



ANS
AZURA

b. BEIRUT ART CENTER
مركز بيروت للفن

Detail: Paola Yacoub, Colours of Time

**20TH - 21ST CENTURY ART IN
THE MIDDLE EAST | A CHARITY
AUCTION FOR BEIRUT ART
CENTER**

Ans Auzura is delighted to present and support, for the first time, one of the charity auctions organized by Beirut Art Center, a non-profit space dedicated to contemporary art in Lebanon. The center opened its venue in January 2009 with the aim of producing, presenting and promoting local and international contemporary artistic practices, in Beirut.

**Live streamed auction, Nov 24
19:00 GMT+2/CET+1**

INTRODUCTION

Over the past thirteen years, Beirut Art Center has become a key contributor to the artistic and intellectual life of Lebanon and the region. As a landmark space, its presence is even more relevant in times of uncertainty and collapse, as cultural practices are always endangered in such situations. Thus, its role as a platform of experimentation, conversation and gathering is even more crucial and invaluable. As a non-profit association, Beirut Art Center relies mainly on donations from individuals, private institutions and sponsors as well as grants from foundations.

Beirut Art Center is holding its sixth fundraising auction, the proceeds from which will go toward securing a part of the funds required for the operating costs and upcoming activities. This year's auction will be in collaboration with Ans Azura, a highly curated digital platform offering fresh-to-market, museum-quality works by renowned and emerging artists, where the next generation of collectors can engage with art and learn about collecting.

By participating in the auction, you will not only be acquiring a great artwork, but you will also be supporting Beirut Art Center and its initiatives.

CONDITIONS OF SALES

By registering to bid in the charity auction, you accept that if you will be the highest bidder for a work of art you will transfer the auction proceeds to the bank account of Beirut Art Center. All funds will be used to pursue the activities of Beirut Art Center, a non-profit association, space, and platform dedicated to art research and cultural practices in Beirut, Lebanon. Please note that the Bidder's and Buyer's Terms and Conditions and the Seller's Terms and Conditions applicable in the case of commercial auctions do not apply for charity auctions. If you are the highest bidder, you will be able to have the work of art shipped to you after you send us a proof of payment of the auction proceeds and you will bear any shipping expenses and all duties, taxes, VAT, and/or custom processing fees in relation to the shipping of the work of art.

Detail: Hussein Madi, Untitled



TAMARA AL-SAMERRAEI

Night Guard (2021)



In this painting, Tamara Al-Samerraei pursues her recurring motif of dark objects begging to be found. A shrub, a pile of debris, a BBQ grill cover—forms precariously finding their place within an environment when no one is looking. Knavishly motionless, they seem to be about to undergo a mysterious transformation.

Born in Kuwait in 1977, Tamara Al-Samerraei is a painter who lives and works in Beirut.

She received a BA in Fine Arts from the Lebanese American University in Beirut in 2002 and completed the inaugural year of the Home Workspace Program at Ashkal Alwan (2011-2012), Beirut.

Her solo exhibitions include What Floats in Space, Marfa' Projects, Beirut (2019); Let Me Stay a Little Longer, Marfa' Projects, Beirut (2015-2016); Make Room for Me, Gypsum Gallery, Cairo (2014); Fleeting Fences (2011) and Something White (2008), Agial Art Gallery, Beirut.

She has participated in several group and duo exhibitions including Heavenly Beings: Neither Human Nor Animal, Museum of Contemporary Art Metelkova, + MSUM, Ljubljana (2018); The Clocks are Striking Thirteen, 21,39; Jeddah Home Beirut: Sounding the Neighbours, MAXXI museum, Rome (2017); Tamawuj-Sharjah Biennial13, Sharjah (2017); Play The Possum, Gypsum Gallery, Cairo (2016); Complicity, Sultan Gallery, Kuwait (2016); On Water, Rosemary and Mercury in Homeworks 7, Beirut (2015); 25 Ans De Creativite Arabe, Institut Du Monde Arabe, Paris (2012); All About Beirut, White Box, Munich (2010); Exposure, Beirut Art Center, Beirut; Radius of Art project, Fladernbunker, Kiel (2008) and ShoeBox, Dar Al Funoon, Kuwait (2007).

Size:

44.5 x 41.5 cm (unframed)

46 x 43 cm (with black wood frame)

Medium: Acrylic on canvas

Provenance

The artist

Location

Paris

Estimate:

€6,000 - €7,000

Starting price:

€3,500

GILBERT HAGE

Beirut #8 (2004, date of printing 2022)

“...through the real and the unreal, the animated and inanimate, Gilbert Hage perpetuates antagonisms. In his photographs, theatricality gets closer to what Genet considers the stage as an artificial place and a ‘glorification of the Image and the Reflection.’ Through the play of reflections in abyss, through chiasms and oxymorons, Gilbert Hage introduces us to an elusive Beirut.” (Ghada Waked, 2004)

Gilbert Hage is a photographer. He lives, teaches and works in Lebanon. His photographic projects include Toufican Zombies? (2021), The Earth Is Like a Child That Knows Poems by Heart (2020), Things Will Happen Elsewhere. Things Are Always Happening (2019), The Place That Remains (2018), What If Celine Jiged On The Right Flute? (2017), I Hated You Already Because of the Lies I Had Told You (2011), Why Do We Feel Like Kafka? (2011), Eleven Views of Mount Ararat (2009), Strings (aka With Strings Attached (2008), Pillows (2007) Screening Berlin (2006), 242 cm2 (2006), Homeland 1 (aka Toufican Ruins? 2006), Phone [Ethics] (2006), Here and Now (2004), Beirut (2004), Anonymous (2002), and Roses (1999). He is the co-publisher and co-editor, with Jalal Toufic, of Underexposed Books.

Size:

110 x 110 cm (Unframed)

114 x 114 cm (Framed)

Medium: Pigmented print mounted on aluminum (photography)

Edition 4/5 +2AP

Provenance

The artist

Location

Lebanon

Estimate:

€8,000 - €10,000

Starting price:

€5,500



GHASSAN ZARD

La déchirure #62 (2021)

The paintings of the series La Déchirure reflect our reality: a fractured duality. Colors juxtapose on the canvas and don't intermingle; the worlds are inconsolable.

La Déchirure or being ripped out from one universe to feel lost in a second, from a status quo into an unsettling state. Ghassan Zard's La Déchirure focuses on the interruption we recently experienced. The works come from the in-between state that follows the a rupturing phenomenon.

Ghassan Zard is a Lebanese painter and sculptor born in 1954. He lives and works in Beirut. "The approach to painting and sculpture awakens in us the innocence of our childhood games." The work of Ghassan Zard is thus tinged with nostalgia, with a need to return to the wonder of childhood, to fun as a concept. The beings disappear in flakes, in colored shreds. There is a separation between thought and feeling; An inexplicable twist of the mind leads to an almost automatic reconstitution that we do not perceive until later!

"This journey is also an act to ward off murderous madness and transcend the anguish of everyday life." Initially, Zard's painting was influenced by lyrical abstraction. His large-scale canvases depict a colored rhythmic universe reminiscent of music partitions. Compared to his pictorial work, his sculptures are more restrained but always tinted with irony.

Ghassan Zard has participated in multiple group shows such as "Vous avez dit abstrait?" Galerie Tanit, Beirut, 2013; "Jardins de Bagatelle II," Galerie Tanit, Munich, 2014; and "A Bestiary," Galerie Tanit, Beirut, 2020. His solo shows include "Variations," Galerie Tanit, Beirut, 2014; "Turtles," an installation commissioned for Home Works 7, Ashkal Alwan, a collaboration between Galerie Tanit and the Institut Français in 2015 that saw the giant turtles placed all across Lebanon before being "settled" at the MACAM museum in 2016; "Lucy in the Sky," Galerie Tanit, Beirut, 2017; "On a Shore," Galerie Tanit, Beirut, 2019; "La Déchirure," Galerie Tanit, Beirut, 2021; "I Am One Acquainted with the Night," Studio LaCitta, Verona, 2021, the Venice Biennale, in addition to multiple international shows.

