



ANS  
AZURA

LOOKING BACK, LOOKING  
FORWARD: ART IN MIDDLE EAST  
AND NORTH AFRICA

*Bidding begins Sep 26, 10:00 GMT+2*

*Live streamed Auction Room opens Sep 29, 19:00 GMT+2*

29th of September



## SUZANA VASILESCU

*Co-Founder Ans Azura*

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

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

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

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



## ANDREEA STANCULEANU

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## NATHALIE KHOURY

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

## CONDITIONS OF SALES

### HOW TO BID IN OUR AUCTION

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

*By registering to bid in auctions and by bidding on the [Ans Azura.com](https://www.ansazura.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, exclusive of related artist resale royalties and any shipping expenses and all duties, taxes, VAT, and/or custom processing fees payable by the Buyer.*

## INTRODUCTION

*We are pleased to present Looking Back, Looking Forward, our second online auction devoted to modern and contemporary art of the Middle East.*

*Showcasing highlights from Algeria with Adballah Benanteur and Mahjoub Ben Bella, Egypt with Chant Avedissian and Iraq with a monumental triptych by Dia Al-Azzawi, Looking Back, Looking Forward is largely focused on art from Lebanon.*

*Our selection features important pieces by highly renowned Lebanese modernist artists. It includes a powerful and emotional landscape by Rafic Charaf, a dreamlike café scene by Farid Aouad and a luminous Harmony by Paul Guiragossian. Connoisseurs will appreciate the exceptional Japanese paper on canvas by Nadia Saikali that was produced as a response to the Lebanese War.*

*Looking Back, Looking Forward outstandingly discloses rare works by major figures from the contemporary art scene. Lamia Joreige's Variations V is extracted from an experimental phase in painting and has no equivalent in the artist's corpus. Twenty-eight nights and a poem is a fundamental museum quality achievement by Akram Zaatari. This ensemble of photographs, as well as Fouad Elkoury's Opera House, Beirut 1994 from the Traces of War series, are in closed editions and extremely sought after by collectors.*

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*Detail: Dia Al-Azzawi, The Wounded Soul, Lot 14.*



## HUSSEIN MADI

### *Untitled (1992)\**

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

*Based on a profound knowledge of Modernism, the art of Madi is rooted in the Orient. His compositions are articulated with geometric and dynamic shapes that remind the complexity of Arabic calligraphy. Nevertheless, even when his pieces might be undecipherable and his forms simultaneously evoke human figures and mysterious glyphs, Madi distances himself from abstraction. He declares, "I relate to what I see; I cannot interact with what I do not see. Therefore, I must draw from nature; my eyes absorb the exact reality of its colours and forms, so that I can store the details of that reality in my mind and so that my hand's memory can express them in my work."*



Size:  
79 x 69 cm  
31.1 x 27.1 in

With frame and passepartout:  
92.5 x 82.5 cm  
36.4 x 32.5 in

Medium: Acrylic on cardboard  
Signed and dated on the front

#### **Provenance**

*Private Collection, Lebanon (acquired directly from the artist).*

#### **Location**

*Beirut, Lebanon*

Estimate:  
**€14,000 - €18,000**

Starting price:  
**€12,000**

## MARWAN SAHMARANI

*Old Man 1 (2011 - 2012)*

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

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

*Size:*

*105 x 85 cm*

**41.3 x 33.4 in**

*Medium: Oil on canvas*

*Signed lower right. Signed and dated on the reverse.*

**Provenance**

*Private Collection, Lebanon (acquired directly from the artist).*

**Location**

*Beirut, Lebanon*

*Estimate:*

**€8,000 - €12,000**

*Starting price:*

**€6,000**



## MARWAN SAHMARANI

*Old Man 2 (2011 - 2012)*

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

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



*Size:*  
105 x 85 cm  
**41.3 x 33.4 in**

*Medium: Oil on canvas*  
*Signed lower right. Signed and dated on the reverse.*

**Provenance**  
*Private Collection, Lebanon (acquired directly from the artist).*

**Location**  
*Beirut, Lebanon*

*Estimate:*  
**€8,000 - €12,000**

*Starting price:*  
**€6,000**

## FATIMA EL HAJJ

*Shaher Ab - August (1993)*

*Fatima El-Hajj is a Lebanese painter. Born in 1953, she spent her childhood in the coastal village of Rmeileh, near Saida, South Lebanon. She graduated in 1973 from the Lebanese University Institut des Beaux-Arts – Inba - and pursued her studies in the Soviet Union, at the Academy of Fine Arts in Leningrad – nowadays Saint Petersburg – and in France, at the École Nationale Supérieure des Arts Décoratifs in Paris. El-Hajj is known for her luminous and enchanted landscapes. She says that “Amine el-Bacha was my master to think and Shafic Abboud my master to act.”*

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

*Size:**100 x 119.5 cm***39.4 x 47 in***Medium: Oil on canvas**Signed and dated lower right. Signed, dated and titled on the reverse.***Provenance***Private Collection, Lebanon (acquired directly from the artist).***Location***Beirut, Lebanon**Estimate:***€5,000 - €8,000***Starting price:***€4,000**



فاطمة الحاج  
Fatima El-Haji 93

## PAUL GUIRAGOSSIAN

### *Retrouvailles au crépuscule* (*Reunion at Dusk*, 1991)

*In the late 1980s and early 1990s, Paul Guiragossian (1926-1993) was more active than ever. In this period that corresponds with the climax, and then with the interruption of the Lebanese War, he evolved into colourful paintings with figures that were more numerous and dynamic and less monumental.*

*Entitled *Retrouvailles au crépuscule* (*Reunion at Dusk*), this piece dates from 1991. During this year, Guiragossian held eight solo exhibitions, including one at the French Cultural Center, on Damascus Road, “which lied, on the once infamous demarcation line that separated East from West Beirut”, remind us Sam Bardaouil and Till Felrath, and another at the Ministry of Tourism that was named Lebanon the peaceful.*

*As for the five previous decades, Paul Guiragossian kept exploring the Orient and its relation to modernity and identity. Fawzi Naaman once wrote about him that “The Arab artist needs to extricate and to express his new Arab reality. This does not imply the copying of the past, but the exploration of the future...”*



Size:  
70 x 50 cm  
**27.5 x 19.7 in**

With frame:  
75 x 55 x 2 cm  
**29.5 x 21.6 x 0.8 in**

Medium: Gouache on paper  
Signed “Paul G.” lower right

**Provenance**  
Private Collection, Lebanon.

**Location**  
Fanar - Metn, Lebanon

Estimate:  
**€10,000 - €13,000**

Starting price:  
**€7,500**

## AREF EL RAYESS

*Elasticity and Resistance (1962)*

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

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

*Elasticity and Resistance is part of technical experimentations Aref Rayess undertook in the 1960s. Because of their textures, these paintings were qualified as murals. Omran el Kayssi explains that in this phase of his career, the artist assembled various materials according to their physical characteristics and the way they reacted with each other. In this piece, the use of sand could refer to the rawness of earth as a natural territory and eventually to ruins and archeological sites.*

Size:  
80 x 60 cm  
**31.5 x 23.6 in**

Medium: Tempera and sand on masonite  
Signed on the reverse

**Provenance**

Torini Collection, Arezzo, Italy. Pavia, Luca Sforzini Art Gallery.  
Private Collection, Italy. Acquired by the present owner from the above.

**Location**

Morbegno, Italy

Estimate:  
**€15,000 - €20,000**

Starting price:  
**€10,000**



## ETEL ADNAN

### *Untitled (2015)*

*Etel Adnan (1925-2021) was a painter, poet and essayist, and more broadly, an iconic figure of the early 21st century. Born in Beirut in a multiethnic and multicultural family, she grew up speaking Arabic, Greek and Turkish and studied in a Francophone religious school. She travelled to Paris, where she obtained a degree in philosophy before pursuing her curriculum at the University of California, Berkeley and Harvard University. Adnan returned to Beirut and developed a writing practice through newspaper articles. After the start of the war in Lebanon, she published the novel *Sitt Marie-Rose* and the poem *The Arab Apocalypse*. In parallel, she constructed a corpus of visual works composed of paintings, drawings, foldable leporellos and tapestries.*

*Etel Adnan gained worldwide recognition after participating in Documenta 13, Kassel in 2012, curated by Carolyn Christov-Bakargiev. Since then, her work has been included in the most prestigious collections and museums. In 2021, *Etel Adnan: Light's New Measure* was shown at the Guggenheim Museum, New York and in 2022, *Colour as Language* at Van Gogh Museum was her first retrospective in the Netherlands.*

*This drawing depicts three pots of flowers in front of a mountain. The mountain is a recurrent motif in the œuvre of Etel Adnan, who had a very special relationship with Mount Tamalpais in California, probably depicted here. In a book entitled *Journey to Mount Tamalpais*, Adnan wrote: "Once I was asked in front of a television camera: "Who is the most important person you ever met?" and I remember answering: "A mountain." I thus discovered that Tamalpais was at the very centre of my being."*

Size:  
57 x 76 cm  
**22.4 x 29.9 in**

Medium: Watercolor  
Signed "Adnan" and dated 2015 on the front lower right and lower left

#### **Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Claude Lemand Gallery, Paris.*

#### **Location**

*Dubai, UAE*

Estimate:  
**€20,000 - €30,000**

Starting price:  
**€18,000**



## HELEN KHAL

*Untitled (c. 1990)*

*Helen Khal (1923-2009) was a Lebanese-American painter, art critic and gallerist. She was born in Pennsylvania in a family from Tripoli, North Lebanon, where she started painting. In 1946, she married young poet Yusuf Al Khal in Lebanon, where she settled. That same year, she enrolled at Académie Libanaise des Beaux-Arts (Alba). In 1960 she had her first solo exhibition at Galerie Alecco Saab in Beirut. Three years later, she and her husband founded Gallery One. She is the author of numerous articles and publications, including The Woman Artist in Lebanon in 1987.*

*In 2019, Helen Khal was the central figure of the exhibition At the still point of the turning world, there is the dance, curated by Carla Chammas and Rachel Dedman at Sursock Museum, Beirut, in the context of Home Works 8: A Forum on Cultural Practices.*

*The abstract path of Helen Khal, which is often seen as reminiscent of Rothko's paintings, was accomplished with the high encouragement of Aref Rayess. As Wafa Roz writes, "Her colourful paintings, small or medium in scale, show simple geometrical forms such as circles, rectangles, squares, or merely bars and stripes. Khal's forms bear no symbolic connotation; they serve as containers of colour and navigate via colour. They are a result of multiple layers of diluted oil paint softly applied on the canvas in different directions."*

Size:

21 x 31.5 cm

8.2 x 12.4 in

Medium: Mixed media on paper

**Provenance**

*Private Collection, Lebanon.*

**Location**

*Beirut, Lebanon*

Estimate:

€6,000 - €8,000

Starting price:

€5,500



## ALFRED BASBOUS

### *Symphony (1992)*

*Alfred Basbous (1924-2006) was a prominent Lebanese sculptor. He and his brothers Michel and Joseph turned their village of Rachana, in North Lebanon, into a cultural landmark. Since his debut exhibition at Beirut's Galerie Alecco Saab in 1958 and his studies at the Beaux-Arts de Paris, Alfred Basbous restlessly pursued the development of his own œuvre.*

*This abstract sculpture that might evoke a curled-up winged body is all what Alfred Basbous was about: a man whose sweetness and love for others materialised in "curves and subtle passages from one plane to the other that invite to a very intimate relationship between the work of art and the art lover" according to Joseph Tarrab's words.*



Size:

45 x 42 x 12 cm

**17.7 x 16.5 x 4.7 in**

Medium: Bronze (black and blue patina, edition 1/8 + 4 A. P.)

