



NADA BOULOS
Auction

Modern & Contemporary
Art from Lebanon and the
Middle East, Part 2

Online Auction
2 - 4 July 2022



For Sale :

**Modern & Contemporary
Art from Lebanon and the
Middle East, Part 2**

Online Auction

Bidding Starts:
Saturday, July 2nd at 11 AM

Bidding Ends:
Monday, July 4th at 6 PM

Viewing Dates:
Thursday, June 30th, from 11 AM to 5 PM
Friday, July 1st, from 11 AM to 5 PM
Saturday, July 2nd, from 11 AM to 5 PM
Sunday, July 3rd, from 11 AM to 5 PM
Monday, July 4th, from 11 AM to 2 PM

Viewing Space:
Rebirth Beirut, Gouraud street, Gemmayze

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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 focusing on political science at the American University of Beirut and University Paris II in Paris, she joined Sotheby's Institute of Art in London. An intensive nine month course led her to work as an assistant to a leading auctioneer at Drouot in Paris, Mr. Guy Loudmer, whose auction house dealt mainly with modern paintings and primitive art.

Upon returning to Lebanon, Ms. Boulos founded her own auction house, building upon her expertise in Middle Eastern art and the business of auctioneering. In 1992, she became one of the pioneers to launch auctions specializing in modern and contemporary art from the Middle East. After a hiatus started in 1998, she returned to the scene in March 2004. She has been organizing two auctions each year since 2011.



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 Masters 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. Yasminas interest in nonwestern art canons enticed her to work at Christies Chinese art department and Sothebys 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.



ALIA AL ASSAAD

Alia Al Assaad is an Art Historian who joined our team in December 2021 as cataloguer. Alia received her BA from the Courtauld Institute of Art in London, where she wrote her final year thesis on Etel Adnan, Saloua Raouda Choucair and Huguette Caland and questioned why they received international recognition.

She has also written an in-depth paper on the power of Art in the Arab Spring. Alia has worked for London based Art Consultancies, where she valued important collections and assisted to the expansion of them. She has also worked for Museums and Art foundations.

PHOTOGRAPHS

AGOP KANLEDJIAN



LOT 1

Chant Avedissian (1951 - 2018)

Oum Koulthoum

Stencil and watercolor on paper
Signed titled and situated lower middle
48 x 69 cm

8,000 - 12,000 \$

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



“Artists are drawn to light like moths to a lamp. The material of light is the material of the Space Age. It is a matter-energy, it is heat, it is life, it is death. [...] And since, in spite of everything, our minds are becoming more and more passive, we let ourselves be mesmerized by the most aggressive art forms: we expect to be threatened, attacked, swallowed up. We no longer approach a painting as we approach a book; we expect that every painting, in its enormity and vitality, will devour us.”

Etel Adnan, *La Lumière: Ultime Matériau de l'Art, Revue de Création Plastique et Littéraire*, 1973. p 56 - 57.

LOT 2

Etel Adnan (1925 - 2021)

Untitled, 1973

Pastel on paper
Signed and dated lower right
22 x 31 cm

8,000 - 12,000 \$

Provenance:
Private collection, Laudy Ouaiss, Lebanon.
AT Auction, 10 March 2019, Beirut, Lot 79.
Acquired from the above by the present owner.



LOT 3

Hussein Madi (1938)

Untitled, 1980

Watercolor
Signed and dated lower right
36 x 54 cm

4,000 - 6,000 \$

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

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



“About fifty watercolor paintings inspired by *The Prophet* and *Jesus the son of Man*. More drab illustrations a la Gibran we tell ourselves when we see the poster, but then the genius of Guiragossian lashes you in the face, like the wind. “The wind that blows where it wishes, and you hear its sound, or where it goes. but you do not know where it comes from or where it goes.” (John 2:8) And so it is with these supremely free works, liberated from all rules and constraints. If there is a state of grace for painters, then Guiragossian has attained it, transcending himself as well in a magical blooming of his gifts. A miraculous marriage of improvisation and reflection, these watercolors, which seem to blaze in an instant, in less time than it takes to write about them, nevertheless attest to a keen vision and a penetrating mind that betray a long and sustained meditation.

L'Orient-Le Jour, Joseph Tarrab, October 1981, *In Paul Guiragossian Displacing Modernity*, p 364.

LOT 4

Paul Guiragossian (1926 - 1993)

Salomé (Inspired by Khalil Gibran's Jesus the Son of Man), 1981

Watercolor on paper
Signed lower left
70 x 50 cm

5,000 - 7,000 \$

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

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



LOT 5

Paul Guiragossian (1926 - 1993)

The Fruit Seller (Inspired by Khalil Gibran's The Prophet from the chapter on Buying and Selling), 1981

Watercolor on paper
Signed lower left
70 x 50 cm

5,000 - 9,000 \$

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

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



“Les couleurs ont leurs «formes»: couleur froide et couleur chaude. Il faut les regarder et les écouter. «L'oeil écoute», dit-on. Mais quoi? Les voix du silence (Malraux). En ce qui concerne la couleur ou l'absence de couleur, cela correspond à des envies. Il y a des moments où j'ai envie d'étaler du rouge, alors je mets du rouge. Le rouge appelle une autre couleur, et ainsi de suite. A la fin, le tableau devient autre chose. Le rouge a complètement disparu! Ça dépend de l'humeur du moment. Sauf pour les théoriciens et les professeurs (qui savent d'avance ce qu'il faut faire).”

