

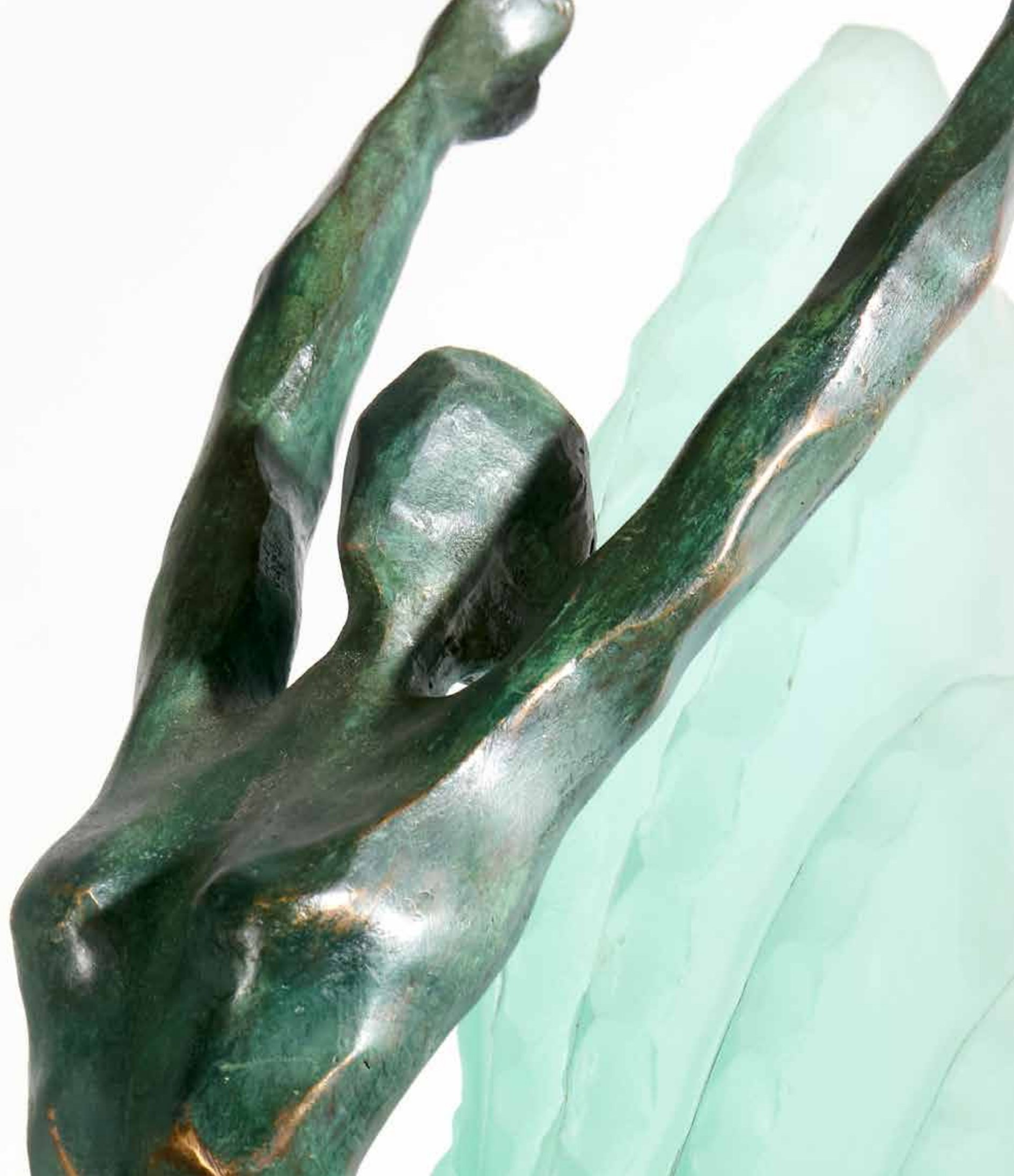
ARCACHE
A U C T I O N

EST.1936

**THE FAREWELL COLLECTION:
CONTEMPORARY ART**

belonging to Mrs Elsie Braid

ONLINE AUCTION
17 | 19 SEPTEMBER 2025





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THE FAREWELL COLLECTION: CONTEMPORARY ART

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ONLINE AUCTION

BIDDING STARTS: WEDNESDAY 17 SEPTEMBER AT 11:00 AM (Beirut time)

BIDDING ENDS: FRIDAY 19 SEPTEMBER AT 6:00 PM (Beirut time)

VIEWING DAYS:

WEDNESDAY 17 SEPTEMBER FROM 11:00AM TO 5:00PM

THURSDAY 18 SEPTEMBER FROM 11:00AM TO 5:00PM

FRIDAY 19 SEPTEMBER FROM 11:00AM TO 5:00PM

VENUE:

Chehade Street. Braid Building

Ashrafieh. Beirut. Lebanon

FOR ALL INQUIRIES, PLEASE CONTACT:

VALERIE ARCACHÉ AOUAD

Tel: +961 3 87 22 66

Email: service@arcacheauction.com

FOR REGISTRATION:

bid.arcacheauction.com



This rhinoceros en dentelles is an exquisite example of Salvador Dalí's surrealist sculptural vocabulary, combining anatomical grandeur, baroque ornamentation, and symbolic charge in a work that is both majestic and fantastical. Here, the rhinoceros is rendered in gilded bronze, its surface meticulously embellished with textural motifs and mythic ornaments that evoke both classical armor and cosmic wonder. The rhinoceros's lowered head meets a pomegranate, a fruit charged in Dalí's iconography with meanings of fertility, duality, and hidden mystery. Dalí might have considered the rhinoceros to be a symbol of divine geometry, referring to the logarithmic spiral of its horn as a manifestation of sacred mathematical order. Executed in radiant gold, the sculpture achieves a timeless theatricality that reflects Dalí's stage design work and his passion for the surreal. Whether interpreted as allegory, totem, or baroque fantasy, the Rhinocéros stands as a brilliant fusion of Dalí's imaginative power, classical training, and surrealist philosophy.

LOT 01

SALVADOR DALÍ (1904-1989)

Rhinocéros habillé en dentelles

Bronze. Gilding with 22-carat gold leaf. Flame and Fire patina. Signed on the base. Stamp: Airaindor. Edition 16/350
H:12 cm, W: 16cm, D: 9cm

A certificate of authenticity issued by Fonderies de Chevreuses (Paris) accompanies the artwork

\$1,500/2,000

LOT 02

SALVADOR DALI (1904-1989)

Rhinocéros habillé en dentelles

Bronze. Florentine green patina. Flame and Fire patina. Signed on the base.
Stamp: Airaindor. Edition 551
H:12 cm, W: 16cm, D: 9cm

A certificate of authenticity issued by Fonderies de Chevreuses (Paris) accompanies the artwork

\$1,500/2,000





LOT 03

SALVADOR DALÍ (1904-1989)

Rhinocéros Cosmique

Bronze. Florentine green patina and Gilding with fine gold. Flame and Fire patina. Signed on the base. Stamp: Airaindor. Edition 282/350
H: 36 cm, W: 17cm, D: 10cm

A certificate of authenticity issued by Fonderies de Chevreuses (Paris) accompanies the artwork

\$1,500/2,000



Maurice Legendre is a distinguished French artist celebrated for his dual mastery as both painter and sculptor, whose career spans much of the post-war era. Born in 1928, Legendre trained under two prominent artists—Robert Couturier, renowned for his lyrical sculptures, and Marcel Grimond, a skilled practitioner of traditional forms. His early talent was formally acknowledged in 1954 when he received the prestigious Prix Blumenthal for art, and he later earned the Brantôme Prize for Sculpture in 1965. His sculptural works include patinated bronze and glass techniques, notably pâte de verre glass pieces such as “Cheval de Daum” featured in this auction, and large-scale commissions like the copper bas-relief installed in the RER station at La Défense, Paris (1969/1979).

In Cheval de Daum, Maurice Legendre renders a moment of tension and grace through the translucent medium of pâte de verre. The sculpture captures a horse in the act of collapsing or kneeling—its front legs folded beneath, neck strained upward, and flanks contorted with weight and resistance. Though abstracted in form, the anatomical power and emotional weight of the pose are immediately felt.

Legendre’s use of amber-hued glass paste gives the piece a luminous, almost honey-like quality. The material’s semi-opacity and rough-textured surface create a play of light that shifts with each angle, amplifying the sense of organic movement and fragility. The uneven modeling and expressive surface echo a tactile, almost gestural approach to form—highlighting both the strength and vulnerability of the animal figure.

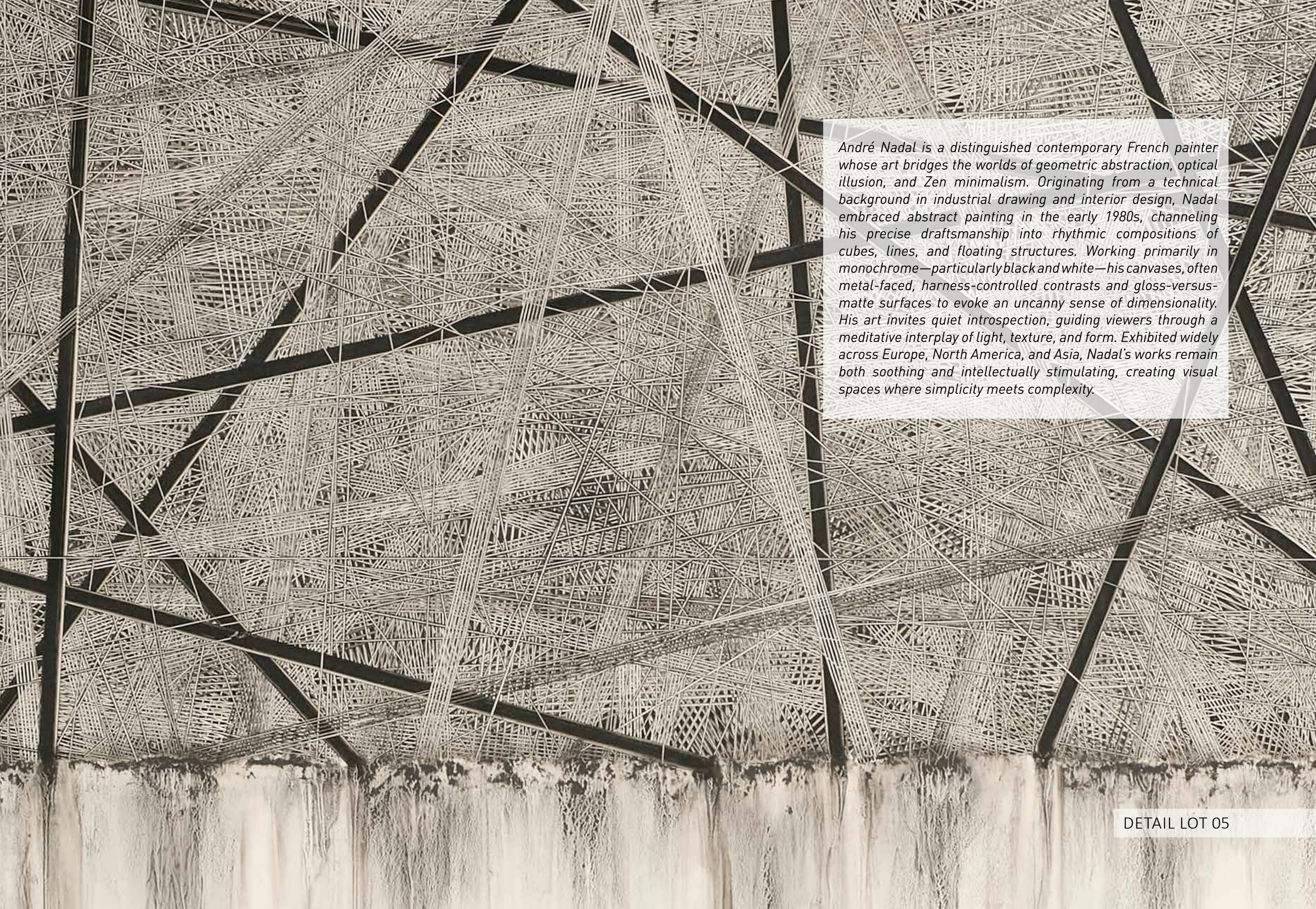
LOT 04

MAURICE LEGENDRE (1928-?)

Cheval de Daum, 2012

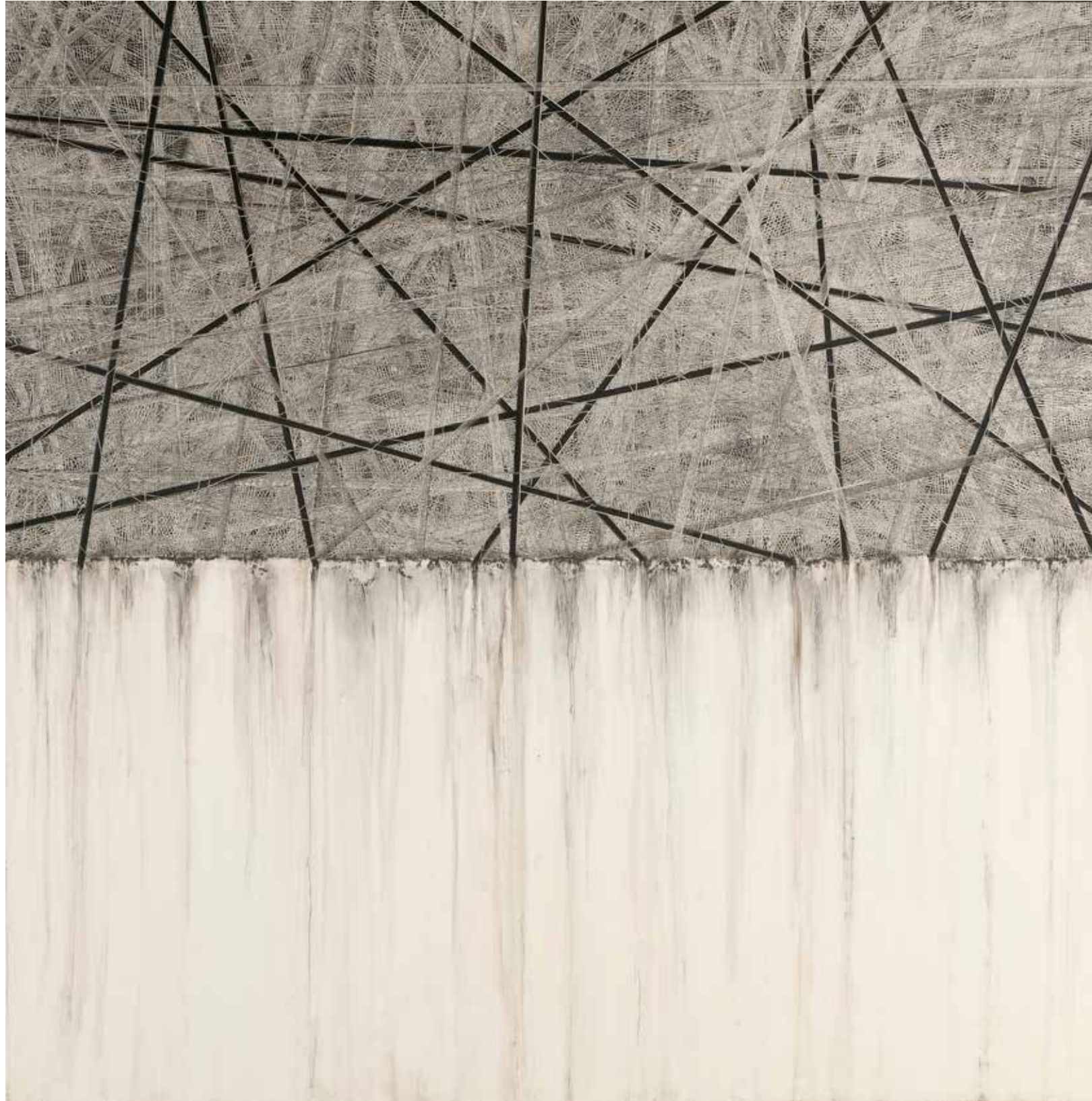
Pate de Verre. Edition of 200
H: 38cm, W: 33 cm, D: 15cm

\$1,500/2,500



André Nadal is a distinguished contemporary French painter whose art bridges the worlds of geometric abstraction, optical illusion, and Zen minimalism. Originating from a technical background in industrial drawing and interior design, Nadal embraced abstract painting in the early 1980s, channeling his precise draftsmanship into rhythmic compositions of cubes, lines, and floating structures. Working primarily in monochrome—particularly black and white—his canvases, often metal-faced, harness controlled contrasts and gloss-versus-matte surfaces to evoke an uncanny sense of dimensionality. His art invites quiet introspection, guiding viewers through a meditative interplay of light, texture, and form. Exhibited widely across Europe, North America, and Asia, Nadal's works remain both soothing and intellectually stimulating, creating visual spaces where simplicity meets complexity.