Signed "A. Basbous 92", 1/8

#### **Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Basbous Foundation.*

#### **Location**

*Beirut, Lebanon*

Estimate:

**€13,500 - €17,500**

Starting price:

**€12,000**

## ALFRED BASBOUS

*Seated Figure (1981)*

*Alfred Basbous (1924-2006) was a prominent Lebanese sculptor. He and his brothers Michel and Joseph turned their village of Rachana, in North Lebanon, into a cultural landmark. Since his debut exhibition at Beirut's Galerie Alecco Saab in 1958 and his studies at the Beaux-Arts de Paris, Alfred Basbous restlessly pursued the development of his own œuvre.*

*This elegant Seated Figure epitomises the artist's mastery of curved shapes in the carved material, whether it could be wood, marble or, in the present case, bronze. Still, this Seated Figure is more than a technical tour de force. It is an open enigma about the visible and the invisible, the abstract and the figurative. Art critic Nazih Khater wrote that "Alfred Basbous is a big but simple question mark in our sculpture scene (...). Perhaps poetry could be the answer to this question mark."*

*Size:*

*55 x 33 x 7 cm*

**21.6 x 13 x 2.7 in**

*Medium: Bronze (black and blue patina, edition 6/8 + 4 A. P.)*

*Signed "A. Basbous 81", 6/8*

**Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Basbous Foundation.*

**Location**

*Beirut, Lebanon*

*Estimate:*

**€17,000 - €20,000**

*Starting price:*

**€15,000**



6/8

## RAFIC CHARAF

### *Plaine de la Békaa (Békaa Plain, 1969-1970)*

*Rafic Charaf (1932-2003) was a Lebanese painter. Born in Baalbek, in the Bekaa valley, he enrolled at the Académie Libanaise des Beaux-Arts (Alba) and then obtained a grant from the Spanish government to pursue his studies at the Real Academia de Bellas Artes de San Fernando in Madrid. During his stay in Spain, he was impregnated by the works of Goya and Picasso, whose influence would be considerable in his work. Upon his return to Lebanon, he developed a painting practice that the critics hailed as very personal, dark and melancholic.*

*This landscape was executed between 1969 and 1970 and belongs to a corpus of paintings dominated by dark shades of grey. They feature elements such as a lightless sun, broken barbed wires and eventually dead or dying birds over a large and otherwise empty territory.*

*This series has been considered a milestone in Charaf's œuvre and in the history of the Lebanese landscape. It shifts from the topographical and impressionist views that were the standards for decades to the idea of a socially and politically charged view. Charaf grew up in a region of dry and austere plains that was far from the development and modernization that benefited the country's major urban centres. The harsh living conditions generated in the 1960s and 70s massive rural flight and social tensions. This landscape is deeply rooted in these earthy conditions. The soil is deprived under a ferocious sun and the countryside is seen as a prison with barbed wires.*

Size:  
56.5 x 45.3 cm  
**22.2 x 17.8 in**

With frame:  
78 x 67 cm  
**30.7 x 26.3 in**

Medium: Oil on canvas  
Signed on the front lower right

#### **Provenance**

*Private Collection, Lebanon (acquired directly from the artist).*

#### **Location**

*Kaslik, Lebanon*

Estimate:  
**€18,000 - €25,000**

Starting price:  
**€16,000**



## FARID AOUAD

### *Le café (Scene at a Café, 1975-1978)*

*Farid Aouad (1924-1982) was perhaps the most Parisian Lebanese artist. He spent most of his life in the French capital, where he painted and drew scenes of daily life, including people walking in the streets, theatres and cafés.*

*Aouad, born in South Lebanon, was, in 1943, part of the first promotion at the School of Painting (the present School of Visual Arts) at the Académie Libanaise des Beaux-Arts (Alba). In the late 1940s, he travelled to Paris, where he spent two years at the Beaux-Arts and worked in the studios of fauvist artist Othon Friesz and cubist painter and writer André Lhote. He returned to Lebanon before settling definitively in Paris in 1959. His path became associated with an image of sickness and misery. In his Dictionary of Lebanese Painting, Michel Fani writes that “the man who coughed and spat blood in his atelier rue des Haies was not a doomed artist. Though he painted the memories of a world where colour was not anymore, like a blind staggering in the dark.”*

*Aouad's poor living conditions are recurrently mentioned to explain the darkness of his palette and the blurriness of his textures. However, whether these reasons were accurate or not, the “black” paintings he produced, including the present one, transcend the tragic into a fascinating construction of ghostly figures. This feature generates the entire difference between Aouad and the depictions of that same subject produced in the previous century by Manet, Degas and Toulouse Lautrec.*

*The café scene is composed of two planes, each corresponding to a table. In the foreground, the first table, covered by a white sheet, is occupied by various people. One man, seen from behind in the lower right, two persons discussing in front of him, and two other men, with darker faces, further towards the left. The second table is organised in a more compact way; thus, the characters are less visible. The composition is very dynamic due to its perspective, with two walls rejoining each other in the middle line. Covered with mirrors and images, these walls paradoxically contribute to dematerializing the entire space of the painting into a dreamy – or nightmarish – vision.*

Size:

116.4 x 81.2 cm

45.8 x 31.9 in

With frame:

126.5 x 91 cm

49.8 x 35.8 in

Medium: Oil on canvas

Signed “Aouad” on the front lower right and “F. Aouad” on the reverse

#### Provenance

Private Collection, Lebanon (acquired directly from the artist).

#### Location

Kaslik, Lebanon

Estimate:

€65,000 - €75,000

Starting price:

€50,000





## SHAFIC ABBOUD

*Untitled (1981)\**

*Shafic Abboud (1926-2004) was a prominent Lebanese modernist painter. He studied under the tutorship of Cesar Gemayel at Academie Libanaise des Beaux-Arts (Alba). In the late 1940s, Shafic Abboud moved to Paris and worked in the ateliers of cubist painters Jean Metzinger, André Lhote and Fernand Léger before joining the Beaux-Arts de Paris. In the early 1960s, he gained recognition and obtained many awards, including Prix Victor Choquet in 1961 and Sursock Museum Prize in 1964.*

*Shafic Abboud spent most of his life in France; thus, he remained attached to Lebanon and stayed there regularly. He was deeply affected by the war that devastated Lebanon from 1975 to 1990. His work, which is inscribed in the European tendencies of abstraction that emerged after World War II, is always related to places – gardens, rooms, houses, landscapes – and figures which is also the case in the present painting.*

*“Shafic Abboud is an ontological painter. Ever since he started working, charming people, and labouring, he has never stopped over a detail, he has never sacrificed to the tale. What he wants, the ambition that is all his own, is the cosmic recitative. There is a hymn sung by the entirety of the universe on which his window, his eyes open. The rags of that hymn are what his canvas intends to trap slowly, patiently, subtly”, writes poet Salah Stétié.*

*Abboud has been widely displayed in major institutions. In 2020, he was part of Sajjil: A Century of Modern Art at Mathaf: Arab Museum of Modern Art, Doha. In 2011, Institut du Monde Arabe, Paris, organised a retrospective of his work, curated by Claude Lemand, where this piece was included.*



Size:  
95 X 65 cm  
**37.4 x 25.6 in**

With frame:  
116.5 x 90 cm  
**45.8 x 35.4 in**

Medium: Oil on canvas  
Signed “Abboud” lower right

**Provenance**

*Private Collection, Lebanon. Acquired by the present owner from the Artist Estate.*

**Location**

*Beirut, Lebanon*

Estimate:  
**€40,000 - €60,000**

Starting price:  
**€30,000**

## DIA AL-AZZAWI

*The Wounded Soul (2014)\**

*Dia Al-Azzawi is an Iraqi painter, sculptor, printmaker and a prominent figure in the art scene of the Arab world. Born in Baghdad in 1939, he studied archeology at the College of Arts before joining the Institute of Fine Arts and the tutorship of painter Hafidh al-Droubi. Since then, he was exposed simultaneously to the ancient history of Mesopotamia, to Arab identity and modernity. In the 1960s and 1970s, he took part in many groups and events in the Arab World, including the Al-Wasiti Festival in Baghdad. In parallel, he held the position of Director of the Iraqi Antiquities Department. At the end of the 1970s, when his country fell under dictatorship, he settled in London and never returned home. Since then, his work has been displayed in major institutions, including a retrospective entitled From 1963 until Tomorrow curated by Catherine David at Mathaf, Arab Museum of Modern Art, Doha in 2016.*

*On each panel of this monumental triptych, a tortured figure emerges from an intense red background. "Resonating the dignity retained in a Passion of Christ", as Emmanuel Daydé writes, the work "refers to the extinction of Iraqi intellectuals." The Wounded Soul is part of a history of tragedies in the Arab World that impacted Dia Al-Azzawi on a very personal level, including the Sabra and Shatila Massacre and the multiple wars in Iraq. Executed in 2014, this work was showcased by Claude Lemand at The Armory Show, New York, 2015.*



