

An abstract painting featuring a stylized figure in profile, facing right. The figure has a dark, textured head and is wearing a green garment. In the foreground, there is a bowl filled with yellow and orange contents, possibly fruit or flowers. The background is composed of large, flat areas of color, including pink, blue, and orange. The overall style is modern and expressive.

NADA BOULOS  
*Auction*

Modern and Contemporary  
Art from Lebanon and the  
Middle East

Online Auction  
10 - 13 June 2023



Adm...



NADA BOULOS  
*Auction*

3

For Sale :

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

Online Auction

Bidding Starts:

Saturday, June 10th at 11 AM

Bidding Ends:

Tuesday, June 13th at 5 PM

Viewing Dates:

Friday, June 9th, 11 AM - 5 PM

Saturday, June 10th, 11 AM - 5 PM

Sunday, June 11th, 11 AM - 5 PM

Monday, June 12th, 11 AM - 5 PM

Tuesday, June 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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**Nada Boulos Al Assaad**

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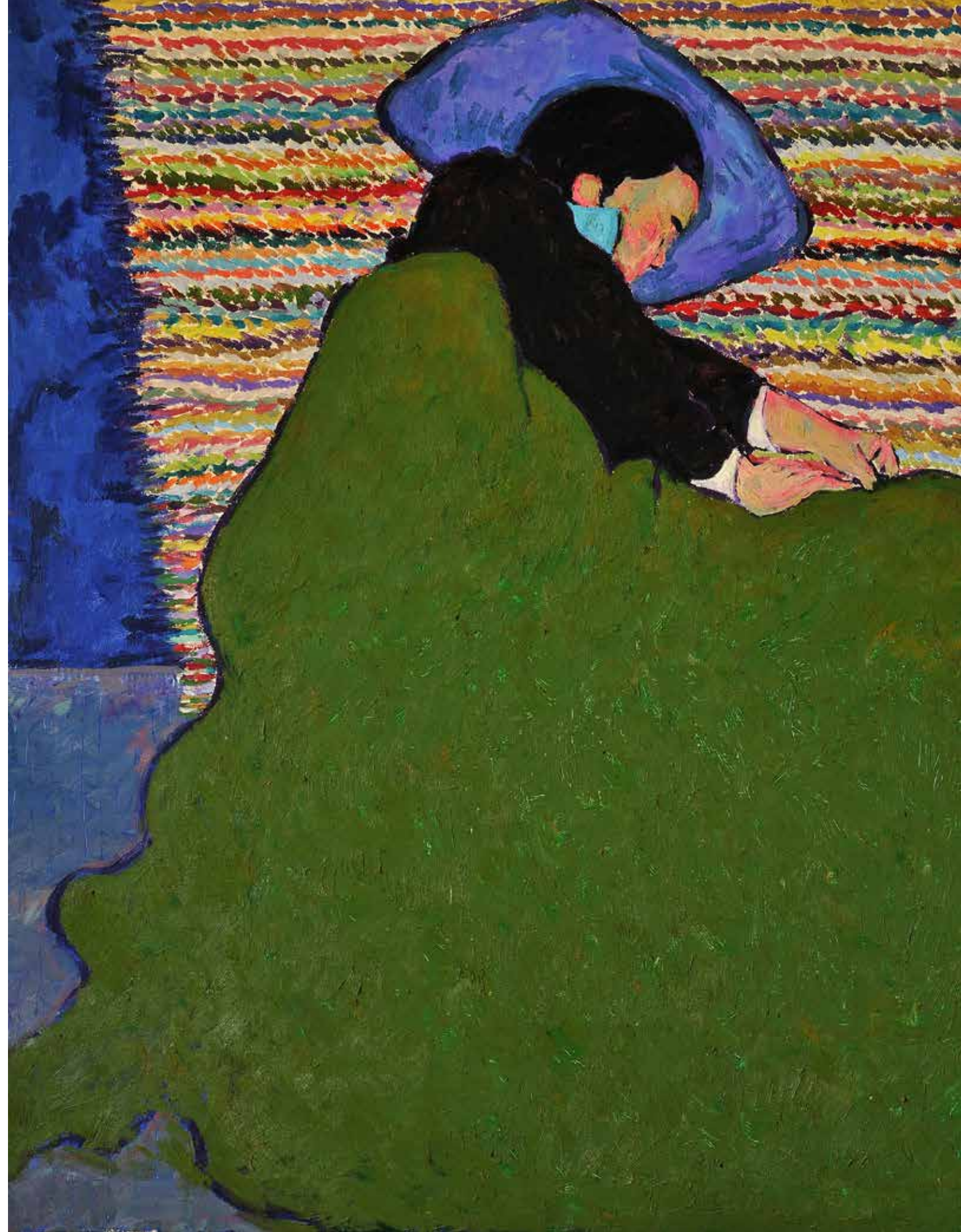
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**Important notice regarding  
payments:**

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







### NADA BOULOS

Nada Boulos is an established and experienced auctioneer in Beirut, Lebanon. After obtaining degrees in political science from the American University of Beirut and University Paris II in Paris, she joined Sotheby’s Institute of Art in London. An intensive training course at Sotheby’s led her to work with Guy Loudmer, a leading auctioneer at Drouot in Paris.

Upon returning to Lebanon in 1992, Boulos founded her own auction house, building upon her expertise in Middle Eastern art and the business of auctioneering. This made her one of the country’s pioneers to launch auctions specializing in modern and contemporary art from the Middle East. After a hiatus in 1998, she returned to the scene in March 2004. From 2011 to 2019, she organized biannual auctions which took place in a scenic and picturesque Lebanese mansion with a garden situated in the heart of Beirut. Since the pandemic, they have been held remotely four times a year to ensure the best health and safety measures.

Boulos’ passion for the arts and her experience working with Lebanese artists and patrons have earned her the trust and respect of a plethora of clients on all sides of transactions – sellers, buyers and artists. Moreover, charitable institutions and NGOs have and continue to ask her to organize auctions to benefit their causes. These include Brave Heart, Heartbeat, the Children’s Cancer Center, Oum El Nour and OpenMinds. All of these auctions have thus far been well attended, lively and successful.



### 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 Master’s 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. Yasmina’s interest in non-western art canons enticed her to work at Christies Chinese art department and Sotheby’s 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.

### ADVISOR

ALIA AL ASSAAD

### PHOTOGRAPHS

AGOP KANLEDJIAN

### TEXTS

CARINE CHELHOT LEMYRE



This highly anticipated auction is distinguished by its focus on diversity. The beginning section enchants us with the creations on paper by Etel Adnan, Huguette Caland, Juliana Seraphim, Georges Doche, Samir Abi Rached, Aref El Rayess, and Paul Guiragossian, amongst others.

Etel Adnan, the acclaimed author and artist surprises us with works illustrating her complex relationship with language and fascination with inkpots. Caland's watercolour and ink composition enthralls with its circular shapes contrasting with black brushwork. Hussein Madi and Fatima El Hajj, on the other hand, chose one of the most traditional subjects – the fruit plate, painted as a still life or “nature morte” in an abstract fashion, liberating themselves from a fidelity of representation.

We then delve into the realm of the modern era whose pieces include, but are not limited to, those of Amine El Bacha, Omar Onsi, Willy Aractingi, Helen Khal, Fateh Mudaress, and Paul Guiragossian. According to the information provided by the painting's owner, Guiragossian presents us with an abstracted map of Palestine recognizable by the flag's three colours.

Omar Onsi, Amine El Bacha and Willy Aractingi seem to have found a common fascination with the Mediterranean – an intrigue manifested in their collective illustrations of the latter. El Bacha's exceptionally large-scale painting delves into themes associated with leisure and the female body, which he connects with the allure of the Mediterranean and the joy of leisurely moments. Onsi's *House by the Sea* (1950) illustrates a tranquil coastal scene. The painting emanates a serene calmness, inviting an immersion in its soothing atmosphere. In contrast, Aractingi's relationship with the sea is characterized by a joyful exuberance. In their explorations centered on the Mediterranean, Onsi, El Bacha, and Aractingi evoked narratives ranging from tranquility, leisure, and joy.

The Mediterranean continues to predominate in a diptych landscape painting by Marwan Sahmarani that captures the essence of the Bay of Jounieh. Further extending to a fascination with nature, a rare wooden sculpture by Jamil Molaeb, marking a departure from his usual paintings, evokes his relationship to the natural world and invites us to reflect on our own. The sale also includes six different paintings symbolizing Molaeb's prolific career, ranging from the figurative, such as that of the Al-Aqsa Mosque in Jerusalem, to a magnifying abstract piece encapsulating the different shades of red.

The auction concludes with the works of present-day figures such as Rima Amyuni, Anas Al Braehe, Mazen Rifai, amongst others. The sale's entire collection will immerse you in the diversity of its artists and the materials of their oeuvres.







LOT 1

**Hussein Madi (1938)**

*Bull, 2002*

Lithograph  
Signed and dated lower right, editioned lower left  
2/33  
33 x 47 cm

**1,500 - 2,500 \$**

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

LOT 2

**Hussein Madi (1938)**

*Interior Scene, 1999*

Lithograph  
Signed and dated lower right, editioned lower left  
77/90  
62 x 48 cm

**1,500 - 2,500 \$**

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



LOT 3

Shafic Abboud (1926 - 2004)

*Untitled*

Lithograph

Signed lower right, editioned lower left

101/150

41 x 55 cm

800 - 1,500 \$

Provenance:

Private Collection, Lebanon.

Ader, June 2011, Paris, Lot 234.

Nada Boulos Auction, December 2022, Lot 14.

Acquired from the above by the present owner.





LOT 4

**Dia Azzawi (1939)**

*The First Language, 2005*

Lithograph

Signed and dated lower left

Editioned lower right and titled in the middle

10/30

49 x 62 cm

1,000 - 2,000 \$

Provenance:

Galerie Claude Lemand, Paris.

Acquired from the above by the present owner.





LOT 5

Hussein Madi (1938)

*Untitled, 2006*

Lithograph  
Signed and dated lower right,  
editioned lower left  
7/99  
70 x 100 cm

2,000 - 4,000 \$

Provenance:  
Private collection, Lebanon.





**LOT 5 BIS**

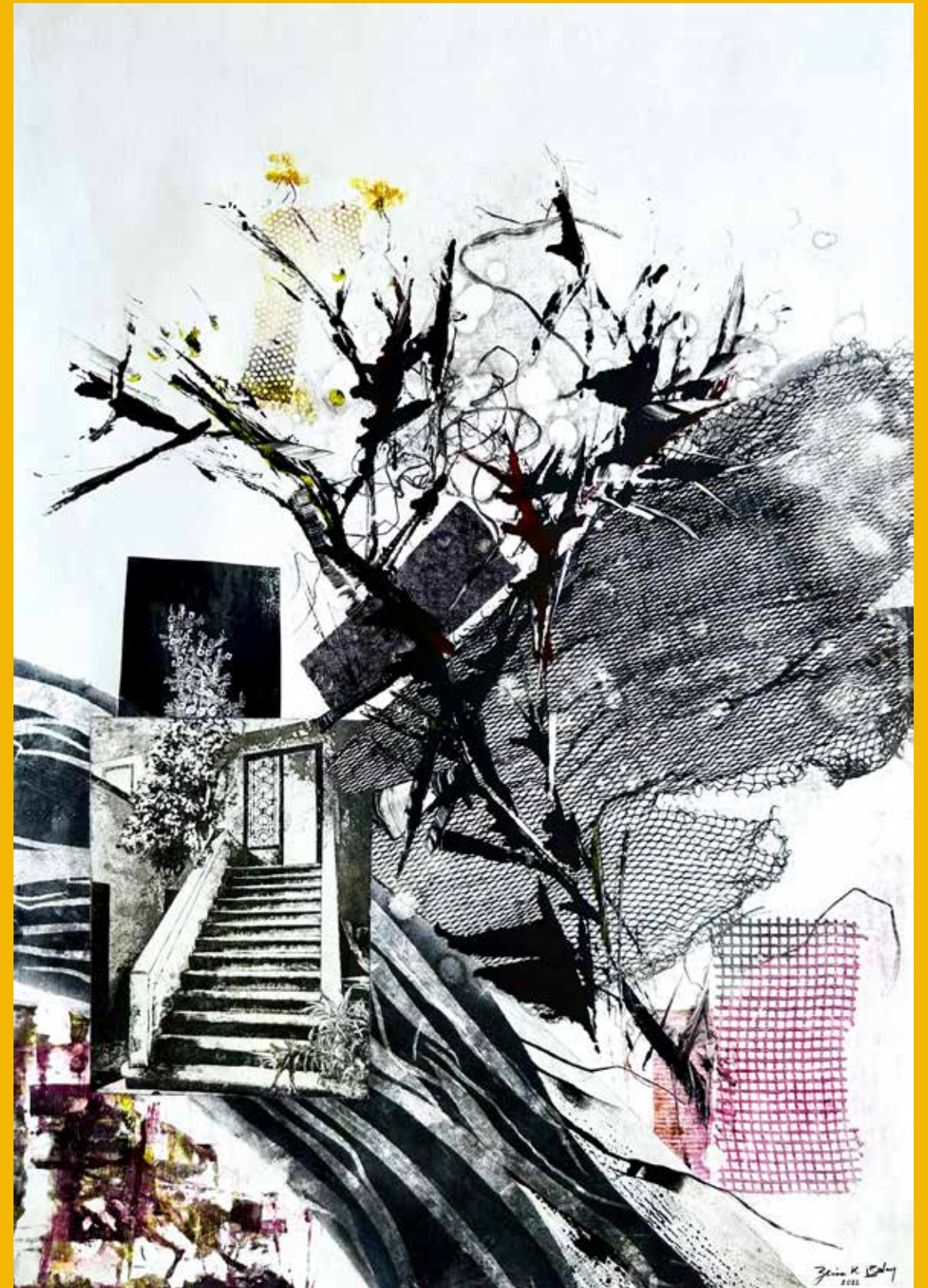
**Zeina Kamareddine Badran (1960)**

*The Stairs, 2022*

Monotype, aquatint and collage on Murillo paper 300g  
Signed and dated lower right  
91 x 64 cm

**1,800 - 2,500 \$**

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





## LOT 6

**Juliana Seraphim (1934 - 2005)**

*Untitled*

Ink on paper  
26 x 12 cm x 2

**500 - 1,000 \$**

Provenance:  
Private Collection, Lebanon.  
FA Auction, October 2021, Lot 6.  
Acquired from the above by the present owner.



