



**ANS  
AZURA**

Detail: Simone Baltaxé, Sur trois temps

**“FROM TRANSMISSION  
TO TRANSGRESSION.  
REFLECTION ON MODERN AND  
CONTEMPORARY ARTISTS OF  
THE MENA”**

*Bidding begins Apr 19, 10:00 EET/  
CET+1*

*Live streamed Auction Room opens  
Apr 23, 19:00 EET/CET+1*



## INTRODUCTION

*FROM TRANSMISSION TO TRANSGRESSION.  
Reflection on modern and contemporary artists of the MENA.*

*“FROM TRANSMISSION TO TRANSGRESSION”  
features Modern and Contemporary Art from the Middle  
East and North Africa.*

*Our selection reflects the cross-generational dialogue between  
some of the most visionary artists in the region.*

*Arab Modernism explored questions around national  
identity, postcoloniality, and the duality of tradition and  
modernity.*

*Its legacy binds the past to the present, paving the way for  
the daring transgressions witnessed in Contemporary Arab  
art today.*

*Often concerned with the rapidly changing political, social,  
and ecological landscapes, contemporary artists in the region  
are reinterpreting the aesthetic and conceptual concerns of  
their predecessor, opening a dialogue between the global and  
the local.*

*We are delighted to present to you an extraordinary  
constellation of regional art from the Modern and  
Contemporary era, featuring names like Simone Baltaxé,  
Rana Raouda, Laura Braverman and Sara Chaar.*

*Join us in reflecting on past artistic legacies and celebrating  
the contemporaneous transmissions and transgressions that  
are reshaping the regional art scene today.*





## CONDITIONS OF SALES

### HOW TO BID IN OUR AUCTION

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

*Lots featured on Ans Azura's platform may be subject to export regulation in the country where they are located and import regulations in the country where they will be shipped to. The location of each Lot is marked in its description.*

*You are responsible for ensuring that you understand and comply with all relevant laws or regulations applicable in relation to the export or import of any Lot that you intend to purchase.*

*By registering to bid in auctions and by bidding on the Ans Azura.com platform you agree to the Bidder's and Buyer's Terms and Conditions which you may consult here. Please read these Terms and Conditions carefully. By bidding you accept personal liability to pay the Purchase Price consisting of the Hammer Price and the Buyer's Premium plus the applicable Buyer's Expenses.*

*Please note that the Total Cost Calculator will display the amount including the estimated Buyer's Premium and the estimated artist resale royalties, exclusive of any related shipping expenses, all duties, taxes, VAT, and/or custom processing fees payable by the Buyer.*

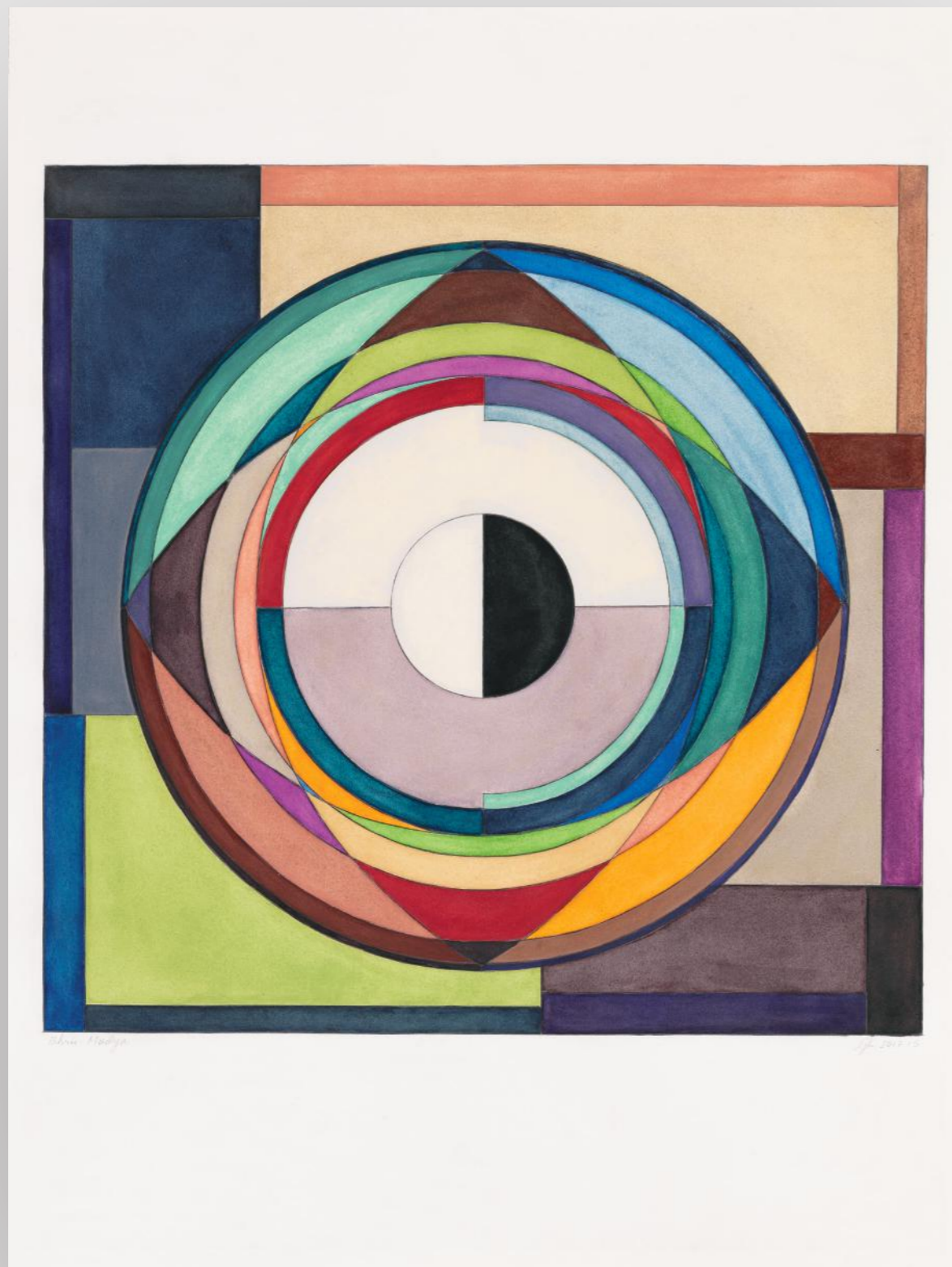




## LAURA JOHANNA BRAVERMAN

*Bhrū-Madhya (Anchor Point) (2017)*

Laura Johanna Braverman (b. 1971) is an artist and writer. Austrian-American by birth and upbringing, Lebanese through marriage, she has called Lebanon home for nearly two decades. Her work explores the expressive possibilities of non-figurative imagery to convey unseen patterns, which encompass abstractions, such as transformation and healing, or modes of conceptualization, such as alchemy, metaphysical philosophy, and sacred geometry. The notion of a primordial ground also figures prominently in the work – a field within which things come to be, and to which things inevitably return. Through the medium of watercolor, she endeavors to convey these unseen elements through a visual music of color and form. The compositional investigations of harmony, resonance and dissonance in the interplay of shape and hue offer a possible avenue towards representing both a primordial still source, as well as the energetic constructions this source engenders. Though it may not be obviously apparent, the artist considers her work to be deeply informed by Lebanon, where energies of tension and chaos act as primal undercurrents to daily life. The country and surrounding regions have endured, and are enduring, unspeakable tragedies. These realities can be difficult to process and articulate literally – an abstract metaphysical language can function as a possible mode of approach.



Size: 41 x 42 cm (44 x 44 cm including the borders and the artist's signature)

Medium : Watercolor on 300 g/m hot pressed paper

Signed with initials, titled, and dated "ljb Bhrū-Madhya 2017.15" on the front lower part

**Provenance**

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity.

**Location**

Beirut, Lebanon

Estimate:

€2,000-€4,000

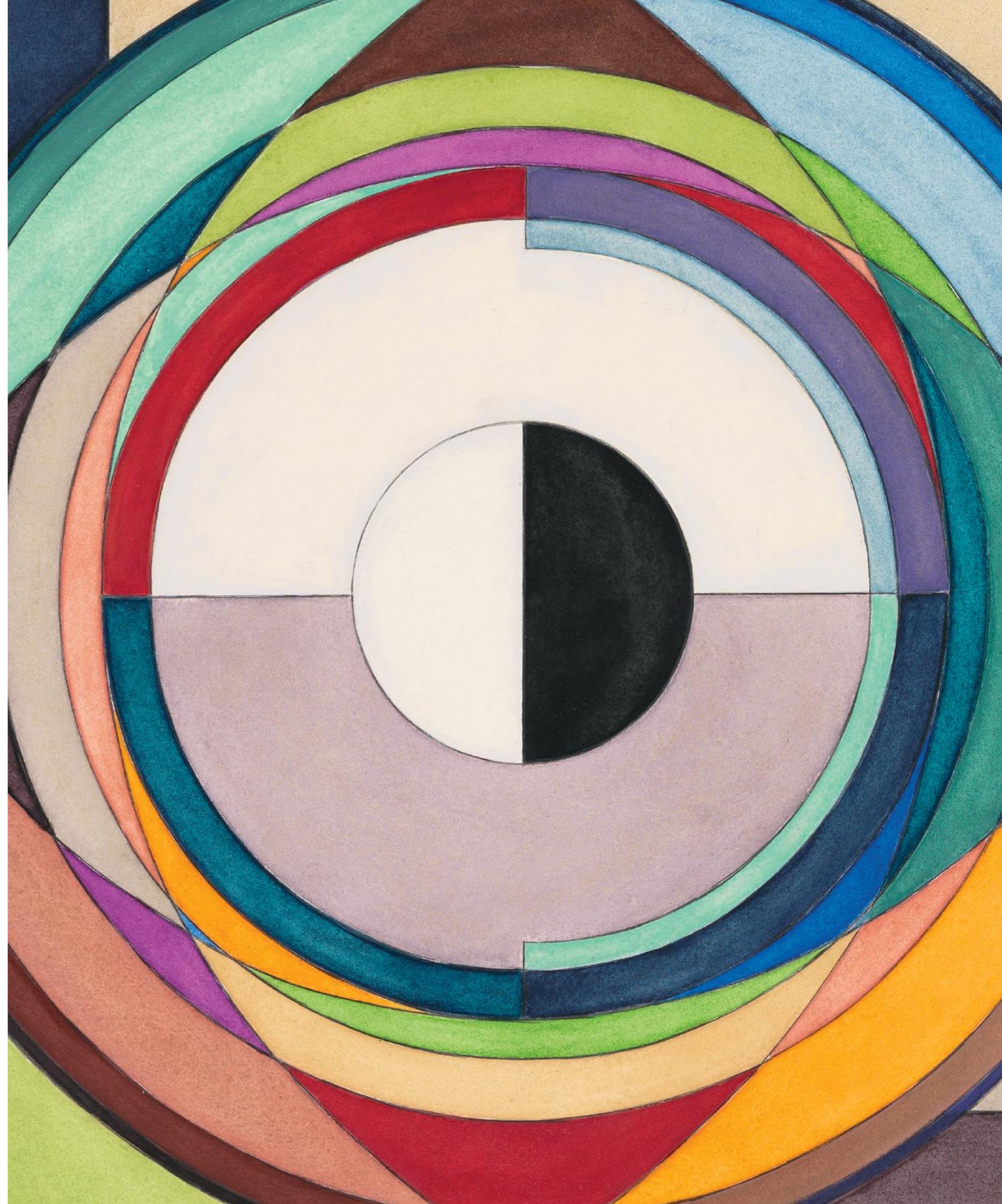
Starting price:

€1,800



*She received a Bachelor's Degree in Fine Arts from the Rhode Island School of Design, a Master's Degree in Poetry from Lancaster University, and is currently a PhD candidate in Poetry. Her painting works were exhibited in Beirut in 2015, Source, and at the Mina Image Centre in 2023, An Ever-Changing Stream. Author of Salt Water (Cosmographia Books, 2019), she has published poems in Reliquiae, Plume, Levure Litteraire, New Plains Review, and California Quarterly, among other journals, and in the anthology Awake in the World, vol. II.*

*Bhrū-Madhya (Anchor Point) is a visual conceptualization of the third-eye, considered an energy point of inward-turning, meditative attention. This center can also be related to the sixth chakra, associated with clarity, intuitive focus and illumination. The kaleidoscopic colors are used to convey a sense of radiance, as white light contains all the colors in the spectrum, while the composition illustrates an opening onto a central sphere, holding both poles of black and white: fertile void and transcendence.*





## MOHAMED RADWAN KHALIL

*Untitled (2014)*

*Mohamed Radwan Khalil (Egyptian, b. 1970) is a contemporary sculptor whose works employ a variety of mediums, mainly bronze, marble, and iron. Despite creating abstract geometric forms, Khalil's approach wields his sculptures to be accessible to the viewer. His often sleek and reflective aesthetic allows them to mirror the interiors they are placed within.*

*Born in Cairo, Khalil obtained his Bachelor's degree in Fine Arts in 1993, his Master's in 2000, and his PhD in 2006 from Helwan University. His work has frequently featured in national salons, biennales, and exhibitions, including the Aswan International Symposium (1999, 2007) and the Matrouh Symposium of Granite Sculpture (2007). Internationally, Khalil participated in two Iron Sculpture Biennales (2003) and the Nanto Petra International Symposium (2003) in Italy as well as in the Aley International Sculpture Symposium in Lebanon (2000) among others. In 2004, he received the State Prize for Artistic Creativity in Egypt which brought him wider recognition. His work is held in national and private collections in Egypt, Lebanon, and Italy.*

*The present work is part of a series of faces rendered in bronze by the artist. The smooth, rounded work takes on an organic geometry, demonstrating the artist's sleek aesthetic and mastery of his medium. Khalil's work, *Untitled (2014)*, features the abstracted soft protruding features of a young child in a contemporary minimalistic style.*

*Size: 16 x 23 x 14 cm*

*Medium: Bronze sculpture*

*Signed and numbered 1/8*

### **Provenance**

*Private Collection, Egypt.*

*Acquired directly from the artist.*

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

### **Location**

*Cairo, Egypt*

*Estimate:*  
**€3,000-€4,800**

*Starting price:*  
**€2,800**









## EDWARD SHAHDA

*Danae (2010)*

*In Danae (2010), Edward Shahda's fusion of oil and acrylic paints unveils his profound affinity for vibrant colour. Shahda orchestrates a symphony of hues across the canvas, crafting a composition that is nothing short of breathtaking. The work is emblematic of the artist's signature interplay of translucency and opacity, punctuated by stark contrasts in colour. The title refers to the mythology of Danae, a Greek goddess who captured the attention of Zeus. Her figure emerges from the canvas, each layer of paint adding to the mystique. This lot not only showcases Shahda's technical prowess but his ability to conjure a transcendent space within the bounds of the canvas.*

*Born in Damascus in 1952, Shahda was raised in rural Hama, a wellspring of inspiration for his work. His genius lies in his unfettered exploration on the canvas – a liberty stemming from his indelible connection to nature. Though he spent much of his childhood painting his surroundings, he was formally trained at the Suhail Ahdab Center in Hama and the Faculty of Fine Arts at Damascus University. He later undertook a residency at the Anatoli Klankov Atelier in Russia.*

*His work has shown in solo and group exhibitions internationally (Syria, Russia, Lebanon, Egypt, Dubai, Turkey, the US, Canada, France, Switzerland and China). Notable international exhibitions include the Alexandria Biennale, two editions of the Beijing International Art Biennale and the Arab World Institute (Institut du Monde Arabe) in Paris.*

Size: 100 x 100 cm

Medium: Acrylic and oil on canvas

Signed in Arabic and dated "2010" on the front lower left. Signed and titled in Arabic on the reverse. Dated "2010" on the reverse.

**Provenance**

Private Collection, Lebanon.

This artwork is accompanied by a certificate of authenticity.

