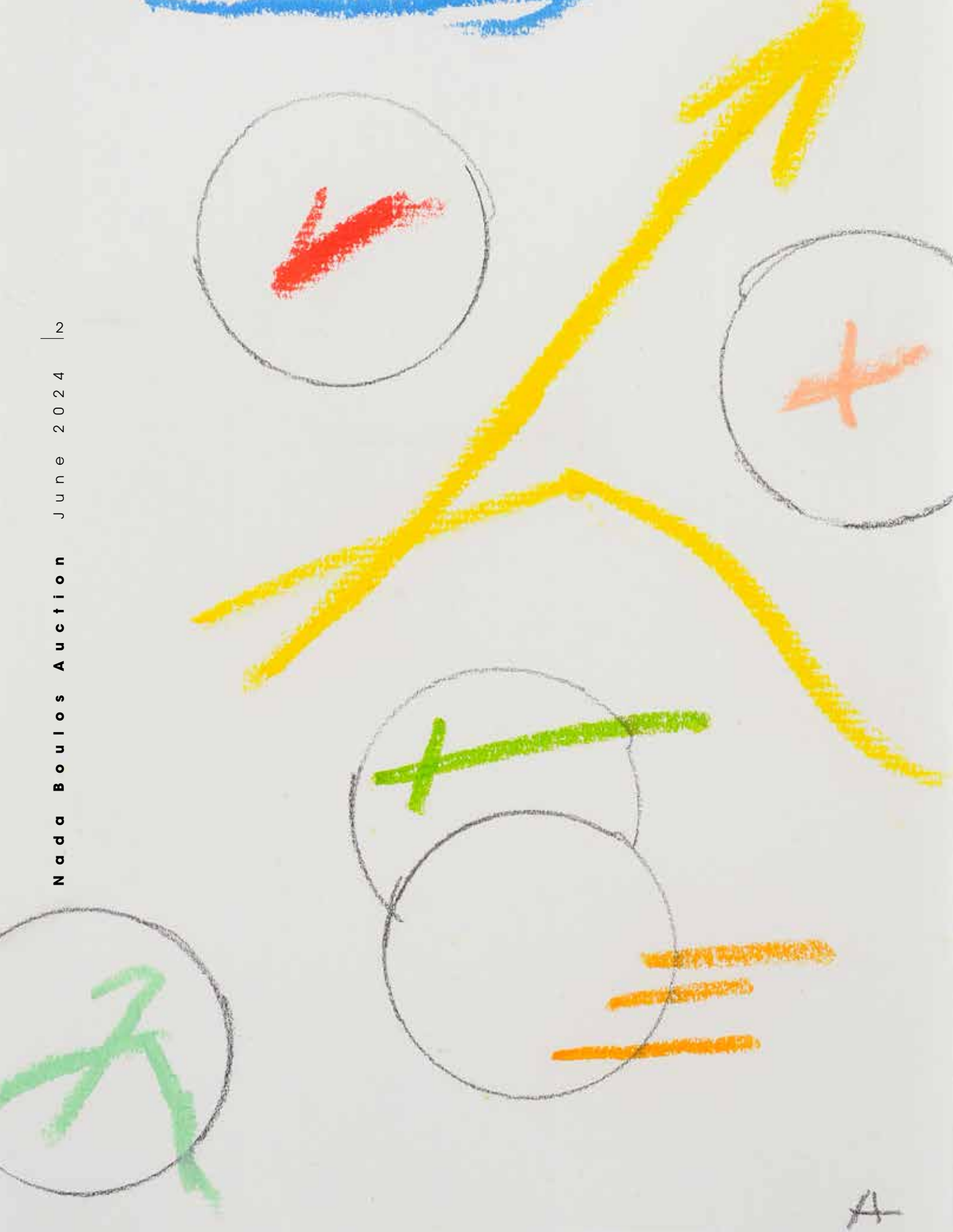


NADA BOULOS
Auction

Modern and Contemporary
Art from Lebanon and the
Middle East



Online Auction
4 - 6 June 2024



For Sale :

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

Online Auction

Bidding Starts:

Tuesday, June 4th at 11 AM

Bidding Ends:

Thursday, June 6th at 6 PM

Viewing Dates:

Sunday, June 2nd, 12 PM - 6 PM

Monday, June 3rd, 11 AM - 6 PM

Tuesday, June 4th, 11 AM - 6 PM

Wednesday, June 5th, 11 AM - 6 PM

Thursday, June 6th, 11 AM - 2 PM

Viewing Space:

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

Online Platform:

bid.nadaboulosauction.com

For all inquiries, please contact:

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Nada Boulos Al Assaad

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Email: nada@nadaboulosauction.com

Web: www.nadaboulosauction.com

Yasmina Hammoud

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Specialists and Services for this Auction



NADA BOULOS

Nada Boulos is an established and experienced auctioneer in Beirut, Lebanon. After obtaining degrees in political science from the American University of Beirut and University Paris II in Paris, she joined Sotheby's Institute of Art in London. An intensive training course at Sotheby's led her to work with Guy Loudmer, a leading auctioneer at Drouot in Paris.

Upon returning to Lebanon in 1992, Boulos founded her own auction house, building upon her expertise in Middle Eastern art and the business of auctioneering. This made her one of the country's pioneers to launch auctions specializing in modern and contemporary art from the Middle East. After a hiatus in 1998, she returned to the scene in March 2004. From 2011 to 2019, she organized biannual auctions which took place in a scenic and picturesque Lebanese mansion with a garden situated in the heart of Beirut. Since the pandemic, they have been held remotely four times a year to ensure the best health and safety measures.

Boulos' passion for the arts and her experience working with Lebanese artists and patrons have earned her the trust and respect of a plethora of clients on all sides of transactions – sellers, buyers and artists. Moreover, charitable institutions and NGOs have and continue to ask her to organize auctions to benefit their causes. These include Brave Heart, Heartbeat, the Children's Cancer Center, Oum El Nour and OpenMinds. All of these auctions have thus far been well attended, lively and successful.



YASMINA HAMMOUD

Yasmina Hammoud is an art specialist based in Beirut, Lebanon. After completing her undergraduate education in art history at AUB, she went on to achieve an MSc in Art, Law and Business at Christies Education in London, cultivating knowledge in the logistics of the art market. Her Master's degree led her to work in several areas of the art world, including international auction houses, galleries, and art fairs in both London and Beirut. Yasmina's interest in non-western art canons enticed her to work at Christies Chinese art department and Sotheby's Modern and Contemporary Middle Eastern and Islamic art departments. Yasmina also worked with the first internationally based East African gallery, Addis Fine Art in London. Upon her return to Beirut in 2019 Yasmina started working as an auction assistant at Nada Boulos Auctions.