L'Orient-Le Jour, Assadour Bezdikian interviewed by Edgard Davidian, *Assadour: La Peinture, c'est au-delà des mots, et bientôt, je vais regretter ce que je viens de dire...*, 17 June 2022, p 5.

LOT 6

Assadour Bezdikian (1943)

Untitled, 1986

Oil on canvas
Signed and dated lower right
65 x 80 cm

6,000 - 10,000 \$

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



“Abboud does not use commercial tubes of paint. Like the old masters, he prepares his own colors with pigments diluted in a special emulsion. Hence their very unusual tonalities, and that refinement, that subtlety that makes them instantly recognizable. Before he places them on the canvass, they already have that Abboudian cachet, that indefinable quality made up of intrinsic luminousness and sparkle that, from the very start, startle and overwhelm. It may be that behind the sensations, whose range they are harmoniously attempting to reconstitute, there lingers the indelible memory of a childhood light shining on an archetypal landscape, which warms them from the inside: even Abboud’s greys are vibrating with a certain something that confers a secret life on them, equal to no other.”

L’Orient Le Jour, Joseph Tarrab, *Shafic Abboud*, 1994.

LOT 7

Shafic Abboud (1926 - 2004)

La Restauration du Tapis, 2002

Oil on canvas

Signed lower right.

Signed dated and titled on the back

80 x 80 cm

30,000 - 50,000 \$

Provenance:

Claude Lemand Gallery, Paris.

Acquired from the above by the present owner.

Note:

This artwork will be featured in the catalogue raisonne in preparation by Ms Christine Abboud.

This artwork is accompanied by a certificate of authenticity.



LOT 8**Nadia Saikali (1936)***Untitled*

Oil on canvas
Signed lower left
31 x 31 cm

3,000 - 6,000 \$

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



**LOT 9****Alfred Basbous (1924 - 2006)***Bedouine, 1993*

Wood

Signed and dated on the base

107 x 15 x 15 cm

12,000 - 18,000 \$

Provenance:

Alfred Basbous Foundation.

Acquired from the above by the present owner.

Note:

This artwork is accompanied by a certificate of authenticity.



LOT 10**Georges Cyr (1880 - 1964)***Jeunes Femmes Druzes, 1934*

Oil on canvas

Signed and dated lower right.

Signed titled dated and dedicated on the back

80 x 60 cm

8,000 - 15,000 \$

Provenance:

Ego Imago Antiquites - Brocante, 9330, Neuilly sur Marne.

Acquired from the above by the present owner.

