

Modern and Contemporary
Art from Lebanon and the
Middle East



Online Auction
11 - 13 October 2022



For Sale :

**Modern and Contemporary
Art from Lebanon and the
Middle East**

Online Auction

Bidding Starts:

Tuesday, October 11th at 11 AM

Bidding Ends:

Thursday, October 13th at 5 PM

Viewing Dates:

Sunday, October 9th, 11 AM - 5 PM

Monday, October 10th, 11 AM - 5 PM

Tuesday, October 11th, 11 AM - 5 PM

Wednesday, October 12th, 11 AM - 5 PM

Thursday, October 13th, 11 AM - 2 PM

Viewing Space:

STARCO, Mina El Hosn, Beirut , Lebanon, (Lower
ground floor)

For all inquiries, please contact:

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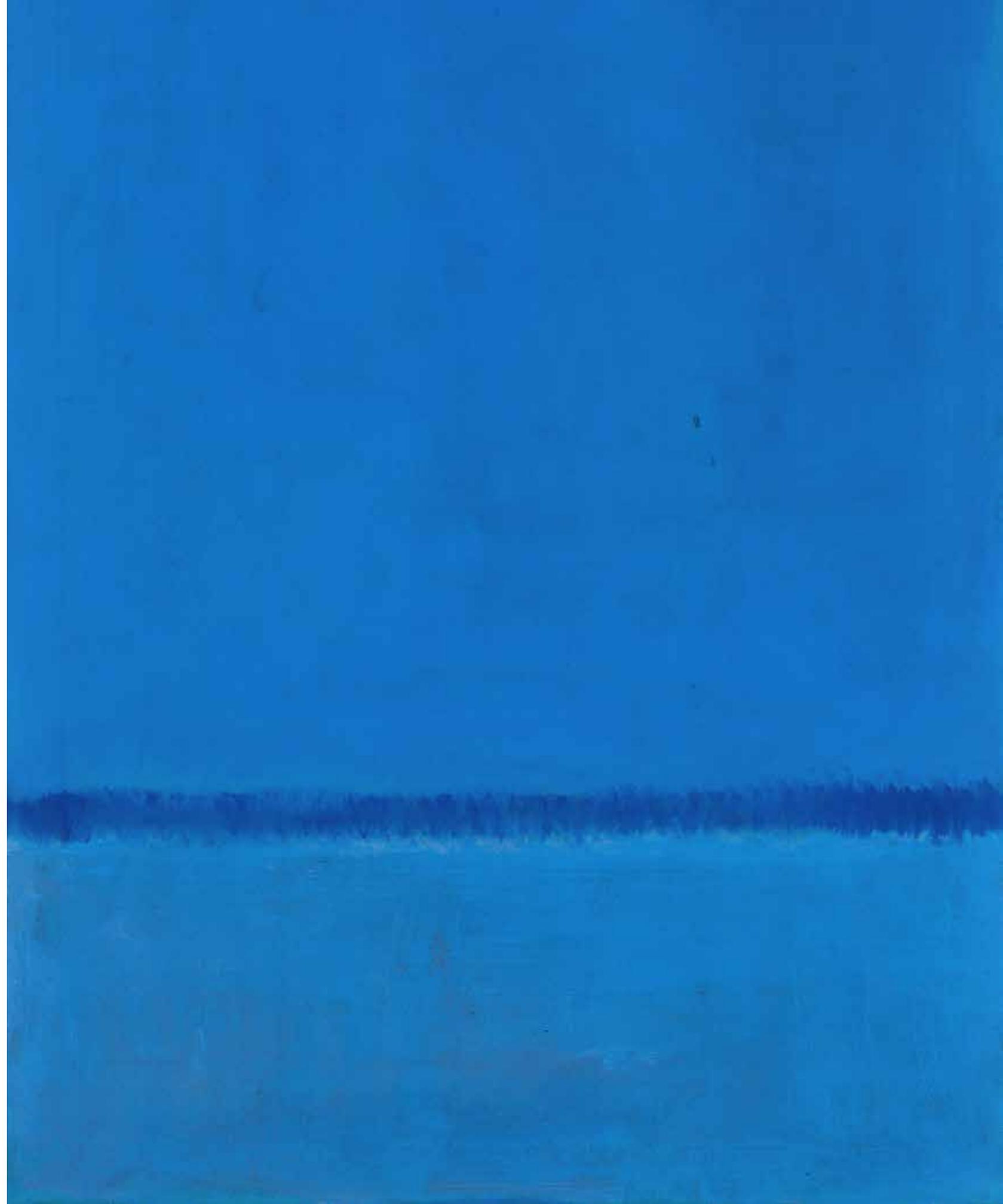
Alia Al Assaad

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**Important notice regarding
payments:**

**The auction is conducted in US
Dollar bank notes or International
transfers.**



Specialists and Services for this Auction



NADA BOULOS

Nada Boulos is an established and experienced auctioneer in Beirut Lebanon. After focusing on political science at the American University of Beirut and University Paris II in Paris, she joined Sotheby's Institute of Art in London. An intensive nine month course led her to work as an assistant to a leading auctioneer at Drouot in Paris, Mr. Guy Loudmer, whose auction house dealt mainly with modern paintings and primitive art.

Upon returning to Lebanon, Ms. Boulos founded her own auction house, building upon her expertise in Middle Eastern art and the business of auctioneering. In 1992, she became one of the pioneers to launch auctions specializing in modern and contemporary art from the Middle East. After a hiatus started in 1998, she returned to the scene in March 2004. She has been organizing two auctions each year since 2011.



YASMINA HAMMOUD

Yasmina Hammoud is an art specialist based in Beirut, Lebanon. After completing her undergraduate education in art history at AUB, she went on to achieve an MSc in Art, Law and Business at Christies Education in London, cultivating knowledge in the logistics of the art market. Her Masters degree led her to work in several areas of the art world, including international auction houses, galleries and art fairs in both London and Beirut. Yasminas interest in nonwestern art canons enticed her to work at Christies Chinese art department and Sothebys Modern and Contemporary Middle Eastern and Islamic art departments. Yasmina also worked with the first internationally based East African gallery, Addis Fine Art in London. Upon her return to Beirut in 2019 Yasmina started working as an auction assistant at Nada Boulos Auctions.



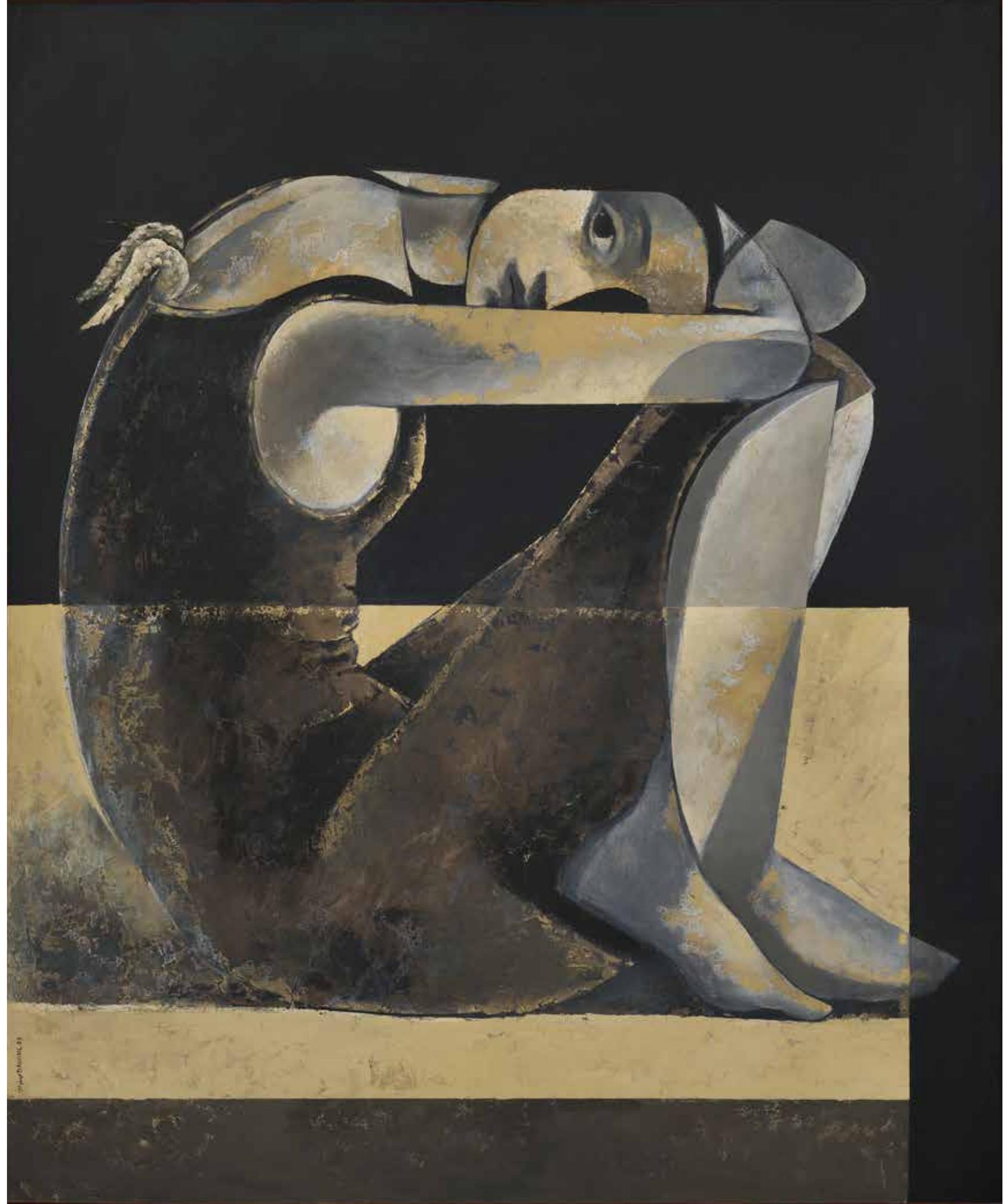
ALIA AL ASSAAD

Alia Al Assaad is an Art Historian who joined our team in December 2021 as cataloguer. Alia received her BA from the Courtauld Institute of Art in London, where she wrote her final year thesis on Etel Adnan, Saloua Raouda Choucair and Huguette Caland and questioned why they received international recognition.

She has also written an in-depth paper on the power of Art in the Arab Spring. Alia has worked for London based Art Consultancies, where she valued important collections and assisted to the expansion of them. She has also worked for Museums and Art foundations.

PHOTOGRAPHS

AGOP KANLEDJIAN





LOT 1

Hussein Madi (1938)

Untitled, 1978

Ink and watercolor on paper
Signed and dated lower right
34 x 48 cm x 2

6,000 - 10,000 \$

Provenance:
Acquired directly from the artist from the present owner.

Note:
Bears the Madi Foundation reference number on the back.

