

An abstract painting featuring a central arch-like shape in shades of red and orange, set against a dark blue background. The arch is defined by a thick, dark outline. Below the arch is a solid dark blue rectangular block. The entire composition is framed by a wide, textured blue border. The texture of the paint is visible throughout.

NADA BOULOS
Auction

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

**Online Auction
11 - 14 March 2023**





Nada Boulos Auction March 2023 | 4

For Sale :

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

Online Auction

Bidding Starts:
Saturday, March 11th at 11 AM
Bidding Ends:
Tuesday, March 14th at 5 PM

Viewing Dates:
Friday, March 10th, 11 AM - 5 PM
Saturday, March 11th, 11 AM - 5 PM
Sunday, March 12th, 11 AM - 5 PM
Monday, March 13th, 11 AM - 5 PM
Tuesday, March 14th, 11 AM - 2 PM

Viewing Space:
STARCO, Mina El Hosn, Beirut, Lebanon, (Lower
ground floor)

For all inquiries, please contact:

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Yasmina Hammoud

Tel: +961 3 777 421

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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

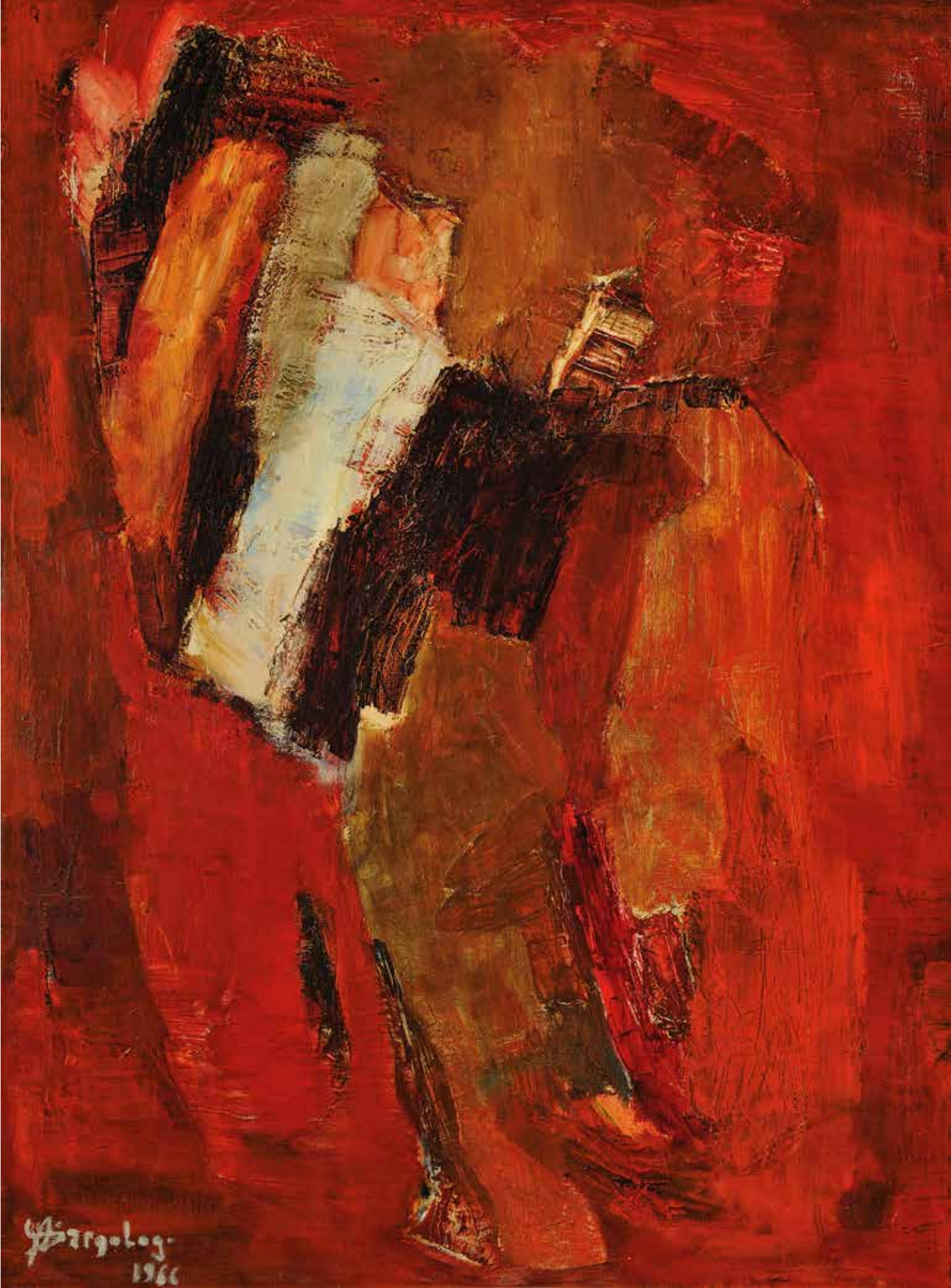
Yasmina Hammoud is an art specialist based in Beirut, Lebanon. After completing her undergraduate education in art history at AUB, she went on to achieve an MSc in Art, Law and Business at Christies Education in London, cultivating knowledge in the logistics of the art market. Her Master's degree led 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.

ADVISORS

ALIA AL ASSAAD

PHOTOGRAPHS

AGOP KANLEDJIAN





LOT 1

Amine El Bacha (1932 - 2019)

Birds, 1991

Watercolor and ink on paper
Signed and dated lower right
34 x 48 cm

4,000 - 8,000 \$

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

Note:
This work has received the approval of the Amine El Bacha Foundation.





LOT 2

Amine El Bacha (1932 - 2019)

Untitled, 1991

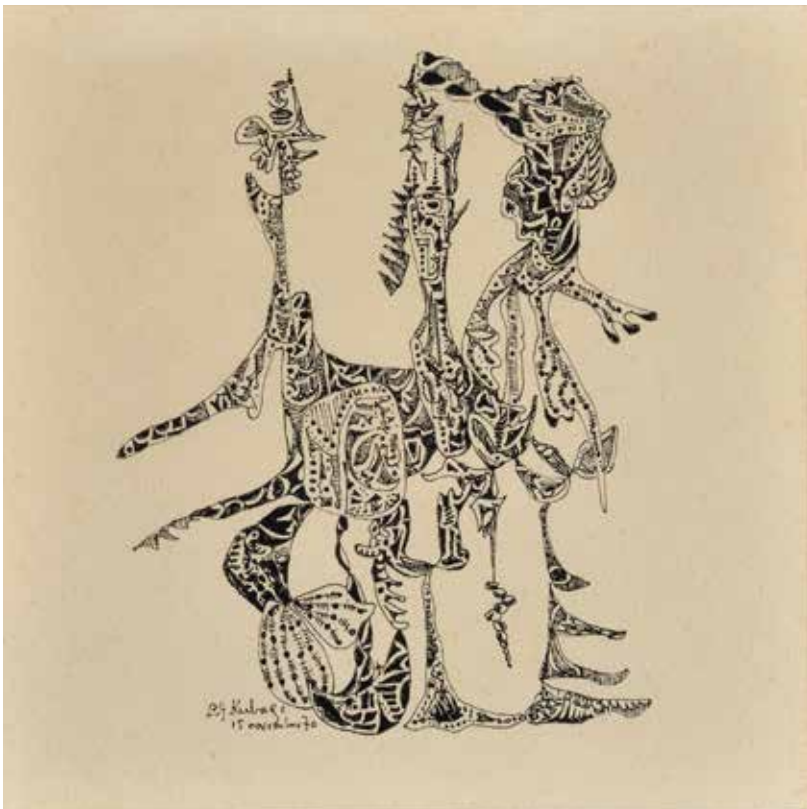
Watercolor and ink on paper
Signed and dated lower right
34 x 48 cm

4,000 - 8,000 \$

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

Note:
This work has received the approval of the Amine El Bacha Foundation.