## LOT 7

**Georges Doche (1940 - 2018)**

*Untitled*

Watercolor on paper  
Signed lower left  
73 x 50 cm

**1,000 - 2,000 \$**

Provenance:  
Private collection, Lebanon.  
Arcache Auction, March 2021, Lot 104.  
Acquired from the above by the present owner.





## LOT 8

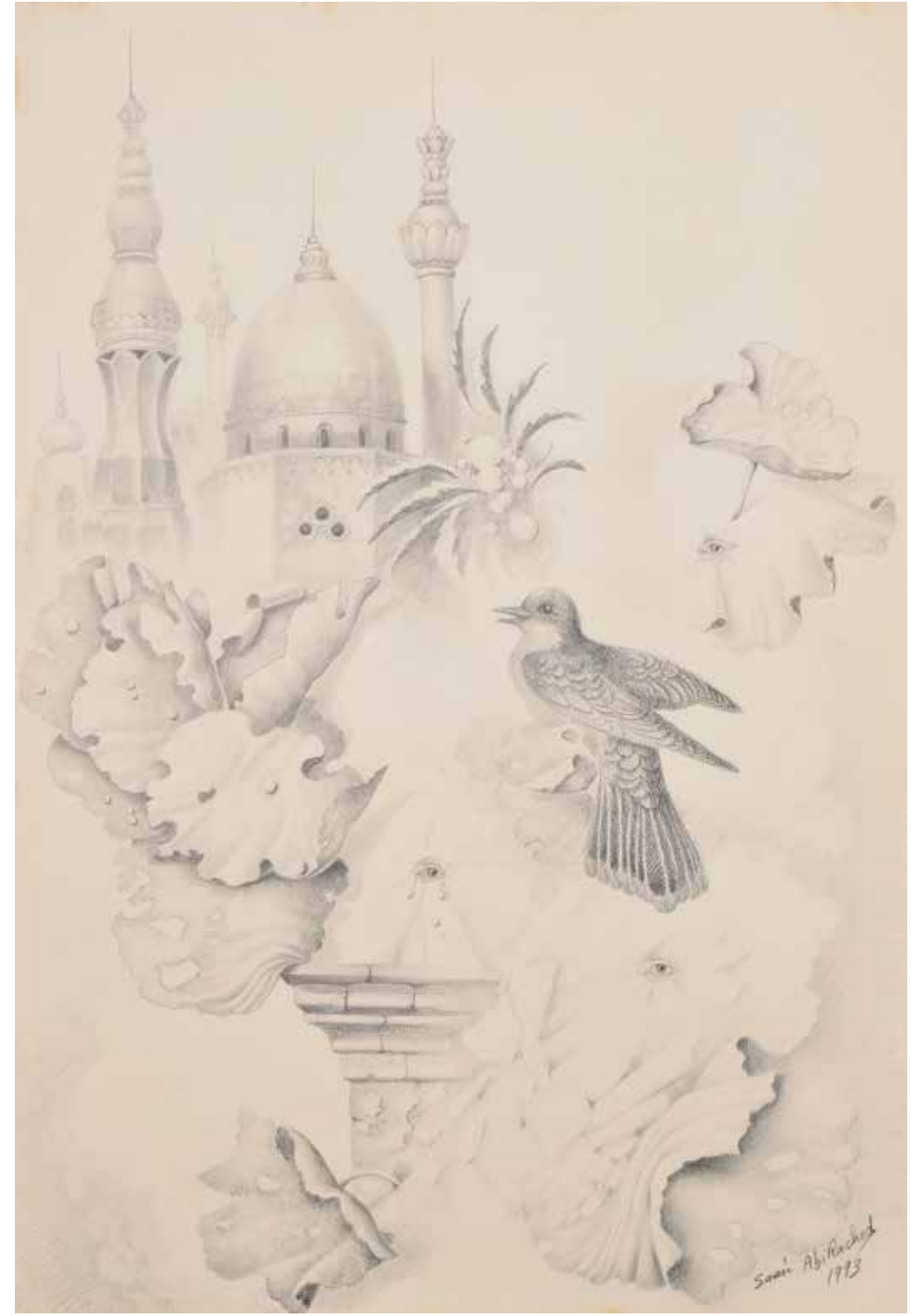
**Samir Abi Rached (1947)**

*Untitled, 1993*

Pencil on paper  
Signed and dated lower right  
47 x 32 cm x 2

**1,000 - 1,500 \$**

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







**LOT 9**

**Aref El Rayess (1928 - 2005)**

*Silhouettes, 1996*

Ink on paper  
Signed and dated lower right  
36 x 50 cm

**2,000 - 4,000 \$**

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

**LOT 10**

**Hussein Madi (1938)**

*Nu de Femme, 1990*

Charcoal on paper  
Signed and dated lower left  
41 x 29 cm

**2,000 - 4,000 \$**

Provenance:  
Private collection, Lebanon.





**LOT 11****Paul Guiragossian (1926 - 1993)***Femme à l'Oud, c. 1988*

Watercolor on paper

Signed lower right

36.5 x 29.5 cm

**3,000 - 5,000 \$**

Note:

This artwork is accompanied by a certificate of authenticity  
from the Paul Guiragossian Foundation.

© Courtesy of the Paul Guiragossian Foundation.





**LOT 12****Paul Guiragossian (1926 - 1993)***The Coming of the Ship, inspired by Khalil Gibran's The Prophet (Gibraniyat series), 1981*

Watercolor on paper  
 Signed lower right  
 70 x 50 cm

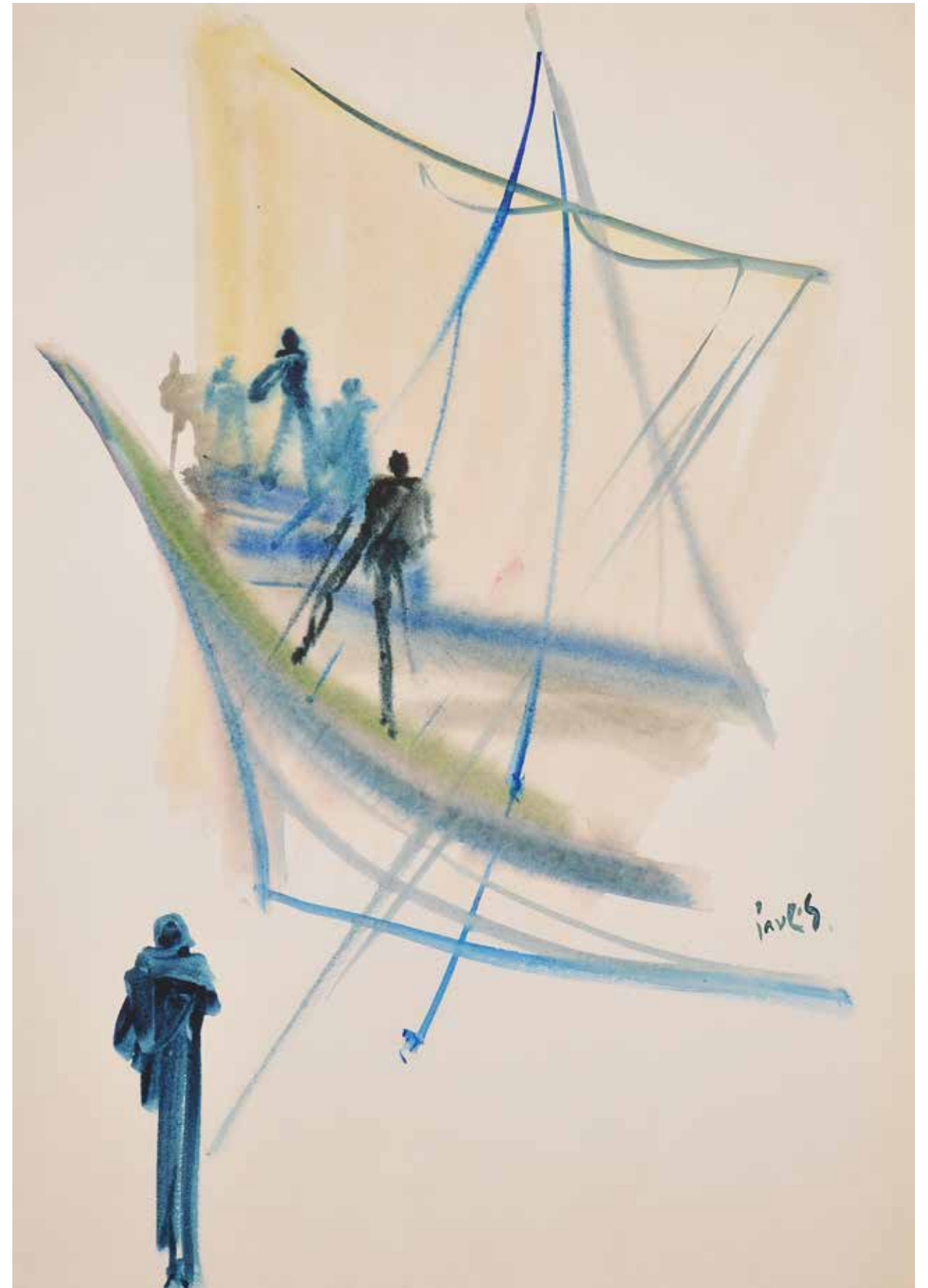
**6,000 - 9,000 \$**

Provenance:

Acquired by the present owner from the artist's neighbour in Rabieh.

Note:

This artwork has been approved by the Paul Guiragossian Foundation.





In 1981, Paul Guiragossian (1926-1993) was commissioned to produce several works to commemorate the International Year for the Disabled announced by the General Assembly of the United Nations. Among them was this watercolour illustrating a wounded male figure, in which bright hues such as blue and yellow symbolize hope for better days.

Guiragossian does not need an elaborate introduction. Amongst Lebanon's most influential artists, he played a significant role in the development of modern art in the Middle East, leaving an important legacy behind.

Despite his success, Guiragossian was not immune to obstacles. In 1974, an elevator which he rode with a pregnant woman got stuck midway due to a power cut. As the woman was suffering from a panic attack, to relieve her, he broke the glass door to get some air flowing. The power simultaneously came back, causing the lift to suddenly move. It is in the midst of all this clamor that his leg got stuck and eventually had to be amputated. It is presumed, although not certain, that Guiragossian's disability encouraged this commission to commemorate the International Day of Disability.

LOT 13

Paul Guiragossian (1926 - 1993)

Untitled, c. 1980

Watercolor on paper  
Signed lower left  
70 x 50 cm

4,000 - 6,000 \$

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

Litterature:  
Bardaouil S, Ferrath T, In Paul Guiragossian Displacing Modernity (pp. 64). illustrated, SilvanaEditoriale.  
Poster Art by Paul Guiragossian for the International Year for the Disabled campaign, 1981.

Note:  
This artwork has been approved by the Paul Guiragossian Foundation.





Aside from language and abstraction, Adnan seems to have gone through a lesser-known fixation with inkwells. In a letter to a friend from 1981, Adnan wrote, “inkwells are magical little objects. They are not objects; however, they are inkwells.” How should we interpret her association between the magical and these small containers we consider part of mere stationery?

Perhaps they stood for what she found in watercolour: easiness, fluidity, and forgiveness – characteristics that she was unable to obtain with the use of oil. This fondness and fascination is demonstrated in several works on paper showcased in this auction. *Inkpots* (Lot 15) illustrates containers of turquoise, light blue, brown, red, and green ink floating in the air, seemingly untouched by the rules of gravity.

Another work on paper produced in 1991 (Lot 16) presents two inkpots in a natural-like scenery mimicked by green leaves in the background. A third (Lot 14) illustrates a lonesome floating black inkpot. Despite the work’s monochromacy, it shouldn’t be considered as inferior to its coloured peers – by illustrating it in black, Adnan invites the viewer to reflect on it as a unique object without the distraction of colour, as she would have liked us to appreciate its magic.

