



NADA BOULOS  
*Auction*

Modern and Contemporary  
Art from Lebanon and the  
Middle East

Online Auction  
7 - 10 October 2023





For Sale :

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

Online Auction

**Bidding Starts:**

**Saturday, October 7th at 11 AM**

**Bidding Ends:**

**Tuesday, October 10th at 6 PM**

**Viewing Dates:**

Friday, October 6th, 11 AM - 6 PM

Saturday, October 7th, 11 AM - 6 PM

Sunday, October 8th, 11 AM - 6 PM

Monday, October 9th, 11 AM - 6 PM

Tuesday, October 10th, 11 AM - 2 PM

**Viewing Space:**

**Rebirth Beirut, Gouraud street, Gemmayze**

**Online Platform:**

**[bid.nadaboulosauction.com](http://bid.nadaboulosauction.com)**



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**Yasmina Hammoud**

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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 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

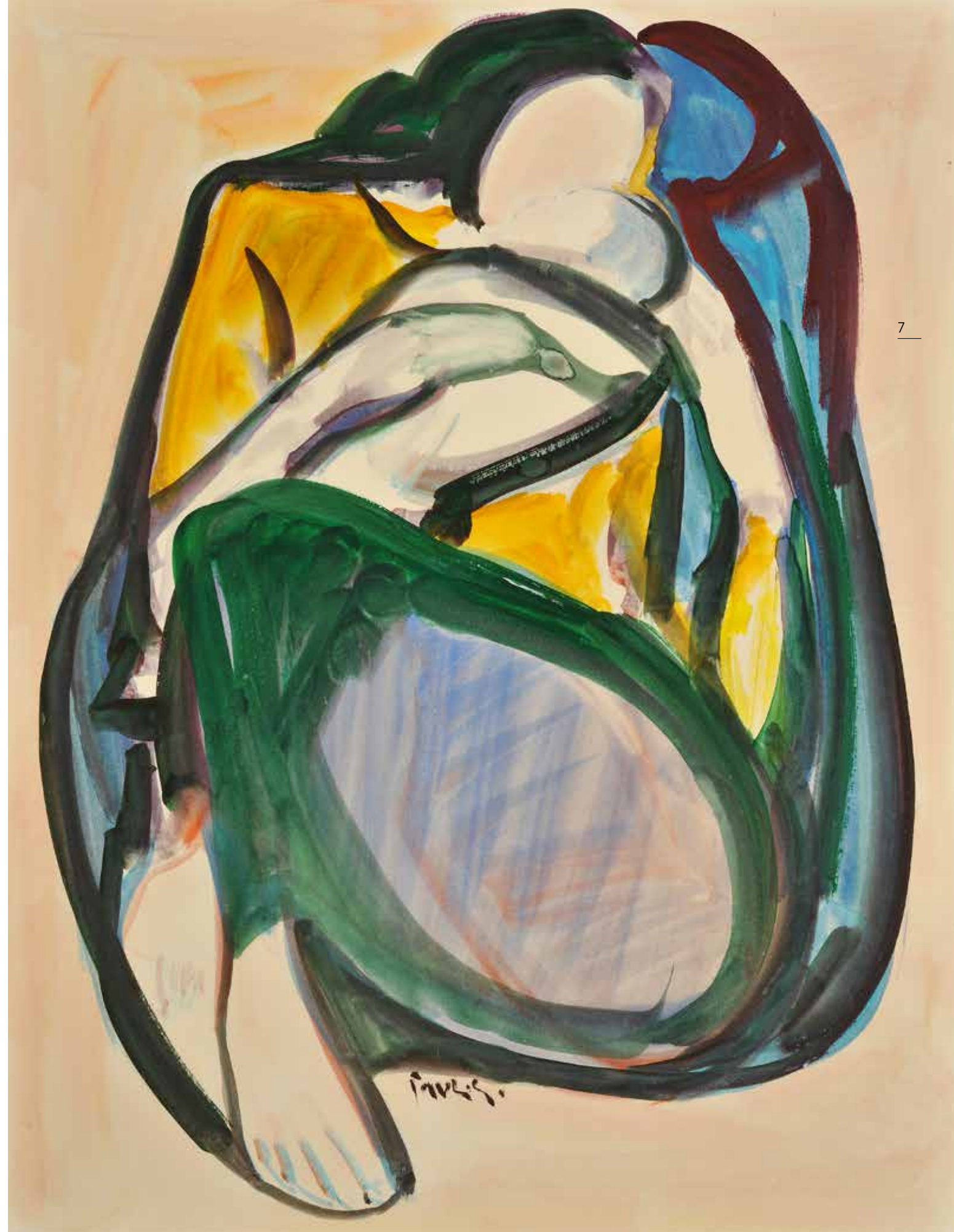
ALIA AL ASSAAD

### PHOTOGRAPHS

AGOP KANLEDJIAN

### TEXTS

CARINE CHELHOT LEMYRE





Comprised of paintings, sculptures, and a tapestry, this auction offers works from the early, middle and late twentieth century, as well as contemporary masters.

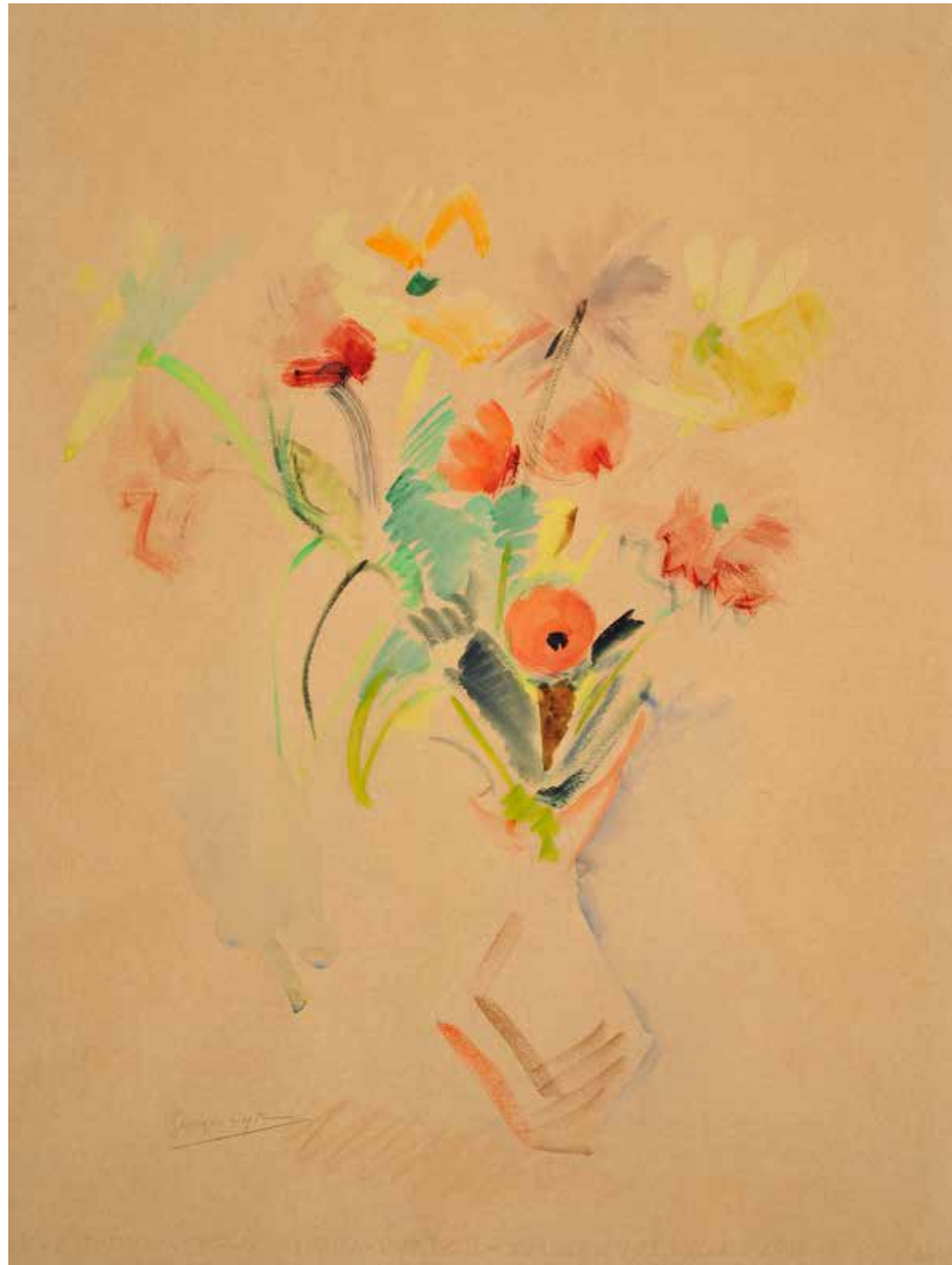
Breaking away from landscape painting in 1936, Cesar Gemayel unveils a portrait of Marie Khattar. His contemporaries, Omar Onsi and Boris Novikoff, retreating from urban life, take us to an idyllic landscape with pine trees, typical of Lebanese mountains, and a scene from the souk of Jbeil, with a traditional three arched house in the background.

The transition to the mid-twentieth century includes pieces by iconic figures such as Paul Guragossian, Shafic Abboud, Etel Adnan, Yvette Achkar, and Aref El Rayess. Simone Baltaxe's tapestry, *Manège*, which marked the beginning of her venture to tapestry in 1968, is a departure from her previous focus on painting. The carousel, a recurring motif in her paintings, takes center stage in this previously unexplored medium, with her daughter Elsa Martayan in the foreground.

Venturing into the contemporary era, the selection includes works by Marwan Kassab Bachi, Adam Honein, Hassan Jouni, Laure Ghorayeb, and many more. Amongst those, Lamia Joreige's large-scale painting from 1998 serves as a poignant reminder of the enduring echoes of the Lebanese civil war (1975-1990), bearing the weight of collective memory. Jamil Molaeb's recent oil paintings, on the other hand, take on a lighter note, featuring birds and the cityscapes of Beirut and Jerusalem in his signature style.







**LOT 1**

**Georges Cyr (1880 - 1964)**

*Bouquet de Fleurs*

Watercolor on paper  
Signed lower left  
62 x 48 cm

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

Provenance:  
Private collection, Lebanon.

**LOT 2**

**Juliana Seraphim (1934 - 2005)**

*Femme Fleur, 1988*

Watercolor on paper  
Signed and dated lower left  
34 x 17 cm

**1,200 - 3,000 \$**

Provenance:  
Art Auctions, November 2022, Beirut, Lot 777.  
Acquired from the above by the present owner.



Amongst several of Cesar Gemayel's (1898 – 1958) portraits, that of Marie Khattar produced in 1936 attests to his prodigy in the realm of the genre. Gemayel was particularly acclaimed for his portraits of prominent Lebanese figures, both men and women. His ability to capture the essence of his subjects remained a recurring theme throughout his career. His portraits often provide a window into the personalities and societal roles of his sitters, displaying their distinct features and character.