LOT 3

Laure Ghorayeb (1931 - 2023)

Les Amants, 1970

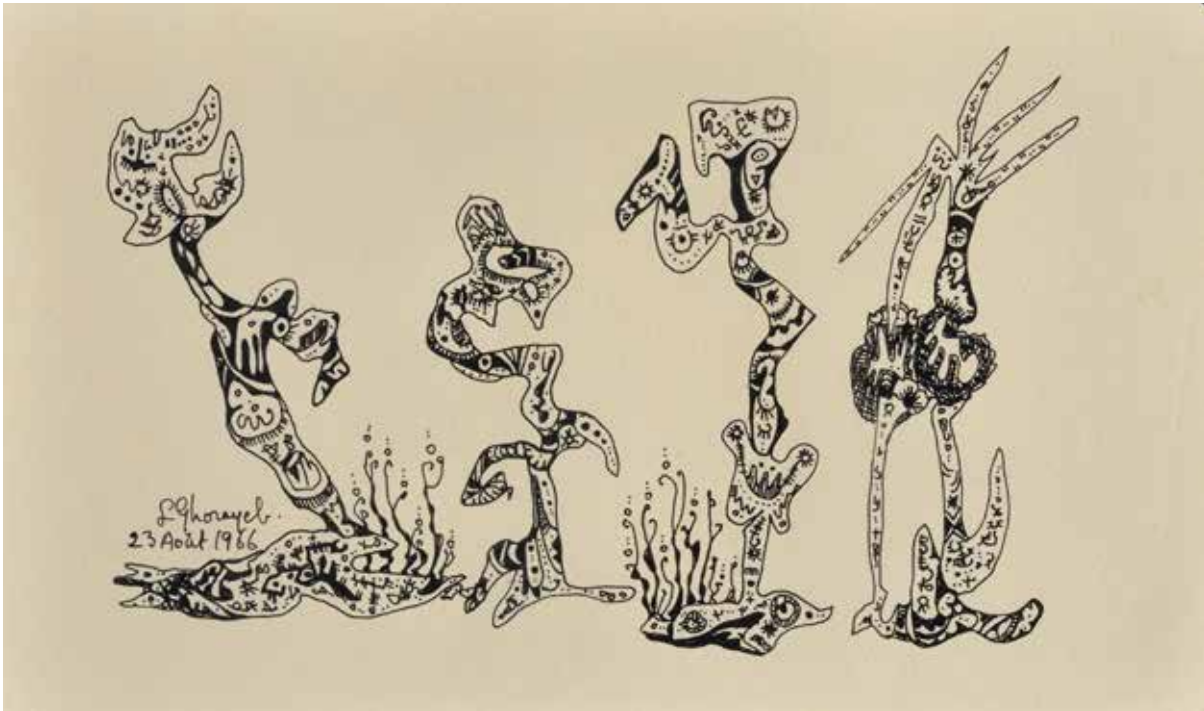
Ink on paper
Signed and dated lower left
12 x 12 cm

Conversation, 1966

Ink on paper
Signed and dated lower left
10.5 x 17 cm

2,400 - 4,000 \$

Provenance:
Private collection, Lebanon.
FA Auction, June 2021, Beirut, Lot 27 - 29.
Acquired from the above by the present owner.



LOT 4

Helen Khal (1923 - 2009)

Untitled

Watercolor on paper
17.5 x 13 cm

2,000 - 4,000 \$

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



LOT 5

Paul Guiragossian (1926 - 1993)

Le Temps, c. 1988

Watercolor on paper
Signed lower left
50 x 70 cm

6,000 - 9,000 \$

Provenance:

Acquired from the artist in the 1980's.

Private collection, Lebanon.

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 6

Aref El Rayess (1928 - 2005)

The Garden, 1978

Pastel on paper
Signed and dated lower right
45 x 61 cm

6,000 - 9,000 \$

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





LOT 7

Georges Hanna Sabbagh (1887 - 1951)

Seascape, 1946

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

8,000 - 12,000 \$

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

LOT 8

Georges Hanna Sabbagh (1887 - 1951)

Nu de Femme, 1922

Oil on board
Signed and dated lower left
50 x 41 cm

4,000 - 6,000 \$

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



“Si les développements de l’art moderne ne semblent pas l’avoir affecté, cela ne signifie pas que Serour s’est cantonné à répondre servilement aux demandes de ses clients. Trop rarement, peut-être, il s’est essayé à des modes picturaux différents: des scènes de genre, des natures mortes et des paysages où il donnait libre cours à son inspiration. Ses natures mortes, qui évoquent à la fois le baroque espagnol et le rococo français, donnent envie de dévorer les assiettes de fruits, de respirer le parfum des fleurs. Ses scènes de village démontrent son attachement à la lumière et aux couleurs du Liban, à ses agriculteurs, ses bergers, sa nature et ses petites maisons aux toitures rouges.”

Habib Srour by Maha Sultan. Nour Salame Abillama, and Marie Tomb. L’Art Au Liban: Artistes Modernes Et Contemporains; 1880-1975. Beyrouth: Wonderfuleditions, 2012. p 37.

LOT 9

Habib Srour (1860 - 1938)

Nature Morte, c. 1920

Oil on canvas
Signed lower right
46 x 55 cm

7,000 - 9,000 \$

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





LOT 10

Bibi Zoghbe (1890 - 1973)

Daisies

Oil on board
Signed lower right
30.5 x 25 cm

4,000 - 6,000 \$

Note:
This artwork is accompanied by a certificate of authenticity from the Agial Art Gallery.

LOT 11

Elie Kanaan (1926 - 2009)

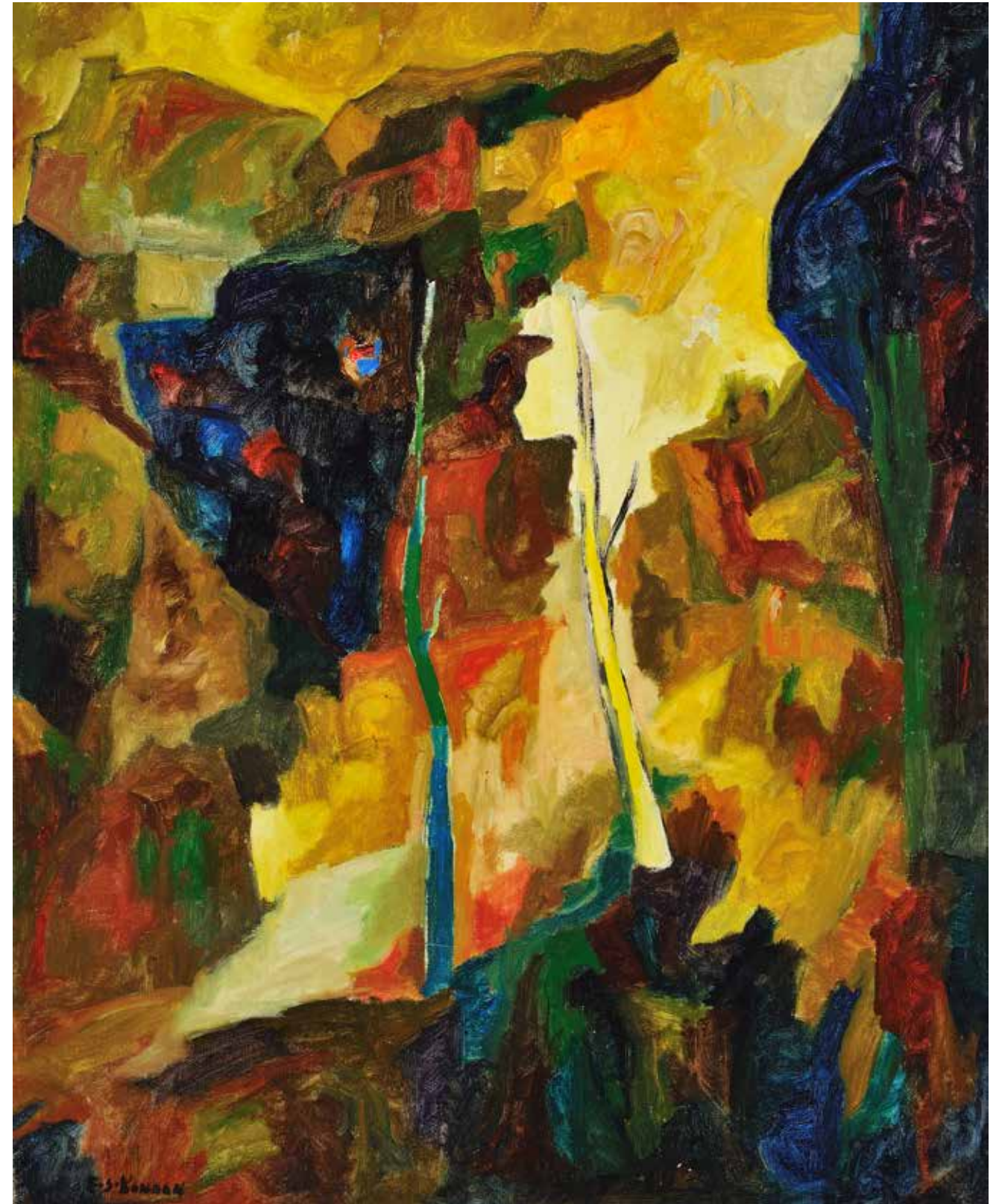
Paysage, c.1970-1975

Oil on canvas
Signed lower left
Signed and titled on the back
100 x 80 cm

12,000 - 15,000 \$

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

Exhibition:
Restrospective Elie Kanaan, Palais de L'UNESCO, Beirut, 1975.



“The 1960s were just around the corner, and Guiragossian was ready to embrace them, full speed ahead. The young artist was on the rise, and would soon become a darling of the thriving gallery scene that Beirut witnessed over the next two decades. Numerous local solo and group exhibitions gradually established his name as one of the leading figures of his generation along the likes of Shafic Abboud, Saloua Raouda Choucair, Aref El Rayess, Helen El-Khal and Saliba Douaihy. Therefore, when in 1961 the Sursock Museum in Beirut opens its doors to the public with an inaugural exhibition showcasing “the latest ten years of creation in the Lebanese Plastic Arts.,” Guiragossian assumes a notable position. In a review for the L’Orient Littéraire, Jalal Khoury opens his text with a paragraph dedicated to Guiragossian’s “striking personality.” whose “painting is a dramatic expression of the human condition, the thousand manifestations of the same state of the soul, of an existence in motion.”

Sam Bardaouil, Till Ferrath. Paul Guiragossian Displacing Modernity. p 53.

