



NADA BOULOSI
Auction

Modern and Contemporary
Art from Lebanon and the
Middle East

Online Auction
25 - 27 February 2026



For Sale :

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

Online Auction

Online Bidding Starts:

Wednesday, February 25 at 11 AM

Online Bidding Ends:

Friday, February 27 at 6 PM

Viewing Dates:

Sunday, February 22, 11 AM - 6 PM

Monday, February 23, 11 AM - 6 PM

Tuesday, February 24, 11 AM - 2 PM

Wednesday, February 25, 11 AM - 6 PM

Thursday, February 26, 11 AM - 6 PM

Friday, February 27, 11 AM - 2 PM

Viewing Space:

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

Online Platform:

bid.nadaboulosauction.com

For all inquiries, please contact:

Nada Boulos Auction:

Nada Boulos Al Assaad

Tel: +961 3 234 264

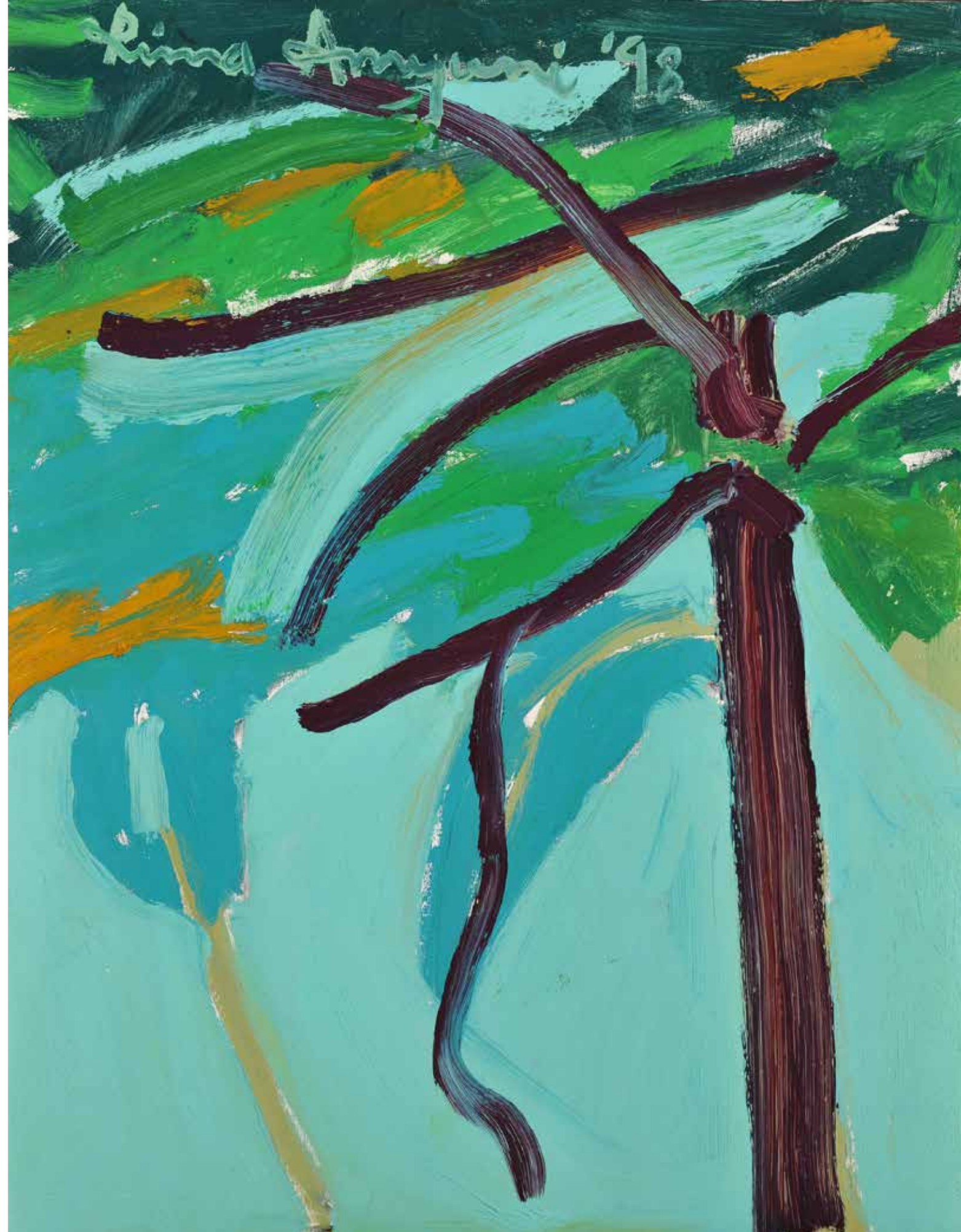
Email: nada@nadaboulosauction.com

Web: www.nadaboulosauction.com

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Specialists and Services for this Auction



NADA BOULOS

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

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

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



YASMINA HAMMOUD

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

ADVISOR

ALIA AL ASSAAD

PHOTOGRAPHS

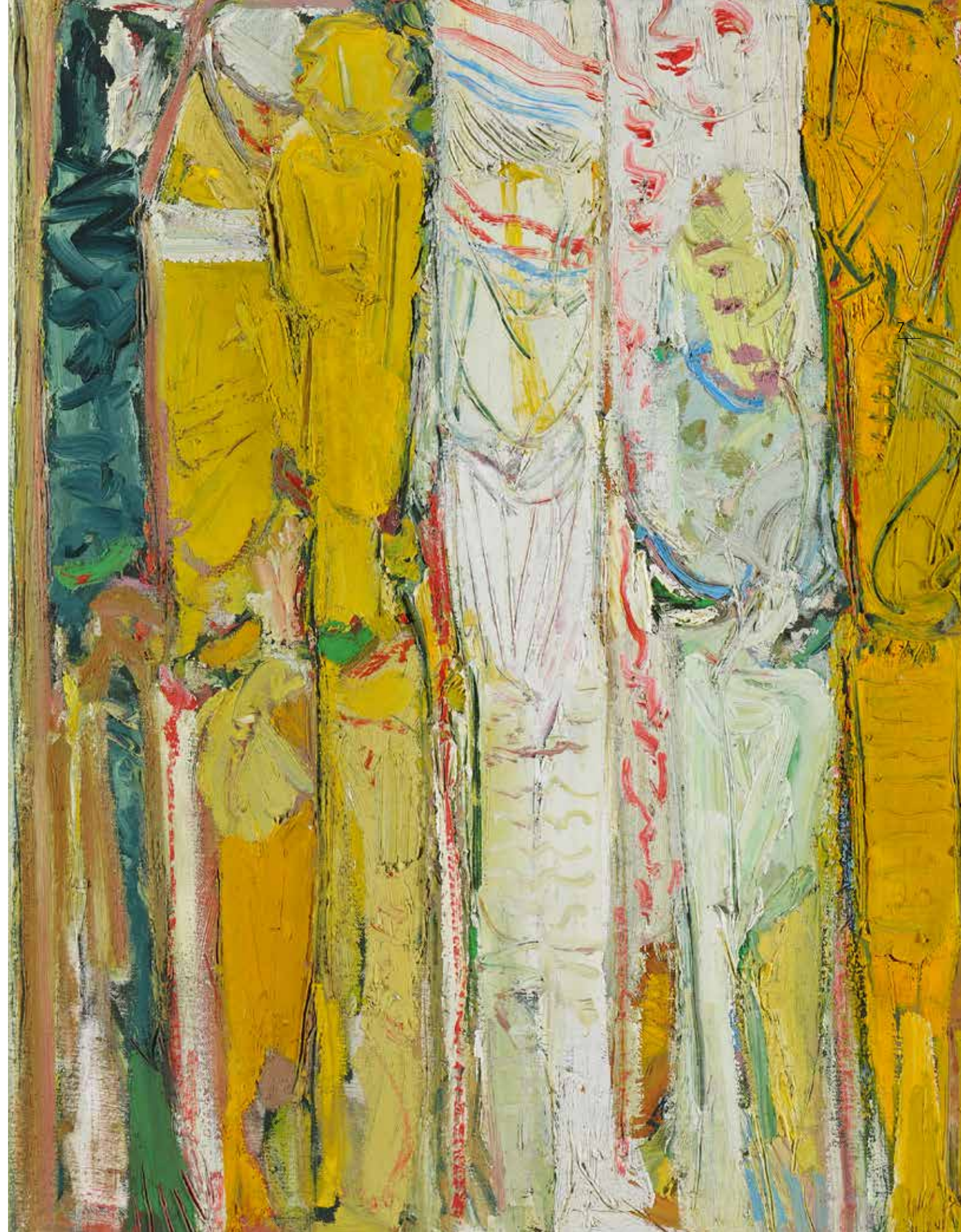
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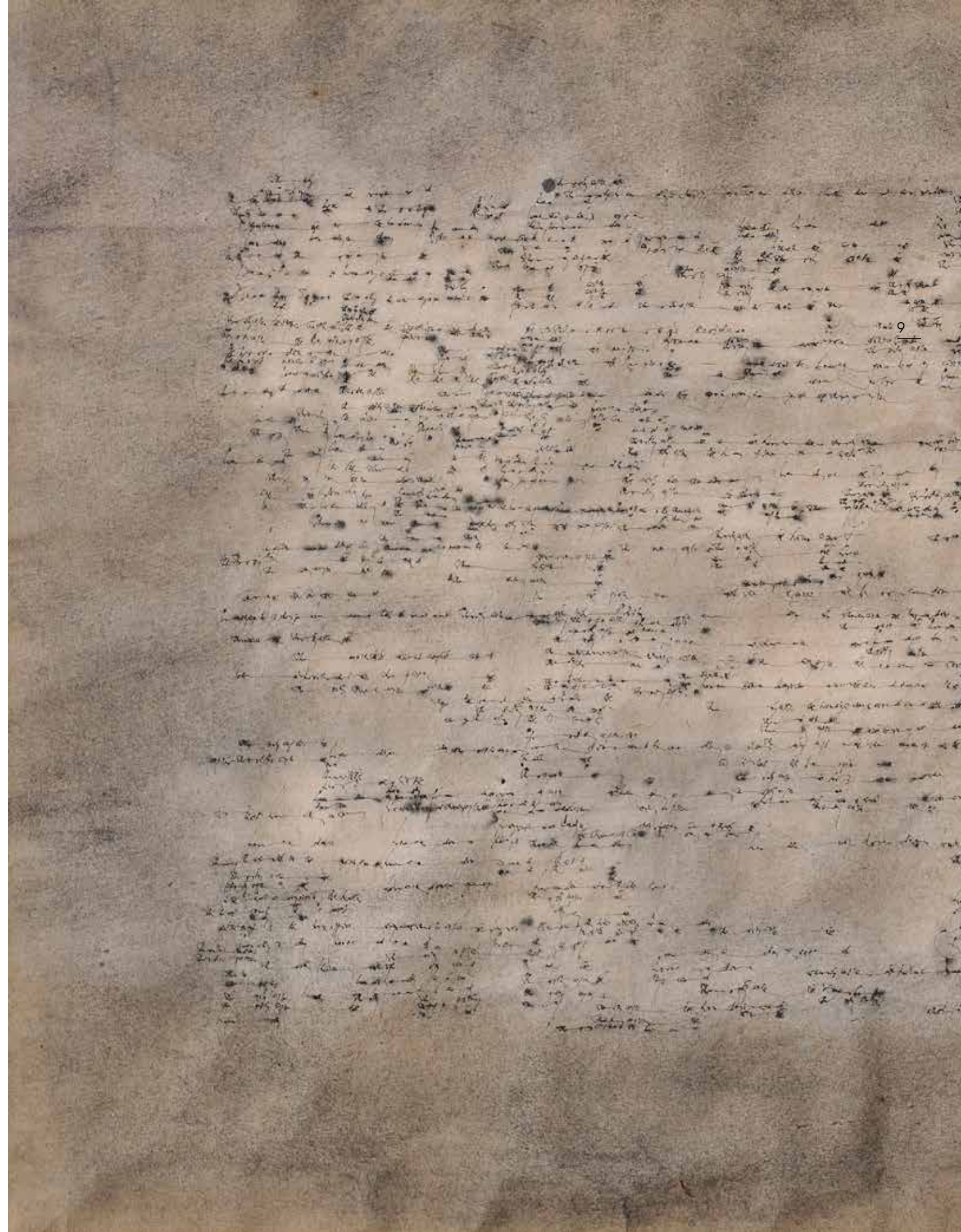


This catalogue brings together a selection of works that trace the formation and evolution of modern art in Lebanon through painting and artistic exchange. Spanning the early to mid-twentieth century and extending into later modernist developments, the works assembled here reflect a moment when artists were actively negotiating the relationship between local landscapes, personal histories, and international artistic currents.

Many of the artists represented, among them Moustapha Farroukh, Cesar Gemayel, and Shafic Abboud, were trained in Europe and returned to Lebanon with a commitment to rethinking modernism through a local lens. Their works are rooted in specific geographies such as Mount Lebanon, its villages and horizons, yet remain in dialogue with broader movements such as abstraction, post-Impressionism, and non-figuration. These paintings do not simply depict place: they register local memory.

At the same time, this catalogue foregrounds the networks that shaped modern Lebanese art beyond the studio. Collectors, writers, and advocates played a crucial role in fostering experimentation and sustaining this artistic exchange. Provenance, patronage, and circulation emerge here as integral to the histories that these works carry.

This selection invites a constellation of readings. Abstraction oscillates between structure and intuition, from Abboud's early non-figurative compositions to the luminous surfaces of Nabil Nahas, and to the later modernist explorations of artists such as Etel Adnan, Helen Khal, and Juliana Seraphim. Together, these works testify to the complexity of modern Lebanese art as a field shaped by movement, return, and rearticulation.





