The background of the entire page is a dense, vibrant abstract composition. It features a multitude of small, overlapping circles and larger, irregular shapes in a wide array of colors including red, orange, yellow, green, blue, purple, and white. The overall effect is a rich, textured mosaic of color.

**NADA BOULOS**  
*Auction*

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

**Online Auction  
1 - 3 June 2025**





NADA BOULOS  
*Auction*

For Sale :

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

Online Auction

Bidding Starts:

Sunday, June 1 at 11 AM

Bidding Ends:

Tuesday, June 3 at 6 PM

Viewing Dates:

Friday, May 30, 11 AM - 6 PM

Saturday, May 31, 11 AM - 6 PM

Sunday, June 1, 11 AM - 6 PM

Monday, June 2, 11 AM - 6 PM

Tuesday, June 3, 11 AM - 2 PM

**Viewing Space:**

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

**Online Platform:**

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

H2/100

Adnan 2020

**For all inquiries, please contact:**

**Nada Boulos Auction:**

**Nada Boulos Al Assaad**

Tel: +961 3 234 264

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

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

**Yasmina Hammoud**

Tel: +961 3 777 421

Email: [yasmina@nadaboulosauction.com](mailto:yasmina@nadaboulosauction.com)







**NADA BOULOS**

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

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

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



**YASMINA HAMMOUD**

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

**ADVISOR**

ALIA AL ASSAAD

**TEXTS**

CARINE CHELHOT LEMYRE

**PHOTOGRAPHS**

AGOP KANLEDJIAN





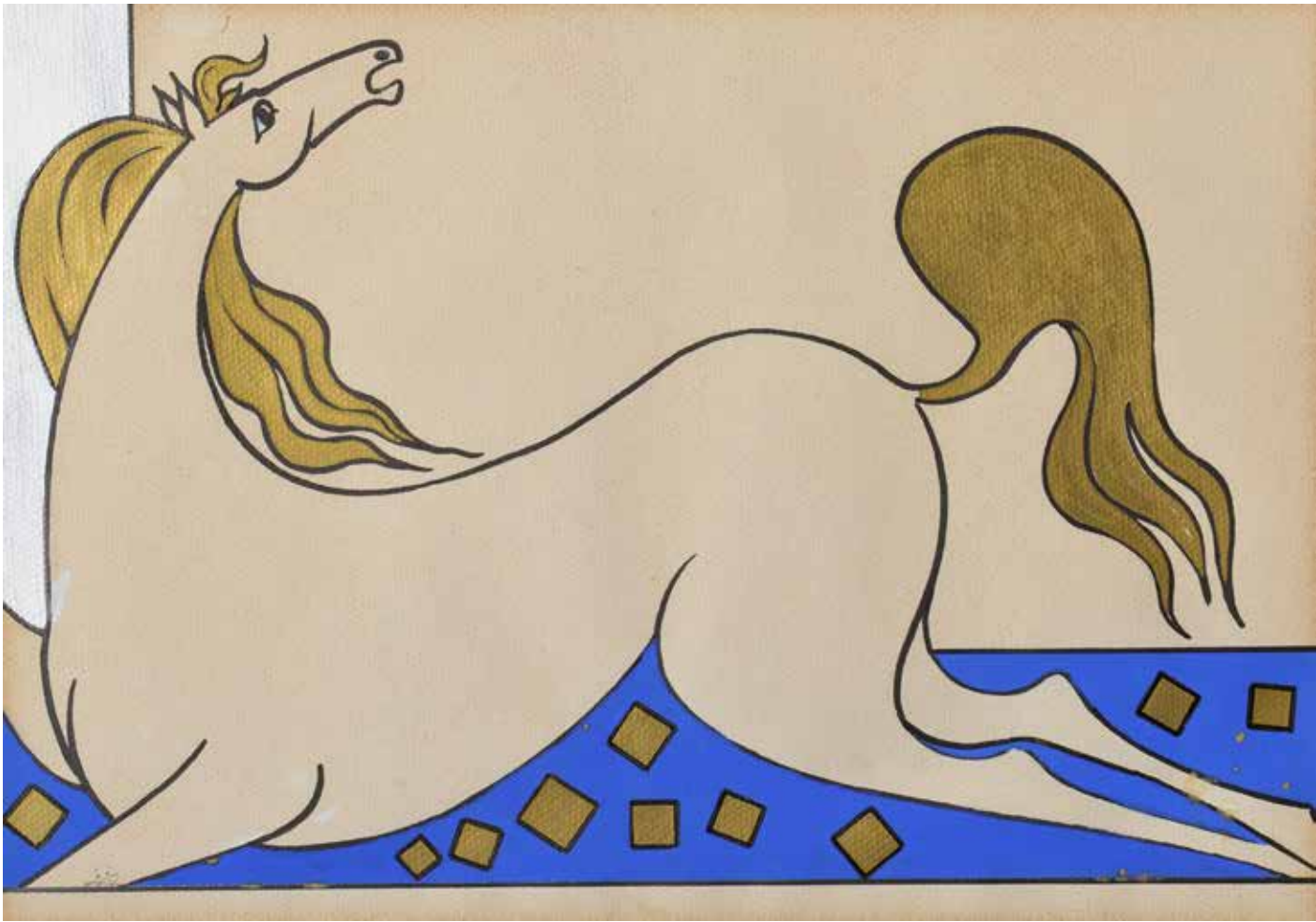
With spring comes a sense of renewal and quiet joy, it is a season that artists have long embraced. As a coincidence, this sale features a remarkable number of flower paintings that seem to echo the spirit of the season. These works are not mere depictions of flowers; they embody the lightness, freshness, and sense of possibility that spring brings.

Among these vibrant compositions, we are fortunate to present a work by Samia Halaby, a highly sought-after Palestinian artist whose market value has experienced a remarkable resurgence in recent years. The rising demand for her work reflects both her artistic rigour and the symbolic resonance of her practice. An abstract painter and a politically engaged figure, Halaby carries a powerful cultural and political presence; her work is surrounded by a distinct aura that continues to attract collectors worldwide.

Alongside Halaby, the sale features a selection of prominent contemporary Arab artists such as Dia Al Azzawi and Khaled Bin Suleiman, as well as notable twentieth-century French painters like Georges Cyr and Georges Michelet who succumbed to the charm of the Middle East, leaving their original French home to settle in Lebanon. The collection extends through the breakthroughs of Lebanese Modernism with works by Shafic Abboud, Paul Guiragossian, Helen El Khal, Aref El Rayess, Hussein Madi, and Nadia Saikaly. Completing this selection are celebrated contemporary Lebanese figures such as Mazen Rifai and Jamil Molaeb, whose works continue to shape the canon of contemporary Lebanese visual culture.







LOT 1

**Rafic Charaf (1923 - 2003)**

*Horse*

Mixed media on paper  
Signed lower left  
28 x 40 cm

**1,800 - 3,000 \$**

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

LOT 2

**Michel Basbous (1921 - 1981)**

*Untitled, 1961*

Gouache on paper  
Signed and dated lower right  
41 x 26 cm

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

Provenance:  
Gift from the artist to Mr Hanna Yacoub, Historian from Batroun.  
Acquired from the above by the present owner.





### LOT 3

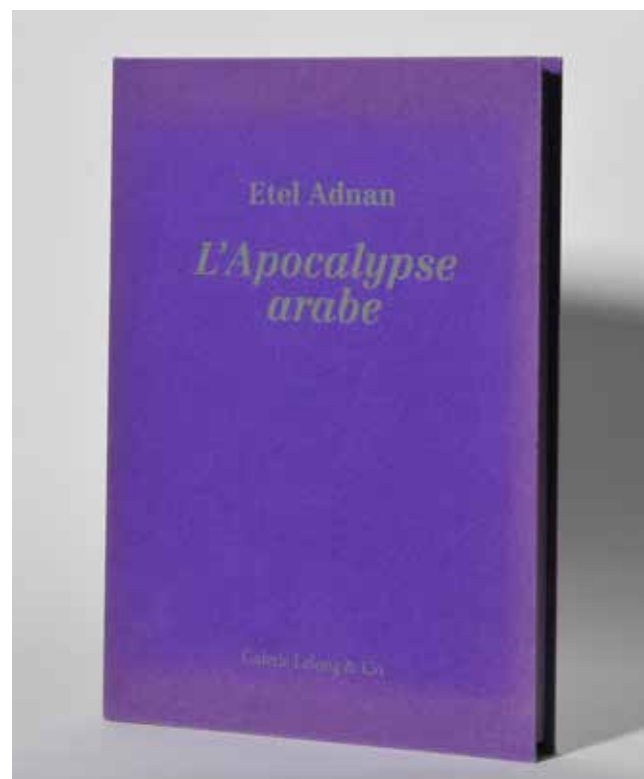
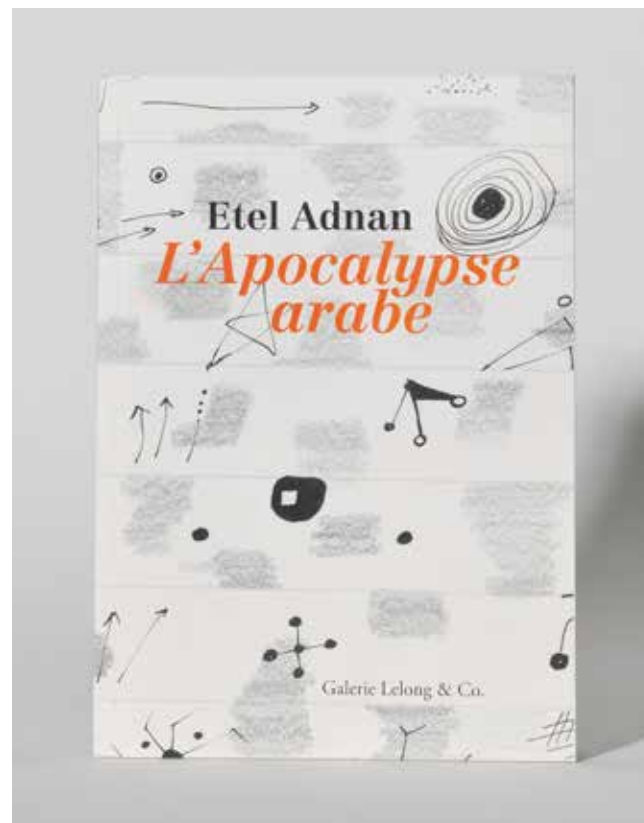
**Etel Adnan (1925 - 2021)**

*L'Apocalypse Arabe, 2020*

Book illustrated by an original lithograph  
The lithograph is signed and dated lower right  
Numbered lower left, 4/100  
30 x 20 cm

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

Provenance:  
Galerie Lelong & Co, Paris.  
Acquired from the above by the present owner.







