

Property from the Estate of
Nayla Bassili

Online Auction
17 - 19 October 2025



Nada Boulos Auction October 2025 | 2

For Sale :

**Property from the Estate of
Nayla Bassili**

Online Auction

Bidding Starts:

Friday, October 17 at 11 AM

Bidding Ends:

Sunday, October 19 at 5 PM

Viewing Dates:

Wednesday, October 15, 11 AM - 6 PM

Thursday, October 16, 11 AM - 6 PM

Friday, October 17, 11 AM - 6 PM

Saturday, October 18, 11 AM - 6 PM

Sunday, October 19, 11 AM - 2 PM

Cocktail Reception

Saturday October 18th at 5 PM at Dar El Nimer

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:

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The Nayla Bassili Foundation

The Nayla Bassili Foundation was born out of the desire to extend and preserve a lifelong mission: to discover, support, and empower young creative talents, helping them launch their professional journeys.

For more than thirty years, Nayla Bassili has dedicated herself to identifying and promoting creators, giving many success stories the momentum they needed to flourish.

A Clear Mission: Supporting Talents in Lebanon and Beyond

Driven by a deep passion for art, design, and beauty, Nayla Bassili has always believed in Lebanon's extraordinary creative potential. Aware that these talents often lack the resources and guidance to break through, she envisioned her foundation as a means to enable them to create, showcase, and make a living from their art.

A Legacy Looking to the Future

The Nayla Bassili Foundation carries forward a generous vision: to give a chance to those who carry within them the spark of creation, so they can continue shaping objects and works that tell stories, inspire, and bring beauty to life.

It stands as a living tribute to the love of beauty, design, and craftsmanship — and as a promise: to offer young talents the opportunity to dream big and build their future.

Part of the proceeds from the hammer price of this sale will be allocated to support the Nayla Bassili Foundation.





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



Nayla Bassili: A Life Devoted to Art and Lebanon

Born in Egypt in 1943, Nayla Bassili grew up between France and Switzerland, where she studied psychology and cultivated a cosmopolitan sensibility that would later shape her curatorial vision. She left Egypt during the Nasser years and, in her early twenties, moved to Lebanon, the country that would become her permanent home.

Her first career was far removed from the arts; she worked at the New York Stock Exchange, and later returned to Beirut to open Hallmark, her first entrepreneurial venture and a prelude to a lifetime spent uniting commerce, beauty, and culture. It was in Beirut that Bassili discovered her true vocation: to reveal the richness of Lebanese artisanal talent. “My aim,” she said, “is to make craftsmen-designers known.”

Beginning in the 1990s, she organized open-air exhibitions that would become fixtures of the Lebanese cultural calendar: Afkart in Verdun, Plein Art in Faqra, Mza’art in Faraya, and The Garden Show at the Beirut Racecourse. She later expanded her scope to Saifi Village and ABC Achrafieh, creating what one journalist affectionately called her “nomadic events.” These gatherings transformed the act of buying into an act of encounter, celebrating Lebanese makers who had long remained invisible to the public. “Preparing takes quite a long time,” she once remarked, “one must think of every detail so everything must be perfect.” Under her care, artisans and designers became protagonists in a collective narrative of renewal. Her fairs featured jewelry, ceramics, textiles, furniture, candles, and clothes, all made in Lebanon by Lebanese hands, as she insisted. This insistence on authenticity was not merely aesthetic, it was ethical, rooted in her conviction that local creation carried the soul of the nation.

Described by *Sty-list* magazine as “the Godmother of all artists,” Bassili was both exacting and profoundly maternal. “Her home is literally covered with artworks from everyone she represents,” wrote one journalist, “an art museum if you like.” Her approach to art was one of empathy and care. Her first boutique, *Paradise Alley*, included works by disabled artisans from the village of Beit Chabeb, and her later collaborations with the Beirut Association for Social Development embedded generosity into every project she conceived. Behind her calm demeanor, was in fact, a woman of conviction. She believed that art was both a social necessity and a moral act. “It was always a success,” recalled one of her collaborators, “because she gave visibility to people the public had never seen.” Over the years, her devotion to artists evolved into a personal collection that reflected both discernment and instinct. She bought directly from painters and sculptors she believed in, building a constellation of Lebanese voices whose diversity echoed her inclusive vision of art.

In her later years, she founded the Rmeil 393 Gallery in Gemmayze with Alfred Cochrane, a space devoted to emerging artists. It operated on trust and fairness: she and Cochrane took only a small commission to cover costs. The gallery’s destruction in the Beirut Port explosion of August 4, 2020 marked a tragic end to one of her most generous endeavors. True to her spirit, the space was later donated to the NGO March, continuing her mission of mentorship and access.