Size triptych:  
150 x 450 cm  
**59 x 177.1 in**

Each panel:  
150 x 150 cm  
**59 x 59 in**

Medium: Acrylic on canvas  
Signed, titled and dated

**Provenance**

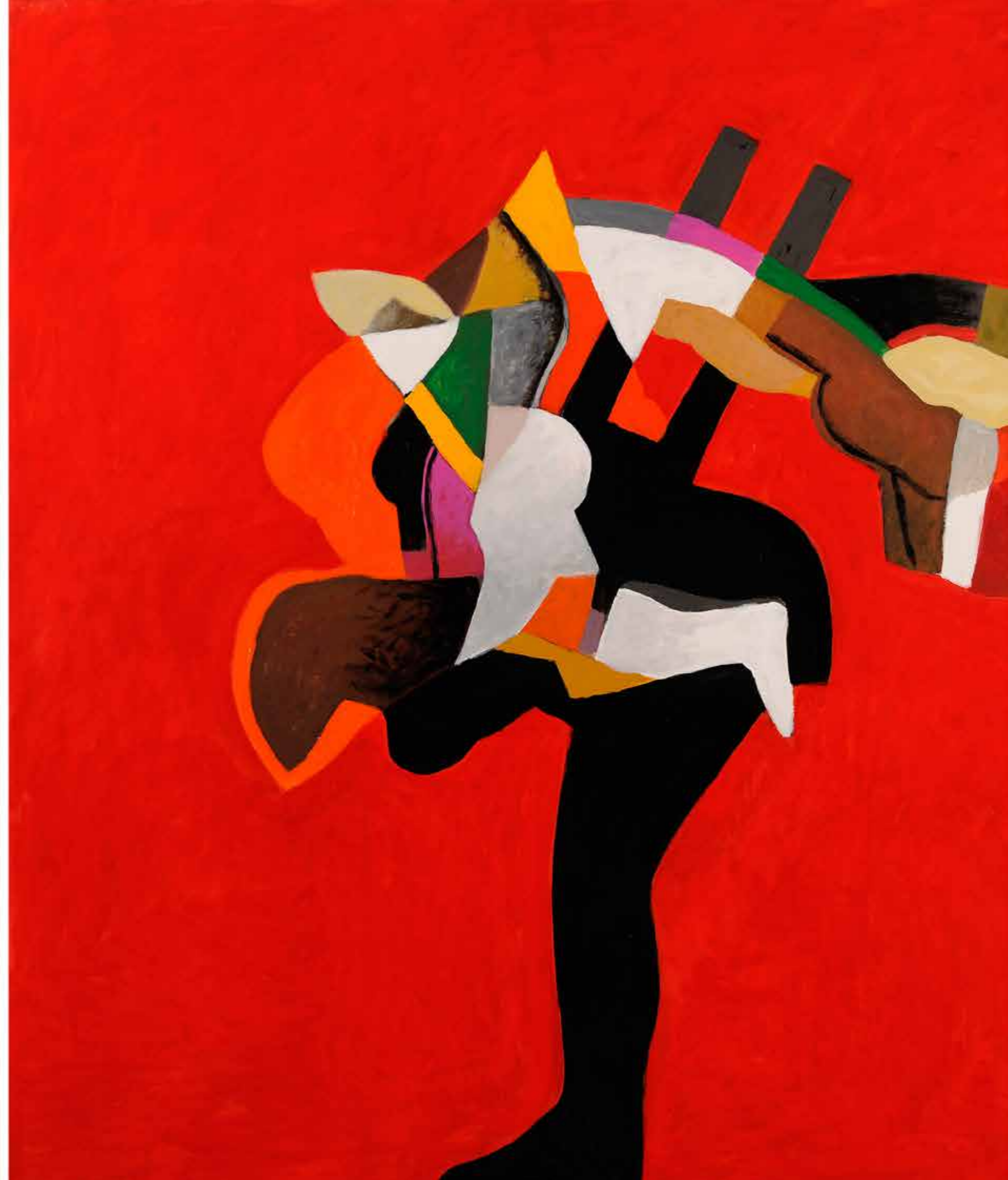
Private Collection, France (acquired directly from the artist).

**Location**

Paris, France

Estimate:  
**€100,000 - €150,000**

Starting price:  
**€80,000**



## ALFRED BASBOUS

### *Maternité (Maternity, 1973)*

*Alfred Basbous (1924-2006) and his brothers Michel and Joseph were forerunning figures 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.*

*This slim and elegant piece was executed one year before, in 1973. It depicts the shape of a seated naked woman with a child curled up on her knees, the face laid on her chest. The topic of maternity is universal across the history of art, especially with the Virgin and Child – it is recurrent in Lebanese art, with, apart from numerous variants in the work of the Basbous brothers, a significant presence in the paintings of Paul Guiragossian.*

*Alfred Basbous reinvents this traditional theme into an arrangement of curvilinear shapes and textures crafted in wood. Cesar Nammour wrote, "Alfred Basbous sculpted slender shapes, with no sharp angle. Even in his cubic and rectangular structures, joints are always rounded. Sensitive and demanding, he polished the surfaces in the extreme, making them soft and sensual, when he allowed the stone to remain rough; the relief is more welcoming than disturbing."*

Size:  
82.5 x 16.5 x 4.5 cm  
**32.5 x 6.5 x 1.7 in**

With base:  
87.5 x 20 x 10 cm  
**34.4 x 7.8 x 3.9 in**

Medium: Wood  
Signed on the lower part

#### **Provenance**

*Acquired by the present owner from the Artist Estate.  
Private Collection, Lebanon.*

#### **Location**

*Beirut, Lebanon*

Estimate:  
**€10,000 - €12,000**

Starting price:  
**€7,500**



## CHAOUKI CHOUKINI

*Petit Prince. Enfant de Gaza (Small Prince. Child of Gaza, 2010)\**

*Born in Choukine, South Lebanon, in 1947, Lebanese sculptor Chaouki Choukini lives and works in France. This has not prevented him from being affected by the atrocities that have been shaking the Arab World for decades.*

*Executed in 2010, Petit Prince. Enfant de Gaza (Small Prince. Child of Gaza) was inspired by a tragic event that took place ten years before, during the Second Intifada in the Occupied Territories: On September 30th, 2000, Palestinian cameraman Talal Abu Rahma shot the video of a father, Jamal al-Durrah, trying to shield his 12-year-old son Muhammad from bullets that were falling on them. The young boy was already wounded during the filming and died soon after.*

*The title of this powerful piece is derived from Antoine de Saint-Exupéry's The Little Prince. Visually highlighted as it is surrounded by a void, the core of the sculpture is a heart, as a symbol of life and love. Chaouki Choukini was subsequently awarded the Prize of the Taylor Foundation for this achievement.*

*Size:*

*120 x 52 x 34 cm*

**47.2 x 20.4 x 13.4 in**

*Medium: Original Bronze (edition 3/6 + 2 A.P.)*

*Signed and numbered 3/6*

### **Provenance**

*Private Collection, France (acquired directly from the artist).*

### **Location**

*Paris, France*

*Estimate:*

**€38,000 - €55,000**

*Starting price:*

**€32,000**



## SERWAN BARAN

### *Untitled (2011)*

*Serwan Baran is an Iraqi painter and sculptor. Born in Baghdad in 1968, he studied at the University of Babylon. He moved to Amman during the 2003 American Invasion of Iraq before settling in Beirut where he lives and works. His paintings that can reach considerable dimensions are a personal testimony of the continuous catastrophes and defeats in the Middle East. In each of his series, Baran deployed a specific type of figures who became actors of the historical drama: dogs, workers, prisoners, wounded soldiers and generals. In 2019, he produced the exhibition *Fatherland* for the National Pavilion of Iraq at the Venice Art Biennale.*

*This enigmatic painting where figures are interconnected to one another, form the face of a large monster who occupies the centre of the piece. The black colour that occupies two thirds of the piece conveys an impression of darkness symbolising the traumatic times that Iraq was going through at the time. This work was part of the solo exhibition *Whispers* at Orfali Art Gallery in Amman in 2012. It is a very subjective reflection on personal feelings in times of crisis.*



Size:  
160 x 143 cm  
63 x 56.2 in

With frame:  
164.5 x 150 cm  
64.7 x 59 in

Medium: Oil on canvas  
Signed and dated upper right

#### **Provenance**

*Private Collection, Jordan (acquired directly from the artist).*

#### **Location**

*Amman, Jordan*

Estimate:  
**€22,000 - €25,000**

Starting price:  
**€14,000**

## SHAKIR HASSAN AL-SAID

*Mural Streaks ((Masehat ala Jidar 1992)*

*Shakir Hassan Al-Said (1925-2004) was a prominent Iraqi painter, sculptor, writer and art critic. Born in Samawah, between Baghdad and Basra, he studied in the capital's Institute of Fine Arts under the tutorship of Jawad Salim then at the Beaux-Arts de Paris. In 1951, Shakir Hassan Al-Said and Jawad Salim founded "Jama'et Baghdad lil Fann al-Hadith" (The Baghdad Modern Art Group). The group's manifesto expressed an intention to go towards a new artistic trend that would reconnect with the tradition of 13th-century painting. In 1971, Al-Said founded a new movement, "Al Bu'd al Wahad" (One Dimension Group) that was more deeply integrated into Sufi roots and aimed to distance itself from Western art.*

*After being sent to the Kingdom of Saudi Arabia to teach painting, he developed a profound interest in walls particularly on the accidental traces that lie on their surfaces. With all its cracks, marks and graffiti, the wall becomes for Al-Said, a mirror of his reality, a static plan with a dynamic reflection of his surroundings.*

*More than 10 years after painting Drop of Ink (lot no. 19), Shakir Hassan Al-Said was still pursuing his work on unintentional traces and marks left on diverse surfaces.*

*On his canvas, the artist tries to simulate these visual effects induced by unintended experiences and the erosion of time. His paintings represent the walls as they are found in streets and alleys of cities.*

*Mural Streaks is part of the series Walls, implementing the concept of Erosion and Accumulation and was referred to in several articles and lectures made by the artist regarding this concept.*

Size:  
50 x 60 cm  
**19.7 x 23.6 in**

With frame:  
84 x 93.5 cm  
**33 x 36.8 in**

Medium: Mixed media and collage on carton

Signed and dated lower left. Signed, dated and titled on the reverse.

**Provenance**

Private Collection, Jordan (acquired directly from the artist).

**Location**

Amman, Jordan

Estimate:  
**€20,000 - €25,000**

Starting price:  
**€14,000**





## SHAKIR HASSAN AL-SAID

*Drop of Ink (Buqaat Heber) Date: (1975-1976; artist statement dated 1979)*



*Shakir Hassan Al-Said (1925-2004) was a prominent Iraqi painter, sculptor, writer and art critic. Born in Samawah, between Baghdad and Basra, he studied in the capital's Institute of Fine Arts under the tutorship of Jawad Salim then at the Beaux-Arts de Paris. In 1951, Shakir Hassan Al-Said and Jawad Salim founded "Jamā'et Baghdad lil Fann al-Hadith" (The Baghdad Modern Art Group). The group's manifesto expressed an intention to go towards a new artistic trend that would reconnect with the tradition of 13th-century painting. In 1971, Al-Said founded a new movement, "Al Bu'd al Wahad" (One Dimension Group) that was more deeply integrated into Sufi roots and aimed to distance itself from Western art.*

*The two works on paper proposed in this auction are representative of Shakir Hassan Al-Said's philosophy after he turned towards Sufism and integrated Arabic inscriptions into abstract art. As Sonja Mejcher-Atassi explains, "Al Said borrows elements of calligraphy but places them in a contemporary context. Linked to popular and spontaneous expressions, his paintings make use of Arabic writing in the form of mural inscriptions, graffiti, and signs scribbled on a city wall. As such, they can be compared to those of the Catalan artist Antoni Tàpies, to whom Al Said referred explicitly in his writings."*

*Drop of Ink is part of the series Tracing and language and walls and was referred to in several articles and lectures made by the artist regarding this concept.*

Size:  
35 x 49 cm  
**13.7 x 19.3 in**

With frame:  
49 x 60 cm  
**19.3 x 23.6 in**

*Medium: Pastel and ink on carton (two sided, painted front and back on one page; comes with a statement from the artist on another page)*

*Signed and dated lower left on each side*

### Provenance

*Private Collection, Jordan (acquired directly from the artist).*

### Location

*Amman, Jordan*

Estimate:  
**€20,000 - €22,000**

Starting price:  
**€13,000**

## MAHMOUD OBAIDI

### *Untitled (1991)*

Born in Baghdad in 1966, Mahmoud Obaidi is an Iraqi painter, sculptor and installation artist. Trained at Baghdad University, he moved during the 1991 Gulf War to Canada where he pursued his studies in fine arts at the Guelph University. He subsequently earned degrees in new media and film in Toronto and Los Angeles.