LOT 1

Solange Tarazi Karam (1933 - 1985)

Cœur de Rose

Lithograph

Signed lower right, editioned and dedicated to Robert Vrinat, Journalist, Art critic at Le Figaro, lower left

53 x 75 cm

20/145

250 - 500 \$

Provenance:

Private collection, Cote d'Azur, France.

Acquired from the above by the present owner.

LOT 2

Shafic Abboud (1926 - 2004)

La Pierre des Flandres, 1976

Lithograph

Signed and dated lower right, editioned lower left

44 x 35 cm

4/9

700 - 900 \$

Provenance:

Artscoops Auction, February 2025, Beirut, Lot 16.

Acquired from the above by the present owner.





LOT 3

Hussein Madi (1938 - 2024)

Nu de Femme, 2007

Lithograph
Signed and dated lower right. Editioned lower left
43 x 63 cm
8/40

1,000 - 2,000 \$

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



LOT 4

Krikor Agopian (1942)

Nu de Femme, 2025

Mixed media on paper
Signed and dated lower right
24 x 20 cm

400 - 500 \$

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



LOT 5

Krikor Agopian (1942)

Nu de Femme, 2025

Mixed media on paper
Signed and dated lower right
23 x 20 cm

400 - 500 \$

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



LOT 6

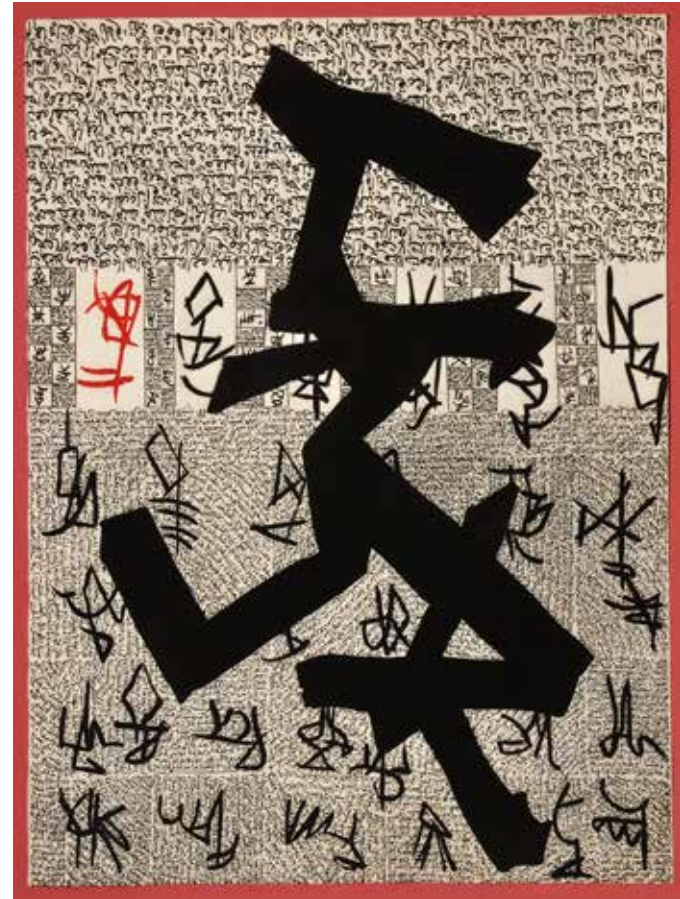
Rachid Koraichi (1947)

Untitled, 1979

Etching
Signed and dated lower right, signed lower left
70 x 55 cm

1,000 - 2,000 \$

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



LOT 7

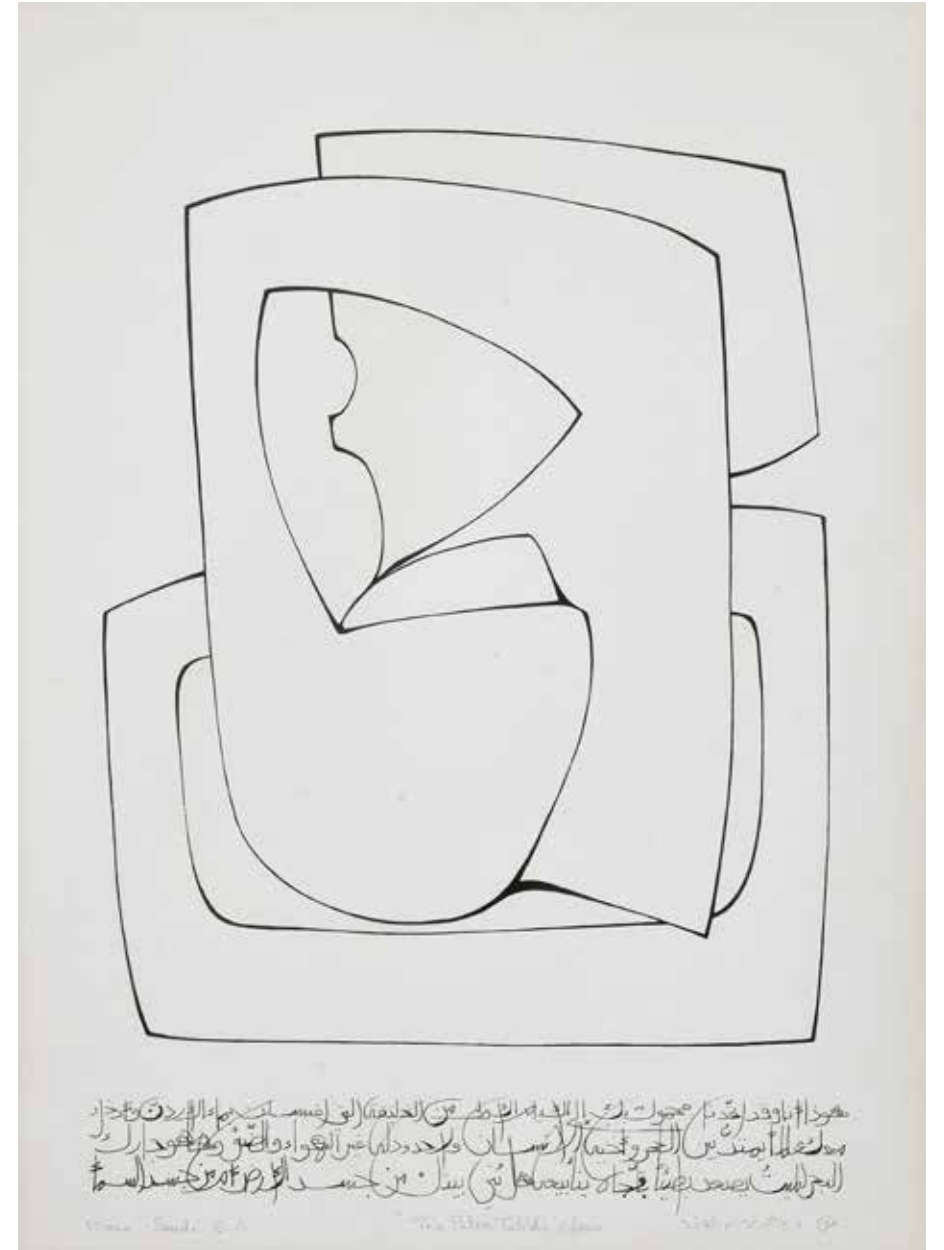
Rachid Koraichi (1947)

Nation in Exile: Hymne Gravé

Etching
70 x 55 cm

1,000 - 2,000 \$

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



LOT 8

Mona Saudi (1945 - 2022)

The Petra Tablets, Adonis

Lithograph
Signed and editioned lower left and titled in the middle
70 x 50 cm
EA

2,000 - 4,000 \$

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



LOT 9

Helen Khal (1923 - 2009)

Nu de Femme

Pencil on paper
Signed and dedicated to Waddah Faris on the back
35 x 50 cm

3,000 - 5,000 \$

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



LOT 10

Laure Ghorayeb (1931 - 2023)

Centre Ville, 1995

Mixed media on paper
Signed and dated lower right. Signed, titled and dated on the back
70 x 100 cm

3,000 - 5,000 \$

Provenance:
Arcache Auction, October 2021, Beirut, Lot 32.
Acquired from the above by the present owner.



LOT 11

Helen Khal (1923 - 2009)

Untitled

Oil on paper laid on cardboard
Signed on the back
12 x 16 cm

4,000 - 6,000 \$

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

LOT 12

Helen Khal (1923 - 2009)

Untitled

Watercolour on cardboard
Signed on the back
18 x 13 cm

5,000 - 7,000 \$

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



LOT 13

Etel Adnan (1925 - 2021)

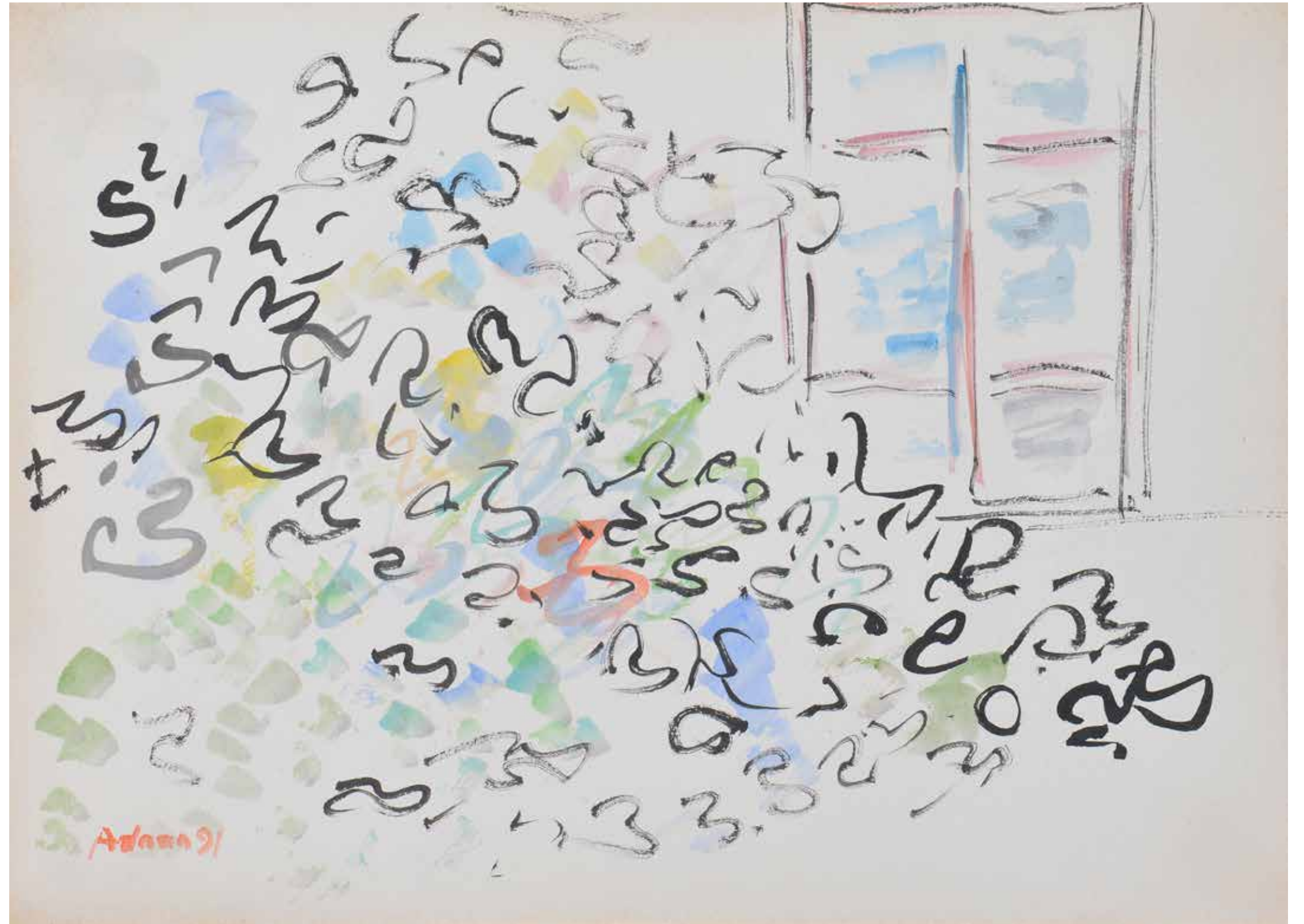
Fenêtre, 1991

Watercolour on paper
Signed and dated lower left
25 x 35 cm

10,000 - 15,000 \$

Provenance:
Galerie Janine Rubeiz, 1999.
Private collection, Lebanon.
Acquired from the above by the present owner.

