



ANS  
AZURA

EXPANDING THE HORIZON:  
MODERN AND CONTEMPORARY  
ART FROM THE MIDDLE EAST  
AND NORTH AFRICA

ONLINE AUCTION  
THURSDAY, DECEMBER 9 AT 7 PM GMT+2





Abbaud

# OUR FOCUS

*Ans Azura primarily focuses on post-war and contemporary art from key and influential artists who have defined CEE and Middle Eastern art with the diversity and engagement of their practice. The platform will be active within three main directions: online auctions, private sales, and online curated exhibitions. As international interest in artists from these regions grows, we imagine Ans Azura to become a connecting ground for Western, Eastern and Middle Eastern markets through the unveiling of a rich portfolio, inviting new audiences to participate whilst making it easily accessible throughout the world. We strive to build trustworthy online auctions, as well as bespoke private sales to enrich and offer a seamless service for buying and selling art. With the selection of the first two online auctions, our aim is to offer an accessible approach and to uncover works from seminal artists that deserve even greater visibility, such as: Magdalena Abakanowicz, Geta Brătescu, Ivan Kozarić, Mladen Stilinović, Mangelos, IRWIN, Shafic Abboud, Chaouki Choukini, Etel Adnan, Paul Guiragossian, Hussein Madi, etc. Scheduled for three times a year, the online curated exhibitions are devised by invited curators to select young artists from the two regions, whose works can be sold and bought directly on the platform. This offers sustained support for a young generation of artists and aims at coagulating a solid ground for their visibility and practice continuity.*

# ABOUT US

*ANS AZURA is an online platform that highlights internationally-renowned, as well as lesser-seen, post-war and contemporary artworks from Central Eastern Europe and the Middle East. Ans Azura was born out of a necessity to cast a stronger light on the importance of the artists from these regions. Our aim is to gather better visibility and understanding of artists who have been overlooked by the Western market by enabling a transparent online platform that is easy to navigate. Founded by a team with long-established expertise in the field, ANS AZURA connects people to art and art to wider collections and environments. We are here to: ENTICE and SHARE knowledge, artworks, investment, assets, and community.*

# OUR MISSION

*Our mission is to reshape the international landscape for CEE and Middle Eastern art and use our position as a tool that seeks to preserve and promote these regions and thus forge a responsible and enduring impact on the economies and ecologies of these artistic contexts.*



## SUZANA VASILESCU

*Suzana Vasilescu is a Romanian art historian and art advisor. She is currently the Founder and Director of the contemporary art gallery, SUPRAINFINIT, and is the art advisor for important private art collections in Eastern Europe. She was, amongst others, the organiser of the first post-modern and contemporary art auction in Romania, in the framework of Artmark Auction House, where she also led the department of Post-modern and Contemporary Art for five years. In 2015 Suzana 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. She is also part of the acquisition committee of the Museum of Recent Art, the first private art museum opened in the last century in Romania, having as focus Romanian art from 1965 to the present. Between 2011 and 2014 she was the Director of the contemporary art gallery, Nicodim Gallery (Bucharest & Los Angeles). She graduated with a BA in Art History and an MBA at ASEBUSS School of Business Management, the most prestigious Romanian business school.*

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Email: [suzana@ansazura.com](mailto:suzana@ansazura.com)*



## ANDREEA STANCULEANU

*Andreea Stanculeanu 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.*

*Email: [andreea@ansazura.com](mailto:andreea@ansazura.com)*





TEVŽ LOGAR

*Tevž Logar works as an independent curator, editor and writer who collaborates with various galleries and institutions and, as a specialist for Eastern European art, with ANS AZURA. He has curated or co-curated a number of group and solo exhibitions and collaborated with institutions, galleries and publishers, such as: Museum of Modern and Contemporary Art, Łódź, Poland; The Fondazione Sandretto Re Rebaudengo, Turin, Italy; TBA21, Vienna, Austria; Museum of Contemporary Art, Ljubljana, Slovenia; Biennial of Graphic Arts, Ljubljana, Slovenia and many others. Several times he collaborated in projects for La Biennale di Venezia: Pavilion of Republic of North Macedonia (2019, curatorial consultant); Pavilion of Republic of Kosovo (2019, writer); Pavilion of Republic of Slovenia (2013, curator). From 2009 to 2014, he was the artistic director of the Škuc Gallery in Ljubljana, Slovenia, and a lecturer in 20th Century Art History at the Academy of Visual Arts (AVA) in the same city. He was the screenwriter of the full-length documentary Project Cancer: Ulay's journal from November to November (2013) and is a co-founder of the Ulay Foundation (2014) in Amsterdam, where he now sits as a member of the Advisory Board. In 2014. He lives in Rijeka, Croatia.*



BÁLINT FERENCZY

*Bálint Ferenczy has an MA degree in History of Photography from Sotheby's Institute of Art, London, as well as a degree in Liberal Arts studied in both Hungary and the United States. The primary and secondary market experience he gained working at Sotheby's London and for several galleries development. Bálint's expertise lies in Hungarian Post-war art, having participated in sourcing and researching artworks for Sotheby's, and further international private and public collections. For more than two years, Bálint was the London Director, then the Managing Director of Q Contemporary, Hungary's first private museum focusing on Central and Eastern European Post-war art. Bálint lives between Paris and Budapest, and he is ANS AZURA's expert for Hungarian art.*



WERONIKA BURGESS

*Weronika Burgess has over ten years' experience in the art business sector. With a strong background in client strategy, she worked closely with the European Chairman's Office at Christie's for over three years where she supported the needs of top clients when building their art collections and contributed to the growth of the business in key Eastern European countries. Weronika holds a degree in law and a Masters of Arts from Sotheby's Institute of Art. Weronika is Ans Azura's expert for polish art.*



TOM BEST

*Tom Best is a professional auctioneer, founder of The Auction Collective and art adviser specialising in artworks from 1860 to now. Following a Masters degree in Art History from St Andrew's University, Tom started his career at Christie's Auction House as a Specialist in Impressionist & Modern art then later Post-War & Contemporary art – he was one of the youngest auctioneers to take to a Christie's rostrum. In 2020 Tom was recognised as a Spears 500 Top Recommended Art Advisor and in 2014 was a finalist in in the Young Turk Awards for Art Adviser of the Year.*





**EXPANDING THE HORIZON:  
MODERN AND CONTEMPORARY ART FROM  
THE MIDDLE EAST AND NORTH AFRICA**

9

*Online Auction:*

*Bidding Starts:*

**MONDAY, DECEMBER 6 AT 8 PM GMT +2**

*Bidding Ends:*

**THURSDAY, DECEMBER 9 AT 7 PM GMT+2**

*Auctioneer:*

**TOM BEST**

*The auction will move to live stream in an activated Auction Room on 9 December 2021 at 7:00 PM.*

*When the live auction led by an auctioneer will start bidders will be able to access the Auction Room with a simple click on the designated Auction Room window, marked with "Enter the Auction Room" and place bids in real time.*

*Please consult the Bidder's and Buyer's Terms and Conditions at the end of the auction's catalogue. Check the website, [www.ansazura.com](http://www.ansazura.com), for information on how to create an account on the platform and participate in the auction.*

*For any inquiries, please contact us at [ansazura@ansazura.com](mailto:ansazura@ansazura.com).*



## INTRODUCTION



### NADA BOULOS

*Nada Boulos is an established and experienced auctioneer in Beirut Lebanon. After focusing on political science at the American University of Beirut and University Paris II in Paris, she joined Sotheby's Institute of Art in London. An intensive nine month course led her to work as an assistant to a leading auctioneer at Drouot in Paris, Mr. Guy Loudmer, whose auction house dealt mainly with modern paintings and primitive art.*

*Upon returning to Lebanon, Ms. Boulos founded her own auction house, building upon her expertise in Middle Eastern art and the business of auctioneering. In 1992, she became one of the pioneers to launch auctions specializing in modern and contemporary art from the Middle East. After a hiatus started in 1998, she returned to the scene in March 2004. She has been organizing two auctions each year since 2011.*

*Email: nadaboulosassaad@gmail.com*

*I am happy to present and lead the first Middle Eastern auction sale for the newly launched digital platform, Ans Azura.*

*Throughout this encapsulating art selection, art collectors and enthusiasts will have the pleasure of discovering the rich artistic scene from the Middle East.*

*Indeed, the selection consists of works by outstanding modern and contemporary artists whose practice has shaped the art world in this region and beyond. High-selling artists such as Paul Guiragossian, Shafic Abboud, Marwan Kassab Bachi, and Hussein Madi are promoted.*

*Furthermore, the lots of this auction emphasize the strength of the Lebanese art scene and its heroic endurance and growth in the face of extenuating circumstances, political turmoil, and devastating crises plaguing the country. Many Lebanese artists featured have international prominence and continue to be exhibited in Lebanon and abroad. Helen El Khal, Huguette Caland, and Etel Adnan have been displayed at The Guggenheim, The Centre Georges Pompidou, The TATE, The Museum of Modern art San Francisco, and the Institut du Monde Arabe, amongst numerous places.*

*Yet, it is essential to highlight that significant Syrian, Iraqi, Palestinian, and Egyptian artists are also part of this auction. This effort unveils the importance of the Arab art scene and its interactive, multifaceted nature. The themes, subject matter, and aesthetics are rich, diverse, and intricate.*

*These artists use art as a common language representing the modern and contemporary circumstances of the Arab subject in all its complex forms.*

*Nada Boulos Al Assaad*





## SPECIALISTS AND SERVICES FOR THIS AUCTION



### YASMINA HAMMOUD

*Yasmina Hammoud is an art specialist based in Beirut, Lebanon. After completing her undergraduate education in art history at AUB, she went on to achieve an MSc in Art, Law and Business at Christies Education in London, cultivating knowledge in the logistics of the art world, including international auction houses, galleries and art fairs in both London and Beirut. Yasminas interest in nonwestern art canons enticed her to work at Christies Chinese art department and Sothebys Modern and Contemporary Middle Eastern and Islamic art departments. Yasmina also worked with the first internationally based East African gallery, Addis Fine Art in London. Upon her return to Beirut in 2019 Yasmina started working as an auction assistant at Nada Boulos Auctions.*

*Email: yasminahammoud@gmail.com*



### NOUR OSSEIRAN

*Nour Osseiran is an independent art practitioner and volunteer paramedic based in Beirut, Lebanon. Her artistic research stimulates proactive attitudes towards creating art projects outside the white cube space in collaboration with public and private partners; whether through public art commissions, research publications, and organizing socially-engaged artistic projects. She manoeuvres within the art world in Lebanon to highlight social art practice that is rooted in contextual engagement. She is an MFA graduate from the School of the Art Institute of Chicago ('21).*



### ALIA AL ASSAAD

*Alia Al Assaad is an Art Historian based in London, United Kingdom. Upon graduating with a BA in Art History from the Courtauld Institute of Art, she joined our team as a cataloguer. Alia has interned for London based Art Consultancies, where she valued important collections and assisted to the expansion of them. She has also interned for Museums and Art Foundations.*

### PHOTOGRAPHS

*Agop Kanledjian*

### CATALOGUE DESIGN

*Yasmina Hammoud*







لعينك قُرْحِيَّان يدك على الذاكرة ، وهذا الطريق التي تبدأ من **خدا القلب** ، إذ أحس في الفم برهان الصحراء



001

ETEL ADNAN (1925 - 2021)

*Untitled, 1990*

*Mixed media on a map of Murcia, Spain  
Signed and dated lower right  
44 x 50 cm*

18,000 - 30,000 €

**PROVENANCE**

*Gift from the artist.  
Private collection, Lebanon.  
Private collection, Lebanon.  
Acquired from the above by the present owner.*





*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.*

*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.*

**002**

**PAUL GUIRAGOSSIAN (1926 - 1993)**

*Calins, 1992*

*Watercolor on paper  
Signed lower left  
76 x 56 cm*

**8,000 - 12,000 €**

**PROVENANCE**

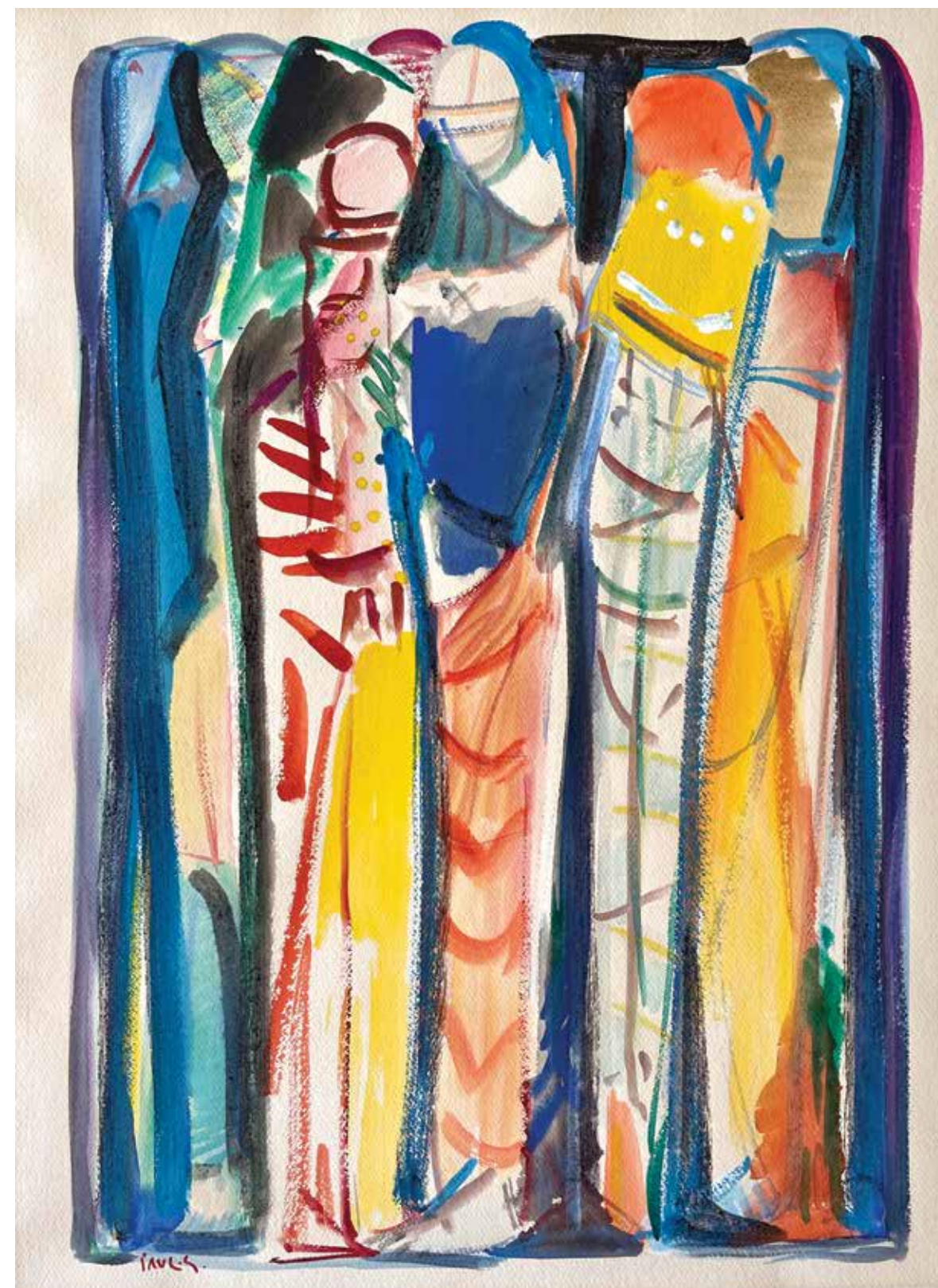
*Acquired from the artist.  
Private collection, Lebanon.  
Acquired from the above by the present owner.*

**EXHIBITION**

*Ministry of Tourism, Beirut, 1992.*

**NOTE**

*This artwork is accompanied by a certificate of authenticity from the Paul Guiragossian Foundation.  
© Courtesy of the Paul Guiragossian Foundation.*





003

**HUGUETTE CALAND (1931 - 2019)***Portrait with a Veil, 2011*

*Mixed media on canvas  
Signed on the back  
28 x 30 cm*

**4,000 - 8,000 €****PROVENANCE**

*Galerie Janine Rubeiz, Beirut.  
Private collection, Lebanon.  
Acquired from the above by the present owner.*





*Adam Hnein was born into a family of metalworkers. He was trained as a sculptor at the Academy of Fine Art in Cairo, from which he received his degree in 1953.*

*After moving to Paris in 1971, he seriously started to explore the possibilities of paint. His first Parisian works - small formats on papyrus - were composed in a symbolic, hieroglyphic language, which bore witness to his ancestral heritage. His forms became progressively more open, bold and full of reference to his sculpture by virtue of their geometric juxtaposition of earth colors, animated, by lively yet subdued tonality accentuated by the third dimension of the papyrus.*

*Henein was the founder and Director of the annual International Sculpture Symposium in Aswan. In fact, it was for his work in sculpture that he became recognized as an artist and considered the Godfather, of Egyptian sculpture. Henein drew on his vast international experience, while maintaining a local cachet. In both his paintings and his sculptures, he has gained recognition for the use of ancient Egyptian themes and traditional materials.*

**004**

**ADAM HNEIN (1929 - 2020)**

*Untitled, 1984*

*Pigment on papyrus  
Signed and dated lower right  
53 x 74 cm*

**7,000 - 10,000 €**

**PROVENANCE**

*Galerie Faris, Paris.  
Acquired from the above by the present owner.*





*Labibe (Bibi) Zogbe discovered her interest in fine arts at a young age and received her formal training in painting under the tutelage of the Bulgarian artist, Dimitrof Bogdan. She emigrated to San Juan, Argentina, at the age of sixteen to marry her betrothed, Domingo Samaja. In the decade that followed her move, she engaged in the art of literature, and she only began showing her paintings professionally in the 1930s. She became the mistress of a well-known Argentinian artist Benito Quinquela Martin and began exhibiting all over South America and Paris. In Mexico she began a friendship with Polish artist Tamara De Lempicka who painted several portraits of Zogbe. She returned to Lebanon in 1947 upon the invitation of the Lebanese government. There, she was decorated with the Lebanese Cedar-Medallion of Excellence.*

*The profusion of flowers in her work evokes an eternal spring through the thousand vibrantly prismatic colors that blaze vividly through the swaying lacework of intertwining branches. With a “fanfare of colors”, she depicts the bursting of life in the buds, bougainvillea in full bloom, the garlands of the coral tree, the freshness of white laurel or chrysanthemum, the flowering blossoms of the apple and the cherry tree. Writing of Bibi Zogbé, Charles Corm says: “All the flowers of the world smile on us a day and then are gone, but her flowers will never perish away for she has put into them the clear immortal fire of her heart. These are flowers which perfume now our nights and will in future times prove a witness to the grandeur of a soul sprung from our rocky soil...”*