Note: Simone Fattal has identified this group of drawings as being by Etel Adnan.





**LOT 14****Etel Adnan (1925 - 2021)***Ink Pot, c. 1990*

Chinese ink on paper  
 Initialed lower right  
 32 x 24 cm

**3,000 - 6,000 \$**

Provenance:

Acquired directly from the artist by the present owner.



LOT 15

Etel Adnan (1925 - 2021)

*Ink pots, c. 1990*

Ink and watercolor on paper  
Signed upper left  
26 x 37 cm

9,000 - 15,000 \$

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





**LOT 16**

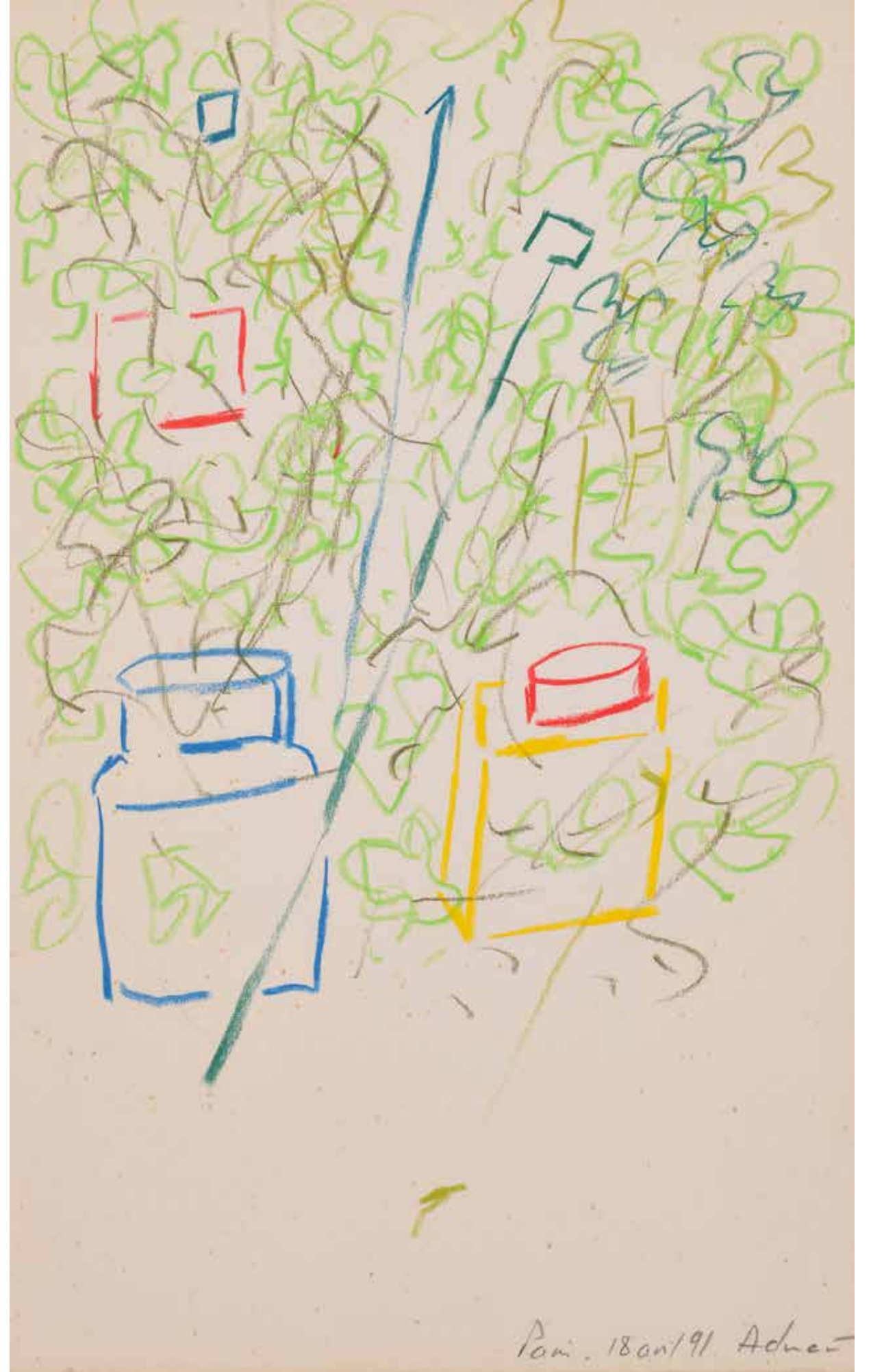
**Etel Adnan (1925 - 2021)**

*Ink pots, 1991*

Colored pencils on paper  
Signed dated and situated lower right  
27 x 17 cm

**5,000 - 9,000 \$**

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





In 1987 Etel Adnan painted a surface of uneven horizontal lines interspersed with white gaps, on which she inscribed a melange of letters and numbers in Arabic script. The mixture of turquoise, green, and grey illustrates the sea and the irregular rhythm of its waves. On the lower end of the paper, one reads *El Bahr Indaha Hourouf* (“*The Sea has Letters*”), as well as the date of 1987, suggesting that the work was made during that year. The uncanny and disorderly mixture of the red letters and numbers in Arabic culminating, for the most part, in an illegible body of work, reveals Adnan’s complex relationship vis a vis not just the Arabic language, but language as a whole. Indeed, Adnan is known to have had a particular rapport with the latter, having been brought up in a multicultural and multilingual household in Lebanon, eventually leaving for France in 1949, followed by the United States in 1955. The 1954 outbreak of the Algerian war of independence from France led Adnan to suffer from an existential crisis. This was ignited by a realization that she was solely fluent in French – the language of the colonizer. Of this internal struggle, she wrote “*I couldn’t write freely in a language that faced me with deep conflict*”. This awakening not only led to Adnan’s becoming of a politically engaged writer – it was then that she recognized that abstract art was also a language, but one that did not carry the burdens and limits imposed by speech and writing. *El Bahr Indaha Hourouf* therefore emblematicizes Adnan’s relationship with both language and abstraction. It illustrates Adnan’s discovery of the “*the equivalent of poetic expression*”, one in which the use of words became futile as colours and lines sufficed. Of this vanity she wrote, “*abstract art was the equivalent of poetic expression. I didn’t need to use words, but colors or lines*”. “*I didn’t need to write in French anymore, I was going to paint in Arabic,*” she further explained. Adnan’s becoming of a painter is “*a fact that constantly informed her work*”, which eventually manifested itself in a merger of poetry and painting.

LOT 17

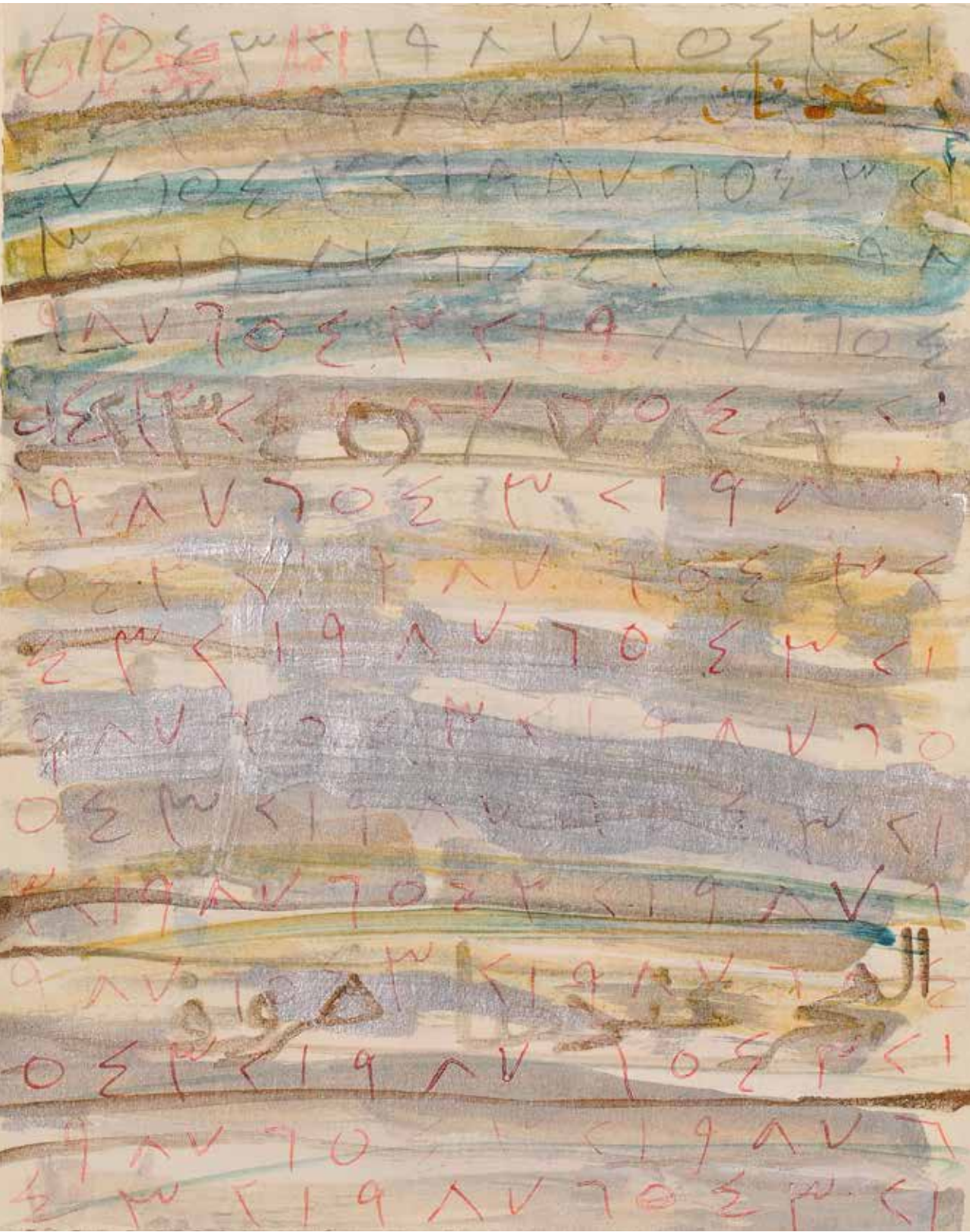
Etel Adnan (1925 - 2021)

*El Bahrou Indaha Hourouf, c. 1987*

Mixed media on paper  
Signed upper right, titled on the bottom  
20 x 16 cm

6,000 - 9,000 \$

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





LOT 18

Etel Adnan (1925 - 2021)

