

An abstract painting featuring a central figure of a woman in a vibrant red dress. She is holding a glass bottle or vessel aloft with her right arm. The background is a complex composition of bold, geometric shapes in shades of blue, orange, yellow, and green. The overall style is expressive and modern, with visible brushstrokes and a rich color palette.

NADA BOULOS  
*Auction*

Modern and Contemporary  
Art from Lebanon and the  
Middle East

Online Auction  
30 September - 2 October 2025

For Sale :

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

Online Auction

Online Bidding Starts:

Tuesday, September 30 at 11 AM

Online Bidding Ends:

Thursday, October 2 at 6 PM

Viewing Dates:

Friday, September 26, 11 AM - 6 PM

Saturday, September 27, 11 AM - 6 PM

Sunday, September 28, 11 AM - 2 PM

Monday, September 29, 11 AM - 6 PM

Tuesday, September 30, 11 AM - 6 PM

Wednesday, October 1, 11 AM - 6 PM

Thursday, October 2, 11 AM - 2 PM

**Viewing Space:**

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

**Online Platform:**

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





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**Conference**

Tuesday September 30th at 5 PM At Dar El Nimer.



# Specialists and Services for this Auction



## NADA BOULOS

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

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

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



## YASMINA HAMMOUD

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

### ADVISOR

ALIA AL ASSAAD

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AGOP KANLEDJIAN

### TEXTS

CARINE CHELHOT LEMYRE

NOUR OSSEIRAN





With autumn comes a sense of reflection, of looking back at what endures and continues to resonate across generations. This season's sale gathers a group of works remarkable not only for their artistic merit but also for the stories they carry. Some depart from the styles we most readily associate with their makers; rare turns and experiments that reveal unexpected facets of their practice. Together, they offer a glimpse into moments of intimacy and discovery within an artist's journey.

Many of the works in this catalogue come from rare and distinguished collections, some assembled discreetly during the 1960s through the 1980s. These were decades of contradiction: moments of cosmopolitan flourishing, followed by years of conflict and uncertainty. Yet even then, collectors - diplomats, poets, intellectuals, and families - continued to acquire and safeguard works by leading modern artists. Homes became sanctuaries, preserving artistic memory when institutions faltered, and creating informal archives of resilience and vision.

The sale brings together leading figures of Lebanese and Arab modernism, among them Shafic Abboud, Paul Guiragossian, Helen Khal, Elie Kanaan, Aref El Rayess, Huguetta Caland, and Bibi Zogbé, alongside more recent practices that extend this trajectory into the present. Beyond these canonical names, the auction also includes artists whose works are significant precisely because they diverge from the artists' more familiar production, revealing less-studied aspects of their practice and complicating the narratives that have come to define them in the market and in scholarship. Considered together, these works illustrate both the shared formal and conceptual concerns that shaped artistic production in the region, as well as the distinct approaches through which individual artists engaged with their historical and cultural contexts.

The re-emergence of these works onto the market provides an opportunity to reassess their place within Lebanon's artistic and cultural history. Their passage from private collections into the public sphere underscores the role of collecting as a mode of preservation and highlights the ongoing relevance of these works to narratives of modernism and cultural identity in Lebanon.

*Text by Nour Osseiran.*







**LOT 1**

**Georges Doche (1940 - 2018)**

*Untitled*

Watercolour on paper  
Signed lower left  
21 x 27 cm

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

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

**LOT 2**

**Assadour Bezdikian (1943)**

*Lever du soleil, 1981 - 1982*

Mixed media on paper  
Signed and dated lower right  
38 x 28.5 cm

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

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







**LOT 3**

**Huguetta Caland (1931 - 2019)**

*Face, 1997*

Mixed media on panel  
Signed and dated on the back  
Bears the sticker of the Galerie Janine Rubeiz  
25 x 25 cm

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

Provenance:  
Galerie Janine Rubeiz, Beirut.  
Arcache Auction, October 2023, Beirut, Lot 57.  
Acquired from the above by the present owner.

Note:  
This artwork will be featured in the catalogue raisonné in  
preparation by Ms Brigitte Caland.

**LOT 4**

**Laure Ghorayeb (1931 - 2023)**

*Untitled, 1965*

Ink on paper  
Signed and dated lower right  
51 x 34.5 cm

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

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





LOT 5

Aref El Rayess (1928 - 2005)

*Untitled, 1974*

Mixed media on cardboard  
Signed and dated lower right  
28 x 26.5 cm

6,000 - 8,000 \$

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



LOT 6

Aref El Rayess (1928 - 2005)

*Untitled, 1974*

Mixed media on cardboard  
Signed and dated lower right  
27 x 28.5 cm

6,000 - 8,000 \$

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



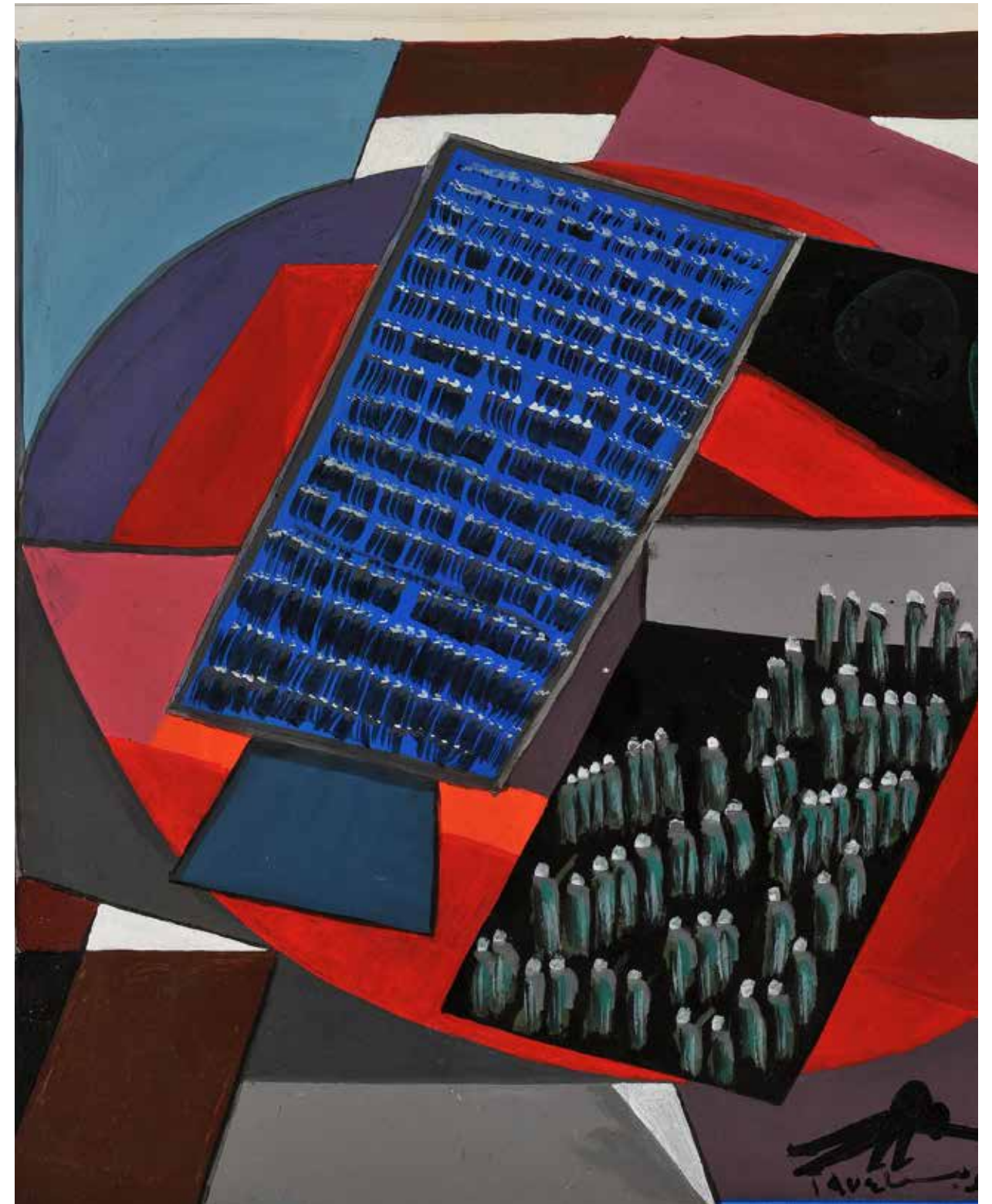
Aref El Rayess stands among Lebanon's most significant modernists, renowned for weaving political consciousness into a bold visual vocabulary. The two works presented here, both executed in 1974, exemplify his ability to distill urgent realities into compositions that merge abstraction with figuration, geometry with narrative.

In the first, later reworked into a major canvas in 2000 under the title *Visions of the Third World*, a tilted blue field inscribed with rhythmic marks suggests coded texts or chants of resistance, while spectral white figures gather below, embodying the anonymous multitude of the dispossessed. Shadowed faces hover as witnesses; symbols of resilience amidst upheaval.

The second, equally striking in its intensity, presents haunting imagery: watchful eyes, spectral silhouettes, and silhouetted figures caught in struggle. Its angular planes and vivid contrasts conjure a sense of surveillance and confrontation, echoing El Rayess's preoccupation with oppression, exile, and collective resistance.

Seen together, the pair crystallizes El Rayess's radical vision in the 1970s, a period marked by war and political unrest in Lebanon.

*Text by Nour Osseiran.*



Detail.