Gemayel's brushstroke unveils a head-and-bust portrait, drawing us into an oval shaped world where her presence looms large. Unlike allegorical paintings where the identity of its characters is ambiguous, this piece serves as a tribute to Marie Khattar.

As was often the case in portraiture, it was either Marie who personally approached Gemayel to create her portrait or someone else commissioned Gemayel for this piece. In any case, Gemayel's framed canvas offers a glimpse of Marie's world, with an abstract background of soft hues of pink and teal.

Her 1930s bob hairstyle, elegantly coiffed and adorned with cascading waves, reflects the trends of her era. Her attire, a soft, floral-patterned gown typical of the early twentieth century underscores her privileged status within Lebanese society. Notably, her teal dress embellished with pink flowers harmoniously complements the abstract backdrop. Gemayel masterfully employs loose, expressive brushstrokes in the latter, contrasting with the precision that defines Marie's visage. In this portrait Gemayel has captured Marie's essence with finesse and artistry, immortalising her grace and elegance.

### LOT 3

#### Cesar Gemayel (1898 - 1958)

*Portrait of Marie Khattar Samaha, 1936*

Oil on board  
Signed and dated lower left  
48 x 37 cm

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

Provenance:  
Private collection, Ms Marie Khattar Samaha, Lebanon.  
Thence by descent.





**LOT 4****Yvette Ashkar (1928)***Nu de Femme, 1952*

Oil on board  
Signed lower left  
26 x 21 cm

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

Provenance:  
Acquired directly from the artist by the present owner

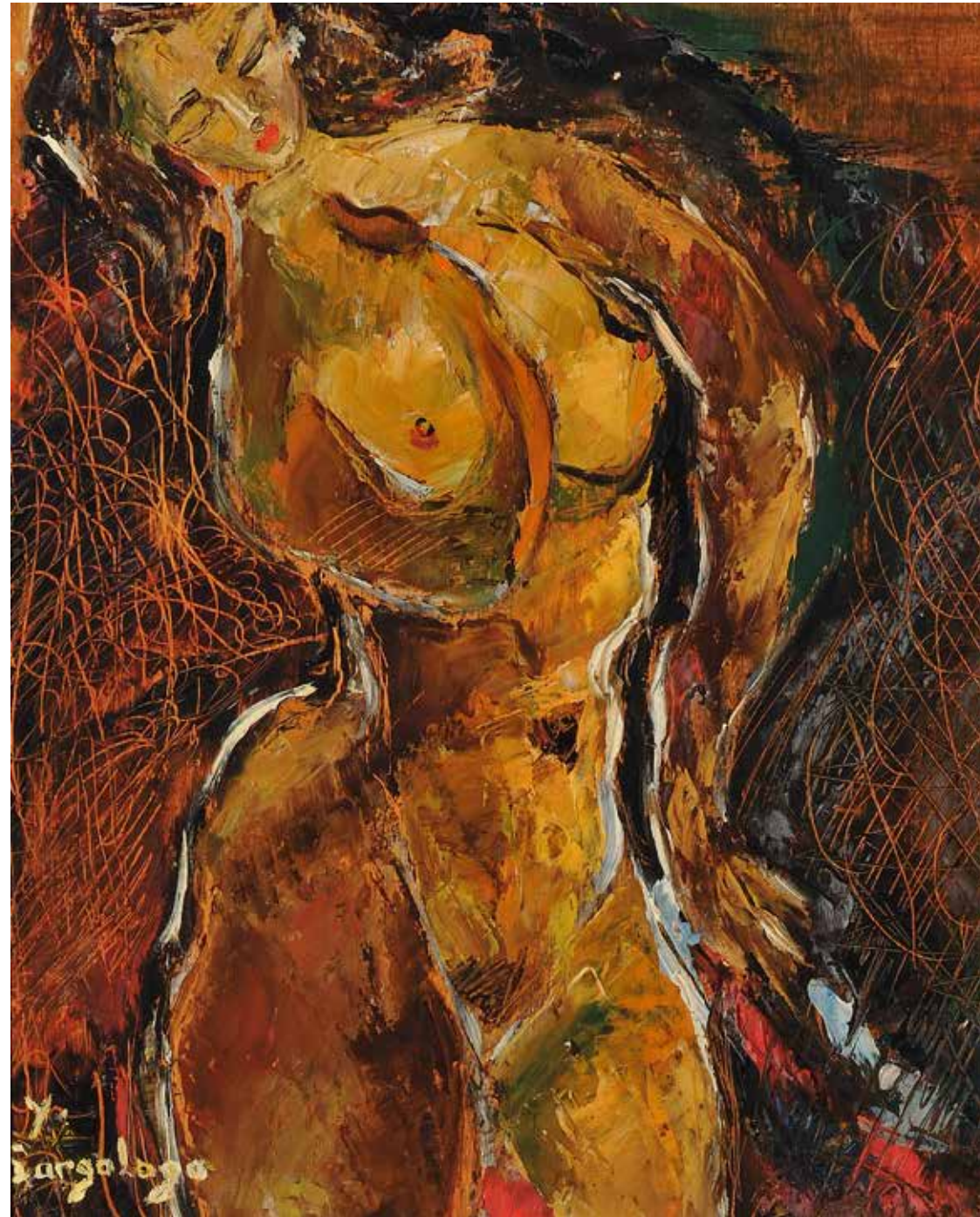
Note:  
This artwork is accompanied by certificate of authenticity  
from the estate of Yvette Ashkar.

**LOT 5****Georges Hanna Sabbagh (1887 - 1951)***Bouquet de Fleurs, 1927*

Oil on board  
Signed and dated lower left  
34 x 21 cm

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

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







**LOT 6**

**Omar Onsi (1901 - 1969)**

*Paysage*

Oil on canvas  
Signed lower right  
62 x 51 cm

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

Provenance:  
Private collection, Lebanon.



**LOT 7**

**Boris Novikoff (1888 - 1966)**

*Le Souk de Jbeil, 1965*

Oil on board  
Signed and dated lower left  
55 x 45 cm

**7,000 - 10,000 \$**

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





**LOT 8**

**Maroun Hakim (1950)**

*Paysage, 1996*

Watercolor on paper  
Signed and dated lower left  
37 x 27cm

**800 - 1,500 \$**

Provenance:  
Gift from the artist to the present owner.



**LOT 9**

**Hussein Madi (1938)**

*Untitled, 1989*

Watercolor on paper  
Signed and dated lower left  
40 x 30 cm

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

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



While *Soleil Rouge* (1971) primarily resides in the realm of abstraction, one can discern some figurations. At the center, a small circular shape in dark orange, encircled by vibrant yellow, evokes the sun's radiant presence, a recurring motif in Adnan's oeuvre. This interpretation gains strength from the adjacent circular blue form in the top right corner, symbolizing the expansive sky. Amidst these celestial elements, a cluster of shapes emerges in the center, painted in dark teal and green hues, with a gentle, light green circle atop. Together, they coalesce into a mountainous figure, another natural element that has often graced her canvases, and that manifests Adnan's profound connection to nature. In this piece, we therefore discern the fundamental elements that define Adnan's body of work – the sun and the mountain.

As Adnan once wrote, "nature goes through us, fills us, moves through us like radiation; is probably an enormous mass of radiations within different densities, encompassing infinity [...]". Adnan beautifully conveys the intrinsic bond between human existence and the natural world, suggesting that nature is an integral part of our being.

## LOT 10

**Etel Adnan (1925 - 2021)**

*Soleil Rouge*, 1971

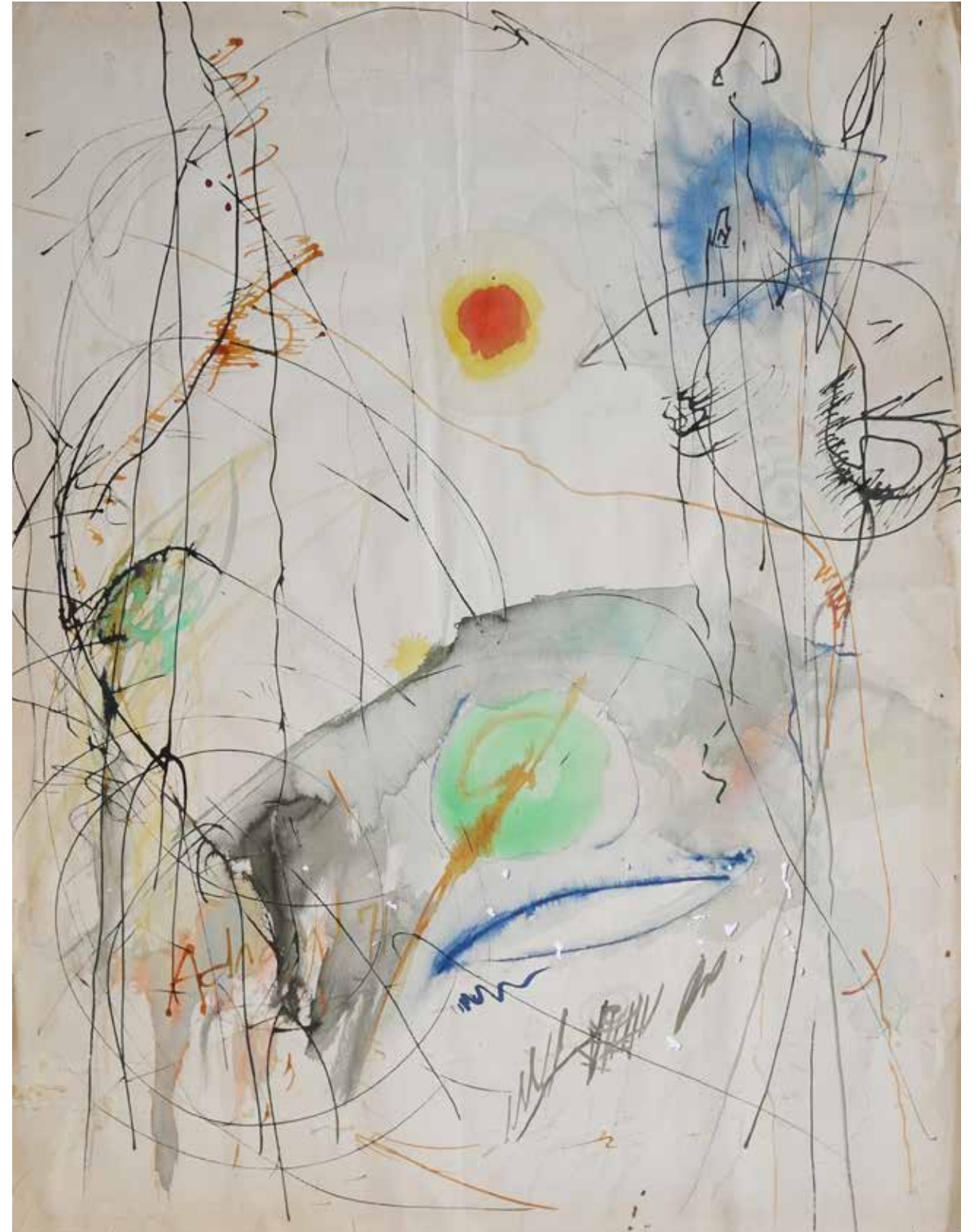
Watercolor on paper  
Signed and dated lower left  
64 x 50 cm

**15,000 - 20,000 \$**

Provenance:  
Gift from the artist to the present owner.

