



**HAPPY CHILDHOOD
FOUNDATION**

**HAPPY CHILDHOOD FOUNDATION
LEBANON**

ART COLLECTOR'S
FUNDRAISING AUCTION
4th edition

ONLINE THEN LIVE

21|23 JUNE 2025

Supported by

ARCACHE
A U C T I O N | EST.1936



Celebrating 15 Years of Commitment, Care, and Hope

After a long and challenging pause since our last amazingly successful auction in 2019, we are proud to be back — stronger, more determined, and filled with gratitude, especially this year, which is so special for our foundation as we celebrate our 15th anniversary!

The past six years have not been easy for Lebanon, nor for any of us. We've endured an economic collapse, the Beirut port explosion, a global pandemic and a war. And yet, through it all, our foundation never stopped. Quietly and steadfastly, we continued to serve. At any given moment, more than 120 children were, and still are, receiving the care they need at the Laetitia Hatem Rehabilitation Center [LHRC] at Hôtel-Dieu de France [HDF].

An important development in 2024 was the expansion of our services. As we mark this 15-year milestone, we are thrilled to announce the opening of the second LHRC at Cortbawi Hospital in Adma, in partnership with HDF — and we are already working toward launching a third center.

This year holds special meaning for me personally, as I step into the role of General Manager and Vice President of the Board — a responsibility I take on with deep humility and heartfelt commitment to a mission that has always been very dear to me.

This auction is not just a fundraiser — it's a celebration of resilience, impact, and everything we've built together. Your participation plays a vital role in helping us continue delivering high-quality care to the children who rely on us.

A heartfelt thank you to Arcache Auction, to the board members who helped bring this event to life, to the generous artists and private collectors who have donated their work, to the dedicated friends and supporters who contributed their time and energy behind the scenes, and to every single person who played a role in making this happen. It truly wouldn't have been possible without all of you.

Also, thank YOU potential buyers for believing in us. Thank you for standing once more by our side by bidding generously, keeping in mind that beauty (in art) and happiness (our cause) are synonymous.

*Laetitia Hatem
General Manager and Vice-President
Happy Childhood Foundation - Lebanon*



OUR HISTORY

Since 2010, the Happy Childhood Foundation- Lebanon has worked tirelessly to improve the lives of children and put smiles on their faces; our initiatives focus on providing support in five areas:

- Basic Necessities
- Protection
- Health
- Education
- Recreation

Over the years, we have impacted the lives of thousands of children, one smile at a time

OUR HEALTH INITIATIVE IN LEBANON

We have implemented our Health initiative in Lebanon with a focus on rehabilitation, with best-in-class partners:

- Hotel-Dieu de France Hospital (HDF), one of the best hospitals in the country
- SRALab in Chicago, the best rehabilitation center worldwide, which provided technical support and training of the LHRC team

To date, we have established two rehabilitation centers with HDF:

- In 2012, we inaugurated the first rehabilitation center with our partner Hôtel Dieu de France Hospital in Beirut [HDF], in the main campus of the hospital
- In 2024, we expanded our reach with HDF by opening the second rehabilitation center in Cortbawi Hospital in the Keserwan region

We plan to continue the expansion of our Health initiative in Lebanon alongside our partner HDF, and will hopefully open the third center at the Tal Chiha Hospital in Zahlé in 2026

Our rehabilitation centers provide comprehensive rehabilitation care, covering:

- Physical therapy
- Occupational therapy
- Speech therapy
- Psychomotor therapy
- Pool therapy
- Psychological support
- Whenever needed, social support including basic necessities and recreational activities

The cases we treat:

- Spinal cord injuries
- Brain traumas
- Cerebral palsy
- Muscular and skeletal impairments
- Orthopedic traumas

Our impact illustrated: LHRC in Beirut

- 1,400 m2 of fully equipped indoor
- 1,350 m2 of outdoor space & a healing garden
- 120+ children receiving care at any point in time, without any discrimination
- 3,000+ total therapy sessions per month, our centers, with their best-in-class equipments and qualifies teams- also benefiting the lebanese population at large



A WORD FROM VALÉRIE ARCACHE

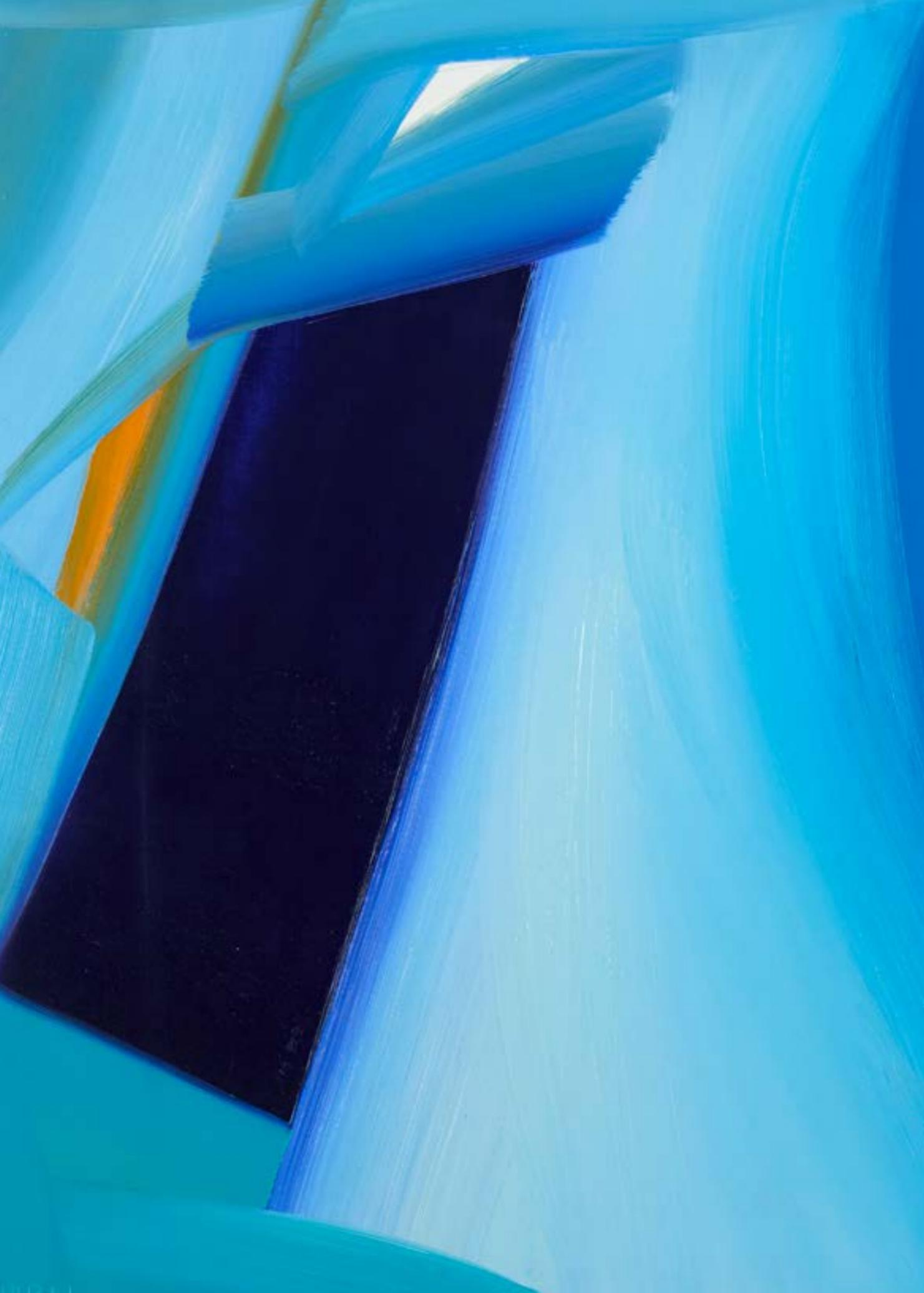
Auctioneer – Arcache Auction

It is with great emotion that we present to you today the Art Collector's Fundraising Auction catalogue in support of the Happy Childhood Foundation- Lebanon. This project, initially considered in 2020, was put on hold following the Beirut Port explosion. Five years later, while HCF- Lebanon continues its mission, the needs have grown even more urgent, making this fundraising effort all the more vital to help them serve in the best possible way.

At Arcache Auction, we believe in the transformative power of art — not only to inspire, but to heal, uplift, and unite. It is with this spirit that we are honored to partner with HCF - Lebanon for this special fundraising auction.

We are deeply moved by the positive responses HCF- Lebanon received from numerous artists, ceramists, sculptors, photographers, designers, jewelers, and private collectors. With deep generosity and unwavering support, each one stepped forward to offer a work of art. It is their heartfelt commitment that has breathed life into this project and made it a reality today.

We invite you to join us to support a cause that matters. Every single bid will help build a brighter future for every child supported by HCF- Lebanon. Let's join forces to create a meaningful impact together.



HAPPY CHILDHOOD FOUNDATION- LEBANON
ART COLLECTOR'S FUNDRAISING AUCTION

Supported by Arcache Auction

AUCTIONEER

VALERIE ARCACHE AOUAD

FOR REGISTRATION

<https://bid.arcacheauction.com/>

FOR ALL INQUIRIES ABOUT THE SALE:

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Tel: +961 3 872266

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FOUNDATION- LEBANON**

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Email: laetitiahatem@gmail.com

lh-rc.org

ARCACHE
A U C T I O N | EST.1936



AUCTION INFORMATION

ONLINE THEN LIVE AUCTION
21 | 23 JUNE 2025

ONLINE BIDDING STARTS: SATURDAY 21 JUNE AT 11:00 AM (BEIRUT TIME)

LIVE BIDDING STARTS: MONDAY 23 JUNE AT 6:00 PM (BEIRUT TIME)

PREVIEW

SATURDAY 21 JUNE, 11:00-5:00PM

SUNDAY 22 JUNE, 11:00-5:00 PM

VENUE

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

No buyer's premium will be added on top of the hammer price

All services associated with this auction are rendered on a pro bono basis

IMPORTANT NOTICE

Those who wish to attend the Live Auction are encouraged to register online at least 24 hours prior to the sale to facilitate registrations and paddle distribution.

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DETAIL LOT 35



HUGUETTE CALAND

Huguette Caland was born in Beirut, Lebanon in 1931. Her father, Bechara El-Khoury, became the country's first president after Lebanon gained independence from France in 1943. Always a bold and independent figure, Caland chose to marry Paul Caland, the nephew of one of her father's political rivals. In 1964, Caland enrolled as a mature student at the American University in Beirut to study fine art. In 1970, she made the decision to move to Paris, leaving her family behind to pursue her art full-time. There, she designed a line of haute couture caftans for Pierre Cardin.

In the late 80's Huguette took off to the United States, where she set up a home and a studio in Venice, California. Much like her childhood home, this Los Angeles-area studio was open to any friends and visitors, and Caland often hosted prominent artists. She remained in California until 2013 when she returned to Beirut. Caland boasted the most exemplary career, having painted from an early age until her early 80s. She was best known for her bold, colorful, explicitly erotic canvases.

Caland's art is part of the collections of some of world's most prestigious institutions, including the British Museum in London, Centre Pompidou in Paris and Los Angeles County Museum of Art (LACMA). Her most recent exhibits included the Made in LA biennial at the Hammer Museum in Los Angeles in 2016, the Venice Biennale in 2017.

In 2019, the Sharjah Biennial hosted two rooms of her paintings and abayas, in a section at the Sharjah Art Museum. An exhibition of her works from the 1970s and 1980s was held at Tate St.Ives, the UK institution's easterly coastal outpost.



LOT 01

HUGUETTE CALAND (1931-2019)

Untitled. From the Silent Letters series, 2003

Ink on Japanese paper. Signed and dated on the back
H: 32cm, W: 25cm

Courtesy of a prominent private collector

This artwork will be featured in the Catalogue Raisonne in preparation by Mrs Brigitte Caland

\$ 8,000/12,000



SERWAN BARAN

Born in Bagdad, Serwan Baran is an Iraqi Kurdish artist. He studied at the University of Babylon, College of Fine Arts, and graduated in 1992. Following his graduation, the artist taught at The Baghdad University, College of Fine Arts, for seven years. Baran participated at the Summer Academy at Darat Al Funun in Amman, Jordan, in 2000, during which he benefited from the mentorship of Syrian master modernist Marwan Kassab-Bachi.

His art is very powerful, deeply symbolic and emotional narrative, likely influenced by his experiences in a war-torn Iraq. Baran often explores themes of human suffering and collective trauma.



LOT 02

SERWAN BARAN (B. 1968)

Untitled, 2025

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

Courtesy of the artist

\$ 2,000/3,000



MANSOUR EL HABRE

Born in Lebanon in 1970, Mansour el Habre holds a Diploma in Plastic Arts from the Lebanese University and a Master in Plastic Arts from the Balamand University. He teaches Painting and Drawing at the Lebanese University of Fine Arts (ALBA), Beirut.

Since 1993, El Habre has participated in individual and group exhibitions at the Janine Rubeiz Gallery, Beirut; the Europ'Art fair, Geneva (1999); The Artist's View II, Cork Street Galleries, London (2004); and Art-Dubai Art fair (2009, 2010 & 2011) and Abu Dhabi Art Fair (2010). He has also been invited by the Lebanese Ministry of Culture to participate to the International Triennial of Engraving in Rodeos, Greece (2008). His work can be found in private and public collections including Bank Audi, Beirut; Solidere Headquarters, Beirut and the Cité Social, Fameck, France.



LOT 03

MANSOUR EL HABRE (B. 1970)

Untitled, 2020

Mixed Media and collage on laminated tent. Signed and dated on the back

H: 150cm, W: 56cm

Courtesy of the artist

\$ 1,500/2,500

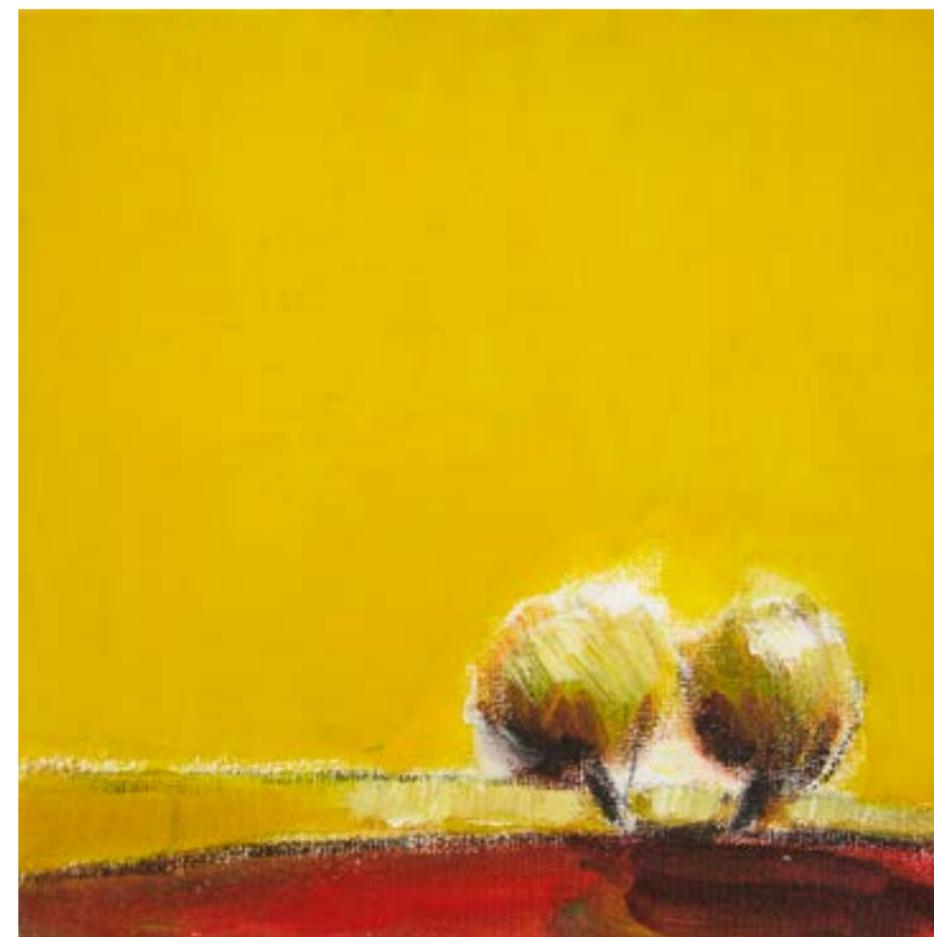


MAZEN RIFAI

Mazen Rifai was born in Baalbeck and lives and works in Beirut, Lebanon. He holds a degree in interior architecture from the Lebanese University, Beirut and a degree in Fine Arts from the Academia de Macerta, Italy. Between 1987 and 1993 he was professor of fine arts and the head of department at the Lebanese University and is also an art director at the firm, Engineers, Consulting & Contracting.