ADVISOR

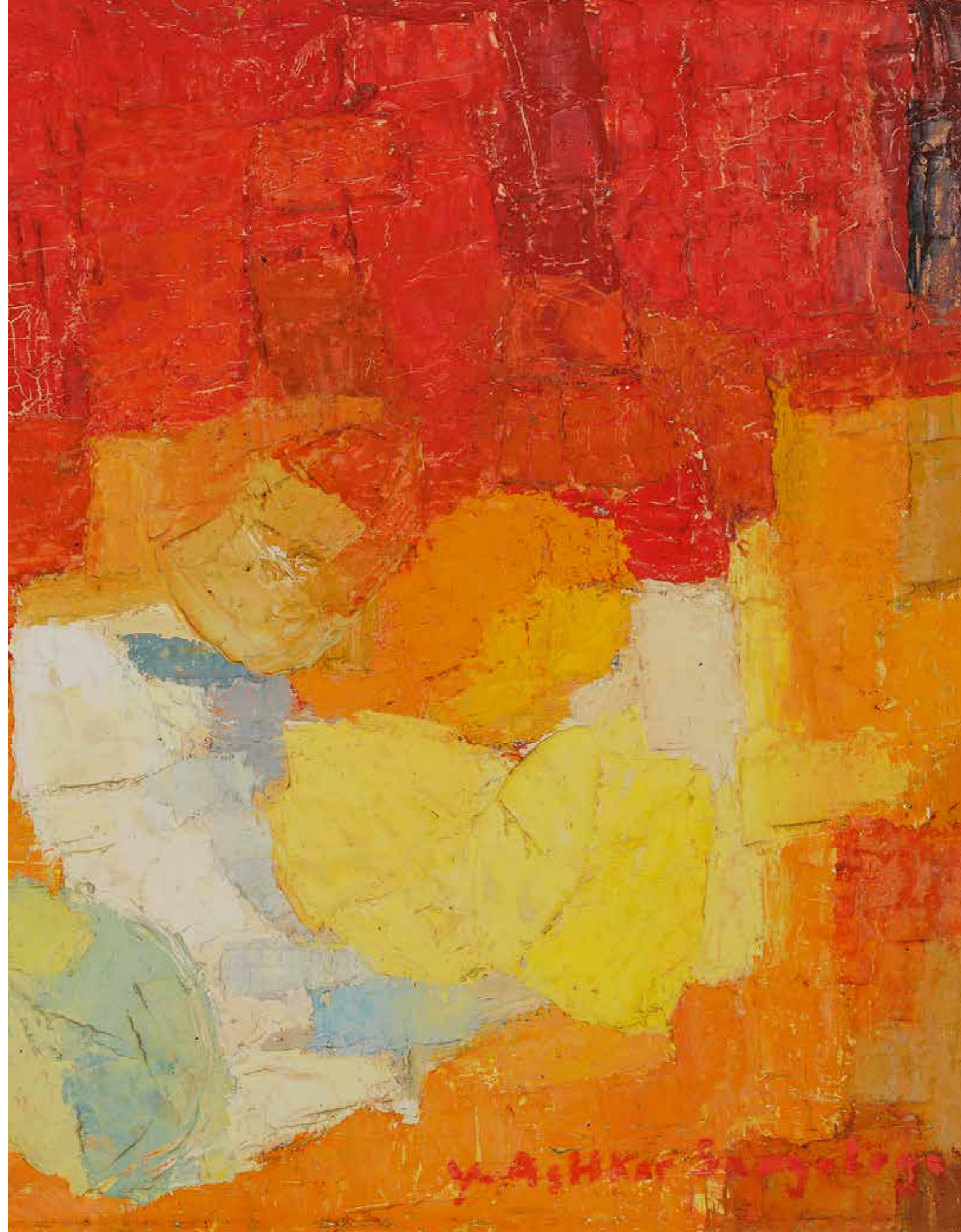
ALIA AL ASSAAD

PHOTOGRAPHS

AGOP KANLEDJIAN

TEXTS

CARINE CHELHOT LEMYRE



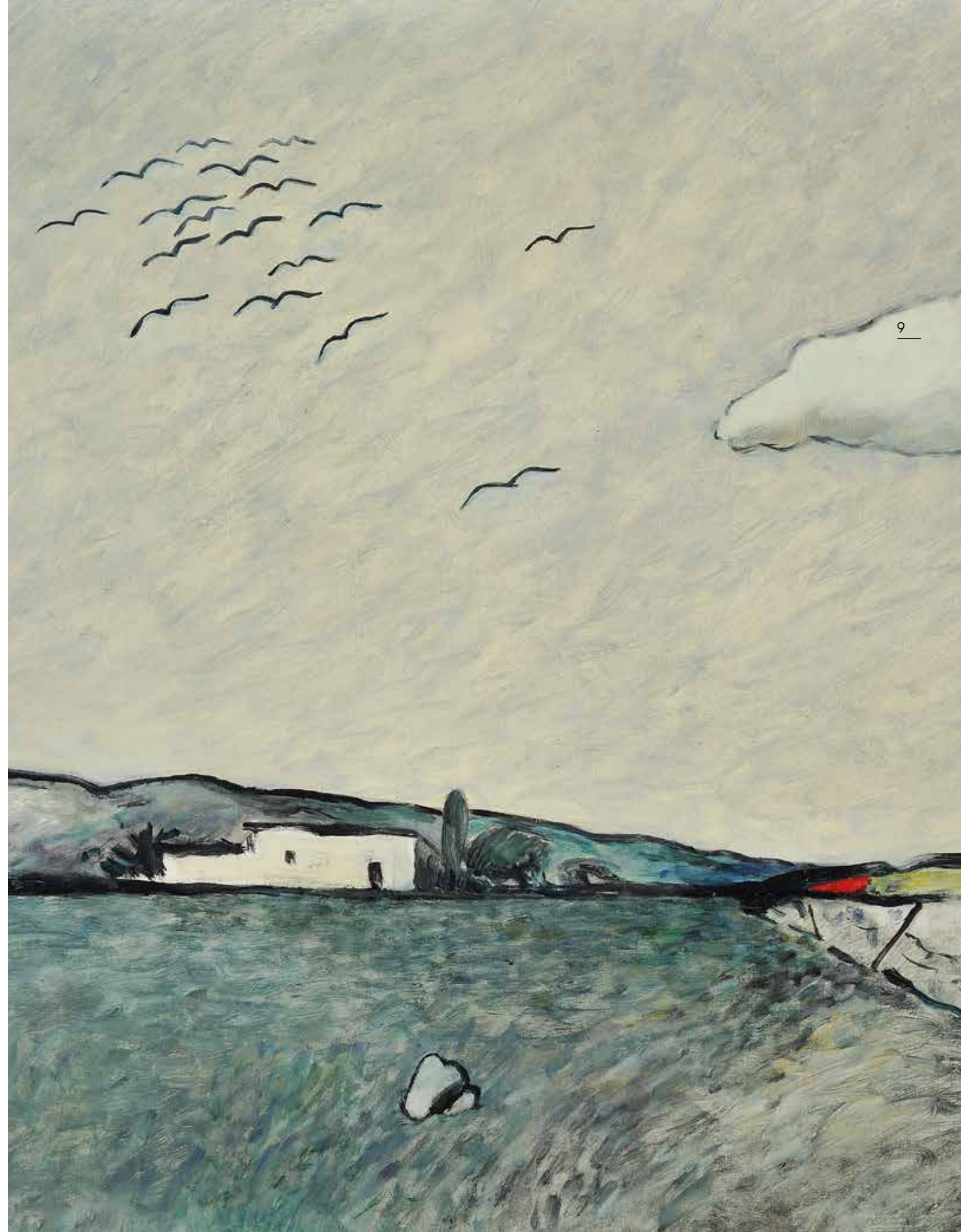
Lebanese artists are at the forefront of this auction, spanning from various modern periods from the early twentieth century to the present day.