DETAIL LOT 05



In this striking composition by André Nadal, the artist explores the tension between structure and dissolution through a dual-field abstraction. The upper half of the canvas is dominated by an intricate web of intersecting black lines, meticulously drawn over a densely layered surface of textures and crosshatched marks. This rigid, almost architectural network contrasts sharply with the lower half, where vertical streaks of white and grey paint cascade downward, evoking a sense of erosion, gravity, or quiet dissolution. Nadal's mastery of precision and restraint is evident—his background in industrial drawing and design translates into a language of refined geometric balance, softened by emotional depth. The interplay between the two zones invites reflection on balance, fragility, and the silent tension between order and entropy. Like much of Nadal's work, this piece embodies meditative clarity, using minimal means to provoke maximal resonance.

LOT 05

ANDRE NADAL (B. 1952)

BW 50909, 2009

Oil on canvas
H: 100cm, W: 100cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,800/4,300



LOT 06

ANDRE NADAL (B. 1952)

MDP 200408, 2008

Oil on canvas. Signed at the back
H: 120cm, W: 120cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



*A graduate engineer of the Catholic Institute of Arts and Crafts, Mandron transitioned from a corporate career to pursue sculptural creation in 2010. Working in Levallois Perret, he sources elemental materials—such as marble, slate, metal mesh, and minerals—and transforms them into evocative abstract forms that often recall body landscapes or protective structures. His work is defined by a tactile sensitivity to materiality and a subtle balance of geometry and organic form. Mandron has exhibited in galleries in Paris, notably at Art symbol, and was featured in early-career works such as *Fin de Soirée* (2013). Though not widely represented in public collections, his sculptures are increasingly recognized for their thoughtful interplay of natural and industrial elements.*



LOT 07

JEROME MANDRON (B. 1969)

Bali, 2014

Slate and metal mesh. Signed and dated on the back
H: 120cm, W: 70cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/4,000



LOT 08


JEROME MANDRON (B. 1969)

Fin de Soirée, 2013

Slate and metal mesh. Signed and dated on the back
H: 92cm, W: 76 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/4,000



A leading practitioner of Italian postwar abstraction, Sandro Sanna merges his Sardinian heritage with metropolitan experimentation. His career spans evocative abstract paintings—featuring cosmic textures, metallic surfaces, and rhythmic spatiality—to ambitious public installations that fuse light, steel, and reflection. Exhibited across Europe and Asia, held in major public collections, and active in both gallery and auction markets, Sanna represents a compelling synthesis of poetic materiality and conceptual depth.



LOT 09

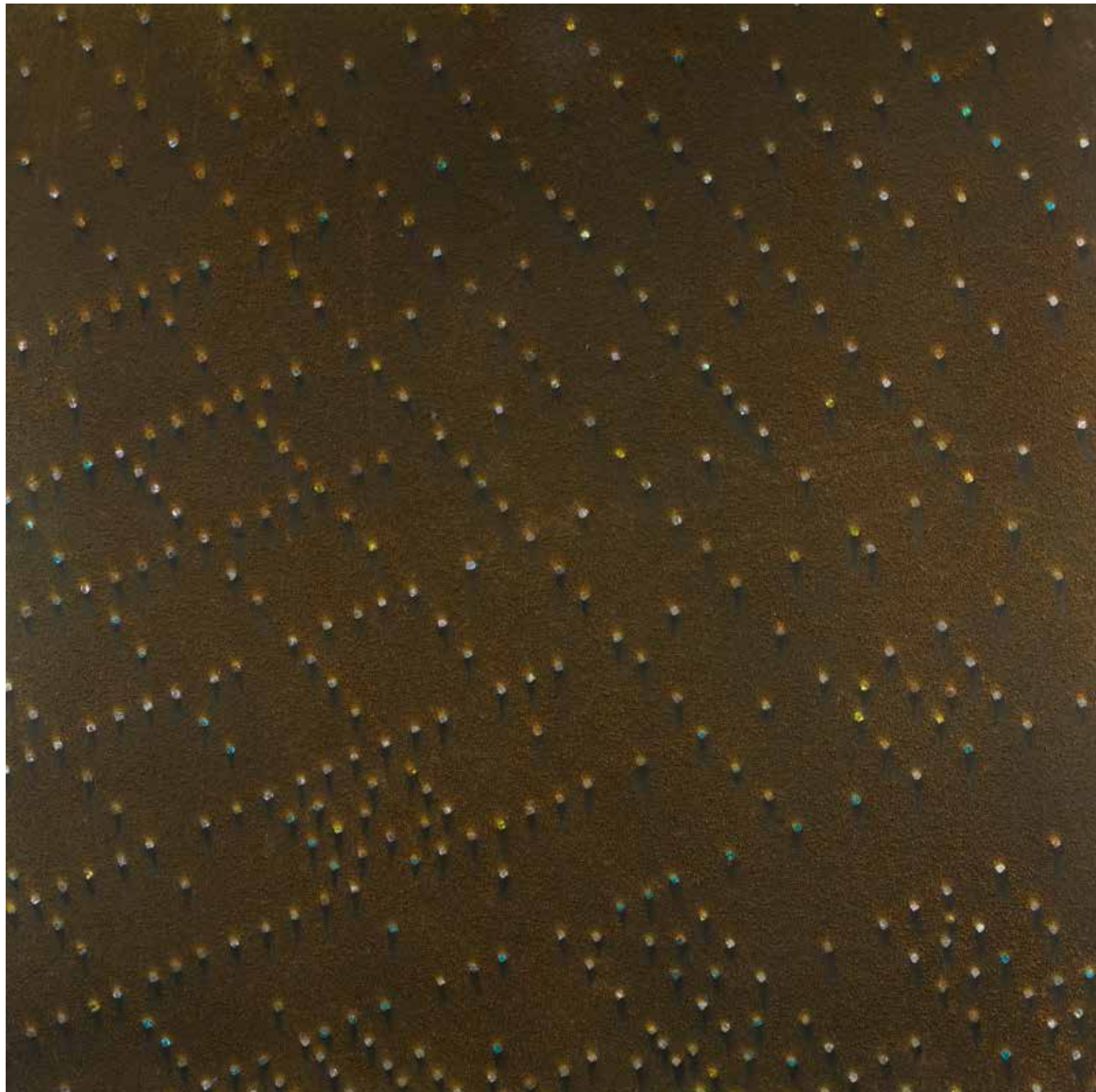
SANDRO SANNA (B. 1950)

Bisanzio Lunare, 2008

Mixed Media on canvas. Signed and dated on the back
H: 135cm, W: 135 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,500/3,500



LOT 10

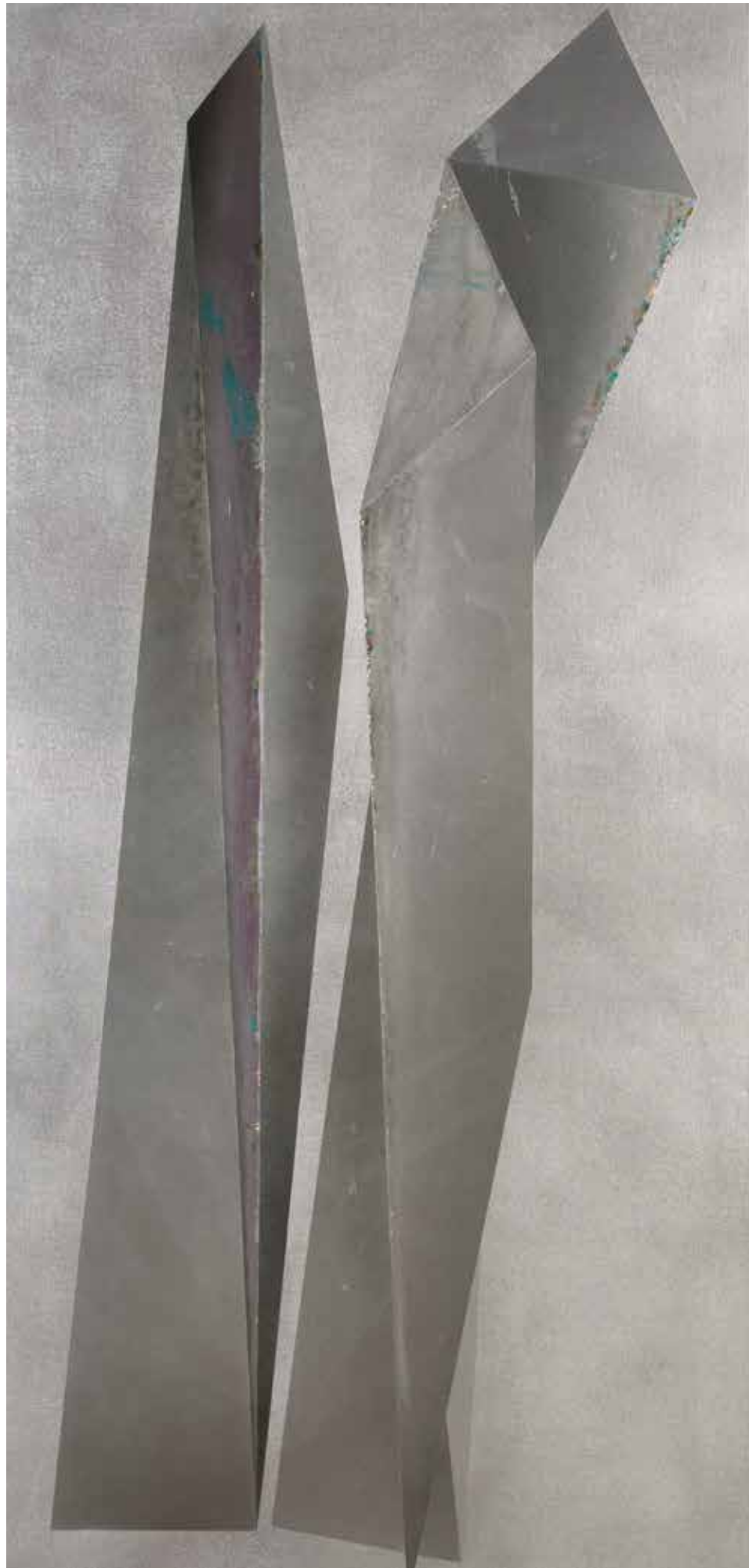
SANDRO SANNA (B. 1950)

Bisanzio B4H, 2011

Mixed Media on canvas. Signed and dated on the back
H: 120cm, W: 120 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,500/3,500



LOT 11

SANDRO SANNA (B. 1950)

Moonlight 2, 2008

Mixed Media on canvas. Signed and dated on the back
H: 200cm, W: 100cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,500/3,500



LOT 12

SANDRO SANNA (B. 1950)

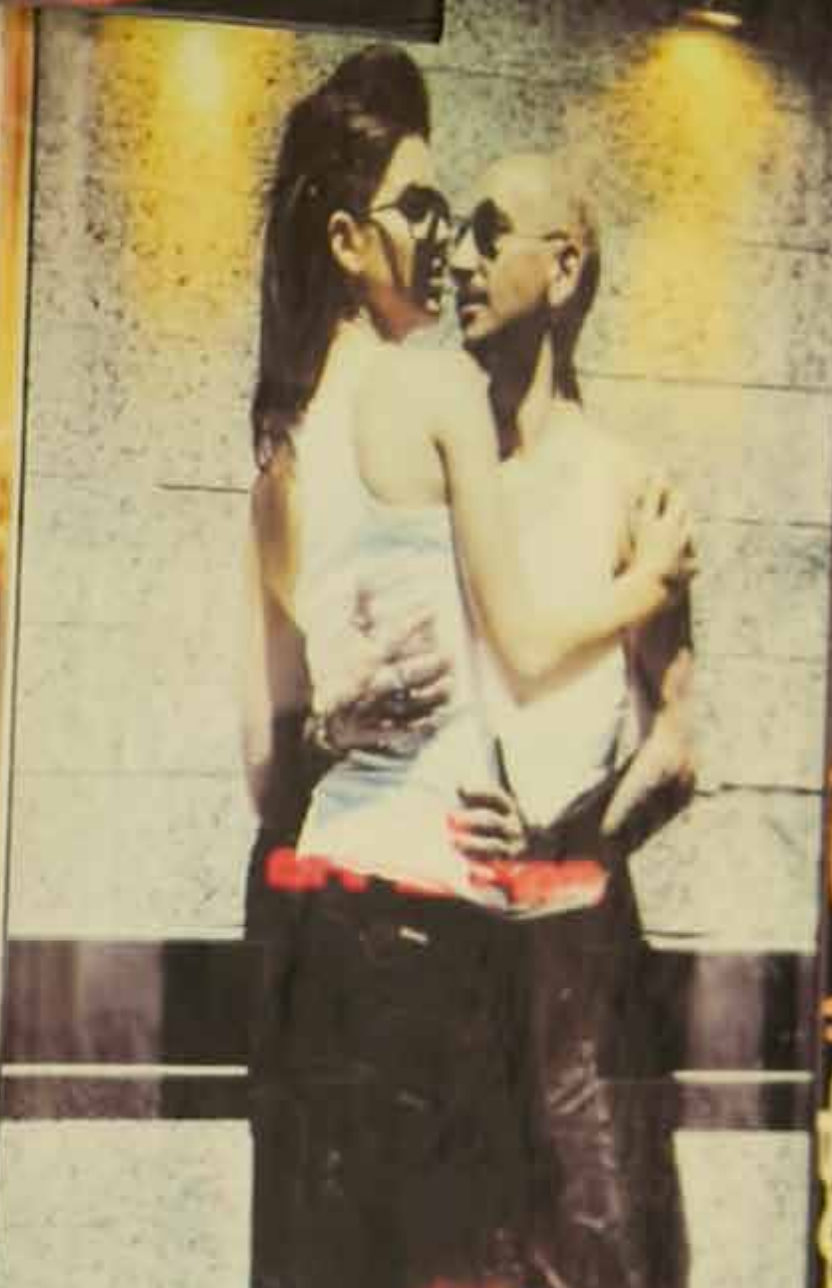
Primigenia 3, 2011

Mixed Media on canvas. Signed and dated on the back
H: 200cm, W: 100cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,500/3,500

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Alain Lumbroso is a French contemporary artist born in 1955, known for his distinctive fusion of photography, painting, and collage. Self-taught and based in Paris, he has developed a unique visual language that blends urban narratives, pop culture icons, and layered imagery. His works often depict dynamic scenes from city life, capturing anonymous figures, recognizable celebrities, or street environments with an ironic or poetic twist. Using techniques that include photo-collage, digital manipulation, and layering under plexiglass, Lumbroso transforms flat photographic images into sculptural, three-dimensional compositions. Drawing inspiration from both Pop Art and Street Art, his work challenges the boundary between image and object, offering a visual commentary on modern life and media saturation. His pieces are exhibited in galleries and collected internationally, valued for their vibrant storytelling and conceptual depth.



