

An abstract painting with a textured surface, featuring broad, expressive brushstrokes in shades of grey, white, and black. A prominent, vibrant red section is visible on the right side, and smaller patches of blue and orange are scattered throughout the composition.

NADA BOULOS  
*Auction*

Modern and Contemporary  
Art from Lebanon and the  
Middle East

Online Auction  
11 - 14 February 2024





For Sale :

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

Online Auction

**Bidding Starts:**

Sunday, February 11th at 11 AM

**Bidding Ends:**

Wednesday, February 14th at 6 PM

**Viewing Dates:**

Saturday, February 10th, 12 PM - 6 PM

Sunday, February 11th, 12 PM - 6 PM

Monday, February 12th, 11 AM - 6 PM

Tuesday, February 13th, 11 AM - 6 PM

Wednesday, February 14th, 11 AM - 2 PM

**Viewing Space:**

Rebirth Beirut, Gouraud street, Gemmayze

**Online Platform:**

[bid.nadaboulosauction.com](https://bid.nadaboulosauction.com)



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Important notice regarding payments:

The auction is conducted in US Dollar bank notes or International transfers.





**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





We are deemed fortunate to offer a balanced assortment of artworks in this auction, ranging from the early twentieth century, the late modern period, to our contemporary era, with a particular focus on works on paper.

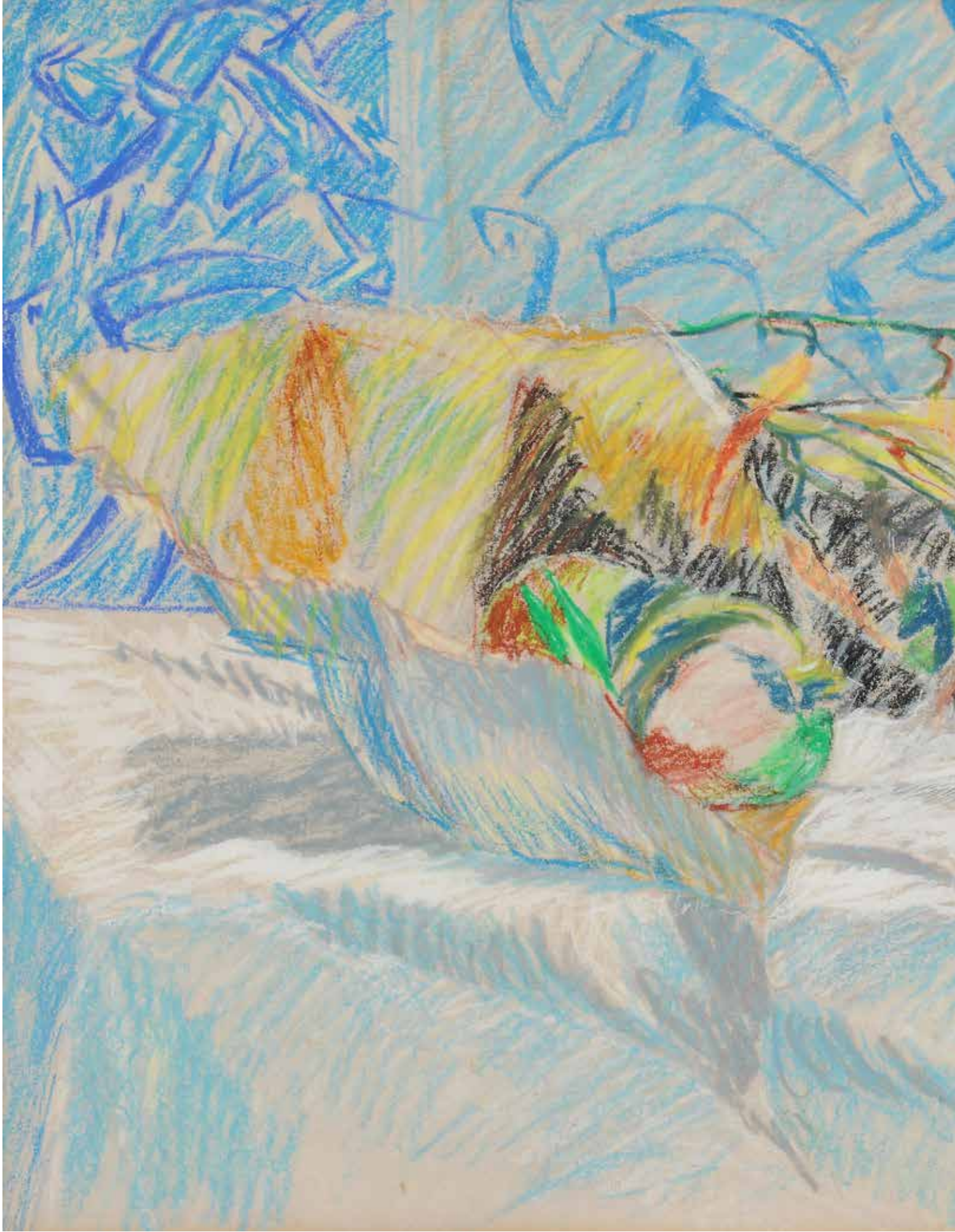
The early modern pieces that stand out include those by Omar Onsi, Georges Cyr, Boris Novikof’s mosque of Tripoli, and another one of Beirut by an unknown painter. Nature remains a recurrent theme, as shown in the *nature mortes* of César Gemayel and Bibi Zogbé.

The late modern selection includes pieces by Jean Khalifé, Yvette Achkar, Paul Guiragossian, Willy Aractingi and an imposing watercolour by Etel Adnan of a mountain, a familiar motif in her works, characterised by a merger of abstraction and figuration. Flowers, or *nature morte*, are also manifested in this period, but they differ with the use of exceptionally bright colours, such as in the paintings of Aref el Rayess and Samia Osseiran.

Although the names of Yvette Achkar and Willy Aractingi have been well-established in the sphere of late modern Lebanese art, their works reveal two distinctive styles throughout their respective practices. In Achkar’s case, each of her pieces is emblematic of a specific approach, unveiling her more figurative beginnings in the 1960s to the apex of her abstract style in the 1980s, characterised by the use of wide and powerful brushstrokes. A similar observation is present in Aractingi’s pieces. *L’Oasis* (1973) is characterised by simple shapes, less defined and sharp lines than in *La Jungle s’éclaire* (1988), the latter whose elements seem truer to the eye. Nonetheless, in both paintings, the themes of nature and its flora and fauna are present.

The contemporary collection distinguishes itself through its varied representation of gender, artistic media, and the artists’ origins, from Samia Halaby to the recently deceased Hussein Madi, to Hiba Kalache, Jamil Molaeb, Hassan Jouni, and Tagreed Dargouth. In addition to these established artists, it includes Rima Amyuni’s pastel on paper and paintings by emerging talents like Ribal Molaeb and Manuella Guiragossian.

While the selection from each era features prominent names, it also puts forth lesser-known figures which have not received the recognition they merited. This is especially true for Nicolas Maksoud (1884-1972), a Syrian Lebanese painter who was active in Lebanon when the country was part of Greater Syria under the rule of the Ottoman Empire.





**LOT 1**

**Nadia Saikali (1936)**

*Untitled, 1983*

Mixed media on paper  
Signed and dated lower right  
59 x 74 cm

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

Provenance:  
Bellamy's World online.  
Nada Boulos Auction & Artscoops, Beirut, June 2020. Lot 41.  
Acquired from the above by the present owner.







## LOT 2

**Juliana Seraphim (1934 - 2005)**

*Ville Imaginaire Fantastique, 1999*

Watercolour on paper  
Signed and dated lower left  
19 x 27 cm

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

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



## LOT 3

**Juliana Seraphim (1934 - 2005)**

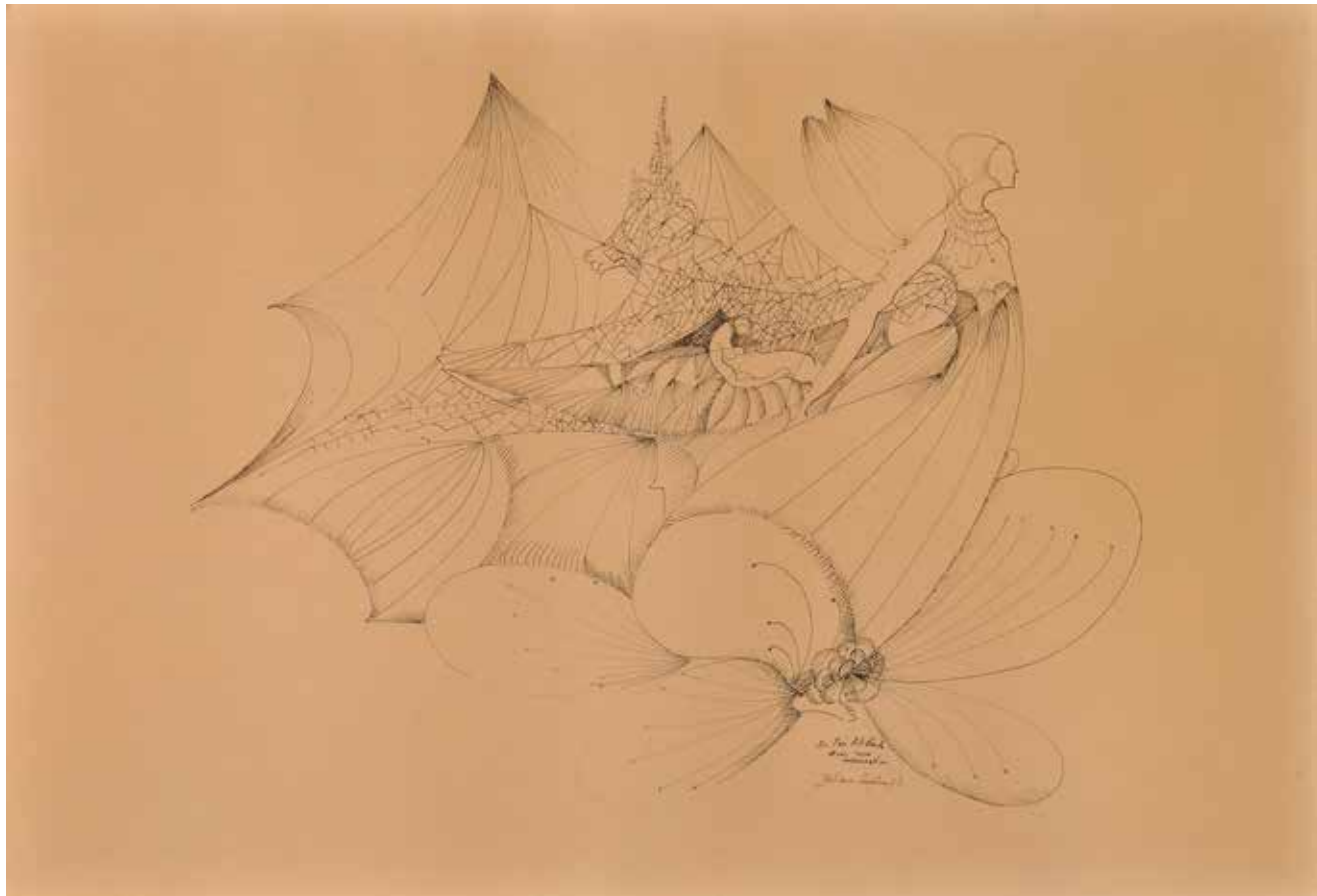
*Untitled, 1999*

Watercolour on paper  
Signed and dated lower left  
19 x 27 cm

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

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





**LOT 4**

**Juliana Seraphim (1934 - 2005)**

*Femme Fleur, 1967*

Ink on paper  
Signed dated and dedicated lower right  
33.5 x 49 cm

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

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



**LOT 5**

**Juliana Seraphim (1934 - 2005)**

*Les Fées*

Ink on paper  
Signed lower right  
29 x 22 cm x 2

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

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







LOT 6

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

*Au Café, 1988*

Watercolour on paper  
Signed and dated lower left  
13 x 18 cm

**800 - 1,000 \$**

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

LOT 7

**Farid Aouad (1924 - 1982)**

*Au Zinc*

Pastel on paper  
Signed lower right  
32.5 x 25.5 cm

**1,800 - 2,500 \$**

Provenance:  
AT Auction Beirut, March 2016. Lot 6.  
Acquired from the above by the present owner.