The catalogue begins with works from the early twentieth century, including portraits of a couple by Daoud Corm and a seascape by Georges Hanna Sabbagh. Moving forward in time, a large-scale landscape by Amine El Bacha celebrates rural life in a “Secret Garden” amidst the corrupting forces of industrialisation. El Bacha opts for deep blues, mustardy yellows and grass greens, to reference nature. He is celebrating the pastoral.

Recently deceased Hussein Madi is ever-so present in this catalogue: in three distinctive paintings, each an emblem of his distinctive style. His versatility is highlighted: from angular fruit-like shapes against a vibrant teal backdrop; to abstract circular lines arranged in a grid-like pattern, from natural references to bodily ones; what is most highlighted is Hussein Madi’s genius. Everlastingly, influences from Cubism, Islamic art and calligraphic motifs are always part of Hussein Madi’s brush strokes. Also featured are sculptures by the Basbous brothers from the 1970s, carved in stone and wood, showcasing their unique merger of Classicism and Expressionism.

In the contemporary era, Jamil Molaeb explores themes of urban life with Beirut’s landmarks in a painting rendered with his signature “miniature” technique. Also inspired by Beirut, Zena Assi captures the bustling energy of everyday urban existence through a large-scale illustration, while Flavia Codsì delves into Lebanese patriotism with a triptych depicting the cedar tree, a symbol of Lebanon, held by hands facing a mountainous landscape. A tapestry dating back to 1960, adorned with angular shapes reminiscent of Cubism portrays the Lebanese cedar as well, with geometrical shapes symbolising its foliage. While its trunk is depicted in naturalistic hues of brown and dark brown, its leaves are rendered in shades of teal and dark green. The illustration suggests the cedar’s abundance, as if the tapestry struggles to contain the profusion of leaves that extend beyond its limits. Raouf Rifai honours tradition with a painting featuring vibrant, non-naturalistic colours and dynamic brushstrokes to depict a Darwish, a folkloric character and a token of Middle Eastern cultural heritage. Despite his contemporaneity, Rifai’s work is deeply influenced by history, often making references to elements from the nineteenth and twentieth centuries.

In this auction, not only are Lebanese artists who have gained worldwide fame, including Daoud Corm, the Basbous brothers, and Shafic Abboud at the forefront, but so is the mother nation. Lebanon emerges as the subject in several pieces, perhaps not explicitly, but through various visual references, notably through a radiant light that is present in the majority of the works on sale. This distinctive, true to its form, romantic light - one that is recognisable even in the most abstract of canvases.



LOT 1

Seta Manoukian (1945)

Untitled, 2003

Watercolour and ink on paper
Signed and dated lower right
69 x 50 cm

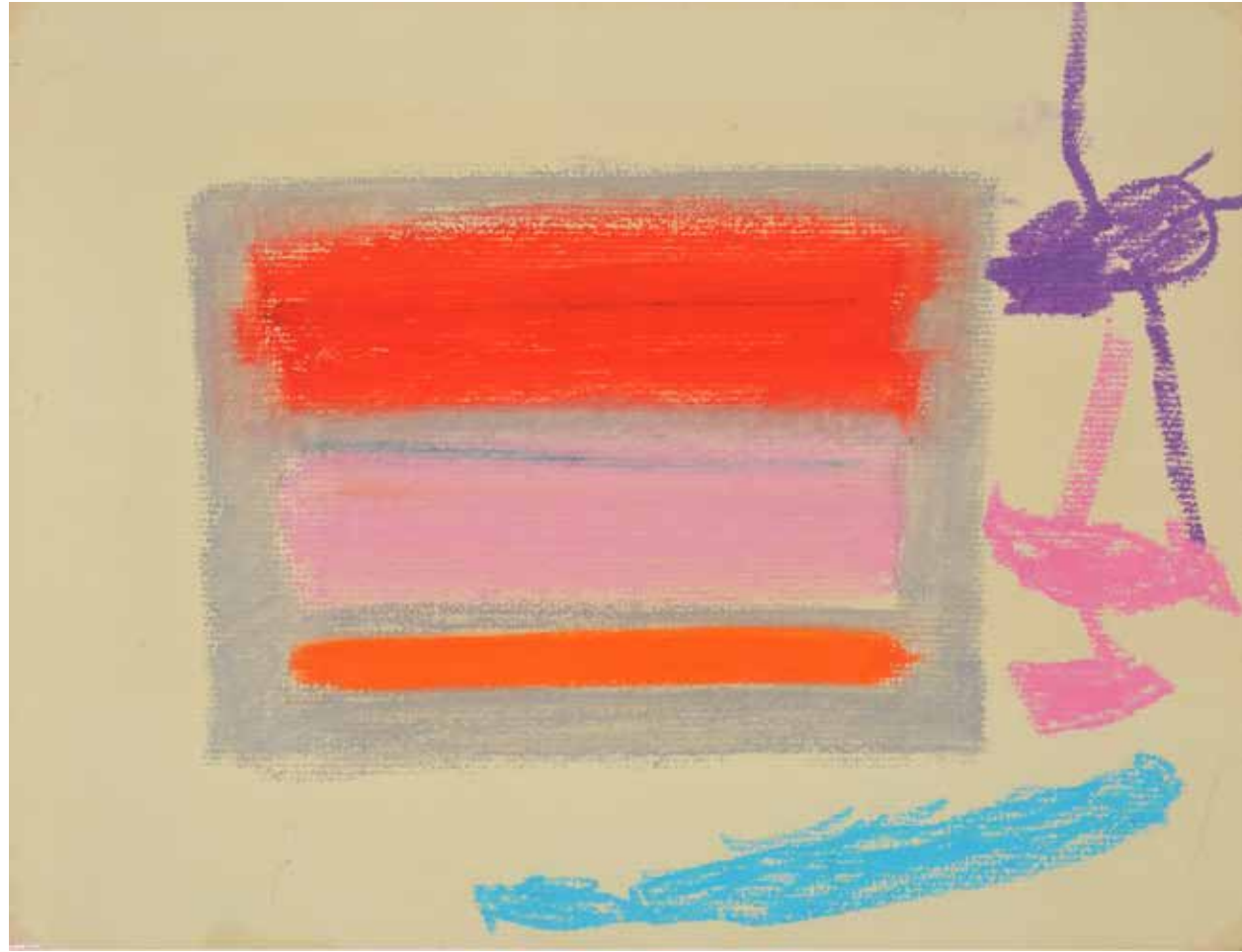
Untitled, 2000

Watercolour and ink on paper
Signed and dated lower right
69 x 50 cm

1,000 - 2,000 \$

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





LOT 2

Helen Khal (1923 - 2009)

Untitled

Pastel on paper
22 x 27 cm

2,000 - 3,000 \$

Note:
This artwork is accompanied by a certificate of authenticity
from the Saleh Barakat Gallery.



