

An abstract painting with a textured, layered appearance. The dominant color is a warm, golden-brown or ochre. There are scattered patches of blue, red, and black. In the lower right quadrant, there is a faint, dark outline of a human face, possibly a woman's, looking towards the left. The overall style is expressive and somewhat somber.

NADA BOULOS
Auction

Modern and Contemporary
Art from Lebanon and the
Middle East

Online Auction
27 - 29 September 2024



Nada Boulos Auction September 2024

For Sale :

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

Online Auction

Bidding Starts:

Friday, September 27 at 11 AM

Bidding Ends:

Sunday, September 29 at 6 PM

Viewing Dates:

Tuesday, September 24, 11 PM - 6 PM

Wednesday, September 25, 11 AM - 6 PM

Thursday, September 26, 11 AM - 6 PM

Friday, September 27, 11 AM - 6 PM

Saturday, September 28, 11 AM - 6 PM

Sunday, September 29, 11 AM - 2 PM

Viewing Space:

Dar El-Nimer for Arts & Culture,
Justinian street, Clemenceau, 2nd floor.

Online Platform:

bid.nadaboulosauction.com

For all inquiries, please contact:

Nada Boulos Auction:

Nada Boulos Al Assaad

Tel: +961 3 234 264

Email: nada@nadaboulosauction.com

Web: www.nadaboulosauction.com

Yasmina Hammoud

Tel: +961 3 777 421

Email: yasmina@nadaboulosauction.com



Specialists and Services for this Auction



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

TEXTS

CARINE CHELHOT LEMYRE

PHOTOGRAPHS

AGOP KANLEDJIAN



This season's opening auction presents a selection that brings together a core group of early modern artists. At its heart, we honor the legacy of prominent names such as César Gemayel, Saliba Douaihy, Boris Novikoff, and Bibi Zogbe, whose paramount impact continues to inspire artists of later generations.

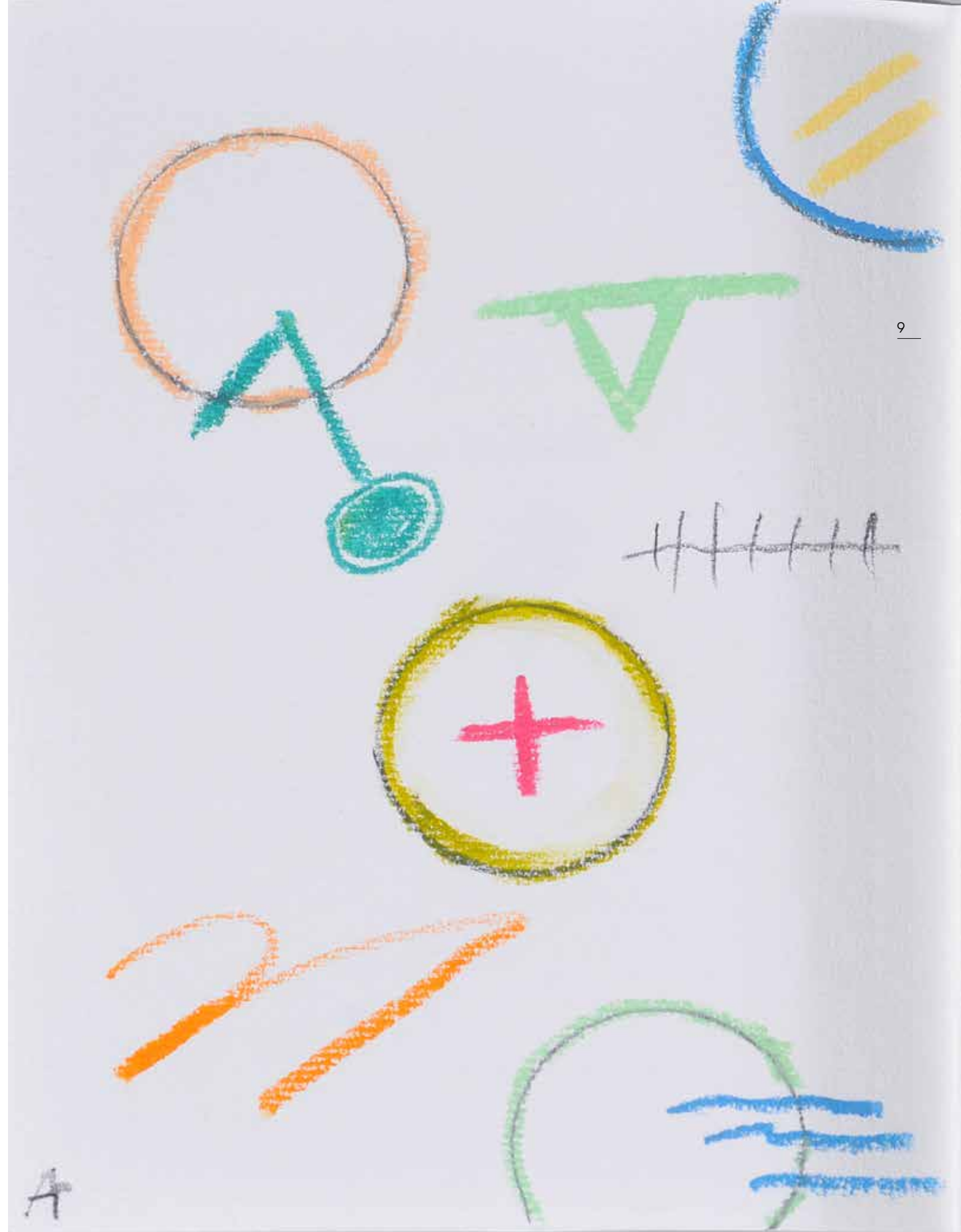
Among those featured are Aref El Rayess, with a rare print, and Willi Aractingi, with a notable piece from the 1970s. Additionally, we feature works by Juliana Seraphim, Paul Guiragossian, and Shafic Abboud, representing artistic achievements from the 1960s to the 1980s, as well as sculptures by the iconic Alfred Basbous from 1979 and 1982. Guiragossian's painting, which was dedicated to the muse of the renowned Lebanese poet Elias Abu Shabaki, narrates a poignant relationship between a writer and the woman who served as the source of inspiration of several of his works.

This season, we present many "firsts," among them a particular piece by Etel Adnan, *Le Cycle des Tilleuls* (2012), a collection of four poems, enriched by an original pastel drawing as the frontispiece. Limited to 18 copies, the book was completed at the renowned La Gutenberg press in Tulle, and each copy, printed on Vergé paper, includes a unique signed and numbered pastel drawing by Adnan. The poems, written in French, explore themes of life, death, and resurrection, interwoven with memories of places dear to Adnan, such as Paris and Beirut.

Another "first" is our inclusion of photographic prints, marking a significant moment in which the photographic medium claims its place in our sale through pieces by the Lebanese photographer Roger Moukarzel and Syrian artist Tammam Azzam.

An important contemporary figure put forth is Lebanese painter Nabil Nahas, whose work from 1985 captivates with its golden hues that blend a divine light with earthy textures through a meticulous layering technique. The dynamism between the luminous gold and darker layers creates a sense of depth that incites introspection and emotional engagement. It is rare to have a painting from this period by Nahas come up for auction which is a significant period in the artist's career.

This sale holds special meaning, not only because of its "firsts," but also because it marks our swift return to the market after the country has narrowly escaped the shadow of war. It is a testament to cultural resistance, an act of defiance through art, where resilience is not only a theme but a powerful reality of our time.





LOT 1

Shafic Abboud (1926 - 2004)

Composition

Lithograph on paper
Signed and editioned, 5/5 lower right
Situated lower left
32 x 50 cm

1,500 - 2,500 \$

Provenance:
Ader Auction, Oct 12, 2017.
Acquired from the above by the present owner.



LOT 2

Shafic Abboud (1926 - 2004)

Composition, 1969

Lithograph on paper
Signed and dated lower right, editioned lower left, 3/9
32 x 50 cm

1,500 - 2,500 \$

Provenance:
Ader Auction, Oct 12, 2017.
Acquired from the above by the present owner.



LOT 3

Paul Guiragossian (1926 - 1993)

L'Histoire d'un chant, c. 1987

Watercolour on paper
Signed lower right
17 x 23 cm

2,500 - 4,000 \$

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

LOT 4

Paul Guiragossian (1926 - 1993)

Rythme du corps, 1987

Watercolour on paper
Signed lower left
25 x 18 cm

2,500 - 4,000 \$

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





LOT 5

Chant Avedissian (1951 - 2018)

Oum Koulthoum

Stencil and watercolour on paper
 Titled on the bottom
 49 x 69 cm

7,000 - 9,000 \$

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



LOT 6

Shafic Abboud (1926 - 2004)

Salma, 1993

Tempera on paper
 Signed and dated lower right, titled lower left
 36 x 45 cm

4,000 - 6,000 \$

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

Exhibition:
 Galerie Janine Rubeiz, Beirut, 1994.

Note:
 This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud. Catalogue raisonné référence ID2436



LOT 7

Etel Adnan (1925 - 2021)

Ink Pots

Lithograph enhanced with watercolour by the artist
Signed lower right, numbered lower left, 15/15
29 x 57 cm

5,000 - 7,000 \$

Provenance:
Private collection, Lebanon.

LOT 8

Aref El Rayess (1928 - 2005)

The World of Petrol, 1973/74

Lithograph on paper
Editioned lower left, EA
63 x 49 cm

800 - 1,200 \$

Provenance:
Aref El Rayess Foundation, Aley.
Private collection, Lebanon.

All proceeds from the sale of this work will be allocated to the Lebanese Red Cross. No buyer's premium will be applied.





LOT 9

Juliana Seraphim (1934 -2005)

Untitled, 1986

Watercolour on paper
Signed and dated lower right
28 x 38 cm

2,000 - 3,000 \$

Provenance:
Private collection, Lebanon.

LOT 10

Lamia Joreige (1972)

Corps Etranges, Serie 3, Numero 8, 1998

Wax, pastel, ink and crayon on paper
Signed lower right
30 x 28 cm

1,200 - 2,200 \$

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



LOT 11**Paul Guiragossian (1926 - 1993)***La Fuite, From the Gebraniyat Series, 1980-81*

Watercolour on paper
Signed lower middle
70 x 50 cm

8,000 - 12,000 \$

Provenance:

Acquired from the artist.

Neighbour of the artist, private collection, Lebanon.

Acquired from the above by the present owner.

Note:

This artwork has been researched by the Paul Guiragossian
Foundation.

© Courtesy of the Paul Guiragossian Foundation.





LOT 12

Amine El Bacha (1932 - 2019)

L'Attente, 1984

Watercolour on paper
Signed and dated lower right
14 x 23 cm

1,000 - 2,000 \$

Provenance:
Damo Gallery, Antelias.
Acquired from the above by the present owner.

