

Online Bidding begins
Nov 21 2025, 10:00 CET+1

Live streamed Auction Room opens
Nov 27 2025, 19:00 CET+1

ANS
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PLACE

OF A POEM











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Place of a Poem evokes the profound connection between visual expression and literary emotion. Visual art and poetry are kindred forms of expression; both strive to capture and communicate human feeling, perception and experience—often beyond what words alone can convey.

In an age dominated by violence and cynicism, when humanity is engulfed with an overflow of information, poetry and visual art endure as vital sanctuaries—places where silence, serenity and dreams may still be found. They reach where rational discourse falls short, giving form to the ungraspable and creating spaces of refuge and resistance.

Countless artists have embraced poetry to convey their emotions and surroundings, transforming shapes and colours into a lyrical language that becomes their own unique expression. ***Place of a Poem*** stands as a testament to this timeless quest for poetry through visual art.

We are delighted to present the dreamlike works of modern masters such as Simone Baltaxé, Juliana Seraphim, and Willy Aractingy—artists who draw upon dreams and imaginary worlds. Alongside them, we are pleased to introduce a new generation of promising contemporary painters, including Ehab Zein Eddine, Jacques Vartabedian and Dalia Baassiri.

PLACE

OF A POEM

Les Phares

Rubens, fleuve d'oubli, jardin de la paresse,
Oreiller de chair fraîche où l'on ne peut aimer,
Mais où la vie afflue et s'agite sans cesse,
Comme l'air dans le ciel et la mer dans la mer;

Léonard de Vinci, miroir profond et sombre,
Où des anges charmants, avec un doux souris
Tout chargé de mystère, apparaissent à l'ombre
Des glaciers et des pins qui ferment leur pays;

Rembrandt, triste hôpital tout rempli de murmures,
Et d'un grand crucifix décoré seulement,
Où la prière en pleurs s'exhale des ordures,
Et d'un rayon d'hiver traversé brusquement;

Michel-Ange, lieu vague où l'on voit des Hercules
Se mêler à des Christs, et se lever tout droits
Des fantômes puissants qui dans les crépuscules
Déchirent leur suaire en étirant leurs doigts;

Colères de boxeur, impudences de faune,
Toi qui sus ramasser la beauté des goujats,
Grand coeur gonflé d'orgueil, homme débile et jaune,
Puget, mélancolique empereur des forçats;

Watteau, ce carnaval où bien des coeurs illustres,
Comme des papillons, errent en flamboyant,
Décors frais et légers éclairés par des lustres
Qui versent la folie à ce bal tournoyant;

Goya, cauchemar plein de choses inconnues,
De foetus qu'on fait cuire au milieu des sabbats,
De vieilles au miroir et d'enfants toutes nues,
Pour tenter les démons ajustant bien leurs bas;

Delacroix, lac de sang hanté des mauvais anges,
Ombragé par un bois de sapins toujours vert,
Où, sous un ciel chagrin, des fanfares étranges
Passent, comme un soupir étouffé de Weber;

Ces malédictions, ces blasphèmes, ces plaintes,
Ces extases, ces cris, ces pleurs, ces Te Deum,
Sont un écho redit par mille labyrinthes;
C'est pour les coeurs mortels un divin opium!

C'est un cri répété par mille sentinelles,
Un ordre renvoyé par mille porte-voix;
C'est un phare allumé sur mille citadelles,
Un appel de chasseurs perdus dans les grands bois!

Car c'est vraiment, Seigneur, le meilleur témoignage
Que nous puissions donner de notre dignité
Que cet ardent sanglot qui roule d'âge en âge
Et vient mourir au bord de votre éternité!

LOT 001

MARWAN
SAHMARANI (b. 1970)
Testimony of Fire (2018)

Marwan Sahmarani lives and works between his native city and the mountain village of Tárbená in Spain. Educated within the post-war Lebanese artistic milieu, his work engages with both expressionist and historical traditions, combining gestural intensity with a reflective inquiry into violence and collective memory. His compositions often assume monumental dimensions, structured through dense impasto and layered chromatic tensions that recall the expressive force of post-expressionist painting.

Sahmarani's practice centres on the recurrence of conflict and the human propensity for destruction. Rather than recounting specific events, his paintings articulate emotional and corporeal responses to political upheaval, particularly those affecting Lebanon and the wider Middle East. His sustained reflection on the cyclical nature of violence—its bodily, affective and environmental registers—informs a pictorial language where texture and gesture become manifestations of psychological unease.

