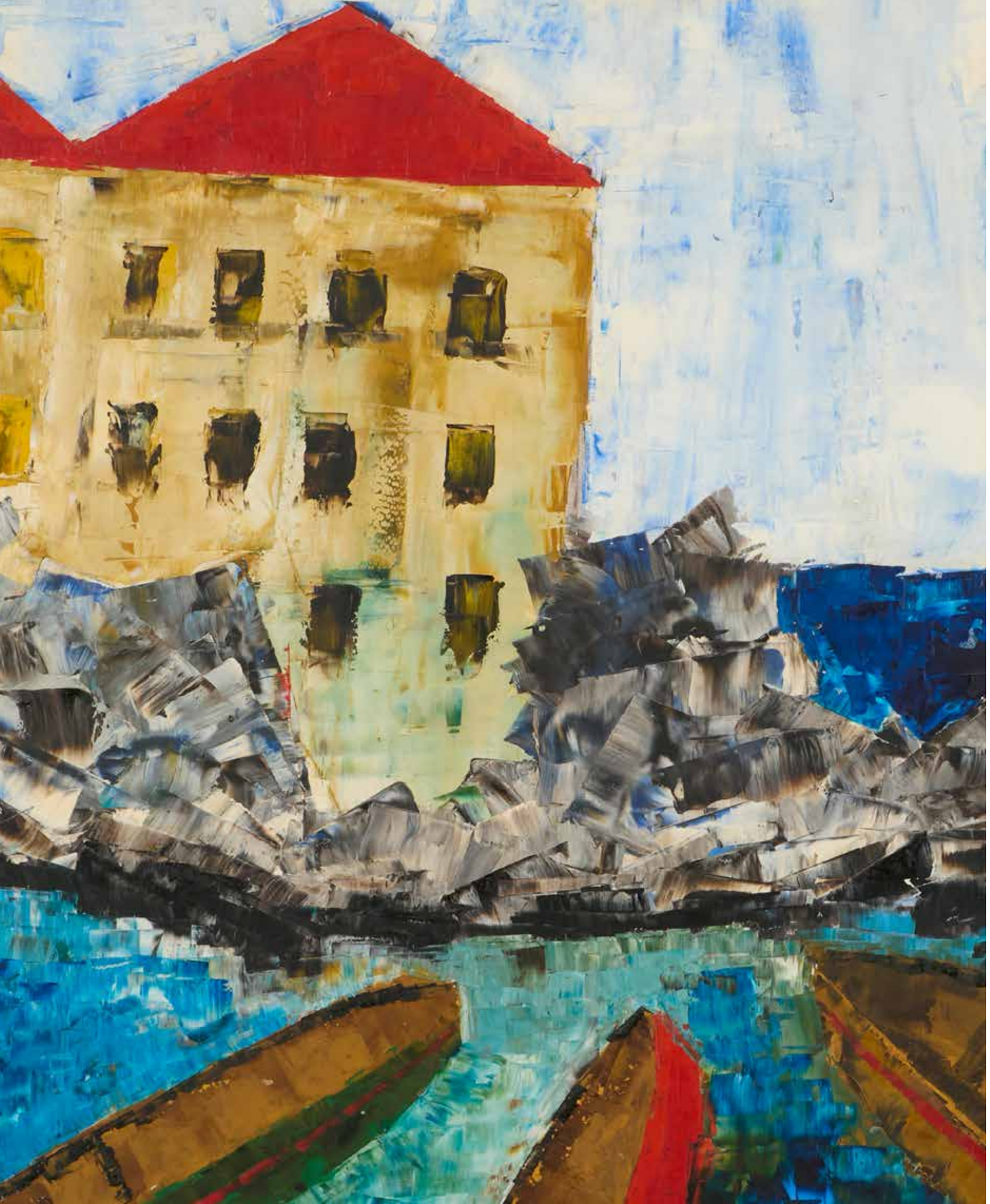


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MODERN AND CONTEMPORARY ART FROM LEBANON AND THE MIDDLE EAST

ONLINE AUCTION

20 | 22 NOVEMBER 2026



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MODERN AND CONTEMPORARY ART FROM LEBANON AND THE MIDDLE EAST

20 | 22 NOVEMBER 2026

ONLINE AUCTION

ONLINE BIDDING STARTS: FRIDAY 20 NOVEMBER AT 11:00 AM (Beirut time)
ONLINE BIDDING ENDS: SUNDAY 22 NOVEMBER AT 6:00 PM (Beirut time)

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FRIDAY 20 NOVEMBER , 11:00-5:00 PM
SATURDAY 21 NOVEMBER, 11:00-5:00 PM
SUNDAY 22 NOVEMBER, 11:00-5:00 PM

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NAOUM LABAKI STREET | COMAIR BLDG. | SIN EL FIL, HORCH TABET | BEIRUT, LEBANON

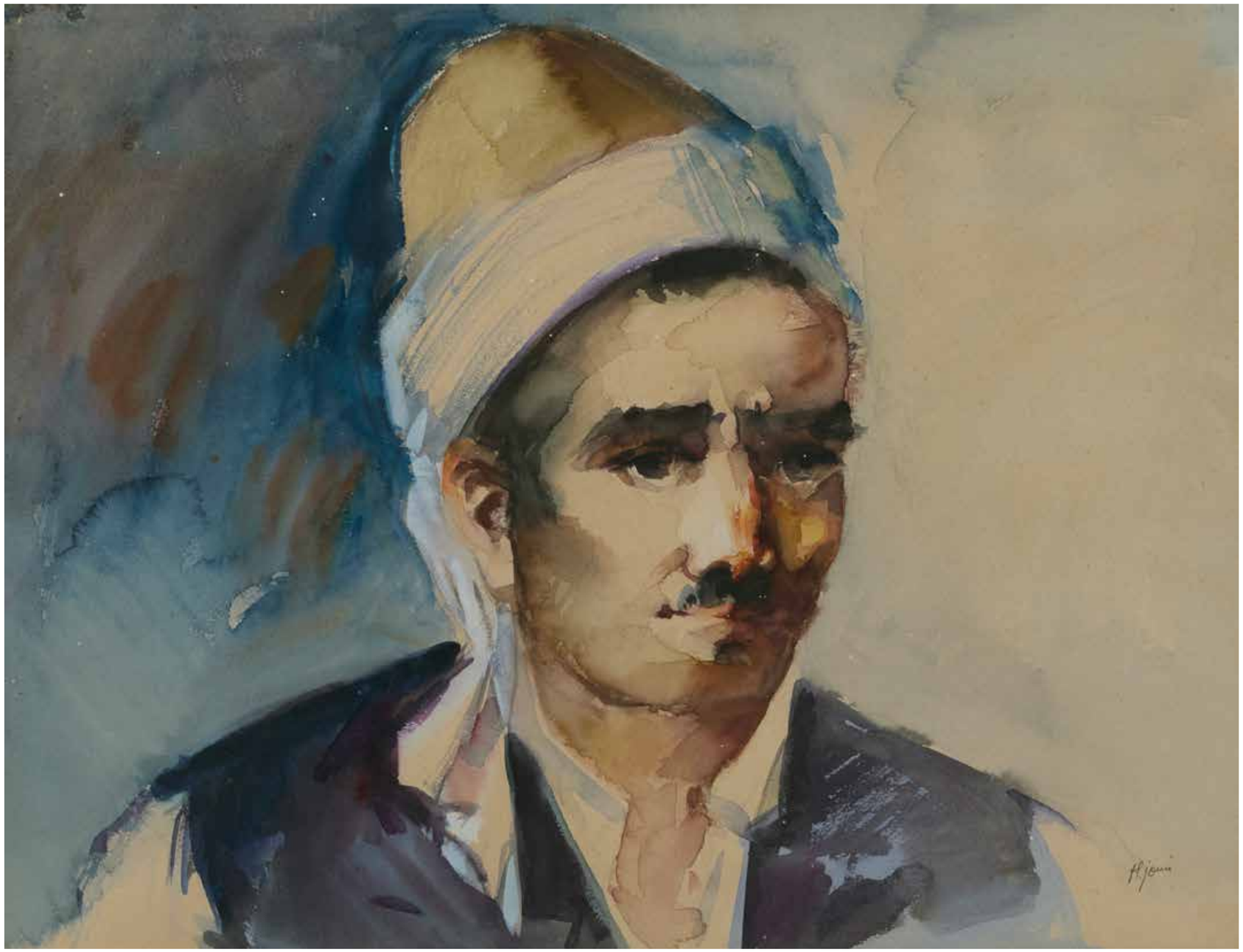
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FOR ALL INQUIRIES, PLEASE CONTACT

VALERIE ARCACHE AOUAD
Tel: +961 3 872266
Email: service@arcacheauction.com

DETAIL LOT 18



LOT 01

HASSAN JOUNI (B. 1942)

The farmer

Watercolor on paper. Signed lower right
H: 44cm, W: 57cm

Provenance:
Private collection, Beirut

$1,200/1,500



LOT 02

HASSAN JOUNI (B. 1942)

The villager, 1979

Watercolor on paper. Signed and dated lower right
H: 24cm, W: 33cm

Provenance:
Private collection, Beirut

$600/900



LOT 03

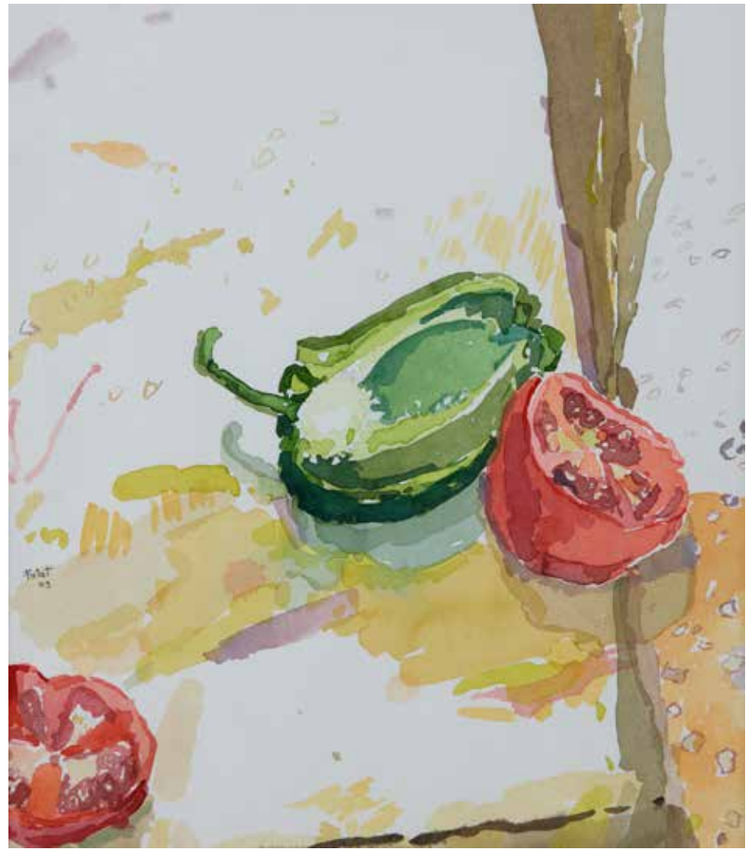
HUSSEIN MADI (1938-2024)

Still life, 1983

Watercolor on cardboard. Signed and dated lower right
H: 27cm, W: 34cm

Provenance:
Private collection, Beirut

$1,800/2,500



LOT 04

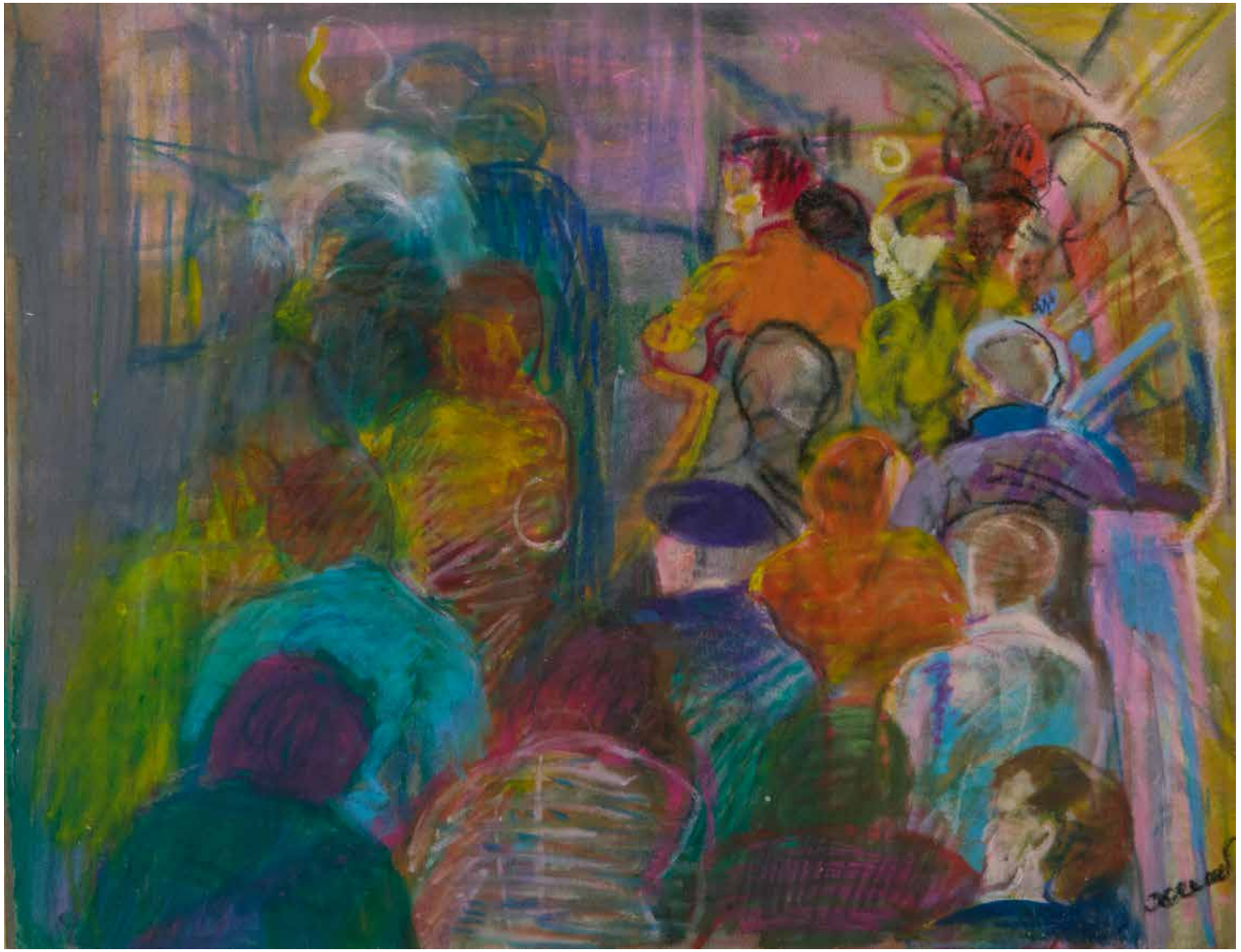
FATAT BAHMAD (B. 1973)

Still life, 2009

Watercolor on paper. Signed and dated middle left
H: 40cm, W: 35cm

Provenance:
Private collection, Beirut

$400/600



LOT 05

FARID AOUAD (1924-1982)

Quai de gare

Pastel on paper. Signed lower right
H: 25cm, W: 32cm

Provenance:
Private collection, Beirut

$1,500/2,000



LOT 06

ALI CHAMS (1943-2019)

Untitled, 1988

Gouache on cardboard. Signed and dated lower right
H: 65cm, W: 50cm

Provenance:
Private collection, Beirut

$1,500/2,000



LOT 07

RIMA AMYUNI (1954-2026)

Self Portrait, 2003

Pastel on cardboard. Signed and dated lower left and middle
H: 40cm, W: 30cm

Provenance:
Acquired directly from the artist by the present owner

$1,500/2,500



LOT 08

AMINE EL BACHA (1932-2019)

Untitled

Watercolor on cardboard. Signed lower right
H: 18cm, W: 25cm

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

$1,000/1,300



LOT 09

JAMIL MOLAEB (B. 1948)

Abstraction in red

Acrylic on canvas. Signed lower right
H: 55cm, W: 70cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies the artwork

$3,500/5,500



LOT 10

JAMIL MOLAEB (B. 1948)

Birds

Acrylic on canvas. Signed lower right
H: 70cm, W: 52cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies the artwork

$3,000/5,000

DETAIL LOT 10



LOT 11

SAMIA OSSEIRANE JUNBLAT (1944-2024)

Untitled, 1996

Oil on cardboard laid on canvas. Signed and dated lower middle
H: 50cm, W: 80cm

Provenance:
Private collection, Beirut

$3,000/5,000



LOT 12

FATIMA EL HAJJ (B. 1953)

Landscape, 1987

Oil on canvas. Signed and dated lower left
H: 40cm, W: 40cm

Provenance:
Private collection, Beirut

$1,200/1,500



LOT 13

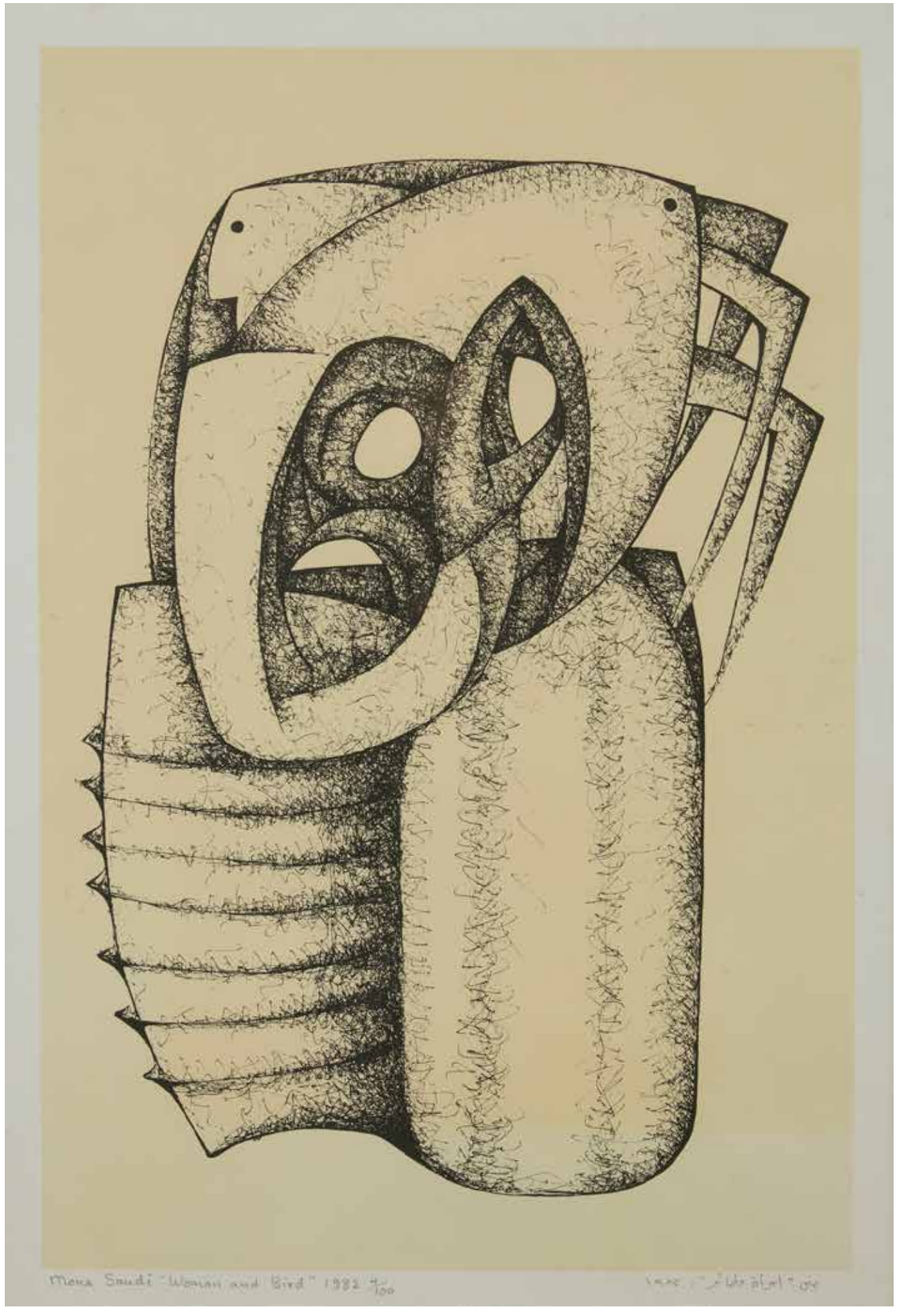
HUGUETTE CALAND (1931-2019)

Untitled, circa 1971

Etching. Edition 19/30. Signed lower right
Sheet: H: 60cm, W: 50cm
Plate: H: 40cm, W: 30cm

Provenance:
Private collection, Beirut

$2,000/3,000



LOT 14

MONA SAUDI (1945-2022)

Woman and bird, 1982

Lithograph. Ed. 4/100. Signed, dated and titled lower left in english and lower right in arabic
H: 55cm, W: 37cm

Provenance:
Private collection, Beirut

$2,000/3,000



LOT 15

ADAM HENEIN (1929-2020)

Paysage nocturne III, 1984

Pigment on papyus. Signed and dated lower right. Monogram A.H. lower left
H: 54cm, W: 40cm

Provenance:
Galerie Faris, Paris
Digard Auction, Paris. Art Moderne et Contemporain. 25 November 2024. Lot 37
Private collection, Beirut

$3,000/5,000



LOT 16

NADIA SAIKALI (B. 1936)

Untitled

Mixed Media on cardboard. Signed lower right
H: 25cm, W: 25cm

Provenance:
Acquired directly from the artist by the present owner

$3,000/4,000



LOT 17

PAUL GUIRAGOSSIAN (1926-1993)

La porteuse de lumière, circa 991

Mixed Media on paper. Signed lower left
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut
A certificate of authenticity issued by the Paul Guiragossian Foundation accompanies the artwork

© Paul Guiragossian Foundation

$12,000/18,000



LOT 18

HUSSEIN MADI (1938-2024)

Untitled, 1978

Mixed Media on carboard. Signed middle right
H: 90cm, W: 90cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the Hussein Madi Foundation accompanies the artwork

$12,000/18,000

Hussein Madi was one of the leading figures of Lebanese modern art, working across painting, drawing, printmaking and sculpture. After studying at the Lebanese Academy of Fine Arts (ALBA), he continued his training at the Accademia di Belle Arti in Rome in the 1960s. His years between Beirut and Rome contributed to the development of a distinctive visual language combining aspects of European modernism with the geometry, repetition and linear traditions of Islamic art.