**LOT 8**

**Elie Kanaan (1926 - 2009)**

*Untitled*

Gouache on paper  
Signed lower left  
32 x 43 cm

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

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



**LOT 9**

**Elie Kanaan (1926 - 2009)**

*Untitled*

Gouache on paper  
Signed lower right  
32 x 44 cm

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

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



## LOT 10

**Paul Guiragossian (1926 - 1993)**

*Songe d'Or, c. 1987*

Watercolour on paper  
Signed lower left  
25 x 16 cm

**1,800 - 2,500 \$**

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

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

## LOT 11

**Paul Guiragossian (1926 - 1993)**

*Exotique, c. 1987*

Watercolour on paper  
Signed lower left  
25 x 16 cm

**1,800 - 2,500 \$**

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

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







**LOT 12**  
**Aref El Rayess (1928 - 2005)**

*Fleurs 2, 1971*

Pastel on paper  
Signed lower right  
33 x 24 cm

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

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

**LOT 13**  
**Jean Khalife (1923 - 1978)**

*Nu de Femme, c. 1976*

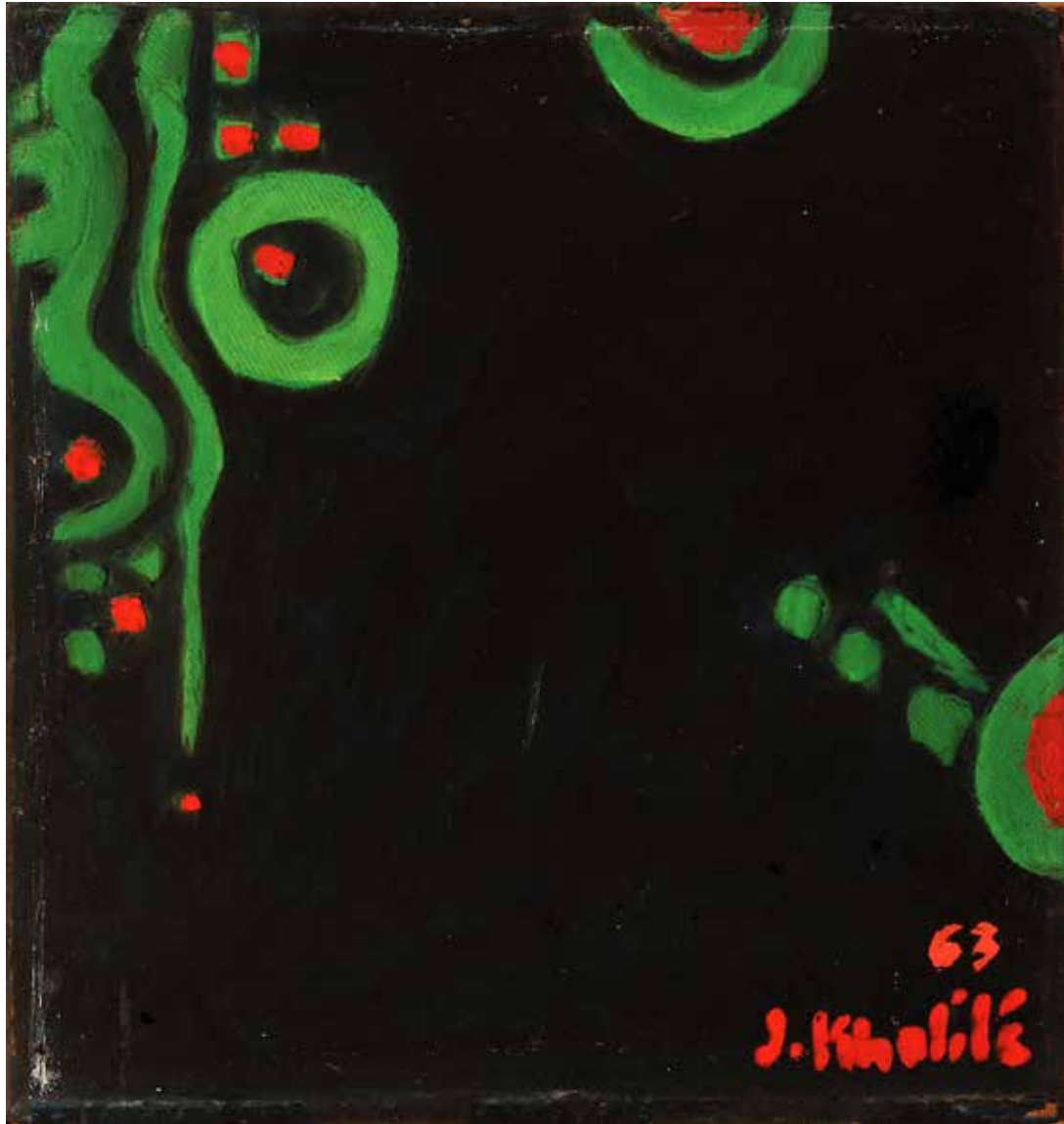
Pastel and charcoal on paper  
50 x 35 cm

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

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







**LOT 14**

**Jean Khalife (1923 - 1978)**

*Untitled, 1963*

Oil on board  
Signed and dated lower right  
31 x 29.5 cm

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

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

**LOT 15**

**Rima Amyuni (1954)**

*Pont aux Nénuphars, 2001*

Oil pastel on paper  
Signed and dated lower left  
70 x 64 cm

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

Provenance:  
Arcache Auction, Beirut, March 2018. Lot 14.  
Acquired from the above by the present owner.







**LOT 16**

**Adonis (1930)**

*Untitled, 2015*

Mixed media on paper  
Signed and dated lower left  
30 x 23 cm

**3,000 - 4,000 \$**

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

**LOT 17**

**Nadia Saikali (1936)**

*Nu de Femme*

Watercolour on paper  
Signed lower right  
46 x 34.5 cm

**800 - 1,000 \$**

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





**LOT 18**

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

*La Roue À Manara*

Watercolour on paper  
Signed lower right  
48.5 x 65 cm

**3,500 - 4,500 \$**

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





**LOT 19**

**Hussein Madi (1938 - 2024)**

*Nature Morte, 1984*

Pastel on paper  
Signed and dated lower right  
45 x 60 cm

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

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







**LOT 20**  
**Omar Onsi (1901 - 1969)**

*Terrace à Mayrouba, c.1958*

Watercolour on paper  
Signed lower right  
34 x 50 cm

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

Provenance:  
Private collection, Joseph Tarrab, Beirut.  
AT Auction, Beirut, October 2017. Lot 47.  
Acquired from the above by the present owner.

**LOT 21**  
**Unknown**

*Mosquée Émir Mansour Assaf - Rue Weygand -  
Beyrouth, 1934*

Oil on canvas  
Signed and dated lower left  
55 x 34 cm

**500 - 700 \$**

Provenance:  
Private collection, Lebanon.







**LOT 22**

**Mustapha Farroukh (1901 - 1957)**

*Portrait of Dr Michel, 1949*

Drawing on paper  
Signed dated and dedicated lower left  
28 x 20 cm

**700 - 900 \$**

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

**LOT 23**

**Olga Limansky (1903 - 1988)**

*Arbre sur la route de Tripoli, 1969*

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

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

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





The familiar mosque and madrasa al-Burtasi in Tripoli was chosen as the subject of Boris Novikoff's painting executed in 1965 towards the final years of his life, after having settled in Lebanon to escape the aftermath of the Russian Revolution of 1971.

This well-known landmark of Tripoli was rendered in an impressionistic style, with rapid and loose brushstrokes capturing the atmosphere of what was every-day life in Tripoli in the mid 1960s. Indeed, the emphasis on the play of light and shadow is evident in this painting executed "en plein air", showcasing the quality of outdoor light and the natural colours of its surroundings. Additionally, the lack of detailed precision, characteristic of Impressionism, ignites emotional engagement in the viewer rather than analytical scrutiny.

Novikoff's trainings as a naval officer, engineer and painter are manifested in this singular piece – the painting is especially emblematic of Novikoff's interest in Islamic architecture, as indicated in the explanatory note written in French on the back of the canvas. Providing insights into the history of the mosque, he also advocates for the preservation of historical sites and buildings in Lebanon.

