



ANS
AZURA

A QUEST FOR PEACE

Online Bidding begins Apr 7 2025,
10:00 CET+1

Live streamed Auction Room opens
Apr 10 2025, 19:00 CET+1

Find more on: ansazura.com



SUZANA VASILESCU

Co-Founder Ans Azura

Contact :

Tel: +40 744 697 400

Email: suzana@ansazura.com

is a Romanian art historian, curator, gallerist and art advisor. She is the Founder and Director of SUPRAINFINIT, a contemporary art gallery in Bucharest, and is the curator and art advisor for important private art collections in Eastern Europe and Middle East. She is also a member of the board and the acquisition committee of the Museum of Recent Art—the first private art museum opened in the last century in Romania—which collects and exhibits Romanian art from 1965 to the present.

Prior to launching her own gallery (in 2015) and Ans Azura (2021), she was leading efforts to establish and cultivate the art ecosystem in Eastern Europe through leadership and curatorial roles at auction houses, galleries, and biennials. During her tenure at Artmark Auction House (2009 - 2012), the leading auction house in Romania, Suzana Vasilescu led the department of Post-modern and Contemporary Art and organized the first post-modern and contemporary art auction in the country. In 2015, she was the director of the first edition of 'Art Encounters Biennale', which took place in Timisoara and has been a milestone in the art context of Romania. Prior to that (2012-2015), she was the Director of the contemporary art gallery, Nicodim Gallery.

She graduated with a BA in Art History and an MBA at ASEBUSS School of Business Management, the most prestigious Romanian business school.



ANDREEA STANCULEANU

Co-Founder Ans Azura

Contact :

Tel: +40 744 366 846

Email: andreea@ansazura.com

is a Romanian art advisor and cultural manager, founder of the Sector 1 Contemporary Art Gallery. A graduate of International Business and Trade at the Faculty of International Economic Relations at ASE Bucharest, she has an experience of over 20 years in international business and film production. From 2017 Andreea has primarily focused on following her lifelong passion and opened Sector 1 Gallery, becoming a heard voice on the contemporary art scene in Romania. Through a series of curatorial projects based on the artistic phenomenon coming out of the strong Cluj art scene, the representation of post-avantgarde historical Romanian artists and an international programme focused primarily on CEE artists, Andreea has become part of a network of advisors for relevant East European collections



NATHALIE KHOURY

Head of Department for Middle East Art

Contact :

Tel: +961 3 384 413

Email: nathalie@ansazura.com

is currently a member of the executive board of the Beirut Art Center, the first non-for profit art space in Beirut and Regional Director of Ans Azura Middle East. After studying graphic arts in Paris, Nathalie Khoury moved to Beirut in 1991 where she worked in the fields of communication, graphic design, and accessory design. From 2005 until early 2010, she was the director of the contemporary art gallery Sfeir-Semler in Beirut. In 2011 she was appointed as a consultant for an 8 months mission by l'Academie Libanaise des Beaux-Arts/ALBA to work on a new curriculum for their visual art department.

CONDITIONS OF SALES

HOW TO BID IN OUR AUCTION

*The works of art which are subject to artist resale royalty rights ('droit de suite') are marked with an * in the description of the work of art. The amount of the royalties is calculated using a sliding scale of percentages of the Hammer Price.*

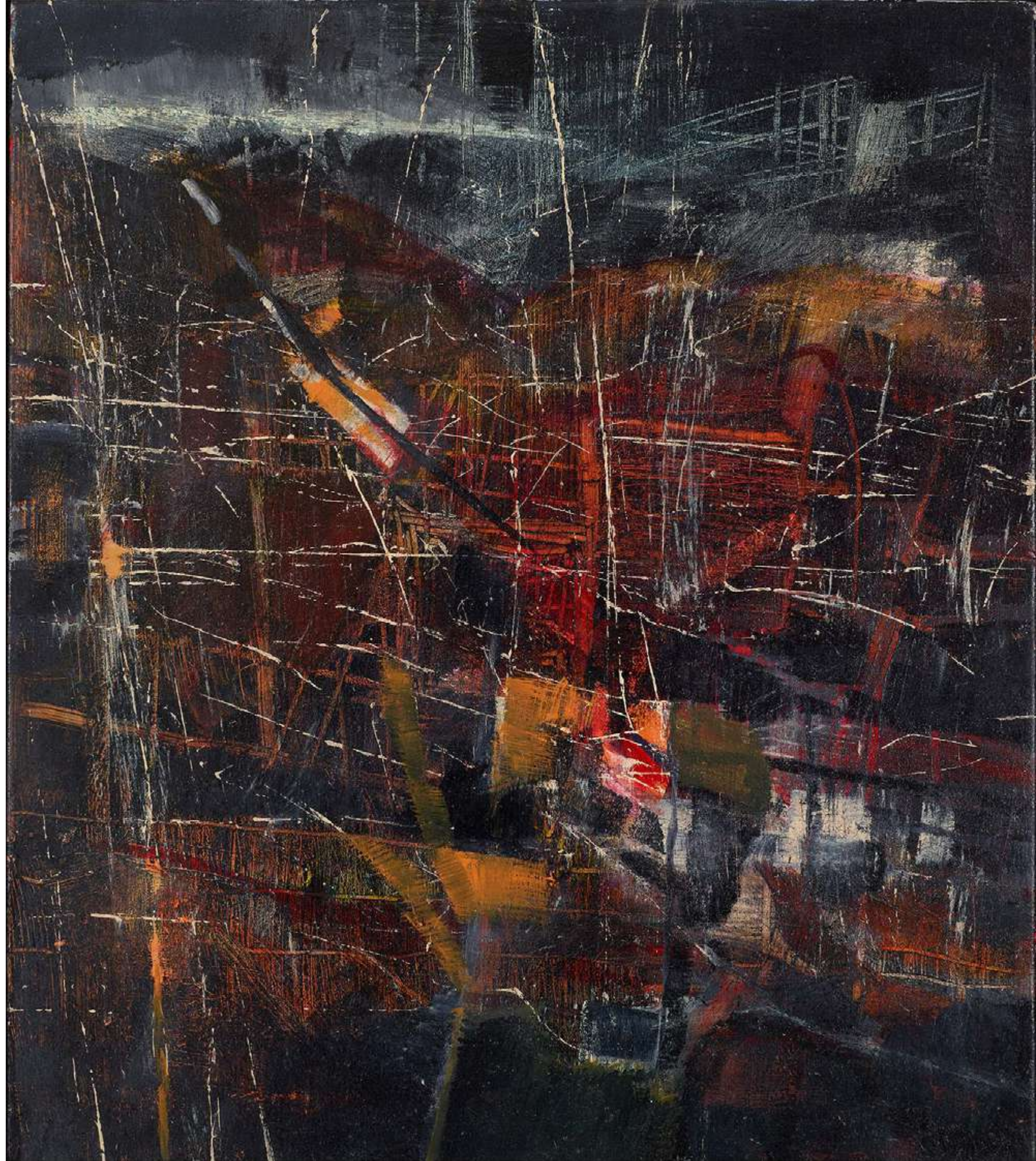
Lots featured on Ans Azura's platform may be subject to export regulations in the country where they are located and import regulations in the country where they will be shipped to. The location of each Lot is marked in its description. You are responsible for ensuring that you understand and comply with all relevant laws or regulations applicable in relation to the export or import of any Lot that you intend to purchase.

By registering to bid in auctions and by bidding on the Ans Azura platform you agree to the Bidder's and Buyer's Terms and Conditions which you may consult here. Please read these Terms and Conditions carefully. By bidding you accept personal liability to pay the Purchase Price consisting of the Hammer Price and the Buyer's Premium plus the applicable Buyer's Expenses. Please note that the Total Cost Calculator will display the amount including the estimated Buyer's Premium, exclusive of related artist resale royalties and any shipping expenses and all duties, taxes, VAT, and/or custom processing fees payable by the Buyer.

Since the turn of the 20th century, the role of art in times of crisis has been widely disputed by critics and artists themselves—with some arguing for art's incapacity to convey the scale of human suffering in times of war and other human catastrophes, and others heralding the strength of artistic voices in building powerful reflections on the present, tools to further re-envision unjust worlds.

A QUEST FOR PEACE continues our expanding aim to bring more visibility to Middle Eastern artists, to celebrate their resilience in grappling with, on the one hand, the hardships of quotidian life during war or in post-conflict societies, and, on the other, the effects of global marginalisation. One key learning from artists in the MENA region of the past 50 years is that peace is a difficult concept, a complex state that requires deep contemplation, resilience, and significant efforts to understand the present alongside developing global perspectives on history.

Peace, whether personal or collective, involves an internal struggle—a search for a place in the world. Many of the works in this selection, such as those of Etel Adnan, Juliana Seraphim or Jamil Molaeb, artists previously presented at Ans Azura's auctions, contaminate outer with inner landscapes in vivid, visually astounding colours. The same could be said about the masterful works of Stelio Scamanga, whose practice has been partially forgotten and which we are happy to now be able to celebrate alongside other remarkable artists. Here, a mediation between the figurative and the abstract beautifully arises.



EHAB ZEIN EDDINE*Untitled (2013)*

Ehab Zein Eddine (b. 1990, Syria) graduated from the Faculty of Fine Arts – Painting Department at Damascus University in 2013.

Zein Eddine is known for his evocative portrayals of children set against haunting backgrounds that evoke the aftermath of conflict, skillfully contrasting innocence with the grim realities of adversity. His works often capture the expressive faces of children, rendered with profound sensitivity, their vibrant clothing standing in stark contrast to the somber contexts they are depicted in. This juxtaposition invites deep contemplation on themes of memory, loss, and resilience amidst the turmoil of war.

In several of his pieces, this tension is heightened through textured, layered backgrounds, often incorporating fragments of newspaper excerpts. These remnants of history and media infuse the compositions with a sense of displacement, while underscoring the enduring spirit of survival and hope.



Size:
180 x 140 cm

Medium: oil on canvas

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist

Certificate of authenticity

*A certificate of authenticity can be issued upon request.
Please contact us for details.*

Estimate:
€1,000 - €2,000

Starting price:
€800

ETEL ADNAN

Pots (C. 1972)

Etel Adnan is widely recognized as one of the foremost authors, poets and playwrights of her generation. Widely known for her literary work, she fluidly moves between the disciplines of writing and art. Etel Adnan's style has not changed drastically since the 1960s, when she first started painting at the age of thirty. She has always been painting almost the same subject - nature - with the same formats - small canvases - and the same tools - palette knife on paint. Back then, her method of painting was pulling down her strokes with the palette knife from the top of her canvas. She developed the palette knife method when she met artist Ann O'Hanlon (wife of Richard O'Hanlon, an artist who had apprenticed with Diego Riviera). After being questioned by O'Hanlon as to why she did not paint, Adnan picked up a palette knife that was lying around by chance, placed the canvas on the table and worked on them as if she were writing. Simone Fattal later wrote that O'Hanlon was so shocked by the "spontaneous perfection" of Adnan that she quit her job at the Dominican College and devoted herself to Buddhism. As an abstract painter, Adnan focuses on strong lines and squares, her recurrent point of reference in her earlier paintings, which are almost always small in size. Her direct, straight-forward paint strokes and lucid swaths of color make her devoted investigation of painting truly fresh, poetic and unpretentious. By the time Carolyn Christov-Bakargiev, director of Documenta 13, exhibited around forty of Adnan's paintings in 2012, a "full scale revival of Adnan as an artist was in the works". From then onwards, the world discovered the magic of Etel Adnan. This included many international galleries like White Cube in London and Galerie Lelong in Paris. A flow of major international group exhibitions followed. The New Museum featured her in a 2014 exhibition of art from the Arab world, while the Whitney Museum of American art included her in its biennial the same year. Adnan's work is now present in major institutions such as the Tate Britain, London, British Museum, London; Centre Pompidou, Paris; Institut du Monde Arabe, Paris; National Museum of Women in the Arts, Washington, D.C.; M+, Hong Kong, China; Museum of Modern Art, New York; Museum of Modern Art, Tunis; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art, San Francisco; Kunstsammlung NRW, Düsseldorf; Royal Jordanian Museum, Amman; LAM, Lille, Villeneuve-d'Ascq; Guggenheim, Abu Dhabi; Mathaf, Qatar; Sursock Museum, Beirut; Kunsthaus Zurich.

Size:
29.5 x 56.5 cm

With frame:
41.5 x 69 cm

Medium: print enhanced with gouache
Signed "Etel Adnan" on the front lower right.
Numbered 2/16 on the front lower right

Location

Lebanon

Provenance

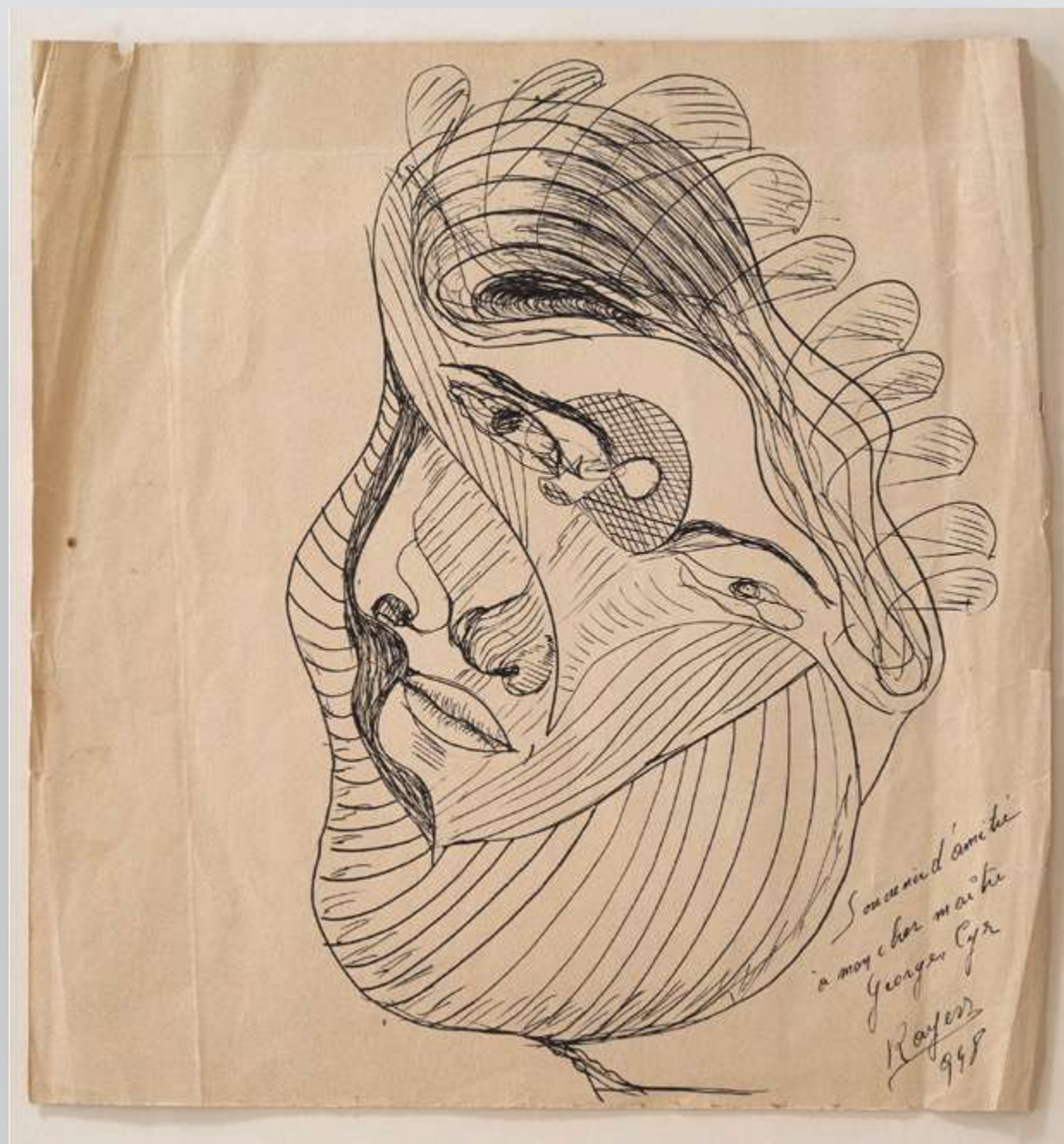
Private collection, Lebanon. Acquired by the present owner from A.R.T Auctions that acquired it from a private collection, Lebanon. The latter previously acquired it from Lelong Gallery, Paris

Estimate:
€4,000 - €6,000

Starting price:
€3,000



AREF EL-RAYESS

Untitled (1948)

Aref Rayess (1928-2005) was a foremost Lebanese painter and sculptor from the Modernist era. A self-taught artist, he moved to Paris and worked in the atelier of Fernand Leger and André Lhote. He also travelled to Italy and Senegal. Founding member of the Institute of Fine Arts at the Lebanese University and of Dar el Fan space with cultural entrepreneur Janine Rubeiz, Rayess was commissioned to create a statue for the Lebanese Pavilion at the New York 1964 World Fair. He was later largely involved in the introduction of monumental sculptures in the city of Jeddah. The art of Aref Rayess gained international recognition and was recently displayed in retrospective exhibitions at Galerie Sfeir Semler, Beirut in 2021 and Sharjah Art Foundation in 2022.