LOT 7

Huguette Caland (1931 - 2019)

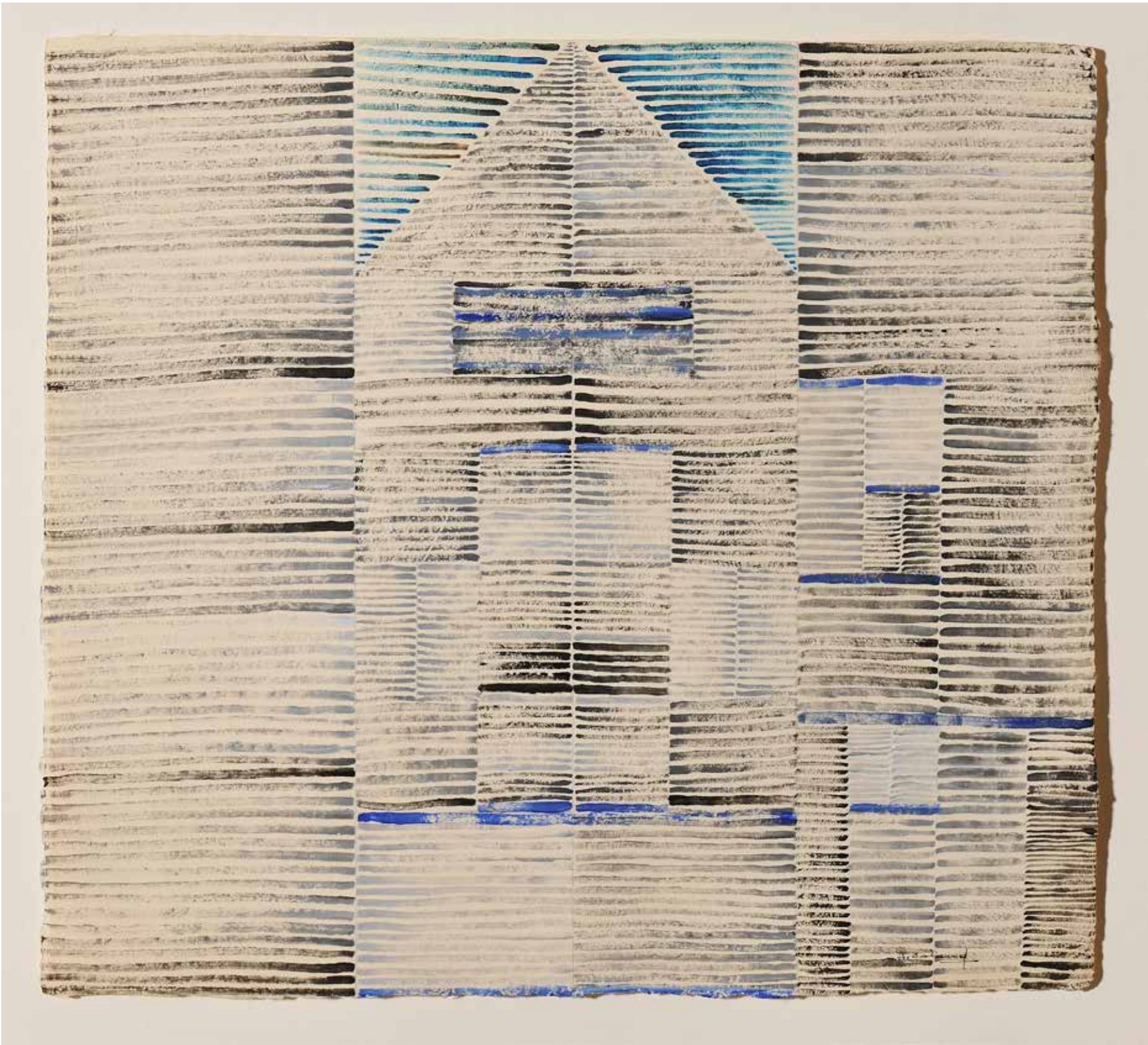
*Untitled from the series «Lignes et Contours», 2003*

Pigments on Japanese paper  
Signed lower right  
40 x 44 cm

10,000 - 15,000 \$

Provenance:  
Gifted by Mrs Nadine Begdache.  
Private collection, Lebanon.  
Arcache Auction, Beirut, October 2023, Lot 46.  
Acquired from the above by the present owner.

Note:  
This artwork will be featured in the catalogue raisonné in  
preparation by Ms Brigitte Caland.







**LOT 8**

**Paul Guiragossian (1926 - 1993)**

*La Mère, la Fille, l'Oiseau, c. 1992*

Mixed media on paper  
Signed lower middle  
70 x 50 cm

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

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

Literature:  
*Paul Guiragossian: Displacing Modernity*, eds. Sam Bardaouil, Till Fellrath, and Manuella Guiragossian. Milan: Silvana Editoriale, 2018, p. 335, illustrated.

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

Detail.





“The artist is, always and forever, seeking his personality. He seeks his personality in the line in the idea. He seeks his distinct personality in realism, and he has his own specific colors, his own specific rhythm, and his own specific vision of his world: this allows him to find himself more and more, and to produce earnest artistic work.

We can see that the artist changes and develops according to his unique personality. Each year, or each month, or each day, he discovers a new color that he never knew before. And he might find a new line, a new form, or a new idea, as long as his obsession remains that of following and renewing the path of universal art.”

« Color and Light ». In « Paul Guiragossian in Rimal Today - Artistic Testimonies of the Time of Man », Ahkam Zaidan. In *Paul Guiragossian: Displacing Modernity*, eds. Sam Bardaouil, Till Fellrath, and Manuella Guiragossian. Milan: Silvana Editoriale, 2018, p. 268.

## LOT 9

### Paul Guiragossian (1926 - 1993)

*Mother and Child, c. 1992*

Watercolour on paper  
Signed lower left  
70 x 50 cm

10,000 - 15,000 \$

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

Literature:  
*Paul Guiragossian: Displacing Modernity*, eds. Sam Bardaouil, Till Fellrath, and Manuella Guiragossian. Milan: Silvana Editoriale, 2018, p. 335, illustrated.

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



**LOT 10****Helen Khal (1923 - 2009)***Le Réveil, 1962*

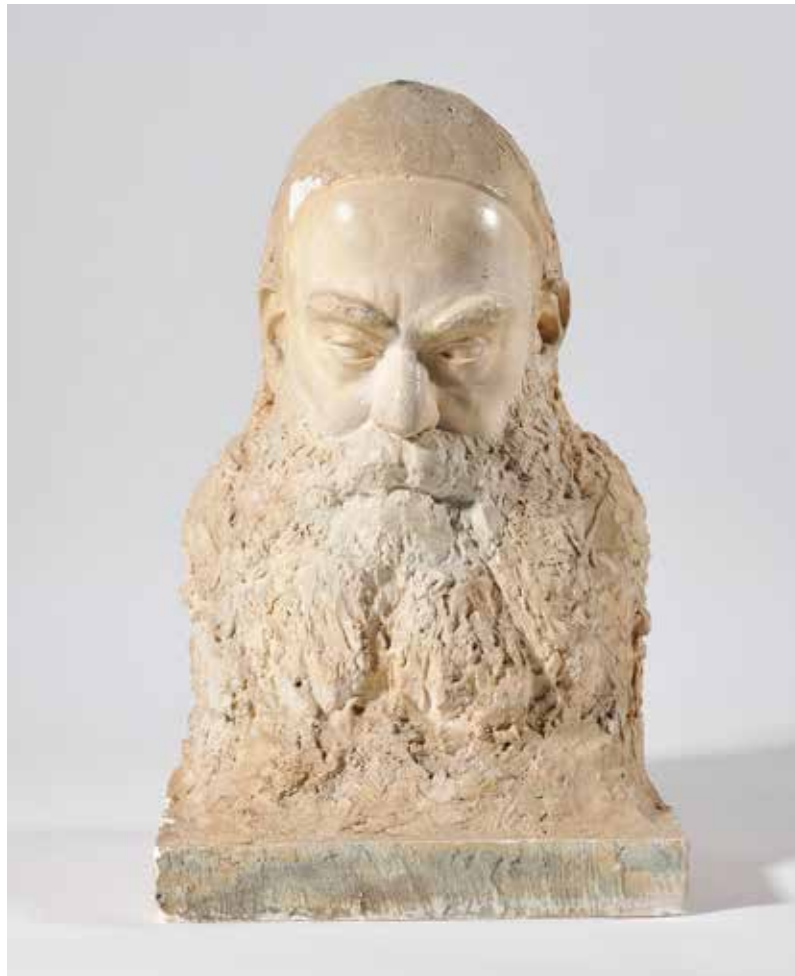
Oil on board  
 Signed, dated and titled on the back  
 60 x 30 cm

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

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







## LOT 11

**Youssef Hoayek (1883 - 1962)**

*Patriarch Elias Hoayek*

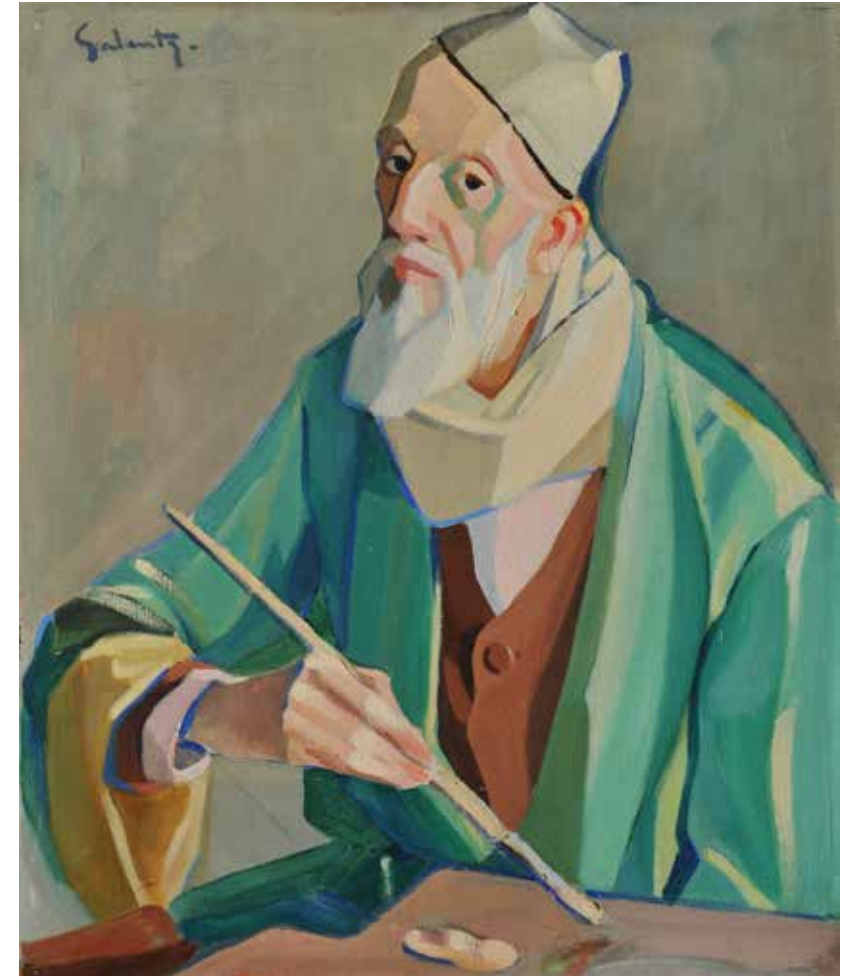
Plaster  
57 x 35 x 27 cm

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

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

Exhibition history:  
*Farid Trad Collector and Art Patron*, Saleh Barakat Gallery, Beirut, August 2023.

Literature:  
*Farid Trad Collector and Art Patron*. Intro. Andrea Comair. Beirut: Saleh Barakat Gallery, 2023, p. 42-43, illustrated.