## LOT 24

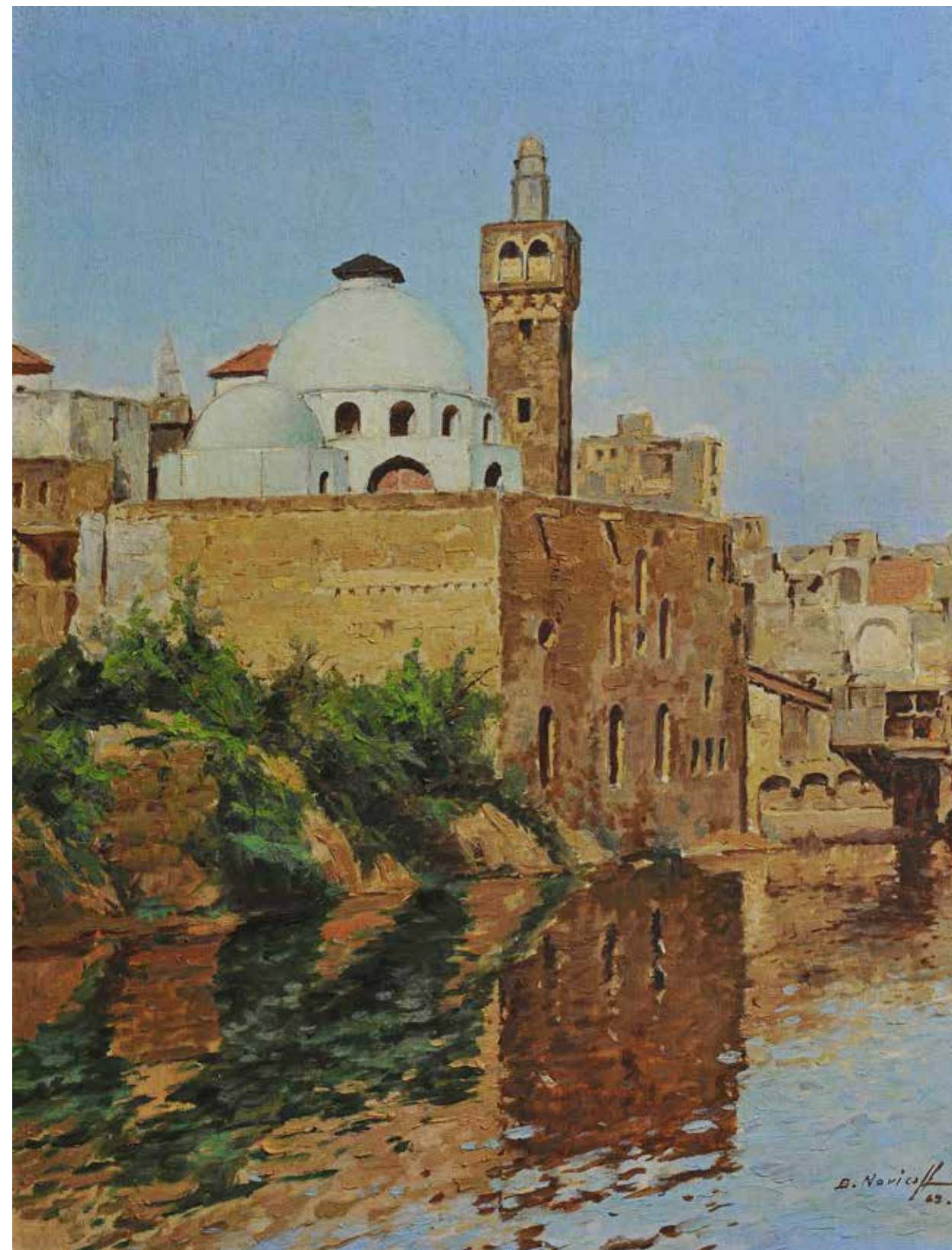
**Boris Novikoff (1888 - 1966)**

*Mosquée al Burtasi à Tripoli, 1965*

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

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

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







**LOT 25**

**Nicholas Macsoud (1884 - 1972)**

*Cedars of Lebanon*

Oil on canvas  
Signed lower right  
71 x 91 cm

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

Provenance:  
Freeman Fine Arts, Philadelphia, USA, January 2017. Lot 145.  
Acquired from the above by the present owner.

**LOT 26**

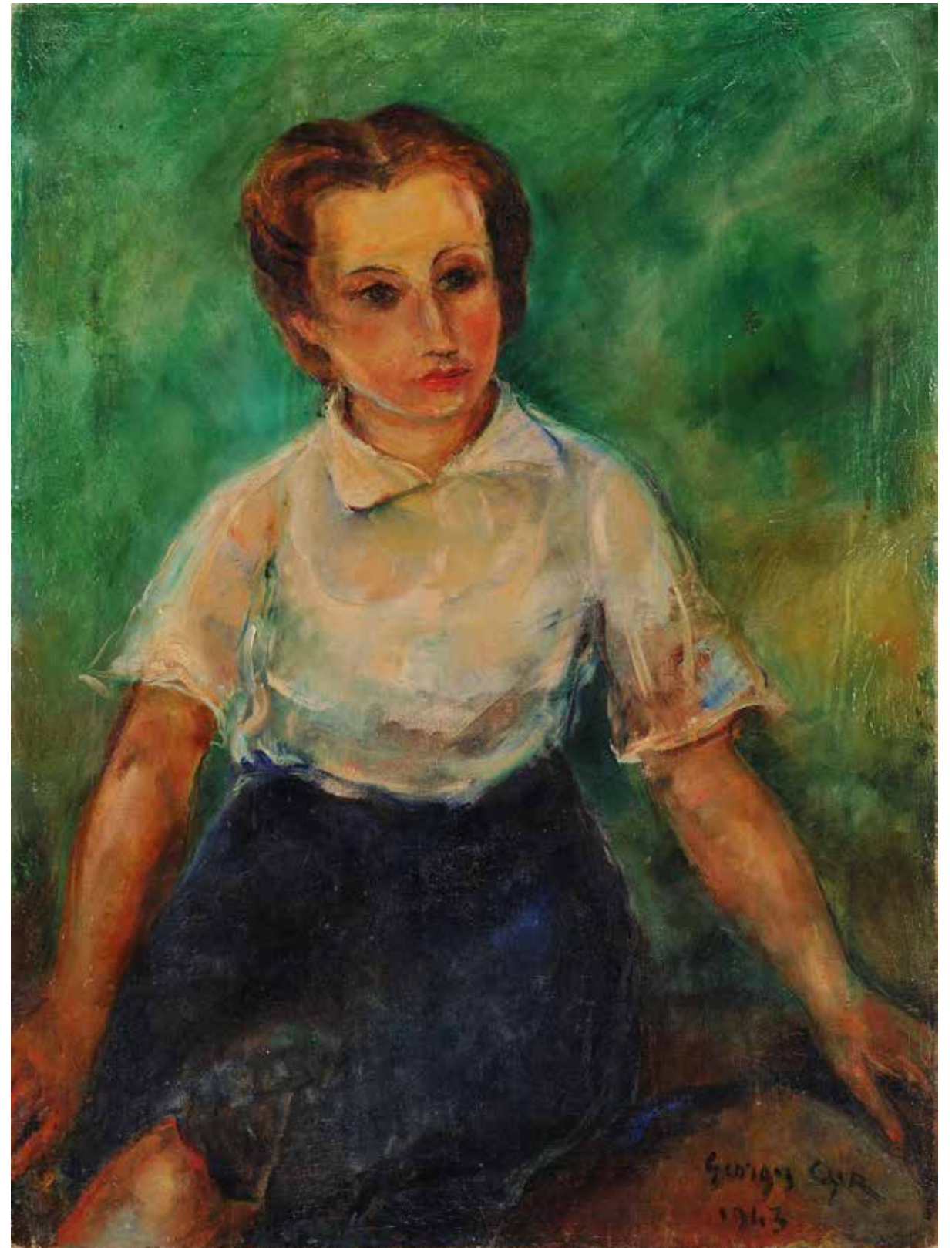
**Georges Cyr (1880 - 1964)**

*Portrait of A Young Girl, 1943*

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

**3,000 - 4,000 \$**

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





**LOT 27**

**Cesar Gemayel (1898 - 1958)**

*Les Dahlias*

Oil on canvas  
Signed lower left  
46 x 37 cm

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

Provenance:  
Private collection, Lebanon.





**LOT 28**

**Bibi Zogbe (1890 - 1973)**

*Bouquet, 1962*

Oil on canvas  
Signed lower right  
Titled and signed on the back  
30 x 40 cm

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

Provenance:  
Acquired directly from the artist, c. 1965.  
Thence by descent.





LOT 29

Paul Guiragossian (1926 - 1993)

*Balade, c.1990*

Tempera on paper  
Signed lower left  
49.5 x 35 cm

9,000 - 12,000 \$

Provenance:  
Private collection, Lebanon.

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





**LOT 30****Marwan Kassab Bachi (1934 - 2016)***Kopf, 1986*

Mixed media on paper  
 Signed lower left  
 Signed and dated on the back  
 58,5 x 46 cm

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

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

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









**LOT 31**

**Etel Adnan (1925 - 2021)**

*The Mountain*

Watercolour on paper  
Signed upper left  
44.5 x 60 cm

**25,000 - 30,000 \$**

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

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









A vibrant interplay of colours and shapes unfolds on the rectangular canvas of Palestinian-born Samia Halaby. Dominated by a red and orange palette, the painting displays Halaby’s distinctive approach to abstraction – a continuous one that pushes its boundaries forward, with an interest in the surface of painting and the illusion it can contain, as she has stated in an interview.<sup>1</sup>

The intermingling of various shapes, including semicircular and sharp forms, creates much dynamism, where every inch of the canvas is alive with colour, reminiscent of the revolutionary movement of Constructivism, which she looked up to. Negative space is deliberately absent, as red, orange, dark yellow, blue, teal, and white brushstrokes converge to occupy the entirety of the canvas, as well as the tension between warm tones and cooler shades, particularly white. A focal point emerges at the centre where lines of blue and red clash, accompanied by accents of green and blue, all surrounded by white strokes, emanating the warmth of honey on a winter morning.

LOT 32

Samia Halaby (1936)

*Morning Honey, 1992*

Oil on canvas  
Signed, dated and titled on the back  
91 x 116 cm

55,000 - 65,000 \$

Provenance:  
Darat Al-Funun, Beirut.  
Acquired from the above by the present owner.

Note:  
This artwork is currently located in Bucharest, Romania.

<sup>1</sup> “Interview with Artist Samia Halaby,” ArteFuse, February 21, 2018.





A vibrant interplay of colours and shapes unfolds on the rectangular canvas of Palestinian-born Samia Halaby. Dominated by a red and orange palette, the painting displays Halaby's distinctive approach to abstraction – a continuous one that pushes its boundaries forward, with an interest in the surface of painting and the illusion it can contain, as she has stated in an interview.<sup>1</sup>

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<sup>1</sup> "Interview with Artist Samia Halaby," ArteFuse, February 21, 2018.





In the preface of a book featuring Jean de la Fontaine’s fables, for which Aaractingi provided illustrations, he wrote:

*I am a self-taught and instinctive painter. I see and paint on a large scale, forgetting about the details. I strive to rediscover the wonder-filled eyes of childhood. My current artistic exploration is focused on the purity of lines, the simplification of painting into flat areas, and the restriction of the colour palette to a limited range. I manage to paint large canvases using only four to six colours, infusing them with strength and precision.*<sup>1</sup>

Aractingi’s focus has always been on the use of rigorous colours and the contrast he was able to achieve with them, leaving his paintings up to his instincts, without the strict rules of perspective, shade, and alignment of colour dictating his technique. This use of bright hues with strong contrasts, echoing the styles of nineteenth-century French painters such as Douanier Rousseau and Paul Gauguin, aligns with Atracting’s self-description as a primitive artist, and it is precisely this freedom that gives charm to his pieces.

His landscape paintings were inspired by trips to Chicago, Miami, and Cairo – one can therefore assume that the oasis featured in this painting was Egyptian. Black outlines the square shaping the oasis, followed by inward square-like blocks of green, light green, blue, and very bright blue symbolizing the rare presence of water. The oasis’s surrounding orange symbolizes the desert’s sandy terrain, and the trees, with leaves in bright red, are emblematic of his imagination, free from the constraints of naturalism.

In this piece, the use of abstraction resembling childlike sketches maintains clarity, all while reminding us of the “childhood’s eyes of wonder” Aractingi was infatuated with.

LOT 33

Willy Aractingi (1930 - 2003)

*L’Oasis, 1973*

Oil on canvas  
Signed lower right  
Signed, dated and titled on the back  
80 x 80 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 from the estate of Willy Aractingi.

<sup>1</sup>Jean De la Fontaine and Willy Aractingi, *Fables*, vol. I (Besançon: Chez Z’editions, 1997).