LOT 13

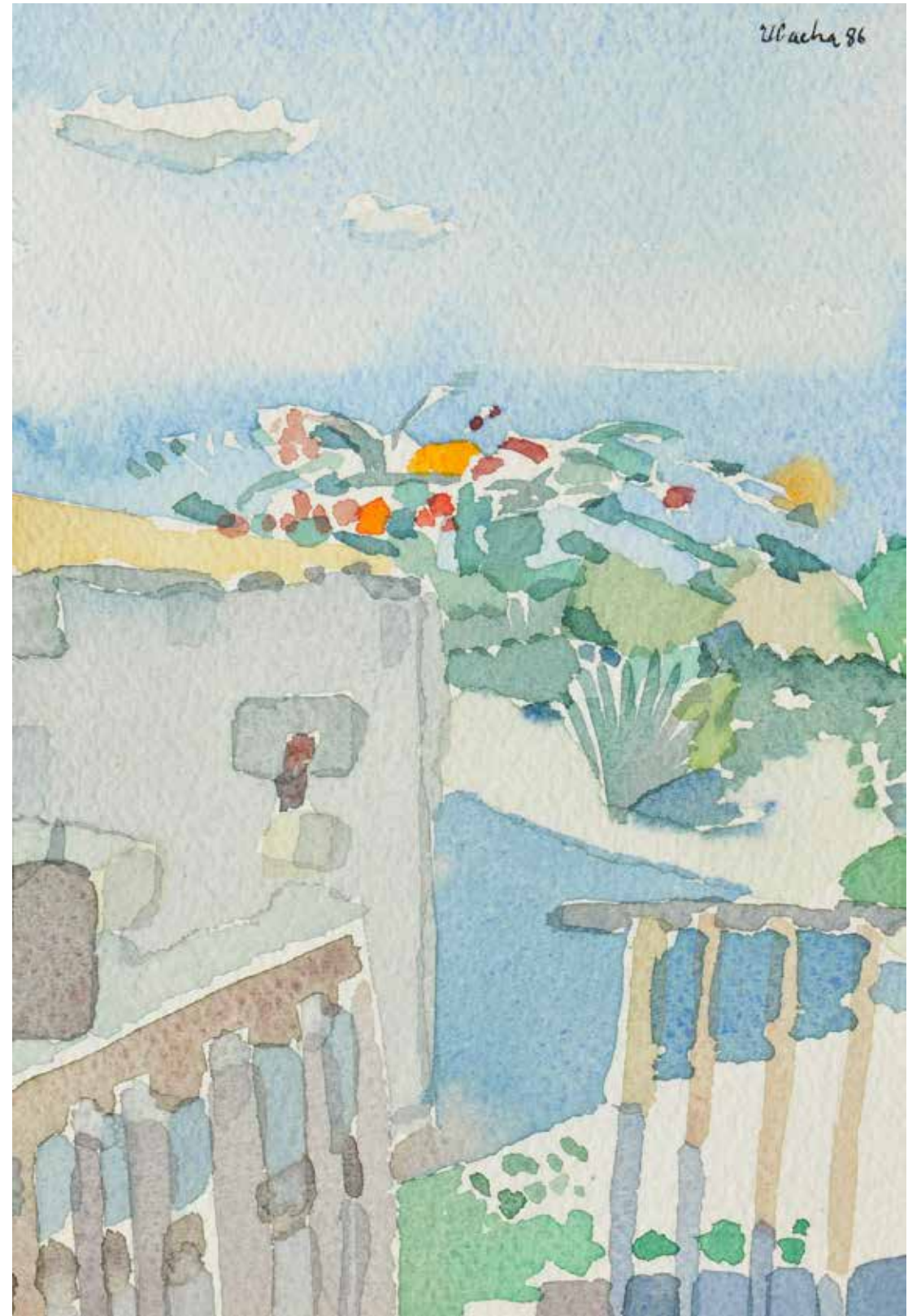
Amine El Bacha (1932 - 2019)

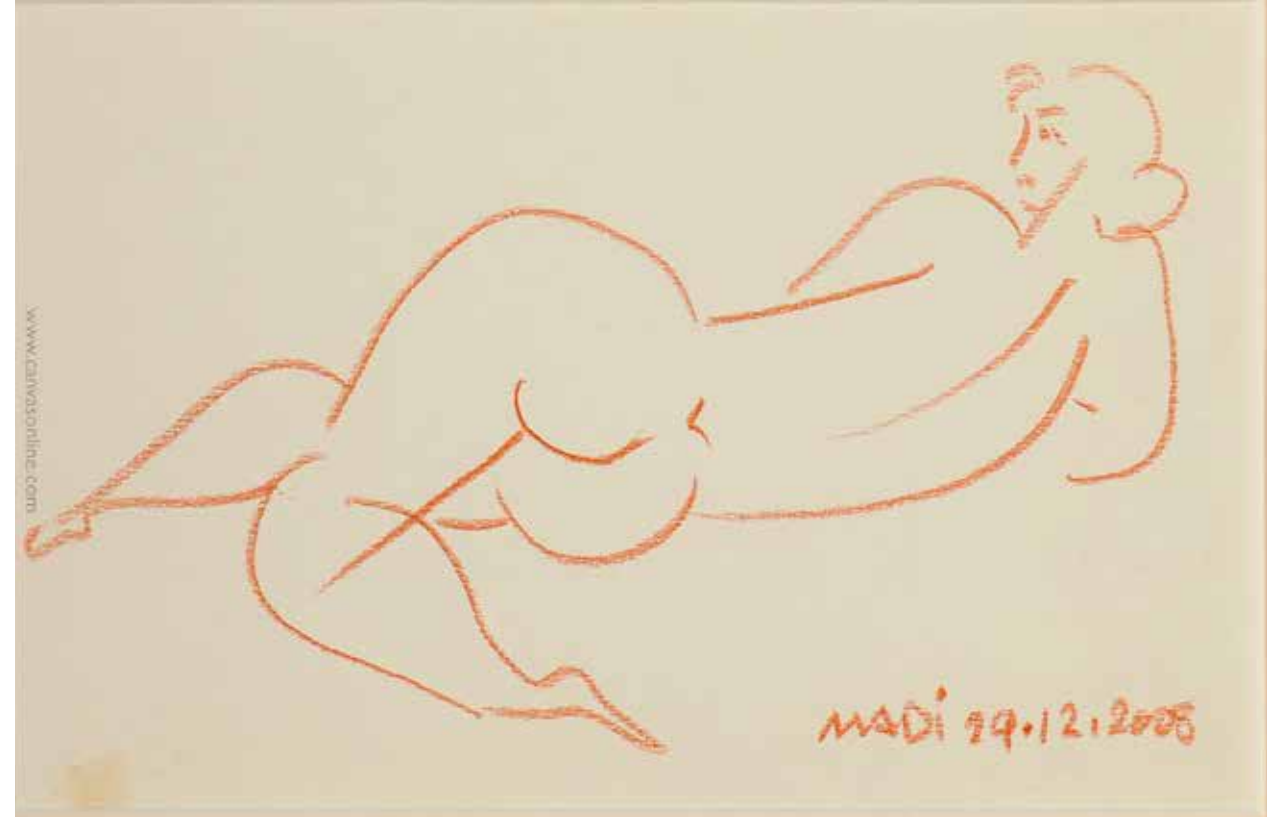
Le Jardin 1986

Watercolour on paper
Signed and dated upper right
17 x 12 cm

1,000 - 2,000 \$

Provenance:
Damo Gallery, Antelias.
Acquired from the above by the present owner.



**LOT 14****Hussein Madi (1938 - 2024)***Nu de femme, 2008*

Drawing on paper

Signed and dated lower left

Signed and dated lower right

10 x 17 cm each

800 - 1,000 \$

Provenance:

Acquired directly from the artist by the present owner.

**LOT 15****Omar Onsi (1901 - 1969)***Nu de femme*

Watercolour on paper
Signed lower right
32 x 48 cm

2,500 - 3,500 \$

Provenance:
Private collection, Lebanon.

**LOT 16****Moustapha Farroukh (1901 - 1957)***Sitt Nasab Joumblatt*

Watercolour on paper
Signed lower left
28 x 34 cm

4,000 - 5,000 \$

Literature:
Moustafa Farroukh 1901-1957, (Beirut: Musée Nicolas Sursock, 2003) 81. illustrated.

LOT 17**Hassan Jouni (1964)***Porche de maison Libanaise*

Oil on canvas
Signed lower right
60 x 80 cm

3,000 - 5,000 \$

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



LOT 18

Sophie Yeramian (1915 - 1984)

Scene de village, c. 1980

Oil on canvas
Signed lower right
38 x 43 cm

2,500 - 5,000 \$

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





LOT 19

Elie Kanaan (1926 - 2009)

Paysage d'automne, c. 1970

Oil on canvas
Signed lower left
60 x 82 cm

3,000 - 4,000 \$

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



LOT 20

Elie Kanaan (1926 - 2009)

Paysage d'hiver, c. 1970

Oil on canvas
Signed lower left
80 x 100 cm

4,000 - 5,000 \$

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



LOT 21

Rafic Charaf (1923 - 2003)

Paysage

Oil on canvas
Signed lower right
70 x 85 cm

5,000 - 8,000 \$

Provenance:
A.R.T Auctions, Beirut.
Acquired from the above by the present owner.
Arcache Auction, July 2024, Lot 49.

LOT 22

Sami El Khazen (1943 - 1988)

Portrait of Ms Nehme Tabet, 1960

Oil on canvas
Signed dated and dedicated upper right
81 x 54 cm

3,000 - 5,000 \$

Provenance:
Estate Sale of the Tabet Family.
Acquired from the above by the present owner.





LOT 23

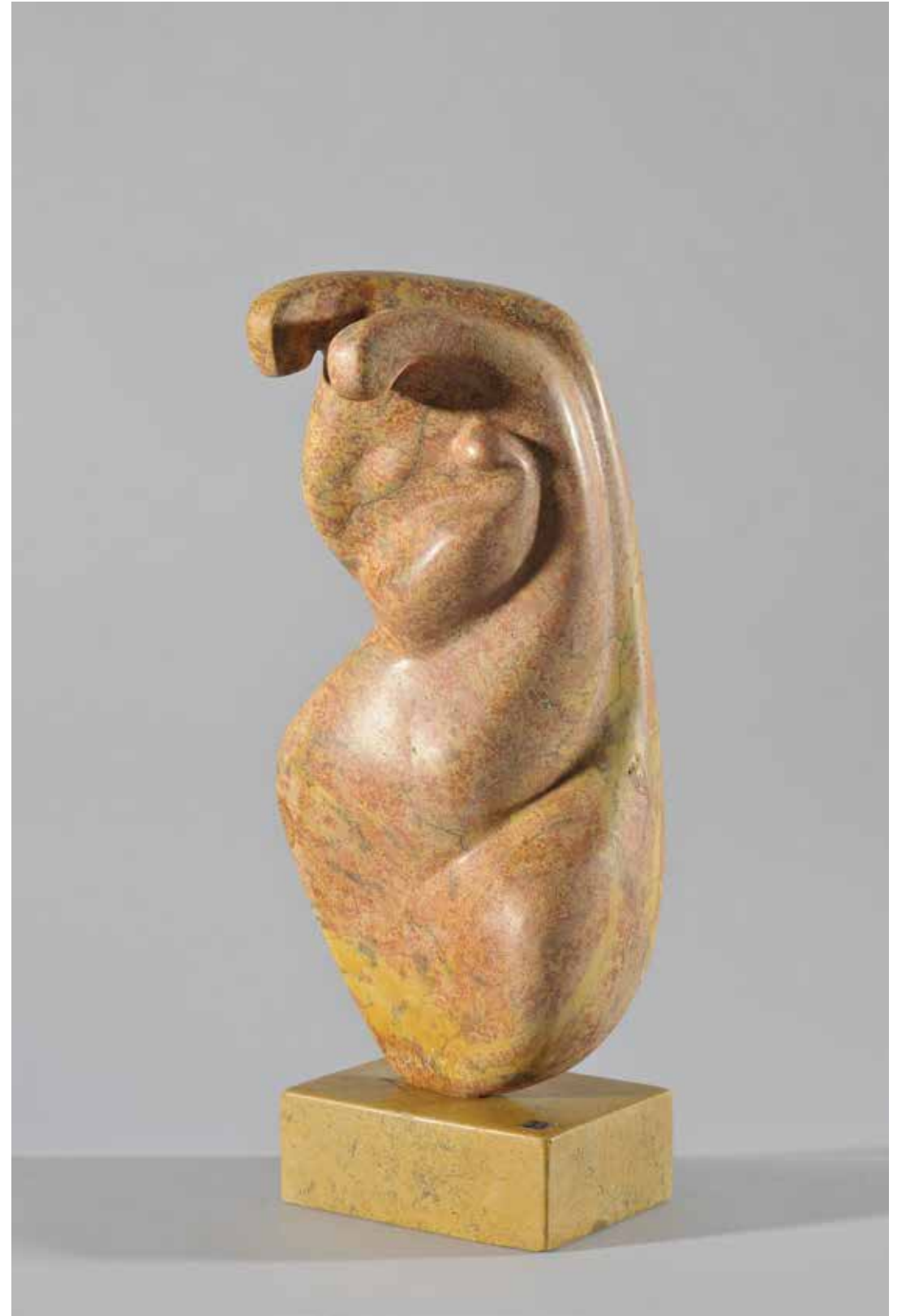
Maroun Hakim (1950)

La Famille, 2008

Marble
Signed and dated on the bottom
50 x 17 x 17 cm

2,000 - 4,000 \$

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



LOT 24**Boris Novikoff (1888 - 1966)***Deir El Kalaa, Beit Mery, 1964*

Oil on canvas
Signed and dated lower right
63 x 48 cm

7,000 - 9,000 \$

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



LOT 25**Cesar Gemayel (1898 - 1958)***Nu de femme*

Oil on board
Signed lower left
25 x 35 cm

8,000 - 12,000 \$

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



Capturing a doorway framed by a simple yet monumental arch rendered in muted, earthy tones that reflect the stone of traditional Lebanese architecture, this painting by the Lebanese painter Saliba Douaihy (1915–1994) presents a balanced composition with its play of light and shadow on the weathered surface.