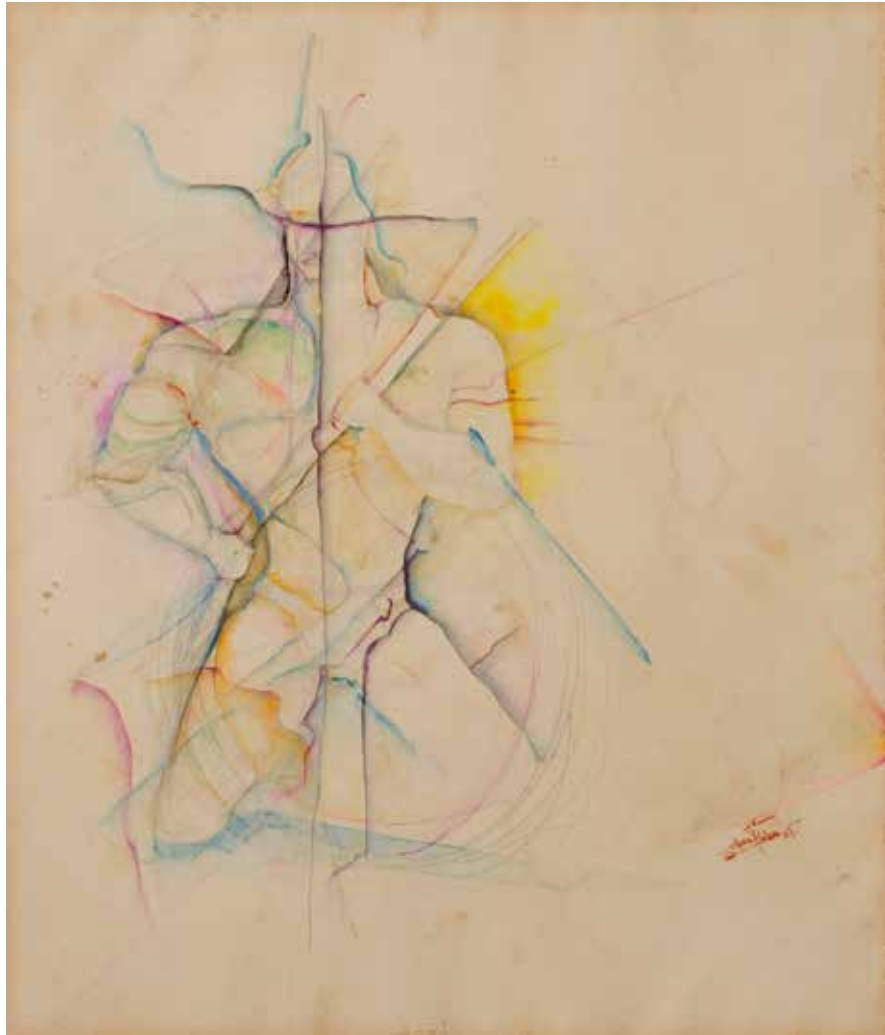
Until her final years, Bassili continued to curate, collect, and connect. She lived by her conviction that art brings many things to life, that it dignifies labour, inspires creativity, and strengthens collective identity. Her legacy lies in the hundreds of artists she supported and in the taste she cultivated: refined, generous, and distinctly Lebanese.

Today, as her collection comes under the hammer, it stands as a testament to that vision. The sale brings together a spectrum of Lebanese modern and contemporary art; each work reflecting her curatorial eye and emotional intelligence. Among the highlights are Alfred Basbous’s sculptural purity in stone, Michel Basbous’s carved abstractions in wood, Oussama Baalbaki’s haunting *Grotte aux Pigeons* on memory and urban solitude, and Hussein Madi’s *Nature Morte* that radiates the geometry of his modernist language. The tender portrait of Marguerite Bassili by Georges Sabbagh completes a panorama that bridges generations, and creates an intergenerational link between the Paris School and Lebanese collecting circles. Together, these works form the portrait of their collector, a woman who believed that art was not a possession but a form of generosity. Through them, Bassili’s legacy endures, illuminating the vitality of Lebanese art and the grace of a life devoted entirely to its service.

Carine Chelhot Lemyre.



Nayla Bassili Guetchel.



LOT 1

Robert Helou

Untitled, 1987

Watercolor on paper
Signed and dated lower right
49 x 41 cm

1,000 - 2,000 \$

LOT 2

Georges Doche (1940 - 2018)

Untitled

Watercolor on paper
Signed lower left
37 x 25 cm

900 - 1,000 \$

Exhibition:
Georges Doche - Fadi Barrage "En Dialogue" by The
Alternative Artspace at Galeire Platform39, Beirut.





LOT 3

Fadi Barrage (1940 - 1988)

Untitled, 1987

Watercolor on paper
Signed and dated on the bottom
20 x 20 cm

1,000 - 2,000 \$

Exhibition:
Georges Doche - Fadi Barrage "En Dialogue" by The
Alternative Artspace at Galeire Platform39, Beirut.

LOT 4

Fadi Barrage (1940 - 1988)

Untitled

Watercolor on paper
Signed lower right
27 x 19 cm

1,000 - 2,000 \$

Exhibition:
Georges Doche - Fadi Barrage "En Dialogue" by The
Alternative Artspace at Galeire Platform39, Beirut.





LOT 5

Marwan Nahle (1965)