Rayess was a versatile figure. On the one hand, he was a politically engaged artist and created works related to historical events, including the Algerian Revolution, the assassination of Martin Luther King, the Palestinian Resistance and the Lebanese Civil War. On the other hand, he explored landscapes inspired by the Arabian desert and investigated materials and technology.

Size:
34 x 32 cm

Medium: ink on paper
Signed "Rayess" with a dedication to Georges Cyr on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist

Estimate:
€1,200 - €2,500

Starting price:
€900

004

AREF EL-RAYESS

Untitled (1948)

Size:
32 x 25 cm

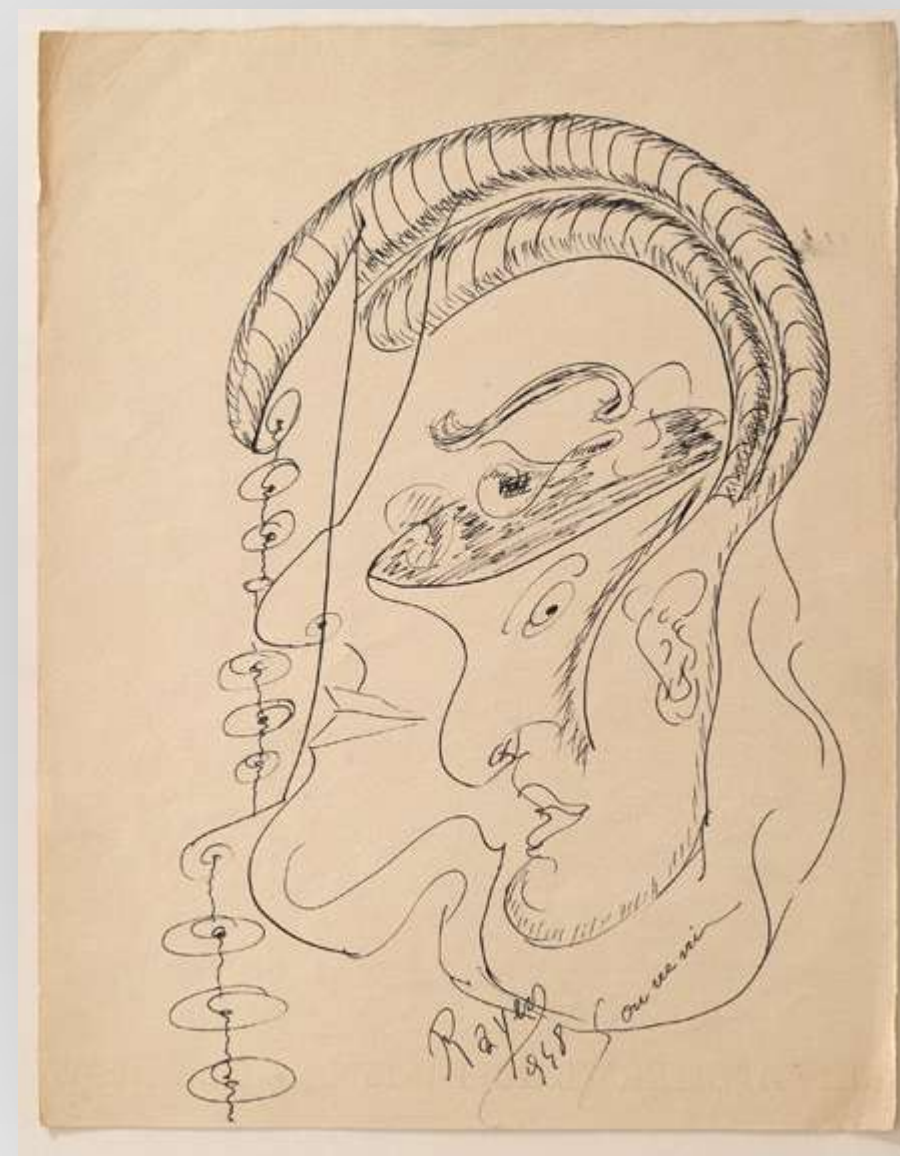
Medium: ink on paper
Signed "Rayess" on the front lower middle part

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist

Estimate:
€1,000 - €2,000

Starting price:
€900



SAMIA OSSEIRAN JUNBLATT*Untitled (2018)*

Samia Osseiran (b. 1944, Lebanese) studied fine arts at the Beirut College for Women (1965) and received her MFA two years later from the Pius XII Institute in Florence, Italy. She returned to Lebanon, where she taught at her alma mater from 1971 to 1973. She received a scholarship from the Japanese Embassy in Lebanon and enrolled at the University of Fine Arts in Tokyo in 1974 as a graphic art student. Osseiran's respective education had a distinct and lasting presence on her work.

Size:
30 x 42 cm

With frame:
41.5 x 54 cm

Medium: ink on paper
Signed and dated "S.Osseiran 2018" on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon

Estimate:
€500 - €1,000

Starting price:
€350

SAMIA OSSEIRAN JUNBLATT

Untitled (2018)

Osseiran was a product of her milieu, surrounded by iconic abstract painters. She would take part in long studio sessions with the likes of the renowned Helen Khal (1923-2009), though she herself only gained recognition years later. Osseiran founded Society Artazhana in South Lebanon in 1977 in a bid to encourage women's artistic practice. Samia Osseiran lived and worked in her home in Bramiyeh, Saida, until her passing in December 2024.

Size:
30 x 42 cm

With frame:
41.5 x 54 cm

Medium: ink on paper
Signed and dated "S.Osseiran 2018" on the front lower right

Location

Lebanon

Provenance

Private collection, Lebanon

Estimate:
€500 - €1,000

Starting price:
€350



JULIANA SERAPHIM

Horse (2003)

Juliana Seraphim (Palestinian-Lebanese, b. 1934 - d. 2005) channeled her experience of exile into a rich corpus of surreal, fantastical paintings that bear both the feminine and the grotesque in equal measure. She fled to Lebanon together with her family during the 1948 Palestinian Catastrophe (Al-Nakba) and was deeply impacted by this episode. Perhaps this is why in 1952 she chose to dedicate her efforts to working for the United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA) for several years in Beirut.

She began painting under the mentorship of the Lebanese artist Jean Khalifé, who exhibited her work in his studio. Later, she received formal training at the Lebanese Academy of Fine Arts. In 1959, she spent a year in Florence, and in 1960, she moved to Madrid to study at the Royal Academy of San Fernando on a scholarship.



Size:
35.5 x 49 cm

With frame:
38 x 51.5 cm

Medium: felt-tip pen on cardboard
Signed and dated "Juliana Seraphim 03" on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
This artwork is accompanied by a certificate of authenticity.

Estimate:
€1,600 - €2,600

Starting price:
€1,200

JULIANA SERAPHIM

Untitled (1968)

Living as a professional artist between Paris and Beirut until she passed away in 2005, Juliana Seraphim leaves behind a rich legacy. Beyond exhibiting widely in Beirut and abroad, she represented Lebanon (having been granted citizenship) in three international biennials: Alexandria (1962), Paris (1963, 1969) and São Paulo (1965). Her work is featured in the Metropolitan Museum of New York, the Museum of the City of Viareggio, the Musée du Surréalisme, Paris, the Institut du Monde Arabe, Paris the Jordan National Gallery of Fine Arts, Amman, the Sursock Museum, Beirut the Ramzi and Saeda Dalloul Art Foundation, Beirut and the Barjeel Art Foundation, Sharjah.

Size:

55 x 45 cm

Medium: ink on paper

Signed and dated "Juliana Seraphim 68" on the front lower left

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Estimate:

€2,000 - €3,500

Starting price:

€1,600





ARAM JUGHIAN*Untitled (C.2010)*

Aram Jughian is a Lebanese-Armenian self-taught artist and poet, born in 1950 in Lebanon.

The works of Jughian are colourful and abstract, often captivating the viewer with swarming shapes that construct ecologies of desire and emotion, erupting in intricate and dynamic patterns. Softly referencing flowers, stems, leaves, as well as dancing human bodies, his works represent celebrations of movement, nature, and fragility, as they exist in human memory.

Since 1975, Jughian has exhibited in both group and solo exhibitions in Lebanon and Russia. He won the Sursock Prize in 1993, awarded by the Sursock Museum in Beirut to innovative artists.

*Size:
150 x 210 cm*

Medium: acrylic on canvas

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€3,000 - €4,500

Starting price:
€2,500



LAMIA JOREIGE

One Night Of Sleep # 11 (2013)

Born in Beirut in 1972, Lamia Joreige is a multidisciplinary visual artist and filmmaker. She studied at Rhode Island School of Design and, since the mid-1990s, became a key figure in the generation of post-war artists who intertwined new practices. Her art tackles the relation between autobiographical and individual stories and collective memory, using archive and fictional narratives. In 2009, Joreige co-founded with Sandra Dagher the Beirut Art Center.

Lamia Joreige has been showcased internationally and was among the artists selected for the first national participation of Lebanon at the 2007 Venice Art Biennale. Her works are part of museum collections such as Tate Modern, London, Centre Pompidou, Paris, Nicéphore Niépce Museum of Photography, Chalon-sur-Saône, Sharjah Art Foundation and Mathaf, Arab Museum of Modern Art, Doha.

This series of photograms comes within the continuity of the video and photography work ‘Sleep’ made in 2004.

“Over a period of months, I attempted to capture the movement of my body and the passage of time while sleeping, on photographic paper. These camera-less images are at once imprints of a physical presence and records of immaterial time unfolding. They pay tribute to both Yves Klein’s body paintings ‘Anthropometries’ and Andy Warhol’s film ‘Sleep’.”

Size:

180 x 95 cm

With frame:

182.5 x 98 cm

Medium: series of 14 photograms (unique, handprints on Ilford multigrade fiber paper)
70 7/8 x 37 3/8

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:

€12,000 - €20,000

Starting price:

€10,000



FATIMA EL HAJJ

Détente (1989)

Fatima El-Hajj is a prominent Lebanese painter celebrated for her masterful layering of colour and texture on her canvas. Born in 1953, she spent her childhood in the coastal village of Rmeileh, near Saida, South Lebanon, her early surroundings heavily influenced her artistic vision.

She graduated in 1973 from the Lebanese University's Institut des Beaux-Arts, Inba, and pursued her studies in the Soviet Union, at the Academy of Fine Arts in Leningrad, nowadays Saint Petersburg, and in France, at the École Nationale Supérieure des Arts Décoratifs in Paris. El-Hajj is known for her luminous and enchanted landscapes. She says that "Amine el-Bacha was my master to think and Shafic Abboud my master to act."



Size:
50 x 70 cm

With frame:
69 x 97.5 cm

Medium: gouache on cardboard
Signed in Arabic on the front lower left.
Signed and dated "F. El - Hajj 89" on the front lower left

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€1,500 - €3,000

Starting price:
€1,200

FATIMA EL HAJJ

Floraison au printemps (1998)

“As a colourist, she does not neglect the effects of texture. The movement, light and shapes suggested in her paintings beautifully merge together, sometimes bringing the work on the verge of abstraction”, writes Thierry Savatier.

She was awarded the International Picasso Award in 1985 and her works have been widely exhibited across Europe and the Arab world.

Size:
54 x 40 cm

Medium: oil on board
Signed in Arabic on the front lower right.
Signed and dated “F. El - Hajj 98” on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€1,500 - €3,000

Starting price:
€1,200



AMY TODMAN*Untitled (2023)*

Amy Todman is a writer and emerging visual artist whose multidisciplinary practice spans drawing, painting, animation, objects, and text. Originally from Scotland, she has made Beirut, Lebanon her home after an extended period in Armenia. In 2018, Todman shifted her focus to her art practice, finding her way to Lebanon via Armenia, where the warmth of Beirut has profoundly influenced her painting, poetry, and worldview. Her work explores materiality and the complexities of language, delving into the intertwined systems and frameworks that shape the evolution of an artwork over time.



Size:
diptych: 24.5 x 30 cm each

Medium: acrylic on canvas
Signed and dated on the back

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€700 - €1,500

Starting price:
€550

AMY TODMAN*Untitled (2023)*

Todman holds a degree in fine art from Duncan of Jordanstone College of Art and Design (Dundee, Scotland), an MLitt in the History of Collecting and Collections from the University of Glasgow, and a PhD examining the concept of landscape in Britain during the seventeenth and early eighteenth centuries. Previously, she served as Curator of Art and Political Collections at the National Library of Scotland in the Manuscripts and Archives Department.

Her recent solo exhibitions include The Partial Foreground at the Henrik Igyityan National Centre for Aesthetics (Yerevan, Armenia), From Here to There at Dalan Art Gallery (Yerevan, Armenia), and and the smell of the flowers is everything I don't say at Agial Art Gallery (Beirut, Lebanon). Todman has also published two poetry collections, Twig (2019) and G(love) (Sad Press, 2018), alongside an artist book, Cover (Brae Editions, 2014).

Size:
15 x 21 cm

Medium: acrylic on canvas
Signed and dated on the back

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€200 - €600

Starting price:
€100



ARAM JUGHIAN

Sensual I (2024)



Size:
100 x 100 cm

With frame:
104.5 x 104.5 cm

Medium: acrylic on canvas
Signed, titled and dated "AramJ Sensual I 2024" on the reverse

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€1,300 - €1,500

Starting price:
€900

ELIE KANAAN*L'Ermite (C. 2003)*

Elie Kanaan is regarded as a significant presence in Lebanese modern art. His lyrical oeuvre walks the line between abstraction and figuration, delicately wielding colour into expressive, gestural brushstrokes. He gained national and international acclaim for his recognizable style, notably from American artist and critic Helen Khal, who likened his technique to the sensual rhythm and texture of Arabic poetry.

A self-taught prodigy, Kanaan won the first prize in Lebanon's "Salon du Printemps" in 1957. In the following year, he won the UNESCO award which facilitated his formal study at the Académie de la Grande Chaumière in Paris and allowed him to refine his distinctive style. During this period, he connected with artists like Yves Alix and Jacques Villon, who introduced him to critics like Waldemar Georges and Maximilien Gautier who lauded his work. Following his time in France, he had an exploratory period in Italy before returning to his native Lebanon, where he began exhibiting. A testament to his growing international success, he received the Prix Vendôme in 1967.

From 1962 onwards, he participated in many exhibitions in Paris, New York, São Paulo, Belgrade, Moscow and Alexandria. From the late 1960s to early 2000s, Kanaan's work took on an enigmatic quality, likely influenced by the onset of the Lebanese Civil War. Ultimately, he broke free from his traditional French training and embraced his distinctive style. In the words of French poet Alain Bosquet: "Elie Kanaan's brush stroke begins with the nebulous and heads towards the definite: it is in this thrilling suspense where everything remains suggested, possible, and unrealized. The artist shares with us this intermediate state where every colour and every shape is rich in its creative significance."

Size:
32 x 45 cm

With frame:
49 x 61 cm

Medium: gouache on paper mounted on board
Signed "E.S.Kanaan" on the front lower left

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€2,600 - €5,000

Starting price:
€2,000



ASSADOUR BEZDIKIAN

*Jeune fille au chat** (1963)

Assadour (also known as Assadour Bezdikian) is a Lebanese Armenian painter and sculptor who was born in a northern suburb of Beirut in 1943. Growing up, he had an affinity to drawing and painting, and as a young man, he sought out lessons from Paul Guiragossian. He later won a scholarship at the Pietro Vannucci Academy, in Perugia, Italy. There, he studied classical painting, and the fundamentals of it, basking in the artistic wealth of Italy and its Renaissance, from which he derived his inclination to drawing and the sciences.