Douaihy's development as an artist was heavily influenced by his apprenticeship under Habib Serour (1863–1938), one of the leading figures of Lebanon's artistic renaissance in the late nineteenth century. Serour's mastery of figuration and his ability to blend European techniques with local subjects likely shaped Douaihy's early approach to painting. However, in this work, one can trace Douaihy's evolution from traditional figuration towards a growing focus on abstraction.

The geometric simplicity of the arch and the surrounding walls exemplifies Douaihy's transition towards minimalism, a style he would fully embrace later in his career. The soft gradations of colour and the absence of extraneous detail reflect his interest in reducing forms to their essential elements.

LOT 26

Saliba Douaihy (1915 - 1994)

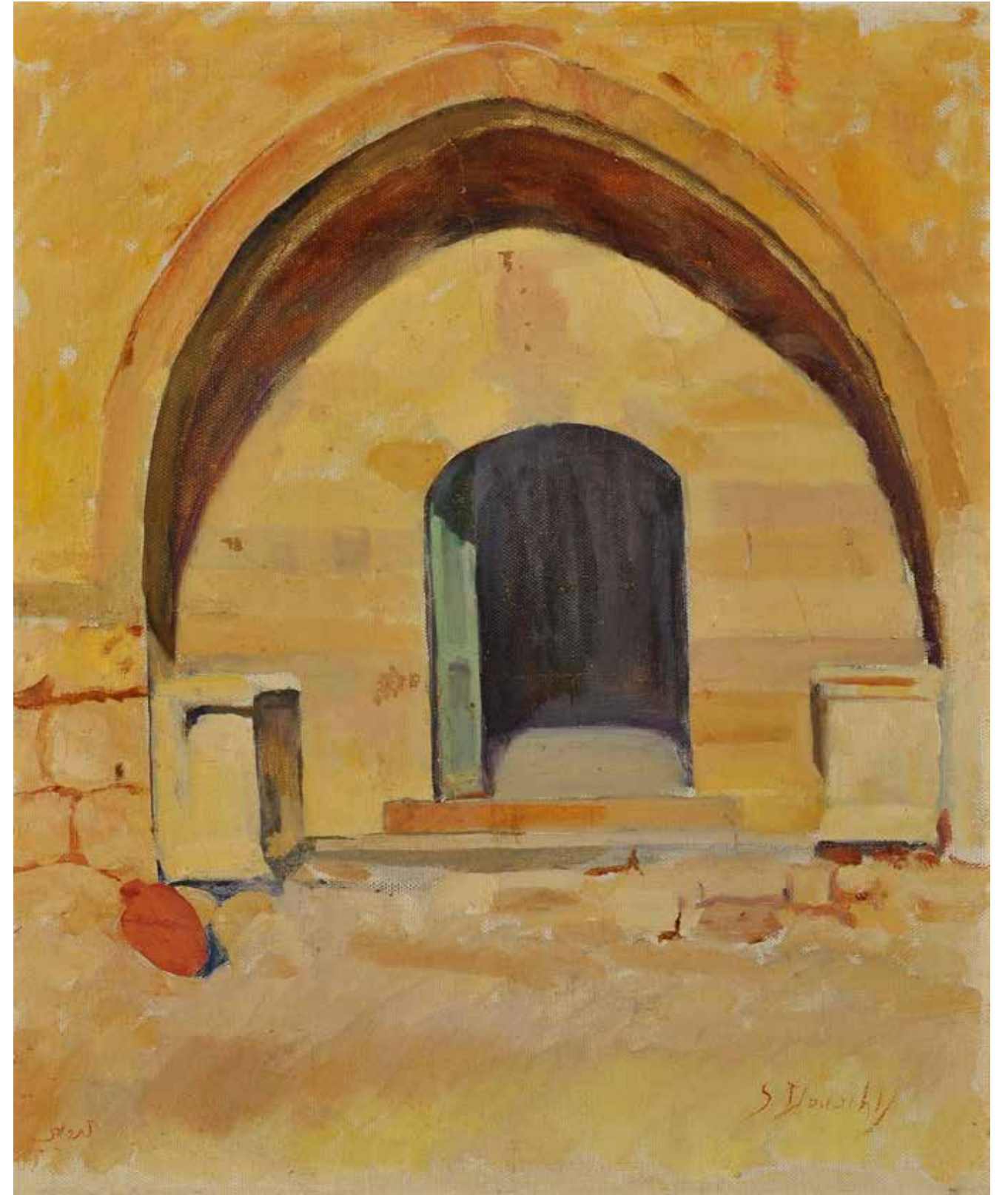
The Porch of Al Kobra, Ehden

Oil on canvas
Signed lower right
47 x 37 cm

12,000 - 18,000 \$

Provenance:

Nada Boulos & Guy Loudmer, March 1995, Beirut, Lot 67.
Acquired from the above by the present owner.





LOT 27

Alfred Basbous (1924 - 2006)

The Priest and the Altar, 1979

Bronze with gold patina
Signed and dated on the bottom
25 x 15 x 15 cm

5,000 - 8,000 \$

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



**LOT 28****Alfred Basbous (1924 - 2006)***Untitled, 1982*

Wood

Signed and dated on the bottom

100 x 13 x 14 cm

12,000 - 18,000 \$

Provenance:

Artscoops, April 2023, Beirut, Lot 50.

Acquired from the above by the present owner.



This mesmerising oil on canvas by Palestinian-born Juliana Seraphim (1934-2005) reflects her experimentation with the Surrealist genre, in which she blends magical architecture and mystical motifs in a dreamlike, ambiguous setting that feels almost imaginary. The colours are not always opaque, possessing a transparent-like quality that lends the shapes a sense of ethereal fluidity, as though they are dissolving into the atmosphere. Seraphim was unique in her ability to render non-opaque forms, allowing her figures to float in a space where mysticism and reality converge.

The artwork invites us to peer into Seraphim's subconscious, where spirituality, feminism, and the exploration of female identity intertwine. Recurring symbols such as the watchful eye and abstracted female forms, for which she became renowned, hint at themes of freedom, self-awareness, and transformation. The Hand of Fatima on the right serves as a protective symbol, warding off evil, while the two crescents atop the mosque's minarets refer to her relationship with spirituality. Through her use of organic forms and vibrant hues, Seraphim creates a space where the mystical and the real blend seamlessly.

LOT 29

Juliana Seraphim (1934 - 2005)

Damascus, 1969

Mixed media and sand on canvas
Signed and dated lower left
Titled on the back
70 x 50 cm

8,000 - 10,000 \$

Provenance:
Private collection, Amman.



LOT 30

Juliana Seraphim (1934 - 2005)

Femme Fleur, 1973

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

12,000 - 18,000 \$

Provenance:
Private collection, Amman.



Flores de Africa and *Cactus* by Lebanese-born Bibi Zogbe (1890-1973) are amongst several examples of her floral compositions. Indeed, it was this loyalty to painting flowers that earned her the title of “La Pintera de Flores” (The Flowers Painter).¹

In these works, Zogbe moved beyond purely decorative aesthetics, infusing her favourite subject matter with symbolic meaning. In doing so, she embraced a European trend that by the late nineteenth century, had revived the floral theme in art, granting it more serious consideration and revealing the importance of floral forms.

Of Zogbe, the Lebanese writer Charles Corm (1894-1963) wrote: “each one of Bibi’s flowers seems to be a naked soul tormented by passion, sobbing with delight, tensed to the extreme, reaching towards infinity”.² Indeed, Zogbe renders her flowers and foliage a universe of their own. In *Flores de Africa*, she uses dynamic brushstrokes and a bold palette to convey the exoticism she experienced during her stay in Africa. *Cactus*, on the other hand, presents a more subdued composition in which the jagged forms of the cactus plants dominate the canvas, with muted greens and earthy tones in the background.

Both paintings are emblematic of Zogbe’s broad artistic career, one that was shaped by experiences across South America, Africa, and Europe. Through her floral paintings, Zogbe captured nature’s beauty while imbuing it with personal and symbolic meaning.

LOT 31

Bibi Zogbe (1890 - 1973)