*Flower Vase, 1991*

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

8,000 - 12,000 \$

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



LOT 19

**Huguette Caland (1931 - 2019)**

*8 Rue des Prairies, 1986*

Ink and watercolor on paper  
Signed dated and titled lower left  
36.5 x 44 cm

**7,000 - 9,000 \$**

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





**LOT 20****Helen Khal (1923 - 2009)***Sailboat, c. 1980*

Oil on cardboard  
Signed lower left  
21 x 25 cm

**4,000 - 6,000 \$**

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





LOT 21

**Amine El Bacha (1932 - 2019)**

*Adam et Eve à Barcelone, 2006*

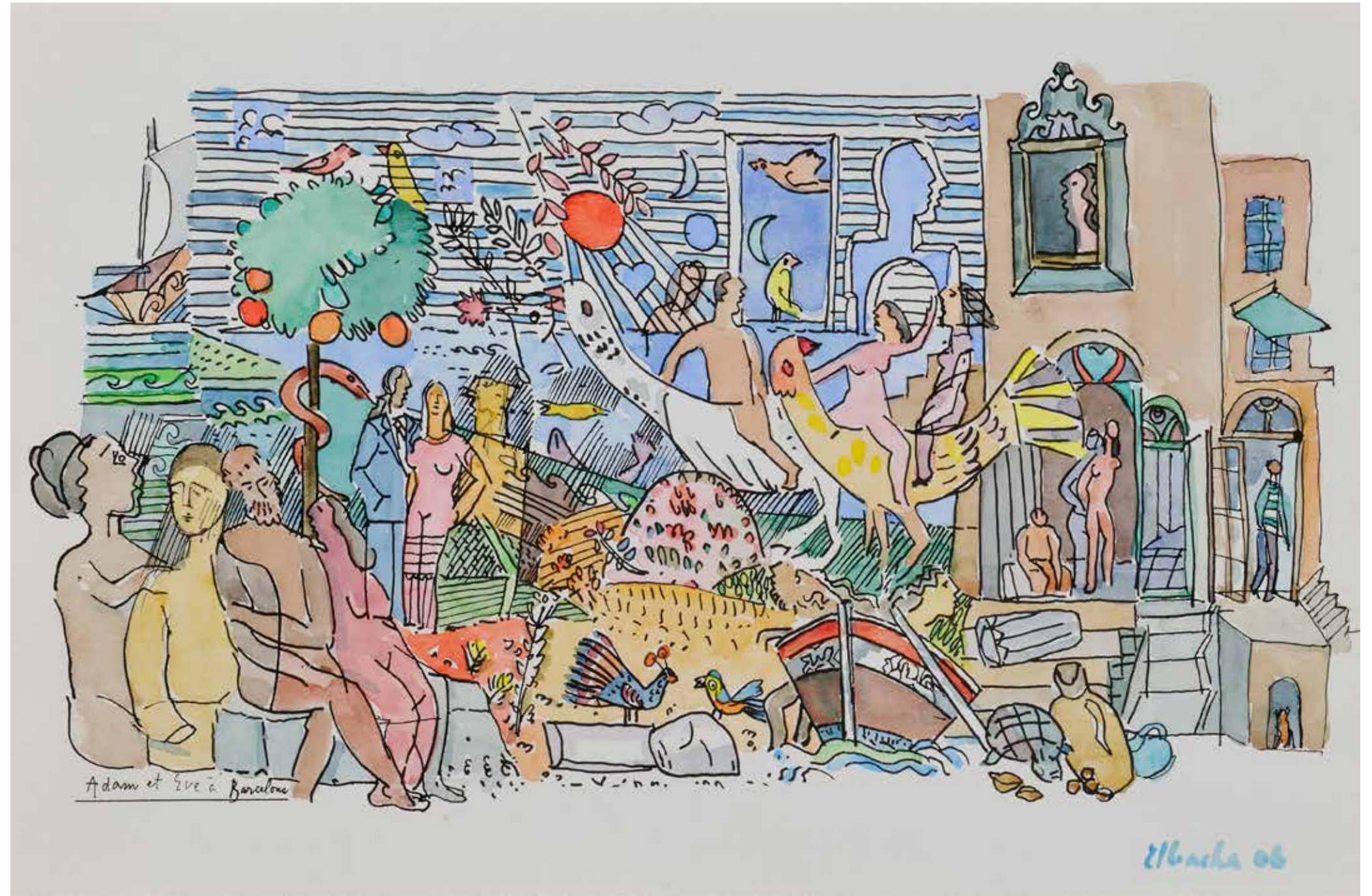
Watercolor on cardboard

Signed and dated lower right, titled lower left  
30 x 45 cm

**2,500 - 4,000 \$**

Provenance:

Acquired directly from the artist by the present owner.







LOT 22

Paul Wakim (1949)

*Untitled, 1975*

Gouache on paper  
Signed and dated lower right  
28 x 41 cm

700 - 1,000 \$

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

LOT 23

Aram Jughian (1959)

*Memories*

Acrylic on cardboard  
Signed lower left  
25 x 15 cm x 4

800 - 1,200 \$

Provenance:  
Joe Tarrab Collection, Lebanon.  
Acquired from the baove by the present owner







## LOT 24

**Hussein Madi (1938)**

*Nature Morte, 1969*

Pastel on paper  
Signed and dated lower right  
22 x 22 cm

**1,800 - 3,000 \$**

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

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

## LOT 25

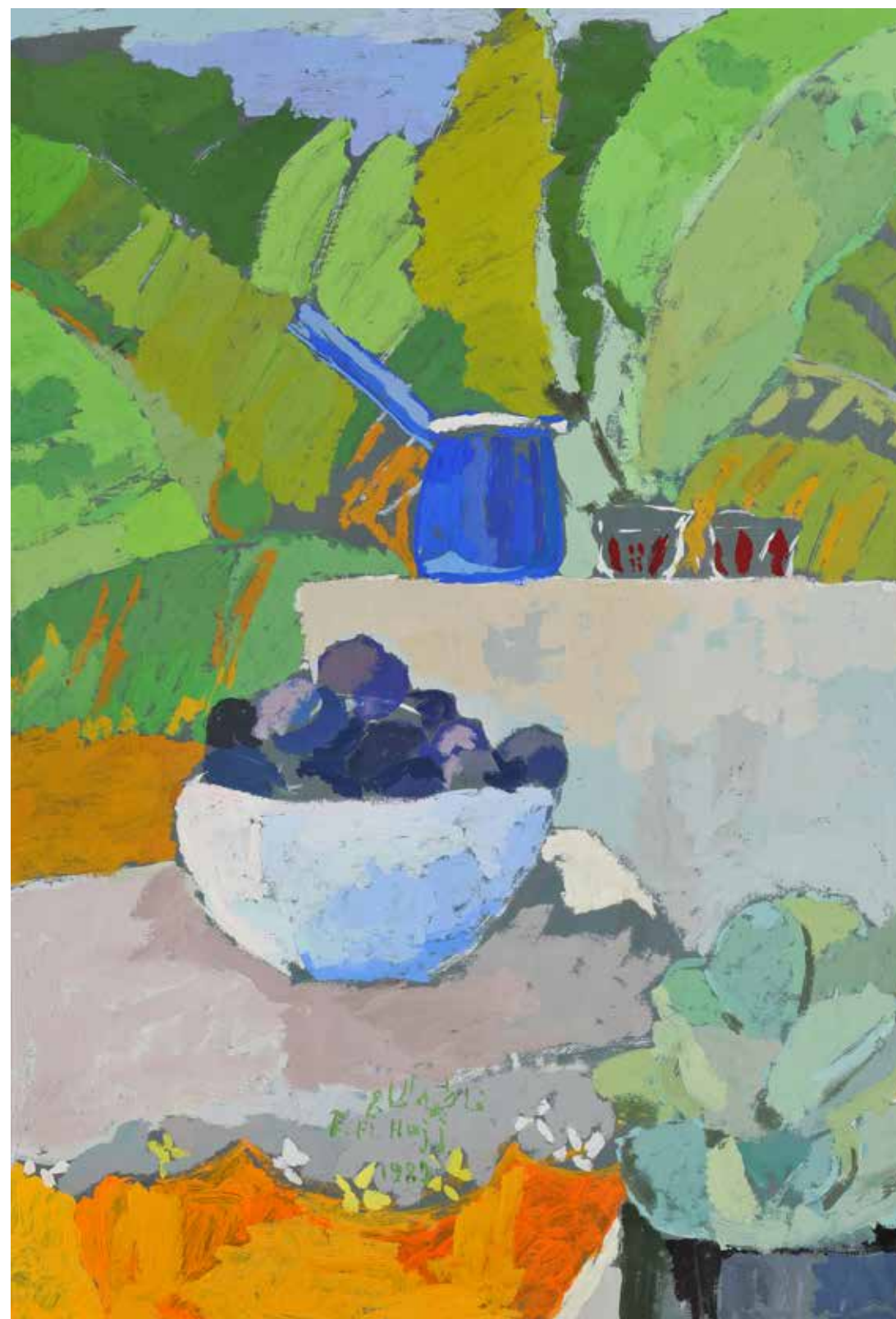
**Fatima El Hajj (1953)**

*Nature Morte, 1989*

Gouache on paper  
Signed and dated on the bottom  
54 x 37 cm

**700 - 800 \$**

Provenance:  
Private collection, Lebanon.





## LOT 26

**Martin Giesen (1945)**

*Gemayzeh Balcony, 1996*

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

**500 - 800 \$**

Provenance:  
Private collection, Lebanon.

## LOT 27

**Martin Giesen (1945)**

*Corniche au Coucher de Soleil, 2014*

Watercolor on paper  
Signed and dated lower right  
53 x 22 cm

**1,000 - 2,000 \$**

Provenance:  
Arcache Auction, November 2018, Lot 18.  
Acquired from the above by the present owner.





LOT 28

Marwan Sahmarani (1970)

*Untitled, 2002*

Oil stick on paper  
Signed and dated lower right  
127 x 74 cm

4,000 - 6,000 \$

Provenance:  
Fadi Moghabghab Gallery, Beirut.  
Acquired from the above by the present owner.







LOT 29

**Olga Limansky (1903 - 1988)**

*Porte Ouverte sur la Mer, 1972*

Oil on canvas  
Signed lower right  
Dated and titled on the back  
39 x 55 cm

**2,000 - 4,000 \$**

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

LOT 30

**Georges Cyr (1880 - 1964)**

*Poissons, 1954*

Oil on board  
Signed and dated lower right  
100 x 55 cm

**4,000 - 6,000 \$**

Provenance:  
Michel Bertrand, Galerie d'Art, Rouen.  
Arcache Auction, October 2009, Lot 143.  
Private collection, Lebanon.  
Acquired from the above by the present owner.  
Arcache Auction, July 2022, Lot 46.





LOT 31

Omar Onsi (1901 - 1969)

*House by the Sea, c. 1950*

Oil on canvas  
Signed lower left  
54 x 66 cm

12,000 - 18,000 \$

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







## LOT 32

**Cici Sursock (1923 - 2015)**

*Vierge à l'Enfant*

Oil on board  
Signed lower left  
44 x 19 cm

**3,000 - 5,000 \$**

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







“In 1972, after an intense phase of prolific productivity spent executing a large body of work, Guiragossian was signed up by the newly opened Studio 27, located on the edge of the Hamra-bordering Clemenceau district. There he would have four personal exhibitions: two in 1972 (April 5-27 and October 25 to November 11), one in 1973 (June 4-30), and one in 1974 (May 9 to 27). This condensed period from early 1971 to mid 1974 is arguably one of the most significant chapters in Guiragossian's five-decade career, and is perhaps the time in which he truly arrives at his signature abstract style that would dominate his work, with intermittent offshoots, more or less until his death in 1993. When examining the diverse works that he executed during these years, one can't help but witness a fast-paced evolution in his painting positions marked with a compulsion to immediately discard the distinct stylistic traits from the latest series of paintings in order to make way for new, unexpected shifts in the works that followed next.”

Bardaouil S, Ferrath T, In Paul Guiragossian Displacing Modernity (pp. 82).  
illustrated, SilvanaEditoriale.

### LOT 33

#### Paul Guiragossian (1926 - 1993)

*Untitled, (La Dame qui pleure la Palésthine), 1972*

Oil on canvas  
Signed lower left  
55 x 45 cm

**25,000 - 35,000 \$**

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

Exhibition:  
Studio 27, Beirut, 5 to 27 April 1972.

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





# LOT 34

Shafic Abboud (1926 - 2004)

*Untitled, 1964*

Oil on canvas mounted on cardboard  
Signed and dated lower right  
24 x 39 cm

8,000 - 12,000 \$

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

Note:  
This artwork will be included in the catalogue raisonné in preparation by  
Ms Christine Abboud.







**LOT 35**

**Fateh Moudaress (1922 - 1999)**

*Ziyarat Al Wahesh, 1996*

Oil on canvas  
Signed lower right  
Signed dated and titled on the back  
80 x 60 cm

**12,000 - 15,000 \$**

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





LOT 36

Helen Khal (1923 - 2009)

*The Pink Flower, 2005*

Oil on canvas  
Signed lower right  
Dated and dedicated on the back  
42 x 27 cm

8,000 - 12,000 \$

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





**LOT 37****Helen Khal (1923 - 2009)***Untitled, 1974*

Oil on cardboard mounted on board  
 Signed and dated on the back  
 34.5 x 25 cm

**7,000 - 9,000 \$**

Provenance:

Nada Boulos Auction, Beirut, March 2016. Lot 60.  
 Acquired from the above by the present owner.









In a large-scale painting completed in 1986, the late Lebanese painter Amine El Bacha (1932 – 2019) sketched the silhouettes of three women in a moment of leisure on the Italian Riviera. The painting's significant size (116 x 190 cm) distinguishes it from Amine El Bacha's corpus of work, highlighting its importance and rarity. Completed in 1986, it illustrates the silhouettes of three women in a moment of leisure on the beach. Two women face each other – one is seated on her knees while the other lounges. The alluring figure, however, is that of the vulnerable woman lying on the sand, serving as a barrier between the other two. The painting draws inspiration from Cubism, characterized by geometric simplicity and a rejection of the conventions of perspective, favoring instead the exploration of novel ideas for spatial arrangements and representation. Indeed, a certain geometrical logic in El Bacha's painting dominates. It is divided into four rectangles – those on the extreme ends, of equal size, are significantly larger than the centered pair. The first two are united by a horizontal pattern of mixed colours, beginning on the left and ending at the middle, with symbols illustrating the waves of the Mediterranean.

*Italian Riviera* incorporates El Bacha's use of vibrant and joyful colours. Albeit some colours with strong contrasts being ascribed to the "natural", such as blue for water and brown for sand, El Bacha adds a touch of surreality to the scene by painting the cloud on the right in pink as well as some components of the sea in black and green. Adding to this uncanniness, several of the women's body parts change in colour depending on where El Bacha placed them on the beach. Throughout his artistic career, El Bacha's paintings have illustrated almost every natural element. Nonetheless, his ultimate inspiration remained the female body, as depicted in this painting. *Italian Riviera* thus emblematicizes El Bacha's experimentation with a variety of geometric forms and the assignment of vivid colours, taking inspiration from both Cubism and Modernism – influences resulting from his stays in Europe in the 20th and 21st centuries.

