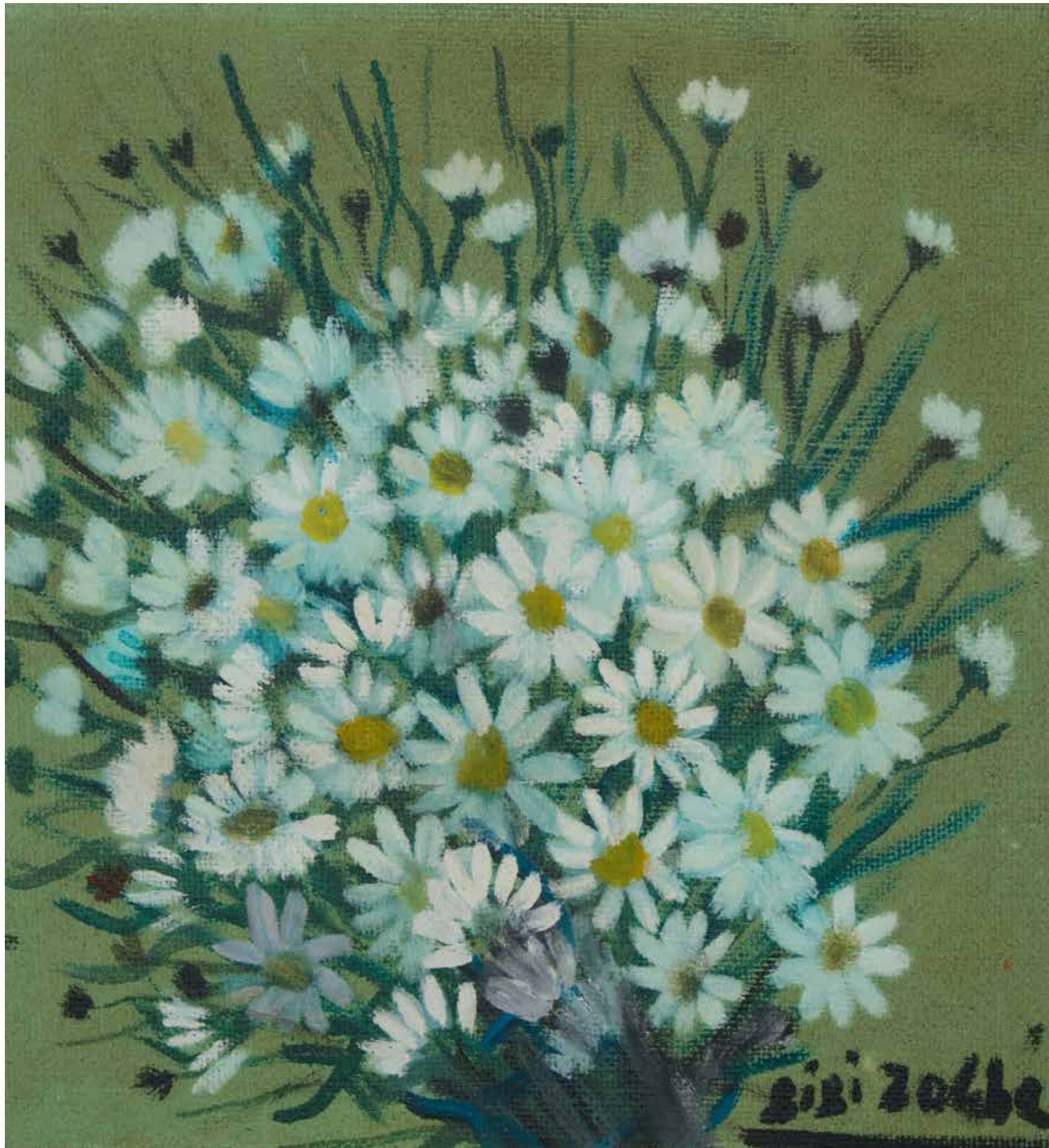
NADIA SAIKALI (B. 1936)

Untitled, circa 1980

Oil on board. Signed lower right
H: 31cm, W: 31cm

Provenance:
Acquired directly from the artist by the present owner

\$4,000/7,000



LOT 27

BIBI ZOGBE (1890-1975)

Bouquet of daisies, circa 1950

Oil on panel. Signed lower right
H: 30cm, W: 30cm

Provenance:
Private collection of Mrs Mimi Adem (Beirut) thence by descent
Private collection, Beirut

A certificate of provenance issued by Mr Joseph Faloughi accompanies
the artwork

\$4,000/6,000



LOT 28

HUSSEIN MADI (1938-2024)

Untitled

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

Provenance:
Private collection, Beirut

A certificate of authenticity issue by the Hussein Madi
Foundation accompanies the artwork

\$4,000/7,000



LOT 29

HELEN KHAL (1923-2009)

Untitled

Oil pastel on paper. Signed lower left
H: 37cm, W: 27cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by Mrs Aida Najarian accompanies the artwork

\$14,000/18,000



LOT 30

PAUL GUIRAGOSSIAN (1926-1993)

Les traversants, circa 1990

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

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the Paul Guiragossian Foundation
accompanies the artwork

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\$12,000/18,000



LOT 31

JAMIL MOLAEB (B. 1948)

Untitled (Abstract), 2016

Oil on canvas. Signed lower right. Signed and dated on the back
H: 115cm, W: 160cm

Provenance:
Acquired directly from the artist by the present owner

\$9,000/13,000



LOT 32

MOHAMMED EL RAWAS (B. 1951)

Beirut vegetable market (Souk el Franj), 1974

Oil on paper marouflaged on linen by the artist in 2017.
Signed and dated lower left
H: 35cm, W: 40cm

Provenance:

Acquired directly from the artist
Arcache Auction. Modern and Contemporary Art from Lebanon
and the Middle East. March 2018. Lot 66
Acquired at the above by the present owner

This work is a study for a larger painting by the same title,
painted in 1974, 133x161cm, and published in *The Art of Rawas*,
page 44

\$6,000/8,000



Born in Beirut in 1951, Mohammad El Rawas is one of Lebanon's most intellectually rigorous and experimental artists. He studied at the Lebanese University's Institute of Fine Arts before continuing his education at the Slade School of Fine Art in London. Over the course of his career, El Rawas has developed a complex visual language that blends painting, photography, collage, and conceptual strategies, often interrogating perception, representation, and the construction of images. While his later work is marked by a highly analytical and deconstructive approach, his early paintings, such as this 1974 view of Souk el Franj, reveal a more immediate engagement with lived urban experience.

This painting captures the vibrant life of Souk el Franj, Beirut's historic vegetable market, at a moment just before the outbreak of the Lebanese Civil War. At the time, Beirut was still a bustling Mediterranean capital, where traditional markets functioned as vital social and economic hubs. Souk el Franj, located in the heart of the city, was a place of daily exchange, dense with movement, color, and human interaction. El Rawas translates this energy into a dynamic, almost overflowing composition. The scene is constructed through fragmented planes and shifting perspectives, where architecture, figures, and market goods interlock in a dense visual rhythm. The facades tilt and overlap, creating a sense of compression and immediacy, as if the viewer is immersed within the crowd rather than observing from a distance.

Historically, the painting carries a poignant resonance. Created in 1974, it documents a Beirut that would soon be irrevocably transformed. The lively, crowded souk, full of color, commerce, and everyday life, stands on the threshold of disappearance. In this sense, the work can be read retrospectively as both a celebration and an unwitting archive of a city before rupture.



LOT 33

HUSSEIN MADI (1938-2024)

Allah, 1976

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

Provenance:
Acquired directly from the artist by the present owner

\$9,000/13,000



LOT 34

HUSSEIN MADI (1938-2024)

Untitled

Acrylic on cardboard. Signed lower right
H: 70cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the Hussein Madi
Foundation accompanies the artwork

\$8,000/12,000



LOT 35

HASSAN JOUNI (B. 1942)

Landscape, 1995

Oil on canvas. Signed and dated lower left
H: 70cm, W: 95cm

Provenance:
Private collection, Beirut

\$5,000/8,000



LOT 36


FATIMA EL HAJJ (B. 1953)

Landscape

Oil on canvas. Signed and dated lower right
H: 70cm, W: 90cm

Provenance:
Private collection, Beirut

\$5,000/8,000



Born in 1953, Fatima Al Hajj first graduated in 1978 from the Institut des Beaux-Arts at the Lebanese University in Beirut, and later from the Academy of Fine Arts in Leningrad. She then completed her studies at the Ecole Nationale Supérieure des Arts Décoratifs of Paris in 1983. She was awarded the Picasso Prize in Madrid in 1985. She exhibited her works in Lebanon as well as in other Arab countries where she is well-known, such as Kuwait, UAE, Syria, Bahrain, Morocco and Qatar, but also in Europe, such as in Spain and France.

Fatima El Hajj developed a highly personal visual language rooted in both figuration and abstraction. Her work is characterized by a vibrant palette, expressive brushwork, and a strong sensitivity to color and rhythm. While she explored a range of subjects including landscapes, still lifes, and interior scenes, her paintings are less concerned with direct representation than with capturing atmosphere, memory, and emotion. This landscape we offer at auction, rather than being depicted with precision, is reinterpreted by the artist through a dynamic composition and bold color contrasts. By transforming her environment into an almost lyrical, dreamlike space, El Hajj reflects a deep attachment to the Lebanese land.

فاطمة الحاج
F. EL-Hajj 95

DETAIL LOT 36



LOT 37

GEORGES CYR (1880-1964)

The Ain Mreisseh fishing port seen from the artist's studio, 1937

Oil on canvas. Signed lower left
H: 50cm, W: 65cm

Provenance:
Acquired directly from the artist thence by descent

\$4,000/5,000



LOT 38

SIMONE BALTAXE (1925-2009)

Mother and child, circa 1955

Oil on canvas. Signed lower right
H: 75cm, W: 60cm

Provenance:
Acquired directly from the artist thence by descent

\$4,000/6,000



Simone Baltaxé Martayan was born in Paris in 1925. She began her studies at the School of Applied Arts in Paris in 1940 but was forced to flee to Lyon in 1942 during WWII where she studied 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 and the Centre Pompidou in Paris.

The intimate composition by Baltaxé that is featured in the auction presents a seated woman holding a child, rendered in a frontal and almost hieratic manner. The figures, centrally positioned and firmly anchored within the pictorial space, convey a quiet solemnity. Their restrained expressions and simplified features shift the work away from individual portraiture towards a more universal, almost archetypal evocation of motherhood. The composition is marked by a deliberate flattening of space. Depth is reduced to a minimum, and the figures seem to emerge from a decorative field rather than occupy a naturalistic interior. The background, animated by rhythmic, calligraphic motifs in red, plays a fundamental role. These repeated forms evoke embroidery or woven patterns, transforming the pictorial surface into something akin to a textile. This treatment is particularly significant in light of Baltaxé's artistic trajectory and her future profound engagement with tapestry. In this painting, one already feels that shift to a composition approach that privileges surface, rhythm, and pattern over illusionistic depth.

Executed after her move to Lebanon in 1951, the work also resonates with elements of her adopted cultural environment. While not overtly descriptive, the attire and ornamental background suggest an affinity with Levantine decorative traditions, particularly textile and embroidery practices. Baltaxé's work thus operates at the intersection of European modernism and Middle Eastern visual culture, forming a distinctive hybrid vocabulary.



LOT 39

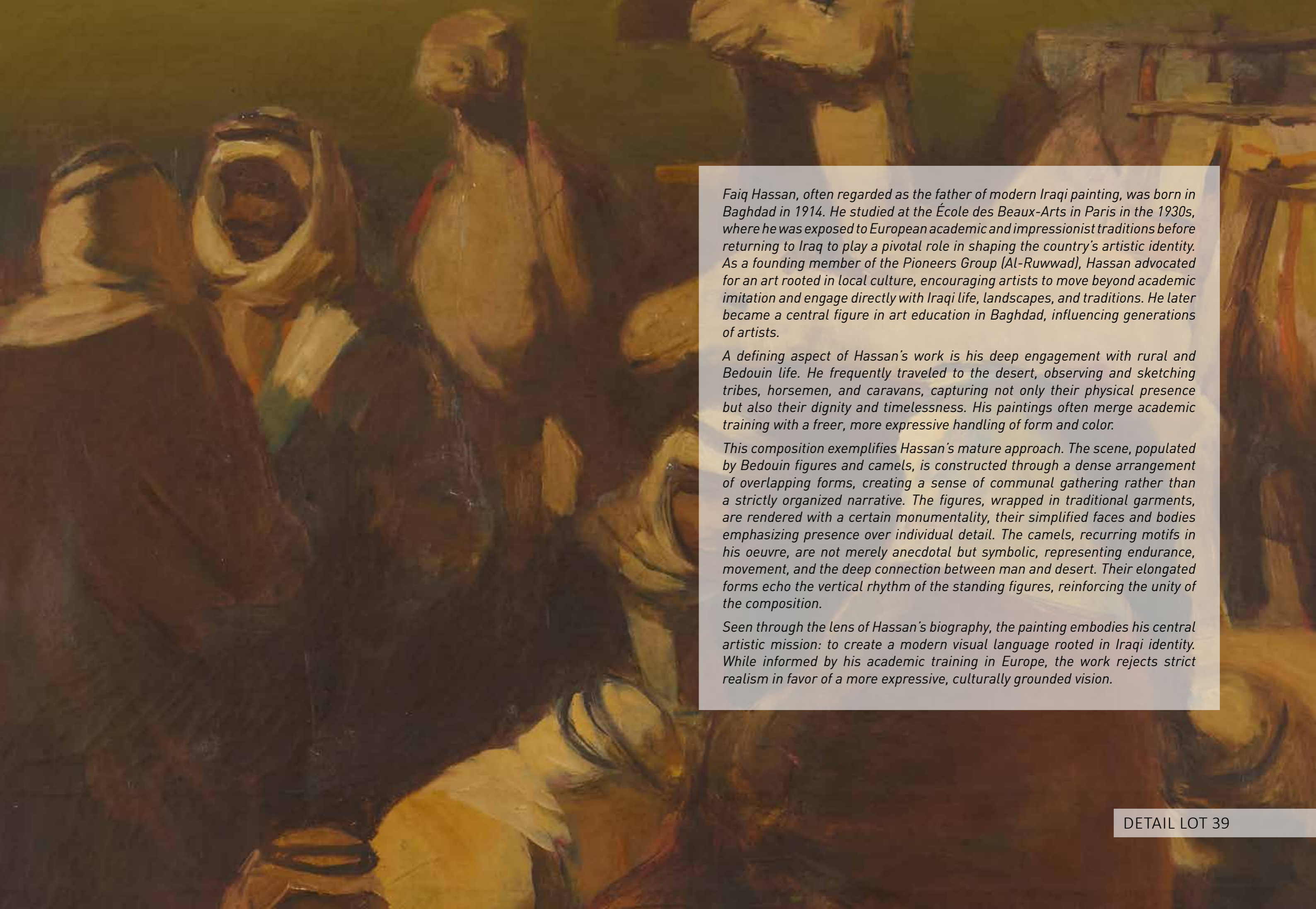
FAEQ HASSAN (1914-1992)

Bedouin Scene with Camels, 1968

Oil on canvas. Signed and dated lower right
H: 80cm, W: 65cm

Provenance:
Acquired directly from the artist thence by descent

\$10,000/15,000



Faiq Hassan, often regarded as the father of modern Iraqi painting, was born in Baghdad in 1914. He studied at the École des Beaux-Arts in Paris in the 1930s, where he was exposed to European academic and impressionist traditions before returning to Iraq to play a pivotal role in shaping the country's artistic identity. As a founding member of the Pioneers Group (Al-Ruwwad), Hassan advocated for an art rooted in local culture, encouraging artists to move beyond academic imitation and engage directly with Iraqi life, landscapes, and traditions. He later became a central figure in art education in Baghdad, influencing generations of artists.