**LOT 34**

**Willy Aractingi (1930 - 2003)**

*La Jungle S'Éclaire* 1988

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

**15,000 - 25,000 \$**

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

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





Madi used a dim blue that occupies the entire background, echoing the ultramarine of the twentieth-century French artist Yves Klein. The period during which the painting was produced was marked by the pervasiveness of abstraction in Lebanon, but what distinguishes Madi’s piece is the bold choice of juxtaposing colours with strong contrasts and the incorporation of conceptual shapes with thin lines depicting birds.

The Lebanese painter Helen Khal, in her commentary on Madi’s paintings, wrote that his rendering of repetitive geometric forms, lines, and sharp angles mirrors his admiration of the standards of Islamic art.<sup>1</sup> Indeed, such precise principles, often found in Islamic patterns are reflected in this piece. All proceeds from the sale of this work will contribute to the Sursock Museum’s fund.

**LOT 35**  
**Hussein Madi (1938 - 2024)**

*Birds, 1972*

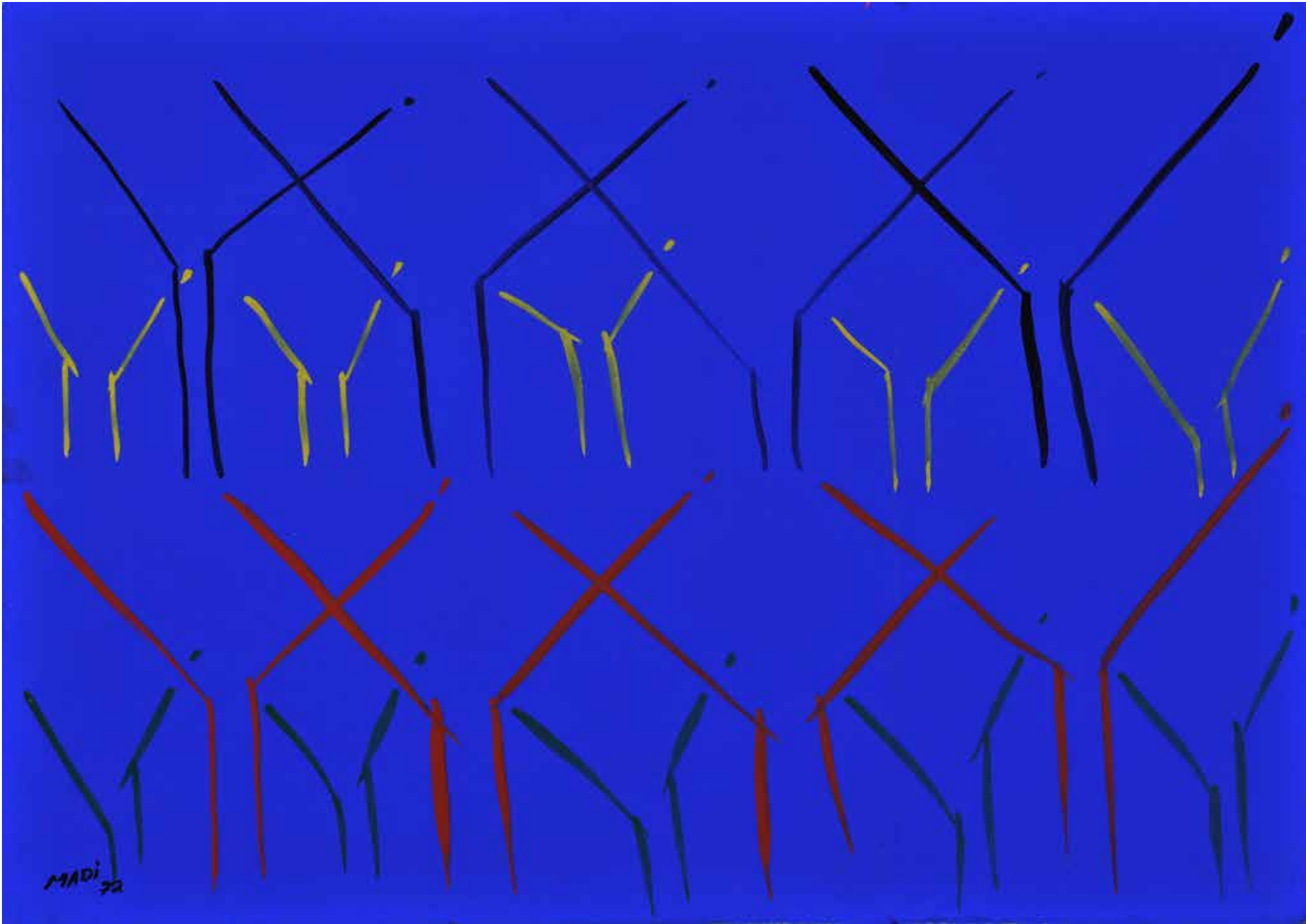
Mixed media on board  
Signed and dated lower left  
50 x 70 cm

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

Provenance:  
Saleh Barakat Gallery, Beirut.

**Note:**  
**All proceeds from the sale of this work will be allocated to the Sursock Museum.**  
**No buyer’s premium will be applied.**

1- Helen Khal, “Hussein Madi”, in Resonances, 82 Lebanese Artists Reviewed by Helen Khal (Beirut: Fine Arts Publishing, 2011), p.199.





**LOT 36**

**Shafic Abboud (1926 - 2004)**

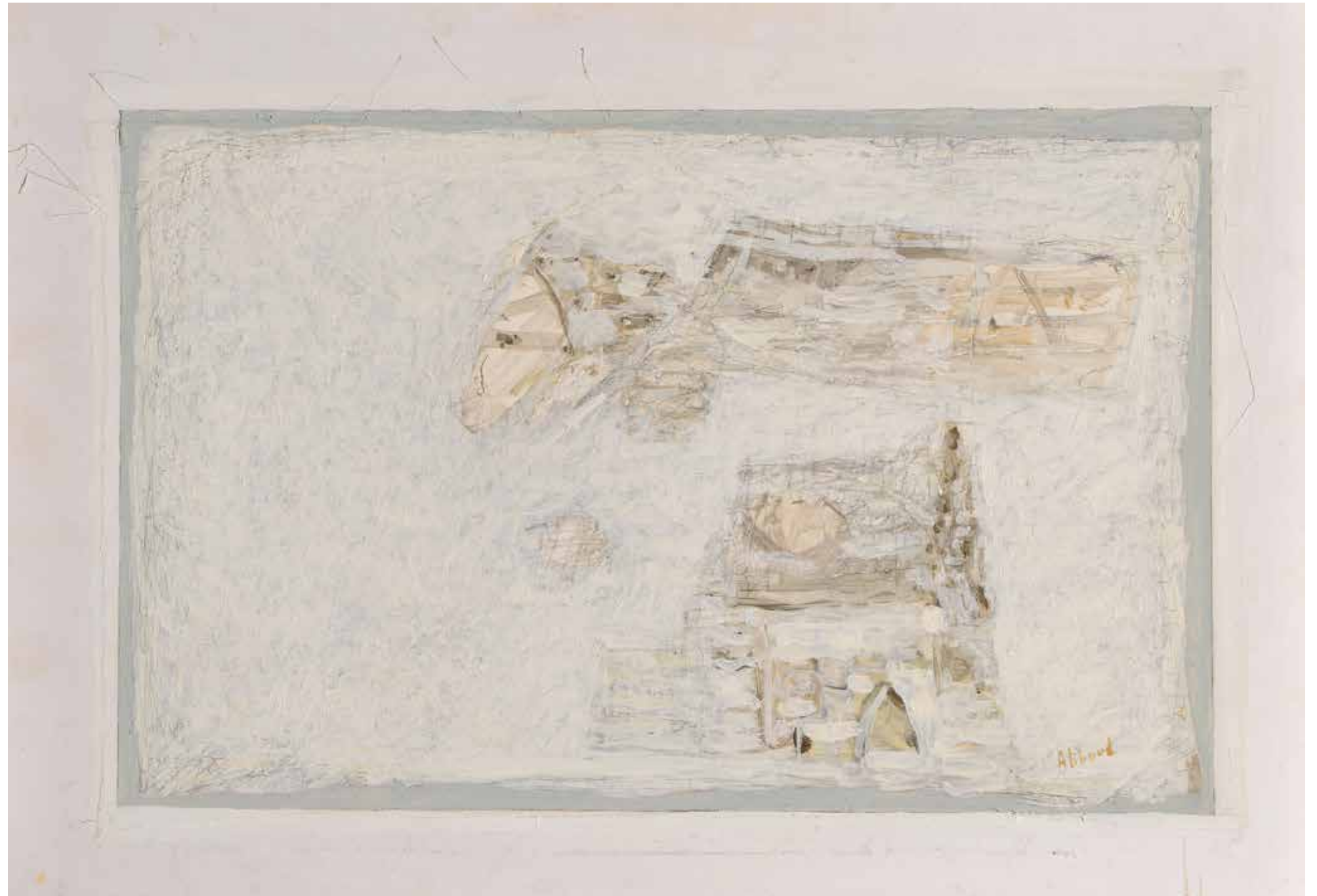
*Untitled, 1980*

Tempera and graphite on canvas laid on paper  
Signed lower right  
41 x 59 cm

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

Provenance:  
Conan Belleville, Lyon, April 2023. Lot 406.  
Acquired from the above by the present owner.

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





# LOT 37

**Juliana Seraphim (1934 - 2005)**

*Princesse, 1973*

Mixed media on canvas  
Signed and dated lower left  
62 x 48 cm

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

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

Exhibition:  
Galerie L'Antiquaire, Beirut, 1973.





# LOT 38

**Assadour Bezdikian (1943)**

*20 Heures, 1972 - 1974*

Oil on canvas  
Signed and dated lower left  
Signed titled and situated on the back  
65 x 55 cm

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

Provenance:  
Alec Manoukian Art Center, Beirut.  
Acquired from the above by the present owner.





**LOT 39**

**Yvette Ashkar (1928)**

*Untitled, c. 1985*

Oil on canvas  
Signed lower right  
135 x 100 cm

**55,000 - 65,000 \$**

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









## LOT 40

**Yvette Ashkar (1928)**

*Marine, c.1960*

Oil on canvas  
Signed upper right  
113 x 113 cm

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

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

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

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









“The 1970s started off with a big bang. In March of 1970, Guiragossian was awarded the Poet Saïd Akl’s prestigious prize for excellence in an artistic domain. The prize was usually awarded to significant advancements in, or contributions to different disciplines.

In April, Guiragossian opened his first solo exhibition of that year at the Galerie du Journal de L’Orient with 35 “mystical paintings” as French painter Jacques Mart who was exhibiting at the Galerie Vendome in Beirut described them. One of the many art critics who reviewed the exhibition hailed them as a sign of “Paul, the indefatigable, the only true one. The first among Lebanese painters.””

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

## LOT 41

### Paul Guiragossian (1926 - 1993)

*Dévoilement, 1970*

Oil on canvas

Signed lower left

Signed, dedicated and dated on the back

100 x 80 cm

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

Provenance:

Acquired directly from the artist by the present owner.