Indeed, after completing his studies at the Lebanese Academy of Fine Arts, he pursued his training in Paris and the École Nationale Supérieure des Beaux-Arts and La Grande Chaumière with the French American painter Henri Goetz. Throughout his life, El Bacha divided his time between Lebanon, France, Spain, and Italy. Today, his prolific career is celebrated by modern art museums in the latter countries as well as several Middle Eastern ones exhibiting his work.



## LOT 38

### Amine El Bacha (1932 - 2019)

*The Italian Riviera, 1986*

Oil on canvas  
Signed and dated lower left  
116 x 190 cm

**40,000 - 50,000 \$**

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

Litterature:  
Samaha, HJ, & Mainguy, J-L. In Beirut Splendor, Timeless Experience (pp. 50–53). illustrated, Antoine.



**LOT 39**

**Willy Aractingi (1930 - 2003)**

*Les Palmiers Roses, 1983*

Oil on canvas  
Signed and dated lower right  
50 x 61 cm

**8,000 - 10,000 \$**

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

Exhibition:  
Amal Traboulsi Gallery, April - May 1983, Beirut.





LOT 40

Hrair Diarbekirian (1946)

*Untitled*

Oil on board  
Signed lower left  
100 x 70 cm

5,000 - 8,000 \$

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





## LOT 41

**Juliana Seraphim (1934 - 2005)**

*El Teatro, 1993*

Oil on canvas  
Signed and dated lower left  
Titled on the back  
60 x 40 cm

**6,000 - 8,000 \$**

Provenance:  
Acquired from the artist in the 1990's.  
Private collection, Lebanon.  
Acquired from the above by the present owner.





LOT 42

Nadia Saikali (1936)

*Untitled*

Oil on board  
Signed lower right  
31 x 31 cm

3,000 - 5,000 \$

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





**LOT 43**

**Nadia Saikali (1936)**

*Untitled*

Oil on canvas  
Signed on the back  
65.5 x 51 cm

**8,000 - 15,000 \$**

Provenance:  
Acquired directly from artist by the present owner.







**LOT 44**  
**Elie Kanaan (1926 - 2009)**

*Silhouettes*

Oil on cardboard  
Signed lower left  
32 x 42 cm

**3,000 - 4,000 \$**

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



**LOT 45**  
**Elie Kanaan (1926 - 2009)**

*The Boat*

Oil on cardboard  
Signed lower left  
32 x 45 cm

**3,000 - 4,000 \$**

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







Bathed in dark blue and green, one of Sahmarani's pair presents the bay during a serene sunrise or sunset. The pink sky infuses the scene with a delicate warmth while Jounieh's mountain and buildings emerge in the background. The contrast between the vivid pink sky and the dark tones captures the tranquility and beauty of the bay. Opposing with its peer, the second painting depicts the bay under the veil of night. In this nocturnal landscape, the mountain and buildings emerge once again. The reflection of the sky in the water establishes a sense of seamless continuity, connecting the paintings into a unified vista.

## LOT 46

**Marwan Sahmarani (1970)**

*Jounieh, 2005*

Oil on canvas

Signed dated and titled on the back

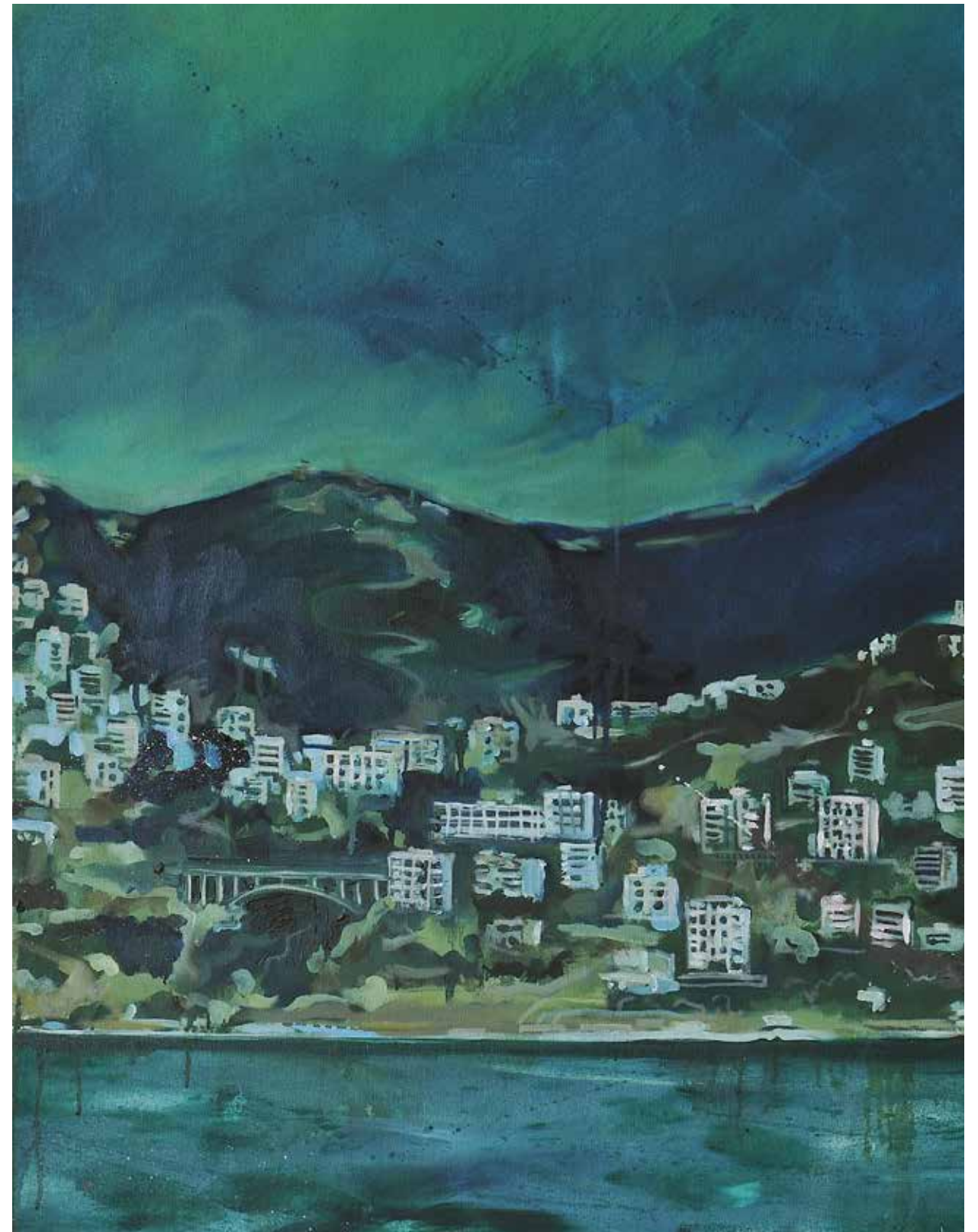
154 x 344 cm

**40,000 - 50,000 \$**

Provenance:

Fadi Moghabghab Gallery, Beirut.

Acquired from the above by the present owner.





LOT 47

**Rima Amyuni (1954)**

*My Friend Nada, 2005*

Oil on canvas  
Signed and dated upper left  
Dedicated on the back  
100 x 120 cm

**4,000 - 6,000 \$**

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

Note:  
Cover of the Agenda Culturel, July - September 2015.





LOT 48

Anas Al Braehe (1991)

*Untitled, 2018*

Oil on canvas  
Signed and dated lower right  
120 x 120 cm

9,000 - 12,000 \$

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





**LOT 49**

**Hassan Jouni (1942)**

*Manzar Lebani, 2002*

Oil on canvas  
Signed and dated lower left  
Signed dated titled and situated on the back  
94 x 114.5 cm

**5,000 - 8,000 \$**

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







## LOT 50

### Jamil Molaeb (1948)

*Untitled, 1980*

Oil on wood  
Signed and dated on the base  
85 cm

**8,000 - 12,000 \$**

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

In 1980, Jamil Molaeb (b. 1948), the Lebanese artist renowned for his abstract oil paintings, marked a significant shift from his previous work by producing a wooden sculpture embodying his lifelong fascination with nature. Crafted on wood, this cylinder-like piece featuring an intriguing colourful pattern reflects Molaeb's visual exploration harmonizing nature and artistic expression.

Central to Molaeb's practice lies a profound appreciation for the beauty and intricacies of the natural realm. From the Lebanese landscapes to the captivating creatures that inhabit them, Molaeb's works, whether paintings or sculptures, reflect his unwavering connection to the environment. This sculpture serves as an example of this life-long cherishing. Taking the shape of a cylinder, it stands at an impressive length of 80 cm. Its form allowed Molaeb to create a dynamic interplay between space and matter, inviting viewers to engage with the artwork from various angles.





In an oil painting from 2008, Molaeb captivates with his manipulation of composition, colour, and texture. It features an array of blue and red flowers rendered with exquisite precision.

Molaeb creates a harmonious tapestry of shades of blue serving as both foreground and background. The flowers gracefully emerge from the canvas, seemingly weightless and floating. Representing Molaeb’s meticulousness, evident in the careful rendering of each petal, they allow us to appreciate their delicate textures and subtle variations in tone. The shades of green ascribed to their stems serve as a complementary contrast, further enhancing the composition’s rapport with nature. Moreover, the use of oil presents a paradox, as the flowers appear delicately sketched in a chalk-like medium. This technique adds an intriguing layer of interest and challenges our perceptions of traditional oil painting.

The overlapping red petals blur the line between mimesis and abstraction. Standing out vividly against the predominantly blue backdrop, the boldness of their hues creates a dynamic focal point, infusing the composition with a sense of vitality and acting as a counterpoint to the serenity of their blue peers. Perhaps their deliberate placement by Molaeb within the composition represents a desire to express the coexistence of calm and intense emotions one can experiment with nature. At the bottom left corner, we notice Molaeb’s signature discreetly placed in white, demonstrating his humility and a desire to avoid disrupting the balance established.

Within the broader context of Molaeb’s corpus of work, this painting exemplifies his distinctive use of primary colours. In doing so, Molaeb was able to infuse the painting with a duality of calmness versus vitality and tranquility versus passion. Moreover, in his decision to paint flowers, he demonstrated an ability in rendering even the most traditional subject with a signature style.

LOT 51

Jamil Molaeb (1948)

*Untitled, 2008*

Oil on canvas  
Signed and dated lower left  
72 x 50 cm

7,000 - 10,000 \$

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





LOT 52

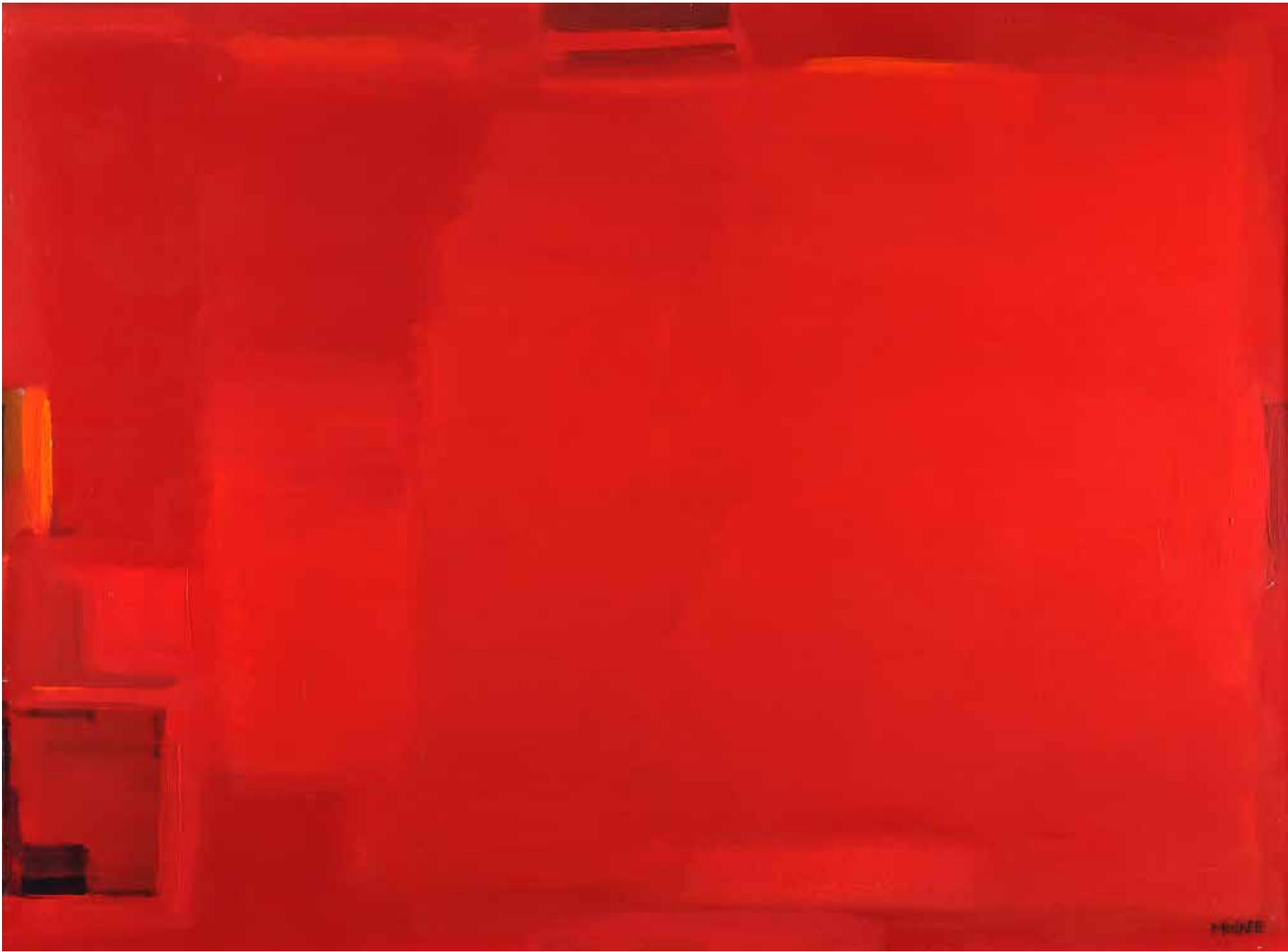
Jamil Molaeb (1948)