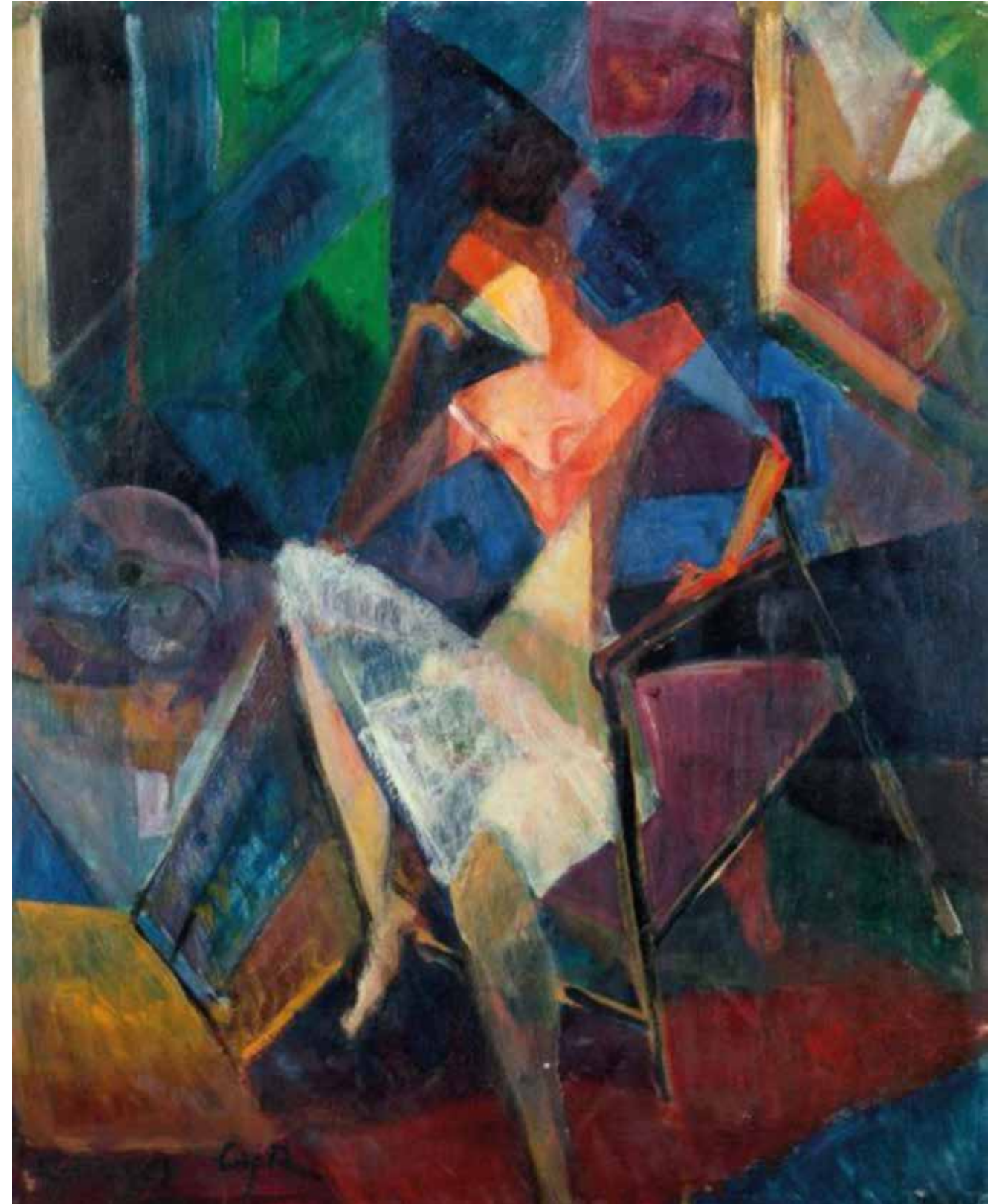


LOT 11**Georges Cyr (1880 - 1964)***Femme à la Toilette, 1954 - 1956*

Oil on panel
Signed lower left
61 x 50 cm

12,000 - 18,000 \$

Provenance:
Aguttes S.A.S Auction House, 24 June 2019, Lot 34.
Acquired from the above by the present owner.



“For Douaihy who has absorbed the complexity of natural forms, switching styles became easy early on in his career. The artist developed a sensitivity to Lebanon’s light, and its constant variations, which resulted in a game of modulations that is visible in his paintings. Douaihy pays special attention to details that inevitably change the physiognomies of the decor; but also, just like in this painting, to the feel of the moment, and to where the brushstroke leads him.

Throughout his life-span, Douaihy, much like great artists such as Picasso, was able to completely change his body of work from strictly academic to a more Modern, abstract one. Since the mid-1960s, Saliba’s works have been exhibited in many institutions including the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York and are featured in public and private collections around the world including Mathaf in Doha.”

LOT 12

Saliba Douaihy (1912 - 1994)

Beirut Coast, c.1940

Oil on canvas
132 x 91 cm

25,000 - 35,000 \$

Provenance:

Ms Selma Sikes Private collection, USA.

Christie’s, 11- 24 November 2020, London, Lot 45.

Acquired from the above by the present owner.



“La toile *Grands Roux Petits Verts*, peinte en 1960, sera exposée en 1961 lors de la première exposition personnelle de Abboud à la galerie Cazenave. L'oeuvre apparaît dans la liste qu'Abboud établit de l'ensemble des œuvres peintes pendant cette période sous le numéro 45, la description des tableaux y est plus ou moins détaillée et l'on trouve pour certaines des appréciations comme : «Rose surprise (bleue)» ou sur papier dite «du Point rouge trop génial» ou encore « Rembrandtesque », autant d'indications pleines d'humour mais précieuses pour l'analyse des œuvres. Grands roux petits verts n'est ici que descriptif mais est assez rare pour un titre de tableau...”

Written by Christine Abboud, daughter of the artist Shafic Abboud.

LOT 13

Shafic Abboud (1926 - 2004)

Grand Roux Petits Verts, 1960

Oil on canvas

Signed dated and titled on the back.

Signed and dated lower right

161 x 130 cm

60,000 - 90,000 \$

Provenance:

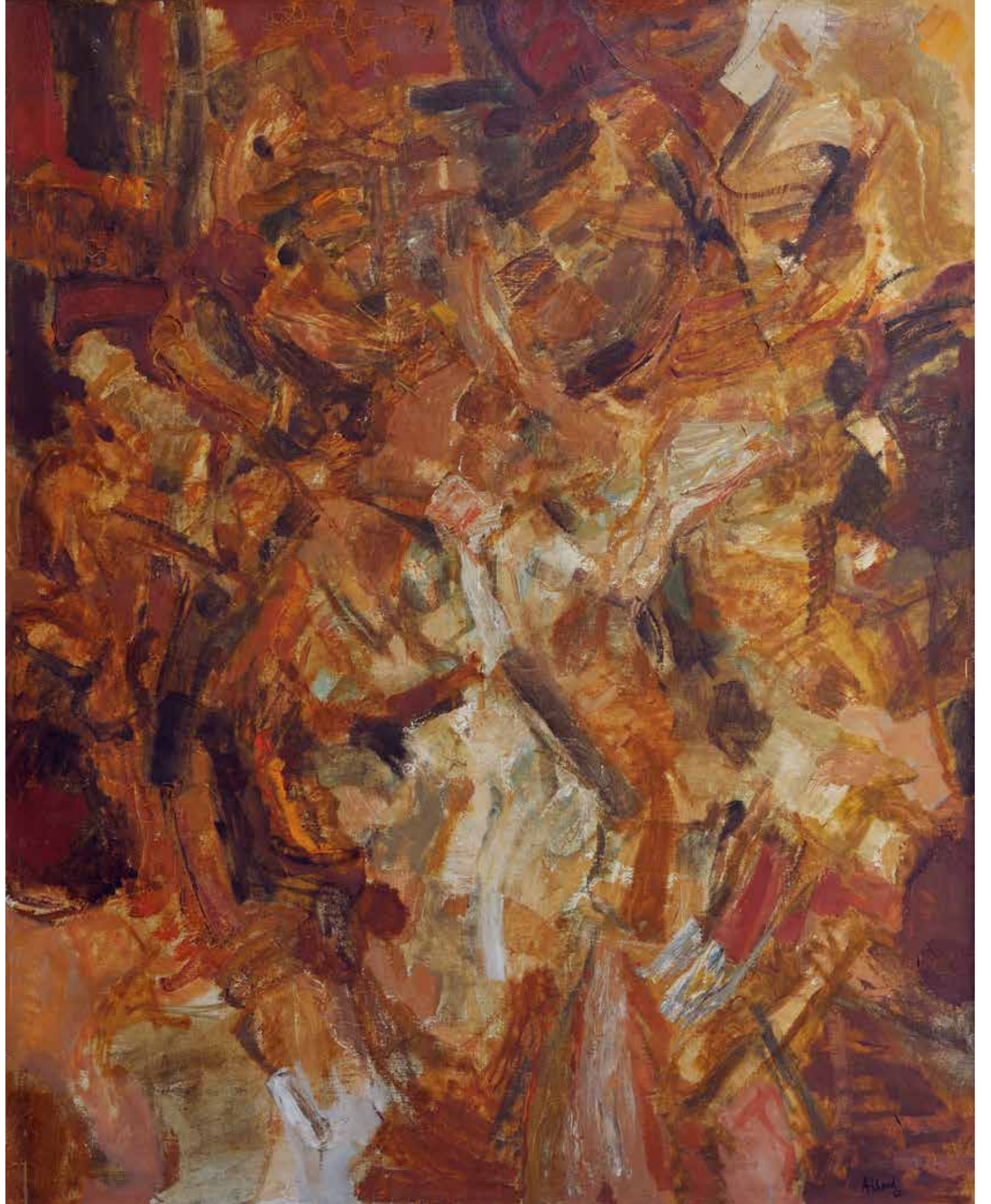
Acquired at the Galerie Raymonde Cazenave, Paris.

Exhibition:

Galerie Raymonde Cazenave, Paris, 1961.

Note:

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



“On January 1 1960, he signed a worldwide exclusive agreement with the Raymonde Cazenave Gallery, which opened its doors in 1956 at 12 Rue de Berri in the 8th arrondissement of Paris, and where Roger van Gindertael regularly organized exhibitions.

The painter committed himself to making available the whole of his pictorial production, to respect the art dealer’s entitlement, on a monthly basis, to pay a visit, to choose items , and “to check the rhythms of work”, in return for remuneration of one thousand five hundred new francs per month.

His first exhibition at the gallery, held in March 1961, was a success. Michel Ragon saw in him the best contemporary Lebanese painter. Henry Galy-Carles emphasized his talent as a colorist: “The dominant colors: blues, reds, browns, greens and yellows, come from his love from the different moments in Nature; the dark blue of night on nature; the brown of sloughed earth; the green of the meadow, the yellow of the bright sun. [...] Suzanne tennard spoke of “the feu de joie of burning colors.””

Pascale Le Torel, *Shafic Abboud*, Editions Skira, p 52.



LOT 14**Helen Khal (1923 - 2009)***Untitled, 1969*

Oil on canvas
Signed lower right
45 x 55 cm

15,000 - 25,000 \$

Provenance:
Acquired from the artist.
Mohammad Kaddoura Private collection, Beirut.
Acquired from the above by the present owner.



“Michel polishes geometric patterns. Each element is considered as an entity before being placed into context. This latter, in turn, is remodeled to integrate the shapes that form the whole in the most harmonious way. The hammer knock becomes more precise from week to week, the scissor more expert. Its a new world for Michel and his large scale research is leading to an almost accomplished art. ”

Gregory Buchakjian, *Michel Basbous*, book published on the occasion of the exhibition Michel Basbous, at the BEC in September 2014.



LOT 15

Michel Basbous (1921 - 1981)

Bras Maternels, c.1960

Wood
43 x 20 x 20 cm

8,000 - 12,000 \$

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

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





LOT 16

Michel Basbous (1921 - 1981)

