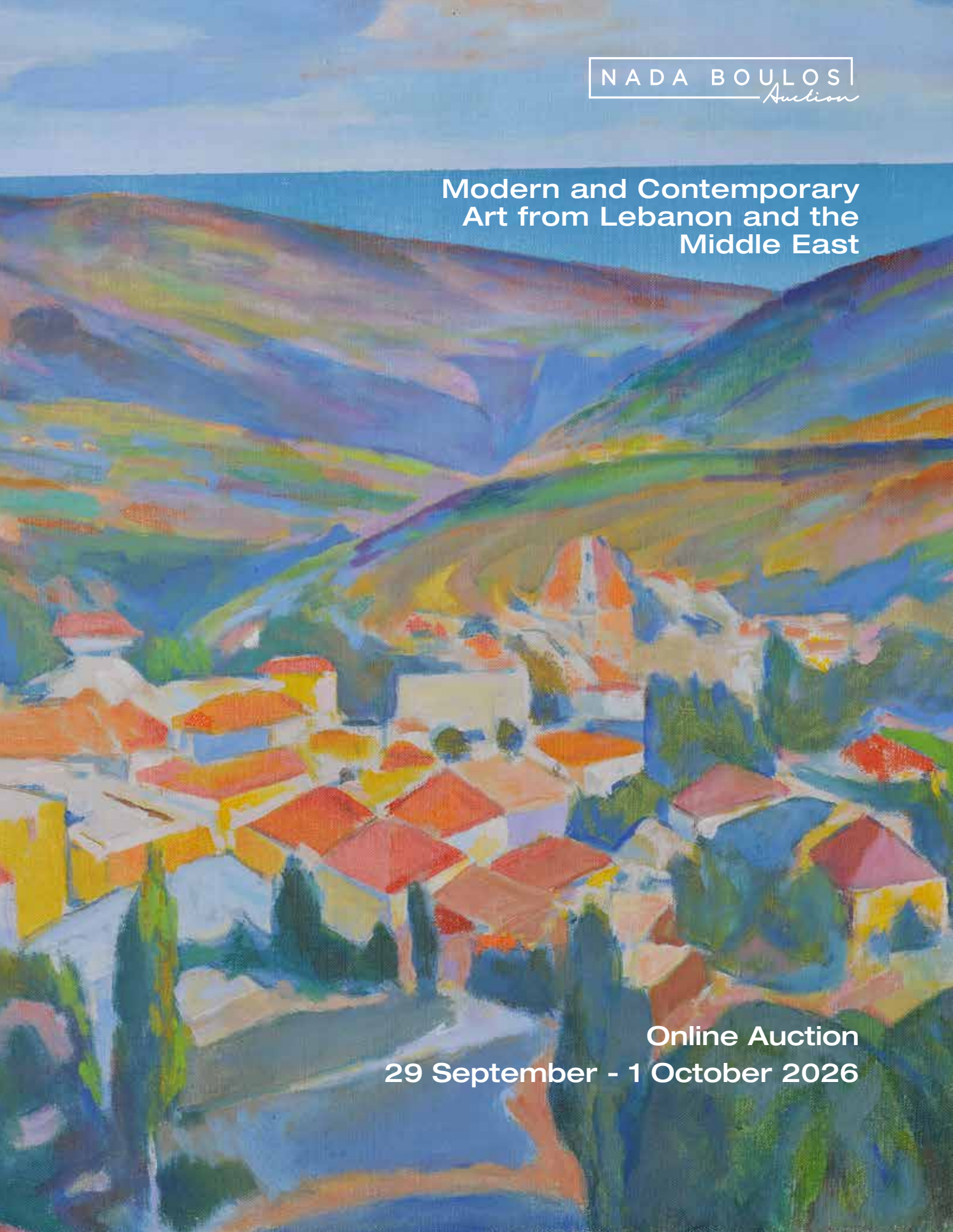




NADA BOULOS
Auction

Modern and Contemporary
Art from Lebanon and the
Middle East

Online Auction
29 September - 1 October 2026



For Sale :

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

Online Auction

Online Bidding Starts:

Tuesday, September 29 at 11 AM

Online Bidding Ends:

Thursday, October 1 at 6 PM

Viewing Dates:

Thursday, September 24, 11 AM - 6 PM

Friday, September 25, 11 AM - 6 PM

Saturday, September 26, 11 AM - 6 PM

Sunday, September 27, 11 AM - 6 PM

Monday, September 28, 11 AM - 2 PM

Tuesday, September 29, 11 AM - 6 PM

Wednesday, September 30, 11 AM - 6 PM

Thursday, October 1, 11 AM - 2 PM

Viewing Space:

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

Online Platform:

bid.nadaboulosauction.com

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A buyer's premium of 18% will be applied to the hammer price, subject to 11% VAT on the premium.



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 has been an art specialist at Nada Boulos Auctions since 2019. She specialises in modern and contemporary Middle Eastern art, with particular expertise in research, valuation and the cataloguing of works coming to market. In addition to auctions she has worked with private collections, managing, archiving and appraising them, and has contributed to the management of an art investment fund. She has also worked in arts publishing as a project manager at Selections Arts Magazine. Yasmina began her career in London with the Chinese Art department at Christie’s and the Modern and Contemporary Middle Eastern and Islamic Art departments at Sotheby’s. She holds an MSc in Art, Law and Business from Christie’s Education, London, and a BA in art history from the American University of Beirut.



ZOE LUNVEN

Zoé Lunven is a junior art specialist based in Beirut, Lebanon. French, she holds a Bachelor’s degree in Art Market and Cultural Mediation from ICART Paris, including studies in Milan. During her undergraduate studies, she developed an understanding of the art market through her experience in press relations and communications at Drouot in Paris. She moved to Beirut in 2022, where she worked in cultural journalism and research, including at the Orient-Institut Beirut. She completed a Master’s degree in Art Criticism and Curatorship at Saint Joseph University of Beirut, expanding her knowledge of the region’s art and cultural history. She joined Nada Boulos Auctions as an intern in 2025 and currently works as an auction assistant.

ADVISOR

ALIA AL ASSAAD

TEXTS

NOOR TANNIR & ZOE LUNVEN

PHOTOGRAPHS

AGOP KANLEDJIAN



This catalogue gathers works spanning over a century of art from Lebanon and the region, from the early works of César Gemayel and Georges Corm to the late abstraction of Etel Adnan and the figuration of a younger generation working today. Read together, the lots trace a throughline rather than a single style: painters trained in the ateliers of Paris and Rome who sit alongside artists who came of age amid Beirut's postwar reckonings, each generation working out what it means to represent a city and country in flux.

We are especially fortunate this season to bring together such a strong body of work by Saliba Douaihy, spanning his early figurative period through to his devotional and ecclesiastical subjects. We are equally pleased to present a major painting by Farid Aouad, whose café and crowd scenes shaped by his years in Paris remain scarce at auction. This sale also includes a later work by Huguette Caland, *Été 1943 (Bribes III)*, in which grids, stitched patterning, and small motifs build into a single continuous surface, making this an exemplary work of Caland's career in art.

Several of the artists gathered here left Lebanon and returned to it more than once. Paul Guiragossian, Saliba Douaihy, and Youssef Hoayeck among them, whose works carry that back-and-forth: an academic hand loosened by exile, a devotional subject rendered with a sculptor's restraint, a landscape painted from memory just as much as from sight. Others, working later, took up the city itself as subject, with its cafés, its labourers, and unresolved landscape.

It is in this range, of generation and of medium, that we hope collectors will find an invitation to look closely and to find, across a century of art practice from Lebanon and the Middle East, works that still have something new to say.

Text by Noor Tannir.







LOT 1

Rachid Koraichi (1947)

Deux rives une mer - Hommage à Jacques Derrida, 2008

Lithograph
Signed, titled and dedicated on the back
38 x 28 cm

600 - 900 \$

Provenance:
Galerie Place des Arts, Paris.
Acquired from the above by the present owner.

LOT 2

Rachid Koraichi (1947)

Deux rives une mer - Hommage à Emir Abdelkader, 2008

Lithograph
Signed and titled on the back
38 x 28 cm

600 - 900 \$

Provenance:
Galerie Place des Arts, Paris.
Acquired from the above by the present owner.





LOT 3

Hussein Madi (1938 - 2024)

Untitled, 1975

Etching
Signed and dated lower right
55 x 75 cm
Artist's proof

1,000 - 1,500 \$

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

LOT 4

Hussein Madi (1938 - 2024)

Untitled, 1980

Etching
Signed and dated lower right, editioned lower left
68.5 x 48 cm
Artist's proof

1,000 - 2,000 \$

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





LOT 5

Hussein Madi (1938 - 2024)

College Hall, AUB, 1984

Watercolour on paper
Signed and dated upper right
16.5 x 23.5 cm

1,800 - 3,500 \$

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

LOT 6

Paul Guiragossian (1926 - 1993)

Jeune fille et oiseau, c.1987

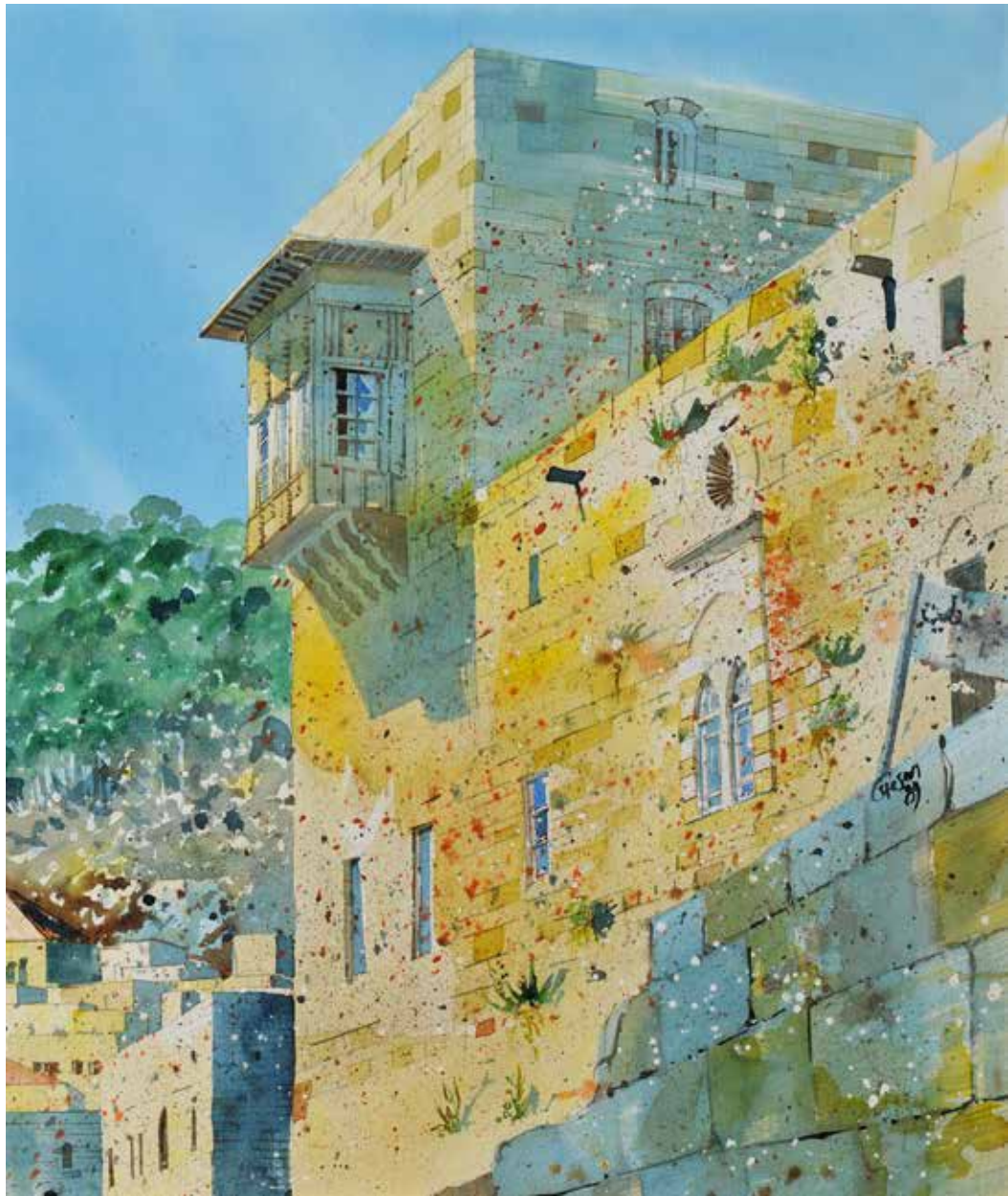
Watercolour on paper
Signed lower middle
32 x 20 cm

4,000 - 6,000 \$

Exhibition:
Galerie Tabbal, Beirut.