Untitled, 1988

Watercolor on paper
Signed and dated lower right
21 x 20 cm

500 - 800 \$

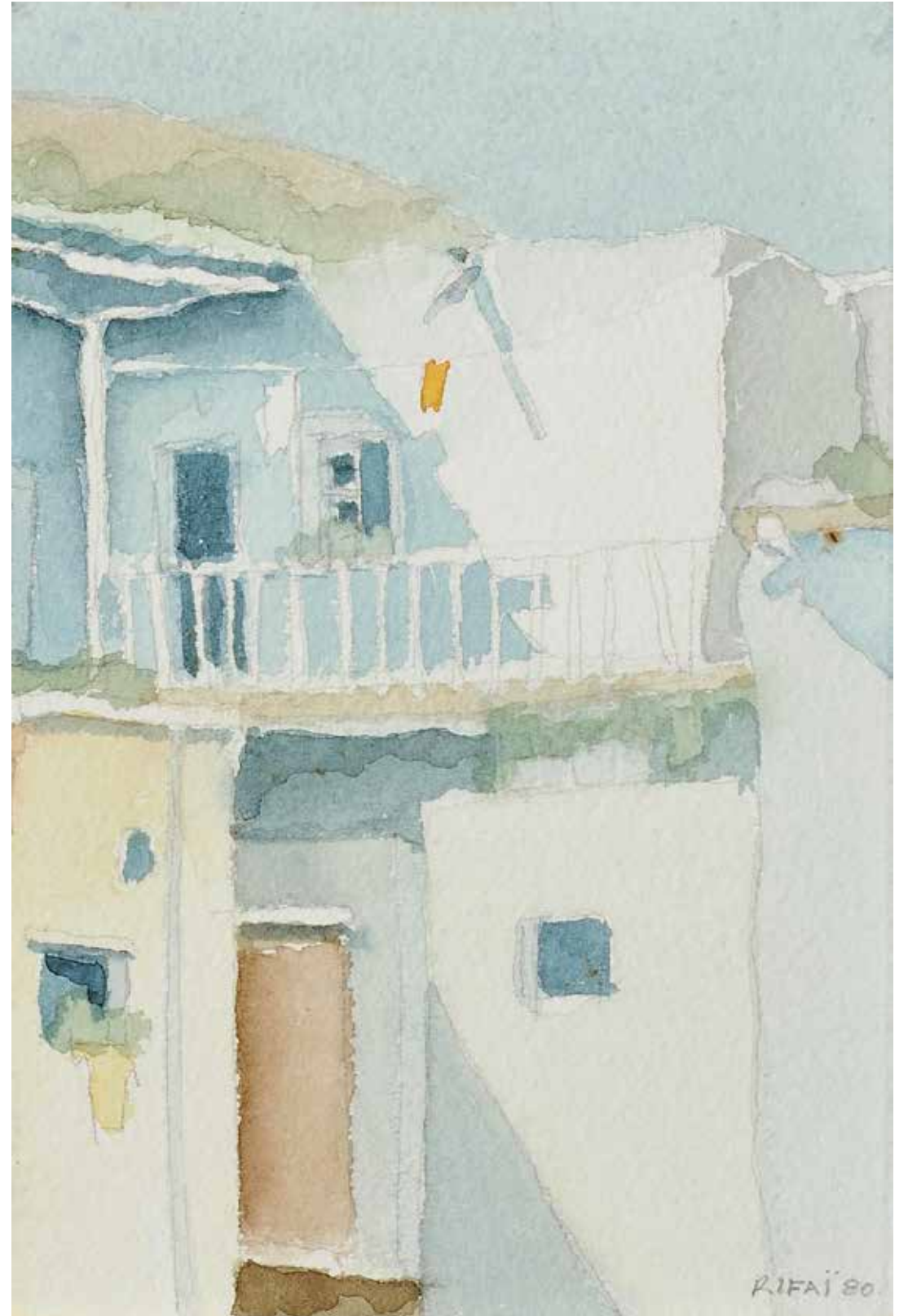
LOT 6

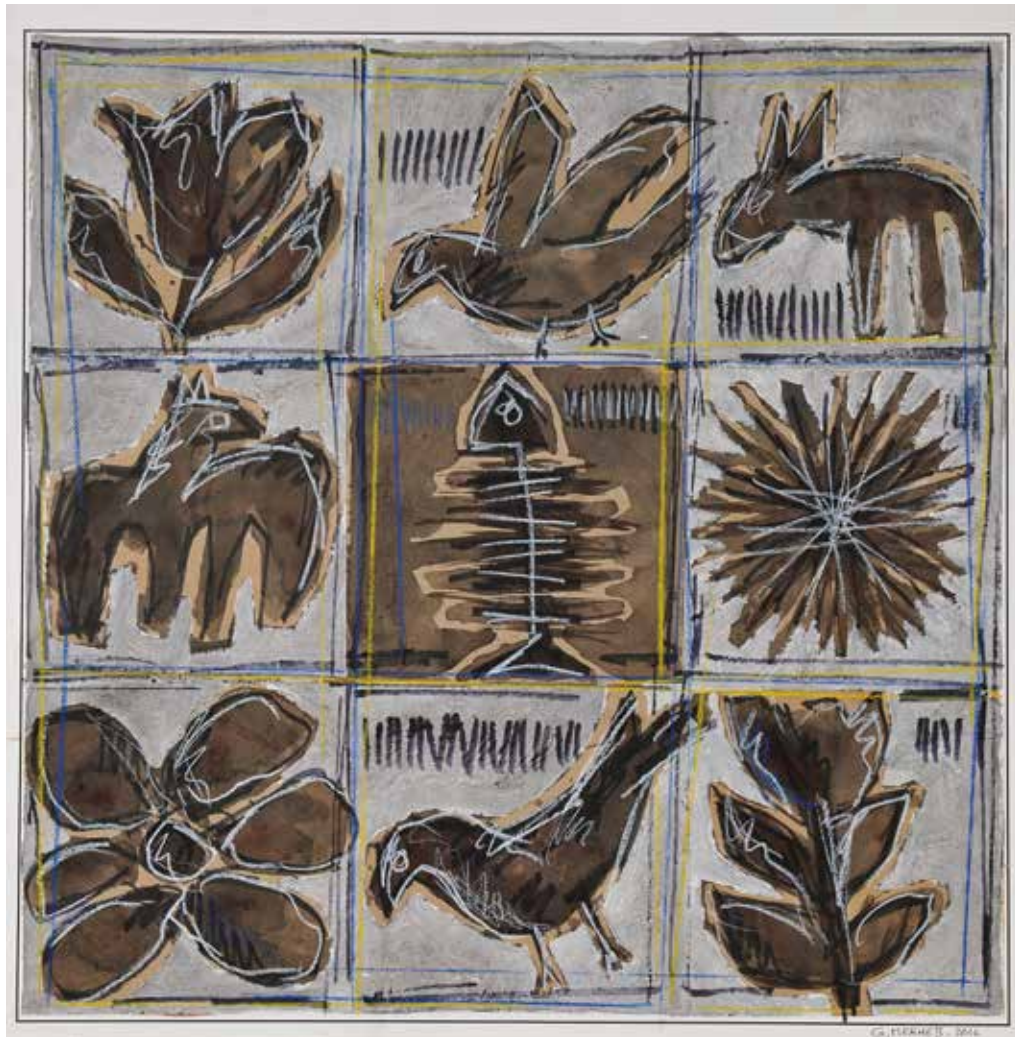
Mazen Rifai (1957)