Le Baiser, c. 1960

Wood
103 x 32 x 30 cm

12,000 - 18,000 \$

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

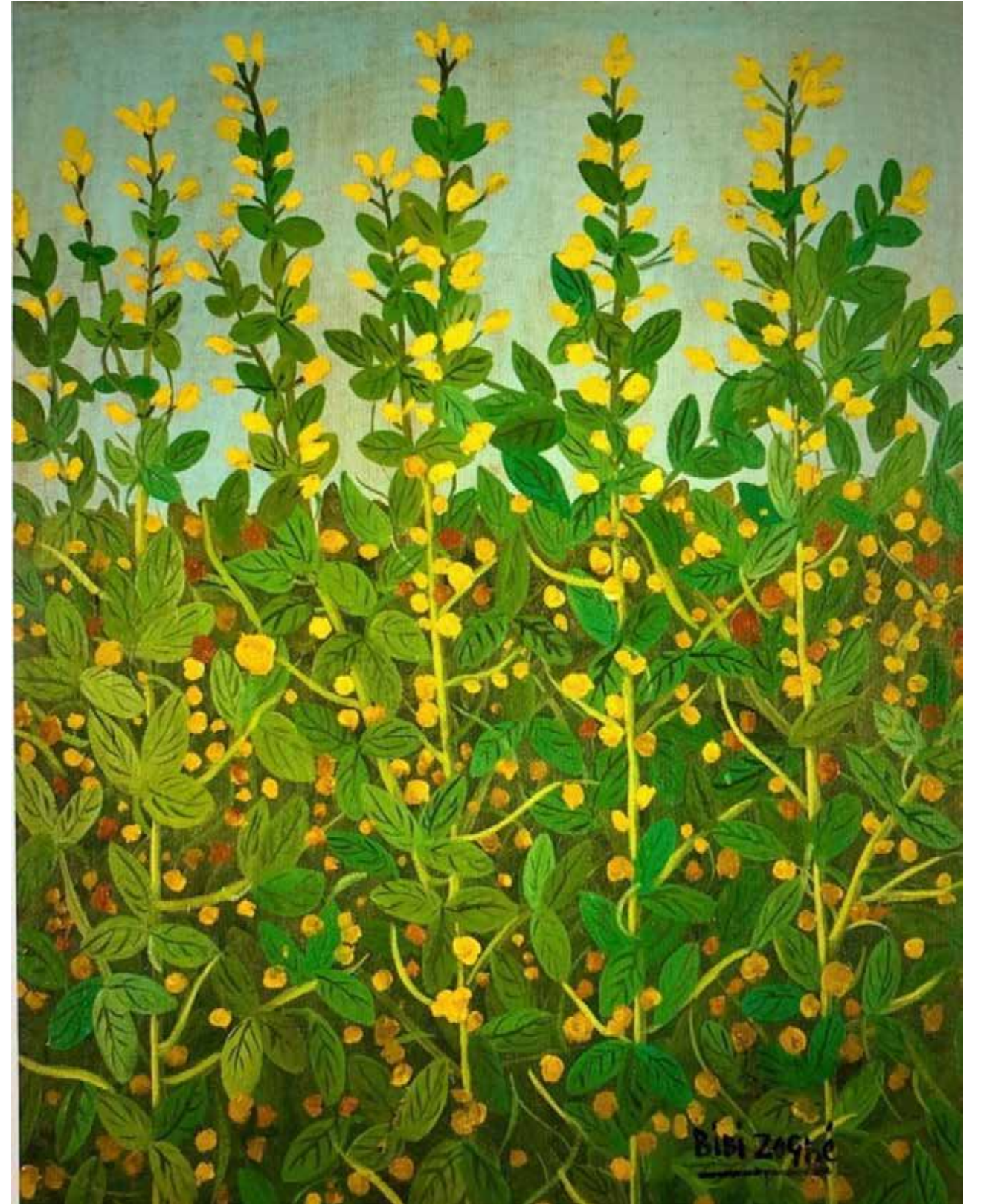
Note:
This artwork is accompanied by a certificate of authenticity.

LOT 17**Bibi Zogbe (1890 - 1973)***Flores de Campo (Field Flowers), c.1950*

Oil on board
Signed lower right
103.5 x 80 cm

12,000 - 18,000 \$

Provenance:
Collection of Nestor Aristizabal, Argentina.
Acquired from the above in the 1950s.
Sotheby's, 23 October 2018, London, Lot 38.
Acquired from the above by the present owner.



“Alors que le naïf cherche désespérément à rendre la réalité «telle qu'elle est», en accumulant les détails réalistes, Aractingi adopte une démarche inverse d'abstraction: il simplifie et géométrise sciemment. En sorte que ses toiles, très léchées, composées de plages de couleurs contrastées, plates et sans texture apparente, prennent des airs de collages élaborées. En effet Aractingi apporte son soin extrême à 'équilibre formel de ses compositions qui sont souvent fortement symétriques...

Quant aux couleurs, elles sont contrairement à celles des véritables naïfs, souvent arbitraires: arbres rouges, cyprès et âne bleus etc... Ce n'est ni l'arbitraire de l'enfant ni celui du primitif, mais plutôt la fantaisie de qui combine des formes géométriques colorées, indépendamment de leur contenu figuratif, comme fait précisément le collagiste. Cela donne des résultats tantôt teintés d'humour, tantôt raffinés, tantôt sans intérêt particulier, avec une dominante d'élégance formelle.

Aractingi donne à voir des images de bonheur serein d'où l'émotion, soigneusement gommée, se transforme parfois en désinvolture feinte ou réelle: il s'amuse à peindre et veut faire partager son amusement. Il joue. Et c'est bien l'esprit de jeu où rien 'est tout à fait sérieux bien que tout soit minutieusement réglé qui définit le mieux son approche de la peinture. En somme, un naïf averti. Autrement dit, un intellectuel.”

L'Orient-Le Jour, Joe Tarrab, *Un Malin Naïf*, March 26 1974.