Note:  
This artwork was examined and approved by Simone Fattal.  
It will be featured in the catalogue raisonné of the works of Etel Adnan in preparation by Simone Fattal.

This artwork requires restoration.





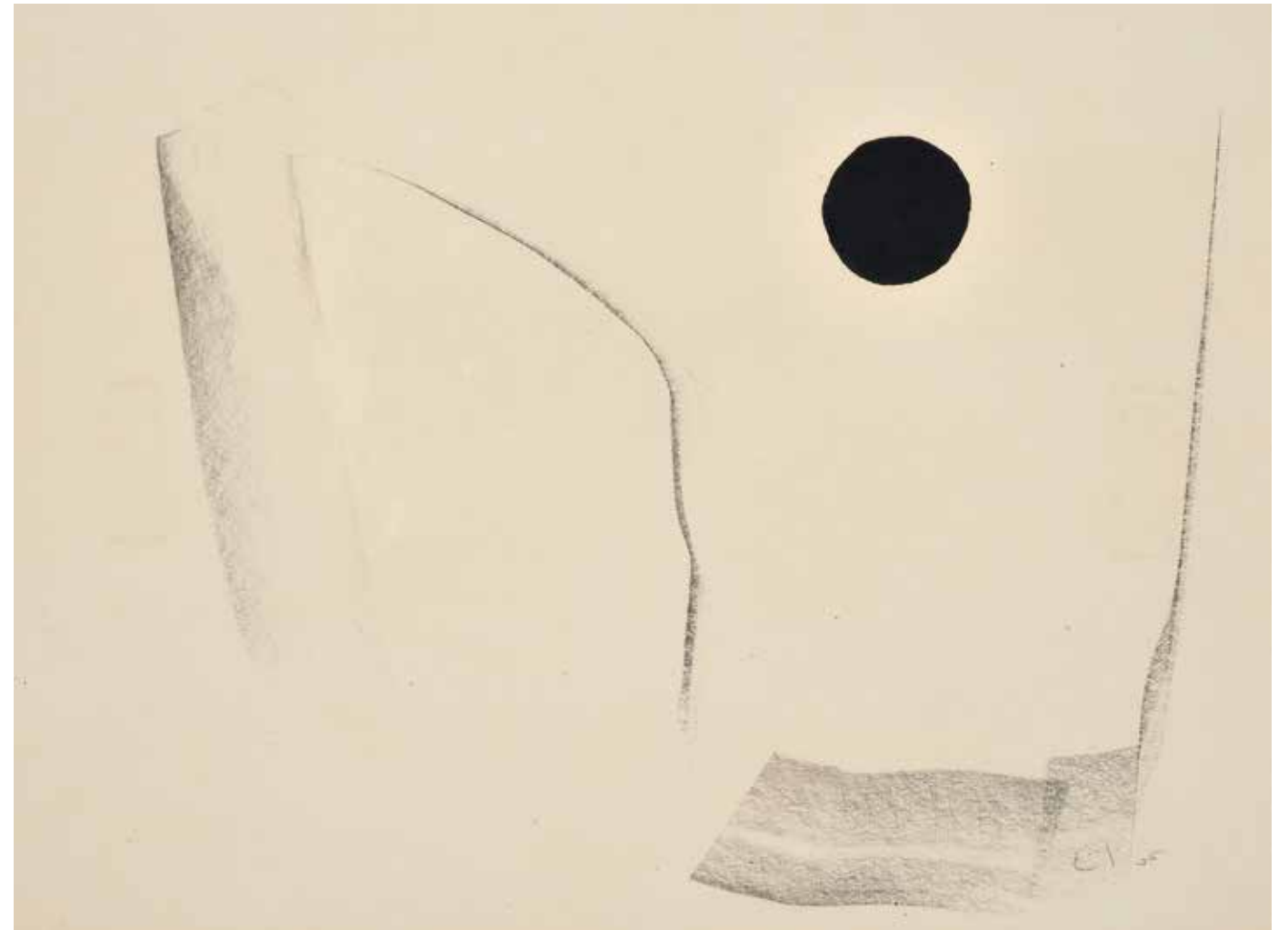
**LOT 11****Etel Adnan (1925 - 2021)***Untitled*

Ink, charcoal and pastel on paper  
 Signed lower right  
 20 x 27 cm

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

Provenance:  
 Private collection, Lebanon.

Note:  
 This artwork was examined and approved by Simone Fattal.  
 It will be featured in the catalogue raisonné of the works of  
 Etel Adnan in preparation by Simone Fattal.

**LOT 12****Etel Adnan (1925 - 2021)***Untitled*

Ink, charcoal and pastel on paper  
 Signed lower right  
 20 x 27 cm

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

Provenance:  
 Private collection, Lebanon.

Note:  
 This artwork was examined and approved by Simone Fattal.  
 It will be featured in the catalogue raisonné of the works of  
 Etel Adnan in preparation by Simone Fattal.



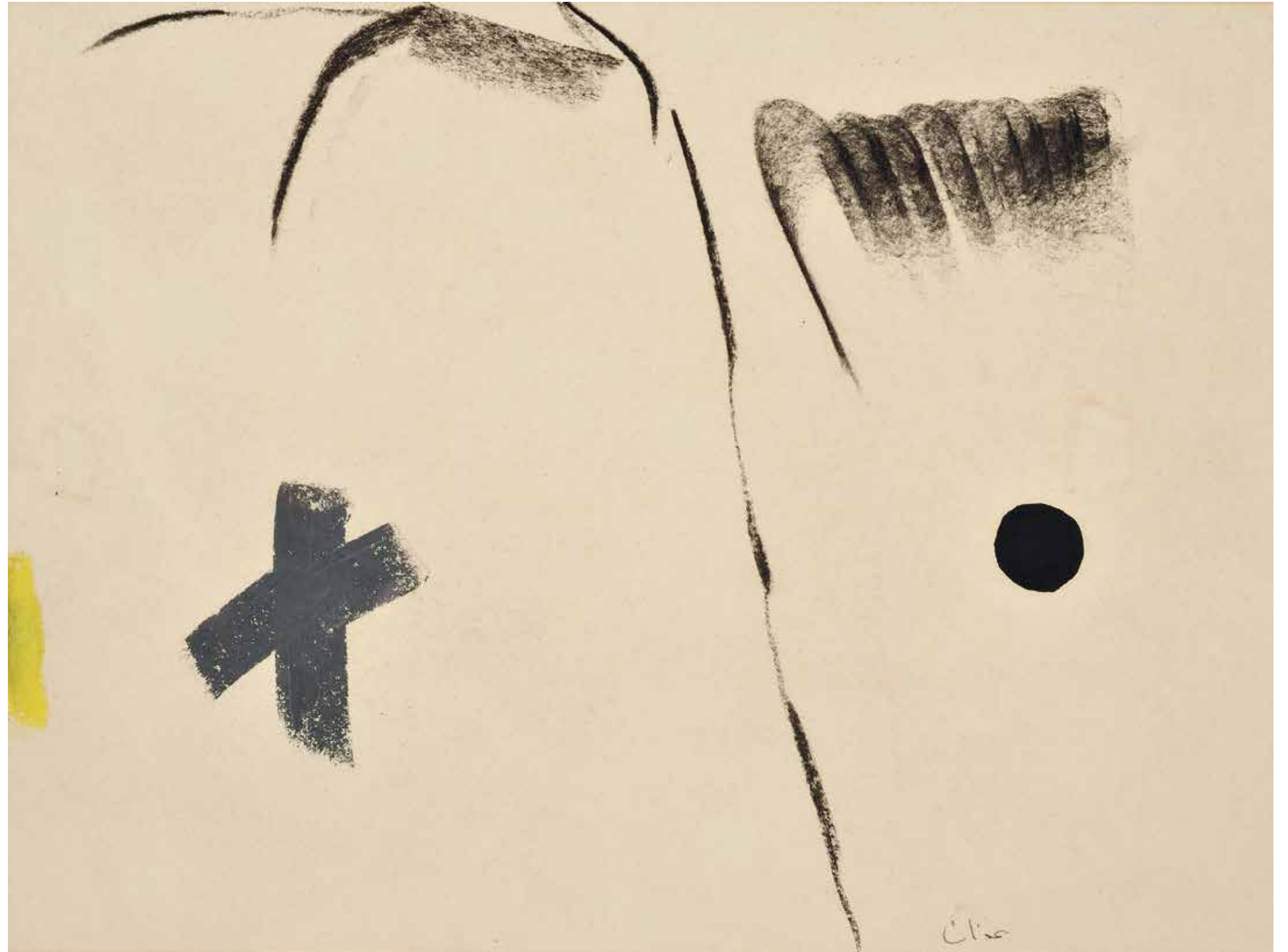
**LOT 13****Etel Adnan (1925 - 2021)***Untitled*

Ink, charcoal and pastel on paper  
 Signed lower right  
 20 x 27 cm

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

Provenance:  
 Private collection, Lebanon.

Note:  
 This artwork was examined and approved by Simone Fattal.  
 It will be featured in the catalogue raisonné of the works of  
 Etel Adnan in preparation by Simone Fattal.





**LOT 14****Paul Guiragossian (1926 - 1993)***Untitled, c.1970*

Ink on paper  
Signed lower right  
48.5 x 59.5 cm

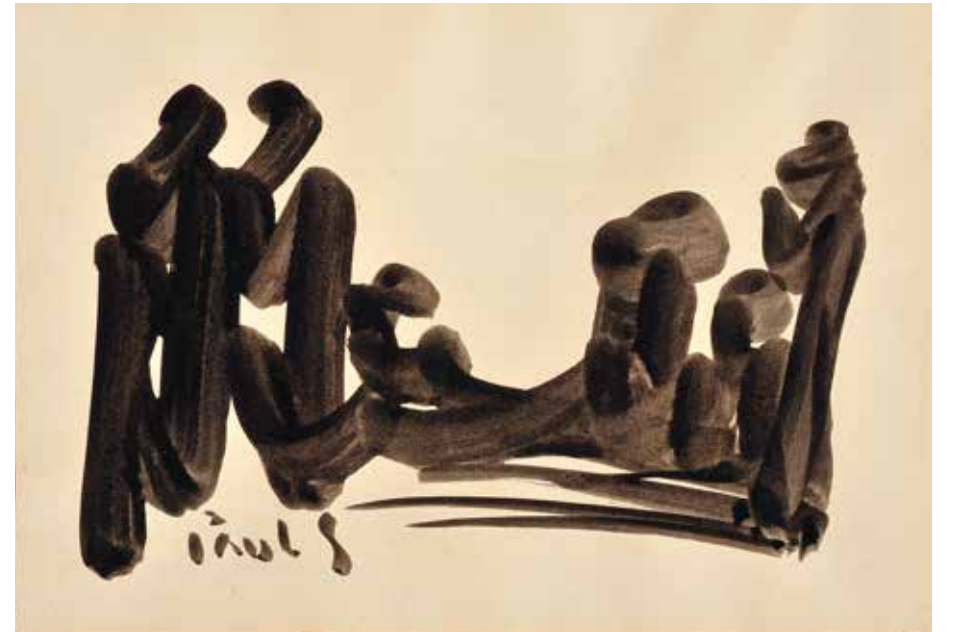
**3,000 - 5,000 \$**

Provenance:  
Private collection, Ms Frida Baghdadi, Beirut.  
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 15**

**Paul Guiragossian (1926 - 1993)**

*Untitled, c.1966*

Ink on paper  
Signed lower left  
17 x 24 cm x 3

**2,400 - 4,500 \$**

Note:  
This artwork has been researched by the Paul Guiragossian Foundation.  
© Courtesy of the Paul Guiragossian Foundation.