Mazen Rifai is known for his ability to capture the luminosity of his hometown of Baalbeck and the Bekaa valley, which has remained his source of inspiration over the years, in small-scale paintings, through thick brushstrokes.

Since 1981 he has held many solo exhibitions in Beirut and Paris. These include exhibitions at Galerie Epreuve d'artiste, Galerie Rochane, Galerie Aida Cherfan, Gallery 6, Agial Art Gallery, Galerie 34 Bonaparte, and Galerie Alex Menem. He has also participated in numerous editions of Sursock Museum's Salon d'Automne starting in 1974. In 1984, he contributed to the Beirut Central District Reconstruction Plan with Oger Liban and is a member of the Baalbeck International Festival Committee. Rifai has published two books: Baalbeck in Black and White with Dar Al-Nahar in 2007, Baalbeck 1981-2011 with Fine Arts Publishing in 2011.



LOT 04

MAZEN RIFAI (B. 1957)

Landscape, 2022

Acrylic on jute canvas. Signed and dated on the back
H: 50cm, W: 50cm

Courtesy of the artist

\$ 1,200/2,000



RAOUF RIFAI

“The main subject of my art is humanity; it feeds on the history of our civilization and our Heritage. My work is a mirror that reflects the reality of the transitions and evolution of our Middle Eastern society” -Raouf Rifai.

Born in Lebanon in 1954, Raouf Rifai lives and works in Beirut. In 1982, he obtained a degree in decorative arts from the Fine Arts Institute in Beirut, Lebanon. In 1995, after obtaining a Doctorate in urban planning at Sorbonne I University in Paris, France, he began teaching in the Department of Architecture and Design at the Lebanese University in Beirut, Lebanon.

Rifai has taken part in numerous group exhibitions in Europe, the United States, the Middle East and Japan. He has also held over thirty solo exhibitions since 1984, most recently at the Sana Gallery in Singapore. In 2010, he was awarded first prize at the Salon d’Automne at the Sursock Museum in Beirut, Lebanon. His work has also been successfully auctioned at Christie’s Dubai.

Rifai’s visual language combines abstract symbols with references to Middle Eastern cultural heritage, such as the traditional “tarboosh”, in vivid colors. A recurring theme in his work is that of the “Darwich”, a simple man evolving in virtual or real spaces. Rifai’s dervishes are as diverse and colorful as Middle Eastern society itself, with their myriad expressions, attitudes and emotions.



LOT 05

RAOUF RIFAI (B. 1954)

Darwich Love, 2022

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

Courtesy of the artist

\$ 7,000/10,000



CHARLES KHOURY

Born in Beirut in 1966, Charles Khoury creates works characterized by highly animated abstracted bodies and brightly colored canvases. His artistic style has evolved from his earlier abstract paintings toward figurative works that are rendered in a cubist style, often depicting animals and botanical shapes that imbue the canvas with a playful, at times absurdist spirit. His sculptural works, notable for their precise geometric forms, are similarly frisky in style due to the bold primary colors and bold outlines covering their surface. He participated in numerous solo and group exhibitions worldwide and his work has been showcased at several art Fairs (Art Dubai, Abu Dhabi Art, Bangladesh Biennale, Art 14 London, Beirut Art Fair, MENART Fair Paris, Art Cairo, KunstRAI Art Amsterdam). In 2008, he was granted the Special Jury Award at the Nicolas Sursock Museum's Salon d'Automne, Beirut. He attended various festivals and workshops as an Artist in Residency, such as a lithography workshop in Morocco (2013), the 10th « Insight of China for Well-Known Arab Artists » in China (2018) and the Carthage Contemporary Art Days in Tunisia (2023).

Known for his colorful palette in primary colors, Charles Khoury's work develops a whole universe of interiors, conceived from a radically formalist point of view. The symmetrical shapes melt into primal human forms, opening a space of playfulness between specter and anatomical shape. The legacy deployed here is indubitably Modernist and grounded in a stable tradition of Lebanese painting and sculpture, however, he innovates upon the received tradition with an artistic practice at the border between image and meaning: The two-dimensional surfaces - indeed a very difficult format - rise on their own to go on and become a composite environment. In this environment, relationships between shape, color and structure are broken into wholes, but yet remain within the syntax of representation.

Charles Khoury says: "Influenced by the war, my works reflect nature with all its constituents: human beings, animals and plants. Human beings are always haunted by the unknown and continuous worry, especially when facing their destiny. All these are translated into live, warm colors that can sometimes be aggressive".



LOT 06

CHARLES KHOURY (B. 1966)

Untitled

Mixed Media on canvas. Signed lower right
H: 60cm, W: 80cm

Courtesy of the artist

\$ 2,500/3,500



JAMIL MOLAEB

Jamil Molaeb was born in Baissour, Lebanon.

Molaeb started his artistic career in the seventies, after training under renowned artists such as Chafic Abboud and Paul Guiragossian at the Fine Arts Institute of the Lebanese University. In 1967, 18 years old Jamil Molaeb won the 3rd prize of sculpture at 7th Salon of the Sursock Museum. He then spent a year studying in Algeria and, in 1984, enrolled in the Master of Fine Arts program at New York's Pratt Institute, to later obtain a doctorate in artistic education from Ohio State University. Back in his native country in 1989, Molaeb started teaching art at the Lebanese University and the Lebanese American University of Beirut.

Since 1966 he has held different solo exhibitions in Lebanon, Algeria, France, Switzerland and the United States. His work has been showcased with Galerie Janine Rubeiz in a number of Art Fairs: Art Abu-Dhabi, Beirut Art Fair, Art Dubai, Art14 London and La Biennale de Lyon.

Jamil Molaeb's work has been exhibited at international museums such as the Gropius Bau Museum in Berlin. His paintings are acquired by public and private collections including The World Bank in Washington DC and the Institut du Monde Arabe in Paris.



LOT 07

JAMIL MOLAEB (B. 1948)

Untitled, circa 2023

Acrylic on canvas. Signed lower left
H: 60cm, W: 50cm

Courtesy of the artist

\$ 3,000/4,000



RIBAL MOLAEB

Born in Baissour, Lebanon, in 1992, Ribal Molaeb moved to Salzburg, Austria at the age 17, to study at the Mozarteum University Salzburg. He later moved to Vienna to study at the University for Music and Performing Arts, where he received his Master's degree in Arts with distinction.

Ribal was assigned as the artistic director of "SUMITO" Art and Music Association in Switzerland.

In Lebanon, he is the founder of "Molaeb Festival for Chamber Music and Fine Arts".

Since his early childhood, Ribal was immersed in the world of oil paintings, daily learning his skills in the studio of his father, the acclaimed Middle Eastern artist Jamil Molaeb.

Having spent eight years living and studying music in Vienna, Ribal's musical education profoundly shaped his artistic vision as a colorist. Parallel to his practice as a painter, Ribal performed as a musician on the Viola at international classical music festivals and concert halls worldwide. This unique journey has contributed significantly to his development as a deeply nuanced artist.

Ribal's paintings have been exhibited with prominent galleries and institutions in cities such as New York, Tokyo, Fukuoka, Dubai, Abu Dhabi, Amman, Beirut, London, Paris, Antibes, Madrid, Amsterdam, Geneva, Basel and Zürich. A painting by Ribal has been acquired by the Museum of Arab Art in Paris (IMA).

Among his participations at international art fairs, he held a solo exhibition at Volta Basel Art Fair 2024 and the Zürich art Fair 2024 and was featured at international Art fairs such as Art Paris 2022 and MENART Paris.

While currently living and working in Zürich, Switzerland, Ribal is represented by Saleh Barakat Gallery in Lebanon and Mizoe Art Gallery in Japan.



LOT 08

RIBAL MOLAEB (B. 1992)

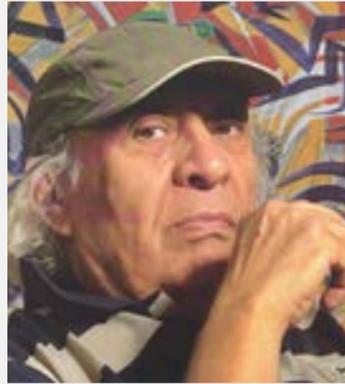
Musical abstraction, 2023

Oil on canvas. Signed lower left. Signed and dated on the back

H: 100cm, W: 100cm

Courtesy of the artist

\$ 4,000/6,000



HUSSEIN MADI

Hussein Madi, painter, sculptor and engraver, born in Chebaa in South Lebanon, was one of the most famous artists in the Middle East. Between 1958 and 1962, he studied painting at the Lebanese Academy of Fine Arts in Beirut before moving to Rome in 1963 to continue his studies at the Academy of Fine Arts. Having left for two months, he stayed in Rome for 22 years. During his stay in Rome, Madi regularly visited Beirut to organize exhibitions in local galleries.

During these summers from 1972 to 1987 he taught at the Lebanese University's Institute of Fine Arts. Madi's final return to Beirut was in 1986; he was by then, a multi-talented artist mastering a wide range of mediums and techniques in painting, sculpture, mosaics, fresco, and graphic art. It was precisely in Italy that he developed his approach to sculpture and proposed a method for creating volume from folded and seamless shapes. His sculptures of Bulls, Birds and other human silhouettes combine the radical geometric plan with the elegance of the curve. In his paintings, closely linked to his sculptures - with the same vocabulary, plus color - Madi depicts the variations of a subject in its multiplication and achieves exceptional depth and harmony.

Madi has participated in international exhibitions such as the Alexandria Biennale; International Biennale, Cairo; and International Biennale, São Paulo.

His works have been acquired by the British Museum; The Jordan National Gallery of Fine Arts; Barjeel Art Foundation, Sharjah; Dalloul Art Foundation and the Sursock Museum, both in Beirut; Institut du Monde Arabe, Paris and displayed at the Ueno Museum, Tokyo as well as Sharjah Museum.



LOT 09

HUSSEIN MADI (1928-2024)

Birds, 2021

Digital print on canvas. Numbered 5/7. Edition of 7 numbered prints. Executed in 2021. Signed and dated by the artist lower left and on the back

H: 100cm, W: 120cm

Courtesy of Teal Editions, Beirut

\$ 3,000/5,000



ART IS SALVATION

TEAL EDITIONS is an act of faith. It is an act of staying when the reasonable choice was to pack and leave behind aborted potentials and burst bubbles. It is an act of anchoring when the flood shattered aspirations and exposed illusions.

Like our parents before us and our grandparents before them, we were told that our nation was special because it was destined to be more than a nation. And we thought that our raison d'être was to bridge religions, civilizations and cultures. It is hard to still believe any of that nowadays.

But I belong to a generation that is too young to put it all to rest, yet too old to start somewhere else. I belong to a generation that finds it hard to believe that there wasn't anything of essence, anything worth standing for, anything that can still be part of something larger than itself.

Art I came to live as the answer. Art is an accumulation of a cultural heritage that has been developed over the last years and decades, and that has reflected these great ambitions. And even though almost nothing adheres anymore, this art that has been created is real.

This art reflects the best of us. It therefore deserves to be rediscovered, defended and disseminated. It deserves to be a source of pride. Because this art is a living proof that, despite all, something here was genuine. Something here is still beautiful.

Hence TEAL EDITIONS whose aim is to bring to light our great works of art, while making sure they are viewed and displayed and enjoyed and ordered by a wider population. This is executed through reproduction and publishing, using the latest in technology, the best materials, and under the direct supervision of the artists in order to ensure the highest quality.

TEAL EDITIONS is an act of believing, against all odds, in the beauty of our dreams and the greatness of our promises.

ON TEAL

TEAL is the color palette between Green and Blue. It is like Turquoise and it is called TEAL after a bird named the Eurasian Teal with a very particular color on its wing.

But to me TEAL is also the color of the shallow waters of the Mediterranean sea on the shores of Manara where I take my morning walks, and why I tell my daughter and son makes our sea unique. TEAL is a childhood memory of strolling with my father on the Corniche. TEAL is the smell of Ain el Mreisseh, it is the fishermen harbor, it is AUB. It is for me the most beautiful place on earth. It is home. And it is "hiyā".

TEAL EDITIONS is a humble effort, in making home more than a place. It is a small contribution into a larger cultural collective movement that refuses to be defined by a failed destiny and chooses art as salvation.

Mazen Soueid
Founder of TEAL EDITION



OUSSAMA BAALBAKI

Oussama Baalbaki (b. Lebanon, 1978) received his BFA from the Institute of Fine Arts, Lebanese University in 2002. He has participated in numerous group exhibitions in a wide array of institutions in Lebanon, including the Sursock Museum, and abroad in the cities of Abu Dhabi, Dubai, London, Miami, Munich, New York, and Washington. His solo exhibitions include Paintings in Black (2004) at Dar El Nadwa, Scenes of Isolation (2007) at Safana Gallery, Less smoke, and more... (2009), Rituals of Isolation (2011), Spectres of the Real (2015), Pleadings of the Light (2017) Watercolors (2019) at Agial Art Gallery, Shadows of Gloominess (2014) at Galerie Tanit, hosted in collaboration with Agial Art Gallery, and Against the Grain (2018) at Saleh Barakat Gallery, and An Inner Light (2024) at Saleh Barakat Gallery. In 2009, he won the silver medal for painting at the “Jeux de la Francophonie”. Baalbaki lives and works in Beirut.

He participated in numerous collective exhibitions at various cultural institutions and museums in Lebanon, including the Sursock Museum, and abroad such as Washington, New York, London, Munich, Miami, Dubai, and Abu Dhabi. In 2009, he won the silver medal for painting at the “Jeux de la Francophonie”.

His paintings subject matter and style stem from a monochromatic expressionist realism centered on nature and human figure. In this perspective, they become the stage of a reality that swings between fact and illusion, an intuitional painting that emerges out of the figurative expression and wraps itself in the cloak of literalism.