DETAIL LOT 13



LOT 13

ALAIN LUMBROSO (B. 1955)

Boutiques, 2014

Photosculture. Unique piece. Signed at the back
H: 100 cm, W: 130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



DETAIL LOT 14



LOT 14

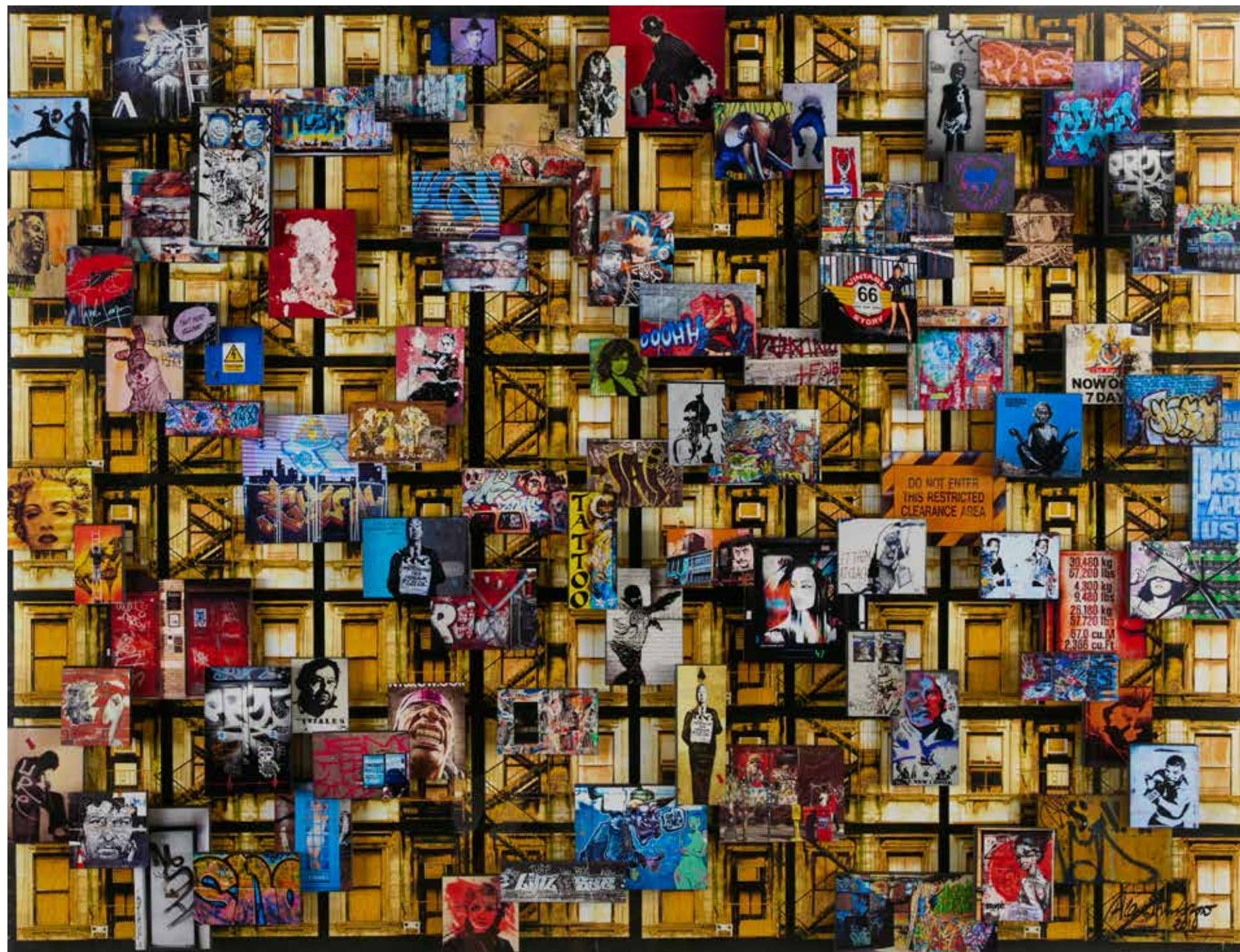
ALAIN LUMBROSO (B. 1955)

Icones, 2014

Photosculpture. Unique piece.. Signed on the bottom and at the back
H:100cm, W:130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



LOT 15

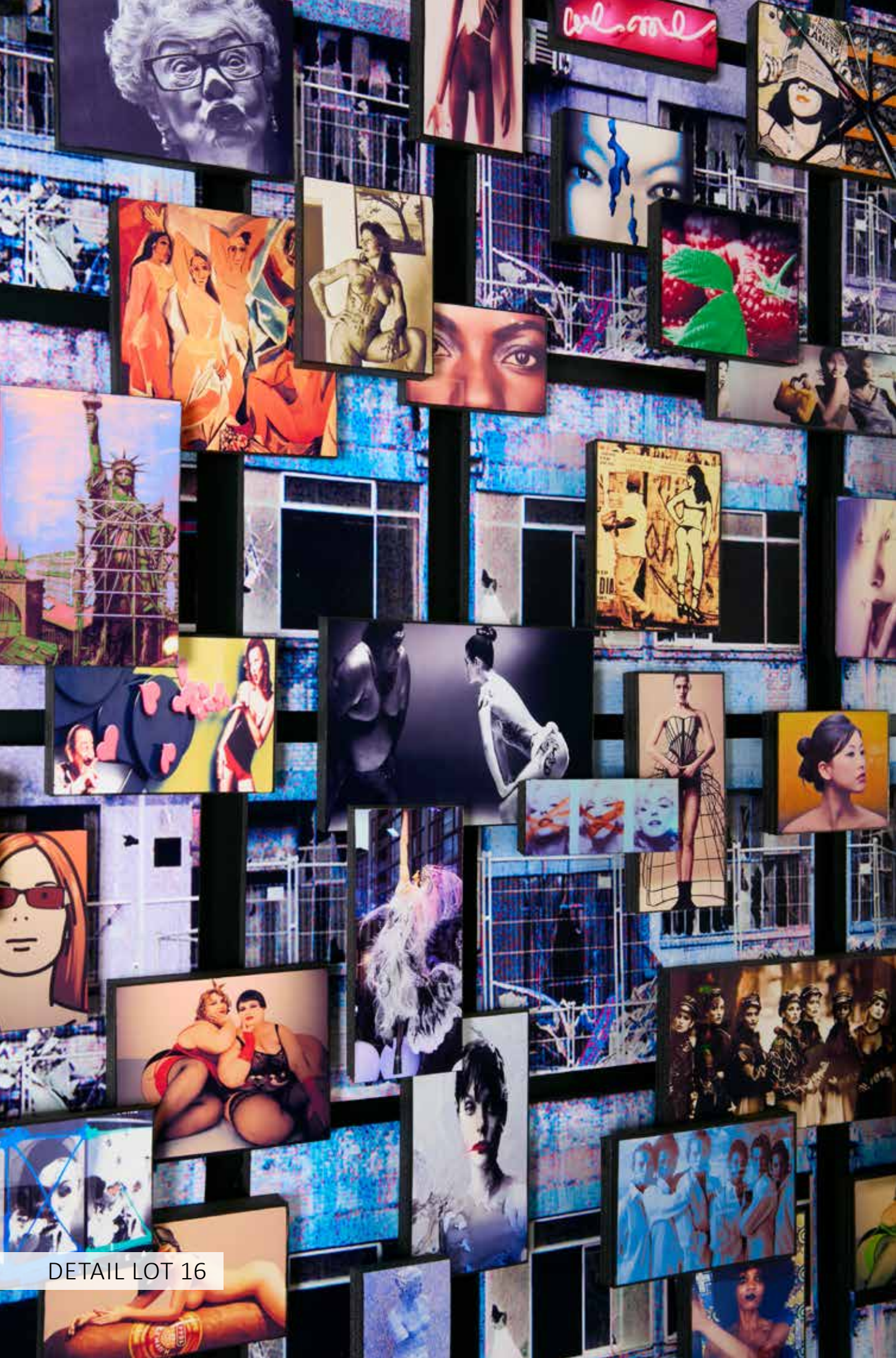
ALAIN LUMBROSO (B. 1955)

Street Art. From the Fantasmes series, 2014

Photosculpture. Unique piece. Signed and dated lower right
H:100 cm, W: 200cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



LOT 16

ALAIN LUMBROSO (B. 1955)

Femmes, 2014

Photosculpture. Unique piece. Signed on the bottom
H: 100cm, W: 200cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000

DETAIL LOT 16



LOT 17

ALAIN LUMBROSO (B. 1955)

Restricted Area

Acrylic on canvas and painted photography. Unique piece. Signed on the side
H: 100 cm, W: 130cm, W: 8cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000

DETAIL LOT 17



DETAIL LOT 18



LOT 18

ALAIN LUMBROSO (B. 1955) in collaboration with EMMANUEL GALANTE

Circle Line

Acrylic on canvas and painted photography. Unique piece. Signed on the side "Egal" (EG: E. Galante and AL: A. Lumbroso)
H: 100 cm, W: 130cm, D: 8cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



DETAIL LOT 19



LOT 19

ALAIN LUMBROSO (B. 1955)

Coca Cola

Acrylic on canvas and painted photography. Unique piece. Signed on the side
H: 100 cm, W: 130cm, D: 8cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



Alain Salomon is a contemporary sculptor whose work blends playfulness, bold colors, and whimsical forms. Known primarily for monumental, glossy sculptures—often featuring stylized figures, animals, or everyday icons—he transforms noble materials like bronze or resin into objects that feel lighthearted and full of charm.

In Bouteille Coca, Alain Salomon reimagines the iconic Coca-Cola bottle as a monumental canvas for vibrant, street-inflected expression. Enlarged to human scale and fully three-dimensional, the sculpture becomes both a tribute and a critique—celebrating the visual power of global branding while simultaneously disrupting it with a dense collage of pop imagery, comic book aesthetics, and graffiti-inspired motifs. Painted with a high-gloss finish and rich color palette, the bottle features references to 1960s pop art (notably Lichtenstein-style faces and thought bubbles), neon-style lettering, and cultural slogans like “Help Me, Heal Me,” all layered with kinetic energy.

Salomon plays with the language of consumer culture, transforming a mass-produced symbol of modern life into a unique, hand-crafted art object. The Coca-Cola logo remains legible and central, but it is engulfed by a swirl of visual noise and rebellion—emphasizing the tension between individuality and mass consumption. The piece embodies the core values of Pop Art while bringing in the grit and spontaneity of urban art, positioning itself at the intersection of critique and celebration. With Bouteille Coca, Salomon invites viewers to question what we consume, what we glorify, and how symbols of leisure and identity are constructed—and commodified—in the contemporary world.

LOT 20

ALAIN SALOMON (B. 1946)

Bouteille Coca, 2012

Resine and bronze powder
H: 200cm, W: 60cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,200/2,500



LOT 21

ALAIN SALOMON (B. 1946)

Santiag pailletée, 2013

Mixed Media sculpture. Resin and bronze powder. Inside plexiglass cube. Signed inside the santiag
H: 17cm, W: 17cm

\$800/1,500



LOT 22

ALAIN SALOMON (B. 1946)

Santiag pailletée, 2013

Mixed Media sculpture. Resin and glittery bronze powder. Signed inside the santiag
H: 15cm, W: 12cm

\$800/1,500



LOT 23

ALAIN SALOMON (B. 1946)

Santiag pailletée, 2013

Mixed Media sculpture. Resin and powder. Signed inside the santiag
H: 17cm, W: 17cm. D: 10cm

\$800/1,500



In this playful and culturally charged sculpture, Alain Salomon transforms the iconic Converse All-Star sneaker into a monumental, textural object of artistic contemplation. Cast in resin and meticulously painted, the work preserves every crease, stitch, and scuff of the familiar high-top shoe, giving it a tactile, almost hyperreal presence. Elevated atop a pristine white plinth styled as an oversized LEGO brick, the piece collides two of the most recognizable objects of Western pop culture—sneakers and building blocks—into a single sculptural statement.

Salomon's Converse is not merely a replica; it is a tribute to youth, rebellion, and design history. The worn and cracked surface, exaggerated in scale and detail, evokes both nostalgia and durability, suggesting a life lived in motion. The LEGO base further emphasizes themes of play, construction, and cultural layering, turning what might seem mundane into something mythic. Salomon situates the sneaker as a symbol of everyday identity—mass-produced yet deeply personal—underscoring his broader artistic mission: to elevate the ordinary through craft, wit, and cultural memory.

This work sits at the crossroads of Pop Art, Street Culture, and Contemporary Sculpture, reflecting Salomon's ability to infuse familiar objects with both humor and meaning.



LOT 24

ALAIN SALOMON (B. 1946)

Converse rouge cassé, 2012

Mixed Media sculpture. Resin and bronze powder. Edition 4/8
H: 45cm, W: 24cm

\$1,000/1,500



LOT 25

ALAIN SALOMON (B. 1946)

Converse verte pailletée, 2013

Mixed Media sculpture. Resin and glittery bronze powder. Inside plexiglass cube. Signed inside the shoe
H: 13cm, W: 23cm

A certificate of authenticity issued by the artist accompanies the artwork

\$800/1,500



LOT 26

ALAIN SALOMON (B. 1946)