**005**

**BIBI ZOGBE (1890 - 1973)**

*Retamas Blancas*

*Oil on board*

*Signed lower right*

*Signed and titled on the back*

*60 x 50 cm*

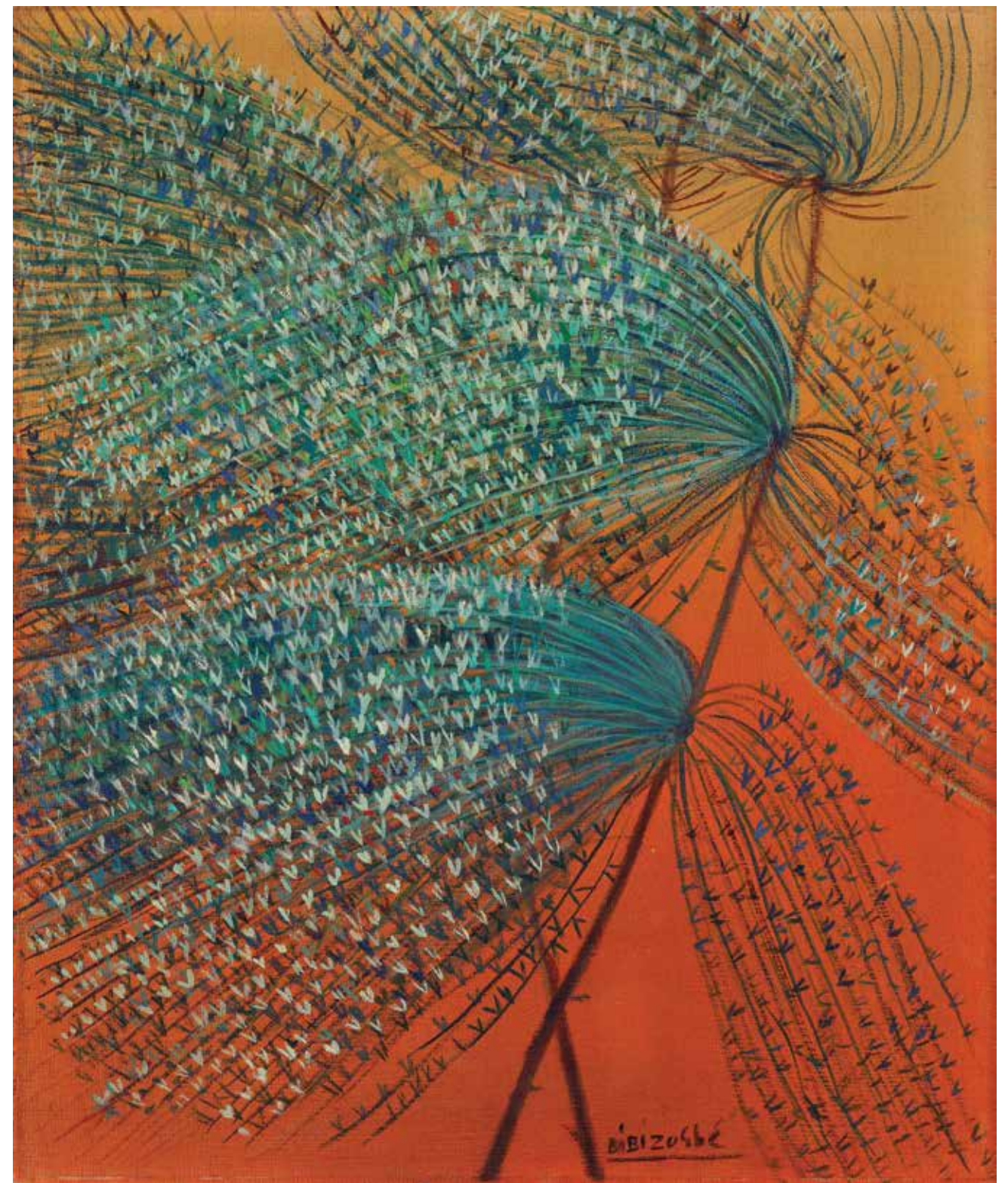
**5,000 - 7,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*





*Fateh Moudaress studied at the Academia di Belle Arti in Rome in the 1960s and then at École Nationale Supérieure des Beaux-Arts in Paris in the 1970s. He was chosen, alongside Louay Kayali to represent Syria at the Venice Biennale in 1960.*

*In this 1965 painting, the artist captures a full view of the historical and spiritual village of Saaydnaya, located between the mountains away from Damascus. It is home to ancient Byzantine Greek Orthodox monasteries and convents, founded by emperor Justinian I. The town with a population of around 25000, along with neighboring Maaloula remains one of the last places where Western Aramaic, the language of Jesus Christ, is spoken. For years, this region has been lieu of pilgrimage for both Muslims and Christians, being surrounded by ancient monasteries, convents and churches. In the 1960s, the Faculty of Fine Arts at the University of Damascus included in its curriculum a mandatory field trip to Maaloula and the villages surrounding it. Moudaress, along with friend and fellow artist Louay Kayali were teachers at the faculty, and often accompanied students there. Thus, these holy cities became images that Moudaress painted throughout the years, showing the evolution of his style from one year to the next.*

**006**

**FATEH MOUDARESS (1922 - 1999)**

*Saaydnaya, Syria, 1965*

*Oil on canvas  
Signed and dated lower right  
120 x 200 cm*

**30,000 - 50,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**EXHIBITION**

*This painting will be part of a collective exhibition at:  
Gropius Bau, Berlin, March 2022.  
Lyon Biennale, Museum of Contemporary Art, Lyon, 2022.  
Tamayo Museum, Mexico City, 2023.*





*Beit Maroun in Syriac is part of a very small series of paintings in which Saliba Douaihy introduced the Syriac Alphabet while integrating the colors of the stain glass churches of his hometown. The Syriac Alphabet is one of the Semitic Abjad which shares similarities with the Phoenician and Arabic scripts. It is a writing system that was used to inscribe the Syriac language around the 1st century AD.*

*Syriac is a dialect of Aramaic and most religious scholars and historians agree that Jesus Christ spoke principally Galilean another dialect of the Aramaic. Douaihy whose initiation to painting began in his hometown through stain glass paintings and church paintings was always fascinated by the spiritual and religious realms.*

**007**

**SALIBA DOUAIHY (1915 - 1994)**

*Beit Maroun in Syriac, 1965*

*Oil on board  
11 x 19 cm*

**6,000 - 8,000 €**

**PROVENANCE**

*Acquired by a close friend of the artist, New York.  
Private collection, New York.  
Acquired from the above by the present owner.*





*Born in 1939 in Baghdad, Iraq, Dia Azzawi went on to study archaeology at the College of Arts and later at the Institute of Fine Arts in Baghdad. In 1976, Azzawi left Iraq for London, where he studied printmaking and began producing work in open response to the conflicts plaguing his homeland. He continues to live and work in London, United Kingdom. Today, the artist's works are held in the collections of the Museum of Modern Art in Baghdad, the Tate Modern in London, and the Mathaf Arab Museum of Modern Art in Doha, among others.*

**008**

**DIA AZZAWI (1939)**

*Untitled, 1990*

*Gouache on cardboard  
Signed and dated lower left  
59.5 x 112 cm*

**8,000 - 12,000 €**

#### PROVENANCE

*Galerie 50 x 70, Beirut.  
Acquired from the above by the present owner.*

#### EXHIBITION

*Galerie 50 x 70, Beirut, c. 1990s.*



*“From the beginning, Azzawi’s interest in history, folklore, tradition, and the modernist language was bound up with an attempt to understand, and to find a way out of the human experience of injustice. He understood Iraq as the enactment of a constructed memory that is shared communally through a pain and agony that are at time also performative.”*

*Dr Nada Shabout, A Dialogue with Modernism, essay. In Dia Azzawi, A Retrospective from 1963 until Tomorrow. Mathaf Museum, Qatar, p 24.*



*Born in New York City in 1930, Willy Aractingi 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 opens 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 is painting full time and in 1989 he starts illustrating the 244 fables of French poet Jean de La Fontaine which he completes seven years later in 1995.*

*Best known for his use of color, 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 colors. Aractingi was in pursuit of creating his own aesthetic and humor and played with variations to obtain several versions of his propositions. Willy Aractingi described himself as a naive primitive artist. His style filled with colors and humor 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.*

**009**

**WILLY ARACTINGI (1930 - 2003)**

*Le Viol, 1974*

*Oil on canvas  
Signed titled and dated on the back  
100 x 150 cm*

**9,000 - 15,000 €**

#### PROVENANCE

*Acquired from the artist.  
Private collection, Lebanon.  
Chartouni Auction, October 2019, Beirut.  
Acquired from the above by the present owner*

#### NOTE

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



*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. This painting Le Viol is rare because of its large size for an early work but also because it is part of less than 100 paintings produced by Aractingi during that initial period.*







*“The rigidity of iron allows Madi to introduce acute triangles, pointed shapes and cutting edges. Thanks to its monochromatic rigor, iron underscores the way Madi’s sculpture aims to shed useless, contingent flourishes to be content with the combined sheer necessities of anatomy and geometry. Even in the entanglement of struggling bird bodies, strictness is maintained, and the obviousness of forms remains striking. Madi has always aspired to an art without concessions. He best reaches his aim in iron monochrome sculpture.”*

*Tarrab, Joseph. “Wrought Iron” Essay. In Madi Sculptures 1969 - 2009. Beirut: Antoine Books, 2009. p 201.*

**010**

**HUSSEIN MADI (1938)**

*Roi et Reine, 2008*

*Wrought Iron  
Signed and dated on the front  
55 x 25 x 26 cm  
49 x 33 x 20 cm  
Unique*

**20,000 - 30,000 €**

#### PROVENANCE

*Aida Cherfan Fine Art, Beirut.  
Acquired from the above by the present owner.*

#### EXHIBITION

*Beirut Exhibiton Center, Hussein Madi A Boundless Life,  
Retrospective from 1959 - 2014, Beirut, 2014.*

#### LITERATURE

*Joseph Tarrab, Antoine, Madi Sculptures 1969 - 2009, Beirut,  
2009. p 240, 241, illustrated.*





*Exploring the interaction between light and color, marked both by his Middle Eastern heritage and his European studies, Shafic Abboud's matured body of work displays forms that merge dissolving together through subtle colors. He exploited all the possibilities of oil and tempera painting to create complex shades and textures. Regardless of the colors used, his paintings always seem to emit light. A master of color, free of rules, his expressions went beyond obstacles, painting with a fluid and musical elegance. Without any evident reference, his paintings often subtly but also poignantly alluded to the tragedies and conflicts of the Near East. However, Abboud's paintings also depict the joy of life by exploring themes such as the intimacy of a room, a view from a window and the rhythm of the seasons.*

011

**SHAFIC ABBOUD (1926 - 2004)***Le Divan, 1971 - 1972**Oil on canvas**Signed lower right**Signed dated and titled on the back**54 x 81 cm***22,000 - 30,000 €****PROVENANCE***Acquired directly from the artist in Paris in the 1980's.***EXHIBITION***Centre d'Art, Beirut, 1972.**Beyrouth Exhibition Center, Rétrospective Shafic Abboud,**Galerie Janine Rubeiz and Galerie Agial, 2012.***LITERATURE***Al Anouar Newspaper, Exhibitions Section, Formless Emotions, 11 March 1972, illustrated.***NOTE***This artwork will be featured in the catalogue raisonne in preparation by Ms Christine Abboud, ID2306.*



*Chaouki Choukini punctures wood with window-like openings, giving the impression that light pierces the work. The bewildering, yet simple, works display formal organization and rely on the effects of light on hollowed, carved, broken and polished wood. Always imposing and sophisticated, his sculptures contrast the soft curves of polished wood with the dangerous cracks and crevasses within relief labyrinths.*

*Chaouki Choukini is a wood sculptor. He studied at the École Supérieure des Beaux-Arts in Paris from 1967 till 1972 and then travelled to Japan in 1984. Choukini has been displayed in many exhibitions including at the Institut du Monde Arabe in 1991 as well as in 2012 in an important exhibition titled 'Le Corps Decouvert'. He won the Taylor Foundation Prize in 2010. He currently lives and works in France. His works can be found in numerous collections including, the Centre National des Arts Plastiques, Paris, France, the Musée d'Art Contemporain de Val-de-Marne, Ivry-sur-Seine, France, the Arab World Institute, Paris, France, the Mathaf, Arab Museum of Modern Art, Doha, Qatar, the National Gallery of Fine Arts, Amman, Jordan, the Barjeel Art Foundation, Sharjah, UAE, the Sharjah Art Foundation, Sharjah, UAE.*

012

**CHAOUKI CHOUKINI (1946)**

*Vieille Poutre, 1992 - 2016*

*Oak*

*Signed on the base*

*75.5 x 18 x 18 cm*

*Unique*

**24,000 - 35,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*





*Hussein Madi born in 1938 in Chebaa, is a prominent Lebanese painter, sculptor and printmaker. He is best known for his colorful works inspired by abstract design and Islamic art. He studied painting at the Lebanese Academy of Fine Arts in Beirut before moving to Rome in 1963 to continue his studies at the Accademia di Belle Arti. He then decided to settle in Rome where he lived for 22 years, learning various techniques from frescoes and mosaics to bronze sculpture. Madi has had more than sixty solo exhibitions around the world including, Institut du Monde Arabe, Paris; British Museum, London; Ueno Museum, Tokyo; Sharjah Museum, UAE and many more. Madi showcased his work at the Venice Biennale in 2003 and was awarded order of the star by the Italian government during the same year.*

*“Madi never seeks a simple photographic of nature in his paintings and his numerous sculptures. While remaining identifiable his objects are always stylized. Starting with exaggerating a woman’s angles and curves, Madi stretches her body to the limit of the abstract. His birds become ideograms. Always attracted to vivid hues, Madi compresses space and marks contours in black or white. Simplified forms approach pure geometry, a hint of abstraction derived more from geometric organization of Islamic art than from Western abstraction. In fact, Madi combines a mastery of Western techniques with ancient Middle Eastern heritage and symbolism, and Arabic calligraphy.”*

*Gregory Buchakjian, L'Art au Liban: 1880 – 1975: Wonderfuleditions, Beirut, 2007, p 332.*

**013**

**HUSSEIN MADI (1938)**

*Untitled, 1995*

*Acrylic on canvas  
Signed and dated lower left  
Signed and dated on the back  
100 x 90 cm*

**20,000 - 30,000 €**

**PROVENANCE**

*Aida Cherfan Fine Art, Beirut.  
Acquired from the above by the present owner.*

**EXHIBITION**

*Beirut Exhibiton Center, Hussein Madi A Boundless  
Life, Retrospective from 1959 - 2014, Beirut, 2014.*

**NOTE**

*This artwork is accompanied by a certificate of  
authenticity by Aida Cherfan Fine Art.*





*“There is a dynamism that takes over the work of Guiragossian throughout this highly prolific period starting in the early 1960s and going into the 1970s which sees his earlier constellations of human figures, slowly but confidently, transform from clusters of huddled geometric formations, set within traces of recognizable physical spaces where the rules of perspective still more or less apply, to bold sweeping brushstrokes and paint batches, which while still marinating some anthropomorphic features, increasingly move away from representation and emerge from an abstract, often monochromatic void.”*

*Sam Bardaouil, Till Fellrath, Paul Guiragossian: Displacing Modernity: Silvana Editoriale, p 66. Courtesy Paul Guiragossian Foundation.*

**014**

**PAUL GUIRAGOSSIAN (1926 - 1993)**

*Consolation, c. 1968*

*Oil on canvas  
Signed lower left  
100 x 75 cm*

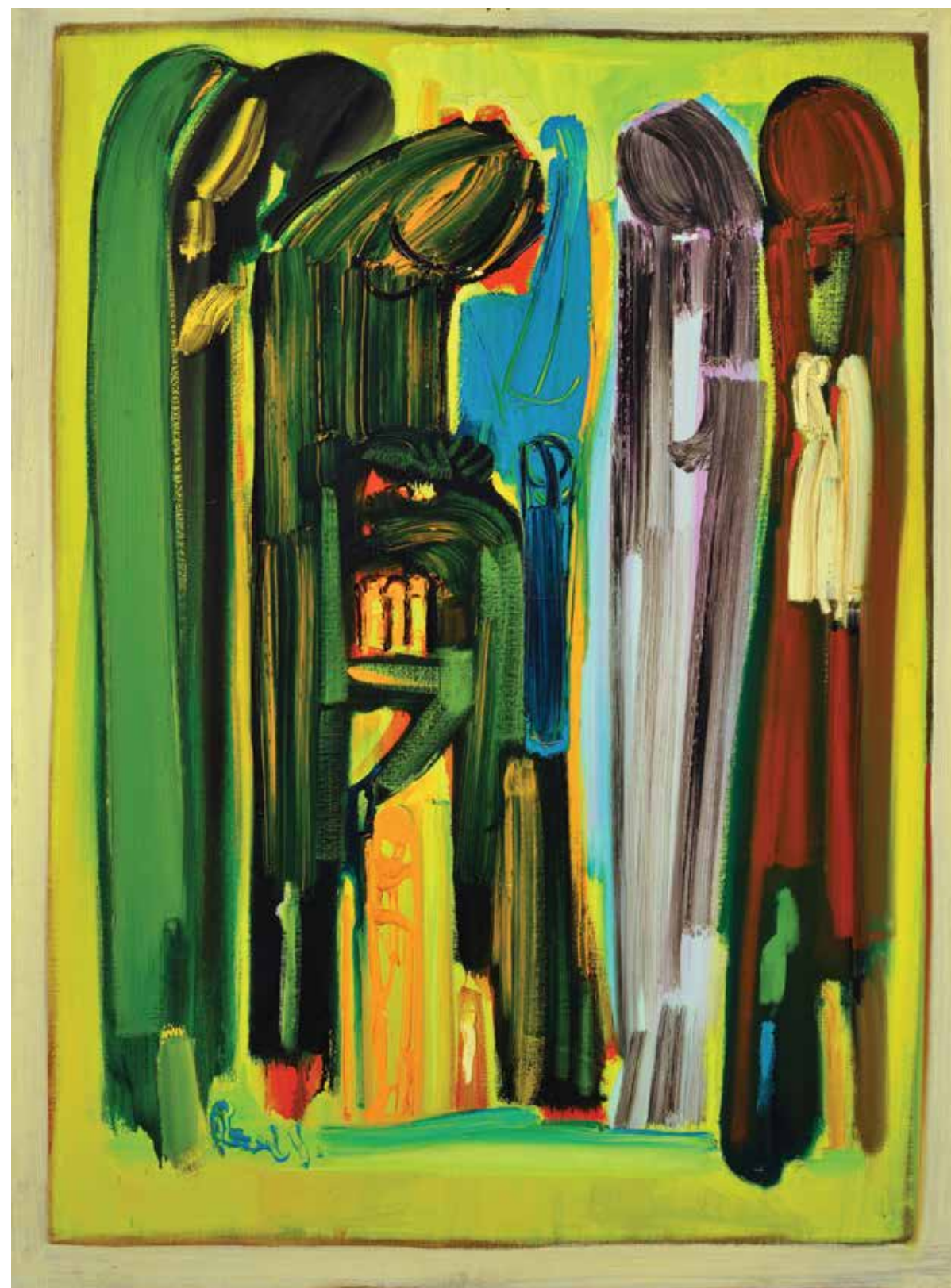
**35,000 - 50,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This artwork is accompanied by a certificate of authenticity from the Paul Guiragossian Foundation.  
© Courtesy of the Paul Guiragossian Foundation.*