LOT 10

OUSSAMA BAALBAKI (B. 1978)

Untitled, 2025

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

Courtesy of the artist and Saleh Barakat Gallery

\$ 3,000/5,000

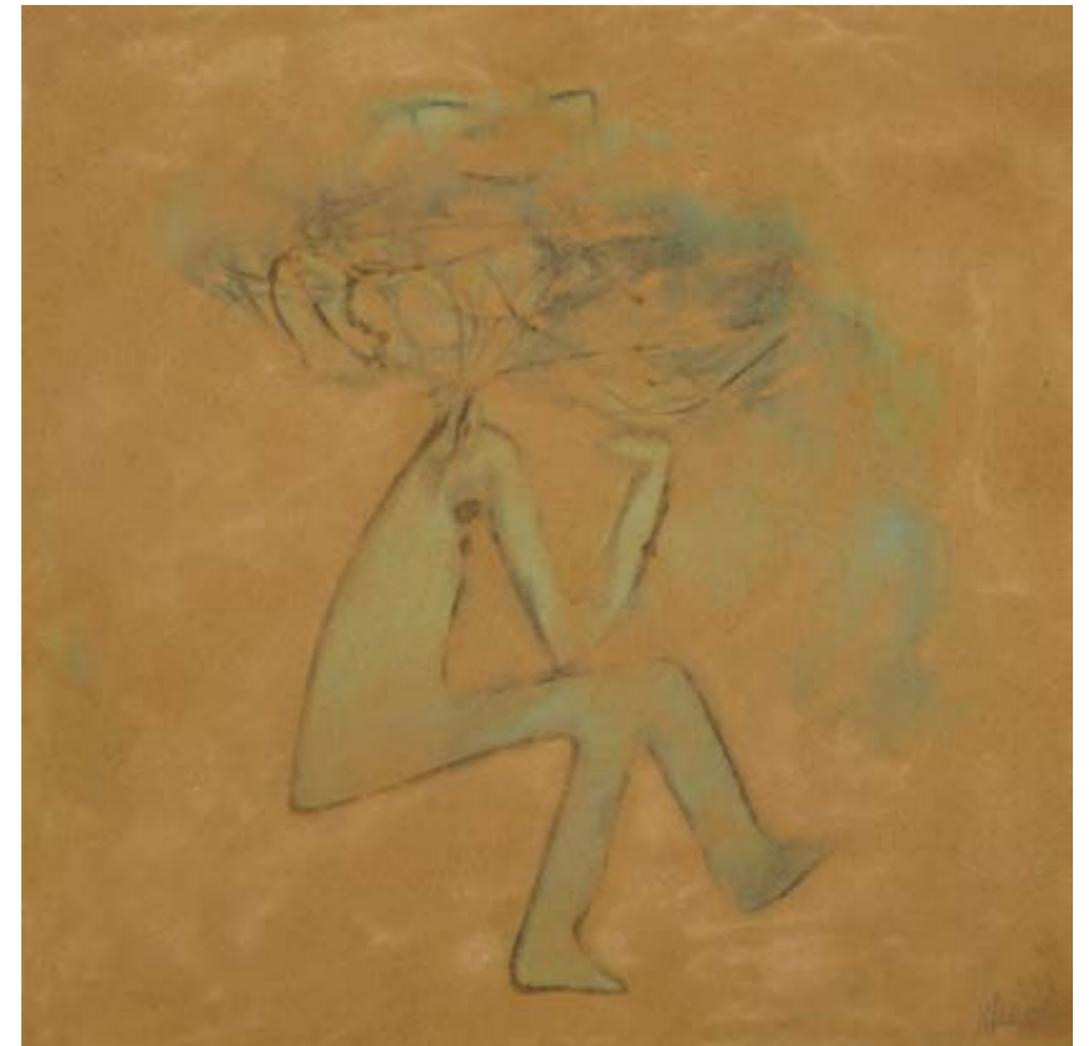


NADIM KARAM

Artist Nadim Karam creates narratives engaging with cities and landscapes through large-scale sculptures. Karam's art practice and cross-fertilization of disciplines within the public sphere responds to contemporary challenges, social realities, and eternal quests of identity. Starting his career in Tokyo with a series of large-scale art exhibitions and performances, Karam he went on to found his multi-disciplinary practice, Atelier Hapsitus in Beirut in 1996, which branched to Rotterdam in 2020 as Nadim Karam Studio (NKS).

During the last three decades, Karam has realized numerous major permanent and temporary site-specific public art projects around the world. Karam's paintings and sculptures have been exhibited in galleries, biennales, institutions, and museums. He has held academic positions in Japan and Lebanon and gives lectures internationally. Four monographs on his work have been published by Booth- Clibborn Editions, London.

He lives and works between Rotterdam and Beirut.



LOT 11

NADIM KARAM (B. 1957)

Dreams of the Desert

Mixed Media on canvas. Signed lower right
H: 100cm, W: 100cm

Courtesy of the artist

\$ 15,000/20,000



Photograph by Celine El Feghaly

ASSADOUR

Assadour is a painter and printmaker born in Lebanon on August 12, 1943.

He showed a strong interest in art from a young age, which led him to attend the Italian Cultural Center in Beirut. Thanks to a scholarship he was awarded, he pursued his studies in Italy and later in Paris. Throughout his career, he has exhibited regularly in France and abroad, developing a style influenced by various cultures and artistic movements.

His most recent major retrospectives were held at the Sursock Museum in Beirut and, more recently, at the Osthaus Museum in Hagen, Germany. He has lived and worked in Paris since 1964.



LOT 12

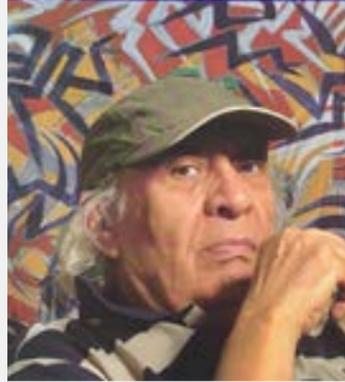
ASSADOUR (B. 1943)

Deux personnages, 2019/2020

Oil on panel. Signed lower right. Dated lower left.
Signed, dated and titled on the back
H: 43cm, W: 36cm

Courtesy of the artist

\$ 4,000/6,000



HUSSEIN MADI

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LOT 13

HUSSEIN MADI (1928-2024)

L'africaine, 2018

Acrylic on canvas. Signed and dated lower left and on the back
H: 120cm, W: 90cm

Courtesy of a private collector

\$ 60,000/90,000



STELIO SCAMANGA

Stelio Scamanga is a Lebanese artist, painter, cultural critic, Greek of origin, born in 1934 in Damascus. He started painting at the age of 13. In 1960 he graduated from the American University of Beirut - Architecture department. He continued his training as an architect with an internship in Paris with Le Corbusier. In 1960, his first personal exhibition was held at the UNESCO Palace in Beirut.

At the age of 30, in 1964, Stelio Scamanga wrote the manifest "Towards a new space: abstract perspective". Scamanga proposes a theory of spatial representation in two dimensions, contrary to the three-dimensional Western definition. Stelio Scamanga created the first artist collective in Beirut with Yvette Achkar, Nadia Saikali, Mounir Najm, Assem Stetie, Helen Khal and Mohamad Sakr. Several other personal exhibitions followed at Galerie l'Amateur and Galerie One in Beirut as well as numerous group exhibitions in the 1960s-1970s, in collaboration with the members of his artist collective.

In 1976, because of the civil war, Stelio Scamanga left Lebanon for Switzerland then France, where he settled and continued painting until his death in 2021.



LOT 14

STELIO SCAMANGA (1934-2022)

Untitled, 2003

Oil and wax on canvas. Signed and dated lower right and on the back

H: 130cm, W: 130cm

Courtesy of Mr Samir Abillama

\$ 5,000/8,000



LIANE MATHES RABBATH

Liane Mathes Rabbath is a contemporary artist whose practice centers on sustainability and poetic transformation. Working primarily with recycled cigarette paper, she crafts delicate yet powerful compositions that explore the interplay between fragility and resilience. Her work stands at the crossroads of eco-consciousness, emotional expression, and meticulous craftsmanship.

BUBBLING CIRCLE (2018)

Bubbling Circle (2018, diameter 70 cm) is a captivating mixed media piece from Liane Mathes Rabbath's Artybubbles series. Crafted from finely rolled and painted strips of recycled cigarette paper, the composition bursts with multicolored spirals in a range of sizes. Each concentric circle is uniquely vibrant, forming a joyful mosaic that pulses with movement and life. The dynamic layering evokes the spontaneity of bubbles rising, celebrating moments of lightness amid the everyday. This meditative yet playful work reflects Liane's eco-conscious philosophy—where transformation, beauty, and resilience come together in color and form.



LOT 15

LIANE MATHES RABBATH (B. 1962)

Bubbling Circle, 2018

Mixed Media and collage on wood. Rolled and painted strips of recycled cigarette paper. Signed, dated and titled on the back
Diam: 70cm

Courtesy of the artist

\$ 3,000/4,000





LIANE MATHES RABBATH

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MAKE A WISH! (2013)

Make a wish! is a 100 x 50 cm mixed media collage on wood, created in 2013. The piece features meticulously arranged “Warrak el Cham” cigarette paper packaging, layered with oil paint to create a rhythmic, grid-like texture. The rich composition invites the viewer into a world of pattern, depth, and introspection. This work exemplifies Liane Mathes Rabbath’s distinctive approach—melding sustainability with symbolism to capture the delicate tension between vulnerability and strength.



LOT 16

LIANE MATTHES RABBATH (B. 1962)

Make a wish, 2013

Mixed Media collage on wood. Rolled and painted cigarette paper packaging layered with oil paint. Framed by the artist in a plexiglass box. Signed, dated and titled on the back
H: 50cm, W: 100cm

Courtesy of the artist

\$ 3,000/4,000



JEAN-MARIE KASSAB

Born in Beirut, Lebanon in 1960 of a Lebanese father and an Italian mother.

Jean-Marie Kassab has a Degree in Sciences from the American University of Beirut. After an extensive career as a businessman, he became a writer/author a few years ago with a bestseller on his list of publications. His published notes and TV appearances are well appreciated because of his deep sense of critique and philosophy. His culture is a combination of Anglo-Saxon views together with deep French and strong Italian roots.

Besides his deep involvement in politics and geo-politics for decades, yet away from the limelight, he is a passionate historian, and an art lover at large.

Painting is his current focus alongside a non-fictional publication about the history of ideas.

He goes on saying: “Flowers are God’s gift to nature yet they are not eternal: Flowers die too soon. Painters like me extend this ephemeral life by painting these magnificent beauties with a brush and mostly with a lot of imagination.”

He adds: “Empty walls are dull. Floral paintings make your walls smile at you. Most of us need a smile on a bad day. As a writer, I tried to put a lot of heart into my stories, and this is what I do with my paintings. Flowers that smile, imaginary characters that escape from the canvas to tell a story or sing a song, peaceful landscapes or abstracts that soothe the heart and brighten a sad wall.”



LOT 17

JEAN MARIE KASSAB (B. 1960)

Cherry blossom, 2024

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

Courtesy of the artist

\$ 2,500/3,500



MOUNA BASSILI SEHNAOUI

Mouna was born in Alexandria, Egypt and in the early 1960s moved with her family to Lebanon and joined the American University of Beirut for two years. She then transferred to the University of Arizona, Tucson where she received her Bachelor of Fine Arts in Graphic Design. Mouna Bassili Sehnaoui is the first academically trained female graphic designer to set up a practice in the Arab region. Her graphic design production at the National Council of Tourism shaped the Lebanese visual identity and continued to influence her personal artistic production during the years after her career as a graphic designer at the ministry.

In the early 1970s, when she was in charge of the Graphic Art Department of the National Council of Tourism, she designed the popular logo that represents Lebanon on all publications issued until today by the Lebanese Ministry of Tourism. Bassili Sehnaoui also designed many stamps, posters, promotional books and flyers about Lebanon that circulated during the golden days of pre-civil war Lebanon. Many of them are still used by the Ministry of Tourism to this day. In her work she focuses on reinvigorating a Middle Eastern cultural heritage that combines Byzantine, Persian, and Phoenician iconography and mythology. She has received many awards in recognition of her artistic endeavors. Her artwork is part of local as well as international museums and private collections.



LOT 18

MOUNA BASSILI SEHNAOUI (B. 1945)

Déménagement (Sneaker Generation IV), 1989

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

H: 45cm, W: 57cm

Courtesy of the artist

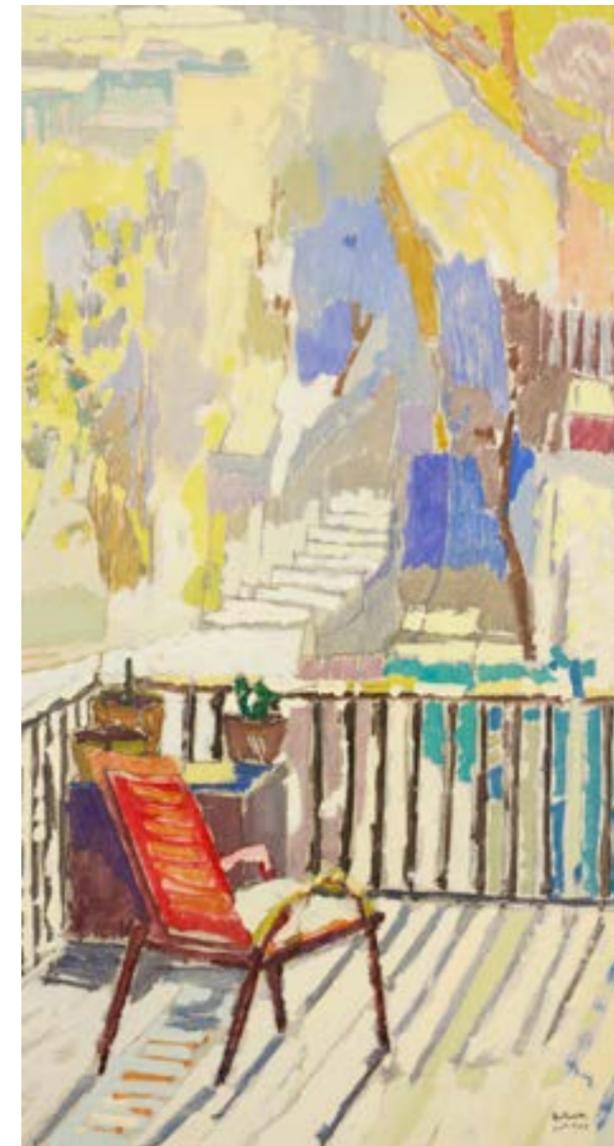
\$ 2,000/3,000



Issa Halloum

Is a Lebanese artist, born in Kuwait in 1968, graduated from the Institute of Fine Arts at the Lebanese University in 1993, before pursuing studies in Artistic Anatomy at the Brera Academy in Milan in 1999. Halloum has participated in several individual and collective exhibitions across the Middle East and abroad, notably in Lebanon, Kuwait, Qatar, Istanbul, United Arab Emirates, France and Italy. His works are part of several regional and global private collections.

Halloum seeks his inspiration in nature. He depicts intricately textured landscapes with vivid colors and airy configurations on canvases and on sculptures, where he plays with the surfaces and textures to create illusions of flatness. He paints from direct observations, carefully studying movement and light, engaging with these elements to create visual experiences rooted in the present moment. His palette is intense and expressive, revealing the significant influence of the great post-impressionist masters. As with Cézanne and Gauguin, he is generous with colors and brushstrokes are energetic. Both calming and seductive, his paintings with simplified forms have a tangible feel. Whether he is painting a bright landscape, a busy market scene, an intimate view from balcony, or an anonymous model, the artist freezes the action and the bustle. Landscapes and scenes are given room to flourish, creating the impression that the images outstretch the margin of the canvas, celebrating the abundance of nature, while carrying an aesthetic incompleteness that suspends the momentum of the compositions.