**Location**

Lebanon

Estimate:

€7,500-€10,000

Starting price:

€7,000





## HASSAN KAMEL

### *The Beginning (2016)*

*The Beginning showcases Kamel's preference for simplicity, skillfully employing graceful shapes, subtle protrusions, and minimal texture. The sculpture strategically utilises open and extended bronze surfaces, resulting in a captivating elongated vertical structure. Kamel's style subtly echoes the elemental essence found in Ancient Egyptian works, with meticulous attention given to the soft facial features crowning the sculpture.*

*Hassan Kamel (Egyptian, b. 1967) creates sculptures which embody the core aesthetic value of Ancient Egyptian statues. Rather than imitating ancient art, Kamel reproduces his own visual idioms and complex compositions. The artist says: "People think [Ancient Egypt] is a dead civilisation, that we're already separate from our ancestors. I believe we remain connected with them. After years of sketching, studying and fieldwork on ancient sites, I could see how closely connected to life and nature art is."*

*Kamel graduated from Helwan University in 1991, where he would later become a professor. He has participated in the Egyptian Youth Salon (1991, 2001), the National Exhibition (2001, 2005), among others, where he received several awards. He also received the First Prize for designing a work for the plaza in Sharm El-Sheikh. His work has been featured in international exhibitions and symposiums in Lebanon (2006), Italy (2007), Czech Republic (2007), Turkey (2008), and Jordan (2008).*

*Size: 43 x 10 x 9 cm*

*Medium: Bronze sculpture*

*Signed and numbered 4/8*

#### **Provenance**

*Private Collection, Egypt. Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

#### **Location**

*Cairo, Egypt*

*Estimate:*

**€4,600-€6,000**

*Starting price:*

**€4,200**



## MANSOUR EL HABRE

### *Poésie (2021)*



*Poésie (2021) exemplifies Mansour El Habre's departure from traditional painting conventions, where distinctions between form and space dissolve. Bold organic shapes and vibrant colours dance across the canvas, creating a sense of dynamic movement and tension. His forms—some flat, others sharp, and some seemingly suspended in space—utilise several paradoxical perspectives. As the eye traverses the composition, it encounters a mesmerising array of chromatic entities that create a serene harmony out of the chaos. Each viewing unveils new layers of complexity, inviting an immersive exploration of the intricate relationship between art and reality.*

*Mansour El Habre (b. 1970, Lebanese) is an emerging artist celebrated for his captivating practice in painting, printmaking, and new media. He earned a Bachelor of Art degree from the Institute of Fine Arts at the Lebanese University in Beirut in 1994, followed by a Master's degree from Balamand University. El Habre, currently based in Beirut, teaches at the Lebanese Academy of Fine Arts (ALBA).*

*El Habre's talent has garnered international recognition, with his participation in exhibitions spanning from Lebanon to Geneva, London, Dubai, Washington DC, Canada, Paris, among others. He is represented in both private and public collections, such as the Audi Bank in Beirut, the Solidere Headquarters in Beirut, and the Cité Social de Fameck, France.*

*Size: 116 x 89 cm (with frame 121 x 94.5 cm)*

*Medium: Mixed media on canvas*

*Signed, titled and dated "MANSOUR EL-HABRE poésie 2021" on the reverse*

#### **Provenance**

*Private Collection, Lebanon*

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

*Estimate:*

**€2,500-€3,500**

#### **Location**

*Beirut, Lebanon*

*Starting price:*

**€2,500**



## AFAF ZURAYK

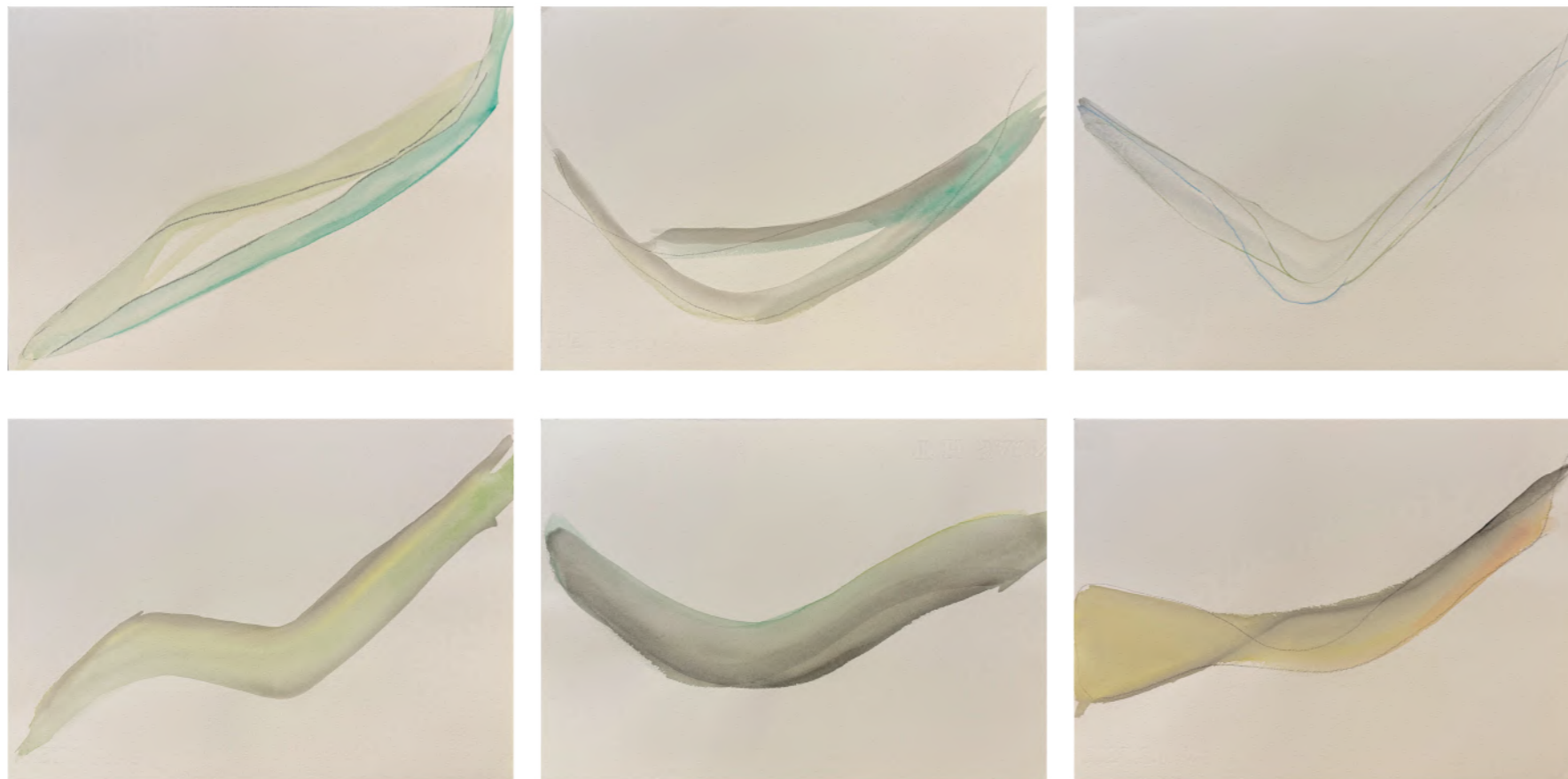
*Untitled (2022)*

*Afaf Zurayk's work presents realms of whispered chromatic dialogues. The mixed media polyptych employs a muted yet striking palette. Zurayk's delicate forms are set against a canvas of serene off-white. Her work acts as a vessel of introspection, each piece often accompanied by lines of prose or poetry. It is a testament to her unique approach to creation, one that is deeply rooted in the internal landscapes of emotion and thought.*

*Beirut-based Afaf Zurayk (b. 1948, Lebanese) is a visual artist and writer. Inspired and guided by both music and poetry, her artistic practice probes emotional experiences. She contemplates the human face and figure, playing motion against stillness, line against colour, and active brushwork against solid spaces.*

*She graduated from the American University of Beirut in 1970 with a BA in Fine Arts with distinction, and obtained an MA in Fine Arts from Harvard University in 1972. She has lectured at Beirut University College (now Lebanese American University), the American University of Beirut, the Corcoran College of Art and Design, and Georgetown University.*

*Zurayk's work can be found in the permanent collections of the Sursock Museum in Beirut and Darat al-Funun in Amman, Jordan, as well as in many private collections. She has shown in several solo and group exhibitions in Beirut and Washington DC. She has also published several books including: *My father. Reflections* (2010), *Lovesong* (2011), and *Drawn Poems* (2012).*



*Size: 28 x 39 cm each*

*Medium: Mixed media on Canson paper*

*Signed and dated on the reverse*

### **Provenance**

*Private Collection, Lebanon. Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

### **Location**

*Beirut, Lebanon*

*Estimate:*

**€2,000-€2,500**

*Starting price:*

**€1,800**



## ASSADOUR BEZDIKIAN

*Untitled\** (2008)

*Bezdkian is known for his ability to convey complex emotions through his works, using a variety of formal techniques to create layers of meaning within his paintings. Working within the realm of abstract expressionism, *Untitled* (2008) challenges the boundaries between representation and realism. The figure depicted on the left appears to be in a struggle of duality amidst a scene dominated by a sundry of fragmented elements, signs, and industrial materials. The composition he crafts is, as usual, brilliantly elusive, with a meticulous precision evident in every element amid the apparent chaos.*

*Assadour Bezdkian, widely known as Assadour, is a Lebanese Armenian artist born in 1943 in a northern Beirut suburb. Assadour's paintings often feature a world seen through a kaleidoscope of geometric forms and algebraic formulas, physics, colour theory and engineering. From a young age, he nurtured a passion for art, pursuing lessons with Paul Guiragossian and winning a scholarship to study classical painting at the Pietro Vannucci Academy in Perugia, Italy. Immersed in Italy's artistic heritage and inspired by the Renaissance, he developed an affinity for drawing and the sciences.*

*While in Europe, he became interested in art movements such as Constructivism, Abstraction and Expressionism, all responses to the technological and scientific advancement of the modernist period. He currently lives and works in Paris, though the majority of his life is characterised by a nomadic lifestyle, echoing the themes of identity and un-rootedness in his work. He became a prominent figure in the Beirut art scene despite swimming against the current of movements and subjects that inspired his peers.*



*Size: 81 x 100 cm*

*Medium: Oil on canvas*

*Dated and signed "2008 ASSADOUR" on the front lower right.*

*Signed "ASSADOUR" on the reverse*

*Estimate:*

**Provenance**

*Private Collection, Lebanon*

**€16,000-€20,000**


**Location**

*Beirut, Lebanon*

*Starting price:*

**€14,000**





*Assadour has exhibited works in Beirut at the Sursock Museum's Salons d'Automne (1962, 1963, 1964), Gallery One (1963, 1964), Galerie L'Amateur (1966, 1969) and Modulart (1972, 1975). He is the recipient of numerous awards including the Gold Medal at the Terza Biennale Internazionale Della Grafica d'Arte, Florence (1972) and the Grand Prix de la Ville de Paris (1984). In 2022, Osthaus Museum in Hagen dedicated a major retrospective.*

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**ELIE KANAAN***Rencontre au village (Circa 1950)*

*This oil on board by Kanaan was painted circa 1950. It is a unique early masterpiece of the Modern genius featuring an exquisite mosaic of colour play and gestural brushwork. The artist is renowned for his creation of colourful compositions. His different tones and tints of reds, blues, and yellows are bold yet delicate, masterfully layered and juxtaposed on the small board.*

*Elie Kanaan (Lebanese, b. 1926 - d. 2009) is regarded as a significant presence in Lebanese modern art. His lyrical oeuvre walks the line between abstraction and figuration, delicately wielding colour into expressive, gestural brushstrokes. He gained national and international acclaim for his recognizable style, notably from American artist and critic Helen Khal, who likened his technique to the sensual rhythm and texture of Arabic poetry.*

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

*Size: 33.5 x 24 cm (with frame 62 x 53 cm)*

*Medium: Oil on board*

*Signed "E.S. Kanaan" on the front lower left*

**Provenance**

*Private Collection, Lebanon .*

*Acquired directly from the artist.*

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

*Estimate:*

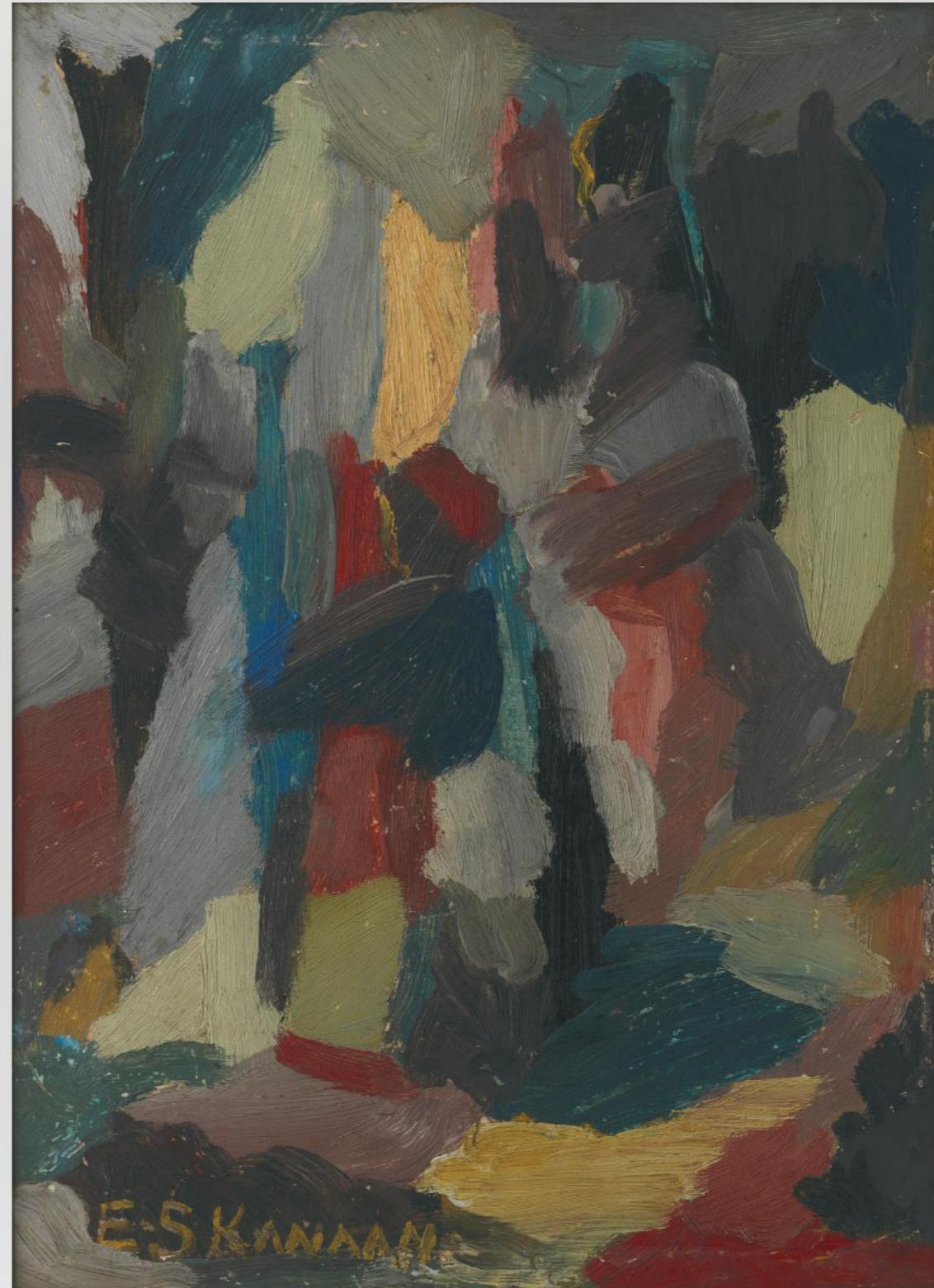
**€3,000-€5,000**

*Starting price:*

**€2,800**

**Location**

*Beirut, Lebanon*





An abstract painting by Elie Kanaan, characterized by thick, expressive brushstrokes in a variety of colors including dark blues, greys, reds, yellows, and greens. The composition is dense and layered, with some areas appearing more saturated than others, creating a sense of depth and movement. The overall effect is one of raw energy and emotional intensity.