Flores De Africa, c. 1940

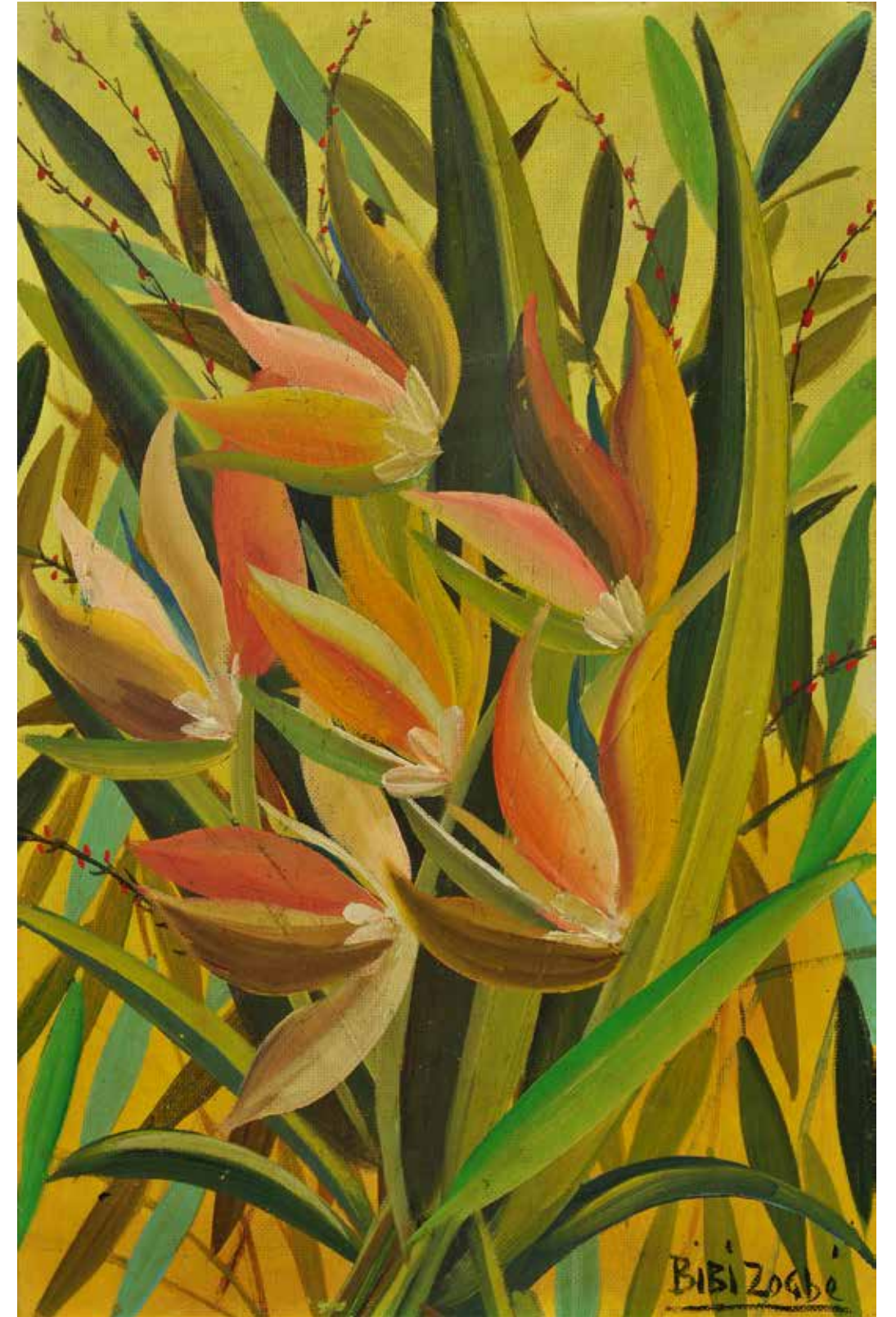
Oil on canvas laid on board
Signed lower right. Signed and titled on the back
66 x 43 cm

5,000 - 8,000 \$

Provenance:
Collection of Mr Roberto Jorge Vilella, Argentina.

¹ Virginia Agote, Eduardo Peñafort, and Bibí Zogbé, *Bibí Zogbé, Pintora de Flores* (San Juan: Museo Provincial de Bellas Artes Franklin Rawson, 2012), 40.

² Bibi Zogbé and Charles Corm, *Bibi Zogbé. Les Peintres du Liban; Premier Album* (Beyrouth: Imprimerie Catholique, 1951).



LOT 32

Bibi Zogbe (1890 - 1973)

Cactus, c. 1940

Oil on canvas laid on board
Signed lower right
Signed and titled on the back
62 x 42 cm

5,000 - 8,000 \$

Provenance:
Collection of Mr Roberto Jorge Vilella, Argentina.



LOT 33

Paul Guiragossian (1926 - 1993)

La Lecture, c. 1973

Oil on canvas
Signed and dedicated to Lily lower left
100 x 100 cm

50,000 - 70,000 \$

Provenance:
Acquired directly from the artist.
Thence by decent.

Note:
This artwork has been researched by the Paul Guiragossian Foundation.
A certificate of authenticity will be provided upon request.
© Courtesy of the Paul Guiragossian Foundation.





1974 May 9th, Studio 27, Beirut, Lebanon. Lily Adem seated on the lower left while Paul Guiragossian was honoured by a knighthood on the opening night of his solo exhibition. © Paul Guiragossian Foundation archives.

Paul Guiragossian's (1926-33) painting *La Lecture* is a significant work, not only for its artistic value but also for the story it tells about Leyla Moawad, a Lebanese woman who played a vital role as the muse of Elias Abu Shabaki (1903-47), who dedicated several writings to her, including *Nida'a El Kaleb* (The Call of the Heart) and *Ila El Abad* (Till Forever). Of Leyla, he once wrote: "Lord, you have never created a beauty like hers, like an angel, pure to the depths of her soul." To Abu Shabaki, she was purer than a poem, purer than love itself.

The Lebanese writer Henri Zoghaib recounts that Leyla, affectionately known as "Lili" among her friends, had a deep passion for literature. Every Saturday evening, she would invite her friends over to read the poems of Abu Shabaki. This ritual was her way of remembering him, and as she listened, she would let out a deep sigh before remarking, "He truly knew how to love."

In *La Lecture*, Guiragossian's distinct style is characterised by female vertical human forms and expressive brushwork. The elongated semi abstract figures are seated together and engage in the quiet act of reading, their forms blending into each other in warm shades of yellow, orange, and earth tones applied in thick, gestural brushstrokes. While they lack defined facial features, their body language conveys a sense of collective introspection. They reflect Guiragossian's style in the late 1960s and early 1970s, when he moved away from traditional figurative representations to abstract ones. *La Lecture* likely represents Leyla's Saturday evening rituals, during which she would connect with her friends through the reading of Abu Shabaki's poems.

The inscription "À Lily, Paul G." ("To Lily, Paul G.") on the bottom left of the painting further personalizes the work, transforming it from an artistic object to a homage to the woman who profoundly impacted one of the most renowned Lebanese literary figures.

ABBOUD



23 MAI — 20 JUIN 1991

GALERIE PROTÉE

38 rue de Seine 75006 Paris (1) 43 25 21 95

LOT 34

Shafic Abboud (1926 - 2004)

Reveil, 1991

Oil on board

Signed and dated lower right

Signed dated and titled on the back

65 x 54 cm

35,000 - 45,000 \$

Exhibition:

Galerie Protée, Paris, 1991.

Literature:

Jozef Abou Rizk, Saleh Barakat, and Imran Al-Qaisi, *Al-Fan al-Tashkili fi Lubnan* (Tunis: Arab League Educational, Cultural and Scientific Organisation, 2004), 51. illustrated.

Note:

This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud. Catalogue raisonné référence ID2004.

This artwork is accompanied by a certificate of authenticity by Ms Christine Abboud.



“After lengthy conversations with Madi about his lifestyle and the character of his art, I realised how much the man and his art are one, how much the qualities that have ruled his life have also shaped the fundamental truth of his art. Both as man and artist, he is meticulous and orderly, elegant and pure, dynamic and virile, confident and uncompromising, conceptual and passionate. The same qualities are embedded in whatever he does, in whatever he produces. Speak with the man and examine the ordered environment he inhabits - where each object, thoughtfully selected, has its appointed place, and where no extraneous or disturbing presence is allowed to enter - and you will perceive the same flawless integration of diverse elements into one stunning unified whole in his art.”

Helen Khal, “The Inner Structure of Madi’s Art” in *The Art of Madi*, (London: Saqi Editions, 2005), 7.

LOT 35

Hussein Madi (1938 - 2024)

Untitled, 2003

Acrylic on canvas
Signed and dated lower right
135 x 150 cm

55,000 - 65,000 \$

Litterature:

The Art of Madi, (London: Saqi Editions, 2005), 207. illustrated.



LOT 36**Nabil Nahas (1949)***Untitled, 1988*

Acrylic on canvas
Signed and dated on the back
245 x 153 cm

60,000 - 80,000 \$

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



“If we follow the sweep of Nahas’s brush as he laid on his metallic paint, we are carried into vistas as vast as any implied by the paintings of the early 1980s. The expansive scale of the black paintings persists. Yet the burnished, shadowy surfaces of the gold-and-black paintings are so seductive that we focus, at first, on their play of texture and hue precisely as it is at a scale of one-to-one, with size identical to scale. This would be an exercise in literalism if the play were not so complex, so rich with pictorial pleasures. For pleasure defeats the literalist aesthetic asserted by the Minimalists and bequeathed to their aesthetic heirs.”

Nabil Nahas and Carter Ratcliff, *Nabil Nahas* (New York: Rizzoli, 2016), 78.



Detail.



Detail.



LOT 37

Aref El Rayess (1928 - 2005)

Layali Al Zeytoune, Beirut, 1979

Oil on canvas
Signed and dated lower left
Signed, dated, titled and situated on the back
56 x 78 cm

20,000 - 25,000 \$

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



LOT 38

Hussein Madi (1938 - 2024)

Untitled, 1976

Acrylic on cardboard
Signed and dated lower left
70 x 49 cm

7,000 - 9,000 \$

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





LOT 39

Willy Aractingi (1930 - 2003)

Le Grand arbre rouge, 1973

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

9,000 - 12,000 \$

Provenance:
Contact Gallery, Hamra, March 1974.
Acquired from the above by the present owner.

Exhibition:
Contact Gallery, Hamra, March 1974.

Note:
This artwork is accompanied by a certificate of authenticity from the Willy Aractingi Foundation.
This work has undergone a small restoration on the lower section of the painting.



**LOT 40****Etel Adnan (1925 - 2021)***Le Cycle des Tilleuls, 2012*

Book completed on the presses of La Gutenberg in Tulle.

18 copies on Vergé paper, numbered from 1 to 18, embellished with a frontispiece featuring an original drawing (pastel on paper) by Etel Adnan. 7 special copies, numbered HC from I to VII, are reserved for the book's collaborators and friends of Al Manar.

The book is signed and editioned by the artist.

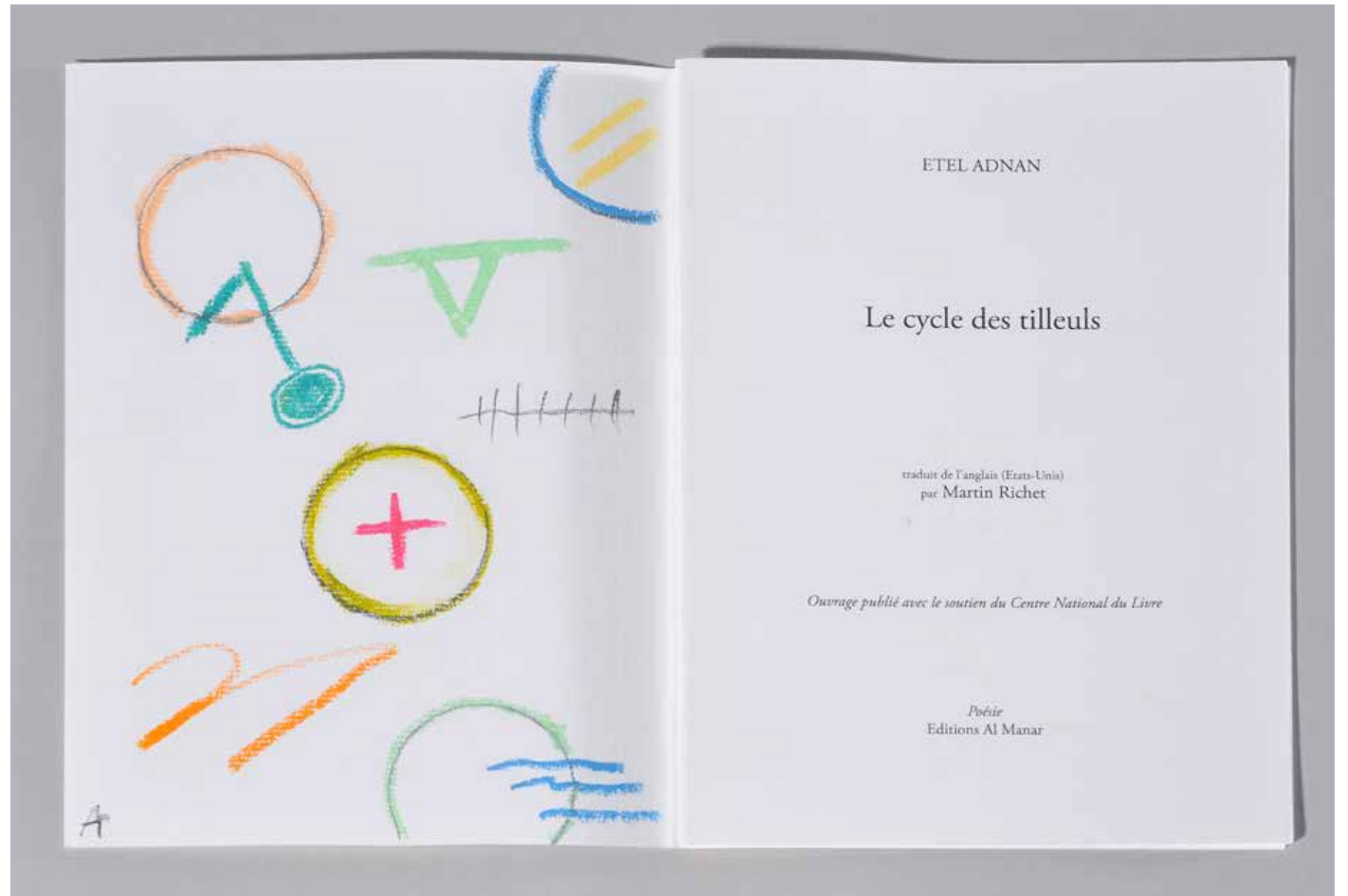
The drawing is signed lower left, Book edition 10/18

23 x 17 cm

4,000 - 6,000 \$

Provenance:

Private collection, Lebanon.