LOT 19

ISSA HALLOUM (B. 1968)

Untitled, 2022

Acrylic on canvas. Signed and dated lower right
H: 150cm, W: 80cm

Courtesy of the artist

\$ 3,000/5,000



WAJIH NAHLE

Wajih Nahle, born in Beirut Lebanon, was a Lebanese postwar and contemporary master painter, calligrapher and sculpture who has created new and original forms of expression, a pioneer in his generation. He studied painting in the workshop of the Lebanese painter Moustafa Farroukh. Nahle's work shows an interest for the decorative aspect of calligraphy.

Wajih Nahle showed his work in more than sixty exhibitions, in Europe as in the Arab world, and has gained a reputation for his unique style and vision. Nahle often draws inspiration from his cultural heritage and the beauty of his homeland, infusing his paintings with a sense of place and history.

He has received an honorary doctorate from the Lebanese American University in Beirut and was a member of the French Association of international artists.



LOT 20

WAJIH NAHLE (1932-2017)

Untitled, 2016

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

Courtesy of the artist's family

\$ 2,500/4,000



ALIA MOUZANNAR

Alia Mouzannar is a Lebanese artist and sixth-generation jewelry designer based in Beirut. After studying interior architecture, she embarked on her creative journey in 2003 and has since built a reputation for her exquisite, innovative creations.

Alia's signature style blends graphic precision, playful elegance, and deep cultural influences — a combination that has resonated with audiences worldwide. She is known for reinterpreting classical jewelry and pioneering modular jewelry design, a direction that earned her an award at the international HRD competition in Shanghai in 2011.

Her creative path has led to collaborations with renowned designers and architects, including the visionary Zaha Hadid. Over the years, Alia Mouzannar's artistic evolution has expanded beyond jewelry, encompassing etching and, more recently, painting. Her work has received international acclaim, with pieces featured in galleries and private collections around the globe.



LOT 21

ALIA MOUZANNAR (B. 1976)

Under the pines, 2025

Mixed Media and gold leaf on panel. Signed and dated lower right
H: 50cm, W: 100cm

Courtesy of the artist

\$ 3,000/4,000



AIDA HALLOUM

Aida Halloum was born in Kuwait but moved back to Lebanon to study fine arts at the Lebanese University where she was mentored by Fatima El Hajj, a pioneer neo impressionist. Aida received her Master's degree in 1993. Inspired by her surroundings in the Bekaa, Aida is a master colorist that paints windows of abstractions. She also teaches fine arts at the local technical school in Eرسال, where she lives. She has held several shows at Aida Cherfan Fine Art Gallery and her work has also been featured in a number of collective exhibitions.



LOT 22

AIDA HALLOUM (B. 1967)

Untitled, 2014

Oil on wood. Signed lower right. Signed and dated on the back
H: 35cm, W: 50cm

Courtesy of the artist

\$ 800/1,500



GEORGES ROUHANA

A self-taught neo-expressionist painter with a unique artistic vision, Georges Rouhana transitioned from a successful career as a radiologist and medical faculty professor to dedicate himself fully to art. Over the years, he has developed a distinctive style that blends emotional depth with vibrant, dynamic compositions. His works have been exhibited in prestigious locations such as Paris, Cannes, Nice, Dubai, and Beirut, and are held in private collections across more than 30 countries. Additionally, his paintings adorn the halls of several luxury hotels, adding a touch of artistic elegance to their spaces.



LOT 23

GEORGES ROUHANA (B. 1958)

Untitled, 2022

Mixed Media on canvas. Signed lower middle. Signed and dated on the back
H: 70cm, W: 70cm

Courtesy of the artist

\$ 1,500/2,000



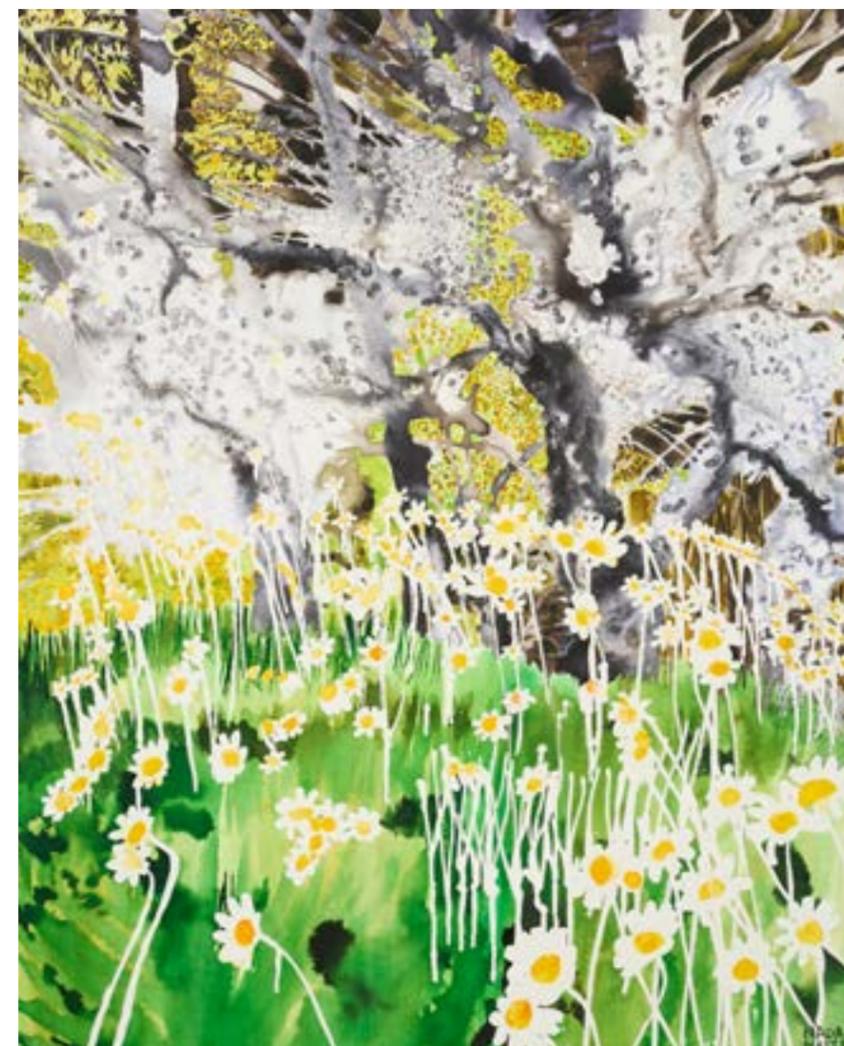
NADA MATTA

Born in 1968 and a graduate of ATEP in Paris, Nada Matta completed her comprehensive artistic training at the A&F Chantraine dance school in France.

From 2013 to 2017, her work was featured in the Parcours d'artistes in Metz. In 2017, she held a solo exhibition at Gallery 292RMEIL293 in Beirut. In 2018, she took part in the "Beyond Fashion" event at the TONY WARD couture house in Beirut and also exhibited at the Beirut Art Fair. In 2019, she participated in the DDESSINPARIS art fair in Paris and held a solo exhibition at Mission Art Gallery in Beirut. In 2020, she took part in a group exhibition on the "October 17" revolution at Janine Rebeiz Gallery in Beirut, won a competition organized by the FE-MALE association on the theme of the October revolution, and exhibited at HGallery (Paris) for the event Vivre un jour de plus ("To Live One More Day"). Following the August 4 explosion in Beirut, she participated in three solidarity group exhibitions.

In 2023, she held a solo show at Artscene Gallery in Beirut and exhibited at the Menart Fair at the Palais d'Iéna in Paris.

Also in France, she published three illustrated books with MeMo Editions. Petite Pépète won the 2017 Sorcières Prize in the picture book category.



LOT 24

NADA MATTA (B. 1968)

Untitled, 2024

Acrylic on canvas. Signed and dated lower right. Signed on the back

H: 90cm, W: 70cm

Courtesy of the artist

\$ 3,000/4,000



GHADA ZOGHBI

Ghada Zoghbi is a Lebanese artist, born in Shmestar in 1980. At the age of 18, she moved to Beirut to enroll in art teachers' college, and in 2010, earned a degree in Fine Art from the Lebanese University.

Her first solo show, "Regimes of the Personal" (2016), took place at Artspace Gallery in Beirut, where she presented 13 oil paintings, each telling the personal story of a random person in her local community, through images of their closets, launching her questioning of the relation between personal and common.

In 2021, Zoghbi held her second solo exhibition, "Pretty Abandoned", at Galerie Janine Rubeiz, and was met with great critical and popular acclaim. In this series, she carried on with her exploration of the connection between human beings and their surrounding spaces.

Her third solo exhibition, titled "Wild Mindscapes," was held at Galerie Janine Rubeiz in September 2024. In this show, she presented a collection of landscapes featuring clusters of stones and rocks, aimed at delving into the concepts of personal and collective memory.

Zoghbi has been taking part in several collective exhibitions and art fairs in Lebanon and abroad, such as London, Jordan, Qatar, Egypt, Algeria, UAE, and France.

Her group exhibitions include "30 Years of Color" (2023), "Celebrating Painting"(2022),"Beirut 2020" and "October 17,2019" (2020) at Galerie Janine Rubeiz, as well as "Beirut Year Zero" (2020) at ArtHaus Beirut.

Her paintings have been acquired by several private collectors and are part of the Sursock Museum's permanent collection. Zoghbi's work is regularly exhibited at Galerie Janine Rubeiz, who represents her in Beirut.

Zoghbi insists on having no political or religious affiliations and refuses to adhere to borders drawn and created by power. As an art teacher for 21 years, she worked to enrich young children's educational experience through art, including inner-city kids and refugee students in Lebanon, before devoting her time to her personal practice.



LOT 25

GHADA ZOGHBI (B. 1980)

Untitled, 2025

Acrylic on canvas. Signed on the back
H: 59cm, W: 67cm

Courtesy of the artist

\$ 2,000/3,000



ZENA ASSI

Zena Assi is a Lebanese multidisciplinary artist. Born in Lebanon, in 1974, Zena Assi lives and works between Beirut and London. She graduated with honors from l'Academie Libanaise des Beaux Arts (ALBA), where she received a master's degree in advertisement. Later on, she worked in Saatchi&Saatchi advertisement agency for a few years in Beirut, and taught drawing and visual communication in different universities. Since 2005, she has been producing artistic work to depict and portray the socio-cultural aspect of our contemporary urban society. Her contemporary work draws inspiration from the relations and conflicts between the individual and his spatial environment, society and its surroundings. Her pieces are punctuated by strong visual references to her native Beirut and the predicament of its citizens. The work takes shape in installation, animation, sculpture, and mainly paintings.

Many of her pieces were repeatedly shown in different international auction houses (Christie's Dubai, Sotheby's London, and Bonhams London) and are part of various public as well as pri-vate collections. Assi has exhibited in solo as well as collective shows across Europe, the Middle East and the United States of America including- Alwane gallery (Beirut Lebanon), Subtitled Apeal Royal College of Art (London UK), Artsawa gallery (Dubai UAE), Zoom Art Fair (Miami USA), Shubbak (London UK), Beirut Art Fair Biel (Beirut Lebanon), Abu Dhabi art fair (Abu Dhabi UAE), Espace Claude Lemand (Paris France), Cairo Biennale (Cairo Egypt), Rebirth Beirut Exhibition Center (Beirut Lebanon), The Mall galleries (London, UK), Albareh gallery (Manama-Kingdom of Bahrein), CAP Contemporary Art Platform Gallery Space (Kuwait), Art13 & Art14 London Fair (London UK), Overture Show of Contemporary Art (Miami USA), Journey through our heritage BEC Beirut Exhibition Center (Beirut Lebanon), London Art Biennale (London UK) and Venice Art Biennale (Venice Italy).



LOT 26

ZENA ASSI (B. 1974)

Butterfly effect

Acrylic on board. Signed lower right. Signed and titled on the back

H: 60cm, W: 46cm

Courtesy of a prominent private collector

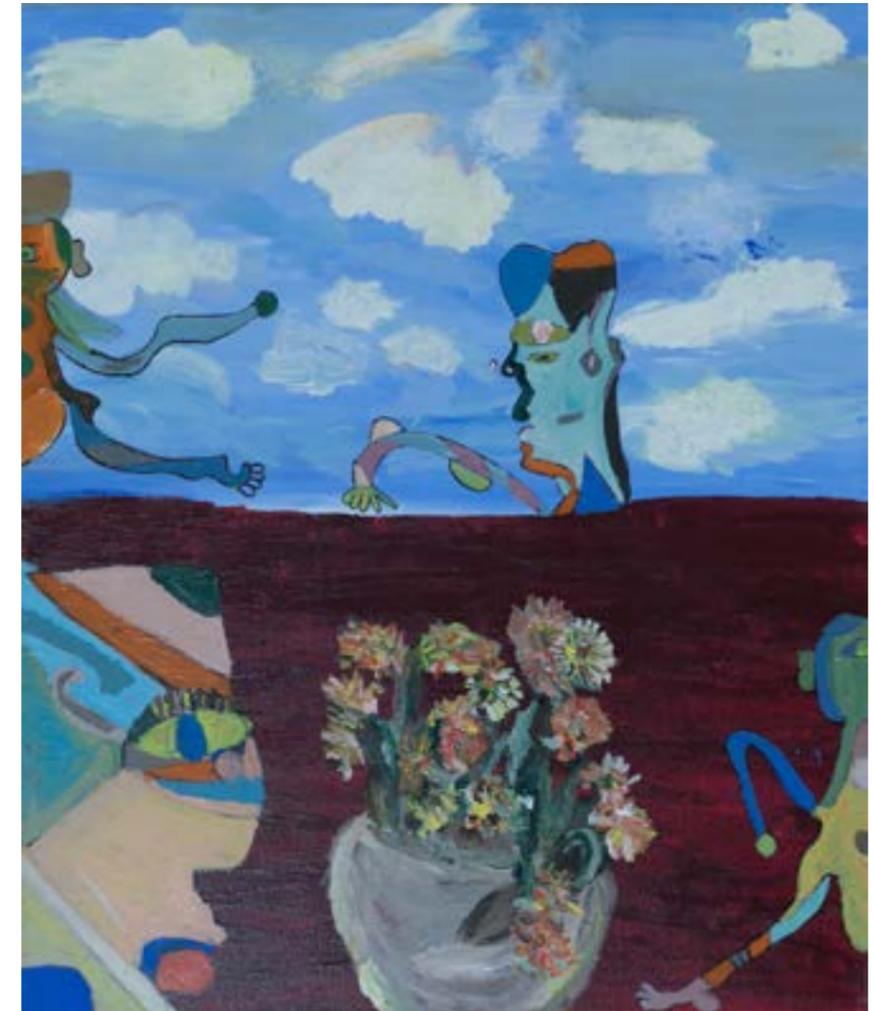
\$ 4,000/6,000



SHEIKHA AWAD

Born in 1996 in Monaco, Sheikha Awad's creative process unravelled itself in 2015. Art is her way of diving into her own imagination where the liberated, independent spirit takes reign. For her there are no rules and no techniques. Sheikha's creativity is a totally free and spontaneous expression, using the subconscious as the creator and the hand as its tool. Autodidact, she is fascinated by the message that art manifests. Sheikha's paintings question the bridge between reality and the imagination and search for clues in the relationships between humans and love. Her work is always a direct interaction between the paint and the canvas with no previous preparation. Sheikha Awad's art is gradually revealing an unmistakable identity and talent.

A work by Sheikha Awad was already sold at public auction at Sotheby's in December 2020 during the fundraising event *To Beirut with Love*.