Untitled, 1980

Watercolor on paper
Signed and dated lower right
20 x 12 cm

500 - 800 \$





LOT 7

Georges Merheb (1960)

Untitled, 2016

Mixed media on paper
Signed and dated lower left
63 x 63 cm

800 - 1,200 \$

LOT 8

Guvder (1923 - 2016)

Untitled

Ink on board,
Signed lower left
35 x 24 cm

800 - 1,200 \$



LOT 9

Hussein Madi (1938 - 2024)

Nature Morte, 1998

Pastel on paper
Signed and dated upper left
33 x 40 cm

4,000 - 6,000 \$



LOT 10

Jamil Molaeb (1948)*Untitled, 2001*

Gouache on paper
 Signed and dated on the bottom
 23 x 27 cm

700 - 1,000 \$





LOT 11

Georges Chanine (1951 - 1995)

Sea of Love, 1993

Gouache on paper
Signed and dated lower left
23 x 24.5 cm x 3

700 - 1,000 \$

LOT 12

Youssef Aoun (1965)

Untitled, 1997

Mixed media on board
Signed and dated lower left
73 x 100 cm

5,000 - 7,000 \$



**LOT 13****Rana Raouda (1961)***Untitled, 2004*

Acrylic on paper
Signed lower right
25 x 35 cm

800 - 1,000 \$**LOT 14****Georges Chanine (1951 - 1995)***Untitled, 1993*

Gouache on paper
Signed and dated lower left
42 x 35 cm

700 - 1,000 \$

LOT 15**Fadia Haddad (1959)***Untitled, 2009*

Mixed media on canvas
 Signed and dated lower right
 90 x 80 cm

1,000 - 2,000 \$



LOT 16
Fadia Haddad (1959)
Untitled, 2009
 Mixed media on canvas
 Signed and dated upper right
 30 x 20 cm
500 - 800 \$

LOT 17
Fadia Haddad (1959)
Untitled, 2009
 Mixed media on canvas
 Signed and dated upper right
 30 x 20 cm
500 - 800 \$





LOT 18

Fadia Haddad (1959)

Untitled, 2009

Mixed media on canvas
Signed and dated lower left
90 x 80 cm

1,000 - 2,000 \$

LOT 19

Fadia Haddad (1959)

Untitled, 2009

Mixed media on canvas
Signed and dated upper right
30 x 20 cm

500 - 800 \$





LOT 20

Wissa Wassef (1911 - 1974)