“In 1955 Etel Adnan moved to Sausalito, California where she taught Philosophy at the Dominican University. It was then that Adnan found her muse, Mount Tamalpais, which was visible from her window, her “very own Mont Sainte-Victoire”: a Cézanne reference she often used. Adnan became possessed with this subject matter, recurrently representing it and capturing its ever-changing moods, dynamics and colors. Although Adnan had lost sight of the mountain, it remained “in her” as she kept on representing it, now out of memory rather than as a still life in front of her. Like that, the mountain began on taking variations: more abstract at times, vividly colored at others... The mountain dominated her thoughts, feeling it’s void “like a physical longing”. A Californian at heart, while in Paris she was “sometimes there”, in Sausalito in front of Mount Tamalpais.

‘That mountain became my best friend,’ she says, ‘it really did. It was more than just a beautiful mountain: it entered me, existentially, and filled my life. It became a poem around which I orientated myself.’”

LOT 2

Etel Adnan (1925 - 2021)

La Montagne, 2015

Indian ink on paper
Signed and dated lower left
56 x 76 cm

18,000 - 25,000 \$

Provenance:
Bonhams, October 2021, Paris, Lot 1.
Acquired from the above by the present owner.



LOT 3

Hussein Madi (1938)

The Wedding, 1974

Mixed media on paper mounted on cardboard
Signed and dated lower right
50 x 70 cm

7,000 - 10,000 \$

Provenance:
Arcache Auction, September 2019, Beirut, Lot 39.
Acquired from the above by the present owner.





LOT 4

Aref El Rayess (1928 - 2005)

Les Mains, c. 1980

Bronze
35 x 10 x 7 cm

10,000 - 25,000 \$

Provenance:
Galerie Odile Mazloum, Beirut.
FA Auctions, April 2021, Online, Lot 61.
Acquired from the above by the present owner.

Note:
This artwork is accompanied by a certificate of authenticity
from the Alwane Gallery.





LOT 5

Cesar Gemayel (1898 - 1958)

Dawn from Behind Sannine

Oil on canvas
Signed lower right
23 x 33 cm

4,000 - 7,000 \$

Provenance:
Acquired directly from the artist by the present owner.

LOT 6

Cesar Gemayel (1898 - 1958)

Les Glaïeuls

Oil on canvas
Signed lower left
80 x 53 cm

9,000 - 15,000 \$

Provenance:
Acquired directly from the artist by the present owner.



LOT 7

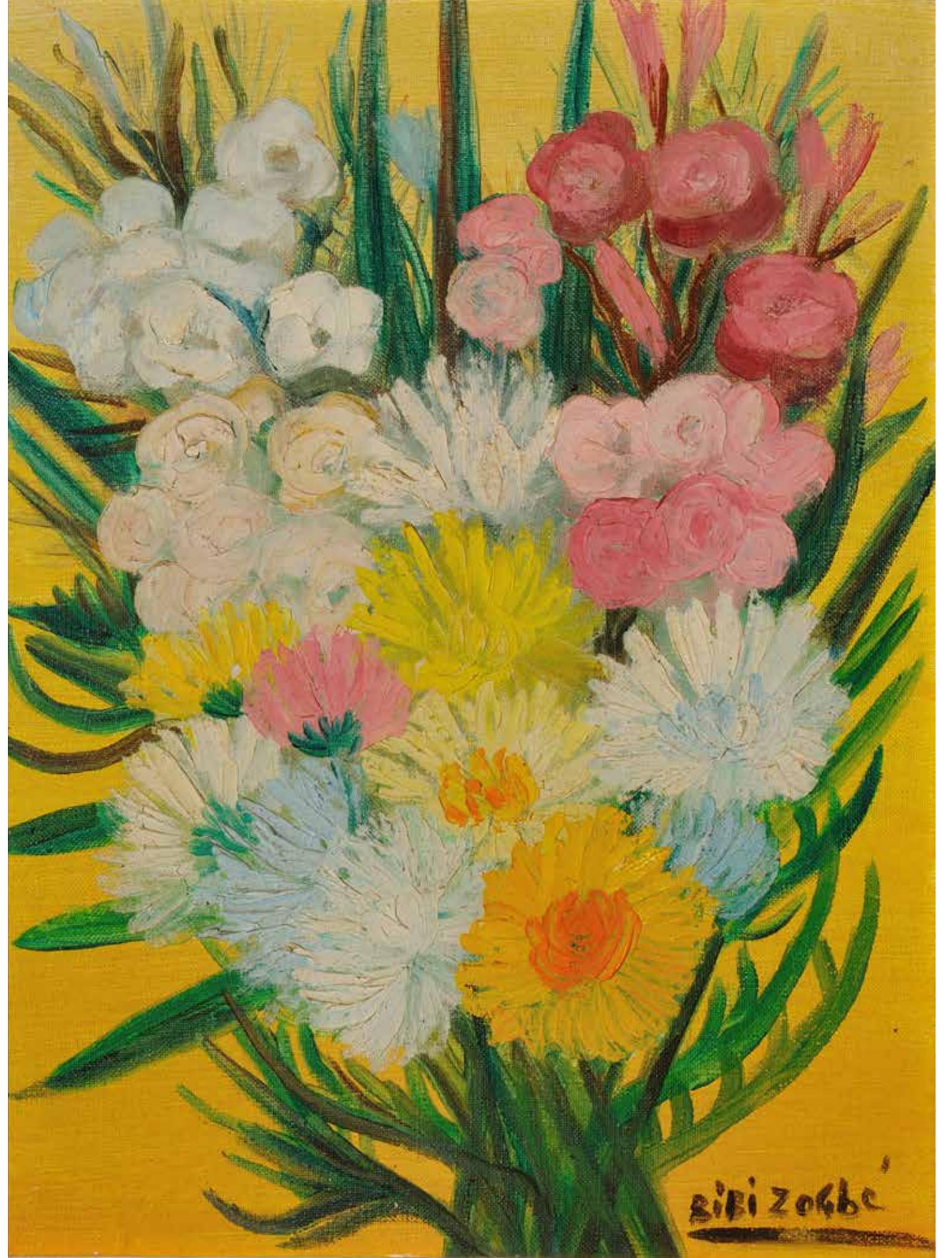
Bibi Zogbe (1890 - 1973)

Untitled

Oil on canvas
Signed lower right
38 x 29 cm

4,000 - 6,000 \$

Provenance:
Private collection, Lebanon.



**LOT 8****Jean Khalife (1923 - 1978)***La Fenêtre, 1978*

Oil on board
Signed and dated lower right
50 x 50 cm

4,000 - 7,000 \$

Provenance:
Acquired directly from the artist by the present owner.

LOT 9**Georges Cyr (1880 - 1964)***Still Life*

Oil on board
Signed with the initials upper right
59 x 48 cm

7,000 - 9,000 \$

Provenance:
Private collection, Aimee Khoury, Lebanon.
Acquired from the above by the present owner.



LOT 10**Moustapha Farroukh (1901 - 1957)***Al Bahrou Men Amamana Wal Aadouwou Men
Waraana Fa Ayna El Mafar*Oil on canvas
Signed lower left
77 x 56 cm**9,000 - 18,000 \$**Provenance:
Acquired directly from the artist by the present owner.