A defining aspect of Hassan's work is his deep engagement with rural and Bedouin life. He frequently traveled to the desert, observing and sketching tribes, horsemen, and caravans, capturing not only their physical presence but also their dignity and timelessness. His paintings often merge academic training with a freer, more expressive handling of form and color.

This composition exemplifies Hassan's mature approach. The scene, populated by Bedouin figures and camels, is constructed through a dense arrangement of overlapping forms, creating a sense of communal gathering rather than a strictly organized narrative. The figures, wrapped in traditional garments, are rendered with a certain monumentality, their simplified faces and bodies emphasizing presence over individual detail. The camels, recurring motifs in his oeuvre, are not merely anecdotal but symbolic, representing endurance, movement, and the deep connection between man and desert. Their elongated forms echo the vertical rhythm of the standing figures, reinforcing the unity of the composition.

Seen through the lens of Hassan's biography, the painting embodies his central artistic mission: to create a modern visual language rooted in Iraqi identity. While informed by his academic training in Europe, the work rejects strict realism in favor of a more expressive, culturally grounded vision.



LOT 40

PAUL GUIRAGOSSIAN (1926-1993)

Irradiance, circa 1970

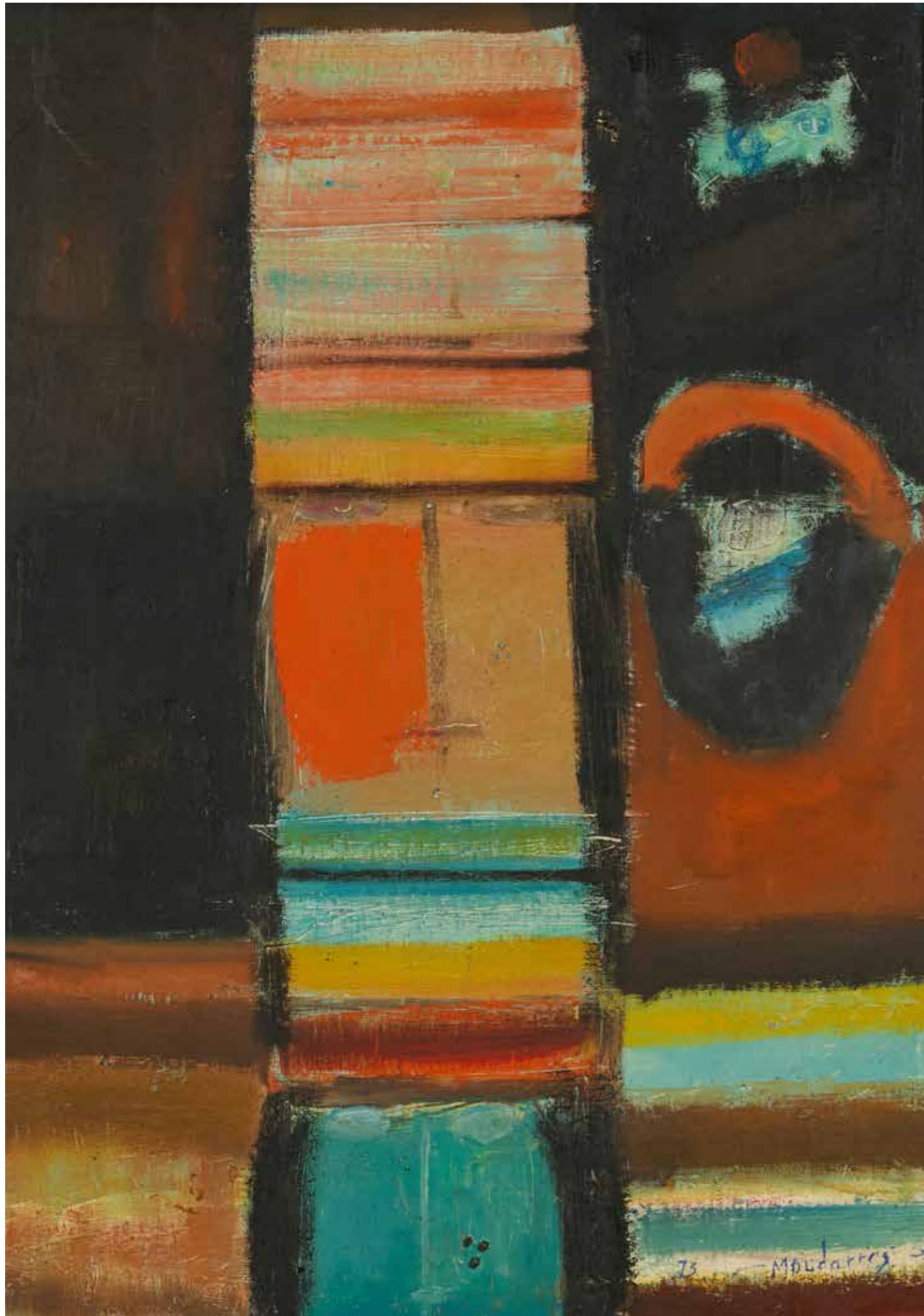
Oil on canvas. Signed lower left
H: 92cm, W: 65cm

Provenance:
Acquired directly from the artist thence by descent

A certificate of authenticity issued by the Paul Guiragossian Foundation
accompanies the artwork.

© Paul Guiragossian Foundation

\$40,000/50,000



LOT 41

FATEH MOUDARRES (1922-1999)

Untitled, 1973

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

Provenance:
Acquired directly from the artist thence by descent

\$9,000/15,000



LOT 42

FARID AOUAD (1924-1982)

Au comptoir

Oil on canvas. Signed lower left
H: 117cm, W: 89cm

Provenance:
Ader. Tableaux modernes & contemporains
11 December 2013. Lot 65
Acquired at the above by the present owner

\$40,000/50,000



Born in Lebanon in 1947, Farid Aouad belongs to a generation of artists who navigated between figuration and abstraction, developing a deeply personal painterly language. Trained at the Academie Libanaise des Beaux-Arts, Aouad later continued his studies in Paris, where he was exposed to European modernism and postwar painting. His work reflects a sensitivity to both Western artistic traditions and the social and urban fabric of Lebanon. Over the years, he has built a body of work centered on human presence, often understated, introspective, and embedded in everyday settings.

In Au comptoir, Aouad captures a fleeting, almost incidental moment: a group of figures gathered at a bar or counter. Yet the scene is not rendered as a precise narrative. Instead, it unfolds through a soft, atmospheric composition in which forms appear and dissolve within layers of translucent color. The figures seen mostly from behind are barely defined, their silhouettes merging into a luminous haze of pinks, mauves, and warm ochres. This deliberate blurring of contours is central to Aouad's approach. Rather than describing individuals, he evokes presence, the quiet anonymity of urban life, where people coexist without necessarily connecting. The counter becomes a place of pause, of waiting, perhaps of solitude within a shared space. There is a notable contrast between the intimacy of the subject and the distance maintained by the artist. The figures do not engage the viewer; they remain turned inward, absorbed in their own moment. In Au comptoir, Aouad transforms an ordinary scene into a meditation on perception and memory. The painting resists immediacy, inviting the viewer instead to linger, to reconstruct the image, and to inhabit the subtle emotional atmosphere that defines his work.



LOT 43

JEAN KHALIFE (1923-1978)

Untitled

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

Provenance:
Private collection, Beirut

\$6,000/8,000



LOT 44

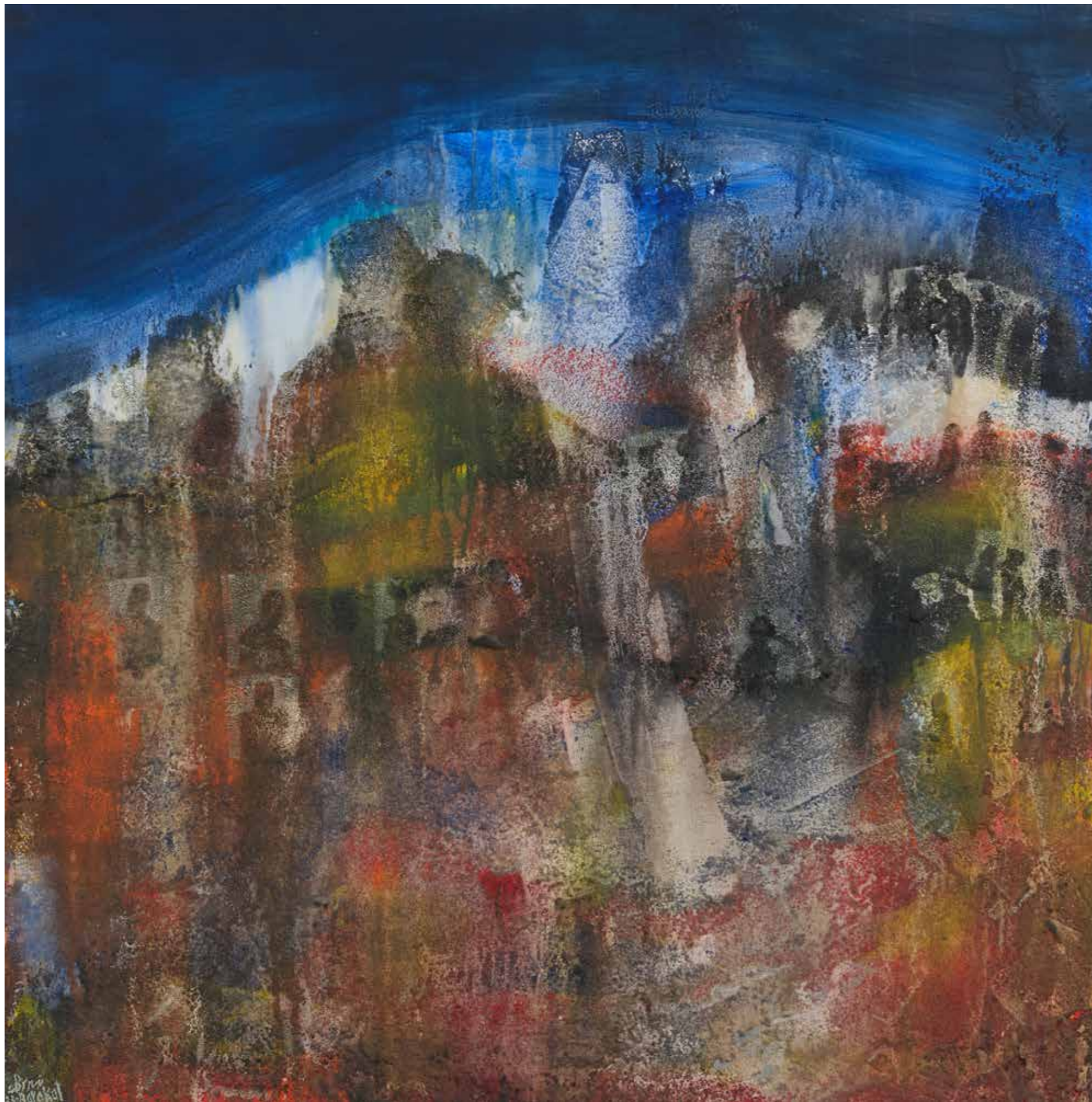
KHALIL ZGHEIB (1912-1975)

Untitled

Oil on board. Signed lower left.
H: 50cm, W: 75cm

Provenance:
Private collection of the Late Mr Nuhad Albert Farhat
Acquired at the above by a private collector
Acquired at the above by the present owner

\$12,000/18,000



LOT 45

TAYSEER BARAKAT (B. 1959)

Untitled, 2023

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

Provenance:
Acquired directly from the artist
Acquired at the above by the present owner

A certificate of authenticity issued by the artist accompanies
the artwork

\$4,000/6,000



LOT 46

SAMIR ABI RACHED (1947-2021)

The exodus

Oil on canvas. Signed lower right
H: 75cm, W: 90cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/5,000



Primarily known for his surrealist compositions, in which dreamlike imagery and symbolic juxtapositions explore the subconscious and the poetic dimension of reality, Samir Abi Rached here departs from his more familiar visual language. In Exodus, the artist adopts a markedly different approach, embracing a restrained, almost documentary realism to confront a subject of profound human gravity.

Exodus depicts a group of women and children advancing along a barren, stony path. The composition unfolds diagonally, leading the viewer from the solitary figure in the foreground toward the cluster of figures receding into the distance. This structure conveys movement, yet it is a slow, burdened progression, marked more by endurance than by urgency. The palette is subdued, dominated by earthy tones which reinforce the austerity of the landscape. The terrain itself appears indifferent, stretching outward without offering shelter or destination. In contrast to the artist's surrealist works, where space often dissolves into ambiguity, here it is tangible, harsh, and unyielding.

