



ARCACHE
A U C T I O N

EST.1936

**MODERN AND CONTEMPORARY ART
FROM LEBANON
AND THE MIDDLE EAST**

ONLINE AUCTION

20 | 22 FEBRUARY 2025



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MODERN AND CONTEMPORARY ART FROM LEBANON AND THE MIDDLE EAST

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ONLINE AUCTION

ONLINE BIDDING STARTS: THURSDAY 20 FEBRUARY AT 11:00 AM (Beirut time)

ONLINE BIDDING ENDS: SATURDAY 22 FEBRUARY AT 5:00 PM (Beirut time)

VIEWING DAYS

THURSDAY 20 FEBRUARY , 11:00-5:00 PM

FRIDAY 21 FEBRUARY, 11:00-5:00 PM

SATURDAY 22 FEBRUARY, 11:00-5:00 PM

VENUE

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

FOR REGISTRATION

bid.arcacheauction.com

FOR ALL INQUIRIES, PLEASE CONTACT

VALERIE ARCACHE AOUAD

Tel: +961 3 872266

Email: service@arcacheauction.com





LOT 01

YVETTE ACHKAR (1928-2024)

Untitled, circa 1970

Mixed Media on cardboard. Signed lower right

H: 40cm, W: 30cm

Provenance:
Gifted by the artist to the present owner

\$2,000/3,000



LOT 02

CHAFIC ABOUD (1926-2004)

Untitled

Lithograph. Edition 6/30. Signed lower right

H: 34cm, W: 43cm.

Provenance:
Private collection, Beirut

\$1,000/1,500



LOT 03

HASSAN JOUNI (B. 1942)

أصدقاء, 2014

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

H: 40cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

This artwork is accompanied by a certificate of authenticity issued by the artist

\$1,200/1,800



LOT 04

RICHARD JERANIAN (1921-2019)

Lebanese lanscape

Watercolor on paper. Signed lower right and left

H: 35cm, W: 42cm

Provenance:
Private collection, Beirut

\$600/800



LOT 05

NADIA SAIKALI (B. 1936)

Untitled, 1953

Oil on canvas. Signed and dated lower right
Painting chipped

H: 26cm, W: 20cm

Provenance:
Gifted by the artist to the present owner

\$2,000/3,000



LOT 06

AMINE SFEIR (1932-2002)

Untitled

Oil on canvas. Signed lower left

H: 60cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 07

ELIE KANAAN (1926-2009)

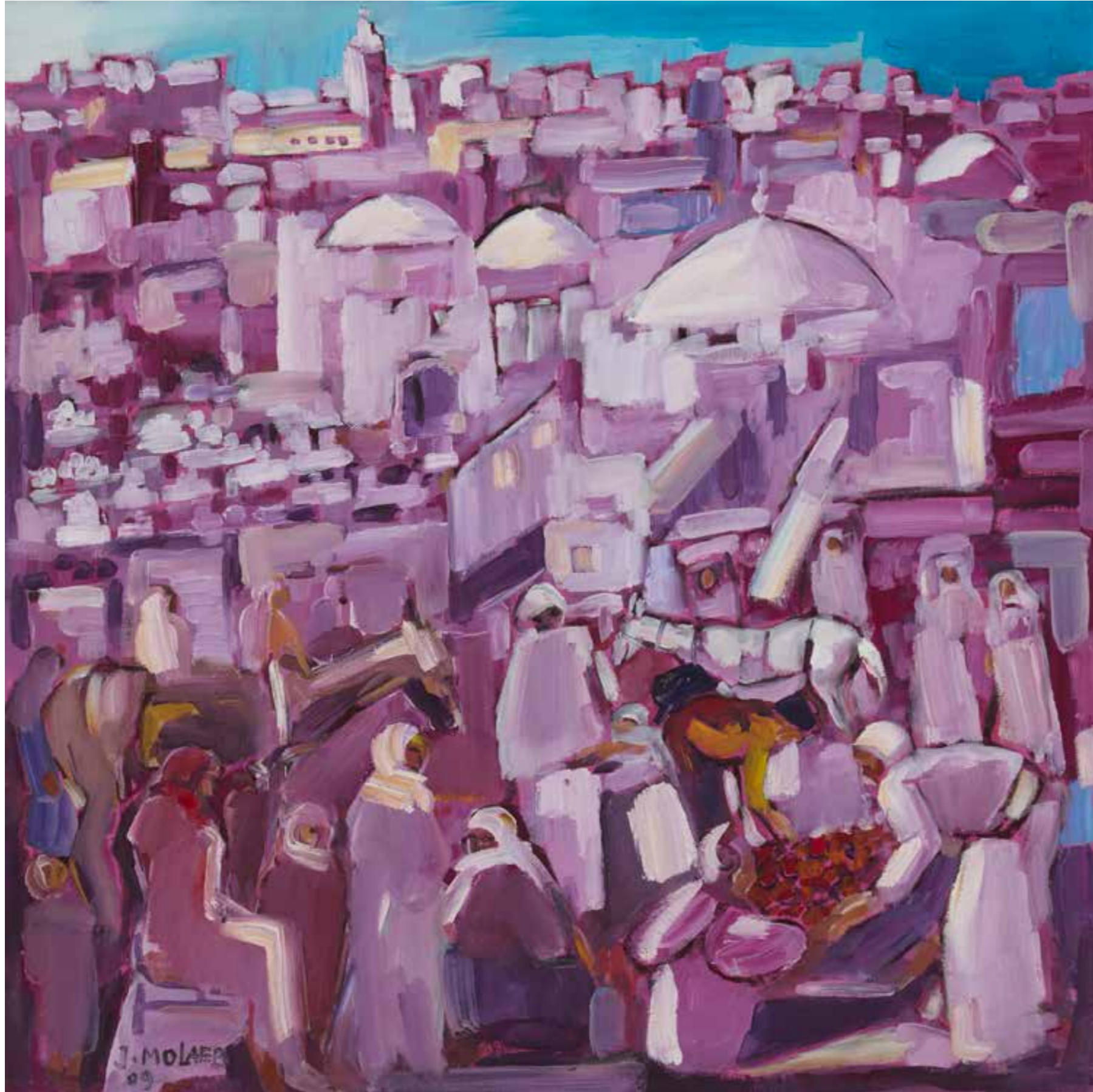
Untitled

Watercolor on paper. Signed lower left

H: 50cm, W: 35cm

Provenance:
Private collection, Beirut

\$1,800/2,500



LOT 08

JAMIL MOLAEB (B. 1948)

Bayssour, 2009

Acrylic on canvas. Signed and dated lower left

H: 54cm, W: 52cm

Provenance:
Acquired directly from the artist by the current owner

\$2,000/3,000



LOT 09

SOPHIE YERAMIAN (1915-1984)

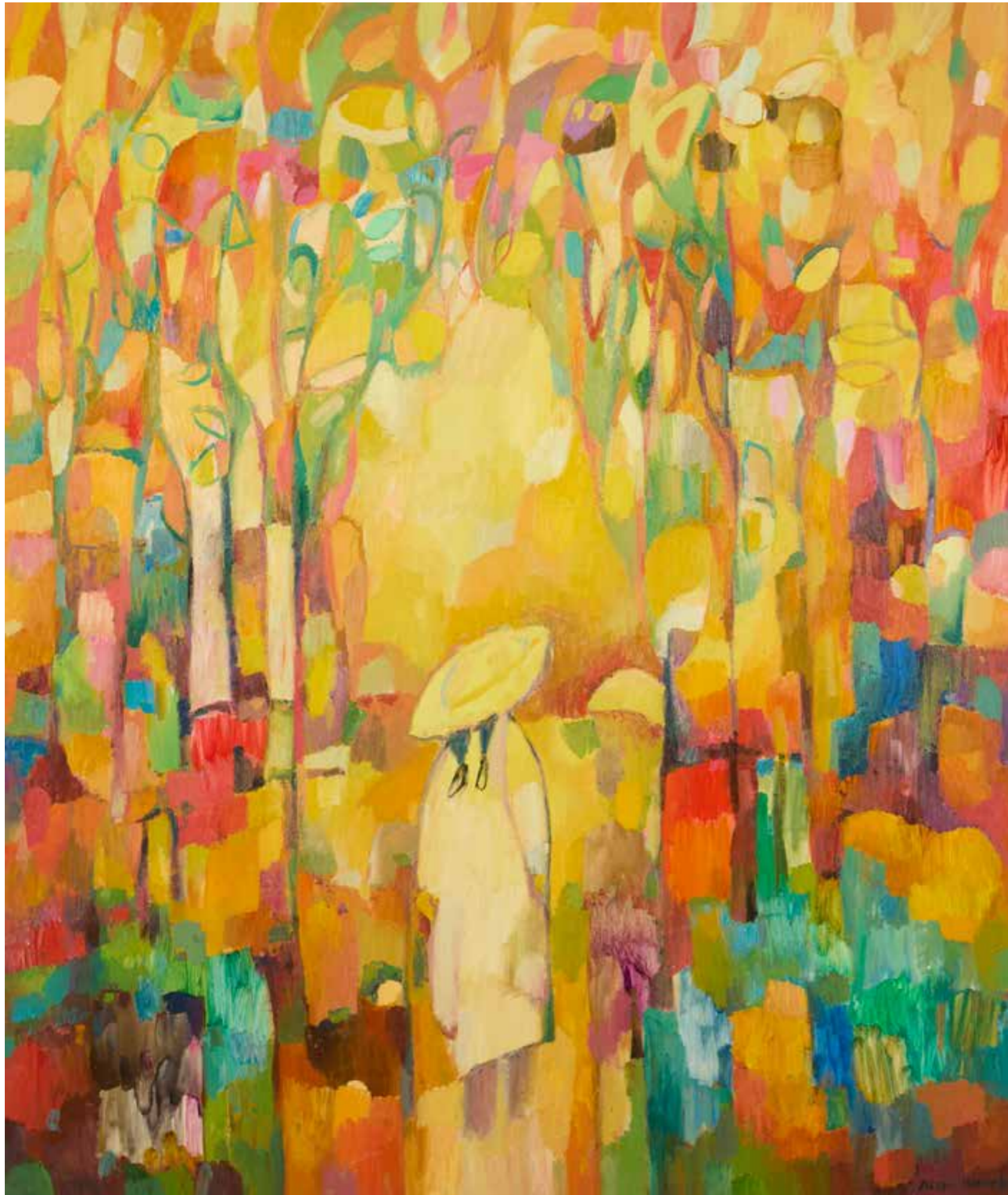
Le picnic

Oil on canvas. Signed lower right

H: 40cm, W: 45cm

Provenance:
Private collection, Beirut

\$4,000/5,000



LOT 10

ARAM HAKOBIAN (B. 1964)

Towards light, 2012

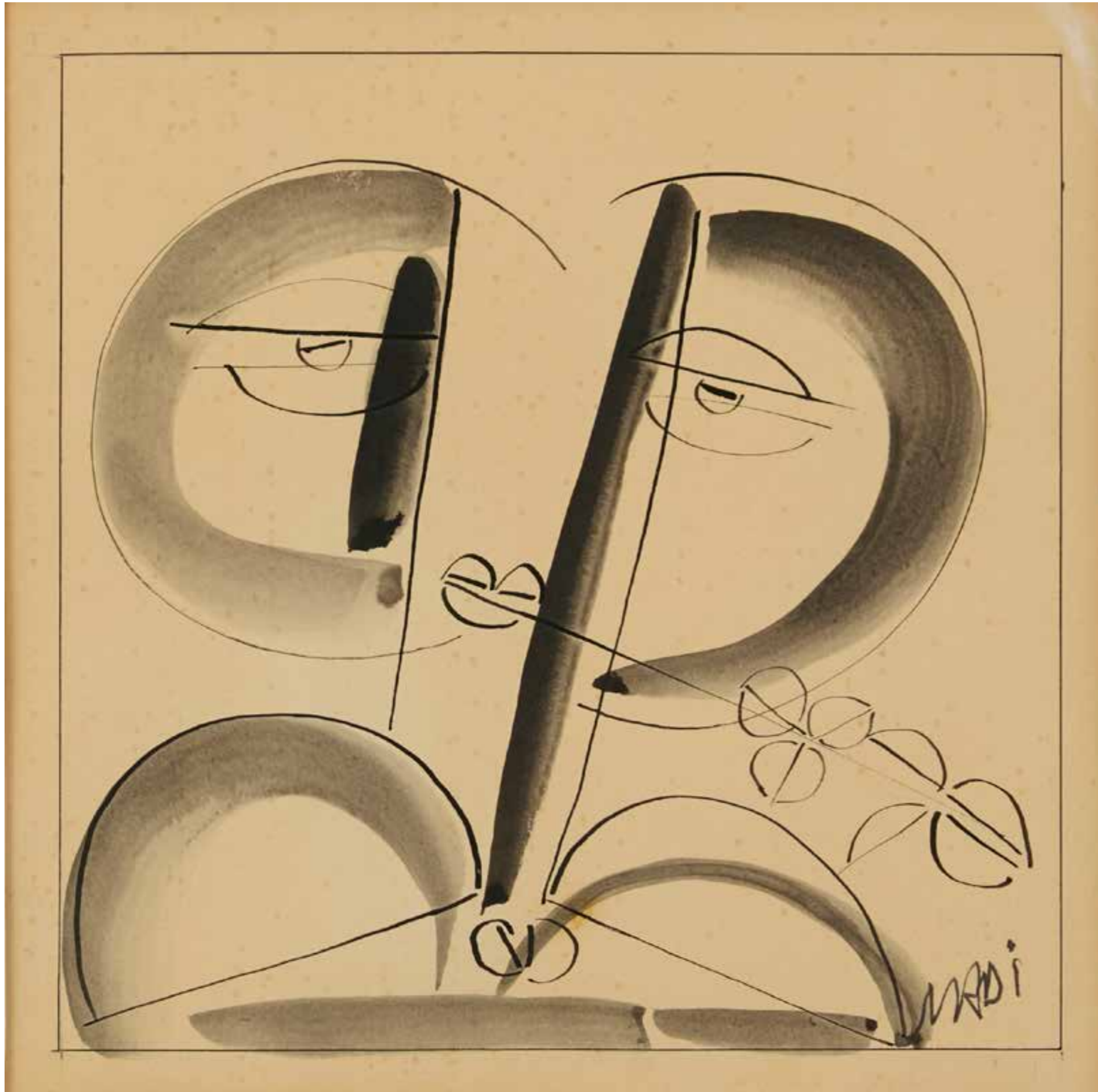
Oil on canvas. Signed lower right. Signed, dated and titled on the back