LOT 12

Paul Guiragossian (1926 - 1993)

L'Existence Humaine, 1964

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

25,000 - 35,000 \$

Provenance:
Acquired directly from the artist's atelier.

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



**LOT 13****Fateh Moudaress (1922 - 1999)***Al Ared, 1975 - 1980*

Oil on canvas

Signed and dated lower right.

Signed dated, titled and situated on the back.

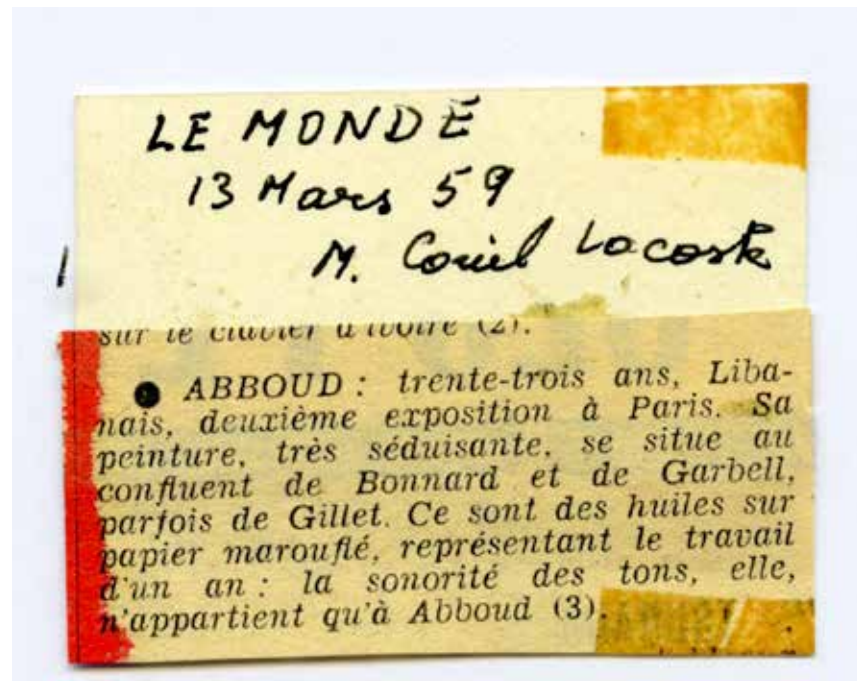
70 x 50 cm

8,000 - 12,000 \$

Provenance:

Private collection, Washington, DC.

Acquired from the above by the present owner.



LOT 14

Shafic Abboud (1926 - 2004)

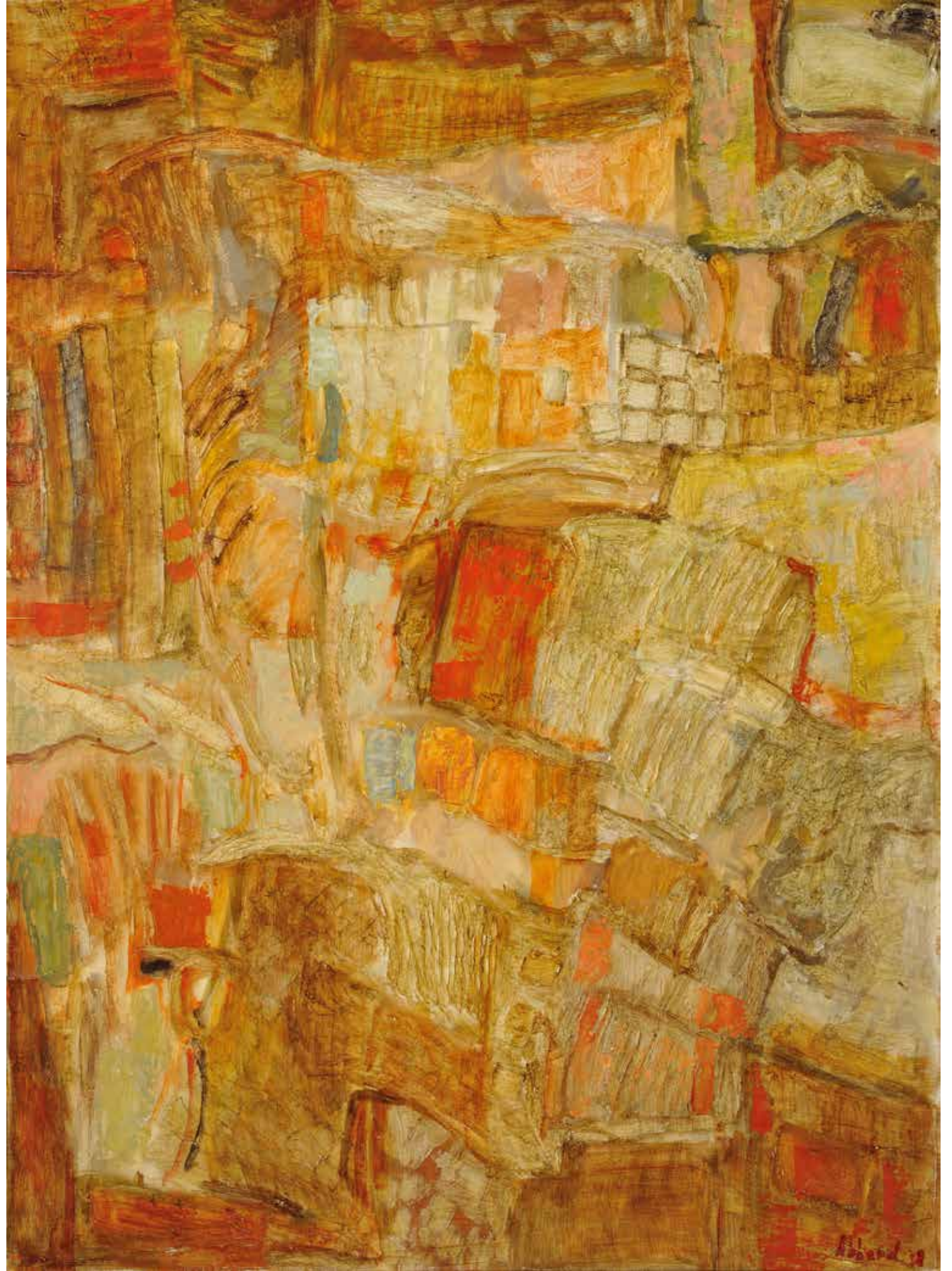
Untitled, 1958

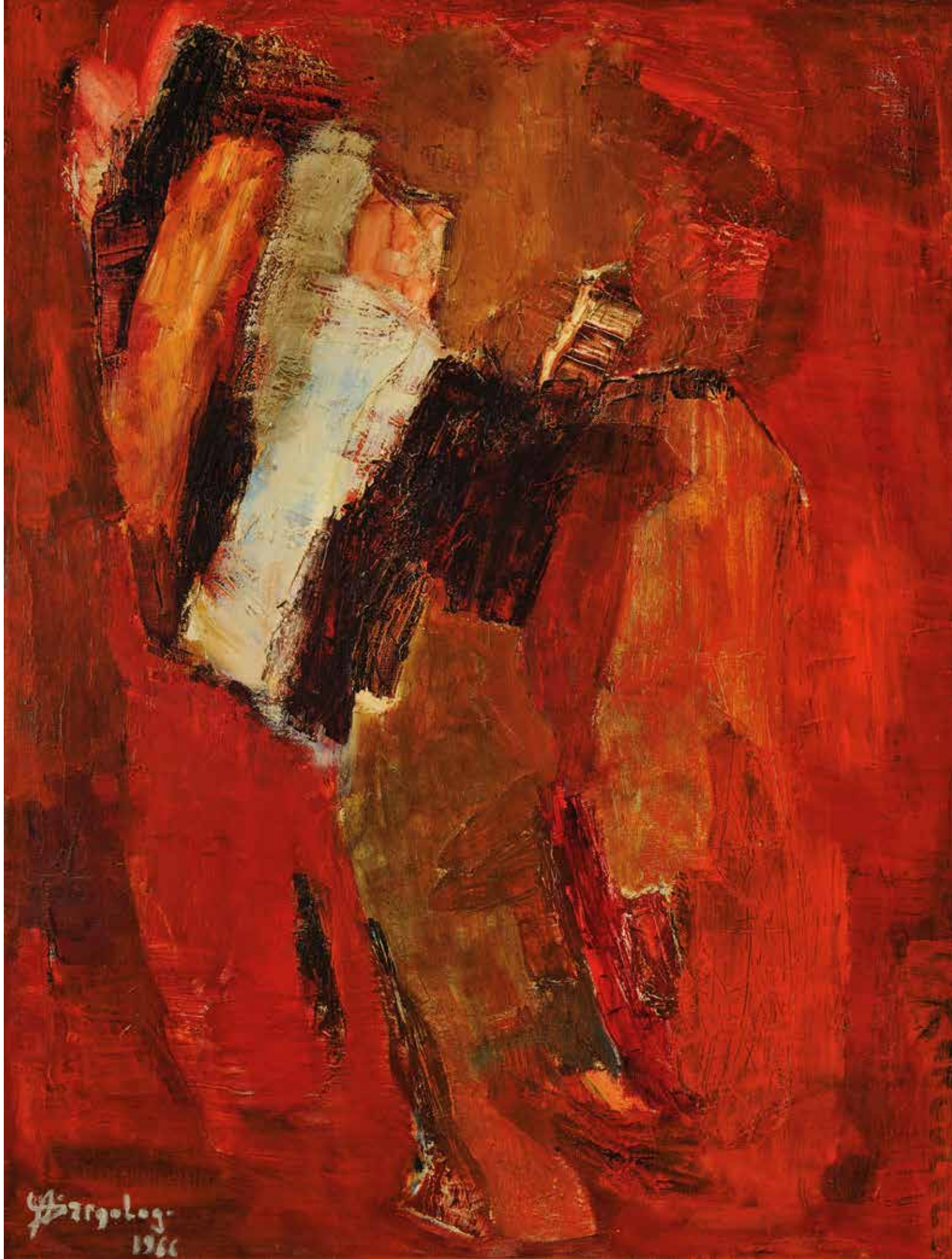
Oil on canvas
Signed and dated lower right
73 x 54 cm

22,000 - 28,000 \$

Provenance:
Collection of Roger van Gindertael, Belgium; Private Collection, Belgium.
Sotheby's, October 2018, London, Lot 46.
Acquired directly from the above by the present owner.