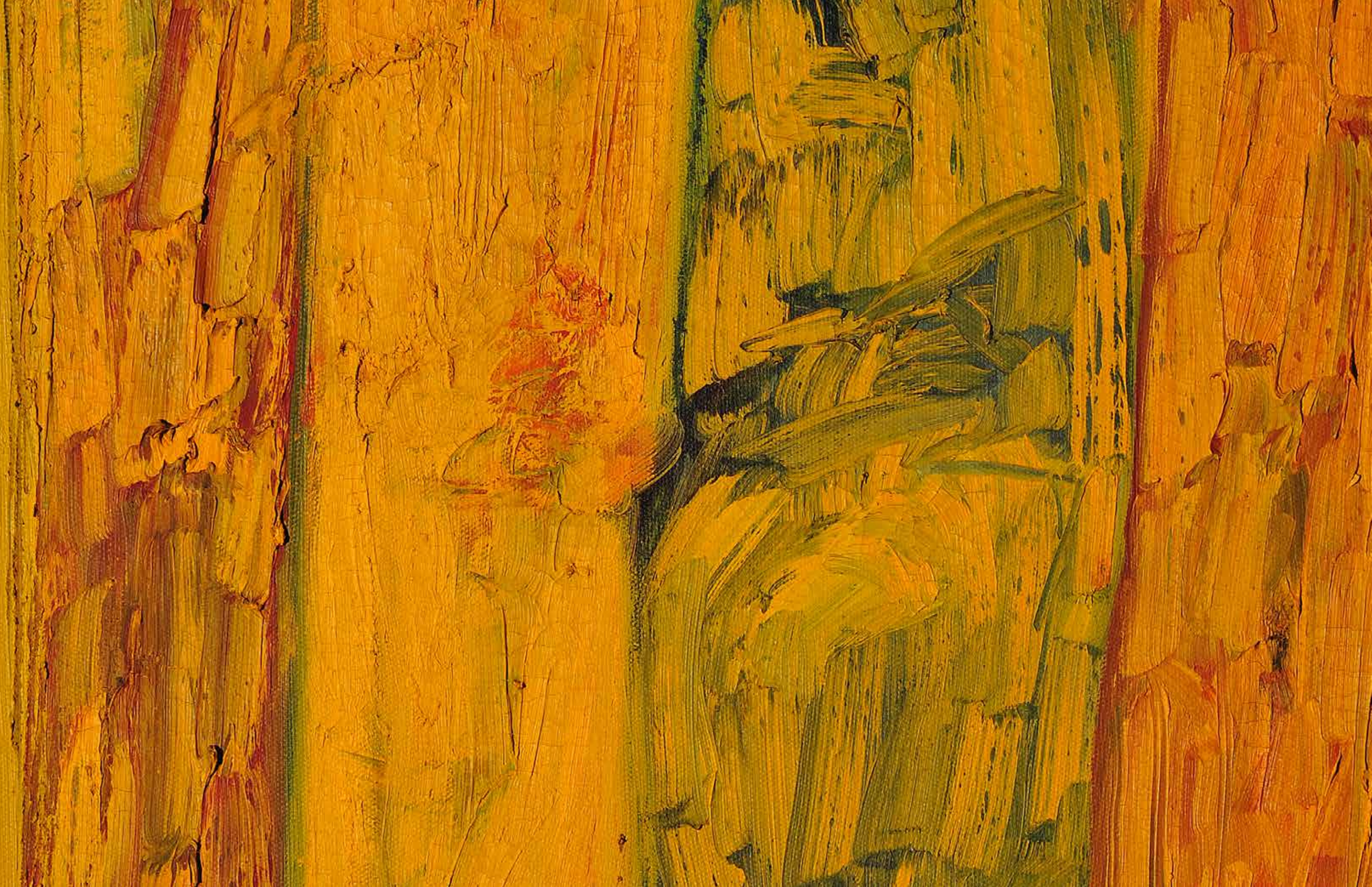
Note:

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

© Courtesy of the Paul Guiragossian Foundation.











## LOT 42

**Alfred Basbous (1924 - 2006)**

*Pheonecian Head, 2003*

Bronze (Black and blue patina)

Signed, dated and editioned on the bottom

EA I/IV (from an edition of 8+ IV EA)

90 x 13 x 17 cm

**15,000 - 18,000 \$**

Note:

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





**LOT 43**

**Hrair (1946)**

*Woman on a Horse*

Oil on board  
Signed lower left  
110 x 90 cm

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

Provenance:  
Private collection, Lebanon.





**LOT 44**

**Hrair (1946)**

*Untitled*

Oil on board  
Signed lower right  
110 x 60 cm

**3,000 - 4,000 \$**

Provenance:  
Gallery One, Beirut, c. 1960.  
Acquired from the above by the present owner.



**LOT 45**

**Mahmoud Zibawi (1962)**

*Untitled*

Oil on board  
Signed lower right  
73 x 25 cm

**700 - 1,000 \$**

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







**LOT 46**

**Zaven (1958)**

*Maternité*

Bronze  
Signed on the base  
Artist's proof  
30 x 27 x 23 cm

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

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





**LOT 47**

**Samir Abi Rached (1947)**

*Untitled, 1977*

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

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

Provenance:  
Private collection, Lebanon.





LOT 48

Jean Kazandjian (1938)

*Untitled*

Oil on canvas  
Signed lower right  
40 x 30 cm

800 - 1,000 \$

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







# LOT 49

**Aida Halloum (1967)**

*Paysage, 2009*

Oil on board  
 Diptych  
 Signed and dated lower left  
 80 x 181 cm

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

Provenance:  
 Aida Cherfan Gallery, Antelias.  
 Acquired from the above by the present owner.





**LOT 50**

**Hassan Jouni (1942)**

*Paysage, 1980*

Oil on board  
Signed and dated lower right  
Signed dated and situated on the back  
40 x 60 cm

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

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

**LOT 51**

**Jamil Molaeb (1948)**

*Seascape, 2008*

Oil on canvas  
Signed and dated lower right, signed and dated on the back  
100 x 70 cm

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

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







**LOT 52**

**Mazen Rifai (1957)**

*Paysage, 2020*

Acrylic on canvas  
Signed dated and titled on the back  
30 x 40 cm

**400 - 600 \$**

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

**LOT 53**

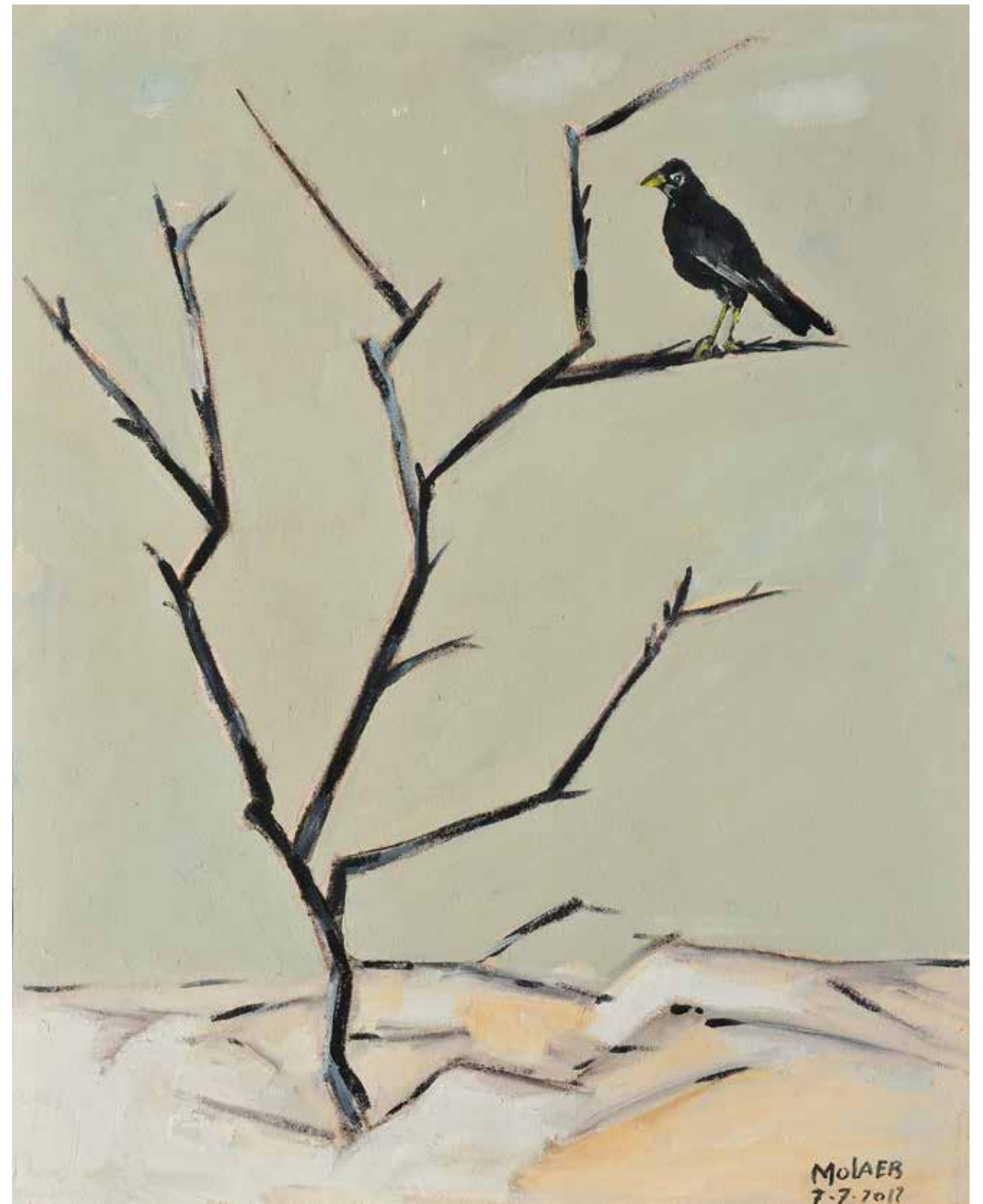
**Jamil Molaeb (1948)**

*Winter Landscape, 2012*

Oil on canvas  
Signed and dated lower right  
50 x 40 cm

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

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







**LOT 54**  
**Mohammad Abdallah (1967)**

*Beirut Cityscape, 2023*  
  
Acrylic on canvas  
Signed and dated lower left  
Signed and dated on the back  
100 x 130 cm

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

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

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



**LOT 55**  
**Mazen Rifai (1957)**

*Paysage, 2021*  
  
Acrylic on canvas  
Signed, dated and titled on the back  
80 x 80 cm

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

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



LOT 56

Samir Sayegh (1945)