Line and structure remained fundamental to Madi's practice. From the early 1970s, he began developing what became known as his "alphabet" works, creating a vocabulary of abstract signs derived from geometric forms and extended variations on the Arabic alphabet. These elements were not intended as conventional calligraphy, but as part of a personal system of forms that could be repeated, rotated and combined into increasingly complex compositions.

The present work belongs closely to this aspect of Madi's practice. Its circular construction, repeated motifs and calligraphic forms demonstrate his interest in rhythm, symmetry and the relationship between individual signs and the overall structure of the composition. The work also reflects the balance between precision and spontaneity that characterises much of his oeuvre: apparently free-flowing forms are organized according to an underlying geometric order.

Madi's ability to bring together the simplified forms of twentieth-century European modernism and the principles of Islamic geometric art became one of the defining characteristics of his work and established a visual vocabulary immediately associated with the artist.

DETAIL LOT 18



LOT 19

HIBA KALACHE (B. 1972)

Untitled, 2019

Mixed Media on canvas. Signed and dated on the back
H: 56cm, W: 46cm

Provenance:
Private collection, Beirut

$1,500/2,500



LOT 20

TAGREED DARGHOUTH (B. 1979)

Untitled, 2020

Mixed Media on canvas. Signed and dated lower right
Diam: 70cm

Provenance:
Saleh Barakat Art Gallery, Beirut
Acquired at the above by the present owner

$5,000/8,000



LOT 21

HUSSEIN MADI (1938-2024)

Untitled, 2014

Acrylic on cardboard laid on panel. Signed and dated lower right
H: 50cm, W: 70cm

Provenance:
Acquired directly from the artist by the present owner

$5,000/8,000



LOT 22

MARWAN SAHMARANI (B. 1970)

Untitled, 2021

Acrylic on canvas. Signed lower right. Signed and dated on the back
H: 35cm, W: 45cm

Provenance:
Acquired directly from the artist by the present owner

$4,000/6,000



LOT 23

ZENA ASSI (B. 1974)

Un couple à la manière de Schiele, 2011

Mixed Media on canvas. Signed lower left and on the back
H: 133cm, W: 110cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the artist accompanies the artwork

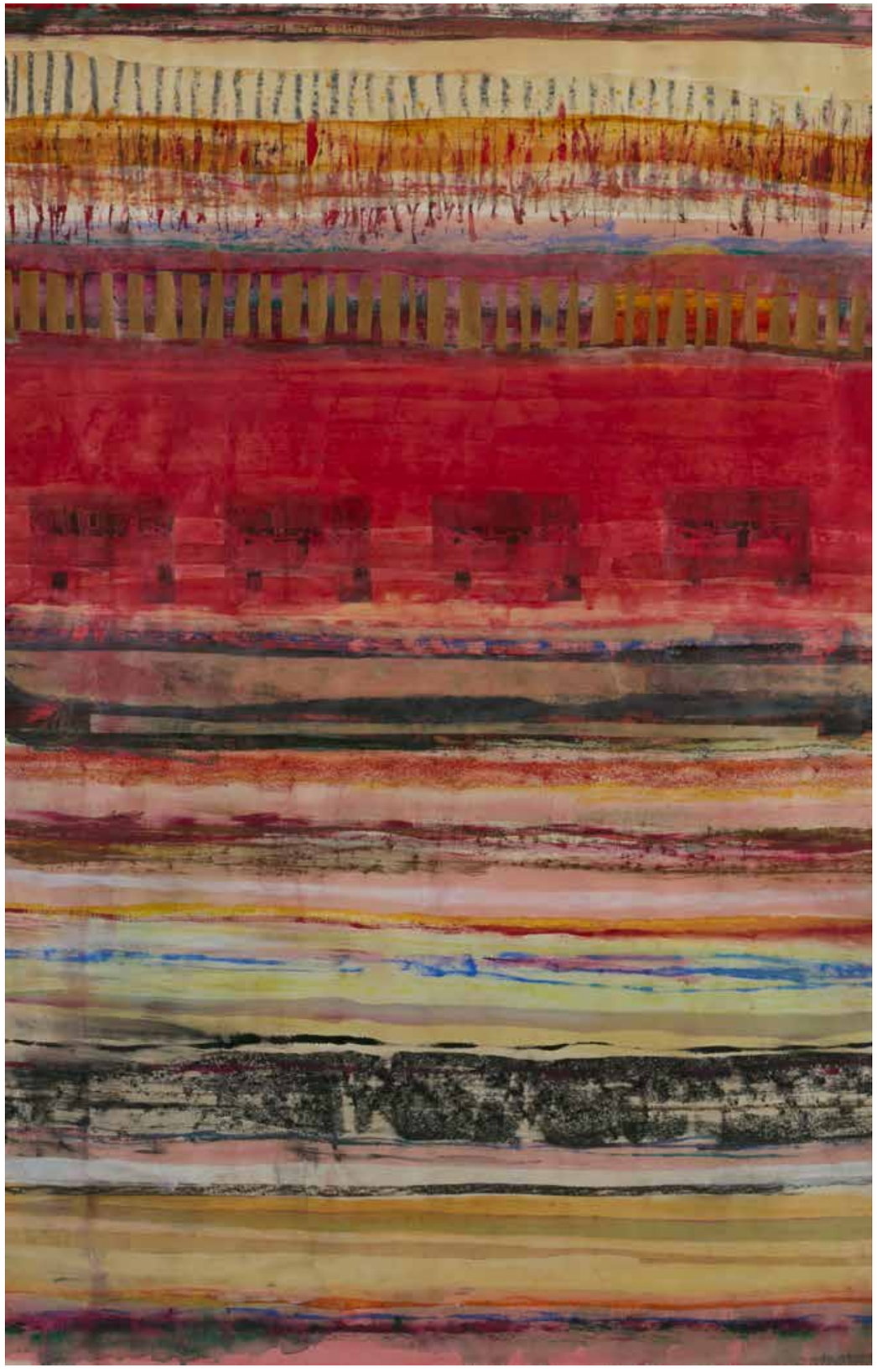
$12,000/18,000



Painted in 2011, the present work belongs to a significant period in Zena Assi's career, when her exploration of Beirut and its urban environment increasingly incorporated the individuals who inhabit it. Throughout the late 2000s and early 2010s, the relationship between the city and its residents was central to her work. Architecture, street signs, fragments of text and everyday imagery were combined with figures to reflect the density and complexity of contemporary urban life.

Here, however, the city is largely absent as a recognizable setting. Two female figures occupy the center of the composition, closely positioned and partly overlapping. Their elongated faces, angular bodies and exaggerated hands are characteristic of Assi's figurative vocabulary during this period. The surrounding surface is reduced to broad areas of gold, red and black, interrupted by small fragments of color and graphic marks. These elements recall the visual language of the city without representing it directly.

The year 2011 was particularly active for Assi. Alongside her solo exhibition Omissions sélectives at Alwane Gallery in Beirut, she participated in Subtitled: With Narratives from Lebanon at the Royal College of Art in London, the Salon d'Automne at the Sursock Museum, Shubbak in London and Abu Dhabi Art. Zena Assi Works from the same year, including Art, War, Beirut and The Laundry Hanging Over the City, demonstrate the importance of 2011 within her continuing examination of Beirut, its inhabitants and the social environment in which they live.



LOT 24

NADA SEHNAOUI (B. 1958)

Crossing I, from the Series War Games, 1994

Mixed Media on paper. Signed and dated lower right
H: 100cm, W: 67cm

Provenance:
Galerie Epreuve d'artiste, Beirut
Nada Boulos Auction, Modern and Contemporary Art from Lebanon and the Middle East. 10 March 2015. Lot 66
Acquired at the above by the present owner

$5,000/7,000

Born in Beirut in 1958, Nada Sehnaoui studied history at the Sorbonne before training in fine arts at the School of the Museum of Fine Arts in Boston. Returning to Lebanon in the early 1990s, she developed a practice centered on questions of war, memory, fragmentation and the ways in which personal experience intersects with collective history.

Crossing I, executed in 1994, belongs to Sehnaoui's early War Games series. The series grew out of her experience of Beirut during the Civil War, when the city was physically divided and the act of travelling from one neighborhood to another could become difficult or dangerous. Sehnaoui has specifically related War Games to the experience of crossing between East and West Beirut, transforming this memory of division into a broader reflection on separation and movement through a fractured city.

In these early works, Sehnaoui combined painting with mixed media, collage, photographs, text and repeated linear structures. Layering became an important part of her visual language, reflecting both the physical fabric of the city and the accumulation of individual and collective memory.

The War Games works established themes that would remain central to Sehnaoui's later practice, particularly her investigation of the Lebanese Civil War, public memory and the consequences of conflict. These concerns subsequently developed through paintings as well as large-scale installations in public space.

DETAIL LOT 24



LOT 25

KRIKOR NORIKIAN (B. 1941)

Le peuple émigré, 1971

Oil on canvas. Signed and dated lower left and on the back.
Small restoration on the right-hand side
H: 89cm, W: 116cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies the artwork

$2,500/3,500



LOT 26

SILWAN IBRAHIM (B. 1964)

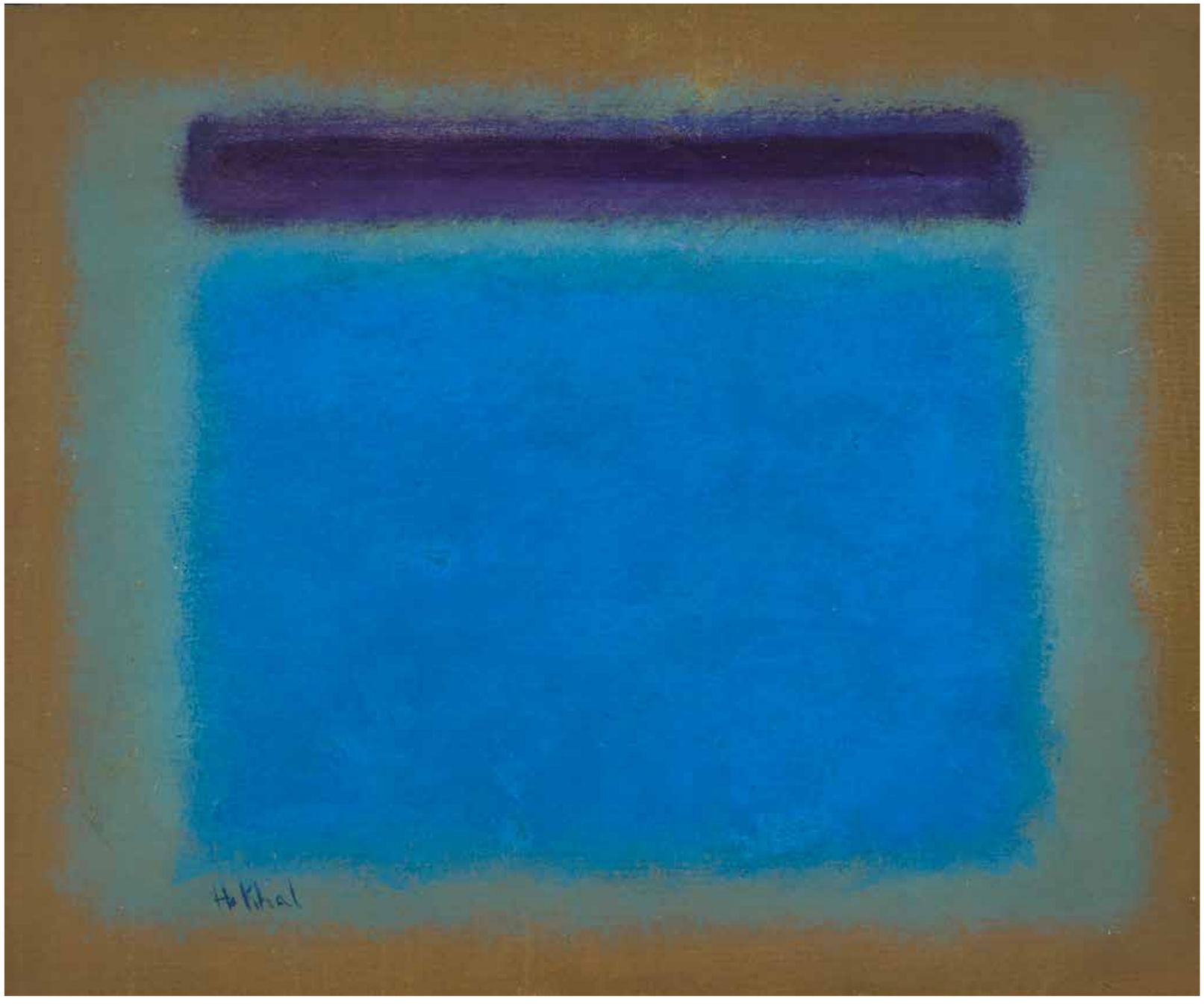
Untitled, circa 2005

Acrylic on canvas. Signed upper right
H: 120cm, W: 160cm

Provenance:
Acquired directly from the artist by the present owner

$6,000/8,000

DETAIL LOT 26



LOT 27

HELEN KHAL (1923-2009)

Untitled, 1974

Oil on paper laid on board by the artist. Signed lower left. Signed, dated and situated “Paris, 1974”on the back of the board
H: 22cm, W: 27cm

Provenance:
Acquired directly from the artist by the present owner

$10,000/14,000



LOT 28

ETEL ADNAN (1925-2021)

Untitled

Watercolor on paper. Signed upper right
H: 12cm, W: 18cm

Provenance:
Acquired directly from the artist by the present owner

$7,000/9,000



"Pourquoi le naïf, Sophie ?"

"Tu crois que je l'ai fait exprès ? Que je savais ce que ça veut dire, naïf ? Les journalistes ont écrit ça. Mais qu'est-ce que je comprends ? Puis ils ont dit 'pop' et 'op' et des choses difficiles. Les gens qui lisent beaucoup de livres sont très compliqués, tu ne trouves pas ?"

— Sophie Yeramian, interviewed by Marie-Thérèse Arbid, L'Orient-Le Jour, no. 6222, 15 March 1988.

LOT 29

SOPHIE YERAMIAN (1915-1984)

Untitled

Oil on canvas. Signed lower right
H: 45cm, W: 63cm

Provenance:
Private collection, Beirut

$5,000/7,000

The present work is characteristic of Sophie Yeramian's distinctive approach to naïve painting, in which scenes of everyday Lebanese life are reduced to simplified forms, flattened perspective and areas of clear, bright colour. Markets, village gatherings, picnics, weddings and other communal activities recur throughout her work, giving her paintings a strong connection to the social life of Lebanon.

A self-taught artist, Yeramian began painting in the late 1950s and quickly became associated with the development of naïve art in Lebanon, alongside Khalil Zghaib. She participated extensively in the Sursock Museum's Salon d'Automne, exhibiting twenty-two works across eleven editions, and was awarded a second prize at the eighth Salon in 1969.

In works such as the present example, Yeramian favoured direct narrative over academic perspective or naturalistic proportion. Groups of figures, animals and architecture are organised across the surface with an emphasis on rhythm and activity, reflecting the visual language that made her one of the most recognisable representatives of Lebanese naïve painting.

DETAIL LOT 29



LOT 30

ETEL ADNAN (1925-2021)

Untitled

Etching enhanced with watercolors by the artist.
Edition 11/16. Signed lower right
H: 30cm, W: 58cm

Provenance:
Galerie Lelong, Paris
Acquired at the above by the present owner

$3,000/5,000



LOT 31

RIBAL MOLAEB (B. 1992)

Untitled, 2024

Acrylic on canvas. Signed and dated on the back
H: 70cm, W: 100cm

Provenance:
Acquired directly from the artist by the present owner

$3,000/5,000



LOT 32

MAZEN RIFAI (B. 1957)

Paysage, 2020

Acrylic on canvas. Signed, titled and dated on the back
H: 120cm, W: 120cm

Provenance:
Acquired directly from the artist by the present owner

$3,000/4,000



LOT 33

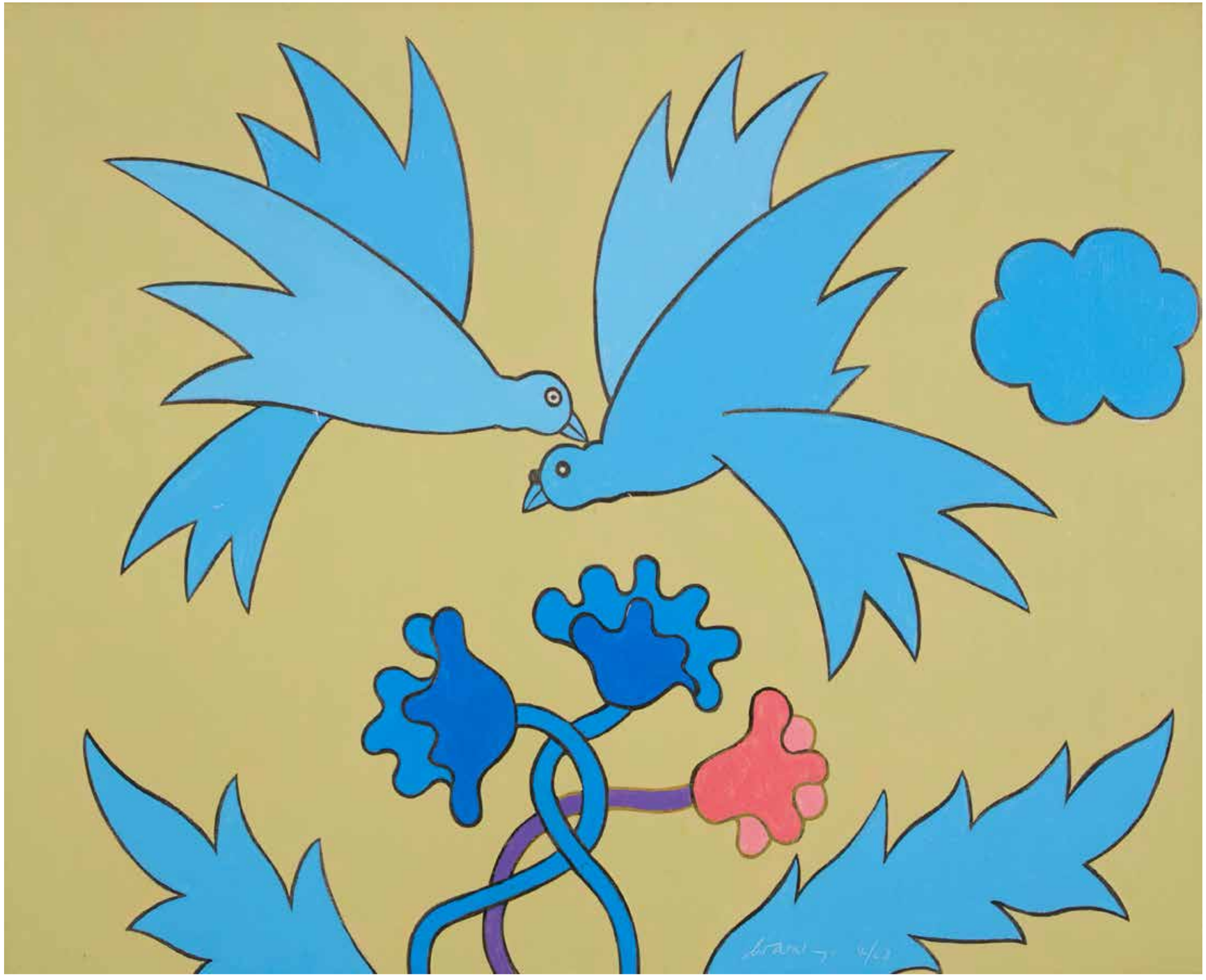
ODILE MAZLOUM (B. 1942)

Baie de Kaslik, 1976

Oil on canvas. Signed lower right. Titled and dated on the back
H: 60cm, W: 75cm

Provenance:
Private collection, Beirut

$6,000/8,000



LOT 34

WILLY ARACTINGI (1930-2003)

Les deux pigeons (from the Jean de La Fontaine fables series), 2003

Oil on canvas. Signed and dated 4/2003 lower right
H: 65cm, W: 80cm

Provenance:
Private collection, Beirut

Exhibition:
Galerie Le Point, Beirut. Iconographies contemporaines tirées des Fables de La Fontaine. June-August 2003.

This artwork is accompanied by a certificate of authenticity from the artist's family.

Literature:
This artwork will be featured in the Catalogue Raisonné in preparation by Mrs June Aractingi under ref. 35-41

$10,000/15,000

Willy Aractingi's engagement with Jean de La Fontaine's Fables was one of the most important projects of his career. Beginning in 1989, he set out to interpret all 244 fables in paint, developing a distinctive visual language of simplified forms, strong outlines and flat areas of colour.

Les Deux Pigeons tells a story of love, separation and the desire for adventure. One pigeon leaves despite the other's warnings, encounters a series of dangers, and eventually returns to its companion. The fable contrasts the attraction of discovering the world with the security of remaining close to the person one loves.

Les Deux Pigeons belongs to this sustained engagement with La Fontaine and reflects the close relationship between literature and painting that became central to Aractingi's mature work. His interpretation of the complete cycle of the Fables remains one of his most significant achievements and an important part of the legacy for which he is best known.