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





“The extra-wide, extended brushstrokes marking her style tell us that she must use large housepainter’s brushes to apply the paint (always oil, never acrylic, which she feels is lifeless). With a sure and unhesitating hand, she lays down vertical or diagonal swathes of intense color - red, black, white, brown - in a rapid trajectory across the surface of what appears to be timeless, cosmic space. This play of the animate against the inanimate, of the insistently assertive bands of color against the silent, hue-subdued spatial world they inhabit, creates lively contrast and establishes the dynamic tenor of Achkar’s work. It is as though she is saying: *“Look at me; I am here; I exist.”*”

Examining the work more closely, one penetrates deeper into the Achkar psyche. Here and there, latched to the soaring, aggressive bands, we find small unobtrusive wells of emotion. Expressed in a counterpoint orchestration of small huddled strokes, varied in color and texture, they suggest meditation and the reticent musings of private dialogue.”

Helen Khal on Yvette Ashkar. The Daily Star, November 22 1996.

LOT 15

Yvette Ashkar (1928)

Untitled, 1966

Oil on canvas
Signed and dated lower left
92 x 71 cm

40,000 - 60,000 \$

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

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



“L’abstraction émerge de l’enthousiasme de Khal pour les formes et les couleurs qu’elle découvre. Dans ses toiles abstraites, elle peint une ou plusieurs formes géométriques simples sur un fond uni. Des éléments aux contours flous émergent de l’espace de l’arrière-plan, comme engendrés par lui. Les couleurs de Khal sont harmonieuses, gracieuses et respectueuses les unes des autres, tout en étant chacune présente et intense. Chaque mariage élégant de tons crée son atmosphère propre et évoque une certaine humeur ou une ambiance donnée. Les tableaux rayonnent de calme et de sérénité, peut-être un écho de la personnalité de Khal. En fait, l’artiste compte entièrement sur le pouvoir expressif des couleurs pour donner son sens à la toile; ni symbolisme ni messages ne l’intéressent. En peignant, son «intérêt principal est le développement de la couleur et son activité, pas les choses.»”

Helen Khal par Faysal Sultan. Nour Salame Abillama, and Marie Tomb. L’Art Au Liban: Artistes Modernes Et Contemporains; 1880 - 1975. Beyrouth: Wonderfuleditions, 2012. p 199.

LOT 16
Helen Khal (1923 - 2009)

The Vault, 1980

Oil on canvas
Signed lower left
Signed and dated on the back
117 x 86 cm

30,000 - 50,000 \$

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



LOT 17**Nadia Saikali (1936)***Paysage, c. 1980*

Oil on canvas
 Signed lower left
 80 x 80 cm

10,000 - 16,000 \$

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



“Adnan moved back to California in 1977. She and Fattal bought a house in Sausalito in 1980. They had a view of a nearby mountain from their window. Mount Tamalpais was not a new phenomenon to Adnan. It dominates the landscape of Marin County and she had always seen it when going to and from her job at Dominican College. But in this period it became an immense presence in her life. She called it a friend, a loved one, an idea, an absolute, the substance of painting itself. Adnan never returned to teaching. She retired from that job when she was 47, from journalism when she was 52 (Adnan occasionally writes commentaries and opinion pieces for the newspapers in Beirut, and she still reads L’Orient-Le four every day). She devoted all of her time to writing and painting. She eventually took a studio even closer to Mount Tamalpais. She made thousands of drawings in ink, watercolors, oils, and more. She captured the mountain in every season, from every angle.

Ammiel Alcalay describes her paintings of Tamalpais as prismatic - “They are a prism, he says; “They tell you: How does the sun look today? How does the horizon look now?” and indeed many of them appear to fracture light into shards of color, breaking down the old order of Adan’s souares and reconstructing them in a kaleidoscopic view of her mountain. “The natural pyramidal shape of the mountain became embedded in her whole being, writes Fattal. ‘It became her identity. She could draw it ... at night and at dawn; the mountain was for her the ever revealing mystery, the ongoing manifestation.’”

Kaelen Wilson Goldie, Etel Adnan, Tamalpais. p 99.

LOT 18
Etel Adnan (1925 - 2021)

Mont Tamalpais, c.1990

Oil on canvas
Signed lower left
31 x 42 cm

100,000 - 150,000 \$

Provenance:
Galerie 50 x 70, Beirut.
Acquired from the above by the present owner.

Exhibition:
Galerie 50 x 70, Beirut, 1992.

Litterature:
Critical Essays on the Arab-American Writer and Artist, Edited by Lisa Suhair Majaj and Amal Amireh Jefferson, North Carolina and London: McFarland & Company 2002.

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



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Kaelen Wilson Goldie, Etel Adnan, Tamalpais. p 99.

ETEL ADNAN



26 Novembre - 24 Décembre

1 9 9 2

GALERIE D'ART
50X70





LOT 19

Aref El Rayess (1928 - 2005)

Allah

Oil on board
Signed lower left
50 x 70 cm

8,000 - 15,000 \$

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

LOT 20

Aref El Rayess (1928 - 2005)

Untitled, 2001

Oil on board
Signed lower left
60 x 65 cm

12,000 - 18,000 \$

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



LOT 21**Assadour (1943)***Untitled, 1972 - 1973*

Oil on board
 Signed and dated lower right
 50 x 61 cm

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

Acquired from the artist by the owner's mother in the late 1970s.
 Thence by descent.
 Sotheby's, April 2017, London, Lot 3.
 Acquired from the above by the present owner.



LOT 22

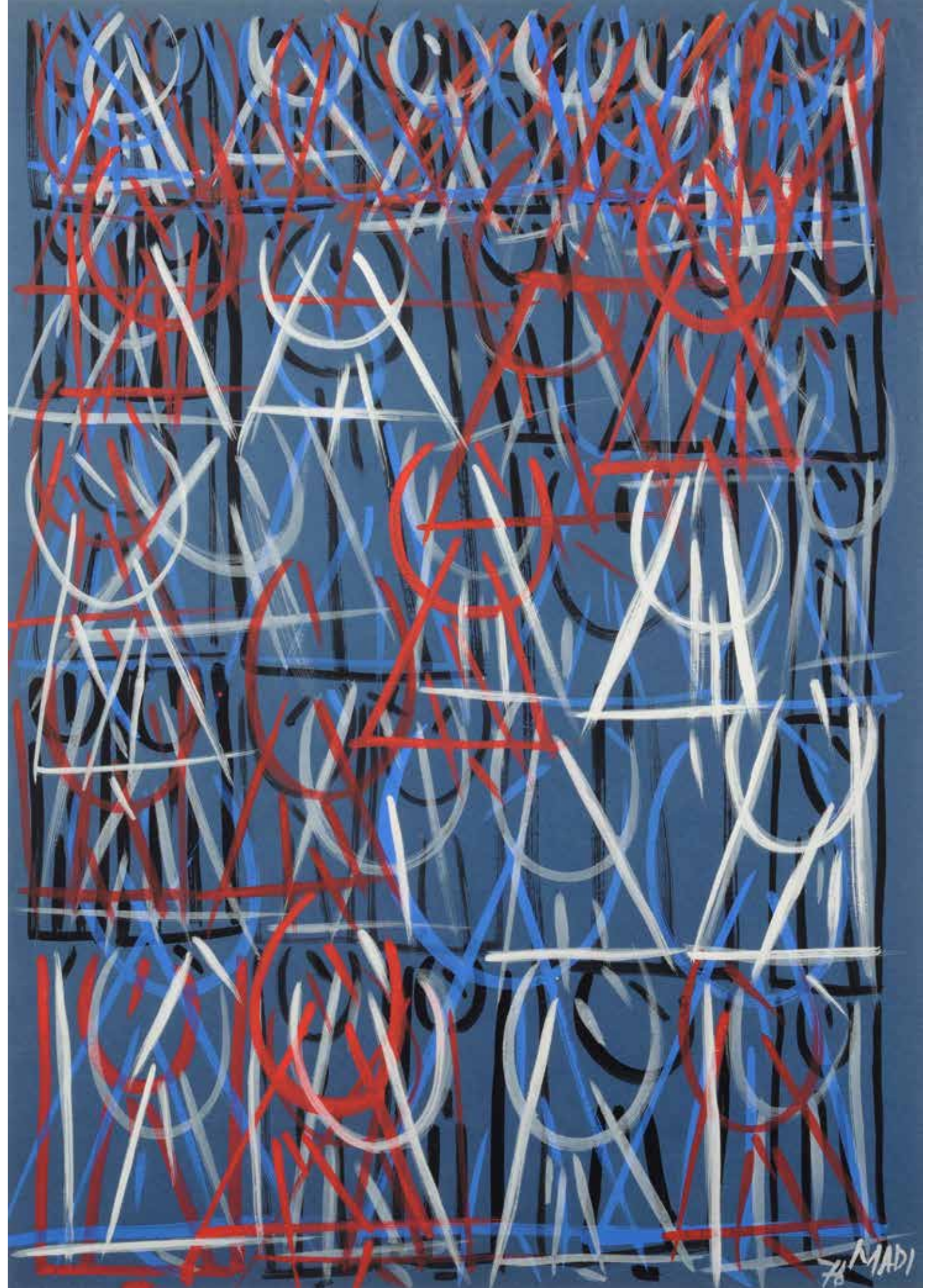
Hussein Madi (1938)