The present work was in fact commissioned by its owner, prompting Abi Rached to reflect on the forced displacement of people in the modern Middle East. Drawing inspiration from the tragedies that have affected Syria, Lebanon, and Palestine, the artist moves beyond any singular narrative to offer a broader meditation on exile. The figures, rather than functioning as individual portraits, become embodiments of collective memory carrying dimensions of loss, endurance, and continuity across generations.



LOT 47

SERWAN BARAN (B. 1968)


حريق القمح , 2016

Acrylic on canvas. Signed and dated lower left
H: 60cm, W: 90cm

Provenance:
Acquired directly from the artist
Acquired at the above by the present owner

A certificate of authenticity issued by the artist accompanies
the artwork

\$10,000/15,000



Born in Baghdad in 1968, Serwan Baran is one of the leading figures of contemporary Iraqi art. Having studied during the Iran–Iraq War and lived through decades of conflict, his work is deeply marked by themes of violence, memory, and the fragility of life.

In حريق القمح , the composition unfolds as a vast expanse of golden fields, rendered through thick, horizontal strokes of ochre and earth tones. The textured surface evokes both cultivated land and the passage of time, suggesting wheat fields stretching toward a distant horizon, symbols of sustenance, life, and continuity. This sense of abundance is violently disrupted by a dark, engulfing mass on the right. With the title in mind, this form becomes unmistakably legible as fire consuming the wheat. What might initially appear as an abstract landscape is revealed as a moment of destruction of harvest, of livelihood, and of hope. Seen through Baran's biography, the work acquires a profound resonance. The burning field becomes more than a natural or rural event; it evokes the systematic devastation of land and resources in times of war, as well as the broader erosion of stability and life in Iraq. The contrast between the luminous fields and the encroaching darkness reflects the artist's enduring exploration of beauty confronted by violence.



LOT 48

VAHRAM (B. 1961)

Untitled (Musicians in a Carriage)

Oil on canvas. Signed lower right
H: 180cm, W: 300cm

Provenance:
Private collection, Beirut

\$35,000/45,000

Vahram Davtian is a contemporary Armenian painter known for his distinctive figurative language situated between magical realism and poetic surrealism. He developed a visual language that blends narrative figuration with a dreamlike, almost theatrical sense of staging. Trained within a tradition that values both craftsmanship and storytelling, his work reflects a deep sensitivity to color harmony, rhythm, and the symbolic potential of everyday scenes. Drawing from folk culture, medieval miniatures, and European pictorial traditions, Vahram creates compositions that feel at once timeless and gently surreal. His figures, often stylized and elongated, inhabit spaces that oscillate between reality and imagination, evoking memory, nostalgia, and quiet introspection.

In the present work, the artist constructs a lyrical and enigmatic tableau: a small ensemble of musicians rides within an improbable carriage, accompanied by a solitary drummer who strides alongside. The scene unfolds against a softly glowing landscape, where a line of delicate trees stands silhouetted against a gradient sky shifting from warm ochres to deepening blues. This atmospheric backdrop situates the composition in a suspended moment between day and night, reinforcing its poetic ambiguity.

The figures themselves are rendered with Vahram's characteristic elegance. Their costumes, reminiscent of historical European attire, introduce a subtle anachronism, distancing the scene from any fixed time or place. Each character is absorbed in their role: the musician plucks a stringed instrument, another raises a wind instrument, while a female figure, poised and serene, holds a fan. The drummer, positioned outside the carriage, injects a sense of rhythm and forward motion, his dynamic posture contrasting with the composed stillness of the seated group. Working with a meticulous multi-layered technique inspired by Old Masters, Davtian achieves in this work a remarkable depth and luminosity of color. His composition is marked by a sense of slowness and plasticity, where gestures are deliberate and movement seems almost suspended.

This painting exemplifies the artist's mature style: a delicate balance between structure and fantasy, precision and poetry. It stands as a testament to Vahram's enduring exploration of human presence within an imagined world that, though gently removed from reality, resonates deeply with a sense of familiarity and quiet emotion.





LOT 49

JULIANA SERAPHIM (1934-2005)

La star blonde, 1996

Oil on canvas. Signed and dated lower left
H: 100cm, W: 90cm

Provenance:

Acquired directly from the artist

Acquired at the above by a private collector

Sotheby's. A Love Letter to Beirut: Arts and Culture, 1960s - 2020s.

23 April 2024. Lot 9 .

Acquired at the above by the present owner

\$18,000/25,000

Juliana Seraphim occupies a singular position in modern Lebanese art, distinguished by a deeply personal and poetic surrealism that sets her apart from her contemporaries. Born in Jaffa in 1934 and displaced with her family to Lebanon in 1948, her early experience of exile would profoundly shape her inner world. Largely self-taught, she developed an instinctive and highly individual visual language, later refined through travels and exhibitions in Europe and the United States. Seraphim's work is characterized by its dreamlike imagery, where feminine figures emerge from fluid, metamorphic environments charged with symbolism, sensuality, eroticism and psychological depth. Throughout her career, Seraphim explored themes of identity, femininity, and transformation, creating compositions that oscillate between the intimate and the fantastical. Her paintings are populated by hybrid forms, part human, part floral or organic, suggesting a continuous state of becoming. In this, her work resonates with Surrealist traditions while remaining distinctly her own, rooted in emotion rather than doctrine.

La Star Blonde is exemplary of this unique universe. At the center of the composition stands a luminous female figure, her presence both ethereal and commanding. Her face, delicately rendered, appears almost mask-like, framed by an elaborate, halo-like coiffure that blends seamlessly into the surrounding forms. From her body unfolds a profusion of floral elements expanding outward in a symmetrical, almost theatrical display. The figure becomes inseparable from this blossoming structure, as if she is simultaneously woman and flower, subject and environment.

The title, La Star Blonde, introduces an intriguing layer of interpretation. The figure may be read as an icon, perhaps a projection of femininity, beauty, or fame. Yet, Seraphim avoids any fixed narrative. Instead, she offers a vision that is both alluring and enigmatic, inviting the viewer into a private, symbolic realm. In this work, Juliana Seraphim fully asserts her ability to transform the feminine figure into a vessel of imagination and emotion. Through a delicate balance of precision and fluidity, she creates an image that is at once intimate and otherworldly, embodying the poetic and introspective spirit that defines her oeuvre.



LOT 50

JULIANA SERAPHIM (1934-2005)

Al Shater Bi Shartarto, 1997

Mixed Media on canvas. Signed and dated lower left in French. Signed and dated lower right in Arabic. Signed and dated on the back
H: 70cm, W: 90cm

Provenance:
Acquired directly from the artist by the present owner

\$8,000/14,000



LOT 51

MISSAK TERZIAN (B. 1949)

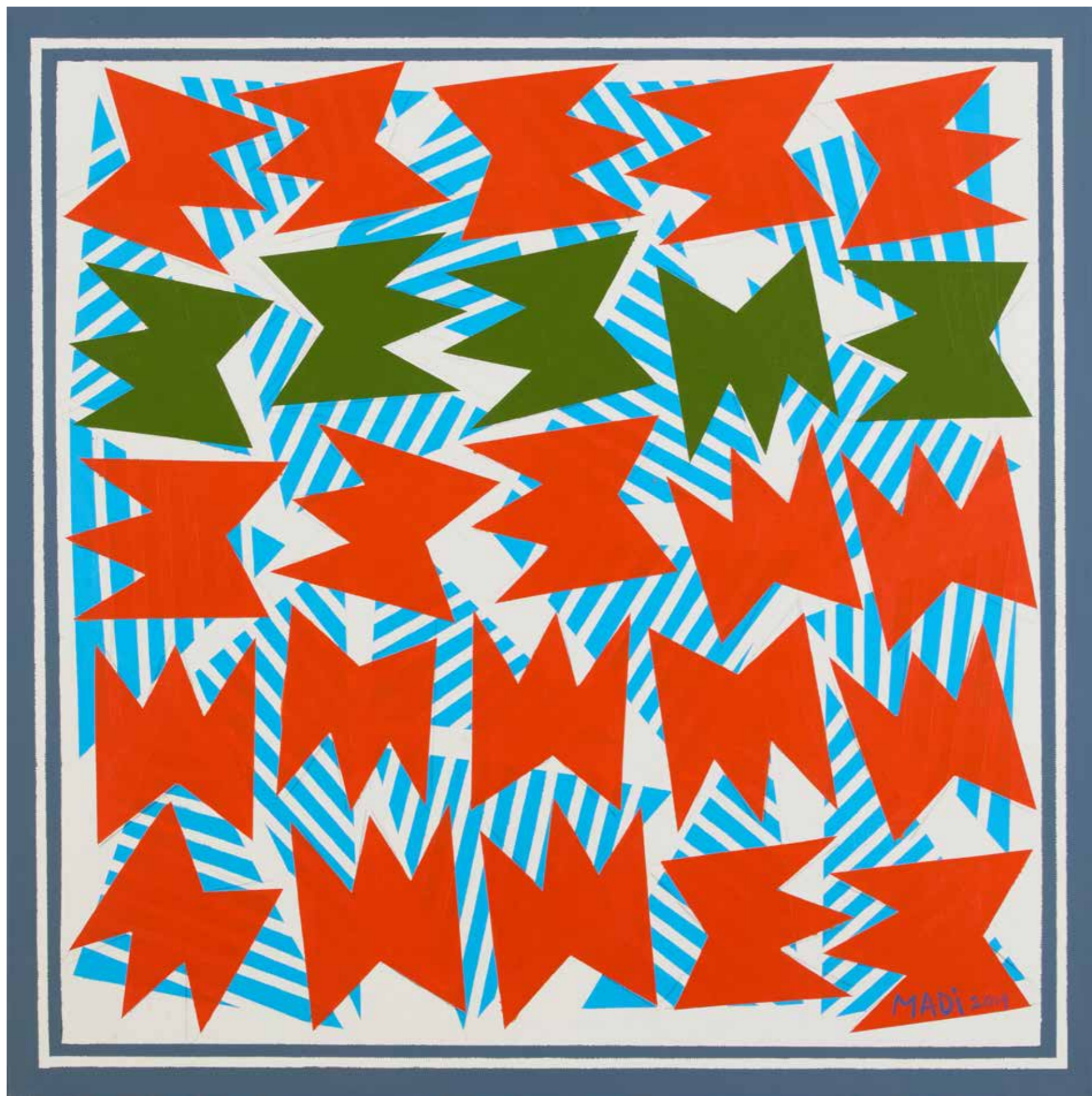
Ain El Mraiseh, 2021

Oil on canvas. Signed, titled and dated on the back

H: 125cm, W: 200cm

Provenance:
Acquired directly from the artist by the present owner

\$12,000/18,000



LOT 52

HUSSEIN MADI (1938-2024)

Untitled, 2019

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

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the Hussein Madi Foundation
accompanies the artwork

\$20,000/26,000



LOT 53

WILLY ARACTINGI (1930-2003)

Les roses de Pline, 1989

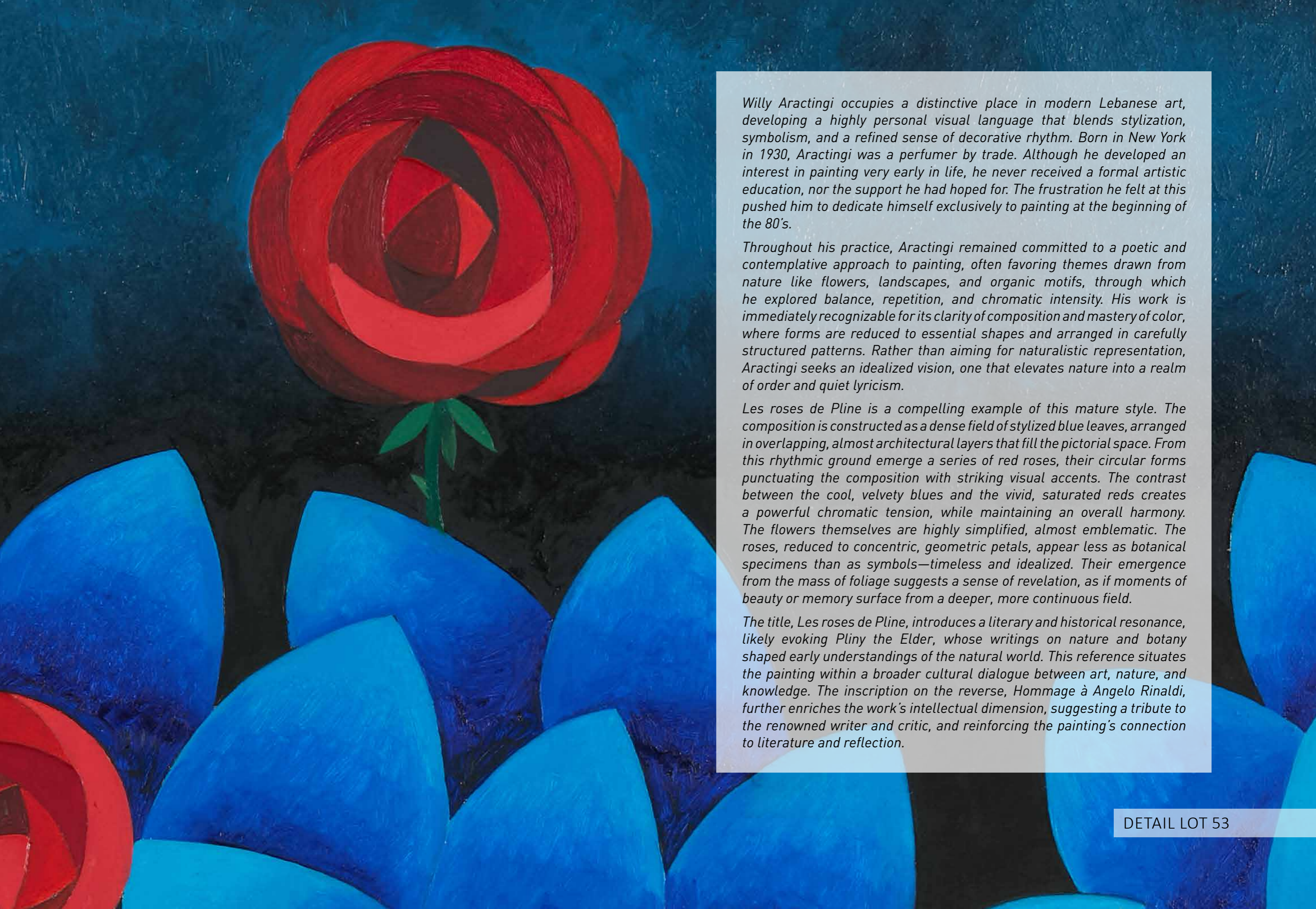
Oil on canvas. Signed and dated lower right. Signed, dated and titled on the back. Bearing the mention "Hommage à Angelo Rinaldi"
H: 65cm, W: 80cm

Provenance:
Acquired directly from the artist by the present owner

This artwork will be featured in the Catalogue Raisonné of the artist in preparation by the Willy Aractingi Foundation under the ref. 4-29

This artwork is accompanied by a certificate of authenticity issued by the Willy Aractingi Foundation

\$10,000/15,000



Willy Aractingi occupies a distinctive place in modern Lebanese art, developing a highly personal visual language that blends stylization, symbolism, and a refined sense of decorative rhythm. Born in New York in 1930, Aractingi was a perfumer by trade. Although he developed an interest in painting very early in life, he never received a formal artistic education, nor the support he had hoped for. The frustration he felt at this pushed him to dedicate himself exclusively to painting at the beginning of the 80's.

