

An abstract painting featuring bold, expressive brushstrokes in a vibrant color palette. The composition is dominated by vertical bands of color, including deep blues, bright yellows, and rich reds. In the upper left corner, there is a small, white, sculptural figure of a person in a dynamic pose. The overall texture is thick and painterly, with visible brushwork throughout. The signature 'Rizk' is visible in the bottom left corner.

NADA BOULOS
Auction

**Defining Taste:
Works from the Collection of
the late Yole Rizk, Founder
of the Delta International Art
Center (1972 - 1975)**

**Online Auction
8 - 10 March 2025**

The Delta International Art Center was inaugurated in Beirut in early December 1972, in what was an exceptionally vibrant year for artistic production and exhibition. Overwhelmed by the flurry of activity, the artist and critic Helen El-Khal noted in her *Monday Morning* review that at least eight other exhibitions in Beirut opened in the same week across various venues, and another five followed suit the week after. El-Khal admitted she was unable to keep up, and Tarrab proposed a public calendar be made accessible for potential visitors to sift through the city’s offerings. To the unseasoned viewer, Beirut offered an embarrassment of riches. To the thrill-seeker, it provided the unlimited pleasures of consumption. But within the range of options, spaces like Delta International stood the test of time even after they ceased to exist.

Delta International was founded by Iside (endearingly nicknamed Yole) Rizk. Born in Brescia, Italy, she lived a rich life, which took her first to Iraq before the military coup in 1958 and then to Beirut where she met her husband, Riad Rizk. Yole and Riad shared an active cultural and social life. He was a prominent civil engineer who worked on ambitious projects of a national scale, including the Litani River dam (which produced the largest artificial lake in the country) and the Casino du Liban. Yole, for her part, moved between the spheres of art, diplomacy, and humanitarian work to mediate cultural exchanges between Italy and Lebanon. Delta was conceived as a forum to facilitate such interaction. It was dedicated a space in Beirut and another in Rome for its activities. Delta was not a gallery in the strict sense of the word, and it did not represent artists. Rather, it sought to encourage modernist experimentation and to stage encounters between prominent local and foreign artists across the Mediterranean and beyond. With the Lebanese educational system in crisis, Yole played a significant role in creating opportunities for promising young artists.

For Delta’s inaugural group exhibition in Beirut, the 16 featured artists were asked to select their own contributions. It was an act of trust and one that left room for the unexpected to arise. Half of the featured artists were women, and according to Tarrab, it was the half that stole the show. The women—Yvette Achkar, Huguette Caland, Joumana (then, Bayazid) El-Husseini, Helen El-Khal, Odile Mazloun, Nadia Saikali, Juliana Seraphim, and Cici Sursock—he claimed, were more open, audacious, and adventurous, and the pleasure they reaped from painting was more visible than that of their male counterparts. Women occupied important positions in journalism, literature, and the arts. As the founder of Delta, Yole joined the ranks of Brigitte Schehade, Helen El-Khal, Odile Mazloun, and Janine Rubeiz, who ran Centre d’Art, Gallery One, L’Amateur, and Dar El Fan, respectively. Delta’s strength lied in its focused program and its intention of cultivating an engaged local public. It supported artists to push the limits of their own work, without sticking labels on them or enlisting their art in the service of a broader political project. In this sense, it was less motivated by sales than artistic direction.

Similarly, the center’s second exhibition drew its appeal not through its titular artist—the eminent Alexander Calder—but its specific focus on his lesser-known works on paper. While Lebanon’s gallery-goers would have seen Calder’s mobiles when it first made an appearance in Lebanon at the American University of Beirut in 1954, or in Modulart’s inaugural group show a year prior (or even in the private collection of Brigitte and George Schehade), they may not have interacted with his gouaches. And while one might have expected a whole array of global artistic production from Dar al-Fan, ranging from Polish tapestries and Sergei Eisenstein’s films to reproductions of Indian frescoes, Delta was alone in introducing the Lebanese public to the work of the Cuban artist Wifredo Lam and the Chinese-French painter Zao Wou-Ki.

Yole also offered up the space to artists trialing new work. In addition to those being flown over from Italy, such the British artist Brian Mobbs and the Spanish painter Pedro Cano, local artists Wajih Nahlé, Elie Kanaan, Stelio Scamanga, and Farid Haddad worked through new ideas, materials, and techniques. Haddad in particular made the most out of the invitation to share ongoing formal investigations with the public. For his first show at Delta in December 1973, he presented a portfolio of 24 lithographs produced while he was in New York for 6 months on a Fulbright grant. This body of work belongs to what is now informally known as his “color field” series. It revealed a marked change of direction from the mere red and black hearts and arrows that took up the expanse of his canvases in his first solo at Contact the year prior. At Haddad’s second Delta exhibition in April 1975, where his “flock of admirers noticeably thickened ranks,” Helen El-Khal observed that his brushstroke had become even more energetic and daring. This last show, which opened five days before the start of the Lebanese Wars (1975-1990), was Delta’s last in Beirut.

By the summer of 1975, Delta had shuttered for good. Yole upended her life in Beirut and relocated to Rome with her family. After putting on a few exhibitions there, she paused her artistic activities indefinitely. Yole’s legacy is honored today in a time that seems to both mirror and compound her own.

— Natasha Gasparian

Edmond Soussa (Egyptian, 1898 - 1989)
Portrait of Yole Rizk, 1964
Oil on canvas
90 x 60 cm



Pour Yole,

C'est avec beaucoup d'émotion que je revois ces oeuvres qui m'ont accompagnée durant plusieurs années.

Sortant des caisses dédouannées, accrochées aux cimaises de la galerie Delta comme aussi dans les intérieurs de nombreuses connaissances, je ne peux m'empêcher de faire remonter des souvenirs qui traversent le temps - souvenirs, ô combien bien enfouis dans ma mémoire.

Je reste redevable à Madame Rizk, à Yole de m'avoir fait découvrir toute une palette de sensibilités: nous échangeons souvent nos ressentis, nos coups de coeur, l'harmonie, le beau, les mélodies de couleurs, les textures, l'indéchiffrable, les profondeurs, le caché, la lumière comme l'obscur, l'au-delà de ce que l'oeil voit et surtout ces dialogues entre une toile et nos regards, entre nos regards et le regard de ceux qui étaient touchés jusqu'à les acquérir et se les approprier.

J'ai été privilégiée de vivre cette passion de l'art qui m'anime encore à ce jour et pour Yole je tiens avec ces quelques lignes lui dire combien elle m'a enrichie de découvertes bousculant les conventions et de ressentis: ces regards qui partent du coeur !

Merci Yole, merci tante Yole

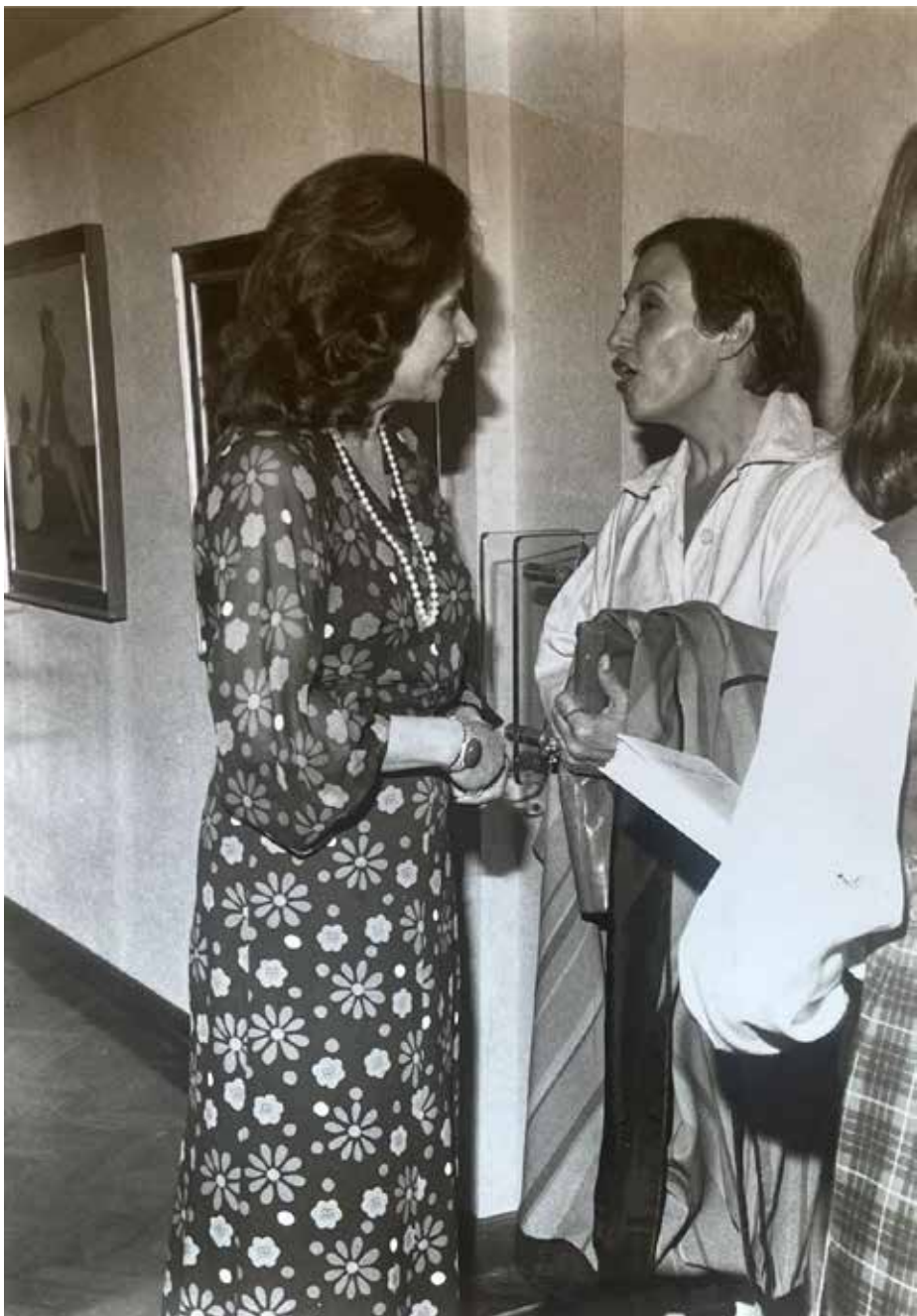
Nada Andraos - Fine Arts Consultant



Khalil Rizk the son of Yole, Nada Andraos and her mother Gladys at Delta International Art Center.