## LOT 12

**Haroutiun Galentz (1910 - 1967)**

*Untitled, 1940*

Oil on canvas  
Signed upper left  
67 x 57 cm

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

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

Exhibition history:  
*Farid Trad Collector and Art Patron*, Saleh Barakat Gallery, Beirut, August 2023.

Literature:  
*Farid Trad Collector and Art Patron*. Intro. Andrea Comair. Beirut: Saleh Barakat Gallery, 2023, p. 29, illustrated.

This ensemble of three works by Georges Daoud Corm (1896 - 1971) and Mustafa Farroukh (1901 -1957) defines a preoccupation of Lebanese modernist painting: the ethnographic portrait as a vehicle for exploring cultural authenticity, national identity, and the relationship between tradition and modernity. Each portrait presents figures from Bedouin culture, a civilization that, while geographically and ethnically connected to the broader Arab world, maintained distinct traditions that fascinated Lebanese urban intellectuals seeking to define their own cultural coordinates within an increasingly cosmopolitan Mediterranean context.

Georges Corm approached these subjects from a position of cultural authority, having inherited not only technical mastery but also an understanding of the Lebanese artistic tradition from his father, Daoud Corm (1852-1930).<sup>1</sup> Daoud Corm had been an influential Lebanese painter and mentor to the young Khalil Gibran, establishing a pedagogical lineage that positioned his son Georges within the foundational generation of modern Lebanese art. Born in Beirut in 1896 to a family of scholars from Kesrouan, Georges was the grandson of Semaan Corm, who distinguished himself as the tutor of the son of Emir Bashir.<sup>2</sup>

Farroukh brought a complementary but distinct perspective to similar subject matter. Born in 1901 in a humble Beirut household in Hai Al-Basta, Farroukh received encouragement and technical instruction from the Lebanese modernist Habib Serour.<sup>3</sup> He was formally trained in Rome, graduating in 1927 from Rome's Royal College of Fine Arts, and proceeded to Paris for further studies under Paul Émile Chabas, president of the Society of French Artists.

The 1952 date of Farroukh's *Bédouine au Tatouage* places it within his mature period, when he became highly regarded as a Lebanese national painter at a time when Lebanon was asserting its political independence. The specific attention to traditional facial tattooing in Farroukh's work reflects his ethnographic precision and commitment to documenting cultural practices that were already beginning to fade under the pressures of modernization.

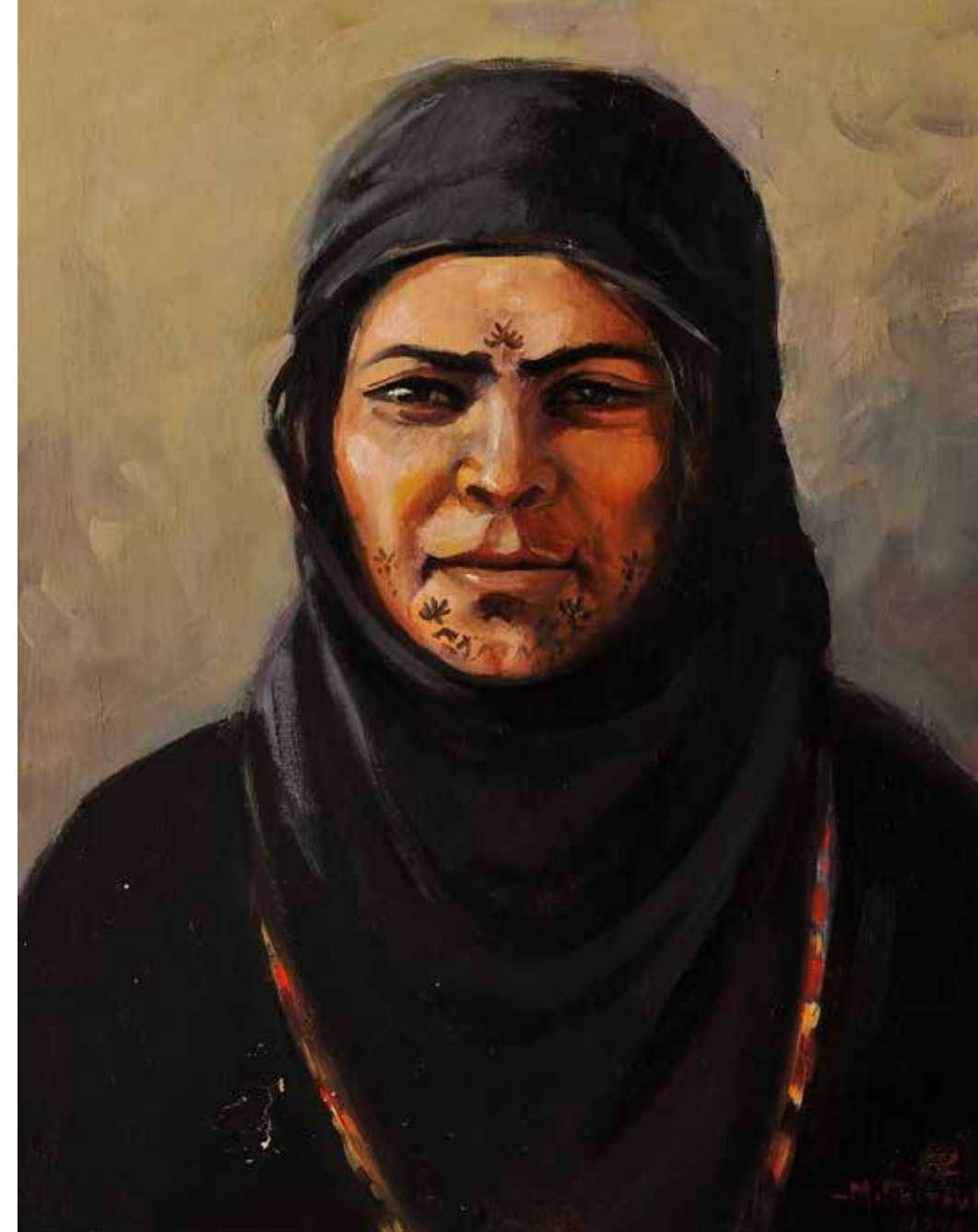
Collectively, the works represent a sophisticated form of cultural archaeology, wherein Lebanese artists employed European academic techniques to preserve aspects of Arab traditional life that urbanization and Westernization threatened to erase.

*Text by Carine Chelhot Lemyre.*

<sup>1</sup> Natalie Bsar, Dalloul Art Foundation, "Georges Corm," *Artists Database*, accessed September 2025, <https://dafbeirut.org/en/georges-corm>.

<sup>2</sup> One Fine Art, "Georges David Corm," *Artist Biography*, accessed September 2025, <https://www.onefineart.com/internal-page/Georges-David-Corm/Georges-David-Corm-English-version>.

<sup>3</sup> Liam Sibai, Dalloul Art Foundation, "Moustafa Farroukh," *Artists Database*, accessed September 2025, <https://dafbeirut.org/en/moustafa-farroukh>.



## LOT 13

**Moustapha Farroukh  
(1901 - 1957)**

*Bedouine au Taoutage, 1952*

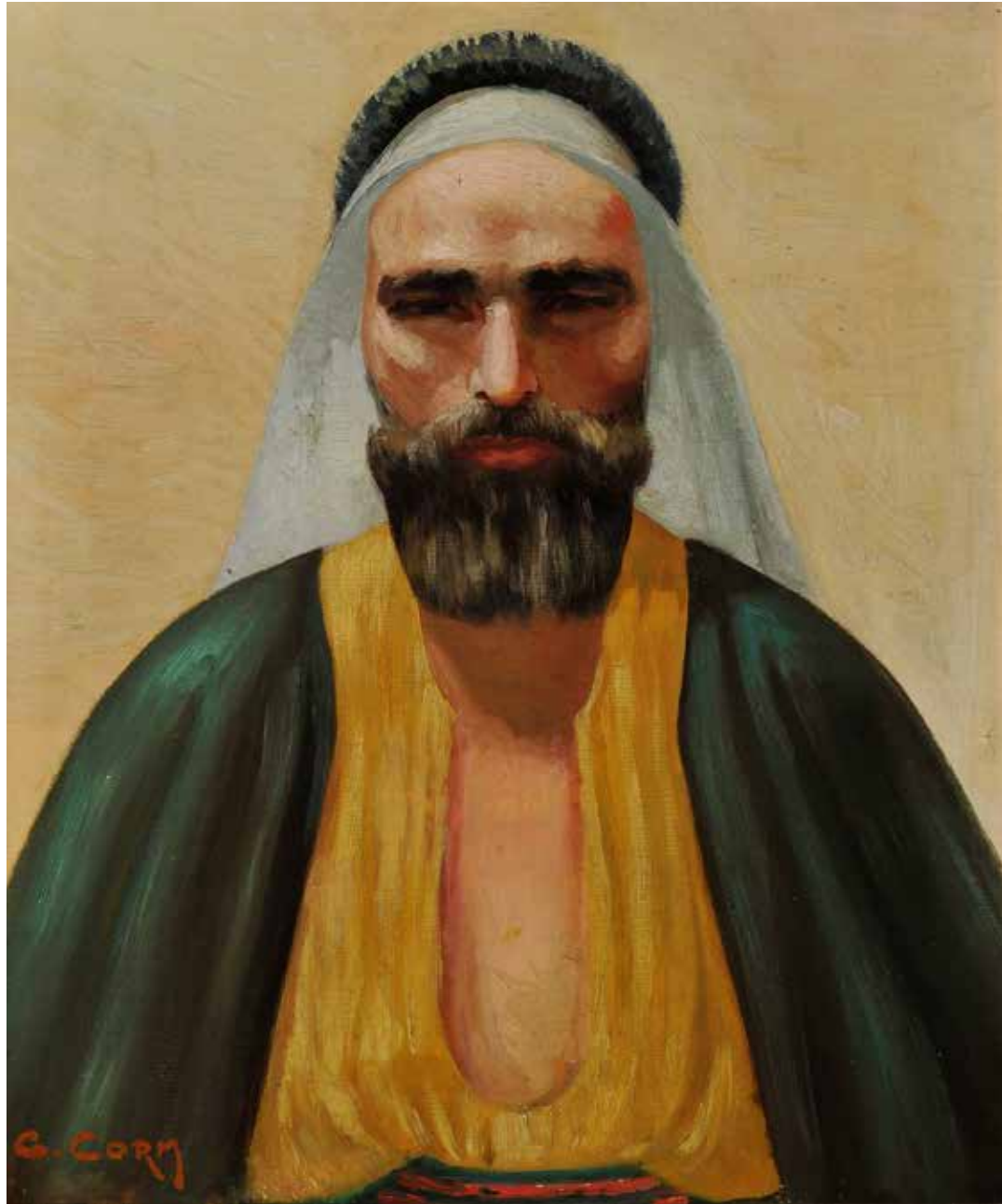
Oil on canvas  
Signed and dated lower right  
48 x 37.5 cm

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

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

Note:  
This artwork is accompanied by a certificate of authenticity from the Farroukh Foundation for Arts.