Obaidi uses a provocative and ironic approach to tackle contemporary issues such as wars, migrations, racism and terrorism through a multi-faceted collection of pieces including the installations *How not to look at a Terrorist* and *Fair Skies* that were acquired by Mathaf: Arab Museum of Modern Art in Doha. His work has been exhibited in many venues across the globe. He was a guest artist at the National Pavilion of Grenada at the 2017 Venice Art Biennale and was featured in *Theater of Operations. The Gulf Wars 1991–2011* at New York's MoMA PS1 in 2019.

In the late 1980s, during the Iraq-Iran War, Obaidy initiated a long-term series that was very political. For obvious safety reasons, he decided not to name it. When the paintings were ready to be shown, Shakir Hassan Al-Said, who was presenting the project, visited the artist's studio and asked about the titles. "There are no titles", said Obaidy. "You cannot leave such an accomplishment without a title. Choose whatever you want!", replied Al-Said. Subsequently, Obaidy closed his eyes, picked randomly two words from a magazine, and got "Cats" and "Factory". During the exhibition at Baghdad's National Museum of Modern Art in 1990, a prominent art critic said: "When you walk into Obaidy's show, you really feel like you are in a cat factory".

Executed in 1989, this painting was one of the first of the series. It was reworked and dated in 1991.

Size:  
90 x 90 cm  
35.4 x 35.4 in

With frame:  
110 x 110 cm  
43.3 x 43.3 in

Medium: Oil on canvas  
Signed and dated lower right

#### **Provenance**

Private Collection, Jordan (acquired directly from the artist).

#### **Location**

Amman, Jordan

Estimate:  
€13,000 - €16,000

Starting price:  
€8,500



## PAUL GUIRAGOSSIAN

### *Harmonie (Harmony, 1968)*

*Paul Guiragossian (1926-1993) was a major figure in Lebanese painting. He was born in Jerusalem in a family of survivors of the Armenian Genocide. In the 1940s, he settled in Lebanon; thus, in some way, he experienced exile in the context of two major tragedies of the 20th century. In 1956 he was awarded a scholarship to study at the Accademia di Belle Arti in Florence. In 1962, he obtained another grant to study painting in Paris. From the early 1960s till his unexpected passing away in 1993, Guiragossian became a very active and successful painter.*

*Executed in 1961, this painting entitled Harmonie was part of a solo exhibition that opened on the 14th of May 1968 at Galerie l'Amateur in Beirut. It depicts three seated figures around a oud (lute) a musical instrument. The bodies are motionless though strongly articulated, as if they were out of time, as is often the case for Guiragossian's works from this period. The authors of the artist's reference monograph, Sam Bardaouil and Till Fellrath, write "There is a dynamism that takes over the work of Guiragossian through this highly prolific period starting in the early 1960s and going into the 1970s which sees his earlier constellations of human figures slowly but confidently, transform from clusters of huddled geometric formations, within traces of recognizable physical spaces where the rules of perspective still more or less apply, to bold sweeping brushstrokes and paint batches, which while still marinating some anthropomorphic features, increasingly move away from representation and emerge from an abstract, often monochromatic void."*



Size:  
85 x 65 cm  
33.4 x 25.6 in

With frame:  
95 x 75 x 5 cm  
37.4 x 29.5 x 1.9 in

Medium: Oil on canvas

Signed "Paul G," lower left and "Paul Guiragossian" on the reverse

#### Provenance

Private Collection, Lebanon.

#### Location

Dubai, UAE

Estimate:  
€35,000 - €45,000

Starting price:  
€30,000

## MAHJOUB BEN BELLA

*Variations (2015)\**

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

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

*Size:*

*146 x 114 cm*

**57.5 x 44.8 in**

*Medium: Oil on canvas*

*Signed and dated front lower right*

**Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Claude Lemand Gallery, Paris.*

**Location**

*Beirut, Lebanon*

*Estimate:*

**€18,000 - €25,000**

*Starting price:*

**€12,000**





## HAFIDH AL-DROUBI

### *Untitled (1972)*

*Hafidh Al Droubi (1914-1991) was a pioneering Iraqi painter. He was born and raised in a conservative family from a modest neighbourhood in Baghdad. Yet he managed to obtain a grant from the Italian Government and studied at Rome's Accademia Reale. In the aftermath of World War II, he pursued his training at Goldsmiths College in London.*

*Hafidh Al Droubi became a very active figure in the Iraqi art scene. He opened his studio to the public, joined the Pioneers group of artists and then the "Jama'et Baghdad lil Fann al-Hadith" (The Baghdad Modern Art Group) founded by Shakir Hassan Al-Said and Jawad Salim.*

*Al Droubi was for a long time associated with Impressionism. However, he absorbed multiple ways of painting that were introduced by Modernity, including Cubism and Orphism. Regarding his subjects, he was interested in daily life and street scenes as well as reconstitutions of Ancient Mesopotamian civilizations. This vivid painting is representative of his dual sensitivities, depicting through a geometrical scheme two women wearing traditional dresses and waving tambourines.*



Size:  
70 x 50 cm  
27.5 x 19.7 in

With frame:  
86 x 65 cm  
33.8 x 25.5 in

Medium: Oil on canvas  
Signed and dated lower right

#### **Provenance**

*Private Collection, Jordan (acquired directly from the artist).*

#### **Location**

*Amman, Jordan*

Estimate:  
**€30,000 - €35,000**

Starting price:  
**€22,000**

## DIA AL-AZZAWI

*Desert Flower (2010)\**

Born in Baghdad in 1939, highly acclaimed painter and printmaker Dia Al-Azzawi is also a prominent sculptor. At first, sculpture was a major inspiration through the ancient art of Mesopotamia and the works of modern Iraq and Western artists. Besides using this media in his personal research, he created a robust and wide-ranging corpus of works.

Mostly known for monumental pieces evoking the tragedies that shook the Arab World, including the Wounded Soul – also included in this auction – Al-Azzawi has also created works referring to the beauties of Iraq, its rich, natural and cultural heritage, such as the Hanging Gardens of Babylon and The Thousand and One Nights. This sculpture reproducing a flower from the desert found its inspiration in an ancient book about plants that was printed in Germany.

Desert Flower was initially created as editions of small bronze sculptures, including the present lot. A larger version was later produced and displayed in the museums of Doha, Sharjah, and Institut du Monde Arabe in Paris.

Size:

31 x 21 x 11 cm

12.2 x 8.2 x 4.3 in

Medium: Original Bronze (edition 8/8 + 4 A.P.)

Signed and numbered 8/8

**Provenance**

Private Collection, France (acquired directly from the artist).

**Location**

Paris, France

Estimate:

€15,000 - €20,000

Starting price:

€10,000



## CHANT AVEDISSIAN

### *The portrait of Leila Murad (2014)*

*Chant Avedissian (1951-2018) was born in Cairo in a family from Izmir who fled the Armenian Genocide. He studied at the School of Art and Design in Montreal and the École Nationale Supérieure des Arts Décoratifs in Paris, where he was exposed to a variety of influences and trained in multiple techniques, notably printmaking. In the early 1980s, he worked in Cairo with architect Hassan Fathy for the Aga Khan Foundation. From the 1990s, he became known for his stencil drawings based on the popular culture of Egypt in the 1950s and 1960s with celebrities such as Umm Kulthum and Leila Murad, depicted in the two lots proposed in this auction.*

*Avedissian's Icons gained worldwide recognition and were acquired by prominent collections, including the British Museum and the National Museum of African Art in Washington. One of his Umm Kulthum compositions is featured on the cover of Saeb Eigner's acclaimed book, *Art of the Middle East*, published in 2010.*



Size:  
50 x 70 cm  
19.7 x 27.5 in

Medium: Mixed media on paper  
Signed on the front, lower middle part.

**Provenance**  
Private Collection, Lebanon.

**Location**  
Beirut, Lebanon

Estimate:  
€8,000 - €12,000

Starting price:  
€5,500

## CHANT AVEDISSIAN

*Sett El Kol (2005)*

*Chant Avedissian (1951-2018) was born in Cairo in a family from Izmir who fled the Armenian Genocide. He studied at the School of Art and Design in Montreal and the École Nationale Supérieure des Arts Décoratifs in Paris, where he was exposed to a variety of influences and trained in multiple techniques, notably printmaking. In the early 1980s, he worked in Cairo with architect Hassan Fathy for the Aga Khan Foundation. From the 1990s, he became known for his stencil drawings based on the popular culture of Egypt in the 1950s and 1960s with celebrities such as Umm Kulthum and Leila Murad, depicted in the two lots proposed in this auction.*

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Size:  
50 x 70 cm  
19.7 x 27.5 in

With frame:  
65 x 85 cm  
25.6 x 33.4 in

Medium: Mixed media on paper  
Signed on the front, lower middle part

**Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Janine Rubeiz Gallery.*

**Location**

*Beirut, Lebanon*

Estimate:  
**€8,000 - €12,000**

Starting price:  
**€5,500**



## TAGREED DARGHOUGH

*Untitled (2010)*

*Tagreed Darghouth is a Lebanese painter. Born in Saida in 1979, she studied at the Lebanese University then at the Ecole Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris. She was subsequently the pupil of Marwan Kassab Bashi at Darat Al Funoun, Amman.*

*Darghouth is known for expressionist and powerful paintings revealing violence through striking images: skulls, nuclear bombs and explosions, drones and CCTV cameras. This painting is from an earlier period during which the artist questioned aspects of her country's society. Her exploration materialised in two exhibitions, both at Beirut's Agial Art Gallery: Mirror, Mirror! in 2008 which disclosed portraits of ladies after plastic surgery and Fair & Lovely in 2010 which tackled the very sensitive subject of domestic helpers. Composed in the traditional mother and child (eventually Virgin and Child) scheme, this piece depicts a seated African woman carrying a sleeping white baby. Sober though inexpressive, her face bears the collective fate of migrant workers in Lebanon and elsewhere.*