LOT 4

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

*Bird, 1993*

Ink on paper  
Signed and dated lower right  
14 x 19 cm

**600 - 900 \$**

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

LOT 5

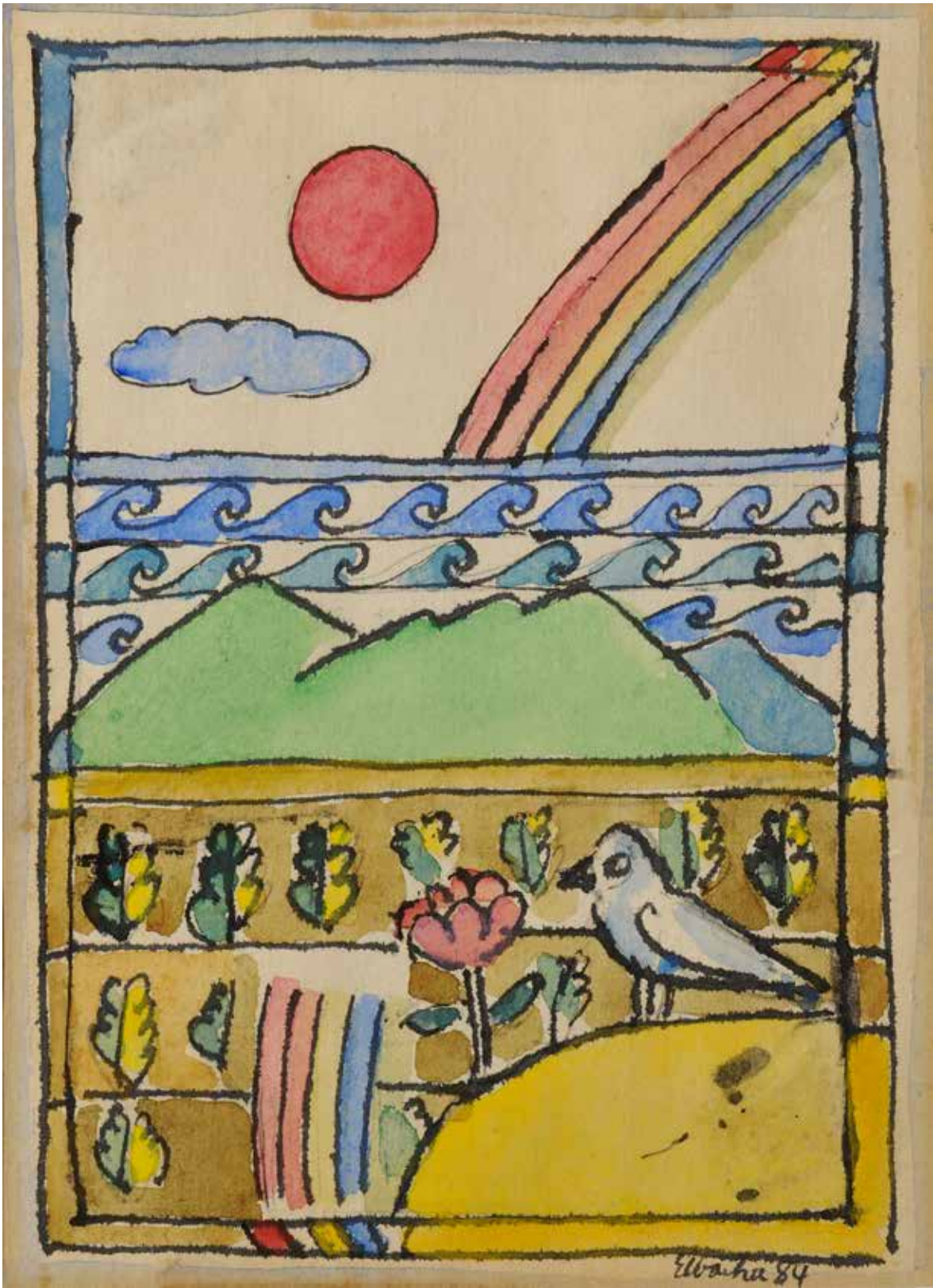
**Amine El Bacha (1932 - 2019)**

*Untitled, 1984*

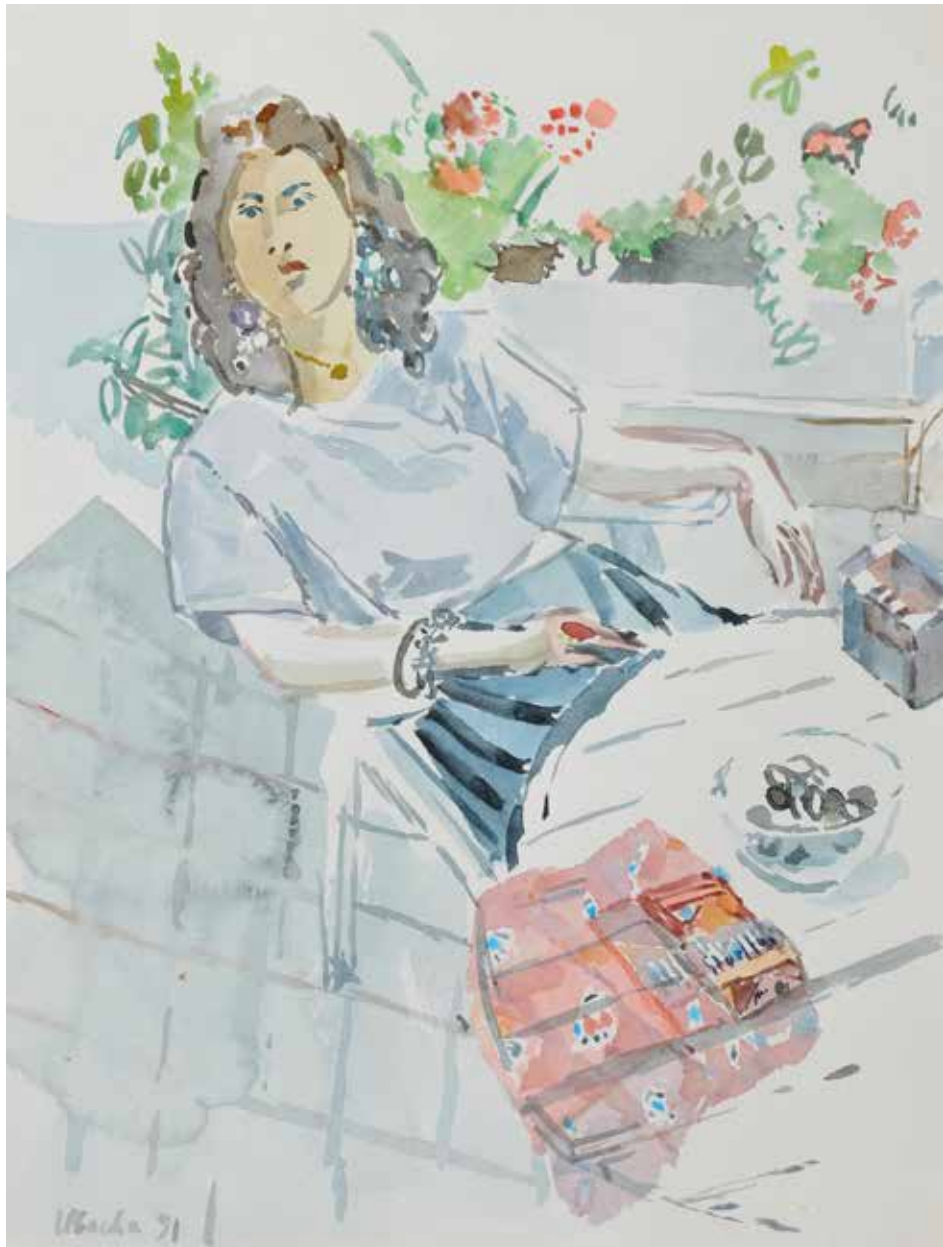
Watercolour and ink on paper  
Signed and dated lower right  
16.5 x 11.5 cm

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

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







**LOT 6**

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

*Untitled, 1991*

Watercolour on paper  
Signed and dated lower left  
41 x 32 cm

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

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

**LOT 7**

**Farid Aouad (1924 - 1982)**

*Street View*

Pastel on paper  
Signed lower right  
31 x 24 cm

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

Provenance:  
Private collection, Lebanon.







**LOT 8**  
**Aref El Rayess (1928 - 2005)**

*Landscape, 1959*  
  
Mixed media on paper  
Signed and dated lower left  
49 x 68 cm

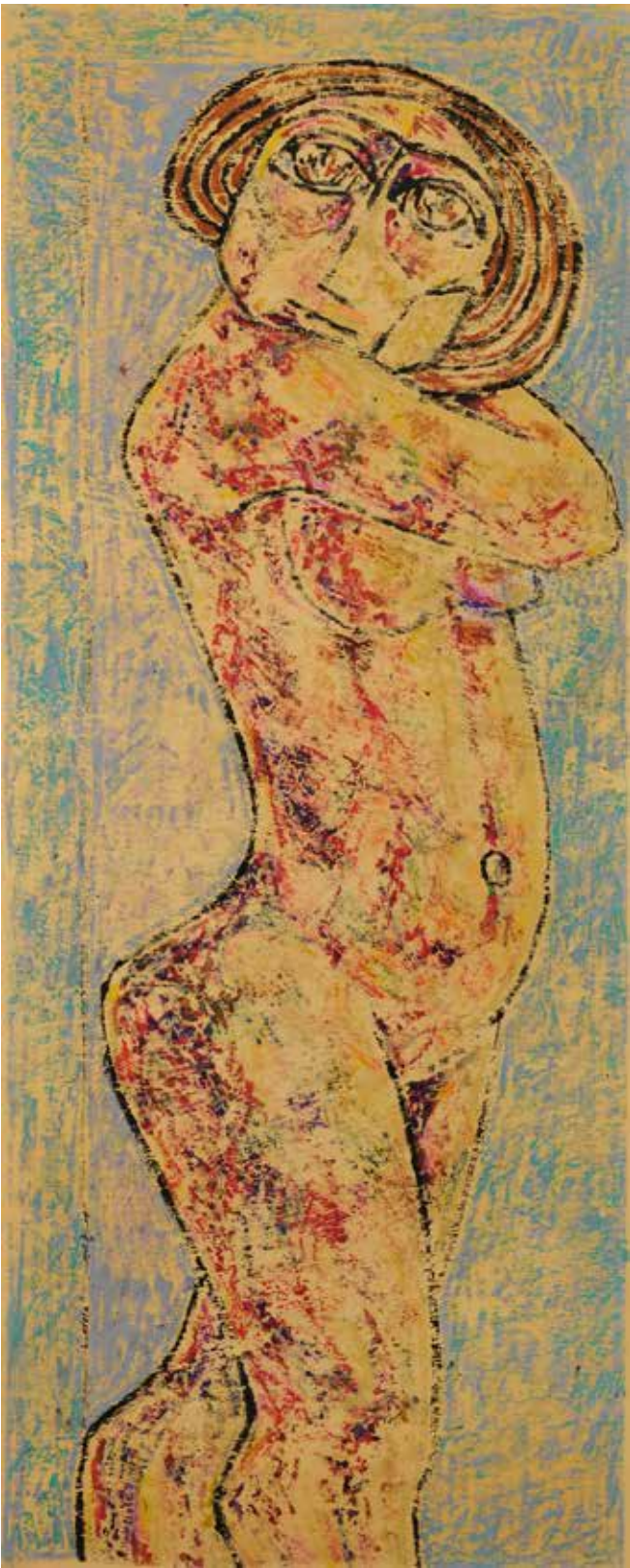
**8,000 - 16,000 \$**  
  
Provenance:  
Saleh Barakat Gallery, Beirut.  
Acquired from the above by the present owner.

Note:  
This artwork is accompagnied by a certificate from the Saleh Barakat Gallery.

**LOT 9**  
**Leila Nseir (1941 - 2023)**

*Untitled, 2012*  
  
Mixed media on paper  
Signed lower left  
88 x 36 cm

**7,000 - 10,000 \$**  
  
Provenance:  
Acquired directly from the artist by the present owner.





**LOT 10**

**Marwan Kassab Bachi (1934 - 2016)**

*Kopf, 2001*

Watercolour on paper  
Signed and dated on the back  
58 x 51 cm

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

Provenance:  
Darat El Funun, Amman.  
Acquired from the above by the present owner.





LOT 11

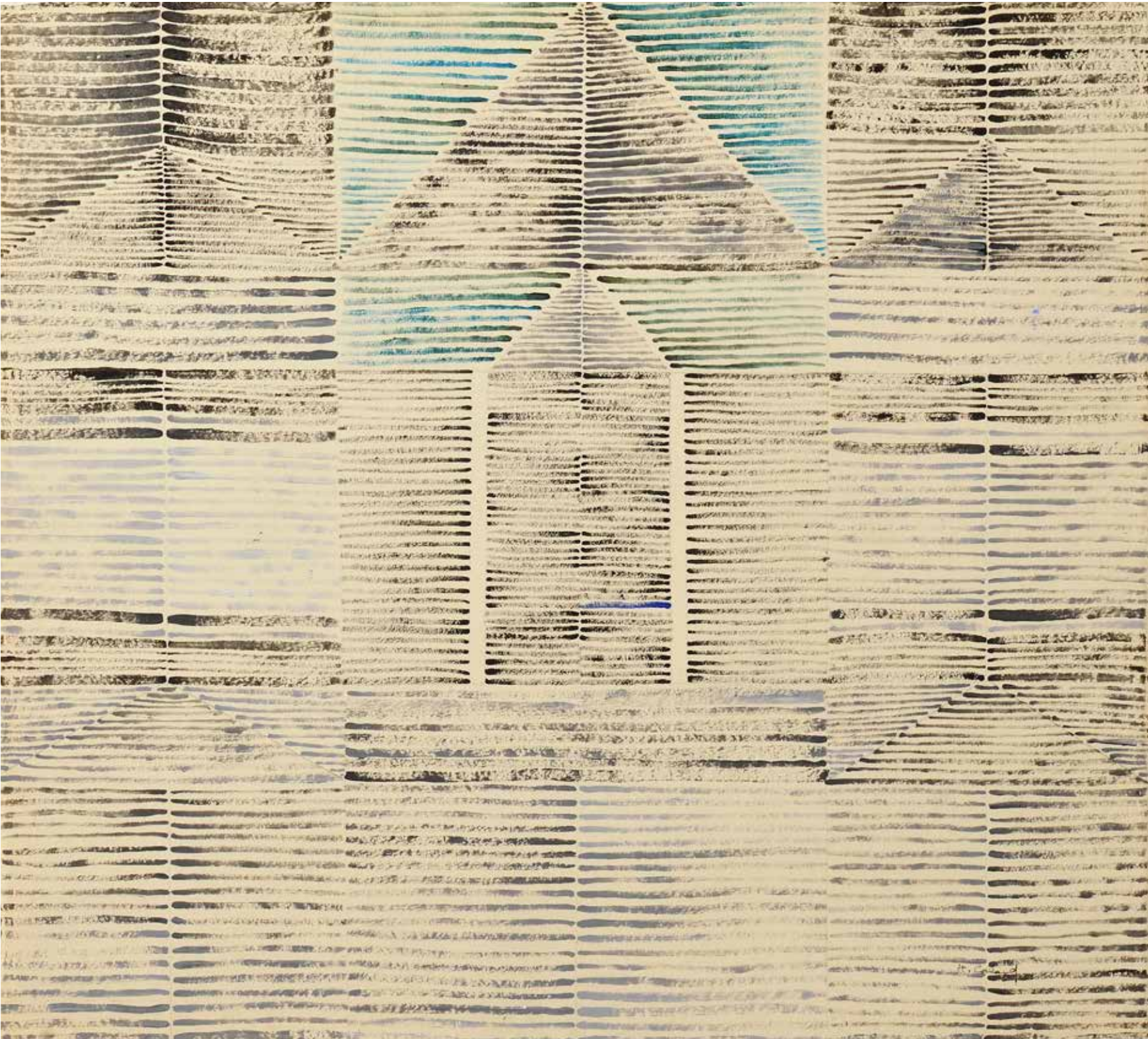
Huguette Caland (1931 - 2019)

*Untitled from the Series 'Lignes et Contours', 2003*

Pigments on Japanese paper  
Signed lower right and dated on the back  
40 x 44 cm

10,000 - 15,000 \$

Provenance:  
Gifted by Mrs Nadine Begdache.  
Private collection, Lebanon.  
Arcache Auction, Beirut, October 2023, Lot 47.  
Acquired from the above by the present owner.







LOT 13

Farid Aouad (1924 - 1982)

*Quai de Metro*

Oil pastel on canson paper  
Signed lower right  
24 x 33 cm

2,000 - 4,000 \$

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



LOT 14

Farid Aouad (1924 - 1982)

*Soupe Aux Poisson*

Oil pastel on canson paper  
Signed lower right  
25 x 33 cm

2,000 - 4,000 \$

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

Note:  
This artwork is accompagnied by a certificate of authenticity  
from the Alwane Gallery.