**LOT 41****Helen Khal (1923 - 2009)***Untitled*

Oil on canvas
Signed lower left
Signed on the back
11 x 26 cm

7,000 - 9,000 \$

Provenance:
Artscoops, February 2022, Lot 22.
Acquired from the above by the present owner.

LOT 42**Yvette Ashkar (1928 - 2024)***Untitled, 2018*

Oil on canvas
Signed lower left
Signed and dated on the back
90 x 80 cm

20,000 - 25,000 \$

Note:
This artwork is the last work painted by the artist.
This artwork is accompanied by a certificate of authenticity from the Yvette Ashkar Estate.



LOT 43**Elie Kanaan (1926 - 2009)***Untitled*

Oil on canvas
Signed lower left
81 x 60 cm

5,000 - 7,000 \$

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



LOT 44**Omar El Nagdi (1931 - 2019)***La Leçon de harpe, 1999*

Oil on canvas
Signed and dated lower right
130 x 97 cm

35,000 - 45,000 \$

Exhibition:
Galerie Compagnie des Arts, Beirut, March 2001.

Provenance:
Galerie Compagnie des Arts, Beirut.
Acquired from the above by the present owner.



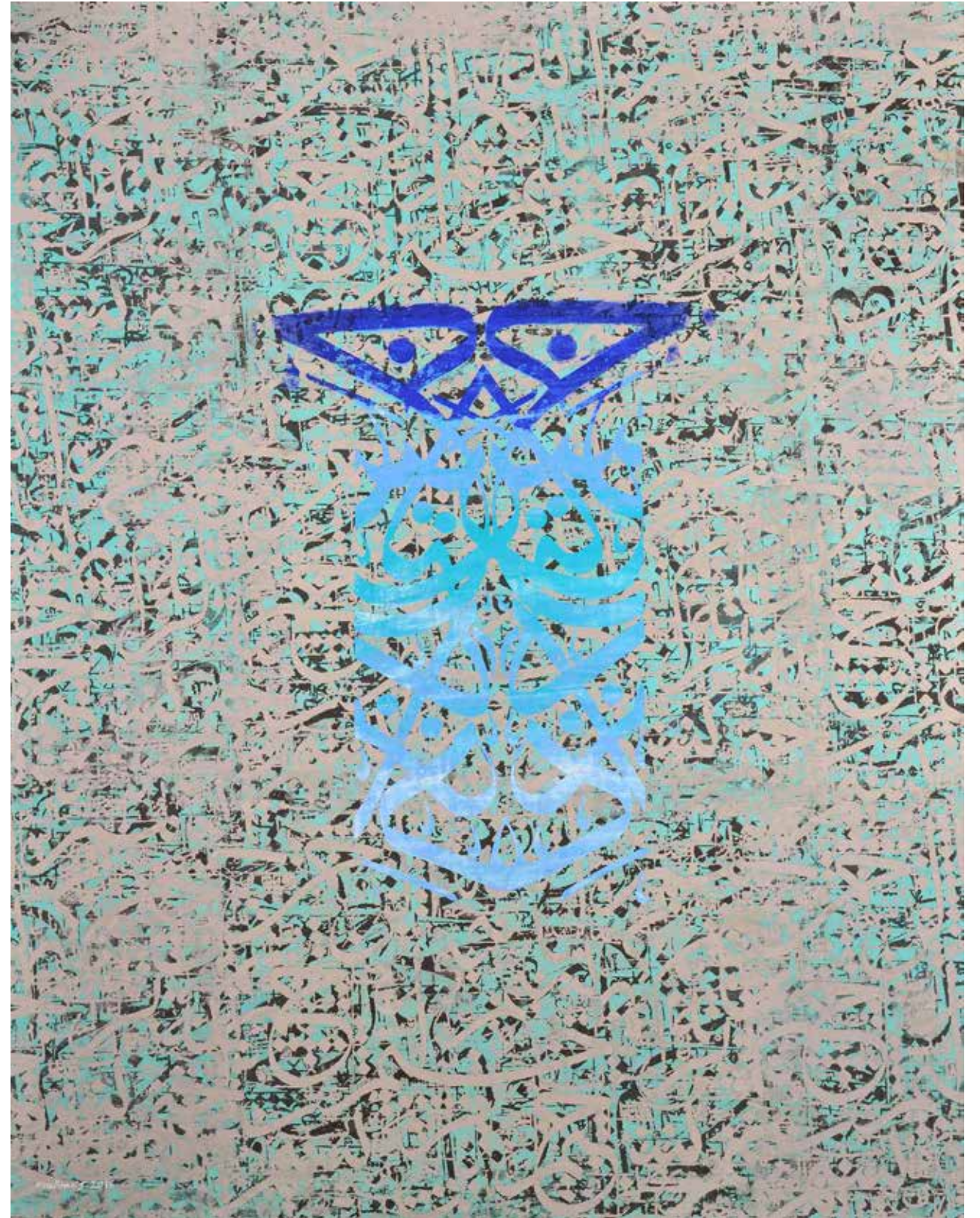
LOT 45**Mukhtar Ansari***Untitled, 2016*

Mixed media on canvas
Signed and dated lower left
170 x 133 cm

3,000 - 5,000 \$

Provenance:

Arcache Auction, September 2019, Beirut, Lot 32.
Acquired from the above by the present owner.



LOT 46

Jamil Molaeb (1948)

Jerusalem, 2019

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

7,000 - 9,000 \$

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



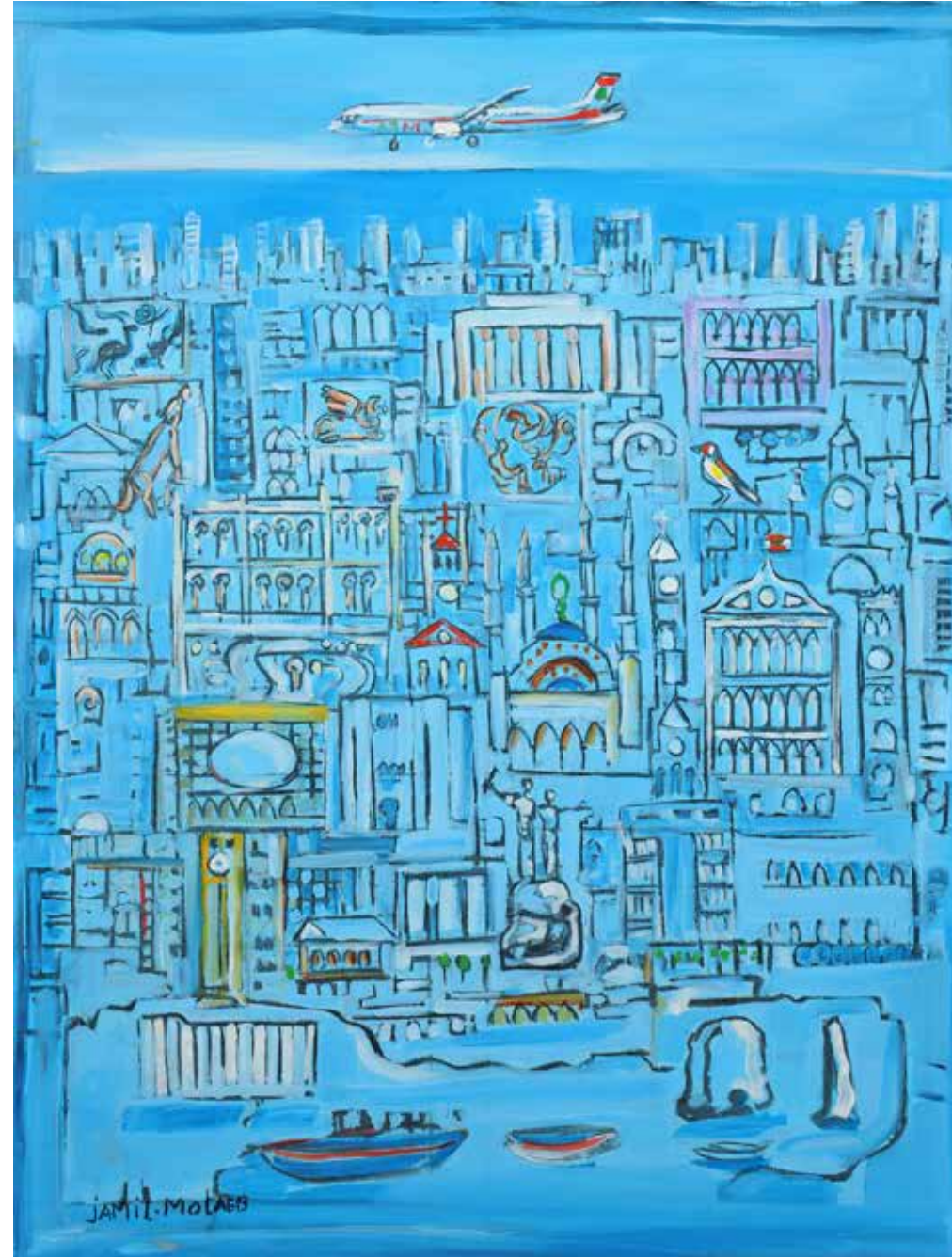
LOT 47**Jamil Molaeb (1948)***Beirut*

Oil on canvas
Signed lower left
80 x 60 cm

4,000 - 6,000 \$

Note:

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

**LOT 48****Jamil Molaeb (1948)***Seascape, c.1990*

Oil on canvas
Signed lower left
74 x 57 cm

4,000 - 6,000 \$

Provenance:

Acquired directly from the artist by the present owner.