LOT 11**Fateh Moudaress (1922 - 1999)***Untitled, 1973 - 1991*

Oil on canvas
Signed lower right
Signed and dated on the back
90 x 90 cm

28,000 - 40,000

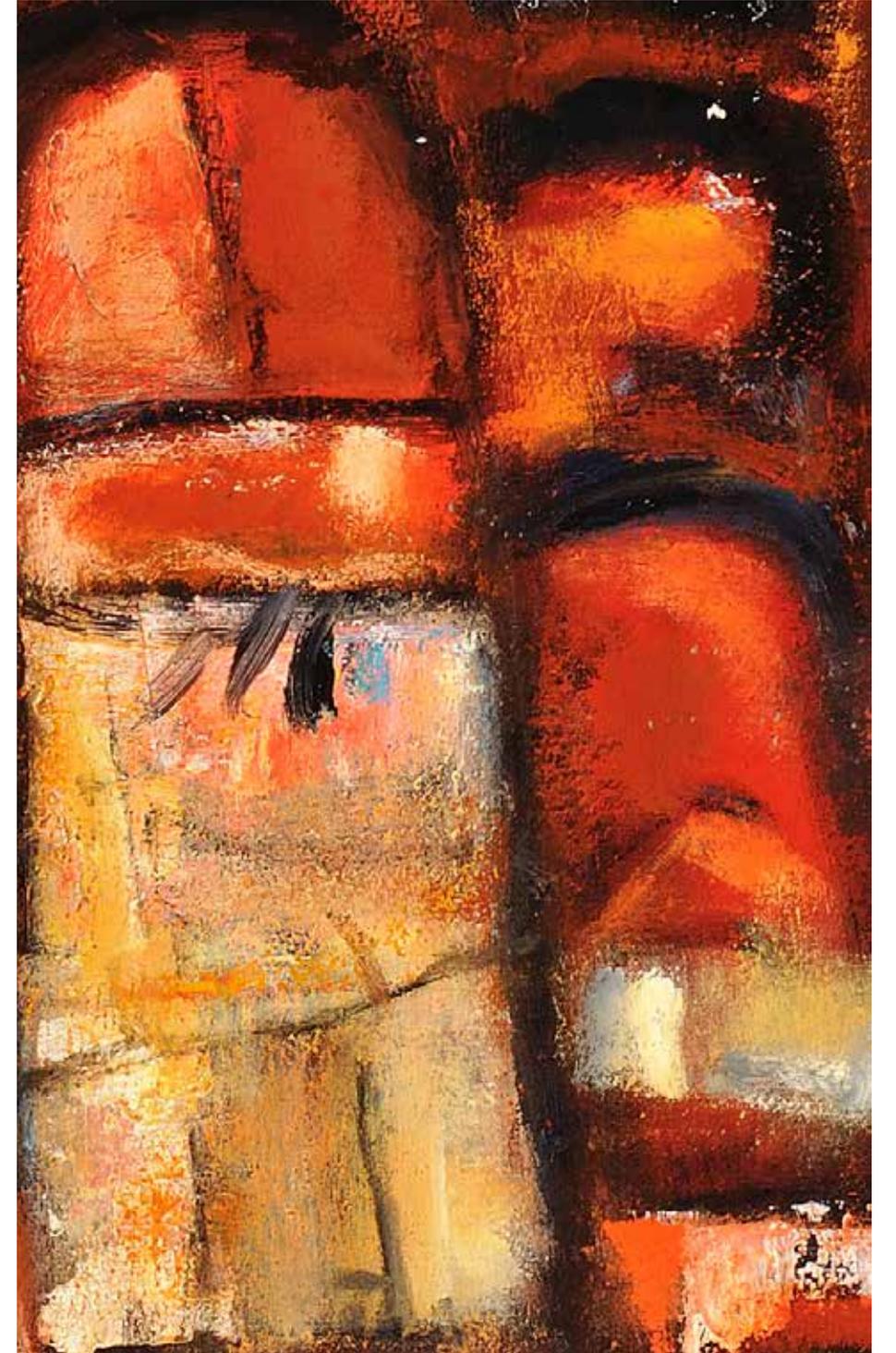
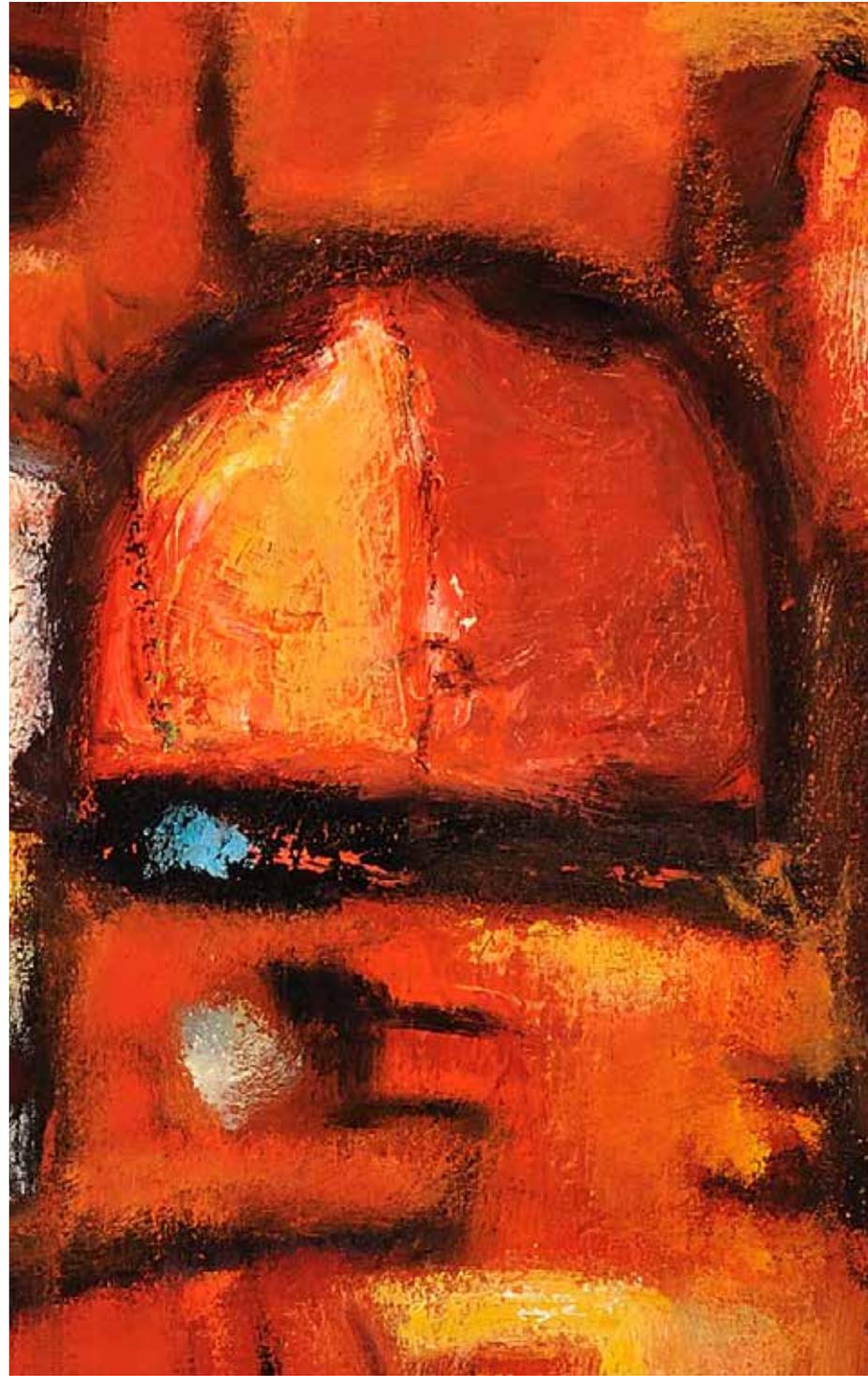
Provenance:
Property from a private collection, Dubai.
Bonhams, October 2018, London, Lot 2.
Acquired from the above by the present owner.



“Drawing from Sumerian, Assyrian, and Islamic visual traditions, as well as Christian iconography, Moudarres developed a personal style marked by warm tones and plays between figuration and abstraction, transparency and solidity, becoming lighter in color and more abstract in form as his career progressed. Enthralled by the magic of nature and its limitless spectrum of hues, he painted sprawling, euphoric landscapes reminiscent of the countryside where he grew up. His figures took on flat, rectangular forms, evoking Sumerian figurines and Assyrian rulers though they depicted ordinary Syrian peasants, women such as his mother, and children, stacked next to each other in an ambiguous, depthless setting. {...}

Moudarres ascribed symbolic roles to each color he used. He considered red to be a primitive, aggressive color, which he used cautiously in politically oriented paintings due to its associations with battle and bloodshed. “Despite its power, I use red with kindness, and I often soften it with strokes of black or gold to overpower its strength,” the artist explained in a documentary produced in the late 1990s.”

Dalloul Art Foundation, Wafa Roz, Fateh Moudarres.



“Saikali’s painting comes from no particular place, no particular time. Because it strives for the Universal, because it is timeless. Ambitious. Even more so that it throws itself into the chase after the great language of the universe and of the time. Beyond the instantaneous. It is born from the hand. It is the beginning of man’s affirmation. A conscious identity. In the shadow of conscience, life’s babblings order, this gesture inaugurated creativity to come.

Man’s beginning is this imprint of the hand-mirror. A bridge made towards the world. Because to make a mark on it, is to possess it. Saikali has this instinctive thirst. Even though to her, possession is not a sufficient motive. Unique, her act is one of assimilation instead, or a dream-like reading of the world, in a generous globality.”

Jean-Jacques l’Evêque, *Nadia Saikali*.

LOT 12

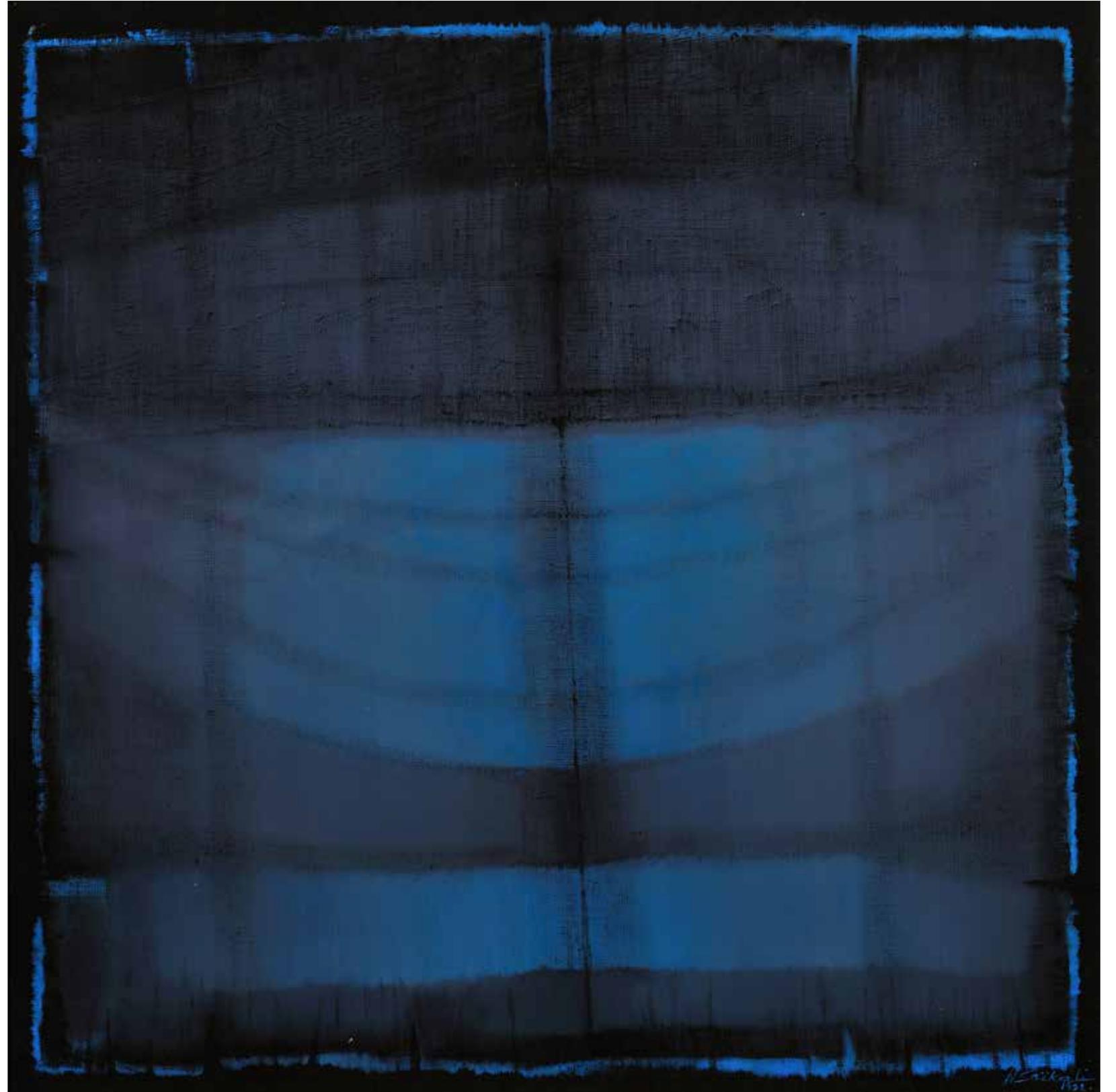
Nadia Saikali (1936)

Mandala Bleu Nuit, 1982

Acrylic on canvas
Signed lower right
Titled and dated on the back
80 x 80 cm

12,000 - 18,000 \$

Provenance:
Gros & Delettrez, June 2019, Paris, Lot 40.
Acquired from the above by the present owner.



“Saloua Raouda Choucair’s practice can be distinguished through her experimental selection of mediums besides her elegant use of modular and curvaceous shapes acquired from customs of Islamic design. Formed by negative spaces encapsulated and neatly balanced with quick idiosyncratic fashion. In a practice that includes over five decades of painting, drawing, architecture, textiles, jewellery, and sculpture. Choucair’s polymath way of executing her art translates strongly into scientific, architectural, religious, and mathematical systems. A pioneering symbol of Arab Art, she paved the way for other female Arab artists.

Choucair explores visual poetry through the realisation of interlocking forms. In her Repetitive Duals, she creates biomorphic abstract structures that fit together, sometimes as if they were previously separated by natural forces, and sometimes as if they were spooning like lovers. The Individual forms in the Dual series seem to resemble calligraphic Arabic letters, but they are abstracted and softened in a way that they also evoke the shapes of creatures, plants, or even human features snuggling together harmoniously. Typical of her style, this aluminium sculpture is formed by negative spaces encapsulated and neatly balanced with quick idiosyncratic fashion.”