*“Green Sea is from our treasured private collection. One summer evening, while conversing with our close friends, Helen and Yusuf Khal at Gallery One, Helen spoke passionately about how Mediterranean light inspired and influenced her art. A few weeks later, over drinks at her studio, we were instantly captivated by the luminous tranquility of a painting she was working on. Luckily, upon completion, we were able to purchase it, and, over the years, Helen’s green and blue seascape has brought extraordinary serenity and pleasure to our lives.”*

*By the friends of Helen Khal and current owners of the painting.*

**015**

**HELEN KHAL (1923 - 2009)**

*Green Sea, c. 1970*

*Oil on canvas  
Signed on the back  
100 x 100 cm*

**38,000 - 50,000 €**

**PROVENANCE**

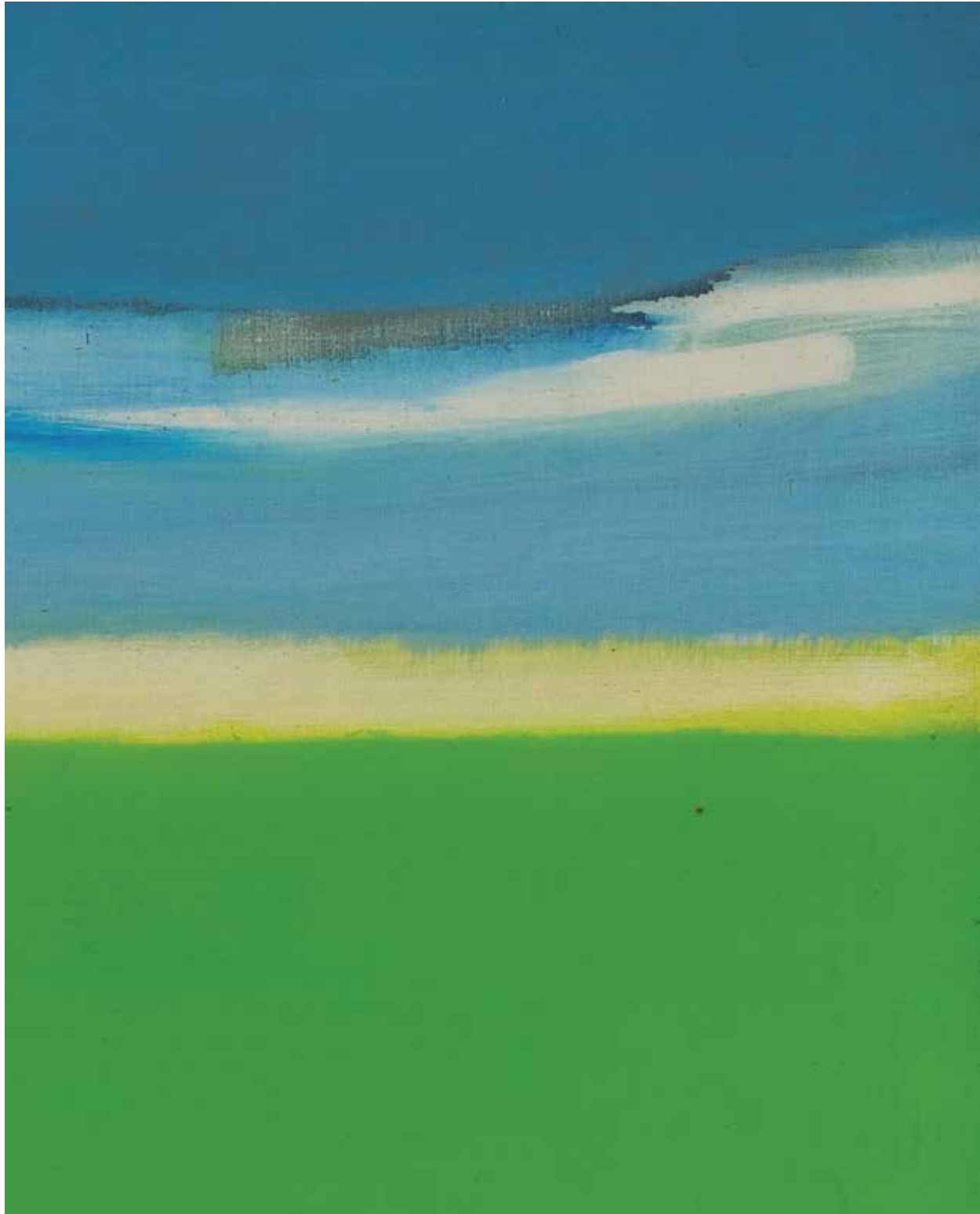
*Gallery One, Beirut, c. 1970.  
Acquired from the above by the present owner.*

**EXHIBITION**

*Gallery One, Beirut, c. 1970.*







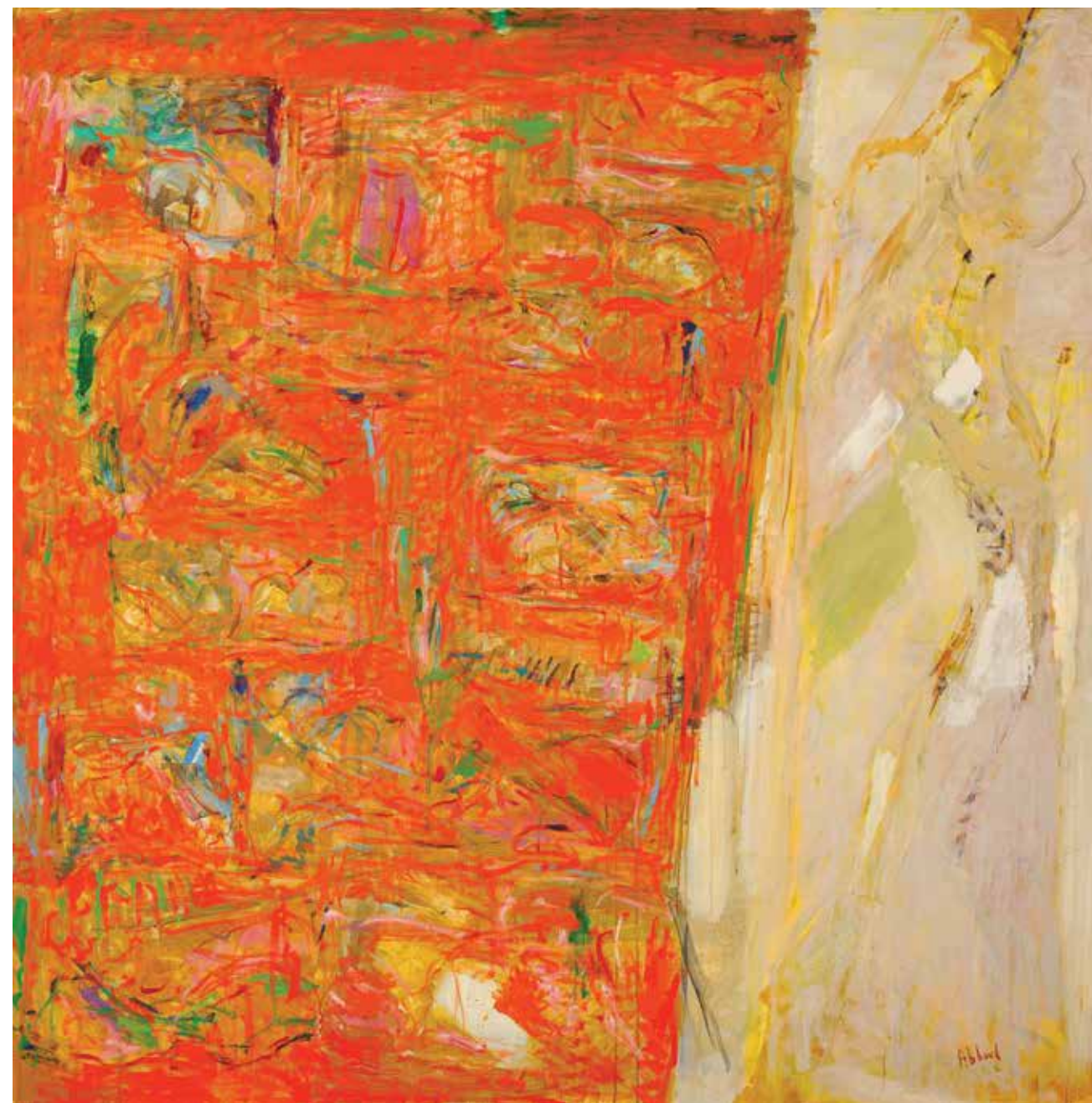
*Detail of Green Sea, c.1970, Oil on canvas, 100 x 100 cm*

*Helen Khal began painting at the age of 21. Initially, she had planned on becoming a writer as she was an avid reader and passionate about literature. However, her plans changed after spending six months in a sanatorium recovering from tuberculosis at the age of 22. During her recovery, Khal took on drawing and painting, then enrolled at weekly afternoon art classes at the Baum Art School in her hometown.*

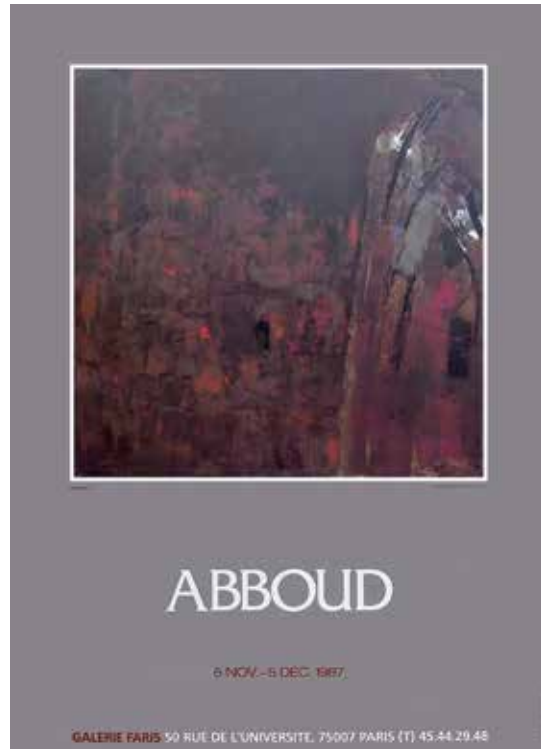
*In 1946, Khal travelled back to Lebanon for the first time, and began her studies at the Lebanese Academy of Fine Arts. In 1949, she moved to New York to continue her studies at the Art Students League and in 1963, came back to Beirut to establish and direct Lebanon's first permanent art gallery, Gallery One. She developed a unique painting style and became well-known for her ability to use color in an emotive way; meditative, colorful abstractions arguably reflect her signature style of geometrical forms such as circles, rectangles and squares. Her abstract canvases are composed of several basic motifs or combinations of them: horizontal bars, circles, rectangles or squares, vertical accumulations of rectangles, or free-floating oval shapes that move diagonally across the surface. In focusing on these variations, she intends no actual representation or symbolism; she uses color to elicit a subjective response that moves the viewer's vision beyond the canvas and creates a personal alternate world.*



016

**SHAFIC ABBOUD (1926 - 2004)***Grande Chambre 16, 1987**Oil on canvas**Signed lower right**Signed and dated on the back**160 x 160 cm***80,000 - 120,000 €****PROVENANCE***Galerie Faris, Paris.**Collection of Mr and Mrs Joseph Faloughi, Bikfaya.**Acquired from the above by the present owner.***EXHIBITION***Galerie Faris, Chambres, Paris, 1987.***NOTE***This artwork will be featured in the catalogue raisonné in preparation by Ms Christine Abboud, ID451.*





Poster of the exhibition *Chambres* in 1987



Image *Petite Chambre 16*: preparatory work for *Grande Chambre 16*



Anecdotal picture of *Grande Chambre 16*. Waddah Faris' dog lying in front of the canvas during the exhibition

Shafic Abboud was born in 1926 in Mhaite, Lebanon spending his childhood between the mountainous region of his birthplace and the city, Beirut. He abandons his engineering studies to pursue a career in art and enrolls at the Academie Libanaise des Beaux Arts in 1945. As a young passionate artist, he was taken by the artistic styles of his professors Cesar Gemayel, Fernando Manetti and Georges Cyr; influential painters who marked the upcoming generation of artists in Lebanon.

In 1947 he makes his way to Paris for the first time and audits the classes of L'École des Beaux Art while also visiting the studios of the neo-cubist artists, Fernand Leger, André Lhote and Othon Friesz. After two years in Paris, he makes his way back to Lebanon and with the help of his former professor Georges Cyr, Abboud presents his first solo exhibition in Beirut at the Centre Culturel Français. He presented figurative paintings depicting folkloric culture, inspired by calligraphy and Persian miniatures, conservatively revealing his Parisian abstract influence.

In 1951, Abboud travels back to Paris where he works three jobs in order to sustain his life, working as a construction painter, a server and a guide at the Louvre. The Lebanese government grants him a scholarship of three years allowing him to officially enroll at the Academie des Beaux Arts in Paris, refining his skills in painting, lithography, and engraving. After 1955, Abboud's successful artistic career unveils. He participates in a myriad of exhibitions across Europe and Lebanon. In 1959, he becomes the first Lebanese artist to exhibit at the Paris Biennale. The artist began spending more time in Lebanon, teaching and exhibiting from 1970 until the start of the civil war in 1975. In 1978 he decides to move to Paris, and throughout the 1980s, Abboud continued to produce and exhibit artworks around Europe. In 1994, after an absence of sixteen years, Galerie Janine Rubeiz organized a solo show for Abboud in Beirut. Abboud passed away in Paris in 2004 and was buried, per his wishes, in his native village in Mount Lebanon.

A manifesto of freedom and color, Abboud's paintings bridge the art worlds of Europe and the Middle East. Inspired by the Lebanese landscapes and his childhood memories, the artist's practice progressed over time from a poetic Lebanese figuration towards an oeuvre which combines the former with a lyrical Parisian abstraction. His practice ultimately evolved to a delicate Abboudian Transfiguration composed of traditional and modern techniques while also incorporating pagan and sacred themes.

In the agreements made with Faris Gallery at the beginning of the 1980s between Shafic and Waddah Faris, several individual exhibitions were planned with a commitment from the gallery to buy a certain number of works in pre-sale. This was a great opportunity for Abboud because it allowed him to work in very large formats and preserve the quality of the support and the colors. He was therefore able to produce museum quality artworks. It is within this framework that Shafic Abboud proposed several themes to Waddah including *The Chambre* and *The Nights*.

Shafic Abboud is a painter of the intimate, the bedroom is therefore an ideal place to capture the essence of the intimate through the history that unfolds within and the bodies that occupy it. He was also interested by the multiplicity of its plans, walls, floor and ceiling, which also acted as guidelines and directive surfaces. Christine Abboud, the artists' daughter, notes: "Regarding the *Grandes Chambres*, it is important not to forget the *Petites Chambres*, which were worked on at the same time or used as preparatory work. In the studio notebooks, Abboud wrote about the "*Grande Chambre 16*": "Made entirely with oil paint like the last *Grande Chambre 10*, it is very close to the *Petite Chambre*". To each "*Grande Chambre n°X*" often corresponded a preparatory work called "*Petite Chambre n°X*". *Petite Chambre 16* was produced between March-April 1987 and the *Grande Chambre 16* was produced shortly after that before the exhibition in November 1987.'