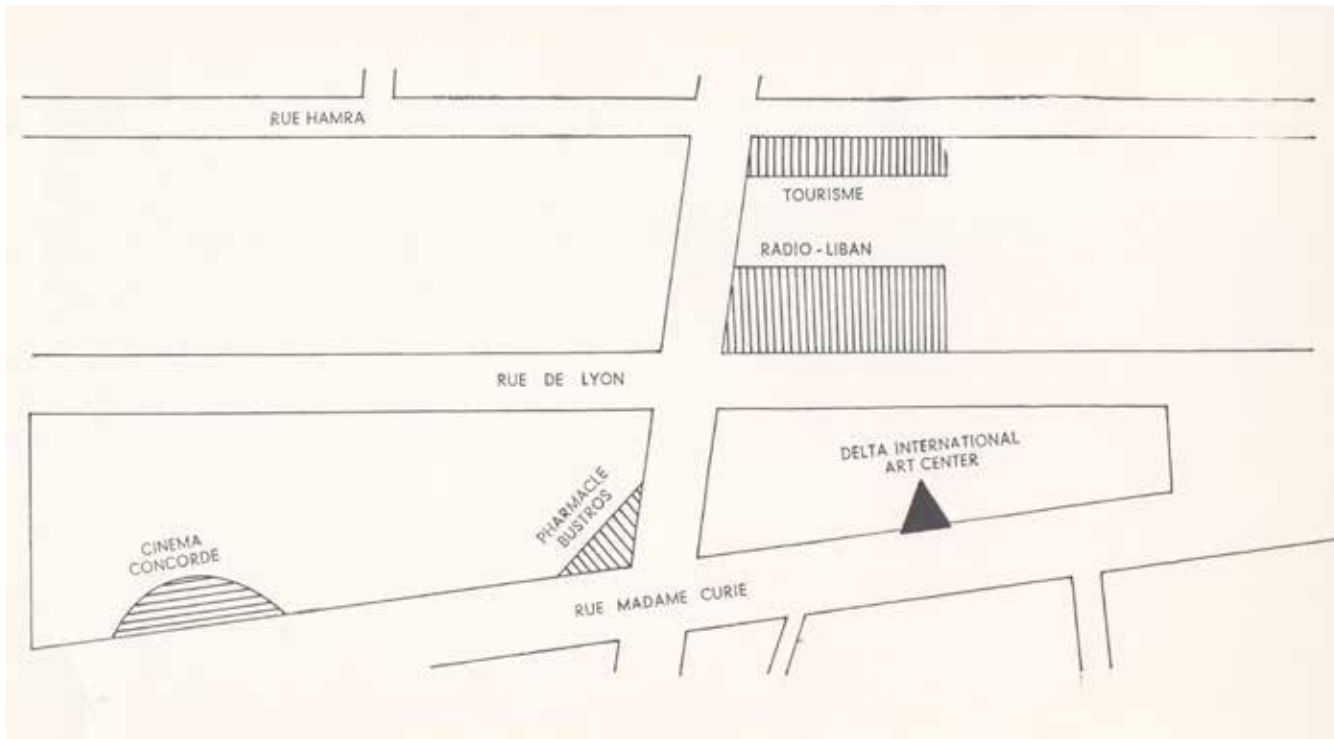
Yole Rizk, Cici Sursock and Khalil Rizk, Yole's son.



Yole Rizk in conversation with Huguette Caland.



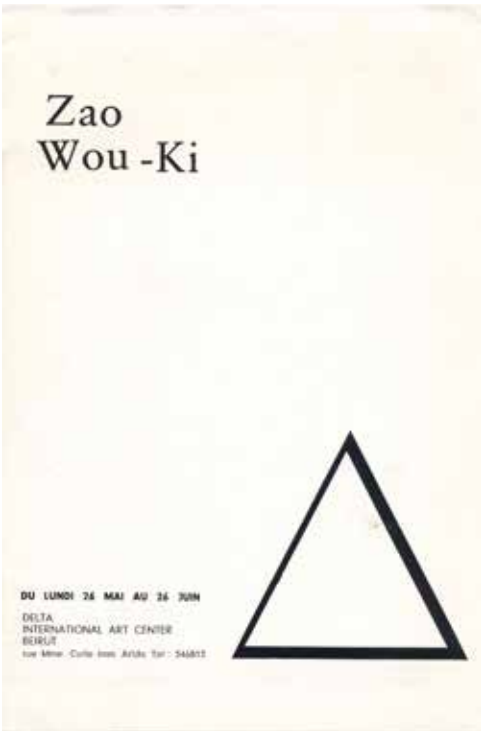
Nada Andraos, Khalil Rizk and Docteur Fouad Khoury.



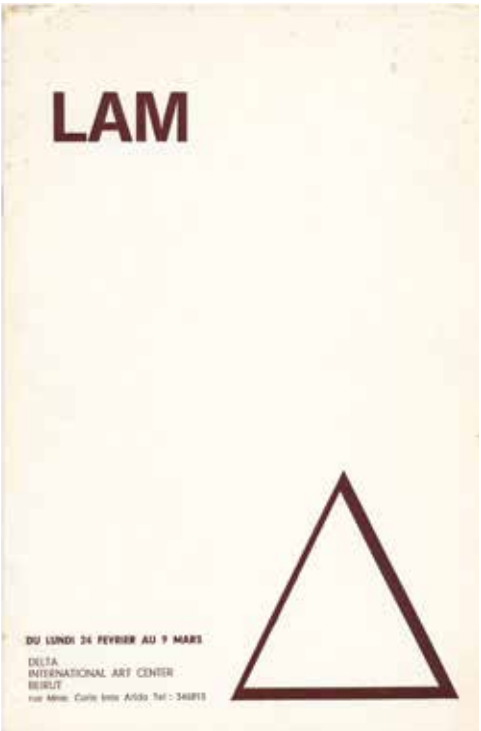
Delta International Art Center, 1975, Invitation Card, Farid-Haddad. Courtesy Farid Haddad Archives.



Delta International Art Center, 1975, Exhibition catalogue cover, Farid Haddad. Courtesy Farid Haddad Archives.



Delta International Art Center, Exhibition catalogue cover, Zao Wou-Ki. Courtesy Farid Haddad Archives.



Delta International Art Center, Exhibition catalogue cover, Wilfredo Lam. Courtesy Farid Haddad Archives.



Delta International Art Center, 1973, Exhibition catalogue cover, Alexander Calder. Courtesy Farid Haddad Archives.

For Sale :

Defining Taste:

**Works from the Collection of
the late Yole Rizk, Founder
of the Delta International Art
Center (1972 - 1975)**

Online Auction

Bidding Starts:

Saturday, March 8th at 11 AM

Bidding Ends:

Monday, March 10th at 7 PM

Viewing Dates:

Thursday, March 6th, 11 AM - 6 PM

Friday, March 7th, 11 AM - 6 PM

Saturday, March 8th, 11 AM - 6 PM

Sunday, March 9th, 11 AM - 6 PM

Monday, March 10th, 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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Web: www.nadaboulosauction.com

Yasmina Hammoud

Tel: +961 3 777 421

Email: yasmina@nadaboulosauction.com

To honor Yole's commitment to helping those in need, 50% of the proceeds will go to the children of Lebanon and Palestine that were affected by the recent tragic events.



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

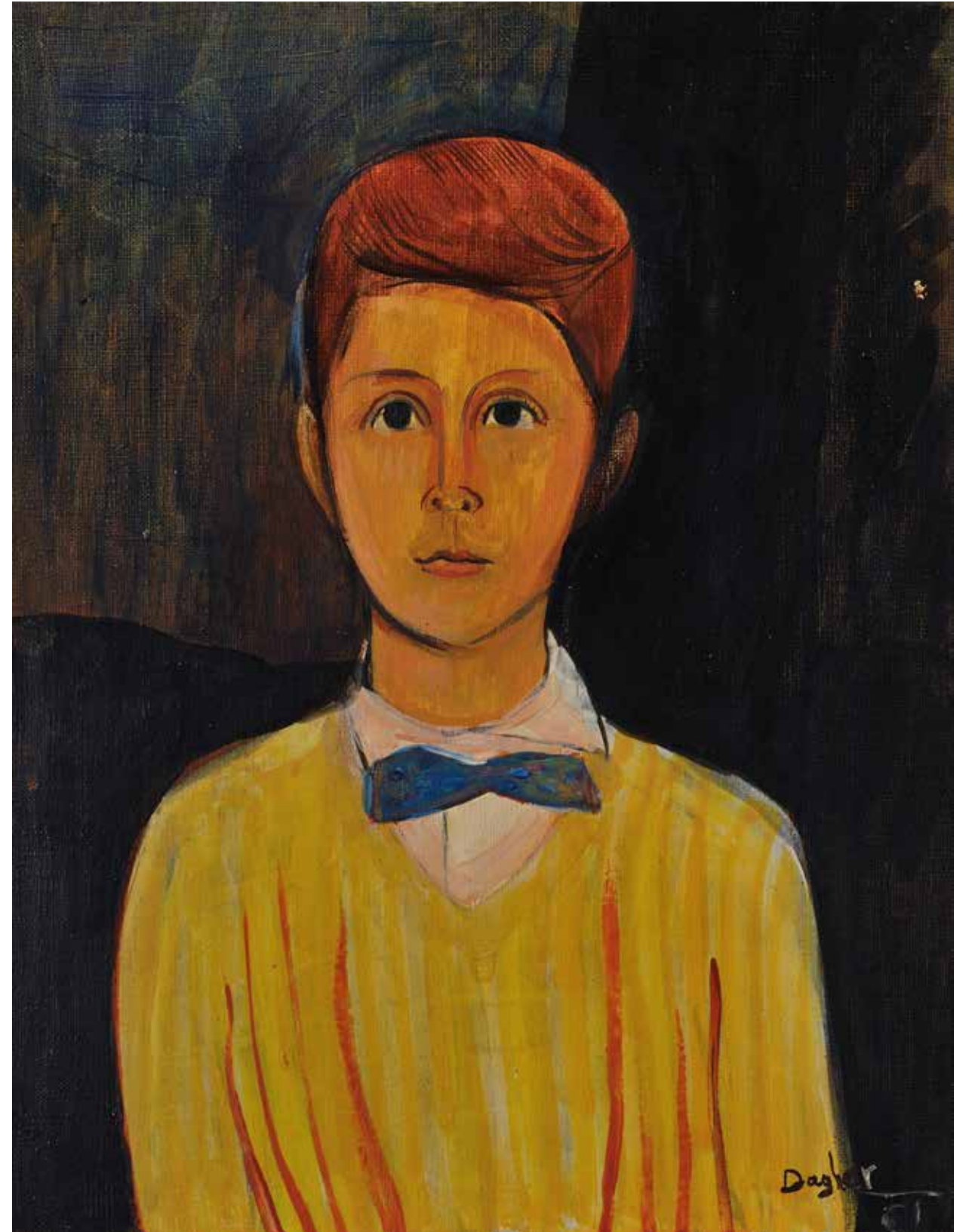
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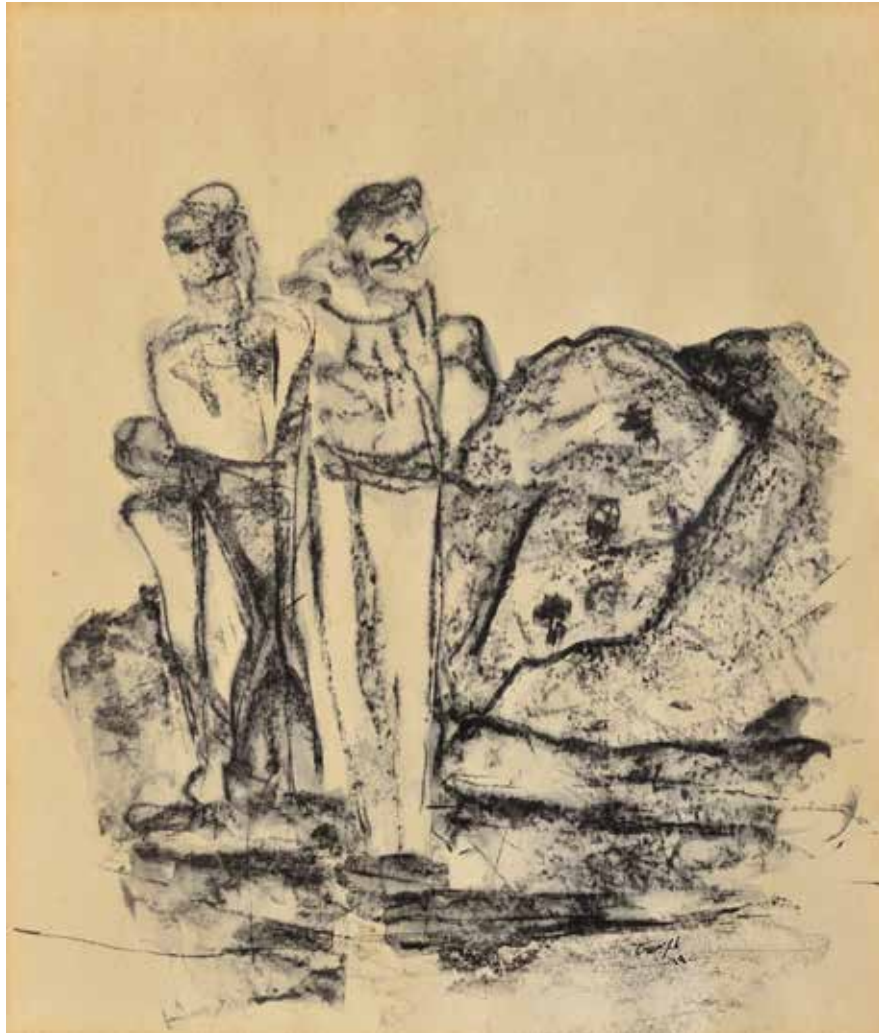