LOT 27

SHEIKHA AWAD

Untitled

Acrylic and oil on canvas.
H: 63cm, W: 53cm

Courtesy of the artist

\$ 3,000/5,000



NEVINE MATTAR

Nevine Mattar is a Lebanese American artist who enjoys exploring different facets of artistic expression through different media. Having lived both in the Far East and the West, her artistic education included studying art in Japan, mainly Sumi-e, and in Beirut, London, Los Angeles and New York, where she studied painting and illustration.

She is still involved in various civic activities exposing people to the arts of recycling and founded the first Paper-Mache Association in Lebanon. She was invited to chair many art juries who were responsible to host new talents.

Ever since 1983, she's had yearly exhibited in various capitals - Washington, Paris, London, Dubai, Amman and Beirut. Recently she has participated in two exhibits entitled Art in Mind in London at the Bricklane Gallery and the Annexe and is currently going to exhibit in Rome at the RossoCinabro Gallery. She has been asked to partake in the annual Art Festival in Prague and will exhibit there in the future.

Nevine worked on various murals, book and poster illustrations, set designs and fashion. Alongside art, she has been teaching Cultural Studies at various Lebanese Universities including the American University of Beirut, Balamand University, Haigazian and the Lebanese American University having also majored in Psychology, Education and Art History. Her Academic career began in 1982 at AUB and is ongoing.



LOT 28

NEVINE MATTAR (B. 1952)

Reflection, 2025

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

Courtesy of the artist

\$ 1,000/2,000



FADIA AHMAD

Fadia Ahmad is a photographer and filmmaker whose work explores narrative through portraiture and landscapes across Africa, the Middle East, and Asia. Fadia's work has been exhibited in Europe, the Middle East, and the United States.

She is also actively involved in humanitarian efforts supporting displaced families and communities affected by conflict. Her practice is not only artistic—it is deeply human.

In 2002, she began *Beyrouth | Beirut*, a visual homage to the city's urban and emotional landscapes, exhibited at Beit Beirut and the Jordan National Gallery of Fine Arts. Her debut feature documentary, *Beirut, the Aftermath* (2021), chronicling the impact of the Beirut port explosion, received multiple festival awards and was screened in reputed international educational entities. In 2022, she was named one of the 50 most influential women artists in Larousse's *L'Art Contemporain Par Les Femmes*. Her exhibit, *50 Shades of Blue* (2023), explores the emotional power of the color blue in photography.

As of 2024, she is working on her second feature documentary, set for release in 2025 and planning on several international exhibits.



LOT 29

FADIA AHMAD (B. 1975)

Solasta II, 2018

Photograph. Edition 2/5. Signed on the back
H: 45cm, W: 65cm

Courtesy of the artist

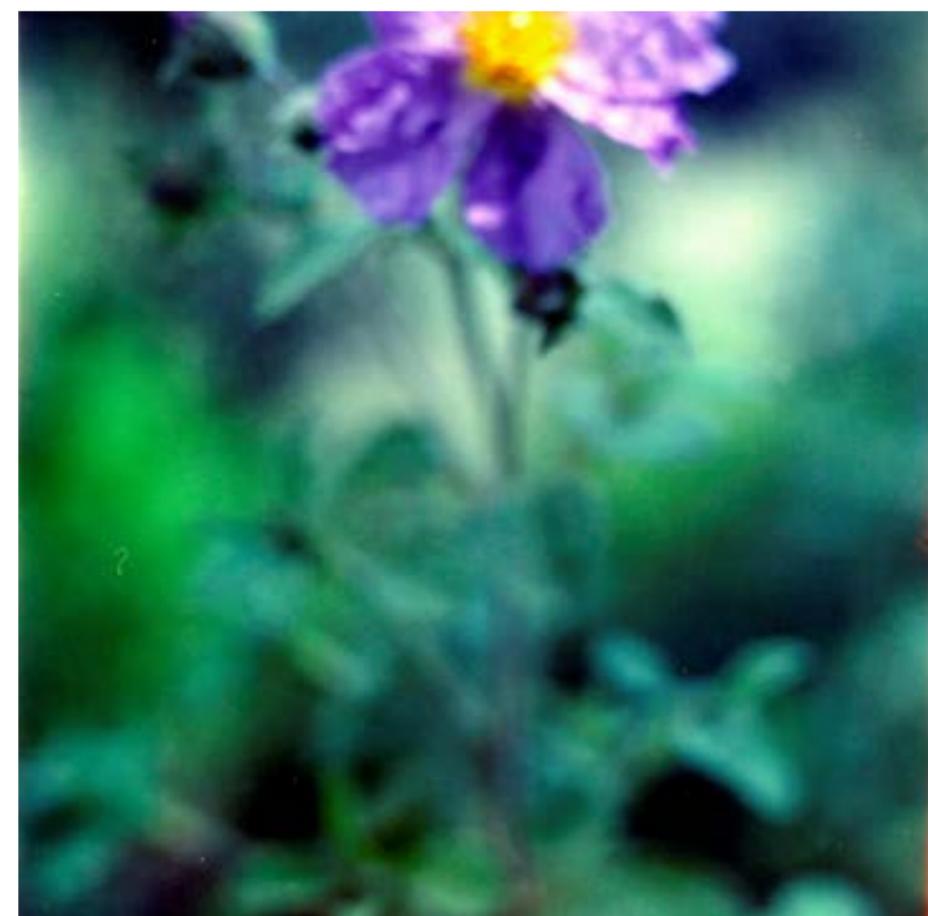
\$ 1,000/1,200



ZIAD ANTAR

Ziad Antar (born 1978 in Saida, Lebanon) currently lives and works in Beirut. His practice engages with theoretical discourses concerning the material complexity of the photographic medium beyond its traditional documentary nature. Often ironic and straightforward, his work critically examines the unpredictability and ephemerality of the image creation process, stemming from a familiar relationship with places, cultures, historical legacies, and collective memory. In 2001, following his participation in a workshop with Lebanese filmmakers Mahmoud Hojeij and Akram Zaatari, he decided to pursue his art education at the École Supérieure d'Études Cinématographiques in Paris. In 2003, he was granted a residency at the Palais de Tokyo in Paris and received a post diploma from the École Nationale Supérieure des Beaux-Arts in 2004.

Recent solo exhibitions and group exhibitions include Gratin, New York (2024); Gratin, Los Angeles (2024); Palazzo Barberini, Rome (2024); Aishti Foundation, Beirut (2022); The Alexander S. Onassis Foundation, Athens (2020); Almine Rech Gallery, London (2017); MAXXI - National Museum of 21st century Art, Rome, (2017); Selma Feriani Gallery, Sidi Bou Said, Tunisia (2017); Beirut Exhibition Center, Beirut, (2016); New Museum, New York (2014); Musée Nicéphore Niepce, Chalon-sur-Saône, France (2014); La Crie centre d'art contemporain, Rennes, France (2013); Sharjah Art Foundation, UAE (2012); New Museum, New York (2009). Notable collections such as Centre Georges Pompidou, France; FRAC Auvergne, France; FRAC Alsace Permanent Collection, France; FNAC (Fonds National d'Art Contemporain), France; Nadour Collection, Germany; Kamel Lazaar Foundation, Switzerland; Dalloul Art Foundation (DAF), Lebanon; The British Museum, United Kingdom; Fondation Louis Vuitton, France; Aishti Foundation, Lebanon.



LOT 30

ZIAD ANTAR

Blue Cistus Albidus

Dahr El Sawwan, Lebanon 2024
Colored Photography . Edition 1/5
H: 115cm, W: 115cm

Courtesy of the artist

Malatious Flowers is an ongoing research project by Ziad Antar, applying photographic techniques while documenting different plants in Lebanon

\$ 8,000/12,000



ROGER MOUKARZEL

Globally recognized, photographer Roger Moukarzel has been working in the world of image since he was 15 years old. In the early 80s, He started as a war photographer for the respected Sygma and Reuters and had his work published in a variety of newspapers and magazines worldwide, namely the Washington Post, Newsweek and holding the cover of Paris Match for its 40th anniversary issue. Initially, it was his homeland, a war-torn Beirut and the surrounding Middle East region, that provided his subject: capturing the impact of conflict; a harsh reality, one he caught with integrity and emotional poignancy. A man of many visions, experiences and lives, in the early 90s, he moved to Paris, and his career expanded and progressed, into the worlds of fashion and advertising, documentary-making and artistic photography. The prevailing messages of acceptance, tolerance, preservation, respect, freedom and diversity have been the common thread found throughout Moukarzel's work.

His passion for heritage and roots led him to travel across the world exploring, celebrating and embracing a diversity of cultures through the power of the picture. What started out as personal journeys and studies became international exhibitions, books, and creations in Europe, Asia and throughout the Arab world. Launched 15 years ago, Moukarzel's production house, Mimime, has become one of the most trusted and respected in the Middle East. Be it through film, photography or art direction, today Mourkarzel could be best described as a veteran in story-telling through pictures and multi-media.

Roger Moukarzel, about The Blast:

"On August 4 at 18:08, my city, Beirut, was torn apart by an indescribable double explosion with the most deafening sound.

As a war photographer and before understanding what had happened, I grabbed my camera and ran to the streets.

The blast, its sound, the destruction it provoked, were incomparable to anything I have lived or witnessed . My eyes could not believe what I was seeing. As I was wandering amid collapsed buildings, debris, shattered glass, dead bodies and injured people everywhere I realized how lucky I was to be alive.

I was so appalled by the immensity of the tragedy, that I was not able to take any pictures. My body just refused to do so.

It took me sometime before I was able to go back on site.

"Pieces" is a tribute to the 200 victims of Beirut's tragedy.

"Pieces" is 200 pictures of debris collected from the destroyed area in tribute to the 200 victims of the deadly blast".



LOT 31

ROGER MOUKARZEL (B. 1962)

From the series "Pièces"

Photography. Edition of 5 + 2 AP
H: 100cm, W: 75cm

Courtesy of the artist

\$ 2,500/3,500



LOT 32

ROGER MOUKARZEL (B. 1962)

From the series "Pièces"

Photography. Edition of 5 + 2 AP
H: 100cm, W: 75cm

Courtesy of the artist

\$ 2,500/3,500



HOUMAM AL SAYED

Houmam Al Sayed, (b. 1981, Mesyaf, Syria) is a distinguished Syrian visual artist who resides between Spain and Beirut. Renowned for his compelling figurative paintings, Al Sayed skillfully uses oil, ink, and clay to explore the profound complexities of the Middle Eastern human condition. His unique portraits often depict exaggerated, almost childlike figures that embody vulnerability and fragile resilience, delving into themes of isolation, societal tension, and the burdens of human suffering.

Al Sayed's artistic journey began early, with his first exhibition held at the age of 16 in Latakia, Syria. He pursued formal training at the Sculpture Department of the Institute of Applied Arts in Damascus, graduating in 2003. Shortly thereafter, he gained regional and international recognition through his emotionally charged works showcased in numerous exhibitions. In 2011, following the outbreak of war in Syria, he relocated to Beirut, where his art underwent a transformation, engaging deeply with themes of displacement and identity. Later, he moved to Spain, where he continues to push the boundaries of human experience and psychology, creating works that transcend cultural borders.

Al Sayed's art critiques the sociopolitical realities of the Arab world. His characters—often distorted and melancholic—symbolize struggles against oppression, stagnation, and the search for individual agency. These figures comment on the illusory nature of resilience, revealing its tendency to unravel into vulnerability, submission, and deception. His pieces have been showcased in prominent galleries and included in prestigious auctions, such as Sotheby's and Christie's.



LOT 33

HOUMAM EL SAYED (B. 1981)

Untitled, 2022

Ink on paper. A set of two. Each signed and dated lower left
H:29cm, W: 22cm

Courtesy of the artist

\$ 2,500/3,500

SAMIR SAYEGH

Born in Beirut, Samir Sayegh is considered a prolific critic, author, poet, and visual artist. Sayegh's first encounter with calligraphy was when he was 12 years old, when his calligraphy teacher informed him that he had beautiful handwriting. His journey in calligraphy continued with his studies at the Saint Savior Convent in Joun, Lebanon, an institution with an extensive collection of rare and ancient Arabic books. By granting him access to these texts, the monastery helped Sayegh cultivate a deep appreciation for calligraphy. This appreciation of the visual aspect of language led him to pursue an art history degree from the Ecole des Beaux-Arts in Paris.

Sayegh's formal education in the visual arts and his vast experience in writing set him up for a career as an art critic. After returning from Paris, he began writing for several renowned newspapers and journals in the Middle East, particularly from age 23 till the age of 35. This legitimacy gained through critical publication helped the young writer publish his first book of poems *Maqam al-Qaws wa Ahwal Al-Sahm* in 1980. In this period of the early 1980s, Sayegh also held his first exhibition of calligraphic works at Galerie Alisar, in Beirut. While consistently holding such exhibitions and writing works of criticism throughout the 1980s, he worked on a book about Islamic aesthetics, titled *Islamic Art: A Reading into its Philosophy and Aesthetic*, eventually publishing it in 1988.

In 1991, Sayegh became a member of the Sursock Art Museum Jury, a duty which he still serves, establishing him as a robust and important figure in the Lebanese cultural and intellectual spheres. Two years later, this robustness was further reinforced when he became a lecturer at the American University of Beirut's graphic design department.

He is considered as one of the most avant-garde Arab master calligraphers and was recently honored during the first biennial of Sharjah for Arabic calligraphy.



LOT 34

SAMIR SAYEGH (B. 1945)

Baraka, 1996

Print on Fabriano cotton paper. Edition 10/25. Signed and dated lower left.

H: 70cm, W: 50cm

Courtesy of the artist

\$ 1,500/2,000



MARWAN SAHMARANI

Born in Beirut, Marwan Sahmarani's practice reflects on the increasing political turmoil and tension felt throughout his native Lebanon. He explores the cyclical patterns of violent history manifesting throughout the Middle East so that what persists in his practice is an expressive exploration of violence - of feeling, bodily motion, nature and its man-made counterpart.

The conflict between inner and outer is central, but the real crux of his inquiry is simple: how two people can arrive at a point where they attempt to destroy each other. In his landscape paintings, looser brush strokes dissolve into symphonies of color to capture the exuberance within nature.

This transition in location, from urban to rural, has transformed his work into what he identifies as more personal and more intense. What emerges from the landscape work in this context is the connection between violence and expressivity: how the brutality of nature shows a primal energy of the elements, especially when compared to its man-made counterpart.



LOT 35

MARWAN SAHMARANI (B. 1970)

Untitled, 2022

Diptych. Oil on canvas laid on cardboard. Signed and dated on the back

H: 30cm, W: 60cm

Courtesy of the artist

\$ 5,000/7,000



Photograph by Cherine Jokhdar

GEORGES MOHASSEB

Georges creates non-conformist functional art for Studio Manda, bridging diverse creative influences in every bespoke piece, with a common storyline converging nature, materiality and artisanship to evoke conversations.

The work is mainly inspired by forces of nature that can shape natural elements. The presence of wood is always prominent in many of Georges' designs, due to its connectivity, liveliness, and texture. Mohasseb holds a Master's degree in Architecture and Design from the Catholic University of America and he opened his first practice in 1998. In the early 2000's he moved to Washington DC, before continuing his studies at Ecole Boulle in Paris. It's in Paris that in 2008 he opened his first practice. Then he moved to Beirut in 2011, where he continues to head Studio Manda.

His creations have been displayed and selected for several international institutions and exhibitions, including Nomad Venice 2019 with Carwan gallery; with Galerie Gabriel in NYC for Salon 2024; with Galerie Gosserez, PAD, Paris, 2024; Collect, House of Fly, London, 2019; Carwan Gallery at Nomad, Monaco and St Moritz, 2017; House of Today, Beirut, 2016; London Biennale, 2016; and PAD, Paris, London, 2013 and 2014.