LOT 13

Saloua Raouda Choucair (1916 - 2017)

Untitled from her series Repetitive Dual, 1988-1990

Aluminium
Signed on the base
Edition of 6
9 x 17 x 25 cm

40,000 - 60,000 \$

Provenance:
Saloua Raouda Choucair Foundation.
Acquired from the above by the present owner.

Note:
This artwork is accompanied by a certificate of authenticity from the Saloua Raouda Choucair Foundation.





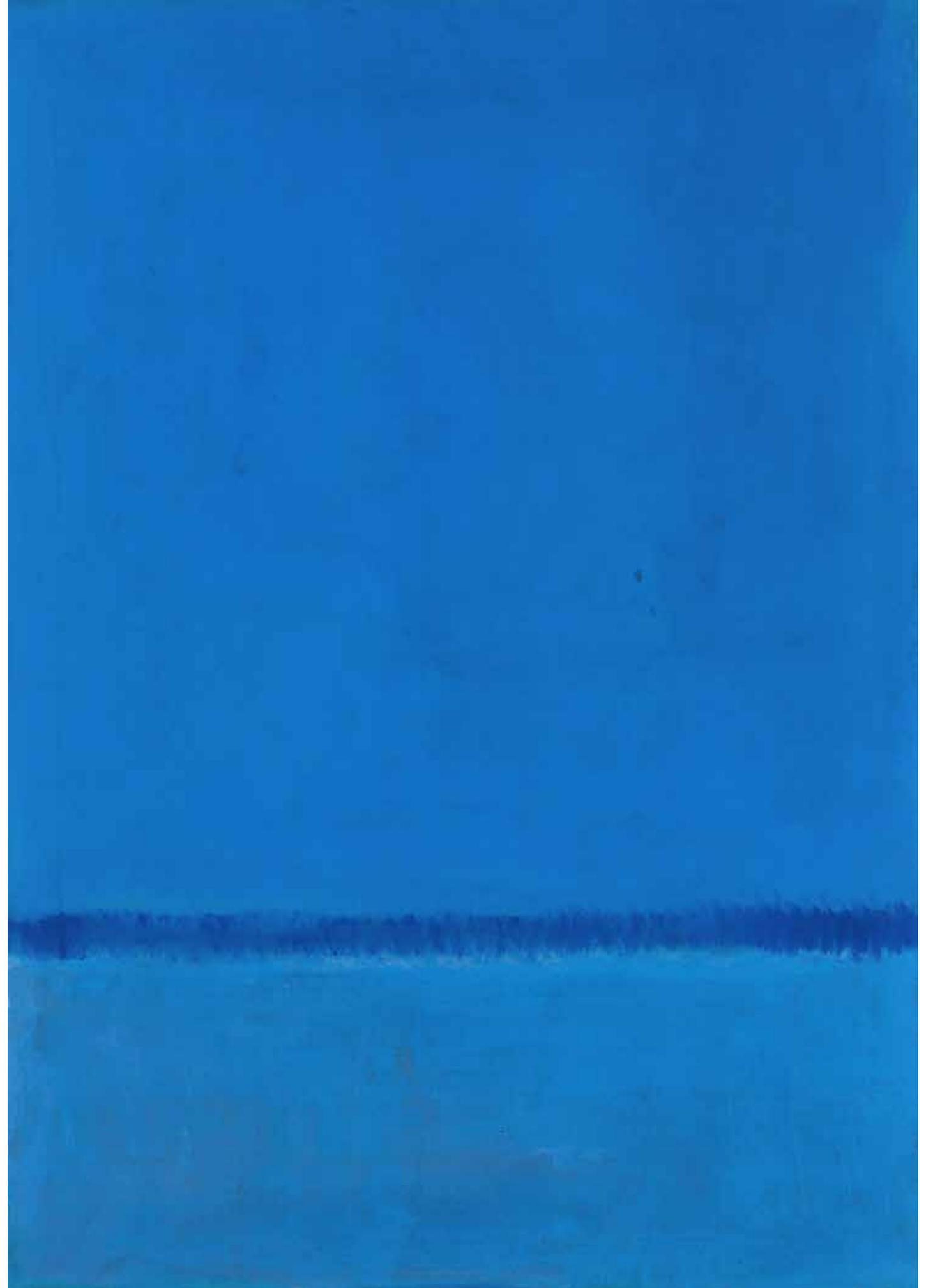
LOT 14**Helen Khal (1923 - 2009)***Untitled*

Oil on canvas
Signed on the back
69 x 50 cm

22,000 - 28,000 \$

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

Note:
This artwork is accompanied by a certificate of authenticity
from the expert Pascal Odille.



“Dans le contexte de la politique sexuelle de l’après 1968 à Beyrouth, Juliana Seraphim, Cici Sursock et d’autres artistes adoptent consciemment le surréalisme comme un style pour fabriquer des royaumes imaginaires de la libération sexuelle. Loin de remettre en question les conventions sociales, les œuvres d’art produites selon ce style expriment l’atmosphère de libertinage propre à cette époque tout en étant révélatrices des angoisses qui la traversent.”

Natasha Gasparian, Beyrouth et les Golden Sixties: SilvanaEditoriale, p 82.

LOT 15

Juliana Seraphim (1934 - 2005)

Femme Fleur, 1973

Oil on canvas
Signed and dated lower left
100 x 80 cm

4,000 - 7,000 \$

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



LOT 16**Elie Kanaan (1926 - 2009)***La Promenade*

Oil on canvas
Signed lower left
80 x 100 cm

9,000 - 15,000 \$

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



LOT 17**Shafic Abboud (1926 - 2004)***L' Invite, 1982*

Oil on canvas
Signed lower right
Signed dated and titled on the back
46 x 38 cm

13,000 - 18,000 \$

Provenance:
Acquired directly from the artist by the present owner.

Exhibition:
Galerie Protée, Toulouse, 1982.
Galerie Alwane (Odile Andraos), Beyrouth.

Note:
This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud, ref ID1586.

LOT 18**Shafic Abboud (1926 - 2004)***Fenêtre en Fête, 1975*

Oil on canvas
Signed and dated lower right
Signed dated and titled on the back
55 x 46 cm

15,000 - 20,000 \$

Provenance:
Acquired directly from the artist by the present owner.

Exhibition:
Fenêtres, Centre d'Art (Brigitte Schehadé), Beyrouth, 1975.

Note:
This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud, ref ID2903.



“Des formes et des tonalités pures naissent sous son pinceau, surgissant, comme par magie, de la toile nue. (...) La toile est méticuleusement construite, chaque mouvement devant “aller dans le sens de l’unité de l’ensemble; tout doit correspondre à quelque chose, chaque touche de couleur porte à conséquence.”

L'Art au Liban: 1880 – 1975: Wonderfuleditions, Beirut, 2007, p 235.

LOT 19

Yvette Ashkar (1928)

Marine, 1959

Oil on canvas

Signed and dated lower right

Signed titled and dated on the back

78 x 68 cm

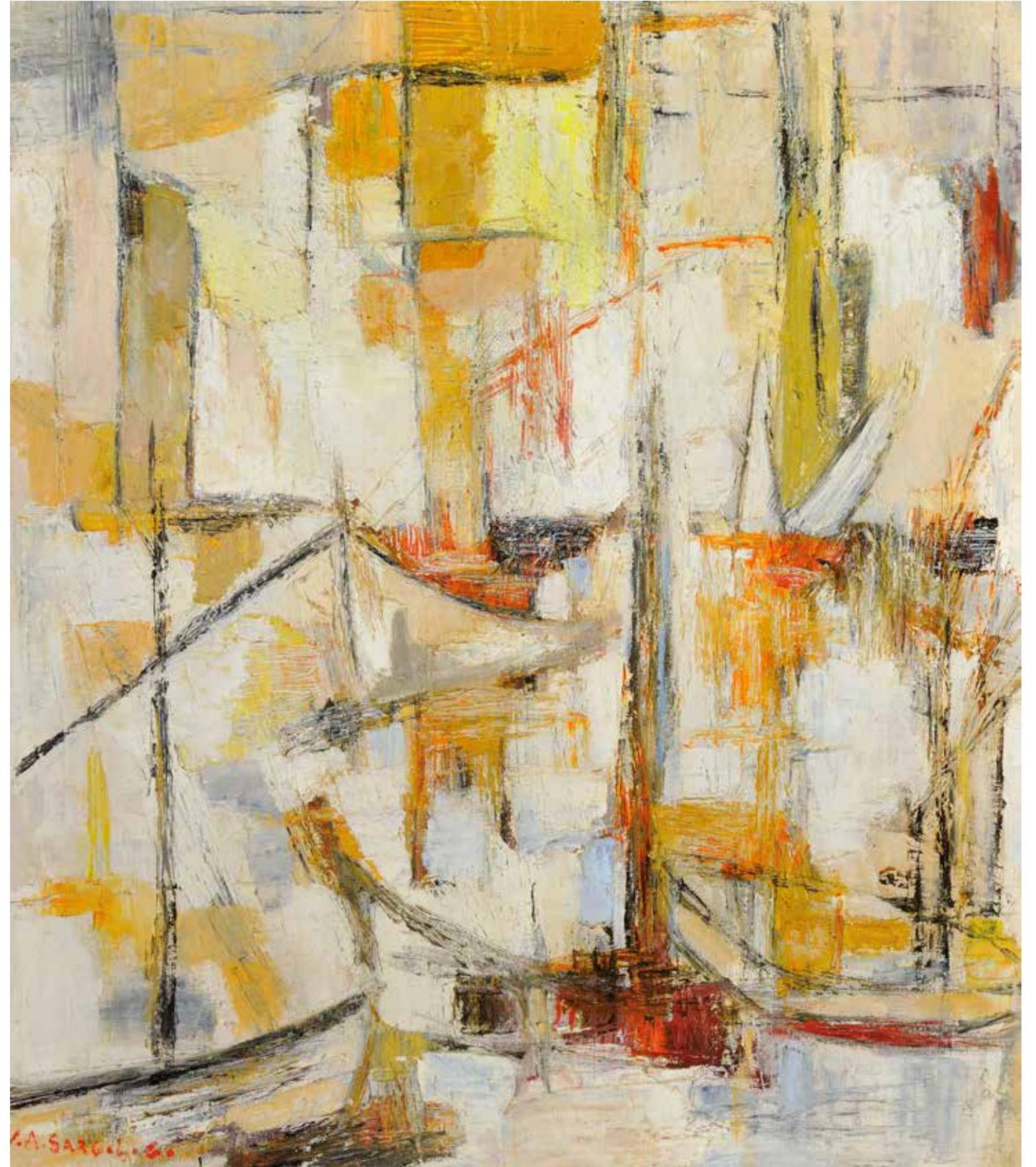
18,000 - 25,000 \$

Provenance:

Acquired directly from the artist by the present owner.