Size:  
120 x 100 cm  
47.2 x 39.3 in

With frame:  
125 x 105 cm  
49.2 x 41.3 in

Medium: Acrylic on canvas  
Signed on the front lower right

**Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Agial Gallery, Lebanon.*

**Location**

*Beirut, Lebanon*

Estimate:  
**€8,000 - €10,000**

Starting price:  
**€5,500**

## SABHAN ADAM

### *Untitled (2005)*

*Born in 1972 in Al-Hasakah, near the Syrian-Iraqi border, Sabhan Adam is a self-taught artist. After promising beginnings in his hometown, he moved to Damascus and started displaying his work in his early twenties with a debut solo show at the Goethe Institute in 1994. A year later he had his first show outside his homeland at Agial Art Gallery in Beirut.*

*Sabhan Adam is broadly known for painting human figures which are often qualified as “monstrous”, “ugly”, and “terrifying”. As Adonis wrote, “the disfigurement projects a particular aesthetics of protest, provocation and insurrection”. The poet adds that “his artistic force does not reside in his capacity to represent, but rather in his capacity to reveal the ambiguousness in this frail and fragile “reed” we call man.”*

*Depicting a crowned head placed on the handle of a baby carriage, this piece brings together violent historical events with references to childhood. The red monochrome background enhances the dramatic mood. In 2012, Adam exhibited at Mark Hachem Gallery, Beirut, a series of similarly constructed paintings that were his interpretations of “Little Miss Red Riding Hood.”*

*Size:*  
175 x 151 cm  
**68.9 x 59.4 in**

*Medium: Oil on canvas*  
*Signed and dated on the reverse*

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

**Location**  
*Beirut, Lebanon*

*Estimate:*  
**€3,000 - €5,000**

*Starting price:*  
**€2,000**



## AYMAN BAALBAKI

### *Le Stade (2001)*

*Ayman Baalbaki is a Lebanese painter and installation artist. He was born in 1975 in Dekwaneh, an Eastern suburb of Beirut, in a family of artists. Originally from Adaisseh, South Lebanon, the Baalbakis experienced displacement during the Lebanese War as they were forced to move to Wadi Abou Jamil, Beirut's old Jewish neighbourhood. Ayman Baalbaki studied at the Lebanese University, then at the École Nationale Supérieure des Arts Décoratifs (ENSAD) and Université Paris VIII Vincennes.*

*Baalbaki is known for two major bodies of works that have evolved through his career: portraits of veiled warriors and representations of architectural structures, mostly in ruins. These forceful images were influenced by his childhood memories and by the 2006 War in Lebanon. Since the early 2000s, he gained tremendous recognition and was exhibited and acclaimed worldwide. In 2022, his monumental installation Janus Gate was featured at the National Pavilion of Lebanon at the Venice Art Biennale.*

*Le Stade (The Stadium) was executed when the artist was enrolled at ENSAD in Paris. It is one of the very few paintings by Ayman Baalbaki that displays a building that is not destroyed but in the course of construction. It depicts Camille Chamoun Sports City Stadium, a major post-war project that was completed in 1997 in order to host the Pan Arab Games. The original Sports City Stadium, located in the same space, was destroyed on the first day of the Israeli Invasion of Lebanon in 1982. This painting is a testimony of the reconstruction period in the 1990s and somehow a poignant evocation of the lost old stadium and all the destructions of major public structures resulting from the war.*

Size:  
130 x 160 cm  
**51.2 x 63 in**

Medium: Acrylic on canvas

Signed Ayman in Arabic and in red color on the front lower right.  
Signed, dated and titled on the reverse by the artist.

#### **Provenance**

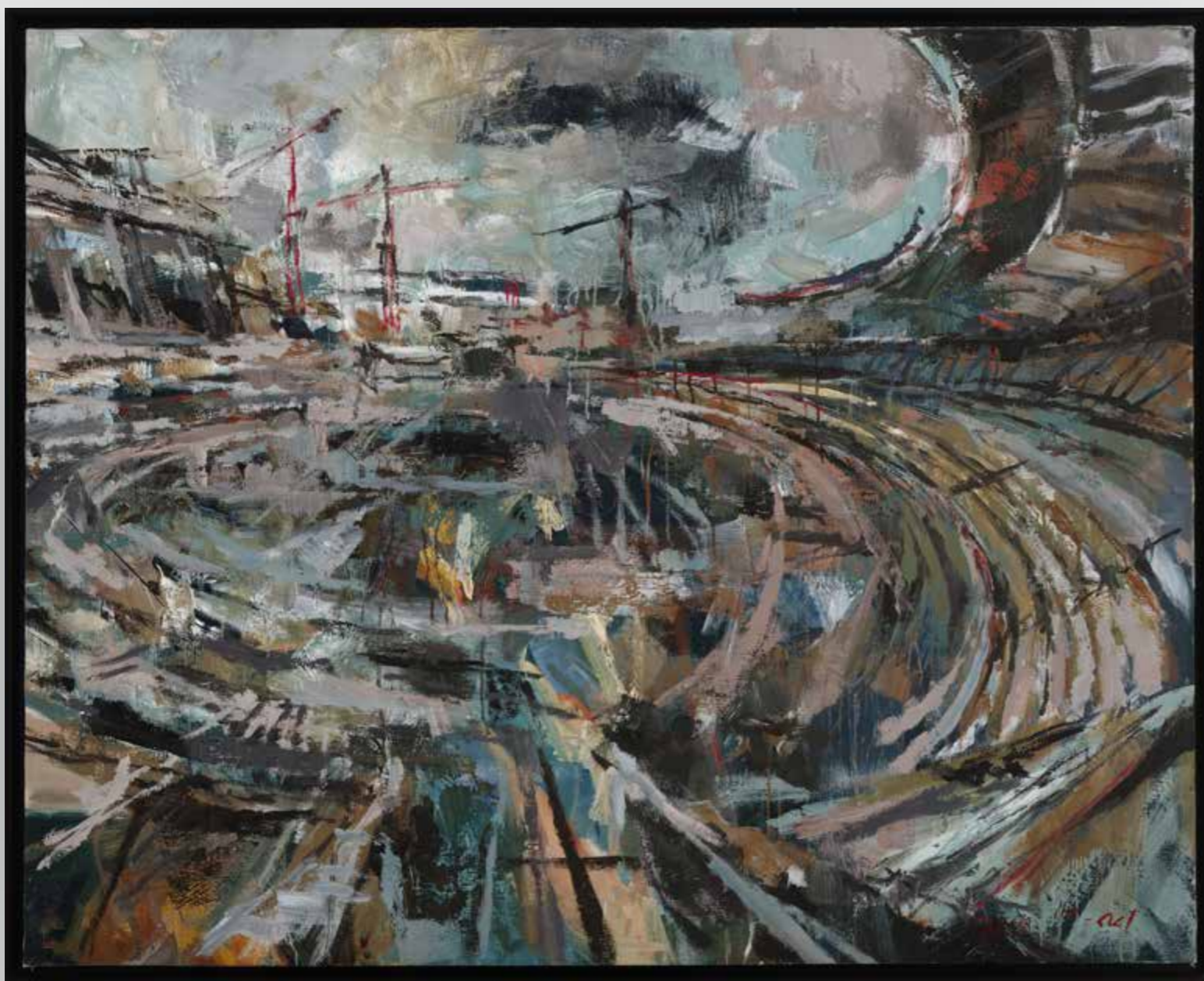
*Private Collection, Lebanon.*

#### **Location**

*Beirut, Lebanon*

Estimate:  
**€80,000 - €95,000**

Starting price:  
**€55,000**





## ABDALLAH BENANTEUR

### *L'Ermite (The Hermit, 1993)\**

*Abdallah Benanteur (1931-2017) was an Algerian painter and engraver. He was born in the coastal town of Mostaganem, where he was initiated into poetry by his father and into music by his uncle. After studying at the Beaux-Arts in Oran, Benanteur travelled to Paris in 1953 with Mohammad Khadda. At that time, the art scene in the French capital was full of ideological battles around modernity and abstraction. Raoul-Jean Moulin hails Benanteur's "legitimate and radical refusal of any form of academism, be it figurative, abstract, or postmodern."*

*In the 1980s, Abdallah Benanteur turned his landscapes into a mystical dimension under the influence of 9th century Sufi poet Mansur al-Hallaj. Entitled L'Ermite, (The Hermit), this composition depicts a heavenly scenery from which a lonely figure emerges. The magical evanescent texture is obtained through the accumulation of layers and layers of paint.*

*Size:*

*80 x 80 cm*

**31.5 x 31.5 in**

*Medium: Oil on canvas*

*Signed, titled and dated*

#### **Provenance**

*Private Collection, France (acquired directly from the artist).*

#### **Location**

*Paris, France*

*Estimate:*

**€14,000 - €20,000**

*Starting price:*

**€8,500**



## ASSADOUR BEZDIKIAN

### *Cité Anonyme (Anonymous City, 2010 - 2012)\**

Born in Beirut in 1943, Assadour Bezdikian, known as Assadour, is a painter and printmaker. In 1962, he obtained a grant to study in Italy and, in 1964, joined the Beaux-Arts de Paris. He has been living and working in this city since then. 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 2016, Assadour: Landscape in Motion was the first exhibition of Beirut's Sursock Museum devoted to an artist after its reopening. In 2022, Osthaus Museum in Hagen dedicated to Assadour a major retrospective, Tracks and Paths.

In the 1970s, Assadour envisioned a universe of mysterious cities populated with mechanical bodies. As Joseph Tarrab writes, "Assadour started in the 1970s with figures of imposing statures. He continued with their rarefaction and reduction to insignificant details of far-flung landscapes where they were just passing, insubstantial beings without house or home. This walk-on role persisted until the 1990s when "the figure" moves to the forefront, like a stage or circus star, without shedding its anonymity."

*Cité anonyme (Anonymous City)* is structured around a man that looks like a mechanized android. It is significant that since the 1970s, the presence of figures in Assadour's compositions has constantly evolved, being very present in some periods and barely visible in others. With tonalities evoking a forge or a world on fire, *Cité anonyme* portrays at the same time a precisely constructed system and a universe of chaos.

Size:  
81 x 100 cm  
31.8 x 39.3 in

Medium: Oil on canvas  
Signed, titled and dated

#### **Provenance**

Private Collection, France (acquired directly from the artist).