Sahmarani achieved international recognition in 2010 when he received the Abraaj Capital Art Prize and was included in Told/Untold/Retold at Mathaf: Arab Museum of Modern Art in Doha. His works have since been exhibited widely in Europe, North America and the Middle East, consolidating his position as one of the most incisive figures in contemporary Lebanese art.

Testimony of fire is a tryptich for a close up on a fire eruption. Vibrant yellows clash with the weary embrace of patina. Thick impastos create a visceral texture capture both the heat and the fleeting nature of this inferno.

In the throes of chaos this bush fire embodies the dance of destruction, an impostor in its beauty transitioning from life's vivid configuration to the haunting perfection of abstraction



SIZE

Triptych,
50 × 40 cm each panel (unframed)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated "Sahmarani 2018"
on the reverse of each panel

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€7,500 - €10,000

STARTING PRICE

€7,000

LOT 002

OMAR
ONSI (b. 1901 - d. 1969)
Untitled

Omar Onsi occupies a central position in the formation of Lebanese modern painting through a practice that reconciled documentary precision with lyrical restraint. Trained initially under Khalil Saleeby and later in Paris at the Académie de la Grande Chaumière and the Académie Colarossi, his education combined the disciplined methods of European academism with an intuitive sensitivity to the Levantine landscape and its atmosphere. Throughout his career, Onsi developed a visual language grounded in observation yet imbued with calm intensity, translating Lebanon's terrains, villages, and figures into watercolors of measured harmony and clarity.

By the 1930s he had become an established presence in Beirut's artistic circles, exhibiting regularly and maintaining a studio near Souk El Franj. His preference for watercolor over oil was not merely pragmatic but aesthetic, aligned with his pursuit of immediacy, transparency, and tonal subtlety. Both urban and rural Lebanon remained his enduring subjects, rendered with concise, luminous brushwork that balanced structure and spontaneity.

Although he occasionally treated the nude and engaged with artistic circles in Europe and North America, Onsi's approach remained rooted in a representational idiom attentive to atmosphere rather than formal experiment. His later involvement as co-founder of the Lebanese Association for Artists, Painters and Sculptors, and as a board member of the Sursock Museum, attested to his role in shaping the institutional foundations of modern art in Lebanon. The 1997 retrospective at the Sursock Museum reaffirmed his position as a painter whose discreet modernity and cultural anchorage defined a formative chapter in the history of Lebanese art.



SIZE

27 × 41 cm (39.5 × 53.5 cm with frame)

MEDIUM

watercolour on paper

SIGNATURE

Signed “O.Onsi” on the front lower right

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon

ESTIMATE

€1,800 - €3,500

STARTING PRICE

€1,500

LOT 003

CÉSAR
GEMAYEL (b. 1898 - d. 1958)

Femme nue allongée (c.1940s)

César Gemayel occupies a seminal position in the emergence of modern Lebanese painting, distinguished by his ability to reconcile European artistic models with a distinctly local sensibility. Initially educated in pharmacology, his intellectual trajectory shifted toward the visual arts under the mentorship of Khalil Saleeby, whose studio introduced him to modern techniques and the aesthetic principles of Western painting. His formative years at the Académie Julian in Paris during the late 1920s proved decisive, exposing him to the diverse visual languages of Impressionism and Fauvism and enabling him to refine a sophisticated understanding of colour as both an expressive and structural element.

Gemayel achieved early recognition when he was awarded first prize at the Exposition Coloniale Internationale in Paris in 1931, a distinction that firmly established his reputation and confirmed his technical assurance. Upon returning to Lebanon, he founded a studio that functioned simultaneously as a site of artistic production and as a teaching atelier for a younger generation of painters. His practice, spanning portraiture, landscape and still life, is marked by a carefully modulated chromatic sensibility, a disciplined treatment of light and a painterly surface informed by his Parisian education.

Throughout the 1930s and 1940s, Gemayel played a crucial role in defining a modern Lebanese pictorial language that balanced European formal innovations with regional identity. His portraits and nudes reveal an acute awareness of modernist experimentation while preserving a compositional clarity and psychological restraint. Considered alongside contemporaries such as Omar Onsi and Saliba Douaihy, Gemayel stands as a foundational figure in the development of modern Lebanese art. His legacy endures through the continued relevance of his work in both public and private collections, where it is appreciated for its nuanced synthesis of European modernity and Eastern sensibility.