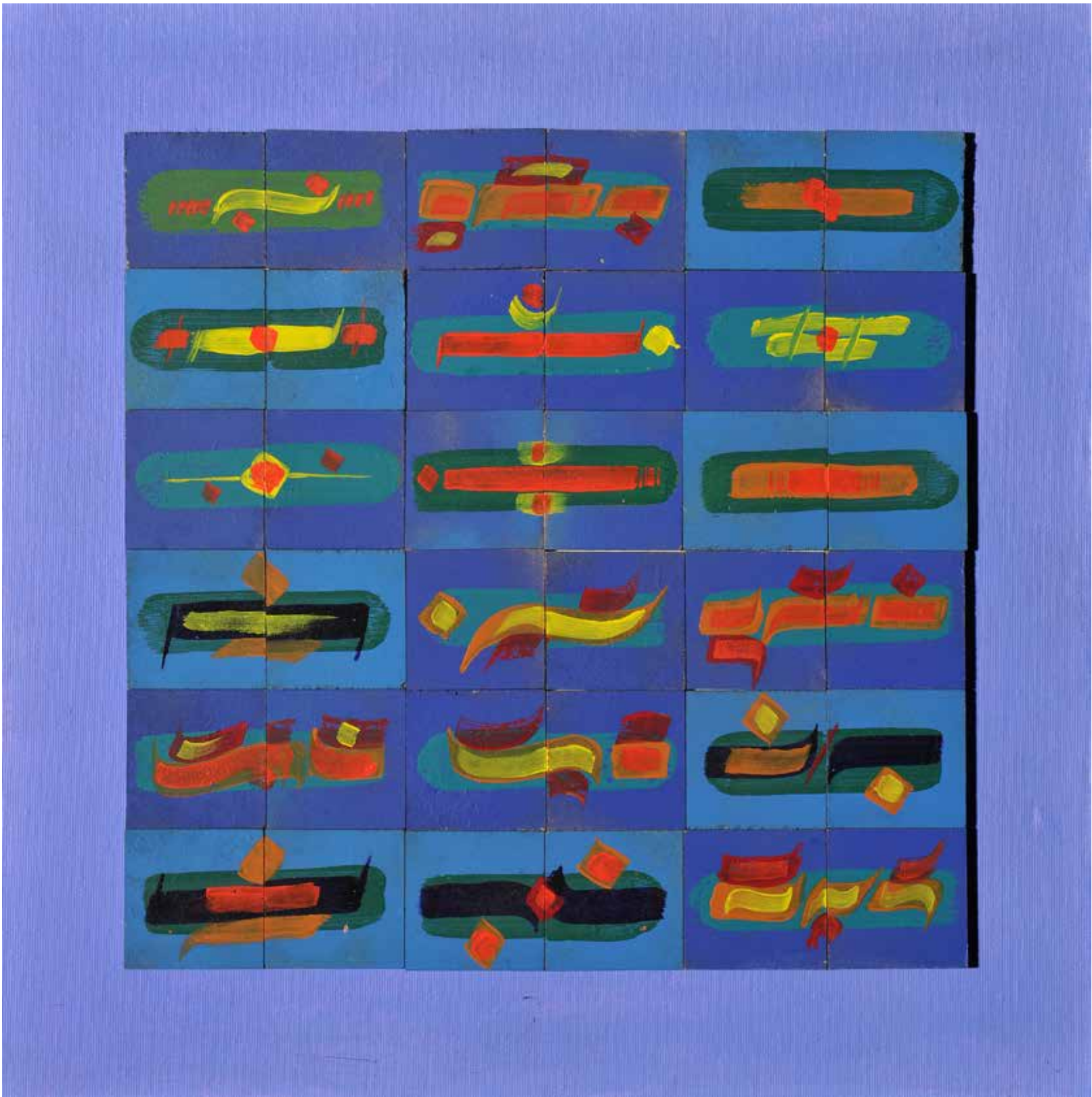
*Music, 2016 - 2023*

Acrylic on wood laid on canvas  
Signed dated and titled on the back  
40 x 40 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  
by the artist.



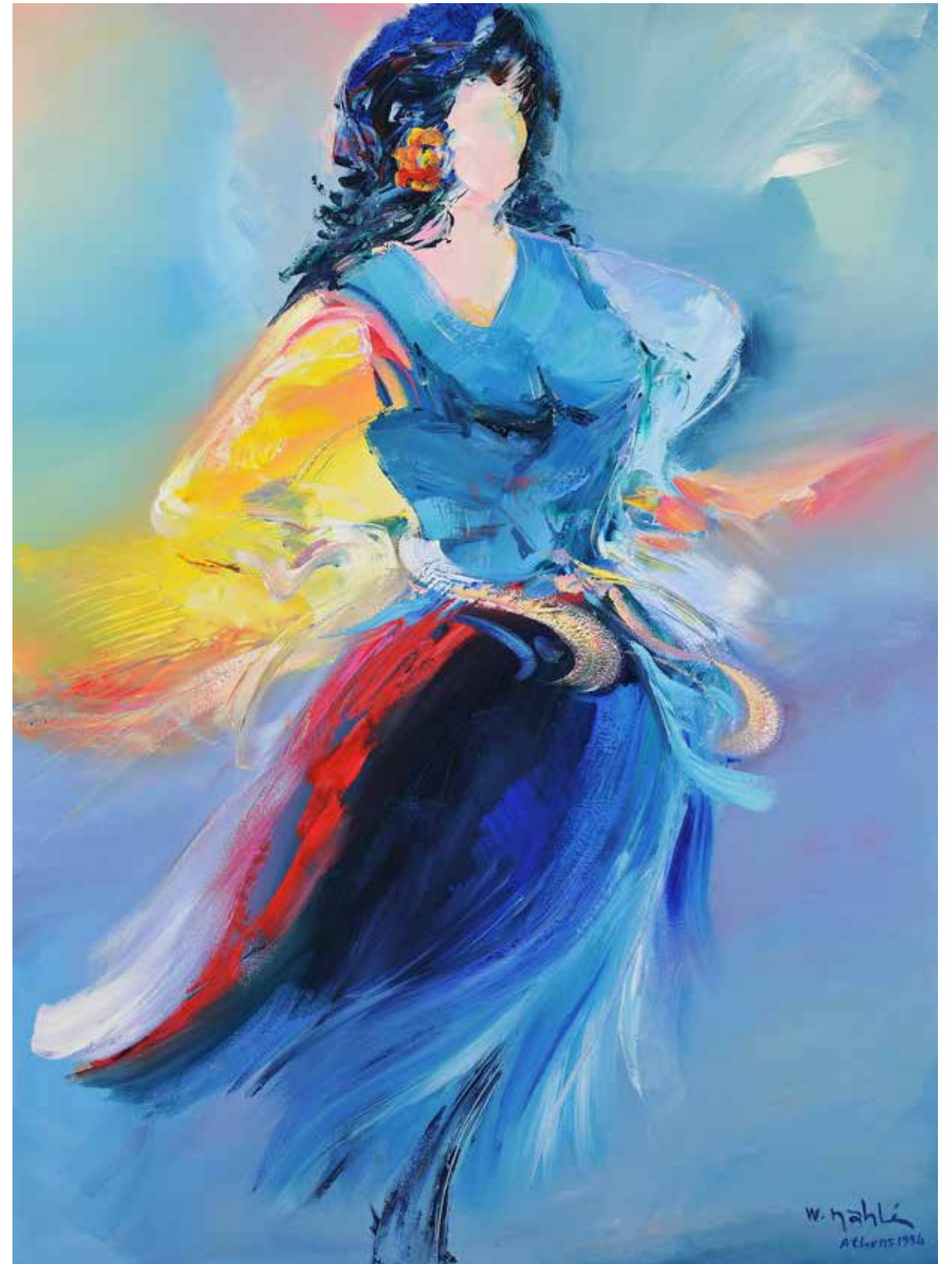


**LOT 57****Wajih Nahle (1932 - 2017)***The Dancer, 1994*

Oil on canvas  
 Signed dated and situated lower right  
 120 x 90 cm

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

Provenance:  
 Acquired directly from the artist, Athens, c. 1990.  
 Thence by decent.





Within the series of artworks painted between 2012 and 2013, “The Escape II” emerges as a poignant reflection on the profound dilemmas faced by individuals living in regions marred by conflict, instability, and corruption. Through this piece, Guiragossian delves into the complex interplay of emotions surrounding the decision to stay and confront adversity or to seek refuge elsewhere, where safety and opportunity beckon.

As the second installment bearing the title “The Escape,” this painting encapsulates a moment of contemplation, a fleeting glimpse into the fantasy of liberation. Here, Guiragossian invites viewers to imagine the exhilarating prospect of shedding the burdens of the past, of abandoning the familiar in pursuit of newfound freedom. The canvas becomes a sanctuary for dreams of escape, a space where the weight of responsibility momentarily lifts, allowing for the possibility of flight.

Through “The Escape II,” Manuella confronts the stark realities of displacement and upheaval, while also acknowledging the psychological toll of such upheavals on individuals and communities. The painting serves as a mirror, reflecting the struggle to reconcile attachment to one’s roots with the allure of distant horizons.

In the end, “The Escape II” emerges not only as a visual testament to the human spirit’s resilience but also as a meditation on the universal quest for freedom and belonging. It reminds us that, amidst the chaos of existence, there exists the possibility of renewal, of forging a path toward a brighter tomorrow.

The provided text originated directly from Manuella Guiragossian.