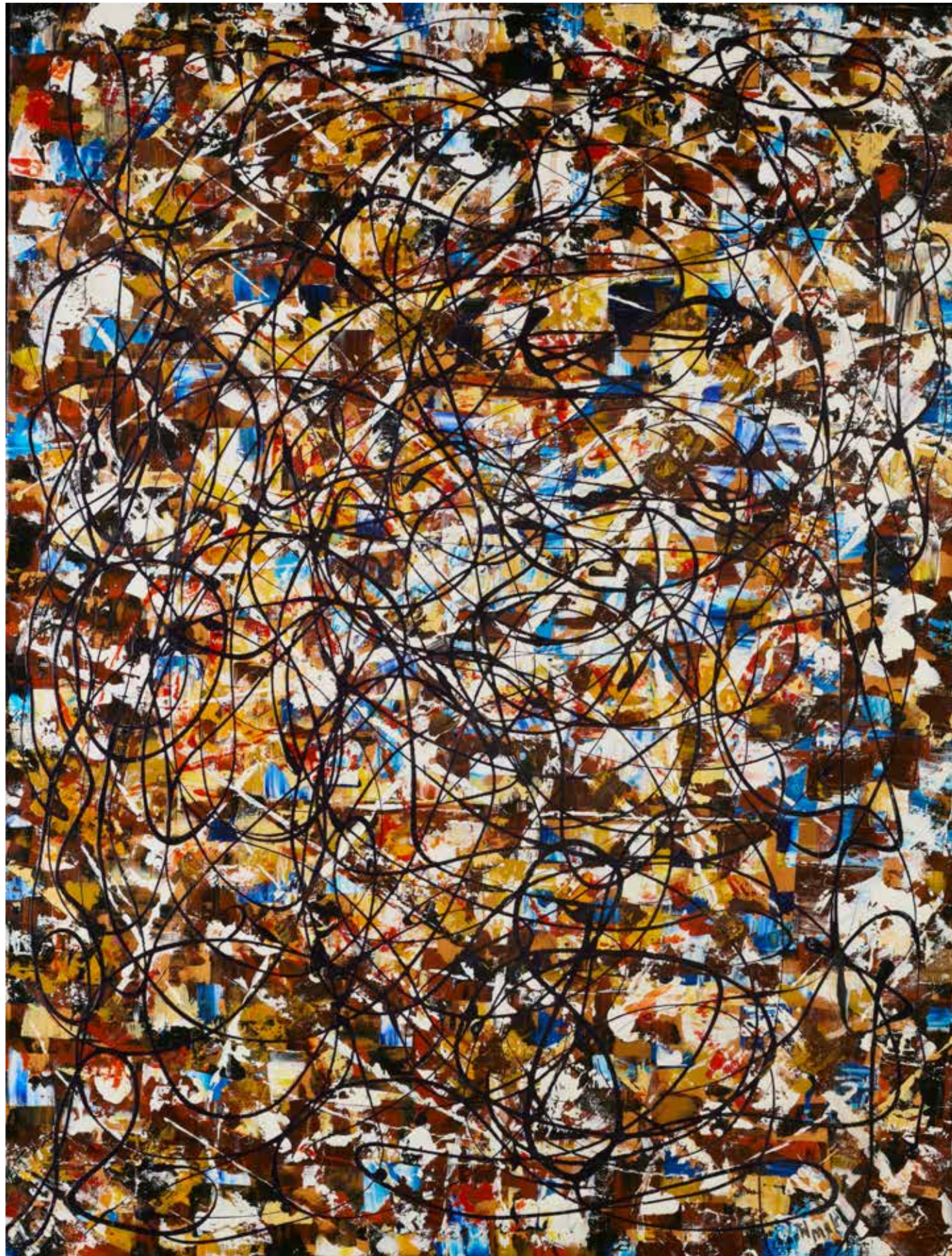
Converse pailletée argentée, 2013

Mixed Media sculpture. Resin and powder. Inside plexiglass cube. Signed inside de shoe
H: 13cm, W: 23cm

\$800/1,500



Chantal Malek is a Lebanese Quebec-based painter celebrated for her dynamic, texture-rich compositions created steeply with a palette knife. Boasting over 30 years in gallery exhibitions, her works evoke natural environments—seascapes, forests, and oceans—through expressive abstraction and energetic mark-making. She works exclusively with the spatula technique, unmistakable for its layered impasto, vivid gesture, and tactile depth.



*In **Desir**, Chantal Malek unleashes her signature palette knife technique to orchestrate a visual symphony of texture, rhythm, and chromatic energy. This vibrant abstract composition is a masterful interplay of earthy ochres, rusts, and siennas, punctuated by crystalline shards of blue, alabaster white, and fiery orange. Over this densely worked ground, dynamic black gestures sweep and dance across the canvas, forming looping arabesques that tether the painting's internal chaos into a pulse of visual harmony. Malek's approach is at once expressive and architectural. Her layered impasto application—built through slashes, scrapings, and interlaced textures—evokes the feeling of a fractured forest floor or a storm of autumn leaves in motion, a kind of aerial cartography of nature seen through emotional memory. The bold black linear overlays contrast the geometric texture beneath, creating a sensation of movement and structure colliding. This dynamic push and pull between spontaneity and precision is quintessential Malek: an intuitive mapping of nature's fragmentation and recomposition.*

*An exceptional example of her mature abstract language, **Desir** captures the essence of Malek's oeuvre—poetic turbulence rendered through gesture, material, and light.*

LOT 27

CHANTAL MALEK

Désir, 2013

Mixed Media on canvas. Signed lower right
H: 108cm W: 81cm

A certificate of authenticity issued by Galerie Les Plumes accompanies the artwork

\$1,300/1,800



LOT 28

CHANTAL MALEK

Lumière, 2013

Mixed Media on canvas. Titled on the back
H: 128cm, W: 97 cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut)
accompanies the artwork

\$1,500/2,000



LOT 29

CHANTAL MALEK

Immensité, 2013

Mixed Media on canvas. Signed lower right. Titled on back
H: 83cm, W: 107cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$1,300/1,800



LOT 30

CHANTAL MALEK

Le Début du Renouveau, 2013

Mixed Media on canvas
H: 83cm, W: 107cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut)
accompanies the artwork

\$1,300/1,800



LOT 31

CHANTAL MALEK

Explosion de bonheur, 2013

Mixed Media on canvas. Signed at the back
H: 77cm, W: 151cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$1,500/2,000



LOT 32

CHANTAL MALEK

A toi Beyrouth, 2013

Mixed Media on canvas. Signed lower right. Signed and titled on the back.
H: 77cm, W: 100cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$1,300/1,800



Stikki Peaches is a pseudonymous Montreal-based street artist known for bold, pop-culture-infused artworks that blend graffiti, collage, and painting into rich visual mashups. Emerging from the urban art scene in the late 2000s, Stikki Peaches has become internationally recognized for artworks that merge iconic figures from history, film, fashion, and music—often overlaid with rebellious slogans, vibrant textures, and hand-applied embellishments.



Bazinga Batz fuses street culture with comic book mythology in a provocative pop-art tapestry. At the center of the work stands a hybrid icon: a reimagined Batman, donned in a punk-inflected, anarchic ensemble, bearing vibrant graffiti tattoos and a turquoise face with bold crimson lips—evoking both glam rock aesthetics and rebellious anti-hero energy. The title, Bazinga Batz, cleverly merges pop culture references—“Bazinga!” from The Big Bang Theory and “Batz” as an urban reinterpretation of the Batman mythos—reflecting the artist’s signature wordplay and subversion. The figure’s suit is a bricolage of stitched emblems, zippers, and vibrant textural layering, while the background explodes with drips, stencils, paste-ups, and abstracted tags in a visual overload that nods to the chaos and rhythm of the city.

LOT 33

STIKKI PEACHES (XX-XXI century)

Bazinga Batz, 2014

Mixed Media on Canvas
H: 244cm, W: 177 cm

A certificate of authenticity issued by Galerie Station 16 (Montreal) accompanies the artwork

\$2,000/3,000



LOT 34

STIKKI PEACHES (XX-XXI century)

Batbond Street Sign, 2014

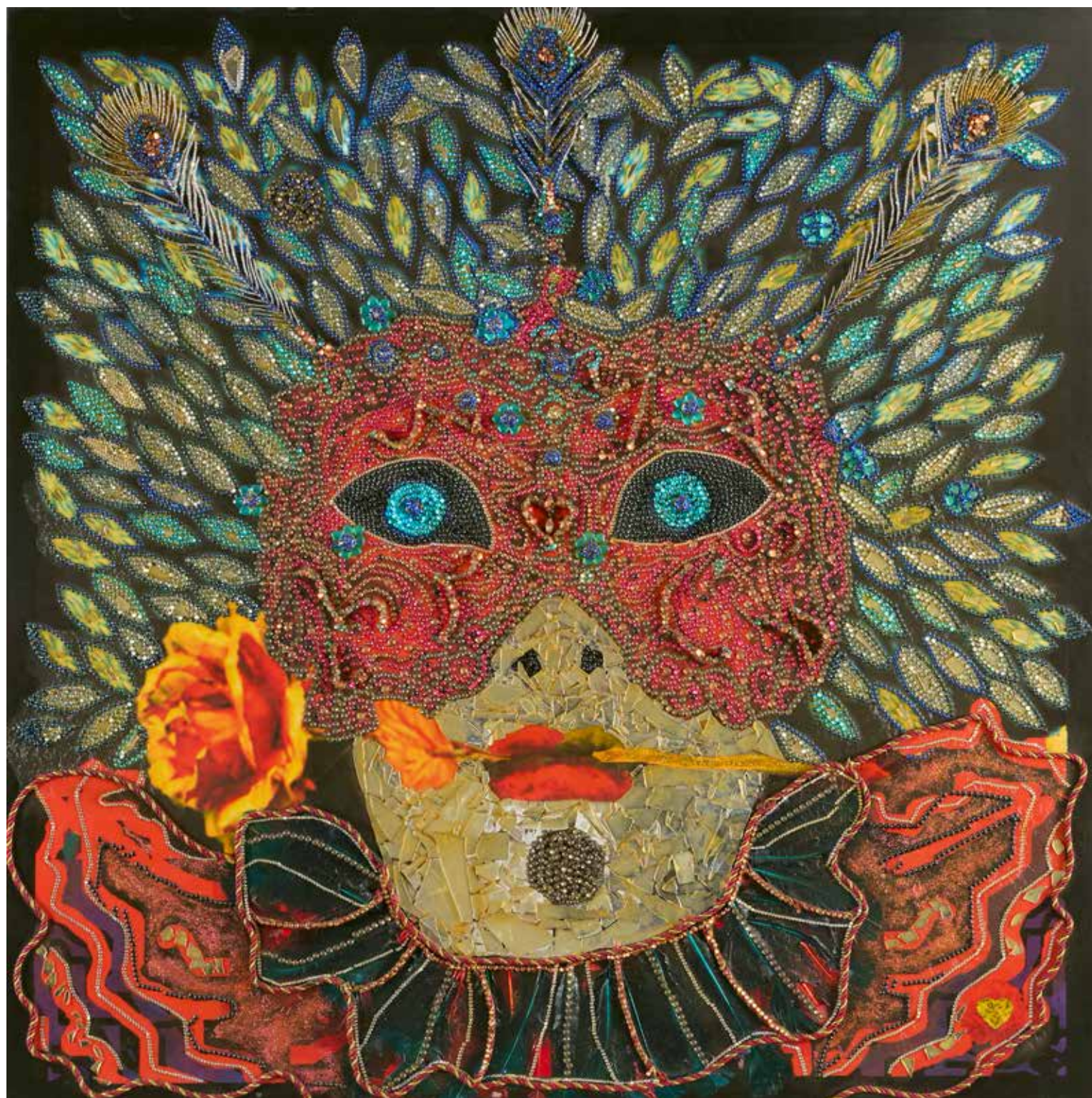
Acrylic on founded object
H: 91cm, W: 71 cm

A certificate of authenticity issued by Galerie Station 16 (Montreal)
accompanies the artwork

\$1,500/2,000



Leticia de Prado is an internationally respected contemporary Spanish artist based in Estepona, celebrated for her highly decorative, multi-layered collages and paintings. Since the mid 1990s, she has exhibited worldwide—in Europe, Lebanon, Dubai, and North America—while her work is represented on leading art platforms including Artsper, Saatchi Art, and Artnet. De Prado's oeuvre merges reclaimed materials—cargo pallets, scrap metal, organic detritus—with luxurious embellishments such as Swarovski crystals, broken mirrors, silk, beads, and enamel. In parallel, her vividly colored painted portraits integrate fabric, pearls, and glitter, evoking a baroque-pop sensibility. Her compositions—often monumental in scale—balance whimsical narrative with sophisticated ornamentation. Drawing on everyday refuse transformed through a couture lens, de Prado crafts visual feasts that explore identity, memory, and regeneration. Today, her works are held in private collections worldwide and have earned her acclaim among collectors attracted to her blend of bold color, narrative intrigue, and artisanal craftsmanship.



LOT 35

LETICIA DE PRADO (B. 1961)

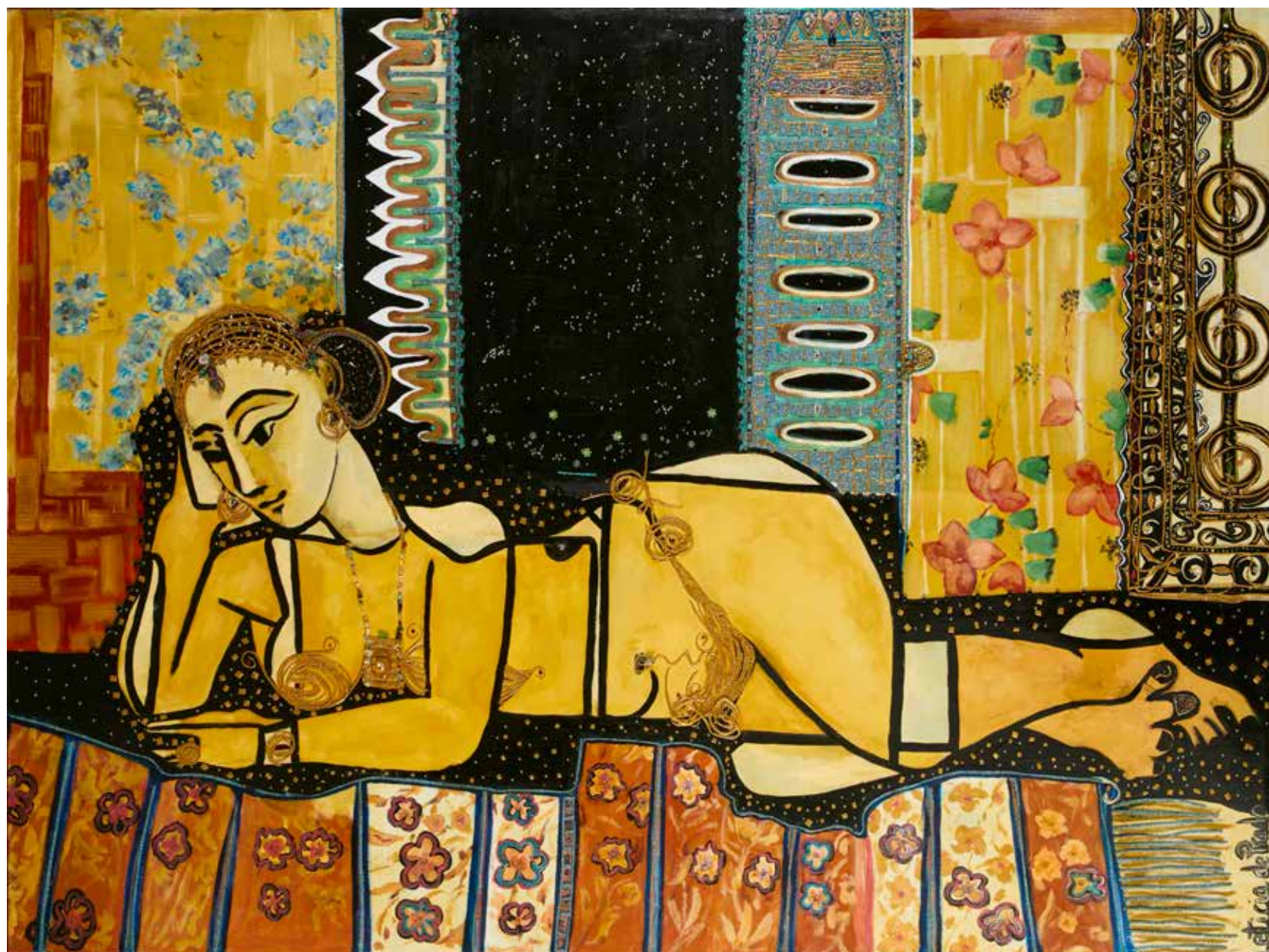
Carnaval, 2017

Oil on canvas embedded with mixed media collage. Signed on the back
H: 100cm, W: 100cm

This artwork will be featured in the catalogue raisonne of the artist under reference CA-078/17

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



LOT 36

LETICIA DE PRADO (B. 1961)

La Maja y Las Estrellas, 2018

Oil on canvas embedded with mixed media collage. Signed on the back
H: 150cm, W: 200cm

This artwork will be featured in the catalogue raisonne of the artist under
reference MEst-104/18

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



LOT 37

LETICIA DE PRADO (B. 1961)

La Maja y la Arghuileh, 2018

Oil on canvas embedded with mixed media collage. Signed on the back
150 x 200 cm

This artwork will be featured in the catalogue raisonne of the artist under
reference Marg-103/18

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



Amir Hossein Zanjani is an acclaimed Iranian contemporary artist known for his haunting depictions of decay, memory, and the fractured landscapes of history. Born in 1979 in Iran, Zanjani studied painting at the University of Tehran, where he developed a unique visual language that merges classical composition with emotionally charged abstraction. His work explores themes of political tension, historical trauma, and cultural erosion—often using ruins and desolate environments as metaphors for power, ideology, and collapse.