*"I am constantly struck by the amazing optimism of her paintings."*

*Hans Ulrich Obrist on Etel Adnan*

**017**

**ETEL ADNAN (1925 - 2021)**

*Untitled, 2013*

*Oil on canvas*

*Signed and dated on the back*

*24 x 30 cm*

**40,000 - 50,000 €**

**PROVENANCE**

*Sfeir Semler Gallery, Beirut.*

*Christie's, Phillippe Hatem Foundation for a Happy Childhood Art Collectors' Auction, MIM Museum, Beirut, March 5, 2015.*

*Acquired from the above by the present owner.*

**NOTE**

*This artwork is accompanied by a certificate of authenticity by the Sfeir Semler Gallery.*





*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 it 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. Her paintings have reoccurring themes from nature, showing that there is a plethora of ways to express the beauty of the sea, mountain ranges, and fields. Adnan depicts almost the same image in all her paintings, with a marriage of different colors that pull you in. Absolute browns balanced with bright yellows, holding a heavy erotic tension. Her paintings are also, although little and seemingly decorative, talismans of energy, in a sense playing the role that icons used to play for people who believed. Exemplifying how great art and simple perfection can generate feelings and emotions.*

*By the time Carolyn Chritstov-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; Guggeneheim, Abu Dhabi; Mathaf, Qatar; Sursock Museum, Beirut; Kunsthaus Zurich.*



*Detail of Untitled, 2013, Oil on canvas, 24 x 30 cm*







*'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.'*

*Ahkam Zeidan Interview with the artist, Paul Guiragossian: Displacing Modernity. On the development of color and light. Silvana Editoriale, p 267.*

**018**

**PAUL GUIRAGOSSIAN (1926 - 1993)**

*Splendeur, c.1991*

*Oil on canvas  
Signed lower left  
100 x 120 cm*

**70,000 - 100,000 €**

**PROVENANCE**

*Private collection, Lebanon.  
Acquired from the above by the present owner.*

**NOTE**

*This artwork is accompanied by a certificate of authenticity from the Paul Guiragossian Foundation.  
© Courtesy of the Paul Guiragossian Foundation.*



*Detail of Splendeur, c.1991, Oil on canvas, 100 x 120 cm*



*'Anyone visiting an exhibition by Marwan should by now expect to see further variations on the same theme: heads, or better faces – physiognomies indissolubly woven into the pictorial surface that seem to look at the viewer from an indeterminate depth. For almost forty years Marwan has been developing this facial landscapes of his early work to the steeply towering ecstatically vibrating monumental heads to double-head configurations, in which a cool, greenish chord has recently begun to contrast and complement the predominantly warm, magenta-brown bias of his colouration. In the course of this development, the distanced fixation of the viewer by a pair of eyes from the far upper back has given way to a single, impenetrably veiled gaze.'*

*Robert Kudielka, Marwan and the Marionette.*

## LOT 19

**MARWAN KASSAB BACHI (1934 - 2016)**

*Untitled, 2010*

*Oil on canvas*

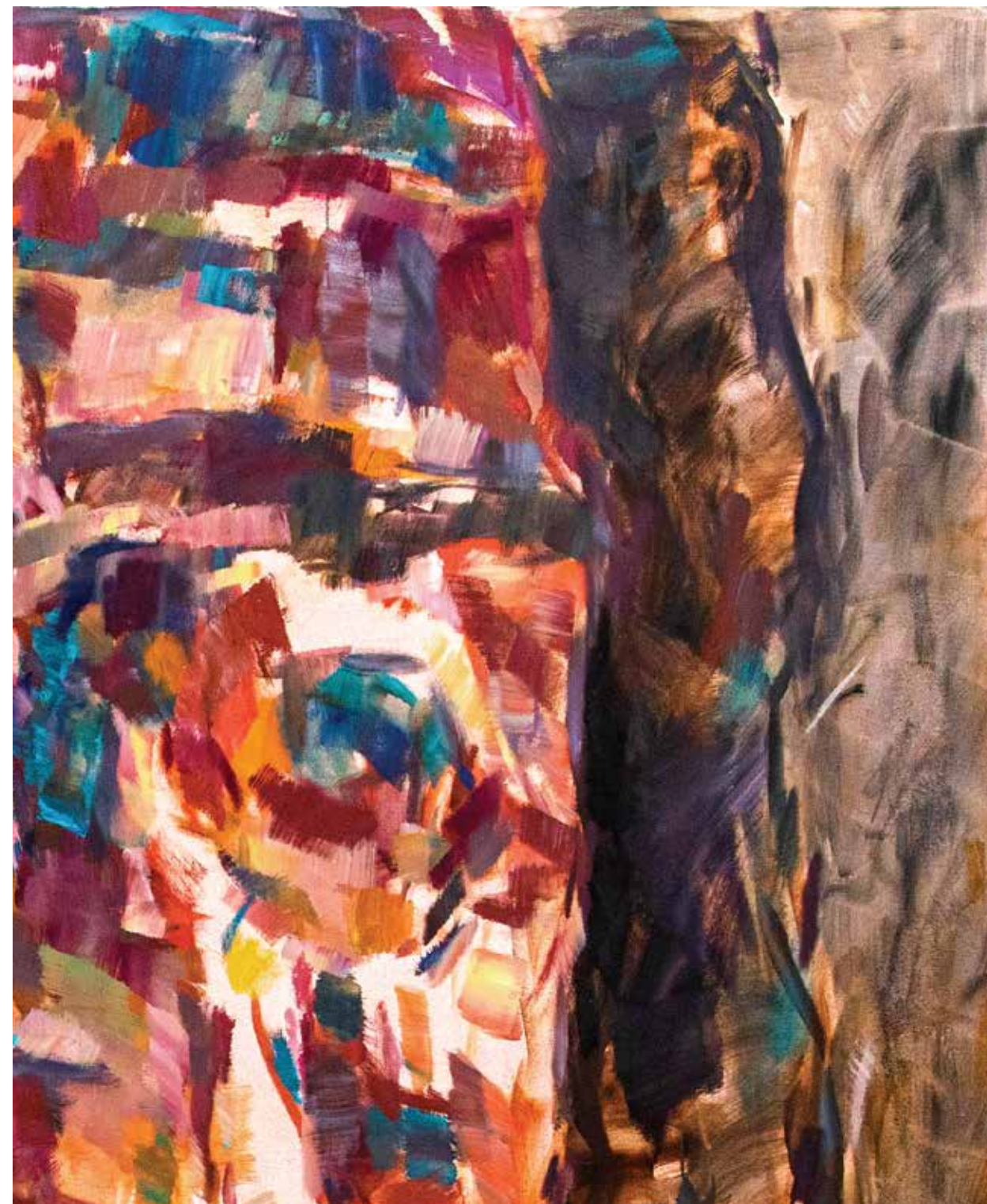
*Signed and dated on the back*

*195.5 x 146.5*

**80,000 - 120,000 €**

## PROVENANCE

*Acquired directly from the artist by the present owner.*



*Detail of Untitled, 2010, Oil on canvas, 195.5 x 145.5 cm*





*Marwan Kassab Bachi, commonly known as 'Marwan', was born in Damascus to a wealthy, local family. He studied Arabic Literature at the University of Damascus from 1955 – 1957 and later went on to study in Berlin at the Hochschule der Bildende Künste completing his training in painting under the supervision of the artist Hann Trier. In 1973 he moved to Paris and completed a formative scholarship at La Cité Internationale des Arts. While his artistic schooling helped form his aesthetic sensibilities, the poetic language that emanates from his paintings were a result of his knowledge and affinity to Arabic Literature. Marwan's artworks did not allude directly to Arabic stylistic influences or traditions, however the essence and life force of his oeuvre was born from a psyche still connected to his birthplace.*

*Between 1977 and 2004 Marwan worked at the Hochschule der Bildende Künste as a professor. In 2003 Marwan established a Summer Academy at the Darat al-Funun Foundation in Amman. He supervised workshops joined by several artists including Ayman Baalbaki, Tagreed Darghouth and Serwan Baran. Due to Marwan's vast involvement within the Berlin and Arab art scenes he was asked to join the Akademie der Künste in 1994, becoming the first Arab member of this institution. Marwan joined the European art movement 'New Figuration' which denounced the social and political realities from a narrative perspective. Highly inspired by Expressionism, the artist targeted the character of the person in his oeuvre. He believed in expressing life's complexity through the illustration of faces.*

*Painting almost exclusively figures, Marwan altered their proportions and placed an emphasis on the energy stemming from the facial expressions executing them with a clear delineation. Through their detailed facial expressions his figures question the human condition, shining a light on the psychological impact on a generation of individuals living through a period of instability and anxiety. A humanist, Marwan integrated a large part of subjectivity in his art as if he was displaying his own relationship with the planet. Marwan initially modelled the faces after himself and gradually flattened them turning them into a sort of landscape stretching unto the entire surface of the composition. Progressively, Marwan abstracted and enlarged the heads, superimposing layers of thick paint creating a three-dimensional effect. He exaggerated the proportions of some features. The figure or head whose skin looks mutilated stares at the viewer thus sharing his suffering and uncertainties much like the painting Untitled.*



*Saliba Douaihy, one of Lebanon's twentieth century masters, was born in the picturesque town of Ehden, North of Lebanon. Encouraged to develop his talent at an early age, Douaihy studied under the tutelage of prolific classical painter Habib Srouf.*

*Douaihy was an international artist, who learned and worked in cosmopolitan cities such as New York and Paris, thanks to a grant from the Lebanese Government. During his time in New York, Douaihy lived in a studio above a Maronite Church, it was then that his practice developed most. He became part of the school of New York, meeting and befriending Post-War masters such as Mark Rothko, Hans Hoffman, Ad Reinhardt and many more.*

*Douaihy started deconstructing the architectural forms of landscapes and representing his surroundings in a cubist-like style. Breaking away from traditional Lebanese painting, he began to explore into the world of simplification. He often used primary colors such as blues, reds, and yellows and created simple shapes to represent mountains, valleys, villages, buildings, and other landscapes. After taking a course on aesthetics, he became infatuated with the writings of Emmanuel Kant, aspiring to reach the "sublime" through a more formalist abstract method. After having studied Kant and throughout the 1960's the paintings he produced were a result of the artists search for the ultimate simplification of both form and color.*

*Throughout his lifespan, Douaihy, much like Picasso, was able to completely change his body of work from strictly academic to a more Modern, abstract one. Saliba Douaihy spent time between London and Paris before passing away in 1994 in New York. Since the mid-1960s, Douaihy's paintings have been exhibited in institutions including the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York and are featured in public and private collections around the world including Mathaf in Doha.*

**020**

**SALIBA DOUAIHY (1915 - 1994)**

*Untitled, 1962*

*Oil on canvas*

*Signed and dated lower right*

*90 x 60 cm*

**60,000 - 80,000 €**

**PROVENANCE**

*Gift from the artist, 1963.*

*Christie's, 18 March 2015, Dubai, Lot 24.*

*Acquired from the above by the present owner.*









021

**HUGUETTE CALAND (1931 - 2019)***The Purple One, 2010**Mixed media on canvas  
165 x 419 cm***150,000 - 250,000 €****PROVENANCE***Galerie Janine Rubeiz, Beirut.  
Acquired from the above by the present owner.***EXHIBITION***Galerie Janine Rubeiz, Beirut.  
Beirut Exhibition Center, Huguette Caland Retrospective 1964 – 2012, Beirut, 2013.  
Arte Moderna e Contemporanea di Palermo, In the Middle of the Middle, Palermo, 2015.  
KA Modern and Contemporary Art Space permanent collection, Beirut.***LITERATURE***Solidere, Anis Commercial Printing Press, Huguette Caland, Beirut 2012, p. 280, illustrated.  
Nour Salame Abillama, Marie Tomb, Wonderfuleditions Eds., L'Art au Liban, Artistes Modernes et Contemporains, 1880 – 1975 Tome I, Beirut 2012, p. 324 – 325, illustrated.**Detail of The Purple One, 2010, Mixed media on canvas, 165 x 419 cm*



Huguette El-Khoury spent much of her early adulthood taking care of her father as he aged. As the daughter of the first president of the Lebanese Republic, Bechara el-Khoury, she grew up with the pressure of being part of a politically and socially engaged family and found it difficult to find her own identity.

Only after he died, in 1964, did she start her studies at the American University of Beirut and begin to paint seriously. She majored in fine arts and graduated in 1968. In pre-war Beirut, she moved in cosmopolitan artistic circles and became something of a symbol of female emancipation in the Arab world. But it was during her time in Paris that her sense of liberation began to appear in her work. After her first exhibition in Beirut in 1970, Caland decided to leave her husband and children and move to Paris. Experiencing a new city freed her from the responsibilities and opinions imposed on her as a politician's daughter but also as a wife, and mother. While in Paris, Caland led a genuinely bohemian life.

"The lines in her drawings became thinner, more sophisticated," states Brigitte Caland. "It was a different moment of her life. The colors changed. She did a lot of erotic works she would not have done in Lebanon. It freed her, being in Paris."

Among her creations were elaborately designed high-end caftans. She was wearing one in Paris one day in 1978 when she entered Pierre Cardin's boutique "I love what you're wearing," the celebrated fashion designer told Ms. Caland, her daughter recalled. "Why don't we do a collection together?" And so, they did. True to form, Ms. Caland designed some with breasts, a belly button and pubic hair on the front and buttocks on the back. In her mid-50s — after the death of her lover, the Romanian sculptor George Apostu, in 1986 in Paris — she moved to Los Angeles to be near her children. Much like her childhood home, her Los Angeles studio was open to any friends and visitors, and she often hosted prominent artists. The artist remained in California until 2013 she only returned to Beirut to say goodbye to her dying husband.

Caland's recent work often makes use of mixed media like in the work *The Purple One*. Using oils and ink to evoke the craftsmanship and feel of a carpet, or tapestry, using lines that appear like patchwork and stitching. Though they resemble textiles, they are not devoid of human presence and their content bears relation to the artist's personal life.

Caland's works can be found in collections around the world including the LACMA, Los Angeles, the Armand Hammer Museum, USA, The British Museum, London, UK, the Tate, UK, the Metropolitan Art Museum New York, USA, the San Diego Museum of Art, USA, the Museum of Fine Arts, Houston, USA, the Frederick R. Weisman Art Foundation, Los Angeles, USA, the Centre Pompidou, Paris, France, the Bibliothèque Nationale, Paris, France, the Fondation Nationale d'Art Contemporain, Paris, France, the Barjeel Art foundation, Sharjah, UAE, the Ramzi and Saeda Dalloul Art Foundation, Beirut, Lebanon.





*Nadia Saikali is a contemporary painter whose works have received numerous awards including the Sursock Museum prize in 1968 and the Carreras competition in London in 1967. Her work has been featured in several exhibitions at key galleries and museums, including the Sharjah Art Museum and the Galerie Claude Lemand.*

*"Nadia's working habits, the paint-spattered and disordered atmosphere of her studio, could well fit into an ideal scenario of 'the bohemian artist at work.' She uses no easel, paints either on the floor or against a wall. Canvases, large and small, surround her; pots and tubes of paints, brushes knives, rags clutter the floor. She moves through this confusion of materials with the sure swift grace of an antelope, and when she paints, her whole body, the body of a dancer, moves into action; the gesture which is expressed in paint flows from a total arm and torso movement, spontaneous and yet controlled. She says, 'I need to move in a rhythmic way, a total way. There has always been this kind of movement in my work.'*

*Helen Khal on Nadia Saikali.*

**022**

**NADIA SAIKALI (1936)**

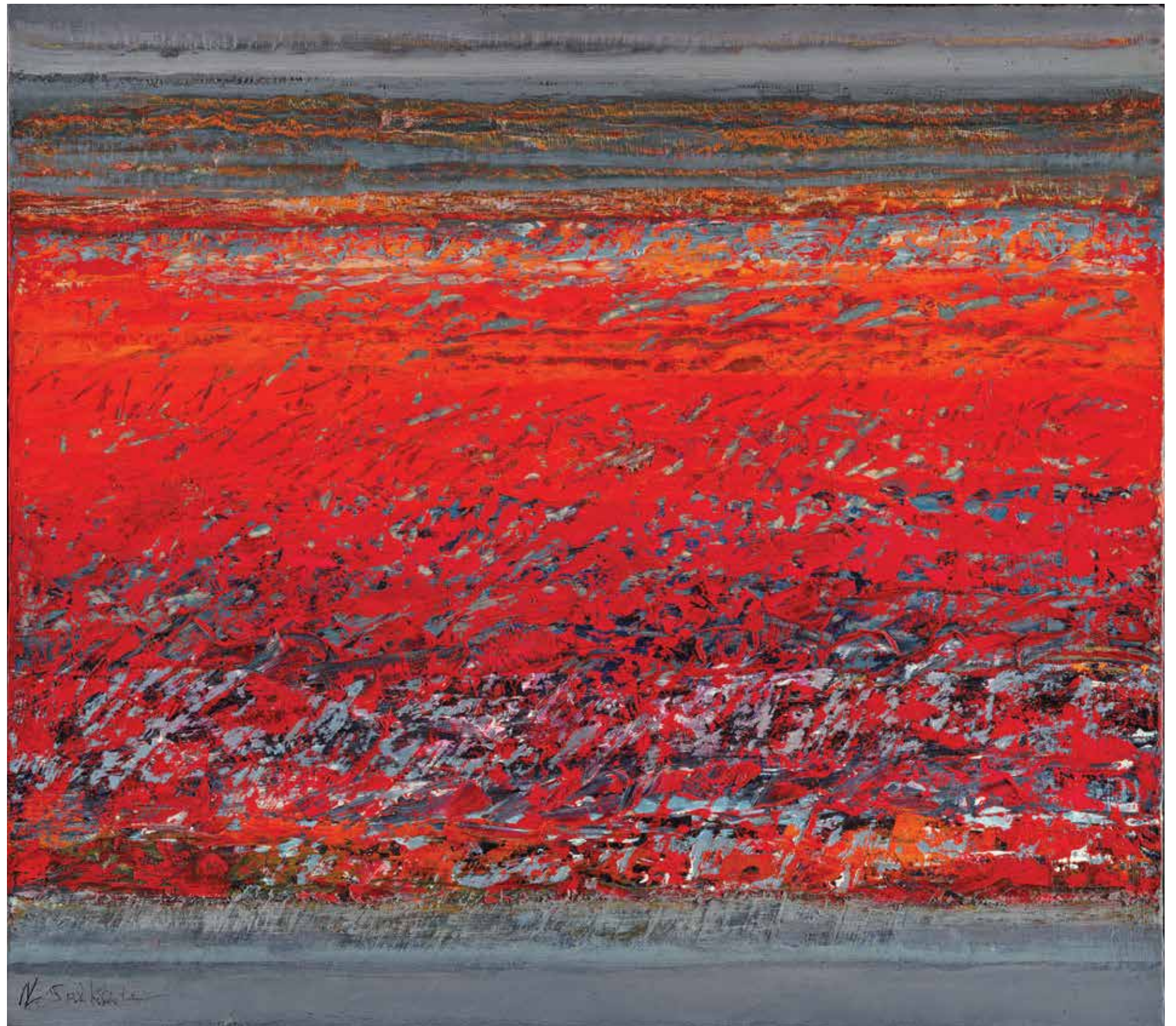
*Magma*

*Oil on canvas  
Signed lower right  
Titled on the back  
80 x 90 cm*

**10,000 - 15,000 €**

**PROVENANCE**

*Galerie Claude Lemand, Paris.  
Acquired from the above by the present owner.*





*Yvette Ashkar was born in Sao Paolo, Brazil in 1928. Her first love was music and she had aimed to become a professional pianist. After being rejected from the Lebanese National Conservatory, Ashkar shifted her focus to visual arts. She enrolled at the Académie Libanaise des Beaux-Arts and became a member associated with a group of young artists who considered themselves pioneers, a new generation that was determined to break with the artistic traditions of the past and move into new, freer forms of expression.*

*Ashkar's career took off after she graduated from ALBA when she went to Paris to study on a scholarship granted by the French government. After concluding her studies, Ashkar returned to Lebanon, where she taught painting at ALBA and the National Institute of Fine Arts of the Lebanese University from 1966 to 1988. Ashkar was trained by Fernando Manetti and influenced by Georges Cyr, however, developed a personal style in line with abstract expressionism, characterized by the use of bold colors and strident yet delicate lines to convey a sense of the artist's emotions and inner self.*

*"When she paints, she is not alone, she responds to the requirements of the materials and colors that have a personality and a presence of their own. Painting responds to a desire for aesthetics. In the foundation of this relationship each detail is in dialogue with the whole as well as with a part, resembling a musical composition."*

*Faycal Sultan. l'Art au Liban 1880- 1975: Wonderfuleditions, Beirut, 2007, p 234.*

**023**

**YVETTE ASHKAR (1928)**

*Untitled, 2010*

*Oil on canvas  
Signed on the back  
70 x 70 cm*

**12,000 - 18,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This artwork is accompanied by a certificate of authenticity by the estate of Yvette Ashkar.*