LOT 18

Willy Aractingi (1930 - 2003)

Adam and Eve Discover a New Paradise, 1986

Oil on canvas
Signed and dated lower right.
Signed and dated on the back.
65 x 81 cm

10,000 - 15,000 \$

Provenance:
FauveParis, 24 April 2021, Lot 68.
Acquired directly from the above by the current owner.

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



“Il y avait si longtemps que je n'avais pas lu les fables de la Fontaine; elles s'étaient perdues en moi avec l'enfance. En voyant les toiles de Willy Aractingi, je fus saisi d'un éblouissement frais. Comme s'il me rendait mes jeunes années grâce à son alliance de ferveur limpide et de gaieté, avec, en plus, mais délivrées de toute amertume, les leçons de vie dont, alors, je ne percevais pas encore le sens. Il avait su reproduire ce juste mélange, de candeur et de lucidité, de malice et d'ingénuité, de cruauté et de sagesse, 'innocence et de perversité des Fables.

Willy Aractingi ne se contente pas de les illustrer, de les mettre en scène, de trouver des équivalences de couleurs à l'écriture de l'un des maîtres de la langue française: il a exhumé l'âme des Fables, ressuscité cet enchantement acide qui en est le secret. Et il l'a fait d'autant plus naturellement que son interprétation des Fables correspond à son univers habituel, paraît être la poursuite de son carrousel flamboyant et tendre d'animaux, de forêts et de ruisseaux, de collines et de ciels qui, de toile en toile, prennent toutes les nuances de la lumière du monde...”

Jean-Noël Pancrazi, *Fables de La Fontaine Tome 2*, May 1991.

LOT 19

Willy Aractingi (1930 - 2003)

La Vengeance du Corbeau, 1995

Oil on canvas

Titled lower right, signed and dated lower left.

Signed titled and dated on the back.

100 x 81 cm

15,000 - 18,000 \$

Provenance:

Osenat Auction, 22 November 2021, Lot 186.

Acquired directly from the above by the current owner.



“The dominating quality in all of Nadia’s work, regardless of style and medium, is movement. Before she discovered art, she had dreamed of becoming a ballet dancer. “Movement,” she once said “has always interested me very much. Physically, I need to move, but it’s the inner movement that is most important. A painting must contain that inner movement, that quiet breathing that manifests life. This sense of movement in life, of cosmic energy, grows out of me, enters the painting, and makes of it a separate, living entity.” ”

Helen Khal, *Resonances 82 Lebanese Artists Reviewed by Helen Khal Edited by Cesar Nammour & Gabriela Schaub*, p 281.

LOT 20

Nadia Saikali (1936)

Untitled

Oil on canvas
Signed lower left
100 x 100 cm

18,000 - 25,000 \$

Provenance:
Galerie Epreuve d’Artiste, Beirut.
Arcache Auction, 27 October 2018, Beirut, Lot 358.
Acquired from the above by the present owner.





LOT 21

Hussein Madi (1938)

Standing Woman, 2019

Bronze
Signed dated and numbered on the base
4/8
95 x 20 x 20 cm

12,000 - 18,000 \$

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



LOT 22

Hussein Madi (1938)

Untitled, 2007

Acrylic on canvas
Signed and dated lower left
Signed and dated on the back
140 x 150 cm

25,000 - 35,000 \$

Provenance:
Acquired from the present owner by a Madi exhibition in a private home.



LOT 23

Rima Amyuni (1954)

Le Nu en Orange, 2002

Oil on paper
Signed and dated upper left
96 x 110 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.



“Sayegh has developed a particular style that marries traditional to contemporary. His body of work revolves around calligraphy and is highly influenced by the angularKufic scripts of early Qur’ans, which he merges to contemporary design and bright colors. Driven by a deep interest in the formal power of letters, Sayegh sought to liberate calligraphy from language and meaning. The artist instead focuses on the aesthetic properties of the written word in an effort to create a universal visual language.”

“It is energy that gives it balance. This energy comes from a certain set of feelings — feelings that are deep inside — and the contemplation of who you are as a human being. Life, love, fear, anxiety, stress... all these feelings. This internal spectrum of emotions is what moves the hand and gives it a sense of steadfast purpose. It’s a mathematical process between symmetry and balance. It’s a conversation between parts that are full and parts that are vacant, between the long and the short, between the horizontal and the vertical, between the thin and the thick, all according to a set of regulations. This is what gives the artwork a dimension and a spirit. This is what renews the art of calligraphy and makes it universal.”

Ian Akerman *Finding The ‘Spirit Of Freedom’ In Artist Samir Sayegh’s Calligraphy*, Arab News, 2022.

LOT 24

Samir Sayegh (1945)

Ya (٤), 2008

Acrylic on canvas

Signed dated and titled on the back

100 x 99.5 cm

8,000 - 12,000 \$

Provenance:

Agial Art Gallery, Beirut.

Acquired from the above by the present owner.

Note:

This artwork is accompanied by a certificate of authenticity.