LOT 49

Mazen Rifai (1957)

Paysage, 2022

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

1,000 - 2,000 \$

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

LOT 50

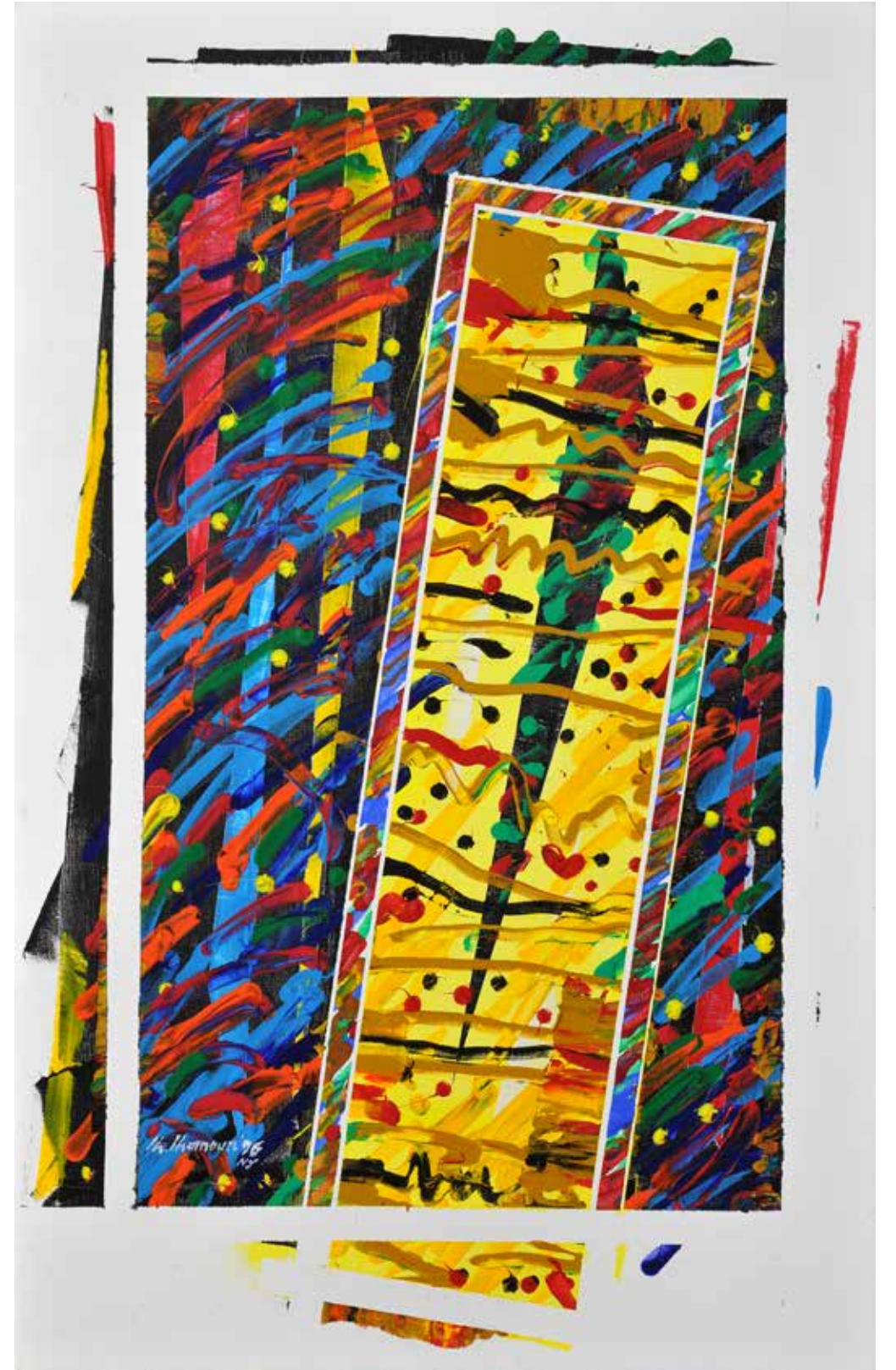
Chawki Chamoun (1942)

Porte arrière du salut, 1996

Acrylic on canvas
Signed and dated lower left
82 x 51 cm

4,000 - 6,000 \$

Provenance:
Charity Auction hosted by Nada Boulos for the Lebanese Red Cross, May 1996. Lot 15.
Acquired from the above by the present owner.





LOT 51

Randa Ali Ahmad (1962)

Roses, 2015

Oil on canvas
Signed and dated on the back
100 x 200 cm

3,000 - 5,000 \$

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

LOT 52

Zena Assi (1974)

Red Door, 2008

Mixed media and oil on canvas
Signed dated and titled on the back
100 x 75 cm

7,000 - 9,000 \$

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



LOT 53**Zena Assi (1974)***Portrait with a Green Cat, 2021*

Mixed media and collage on canvas
Signed dated and titled on the back
30 x 20 cm

1,800 - 3,000 \$

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

**LOT 54****Zena Assi (1974)***Portrait with a Teapot, 2021*

Mixed media and collage on canvas
Signed dated and titled on the back
30 x 20 cm

1,800 - 3,000 \$

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



**LOT 55****Tagreed Darghouth (1979)***Nose Job, 2007*

Acrylic on canvas
Signed and dated on the back
30 x 25 cm

2,500 - 3,500 \$

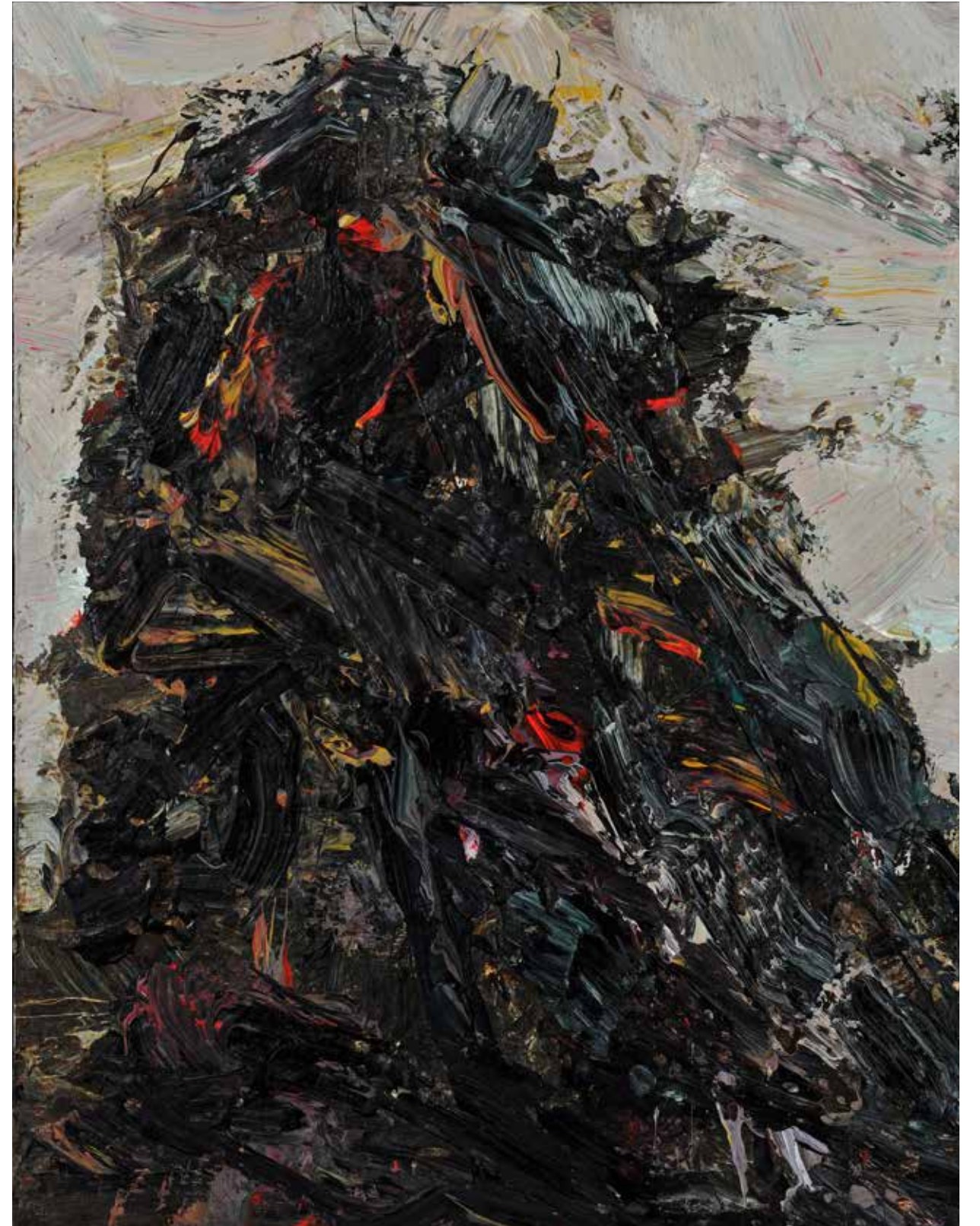
Provenance:
AT Auction, Beirut, 2012.
Acquired from the above by the present owner.

LOT 56**Ayman Baalbaki (1975)***Building I, 2011*

Acrylic on board
Signed on the back
35 x 27 cm

7,000 - 9,000 \$

Provenance:
Rose Issa Projects, London, 2011.
Private collection, London.
Sotheby's, April 2023, London, Lot 48.
Acquired from the above by the present owner.





LOT 57

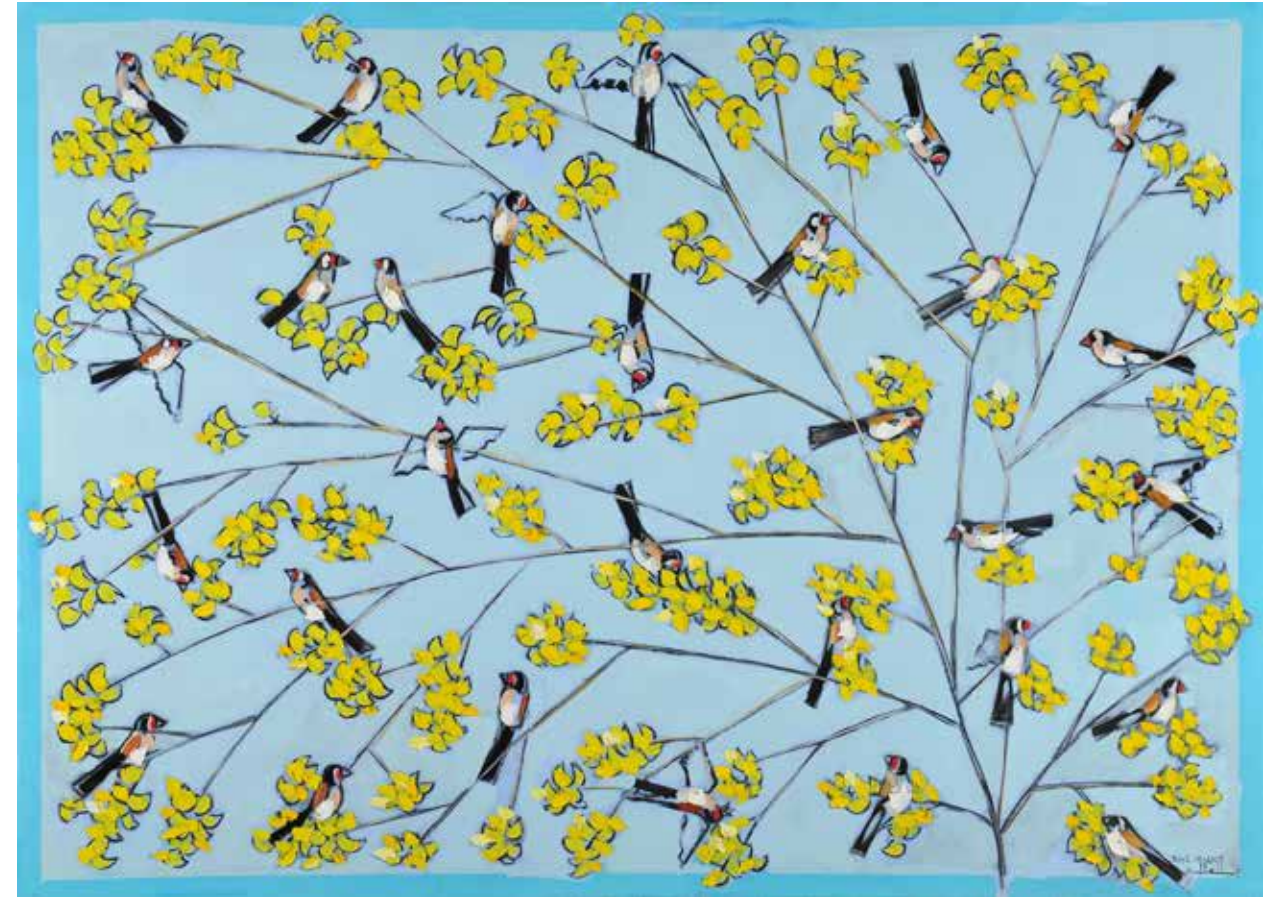
Hassan Jouni (1964)