LOT 15

**Elie Kanaan (1926 - 2009)**

*Village*

Oil on canvas  
Signed lower right  
73 x 100 cm

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

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

LOT 16

**Jean Khalife (1923 - 1978)**

*Landscape, 1968*

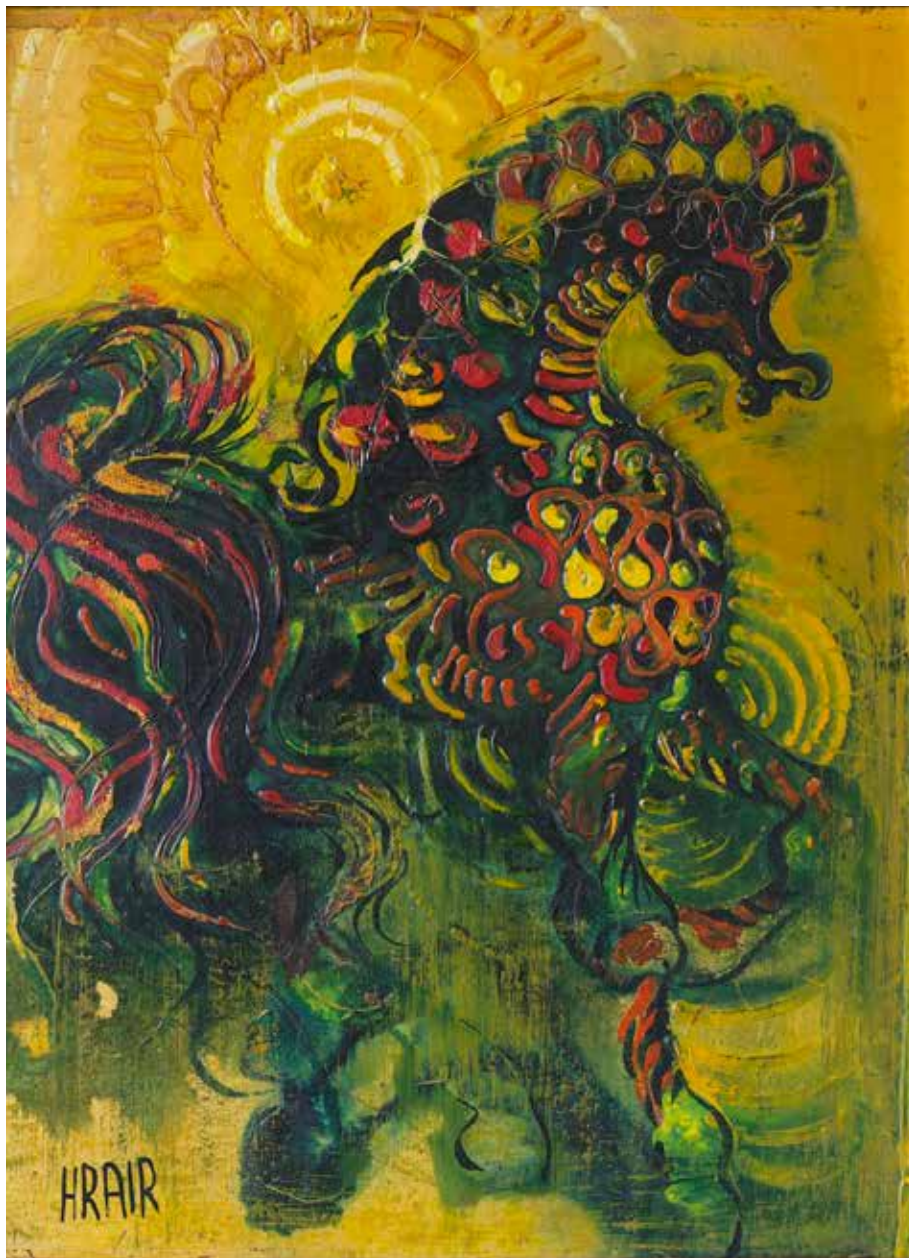
Oil on canvas  
Signed lower right  
60 x 40 cm

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

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





**LOT 17****Hrair (1946)***Untitled*

Oil on board  
Signed lower left  
45 x 60 cm

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

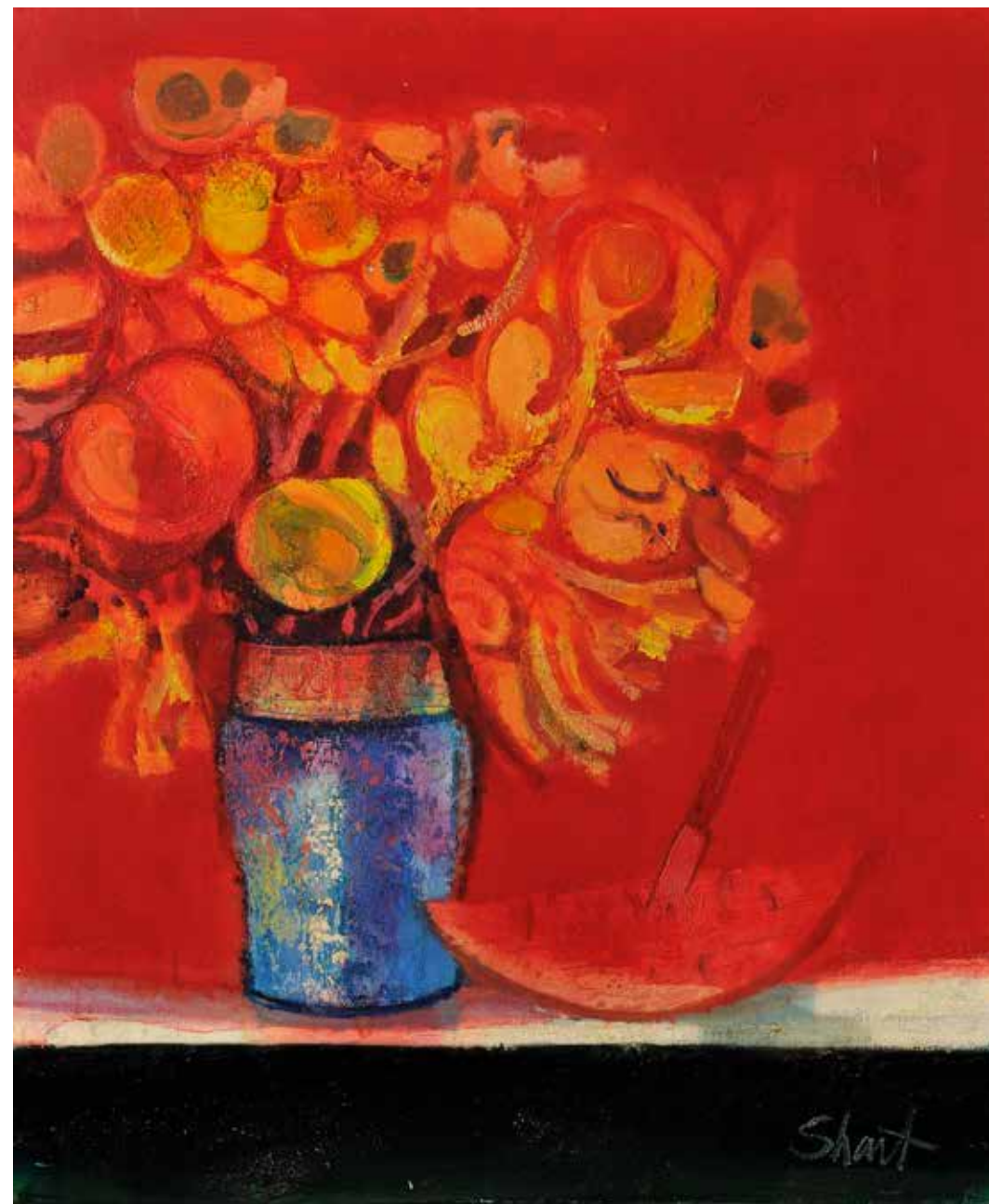
Provenance:  
Drouot, Paris, c. 2000.  
Acquired from the above by the present owner.

**LOT 18****Serge Shart (1927 - 2011)***Nature Morte, (Fleurs Nocturnes), 1974*

Oil on canvas  
Signed lower right  
Signed, dated and titled on the back  
55 x 46 cm

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

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





**LOT 19**

**Sophie Yeramian (1915 - 1984)**

*Bouquet de Fleurs*

Oil on canvas  
Signed lower middle  
70 x 92 cm

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

Provenance:  
Private collection, Lebanon.







**LOT 20**

**Said Akl (1926 - 2001)**

*Nature au Perrier, 1989*

Oil on board  
Signed and dated lower right  
Titled on the back  
42 x 47 cm

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

Provenance:  
Private collection, Lebanon.  
Artscoops Auction, Beirut, March 2024, Lot 38.  
Acquired from the above by the present owner.

**LOT 21**

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

*White Rose, 1998*

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

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

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







## LOT 22

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

*Paysage, 2005*

Oil on wood  
Signed and dated lower right  
55 x 40 cm

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

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

## LOT 23

**Shafic Abboud (1926 - 2004)**

*Fenêtre, 1974*

Tempera on board  
Signed lower right  
Signed and dated on the back  
29 x 22 cm

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

Note:

This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud. Catalogue raisonné référence ID1592.

Exhibition history:

Centre d'Art de Beyrouth (Brigitte Schehadé), "Fenêtres", 1975.  
Galerie Protée, Toulouse, 1982.





**LOT 24**

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

*Untitled, 1959*

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

**12,000 - 18,000 \$**

Provenance:  
Private collection, Lebanon.  
Acquired from the above by the present owner in the early 2020's.





**LOT 25****Fateh Moudaress (1922 - 1999)***Untitled, c. 1967*

Oil on canvas  
 Signed lower right  
 70 x 50 cm

**9,000 - 14,000 \$**

Provenance:  
 Acquired directly from the artist by the present owner in the late 1970's.





Georges Claude Michelet (1873-1946) had a trajectory that was similar to French Orientalist painters and photographers who settled in the Middle East after several visits. Born in Nancy in 1873, he was trained at the École des Beaux-Arts in Paris, studying under renowned Orientalist painters Gustave Boulanger and Jules Lefebvre, as well as Paul Sérusier, founder of the Nabis group. Like several of his contemporaries, he was drawn to the “allure” of the Middle East, and traveled extensively across North Africa, eventually settling in Beirut in the late 1920s. There, he established a studio on Rue Patriarche Hoayek and taught at the local Academy of Fine Arts.<sup>1</sup>

In this portrait, Michelet employs a restrained palette, allowing our attention to focus on the subject’s demeanor. The background is devoid of elaborate detail so that our focus is entirely on the sitter, a technique reminiscent of classical portraiture traditions. Lucie Karam is presented with a serene expression and her gaze meets the viewer’s with a quiet confidence.

The significance of this work lies not only in its artistic merit but also in the cultural context during which it was made. In the 1920s, Beirut was a nexus of cultural exchange, with French influence permeating various aspects of Lebanese society. Portraits such as this one reflect the era’s social dynamics, and the aspirations of Beirut’s elite that sought to affirm themselves through portraiture instead of photography, a medium that was, according to them, reserved to the lower classes. Michelet’s portrait of Lucie Karam is not only a testament to his skill in capturing the individuality of his sitters but also a historical document that reflects the aesthetic preferences and societal structures of the time. By merging European academic painting traditions with a Lebanese subject, the work affirms Lucie Karam’s presence within a specific social and cultural milieu. As such, the painting holds lasting value for both its artistic merit and its cultural significance.

## LOT 26

### Georges Claude Michelet (1873 - 1946)

*Portrait de Lucie Karam, Epouse de Edouard Tabet, 1927*

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

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

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

<sup>1</sup> Erol Makzume, “Georges Claude Michelet (1873 - 1946): French Artist in Love with the Middle East,” 2025.



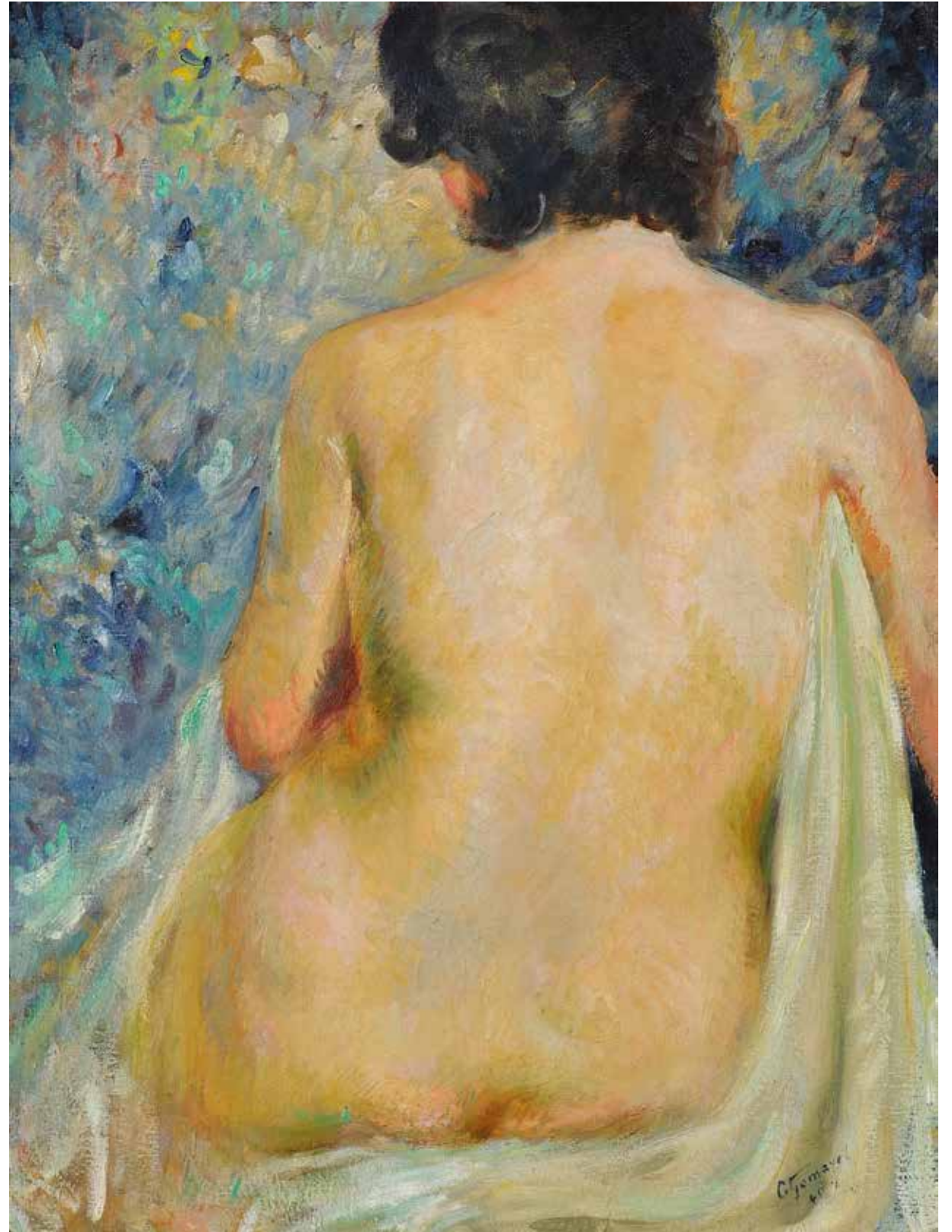


**LOT 27****Cesar Gemayel (1898 - 1958)***Nu de Femme, 1945*

Oil on canvas  
 Signed and dated lower right  
 64 x 49 cm

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

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





At a time when Lebanon was forging a visual culture of its own in the early twentieth century, César Gemayel (1898 – 1958) emerged as one of the first modernists to bridge European painterly traditions with a unique Lebanese vision. *Nu de Femme* and *Les Glaïeuls* together illustrate the depth and range of his artistic voice at once sensuous, disciplined, and free.