*Alfred Basbous is a modernist sculptor that was a central figure in the development and advancement of modernism in the Middle East during the latter part of the twentieth century. With innate talent and rigorous artistic training, he was the recipient of a scholarship from the French government in 1960 and was a student of renowned French sculptor René Collamarini at L'École Nationale des Beaux-Arts in Paris.*

*Basbous is a part of an essential movement that shaped post-war, modern approaches to sculpture. The spirit of avant-gardism of the time matched the topics and aesthetics which were pertinent to the Middle East. Basbous' aesthetic philosophy is grounded in the simplicity of form – shape, movement and line. His abstracted figures are handled much in the same way as Constantin Brancusi, Henry Moore and Jean Arp. Celebrating the human form is a central theme within his oeuvre. Basbous was particularly adept at articulating his appreciation for the female figure into material form like in the work *Tendresse*.*

## LOT 24

### ALFRED BASBOUS (1924 - 2006)

*Tendresse, 1980*

*Basalt stone*

*Signed and dated on the bottom*

*52 x 20 x 15 cm*

*Unique*

**8,000 - 15,000 €**

### PROVENANCE

*Acquired directly from the artist by the present owner.*

### NOTE

*This artwork is accompanied by a certificate of authenticity by the Alfred Basbous Foundation.*



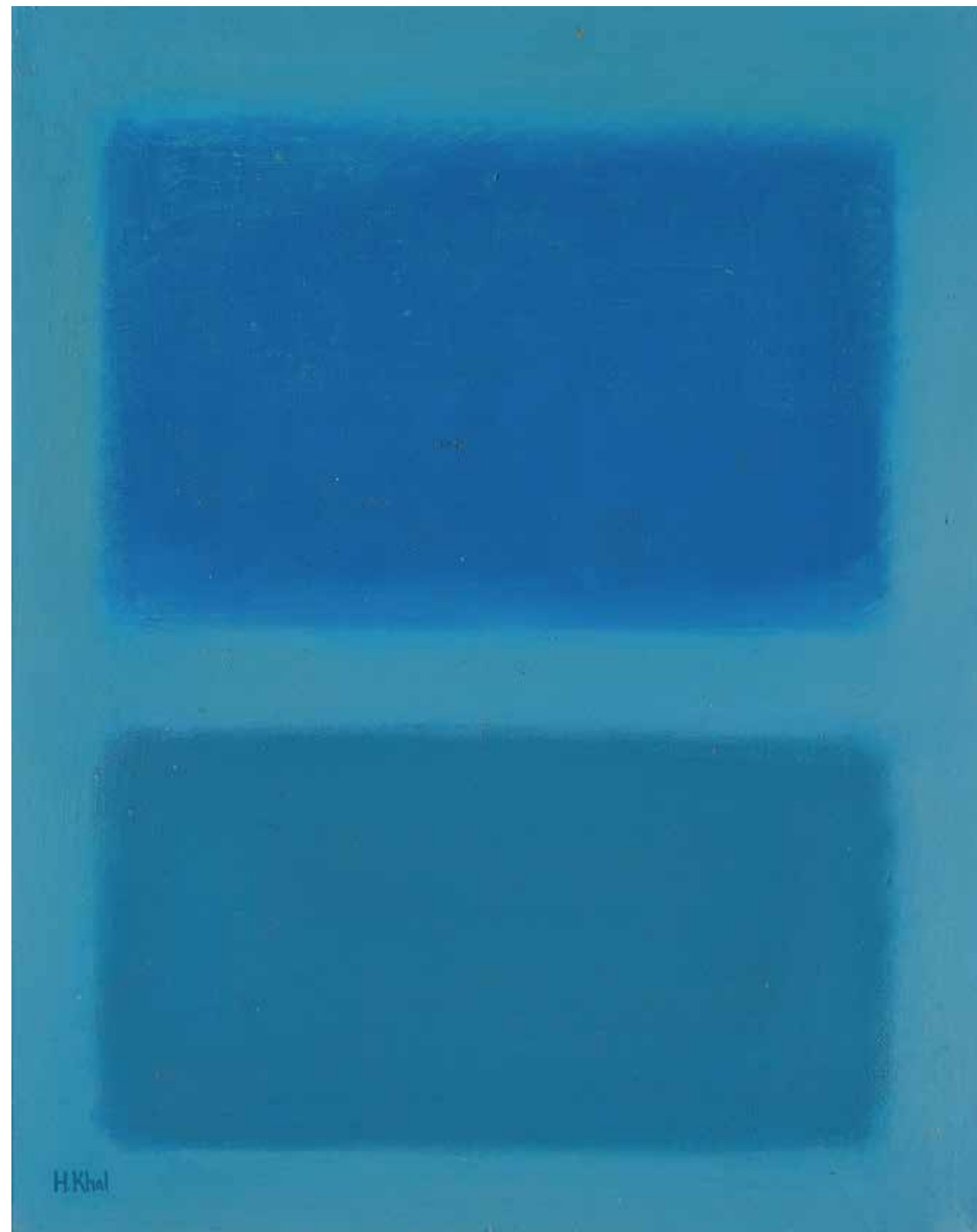


**025****HELEN KHAL (1923 - 2009)***Untitled*

*Oil on canvas  
Signed lower left  
45 x 37 cm*

**8,000 - 12,000 €****PROVENANCE**

*Acquired from the artist.  
Private collection, Lebanon.  
Artscoops, Beirut.  
Acquired from the above from the present owner.*





*Elie Kanaan showed a particular expressive style from a young age. He was able to receive a fellowship to Paris to the Free Academy of the Grande Chaumière after receiving the first prize in painting at the Salon du Printemps in 1957 and the UNESCO prize in 1958. After his time in Paris, he returns to Lebanon and began making use of Mediterranean colors in his work. He was taken by light and often used contrasting reds, blues, and yellows that he layered and masterfully balanced to create a sensation of motion and a tension between the pigments. Between 1963 and 1974, he taught drawing and painting at the College Notre-Dame de Jamhour, the Lebanese University, and the Académie Libanaise des Beaux-Arts (ALBA).*

**026**

**ELIE KANAAN (1926 - 2009)**

*Promenade*

*Oil on canvas  
Signed lower left  
100 x 80 cm*

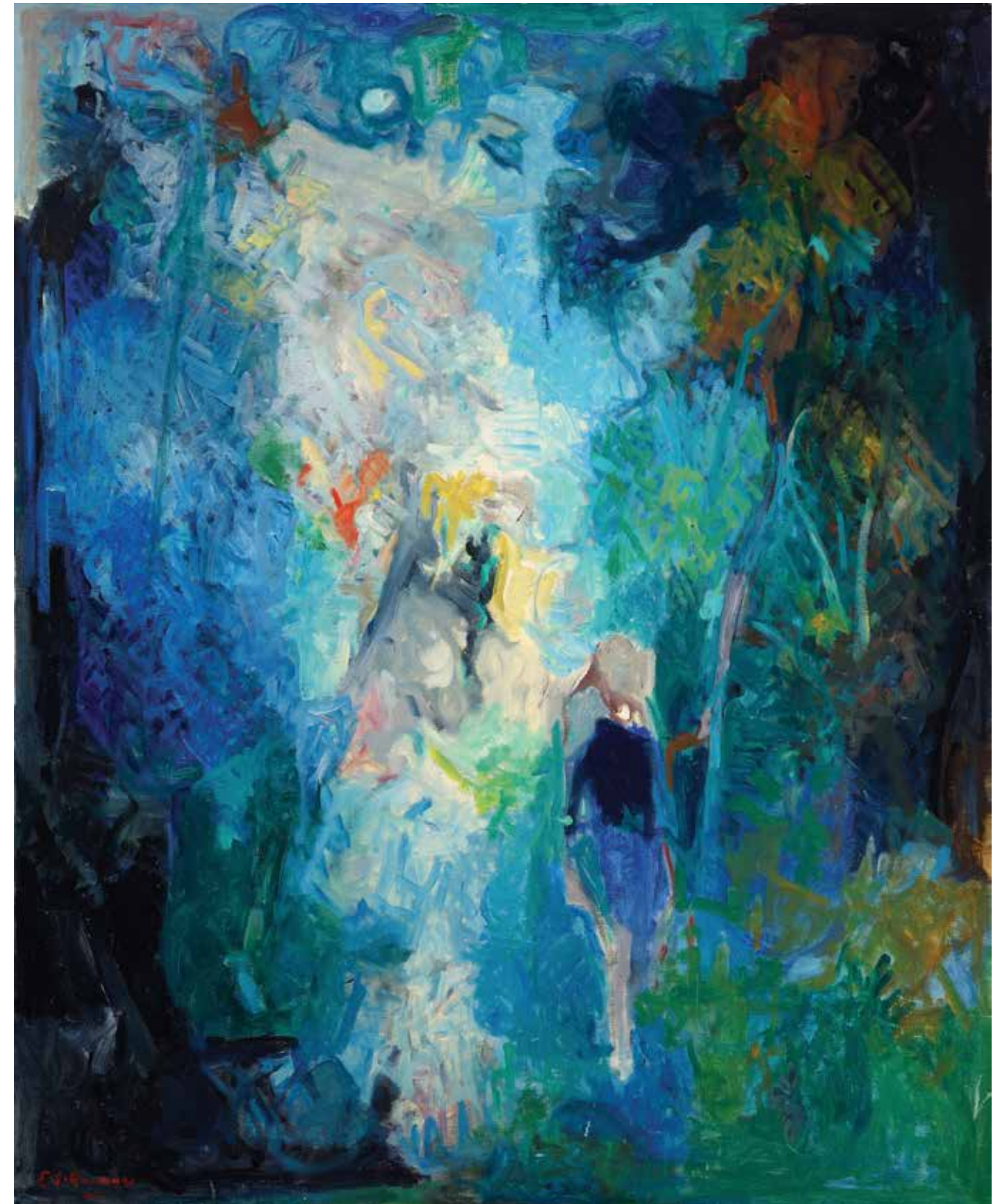
**10,000 - 15,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This artwork is accompanied by a certificate of authenticity by Elly Kanaan, spouse of the artist.*





*Serwan Baran's paintings center on the turbulent history of his native Iraq. Baran has widely exhibited in the Middle East and North Africa, and in 2019 he was the first solo artist to represent Iraq at the Venice Biennale. While studying fine art at the University of Babylon, Baran became fascinated by the ancient city's legendary ruins, mythology, and visual culture, which stood in stark contrast to modern day Iraq's political instability and decades of warfare. Baran, who served as a soldier for his country, often comments on his experiences in the military and Iraq's present day political conflicts in his work. He depicts harrowing scenes of fellow soldiers facing their final moments using a gestural, expressionistic style and an earthy color palette drawn from the landscape of his homeland*

027

**SERWAN BARAN (1968)***Untitled, 2020**Acrylic on canvas**Signed and dated lower right**160 x 140 cm***14,000 - 18,000 €****PROVENANCE***Acquired directly from the artist by the present owner.***NOTE***This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*



*Sabhan Adam is a self-taught artist who creates works in relative isolation from the art world. A prolific artist, he has built up his career in both traditional and independent ways through exhibiting with galleries but also independently marketing and self-funding work and publications. Adam has exhibited at institutions such as the Uffizi Gallery, the Institut du Monde Arabe in Paris and the Venice Biennale. His work has been acquired by the British Museum, Jalanbo Collection, Barjeel Art Foundation, and is in many private collections.*

*Challenging notions of beauty and ugliness, Sabhan Adam paints portraits of misshapen creatures often clothed in glamorous attire against plain backgrounds. While distorted and monstrous, the figures hold a complex set of emotions based on Adam's own psychology. He states: "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."*

*Reflecting his outsider artist temperament, Sabhan says that his work is ultimately influenced by his experiences and that "knowledge comes from the truth, not through being influenced by someone's work." He emphasises that his human creations are attached to the "pain, fear and phobia which our society constantly suffers from." Ruminating on his own suffering, he writes: "I like people and I love nature but when there is so much pain inside of you and around you it's impossible to draw just birds and flowers."*

028

**SABHAN ADAM (1972)***Untitled, 2005**Mixed media on canvas**Signed upper left, signed and dated on the back**178 x 158 cm***2,000 - 5,000 €****PROVENANCE***Acquired directly from the artist by the present owner.***NOTE***This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*



*Anas Albraehe is a Beirut-based artist who primarily works in painting and theatre performance. He received a bachelor's degree in painting and drawing in 2014 from the Fine Arts University of Damascus, Syria. After the onset of war in Syria, he relocated to Lebanon and obtained an MA in Psychology and Art Therapy from the Lebanese University in 2015.*

*'Albraehe observes, and in the medium of painting, represents the men who share his room, according to shift, when sleep has fallen upon them. He includes traces of their waking life within the frame. His subjects are laborers, men displaced by war, and who find no other refuge but under the temporary spell of sleep. Albraehe's painting is warm, bright and intimate. It seeks to capture these men's vulnerability, their humanity. Yet the traces that infiltrate from the edges of the frame are reminders of the increasing inseparability between sleep and wakefulness – in other words: the neglected politics of sleep.'*

*Natasha Gasparian, The Fall of Sleep.*

**029**

**ANAS ALBRAEHE (1991)**

*Untitled, 2019*

*Oil on canvas  
Signed and dated lower right  
150 x 200 cm*

**8,000 - 12,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*





*Tagreed Darghouth is a Lebanese painter. She obtained a degree in Fine Arts from the Lebanese University in Beirut, as well as a diploma in Art Education. She participated in the Ayloul Summer Academy at Darat Al-Funun in Amman in 2000 and 2001, which was led by the Syrian-German artist Marwan Kassab Bachi. She then went on to study Space Art at the Ecole Nationale Supérieure des Arts Décoratifs in Paris.*

*In painting Darghouth's body of work reflects on the feebleness of humanity by tackling themes such as popular culture and socio-political issues. Darghouth delves into universal concerns in an abstract expressionist style by addressing mortality, violence, and war through the painting of skulls and nuclear explosions. Since 2010 she has been portraying human skulls against ornamental backgrounds made of roses, suns, stars, and bunnies to bring attention to the morbidity in their contrast. This preoccupation with the notion of 'Memento mori' is clearly expanded on in the work *Untitled*, a timeless and universal concern that transcends time and space.*

*Darghouth has had several solo and group exhibitions around the world, in Al-Sharjah, Amman, Beirut, Brussels, Buenos Aires, Doha, Dubai, Jordan, Istanbul, London, Miami, Munich, New York, Paris, and Singapore. She has also received several prizes, including the 2nd Prize at the Ayloul Summer Academy exhibition in Darat Al-Funun in Amman in 2000, the 1st prize at the cm3 exhibition in Cité Internationale Universitaire de Paris in 2003, and the Boghossian prize for a young Lebanese artist in the category of painting in 2012. She currently lives and works in Beirut, Lebanon.*

## LOT 30

### TAGREED DARGHOUTH (1979)

*Untitled, 2020*

*Acrylic on canvas  
Signed and dated lower left  
198 x 150 cm*

**12,000 - 15,000 €**

### PROVENANCE

*Acquired directly from the artist by the present owner.*

### NOTE

*This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*





*Nadia Safieddine is a Beirut-based artist. She received a BFA in painting from the Institute of Fine Arts at the Lebanese University in 1997.*

*Nadia Safieddine diversifies the subject matter of her work by shifting the focus from lugubrious, distorted, and barely visible figures to more abstracted landscapes. Portraits and nudes still make up half of the works on display, but the move to the non-pictorial intimates that the three categories of painting are not separate genres in the classical sense. Painted with a technique of impasto, all of Safieddine's work is enmeshed in the dialectical relationship between abstract expressionism and figuration.*

**031**

**NADIA SAFIEDDINE (1973)**

*Im Dickicht 53, 2020*

*Oil on canvas  
Signed dated and titled on the back  
60 x 70 cm*

**2,000 - 4,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*





*Ayman Baalbaki is one of the most prominent living Lebanese contemporary visual artists. He received his diploma in fine arts from the Lebanese Public University in Beirut in 1998 and then completed a year-long mandatory military service before moving to Paris in 2000, where he studied at the École Nationale des Arts Décoratifs from 2000 to 2002 and received his D.E.A from the Université Paris VIII in 2003.*

*In his body of work, the artist faces the past, tackling the war's distressing events with cynicism, emphasizing the absurdity of war. Baalbaki's oeuvre tackles themes such as loss, displacement, collective memory, and identity. The artist is known to depict large concrete bullet-riddled buildings in gradual collapse. Baalbaki's buildings usually occupy the center of his painting appearing like emblems of disaster. Baalbaki has painted several civil war landmarks that are now covered with shrapnel and bullets such as the Burj al Murr Tower, the Holiday Inn Hotel, the Barakat Sniper Building and the Egg building. These paintings serve as a commemoration but also take on a personal and a political dimension. He lightens the mood of his paintings with ornate backgrounds painted in alternating palettes of blue, green, yellow, or pink. Sometimes he fixes readymade floral fabrics to the canvas before he starts painting.*

**032**

**AYMAN BAALBAKI (1975)**

*Untitled, 2005*

*Acrylic on cretonne fabric laid on canvas  
Signed and dated lower right  
75 x 55 cm*

**7,000 - 9,000 €**

#### PROVENANCE

*Acquired from the artist  
Private collection, Lebanon.  
Acquired from the above by the present owner.*

#### NOTE

*This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*





**033****AYMAN BAALBAKI (1975)***Untitled, 2005**Acrylic on cretonne fabric laid on canvas**Signed and dated lower right**Signed and dated on the back**75 x 55 cm***7,000 - 9,000 €****PROVENANCE***Acquired from the artist**Private collection, Lebanon.**Acquired from the above by the present owner.***NOTE***This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*



*Zena Assi was born in Lebanon, in 1974. She graduated from l'Academie Libanaise des Beaux Arts, worked in advertising and taught in several universities.*

*Her current work is inspired by the relations and conflicts between the individual and his spatial environment, society and its surroundings. The artist utilises various supports and mediums to document and explore the social and cultural changes and record the urban contemporary environment's imprint as well as the impact of society's ideologies and political tendencies. New Blood is a great example of the struggles, worries and requirements of the contemporary Arab woman living in the midst of instability and conflict.*

*Assi's pieces are part of different public as well as private collections including the Academie Libanaise des beaux Arts, Beirut; Barjeel Art Foundation, Sharjah; Institut du Monde Arabe, Paris. Her work has also won prizes including the Sunny Dupree Family Award for a Woman Artist at the 2020 Summer Exhibition at the Royal Academy, London, 2020; the Rosemary & Co Award at the SWA show, London, 2018; the Special Jury Prize of the XXIX of the Autumn Salon of the Sursock Museum, Beirut, 2009.*