H: 150cm, W: 130cm

Provenance:

Acquired directly from the artist by the present owner

\$4,000/6,000



LOT 11

HUSSEIN MADI (1938-2024)

Untitled

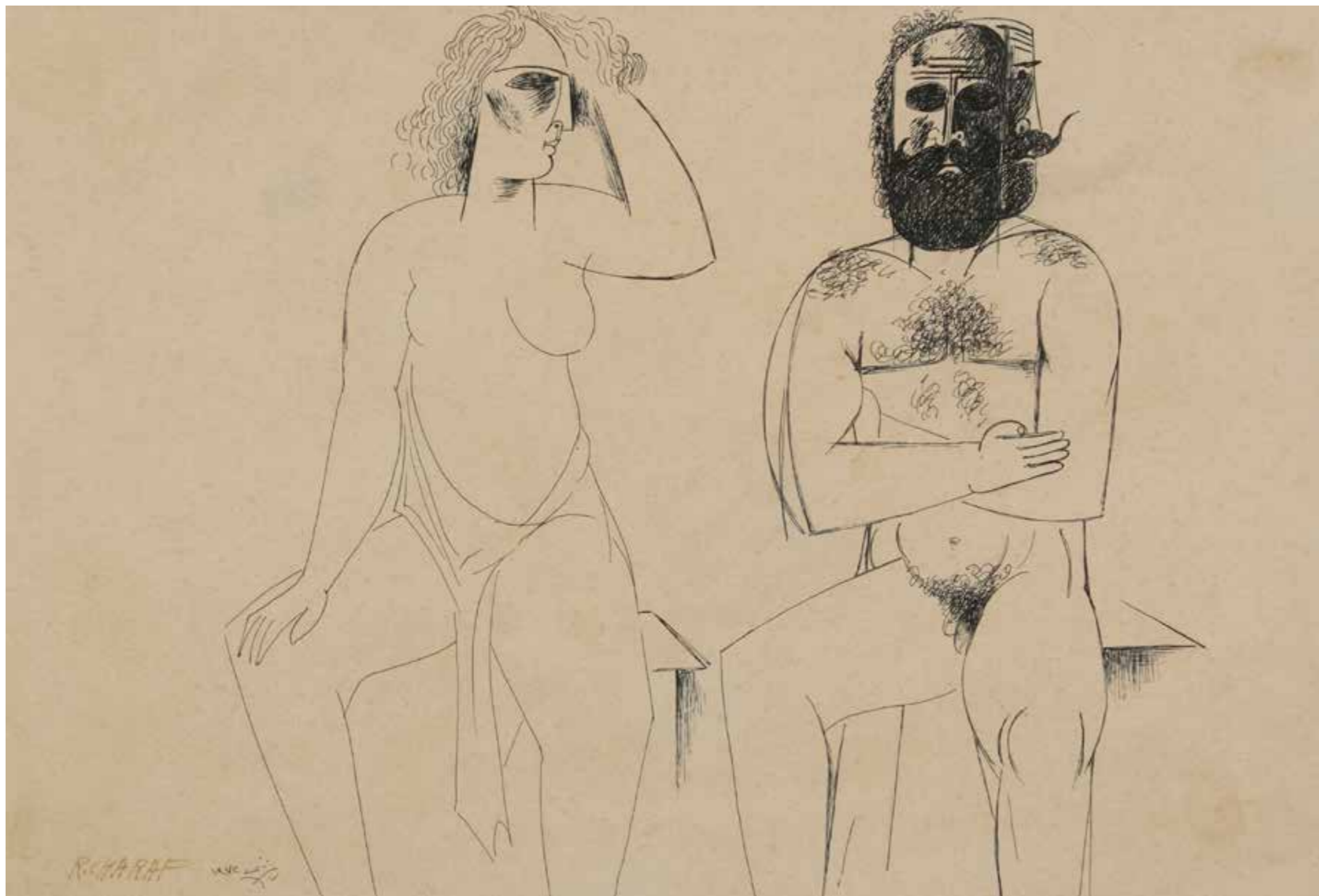
Mixed Media on paper. Signed lower right

H: 20cm, W: 20cm

Provenance:

Acquired directly from the artist by the present owner

\$1,000/2,000



LOT 12

RAFIC CHARAF (1923-2003)

Untitled, 1972

Ink on paper. Signed and dated lower left

H: 22cm, W: 32cm

Provenance:
Private collection of Mr Joe Tarrab
Acquired at the above by the present owner

\$1,500/2,500



LOT 13

ABDULLAH MURAD (B. 1944)

Untitled

Oil on canvas. Signed lower left

H: 80cm, W: 100cm

Provenance:
Private collection, Beirut

\$3,000/5,000



Fadi Barrage was among the first generation of artists who emerged during Beirut's growing art scene between the late 1960s to 1980s. Barrage began his artistic journey in Beirut and pursued further education at Chicago University and the Art Institute of Chicago from 1960 to 1964.

Upon completing his studies in the United States, Barrage's quest for artistic expression led him to Paris, where he resided from 1964 to 1968. His artistic journey back to Lebanon, led him to actively participate in various group exhibitions across Lebanon, France, Saudi Arabia, Tokyo and Jordan.

Barrage's artistic style defied simple categorization. His work is marked by an eclectic blend of influences, including his interest in ancient languages, particularly Greek, as well as literature, science, and the profound influence of the German painter Paul Klee. His art seamlessly weaves between various styles, from Naturalism to Impressionism, Abstract Expressionism, and Cubism. Often, his works elude straightforward classification, residing in the delicate balance between abstraction and realism.

The versatility and depth of Barrage's work, which straddled the line between diverse artistic movements and personal passions, set the stage for a profound shift when faced with the upheavals of his time. The outbreak of the Lebanese Civil War brought immense challenges to his life and art. His studio in Bab Idriss, Beirut, was destroyed, and hundreds of his artworks were lost.

His style, as seen in this watercolor, revolved around the use of lines to delineate features, which he would later blur into a playful fusion of abstraction and realism. This approach aimed to convey a sense of loneliness and isolation -almost palpable in the eyes of the figures facing us-, capturing the complex emotions of human experience.

LOT 14

FADI BARRAGE (1940-1988)

Untitled, 1974

Mixed Media on cardboard. Signed and dated 6 March 1974 lower right

H: 50cm, W: 70cm

Provenance:
Gifted by the artist
Acquired from the above by the present owner

\$2,800/3,500



LOT 15

ETEL ADNAN (1925-2021)

Untitled

Etching enhanced with colors. Signed lower right. Edition 14/16

H: 30cm, W: 56cm

Provenance:
Private collection, Beirut

\$5,000/7,000



LOT 16

PAUL GUIRAGOSSIAN (1926-1993)

Clothes - الثياب (Inspired by the chapter On Clothes from Khalil Gibran's The Prophet), 1981
Watercolor on cardboard. Signed lower middle

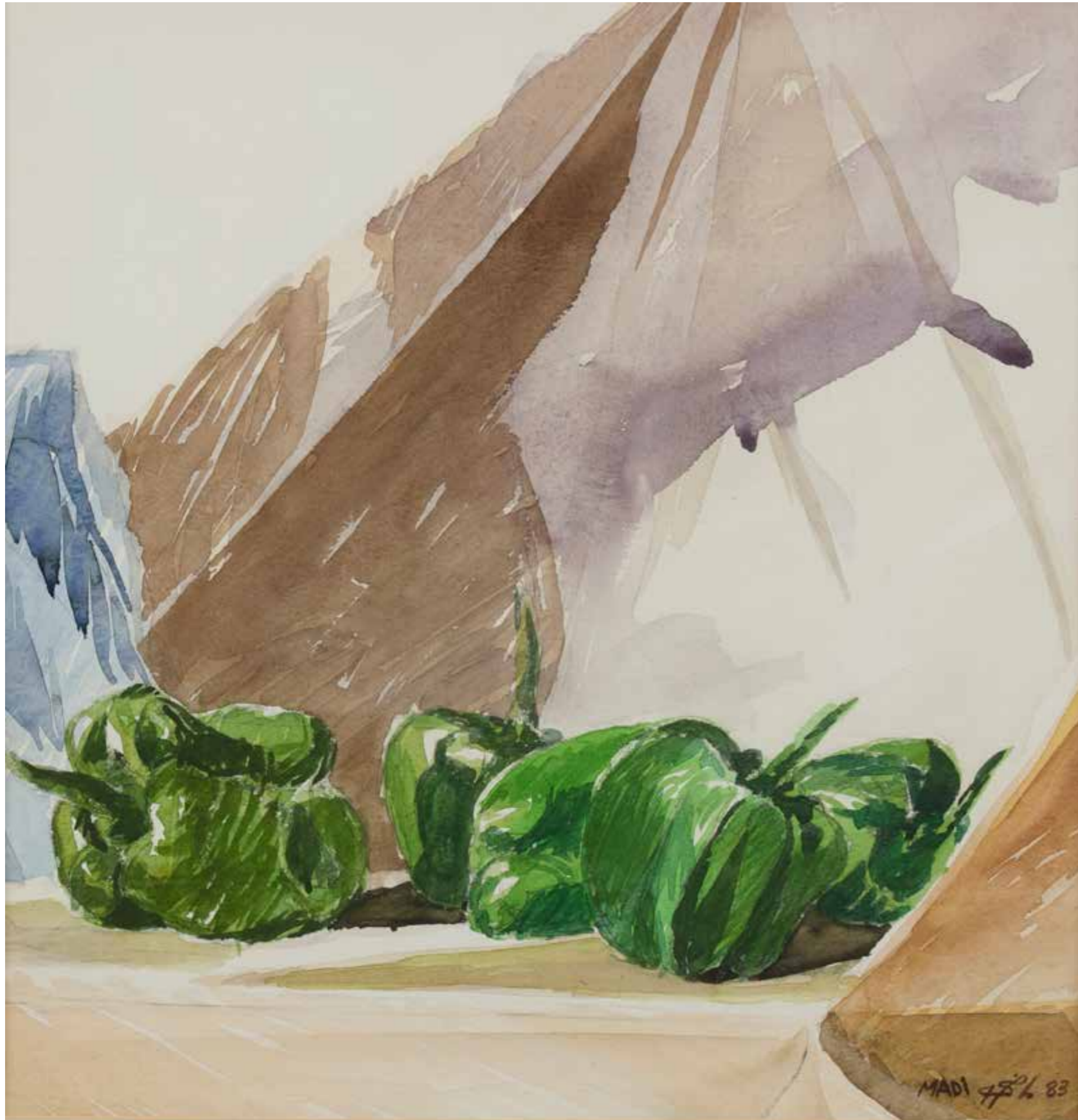
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity issued by the Paul Guiragossian Foundation.

© Courtesy of the Paul Guiragossian Foundation

\$7,000/10,000



LOT 17

HUSSEIN MADI (1938-2024)

Still life (Green peppers), 1983

Pastel on cardboard. Signed and dated lower right

H: 36cm, W: 36cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 18

HUSSEIN MADI (1938-2024)

Woman sitting from behind, 1990

Pastel on cardboard. Signed and dated lower right

H: 60cm, W: 45cm

Provenance:

Acquired directly from the artist

Gifted from the above to the present owner

\$3,000/6,000



LOT 19

HANIBAL SROUJI (B. 1957)

Emotions, 2021

Mixed Media on canvas. Signed, dated and titled on the back

H: 74cm, W: 74cm

Provenance:

Acquired directly from the artist by the present owner

\$3,000/5,000



LOT 20

HIBA KALACHE (B. 1972)

Untitled, 2022

Mixed Media on canvas. Signed and dated on the back

H: 150cm, W: 100cm

Provenance:
Private collection, Beirut

\$13,000/16,000



LOT 21

HASSAN JOUNI (B. 1942)

Conversation, 2009

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

H: 80cm, W: 120cm

Provenance:
Private collection, Beirut

\$4,000/6,000



LOT 22

JAMIL MOLAEB (B. 1948)

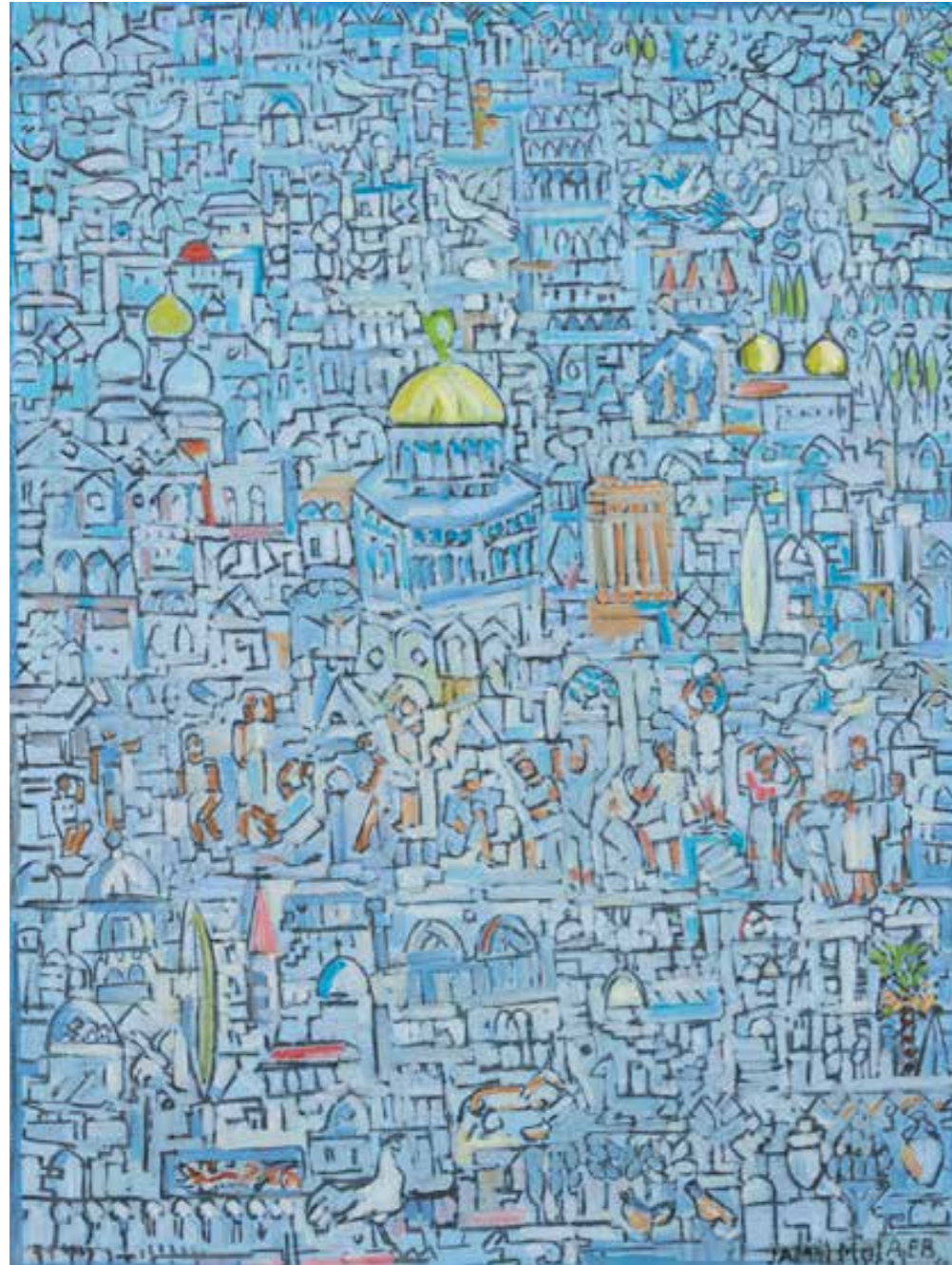
Untitled (Blue Landscape)