**LOT 14****Georges Corm (1896 - 1971)***Bedouin*

Oil on board  
Signed lower left  
Titled on the back  
66 x 49 cm

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

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

**LOT 15****Georges Corm (1896 - 1971)***Bedouine*

Oil on canvas  
Signed upper left  
65 x 45 cm

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

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



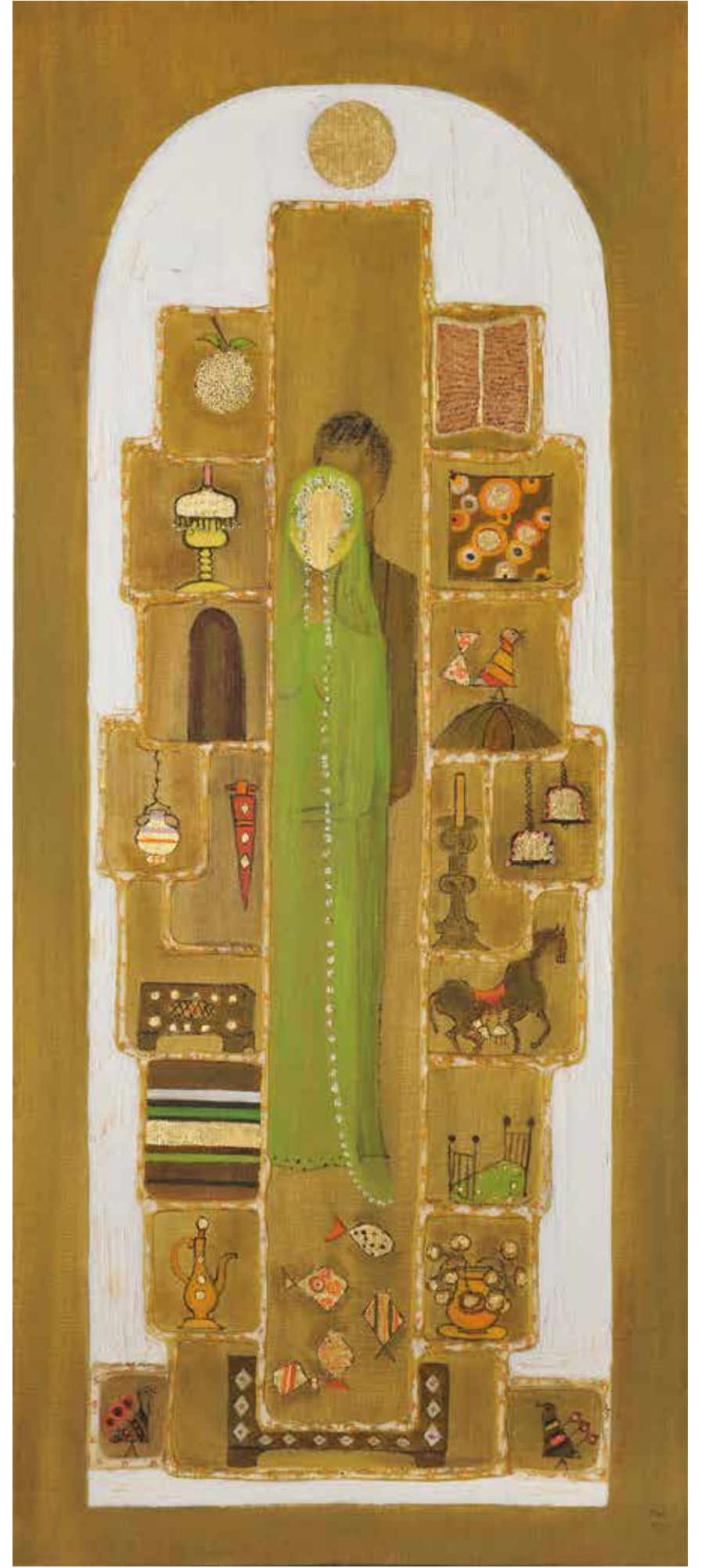


**LOT 16****Jumana El Hussein (1932 - 2018)***The Palestinian Bride and her Wedding Trousseau, 1967*

Oil on canvas  
 Signed and dated lower left  
 150 x 65 cm

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

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







**LOT 17**

**Henrik Elibekian (1936)**

*Nature Morte, 1991*

Oil on board  
Signed and dated upper left  
49 x 72 cm

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

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



**LOT 18**

**Henrik Elibekian (1936)**

*Nature Morte, 1990*

Oil on board  
Signed and dated upper right  
49 x 72 cm

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

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





**LOT 19**

**Wahib Bteddini (1929 - 2011)**

*Mount Sannine, Lebanon, 1995*

Oil on canvas  
Signed and dated lower left  
63 x 95 cm

**3,000 - 6,000 \$**

Provenance:  
Private collection, Beirut  
Arcache Auction, November 22, Beirut, Lot 11.  
Acquired from the above by the present owner.



**LOT 20**

**Farid Aouad (1924 - 1982)**

*Untitled*

Oil on canvas  
Signed lower right  
33 x 46 cm

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

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

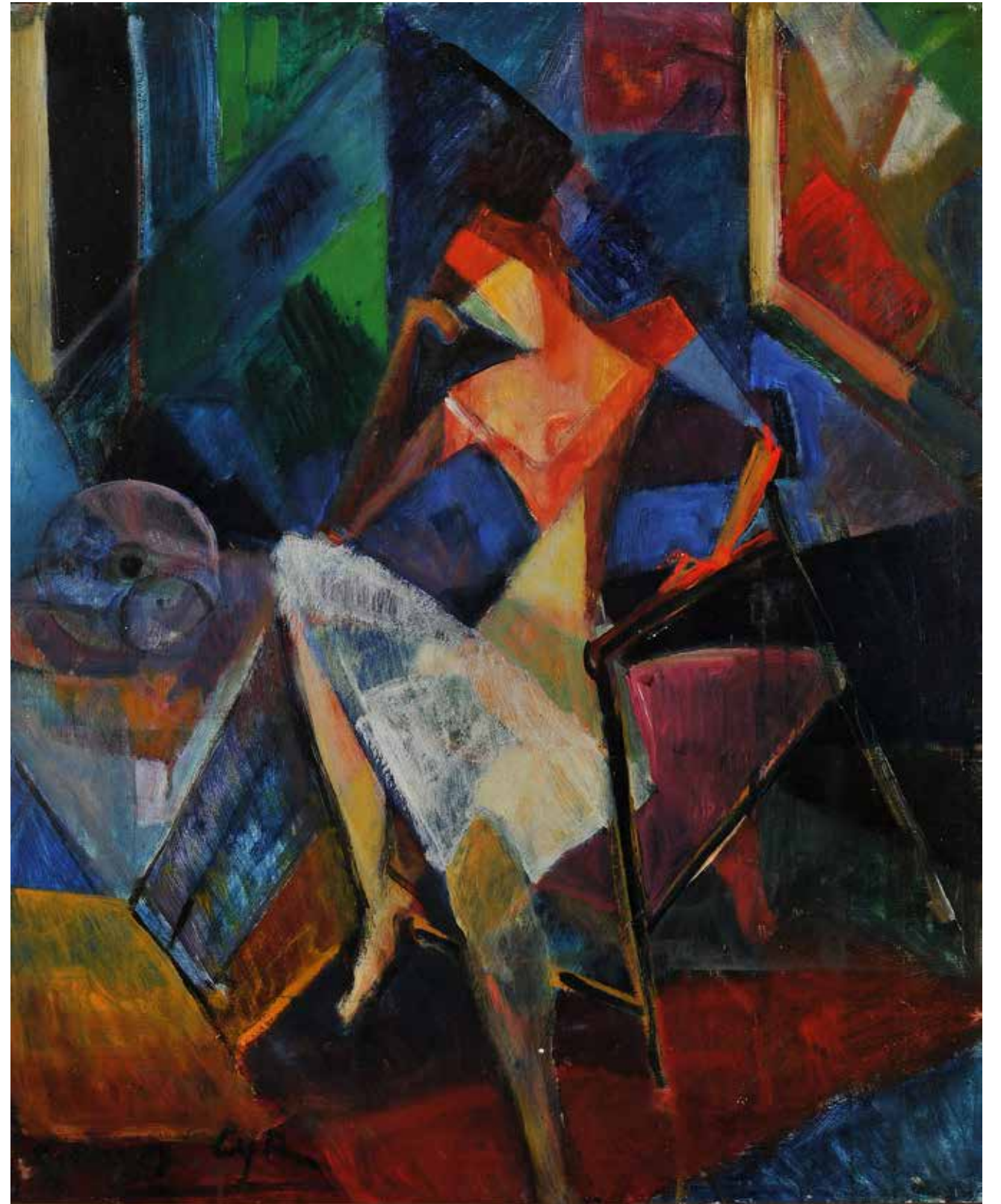


**LOT 21****Georges Cyr (1880 - 1964)***Femme à la toilette, 1954 - 1956*

Oil on panel  
 Signed lower left  
 Signed, dated and titled on the back  
 61 x 50 cm

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

Provenance:  
 Aguttes, June 2019, Paris, Lot 34.  
 Nada Boulos Auction, July 2022, Beirut, Lot 11.  
 Acquired from the above by the present owner.



**LOT 22****Bibi Zogbe (1890 - 1975)***«Beyrouth» dans la nuit*

Oil on canvas  
 Signed lower right  
 Signed and titled on the back  
 60 x 73 cm

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

Provenance:  
 Collection, Ambassador Fouad Al-Turk, Beirut.  
 Acquired from the above by the present owner.





*Beyrouth dans la nuit* presents a rare and personal vision of Beirut through the eyes of one of Lebanon's artistic expatriates. Painted in Zogbé's mature style, it reveals an enduring emotional connection to her homeland, rendered decades after her departure for Argentina as a young bride.

Born Labibé Zogbé in 1890 in the coastal village of Sahel Alma, north of Beirut,<sup>1</sup> the artist would later become known as "La Pintora de Flores". She maintained throughout her career an attachment to the Mediterranean landscape of her youth. Having received a solid French education at the Holy Family School in Jounieh,<sup>2</sup> Zogbé's artistic sensibility was shaped by both European aesthetic traditions and the distinctive light and topography of the Levantine coast, elements that would resurface throughout her oeuvre, even as she built her reputation primarily through her celebrated floral compositions. Her immigration to Argentina at age sixteen, following an arranged marriage to Lebanese émigré Domingo Samaja,<sup>3</sup> positioned her within the broader phenomenon of Lebanese cultural diaspora that shaped twentieth-century Arab artistic expression. Her professional career, which flourished from the 1930s with exhibitions across South America and Paris,<sup>4</sup> exemplified the cosmopolitan networks through which Lebanese artists maintained cultural connections across continents.