LOT 3

Helen Khal (1923 - 2009)

Untitled

Pastel on paper
21 x 32 cm

2,000 - 3,000 \$

Note:
This artwork is accompanied by a certificate of authenticity
from the Saleh Barakat Gallery.

LOT 4

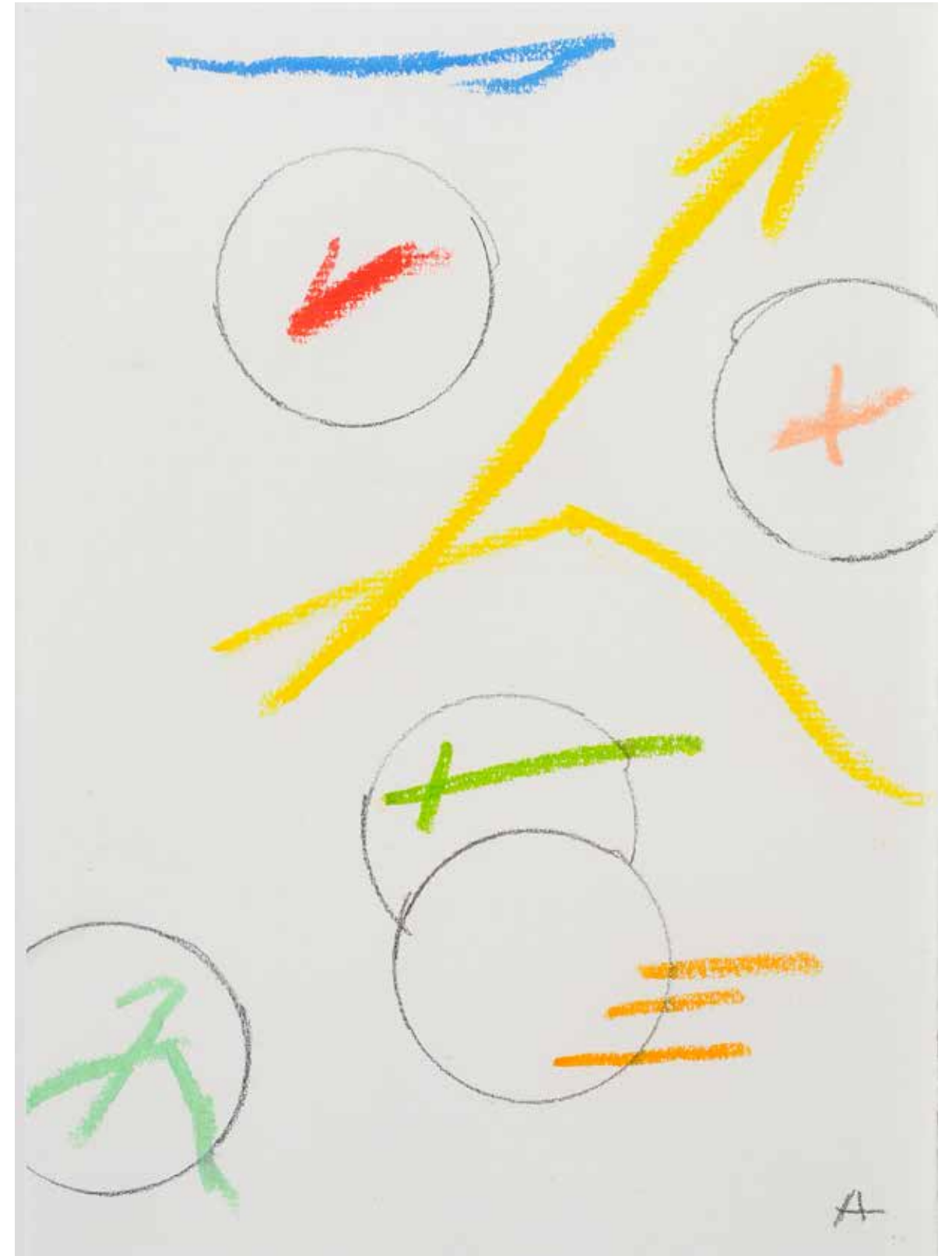
Etel Adnan (1925 - 2021)

Untitled

Graphite and oilstick on paper
Signed lower right
22 x 16 cm

6,000 - 8,000 \$

Provenance:
Acquired from the artist.
Private collection, Paris.
Christie's, June - July 2022, London. Lot 57.
Acquired from the above by the present owner.





LOT 5

Helen Khal (1923 - 2009)

Nature Morte

Watercolour on paper
Signed lower left
13.5 x 20 cm

3,000 - 5,000 \$

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

LOT 6

Aref El Rayess (1928 - 2005)

Untitled, 1989

Pastel and charcoal on paper
Signed and dated lower left
32 x 24 cm

1,800 - 2,500 \$

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



LOT 7

Juliana Seraphim (1934 - 2005)

Libellule 4, 1969

Watercolour on paper
Signed dated and titled lower right
45 x 33 cm

Libellule 1, 1969

Watercolour on paper
Signed dated and titled lower right
45 x 33 cm

3,000 - 4,000 \$

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





LOT 8

Juliana Seraphim (1934 - 2005)

Le Nouveau Couple

Ink on paper
Signed and titled lower left
50 x 32.5 cm

900 - 1,200 \$

Provenance:
Alwane Gallery, Kaslik.
Acquired from the above in the 1980's.
Thence by decent.



LOT 9

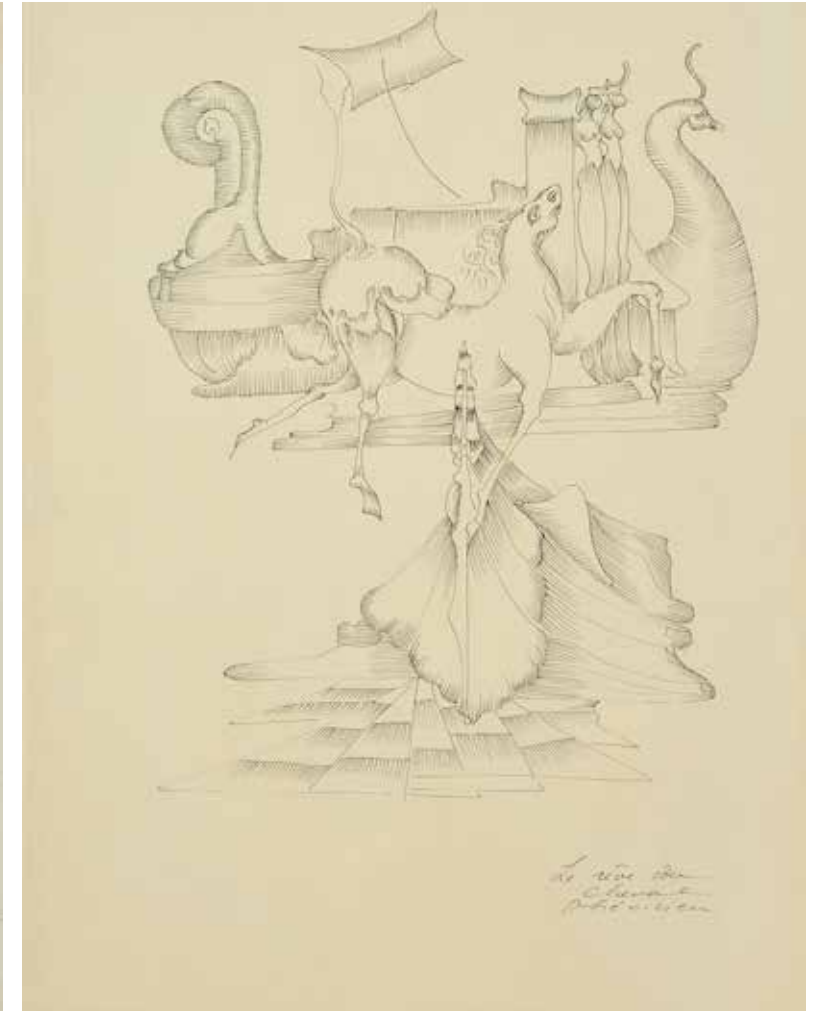
Juliana Seraphim (1934 - 2005)