Oil on canvas. Signed lower right

H: 40cm, W: 60cm

Provenance:
Acquired directly from the artist by the present owner

\$3,000/5,000



LOT 23

JAMIL MOLAEB (B. 1948)

Jerusalem

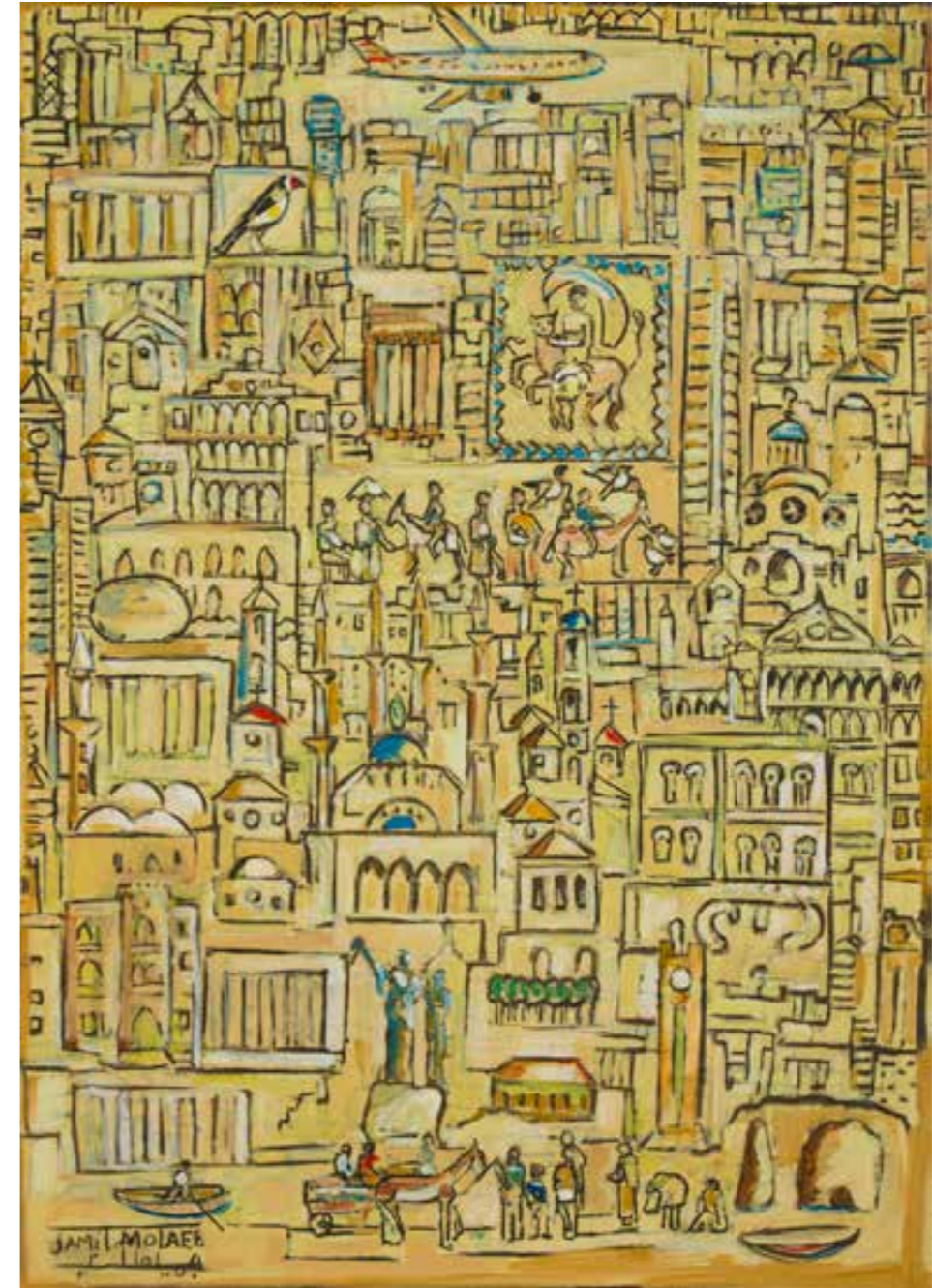
Oil on canvas. Signed lower right

H: 80cm, W: 60cm

Provenance:

Acquired directly from the artist by the present owner

\$6,000/9,000



LOT 24

JAMIL MOLAEB (B. 1948)

Beirut

Oil on canvas. Signed lower left

H: 70cm, W: 50cm

Provenance:

Private collection, Beirut

This artwork is accompanied by a certificate of authenticity issued by the artist

\$4,000/7,000



LOT 25

JAMIL MOLAEB (B. 1948)

Villagers, circa 2010

Oil on canvas. Signed lower right

H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity
issued by the artist

\$4,000/6,000



DETAIL LOT 25



LOT 26

WILLY ARACTINGI (1930-2003)

Blue Moon, 1993

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

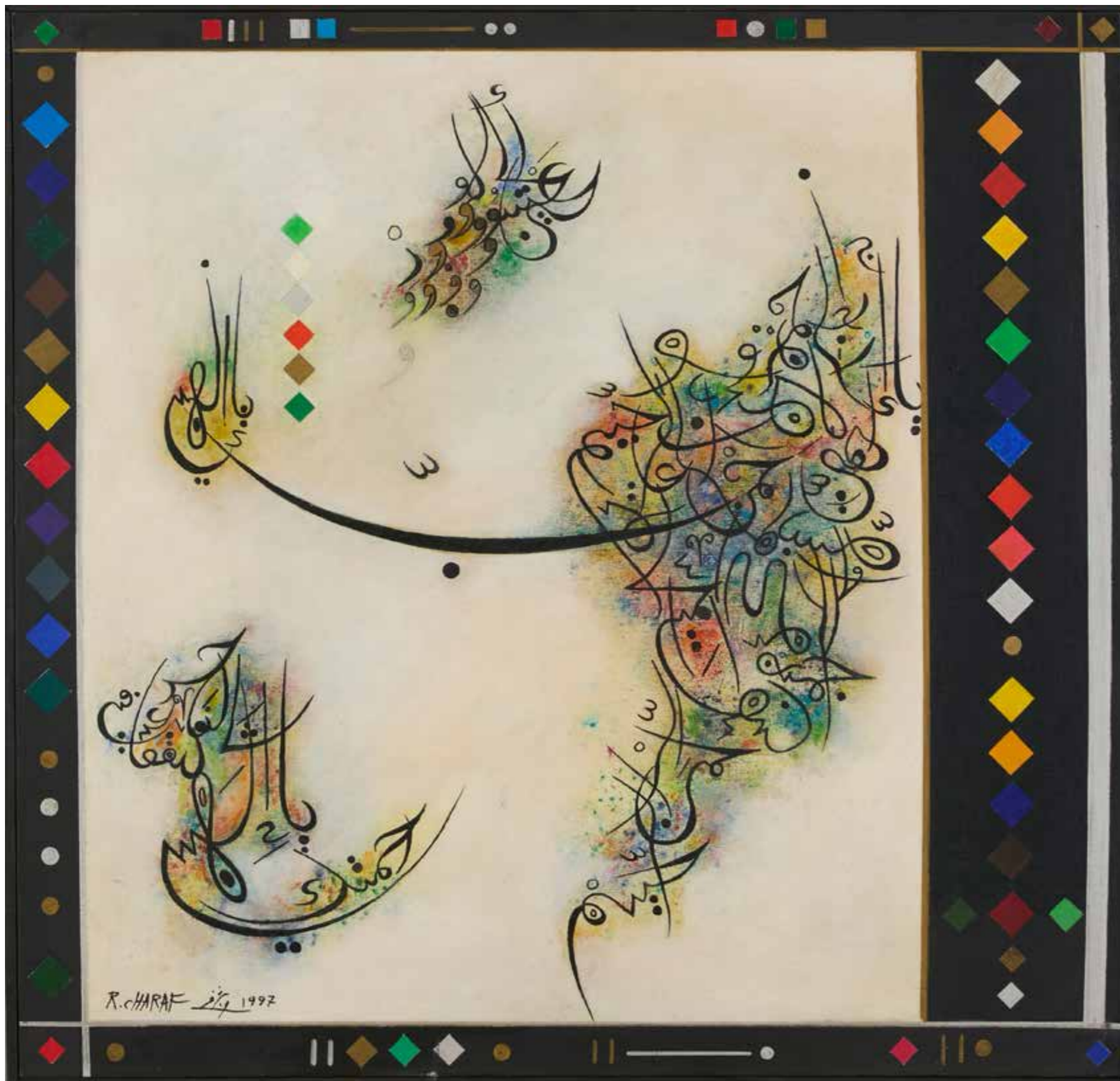
H: 46cm, W: 55cm

Provenance:
Acquired directly from the artist by the present owner

This artwork will be featured in the Catalogue Raisonné of the artist in preparation by the Willy Aractingi Foundation under the ref. 22-27

This artwork is accompanied by a certificate of authenticity issued by the Willy Aractingi Foundation.

\$7,000/12,000



Rafic Charaf was a versatile painter who went through a series of periods, the most well-known being the beautifully bleak Bekaa landscapes. In the 70's, despaired by the 1967 Arab defeat, he turned to painting the legendary love story of Antar and Abla, the mythical pre-Islamic hero and his romantic love. These works, inspired by popular culture, were intentionally accessible to people of all levels of society, addressed to audiences with similar backgrounds to his own.

To these heroic paintings, he often mixed Koranic calligraphy, combined with traditional Arab talismans, charms and symbols.

This later calligraphic painting we offer at auction is not without being reminiscent of Spanish expressionist Miro, with balanced use of bright colors, with large swaths of black and white enlivened by bursts of green, pink, orange, blue, and yellow, perhaps a joyous reminder of the time he spent in Spain studying art.

LOT 27

RAFIC CHARAF (1923-2003)

Untitled, 1997

Oil on canvas. Signed and dated lower left

H: 70cm, W: 70cm

Provenance:

Acquired directly from the artist by the current owner

\$7,000/12,000



DETAIL LOT 27



LOT 28

NADIA SAIKALI (B. 1936)

Untitled, 1990

Oil on canvas. Signed and dated upper right

H: 35cm, W: 27cm

Provenance:

Acquired directly from the artist by the present owner

\$5,000/7,000



LOT 29

GEORGES DOCHE (1940-2018)

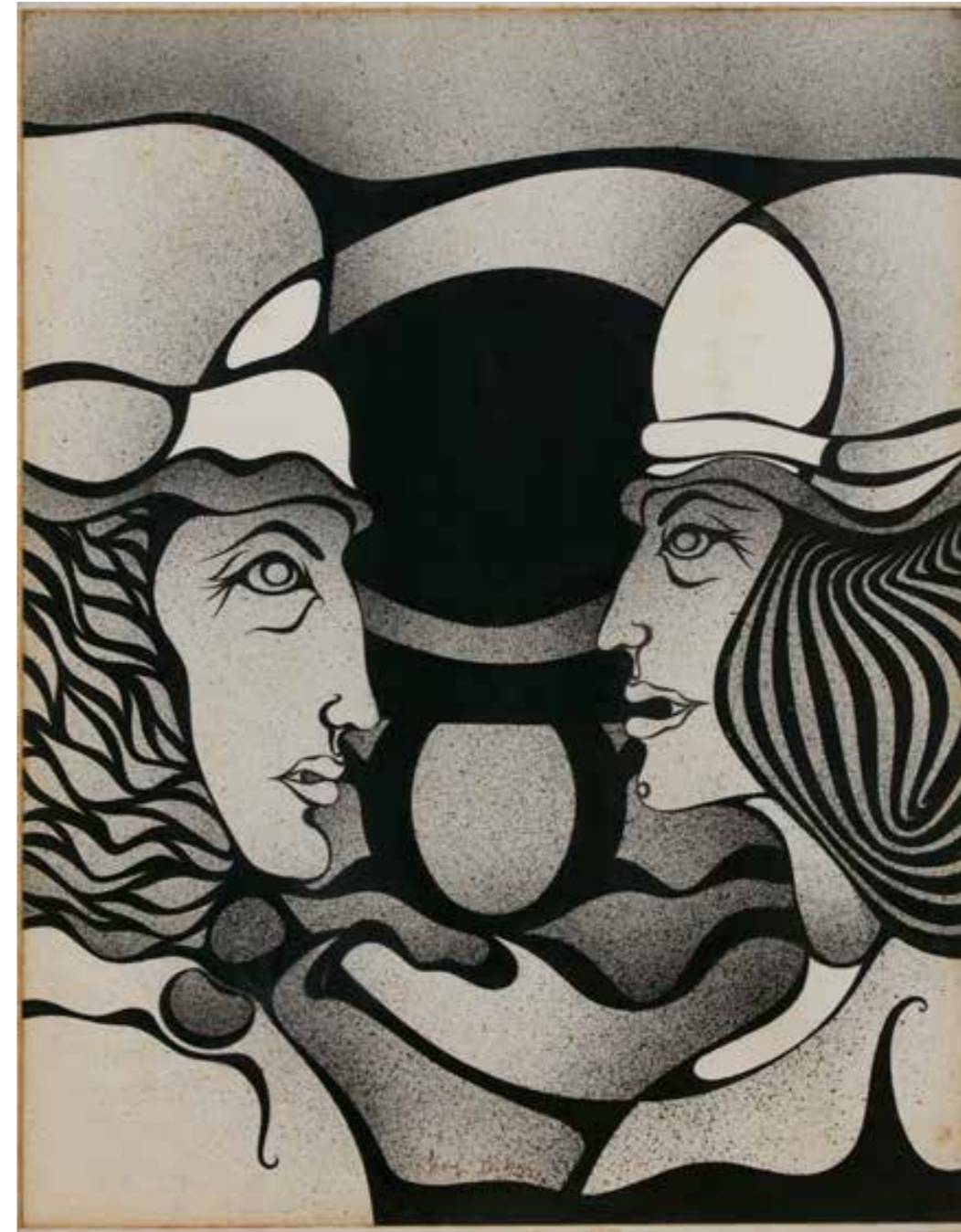
Face to face

Mixed Media on cardboard. Signed lower right

H: 65cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$2,500/3,500



LOT 30

GEORGES DOCHE (1940-2018)