Untitled

Tapisserie
Signed lower right
55 x 28 cm

1,000 - 2,000 \$



LOT 21**Abdallah Murad (1944)***Untitled, 2016*

Oil on canvas
 Signed and dated in the middle
 114 x 162 cm

4,000 - 6,000 \$

LOT 22**Joseph Harb (1964)***Untitled, 1994*

Oil on canvas
Signed and dated lower right
101 x 91 cm

2,000 - 3,000 \$

LOT 23**Mona Bassili Sehnaoui (1945)***Untitled*

Oil on canvas,
Signed lower right
73 x 63 cm

1,500 - 2,500 \$

LOT 24**Oussama Baalbaki (1978)***Grotte aux Pigeons, 2015*

Oil on canvas
 Signed and dated lower left
 100 x 101 cm

5,000 - 8,000 \$

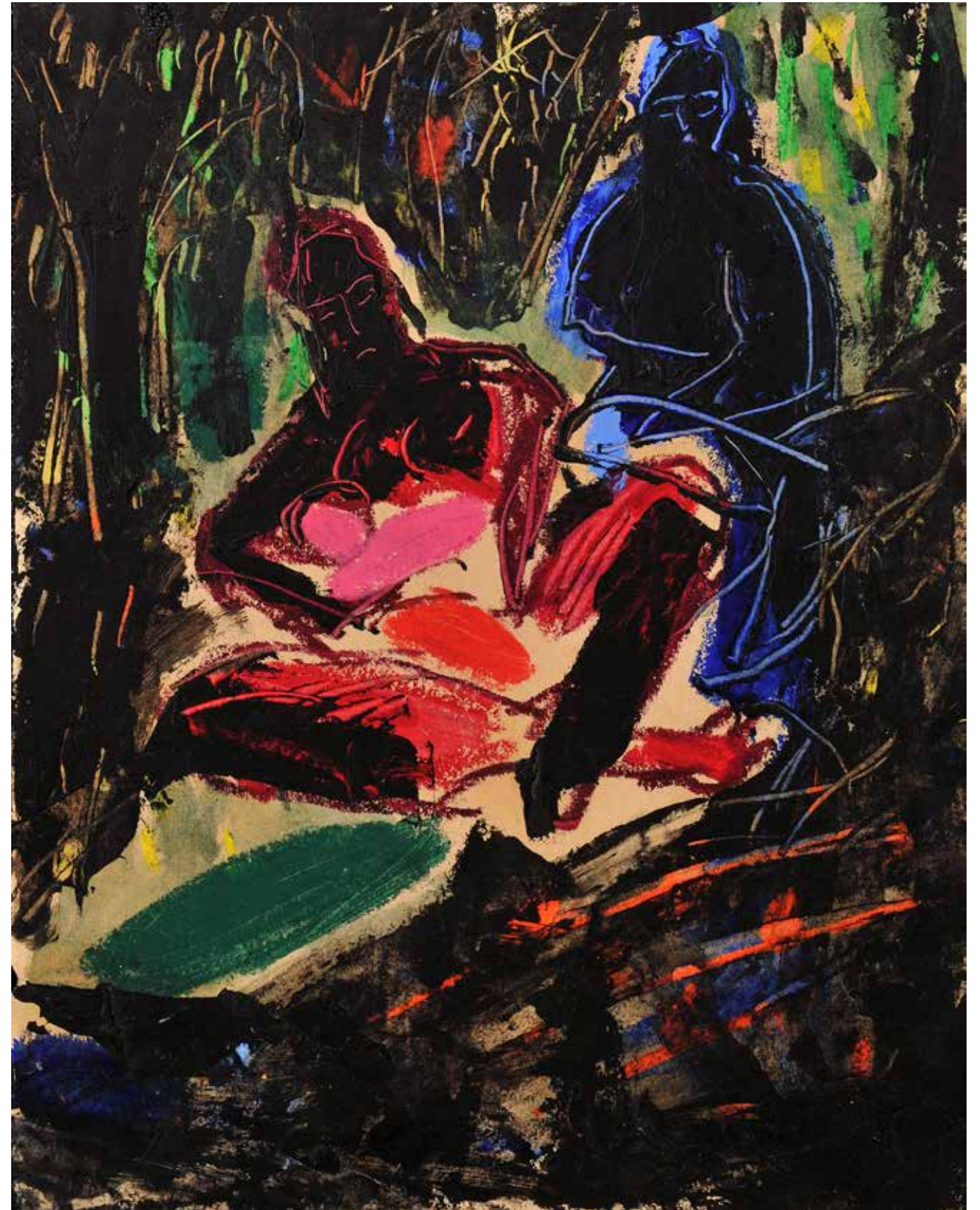
LOT 25**Ghassan Zard (1954)***Untitled*

Oil on canvas
 Signed lower right
 100 x 100 cm

4,000 - 7,000 \$

LOT 26**Abed Al Kadiri (1984)***Untitled, 2018*

Oil on board
 Signed and dated on the back
 36 x 28 cm

1,500 - 2,500 \$



LOT 27

Jean Marc Nahas (1963)

Untitled, 1988

Mixed media on canvas
Signed and dated lower left
50 x 100 cm

2,000 - 2,500 \$

LOT 28

Jean Marc Nahas (1963)

Untitled

Mixed media on canvas
64 x 18 cm

800 - 1,200 \$





LOT 29

Alfred Basbous (1924 - 2006)

Le Mystérieux, 1990

Stone
Signed and dated on the bottom
60 x 23 x 13 cm

8,000 - 10,000 \$





LOT 30

Alfred Basbous (1924 - 2006)

Couple, 2001

Bronze

Signed, dated and editioned on the back

7/8

40 x 25 x 15 cm

5,000 - 7,000 \$





LOT 31

Michel Basbous (1921 - 1981)

Untitled

Wood
61 x 11 x 15 cm

6,000 - 8,000 \$





LOT 32

Michel Basbous (1921 - 1981)

Untitled

Wood
62 x 10 x 15 cm

6,000 - 8,000 \$



LOT 33

Georges Hanna Sabbagh (1887 - 1951)