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





LOT 7

Martin Giesen (1945)

Façade de maison Libanaise, 1989

Watercolour on paper
Signed and dated lower right
60 x 50 cm

2,000 - 3,000 \$

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

LOT 8

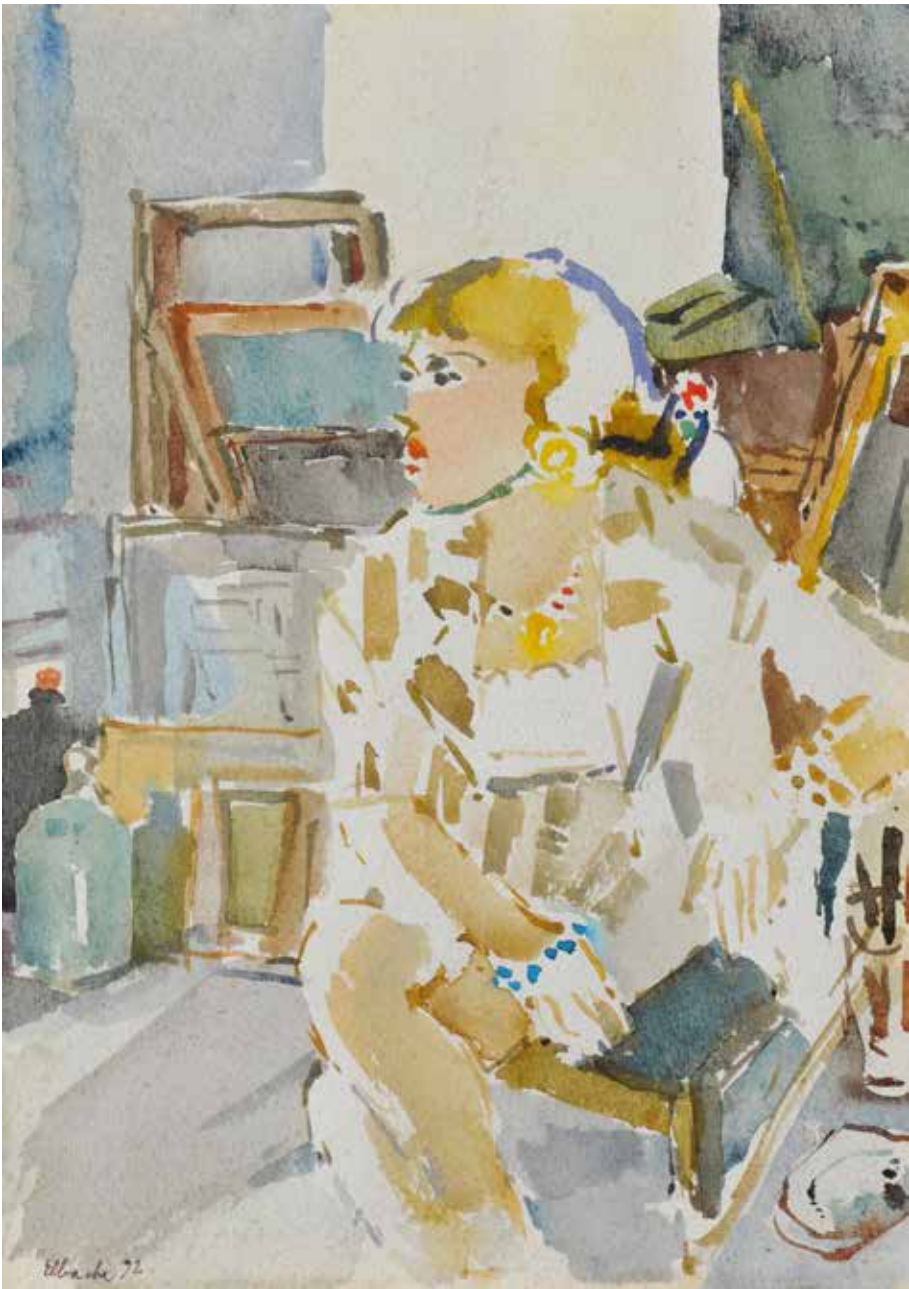
Amine El Bacha (1932 - 2019)

Untitled (Studio Visit), 1992

Watercolour on paper
Signed and dated lower left
36 x 25.5 cm

1,500 - 2,500 \$

Provenance:
Collection Antoine Fani, Galerie Rencontre, Beirut (1979 – 1995).
Artscoops, Beirut, July 2024, Lot 10.
Acquired from the above by the present owner.





LOT 9
César Gemayel (1898 - 1958)
Paysage de montagne Libanaise

Oil on canvas
Signed lower right
54 x 65 cm

18,000 - 25,000 \$

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



LOT 10
César Gemayel (1898 - 1958)
Paysage de montagne Libanaise, 1936

Oil on board
Signed and dated lower right
37,5 x 46,5 cm

10,000 - 15,000 \$

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

LOT 11

Georges Cyr (1880 - 1964)

Untitled

Oil on canvas
Signed lower left
50,5 x 63 cm

9,000 - 15,000 \$

Provenance:
Acquired directly from the artist.
Thence by descent to the present owner.





LOT 12

Paul Guiragossian (1926 - 1993)

Liens, c.1987

Watercolour on paper
Signed lower middle
21 x 29 cm

4,000 - 6,000 \$

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

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

LOT 13

Paul Guiragossian (1926 - 1993)

Transparence , c. 1987

Watercolour on paper
Signed lower left
23 x 15 cm

4,000 - 6,000 \$

Provenance:
Artscoops, Beirut, 1 April 2026, Lot 30.
Acquired from the above by the present owner.

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

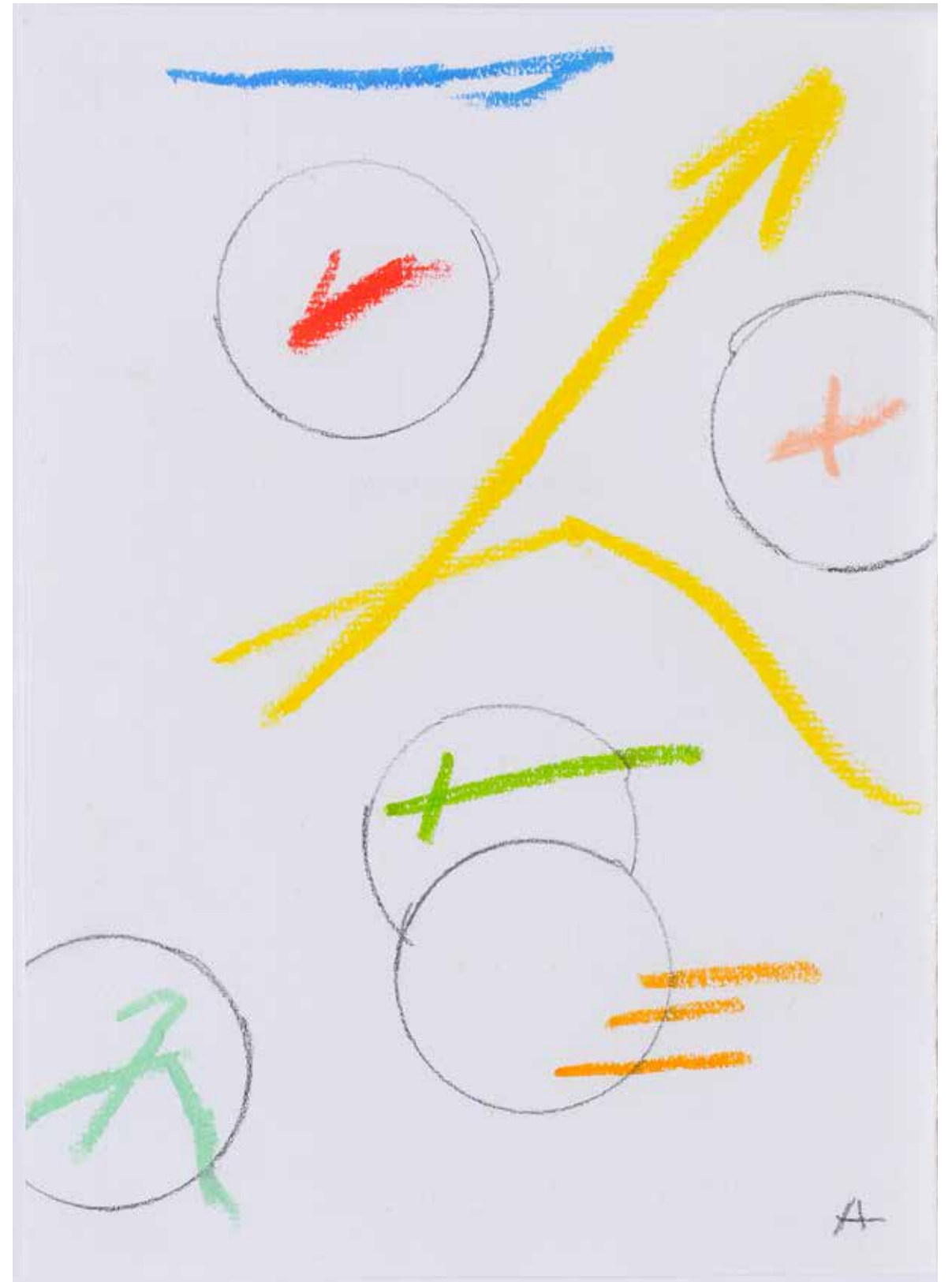


LOT 14**Etel Adnan (1925 - 2021)***Untitled*

Oil stick on paper
 Signed lower right
 22 x 16 cm

7,000 - 10,000 \$

Provenance:
 Private Collection, Paris.
 Christie's, London, June – July 2022, Lot 57.
 Nada Boulos Auction, Lebanon, 6 June 2024, Lot 4.
 Acquired from the above by the present owner.





Beirut Al Massa, Friday 14 December 1973, No 8. Etel Adnan at Dar El Fan, p. 38.

LOT 15

Etel Adnan (1925 - 2021)

Espace III, c. 1973

Watercolour on paper
Signed lower left
46 x 61 cm

16,000 - 20,000 \$

Provenance:

Dar El Fan, Beirut, 1973.

Acquired from the above by the present owner.

Exhibition:

Dar El Fan, Beirut, *Etel Adnan*, 28 November - 13 December 1973.





Scanned with CamScanner

Exhibition Brochure, Etel Adnan Exhibition at Dar El Fan, November 28-December 13, 1973. Courtesy MACAM.

Etel Adnan at Dar Al Fan

VISION OF SIMPLICITY

Etel Adnan at Dar Al Fan is something not to miss. Better known as a poet who returned from a long residence in California about two years ago to live again in Lebanon, she shows us now her

work as a painter. Although she has had a number of exhibitions in the U.S. during the past twelve years, this is her first Beirut show. There are 21 oils and pastels, plus three tapestries. The latter

were designed and woven in California and in Tunisia and are handsome pieces strongly imbued with the sun color qualities of those two places. The paintings were all produced here during the

past year, and these are very much worth that slightly complicated trip across town to Dar Al Fan.

Etel Adnan's oil palette is as direct and pure as a child's, and as generous. She applies primary colors in thick, textured patches which at times strongly suggest the warm roughness of her tapestries. The patches then become building blocks, stacked and interlocked one against the other with sure architectural solidity. These are meant to be landscapes, or sometimes more abstractly, the color and form expression of an idea or emotion. It's a vision of simplicity, uncluttered by the unessential, that Etel has, very much like that of Nicolas de Stael. She handles paints as she does her words, with an uncompromising virility and confidence.

In the pastels, Etel becomes another person, more romantic, expressionistic, as though she were following a calligraphy of her imagination to compose sonnets for a lover. There are lines, dots, dashes, squares and circles, all structured intuitively into soft color poems.

Whatever the medium, whether oil, pastel or tapestry, hats off to you, Etel Adnan. (Dar Al Fan -- 240933 -- Until December 13, 10 to 9 daily.)

Etel Adnan, flanked by Adonis and Henri Eddé

Page 61

Review by Helen El-Khal in Monday Morning of Etel Adnan exhibition at Dar El-Fan, December 1973.

Following four years of artistic training in Paris, Saliba Douaihy returned to Lebanon in 1936 and opened his own studio in Beirut. He soon turned his attention to the Lebanese landscape, painting its villages, houses, valleys, mountains, monasteries and inhabitants. His early Lebanese landscapes reflect the academic training he had received at the École Nationale Supérieure des Beaux Arts de Paris, while marking the beginning of a lasting engagement with a theme that would remain central to his work.

Couvent de la Vierge de la Forteresse, Beit Mery belongs to Douaihy's early figurative period. The painting depicts the monastery of Saint John the Baptist, built in the eighteenth century on the site of an ancient sanctuary. The site, known today as Deir el-Qalaa, "Monastery of the Fortress," brings together remains from several periods, including a Roman temple and a Byzantine Basilica. Douaihy paints the monastery and its ancient surroundings with the close observation characteristic of his early landscapes.

By the end of the 1930s, Douaihy's growing interest in modern art led him to question the role of direct observation in painting. He came to understand painting not simply as a reproduction of what was seen, but as a mean of creating something. In his landscapes of this period, the hills and houses remain clearly defined, while forms are already arranged with greater freedom and colour takes on a greater role in the composition.

Douaihy is now recognised as one of the most prominent figures in Lebanese painting, his career tracing the transition from academic figuration to a distinctly modern language.

Text by Zoe Lunven.