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



LOT 14**Paul Guiragossian (1926 - 1993)***Retrouvailles Chaleureuses, c. 1987*

Watercolour on paper
Signed lower right
27.5 x 18.5 cm

4,000 - 6,000 \$

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

Notes:

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





LOT 15

Amine El Bacha (1932 - 2019)

Bird

Oil on canvas
Signed lower left
17 x 12 cm

2,000 - 4,000 \$

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

LOT 16

Hussein Madi (1938 - 2024)

Bird

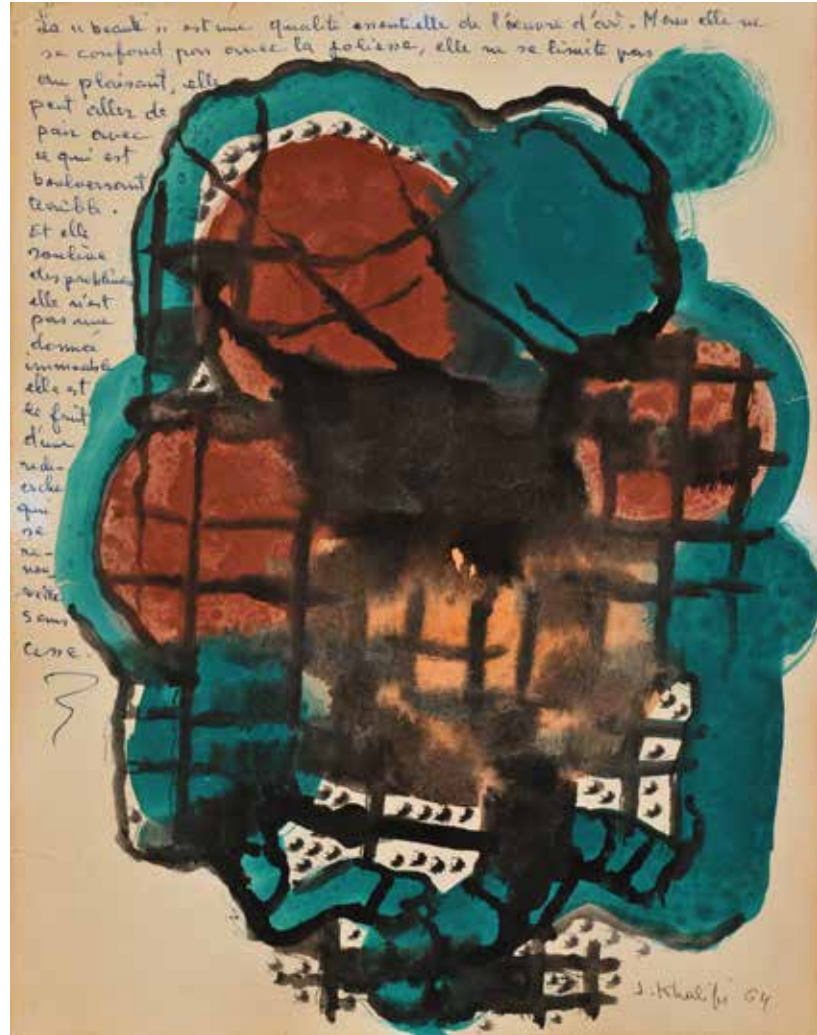
Acrylic on cardboard
Signed lower right
70 x 50 cm

8,000 - 12,000 \$

Provenance:
Acquired directly from the Fondation Hussein Madi.

Note:
This artwork is accompanied by a certificate of authenticity
from the Fondation Hussein Madi.





LOT 17

Jean Khalifé (1923 - 1978)

La Beauté (Texte et Image), 1964

Watercolour on paper
Signed and dated lower right
32 x 25 cm

500 - 1,000 \$

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

LOT 18

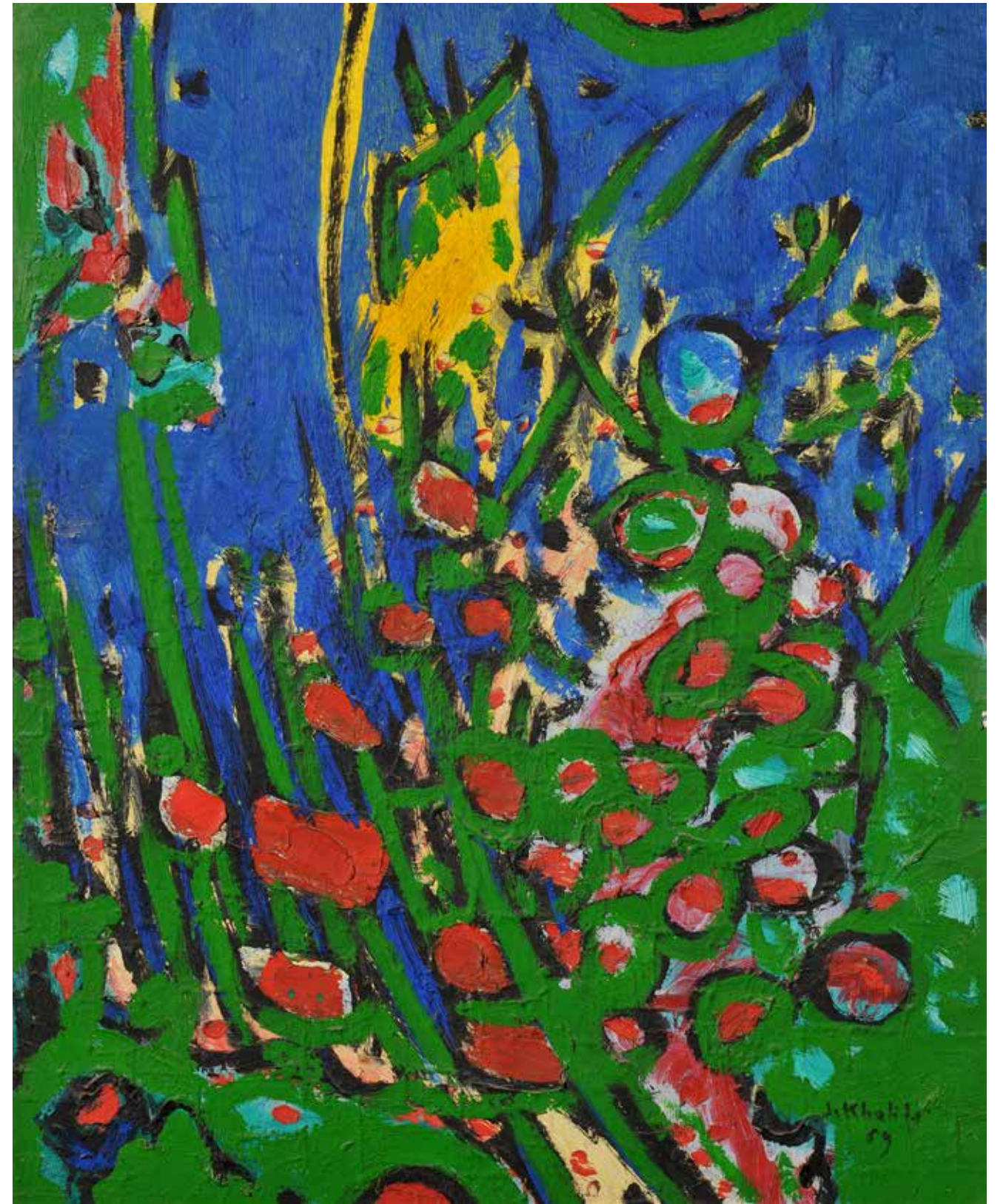
Jean Khalifé (1923 - 1978)

Flowers, 1969

Oil on canvas
Signed and dated lower right
Signed, dated and dedicated on the back
64 x 52 cm

5,000 - 7,000 \$

Provenance:
Gift from the artist.



**LOT 19****Cici Sursock (1923 - 2015)***Corps et Âmes, 1966*

Oil on board
 Signed and dated upper right
 15 x 61 cm

2,000 - 4,000 \$

Provenance:

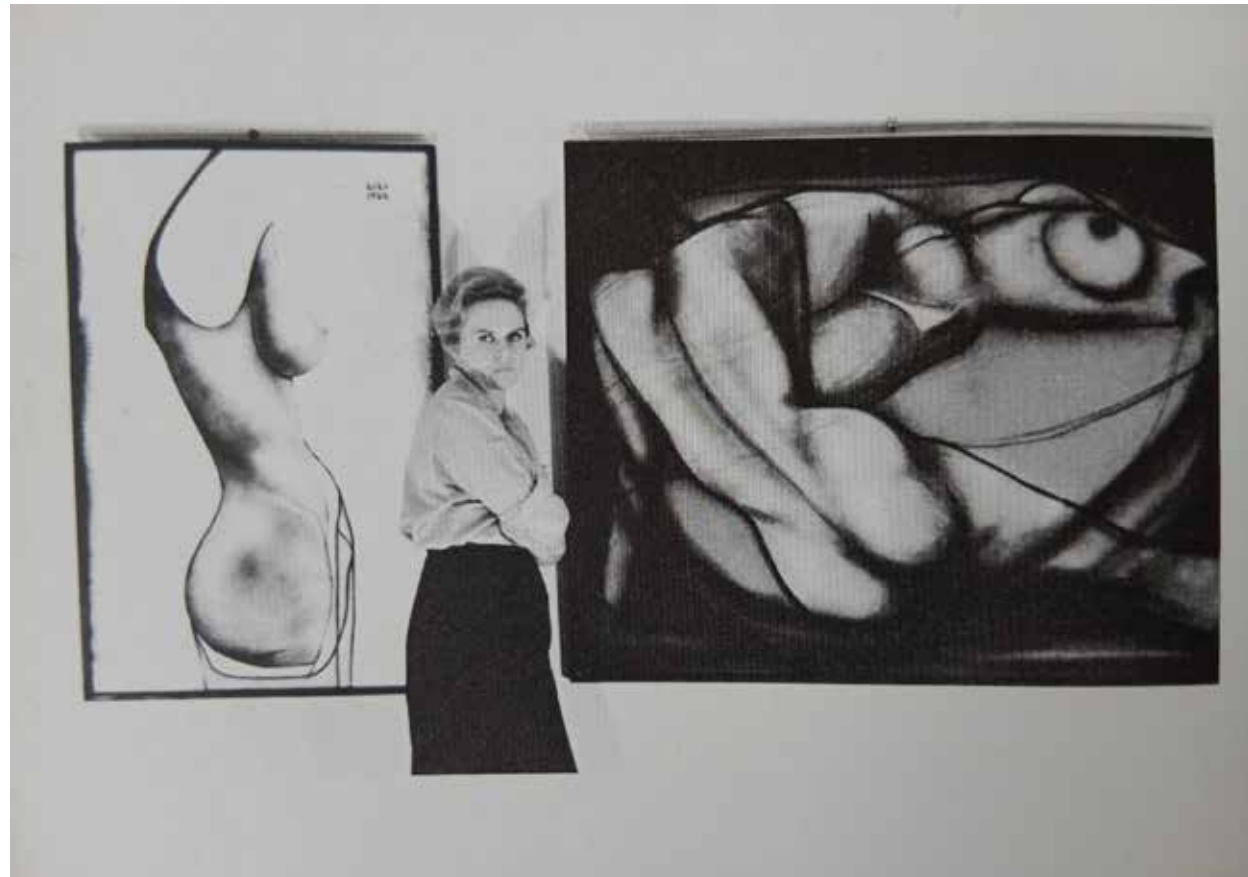
Corps et Âmes exhibition, Hotel Vendôme, Beirut, 1966.

Private collection, Lebanon.

Acquired from the above by the present owner.

Exhibition:

Corps et Âmes exhibition, Hotel Vendôme, Beirut, 8 December 1966.



Corps et Âmes at Hotel Vendôme. Monde Liban, 9th edition, May 1967.

Cici Sursock devant une de ses toiles : « L'ellipse est partout »

Dans son goût pour les choses rares et singulières, Roger Caillou avait écrit un curieux essai sur les planches d'anatomie exécutées par les carabins de la Renaissance italienne. Il y décrivait avec une précision exaspérée le fantastique naturel né des organes mis à nu et des membres écorchés : le comble de la vérité, le comble du travesti.

Devant la belle exposition de Cici Sursock (1), on pense à ce texte comme aussi à ce titre collectif qui groupait thématiquement certains poèmes — anonymes pour la plupart — du XVI^{ème} siècle français : « Blasons du corps féminin ». Et c'est bien cela qui fait la séduction de ces quarante toiles : qu'elles présentent à la fois toute la caution d'une science maîtrisée puis toute la charge de mystère d'une représentation hé-

raldique. Cernées d'un noir épais, les chairs paraissent délestées de leur poids matériel : les corps deviennent en quelque manière supra-humains. L'ellipse est partout, jusque dans l'usage des trois couleurs dominantes — ocre, bistre et gris, — d'une délectable neurasthénie. A cette peinture de femme traitant du corps féminin, il faut savoir gré de ne jamais se dissoudre en facilités circonstancielles ou en immédiate sensualité : dans ces cuisses et ces avant-bras, dans ces arêtes et ces rondeurs, la contingence est impitoyablement expurgée.

Ainsi, rien de délirant dans la succession des corps glorieux à l'échelle monumentale, mais seulement une vigueur saine et franche. Cici Sursock affirme un tempérament original, qui n'entend pas se fourvoyer dans l'anecdote.

M. A.

(1) Galerie de l'hôtel « Le Vendôme »

SAMEDI 10 DECEMBRE 1966

* A TRAVERS LE MIROIR *

Cici Sursock : Tous

les possibles du corps humain

Tous les possibles du corps humain pour dire l'essentiel, ce qu'on recherche chez une femme : son âme. « Corps et Ames ». Tel est le thème de l'exposition que Cici Sursock nous présente depuis jeudi sur les cimaises de la Galerie Vendôme.

Une vingtaine de nus. Rien que des nus.

Très beaux. « C'est venu comme ça, il y a un an. J'ai peut-être fini avec le nu, comme je pourrais en faire encore 10 ans ».

Tout lui vient toujours de façon inattendue. Il y a 3 ans, elle s'est réveillée un matin, avec des mots colorés qui avaient pour nom : poème.

Elle a écrit. Et cela a donné un recueil « Avec amour » mis en circulation depuis jeudi. Ce qui est étonnant chez Cici Sursock, c'est le décalage entre le poète et le peintre. Les

poèmes sont d'une fraîcheur « ravissante » alors que les toiles sont structurées, charpentées. « Mais c'est parce que je suis peintre avant tout. Je ne sais pas si j'écrirai encore une ligne. C'est venu tout seul, je n'ai aucune prétention à la poésie. Ce que vous lisez dans le recueil n'est qu'un cri du cœur ! » Cela se sent à chaque ligne.

La peinture, c'est autre chose, un vieux amour de toujours.

« J'en ai fait comme la plupart des jeunes filles en font, en Yougoslavie. Puis je me suis mariée. Pen-

dant 13 ans, je n'ai pas touché un pinceau. Mais mes enfants ont grandi, ils n'avaient plus besoin de moi, c'est pourquoi un jour, en 1960, j'ai été chez le marchand de couleurs, et tout est revenu. Au fond, je n'ai que six ans de peinture ».