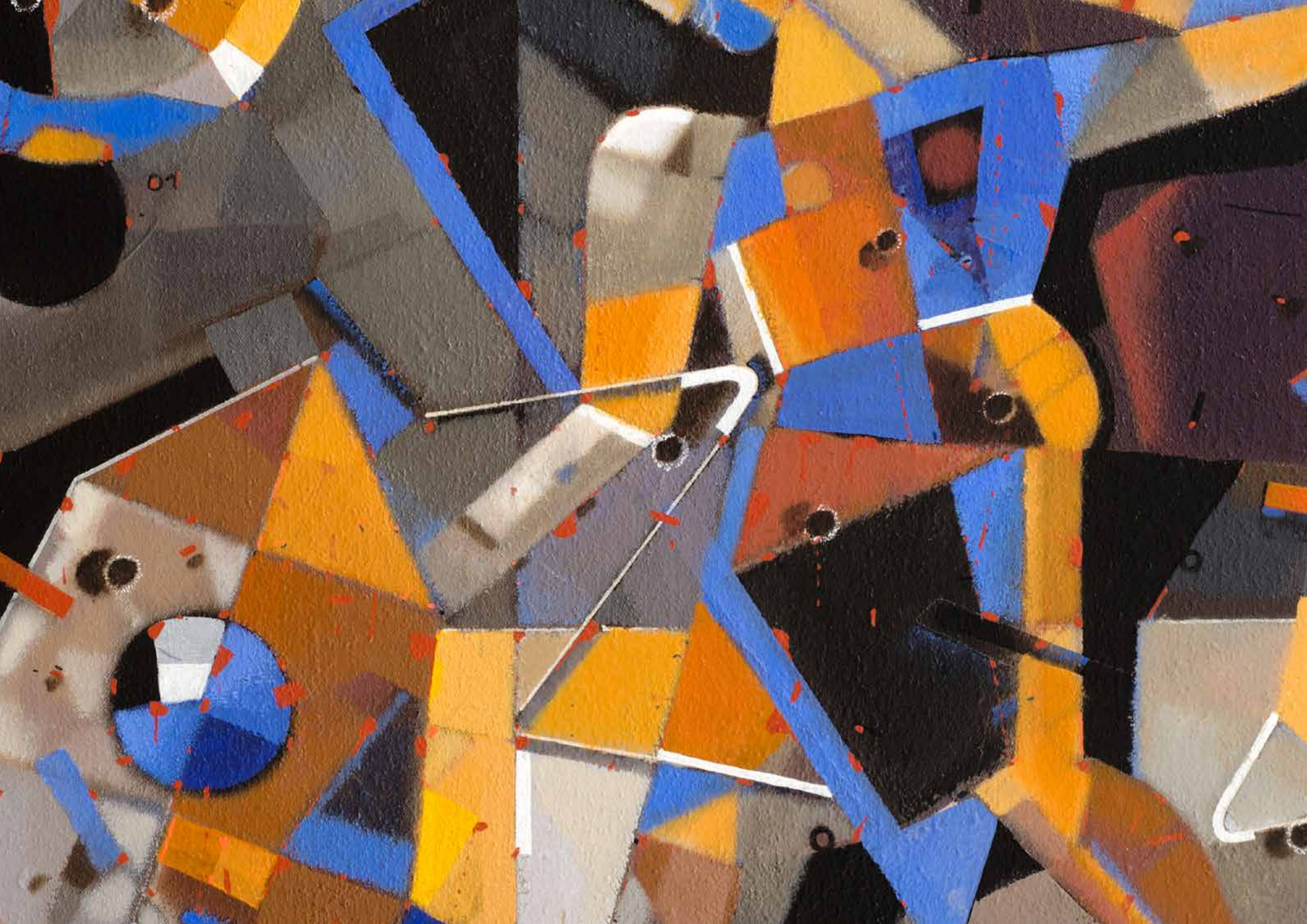
#### **Location**

Paris, France

Estimate:  
€14,000 - €20,000

Starting price:  
€8,500





## NADIA SAIKALI

### *Silex Millénaire (Millennium Flint, 1983)*

*Nadia Saikali is a Lebanese painter. She was born in 1936 and graduated from Académie Libanaise des Beaux-Arts (Alba) before joining the Grande Chaumière and the École Nationale Supérieure des Arts Décoratifs in Paris. After a stay in Glasgow, she returned to Beirut, where she regularly exhibited her work. In the midst of the Lebanese war, she settled in Paris in 1979. In 2022, Nadia Saikali was part of the exhibition Beirut and the Golden Sixties: A Manifesto of Fragility curated by Sam Bardaouil and Till Fellrath at Gropius Bau, Berlin and the Lyon Biennale.*

*Silex Millénaire (Millennial Flint) comprises Japanese paper laid on canvas. Though it looks like a diptych or a window with two casements, it is actually made on a single sheet. Nadia Saikali was profoundly affected by the war that was devastating Lebanon at that time. She produced a body of works to express her wounds, painting on canvas and laying the Japanese paper over.*

*Silex Millénaire is the only piece of the series to be composed as a diptych. It is a very rare and delicate achievement in Saikali's œuvre and in the corpus of modern paintings inspired by the Lebanese war.*

Size:

150 x 150 cm

59 x 59 in

Medium: Oil on Japanese paper laid down on canvas

Signed, titled, and dated

#### Provenance

Private Collection, France (acquired directly from the artist).

#### Location

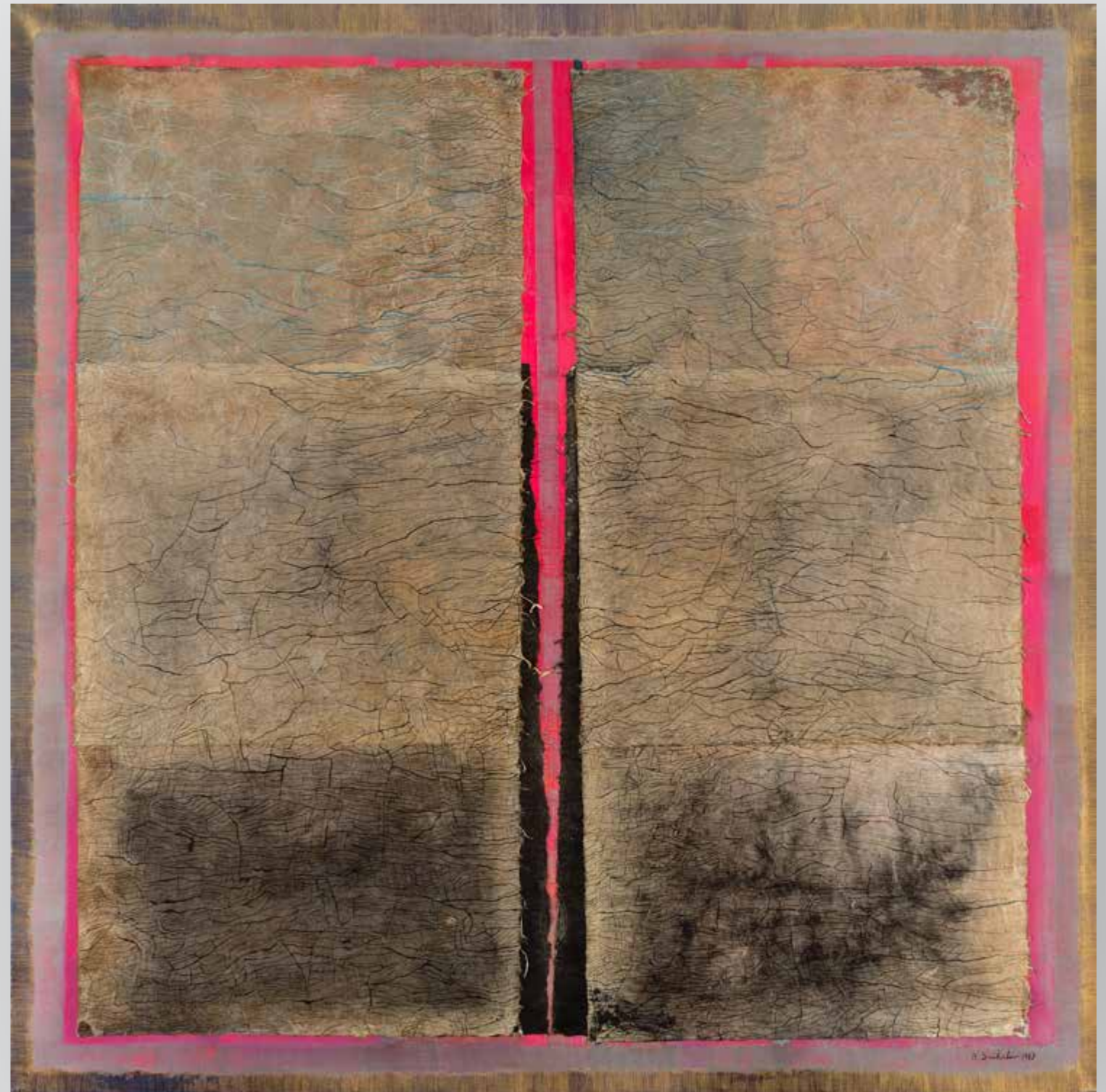
Paris, France

Estimate:

€38,000 - €55,000

Starting price:

€32,000



## ANAS ALBRAEHE

*Untitled (2019)*

*Anas Albraehe is a Syrian painter and theatre performance artist. Born in Soueida in 1991, he studied painting and drawing at the Fine Arts University of Damascus. In the context of the war in Syria, he moved to Beirut, where, in 2015, he obtained a Master in Psychology and Art Therapy at the Lebanese University.*

*Anas Albraehe bears the influence of 19th and early 20th-century French painting, notably Jean François Millet, Jules Breton and Henri Matisse. About his apparently intimate compositions, Natasha Gasparian writes that “Albraehe observes, and in the medium of painting, represents the men who share his apartment, according to shift, when sleep has fallen upon them. He includes traces of their waking life within the frame. His subjects are labourers, men displaced by war, who find no other refuge but under the temporary spell of sleep. Albraehe’s painting is warm, bright and intimate. It seeks to capture these men’s vulnerability; their humanity. Yet traces that infiltrate from the edges of the frame are reminders of the increasing inseparability between sleep and wakefulness – in other words: the neglected politics of sleep.”*



*Size:*  
150 x 180 cm  
59 x 70.8 in

*Medium: Oil on canvas*  
*Signed lower right*

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

**Location**  
*Beirut, Lebanon*

*Estimate:*  
**€10,000 - €12,000**

*Starting price:*  
**€7,500**

## HIBA KALACHE

*Certain that we, as the seasons, prevail (2019)*

Born in Beirut in 1972, Hiba Kalache is an interdisciplinary artist working on installation, drawing, painting, sculpture and interactive projects. She studied at the California College of the Arts (CCA) in San Francisco, where, in 2005, she obtained a Master of Fine Arts. In 2014, she produced a monumental intervention for Exposure 6, Under Construction at Beirut Art Center.

Entitled *Certain that we, as the seasons, prevail*, this painting was created in Beirut in September 2019, right after a summer stay in Varanasi, India. During her time at the Kriti Gallery Residency, Kalache dived into a daily morning ritual of automatic drawings with eyes closed and in silence for at least an hour and a half. These steps for starting her day set the grounds for the paintings that came afterward. On the surface of this composition, the presence of a yellow fluo spray-painted line announces a sudden interruption or urgency. "The choice of colour and decision-making around the empty and less charged areas on the canvas is intentional; I try to create tension and breathing spaces at the same time" says the artist.