LOT 16

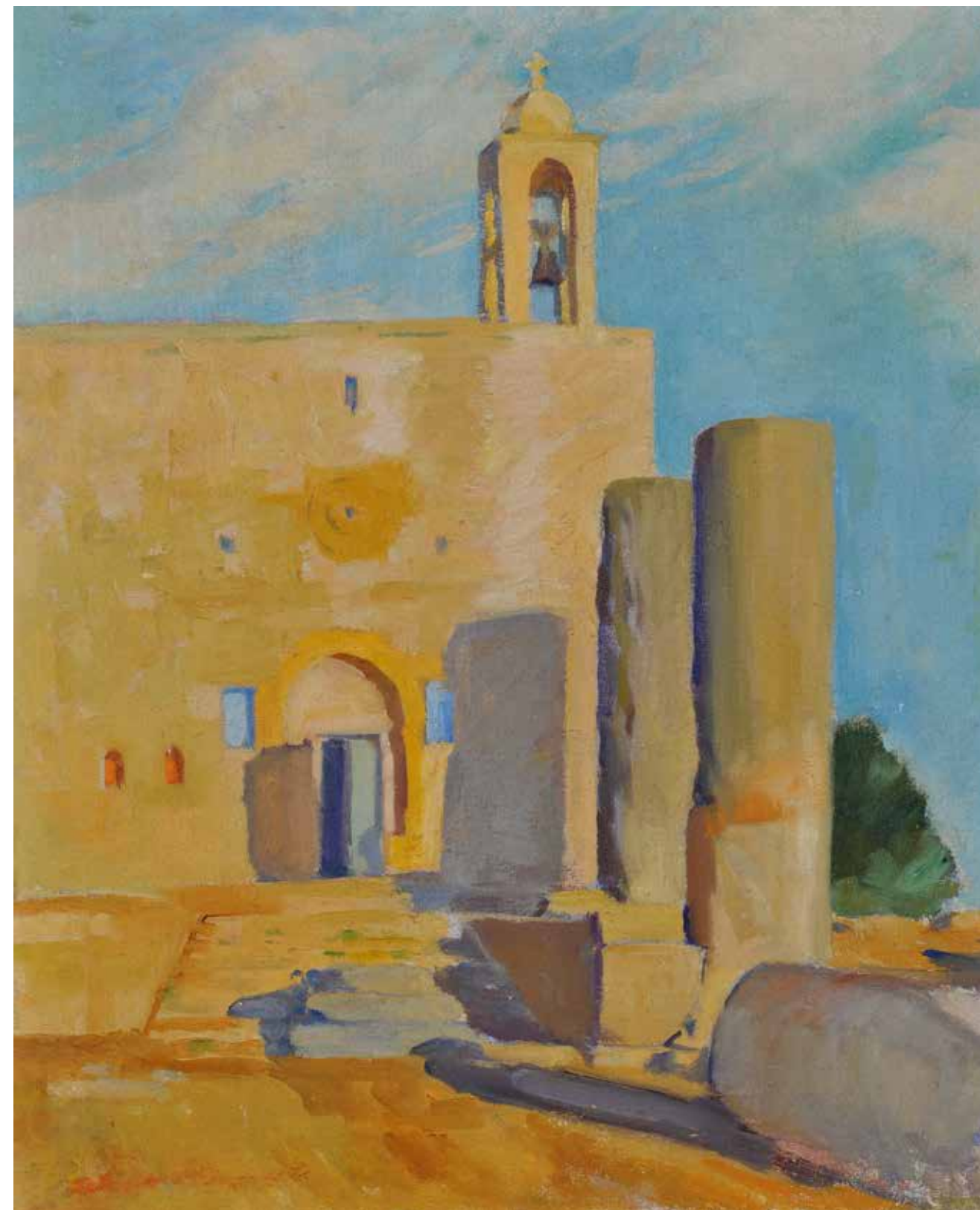
Saliba Douaihy (1915 - 1994)

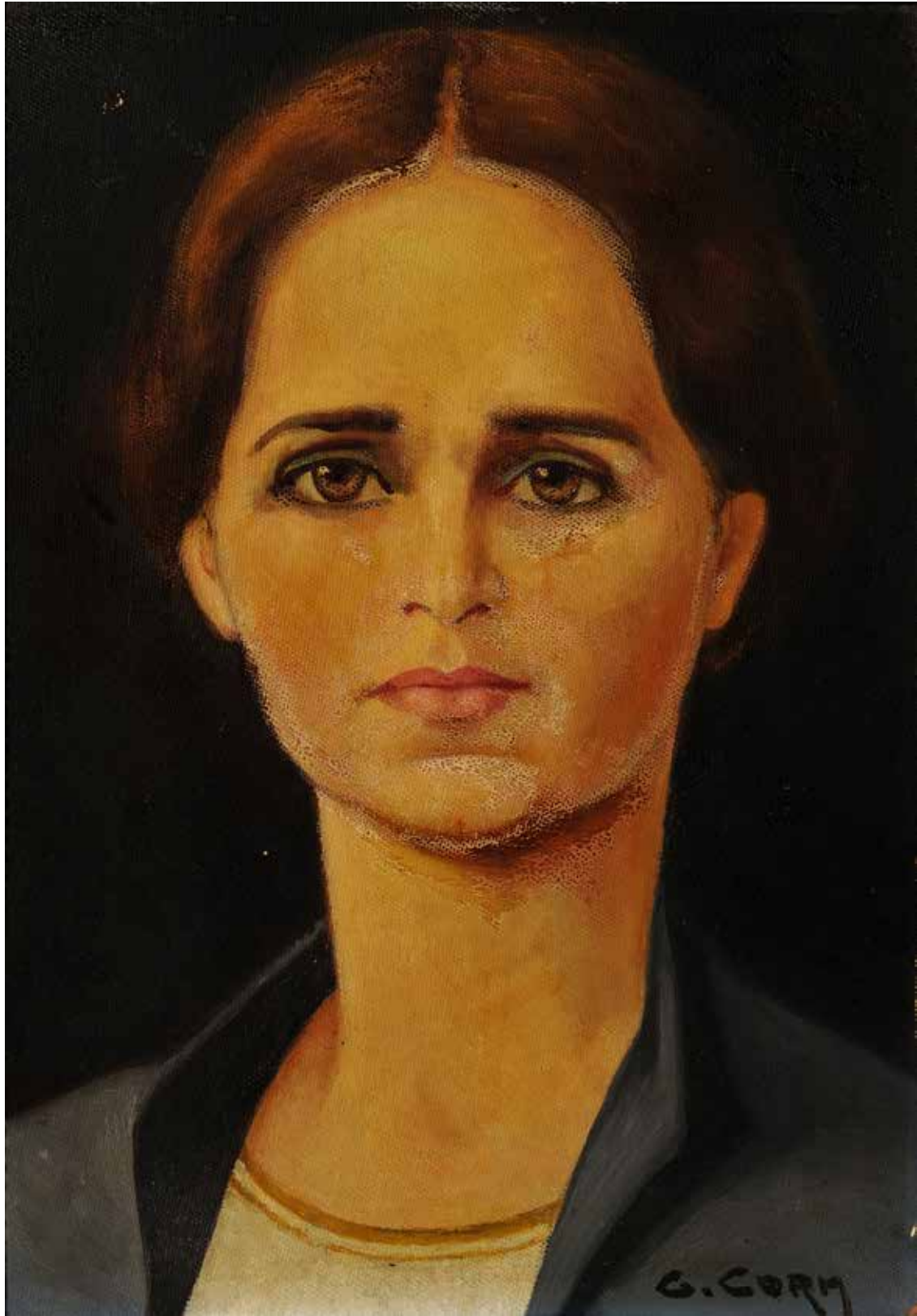
Couvent de la Vierge de la Forteresse (Deir El Qalaa), Beit Mery

Oil on canvas
Unsigned
54 x 44 cm

20,000 - 30,000 \$

Provenance:
Acquired directly from the artist.
Thence by descent to the present owner.





LOT 17

Georges Corm (1896 - 1971)

Portrait de Olga Shoucair (1880 - 1955)

Oil on canvas
Signed lower right
33 x 24 cm

3,000 - 5,000 \$

Provenance:
Commissioned from the artist.
Thence by descent to the present owner.

“(...) the decision for a puppet must (...) be understood as a further important step towards understanding his artistic intent. If the face and the figure are really only the outer garments of emotions or shells of a hyper-individual life, then the role of the subject may as well be taken by a mask and its supporting frame. After all, as it has been empty from the very beginning, it is even better suited to assume the imaginary existence of a depicted creature.

Robert Kudielka, “Marwans Traum”. In *Marwan*, exh. cat., Kunsthalle, Kunstverein Darmstadt, 1984, p. 11.

LOT 18

Marwan Kassab Bachi (1934 - 2016)

Marionette, 2010

Oil on canvas
Signed and dated on the back
33 x 25 cm

12,000 - 18,000 \$

Provenance:
SyriArt Auction, Beirut, 2011.
Private collection, Lebanon.
Acquired from the above by the present owner.



LOT 19

Aref El Rayess (1928 - 2005)

Dialogue of Colours, 2001, حوار الألوان

Acrylic on canvas

Signed and dated lower right

Signed, dated and titled on the back

60 x 60 cm

25,000 - 35,000 \$

Provenance:

Acquired directly from the artist by the present owner.



LOT 20

Hussein Madi (1938 - 2024)

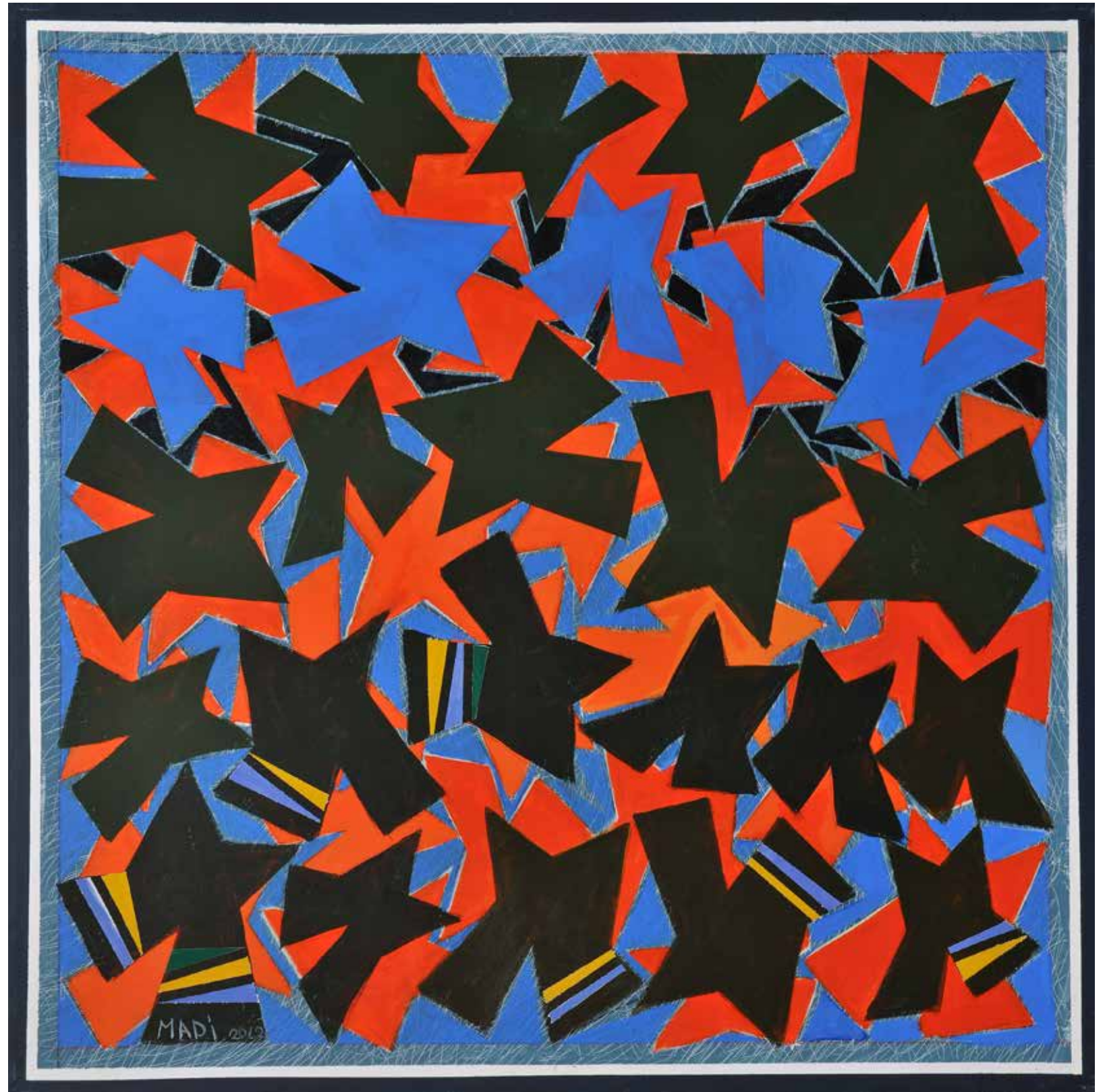
Untitled, 2012

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

30,000 - 40,000 \$

Note:

This artwork is accompanied by a certificate of authenticity issued by the Atelier Madi.



Saliba Douaihy's early landscapes belong to the period following his return to Lebanon in 1936, after four years of academic training in Paris. Having opened his own studio in Beirut, he turned his attention to the villages, valleys, and mountainsides of the country he had left, painting them with the close, structured observation instilled by his years at the École Nationale Supérieure des Beaux-Arts.