Throughout his practice, Aractingi remained committed to a poetic and contemplative approach to painting, often favoring themes drawn from nature like flowers, landscapes, and organic motifs, through which he explored balance, repetition, and chromatic intensity. His work is immediately recognizable for its clarity of composition and mastery of color, where forms are reduced to essential shapes and arranged in carefully structured patterns. Rather than aiming for naturalistic representation, Aractingi seeks an idealized vision, one that elevates nature into a realm of order and quiet lyricism.

Les roses de Pline is a compelling example of this mature style. The composition is constructed as a dense field of stylized blue leaves, arranged in overlapping, almost architectural layers that fill the pictorial space. From this rhythmic ground emerge a series of red roses, their circular forms punctuating the composition with striking visual accents. The contrast between the cool, velvety blues and the vivid, saturated reds creates a powerful chromatic tension, while maintaining an overall harmony. The flowers themselves are highly simplified, almost emblematic. The roses, reduced to concentric, geometric petals, appear less as botanical specimens than as symbols—timeless and idealized. Their emergence from the mass of foliage suggests a sense of revelation, as if moments of beauty or memory surface from a deeper, more continuous field.

The title, *Les roses de Pline*, introduces a literary and historical resonance, likely evoking Pliny the Elder, whose writings on nature and botany shaped early understandings of the natural world. This reference situates the painting within a broader cultural dialogue between art, nature, and knowledge. The inscription on the reverse, *Hommage à Angelo Rinaldi*, further enriches the work's intellectual dimension, suggesting a tribute to the renowned writer and critic, and reinforcing the painting's connection to literature and reflection.



LOT 54


AYMAN BAALBAKI (B. 1975)

Untitled, 2022

Acrylic on canvas. Signed and dated lower left
H: 76cm, W: 56cm

Provenance:
Acquired directly from the artist by the present owner

\$25,000/35,000



Born in 1975 in Lebanon, Ayman Baalbaki is one of the most prominent voices of his generation in Middle Eastern contemporary art. Having lived through the Lebanese Civil War during his formative years, Baalbaki's work is deeply shaped by themes of conflict, memory, and resilience. He studied at the Lebanese University's Institute of Fine Arts before furthering his education at the École Nationale Supérieure des Arts Décoratifs in Paris. His practice has since gained international recognition, with exhibitions across Europe, the Middle East, and beyond.

Baalbaki's visual language is immediately identifiable: thick impasto, aggressive brushwork, and a palette often dominated by blacks, whites, and striking accents of color. His subjects frequently revolve around architecture, urban landscapes, and figures that appear both monumental and fragile, symbols of a region marked by destruction yet charged with endurance.

In a conversation with Bassel Dalloul, founder and managing director of Dalloul Art Foundation, Baalbaki talks about his artistic journey and the reasons behind his influential oeuvre: "...I was looking for images of destruction and demolition that give you the feeling that the building collapsed in seconds. What I saw after the July war was shocking, unlike anything that I'd seen during the civil war... I noticed that there was a connection between the three central themes of my work: ruins, destruction, the face of the freedom fighter. I was reading a book titled « Le voyageur sans orient » a book about the structure of classical pre-Islamic Arabic poetry known as « lamenting over the ruins ». It starts with the poet, usually a lover looking for his beloved. The first part of the poem is a description of the place where his beloved had been... the ruins and remains left by a nomadic tribe, a few pieces of wood left from the fire. The second part is about loss. In the third part he reaffirms his identity, his origin, his family background. The central themes in my work resemble this structure, it is as if I absorbed the general concept of loss, of identity that I linked to contemporary issues. I still work on destroyed buildings. The reason is personal and is related to the whole region. From the day I was born we witness war after war after war... People didn't want to remember the war... I work on the war theme because it is a duty. A certain generation must work on what Nietzsche calls « the duty of memory»".

Source: Youtube. Interview with Ayman Baalbaki (Lebanese Pavilion). Dalloul Art Foundation



LOT 55

JAMIL MOLAEB (B. 1948)

Jerusalem, 2022

Acrylic on canvas. Signed and dated lower right
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

\$4,000/6,000



LOT 56

JAMIL MOLAEB (B. 1948)

Birds, blue background

Acrylic on canvas. Signed lower right
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

\$3,000/5,000



LOT 57

MISSAK TERZIAN (B. 1949)

New moon, 2018

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

H: 100cm, W: 120cm

Provenance:
Acquired directly from the artist by the present owner

\$4,000/6,000



LOT 58

SERWAN BARAN (1968)

Portrait of a lady

Acrylic on canvas. Signed lower right
H: 90cm, W: 60cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the artist accompanies
the artwork

\$6,000/9,000



LOT 59

SERGE SHART (1927-2011)

La place de la mairie sous la neige, 1980-1983

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

H: 75cm, W: 95cm

Provenance:
Private collection, Beirut

\$3,000/5,000



LOT 60

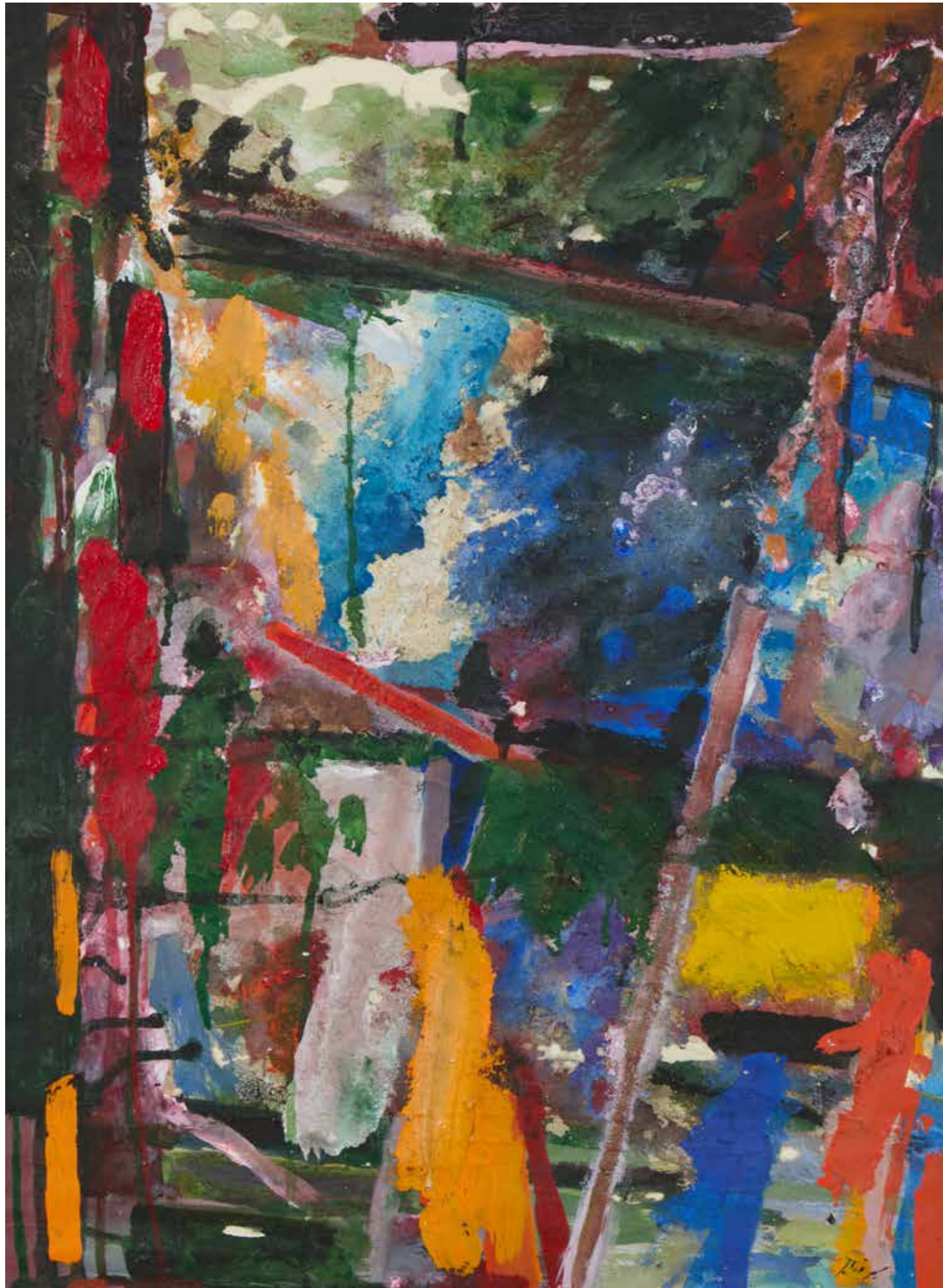
HASSAN JOUNI (B. 1942)

Zoqaq El Blat, 2013

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

Provenance:
Private collection, Beirut

\$3,000/4,000



LOT 61

SAMIR KHADDAJE (B. 1938)

Untitled

Oil on cardboard laid on wood. Signed lower right
H: 57cm, W: 42cm

Provenance:
Acquired directly from the artist by the present owner

Exhibition:
"Eclats", La Maison de la Culture de Montreuil, Paris (1991)

\$1,200/1,800



LOT 62

HRAIR (B. 1946)

Untitled

Mixed Media on panel. Signed lower left
H: 80cm, W: 60cm

Provenance:
Private collection, Beirut

\$3,000/5,000



LOT 63

RAOUF RIFAI (B. 1954)

The four darwiches

Acrylic on canvas. Signed lower middle. Dated lower left
H: 100cm, W: 200cm

Provenance:
Acquired directly from the artist by the present owner

\$7,000/12,000



LOT 64

MARWAN SAHMARANI (B. 1970)

Thawra, 2019


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

H: 100cm, W: 90cm

Provenance:

Acquired directly from the artist by the present owner

\$15,000/20,000



Marwan Sahmarani is known for his expressive, gestural practice rooted in figuration. His work often addresses contemporary violence, conflict, and collective experience. Using thick impasto and a raw, physical handling of paint, Sahmarani constructs scenes that oscillate between representation and disintegration.

Painted in 2019 during the Lebanese uprising (thawra), this work reflects the intensity and instability of that moment. The composition is dense and compressed, with multiple figures intertwined in a chaotic mass. Individual bodies are difficult to isolate; limbs, faces, and forms merge into one another, creating a sense of collective movement and confusion. The central figure, marked by a striking orange face, acts as a focal point, yet remains ambiguous. Surrounding figures appear fragmented and distorted, their features partially dissolved by heavy, layered brushstrokes. This treatment emphasizes emotional intensity over anatomical clarity, reinforcing the sense of unrest. The paint is applied thickly and aggressively, with visible strokes, drips, and accumulations that give the surface a tactile, almost violent quality. The material itself becomes part of the meaning, suggesting both construction and destruction.

In relation to the historical context of 2019, the painting can be read as a reflection of mass protest, anger, and uncertainty. However, it avoids direct narrative or identifiable scenes. Instead, Sahmarani presents a condensed, psychological image of upheaval, where the crowd becomes a single, unstable body. Seen through the artist's broader practice, Thawra continues his exploration of collective violence and historical resonance. The composition recalls the dynamism of classical battle or crowd scenes but stripped of clear structure or resolution. Order is replaced by fragmentation, and clarity by intensity. Overall, the work functions as an expression of crisis rather than a depiction of events. It captures the atmosphere of a moment marked by tension, energy, and disorientation, translating political upheaval into a raw, physical language of paint.



LOT 65

ALFRED BASBOUS (1924-2006)

The couple

Wooden sculpture. Monogram AB on the back of the base
H: 45cm, W: 8cm, D: 4cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/4,500



LOT 66

ANACHAR BASBOUS (B. 1969)

Lebanese limestone. Unsigned

L: 37cm, W: 17,5cm, H: 17,5cm

Provenance:
Gifted by the artist to the present owner

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/4,000

LOT 67

HUSSEIN MADI (1938-2024)

Bird, 1988

Black patinated iron. Edition 1/3. Signed, dated and numbered on the back of the leg

H: 68cm, W: 40cm, D: 18cm

Provenance:

Acquired directly from the artist by the present owner

\$12,000/15,000



LOT 68

BASSAM KYRILLOS (B. 1971)

Untitled

Aluminum and blue acrylic
Diam: 42cm

Provenance:
Acquired directly from the artist by the present owner

\$4,000/6,000





LOT 69

AMAL MURAYWED

Seated woman

Enameled ceramic
H: 28cm, W: 35cm, D: 10cm

Provenance:
Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 70

ARMAN (1928-2005)


Colère Europa, 2004

Inclusion of Bronze violin fragments in Polyester. Edition 35/99. Signed on the bottom
H: 72cm, W: 46cm, D: 7cm

Provenance:
Private collection, Beirut

This work is featured in the Archives Denyse Durand-Ruel under the reference 8830

\$8,000/12,000



Arman was a pioneering French-American artist best known for transforming everyday objects into powerful and poetic sculptural compositions. A founding member of the Nouveau Réalisme movement, Arman redefined the boundaries between art and life by using mass-produced items such as musical instruments, tools, watches, and consumer goods as his raw material. His most iconic techniques included "accumulation" (assembling multiples of similar objects), "destruction" (slicing, burning, or smashing objects), and "inclusion" (encasing objects in resin). Through these methods, Arman explored themes of overconsumption, identity, and the material culture of modern society. Rather than create from scratch, he revealed new meanings by deconstructing the familiar, offering viewers a striking commentary on the beauty and excess of the modern world.