At the forefront of Aref El Rayess' (1928-2005) piece, created using coloured pens on cardboard, lies a quote from the Qur'an in Arabic script that reads "وَجَعَلْنَا مِنَ الْمَاءِ كُلَّ شَيْءٍ حَيٍّ" which translates to 'and We made from the water everything alive.'

During El Rayess' stay in Saudi Arabia, he became profoundly influenced by the desert landscape, evident in several of his works. This particular piece was executed during a period spent in Taef in 1985, as indicated on the lower left corner of the artwork, a time during which he was immersed in spirituality.

While the script serves as the focal point of the piece, its background is equally intriguing. The scene unfolds with several mountains in the desert and a flowing river, set against a crescent moon. The colours within the mountains, a blend of pink, fuchsia, teal, and yellow, create a vibrant contrast against the serene blue of the sky.

This piece incorporates natural elements from the desert alongside the flowing water, such as cacti, illustrated in shades of light green and deep blue. However, what truly sets this artwork apart is the script executed in a calligraphic manner. Unlike traditional calligraphy, El Rayess' script includes interwoven words that remain legible. Each word is adorned with distinctive colors—some in shades of pink, others in a fusion of green and blue, while the word "حَيٍّ," "alive," stands out in blue. These words are sharply delineated against the background, emphasising the use of the pen as a medium, which was less common at the time.

## LOT 16

### Aref El Rayess (1928 - 2005)

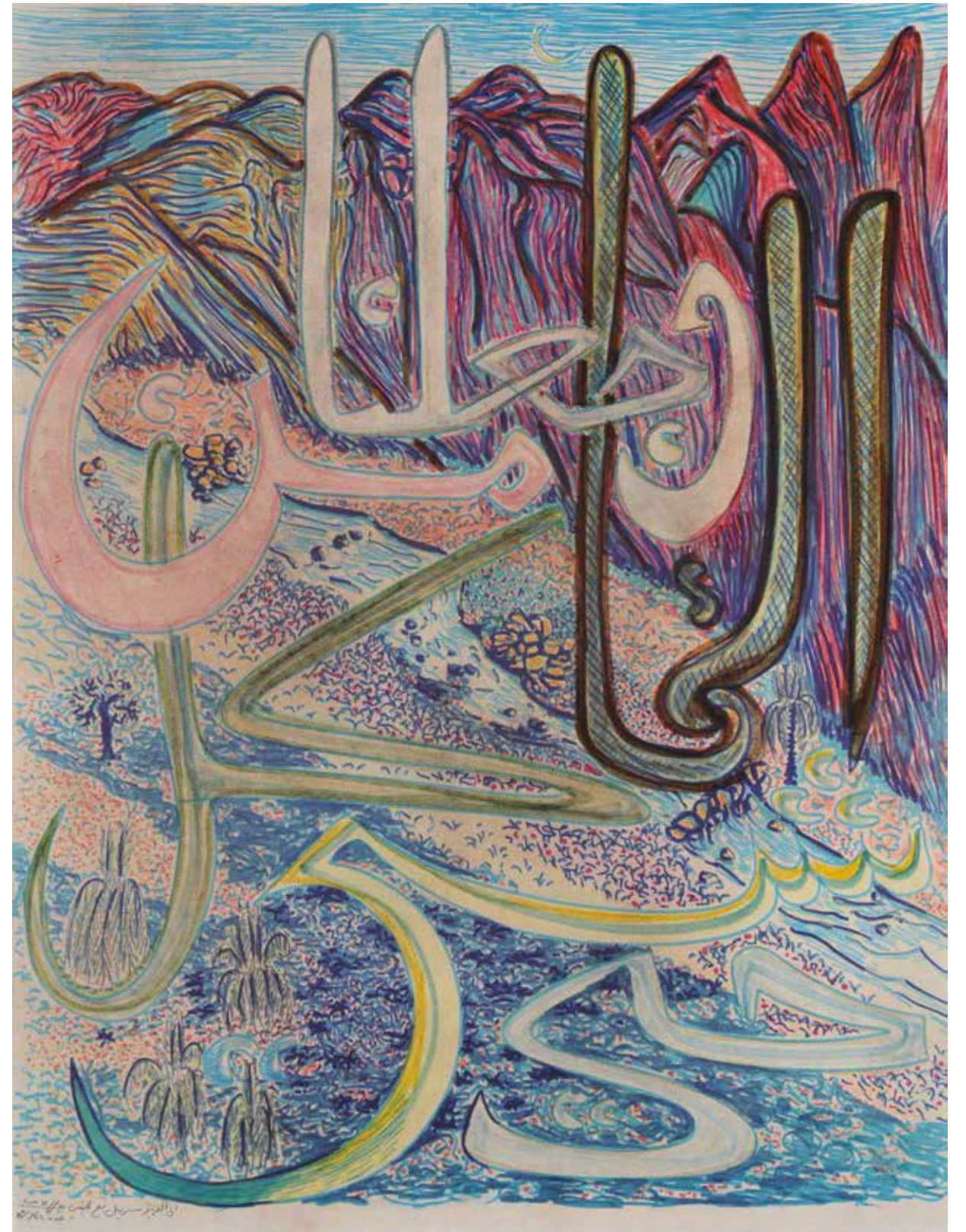
*Wa Jaalna Men El Maa Kol Chay Hay, Jeddah, 1985*

وَجَعَلْنَا مِنَ الْمَاءِ كُلَّ شَيْءٍ حَيٍّ

Colored pens on cardboard  
Signed dated situated and dedicated lower left  
60 x 45.5 cm

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

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





**LOT 17****Yvette Ashkar (1928)***Untitled*

Oil on cardboard  
Signed lower right  
47.5 x 47.5 cm

**5,000 - 7,000 \$**

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

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





**LOT 18****Paul Guiragossian (1926 - 1993)***Untitled (Motherhood), c.1990*

Watercolor on paper  
Signed lower left  
65 x 50 cm

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

Provenance:  
Acquired directly from 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 19****Adam Hnein (1929 - 2020)***Untitled, 1983*

Papyrus mounted on cardboard  
Signed and dated lower left  
80 x 92 cm

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

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





**LOT 20****Chant Avedissian (1951 - 2018)***Luxor*

Stencil and watercolor on paper  
Signed and titled in the middle  
68 x 48 cm

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

Provenance:  
Gallery 50 x 70, Beirut.  
Acquired from the above by the present owner.

**LOT 21****Chant Avedissian (1951 - 2018)***Malika Nazli*

Stencil and watercolor on paper  
Signed and titled in the middle  
68 x 48 cm

**5,000 - 7,000 \$**

Provenance:  
Gallery 50 x 70, Beirut.  
Acquired from the above by the present owner.



**LOT 22****Adel Siwi (1952)***Nu de Dos, 1993*

Mixed media on paper laid on board  
Signed and dated upper right  
118 x 100 cm

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

Provenance:  
Private collection, Lebanon.





**LOT 23****Marwan Kassab Bachi (1934 - 2016)***Kopf, 1995*

Watercolor on paper  
Signed and dated on the back  
66 x 51 cm

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

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

Note:  
This artwork is currently located in Berlin, Germany.







**LOT 24**

**Michel Basbous (1921 - 1981)**

*Untitled, 1967*

Wood  
Signed and dated on the base  
119 x 14 x 8 cm

**10,000 - 15,000 \$**

Note:  
This artwork is accompanied by a certificate of authenticity  
from Anachar Basbous, son of the artist.





“The key factor in this is color - the subdued colors. They represent the earth, and struggle. He loves the color of earth, the color of the dirt - as opposed to the colors of the salons. From the perspective of artistic technique, subdued colors are the most difficult ones to use, because they require experience and knowledge. They are the true colors of life, far removed from ostentation and demands. “Have you ever seen a fighter wearing elegant clothes?””

Sam Bardaouil and Till Fellrath, “Paul Guiragossian the East Dwells within Him and within His Paintings,” in *Paul Guiragossian: Displacing Modernity* (Milano: Silvana Editoriale, 2018), 237.

*Regret* is part of the exhibition titled *Paix et Vie* in 1977, hosted at the Saint Elie church in Antelias, Paul Guiragossian, held his first major solo exhibition after the life-altering incident in 1974 when he lost a leg in an elevator accident. He endured an extensive three-year period of surgeries, recovery, and rehabilitation, spanning between Lebanon and the United States.

The exhibition, which transpired from April 21 to 28 in 1977 at Eglise St. Elie in Antelias, took place amid the backdrop of the Lebanese Civil War and coincided with the Week of the Orphans. Notably, all proceeds generated from this exhibition were dedicated to supporting war orphans from across Lebanon.

Comprising a collection of 40 paintings, this exhibition served as a poignant expression of both pain and joy, while also fostering a profound discourse on the subject of human conscience. Paul Guiragossian’s artistic endeavor during this period left a lasting impact on both the art world and the humanitarian landscape.

Manuella Guiragossian, daughter of the artist.

## LOT 25

### Paul Guiragossian (1926 - 1993)

*Regret*, 1977

Oil on canvas  
Signed lower left  
100 x 80 cm

**45,000 - 55,000 \$**

Provenance:  
Saint Elie Church, Antelias, 1977.  
Acquired from the above by the present owner.

Exhibition:  
*Paix et Vie*, Saint Elie Church, Antelias, 1977.

Note:  
This artwork has been researched by the Paul Guiragossian Foundation.  
© Courtesy of the Paul Guiragossian Foundation.









“Formée aux Beaux-Arts de Paris, Simone Baltaxé quitte Paris après quelques années d’activité féconde. Elle arrive au Liban en 1951 et son travail va désormais baigner dans la lumière, les couleurs franches, la vie extérieure, prenante et prégnante.

Profondément humaniste, elle est attentive à tous ces moments d’union des hommes et des femmes dans un souffle commun. Instruite dans l’art monumental, elle aime confronter ses compositions à la verticalité d’un mur avec une plus grande abstraction et libère les formes en s’appuyant sur un très subtil nuancier.

À partir de 1968, la tapisserie lui permettra de synthétiser cette quête. Le retour à Paris en 1978 se traduira par une palette beaucoup plus tenue pour peindre les respirations de la ville. Portraits et maternités se fondent dans un trait de plus en plus léger où ne reste que la tendresse d’un geste.”