ABOUT STUDIO MANDA

Studio Manda, a multidisciplinary design studio based in Beirut, specializes in the creation of timeless and bespoke functional art pieces, interior design projects and commissioned works.

Its distinct collections are deemed collectible design, drawing inspiration from the depths and wonders of nature. Every piece is defined by organic shapes, capturing a state of flow, through design and materiality. Located in Beirut, Studio Manda boasts an inspiring fusion of international cultures, reflecting an appreciation for high-quality crafts and artisanal works. Studio Manda adopts advanced design techniques and processes, collaborating closely with artisans in Lebanon. Every limited-edition piece at Studio Manda undergoes a comprehensive design process, from sketching to conceptual design, to thorough research. Miniature models are created before bringing to life the bespoke pieces. Working together with artisans, the team goes through a selection of materials, tests different concepts and proceeds to the execution, adopting artisanal production techniques, in its in-house fabrication and innovation lab (FABLAB).



LOT 36

GEORGES MOHASSEB FOR STUDIO MANDA

Distortion Table, 2019

Low table. Various woods (beech, sapele, walnut, oak, maple).

Edition 2/12

L: 58cm, W: 48cm, H: 33cm. Weight 20kg

Courtesy of the artist

\$ 5,000/8,000



NAYLA ROMANOS ILIYA

Nayla Romanos Iliya is a Lebanese architect and artist. Her formative years in a war-torn country, along with cross-cultural experiences in Paris, London, Hong Kong, and Dubai, shaped her artistic journey. She began her career in architecture, renovation, and interior design before fully dedicating herself to sculpture in 2011. Her work explores identity and social themes, merging critical subjects with a naturally uplifting aesthetic.

Influenced by her architectural practice, Romanos Iliya is a multidisciplinary artist equally at ease working on radically different scales, from monumental public art to small size series.

Her sculptures can be found in private collections worldwide, as well as in public ones, such as the Institut du Monde Arabe, the American University of Beirut Museum, and the Bagri Foundation. She currently lives between London and Beirut.

The Phoenician Alphabet series is Nayla Romanos Iliya's deeply personal yet culturally resonant interpretation of the ancient Phoenician writing system. By distilling the forms and idioms of this bygone script—one of the world's oldest, and the foundation of most modern alphabets— she brings it back to life through sculptures that are imbued with a singular, poetic and optimistic vision.



LOT 37

NAYLA ROMANOS ILIYA (B. 1961)

Hope (II)

Steel, mirrored stainless steel, steel cable. Edition 1/8. Limited Edition of 8 + 2 A.P.
H: 76cm, W: 60cm, D: 20cm

Courtesy of the artist

\$ 6,000/8,000



NADIM KARAM

Artist Nadim Karam creates narratives engaging with cities and landscapes through large-scale sculptures. Karam's art practice and cross-fertilization of disciplines within the public sphere responds to contemporary challenges, social realities, and eternal quests of identity. Starting his career in Tokyo with a series of large-scale art exhibitions and performances, Karam then went on to found his multi-disciplinary practice, Atelier Hapsitus in Beirut in 1996, which branched to Rotterdam in 2020 as Nadim Karam Studio (NKS).

During the last three decades, Karam has realized numerous major permanent and temporary site-specific public art projects around the world. Karam's paintings and sculptures have been exhibited in galleries, biennales, institutions, and museums. He has held academic positions in Japan and Lebanon and gives lectures internationally. Four monographs on his work have been published by Booth- Clibborn Editions, London.

He lives and works between Rotterdam and Beirut.



LOT 38

NADIM KARAM (B. 1957)

Hannibal on Tubby Elephant, 2022

Stainless Steel polished. Edition 7/8
H: 90cm, W: 55cm, D: 12,5cm

Courtesy of the artist

\$ 30,000/40,000



HADY SY

Born in Beirut in 1964, is a French Senegalese multidisciplinary artist known for shedding light on social, existential, and geopolitical issues through the lens of intense idealistic humanism. His upbringing in Beirut, influenced by his progressive Lebanese mother and his father, the first Senegalese Ambassador to Saudi Arabia, shaped a multicultural and open-minded environment that profoundly impacted his artistic perspective.

After completing his bachelor's degree in communication arts at Beirut University College in 1984, Sy moved to France, earning a Master's degree at the École Française des Attachés de Presse (EFAP) Image et Media and started a DESS in political science at

Sorbonne University. In 1988, he founded the International Festival of Fashion Photography and served as its creative director for a decade.

Relocating to New York in 1996, Sy founded H Design Studio, collaborating with notable clients such as the CFDA, Conde Nast, UNEP, Yves Saint Laurent, Karl Lagerfeld, Canon, Kodak, and Cipriani. Witnessing the events of September 11th, 2001, in New York City, prompted him to create two impactful exhibitions: In God We Trust (2004) and Not For Sale (2007). These exhibitions, using X-ray prints, explored themes of identity, race, religion, and war, ultimately advocating for tolerance. Not for Sale was acquired by the Fonds National d'Art Contemporain permanent collection in France.

Sy's One Blood project (2009-13) took him to 79 countries to photograph 546 blood donors, presenting their portraits in a multimedia installation at Visa pour l'Image in Perpignan, France. The project transformed individual portraits into a common denominator of humankind, displayed alongside bags of donated blood.

In 2017, Sy presented Sifr, reflecting on the value and nature of currency in contemporary society. This project included the creation of zero-dollar bills to ponder the essence of money. Two years later, Sy's Wall of Hope, a sculpture on permanent display in downtown Beirut, exploded a border fence, addressing issues of inequality and challenging ideological, psychological, and socioeconomic purposes of walls.

In the aftermath of the Beirut port explosion of August 4th, 2020, Sy created sculptures representing the number 609 – one minute after the blast – embodying Beirut's essence as the ultimate Woman. These sculptures were exhibited at Villa Audi, Beirut during the Art Blessé exhibition.

In 2024, Sy presents his latest body of work at Saleh Barakat Gallery in Beirut, It's a Number's Game, where he humanizes numbers to denounce rampant dehumanization on a global level, the product of political, economic and technological forces.

His notable acquisitions include sculptures at, le Fonds National d'Art Contemporain (FNAC) Paris, France, Institut du Monde Arabe (IMA) Paris-France in September 2021, a book/object, "LOVE BIBLE", "Le Marégramme de l'Amour" at the Bibliothèque de l'École Nationale Supérieure des Beaux-Arts Paris-France in December 2019. His works are regularly featured at Christie's, Bonhams, and Philips auctions, and are part of the permanent collection of regional foundations such as the Dalloul Art Foundation (DAF), as well as prestigious collections in Europe, the USA and the Middle East.

ABOUT "RAY"

A playful sculpture featuring Arabic numbers from 1 to 12 artfully arranged to form the likeness of a face smoking a pipe, designed to engage children in the process of learning numbers through interactive and imaginative means. On a broader level, Sy states: "I challenge the notion of numbers as mere abstractions, inviting viewers to pause and think about the deleterious implications of their influence in our lives. My artworks invite us to reclaim our humanity, asserting the immutable truth that we are more than just numbers – we are living, breathing embodiments of infinite possibilities".



LOT 39

HADY SY (B. 1964)

Ray, 2022.

Plain steel sculpture. Aged in sea water. Unique piece.
Engraved and signed on the base
H: 68cm (including the base), W: 15cm, D: 3cm

Courtesy of the artist

\$ 6,000/10,000



BASSAM KYRILLOS

Bassam Kyrillos is a Lebanese sculptor who lives and works in Byblos, Lebanon. His body of work encompasses both the monumental and the figurative, demonstrating mastery in a variety of media, including unconventional bronze and aluminum casting techniques, as well as the incorporation of industrial materials.

His recent work delves into the stories of place through cycles of destruction and regeneration. Bassam Kyrillos creates sculptures of an alternate urbanity, a place bearing witness to its history while simultaneously regenerating itself, inhabiting the border zones between devastation and renewal. These structures bear the scars of conflict while also bursting with organic potential, searching for survival strategies that are essential to the continuation of life.

Bassam, a Ph.D holder at the University of Sorbonne, has exhibited both locally and internationally, most notably at the Sursock Museum in Beirut and several International Biennales, including the Islamic Biennial in Iran and the Alexandria Biennial in Egypt. He has taken part in several group exhibitions and art fairs in Paris, Moscow, Hong Kong, Basel, Dubai, and Beirut. Bassam has been a professor of fine arts at the Lebanese University in Beirut since 2001.



LOT 40

BASSAM KYRILLOS (B. 1971)

Untitled

Aluminium. Red patina
H: 55cm, W: 33cm, D: 17cm

Courtesy of the artist

\$ 2,000/3,000



KAREN CHEKERDJIAN

Karen began by studying cinema and then moved into the world of advertising, establishing one of the first branding agencies in Lebanon. From 1991 to 1996, Karen directed and produced short films and adverts for various clients in Beirut. In 1997, she decided to change her career and went to Milan to pursue a Master's degree in Industrial Design at Domus Academy. During this period of transformation, Karen met and collaborated with her mentor Massimo Morozzi, a founding member of Archizoom and Art Director at Edra. During their time together, Karen produced her first piece, Mobil, which was fabricated and distributed by Edra (1999), marking the beginning of her new career.

"I am more interested in researching new languages than in making consumer products, I experiment with the limits and the meaning of furniture as object, questioning the assumptions of the reigning furniture industry.

Since the studio has developed into an eponymous brand that produces SERIES furniture and accessories collection, limited edition furniture, custom-made unique works and practices spatial design. The first showroom opened in 2010 in the Beirut Port district. The showroom/workspace relocated to the Port's industrial zone in 2016.

With every new project and exhibition, I better understand my design direction as I am able to dissect my work, rewrite my methodology and renegotiate my relationship to objects and design over and over again. I don't believe that I have to choose and stick to one single direction. I fluctuate from art to design to interior work without question."

Between 2008 and 2016, Karen exhibited in many galleries and museums; to name some of them: in Beirut, Echo in 2008 at Sfeir-Semler Gallery and Trans|Form at Beirut Art Center in 2014, followed by international exhibitions; Design Miami in Basel and Miami with Carwan Gallery. In 2016, Respiration, a retrospective of her work, opened at L'Institut du Monde Arabe and Galerie Dutko in Paris. Karen's work, considered works of art, objects and/or architectures, has been in many international exhibitions and galleries over the past twenty years: To name a few, Arab Design Now (Doha, 2024), We Design Beirut (Beirut, 2024), Beyrouth, les Temps du Design (Brussels, 2022), Haptic Narratives (Aspen, 2020), Nomad (Monaco, 2017), Musee des Arts Decoratifs (Paris, 2017), Institut du Monde Arabe (Paris, 2016), Beyond the Myth | Traveling Exhibition - Europe (2003-4), Utopi | Danish Museum of Art and Design (Copenhagen, 2002-10), Spin Off (Cologne, 2000), Cologne International Furniture Fair (Cologne, 2000, 2001), Salone del Mobile (Milan, 1999, 2000, 2005, 2009).



LOT 41

KAREN CHEKERDJIAN (B. 1970)

Monolith vase, 2025

Seppo Marble
H: 45cm, W: 28cm

Courtesy of the artist

\$ 800/1,200



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LOT 42

KAREN CHEKERDJIAN (B. 1970)

Monolith vases (A set of two), 2025

Rosso Levanto and Travertino Marble
H: 30cm, W: 23cm each

Courtesy of the artist

\$ 1,200/1,800



SPOCKDESIGN

the story

The purpose of SPOCKDESIGN, a studio run by Karim Chaya and Kamal Aoun, is creation through experimentation, and tinkering until worthy ideas and objects come to life. Focusing on process and research, as well as utilizing the talents of local artisans and craftspeople in order to create all kinds of stuff, SPOCKDESIGN has evolved into a dedicated design studio with a wealth of connections and partners in engineering, sourcing and fabrication.

Since its establishment in 2001, SPOCKDESIGN has created an array of projects and objects, including special commissions and exhibitions near and far. We value solution, execution and detailing above all, often drawing on the whimsical, the unexpected and humor. Through extensive research and experimentation, we build on spontaneous, unforced and inspired design, whether we're working on a luxury commission or a public installation.

Our projects are described as grounded, honest, fun, even sensible, but above all surprising.

Spockdesign was showcased in many exhibitions such as , Design Days - Dubai, Beirut design week - Beirut, PAD- London, Maison et Objets - Paris, The Salon at the armory - NY



LOT 43

SPOCKDESIGN (Karim Chaaya & Kamal Aoun)

Armadillo

Mechanically Dimmable Lamp. Polished stainless steel. Hand made by Spockdesign
H: 26cm, W: 24cm, D: 14cm

Courtesy of the Spockdesign

\$ 1,600/2,000



CAROLE INGEA

Carole Ingea, a Lebanese artist born in Beirut in the sixties, earned her Master's degree in Advertising at ALBA (Académie Libanaise des Beaux Arts) in 1987.

With a successful career as an art director in both France and Lebanon, she eventually retired to pursue her true passion: Sculpture.

Under the guidance of Gulene Der Boghossian, she honed her skills for six years (2012-2018), mastering the use of various materials such as clay, plaster and wire in sculpting.

Her art is figurative, light and airy. If her resin and bronze sculptures are cheerful, her wire mesh addresses a more serious message about women's conditions.

Since 2016, Carole took part in several collective exhibitions in Lebanon and abroad and had a solo exhibition at the National Library in 2023.

LOT 44

CAROLE INGEA (B. 1963)

L'homme et son chien, 2021

Resin sculpture. Edition 3/8. Signed by the artist
L: 20cm, W: 25cm, H: 33cm

Courtesy of the artist

\$ 800/1,300





MIRNA MCHANTAF

Mirna Mchantaf is an engaged Lebanese artist who first found her passion in collecting unwanted pieces, used by society and then thrown in junkyards, lovingly connecting with those pieces which inspired her to give them a new story for their existence, and breathe colorful life into them one more time.

She is working on upcycling steel pieces, also assembling steel installations and painting on canvas.

Her main purpose through her art and active engagement is to raise awareness about ecology, environmental problems, waste management, and to shed light on how humans have forgotten their importance in the Earth's precious and fragile ecosystem.

Mirna earned her bachelor's degree in Pedagogy at the Lebanese University. She then worked in different hospitality fields until she got inspired, found a new passion and created her own company "Revive Art Hub", located in Gemmayze, Beirut.

In the pursuit of spreading awareness, Mirna is also teaching painting on upcycled material and leading workshops in the hope of bringing forth the necessity in caring for our planet.

Her main workshops were done in collaboration with the UN (United Nations) /UNICEF/ANERA on programs to empower women.

Mirna participated in several exhibitions, to name a few: American Embassy for Earth day (April 2024), "Oshoon" water tank at Revive Art hub in collaboration with Bemo bank (February 2023), Rotating Art 'KHOLoud' upcycling Steel at Nef des Jésuites (2022), " NABAD" Public installation in Bemo bank (2021).



LOT 45

MIRNA MCHANTAF (B. 1987)

Sita, 2023

Metal and acrylic. Sustainable Art - Upcycling. Edition 1/1. Signed on the side
H: 145cm, W: 58cm and Weight: 21kg

Courtesy of the artist

\$ 1,200/1,800w



BOKJA

BOKJA is a Beirut based design collective. Inspired by stories and weaving narratives to create a community with values in sustainability, creativity and freedom, BOKJA's signature is its assemblage aesthetic, bringing together textile fragments of a time and place, situating them in unusual arrangements to communicate a unified message.