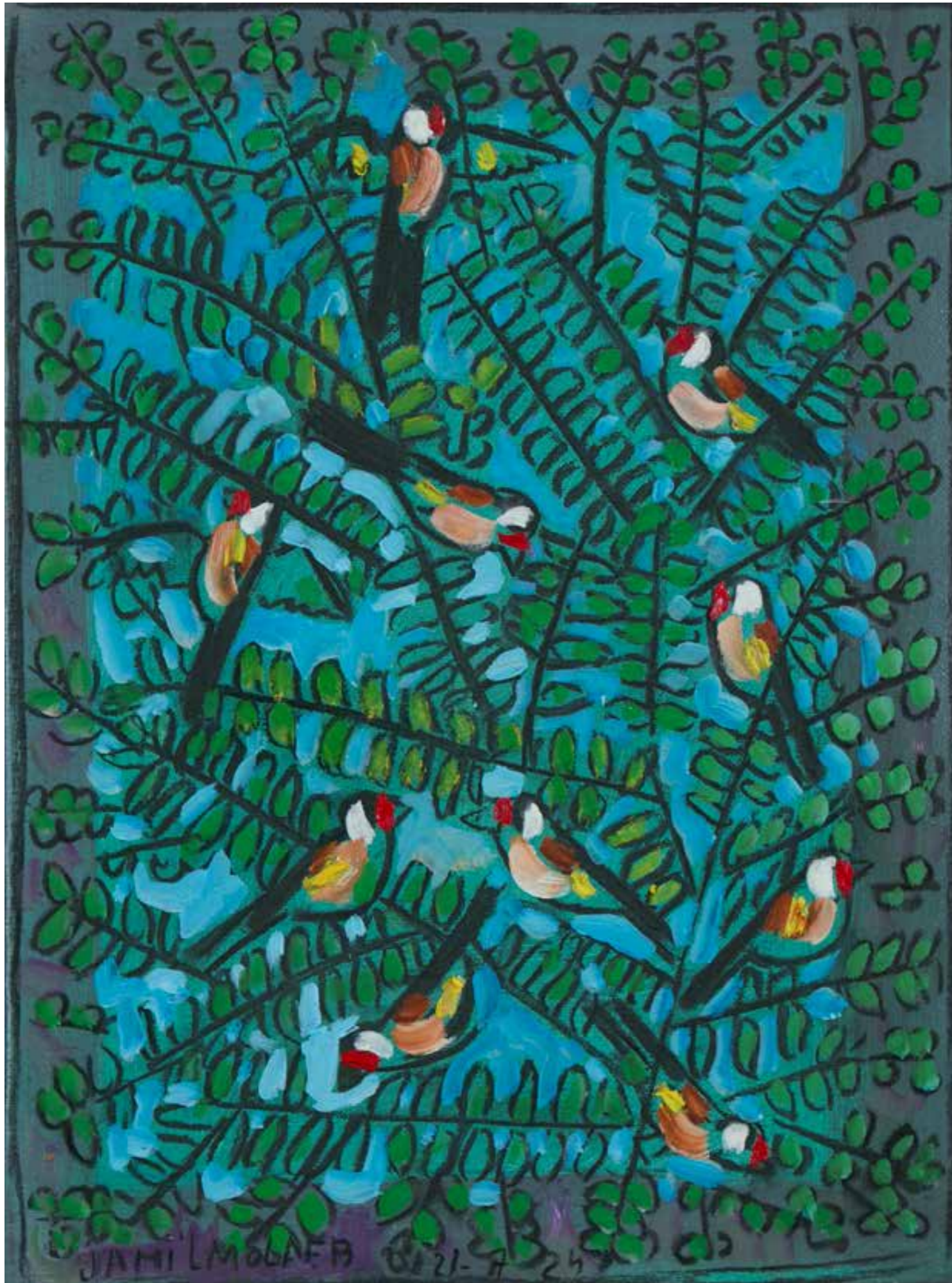
Face to face

Mixed Media on cardboard. Signed lower middle

H: 65cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$2,500/3,500



LOT 31

JAMIL MOLAEB (B. 1948)

Birds on branches

Oil on canvas. Signed lower left

H: 40cm, W: 30cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity issued by the artist

\$1,500/2,000





LOT 32

PAUL GUIRAGOSSIAN (1926-1993)

Untitled (The New Born), circa 1988

Watercolor on cardboard. Signed lower left

H: 40cm, W: 25cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity issued by the Paul Guiragossian Foundation.

© Courtesy of the Paul Guiragossian Foundation

\$3,000/5,000



LOT 33

PAUL WAKIM (B. 1949)

Untitled, 1979

Mixed Media on double-sided panel. Signed and dated 24.07.79 upper right recto, and 15.7.79 upper right verso
The artwork is mounted on a free-standing black patinated frame

H: 162cm, W: 60cm without free-standing frame
H: 178cm, W: 66cm including free-standing frame

Provenance:
Acquired directly from the artist by the present owner

A similar artwork with the same provenance was sold at Arcache Auction. Orient, Prestigieuse Collection Particulière -I-. 16 February 2019. Lot 19

\$4,000/5,000



“It is important to note that Madi is not the offspring of either Impressionism or Fauvism, which is where Lebanese art usually starts. He is effectively standing together with Picasso, Mondrian, Klee, and Malevich, since these artists all share an analysis of form that includes the basic form, geometric sequentiality or specific alphabet signs. These signs are contemporaneous, but mostly have no relationship to traditional art, impressionism or to a specific alphabet. Hussein Madi is definitely positioned on the contemporaneous side, despite all the prejudice against him. Ironically, as with any pure ideological reading, in time one overcomes any initial aversion. Perhaps the intersection of abstraction and singularity is quite amusing and could in fact be construed as ideologically disguised seduction”.

Abbas Beydoun, Excerpt from “MADI, a Boundless Life”, Calligraph edition.

LOT 34

HUSSEIN MADI (1938-2024)

Reclining women, 2012

A serie of seven. Giclée on cardboard.

Each signed and dated 2012. Portfolio No 36/99

H: 31cm, W: 45cm

Provenance:
Private collecion, Beirut

\$3,000/6,000



LOT 35

MOHAMMED ABDALLAH (B. 1967)

Untitled, 2024

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

H: 100cm, W: 95cm

Provenance:
Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 36

IBRAHIM MARZOUK (1937-1975)

Untitled, 1973

Watercolor on paper. Signed lower left

H: 25cm, W: 35cm

Provenance:
Private collection, Beirut

\$1,500/2,000



LOT 37

JAMIL MOLAEB (B. 1948)

Pas perdus, 2004

Gouache on cardboard. Signed and dated lower right. Bearing the label of Galerie Janine Rubeiz on the back with title, date, size, medium and Inventory number 829

H: 50cm, W: 65cm

Provenance:
Galerie Janine Rubeiz, Beirut
Private collection, Beirut

\$1,500/2,000



DETAIL LOT 37



LOT 38

ISSA HALLOUM (B. 1968)

Landscape

Oil on canvas. Signed and dated lower right

H: 35cm, W: 50cm

Provenance:
Acquired directly from the artist by the present
owner

\$800/1,200



LOT 39

BIBI ZOGBE (1890-1975)

Nenuphars

Oil on panel. Signed lower right

H: 60cm, W: 50cm

Provenance:

Acquired directly from the artist thence by descent

Acquired at the above by the present owner

\$4,000/6,000



LOT 40

OMAR ONSI (1901-1969)

Lebanese village house in the mountain

Watercolor on cardboard. Signed lower right

H: 35cm, W: 50cm

Provenance:
Private collection, Beirut

\$3,000/5,000



Born in Beirut, Hassan Jouni developed an early affinity for drawing and painting after his uncle gifted him a bundle of colored crayons, whose vivid palette became a central element of his work. Jouni studied at the Lebanese Academy of Fine Arts (1964) and the Foster Academy of Fine Arts in Madrid (1965), which he attended under the auspices of a grant from the Lebanese University. He remained in Spain where he taught drawing and painting at Madrid's San Fernando Royal Academy. But his love for his country led him back to Beirut in 1970. The country represented, per his description, "an identity, a way of thinking, a way of life." Jouni returned to a thriving Beirut. For Jouni, the city was a place where "one could roam the streets all night without getting anywhere, while being wherever one wanted." This golden period was interrupted by the start of the Lebanese Civil War in 1975, during which only painting could alleviate the stress of constant violence. As an antidote, Jouni indulged nostalgia by depicting Beirut's golden age in his work. His task became to comment on the progression of Lebanese society and immortalize the image of the city he was raised in. By depicting quotidian scenes of the street and Lebanese cafés, the artist created portrayals of a fleeting popular culture, preserving and ushering its heritage into the modern.

In the work we offer at auction, however, entitled « Back to the Lands » represents a significant thematic shift from his well-known nostalgic depictions of Beirut. Painted in 1980, the work reflects a broader narrative of returning to one's roots, possibly alluding to resilience and survival in the face of adversity. The contrast, both in style and color palette between this and Jouni's later coffee shops and narghile artworks could symbolize socio-political themes and response to the turmoil of the Lebanese Civil War during that period. The figures, depicted from the back in a tired and fleeting posture, though abstracted, convey movement and emotion, grounding the scene in human effort and perseverance.

Jouni once said: "I felt war coming and reproduced this feeling in my creations (...) We live in a region where political tensions constantly run high." The artwork illustrates perfectly this quote and still resonates 45 years later.

LOT 41

HASSAN JOUNI (B. 1942)

Back to the lands, 1980, (العودة إلى الأرض)

Oil on canvas. Signed and dated lower right

H: 100cm, W: 120cm

Provenance:

Gifted by the artist to the late Mr Nazih Khater, Lebanese art critic thence by descent
Acquired at the above by the present owner

This work is accompanied by a certificate of authenticity issued by the artist

\$4,000/6,000



Stelio Scamanga was an abstract expressionist painter of Mediterranean origin mainly active during the mid-20th century. His art is characterized by bold, dynamic compositions, and an emphasis on the interplay between color and form. Scamanga drew influence from post-war abstract expressionism, merging the raw emotionality of the movement with his own Mediterranean cultural heritage, often seen in his vibrant and earthy palette.

An architect by profession, he underwent a dramatic artistic transformation at the end of the 1960s, shifting from a refined, minimalist graphic style to a burst of vibrant, swirling colors following the sudden loss of his father. This large-scale work we offer at auction is intensely saturated with a beige background. While the backdrop descends vertically, the center of the composition reminds us of meteors that streak in all directions. The work exhibits a distinct Japanese-like precision, marked by an extreme economy of means. This Eastern-inspired chromatic intensity evokes a sense of exuberant explosion amidst a tragic world.

LOT 42

STELIO SCAMANGA (1934-2022)

Untitled, circa 1970

Oil on canvas. Signed lower right

H: 100cm, W: 100cm

Provenance:

Gifted by the artist to the late Mr Nazih Khater, Lebanese art critic
thence by descent

Acquired at the above by the present owner

\$4,000/6,000



“ Paul Guiragossian collaborated with the Lebanese Army to create two calendars in 1982 and 1983. The first, titled “ويبقى لبنان” (Lebanon Remains), was published in 1982 and illustrated 12 civilizations that once occupied Lebanon but eventually left, while Lebanon endured. The second, “...وأعطى لبنان” (And Lebanon Gave...), released in 1983, highlighted Lebanon’s contributions to the world throughout history, including the alphabet, Tyrian purple (Urjuan), and more.

The artwork in this sale titled “Builders” is one of several final works created on the theme of the Builders but is not the exact piece featured in the calendar. It represents Lebanese migrants who carried their culture and heritage to the four corners of the world, always contributing and never being a burden to anyone.

”

LOT 43

PAUL GUIRAGOSSIAN (1926-1993)

Builders (Builders Everywhere - بناؤون في كل مكان)

Watercolor on paper. Signed lower right

H: 70cm, W: 50cm

Provenance:
Gifted by the artist to the present owner

This artwork is accompanied by a certificate of authenticity issued by the Paul Guiragossian Foundation.

© Courtesy of the Paul Guiragossian Foundation

\$8,000/15,000



Born in 1968 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 Baghdad University, College of Fine Arts, for seven years. Barran 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.

In the work we are offering in this sale, Barran explores once again the theme of human suffering and collective trauma. He presents us with his highly personal vision of the “Last Supper”. The composition with twelve men surrounding a central figure represents men who have suffered, their faces and arms obscured by bandages. The central figure has a bloody gash on the neck and a target on his chest, while the numbers drawn on the table and on the floor, and those behind their heads appear as symbols of dehumanization. All this adds up to a very powerful, deeply symbolic and emotional narrative, likely influenced by his experiences in a war-torn Iraq.

LOT 44

SERWAN BARAN (B. 1968)

The last supper from the Venice Biennale Theme, 2020

Mixed Media on canvas. Signed and dated lower left

H: 82cm, W: 205cm

Provenance:

Acquired directly from the artist by the present owner

\$22,000/30,000



LOT 45

ELIE KANAAN (1926-2009)

Untitled

Oil on canvas. Signed lower left

H: 60cm, W: 50cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity
issued by Mrs Elly Kanaan, wife of the artist

\$7,000/10,000



LOT 46

BIBI ZOGBE (1890-1975)

Untitled

Oil on cardboard. Signed lower right and on the back

H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity
issued by the Saleh Barakat Gallery, Beirut

\$6,000/9,000



LOT 47

JAMIL MOLAEB (B. 1948)

Zikrayat Al Bouhayra, 2010

Oil on canvas. Signed lower right. Dated on the back

Bears the label of Galerie Janine Rubeiz, Beirut.
Inventory No 6220

H: 70cm, W: 50cm

Provenance:

Private collection, Beirut

\$4,000/6,000



LOT 48

RIMA AMYUNI (B. 1954)

Deux fois trois, 1994

Oil on canvas. Signed and dated lower right

H: 120cm, W: 150cm

Provenance:
Galerie Epteuve d'Artiste, Beirut
Acquired at the above by a private collector
Acquired at the above by the present owner

\$4,000/6,000



LOT 49

NADA MATTA (B. 1968)

Untitled, 2018

Acrylic ink on cardboard laid on canvas. Signed and dated lower right

H: 128cm, W: 85cm

Provenance:

Acquired directly from the artist by the present owner

\$1,500/2,000



LOT 50

JOSEPH ABI YAGHI (B. 1959)

Glazed Stoneware. Minor and invisible restorations

H: 53cm, Diam: 50cm

Provenance:

Acquired directly from the artist

Arcache Auction. Modern and Contemporary Art from Lebanon and the Middle East. April 1st, 2023. Lot 53

Acquired at the above by the present owner

\$7,000/10,000



“

Forging an artistic career from the mid-1950s, after having worked as a stone mason, Alfred Basbous collaborated with his artist brother Michel in making the transition to sculpture. His success was rapid, and in 1958, after a sell-out first show in Beirut, he studied in Paris, where he met contemporaries such as Adam Henein whom he befriended. Before long he was exhibiting widely – both regionally and further afield in countries such as France, Japan and the USA.