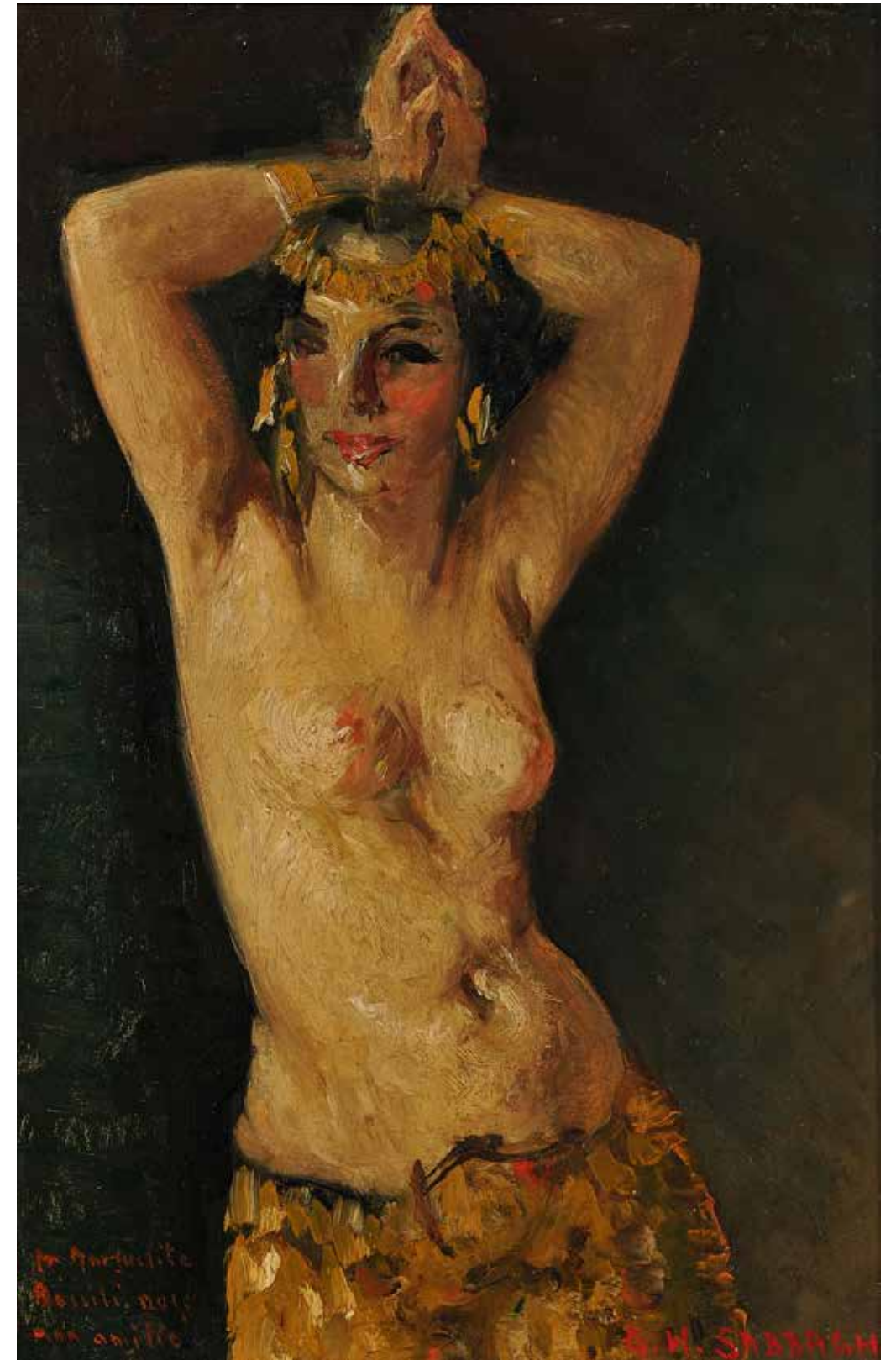
Nu de Femme

Oil on board

Signed lower right dedicated lower left to Marguerite Bassili

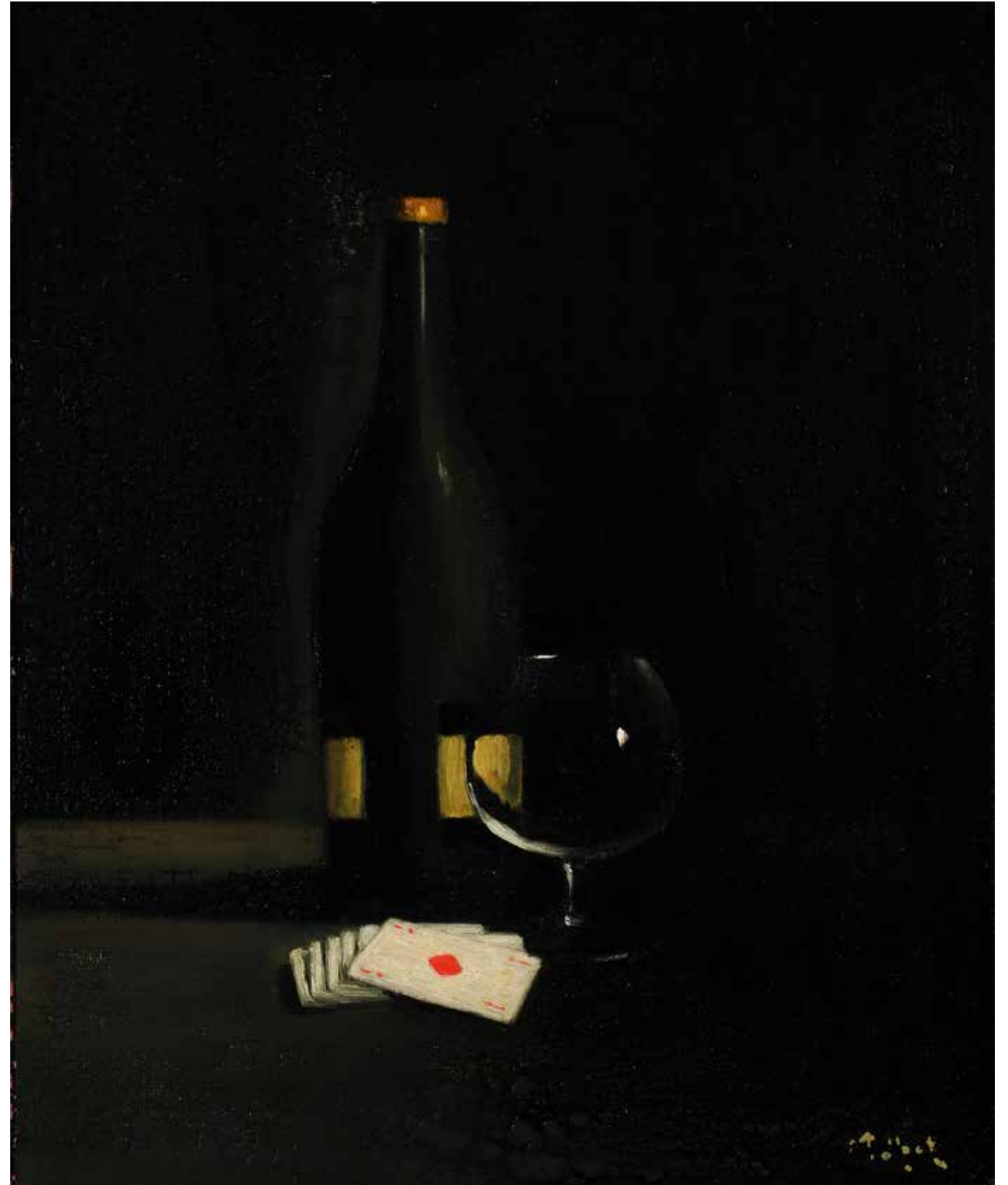
39 x 26 cm

4,000 - 6,000 \$



LOT 34**Samir Tabet (1923)***Untitled*

Oil on board
Signed lower right
45 x 37 cm

900 - 1,200 \$



LOT 35

Nelsy Massoud (1957)