*Beyrouth dans la nuit* captures Beirut's distinctive geography with an atmospheric sensitivity. The composition unfolds across horizontal bands that mirror the city's natural setting between mountains and sea. Zogbé employs a restrained palette of dark blues and muted earth tones, punctuated by the silvery luminescence of moonlight reflecting off the Mediterranean water. The distinctive umbrella pines that define the Lebanese coastal landscape emerge as dark silhouettes against the nocturnal sky that situate the composition in its geographical specificity.

Zogbe's brushwork demonstrates the technical sophistication she developed during her studies under the Bulgarian painter Klin Dimitroff in Buenos Aires,<sup>5</sup> yet the handling remains distinctly personal. Broad and confident strokes define the landscape's major forms, while more delicate ones capture the effects of night light on water and vegetation.

The painting's provenance history, linking this work to Ambassador Fouad Al-Turk's collection, highlights the painting's significance within diplomatic and cultural circles that fostered Lebanese artistic heritage preservation.

*Text by Carine Chelhot Lemyre.*

<sup>1</sup> Fadia Antar, "Bibi Zogbé," *Dalloul Art Foundation, Artists Database*, accessed September 2025, <https://dafbeirut.org/en/bibi-zoghbe>.

<sup>2</sup> Ibid.

<sup>3</sup> Rawaa Talass, "Rediscovering the Pioneering Lebanese Artist Bibi Zogbé," *Arab News*, April 14, 2022, <https://www.arabnews.com/node/2063011/lifestyle>.

<sup>4</sup> Janet Rady Fine Art, "Bibi Zogbé," *Artist Biography*, accessed September 2025, <https://janetradyfineart.com/artists/bibi-zogbe/>.

<sup>5</sup> Ibid.



Detail.



## LOT 23

**Samia Osseiran Junblatt (1944 - 1924)**

*Untitled, 2011*

Oil on canvas  
Signed and dated lower right  
100 x 171 cm

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

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



Willy Aractingi's *L'Armée Syrienne au Clair de Lune* (1988) stages a scene of war through the deceptive language of lush color and stylized form. Painted in the late years of the Lebanese Civil War, the work reflects on the presence of the Syrian army in Lebanon, suggested here not through direct figuration but through abstracted, plant-like silhouettes. Their regimented repetition evokes soldiers in formation, while above them, a crescent moon and blazing orb illuminate the scene, where menace and vitality intermingle.

Best known for his fable paintings inspired by La Fontaine, Aractingi is less often recognized for works like this one, where allegory turns sharply toward the political. *L'Armée Syrienne au Clair de Lune* belongs to a rarer strand of his practice; paintings that directly grapple with the violence and absurdities of Lebanon's war years. The work offers a glimpse into the artist's engagement with lived history beyond the realm of fables. Here, ornament becomes critique, and beauty becomes inseparable from the specter of conflict.

Text by Nour Osseiran.

## LOT 24

**Willy Aractingi (1930 - 2003)**

*L'Armée Syrienne au Clair de Lune*, 1988

Oil on canvas

Signed and dated lower right

Signed, dated and titled on the back

80 x 100 cm

**18,000 - 25,000 \$**

Provenance:

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

Literature:

*Les mondes de Willy Aractingi*. Beirut: Nicolas Ibrahim Sursock Museum, 2017, p. 100, illustrated.



**LOT 25****Cici Sursock (1923 - 2015)***Untitled, 1969*

Oil on canvas  
 Signed and dated upper right  
 120 x 80 cm

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

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

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





LOT 26

Sophie Yeramian (1915 - 1984)

*Untitled*

Oil on canvas  
Signed lower right  
57 x 67 cm

4,000 - 6,000 \$

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





## LOT 27

**Alfred Basbous (1924 - 2006)**

*Rebirth, 1969*

Stone and marble base  
Signed and dated on the back of the base  
26 x 33 x 10 cm

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

Provenance:  
Collection of Ms Andrée Chedid (1920 - 2011), Paris.  
FauveParis, October 2021, Paris, Lot 43.  
Acquired from the above by the present owner.





This stone sculpture from 1969 represents a pivotal moment in the maturation of Alfred Basbous, during the transformative decade following his studies at the École Nationale des Beaux-Arts in Paris under René Collamarini.<sup>1</sup>

The work therefore exemplifies Basbous's sculptural philosophy, wherein the rawness of Lebanese stone converses eloquently with modernist sensibilities acquired during his European sojourn. The sculpture presents itself as a testament to Basbous's mastery of reductive form, where every curve and contour speaks to his understanding of material properties inherited from his early years as a stone mason in Rachana,<sup>2</sup> as well as his acute sensitivity to presentation and spatial relationships.

Additionally, the provenance of this work adds layers of cultural and literary significance to its artistic merit. Having resided in the private collection of the distinguished poet Andrée Chedid (1920-2011), the sculpture participated in an intellectual system that bridged the Arab and Francophone literary worlds. Chedid, an Egyptian-born writer of Lebanese and Syrian descent who made Paris her home from 1946, embodied the same cosmopolitan sensibility that characterized Basbous's journey. She was the recipient of numerous literary awards and was made a "Grand Officer" of the French Legion of Honour in 2009,<sup>3</sup> establishing herself as one of the most significant voices in contemporary French literature,<sup>4</sup> while maintaining connections to the Levantine cultural sphere.

This intellectual exchange between sculptor and poet patron reflects the broader cultural Renaissance occurring within the Lebanese diaspora during the mid-twentieth century. Both artists navigated the complexities of cultural identity, drawing from their Mediterranean heritage while engaging with European modernist traditions.

*Text by Carine Chelhot Lemyre.*

<sup>1</sup> "Alfred Basbous," Benezit Dictionary of Artists, Oxford Art Online, accessed September 2025.

<sup>2</sup> Middle East Institute, "Modernist Currents in Lebanese Sculpture: The Rachana School and Beyond," *Art and Culture Quarterly*, Vol. 45, No. 3 (2023): 78-94.

<sup>3</sup> French Ministry of Culture, Official Registry of National Honours, Legion of Honour Recipients 2009, accessed September 2025.

<sup>4</sup> Contemporary French Writers Database, "Andrée Chedid (1920-2011)," biographical entry, accessed September 2025.



**LOT 28**

**Nadia Saikali (1936)**

*Untitled, 1989*

Oil on canvas  
Signed and dated lower right  
80 x 81 cm

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

Provenance:  
Acquired from the artist.  
Arcache Auction, May 2024, Beirut, Lot 33.  
Acquired from the above by the present owner.





LOT 29

**Jean Khalife (1923 - 1978)**

*Les cordes du vent, 1960*

Oil on canvas  
Signed dated lower right  
200 x 101 cm

**20,000 - 30,000 \$**

Provenance:  
Acquired directly from the artist.  
Private collection, Lebanon.  
FA Auction, March 2023, Beirut, Lot 45.  
Acquired from the above by the present owner.

Exhibition history:  
Dar el-Fan Wal Adab, *Jean Khalifé*, Beirut, February - March 1970.  
Palais de la Culture au Liban, *Jean Khalifé*, Rabieh, Novembre - December 1977.  
Sursock Museum, *Homage à Jean Khalifé*, Beirut, December 1992 - January 1993.

Literature:  
*Hommage à Jean Khalifé (1925-1978)*. Beirut: Nicolas Ibrahim Sursock Museum, 1992, p.64.







### LOT 30

#### Adel Saghir (1930 - 2020)

*Untitled, 1960*

Oil on board  
Signed and dated lower right  
198 x 114 cm

**20,000 - 30,000 \$**

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

Literature:  
Dr. Fayçal Sultan, Adel Saghir, in *L'Art Au Liban: Artistes Modernes et Contemporains*; 1880 - 1975, eds. Nour Salame Abillama and Marie Tomb. Beyrouth: Wonderful Editions, 2012, p. 260, illustrated.

### LOT 31

#### Mounir Najem (1933 - 1990)

*Untitled, 1960*

Oil on panel  
Signed and dated lower right  
197 x 115 cm

**18,000 - 25,000 \$**

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





The two works from 1960 represent a significant moment in Lebanese abstract painting when the energy of Beirut's golden age encouraged experiments with color, form, and spatial dynamics. Their shared provenance through the legendary Hotel Plaza enhances their cultural significance within the broader narrative of Lebanese modernism.

The Hotel Plaza, situated on Al-Hamra Street in what was rapidly becoming Beirut's most sophisticated cultural district, embodied the international sophistication that characterized Lebanon's capital during the 1960s. Hamra was once the cultural epicentre of Beirut, and in the 1960s and '70s, the district was dotted with cinemas and theaters.<sup>1</sup> It served as a vibrant nexus where Lebanese intellectuals, artists, and international visitors converged in an atmosphere of unprecedented cultural openness. The hotel's distinctive modernist architecture, captured in its circular logo featuring the building's characteristic facade, represented the kind of modernist aesthetic that paralleled developments in Lebanese visual arts during this period.

Mounir Najem (1933-1990) approached his composition from a foundation of rigorous academic training combined with acute sensitivity to color relationships. Born in 1933 in Deir El Qamar, he studied drawing in Cesar Gemayel's studio from 1950 to 1954, at the Lebanese Academy of Fine Arts from 1954 to 1955; he continued his training in Paris between 1956 and 1959.<sup>2</sup> His work reflects the influence of his Parisian studies, where he encountered contemporary European abstract movements, however, the painting's chromatic intensity and compositional structure reveal Lebanese sensibilities. His use of primary colors, structured within dynamic geometric relationships, reflects the optimistic modernist spirit that characterized Lebanese culture during the early 1960s, before the political tensions that would later fracture the country's unity.

Adel Saghir (1930-2020) brought a complementary but distinct vision to his painting. Born in Beirut, Lebanon, in 1930, like Najem, also trained at the Lebanese Academy of Fine Arts from 1953 to 1957 as well as in the studio of Maryette Charlton at the American University of Beirut. He was later granted a scholarship to study at the Academy of Fine Arts in Munich.<sup>3</sup> This international educational trajectory positioned Saghir within the cosmopolitan networks that defined Lebanese cultural life during the 1960s.

Both Najem and Saghir's works are emblematic of the optimistic spirit of 1960 Beirut, when the city served as the cultural capital of the Arab world and a bridge between European and Middle Eastern culture.

*Text by Carine Chelhot Lemyre.*

<sup>1</sup> Times of Oman, "Hamra: Pulse of a city, mirror of a nation," accessed September 2025.

<sup>2</sup> One Fine Art, "Mounir Najem," Artist Biography, accessed September 2025.