SIZE

19 × 28 cm (29 × 38 cm with frame)

MEDIUM

charcoal and sepia ink on paper

SIGNATURE

Signed “Cg” on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired by the present owner at Cannes
Encheres in 2024

ESTIMATE

€500 - €800

STARTING PRICE

€450

LOT 004

MOHAMED
RADWAN KHALIL (b. 1970)

Servant of the Castle
(2014)



Mohamed Radwan Khalil is a contemporary sculptor whose work demonstrates a disciplined exploration of materiality and spatial rhythm. Trained at Helwan University in Cairo, where he completed his academic path from undergraduate to doctoral level between 1993 and 2006, he has developed a coherent sculptural language rooted in formal experimentation. His preferred materials—bronze, marble and iron—are approached with precision and an evident concern for balance between surface tension and volumetric integrity.

While his sculptures often embrace abstraction through geometric clarity, they retain a strong relational quality, engaging both architectural space and the viewer's perception. Khalil's participation in major artistic events such as the Aswan International Symposium (1999, 2007), the Matrouh Granite Sculpture Symposium (2007), and international platforms including the Iron Sculpture Biennales and the Nanto Petra Symposium in Italy (2003), reflects the international resonance of his practice. The State Prize for Artistic Creativity awarded to him in 2004 consolidated his position within Egypt's contemporary sculptural scene. His works are part of significant public and private collections in Egypt, Lebanon and Italy, where they continue to exemplify a refined dialogue between abstraction and material presence.

SIZE

19 × 17 × 17 cm

MEDIUM

bronze, edition 4/8

SIGNATURE

Signed and numbered 4/8 in Arabic on the lower part

LOCATION

Egypt

PROVENANCE

Private collection, Egypt
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€3,000 - €4,500

STARTING PRICE

€3,000

LOT 005

ETEL
ADNAN (b. 1925 - d. 2021)

Inkpots*

Etel Adnan was a Lebanese-American painter, poet, and essayist whose practice navigated the intersections between image and language. Trained in philosophy at the Sorbonne in Paris and at the University of California, Berkeley, she developed a visual vocabulary grounded in abstraction yet informed by her multilingual and cross-cultural background. Her paintings, frequently produced on small canvases with a palette knife, translate colour into thought, treating chromatic harmony as a means of contemplation rather than representation.

Nature remained her enduring preoccupation. The recurring presence of Mount Tamalpais and the Mediterranean coast conveys not topographical fidelity but the emotional resonance of remembered places. Adnan's engagement with Arabic calligraphy and her affinities with artists such as Paul Cézanne, Paul Klee, and Agnes Martin shaped an idiom where geometry and lyricism coalesce into meditative simplicity. Her *leporellos*—accordion-folded books painted with ink and pigment—extend this synthesis, transforming writing into spatial composition.

Her inclusion in *Documenta 13* (2012) marked a decisive reappraisal of her pictorial work, leading to exhibitions at White Cube, London, and Galerie Lelong, Paris, as well as representation in major institutional collections, including Tate Britain, the Centre Pompidou, and the Museum of Modern Art, New York. In 2021, the Solomon R. Guggenheim Museum, New York, held a retrospective titled *Etel Adnan: Light's New Measure*, consolidating her position within the narrative of post-war abstraction. Oscillating between Beirut, Paris, and California, Adnan articulated an art of concision and clarity, where colour becomes a language of reflection and distance.



SIZE

30 × 57 cm (unframed)

MEDIUM

etching on paper enhanced with watercolour

SIGNATURE

Signed "Etel Adnan" on the front lower right.
Numbered 16/16 on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired by the present owner from Galerie
Lelong, Paris

ESTIMATE

€4,500 - €6,500

STARTING PRICE

€4,300

LOTS 006, 007, 008

AREF EL RAYESS (b. 1928 - d. 2005)

Untitled (1994), Souvenir (1994), Souvenir (1994)

Aref El Rayess occupies a defining position within the history of modern Lebanese art, distinguished by a practice that encompassed painting, sculpture, and critical reflection. Although self-taught, he trained in Paris under Fernand Léger and André Lhote, later studying etching with Johnny Friedlaender and sculpture with Ossip Zadkine at the Académie de la Grande Chaumière. His extensive travels across Senegal, Italy, and the United States profoundly shaped his artistic vocabulary, encouraging a sustained engagement with diverse materials, technologies, and cultural idioms.