Created in 2004, *Colère Europa* belongs to Arman's emblematic *Colères* series, in which destruction becomes an artistic gesture. The work presents a violin, an instrument traditionally associated with harmony, refinement, and cultural heritage, fragmented into multiple elements and cast in bronze, then suspended within a transparent polyester block. The act of breaking the violin is central: Arman transforms a symbol of musical unity into a dislocated composition of parts. Yet this destruction is neither chaotic nor purely violent; it is carefully orchestrated. The fragments retain their recognizability (the curve of the body, the neck, the bow) allowing the viewer to reconstruct the original form mentally while confronting its rupture. The title "Europa" invites a broader reading. Beyond the individual object, the shattered violin may evoke a reflection on European cultural identity: its richness, but also its fractures. The violin, deeply rooted in European musical tradition, becomes a metaphor for a civilization subject to rupture and redefinition.



LOT 71

RIBAL MOLAEB (B. 1992)

Untitled, 2024

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

Provenance:
Acquired directly from the artist by the present owner

\$3,000/5,000



LOT 72

ASSIA HOBEIKA MASSABKI (1947-2023)

Histoire du bleu, 2018

Mixed Media on canvas. Signed and dated middle right
H: 120cm, W: 150cm

Provenance:
Aida Cherfan Fine Art Gallery, Beirut
Acquired at the above by the present owner

A certificate of authenticity issued by Aida Cherfan Fine Art Gallery
accompanies the artwork

\$5,000/8,000





LOT 73

HIBA KALACHE (B. 1972)

The ascent, 2012

Ink, watercolor and acrylic lacquer on paper.
H: 150cm, W: 150cm

Provenance:
Acquired directly from the artist by the present owner

\$12,000/18,000



LOT 74

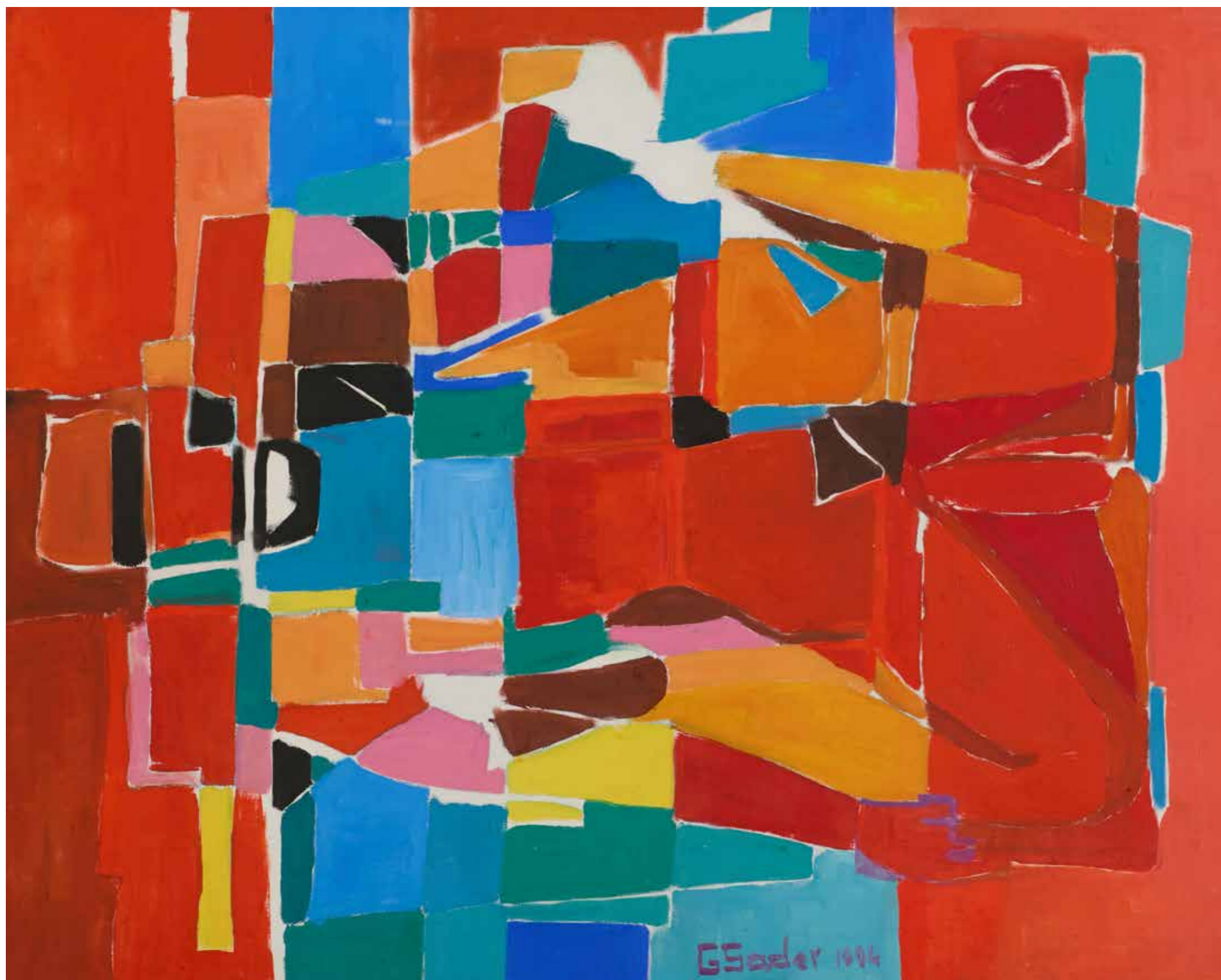
ZENA ASSI (B. 1974)

Getting together, 2009

Mixed Media on canvas. Signed upper right. Signed, titled and dated on the back
H: 60cm, W: 160cm

Provenance:
Private collection, Beirut

\$6,000/10,000



LOT 75

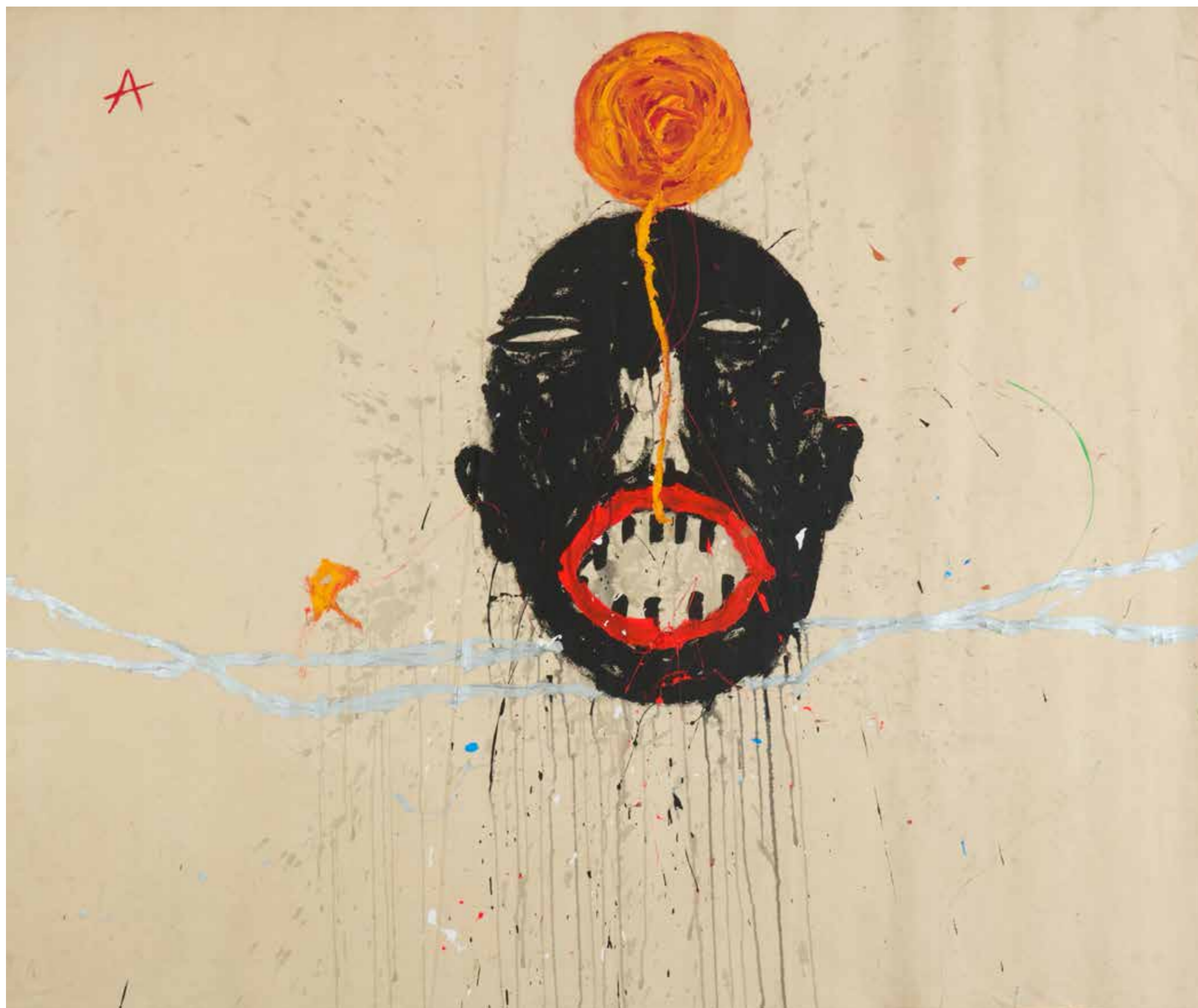
GEORGES SADER

Vision futuriste, 1994

Oil on canvas. Signed and dated lower middle
H: 115cm, W: 140cm

Provenance:
Acquired directly from the artist by the present owner

\$1,200/1,800



LOT 76

SABHAN ADAM (B. 1972)

Untitled, 2005

Mixed Media on canvas. Signed and dated on the back
H: 150cm, W: 170cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 77

MAHMOUD SAFA (B. 1943)

L'échelle de la vie, 1993

Mixed Media on cardboard. Signed and dated lower right
H: 70cm, W: 80cm

Provenance:
Acquired directly from the artist by the present owner

\$1,500/2,000



LOT 78

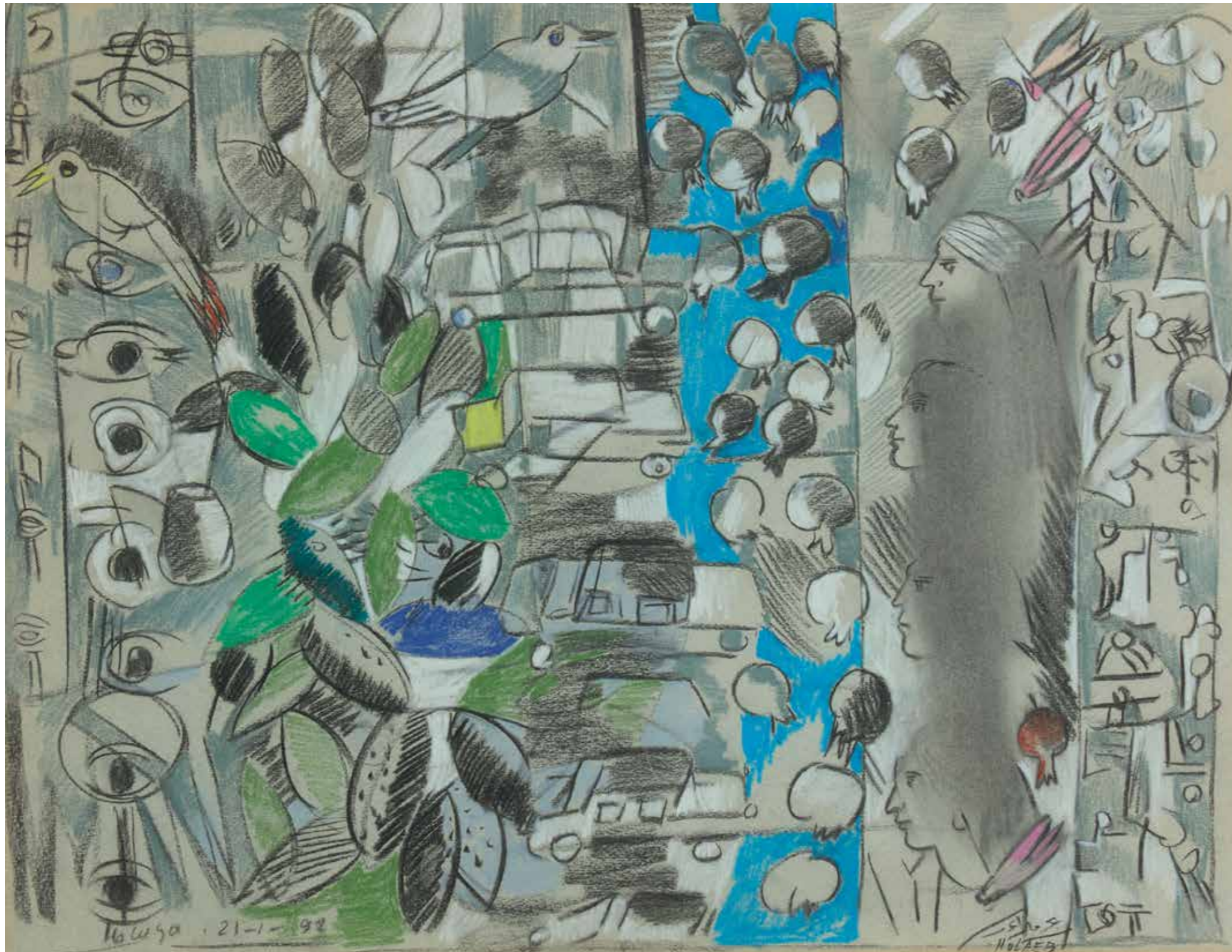
RIMA AMYUNI (1954-2026)