Size: 100 x 150 cm (unframed)

Medium: Mixed media, acrylic and powder on canvas

Signed on the back

Provenance

The artist

Location

Lebanon

Estimate:

€11,000 - €13,000

Starting price:

€9,000



FLAVIE AUDI

Hugging Rock 10 (2021)

Flavie Audi (French, Lebanese) (b.1986) graduated from the Architectural Association in 2011 and completed a MA at the Royal College of Arts in 2014, where she specialized in glass. Her practice has expanded into various media and collaborative projects with fashion, jewelry and furniture. Her work has been widely exhibited in Europe and US (Venus Over Manhattan, Corning Museum, Tristan Hoare, Nilufar, Soneva Fushi, Zaha Hadid gallery, David Gill, Stedelijk Museum Breda, Galerie Tanit, Karma International, Elisabetta Cipriani...).

Flavie Audi explores otherworlds in relation to her practice, working with the manipulation of glass. For the artist, glass provides a point of departure for making visible the invisible, highlighting the concrescence between physical and immaterial worlds. Glass plays a crucial part, for the artist, in contemplating a speculative utopian future world where humans create cosmic fragments and new types of landscape formations. Using the physical properties of glass, Flavie highlights the duality between the real and virtual worlds. Through its omnipresence in nearly all contemporary forms of digital devices, glass becomes a signifier of the tension between the realms of the tangible and the digital, as well as a facilitator of the disappearance of physical objects.

The digital atmosphere that surrounds us threatens the definition and perception of reality. In an era of technological innovation that has seen the creation of flawless, synthetic diamonds, undetectable by man or machine, Audi's questions how we experience the real. Audi creates fragments emanating from a mass production landscape where gemmology aligns with geology in this synthetic new nature.

She pursues ways of expressing sensuality and luminosity creating dazzled encounters with wonder and the sublime. Her works translate the mechanism of life and light and resemble fragments of an ethereal landscape or geology. The forms and gestures found in it capture a fleeting, living energy and suggest a certain mystery, expressing the energy and essence of existence, a sense of life, hovering between digital screen and celestial body. In a dematerialised world where all is virtual and generic, her work seeks to define a new type of aesthetic and physical materiality and invites the mind to expand in the cosmological infinite.

Size: 23 x 23 x 34 cm

Medium: Glass, fine gold

Provenance

The artist

Location

London

Estimate:

€6,000 - €7,000

Starting price:

€3,500



DANIELE GENADRY

Staring at First Sight - study (2019)

The painting is a study for a large diptych entitled “Staring at First Sight” and part of the project “Staring in Place”, wich was exhibited at the Galerie IN SITU in Paris in 2020.

“Staring in Place reminded me of both staring in space and standing in place, implying (respectively), a kind of indefinite but specific act of prolonged looking, and a kind of substitution or placeholder (something stands in place of something else- for some time, forever, for now)... These new paintings do not represent specific places, nor even particular geological landscapes as such, but are rather concerned with a way of looking, one that absorbs time and creates space, through an act of suspension or staring. This suspension occurs as the eye is fixed or caught in a dominant dimension in space and held there indefinitely: images seem to exist at a specific depth in the painting, and as you look at them, you find yourself staring at the foreground, hovering in the middle of a valley, or being pulled deep into the horizon of a tenuously painted picture.[...]” (Daniele Genadry)

Daniele Genadry works with painting, photography and print, to examine conditions and contemporary forms of seeing, particularly those present in postwar Lebanon. Her practice considers the potential of an image to generate its own temporality (light), and to create a mediated field of vision that sensitizes our consciousness. Often based on landscape motifs, the paintings seek, through their material surface, to act physically on the viewers’ eyes, requiring a time of focus and adjustment, in order to apprehend the (painted) image. Their aim is to give a heightened and intense view - and an image form to a particular quality and force - of presence, fragility and disappearance.

Genadry studied at Dartmouth College, NH and at the Slade School of Art, London. She has participated in residencies at the Bronx Museum, US, Anderson Ranch Art Center, US, Fondazione Ratti, Italy; and Frans Masereel Centrum, Belgium; and was the Abbey Scholar at the British School, Rome (2013-14); a fellow at the Bogliasco Foundation, Italy (2019); and at the Camargo Foundation (2021). Recent exhibitions include: Artist Rooms at Jameel Arts Center, Beirut Art Center, Centre Intermondes, Sharjah Biennial 13, Biennial del Sur, SMBA, Bronx Museum and Fondazione Pastificio Cerere. Genadry is an assistant professor of studio arts at the American University of Beirut.



Size: 42,5 x 52 cm (unframed)

Medium: Acrylic and oil on panel (signed on the back)

Provenance

The artist

Location

Lebanon

Estimate:

€6,000 - €8,000

Starting price:

€4,500

STÉPHANIE SAADÉ

Moongold (2016 – ongoing)

Moongold features a series of photos of the moon taken by the artist. In these images, the moon appears very small and is gilded with Moon Gold leaf. These photographs are part of an ongoing project in which the artist takes mobile phone photographs of the moon whenever she sees it in the sky. The printed and gilded photographs form a diary of her everyday travels, and an incomplete calendar of the phases of the moon. This calendar, despite its gaps and irregularities, is displayed chronologically, becoming a functioning record of the apparition of the moon and the passing of time. On each photograph, a location and time are connected with the ascending or descending star.

Stéphanie Saadé was born in 1983 in Lebanon. She lives and works between Paris, Beirut and Amsterdam. She graduated in Fine Arts from the École Nationale Supérieure des Beaux-Arts, Paris and was an artist-in-residence at Van Eyck, Maastricht and Cité des arts, Paris.

Saadé had solo exhibitions at Centre Pasquart, Biel, Parc Saint Léger, Pougues-les-Eaux, Maison Salvan, Labège and Museum Van Loon, Amsterdam as well as a duo exhibition at Marres, Maastricht. Her work was exhibited collectively at Sharjah Biennial 13; Punta della Dogana, Venice; MAXXI, Rome; MOCA Toronto; MuHKA, Antwerp ; Fondation d'Entreprise Ricard, Paris; Jameel Art Center, Dubai ; MISK Art Institute, Riyadh; Saudi Art Council, Jeddah; Home Works 7, Beirut; La Criée, Rennes; National Gallery of Iceland, Reykjavik ; Oslo Kunstforening, Oslo; Ystad Konstmuseum, Ystad; Hessel Museum of Art, CCS Bard, New York; Mosaic Rooms, London; and Beirut Art Center.

Size: 7 photos of 15 x 10 cm each (unframed)

Unique

Medium: Printed photographs, Moon Gold leaf

Provenance

The artist

Location

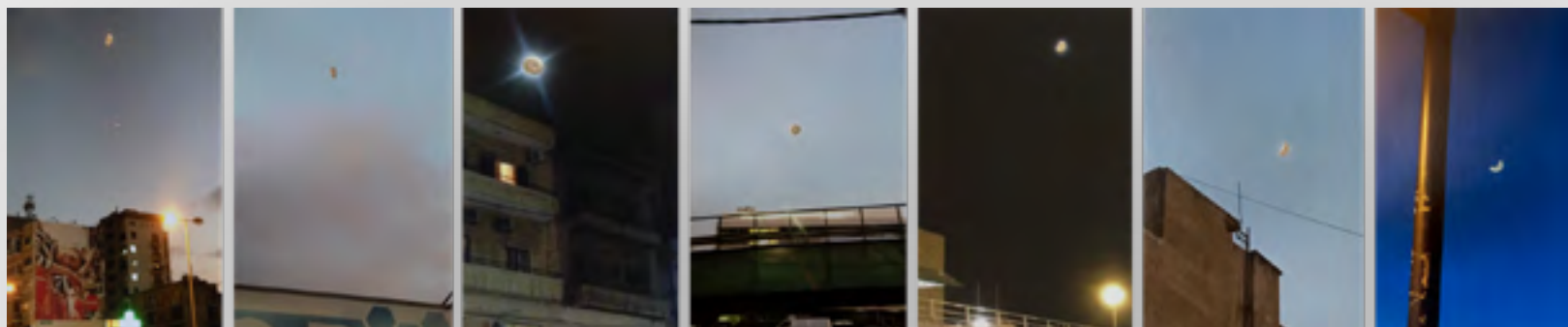
Paris

Estimate:

€10,000 - €12,000

Starting price:

€8,000





PAOLA YACOUNB

Colours of Time (2016)



The sculpture in bas-relief Colours of Time interprets a motif from a colored archaeological drawing made by the artist during the emergency urban archeological excavation in downtown Beirut in the late 1990s. The sculpture codifies the tangle of several strata: Roman, Byzantine and Hellenistic. A different color is assigned to each one. The stratification extends into an ancestral past, prior to humans, as we move from archeology to geology. Another colored drawing was used as a motif and was reproduced on carpet BEY002, produced by the Manufacture des Gobelins, today on display at the French Embassy in Berlin. As opposed to contemporary presentism, Colours of Time expresses ground's depth. Hence the technique of bas-relief, bringing the dialectics of surface and depth. Finally, colors become autonomous in order to constitute an abstraction. It is no longer an archeological document but an abstraction in a documentary style. Colours of Time was realized on the occasion of Taipei Biennial, Gestures and Archives of the Present, Genealogies of the Future, Taipei, Taiwan (2016-2017).

Paola Yacoub is a visual artist. She is currently a PhD student in Aesthetics, Visual Art and Photography at University of Paris 8, Vincennes-Saint-Denis. She graduated from the Architectural Association in London where she has worked on automates in photography and architecture. Afterward she worked at IFPO's archeological excavation in Beirut city center. In 2000, she began collaborating with Michel Lasserre on the perception of territories in conflict and post-conflict situations. Today, they work on effective action in the framework of a "proactionism." Their public lectures and essays were brought together in the monograph Beirut is a Magnificent City. Synoptic Pictures (Fundació Antoni Tàpies, 2003). Yacoub and Lasserre have been awarded several grants and residencies, including the DAAD in Berlin in 2005. They have exhibited together in, amongst others, Kunst-Werke, Berlin (2000); Fundació Antoni Tàpies, Barcelona, (2002); Le Plateau, Paris (2002); Witte de With, Rotterdam (2003); Venice Biennial (2003); Centre pour l'Image Contemporaine/Mamco Geneva (2004); Gwangju Biennial (2006); Xiangning Art Museum, Shenzhen, (2008). Paola Yacoub's solo exhibitions include: a retrospective, Drawing with the Things Themselves, at Beirut Art Center (2011); Kiss the black Stones at Haus der Kulturen der Welt, Berlin (2012); BEY002 at DAADGallery, Berlin (2021). She has participated in numerous group exhibitions, including The Pencil of Culture at Centre Pompidou (2016); the Taipei Biennale in Taiwan (2016); Home Beirut: Sounding the Neighbors at Maxxi in Rome (2017-2018); En Suspens at Le Bal in Paris (2018); and Sabine Weiss, les villes, la rue, l'autre at Centre Pompidou (2018), Distant Divides at Halle 14 - Zentrum für zeitgenössische kunst, Leipzig (2022). Paola Yacoub is the founding director of the program ARP (Artistic Research Practices, 2013-2018) at the Lebanese Academy of Fine Arts in collaboration with the Sursock Museum.

Size: 35,5 x 45,5 x 2,1 cm (unframed)

Medium: Coloured forex classic rigid on PVC white foam board

Signed on the back

Provenance

The artist

Location

Berlin

Estimate:

€30,000 - €45,000

Starting price:

€19,500

SIMONE FATTAL

Tree (2021)

Simone Fattal was born in Damascus, Syria, and raised in Lebanon, where she studied philosophy at the École des Lettres in Beirut. She then moved to Paris, where she continued her philosophical pursuits at the Sorbonne.

In 1969, she returned to Beirut and began working as a visual artist, exhibiting her paintings until the start of the Lebanese Civil War.

She left Lebanon in 1980, and settled in California, where she founded the Post-Apollo Press, a publishing house dedicated to innovative and experimental literary work. In 1988 she enrolled at the Art Institute of San Francisco, which prompted a return to her artistic practice and a newfound dedication to sculpture and ceramics.

Fattal currently lives in Paris. Her work is included in several public collections, such as the Centre Pompidou, Paris; the Yves Saint Laurent Foundation, Marrakech; the Sursock Museum, Beirut; the Sharjah Art Foundation, Sharjah and the National Museum of Qatar, Doha.

Recent solo exhibitions of her work include: Venice Biennale (2022); Gropius Bau, Berlin (2022); MoMA PS1, New York (2019); Bergen Kunsthall (2019); Pinault Collection, Punta della Dogana, Venice (2019); Musée Yves Saint Laurent, Marrakech (2018); the Rochechouart Departmental Museum of Contemporary Art (2017) and Sharjah Art Foundation (2016).

Size: 26.5 × 20 × 12 cm

Blue piece (inside the tree) 24,5 x 5,5 x 6 cm

Medium: Glazed stoneware

Signed S.F

Provenance

The artist

Location

Paris

Estimate:

€25,000 - €28,000

Starting price:

€20,000



HUSSEIN MADI

Untitled (c. 1964 - 1965)

Hussein Madi, born in 1938 in Chebaa, is a prominent Lebanese painter, sculptor and printmaker. He is best known for his colorful works inspired by abstract design and Islamic art. He studied painting at the Lebanese Academy of Fine Arts in Beirut before moving to Rome in 1963 to continue his studies at the Accademia di Belle Arti. He then decided to settle in Rome where he lived for twenty-two years, learning various techniques from frescoes and mosaics to bronze sculpture. Madi has had more than sixty solo exhibitions around the world including, Institut du Monde Arabe, Paris; British Museum, London; Ueno Museum, Tokyo; Sharjah Museum, UAE and many more. Madi showcased his work at the Venice Biennale in 2003 and was awarded the Order of the Star by the Italian government during the same year.

Size: 50 x 59 cm

56 x 66 cm (framed)

Medium: Tempera on canvas

Signed on the front

Provenance

Private Collection Lebanon

Location

Lebanon

Estimate:

€20,000 - €30,000

Starting price:

€10,000



AKRAM ZAATARI

Russian Athlete on Weighing Scale (Naro-Forminsk <70 Kg) (2021)

In 2020, Zaatari started to paint a series based on the fragile moments in which an athlete stands on a weighing scale to determine the competition category they belong to. These are derived from long sessions made accessible on YouTube. Zaatari picked selectively what he wants to paint in the scene, which often include a jury, a male athlete on a weighing device, a camera and other elements. The series is painted on scaled paper which is normally used in architecture and design.

Akram Zaatari has produced more than fifty films and videos, a dozen books, and countless installations of photographic material, all sharing an interest in writing histories, pursuing a range of interconnected themes, subjects, and practices related to excavation, political resistance, the lives of former militants, the legacy of an exhausted left, the circulation of images in times of war, and the play of tenses inherent to various letters that have been lost, found, buried, discovered, or otherwise delayed in reaching their destinations.

Zaatari has played a critical role in developing the formal, intellectual, and institutional infrastructure of Beirut's contemporary art scene. He was one of a handful of young artists who emerged from the delirious but short-lived era of experimentation in Lebanon's television industry, which was radically reorganized after the country's civil war. As a co-founder of the Arab Image Foundation, a groundbreaking, artist-driven organization devoted to the research and study of photography in the Arab world, he has made invaluable and uncompromising contributions to the wider discourse on preservation and archival practice. He was part of Documenta13 in 2012 and represented Lebanon at the Venice Biennale in 2013.