Upon returning to Beirut, he co-founded the Institute of Fine Arts at the Lebanese University and collaborated with Janine Rebeiz in establishing Dar el Fan, one of the most influential cultural platforms in Lebanon during the 1960s and 1970s. His visual language evolved from early expressionist compositions informed by African visual traditions to formally complex works influenced by Arte Povera, in which sand, oil pigment, and geometric motifs evoke the archaeology of memory and myth.

Rayess remained deeply attuned to the socio-political climate of his time. His cycles Blood and Freedom (1971) and The Road to Peace (1976) interrogated the violence of the Lebanese Civil War and broader struggles across the Arab world, articulating a humanist critique of tyranny, materialism, and the superficial nationalism of postcolonial states. Parallel to this political dimension, his later desert-inspired landscapes conveyed a metaphysical serenity, where abstraction and luminosity expressed a spiritual sensibility rooted in his Druze background.

In the 1980s, Rayess served as artistic consultant to the city of Jeddah, producing a number of monumental public sculptures commissioned by Mayor Mohammed Said Farsi, notably the twenty-seven-meter-high aluminum abstraction of the name Allah situated in Palestine Square. In his final years, he initiated the Aley Symposium of Painting and Sculpture, transforming the municipality into an open-air studio and fostering new dialogues around the role of art in public space.

Recent retrospectives at Galerie Sfeir-Semler, Beirut (2021), and the Sharjah Art Foundation (2022) have reinstated Rayess as a pivotal figure in the articulation of a modern Arab aesthetic—one that mediates between political consciousness, spiritual reflection, and the materiality of form.



SIZE

Lots 006, 008: 43 × 35 cm (48 × 40 cm with frame)

Lot 007: 43 × 27 (48 × 32 cm with frame)

MEDIUM

ink on paper

SIGNATURE

Lot 006: Signed and dated “Rayess 948” on the front lower right.

Lots 007, 008: Signed, dated and titled “Rayess 948 Souvenir” on the front lower right

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

ESTIMATE

€900 - €1,500 each

STARTING PRICE

€800 each

LOT 009

SAMIA
OSSEIRAN (b. 1944 - d. 2024)
Untitled (c. 2000)

Samia Osseiran Junblatt cultivated a distinct visual language shaped by rigorous academic training and sustained intercultural experience. Educated at the Beirut College for Women, where she subsequently taught, she went on to complete a Master of Fine Arts at the Pius XII Institute in Florence, an encounter that instilled her practice with the measured clarity of Florentine humanism. A later scholarship from the Japanese Embassy in Lebanon enabled her to study graphic art at the University of Fine Arts in Tokyo, further refining her sense of composition and technical precision. The convergence of these educational contexts can be traced throughout her work, where structure and lyricism coexist in a finely balanced dialogue.

Emerging within the circle of Lebanese abstract painters of the 1960s, she maintained close exchanges with figures such as Helen Khal. Although public recognition arrived gradually, Osseiran developed an individual path that reconciled modernist abstraction with an introspective sensibility. In 1977 she founded the Society *Artaizhana* in South Lebanon, an initiative designed to foster women's artistic engagement and collective visibility in a conservative cultural landscape.

Her pictorial language reveals an ongoing tension between the architectural and the emotional. Themes of grief, memory, and regeneration surface in cyclical series such as those exhibited at the Manoug Art Centre in 1972, prompted by the loss of her brother, and in later paintings from 2007 dedicated to her mother. These works demonstrate her ability to transform personal experience into formal and chromatic meditation. From the austere black-and-white ink drawings of the early period to the expressive tonal modulation of oils such as *Oranges* (1997) and *Bengali Cook* (2005), Osseiran's practice articulates a nuanced exploration of surface, gesture, and luminosity.

Based in Bramiyeh, near Saida, she remained an independent figure within Lebanese modern art. Her oeuvre embodies a sustained negotiation between individual narrative and the universal vocabulary of abstraction, affirming both intellectual discipline and poetic restraint.