LOT 25**Jamil Molaeb (1948)***Seascape*

Oil on canvas
Signed lower left
143 x 100 cm

14,000 - 18,000 \$

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



LOT 26

Jamil Molaeb (1948)

Jerusalem, 2017

Oil on canvas
Signed dated lower right, dated lower left
100 x 100 cm

11,000 - 15,000 \$

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





LOT 27

Marwan Sahmarani (1970)

Le Pecheur, 2007

Oil on board
Signed and dated on the back
122 x 63 cm

13,000 - 18,000 \$

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



LOT 28

Raouf Rifai (1954)

Abou El Abed and Em El Abed, 2013

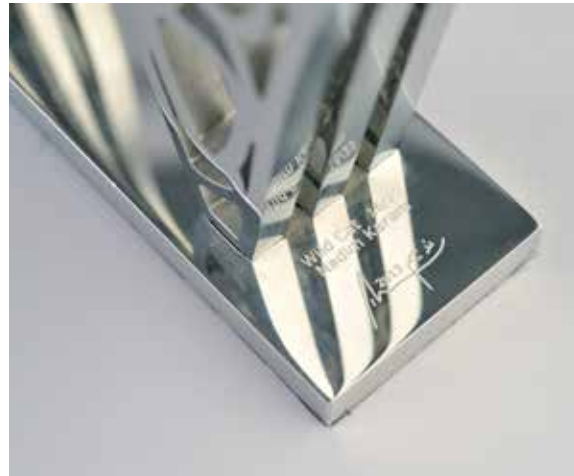
Acrylic on canvas
Signed and dated lower right.
Signed dated and titled on the back
150 x 238 cm

15,000 - 25,000 \$

Provenance:
Acquired directly from the artist's estate by the present owner.

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





LOT 29

Nadim Karam (1957)

Wild Cat, 2013

Stainless steel
Signed dated titled and editioned on the base
16/25
31 x 41 x 5 cm

12,000 - 18,000 \$

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



“Safwan Dahoul, born in 1961 in Hama, Syria, has been at the forefront of figurative and abstract art in the Middle East for the past fifteen years. Having studied at the Faculty of Fine Arts of the University of Damascus, his body of work explores his psychic terrain, visible through the changing details of the same composition. Additionally, through the impersonal personalisation of his work, Dahoul speaks to a broader audience, one of an oppressed population.

These 2003 works are studies of the same beautifully melancholic, single sided figure which reoccurintly appears in his works. The muse and subject of all his paintings is said to be his college sweetheart and wife, Nawar. These works were executed before Dahoul signed with Ayyam Gallery, and before losing his wife to cancer. Unlike his later developed style, the rawness of Dahoul's style is visible in these early works. The composition is less triangular and sharp edged, the intimacy of the moment is palpable. Dahoul has evolved in style, becoming more cubic with time, yet the same figure has continued to dominate his canvases, all titled “Dream”, a kind of uninterrupted narrative. ”

LOT 30

Safwan Dahoul (1961)

Untitled, 2003

Drawing on paper
Signed and dated lower left
30 x 20 cm x 2

1,500 - 3,000 \$

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



LOT 31

Fadi Barrage (1940 - 1988)

Untitled, 1974

Watercolor on paper
Signed lower right
Dated on the back
35 x 25 cm

1,500 - 2,500 \$

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



LOT 32

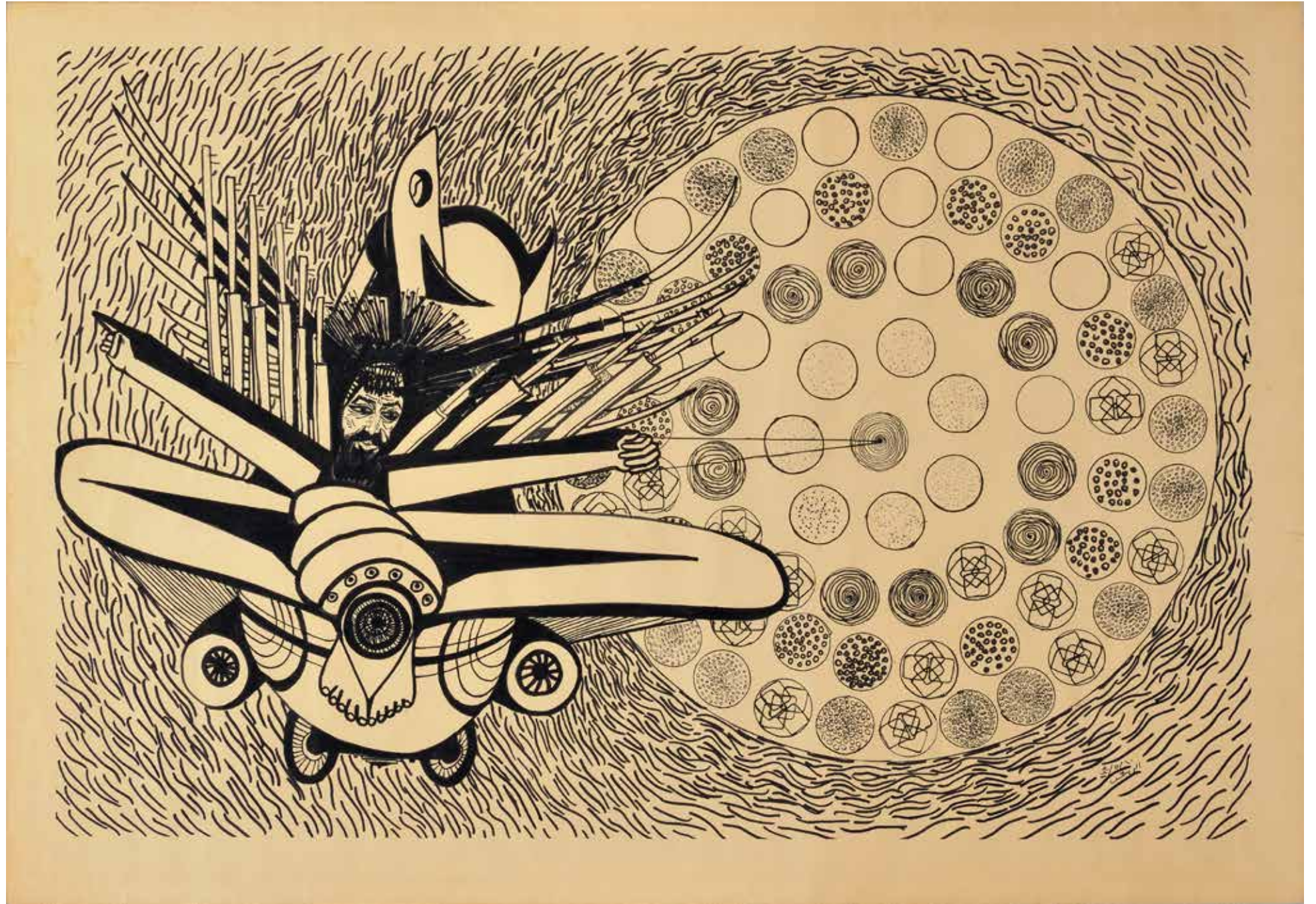
Aref El Rayess (1928 - 2005)

