

Modern and Contemporary  
Art from Lebanon and the  
Middle East

Online Auction  
25 - 27 February 2026



NADA BOULOS  
Auction

3

For Sale :

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

Online Auction

Online Bidding Starts:  
Wednesday, February 25 at 11 AM

Online Bidding Ends:  
Friday, February 27 at 6 PM

Viewing Dates:  
Sunday, February 22, 11 AM - 6 PM  
Monday, February 23, 11 AM - 6 PM  
Tuesday, February 24, 11 AM - 2 PM  
Wednesday, February 25, 11 AM - 6 PM  
Thursday, February 26, 11 AM - 6 PM  
Friday, February 27, 11 AM - 2 PM

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

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

For all inquiries, please contact:

**Nada Boulos Auction:**

**Nada Boulos Al Assaad**

Tel: +961 3 234 264

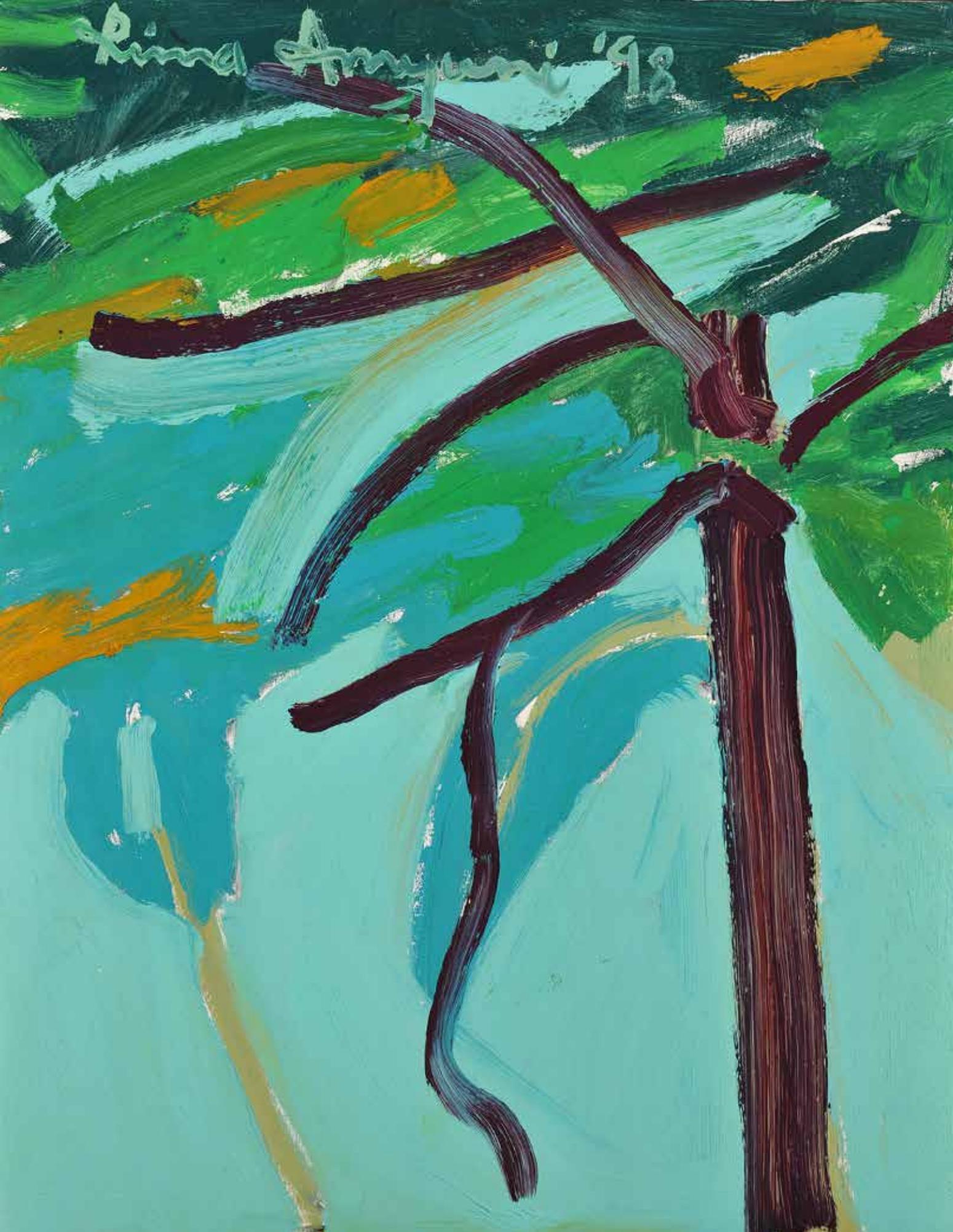
Email: [nada@nadaboulosaution.com](mailto:nada@nadaboulosaution.com)

Web: [www.nadaboulosaution.com](http://www.nadaboulosaution.com)

**Yasmina Hammoud**

Tel: +961 3 777 421

Email: [yasmina@nadaboulosaution.com](mailto:yasmina@nadaboulosaution.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

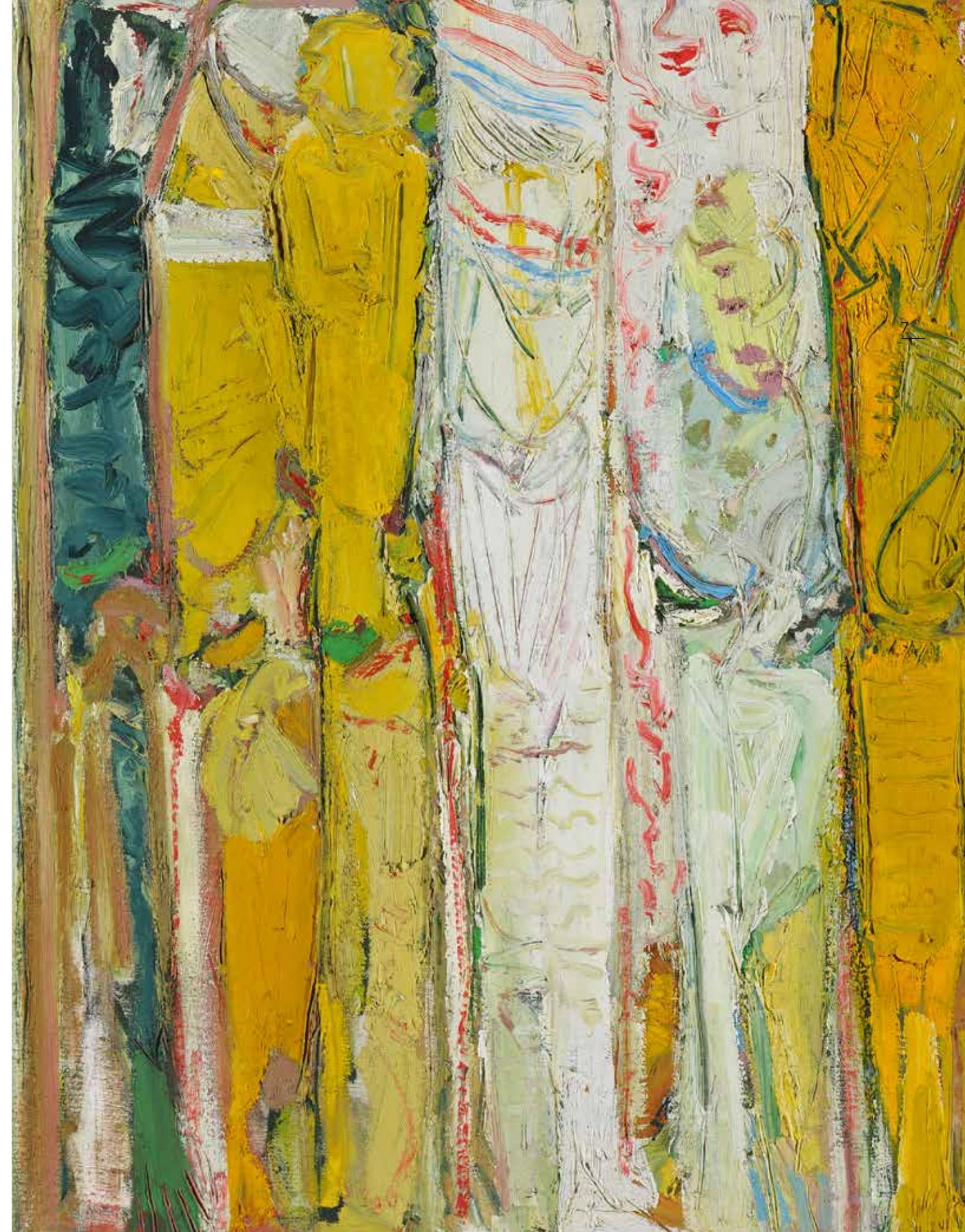
NOOR TANNIR

#### PHOTOGRAPHS

AGOP KANLEDJIAN

#### INTERN

ZOE LUNVEN

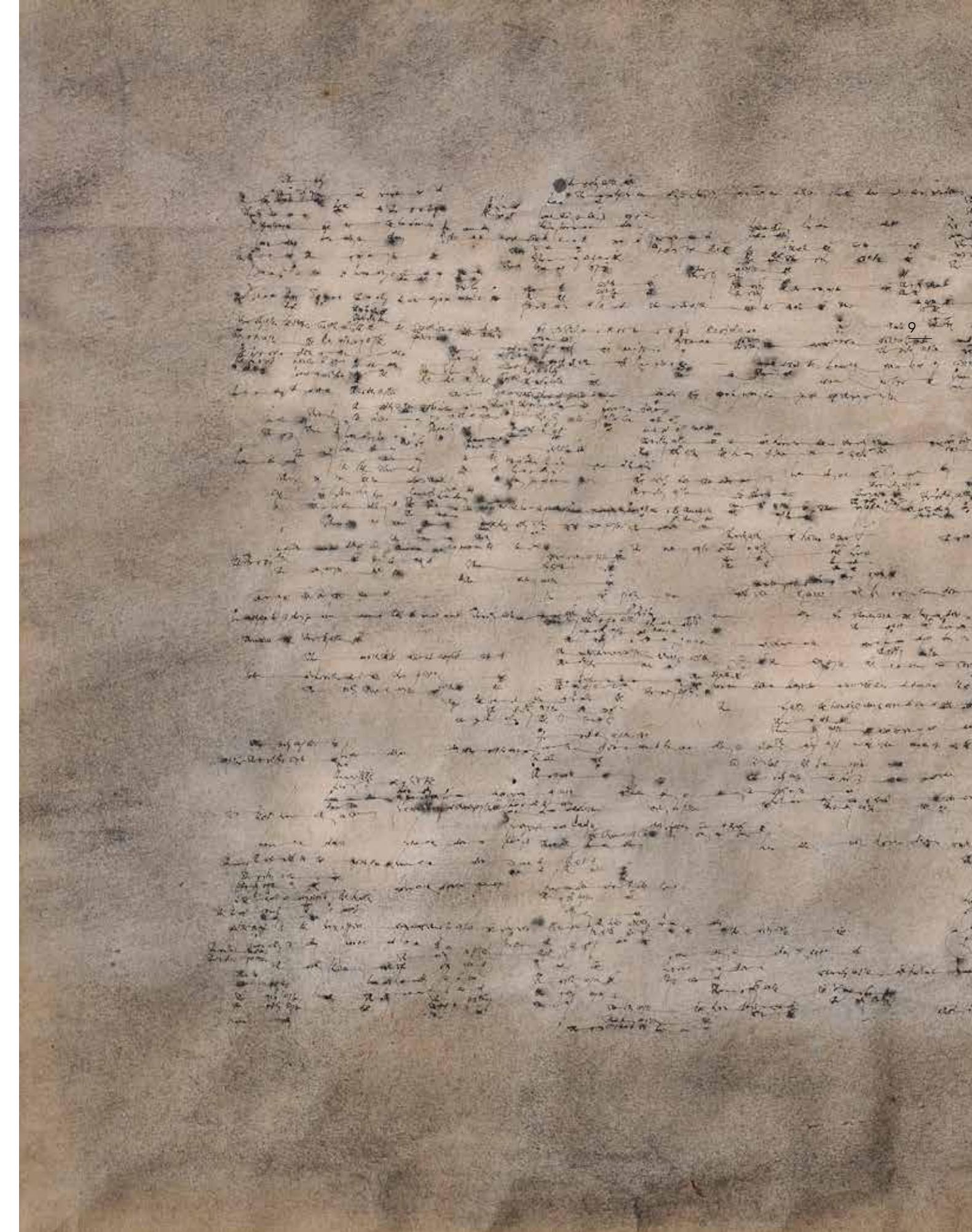


This catalogue brings together a selection of works that trace the formation and evolution of modern art in Lebanon through painting and artistic exchange. Spanning the early to mid-twentieth century and extending into later modernist developments, the works assembled here reflect a moment when artists were actively negotiating the relationship between local landscapes, personal histories, and international artistic currents.

Many of the artists represented, among them Moustapha Farroukh, Cesar Gemayel, and Shafic Abboud, were trained in Europe and returned to Lebanon with a commitment to rethinking modernism through a local lens. Their works are rooted in specific geographies such as Mount Lebanon, its villages and horizons, yet remain in dialogue with broader movements such as abstraction, post-Impressionism, and non-figuration. These paintings do not simply depict place: they register local memory.

At the same time, this catalogue foregrounds the networks that shaped modern Lebanese art beyond the studio. Collectors, writers, and advocates played a crucial role in fostering experimentation and sustaining this artistic exchange. Provenance, patronage, and circulation emerge here as integral to the histories that these works carry.

This selection invites a constellation of readings. Abstraction oscillates between structure and intuition, from Abboud's early non-figurative compositions to the luminous surfaces of Nabil Nahas, and to the later modernist explorations of artists such as Etel Adnan, Helen Khal, and Juliana Seraphim. Together, these works testify to the complexity of modern Lebanese art as a field shaped by movement, return, and rearticulation.





**LOT 1**

**Solange Tarazi Karam (1933 - 1985)**

*Cœur de Rose*

Lithograph

Signed lower right, editioned and dedicated to Robert Vrinat, Journalist, Art critic at Le Figaro, lower left

53 x 75 cm

20/145

**250 - 500 \$**

Provenance:

Private collection, Cote d'Azur, France.

Acquired from the above by the present owner.

**LOT 2**

**Shafic Abboud (1926 - 2004)**

*La Pierre des Flandres, 1976*

Lithograph

Signed and dated lower right, editioned lower left

44 x 35 cm

4/9

**700 - 900 \$**

Provenance:

Artscoops Auction, February 2025, Beirut, Lot 16.

Acquired from the above by the present owner.





**LOT 3**

**Hussein Madi (1938 - 2024)**

*Nu de Femme*, 2007

Lithograph

Signed and dated lower right. Editioned lower left

43 x 63 cm

8/40

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

Provenance:

Acquired directly from the artist by the present owner.



**LOT 4**

**Krikor Agopian (1942)**

*Nu de Femme*, 2025

Mixed media on paper

Signed and dated lower right

24 x 20 cm

**400 - 500 \$**

Provenance:

Acquired directly from the artist by the present owner.



**LOT 5**

**Krikor Agopian (1942)**

*Nu de Femme*, 2025

Mixed media on paper

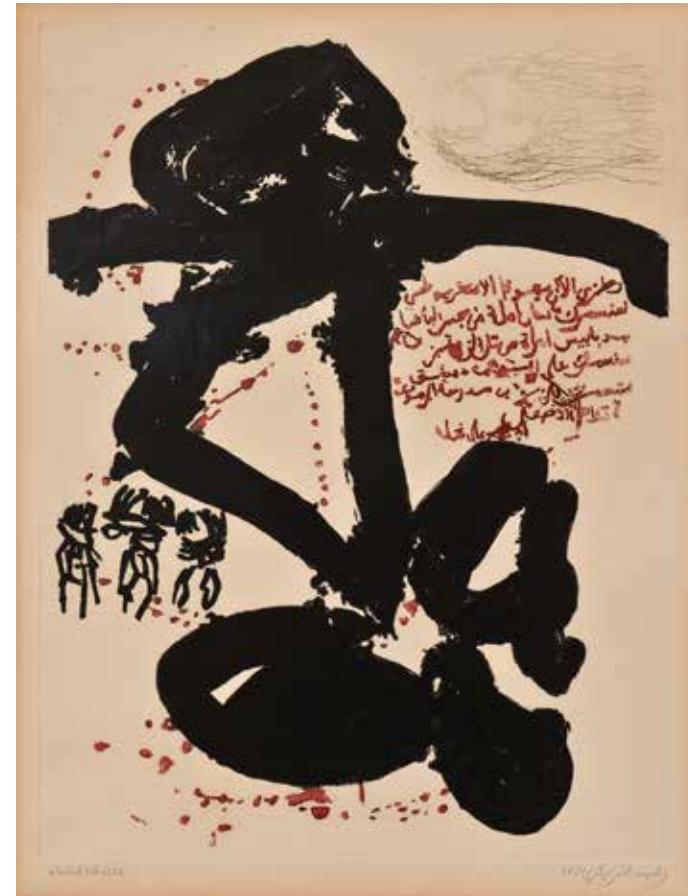
Signed and dated lower right

23 x 20 cm

**400 - 500 \$**

Provenance:

Acquired directly from the artist by the present owner.

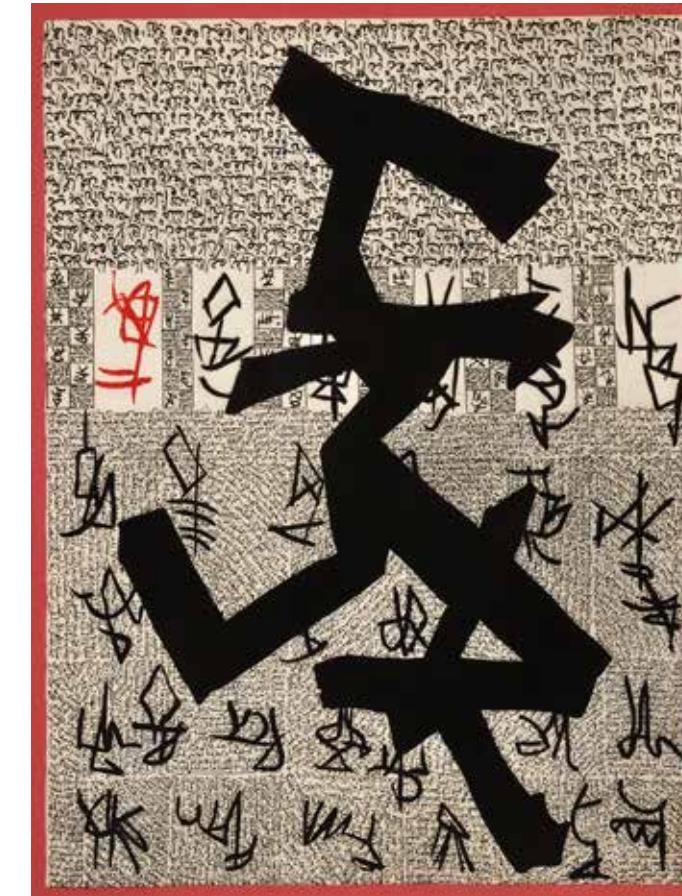
**LOT 6****Rachid Koraichi (1947)***Untitled*, 1979

Lithograph

Signed and dated lower right, signed lower left  
70 x 55 cm**1,000 - 2,000 \$**

Provenance:

Acquired directly from the artist by the present owner.