Loubnan, 1976

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

14,000 - 18,000 \$

Provenance:
Private collection, Lebanon.
Nada Boulos Auction, October 2019, Beirut, Lot 72.
Acquired from the above by the present owner.





LOT 23

Shafic Abboud (1926 - 2004)

Silhouette, 1980

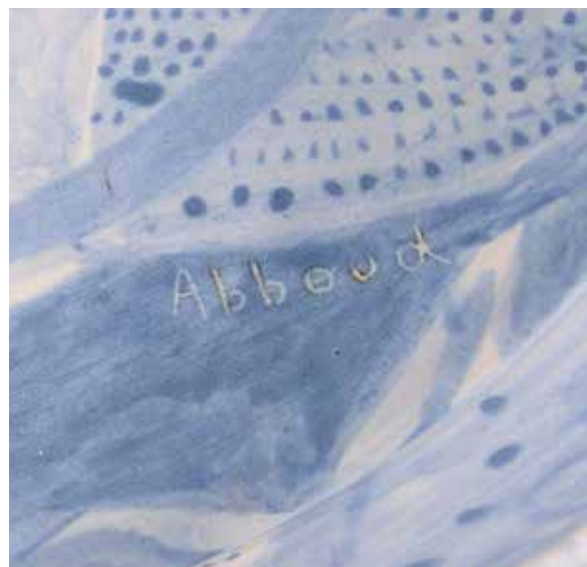
Ceramic
Signed lower right
Dated and signed by the ceramist on the back
54 cm

8,000 - 12,000 \$

Provenance:
Christie's, December 2008, Paris, Lot 124.
Acquired from the above by the present owner.

Exhibition:
Galerie Brigitte Schehadé, Paris, November 1980.

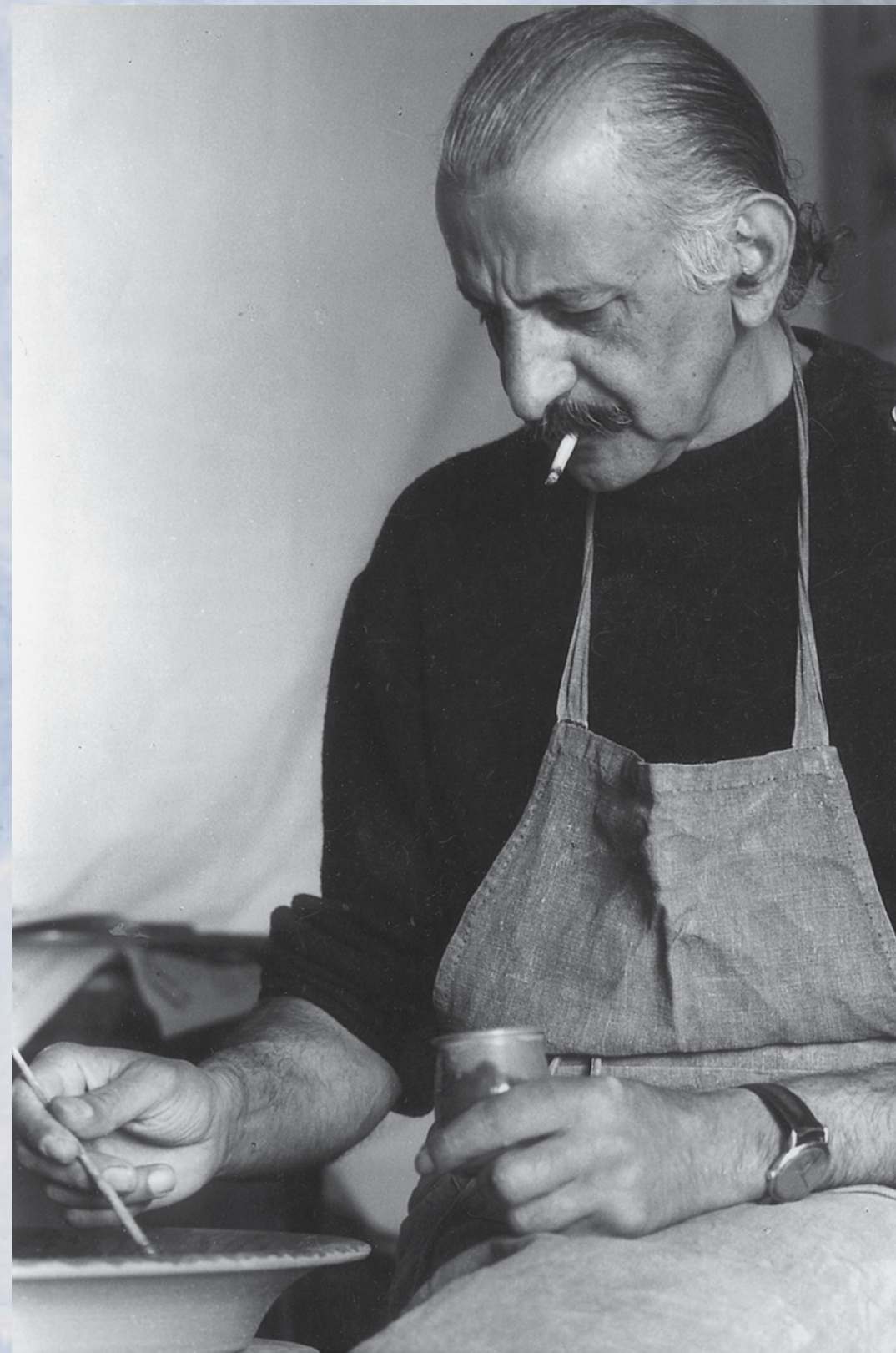
Note:
This artwork will be featured in the catalogue raisonne in preparation by Ms Christine Abboud.



“Il y a beaucoup à dire sur la série des plats bleus qui ont été réalisés en 1979 et 1980 à Aix-en-Provence, dans l’atelier de poterie de Gérard et Marie Khoury. Abboud était un grand ami des Khoury et à fait plusieurs séjours chez eux pour peindre ces plats. Ils ont été exposés entre 1979 et 1981 à Toulon, Paris et Lyon. Le plat que vous allez vendre fait partie d’une commande de Brigitte Schehadé pour une exposition “Céramiques”, dans sa galerie parisienne en 1980. Vous noterez que le plat est reproduit sur le carton d’invitation. Il est intéressant aussi de lire le texte du très grand historien Georges Duby qui figure sur la même invitation :

“Pour une fois, le peintre et le potier ont travaillé de concert, coopéré dans l’atelier, près du tour et du four. Gouvernant ensemble l’épanouissement de l’argile sous la main qui la façonne. Guettant ensemble l’action du grand feu sur les émaux disposés par une autre main. D’une part de leur liberté, Shafic Abboud, Gérard et Marie Khoury ont librement fait sacrifice à l’œuvre commune. Le premier renonçant à jouer de la diversité des couleurs, s’astreignant à la discrétion du camaïeu. Les seconds s’obligeant à ne point modeler le galbe à leur guise. Les rythmes du volume, ceux des signes animant sa surface se conjuguent ainsi pour les enveloppements les plus tendres. Voluptueusement alliées, la pureté des formes, la douceur vivante et blonde de l’épiderme qui les revêt font de chacune de ces pièces un corps parfait. Shafic Abboud, Gérard et Marie Khoury sont revenus, également surpris de ce retour imprévisible, aux traditions majeures des arts d’Orient. Les objets nobles qui sont sortis de leurs mains conjointes fascinent. Ils font rêver de ces cités austères qui, par delà les escales fortunées du Levant, jalonnent les pistes caravanières, de ces palais où jadis tous les raffinements de la création aboutissaient à quelques coupes, remplies, dées, dans le ruissellement paisible des jardins clos.”

Christine Abboud et quotation de Georges Duby.