His early work focused on the female form and experimental representations of animals, but gradually, he began to move into abstraction where truncated or morphed shapes hinted at the entity beneath, overlaid with other transcending forms and lines.

He was influenced and inspired by the great European artists – such as Henry Moore, Brancusi, Arp, and Hepworth, but never lost the purity of his own identity – always allowing his unique perspective to emerge effortlessly.

He founded the International Sculpture Symposium in his native town of Rachana where the sculpture park remains a heritage site to this day.

“Everywhere he was joyful, everywhere he looked for beautiful moments and his work reflects that positivity. Sometimes you see a question mark, sometimes you see his characteristic humor, his fun, his happiness. He really hated philosophy in his work, most of it was untitled because he didn’t want words to embellish it. He wanted the work to speak for itself.”

Fadi Basbous, The Daily Star, 22/3/2019

”

LOT 51

ALFRED BASBOUS (1924-2006)

Basalt stone. Unique piece

Signed on the base A. Basbous, 1992

H: 40cm, W: 27cm, D: 13cm

Provenance:
Private collection, Beirut

\$10,000/14,000



LOT 52

HUSSEIN MADI (1938-2024)

Taurus, 2008

Patinated iron. Unique piece. Signed and dated on the base

W: 70cm, H: 46cm, D: 13cm

Provenance:
Acquired directly from the artist by the present owner

\$25,000/35,000



LOT 53

ALFRED BASBOUS (1924-2006)

Untitled, 1983

Bronze. Unique piece. Signed and dated on the base

H: 31cm, W: 8cm, D: 6cm

Provenance:

Acquired directly from the artist by the present owner

\$5,000/7,000



LOT 54

ZAVEN HADICHIAN (1932-2018)

La sirène, 1985

Marble. Unique piece. Signed and dated on the back

H: 40cm, W: 56cm, D: 13cm

Provenance:

Acquired directly from the artist by the present owner

This work is accompanied by a certificate of authenticity issued by the artist's daughter

\$4,000/6,000

LOT 55

MONA TRAD DABAJI (B. 1950)

Femme au café

Patinated bronze. Signed and editioned 2/8 under the left thigh

W: 37cm, H: 25cm, D: 16cm

Provenance:

Acquired directly from the artist by the present owner

\$1,200/1,800





LOT 56

BASSAM KYRILLOS (B. 1971)

Silo

Aluminum. Numbered on the base 280 820 280

H: 33cm, W: 45cm, D: 17cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 57

VAHRAM DAVTIAN (B. 1961)

Gypsy musicians, 2008

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

H: 130cm, W: 195cm

Provenance:
Acquired directly from the artist by the present owner

\$12,000/18,000



LOT 58

ALI CHAMS (1943-2019)

C'est ainsi qu'elle est, 2012

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

H: 100cm, W: 120cm

Provenance:

Aida Cherfan Fine Art Gallery, Beirut

Acquired at the above by the present owner

This work is accompanied by a certificate of authenticity issued by the Aida Cherfan Fine Art Gallery.

\$7,000/12,000



“Willy Aractingi was a Lebanese artist known for his vivid and fantastical paintings often inspired by folklore, mythology, and nature. His work is characterized by bold colors, playful forms, and a unique narrative style, reflecting his deep appreciation for storytelling and cultural heritage.”

The painting we offer at auction, untitled “Des sirènes enflammées attendent Neptune” captures a surreal and mythological narrative through vivid, symbolic imagery. The composition is dominated by a striking red forest, the three sirens, pale and plump recline in a lush green space by a dark body of water. Their expressionless faces contrast with the title of the painting. They seem tamer than inflamed, but what do they have in mind for Neptune?...

The scene is both mythical and modern, with an almost childlike simplicity in form. This duality is a hallmark of Aractingi’s work, which often bridges the gap between folkloric storytelling and contemporary artistic expression.”

LOT 59

WILLY ARACTINGI (1930-2003)

Des sirènes enflammées attendent Neptune, 1985

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

H: 74cm, W: 92cm

Provenance:
Private collection, Beirut

This artwork will be featured in the Catalogue Raisonné of the artist in preparation by the Willy Aractingi Foundation under the ref. 34-31

This artwork is accompanied by a certificate of authenticity issued by the Willy Aractingi Foundation

\$14,000/18,000



LOT 60

JAMIL MOLAEB (B. 1948)

Fez

Oil on canvas. Signed lower right

H: 70cm, W: 50cm

Provenance:

Acquired directly from the artist by the present owner

\$4,000/6,000



LOT 61

MISSAK TERZIAN (B. 1949)

Jezzine - Landscape series, 2020

Acrylic on canvas. Signed, dated and titled on the back

H: 120cm, W: 160cm

Provenance:
Acquired directly from the artist by the present owner

\$10,000/15,000



LOT 62

HUSSEIN MADI (1938-2024)

Reclining woman, 2013

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

H: 130cm, W: 130cm

Provenance:
Private collection, Beirut

\$50,000/90,000



LOT 63

ZENA ASSI (B. 1974)

Missing the Horizon #2, 2019

Mixed Media on canvas. Signed lower right. Signed, dated and titled on the back

H: 82cm, W: 120cm

Provenance:
Private collection, Beirut

\$12,000/18,000



“Yvette Achkar was a renowned Lebanese abstract painter and a significant figure in modern Lebanese art. Achkar was part of the post-World War II generation of artists who brought contemporary art practices to Lebanon. She studied at the Académie Libanaise des Beaux-Arts (ALBA) in the early 1950s, where she later also taught. Her work was profoundly influenced by her travels, including stays in Paris, Rome, and other European cities, which exposed her to the modernist and abstract art movements of the mid-20th century.

Achkar’s abstract works are celebrated for their expressive use of color, movement, and texture. Her paintings often display dynamic, layered compositions, evoking emotion and energy while remaining open to interpretation. Her style emphasizes gestural brushwork and the interplay of light and shadow, creating a sense of depth and dynamism.

This magnificent painting is a rarity, as it is signed both by her maiden and her second husband’s name Hampartzoumian, which she only did for a short duration between the late 50s and late 60s. It reflects her characteristic abstraction, with its fluid forms, bold yet harmonious use of color, and an overall sense of motion and energy.

”

LOT 64

YVETTE ACHKAR (1928-2024)

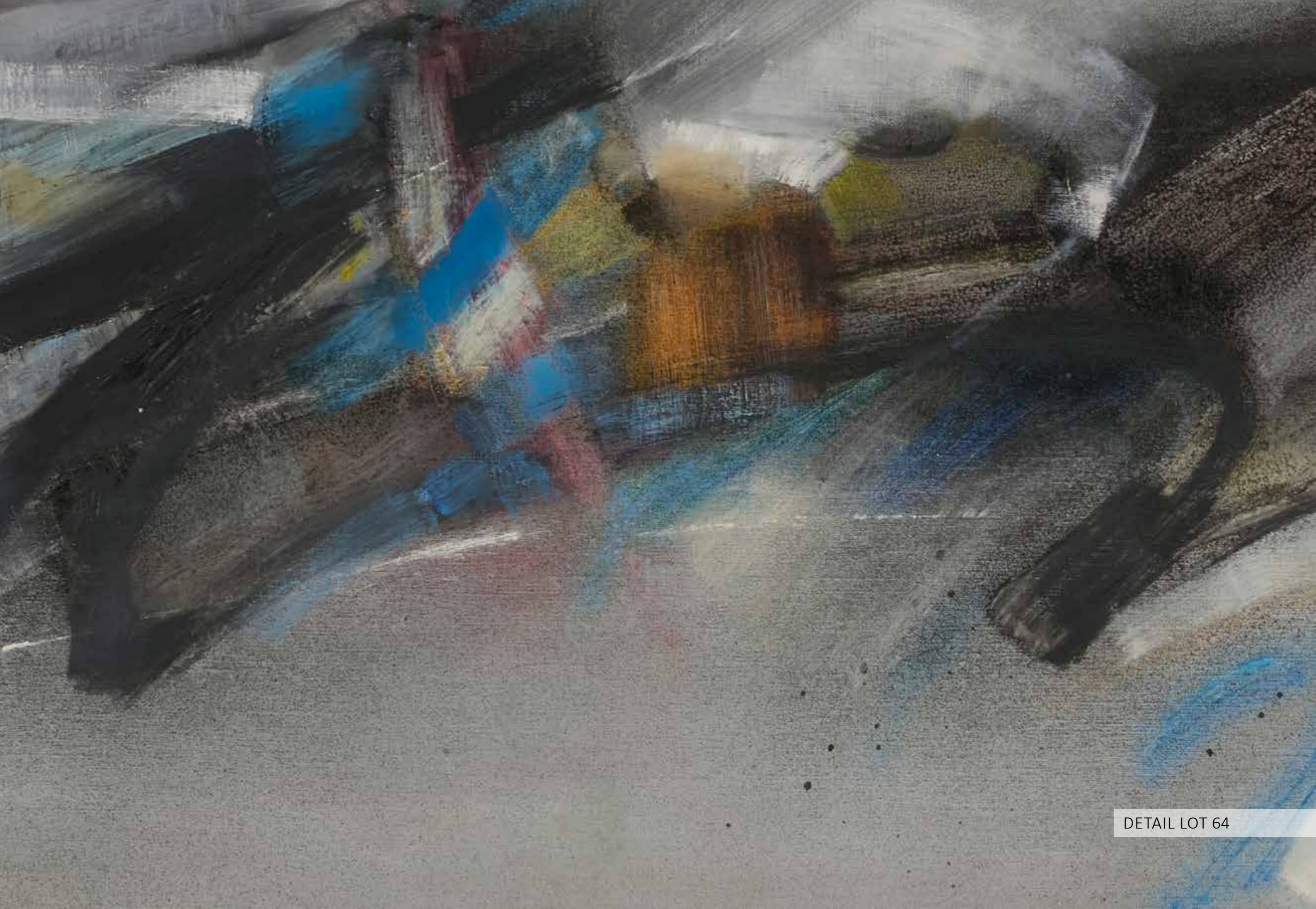
Untitled, 1969

Oil on canvas. Signed lower right. Signed “Yvette Achkar Hampartzoumian” and dated on the back

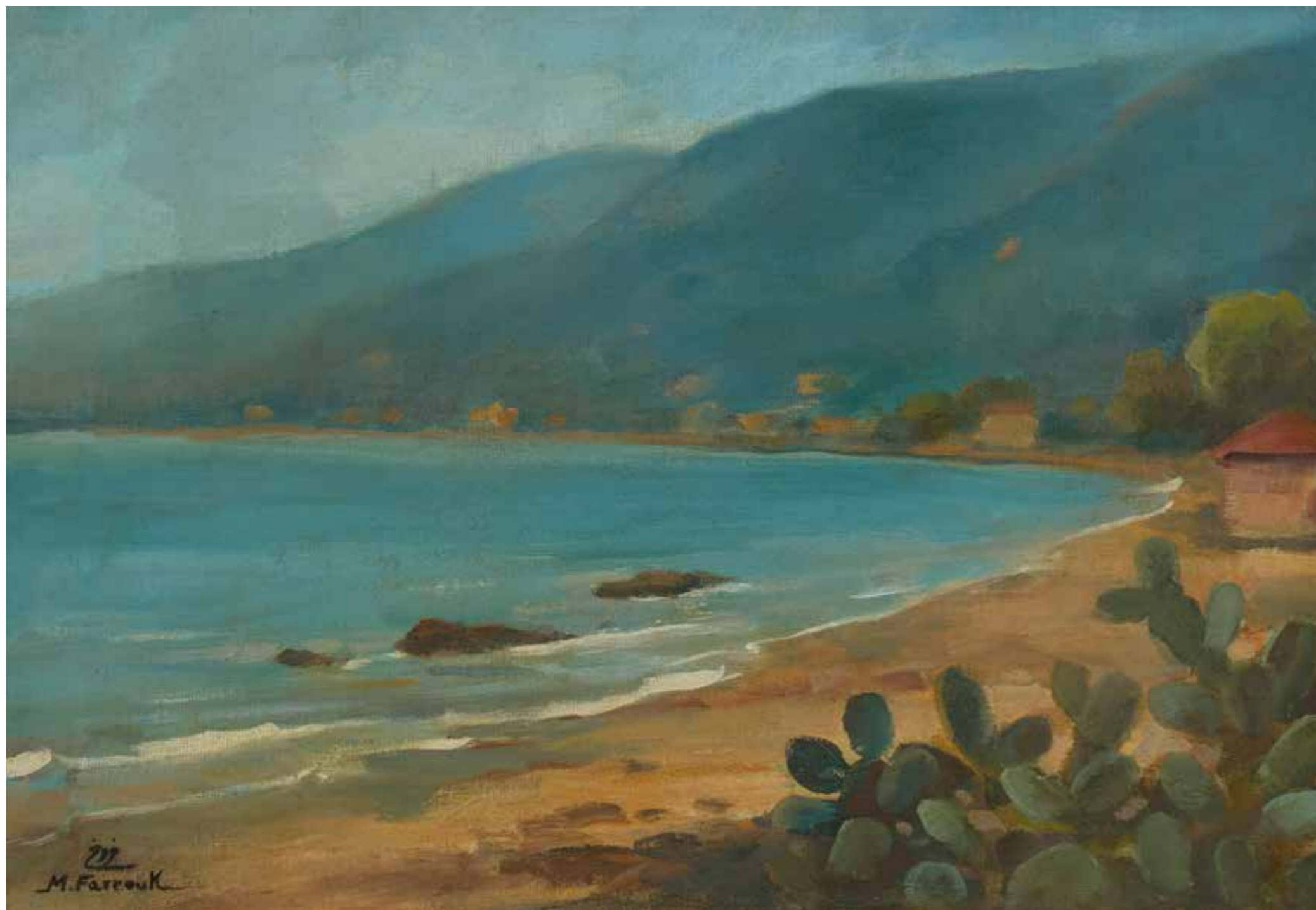
H: 60cm, W: 90cm

Provenance:
Private collection, London
Roseberys, United Kingdom, London. Impressionist, Modern, Post War & Contemporary Art. 03 jul 2019. Lot 63
Acquired at the above by the present owner

\$35,000/45,000



DETAIL LOT 64



Mustapha Farroukh was one of Lebanon's most renowned painters. He was a pioneer of modern Lebanese art, known for his mastery of academic realism and impressionism. Born in Beirut, he studied at the Accademia di Belle Arti in Rome and later continued his training in Paris at the École des Beaux-Arts. His work was influenced by European styles, but he maintained a strong connection to Lebanese landscapes, traditions, and daily life. It is also interesting to note that Farroukh, aside from his very important body of work on nature and landscapes, controversially also helped bring the nude tradition to Lebanon, believing, as many of his contemporaries did, that the subversion of cultural taboos was vital to the modernization of art in the region.