He currently lives and works in Paris where he became interested in art movements such as Constructivism, Abstraction and Expressionism, which were based on scientific advancement. Assadour exhibited his works in Beirut at the Sursock Museum's Salons d'Automne (1962, 1963, 1964), Gallery One (1963, 1964), Galerie L'Amateur (1966, 1969) and Modulart (1972, 1975). He became a prominent figure in the Beirut art scene although he was swimming against the current of movements and subjects that inspired his peers. Assadour's paintings often feature a world seen through a kaleidoscope of geometric forms and algebraic formulas, physics, color theory and engineering.



Size:
91 x 71 cm

With frame:
111 cm x 91.5 cm

Medium: oil on canvas

Signed and dated "Assadour Bezdikian 63" on the front upper left.
Signed, titled and dated "Assadour Bezdikian Jeune fille au chat 1963" on the reverse.

Literature

Reproduced in "L'Art au Liban. Artistes modernes et contemporains 1880 – 1975" volume 1, edited by Nour Salame, Marie Tomb, published by Wonderful Editions, 2012.

Location

Lebanon

Provenance

Private collection, Lebanon

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€25,000 - €35,000

Starting price:
€20,000

PAUL GUIRAGOSSIAN*Untitled (1961 - 1965)*

Paul Guiragossian born in 1926 in Jerusalem, experienced the impact of exile from a very early age. In the late 1940s, the artists' family - survivors of the Armenian Genocide - settled in Lebanon, and he began teaching art in private sessions and schools. The artist was soon after discovered for his art and was introduced to his contemporaries.

Size:
104 x 97 cm

With frame:
124 x 118 cm

Medium: oil on canvas
Signed "Paul G" on the front lower right.
Signed and dated "Paul Guiragossian 61-65" on the reverse

Exhibition

Showcased in a solo exhibition "Paul Guiragossian: The human condition" curated by Sam Bardaouil and Till Fellrath at Beirut Exhibition Center, Beirut Waterfront, Biel, from November 2013 until January 2014, Beirut. Showcased at the Beirut Art Fair, 9th edition, Seaside Arena, September 2018, Beirut

Literature

Reproduced in the monography "Paul Guiragossian: Displacing Modernity", edited by Sam Bardaouil, Till Fellrath and Manuella Guiragossian, Publisher Silvana Editoriale, 2018, page 211

Location

Lebanon

Provenance

Private collection, Lebanon

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€60,000 - €80,000

Starting price:
€45,000





The Alfred Basbous Foundation, who runs the artist's estate, has recently published, with Skira, the book "Alfred Basbous: A modernist Pioneer", in November 2022, and is currently working on a collection of essays, with editor Professor Sarah Rogers, Skira pub.

Museum collections: The Ashmolean Museum, Oxford, United Kingdom; The Hakone Open-Air Museum, Hakone, Japan; Musée Rodin, Paris, France; The Villa Audi, Beirut, Lebanon; The Nicholas Sursock Museum, Beirut, Lebanon; The Dalloul Art Foundation (DAF), Beirut, Lebanon; The Guggenheim Museum, Abu Dhabi, United Arab Emirates

Alfred Basbous (1924 – 2006)

Lebanese modernist pioneer Alfred Basbous was born in 1924 in Rachana. He started off as a stone mason, mastering that craft before transitioning into sculpting as an art form. He was the recipient of a scholarship from the French government in 1960 and the student of renowned French sculptor René Collamarini at L'Ecole Nationale des Beaux-Arts of Paris. In 1961, 1966, 1974, Basbous's works were included in the International Sculpture Exhibition at the Musée Rodin, in Paris. Alfred was deeply inspired by the great European artists such as Moore, Arp, Brancusi and Hepworth, yet always gave his sculptures his own unique and inimitable interpretation. His early work was preoccupied with the female form, but gradually became more fluid and abstract, responding to the nature of the diverse materials he used. After a sell-out first exhibition, Basbous rapidly gained recognition regionally and internationally – in France, Egypt, Japan, the UAE and beyond. A recipient of the The Order of the Knight, and the coveted National Medal of the Order of the Cedar for his contribution to the world of arts, Basbous also founded the International Sculpture Symposium in his native town of Rachana. Alfred Basbous was a giant in the field of Arab sculpture, and his art is part of several international public and private collections all around the world.



ALFRED BASBOUS

Couple (1994)

Mastering the potential of noble materials such as bronze, marble, stone, and wood, Alfred Basbous explores the beauty of the human form in its purest essence. Through a delicate visual assembly of line, shape, and movement, his sculptures are a masterful inquiry into the abstract properties of the human figure.

With innate talent and rigorous artistic training, he was the recipient of a prestigious scholarship from the French government in 1960 becoming a student of renowned sculptor René Collamarini at L'École Nationale des Beaux-Arts in Paris.

Alfred Basbous and his brothers Michel and Joseph were forerunners in the history of modern sculpture in Lebanon. Since the 1950s, they placed Rachana, uphill the town of Batroun in North Lebanon, on the map of the art and culture scene. They made their native remote village an open sky museum and organised festivals and events, including the International Sculpture Symposium that was held from 1994 to 2004.

Beyond his numerous awards, the works of Alfred Basbous are part of public collections throughout the world, including the Ashmolean Museum in Oxford, the Musée Rodin in Paris, the Hakone Open-Air Museum in Japan and the Modern and Contemporary Art Museum (MACAM) in Lebanon, among others. His monumental works are present in the public areas of Beirut and many Lebanese cities.

Size:
sculpture - h 56 cm x w 75 cm x d 20 cm;
base - h 5 cm x w 45 cm x d 25 cm

Medium: pink Carrara marble
Signed and dated "A. Basbous 1994" on the lower part

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€30,000 - €40,000

Starting price:
€22,000



HUSSEIN MADI

Nude (1995)

Hussein Madi is a Lebanese painter, sculptor and engraver. Born in 1938 in Chebaa, South Lebanon, he studied at Academie Libanaise des Beaux-Arts (Alba) before joining Accademia di Belle Arti in Rome. For more than a decade, he lived between the two cities before settling in Beirut, where he still works.

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. He declares, "I relate to what I see; I cannot interact with what I do not see. Therefore, I must draw from nature; my eyes absorb the exact reality of its colours and forms, so that I can store the details of that reality in my mind and so that my hand's memory can express them in my work."

Size:
50 x 64 cm

With frame:
68 x 82 cm

Medium: pastel on thick paper
Signed in Arabic on the front lower left.
Signed and dated "Madi 95" on the front lower left.

Location

Lebanon

Provenance

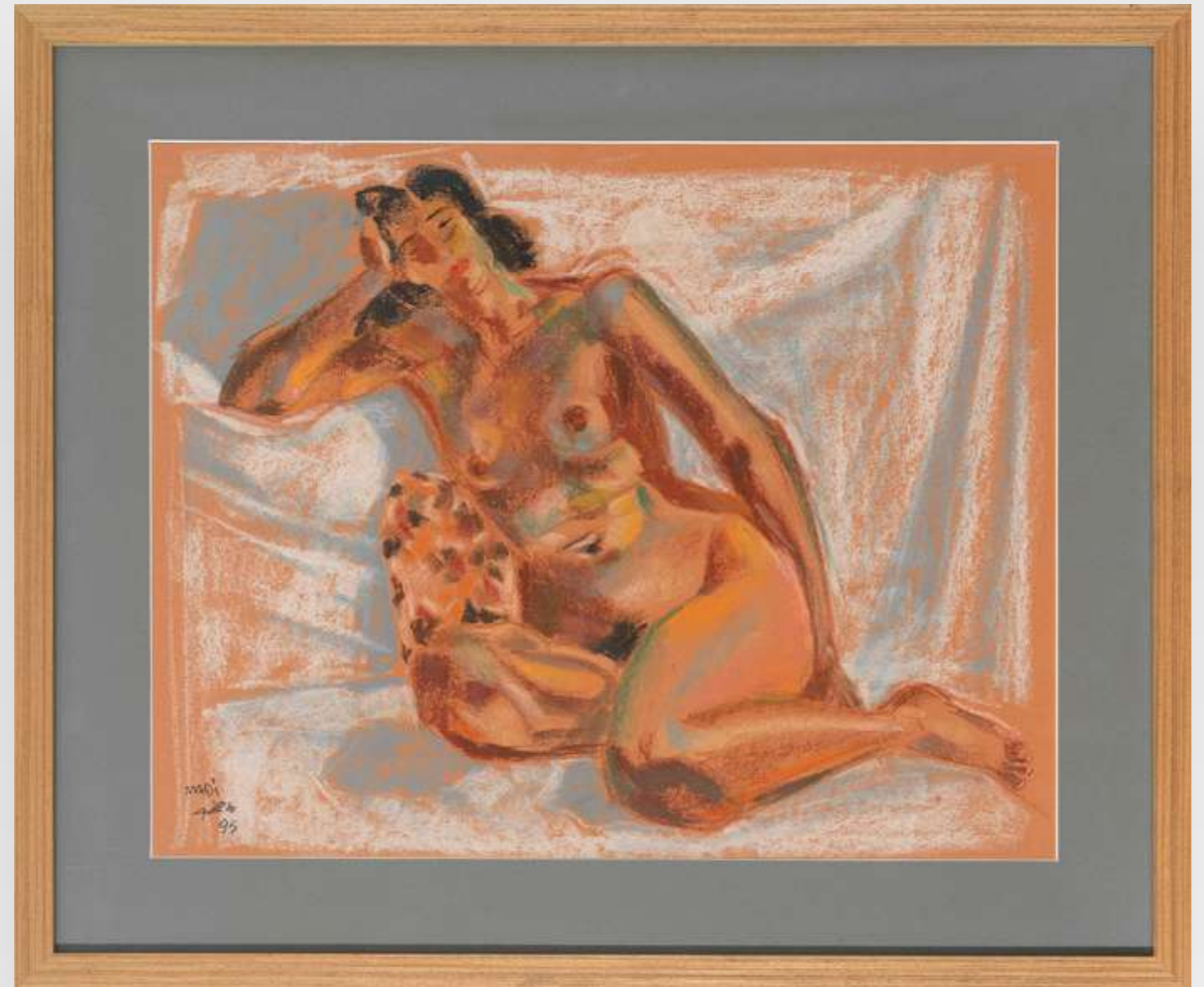
Private collection, Lebanon.

Certificate of authenticity

A certificate of authenticity can be issued upon request by the Madi Foundation.

Estimate:
€3,000 - €5,000

Starting price:
€2,400



PAUL GUIRAGOSSIAN

Murmures du Printemps I (C. 1987)



In 1956 Guiragossian was granted the first prize in a painting competition, which allowed him to receive a scholarship from the Italian Government to study at the Academia di Belle Arti di Firenze. In 1962, Guiragossian landed another scholarship by the French Government to paint at Les Ateliers des Maîtres de l'École de Paris. By the mid-'60s Guiragossian became one of the most celebrated artists in Lebanon. Although the war broke out in the early '70s, his attachment to Lebanon grew more prominent, and his artworks became more colorful with messages of hope for his people. In 1989, the artist went to Paris to exhibit his works at the UNESCO and resided in the city until 1991. Between 1989 and 1991, Guiragossian produced some of his largest artworks. At the end of that year, he displayed his works at the Institut du Monde Arabe which extended into early 1992. Paul Guiragossian passed away in 1993 in Beirut.

Guiragossian's works can be found in the most discerning public and private collections worldwide including institutional presence at The British Museum, London - Musée National d'Art Moderne, Centre Pompidou, Paris - Institut du Monde Arabe, Paris, Mathaf: Arab Museum of Modern Art, Doha, Modern Art Museum of Kuwait, Kuwait, Barjeel Art Foundation, Sharjah, Salama Bint Hamdan Al Nahyan Foundation, Abu Dhabi, among many others.

Size:
35 x 25 cm

With frame:
49.5 x 42.5 cm

Medium: watercolour on paper
Signed "Paul G." on the front lower middle part.

Location

Lebanon

Provenance

Private collection, Lebanon

Certificate of authenticity

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

Estimate:
€4,000 - €6,000

Starting price:
€3,400

PAUL GUIRAGOSSIAN

Murmures du Printemps II (C. 1987)

'The artist is, always and forever, seeking his personality. He seeks his personality in the line, in the idea. He seeks his distinct personality in realism, and he has his own specific colors, his own specific rhythm, and his own specific vision of his world: this allows him to find himself more and more, and to produce earnest artistic work.'

We can see that the artist changes and develops according to his unique personality. Each year, or each month, or each day, he discovers a new color that he never knew before. And he might find a new line, a new form, or a new idea, as long as his obsession remains that of following and renewing the path of universal art.'

Size:
35 x 25 cm

With frame:
49.5 x 42.5 cm

Medium: watercolour on paper
Signed "Paul G." on the front lower middle part.

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
This artwork is accompanied by a certificate of authenticity from the Guiragossian Foundation.

Estimate:
€4,000 - €6,000

Starting price:
€3,400





Salwa Rashad is a contemporary artist born in Alexandria, Egypt. A painter by academic training, she gained an additional interest in photography as a technique of cultural representation, participating in several photography workshops in the past two decades.

Rashad's paintings are acute searches for meaning, where the painter as an observer of daily realities is at once engrossed and alienated. With predominantly dark tones, oscillating between warmth and iciness, the paintings depict unusual groups of protagonists, with highly expressive gestures and poses, and slightly distorted facial expressions. The characters are somewhat repetitive, as if multiple hypostases of the same sensibility. The vulnerability and humorousness of existential quests for transparency in togetherness are simultaneously unraveled through these unearthly, uncanny tableaux.

The works of Rashad have been exhibited in spaces such as the Aesha Fahmy Centre in Cairo, Bibliotheca Alexandria, and Behna Artspace. In 2009, she had a collaborative residency project in Los Angeles at the MAK Centre for Art and Architecture, documenting the lives of Arab immigrants in the US.

[Al-Ahram Hebdo > Arts >](#)

Démasquer l'oeuvre artistique

[Dina Kabil](#) , Jeudi, 05 décembre 2024

C'est une exposition intitulée A la recherche d'un sens dont les peintures reflètent parfaitement le titre. Une quête mutuelle de l'artiste Salwa Rashad et du spectateur. Une façon de déchiffrer notre réalité sur la base de l'art.



Sur fond de musique et de chant d'opéra live de Yasmin Zaki, les tableaux de Salwa Rashad déferlaient sous nos yeux, nous, les visiteurs de son exposition, le jour du vernissage. Comme si la mélodie de l'opéra, qui va à merveille avec les scènes quasi théâtrales de certaines toiles, était un guide qui nous invite à pénétrer à l'intérieur de chaque toile, à rêver en les regardant. Ce qui a réussi à faire du vernissage un jour mémorable. Parce que dans cette exposition, tout mène à surprendre le visiteur : d'emblée, l'atmosphère envoûtante d'une artiste bien placée nous fait oublier que c'est son premier solo. En plus, l'emplacement même de la galerie *Mouk*, espace d'art contemporain géré par de jeunes artistes et situé en pleine Alexandrie aux côtés du Musée gréco-romain rénové, du cinéma *Metro* et de l'espace *Shelter*. On dirait que l'ambiance artistique n'est pas pour rien.

L'aspect théâtre que l'on ressent provient probablement de ce groupe de toiles en acrylique des plus récentes et des très attrayantes parce que mystérieuses. Un mystère enveloppe les groupes de personnes qui posent, affranchissant la surface de la toile, adressées vers nous les spectateurs. L'artiste recourt aux masques sur certains visages en laissant la porte entrouverte à toutes les interprétations. Sont-ils des masques pareils à ceux funéraires, connus de l'histoire de l'Egypte Ancienne ? S'agit-il de la mort ou plutôt d'une renaissance ? Le tout rappelle la scène de théâtre : la disposition des corps alourdis et stagnés, alors que les visages sont là, imposants, et affrontant le public. Même couverts de masques, ces visages nous dévisagent. Ils reflètent « *la recherche d'un sens* », comme l'indique le titre de

l'exposition. chacun à foui

Comme si l'artiste, Salwa Rashad, recourait aux masques non pas comme une barrière, une entrave, mais au contraire pour aider tout un



Des corps alourdis et stagnés, et des visages imposants.

Iler davantage au fond de lui, à la recherche d'un sens, de l'essence.