BOKJA is a team of talented artisans and designers from over 10 countries, representing a diverse cluster of textile practices of the Arabian region. Brought together under a unique mission, this textile laboratory seeks to preserve a local craft tradition by redefining it in a contemporary voice.

BOKJA was established in the year 2000. Founded by Huda Baroudi and Maria Hibri, it was born from the female duo's shared passion for furniture, textiles, art and design. While Huda has spent her life collecting fabrics from the Silk Road, Maria is an expert in antique pieces of furniture with hidden beauty. The two women married their expertise and knowledge of traditional craftsmanship and started BOKJA by reupholstering vintage furniture found in antique stores and flea markets with precious fabrics from the region.

Since its inception, BOKJA has grown into a multi-level design studio building the story of Beirut's numerous co-existing cultures through their famous assemblage aesthetic, establishing itself as a disruptive and innovative brand, breaking down barriers and weaving human connections.



LOT 46

BOKJA

A set of three embroidered cushions

L: 40cm each

Courtesy of Bokja

\$ 500/700



MINNIE TABET

Minnie Tabet Tasso has a background in architecture. After learning trompe l'œil, she went on to try ceramics with the well-known Lebanese ceramist Nathalie Khayat. Whether through hand building or the wheel, what Minnie most enjoys is the construction of a piece. For the last 12 years she has made functional and sculptural objects, always enjoying the therapeutic and calming benefits of working with clay.



LOT 47

MINNIE TABET TASSO (B. 1959)

Glazed ceramic
H: 30cm, W: 33cm, D: 33cm

Courtesy of the artist

\$ 800/1,200



NEVINE BOUEZ

Nevine Bouez's journey evolved from painting, etching, interior design and intricate freehand porcelain drawings to her passion for hand-crafted ceramics. Her work has been featured in group exhibitions, namely the Kensington Exhibition Center of London and the Abu Dhabi Art Fair. In the 2017 Salon d'Automne, at the Sursock museum of Modern and Contemporary Art (Beirut), Bouez won the Audience Choice Award for her two soaring ceramic creations.

In 2018 the Janine Rubeiz Gallery (Beirut) presented her solo exhibition "Echoes of Earth".

Nevine exhibited at the 2018 Beirut Design Fair her collection "From Mud to Gold". In the 2019 Beirut Design Fair she exhibited her ceramic "Tarboush" series. Her eclectic pieces have found homes in Cairo, Dubai, Beirut, Paris, London, Miami and New York.

Nevine has participated in several fundraising events. She has donated 2 works to benefit the Elisa Sednaoui Foundation, as part of the contemporary curated sale at Sotheby's London. She has also participated in LIFE "Beyond - Modern and Contemporary Lebanese Art and Design" at Phillips London by donating two large ceramic sculptures.

In 2020 Nevine took part in Sotheby's London fundraising auction for "To Beirut with Love" by donating a large ceramic sculpture.

In December 2021, her work was shown in a Collective exhibition at Galerie Tanit in Beirut.

ABOUT "WATER LILY"

The Happy Childhood Foundation's mission of rehabilitating underprivileged children has inspired this hand built ceramic stoneware by the multi-disciplinary artist Nevine Bouez. This textured vessel of anticipation was designed for an online charity auction in an effort to portray the non-profit organization's expansion venture in 2025 into yet a third hospital adherence, in the midst of a significantly challenging national climate.

'Water Lily' is a stand-alone black and gold glazed piece, molded with water and earth. It symbolizes our children's potential to blossom into a million petals even out of the murkiest waters and our intrinsic human responsibility to ensure the conducive conditions for them to reach full bloom. Consider the effect of this spring's flowers on your hopeful sigh despite all. Contemplate that even with a blurry future in uncharted waters you can still see the season's intensifying sunlight.



LOT 48

NEVINE BOUEZ (B. 1951)

Water Lily

Glazed stoneware
H: 26cm, W: 40cm, D: 19cm

Courtesy of the artist

\$ 1,500/2,500



NAYLA SIRJI



LOT 49

NAYLA SIRJI (B. 1957)

Glazed stoneware. Signed on the bottom
Diam: 45cm, W: 20cm

Courtesy of the artist

\$ 800/1,200



NAYLA SIRJI



LOT 50

NAYLA SIRGI (B. 1957)

Glazed stoneware. Signed on the bottom
H: 25cm, W: 30cm

Courtesy of the artist

\$ 600/800



NADA RIZK

Nada Rizk is a Lebanese Finnish artist and designer who lives and works in Beirut.

She works primarily with natural earthy materials namely clay, marble and bronze, combining traditional craftsmanship with contemporary design.

Rizk initially studied Political Science and International Relations at the London School of Economics (LSE) graduating with a Master's degree. Some years later, aligned with a relocation to Lebanon from the UK and Finland, she decided to focus instead on her passion for art and design enrolling at the Academie Libanaise des Beaux Arts (ALBA) and obtaining a degree in Visual Arts. Since then, Rizk has been continuously taking part in workshops and courses abroad to refine her techniques and broaden her knowledge.

Rizk's hand built, or hand altered sculptures are rooted in the natural world and the eras of tales and legends that map her cultural identity with storytelling at their heart, while being contemporary in shape reflecting her Finnish connection. "My work is mostly intuitive; it would start with a seed of an idea based on a natural form to convey a personal narrative".

Rizk's works have been exhibited widely in Lebanon and abroad in prominent art galleries, art and design fairs, auctions and luxury showrooms.

In 2024, Rizk's works were spotlighted at the inaugural edition of Design Doha Biennial and acquired by Qatar Museums for their permanent collection.

She was selected to take part in the latest 33rd Sursock Salon d'Automne with the installation of 9 tall ceramic sculptures.

Among Rizk's high profile works is the Neptune Cup's series marble receptables which have been produced since 2018 in collaboration with House of Today and which have been continuously acquired since then by Cartier for their showrooms worldwide.



LOT 51

NADA RIZK (B. 1958)

Moon Jar, 2025

Ceramic sculpture. Unique piece. Signed on the bottom.
H: 17cm, W: 16cm

Courtesy of the artist

\$ 800/1,200



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LOT 52

NADA RIZK (B. 1958)

Sleeping Dove, 2025

Patinated bronze. Signed on the side. Edition 1/8
H: 14cm, W: 25cm, D: 14cm

Courtesy of the artist

\$ 2,200/2,600

K SALAMOON

K. SALAMOON FINE JEWELRY

K Salamoon Fine Jewelry is a purpose-driven brand by Carole Salamoun, granddaughter of the founder of W.Salamoon & Sons high jewelry since 1907.

Rooted in heritage and committed to supporting the environment, each piece is thoughtfully crafted to inspire beauty, meaning, and a more sustainable future.



LOT 53

K. SALAMOON FINE JEWELRY

Honeycomb Crawler pair of earrings

18kt yellow gold set with baguette diamonds, tanzanite, and mixed color sapphires

Courtesy of Salamoun

\$ 1,800/2,500



SELIM MOUZANNAR

Franco-Lebanese jeweler Selim Mouzannar draws inspiration from history and the shores of the Mediterranean. A guardian of ancestral savoir-faire, he brings tradition into the present with a distinctly modern sensibility.

Passionate about rare-hued gemstones, tanzanites, aquamarines, tourmalines, padparadscha sapphires, he favors the subtle glow of enamel settings and the vibrant nuances of nature.

A committed artisan, he upholds ethical sourcing and infuses each creation with timeless elegance, light, and emotion.



LOT 54

SELIM MOUZANNAR

Beirut collection pendant in 18k rose gold set with sapphire (0.22 carats) and diamonds (0.11 carats).

Courtesy of Mr Selim Mouzannar

\$ 1,000/1,300

Chopard

CHOPARD Passion for excellence

Louis-Ulysse Chopin founded his own workshop in 1860 in Sonvillier, the Swiss Jura. Since 1963, Chopin is owned by the Scheufele family and its headquarters are located in Geneva. Internationally renowned for its watch and jewellery creations, the group today employs over 2,000 people worldwide. It is independent and vertically very integrated, controlling the entire process from design to distribution through 1,500 points of sale and a multitude of dedicated boutiques. Over 30 different crafts are practiced in three manufacturing sites with a strong emphasis on in-house training. Chopin has built its reputation on iconic collections such as “Happy Diamonds”, “Happy Sport”, and “Mille Miglia”. The firm is also highly recognized for its high jewellery creations and fine watchmaking and manufacturer expertise expressed in the L.U.C collection.

According to two of its fundamental values, respect and social responsibility, Chopin is strongly committed to various philanthropic organizations. Long-term partnerships tie the company to the WWF, the José Carreras International Leukaemia Foundation, and the Elton John AIDS Foundation. Last but not least, Chopard is a faithful partner of the Cannes International Film Festival and legendary classic car events such as the Mille Miglia in Italy and the Grand Prix de Monaco Historique. The project “The Journey” is a multi-year program launched by Chopard deepening its commitment to sustainable luxury by sourcing from businesses that are demonstrably committed to responsible ethical, social, and environmental practices.



LOT 55

CHOPARD

Happy Diamonds Pendant

18K white gold, set with 80 diamonds and one mobile diamond

Courtesy of Chopard

\$ 1,000/1,300

"Les Arcades"
Since 1920

ATLANTIS CRYSTAL

Founded in 1944, and now part of the prestigious Vista Alegre group, Atlantis crystal is recognized as a manufacturer of some of the purest crystal glassware and barware in the world, where the artisan tradition continues to flirt with the best contemporary design.

ABOUT HUGO AMADO

Born in Brazil in 1966, Hugo Amado began working in 1988 as an assistant to the American designer Gerald Gulotta. In 1994 he assumed the position of head of the Atlantis Crystals Product Development Office. Four years later, he participated in the "InVitro" Workshop, integrated into the celebrations of the "250 Years of Glass in Marinha Grande". In 2000, he was appointed responsible for the Design of the Atlantis Group. He participated in Experimenta Design with Project 01 by Atlantis, in 2001, integrated into the "Voyager" module. The following year, he created the Pure Cigar Ashtray, offered to King Juan Carlos by Jorge Sampaio, during the official visit to Spain of the then President of the Portuguese Republic. In 2002, he received the Grand Prix de l'Art de la Table, from the International Academy of Gastronomy. In the following two years, he was appointed Creative Director of the Cristal de Sevres brand in 2003 and in 2004, distinguished with the Grand Prix de l'Art de Vivre, awarded by the Maison & Object fair in Paris. He is currently responsible for the Crystal and Glass Design of the Vista Alegre Group.



LOT 56

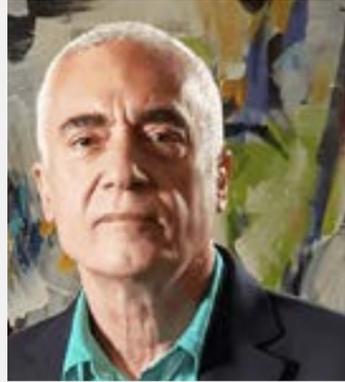
ATLANTIS CRYSTAL

Lagoon by Hugo Amado

A crystal orchid vase
L: 36cm, W: 17cm

Courtesy of Les Arcades, Beirut

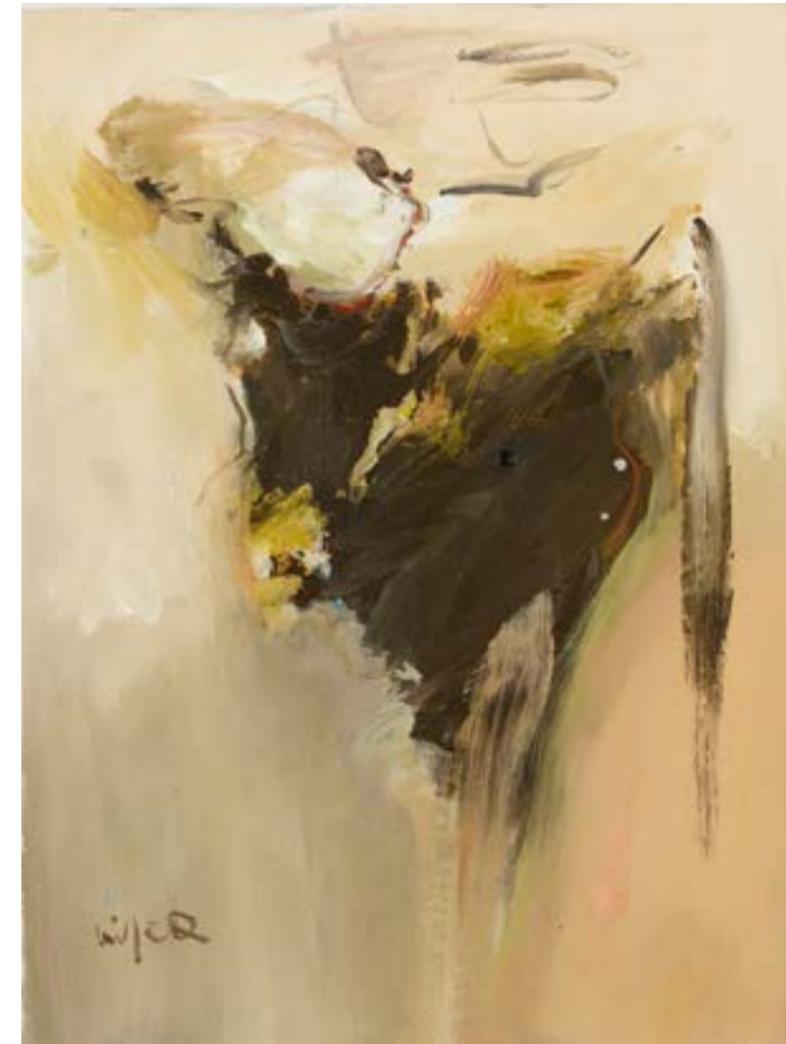
\$ 800/1,200



MISSAK TERZIAN

Missak Terzian is a Lebanese-American contemporary visual artist of Armenian descent. Renowned for his semi-abstract figurative and modern abstract expressionist works, Terzian has made a significant impact in the art world. He embarked on his artistic journey with studies at Ecole d'Art Guvder in 1968 and later graduated from the London College of Printing in 1971. In 1984, Terzian unveiled his first major exhibition, marking the beginning of a successful career that has seen him participate in 148 exhibitions globally. Over the years, Terzian transitioned from semi-abstract figurative expressionism to modern geometric abstraction, showcasing his versatility as an artist.

His remarkable paintings can be found in prestigious collections across various countries, including Europe, the United States, Canada, Lebanon, Armenia, Saudi Arabia, the United Arab Emirates, and the Republic of China. Institutions worldwide proudly exhibit Terzian's works, which are highly coveted by distinguished art collectors. His art is permanently displayed in esteemed locations such as the Institut du Monde Arabe in Paris, the Dubai Collection, the Bank of Sharjah head office, the Dalloul Art Foundation, The Mokbel Art Collection, and several other prominent institutions, namely the Musée Nicolas Sursock.



LOT 57

MISSAK TERZIAN (B. 1949)

A vision of beauty, 1996

Acrylic on rag cotton paper. Signed lower left
H: 76cm, W: 56cm

Courtesy of a private collector

\$ 2,000/3,000



MANSOUR EL HABRE

Born in Lebanon in 1970, Mansour el Habre holds a Diploma in Plastic Arts from the Lebanese University and a Master in Plastic Arts from the Balamand University. He teaches Painting and Drawing at the Lebanese University of Fine Arts (ALBA), Beirut.