Vase

Mixed media
30 x d. 18 cm

300 - 500 \$



LOT 36

Serge Manoukian

Untitled, 2015

Oil on board
Signed and dated lower left
56 x 73 cm

800 - 1,200 \$



LOT 37

Johnny Semaan (1983)

Untitled, 2015

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

1,500 - 2,500 \$



LOT 38

Ali Mokawas (1955)

Untitled, 2014

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

5,000 - 7,000 \$



LOT 39

Aline Fattal (1951)

Untitled, 2016

Oil on canvas
Signed and dated lower right
70 x 81 cm

3,000 - 4,000 \$



LOT 40

Nevine Mattar (1955)

Untitled

Papier maché sculpture
75 x 26 x 20 cm

800 - 1,500 \$



LOT 41

Patrice Giorda (1952)

Untitled

Oil on canvas
115 x 90 cm

4,000 - 6,000 \$

LOT 42

Jacques Vartabedian (1987)

Untitled

Acrylic on canvas
90 x 70 cm

1,500 - 2,500 \$





LOT 43

Mahassen Ajam (1960)

Untitled

Steel
25 x 6 x 6 cm

600 - 800 \$



LOT 44

Haidar Hamaoui (1937 - 2013)

Untitled

Mixed media on paper
Signed lower right
40 x 50 cm

500 - 800 \$



LOT 45

Mahassen Ajam (1960)

Untitled

Steel
35 x 6 x 8 cm

600 - 800 \$



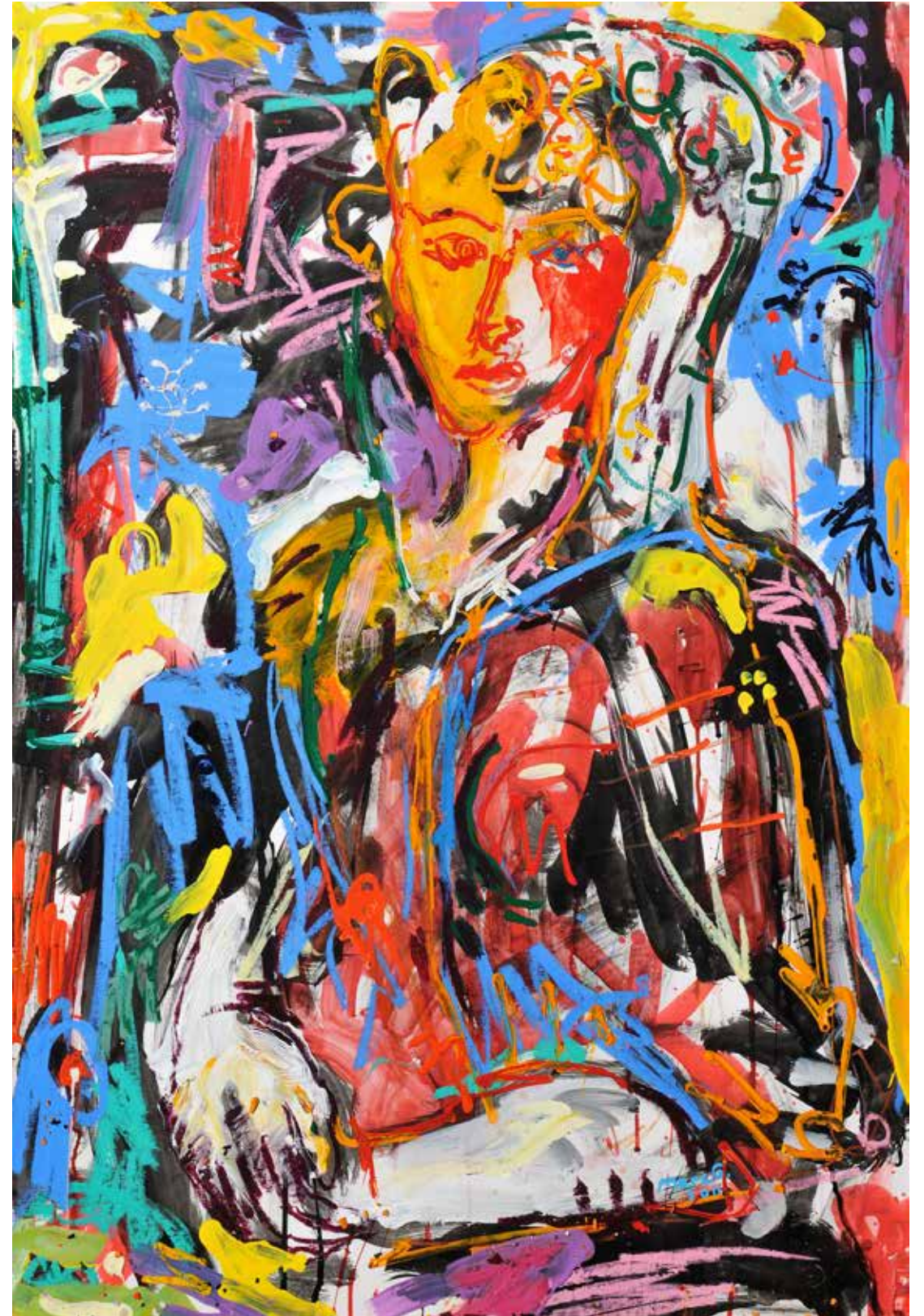
LOT 46

Marc Guiragossian (1995)