LOT 1**Amal Dagher (Lebanese, 1937 - 2021)***Portrait of Khalil Rizk, 1961*

Oil on canvas
 Signed and dated lower right
 45 x 35 cm

NOT FOR SALE



LOT 2

Aref El Rayess (Lebanese, 1928 - 2005)

Untitled, 1969

Charcoal on paper
Signed and dated lower right
32 x 28 cm

1,500 - 2,500 \$



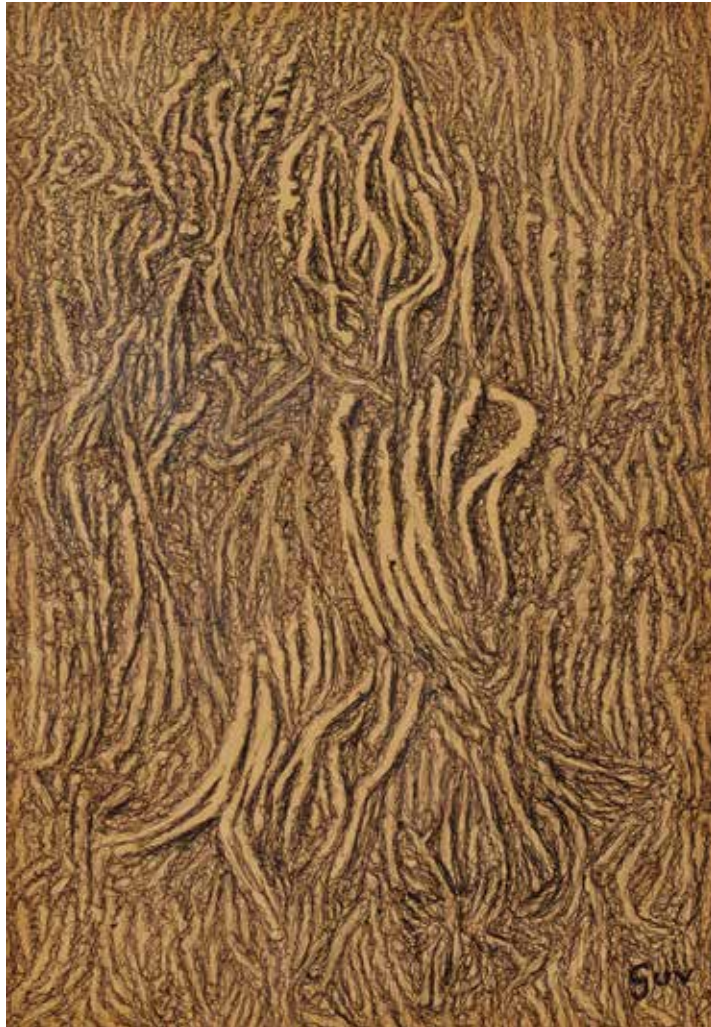
LOT 3

Aref El Rayess (Lebanese, 1928 - 2005)

Nu de Femme, 1972

Ink on paper
Signed and dated lower right
31 x 24 cm

1,500 - 2,500 \$



LOT 4

Georges Guv (Armenian-Russian, 1918 - 1990)

Untitled

Ink on paper
Signed lower right
31 x 23 cm

250 - 500 \$



LOT 5

Georges Guv (Armenian-Russian, 1918 - 1990)

Personnage

Pencil and ink on paper
Signed lower right
67 x 50 cm

500 - 1,000 \$



LOT 6

Charles Bartlett (British, 1921 - 2014)

Untitled

Watercolor on paper
Signed lower right
46 x 65 cm

400 - 800 \$



LOT 7

Charles Bartlett (British, 1921 - 2014)

Untitled

Watercolor on paper
Signed lower right
46 x 65 cm

400 - 800 \$



LOT 8

Aref El Rayess (Lebanese, 1928 - 2005)

Untitled, 1970

Gouache on paper
Signed and dated lower right
23 x 33 cm

2,000 - 3,000 \$



LOT 9

Assem Stetie (Lebanese, 1960 - 2014)

Untitled

Oil on board
Signed lower right
60 x 90 cm

1,000 - 2,000 \$



LOT 10

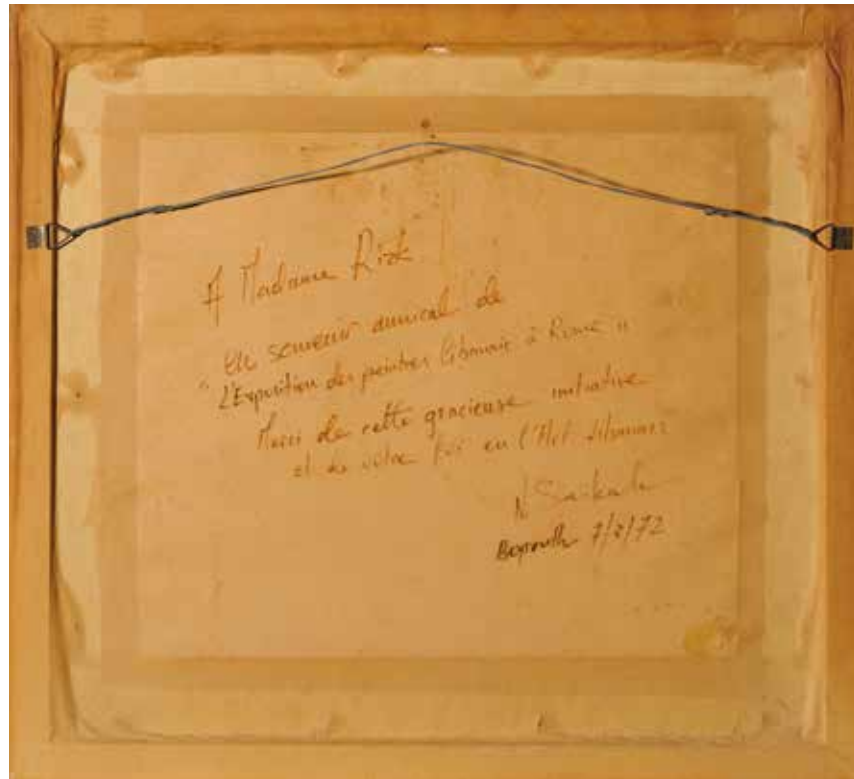
Aref El Rayess (Lebanese, 1928 - 2005)

Untitled, 1969

Pastel on paper
Signed and dated lower left
50 x 70 cm

5,000 - 7,000 \$





LOT 11

Nadia Saikali (Lebanese, 1936)

Untitled, 1972

Watercolor on paper
 Signed lower right
 Signed, dated, situated and dedicated on the back
 24 x 28 cm

1,200 - 2,000 \$

Exhibition:
 Delta International Art Center, 16 Peintres Libanais, December 1972.



LOT 12

Odile Mazloun (Lebanese, 1942)

Untitled

Watercolor on paper
Signed lower right
33 x 25 cm

1,500 - 2,500 \$





LOT 13

Jean Carzou (French, 1907 - 2000)

Untitled, 1967

Lithograph
Signed and dated lower right
Numbered lower left
38/350
42 x 53 cm

800 - 1,500 \$

Provenance:
Acquired from an exhibition organised by Samir Nassif,
c. 1970.

LOT 14

Jean Kazandjian (French, 1938)

Untitled

Ink and watercolour on paper
Signed lower right
55 x 90 cm

1,000 - 2,000 \$



LOT 15**Jose Ortega (Spanish, 1921 - 1990)***Untitled, c. 1974*

Gouache on paper
Signed lower right
100 x 70 cm

1,000 - 2,000 \$

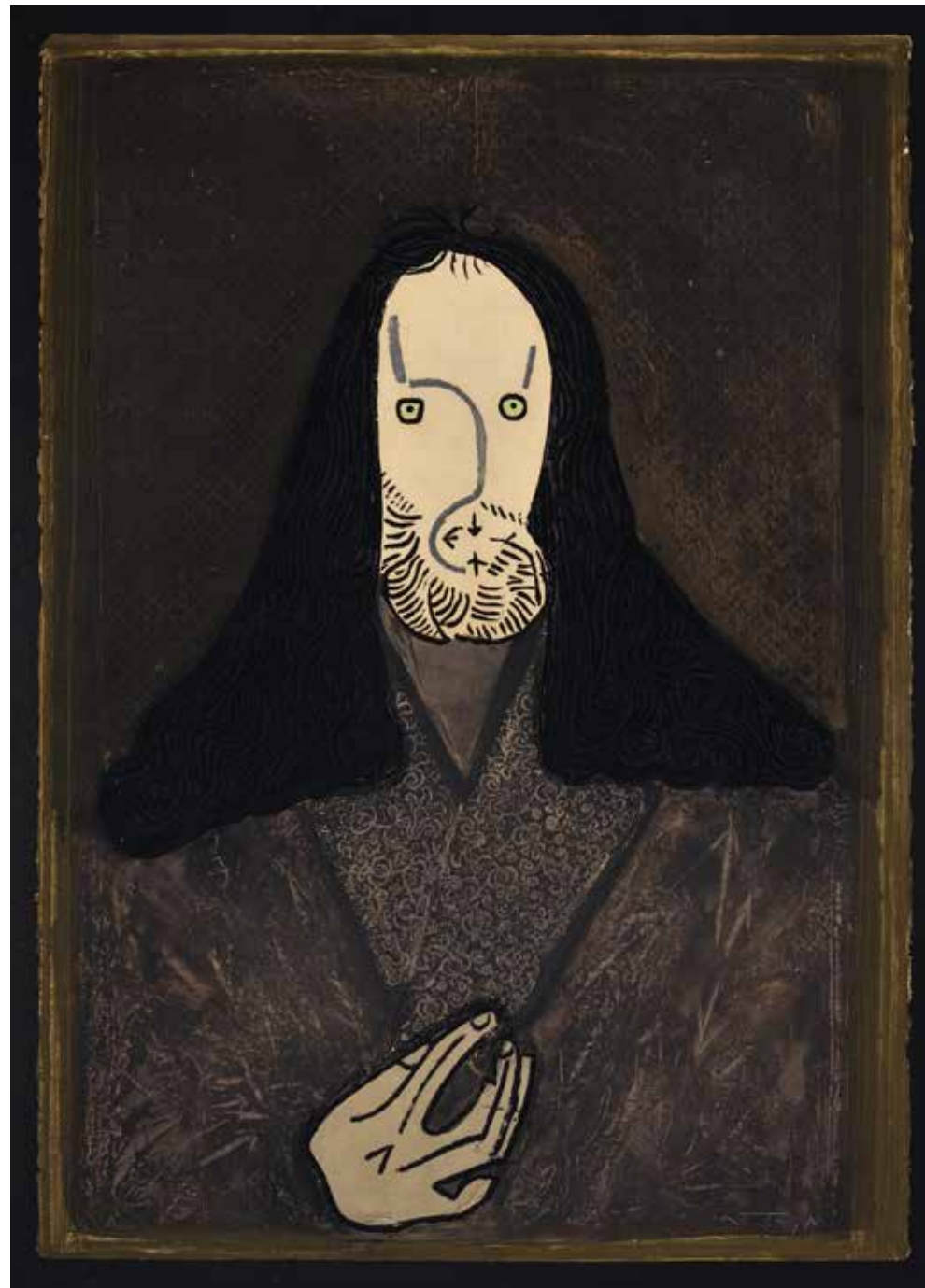
Exhibition:
Delta International Art Center, *Jose Ortega*, November 1974.