LOT 35

ELIE KANAAN (1926-2009)

Untitled

Oil on canvas. Signed lower left
H: 46cm, W: 61cm

Provenance:
Private collection, Beirut

$4,000/6,000



LOT 36

ELIE KANAAN (1926-2009)

Untitled

Oil on canvas. Signed lower left
H: 51cm, W: 66cm

Provenance:
Private collection, Beirut

$7,000/9,000



LOT 37

MICHEL EL MIR (1930-1973)

The Salha House, Tyre (Lebanon), 1964

Oil on panel. Signed and dated lower right
H: 120cm, W: 120cm

Provenance:
Gift from the artist to the family of the present owners
Thence by descent within the family

$15,000/18,000

In the present work, El Mir depicts the historic Salha House in the old quarter of Tyre, standing directly on the Mediterranean. Built in the second half of the nineteenth century, the house later became known as Al-Fanar, the guesthouse established by the Salha family in 2000. The building, facing Tyre's old lighthouse, forms part of the historic fabric of the city and is identified on Tyre's heritage trail.

Trained under Cesar Gemayel, El Mir developed a highly personal figurative style, characterized by a direct handling of paint, strong color and an instinctive construction of the image. This is recognizable in the present work where El Mir reduced the scene to its essential elements: the pale façade and red roofs of the house, the rocky shoreline and three fishing boats set against an expanse of intense blue. Architectural details are simplified, and perspective is secondary. The blues of the sea, the red roofs and boats, and the ochre façade create the strong color contrasts found throughout El Mir's work.

The painting is further distinguished by its provenance and by the personal history surrounding its creation. The present owner recalls Michel El Mir regularly visiting his family, who lived in the house that used to be next door to the Salha House, and painting the view from their home. Given by the artist directly to the family more than sixty years ago, the painting has remained with them ever since. When the family left Lebanon, the work travelled with them and remained in their home abroad for many years. It returned to Lebanon when they resettled in the country. Never separated from the family to whom El Mir gave it, the painting has thus followed their own journey away from, and eventually back to, Lebanon.

DETAIL LOT 37



LOT 38

RIMA AMYUNI (1954-2026)

Le jardin de Sana à Batroun, 2023

Oil on canvas. Signed and dated lower right
H: 90cm, W: 117cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by Mrs Raya Amyuni, sister of the artist, accompanies the artwork

Literature:
The artwork is featured in the book entitled Rima Amyuni by Raya Amyuni Hindi, Editions Aleph, 2026. Page 359

$8,000/12,000



LOT 39

KHALIL ZGAIB (1912-1975)

Untitled

Oil on wood. Signed lower left
H: 44cm, W: 51cm

Provenance:
Private collection of Mrs Odile Mazloum, Beirut
Acquired at the above by the present owner

$14,000/18,000



LOT 40

FAIK HASSAN (1914-1992)

Desert scene with camel, 1971

Oil on canvas. Signed, situated “Bagdad” and dated on the back. Signed lower right
H: 65cm, W: 78cm

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

$20,000/25,000



Faeq Hassan was one of the leading figures of twentieth-century Iraqi art and played an important role in the development of modern painting in Iraq. Born in Baghdad, he received a government scholarship to study at the École Nationale Supérieure des Beaux-Arts in Paris, graduating in 1938. On his return to Baghdad, he became director of the Department of Painting and Sculpture at the Institute of Fine Arts, where he taught a generation of Iraqi artists and introduced courses in Western painting techniques alongside the study of Arab and Islamic artistic traditions. In 1950, Hassan founded Al-Ruwad (The Pioneers), an influential group of artists who sought to move beyond the studio and engage directly with the Iraqi landscape and everyday life. Their work contributed to the development of a modern artistic language that combined contemporary approaches to painting with subjects drawn from local culture and environment.

Throughout his career, Hassan experimented with different approaches, ranging from realism and Impressionism to Cubism and abstraction. Despite this stylistic diversity, his subjects remained closely connected to Iraq. Villagers, workers, Bedouins, landscapes and, most notably, horses and Arab horsemen recur throughout his oeuvre. His equestrian paintings became among his most recognizable works. Color was equally central to Hassan's practice. He was known for his extensive knowledge of pigments and color theory and regarded color as a fundamental element in the construction of a painting rather than simply a descriptive device. His combination of technical training, experimentation and subjects drawn from Iraqi life established a body of work that had a lasting influence on subsequent generations of Iraqi artists.

The present work, depicting two camels and a horse, belongs to Hassan's wider engagement with animals and subjects associated with rural and Bedouin life, themes that remained an important part of his practice over several decades.

LOT 40



LOT 41

LOUIS LOTTIER (1815–1892)

Lebanese landscape with Mount Sannine in the background

Oil on canvas. Signed lower left
H: 34cm, W: 46cm

Provenance:
Private collection, Beirut

$8,000/12,000

Louis Lottier was a French landscape and marine painter associated with the Orientalist movement of the nineteenth century. He began travelling extensively from the early 1840s. His journeys took him through North Africa, Egypt and the Ottoman territories, including Constantinople and Lebanon, providing subjects that would occupy an important place in his work.

Lottier belonged to a generation of European artists for whom travel to North Africa and the Middle East became an increasingly important source of artistic material. During the nineteenth century, improved travel and expanding European political and commercial involvement in the region encouraged artists to work directly from landscapes, cities and everyday life. Collectively described as Orientalism, this broad movement ranged from highly imagined representations of the "East" to works based more closely on direct observation.

Lottier's work belongs largely to this latter tradition. Rather than concentrating principally on exoticized figure subjects, he frequently depicted ports, coastlines, architectural views and expansive landscapes encountered during his travels. His Lebanese subjects form a particularly interesting part of his oeuvre. Documented examples include Beirut from the South, and Palais Jeday, Beirut that were both sold at Sothebys in 2026 and 2021 respectively. Lottier was also in Beirut around 1860, a period during which the city and the Lebanese landscape attracted increasing attention from European travelers and artists.

The present Lebanese landscape with Mount Sannine in the background can therefore be situated within Lottier's broader engagement with the Levant. Such works are important not only within his career but also as nineteenth-century visual records of Lebanon, created at a time when relatively few European painters had represented the country directly.

DETAIL LOT 41



LOT 42

MOUSTAFA FARROUKH (1901-1957)

Portrait of Omar Mohieddine Beyhum in his Beirut house garden, 1929

Oil on canvas. Signed and dated lower right
H: 60cm, W: 46cm

Provenance:
Acquired directly from the artist by the parents of the owner
thence by descent

$8,000/15,000

DETAIL LOT 43



LOT 43

OMAR ONSI (1901-1969)

Still life

Oil on canvas. Signed lower right. Areas of paint abrasion on the canvas
H: 38cm, W: 46cm

Provenance:
Family of the artist
Acquired at the above by the present owner

$3,000/4,000



LOT 44

OMAR ONSI (1901-1969)

Bird

Pastel on cardboard. Signed on the back
H: 30cm, W: 48cm

Provenance:
Private collection, Beirut

$2,000/5,000



LOT 45

HUSSEIN MADI (1938-2024)

Asfur, 1970

Oil on canvas. Signed, dated and titled on the back
H: 50cm, W: 60cm

Provenance:
Acquired directly from the artist by the present owner

$15,000/20,000



From the different sculptural materials, I chose stone – the primary material of the earth. In 1965, I carved my first sculpture in stone. I called it "Mother/Earth" and retained the rough chisel marks on its surface (...). With this work, I began to develop my own style. I also discovered how the stone vibrates and lives a life of its own; and I began my journey into the joy of transforming a mass of stone into sculpture, a journey full of mystery.

Mona Saudi, in 40 Years in Sculpture. Published by Mona Saudi, October 2006. Page 32

LOT 46

MONA SAUDI (1945-2022)

Mother/Earth, 1974

Middle eastern marble. Later insription on the reverse in arabic **«ومن دولة الحجر سننشئ دولة العشاق».**

Unique work

Sculpture: H: 40cm, W: 27cm, D: 8cm
Base: H: 5cm, L: 34cm, W: 20cm (2 chips on the side)

Provenance:
Acquired directly from the artist by the present owner

Literature:
Illustrated in Mona Saudi, 40 Years in Sculpture. Published by Mona Saudi. October 2006. Page 80

$70,000/100,000



ومن دولة الحجر سننشئ دولة العشاق

The sculpture we offer at auction reveals a verse by Mahmoud Darwish from his epic 1983 poem "Qasidat Beirut" (The Beirut Poem) that acts as a moving testament to human resilience, written after the devastating 1982 siege of Lebanon's capital. The poem explores how collective memory, language, and love act as final shelters against geopolitical destruction, exile, and war. This thematic intersection of landscape, suffering, and endurance deeply inspired Mona Saudi. A close lifelong friend of Darwish, the pioneering artist famously treated sculpture as "poetry in stone," frequently chiseling organic forms from Middle Eastern marble to reflect Darwish's literary vision.

Initially created in 1974, the sculpture was revisited by the artist in 1983, when she reworked its reverse to engrave a verse from Darwish's poem: " ومن دولة الحجر سننشئ دولة العشاق

(From stone we will build a state of lovers)". This later intervention captures the poem's core philosophy: turning the literal and metaphorical rubble of conflict into enduring monuments of love, cultural rebirth, and unyielding resistance.



Mona Saudi's origins and her personal commitments were shared between Jordan, Lebanon and Palestine. Growing up in Jordan, she played in the ruins of Nymphaeum and its ancient Roman public baths. Those enormous blocks of stone would prefigure her future as a sculptor.

M. Saudi left Jordan for Lebanon at the age of eighteen in 1962. She would later settle there, marked by her encounters with artists such as Paul Guiragossian (1926–1993), Adonis (1930–) and Michel Basbous (1921–1981). She also travelled to France, where she entered the École des Beaux-Arts in Paris in 1964. There she created her first limestone sculpture, entitled Mother/ Earth (1964).

The sculptures of M. Saudi, a feat of grace that transcends the symbols sometimes represented, never make reference to one single Antiquity or to one civilization. They invoke the Ammonites, Edomites or the Nabataeans, traces of whom can be found in Jordan. This does not stop other influences arising in her works, be they Etruscan, Greek or even Aztec. The Seed (2007), for example, condenses diverse influences through its minimalist spiral forms. From stone, the primordial matter of the universe and of history, she pulls a living, vibrating mass, inspired by primary geometric forms (square, circle, rectangle, cylinder). The material and its specific qualities are caught somewhere between immobility and movement, symbolical form and abstract expansion; she plays with the colors and natural effects of the different stones used (green stone from Aqaba, pink volcanic stone from Armenia, grey limestone from Lebanon, Carrara marble etc.). She adopts a half-abstract, half-figurative language, evocative of Brancusi, that oscillates between geology, symbolism and a post-calligraphic writing style which can be even better observed in her lithographs and drawings.

Soon after the May 1968 unrest in Paris, Mona Saudi decided to return to Jordan to complete a mission, working with Palestinian refugee children who had found themselves in the Baqa'a camp as a result of the 1967 June war. At the beginning of the 1970s, clashes between the Jordanian army and Palestinian fighters ("Black September") drove her to Beirut, with its effervescent artistic and cultural scene. Mona Saudi became involved in the visual arts wing of the Palestine Liberation Organization. She helped organize the major international exhibition in support of Palestine that took place in Beirut in 1978.

In 1983 the artist received a commission from the Petra Bank in Amman for three monumental granite sculptures. She continued to create monumental works, such as Geometry of the Spirit, installed in front of the Institut du Monde Arabe in Paris in 1987.

In 1996 she returned to Beirut to make repairs to her home-studio following damage caused by the Lebanese Civil War. She would live there for the rest of her life.

Works by Mona Saudi can be found in several international collections, notably at the Institut du Monde Arabe in Paris; at the National Museum for Women in the Arts in Washington D.C.; at the National Gallery of Fine Arts in Amman; at the Sharjah Art Foundation in Sharjah and at the British Museum in London.

© Archives of Women Artists, Research and Exhibitions, 2025



LOT 47

ASSADOUR (B. 1943)

Untitled, 1991/1996

Mixed Media on canvas. Signed and dated lower right
H: 120cm, W: 120cm

Provenance:
Sotheby's Paris. Contemporary Art Online Paris. 12 June 2019. Lot 550

Acquired at the above by the present owner

$25,000/40,000

Born in Beirut in 1943, Assadour Bezdikian trained first in Lebanon before studying at the Pietro Vannucci Academy in Perugia and, from 1964, at the École Nationale Supérieure des Beaux-Arts in Paris, where he developed his practice as an engraver in the studio of Lucien Coutaud. His encounter with Constructivism, abstraction and Expressionism during these formative years contributed to the development of a highly individual visual language.

Although Assadour is particularly recognised for his work as a printmaker, the precision and complexity associated with engraving extend throughout his paintings and works on paper. His compositions are constructed from an accumulation of geometric forms, lines, fragmented figures and mechanical elements, organised within carefully structured spaces. The human figure frequently appears within these environments, itself broken down into separate components and integrated into the surrounding geometry.

Assadour's paintings often suggest an imagined landscape or architectural space without defining a specific location. In this work, perspective is deliberately disrupted and the figures appear to occupy several spatial levels at once. This combination of figuration and abstraction, together with the artist's precise construction of the image, is a recurring feature of his work and reflects the close relationship between his painting and his practice as an engraver.

DETAIL LOT 47



LOT 48

HELEN KHAL (1923-2009)

Portrait of Jawad, son of the artist

Oil on canvas
H: 60cm, W: 45cm

Provenance:
Acquired at Contact Gallery by a private collector
Christies. Modern & Contemporary Art. 9-31 May 2024. Lot 39
Acquired at the above by the present owner

Exhibition:
Contact Gallery, Beirut. Helen Khal, Solo Exhibition, Portraits and Figurations (January 1975)

$25,000/35,000



LOT 49

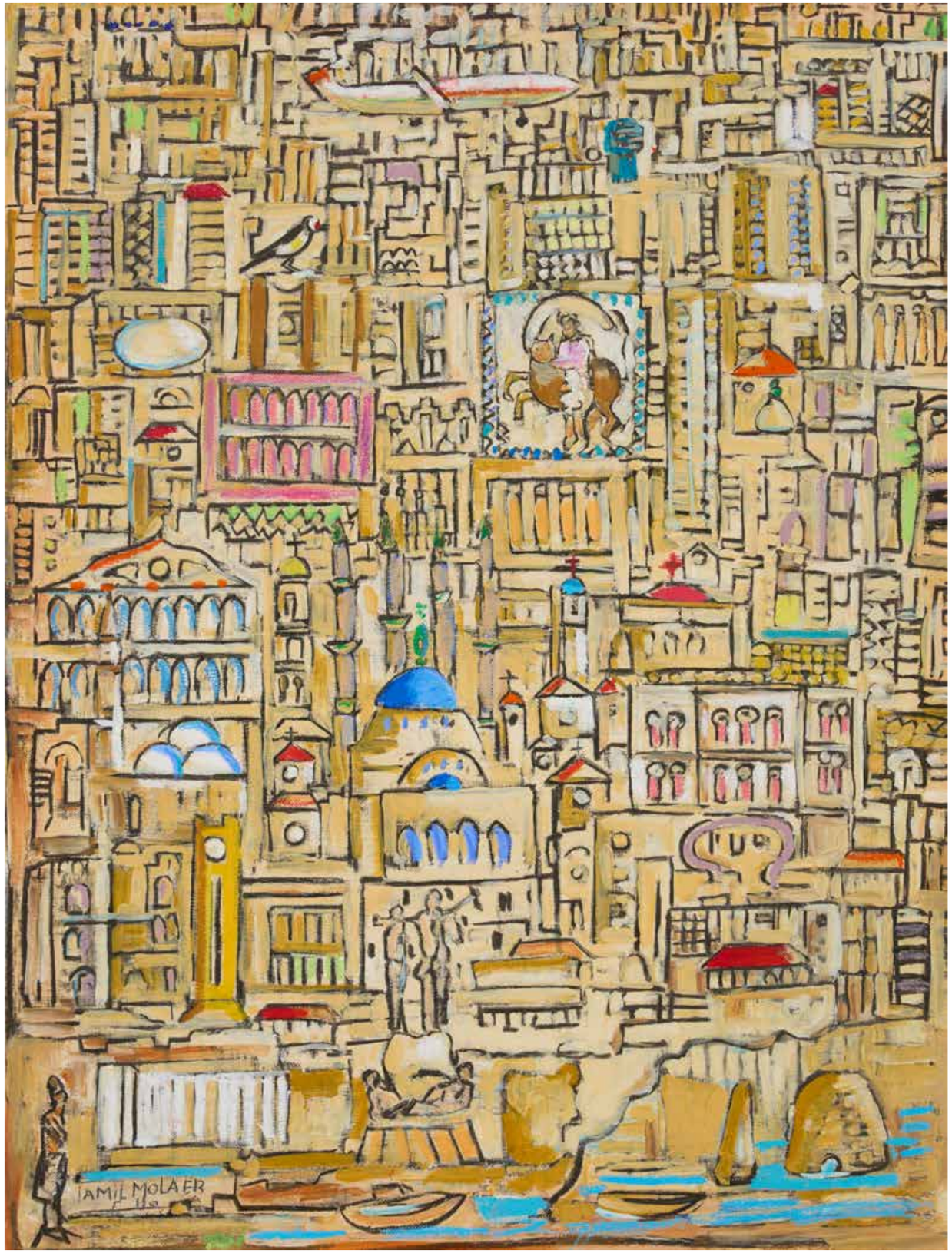
AYMAN BAALBAKI (B. 1975)

Untitled, circa 2022

Acrylic on cardboard laid on canvas. Signed lower left
H: 70cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

$25,000/35,000



LOT 50

JAMIL MOLAEB (B. 1948)

Beirut

Acrylic on canvas. Signed lower left
H: 80cm, W: 60cm

Provenance:
Acquired directly from the artist by the present owner

$5,000/7,000



LOT 51

HUSSEIN MADI (1938-2024)

Untitled (The bird)

Acrylic on cardboard laid on panel. Signed lower right
H: 70cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the Hussein Madi Foundation accompanies the artwork

$8,000/12,000



LOT 52

HUSSEIN MADI (1938-2024)

Untitled, 2009

Acrylic on canvas. Signed and dated lower left and on the back
H: 80cm, W: 120cm

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

A certificate of authenticity issued by the Hussein Madi Foundation accompanies the artwork

$45,000/65,000





LOT 53

HUSSEIN MADI (1938-2024)

Lady with a handbag, 2012

Iron. Black patine. Proof of Artist. Signed, dated and numbered P.A on the left arm
H: 81cm, W: 31cm, D: 25cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the Hussein Madi Foundation accompanies the artwork

$10,000/15,000



LOT 54

HUSSEIN MADI (1938-2024)

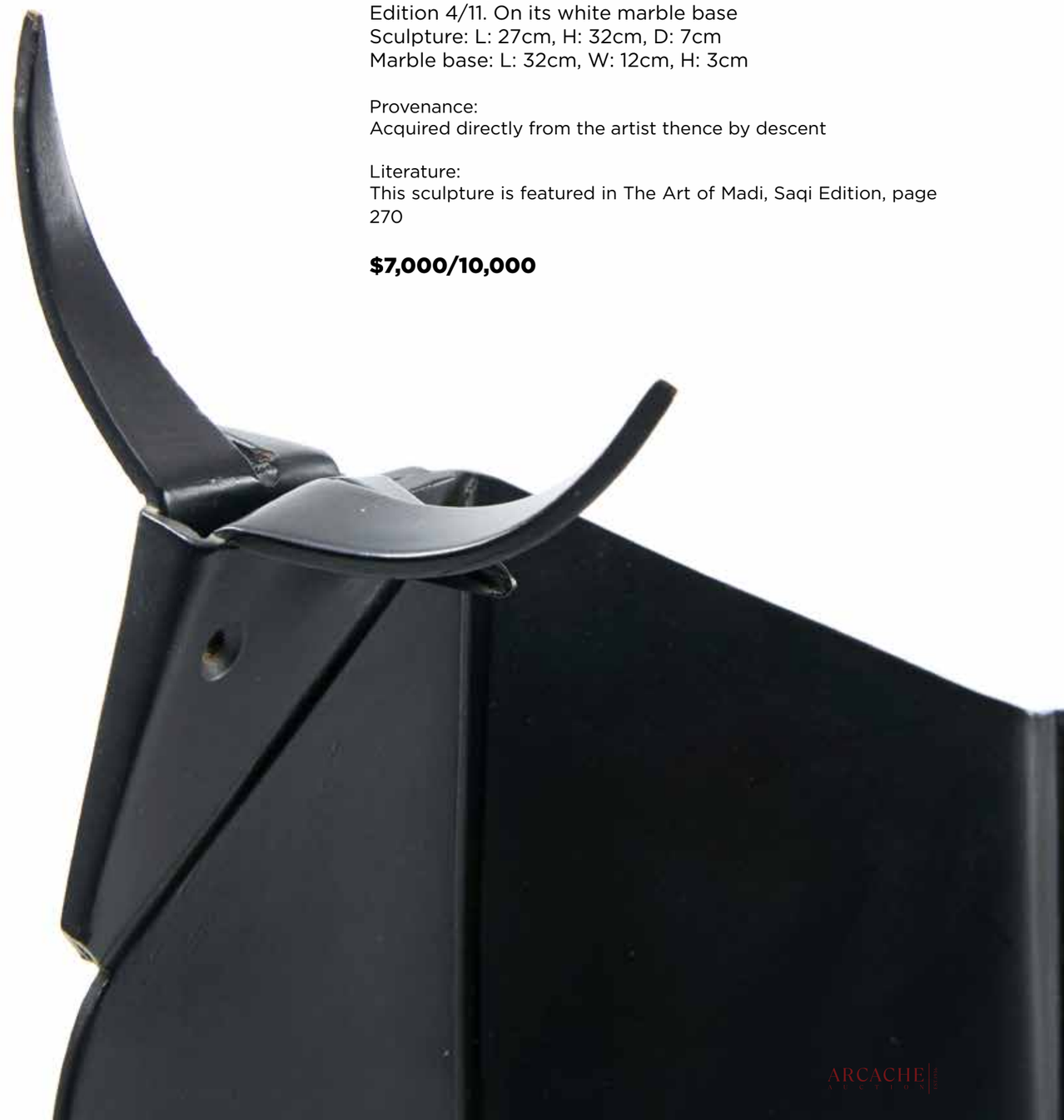
Taurus, 1991

Iron. Black patine. Signed and dated on the lower foot.
Edition 4/11. On its white marble base
Sculpture: L: 27cm, H: 32cm, D: 7cm
Marble base: L: 32cm, W: 12cm, H: 3cm

Provenance:
Acquired directly from the artist thence by descent

Literature:
This sculpture is featured in The Art of Madi, Saqi Edition, page 270

$7,000/10,000



ARCACHE



LOT 55

ANACHAR BASBOUS (B. 1969)

Wood Sculpture, 2024
H: 63cm, W: 70cm, D: 35cm

Provenance:
Al Markhiya Gallery, Doha, Qatar
Acquired at the above by the present owner

Please note the lot is located in Dubai, UAE.