Catherine Gonnard, Simone Baltaxé (Paris: Cercle d’Art, 2009).

## LOT 26

### Simone Baltaxe (1925 -2009)

*Manege, 1968*

Tapestry  
Signed lower left  
Artist’s Proof (Unique piece)  
175 x 240 cm

**30,000 - 40,000 \$**

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



Detail.





Yvette Ashkar in front of her painting *Untitled* at the current owners residence in 1980.

## LOT 27

### Yvette Ashkar (1928)

*Untitled, 1969*

Oil on canvas

Signed lower right, dated on the back

92 x 90 cm

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

Provenance:

Acquired directly from the artist by the present owner.

Exhibition:

Galerie, Plateforme, Beirut, 1970.

Literature:

Faysal Sultan, *Yvette Achkar*, in *L'Art Au Liban: Artistes Modernes et Contemporains; 1880 - 1975*, eds. Nour Salame Abillama and Marie Tomb. Beyrouth: Wonderful Editions, 2012, p. 237, illustrated.

Note:

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





“The blank canvas is Achkar’s worst nightmare: «It is total panic. Then I take large paintbrushes and I begin to dance on the canvas, until the moment I tell myself that something will come out of it. At this moment, it becomes more precise.» Between these moments of extreme activity, Achkar spends long periods of time reflecting on her composition – some works take a month and a half to complete. «I can do nothing for an entire morning, just looking at one part of the canvas... inspiration is work. It comes progressively as you work,» she explains, before suggesting a poetic metaphor: «I am not visited, I am the one who visits.»

When she tackles the canvas, always with oil for its brilliance and suppleness, Achkar paints until «there is an order and the idea takes form.» The painting is meticulously crafted, each movement «going towards the unity of the whole; everything must become cohesive; each touch of color must be of consequence.» Her method of painting is an extension of her life philosophy: «as you are responsible for everything, I am responsible towards my canvas.»

Achkar acknowledges what she calls «a powerful discourse between the painter and his or her work.» When she paints, she feels the presence and the demands of material and color that, to her, «have a personality all their own, with detail in a dialogue with an ensemble, like a musical score.» The canvas is only completed «when the language is full,» when intuition dictates to cease any superfluous additions, just as a writer adds the final word to a text. ”

Faysal Sultan, *Yvette Achkar*, in *L'Art Au Liban: Artistes Modernes et Contemporains; 1880 - 1975*, eds. Nour Salame Abillama and Marie Tomb. Beyrouth: Wonderful Editions, 2012, pp. 235 - 236.



Detail.





Detail.

**LOT 28**

**Nadia Saikali (1936)**

*Untitled*

Oil on canvas  
Signed on the back  
100 x 45 cm

**10,000 - 15,000 \$**

Provenance:  
Acquired directly from the artist by the present owner







Detail.

**LOT 29**

**Juliana Seraphim (1934 - 2005)**

*Le Lac, 1972*

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

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

Provenance:  
Galerie L'Antiquaire, Beirut, 1973.  
Acquired from the above by the present owner.

Exhibition:  
Galerie L'Antiquaire, Beirut, 1973.





**LOT 30**

**Juliana Seraphim (1934 - 2005)**

*Untitled, 1964*

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

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

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







**LOT 31**

**Jean Khalife (1923 - 1978)**

*Mystic Senses, 1977*

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

**5,000 - 7,000 \$**

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

Note:  
This artwork is accompanied by a certificate of authenticity from the Jean Khalife estate.

**LOT 32**

**Farid Haddad (1945)**

*Untitled, 1974*

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

**9,000 - 12,000 \$**

Provenance:  
Private collection, Lebanon.

Exhibition:  
Delta Gallery, Beirut, 1975.







**LOT 33**

**Shafic Abboud (1926 - 2004)**

*Fenêtre, 1974*

Mixed media on cardboard  
Signed lower right  
45 x 38 cm

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

Provenance:  
Centre d'Art, Brigitte Schehade, Beirut.  
Acquired from the above by the present owner.

Exhibition:  
Centre d'Art, Brigitte Schehade, Beirut, 1975.

Note:  
This artwork will be featured in the catalogue raisonne in preparation by Ms Christine Abboud, ID2295.

**LOT 34**

**Shafic Abboud (1926 - 2004)**

*Bikfaya, 1958*

Oil and tempera on cardboard  
Signed and dated lower right  
Titled lower left  
42,5 x 25,5 cm

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

Note:  
This artwork will be featured in the catalogue raisonne in preparation by Ms Christine Abboud, ID2929.





**LOT 35****Helen Khal***Untitled*

Oil on canvas  
Signed on the back  
45 x 35 cm

**12,000 - 18,000 \$**

Provenance:  
Artist's estate.  
Private collection, Lebanon.  
Acquired from the above by the present owner.







**LOT 36**

**Alfred Basbous (1924 - 2006)**

*Un Secret d'Amour, 1973*

Marble  
Signed and dated on the base  
43 x 17 x 10 cm

**10,000 - 15,000 \$**

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







**LOT 37**

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

*Fenêtre Ouverte, Fenêtre Fermée, 1983*

Oil on board  
Signed on the bottom  
Signed and dated on the back  
54 x 87 cm

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

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

**LOT 38**

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

*Le Jour et La Nuit, 1984*

Oil on canvas  
Signed and dated lower right  
Signed dated and titled on the back  
89 x 45 cm

**14,000 - 20,000 \$**

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





**LOT 39****Mohammad El Rawas (1951)***Iceberg, 1995*

Mixed media and assemblage on plywood  
 Signed and dated lower right  
 44 x 51 cm

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

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





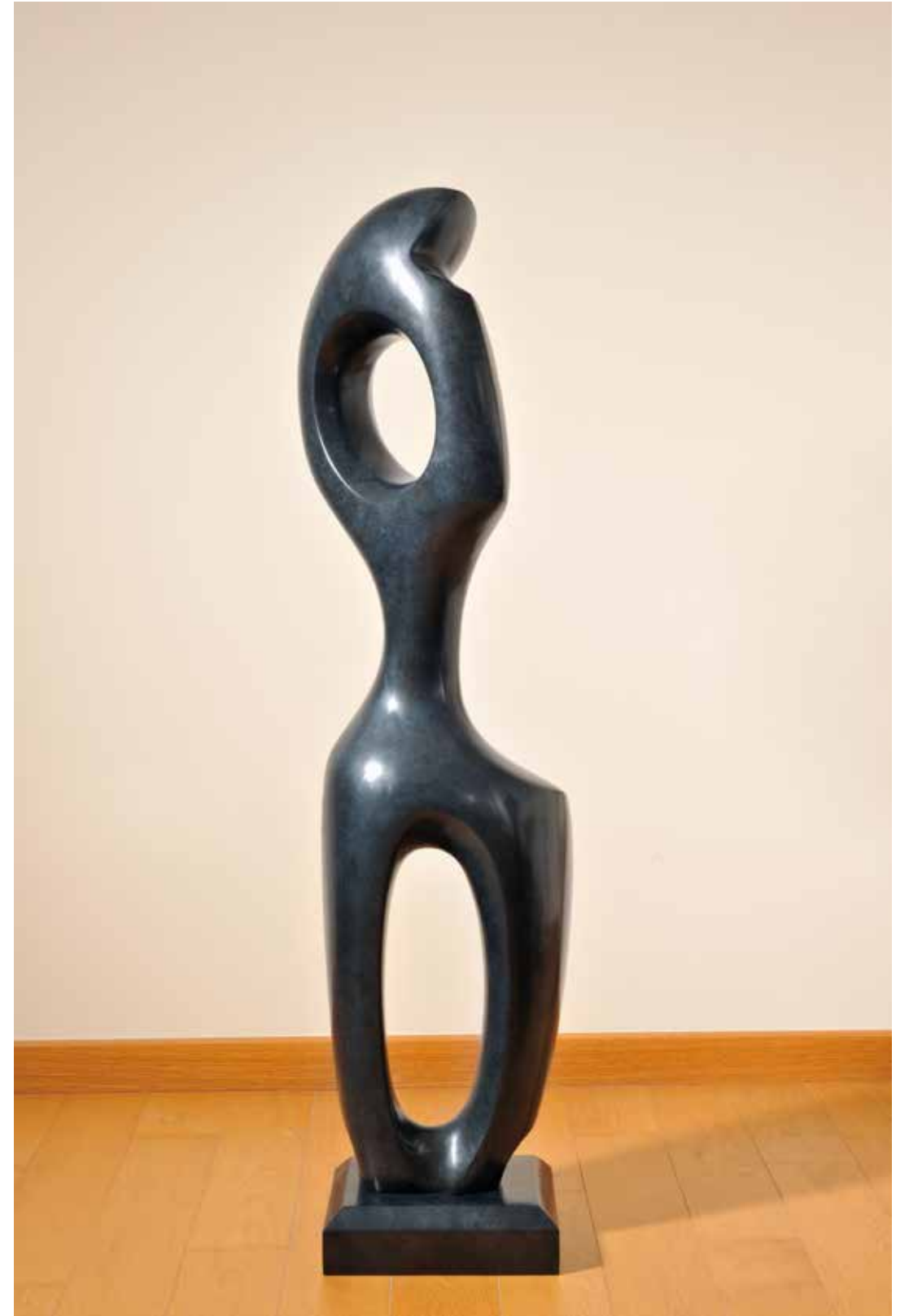
**LOT 40****Alfred Basbous (1924 - 2006)***Standing Figure, 1985*

Bronze (Black and Blue Patina)  
 Signed dated and editioned on the base  
 Edition of 8  
 120 x 32 x 24 cm

**30,000 - 40,000 \$**

Note:

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





Jean Khalife's (1923-1979) abstract painting created in 1969 stands as a bold testament to his unwavering commitment to abstraction during a period when pursuing the genre was revolutionary. In this composition, the canvas is distinctly divided into two parts, a visual representation of the clash between fiery red and serene green. This stark confrontation of such intense colours was ground-breaking in the Lebanese art scene of the 1960s, where abstract works were rare, and few artists dared to explore such vivid contrasts. Khalife, classically trained and initially drawn to the grandeur of Italian painters, made a resolute shift from figurative art to the realm of abstraction. This painting therefore serves as one of the many symbols of Khalife's fearless artistic statements. At that time, Lebanese painters were often confined to traditional landscapes featuring Lebanese and Ottoman architecture along with the sea. Khalife's abstract works, on the other hand, characterized by daring colours and forms, disrupted the status quo and sparked debates and disagreements within the artistic community.

This painting transcends its visual elements to become a symbol of Khalife's artistic boldness, his commitment to abstraction and his unrelenting exploration of emotions through daring forms and colours. His signature on the lower left end, dated January 12, 1969, marks the painting's historical context and era, the latter which serves as a relic of his enduring legacy in the history of modern Lebanese art.

*I thank Jim Khalife for taking the time to converse with me about his father's artistic career and providing me with all the historical information in this text.*

#### LOT 41

#### Jean Khalife (1923 - 1978)

*Untitled, 1969*

Oil on canvas  
Signed dated lower left  
100 x 100 cm

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

Provenance:  
Artist's estate.  
FA Auctions, March 2019, Beirut. Lot 38.  
Nada Boulos Auction, September 2021, Beirut. Lot 29.  
Acquired from the above by the present owner.