Au milieu des nus, une toile, grande, représente un homme crucifié devant un chevalet. « Le seul homme que j'ai pu interpréter. C'est mon fils qui a posé pour ce tableau. Non, ce n'est pas le Christ, c'est le peintre incompris. Une partie d'une

composition que je ferai certainement un jour et qui aura 9 m de long et 2 m de haut, un genre de fresque.

Le peintre sera entouré de 15 corps féminins mais décapités, parce qu'ils n'ont pas d'yeux pour lui.

C'est le calvaire de l'artiste ».

De tout (vrai) artiste. Comme Cici (prononcer Tsi-tsi) Sursock dont le recueil porte en exergue :

« Merci mon Dieu de m'avoir donné tant d'Amour pour tout aimer »

M.-T. A.

LOT 20**Omar Nagdi (1931 - 2019)***Untitled*

Oil and gold leaf on board
Signed lower right
50 x 35 cm

8,000 - 10,000 \$

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



LOT 21**Moustapha Farroukh (1901 - 1957)***L'Emir Fakhreddine, 1956*

Oil on board
Signed and dated lower left
65 x 54 cm

7,000 - 10,000 \$

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

Note:
This artwork has been seen and approved by Mr Hani Farroukh, son of the artist.



LOT 22**Moustapha Farroukh (1901 - 1957)***Church on a Hill, Deir Mar Elias Chwayya (Metn, Mont Liban)*

Oil on canvas
Signed lower left
60 x 48 cm

9,000 - 12,000 \$

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

Note:
This artwork has been seen and approved by Mr Hani Farroukh, son of the artist.



LOT 23**Cesar Gemayel (1898 - 1958)***Deir Mar Elias Chwayya (Metn, Mont Liban), 1938*

Oil on canvas
Signed and dated lower left
33 x 40 cm

6,000 - 8,000 \$

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



These two works are anchored in complementary visions of Deir Mar Elias Chwayya, a landmark whose architectural and geographical particularities have made it a point of reference in Mount Lebanon. Unusually divided into two adjoining spaces, one Orthodox and one Catholic, the church embedded in the social and religious fabric of the region. The village of Chwayya itself occupies a distinctive position, situated above Bikfaya and below Dhour El Chweir, overlooking the expansive landscapes of Zaarour, Baskinta, and the slopes of Mount Sannine.

Both Moustapha Farroukh and Cesar Gemayel were drawn to this site not only for its visual presence but for its layered meanings. Farroukh returned repeatedly to Deir Mar Elias Chwayya, painting it from multiple angles and vantage points. In *Church on a Hill*, the building is elevated yet firmly grounded within the surrounding terrain, reflecting its enduring prominence within the landscape and collective memory of Mount Lebanon.

Gemayel's 1938 depiction privileges atmosphere and light over structural precision. He approaches the church as part of a broader atmospheric field. The monastery emerges organically through light and tonal variation, emphasising its relationship to the surrounding geography rather than its architectural singularity. Seen together, these works position Deir Mar Elias Chwayya as both a physical landmark and a cultural horizon.



LOT 24**Elie Kanaan (1926 - 2009)***Rêve de Printemps*

Oil on canvas
Signed lower left
99 x 99 cm

8,000 - 10,000 \$

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





LOT 25

Elie Kanaan (1926 - 2009)

Champ de course

Oil on canvas
Signed lower left
47 x 61 cm

4,000 - 5,000 \$

Provenance:
FauveParis, March 2024, Paris, Lot 43.
Acquired from the above by the present owner.

LOT 26

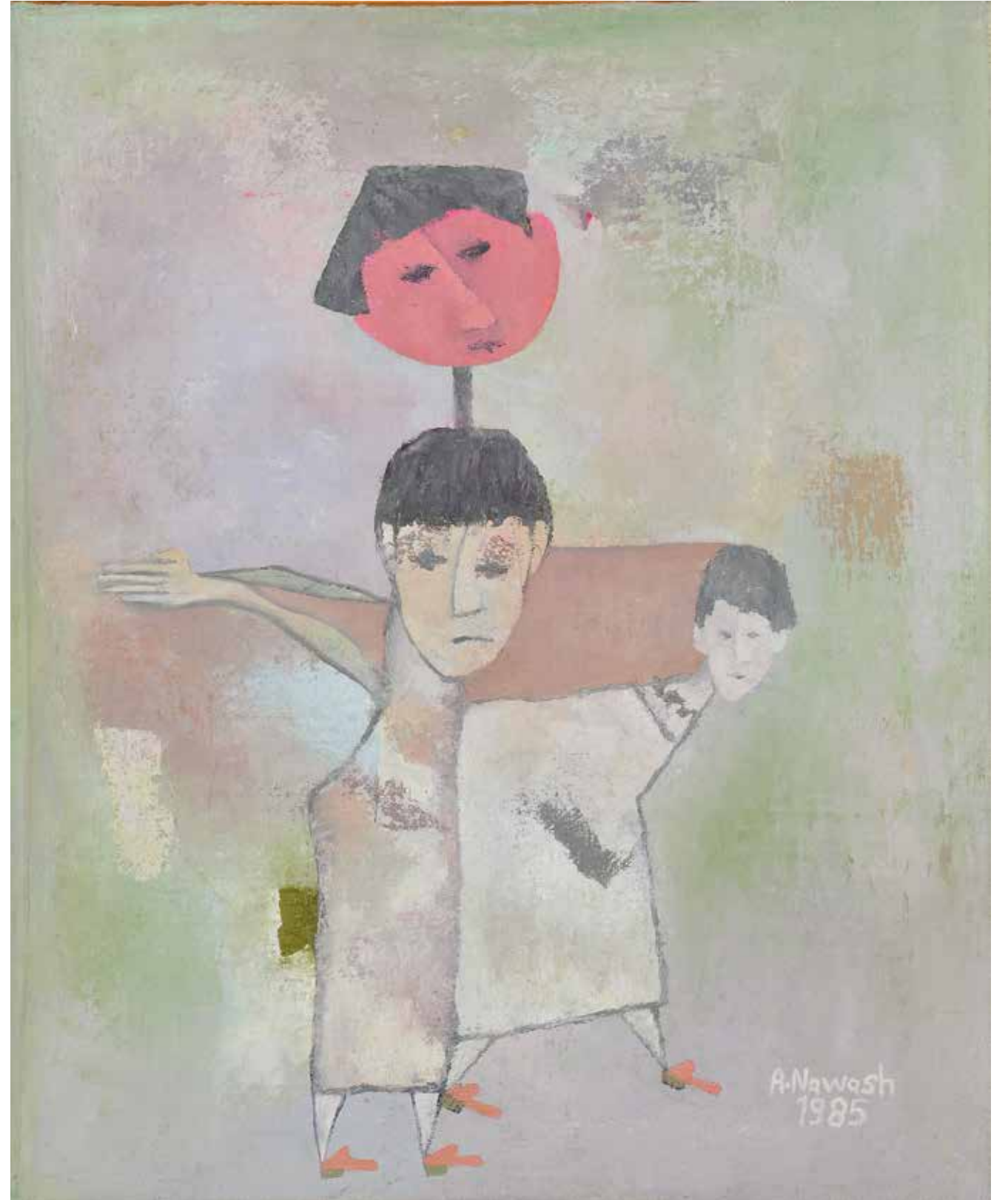
Ahmad Nawash (1934 - 2017)

Three Brothers, 1985

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

4,000 - 6,000 \$

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



LOT 27

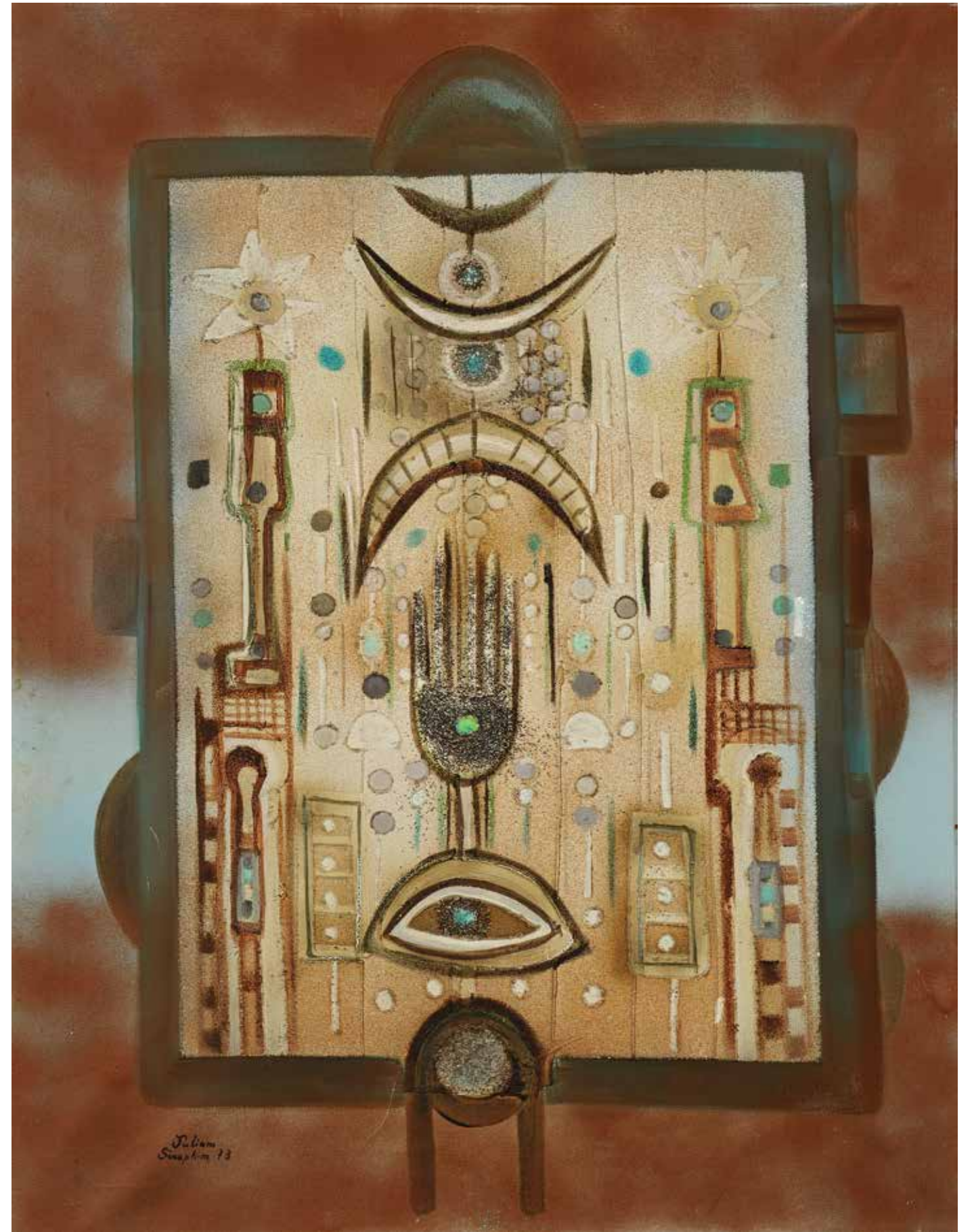
Juliana Seraphim (1934 - 2005)

Untitled, 1973

Oil and sand on canvas
Signed and dated lower left
88 x 69 cm

10,000 - 15,000 \$

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



“Recognised as a formative voice of the Nahda - the nineteenth-century Arab and Islamic movement of cultural and intellectual renewal - Jamal al-Din al-Afghani helped shape early debates on modernity, education and political reform. Active across several major centres of thought, he established networks through which his ideas circulated widely, influencing reformists in Egypt, the Ottoman Empire, Iran and India and contributing to a broader intellectual shift in the region. His presence in Avedissian’s work therefore evokes not only a prominent historical figure, but also the wider moment of transformation that defined the modern Middle East. By incorporating al-Afghani into his repertoire of modern icons, Avedissian reinforces a decolonial visual language, reclaiming regional identity from externally imposed narratives.”

LOT 28

Chant Avedissian (1951 - 2018)

Jamal al-Din al-Afghani

Stencil and watercolour on paper
Signed and titled in the middle
50 x 70 cm

4,000 - 6,000 \$

Provenance:

Acquired directly from the artist by the present owner.