Abboud

LOT 24

Juliana Seraphim (1934 - 2005)

أكرم أمك و أباك

Mixed media on canvas
Signed lower right
65 x 100 cm

5,000 - 8,000 \$

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





LOT 25

Jamil Molaeb (1948)

Silhouette, 1972

Wood

Signed and dated on the base

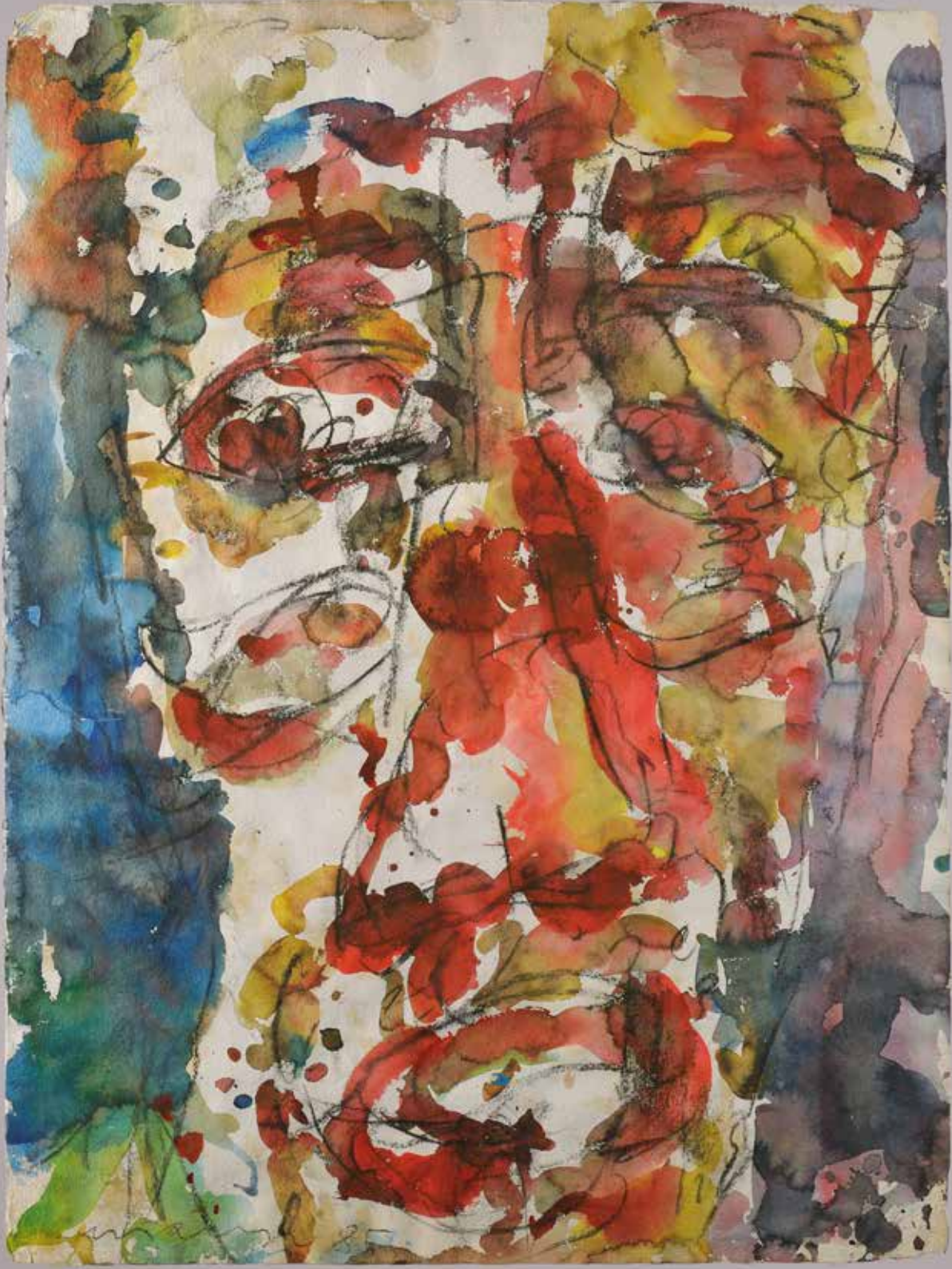
100 x 26 x 10 cm

7,000 - 10,000 \$

Provenance:

Acquired directly from the artist by the present owner.





LOT 26

Marwan Kassab Bachi (1934 - 2016)

Kopf, 1985

Gouache and watercolor on cardboard
Double sided
Signed and dated lower left
89 x 66 cm

20,000 - 25,000 \$

Provenance:
Berliner Sparkasse Collection, Germany, acquired 1989.
Grisebach Auction, Feb 2022, Germany, Lot 1964.
Acquired from the above by the present owner.



LOT 27

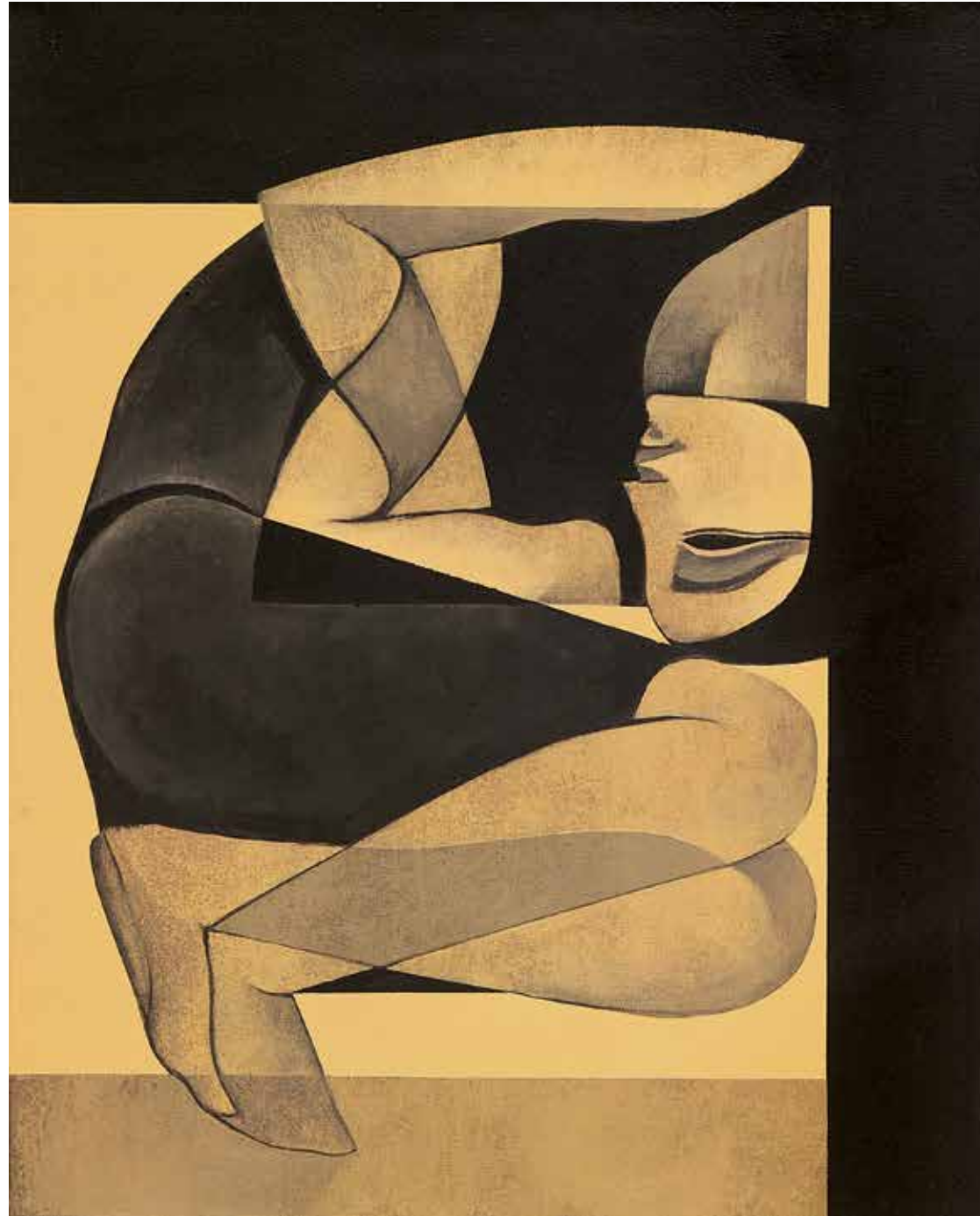
Safwan Dahoul (1961)

Rêve, 2007

Acrylic on canvas
Signed and dated lower right
80 x 130 cm

35,000 - 50,000 \$

Provenance:
Ayyam Art Gallery, Dubai.
Acquired from the above by the present owner.



“La nature, chez Marwan Sahmarani, se voit comme délavée derrière un pare-brise, en fuite d'elle-même, vers un ailleurs inimaginable, un espace temps morcelé en plusieurs espaces et en plusieurs temps, déchiré en mille morceaux, comme un bout de papier emporté par le vent et charrié par les pluies.... Aux confins du réel et de l'imaginaire, une vision floue, une sensation folle, une émotion colorée, perçue en un clin d'œil mais qui ne cesse jamais.”

Emanuel Dayde, Marwan Sahmarani: A L'Ouest d'Eden.