$12,000/18,000





Anachar Basbous grew up in Rachana, at the heart of one of Lebanon's most remarkable sculptural traditions. The son of Michel Basbous, he was surrounded from an early age by the practice of sculpture and by the constant presence of wood, stone and metal. While this heritage remains an important part of his artistic identity, Anachar has developed a visual language that is distinctly his own. Michel Basbous is known for his exploration of organic forms and the natural qualities of his materials. For his part, Anachar has developed a more geometric and structured approach to sculpture. His compositions are often built from repeated or fragmented elements, with particular attention to volume, balance and the relationship between solid forms and empty space.

The present work is a good example of this approach. It is composed of wooden blocks arranged around a central opening, with variations in their size, angle and position. The repetition of these elements creates a strong sense of movement, and the spaces between them form an integral part of the composition. The work also reflects Anachar Basbous's contemporary approach to traditional material. The individual wooden elements remain clearly defined and are assembled to create a structured composition based on repetition and variation. While connected to the sculptural tradition of Rachana, the work demonstrates the distinct visual language that Anachar Basbous has developed over the course of his career.

DETAIL LOT 55



LOT 56

NADIM KARAM (B. 1957)

Hannibal on an elephant, 2015

Stainless Steel. Edition 18/25. Signed and titled on the base
H: 40cm, W: 24cm, D: 4cm

Provenance:
Private collection, Beirut

$7,000/10,000



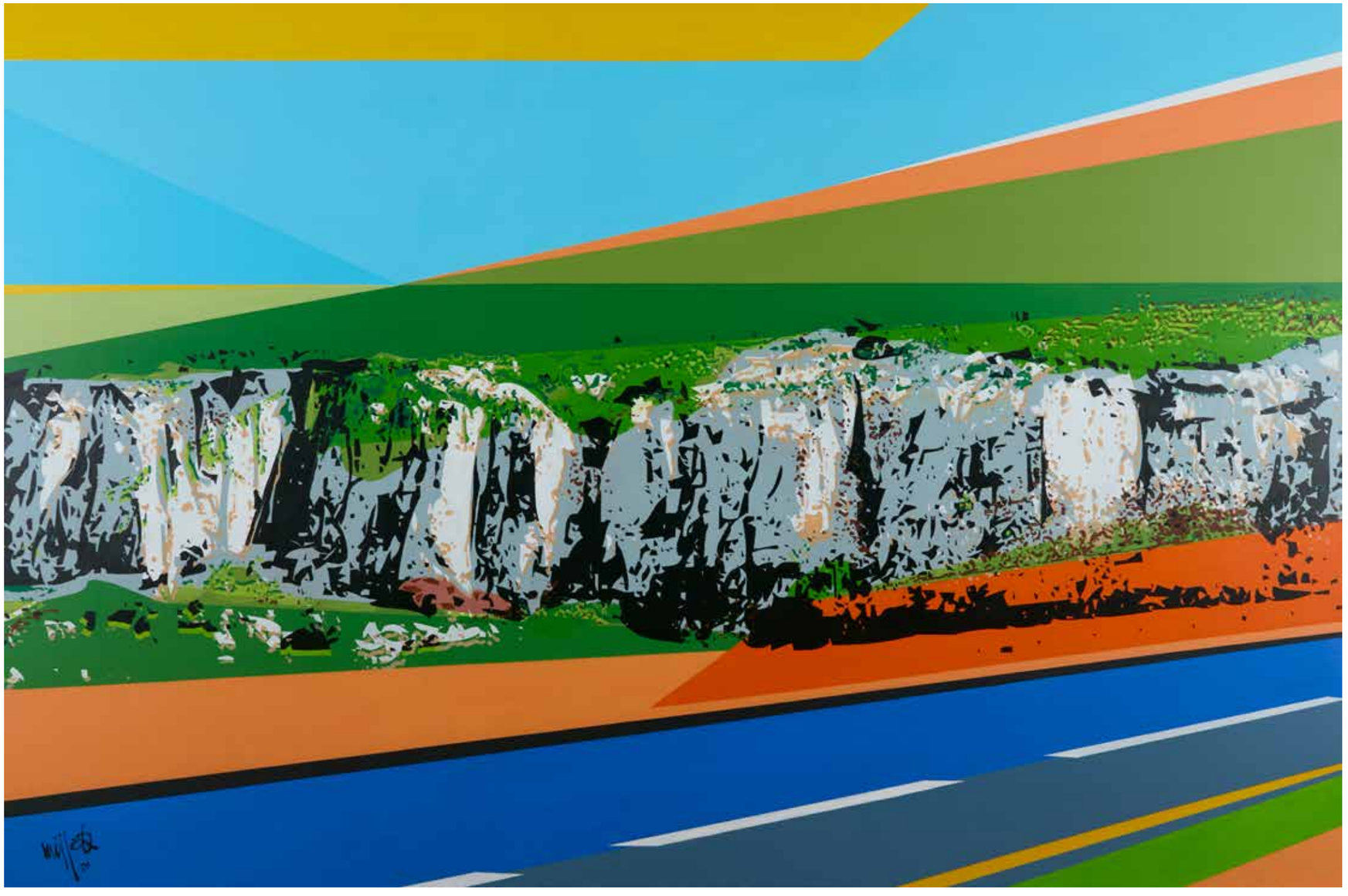


Hannibal on an Elephant belongs to Nadim Karam's Cultural Warriors, a group of works developed from the characters and symbols that populate his wider sculptural vocabulary. These figures originated in Karam's Archaic Procession and later evolved into independent "Urban Toys," combining historical references, mythology and the artist's own recurring imagery.

In 2013, Karam introduced Hannibal as the first of his Cultural Warriors. Referring to the Carthaginian general's celebrated crossing of the Alps with elephants, Karam reimagines the historical figure not primarily as a military conqueror but as a bearer of cultural exchange. Hannibal carries a cloud-topped sceptre, a recurring symbol in Karam's work associated with imagination and possibility. For the artist, the Cultural Warrior offered an alternative to the language of conflict, replacing military confrontation with creativity and dialogue.

The elephant, another recurrent motif in Karam's practice, is associated by the artist with memory, solidarity and collective experience. In Hannibal on an Elephant, these different elements come together in a work that combines historical reference with the playful, narrative character that defines much of Karam's sculpture.

DETAIL LOT 56



LOT 57

MISSAK TERZIAN (B. 1949)

Faraya, 2020

Acrylic on canvas. signed lower left. Signed, titled and dated on the back
H: 120cm, W: 180cm

Provenance:
Acquired directly from the artist by the present owner

$15,000/20,000



LOT 58

JAMIL MOLAEB (B. 1948)

Lovely Couple

Acrylic on canvas. Signed lower right
H: 100cm, W: 150cm

Provenance:
Acquired directly from the artist by the present owner

Literature:
The work is illustrated in Jamil Molaeb, A self Portrait, Fine Art Publishing, p. 93.

$10,000/15,000

"After twenty-five years of painting on paper and in small format, I started in the 1990s to use acrylic paints on large canvases. Acrylic paint makes painting large surfaces easy and quick. It was a comfort to me to shift from small details to large colored surfaces. My hand gained freedom of movement. I felt that I was white washing a wall, as I moved from one side of the canvas to the other. It was like reliving my childhood experiences with my father.

With acrylic paints, I started feeling the sense of the present age, of modernism. It was to me a new medium, and I needed to experiment with it. Acrylic paints shorten distances and time with ease. Large surfaces offer freedom of movement. When I start a painting, I try to finish it the same day, because my feeling for color and its density differs from day to day. This is one of the differences between acrylic and oil paints."

Jamil Molaeb, in Jamil Molaeb, A self portrait, Fine Art Publishing, p. 89

DETAIL LOT 58



LOT 59

JEAN KHALIFE (1923-1978)

Gesture and sign, 1977

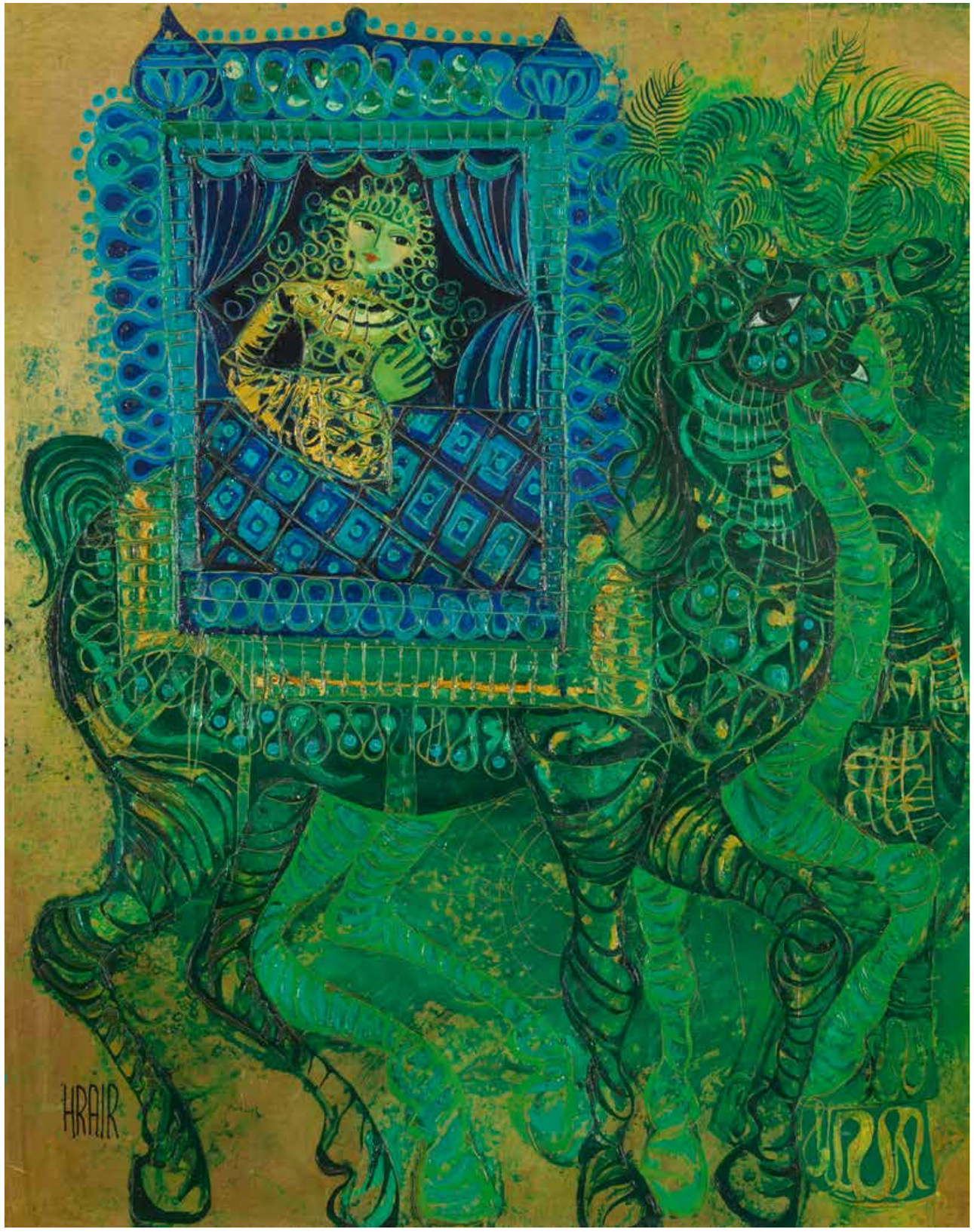
Oil on Masonite. Signed and dated lower right
H: 50cm, W: 50cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by Mr Jim Khalife, son of the artist, accompanies the artwork

$6,000/8,000

LOT 59



LOT 60

HRAIR (B. 1946)

Al Hawdaje

Mixed Media and gold on panel. Signed lower left
H: 100cm, W: 80cm

Provenance:
Private collection, Beirut

$4,000/6,000



LOT 61

TAGREED DARGHOUTH (B. 1979)

From the series: A Lebanese Cedar tree, 2024

Acrylic on canvas. Signed lower right. Signed, dated and titled on the back
H: 84cm, W: 145cm

Provenance:
Private collection, Beirut

$15,000/18,000

Painted in 2024, the present work belongs to Tagreed Darghouth's The Cedars of Lebanon series, presented as part of her exhibition He Who Gazes at the Sea; The Man and the Land at Saleh Barakat Gallery in Beirut. In this body of work, Darghouth turns to some of Lebanon's most recognisable natural and cultural landmarks, including its cedar trees, mountains, archaeological sites and coastline, as a means of addressing questions of land, identity and belonging.

The cedar occupies a central position within this exploration. Closely associated with Lebanon and its collective memory, it is treated by Darghouth not as a conventional national emblem but as a physical presence. In the present work, the tree fills the composition, its trunk and horizontal branches constructed through broad, heavily worked strokes of brown, green and red. The density of the paint and the directness of the brushwork move the image between landscape and abstraction.

The series also continues Darghouth's earlier interest in the tree as a subject. In The Tree Within, A Palestinian Olive Tree of 2017–2018, she had focused on the olive tree and its relationship to land and displacement. With The Cedars of Lebanon, she returns to the tree in a specifically Lebanese context, placing it within a broader reflection on the country, its landscape and the question of belonging.

LOT 61



LOT 62

HUGUETTE CALAND (1931-2019)

Portrait of Ed Moses (1988)

Oil on canvas. Signed lower right
H: 76cm, W: 38cm

Provenance:
Private collection, Beirut

$30,000/50,000



When Huguette Caland moved to Venice, California, in 1987, she entered a vibrant artistic community that would become an important part of both her life and her work. Among the artists with whom she formed a particularly close relationship was Ed Moses (1926–2018), one of the leading figures of post-war abstraction in Los Angeles.

Caland's interest in Moses had, however, begun before their friendship. She had first seen him at an exhibition in Paris and became fascinated by him as a subject before they had even met. After settling in Los Angeles, she produced a number of portraits of Moses, translating his presence into increasingly abstract compositions rather than conventional physical likenesses. Their eventual meeting developed into a lasting friendship, and Moses became closely connected to Caland's Venice circle.

In this work, Caland adopts a largely monochrome black and white palette, punctuated by occasional bursts of intense colour. This approach would become an important feature of many of her unconventional portraits. With its strongly abstract character, the painting is built through energetic brushwork and layered surfaces, suggesting a complex and emotionally charged personality.



LOT 63

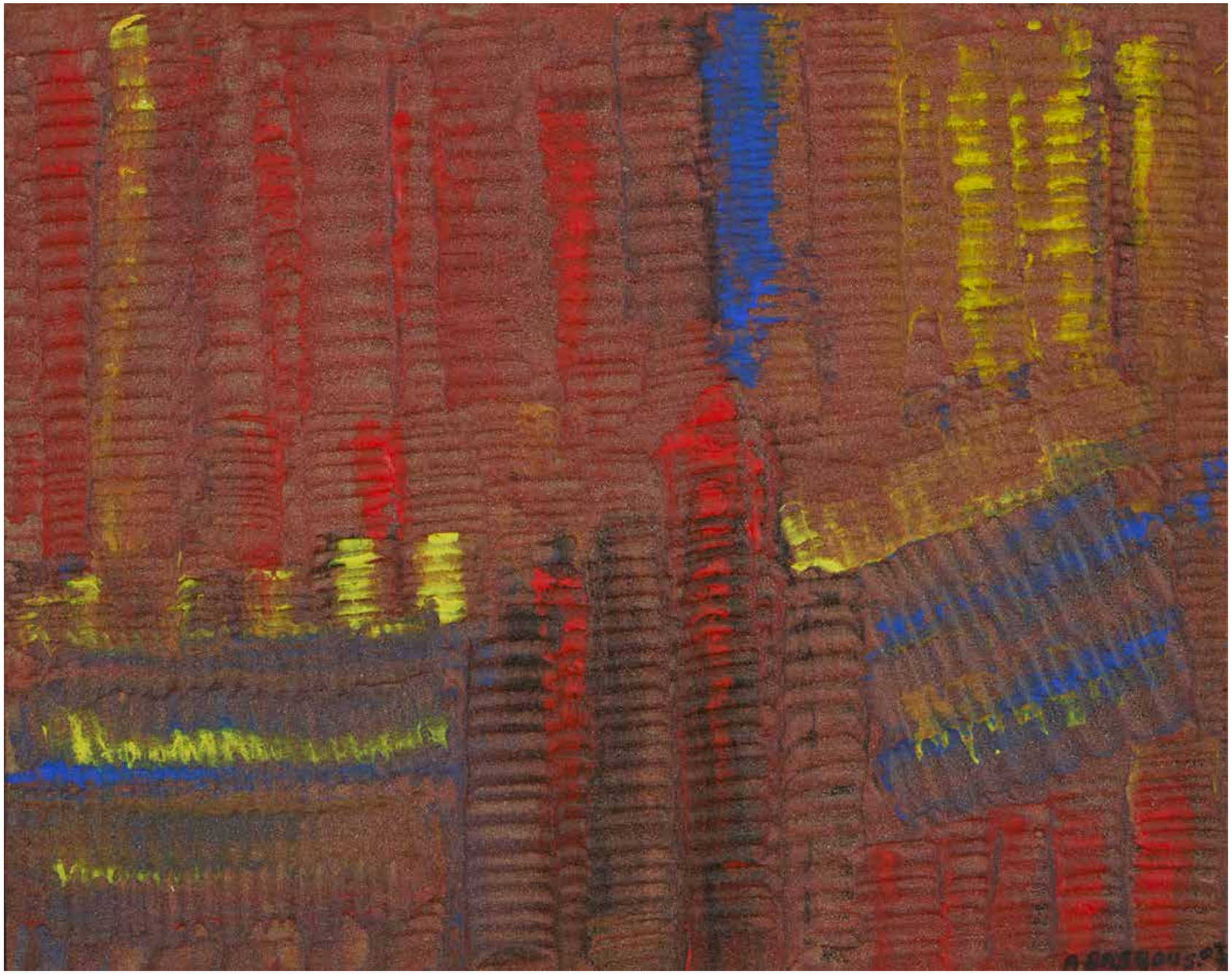
ALFRED BASBOUS (1924-2006)

From womb to life and from life to womb, 2001

Mixed Media on wooden board. Signed and dated lower right,
H: 52cm, W: 70cm

Provenance:
Private collection, Beirut

$4,000/7,000



LOT 64

ALFRED BASBOUS (1924-2006)

Untitled, 2003

Mixed Media on board. Signed and dated lower right
H: 48cm, W: 60cm

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

$4,000/7,000



LOT 65

HASSAN JOUNI (B. 1942)

The Olive Oil market, 2011

Oil on canvas. Signed and dated lower right.
Signed, titled and dated on the back
H: 50cm, W: 60cm

Provenance:
Private collection, Beirut

$2,500/3,500



LOT 66

OUSSAMA BAALBAKI (B. 1978)