*A testament to his growing international success, he received the Prix Vendome in 1967. From 1962 onwards, he participated in many exhibitions in Paris, New York, São Paulo, Belgrade, Moscow and Alexandria.*

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

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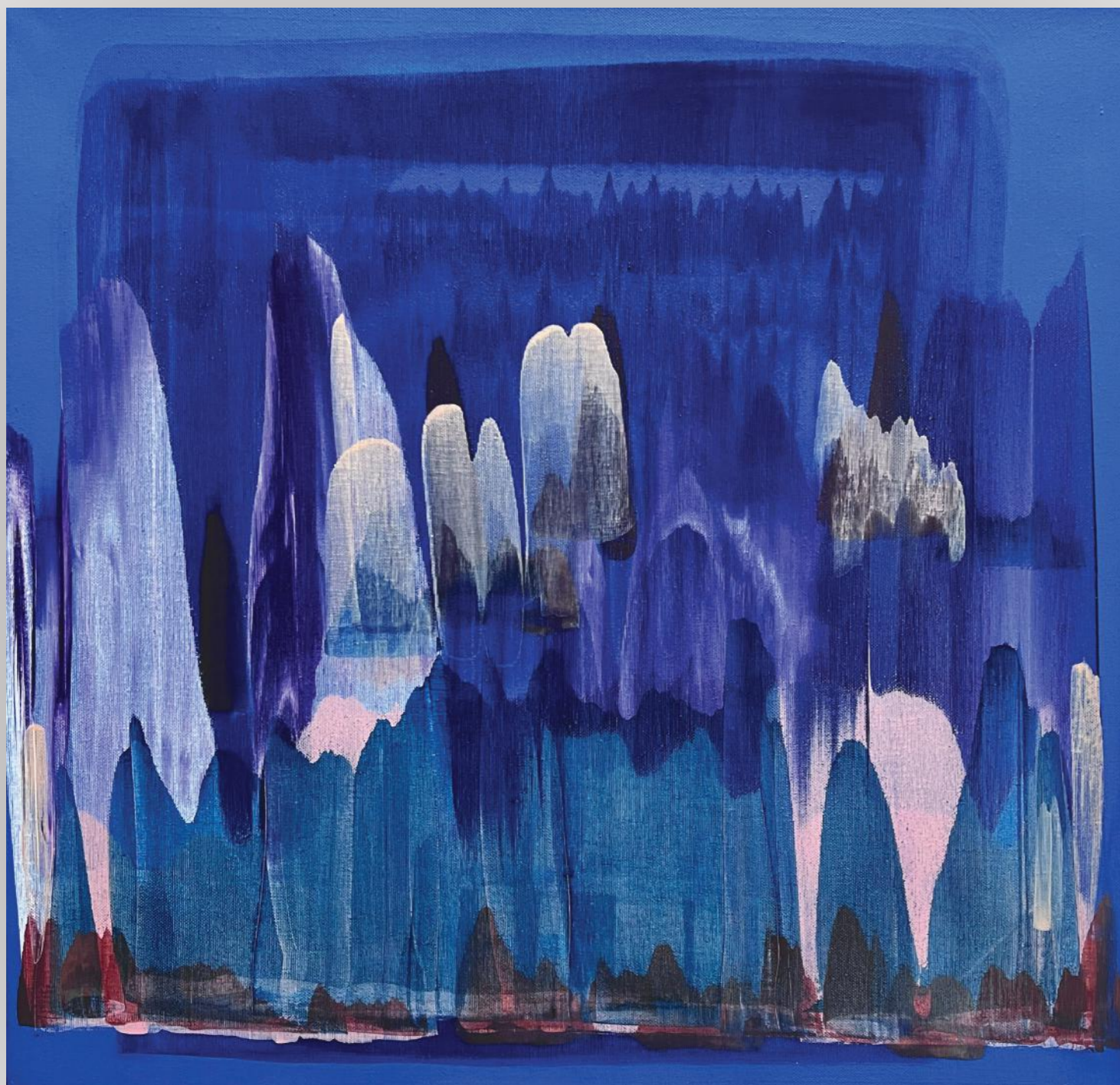


## RANA RAOUDA

*Poussières d'étoiles (1999 - 2007)*

*Poussières d'étoiles (stardust) (1999-2007) is a part of a collection of works produced by the artist that repeatedly insinuate windows or doors. These seem to function as passageways into a realm beyond the material, to a landscape of the soul. There's an inherent spirituality in this series. The work appears almost metaphysical, with fluid, undulating forms that resemble cosmic soundwaves. The composition is a dynamic visual rhythm of a sea of blue hues, yet it leaves a calming effect on the viewer.*

*Rana Raouda (b. 1961) is a prominent Lebanese painter born in Beirut in 1961. She graduated in 1983 with a Fine Arts degree from the Lebanese American University and continued her studies at the Corcoran School of Art in Washington D.C. and The Monoprint Workshop in New Mexico. She has successfully showcased her work internationally at solo and group exhibitions. In 1997 she was awarded the young artist award for the XXI Salon d'Automne at the Sursock Museum. In 2007 she received the first prize in Ornans-France and in Montreux-Switzerland. Her work is displayed in public and private collections; St Elias Church Kantari - Beirut, An Nahar, and is part of the permanent collection of the Sursock Museum.*



*Size: 60 x 60 cm*

*Medium: Acrylic on canvas*

*Signed, titled and dated "Rana Raouda poussières d'étoiles 1999 2007" on the reverse*

### Provenance

*Private Collection, Lebanon .*

*Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

*Estimate:*

**€3,700-€5,000**

*Starting price:*

**€3,500**

### Location

*Beirut, Lebanon*



**SERWAN BARAN***Untitled (2012)*

*In the present lot, Serwan Baran uses exhilarating colours. This piece features a highly abstracted figure that stretches expansively across the canvas, enveloped in a rich tapestry of texture that dances between transparency and opacity. Set against a complex background, the technique employed by Baran suggests that the paint has been either delicately scratched away or wiped off, artfully creating areas of negative space. This method not only enhances the visual depth of the work but also introduces a compelling contrast between the figure in the foreground and its surrounding milieu. Baran's manipulation of both colour and form invites viewers into a dynamic and textured visual experience.*

*Born in 1968 in Baghdad, Serwan Baran received a BFA from the University of Babylon, College of Fine Arts in 1990. The decade following his graduation, the artist started exhibiting in Baghdad, winning multiple prizes namely at the Baghdad International Festival of Visual Arts in 1994 and 1995. Having received mentorship from Faik Hassan and Marwan Kassab Bachi, Baran seems to have welcomed their influence as part of his unique artistic identity. He settled in Amman, Jordan in the 2000s to finally move to Beirut, where he currently resides and works. Having been enrolled in the army, Baran's art often centres on poverty, war (mostly in Iraq), tension and anxiety, without a hint of romance, but rather in a very honest realistic manner. His recent works often feature an infusion of Figurative Realism into abstract works.*

*Size: 111 x 100 cm*

*Medium: Oil on canvas*

*Signed and dated "SERWAN B. 2012" on the front upper middle part*

**Provenance**

*Private Collection, Jordan. Acquired by the present owner from a private collection that acquired it directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

**Location**

*Amman, Jordan*

*Estimate:*

**€12,000-€16,000**

*Starting price:*

**€10,000**



## MOHAMED RADWAN KHALIL

*Donkey II (2016)*

*Donkey II (2016) initiates a captivating dialogue with time. The abstracted form reflects the artist's exploration of the continuity between contemporary and ancient Egyptian life. Donkeys were integral to ancient Egyptian civilizations, being the first domesticated animals in the African continent. Today, they remain ubiquitous in Egyptian rural life. The sculptor employs matte bronze mixed with shades of blue to give to the artwork a contemporary edge.*



*Size: 38 x 71 x 25 cm*

*Medium: Bronze sculpture*

*Signed and numbered 4/8*

**Provenance**

*Private Collection, Egypt. Acquired directly from the artist.*

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

**Location**

*Cairo, Egypt*

*Estimate:*

**€7,500-€10,000**

*Starting price:*

**€7,000**



**ALI TALIB***Still Life (2016)*

*Ali Talib's enigmatic works engage the viewer with their meticulously crafted layers of symbolism and nuanced streaks of colour. His method of painting is both cerebral and deliberate, with each hue imbued with significance and every composition constructed with precise intention. The present lot, Still Life (2016), stands as a testament to Talib's ability to conjure depth and complexity through subtle means. Here, the interplay of translucent and opaque colours and shapes weaves a rich visual tapestry, laden with symbolic meaning.*

*Ali Talib (b. 1944, Iraqi) remains one of the most innovative and distinctive voices in Arab Modern art. Navigating his strict upbringing through the medium of drawing, he went on to study Fine Arts in the early 1960s at the newly established Academy of Fine Arts. Here, he began experimenting with cryptic signs and symbols inspired by Iraq's rich cultural heritage. By 1965, Talib was instrumental in forming The Innovationists, a collective advocating for progressive artistic expression in Iraq. His work, characterised by a blend of darkness and dreamlike imagery, evolved significantly by the late 1970s, introducing more personal and human elements into his compositions.*

*After completing his Masters in Cairo in 1980, Talib's career expanded internationally. The challenges posed by Iraq's political climate led him to relocate to Jordan in 1991. He has won two notable prizes, the 1986 First Prize at the First Baghdad International Festival of Plastic Arts and the 1995 First Prize at the Second Sharjah Biennale. Over the years, Talib's art has transitioned from solitary, introspective themes to brighter, more vibrant expressions, while maintaining the cinematic quality and emotional depth that define his oeuvre. His works are held in several notable private and public collections in addition to being exhibited at notable solo and group shows worldwide. Today, Ali Talib continues to create art, residing between Jordan and the Netherlands.*

*Size: 100 x 100 cm*

*Medium: Acrylic on canvas*

*Signed and dated "A. TALIB. 2016"  
on the front lower left*

**Provenance**

*Private Collection, Jordan. Acquired directly from the artist.*

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

**Location**

*Amman, Jordan*

**Exhibition**

*Showcased in Ali Talib retrospective exhibition at the Jordan National Gallery of Fine Arts, 2022, Amman*

**Literature**

*Reproduced in MAKOU Magazine, Issue No. 2, Jun. 2023*

*Estimate:*

**€18,000-€22,000**

*Starting price:*

**€16,000**





## SALIM AL-DABBAGH

*Untitled (2017)*

*This highly collectible lot showcases Salim al-Dabbagh's iconic and atmospheric spatial work. The oil on canvas pays homage to Iraqi cultural heritage, though these references are highly abstracted. Drawing inspiration from the Bedouin and rural traditions of his homeland, al-Dabbagh skillfully deconstructs these elements into a symphony of lines, shapes, and textures. The result is a captivating visual assemblage, inviting the viewer into an engagement with the reimagined essence of Iraqi identity. This lot represents a rare opportunity to acquire a piece of the late artist's celebrated oeuvre, offering a window into the artist's world of abstract expressionism.*

*Salim al-Dabbagh, (b. 1951 - d. 2022, Iraqi) is a celebrated abstract painter and printmaker from Mosul, renowned for his dark, abstract style that often incorporates black and white spaces to create enigmatic atmospheres. In the 1960s, during his education at the Institute of Fine Arts and the Academy of Fine Arts in Baghdad, he was influenced by pioneers like Faik Hassan and Jewad Selim. Al-Dabbagh's career flourished when he co-founded The Innovationists art collective in 1965 alongside other notable Iraqi art figures like Ali Talib, Faik Hassan, Saleh al-Jumaie, among others.*

*Nominated by the Iraqi Artists Association for a scholarship with the Calouste Gulbenkian Foundation, al-Dabbagh left Iraq for Lisbon, where he spent two years studying graphic art and exhibiting his work for Portuguese audiences. This experience propelled him into the world of the endless possibilities of abstract art and left a lasting impression on the artist, his styles and techniques. His tenure as a teacher and Head of the Graphic Design Department at the Institute of Fine Arts until 2000 further cemented his influence on Iraqi art.*

*Al-Dabbagh's work has been held in several public and private institutions as well as being featured at several international events, including the Iraqi Contemporary Art Exhibition in Dubai (2008). Despite leaving for Damascus post-2003 due to political instability, he returned and continues to live and work in Iraq.*

*Size: 100 x 100 cm*

*Medium: Oil on canvas*

*Signed in Arabic on the front lower right*

### **Provenance**

*Private Collection, Jordan. Acquired by the present owner from a private collection that acquired it directly from the artist.*

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

### **Location**

*Amman, Jordan*

*Estimate:*

**€8,000-€10,000**

*Starting price:*

**€7,000**





**ELIE KANAAN***Crépuscule (circa 2000)*

*One of Kanaan's later works, the painting walks the line between abstraction and figuration. Created circa 2000, the artist brings the viewer into his universe of colour. Employing mostly bold reds and oranges across the canvas, he contrasts them with hints of a rich aquamarine blue and a bold black that appears like a robe draped on an unrecognisable figure just off-centre of the canvas. His expressive and gestural brushstrokes intertwine colour and form into a fiery yet harmonious composition.*



*Size: 32 x 45 cm ( with frame 56 x 69 cm)*

*Medium: Gouache on paper mounted on board*

*Signed "E. S. Kanaan" on the front lower left*

**Provenance**

*Private Collection, Lebanon. Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

**Location**

*Beirut, Lebanon*

*Estimate:*

**€2,600-€5,000**

*Starting price:*

**€2,400**



**ALI TALIB***Landscape 1 (2007)*

*In Landscape 1 (2007), Ali Talib's adept manipulation of light against a dominantly dark canvas immediately captures attention. Blending oil and acrylic, Talib crafts an enigmatic landscape with a supernatural glow, under a sumptuously deep purple sky that delicately balances the threshold between dusk and nightfall. His prowess in manipulating colour and light is captivating. Through this work, Talib unveils a vision of topography that is abstracted and surreal, ushering the observer into an otherworldly wilderness. The piece is a vivid declaration of Talib's mysterious and intentional artistry.*

*Size: 100 x 100 cm*

*Medium: Oil and acrylic on canvas*

*Signed and dated "A. TALIB 07" on the front lower right*

**Provenance**

*Private Collection, Jordan.*

*Acquired directly from the artist.*

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

**Location**

*Amman, Jordan*

**Exhibition**

*Showcased in his solo exhibition at Green Art Gallery, 2008, Dubai. Showcased in Ali Talib retrospective exhibition at the Jordan National Gallery of Fine Arts, 2022, Amman*

**Literature**

*Reproduced in Artist's pamphlet by Green Art Gallery, exhibition in 2008, Dubai.*