Le Cheval et le Coquillage

Ink on paper
Signed and titled lower right
50 x 65 cm

1,000 - 1,600 \$

Provenance:
Alwane Gallery, Kaslik.
Acquired from the above in the 1980's.
Thence by decent.



LOT 10

Juliana Seraphim (1934 - 2005)

Le Rêve du Cheval Phénicien

Ink on paper
Titled lower right
33 x 25 cm

600 - 800 \$

Provenance:
Alwane Gallery, Kaslik.
Acquired from the above in the 1980's.
Thence by decent.

LOT 11

Martin Giesen (1945)

Façade d'une Maison à Arcades, 1996

Watercolour on paper
Signed and dated upper right
59 x 43 cm

2,000 - 4,000 \$

Provenance:
Private collection, Beirut.



LOT 12

Georges Cyr (1880 - 1964)

Paysage

Watercolour on paper
Signed lower left
36 x 54 cm

800 - 1,500 \$

Provenance:
Private collection, Beirut.



LOT 13**Moustapha Farroukh (1901 - 1957)***The Foot of Mount Qassioun: Mouhajirin Quarter,
c. 1930*

Watercolour on paper
Signed lower right
30 x 40 cm

4,000 - 5,000 \$

Provenance:
Private collection, Beirut.



Michel and Alfred Basbous, two of the three Basbous brothers from Rachana, Lebanon, have had progressive approaches to sculpture, each imbued with a distinct style and artistic vision.

Michel, the elder sibling, broke away from classical tradition, positioning himself at the forefront of avant-gardism in sculpture, a bold move during the 1970s. Despite stone being considered obsolete, Basbous insisted on using it as his primary medium, along with wood and metal, infusing his work with elements of Western modernism while remaining rooted in Lebanese stone. His sculptures, though abstract, exhibit a blending of both Classicism and Expressionism, with smooth curves juxtaposed against sharp incisions that create dynamic and multifaceted forms. One notable example of such technique and style is the sculpture produced in 1960, portraying a seated female figure embracing her legs, distancing herself from traditional representations of anatomy to focus on the tranquility and suppleness of her body.

In contrast, Alfred Basbous's sculptures, exemplified by two wooden pieces from 1977, embrace a more abstract design that emphasises simplicity, purity of form, and geometric abstraction. His style diverges from his brother's, characterised by smooth and flowing lines influenced by the Minimalist movement that gained popularity in the 1960s. Alfred's sculptures strip away non-essential elements, embracing pure abstraction without reference to natural forms.¹ One sculpture, in particular, stands out for its complete departure from figuration, embodying avant-gardism at its peak and showcasing Alfred's commitment to exploring the boundaries of sculptural expression through geometric abstraction.

Through their innovative approaches and mastery of form, the Basbous brothers have both influenced modern sculpture in Lebanon, challenging conventions and pushing the boundaries of the medium.

1. Sultan Fayçal, "Multiple Modernities, Abstract Art and Modern Tendencies, 1950 - 1975," in *Art from Lebanon: Modern and Contemporary Artists. Volume 1, 1880-1975* (Beirut: Wonderful Editions, 2012), pp. 179-80.





LOT 14

Michel Basbous (1921 - 1981)

Untitled, 1977

Wood

Signed and dated on the bottom

29 x 24 x 14 cm

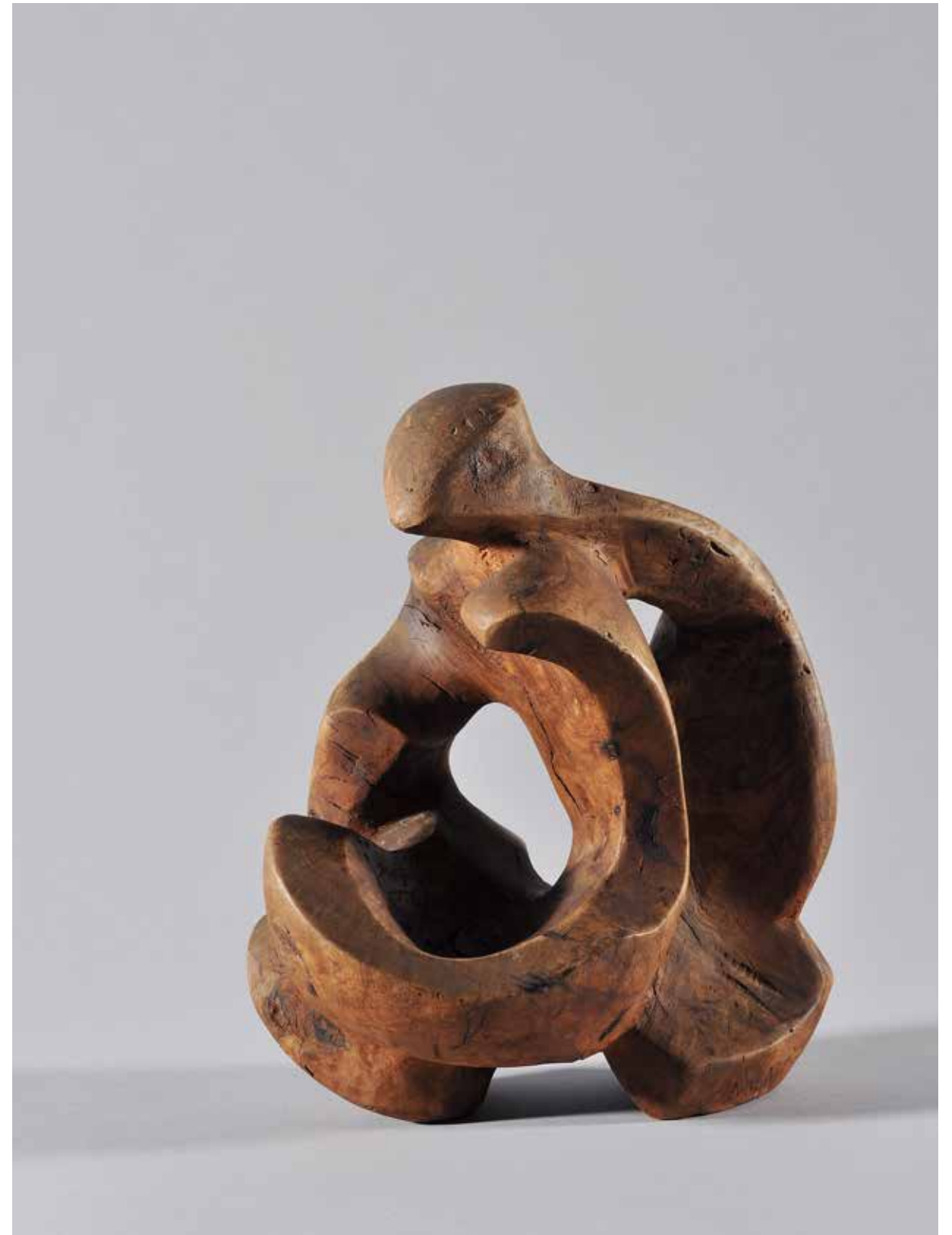
7,000 - 9,000 \$

Provenance:

Acquired directly from the artist by the present owner.