**034**

**ZENA ASSI (1974)**

*New Blood, 2021*

*Mixed media on canvas  
Signed, titled and dated on the back  
100 x 80 cm*

**6,000 - 8,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**LITERATURE**

*Marie Claire Arabia Magazine, March 2021, illustrated.*

**NOTE**

*This work is accompanied by a certificate of authenticity by the artist.*





*Abdul Rahman Katanani, is a Palestinian contemporary visual artist, that was born in 1983 in the Sabra refugee camp in Beirut, Lebanon. In 1948 after the Nakba, his grandparents escaped their hometown Jaffa, Palestine, and settled in a refugee camp in Beirut. From the age of eight, until college, Katanani worked alongside his father, a carpenter helping him install roofs made of corrugated zinc-metal sheets on top of the concrete cubicles of refugees. He received his diploma in Fine Arts from the Lebanese University in Beirut in 2007 and an MFA in 2012 on Palestinian contemporary art. He went on to perform several artists residencies at La Cite des Arts foundation in Paris in 2012, 2013 and 2016 which helped shape his practice.*

*Katanani believes in cultural interactions and crossing boundaries through art. In his body of work, the artist tackles themes such as displacement, borders, trespassing, and freedom. Palestine is omnipresent in his work and has become an allegory for all the displaced in the world. He is well known for his collection of assemblages incorporating zinc metal sheets, pre-used garments, kitchen utensils, and laundry pegs; materials collected from the refugee camp. The materials seem like scraps, but, for Katanani, they symbolise the survival kit of a refugee: shelter, food, and clothing. Inspired by the children of the camp who would make toys from trash, he took pictures of them then enlarged the figures' silhouettes and cut them in corrugated zinc metal sheets. In the work *Girl Chasing Pigeons* despite the seemingly heavy material both in physical and symbolic terms the artist succeeds in depicting a lightness through the innocence of a child playing around chasing pigeons.*

*In 2019, Katanani received a French passport and since then he lives between Paris and Beirut. He has had solo and group exhibitions in Abu Dhabi, Beirut, Paris, London, Kuala Lumpur, Doha, Brussels, Rome, Geneva, Manama, Marseilles, Munich, Washington DC. In 2013, French writer and filmmaker Christophe Donner produced a feature film, entitled *Le Lanceur de Pierres*, based on Katanani's experience. In 2016, Katanani was nominated for the commitment prize at YIA Art Fair in Paris, and in 2008 and 2009 he received prizes from the Sursock Museum in Beirut.*

035

**ABDUL RAHMAN KATANANI (1983)***Girl Chasing Pigeons, 2021*

*Corrugated steel  
Signed and dated  
170 x 170 cm*

**8,000 - 12,000 €****PROVENANCE***Acquired directly from the artist by the present owner.***NOTE**

*This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*





*Jamil Molaeb started his artistic career in the seventies, after training under renowned artists such as Shafic Abboud and Paul Guiragossian at the Fine Arts Institute of the Lebanese University. In 1984, he enrolled in the Master of Fine Arts program at the Pratt Institute in New York and later obtained a doctorate in artistic education from Ohio State University. In Lebanon, he has taught at the Lebanese University and the Lebanese American University of Beirut since 1989 and built his own museum in his hometown of Baissour.*

*Since 1966, he has held different solo and group exhibitions in Lebanon, Algeria and the United States. His work has been showcased with Galerie Janine Rubeiz in a number of art fairs worldwide. In 1967, he won the 3rd prize of sculpture at the 7th Sursock Salon d'Automne and in 1995 a special distinction in painting at the 18th Salon d'Automne. His work has been acquired by public and private collections including the World Bank in Washington DC.*

**036**

**JAMIL MOLAEB (1948)**

*Untitled, 2005*

*Oil on canvas  
Signed lower right  
89 x 116 cm*

**6,000 - 9,000 €**

#### PROVENANCE

*Acquired directly from the artist by the present owner.*

#### EXHIBITION

*Jamil Molaeb Museum, Aley.*

#### NOTE

*This artwork is accompanied by a certificate of authenticity by the artist.*



*“Jamil Molaeb looks at themes in color. Each color holds a grave responsibility to keep the composition together, forming one cohesive instance that is in fact a compilation of many moments recreated on a flat plane. It is the selection of colors in his works that carries signification, while at the same time allowing the viewer to feel the progression of time and the artist’s process within the boundaries of the canvas.”*

*Ahmad Bazoun, Gallery Magazine.*



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

*Oussama Baalbaki received his BFA from the Institute of Fine Arts, Lebanese University in 2002. He has participated in numerous group exhibitions in a wide array of institutions in Lebanon, including the Sursock Museum, and abroad in the cities of Abu Dhabi, Dubai, London, Miami, Munich, New York, and Washington. Baalbaki lives and works in Beirut.*

**037**

**OUSSAMA BAALBAKI (1978)**

*Untitled, 2019*

*Acrylic on canvas  
Signed and dated lower right  
100 x 120 cm*

**6,000 - 8,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This work is accompanied by a certificate of authenticity by the Saleh Barakat Gallery.*





*Ahmad Moualla is one of the leading post-modern artists of Syrian expressionism. Having graduated from the University of Damascus's Faculty of Fine Arts, followed by the École des Beaux-Arts in Paris, Moualla's works have been widely exhibited in cities such as Dubai, Paris, Hong Kong, Istanbul and many more. In this work Moualla uses calligraphy to depict Younada Kalbi: Call my heart, by infamous poet Al Mu'tamid Ibn Abbad; Andalucian poetry which is a recurrent theme in Moualla's body of work.*

**038**

**AHMAD MOUALLA (1958)**

*Younadouna Kalbi, Call My Heart  
Poem By Al Mu'tamid Ibn Abbad*

*Acrylic on canvas  
Signed lower left  
Titled on the back  
116 x 80 cm*

**4,000 - 6,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*





*Artist, philosopher and musician Omar El Nagdi was born in Cairo in 1931. Upon graduating from the Faculty of Fine Arts of the Helwan University in Cairo, El Nagdi continued his training in Russia, Italy and eventually graduated from the Academia del Bello Arte in Venice in 1965. During his travels, El Nagdi encountered Avant-Grade master Giorgio de Chirico, who mentored and, undoubtedly, influenced him. He then became part of the art scene in Rome and Venice, and eventually exhibited in group shows alongside Picasso in 1960, and Dali in 1961. Omar El Nagdi's body of work is a combination of his cultural history, embodying pharaonic and Islamic iconography with elements of cultures that he encountered in rural Egypt. The Harp Player is an exceptional example of that mixture, showcasing the Egyptian artist's mastery of color, culture and poetry.*

**039**

**OMAR EL NAGDI (1931 - 2019)**

*The Harp Player, 2002*

*Mixed media on canvas  
Signed and dated upper right  
Signed dated and titled on the back  
187 x 158 cm*

**35,000 - 45,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*









*Safwan Dahoul was initially trained by leading modernists at the Faculty of Fine Arts, University of Damascus before traveling to Belgium, where he earned a doctorate from the Higher Institute of Plastic Arts in Mons.*

*In May 2008, Safwan lost Nawar, his college sweetheart and wife of 20 years to cancer. The first five months of the year were dedicated to her battle against this terrible disease with its ups and downs while preparing for his solo exhibition at Ayyam Gallery, Damascus. For over twenty years, Syrian artist Safwan Dahoul has frequently used just a single word to title his paintings: "Dream." Reflecting an oeuvre mostly comprised of variations of an enigmatic theme, the title acts to connect works that can be grouped as an uninterrupted series.*

**040**

**SAFWAN DAHOUL (1961)**

*Rêve, 2007*

*Acrylic on canvas  
Signed and dated lower middle  
160 x 250 cm*

**70,000 - 90,000 €**

**PROVENANCE**

*Ayyam Gallery, Damascus.  
Acquired from the above by the present owner.*

**EXHIBITION**

*Ayyam Gallery, Safwan Dahoul & Nadim Karam, Beirut, 2008.*





*Mahjoub Ben Bella first trained as an artist at the School of Fine Arts in Oran, then in Tourcoing, and finally in Paris where he settled. He established himself internationally as a diverse and expansive artist who paints not only canvases but also ceramic pieces, fabrics, tiles, walls, everyday objects such as plates, but also metro stations. His works have been exhibited in many solo and group shows in museums, art foundations and galleries across Europe and the Middle East. Besides having his works featured in prominent private collections across the globe, Ben Bella's oeuvre is also present in the collections of twenty museums and public collections.*

#### LOT 41

#### MAHJOUB BEN BELLA (1946 - 2020)

*Untitled, 2016*

*Mixed media on canvas  
Signed and dated lower right  
Signed on the back  
146 x 114 cm*

**15,000 - 20,000 €**

#### PROVENANCE

*Claude Lemand Gallery, Paris.  
Acquired from the above by the present owner.*

#### NOTE

*This artwork is accompanied by a certificate of authenticity  
by Galerie Claude Lemand.*





*The Ligne de Vie artworks appeared in March 2020, at the start of confinement due to the Covid-19 pandemic. By being a source of positive emotions through their liberating dynamic and their bright turquoise or blue colors, they are a reaction themes such as confinement, morbidity and death. These free flow lines are a hymn to Life. The painting Line of Hope for Beirut was created following the terrible explosion of August 2020, which destroyed part of the city. From the black background springs, a continuous very luminous turquoise line whose intricacies draw a triangular shape that suggests that of the cedar, the symbol of Lebanon.*

*Najia Mehadji lives and works between Paris, France and Essaouira, Morocco. By the 1970s, Mehadji's oeuvre was already marked by a "tangible abstraction" that derived simultaneously from contemporary music and from her work on the body in the experimental environment of the Université de Paris VIII. Since in the 1980s, the work of Naja Mehadji embodied painting and other features of Islamic art such as the cupola, the polygon, flowers, arabesques and calligraphy, bringing forth new concepts and new forms within which the artist conceived her own unique style.*

*Najia Mehadji is one of the best-known Moroccan artists on the international art scene. Her pieces are held in many collections, including those of Société Générale, Morocco; Attijariwafa Bank, Morocco; MACAAL, Morocco; Centre Georges Pompidou, France; Institut du Monde Arabe, France; Musée des Beaux-Arts de Caen, France; Musée des Beaux-Arts de Amman, Jordan.*

042

**NAJIA MEHADJI (1950)***Ligne d'Espoir pour Beyrouth, 2020*

*Acrylic on canvas  
Signed dated and titled on the back  
180 x 190 cm*

**15,000 - 20,000 €****PROVENANCE**

*Acquired directly from the artist by the present owner.*





*Chant Avedissian was born in Egypt, in 1951, the son of Armenian refugees who fled war and genocide. Avedissian left Egypt in the 1970s to study at Montreal's School of Art and Design in Canada, then went on to study in Paris' École Nationale Supérieure des Arts Décoratifs. He graduated in 1980 and moved back to Egypt.*

*Today Avedissian is best-known for his stencilled Pop Art portraits of famous Egyptians Icons from the 1950s and 1960s. His body of work engages the viewer with images of iconic figures in Egyptian history such as Oum Koulthoum and Princess Fawzia, traditional Pharaonic iconography and art of the 1950s and 1960s. Avedissian's interests in folk art, Sufi poetry, Zen principles and aestheticism are evident in his creations. Today his works can be found in numerous museums and institutions namely The Mathaf, Qatar and The British Museum, London.*

**043**

**CHANT AVEDISSIAN (1951 - 2018)**

*Kawkab Al Shark, 2011*

*Stencil and watercolor on paper  
Signed titled and situated in the middle  
50 x 70 cm*

**5,000 - 7,000 €**

**PROVENANCE**

*Rose Issa Gallery, London.  
Acquired from the above by the present owner.*





*“The imagery of popular entertainment has been brilliantly appropriated by the renowned Egyptian artist Chant Avedissian, whose images of the great stars are made with stencils based on old photographs. His identification with Arab nationalism became more intense in 1991, as he powerlessly watched the events of the Gulf War unfold. This led to the creation of more than two hundred nostalgic images of aspects of Egyptian culture, in which the country’s singers and actors played an important role.”*

*Eigner, Saeb. Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran. London: Merrell, 2015, p 91.*

044

CHANT AVEDISSIAN (1951 - 2018)

*The Empress Fawziyya, 2012*

*Stencil and watercolor on paper  
Signed titled and situated in the middle  
50 x 70 cm*

5,000 - 7,000 €

PROVENANCE

*Rose Issa Gallery, London.  
Acquired from the above by the present owner.*





*Antar, who has conducted documentaries for news channel Al-Arabiya, is best known for his documentary photographs, using expired negatives and collections of archival images as part of his body of work, defying technology and modern photography's limitations. Thus, his work becomes one of deep engagement with the history and theoretical discussion of the medium of photography.*

*In this work, Antar captures the aftermath of a devastated Beirut moments after the August 4th, 2020 blast. The infamous Silo, which has become an emblem of the horrific incident, is shown at the forefront. He employs his trademark photography method of used tape, giving even more depth and darkness to the scene. With his method, Antar makes the viewer interact with geographies and proportionalities but also with emotions, memories and depth.*

*Ziad Antar is a filmmaker and photographer with a degree in Agricultural Engineering from the American University of Beirut in 2001 and a diploma from the École des Beaux-Arts in Paris. Antar's work has been shown in numerous exhibitions including The Sharjah Art Foundation, 2012; Sharjah Biennial 10, 2011; the New Museum, New York, 2009; Sharjah Biennial 9, 2009; Tate Modern, London, 2008; the Centre Pompidou, Paris, 2006; La Cabane, Palais de Tokyo, Paris, 2005; Taipei Biennial, Taiwan, 2008. He was nominated for the Ukrainian Pinchuk Foundation's Future Generation Prize in 2010.*

**045**

**ZIAD ANTAR (1978)**

*The Silo, 2020*

*Inkjet on archival cotton paper  
Edition 3/6  
120 x 200 cm*

**10,000 - 15,000 €**

**PROVENANCE**

*Acquired directly from the artist by the present owner.*

**NOTE**

*This artwork is accompanied by a certificate of authenticity by the artist.*





*Aref El Rayess was born in Aley, Lebanon where he started painting at the tender age of eleven. From 1948 to 1957 the artist travelled between Senegal and Paris where he studied art at the Academy of Fine Arts, and the studios of Fernand Leger, Andre Lhôte, and La Grande Chaumière. In 1957 he returned to Lebanon and with the help of Roger Caron opened a studio and an atelier of Aubusson tapestries. In 1959 after an exhibiting at the Italian Cultural Centre he was offered a scholarship to study in Italy. He spent four years in Italy and in 1963 the Lebanese government commissioned him to produce two sculptures to represent Lebanon at the New York World Fair. El Rayess spent two years in the USA working alongside with Expressionist artists and intellectuals.*

*The nomadic artist, who toured Africa, North America, Europe, and the Gulf, acquired from his travels a unique style. He collaborated with Nicolas Nammar to establish the Institute of Fine Arts at the Lebanese University in 1963, teaching there from 1966 until 1980 after his return from the USA. El Rayess was not only a multidisciplinary artist, but he was also an astute thinker and keen observer. Inspired by Druze doctrine and its esoteric notions of mysticism, he believed in the interconnectivity of the universe, man, and time. Much like the work *Espace, Homme Machine* his works tackled themes of humanity, nature, and identity, denouncing injustice, materialism, and the superficiality of nationalism in the Global South.*

**046**

**AREF EL RAYESS (1928 - 2005)**

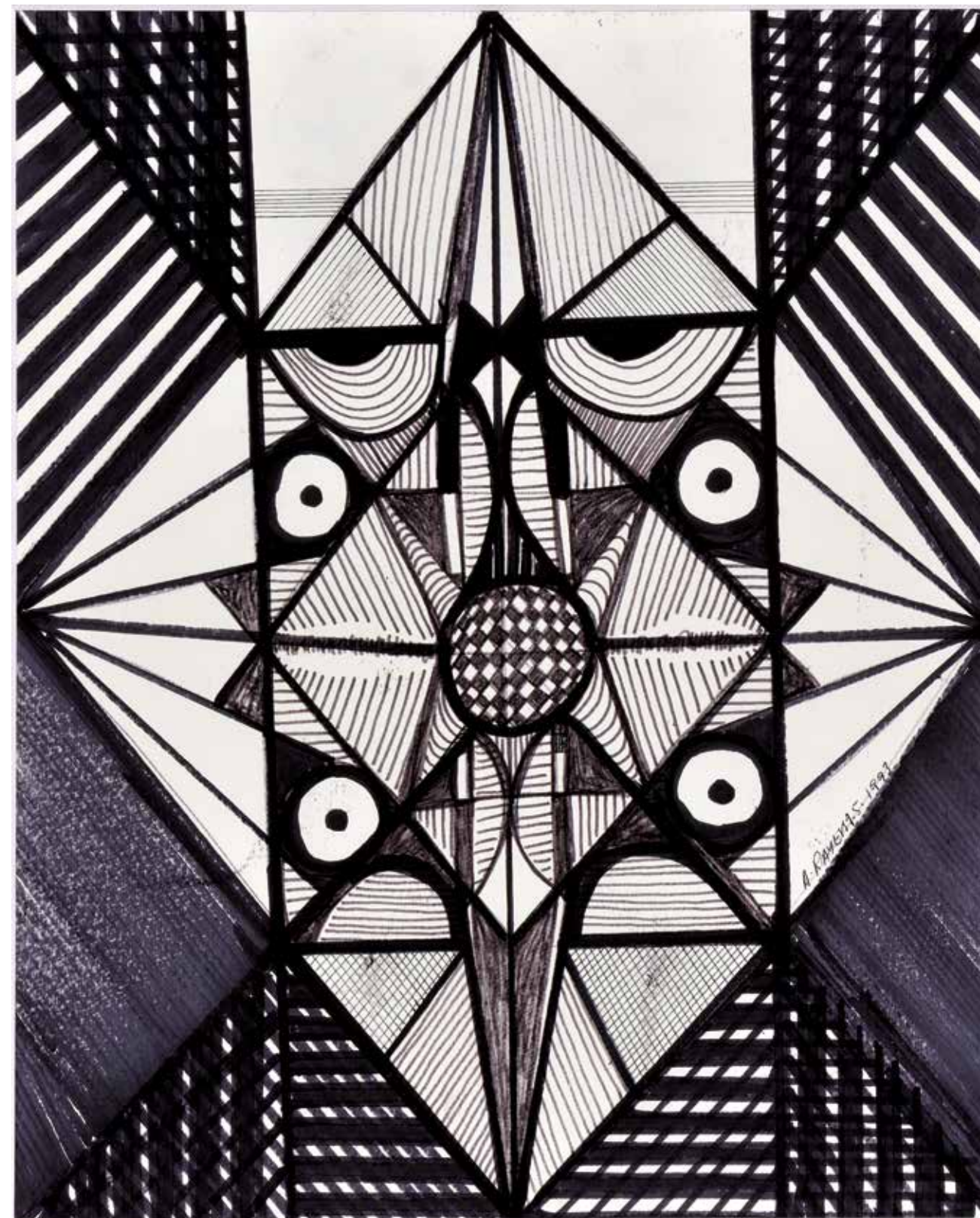
*Espace Homme Machine, 1993*

*Drawing on cardboard  
Signed and dated lower right  
45 x 36 cm*

**2,000 - 5,000 €**

**PROVENANCE**

*Acquired directly from the artist.  
Joe Tarrab private collection, Lebanon.  
Acquired from the above by the present owner.*











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Lot number	Designation	Maximum Price
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_____	_____	_____
_____	_____	_____
_____	_____	_____

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2.1.3 Ans Azura performs all reasonable due diligence at its best ability to assure itself of the Property’s characteristics including, without limitation, its authenticity, provenance, condition or value. Ans Azura makes no representations or warranties in its own name with respect to such characteristics of the Property and cannot be held liable for omissions and errors which may occur in relation to information provided to Bidders or Buyers. This is without prejudice to the right of the interested Bidders to inspect the Property in accordance with paragraph 2.3 below;

2.1.4 The Property is sold “as is” as at the date of the auction;

2.1.5 The description of the Property published on the Online Platform, any available condition report or any other information provided by Ans Azura regarding the Property either in writing or orally is a statement of opinion and not a representation of fact. Ans Azura does not bear any responsibility towards Bidders and Buyers with respect to any such statement of opinion;

2.1.6 Any condition reports made available by Ans Azura are provided free of charge, as a convenience, to help the Bidders evaluate the condition of the Property and are for guidance only. In case of condition reports issued by Ans Azura, these offer just an opinion, but they may not refer to all faults, inherent defects, restoration, alteration or adaptation, since Ans Azura staff are not active professional restorers or conservators.