Zanjani's paintings are characterized by their layered textures, dramatic palettes, and powerful symbolic narratives. His oeuvre spans large-scale canvases, often reflecting on the tension between tradition and disruption in the contemporary Middle East. His work has been exhibited internationally in galleries and museums in Europe, the Middle East, and North America. Zanjani's distinctive style and philosophical undercurrents place him among the most thought-provoking painters of his generation.



In Historical Building No 1, Zanjani conjures a post-apocalyptic vision of architectural grandeur lost to time and violence. The painting depicts the crumbling remains of a once-majestic Gothic-style structure—arches, spires, and fragmented façades now reduced to spectral silhouettes against a turbulent sky. The palette is both striking and emotionally evocative: fiery crimson and rusted earth tones bleed across the foreground, evoking blood-soaked ground or scorched terrain, while soft turquoise, blush, and pale ochre blend through the sky, creating an otherworldly light that contrasts the gravity of ruin below.

Executed in rich impasto, the surface is visibly distressed, as if the canvas itself bears the scars of the scene it portrays. Zanjani's technique—layering, scraping, and staining—mimics the erosive processes of history, suggesting a narrative of collapse not only physical but ideological.

Historical Building 1 is emblematic of Zanjani's exploration of collective memory and the echoes of empires. It stands as a poetic meditation on impermanence and endurance, where beauty is found not in perfection, but in the fragile remnants of civilization.

LOT 38

AMIR HOSSEIN ZANJANI (B.1980)

Historical Building No 1, 2014

Oil on Canvas. Signed at the back
H: 170cm, W: 200 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,500/5,000



LOT 39

AMIR HOSSEIN ZANJANI (B.1980)

Historical Building No 2, 2014

Oil on Canvas. Signed at the back
H: 170cm, W: 200 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,500/5,000



LOT 40

AMIR HOSSEIN ZANJANI (B.1980)

Alley, 2011

Oil on Canvas. Signed at the back
H: 80cm, W: 120cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,500



LOT 41

AMIR HOSSEIN ZANJANI (B.1980)

Pink Sky, 2014

Oil on Canvas
H: 80cm, W: 120cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,500



LOT 42

AMIR HOSSEIN ZANJANI (B.1980)

Neighborhood No 2, 2014

Oil on Canvas. Signed lower left. Signed, dated & titled on the back
H: 80cm, W: 120cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,500



LOT 43

AMIR HOSSEIN ZANJANI (B.1980)

Blue Sky, 2014

Oil on Canvas. Signed at the back
H: 80cm, W: 120cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,500



LOT 44

AMIR HOSSEIN ZANJANI (B.1980)

Flower Box No 1, 2016

Oil on Canvas
Diam: 156 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,500



LOT 45

AMIR HOSSEIN ZANJANI (B.1980)

Flower Box No 3, 2016

Oil on Canvas
Diam: 156 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,500

Reflexion I, by Spanish artist Jesús Curiá Pérez, exemplifies the profound engagement of the artist with material, form, and existential introspection. A solitary human figure, rendered in richly patinated bronze, leans forward in quiet exertion or surrender, emerging from or entwined with an angular structure of rust-hued corten steel. The juxtaposition of the organic and the geometric—flesh-like curves against planar metal—evokes tension, struggle, and vulnerability.

The rusted steel element, folded sharply like an abstracted origami form or collapsed architecture, serves both as pedestal and burden. It may symbolize a fractured landscape, a metaphorical weight, or an anchor tying the figure to an unknown force. The bronze figure's subtle posture—head bowed, arms extended—conveys a moment of reflection, humility, or gentle resistance.

True to Curiá's hallmark style, this sculpture blends Eastern poise with Western sculptural tradition, inviting multiple readings. It is both timeless and contemporary, monumental yet human in scale. Curiá's use of minimal detail heightens the symbolic power of form and gesture, allowing the viewer to project narrative and emotion onto the work.

Reflexion I is a poignant meditation on the human condition, caught between resilience and resignation, structure and soul.



LOT 46

JESUS CURIA PEREZ (B. 1969)

Reflexion I, 2010

Bronze. Edition 5/8
H: 33cm, 77cm, D: 26cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$2,000/4,000

LOT 47

JESUS CURIA PEREZ (B. 1969)

Piernas Cruzadas, 2010

Bronze. Edition 6/8
H: 22cm, W: 32cm, D: 16cm

A certificate of authenticity issued by Galerie Les Plumes
(Beirut) accompanies the artwork

\$1,500/2,000





LOT 48

JESUS CURIA PEREZ (B. 1969)

Relieve V, 2010

Bronze. Edition 2/8
H: 65cm, W: 35cm, D: 14cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$1,500/2,000



LOT 49

JESUS CURIA PEREZ (B. 1969)

Relieve, 2010

Bronze. Edition 2/8
H: 65cm, W: 35cm, D: 14cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$1,500/2,000



*In *Un air de liberté*, Dominique Dardek masterfully fuses ethereal elegance with architectural solidity, presenting a sculpture that is at once dynamic and transcendent. A stylized bronze figure—poised in an ecstatic upward motion—emerges from a monumental base of cast, sea-glass-toned glass. The vertical sweep of the sculpture evokes the form of an Art Deco skyscraper or a crystalline wave, reinforcing the thematic rise and liberation of the human form.*

The contrast of materials is central to the piece's power: the opaque solidity of bronze against the luminous translucence of the glass creates a tension between weight and lightness, body and spirit. The figure, arms extended in a gesture of release or ascent, appears to defy gravity, embodying a moment of pure momentum.

*Dardek's minimalist aesthetic and symbolic language are on full display here. As in much of his work, *Un air de liberté* is a meditation on transformation, flight, and the human pursuit of elevation—both physical and metaphysical. It is a sculpture that captures movement in stillness and spirit in structure.*

*An exceptional example of Dardek's sculptural oeuvre, *Un air de liberté* stands as a beacon of aspiration, merging poetic form with precision-crafted materiality.*

LOT 50

DOMINIQUE DARDEK (B. 1957)

Un air de liberté

Bronze and glass
H: 110cm, W: 27cm, D: 23cm

\$4,000/6,000





LOT 51

DOMINIQUE DARDEK (B. 1957)

Renouveau

Bronze and glass. Edition of 12 (8 and 4 artist proof). Artist proof. Edition II/IV
H: 63cm, W: 23cm, D: 18

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,000





LOT 52

DOMINIQUE DARDEK (B. 1957)

Dans le desert

Bronze and glass. Edition of 12 (8 and 4 artist proof). Artist proof. Edition II/IV
H: 47cm, W: 20cm, D: 17 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,000





Josepha, born in 1950 in southwest France, is a contemporary sculptor who originally worked as a successful fashion designer before dedicating herself fully to sculpture in 1992. Rooted in classical techniques such as lost-wax casting, she creates vivid representations of the female form in bronze, nickel, and resin, often enhanced with patinas, painted elements, and decorative accents. Her figures are celebrated for their dynamic movement and emotional expressiveness—never frozen or formulaic, but rather imbued with sensuality, elegance, and a playful spirit. Guided by her training in fashion, she clothes her sculptures in delicate lace, vibrant colors, or polished metallic finishes, combining refinement with joyous exuberance. Exhibited widely across Europe and sold at international auctions, Josepha’s work bridges decorative charm and sculptural innovation, offering a contemporary celebration of femininity, grace, and life’s small dramas.

With Arabesque, Josepha captures the elegance and fluidity of the feminine form in a stylized moment of motion. Drawing from her background in fashion design, the sculpture blends abstraction and realism—its sinuous posture and smooth surfaces evoke both grace and strength. The use of vibrant, polished resin enhances the visual rhythm of the piece, making it as much about color and gesture as it is about form. Part of Josepha’s broader exploration of womanhood and movement, Arabesque embodies the balance between poise and freedom.



LOT 53

JOSEPHA (B. 1950)

Arabesque

Polychrome resin. Signed on the base. Artist proof. Ed. II/IV
H: 185cm, W: 46cm, D: 23cm cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/6,000



In Rencontre sur les Nuages, Malik Bulut presents a tender and poetic sculpture that juxtaposes organic form with minimalist gesture. The piece is composed of a voluminous, cloud-like core sculpted from Afghan stone and polished white marble, atop a sleek black base. Resting delicately on the crest of this soft, undulating form are two stylized birds, cast in iridescent aluminum, their reflective surfaces glowing in tones of bronze, rose, and gold.

The contrast between the cloudlike abstraction of the stone and the smooth, defined presence of the birds creates a visual and emotional balance—at once grounded and weightless, tactile and elusive. The sculpture reads as a moment of quiet intimacy, where the two birds—seemingly in communication or peaceful observation—convey themes of companionship, stillness, and serenity.

Bulut's choice of materials is central to the work's power: the natural elegance of the marble evokes purity and timelessness, while the metallic birds add a contemporary, almost whimsical touch. The composition blends tradition and modernity, substance and symbolism, resulting in a piece that is contemplative yet universally accessible.

LOT 54

MALIK BULUT (B. 1974)

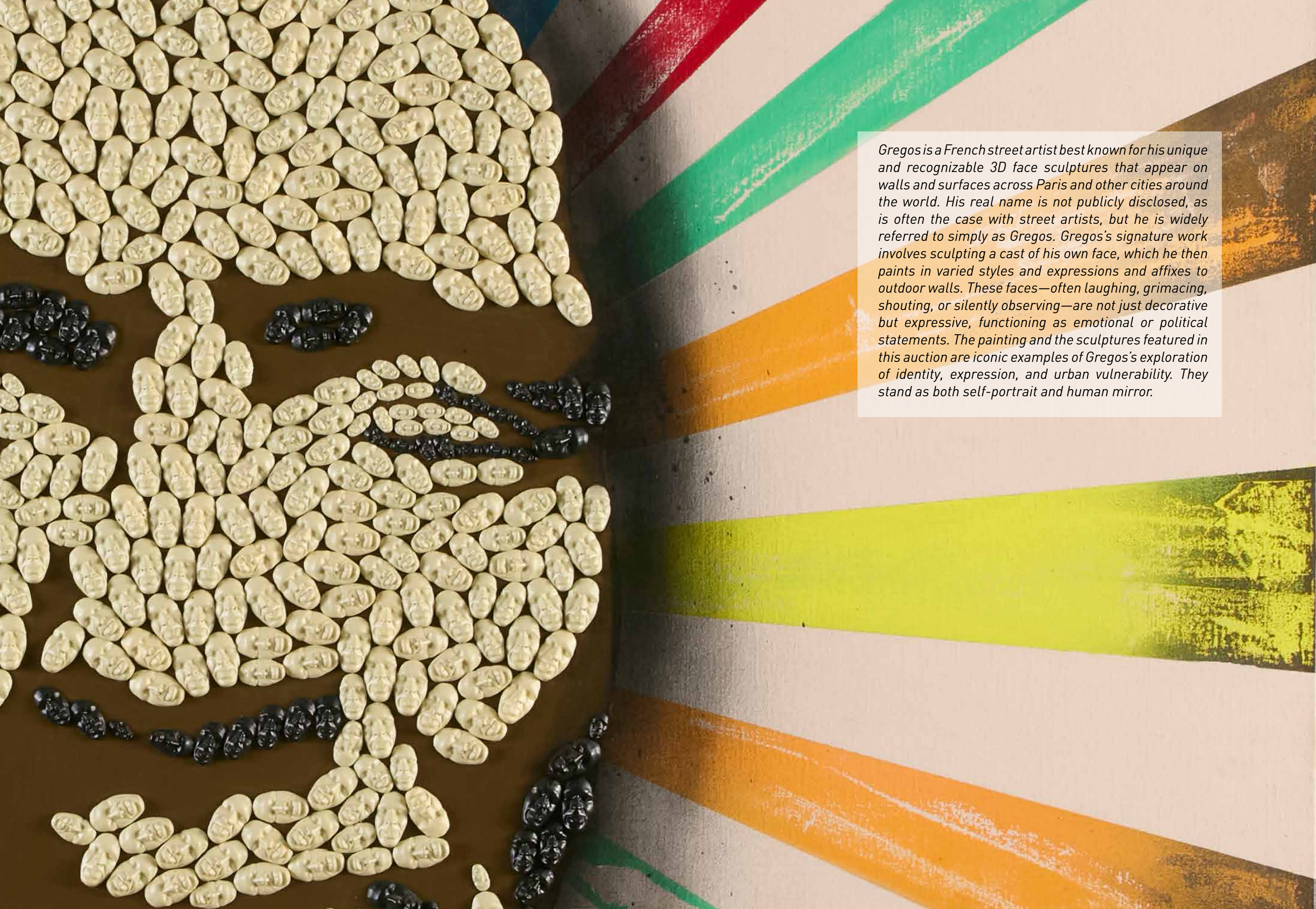
Sur les Nuages, 2018

Afghan stone, marble and aluminium. Unique piece. Signed and dated on the base

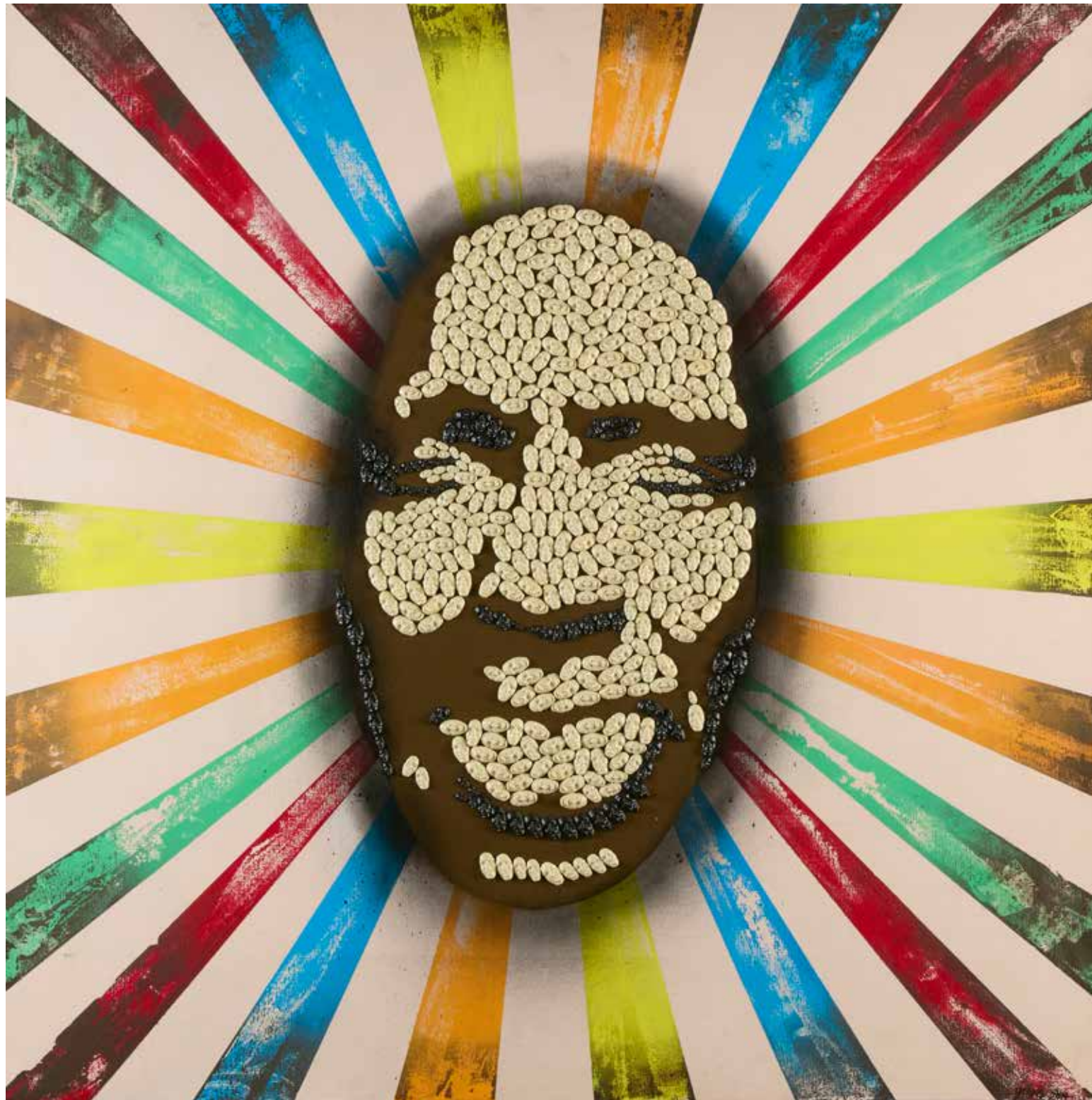
H:47 cm, W: 20cm, D: 17 cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$2,500/3,500



Gregos is a French street artist best known for his unique and recognizable 3D face sculptures that appear on walls and surfaces across Paris and other cities around the world. His real name is not publicly disclosed, as is often the case with street artists, but he is widely referred to simply as Gregos. Gregos's signature work involves sculpting a cast of his own face, which he then paints in varied styles and expressions and affixes to outdoor walls. These faces—often laughing, grimacing, shouting, or silently observing—are not just decorative but expressive, functioning as emotional or political statements. The painting and the sculptures featured in this auction are iconic examples of Gregos's exploration of identity, expression, and urban vulnerability. They stand as both self-portrait and human mirror.