SIZE	50.5 × 80.5 cm (51.5 × 81.5 cm with frame)
MEDIUM	oil on board
SIGNATURE	Signed “S.Osseiran” on the front lower right
LOCATION	Lebanon
PROVENANCE	Private collection, Lebanon Acquired directly from the artist

ESTIMATE
€2,000 - €4,000
STARTING PRICE
€1,800



Teliana
era/chim

LOT 010

JULIANA
SERAPHIM (b. 1934 - d. 2005)

Untitled (c.1970s)

Juliana Seraphim forged a distinctive visual vocabulary shaped by the experience of exile and the imaginative freedom of surrealism. After relocating to Lebanon with her family during the 1948 Palestinian displacement, she studied painting under the guidance of Jean Khalifé before enrolling at the Lebanese Academy of Fine Arts. Subsequent training in Florence and at the Royal Academy of San Fernando in Madrid refined her understanding of European modernism and deepened her sensitivity to Mediterranean light and form.

Her compositions fuse the feminine and the grotesque in intricate, dreamlike spaces where figuration dissolves into transparency. Through densely layered imagery, she constructed a visual language of displacement, memory and desire. Dividing her life between Beirut and Paris, Seraphim maintained an active exhibition career and represented Lebanon in the Alexandria, Paris and São Paulo Biennials during the 1960s. Her works are now held in major public collections, including the Metropolitan Museum of Art in New York, the Institut du Monde Arabe and the Musée du Surréalisme in Paris, as well as the Sursock Museum in Beirut.

Positioned within the wider narrative of Arab modernism, Seraphim's practice articulates exile as both a psychological condition and a formal pursuit, merging personal mythology with collective history in a manner that resists categorization and remains profoundly individual.



SIZE
70 × 100 cm (74 × 104 cm with frame)

MEDIUM
oil on canvas

SIGNATURE
Signed “Juliana Seraphim” on the front lower left

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon

CERTIFICATE OF AUTHENTICITY
This artwork is accompanied by a certificate of authenticity

ESTIMATE
€11,000 - €16,000

STARTING PRICE
€9,000

LOT 011

ARAM
JUGHIAN (b. 1959)

Le paysage bleu
(c.1997 - 1999)

Aram Jughian, a Lebanese-Armenian self-taught artist and poet, has developed over five decades a distinctive abstract idiom grounded in the expressive interplay of colour, texture, and gesture. His mixed-media compositions reveal a subtle dialogue between spontaneity and control, their layered transparencies and sweeping forms evoking both vegetal growth and human movement. Recurrent organic motifs—flowers, leaves, and floating figures—animate the surface with a lyrical vitality that fuses rhythm, fragility, and reflection.

Since the mid-1970s, Jughian has exhibited widely in Lebanon and Russia, maintaining a long-standing presence at institutions such as the Sursock Museum in Beirut, the M'ars Center for Contemporary Art in Moscow, Galerie Janine Rubeiz, and Galerie Tanit. His major solo exhibitions, including *Brushstrokes* (2011), *I am Here* (2017) and *Fireworks* (2022), have charted the evolution of a pictorial language rooted in gesture yet open to introspection. Participation in Art Dubai (2018) and the Sharjah Biennial (1997) further consolidated his transnational visibility.

Jughian's practice is deeply informed by musical structure—Bach and Ravel as much as jazz and blues—whose tonal modulations echo in his chromatic harmonies. His works articulate a sensorial engagement with nature and memory, where emotion serves as an organizing principle rather than a narrative theme. Paintings by Jughian belong to public and private collections in Beirut, Paris, Cologne, London, Washington, Los Angeles, and Jakarta, situating his abstraction within a reflective and enduring humanist framework.



SIZE
78.5 × 105 cm (96.5 × 122.5 cm with frame)

MEDIUM
acrylic on wood panel
(view from Mount Sannine)

SIGNATURE
Signed “Aram J” on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
A certificate of authenticity can be issued upon request.
Please contact us for details.

COMMENTS
Good condition.
Upon close inspection, slight stains are visible primarily at the center of the work, resulting from the natural chemical interaction of the pigments with the artist's chosen support.

ESTIMATE
€900 - €1,500

STARTING PRICE
€750

LOT 012

RIBAL
MOLAEB (b. 1992)
Bird in the dark (2021)

Ribal Molaeb is a Lebanese painter and classical musician whose practice interlaces the disciplines of sound and colour with remarkable coherence. Educated at the Mozarteum University in Salzburg and later at the University of Music and Performing Arts in Vienna, where he earned his Master's degree with distinction, Molaeb has developed a visual language grounded in the structural precision and rhythm of musical composition. His paintings are distinguished by subtle tonal harmonies and a dynamic sense of movement, often described as visual counterparts to orchestral form.