Flying City, 2016

Oil on canvas
Signed and dated lower right
90 x 60 cm

2,500 - 4,000 \$

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



LOT 58

Jamil Molaeb (1948)

Birds

Acrylic on canvas
Signed lower right
145 x 105 cm

8,000 - 12,000 \$

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

**LOT 59****Mazen Rifai (1957)***Paysage, 2021*

Acrylic on canvas
Signed dated and titled on the back
90 x 90 cm

1,500 - 2,500 \$

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

LOT 60**Mazen Rifai (1957)***Paysage Vert, 2019*

Acrylic on canvas
Signed dated and titled on the back
100 x 85 cm

1,500 - 3,000 \$

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

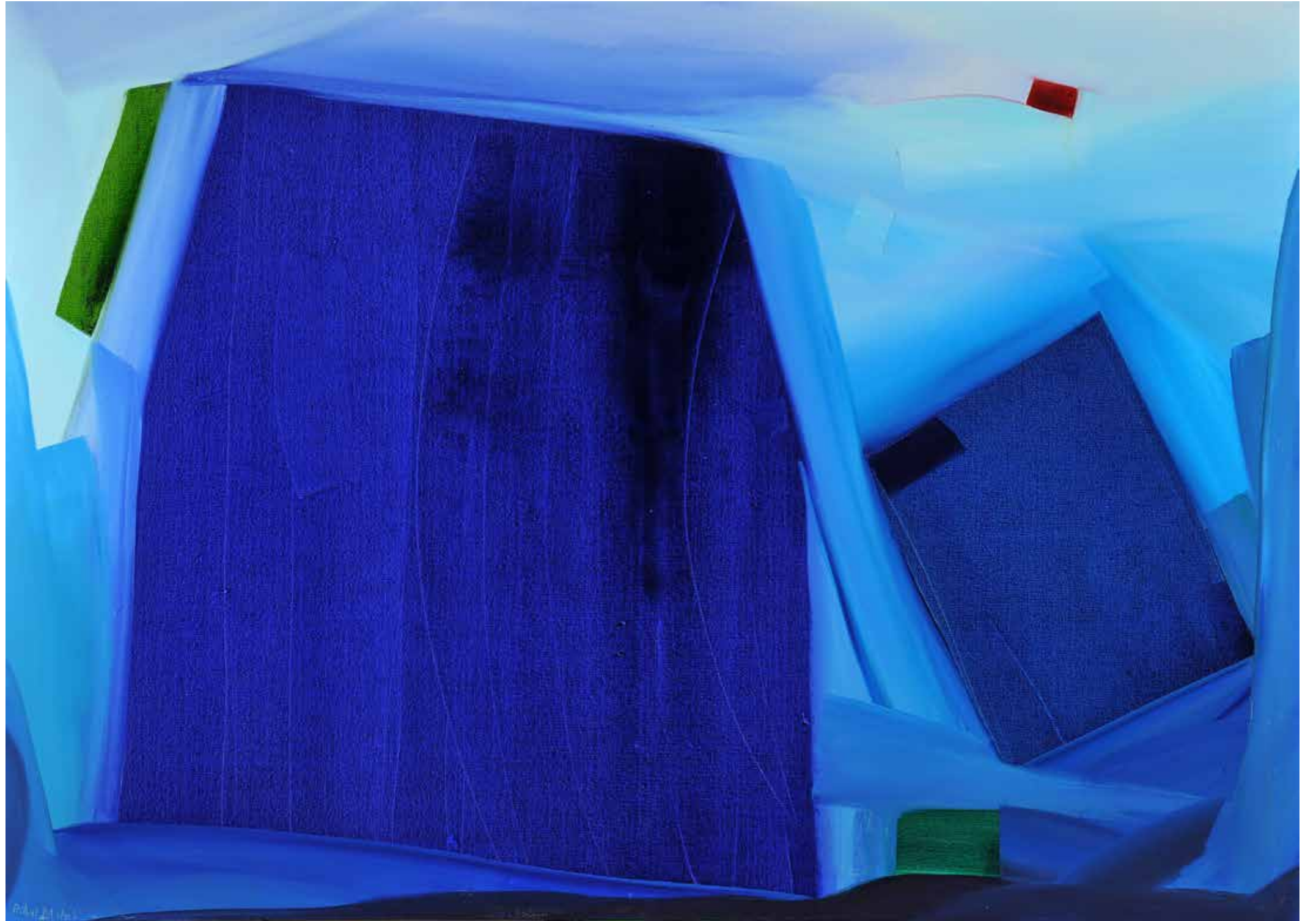


LOT 61**Ribal Molaeb (1992)***Untitled, 2023*

Oil on canvas
Signed lower left
Signed and dated on the back
150 x 210 cm

8,000 - 12,000 \$

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



LOT 62**Nabil Ghandour (1952)***Sea and Sky, 2024*

Oil on canvas
Signed lower right
80 x 120 cm

3,000 - 5,000 \$

Note:

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





LOT 63

Ihab Ahmad (1983)

Playtime, 2022

Acrylic on canvas
Signed and dated lower right
Signed and dated on the back
100 x 130 cm

2,000 - 4,000 \$

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

LOT 64

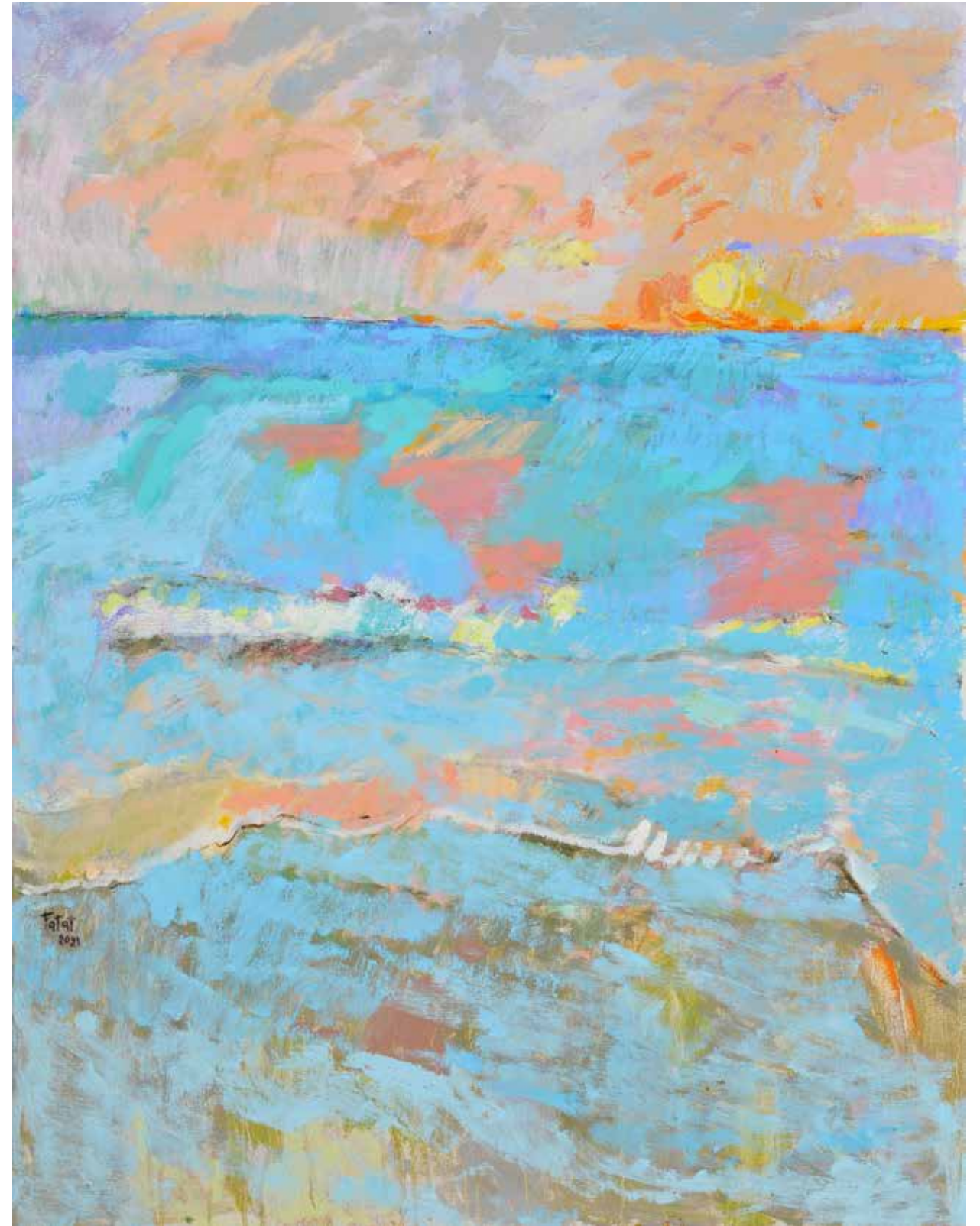
Fatat Bahmad (1973)

Seascape, 2021

Oil on canvas
Signed and dated lower left
Signed and dated on the back
90 x 70 cm

800 - 1,500 \$

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



**LOT 65****Samir Tabet (1923)***Eloge de La Nonchalance*

Oil on canvas
Signed lower right
45 x 60 cm

3,000 - 5,000 \$

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

LOT 66**Claire Chevolleau***Pierrot*

Oil on canvas
Signed lower right
80 x 60 cm

1,500 - 2,500 \$

Provenance:
Private collection, Lebanon.



**LOT 67****Roger Moukarzel (1962)***Prayer, 1986*

Photography printed on back lit
 Edited at 6 original samples + 2
 81 x 101 x 15 cm

2,500 - 3,500 \$

Provenance:
 Acquired from the Beirut Art Fair, 2015.

Note:
This artwork is located in Dubai.

LOT 68**Tammam Azzam (1980)***Syrian Museum - Gustav Klimt's The Kiss, From the Freedom Graffiti series, 2013*

Archival print on cotton paper
 1/25
 112 x 112 cm

4,000 - 6,000 \$

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

Note:
 This artwork is accompanied by a certificate of authenticity from the Ayyam Gallery.
This artwork is located in Dubai.





LOT 69

Mohammad Abdallah (1967)

AUB, 2023

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

2,000 - 3,000 \$

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



LOT 70

Hussein Madi (1938 - 2024)

Untitled

Digital print on canvas
Signed and editioned on the back, 5/5
99 x 90 cm

3,000 - 4,000 \$

Provenance:
TEAL Editions, Lebanon.
Acquired from the above by the present owner.

**LOT 71****Elie Matta***Paysage Libanais, 1986*

Oil on canvas
 Signed and dated lower right
 44 x 37 cm

Paysage Libanais

Oil on canvas
 Signed lower left
 38 x 25 cm

900 - 1,500 \$

Provenance:
 Arcache Auction, 1992, Beirut.
 Acquired from the above by the present owner.