Executed in 1945, *Nu de femme* exemplifies Gemayel's mature engagement with the female form as a subject of sensual reverie. The figure, turned away from the viewer, escapes the voyeuristic gaze typical of academic nudes. Instead, here, Gemayel focuses on feelings of intimacy, privacy and beauty.

Gemayel's sensitivity to the tactile and the luminous also animates his still life painting *Les Glaïeuls*, an oil on canvas that captures a bouquet of red gladioli erupting from a gold vase supported by a wooden stool. The painting reflects Gemayel's fascination with colour, texture, and ephemeral beauty. The red blossoms are set against a lively and dappled background composed of short and impassioned strokes. As Gemayel wrote in his 1943 essay *The Painter*, "Colours are a revolution and a tempest, a quietude, and reassurance".<sup>1</sup> These paintings embody that precise vision: the colours are quiet, and yet revolutionary in their own right.

## LOT 28

### Cesar Gemayel (1898 - 1958)

#### *Les Glaïeuls*

Oil on canvas  
Signed lower left  
80 x 53 cm

14,000 - 18,000 \$

Provenance:  
Acquired directly from the artist.  
Nada Boulos Auction, October 2022, Lot 6.  
Acquired from the above by the present owner.

Literature:  
Cesar Gemayel, *Le pinceau ardent (Ardent Brush)*, (St. Leonards, N.S.W., Australia: Conseil des Relations Économiques Extérieures, 1985). p 73.

<sup>1</sup> César Gemayel, "Al-Rassam" [The Painter]. *Al-Fikr* (Beirut), no. 2, 1943.





**LOT 29****Omar Onsi (1901 - 1969)***Bouquet de Fleurs*

Pastel on paper  
 Signed lower right  
 63 x 49 cm

**6,000 - 12,000 \$**

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

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







**LOT 30**

**Alfred Basbous (1924 - 2006)**

*Un Secret d'Amour, 1973*

Marble  
Signed and dated  
40 x 20 x 10 cm

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

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







**LOT 31**

**Layla Shawa (1940 - 2022)**

*Jerusalem, c.1979*

Oil on canvas  
Signed lower right  
160 x 70 cm

**12,000 - 18,000 \$**

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

**LOT 32**

**Juliana Seraphim (1934 - 2005)**

*Contre le mauvais oeil*

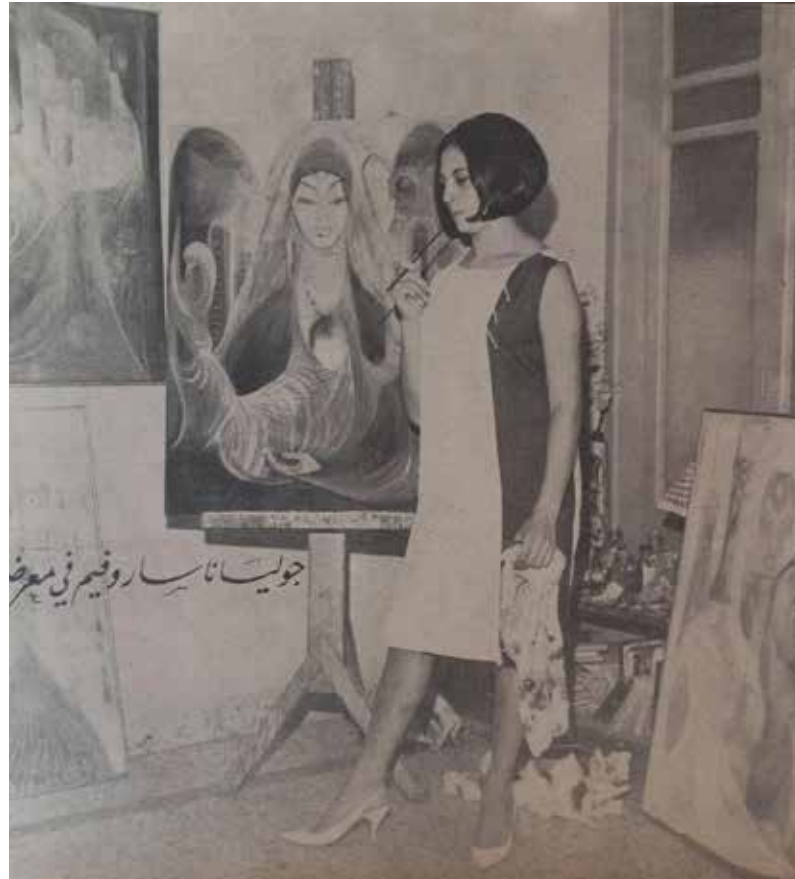
Oil on canvas  
Signed lower right and lower left.  
Signed on the back  
92 x 73 cm

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

Provenance:  
Vente Fauve Paris, March 2024, Lot 44.  
Acquired from the above by the present owner.







Juliana Seraphim at Galerie Gharzouzi for her solo exhibition.  
Image featured in "Al Ousbou" Al Arabi, 1964.

### LOT 33

**Juliana Seraphim (1934 - 2005)**

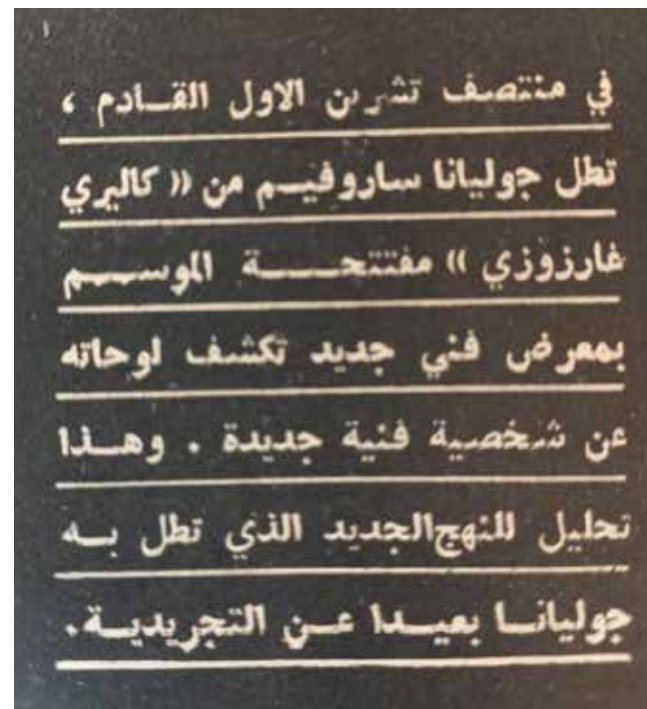
*Self Portrait, 1964*

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

**14,000 - 18,000 \$**

Provenance:  
Acquired directly from the artist by the present owner in 1967.

Exhibition history:  
Juliana Seraphim solo exhibition, Galerie Gharzouzi, 1964.





**LOT 34**

**Paul Guiragossian (1926 - 1993)**

*Untitled (Motherhood), c. 1977*

Oil on canvas  
Signed lower left  
73 x 60 cm

**30,000 - 40,000 \$**

Provenance:  
Acquired from the artist.  
Private collection, Lebanon.  
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 35****Shafic Abboud (1926 - 2004)***Fenêtre rose n°42, 1974*

Oil on canvas  
 Signed lower right  
 Signed and dated on the bac  
 81 x 60 cm

**35,000 - 40,000 \$**

Provenance:  
 Epreuve d'Artiste, Beirut, 2003, Lot 35.  
 Acquired from the above by the present owner.

Note:  
 This artwork will be featured in the catalogue raisonné in preparation by Ms  
 Christine Abboud. Catalogue raisonné référence ID750.

Exhibition history:  
 Centre d'Art de Beyrouth (Brigitte Schehadé), "Fenêtres", 1975.









“*Spring Fertility* and *Green Expanse* began life as stitched canvas collage without the use of a stretcher. I applied them to canvas grounds and all attempts at coordinating them with their new canvas background failed and only led to more and more work until they completely changed. *Spring Fertility* became *Three Dancers Flying Through Trees Like Storms in Spring* and *Green Expanse* became *Island*.”

Maymanah Farhat and Samia Halaby, *Samia Halaby: Five Decades of Painting and Innovation* (London: Booth-Clibborn Editions, 2014), p. 349.

## LOT 36

### Samia Halaby (1936)

*Island and Human Motion*, 2005 - 2009

Acrylic and papier mache on canvas  
Signed and dated lower right in arabic and lower left in english  
Signed dated and titled on the back  
145 x 274 cm

150,000 - 200,000 \$

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

Literature:  
Maymanah Farhat and Samia Halaby, *Samia Halaby: Five Decades of Painting and Innovation* (London: Booth-Clibborn Editions, 2014), p. 349. illustrated.



Detail.





Detail.

Highly sought-after, Palestinian-born artist Samia Halaby has garnered renewed attention in recent years, as evidenced by the remarkable resurgence in the market value of her work. Halaby’s career is marked by a significant engagement with both formal experimentation and social struggle. Her paintings are imbued with cultural symbolism and rigorous abstraction and continue to captivate collectors worldwide.

As she reflects on her creative process, Halaby notes: “I began to think that texture should determine shape rather than follow it. In nature, larger things are made up of groups of smaller things in successive cycles. Molecules, which themselves are made up of atoms, make up fibers which make up trees, etc. I wanted the textural parts to build the shapes as they themselves are determined by this building process. I began by allowing textural marks to threaten the integrity of shape.”<sup>1</sup> This reflection, stated by Halaby herself, encapsulates the conceptual depth and formal dynamism that define her oeuvre.

<sup>1</sup> Maymanah Farhat and Samia Halaby, *Samia Halaby: Five Decades of Painting and Innovation* (London: Booth-Clibborn Editions, 2014), p. 127.







*Kingdom of Delusion* (1991) belongs to Dia Azzawi's (b.1939) later period, produced while he was in self-imposed exile in London. The painting retains a visual language cultivated in Baghdad during a time of intellectual censorship and political suppression. It resonates with Azzawi's larger body of politically engaged paintings, drawings, and prints, which transformed scenes of collective grief into visual elegies. Such work has made Azzawi renowned for his intellectual and visual resistance.

The fluid, interlocking forms shape the almost mythic bird-like figure that acts as a symbol of resistance, but also of exile. Rather than depicting a literal, figurative subject, Azzawi here uses organic geometries to evoke symbolic meaning. The composition seems to evoke political struggle, as indicated in the title, where colour and form appear to be battling against each other.

*Kingdom of Delusion* is part of Azzawi's larger project that involves forging a modern Arab visual language that can resonate with history, myth, poetry, and protest.

### LOT 37

**Dia Al Azzawi (1939)**

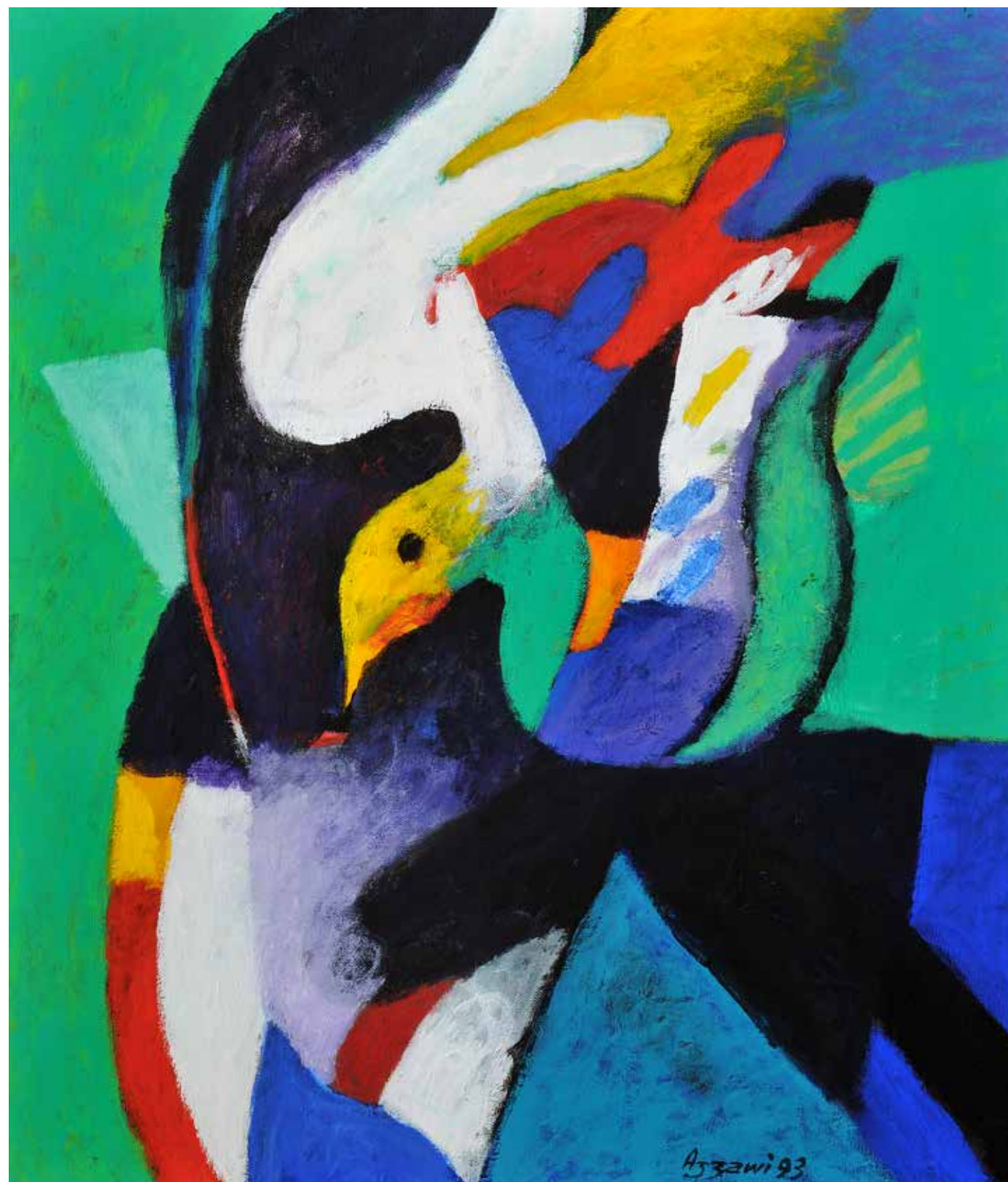
*Kingdom of Delusion*, 1993

Oil on board  
Signed and dated lower right  
52 x 45 cm

**30,000 - 40,000 \$**

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

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





**LOT 38**

**Hussein Madi (1938 - 2024)**

*Le Miroir des Yeux, Lo Specchio Degli Occhi, 2002*

Oil on canvas

Signed and dated lower right

Bears the stamps of the studio of the artist on the back of the painting

135 x 150 cm

**70,000 - 110,000 \$**

Provenance:

Acquired directly from the artist's studio by the present owner.