Formed in the studio of his father, the painter Jamil Molaeb, he has maintained a deep connection to the Lebanese landscape, which he reinterprets through chromatic abstraction and layered textures. His work has been exhibited internationally, with solo presentations at Galerie Esther Woerdehoff in Geneva and at the 2024 Volta Basel Art Fair, among others. He is represented by Saleh Barakat Gallery in Beirut and Mizoe Art Gallery in Japan.

Now based in Zürich, Molaeb serves as Artistic Director of the SUMITO Art and Music Association and as Director of the Molaeb Art Museum and the Molaeb Festival for Chamber Music and Fine Arts in Lebanon. His practice continues to explore the affinities between visual and musical structures, positioning him among the most distinctive contemporary voices investigating the intersections of abstraction, rhythm, and perception.



SIZE
100.5 × 80 cm (unframed)

MEDIUM
oil on canvas

SIGNATURE
Signed in Arabic on the front lower right. Signed “Ribal Molaeb” on the front lower left. Signed in Arabic on the reverse. Signed and dated “Ribal Molaeb 2021” on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
This artwork is accompanied by a certificate of authenticity

ESTIMATE
€2,800 - €3,800

STARTING PRICE
€2,500

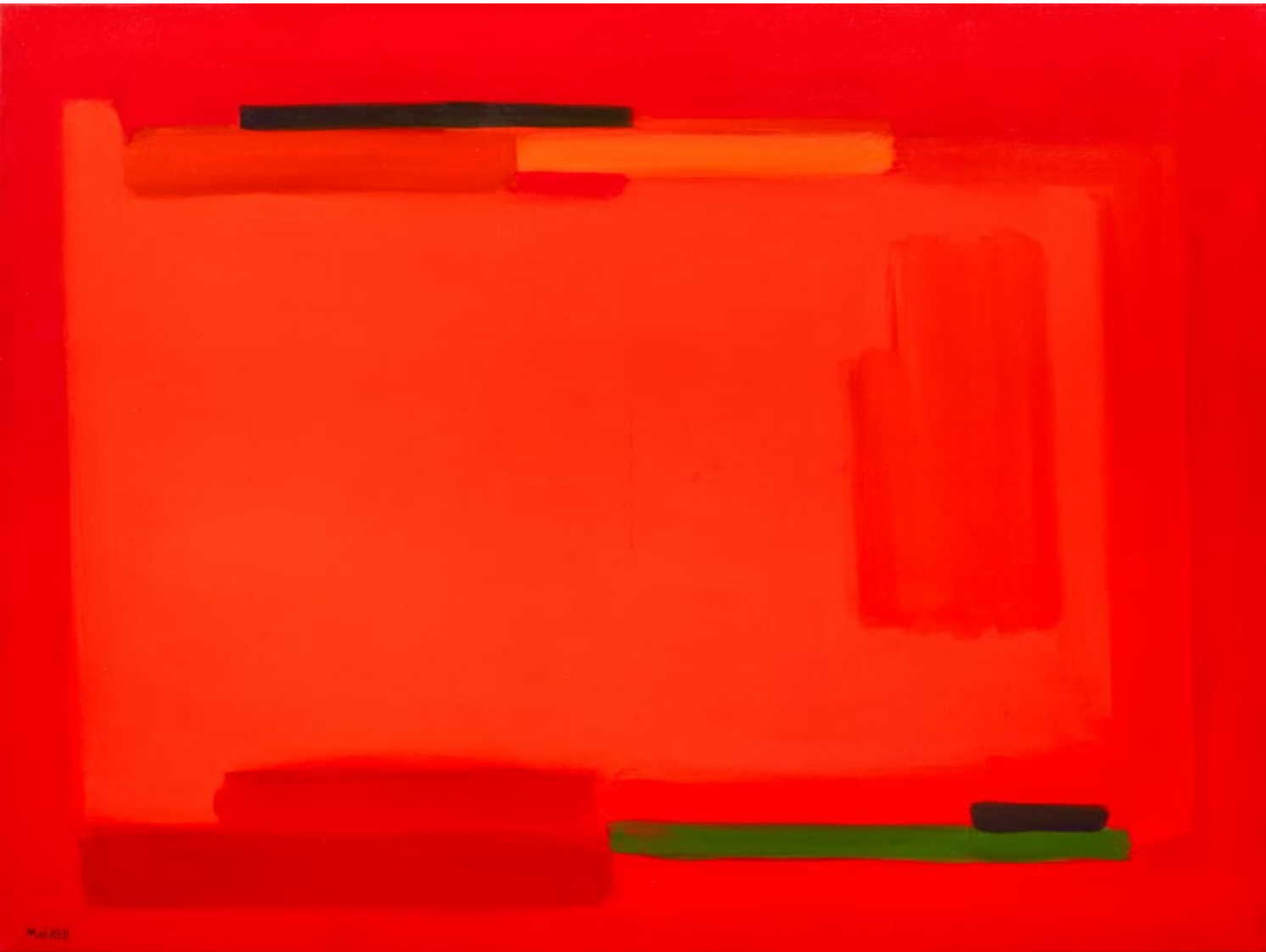
LOT 013

JAMIL
MOLAEB (b. 1948)
Untitled

Jamil Molaeb's artistic formation took shape between Lebanon and Europe, beginning with studies in fine arts in Beirut and continuing in the United States. His academic background was complemented by a sustained involvement in the Lebanese artistic milieu upon his return, where