LOT 29

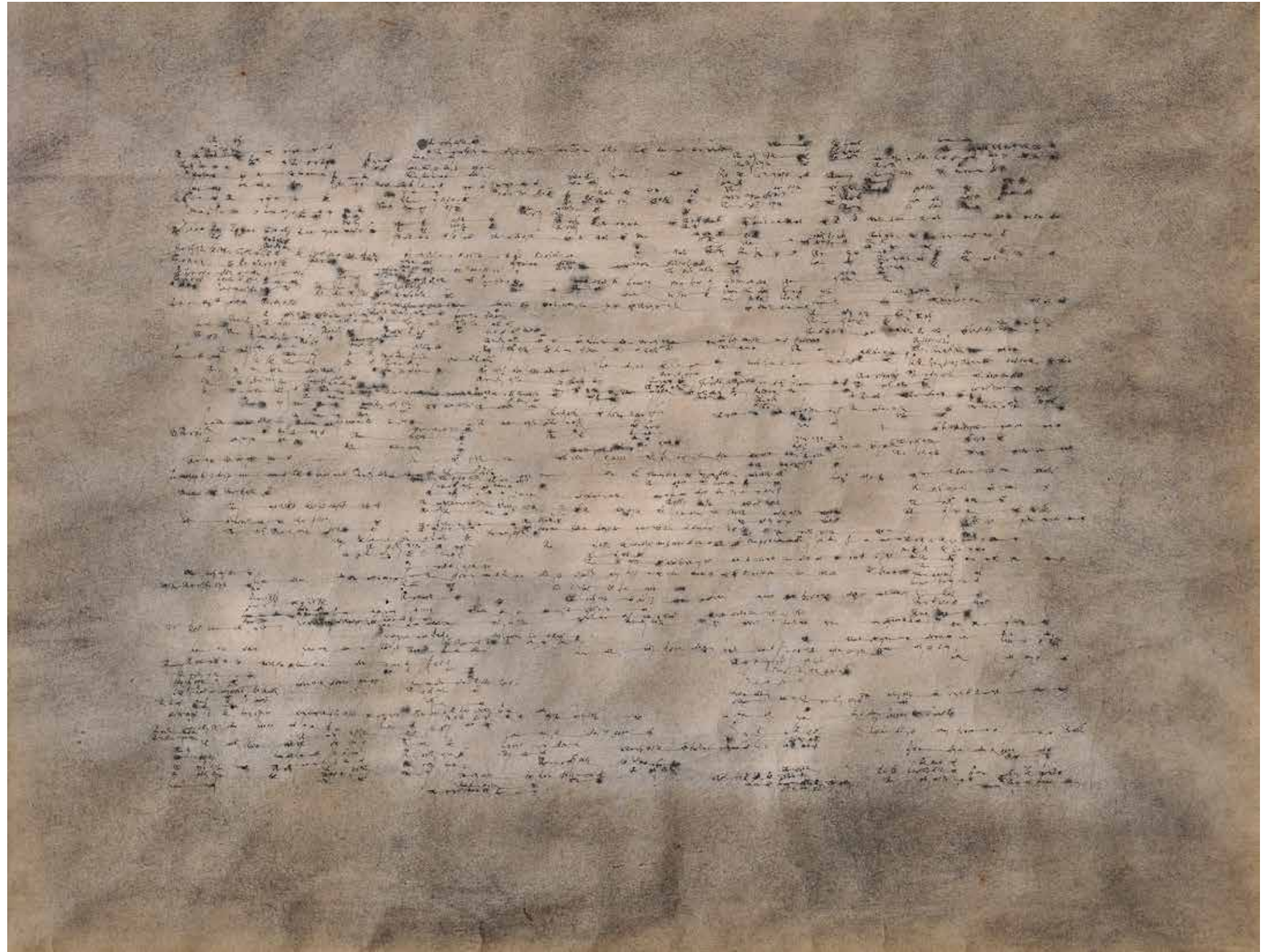
Maliheh Afnan (1935 - 2016)

Untitled, 1980

Mixed media on paper
Signed and dated lower left
45 x 60 cm

4,000 - 7,000 \$

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



LOT 30

Amine El Bacha (1932 - 2019)

Untitled, 1993

Oil on board
Signed and dated middle lower
50 x 64 cm

18,000 - 25,000 \$

Provenance:
Private collection, Ms Amal Traboulsi, Lebanon.
Arcache Auction, July 2020, Beirut, Lot 63.
Acquired from the above by the present owner.



LOT 31**Huguette Caland (1931 - 2019)**

Untitled (From the series Faces and Places), 1994

Mixed media on canvas
Signed dated and situated on the back
200 x 15 cm

35,000 - 45,000 \$

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

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



Details.

Huguette Caland's work occupies a singular position within modern and contemporary art, engaging deeply with questions of body, intimacy, and autonomy across her career. Working in painting, drawing, and textile, Caland developed a visual language that is at once playful and radical, using abstraction as a means of exploring desire, vulnerability, and self-definition. Her practice unfolded between Beirut, Paris, and Los Angeles.

This work exemplifies Caland's distinctive approach to abstraction, where biomorphic forms and fluid contours suggest the presence of the body without rendering it explicitly. Lines curve and expand across the surface, creating a composition that oscillates between interior and exterior, figure and ground. Colour is deployed sensuously rather than symbolically, reinforcing the work's emphasis on movement.

Rather than treating abstraction as a withdrawal from the personal, Caland mobilises it as an intimate language, one that invites closeness while maintaining ambiguity.



“The painting, in terms of its plastic nature, matures here and enters into the framework of universal thought and taste. The painting is clear, and realist, and strange, at one and the same time. It is a dream, and poetry, and music, and it is surrealist and impressionist. It is one painting among all the paintings in all the schools of history, and sometimes you see it representing basic primitivism, and sometimes a renaissance it gives you everything that your spirit could desire. It expresses night and day, light and darkness, love and jealousy. It expresses all of nature simultaneously, while its initial reference point remains man.”

« 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 32

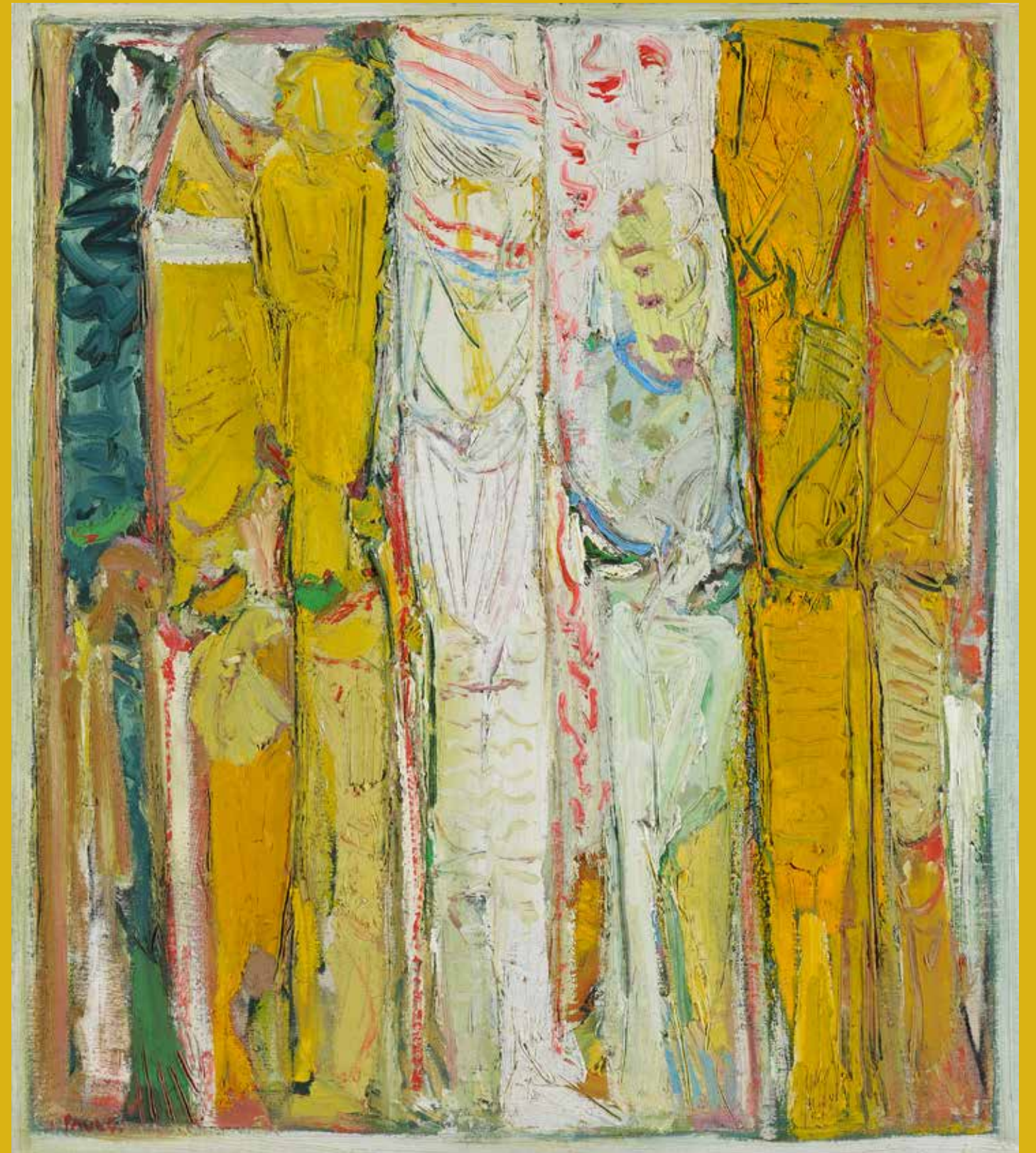
Paul Guiragossian (1926 - 1993)

Groupe, c. 1990

Oil on canvas
Signed lower left
80 x 70 cm

40,000 - 50,000 \$

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



LOT 33

Shafic Abboud (1926 - 2004)

Composition, 1955

Oil on board
Signed lower right
60 x 45 cm

20,000 - 30,000 \$

Provenance:
Collection of the late Ms Suzanne de Conninck, Galerie de Beaune.
Acquired from the above by the present owner.

Note:
This artwork is accompanied by a certificate of authenticity.
This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud,
ID2878.

Exhibitor:
Galerie de Beaune, 29 June 1955 - 13 July 1955.



Painted in 1955, *Composition* belongs to a pivotal moment in Shafic Abboud's early Paris years, when his practice started its shift toward abstraction. Having arrived in Paris in the late 1940s, Abboud immersed himself in the city's postwar artistic milieu, engaging closely with debates around non-figuration while remaining attentive to memory and sensation. Rather than adopting abstraction as a purely formal exercise, he approached it as a means of translating lived experience into rhythm, colour, and movement.

This is clear in this work, where Abboud constructs a dynamic pictorial surface animated by layered forms and chromatic tensions. The composition resists fixed orientation, favouring instead a sense of motion that draws the viewer across the canvas. Colour functions structurally in his work, generating depth and cohesion. His organic forms emerge and dissolve, suggesting traces of landscape or figure without settling fully into representation.

This painting's provenance further situates it within a significant artistic context. *Composition* was part of the personal collection of Suzanne de Coninck, a prominent collector and advocate of non-figurative art in postwar Paris. Arriving in the city in 1949, de Coninck played an active role in supporting abstraction, closely aligned with figures such as Charles Estienne and R. V. Gindertael, and fostering exchanges among artists, critics, and collectors. She soon began inviting painters such as Kandinsky, Jacques Villon, Poliakoff, Hartung, de Staël, Schneider, Degottex, Duncan, Tal Coat, and Benrath to her small gallery on rue de Beaune, as well as sculptors including Hadju and Chauvin. She also published the tribute to Brancusi on the occasion of the Émile de Coninck Prize, which was awarded to Dodeigne in 1957.

Her ownership of this work underscores its position within the intellectual and artistic networks that shaped Abboud's early Paris years.

Composition exemplifies Abboud's early contribution to the development of Arab abstraction, where experimentation becomes inflected by personal memory and cultural sensibility.



Detail.

Nabil Nahas is a central figure in modern and contemporary Lebanese art, internationally recognised for a practice that fuses geometry, cosmology, and material experimentation. Having lived and worked between Lebanon and the United States, Nahas developed a visual language that draws on both modernist abstraction and natural systems, positioning his work at the intersection of science, philosophy, and painting. His international standing was further affirmed by his representation of Lebanon at the Venice Biennale, marking a significant moment in the global recognition of his practice.

Nahas's celebrated Gold series is a body of paintings regarded as a turning point in his engagement with surface, light, and metaphysical space. Gold, for Nahas, functions not merely as a chromatic or decorative element but as a conceptual material: evoking sacred geometry, cosmic order, and the immaterial. Applied against dark or textured grounds, the gold elements are activated on the canvas, producing a sense of depth that shifts with the viewer's movement.

The compositions reflect Nahas's sustained interest in these motifs that recur throughout his oeuvre. Balancing precision and intuition, the paintings exemplify his ability to translate complex systems into immersive visual fields.

LOT 34

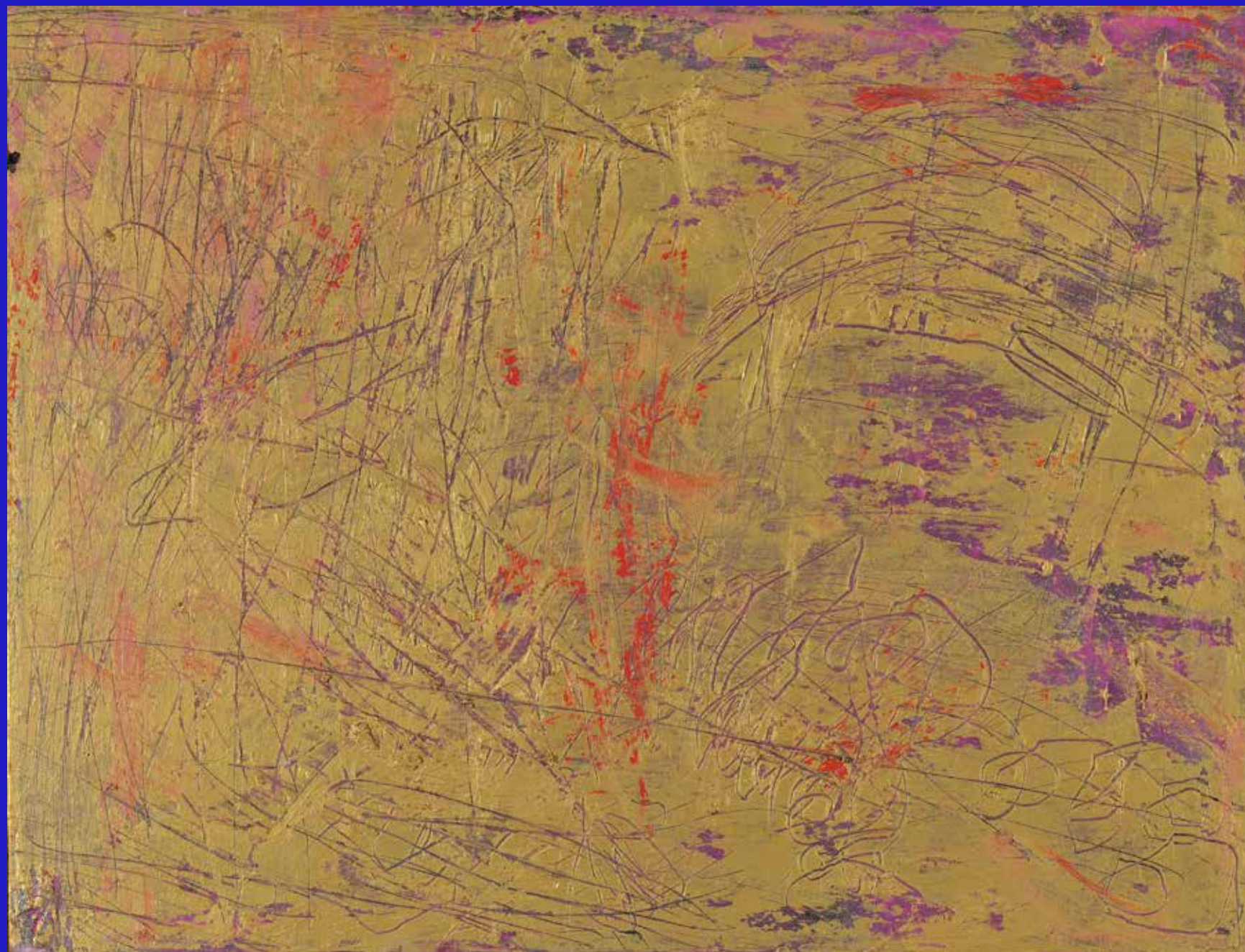
Nabil Nahas (1949)

Untitled, 1986

Acrylic on canvas
Signed and dated on the back
47 x 61 cm

15,000 - 20,000 \$

Provenance:
Holly Solomon Gallery, New York.
Stair Galleries, November 2025, Hudson NY, Lot 512.
Acquired from the above by the present owner.