The Kesrouan district, with its terraced hillsides and hilltop village descending toward the coast, became one of the recurring grounds of this early practice, alongside the sites further north and east that he would return to throughout the decade.

The present work is traditionally associated with Ghosta, a village in the Kesrouan that Douaihy is known to have spent time in and returned to as a subject more than once during this period. What can be said with confidence, though, is that the composition is characteristic of his early figurative work: a valley opening beneath a hilltop settlement, its red-roofed houses and cypresses gathered on rising ground, with the sea appearing as a distant band along the horizon. The palette is clear and sunlit, the architecture carefully notated, and the hills are built up in overlapping bands of colour that already hint at the more rhythmic, patterned treatment of terrain that Douaihy would develop later in the decade.

Text by Noor Tannir.

LOT 21

Saliba Douaihy (1915 - 1994)

Vue de Ghosta, Kesrouan

Oil on canvas
Signed lower left
56,5 x 86,5 cm

50,000 - 70,000 \$

Provenance:
Acquired directly from the artist.
Thence by descent to the present owner.





S. Doualy

Religious imagery occupied an important place in Saliba Douaihy's practice, notably through his monumental paintings for the Patriarchal Church of Diman and Saint John the Baptist Church in Zgharta. The present work offers a more intimate interpretation of this subject, distinct from these large-scale ecclesiastical commissions.

The work was presented in 1992 as a blessing gift to Abdo Ayoub by Jean-Louis Mainguy, the Franco-Lebanese architect, interior designer and scenographer, whom Ayoub met through the Sovereign Order of Malta. A prominent Lebanese collector, philatelist and numismatist, Ayoub placed the work in the private chapel of his villa, inaugurated that same year, where it remained alongside his collection of religious icons.

Text by Zoe Lunven.

LOT 22

Saliba Douaihy (1915 - 1994)

Vierge à l'Enfant, c. 1970

Oil on wood
Signed lower right
30 x 10 cm
Triptych

9,000 - 12,000 \$

Provenance:
Private collection, Fra' Jean-Louis Mainguy, Lebanon.
Gifted by the above to Mr Abdo Ayoub, Lebanon.



Detail.



Movement has been a lasting preoccupation in Simone Baltaxé's work. From the human figure in motion to scenes of collective activity, she was drawn to the rhythm and energy of everyday life. During the 1950s and 1960s, this interest increasingly found expression in scenes of labour and construction, as well as in the different forms of manual work she encountered around her. Throughout this period, she painted workers engaged in a variety of trades, from builders and stonecutters to craftsmen and vendors, exploring the gestures and rhythms of work within their social environment. After settling in Lebanon in 1951, where she had followed her husband, these themes became an increasingly important part of her painting.

This focus on labour and construction is also evident in *The Workers* (1957), now in the collection of the Nicolas Ibrahim Sursock Museum. Closely related to the present work in both subject and period, the monumental painting was included in *Beirut and the Golden Sixties: A Manifesto of Fragility*, presented at the Musée d'art contemporain de Lyon as part of the 16th Lyon Biennale in 2022.

Text by Zoe Lunven.

LOT 23

Simone Baltaxe (1925 - 2009)

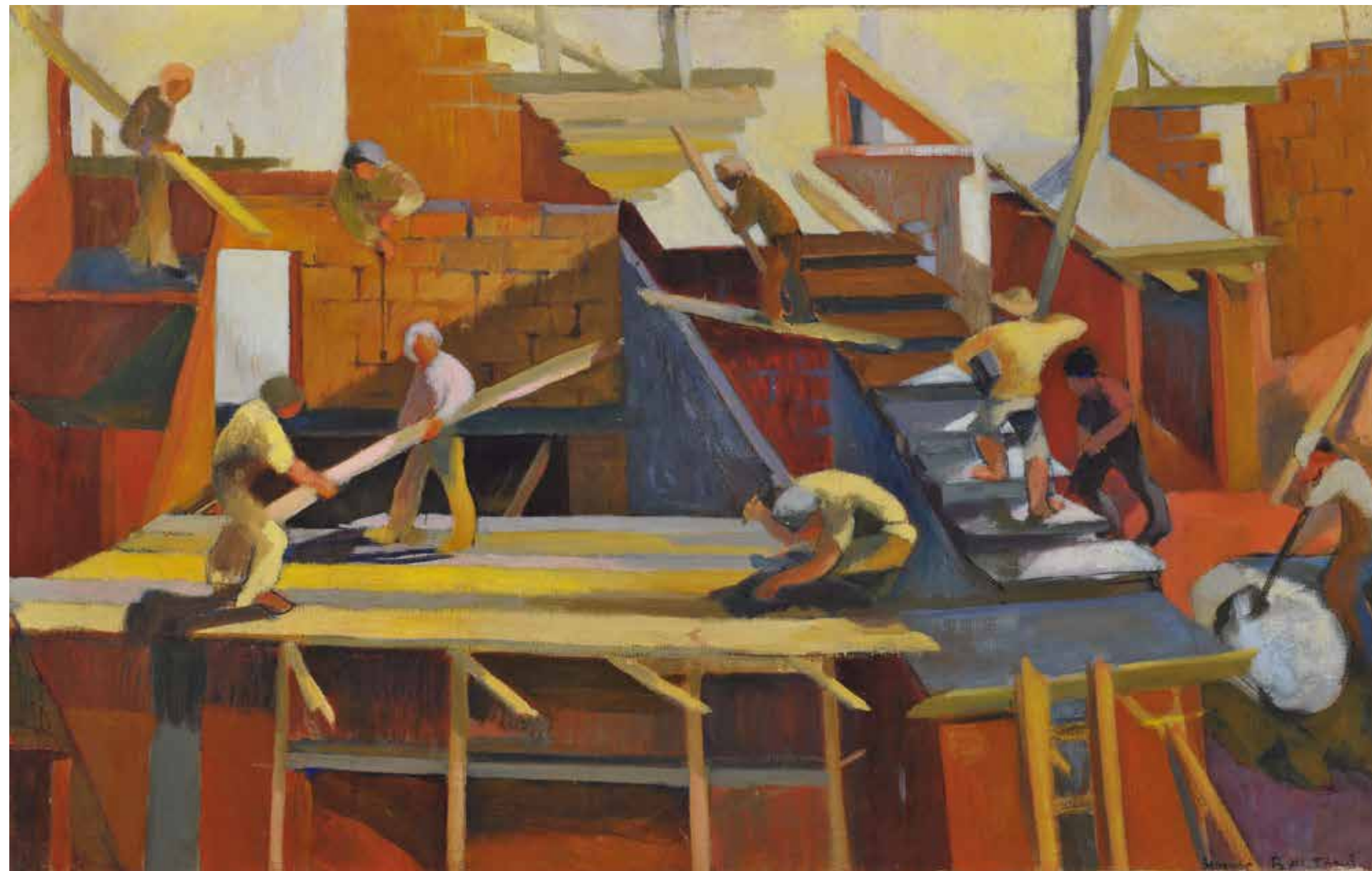
Untitled (The Workers), c.1960

Oil on canvas
Signed and dated lower right
75 x 117 cm

9,000 - 15,000 \$

Provenance:

Acquired directly from the artist to the present owner.



“As a result of the inescapable feeling of separation brought about by being forced into exile, Guiragossian’s paintings are often populated with figural groupings nestled together as a way to remedy this emptiness. Painting these figures with long, thick brushstrokes, Guiragossian would frequently congregate his characters at the centre of his compositions with unrecognisable surroundings.”

Maya Al Qassemi, “I was born without borders”. In *Testimonies of Existence - Paul Guiragossian*, exh. cat., Barjeel Art Foundation, 2018, p. 19.

LOT 24

Paul Guiragossian (1926 - 1993)

Untitled, 1963

Oil on canvas
Signed and dated lower right
Signed and dated on the back
46.5 x 55 cm

20,000 - 30,000 \$

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

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





LOT 25

Paul Guiragossian (1926 - 1993)

Untitled, c. 1977

Oil on canvas
Signed lower left
63 x 47 cm

18,000 - 25,000 \$

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

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





LOT 26

Alfred Basbous (1924 - 2006)

Aigle, 1975

Granite
Signed and dated on the bottom
66 x 28 x 15 cm

8,000 - 12,000 \$

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



Detail.



Cafés, bars, and places of passage are central to Farid Aouad's work, often bringing together the presence of a crowd and a deep sense of solitude. His frequent stays in Paris, particularly in the years following the Second World War, coincided with an intellectual and artistic climate strongly influenced by existentialist thought.

In Foule au comptoir, a group of figures gathers around a café counter, filling the composition while remaining largely anonymous. Seen mostly from behind, with their faces only loosely defined, they share the same space without interacting with one another. His observation of everyday life gradually became a way of expressing solitude, anxiety, and the difficulty of human connection.

Text by Zoe Lunven.

LOT 27

Farid Aouad (1924 - 1982)

Foule au comptoir, c.1960

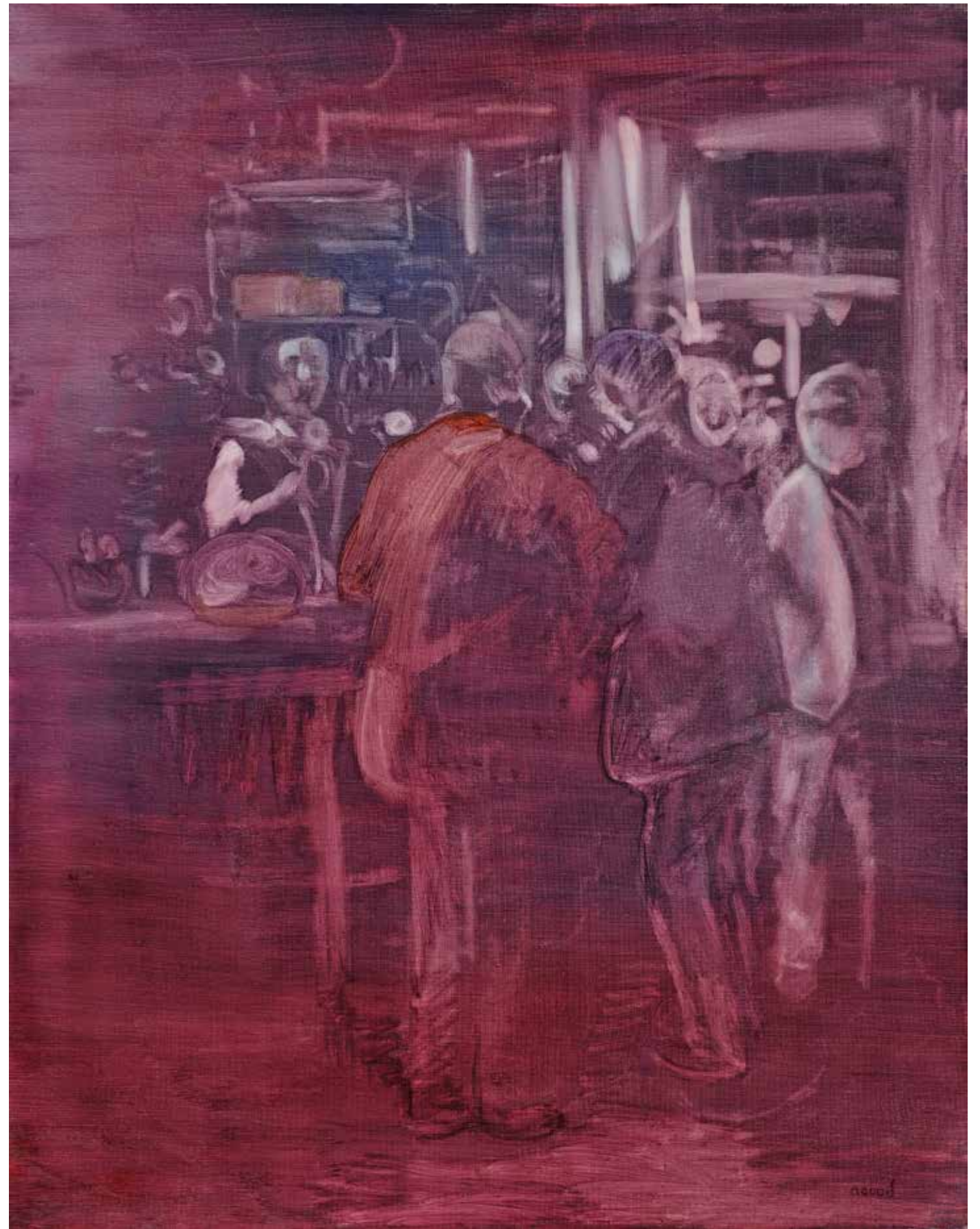
Oil on canvas
Signed lower right
92 x 73 cm

25,000 - 35,000 \$

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

Exhibition:
L'Art blessé, Villa Audi, Beirut, 2021.

Note:
This artwork sustained damage in the 2020 Beirut port explosion and has since undergone professional restoration.