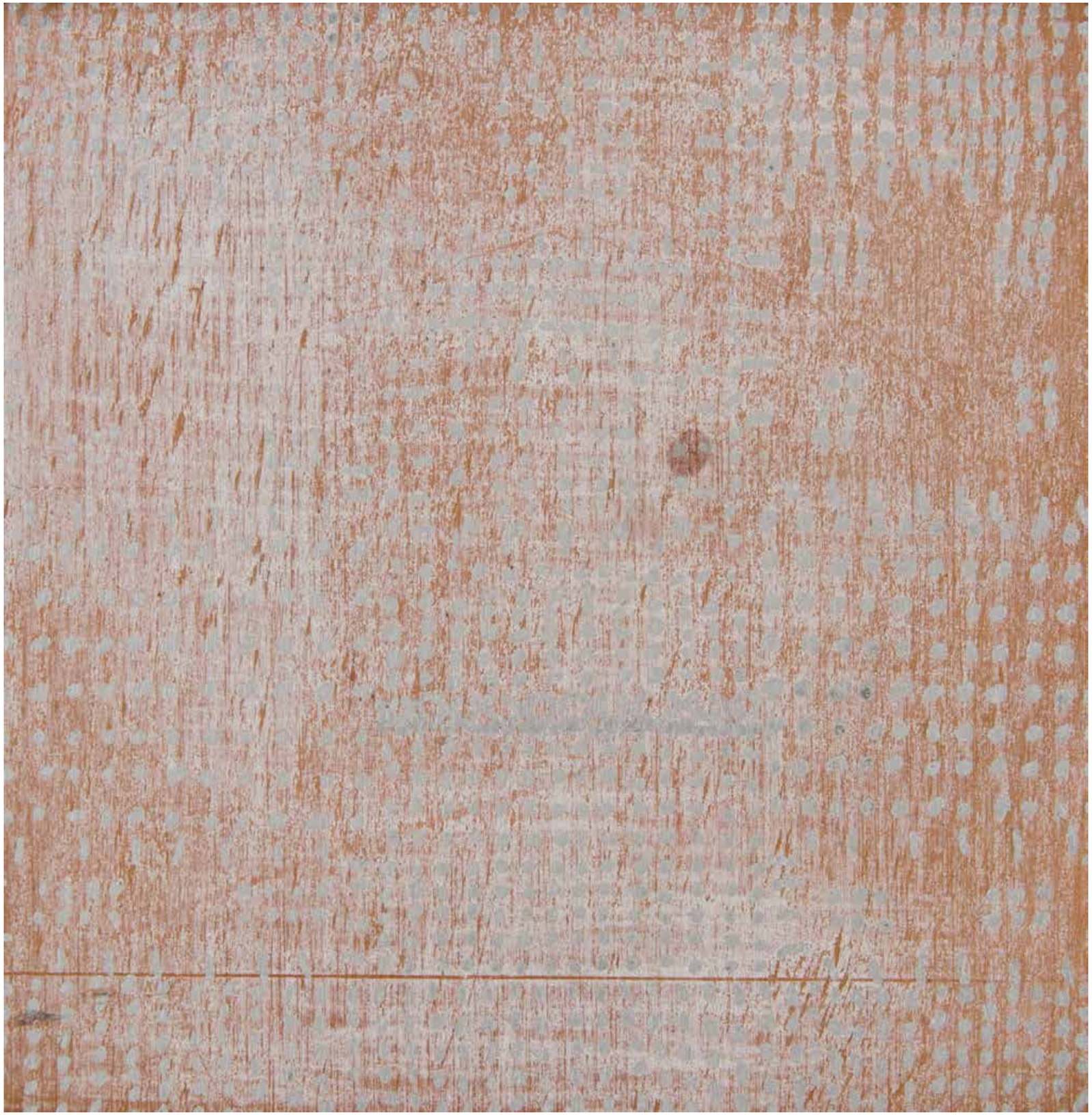
Etude 2, 2002

Oil on canvas. Signed and dated lower right
H: 100cm, W: 90cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the artist accompanies the artwork

$3,000/5,000



LOT 67

HUGUETTE CALAND (1931-2019)

Untitled

Mixed Media on panel
H: 13cm, W: 13cm

Provenance:
Galerie Janine Rubeiz, Beirut

Acquired at the above by the present owner

$3,000/4,000



LOT 68

AREF RAYESS (1928-2005)

Untitled, 1999

Mixed Media on cardboard laid on board. Signed upper right. Monogram lower right
H: 60cm, W: 42cm

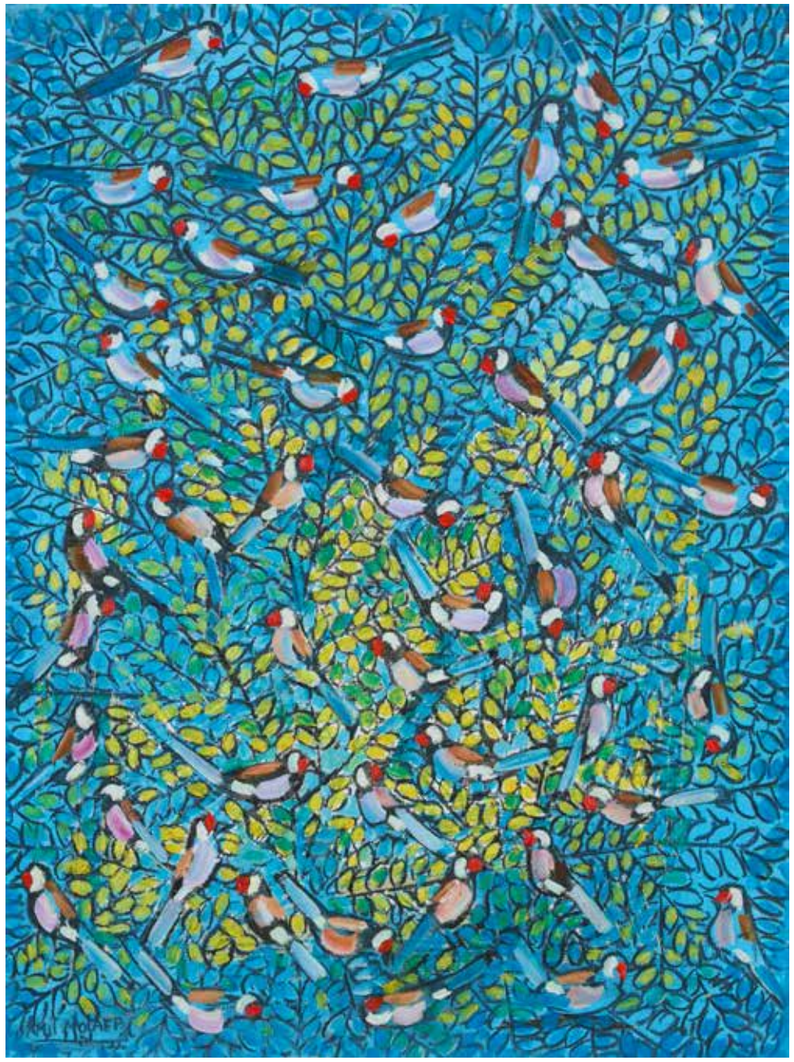
Provenance:
Gifted from the artist to the present owner

$4,000/7,000

نشدُ أوتارنا أناشيدَ الظ
جسدٌ حيّ الروح، تعزف
فيثارة تهكّس الظلّ، و
فيثارة تهرب من الظلّ،
فيثارة تبحث عن ظلٍ، و
فيثارة تبطئ السيرَ، ال
فيثارة كالليل، ظلّ على ظل
فيثارة تأبى الهول تُنشد
فيثارة تشقّق ستر الزمن،
فيثارة زمنٍ قصير بنا
فيثارة تتأفف وتشتكي... و
فيثارة تصفّق للأفق والأف
فيثارة ترقص منا الفرحَ



DETAIL LOT 68



LOT 69

JAMIL MOLAEB (B. 1948)

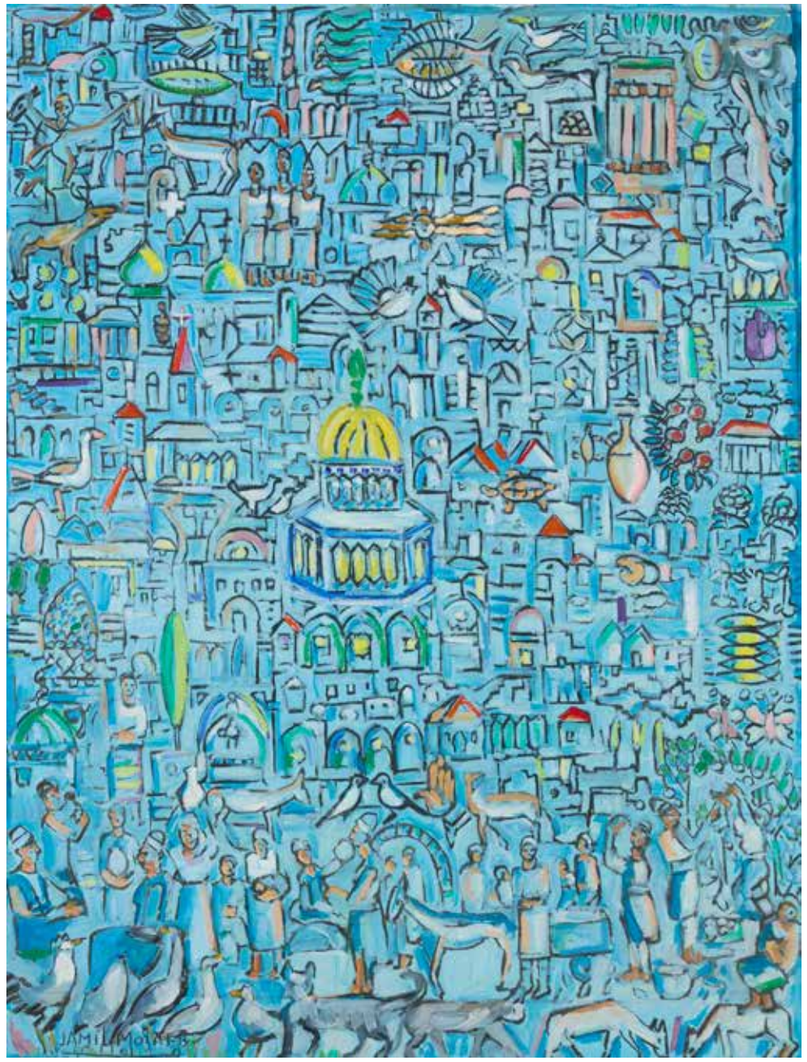
Birds, blue background

Acrylic on canvas. Signed and dated lower left
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies the artwork

$3,000/5,000



LOT 70

JAMIL MOLAEB (B. 1948)

Jerusalem

Acrylic on canvas. Signed lower left
H: 80cm, W: 60cm

Provenance:
Acquired directly from the artist by the present owner

$5,000/7,000



LOT 71

WAHIB BTEDDINI (1929-2011)

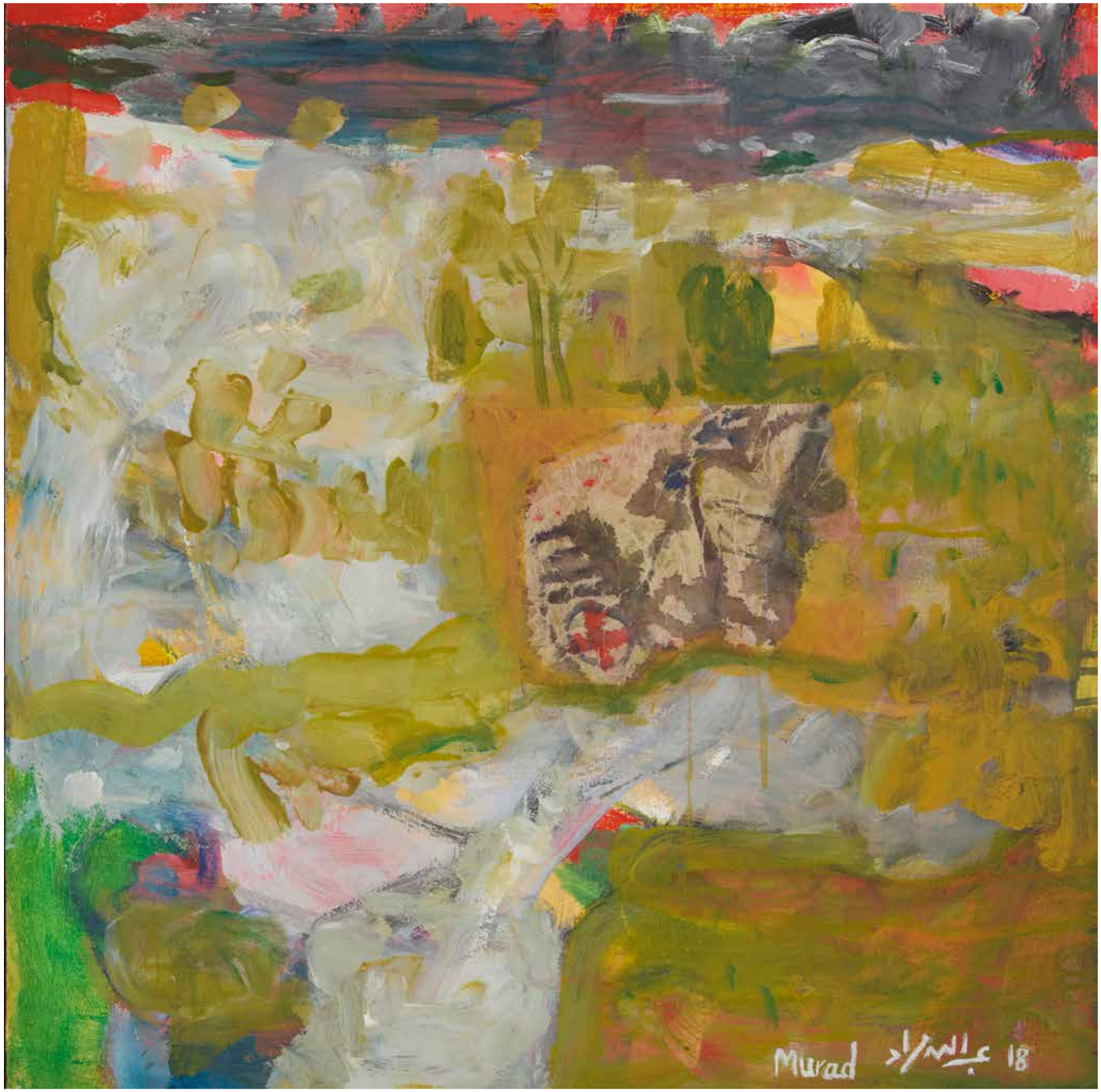
Landscape, 1980

Oil on canvas. Signed and dated lower left
H: 50cm, W: 80cm

Provenance:
Private collection, Beirut

$2,000/4,000

DETAIL LOT 71



LOT 72

ABDALLAH MURAD (B. 1944)

Untitled, 2018

Acrylic on canvas. Signed and dated lower right
H: 60cm, W: 60cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies the artwotk

$2,000/4,000



LOT 73

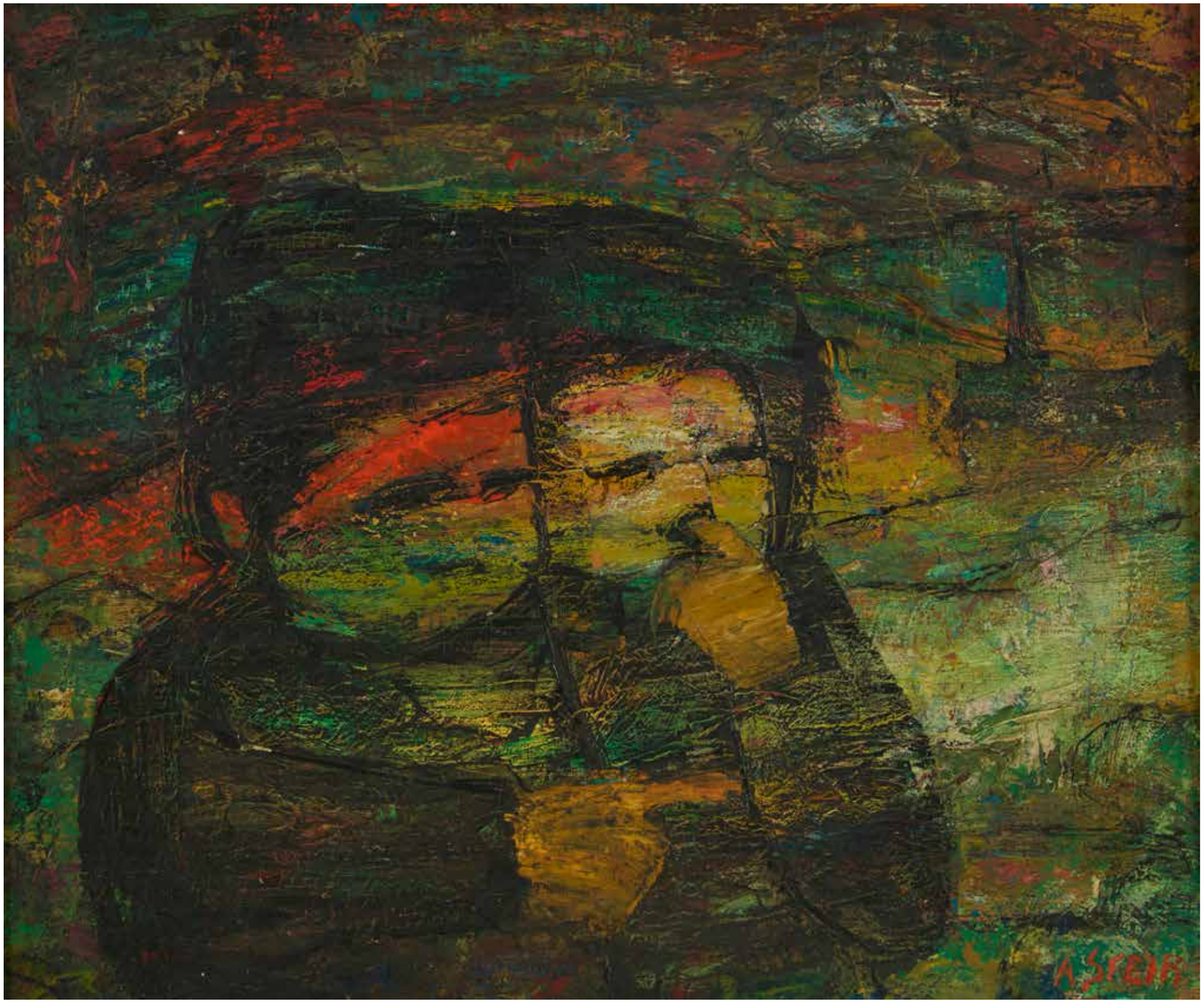
NADIA SAIKALI (B. 1936)

Untitled (roosters), 1956

Oil on canvas. Signed and dated lower right
H: 41cm, W: 53cm

Provenance:
Acquired directly from the artist by the present owner

$5,000/7,000



LOT 74

AMINE SFEIR (1932-2002)

The two little boys

Oil on canvas. Signed lower right
H: 50cm, W: 60cm

Provenance:
Private collection, Beirut, thence by descent to the present owner

$2,000/2,500



LOT 75

OMAR ONSI (1901-1969)

Mairouba

Watercolor on cardboard. Signed lower right
H: 40cm, W: 60cm

Provenance:
Private collection, Beirut

$3,000/5,000



LOT 76

OMAR ONSI (1901-1969)

Landscape
Watercolor on paper. Signed lower right
H: 35m, W: 50cm.

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

$3,000/4,000



LOT 77

MOUSTAPHA FARROUKH (1901-1957)

Landscape with palm trees

Watercolor on paper. Signed lower right
H: 33m, W: 48cm

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

$1,500/1,800



LOT 78

MOUSTAPHA FARROUKH (1901-1957)

Landscape

Watercolor on paper. Signs of humidity throughout the paper. Signed lower right
H: 30cm, W: 46cm

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

$1,500/1,800



LOT 79

GEORGES MICHELET (1873-1946)

Bedouins in Deir el Zor, 1933

Gouache on paper. Signed, situated and dated lower left
H: 32cm, W: 42cm

Provenance:
Private collection, Beirut

$1,000/1,500



LOT 80

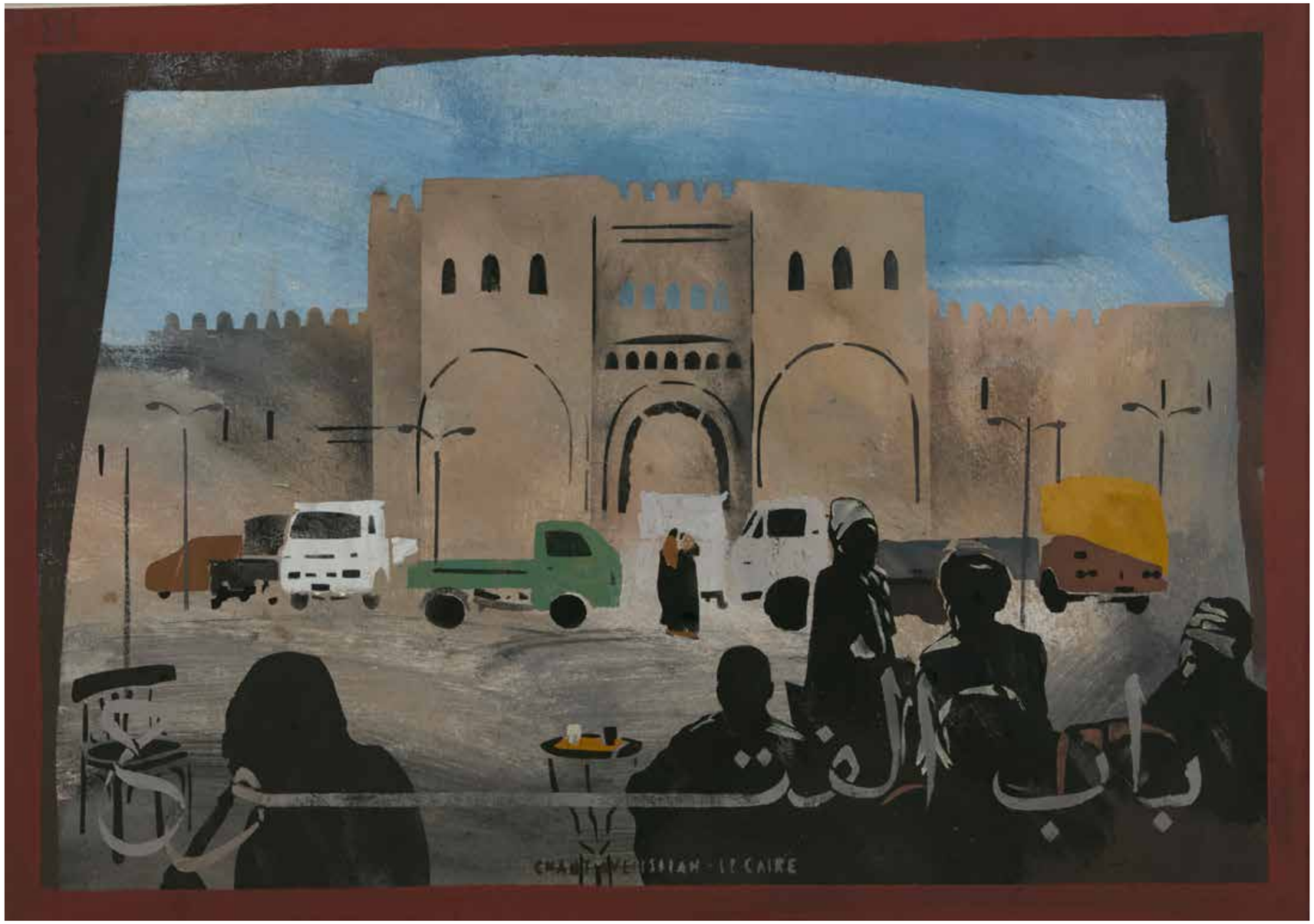
GEORGES CYR (1880-1964)