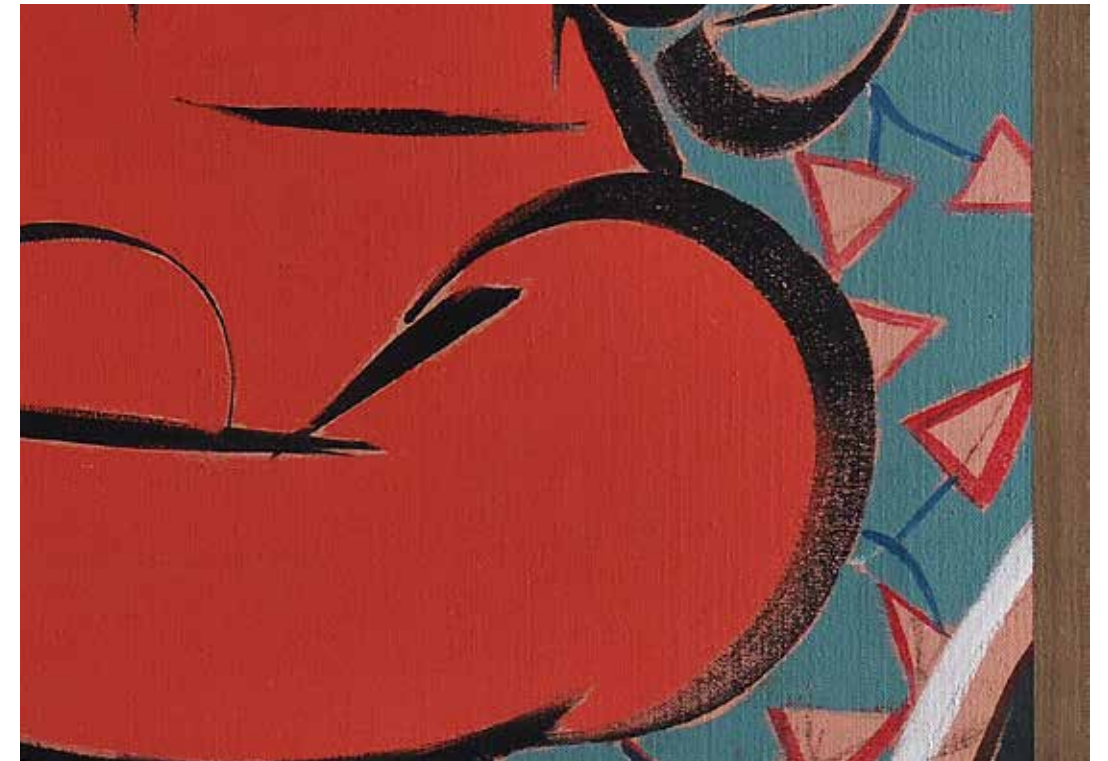
In 2002, Hussein Madi (1938-2024), one of the most prominent figures in the history of modern Arab art, presented a reimagining of the reclining nude, a subject that has long been imbedded in art history. Madi transformed the subject in his own visual lexicon, and provided it with two titles: *Le Miroir des yeux* (the Mirror of the Eyes), and *Lo Specchio degli Occhi*. Madi was familiar with the Italian language and culture, having spent over two decades studying in Rome. More than just a representation of a nude body into its purest form, the painting is about the act of seeing itself, on how the gaze constructs meaning, and how form, when reduced to its base, reflects not the external world, but the internal order of the simplest things.

In this painting, the female figure, who is monumental in scale, grounds herself in an unapologetic way, confident with her corporeality, and occupying nearly the entirety of the canvas. Her body is not eroticized or idealized like in classical nudes, but is monumentalized, echoing the cosmic balance sought in Islamic art and Sufi metaphysics.<sup>1</sup> Her gaze is turned outward with defiance, stillness, and force. She is painted in a flat and unmodulated red, her limbs are elegantly entwined, and her body is outlined in thick black contour, a signature style of Madi's.

The elements in the background create geometric repetition, evoking the decorative traditions of Islamic art. Indeed, Madi's compositions often employ elements from both modernist aesthetics and Islamic visual culture.<sup>2</sup> This painting therefore reflects Madi's approach to both figuration and abstraction, for which he had become well-known.

<sup>1</sup> Helen Khal, "Hussein Madi", in *Resonances*, 82 Lebanese Artists Reviewed by Helen Khal (Beirut: Fine Arts Publishing, 2011), .201.

<sup>2</sup> Ibid.



Detail.

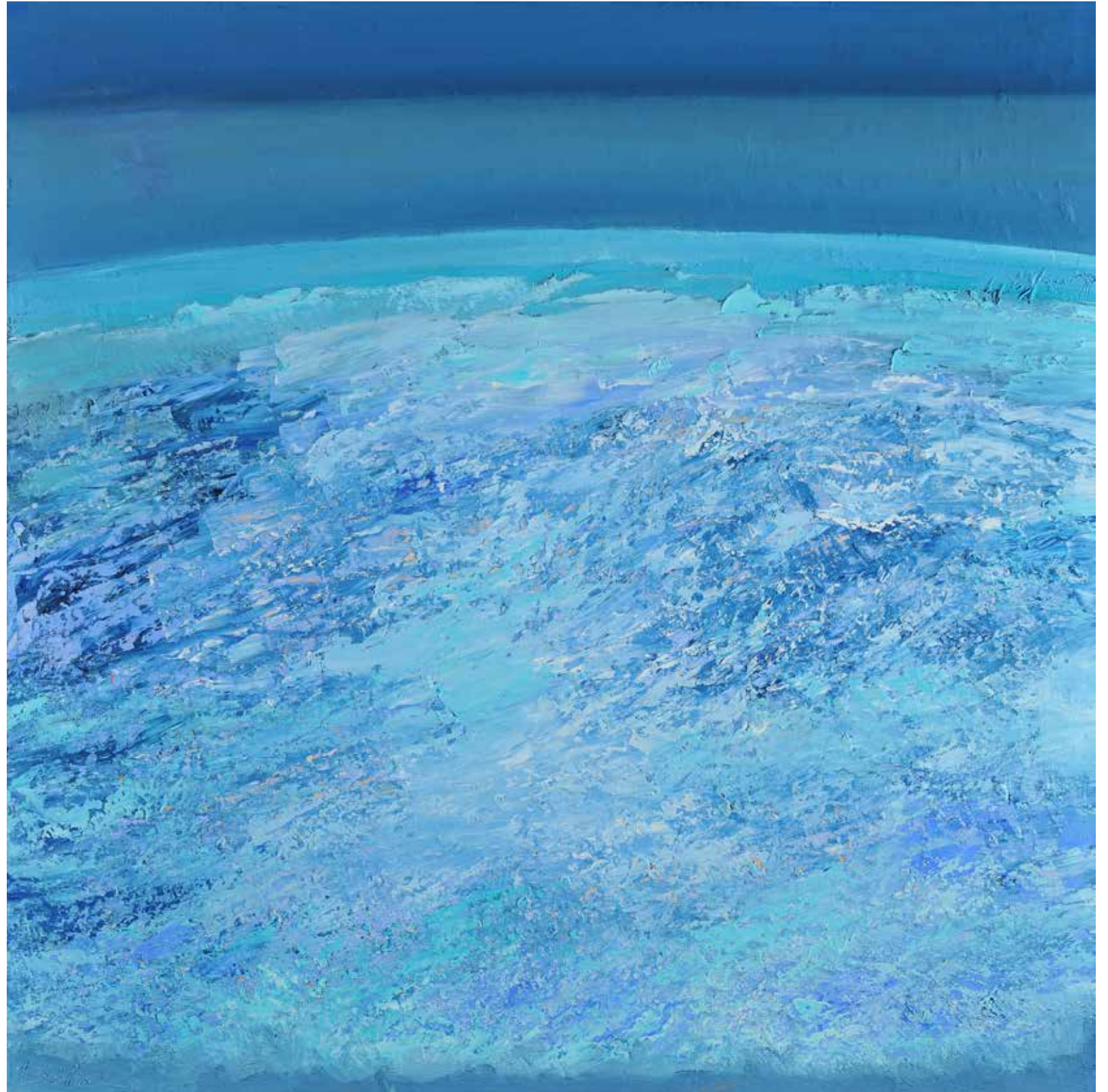


**LOT 39****Nadia Saikali (1936)***The Blue Planet*

Oil on canvas  
 Signed lower left  
 100 x 100 cm

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

Provenance:  
 Galerie Claude Lemand, Paris.  
 Private collection, Lebanon.  
 Arcache Auction, Lebanon, October 2023, Lot 44.  
 Acquired from the above by the present owner.





**LOT 40****Helen El Khal (1923 - 2009)***Untitled*

Oil on paper laid on board  
Signed on the back  
17 x 9.5 cm

**3,500 - 5,000 \$**

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

Note:  
This artwork is accompanied by a certificate by Ms Aida Najarian.

**LOT 41****Helen El Khal (1923 - 2009)***Untitled*

Oil on paper laid on board  
16 x 11.5 cm

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

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

Note:  
This artwork is accompanied by a certificate by Ms Aida Najarian.







## LOT 42

**Hussein Madi (1938 - 2024)**

*Coq, 2002*

Bronze

Signed, dated and editioned on the bottom

43 x 17 x 14

4/6

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

Provenance:

Private collection, Lebanon.





**LOT 43****Hussein Madi (1938 - 2024)***Bird, 1992*

Wrought iron  
Signed and dated  
37 x 30 x 12 cm

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

Provenance:  
Aida Cherfan Fine Art Gallery, Beirut.  
Acquire from the above by the present owner.







**LOT 44**  
**Assadour Bezdikian (1943)**  
*Untitled, 2012*

Acrylic and oil on canvas  
Signed and dated lower right  
26 x 34 cm

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

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



**LOT 45**  
**Assadour Bezdikian (1943)**  
*Untitled, 2013*

Acrylic and oil on canvas  
Signed, dated and titled on the back  
27 x 35 cm

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

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



## LOT 46

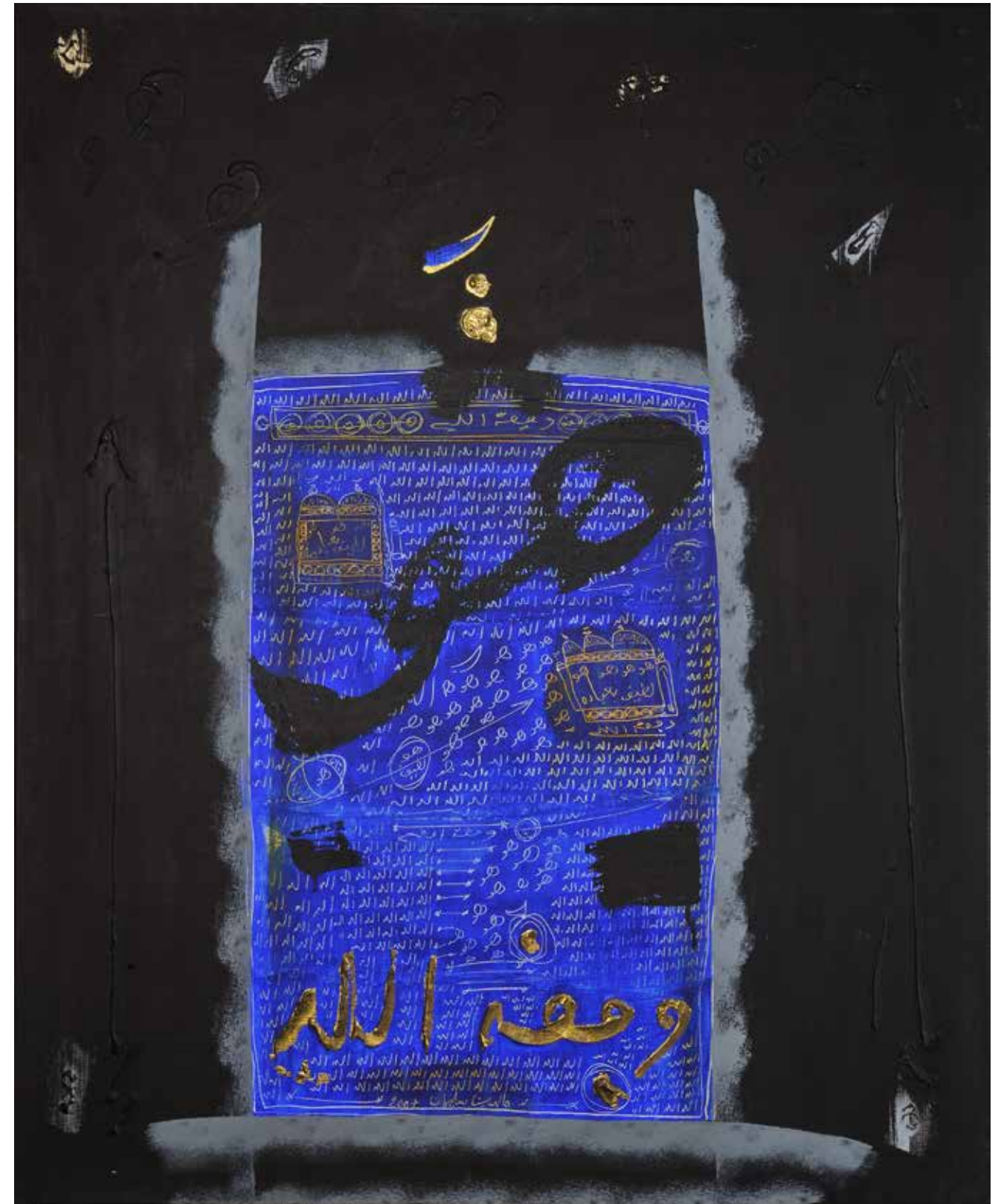
Khaled Bin Suleiman (1951)

*The Blue Door 1, 2007*

Acrylic on canvas  
Signed and dated in the middle  
100 x 81 cm

8,000 - 10,000 \$

Provenance:  
Abu Dhabi Art Fair, 2007.  
Acquired from the above by the present owner.