LOT 16**Jose Ortega (Spanish, 1921 - 1990)***Untitled, c. 1974*

Gouache on paper
Signed lower right
100 x 70 cm

1,000 - 2,000 \$

Exhibition:
Delta International Art Center, *Jose Ortega*, November 1974.





Detail.

GALLERY
By Dorothy Parramore Eggerickx



Ortega at Delta



Sculpture of Saloua Raouda Choucair

at Delta International

ORTEGA'S INTRIGUING TECHNIQUE

Jose Ortega, Spanish painter, opened his show in person at Delta International Art Center on November 11 (the exhibition will continue until December 11). Ortega considers himself an occidental painter deeply influenced by oriental culture -- a normal assumption, considering the history of his country.

A man with very intensely personal themes, Ortega has been cultivating a technique for years now which intrigues the viewer so much that subject matter and communication have to come after: take a heavy felt paper, emboss it in 60 or 70 variations, lithograph after that, then add paint, then paste pieces of paper according to one's fancy on top of all that.

Ortega seems to have had a perpetual and fanciful good time. It is true that he manages to turn all this into serious art. The three portraits in the window of Delta are graceful, ambitious dexterous gems. He is clever in several ways. His show is very strong.

The catalogue Delta prepared for Ortega keeps insisting on his international fame. Leave that aside and let us look at what he does. Like his compatriot, Goya, he has been marked by war and violence. Like Francis Bacon, he allows images to fade through horror.

He moves through one transformation to another; three-dimensional objects have

the same aplomb as the naked posterior of the woman on the beach in one of his more arresting paintings. War gloom and post-war gloom make for ugly faces and twisted bodies and tense fists. A study of his hands alone would take a whole page.

Ortega could shock the spectator but he tells stories instead and distracts us with his fun technique. Harmony, for him, is most important.

In the painting called "The Peasants", the two figures are reduced to lumps, but great freedom and humor abide in these lumps. In the painting "The Dance", Boccacian figures live it up and the objects break through the matter. His Spanish contemporaries tend to break down objects; Ortega lets them break through and build up. Darkened, carved spaces filled with light from God knows what suffering background of Ortega's seem like absolutely new innovations in our 20th century art.

OTHER EXHIBITIONS

Samia Nammour will open her painting exhibition at Hotel Vendôme Monday evening, November 18.

Saloua Raouda Choucair, excellent and contemplative sculptress, opens her retrospective show (1947-1974) at the Salle d'Exposition of the National Council of Tourism, Hamra, Tuesday, November 26.●

LOT 17

Vasily Yakovlevich Sitnikov
(Russian, 1915 - 1987)

Untitled

Pastel on paper laid on canvas
Signed lower left
70 x 50 cm

2,000 - 4,000 \$

LOT 18

Vasily Yakovlevich Sitnikov
(Russian, 1915 - 1987)

Untitled

Pastel on paper laid on canvas
Signed lower left
70 x 50 cm

2,000 - 4,000 \$





LOT 19

Jacques Doucet (French, 1924 - 1994)

Untitled

Pastel on paper
Signed lower right
38 x 50 cm

2,000 - 4,000 \$

Exhibition:
Delta International Art Center, *Jacques Doucet*, January 1975.



LOT 20

Jacques Doucet (French, 1924 - 1994)

Untitled

Pastel on paper
Signed lower right
38 x 50 cm

2,000 - 4,000 \$

Exhibition:
Delta International Art Center, *Jacques Doucet*, January 1975

JACQUES DOUCET

à la GALERIE DELTA

Jacques Doucet, peintre français, expose ses collages à la Galerie Delta. Etant encore jeune garçon, il avait connu le poète Max Jacob :

« Doucet, écrit Georges Pillement, appartient à cette pléiade d'artistes maintenant célèbres qui se manifestent après la Libération : Bazaine, Ubae, Bercot et quelques autres dont l'œuvre s'est imposée et qui sont les véritables représentants de l'Ecole de Paris d'aujourd'hui, dignes d'être comparés à ceux qui firent sa gloire entre les deux guerres, de Braque et Picasso à Soutine et Chagall ».

Le même critique, comparant les adeptes du bricolage contemporain à la démarche de Doucet, estime qu'il est réconfortant de voir l'œuvre d'artistes qui, comme Doucet, représentent l'art vivant de notre époque.

L'on nous apprend qu'après une première exposition chez Allendy, à Paris, Doucet fit partie du groupe « Cobra », qui réunissait surtout des peintres hollandais ou belges, comme Corneille ou Appell « mais alors que ceux-ci faisaient éta-

lage des couleurs les plus éclatantes, Doucet, déjà, se cantonnait dans des couleurs claires, des gris, des ocres, des bleus, qui s'harmonisaient étrangement et qui s'imposaient aussi bien par le jeu de leurs nuances que par celui des



Carnavalesque par Doucet.



Doucet.

matières, et nous ouvraient la voie d'un monde imaginaire dont nous subissons l'envoûtement ».

Le même critique lui reconnaît le goût du baroque, et trouve chez lui une fusion de l'art byzantin et de l'art d'Occident.

Ceci posé, l'exposition beyrouthine a causé une certaine surprise dans les rangs du public. L'on n'avait jamais vu faire la part si grande au procédé du collage. Et ici il faut noter que Doucet utilise avec maestria les papiers déchirés ou froissés qu'il adopte comme matière première. Il y

ajoute de la couleur. Et ces matériaux sont posés avec la même aisance que s'il eut peint au pinceau ou au couteau.

Mais voilà le danger. A force de réussir dans ses collages, ne s'est-il pas privé des horizons qu'il aurait pu découvrir, ne se détache-t-il pas de la découverte du monde nouveau dont on le crédite. Avec un pinceau ou un couteau n'aurait-il pas réussi à concrétiser son rêve intérieur, n'aurait-il pas abouti, précisément, à cette pétrification de la pensée qui le tente depuis l'enfance et qui est, il est vrai, une pensée de poète.

LOT 21**Khalil Zgheib (Lebanese, 1911 - 1975)***Sous le Cèdre, L'École du Village, 1964*

Oil on board
 Signed and dated lower right
 61 x 100 cm

25,000 - 35,000 \$

Exhibition:
 Delta International Art Center, *16 Peintres Libanais*,
 December 1972.



LOT 22**Elie Kanaan (Lebanese, 1926 - 2009)***Paysage, 1959*

Oil on canvas

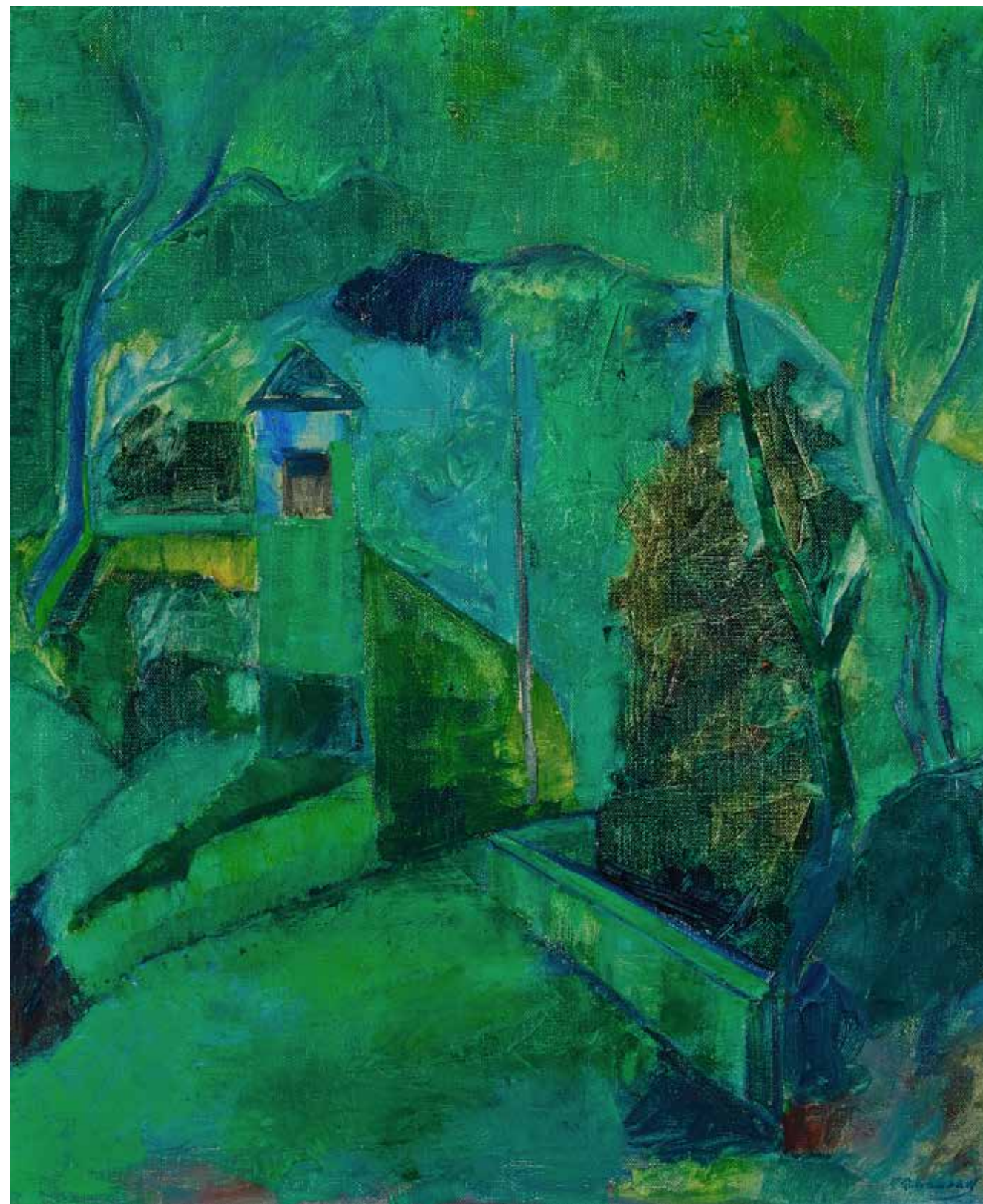
Signed lower right

Signed, dated and situated on the back

63 x 53 cm

4,000 - 6,000 \$

Exhibition:

Delta International Art Center, *Elie Kanaan*, May 1973.