## LOT 58

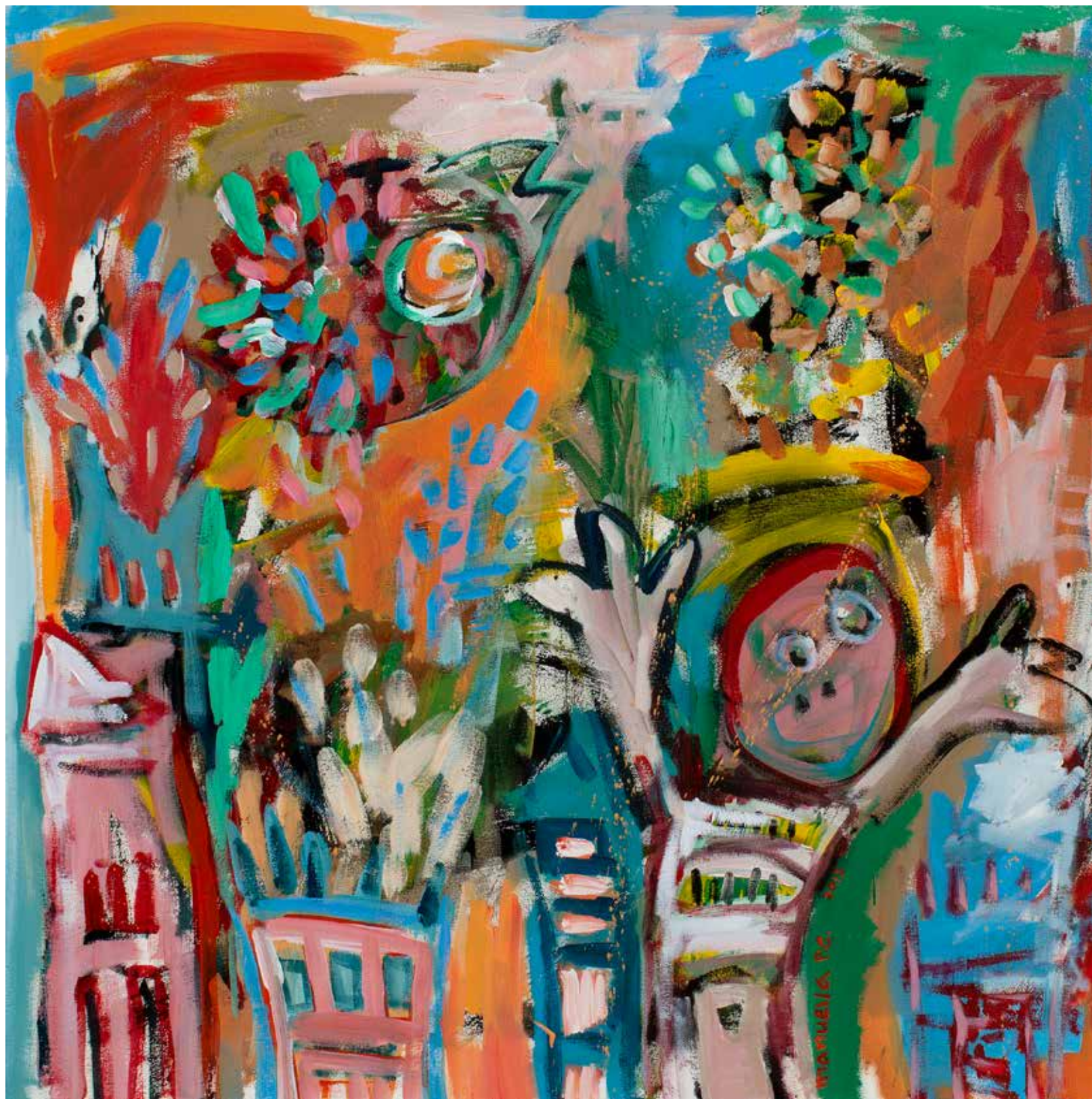
**Manuella Guiragossian (1972)**

*The Escape 2, 2012*

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

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

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





**LOT 59****Ribal Molaeb (1992)***Untitled*

Oil on canvas  
Signed lower left  
90 x 130 cm

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

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

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







**LOT 60**

**Jamil Molaeb (1948)**

*Untitled, 2008*

Oil on canvas  
Signed and dated lower left  
45 x 60 cm

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

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



**LOT 61**

**Raouf Rifai (1954)**

*Untitled, 2003*

Mixed media on canvas  
Signed and dated lower left  
122 x 61 cm

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

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



**LOT 62****Jamil Molaeb (1948)***Untitled*

Oil on canvas  
Signed lower right  
120 x 90 cm

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

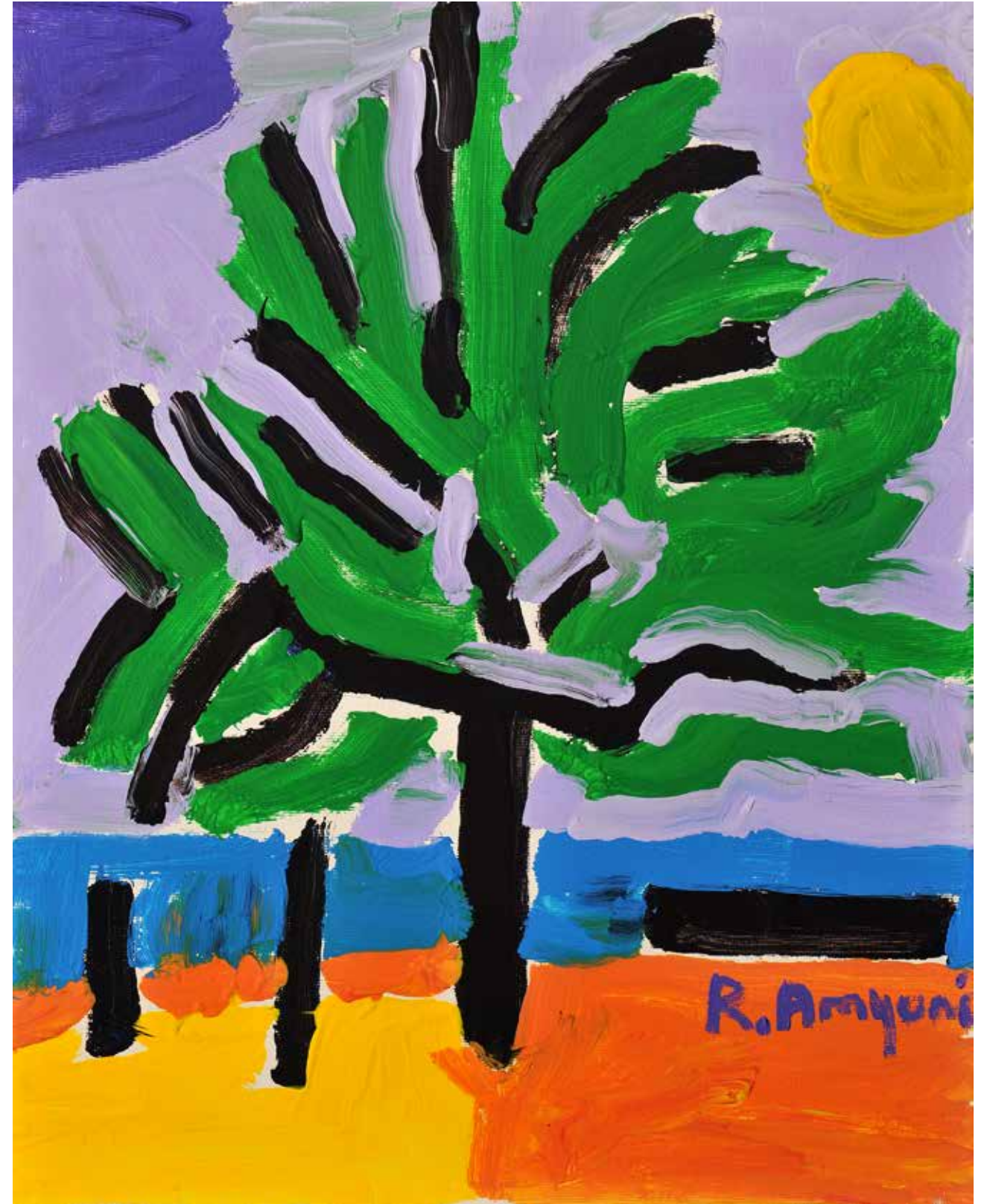
Note:  
This artwork is accompanied by a certificate of authenticity  
from the Jamil Molaeb Museum.

**LOT 63****Rima Amyuni (1954)***Un Arbre Au Soleil*

Oil on canvas  
Signed lower right  
50 x 40 cm

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

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







**LOT 64**  
**Jean Marc Nahas (1963)**  
*Untitled*

Mixed media on cardboard  
Signed lower right  
60 x 80 cm

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

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



**LOT 65**  
**Jean Marc Nahas (1963)**  
*Untitled*

Mixed media on cardboard  
Signed lower right  
60 x 80 cm

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

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



**LOT 66****Tagreed Darghouth (1979)***Woman and Child, 2010*

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

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

Provenance:  
 Private collection, Beirut.  
 Artscoops, Beirut, March 2019. Lot 66.  
 Nada Boulos Auction, Beirut, February 2021. Lot 47.  
 Acquired from the above by the present owner.





**LOT 67****Hanibal Srouji (1957)***Petales, 2006*

Oil on canvas  
 Signed and dated on the back  
 120 x 120 cm

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

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





**LOT 68****Samia Osseiran Jumblatt (1944)***Hibiscus Blooms, 1998*

Oil on cardboard laid on panel  
 Signed and dated lower right  
 51 x 81 cm

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

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





**LOT 69****Michel Harmouch (1925 - 2021)***No 10, 2016*

Oil on canvas  
 Signed and dated upper left  
 170 x 110 cm

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

Provenance:  
 Rochane Galerie d'Art. Beirut.  
 Acquired from the above by the present owner.





**LOT 70****Martin Giesen (1945)***Café Abu Nasr 1993*

Watercolour on paper  
 Signed and dated lower right  
 51 x 72 cm

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

Provenance:  
 Acquired directly from the artist.  
 Arcache Auction, Beirut, November 2022. Lot 5.  
 Acquired from the above by the present owner.







**LOT 71**

**Fatima El Hajj (1953)**

*Landscape, 1990*

Mixed media on cardboard  
Signed and dated lower right  
48 x 68.5 cm

**3,000 - 4,000 \$**

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

**LOT 72**

**Fatima El Hajj (1953)**

*Landscape, 1991*

Mixed media on cardboard  
Signed and dated lower right  
68.5 x 48 cm

**3,000 - 4,000 \$**

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







**LOT 73**

**Charles Khoury (1966)**

*Untitled*

Mixed media on paper  
Signed lower right  
30 x 25 cm & 19 x 11 cm

**1,400 - 2,000 \$**

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

**LOT 74**

**Charles Khoury (1966)**

*Souvenirs d'Enfance, 1997*

Acrylic on paper  
Signed and dated lower right  
37 x 23 cm

**800 - 1,000 \$**

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



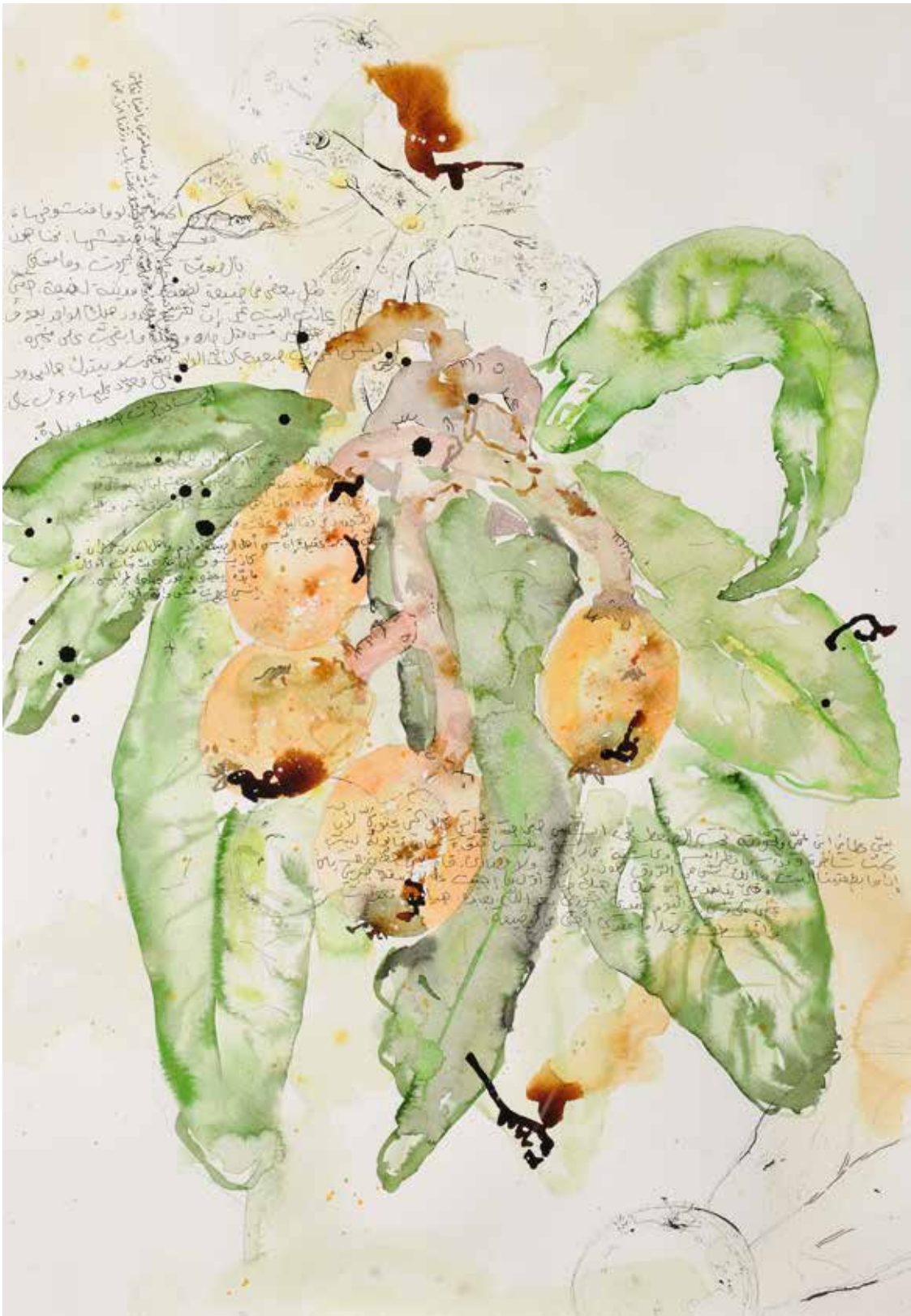




**LOT 75**  
**Juliana Seraphim (1934 - 2005)**  
*The Bird, 1972*  
Watercolour on paper  
Signed and dated lower left  
49 x 62 cm  
**4,000 - 6,000 \$**  
Provenance:  
Private collection, Lebanon.