<sup>3</sup> Biennale de Lyon, "Adel Al-Saghir," Artist Biography, accessed September 2025.



Coaster from the Plaza Hotel, Vintagebeirut.

Helen Khal's still life radiates the chromatic sensitivity and quiet lyricism that defined her practice. Known primarily for her abstractions of color fields and atmospheric compositions, Khal often returned to intimate subjects such as flowers and vases. In this painting, the delicately rendered bouquet seems to hover between figuration and abstraction: the blossoms dissolve into luminous strokes of orange, yellow, and blue, while the vase is reduced to a soft geometry of curved lines. The work reveals Khal's enduring interest in color as emotion, using light and hue to evoke mood rather than describe form.

This work was shown in La Table d'Hôte exhibition curated by César Nammour in 1998 at the "Caves de France" in Mazraat Yachouh.

*Text by Nour Osseiran.*

**LOT 32**

**Helen Khal (1923 - 2009)**

*Flowers Vase*

Oil on board  
Signed lower left  
44 x 35 cm

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

Provenance:  
Private collection, Beirut.  
Arcache Auction, Beirut, October 2023, Lot 41.  
Acquired from the above by the present owner.

Exhibition:  
Helen Khal à la Table d'Hôte des Caves de France, Beirut, 1998.





**LOT 33**

**Yvette Ashkar (1928 - 2024)**

*Untitled, 2010*

Oil on canvas  
Signed upper right  
Signed and dated on the back  
145 x 145 cm

**50,000 - 70,000 \$**

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

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





**LOT 34****Shafic Abboud (1926 - 2004)***Liberty et Seroual, 1978*

Oil on paper mounted on canvas  
 Signed and dated lower right, titled lower left.  
 Signed, dated and titled on the back  
 61 x 50 cm

**18,000 - 25,000 \$**

## Provenance:

Galerie Claude Lemand, Paris.

Private collection, Lebanon.

Acquired from the above by the present owner.

## Exhibition history:

Galerie Brigitte Schehadé, Paris, 1979.

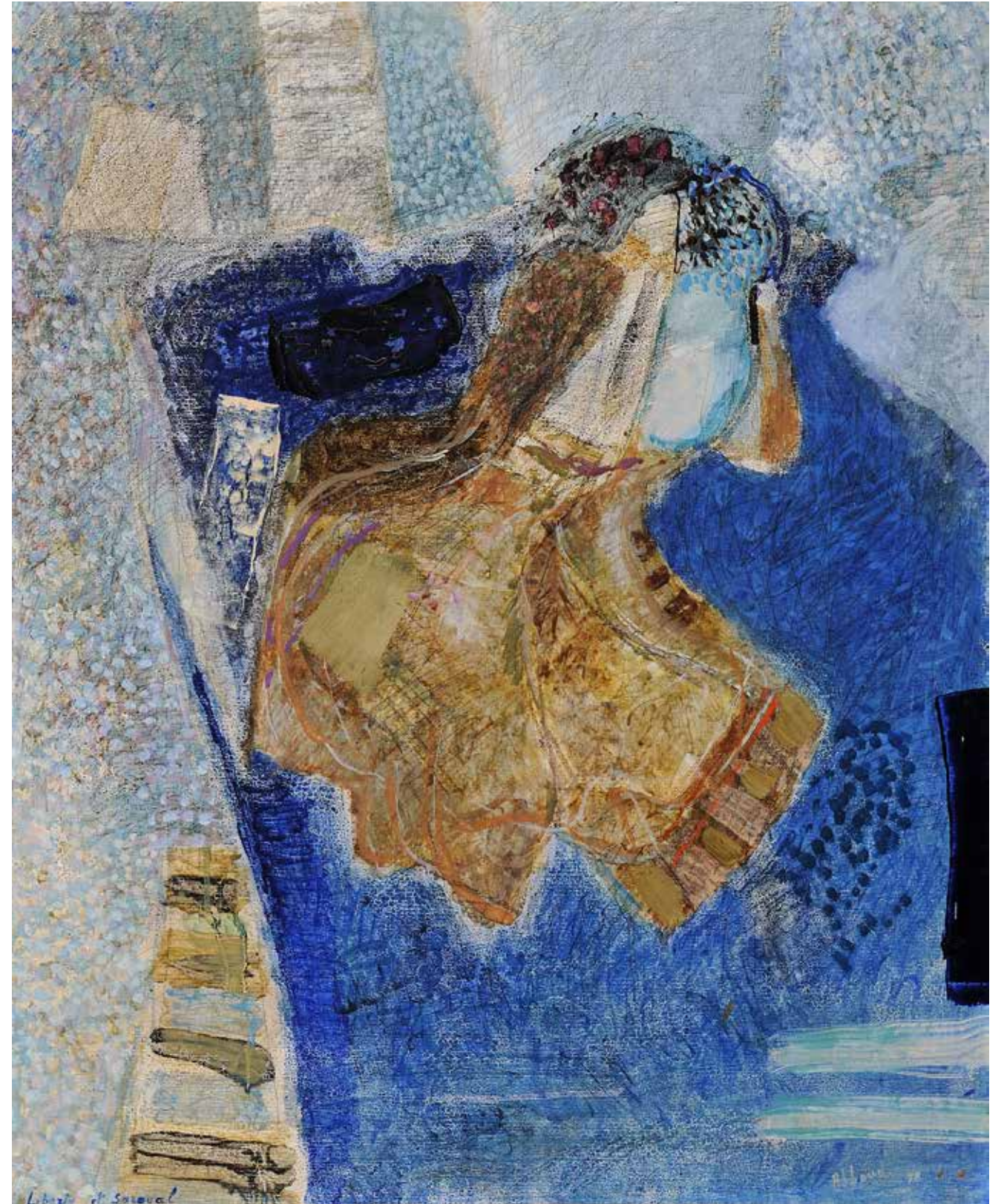
*Rétrospective*, Institut du Monde Arabe, Paris, 2011.

## Literature:

Dr. Fayçal Sultan, Shafic Abboud, in *L'Art Au Liban: Artistes Modernes et Contemporains*; 1880 - 1975, eds. Nour Salame Abillama and Marie Tomb. Beyrouth: Wonderful Editions, 2012, p. 222, illustrated.

## Note:

This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud. Catalogue raisonné référence ID1980.





**LOT 35****Paul Guiragossian (1926 - 1993)***Famille Sainte, c. 1960*

Oil on canvas  
 Signed lower right  
 Signed and titled on the back  
 100 x 73 cm

**50,000 - 70,000 \$**

Provenance:  
 Collection Tufenkjian, Beirut.  
 Acquired from the above by the present owner.

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







Newspaper clipping, c. 1960's.

“The human groupings have meaning in Paul Guiragossians paintings. The law of these groupings - if we can allow ourselves to speak of “law” in art - is founded on the couple, the family, the greater family of wretches. The child plays a large role. If the father and the mother are beings who hold hands, who build a bridge that allows them to stoically carry out the hard task of living and of attempting, in spite of everything, to balance the scales of Destiny out of a sense of love, the child reveals Dasein’s throwness in the world.’ Innocence, anguish, the subconscious, distraction in a world apart, the world of childhood all of this provides a contrasting element to volition, resignation, and drama, all of which culminates higher up on the canvas and will always be called: Dialogue, Discussion, Departure, Lovers, Family...”

The Paintings of Paul Guiragossian – « A Source as Explosive as a Scream », Hani Abi-Saleh. In *Paul Guiragossian: Displacing Modernity*, eds. Sam Bardaouil, Till Fellrath, and Manuella Guiragossian. Milan: Silvana Editoriale, 2018, p. 346.



Detail.





**LOT 36**  
**Elie Kanaan (1926 - 2009)**

*Untitled, c. 1980*

Oil on canvas  
Signed lower left  
80.5 x 100 cm

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

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

Note:  
This artwork has been approved by Ms Elly Kanaan.

**LOT 37**  
**Elie Kanaan (1926 - 2009)**

*Untitled, c. 1980*

Oil on canvas  
Signed lower left  
80.5 x 100 cm

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

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

Note:  
This artwork has been approved by Ms Elly Kanaan.



These two oils on canvas by Elie Kanaan, painted circa 1980, exemplify the artist’s mastery as a “conductor of colours,” orchestrating abstraction into lyrical compositions. Both works reveal Kanaan’s gift for dissolving form into atmosphere, as deep blues and blacks surface from fields of luminous whites and delicate pale tones. The canvases suggest architectural silhouettes or harbors glimpsed through shifting light, yet resist resolution into narrative, existing instead in the realm between figuration and abstraction.

In these works, the ethereal expanses of light and sky balance the density of shadowed structures, embodying precisely the tension between life and death, between joy and anguish, leaving the viewer with a gleam of hope.

*Text by Nour Osseiran.*



**LOT 38****Michel El Mir (1930 - 1973)***L'Aigle noir, 1964*

Oil on board

Signed and dated upper right

122 x 244 cm

**18,000 - 25,000 \$**

Provenance:

Collection Farid Trad, Beirut.

FA Auction, March 2019, Beirut, Lot 43.

Acquired from the above by the present owner.





**LOT 39****Hussein Madi (1938 - 2024)***Untitled, 2005*

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

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

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







# LOT 40

Hussein Madi (1938 - 2024)

*Taureau, 2020*

Bronze  
Signed dated and editioned on the base  
42 x 50 x 13 cm  
8/8

8,000 - 12,000 \$

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







# LOT 41

**Chaouki Choukini (1946)**

*Clair de Lune, 2013*

Bronze  
Signed and editioned on the bottom  
30 x 9 x 9 cm  
1/8

**7,000 - 9,000 \$**

Provenance:  
Audap & Associés, March 2022, Paris, Lot 55.  
Acquired from the above by the present owner.



**LOT 42****Fateh Moudaress (1922 - 1999)***Winter in the Alouite Mountains, 1994*

الشتاء في جبال العلويين

Oil on canvas

Signed lower right

Signed and dated on the back

Bears the sticker of the Galerie Janine Rubeiz

60 x 60 cm

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

Provenance:

Galerie Janine Rubeiz, Beirut.

Acquired from the above from the present owner.







**LOT 43**

**Wajih Nahle (1932 - 2017)**

*Untitled*

Mixed media on canvas laid on board  
Signed lower right  
80 x 80 cm

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

Provenance:  
Private collection of a diplomat in Beirut.  
Acquired from the above by the present owner.