Consequently, these reports are not an alternative to the Bidders taking their own professional advice. It is the Bidders’ responsibility to ensure that they have requested, received and considered any condition report for themselves before the auction;

2.1.7 The measurements and dimensions of the Property provided by Ans Azura to Bidders and Buyers are approximate;

2.1.8 The condition of the Property may be affected by factors such as its age or type. While Ans Azura may provide information on the condition of the Property on the Online Platform, such information cannot be construed as a complete description of the Property and the lack of any information on the condition of the Property cannot be construed as attesting that the Property does not have any imperfections or has not been subject to restoration;

2.1.9 Photographs of the Property and other images are uploaded to the Online Platform only in order for Bidders and Buyers to identify the Property and cannot be relied upon as a detailed presentation of the Property or as attesting its condition. Please note that the accuracy of such photographs and images may be affected by the technical specifications of the device on which they are displayed;

2.1.10 Ans Azura may provide on the Online Platform estimates of the Property’s price. Nonetheless, following the auction, the actual price of the Property may be higher or lower than the estimates. Estimates provided by Ans Azura are statements of opinion, given on a non-reliance basis, and not representations of fact and Ans Azura cannot be held liable for any difference between the estimates and the actual sale price;

2.1.11 Estimates of the Property’s price do not comprise the Buyer’s Premium or any of the Buyer’s Expenses as defined under paragraph 4.8 below.

2.2 When analysing the description of the Property and any information provided by the Seller in relation to the Property and when providing information about the Property on the Online Platform, Ans Azura will act with reasonable care and in accordance with its capacity as auctioneer of

the Property.

2.3 Bidders and Buyers accept and agree to perform their own due diligence with respect to the Property and fully satisfy themselves regarding its condition prior to bidding. Bidders and Buyers may request Ans Azura to provide them with the condition report made available to Ans Azura by the Seller or to arrange an appointment for viewing the Property before bidding, to the extent the Seller or Ans Azura has received, in advance, a written request from the interested Bidders. In case of auctions, the Property may be inspected at the latest 7 days before the closing of the auction.

2.4 Subject to the provisions of paragraph 14 below, Ans Azura cannot be held liable for errors or omissions (committed orally or in writing) which may occur in relation to information provided to Bidders or Buyers.

3 CREATING AN ACCOUNT

3.1 In order to have access to information about auctions, private sales or curated exhibitions, access certain user features on the platform and, in particular, in order to participate in any auction, private sale or curated exhibition, the persons accessing the website must create an online account. In order to participate in any auction, private sale or curated exhibition, you must be at least 18 years old; minors can participate only through their legally authorized representatives.

3.2 In order to create an account on the Online Platform users must use a valid e-mail address and provide their full name, age and phone number (optional).

3.3 Ans Azura will send users an e-mail confirming that their account was duly created.

3.4 Based on the information provided as per paragraph 3.1 above, account holders will be able to browse the Online Platform, to follow auctions, save the Property in which they are interested in or request alerts regarding their areas of interest.



3.5 *For the full use of their account, respectively participation in auctions and in order to complete direct sales account holders must provide the following additional information: address, date of birth, a copy of their valid passport or national identity card. In addition, users must complete the KYC and AML verification procedure.*

3.6 *The additional information set out under paragraph 3.5 may be provided and the identity verification procedure referred to under paragraph 3.5 may be completed either when creating the account or subsequently by accessing the personal information section in the account previously created on the Online Platform.*

3.7 *In order to create and validate an account on behalf of a company or an organisation, users must contact Ans Azura at [ansazura@ansazura.com](mailto:ansazura@ansazura.com).*

3.8 *Ans Azura may request Bidders and Buyers at any time to confirm or update the information provided when creating their account on the Online Platform. Ans Azura may request additional documentation, either before or after the auction, concerning the Bidders or prospective Buyers or their representatives, including documentation required for its KYC and AML checks in accordance with the applicable law and its internal regulations.*

3.9 *After creating an account on the Online Platform, Bidders and prospective Buyers have to access Ans Azura’s auctions section on the Online Platform and have to log in with their account to participate in the auction.*

3.10 *Ans Azura may at its sole discretion decline registration of Bidders or prospective Buyers on the Online Platform or to auctions and, without prejudice to any sale already completed, Ans Azura may at its sole discretion close a Bidder or Buyer account after its registration, without prejudice to any sale already perfected.*

3.11 *If the Bidder acts as agent on behalf of a third party, it must disclose the identity of its principal to Ans Azura and such third party has to be acceptable to Ans*

*Azura. If the Bidder’s principal is not acceptable to Ans Azura, Ans Azura may at its sole discretion decline registration of the agent on the Online Platform or to auctions and, without prejudice to any sale already completed, Ans Azura may at its sole discretion close the agent’s account after its registration.*

3.12 *If the Bidder acts as agent on behalf of a third party, the Bidder and Ans Azura may agree in writing prior to the auction that the Bidder and its principal will be jointly and severally liable to pay the Purchase Price and when applicable the Buyer’s Expenses.*

**4. CONDUCT OF AUCTIONS**

4.1 *Auctions organised by Ans Azura will be held exclusively online. Auctions organised on the Online Platform may be either online-only or live-streamed. Bidders and prospective Buyers will be able to participate in the auction from a device with internet connection, regardless of where they are located. Bidding in online-only auctions starts at the established opening time of the auction and closes at the established closing time of the auction displayed at the top of the auction’s respective page. Live-streamed auctions start as online auctions on their respective auction sections and are followed by a live stream led by an auctioneer. When the auction moves to live stream, an Auction Room will become available and the bidding moves there.*

4.2 *Bidders and prospective Buyers will ensure that their internet connection and their device work in good conditions and will carefully read the Terms and Conditions for the use of the Ans Azura online platform and the description of the Property. Ans Azura does not accept liability for any failure of a Bidder to access the Online Platform or to execute an online bid or for any errors that may occur in the quality of digital information or images. Bidders and prospective Buyers are solely responsible for translating the information made available in English on the Online Platform into a language they understand.*

4.3 *In order to conduct the auction in good conditions, Ans Azura may at its sole discretion:*

4.3.1 *divide the Property in several lots or combine several Properties in one lot (the “Lot”). In such circumstances all references to the Property in these Terms and Conditions are references to the Lot;*

4.3.2 *withdraw the Property from the auction;*

4.3.3 *take any and all other actions it reasonably deems appropriate.*

4.4 *Unless otherwise specified, the Auction will be conducted in euro (EUR). Bids may be placed once the auction starts.*

4.5 *Unless otherwise specified, the Property is offered for sale subject to a reserve price which may be lower or equal to the low estimate. The reserve price represents the threshold confidentially established between Ans Azura and the Seller below which the Property may not be sold. Bidders acknowledge that any sale is conditional on the reserve price being reached and that, if the reserve price agreed with the Seller is not reached, no bid will be accepted. Bidders will be informed about the satisfaction of this condition immediately after the last bid for the Property is placed.*

4.6 *Ans Azura will generally open the bidding below the low estimate and, subject to its discretion, will progress in increments, as set out below:*

• EUR 50 to EUR 1,000	by EUR 50s
• EUR 1,000 to EUR 5,000	by EUR 200s
• EUR 5,000 to EUR 10,000	by EUR 500s
• EUR 10,000 to EUR 50,000	by EUR 2,000s
• EUR 50,000 to EUR 100,000	by EUR 5,000s
• EUR 100,000 to EUR 300,000	by EUR 10,000s
• EUR 300,000 to EUR 500,000	by EUR 20,000s
• above EUR 500,000	by EUR 50,000s

*or by another amount decided at the auctioneer’s discretion.*

4.7 *Ans Azura may at its sole discretion decide that the mechanisms for establishing the starting price and the increments set out under paragraph 4.6 above do not apply to certain auctions.*

4.8 *Bidders who place a bid accept personal liability to pay the purchase price consisting of:*

• *the amount of the highest bid duly accepted by Ans Azura upon the closing of the auction (the “Hammer Price”);*

• *a commission charged by Ans Azura herein referred to as Buyer’s Premium and calculated based on Hammer Price amounts, as follows:*

• *22% for amounts lower than EUR 150,000;*

• *18% for amounts between EUR 150,000 and EUR 250,000;*

• *15% of amounts higher than EUR 250,000.*

*(the Hammer Price and the Buyer’s Premium being jointly referred to as the “Purchase Price”).*

4.9 *Bidders who place a bid accept personal liability to pay the following costs, expenses and taxes:*

• *the artist royalty, if and where applicable;*

• *the value added tax, if and where applicable;*

• *withholding taxes, if and where applicable;*

• *import and/or export duties and cost of related documents necessary for import / export, if and where applicable;*

• *sale, shipping, crating/packaging and insurance expenses, and any other fees or taxes applicable to the sale.*

*(all of the above being jointly referred to as the “Buyer’s Expenses”).*

4.10 *When the auction closes, the Property will be sold to the Bidder who offered the highest bid and whose bid was duly accepted by Ans Azura. The acceptance of a bid may be made conditional on the fulfilment of certain conditions. The highest bidder will be informed promptly of any such conditions that it needs to fulfil for the completion of the sale.*

4.11 *Ans Azura will contact the winning Bidder by e-mail after the closing of the auction. Bidders will inform Ans Azura whether they will collect the Property personally or whether Ans Azura should arrange the shipping of the Property, in which case they will provide Ans Azura their delivery details no later than 5 business days (i.e. any day which is not a Saturday or a Sunday or a public holiday in Romania, hereinafter “Business Day”) as of the date of the auction.*



*The Buyer will bear all shipping and insurance expenses, and any other fees or taxes applicable to the sale, as per paragraph 4.9 above.*

*4.12 Prospective Bidders are deemed to have verified any exportation and importation regulations applicable in relation to the Property prior to bidding. Bidders and Buyers are solely responsible to comply with any such regulations and to obtain any licences, permits or authorisations required thereunder and accept that they will not have the right to cancel the purchase of the Property or to delay the payment of the full Purchase Price and applicable Buyer’s Expenses if they fail to obtain export or import licences, permits or any authorisations.*

*4.13 Bidders and Buyers accept that technical problems beyond Ans Azura’s reasonable control may occur while using the Online Platform. Ans Azura does not bear any responsibility towards Bidders or Buyers in connection to any technical problems including without limitation issues related to internet connection, software or the quality of digital images which may occur during the auction.*

*4.14 Ans Azura does not bear any liability towards Bidders or Buyers in relation to any actions taken under this paragraph 4. Subject to the provisions of paragraph 14, Ans Azura cannot be held liable for any acts or omissions (negligent or otherwise) arising in relation to the conduct of the auction or the sale of the Property.*

**5. DISPUTES IN CONNECTION WITH THE AUCTION AND UNSOLD PROPERTY**

*5.1 If a dispute or an error or any other disruptive event arises during or immediately after the date of the auction, Ans Azura may at its sole discretion:*

*5.1.1 validate the successful Bidder; or*

*5.1.2 cancel the sale of the Property;*

*and take any and all other actions it reasonably deems appropriate in such circumstances.*

*5.2 Bidders or Buyers claiming that Ans Azura committed an error when validating the successful bid have to provide a written notice to Ans Azura within 3 Business Days as of the date of the auction.*

*5.3 After analysing such claim, Ans Azura may at its sole discretion:*

*5.3.1 reoffer the Property for sale in another auction or sell the Property at a private sales or curated exhibition; or*

*5.3.2 cancel the sale of the Property;*

*and take any and all other actions it reasonably deems appropriate in such circumstances.*

*5.4 Ans Azura’s decision taken as per paragraph 5.3 above will be notified to the Bidder or Buyer who made the claim within 3 Business Days as of the date on which the decision was taken.*

*5.5 Ans Azura does not bear any responsibility towards Bidders or Buyers in relation to any actions taken under this paragraph 5.*

**6. PRIVATE SALES AND CURATED EXHIBITIONS**

*6.1 Bidders and Prospective Buyers may purchase the Property offered for sale at a private sale or a curated exhibition by accessing the private sales or the curated exhibitions section of the Ans Azura platform. When a Property is listed in these sections the references to the Hammer Price in these Terms and Conditions is a reference to the listed price of the Property and the references to the Purchase Price in these Terms and Conditions is a reference to the Property’s listed price plus the Buyer’s Premium.*

**7. PAYMENT**

*7.1 Ans Azura will send the invoice for the Purchase Price and applicable Buyer’s Expenses to the Buyer by e-mail.*

*7.2 Buyers accept and agree to pay the Purchase*

*Price and applicable Buyer’s Expenses within 10 Business Days as of the receipt of the invoice from Ans Azura (the “Payment Deadline”).*

*7.3 Payments are due in EUR and will be made by bank transfer into Ans Azura’s bank account mentioned on the invoice. The Buyer must specify the relevant auction number and Property identification number in the payment details.*

*7.4 Romanian residents will be invoiced in RON, at the exchange rate (EUR/RON) published by the National Bank of Romania on the date of the auction +3% by bank transfer into Ans Azura’s bank account mentioned on the invoice. The Buyer will specify the relevant auction number and Property identification number in the payment details.*

**8. ARTIST RESALE ROYALTY**

*8.1 Artist or the artist’s estate may be entitled to a royalty, as provided under certain local laws. Ans Azura has the right (but not the obligation) to collect any artist resale royalty which may apply in relation to the sold Property in favour of the artist / the artist’s estate, and to pay such royalty to the artist / the artist’s estate or to the collective management organisation authorised to collect the royalty.*

*8.2 If Ans Azura decides to exercise its rights in accordance with paragraph 8.1 above, Ans Azura may collect the applicable artist royalty from the Buyer and will determine the artist resale royalty on the basis of the Hammer Price.*

*8.3 The Buyer acknowledges that the artist resale royalty may be subject to withholding tax to be determined on a case-by-case basis. The Buyer undertakes to bear such withholding tax if, according to the applicable law, the Buyer is liable to pay it and also accepts that Ans Azura may elect to pay such withholding tax on its behalf.*

**9. REMEDIES FOR NON-PAYMENT**

*9.1. If the Buyer fails to pay the Purchase Price and applicable Buyer’s Expenses in full and cleared*

*funds by the Payment Deadline, Ans Azura may at its sole discretion:*

*9.1.1 cancel the sale of the Property; and/or*

*9.1.2 initiate legal proceedings against the Buyer in order to recover the Purchase Price and the Buyer’s Expenses, the delay payment penalties and to cover any damages incurred as a result of the non-payment, including, without limitation, the costs of legal proceedings; and/or*

*9.1.3 decline the registration of the Buyer for future auctions or render the Buyer’s registration for future auctions conditional upon the payment of a deposit;*

*and take any and all other actions it reasonably deems appropriate in such circumstances.*

*9.2 Ans Azura may set off any outstanding amounts which were not paid by the Buyer to Ans Azura against any outstanding amounts which were not paid by Ans Azura to the Buyer. For the avoidance of any doubt, Ans Azura may settle any claims it may have against any unpaid amounts by the Buyer, even if such claims arise in relation to a different Property, or in relation to any of the Buyer’s obligations under the agreement concluded with respect to the Property or under a different agreement.*

**10. TRANSFER OF OWNERSHIP AND RISK**

*10.1 The ownership over the Property will be transferred to the Buyer when Ans Azura receives from the Buyer the Purchase Price and applicable Buyer’s Expenses payable by the Buyer in full and cleared funds.*

*10.2 Risk and responsibility in relation to the Property will be transferred to the Buyer upon the handover of the Property to the Buyer or its representatives (including any agent appointed by the buyer for such delivery or, in the absence of an appointed agent, the shipment company appointed by the Buyer or by Ans Azura on behalf of the Buyer).*



10.3 If, before the Property is handed over to the Buyer or its representatives, the Property is damaged, destroyed, stolen or for whatever reason cannot be handed over to the Buyer in a condition substantially similar to that existing at the time of the auction, Ans Azura will refund the Buyer the Purchase Price. The Buyer accepts and agrees that in such circumstances, the only remedy and recourse available to him against Ans Azura and the Seller is the refund of the Purchase Price.

11. STORAGE AND COLLECTION OF THE PROPERTY, TRANSPORT AND SHIPPING

11.1 Bidders and Buyers accept and agree that, until collection by the Buyer, the Property will be stored in the same storage facilities as at the signing date of the agency agreement between the Seller and Ans Azura, which are generally outside Ans Azura's storage facilities. Such location may be controlled exclusively by the Seller or by a third party. Ans Azura and the Seller or the third party may conclude a custody of goods agreement whereby Ans Azura, as depositor, will appoint the Seller or the third party as safekeeper of the Property until further notice.