*Reproduced in MAKOU Magazine, Issue No. 2, June. 2023*

*Estimate:*

**€17,000-€20,000**

*Starting price:*

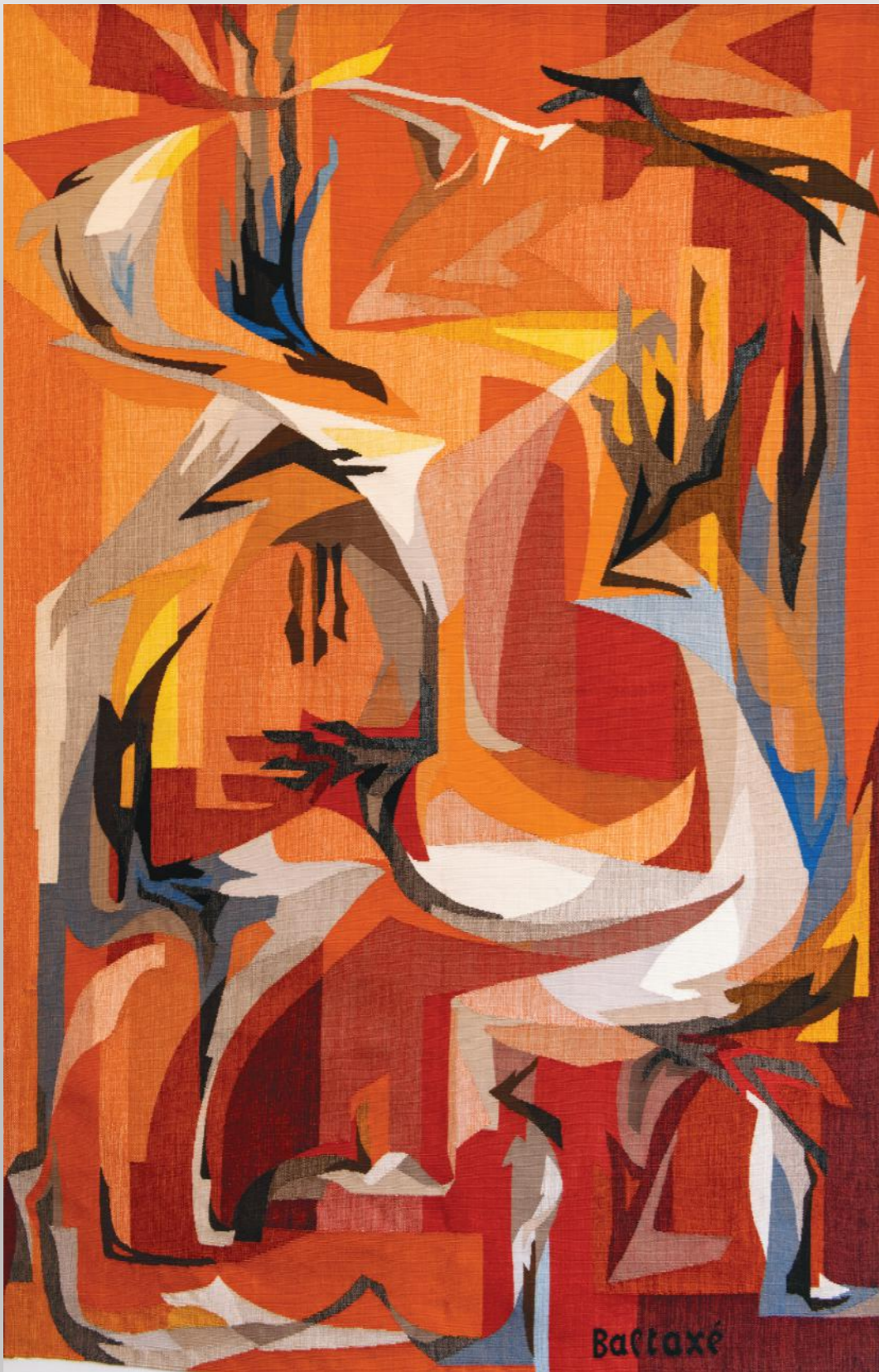
**€15,000**





## SIMONE BALTAXÉ

*Sur trois temps* (1979)



*Sur trois temps* (1979) is a unique piece, largely representative of the Baltaxé's style which favours organic, undulating forms reminiscent of the female figure. The tapestry was inspired by her seminal period in Lebanon, where she immersed herself and her works in bright, bold colours, and the captivating natural world. The highly collectible piece represents Baltaxé's early foray into this medium, which she began working with in 1968. She uses the same visual language in the woven masterpiece as she does in her abstract paintings expressing a dynamic and energetic mood, perhaps in reference to a dance or song as suggested by the title.

Simone Baltaxé (French, b. 1925 - d. 2009) began her artistic training at the School of Applied Arts in Paris in 1940. Disrupted by World War II, she relocated to Lyon in 1942, and later continued her studies at the École Nationale Supérieure des Beaux-Arts in 1946 under Jean Souverbie's mentorship.

1951 marked a significant turn in her life when she wed Noubar Martayan and moved to Lebanon, a country that became her home until 1978. Simone's work as an artist started gaining wider recognition in 1957 when she began participating in the Salons du Printemps at the UNESCO Palace in Beirut. A pivotal encounter in 1964 with George Audi, a master weaver, steered her towards the world of tapestry-making. This new artistic venture found its way into the prestigious Salons d'Automne at the Sursock Museum.

Size: 197 x 128 cm

Medium: Tapestry. Artist's proof (unique piece) hand woven at Atelier G.Audi in Zouk

Signed "Baltaxé" on the front lower right. Signed annotation on the reverse.

### Provenance

Private Collection, France.

Acquired directly from the artist.

This artwork is accompanied by a certificate of authenticity.

### Location

Paris, France


Estimate:

€45,000-€60,000

Starting price:

€30,000





*Baltaxé showcased her work in solo exhibitions, notably at Gallery One in 1968 and Modulart in 1974. Her distinctive works are still celebrated for their depth and texture, and remain proudly displayed in prominent collections, including the Sursock Museum in Beirut and the Centre Pompidou in Paris. Baltaxé's oeuvre has recently re-captured the attention of prestigious institutions worldwide, securing her place in the collections of the Musée d'Art Moderne de Paris, Mathaf: Arab Museum of Modern Art in Qatar, and the Saradar Collection in Beirut. Further cementing her status in the art world, Baltaxé is poised to feature prominently in an anticipated group exhibition at the Musée d'Art Moderne de Paris, dedicated to celebrating the contributions of women artists. This accolade underscores the significance of her work and its vital place within the narrative of contemporary art.*

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**SIMONE BALTAXÉ***Portrait en rose (Circa 1962)*

*In Portrait en rose (circa 1962), Baltaxé portrays a student during her time teaching at Lycée Français de Beyrouth. The figure looks softly at the viewer, placed against an adorned background, reminiscent of Matisse patterns. Women were often the subject of Baltaxé's work. Much like the current lot, her portraits of women often feature stylized features like rosy-cheeks. Her application of paint appears almost pastel-like, visually textured and muted. Her lines are soft, bleeding into one another.*

*Size: 80 x 60 cm*

*Medium: Oil on canvas*

*Signed "Simone Baltaxé" on the front lower left*

**Provenance**

*Private Collection, France.*

*Acquired directly from the artist.*

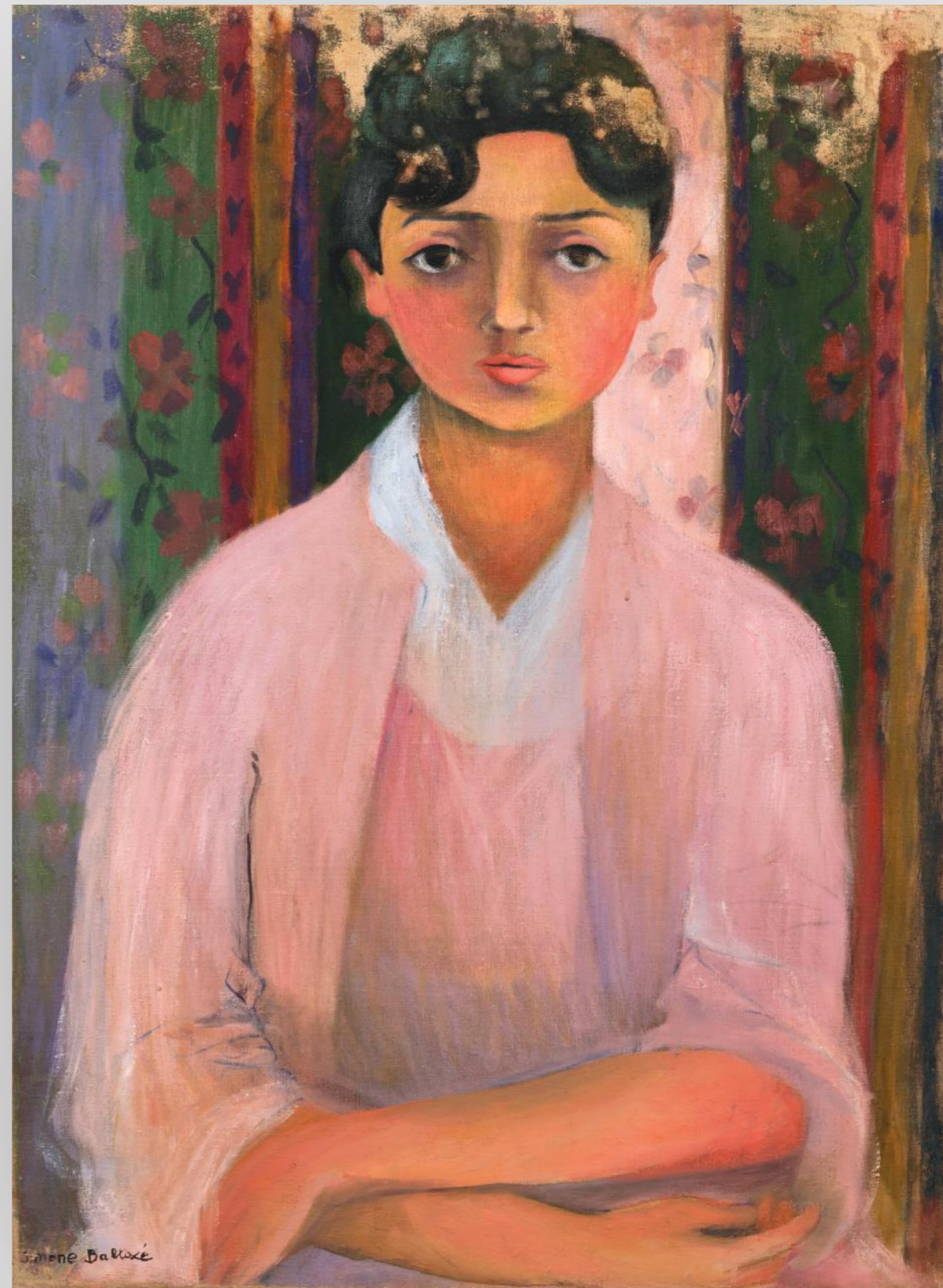
*This artwork is accompanied by a certificate of authenticity.*

**Location**

*Paris, France*

*Estimate:*  
**€15,000 - €26,000**

*Starting price:*  
**€15,000**





## TAREK BUTAYHI

*Untitled 3 (2015)*

*In Untitled 3 (2015), Tarek Butayhi employs chaotic, impressionist brushwork to evoke spontaneity. His use of soft, light pastel hues on canvas, traditionally linked with femininity, hints at a satirical take on the age-old view of women as muses in art. He offers his own contemporary rendition of the female form and identity.*

*Tarek Butayhi (b. 1982) is a Damascene painter. His mastery lies in his brushwork and vibrant colour palette, yet his work also takes on a social dimension. Depicting women's figures that defy convention, perception of the female body remains a main subject in his work. Stylistically, he liberates his subjects from clichéd poses, offering a testament to the unfiltered realities of life. He graduated from the Faculty of Fine Arts Department of Painting in 2006 and has since held group exhibitions in his homeland, Lebanon, Cairo and participated in various solo exhibitions in Syria and Kuwait in 2006.*

*Size: 100 x 100 cm*

*Medium: Acrylic on canvas*

*Signed in Arabic and dated "2015" on the front lower left. Signed in Arabic on the reverse. Signed and dated "Tarek Butayhi 2015" on the reverse*

**Provenance**

*Private Collection, Lebanon. Acquired directly from the artist.*

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

**Location**

*Beirut, Lebanon*

*Estimate:*

**€3,800-€4,500**

*Starting price:*

**€3,600**





## SAOUD ABDALLAH

*Souvenir (2020)*

Hasaka-born Saoud Abdallah (Syrian, b. 1976) transforms the simple into the remarkable on his canvases. Abdallah 'paints' with natural materials such as grounded rocks and, most prominently, sand. His sparing use of shapes and colours in his compositional technique accentuates what is not present. He graduated in Damascus with a Bachelors of Fine Arts in 2005 and got his postgraduate diploma in 2006. The artist's work has shown in his homeland several times as well as in Lebanon, London, Kuwait, and Italy.

Abdallah's style is direct and minimalist. *Souvenir (2020)* captures a simplified silhouette of a woman, overlaid with translucent, organic forms. A trademark of his work, Abdallah uses natural sand on canvas as his medium. His expansive figural compositions radiate a tranquil stillness, amplified by a colour palette that evokes a sense of calm.

Size: 150 x 180 cm

Medium: Mixed media with natural sand on canvas

Signed in Arabic and dated "2020" on the front lower left

**Provenance**

Private Collection, Jordan. Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity.

Estimate:

€8,000-€10,000

Starting price:

€7,600

**Location**

Amman, Jordan





**PAUL GUIRAGOSSIAN***Untitled (circa 1990)*

*The present lot is an elegantly executed, luminous watercolour. The work features Paul Guiragossian's signature elongated figures. The vivid outlines of the human figure masterfully overlap and fill the composition with colour. The artist playfully places colours juxtaposing colours side by side in order to modulate his abstracted human forms.*

*Born in Jerusalem in 1926 to survivors of the Armenian Genocide, Paul Guiragossian was passionate about painting from a young age. Over the course of his life, his paintings evolved to vividly depict both his complicated surroundings and personal battles. From early separation from his mother at boarding school to multiple forced relocations to processing collective trauma caused by the Armenian Genocide, his flowing and lively paint strokes resonate with a full range of emotions.*

*Winning a painting contest in 1956 was a major turning point in his career, leading to a scholarship to the Academia di Belle Arti di Firenze. Another grant from the French government followed and enabled him to study at Les Ateliers des Maîtres de l'École de Paris. Guiragossian passed away in 1993, in Rabieh, Lebanon and is still widely regarded as one of Lebanon's most important modern artists.*

*Size: 70 x 50 cm (with frame 87 x 68 cm)*

*Medium: Watercolour on paper*

*Signed "Paul. G" on the front lower right*

**Provenance**

*Private Collection, Lebanon.*

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

**Location**

*Beirut, Lebanon*

*Estimate:*

**€10,000-€12,000**

*Starting price:*

**€10,000**





*His works are enshrined in esteemed collections and have been exhibited worldwide. Namely, at the British Museum in London, Musée National d'Art Moderne, Centre Pompidou and Institut du Monde Arabe in Paris, Mathaf: Arab Museum of Modern Art in Doha, the Modern Art Museum of Kuwait, the Barjeel Art Foundation in Sharjah, and the Salama Bint Hamdan Al Nahyan Foundation in Abu Dhabi, among others.*

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## SHAFIC ABBOUD

*Untitled\** (1969)

A master of colour, Shafic Abboud (Lebanese, b. 1926 - d. 2004) stands as one of the most renowned and collected Arab Modernist painters. His mature oeuvre comprises intricate symphonies of shades and textures that consistently appear to emit light, skillfully exploring the possibilities of oil and tempera paint. Abboud's paintings bridge the art worlds of Europe and the Middle East. He was a frequent traveller who consistently returned to his homeland, where he played a significant role in Beirut's cultural and artistic life. Inspired by the Lebanese landscapes and his childhood memories, the artist's practice evolved greatly over time. His work transitioned from a poetic Lebanese figuration towards a lyrical Parisian abstraction and eventually developed into a delicate style that incorporated both traditional and modern techniques. Without any direct reference, his paintings often subtly alluded to the tragedies and conflicts of the Near East. Yet Abboud's paintings also depict the joy of life, exploring themes such as the intimacy of a room, a view from a window or the rhythm of the seasons.

Abboud studied at the Lebanese Academy of Fine Arts (ALBA) under the tutelage of the painter César Gemayel (1898–1958). In 1947 he moved to Paris and studied at École Nationale Supérieure des Beaux-Arts where frequented the studios of Jean Metzinger (1883–1956), Fernand Léger (1881–1955), and André Lhote (1885–1962). He returned to Lebanon in 1949 where he held his first solo show before resettling in Paris again. With the support of the art critic

Size: 100 x 100 cm (with frame 126 x 126 cm)

Medium: Oil on canvas

Signed "Abboud" on the front lower right. Signed and dated "Abboud 1969" on the reverse

**Provenance**

Private Collection, Lebanon.