« *La recherche d'un sens est aussi la quête de ce qui nous concerne dans une réalité et un moment où nous vivons de violentes transformations et où notre rôle est devenu celui d'un spectateur dans le théâtre de la vie qui assiste à la scène avec le regard d'un contemplateur, on se sentant dépaycé* », explique Salwa Rashad dans la note de son exposition.

On dirait que Salwa Rashad a accumulé son savoir à travers les années, ayant passé des années dans la photographie après des études de peinture à l'école des beaux-arts, pour replonger tardivement dans la peinture après une vingtaine d'années de recul. Elle a déjà présenté des oeuvres dans des expositions en commun avec d'autres artistes, mais elle garde ses questionnements qu'elle se pose à elle-même, à l'existence et aux sujets qu'elle aborde pour les épargner à sa nouvelle exposition. Dans la recherche de sens, le visiteur peut suivre ses pas dans l'exploration de l'oeuvre artistique : le groupe de toiles des masques, un autre groupe de corps en aquarelle et un troisième de visages aux yeux vrilles qui rappellent ses clichés de photographie avec la franchise du regard qui vous transperce.

Une femme opprimée.



Et nous les spectateurs ? Comment entamer cette recherche du sens, doit-on suivre les pas d'artistes ou bien déchiffrer l'oeuvre pour en faire sa propre interprétation ? La réponse doit-être recherchée dans les strates superposées les unes contre les autres. Se laisser complètement au *feeling* de chaque oeuvre, puis éplucher les couches que révèle la toile. Dans une toile, placée au centre de l'exposition, un corps de femme morte, figé, s'imposant verticalement sur le large espace de la toile ; des deux côtés du corps, des fleurs et de nombreuses mains se placent de part et d'autre comme pour porter le cadavre ou le cercueil. Le personnage donne une première impression, non d'une femme morte, mais plutôt opprimée. A la regarder de près, l'on découvre les strates de l'oeuvre, à travers la technique du collage : des petites photos posées qui révèlent son passé, on tombe sur d'anciennes photos de femmes et d'hommes, est-ce sa famille de la classe moyenne, d'Alexandrie, ou bien sont-ils ses patrons ? Les interprétations se multiplient en s'attachant au fil des strates du tableau. L'on se disait : non, si elle était employée, on ne l'auréolerait pas de roses ! Elle est sans doute une femme opprimée, parmi d'autres, qui a payé des prix chers de la famille et de la société.

SALWA RASHAD*Wheel of Life (2022)*

Size:
114 x 96 cm

With frame
126 x 108 cm

Medium: acrylic on wood panel
Signed "S. Rashad" on the front lower left

Location

Egypt

Provenance

Private collection, Egypt

Exhibition

'Showcased in Salwa Rashad solo show "Searching For Meaning" at Moulk Art Space, Alexandria, November 2024.

Literature

Reproduced in the digital catalog of Salwa Rashad solo show at Moulk Space Space, November 2024.

Certificate of authenticity

This artwork is accompanied by a certificate of authenticity.

Estimate:
€2,700 - €5,000

Starting price:
€2,200

SALWA RASHAD*Three Figures with Crows (2022)*

Size:
114 x 96 cm

With frame
126 x 108 cm

Medium: acrylic on canvas
Signed "S.Rashad" on the front lower left

Location
Egypt

Provenance
Private collection, Egypt

Exhibition
Showcased in a group show at Dar Al Funoon Gallery, Cairo, 2023.
Showcased in Salwa Rashad solo show "Searching For Meaning" at
Moulk Art Space, Alexandria, November 2024.

Literature
Reproduced in the digital catalog of Salwa Rashad solo show at
Moulk Space Space, November 2024.

Estimate:
€2,700 - €5,000

Starting price:
€2,200



JAMIL MOLAEB

Birds on Branches (2024)

Jamil Molaeb is renowned for his exploration of village folklore and mysticism in his work. A student of Chafic Abboud and Paul Guiragossian, Molaeb graduated from the Académie libanaise des Beaux-Arts in 1972, before pursuing advanced studies in the United States. He earned an M.A. from the Pratt Institute in New York and later a Ph.D. in Art Education from Ohio State University.

Molaeb's work, which debuted at the Sursock Museum in 1966, has been featured in prominent exhibitions across Lebanon, Algeria, and the United States. He later earned the Special Painting Prize at the 18th Salon d'Automne in 1995. His distinctive style, informed by Druze mysticism and Eastern philosophies, intertwines abstract forms with ancient symbols, including Egyptian iconography. His compositions often feature intricate, repetitive miniatures.

Widely collected, Molaeb's works reside in significant public and private collections, including The World Bank and the Institut du Monde Arabe. He is also a regular participant in international sculpture symposia. His legacy is preserved through the Jamil Molaeb Museum, founded in 2015 in his hometown of Baissour.



Size:
70 x 50 cm

Medium: oil on canvas
Signed in Arabic on the front lower right.
Signed and dated "Jamil Molaeb 02.05.24" on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
This artwork is accompanied by a certificate of authenticity.

Estimate:
€2,500 - €3,500

Starting price:
€2,000

HASSAN JOUNI

Rabih Al Jonoub - Southern Spring (1976)

Hassan Jouni is marked by his fascination with urban landscapes, Lebanese architecture, and the vibrancy of city life. Originally from the Southern Lebanese village of Roumin, Hassan Jouni was raised in a bustling Beirut neighbourhood, Zuqaq al-Blat. His early artistic inclinations and childhood sketches were profoundly shaped by a dramatic fall from his family's rooftop, which later imbued his landscapes with a dreamlike aerial perspective.

Educated at the Lebanese Academy of Fine Arts, Jouni refined his craft at the Foster Academy of Fine Arts in Madrid, where he later assumed a professorial role at the San Fernando Royal Academy of Fine Arts. Upon his return to Beirut in 1970, Jouni took on a significant role as a professor at the Lebanese University, eventually leading the drawing and painting department. His return marked a transformation in his practice, capturing Beirut's golden age with a nostalgic yet critical lens.

Jouni has exhibited works worldwide and has participated in a handful of biennales such as the ones in Sao Paulo, Alexandria, and Kuwait. Residing in his Manara atelier, which he established in 1980, Jouni continues to evoke a profound dialogue between past and present, rendering a Beirut both cherished and elusive.

Size:
41 x 61 cm

With frame:
45.5 x 65.5 cm

Medium: oil on masonite

Signed in Arabic on the front lower left. Signed and dated "H.jouni 76" on the front lower left. Signed and dated "H.jouni 1976" on the reverse.

Titled in Arabic on the reverse.

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity

This artwork is accompanied by a certificate of authenticity.

Estimate:
€2,500 - €4,700

Starting price:
€2,000



LAYLA DAGHER

Untitled (2023)

Layla Dagher was born in Beirut, Lebanon. She studied Fine Arts at the Académie Libanaise des Beaux-Arts (Alba) and received her master's degree in visual art with honours.

She has taken part in various group and solo exhibitions in Beirut and her work has also been featured in international shows in Tokyo, Seoul, and Paris.

Dagher's paintings are included in both private and public collections, most notably at the Lebanese Ministry of Culture. She is a professor in Fine Arts at the Notre Dame University (NDU). She currently lives and works in Beirut.



Size:
16 x 21 cm

Medium: mixed media (collage) on canvas mounted on wood
Signed "Layla Dagher" on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€400 - €600

Starting price:
€250

FARID AOUAD

Montagnes rocheuses (C. 1978)

Farid Aouad (b. 1924 - d. 1982) was perhaps the most Parisian Lebanese artist. He spent most of his life in the French capital, where he painted and drew scenes of daily life, including people walking in the streets, theatres and cafés. Aouad, born in South Lebanon, was, in 1943, part of the first promotion at the School of Painting (the present School of Visual Arts) at the Académie Libanaise des Beaux-Arts (Alba).

In the late 1940s, he travelled to Paris, where he spent two years at the Beaux-Arts and worked in the studios of fauvist artist Othon Friesz and cubist painter and writer André Lhote. He returned to Lebanon before settling definitively in Paris in 1959. His path became associated with an image of sickness and misery. In his Dictionary of Lebanese Painting, Michel Fani writes that “the man who coughed and spat blood in his atelier rue des Haies was not a doomed artist. Though he painted the memories of a world where colour was not anymore, like a blind staggering in the dark.”

Size:
26 x 32 cm

With frame:
52 x 58 cm

Medium: oil pastel on Caran d’Ache paper

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€2,000 - €4,000

Starting price:
€1,600



WILLY ARACTINGI

Où est le nuage? (Fable de Geha) (1991)



Born in New York City, Willy Aractingi (b. 1930 - d. 2003, Lebanese) was quasi orphaned early in life. He grew up in Cairo and moved to Beirut, Lebanon in the late 1940's where he practically abandons his art to take care of his family. A few years before the Lebanese civil war, he opened a modern art gallery exhibiting the likes of Fassianos, Niki De St Phalle and Alan Davies. Inspired, he starts sketching, then painting again. By the mid 1980's, he was painting full time and in 1989 he started illustrating the 244 fables of French poet Jean de La Fontaine which he completed seven years later in 1995.

Best known for his use of colour, Aractingi was fascinated by stories, fables, and other tales told to children. In his paintings he depicts worlds inhabited by different creatures and animals bringing them to life with vibrant colours. He was in pursuit of creating his own aesthetic and humour and played with variations to obtain several versions of his propositions. Willy Aractingi described himself as a naive primitive artist. His style filled with colours and humour is often compared to the likes of Douanier Rousseau and Gauguin but with a quality considerably its own. His paintings reflect distinctive periods in his life. His early paintings are small, raw and innocent. His later work is more complex and bigger in size. His subjects reflect his environments and include not only the La Fontaine fables and tales but also his immediate surroundings. Landscapes from his trips to Chicago, Miami, Cairo, illustrations of Lebanese folkloric tales and representations inspired from his family life.

Willy has painted around 1500 paintings in his lifetime. Some of them are not dated however it is clear that he painted from 1973 till 1975 then stopped. He took up painting again in 1982 up until his death in 2003.

Size:

81 x 100 cm

Medium: oil on canvas

Signed and dated "W aractingi 91" on the front lower left. Signed, titled, and dated "W aractingi Où est le nuage février 91" on the reverse

Exhibition

Showcased in the artist retrospective exhibition "Les mondes de Willy Aractingi", Sursock Museum, 2017, Beirut.

Literature

Reproduced in the catalog of the retrospective exhibition "Les mondes de Willy Aractingi", Sursock Museum, page 95, 2017

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:

€19,000 - €25,000

Starting price:

€15,000

les mondes de
willy aractingi

ويلي عرقتنجي:
فضاءاته الملونة





Above: artist Marwan Sahmarani stands before his oil-on-canvas artwork entitled *The Silence that Remains, 2024*. Opposite page: *Gangster Fairy Tale* oil-on-canvas painting, 2024

It is difficult to forget the immediate impact of Marwan Sahmarani's latest paintings: his bold use of colour hits you like a splash. The Lebanese artist covers his canvases with passionate, vibrant impastos that depict distorted figures in explosive and conflictive scenes. Shown at Leila Heller Gallery in Dubai, Sahmarani's *Dirty Mirror Selfie* exhibition was a reflection on our turbulent times, delving into themes of violence, religion, sexuality and the human body.

"The paintings are existential, in a way," Sahmarani says. "I'm always questioning my position in life, especially in this region. I'm more of a spectator of what's happening, trying to be open about it and putting it in paintings." A selfie is supposed to be attractive: everyone wants to present the best version of themselves, but these works – representing Sahmarani's output over the past two years – were not made with vanity in mind.

Committed to his art, Sahmarani has been going to his studio everyday no matter what his (or his country's) daily circumstances. "Every day is a new day. What will come is a part of the process," he adds. "There's so much happening around me, and I'm unconsciously absorbing it like a sponge. Lebanon is not a peaceful country, especially during the last five years. We have been through a lot, and my work has been affected by that in both good and bad ways."

Sahmarani is referring to the recent turmoil in his home country, including the 2019 revolution, economic collapse, the 2020 Beirut Port explosions, and a pervasive lack of governance. In one image, he portrays a child with his hands up in the air, surrounded by larger figures; the piece is based on a real-life event that involved militia in Lebanon.

He also bases his work on daily life in Beirut – be it the light in an urban setting or a street scene – and the unusual, multi-religious upbringing he had there, which impacted his identity.

"My paintings are not journalistic, but they are political," Sahmarani explains. "You can feel all this tension. When I'm in front of a canvas, I don't try to think of what I want to say. The paintings are colourful in an attractive way, but the viewer can also be disturbed by them because there is violence in there." Indeed, the onlooker finds themselves in an ambiguous dialogue with the painting: they sense the disturbing undertones, but still like it.

The artist, who began his career in drawing and realistic figurative painting, goes all-in when producing his immersive, abstract expressionistic work. He describes it as a "dirty" process, where the layered canvases are imprinted with traces of his hands and paintbrushes. Beauty is incorporated with his generous use of colour. "The universe is both pretty and violent," he says. "I try to convey some beauty in the painting, but I also try to destabilise the viewer, to the point where he is completely confused; he doesn't know what to feel because he is attracted by the colour and voluptuousness of the painting."

Having viewed Sahmarani's intense canvases, I confess that I felt somewhat nervous about interviewing him: how would the conversation go? Would the artist be as fierce as his artworks? After speaking with him, I've discovered that Sahmarani is one of the kindest, most empathetic and thought-provoking painters of our time. Just like his paintings, he is more than just one thing, and ever-evolving. @sahmaranimarwan; leilahellergallery.com

"The paintings are colourful in an attractive way, but the viewer can also be disturbed by them because there is violence in there"



MARWAN SAHMARANI

La fusillade (diptych) (2013)

Marwan Sahmarani (b. 1970) is a Lebanese multidisciplinary artist based between Beirut and the small Mediterranean mountain village in Spain. He gained international recognition in 2010 as one of the Abraaj Capital Art Prize laureates for a monumental multimedia installation. The same year, he was featured in the exhibition *Told/Untold/Retold*, curated by Sam Bardaouil and Till Fellrath at Mathaf, Arab Museum of Modern Art, Doha.

Sahmarani is known for his expressive use of textures and colours. His compositions that can reach very large formats are deeply impactful and, as Anna Seaman writes, look like “a seemingly abstract formation of thickly-applied oil paints.” His works are, however, rooted in a historical environment of violence. “I want to understand how people can arrive at a point where they attempt to destroy each other. This appetite for destruction spans human history, and our failure to transcend this destructive force constantly haunts me. I try to investigate this failure and to explore the raw emotions at the heart of violence,” Sahmarani says.

Size:

183 x 225 cm (each panel)

Medium: oil on canvas

Signed “SAHMARANI” on the front lower right of Panel II.

Signed, titled and dated “SAHMARANI LA FUSILLADE 2013” on the reverse of Panel I and Panel II.

Exhibition

Showcased at the Beirut Art Fair, 8th edition, Biel, September 2017, Beirut

Literature

Reproduced in the *Art Paper* magazine, edition # 2, March 2014, page 12

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:

€50,000 - €60,000

Starting price:

€42,000



MAHJOUB BEN BELLA

Guernica 2013. Hommage à Pablo Picasso (2013)*



Throughout his artistic path, Mahjoub Ben Bella has often invoked his peers in striking tributes to Delacroix, Goya or Van Gogh. In this work, the artist pays homage to Picasso's Guernica while staying true to his non-figurative style. The monochrome palette and emblematic figures of Picasso's work are respected. The central composition is surrounded by two red-orange bands which evoke war: the blaze, the mass grave and the blood.

Mahjoub Ben Bella (1946–2020) was born in Oran, Algeria. He studied at his hometown's École des Beaux-Arts before moving to France where he joined the École des Beaux-Arts de Tourcoing, the École Nationale Supérieure des Arts Décoratifs and the Beaux-Arts de Paris. He ultimately settled in the North of France, where he is known for monumental accomplishments: in 1986, he painted 12 kilometres of roadway on the Paris-Roubaix cycling race and in 2000, he decorated a station of the Lille Metro network with 1800 ceramic tiles.

Like many artists of his generation, Ben Bella combined his Arab heritage including calligraphy into the Post World War II modernist movements. He used to repeatedly apply thick textures of colour, providing his compositions a vibrant dynamism.