Size: 21 x 29.7 cm (unframed)

Medium: Acrylic on scaled 80g paper

Provenance

The artist

Location

Lebanon

Estimate:

€9,000 - €11,000

Starting price:

€8,000





ALI CHERRI

Sailors (2021)

Sailors was part of Ali Cherri's exhibition Return of the Beast, which "compels us to rethink what we've historically considered as the figure of the monster, by inviting us to reevaluate the gaze that defines this conception. How do we look at monsters? How do they look back? What brings about the monstrous? The exhibition engages with the trope of the monstrous in a continuation of Cherri's research on hybridity, which has been central to his practice for the better part of the last decade." (Lina Ajan)

Cherri's work is inspired by artifacts and the natural world. His sculptures, drawings and installations explore the temporal shifts between ancient worlds and contemporary societies. Using archeological artifacts as a starting point, he investigates the boundaries of ideologies that underpin the foundations of nations and the myth of national progression. His work explores the links between archaeology, historical narrative and heritage, considering the processes of excavation and relocation of cultural objects into museums.

His recent solo exhibitions include: If you prick us, do we not bleed? (National Gallery, London, 2022); Return of The Beast (Imane Farès, Paris, 2021); From Fragment to Whole (Jönköping County Museum, 2018); Programme Satellite 10: Somniculus (CAPC Centre d'art contemporain de Bordeaux and Jeu de Paume, 2017); and A Taxonomy of Fallacies: The Life of Dead Objects (Sursock Museum, 2016). His work has recently been exhibited at the Institut Valencià d'Art Modern; Jameel Arts Center, Dubai; Para Site, Hong Kong; MAXXI, Rome; Centre Pompidou, Paris; Manifesta 13, Marseille, 2020; the 5th Ural Industrial Biennial of Contemporary Art, Ekaterinburg, 2019; the 8th Melle International Biennial of Contemporary Art, 2018; and the 13th Sharjah Biennial, 2017.

He is the recipient of a Harvard University's Robert E. Fulton Fellowship (2016) and a Rockefeller Foundation Award (2017), and was shortlisted for The Abraaj Group Art Prize (2018). In 2021, he was artist-in-residence at the National Gallery, London and in 2022 he participated in the International Art Exhibition of the Venice Biennale, The Milk of Dreams, for which he received the Silver Lion for a Promising Young Participant. His works are featured collections including: Art Jameel, Dubai; Musée national d'art moderne/Centre Georges Pompidou, Paris; National Gallery, London; British Museum, London; MACBA, Barcelona; Solomon R. Guggenheim Museum, New York; and Sursock Museum, Beirut.

Size: 23 x 24.5 x 12.5cm

Medium: Terracotta statuette head representing a veiled woman (Hellenistic period, Cyprus), small animal head in green stone (Pre- Columbian America), glazed stoneware, wood

Provenance

The artist

Location

Paris

Estimate:

€18,000 - €22,000

Starting price:

€10,000

BERNARD KHOURY

Place Your Bets, No More Bets (2021)

Place Your Bets, No More Bets is an installation, which was initially shown at the Seoul Architecture Biennale 2021 in the shape of a 4 meter diameter circular floor mat. The visitors roamed around the installation in clockwise direction, observing and reading one hundred cards that frame the periphery of the circle. Each card is connected by an arc to its respective point of impact on the map of the city. These build a subjective story that unveils chronologically over a period of twelve years. The installation is complemented by an audiovisual document that can be activated by scanning a QR code visible at the base of the composition. In the center of the installation, a map of Beirut is framed by a square. The perimeter of the square frame is punctuated by a list of projects, more precisely forty-eight architectural commissions we were given, of which the majority was built during that twelve year period. Each project listed around the frame of the plan is connected to its respective location on the map of Beirut, framing our interventions within the context of some of the complex and sour realities that preceded, accompanied and followed these forty-eight architectural acts. All together these forty-eight commissions add up to over 450.000 m2 of built-up area, totaling and estimated budget of over 600 million dollars.

Born in Beirut 1968, Bernard Khoury studied architecture at the Rhode Island School of Design (BFA 1990 / B.Arch 1991) and Harvard University (M.Arch 1993). He was awarded by the municipality of Rome, the Borromini Prize honorable mention given to architects under forty years of age (2001), the Architecture + Award (2004), the CNBC Award (2008) and nominated for several awards including the Aga Khan award (2002 / 2004/ 2021), the Chernikov prize (2010) and the Mies van der Rohe Award (2021). He co-founded the Arab Center for Architecture (2008), and was a visiting professor in several universities including the Ecole Polytechnique Fédérale de Lausanne and L'Ecole Spéciale d'Architecture in Paris.

*Size: 90 x 90 cm
92 x 92 cm (Framed)*

Medium: Ink print on paper

Edition 2 / 5

Provenance

The artist

Location

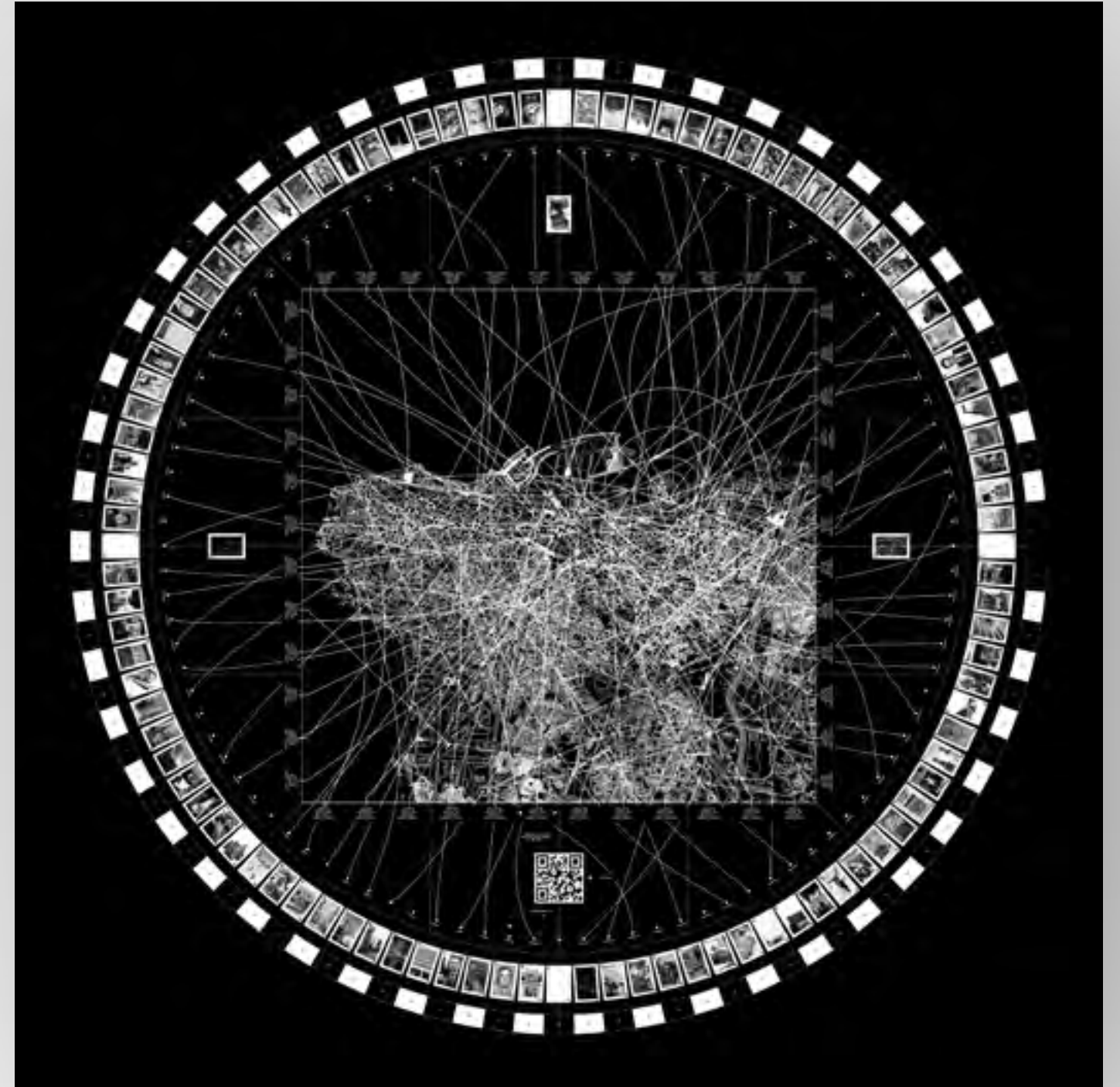
Lebanon

Estimate:

€10,000 - €12,000

Starting price:

€6,000





PLOT # 208
ACQUIRED - 2007
BUA 17,826 m²
BUDGET: 39,249,000 \$

PLOT # 782
BUILT - 2008
BUA 1,358 m²
BUDGET: 1,640,000 \$

PLOT # 1543
ACQUIRED - 2009
BUA 2,803 m²
BUDGET: 3,900,000 \$

PLOT # 382
BUILT - 2017
BUA 31,546 m²
BUDGET: 48,944,000 \$

PLOT # 1543-143
BUILT - 2016
BUA 9,328 m²
BUDGET: 13,590,000 \$

PLOT # 885
BUILT - 2015
BUA 9,302 m²
BUDGET: 13,945,000 \$

PLOT # 4318
ACQUIRED - 2011
BUA 5,980 m²
BUDGET: 9,398,000 \$

PLOT # 2352
ACQUIRED - 2012
BUA 5,944 m²
BUDGET: 14,114,000 \$



100

99

98

97

96

95

94

93

NADIM ASFAR

Sanctuary of Ain Hersha, Mount Hermon, Lebanon (2015)
from the project Experiencing the Mountain.

This piece is the chronological discovery of the Sanctuary of Ain Hersha in Lebanon, representing different aspects of the landscape.

"I had never been here. I have the feeling I came here to photograph an event that would never happen again. When I think the mountain becomes red like that every day... And that it has always turned red..." (Nadim Asfar)

The work is part of Experiencing the Mountain (2015-ongoing), "an expansive photographic series of the mountainous Lebanese countryside that conveys the meticulousness and of an ambulant land surveyor. With Territorial Waters (2015) as its prologue, Experiencing The Mountain marks a departure or new direction in the artist's work, from an engagement with the technical potentialities of the photographic apparatus as such, to a more thematic engagement with historical mediums and traditions, such as landscape." (Hisham Awad)

Nadim Asfar is a French-Lebanese photographer and video artist. Born in Beirut, in 1976, he lives and works in Paris and Beirut. His work has been shown at many international institutions and events, including Paris Photo, the New Museum in New York, the Kunst-Werk Institute in Berlin, and the International Documentary Festival in Marseille.

He was appointed the Chevalier des Arts et des Lettres distinction by French Ministry of Culture in 2014. His work is part of major international public and private collections.

Size: 92 x 213,4 cm (framed)

Medium: Photography - Inkjet print

Edition : 3/3

Provenance

The artist

Location

Lebanon

Estimate:

€10,000 - €12,000

Starting price:

€7,000





JOANA HADJITHOMAS AND KHALIL JOREIGE

The Golden Record: Sounds of Earth and of Lebanon (2021)

In the early 1960s in Beirut, a group of students at Haigazian, the Armenian University, led by their mathematics professor, Manoug Manougian, designed and launched “rockets for exploration and space study.” The project had no military intentions, and rather, aimed at promoting science and research. The Lebanese Rocket Society was born. Its activities soon expanded, and more than ten solid-propellant rockets were successfully launched. The Cedar Rockets had a range of 400 and then 600 km, reaching as far as the stratosphere. But the experiment was terminated abruptly in 1967 and fell into oblivion. The documentary and art works around this project brought back some of its protagonists and the strange tale of this Lebanese space race. The Golden Record is one of the installations created by the artists as part of the space project.

In 1962, the Lebanese Rocket Society had installed a transmitter at the tip of their rockets which broadcasted messages on Lebanese national radio waves during the rocket’s launch and flight.

For the artists, this echoed how the US space probes such as Phoenix and Voyager 1 and 2, in 1977, launched messages engraved on golden records, intended for extraterrestrials. The messages were a selection of sounds meant to “establish a portrait of the diversity of life, of history and of culture on Earth,” a kind of interstellar message of peace and friendship.

Currently, both Voyager probes are sailing adrift in the black sea of interplanetary space, having left our solar system years ago. The first probes will arrive close to a star in 40 000 years.

The soundtrack of The Golden Record: Sounds of Earth and of Lebanon was created using sound archives dating back to the 1960s, and inspired by the memories of various scientists from the Arab world who shared in the adventure. The sounds chosen reflect a subjective portrait and sound representation of our region, in general, and more specifically, of Lebanon during the 1960s.

Filmmakers and artists, Joana Hadjithomas and Khalil Joreige question the fabrication of images and representations, the construction of imaginaries, and the writing of history. Their works create thematic and formal links between photography, video, performance, installation, sculpture and cinema, being documentary or fiction film. They have received awards in the most important international film festivals throughout the years and have been awarded the prestigious Marcel Duchamp Prize in 2017 for their art project Unconformities. Their long-term research is based on personal or political documents, traces of the invisible and the absent, histories kept secret and the archeological undergrounds of cities.

Hadjithomas and Joreige were both born in Beirut, Lebanon and currently live and work between Beirut and Paris.

Medium: Audio, 20 minutes

Vinyl record published in a limited edition of 12 black and 11 white.

Edition 1/12 (black)

Sound design: Nadim Mechlaoui

LP cover art: Karl Bassil - Mind the gap.

Provenance

The artist

Location

Paris

Estimate:

€2,500 - €3,000

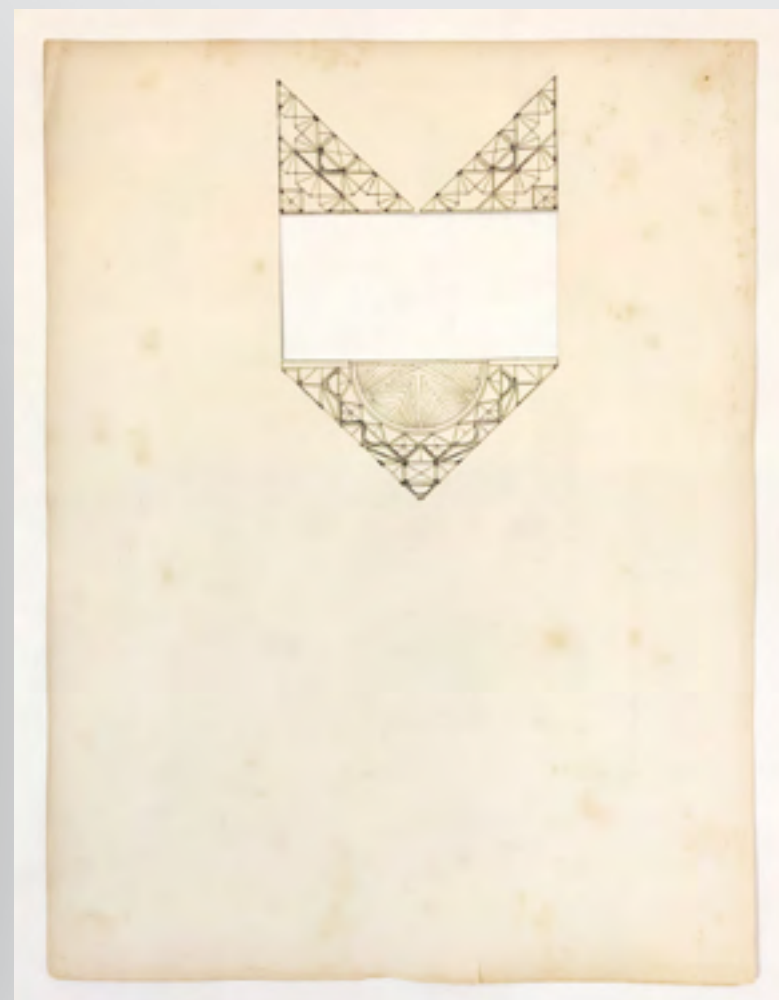
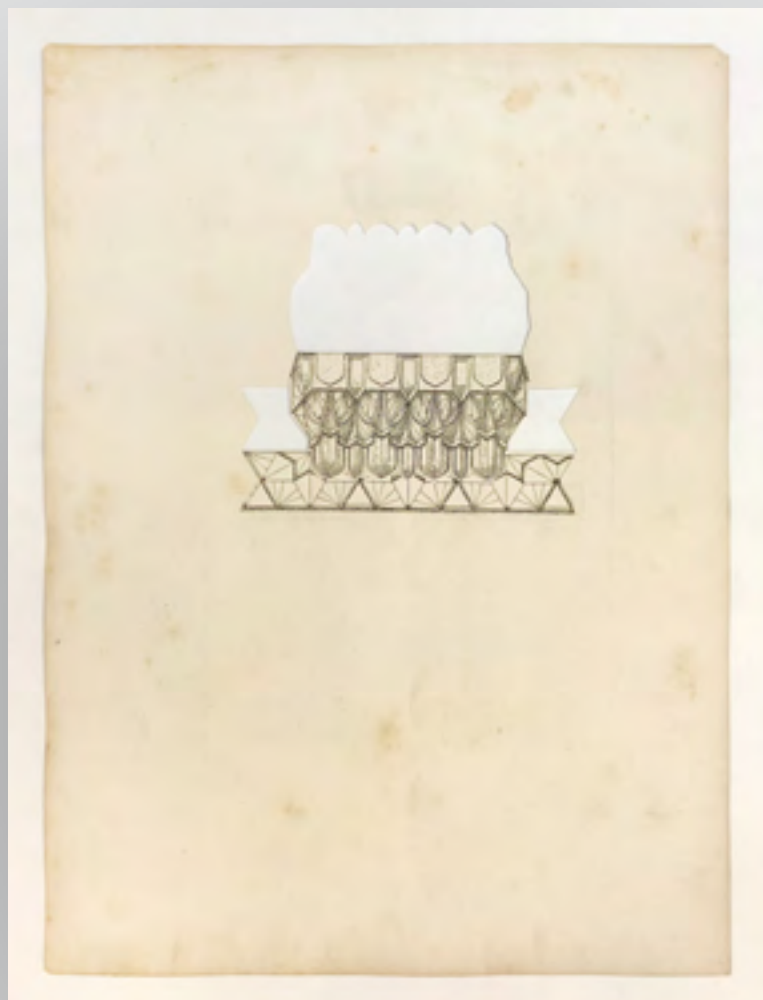
Starting price:

€2,000



RAYYANE TABET

Decoupages, 1891-2020 (inv #056_1 and 062_1)



Découpages is a frieze of 114 cut-out sheets from an original 19th century manuscript by Jules Bourgoïn (1838-1908). The French scholar traveled through Egypt to study architectural ornaments and produced precise documentation drawings. His elaborate research was compiled in books such as Les Arts Arabes or Les Eléments de l'Art Arabe, two works that set the standard for what was considered "Arab Art" in Europe. Tabet cuts-out and recomposes individual pages from these publications, in an attempt to find different possible geometries hidden within the document.

Rayyane Tabet, born in 1983 in Ashqout, Lebanon, studied architecture at The Cooper Union University in New York and Fine Art at the University of California at San Diego. Drawing from experience and self-directed research, Tabet explores stories that offer an alternative understanding of major socio-political events through individual narratives. Informed by his training in architecture and sculpture, his work investigates paradoxes in the built environment and its history by way of installations that reconstitute the perception of physical and temporal distance.

In recent years, Tabet has had solo exhibitions at the Walker Art Center, Minneapolis (2021), Sharjah Art Foundation (2021), Storefront New York (2020), Parasol Unit Foundation of Contemporary Art London (2019), The Metropolitan Museum of Art, New York (2019), Louvre, Paris (2019), Carée d'Art Musée d'Art Contemporain, Nîmes (2018) and at the Kunstverein, Hamburg (2017). He took part in numerous international group shows, among which including: the Whitney Biennial (2022), Yohama Triennial (2020), Lahore Biennial (2020), Jameel Art Center (2018), 21st Sydney Biennial (2018), Manifesta 12 (2018), 15th Istanbul Biennial (2017) and the 32nd Sao Paulo Biennial (2016).

Size: Each 40,5 x 31,2 cm (framed)

Medium: Two cutouts of original engravings from Jules Bourgoïn "Precis de l'Art Arabe" Paris, 1891

Provenance

The artist

Location

Hamburg

Estimate:

€6,000 - €8,000

Starting price:

€5,000

MOHAMMAD EL RAWAS

When We Are Gone #4 (2020)

"This mixed media painting is part of a series of works entitled When We Are Gone that I began in 2019

In this series, I am tackling the concept of the inevitable destiny of Death of both individuals and countries, a theme triggered by witnessing the ongoing deterioration of Lebanon.

When we are gone, we leave behind photographic time-frozen traces of our existence represented here through a vintage photo of a Moorish woman from the early 20th century silkscreened on an aluminum sheet as well as a photo-etched zinc plate featuring two unidentified Lebanese schoolgirls from the early 1970s who were and probably are still celebrating their timed existence."

Mohammad El Rawas was born in Beirut in 1951. He studied painting at the Institute of Fine Art at the Lebanese University, and graduated in 1975 with honors receiving the Lebanese University Scholarship to study abroad. The year of his graduation marked the beginning of the Lebanese Civil War, leading the artist to stop painting and to leave his country for Morocco where he stayed for two years in Rabat, teaching art and resuming painting. He returned to Beirut in 1979 to hold his first solo show before joining the Slade School of Fine Art in London in the same year. Upon his return to Beirut in 1981 with a Masters Degree in Printmaking, he started his academic career at the Lebanese University and the American University of Beirut that lasted for twenty-seven years.

Since 1979, El Rawas has held twelve individual exhibitions in Beirut, London and Dubai and has participated in more than forty international art biennials, art fairs and exhibitions in England, US, Norway, Tunisia, Brazil, Japan, Kuwait, France, Holland, Egypt, UAE, Poland and China. In these international shows, he claimed five prizes and honorable mentions, including in 2007, the prize of the Alexandria Biennial of the Art of the Mediterranean Countries, for his first installation and video art piece "Sit down Please!"

His work is found in many museums and public collections in Lebanon, Tunisia, Jordan, UAE, Norway, Paris and England.

Size: 110 x 100 cm (unframed)

Medium: Mixed media, etching plate, silkscreen on aluminum and assemblage on plywood panel

Provenance

The artist

Location

Lebanon

Estimate:

€30,000 - €40,000

Starting price:

€26,000



ZIAD ANTAR

Beirut (2022)

“Beirut is a city where monuments cannot thrive. It is experienced in the form of blurred knowledge. One that keeps escaping memory, that lacks the tangible, the concrete... What it leaves you with is a thought; an idea of a city, its vibrancy, its intricacies... and a fiction of it you once created in your imagination before you even encountered it.”
(Ziad Antar)

Ziad Antar has been documenting Beirut for the past few decades: tracking its changing landscape through times of day and through the years in a compulsive manner. This photo was taken as Antar was observing the port silos, using medium format analog cameras.