*Untitled*

Oil on canvas  
Signed lower right  
89 x 120 cm

6,000 - 9,000 \$

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





**LOT 53****Jamil Molaeb (1948)***Seashore*

Oil on canvas  
Signed lower left  
50 x 69 cm

**2,500 - 5,000 \$**

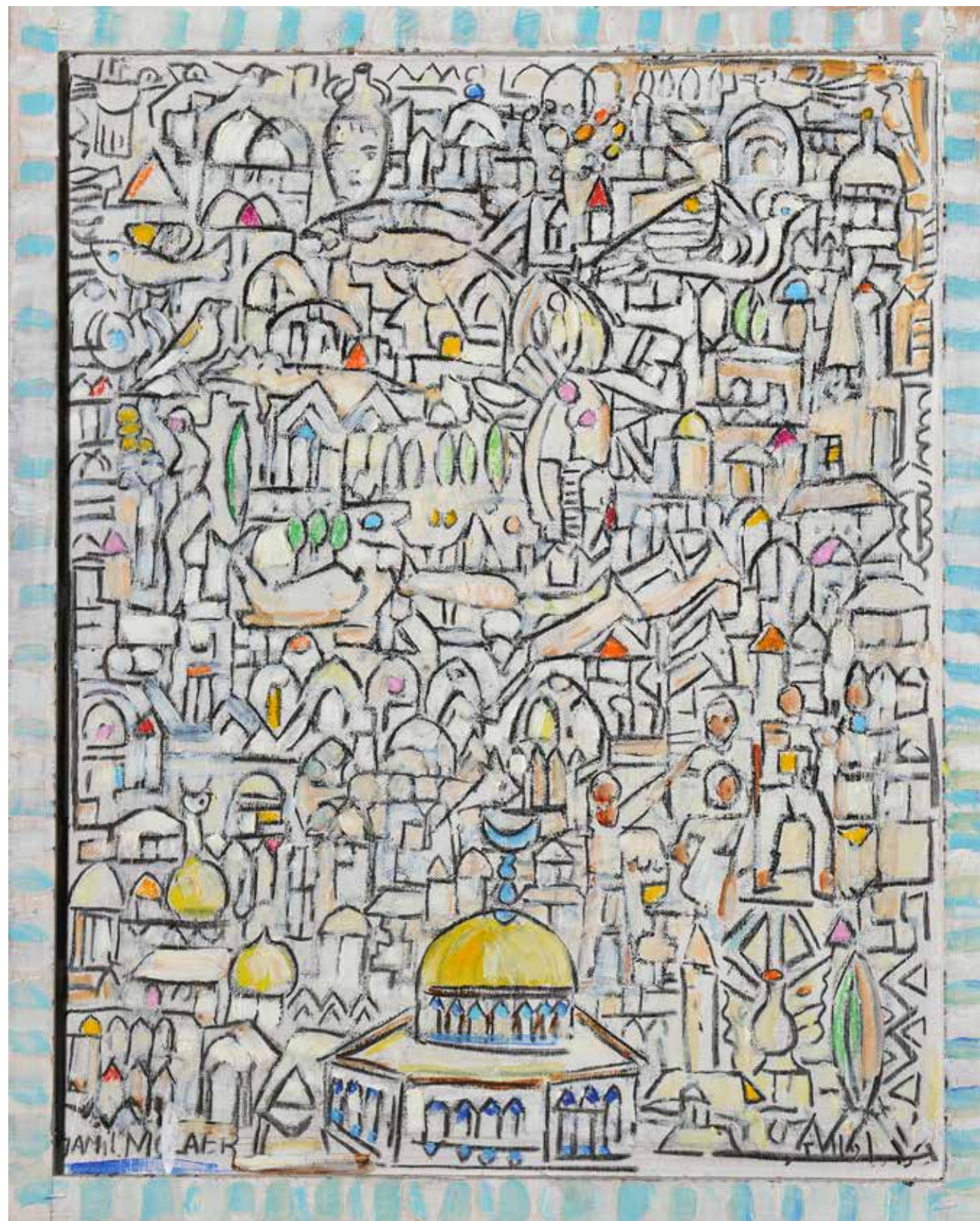
Provenance:  
Acquired directly from the artist by the present owner.

**LOT 54****Jamil Molaeb (1948)***Jerusalem*

Oil on board  
Signed lower left  
51 x 41 cm

**2,000 - 4,000 \$**

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





**LOT 55****Jamil Molaeb (1948)***Birds*

Oil on canvas  
Signed lower left  
70 x 50 cm

**2,500 - 5,000 \$**

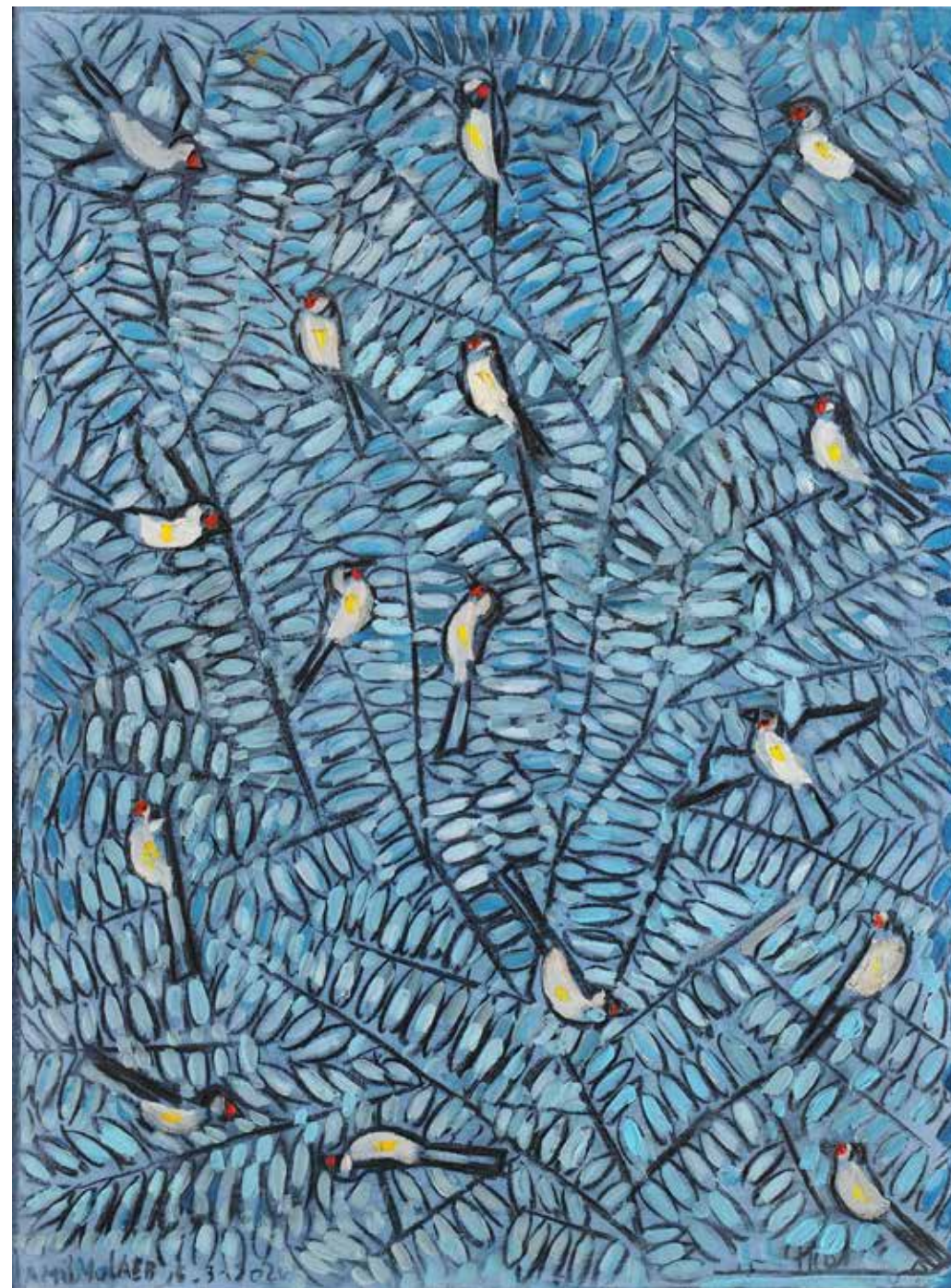
Provenance:  
Acquired directly from the artist by the present owner.

**LOT 56****Jamil Molaeb (1948)***Birds, 2020*

Oil on canvas  
Signed and dated lower left  
68 x 51 cm

**2,500 - 5,000 \$**

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





**LOT 57****Samir Sayegh (1945)***Untitled, 2009*

Feuille d'argent and acrylic on wood  
 Signed and dated on the back  
 12 x 12 cm x 2