Since 1993, El Habre has participated in individual and group exhibitions at the Janine Rubeiz Gallery, Beirut; the Europ'Art fair, Geneva (1999); The Artist's View II, Cork Street Galleries, London (2004); and Art-Dubai Art fair (2009, 2010 & 2011) and Abu Dhabi Art Fair (2010). He has also been invited by the Lebanese Ministry of Culture to participate to the International Triennial of Engraving in Rodeos, Greece (2008). His work can be found in private and public collections including Bank Audi, Beirut; Solidere Headquarters, Beirut and the Cité Social, Fameck, France.



LOT 58

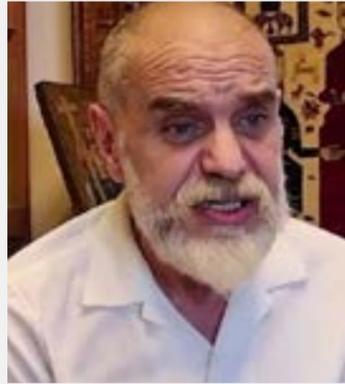
MANSOUR EL HABRE (B. 1970)

Altérité, 2024

Acrylic on canvas. Signed, dated and titled on the back
H: 70cm, W: 60cm

Courtesy of the artist

\$ 1,500/2,000



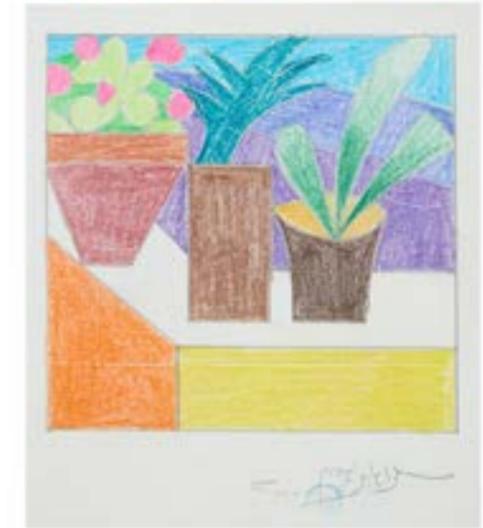
SILWAN IBRAHIM

Silwan was born in Beirut, Lebanon, in 1964. He studied architecture for three years before moving to fine arts, graduating from Lebanese University - National Institute of Fine ART in 1990.

His art honors something which is neither of this world nor any other that has before been conceived. His imagery is both amusing and thoughtful.

His distinct painting, which incorporates figures and geometric shapes, depicts an uncommon vision that transports us out of this world. Silwan's paintings are full of wit and humor, but they also celebrate philosophical concepts.

He has shown in many exhibitions, since 1989 in Lebanon then internationally from France in 2001, the Tunis Biennale in 2002, Dubai and New York (Rogue gallery 2012).



LOT 59

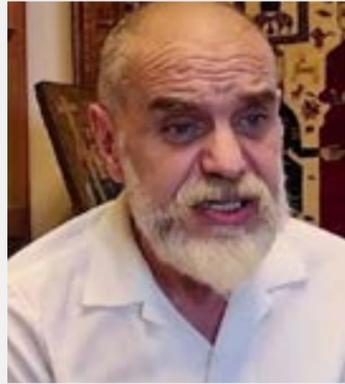
SILWAN IBRAHIM (B. 1964)

Untitled, 2000

Colored pencil on cardboard. A set of four. Each signed lower right
H: 30cm, W: 21cm each

Courtesy of the artist

\$ 2,000/3,000



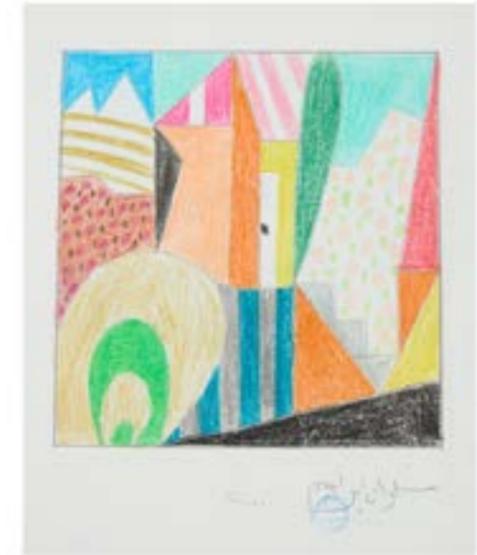
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LOT 60

SILWAN IBRAHIM (B. 1964)

Untitled, 2000

Colored pencil on cardboard. A set of eight. Each signed lower right
H: 30cm, W: 21cm each

Courtesy of the artist

\$ 2,000/3,000



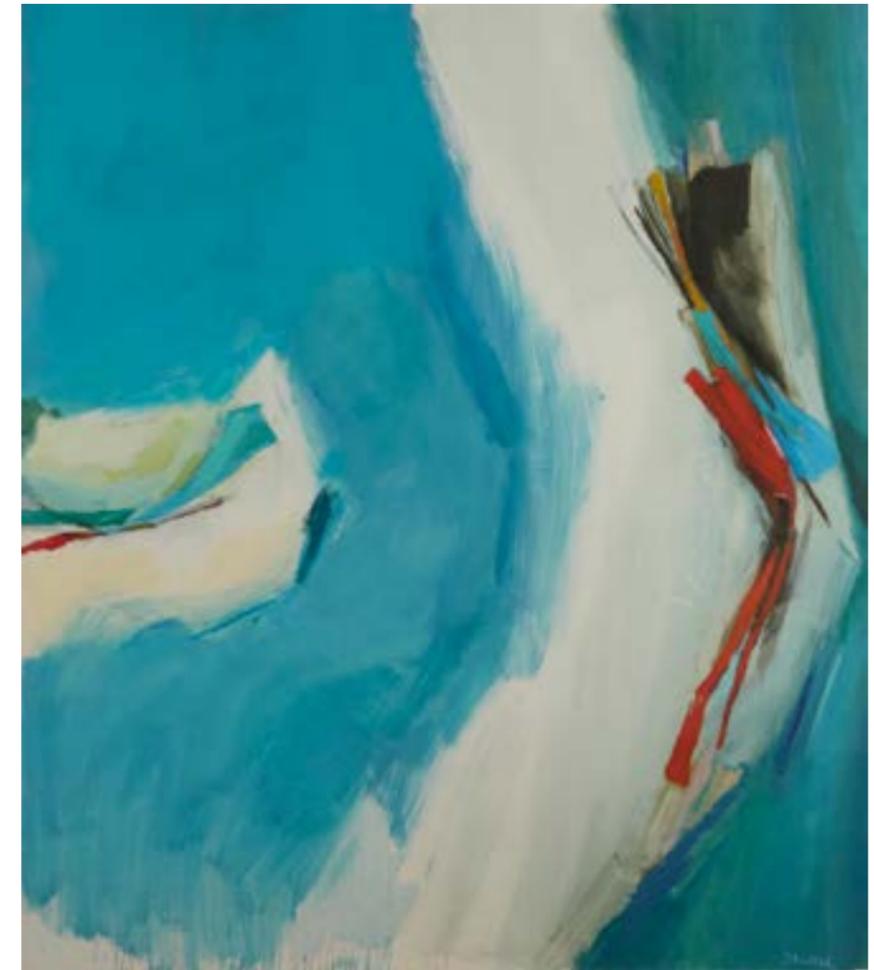
YVETTE ACHKAR

Yvette Achkar was born in Sao Paulo, Brazil, a twin in a family of nine children. Born to Lebanese parents, she was ultimately raised in Lebanon. Her first love was not visual art, but music; she aimed to become a professional pianist, but was rejected when she applied to the Lebanese National Conservatory.

Fernando Manetti, a professor of art at ALBA (Académie Libanaise des Beaux-Arts), suggested that Achkar shifts to visual arts instead. She applied to the academy and was accepted. She pursued her artistic studies at ALBA from 1947 to 1952 and was a member associated with a group of young artists who considered themselves pioneers, a new generation that was determined to break with the artistic traditions of the past and move into new, freer forms of expression. Achkar's career took off after she graduated from ALBA when she went to Paris to study on a scholarship granted by the French government. After concluding her studies, Achkar returned to Lebanon, where she taught painting at ALBA and the National Institute of Fine Arts of the Lebanese University from 1966 to 1988.

Trained by Manetti and influenced by Georges Cyr, Achkar began as a figurative painter. Later, she developed a personal style in line with abstract expressionism, characterized by the use of bold colors and strident yet delicate lines to convey a sense of the artist's emotions and inner self.

Yvette Achkar's first solo exhibition in 1960 at La Licorne Gallery in Beirut was a success, and she became a recognized artist almost overnight. The artist has participated in different biennales in Baghdad, Alexandria, Paris, and Sao Paulo and has taken part in collective exhibitions in Italy, Belgium and Yugoslavia and Lebanon, among others and is a recipient of numerous prizes including UNESCO, Baalbeck and Ministry of Education and National Fine Arts, Lebanon.



LOT 61

YVETTE ACHKAR (1928-2024)

Convoitise, 2022

Pigmented Print. Artist Proof. Ed. 1/1. Signed lower right
H: 105cm, W: 92cm

Courtesy of a private collector

\$ 2,000/3,000

ROSEVART SISSERIAN

Born in Aleppo in 1924, Rosevart Sisserian, nourished from an early age an unconditional love for painting. She left Syria in 1960 to settle in Lebanon where she attended Gordon Olson's classes at the American University for a year. She was already the mother of five children when she entered the School of Visual Arts of Alba in 1974, just before the war. She graduated with distinction in 1979 and was invited to teach there in 1980. She shared with students in architecture and fine arts her passion for color and composition for nearly 30 years.

Rosevart Sisserian, who was a member of the Union of Lebanese Painters and Draftsmen, exhibited in France, Armenia and the United States. She founded the Painting Academy "Toros Roslin" in Bourj Hammoud and has largely contributed to the development of Hamazkayin "Levon Shant" Art Center.



LOT 62

ROSEVART SISSERIAN (1924-2016)

Untitled, 2002

Oil on canvas. Signed and dated lower right and on the back
H: 55cm, W: 65cm

Courtesy of a private collector

\$ 800/1,500



SAMIR J. ABILLAMA

Businessman at Mitsulift. Prominent Art collector. Amateur painter. Honorary President of the ALBA Alumni Association.



LOT 63

SAMIR ABILLAMA (B. 1933)

Cedars, 2024

Acrylic on canvas. Signed and dated lower left
H: 90cm, W: 60cm

Courtesy of Mr Samir Abillama

\$ 1,500/2,000



SAMIR J. ABILLAMA

Businessman at Mitsulift. Prominent Art collector. Amateur painter. Honorary President of the ALBA Alumni Association.



LOT 64

SAMIR ABILLAMA (B. 1933)

Tree in bloom, 2025

Acrylic on cardboard. Signed and dated lower right
H: 40cm, W: 30cm

Courtesy of Mr Samir Abillama

\$ 600/1,000



JOCELYNE GHANNAGE

Although a legal professional and law professor at the university, painting and writing have always been with Jocelyne Ghannage, like a vital breath essential to her balance and personal fulfillment. After earning a painting degree from the Lebanese University of Fine Arts in Beirut, she has continued to take part in painting and drawing workshops in Paris, diving into the artistic adventure with passion and enthusiasm.

Her world is a vibrant one, bursting with colors, positive energy, and joy.



LOT 65

JOCELYNE GHANNAGE

Le Vigile, 2013

Acrylic on canvas. Signed lower right. Signed, dated and titled on the back
H: 100cm, W: 80cm

Courtesy of the artist

\$ 1,200/1,500

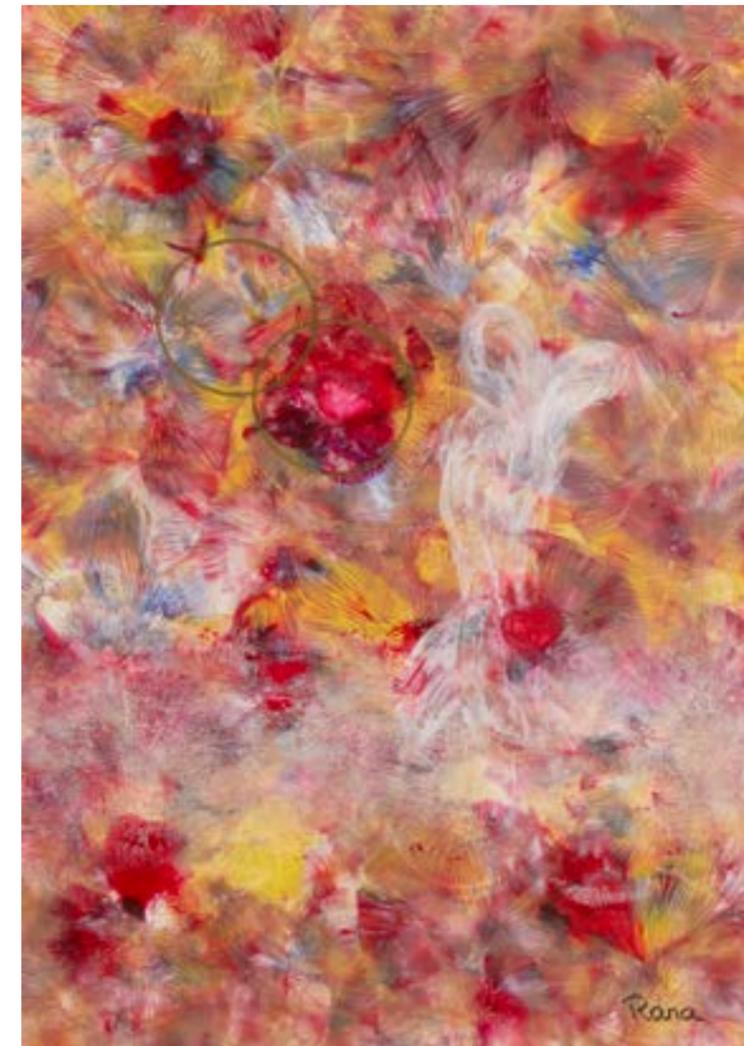


RANA HATEM

Choosing to see magic in everything. Inspired by her emotions, Rana Hatem Slim channels her vision and feelings into her artwork, creating a space where her inner self can resonate with others. Her art invites viewers to explore their own interpretations, allowing personal inspiration to flourish.

August 4, 2020, marked a pivotal moment for her, igniting a profound inner transformation that compelled her to express herself through her art. She views art as a universal language that transcends cultures, embraces diversity, and fosters dialogue that enriches both mind and soul.

She is a citizen of Humanity, passionately pursuing her dreams while striving to make a meaningful, positive impact in the lives of others.



LOT 66

RANA HATEM

Believe in love

Acrylic on paper. Signed lower right
H: 60cm, W: 42cm

Courtesy of the artist

\$ 700/1,000



MOHAMAD ABDALLAH

Born in 1967 in Khiam, Lebanon, Mohamad Abdallah received his Drawing and Painting diploma from the Lebanese University of Fine Arts in Lebanon.

He is a sworn expert at the Lebanese tribunals of painting, and a member of the Lebanese Artists Association for painting and sculpture. He has shown his work in multiple group and solo exhibitions around Lebanon, including the Sursock Museum in Beirut.



LOT 67

MOHAMMAD ABDALLAH (B. 1967)

Untitled

Watercolor on cardboard. Signed lower right
H: 23cm, W: 31cm

Courtesy of a private collector

\$ 300/400



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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.

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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.



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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.

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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.

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No buyer’s premium or taxes are applied on top of the hammer price

6. PAYMENT

All payments will be made directly to the Happy Childhood Foundation

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Removal of purchases will be arranged with the Happy Childhood Foundation of Lebanon

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.



ACKNOWLEDGMENTS

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