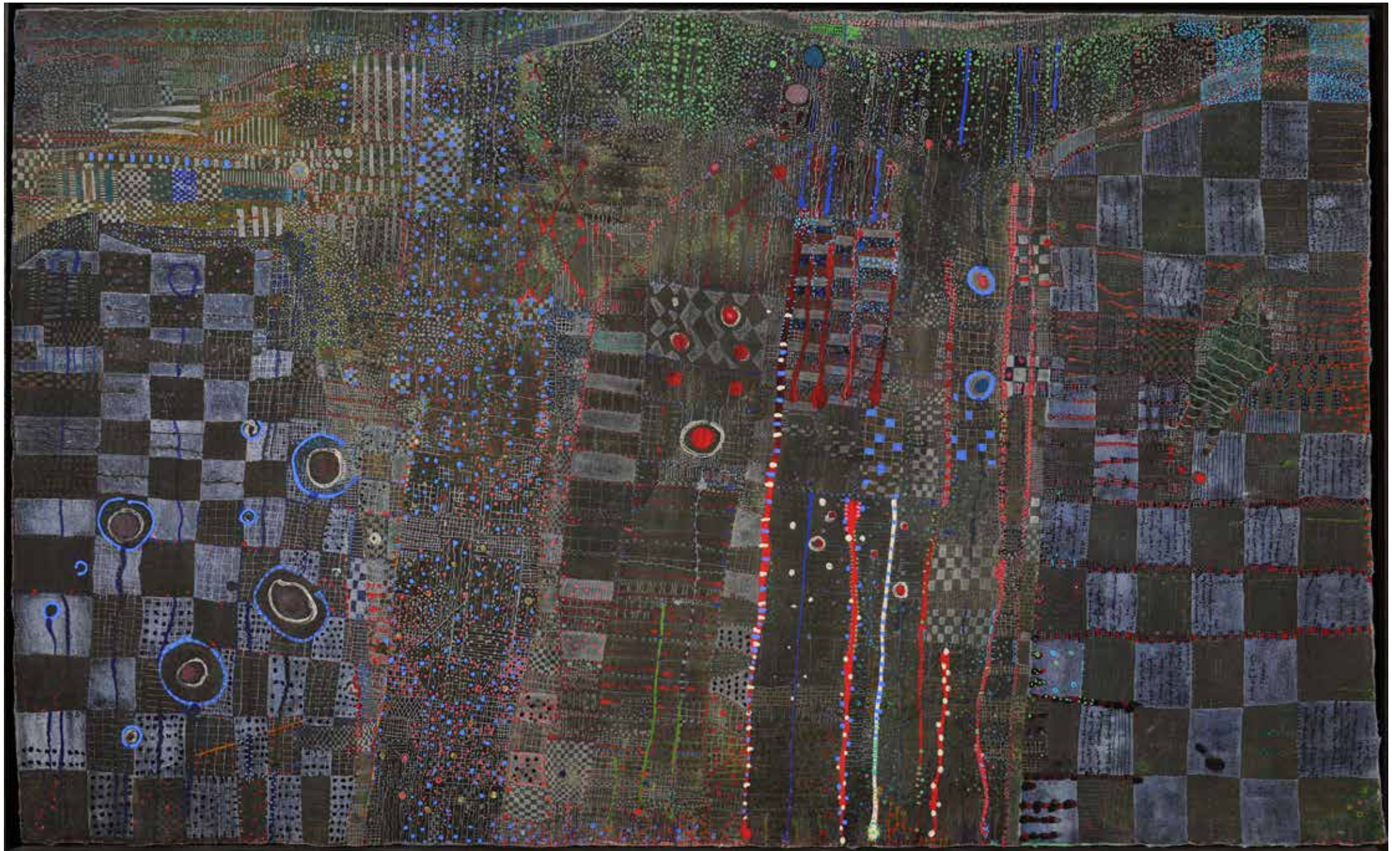
LOT 28**Huguette Caland (1931 - 2019)***Été 1943 (Bribes III), 2010*

Mixed media on canvas
Signed, dated and titled on the back
89 x 145 cm

80,000 - 120,000 \$

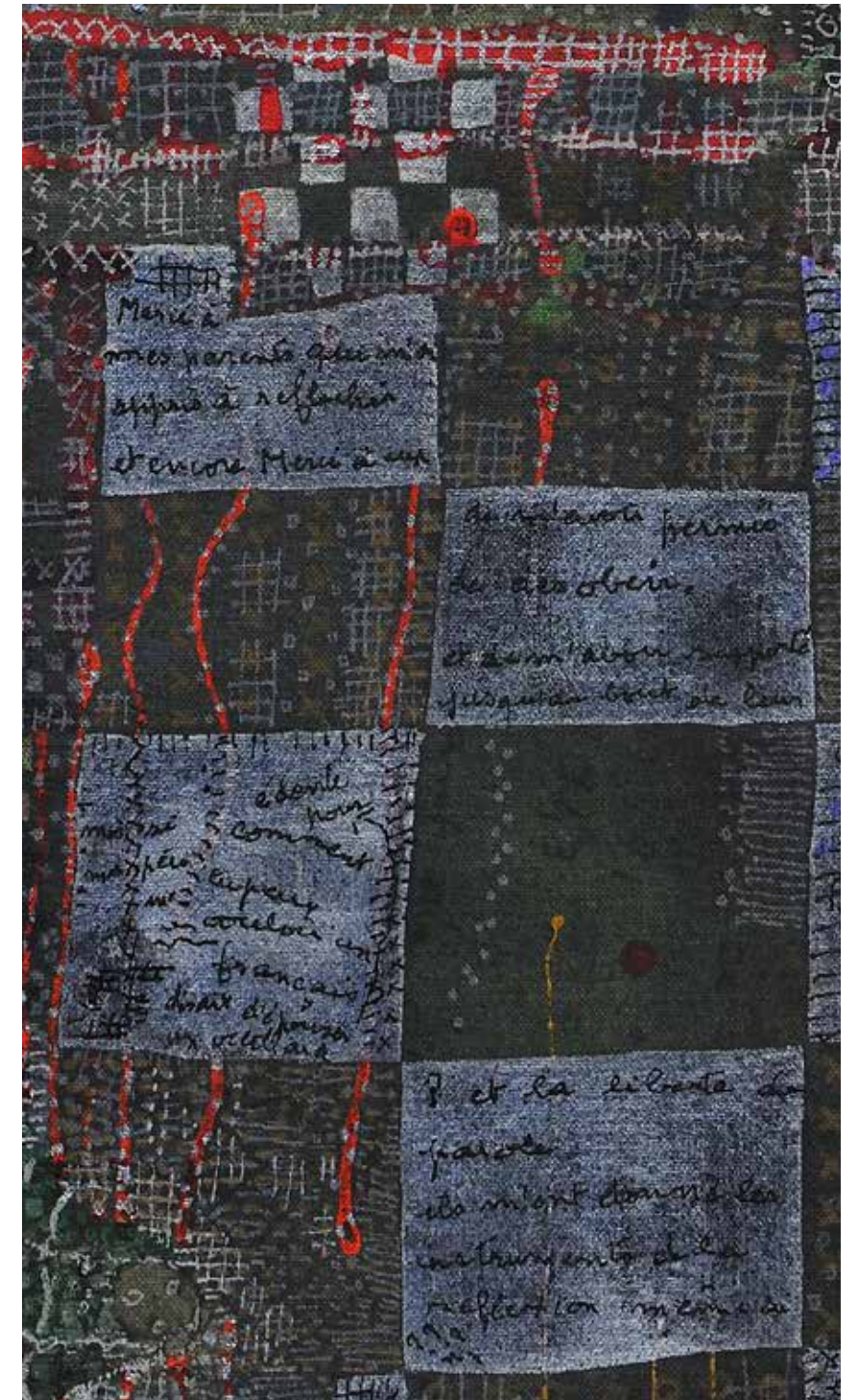
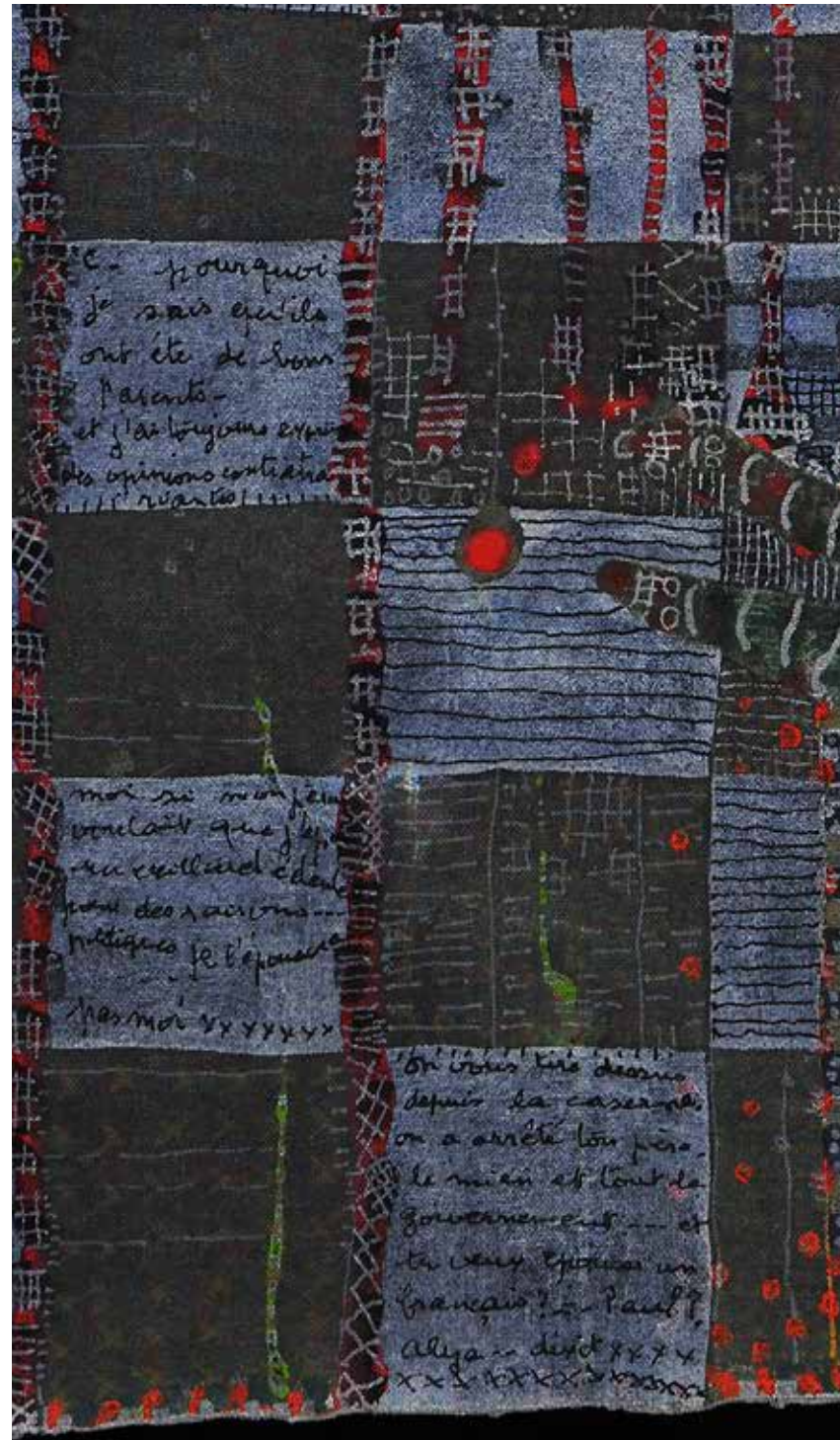
Provenance:
Acquired directly from the artist by the present owner.

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



“Caland dessine sans cesse, même en discutant. Tout comme «il y a des femmes qui font la cuisine, font de la broderie ou du tricot et bavardent», elle bavarde le crayon à la main. Son travail l’étonne toujours. Sans pouvoir expliquer d’où proviennent ses dessins, elle reconnaît simplement le plaisir intense que l’art lui procure.

Gregory Buchakjian, “Huguette Caland”. In *L’art du Liban – Artistes modernes et contemporains 1880-1975*, ed. Nour Salamé Abillama and Marie Tomb, Wonderful Editions, 2012, p. 318.



Details.

LOT 29

Cici Sursock (1923 - 2015)

Nu de femme, 1986

Oil and airbrush on board
Signed and dated upper right
120 x 80 cm

8,000 - 12,000 \$

Provenance:
Private Collection, Beirut.
Artscoops, Beirut, 2 November 2023, Lot 52.
Acquired from the above by the present owner.





LOT 30

Jean Khalife (1923 - 1978)

Untitled, 1971

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

6,000 - 8,000 \$

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

LOT 31

Jean Khalife (1923 - 1978)

Untitled, 1977

Oil on board
Signed and dated lower right
50 x 22 cm

4,000 - 6,000 \$

Provenance:
Private collection, Lebanon.

Exhibition:
Damascus Cultural Center, Damascus, *Jean Khalife*, 1977.
Sursock Museum, Beirut, *Jean Khalife Retrospective*, 1992.