LOT 55

GREGOS

Espiègle, 2014

Resin, acrylic & spray paint on canvas. Signed and dated lower right
H: 120cm, W: 120cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/4,000



LOT 56

GREGOS

La Moquerie, 2013

Face in Bronze on steel polished plate.
H: 30cm, W: 30cm

A certificate of authenticity issued by the artist accompanies the artwork

\$700/1,000



LOT 57

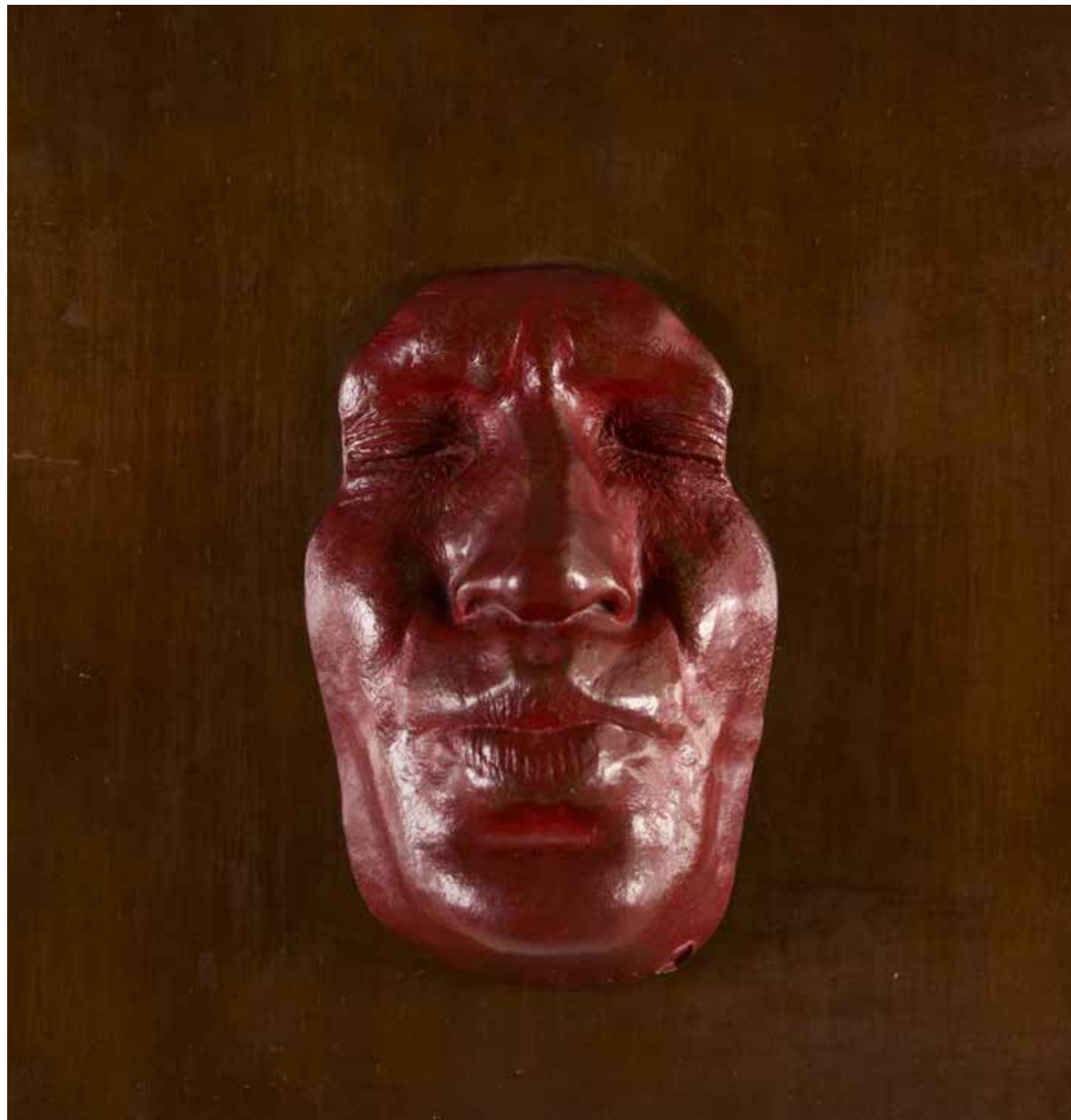
GREGOS

La Tristesse, 2012

Face in Bronze on steel polished plate.
H: 30cm, W: 30cm

A certificate of authenticity issued by the artist accompanies the artwork

\$700/1,000



LOT 58

GREGOS

Le Baiser, 2012

Face in Bronze on steel polished plate.
H: 30cm, W: 30cm

A certificate of authenticity issued by the artist accompanies the artwork

\$700/1,000



LOT 59

GREGOS

Sourire Klein, 2012

Face in plaster Polyester and acrylic paint. Under a glass dome
H : 42 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$700/1,000



LOT 60

GREGOS

Sourire Fushia, 2012

Face in plaster Polyester and acrylic paint. Under a glass dome
H : 42 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$700/1,000



Arman was a pioneering French-American artist best known for transforming everyday objects into powerful and poetic sculptural compositions. A founding member of the Nouveau Réalisme movement, Arman redefined the boundaries between art and life by using mass-produced items—such as musical instruments, tools, watches, and consumer goods—as his raw material. His most iconic techniques included “accumulation” (assembling multiples of similar objects), “destruction” (slicing, burning, or smashing objects), and “inclusion” (encasing objects in resin). Through these methods, Arman explored themes of overconsumption, identity, and the material culture of modern society. Rather than create from scratch, he revealed new meanings by deconstructing the familiar, offering viewers a striking commentary on the beauty and excess of the modern world.



In Bambole, Arman encases a multitude of identical baby dolls in solid, transparent resin, transforming a set of mass-produced toys into a haunting and visually arresting sculptural block. This work exemplifies Arman's signature practice of accumulation—a technique he developed as part of the Nouveau Réalisme movement, where everyday objects were elevated into the realm of fine art not through transformation, but through repetition and context.

Here, Arman takes symbols of innocence and consumer culture—the doll, an emblem of childhood and mass production—and traps them in clear resin, freezing them in time. The piece evokes both playfulness and discomfort: the repetition strips the dolls of individuality, echoing themes of standardization, identity loss, and the industrialization of human experience.

Bambole also demonstrates Arman's interest in "inclusions", a sculptural technique he began exploring in the 1960s, in which he preserved objects in transparent resin, much like specimens in amber. Through this method, Arman invites viewers to observe familiar objects with new eyes—abstracted, monumental, and loaded with critical cultural meaning. The result is both visually compelling and intellectually provocative, a perfect encapsulation of Arman's ability to turn the banal into the sublime.

LOT 61

ARMAN (1928-2005)

Bambole, 2001

Inclusion of plastic dolls in resin. Edition 22/100
H: 42cm, W: 32cm

This lot is archived at Archives Denise Durand-Ruel (Paris) under the reference 6630

\$5,000/7,000



In this refined and haunting work, Arman presents a violon découpé—a violin that has been meticulously sliced, disassembled, and embedded in clear polyester resin. The resulting composition captures both destruction and preservation: a classical object of harmony and elegance now frozen mid-shatter, suspended in silence and time. This sculpture exemplifies two of Arman's signature techniques: "coupes" (cuts) and "inclusions".

LOT 62

ARMAN (1928-2005)

Colère Europa, 2004

Inclusion of Bronze violin fragments in resin. Signed lower middle. Edition 81/99
H: 73 cm, W: 46cm, D: 7cm

This lot is archived at Archives Denise Durand-Ruel (Paris) under the reference 8830

\$5,000/8,000



In this piece, Arman deconstructs the classical violin form and reassembles it into a fractured yet harmonious sculptural composition. Using his signature technique of accumulation and destruction, he challenges our perception of functional objects, transforming musical instruments into silent monuments of form and rhythm.

A founding figure of Nouveau Réalisme, Arman (1928–2005) sought to reframe the objects of daily life—especially those tied to cultural refinement, like musical instruments—as raw material for conceptual and aesthetic exploration. By cutting the violin into fragments, he both critiques and commemorates the object. It is no longer playable, yet it becomes a visual symphony of form, light, and shadow.

The work invites multiple readings: a meditation on the fragility of art, a commentary on consumerism, or a nod to the ritual of creative destruction.

LOT 63

ARMAN (1928-2005)

Pied de table- Deux violoncelles, 1986

Bronze. Edition 3/8

H: 75cm, W: 55cm, D: 55 cm

This lot is archived at Archives Denise Durand-Ruel (Paris) under the reference 9880

\$10,000/15,000



Christian Nawaczyk's Table aux trois violons is a masterful fusion of functional design and sculptural artistry, transforming the traditional form of a table into a dynamic homage to music. At the heart of this work lies a trio of stylized violins, cast in patinated brass, arranged in an elegant radial composition that both supports and interacts with a circular glass tabletop. The violins are not merely decorative -they are dramatically reimagined, with extended fingerboards and exaggerated scrolls that radiate outward like arms in performance. Their golden- bronze forms gleam with classical refinement, while the translucent green infill suggests a lyrical energy coursing through the instruments. The overall effect evokes the visual rhythm of a string trio captured mid-sonata, frozen in motion beneath the glass surface. This table blurs the boundary between fine art and design, functioning as both a statement piece and a celebration of craftsmanship. Nawaczyk's sculptural language blends Art Nouveau flourish with contemporary surrealism, creating a work that is whimsical, opulent, and utterly unique.

LOT 64

CHRISTIAN NAWACZYK (B. 1955)

Low Table - Three violons, 2012

Polished brass and glass
H: 40 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



LOT 65

CHRISTIAN NAWACZYK (B. 1955)

Low table - Arche, 2012

Polished brass and glass
H: 40 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



LOT 66

CHRISTIAN NAWACZYK (B. 1955)

Low Table - Papillons et Branches, 2012

Polished brass and glass
H : 40 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$2,000/3,000



LOT 67

CHRISTIAN NAWACZYK (B. 1955)

Danseuse, 2012

Polished brass and glass
H: 40 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,500/2,000



LOT 68

CHRISTIAN NAWACZYK (B. 1955)

Lampadaire Halo Géode, 2013

Polished brass and stone
H: 180 cm

A certificate of authenticity issued by the artist
accompanies the artwork

\$1,200/1,800





LOT 69

CHRISTIAN NAWACZYK (B. 1955)

Lampadaire agates géode, 2013

Polished brass and stone
H: 193cm

A certificate of authenticity issued by the artist
accompanies the artwork

\$1,200/1,800





Sean Henry is a celebrated British sculptor known for his psychologically rich and emotionally resonant figurative sculptures that bridge the gap between realism and contemporary expression. Born in Woking in 1965, Henry studied at the Farnham School of Art and later at Bristol Polytechnic. He is widely credited with helping to revive figurative sculpture in the contemporary art world through his dynamic blend of ceramic modeling, bronze casting, and polychrome painting. Henry's sculptures are instantly recognizable for their life-size or larger-than-life human figures, often caught in moments of stillness, introspection, or transition. Painted in naturalistic tones and rendered with remarkable sensitivity, his figures are not idealized heroes but deeply human presences—evoking solitude, resilience, and narrative ambiguity. Installed both in galleries and public spaces, Henry's work challenges viewers to engage with sculpture in an emotional and spatial dialogue. His major public commissions include "Man With Potential Selves" in Newcastle and "Walking Man" in London. His work has been exhibited extensively throughout Europe, Asia, and the United States, and is included in numerous public and private collections. By merging traditional craftsmanship with contemporary storytelling, Sean Henry has established himself as one of the most prominent figurative sculptors of his generation.

In the Maquette John Seated featured in this auction, Sean Henry brings his signature blend of realism and introspective presence to life with poignant clarity. The sculpture depicts a solitary male figure seated quietly on a minimalist wooden bench, arms loosely crossed, legs gently angled, and gaze forward-facing yet distant. His face, weathered with time and character, radiates quiet dignity and latent thought. Crafted in painted bronze, Henry's masterful use of surface texture and hand-applied pigmentation creates a lifelike yet painterly quality. The clothes—slightly crumpled grey trousers, textured dark shirt, and worn leather shoes—anchor the figure in the everyday, yet the emotional weight of the posture transcends narrative specifics. The bench, in natural wood, functions not just as a base, but as an integral component of the work's architectural and emotional space. True to Henry's celebrated style, this sculpture confronts viewers with an uncanny intimacy. The man's stillness, coupled with his expressive realism, invites a sense of silent dialogue, a presence that is both grounded and contemplative. The figure radiates the universal themes Henry is known for: isolation, resilience, vulnerability, and humanity.

LOT 70

SEAN HENRY (B. 1965)

Maquette John Seated, 2011

Bronze and Oil Paint. Edition of 9
H: 40cm, W: 43cm, D: 32cm

A certificate of authenticity issue by Osborne Samuel - Modern and Contemporary Art Gallery (London) accompanies the artwork

\$12,000/15,000



In this striking sculptural work, VINC encapsulates a pair of glamorous, high-heeled Louboutin sandals adorned with plush pink floral accents, suspended in a pristine block of crystal-clear resin. The juxtaposition of ephemeral fashion with the permanence of the transparent cube transforms the piece into a meditation on beauty, consumer culture, and preservation. The shoes—elegant, sensual, and performative—speak to femininity and allure, while their encasement in resin halts time, elevating the everyday into the sculptural and eternal. The clarity of the material invites viewers to engage with the object from all angles, echoing the language of both luxury display and scientific specimen. The mirrored reflections enhance the sense of repetition and desire, evoking the seductive pull of image culture. VINC's conceptual gesture is both playful and pointed. The work can be read as a critique or celebration of fashion's theatricality—where objects of vanity become reliquaries of identity, memory, and aesthetic longing.