LOT 28

Marwan Sahmarani (1970)

Untitled, 2016

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

8,000 - 12,000 \$

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





LOT 29

Nadim Karam (1957)

Untitled, 2004

Stainless steel
Signed and dated on the bottom
85 x 72 x 12 cm

20,000 - 30,000 \$

Provenance:
Nadim Karam solo exhibition curated by Nada Boulos and Nadine Mecattaf, April 2004, Beirut.
Acquired from the above by the present owner.

Exhibition:
Nadim Karam solo exhibition curated by Nada Boulos and Nadine Mecattaf, April 2004, Beirut.



“The passing of renowned Palestinian artist Laila Shawa at her home in London on Monday 24 October, at the age of 82, has elicited international tributes and condolences. One of Palestine’s most accomplished and revolutionary artists, shawa forge elements of her country’s nature, folklore and architecture into compelling contemporary imagery that chronicled her nation’s plight. A multidisciplinary artist, shawa’s painting, photography, silkscreen prints, sculptures and installations powerfully expressed the struggles to liberate Palestine and Palestinian women. Yet Shawa’s art reached beyond Palestine. She was onda described as the “mother of Arabic Revolutionary art” and was one of the first prominent.

Perhaps her best known 21st-century work is Fashionista Terrorista (2011). A screenprint of one of Shawa’s photographs, of a Palestinian fighter wearing a traditional keffiyeh decorated with a Swarovski crystal New York patch, speaks to the Western fetish for intifadeh as fashion statement. In 2009 her own home in Gaza was bombed by the Israeli defence forces, destroying several works of art.”

The Art Newspaper, October 2022.

LOT 30

Layla Shawa (1940 - 2022)

Fashionista Terrorista, 2010

Digital photography, Acrylics and Swarovski Crystals on canvas
Edition of IV
100 x 75 cm

18,000 - 25,000 \$

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



**LOT 31****Mahjoub Ben Bella (1946 - 2020)***Signes Orange et Bleu, 2016*

Oil on canvas
 Signed and dated lower right
 130 x 97 cm

12,000 - 15,000 \$

Provenance:
 Galerie Claude Lemand, Paris.
 Acquired from the above by the present owner.

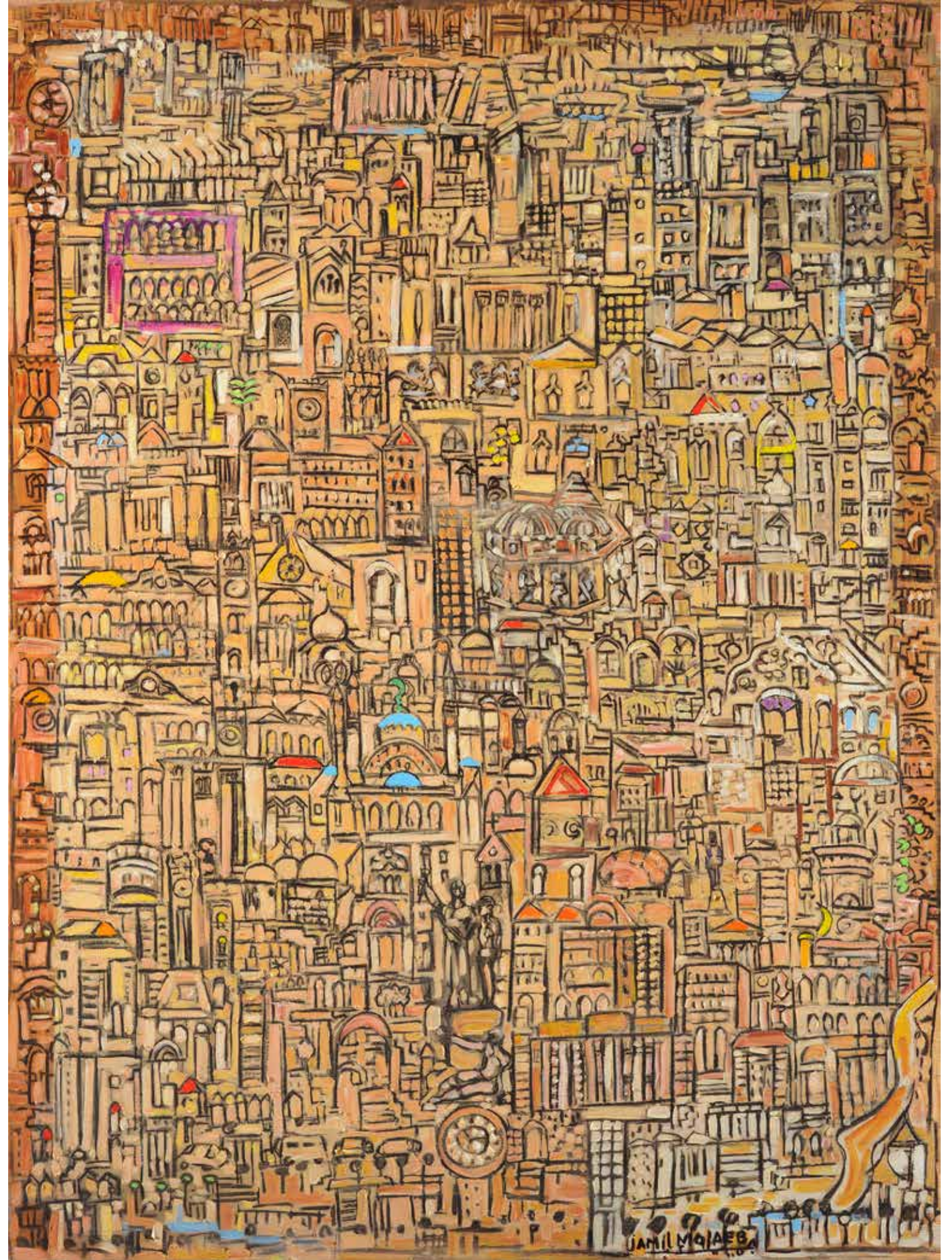
Note:
 This artwork is accompanied by a certificate of authenticity from
 the Galerie Clause Lemand, Paris.

LOT 32**Jamil Moaleb (1948)***Beirut*

Oil on canvas
 Signed lower right
 Titled on the back
 117 x 88 cm

12,000 - 15,000 \$

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



LOT 33**Houmam El Sayed (1981)***Untitled*

Oil on canvas
 Signed lower right
 125 x 125 cm

6,000 - 10,000 \$

Provenance:
 Ayyam Art Gallery, Dubai.
 Acquired from the above by the present owner.





LOT 34

Rima Amyuni (1954)

Les Lavandes de Bkerzay, 2014

Oil on canvas
Signed and dated on the back
140 x 180 cm

8,000 - 12,000 \$

Provenance:
Nada Boulos Auction, April 2021, Beirut, Lot 30.
Acquired from the above by the present owner.

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

LOT 35

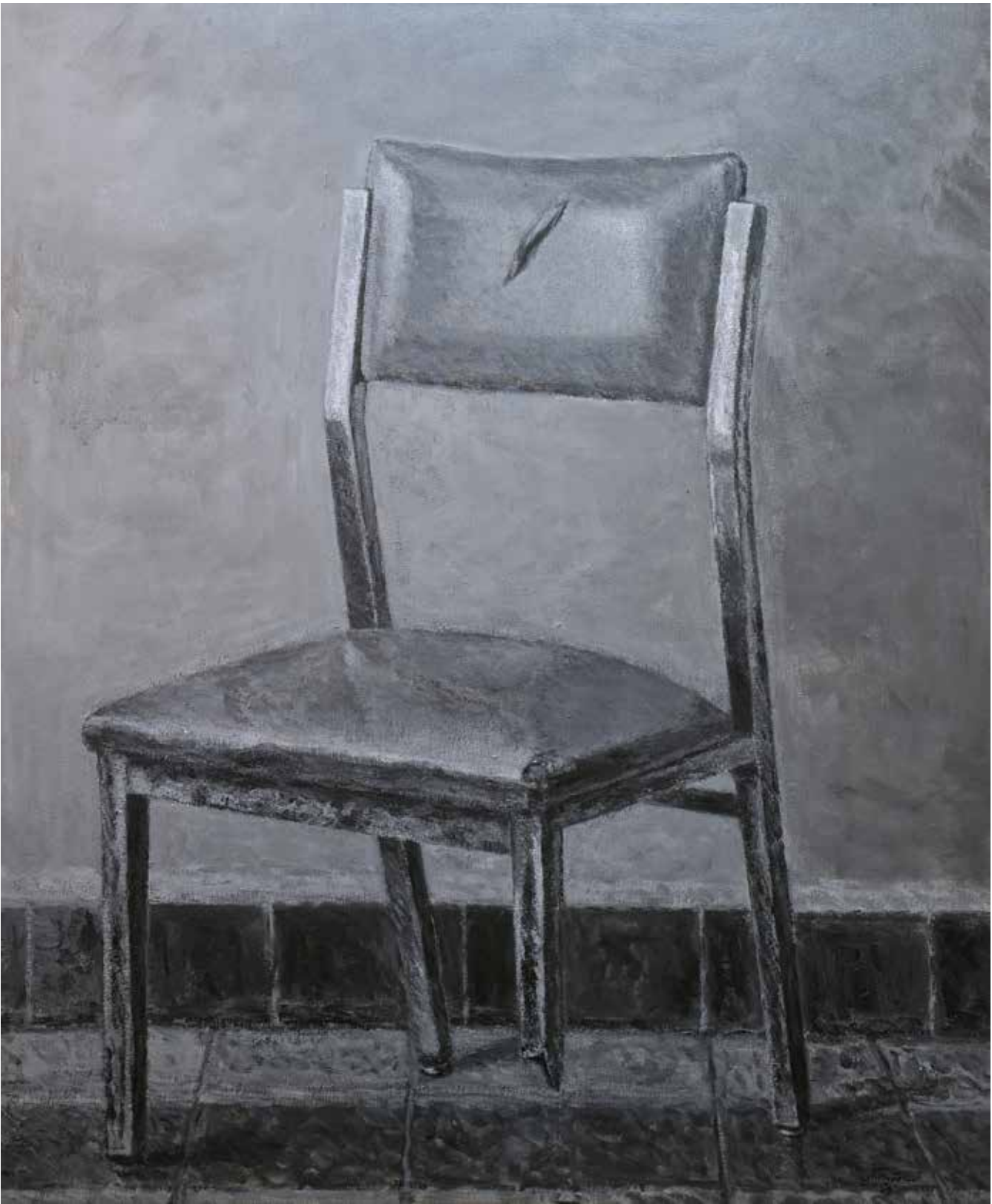
Oussama Baalbaki (1978)