he combined teaching with an extensive studio practice. Molaeb's work moves fluidly between figuration and abstraction, grounded in a visual vocabulary that incorporates landscape, architecture, and the human form as frameworks of cultural and personal memory.

His paintings reveal a constant dialogue between inherited tradition and modern formalism. The surface, at once tactile and disciplined, reflects his preoccupation with the materiality of paint and the narrative potential of colour and texture. Throughout his career, he has developed a coherent and distinctive body of work in which the themes of belonging, displacement, and continuity are treated not as anecdotal subjects but as visual meditations.

He has exhibited extensively in Beirut, Cairo, Paris, and New York, and his works feature in significant public and private collections. Beyond painting, his practice encompasses printmaking and low-relief sculpture, testifying to an enduring interest in the structural and experimental possibilities of form. Molaeb's contribution to Lebanese modern art resides in his capacity to articulate a personal aesthetic that reconciles local sensibility with the universal vocabulary of modernism, securing his position as a lucid and measured voice within post-war Middle Eastern art.



SIZE
89 × 118 cm (94 × 123.5 cm with frame)

MEDIUM
acrylic on canvas

SIGNATURE
Signed “Molaeb” on the front lower left

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
This artwork is accompanied by a certificate of authenticity

ESTIMATE
€6,000 - €10,000

STARTING PRICE
€5,000

LOT 014

HUSSEIN
MADI (b. 1938 - d. 2024)