Estimate:

€45,000-€65,000

**Location**

Beirut, Lebanon

Starting price:

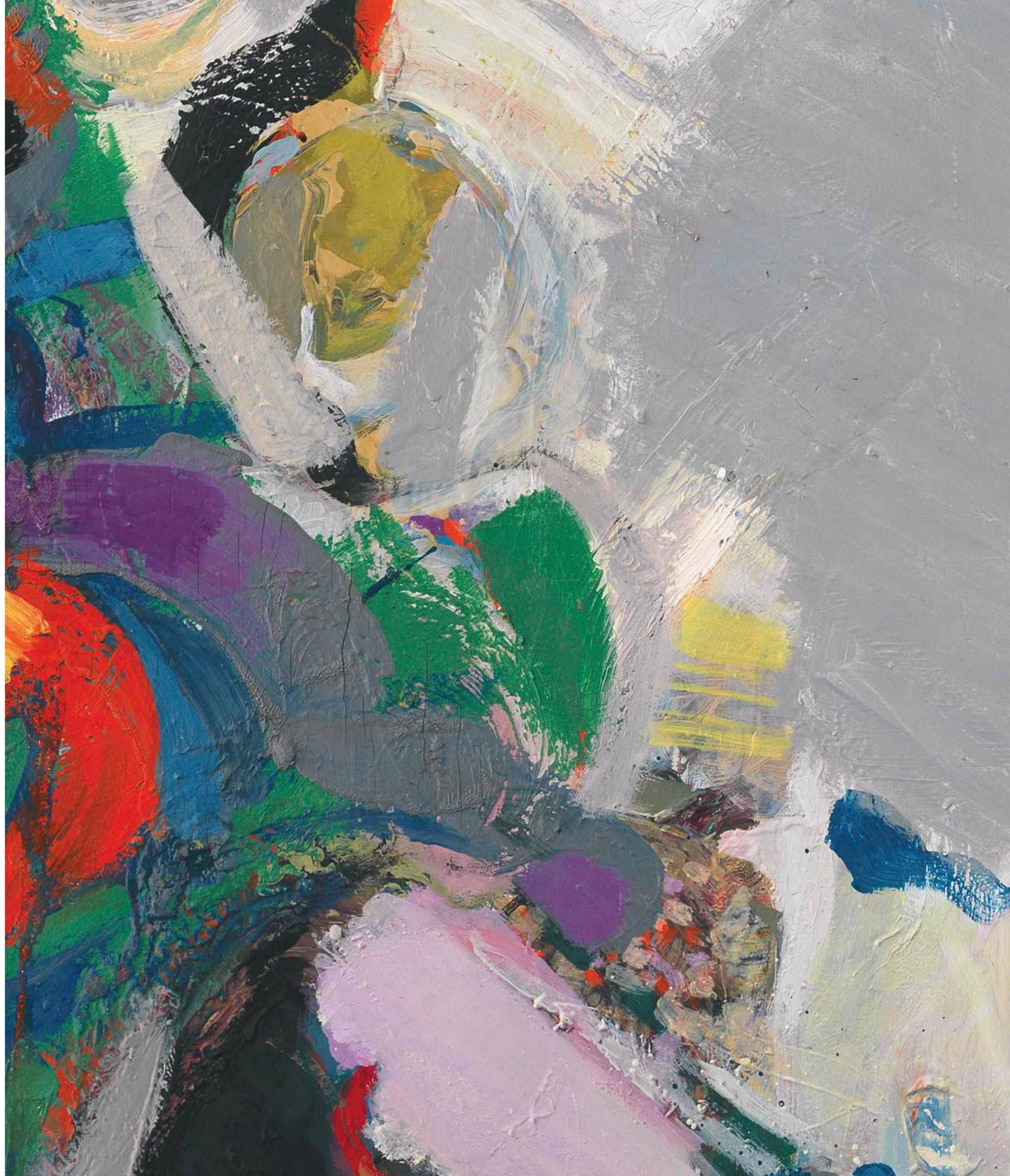
€38,000



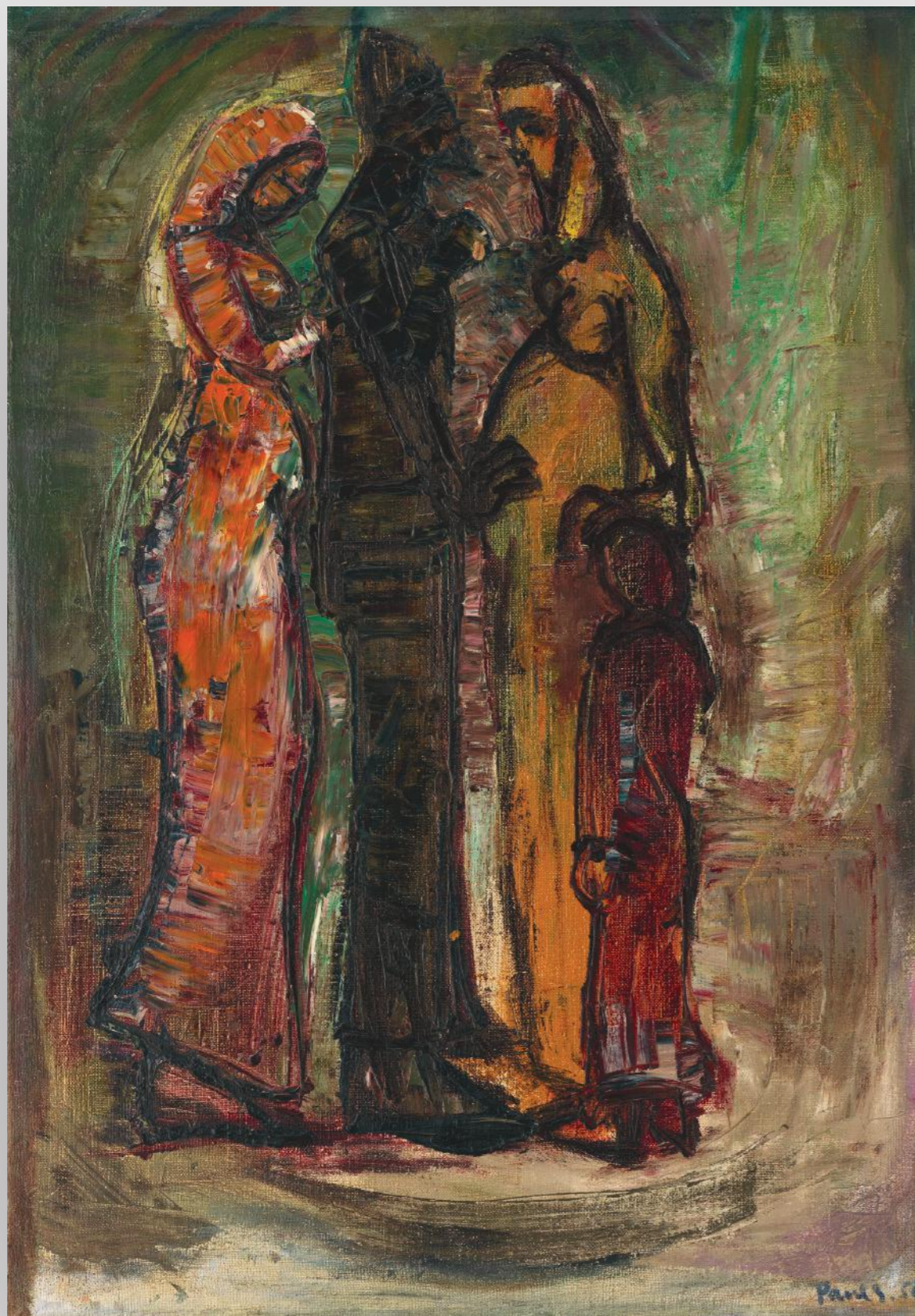


*Roger van Gindertael (1899–1982), Abboud had his first Parisian exhibition of abstract works in 1955. He was invited to the prestigious Salon des Réalités Nouvelles and was the only Arab artist included in the first Paris Biennale in 1959. In the early 1960s, he gained wide recognition and received prestigious awards including the Prix Victor Choquet (1961) and Sursock Museum Prize (1964). In the 1980s, Abboud managed to secure an agreement with the Faris Gallery in Paris, which committed to organising multiple solo exhibitions and purchasing a substantial number of his works before their creation. This opportunity not only enabled him to work on larger formats but also to refine the quality of his colours and framing techniques, ensuring their long-term preservation.*

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







## PAUL GUIRAGOSSIAN

*Le Portefaix et les Siens (1958)*

*Born in Jerusalem in 1926 to survivors of the Armenian Genocide, Paul Guiragossian was passionate about painting from a young age. Over the course of his life, his paintings evolved to vividly depict both his complicated surroundings and personal battles. From early separation from his mother at boarding school to multiple forced relocations to processing collective trauma caused by the Armenian Genocide, his flowing and lively paint strokes resonate with a full range of emotions.*

*Winning a painting contest in 1956 was a major turning point in his career, leading to a scholarship to the Academia di Belle Arti di Firenze. Another grant from the French government followed and enabled him to study at Les Ateliers des Maîtres de l'École de Paris. Guiragossian passed away in 1993, in Rabieh, Lebanon and is still widely regarded as one of Lebanon's most important modern artists.*

*His works are enshrined in esteemed collections and have been exhibited worldwide. Namely, at the British Museum in London, Musée National d'Art Moderne, Centre Pompidou and Institut du Monde Arabe in Paris, Mathaf: Arab Museum of Modern Art in Doha, the Modern Art Museum of Kuwait, the Barjeel Art Foundation in Sharjah, and the Salama Bint Hamdan Al Nahyan Foundation in Abu Dhabi, among others.*

*Size: 72 x 50 cm (with frame 95 x 73 cm)*

*Medium: Oil on canvas*

*Signed and dated "Paul G 58" on the front lower right*

### **Provenance**

*Private Collection, Lebanon*

*Estimate:*

**€35,000-€50,000**

### **Location**

*Beirut, Lebanon*

*Starting price:*

**€30,000**



**MICHEL BASBOUS***Untitled (Circa 1958)*

*The present lot appears to be from Basbous' mid-fifties oeuvre, a period marked by his exploration of classically feminine poses. During this time, the artist focused on capturing the intimacy of intertwining embraces. Somewhere between a figurine and a life-size sculpture, the textured and rough wood surface reveals the artist's meticulous chisel marks. These markings, reminiscent of the soft, undulating slopes of the Lebanese mountains, pay homage to the sculptor's ancestral landscape. The piece seamlessly bridges ancient sculptural elements from his homeland with the neoclassical and modernist traditions he was exposed to in Paris.*

*Michel Basbous (b. 1921 – d. 1981), the eldest among an acclaimed trio of siblings, is widely regarded as a pioneer of Modern sculpture in the region. Born in Rachana, a small village in Lebanon's mountainous region, Basbous cultivated a deep connection with nature that influenced his expansive oeuvre.*

*After completing his studies at L'Academie Libanaise des Beaux-Arts from 1945 to 1949, Basbous refined his skills at L'École Nationale Supérieure des Beaux-Arts in Paris, courtesy of a scholarship from the Lebanese government. In 1957, he briefly taught sculpture at the American University of Beirut before returning to his hometown. There, he founded an outdoor/indoor exhibition in the Basbous family home, featuring stone sculptures and wooden carvings. Organising a festival in 1959-1960, Basbous championed art and theatre, hosting lectures and international symposia amidst an open-air exhibition, attended by notable figures such as Jack Lang, Hassan Fathi, and Adonis.*

*Size: 124 x 25 x 25 cm*

*Medium: Wood sculpture*

**Provenance**

*Private Collection, Lebanon.*

*This artwork is accompanied by a certificate of authenticity*

*Estimate:*

**€14,000-€18,000**

*Starting price:*

**€10,000**

**Location**

*Beirut, Lebanon*





*Basbous experimented with various materials, from cement to resin, while also embracing classical media like stone, marble, wood, and bronze. In a region dominated by classical portraiture, Basbous distinguished himself through abstract sculptural expressions.*

*Basbous' oeuvre reached Moscow and Leningrad (1957), the Internationale de Sculpture at the Musée Rodin (1961, 1966), Oxford (1971), and Tokyo (1973). His masterpieces grace prestigious institutions worldwide, including the Musée d'Art Moderne in Paris, the Oxford Museum in the UK, the Hakone Open Air Museum in Japan, and Musée Zadkine in Paris. In 1974, he received the Prize of the Alexandria Biennale, solidifying his enduring impact on the global art scene.*

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## ALFRED BASBOUS

*Untitled (Circa 1997)*

*Alfred Basbous (1924-2006) and his brothers Michel and Joseph were forerunners in the history of modern sculpture in Lebanon. Since the 1950s, they placed Rachana, uphill the town of Batroun in North Lebanon, on the map of the art and culture scene. They made their native remote village an open sky museum and organised festivals and events, including the International Sculpture Symposium that was held from 1994 to 2004. The Basbous Brothers became highly mediatized profiles and were invited to show their works around the world.*

*Alfred Basbous started his personal career with an exhibition at Galerie Alecco Saab in 1958. In 1960, he received a grant from the French Government to pursue his studies at the Beaux-Arts de Paris under the tutorship of sculptor and medallist René Collamarini. In 1974, he was awarded the Prize of the Alexandria Biennale.*

*Size: 100 x 12 x 5 cm (base 15 x 12 x 3 cm)*

*Medium: Solid wood sculpture, black marble base*

### **Provenance**

*Private Collection, Lebanon.*

*This artwork is accompanied by a certificate of authenticity*

### **Location**

*Beirut, Lebanon*

*Estimate:*

**€12,000-€18,000**

*Starting price:*

**€10,000**



## HUGUETTE CALAND

### *Portrait of Ed Moses (1988)*



*Huguetta 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 finding 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 she 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 first as a politician's daughter but also as a wife, and mother. While in 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*

*Size: 76.5 x 38 cm each (with frame 83.5 x 45.5 cm each )*

*Medium: Triptych acrylic on canvas*

#### **Provenance**

*Private Collection, Lebanon*

*Estimate:*

**€50,000-€70,000**

#### **Location**

*Beirut, Lebanon*

*Starting price:*

**€40,000**



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 American. The artist remained in California until 2013 when she 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.

Beginning in the 1980s, Huguette Caland shifted her artistic focus towards abstraction, a transition featured in *Portrait d'Ed Moses* (1988). Caland's fascination with Ed Moses, a pivotal figure in the Los Angeles art scene, sparked long before their first formal encounter. She created numerous portraits of Moses, drawn to his dynamic persona. Their eventual meeting catalysed a deep, enduring friendship, marked by a stormy dynamic. This particular painting, an acrylic on canvas triptych, captures the essence of their complex relationship through its stirring, almost chaotic atmosphere. It showcases Caland's penchant for spontaneity in her painting technique, reflecting the spirited interplay of their interactions.



**BASSEM DAHDYOUH***Untitled (2016)*

*In this compelling lot, we see Dahdouh shift his focus towards encapsulating the profound human suffering surrounding him. Utilising his signature flattened surfaces and perspectives, he ventures into the realm of the abstract, painting figures that resonate with the turmoil of his environment. Renowned for his textured brushwork and mastery over subtle colour palettes, Dahdouh adopts a markedly different approach here. The artwork presented captures distorted, phantom-like forms of the human body, rendered in a striking monochromatic scheme. Created amidst the chaos of war, this lot embodies a haunting yet profound exploration of the human condition through Dahdouh's distinctive abstract lens.*

*Bassem Dahdouh (Syrian, b. 1964) paints in a variety of distinctive styles, eloquently capturing the complexities of the human condition through distorted renditions of the body. Over the years, he has transformed his subject matter and style to respond to his surroundings. He explains: "In my paintings there are no taboos. I always try to make them an adventure of the soul as I believe in the non-static nature of art."*

*His work before 2011 was influenced by Cubism, as he broke up and reconstructed his subject matter into abstract forms. The Syrian War deeply impacted his approach, and he began painting in a style reminiscent of post-World War II German Expressionism. His most recent body of work marks a significant shift in style; he paints distorted, almost beastly figures. Each of his recent compositions depict a disturbed subject and employ a subdued colour palette to portray the loss and confusion that has befallen Syrian society following the war.*

*Size: 200 x 200 cm*

*Medium: Acrylic and mixed media on canvas (collage)*

*Signed and dated "Dahdouh 2016" on the front lower left.*

*Signed and dated "Bassem Dahdouh 2016" on the reverse.*

**Provenance**

*Private Collection, Lebanon.*

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

**Location**

*Lebanon*

*Estimate:*


**€22,000-€28,000**

*Starting price:*

**€20,000**







*Today Bassem Dahdouh continues to live and work in Damascus. He was formally trained at the Adham Ismail Art Centre and graduated from the Department of Painting, Faculty of Fine Arts, Damascus University in 1986. He received his PhD from Hilwan University in Egypt in 1999. He is currently the dean of the Faculty of Fine Arts at the International Arab University.*

*He won two prestigious awards in Syria and has held several solo exhibitions in Damascus, Beirut, Alexandria, Tunis, and Kuwait. He also participated in group shows in Damascus, Aleppo, Istanbul, Tehran, Canada, Bulgaria, Geneva, and Cairo. His work has been featured in notable venues such as the Institut du Monde Arabe in Paris and the 52nd Venice Biennale.*

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## SARA CHAAR

*Disappearing (2021)*

*Disappearing (2021) is a large diptych featuring mixed media on paper. It juxtaposes a composition dominated by black with another dominated by white. Chaar masterfully creates a spectrum of textures, seemingly hand-scratched onto the surface. Through the animated materiality of her process, she evokes the transformative, dynamic energy present across many of her works.*

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

Size: 110 x 75 cm each

Medium: Mixed media with cold wax, oil and charcoal on paper.