LOT 35

Charbel Samuel Aoun (1980)

Untitled

Mixed media on canvas
140 x 224 cm

20,000 - 25,000 \$

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



LOT 36

Zena Assi (1974)

Untitled (Bouquet de Fleurs)

Mixed media on canvas
Signed lower middle
85 x 85 cm

8,000 - 10,000 \$

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





LOT 37

Rima Amyuni (1954 - 2026)

Untitled (L'Arbre), 1998

Oil on canvas
Signed and dated upper left
120 x 80 cm x 2 (Diptych: Total 120 x 160 cm)

8,000 - 12,000 \$

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

LOT 38**Fatima El Hajj (1953)***La Terre Labourée, 1989*

Oil on canvas
 Signed and dated lower right
 Titled lower left
 86 x 110 cm

11,000 - 14,000 \$

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

Notes:

This artwork is accompanied by a certificate of authenticity from the Mark Hachem Gallery.



LOT 39

Serwan Baran (1968)

Untitled, 2022

Oil on cardboard laid on canvas
Signed and dated lower left
70 x 97 cm

8,000 - 12,000 \$

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





LOT 40

Youssef Aoun (1965)

Untitled, 2000

Charcoal and pastel on paper
Signed and dated lower left
70 x 53 cm

1,500 - 2,500 \$

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

LOT 41

Youssef Aoun (1965)

Untitled, 1992

Mixed media on canvas
Signed lower right
117 x 70 cm

5,000 - 7,000 \$

Provenance:
Galerie Épreuve d'artiste.
Acquired from the above by the present owner.



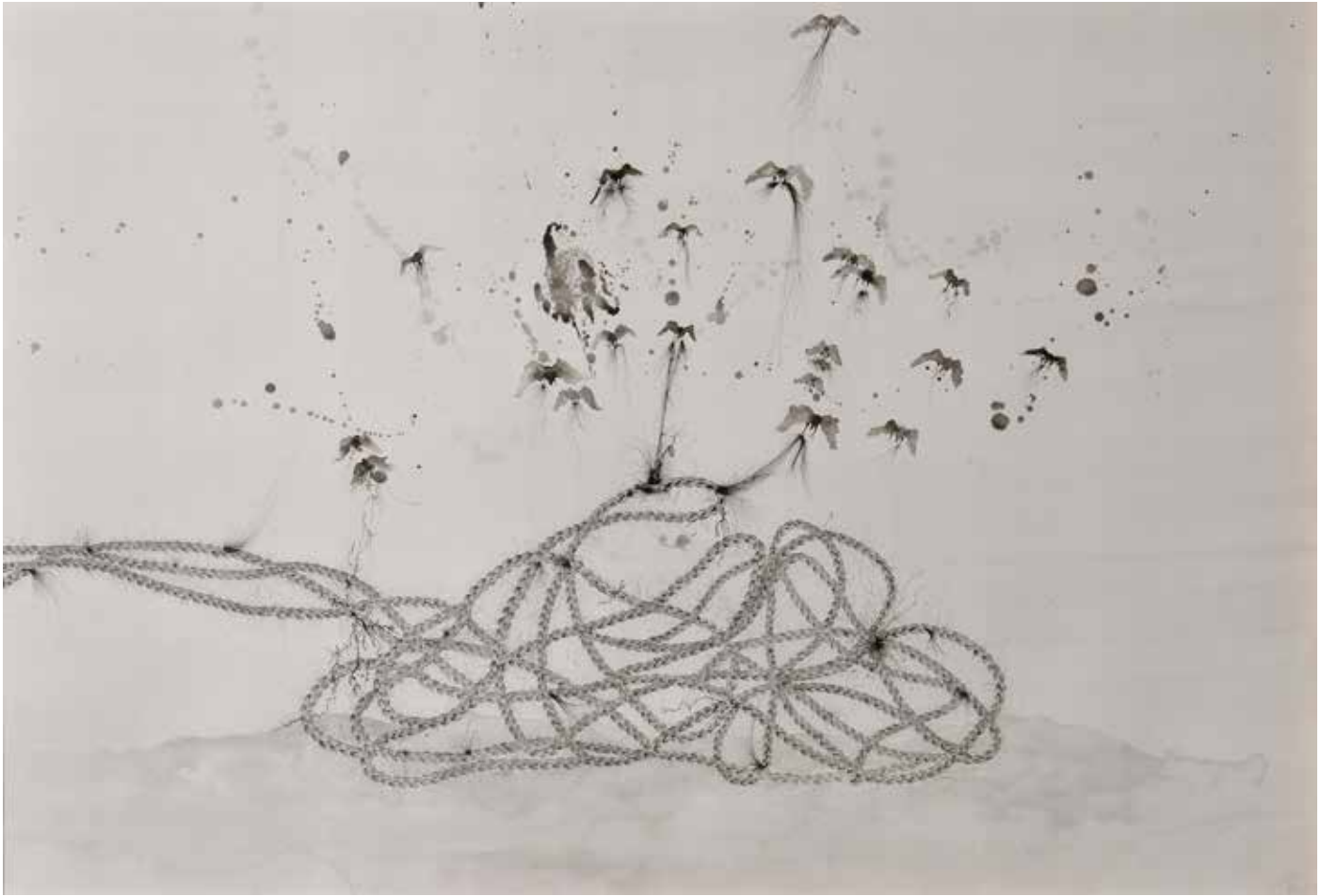
**LOT 42****Shawki Youssef (1973)***Untitled, 1996*

Mixed media on paper
Signed upper left
148 x 83 cm

5,000 - 7,000 \$

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

Exhibition:
Salon d'Automne at Sursock Museum, Beirut, 1996.



LOT 43

Hiba Kalache (1972)

Pulled Forces, 2012

Watercolour and ink on paper
75 x 110 cm x 2 (Dyptich)

5,000 - 7,000 \$

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



LOT 44

Guvder (1923 - 2016)

Personnages, 1974

Oil on board
Signed and dated lower left
26 x 67 cm

1,500 - 3,000 \$

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



LOT 45

Jean Marc Nahas (1963)

Untitled

Mixed media collage on canvas
50 x 70 cm

600 - 1,000 \$

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



LOT 46

Samia Osseiran Jumblatt (1944 - 2024)

La Rose, 2000

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

3,000 - 5,000 \$

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



LOT 47

Samia Osseiran Jumblatt (1944 - 2024)

Le Citron

Oil on board
Signed lower right
40 x 40 cm

1,500 - 3,000 \$

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

Exhibition:
Bitter Lemons, Dala Bahaderian Gallery, Beirut, circa late 1980's.



LOT 48

Mansour El Habre (1970)

Untitled, 2021

Mixed media on canvas
Signed and dated on the back
116 x 89 cm

2,000 - 3,000 \$

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

LOT 49

Mansour El Habre (1970)

Untitled, 2021

Mixed media on canvas
Signed and dated on the back
116 x 89 cm

2,000 - 3,000 \$

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





LOT 50

Sabhan Adam (1972)

Untitled, 1999

Acrylic on canvas
Signed and dated lower right
150 x 230 cm

3,000 - 5,000 \$

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



LOT 51

Raouf Rifai (1954)

Darwish in Black, 2020

Acrylic on canvas
Signed lower left, dated lower right, signed and titled on the back
100 x 100 cm

4,000 - 6,000 \$

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

LOT 52

Jamil Molaeb (1948)

Beirut, 2022

Oil on canvas
Signed and dated lower right
70 x 53 cm

4,000 - 6,000 \$

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





LOT 53

Jamil Molaeb (1948)

Untitled, 2019

Oil on board
Signed and dated lower left. Signed in arabic lower right
51 x 41 cm

2,000 - 3,000 \$

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

LOT 54

Jamil Molaeb (1948)

Birds

Oil on canvas
Signed lower left
70 x 50 cm

3,000 - 5,000 \$

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

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



**LOT 55****Mazen Rifai (1957)***Untitled, 2021*

Acrylic on canvas
Signed and dated on the back
70 x 70 cm

1,500 - 3,000 \$

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

**LOT 56****Mazen Rifai (1957)***Paysage, 2020*

Acrylic on canvas
Signed, titled and dated on the back
100 x 120 cm

2,500 - 3,500 \$

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

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



LOT 57

Mazen Rifai (1957)

Untitled, 2021

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

500 - 700 \$

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



LOT 58

Ribal Molaeb (1992)

Zurich, 2022

Oil on canvas
Signed lower left. Signed, titled and dated on the back
40 x 40 cm

600 - 800 \$

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



LOT 59

Hassan Jouni (1942)

Untitled, 2016

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

2,500 - 4,000 \$

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



LOT 60

Mazen Rifai (1957)

Paysage, 2021

Acrylic on canvas
Signed and titled on the back
70 x 70 cm

1,500 - 2,500 \$

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



LOT 61

Patrick Renauld

Untitled

Bronze and stone
32 x 10 x 15 cm
UP

800 - 1,500 \$

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



LOT 62

Vahram Davidian (1961)

Orange

Mixed media and collage on paper
Signed lower right
66 x 93 cm

900 - 1,500 \$

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



LOT 63

Wajih Nahlé (1932 - 2017)

Rouge et Bleu, 1993

Acrylic on canvas
Signed and dated lower right
Signed, titled and dated on the back
91 x 91 cm

2,500 - 3,500 \$

Provenance:
Private collection, Lebanon.

LOT 64

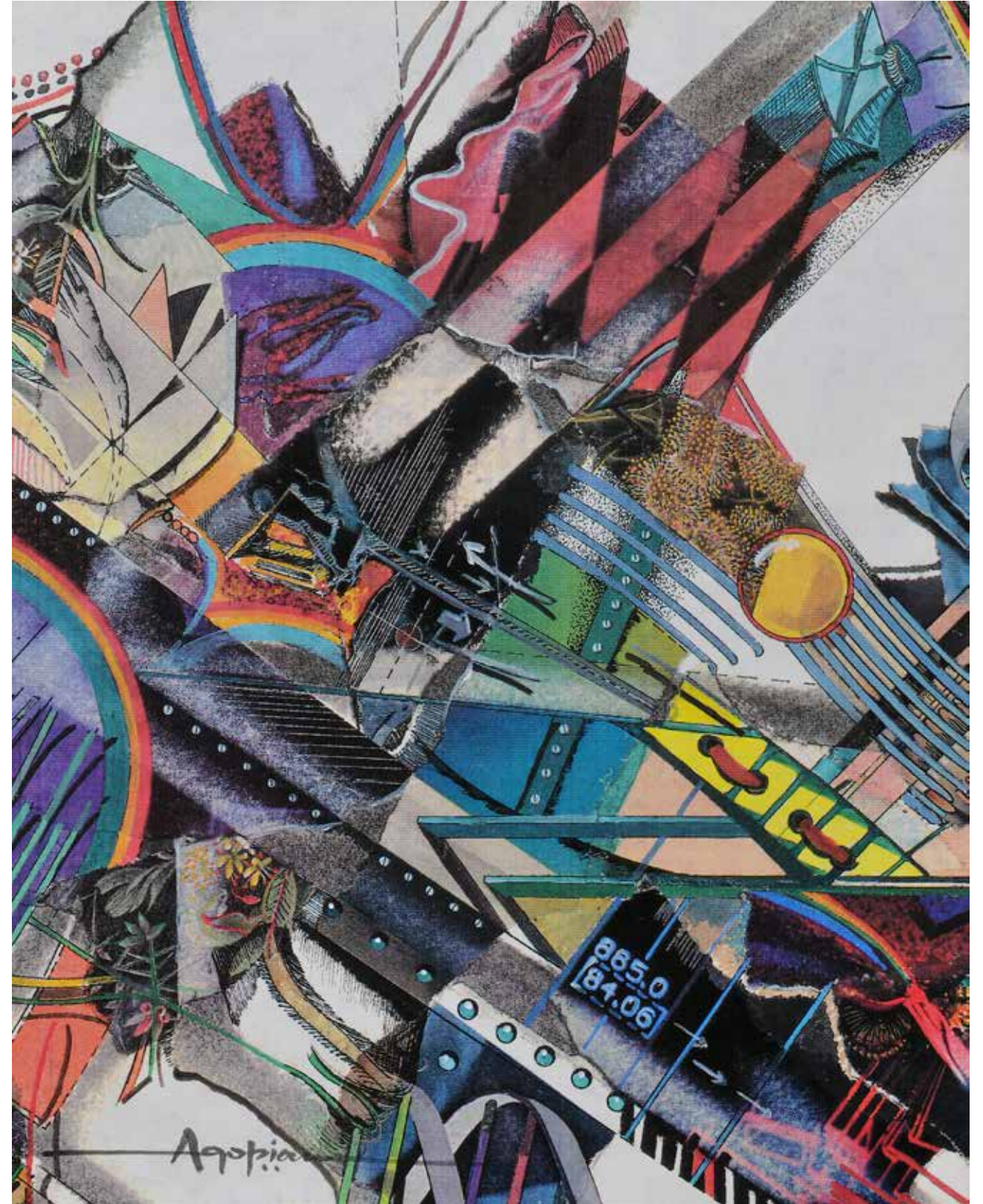
Krikor Agopian (1942)