# LOT 47

Jamil Molaeb (1948)

*Untitled, 1966*

Oil on board  
Signed and dated lower right  
62 x 121 cm

7,000 - 12,000 \$

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





**LOT 48**

**Jamil Molaeb (1948)**

*Moment of Birth, c.2010*

Acrylic on canvas  
Signed lower right  
Signed and titled on the back  
80 x 100 cm

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

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

**LOT 49**

**Jamil Molaeb (1948)**

*Flowers, 2020*

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

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

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







**LOT 50**

**Jamil Molaeb (1948)**

*Birds, 2022*

Oil on canvas  
Signed and dated lower left  
51 x 41 cm

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

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

**LOT 51**

**Jamil Molaeb (1948)**

*Flowers, 2019*

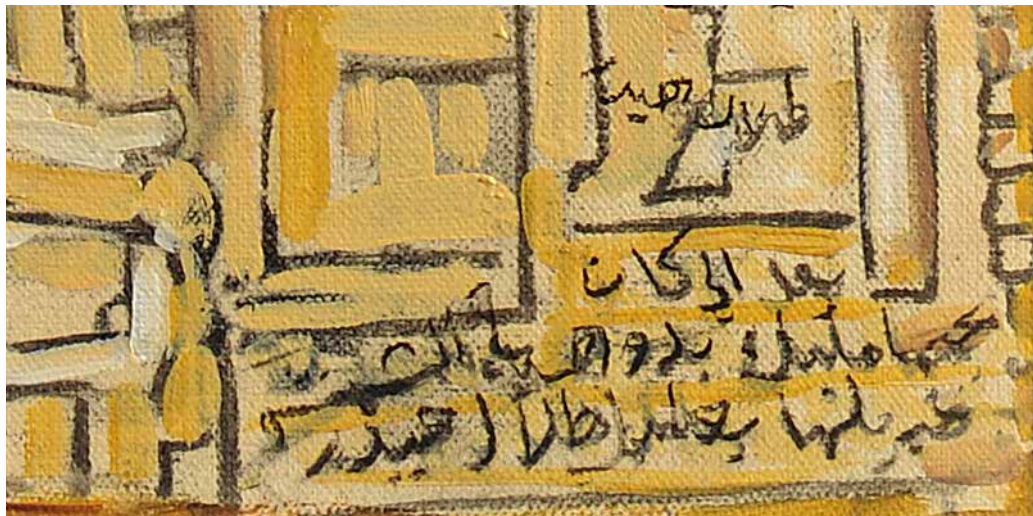
Oil on canvas  
Signed and dated lower left  
51 x 41 cm

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

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







بَعْل الي كان بِحُبِّها مَلَبَك  
بدو هدية للشمس  
عَمَّرلها بعلمك

من الشاعر طلال حيدر من قصيدة إِلِك يا بعلمك

LOT 52

Jamil Molaeb (1948)

*Baalbeck*

Oil on canvas  
Signed lower left  
120 x 91 cm

8,000 - 15,000 \$

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





**LOT 53****Raouf Rifai (1954)***Darwich, 2012*

Acrylic on canvas

Signed lower right, dated lower left

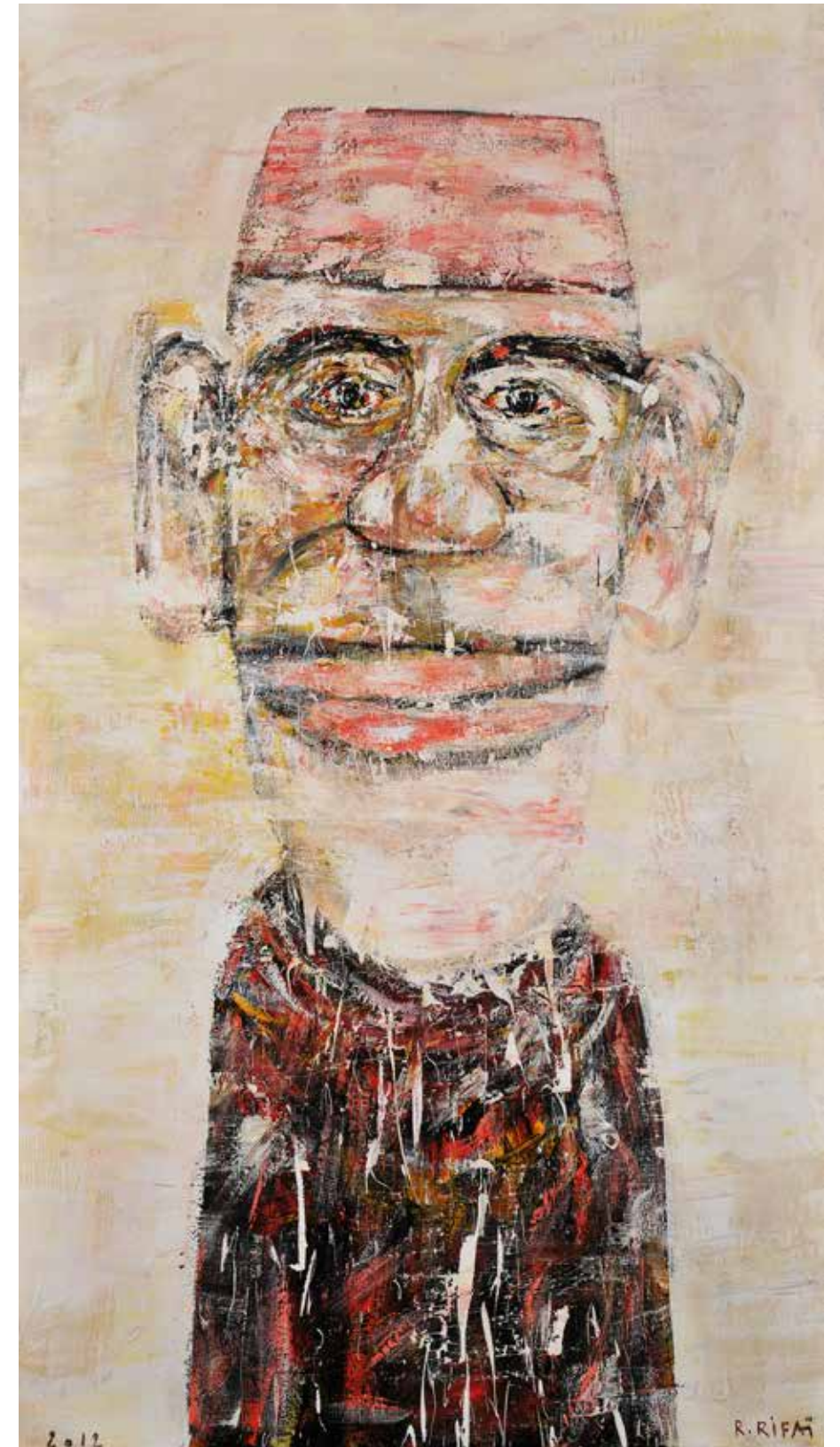
Signed dated and titled on the back

204 x 115 cm

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

Provenance:

Acquired directly from the artist by the present owner.







## LOT 54

**Youssef Aoun (1965)**

*Ombre Grise, 2003*

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

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

This artwork is accompagnied by a certificate of authenticity by the artist.



## LOT 55

**Afaf Zurayk (1948)**

*Untitled (Being Series), 2019*

Oil on canvas  
Signed and dated on the back  
60 x 60 cm

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

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





**LOT 56**

**Oussama Baalbaki (1978)**

*Haramoun Mountain, 2025*

Acrylic on canvas  
Signed and dated lower right  
60 x 90 cm

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

This artwork is accompagnied by a certificate of authenticity  
by the artist.



**LOT 57**

**Fatat Bahmad (1973)**

*Seascape, 2021*

Oil on canvas  
Signed and dated lower left  
Signed and dated on the back  
60 x 85 cm

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

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

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





**LOT 58**

**Maroun Hakim (1950)**

*Landscape, 2008*

Acrylic on board  
Signed and dated lower left  
Titled and dated on the back  
27 x 28.5 cm

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

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

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



**LOT 59**

**Mazen Rifai (1957)**

*Paysage, 2020*

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 60**

**Mazen Rifai (1957)**

*Paysage, 2022*

Acrylic on canvas  
Signed dated and titled on the back  
90 x 90 cm

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

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

**LOT 61**

**Mazen Rifai (1957)**

*Untitled*

Acrylic on canvas  
Signed on the back  
40 x 40 cm x 2

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

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





**LOT 62****Hassan Jouni (1942)***Untitled, 2020*

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

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

Note:

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

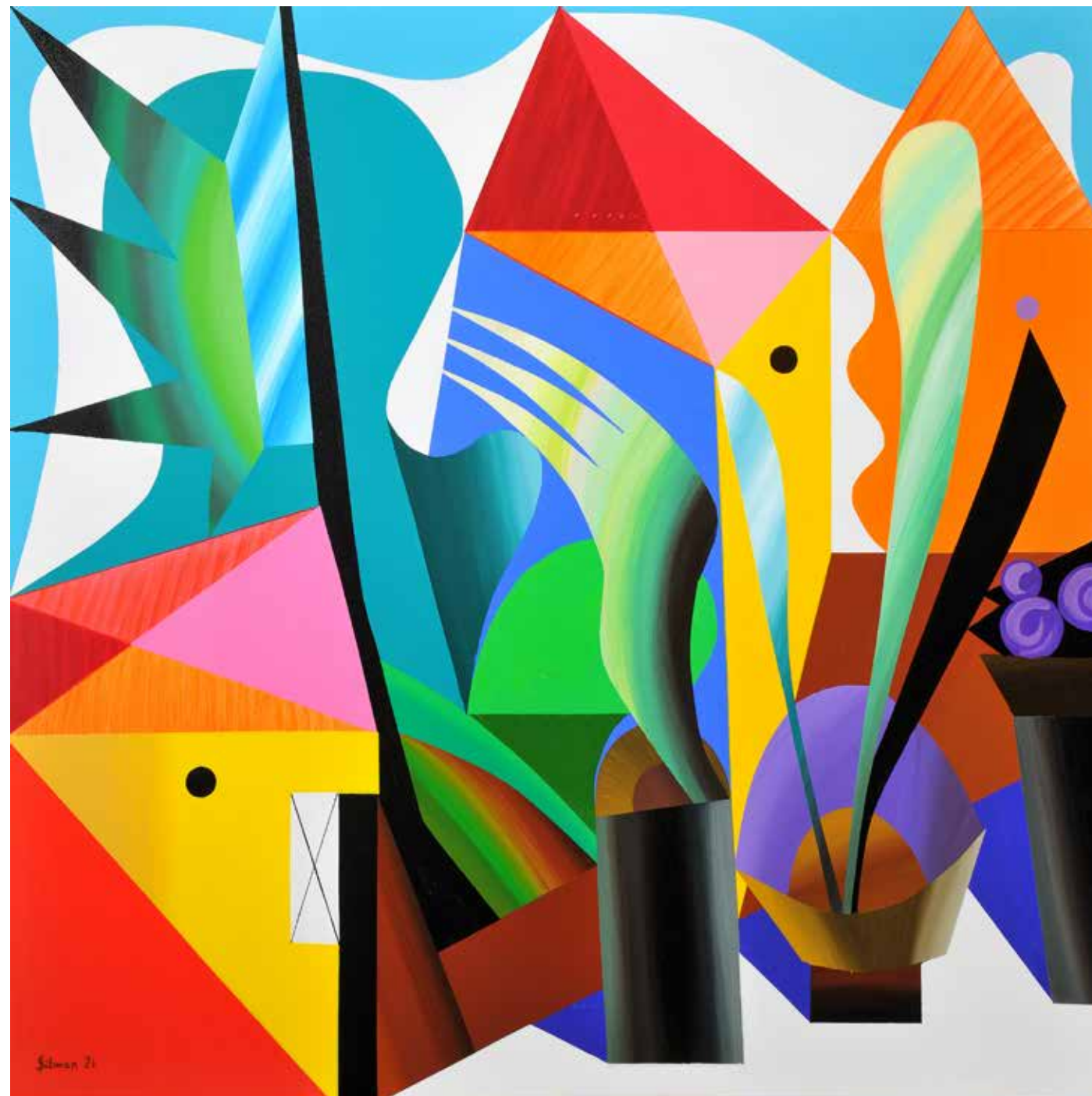
**LOT 63****Silwan Ibrahim (1964)***Untitled, 2021*

Acrylic on canvas  
Signed and dated lower left  
120 x 120 cm

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

Provenance:

Private collection, Lebanon.





**LOT 64****Haibat Balaa Bawab (1952)***Spring Time, 2023*

Mixed media collage on cardboard laid on foam board  
 Signed and dated lower right  
 70 x 100 cm

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

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

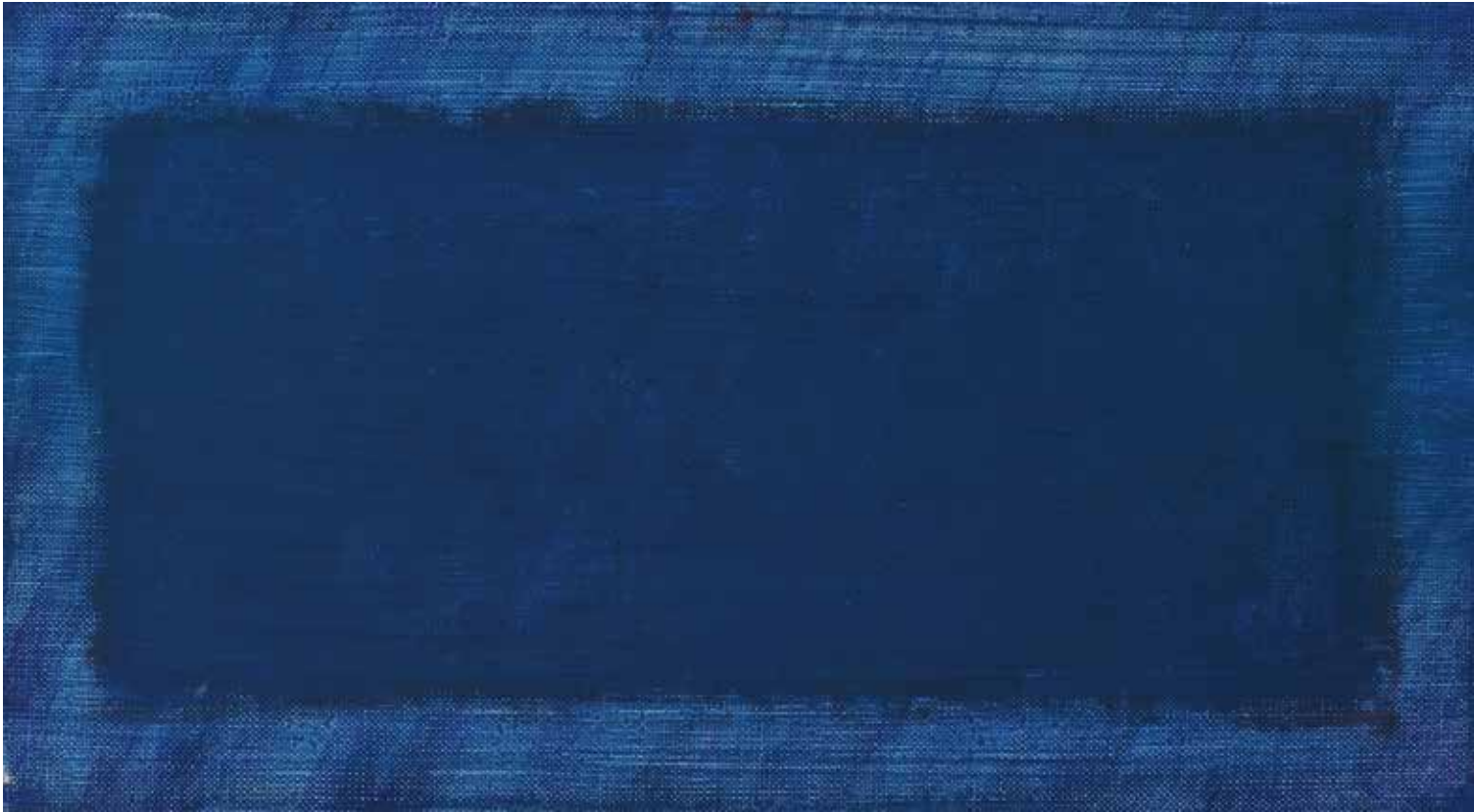
**LOT 65****Ribal Molaeb (1992)***Untitled*