**LOT 7****Rachid Koraichi (1947)***Nation in Exile: Hymne Gravé*

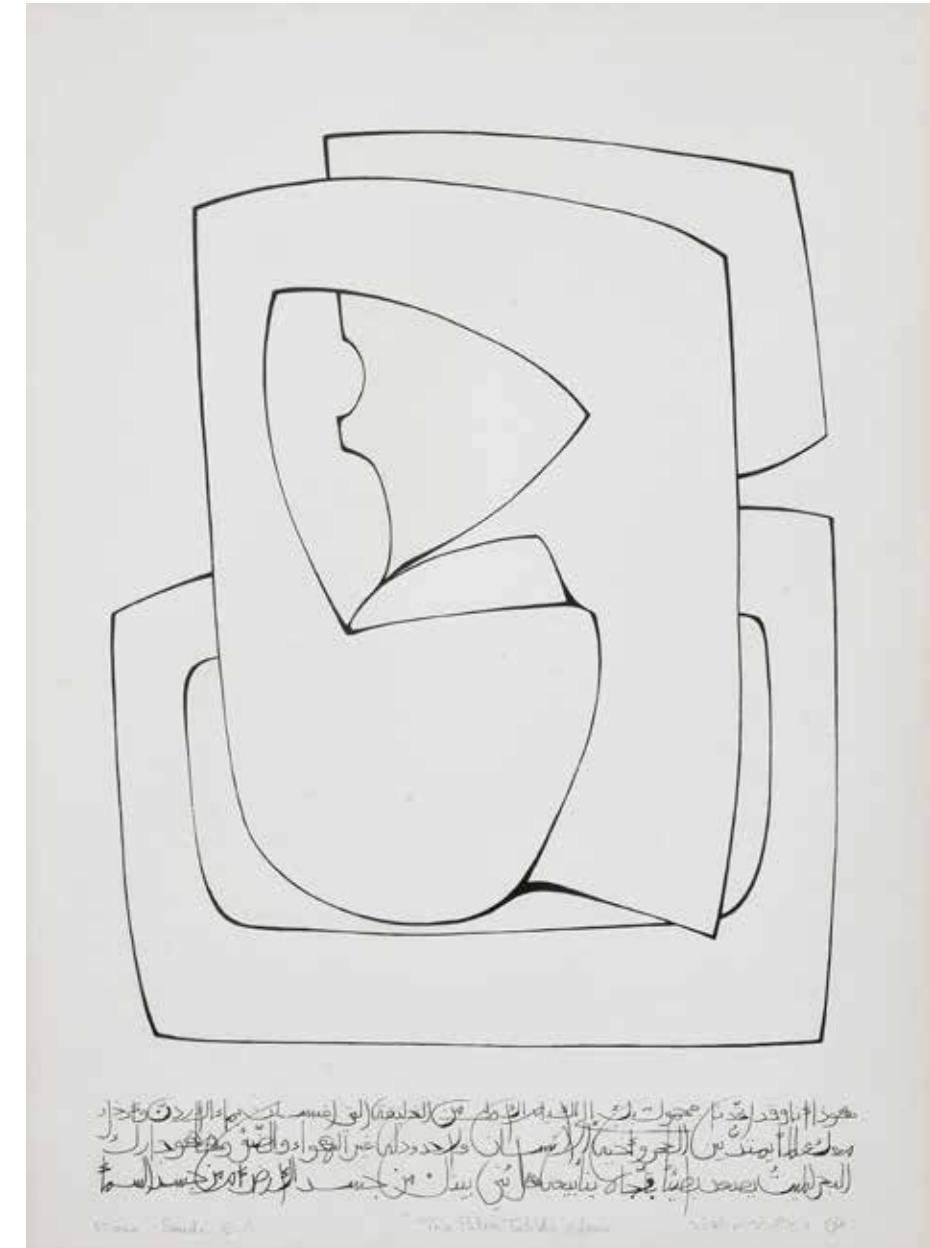
Lithograph

70 x 55 cm

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

Provenance:

Acquired directly from the artist by the present owner.

**LOT 8****Mona Saudi (1945 - 2022)***The Petra Tablets, Adonis*

Lithograph

Signed and editioned lower left and titled in the middle  
70 x 50 cm  
EA**2,000 - 4,000 \$**

Provenance:

Acquired directly from the artist by the present owner.



**LOT 9**

**Helen Khal (1923 - 2009)**

*Nu de Femme*

Pencil on paper

Signed and dedicated to Waddah Faris on the back

35 x 50 cm

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

Provenance:

Acquired directly from the artist by the present owner.



**LOT 10**

**Laure Ghorayeb (1931 - 2023)**

*Centre Ville, 1995*

Mixed media on paper

Signed and dated lower right. Signed, titled and dated on the back

70 x 100 cm

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

Provenance:

Arcache Auction, October 2021, Beirut, Lot 32.

Acquired from the above by the present owner.



18

**LOT 11**

**Helen Khal (1923 - 2009)**

*Untitled*

Oil on paper laid on cardboard  
Signed on the back  
12 x 16 cm

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

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

**LOT 12**

**Helen Khal (1923 - 2009)**

*Untitled*

Watercolour on cardboard  
Signed on the back  
18 x 13 cm

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

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



19

LOT 13

Etel Adnan (1925 - 2021)

Fenêtre, 1991

Watercolour on paper  
Signed and dated lower left  
25 x 35 cm

10,000 - 15,000 \$

Provenance:

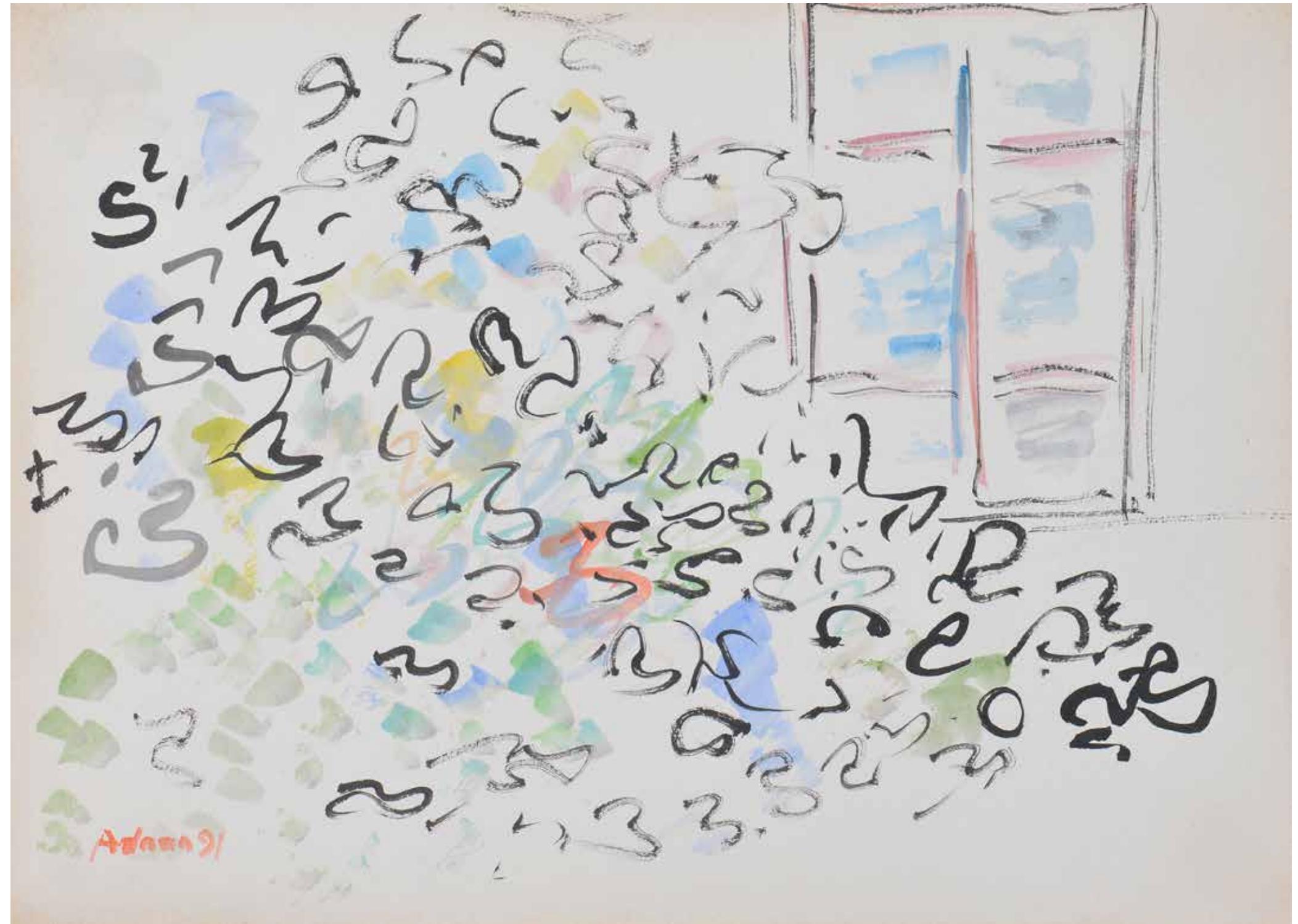
Galerie Janine Rubeiz, 1999.

Private collection, Lebanon.

Acquired from the above by the present owner.

Note:

This artwork is accompanied by a certificate of authenticity from the  
Galerie Janine Rubeiz.



**LOT 14**

**Paul Guiragossian (1926 - 1993)**

*Untitled*, c. 1988

Watercolour on paper

Signed lower right

27.5 x 18.5 cm

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

Provenance:

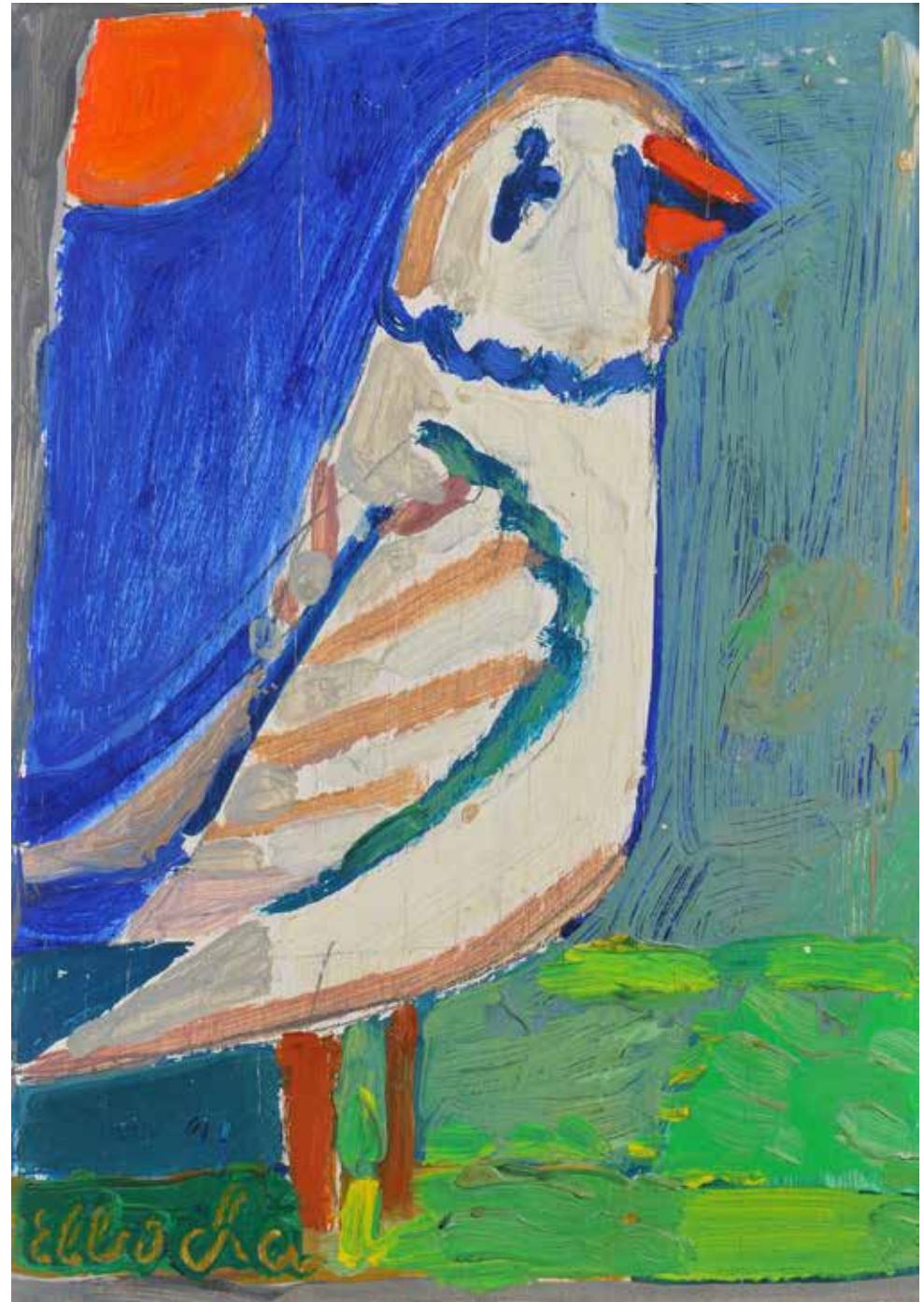
Private collection, Lebanon.

Acquired from the above by the present owner.

Notes:

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





**LOT 15**

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

*Bird*

Oil on canvas  
Signed lower left  
17 x 12 cm

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

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



**LOT 16**

**Hussein Madi (1938 - 2024)**

*Bird*

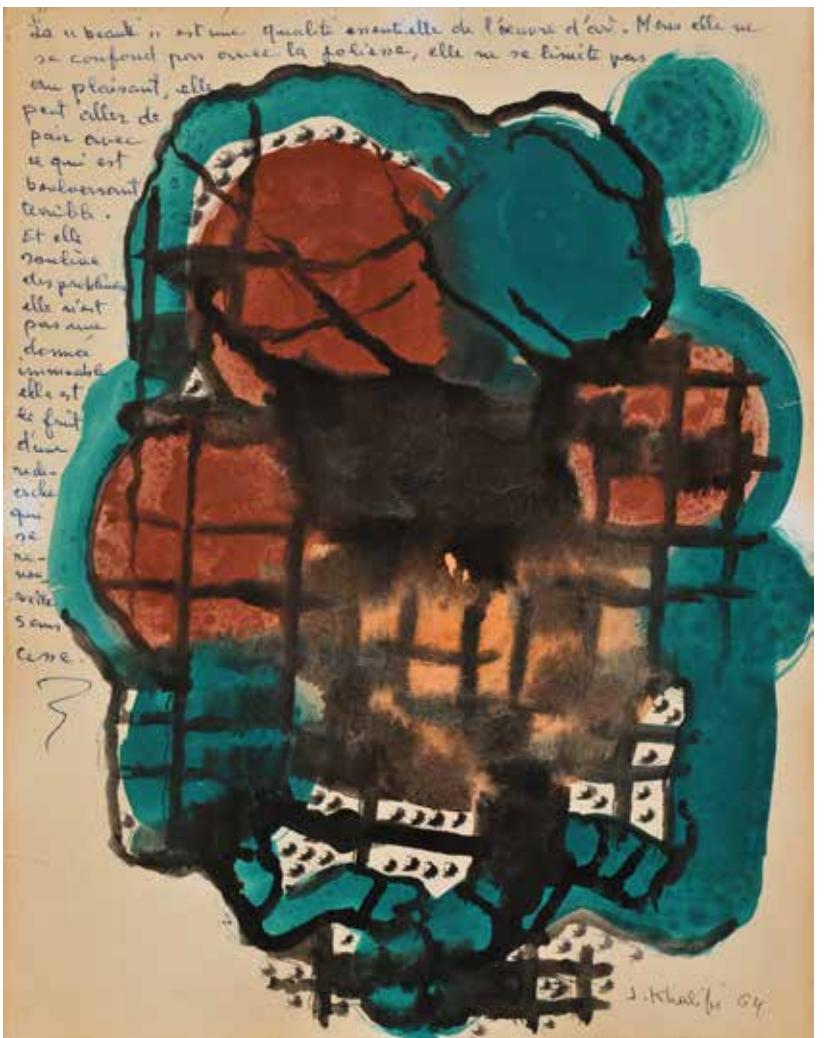
Acrylic on cardboard  
Signed lower right  
70 x 50 cm

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

Provenance:  
Acquired directly from the Fondation Hussein Madi.

Note:

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



**LOT 17**

**Jean Khalifé (1923 - 1978)**

*La Beauté (Texte et Image)*, 1964

Watercolour on paper  
Signed and dated lower right  
32 x 25 cm

**500 - 1,000 \$**

Provenance:

Gifted to Nazih Khater by the artist.  
Acquired from the above by the present owner.