**LOT 44**

**Vera Yeramian (1926 - 1990)**

*Untitled*

Oil on canvas  
Signed lower right  
60 x 80 cm

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

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

**LOT 45****Vahan Amadouni (1933 - 1998)***Untitled, 1979*

Acrylic on cardboard mounted on board  
 Signed and dated lower right  
 73.5 x 58.5 cm

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

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





This pastel on paper by Guvder presents a striking exploration of the human form, rendered in a style that departs from the painter's more widely recognized approaches. The seated female figure, composed of angular planes and sinuous contours, recalls the language of Cubism and modernist abstraction, where volume and perspective are fractured to reveal multiple dimensions at once. The palette, with its earthy ochres, deep blacks, and muted blues, underscores the sense of sculptural solidity while maintaining the immediacy and intimacy of pastel as a medium.

This work is of particular significance as it departs from Guvder's more familiar compositions, offering a glimpse into a lesser-seen and more experimental current within the artist's oeuvre. Historically, this stylistic turn reflects Guvder's engagement with mid-20th-century modernisms, situating him in dialogue with global movements that sought to reimagine the human figure through abstraction.

*Text by Nour Osseiran.*

**LOT 46**

**Guvder (1923 - 2016)**

*Untitled*

Pastel on paper  
Signed lower right  
64 x 48 cm

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

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





**LOT 47****Serwan Baran (1968)***Untitled, 2022*

Oil on canvas  
Signed and dated lower left  
113.5 x 74.5 cm

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

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





**LOT 48**

**Mohamed Ahmed Ibrahim (1962)**

*Untitled, 2022*

Acrylic on paper  
Signed and dated lower right  
59 x 41.5 cm

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

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





**LOT 49**

**Zena Assi (1974)**

*Entre terre et cables, 2008*

Mixed media and oil on canvas  
Signed lower left  
Signed, dated and titled on the back  
140 x 140 cm

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

Provenance:  
Alwane Gallery, Beirut.  
Arcache Auction, May 2024, Beirut, Lot 64.  
Acquired from the above by the present owner.





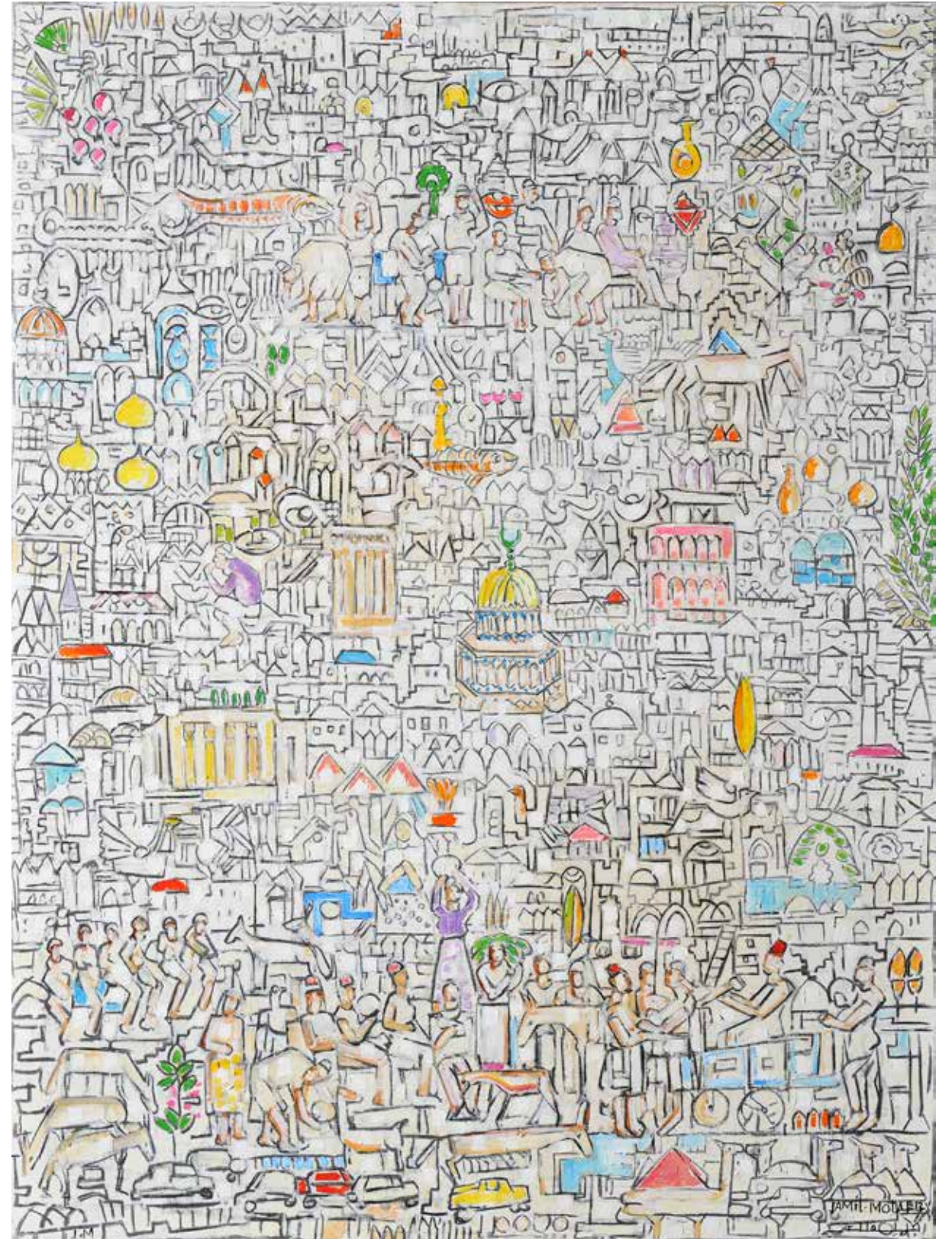
**LOT 50****Jamil Molaeb (1948)***Jerusalem*

Oil on canvas  
 Signed lower right  
 Titled on the back  
 120 x 90 cm

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

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

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



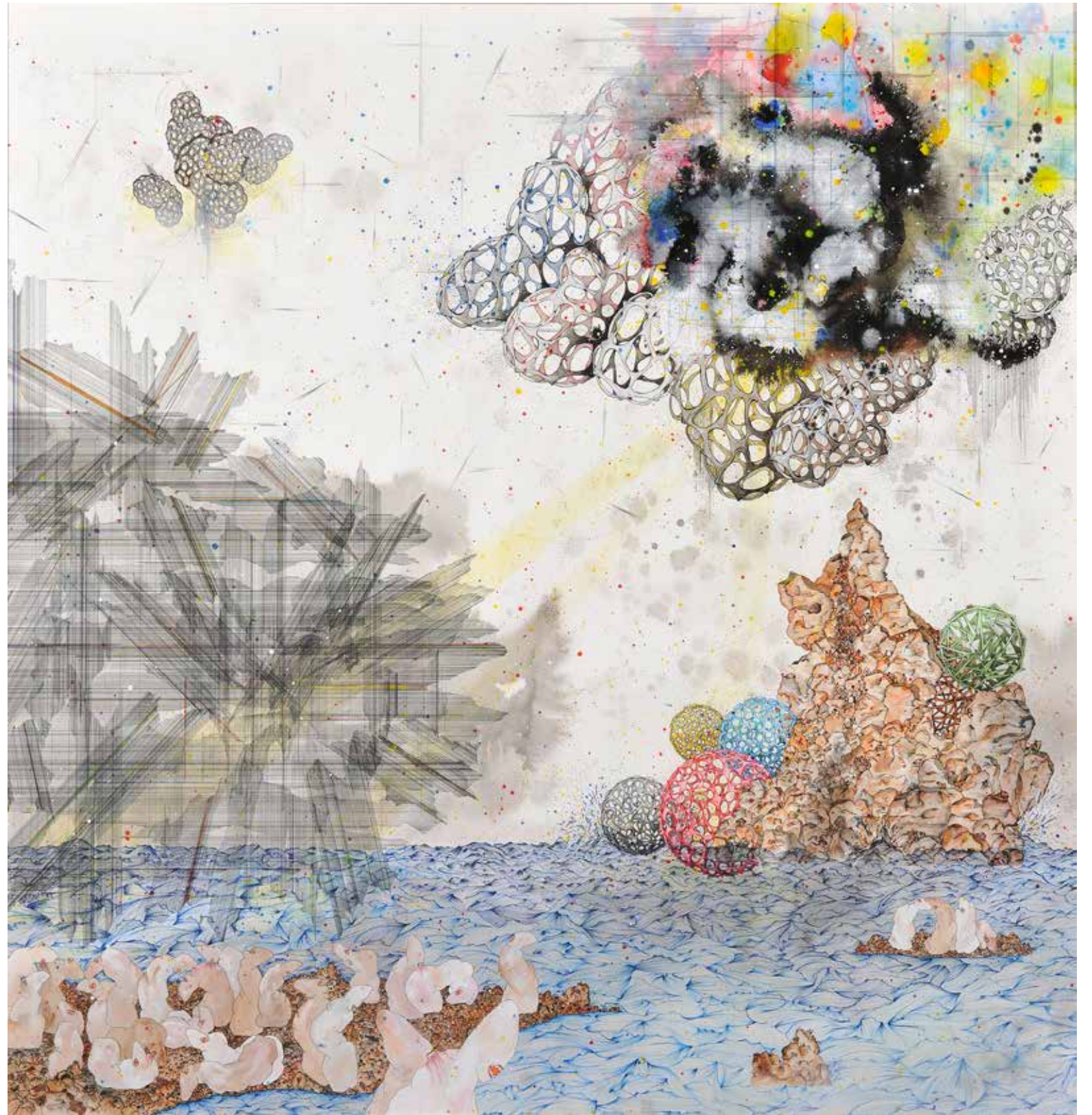


**LOT 51****Hiba Kalache (1972)***Ripe Anguish (in conversation with Gibran Khalil Gibran), 2013*

Archival acrylic ink, lacquer, and aquarelle on paper  
 150 x 146 cm

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

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





**LOT 52****Marwan Sahmarani***The Horseman 7 (from the Houroub/Oriental Battles series), 2006*

Mixed media on board  
 Signed and dated lower right  
 143 x 93 cm

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

Provenance:

Christie's, October 2013, Dubai. Lot 187.

Private collection, Lebanon.

Arcache Auction, December 2021, Beirut. Lot 44.

Acquired from the above by the present owner.



**LOT 53****Rosevart Sisserian (1924 - 2016)***Nature, 1998*

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

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

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





**LOT 54****Georges Terzian (1939 - 2021)***L'Elephant (Le Porte Vin), 1983*

Oil on canvas  
 Signed upper right  
 Dated and titled on the back  
 146 x 113 cm

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

Provenance:  
 Ader, December 2013, Paris, Lot 144.  
 Acquired from the above by the present owner.







LOT 55

Lamia Ziade (1968)

*Majda El Roumi, 2008*

Embroidery, mixed media on textile  
Signed and dated on the back  
24.5 x 30.5 x 9.5 cm

2,000 - 3,000 \$

Provenance:  
At Auction, November 2015, Beirut, Lot 78.  
Acquired from the above by the present owner.