Size:

199 x 199 cm

Medium: oil on canvas

Signed and dated "Ben Bella 13" on the front lower right. Signed, titled and dated "Mahjoub Ben Bella, Guernica 2013, Hommage à Pablo Picasso, 2013"

Exhibition

Showcased in "Mahjoub Ben Bella. La couleur incantatoire", Musée de l'Hospice Comtesse, Lille, October 2013 - January 2014

Literature

Reproduced in the catalogue of the exhibition "Mahjoub Ben Bella. La couleur incantatoire", Musée de l'Hospice Comtesse, Lille, 2013, page 38

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired by the present owner from Galerie Claude Lemand Paris

Estimate:

€35,000 - €40,000

Starting price:

€29,000

ZIAD ANTAR

Epreuve bleue (from the series Expired) (2004)

Ziad Antar (b. 1978, Saida, Lebanon) is a contemporary Lebanese video artist and photographer whose work explores the material complexity and conceptual depth of the photographic medium. Trained in Agricultural Engineering at the American University of Beirut, Antar shifted his focus to the arts after participating in a pivotal workshop led by Lebanese filmmakers Mahmoud Hojeij and Akram Zaatari in 2001. He pursued studies at the École Supérieure d'Études Cinématographiques in Paris, where he honed his distinctive approach to image-making. He gained significant recognition through his residencies at the Palais de Tokyo and the École Nationale Supérieure des Beaux-Arts in Paris, which solidified his place in the contemporary art scene.

Antar is renowned for his use of expired film and outdated cameras, which infuse his work with a sense of nostalgia and an intentional questioning of photographic conventions. His practice often juxtaposes the ephemeral with the enduring in his compositions. Antar's work has been exhibited internationally, with solo and group exhibitions at institutions such as the New Museum in New York, MAXXI in Rome, and the Sharjah Art Foundation. His pieces are held in prestigious collections including the Centre Pompidou and the British Museum. Antar currently divides his time between Saida and Paris, where he continues to expand the boundaries of photographic art.

Size:
120 x 120 cm

With frame:
123.5 x 123.5 cm

*Medium: black and white photography, printed on colored paper.
Edition 5/5*

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€7,000 - €9,000

Starting price:
€5,500





JAMIL MOLAEB

Abstract Blue Seaside (C. 2015-2016)

033

Size:
139 x 90 cm

With frame:
144.5 x 96 cm

Medium: oil on canvas
Signed "Molaeb" on the front lower left

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
This artwork is accompanied by a certificate of authenticity.

Estimate:
€6,000 - €9,000

Starting price:
€4,500

MAZEN RIFAI

Untitled (2021)

Mazen Rifai (Lebanese, b. 1957) is an accomplished artist and architect renowned for his ability to infuse luminosity into his landscapes. His small-scale paintings, often inspired by his hometown of Baalbek, showcase his distinctive thick impasto technique. Rifai studied Interior Design and Architecture at the Lebanese University, later earning a degree in Fine Arts from the Accademia di Macerata in Italy. His architectural background profoundly influences his painting practice, which he describes as beginning “always with a place.” Characterised by rigorous construction and a focus on structural simplicity, his works are devoid of superficial elements, reflecting a deep connection to their origins.

Size:

70 x 70 cm

Medium: acrylic on canvas

Signed and dated “MAZEN RIFAI 2021” on the reverse

Location

Lebanon

Provenance

Private collection, Lebanon.

Certificate of authenticity

This artwork is accompanied by a certificate of authenticity.

Estimate:

€1,500 - €3,000

Starting price:

€1,000



NADIA SAIKALI

Caligraphie (C. 1970)



A pioneer of kinetic art in Lebanon, Saikali possesses a natural talent for creating what appears to be painted symphonies on canvas. While painting, her entire body, akin to a dancer, engages in the process. Rhythmic motions translated into strokes of colour emanate from the movement of her arms and torso, resulting in a captivating blend of spontaneity and control.

She says: “Too many people theorise and politicise about one’s choice of colours in painting. This is not what I put forward in my works. After having focused my attention on the four elements mentioned in Genesis: Earth- Fire- Water- Air, I now feel like expressing freely my joy to be alive and at peace.”

Nadia Saikali frequently explores themes of nature and human spirituality with a unique blend of abstract and figurative styles. She graduated from the Académie Libanaise des Beaux-Arts (ALBA) in 1956 and pursued studies at L’Académie de la Grande Chaumière and L’École des Arts Decoratifs in Paris during the 1960s. After relocating to Glasgow, she returned to Beirut where she participated in several exhibitions before travelling back to Paris in the early years of the Lebanese Civil War.

Her works are housed in prestigious collections such as the National Fund of Contemporary Art in Paris, The Royal Institute Galleries in London, The Chase Manhattan Bank in New York, and the Sursock Collection in Beirut. She has also been prominently featured in exhibitions like “The Memory Sews Together Events That Hadn’t Previously Met” at the Sharjah Art Museum (2020) and “Manifesto of Fragility: Beirut and The Golden Sixties” at Berlin’s Gropius Bau, the Lyon Biennial, and Mathaf: Arab Museum of Modern Art (2022). Most recently, she was highlighted in “Action, Gesture, Paint: Women Artists and Global Abstraction 1940-1970” at London’s Whitechapel Gallery (2023).

*Size:
16.5 x 16.5 cm*

*With frame:
29 x 28 cm*

*Medium: mixed media on papyrus
Signed “Nadia Saikali” on the front lower right*

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity

A certificate of authenticity can be issued upon request.

*Estimate:
€1,800 - €3,000*

*Starting price:
€1,500*

SHAFIC ABBOUD

Esquisse pour grange à Brantome & L'amant de Loire*
(1983)

A master of colour, Shafic Abboud (Lebanese, b. 1926 - d. 2004) stands as one of the most renowned and collected Arab Modernist painters. His mature oeuvre comprises intricate symphonies of shades and textures that consistently appear to emit light, skillfully exploring the possibilities of oil and tempera paint. Abboud's paintings bridge the art worlds of Europe and the Middle East. His work transitioned from a poetic Lebanese figuration towards a lyrical Parisian abstraction and eventually developed into a delicate style that incorporated both traditional and modern techniques.

Abboud studied at the Lebanese Academy of Fine Arts (ALBA) under the tutelage of the painter César Gemayel (1898–1958). In 1947 he moved to Paris and studied at École Nationale Supérieure des Beaux-Arts where frequented the studios of Jean Metzinger (1883–1956), Fernand Léger (1881–1955), and André Lhote (1885–1962). He returned to Lebanon in 1949 where he held his first solo show before resettling in Paris again. With the support of the art critic Roger van Gindertael (1899–1982), Abboud had his first Parisian exhibition of abstract works in 1955. In the early 1960s, he gained wide recognition and received prestigious awards including the Prix Victor Choquet (1961) and Sursock Museum Prize (1964). In the 1980s, Abboud managed to secure an agreement with the Faris Gallery in Paris, which committed to organizing multiple solo exhibitions and purchasing a substantial number of his works before their creation.

Shafic Abboud's artworks can be found in numerous collections around the world including the Foreign Ministry of Affairs of France, the Government Acquisition of France, the Fonds National d'Art Contemporain of France, the Tate Modern, London, the British Museum, London, the Centre Georges Pompidou, Paris, the Institut Du Monde Arabe, Paris, the Musée d'Art Moderne, Paris, the Barjeel Art Foundation, Sharjah, the Kunsthandel M.L. Boer, Amsterdam, the Musée des Beaux-arts of Algiers, the Mathaf: Museum of Fine Arts, Doha, the Jordan National Gallery of Fine Arts, Amman, the Collection Kinda Foundation, Saudi Arabia, and the Nicolas Sursock Museum, Beirut. In 2011, Institut du Monde Arabe, Paris, organized a retrospective of his work, curated by Claude Lemand.

Size:
13 x 22 cm
11 x 27 cm
Medium: oil on canvas
Signed "Abboud" on the front lower right. Signed, titled and dated "ABBOUD
Esquisse pour Grange A BRANTOME 12.09.83" on the reverse.
Signed "Abboud" on the front lower right.
Signed, titled and dated "ABBOUD L'amant de Loire 19.10.83" on the
reverse.

With frame:
24 x 33 cm
22 x 38 cm

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:

€6,500 - €8,500

Starting price:

€5,000



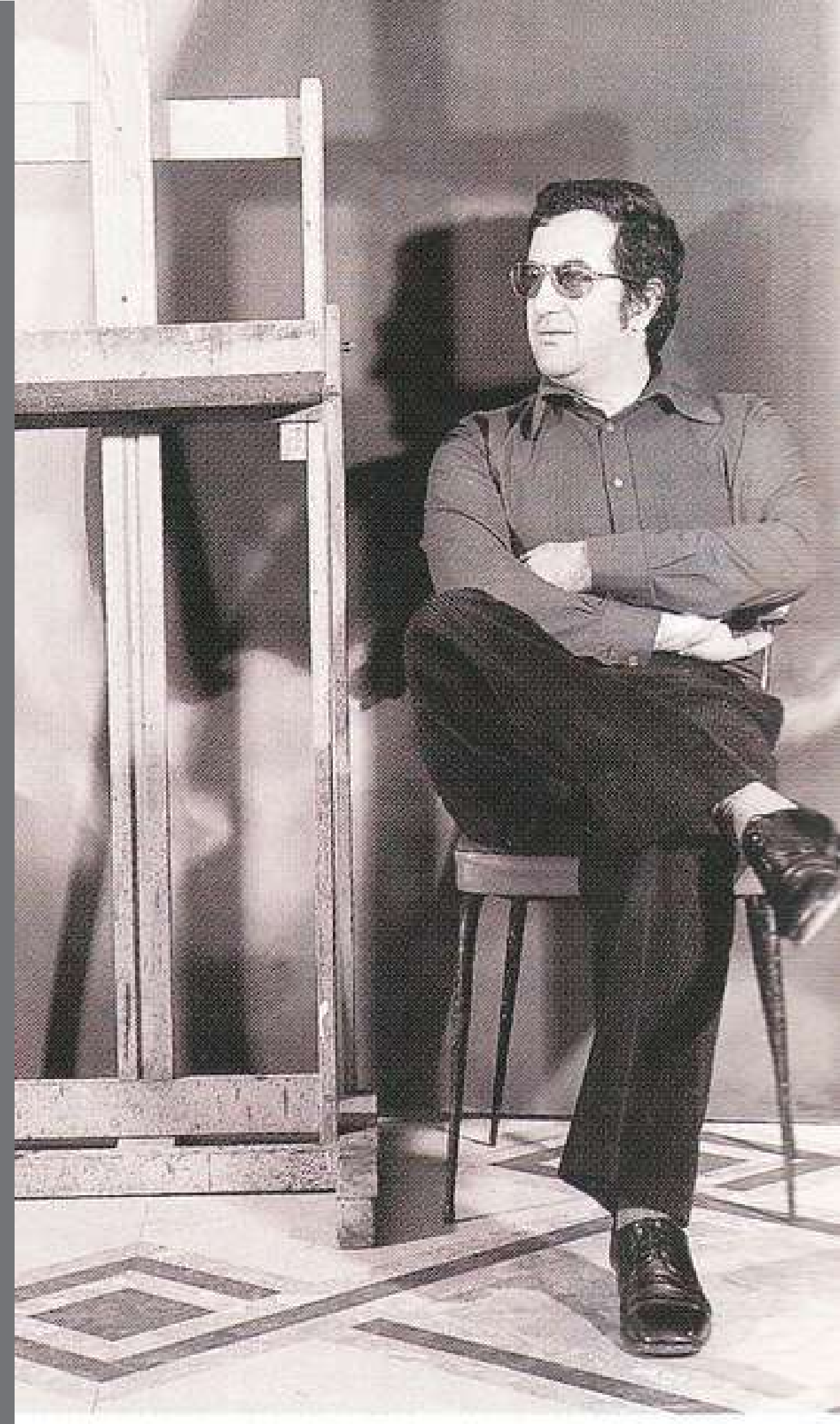
Stelio Scamanga is an artist who stands at the intersection of multiple visual art and cultural conceptions: a multifaceted identity that has always made him sensitive to the Eastern vision of abstraction, all the while being nourished by the Greek foundations of Western culture.

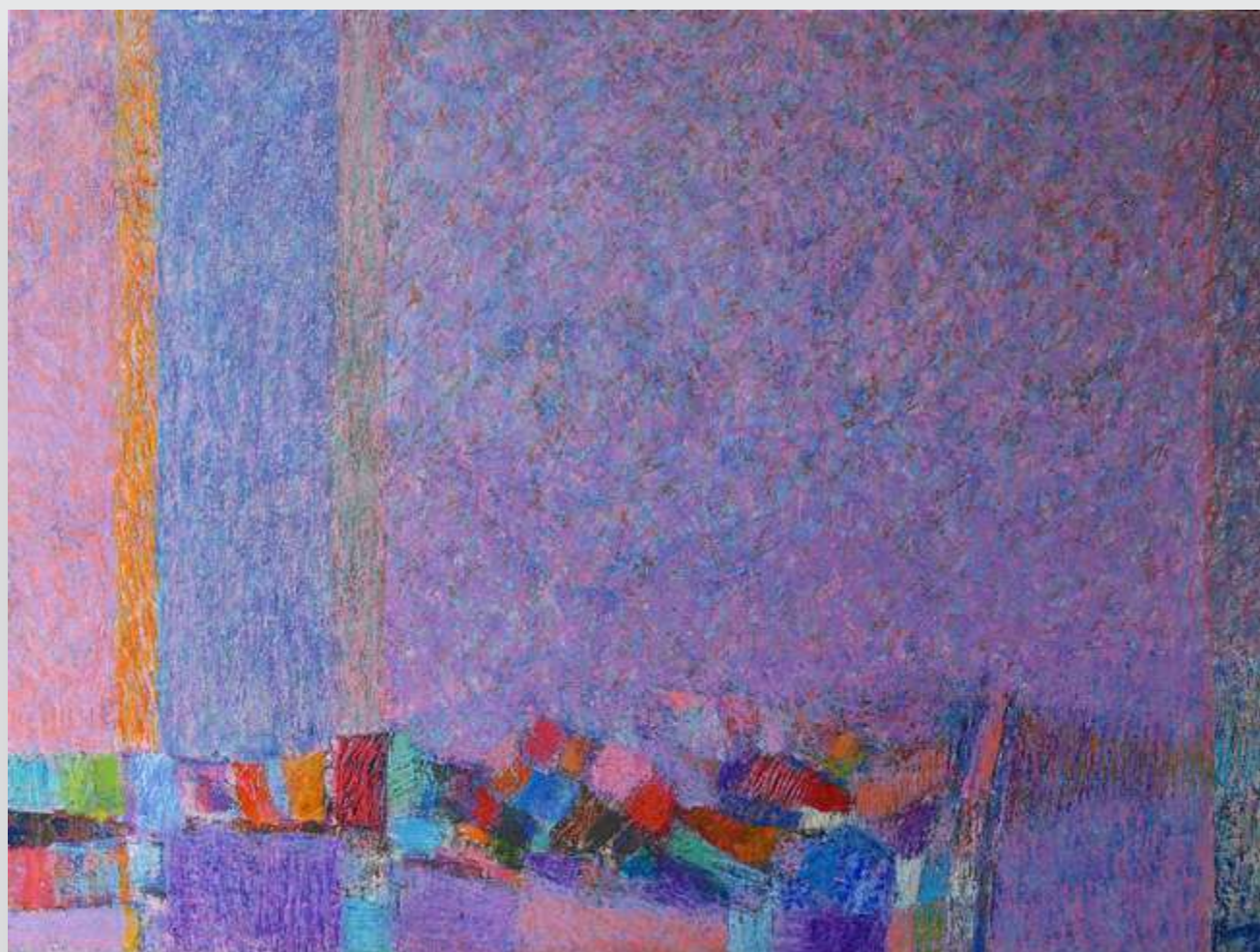
*From 1964 onwards, he made a name for himself on the Beirut scene by showcasing his abstract arabesque motifs, and it was during this period that he published a major text: his manifesto, *Toward a New Space: The Perspective of the Abstract*. In it, he explains the fundamental differences in vision between the Renaissance perspective of the West, which he describes as “Albertian”, and the more spiritual and interior abstraction of the East. Occupying a preeminent position during Lebanon’s “Golden Sixties”, he launched the first collective of Lebanese artists seeking their own identity, their own independence. Testifying to his importance on the Lebanese scene, many of his works are part of the Sursock Museum’s collection, the modern and contemporary art museum in Beirut.*

But it is in another international setting, namely in Geneva, that Stelio Scamanga would continue his unflagging exploration of matter, colour, and spirituality for many decades to come—right up until the first decades of the 21st century. It is during this period of maturity that his intense pictorial production asserts itself through an immense corpus infused with fertile tensions. Throughout his life, painting would be and remain the medium of metaphysics and emotion: a medium he worked in via the resonance of forms and materials, allowing him to crystallise matter and space in an awakening of the senses.