Ziad Antar was born in 1978 in Sidon, Lebanon and currently lives and works in Beirut. He uses different photographic material such as expired negatives, defying the technological advances of digital photography. Antar’s work has been exhibited in international institutions and biennials such as Palais de Tokyo, Paris; the Centre Pompidou, Paris; Fondation Louis Vuitton, Paris; and the Philadelphia Museum of Art, US. Antar’s work forms part of many prestigious collections of art including Louis Vuitton Foundation, France; FNAC Centre (Fonds National d’Art Contemporain), France; Nadour Collection, Germany; The British Museum, UK; and The Kamel Lazaar Foundation, Tunisia.

Size: 120 x 170 cm

Medium: Inkjet on archival paper (enlarged analog color photograph)

Edition 1/5 + 2AP

Provenance

The artist

Location

Lebanon

Estimate:

€8,000 - €10,000

Starting price:

€4,500



BASSAM KAHWAGI

Untitled II / n° 4 and n° 8 (from a series of 10)
(2022)

Bassam Kahwagi was born in 1963 and is a Lebanese painter who has been committed to abstract painting since his early years of practice.

His work ranges from a freehand gesture series, which unveils an intuitive expressionist process that creates a personal language apart from the contextual socio-political situation, yet is still deeply connected to reality, to a more meditative stripe-based motif that can be described as conceptual minimalistic painting.

Kahwagi's work has been featured in several personal and collective exhibitions; his last exhibition, "To Have Been Built," was in 2020 at Agial Gallery – Beirut.

He is represented in Beirut by Saleh Barakat Gallery, one of the leaders in showcasing for modern and contemporary art in Lebanon. Kahwagi teaches painting and sculpture at the American University of Beirut.

Size: 55.5 x 50 cm each (unframed)

*Medium: Acrylic on paper
(signed on the back)*

Provenance

The artist

Location

Lebanon

Estimate:
€1,800 - €2,500

Starting price:
€1,000





CALINE AOUN

Untitled, 2.4 Meters (2019)

019

In the Untitled, Meters series Aoun seeks to address the status of image and data in the current digital media environment, with their attendant ideology of dematerialization and augmented reality. Her work revels in this paradoxical juncture, where the materiality of images reasserts itself a way to counteract digital dematerialization of everyday life. The unique print makes use of a digital transfer film that seeks to hybridize digital printing technology with that of the darkroom. In this work, Aoun acts almost as a product tester, treating this material as a prototype, seeing what unintended possibilities it may yield. Yet, Aoun achieves highly reflective surfaces by continually feeding the digital transfer film through her printer, at times impatiently tearing the sheet away, maximizing the expressive potential of the printer's malfunction. The point is not simply that such a mechanized process can produce the sort of abstraction that has historically stood to represent the metaphysical, or some deep, internal sensation. Rather the work has to do with the rapidly changing nature of image making – in a variation on the sublime its subject extends ceaselessly outwards, and into a rich, complex dialectic about the convergent forces which contribute to contemporary image making.

Caline Aoun was born in 1983 in Lebanon and currently lives and works in Beirut. Her work addresses the changeability and the undercurrents of the hidden material and physical world. The seemingly solid and permanent spaces of our lives are not static, but they are made of various events that are kept hidden. Aoun encapsulates these hidden events by revealing how the continuous accumulation of matter essentially changes what we see. As we constantly find ways to move through the material, natural, social, and symbolic environments of our lives, they are in fact constantly changing and evolving.

Size: 112 x 60 cm (unframed)

Medium: Unique Inkjet print on Permajet Transfer film

Provenance

The artist

Location

Lebanon

Estimate:

€5,000 - €7,000

Starting price:

€3,000

ALI EYAL

No Part Of This Book May Be Reproduced, In Any Way, By Photocopying, Recording, Or Otherwise, Except With The Prior Written Consent Of The Publisher, and. (2019)

“Emotional texts were published for the first time in the Blue Luggage Publishing House, which was located near the bedroom on the second floor. These publications also appeared in many publishing houses in the Old Inventory Area, and the backyard of the new big house. Some were in the trunk of a car that traveled 249 kilometers, from a small garden to the rustic iron door of Beirut Art Center, and, finally, to the center’s walls. Batoul and Ali’s project was complete, not in the sense that it was extraordinary or ideal, or even a form of entertainment, but it was their first self-publishing project around an emotional and political context and a great romantic fantasy that is almost excessive. The drawings do not necessarily refer to the existing texts. These illustrations were recently drawn by the artist from inside the fictional publishing houses and their traveling luggage. Some books and rare photographs of the writer were swallowed up by published newspapers, court papers, old books, and colorful bags. Nothing but these papers and publications remain.”
(Ali Eyal)

Ali Eyal (1994) was born in The Forest, Small Farm. After earning a diploma from the Institute of Fine Arts in Baghdad, Iraq, 2015, he studied at the Home Workspace, Program at Ashkal Alwan in Beirut, Lebanon, 2016-17. His work explores the complex relationships between personal history, transitory memories, politics, and identity, using a variety of mediums, with a focus on painting, transformed through other artistic modalities, such as text, installations, photography and video. His work has been exhibited at MoMa PS1, New York; Documenta 15, Kassel; 58th Carnegie International, Pittsburgh; Beirut Art Center, Beirut; Warehouse, Abu Dhabi. Eyal’s videos have been included in several exhibitions and festivals including Rencontres Internationales, Paris; VITRINE x Kino Screenings, London; Sharjah Film Platform, Sharjah Art Foundation, Sharjah; Cairo Video Festival, Medrar, Cairo.

Size: 19.8 x 12.9 cm (unframed)

Medium: Paper and ink

Provenance

The artist

Location

Los Angeles

Estimate:

€1,500 - €2,000

Starting price:

€1,000





HATEM IMAM

Glycine I (2019)

Glycine is an inhibitory neurotransmitter that is released by the brain during REM sleep causing a temporary paralysis of the muscles to prevent sleepers from acting out their dreams.

Hatem Imam is a visual artist and graphic designer. He is the co-founder of Studio Safar, Journal Safar, Samandal comics and Annihaya records. He teaches design and printmaking and is a resident DJ at Radio Alhara.

Size: 240 x 180 cm

Medium: Oil on linen

Painting courtesy of the artist and Letitia Gallery.

Provenance

The artist

Location

Lebanon

Estimate:

€12,000 - €14,000

Starting price:

€8,000

MAJD ABDEL HAMID

It doesn't have to end like this Research - Pillow case
(2021-2022)

"I remember a post on a page documenting walls of Beirut that read, 'walls are the notebooks of the insane,' it struck me how slogans/sentences sprayed sporadically can be quite poetic and a poignant commentary on the relationship with the city. During the 2019 uprising the writing that grabbed my attention the most was 'down with anxiety.' A year and a half later, after the explosion, cruel hyperinflation and mass exodus in search of livelihood, this sentence 'ma darori hayk tkounakhertna', (It doesn't have to end like this) appeared in a couple of locations.

Its striking honesty felt like something one would repeat to themselves while trying to sleep.

I have been recording these sentences." (Majd Abdel Hamid)

Majd Abdel Hamid is a visual artist from Palestine. He was born in Damascus in 1988, and is currently based between Beirut and Ramallah. He graduated from Malmö Art Academy, Sweden (2010) and attended the International Academy of Art in Palestine (2007-2009).

He works in a broad variety of media, including video, installation, drawing and sculpture, through which he explores themes of national identity and trauma. His artistic practice is rooted in the slow, repetitive, performative gesture, including embroidery and cross-stich on fabric supports, as a counterbalance to high-speed digital image production and pixels.