LOT 23**Elie Kanaan (Lebanese, 1926 - 2009)***La Neige, 1959-1960*

Oil on board

Signed lower left

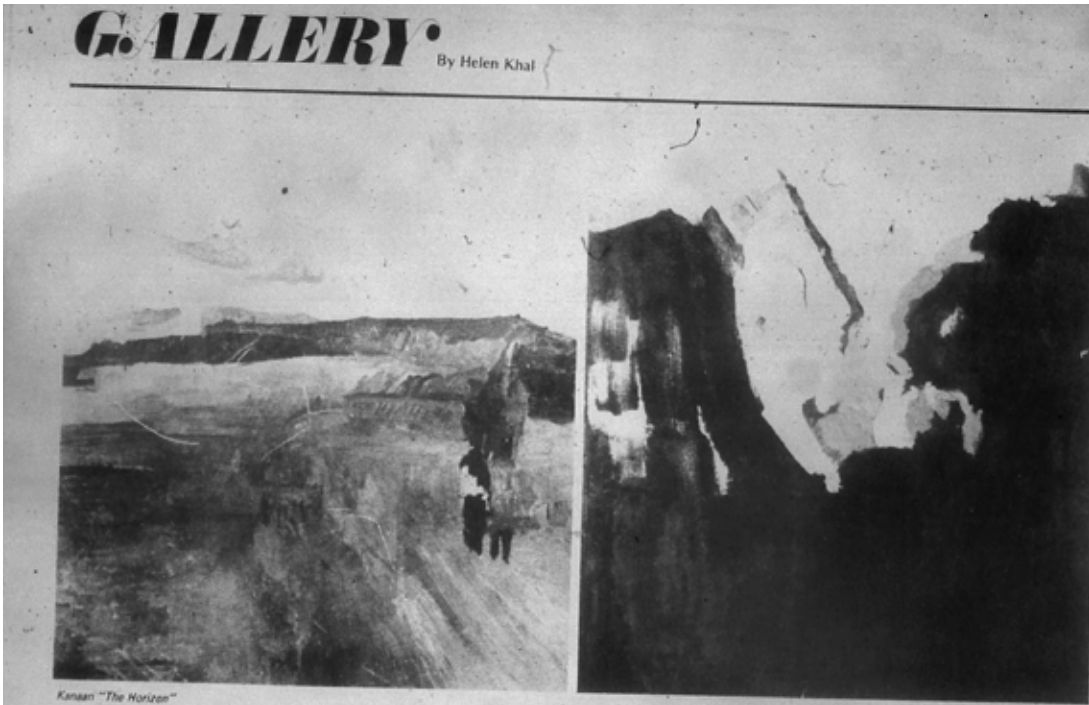
Signed, dated, titled and situated on the back

64 x 47 cm

4,000 - 6,000 \$

Exhibition:

Delta International Art Center, *Elie Kanaan*, May 1973.



Kanaan "The Horizon"

Kanaan "Four Seasons - Spring"

Kanaan's landscapes SOMETHING ADDED, SOMETHING NEW

With the publication of each book, a writer is expected either to give us something new or to strengthen and expand an initial theme. It is the same with artists. With each exhibition we look for that something new or something added: The Elie Kanaan show this week at Delta International is a combination of both.

Well known as a landscape painter, Kanaan has been exploring that genre for the past twenty some years, starting with his first exhibition in 1950 and through his subsequent 19 one-man shows since then. Evident from the very beginning was a special Kanaan color personality. Rich, sensuous hues, heat-laden, threw a shimmering veil over trees, houses, sea and sky. Hot purples, magnetic blues, vibrant yellows and passionate reds gave distinction to an otherwise ordinary scene from nature. Using the quick short strokes of the impressionists, Kanaan each year permitted his brush more freedom, more emotive and textural expression, and less compositional detail.

The progression was a gradual one... until this year. The present collection marks a decided leap. The same lush color is there, but now Kanaan finds and declares his own personal imagery. He has stripped his landscapes down to the bare essentials: wide, restful color fields dominate his canvases, and contrasts of form or hue, texture or tone, are limited to a forceful, one-statement focal point. To his singing color, Kanaan has now added air and space, making his landscapes more totally alive and infinitely more exciting than they've ever been.

Where for years this painter has permitted his subject to dominate and direct the expression of his color, he now gives color its own creative life. The landscape in many of these canvases is left for us to imagine; pictorial definition has become

negligible, and rightfully so. Because Elie Kanaan is first and foremost a colorist, a splendidly seducing colorist. He can hang his color anywhere,

on anything, and still win. This show proves it. (Delta International - 346813 - Until May 20, 10 to 1, 4 to 7 daily).

Najem's oils and watercolors IN SEARCH OF LUMINOSITY

Mounir Najem, whose exhibition of oils and watercolors is currently on at Modulart, continues with his specific inquiry into the luminosity of color. This is no easy task, to instill color with its own living light, and Najem is to be commended for the validity and seriousness of his pursuit.

Wisely limiting his compositional design to simple squares, rectangles, and occasional curves, he leaves the space of his canvas uncluttered by detail or complicated form, and permits his color an undisturbed field to glow in. From a distance, the patches of red, blue, green or yellow do emit a curious sense of light, and one is drawn, as a moth to the flame, closer. At a touching distance, however, the light suddenly disappears, and one is left only with the fact of paint on canvas.

But it is paint on canvas, the mind insists; so how can it be otherwise? The eye, sensitive to the color properties of paint, the fine qualities of its application, especially when the intention is one of mystic light, knows the difference. Yet it takes a particular type of sensitivity, and one less virile than the Najem one. I say virile, because Najem (perhaps despite himself) shows a certain aggressivity in these canvases which speaks with its own, different kind of voice. And it's here, to my mind, where his aesthetic strength lies.

When Najem attacks certain areas of his composition with a thickly loaded brush or palette knife and sets down a sudden slash of textured

color, he provokes a kind of visual excitement lacking in the thinly painted others. The textural contrast, also, of thick against thin in the same canvas introduces a lively dialogue; and I would wish to see more of this sort of counterpoint. Color does not necessarily have to be thin to contain light or transparency; this may be true with watercolors, but not with oils. It's how you play with thick oils that does the trick. In combining thick with thin now, Najem finds his own track in his search for luminosity of color. He reaches the end of the road when he hits the right balance... as he has in several of the canvases in this show.

(Modulart - 254471 - Until May 17, 10 to 7 daily.)



Mounir Najem

LES EXPOSITIONS DU MOIS DE JUIN

Les expositions se succèdent généralement au mois de Juin.

Mais comme le mois de Mai avait été le point de rencontre de plusieurs expositions, qui ont dû être reportées, c'est en Juin qu'elles ont vu éclore la promesse de leurs longs préparatifs.

Comme pour répondre au vœu des organisateurs, le public avait tenu par sa grande affluence à exprimer sa satisfaction de voir revivre « le temps des expositions » pour employer la pittoresque expression d'Aragon.

La visite des galeries avait même duré plus que de coutume et ne s'est pas terminée en simple formalité. Ce qui s'explique par le charme des retrouvailles.

ELIE KANAAN

« AU « DELTA »

A la galerie « Delta », Elie Kanaan n'avait pas exposé, comme autrefois, des paysages somptueux, mais aux tons différents. Il a élu, cette fois-ci, plusieurs prototypes qui marquent l'orientation du peintre dans différentes directions.

Seul élément commun de ces styles, les grandes surfaces en apparence mo-

nochromes qui s'opposent à d'autres surfaces parallèles.

Dans la Verte Falaise, on notera que la falaise n'est nullement verte mais composée ; ce qui donne l'impression de vert à la falaise, c'est son environnement qui est vert, une vraie mer de « verdure ».

Dans la Neige en fête, tableau où le blanc domine, une rupture se produit vers le haut où apparaissent des personnages bruns, ressortant sur une grande tache rouge.

Le Pourpre Gebevi n'est pas entièrement pourpre ; les bleus et les rouges se détachent sans contraindre.

Il règne un grand mystère sur la Maison du Souvenir, une atmosphère de véritable fatalité, et les tons vagues et muettes y introduisent paradoxalement une atmosphère de sérénité bien-être contrainte par une branche d'arbre insolite comme un totem.

La Forêt sous le Pont met en exergue un arbre immense aux virgules impressionnistes.

Quant à l'Arbre, qui est juste, il est littéralement noyé dans un fond de couleur jaune.

Enfin, l'Oiseau des Iles, de taille monumentale, se développe à partir de ces volatiles chers aux romanciers.

Noté la série des dessins poétiques



Elie Kanaan, le soir du vernissage de son exposition en compagnie de Laure Maghalel, de Ma Maghalel et de leurs amis.

et l'impérieuse gouache intitulée. Rencontre avec ses deux Femmes nostalgiques, semblables à leurs aïeules de la Belle Époque.



Photo de gauche : Elie Kanaan — Rythme rouge — Photo de droite : Deux visiteurs de la Galerie « Delta » devant les œuvres d'Elie Kanaan.



Elie Kanaan — La Maison.

La Vie Artistique

Par Victor HAKIM

ELIE KANAAN

A la Galerie Delta

Elie Kanaan, à l'aube de ses 23 ans de carrière, avait été découvert par la critique. Il était autodidacte, mais il s'avait bien retravaillé depuis, après avoir fréquenté le bon maître Georges Cyr et vagué à l'étranger. Il est devenu un peintre conscient et professionnel.

Il doit beaucoup aux critiques, il s'en est peu méfié, mais de son indépendance d'homme et d'artiste. Sous le pinceau de ce jeune homme on lui a vu servir coloriste, certains auraient voulu le voir s'élancer dans une peinture sans sujet. Il est vrai qu'un sujet, pour un artiste de valeur n'est que le prétexte à un nouveau départ. Mais quand même, il existe aujourd'hui un sort de séparation entre la figuration et la non figuration.

Elie Kanaan, qui aurait pu se perdre dans les mœurs collectives, est heureusement un travailleur acharné et ce travail aura contribué à le fortifier en dessin que M. Jagger appelle la probité de l'Art. Et c'est ce qui a sauvé

Elie Kanaan, on a fait même un instant devant la pensée de l'abstraction qui abaisse au « Non dire ».

Figuratif, il ne copie jamais la Nature, mais en reconstruit les données premières. D'un plus grand jeu, un jeu plus libre dans son interprétation.

L'essentiel est dit en quelques traits. La couleur a tendance à se séparer du centre du tableau pour former une sorte de halo ou de frange, de bordure marginale.

C'est toute l'astuce d'Elie Kanaan réside dans la mise en place, qui est simple et dans une composition où il n'y a la symétrie à l'exception.

Je le retrouve dans ses obsessions des arbres déchaînés, prisant leurs branches comme des membres humains, ceux de l'humanité la plus misérable. Même les, il affectionne les tendes, les roches nues, les falaises battues par la mer.