Note:  
This artwork is accompanied by a certificate of authenticity from the Jean Khalife estate.





**LOT 42****Fateh Moudaress (1922 - 1999)***Atfal Al Hijara, 1991*

أطفال الحجارة

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

**11,000 - 15,000 \$**

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





**LOT 43**

**Assadour Bezdikian (1943)**

*Paysage a L'Arc, 2009*

Acrylic on cardboard mounted on hardboard  
Signed and dated on the bottom  
Signed dated and titled on the back  
30 x 49 cm

**2,000 - 3,000 \$**

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





Lamia Joreige's (b. 1972) enigmatic landscape painting *Paysage VII* (1998) commands attention with its vertical lines and an explosive use of orange, a colour that dominates the canvas and envelops it in an intense atmosphere. Measuring more than one meter in height and over two meters in length, it marks Joreige's artistry during the 1990s, a period during which she produced paintings and paper-based works, despite being less recognized for them today.

Although inherently abstract, this painting transcends mere shapes and colours. The bold strokes of orange and yellow, contrasting with equally powerful brushstrokes in dark green, brown, and black, conjure a sense of an impending apocalypse. The piece was created merely eight years after the conclusion of the Lebanese civil war, an era marked by devastation and violence that deeply impacted Joreige and her contemporaries.

Indeed, as she has written herself, Joreige's art is inseparable from her exploration of history, the narratives that shape it, and the interplay between individual stories and collective memory. Rooted in Lebanon's complex history, her work often delves into the representation of the Lebanese wars and their enduring aftermath. Central to her practice are also the concept of time, its recording and the profound effects it leaves behind.

Joreige's painting challenges us to confront the complex interplay of history, memory, and the looming specter of disaster through her bold and evocative visual language, inviting us to reflect on the heavy weight of collective experience and the enduring impact of conflict.

## LOT 44

### Lamia Joreige (1972)

*Paysage VII, 1998*

Oil on canvas  
120 x 210 cm

15,000 - 20,000 \$

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



Detail.







**LOT 45****Hannibal Srouji (1957)***Borders Series No 6, 2023*

Mixed media (acrylic fire, pigmented print) on canvas  
 Signed dated and titled on the back  
 97 x 100 cm

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

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

Note:  
 This artwork is accompanied by a certificate of authenticity  
 by Young Collectors Sale, signed by the artist.

**LOT 46****Walid Masri (1979)***Chairs, 2008*

Mixed media on canvas  
 Signed and dated lower left  
 120 x 120 cm

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

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





**LOT 47**

**Hassan Jouni (1942)**

*Ain El Mreisseh, 1991*

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

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

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



**LOT 48**

**Missak Terzian (1949)**

*Abat Jour, 1988*

Oil on canvas  
Signed and dated lower right  
79 x 98 cm

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

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





**LOT 49**

**Mohammad Abdallah (1967)**

*AUB, 2023*

Acrylic on canvas  
Signed and dated lower right  
Signed and dated on the back  
62 x 98 cm

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

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

Note:  
This artwork is accompanied by a certificate of authenticity by Young Collectors Sale, signed by the artist.



**LOT 50**

**Jamil Molaeb (1948)**

*Corniche El Bahr, 2022*

Oil on canvas  
Signed and dated lower left  
50 x 70 cm

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

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

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





**LOT 51**

**Mazen Rifai (1957)**

*Untitled*

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 52**

**Jamil Molaeb (1948)**

*The Return, 2023*

Oil on canvas  
Signed and dated lower left  
70 x 54 cm

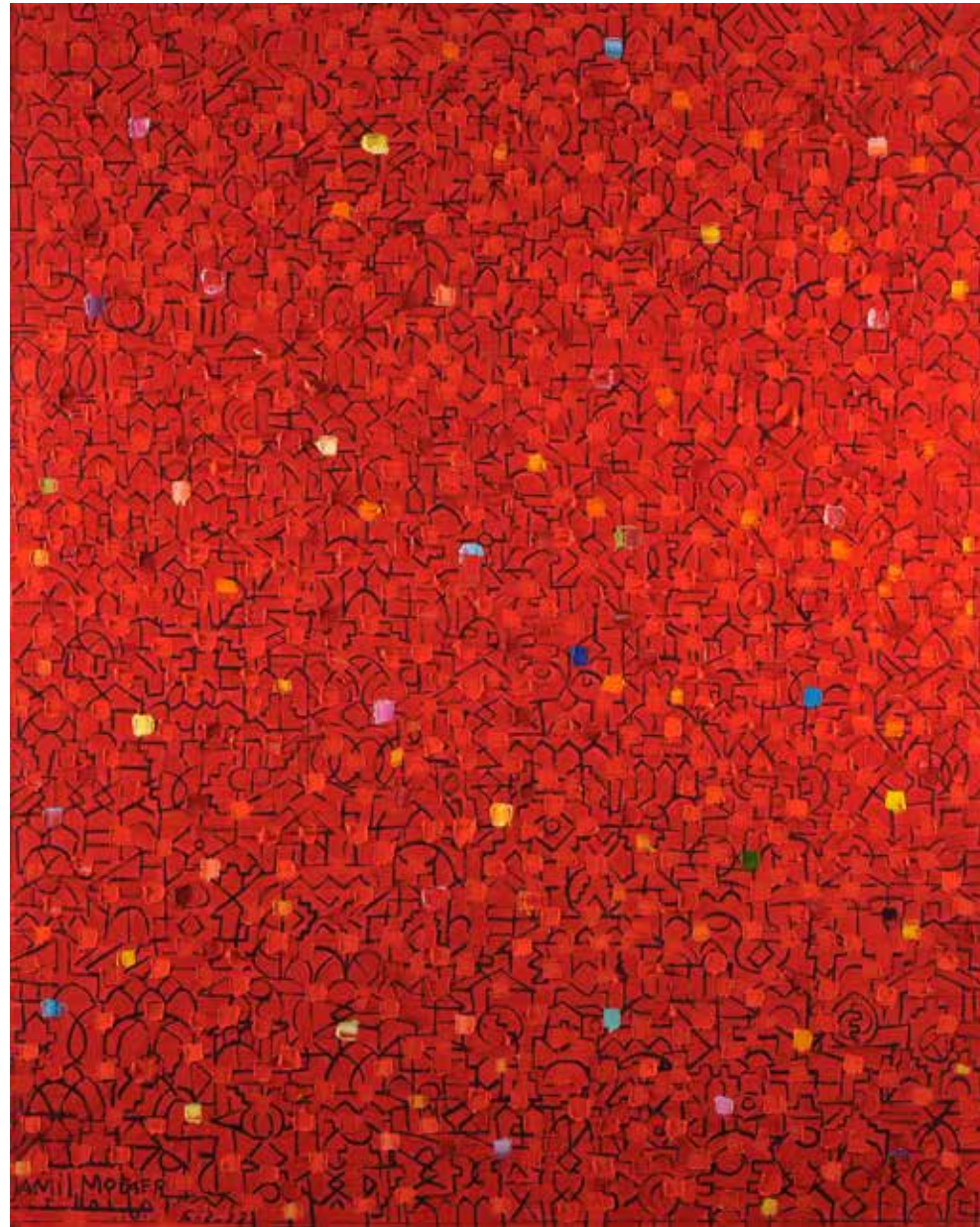
**3,500 - 5,000 \$**

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

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





**LOT 53****Jamil Molaeb (1948)***Red Fes, 2022*

Oil on canvas  
 Signed and dated lower left  
 Titled on the back  
 100 x 79.5 cm