Note:

This artwork is accompanied by a certificate of authenticity from the Yvette Ashkar estate.



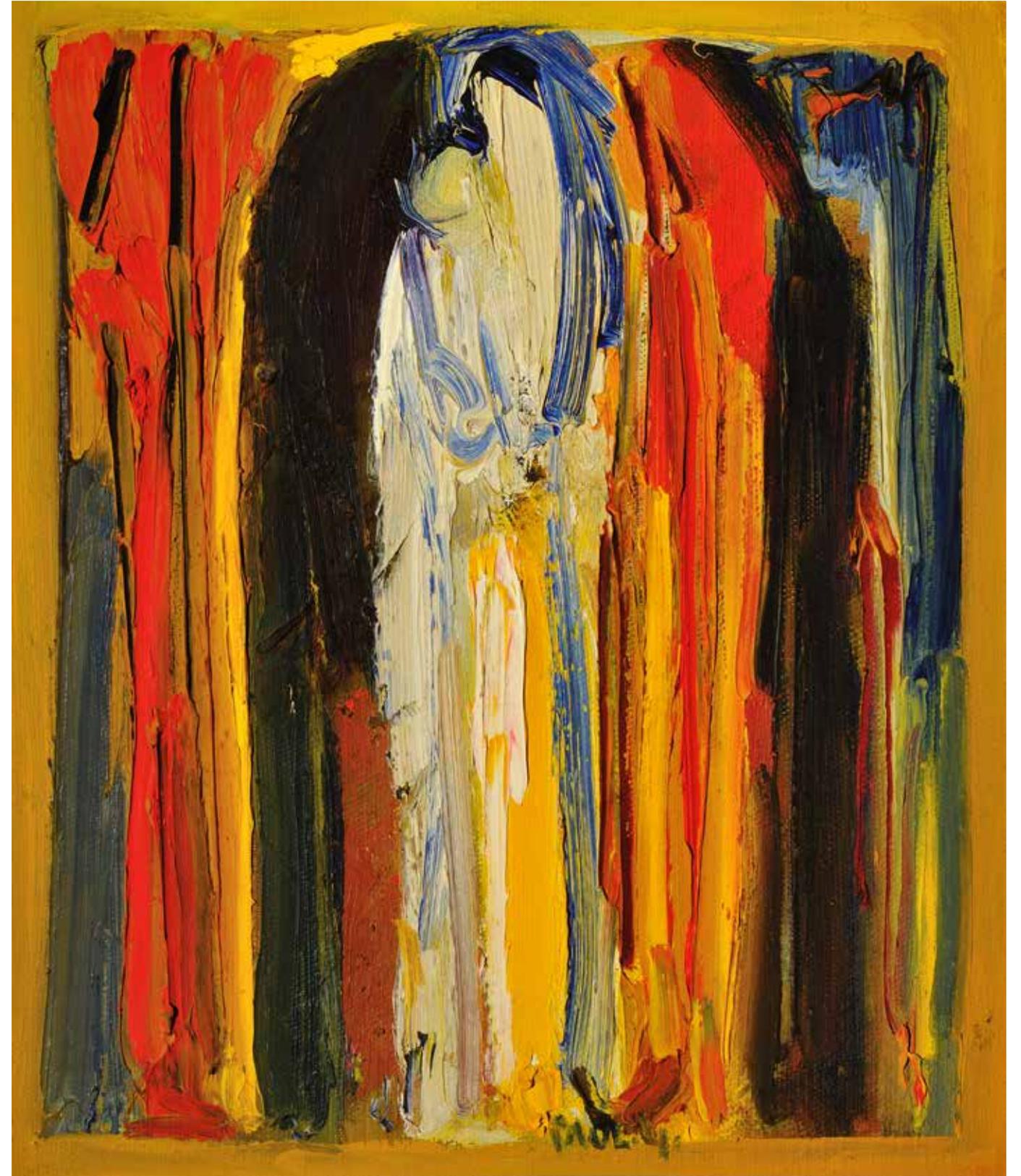
LOT 20**Paul Guiragossian (1926 - 1993)***Générations, c. 1974*

Oil on canvas
Signed lower right
35 x 30 cm

9,000 - 18,000 \$

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

Note:
This artwork is accompanied by a certificate of authenticity
from the Paul Guiragossian Foundation.
© Courtesy of the Paul Guiragossian Foundation.



**LOT 21****Alfred Babsous (1924 - 2006)***Modèle, 1987*

Bronze
 48.5 x 31 x 13 cm
 1/8

7,000 - 9,000 \$

Note:

This artwork is accompanied by a certificate of authenticity
 from the Alfred Babsous Foundation.



LOT 22**Alfred Babsous (1924 - 2006)***Abstract, 2003*

Mixed media on wooden board
Signed and dated lower right
49 x 50 cm

9,000 - 12,000 \$

Note:

This artwork is accompanied by a certificate of authenticity
from the Alfred Basbous Foundation.



LOT 23**Willy Aractingi (1930 - 2003)***Coucher de Soleil sur la Plage, 1974*

Oil on canvas

Signed dated and titled on the back

80 x 80 cm

10,000 - 15,000 \$

Provenance:

Acquired directly from the artist by the present owner.

Note:

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



**LOT 24****Helen Khal (1923 - 2009)***Evening Bloom*

Oil on paper mounted on board
 Signed lower left
 Titled on the back
 35 x 43 cm

8,000 - 12,000 \$

Provenance:
 Acquired directly from the artist by the present owner.

**LOT 25****Helen Khal (1923 - 2009)***Red Eyed Fish*

Oil on paper mounted on board
 Signed lower left
 Titled on the back
 42 x 50 cm

9,000 - 15,000 \$

Provenance:
 Acquired directly from the artist by the present owner.

“El-Bacha is known as a master of colour. His colours are vibrant, bold and often breathtaking whether in aquarelle, oils, pastels or gouache. They define the flowing and often childlike forms of the subjects he chooses to depict, and dictate the joyous spirit and serenity that permeates his work. “I begin many of my paintings with lots of black in them but then find with time that the black begins to disappear,” he says.

Light and shadow are pronounced elements in El-Bacha’s paintings, acting as a kind of compensation for the relative absence of darkness and reinforcing a sense of wholeness and balance that would not otherwise be apparent.”

Nada Al Awar, Amine El Bacha, Observing Life, Beirut, 2008, p 141.

LOT 26

Amine El Bacha (1932 - 2019)

L'Attente, 2008

Oil on canvas

Signed and dated lower left

Signed dated and titled on the back

70 x 60 cm

15,000 - 25,000 \$

Provenance:

Alwane Gallery, Beirut.

Acquired from the above by the present owner.

Note:

This artwork is accompanied by a certificate of authenticity from the Amine El Bacha Foundation.



LOT 27

Hussein Madi (1938)

Untitled, 2020

Acrylic on canvas
Signed and dated lower left
Signed and dated on the back
135 x 135 cm

35,000 - 45,000 \$

Note:
This artwork is accompanied by a certificate of authenticity
from the Atelier Madi.



LOT 28

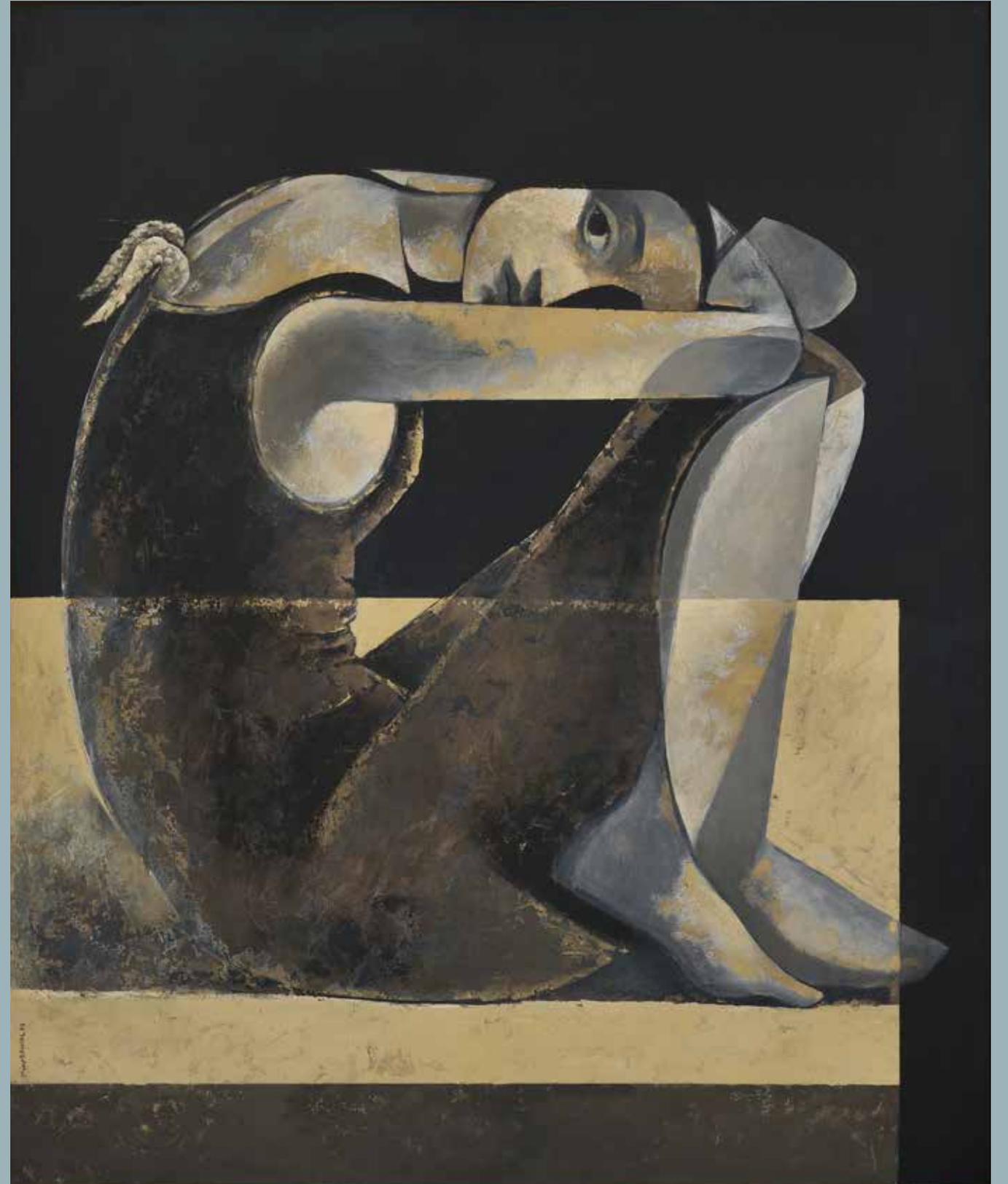
Safwan Dahoul (1961)

Dream, 2003

Acrylic on canvas
Signed and dated lower left
120 x 100 cm

35,000 – 50,000 \$

Provenance:
Ayyam Gallery, Damascus.
Acquired from the above by the present owner.