Et même, quand, dans sa recherche du bonheur, il couvre son art de feuilles qui tombent en pluie, il y a, sur le gauche la tristesse des âmes où se vit le sang d'Adonis-Tamouz, l'ancêtre des Martyrs de toutes les causes.

Virtuose, il illustre noblement les « Quatre Saisons » ; c'est l'un des très



Photo artistique d'Elie Kanaan dans un cadre, avec ses toiles.



Elie Kanaan — Paysage aux deux arbres.



Elie Kanaan — Abstrusum.

noter que le coloriste Kanaan est curieux du cinéaste ; qu'il travaille sa couleur avec minutie, comme une texture ajoutée à la toile, à l'aide de pinceaux de tous, sans aborder aux vagues monochromes de certains impressionnistes. Il est l'un des vibrations, des vapeurs qui se dégagent de la toile ; il en est ainsi de son « Arbre Jaloux » perché sur un fond jaune d'or.

C'est pourquoi nous acceptons de lui toutes les innovations ; elles ont pour support l'éther de la Poésie.



Elie Kanaan — Paysage aux deux personnages.

Review by Victor Hakim in La Revue du Liban of Elie Kanaan exhibition at Delta International Art Center, May 1973.

Review by Helen El-Khal in Monday Morning of Elie Kanaan exhibition at Delta International Art Center, May 1973.

LOT 24

Sophie Yeramian (Lebanese, 1915 - 1984)

Le Mariage, 1970

Oil on canvas
Signed lower right
69 x 98 cm

4,000 - 6,000 \$

Exhibition:
Hôtel Vendôme, Sophie Yeramian solo exhibition, December 1970.
Delta International Art Center, *16 Peintres Libanais*, December 1972.





LOT 25

Farid Haddad (Lebanese, 1945)

Color Field Variation (Number Twenty Four), 1973

Gesso and oil on cotton duck (canvas)
Signed lower left
Signed, dated, titled, situated and dedicated on the back
75 x 60 cm

8,000 - 12,000 \$

Exhibition:
Delta International Art Center, Farid Haddad, December 1973.

“Yola Rizk ne sait plus où donner de la tête. Elle se trouve en effet actuellement à Rome où elle prépare l’exposition de Farid Haddad à la Galerie Delta. Elle devra rentrer à Beyrouth, vendredi, pour préparer le vernissage, toujours des oeuvres de Farid Haddad, lundi prochain à la Galerie Delta de Beyrouth. Comme on le voit, Farid Haddad sera en vedette dans les deux capitales libanaise et italienne.”

Viviane Haddad, L’Orient-Le Jour. 2 Avril 1975.

“En direct au téléphone de Rome avec Yole Rizk: “Jeudi soir vernissage des plus élégants à la galerie Delta de Rome des dernières oeuvres de Farid Haddad (une série de dessins qu’il a baptisés Field Variations” et quelques grandes toiles). Deux oeuvres ont été acquises le soir même: l’une par le sous-secrétaire d’Etat aux transports et Mme Sinesio et la seconde par la princesse Lietta Hercolani. Présents au cocktail: l’ambassadeur du Liban au Vatican M. Negib Dahdah, accompagné de sa fille et deux Italiennes ayant séjourné au Liban et qui, ayant lu dans la presse qu’un Libanais exposait dans la capitale italienne, se sont précipitées à la galerie Delta. Il s’agit de Mme Rosetti (épouse de l’ancien conseiller de l’ambassade d’Italie à Beyrouth) et de Mme Caffa (dont le mari était directeur de la Banco di Roma au Liban). Cette exposition se poursuivra durant une quinzaine de jours à Rome. Mais les compatriotes de Farid Haddad pourront voir à partir de lundi d’autres oeuvres accrochées sur les cimaises de Delta-Beyrouth.”

L’Orient-Le Jour. 5 Avril 1975.





Delta International Art Center, Rome, Italy, Opening Reception, April 3, 1975.
Courtesy Farid Haddad Archives.

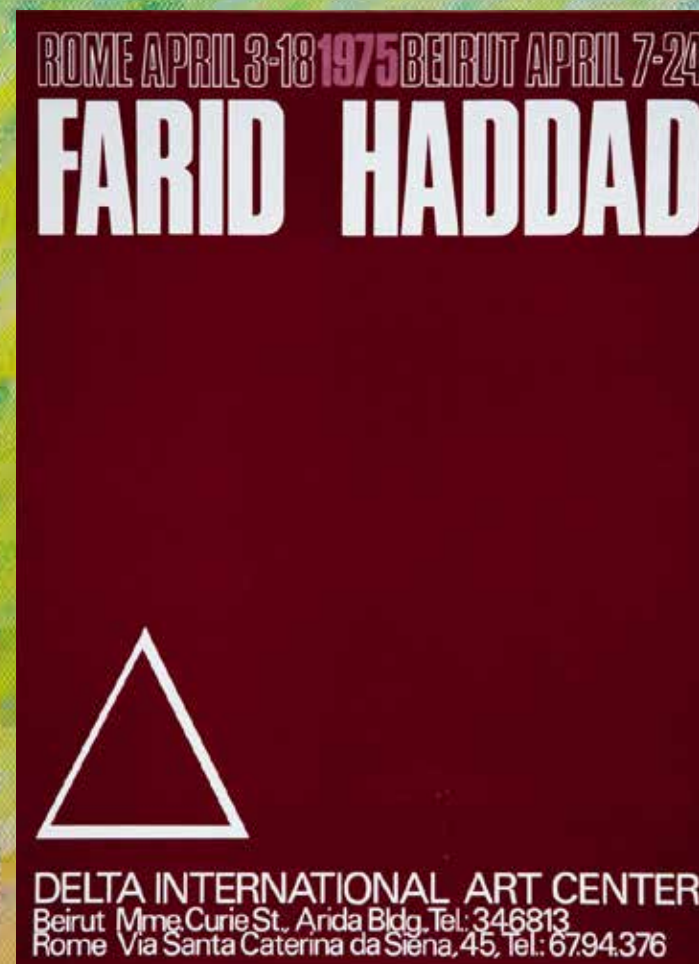
"... La nouvelle démarche de Farid Haddad dans sa recherche actuelle est plus inquiète et plus aventurière que d'autres. De telle sorte que tout devient possible, certains éléments perdant leur dignité au profit d'autres ; le tout étant motivé par la seule liberté .

La liberté de Farid Haddad, cumule ordre et désordre, profond et superficiel, réflexion et gratuité, jeu et création, de telle sorte que le peintre nous apparait à la fois comme Fou et Sage , Pantin et penseur, Responsable et Clown "

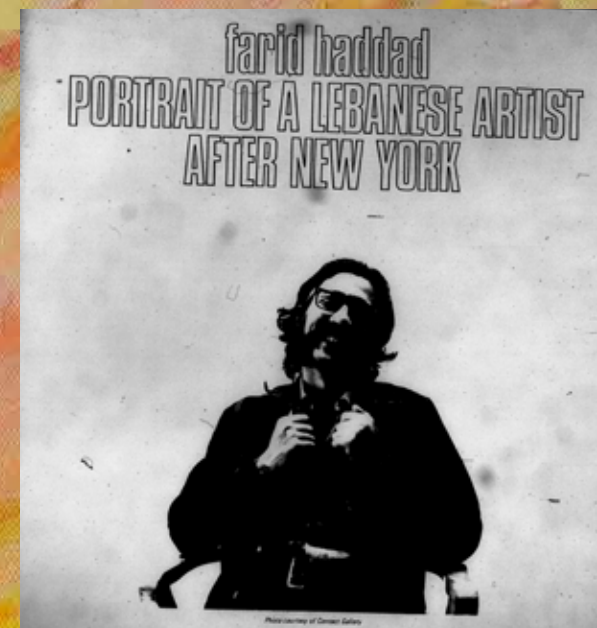
Samir Sayegh
(Al - Anwar, le 24 Octobre 1974)

Invitation card of Farid Haddad Exhibition at Delta International Art Center, 7-24 April 1975.
Courtes Farid Haddad Archives

Farid Haddad



Delta International Art Center, Rome and Beirut, 1975, Poster, Farid Haddad. Courtesy Farid Haddad Archives.



Delta International Art Center, 1973; Poster, Farid Haddad. Courtesy Farid Haddad Archives.

Detail. Profile by Helen El-Khal in Monday Morning on Farid Haddad, January, 1973.

GALLERY
By Helen Khal



Farid Haddad, Color Field Variation

at Delta International

**behold,
a new farid haddad**

Review by Helen El-Khal
in Monday Morning of
Farid Haddad exhibition
at Delta International Art
Center, December 1973.

“Last Thursday evening, no more than a week after seeing his two exurbant “splash and drip” abstract canvases at Contact, we met up with Farid Haddad again. This time it was at Delta International, where he was having the opening of his fourth one-man show (the first was in 1967), and where we were now faced with a Farid Haddad, so altered, in style and concept, that it was almost as though we were meeting another person.

Looking at these new paintings was like coming upon an errant and impulsive Huck Finn, suddenly caught and dressed up in his Sunday church best, in matched coat and pants, starched white shirt, and studiously knotted tie. Sustained and controlled, as though sitting through a high mass of as many psalms, the 40 oils and gouaches which make up this collection have a proper air; they are discrete and quiet (except for the squares), and not clamouring for attention. No more splash and drip and accident, no more directing the brush with the indulgence of a certain moment’s emotive whim. Today - and for this while at least - Farid Haddad was wanting to show us that he could behave himself, that for a little while he could control his fidgeting and sit still.

He calls them “Field Variations” (the gouaches) and “Color Field Variations” (the oils). Actually, there is no difference except in size and medium. They are all suggestive of landscapes - soft, romantic Monet-stippled impressions of verdant fields and atmospheric skies. Nothing is harsh nor unexpected (except the squares); colors move from green to blue, from red to orange or yellow. Paint strokes are applied all in one direction, all of equal length and breadth, reminding me very much of the long line rhythmed strokes produced in the penmanship class of a faraway childhood time. About these strokes, the typical Farid Haddadian remark was: “Just imagine how many strokes I made! Thousands and thousands! I wish I had had a chronometer or tabulator or whatever it is tied to my wrist to count the strokes!”

But you don’t count strokes in painting like this - you look at the forest and forget the trees. The strokes all add up to a very satisfying whole, perhaps more dreamlike than Farid would want it to be, but stull of a very nourishing substance, honestly and deeply felt... except the squares.

The squares. And I asked him about them, these sudden intrusions into some of the canvases that, to my (maybe too evenly dispositioned) tastes were disturbing. Why these squares ribboned in harsh white that appeared as one painting collaged upon the other, not harmoniously, but like perverse foreign bodies?

He had many answers: “It’s like cheating on your wife; you want to get out of the sameness and go on a different kind of party, yet you still want to do it in the same confined and familiar world... it means you’re one place but you can still go somewhere else, and it shouldn’t bother you to be in two places at the same time.” Then he said, “But you’ve got to destroy the painting, you must have the guts to do it.” And that posed the suggestion that maybe Farid could be bashful about romanticism (because, except for the squares, these paintings are romantic). To which he answered, “Yes, it makes me feel bad to be romantic.”

Then the researching artist in him added its own rational explanation: “I wanted to try one painting within another; there is a perversity in that square; it tortures me; I would love right now to be able to peel that square off, throw it away or move it around the picture as I wish. Anyway, it’s the first time in my life that my paintings were conceived before beginning the actual work. This time I knew exactly what I wanted to do, not submitting myself to chance and the vagrancies of emotion. What I was trying to prove to myself, I don’t know.”