**LOT 18**

**Jean Khalifé (1923 - 1978)**

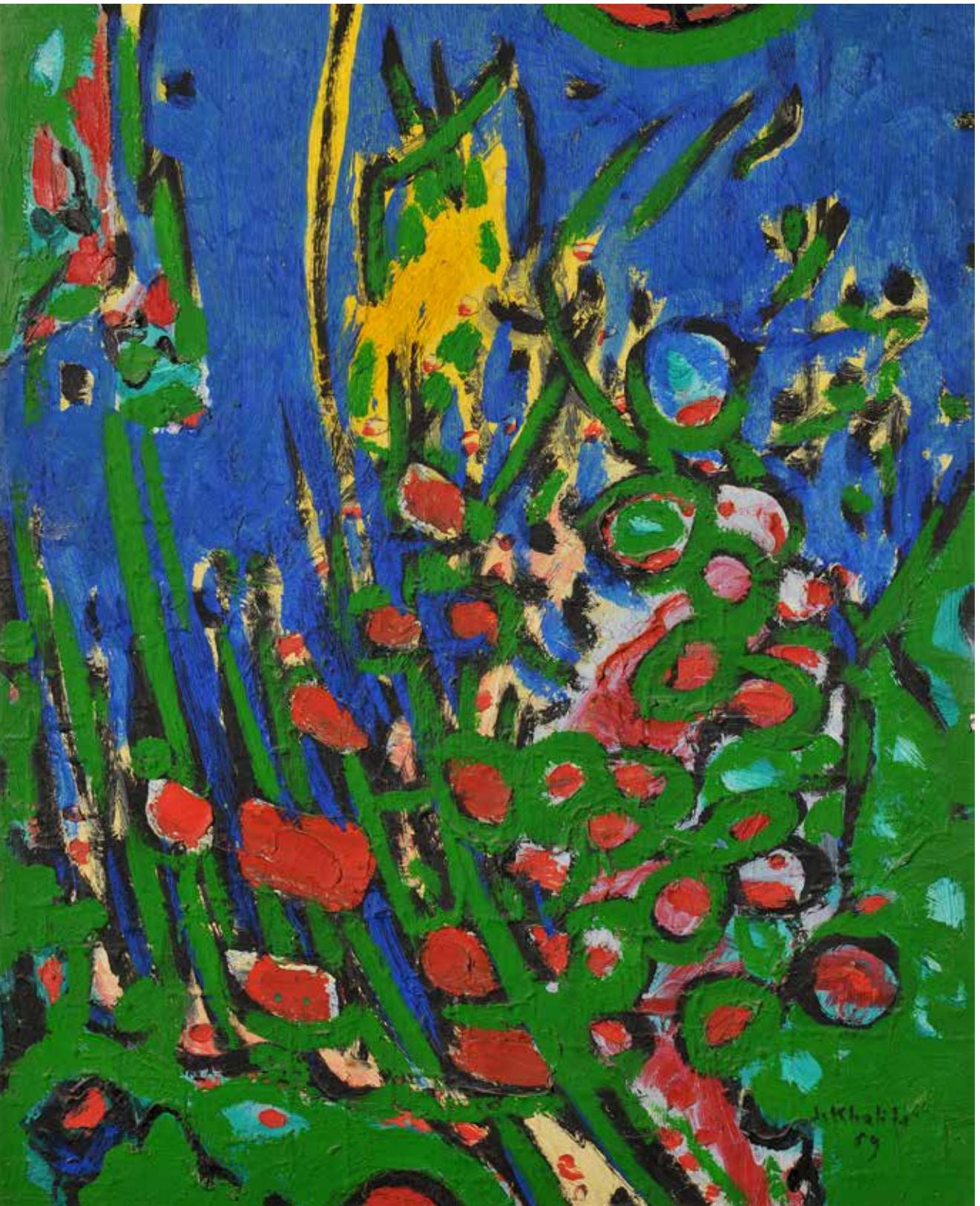
*Flowers*, 1969

Oil on canvas  
Signed and dated lower right  
Signed, dated and dedicated on the back  
64 x 52 cm

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

Provenance:

Gift from the artist.





**LOT 19**

**Cici Sursock (1923 - 2015)**

*Corps et Ames*, 1966

Oil on board

Signed and dated upper right

15 x 61 cm

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

Provenance:

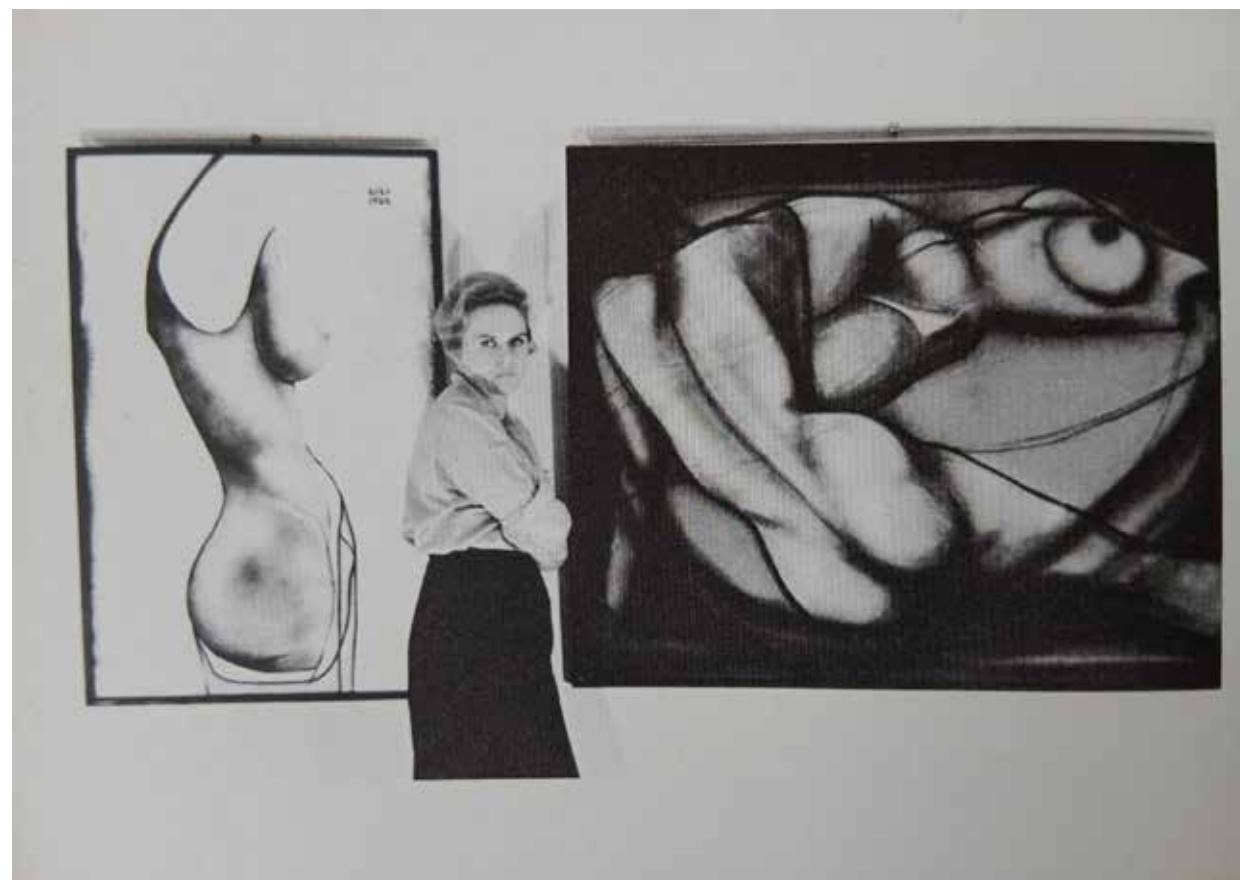
*Corps et Ames* exhibition, Hotel Vendôme, Beirut, 1966.

Private collection, Lebanon.

Acquired from the above by the present owner.

Exhibition:

*Corps et Ames* exhibition, Hotel Vendôme, Beirut, 8 December 1966.



Corps et Ames at Hotel Vendôme. Monde Liban, 9th edition, May 1967.

#### Cici Sursock devant une de ses toiles : « L'ellipse est partout »

Dans son goût pour les choses rares et singulières, Roger Caillois avait écrit un curieux essai sur les planches d'anatomie exécutées par les carabins de la Renaissance italienne. Il y décrivait avec une précision exacerbée le fantastique naturel né des organes mis à nu et des membres écorchés : le comble de la vérité, le comble du travesti.

Devant la belle exposition de Cici Sursock (1), on pense à ce texte comme aussi à ce titre collectif qui groupait thématiquement certains poèmes — anonymes pour la plupart — du XVI<sup>e</sup> siècle français : « Blasons du corps féminin ». Et c'est bien cela qui fait la séduction de ces quarante toiles : qu'elles présentent à la fois toute la caution d'une science maîtrisée puis toute la charge de mystère d'une représentation hé-

raldique. Cernées d'un noir épais, les chairs paraissent délestées de leur poids matériel : les corps deviennent en quelque manière supra-humains. L'ellipse est partout, jusque dans l'usage des trois couleurs dominantes — ocre, bistre et gris, — d'une délectable neurasthénie. A cette peinture de femme traitant du corps féminin, il faut savoir gré de ne jamais se dissoudre en facilités circonstancielles ou en immédiate sensualité : dans ces cuisses et ces avant-bras, dans ces arêtes et ces rondeurs, la contingence est impitoyablement expurgée.

Ainsi, rien de déliquescent dans la succession des corps glorieux à l'échelle monumentale, mais seulement une vigueur saine et franche. Cici Sursock affirme un tempérament original, qui n'entend pas se fourvoyer dans l'anecdote.

M. A.

(1) Galerie de l'hôtel « Le Vendôme »

## \* A TRAVERS LE MIROIR \*

### Cici Sursock : Tous

### les possibles du corps humain

Tous les possibles du corps humain pour dire l'essentiel, ce qu'on recherche chez une femme : son âme. « Corps et Ames ». Tel est le thème de l'exposition que Cici Sursock nous présente depuis jeudi sur les cimaises de la Galerie Vendôme.

Une vingtaine de nus. Rien que des nus.

Très beaux. « C'est venu comme ça, il y a un an. J'ai peut-être fini avec le nu, comme je pourrais en faire encore 10 ans ».

Tout lui vient toujours de façon inattendue. Il y a 3 ans, elle s'est réveillée un matin, avec des mots colorés qui avaient pour nom : poème.

Elle a écrit. Et cela a donné un recueil « Avec amours mis en circulation depuis, jeudi. Ce qui est étonnant chez Cici Sursock, c'est le décalage entre le poète et le peintre. Les

poèmes sont d'une fraîcheur et ravissante alors que les toiles sont structurées, charpentées. « Mais c'est parce que je suis peintre avant tout. Je ne sais pas si j'écrirai encore une ligne. C'est venu tout seul, je n'ai aucune prétention à la poésie. Ce que vous lisez dans le recueil n'est qu'un cri du cœur ! » Cela se sent à chaque ligne.

La peinture, c'est autre chose, un vieil amour de toujours.

« J'en ai fait comme la plupart des jeunes filles en font, en Yougoslavie. Puis je me suis mariée. Pen-

dant 13 ans, je n'ai pas touché un pinceau. Mais mes enfants ont grandi, ils n'avaient plus besoin de moi, c'est pourquoi un jour, en 1960, j'ai été chez le marchand de couleurs, et tout est revenu. Au fond, je n'ai que six ans de peinture ».

Au milieu des nus, une toile, grande, représente un homme crucifié devant un chevalet. « Le seul homme que j'ai pu interpréter. C'est mon fils qui a posé pour ce tableau. Non, ce n'est pas le Christ, c'est le peintre incompris. Une partie d'une

composition que je ferai certainement un jour et qui aura 9 m de long et 2 m de haut, un genre de fresque.

Le peintre sera entouré de 15 corps féminins mais décapités, parce qu'ils n'ont pas d'yeux pour lui.

C'est le calvaire de l'artiste ».

De tout (vrai) artiste. Comme Cici (prononcer Tsi-tsi) Sursock dont le recueil porte en exergue :

« Merci mon Dieu de m'avoir donné tant d'Amour pour tout aimer »

M.-T. A.

**LOT 20**

**Omar Nagdi (1931 - 2019)**

*Untitled*

Oil and gold leaf on board

Signed lower right

50 x 35 cm

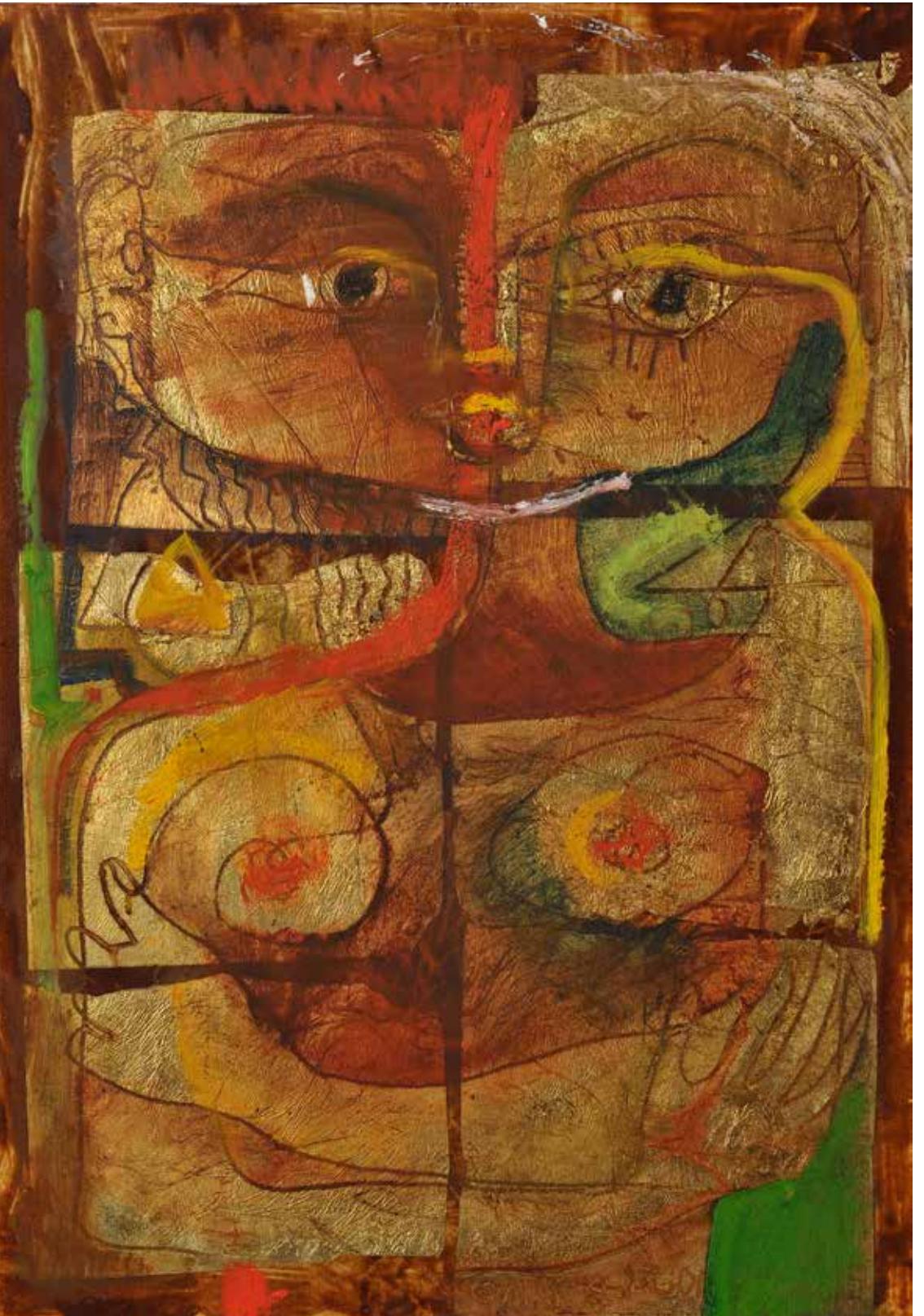
**8,000 - 10,000 \$**

Provenance:

Acquired from the artist.

Private collection, Lebanon.

Acquired from the above by the present owner.



**LOT 21**

**Moustapha Farroukh (1901 - 1957)**

*L'Emir Fakhreddine*, 1956

Oil on board

Signed and dated lower left

65 x 54 cm

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

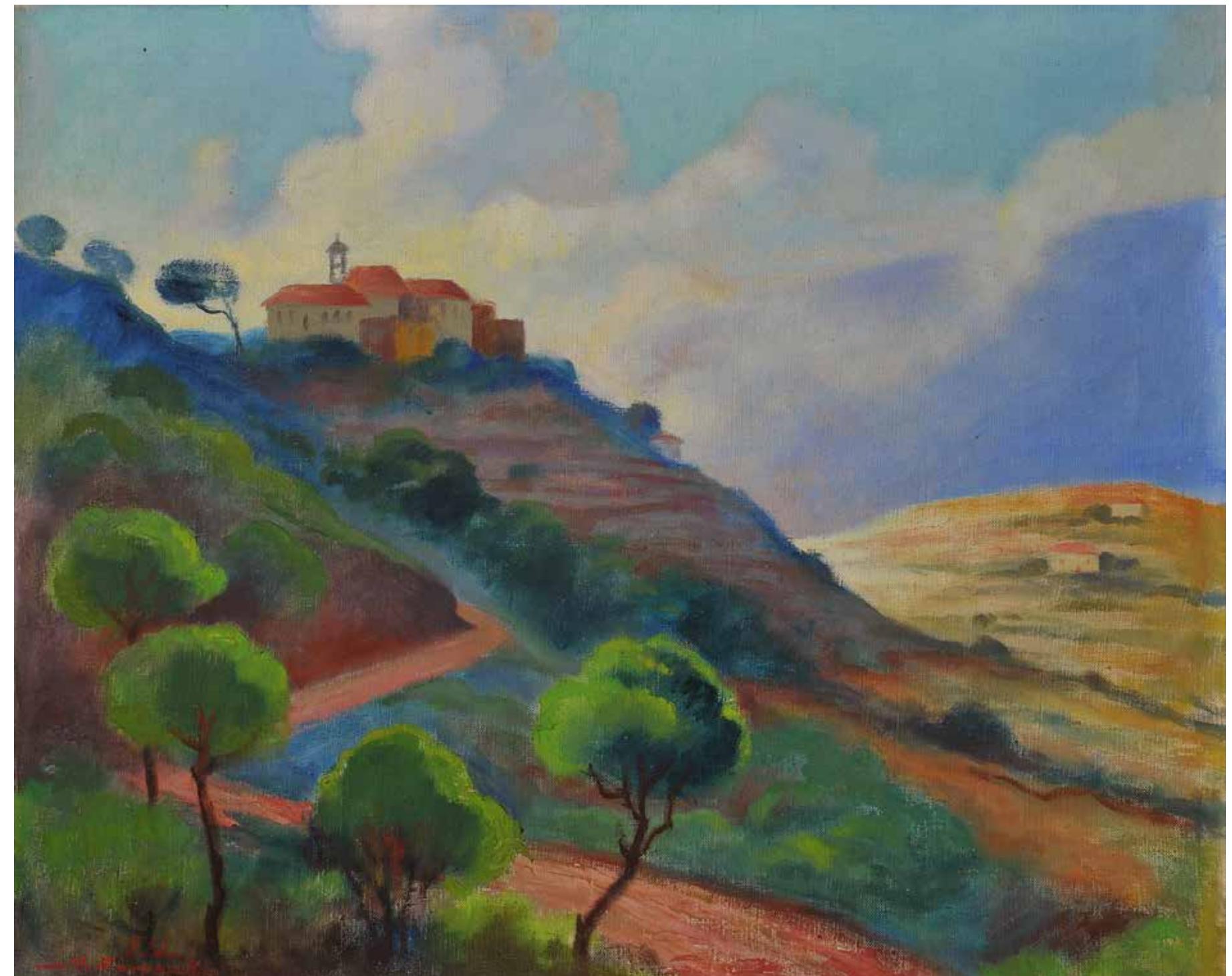
Provenance:

Acquired directly from the artist by the present owner.