*Certain that we, as the seasons, prevail* is part of a serial body of work that culminated into the solo exhibit *Our Dreams are a Second Life* in December 2020 at Saleh Barakat Gallery, Beirut.

Size:

150 x 115 cm

59 x 45.2 in

Medium: Mixed media on canvas

Signed on the reverse

**Provenance**

Private Collection, Lebanon.

**Location**

Beirut, Lebanon

Estimate:

€8,000 - €10,000

Starting price:

€5,500



## LAMIA JOREIGE

### *Variations V (2001)*

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

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

*Around 2000, Lamia Joreige undertook a series of abstract paintings entitled Variations, where she inserted organic shapes that could remind parts of the human body, including, for this piece, blood cells. The artist used wax and various inks on papers that were transferred on canvas. Constructed with the addition and removal of material, whether it is paint or paper, the Variations challenge the relationship between presence and absence, a fundamental theme in the artist's trail.*



Size:  
73 x 60 cm  
**28.7 x 23.6 in**

With frame:  
80 x 67 cm  
**31.5 x 26.3 in**

Medium: Mixed media on canvas  
Signed and titled on the reverse, handwritten by the artist

#### **Provenance**

Private Collection, Lebanon (acquired directly from the artist)

#### **Location**

Beirut, Lebanon

Estimate:  
**€17,000 - €22,000**

Starting price:  
**€12,000**



## ZENA ASSI

*Stonehenge (2021)*

*Zena Assi is a Lebanese artist. Born in 1974, she studied at Académie Libanaise des Beaux-Arts (Alba). She says that her practice “draws inspiration from the relations and conflicts between the individual and his spatial environment, society and its surroundings.” Assi is the recipient of many honours, including the Sunny Dupree Family Award for a Woman Artist at the 2020 Summer Exhibition at the Royal Academy, London and the Special Jury Prize of the 2009 Sursock Museum Salon d’Automne in Beirut.*

*Zena Assi is known for her depictions of the city of Beirut with a multiplicity of details and elements. In this recent painting entitled Stonehenge, megalithic rocks are put on top of each other in a precarious equilibrium. This fragile scheme is inspired by Beirut, which always survives when it is on the verge of collapsing. The Lebanese capital appears, with its chaotic constructions and its resilient inhabitants on the top of this composition.*

*Size:*

169 x 81 cm

66.5 x 31.8 in

*Medium: Mixed media and collage on canvas*

*Signed and dated*

**Provenance**

*Private Collection, France (acquired directly from the artist).*

**Location**

*London, United Kingdom*

*Estimate:*

**€14,000 - €20,000**

*Starting price:*

**€8,500**



## SALIBA DOUAIHY

### *Old Door (1968)*

*Born in the mountainous town of Ehden, North Lebanon, Saliba Douaihy (1915-1994) was a Lebanese painter. Trained with Habib Srour, he obtained a grant to study at Ecole Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris. In 1939, he was one of the artists selected to produce large-scale paintings based on ancient history for the Pavilion of Lebanon at New York World's Fair.*

*Saliba Douaihy, who settled in the United States from 1950 to 1975 is considered a pioneer in the establishment of Lebanese Modern Painting. He is perhaps the only artist of this country whose corpus displays in such a clear manner an evolution from the so-called Impressionist style of the previous generation (Omar Onsi, Moustafa Farroukh and Cesar Gemayel) to radical abstraction.*

*Executed in 1968, this painting depicts a traditional mud house typical of rural areas in the Bekaa Valley. Douaihy integrated precise details such as the jars, the vine, the texture of the walls and the arid landscape on the left. Nevertheless, the rigorous structure of the composition and the striking colours anticipate the artist's forthcoming experimentations and his evolution into abstract painting.*



Size:  
69 x 89 cm  
**34.6 x 33.8 in**

Medium: Oil on canvas  
Signed on the front lower left. Written 2nd study on the reverse.

#### **Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Galerie Argile, London, in the late 80s. The artwork had been in the collection of Nabil Hamad from Galerie Argile. Acquired directly from the artist.*

#### **Location**

*Beirut, Lebanon*

Estimate:  
**€17,000 - €35,000**

Starting price:  
**€12,000**

## GEORGES ALBERT CYR

### *Untitled (1962)\**

Georges Cyr (1880-1964) was a French artist dealing with painting, mosaic, stained glass and ceramic. He emerged in the Paris art scene in 1924, exhibiting paintings at the Salon des Indépendants in the Impressionist tradition. In 1934, he undertook a tour of the Middle East. While he was supposed to stay in Beirut for a few weeks, he settled there. Interestingly, he is mentioned on Wikipedia as a “Lebanese painter of French descent.” The atelier of Georges Cyr became a cultural hub, welcoming known figures such as Omar Ounsi, Moustapha Farroukh and Cesar Gemayel as well as amateurs and socialites. Cyr widely exhibited his work during his lifetime. In 2007, Fondation Audi in Beirut showcased Georges Cyr in Lebanese Collections.

1940 is a turning point in the career of Cyr as he engaged in a process of cubist painting in an abstract and “baroque” way, as writes Jacques Aswad. This landscape belongs to the ultimate, perhaps the most complex and accomplished phase of his exploration. Besides colour, “arabesque is a new element I introduced in the cubist conception. Instead of pursuing depth, the third dimension, or even the fourth (form in movement), I bring back the canvas to the essential forms of painting”, declares the artist.

Size:

76 x 63 cm

29.9 x 24.8 in

Medium: Oil on canvas

Signed lower right, signed and dated on the reverse

#### **Provenance**

Private Collection, Lebanon. Acquired by the present owner from Agial Gallery, Beirut.

#### **Location**

Beirut, Lebanon

Estimate:

€8,000 - €12,000

Starting price:

€5,500



## CHAOUKI CHOUKINI

### *Prophète (Prophete, 2003)\**

*Chaouki Choukini is a Lebanese sculptor who lives and works in France. He was born in Choukine, South Lebanon, in 1947 and studied at the Beaux-Arts de Paris. He is the recipient of many awards, including the Prix for Young Sculpture in 1978, Taylor Foundation Prize in 2010 and Prix de la Fondation Pierre Gianadda in 2015.*

*Choukini's works are articulated through architectonic tensions and biomorphic elements. This Prophet is a perfect example of how an ascetic figure can emerge from what is apparently an abstract geometric structure.*

*In the artist's recent monograph, Kevin Jones writes that "his later shift to a vertical orientation suddenly makes the work seem more "statuary"— the disruptive and unfamiliar vantage point of the "prone" sculpture cedes to a more recognizable frontal approach. The inter-body relationship here is balanced, equalised: both creator and creation are grounded on the same plane, poised upwards. Yet Choukini has a spatial surprise up his sleeve: he incorporates the reverse side of the vertical into his view."*

*Size:*

*35 x 12.5 x 8 cm*

**13.7 x 4.9 x 3.1 in**

*Medium: Oak*

*Signed on the bottom*

#### **Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Claude Lemand Gallery, Paris.*

#### **Location**

*Beirut, Lebanon*

*Estimate:*

**€15,000 - €18,000**

*Starting price:*

**€10,000**



## NADIA SAIKALI

### *Bourrasque (2004)*

*Nadia Saikali is a Lebanese painter. She was born in 1936 and graduated from Académie Libanaise des Beaux-Arts – Alba before joining the Grande Chaumière and the École Nationale Supérieure des Arts Décoratifs in Paris. After a stay in Glasgow, she returned to Beirut, where she regularly exhibited. In the midst of the Lebanese war, she settled definitively in Paris in 1979. In 2022, Nadia Saikali was part of the exhibition Beirut and the Golden Sixties: A Manifesto of Fragility curated by Sam Bardaouil and Till Fellrath at Gropius Bau, Berlin and Lyon Biennale.*

Size:

65 x 81 cm

**25.6 x 31.8 in**

Medium: Oil on canvas

Signed front lower left

#### **Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Claude Lemand Gallery, Paris.*

#### **Location**

*Dubai, UAE*

Estimate:

**€12,000 - €18,000**

Starting price:

**€9,000**





## MOHAMMED AL-SHAMMARY

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### *Ode of Rain (Homage to Iraqi Poet Bader Shaker Al-Saiab, 2010)*

*Born in Baghdad in 1962, Mohammed Al-Shammmary is an Iraqi self-taught multidisciplinary artist whose practice ranges from painting, sculpture, artist's book, installation, photography to silkscreen. Since the late 1980s, his work has been shown in galleries and institutions across the Middle East, Europe and the United States including Columbia University, New York and Station Museum of Contemporary Art, Houston. His artist book based on the poem Mural by Mahmoud Darwish is included in the collection of the British Museum.*

*Ode of Rain is a dark painting that was inspired by the burning of hundreds of oil wells in Kuwait during the retreat of the Iraqi army in January 1991. Among the consequences of these fires were "oil rains" causing deposits of black particles all over the city. In this piece, Al-Shammmary paid tribute to Unshūdat al-matar (Rain Song) by Badr Shakir al-Sayyab (1926-1964), written thirty years before the events. One year earlier, in 2009, he produced an artist's book of this celebrated poem.*

*"As if dawn was about to break from them  
As if a sun was about to rise from them  
But the night pulls over a coverlet of blood  
I call out on the gulf "O gulf  
O bestower of pearls, shells and death"  
The echo replies as if grieving:  
"O gulf  
O bestower of shells and death"*

*(Badr Shakir al-Sayyab, Rain Song, 1960 (extract), translated by Khaloud Al-Muttalib)*

*The work belongs to the series Ode of Rain (Homage to Iraqi Poet Bader Shaker Al-Saiab) - 2010.*

*Size:*  
140 x 140 cm  
**55.1 x 55.1 in**

*Medium: Mixed media on canvas*  
*Signed mid right*

#### **Provenance**

*Acquired directly from the artist through Orient Gallery, Amman. Private Collection, Jordan.*

#### **Location**

*Amman, Jordan*

*Estimate:*  
**€10,000 - €13,000**

*Starting price:*  
**€7,500**

## YOUSSEF AOUN

*Burned Shape (2011)*

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

*Youssef Aoun, who claims to be a “son of the war”, recognizes the influences of Bacon, Picasso and Tapies. His paintings, which are formally abstract, are filled with symbols, materials and forms that evoke parts of the human body. This piece was exhibited in Wounds at Agial Art Gallery, Beirut, in 2012. This solo show disclosed dark and dense compositions. At the time of the Arab Spring, the artist had a strong feeling that the region was evolving into very difficult times. Youssef Aoun explains that the black colour progressively and unconsciously invaded his paintings.*

*Size:*

200.5 x 195 cm

**78.9 x 76.7 in**

*Medium: Mixed media on canvas*

*Signed lower left. Signed, dated and titled on the reverse.*

**Provenance**

*Private Collection, Lebanon. Acquired by the present owner from Saleh Barakat Gallery.*

**Location**

*Beirut, Lebanon*

*Estimate:*

**€10,000 - €15,000**

*Starting price:*

**€7,500**



## AKRAM ZAATARI

*Twenty eight nights and a poem: photographs of couple made by Hashem el Madani (2012)*

Akram Zaatari is a Lebanese artist and filmmaker born in 1966 in Saida. In the 1990s, he participated with other figures such as Rabih Mroué, Walid Sadek, Walid Raad, Jalal Toufic, Tony Chakar, Lamia Joreige, Paola Yacoub and Joana Hadjithomas and Khalil Joreige, in the emergence of contemporary practices in postwar Lebanon. These practices were multidisciplinary and involved multiple strategies, including the use of archives, testimonies and archaeology. Since then, Zaatari has gained international recognition. His work was displayed in major exhibitions and biennales, including Documenta 12 in 2012, and his video *Letter to a refusing pilot* was showcased at the National Pavilion of Lebanon curated by Sam Bardaouil and Till Fellrath at the 2013 Venice Art Biennale. He is present in the most prominent collections of contemporary art including, Centre Pompidou, Paris, Tate Modern, London, Guggenheim and the Museum of Modern Art, New York.