“Safwan Dahoul’s body of work explores his psychic terrain, visible through the changing details of the same composition. Additionally, through the impersonal personalisation of his work, Dahoul speaks to a broader audience, one of an oppressed population.

This 2003 work features the same beautifully melancholic, single sided figure which recurringly appears in his works. The muse and subject of all his paintings is said to be his college sweetheart and wife, Nawar. Dream was executed before Dahoul signed with Ayyam Gallery, and before losing his wife to cancer. Unlike his later developed style, the rawness of Dahoul’s technique is visible in this early work. Here, the composition is less triangular, and the edges are less sharp than his later works, the intimacy of the moment is palpable. Dahoul has evolved in style, becoming more cubic with time, yet the same figure has continued to dominate his canvases, all titled Dream, a kind of uninterrupted narrative.”



LOT 29

Ayman Baalbaki (1975)

The World in Conflict, 2016

Acrylic on canvas
Signed and dated lower left
80 x 100 cm

25,000 - 35,000 \$

Note:
This artwork is accompanied by a certificate of authenticity
from the artist.





LOT 30

Hannibal Srouji (1957)

Série Healing Bands, Mer, 2021

Série Healing Bands, Ur, 2013

Acrylic and fire on canvas
Signed and dated on the back
225 x 25 cm

Acrylic and fire on canvas
Signed and dated on the back
225 x 22 cm

5,000 - 9,000 \$

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

Note:
This artwork is accompanied by a certificate of authenticity
from the artist.

“In these works I aim at liberating the canvas of the force of gravity the pushes us to see the work of art in a unique sense. Consequently opening the possibilities to “play” with the works and see them not only in the manner that I propose them; but also as the spectator can imagine them to be...

Thus, they are an invitation to enter in the “Game” of “re-creation”!

I consider Art, in general, and the artistic creation, in particular, as a way to personal liberation first and collective then after...

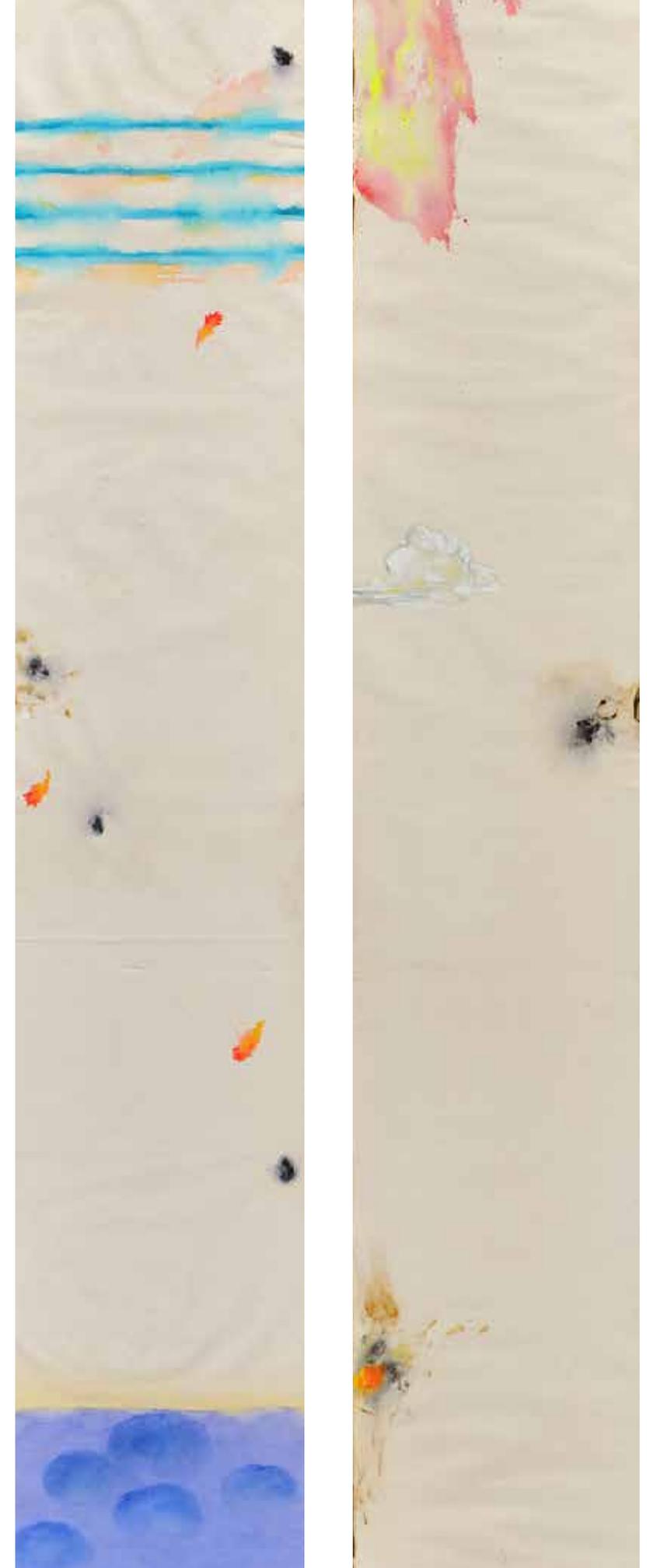
The element of “Play” is especially important. It is underlying and implicit in the works. It is at the root of all creative processes. It is also, in my case, the escape, a positive path out when the world around me had become unbearably violent and hostile. In a way, I use it to re-create the “coherent” world that was taken away from me. Play to tackle the collective memory of 15 years of social chaos. Play as a lucid dance between life and death, a light uplifting dance. “Play” opens doors to exchange and communication that goes beyond cultural barriers.

Along these tracks, these works remain autobiographical as they exist as a result of converging forces, encounters, events and people; where our paths crossed. Using fragments of childhood memories, simple references to natural elements, signs and significant marks to create a harmonious visual space, where parts are complete, yet in their multiple, they complete the whole.

Each “band” endeavors to stand on its own, yet, it stands stronger with the others, with all their contradictions. If there is a message here, it is obvious: “Together we thrive...”.

Somehow, these “bands” make reference to the soul of people who I qualify as “luminous” people: Simple human beings who work in the positive sense in this world to whom I dedicate this exhibition.”

Hannibal Srouji, Healing Bands.



“An architecture graduate at heart, Takriti’s work has come to be known for its carefully constructed angles, but also for the light that trespasses through the canvas onto the spectator, making his figures and colors stand out. Takriti’s attention to detail gives a sense of warmth and familiarity to “Silence”: the woman’s earring, the baby’s hyper realist diaper, the wood detail... Typical of Takriti’s style, one can feel the warmth of the moment but also its absence, its fictionality. Here, the spectator is aware of his role, providing a sense of voyeurism.”

LOT 31

Khaled Takreti (1964)

Le Silence

Acrylic on canvas
195 x 130 cm

12,000 – 18,000 \$

Provenance:
Ayyam Gallery, Damascus.
Acquired from the above by the present owner.



LOT 32

Abdallah Mourad (1958)

Untitled, 2006

Mixed media on canvas
Signed and dated in the middle
120 x 105 cm x 2

4,000 - 6,000 \$

Provenance:
Ayyam Gallery, Damascus.
Acquired from the above by the present owner.



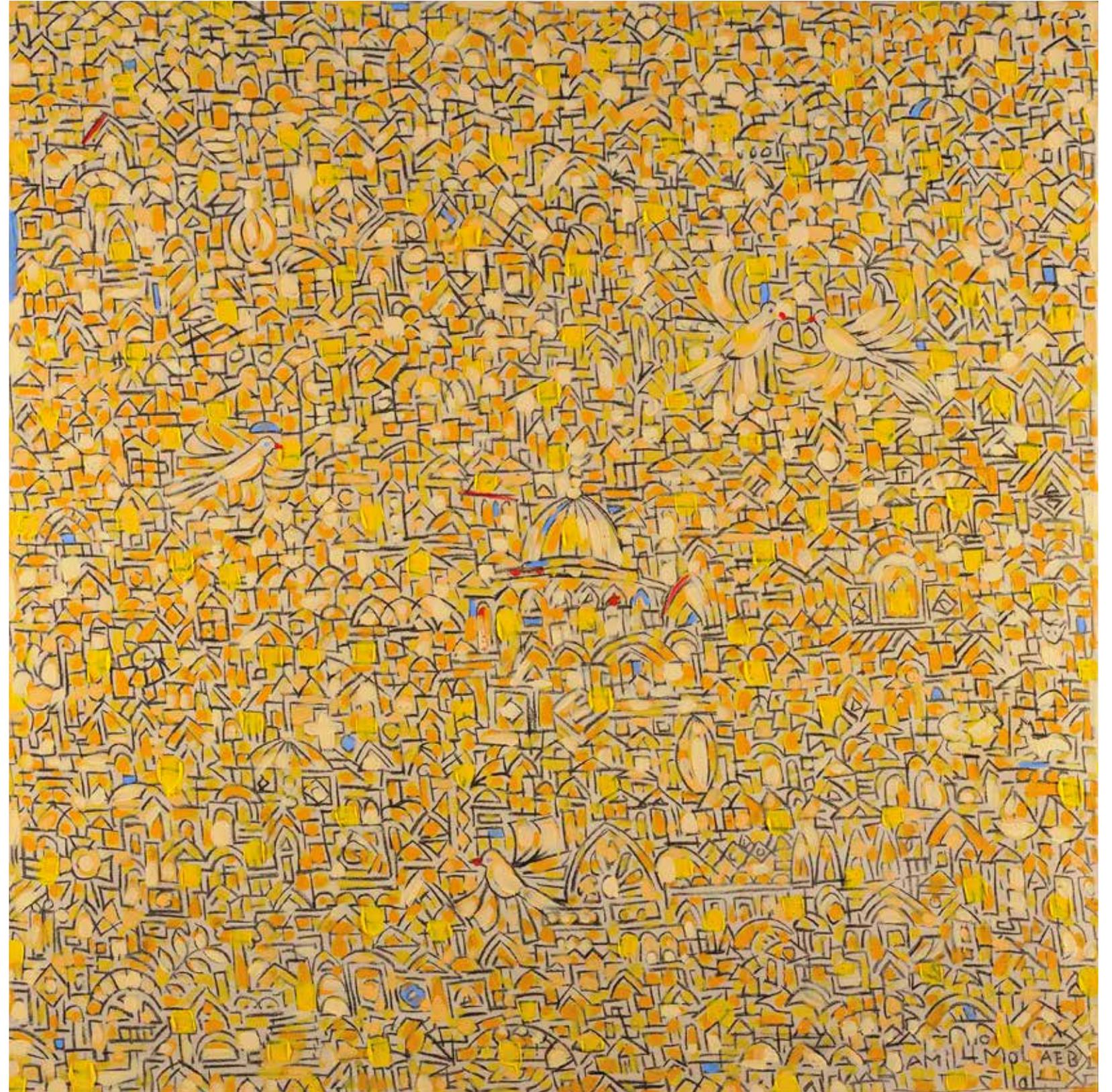
LOT 33**Jamil Moaleb (1948)***Jerusalem*

Oil on canvas
Signed lower right
100 x 100 cm

11,000 - 15,000 \$

Note:

This artwork is accompanied by a certificate of authenticity
from the Jamil Moaleb Museum.