LOT 71

VINC

Girl Dancing Over The Fire #4, 2014

Resin inclusion of a pair of Louboutin stilettos
H: 24cm, W: 35cm, D: 27 cm

A certificate of authenticity issue by the artist accompanies the artwork

\$1,500/2,000



In La Grâce, Spanish artist Francisco Portillo distills the human form into a series of elegant, stylized geometries, fusing Cubist structure with contemporary graphic clarity. The female figure is fragmented and flattened, yet retains a strong emotional presence—her poised stance and upward gesture evoking both strength and introspection. Portillo’s mastery lies in his restraint. Clean, decisive black linework delineates the figure against a warm, monochromatic background. Subtle shades of black, grey, and ivory define the anatomy, while a vivid turquoise skirt serves as a chromatic anchor—both playful and purposeful. The figure’s stylized hair, sharp angles, and abstracted features all contribute to a visual language that is simultaneously modern and timeless.

Deeply rooted in the traditions of post-Cubism and figurative abstraction, Portillo’s work pays homage to early 20th-century modernists while forging its own minimalist path. His figures, often anonymous and unadorned, become vessels for broader themes of identity, femininity, and gesture.

LOT 72

FRANCISCO PORTILLO (B. 1966)

La Grâce, 2021

Oil on linen canvas. Signed lower middle. Titled on the back
H: 97cm, W: 130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



LOT 73

FRANCISCO PORTILLO (B. 1966)

La Femme à la Pipe verte, 2021

Oil on linen canvas. Signed lower middle. Titled on the back
H: 98cm, W: 130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



LOT 74

FRANCISCO PORTILLO (B. 1966)

Femme au Col Marinière, 2021

Oil on linen canvas. Signed lower middle. Titled on the back
H: 97cm, W: 130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



LOT 75

FRANCISCO PORTILLO (B. 1966)

La Réflexion, 2021

Oil on linen canvas. Signed lower middle. Titled on the back
H: 97cm, W: 130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



LOT 76

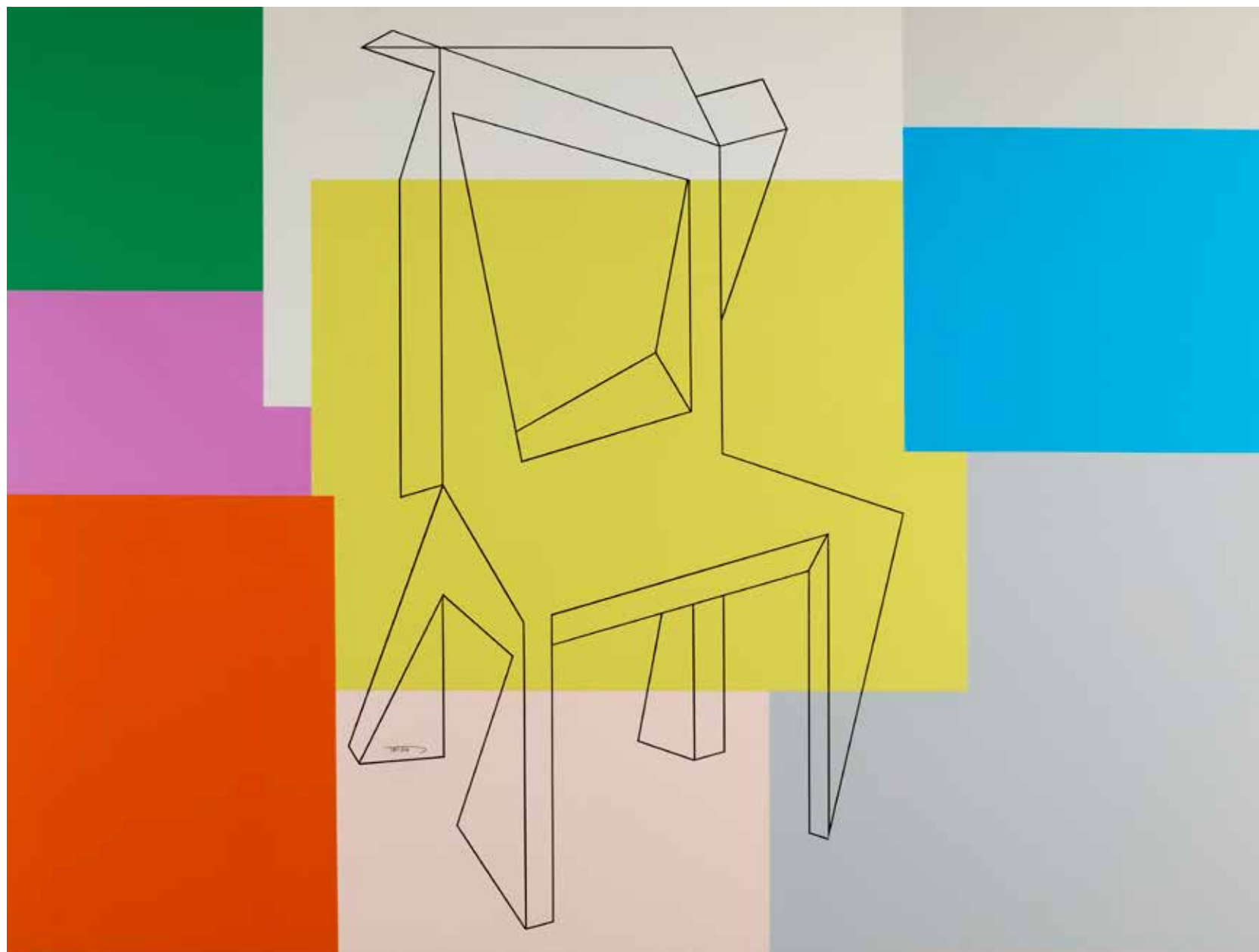
FRANCISCO PORTILLO (B. 1966)

Flowers, 2020

Oil on canvas. Signed lower middle. Titled on the back
H: 97cm, W: 130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



LOT 77

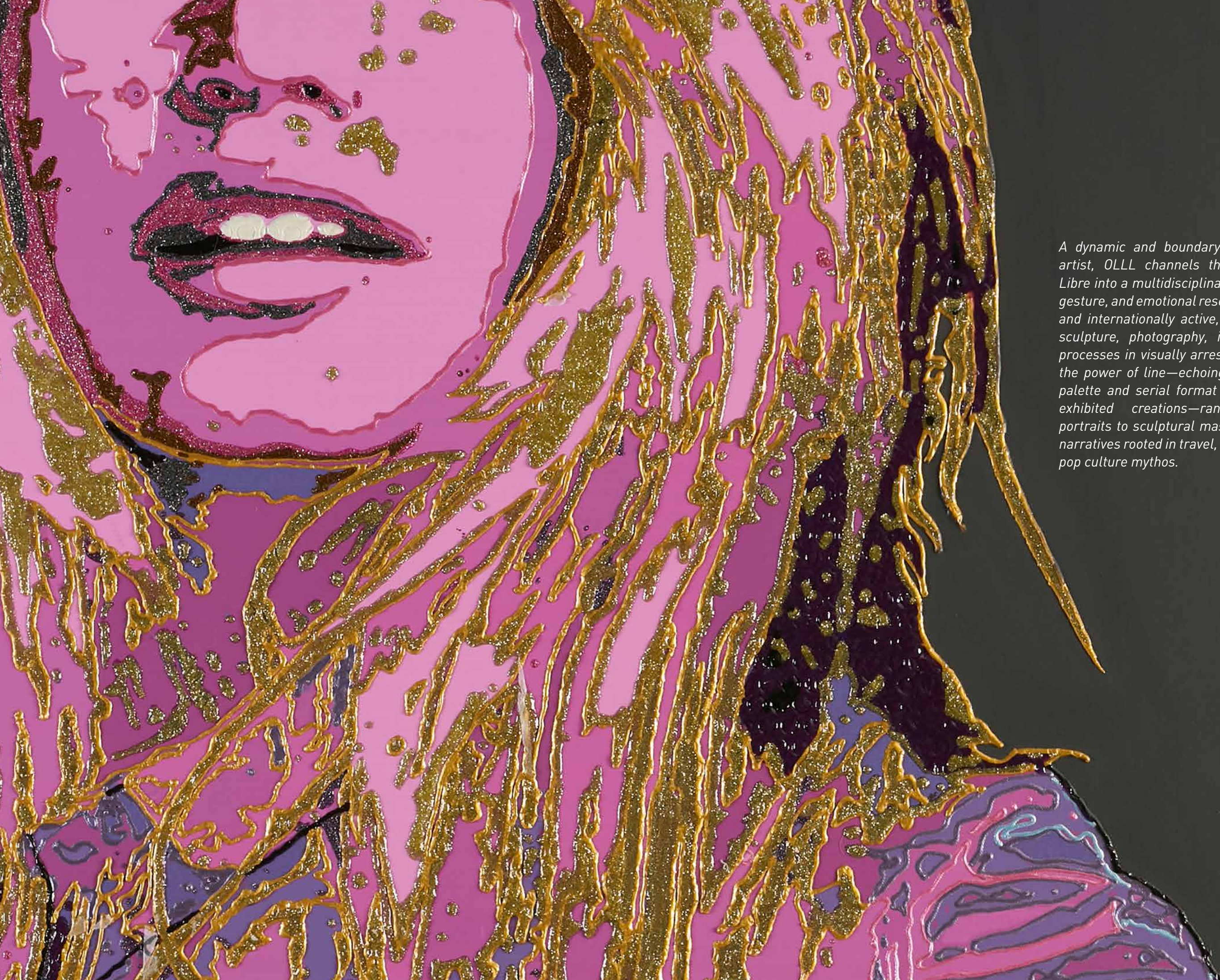
FRANCISCO PORTILLO (B. 1966)

Color Chair, 2021

Oil on linen canvas. Signed lower middle. Titled on the back
H: 97cm, W: 130cm

A certificate of authenticity issued by the artist accompanies the artwork

\$3,000/5,000



A dynamic and boundary-pushing contemporary artist, OLLL channels the legacy of Figuration Libre into a multidisciplinary practice rich in color, gesture, and emotional resonance. Based in Cannes and internationally active, he integrates painting, sculpture, photography, installation, and digital processes in visually arresting works infused with the power of line—echoing Schiele—and the bold palette and serial format of Warhol. His globally exhibited creations—ranging from evocative portraits to sculptural masks—capture expressive narratives rooted in travel, personal encounter, and pop culture mythos.



In BB2103, OLLL reimagines the iconic visage of the iconic actress Brigitte Bardot through a lens of pop-infused glamour and expressive distortion. The composition is a bold celebration of celebrity and seduction, rendered in saturated hues of magenta, violet, and gold, with striking glitter accents that elevate the portrait into a tactile, luminous statement. The subject's unmistakable stare is framed by cascading locks of textured hair, outlined in shimmering gold. Her body, contoured with stylized curves and tonal contrasts, is treated with the same reverent irreverence that defines OLLL's neo-pop aesthetic. By transforming Bardot into a vibrant symbol of 21st-century visual culture, OLLL bridges nostalgia with reinvention and offers a fresh and flamboyant interpretation of a timeless muse.

LOT 78

OLLL (B. 1965)

BB2103, 2013

Mixed Media on canvas
H: 146cm, W: 114cm

A certificate of authenticity issued by the artist
accompanies the artwork

\$1,200/1,500



LOT 79

OLLL (B. 1965)

ML La robe, 2013

Mixed Media on canvas. Signed lower left
H: 130cm, W: 120 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,200/1,500



LOT 80

OLLL (B. 1965)

Elizabeth, 2013

Mixed Media on canvas. Signed lower left and on the back
H: 146cm, W: 114cm

A certificate of authenticity issued by the artist accompanies
the artwork

\$1,200/1,500



LOT 81

OLLL (B. 1965)

Lrdeaudlmeduse, 2013

Mixed Media on canvas
H: 130cm, W: 160cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,200/1,500



Marie Marziac is a French artist, born in Strasbourg in 1957, currently living and working between Strasbourg and Corsica. She studied at the École des Arts Décoratifs in Strasbourg and spent time in Morocco that deepened her appreciation for rich, earthy colors and textures.

Working primarily in acrylic (often with gold leaf), Marziac produces vibrant, abstract compositions marked by layered textures, spontaneous gesture, and lyrical color fields. Her canvases are described as visual expressions of memory and emotion—“messages traced by humans,” capturing moments when “reality becomes confused, fuzzy”.

Since the turn of the millennium, Marie Marziac has exhibited internationally across Europe, the USA, and Japan, with works represented in private collections and displayed through galleries and online platforms including Artsy and Artsper.

LOT 82

MARIE MARZIAC (B. 1957)

Rien ne disparaît, 2011

Mixed Media on canvas. Signed and dated on the back
H: 140cm, W: 140cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$1,000/1,500



Damla Özdemir is a Turkish visual artist whose evocative multi-layered works bridge collage, wood assemblage, neon, and mixed media to explore themes of identity, surveillance, gender, and dystopia. Trained in film, television, and advertising, she began her art practice using narrative collage—transforming personal storyboards into tactile wood-based structures. Özdemir's signature pieces are dense with found materials, neon accents, paint, and reclaimed imagery, forming cinematic compositions that confront the commodification of women and modern anxieties. Her intense, dystopian-inflected tableaux continue to attract attention in Istanbul's contemporary art scene and have been featured internationally in exhibitions and print media, distinguishing her as a thoughtful and inventive voice in mixed-media storytelling.