Proving or not proving, the paintings are good, within or without the square, as good as anything can be when the talent like a good seed is there. The artist is still young, still exploring, but very, very promising. Whatever he does, we pay attention. (Delta International - 346813 - Until December 22, 10 to 1, 4 to 7 daily.)”

Review by Helen El-Khal in Monday Morning of Farid Haddad exhibition at Delta International Art Center, December 1973.

LOT 26

Hassan Jouni (Lebanese, 1942)

Untitled, 1973

Oil on board
Signed and dated lower left
62 x 81 cm

5,000 - 7,000 \$





LOT 27

Helen Khal (American-Lebanese, 1923 - 2009)

Untitled, 1973

Oil on board
Signed lower right
69 x 48 cm

**THIS ARTWORK WILL BE DONATED TO THE
SURSOCK MUSEUM**

Exhibition:
Delta International Art Center, *16 Peintres Libanais*.



LOT 28

Paul Guiragossian (Armenian-Lebanese, 1926 - 1993)

Untitled

Oil on canvas
Signed lower left
68 x 49 cm

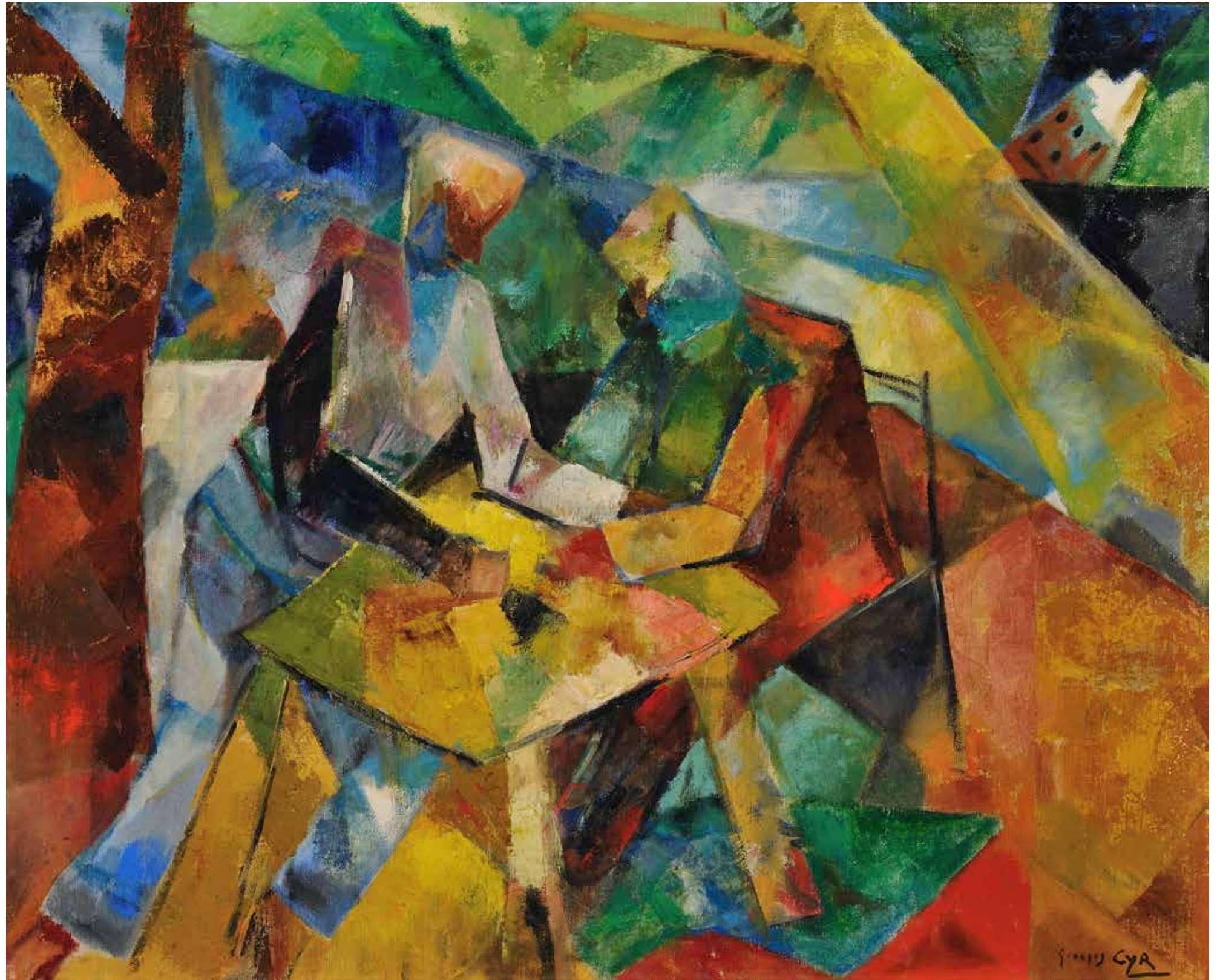
28,000 - 35,000 \$

Exhibition:
Delta International Art Center, *16 Peintres Libanais*.



LOT 29**Georges Cyr (French, 1880 - 1964)***Personnages, 1959*

Oil on canvas
 Signed lower right
 Signed, dated and titled on the back
 80 x 99 cm

12,000 - 18,000 \$



LOT 30

Brian Mobbs (British, 1937)

Untitled, 1970

Oil on canvas
Signed and dated lower right
69 x 89 cm

1,500 - 2,000 \$

Exhibition:
Delta International Art Center, *Brian Mobbs*, November 1973.

LOT 31

Brian Mobbs (British, 1937)

Untitled, 1970

Oil on canvas
Signed and dated lower right
120 x 98 cm

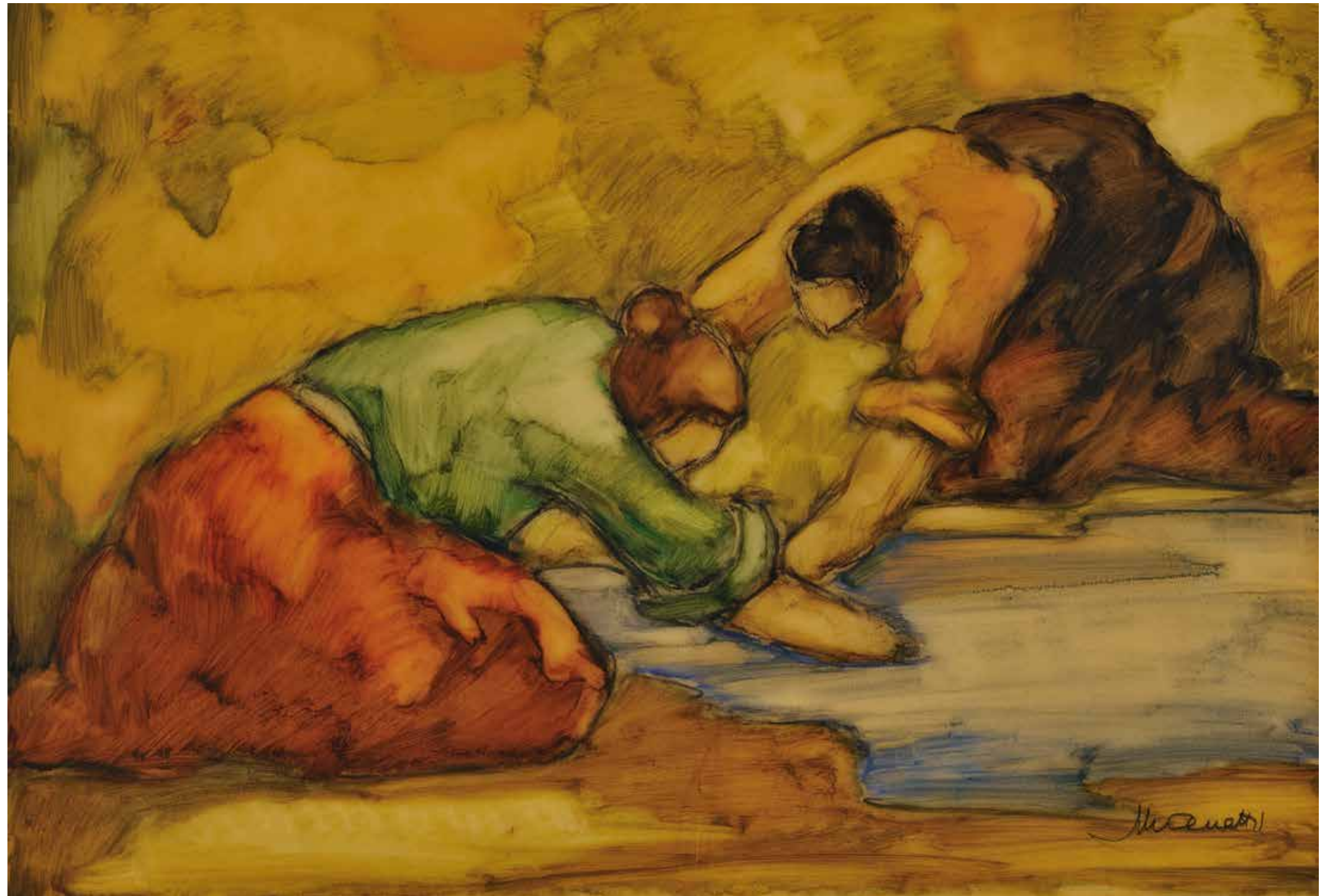
4,000 - 6,000 \$

Exhibition:
Delta International Art Center, *Brian Mobbs*, November 1973.



LOT 32**Manetti (Italian)***Untitled*

Watercolour on paper
Signed lower right
44 x 60 cm

1,000 - 2,000 \$

GALLERY

By Helen Khal

Cano at Delta International

THE QUALITY DREAMS ARE MADE OF

Delta International Art Center has a winner this week in Pedro Cano, a young Spanish painter, whose exhibition of oils and pastels is certain to leave few people unmoved or unimpressed.

There is remarkable talent plus admirable mastery of technique in these works, an exciting combination seldom arrived at by a 28-year-old. Many young artists have talent, but few are able to arrive at such maturity of expression, such consistency of quality. Each and every piece in this show of 15 oils and 16 pastels measures up to the artist's insistence on validity and perfection of statement. Each piece communicates its message, with stunning impact.

Cano's color spectrum begins with white; his subject is man caught in a life-death ambivalence; and the spirit is recognizably Spanish. There is in this work a pervading sense of El Greco drama, though the approach in style and design is far removed from that of the old master. The Cano concept of plastic design stands on its own, is personally inventive and contemporary. Another artist I was reminded of – but again only in mood and not in style – is the American Andrew Wyeth. I felt the same private world of solitude; of human separateness, of empty rooms and things past, and the inevitability of death.

The figures lie, still and silent, portrayed from a foreshortened angle with the structural precision of a camera eye. A patch of light illuminates part of the body, then ambiguous shadow takes over and diffused fragmentation of form begins. Like a remembrance of things past and the evasive tricks of memory, sharp images are projected against muted, elusive detail. And one begins to see other shapes, other meanings. The extension of a hip and leg becomes a landscape in itself, with living rocks, with crevices and protrusions that become human and curiously erotic.

That Cano is concerned with death is clearly evident. But it is more of a death in life than the final physical death that he speaks of. He locks his figures in "no exit" rooms, which are little more than tombs. He seems to say, to me at least, that death in life has its own kind of tomb.