**LOT 34****Ghassan Ghazal (1961 - 2016)***Untitled, 2009*

Mixed media on canvas
Signed and dated on the back
140 x 178 cm

4,000 - 7,000 \$

Provenance:
Ayyam Gallery, January 2010, Beirut, Lot 41.
Acquired from the above by the present owner.

LOT 35**Walid El Masri (1979)***Untitled, 2009*

Mixed media on canvas
Signed and dated lower left
110 x 75 cm

2,500 - 4,000 \$

Provenance:
Ayyam Gallery, Damascus.
Acquired from the above by the present owner.



**LOT 36****Ahmad Moualla (1958)***Untitled, 2001*

Mixed media on canvas
Signed and dated lower left
20 x 60 cm x 2

2,000 - 4,000 \$

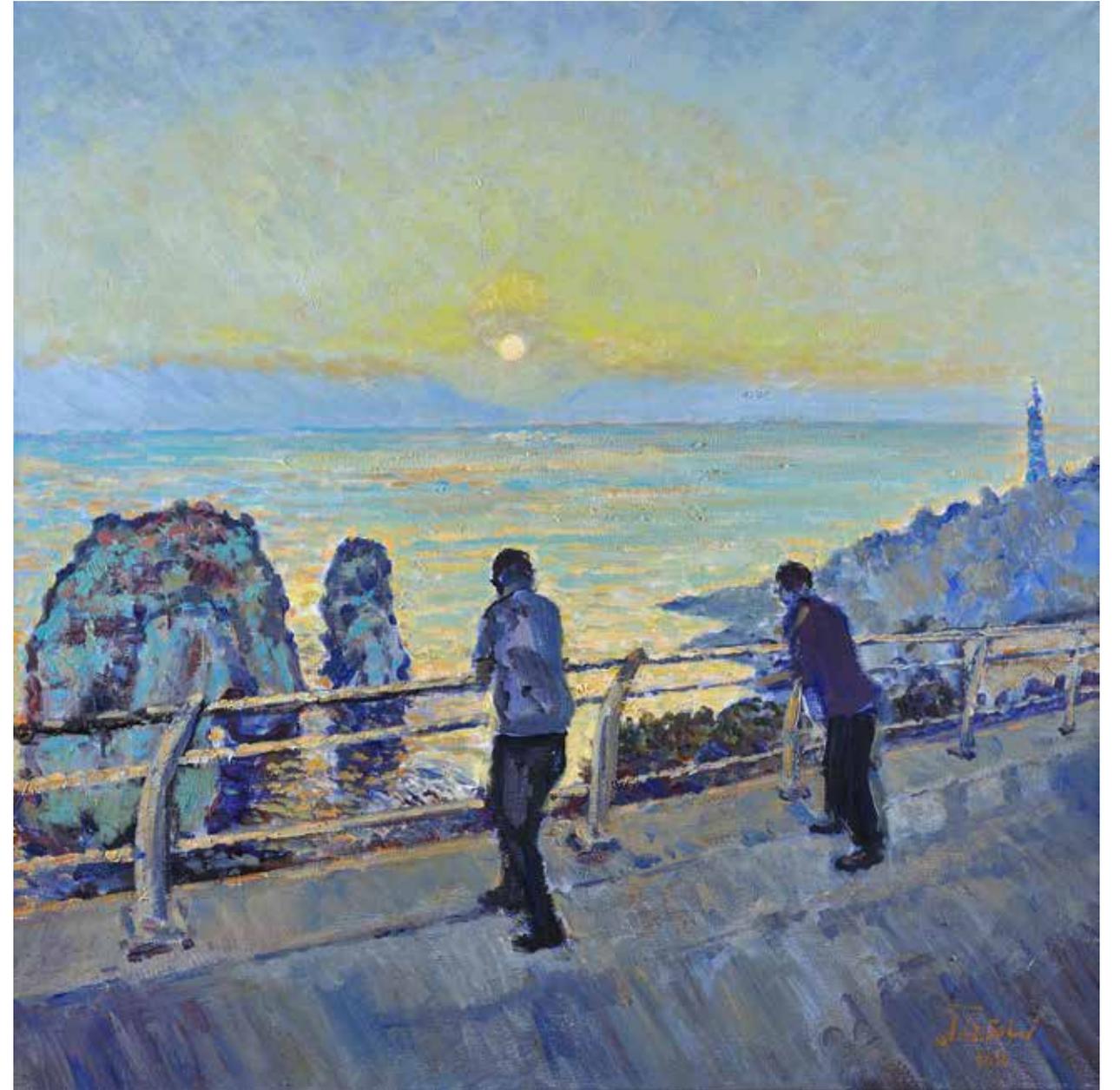
Provenance:
Ayyam Gallery, Damascus.
Acquired from the above by the present owner.

LOT 37**Oussama Baalbaki (1978)***Sunset at Raouche, 2021*

Oil on canvas
Signed and dated lower right
100 x 100 cm

5,000 - 7,000 \$

Note:
This artwork is accompanied by a certificate of authenticity
from the artist.



**LOT 38****Jamil Molaeb (1948)***Parcours de Velours, 1994*

Oil on canvas
Signed lower right
Dated and titled on the back
80 x 100 cm

7,000 - 10,000 \$

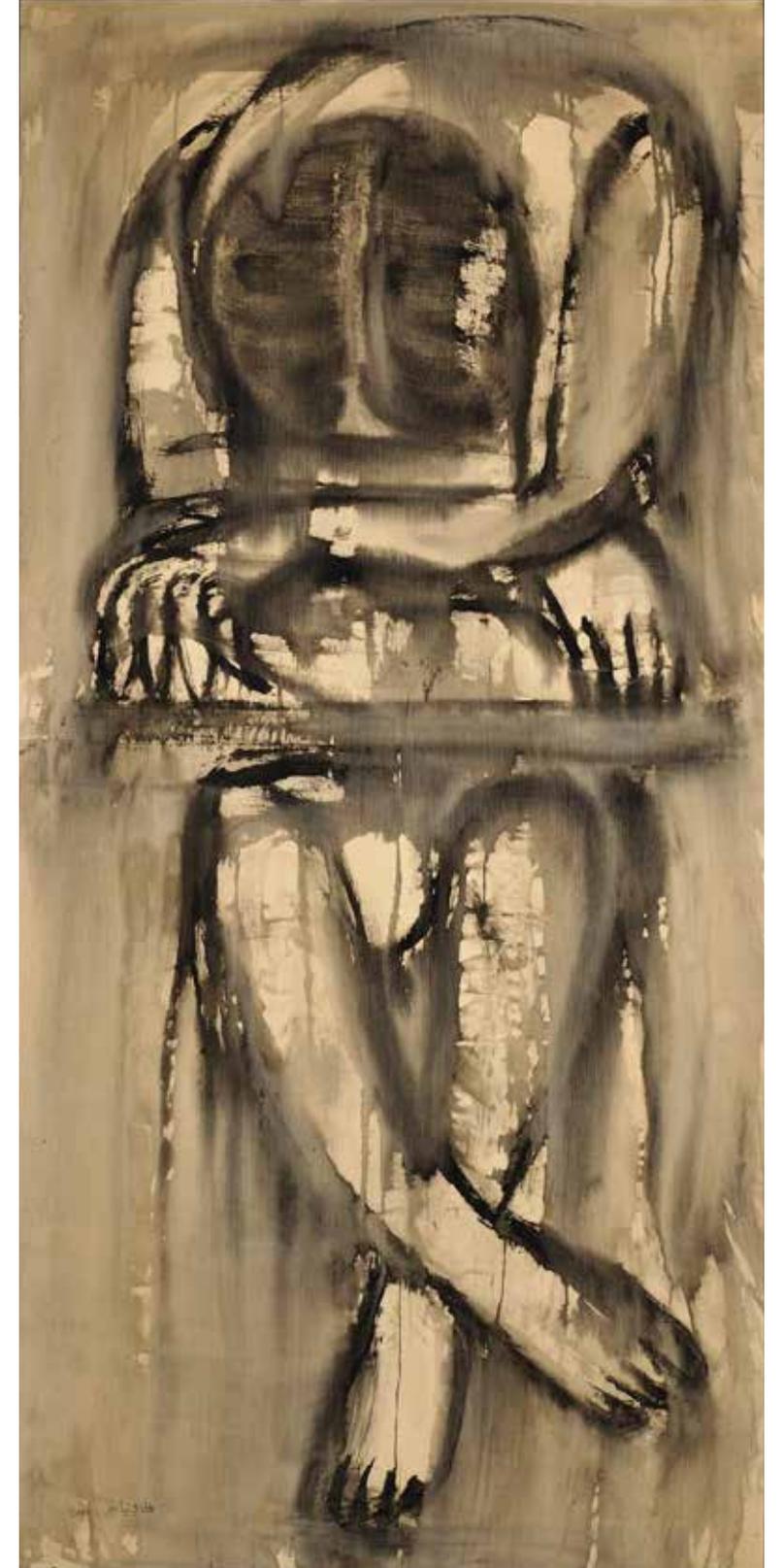
Provenance:
Acquired directly from the artist by the present owner.

LOT 39**Fadi Yazigi (1966)***Untitled, 2001*

Ink on canvas
Signed and dated lower left
170 x 82 cm

4,000 - 8,000 \$

Provenance:
Ayyam Gallery, Damascus.
Acquired from the above by the present owner.



LOT 40**Hassan Jouni (1942)***Symphonie de l'Hiver, 2008*

Oil on canvas
Signed lower right
110 x 130 cm

8,000 - 12,000 \$

Provenance:
AT Auction, October 2014, Beirut, Lot 52.
Acquired from the above by the present owner.



LOT 41

Raouf Rifai (1954)

Untitled, 1999

Oil on canvas
Signed and dated lower right
Signed and dated on the back
100 x 100 cm

4,000 - 8,000 \$

Provenance:
Acquired directly from the artist by the present owner.





LOT 42

Yvette Ashkar (1928)

Untitled

Mixed media on paper
Signed lower left
14 x 11 cm

2,000 - 3,000 \$

Provenance:
AT Auction, March 2019, Beirut, Lot 80.
Acquired from the above by the present owner



LOT 43

Jamil Molaeb (1948)

Paysage

Gouache on paper
Signed lower right
50 x 63 cm

1,500 - 3,000 \$

Provenance:
Acquired directly from the artist by the present owner.