Oil on canvas  
 Signed lower left  
 70 x 99 cm

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

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





**LOT 66**

**Bassam Kahwaji (1963)**

*Untitled, 2020*

Acrylic on canvas  
Signed and dated on the back  
25 x 45 cm

**800 - 2,000 \$**

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

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



**LOT 67**

**Aram Jughian (1959)**

*Sea of Love, 2025*

Acrylic on canvas  
Signed lower right  
Signed, dated and titled on the back  
80 x 120 cm

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

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



**LOT 68****Charles Khoury (1966)***Untitled, 1993*

Acrylic on canvas  
Signed and dated lower right  
49 x 66 cm

**900 - 1,800 \$**

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

**LOT 69****Katia Traboulsi (1960)***Collection of the Book 'Of Others', 2011*

Mixed media on canvas  
Signed and dated lower right  
140 x 92 cm

**1,500 - 2,000 \$**

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

Exhibition history:  
'Of Others' by Katya Traboulsi exhibition in collaboration with Heartbeat, 2011.



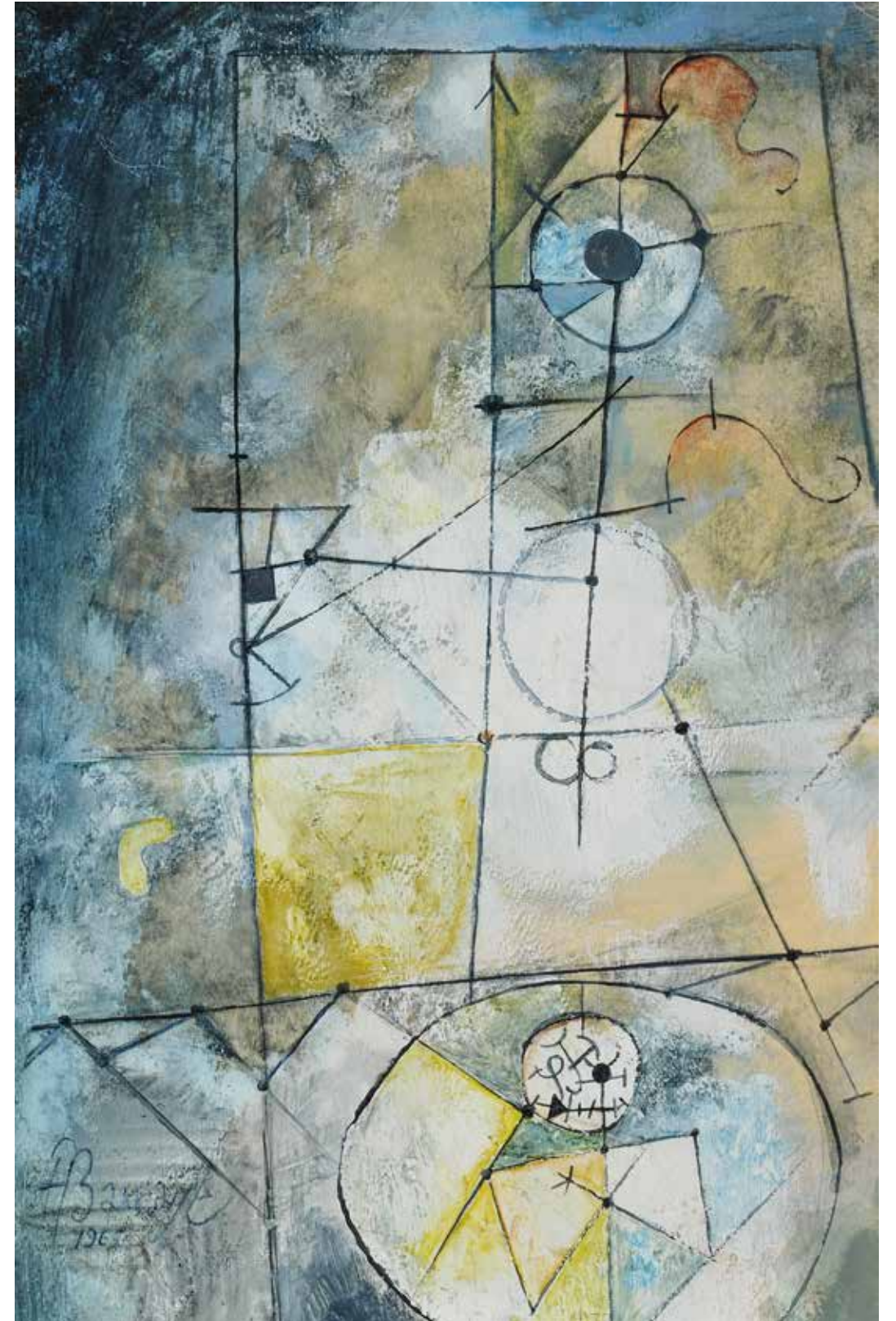


**LOT 70****Fadi Barrage (1940 - 1988)***Le Paluel, 1962*

Oil and ink on paper  
 Signed and dated lower left  
 Titled on the back  
 28 x 18 cm

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

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







**LOT 71**  
**Assadour Bezdikian (1943)**

*Progression, 1980*

Aquatint  
Signed and dated lower right  
Titled and editioned lower left  
15/30  
50 x 65 cm

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

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



**LOT 72**  
**Assadour Bezdikian (1943)**

*Quelque Part À L'Est, 1980*

Aquatint  
Signed and dated lower right  
Titled and editioned in the middle  
75/80  
31 x 22 cm

**600 - 1,000 \$**

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

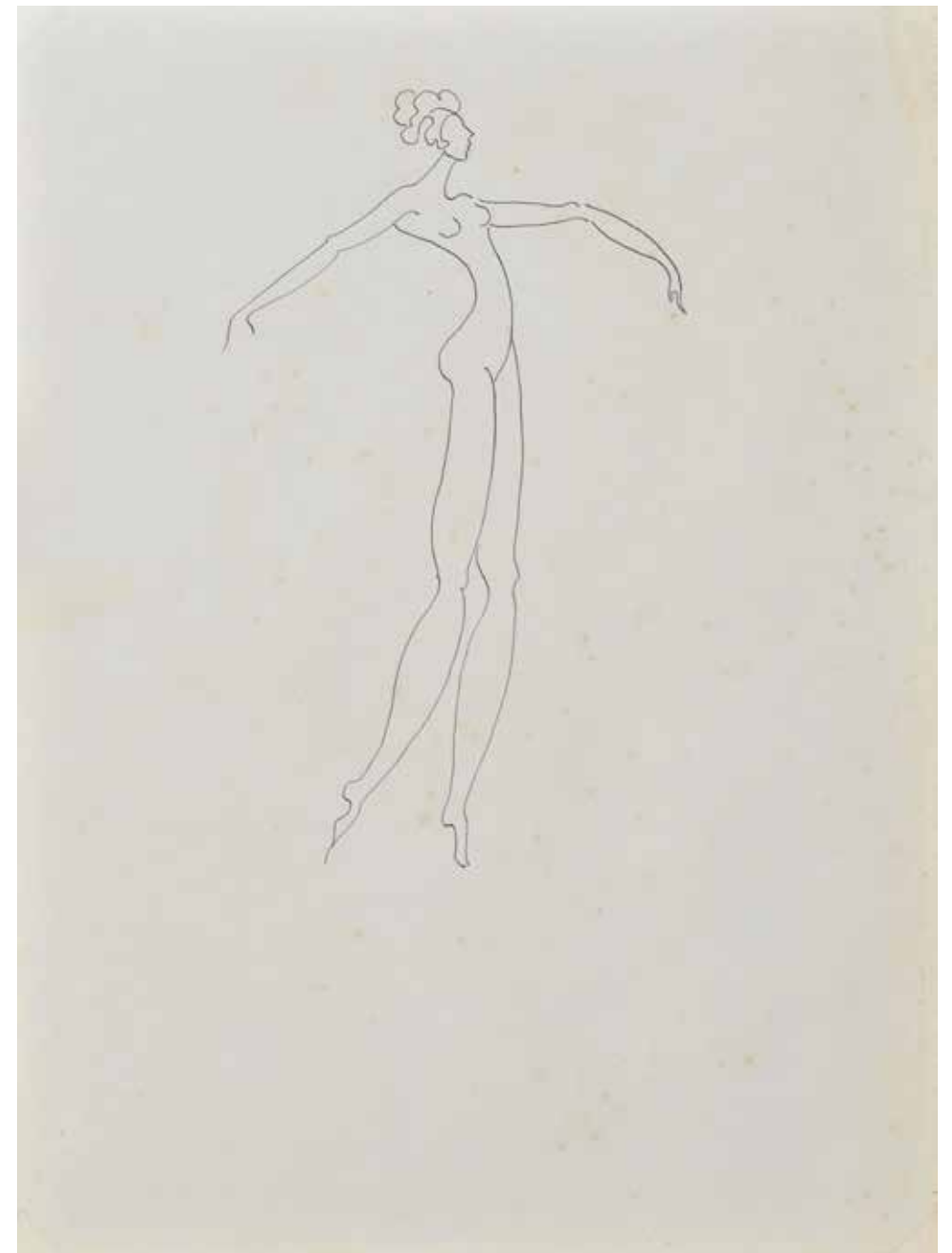


**LOT 73****Juliana Seraphim (1934 - 2005)***Nu de Femme, 1997*

Ink on paper (recto/verso)  
 Signed and dated lower right  
 29 x 21 cm

**800 - 1,500 \$**

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





**LOT 74****Cesar Gemayel (1898 - 1958)***Nu de Femme*

Watercolour on paper

Signed lower right

Signed lower left

16 x 27 cm x 2

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

Provenance:

Private collection, Lebanon.

Arcache Auction, Beirut, November 2022. Lot 81.

Acquired from the above by the present owner.





**LOT 75****Jamil Molaeb (1948)***Lebanese Village Landscape, 1981*

Pastel on paper  
Signed and dated lower left  
50 x 64 cm

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

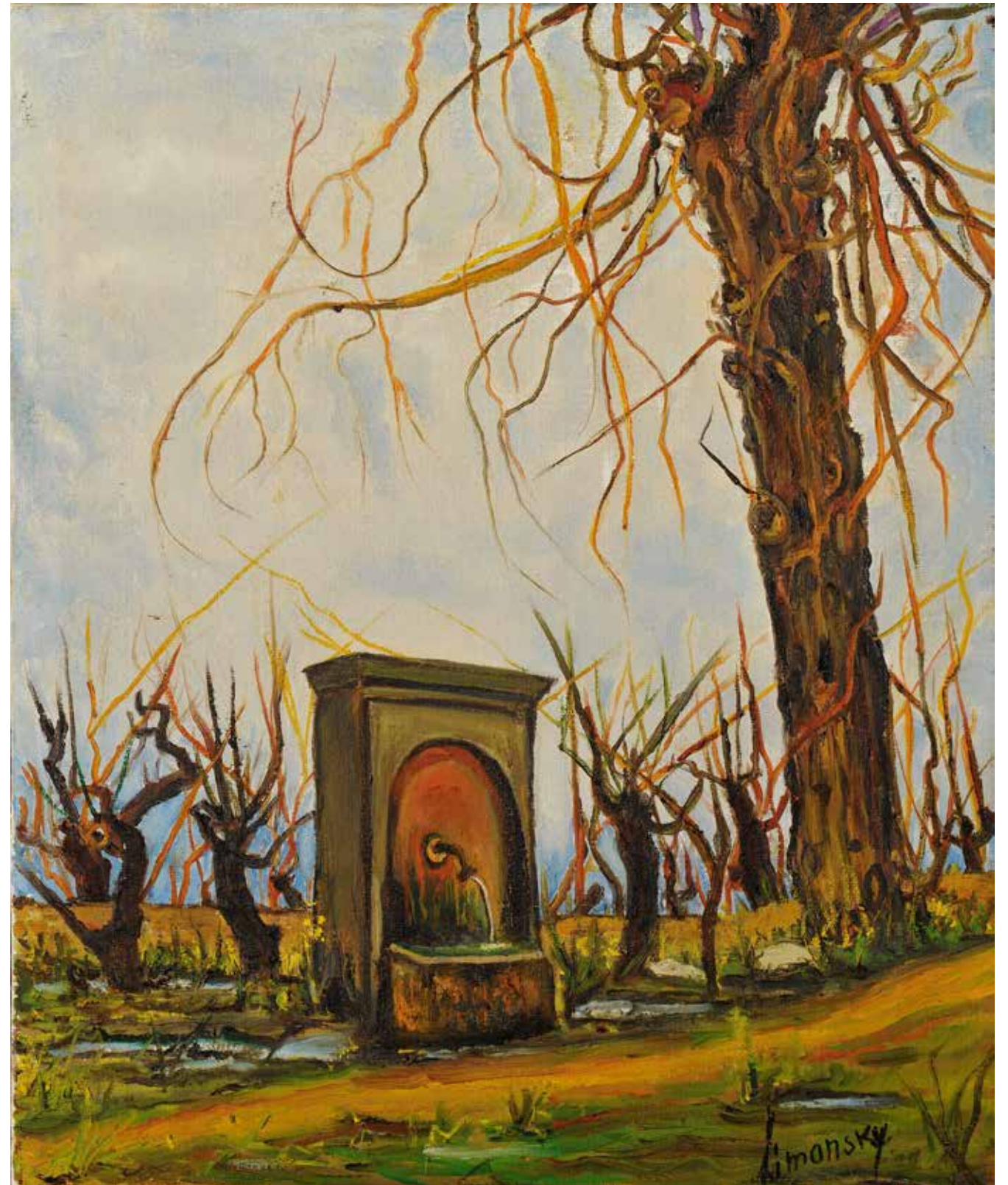
Provenance:  
Gifted to Nazih Khater by the artist.  
Acquired from the above by the present owner.