This painting, however, is a typical example of his famous landscapes. It portrays the Jounieh Bay, a serene landscape with a focus on light, atmosphere, and natural harmony. The soft blues and greens, the rolling hills, and the peaceful shoreline all reflect his ability to capture Lebanon's picturesque scenery as it was at the beginning of the 20th century and a nostalgic reminder to us of the beauty of Lebanon's nature, still unspoiled at the time by buildings and highways.

LOT 65

MOUSTAPHA FARROUKH (1901-1957)

Jounieh bay

Oil on canvas. Signed lower left

H: 35cm, W: 50cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by Mr Hani Farroukh, son of the artist, accompanies the artwork

\$10,000/14,000



LOT 66

OMAR ONSI (1901-1969)

Lebanese house by the sea (circa 1950)

Oil on canvas. Signed lower left and on the back

H: 55cm, W: 65cm

Provenance:

Acquired directly from the artist by the present owner

\$8,000/12,000



DETAIL LOT 66



Cici Sursock (born Justina Tommaseo) was born in 1923 in Yugoslavia in a family of diplomats, studied at the School of Fine Arts in Belgrade, where she took painting classes with Ivan Tabakovic, then in Ankara where she attended The School of Applied Arts. She moved to Cairo in 1944 where she married the Lebanese aristocrat Habib Sursock and lived in the Royal Guézireh Palace. In 1962, the Surssocks lost their property under the Nasserist regime :

“In 1962 we lost everything. We were left with nothing. That is when we moved to Lebanon, and I started earning my life with my paintings. Painting became my work, and we could live thanks to that.” She became the portraitist by excellence of the Lebanese bourgeoisie, painting elegant, melancholy and unsmiling portraits of the moneyed society people.

In 1964, the most iconic of dancing couples, Rudolf Nureyev and Dame Margot Fonteyn, performed at the Baalbeck International Festival. In this splendid oil artwork, Cici gives us a very personal vision of the performance: at the front, in the limelight so to speak and perhaps expressing a preference, a very slavic chiseled portrait of Nureyev, and in a dramatic red and brown halo, a smaller portrait of Fonteyn, and key figures of the dance. Today, beyond the artistic power of the work, Cici leaves us a historical and cultural legacy, taking us back to Lebanon’s golden years when the Baalbeck Festival attracted the world’s greatest artists and provided them with a unique setting to perform.

LOT 67

CICI SURSOCK (1923-2015)

Rudolf Nureyev, Memories of Baalbeck Festival (1973)

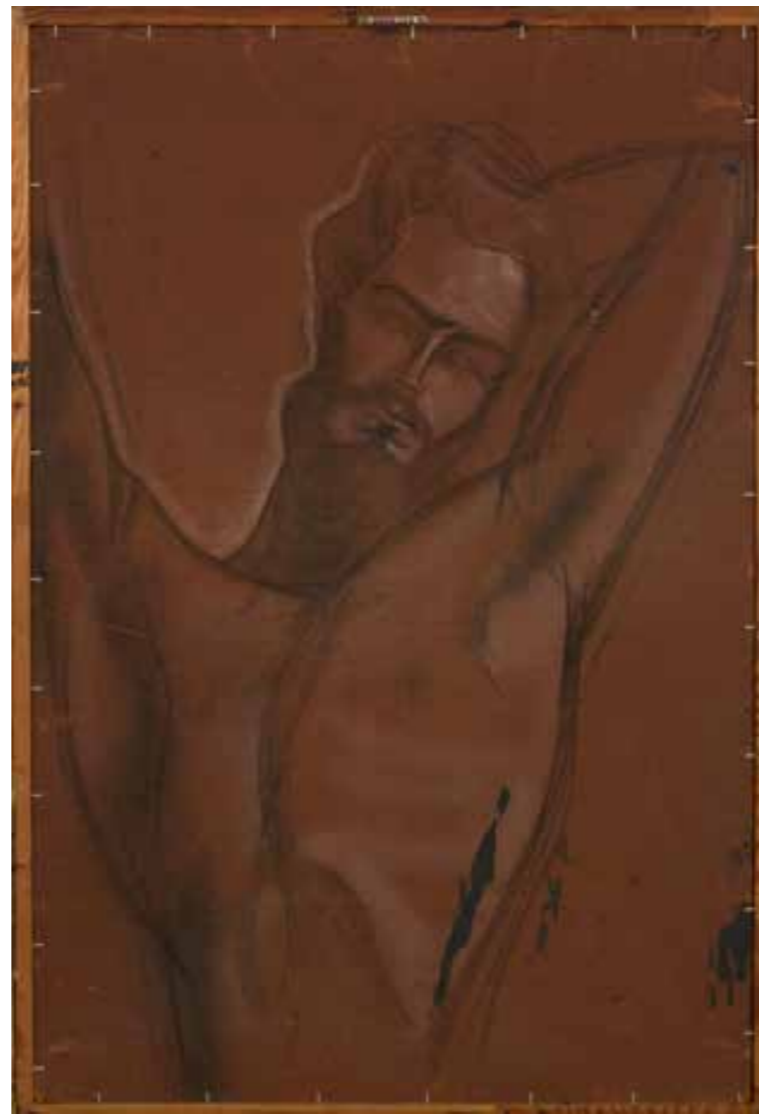
Oil on canvas. Signed and dated 1973 upper right

H: 100cm, W: 150cm

Provenance:

Comissioned by a private collector directly to the artist thence by descent

\$10,000/14,000



LOT 68

CICI SURSOCK (1923-2015)

Virgin and child (1972)

Mixed Media on panel. Signed and dated upper right

H: 120cm, W: 80cm

A drawing appears on the verso of the painting representing a male torso

Provenance:
Acquired directly from the artist thence by descent

\$6,000/10,000



LOT 69

GEORGES CORM (1896-1971)

Flower vase, 1949

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

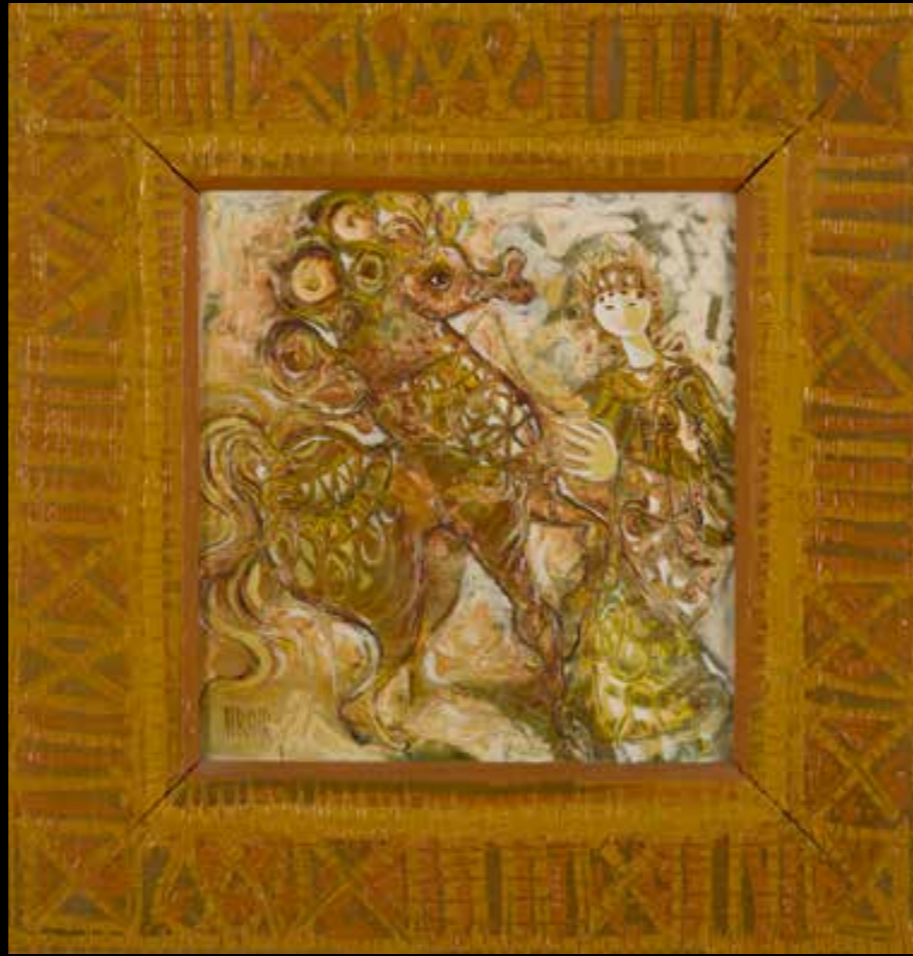
H: 40cm, W: 55cm

Provenance:
Private collection, Beirut

\$5,000/8,000



DETAIL LOT 69



LOT 70

HRAIR (B. 1946)

Untitled

Oil on board. A set of three. Each signed

H: 102cm, W: 82cm, and H: 55cm, W: 55cm and H: 55cm, W: 55cm

Provenance:
Acquired directly from the artist by the present owner

\$10,000/12,000



LOT 71

RICHARD JERANIAN (1921-2019)

La table rouge, 1970

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

H: 92cm, W: 73cm

Provenance:
Private collection, Beirut

\$3,000/4,000



DETAIL LOT 71



“*Odile Mazloum is a prominent Lebanese artist and gallerist whose career has significantly influenced the Lebanese art scene. She pursued her artistic education in Beirut, studying under renowned artists such as Georges Corm, Jean-Pierre Blanche, and Georges Cyr. Mazloum furthered her studies at the Académie Libanaise des Beaux-Arts and the American University of Beirut, where she was mentored by professors Arthur Frick and Endrickh. Her quest for knowledge led her to Paris, where she attended the École Nationale Supérieure des Beaux-Arts and the École du Louvre, focusing on art history and museology.*

In 1966, Mazloum founded Galerie l'Amateur in Beirut, marking the beginning of her journey as a gallerist, then in 1988, she established Galerie Alwane in Kaslik. She remains to this day dedicated to promoting art and supporting artists.

Mazloum's painting "Exode" created in 1976, at the very onset of the Civil War, is one of the first paintings of this period that illustrates and predicts what would be the destiny of a majority of the young people of Lebanon. It forewarns the chaos, suffering, and displacement that would last for decades. Through the dark colors, the crowded featureless faces, she captures not just a historical moment but also the emotional and psychological weight of the war.”

LOT 72

ODILE MAZLOUM (B. 1942)

Exode, 1976

Oil on panel. Signed lower right. Titled and dated on the back

H: 92cm, W: 60cm

Provenance:
Private collection, Beirut

\$6,000/12,000



LOT 73

SAMIR KHADDAGE (B. 1938)

Untitled

Mixed Media on canvas. Signed lower left

H: 100cm, W: 100cm

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

\$2,000/4,000



LOT 74

CHARLES KHOURY (B. 1966)

Untitled

Mixed Media on canvas. Signed lower right

H: 105cm, W: 150cm

Provenance:
Acquired directly from the artist by the present owner

\$5,000/8,000



LOT 75

YOLANDE LABAKI (B. 1927)

Naissance, 1974

Oil on canvas. Signed lower right

H: 59cm, W: 67cm

Provenance:
Acquired directly from the artist by the present owner

This work is accompanied by a certificate of authenticity issued by the artist

\$1,500/2,500



LOT 76

SAMIR ABI RACHED (1947-2021)

Untitled, 1974

Oil on canvas. Signed and dated upper left

H: 50cm, W: 60cm

Provenance:
Private collection, Beirut

\$2,000/3,000



LOT 77

SAMIA OSSEIRAN JUNBLAT (1944-2024)

Flower

Oil on cardboard laid on canvas. Signed lower right and countersigned lower left

H: 50cm, W: 80cm

Provenance:
Private collection, Beirut

\$3,000/5,000



LOT 78

HASSAN JOUNI (B. 1942)

Lebanese landscape, 2014

Oil on canvas. Signed lower right

H: 70cm, W: 100cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity issued by the artist

\$3,000/5,000



LOT 79

RIBAL MOLAEB (B. 1992)

Musical abstraction, 2023

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

H: 100cm, W: 100cm

Provenance:

Acquired directly from the artist by the present owner

\$3,500/5,000



LOT 80

SABHAN ADAM (B. 1972)

Untitled, 1997

Mixed Media on canvas. Signed and dated upper left

H: 210cm, W: 165cm

Provenance:
Private collection, Beirut

\$3,000/5,000



LOT 81

JAMIL MOLAEB (B. 1948)

Birds on branches

Oil on canvas. Signed lower left
H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity
issued by the artist

\$3,000/5,000



LOT 82

JAMIL MOLAEB (B. 1948)

Bird, 2018

Oil on canvas. Signed lower right

H: 30cm, W: 40cm

Provenance:
Private collection, Beirut

This artwork is accompanied by a certificate of authenticity
issued by the artist

\$1,500/2,000



LOT 83

AHMAD KLEIGE (B. 1964)

Untitled (nude)

A set of two. Oil on canvas. One signed lower right, the other signed lower left

H: 60cm, W: 50cm

Provenance:

Acquired directly from the artist by the current owner

\$2,000/3,000



LOT 84

MICHEL EL MIR (1930-1973)

Untitled, 1960

Oil on panel. Signed and dated on the right vertically

H: 60cm, W: 37cm

Provenance:

Gifted by the artist to the late Mr Nazih Khater, Lebanese art critic
thence by descent

Acquired at the above by the present owner

\$3,000/4,000



LOT 85

NAZEM MEZHER (B. 1965)

Jounieh, Harissa

Acrylic on canvas. Signed lower right. Titled on the back

H: 80cm, W: 120cm

Provenance:
Private collection, Beirut

\$2,500/3,500



LOT 86

ALI SHAHROUR

Untitled

Oil on canvas. Signed lower left

H: 100cm, W: 130cm

Provenance:
Acquired directly from the artist by the present owner

\$2,000/3,000



LOT 87

ETEL ADNAN (1925-2021)

We have to reconnect what words separated, 2021

Pigmented print on Hahnemuhle Bambou 290 gsm cardboard. Ed. 85/100.
Completed in 2021.