Plantes dans l'atelier, 2008

Acrylic on canvas. Monogrammed and dated upper right
H: 73cm, W: 92cm

Provenance:
Oum El Nour NGO. Fundraising Auction, Beirut. 28 May 2013
Acquired at the above by the present owner

\$5,000/8,000



LOT 79

JAMIL MOLAEB (B. 1948)

Untitled, 1992

Gouache on cardboard. Signed lower right. Dated lower left

H: 50cm, W: 60cm

Provenance:

Acquired directly from the artist by the present owner

\$1,200/1,800



LOT 80

ASSADOUR (B. 1943)

Untitled, 2004

Gouache. Signed and dated lower right
H: 27cm, W: 38cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/5,000



LOT 81

HUSSEIN MADI (1938-2024)

The Arabic alphabet, 1973

A set of 30 etchings. Proof of Artist. Each signed and dated lower right H: 15cm, W: 15cm, each

Provenance:
Acquired directly from the artist by the present owner

Exhibition (Other editions):
Detroit Institute of Art, Detroit (2025)
The Metropolitan Museum of Art, New York (2024)

\$3,000/5,000



LOT 82

SAMIR SAYEGH (B. 1945)

Untitled, 2018

Acrylic on cardboard laid on board. Signed and dated
lower left
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies
the artwork

\$1,500/2,000



LOT 83

AMINE EL BACHA (1932-2019)

Untitled

Watercolor on paper. Signed lower middle
H: 24cm, W: 30cm

Provenance:
Acquired directly from the artist thence by descent

\$1,500/1,800



LOT 84

AMINE EL BACHA (1932-2019)

Landscape, 1986

Watercolor on cardboard. Signed and dated middle right
H: 35cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 85

AMINE EL BACHA (1932-2019)

Untitled, 1991

Watercolor on cardboard. Signed and dated lower left

H: 35cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 86

MARTIN GIESEN (B. 1945)

Untitled

Watercolor on cardboard
H: 16cm, W: 70cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 87

MICHEL KURCHE (1900-1973)

Umayyad Mosque

Oil on panel. Signed lower left
H: 36cm, W: 26cm

Provenance:
Acquired directly from the artist thence by descent
Private collection, Beirut

\$1,200/1,800



LOT 88

SONIA REDI

Résonance des profondeurs, 1996

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

Provenance:
Acquired directly from the artist by the present owner

\$1,000/2,000



LOT 89

RAOUF RIFAI (B. 1954)

Darwich, 2019

Acrylic on canvas. Signed lower left. Dated lower right
H: 50cm, W: 50cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies
the artwork

\$1,500/2,500



LOT 90

RIBAL MOLAEB (B. 1992)

Untitled

Oil on canvas. Signed on the back
H: 50cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

\$1,000/2,000



LOT 91

JAMIL MOLAEB (B. 1948)

Birds

Acrylic on board. Signed and dated lower left
H: 50cm, W: 40cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 92

JAMIL MOLAEB (B. 1948)

Birds

Acrylic on board. Signed lower right
H: 40cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$2,000/3,000



LOT 93

HUSSEIN MADI (1938-2024)

Untitled

Pigmented Giclée Print on Canvas. Numbered 5/5 on the back.
Edition of 5. Numbered by the artist on the back
H: 100cm, W: 90cm

Provenance:
Published by Teal Editions, Beirut
Private collection, Beirut

\$2,500/3,500



LOT 94

SALIBA DOUAIHY (1915-1994)

Mediterranean #2

Serigraph. Proof of artist. Signed lower right.
Titled lower left. Dedicated in the middle
H: 48cm, W: 65cm

Provenance:
Gifted by the artist to the present owner

\$1,500/3,000



LOT 95

MARTIN GIESEN (B. 1945)

Mokhtara Late Grapes, 2023

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

Provenance:
Acquired directly from the artist

\$2,000/3,000



LOT 96

MARTIN GIESEN (B. 1945)

Port Street Marfa, 1983

Watercolor on Canson. Signed and dated lower right
H: 71cm, W: 51cm

Provenance:
Acquired directly from the artist

\$2,000/3,000



LOT 97

MARWAN SAHMARANI (B. 1970)

Untitled, 2005

Mixed Media on paper. Signed lower right
H: 60cm, W: 45cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 98

MARWAN SAHMARANI (B. 1970)

Untitled, 2005

Mixed Media on paper. Signed lower right
H: 60cm, W: 45cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 99

HUSSEIN MADI (1938-2024)

La fuite en Egypte, 2024

Print on cardboard. Edition 27/70. Signed lower right. Stamp of the Hussein Madi Foundation on the bottom
H: 75cm, W: 86cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 100

EMMANUEL GUIRAGOSSIAN (B. 1954)

The horses

Mixed Media on cardboard. Signed lower right
H: 48cm, W: 67cm

Provenance:
Private collection, Beirut

\$1,000/1,500



LOT 101

MAZEN RIFAI (B. 1957)

Untitled, 2023

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

Provenance:
Private collection, Beirut

\$800/1,200



LOT 102

MAZEN RIFAI (B. 1957)

Untitled, 2021

Acrylic on jute canvas. Signed and dated on the back
H: 60cm, W: 60cm

Provenance:
Acquired directly from the artist by the present owner

\$1,000/2,000



LOT 103

MAZEN RIFAI (B. 1957)

Untitled, 2021

Acrylic on canvas. Signed and dated on the back
H: 70cm, W: 70cm

Provenance:
Private collection, Beirut

\$1,500/3,000



LOT 104

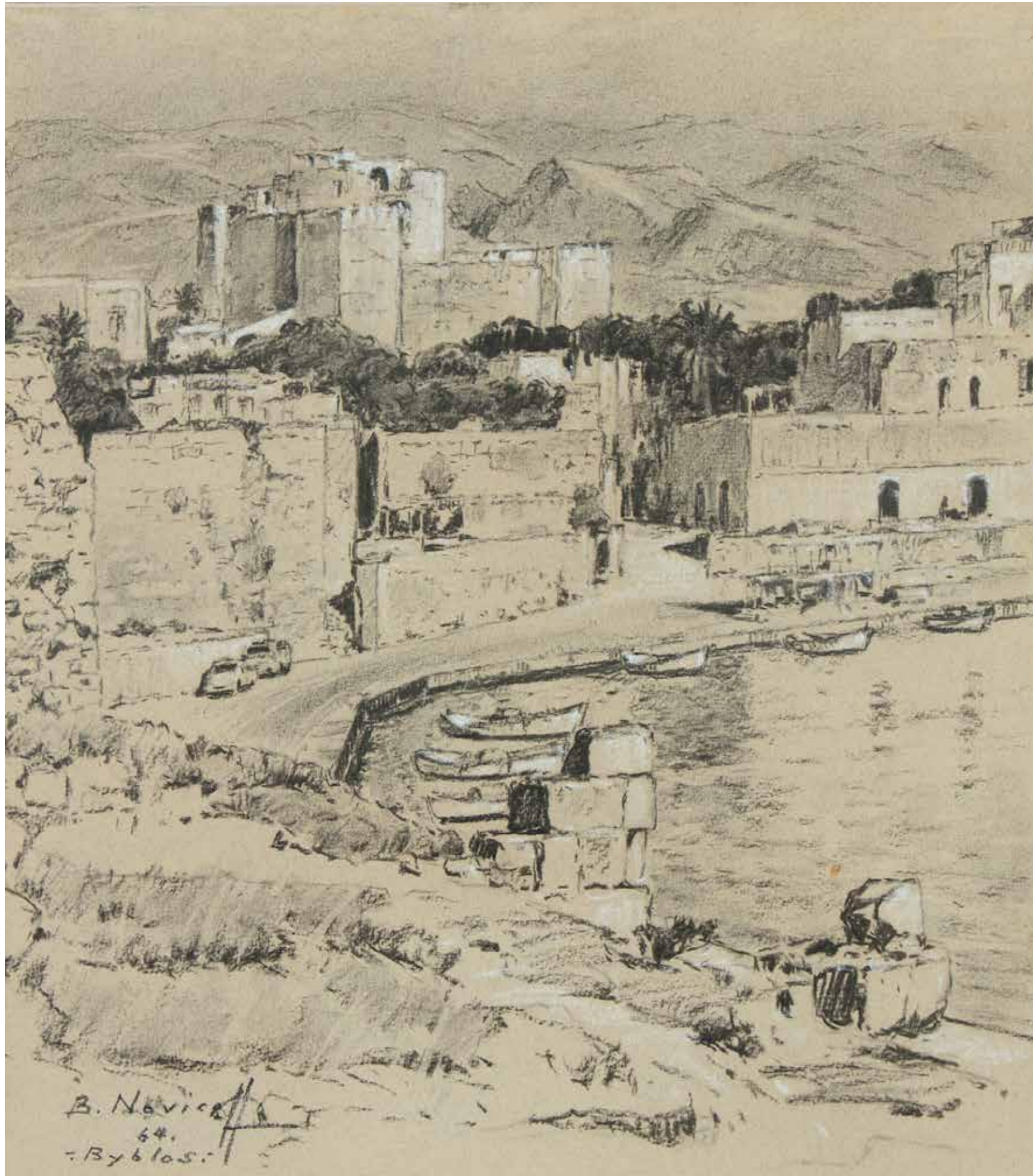
MAZEN RIFAI (B. 1957)

Maritime, 2020

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

Provenance:
Private collection, Beirut

\$800/1,200



LOT 105

BORIS NOVICOFF (1888-1966)

Byblos, 1964

Charcoal on cardboard. Signed, dated and situated lower left
H: 36cm, W: 30cm

Provenance:

Acquired directly from the artist

Arcache Auction. Modern and Contemporary Art from Lebanon and
the Middle East. November 2018. Lot 118

Acquired at the above by the present owner

\$1,000/1,300

Boris Novicoff was a Russian-born artist trained in an academic tradition, who later settled in Lebanon where he produced numerous landscapes and architectural views. His work is characterized by precise draftsmanship, controlled composition, and a strong focus on structure and perspective. This drawing of the Port of Byblos illustrates these qualities clearly. The composition is organized along a defined spatial progression, from the foreground shoreline to the middle ground buildings and the castle in the background. The arrangement is stable and balanced, reflecting an academic approach to construction. The medium of charcoal is used in a disciplined manner. Novicoff relies on lines and tonal contrast to define form rather than on expressive or loose handling. The architectural elements are carefully articulated, while the landscape and water are treated with lighter, more economical marks.

In 1960, Byblos was an important historical site that was also developing as a cultural and touristic destination in Lebanon. The port still functioned on a modest scale, with fishing and local activity continuing alongside the presence of archaeological remains. The drawing reflects this context without emphasis or dramatization, presenting the site as both historical and active. Seen in relation to Novicoff's background, the work reflects a documentary approach. His training is evident in the clarity of the structure and the accuracy of the architectural forms. At the same time, his choice of subject indicates an interest in recording key sites in Lebanon during a period of relative stability.



LOT 106

BORIS NOVICOFF (1888-1966)

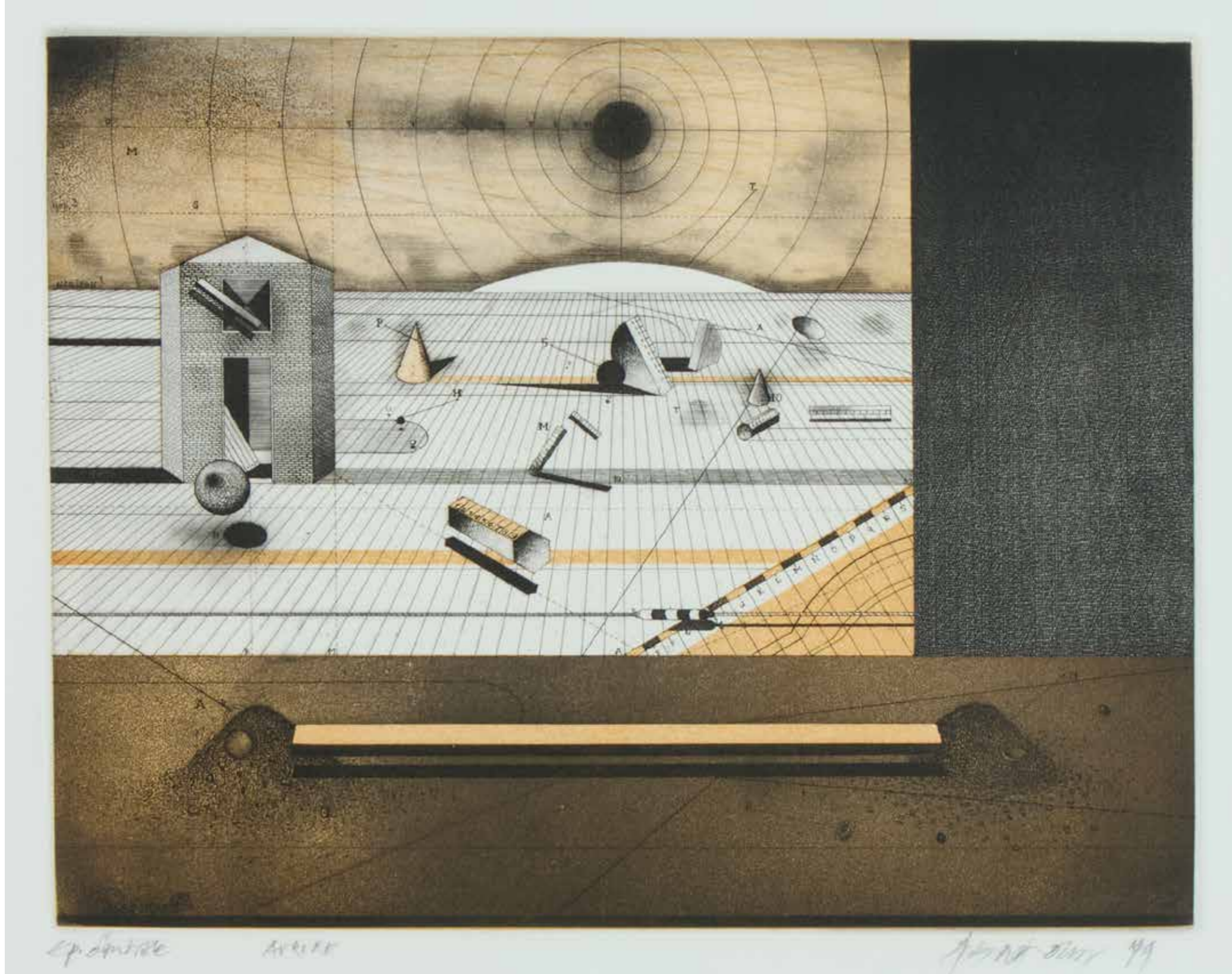
Leaving the port, 1965

Charcoal on cardboard. Monogramed and dated lower right
H: 24cm, W: 30cm

Provenance:

Acquired directly from the artist
Arcache Auction. Modern and Contemporary Art from Lebanon
and the Middle East. September 2019. Lot 90
Acquired at the above by the present owner

\$800/1,200



LOT 107

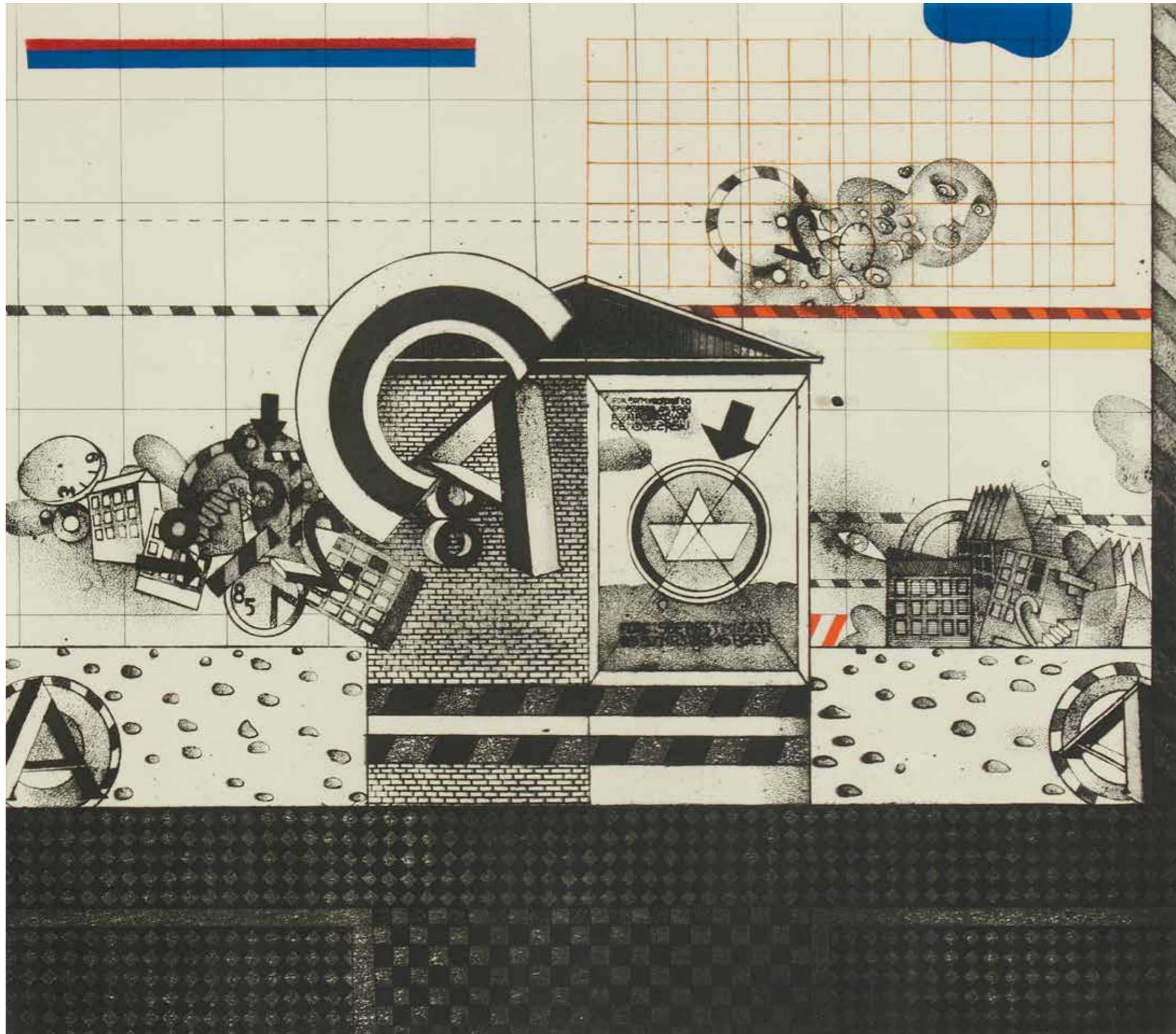
ASSADOUR (B. 1943)

Aurore, 1979

Etching. Proof of Artist. Signed and dated lower right
Sheet dimension: H: 56cm, W: 45cm
Image within the plate mark: H: 20cm, W: 27cm

Provenance:
Private collection, Beirut

\$1,000/1,500



LOT 108

ASSADOUR (B. 1943)

Quatorze heures, 1974

Etching. Edition 45/75. Signed and dated lower right

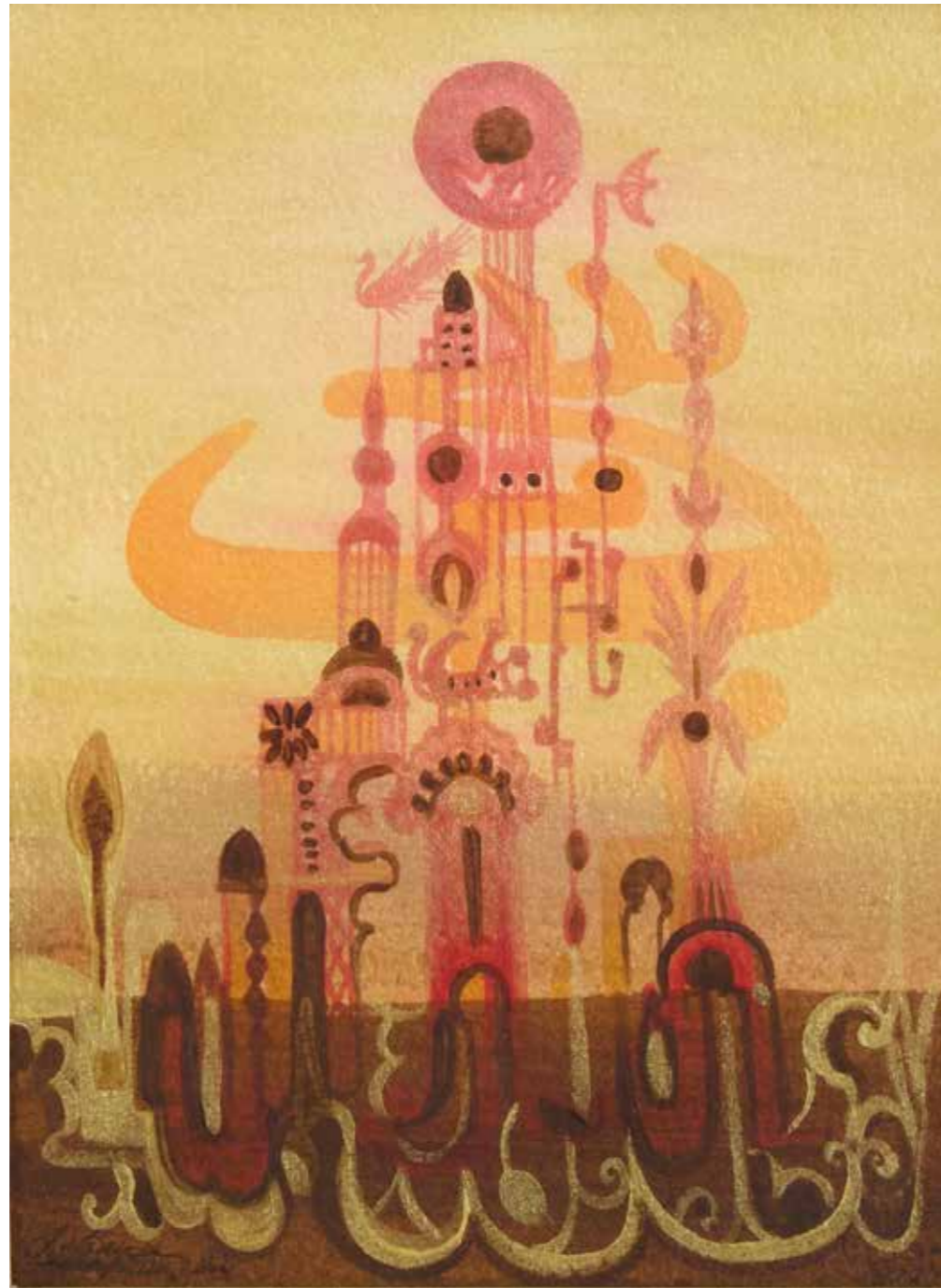
Sheet dimension: H: 50cm, W: 66cm

Image within the plate mark: H: 25cm, W: 30cm

Provenance:

Private collection, Beirut

\$1,200/1,800



LOT 109

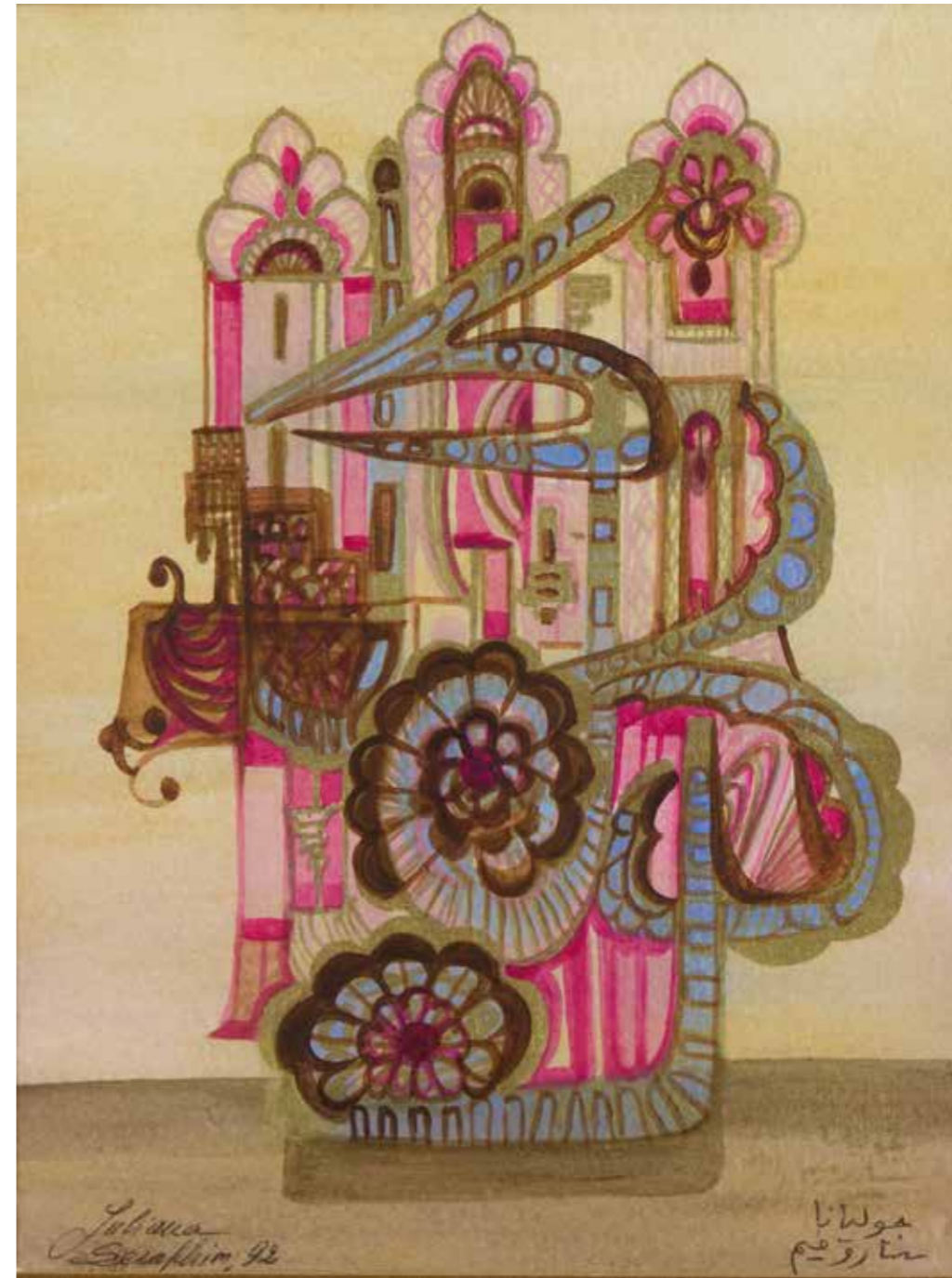
JULIANA SERAPHIM (1934-2005)

Motif arabesque 1, 1992

Mixed Media on paper. Signed and dated lower left in French. Signed lower right in Arabic
H: 20cm, W: 15cm

Provenance:
Acquired directly from the artist by the present owner

\$800/1,200



LOT 110

JULIANA SERAPHIM (1934-2005)

Motif arabesque 2, 1992

Mixed Media on paper. Signed and dated lower left in French. Signed lower right in Arabic
H: 20cm, W: 15cm