LOT 56

Lamia Ziade (1968)

*Fairuz, 2008*

Embroidery, mixed media on textile  
Signed and dated on the back  
24.5 x 30.5 x 9.5 cm

2,000 - 3,000 \$

Provenance:  
At Auction, November 2015, Beirut, Lot 78.  
Acquired from the above by the present owner.



LOT 57

Lamia Ziade (1968)

*Haifa Wehbe, 2008*

Embroidery, mixed media on textile  
Signed and dated on the back  
24.5 x 30.5 x 9.5 cm

2,000 - 3,000 \$

Provenance:  
At Auction, November 2015, Beirut, Lot 78.  
Acquired from the above by the present owner.



**LOT 58****Mona Saudi (1945 - 2022)***Untitled, 1981*

Ink on paper  
Signed dated and dedicated lower right  
20 x 27.5 cm

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

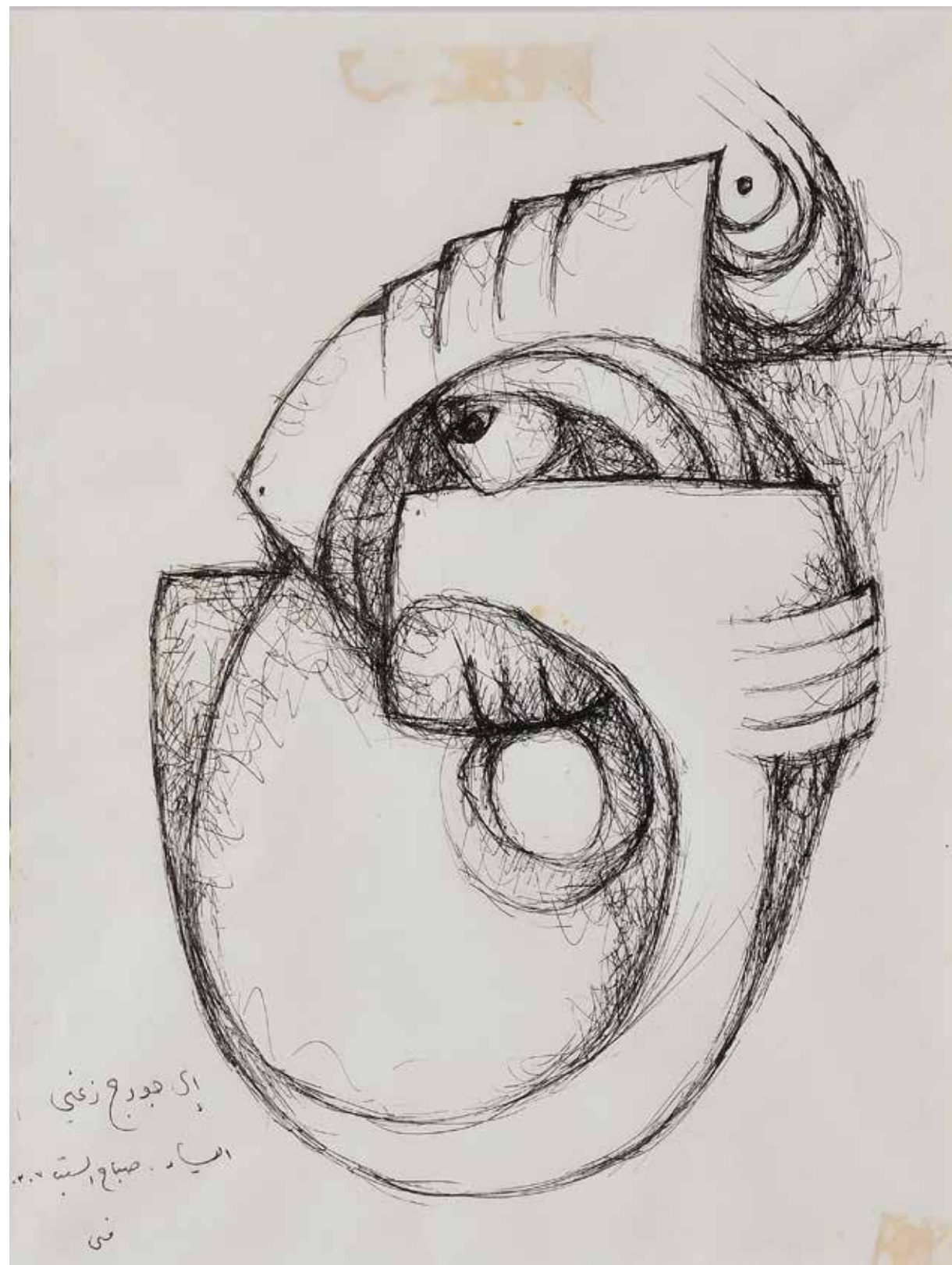
Provenance:  
Private collection Georges Zeini, Beirut.  
Acquired from the above by the present owner.

**LOT 59****Mona Saudi (1945 - 2022)***Untitled, 1981*

Ink on paper  
Signed dated and dedicated lower left  
25.5 x 19.5 cm

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

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





**LOT 60****Amine El Bacha (1932 - 2019)***Untitled*

Gouache on paper  
Signed lower left  
32 x 47 cm

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

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

**LOT 61****Aref El Rayess (1928 - 2005)***Untitled, 1979*

Pastel on paper  
Signed and dated lower right  
Signed dated and dedicated on the back  
40 x 30 cm

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

Provenance:  
Gifted by the artist to the present owner.





**LOT 62****Laure Ghorayeb (1931 - 2023)***Untitled, 1961*

Chinese ink on paper  
Signed lower right  
47 x 37 cm

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

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

Note:  
This artwork is accompanied by a certificate of authenticity  
from the Galerie Janine Rubeiz, Beirut.

**LOT 63****Farid Haddad (1945)***Untitled, 1973*

Mixed media on paper  
Signed and dated lower right  
66 x 47 cm

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

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





**LOT 64****Yvette Ashkar (1928 - 2024)***Untitled, 1984*

Oil on linoleum  
 Signed lower right  
 Signed and dated on the back  
 36 x 33.5 cm

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

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

Note:  
 This work has been examined and authenticated by the estate of Yvette Ashkar.





**LOT 65****Halim Jurdak (1927 - 2020)***Untitled, 2000*

Pastel on paper  
Signed and dated lower right  
54 x 40.5 cm

**800 - 1,500 \$**

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

**LOT 66****Halim Jurdak (1927 - 2020)***Untitled, 1966*

Pastel on paper  
Signed and dated lower right  
46 x 36.5 cm

**800 - 1,500 \$**

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





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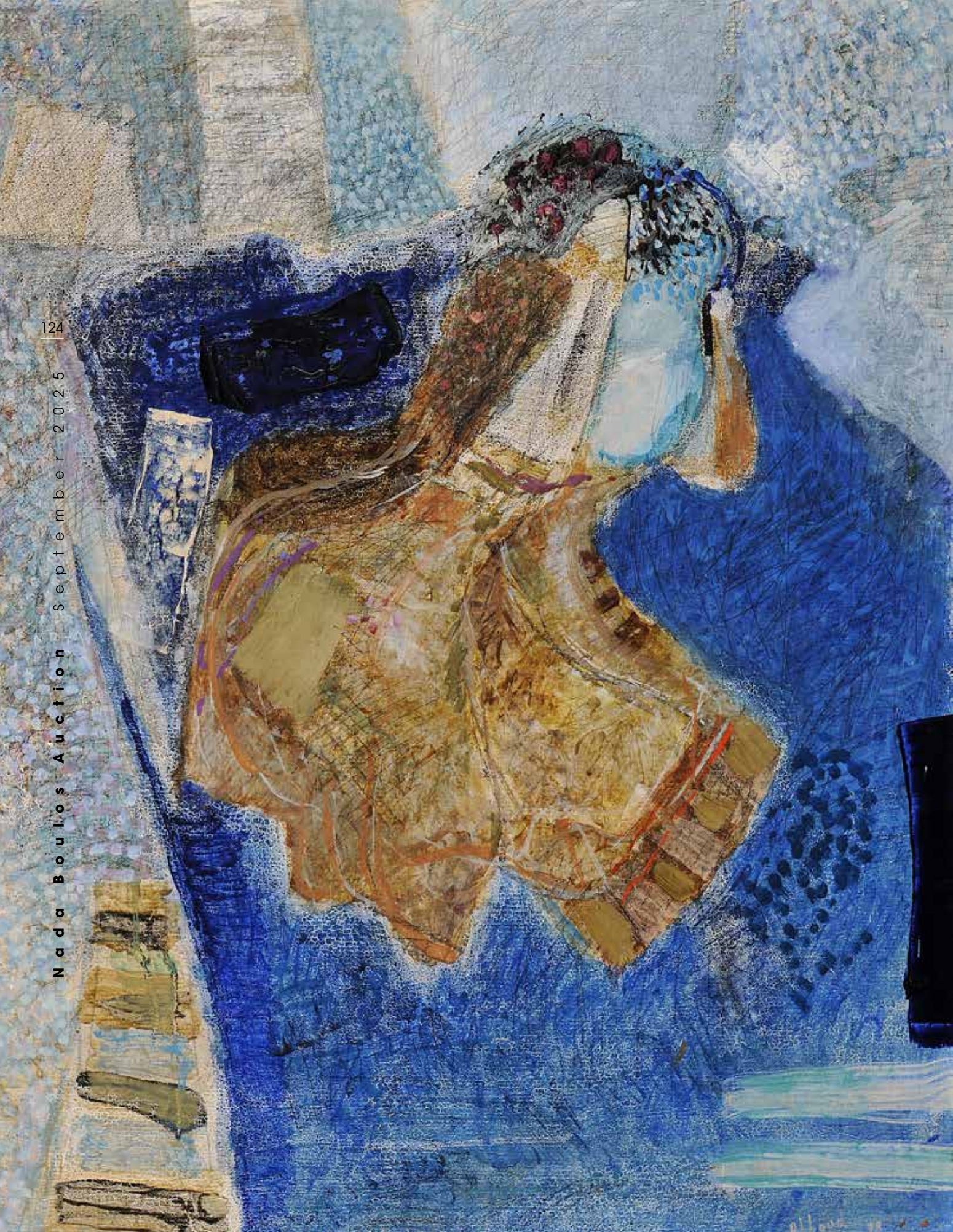
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Nada Boulos Auction September 2025

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Online Sale on October 2, 2025 at 6.00 pm.

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone Number \_\_\_\_\_

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

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

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

Date \_\_\_\_\_

Signature \_\_\_\_\_





NADA BOULOS  
*Auction*