Note:

This artwork has been seen and approved by Mr Hani Farroukh, son of the artist.





**LOT 22**

**Moustapha Farroukh (1901 - 1957)**

*Church on a Hill, Deir Mar Elias Chwayya (Metn, Mont Liban)*

Oil on canvas  
Signed lower left  
60 x 48 cm

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

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

Note:  
This artwork has been seen and approved by Mr Hani Farroukh, son of the artist.

**LOT 23**

**Cesar Gemayel (1898 - 1958)**

*Deir Mar Elias Chwayya (Metn, Mont Liban), 1938*

Oil on canvas

Signed and dated lower left

33 x 40 cm

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

Provenance:

Acquired directly from the artist by the present owner.



These two works are anchored in complementary visions of Deir Mar Elias Chwayya, a landmark whose architectural and geographical particularities have made it a point of reference in Mount Lebanon. Unusually divided into two adjoining spaces, one Orthodox and one Catholic, the church embedded in the social and religious fabric of the region. The village of Chwayya itself occupies a distinctive position, situated above Bikfaya and below Dhour El Chweir, overlooking the expansive landscapes of Zaarour, Baskinta, and the slopes of Mount Sannine.

Both Moustapha Farroukh and Cesar Gemayel were drawn to this site not only for its visual presence but for its layered meanings. Farroukh returned repeatedly to Deir Mar Elias Chwayya, painting it from multiple angles and vantage points. In *Church on a Hill*, the building is elevated yet firmly grounded within the surrounding terrain, reflecting its enduring prominence within the landscape and collective memory of Mount Lebanon.

Gemayel's 1938 depiction privileges atmosphere and light over structural precision. He approaches the church as part of a broader atmospheric field. The monastery emerges organically through light and tonal variation, emphasising its relationship to the surrounding geography rather than its architectural singularity. Seen together, these works position Deir Mar Elias Chwayya as both a physical landmark and a cultural horizon.



**LOT 24**

**Elie Kanaan (1926 - 2009)**

*Rêve de Printemps*

Oil on canvas  
Signed lower left  
99 x 99 cm

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

Provenance:

Acquired directly from the artist by the present owner.





**LOT 25**

**Elie Kanaan (1926 - 2009)**

*Champ de course*

Oil on canvas  
Signed lower left  
47 x 61 cm

**4,000 - 5,000 \$**

Provenance:  
FauveParis, March 2024, Paris, Lot 43.  
Acquired from the above by the present owner.

**LOT 26**

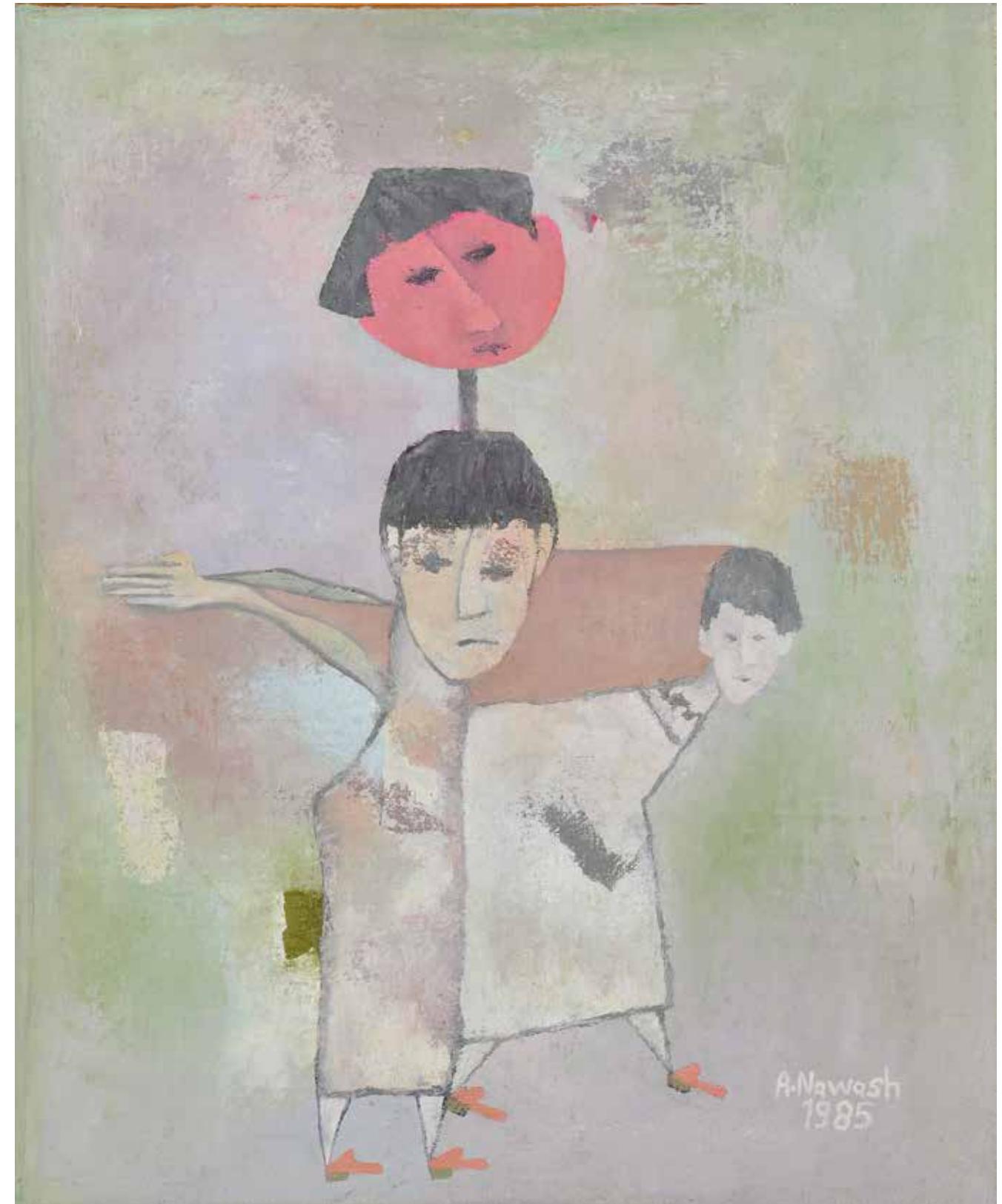
**Ahmad Nawash (1934 - 2017)**

*Three Brothers, 1985*

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

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

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



**LOT 27**

**Juliana Seraphim (1934 - 2005)**

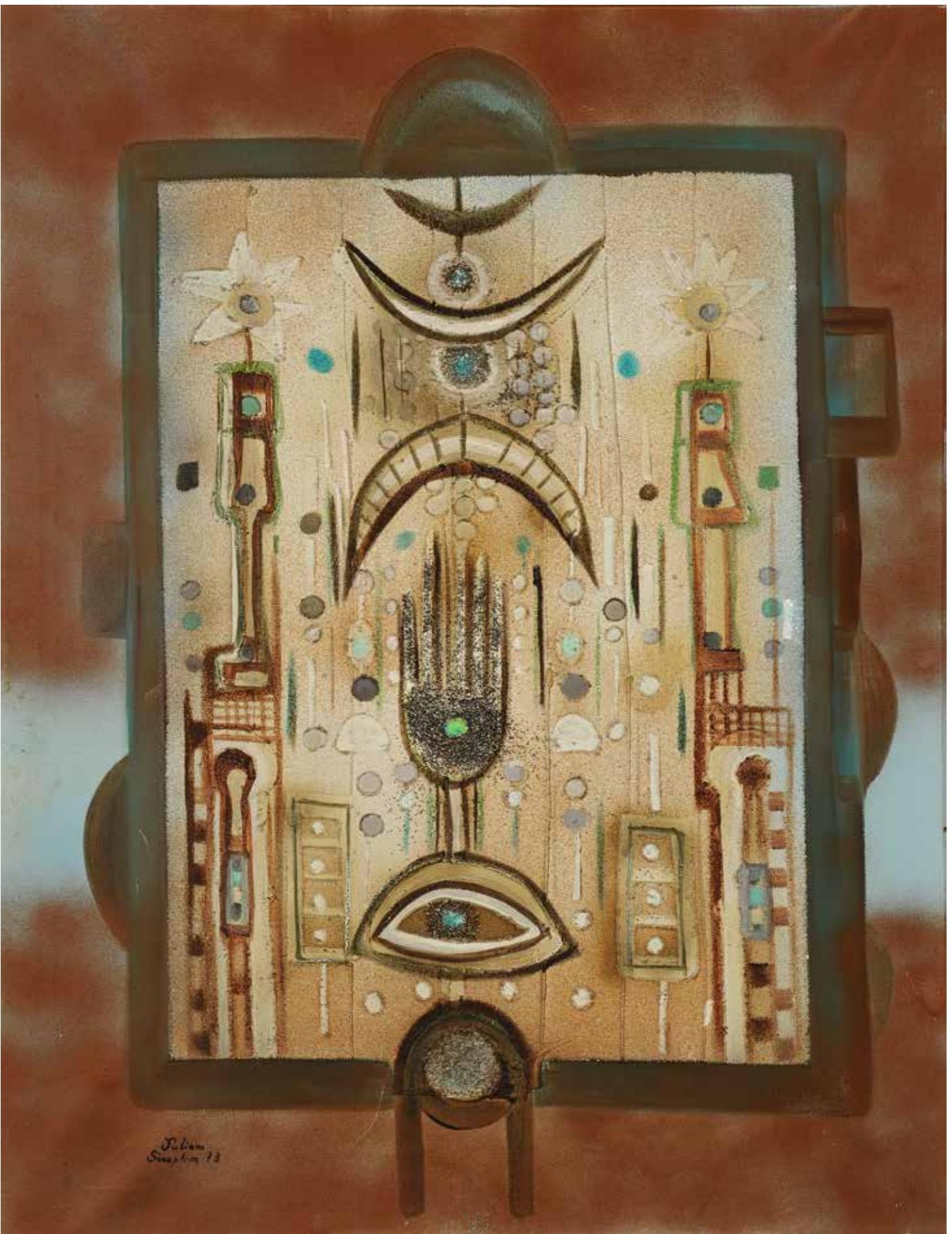
*Untitled*, 1973

Oil and sand on canvas  
Signed and dated lower left  
88 x 69 cm

10,000 - 15,000 \$

Provenance:

Acquired directly from the artist by the present owner.



“Recognised as a formative voice of the Nahda - the nineteenth-century Arab and Islamic movement of cultural and intellectual renewal - Jamal al-Din al-Afghani helped shape early debates on modernity, education and political reform. Active across several major centres of thought, he established networks through which his ideas circulated widely, influencing reformists in Egypt, the Ottoman Empire, Iran and India and contributing to a broader intellectual shift in the region. His presence in Avedessian’s work therefore evokes not only a prominent historical figure, but also the wider moment of transformation that defined the modern Middle East. By incorporating al-Afghani into his repertoire of modern icons, Avedessian reinforces a decolonial visual language, reclaiming regional identity from externally imposed narratives.”

## LOT 28

**Chant Avedessian (1951 - 2018)**

*Jamal al-Din al-Afghani*

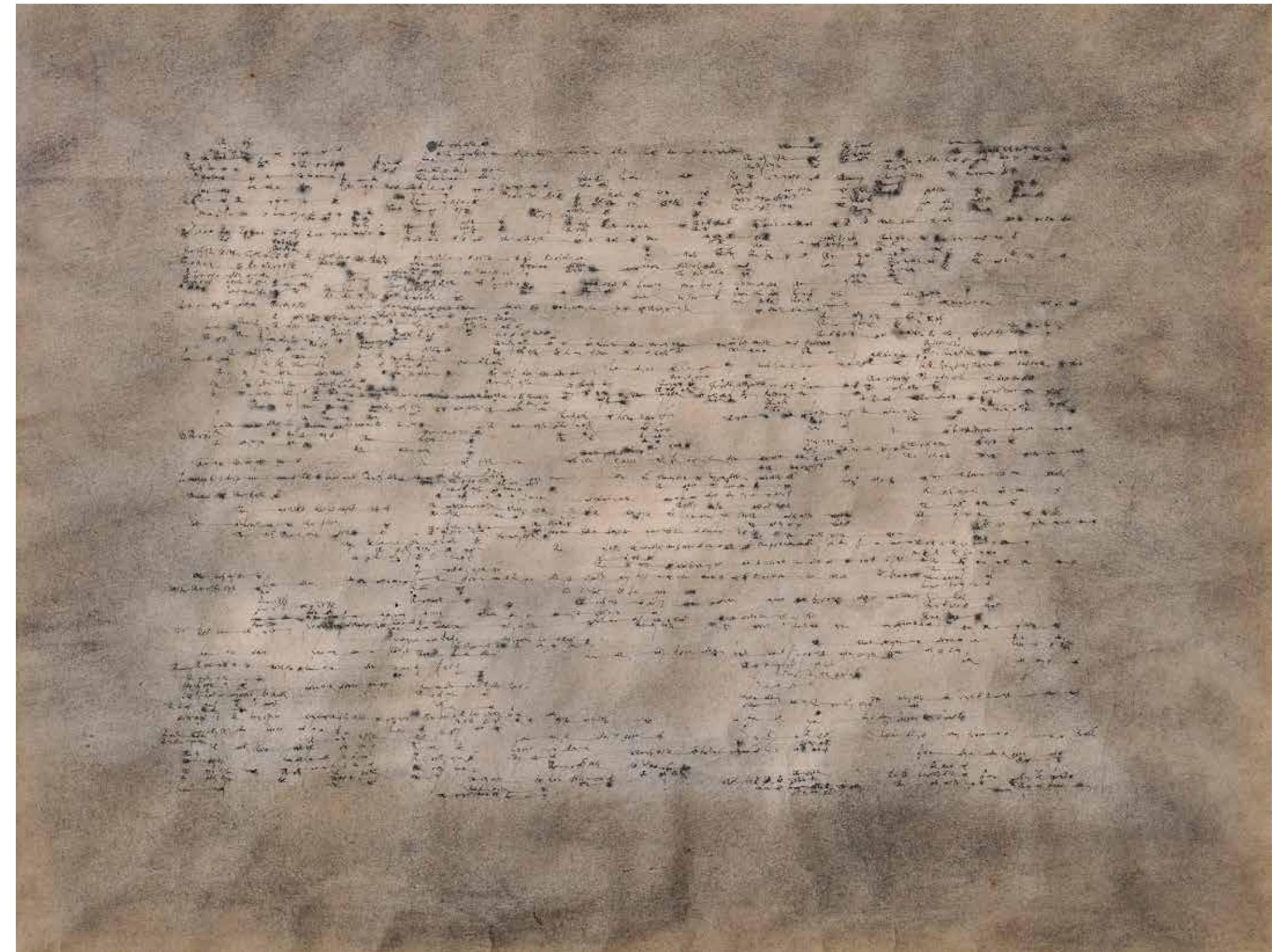
Stencil and watercolour on paper  
Signed and titled in the middle  
50 x 70 cm

4,000 - 6,000 \$

Provenance:

Acquired directly from the artist by the present owner.





**LOT 29**

**Maliheh Afnan (1935 - 2016)**

*Untitled*, 1986

Mixed media on paper  
45 x 60 cm

**4,000 - 7,000 \$**

Provenance:

Acquired directly from the artist by the present owner.

**LOT 30**

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

*Untitled*, 1993

Oil on board

Signed and dated middle lower  
50 x 64 cm

**18,000 - 25,000 \$**

Provenance:

Private collection, Ms Amal Traboulsi, Lebanon.  
Arcache Auction, July 2020, Beirut, Lot 63.  
Acquired from the above by the present owner.



**LOT 31**

**Huguette Caland (1931 - 2019)**

*Untitled (From the series Faces and Places), 1994*

Mixed media on canvas

Signed dated and situated on the back

200 x 15 cm

**35,000 - 45,000 \$**

Provenance:

Acquired directly from the artist by the present owner.

Note:

This artwork will be featured in the catalogue raisonné in preparation by Ms Brigitte Caland.



Details.

Huguette Caland's work occupies a singular position within modern and contemporary art, engaging deeply with questions of body, intimacy, and autonomy across her career. Working in painting, drawing, and textile, Caland developed a visual language that is at once playful and radical, using abstraction as a means of exploring desire, vulnerability, and self-definition. Her practice unfolded between Beirut, Paris, and Los Angeles.

This work exemplifies Caland's distinctive approach to abstraction, where biomorphic forms and fluid contours suggest the presence of the body without rendering it explicitly. Lines curve and expand across the surface, creating a composition that oscillates between interior and exterior, figure and ground. Colour is deployed sensuously rather than symbolically, reinforcing the work's emphasis on movement.

Rather than treating abstraction as a withdrawal from the personal, Caland mobilises it as an intimate language, one that invites closeness while maintaining ambiguity.



“The painting, in terms of its plastic nature, matures here and enters into the framework of universal thought and taste. The painting is clear, and realist, and strange, at one and the same time. It is a dream, and poetry, and music, and it is surrealist and impressionist. It is one painting among all the paintings in all the schools of history, and sometimes you see it representing basic primitivism, and sometimes a renaissance it gives you everything that your spirit could desire. It expresses night and day, light and darkness, love and jealousy. It expresses all of nature simultaneously, while its initial reference point remains man.”