H: 42cm, W: 30cm

Provenance:
Private collection, Beirut

A certificate of authenticity issued by Klein Imaging Certified Fine Art accompanies
this work

\$700/1,200



LOT 88

HIBA KALACHE (B. 1972)

Untitled, 2022

Mixed Media on canvas. Signed and dated on the back

H: 56cm, W: 46cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 89

HUSSEIN MADI (1938-2024)

Conversation, 2003

Lithograph. Edition 2/15. Signed lower right

H: 70cm, W: 70cm

Provenance:
Gifted by the artist to the present owner

\$2,000/3,000



LOT 90

HUSSEIN MADI (1938-2024)

Untitled

Lithograph. Edition VIIIX/XX. Signed and dated lower right

H: 70cm, W: 100cm

Provenance:
Acquired directly from the artist by the present owner

\$2,500/3,500



LOT 91

MAZEN RIFAI (B. 1957)

Landscape (2018) and Plain (2019)

A set of two. Acrylic on canvas. Each signed, dated and titled on the back

H: 40cm, W: 40cm each

Provenance:

Acquired directly from the artist by the present owner

\$1,000/1,500



LOT 92

MAZEN RIFAI (B. 1957)

Paysage, 2020

Acrylic on canvas. Signed, dated and titled on the back

H: 70cm, W: 70cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 93

AMINE EL BACHA (1932-2019)

Untitled

Mixed Media on cardboard. Signed and dated lower left

H: 50cm, W: 66cm

Provenance:
Galerie Damo, Beirut
Private collection, Beirut

\$1,200/1,500



LOT 94

AMINE EL BACHA (1932-2019)

Palm tree, 1974

Watercolor on cardboard. Signed and dated lower left

H: 30cm, W: 38cm

Provenance:
Private collection, Beirut

\$1,500/2,500



LOT 95

JAMIL MOLAEB (B. 1948)

Untitled

Mixed Media on cardboard. Signed lower right

H: 45cm, W: 30cm

Provenance:
Private collection, Beirut

\$800/1,200



Jean Khalifé was born in Hadtoun, a village in northern Lebanon. After completing his studies at the Collège des Frères Maristes (Jounieh), he declared he could only be a painter and thought about forging a career as an artist, “ a profession with no future...” .

He was a rebellious painter for whom a painting is a marriage of shapes and colors where space unfolds. While mastering the classical academic techniques, he very soon became aware of the impotence of theories and began searching beyond the figurative, a quest to impose on colors and forms an evocative power urging the viewer to share his emotions.

He is considered to be one of the pioneers of abstract art in Lebanon and his work sparks the interest and enthusiasm of the general public and appeals to art critics.

This mixed media of people sitting at a café table depicts La Palette café in Beirut. This small café located in Bechara el Khoury street became an accessible space where intellectuals gathered and where art students went in the hope of rubbing shoulders with the established artists. It gained prominence for hosting solo exhibitions by the renowned Lebanese-Armenian artist Paul Guiragossian in 1954 and again on June 12, 1956.

LOT 96

JEAN KHALIFE (1923-1978)

La Palette café

Watercolor on paper. Signed lower right

H: 65cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,500/2,000



LOT 97

MOUSSA TIBA (1939-2014)

Untitled, 1992

Watercolor on cardboard. Signed lower right

H: 75cm, W: 55cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 98

MOUSSA TIBA (1939-2014)

Untitled, 1992

Watercolor on cardboard. Signed lower middle

H: 55cm, W: 75cm

Provenance:
Private collection, Beirut

\$800/1,500



Martin Giesen, born and educated in Germany, began painting at the age of 15. He pursued art history at Heidelberg University and interned at the Metropolitan Museum of Art in New York before completing his PhD. Giesen embarked on a teaching career, holding positions in Lebanon, Saudi Arabia, Canada, and the United Arab Emirates. Notably, he served as a professor at the American University of Beirut from 1973 to 1985 and later became the founding dean of the School of Architecture & Design at the American University of Sharjah in 1997. Throughout his career, Giesen has been recognized for his watercolor paintings that document the impact of development on the environment. His works have been exhibited in solo shows across Lebanon, Germany, Canada, and the UAE. David Tannous, Washington correspondent for Art in America, described Giesen as a “contemporary orientalist.”

Giesen’s artwork of the “Maarat Arcades” in downtown Beirut, created in 1983, reflects his deep connection to Lebanon during a tumultuous period. Residing in Beirut amidst the civil war, he captured the city’s architectural beauty through his art. This particular watercolor documents the area of downtown Beirut, the old souks that were particularly ravaged during the war to the point of being completely destroyed. Still, Giesen finds an arcade with shuttered shops that has escaped the destruction, and he represents two walking figures perhaps to breathe life and hope into this otherwise devastated and deserted part of Beirut during the civil war.

LOT 99

MARTIN GIESEN (B. 1945)

Maarat Arcades, 1983

Watercolor on Canson. Signed, titled and dated lower right. Monogrammed and dated on the back

H: 78cm, W: 56cm

Provenance:

Former private collection of Mrs Amal Traboulsi
Acquired at the above by the present owner

\$3,000/5,000



LOT 100

RAFIC CHARAF (1923-2003)

Landscape

Pastel on cardboard. Signed lower right

H: 25cm, W: 35cm

Provenance:
Acquired directly from the artist by the present owner

\$2,000/3,000



LOT 101

HASSAN JOUNI (B. 1942)

Nude, 1967

Drawing on paper. Signed lower right

H: 64cm, W: 34cm

Provenance:
Acquired directly from the artist by the present owner

This artwork is accompanied by a certificate of authenticity issued by the artist

\$800/1,200

LOT 102

HASSAN JOUNI (B. 1942)

Nude, 1967

Drawing on paper. Signed lower right

H: 64cm, W: 35cm

Provenance:
Acquired directly from the artist by the present owner

This artwork is accompanied by a certificate of authenticity issued by the artist

\$800/1,200





LOT 103

MAURICE BONFILS (1935-2013)

Untitled

Oil on panel. Signed lower right

H: 75cm, W: 60cm

Provenance:
Private collection, Beirut

\$800/1,200



LOT 104

JEAN-MARC NAHAS (B. 1963)

Untitled

Mixed Media and collage on canvas. Signed on the back

H: 110cm, W: 80cm

Provenance:
Private collection, Beirut

\$1,500/2,000



LOT 105

HASSAN JOUNI (B. 1942)

Untitled, 1993

Mixed Media on cardboard. Signed and dated lower right

H: 35cm, W: 47cm

Provenance:
Private collection, Beirut

\$1,200/1,800



LOT 106

MOHAMMAD KADDOURA (B. 1941)

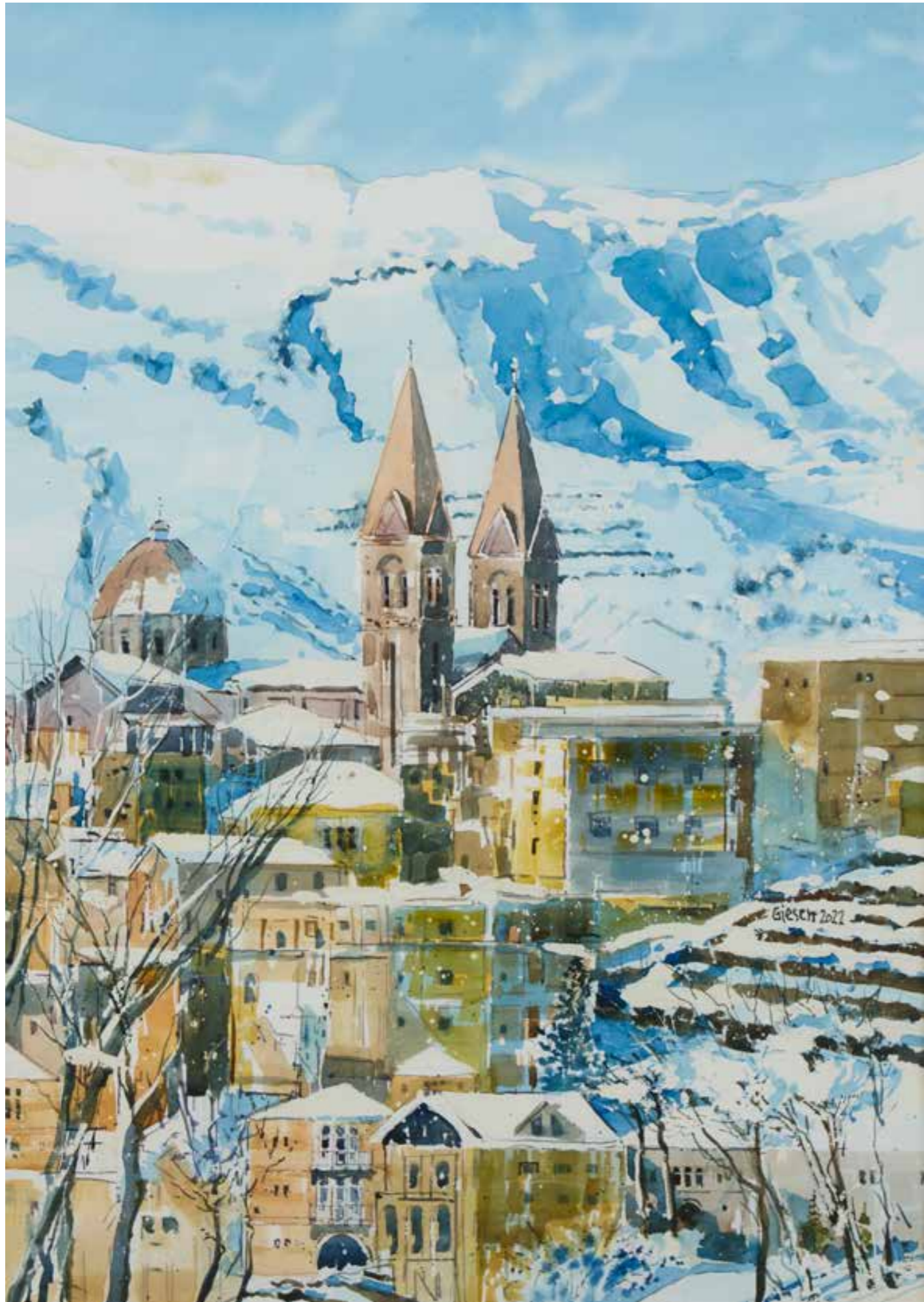
The fisherman

Watercolor on cardboard. Signed lower left

H: 26cm, W: 36cm

Provenance:
Private collection, Beirut

\$500/800



LOT 107

MARTIN GIESEN (B. 1945)

Khalil Gibran's town, 2022

Watercolor on Canson. Signed and dated lower right

H: 71cm, W: 51cm

Provenance:

Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 108

SAMI BAAKLINI

Houses

Oil on canvas. Signed lower right

H: 54cm, W: 43cm

Provenance:
Private collection, Beirut

\$1,000/1,500



LOT 109

MAZEN RIFAI (B. 1957)

Landscape, 2021

Acrylic on canvas. Signed, titled and dated on the back

H: 70cm, W: 70cm

Provenance:

Acquired directly from the artist by the present owner

\$1,500/2,500



LOT 110

WAHIB BTEDDINI (1929-2011)

Untitled

Oil on cardboard. Signed lower right

H: 35cm, W: 47cm

Provenance:
Private collection, Beirut

\$800/1,200



LOT 111

PAUL WAKIM (B. 1949)

Untitled, 1982

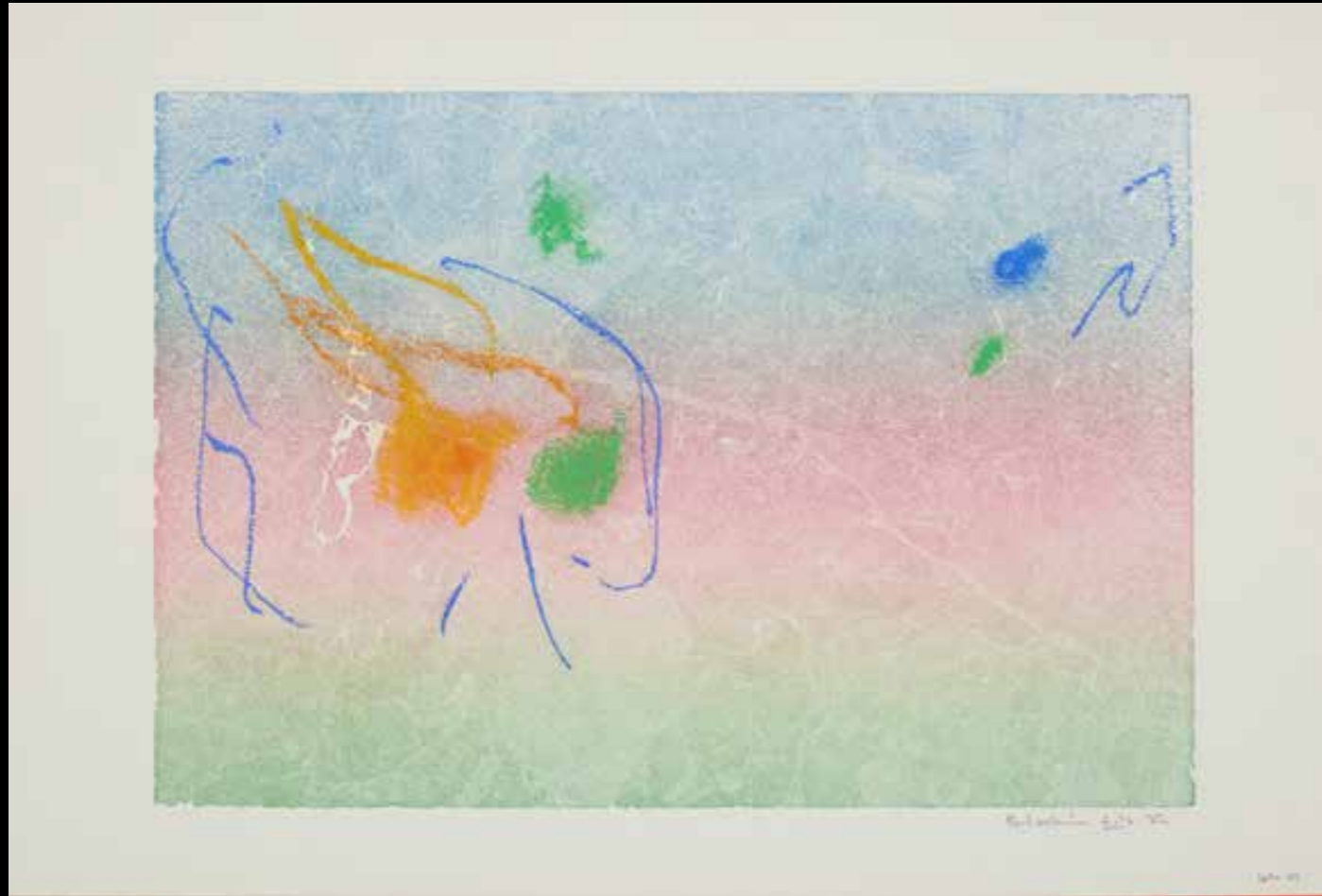
A set of two. Lithograph enhanced with pastel and coloured pencils. Signed and dated 6.15.82 lower right