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





LOT 32

Elie Kanaan (1926 - 2009)

Village, c. 1970

Oil on canvas
Signed lower left, signed on the back
62 x 49 cm

5,000 - 9,000 \$

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

LOT 33

Elie Kanaan (1926 - 2009)

Forêt des Lumières

Oil on canvas
Signed lower left, signed on the back
101 x 72 cm

8,000 - 12,000 \$



LOT 34**Rima Amyuni (1954 - 2026)***Pont aux nénuphars, 2001*

Oil stick on paper
 Signed and dated lower left
 73 x 63 cm

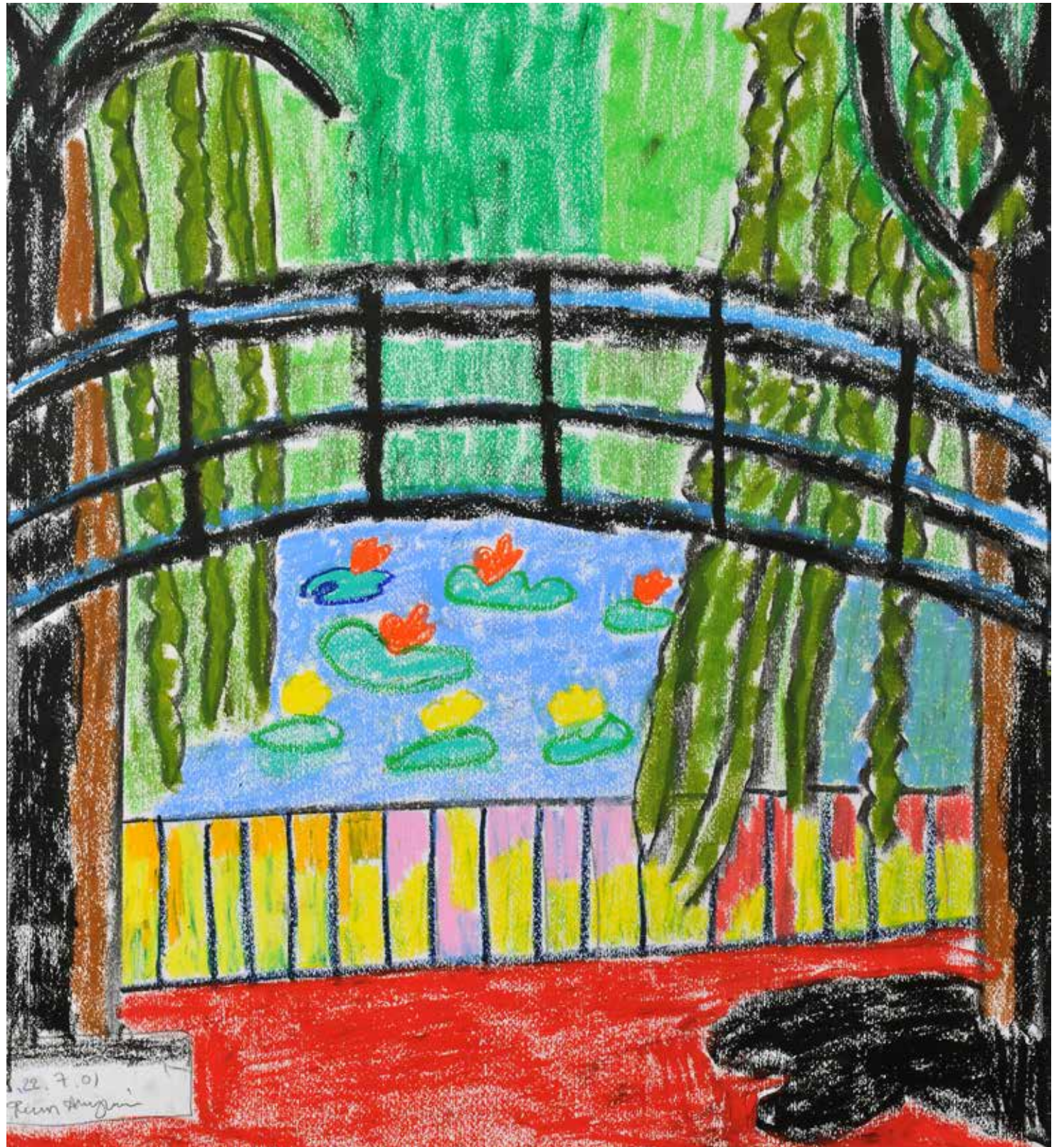
2,000 - 4,000 \$

Provenance:

Arcache Auction, Beirut, March 2018, Lot 14.

Acquired from the above by the present owner.

Nada Boulos Auction, Beirut, 14 February 2024, Lot 15.



LOT 35**Zeina Assi (1974)***Abstract, 2002*

Mixed media on canvas
 Signed and dated lower right
 160 x 120 cm

9,000 - 12,000 \$

Note:

This artwork is accompanied by a certificate of authenticity from the artist.
 Minor restoration work has been performed to the back of the piece.



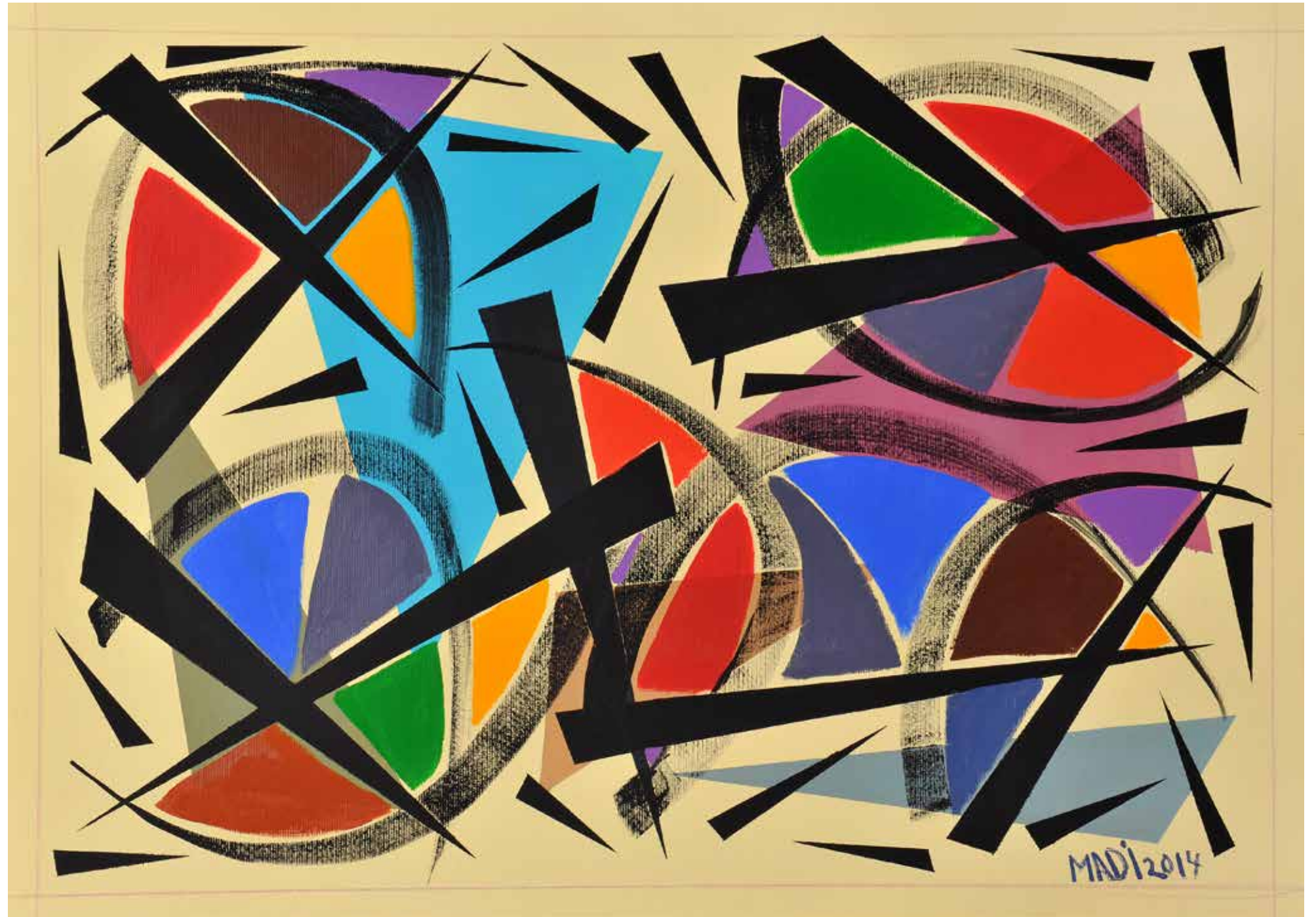
LOT 36**Hussein Madi (1938 - 2024)***Untitled, 2014*

Acrylic on cardboard laid on board
 Signed and dated lower right
 50 x 70 cm

8,000 - 12,000 \$

Note:

This artwork is accompanied by a certificate of authenticity from the Atelier Madi.



LOT 37**Anas Al Braehe (1991)***Untitled, 2019*

Oil on canvas
Signed and dated lower right
Signed and dated on the back
100 x 150 cm

12,000 - 18,000 \$

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





“Son of the mountains and of Rachana, the village he has made mythical, Alfred Basbous makes the toughest, most defiant materials sing and bend them to his will and his inspiration. Nothing can resist him, not even bronze or marble. [...] Immanent statements as palpable as the lines carved into the stone and the bronze. Lines that are sinuous, curved or straight, that invite the viewer to approach and to touch, as the pleasure of beholding them is so peremptory. An ardent discourse in defence of naked beauty through the power of sculpture.”

Edgard Davidian, “Alfred Basbous: The Eloquence of Bronze and Marble”. In *Alfred Basbous: Modernist Pioneer*, exh. cat., Sophia Contemporary Gallery, London, 2017, pp. 8–9.

LOT 38

Alfred Basbous (1924 - 2006)

Untitled, 1979

Pink Marble
Signed and dated on the bottom
44 x 25 x 9 cm

6,000 - 10,000 \$

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



Detail.





LOT 39

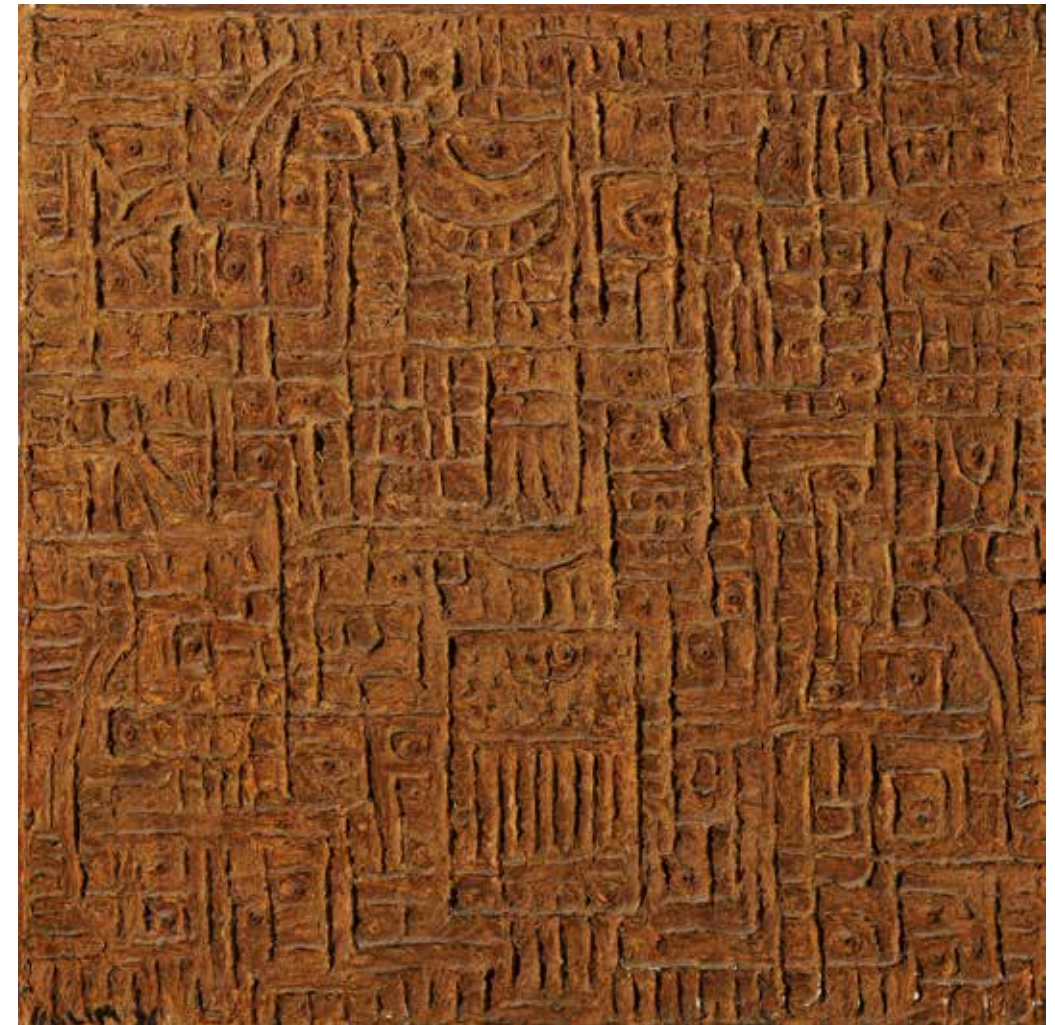
Hrair (1946)

Untitled

Oil and gold leaf on canvas
Signed lower left
101 x 100 cm

3,000 - 5,000 \$

Provenance:
Arcache Auction, Beirut, 10 March 2018, Lot 93.
Acquired from the above by the present owner.