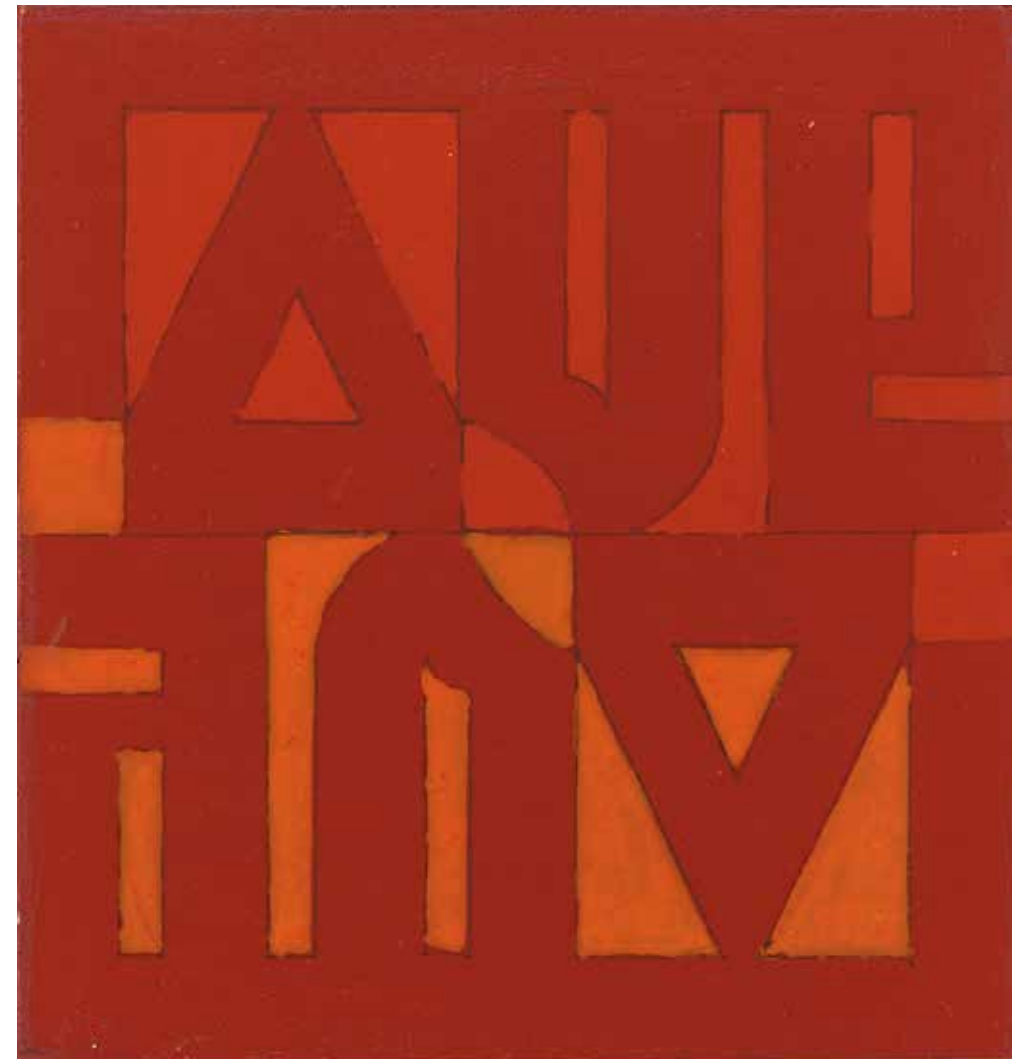
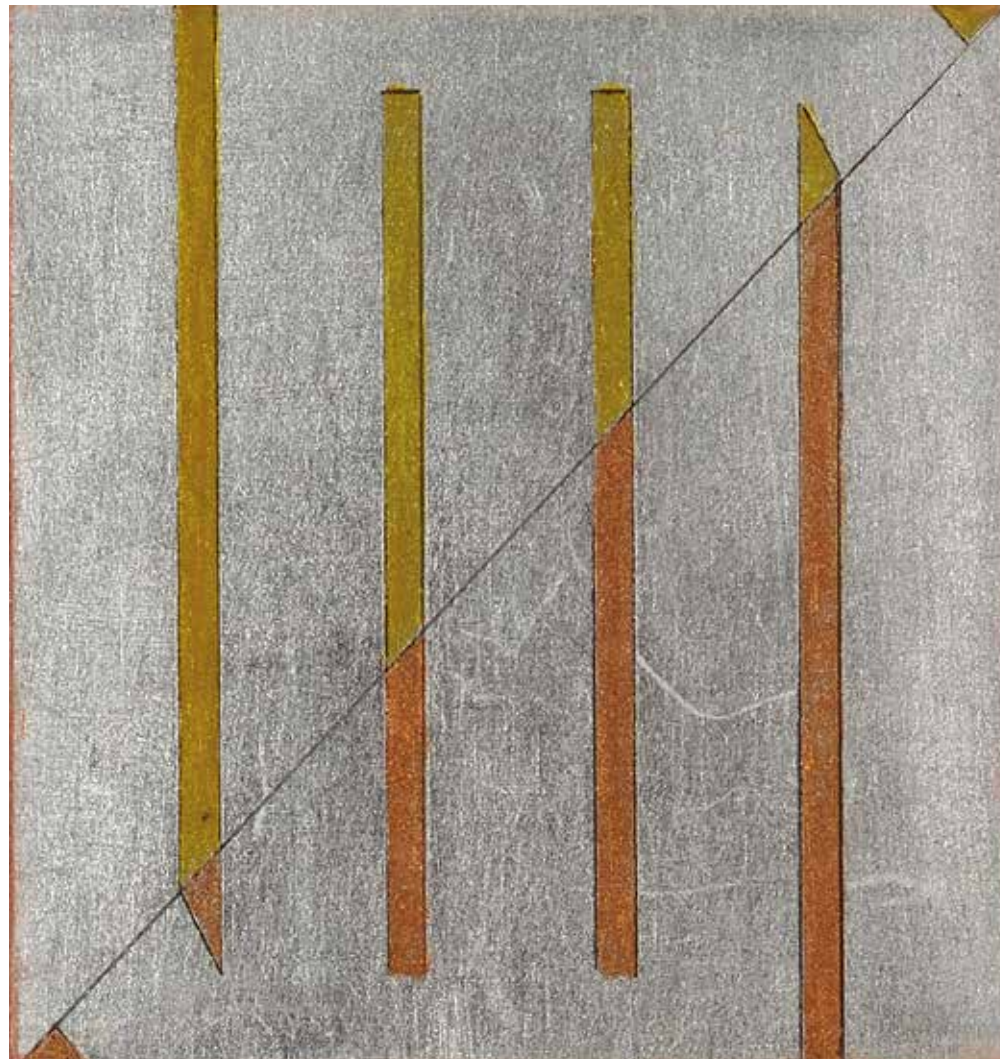
**1,200 - 2,000 \$**

Provenance:

Acquired directly from the artist by the present owner.

Note:

This artwork is accompagnied by a certificate of authenticity by the artist.



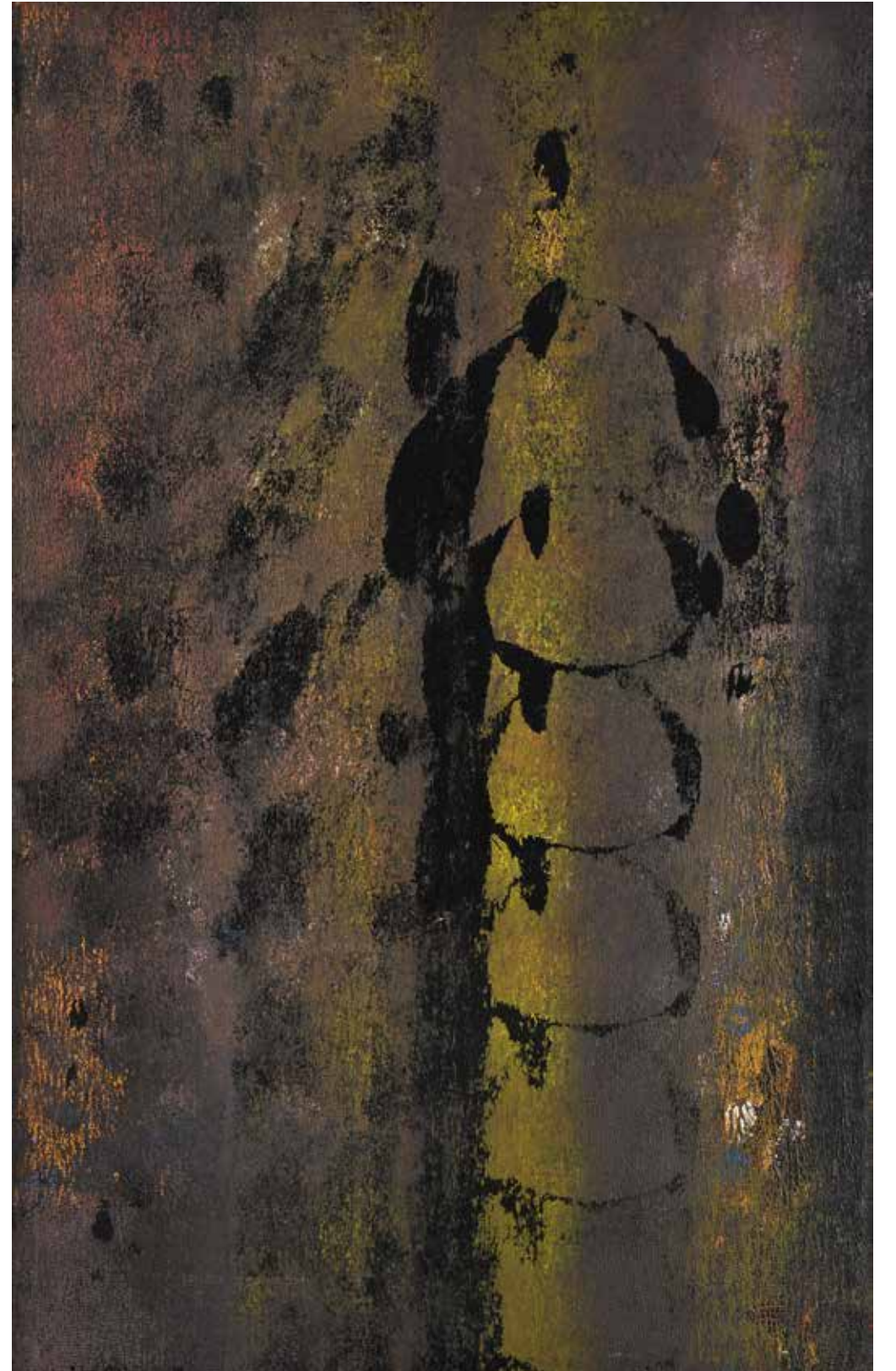


**LOT 58****Raouf Rifai (1954)***Traces I, 2003*

Acrylic on canvas  
 Signed and dated lower left  
 122 x 76 cm

**2,500 - 5,000 \$**

Provenance:  
 Galerie Janine Rubeiz, Beirut.  
 Private collection, Joe Tarrab, Lebanon.  
 Acquired from the above by the present owner.





**LOT 59****Fatima El Hajj (1953)***The Old Saida, 2008 - 2011*

Acrylic on canvas

Signed and titled lower right

Signed titled and dated on the back

195 x 130 cm

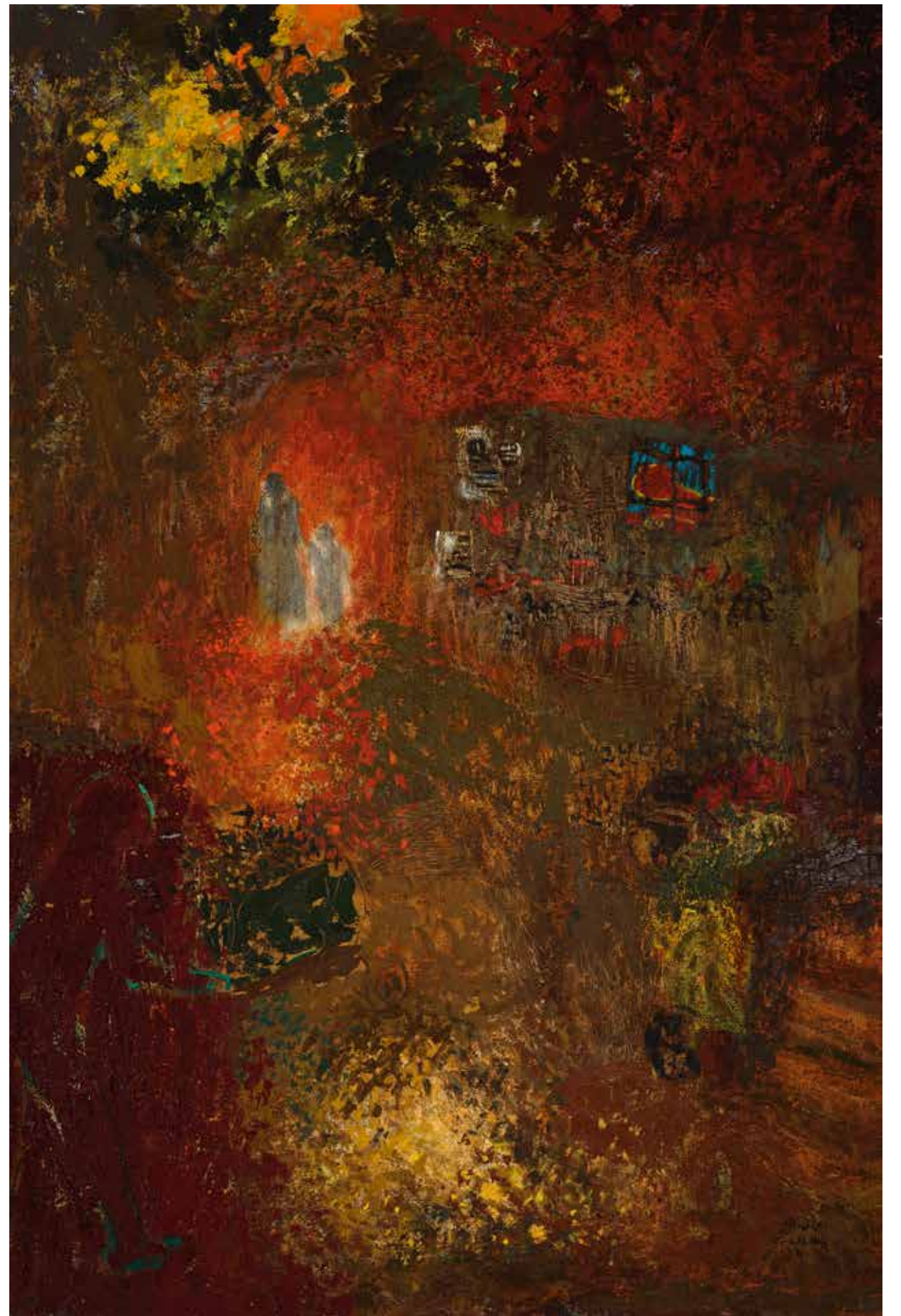
**7,000 - 9,000 \$**

Provenance:

Acquired from the artist.

Nada Boulos Auction &amp; Artscoops, June 2020, Lot 14.

Acquired from the above by the present owner.