LOT 83

DAMLA OZDEMIR (B. 1984)

Naked Observer, 2015

3D Collage. Fine Art Print, wood layers, gold leaf frame. Signed and dated on the back
H: 140cm, W: 110 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,200/1,800



LOT 84

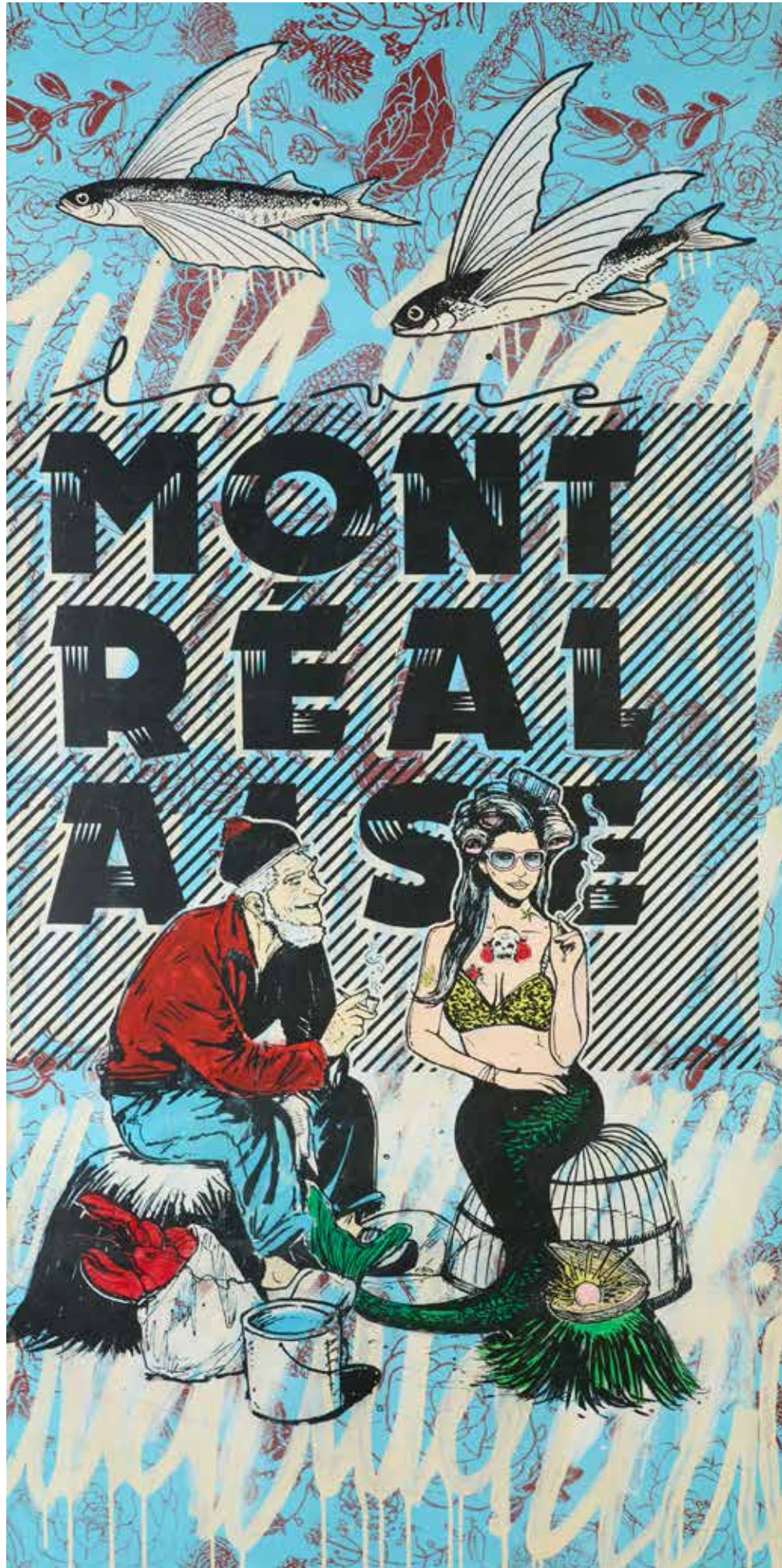
DAMLA OZDEMIR (B. 1984)

I did not desire to fall, 2013

3D Collage. Fine Art Print, wood layers, gold leaf frame. Signed and dated on the back
H: 140cm, W: 110 cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,200/1,800



Whatisadam is a Montreal-born urban artist who transforms pop-culture and Canadian icons into vivid, streetwise artworks across cities worldwide. His work celebrates humor, local identity, and bold visual storytelling through murals, prints, and mixed media.

A vibrant homage to Montreal's cultural mash-up, *La Vie Montréalaise* is a striking mixed-media piece blending retro North American iconography with playful surrealism. At its center, a bold typographic proclamation — “La Vie MONTRÉAL AISE” — anchors the composition, framed by dynamic flying fish, baroque floral patterns, and a duo of fantastical characters.

On the left, a tattooed fisherman (in traditional Québecois tuque) smokes a cigarette, his expression calmly bemused. Opposite him sits a modern-day pin-up mermaid, confidently posed with rollers in her hair, sunglasses, and a tattooed chest—a femme fatale as much as a satire of beauty culture. At her side: a caged canary with a shining pearl, possibly referencing the tension between freedom, beauty, and commodification.

Executed in bold screen-printed outlines, the piece mixes vintage Americana, Québecois folklore, and lowbrow humor, all signature elements of Whatisadam's oeuvre. The electric aqua-blue background, overlaid with dripping script, gives the impression of movement and graffiti spontaneity, making this work feel like a snapshot of Montreal's soul: nostalgic, rebellious, and uniquely hybrid.

LOT 85

WHATISADAM

La vie Montréalaise, 2014

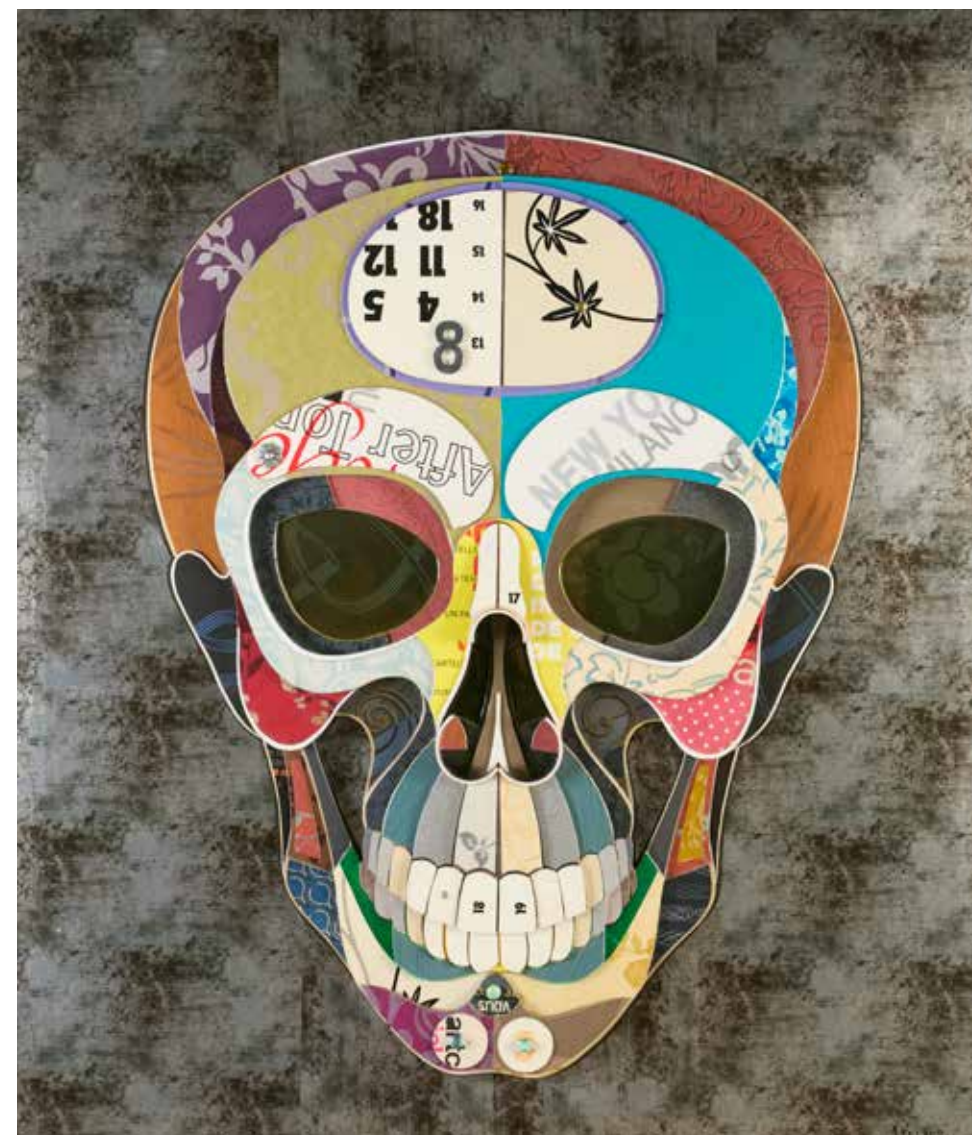
Mixed Media on canvas. Signed and dated on the back
H: 152cm, W: 92cm

A certificate of authenticity issued by Galerie Station 16 (Montreal) accompanies the artwork

\$1,200/1,800



A vibrant and meticulously constructed mixed-media skull, *Craneo Pop* exemplifies Abelardo Hernandez's distinctive approach to portraiture through collage relief. Composed of intricately cut and layered materials—magazine fragments, calendar pages, vintage advertising, patterned papers, and printed wood veneers—the work forms a bold, symmetrical human skull infused with pop culture and design symbolism. Each fragment of the skull contributes a narrative shard: typography from French text, floral motifs, numbers, and iconography ranging from New York branding to abstract references to time and memory. The surface is not flat; instead, Hernandez's collage is raised, giving it a tactile, sculptural depth that shifts visually with the light and viewer's position. The skull—long a symbol of mortality and the ephemeral—is rendered here not with somber tones but with a celebratory explosion of color and life. This duality, central to much of Hernandez's work, links tradition and playfulness, inviting reflection on how culture, memory, and identity are layered over time.



LOT 86

ABELARDO HERNANDEZ

Craneo

Mixed Media on canvas. Signed and titled on the back
H: 150cm, W: 130 cm

A certificate of authenticity issued by Galerie Les Plumes (Beirut) accompanies the artwork

\$1,200/1,800



In this striking reinterpretation of Leonardo da Vinci's Mona Lisa, Jean-Paul Donadini fuses classical iconography with contemporary pop-art sensibility. Executed entirely in bright red nail polish, the piece exemplifies Donadini's signature style: playful, ironic, and visually arresting.

A bottle of red nail polish and its brush are integrated directly into the composition, reinforcing the theme of cosmetic artifice and feminine codes, which Donadini often explores. The Mona Lisa's familiar contours are rendered with deliberate economy —evoking both reverence for tradition and a cheeky critique of modern beauty standards.

LOT 87

JEAN PAUL DONADINI

La Joconde, 2013

Mixed Media on canvas. Signed lower left
H: 120cm, W: 120cm

A certificate of authenticity issued by the artist accompanies the artwork

\$1,200/1,800



Ricardo Mosner is an Argentine artist with French citizenship, whose multifaceted practice spans painting and gouache, drawing, poster design, printmaking, vertical sculpture, and performance. He embodies the figure of a cross-border, multifaceted artist, bridging Argentina and France, visual arts and performance. He blends narrative, expressiveness, and theatrical imagery within a rich and varied body of work. His pieces reflect a hybrid aesthetic, where bold color meets stylized human figures.

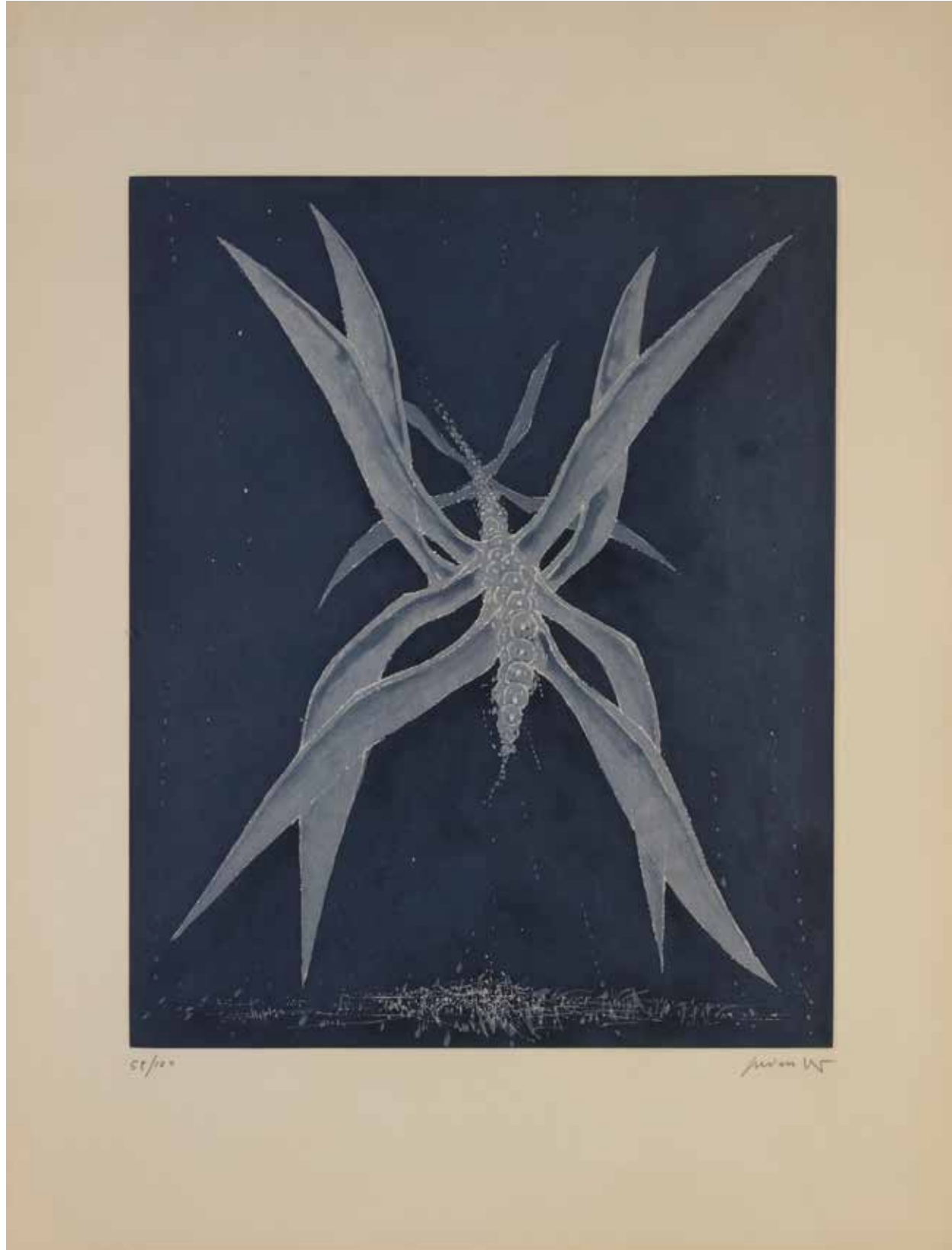
LOT 88

RICARDO MOSNER (B. 1948)

Untitled, 1986

Lithograph. Edition 56/90. Signed lower right
H: 75cm, W: 53cm

\$500/800



Italian painter, Cesare Peverelli studied at the Brera Academy in Milan and trained in contact with the Corrente group by participating in the Premio Bergamo in 1942. The artist began to exhibit from 1941 and therefore participated in numerous group exhibitions (Biennale in Venice, Quadriennale in Rome, Salon de Mai, etc.). In 1946, a fierce opponent of the fascist regime, Peverelli was one of the signers of the Oltre Guernica manifesto. If his work until 1949 refers to neo-figurative Picassian culture, one can detect early references to Bacon, Sutherland and above all, to Giacometti, who had a decisive role in his search for an interior and dreamlike dimension. In 1949, Peverelli discovered the work of Wols, then that of Pollock, and experimented gestural automatism for some time in 1950. In 1951, he joined the space group (Lucio Fontana, Roberto Crippa, Gianni Dova, Beniamino Joppolo, Antonino Tullier, etc.), of which he signed the fourth and fifth manifestos. He settled in Paris in 1957, and his affinities with Surrealism became clearer. The prismatic texture of spaces, in almost monochrome paintings, determines a complex interplay of spatial and ambiguous relationships between external reality and that, subjective, of a psychological and fantastic world.

There have been many Peverelli exhibitions in private galleries in Italy, Paris and London. The Venice Biennale devoted a hanging to him in 1948, 1949, 1950, and the artist participated in the exhibition of Surrealism in Paris in 1964. In 1976, the MAM of the City of Paris offered him several rooms to exhibit his works.

LOT 89

CESARE PEVERELLI (1922-2000)

Untitled- Butterfly

Lithograph. Edition 58/100. Signed lower right
H: 64cm, W: 50cm

\$500/800



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In addition to the hammer price, the successful bidder agrees to pay us a buyer’s premium on the hammer price of each lot sold. We charge 18% of the hammer price.

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It is the buyer’s responsibility to ascertain and pay all applicable taxes and customs.

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7. REMOVAL OF PURCHASES

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

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

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