Untitled (The shepherds)

Watercolor on cardboard. Signed lower right
H: 35cm, W: 31cm

Provenance:
Private collection, Beirut

$1,000/1,500



LOT 81

CHANT AVEDISSIAN (1951-2018)

Bab El Foutouh, Cairo

Mixed Media on paper. Signed and situated lower middle
H: 50cm, W: 67cm

Provenance:
Private collection, Beirut

$4,000/6,000



LOT 82

MARTIN GIESEN (B. 1945)

Place de l'Etoile, Beirut, 2014

Watercolor on Canson. Signed and dated middle right
H: 72cm, W: 52cm

Provenance:
Acquired directly from the artist

$2,000/3,000



LOT 83

MARTIN GIESEN (B. 1945)

Venice under the rain, 2025

Watercolor on cardboard. Signed and dated middle right
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

$3,000/3,500

DETAIL LOT 83



LOT 84

MARTIN GIESEN (B. 1945)

Beirut Downtown, 2024

Watercolor on cardboard. Signed and dated lower right
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

$3,000/3,500



LOT 85

RAOUF RIFAI (B. 1954)

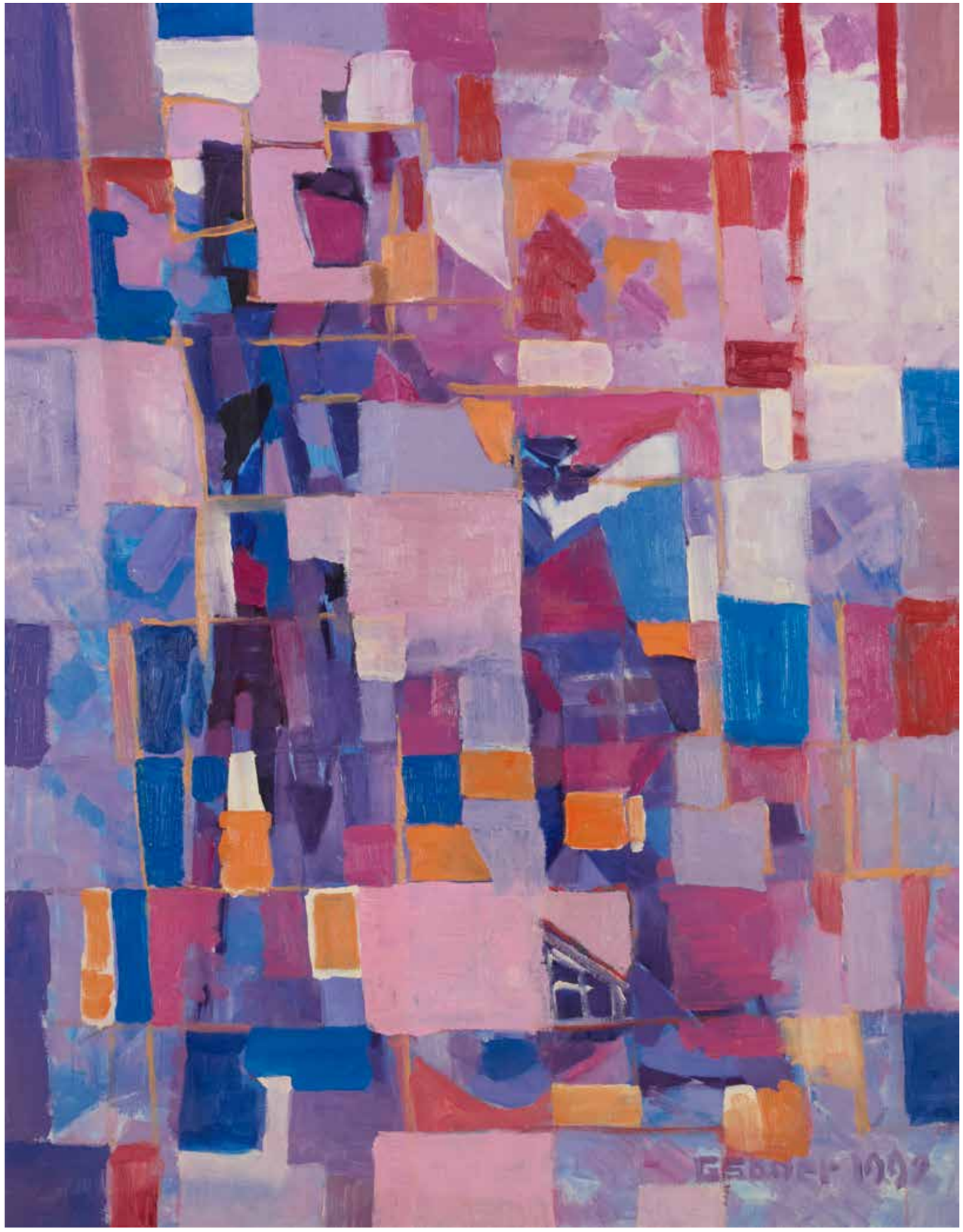
Darwich Abou El Chanab, 2021

Acrylic on canvas. Signed lower left. Signed, titled and dated on the back
H: 100cm, W: 100cm

Provenance:
Acquired directly from the artist
Private collection, Beirut

A certificate of authenticity issued by the artist accompanies the artwork

$5,000/8,000



LOT 86

GEORGES SADER

Geométrie Libre, 1992

Oil on canvas. Signed and dated lower right
H: 100cm, W: 80cm

Provenance:
Acquired directly from the artist by the present owner

$2,000/3,000



LOT 87

HASSAN JOUNI (B. 1942)

Flying city, 2019

Oil on canvas. Signed and dated lower right. Signed, titled and dated on the back
H: 60cm, W: 90cm

Provenance:
Acquired directly from the artist by the present owner

$3,000/5,000



LOT 88

SONIA REIDI

Signe, 1995

Oil on canvas. Signed and dated lower right
H: 60cm, W: 60cm

Provenance:
Acquired directly from the artist by the present owner

$1,500/2,500



LOT 89

MOHAMMED AZIZE (B. 1949)

Untitled, 1996

Oil on canvas. Signed and dated lower right
H: 100cm, W: 125cm

Provenance:
Acquired directly from the artist by the present owner

$1,500/2,000



LOT 90

SAMIR ABI RACHED (1947- 2021)

Voyage en bleu, 1982

Oil on canvas. Signed and dated lower left
H: 73cm, W: 93cm

Provenance:
Acquired directly from the artist by the present owner

$3,000/5,000

Samir Abi Rached developed a distinctive position within Lebanese painting through a highly personal interpretation of Surrealism. Trained at the Académie Libanaise des Beaux-Arts (ALBA), he created an imaginary world in which elements drawn from nature, the human body and the subconscious are transformed and combined into unexpected forms.

His work is distinguished by a meticulous technique and a remarkable attention to detail. Abi Rached often places precisely rendered organic and hybrid forms within vast, undefined spaces, creating compositions that move freely between the recognizable and the imaginary. This visual language remained central to his practice throughout his career.

The present work is characteristic of this approach. Marine, vegetal and anatomical references coexist within an invented landscape, without belonging to any specific reality. Through this combination of technical control and imaginative freedom, Abi Rached established a singular body of work within Lebanese modern and contemporary art.

LOT 90



LOT 91

JULIANA SERAPHIM (1934-2005)

Al Hobb, 1991

Mixed Media on cardboard. Signed and dated lower right in arabic
H: 30cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

$1,200/1,500



LOT 92

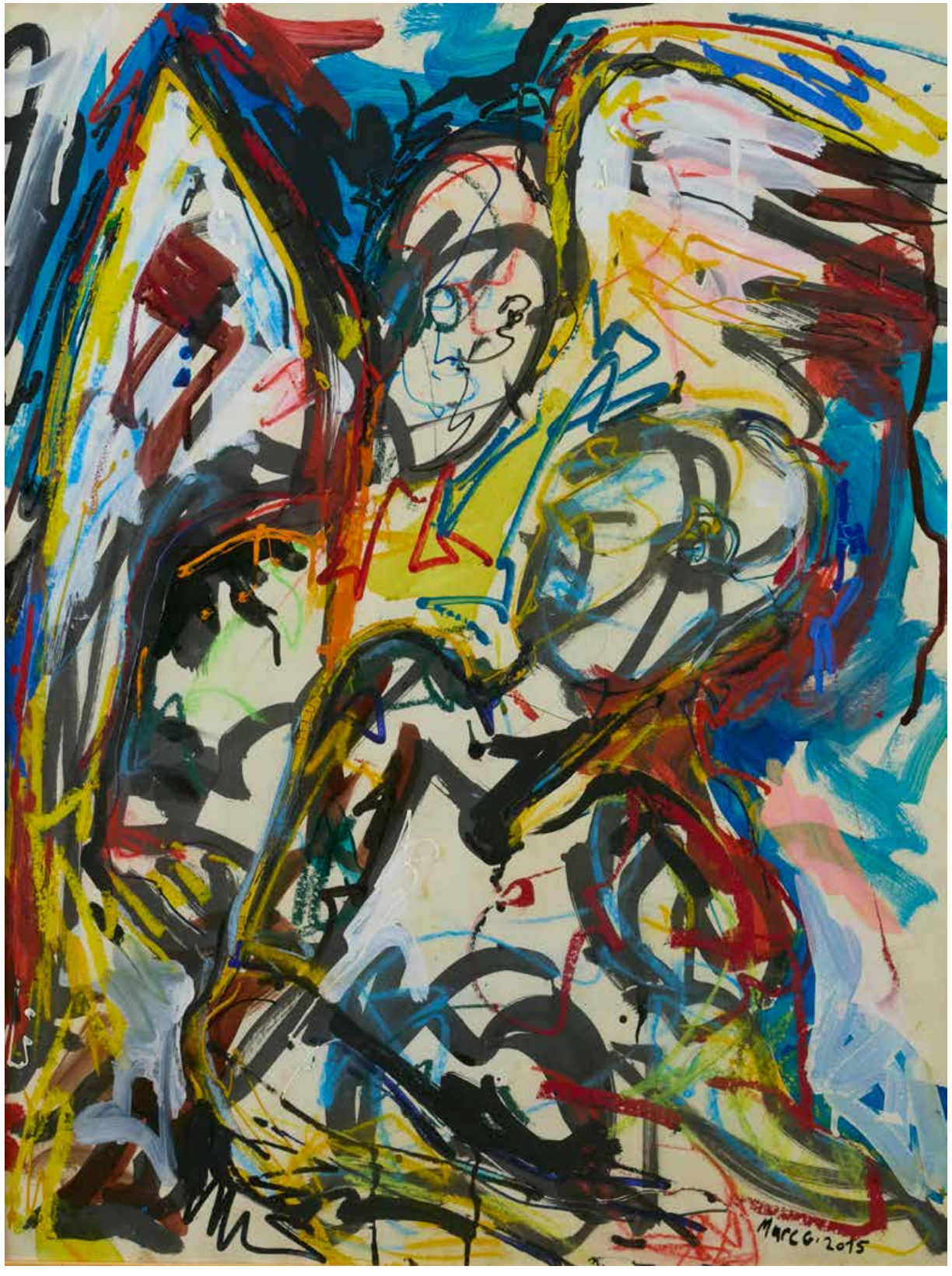
JULIANA SERAPHIM (1934-2005)

Al Nour, 1992

Mixed Media on cardboard. Signed and dated lower left in french and lower right in arabic
H: 30cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

$1,200/1,500



LOT 93

MARC GUIRAGOSSIAN (B. 1995)

Untitled, 2005

Mixed Media on cardboard. Signed and dated lower right
H: 88cm, W: 68cm

Provenance:
Acquired directly from the artist by the present owner

$1,200/1,800



LOT 94

RAOUF RIFAI (B. 1954)

Darwich Abou El Abed, 2022

Acrylic on canvas. Signed lower left and dated lower right. Signed, titled and dated on the back
H: 50cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

A certificate of authenticity issued by the artist accompanies the artwork

$1,500/2,000



LOT 95

MARWAN KASSAB BACHI (1934-2016)

Untitled, 1996

Mixed Media on cardboard. Signed and dated on the back. Bearing the mention “For Veronica and Wolfgang, 21.12.98”
H: 25cm, W: 32cm

Provenance:
Private collection, Beirut

$6,000/9,000

Marwan Kassab-Bachi, known simply as Marwan, developed one of the most distinctive approaches to figurative painting in the post-war Arab world. Born in Damascus, he moved to Berlin in 1957 and studied at the Hochschule für Bildende Künste under Hann Trier, an important figure of German Informel. This encounter with gestural abstraction would remain influential even as Marwan gradually returned to the human figure.

From the early 1970s, the face and the human head became central to his practice. Rather than conventional portraits, his celebrated "face-landscapes" and later "Heads" transform the face into a layered pictorial field, moving continually between figuration and abstraction. Forms emerge and disappear through repeated applications of color, creating images in which the identity of the sitter is secondary to Marwan's exploration of human presence and psychological expression.

Watercolor occupied an important place alongside his paintings, drawings and prints, allowing him to develop this vocabulary with particular freedom and immediacy. In the present work, overlapping areas of color and fluid brushwork create a dense composition in which forms remain deliberately ambiguous. This movement between recognizable form and abstraction is characteristic of Marwan's work and became one of the defining elements of his artistic language.

DETAIL LOT 95



LOT 96

SERWAN BARRAN (B. 1968)

Untitled

Acrylic on canvas. Signed lower left
H: 40cm, W: 40cm

Provenance:
Private collection, Beirut

$2,000/4,000



LOT 97

ANNA BOGHIGUIAN (B. 1946)

Vietnam, 2005

Mixed Media on cardboard. Signed lower right
H: 28cm, W: 40cm

Provenance:
Private collection, Beirut

$3,000/4,000



LOT 98

ANNA BOGHIGUIAN (B. 1946)

Cairo

Mixed Media on cardboard. Unsigned
H: 28cm, W: 40cm

Provenance:
Private collection, Beirut

$3,000/4,000



LOT 99

RIMA AMYUNI (1954-2026)

View from Epreuve d'Artiste Gallery in Kaslik, Lebanon

Charcoal on cardboard
H: 40cm, W: 60cm

Provenance:
Acquired directly form the artist by the present owner

$1,500/2,000



LOT 100

BORIS NOVICOFF (1888-1966)

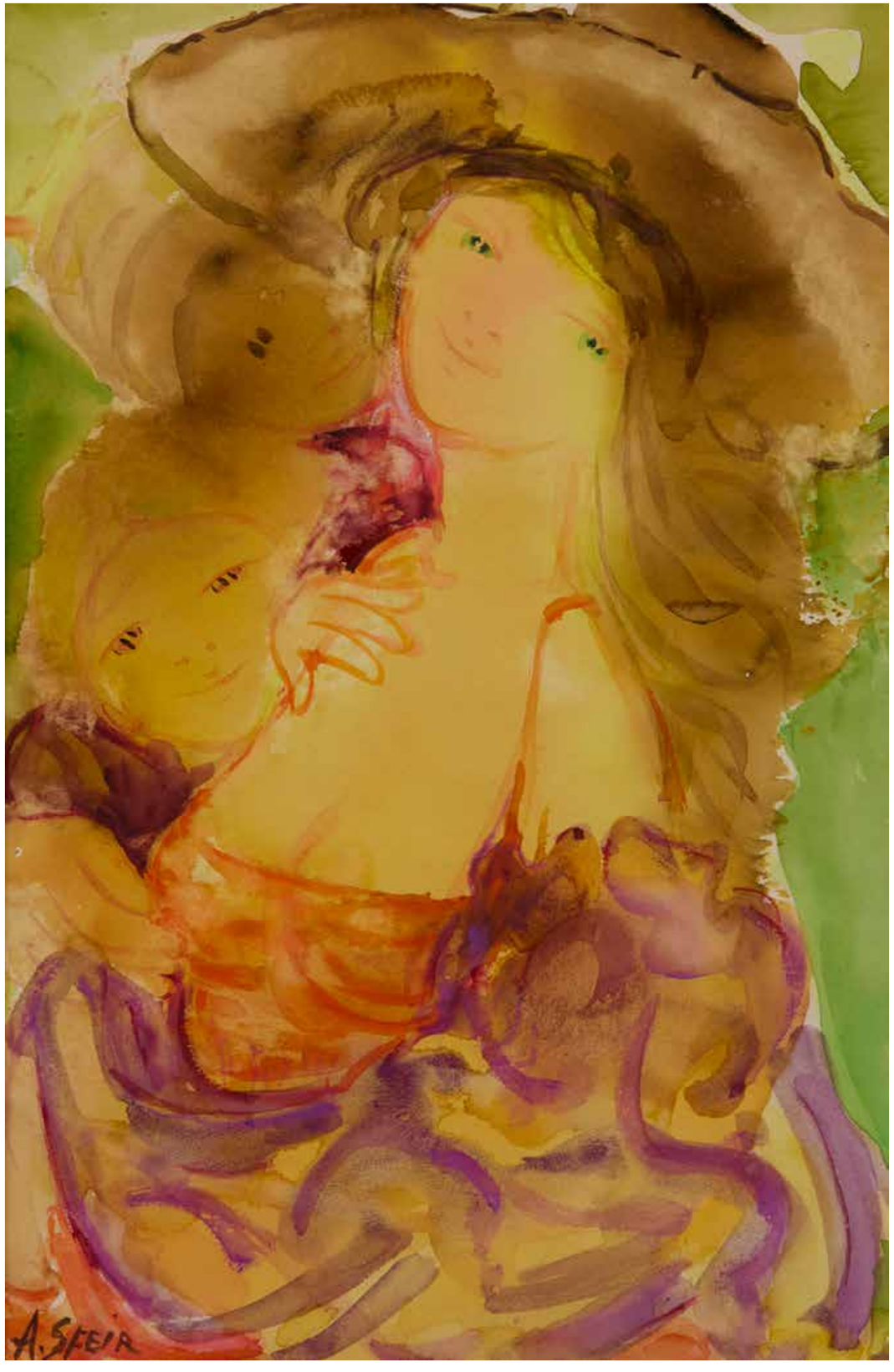
Untitled, 1950

Mixed Media on paper. Signed and dated lower left
H: 30cm, W: 40cm

Provenance:
Private collection, Beirut
Arcache Auction, Young Collectors' Sale, 28 January 2024, Lot 4

Acquired at the above by the present owner

$2,000/3,000



LOT 101

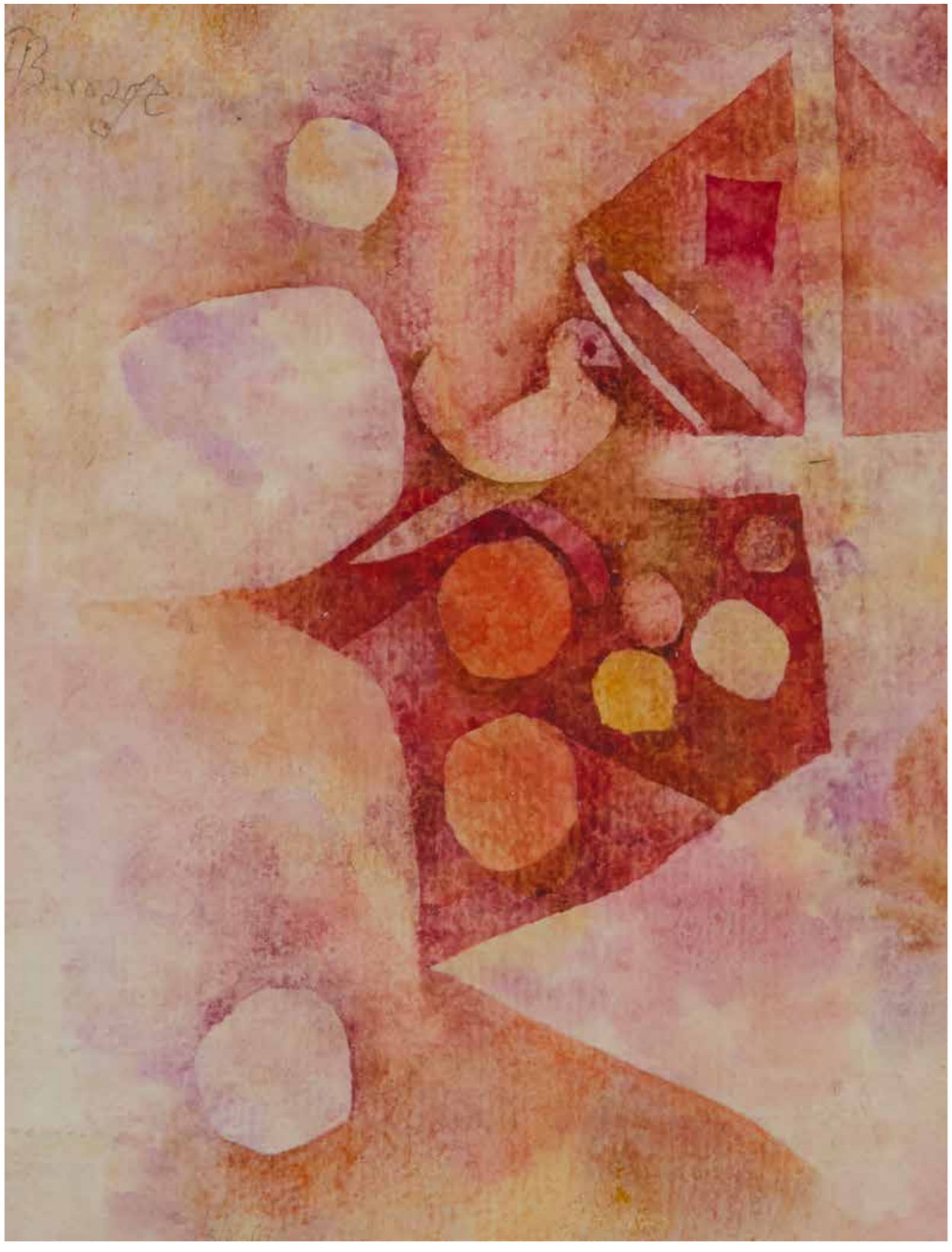
AMINE SFEIR (1932-2002)