**LOT 60****Abd El Kadiri (1984)***Couple from Arcadia Series, 2019*

Acrylic on canvas

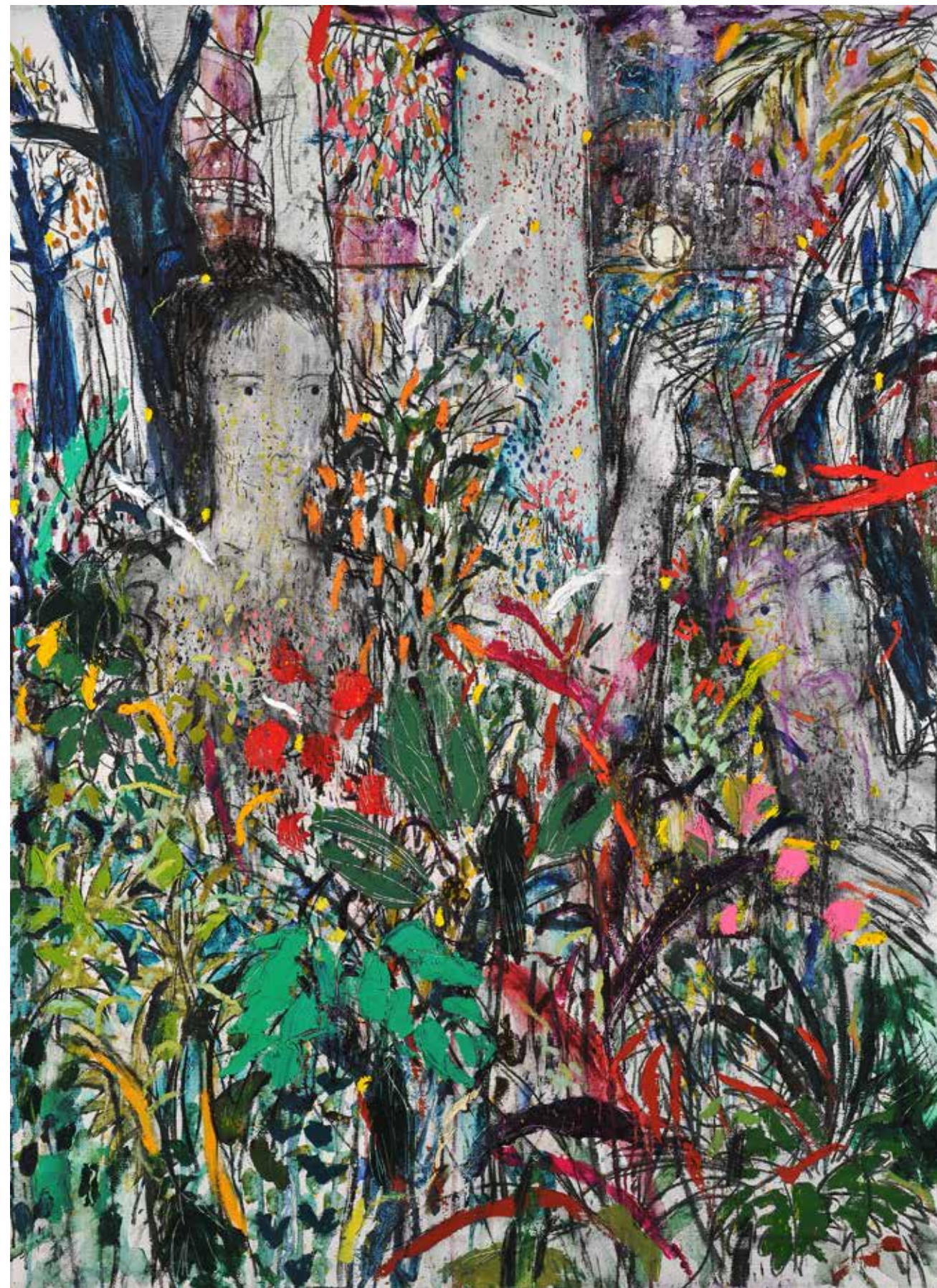
Signed dated and titled on the back

130 x 95 cm

**6,000 - 8,000 \$**

Provenance:

Acquired directly from the artist by the present owner.







LOT 61

**Ribal Molaeb (1992)**

*Untitled, 2022*

Oil on canvas  
Signed and dated on the back  
54 x 70 cm

**1,200 - 2,000 \$**

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

LOT 62

**Hanibal Srouji (1957)**

*Cedar Series, 2022*

Acrylic fire and pigmented print on canvas  
Signed dated and titled on the back  
148 x 91 cm

**3,500 - 6,500 \$**

Provenance:  
Acquired directly from artist by the present owner.





**LOT 63****Hiba Kalache (1972)***Untitled, 2019*

Acrylic, oil, pastel and graphite on canvas  
 Signed dated and situated on the back  
 55 x 40 cm

**2,500 - 5,000 \$**

Provenance:

Acquired directly from artist by the present owner.





**LOT 64****Michel Pelloile (1956)***Tourne Le Sol, 2004*

Mixed media on board  
 Signed dated and titled on the back  
 200 x 183 cm

**9,000 - 15,000 \$**

Provenance:  
 Fadi Moghabghab Gallery, Beirut.  
 Acquired from the above by the present owner.







**LOT 65**

**Mazen Rifai (1957)**

*Paysage Jaune, 2021*

Acrylic on canvas  
Signed dated and titled on the back  
60 x 60 cm

**750 - 1,500 \$**

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



**LOT 66**

**Mazen Rifai (1957)**

*Paysage, 2021*

Acrylic on canvas  
Signed dated and titled on the back  
70 x 70 cm

**800 - 1,200 \$**

Provenance:  
Acquired directly from artist by the present owner.

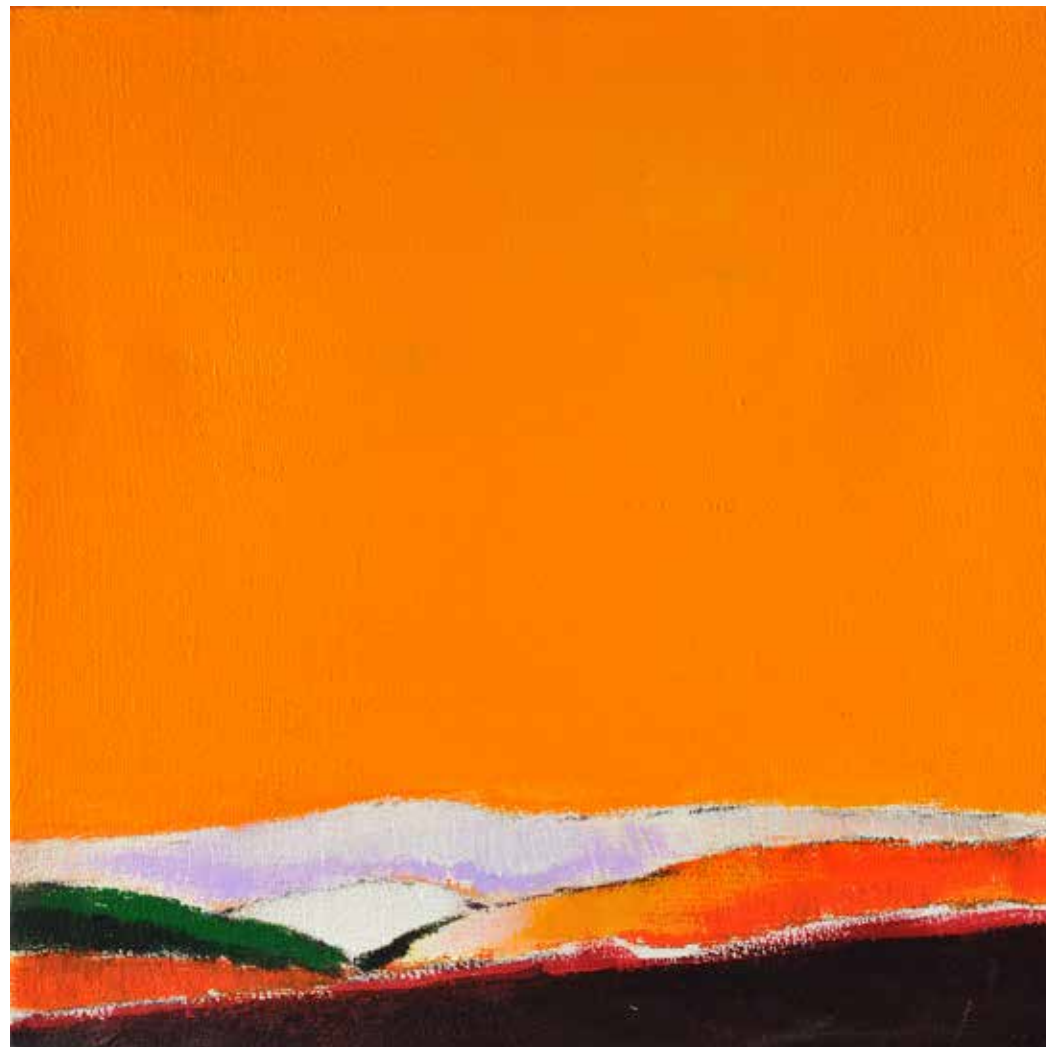


**LOT 67****Mazen Rifai (1957)***Untitled, 2021*

Acrylic on canvas  
Signed and dated on the back  
70 x 70 cm

**1,000 - 2,000 \$**

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

**LOT 68****Mazen Rifai (1957)***Paysage, 2021*

Acrylic on canvas  
Signed dated and titled on the back  
60 x 60 cm

**750 - 1,500 \$**

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

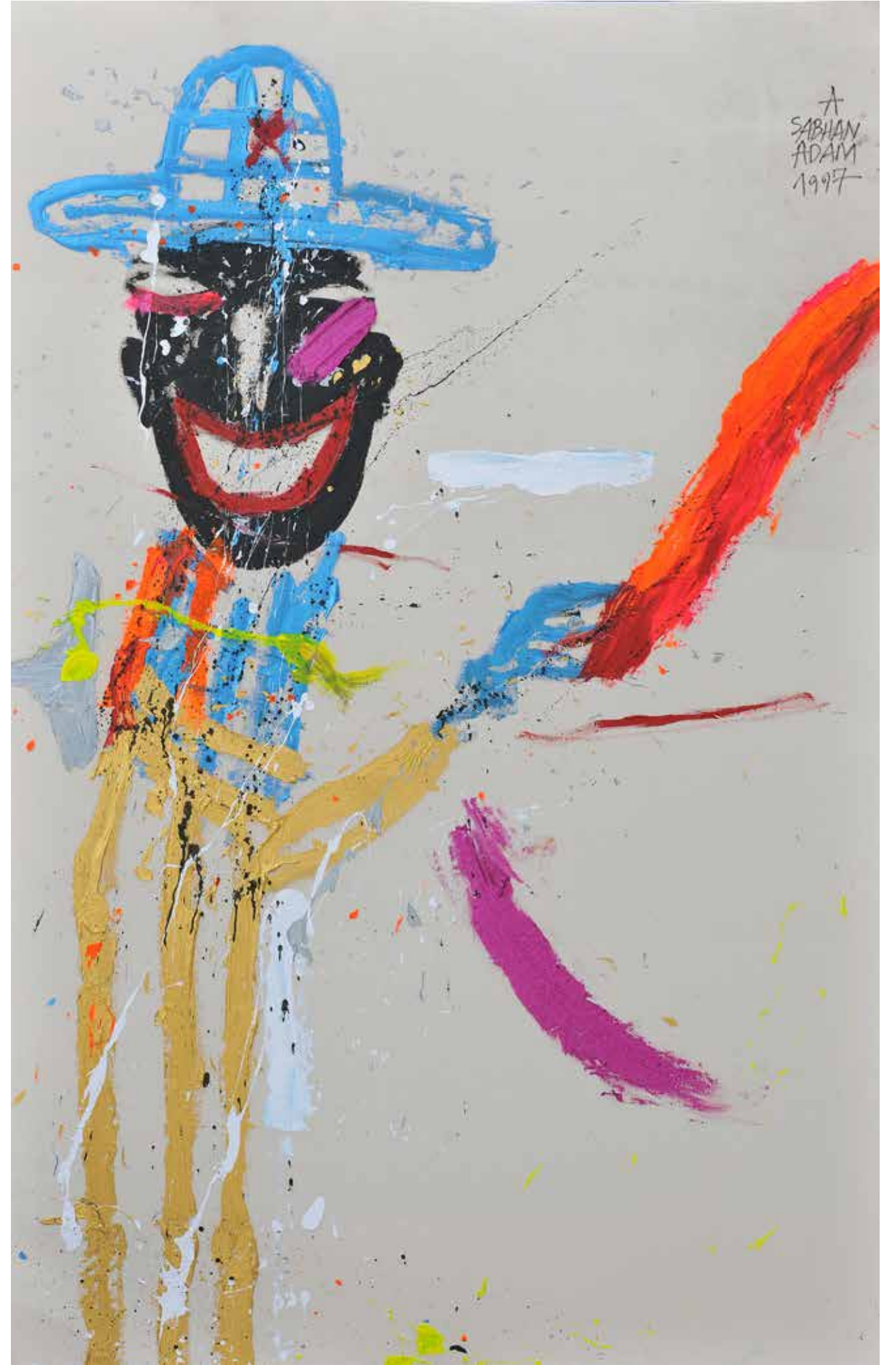


**LOT 69****Sabhan Adam (1972)***Untitled*

Mixed media on canvas  
 Signed and dated upper right  
 240 x 150 cm

**3,000 - 6,000 \$**

Provenance:  
 Acquired directly from artist by the present owner.





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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 2 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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Invoices are sent out by email after the auction. Buyers are requested to contact us to obtain the outcome of their bids and to avoid unnecessary storage charges.

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This auction is governed by Lebanese law. Beirut courts are the sole competent jurisdictions to hear any dispute arising or related to the present Conditions of Sale.





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I request you to bid on the following lots up to the maximum price I have indicated for each lot.

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_____	_____	_____

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Signature \_\_\_\_\_





NADA BOULOS

*Artist*