« Color and Light ». In « Paul Guiragossian in Rimal Today - Artistic Testimonies of the Time of Man », Ahkam Zaidan. In *Paul Guiragossian: Displacing Modernity*, eds. Sam Bardaouil, Till Fellrath, and Manuella Guiragossian. Milan: Silvana Editoriale, 2018, p. 268.

#### LOT 32

**Paul Guiragossian (1926 - 1993)**

*Groupe*, c. 1990

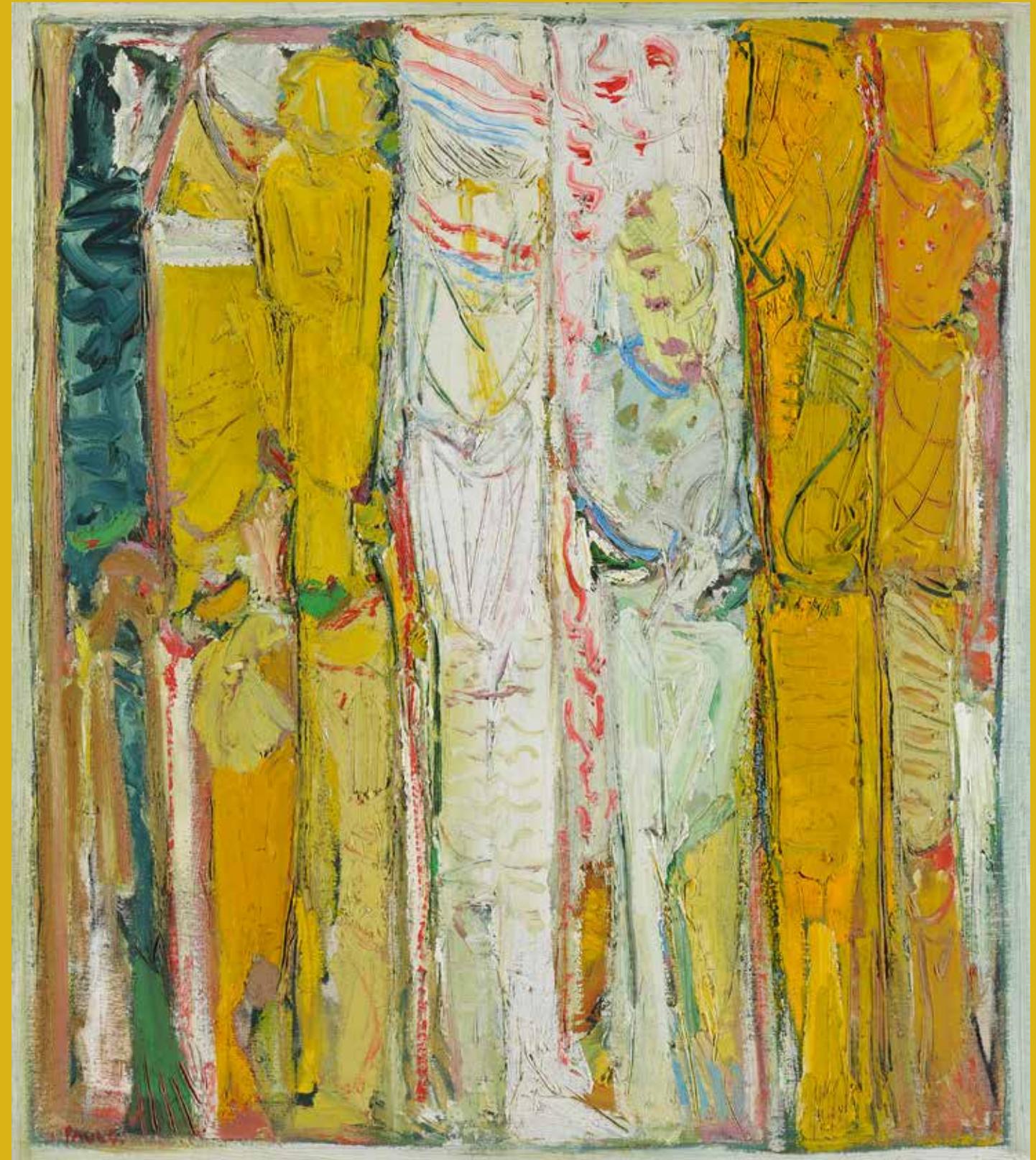
Oil on canvas  
Signed lower left  
80 x 70 cm

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

Note:

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

© Courtesy of the Paul Guiragossian Foundation.



**LOT 33**

**Shafic Abboud (1926 - 2004)**

*Composition*, 1955

Oil on board  
Signed lower right  
60 x 45 cm

**20,000 - 30,000 \$**

Provenance:

Collection of the late Ms Suzanne de Coninck, Galerie de Beaune.

Acquired from the above by the present owner.

Note:

This artwork is accompanied by a certificate of authenticity.

This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud,  
ID2878.

Exhibit on:

Galerie de Beaune, 29 June 1955 - 13 July 1955.



Painted in 1955, *Composition* belongs to a pivotal moment in Shafic Abboud's early Paris years, when his practice started its shift toward abstraction. Having arrived in Paris in the late 1940s, Abboud immersed himself in the city's postwar artistic milieu, engaging closely with debates around non-figuration while remaining attentive to memory and sensation. Rather than adopting abstraction as a purely formal exercise, he approached it as a means of translating lived experience into rhythm, colour, and movement.

This is clear in this work, where Abboud constructs a dynamic pictorial surface animated by layered forms and chromatic tensions. The composition resists fixed orientation, favouring instead a sense of motion that draws the viewer across the canvas. Colour functions structurally in his work, generating depth and cohesion. His organic forms emerge and dissolve, suggesting traces of landscape or figure without settling fully into representation.

This painting's provenance further situates it within a significant artistic context. *Composition* was part of the personal collection of Suzanne de Coninck, a prominent collector and advocate of non-figurative art in postwar Paris. Arriving in the city in 1949, de Coninck played an active role in supporting abstraction, closely aligned with figures such as Charles Estienne and R. V. Gindertael, and fostering exchanges among artists, critics, and collectors. She soon began inviting painters such as Kandinsky, Jacques Villon, Poliakoff, Hartung, de Staël, Schneider, Degottex, Duncan, Tal Coat, and Benrath to her small gallery on rue de Beaune, as well as sculptors including Hadju and Chauvin. She also published the tribute to Brancusi on the occasion of the Emile de Coninck Prize, which was awarded to Dodeigne in 1957.

Her ownership of this work underscores its position within the intellectual and artistic networks that shaped Abboud's early Paris years.

*Composition* exemplifies Abboud's early contribution to the development of Arab abstraction, where experimentation becomes inflected by personal memory and cultural sensibility.



Detail.

Nabil Nahas is a central figure in modern and contemporary Lebanese art, internationally recognised for a practice that fuses geometry, cosmology, and material experimentation. Having lived and worked between Lebanon and the United States, Nahas developed a visual language that draws on both modernist abstraction and natural systems, positioning his work at the intersection of science, philosophy, and painting. His international standing was further affirmed by his representation of Lebanon at the Venice Biennale, marking a significant moment in the global recognition of his practice.

Nahas's celebrated Gold series is a body of paintings regarded as a turning point in his engagement with surface, light, and metaphysical space. Gold, for Nahas, functions not merely as a chromatic or decorative element but as a conceptual material: evoking sacred geometry, cosmic order, and the immaterial. Applied against dark or textured grounds, the gold elements are activated on the canvas, producing a sense of depth that shifts with the viewer's movement.

The compositions reflect Nahas's sustained interest in these motifs that recur throughout his oeuvre. Balancing precision and intuition, the paintings exemplify his ability to translate complex systems into immersive visual fields.

**LOT 34****Nabil Nahas (1949)***Untitled*, 1986

Acrylic on canvas

Signed and dated on the back

47 x 61 cm

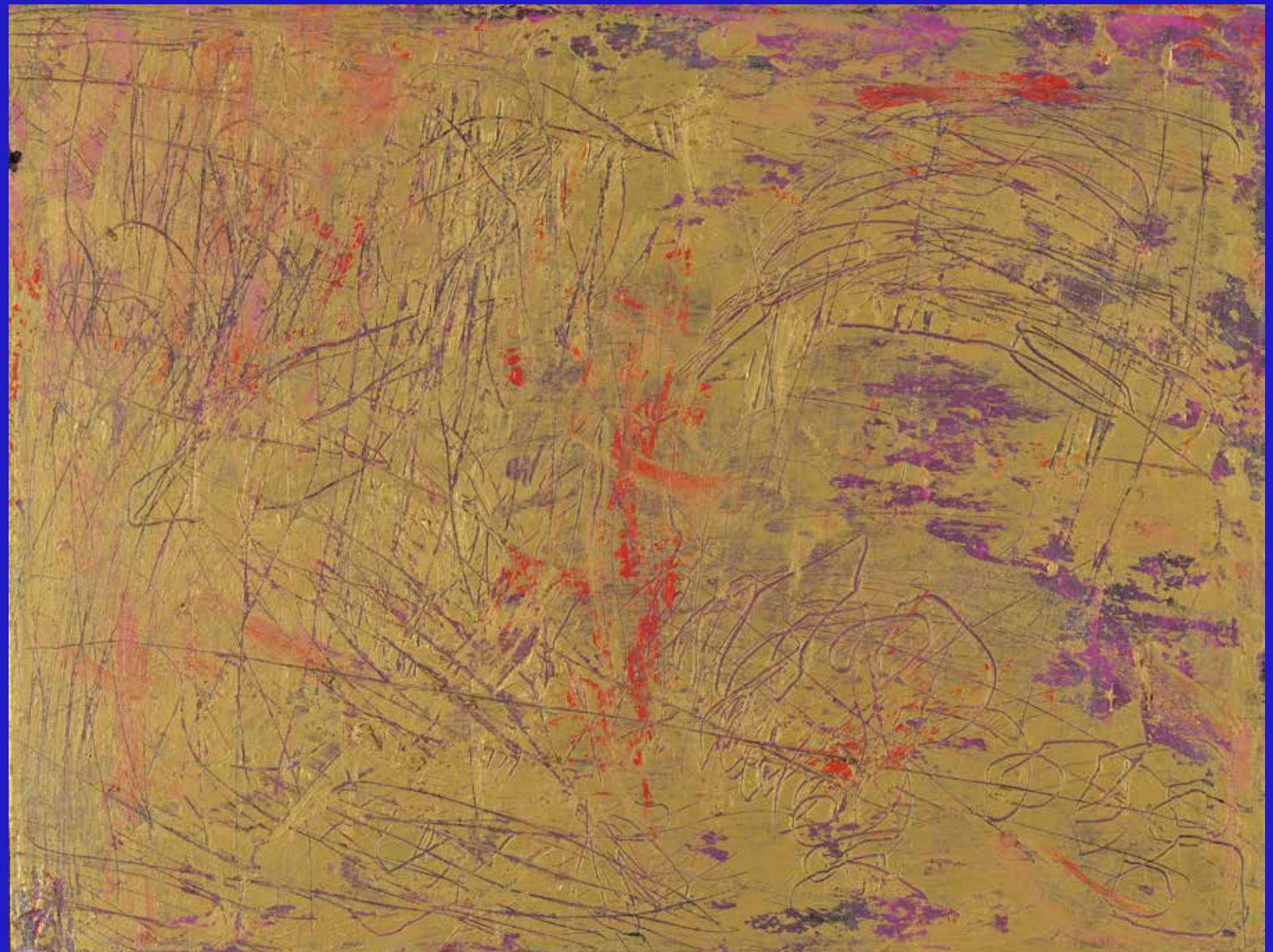
**15,000 - 20,000 \$**

## Provenance:

Holly Solomon Gallery, New York.

Stair Galleries, November 2025, Hudson NY, Lot 512.

Acquired from the above by the present owner.





**LOT 35**

**Charbel Samuel Aoun (1980)**

*Untitled*

Mixed media on canvas  
140 x 224 cm

**20,000 - 25,000 \$**

Provenance:

Acquired directly from the artist by the present owner.

**LOT 36**

**Zena Assi (1974)**

*Untitled (Bouquet de Fleurs)*

Mixed media on canvas  
Signed lower middle  
85 x 85 cm

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

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



**LOT 37**

**Rima Amyuni (1954 - 2026)**

*Untitled (L'Arbre)*, 1998

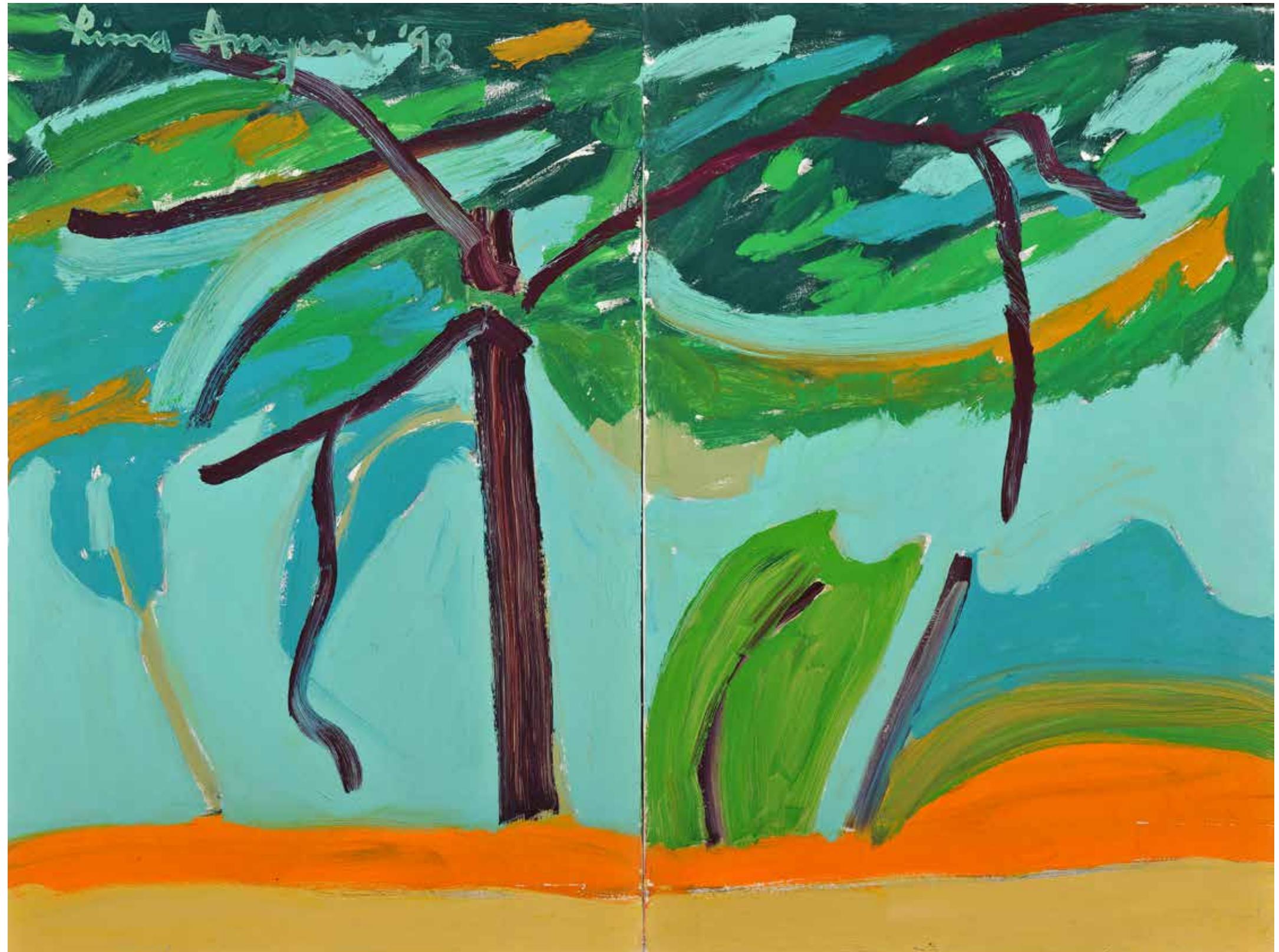
Oil on canvas

Signed and dated upper left  
120 x 80 cm x 2 (Diptych)

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

Provenance:

Acquired directly from the artist by the present owner.



**LOT 38**

**Fatima El Hajj (1953)**

*La Terre Labourée*, 1989

Oil on canvas

Signed and dated lower right

Titled lower left

86 x 110 cm

**11,000 - 14,000 \$**

Provenance:

Mark Hachem Gallery, Beirut.

Acquired from the above by the present owner.

Notes:

This artwork is accompanied by a certificate of authenticity from the Mark Hachem Gallery.





**LOT 39**

**Serwan Baran (1968)**

*Untitled, 2022*

Oil on cardboard laid on canvas  
Signed and dated lower left  
70 x 97 cm

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

Provenance:

Acquired directly from the artist by the present owner.



**LOT 40**

**Youssef Aoun (1965)**

*Untitled, 2000*

Charcoal and pastel on paper

Signed and dated lower left

70 x 53 cm

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

Provenance:

Acquired directly from the artist by the present owner.



**LOT 41**

**Youssef Aoun (1965)**

*Untitled, 1992*

Mixed media on canvas

Signed lower right

117 x 70 cm

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

Provenance:

Galerie Épreuve d'artiste.

Acquired from the above by the present owner.