In 1997, Akram Zaatari co-founded the Arab Image Foundation with Fouad Elkoury and Samer Mohdad. This non-profit organisation aims to gather and preserve photographs and visual documents from the Arab world and the Arab diaspora. Zaatari was involved in the acquisition of many collections from studio photographers. One of them was Hashem el Madani's Studio Shehrazade in Saida. Zaatari and Madani grew an intense relationship of friendship and collaboration that originated in a very dense body of works, including the books *Hashem el Madani: Studio Practices* (2004), *Hashem el Madani: Promenades* (2007) and the film *Twenty Eight Nights and A Poem* (2015) that "distances itself from this archival impulse, moving away from the stability and sanctity of the object in favour of expansiveness, creating contemporary meaning through new contexts and approaches" (*The Museum of Modern Art*).

This series of photographs extracted by Akram Zaatari from El Madani's fund question the notions of couples and gender. They are divided into three parts: newlywed men and women formally posing in a theatrical décor with fake curtains, surrounded by casual double portraits of women and men playing with poses and gestures eventually providing ambiguities regarding their relationships.



Size:  
46 x 210 cm  
**18.1 x 82.6 in**

Medium: Photography; Inkjet print (edition 1/5 + 2 A.P.)

**Provenance**

Private Collection, London. Acquired by the present owner from the Gallery Sfeir - Semler.

**Location**

London, United Kingdom

Estimate:  
**€17,000 - €25,000**

Starting price:  
**€12,000**



## FOUAD ELKOURY

*Opera House Beirut (1994)\**

*Fouad Elkoury is a Lebanese photographer, filmmaker and writer. Born in Paris in 1952, he obtained an architecture degree in London before turning towards photography, documenting the lives of people during the Lebanese conflict in what became the Civil War Series. In 1989, he was the recipient of the Prix Medicis Hors les Murs and spent a year in Egypt. In 1991, he participated in the Beirut City Centre Photographic Mission organised by writer Dominique Eddé. In 1997, he co-founded the Arab Image Foundation with Akram Zaatari and Samer Mohdad. In 2000 his work was showcased in a major retrospective at Maison Européenne de la Photographie, Paris. Elkoury was among the artists selected for the first national participation of Lebanon at the 2007 Venice Art Biennale.*

*Fouad Elkoury is hailed for being one of the first practitioners who succeeded in making documentary photography a sought-after collectible work of art.*

*This dramatic image discloses the interior of Cinema Opera, located in Martyrs' Square in Beirut, in its state of destruction after 15 years of conflict and before its reconstruction as the Virgin Megastore. It is part of the body of work entitled Traces of War. As Gregory Buchakjian writes, "produced between 1993 and 1997, Traces of War could be considered as a natural continuation of Beirut City Centre in the sense that it is located mainly (though not exclusively) on the same devastated geographic terrain. With respect to its production, Traces of War was the result of a personal initiative rather than a commission. Every day, the photographer went to the Center of Beirut, by then a vast construction site, without anyone asking him to do so."*

Size:  
125 x 100 cm  
**49.2 x 39.4 in**

With frame:  
125 x 100 cm  
**49.2 x 39.4 in**

Medium: Inkjet print on Baryta paper (A.P. 1, edition of 5 + 2 A.P.)

**Provenance**

*Private Collection, Lebanon (acquired directly from the artist).*

**Location**

*Beirut, Lebanon*

Estimate:  
**€15,000 - €18,000**

Starting price:  
**€10,000**



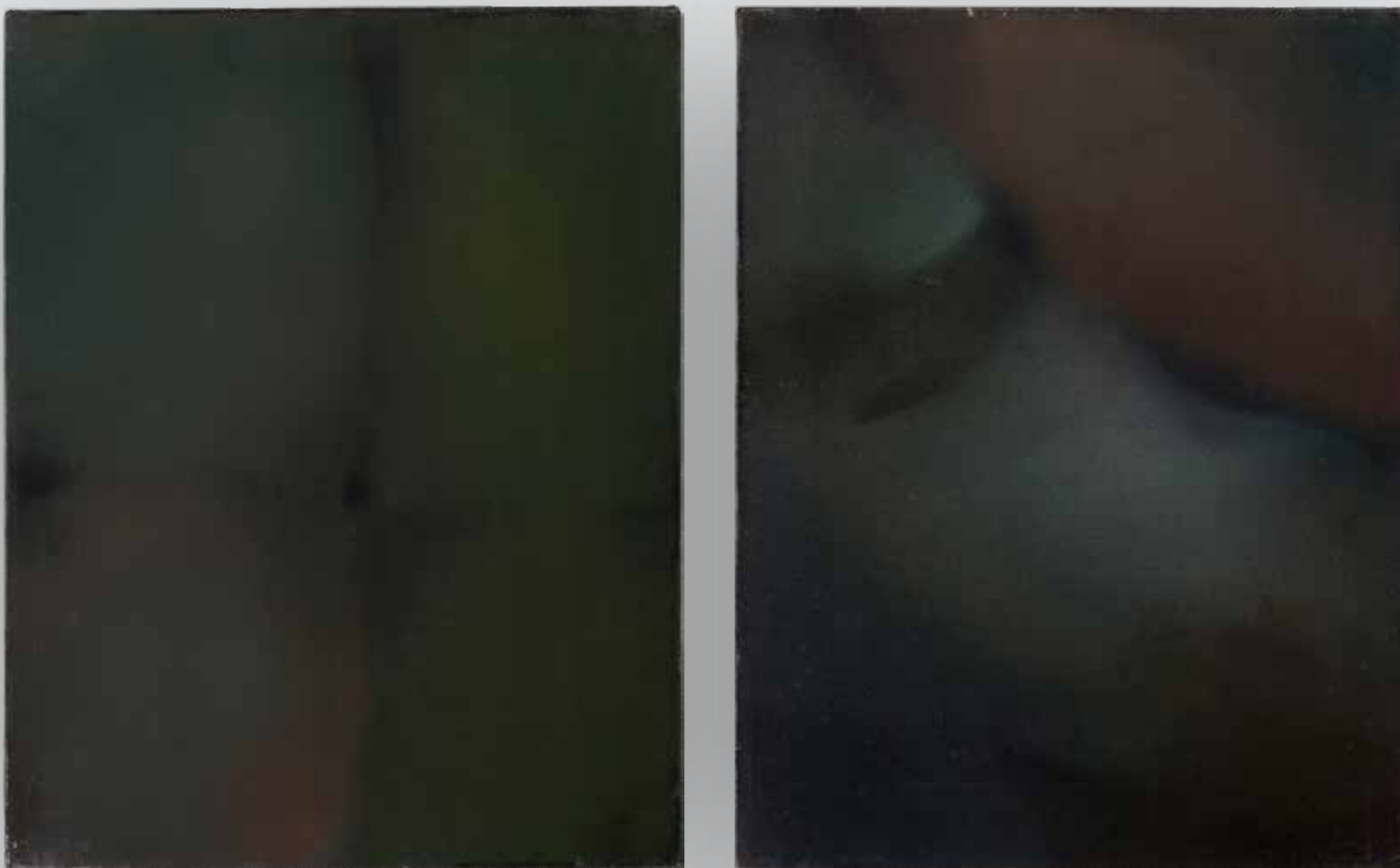
## AFAF ZURAYK

### *Human Form (1983)*

*Afaf Zurayk is a Lebanese visual artist and writer. Born in 1948, she studied fine arts at the American University of Beirut and obtained a Master's degree in Islamic art at Harvard University in 1972.*

*"As I move forward, I always return to what underlies my direct experience: a shaft of light. A memory of closeness," says Afaf Zurayk about her artistic path. Human Form is a series of delicate and intimate paintings depicting details of human bodies.*

*In the book Drawn by Light (2019), Zurayk coupled a piece from Human Form with this text: "The void. The hole. Moving in stillness forms discover themselves. Colours vibrating music softly. Changing tones and harmonies to become others. Learning the dry brush technique. (...) To remember that you went through the same process when you looked at your love's lips curling upwards preparing to smile. The potential. The beauty. The expanse. (...) Moving in time with your heartbeats. (...) Tiny. Reverberating. Warm. The eternal moving void. A smile. Where everything begins."*



*Size diptych:*  
46 x 72 cm  
**18.1 x 28.3 in**

*Each panel:*  
46 x 36 cm  
**18.1 x 14.2 in**

*Medium: Oil on canvas  
Signed on the reverse*

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

**Location**  
*Beirut, Lebanon*

*Estimate:*  
**€14,000 - €16,000**

*Starting price:*  
**€10,000**

## MAZEN RIFAI

*Paysage (Landscape, 2021)*

*Mazen Rifai is a Lebanese artist and architect. Born in Baalbek in 1957, he studied at the Lebanese University and the Academia de Macerata in Italy. He was involved in Oger Liban's plan for the reconstruction of Beirut Central District before being appointed director at Engineers, Consulting & Contracting firm.*

*His professional practice has somehow influenced his landscapes that always "start with a place", as he says, and are rigorously constructed and devoid of any superficial features. Akl Awit writes that "not all abysses a peak, not all passion seizes the eye, but that which fascinates in how it captivates, breathing reverence for the artistry of a dream, a contemplation, a unity, in hues of emotions, with no boundaries on the outskirts of any colour; an ability to discover what was in no way anticipated, but was always the crux of the matter."*

*Size:*

*100 x 85 cm*

**39.4 x 33.4 in**

*Medium: Acrylic on canvas*

*Signed, dated and titled on the reverse*

**Provenance**

*Private Collection, Lebanon (acquired directly from the artist).*

**Location**

*Beirut, Lebanon*

*Estimate:*

**€1,500 - €3,000**

*Starting price:*

**€1,000**





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