Size: 49 x 68 cm

Medium: Cotton thread on fabric

Provenance

The artist

Location

Lebanon

Estimate:

€6,000 - €7,000

Starting price:

€3,500





HUSSEIN NASSEREDDINE**Hanging Notes On The Red Castle (2019)**

Hanging Notes on the Red Castle is a new production in The Complete Uncredited Works series that deals with writings and poems which describe the architecture and spatiality of monuments. The slippage between word and image in such poems is mirrored in the imperfect preservation of historic texts. This series engages with that which exists outside of the historical cannon, which constitutes its negative space, and explores its implications on our understanding of literature, sources, authorship and how histories are written.

These notes or mu'allaqat, assume the ability of poetry to change the face of architectural monuments, departing from a verse of Al-Mutanabbī, in which he describes the “Red Castle”. Alongside the verse, are all the pages that stayed entirely folded in the books of anthologists, except for the little parts on which the sun imprinted all what the poems could not show, establishing their connection with a history of architecture description and violence in poetry that hint at the subtle transformation of the castle, from its white color, to red.

The first iteration of “Hanging Notes on the Red Castle” was produced in Beirut in 2019, as part of Kayfa ta’s exhibition “How to Reappear” at Beirut Art Center.

The second iteration was produced in Abu Dhabi in 2019 as part of the Publishing Maneuvers exhibition at Warehouse 421.

The third iteration was produced in Amman in 2019, as part of the How to Reappear exhibition at MMAG foundation.

Hussein Nassereddine lives and works in Beirut. His work in installation, writing, video and performance originates from a practice around language that builds fragile monuments - some verbal, some sonic, some tactile - rooted in collective histories and resources of poetry, ruins, construction and image-making.

Nassereddine participated in Ashkal Alwan’s Home Workspace program in 2018, and in 2020, he published How to see the columns as palm trees. the seventh book in the Kayfa ta series.

Size: 70 x 100 cm (unframed)

Medium: Pencil and sunlight on paper.

Provenance

The artist

Location

Lebanon

Estimate:

€1,800 - €2,000

Starting price:

€1,000

AKRAM ZAATARI

Radwan meets Haifa 25 years later (2022)

In 1997, photographer Radwan Matar did many photo sessions with actress/singer Haifa Wehbeh. These are photos, which Haifa would distribute copies of to different magazines and newspapers. In this work, Zaatari painted Radwan's silhouette twice using two contact contact prints as canvas; once in black on white and another time in white on black, using RGB acrylic paint.

Akram Zaatari has produced more than fifty films and videos, a dozen books, and countless installations of photographic material, all sharing an interest in writing histories, pursuing a range of interconnected themes, subjects, and practices related to excavation, political resistance, the lives of former militants, the legacy of an exhausted left, the circulation of images in times of war, and the play of tenses inherent to various letters that have been lost, found, buried, discovered, or otherwise delayed in reaching their destinations. Zaatari has played a critical role in developing the formal, intellectual, and institutional infrastructure of Beirut's contemporary art scene. He was one of a handful of young artists who emerged from the delirious but short-lived era of experimentation in Lebanon's television industry, which was radically reorganized after the country's civil war. As a co-founder of the Arab Image Foundation, a groundbreaking, artist-driven organization devoted to the research and study of photography in the Arab world, he has made invaluable and uncompromising contributions to the wider discourse on preservation and archival practice. He was part of Documenta13 in 2012 and represented Lebanon at the Venice biennial in 2013.

Size: Diptych of 25 cm x 25 cm each (Unframed)

Medium: Acrylic on Inkjet print

Unique

Provenance

The artist

Location

Lebanon

Estimate:

€9,000 - €11,000

Starting price:

€5,000





MAZEN KERBAJ

Four Buildings from Beirut (2017)

Four Buildings from Beirut are the original drawings that were published in the catalog for the collective exhibition "Home Beirut" held at the MAXXI Museum of Rome in 2017. They were commissioned by the museum to serve as cover and chapter headers for each section of the exhibition. The final published drawings were digitally colored.

Mazen Kerbaj is a Lebanese comics author, visual artist, and musician born in Beirut in 1975. He also works on selective illustration and design projects and has taught at the American University of Beirut. Kerbaj is the author of more than fifteen books, and his short stories and drawings have been published in anthologies, newspapers and magazines. His work has been translated into more than ten languages and has been shown in galleries, museums and art fairs around the world.

In 2015, Kerbaj was the recipient of a DAAD one-year artist-in-residency in Berlin. Since then, he has lived and worked in the German capital. After his move to Berlin, Kerbaj has developed several new projects in different fields, such as *Borborygmus* a theater play he co-wrote, directed and performed with Rabi Mroué and Lina Majdalanie; *Synesthesia*, a concept for a live graphic score for an improvising ensemble; and *Walls Will Fall*, a composition for forty-nine trumpets. He also started working on *Antoine*, his most ambitious graphic novel to date.

Size: four pieces of 42 x 29,7 cm, each. (unframed)

Medium: Ink, acrylic, blue pencil and collage on paper

Signed on the front

Provenance

The artist

Location

Berlin

Estimate:

€6,000 - €7,000

Starting price:

€4,000



HUSSEIN MADI

Untitled (2005)

Based on a profound knowledge of modernism, the art of Madi is rooted in the Orient. His compositions are articulated with geometric and dynamic shapes that remind the complexity of Arabic calligraphy. Nevertheless, even when his pieces might be undecipherable and his forms simultaneously evoke human figures and mysterious glyphs, Madi distances himself from abstraction.

Hussein Madi, born in 1938 in Chebaa, is a prominent Lebanese painter, sculptor and printmaker. He is best known for his colorful works inspired by abstract design and Islamic art. He studied painting at the Lebanese Academy of Fine Arts in Beirut before moving to Rome in 1963 to continue his studies at the Accademia di Belle Arti. He then decided to settle in Rome where he lived for twenty-two years, learning various techniques from frescoes and mosaics to bronze sculpture. Madi has had more than sixty solo exhibitions around the world including, Institut du Monde Arabe, Paris; British Museum, London; Ueno Museum, Tokyo; Sharjah Museum, UAE and many more. Madi showcased his work at the Venice Biennale in 2003 and was awarded the Order of the Star by the Italian government during the same year.

Size: 100 x 100 cm (unframed)

*Medium: Acrylic on canvas
Signed on the front*

Provenance

The artist

Location

Lebanon

Estimate:

€40,000 - €50,000

Starting price:

€30,000



WALID RAAD

Festival of Gratitude _ Hafez al-Assad (2022)



Artist Walid Raad presents a series of (occasionally, but rarely) lovingly crafted birthday cakes for some of the world's most toxic and/or bigger-than-life leaders: dictators, strongmen and strongwomen, kings and queens, princes and princesses, emirs, sheikhs and sheikhas, sultans, shahs, emperors and empresses, popes, ayatollahs, presidents, prime ministers, CEOs, and GOATs.

Twenty cakes were created in the first batch. For every cake, there is a corresponding collection of cake slices. The number of slices is determined by the age of the ruler in 2022.

All the slices from one cake look almost the same, with one key difference: the name of a special ingredient written on the edge of the stand. Half the slices are laced with poisons and the other half are infused with elixirs, making each one unique.

Cake-holders will automatically receive ten random slices from their cake. The rest will be made available in a public drop.

Walid Raad is a conceptual artist and professor of art at The Cooper Union. Perhaps best known for his fourteen year project on the contemporary history of Lebanon, The Atlas Group, Raad works across media and disciplines to examine the connections between politics, violence and cultural narratives. His work has been shown around the world, including at the Venice Biennale, Istanbul Biennial, and Documenta, as well as in solo exhibitions at the Louvre, MoMA, Stedelijk Museum, ICA Boston, and Whitechapel Art Gallery.

*Size: 1080 x 1920 px,
NFT. 3D animation, continuous loop.*

*Medium: NFT / Video / Loop / Color / Silent
Edition 1/1*

Provenance

The artist

Location

Online

Estimate:
€6,000 - €7,000

Starting price:
€4,000



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