**LOT 42**

**Shawki Youssef (1973)**

*Untitled*, 1996

Mixed media on paper

Signed upper left

148 x 83 cm

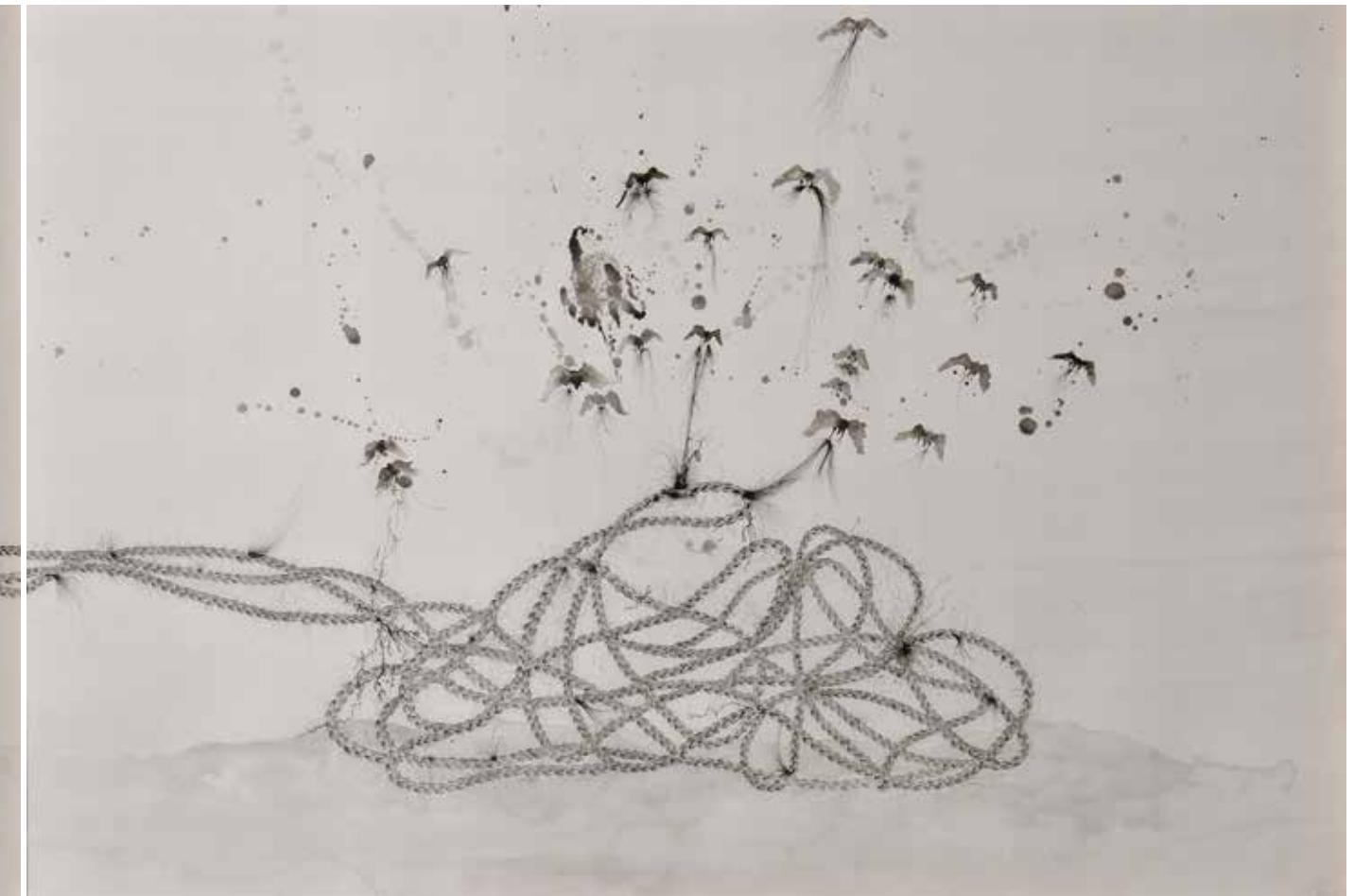
**5,000 - 7,000 \$**

Provenance:

Acquired directly from the artist by the present owner.

Exhibition:

Salon d'Automne at Sursock Museum, Beirut, 1996.



**LOT 43**

**Hiba Kalache (1972)**

*Pulled Forces*, 2012

Watercolour and ink on paper  
75 x 110 cm x 2 (Dyptich)

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

Provenance:

Acquired directly from the artist by the present owner.



**LOT 44**

**Guvder (1923 - 2016)**

*Personnages*, 1974

Oil on board

Signed and dated lower left

26 x 67 cm

**1,500 - 3,000 \$**

Provenance:

Private collection, Lebanon.

Acquired from the above by the present owner.



**LOT 45**

**Jean Marc Nahas (1963)**

*Untitled*

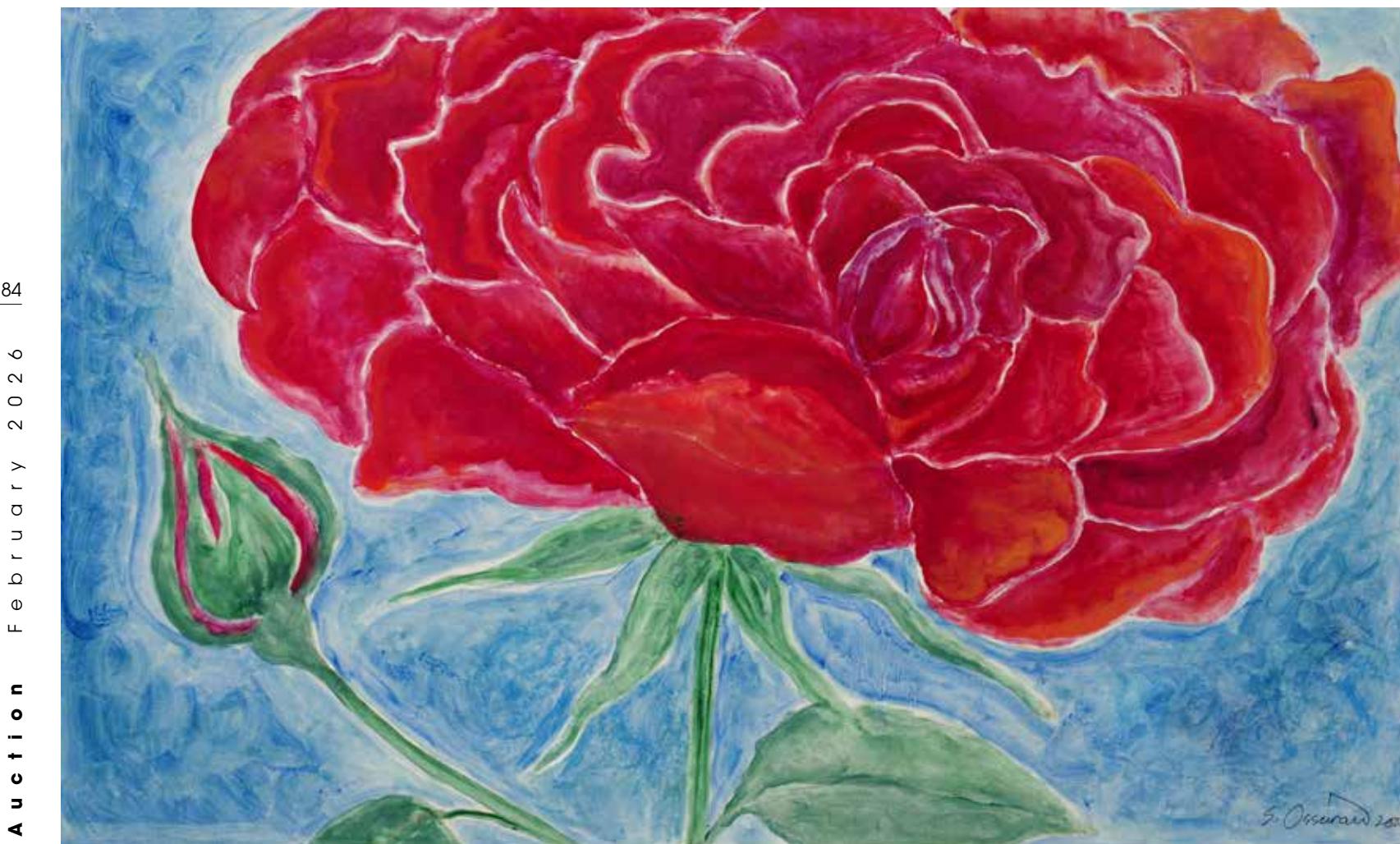
Mixed media collage on canvas

50 x 70 cm

**600 - 1,000 \$**

Provenance:

Acquired directly from the artist by the present owner.



84

**LOT 46**

**Samia Osseiran Jumblatt (1944 - 2024)**

*La Rose, 2000*

Oil on cardboard laid on board  
Signed and dated lower right  
49 x 80 cm

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

Provenance:

Acquired directly from the artist by the present owner.



85

**LOT 47**

**Samia Osseiran Jumblatt (1944 - 2024)**

*Le Citron*

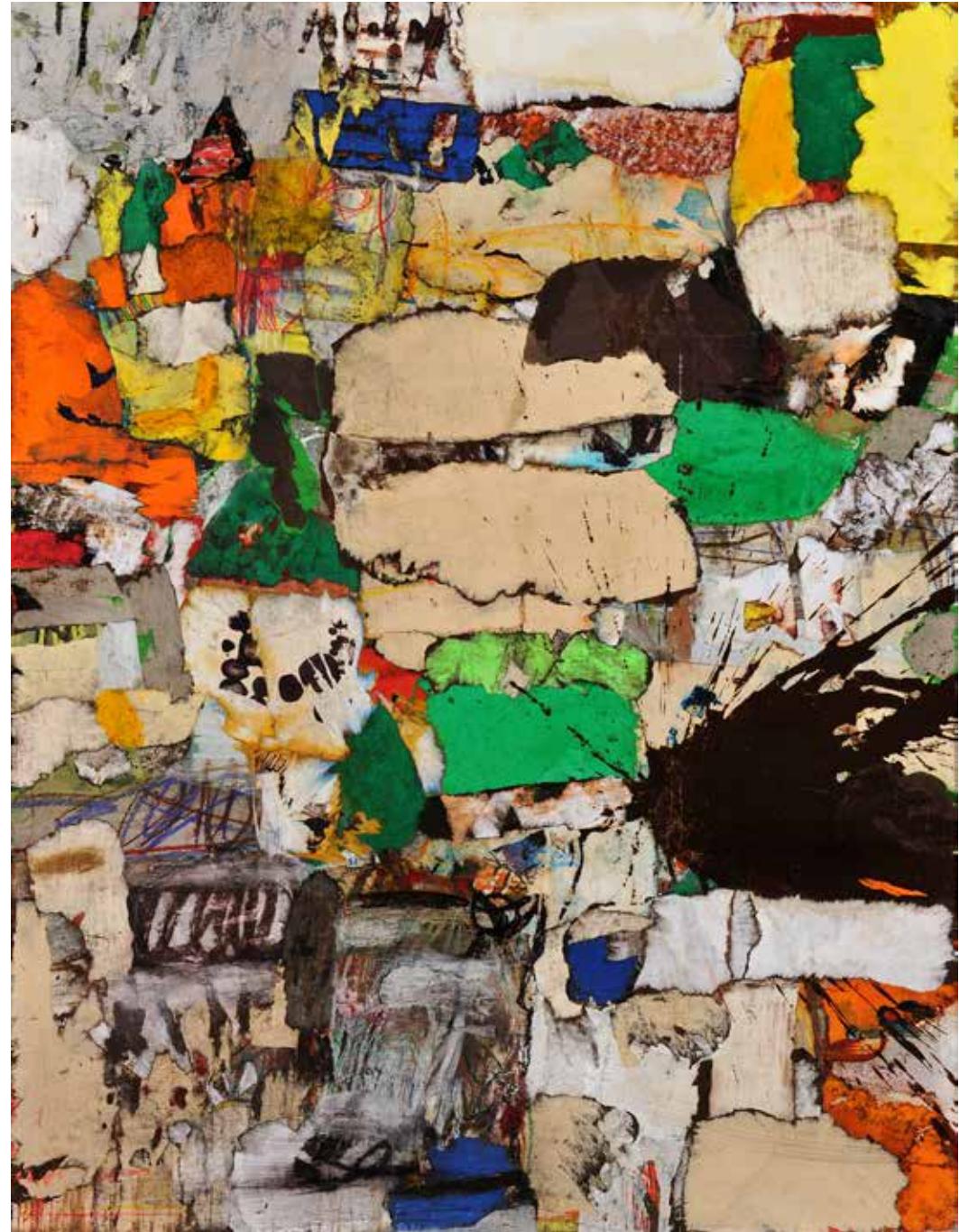
Oil on board  
Signed lower right  
40 x 40 cm

**1,500 - 3,000 \$**

Provenance:

Private collection, Lebanon.

Acquired from the above by the present owner.



**LOT 48**

**Mansour El Habre (1970)**

*Untitled, 2021*

Mixed media on canvas

Signed and dated on the back

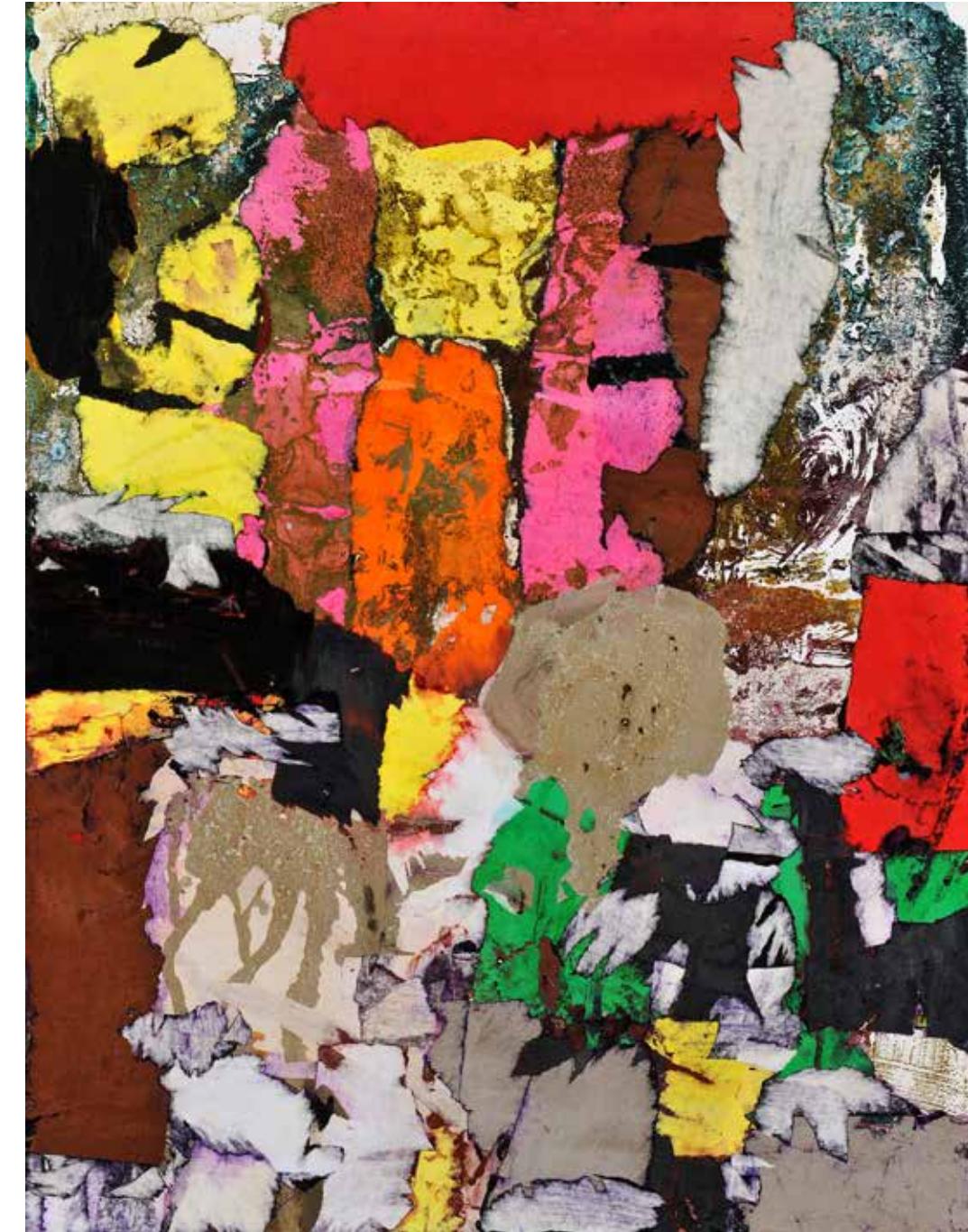
116 x 89 cm

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

Provenance:

Saleh Barakat Gallery, Beirut.

Acquired from the above by the present owner.





88

**LOT 50**

**Sabhan Adam (1972)**

*Untitled*, 1999

Acrylic on canvas

Signed and dated lower right

150 x 230 cm

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

Provenance:

Acquired directly from the artist by the present owner.



89

**LOT 51**

**Raouf Rifai (1954)**

*Darwish in Black*, 2020

Acrylic on canvas

Signed lower left, dated lower right, signed and titled on the back

100 x 100 cm

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

Provenance:

This artwork is accompanied by a certificate of authenticity.

**LOT 52**

**Jamil Molaeb (1948)**

*Beirut, 2022*

Oil on canvas

Signed and dated lower right

70 x 53 cm

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

Provenance:

Acquired directly from the artist by the present owner.





92

**LOT 53**

**Jamil Molaebe (1948)**

*Untitled*, 2019

Oil on board

Signed and dated lower left. Signed in arabic lower right  
51 x 41 cm

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

Provenance:

Acquired directly from the artist by the present owner.



93

**LOT 54**

**Jamil Molaebe (1948)**

*Birds*

Oil on canvas

Signed lower left  
70 x 50 cm

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

Provenance:

Acquired directly from the artist by the present owner.

Note:

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



94

**LOT 55**

**Mazen Rifai (1957)**

*Untitled, 2021*

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

**1,500 - 3,000 \$**

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



95

**LOT 56**

**Mazen Rifai (1957)**

*Paysage, 2020*

Acrylic on canvas  
Signed, titled and dated on the back  
100 x 120 cm

**2,500 - 3,500 \$**

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

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



96

**LOT 57**

**Mazen Rifai (1957)**

*Untitled, 2021*

Acrylic on canvas

Signed and dated on the back

40 x 40 cm

**500 - 700 \$**

Provenance:

Acquired directly from the artist by the present owner.



97

**LOT 58**

**Ribal Molaeb (1992)**

*Zurich, 2022*

Oil on canvas

Signed lower left. Signed, titled and dated on the back

40 x 40 cm

**600 - 800 \$**

Provenance:

Acquired directly from the artist by the present owner.



**LOT 59**

**Hassan Jouni (1942)**

*Untitled*, 2016

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

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

Note:

This artwork is accompanied by a certificate of authenticity.



**LOT 60**

**Mazen Rifai (1957)**

*Paysage*, 2021

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

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

Note:

This artwork is accompanied by a certificate of authenticity.