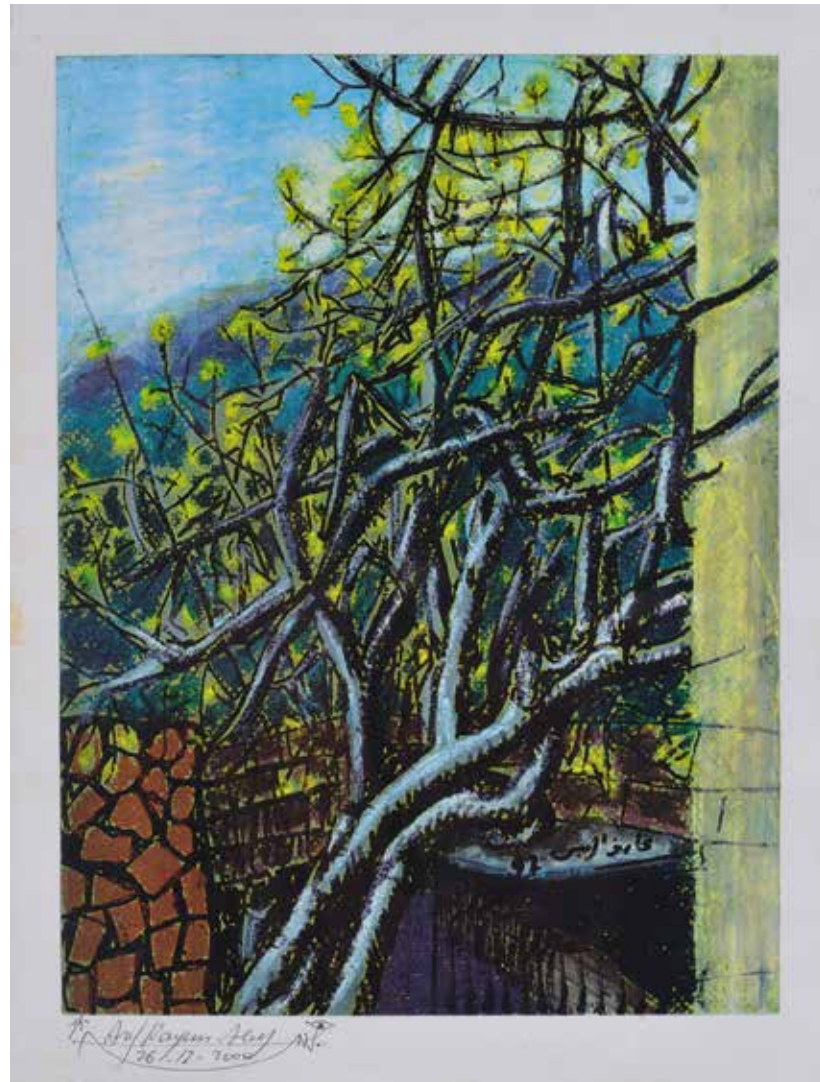
Untitled, 1973

Drawing on paper
Signed and dated lower right
35 x 50 cm

1,500 - 2,500 \$

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





LOT 33

Aref El Rayess (1928 - 2005)

Untitled, 2000

Lithograph

Signed dated dedicated and situated lower left

Signed dated dedicated and situated lower right

1/5

37 x 28 cm

28 x 37 cm

1,500 - 2,500 \$

Provenance:

Acquired directly from the artist by the present owner.



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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. 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 closing on July 4, 2022 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.

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

BIM Zoghé