Untitled

Mixed media on board
Signed lower left
24 x 19 cm

500 - 800 \$

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





LOT 65

Elie Kanaan (1926 - 2009)

Untitled

Oil on board
Signed lower right
38 x 53 cm

4,000 - 5,000 \$

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

LOT 66

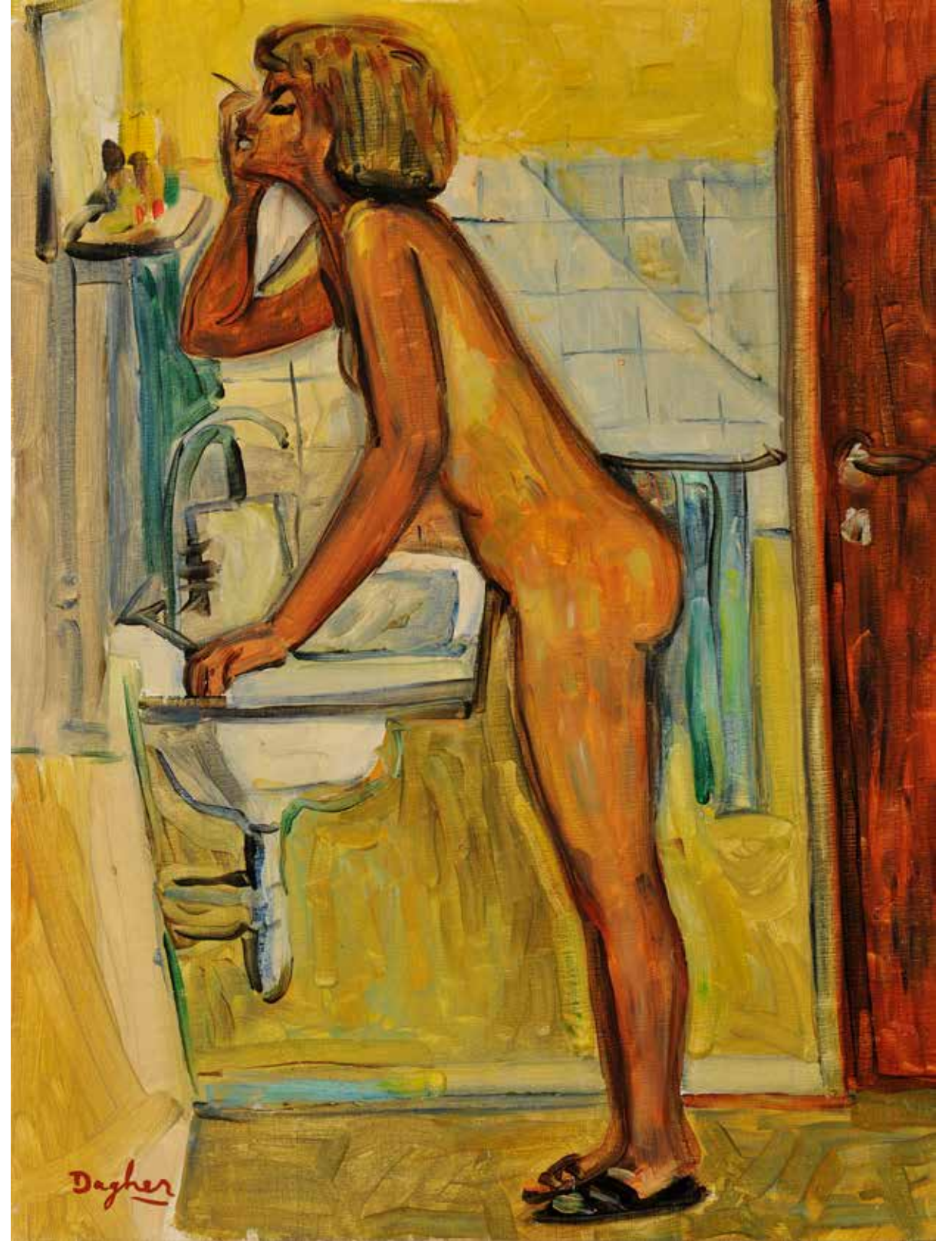
Amal Dagher (1937 - 2021)

Nu de Femme

Oil on canvas
Signed lower left
60 x 45 cm

2,500 - 4,000 \$

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



**LOT 67****Farid Mansour (1929 - 2010)***Paysage, c. 2006*

Pastel on paper
Signed lower left
17 x 23 cm

800 - 1,500 \$

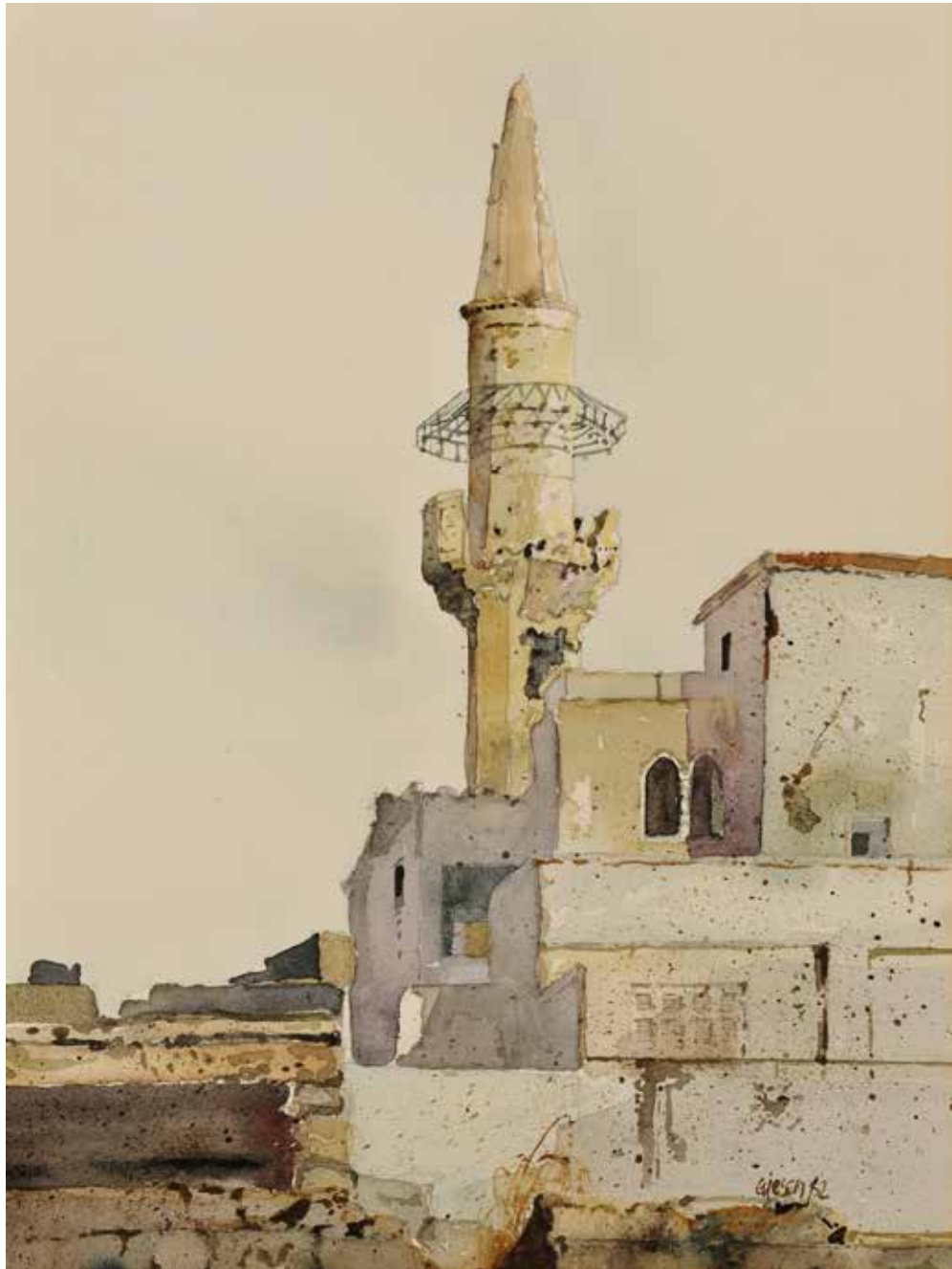
Provenance:
Private collection, Lebanon.
Acquired from the above by the present owner.

**LOT 68****Farid Mansour (1929 - 2010)***Paysage, 2006*

Pastel on paper
Signed and dated lower middle
17 x 23 cm

800 - 1,500 \$

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

**LOT 69****Martin Giesen (1945)***Al Majdiah Mosque, View of Allenby Street, 1982*

Watercolour on paper
Signed and dated lower right
47 x 37 cm

1,000 - 2,000 \$

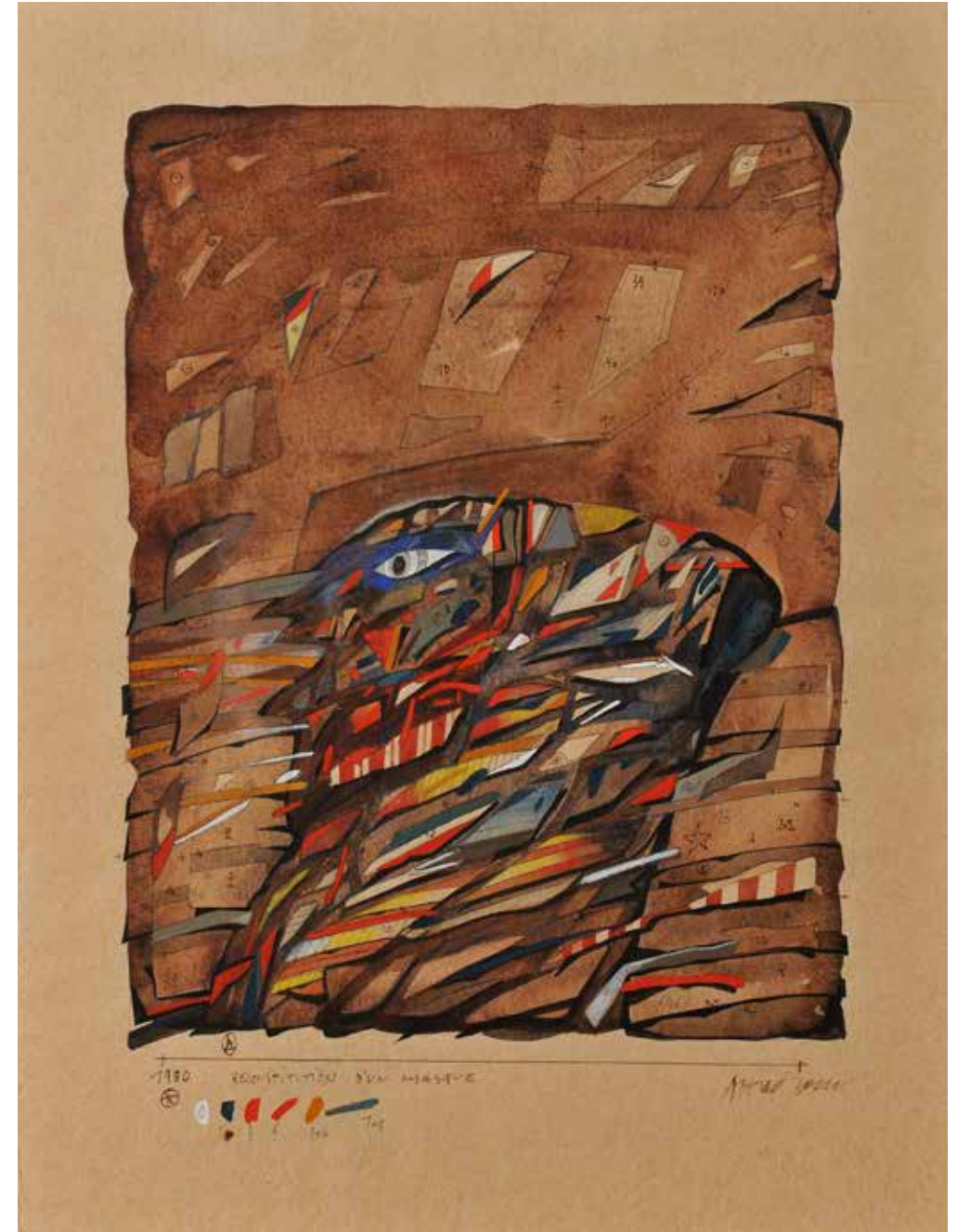
Provenance:
Galerie Épreuve d'Artiste, Beirut.
Private collection, Lebanon.
Acquired from the above by the present owner.