Untitled, 2014

Mixed media on paper
Signed and dated lower right
113 x 71 cm

2,000 - 3,000 \$





LOT 47

Hassanof

Untitled, 2016

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

800 - 1,500 \$

LOT 48

Mac Kendricks (1906 - 1987)

Untitled

Oil on canvas
Signed lower right
55 x 26 cm

500 - 800 \$



**LOT 49****Miguel Berrocal (1933 - 2006)***Mini David*

Steel puzzle
15 x 6 x 6 cm

700 - 1,000 \$**LOT 50****Miguel Berrocal (1933 - 2006)***Romeo et Juliette*

Steel puzzle
18 x 25 x 15 cm

800 - 1,200 \$



LOT 51

Jean Marc Nahas (1963)

Untitled

Mixed media on paper
11 x 20 cm x 2

1,000 - 2,000 \$

LOT 52

Jean Marc Nahas (1963)

Untitled, 1993

Watercolor on paper
Signed and dated lower right
24 x 19 cm

1,000 - 2,000 \$





LOT 53

Jean Marc Nahas (1963)

Untitled

Mixed media on paper
20 x 23 cm

1,000 - 2,000 \$



LOT 54

Jean Marc Nahas (1963)

Untitled

Mixed media on paper
20 x 23 cm

1,000 - 2,000 \$



LOT 55

Jean Marc Nahas (1963)

Nature Morte

Pastel on paper
19 x 23 cm

1,000 - 2,000 \$

LOT 56

Azza Abou Rebieh (1980)

Untitled, 2018

Etching
Signed lower left
Numbered and dated in the middle
1/8
70 x 55 cm

400 - 800 \$





LOT 57

Rafic Majzoub (1971)

Untitled

Etching
Signed lower right numbered lower left
5/30
28 x 22 cm

300 - 500 \$



LOT 58

Rudy Rahme (1967)

Untitled, 1987

Drawing on paper
Signed and dated lower right
42 x 31 cm

300 - 500 \$

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CONDITIONS OF SALE

Registration

Please note you must register online prior to the start of the sale ideally 24 hours before. Once you have registered please keep your account details strictly confidential. You will be liable for any or all bids made via your account. Please note that Nada Boulos Auction reserves the right to reject a registration to bid online, withdraw its permission to use our online bidding platform, or end an account for any reason at any time.

Absentee Bids

Nada Boulos Auction will attempt to execute bids for buyers unable to attend the auction at the lowest possible price taking into account the reserve price. Your request should be made in writing by completing the form and given to one of the auction specialists (listed in the front of the catalogue). Always indicate a “top limit”, the amount to which you would bid if you were attending the auction yourself. Absentee Bids forms are available in the catalogue and online. We must receive your completed Absentee Bid Form at least 24 hours before the auction.

Lot Descriptions, Provenance and Condition Reports

Prospective bidders may request a condition report at any time. In certain instances, Nada Boulos Auction may print the provenance or the condition in the catalogue. Any reference to condition will not amount to the full description of condition. We shall not be liable to you for any errors or omissions with respect to the sale of the artwork, including any description of any other material with respect to the promotion, marketing and exhibition of the artwork. We make no guarantees, representations or warranties to you about the artwork, including its authenticity, attribution, legal title, condition, value or otherwise. Our liability ends after the sale and any errors of authenticity will be borne by the seller.

The auctioneer is bound by the indications in the catalogue, modified only by the announcements made at the time of the sale noted in the legal records thereof. The order of the sale will be that of the catalogue or the website. Viewing days (if stated in the catalogue) prior to the sale permits buyers to establish the condition of the works offered for sale

and no claim will be accepted after the hammer has fallen. No mention shall be made of relining, mounting or cradling as they are considered to be methods of preservation and not a default. Frames are not guaranteed.

At the Sale

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.

Bidding

Nada Boulos Auction reserves the right to reject any bid. The highest bidder acknowledged by Nada Boulos Auction will be the purchaser. Nada Boulos Auction can also cancel the sale or resell the article in dispute. Reserves can be lowered and or changed at any time during and until the end of the auction, should your bid meet the new reserve and you are the highest bidder, you have the winning bid and are legally required to honour the payment of the lot at the new reduced reserve price.

Closing the Online Only Auction

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.

Successful Bids

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.

Buyer’s Premium

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.

Imports & Taxes

The purchaser will be required to pay any applicable taxes. **The VAT on the buyer’s premium is 11%.** It is the buyer’s sole responsibility to obtain any relevant import license. The denial or delay of any license shall not justify the recession of any sale nor any delay in full payment.

Payment

Payments have to be made within 10 days of the closing of the auction.

Removal of Purchases

You must collect purchased lots within three days from the auction if its being held in the exhibition space, otherwise please follow the instructions of the Winning Bidder email on how to remove your lot. If the lot is not removed after 15 days of the sale, Nada Boulos Auction may send the artwork to a warehouse or charge a storage fee at the expense and risk of the purchaser.

Shipping

It is the buyer’s responsibility to make all shipping arrangements.

Remedies for Non-Payment

We have no obligation to enforce the payment from the buyer. If we do not receive payment from the buyer within thirty (30) days of the auction, we shall have the right to exercise a number of legal rights, these include, but are not limited to, the following: a) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings; b) to offer the Property for private or public sale. A fee of 20% of the purchase price will apply if the work is not paid for in full after 30 days.

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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Absentee Bid Form
Online Sale on October 19, 2025 at 5.00 pm.

Name _____

Address _____

Phone Number _____

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

Lot number	Designation	Maximum Price
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Should I be the last bidder, I understand that I will have to pay a buyer's premium of 18% plus VAT on top of the hammer price for each lot.

Date _____

Signature _____



NADA BOULOS
Auction