Provenance:
Acquired directly from the artist by the present owner

\$800/1,200



LOT 111

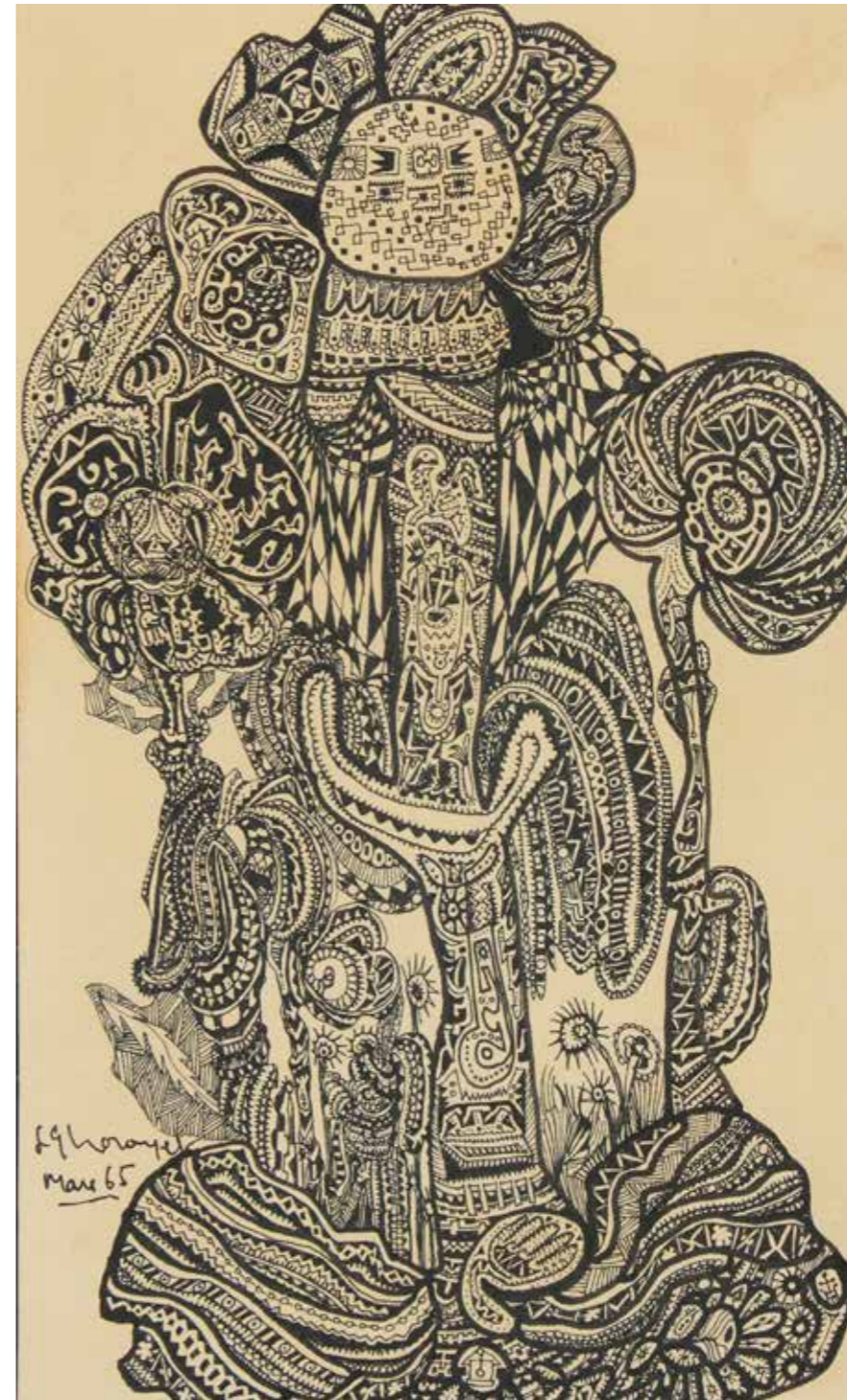
LAURE GHORAYEB (1931-2023)

Untitled, 1972

Mixed Media on paper. Signed and dated lower middle
H: 28cm, W: 16cm

Provenance:
Acquired directly from the artist thence by descent

\$300/500



LOT 112

LAURE GHORAYEB (1931-2023)

Untitled, 1965

Chinese ink on paper. Signed and dated lower left
H: 20cm, W: 12cm

Provenance:
Acquired directly from the artist thence by descent

\$300/500



LOT 113

SERWAN BARAN (1968)

Portrait of a soldier face, 2025

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

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



LOT 114

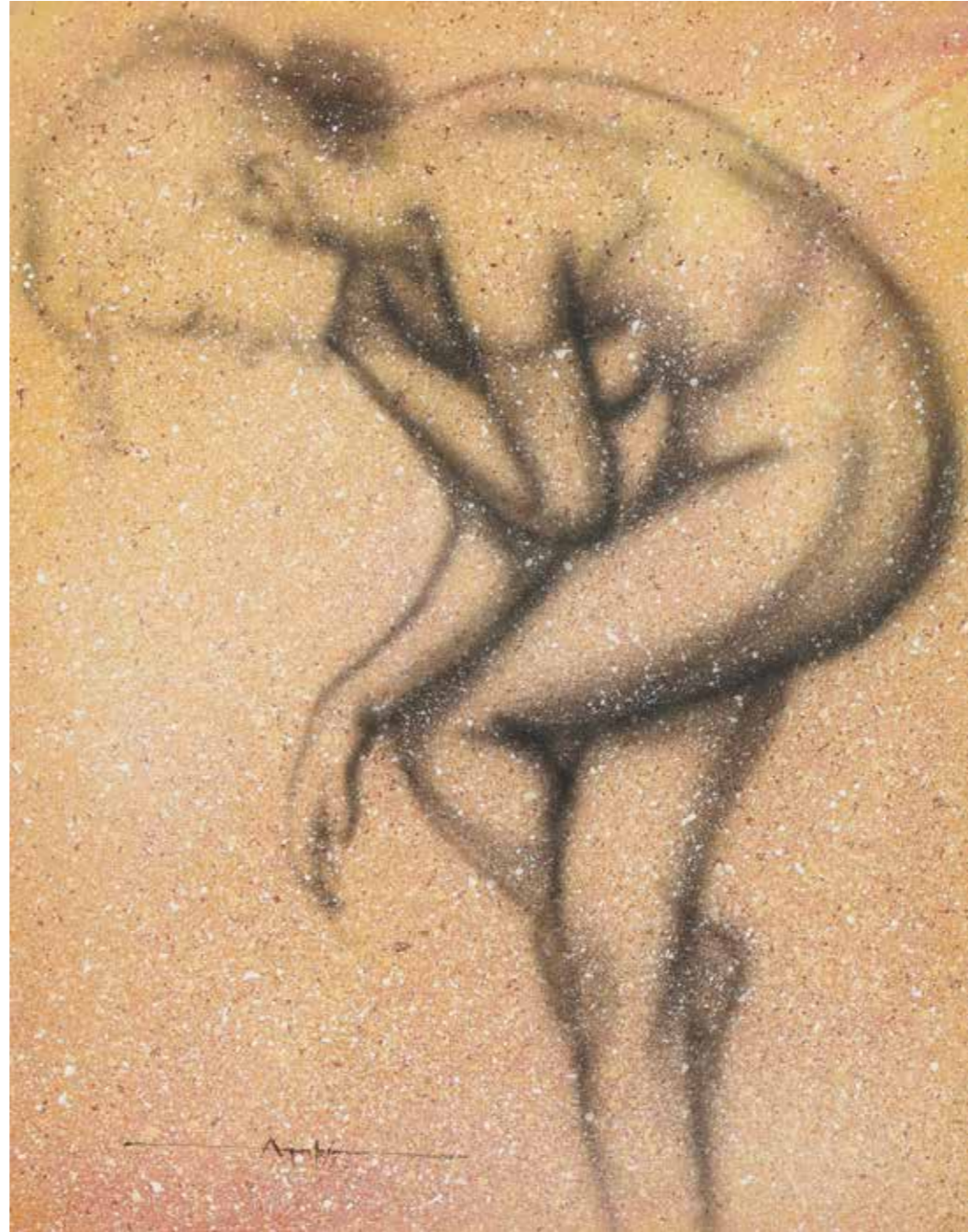
GHAZI BAKER (B. 1967)

The blue clown

Mixed Media on canvas
H: 40cm, W: 30cm

Provenance:
Acquired directly from the artist by the present owner

\$1,000/1,500



LOT 115

KRIKOR AGOPIAN (B. 1942)

Nu #1, and Nu #4, 2003

Acrylic on canvas. A set of two. Signed lower middle. Signed and dated on the back
H: 50cm, W: 40cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies the artworks

\$1,400/1,800



LOT 116

HOUMAM EL SAYED (B. 1981)

Untitled, 2021

Ink on paper. Signed and dated lower right
H: 20cm, W: 16cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 117

MONA BASSILI SEHNAOUI (B. 1945)

Untitled, 2001

Oil on canvas. Signed and dated lower middle
H: 45cm, W:45cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 118

OUSSAMA BAALBAKI (B. 1978)

Village in the South, 2022

Watercolor on paper. Signed lower right
H: 30cm, W: 38cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies
the artwork

\$700/1,000



LOT 119

LAURE GHORAYEB (1931-2023)

L'endroit, l'envers, 2017

Mixed Media on canvas. Acrylic, pearls and ribbon. Signed and dated on the bottom
H: 18cm, W: 13cm

Provenance:
Private collection, Beirut

\$400/600



LOT 120

GREGOIRE SEROF (1930-2022)

Vue de Ehdén, 2003

Watercolor on paper. Signed lower right
H: 13cm, W: 22cm

Provenance:
Acquired directly from the son of the artist by the present
owner

\$300/400



LOT 121

OMAR ONSI (1901-1969)

Untitled

Drawing on paper. Signed lower left
H: 8cm, W: 12cm

Provenance:
Private collection, Beirut

\$200/300

CONDITIONS OF SALE

1. REGISTRATION

In order to bid in an Online Sale, you must be at least 18 years of age and you must register to bid online. Please note that you must be registered at least 24 hours before the start of any Sale, or you may not be able to bid online in that Sale.

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.

Please note that ARCACHE AUCTION reserves the right to reject a registration to bid online, withdraw its permission for you to use Online Bidding, or terminate an Online Bidding account, for any reason at any time before, during, or after a sale.

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Any description given in the catalogue is not guaranteed, and you will rely entirely on your own inspection. All information and specifications contained in advertising the lots are believed correct, but we assume no responsibility for any errors or omissions.

The sizes of the lots, as shown in the Catalogue, are only quoted for indication. Relining, mounting, and cradling are considered measures of preservation and not a default. Therefore, they will not be mentioned in the catalogue.

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If a lot is located outside Lebanon, thus not available for viewing, this will be mentioned in the catalogue and it is the responsibility of the potential buyer to ask for a condition report and/or additional pictures, videos.

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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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 AUCTION'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.

At any time, ARCACHE AUCTION reserves the right, at its complete discretion, to withdraw any lot from the sale, or to group two or several lots, whether prior to or during the auction, and shall have no liability whatsoever with regard to such withdrawal or groups.

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4. ABSENTEE BIDS

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.

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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

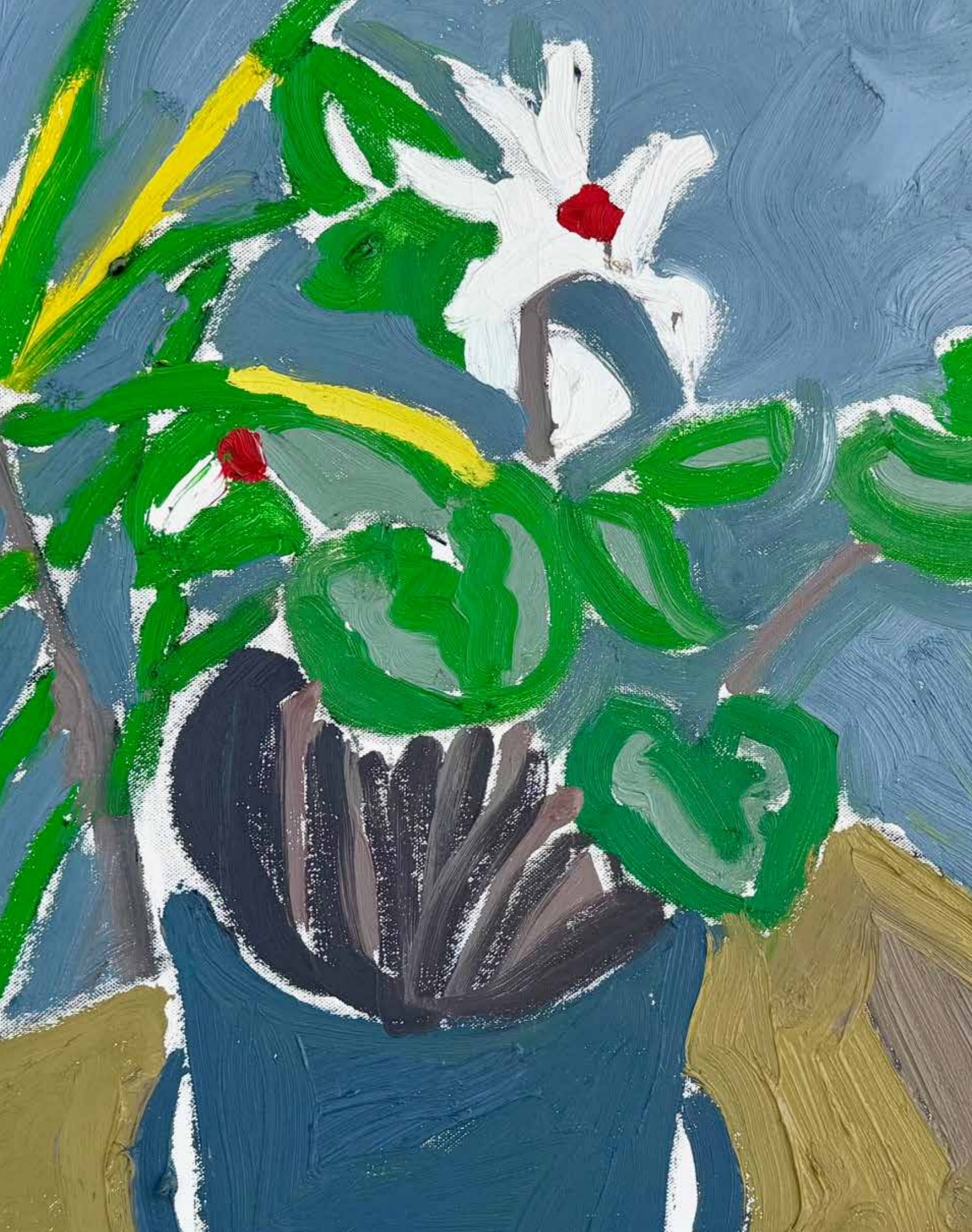
All purchases must be removed from the auction site, provided that full payment is received, within 3 days of the end of the auction sale. You will bear all costs, responsibility, and risk of such removal. If you fail to remove any of your purchases within 15 days, we may charge you storage costs, resell,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