One artwork is signed and dated "S CHAAR 2021" on the front lower right. The other artwork is signed on the back.

**Provenance**

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity

**Exhibition**

Showcased in a solo exhibition "Imagined Certanty" at Art on 56th Gallery, 2021.

Estimate:

€2,400-€3,000

**Location**

Beirut, Lebanon

Starting price:

€2,000





## GEORGE BAHGOURY

### *Untitled*

*In this lot, we are presented with a small sculpture that encapsulates George Bahgoury's foray into the sculptural realm, undertaken alongside his celebrated paintings and incisive political cartoons. This sculpture, with its exaggerated, stylized features, pays homage to the grandeur of ancient Egyptian artistry, yet is imbued with the distinct, satirical edge that marks Bahgoury's renowned caricatures. It stands as a testament to the artist's adeptness at weaving the rich tapestries of Egyptian and African heritage with layers of contemporary socio-political critique. This piece not only showcases Bahgoury's versatility across mediums but also highlights his unique ability to infuse traditional forms with contemporary relevance, offering a profound commentary on the societal narratives that shape life in the Arab region.*

*George Bahgoury (b. 1932, Egyptian) is a towering figure in Arab contemporary art and journalism. His oeuvre spans over six decades, during which he has distinguished himself as a prolific painter, sculptor, and caricaturist, blending political satire with poignant social commentary. Bahgoury's education at the Faculty of Fine Arts in Cairo laid the foundation for his diverse artistic journey, further enriched by his experiences in Paris, where he absorbed elements of European art movements. His style, characterised by vibrant expressionism and a unique fusion of realism and caricature, captures the essence of Egyptian life and politics with both humour and gravity.*

*Bahgoury's work has been celebrated in numerous exhibitions worldwide, earning him a revered status among artists and critics alike. In addition to receiving numerous prestigious awards, Bahgoury has published six books, three of which were dedicated to art. His contributions to art and journalism have not only entertained and provoked thought but have also chronicled the changing face of Egypt through its challenges and triumphs.*

*Size: 37 x 14 x 13 cm*

*Medium: Bronze sculpture*

*Signed and numbered 1/8*

#### **Provenance**

*Private Collection, Egypt.*

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

#### **Location**

*Cairo, Egypt*

*Estimate:*

**€8,000-€12,000**

*Starting price:*

**€8,000**





## SERWAN BARAN

*The Kiss (2010)*

*The Kiss (2010), a remarkable canvas by Serwan Baran presents his exceptional eye for colour. Within this piece, Baran orchestrates a vibrant composition where yellows, reds, and oranges are dramatically juxtaposed against blocks of serene, cool tones of grey, illustrating his profound mastery of palette. Against a subtle backdrop, the work reveals an exquisite interplay of texture and layering, each brushstroke and chaotic gramage contributes to the dynamic whole. Baran's manipulation of shadow and light imbues the abstract composition with a sense of depth and complexity. This piece not only highlights Baran's artistic prowess but also offers a captivating exploration of colour and form.*

Size: 120 x 120 cm (with frame 124 x 124 cm )

Medium: Acrylic on canvas

Signed and dated "SERWAN. B. 2010" on the front lower left

**Literature**

Reproduced in Serwan Baran's monography "Kisses" 2010, page10.

**Provenance**

Private Collection, Lebanon.

This artwork is accompanied by a certificate of authenticity.

**Location**

Beirut, Lebanon

Estimate:  
**€15,000-€17,000**

Starting price:  
**€15,000**





## TAGREED DARGHOOTH

*Untitled (2010)*

*Tagreed Darghouth (b. 1979, Lebanese) is known for expressionist and powerful paintings unpacking violence via striking imagery: skulls, nuclear bombs and explosions, drones and CCTV cameras. She was formally trained at the Lebanese University followed by the Ecole Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris. She was subsequently the pupil of Marwan Kassab Bashi at Darat Al Funun, Amman.*

*Darghouth was awarded first prize by the Cité Internationale Universitaire de Paris at the cm3 competition in 2003. Her work has appeared in solo and group exhibitions in Beirut, Dubai, Qatar, Amman, Istanbul, Buenos Aires, the United States and France.*

*Size: 98 x 82 cm (with frame 104.5 x 88 cm)*

*Medium: Mixed media on canvas*

*Signed and dated "Tagreed 10" on the front lower right*

**Provenance**

*Private Collection, Lebanon.*

*Acquired directly from the artist.*

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

*Estimate:*

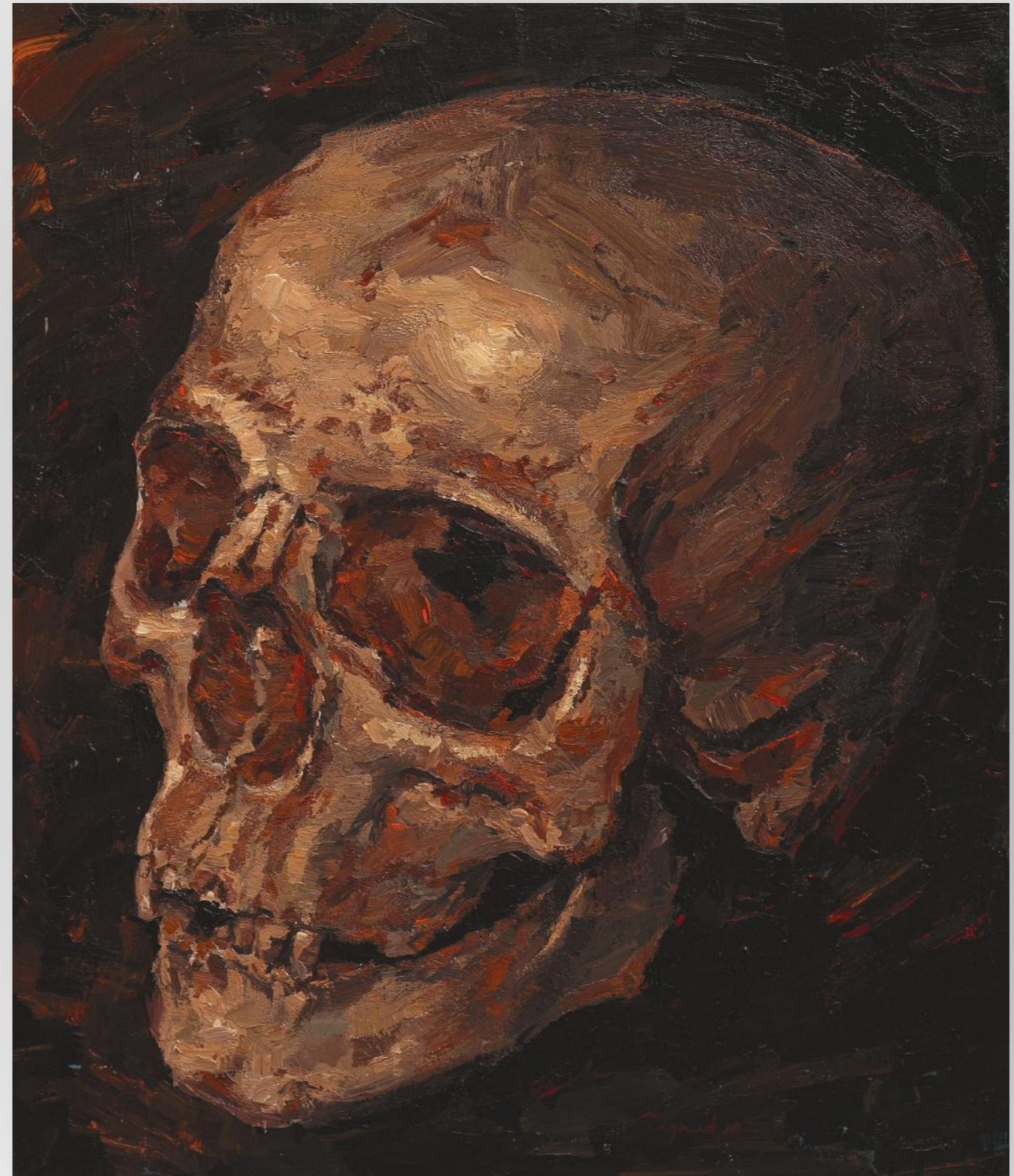
**€13,500-€18,000**

*Starting price:*

**€13,500**

**Location**

*Beirut, Lebanon*





## NAZIR ISMAIL

### *Untitled 16 (2013)*

*Using mixed media on paper, Ismail creates a stirring composition. With an expressive attention to muted, yet warm colours and texture that creates depth, the layered arrangements demonstrate his technical prowess. Executed in 2013, Untitled 16 depicts seven highly stylized faces, one of which remains obscured in the shadows. Above the shadowy figure rests a rooster. The rooster possesses important symbology across his oeuvre, representing the cyclical nature of life. These have become defining hallmarks of Ismail's work.*

*A master of various mediums, Nazir Ismail (Syrian, b. 1948 - d. 2016) portrays subjects from Syria's contemporary religious and socio-political landscape. The artist explores themes of confusion, unease, and loss, primarily through a blend of abstraction and figuration.*

*From an early age, he frequented the studio of the folk artist Abu Subhi Al Tinawi, which neighbored his grandfather's home. This early exposure led him to begin his own practice as a self-taught artist in the 1960s. His debut exhibition was hosted in Beirut, where he then lived and worked. Refining his practice over time, he developed his own distinctive style consisting of earthy tones and a unique expressionist technique, painting human or animal figures in the tradition of ancient Syrian sculpture.*

*Ismail's work has travelled to cultural capitals around the world featuring in numerous solo and group exhibitions. Retrospective exhibitions of his work were held in 1969 and in 1996 at the Goethe Institute in Damascus. He recently passed away in his native Syria in 2016.*

*Size: 56 x 76 cm*

*Medium: Mixed media on paper*

*Signed in Arabic on the front lower right. Signed and dated "Ismail 13" on the front lower right.*

#### **Provenance**

*Private Collection, Lebanon.*

*Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

*Estimate:*

**€8,000-€10,000**

*Starting price:*

**€6,500**

#### **Location**

*Beirut, Lebanon*





## SHAWKI YOUSSEF

*Untitled (2021)*

*Shawki Youssef (b. 1973, Lebanese) is a multidisciplinary artist whose work oscillates between the vibrant and eccentric to the quietly profound, embodying the extremes of life and death that define the contemporary Lebanese experience. Educated at the Lebanese University's Institute of Fine Arts and holding an MSc in Intercultural Mediation from St. Joseph University, Youssef skillfully blends his academic insights into his art, exploring the deep-seated impacts of conflict and political turmoil on the human condition. Youssef most recently exhibited in Paris, Beirut, and Lisbon, and has participated in several group shows worldwide. His works are featured in notable collections such as the Barjeel Art Foundation in Sharjah and the Salsali Private Museum in Dubai.*

*Size: 120 x 75 cm each*

*Medium: Mixed media on Canson paper*

*Each artwork is signed and dated "Shawki 2021" on the front*

**Provenance**

*Private Collection, Lebanon.*

*Acquired directly from the artist.*

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

*Estimate:*

**€1,800-€2,500**

*Starting price:*

**€1,600**

**Location**

*Beirut, Lebanon*





**FADI YAZIGI***Untitled (2007)*

*Fadi Yazigi (Syrian, b. 1976) is a renowned and well-collected sculptor and painter. His work conveys human emotion, revolving around the characters he meets in daily life. The artist possesses a nostalgic sensibility towards the individuals that he encounters and works to portray them candidly. Speaking about his own practice, the artist says: "My works are a nostalgic chronicle of relationships; the source of my stimulation is all that surrounds me and all those who have left an indelible mark on my life." A strong feature of his artistic practice is his ongoing experimentation with new materials and techniques which has allowed him to continuously increase the range of his oeuvre. For example, he often incorporates unorthodox approaches, such as painting directly on newspaper or furniture.*

*Yazigi obtained a BFA in sculpture from the Faculty of Fine Arts in Damascus in 1988. Since then, he has been a prolific artist working with extreme discipline. He was greatly inspired by his invitation from the Delfina Foundation in 2007 to be the Middle East Representative as an artist-in-residence in London. His artworks are housed in public collections including the Delfina Foundation (London), A.M. Qattan Foundation (London), Abu Dhabi Tourism and Culture Authority (UAE), and Kaleemat Foundation (Istanbul). His notable solo exhibitions include Art Paris Art Fair (Paris 2016), Galerie Tanit (Beirut 2015), The Mosaic Rooms (London 2011). He also participated in the Sharjah Biennale (1999).*

*Size: 129 x 121.5 cm*

*Medium: Acrylic and ink on canvas*

*Signed in Arabic and dated "2007" on the front upper part*

**Provenance**

*Private Collection, Lebanon*

*This artwork is accompanied by a certificate of authenticity*

**Location**

*Lebanon*

*Estimate:*

**€13,000-€15,000**

*Starting price:*

**€12,000**



## SAMIA OSSEIRAN

*Untitled*

Presenting a captivating composition by Samia Osseiran, the present lot exudes the essence of fleeting moments. A vivid impressionistic landscape showcases a bursting sun against a textured verdant backdrop. This work stands in stark contrast to Osseiran's earlier black and white pieces, marking evolution in her approach. The deconstructed lines of sunbeams radiating from the corner of the canvas offer subtle insights into Osseiran's background in graphic design, acquired during her studies in Tokyo. It is through such meticulous attention to detail that her work distinguishes itself. With each brushstroke, Osseiran invites the observer to engage with her mesmerising tableau.

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

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

Size: 20 x 30 cm (with frame 24 x 34 cm)

Medium: Oil on wood

Signed "S. Osseiran" on the front lower right

**Provenance**

Private Collection, Lebanon.