H: 32cm, W: 22cm

Provenance:

Acquired directly from the artist by the present owner

\$800/1,200



LOT 112

PAUL WAKIM (B. 1949)

Untitled, 1982

A set of two. Lithograph enhanced with pastel and coloured pencils. Signed and dated 6.16.82 lower right

H: 32cm, W: 22cm

Provenance:

Acquired directly from the artist by the present owner

\$800/1,200





LOT 113

JEAN-PAUL GUIRAGOSSIAN (B. 1967)

Untitled

Pastel on cardboard. Signed lower right

H: 62cm, W: 42cm

Provenance:
Private collection, Beirut

\$500/800



LOT 114

MANSOUR EL HABRE (B. 1970)

Untitled, 2017

Mixed Media on cardboard. Signed lower left

H: 34cm, W: 50cm

Provenance:
Private collection, Beirut

\$500/800



LOT 115

ASSADOUR (B. 1943)

Rêve japonais, 1971

Etching. Proof of Artist. Signed and dated lower right

H: 52cm, W: 61cm

Provenance:
Private collection, Beirut

\$800/1,500



LOT 116

CHAFIK ABBOUD (1926-2004)

Untitled, 1964

A set of two. Lithograph. Edition 8/25. One signed and dated lower right

H: 40cm, W: 50cm, and H: 35cm, W: 50cm

Provenance:

Janine Rubeiz private collection thence by descent to Mrs Nadine Begdache

Acquired at the above by the present owner

\$3,000/5,000



LOT 117

GUVDER (1923-2016)

Untitled

Mixed Media on cardboard. Signed lower left

H: 50cm, W: 67cm

Provenance:
Private collection, Beirut

1,500/2,000



LOT 118

GUVDER (1923-2016)

Untitled

Mixed Media on cardboard. Signed lower left

H: 53cm, W: 73cm

Provenance:
Private collection, Beirut

1,500/2,000



Jurdak

4/45

1993

LOT 119

HALIM JURDAK (1927-2020)

Untitled, 1993

Offset Litho. Signed and dated on the bottom. Ed. 4/45

H: 32cm, W: 25cm

Provenance:
Private collection, Beirut

\$400/500



LOT 120

LEON MOURADOFF (1893-1980)

Nudes, 1961

Sanguine. Signed lower left

H: 50cm, W: 70cm

Provenance:
Private collection, Beirut

\$400/700



LOT 121

HRAIR (B. 1946)

Untitled

Mixed Media on cardboard. Signed lower left

H: 65cm, W: 48cm

Provenance:
Acquired directly from the artist by the present owner

\$800/1,200



LOT 122

GAGIK SHAHINYAN (SHA-GA) (B. 1958)

Two angels, 2010

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

H: 70cm, W: 40cm

Provenance:
Acquired directly from the artist by the present owner

\$1,200/1,800



LOT 123

SAMIR SAYEGH (B. 1945)

Hobb, 2017

Giclée on canvas. Edition 2/6

H: 45cm, W: 62cm

Provenance:

Acquired directly from the artist by the present owner

This artwork is accompanied by a certificate of authenticity
by Teal Editions

\$800/1,200



LOT 124

RAOUF RIFAI (B. 1954)

Untitled, 2022

Acrylic on canvas. Signed lower left and on the back. Dated lower right

H: 50cm, W: 50cm

Provenance:
Acquired directly from the artist by the present owner

\$500/800



LOT 125

SABHAN ADAM (B. 1972)

Untitled, 2022

Mixed Media on cardboard. Signed and dated upper left and right

H: 70cm, W: 50cm

Provenance:
Private collection, Beirut

\$700/1,200



Born in Athens in 1935, Alekos Fassianos studied at the School of Fine Arts of Athens, and then in Paris thanks to a scholarship granted to him by the French government from 1960 to 1963. Paris facilitated Fassianos's entry into the cultural scene between 1960 and 1963. He mingled with Louis Aragon and the former director of Villa Médicis, Jean-Marie Drot. The artist devoted himself to lithography when he arrived in Paris. His works portray motifs from mythology, Greek gods and our modern world. In 1966, Alekos Fassianos saw success as he exhibited his work at the Facchetti Gallery in New York. Since then, he exhibited worldwide, from New York, Tokyo, Stockholm, Beirut in 1974 at the gallery Le Point, to the biennales in Venice and São Paulo.

This drawing illustrates the myth of Hera and Argus. According to Greek mythology, the peacock Argus was a sacred bird to Hera, queen of the gods, wife to Zeus. Hera became jealous when Zeus would spend time with Io, one of his many mistresses, and recruited Argus to watch her with his hundred eyes.

LOT 126

ALEKOS FASSIANOS (1935-2022)

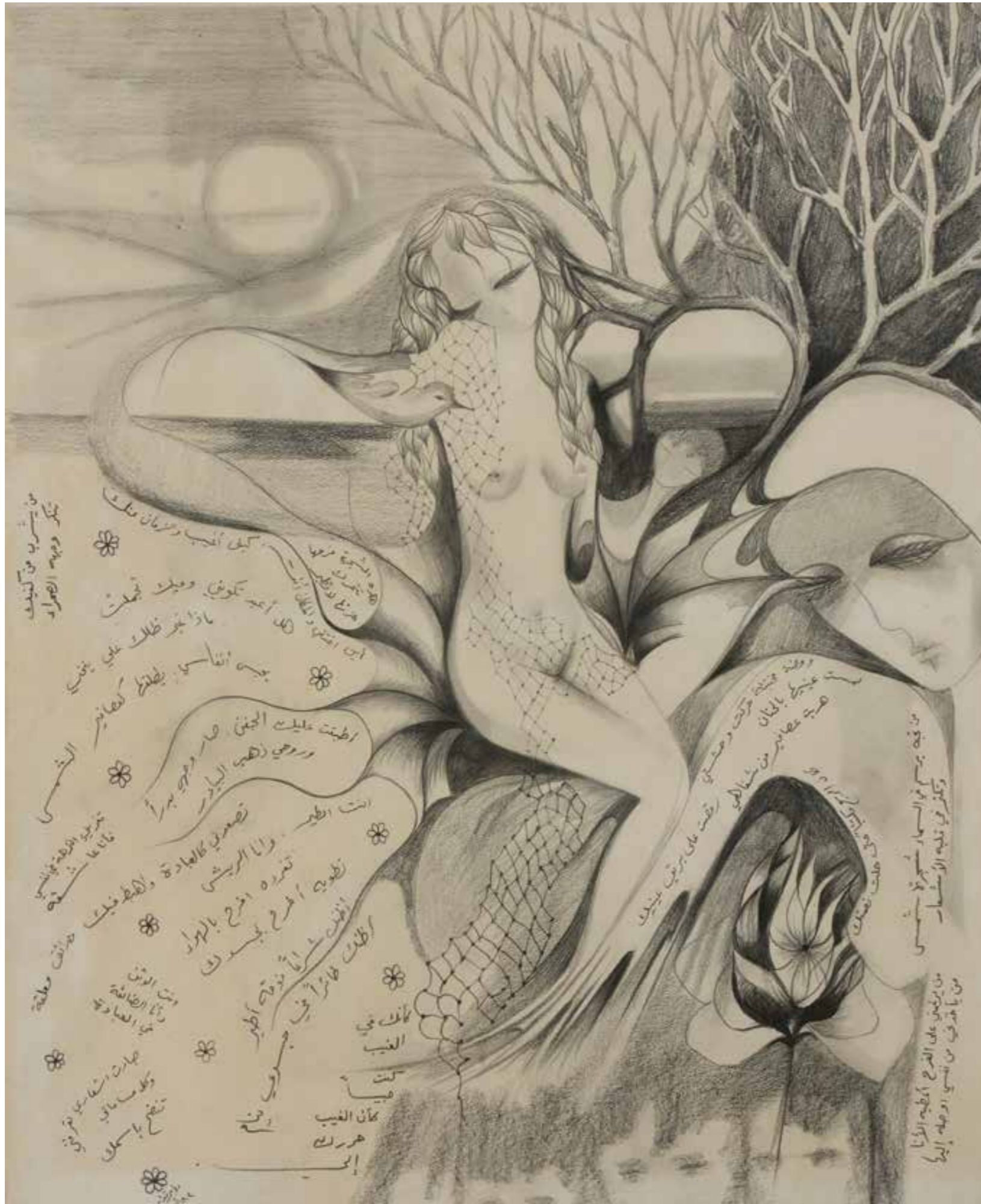
Untitled (reclining woman)

Mixed Media on paper. Signed upper left

H: 32cm, W: 50cm

Provenance:
Private collection, Beirut

\$1,500/2,000



Born in 1947 in Damascus, Maha Bayrakdar El Khal is a distinguished Syrian-Lebanese poet and artist. She began sketching and writing poetry at an early age, leading her to pursue formal education in the arts. Bayrakdar graduated from the Institute of Fine Arts in Damascus in 1967 and later obtained a degree in Business Administration from the University of Munich in 1969.

Her artistic journey led her to Lebanon, where she met the esteemed poet and art critic Yusuf al-Khal at the An-Nahar publishing house. Despite a significant age difference, they married in 1970 and had two children, Youssef and Ward, both of whom have become renowned actors in the Middle East.

Throughout her career, Bayrakdar has published four poetry collections and is recognized as a prolific painter. She has held 15 solo exhibitions and participated in 37 group exhibitions across Lebanon, Syria, Iraq, and the Arabian Gulf countries. In addition to her poetry and paintings, she has written and illustrated children's books and authored three television series, all featuring her children in leading roles.

« Bayrakdar's paintings resemble dreams more than they resemble reality, and they resemble poems more than they resemble direct saying and are paralleled with gentle transparency more than they repel and flatten spaces and shapes, but they live in another world that is foreign to us, a world we may have imagined in a thousand and one nights and stories of imagination and dreams. »

Ahmad Bazoun, Al Safir, 18/6/1998

LOT 127

MAHA BAYRAKDAR EL KHAL (B. 1947)

Untitled, 1982

Charcoal on cardboard. Signed lower left

H: 60cm, W: 42cm

Provenance:
Private collection, Beirut

\$400/700

من يشرب من كفيك تنكر وجهه الصحراء
أين اختفى والمكان أنت كيف أغيب والزمان منك
هذه الشجرة فرحها تتحرك حزنها لا تطير
هل أعيد تكويني وفيك تجملت
ماذا غير ظلّك عليّ ينحني
يحبس أنفاسي. يطلقها كعصافير الشمس
اطبقت عليك الجفن. صار وجهي بدمراً وروحي ذهب البيادير
تغريني النزهة في نفسي فأنا عاشقة
تصعدني كالعبادة واهبط فيك حدائق معلقة
أنت الطير وأنا الريش
تغرده افرح بالهواء
تطويه افرح بجسدك
اظنك شراعاً فوقه اظير
اظنك طائراً في جسدي ينام
كأنك في الغيب كنت حبيساً
كأن الغيب حرك إليّ
انت الوثن وأنا الضائعة في العبادة
صارت أشعاري تعرفني
وكل مساماتي تنضح باسمك
ومضة مختبئة حركت وحشتي
لمست عينيها بالحنان
هربت عصافير من شفاهي رقصت على بريق عينيك
كان الربيع مكتئباً حتلا حلت نعمتك
من تحبه يرسم في السماء شجرة شمس
وتكثر في قلبه الإشعار
من يرغمني على الفرح أعطيه الأنا
من يأخذني من نفسي اوصله إليها

مهى برقدار

1982

CONDITIONS OF SALE

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Please note that ARCACHE AUCTION reserves the right to reject a registration to bid online, withdraw its permission for you to use Online Bidding, or terminate an Online Bidding account, for any reason at any time before, during, or after a sale.

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

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During a Sale, you can bid for a lot by clicking the Bid button. Each Bid shall be final and binding as soon as you click the CONFIRM BID button.

You acknowledge that the person who places the highest bid, is normally given the lot, and you agree that each Bid submitted as provided in these terms and conditions is irrevocable and cannot be amended or corrected, even if submitted in error and notified to us. You accept full liability for all Bids submitted via your Online Bidding account (including the obligation to pay in full and on time in accordance with the Online Bid Terms & Conditions for any lot that is the subject of a successful bid submitted from your account).

In the event of a tie between bids placed, the earlier bid received by our server shall be accepted.

The time at which bidding shall close (Closing Time) for each Lot will be indicated for each Lot. To accommodate competitive bidding, if a lot receives a bid within the last 5 minutes, the sale will remain open for an additional 5 minutes. If any further bidding occurs, the extension timer will reset to 5 min.

The record of sale (ARCACHE AUCTION's records which relate to the sale) will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale, the record of sale will govern.

At any time, ARCACHE AUCTION reserves the right, at its complete discretion, to withdraw any lot from the sale, or to group two or several lots, whether prior to or during the auction, and shall have no liability whatsoever with regard to such withdrawal or groups.

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



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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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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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The sale is conducted in US Dollars. Payments in US Dollars banknotes or International transfers are accepted. Payment should be made within 48 hours of the end of the auction.

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

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

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

8. GOVERNING LAW

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



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