**LOT 61**

**Patrick Renaud**

*Untitled*

Bronze and stone  
32 x 10 x 15 cm  
UP

**800 - 1,500 \$**

Provenance:

Acquired directly from the artist by the present owner.

**LOT 62**

**Vahram Davidian (1961)**

*Orange*

Mixed media and collage on paper  
Signed lower right  
66 x 93 cm

**900 - 1,500 \$**

Provenance:

Acquired directly from the artist by the present owner.



**LOT 63**

**Wajih Nahle (1932 - 2017)**

*Rouge et Bleu*, 1993

Acrylic on canvas

Signed and dated lower right

Signed, titled and dated on the back

91 x 91 cm

**2,500 - 3,500 \$**

Provenance:

Private collection, Lebanon.

**LOT 64**

**Krikor Agopian (1942)**

*Untitled*

Mixed media on board

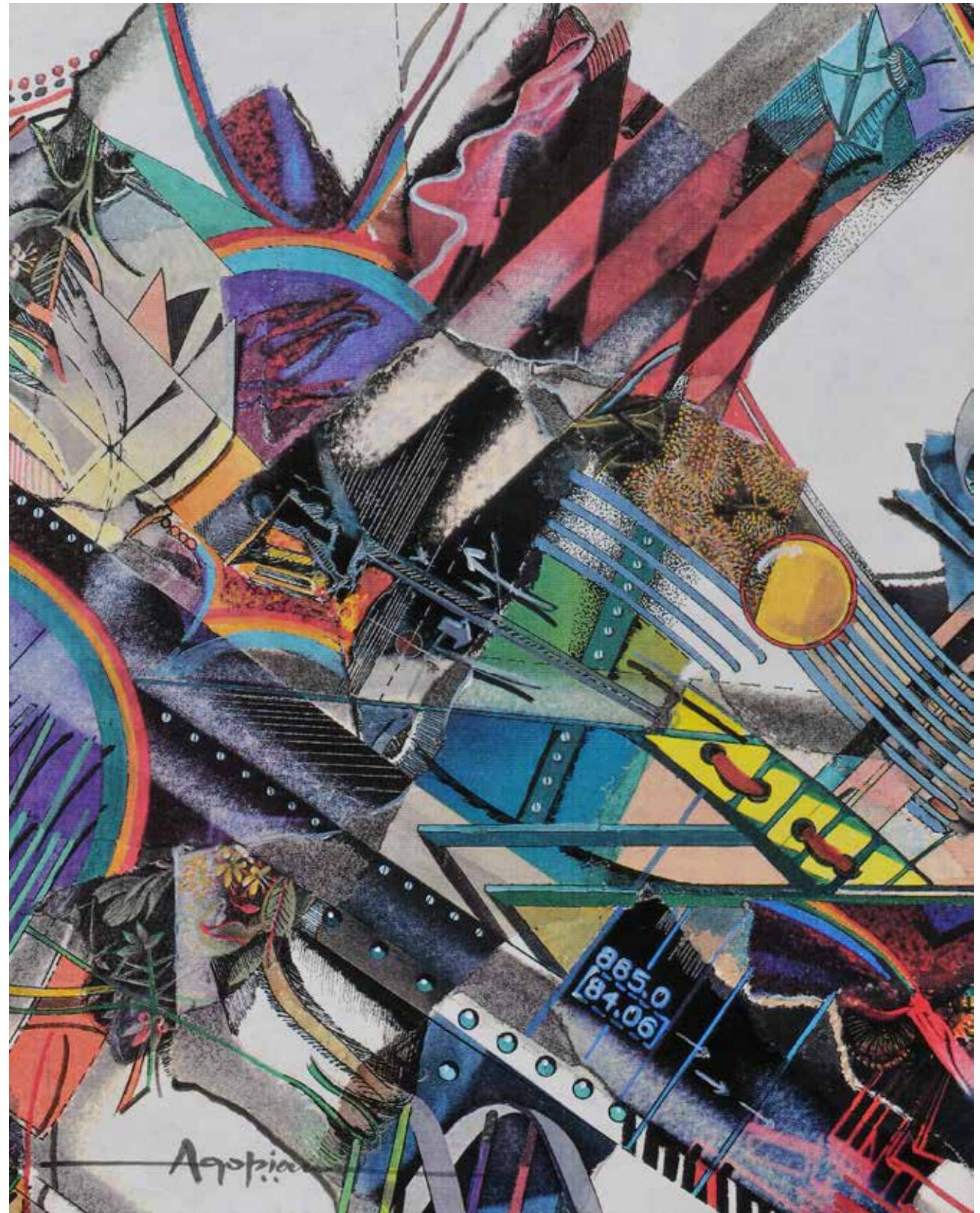
Signed lower left

24 x 19 cm

**500 - 800 \$**

Provenance:

Acquired directly from the artist by the present owner.





**LOT 65**

**Elie Kanaan (1926 - 2009)**

*Untitled*

Oil on board  
Signed lower right  
38 x 53 cm

**4,000 - 5,000 \$**

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

**LOT 66**

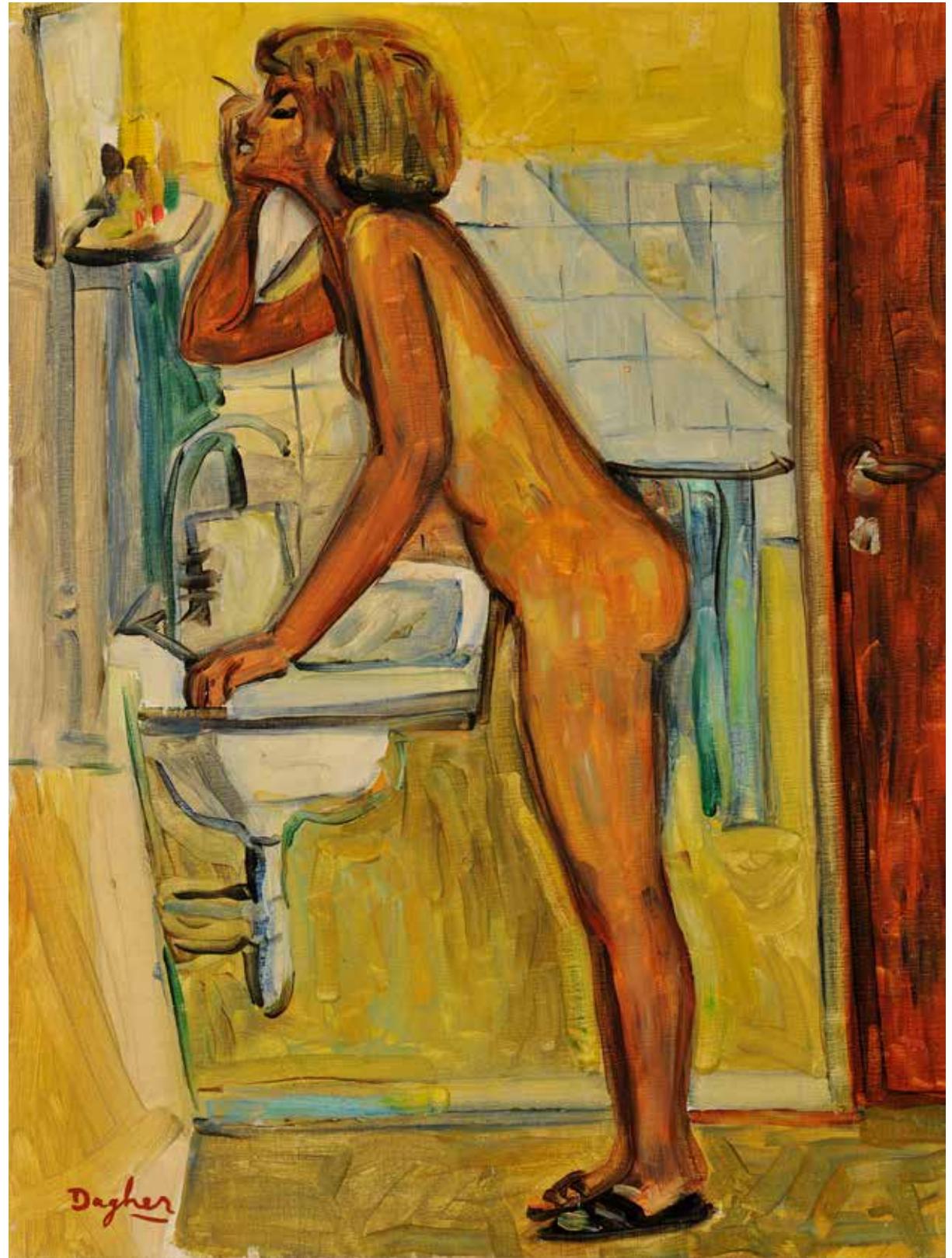
**Amal Dagher (1937 - 2021)**

*Nu de Femme*

Oil on canvas  
Signed lower left  
60 x 45 cm

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

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





**LOT 67**

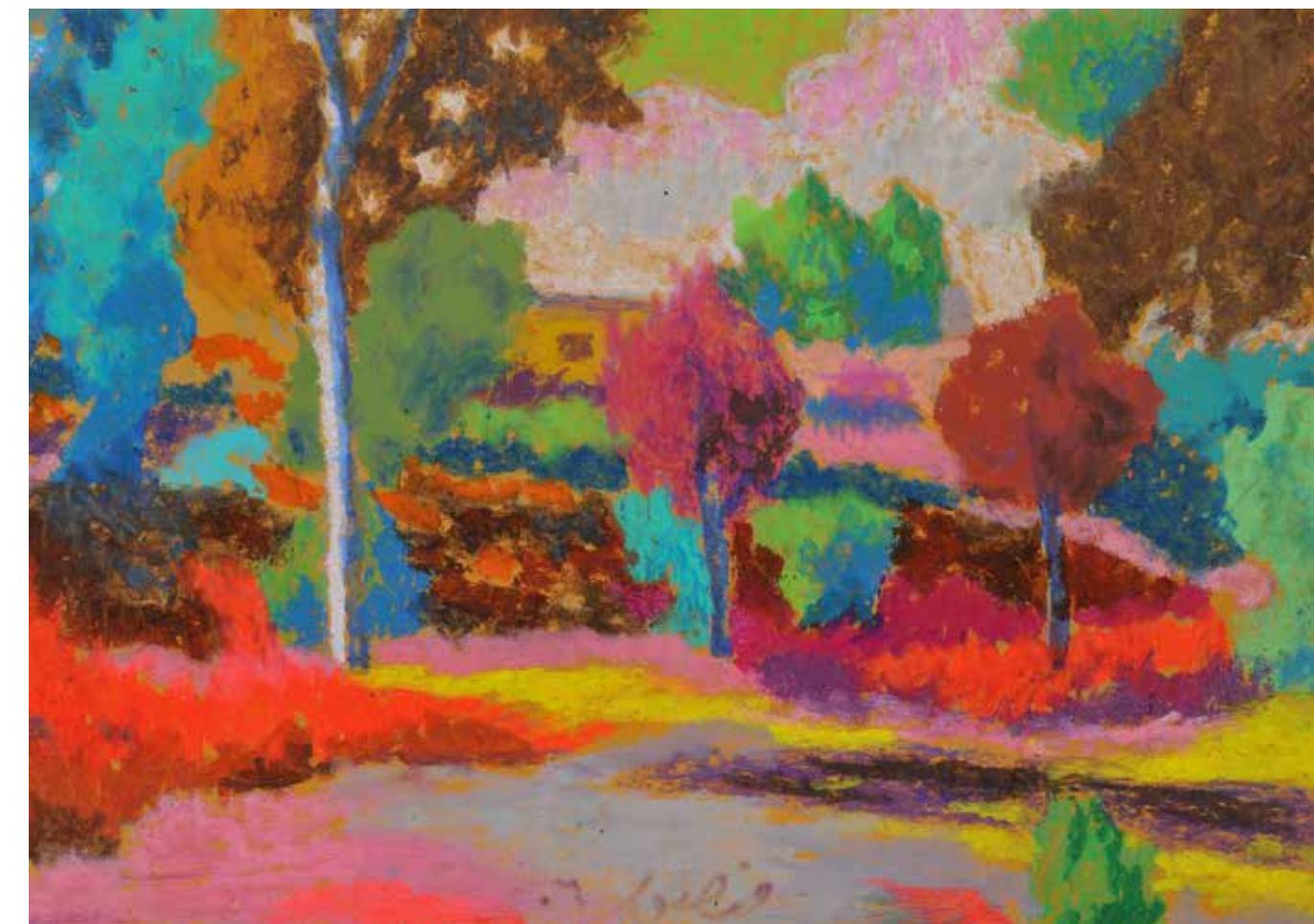
**Farid Mansour (1929 - 2010)**

*Paysage, c. 2006*

Pastel on paper  
Signed lower left  
17 x 23 cm

**800 - 1,500 \$**

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



**LOT 68**

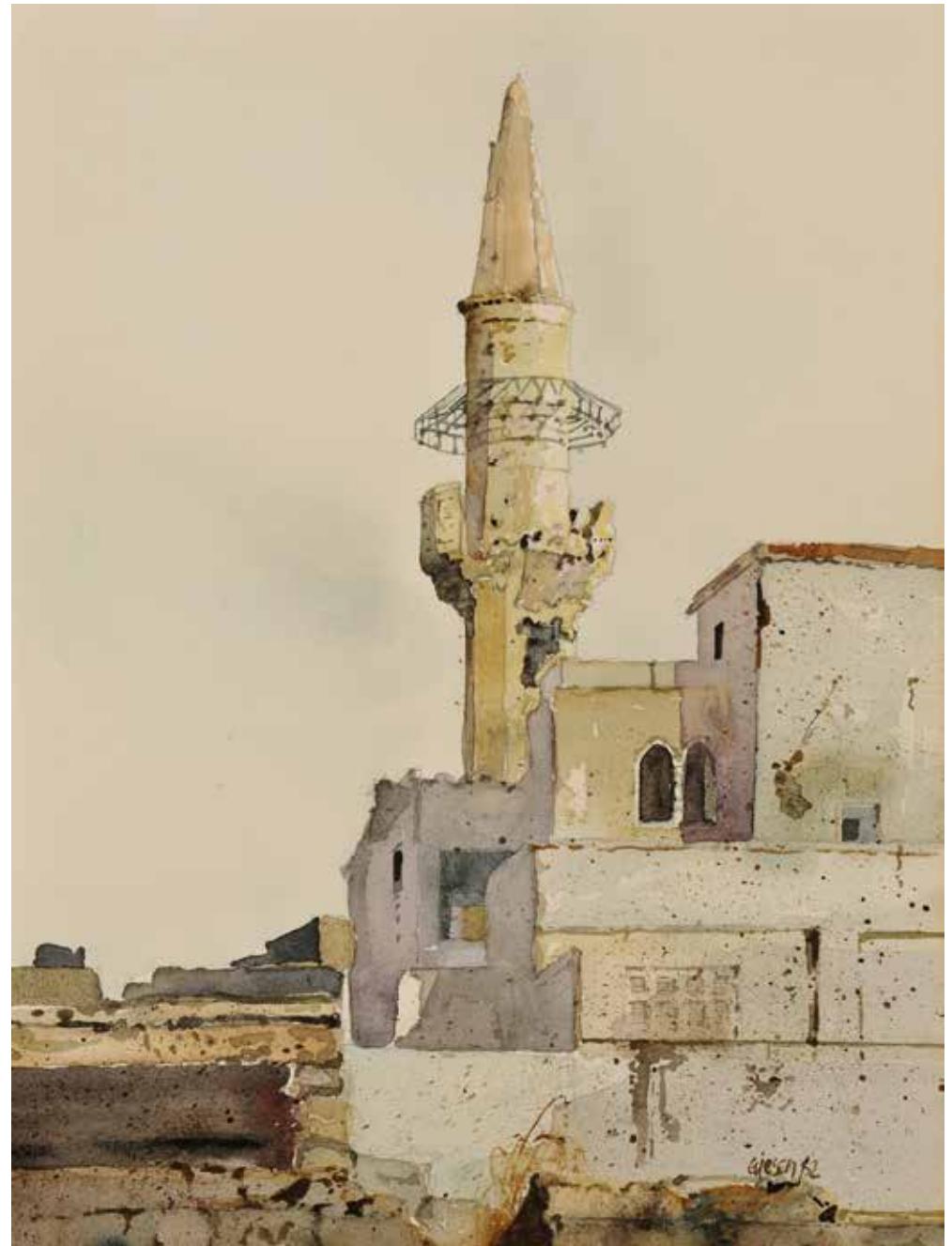
**Farid Mansour (1929 - 2010)**

*Paysage, 2006*

Pastel on paper  
Signed and dated lower middle  
17 x 23 cm

**800 - 1,500 \$**

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



**LOT 69**

**Martin Giesen (1945)**

*Al Majidieh Mosque, View of Allenby Street, 1982*

Watercolour on paper

Signed and dated lower right  
47 x 37 cm

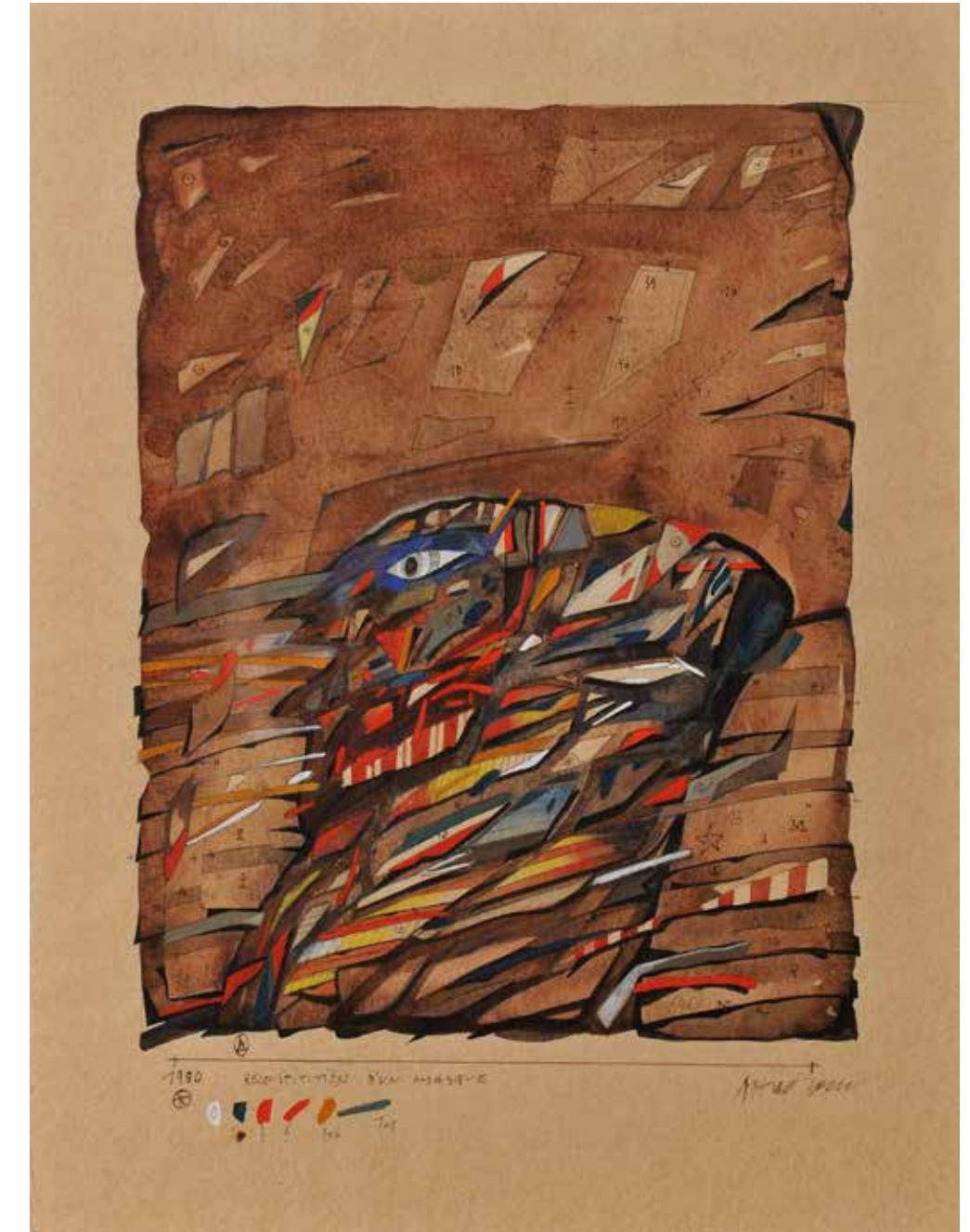
**1,000 - 2,000 \$**

Provenance:

Galerie Épreuve d'Artiste, Beirut.