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

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

**LOT 54****Jamil Molaeb (1948)***Birds, 2023*

Oil on canvas  
 Signed lower left  
 Signed and dated on the back  
 70 x 51 cm

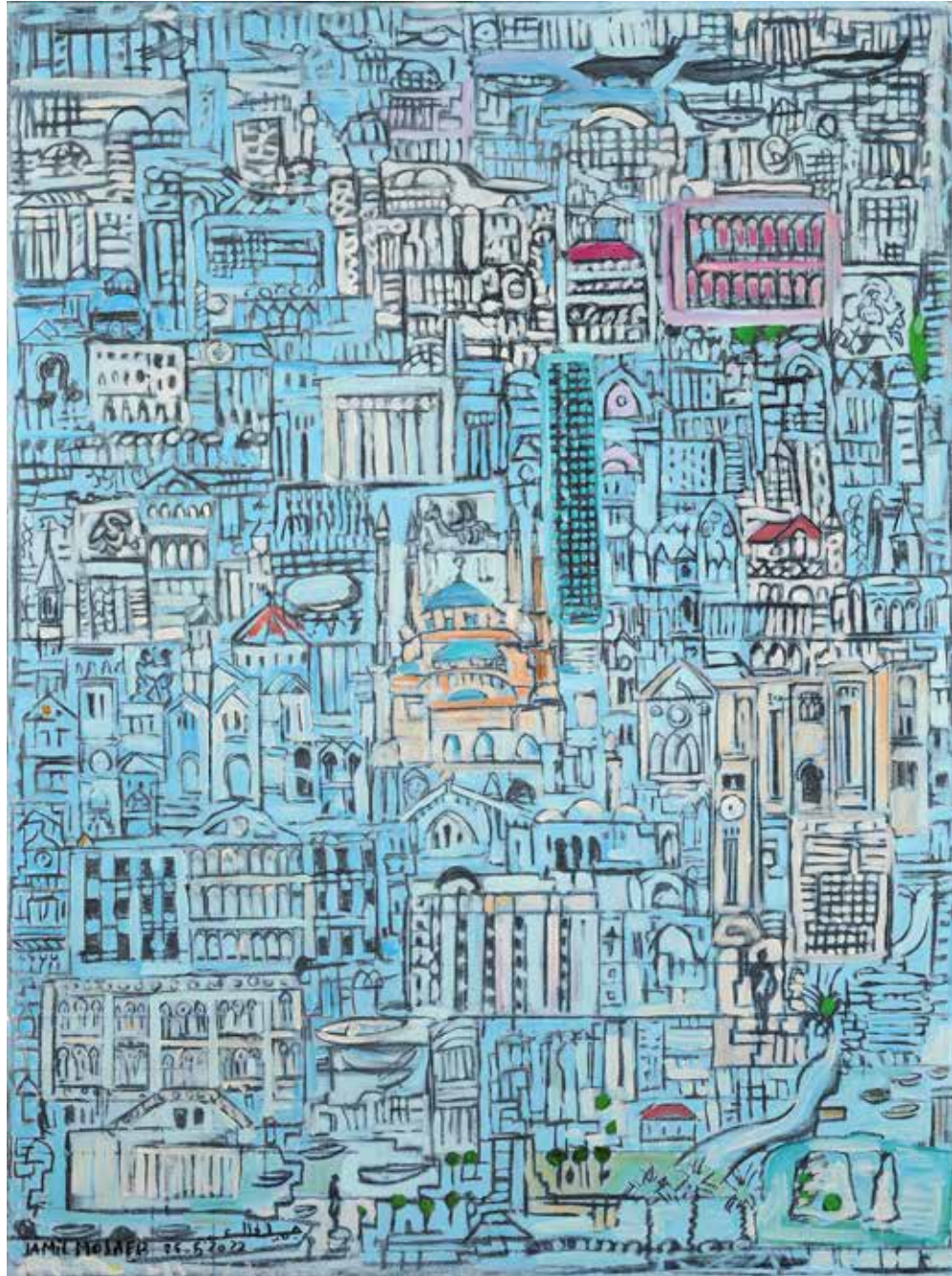
**2,500 - 5,000 \$**

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

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







**LOT 55**

**Jamil Molaeb (1948)**

*Beirut, 2022*

Oil on canvas  
Signed and dated lower left  
120 x 90 cm

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

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

**LOT 56**

**Jamil Molaeb (1948)**

*Jerusalem, 2021*

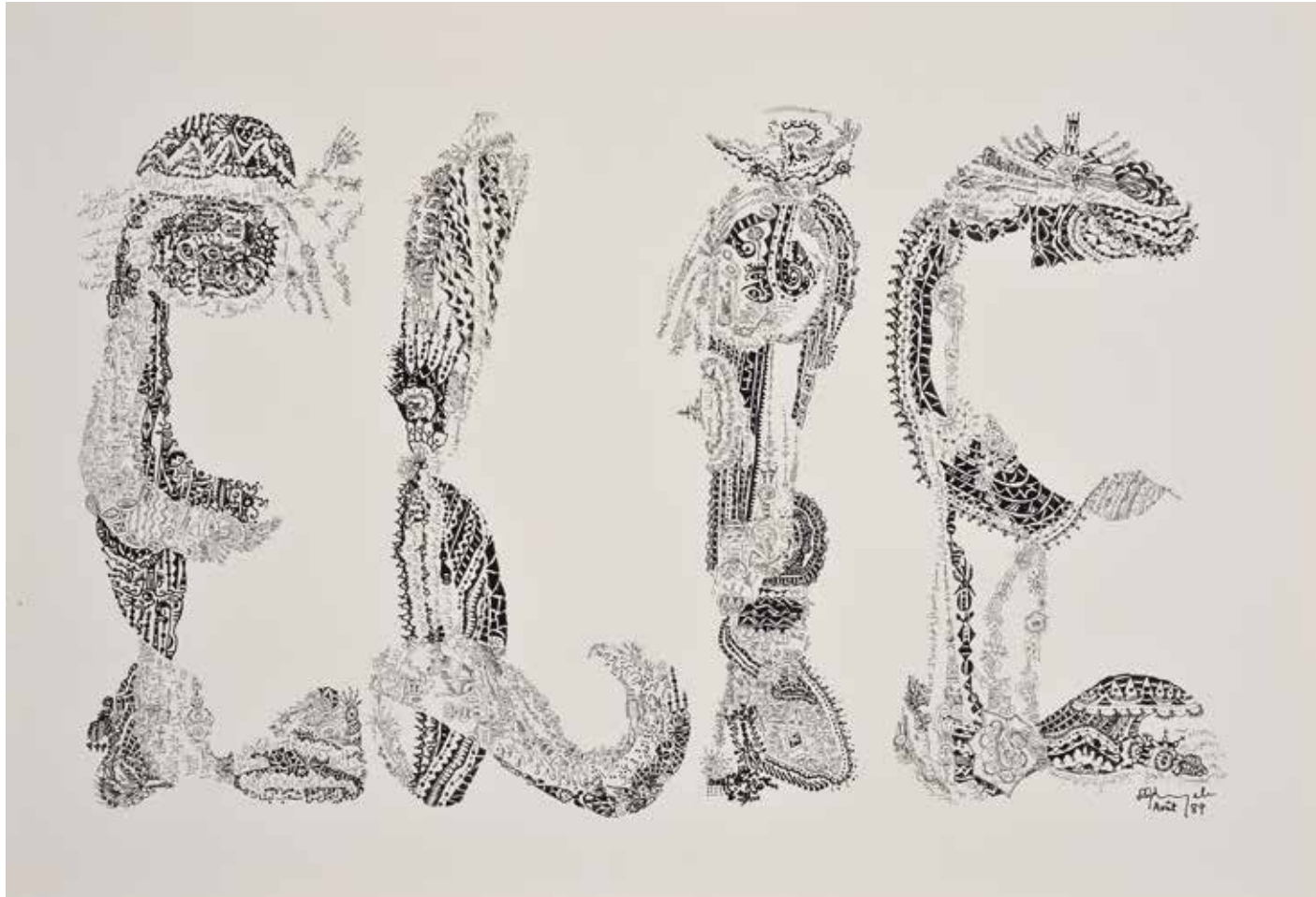
Oil on canvas  
Signed and dated lower right  
70 x 54 cm

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

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







**LOT 57**

**Laure Ghorayeb (1931 - 2023)**

*Elie, 1989*

Ink on paper  
Signed and dated lower right  
33 x 47 cm

**800 - 1,500 \$**

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

**LOT 58**

**Samir Sayegh (1945)**

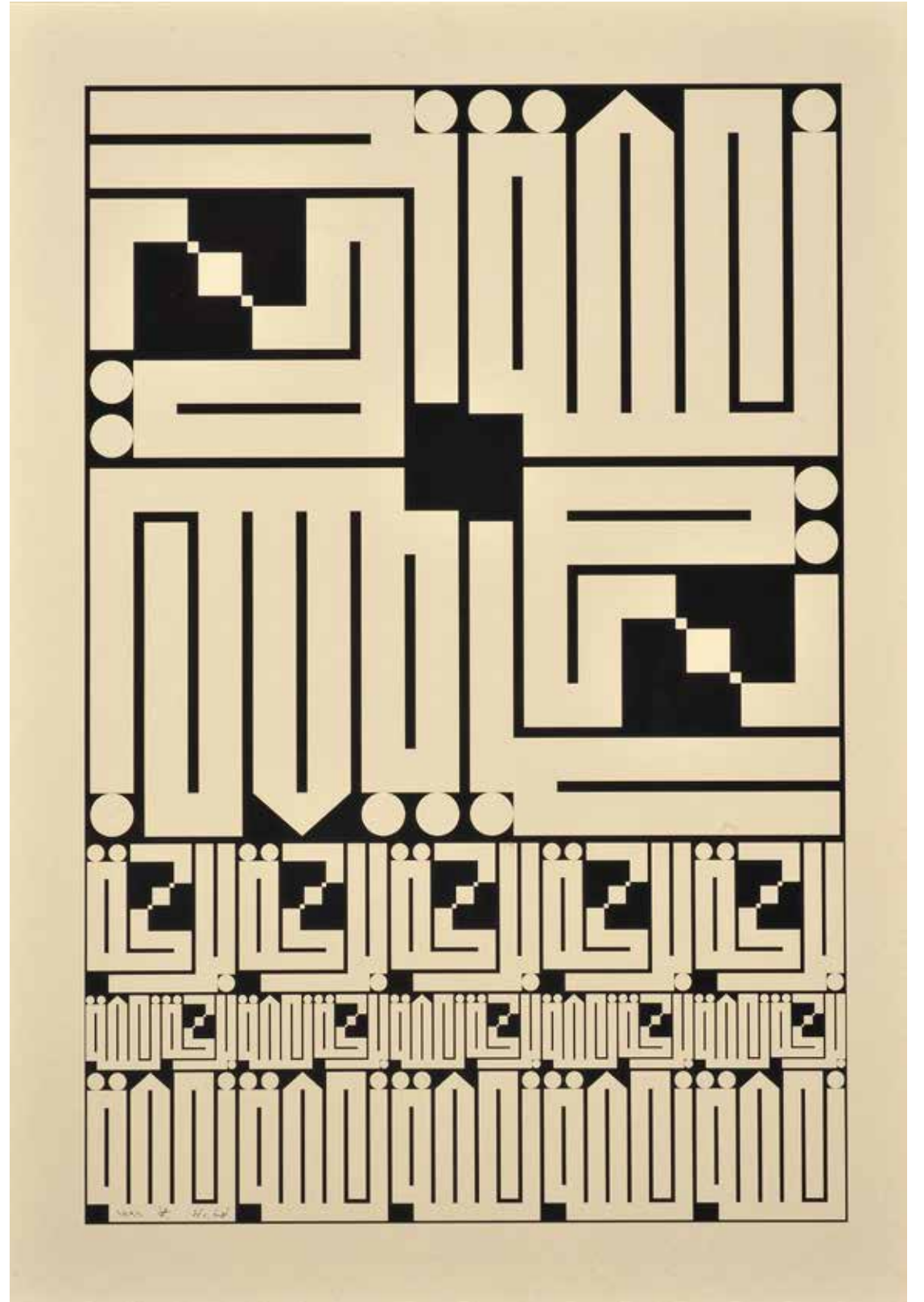
*Nehme Barake, 1996*

نهمة بركة  
Lithograph  
Titled, dated and numbered lower left  
17/20  
70 x 50 cm

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

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

Note:  
This artwork is accompanied by a certificate of authenticity by Young Collectors Sale, signed by the artist.





**LOT 59**

**Assadour Bezdikian (1943)**

*Untitled, 1980*

Etching  
Signed and dated lower right, numbered lower left  
Artist's proof  
32 x 24 cm

*Untitled, 1980*

Etching  
Signed and dated lower right, numbered lower left  
61/75  
24 x 22 cm

**800 - 1,000 \$**

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

**LOT 60**

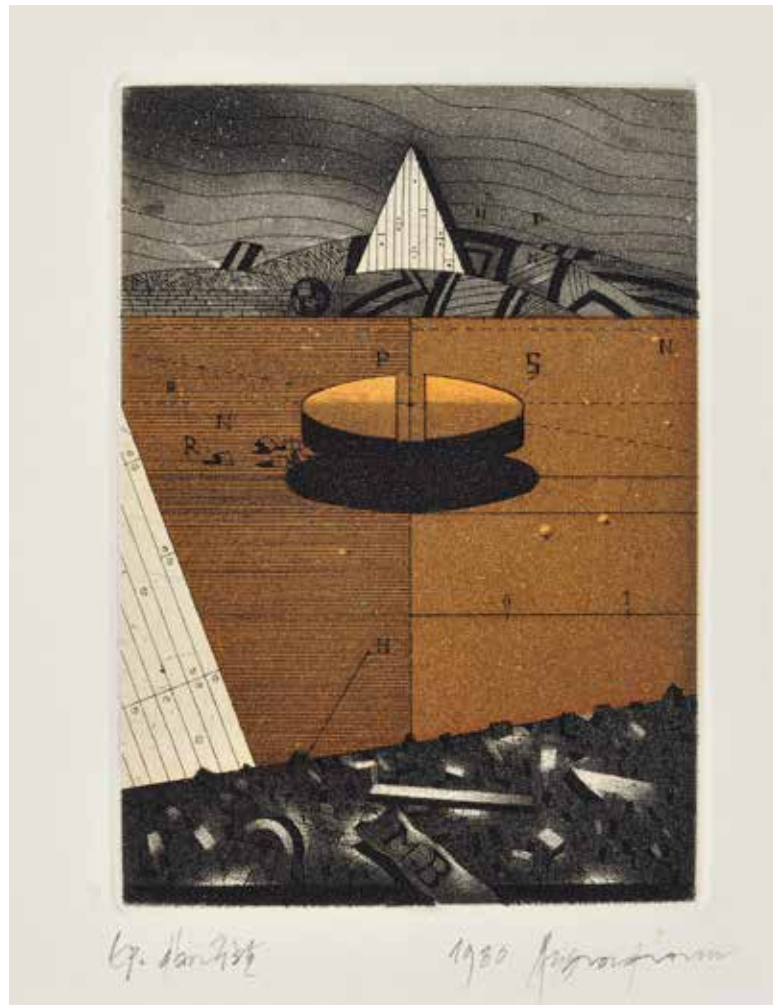
**Assadour Bezdikian (1943)**

*Untitled, 1967*

Etching  
Signed and dated lower right, editioned lower left  
Artist's proof  
51 x 37 cm

**800 - 1,000 \$**

Provenance:  
Private collection, Lebanon.