**LOT 72****Martin Giesen (1945)***Café Parisiana sur la Place des Martyrs*

Watercolour on paper
Signed lower right
56 x 78 cm

2,500 - 5,000 \$

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

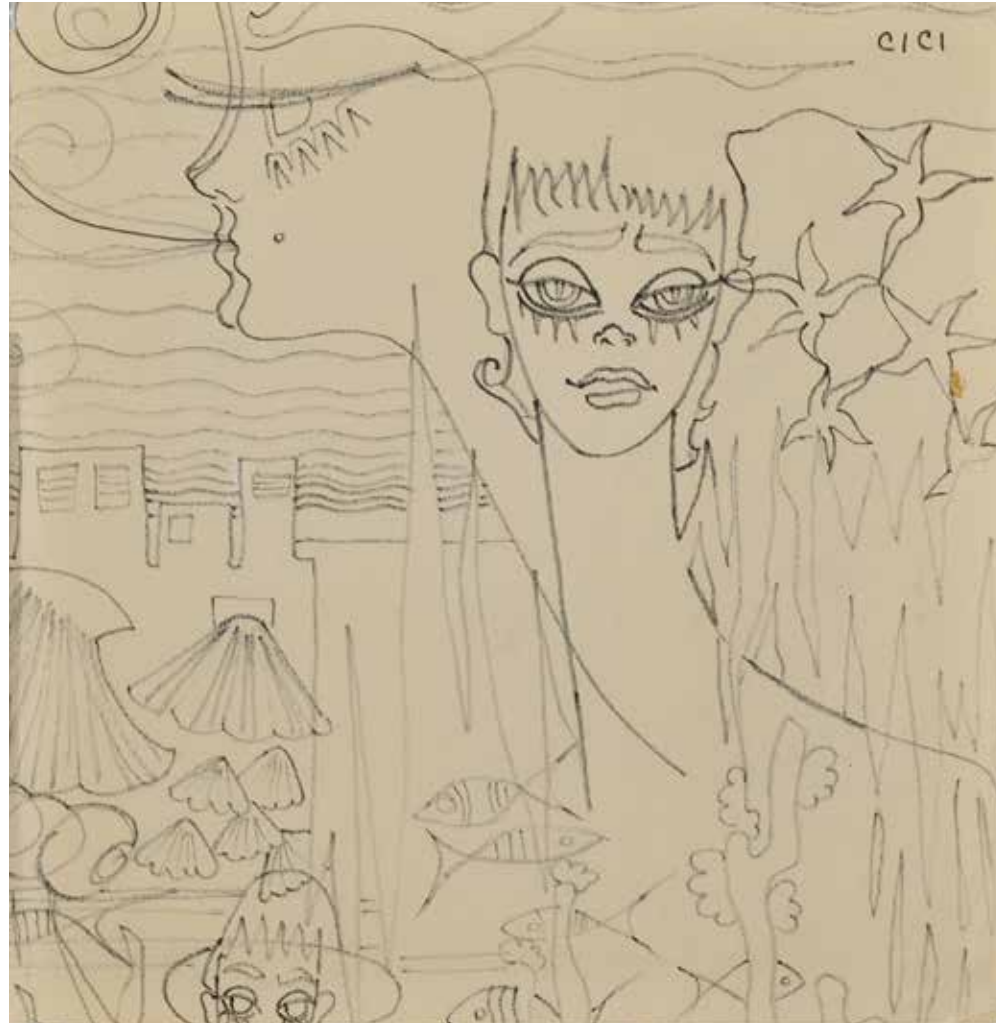
LOT 73**Jean Jansem (1920 - 2013)***Portrait, 1971*

Watercolour and ink on paper
Signed and dated lower right
53 x 45 cm

5,000 - 7,000 \$

Provenance:
Galerie Matignon, Paris.
Acquired from the above by the present owner.



**LOT 74****Cici Sursock (1923 - 2015)***Untitled*

Drawing on paper
Signed upper right
24 x 23 cm

1,000 - 2,000 \$

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

LOT 75**Mouna Bassili Sehnaoui (1945)***Corniche Fishermen I, 1999*

Gouache
Signed lower right
31 x 23 cm

2,000 - 3,000 \$

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



LOT 76**Jean Marc Nahas (1963)***Personnages, 2003*

Watercolour on paper
 Signed lower right
 55 x 40 cm each

1,500 - 3,000 \$

Provenance:

Acquired directly from the artist by the present owner.

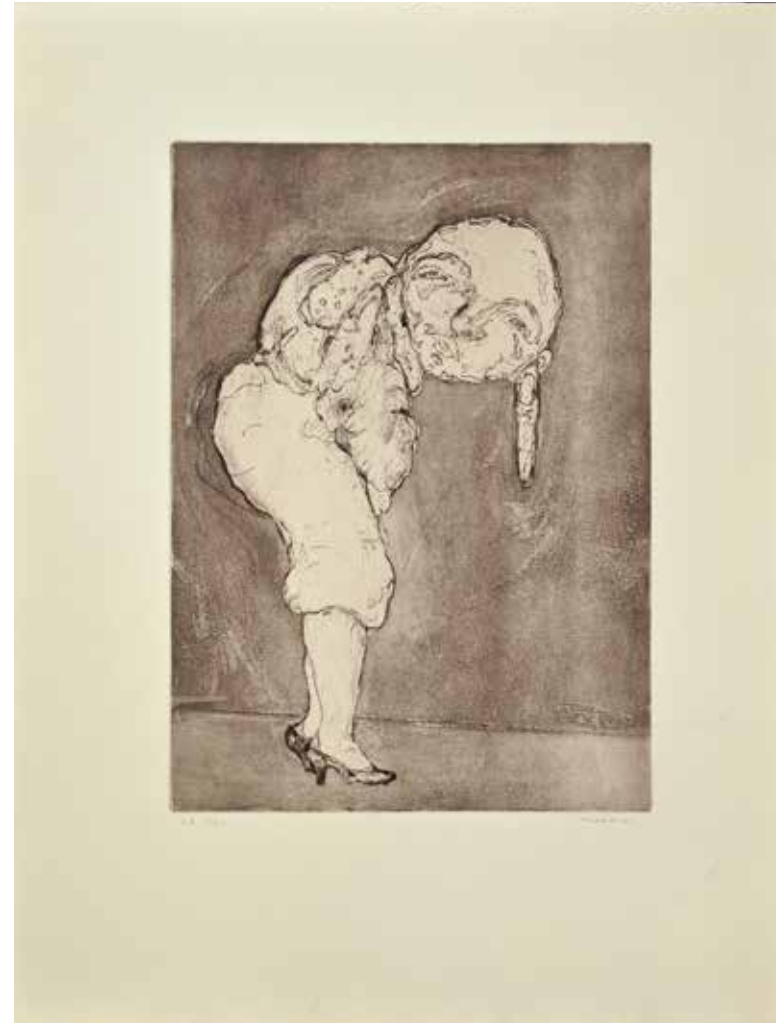


**LOT 77****Assadour Bezdikian (1943)***Vortex, 1999*

Lithograph on paper
 Signed and dated lower right, titled in the middle, editioned lower left, 88/99
 75 x 55 cm

1,000 - 1,500 \$

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

**LOT 78****Marwan Kassab Bachi (1934 - 2016)***Untitled*

Etching
 Signed lower right
 Editioned lower left, 28/30
 70 x 55 cm

800 - 1,500 \$

Provenance:
 Galerie Springer, Berlin.
 Acquired from the above by the present owner.

**LOT 79****Marwan Kassab Bachi (1934 - 2016)***Untitled, 1967*

Etching
 Signed and dated lower right
 Editioned lower left, 12/13
 53 x 38 cm

800 - 1,500 \$

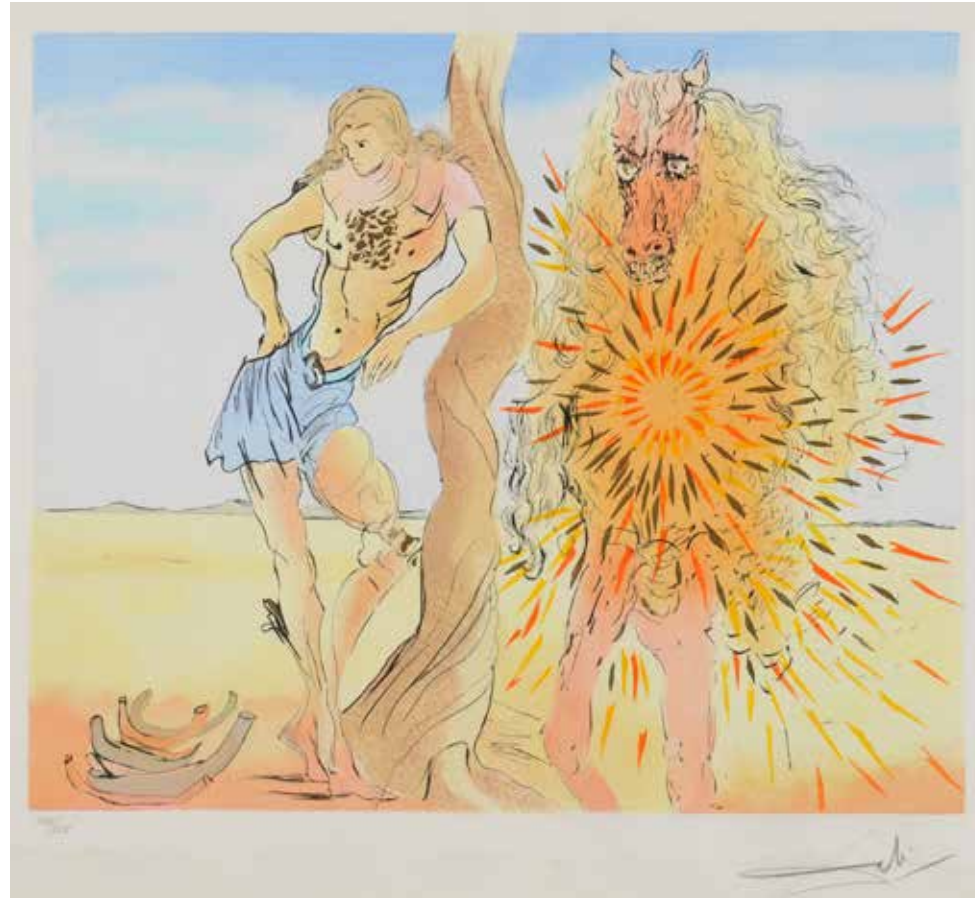
Provenance:
 Galerie Springer, Berlin.
 Acquired from the above by the present owner.

**LOT 80****Salvador Dali (1904 - 1989)***Cheval Allegre*

Lithograph
Signed lower right
Editioned lower left, 199/300
52 x 58 cm

800 - 1,500 \$

Provenance:
Nada Boulos & Guy Loudmer, Beirut, April 1993, Lot 21.
Acquired from the above by the present owner.

**LOT 81****Salvador Dali (1904 - 1989)***Le Repos du Chevalier*

Lithograph
Signed lower right
Editioned lower left, 252/300
52 x 58 cm

800 - 1,500 \$

Provenance:
Nada Boulos & Guy Loudmer, Beirut, April 1993, Lot 15.
Acquired from the above by the present owner.

**LOT 82****Salvador Dali (1904 - 1989)***The Hallucinogenic Toreador, c. 1970*

Lithograph
Signed lower right
Editioned lower left, 106/225
58 x 52 cm

800 - 1,500 \$

Provenance:
Nada Boulos & Guy Loudmer, Beirut, April 1993, Lot 29.
Acquired from the above by the present owner.

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When making a bid, a bidder is accepting personal liability to pay the purchase price including all applicable charges. No bids can be withdrawn after bidding for any reason.

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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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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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