Note:

This artwork is accompanied by a certificate of authenticity from the Musée Michel Basbous.





LOT 15

Michel Basbous (1921 - 1981)

Untitled, c.1960

Stone
30 x 20 x 18 cm

9,000 - 12,000 \$

Provenance:
Acquired directly from the artist, c. 1960.
Thence by decent.

Note:
This artwork is accompanied by a certificate of authenticity from the Musée Michel Basbous.





LOT 16

Alfred Basbous (1924 - 2006)

Untitled, 1977

Wood
Signed and dated on the bottom
46 x 8 x 8 cm

7,000 - 9,000 \$

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

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





LOT 17

Daoud Corm (1842 - 1930)

Portrait of Adele Najib Schoucair & Portrait of Mitri Youssef Schoucair, 1914

Oil on canvas
Signed and dated lower right
70 x 59 cm x 2

7,000 - 10,000 \$

Provenance:
Commissioned by Adele and Mitri Schoucair from the artist.
Thence by decent to their grandson.

LOT 18**Georges Hanna Sabbagh (1887 - 1951)***Marine, 1928*

Oil on panel
Signed and dated lower left
60 x 49 cm

6,000 - 8,000 \$

Provenance:
Private collection, Beirut.
AT Auction, November 2015, Beirut. Lot 60.
Acquired from the above by the present owner.



Rafic Charaf's upbringing in a working-class family in Baalbek drove his exploration of rural themes in his paintings. Indeed, between 1960 and 1986, Charaf delved into subjects and elements related to village life, such as birds, fields, stones, and even barbed wire, that would become prominent elements in his oeuvre.

Birds, in particular, play an important symbolic role in his paintings. Charaf considered them to be emblems of freedom and the longing for flight, a poetic escape from societal constraints. In a statement from 1982, he writes that birds and fields allude, with poetic sense, to a state of liberation and lost childhood memories, as well as to the fields of Baalbek and their endless space, where he used to dream and play.¹ Of the works produced during this phase, including the painting featured here, he adds that the latter do not just reflect a childhood vision; they are also an expression of the intensity of Arab life in our present time, which tends to seek freedom outside what he considered to be the gravity of culture and civilisation.²

LOT 19

Rafic Charaf (1923 - 2003)

Landscape, Bekaa Valley

Oil on board
Signed lower right
64 x 72 cm

15,000 - 20,000 \$

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

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

1. A. Baydoun, *Rafik Sharaf's Exhibition*. London. Funoon Arabiah N1. V2. Pan Middle East Graphics and Publishing. Ltd. Achilles House. Dar Wasit, 1982, pp. 150-151.
2. Ibid.



LOT 20

Willy Aractingi (1930 - 2003)

Le Corbeau et le Renard, 2003

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

10,000 - 15,000 \$

Note:
This artwork is accompanied by a certificate of authenticity from the family of Willy Aractingi.



LOT 21

Willy Aractingi (1930 - 2003)

*Le Festin Aux Palmiers Jaunes,
The Big Meal by Day, 1986*

Oil on canvas
Signed and dated lower left
Signed dated and titled on the back
81 x 65 cm

14,000 - 18,000 \$

Note:
This artwork is accompanied by a certificate of authenticity
from the family of Willy Aractingi.





LOT 22

Amine El Bacha (1932 - 2019)

Jardin Secret, 2003

Oil on canvas
Signed and dated lower right
Signed dated and titled on the back
95 x 150 cm

35,000 - 45,000 \$

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

“[...] Il n'est guère étonnant que la peinture de Madi soit, à ce point, celle du bonheur des cinq sens la vue, certes, mais aussi le toucher, l'ouïe, le goût, l'odorat.

On hume le parfum de ses femmes et même la senteur de ses couleurs : de même que les voyelles ont des couleurs, les couleurs ont des arômes.

On sent ses pommes, ses poires, ses grenades craquer sous la dent et fondre sur la langue. On entend le pépiement étourdissant et le battement d'ailes des essaims d'oiseaux voltigeant en tous sens, vivantes forêts aériennes, et on se laisse bercer par les takassims virtuels du oud, dont la forme canonique en demi-poire est celle-là même, une droite surmontée d'une courbe, dont Madi a longtemps tiré des merveilles.

On manipule les tapis, les kilims, les nappes et les tissus pour lesquels Madi invente de superbes ramages, renouant tout naturellement avec la somptueuse tradition des textiles orientaux. Provocatrice pour l'œil et l'esprit, la peinture de Madi ne leur laisse aucun répit, aucune marge de relâchement et de facilité, elle les galvanise, les stimule, les excite et les tend au maximum; exigeant d'eux un effort supplémentaire de saisie. C'est pourquoi elle est si roborative. [...]”¹

LOT 23

Hussein Madi (1938 - 2024)

Nature Morte au Oud et à la Vénus, 1996

Oil on canvas
Signed and dated lower right
Signed and dated on the back
90 x 100 cm

35,000 - 45,000 \$

Provenance:
Galerie Alice Mogabgab, Beirut, 1996.
Acquired from the above by the present owner.

Exhibition:
Madi, Galerie Alice Mogabgab, Beirut, February 1996.

Note:
This artwork is accompanied by a certificate of authenticity from the Galerie Alice Mogabgab.



¹ Joseph Tarrab, *Madi*, exhibition catalogue, Galerie Alice Mogabgab, 1996.

LOT 24

Yvette Ashkar (1928 - 2024)

Untitled, 1960

Oil on board
Signed lower right
45 x 53 cm

8,000 - 12,000 \$

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

Note:
This artwork is approved by the estate of Yvette Ashkar.





Abbeud
60

Renowned for his contributions to modern and abstract art, Shafic Abboud was a prominent painter in the Lebanese art scene of the 1960s, a period of high modernism in Lebanon. This particular painting, created in 1960, exemplifies Abboud's contribution to abstraction and the shaping of Arab modern art that sought to challenge established norms and define new conventions.

Influenced by his exposure to European modernism during his artistic training in France in the 1950s, Abboud transitioned from figuration to abstraction, a shift which he described as a conscious abandonment of figurative representation. Of this change, he wrote: "I let myself be seduced by an artistic expression, consciously and premeditatedly refusing any figurative reproduction of the world to abandon myself to abstract expression."¹ During this transition, Abboud experimented with several abstract styles and techniques before settling on the one that he would continue with for the remaining of his career, exemplified in this piece.