Yet these paintings are not morbid. They contain a beauty which rises beyond and above the subject. In essence, they have the quality dreams are made of; they linger in the mind and spirit, without distress, but rather with the echoes of eloquent tragedy and compassionate acceptance. (Delta International – 346813 – Until April 10, 10 to 1, 4 to 7 daily.)



Cano – "Imagen et Passage"

Review by Helen El-Khal in Monday Morning of Pedro Cano exhibition at Delta International Art Center, April 1973.

LOT 33

Pedro Cano (Spanish, 1944)

Interior - Hombre, c. 1973

Oil on canvas
Signed lower left
Titled on the back
130 x 110 cm

5,000 - 8,000 \$

Provenance:
Acquired at Delta International Art Center, *Pedro Cano*, March 1973.
Arte Moderna E Contemporanea, 19 November 2009, Finarte, Rome, Italy.

Exhibition:
Delta International Art Center, *Pedro Cano*, March 1973.



LOT 34**Louis Robert Antral (French, 1985 - 1939)***Marine*

Oil on canvas
Signed lower left
48 x 60 cm

1,000 - 2,000 \$

LOT 35

Joumana Bayazid El Hussein
(Palestinian 1932 - 2018)

Jerusalem, 1972

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

7,000 - 9,000 \$

Exhibition:
Delta International Art Center, *Joumana Bayazid El Hussein*,
c.1972-1975.



LOT 36**Joumana Bayazid El Hussein (Palestinian, 1932 - 2018)***Jerusalem, 1972*

Oil and gold leaf on canvas
 Signed and dated lower right
 110 x 90 cm

12,000 - 15,000 \$

Exhibition:

Delta International Art Center, *Joumana Bayazid El Hussein*, c.1972-1975.

LOT 37

Joumana Bayazid El Hussein (Palestinian, 1932 - 2018)

La Mariée, 1972

Oil and gold leaf on canvas
Signed and dated lower right
100 x 84 cm

10,000 - 15,000 \$

Exhibition:
Delta International Art Center, *Joumana Bayazid El Hussein*, c.1972-1975.



LOT 38

Joumana Bayazid El Hussein (Palestinian, 1932 - 2018)

Red Tigers, 1971

Oil on canvas
Signed and dated lower left
100 x 130 cm

9,000 - 12,000 \$

Exhibition:
Delta International Art Center, *Joumana Bayazid El Hussein*, c.1972-1975.





LOT 39

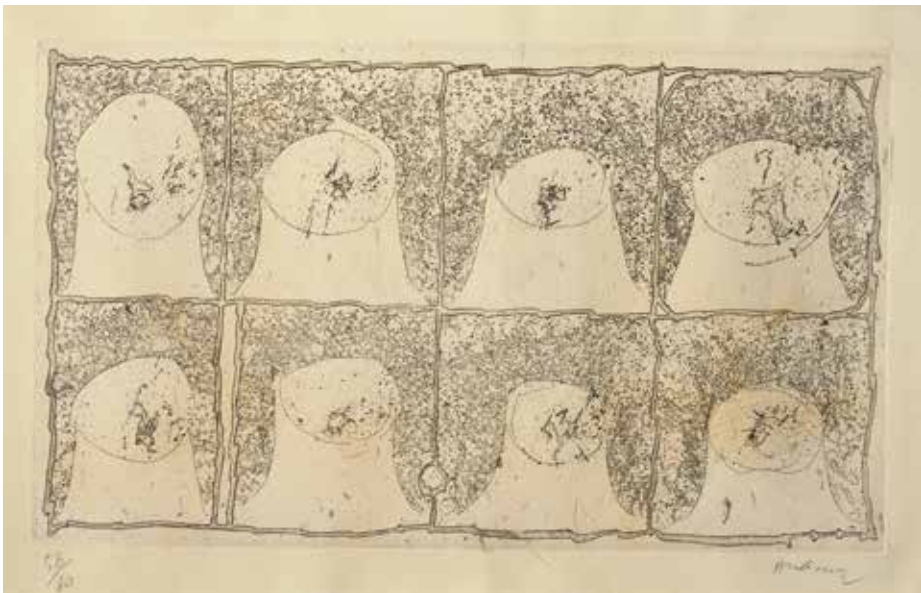
Pierre Alechinsky (Belgian, 1927)

Untitled

Etching
Signed lower right
Numbered lower left
56/60
47 x 74 cm

800 - 1,500 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.



LOT 40

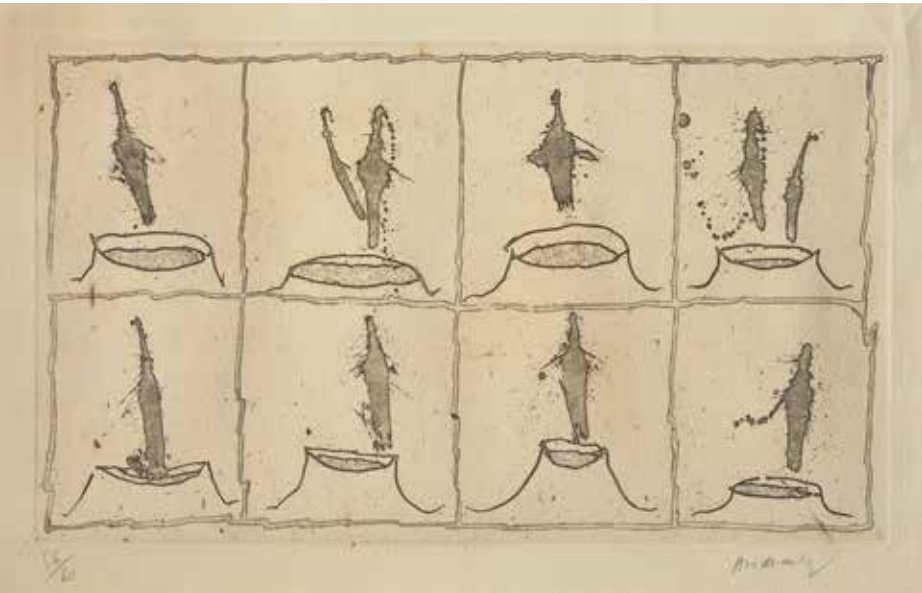
Pierre Alechinsky (Belgian, 1927)

Untitled

Etching
Signed lower right
Numbered lower left
56/60
47 x 74 cm

800 - 1,500 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.



LOT 41

Pierre Alechinsky (Belgian, 1927)

Untitled

Etching
Signed lower right
Numbered lower left
56/60
47 x 74 cm

800 - 1,500 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.



LOT 42

Salvado Dali (Spanish, 1904 - 1989)

Untitled

Lithograph
Signed lower right
Numbered lower left
34/300
75 x 56 cm

1,000 - 2,000 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.



LOT 43

Salvado Dali (Spanish, 1904 - 1989)

Untitled

Lithograph
Signed lower right
Numbered lower left
55/300
75 x 56 cm

1,000 - 2,000 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.



LOT 44

Salvado Dali (Spanish, 1904 - 1989)

Untitled

Lithograph
Signed lower right
Numbered lower left
41/300
75 x 56 cm

1,000 - 2,000 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.



LOT 45

Salvado Dali (Spanish, 1904 - 1989)

Untitled

Lithograph
Signed lower right
Numbered lower left
15/300
55 x 76 cm

1,000 - 2,000 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.



LOT 46

Salvado Dali (Spanish, 1904 - 1989)

Untitled

Lithograph
Signed lower right
Numbered lower left
30/300
55 x 76 cm

1,000 - 2,000 \$

Provenance:
Acquired at Galerie Brigitte Schehade, Beirut.

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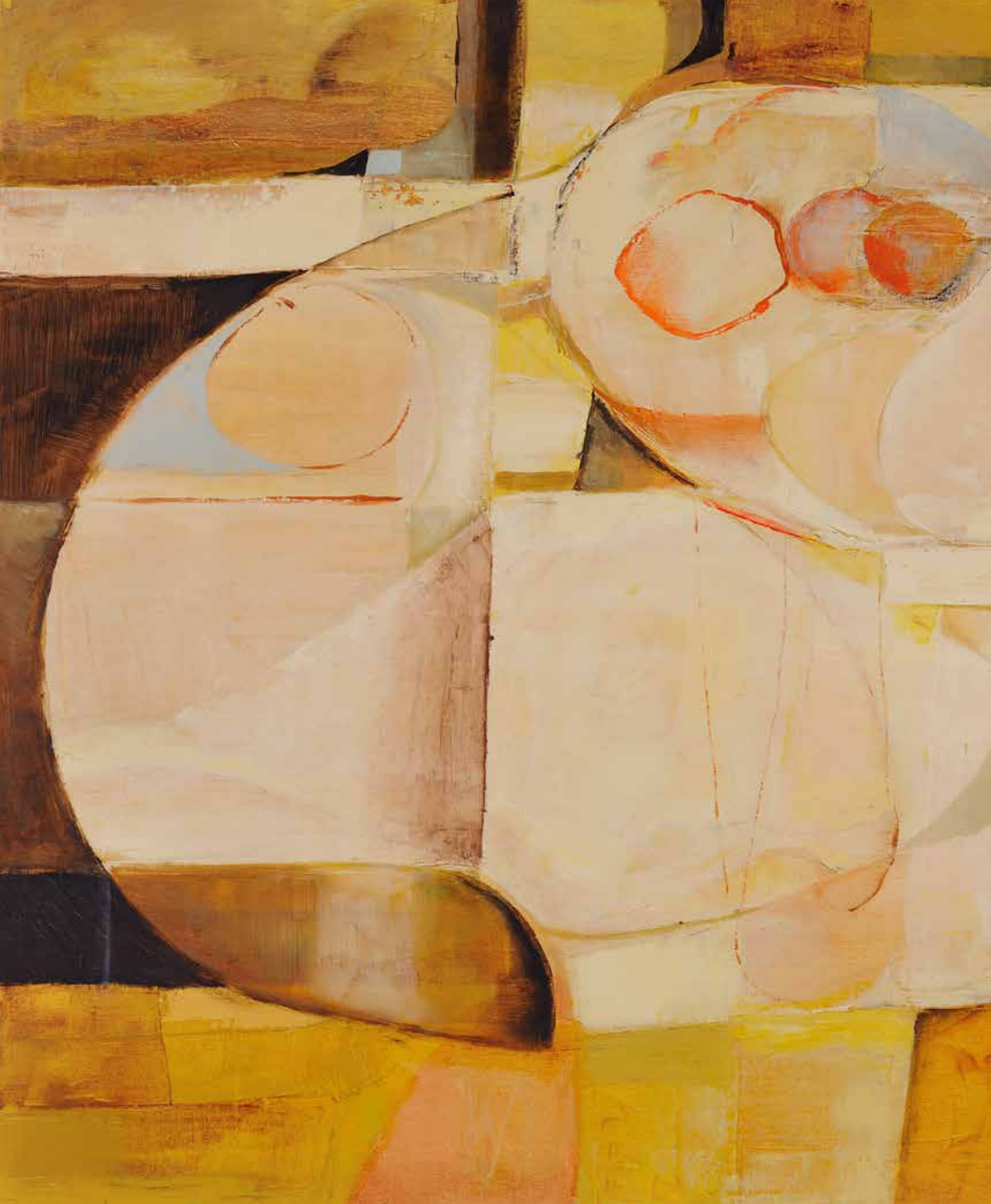
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I request you to bid on the following lots up to the maximum price I have indicated for each lot.

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

Fancy Apples