LOT 40

Halim El Karim (1963)

Kitab al Khuzaabalat, 1996, كتاب الخزعبلات

Acrylic on canvas
Signed and dated lower left
Signed and dated on the back
74 x 74 cm

2,500 - 3,000 \$

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

LOT 41**Mahjoub Ben Bella (1946 - 2020)***Untitled, 2011*

Oil on canvas
 Signed and dated lower right
 114 x 146 cm

30,000 - 40,000 \$

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



LOT 42

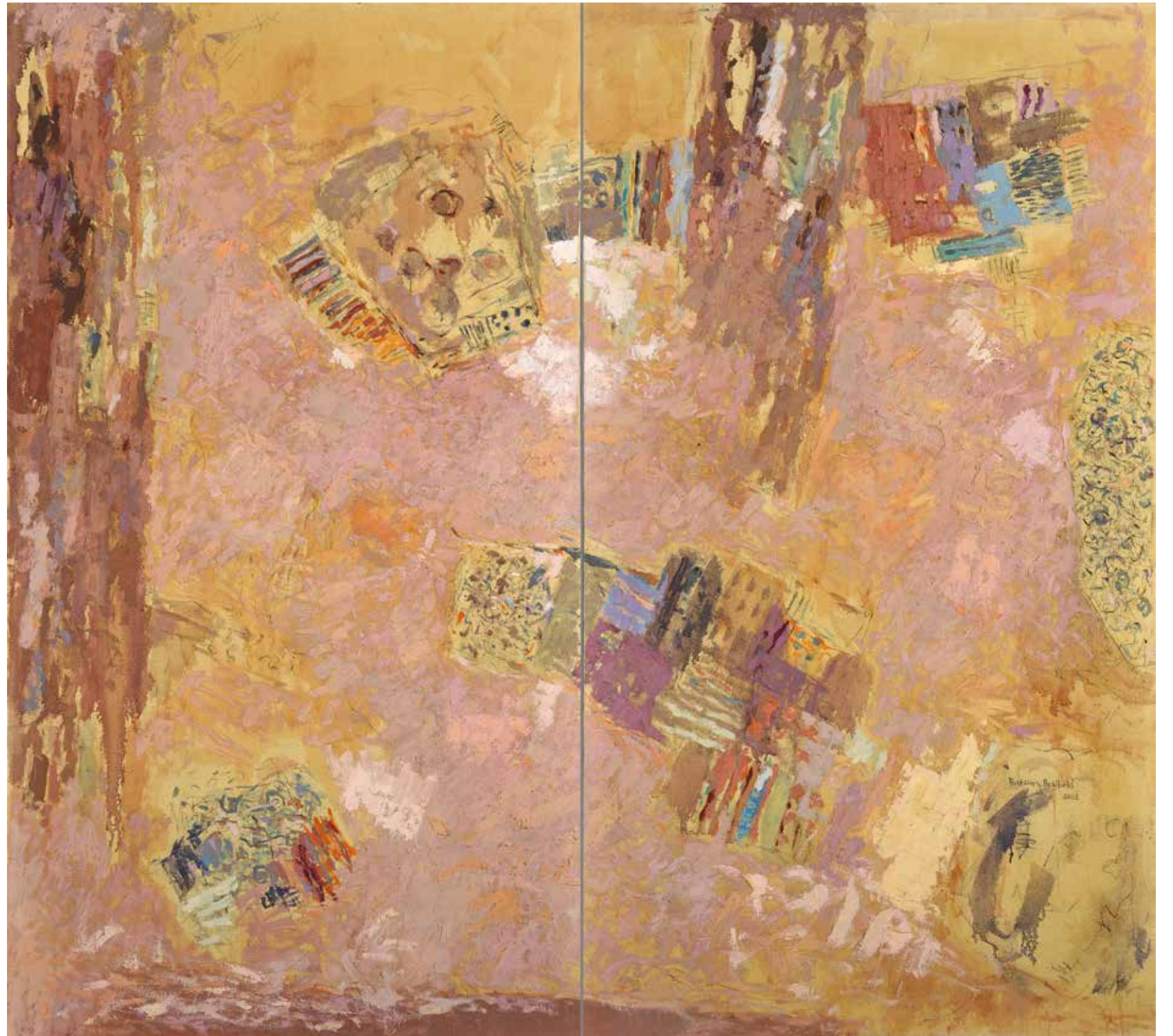
Hussein Baalbaki (1974)

Creation, 2002

Mixed media on canvas
Signed and dated lower right
Signed, dated, titled and situated on the back
179 x 100 cm x 2

8,000 - 12,000 \$

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



LOT 43**Farid Aouad (1924 - 1982)***L'Homme au comptoir*

Oil on canvas
 Signed lower right
 55 x 38 cm

9,000 - 12,000 \$

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





LOT 44

Nizar Sabbour (1958)

Syria, 1992

Mixed media on canvas
Signed and titled lower left
Signed, dated and titled lower right
46 x 55 cm

2,000 - 4,000 \$

Provenance:
Private Collection, Beirut.
AT Auction, Beirut, 14 November 2012, Lot 28.
Acquired from the above by the present owner.
Artscoops, Beirut, 10 April 2021, Lot 28.

LOT 45

Shalabiya Ibrahim (1944)

Untitled

Mixed media on silk
Signed lower right
110 x 80 cm

12,000 - 15,000 \$

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





LOT 46

Elie Kanaan (1926 - 2009)

Violaine

Watercolour on paper
Signed lower left
Titled on the back
32 x 45 cm

2,000 - 4,000 \$

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



LOT 47

Elie Kanaan (1926 - 2009)

Port

Gouache on paper
Signed lower left
Titled on the back
24 x 34 cm

1,500 - 3,000 \$

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



i



ii



iii

LOT 48

Issa Halloum (1968)

Untitled, 2006

- | | |
|--|---|
| i: Mixed media on board
Signed and dated lower right
70 x 65 cm | iii: Mixed media on board
Signed and dated upper right
70 x 65 cm |
| ii: Mixed media on board
Signed and dated lower right
70 x 65 cm | |

3,000 - 5,000 \$

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



LOT 49

Hassan Jouni (1942)

Lebanese Landscape, 2010

Oil on canvas
Signed and dated lower right
Signed, dated, titled and situated on the back
140 x 110 cm

6,000 - 8,000 \$

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



LOT 50

Hassan Jouni (1942)

Lebanese Landscape, c. 1990

Oil on canvas
Signed lower right
70 x 90 cm

4,000 - 6,000 \$

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



LOT 51

Yolande Naufal (1949 - 2023)

Untitled, 1988

Oil on canvas
Signed and dated lower left
63 x 78 cm

2,000 - 4,000 \$

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

LOT 52

Sophie Yeramian (1915 - 1984)

Vase Fleuri

Oil on canvas
Signed lower left
62 x 43 cm

3,000 - 5,000 \$

Provenance:
A.R.T. International Auctioneers, Beirut, October 2017, Lot 10.
Acquired from the above by the present owner.





LOT 53

Samia Osseiran Jumblatt (1944 - 2024)

Untitled

Oil on cardboard laid board
Unsigned
30 x 40 cm

1,000 - 2,000 \$

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



LOT 54

Samia Osseiran Jumblatt (1944 - 2024)

Bouquet de chrysanthèmes

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

4,000 - 6,000 \$

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

LOT 55**Rima Amyuni (1954 - 2026)***Les oliviers de Bkerzay 2020*

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

9,000 - 15,000 \$

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

Note:
All the proceeds from the hammer price of this artwork will go to fund the publishing of Rima Amyuni's book in preparation by her sister Ms Raya Amyuni Hindi.
This artwork will be accompanied by a certificate of authenticity issued by Ms Raya Amyuni Hindi.

Literature:
Rima Amyuni, Editions Aleph, Beirut, 2026, p. 353, illustrated.



Youssef Hoayeck is remembered today as one of the founding figures of modern Lebanese sculpture, but his path into art began within his own family. He was the nephew of Elias Hoayeck, the Maronite Patriarch of Antioch from 1898 to 1931, and it was his uncle who first encouraged the young Hoayeck toward artistic study, acting as an early mentor before Hoayeck's departure for Rome, and later Paris, where he trained alongside Auguste Rodin and formed a lasting friendship with Gibran Khalil Gibran.

This bas-relief, dated 1955, belongs to Hoayeck's later years, after his return to Beirut in 1939 and his creation of *Les Pleureuses*, the Martyrs' Square monument that had already established him as a leading figure of Lebanese sculpture. The patinated plaster surface and the inward pose of its figure show the same instinct for restraint and for his desire for the human form to be treated with dignity that had defined his work for decades by this point. These qualities, carried through his career from his portraits of Lebanese and Arab public figures to his monumental commissions, remain fully present in this quieter and more intimate late work.

The Hoayeck family name has recently returned to public attention. In May 2026, Pope Leo XIV authorized the decree recognizing the miracle attributed to the intercession of the Venerable Elias Hoayek, advancing his cause toward beatification. Youssef Hoayeck's own artistic beginnings, guided by the uncle now nearing sainthood, add a further layer of resonance to this late work, made near the close of a career his uncle had first set in motion.

Text by Noor Tannir.

LOT 56

Youssef Hoayeck (1883 - 1962)

Untitled, 1955

Bas-relief in patinated plaster
Signed and dated lower right
62 x 52 x 2.8 cm

8,000 - 12,000 \$

Provenance:

Gifted by the artist to the present owner.



**LOT 57****Antoine Malliarakis Mayo (1905 - 1990)***Landscape*

Oil on canvas
Signed lower right
34 x 41 cm

1,500 - 3,000 \$

Provenance:
Private Collection, Beirut.
Artscoops, Beirut, 31 January 2021, Lot 61.
Acquired from the above by the present owner.

**LOT 58****Tagreed Darghouth (1979)***Untitled, 2010*

Oil on canvas
Signed and dated lower right
69 cm

4,000 - 6,000 \$

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

**LOT 59****Jamil Molaeb (1948)***Untitled, 2017*

Oil on canvas
 Signed lower left
 Signed in arabic lower right
 Dated on the back
 130 x 45 cm

5,000 - 8,000 \$

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

LOT 60**Jamil Molaeb (1948)***Jerusalem*

Oil on canvas
 Signed lower right
 80 x 60 cm

5,000 - 7,000 \$

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



**LOT 61****Mazen Rifai (1957)***Paysage 2, Amandiers, 2020*

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

2,000 - 3,000 \$

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

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

**LOT 62****Mazen Rifai (1957)***Untitled, 2022*

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

1,200 - 2,500 \$

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

LOT 63**Hanibal Srouji (1957)***Cages, 2005*

Acrylic on canvas
 Signed and dated on the back
 73 x 73 cm x 2

4,000 - 6,000 \$

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



**LOT 64****Missak Terzian (1949)***Green chair narguileh, 2011*

Oil on canvas
 Signed and dated lower left
 Signed, dated and titled on the back
 90 x 110 cm

3,000 - 4,000 \$

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

**LOT 65****Raouf Rifai (1954)***Darwish, 2020*

Oil on canvas
 Signed lower left, Dated lower right
 Signed, dated and titled on the back
 100 x 100 cm

4,000 - 6,000 \$

Provenance:
 Private Collection, Lebanon.
 FA Auctions, Beirut, 15 May 2025, Lot 13.

**LOT 66****Ihab Ahmad (1983)***Playtime, 2022*

Acrylic on canvas
 Signed and dated lower right
 Signed, dated and titled on the back
 100 x 130 cm

3,000 - 6,000 \$

Provenance:
 Acquired from the artist.
 Nada Boulos Auction, Beirut, 29 September 2024, Lot 63.
 Acquired from the above by the present owner.