This painting, with its bold colours, expressive brushwork, and seemingly unfinished aspect is emblematic of what would become Abboud's abstract style in which he breaks away from the strict constraints of academic painting.

LOT 25

Shafic Abboud (1926 - 2004)

Untitled, 1960

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

50,000 - 70,000 \$

Provenance:
Private collection, France.
Anon Sale, Christie's, April 2009, Dubai. Lot 20.
Private collector.
Acquired from the above by the present owner.
Christie's, October 2019, London. Lot 88.

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

This artwork is currently located in Paris.

1. Cited in Safieddine Faten, *Shafic Abboud: un peintre libanais de l'école de Paris. vie et oeuvre de 1947 à 1984*, doctoral dissertation, Université Paris IV Paris-Sorbonne, 1985, p. 84



LOT 26

Nadia Saikali (1936)

Les Pelerins, c. 1968

Oil on canvas
Signed lower left, signed and titled on the back
65 x 46 cm

8,000 - 12,000 \$

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



LOT 27

Cici Sursock (1923 - 2015)

Mother and Child, 1969

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

3,800 - 4,500 \$

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



LOT 28

Cici Sursock (1923 - 2015)

Nu de Femme, 1968

Mixed media on board
Signed and dated upper left, signed on the back
122 x 80 cm

6,000 - 8,000 \$

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



LOT 29

Samia Osseiran Joumlatt (1944)

Yellow Roses, 1998

Oil on cardboard laid on canvas
Signed and dated lower right
50 x 80 cm

3,000 - 5,000 \$

Provenance:
Acquired from the artist, 2010.
Private collection, Beirut.
Acquired from the above by the present owner.



LOT 30

Hussein Madi (1938 - 2024)

Untitled, 1978

Acrylic on canvas
Signed and dated lower right
Signed and dated on the back
50 x 60 cm

18,000 - 24,000 \$

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





LOT 31

Helen Khal (1923 - 2009)

Untitled

Oil on board
Signed lower left
25 x 15 cm

5,000 - 7,000 \$

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



LOT 32

Assadour Bezdikian (1943)

Untitled, 2009

Oil on canvas
Signed and dated lower right
25 x 41 cm

4,000 - 6,000 \$

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

LOT 33

Assadour Bezdikian (1943)

Untitled, 2008

Oil on canvas
Signed and dated lower right
24 x 41 cm

4,000 - 6,000 \$

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



Trained in Italy and subsequently in France under the prominent painter Lucien Coutaud, Assadour became well-versed in the style of the Constructivist movement, wherein the artist becomes an engineer wielding tools rather than a painter holding a brush. The movement sought to convey the idea that art should reflect the industrial world, and this is precisely what Assadour aimed to convey in two oil paintings produced in the late 2000s, part of a series featured in a retrospective exhibition held in the Surssock Museum in 2016.

In the painting from 2008, a male figure rendered from a side angle appears to be in lost in a city that has surrendered its soul to machinery. A circular shape resembling a prism looms on the right side, along with the letter 'a' rendered in printed form, likely standing for Assadour.

Its counterpart also evokes a sense of collage, with geometric shapes filled with various colours, notably dark and cold tones that Assadour increasingly used in the 2000s, following his prior use of mainly warm colours. Here, Assadour privileges blue, which contrasts with warm tones such as orange and vivid red. Both pieces complement each other with their shared colour palette and existential subject matter.



LOT 34

Zaven (1932)

Untitled

Bronze
Signed and editioned on the bottom
16/24
11 x 17 x 8 cm

800 - 1,000 \$

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



LOT 35

Mazen Rifai (1957)

Untitled, 2023

Acrylic on canvas
Signed and dated on the back
80 x 100 cm

1,200 - 2,500 \$

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

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



LOT 36

Rima Amyuni (1954)

Vue du Studio, 2015

Oil on canvas
Signed and dated lower left
85 x 117 cm

3,000 - 5,000 \$

Provenance:
Em El Nour Charity Auction, Beirut, 2021.
Acquired from the above by the present owner.



LOT 37

Ribal Molaeb (1992)

Sunrise, 2022

Oil on canvas
Signed and dated on the back
53 x 70 cm

1,000 - 2,000 \$

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

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



LOT 38

Missak Terzian (1949)

GPT No 1, 2022

Acrylic on canvas
Signed and dated lower right
43 x 57 cm

2,000 - 3,000 \$

Provenance:
Private Collection, Beirut.
Artscoops, October 2022, Beirut, Lot 78.
Acquired from the above by the present owner.

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



LOT 39

Unknown

Cedar Tree, c.1960

Hand woven tapestry
225 x 65 cm

5,000 - 8,000 \$

Provenance:
Gift from President Camille Chamoun to Gabriel Tabet and Sola Ferneiny on the occasion of their marriage, December 1964.
Thence by decent.





LOT 40

Flavia Codsí (1961)

Cedar Tree, 2022

Charcoal and acrylic on paper
Signed and dated lower right
50 x 50 cm x 3

5,000 - 8,000 \$

Provenance:
Acquired directly from the artist.



LOT 40 BIS

Lamia Joreige (1972)

Serie Papier - Papier VI VII VIII, 2000

Wax, pigments, pastels & pencil on paper

92 x 64 cm

92 x 64 cm

89 x 64 cm

6,000 - 9,000 \$

Provenance:

Acquired directly from the artist by the present owner.

LOT 41**Tom Young (1924)**

A World She Loves, 2018

Oil on canvas
Signed lower right
80 x 60 cm

2,000 - 2,500 \$

Provenance:

The Grand Sofar Hotel, *Tom Young Solo Exhibition, 2018*.
Acquired from the above by the present owner.

Exhibition:

The Grand Sofar Hotel, *Tom Young Solo Exhibition, 2018*.





LOT 42

Jamil Molaeb (1948)

Untitled, 1980

Oil on wood
Signed on the bottom
85 cm

5,000 - 8,000 \$

Provenance:
Acquired directly from the artist.
Nada Boulos Auction, June 2023, Beirut, Lot 50.