But this work of the hand is coupled with work of the head, in a paradox illustrating a whole series of contradictions that underpin the very equilibrium of his painting: between abstraction and figuration; between scientific reason and spiritual intent; between pictorial intuition and the capacity to reason through writing; between dynamism, violence and anger, and a return to calm, meditation and timelessness; between the rigorous structure of his first profession as an architect and his passion for free forms, at times verging on expressionism...

As can be seen, Stelio Scamanga is a free spirit, defying categorisation and labels. Beyond this, he offers his own synthesis, which forms the true soul of a titanic body of work spanning seventy-five years of unrelenting labour. For the artist is indefatigable in his perpetual search for new horizons and in his desire to build bridges between artistic and cultural oppositions... in attempting to reach for the universal?



STELIO SCAMANGA*Composition 1999 (1998-1999)*

Size:
97 x 130 cm

Medium: oil on canvas
Signed and dated "S. Scamanga 99" on the front lower right.
Signed, titled and dated "S. Scamanga Peinture 1998-99" on the reverse

Location

France

Provenance

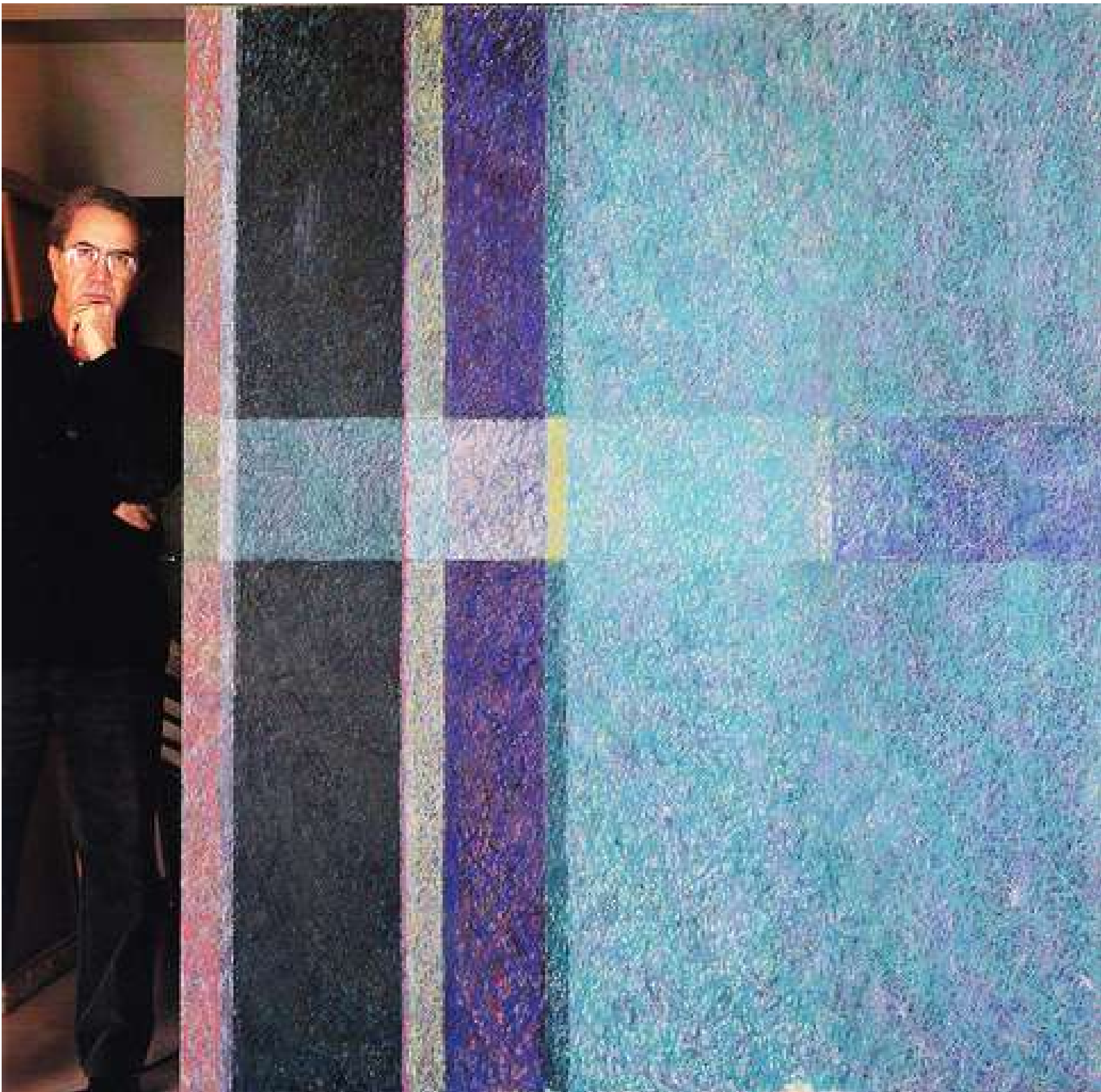
Private collection, France. Acquired directly from the artist.

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€4,000 - €6,000

Starting price:
€3,400



Stelio Scamanga, since the period of his 1962 paintings reflects the difference between the arts of Orient and Occident: his pictorial space, rejects the representation of the world. On the static plane of the canvas, the labyrinthic schemes, intermingle, lead to the creation of non cartesian space, rejecting the albertian perspective.

Stelio Scamanga witnesses the authenticity of the oriental painter, freeing himself from the west's imperialism of occidental art; he does not borrow, nor assume the decorative plastic elements of the Orient, and its calligraphy, artificially integrated in a pictorial path.

This radicalism, and the capacity of going beyond the false problems of the so called return to the heritage, has led him to go to the essence, conferring to the creation of a genuine oriental space.

*Joseph Tarrab, lebanese writer , art critic .
Beirut, 1968*

« L'Orient »

No to the Occidental art; yes to the Orient, and the pursuit of the dream, and the signs connected to the person of the Orient. Taking birth from his beliefs, and his roots, integrated with the civilisation of his present existence, he strives to the spiritualism of the past. It is not a superficial return; it is a new cultural freedom, driven with a contemporary vision, a rich variety of colored values, and the own identity.

*Nazih Khater, lebanese art critic.
Beirut , 1970*

An Nahar

Stelio Scamanga, is among our talented few. He brought his architectural knowledge to an inborn sensibility of color and form that are tangible and mysterious. I see a lot of poetry in his imagery and approach to artistic expression. His art is typical of our time.

*Youssef Al Khal, lebanese poet, founder of the « SHIIR » review, and of
« Gallery One » the first art gallery in the arab world .
Beirut 1970*

Scamanga's battle is inside the world of painting. With a full mastery of the painting technique, he searches exclusively, the two dimensions; he strives to grasp the space, not the dimensions, but its essential mobility. You can include him in the heart of the Orient, the Orient of the alchemists and their dreams of pure creation.

*Etel Adnan , lebanese artist, writer .
Beirut 1974*

L'Orient-Le Jour

La Galerie One à l'heure de la « collectivisation » picturale



Nadia Saikali, Yvette A. Hampartzoumian, Mounir Najem, Stelio Scamanga avec Youssef el-Khal : une maturité qui vient de se cristalliser.

LE temps de la collaboration picturale (tant souhaité et tant attendu) semble avoir sonné. La Galerie One, qui a fait peau neuve, en transportant ses locaux de la rue de Phénicie au quartier du Collège Patriarcal, s'est attaquée à présent à la rénovation de son plan de travail. Hier, au cours d'une conférence de presse, elle a fait part d'un projet de grande envergure et tout à fait nouveau au Liban : quatre peintres libanais (Nadia Saikali, Yvette Achkar Hampartzoumian, Mounir

Najem et Stelio Scamanga) se sont mis d'accord pour travailler sous la tutelle de la Galerie One qui prendrait ainsi en charge l'organisation de leurs expositions, la vente de leurs toiles, etc.

Les quatre artistes expliquent eux-mêmes les avantages qu'ils tirent de cette collaboration :

— « Nous économiserons de cette façon toute l'énergie que nous dépensions à gérer nous-mêmes nos affaires. Ainsi libérés, nous pourrions consacrer notre temps entier à la peinture. Nous gagnons

aussi sur le terrain proprement pictural, puisque nous établissons entre nous un contact permanent qui peut être des plus enrichissants ».

Youssef el Khal, fondateur et directeur de la Galerie, voit encore plus loin :

— « Ce regroupement qui pourra permettre également aux artistes libanais d'exposer à l'étranger, témoigne d'une maturité qui vient de se cristalliser. Il y a quelques années, aucun artiste n'aurait voulu entendre parler d'un projet collectif, quel qu'il soit. »

Stelio Scamanga: One Of the Best Abstract Artists in Lebanon

By Myra Mirshak

Rating one of the best among abstract painters in Lebanon is Stelio Scamanga, whose art literally takes you away from the physical world into a metaphysical realm.

One of the few artists who has achieved a mastery of his paints, Scamanga's blending of colors really highlights his works. "I'm known as a colorist," the young artist said simply. "I feel color helps light to emerge naturally from a painting."

His works are also untitled. He does not claim to have any specific meaning in them, and prefers them that way. When he's in the right mood to paint, he begins with absolutely no notion of what he plans to do. Colors thus flow freely, and his works take on a very poetic mood.

But he has not always painted poetry, and in the past ten years or so his art has undergone many changes. Scamanga's studies were in architecture, so it was not surprising to find geometrical constructions in his earlier works, whose motives, he explained, led to a climax at the focal point. He also painted a few figurative scenes from nature, but his art has now evolved to such a degree that he is now vehemently against this form of painting.

In fact, in 1963 he began working on an art theory which he very recently abandoned. "I'm no longer interested in the theoretical part of art, just in art itself," he now says.

But it is safe to assume that the many years spent on re-

search have led to his present mode of expression. His emphasis in research was based on "toward a new space; the perspective of the abstract."

"Western painting has never been abstract," Scamanga asserts. "It has been an abstraction of the image that is only seen by the naked eyes under the laws of environmental space."

Explaining his work, he says, "the perspective of the abstract is based on the concept of the 'space of limits'. This space rejects the system of the series to adopt a labyrinthine system, that proceeds to function by mobile syntheses and where sight haphazardly drags itself and is intentionally lost by linear caprice which in the end arrives at a secret aim."

"The work of art is conceived as a universe which has its proper light: an internal light... Irregular geometric combinations alternating lights and darks, without the use of shade, give us a fugitive illusion of a smooth relief."

Scamanga also believes that the perspective of the abstract is the expression of a thought that rejects development and the concrete world, to adopt in-volution and the caprice of dream.

A lot more can be said about the artist's concepts of abstract art, and of his paintings, but you'll discover them yourselves at his exhibition opening this evening at Gallery Modu-lart (Arts et Metier, right from the Sanaye Gardens) and continuing through March 12. Over 50 works will be exhibited; 20 oil paintings, 30 pastels, and a number of silk-screen designs.

STELIO SCAMANGA

Musicale 10 (2015)

Size:
92 x 116 cm

Medium: oil on canvas
Signed and dated "S. Scamanga 2015" on the front lower right.
Signed, titled and dated "S. Scamanga M10 2015" on the reverse

Location
France

Provenance
Private collection, France. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€3,300 - €5,500

Starting price:
€2,800



YOUSSEF AOUN

Flou Concret III (2023)

Youssef Aoun is a Lebanese painter and printmaker. Born in 1965, he studied at the Lebanese University and the Beaux-Arts de Paris. He has been teaching since 1991 at Académie Libanaise des Beaux-Arts in Alba.

Youssef Aoun, who claims to be a “son of the war”, recognizes the influences of Francis Bacon, Pablo Picasso and Antoni Tàpies. His paintings, which are formally abstract, are filled with symbols, materials and forms that evoke parts of the human body.

*Size:
35 x 30 cm*

*Medium:
mixed media on canvas (acrylic, marble powder and sand)*

Signed and dated “Aoun 23” on the front lower left. Signed, titled and dated “Youssef Aoun Flou Concret III 2023” on the reverse

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€1,200 - €2,500

Starting price:
€800



YOUSSEF AOUN

Flou Concret II (2023)

Youssef Aoun's work is permanently shown in Gallery Claudine Legrand (Paris) and at the National Museum (Dubai), as well as in several public and private collections including the Sursock Museum (Beirut) and the Audi Bank (Beirut). He is the recipient of many awards, including the Dorothy Salhab Kazemi Prize for Young Artists at Sursock Museum's Salon d'Automne and the Sharjah Biennial Jury Prize.

Size:
35 x 30 cm

Medium: mixed media on canvas (acrylic, marble powder and sand)
Signed and dated "Aoun 23" on the front lower right.
Signed, titled and dated "Youssef Aoun Flou Concret II 2023" on the reverse.

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€1,200 - €2,500

Starting price:
€900



HAMID NICOLA KATRIB

Canibal Flowers (2024)

Since childhood, Hamid found his inspiration in the dreamlike perfection of 17th-century Flemish still-life paintings. He appropriated these motives and continuously reinvented them accordingly to his own creative vision. As a teenager, Hamid would visit his grandparents' hometown in Romania and spend his summer holidays at several local painters' ateliers. It was there that he first discovered Flemish painting albums, which captivated him and influenced his style. That was also the time when, at an early age, he learned the basic of oil painting. Years after those summer holidays, fate was preparing a promising path for Hamid.

He graduated with excellent results as an interior designer from Académie Libanaise des Beaux-Arts (Beirut), delivering an impressive final project. His efforts did not go unnoticed—just days after graduation, he was offered a job at one of Beirut's most prestigious design studios, whose clientele included members of the Arab world's royal families. His experience at this studio offered him the chance to dive deep into the universe of luxurious interiors and magnificent architecture.

At the age of 24, during a short visit to Romania, fate had yet prepared another twist for Hamid. He had the opportunity to open his own interior design office, and he seized this opportunity rather than returning his previous job in Lebanon. This is how his early career has begun. Right from his first design projects, Hamid's style became remarkable by harmoniously combining various influences, from his Oriental background and love for colours and textures to the European functionality and modernism.

If you asked Hamid which is his favourite state of mind, he would undoubtedly say that he could wake up in his atelier every day and not leave it until dusk, bringing surrealist artworks to life. Willing to show his art – the expression of his exuberance and imagination – to the world, Hamid has held four art exhibitions in the last six years.



Size:

28.5 x 32.5 cm

Medium: oil on canvas

Signed and dated "HNK 2024" on the front, lower left

Location

Bucharest

Provenance

Private collection, Romania

Certificate of authenticity

A certificate of authenticity can be issued upon request from the artist.

Estimate:

€3,000 - €5,000

Starting price:

€2,400

GEORGES DOCHE

Untitled (1970)

Lebanese artist Georges Doche (b. 1940 - d. 2019) has recently attracted growing attention from collectors for his whimsical yet masterfully executed works. Born in Cairo and relocating to Beirut in the 1950s, Doche initially pursued studies in chemistry at his father's behest before a transformative shift toward philosophy and art. His rigorous artistic training at the Académie Julian and the École des Beaux-Arts in Paris was instrumental in shaping his innovative approach to painting.

Doché's oeuvre is acclaimed for its experimental integration of chemical materials, such as permanganate and carmine, reflecting a unique fusion with his scientific background. Although his public profile remained modest, Doche was a pivotal figure in the Lebanese art scene during the 1960s and 70s, receiving critical acclaim in Francophone media and forming close associations with prominent contemporaries including Juliana Seraphim and Fadi Barrage.

Size:
27 x 21 cm

With frame:
44 x 38 cm

Medium: watercolour on paper mounted on cardboard
Signed and dated "Georges Doche 70" on the front lower right

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist.

Estimate:
€1,500 - €2,500

Starting price:
€1,200



SARA CHAAR

Untitled (2021)

Sara Chaar (b. 1986) is a Miami-born Lebanese visual artist based in Beirut. Graduating with an Audio-Visual degree in 2008, Chaar began pursuing an artistic practice spanning drawing, painting, and video art. An emerging talent, the artist had her first solo exhibition in Canada at the James Baird Gallery. She has participated in several other solo and collective exhibitions in Lebanon, Copenhagen, Berlin, and Canada. Chaar's work can be understood as personal palimpsests reflecting on the layered socio-political realities of the Middle East. Her process and chosen media in particular illuminate this. Chaar directly engages her body, employing translucent layers of cold wax and oil paint. These layers, energetically applied and then scratched off with screwdrivers, cutters, and palette knives, create a textured and resonant visual narrative.