**LOT 67****Yolande Labaki (1927)***Untitled*

Mixed media on paper
 Signed lower right
 35.5 x 28 cm

500 - 800 \$

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



LOT 68

Hussein Madi (1938 - 2024)

Untitled, 1980

Etching
Signed and dated lower right, editioned lower left
37.5 x 37 cm
Artist's proof

800 - 1,500 \$

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



LOT 69

Hussein Madi (1938 - 2024)

Untitled, 1980

Etching
Signed and dated lower right, editioned lower left
15.5 x 20 cm x 4
Artist's proof

800 - 1,500 \$

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

**LOT 70****Georges Doche (1940 - 2018)***Les ballons verts, c. 1970*

Lithograph
Signed lower right
Editionned lower left
54 x 75 cm
94/150

600 - 1,000 \$

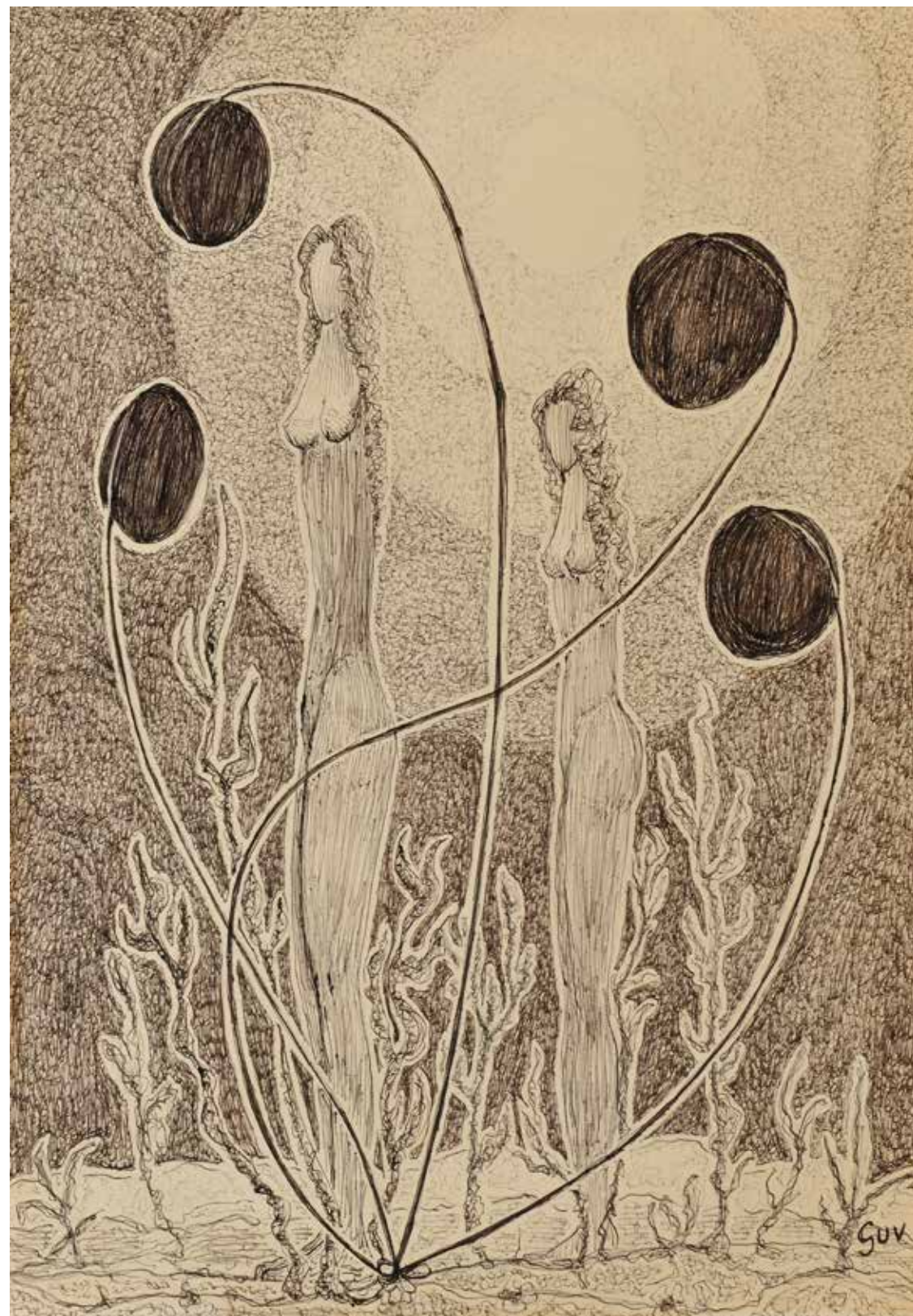
Provenance:
Private collection, Lebanon.
Acquired from the above by the present owner.

LOT 71**Georges Guv (1918 - 1990)***Untitled (From the Underwater Series)*

Ink on paper
Signed lower right
35 x 24 cm

800 - 1,500 \$

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



**LOT 72****Assadour Bezdikian (1943)***Untitled, 1981*

Gouache and ink on paper
Signed and dated lower right
38 x 28 cm

2,500 - 4,500 \$

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

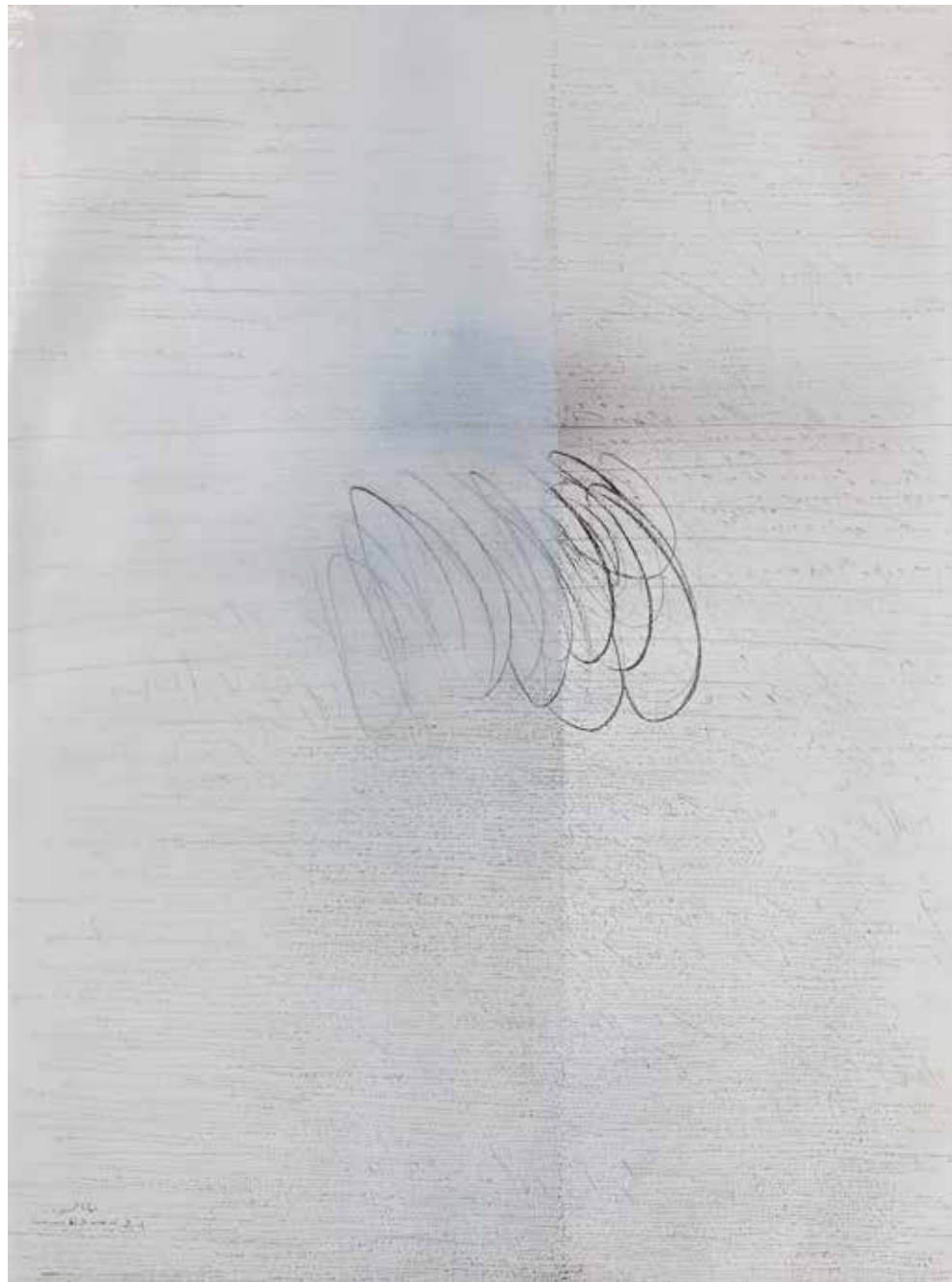
LOT 73**Maliheh Afnan (1935 - 2016)***Untitled, 1978*

Lithograph
Signed and dated lower right
Editioned and dedicated lower left
46 x 37 cm

600 - 1,200 \$

Provenance:
Crait + Müller, Paris, France, 28 February 2024, Lot 78.
Private collection, Lebanon.
Acquired from the above by the present owner.



**LOT 74**

**Jumana Bayazid El Hussein
(1932 - 2018)**

Untitled, 2001

Mixed media on paper
Signed and dated lower left
77 x 57 cm

1,800 - 2,500 \$

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

LOT 75

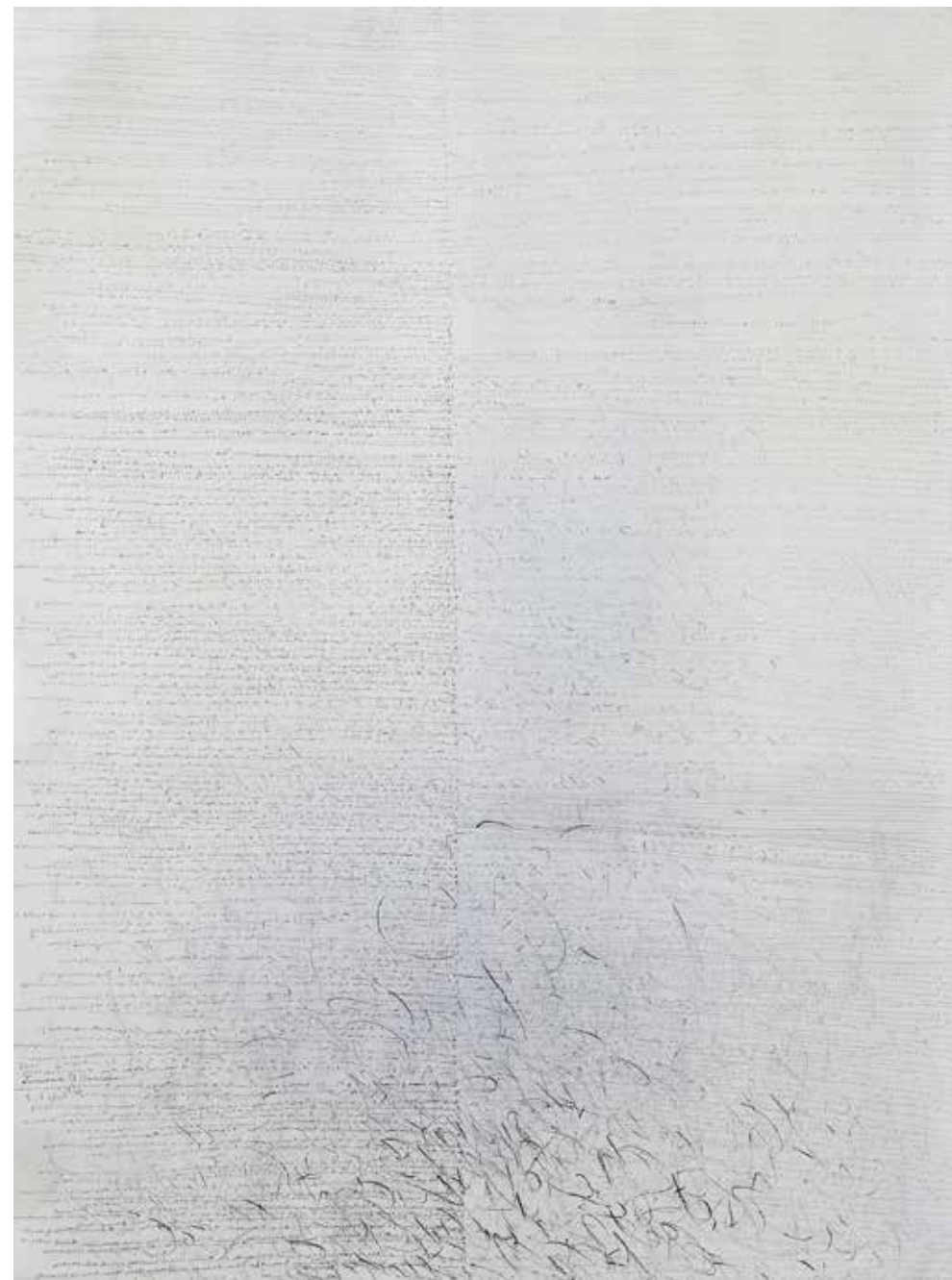
**Jumana Bayazid El Hussein
(1932 - 2018)**

Untitled, 2001

Mixed media on paper
Signed and dated lower left
77 x 57 cm

1,800 - 2,500 \$

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



**LOT 76****Juliana Seraphim (1934 - 2005)***Untitled (From An Anthology of the Works of Nine Nobel Prize Writers Series), c. 1971*

Etching
Signed lower right, editioned lower middle
49 x 39 cm
77/200

400 - 600 \$

Provenance:
Private collection, Lebanon.

LOT 77**Mohammad El Rawas (1951)***Untitled, 1993*

Lithograph
Signed lower right
Editioned lower left
17 x 12 cm
50/140

600 - 1,000 \$

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



**LOT 78****Youssef Abdelke (1951)***Evening Place, 1986, مكان المساء*

Etching
Signed and dated lower right
Titled lower middle, editioned lower left
50 x 48 cm
9/15

1,000 - 1,500 \$

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

LOT 79**Michel Basbous (1921 - 1981)***Nu de femmes posant, 1956*

Ink on paper
Signed and dated lower left
50 x 46 cm

3,000 - 5,000 \$

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



LOT 80**Ghada Amer (1963)***Wedding, 1996*

Lithograph

Signed, dated and dedicated lower right

66 x 97 cm

E.A XIV/XXm

1,500 - 3,000 \$

Provenance:

Private collection, Paris.

Acquired from the above by the present owner.



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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.

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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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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.

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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.



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Online Sale on October 1, 2026 at 6.00 pm.

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_____	_____	_____

Should I be the last bidder, I understand that a buyer's premium of 18% will be applied to the hammer price, subject to 11% VAT on the premium.

Date _____

Signature _____



NADA BOULOS
Auction