LOT 44

Jamil Molaeb (1948)

Cueillette de Bananes, 2020

Oil on canvas
Signed lower right
Dated lower left
54 x 70 cm

3,000 - 5,000 \$

Provenance:
Acquired directly from the artist by the present owner.



LOT 45

Nadia Saikali (1936)

Personnages, 1962

Gouache on paper
Signed and dated lower right
49 x 31 cm

1,500 - 2,500 \$

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



LOT 46

Assadour Bezdikian (1943)

Untitled, 1996

Watercolor on paper
Signed and dated lower right
18 x 25.5 cm

1,800 - 2,500 \$

Provenance:
Alwane Gallery, Beirut.
Acquired from the above from the present owner.

LOT 47

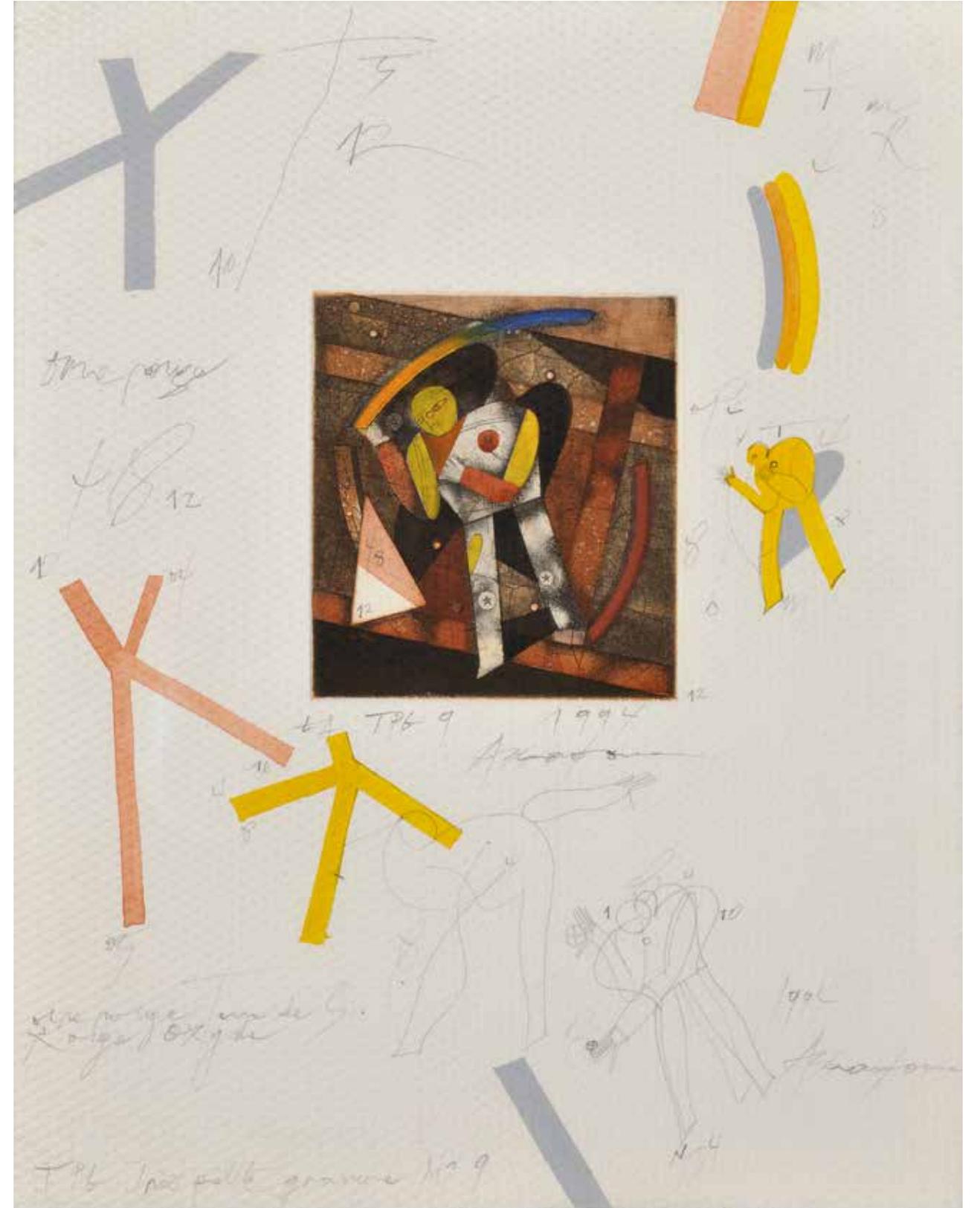
Assadour Bezdikian (1943)

Untitled 9, 1994

Etching with watercolor
Signed and dated lower right
Titled and editioned lower left
32 x 25 cm
Artist's proof

800 - 1,500 \$

Provenance:
Alwane Gallery, Beirut.
Acquired from the above from the present owner.





LOT 48

Aref El-Rayess (1928 - 2005)

Untitled, 1974

Lithograph
Signed and dated lower right, numbered lower left
75/500
34 x 51 cm

300 - 600 \$

Provenance:
Gift from the artist to a private collector, Lebanon.
Acquired from the above by the present owner.

LOT 49

Aref El-Rayess (1928 - 2005)

Untitled, 1974

Lithograph
Signed and dated lower right, numbered lower left
75/500
51 x 34 cm

300 - 600 \$

Provenance:
Gift from the artist to a private collector, Lebanon.
Acquired from the above by the present owner.



Index

A

Abdullah Mourad 32
 Ahmad Moualla 36
 Alfred Basbous 21, 22
 Amine El Bacha 26
 Aref El Rayess 4, 48, 49
 Assadour Bezdikian 46, 47
 Ayman Baalbaki 29

C

Bibi Zogbe 7

C

Cesar Gemayel 5, 6

E

Elie Kanaan 16
 Etel Adnan 2

F

Fadi Yazigi 39
 Fateh Moudaress 11

G

Georges Cyr 9
 Ghassan Ghazal 34

H

Hanibal Srouji 30
 Hassan Jouni 41
 Helen Khal 14, 24, 25
 Hussein Madi 1, 3, 27

J

Jamil Molaeb 33, 38, 43, 44
 Jean Khalife 8
 Juliana Seraphim 15

K

Khaled Takreti 31

M

Moustafa Farroukh 10

N

Nadia Saikali 12, 45

O

Oussama Baalbaki 37

P

Paul Guiragossian 20

R

Raouf Rifai 40

S

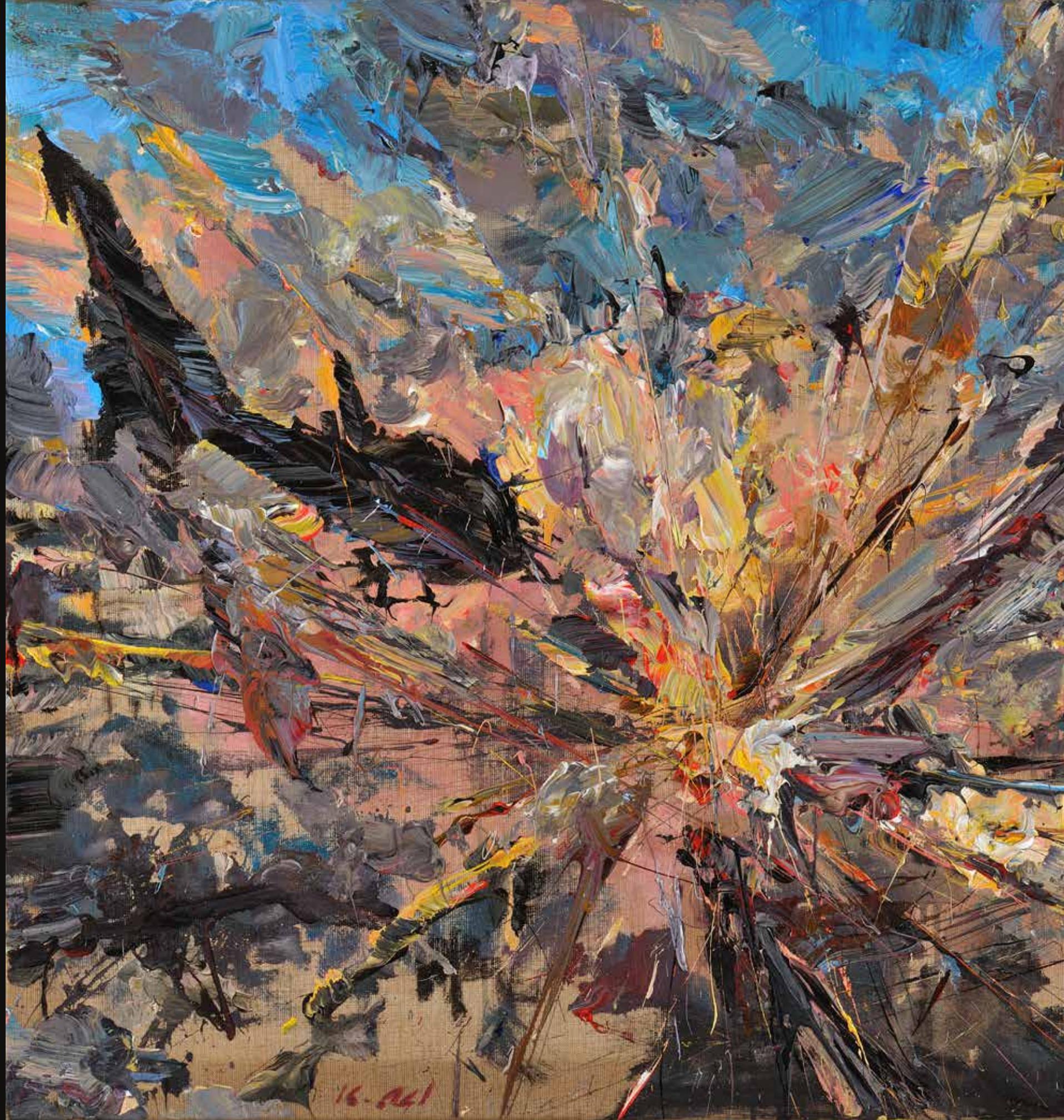
Safwan Dahoul 28
 Saloua Raouda Choucair 13
 Shafic Abboud 17, 18

W

Walid El Masri 35
 Willy Aractingi 23

Y

Yvette Ashkar 19, 42



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The auction will end with a 2 minute stagger between lots, for example lot 1 will begin to end at 2.00pm, lot 2 will be 2.02 pm, lot 3 will be 2.04pm and so forth. The auction is set to have a 3 minute auto extension, If a bid is placed within the final 2 minutes of the lot, the end time for that lot will be extended by a further 3 minutes from the point of that bid being placed. This auction will end in the standard way, the lots will close if no bid is placed within the last 2 minutes. The lots will not necessarily end in order and they will not collectively end at the same point.

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A buyer's premium of 18% is added to the hammer price and is payable by the purchaser as part of the total purchase price.

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