Mother and children

Watercolor on cardboard. Signed lower left
H: 50cm, W: 32cm

Provenance:
Private collection, Beirut

$800/1,200



LOT 102

FADI BARRAGE (1940-1988)

Untitled

Mixed Media on paper. Signed upper left
H: 30cm, W: 25cm

Provenance:
Private collection, Beirut

$1,200/1,800



LOT 103

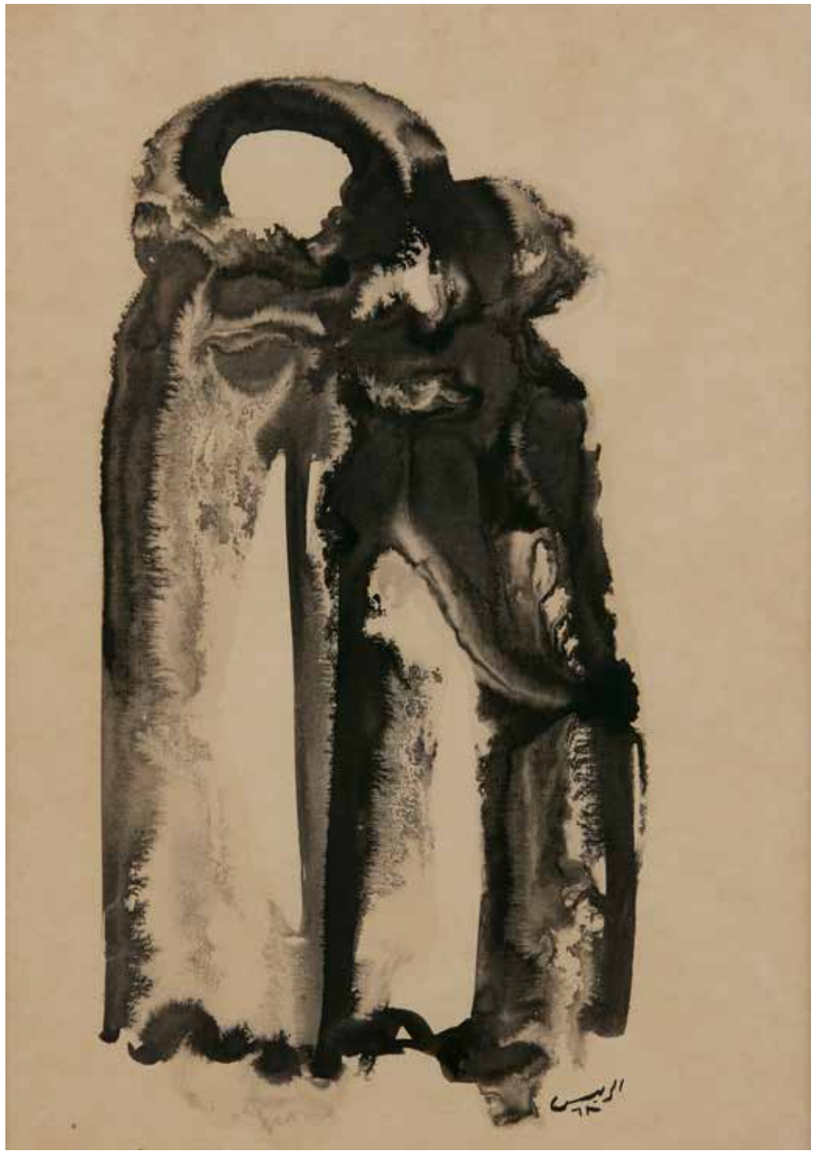
AREF RAYESS (1928-2005)

Untitled, 1968

Ink on paper. Signed lower middle
H: 50cm, W: 35cm

Provenance:
Acquired directly from the artitst thence by descent

$1,000/1,500



LOT 104

AREF RAYESS (1928-2005)

Untitled, 1968

Ink on paper. Signed lower right
H: 50cm, W: 35cm

Provenance:
Acquired directly from the artitst thence by descent

$1,000/1,500



LOT 105

JOSEPH ABI YAGHI (B. 1959)

Ceramic
Diam: 25cm, H: 15cm

Provenance:
Acquired directly from the artist by the present owner

$600/900



LOT 106

JOSEPH ABI YAGHI (B. 1959)

Ceramic
Diam: 25cm, H: 5cm

Provenance:
Acquired directly from the artist by the present owner

$300/400

ARCACHE AUCTION



LOT 107

MAHMOUD SAFA (B. 1943)

Untitled, 1989

Acrylic on cardboard. Signed and dated lower right
H: 60cm, W: 80cm

Provenance:
Acquired directly form the artist by the present owner

$1,500/2,000



LOT 108

HUGUETTE CALAND (1931-2019)

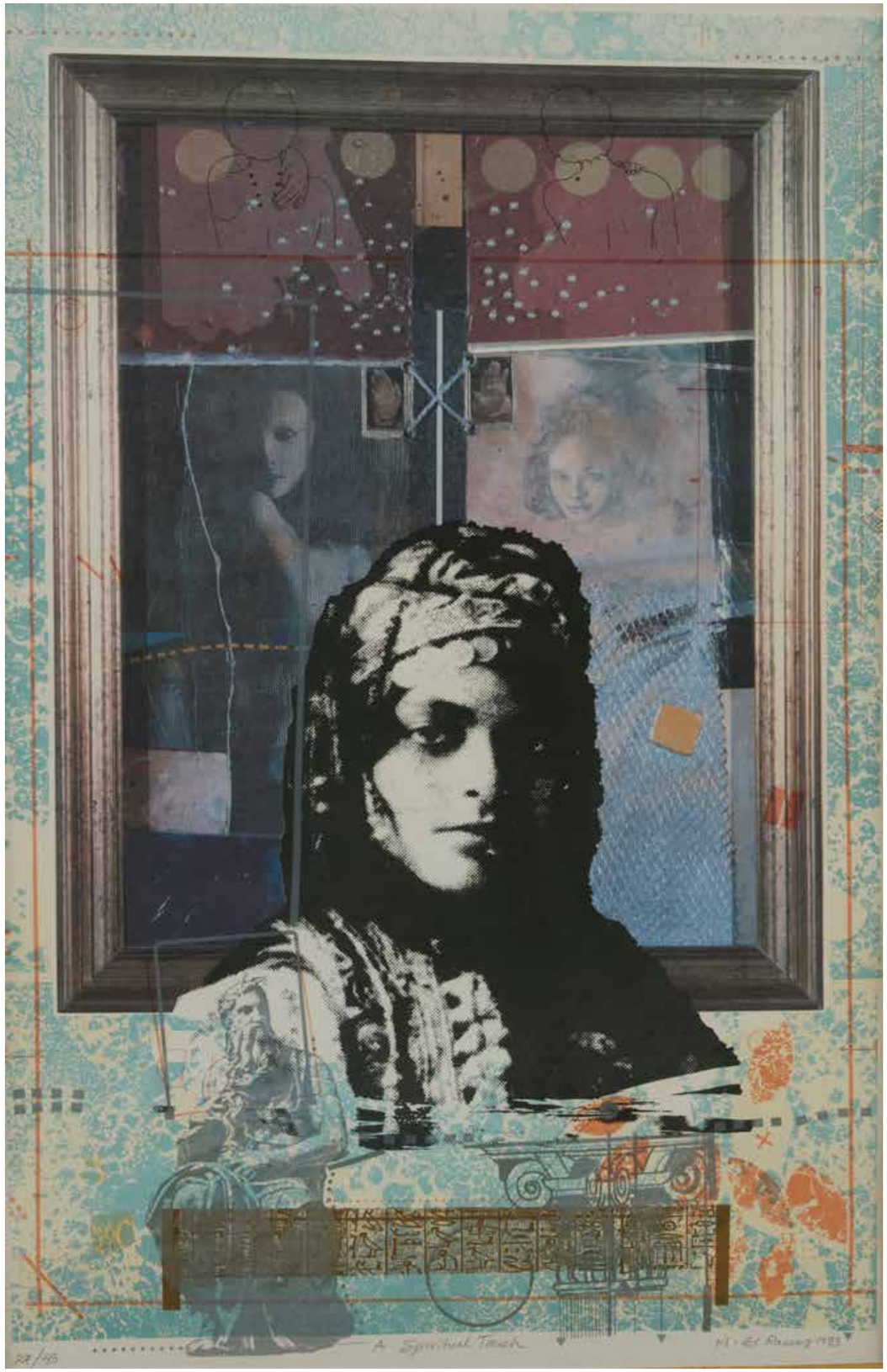
Paysage monétaire, 1994

Mixed Media on canvas. Signed, titled and dated on the back
H: 25cm, W: 25cm

Exhibition:
L'argent, Solo show, Galerie Janine Rebeiz, Beirut, 19 January-10 February 2000

A certificate of authenticity issued by Galerie Janine Rubeiz accompanies the artwork

$9,000/13,000



LOT 109

MOHAMMAD EL RAWAS (B. 1951)

A spiritual touch, 1993

Lithograph. Edition 27/45. Signed and dated lower right
H: 64cm, W: 40cm

Provenance:
Private collection, Beirut

$1,200/1,800



LOT 110

HAIDAR HAMAOUI (1937-2013)

Voiliers, 1974

Oil on canvas. Signed and dated lower right
H: 50cm, W: 70cm

Provenance:
Private collection, Beirut

$1,000/1,300



LOT 111

MOUSTAFA FARROUKH (1901-1957).

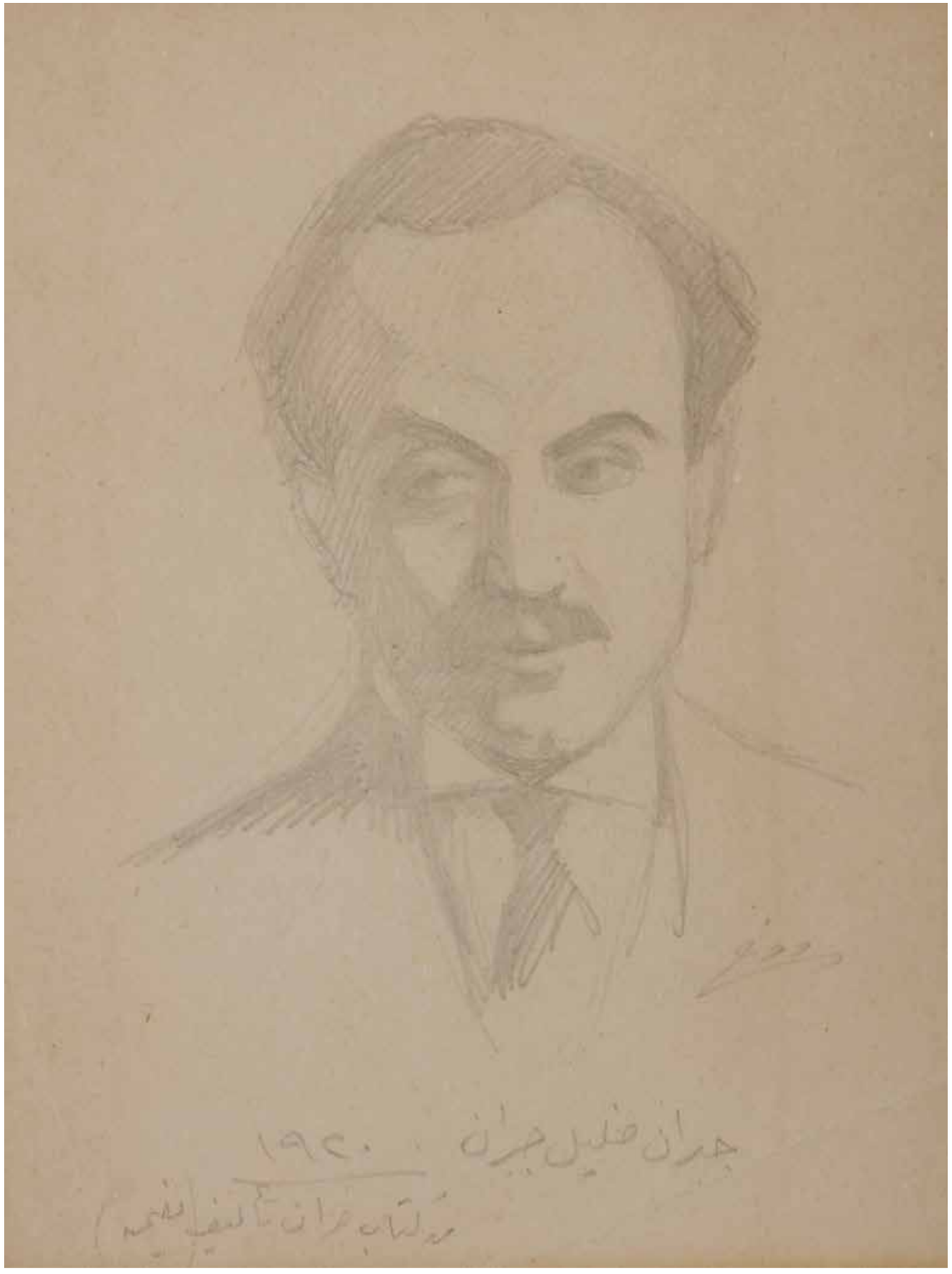
The horse, 1921

Mixed Media on paper. Signed and dated lower left
H: 47cm, W: 57cm

Provenance:
Acquired directly from the artist by the parents of the owner thence by descent

Exhibition: Sursock Museum. Moustafa Farroukh Retrospective Exhibition. February 2003

$3,000/5,000



LOT 112

MOUSTAFA FARROUKH (1901-1957)

Portrait of Gebran Khalil Gebran, 1920

Pencil on paper. Signed, titled and dated lower left
H: 18cm, W: 14cm

Provenance:
Acquired directly from the artist thence by descent

$1,000/1,500





LOT 113

CESAR GEMAYEL (1898-1958)

Untitled

Mixed Media on paper. A set of two. Monogram lower right and lower middle
H: 28cm, W: 20cm

Provenance:
Private collection, Beirut

$1,500/2,500





LOT 114

CESAR GEMAYEL (1898-1958)

Untitled

Mixed Media on paper. A set of two. Monogram lower right and lower left
H: 20cm, W: 28cm

Provenance:
Private collection, Beirut

$1,500/2,500





LOT 115

HALIM JURDAK (1927-2020)

Face

Copper. Signed on the back. Mounted on a black patine stand
H: 41cm, W: 32cm
With stand: H: 48cm, W: 32cm

Provenance:
Private collection, Beirut

$800/1,200





LOT 116

DOROTHY SALHAB KAZEMI (1942-1990)

Ceramic. Signed on the bottom of the base
H: 7cm, Diam: 12cm

Provenance:
Acquired directly from the artist by the present owner

$700/1,000



LOT 117

SERWAN BARRAN (B. 1968)

Untitled, 2016

Mixed Media on paper. Signed and dated lower left
H: 30cm, W: 40cm

Private collection, Beirut

$1,800/2,500



LOT 118

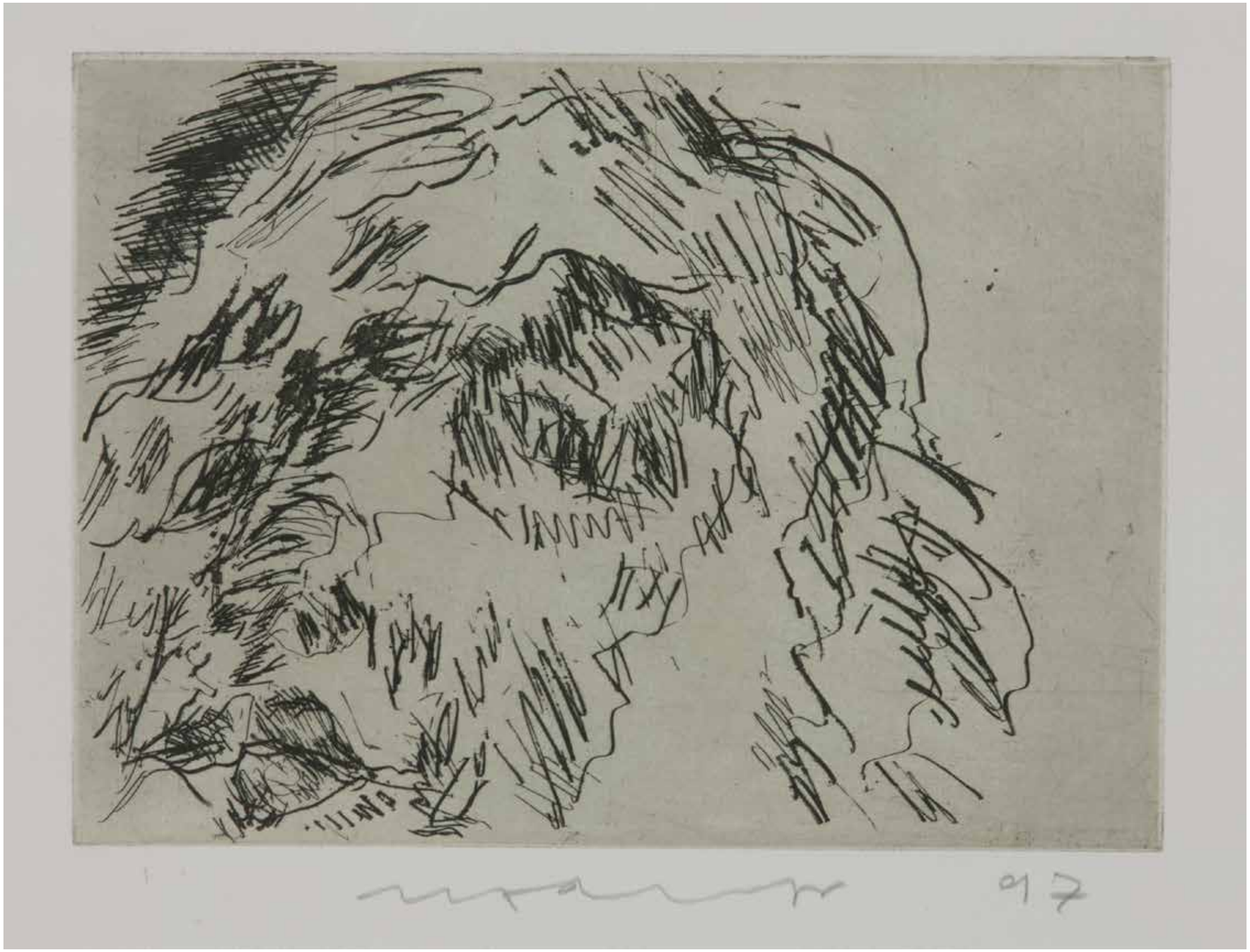
MARWAN SAHMARANI (B. 1970)

Les buveurs, 2010

Etching. Aquatinte. Edition 3/25. Signed and dated lower right
Sheet: H: 56cm, W: 75cm
Plate: H: 45cm, W: 60cm

Provenance:
Tinta Negra Gallery, Beirut
Acquired from the above by the present owner

$1,000/1,300



LOT 119

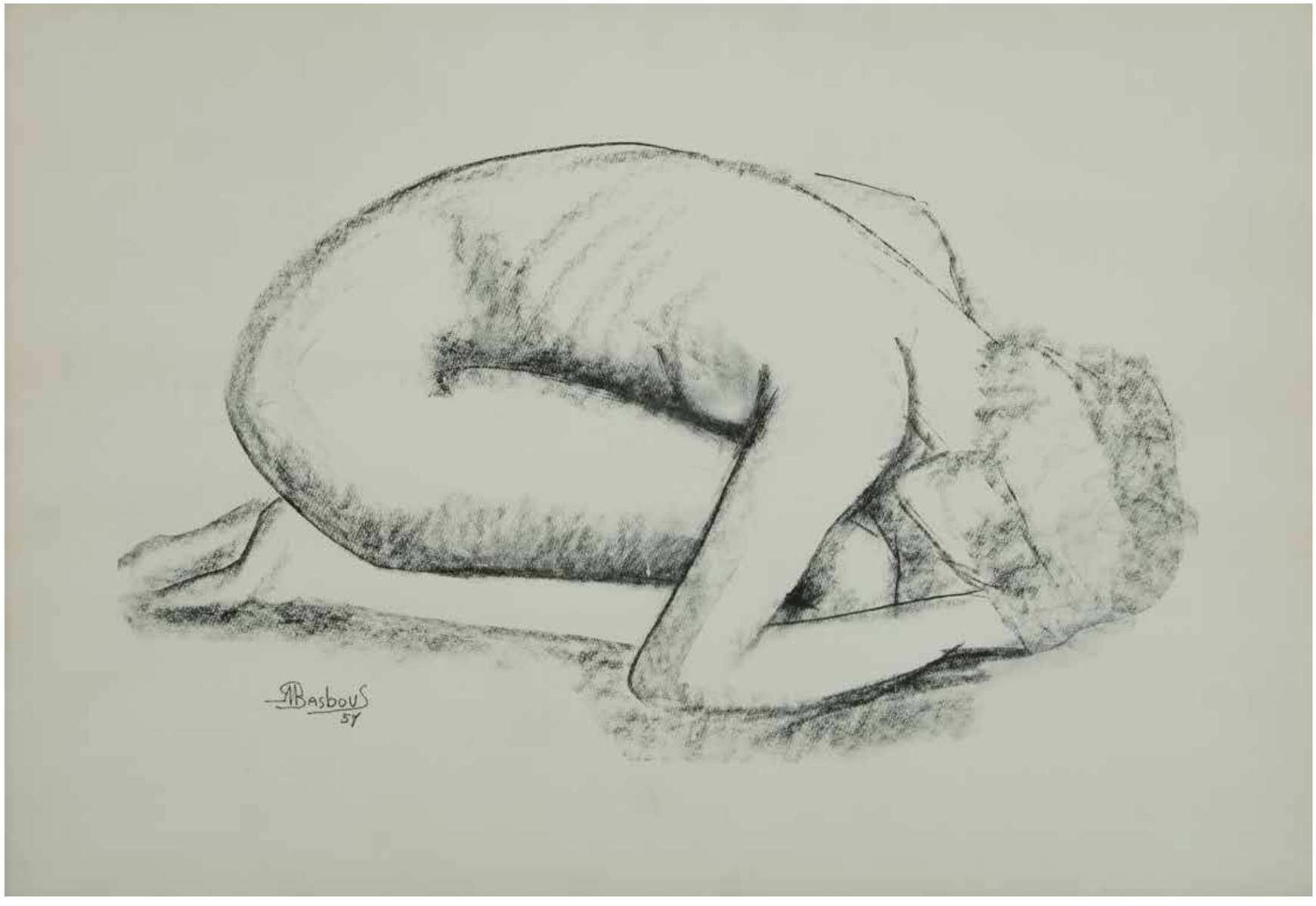
MARWAN KASSAB BACHI (1934-2016)