LOT 43

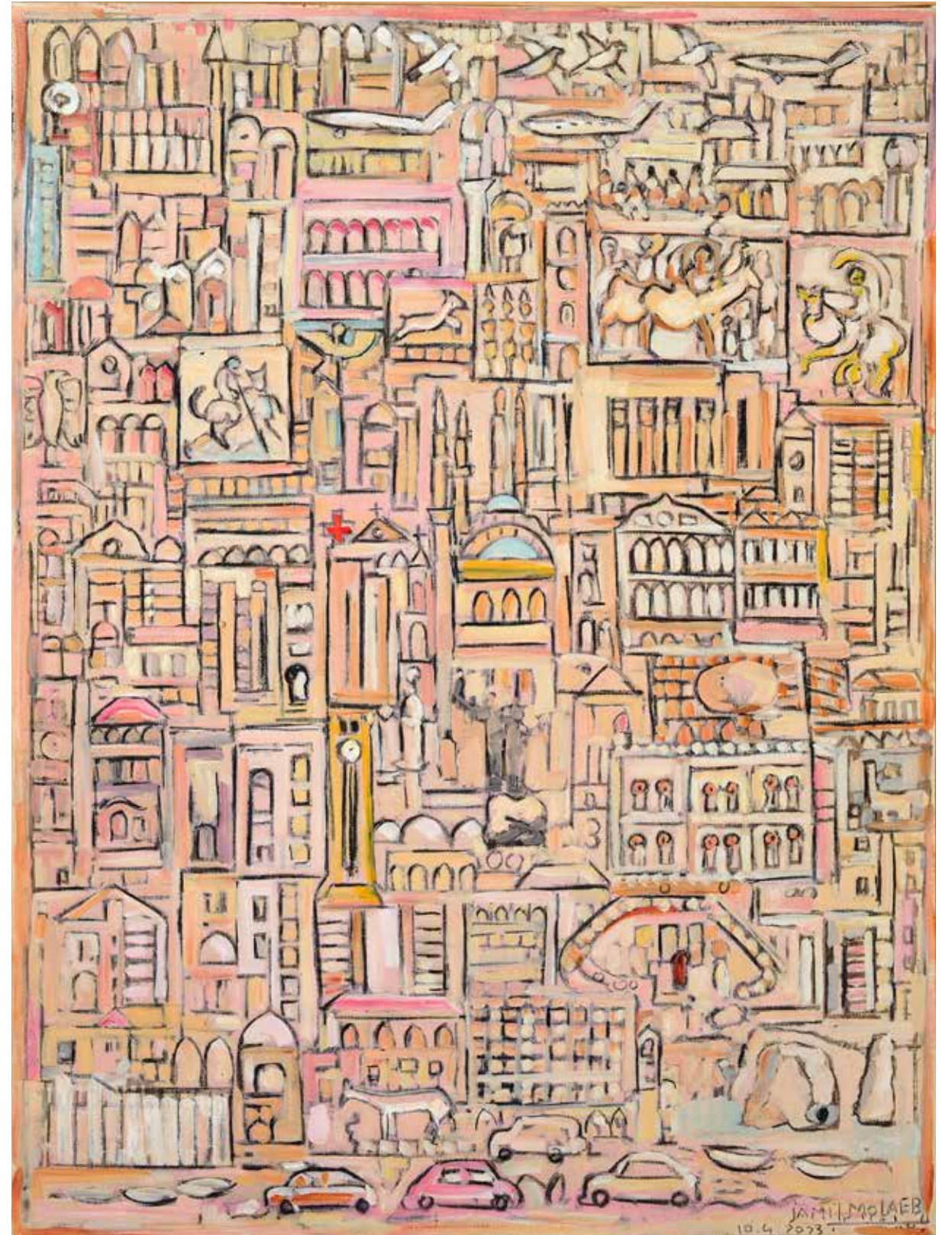
Jamil Molaeb (1948)

Beirut, 2023

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

5,000 - 8,000 \$

Provenance:
Acquired directly from the artist by the present owner.
FA Auctions, October 2023, Beirut. Lot 38.



LOT 44

Jamil Molaeb (1948)

Birds

Oil on canvas
Signed lower right
70 x 50 cm

4,000 - 6,000 \$

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



Entitled *My City, #8*, the piece captures the urban chaos characteristic of Beirut's cityscape, with tangled electric wires hovering above its buildings. Amidst this disorder, recognisable landmarks such as the circular building with its blue dome in downtown Beirut emerge. Assi's piece portrays the romanticised turmoil of Beirut, the elements that make up its urban life – the buildings, the murals, its inhabitants.

In this piece, as well as in several of her other works, Assi delves into the socio-cultural complexities of contemporary urban society, highlighting the conflicts between spatial environments and society. Through this particular series titled *My City*, Assi portrays a Beirut in constant flux, where the urban landscape resembles an embroidered panel. With the proliferation of advertising billboards and posters in this hyper-visualised city, Assi invites us to consider the omnipresence of consumerism and corporate culture that dominate urban environments. The artwork conveys the tumult of everyday life in Beirut and the emotional weight carried by its inhabitants.

LOT 45

Zena Assi (1974)

My City #8, 2011

Mixed media and collage on printed canvas
Signed dated and titled on the back
105 x 135 cm

15,000 - 18,000 \$

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



LOT 46

Raouf Rifai (1954)

Darwich, 2011

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

4,000 - 6,000 \$

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



LOT 47**Ali Chams (1943 - 2019)***Untitled, 1990*

Oil on canvas
Signed and dated lower left
30 x 30 cm

1,000 - 2,000 \$

Provenance:
Private Collection, Nada Takla, Beirut.
Acquired from the above by the present owner.

**LOT 48****Hassan Jouni (1942)***Backgammon Players*

Oil on canvas
Signed lower right
25 x 20 cm

600 - 800 \$

Provenance:
Private Collection, Beirut.
Arcache Auction, July 2022, Beirut. Lot 95.
Acquired from the above by the present owner.



LOT 49**Jean Carzou (1907 - 2000)***La Sibylle, 1975*

Lithograph

Signed and dated lower right, editioned and titled lower left

EA VII/XXXVII

41 x 30 cm

400 - 500 \$

Provenance:

Private collection, Paris.

Acquired from the above by the present owner

**LOT 50****Mazen Rifai (1957)***Sahel*

Acrylic on canvas

Signed lower right

Signed and titled on the back

40 x 30 cm

400 - 600 \$

Provenance:

Acquired directly from the artist by the present owner.





LOT 51

Youssef Abdelki (1951)

Untitled, 2014

Charcoal on paper
Signed and dated lower left
38 x 50 cm

3,800 - 5,000 \$

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



LOT 52

Dia al-Azzawi (1939)

Ahmad Al Zaatar, Mahmoud Darwich, 1979

Lithograph
Signed and dated lower right, editioned lower left
Titled in the middle
III/X
64 x 64 cm

1,000 - 2,000 \$

Provenance:
Private collection, Beirut.
Arcache Auction, November 2022, Beirut. Lot 111.

LOT 53

Marwan Kassab Bachi (1934 - 2016)

Kopf, 1989

Etching on paper
Signed and dated lower right, editioned lower right
12/15
76 x 55 cm

800 - 1,500 \$

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



LOT 54

Marwan Kassab Bachi (1934 - 2016)

Kopf, 1993

Etching on paper
Signed and dated lower right, editioned lower right
12/13
76 x 55 cm

800 - 1,500 \$

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





LOT 55

Assadour Bezdikian (1943)

Diptyque, 1970

Lithograph
Signed and dated lower right, editioned lower left
Titled in the middle
EA
50 x 65 cm

700 - 1,000 \$

Provenance:
Private collection, Beirut.

LOT 56

Adam Hnein (1929 - 2020)

Horses

Lithograph
Signed lower right, editioned lower left
204/260
63 x 31 cm

400 - 600 \$

Provenance:
Private collection, Beirut.





LOT 57

Hussein Madi (1938 - 2024)

Untitled, 2012

Lithograph
Signed and dated lower right
Editioned lower left
EA
30 x 45 cm

800 - 1,200 \$

Provenance:
Private collection, Beirut.

LOT 58

Hussein Madi (1938 - 2024)

Untitled, 1999

Lithograph
Signed and dated lower right, editioned lowerleft
99/105
48 x 42 cm

1,000 - 1,500 \$

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



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