*Size:
30 x 40 cm*

*Medium: mixed media on paper
Signed and dated "S. Chaar 2021" on the front lower right*

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€600 - €800

Starting price:
€450

SARA CHAAR*Untitled (2021)*

Size:
30 x 40 cm

Medium: mixed media on paper
Signed and dated "S. Chaar 2021" on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€600 - €800

Starting price:
€450



ASSADOUR BEZDIKIAN*Femme et formes* (2016)*

Size:
50 x 61 cm

With frame:
56 x 67 cm

Medium: oil on canvas
Signed and dated "ASSADOUR 2016" on the front lower right.
Signed and dated "ASSADOUR 2016" on the reverse.

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€6,000 - €8,000

Starting price:
€4,500

GHADA JAMAL*Beirut - Tilted (2023)*

Born in Beirut, Lebanon in 1955, Ghada Jamal started painting in the early 80s and continued her studies at Beirut University College, Lebanese American University (LAU). Later, she immigrated to United States of America to pursue graduate studies. In 1990, she earned a master's degree in fine arts in Drawing and Painting from California State University, Long Beach (CSULB), and lived in California until her return to Lebanon in 2002 to reconnect with the subjects that had long inspired her art.

Over the years, Ghada has exhibited in United States, Europe, and the Middle East. She has had fourteen solo shows in Beirut, Lebanon and internationally and has participated in several group shows, such as Contemporary Art at City Centre Dome, and The Road to Peace at Beirut Art Centre. Her work is part of many permanent collections, including the National Museum of Women in the Arts in Washington, DC, Museum of Modern Art in Qatar, and the National Gallery of Fine Arts in Jordan.

*Size:
40 x 30 cm*

*Medium: acrylic on canvas mounted on board
Signed and dated "Ghada Jamal 2023" on the front lower right*

Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€1,300 - €1,800

Starting price:
€1,000



JAMIL MOLAEB*Birds on Branches (2022)*

Size:
63.5 x 53.5 cm

With frame:
72 x 62 cm

Medium: oil on canvas
Signed in Arabic on the front lower right.
Signed and dated "Jamil Molaeb 12.09.22" on the front lower right.

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from

Certificate of authenticity
This artwork is accompanied by a certificate of authenticity.

Estimate:
€2,000 - €3,000

Starting price:
€1,600

GHADA JAMAL*Boarders & Identity (2023)*

For over 17 years, Ghada Jamal taught drawing and painting at American University of Beirut (AUB) and Notre Dame University (NDU), Louaize. She is currently living and working in the United States of America. When she is not in her studio, she works on public murals, mentors artists, and serves as a resident judge for several local art shows.

“As an artist, I’m humbled by profound constraints, that coexist with boundless limits. I’m grateful that early in my life I was captivated and captured by the beauty of my homeland and was not detached from the tragedies and joys of those who share the same space.” - Ghada Jamal

*Size:
41 x 36 cm*

*Medium: acrylic on canvas
Signed and dated “Ghada Jamal 2023” on the front lower right*

Location
Lebanon

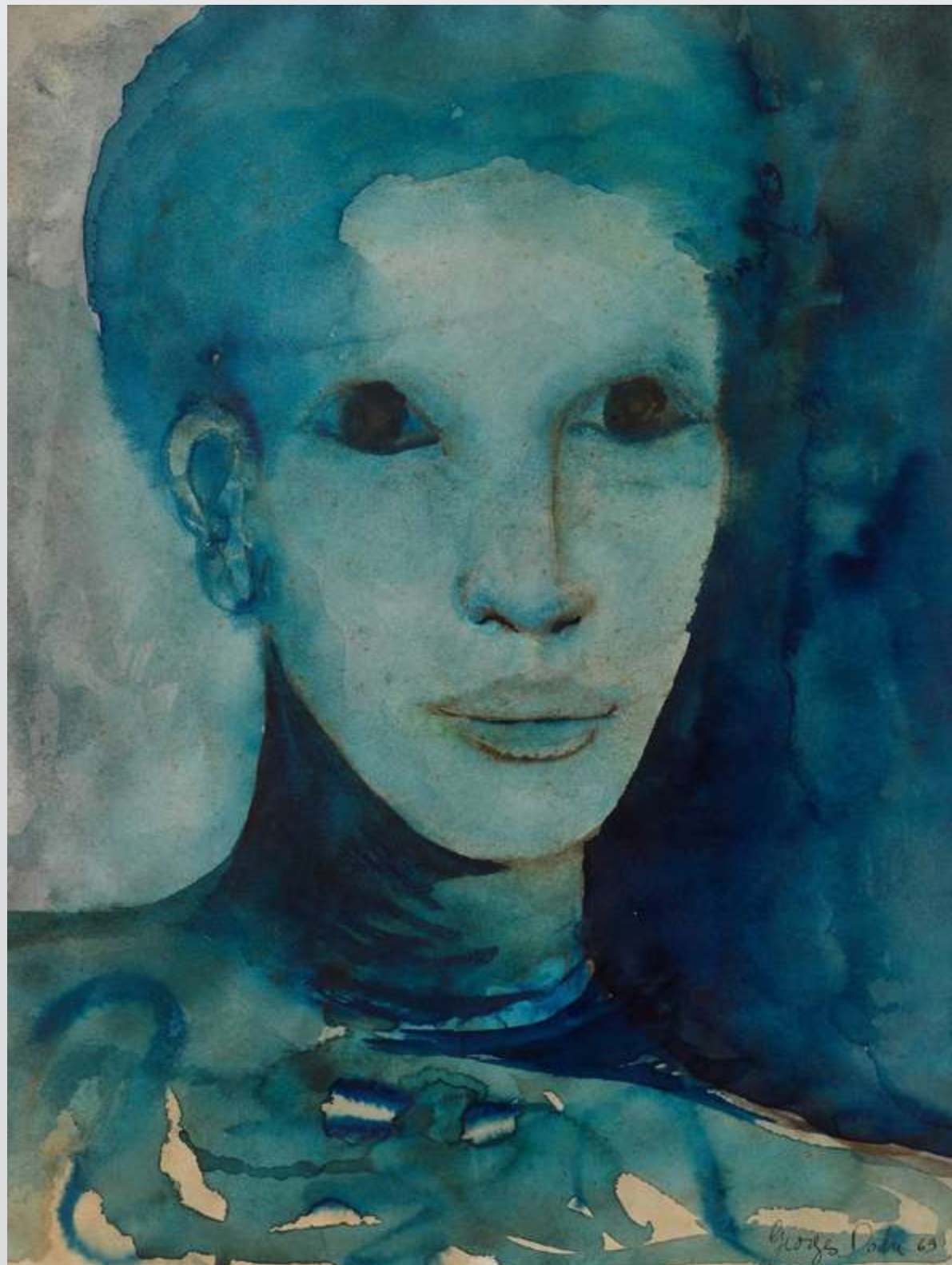
Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€1,300 - €1,800

Starting price:
€900





GEORGES DOCHE

Portrait en bleu (1969)

His works were prominently exhibited at esteemed venues such as the Salon des Artistes Indépendants in Paris and the Sursock Museum's Salon d'Automne in Beirut. Today, Doche's art is celebrated for its distinctive methodology and is held in prestigious collections including Mathaf and the Arab Museum of Modern Art. In addition to his painting, Doche also made significant contributions as a designer of stage costumes, sets, and jewellery, and operated an antiques gallery in Lebanon during the 1980s. His oeuvre continues to attract increasing recognition and respect within the art world.

Size:
26 x 20 cm

With frame:
44 x 37 cm

Medium: gouache on cardboard
Signed and dated "Georges Doche 69" on the front lower right

Location

Lebanon

Provenance

Private collection, Lebanon. Acquired directly from the artist

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€800 - €1,200

Starting price:
€600

SABHAN ADAM

Untitled (2005)

Born in 1973 in Al Hasakah, Syria, Sabhan Adam is a selftaught artist whose sheer, unbridled talent earned him a spot amongst established contemporary artists. He mostly paints portraits of odd families and humanoid characters which hail from his own mind. The artist uses colors that are often in stark contrast: earth and charcoal tones for his backgrounds and for the skin, versus bright and shiny colors for the garments worn by his subjects.

Sabhan Adam's works are labeled as existential as they seem to deal with human emotions, highlighting the nakedness and discomfort of his subjects who are often found breaking the 4th wall. In the words of the artist himself: "The figures I paint have so many things in common with me – they look like me, they have the same head and the same Asian eyes as me. I draw myself with everything that exists inside – the sadness, the misery, the shocking things I have faced, the isolation, and the feeling of not belonging to this world."

Sabhan Adam has exhibited in solo as well as collective exhibitions, in fairs and institutions worldwide, most importantly at the International Venice Biennale - Venice, and at the Institut du Monde Arabe – Paris.

Size:
183 x 152 cm

With frame:
187 x 156 cm

Medium: acrylic on canvas

Signed and dated "A 2005" on the front upper left.

Signed and dated "Sabhan Adam 2005" on the reverse.

Location

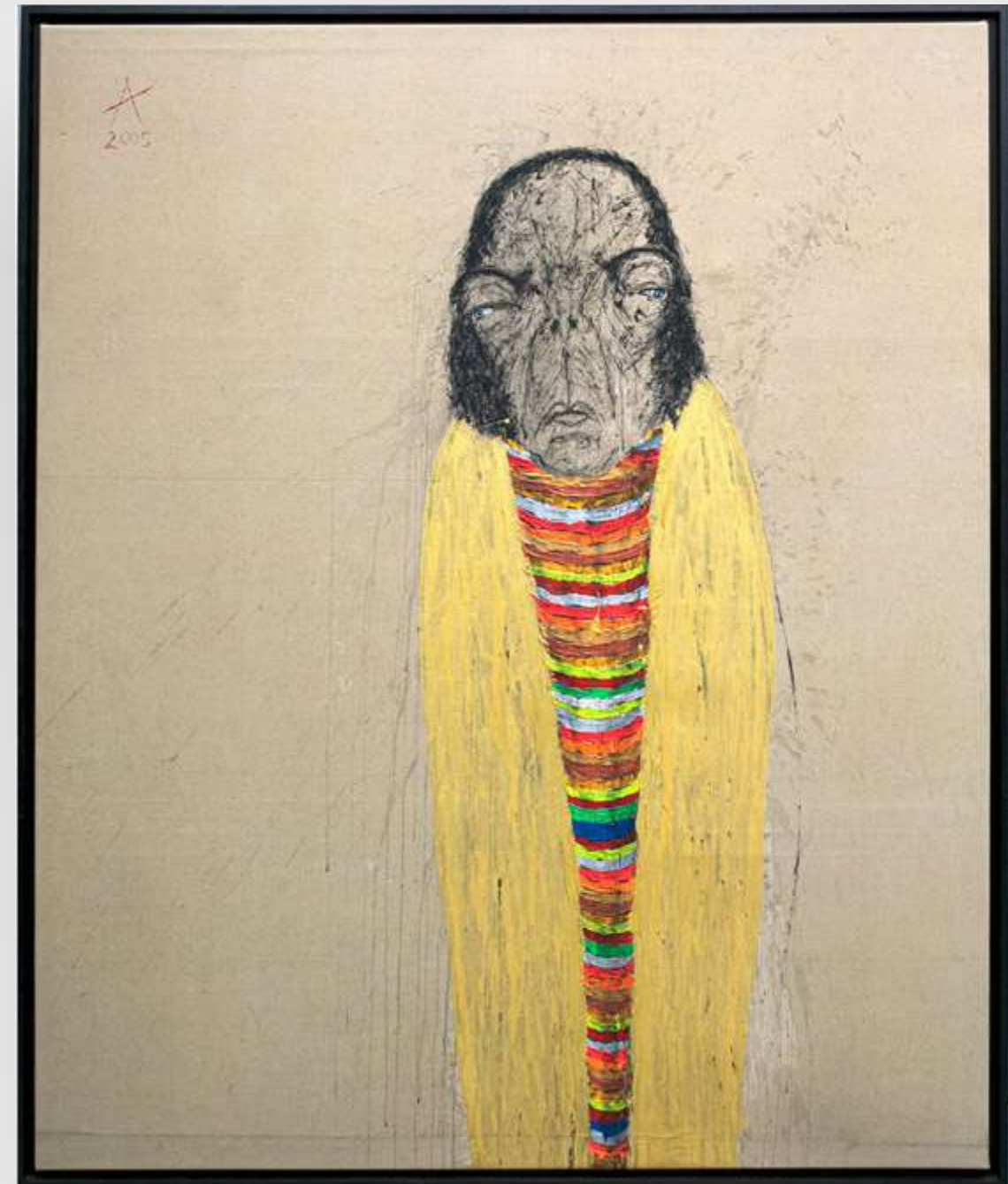
London

Provenance

Private collection, United Kingdom

Estimate:
€1,000 - €1,500

Starting price:
€800



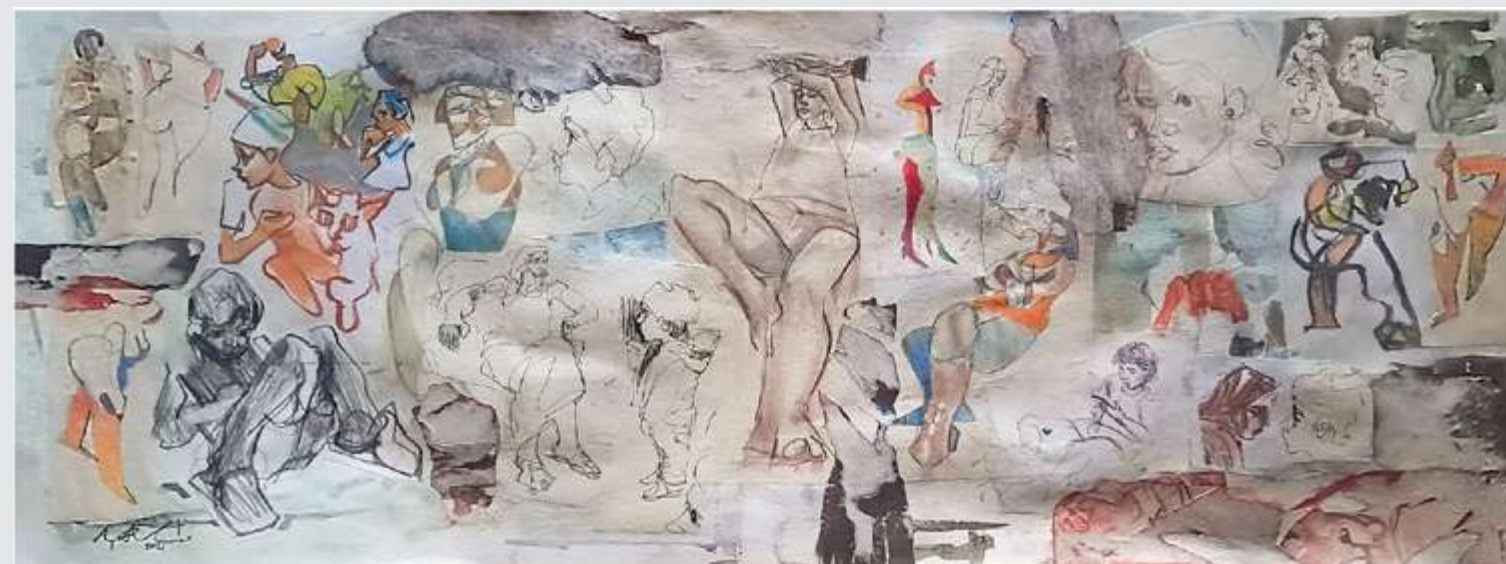
MANSOUR EL HABRE

Untitled (2021)

Born in Lebanon in 1970, Mansour El Habre holds a Diploma in Fine Arts from the Lebanese University and a master's degree in fine arts from the Balamand University. He teaches painting and drawing at the Lebanese Academy of Fine Arts (ALBA).

Since 1993, El Habre has participated in solo and group exhibitions in his hometown, as well as in Geneva, London, Greece, Canada, Paris, Washington, Kuwait, Dubai, Abu Dhabi, and Qatar.