Private collection, Lebanon.

Acquired from the above by the present owner.



**LOT 70**

**Assadour Bezdkian (1943)**

*Reconstitution d'Un Masque, 1980*

Mixed media on paper

Signed lower right  
Titled and dated lower left  
38 x 28 cm

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

Provenance:

Acquired directly from the artist by the present owner.



**LOT 71**

**Leyla Al Akl Farra (1943 - 2024)**

*Green Windows, Jeddah, 1981*

Watercolour on paper  
Signed, dated and situated lower left  
Signed, titled and situated on the back  
23 x 36 cm

**400 - 600 \$**

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

**LOT 72**

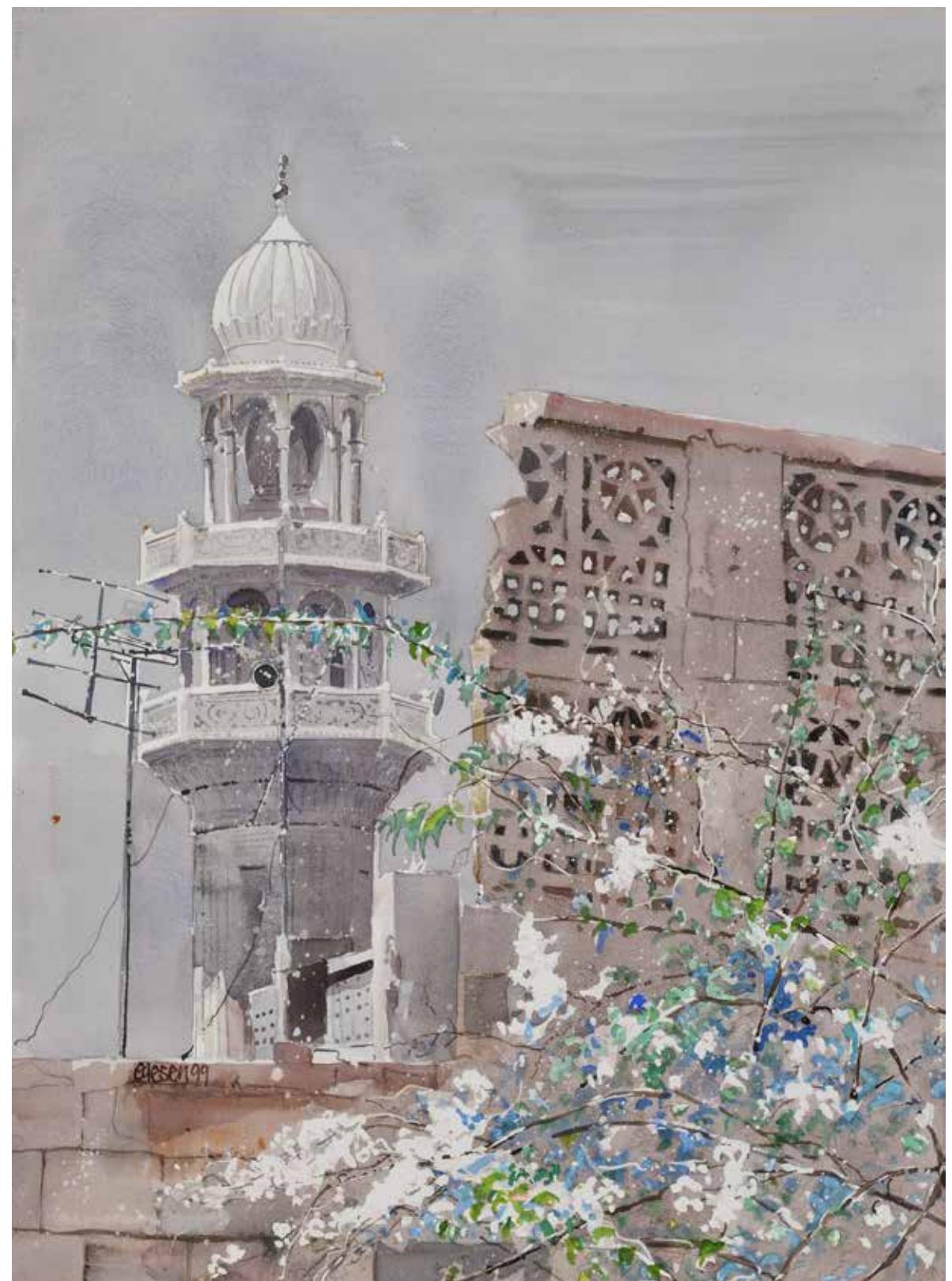
**Martin Giesen (1945)**

*Mosque in Sharjah, 1999*

Watercolour on paper  
Signed and dated lower left  
75 x 55 cm

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

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





112

**LOT 73**

**Boris Novikoff (1888 - 1966)**

*Crusader Castle of Sidon, 1950*

Watercolour on cardboard  
Signed lower right, dated on the back  
15,5 x 29,5 cm

**1,500 - 3,000 \$**

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

**LOT 74**

**Georges Cyr (1880 - 1964)**

*Bédouine, 1942*

Watercolour on paper  
Signed and dated lower right  
35 x 25 cm

**700 - 900 \$**

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



113



114

**LOT 75**

**Olga Limanski (1903 - 1988)**

*Route de Faraya 1965*

Watercolour on paper  
Signed, titled and dated lower right  
35 x 44 cm

**900 - 1,500 \$**

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

**LOT 76**

**Michel El Mir (1930 - 1973)**

*Nu de Femme, 1958*

Wood  
Signed and dated on the back  
124 x 9 x 9 cm

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

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



115





116

**LOT 77**

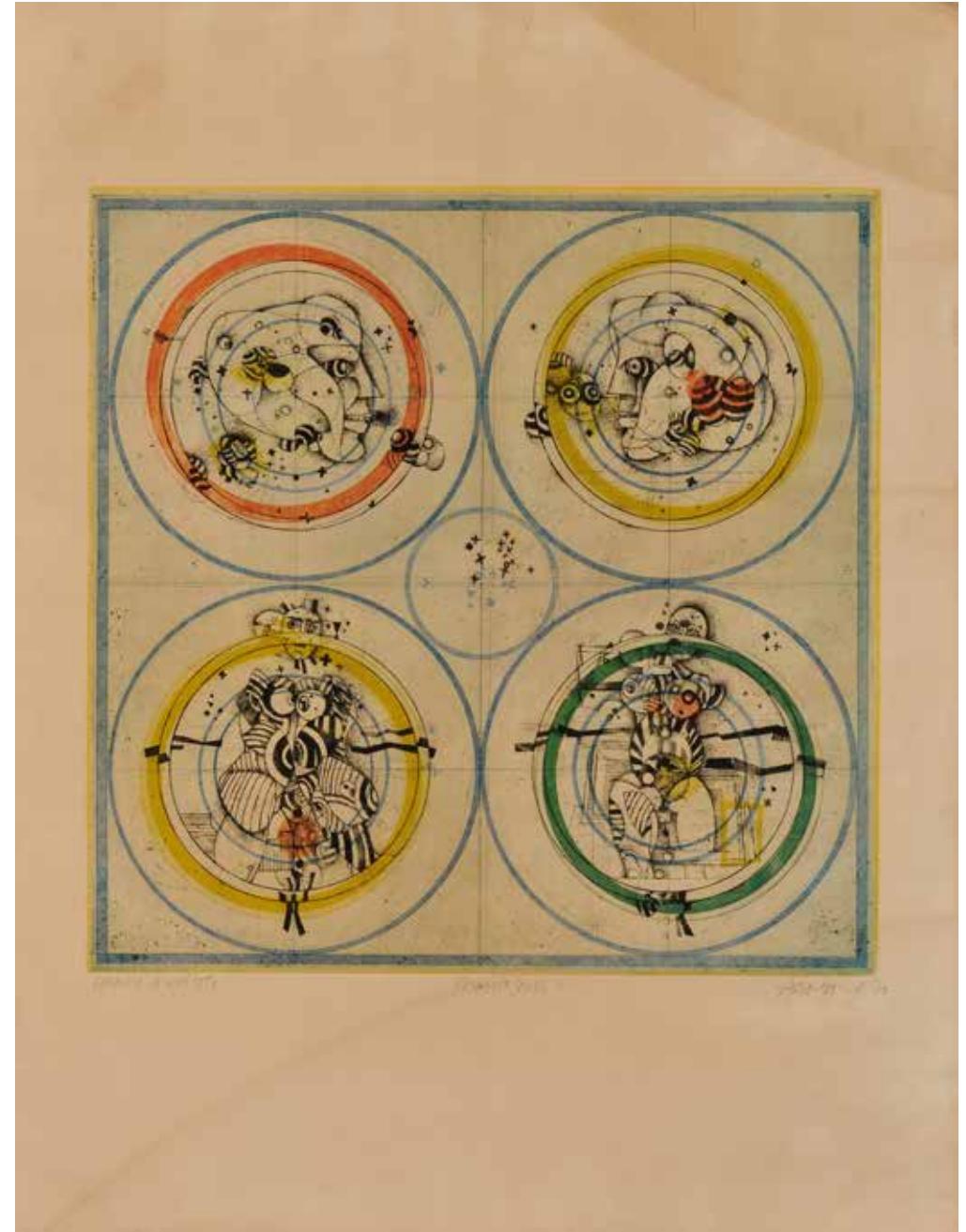
**Assadour Bezdikian (1943)**

*Masques*, 1971

Etching, aquatint in colours  
Signed and dated lower right  
Editioned and titled lower middle  
70 x 50 cm  
1/2

900 - 1,200 \$

Provenance:  
Galerie Épreuve d'artiste.  
Acquired from the above by the present owner.



117

**LOT 78**

**Assadour Bezdikian (1943)**

*Phantasmes*, 1970

Etching, aquatint in colours  
Signed and dated lower right  
Editioned lower left, titled lower middle  
65 x 50 cm  
EA

600 - 800 \$

Provenance:  
Galerie Épreuve d'artiste.  
Acquired from the above by the present owner.

## Index

## A

Ahmad Nawash 26  
Amal Dagher 66  
Amine El Bacha 15, 30  
Assadour Bezdikian 70, 77, 78

## B

Boris Novikoff 73

## C

Cesar Gemayel 23  
Chant Avedessian 28  
Charbel Samuel Aoun 35  
Cici Sursock 19

## E

Elie Kanaan 24, 25, 65  
Etel Adnan 13

## F

Farid Mansour 67, 68  
Fatima El Hajj 38

## G

Georges Cyr 74  
Guyder 44

## H

Hassan Jouni 59  
Helen Khal 9, 11, 12  
Hiba Kalache 43  
Huguette Caland 31  
Hussein Madi 3, 16

## J

Jamil Molaeb 52, 53, 54  
Jean Khalifé 17, 18  
Jean Marc Nahas 45  
Juliana Seraphim 27

## K

Krikor Agopian 4, 5, 64

## L

Laure Ghorayeb 10  
Leyla Al Akl Farra 71

## M

Maliheh Afnan 29  
Mansour El Habre 48, 49  
Martin Giesen 69, 72  
Mazen Rifai 55, 56, 57, 60  
Michel El Mir 76  
Mona Saudi 8  
Moustapha Farroukh 21, 22

## N

Nabil Nahas 34

## O

Olga Limanski 75  
Omar Nagdi 20

## P

Patrick Renaud 61  
Paul Guiragossian 14, 32

## R

Rachid Koraichi 6, 7  
Raouf Rifai 51  
Ribal Molaeb 58  
Rima Amyuni 37

## S

Sabhan Adam 50  
Samia Osseiran Jumblatt 46, 47  
Serwan Baran 39  
Shafic Abboud 2, 33  
Shawki Youssef 42  
Solange Tarazi Karam 1

## V

Vahram Davidian 62

## W

Wajih Nahlé 63

## Y

Youssef Aoun 40, 41

## Z

Zena Assi 36



## 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.



# NADA BOULOS

Nada Boulos Al Assaad  
Tel : +961 3 234264  
+961 3 250008  
Email : [nada@nadaboulosauction.com](mailto:nada@nadaboulosauction.com)

Yasmina Hammoud  
Tel : +961 3 777421  
Email: yasmina@nadaboulosauction.com

## Absentee Bid Form

Online Sale on February 27, 2026 at 6.00 pm.

Name \_\_\_\_\_

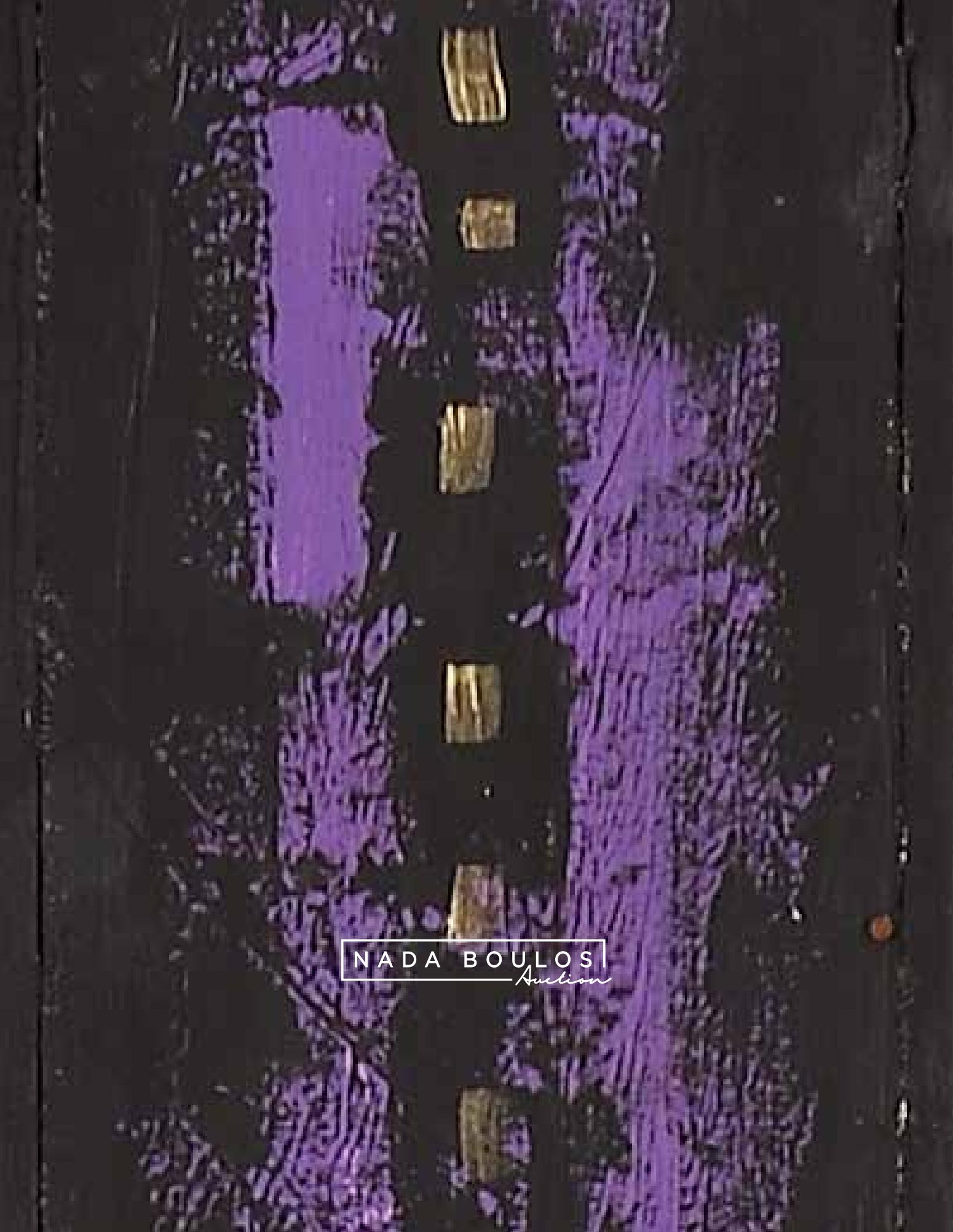
Address \_\_\_\_\_

Phone Number \_\_\_\_\_

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

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*