The Chair, 2009

Oil on canvas
Signed and dated lower right
170 x 140 cm

6,000 - 9,000 \$

Provenance:
Agial Art, Beirut.
Acquired from the above by the present owner.



LOT 36**Hassan Jouni (1942)***Rêve, 1995*

Oil on canvas

Signed and dated lower right.

Signed dated, titled and situated on the back.

105.5 x 115 cm

7,000 - 9,000 \$

Provenance:

Acquired directly from the artist by the present owner.





LOT 37

Silwane Ibrahim (1964)

Untitled, 1995

Oil on canvas
Signed and dated on the back
160 x 150 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 artist.



LOT 38

Ihab Ahmad (1983)

Untitled, 2014

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

2,000 - 5,000 \$

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

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

LOT 39**Mazen Rifai (1957)***Untitled, 2021*

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

1,500 - 3,000 \$

Provenance:
 Agial Art, Beirut.
 Acquired from the above by the present owner.

Exhibition:
 Agial Art, Beirut, Recent Works, November 2021.





LOT 40

Alfred Babsous (1924 - 2006)

Untitled, 1993

Bronze
Signed and dated in the middle
14.5 x 30.5 cm

4,000 - 6,000 \$

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

LOT 41

Cici Sursock (1923 - 2015)

Icon: Christ Blanc

Mixed media on wood
Signed lower right
19 x 13.5 cm

800 - 1,500 \$

Provenance:
Private collection, Lebanon.
Johnny Sarkis Auction, November 2022, Lot 104.
Acquired from the above by the present owner.





LOT 42

Tahia Halim (1919 - 2003)

Fellaha

Watercolor on paper
Signed lower left
60 x 48 cm

Chèvre, 1973

Watercolor on paper
Signed and dated lower left
44 x 33 cm

Village

Watercolor on paper
Signed lower left
61 x 46 cm

6,000 - 8,000 \$

Provenance:
Senouhi Gallery, Cairo.
Acquired from the above by the present owner.





LOT 43
Rafic Charaf (1923 - 2003)

Landscape

Watercolor on paper
Signed lower right
23 x 33 cm

2,000 - 4,000 \$

Provenance:
Acquired directly from the artist.
Thence by decent.



LOT 44
Omar Onsi (1901 - 1969)

Landscape Mayrouba

Watercolor on paper
Signed lower right
31 x 49 cm

4,000 - 6,000 \$

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

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CONDITIONS OF SALE

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

At the Sale

When making a bid, a bidder is accepting personal liability to pay the purchase price including all applicable charges. No bids can be withdrawn after bidding for any reason.

Bidding

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

Closing the Online Only Auction

The auction will end with a 2 minute stagger between lots, for example lot 1 will begin to end at 2.00pm, lot 2 will be 2.02 pm, lot 3 will be 2.04pm and so forth. The auction is set to have a 3 minute auto extension, If a bid is placed within the final 2 minutes of the lot, the end time for that lot will be extended by a further 2 minutes from the point of that bid being placed. This auction will end in the standard way, the lots will close if no bid is placed within the last 2 minutes. The lots will not necessarily end in order and they will not collectively end at the same point.

Successful Bids

Invoices are sent out by email after the auction. Buyers are requested to contact us to obtain the outcome of their bids and to avoid unnecessary storage charges.

Buyer’s Premium

A buyer’s premium of 18% is added to the hammer price and is payable by the purchaser as part of the total purchase price.

Imports & Taxes

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

Payment

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

Removal of Purchases

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

Shipping

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

Remedies for Non-Payment

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

Law and Jurisdiction

This auction is governed by Lebanese law. Beirut courts are the sole competent jurisdictions to hear any dispute arising or related to the present Conditions of Sale.



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Absentee Bid Form
Online Sale on March 14, 2023 at 5.00 pm.

Name _____

Address _____

Phone Number _____

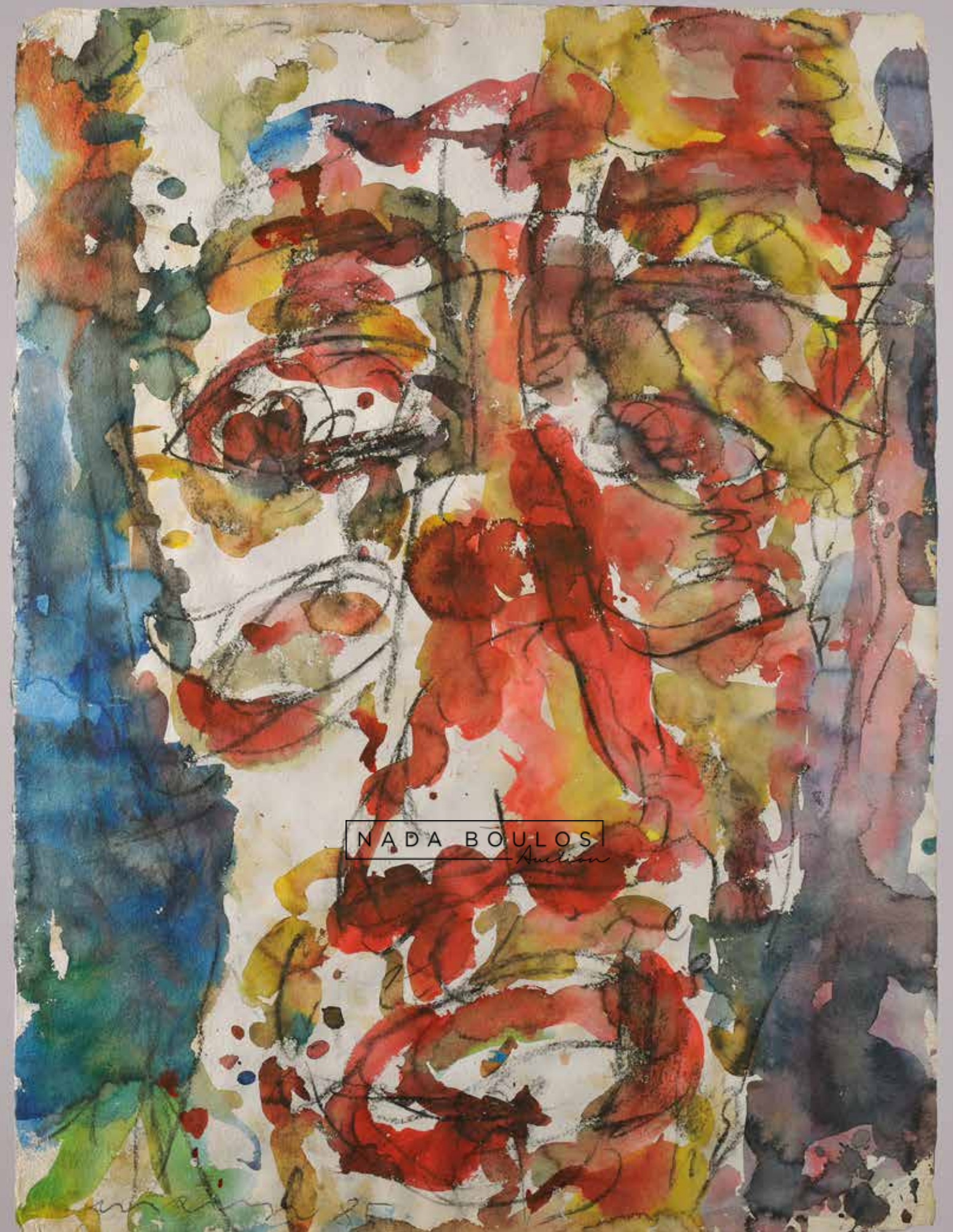
I request you to bid on the following lots up to the maximum price I have indicated for each lot.

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

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

Date _____

Signature _____

An abstract watercolor painting featuring a dense composition of overlapping washes of color. The palette includes deep reds, bright yellows, earthy browns, and cool blues. Dark, expressive black lines are scattered throughout, some forming loops and others as straight strokes. The background is a mix of white and light grey, with some areas showing more saturated color. The overall effect is one of dynamic energy and organic form.

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