**LOT 76**  
**Hiba Kalache (1972)**  
*Borders*  
Watercolour and ink on paper  
Signed lower right  
50 x 35 cm  
**2,000 - 4,000 \$**  
Provenance:  
Saleh Barakat Gallery, Beirut.  
Acquired from the above by the present owner.

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





**LOT 77****Hussein Madi (1938 - 2024)***Woman in a Circle, 1980*

Lithograph in black and white  
Signed and dated lower right, editioned lower left  
2/30  
54 x 54 cm

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

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

**LOT 78****Mohammad El Rawas (1951)***L'Eau, 1990*

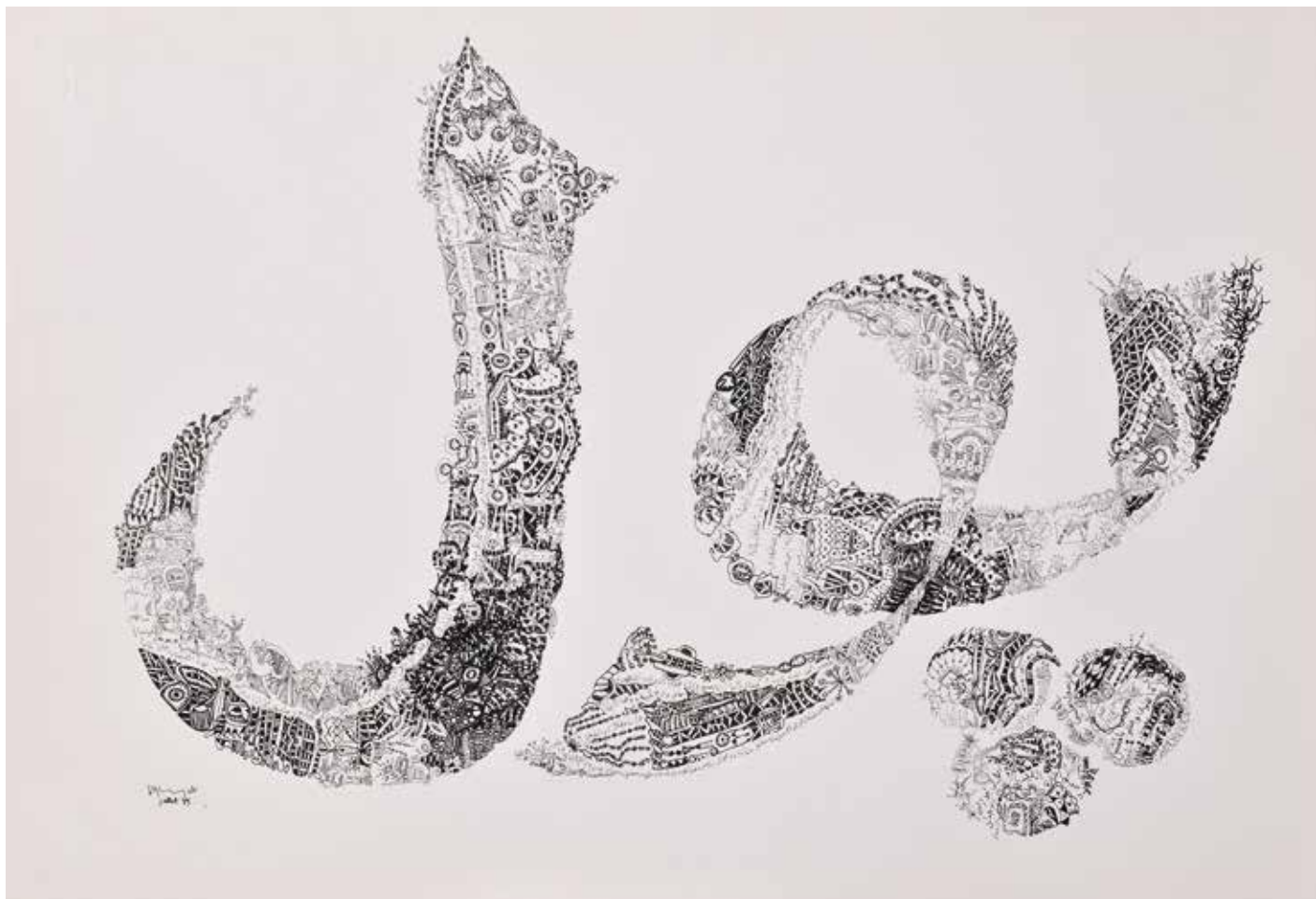
Lithograph  
Signed and dated lower right, titled in the middle,  
editioned lower left  
Artist's proof  
24 x 16 cm

**300 - 600 \$**

Provenance:  
Private collection, Lebanon.





**LOT 79****Laure Ghorayeb (1931 - 2023)***Paul, 1989*

Ink on paper  
Signed and dated lower left  
33 x 47.5 cm

**700 - 1,500 \$**

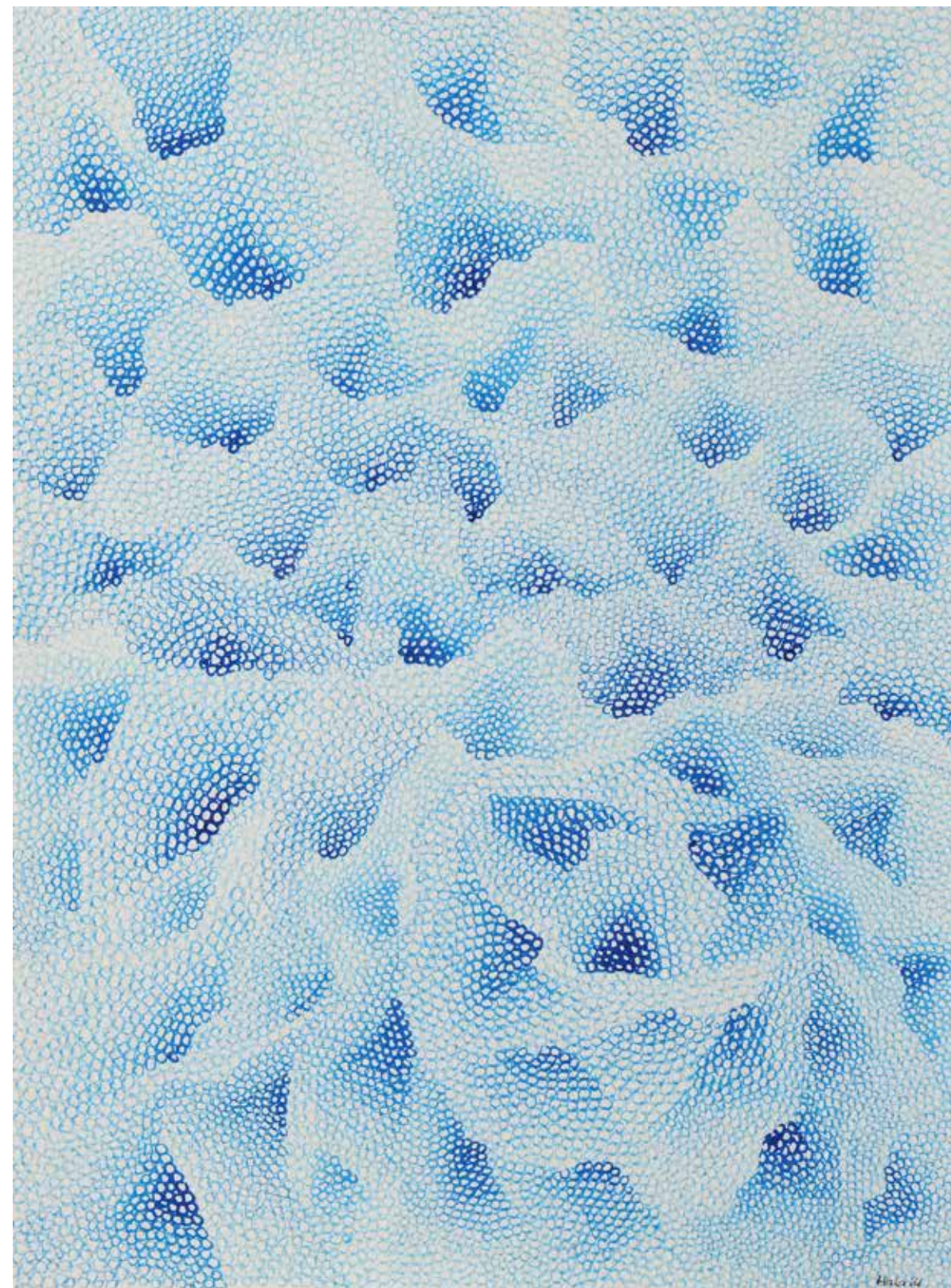
Provenance:  
Acquired directly from the artist by the present owner.

**LOT 80****Hala Schoucair (1957)***Untitled, 2014*

Watercolour on paper  
Signed and dated lower right  
31 x 23 cm

**700 - 1,000 \$**

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





**LOT 81****Shafic Abboud (1926 - 2004)***Écritures, 1986*

Lithograph

Signed lower right, editioned lower left

7/30

50 x 65 cm

**900 - 1,500 \$**

Provenance:

Galerie Claude Lemand, Paris.

Acquired from the above by the present owner.

**LOT 82****Shafic Abboud (1926 - 2004)***Couleurs, 1971*

Lithograph

Signed lower right, editioned lower left

55/60

66 x 50 cm

**900 - 1,500 \$**

Provenance:

Galerie Claude Lemand, Paris.

Acquired from the above by the present owner.





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_____	_____	_____

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Date \_\_\_\_\_

Signature \_\_\_\_\_



An abstract painting featuring thick, vertical brushstrokes. The color palette is dominated by warm tones: yellow, orange, and red, with some cooler green and blue accents. The texture is highly visible, showing the physical application of paint. The composition is divided into several vertical bands of color and texture. In the lower center, there is a white rectangular box containing the text 'NADA BOULOS' in a bold, sans-serif font, with the word 'Auction' in a smaller, cursive script below it. At the bottom left, the signature 'Boulos' is visible in a dark, possibly black, ink.

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