Untitled, 1997

Etching. Signed and dated lower right
Sheet: H: 45cm, W: 35cm
Plate: H: 15cm, W: 22cm

Provenance:
Private collection, Beirut

$600/800



LOT 120

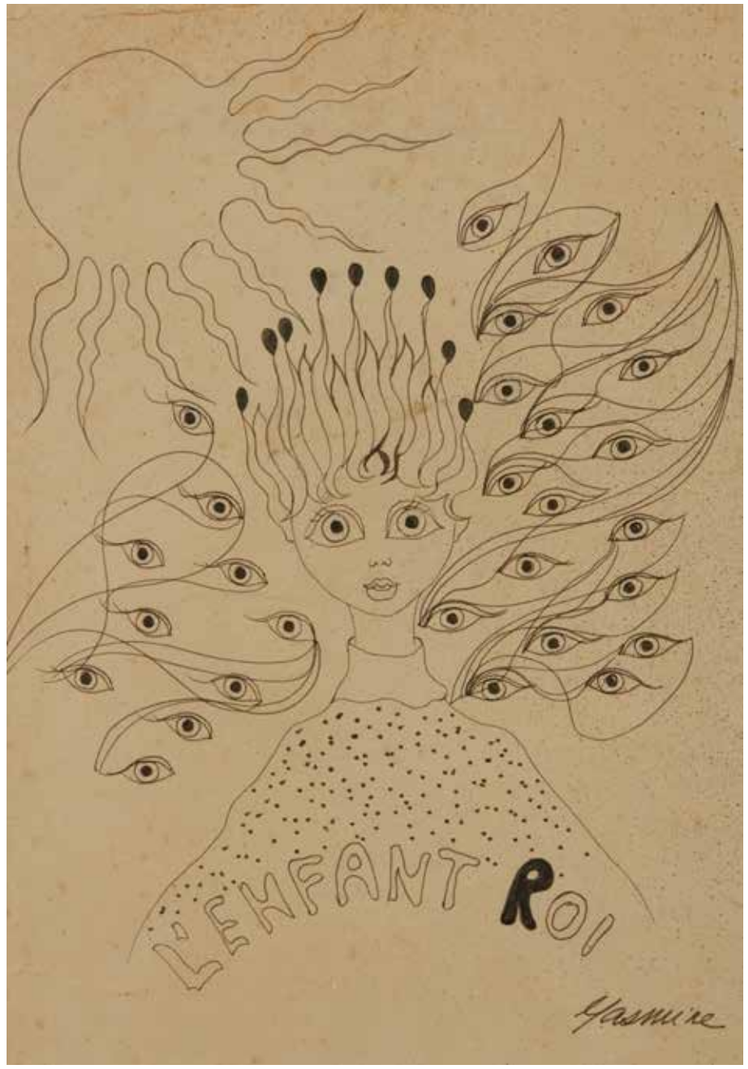
ALFRED BASBOUS (1921-1981)

Untitled, 1957

Print on cardboard. Signed and dated lower left
H: 50cm, W: 70cm

Provenance:
Private collection, Beirut

$500/1,000



LOT 121

YASMINE

L'enfant Roi

Felt pen on paper. Signed and dated lower left
H: 32cm, W: 22cm

Provenance:
Private collection, Beirut

Literature:
The work is illustrated in Frida Bagdadi, l'Enfance

$400/600



LOT 122

CICI SURSOCK (1923-2015)

Frida

Felt pen on paper. Signed and dated upper right
H: 32cm, W: 23cm

Provenance:
Private collection, Beirut

Literature:
The work is illustrated in Frida Bagdadi, l'Enfance

$800/1,200



LOT 123

RAFIC CHARAF (1923-2003)

Untitled, 1969

Felt pen on paper. Signed and dated upper right
H: 21cm, W: 20cm

Provenance:
Private collection, Beirut

Literature:
The work is illustrated in Frida Bagdadi, l'Enfance

$800/1,200



LOT 124

AREF RAYESS (1928-2005)

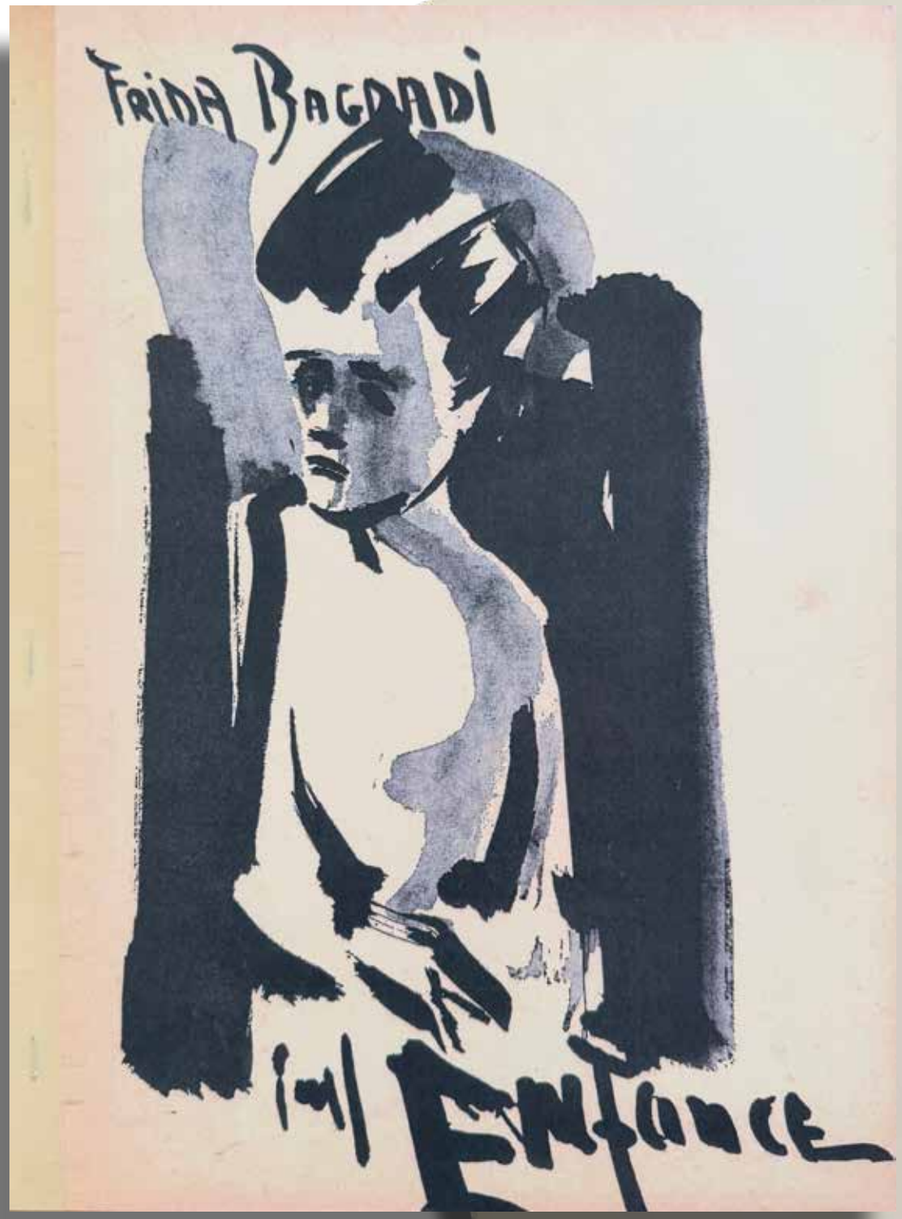
L'enfant qui n'avait pas de pieds, 1968

Felt pen on paper. Signed and dated lower left
H: 21,5cm, W: 21,5cm

Provenance:
Private collection, Beirut

Literature:
The work is illustrated in Frida Bagdadi, l'Enfance

$800/1,200



L'ENFANT ROI

A l'aube tous les oiseaux sont morts. Ils avaient les yeux gelés.

L'enfant qui ramassait des sauterelles, en avait trouvé deux. Il les enterra sous les galets. Et quand la mer revint, il l'entendit soupirer. L'enfant avait douze ans... C'était la dernière fois qu'il voyait la mer. C'est pour cela qu'il l'imaginait pleine d'oiseaux, des oiseaux qui parfois devenaient écumes.

A présent, il ne se rappelle plus, ni du bleu, ni du vert, a présent, il habite une vieille bâtisse qui sert de pensionnat. Il avait tout le temps froid et ne pouvait dormir. Avec lui il y avait une vingtaine de garçons. Il ne jouait pas avec eux. Eux ils jouaient à la guerre. Lui il n'amait pas la guerre. Mais l'autre jour, il leur a dit qu'il accepterait de jouer à la seule condition d'être le Roi. Ils ont mis leurs habits d'indiens, et lui sa couronne, une couronne en feutre noir (pas dorée), l'enfant croyait que c'était pour jouer. C'est pour ça que lorsque la guerre a commencé, il a seulement enlevé sa couronne (pour la regarder). Et quand il a cru que la guerre était finie, il s'est levé, puis il est retombé : Il a vu le ciel se rapprocher, la terre se balancer, et des yeux, beaucoup d'yeux, s'unir aux siens. Il a mis ses mains autour de son cou. « Ma couronne me serre, me brûle, et me fait mal » a-t-il chuchoté. Le soleil de midi a fait briller ses cheveux jaunes, comme l'or des vraies couronnes. Il a dit : « Je suis le Roi », et il a plié les yeux. Le chef des indiens, qui avait les yeux rouges, s'est approché, il a enlevé la fléchette qui était dans son cou, elle servait à tirer sur les renards. « C'est pour cela qu'on avait mis du poison dessus » a-t-il dit.

Ils ont porté l'enfant loin... Très loin... Ils ont traversé des routes, des forêts. Puis ils sont arrivés à la mer. Ils ont creusé un large trou, mis l'enfant, et rempli la surface de fleurs blanches.

C'est depuis ce jour-là que la mer sent un parfum plus doux, et les oiseaux qui viennent boire doucement, s'en vont... Doucement s'endorment... S'endorment contre la mer... S'endorment pour dormir longtemps...

... « Il a vu des yeux, beaucoup d'yeux s'unir aux siens »...
Illustration Yasmine Balarim

DETAIL LOT 121



LOT 125

HUSSEIN MADI (1938-2024)

Conversation, 2022

Print on cardboard. Signed and dated lower left
H: 57cm, W: 60cm

Provenance:
Private collection, Beirut

$2,000/4,000



LOT 126

SAMIR SAYEGH (B. 1945)

Hobb, 2022

Giclée on cardboard. Signed and dated lower left. Titled lower middle. Edition 6/10
H: 63cm, W: 60cm

Provenance:
Private collection, Beirut

$1,000/1,500



CONDITIONS OF SALE

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In order to bid in an Online Sale, you must be at least 18 years of age and you must register to bid online. Please note that you must be registered at least 24 hours before the start of any Sale, or you may not be able to bid online in that Sale.
Once you have registered, you should keep your account details strictly confidential, and you must not permit any third party to use or access your account on your behalf or otherwise. You will be liable for any and all bids made via your account.
Please note that ARCACHE AUCTION reserves the right to reject a registration to bid online, withdraw its permission for you to use Online Bidding, or terminate an Online Bidding account, for any reason at any time before, during, or after a sale.

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Any description given in the catalogue is not guaranteed, and you will rely entirely on your own inspection. All information and specifications contained in advertising the lots are believed correct, but we assume no responsibility for any errors or omissions.

The sizes of the lots, as shown in the Catalogue, are only quoted for indication. Relining, mounting, and cradling are considered measures of preservation and not a default. Therefore, they will not be mentioned in the catalogue.
Intending buyers are reminded that all lots are sold as shown. The absence of reference to conditions of the lots in the Catalogue description does not imply that the lot is free from faults or imperfections. Prospective online bidders should inspect the lot before bidding to determine its condition and size. No bids can be withdrawn after Bidding for any reason.
If a lot is located outside Lebanon, thus not available for viewing, this will be mentioned in the catalogue and it is the responsibility of the potential buyer to ask for a condition report and/or additional pictures, videos.

You may ask us for a Condition Report on the lot's general physical condition. If you do so, this will be provided by us on behalf of the seller free of charge. The Condition Report represents our reasonable and objective opinion regarding the general condition of the lot specified in the particular report. We do not represent or warrant that a Condition Report includes all aspects of the internal or external condition of the Lot. We will not be responsible after the sale for any claim in this respect nor the authenticity of the lot. Authenticity is a matter of choice.
ARCACHE AUCTION does not issue certificates of authenticity. Artworks that are accompanied by certificates of authenticity are mentioned in the catalogue.

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Bidding on each lot will open at or below the low pre-sale Estimate specified in the particulars for that Lot. It will increase at the increments provided as bidding on the lot progresses.
You will be able to place bids on a Lot during the bidding period indicated for each Lot, either by submitting your next bid using the increments indicated or by placing a Maximum Bid showing the most you are willing to bid (exclusive of Buyer's Premium and any applicable taxes which come in addition to your bid). When leaving a Maximum Bid, the system will automatically place incremental bids on your behalf in response to other bids until either there are no other bids or your Maximum Bid has been reached.
During a Sale, you can bid for a lot by clicking the Bid button. Each Bid shall be final and binding as soon as you click the CONFIRM BID button.

You acknowledge that the person who places the highest bid, is normally given the lot, and you agree that each Bid submitted as provided in these terms and conditions is irrevocable and cannot be amended or corrected, even if submitted in error and notified to us. You accept full liability for all Bids submitted via your Online Bidding account (including the obligation to pay in full and on time in accordance with the Online Bid Terms & Conditions for any lot that is the subject of a successful bid submitted from your account).
In the event of a tie between bids placed, the earlier bid received by our server shall be accepted.
The time at which bidding shall close (Closing Time) for each Lot will be indicated for each Lot. To accommodate competitive bidding, if a lot receives a bid within the last 5 minutes, the sale will remain open for an additional 5 minutes. If any further bidding occurs, the extension timer will reset to 5 min.
The record of sale (ARCACHE AUCTION's records which relate to the sale) will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale, the record of sale will govern.
At any time, ARCACHE AUCTION reserves the right, at its complete discretion, to withdraw any lot from the sale, or to group two or several lots, whether prior to or during the auction, and shall have no liability whatsoever with regard to such withdrawal or groups.

At any time, ARCACHE AUCTION reserves the right, at its complete discretion, to modify the estimate price, or to modify the reserve price with the seller's agreement. If your bid matches the new reserve and you have the winning bid, you will have to pay for the lot, buyer's premium and applicable taxes as stated in section 5.



4. ABSENTEE BIDS

If you cannot attend the auction, we will be happy to execute written bids on your behalf. Absentee bidding form will be given to you upon request.

We will try to purchase the lots of your choice for the lowest price possible and never for more than the top amount that you indicate. In the event of identical bids, the earliest received will take precedence. Always indicate a “top limit” – the amount to which you would bid if you were bidding yourself.

“Bid to buy” or unlimited bids will not be accepted.

Absentee bids should be provided at least 24h before the end of the auction.

The execution of written bids is offered as an additional service for no extra charge at the bidder’s risk. We cannot accept liability for failure to place such bids whether through negligence or otherwise.

5. BUYER’S PREMIUM AND TAXES

In addition to the hammer price, the successful bidder agrees to pay us a buyer’s premium on the hammer price of each lot sold. We charge 18% of the hammer price.
The successful bidder is responsible for any applicable tax, including 11% VAT on buyer’s premium.
It is the buyer’s responsibility to ascertain and pay all applicable taxes and customs.

6. PAYMENT

The sale is conducted in US Dollars. Payments in US Dollars banknotes or International transfers are accepted. Payment should be made within 48 hours of the end of the auction.
If paying by bank transfer, the amount received after the deduction of any bank fees must not be less than the amount payable as set out on Buyer’s invoice.

We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name.
You undertake to pay for, 3 days after the end of the auction sale, any lot that is the subject of a successful bid submitted by you or from your Online Bidding account.
If payment is not received when it is due, then we will be entitled to a) cancel the sale of the lot or b) offer the lot for private sale or public sale. In that case you are liable to pay us any shortfall between your purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale.

7. REMOVAL OF PURCHASES

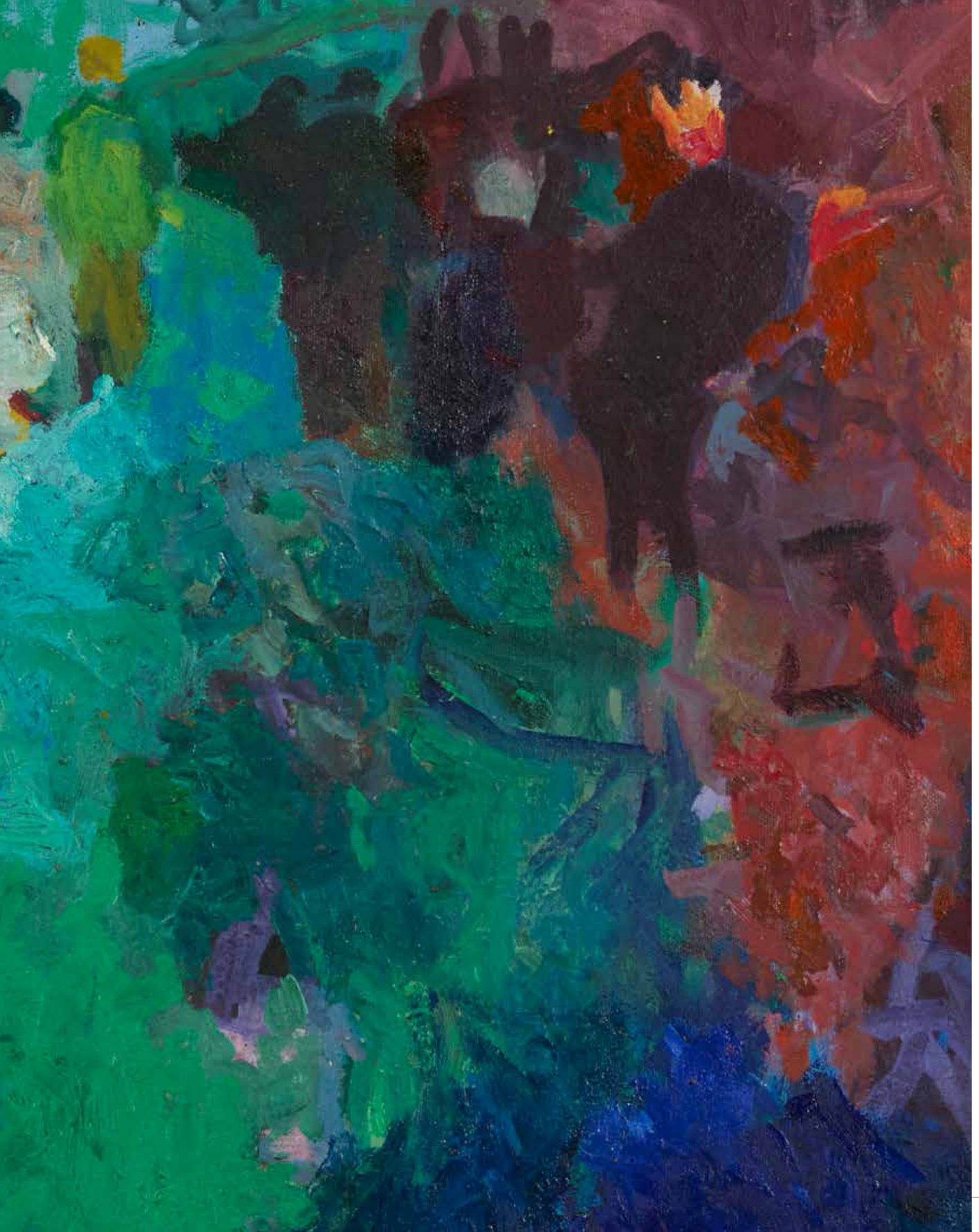
All purchases must be removed from the auction site, provided that full payment is received, within 3 days of the end of the auction sale. You will bear all costs, responsibility, and risk of such removal. If you fail to remove any of your purchases within 15 days, we may charge you storage costs, resell, discard or remove said purchases to another warehouse.

Shipment, arrangement and/or transportation of any lot is your responsibility. We do not provide post-sale shipping facilities, but we can arrange packing and shipping at your request and expense.

It is your sole responsibility to obtain any relevant import permit. Therefore, you will be required to pay any applicable taxes, import licenses, or customs duties. Any refusal or delay in obtaining a license shall not be grounds for the withholding of a sale or delay in full payment.

8. GOVERNING LAW

These Online Bidding Terms and Conditions shall be governed by and construed in accordance with the laws of the Republic of Lebanon, notably the Consumer Protection Law. Any disputes arising in the interpretation or application of these Terms shall be brought before the Beirut Courts.



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