Furthermore, in 2008, he was invited by the Lebanese Ministry of Culture to participate in the International Triennial of Engraving in Rodeos, Greece. His work is featured in private and public collections, including the Audi Bank in Beirut, the Solidere Headquarters in Beirut, and the Cité Social de Fameck in France.



*Size:
35 x 89 cm*

*Medium: mixed media (collage and acrylic) on paper
Signed in Arabic and dated "2021" on the front lower left*

Location

Lebanon

Provenance

Private collection, Lebanon

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:
€1,000 - €1,700

Starting price:
€800

052

MANSOUR EL HABRE

Untitled (2021)

Size:
35 x 45 cm

Medium: mixed media (collage and acrylic) on paper
Signed in Arabic and dated "2.7.2021" on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€700 - €1,500

Starting price:
€500



ELIE KANAAN*Champ de blé (C. 2008)*

Size:
40 x 50 cm

With frame:
49 x 59 cm

Medium: oil on canvas
Signed "E.S. Kanaan" on the front lower left

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€4,200 - €6,000

Starting price:
€3,800

WISSAM BEYDOUN*Experimental Landscape (2023)*

Born in Beirut, Lebanon, in 1961, Wissam Beydoun received his Bachelor of Art from the Lebanese American University (LAU), graduating with the Sheikh Zayed Award distinction.

Beydoun works with organic forms, creating abstract landscapes that celebrate the majesty of mountains and the overall beauty of nature. His recent oeuvre revolves around his relationship with his hometown. Experimenting with the art of cartography, he maps out Beirut according to his experiences, documenting the emotions embedded in this metamorphic city.

Beydoun has held several solo and group exhibitions in Lebanon and France and has participated in Sursock Museum's Salon d'Automne. His work is featured in numerous private collections.

Size:
51.5 x 38.5 cm

Medium: mixed media on paper
Signed "wissam" on the front lower right.
Signed, titled and dated "Wissam Experimental landscape 2023" on the reverse

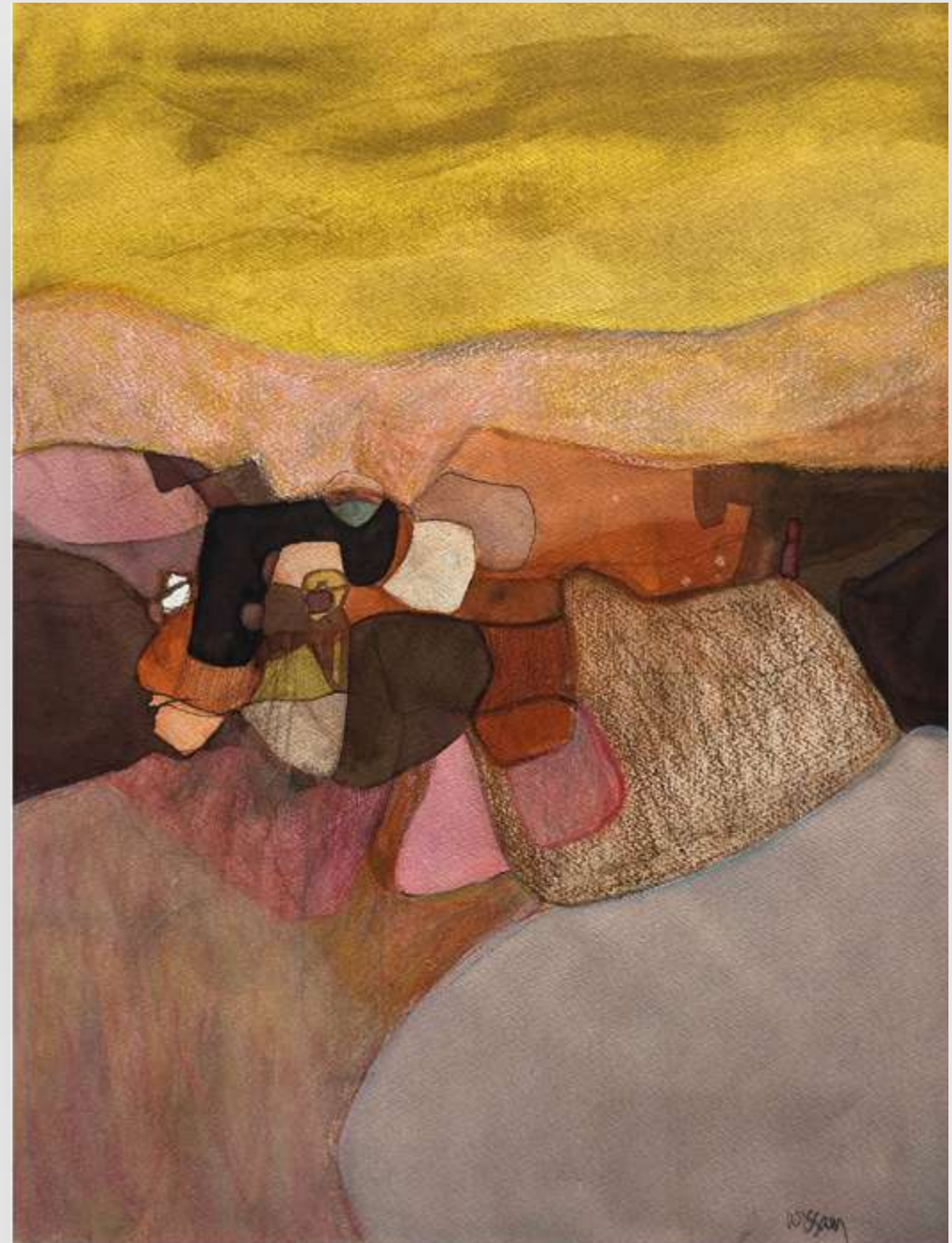
Location
Lebanon

Provenance
Private collection, Lebanon

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€900 - €1,500

Starting price:
€600



SHAWKI YOUSSEF

Ruptures (2021)



Shawki Youssef is a Lebanese contemporary multimedia artist born in 1973, in Beirut. He studied at the Institute of Fine Arts of the Lebanese University and later received his MSc at St Joseph University, in intercultural mediation. Combining both his subjects of study, Youssef examines the impact of conflict and political instability in his region on the human psyche. The artist ruminates over the ideas of human frailty and trauma, often experimenting with the frailty of his artistic supports and mediums in parallel: sometimes imbining entire sketches/paintings in water and observing the affected results.

Youssef's art is haunting, it is sometimes loud and electric and at other times, evokes a sense of silent suffering. He somehow creates moments of life and moments of death in the same breath.

The artist has most recently exhibited in Paris, Beirut and Lisbon, and has participated in collective exhibitions, the most recent being "Glimpses Of Talent" by Urbanist Art, Dubai. Notable collections that house his works are the ones of the Barjeel Art Foundation, Sharjah, UAE and SPM (Salsali Private Museum), Dubai, UAE.

*Size:
75 x 60 cm*

*Medium: mixed media on thick paper
Signed in Arabic on the front lower left. Signed on the reverse*

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€1,100 - €2,000

Starting price:
€700

FADI BARRAGE*Untitled (1988)*

Fadi Barrage played a significant role in Beirut's burgeoning art scene from the late 1960s to the 1980s. Educated in the United States at Chicago University and the Art Institute of Chicago (1960-1964), he later moved to Paris before returning to Lebanon, where he actively engaged in the local and international art community with exhibitions in Lebanon, France, Saudi Arabia, Tokyo, and Jordan. His artistic endeavours were widely recognized at the Contemporary Lebanese Artists exhibition in London's Kufa Gallery in 1988.

Barrage's style, influenced by an eclectic mix of naturalism, impressionism, abstract expressionism, and cubism, reflects his interests in ancient languages, literature, science, and admiration for Paul Klee. His work often blurs the lines between realism and abstraction. The Lebanese Civil War posed significant challenges for Barrage, destroying his Beirut studio and many of his works. Despite these hardships, he continued his artistic pursuits while living in various countries, showcasing the resilience and adaptability of his creative spirit.

Size:
50 x 35 cm

With frame:
67 x 52 cm

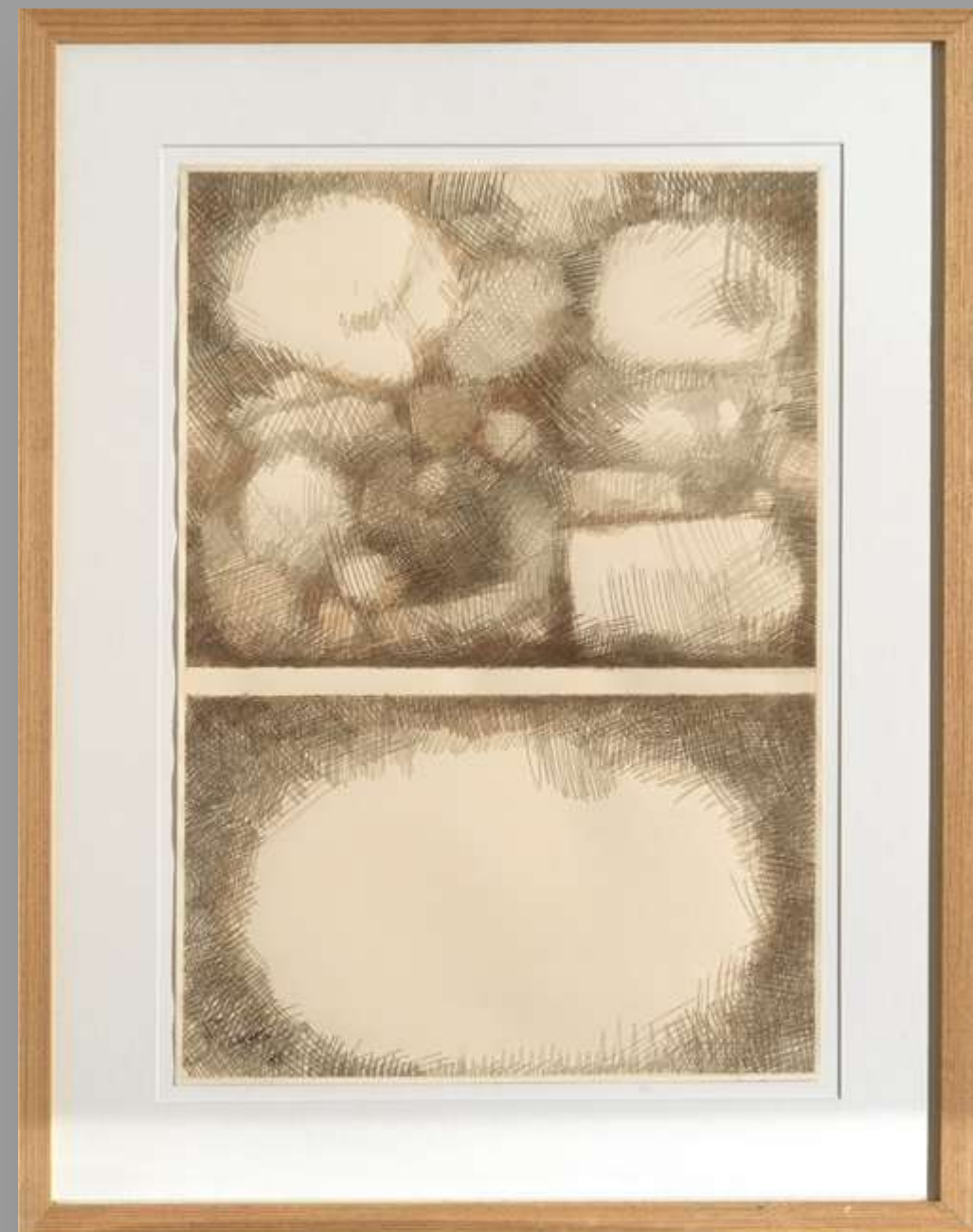
Medium: felt pen on paper
Signed and dated "F Barrage 88" on the front lower left

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist.

Estimate:
€2,800 - €4,000

Starting price:
€2,200





RIBAL MOLAEB

057

Sunset (2024)

In Sunset, Ribal invites the viewer to wonder and reflect through his abstract portrayal of a key moment that marks the transition from daytime to evening. He captures the time when tasks are accomplished, and one can move into relaxation. Ribal paints the sky at sunset, where light colours transition into darker shades of yellow, pink and red at the horizon. The transitions between hues are soft and smooth, creating a serene and contemplative atmosphere. The painting's abstraction encourages the viewer to meditate on the beauty and tranquillity of this particular moment.

Ribal Molaeb is a distinguished painter and classical musician whose dual disciplines harmoniously inform his artistic practice. At the age of 17, he relocated to Salzburg to study at the prestigious Mozarteum University, later continuing his education at the University for Music and Performing Arts in Vienna, where he earned his Master's degree with distinction. Molaeb often reflects that while music took him around the world, painting brought him back to his roots.

Deeply influenced by his upbringing in the studio of his father, the renowned artist Jamil Molaeb, Ribal's paintings often depict serene landscapes that evoke the beauty of Lebanon. His vibrant compositions, distinguished by a masterful interplay of lines and tonal variations, reveal the influence of his classical training, merging the disciplines of sound and colour.

Molaeb has exhibited internationally, with solo exhibitions at Galerie Esther Woerdehoff in Geneva and at the 2024 Volta Basel Art Fair, among others. Deeply connected to his homeland, he is the director of the Molaeb Art Museum and the Molaeb Festival for Chamber Music and Fine Arts. Currently based in Zürich, he serves as the artistic director of the SUMITO Art and Music Association, continuing to contribute to both the art and music worlds.

Size:

70 x 100 cm

Medium: oil on canvas

Signed and dated "Ribal Dec 2024" on the reverse

Location

Lebanon

Provenance

Private collection, Switzerland. Acquired directly from the artist

Certificate of authenticity

A certificate of authenticity can be issued upon request.

Estimate:

€2,400 - €4,000

Starting price:

€2,200

OUSSAMA BAALBAKI*Untitled (2021)*

Oussama Baalbaki (born in Lebanon, 1978) is a contemporary painter and poet. He received a BFA from the Institute of Fine Art of the Lebanese University in 2002 and has since exhibited in cities worldwide including London, Miami, Abu Dhabi, New York, and has had a handful of solo exhibitions in multiple Beirut galleries and institutions.

Baalbaki is most interested in the intersection of memory and reality. The artist's works are figurative, although they can vary in realism. He is known for a series of introspective self-portraits, for his awe-inspiring landscapes and for portraits of the French poet Baudelaire.

*Size:
29 x 39 cm*

*Medium: watercolour on thick paper
Signed in Arabic and dated "2021" on the front lower left*

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€1,400 - €2,400

Starting price:
€1,000



HASSAN JOUNI

059

Untitled



Size:
20 x 25 cm

Medium: oil on canvas
Signed "H. Jouni" on the front lower right

Location
Lebanon

Provenance
Private collection, Lebanon. Acquired directly from the artist

Certificate of authenticity
A certificate of authenticity can be issued upon request.

Estimate:
€700 - €1,400

Starting price:
€550

MEDHAT NASR

Untitled (1969)

Medhat Nasr is a visual artist born in Alexandria, Egypt in 1948, working with diverse media such as etchings, drawings, monoprints, woodcuts, and watercolours. He holds a PhD in printed design, awarded in 1983.

Active since the 1960s, Nasr's works are powerful archives of social life, where abstraction and juxtaposition are strong techniques that traverse different materialities and subject matters. A beautiful progression can be found in his practice throughout the decades, as the more realist approach to landscape, portraiture, and daily life of his youth evolves into progressively more abstracted human figures, and spaces, evocative of notions of collectivity and struggle.

Nasr's works are part of important private collections in countries such as Egypt, Germany, Italy, Jordan, Saudi Arabia, and Sweden. In the 1980s, he was a three-time awardee of the First Prize in Engraving at the Alexandria International Biennial Awards. He has exhibited works in both solo and group exhibitions in Cairo, London, Rome, and Venice.

Size:
42 x 60 cm

With frame:
69 x 87 cm

Medium: woodcut on paper
Signed and dated in Arabic on the front lower left

Exhibition

Showcased in Medhat Nasr retrospective exhibition at Yassin Art Gallery, Cairo, 2023

Literature

Reproduced in the catalogue of Medhat Nasr retrospective exhibition at Yassin Art Gallery, Cairo, 2023

Location

Egypt

Provenance

Private collection, Egypt

Certificate of authenticity

This artwork is accompanied by a certificate of authenticity

Estimate:
€1,900 - €4,000

Starting price:
€1,500





ANS
AZURA

ansazura.com