11.2 The Property will be handed over to the Buyer or its representatives only after Ans Azura receives from the Buyer the Sale Price and the Buyer's Expenses payable by the Buyer in full and cleared funds. For the avoidance of any doubt, if the Property is stored as per paragraph 11.1 above at a location outside of Ans Azura's control, the depositor of the Property will only release and hand over the Property to the Buyer in accordance with Ans Azura's instructions and after Ans Azura's written confirmation that it has received the Sale Price and the Buyer's Expenses payable by the Buyer in full and cleared funds.

11.3 The Buyer has to collect the Property or to instruct shippers to collect the Property within 20 Business Days as of the date of the auction under the condition that the Purchase Price and Buyer's Expenses have been received by Ans Azura in full and cleared funds at the latest one day prior to the collection of the Property. When collecting the Property, the Buyer or any other person instructed by the Buyer to collect

the Property must present to Ans Azura, the Seller or the person entrusted by Ans Azura or the Seller a valid identification document.

11.4 The Property will be shipped pursuant to the Buyer's delivery instructions provided by the Buyer to Ans Azura upon payment. When the Property is stored as per paragraph 11.1 above, Ans Azura will provide such instructions to the Seller or the third party safekeeper of the Property.

11.5 The Buyer bears any and all packing, crating, transportation, customs duties, shipping, shipping insurance or other costs and applicable taxes related to the shipment of the Property. In all circumstances, transportation of the Property is under the Buyer's risk.

11.6 Ans Azura bears no responsibility for delays in shipping caused by the Seller, the shipper, customs duties or any other third parties or for the acts or omissions of handlers or shippers contracted by the Buyer or other such service providers even if such acts or omissions cause losses or damages to the Property.

12. CANCELLING THE SALE OF THE PROPERTY

12.1 Ans Azura may cancel the sale of the Property if:

12.1.1 there is a misrepresentation or breach of any warranty undertaken by the Seller as per the agreement concluded between Ans Azura and the Seller;

12.1.2 Ans Azura becomes aware of any reasons for which the Buyer is entitled to cancel the sale as per paragraph 15 below because the Property is not authentic;

12.1.3 Ans Azura considers that the sale of the Property may render Ans Azura or the Seller liable to any third party or may damage Ans Azura's reputation;

12.1.4 a third party has an adverse claim including but not limited to a claim to ownership of the Property;

12.1.5 the Buyer has failed to present all required

KYC and AML documents enabling Ans Azura to determine beyond doubt that the Buyer is not subject to any sanctions or restrictions for acquiring the Property and that the funds for the Purchase Price and applicable Buyer's Expenses originate from legitimate sources;

12.1.6 there is any other ground which Ans Azura reasonably considers to justify the cancellation of the sale of the Property; or

12.1.7 there is any other situation entitling Ans Azura to cancel the sale under these Terms and Conditions or the applicable law.

12.2 Ans Azura will inform the Buyer about the cancellation of the sale by written notice and the Buyer must return the Property to Ans Azura (in accordance with Ans Azura's written instructions) within 10 Business Days as of the receipt of such written notice.

12.3 After the Property was returned to Ans Azura (in accordance with Ans Azura's written instructions), Ans Azura will refund the Buyer the Purchase Price. The Buyer accepts and agrees that in such circumstances, the only remedy and recourse available to him against Ans Azura and the Seller is the refund of the Purchase Price.

13. RIGHTS OF WITHDRAWAL

13.1 In accordance with the applicable EU and Romanian consumer protection laws, Buyers who are consumers may exercise the right to withdraw from the sale agreement concluded with respect to the Property within 14 days after the Buyer (other than the carrier) acquired physical possession of the Property.

13.2 Such right of withdrawal does not apply if the Seller is a private individual.

13.3 Consumers may access information on their right of withdrawal and the effects of withdrawal, as well as the model of the withdrawal form that may be used in order to inform Ans Azura that they are exercising their right of withdrawal on the Online Platform at [ansazura.com/en/consumers-protection](https://ansazura.com/en/consumers-protection).

14. LIMITATION OF LIABILITY

14.1 Except as provided in clause 15, Ans Azura may be held liable only for the acts and omissions pertaining to its role as owner of the Online Platform and shall not incur any liability on behalf of or in connection to the Seller or the sale of the Property.

14.2 The total amount of Ans Azura's and the Seller's liability either in contract, in tort or otherwise, arising in relation to the sale or contemplated sale of the Property will not be higher than the Purchase Price paid in full and cleared funds by the Buyer.

14.3 Neither Ans Azura, nor the Seller will be liable towards Bidders or Buyers for any indirect loss, incidental or consequential loss, loss of profits, business opportunities or of anticipated savings to the maximum extent permitted by the applicable law.

14.4 All representations and warranties, other than the ones which were explicitly accepted under these Terms and Conditions, are excluded by Ans Azura to the maximum extent permitted by the applicable law.

14.5 Nothing in these Terms and Conditions shall have the effect of limiting, restricting or excluding any liability of Bidders, Buyers, the Seller or Ans Azura in respect of a claim arising as a result of their fraud, wilful misconduct or wilful omission or gross negligence or for death or personal injury caused by negligent acts or omissions as per the applicable law.

15. ANS AZURA AS GUARANTOR OF THE AUTHORSHIP OF THE PROPERTY

15.1 When the Property's description on the Online Platform is provided in UPPERCASE LETTERS, Ans Azura acts as guarantor for the authorship of the Property for 3 years as of the date of the auction or private sale or sale in a curated exhibition. Ans Azura acts as guarantor under this paragraph 15.1 solely for the benefit of the Buyer and does not act as guarantor for the benefit of any other third party.

15.2 Ans Azura does not act as guarantor in the



conditions provided under paragraph 15.1 if:

15.2.1 on the date of the auction / private sale / sale in a curated exhibition, the Property’s description on the Online Platform was consistent with the generally accepted opinion(s) of specialist(s) or other expert(s),

15.2.2 on the date of the auction / private sale / sale in a curated exhibition, the Property’s description on the Online Platform indicated that there was a conflict of opinions regarding the authorship of the Property;

15.2.3 the authorship of the Property is contested by means or tests which on the date of the auction / private sale / sale in a curated exhibition were not generally accepted for use, were unreasonably expensive or impractical to use or in Ans Azura’s reasonable opinion could have possibly caused damages to the Property or loss in its value;

15.2.5 additional information was acquired or developed since the auction, which was not reasonably accessible to Ans Azura at the time of the auction and which lead to the authorship being challenged after the auction;

15.2.6 if the Property can only be shown not to be authentic by a scientific process which, on the date Ans Azura published the auction details, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the Property;

15.2.7 the value of the Property is not materially lower than the value it would have had, had the description on the Online Platform been accurate

15.2.8 the Buyer sold the Property to any third-party.

15.3 Prior to bringing a claim under this paragraph 15, the Buyer who contests the authorship of the Property will:

15.3.1 provide Ans Azura with a written notice whereby it specifies the grounds of its claim, the relevant auction number / date of private sales or curated exhibition and identification number of the Property. The Buyer must provide such notice to Ans

Azura no later than 3 months as of the date it became aware of the information which led him to bring a claim; and

15.3.2 return the Property to Ans Azura in the condition it was as at the date of the auction and warrant that there are no third-party claims with respect to the Property of which the Buyer is aware.

15.4 Ans Azura may waive any of the conditions set out under paragraph 15.3 at its sole discretion.

15.5 Subject to the other conditions set out under this paragraph 15, Ans Azura may cancel the sale and refund the paid Purchase Price to the Buyer. The Buyer accepts and agrees that the remedy provided under this paragraph 15 is its only remedy and recourse against Ans Azura when Ans Azura acts as guarantor for the authorship of the Property, Ans Azura and the Seller may not be held liable for any damages arising from the breach of the authorship guarantee which exceed the amount of the Purchase Price paid in full and cleared funds by the Buyer, irrespective of whether such damages are direct or indirect, incidental or consequential, represent a loss of profits, business opportunities or of anticipated savings.

15.6 As a condition to cancelling the sale of the Property under this paragraph 15, Ans Azura may require the Buyer to provide the opinions of two recognised experts in the field. Ans Azura and the Buyer will mutually agree upon which experts will the Buyer contact to this end.

15.7 The Buyer will bear the costs of the expert opinions requested as per paragraph 15.6 above. If Ans Azura agrees to cancel the sale of the Property and the amount of the costs borne by the Buyer were previously approved by Ans Azura, such pre-approved costs will be refunded to the Buyer.

15.8 For the avoidance of doubt, Ans Azura will not be definitively bound by any expert opinions provided by the Buyer and may request additional expert opinions at its own expense and retains the rights to challenge the expert opinions presented by the Buyer in court.

15.9 Any other claims that the Buyer may have in respect of an acquired Property shall be addressed directly against the Seller.

16. TAXES

16.1 The Buyer will bear any taxes imposed on the sale of the Property that are personal to the Buyer.

16.2 Any taxes that may be withheld or applied in relation to the buying of the Property will be determined on a case-by-case basis, taking into account details such as: the tax residence of the Buyer and of the Seller, the status of the Seller (legal / physical person) the location of the Property at the time of the sale and the place for its delivery to the buyer etc. Any taxes determined as applicable in connection with a specific sale will be borne by the Buyer to the extent required by law and if such taxes are subject to withholding, withheld and paid to the authorities by Ans Azura.

17. CONFIDENTIALITY

17.1 Ans Azura keeps the identity of Bidders and Buyers confidential during auctions and only display their respective paddle numbers.

17.2 For the avoidance of any doubt, the provisions of paragraph 17.1 above will not apply to any information concerning Bidders or Buyers provided by Ans Azura to its legal, financial or other professional advisors and insurers, or to its own employees, officers, shareholders and directors, or to information which Ans Azura must disclose pursuant to applicable legal provisions or rely upon in order to perform its obligations under these Terms and Conditions.

18. ASSIGNMENT OF RIGHTS AND RESPONSIBILITIES

18.1 Bidders and Buyers may grant a security over or assign their rights or responsibilities under these Terms and Conditions only with Ans Azura’s prior written consent. Nonetheless, these Terms and Conditions will be binding on the Bidders’ or Buyers’ estate, heirs and anyone who takes over their responsibilities by effect of the applicable law (e.g. in case of death, incapacity etc.).

18.2 Ans Azura may assign its rights under this Agreement in connection with any Property under this Agreement to the companies within Ans Azura’s group.

19. DATA PROTECTION

19.1 Bidders, Buyers, and Ans Azura consent to comply with the data protection provisions applicable in the country of incorporation of Ans Azura.

19.2 Bidders and Buyers agree that Ans Azura will hold and process their personal data in accordance with Ans Azura’s Privacy Policy, available on the Online Platform, as amended or updated from time to time.

20. IDENTIFICATION OF BIDDERS AND BUYERS

20.1 Bidders and Buyers confirm that their name, address and other identification data provided to Ans Azura are accurate.

20.2 Bidders and Buyers agree to provide Ans Azura any information and documents Ans Azura may reasonably need to comply with its client identification and registration procedures, including without limitation procedures required under Ans Azura’s Anti-Money Laundering Policy and any applicable anti-money laundering laws. Failure to provide such information may lead to the Bidder’s / Buyer’s disqualification from the auction, either before or after the auction has taken place.

20.3 When the value of a transaction or of a series of linked transactions amounts to EUR 10,000 or more, prospective buyers have to fill in the a know-your-customer (KYC) form before the establishment of the business relationship or the carrying out of the transaction, as required by the applicable laws on anti-money laundering and countering the financing of terrorism.

20.4 Bidders and Buyers confirm that all information and documents provided to Ans Azura are accurate and are originals or true copies of the originals.



21. COPYRIGHT

21.1 *Ans Azura holds the copyright in connection with all images, written materials and any other materials created by or for Ans Azura in connection with the auction. Such images, written materials and any other materials are and will remain at all times Ans Azura’s property and may be used by Bidders, Buyers or any third party only with Ans Azura’s prior consent.*

22. NOTICES

22.1. *Notices to Ans Azura will be sent to*

*To: Contemporart S.R.L. (trading under the name Ans Azura)  
Address: 3A Emanoil Porumbaru Street, 2nd Floor, District 1, Bucharest, Romania  
E-mail: ansazura@ansazura.com  
.*

22.2 *Notices to Bidders and Buyers will be addressed to the last address or e-mail address provided by them to Ans Azura in relation to their respective account on the Online Platform.*

22.3 *Notices may be sent in physical form with confirmation of receipt or by e-mail.*

23. OTHER CONDITIONS

23.1 *The record of sale (Ans Azura’s records which relate to the sale) will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale, the record of sale will govern where record of sale is Ans Azura’s records on sales based on the information processed and registered on the online platform.*

23.2 *These Terms and Conditions (together will all the documents referred to in it) constitute the entire agreement and understanding between Bidder or Buyers and Ans Azura with respect to the Property and replace and supersede any and all prior agreements, undertakings or statements between Bidder or Buyers and Ans Azura related to the Property.*

23.3 *If any of the provisions of these Terms and Conditions are held to be illegal, invalid or unenforceable in whole or in part, the legality, validity and enforceability of the remainder of these Terms and Conditions shall not be affected and shall remain in full force and effect.*

23.4 *Any provision of these Terms and Conditions that is expressly intended to be effective or continue to be effective on or after the termination of the agreement between Bidders, Buyers and Ans Azura shall remain in full force and effect until the expiry of the provided period.*

23.5 *These Terms and Conditions are executed in English. If Bidders, Buyers or Ans Azura are required to provide a translation of these Terms and Conditions to any third party, in case of discrepancies between the original English version and the translation or in case of any disputes in relation to these Terms and Conditions, the original English version will prevail.*

23.6 *Neither of Ans Azura, the Bidders, the Buyers, or the Sellers will be responsible for any failure to meet any obligation provided under these Terms and Conditions which is caused by circumstances beyond a party’s reasonable control. This includes, but is not limited to strikes, lock-outs, fire, flood, natural disasters, war, armed conflict, terrorist attack and nuclear and chemical contamination.*

24. GOVERNING LAW AND DISPUTE RESOLUTIONS

24.1 *The rights and obligations of Bidders, Buyers and Ans Azura arising out of or in connection with these Terms and Conditions, including non-contractual obligations and any matters arising out of or in connection with these Terms and Conditions will be governed by and construed in all respects in accordance with the laws of Romania.*

24.2 *Any dispute or claims arising out of or in connection with these Terms and Conditions or in relation to any non-contractual obligations, which has not been amicably resolved by the parties within 30 days, shall be referred to and exclusively and*

*finally settled under the Rules of Arbitration of the International Chamber of Commerce (“ICC”) by one or more arbitrators appointed in accordance with the said Rules. The place of arbitration shall be Paris and the proceedings shall be conducted in English. No award or procedural order made in the arbitration shall be published.*

24.3 *Notwithstanding paragraph 24.2, Bidders and Buyers acknowledge that Ans Azura has the right to waive the exclusive jurisdiction in favour of ICC arbitration and initiate proceedings against Bidders or Buyers before the courts in the jurisdiction of domicile / incorporation of Bidders or Buyers.*







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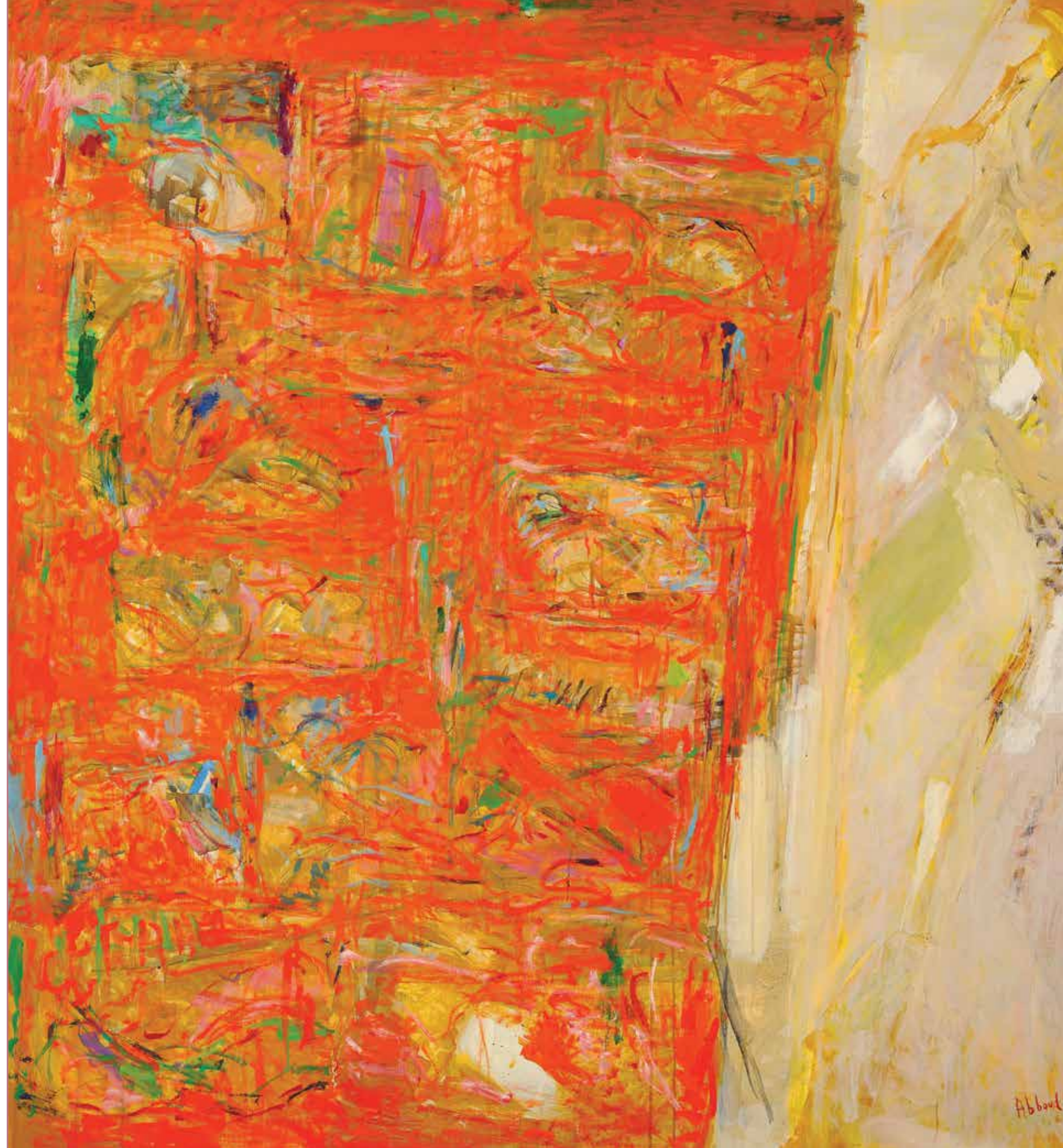
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