LOT 70**Assadour Bezdikian (1943)***Reconstitution d'Un Masque, 1980*

Mixed media on paper
Signed lower right
Titled and dated lower left
38 x 28 cm

3,000 - 5,000 \$

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





LOT 71

Leyla Al Akl Farra (1943 - 2024)

Green Windows, Jeddah, 1981

Watercolour on paper
Signed, dated and situated lower left
Signed, titled and situated on the back
23 x 36 cm

400 - 600 \$

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

LOT 72

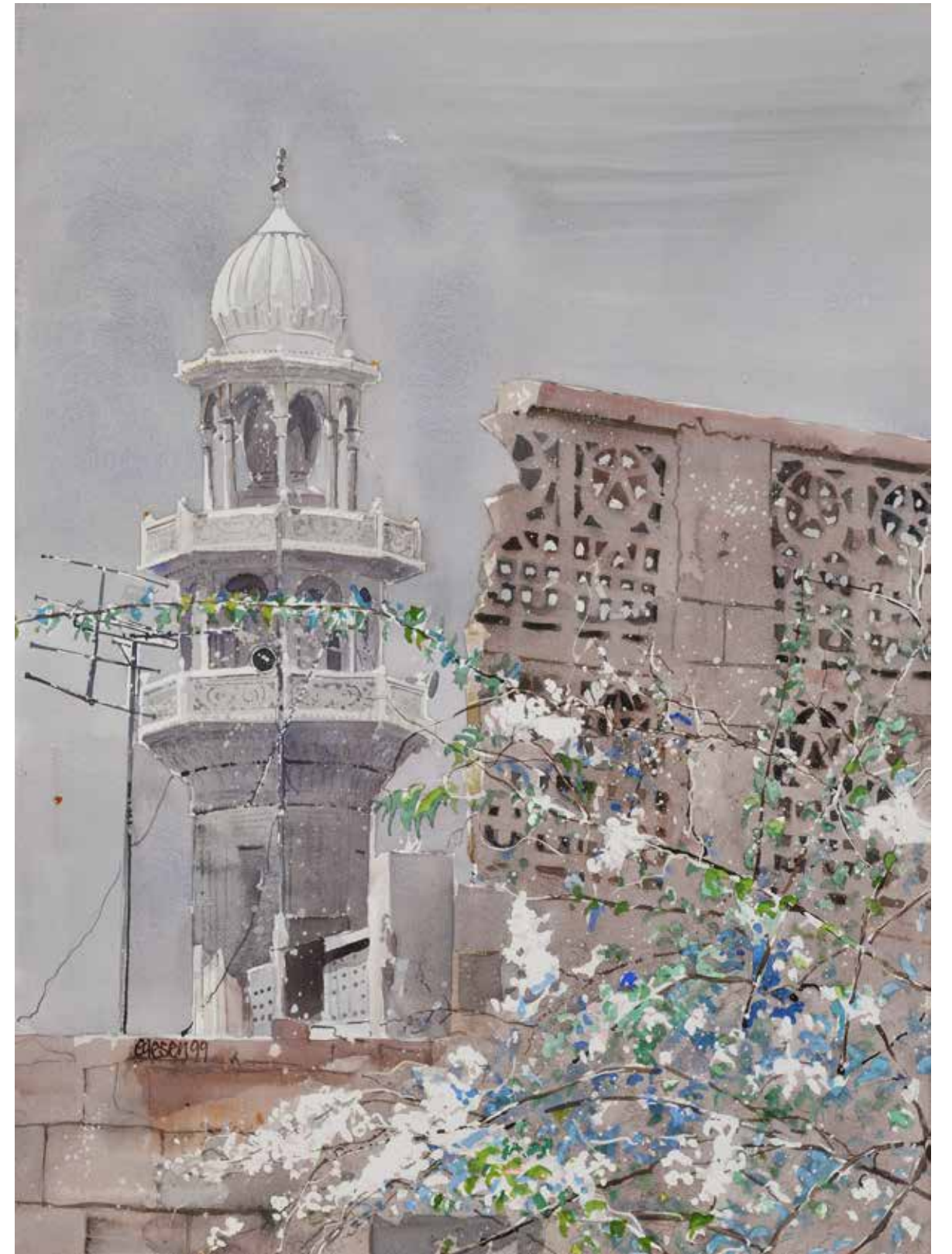
Martin Giesen (1945)

Mosque in Sharjah, 1999

Watercolour on paper
Signed and dated lower left
75 x 55 cm

2,000 - 3,000 \$

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



**LOT 73****Boris Novikoff (1888 - 1966)***Crusader Castle of Sidon, 1950*

Watercolour on cardboard
 Signed lower right, dated on the back
 15,5 x 29,5 cm

1,500 - 3,000 \$

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

LOT 74**Georges Cyr (1880 - 1964)***Bédouine, 1942*

Watercolour on paper
 Signed and dated lower right
 35 x 25 cm

700 - 900 \$

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





LOT 75

Olga Limansky (1903 - 1988)

Route de Faraya 1965

Watercolour on paper
Signed, titled and dated lower right
35 x 44 cm

900 - 1,500 \$

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

LOT 76

Michel El Mir (1930 - 1973)

Nu de Femme, 1958

Wood
Signed and dated on the back
124 x 9 x 9 cm

2,000 - 3,000 \$

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



**LOT 77****Assadour Bezdikian (1943)***Masques, 1971*

Etching, aquatint in colours
 Signed and dated lower right
 Editioned and titled lower middle
 70 x 50 cm
 1/2

900 - 1,200 \$

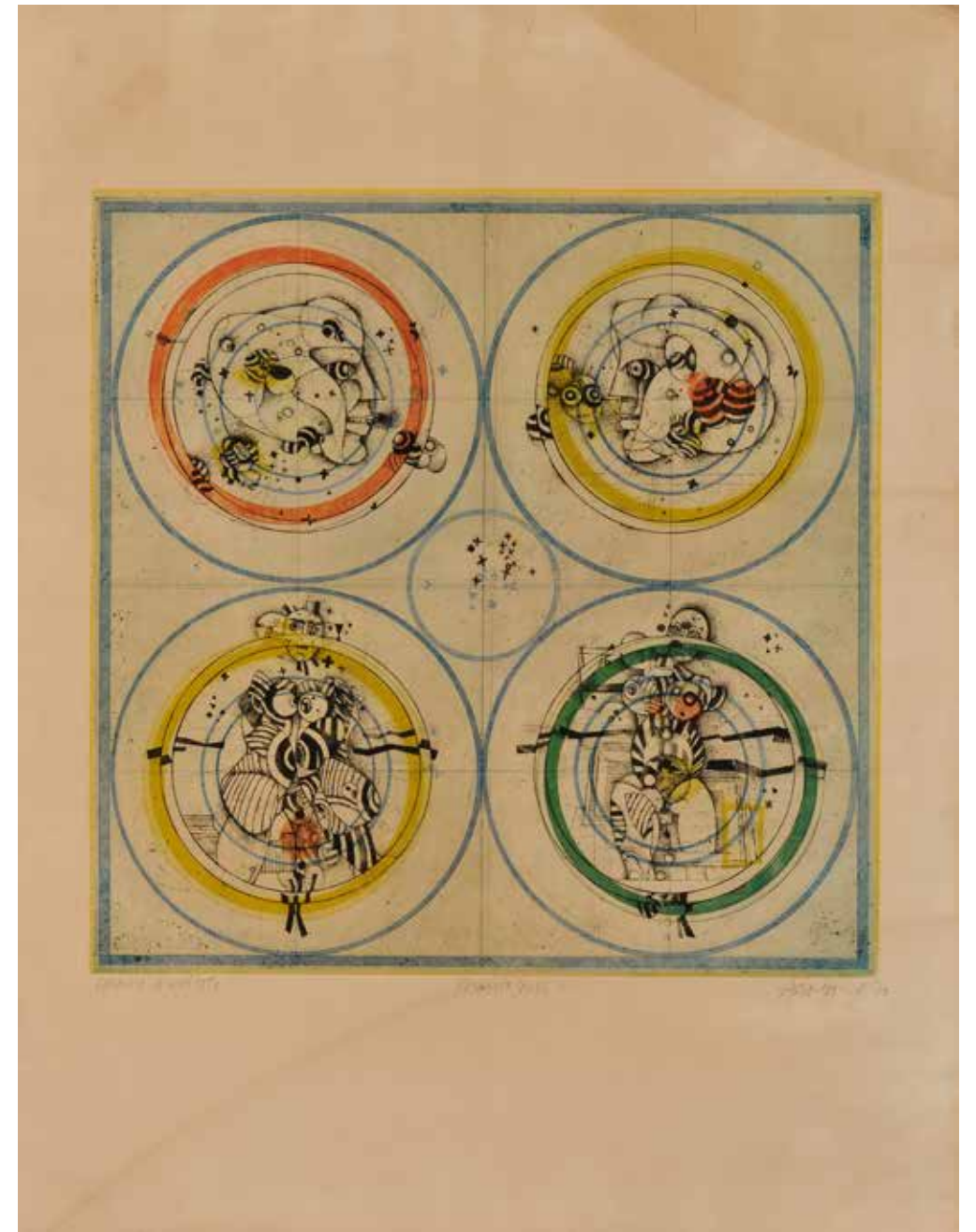
Provenance:
 Galerie Épreuve d'artiste.
 Acquired from the above by the present owner.

LOT 78**Assadour Bezdikian (1943)***Phantasmes, 1970*

Etching, aquatint in colours
 Signed and dated lower right
 Editioned lower left, titled lower middle
 65 x 50 cm
 EA

600 - 800 \$

Provenance:
 Galerie Épreuve d'artiste.
 Acquired from the above by the present owner.



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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.

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

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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.



Nada Boulos Al Assaad
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Yasmina Hammoud
Tel : +961 3 777421
Email: yasmina@nadaboulosauction.com

Absentee Bid Form
Online Sale on February 27, 2026 at 6.00 pm.

Name _____

Address _____

Phone Number _____

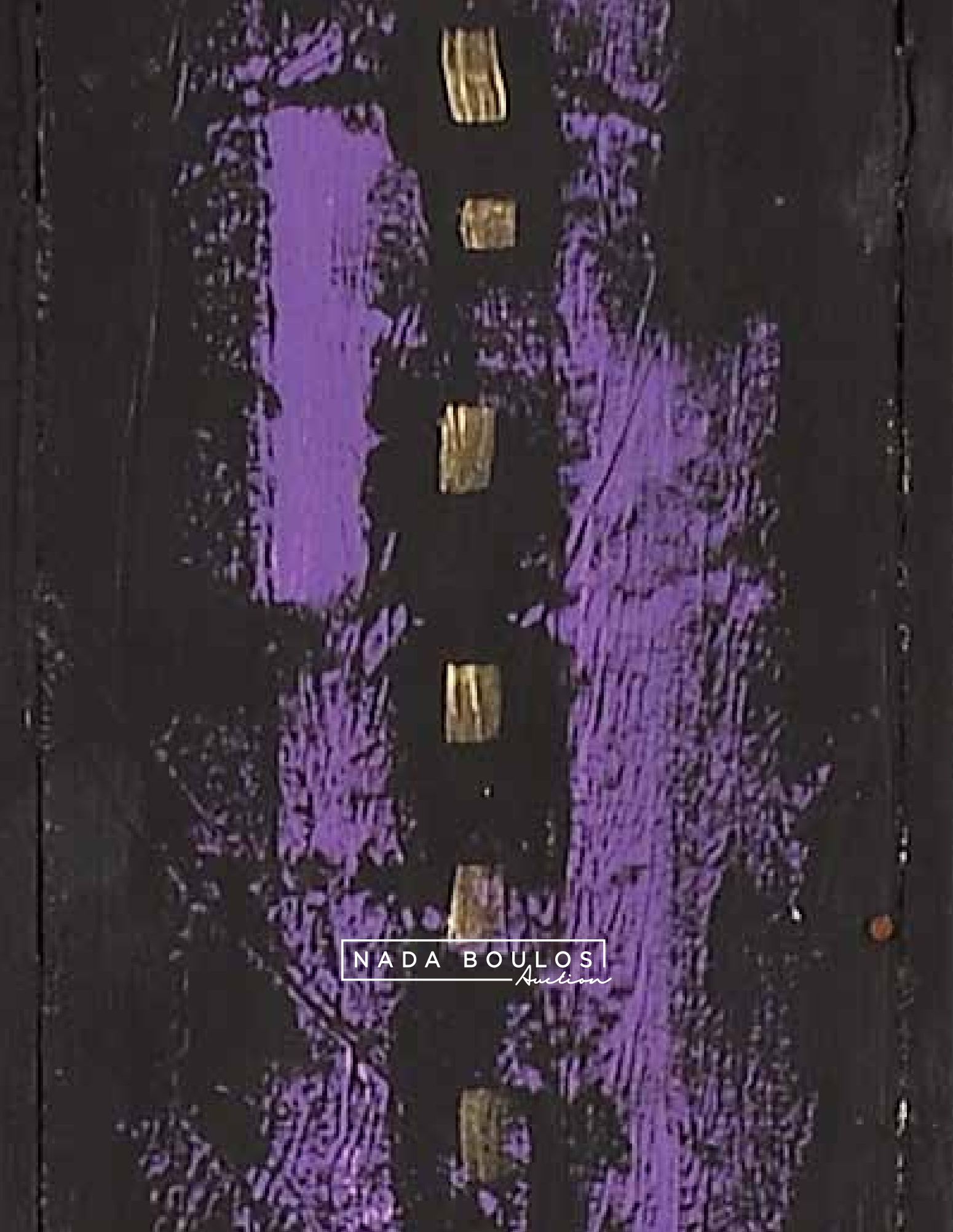
I request you to bid on the following lots up to the maximum price I have indicated for each lot.

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| _____ | _____ | _____ |
| _____ | _____ | _____ |
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| _____ | _____ | _____ |
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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.

Date _____

Signature _____

The image shows the spine of a book. The spine is wrapped in a dark purple, heavily textured material, possibly velvet or a similar plush fabric. Along the center of the spine, there are seven rectangular gold-colored accents, likely metal or a high-quality gold leaf, spaced evenly. The book is set against a dark, almost black background. The overall aesthetic is elegant and classic.

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