Estimate:

€1,000-€2,000

**Location**

Beirut, Lebanon

Starting price:

€1,000





**SARA CHAAR***You Smell Like Love (2020)*

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

*Size: 110 x 150 cm*

*Medium: Mixed media on canvas*

*Signed, dated and titled "S. CHAAR 2020 YOU SMELL LIKE LOVE" on the reverse*

**Provenance**

*Private Collection, Lebanon.*

*Acquired directly from the artist.*

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

*Estimate:*

**€5,600-€6,500**

*Starting price:*

**€5,000**

**Location**

*Beirut, Lebanon*





**SHAWKI YOUSSEF***Untitled (2021)*

*Shawki Youssef (b. 1973, Lebanese) is a multidisciplinary artist whose work oscillates between the vibrant and eccentric to the quietly profound, embodying the extremes of life and death that define the contemporary Lebanese experience. Educated at the Lebanese University's Institute of Fine Arts and holding an MSc in Intercultural Mediation from St. Joseph University, Youssef skillfully blends his academic insights into his art, exploring the deep-seated impacts of conflict and political turmoil on the human condition. Youssef most recently exhibited in Paris, Beirut, and Lisbon, and has participated in several group shows worldwide. His works are featured in notable collections such as the Barjeel Art Foundation in Sharjah and the Salsali Private Museum in Dubai.*

*Size: 75 x 120 cm each*

*Medium: Mixed media on Canson paper*

*Each artwork is signed and dated "Shawki 2021" on the front*

**Provenance**

*Private Collection, Lebanon. Acquired directly from the artist.*

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

*Estimate:*

**€1,800 - €2,500**

*Starting price:*

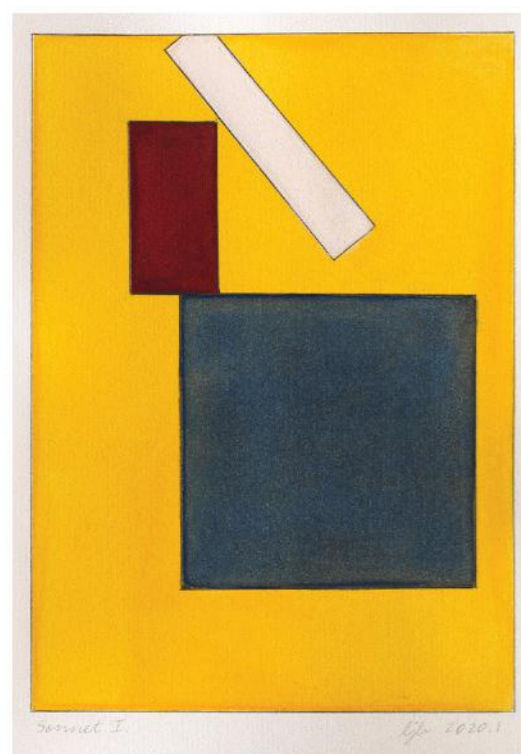
**€1,600**

**Location**

*Beirut, Lebanon*



## LAURA JOHANNA BRAVERMAN

*Sonnets, Homage to Malevich (2020)*

Laura Johanna Braverman (b. 1971) is an artist and writer. Austrian-American by birth and upbringing, Lebanese by marriage, she has called Lebanon home for nearly two decades. Her work explores the expressive possibilities of non-figurative imagery to convey unseen patterns, which encompass abstractions, such as transformation and healing, or modes of conceptualization, such as alchemy, metaphysical philosophy, and sacred geometry. The notion of a primordial ground also figures prominently in the work – a field within which things come to be, and to which things inevitably return. Through the medium of watercolour, she endeavours to convey these unseen elements through a visual music of colour and form. The compositional investigations of harmony, resonance and dissonance in the interplay of shape and hue offer a possible avenue towards representing both a primordial still source, as well as the energetic constructions this source engenders. Though it may not be obviously apparent, the artist considers her work to be deeply informed by Lebanon, where energies of tension and chaos act as primal undercurrents to daily life. The country and surrounding regions have endured, and are enduring, unspeakable tragedies. These realities can be difficult to process and articulate literally – an abstract metaphysical language can function as a possible mode of approach.

She received a Bachelor's Degree in Fine Arts from the Rhode Island School of Design, a Master's Degree in Poetry from Lancaster University, and is currently a PhD candidate in Poetry. Her painting works were exhibited in Beirut in 2015, *Source*, and at the Mina Image Centre in 2023, *An Ever-Changing Stream*. Author of *Salt Water* (Cosmographia Books, 2019), she has published poems in *Reliquiae*, *Plume*, *Levure Litteraire*, *New Plains Review*, and *California Quarterly*, among other journals, and in the anthology *Awake in the World*, vol. II.

Size: 19.5 x 14 cm each including borders

Medium: Watercolour on 300 g/m hot pressed paper

Each artwork is signed with initials, titled and dated on the front lower part "Sonnet I. ljb 2020.1 / Sonnet III. ljb 2020.3 / Sonnet IV. ljb 2020.4"

**Provenance**

Private Collection, Lebanon. Acquired directly from the artist.

This artwork is accompanied by a certificate of authenticity

**Location**

Beirut, Lebanon

Estimate:

€1,800-€3,600

Starting price:

€1,600



**OUSSAMA BAALBAKI***Untitled (2021 - 2023)*

*The present work is a trio of urban landscapes, likely inspired by scenes in Lebanon which he frequently refers to in his oeuvre. The artist employs expressive, gestural brushwork combined with dreamy colour palettes, nodding to classical Impressionist landscapes. Each scene, angled with the precision of a photographer's eye, invites the viewer into a moment suspended between the ephemeral glow of dusk and the first light of dawn. The signature interplay of pinks and oranges against a backdrop of blues and yellows speaks to the aesthetics of transitions—those quiet thresholds of day and night. Here, in these captured instances, is a profound duality: a sense of serene stillness paired with the subtle, inevitable march of time.*

*Oussama Baalbaki (Lebanese, b. 1978) is a contemporary painter and poet known for his figurative compositions that blur the line between reality and illusion. He explores the role of painting in the age of photography, using expressive brushwork and delicate colour palettes reminiscent of expressionism to depict urban elements like telephone poles, billboards, and cars. These painted scenes resemble Instagram images but unlike their digital counterparts, they convey a sense of time passing and motion. Baalbaki's work bridges photography's instant capture of the present and painting's longer engagement with time, adding a nuanced temporality to his canvases.*

*Size: 30 x 40 cm each*

*Medium: Watercolour on Canson paper*

*Signed and dated "2021/2023" on the front lower part*

**Provenance**

*Private Collection, Lebanon. Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

*Estimate:*

**€2,200-€3,000**

*Starting price:*

**€2,000**

**Location**

*Beirut, Lebanon*



**ELIE KANAAN***Île Grecque (circa 2000)*

*Elie Kanaan (Lebanese, b. 1926 - d. 2009) is regarded as a significant presence in Lebanese modern art. His lyrical oeuvre walks the line between abstraction and figuration, delicately wielding colour into expressive, gestural brushstrokes. He gained national and international acclaim for his recognizable style, notably from American artist and critic Helen Khal, who likened his technique to the sensual rhythm and texture of Arabic poetry.*

*A self-taught prodigy, Kanaan won the first prize in Lebanon's "Salon du Printemps" in 1957. In the following year, he won the UNESCO award which facilitated his formal study at the Académie de la Grande Chaumière in Paris and allowed him to refine his distinctive style. During this period, he connected with artists like Yves Aïx and Jacques Villon, who introduced him to critics like Waldemar Georges and Maximilien Gautier who lauded his work. Following his time in France, he had an exploratory period in Italy before returning to his native Lebanon, where he began exhibiting. A testament to his growing international success, he received the Prix Vendôme in 1967. From 1962 onwards, he participated in many exhibitions in Paris, New York, São Paulo, Belgrade, Moscow and Alexandria.*

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

Size: 33 x 44 cm (with frame 59 x 70 cm)

Medium: Gouache on paper

Signed "E. S. Kanaan" on the front lower left

**Provenance**

Private Collection, Lebanon.

Acquired directly from the artist.

This artwork is accompanied by a certificate of authenticity

Estimate:

**€2,500-€4,500**

Starting price:

**€2,300**

**Location**

Beirut, Lebanon





## AMY TODMAN

*Untitled (2023)*

*This present lot unveils Todman's surrealist visuals. Her nuanced use of colour and a distinct flair for texture are prominent. Comprising a triptych, the work presents an intriguing collection of slender, spindly forms, artfully contrasted with a palette of cool greys, soft pastel pinks, and muted stone beiges. The work bridges the ethereal and the sublime, crafting a visual experience that is otherworldly. This piece stands as a testament to Todman's burgeoning talent in weaving complex, dream-like vistas that beckon the viewer into a realm where the eerie meets the exquisitely beautiful.*

*Amy Todman is originally from Scotland. She now resides in Lebanon after an extended time in Armenia. Todman is both a writer and emerging visual artist whose artistic practice dynamically involves drawing, painting, animations, objects, and text. Todman's work is particularly concerned with materiality and the intricacies of language, investigating the entangled systems and frameworks that underpin the evolution of an artwork over time.*



*Size: 14 x 18 cm each*

*Medium: Acrylic on canvas mounted on panel*

*Signed and dated on the reverse*

**Provenance**

*Private Collection, Lebanon*

*Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

**Location**

*Beirut, Lebanon*

*Estimate:*

**€1,000-€1,500**

*Starting price:*

**€1,000**



**AYMAN BAALBAKI***Untitled (2011)*

Ayman Baalbaki's dark subject matter in the foreground of his paintings are often juxtaposed with bright, airy backgrounds. In the present lot, he intricately paints a derelict building structure, seemingly in the shadows, against a yellow pastel background. Realised with Baalbaki's signature impasto technique, he uses a painting knife to carve into the canvas to create texture. The painting amplifies darkness to reveal the layers of destruction and fragility in the urban fabric of post-war Lebanon.

Ayman Baalbaki is one of the most prominent living Lebanese contemporary visual artists. Baalbaki is known for two major bodies of works that have evolved through his career: portraits of freedom fighters and representations of architectural structures, mostly in ruins. Baalbaki has painted several civil war landmarks that are covered with shrapnel and bullets—the Burj al Murr Tower, the Holiday Inn Hotel, the Barakat Sniper Building and the Egg building. These paintings are commemorative but also take on a personal and political dimension. His oeuvre faces the distressing past of Lebanon and emphasises the absurdity of war.

Baalbaki's forceful images were influenced by his childhood memories of both the Lebanese Civil War and the 2006 War which he lived through. He was born in 1975 to a family of artists at the start of the civil war, in an Eastern suburb of Beirut. Originally from Adaisseh, South Lebanon, the Baalbakis were displaced during the strife and forced to move to Beirut.

Ayman Baalbaki studied at the Lebanese University, then at the École Nationale Supérieure des Arts Décoratifs (ENSAD) and Université Paris VIII Vincennes. Since the early 2000s, he has gained wide recognition and has been exhibited and acclaimed worldwide. In 2022, his monumental installation Janus Gate was featured at the National Pavilion of Lebanon at the Venice Art Biennale.

Size: 70 x 50 cm (with frame 77 x 57 cm)

Medium: Oil on cardboard mounted on board

Signed and dated in Arabic on the front lower right

**Provenance**

Private Collection, Lebanon.

Acquired directly from the artist.

This artwork is accompanied by a certificate of authenticity.

Estimate:

**€16,000-€20,000**

Starting price:

**€16,000**

**Location**

Beirut, Lebanon





## MAMDOUH KACHLAN

*A View from Jabal Al Arab (1975)*

*A View from Jabal Al Arab (1975) stands as a testament to Kachlan's masterful command of line and a nuanced approach to colour that have come to define his body of work. With a penchant for blending the tangible with elements of the fantastical, Kachlan skillfully depicts the serenity of Syria's natural landscapes. This specific oil on canvas unfolds a mesmerising, almost ethereal vista: an undulating landscape rendered in subtle, greenish hues that evoke a sense of otherworldly tranquillity.*

*One of the founding Syrian modernists, Mamdouh Kachlan's (b. 1929 - d. 2022) paintings often depict scenes of people and landscapes in his beloved and native Damascus. In 1996, he received several awards, including the Pioneer Prize from the Syrian Ministry of Culture. His academic journey took him to the Accademia di Belle Arti in Rome, where he studied from 1952 to 1957, becoming one of three individuals from his cohort—alongside Mahmoud Jalal and Mahmoud Hammad—to pursue education in Italy. Upon his return to Syria, his inaugural exhibition took place in 1958 at the National Museum of Damascus. He was instrumental in founding the Fine Arts Syndicate of Syria in 1969, while also dedicating time to teaching and working in both Egypt and Syria. Additionally, he undertook commissions from UNICEF to create works focusing on women's education.*

Size: 65.5 x 77.5 cm

Medium: Oil on canvas

Signed and dated "M. Kachlan 75" on the front lower left. Signed, titled and dated in Arabic on the reverse. Signed and titled "M. KACHLAN LA MONTAGNE" on the reverse

**Provenance**

Private Collection, Lebanon.

Acquired directly from the artist.

Estimate:

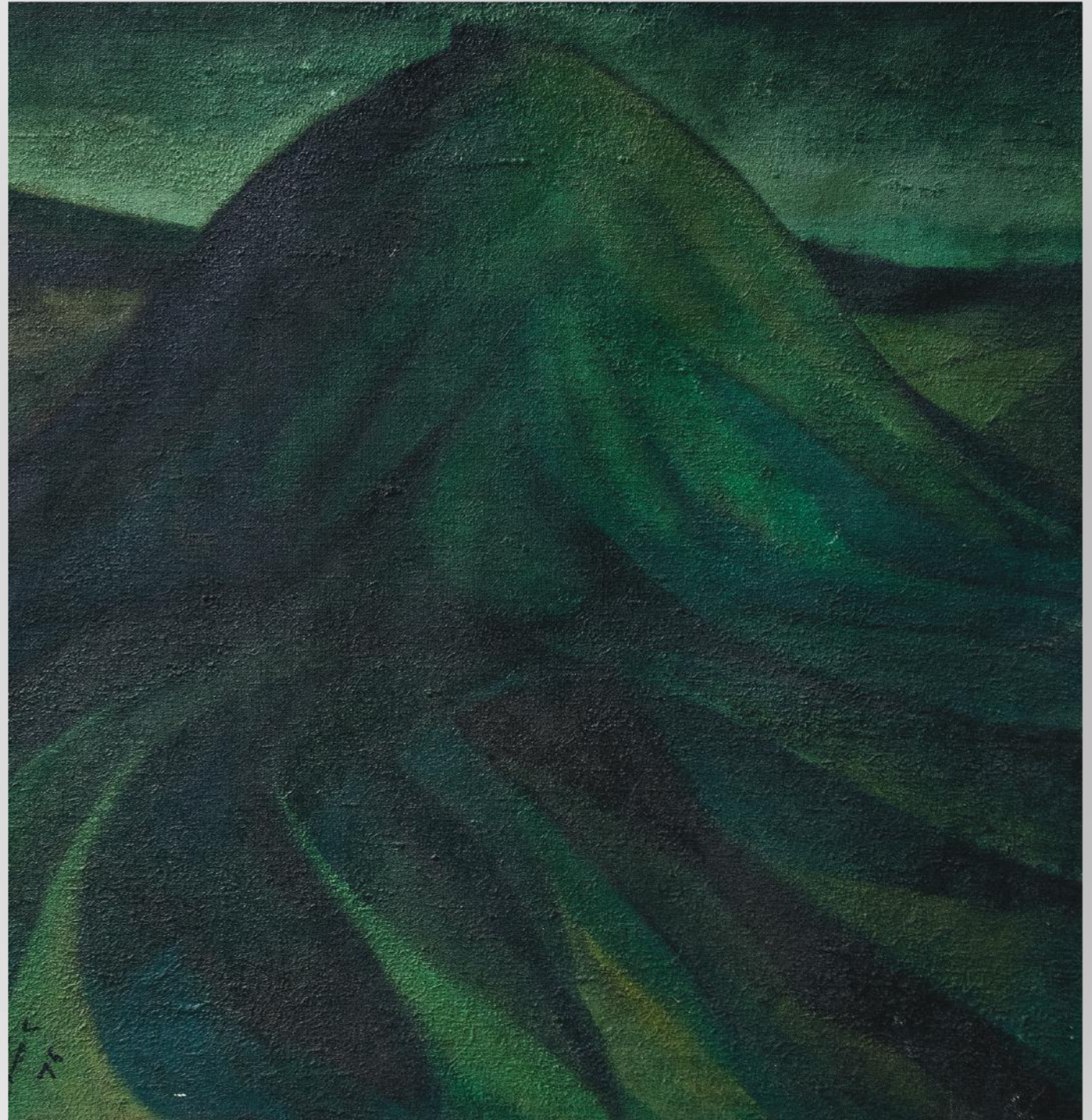
€5,000-€7,000

**Location**


Beirut, Lebanon

Starting price:

€5,000



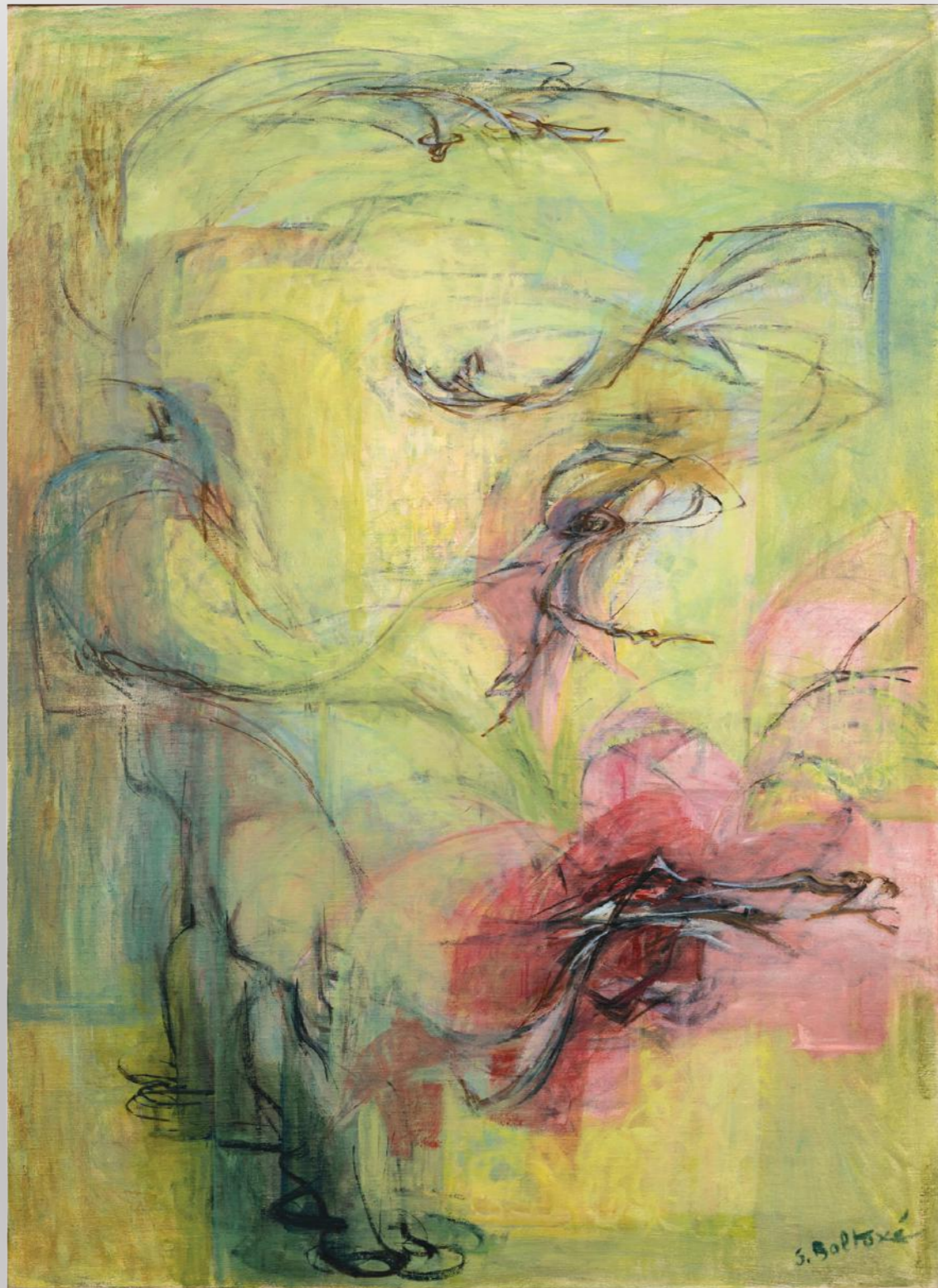




*During his lengthy career, Kashlan has participated in over a hundred international group and solo exhibitions. His work is in private and public collections such as The Palais des Beaux-Arts, Lille; Museum of Modern Art, Cairo; National Museum, Damascus; Dummar Museum, Damascus; Aleppo Museum; Sursock Museum, Beirut; and in museums in Algeria, Tunisia, Morocco, Bulgaria, Finland, France, and Monte Negro.*

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**SIMONE BALTAXÉ***Cirque vert et rose (1996)*

*Cirque vert et rose (1996) is a unique work within Baltaxé's illustrious career. Painted in her later years, this expansive oil on canvas masterpiece epitomises her evolution as a painter. While her fascination with dynamic, kinetic forms remains undiminished, this later work introduces a revolutionary approach: figures are rendered with an ethereal, abstracted delicacy, their movements captured in whispers of colour and light against pastel blocks.*

*Size: 100 x 72 cm*

*Medium: Oil on canvas*

*Signed "S. Baltaxé" on the front lower right*

**Provenance**

*Private Collection, France.*

*Acquired directly from the artist.*

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

**Location**

*Paris, France*

*Estimate:*

**€11,000-€18,000**

*Starting price:*

**€10,000**



**SHAWKI YOUSSEF***Untitled (2020-2021)*

*Shawki Youssef (b. 1973, Lebanese) is a multidisciplinary artist whose work oscillates between the vibrant and eccentric to the quietly profound, embodying the extremes of life and death that define the contemporary Lebanese experience. Educated at the Lebanese University's Institute of Fine Arts and holding an MSc in Intercultural Mediation from St. Joseph University, Youssef skillfully blends his academic insights into his art, exploring the deep-seated impacts of conflict and political turmoil on the human condition. Youssef most recently exhibited in Paris, Beirut, and Lisbon, and has participated in several group shows worldwide. His works are featured in notable collections such as the Barjeel Art Foundation in Sharjah and the Salsali Private Museum in Dubai.*

*Size: 75 x 120 cm each*

*Medium: Mixed media on Canson paper*

*Signed and dated "Shawki 2020/1" on the front upper right and lower left; Signed and dated "Shawki 2021" on the front upper right and lower left*

**Provenance**

*Private Collection, Lebanon.*

*Acquired directly from the artist.*

*This artwork is accompanied by a certificate of authenticity*

*Estimate:*

**€1,800-€2,500**

*Starting price:*

**€1,600**

**Location**

*Beirut, Lebanon*



**MOUSTAFA FARROUKH***Untitled (circa 1926)*

*Presenting a unique chance to obtain a rare piece from an esteemed pioneer of Modern Art in the region, the present lot features a breathtaking figure drawing by Moustafa Faroukh. The sanguine (or red chalk) on paper appears to be one of the master's earlier works, executed during his period of his formal training. The work foreshadows the gestural figuration and humanistic subject matter that would consume the majority of his oeuvre.*

*Moustafa Farroukh (Lebanese, b. 1901 - d. 1993) is a pivotal figure in the development of Lebanese Modern Art. Educated at the Royal College of Fine Arts in Rome and receiving his diploma in 1927, he subsequently pursued further studies in Paris under several renowned French painters. Upon his return to Lebanon in 1932, Farroukh took up teaching and dedicated himself to creating remarkable works of art, including landscapes, portraits, and still lifes, all of which genuinely encapsulated the essence of his surroundings. His significant impact and contributions to the foundation of a unique Lebanese Modern visual lexicon were acknowledged through prestigious accolades such as the first prize from the President of the Republic, the Lebanese Order of Merit, and the Order of the Cedar in 1955, marking achievements few have realised. He authored five books, and was considered a Modern theorist, holding many conferences for the Beirut public.*

*Size: 23 x 14.5 cm (with frame 43 x 36 cm)*

*Medium: Sanguine on paper*

*Signed in Arabic on the front lower right*

**Provenance**

*Private Collection, Lebanon.*

*Estimate:*

**€900-€1,500**

**Location**

*Beirut, Lebanon*

*Starting price:*

**€900**



**FADI YAZIGI***Untitled (2005)*

*Fadi Yazigi (Syrian, b. 1976) is a renowned and well-collected sculptor and painter. His work conveys human emotion, revolving around the characters he meets in daily life. The artist possesses a nostalgic sensibility towards the individuals that he encounters and works to portray them candidly. Speaking about his own practice, the artist says: "My works are a nostalgic chronicle of relationships; the source of my stimulation is all that surrounds me and all those who have left an indelible mark on my life." A strong feature of his artistic practice is his ongoing experimentation with new materials and techniques which has allowed him to continuously increase the range of his oeuvre. For example, he often incorporates unorthodox approaches, such as painting directly on newspaper or furniture.*

*Yazigi obtained a BFA in sculpture from the Faculty of Fine Arts in Damascus in 1988. Since then, he has been a prolific artist working with extreme discipline. He was greatly inspired by his invitation from the Delfina Foundation in 2007 to be the Middle East Representative as an artist-in-residence in London. His artworks are housed in public collections including the Delfina Foundation (London), A.M. Qattan Foundation (London), Abu Dhabi Tourism and Culture Authority (UAE), and Kaleemat Foundation (Istanbul). His notable solo exhibitions include Art Paris Art Fair (Paris 2016), Galerie Tanit (Beirut 2015), The Mosaic Rooms (London 2011). He also participated in the Sharjah Biennale (1999).*

*Size: 21 x 18 cm (with frame 35 x 30 cm)*

*Medium: Clay sculpture mounted on black wood board*

*Signed in Arabic on the front lower right and dated "2005" on the front lower left*

**Provenance**

*Private Collection, Lebanon.*

*This artwork is accompanied by a certificate of authenticity*

*Estimate:*

**€3,000-€5,000**

*Starting price:*

**€3,000**

**Location**

*Lebanon*





**FADI BARRAGE***Untitled (1967)*

*The exquisitely rendered oil on canvas features Fadi Barrage's deconstructed approach to painting. Executed just a few years after his formal training in Chicago, the lot was developed in a period where the artist was honing his visual lexicon. In this work, he playfully fuses abstract elements and realism. He carefully develops a complex composition of form and colour that feels spontaneous but is in fact meticulously executed.*

*Fadi Barrage (Lebanese, b. 1940 - d. 1988) played a significant role in Beirut's burgeoning art scene from the late 1960s to the 1980s. Educated in the United States at Chicago University and the Art Institute of Chicago (1960-1964), he later moved to Paris before returning to Lebanon, where he actively engaged in the local and international art community with exhibitions in Lebanon, France, Saudi Arabia, Tokyo, and Jordan. His artistic endeavours were widely recognized at the Contemporary Lebanese Artists exhibition in London's Kufa Gallery in 1988.*

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

*Size: 35.5 x 28 cm (with frame 55.5 x 48 cm )*

*Medium: Oil on canvas*

*Signed and dated "F Barrage 1967" on the front lower right*

**Provenance**

*Private Collection, Lebanon.*

*Estimate:*

**€2,500-€3,500**

**Location**

*Beirut, Lebanon*

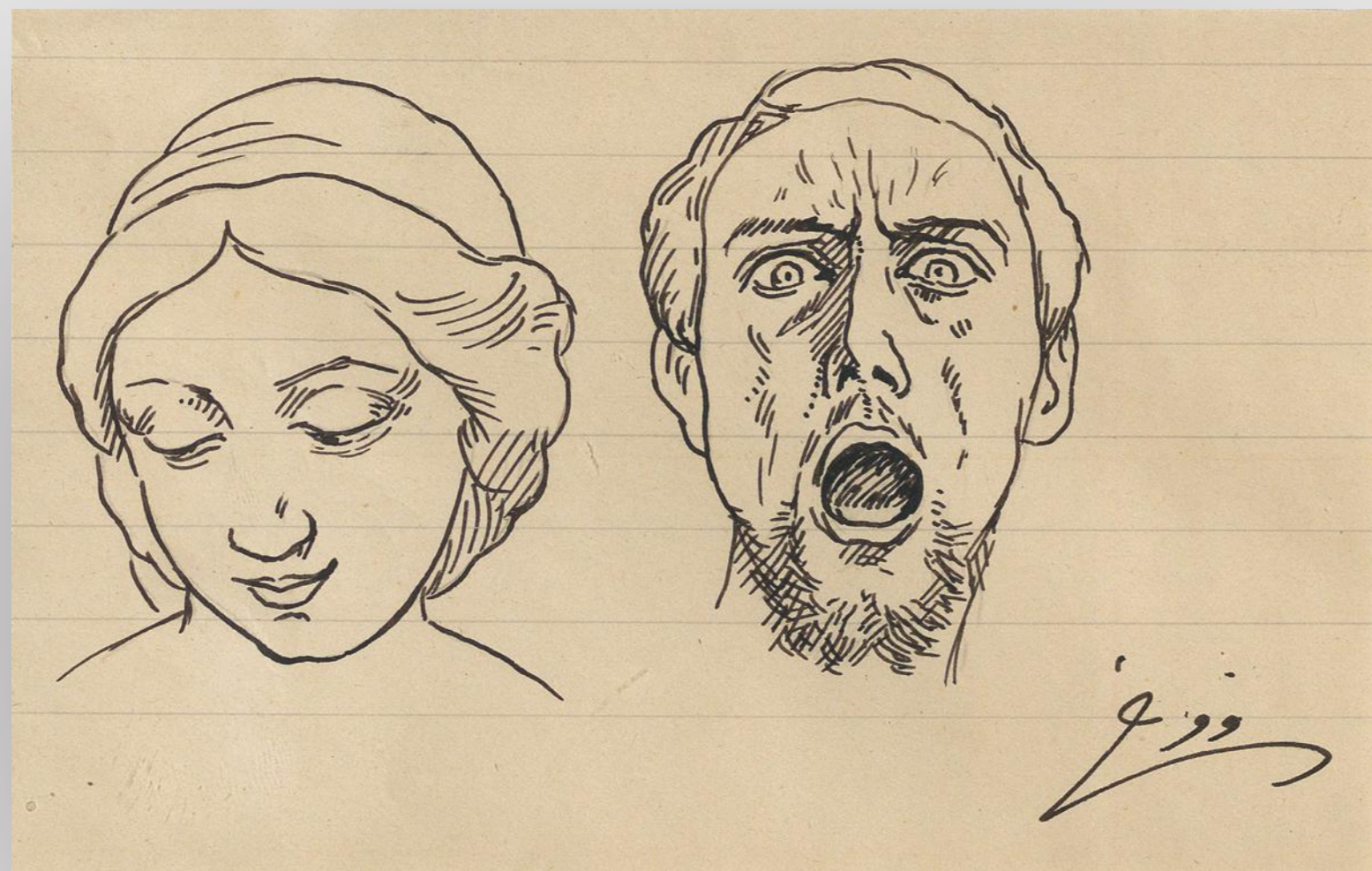
*Starting price:*

**€2,500**



**MOUSTAFA FARROUKH***Untitled (circa 1945)*

*Throughout his professional journey, Moustafa Farroukh captured the essence of everyday individuals on compact pieces of paper, illustrating a vivid tapestry of life that included pedestrians, residents, labourers, consumers, and traders. Frequently, these sketches were embellished with witty captions, adding a layer of humour to the observations. His artwork and caricatures serve as a window into the daily existence of people in Beirut during the early to mid-20th century. The present lot is among these creations, an illustration crafted with India ink. Farroukh's mastery of India ink allowed him to render a sense of immediacy, making each scene depicted a moment in time.*



*Size: 8 x 12.5 cm (with frame 22.5 x 27 cm)*

*Medium: India ink on paper*

*Signed in Arabic on the front lower right*

**Provenance**  
*Private Collection, Lebanon.*

*Estimate:*  
**€750-€1,000**

**Location**  
*Beirut, Lebanon*

*Starting price:*  
**€750**



## YOUSSEF AOUN

*Carcasses de l'esprit III et IV (2007)*

*Youssef Aoun (b. 1965, Lebanese) is painter and printmaker. Self-labelled as a "son of war," Aoun paints striking abstract works filled with symbols, materials and forms that evoke parts of the human body. His work is influenced by Francis Bacon, Pablo Picasso and Antoni Tàpies. He studied at the Lebanese University and Beaux-Arts de Paris and has been teaching since 1991 at Académie Libanaise des Beaux-Arts – Alba. Youssef Aoun's work is permanently shown in Gallery Claudine Legrand (Paris) and at the National Museum (Dubai), as well as in several public and private collections including the Sursock Museum (Beirut) and the Audi Bank (Beirut). He is the recipient of many awards, including the Dorothy Salhab Kazemi Prize for Young Artists at Sursock Museum's Salon d'Automne and the Sharjah Biennial Jury Prize.*



*Size: 68 x 71 cm each (with frame 71 x 74 cm)*

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

*Each artwork is signed and dated "Aoun 07" on the front lower left.*

*Each artwork is titled, signed and dated on the reverse "Carcasses de l'esprit III / Carcasses de l'esprit IV, Youssef Aoun 2007".*

### Provenance

*Private Collection, Lebanon.*

*Acquired directly from the artist.*

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

### Location

*Lebanon*

*Estimate:*

**€9,500-€12,000**

*Starting price:*

**€9,000**





*Detail :  
Simone Baltaxé, Cirque vert et rose*

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