**LOT 61****Hussein Madi (1938)***Nu de Femme, 1995*

Ink on paper  
Signed and dated lower right  
24.5 x 34 cm

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

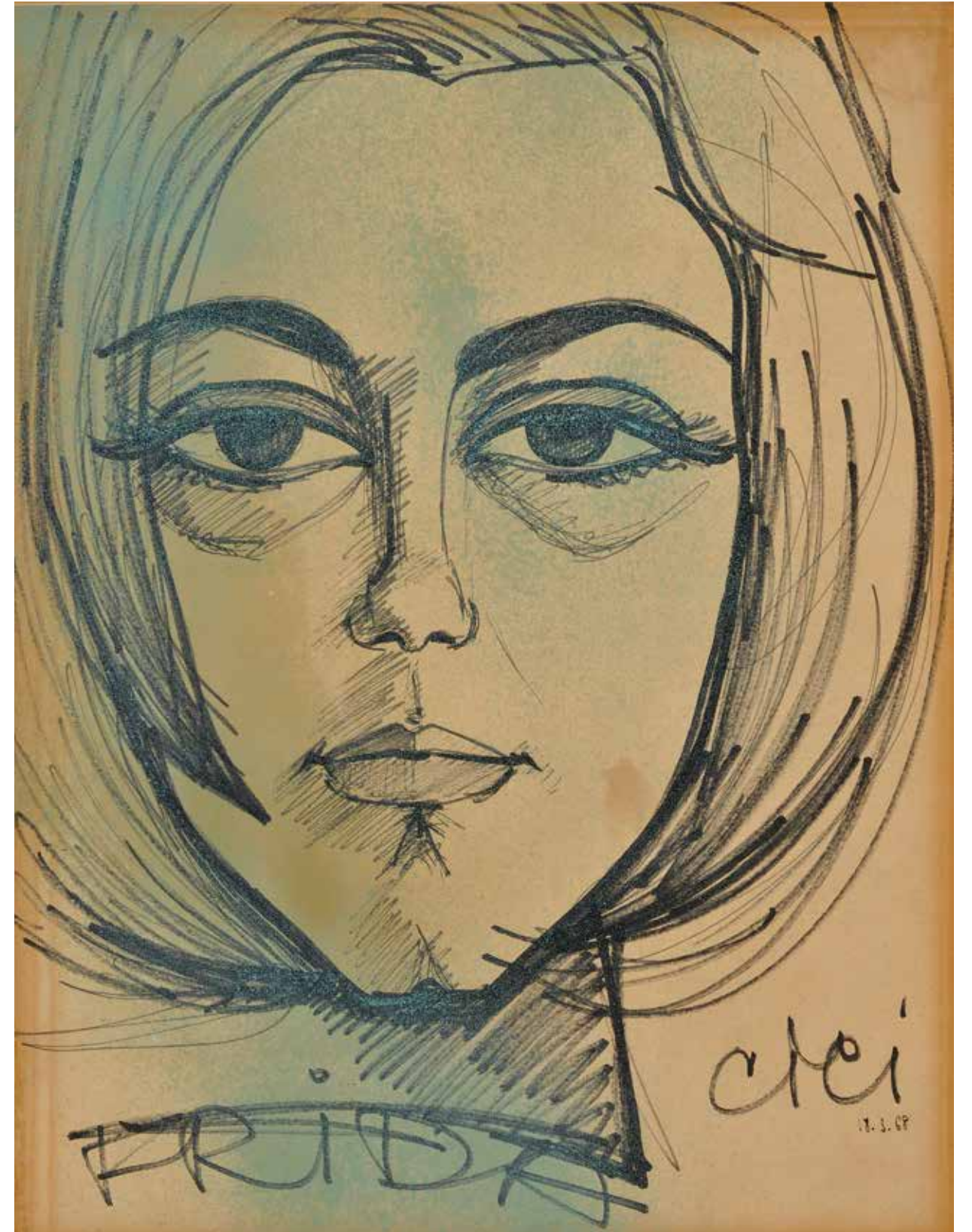
Provenance:  
Private collection, Ms Frida Baghdadi, Beirut.  
Acquired from the above by the present owner.

**LOT 62****Cici Sursock (1923 - 2015)***Portrait of Frida Baghdadi, 1968*

Ink and watercolor on paper  
Signed and dated lower right  
33 x 25 cm

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

Provenance:  
Private collection, Ms Frida Baghdadi, Beirut.  
Acquired from the above by the present owner.







**LOT 63**

**Georges Doche (1940 - 2018)**

*Anatomie*

Lithograph  
Signed lower right, editioned lower left  
Artist's proof  
72 x 52 cm

**500 - 1,000 \$**

Provenance:  
Private collection, Lebanon.

**LOT 64**

**Juliana Seraphim (1934 - 2005)**

*Nu de dos*

Ink on paper  
Signed lower left  
29 x 21 cm

**900 - 1,500 \$**

Provenance:  
Artist's estate.  
Acquired from the above by the present owner.





**LOT 65****Seta Manoukian (1945)***Al Burj, 1984*

البرج

Lithograph

Signed dated and numbered lower left

Titled and dated lower right

50 x 70 cm

24/25

**800 - 1,200 \$**

Provenance:

Acquired directly from the artist by the present owner.

**LOT 66****Seta Manoukian (1945)***Bank Street, 1980*

شارع المصارف

Lithograph

Signed dated and numbered lower left

Titled and dated lower right

70 x 50 cm

9/25

**800 - 1,200 \$**

Provenance:

Acquired directly from the artist by the present owner.





**LOT 67****Shafic Abboud (1926 - 2004)***Florale I, 1992*

Lithograph,  
Signed and dated lower right, titled in the middle,  
editioned lower left  
15/20  
43 x 52 cm

**900 - 1,500 \$**

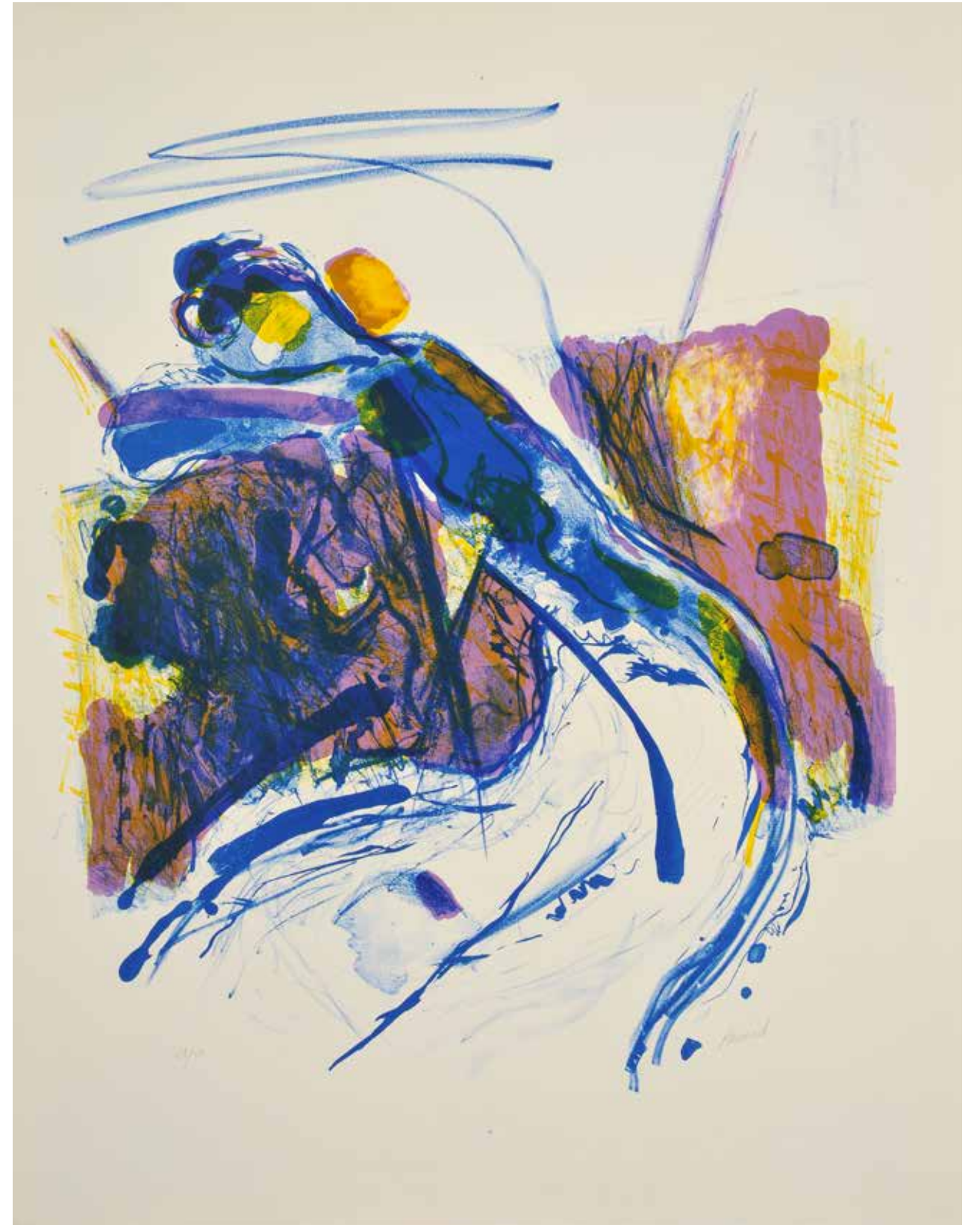
Provenance:  
Galerie Claude Lemand, Paris.  
Acquired from the above by the present owner.

**LOT 68****Shafic Abboud (1926 - 2004)***La Femme en Bleu, 1969*

Lithograph  
Signed lower right and editioned lower left  
28/30  
64.5 x 50 cm

**900 - 1,500 \$**

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





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## CONDITIONS OF SALE

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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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### Law and Jurisdiction

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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