**LOT 76****Olga Limansky (1903 - 1988)***Sabil à Kleiat 1970*

Oil on canvas  
Signed lower right. Signed dated and titled on the back  
61 x 51 cm

**1,800 - 4,000 \$**

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







LOT 77

Mouna Bassili Sehnaoui (1945)

*St Elie, 2006*

Collage and mixed media on paper  
Signed lower left, dated lower right  
17 x 17 cm

100 - 200 \$

Provenance:  
Private collection, Lebanon.



LOT 78

Hussein Madi (1938 - 2024)

*Untitled, 2003*

Lithograph  
Signed and dated lower right  
Editioned lower left, 2/45  
63 x 54 cm

1,000 - 2,000 \$

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





**LOT 79**  
**Marwan Kassab Bachi (1934 - 2016)**

*Untitled, 1985*  
  
Etching  
Signed and dated lower right, editioned lower left  
10/15  
38 x 28 cm

**500 - 800 \$**  
  
Provenance:  
Acquired directly from the artist by the present owner. Galerie Springer, Berlin.  
Acquired from the above by the present owner.

**LOT 80**  
**Aref El Rayess (1928 - 2005)**

*Scènes de Théâtre du Tiers-Monde au Liban, 1977*  
  
Lithograph  
Signed, dated and dedicated to Nazih Khater lower left  
Titled lower right  
50 x 35 cm

**400 - 800 \$**  
  
Provenance:  
Gifted to Nazih Khater by the artist, 1977.  
Acquired from the above by the present owner.





**LOT 81****Mohamed Melehi (1936 - 2020)***Untitled, 2008*

Silkscreen print on paper  
 Signed and dated lower right, numbered lower left  
 79 x 59 cm  
 8/50

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

Provenance:  
 Lawrie Shabibi Gallery, Dubai.  
 Acquired from the above by the present owner.

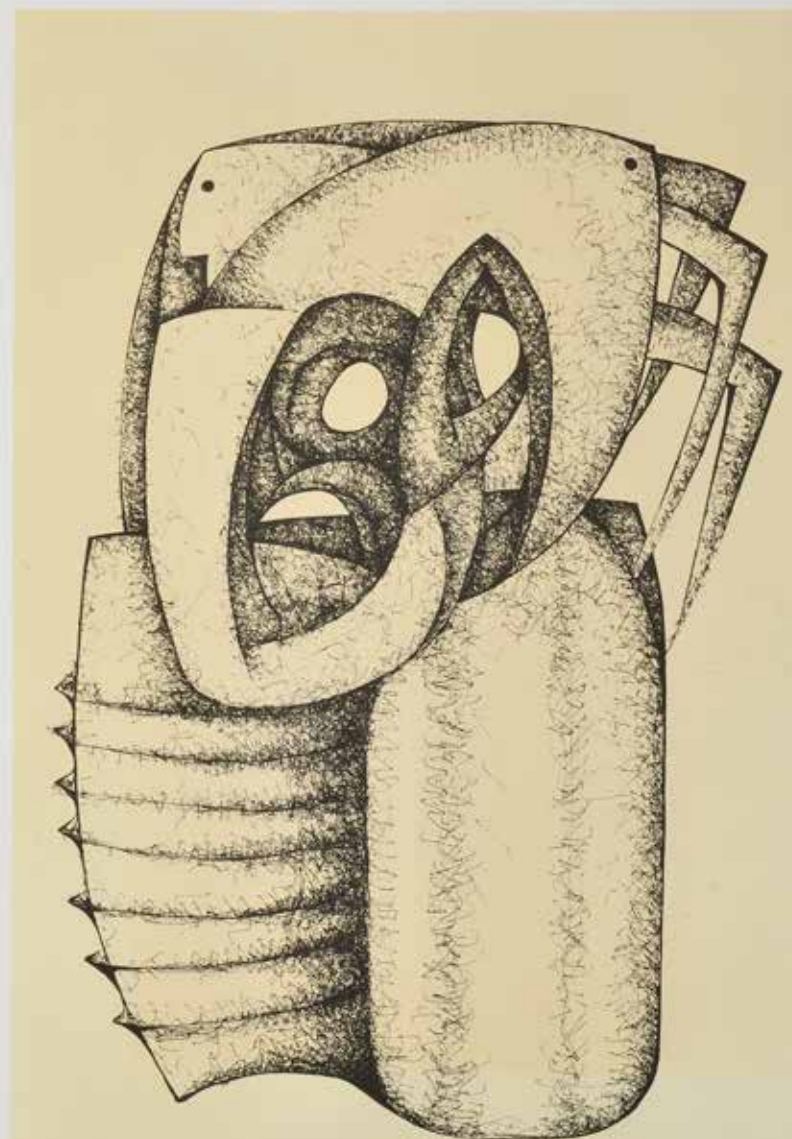
Note:  
 This artwork is accompanied by a certificate of authenticity  
 by the Lawrie Shabibi Gallery.

**LOT 82****Mona Saudi (1945 - 2022)***Woman and Bird, 1982*

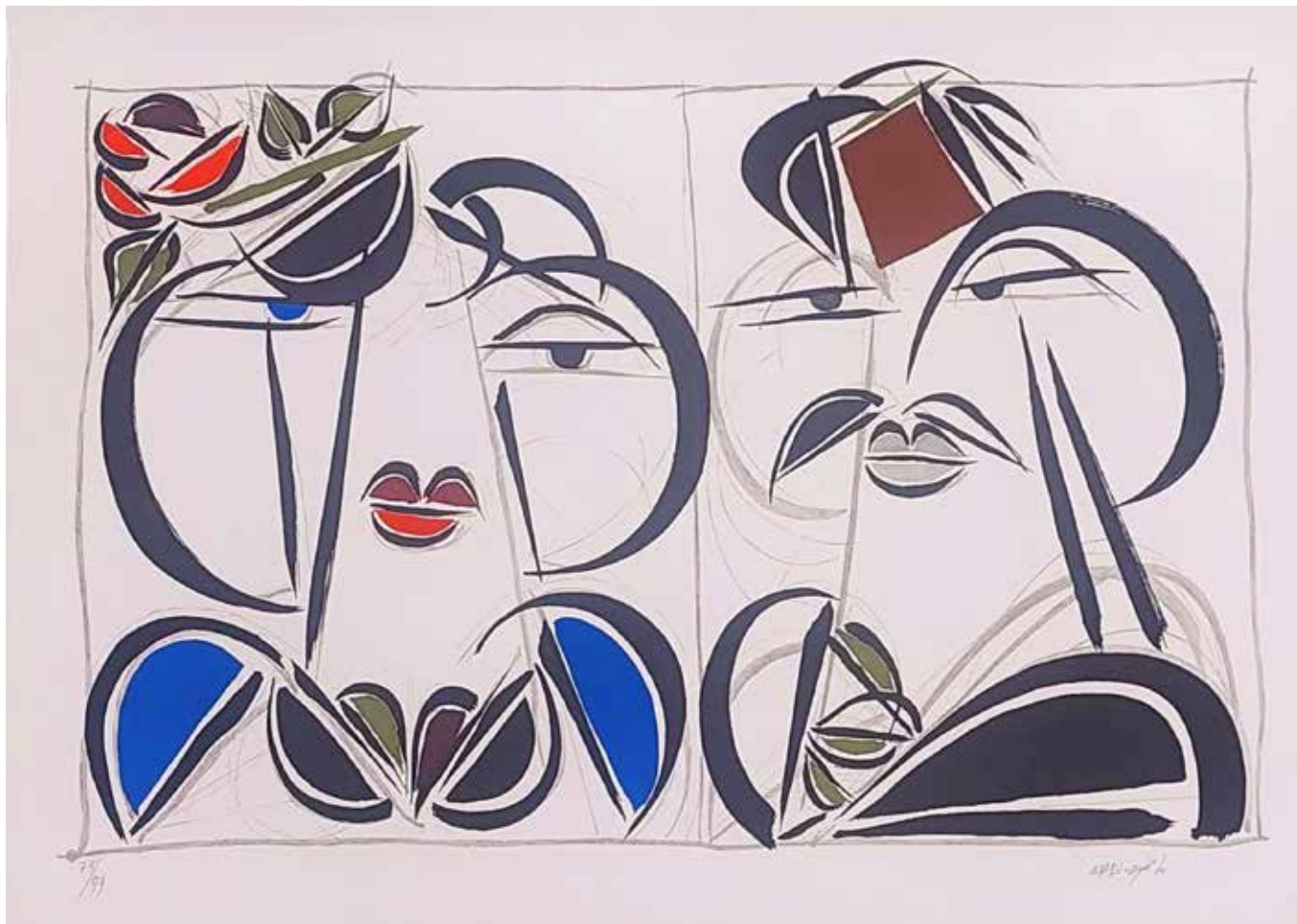
Lithograph  
 Signed dated and editioned lower left  
 55 x 37 cm  
 4/100

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

Provenance:  
 FA Auctions, Beirut, September 2019, Lot 5.  
 Private collection, Lebanon.  
 Acquired from the above by the present owner.





**LOT 83****Hussein Madi (1938 - 2024)***Visages*

Lithograph

Signed lower right, editioned lower left

50 x 70 cm

73/99

**1,500 - 2,000 \$**

Provenance:

Galerie Claude Lemand, Paris.

Acquired from the above by the present owner.

**LOT 84****Hussein Madi (1938 - 2024)***Birds*

Lithograph

Signed lower right, editioned lower left

50 x 70 cm

29/75

**1,500 - 2,000 \$**

Provenance:

Galerie Claude Lemand, Paris.

Acquired from the above by the present owner.



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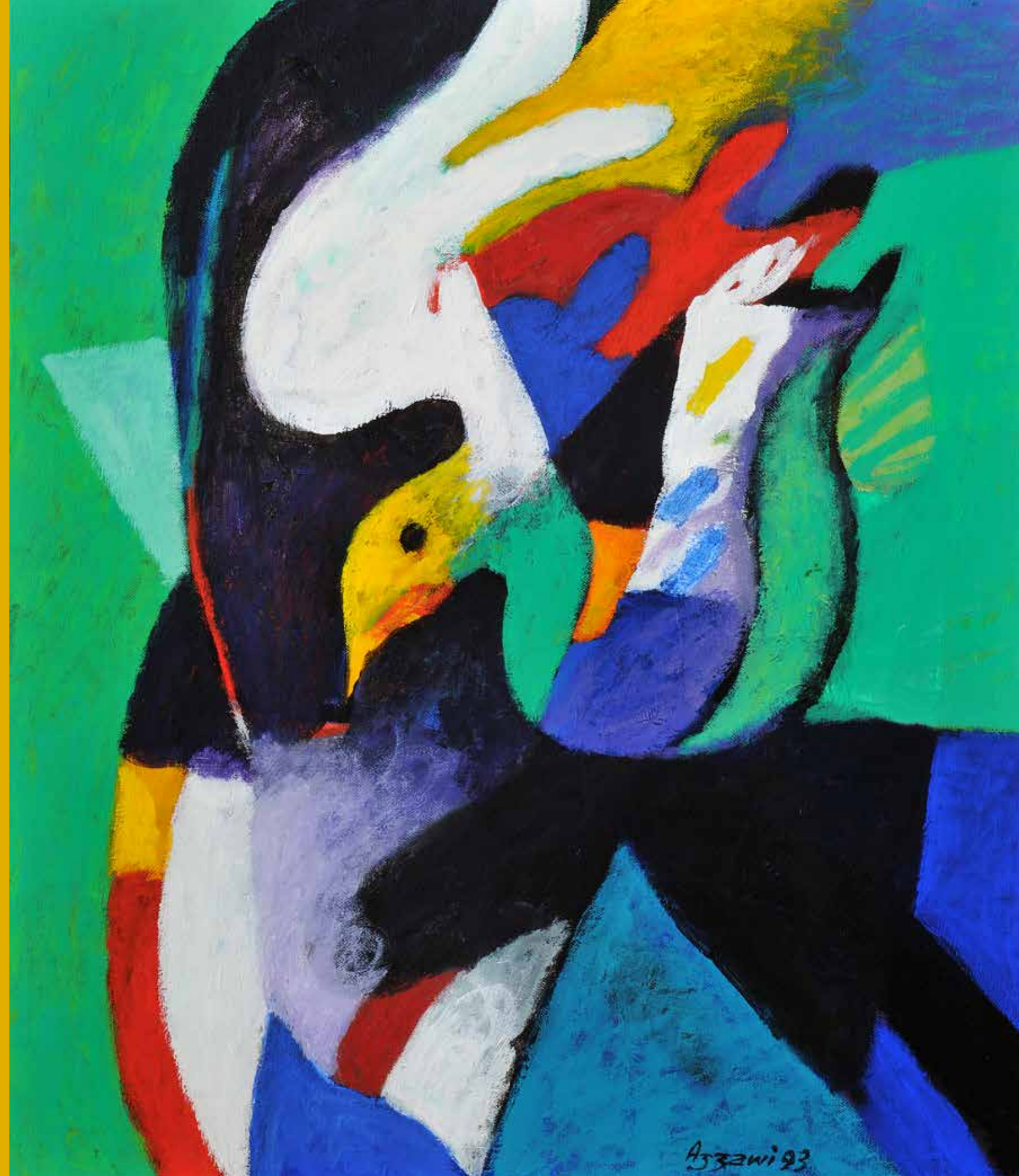
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The auction will end with a 2 minute stagger between lots, for example lot 1 will begin to end at 2.00pm, lot 2 will be 2.02 pm, lot 3 will be 2.04pm and so forth. The auction is set to have a 3 minute auto extension, If a bid is placed within the 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.

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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.

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**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

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

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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.

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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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Nada Boulos Auction June 2025

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

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

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.

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