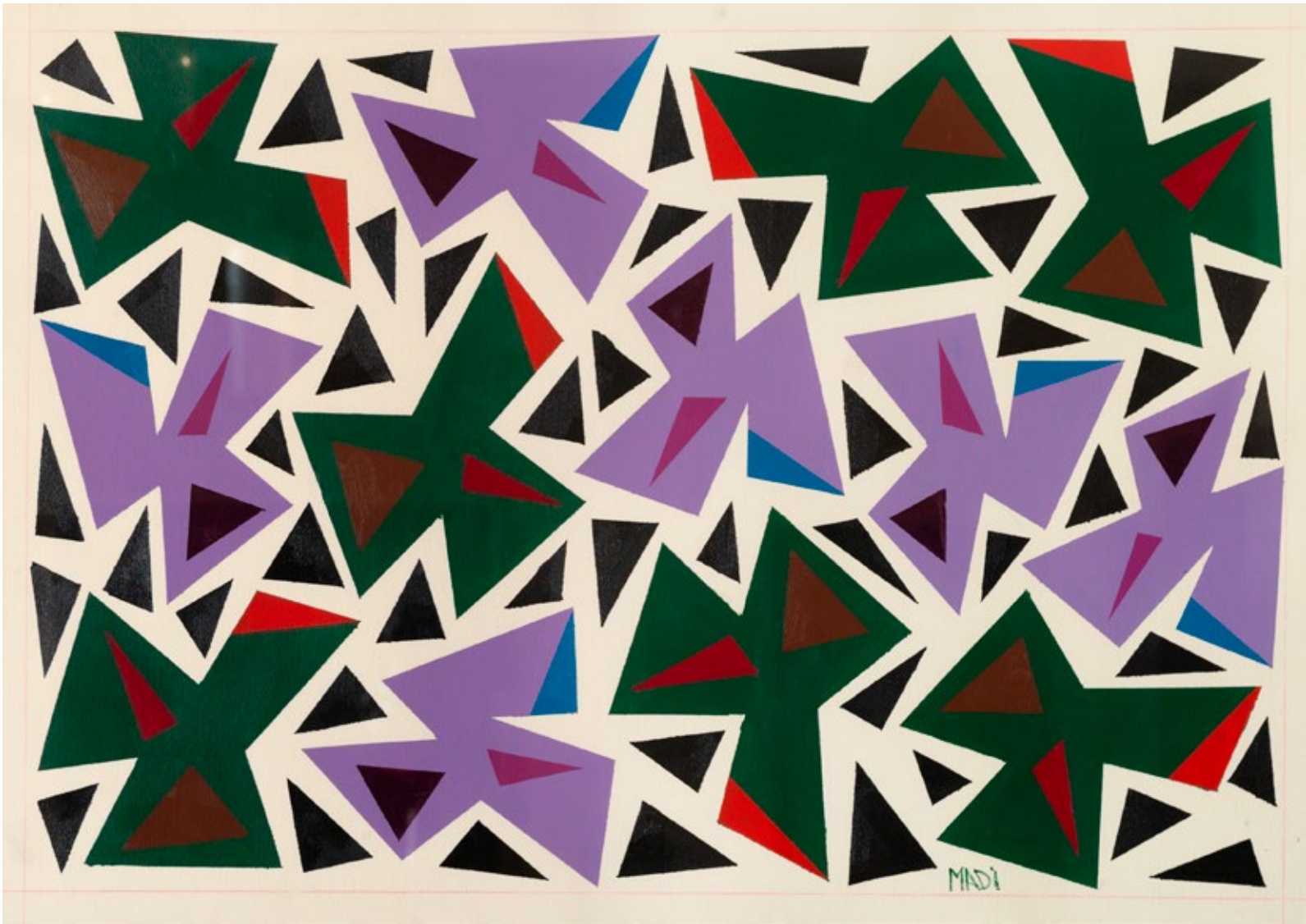
Birds (c.2014 - 2016)

Hussein Madi's artistic formation unfolded between Beirut and Rome, where his education at the Lebanese Academy of Fine Arts and subsequently at the Accademia di Belle Arti cultivated a disciplined understanding of form, structure and proportion. His extended residence in Italy during the 1960s and 1970s, coupled with regular teaching at the Lebanese University's Institute of Fine Arts, consolidated a visual language that fused a Mediterranean sensibility with the analytical rigor of modernist thought.

Madi's practice encompasses painting, sculpture, engraving and graphic art, unified by a sustained inquiry into the geometry of nature and the structural logic of living forms. Although his compositions verge on abstraction, they remain firmly anchored in figuration and in the observable world, consistent with his belief in the primacy of vision and direct perception. This equilibrium between abstraction and representation defines his exploration of repetition, rhythm and symmetry. Recurring motifs—birds, bulls and human figures—evolve into archetypal signs that evoke both the order of creation and the metaphysical unity underlying multiplicity.

The discipline of construction and the precision of contour align his work with Islamic artistic thought, particularly in its emphasis on geometry, modularity and infinite variation. His serial arrangements of shapes—structured within grids or set in diagonal or undulating sequences—suggest both mathematical order and a meditative, almost liturgical rhythm. In his metal sculptures, these same linear schemes acquire volume through bending and folding, translating the syntax of drawing into tangible space while preserving its purity of line.

While references to Matisse and Picasso are discernible in his chromatic restraint and formal economy, Madi's visual vocabulary stands apart in its synthesis of spiritual geometry and tactile materiality. His lifelong dialogue between the figurative and the abstract, between Western modernism and Arab visual heritage, has secured his position as one of the most articulate and enduring voices in twentieth-century Middle Eastern art.



SIZE
50 × 70 cm (65.5 × 85.5 cm with frame)

MEDIUM
acrylic on thick paper

SIGNATURE
Signed “MADI” on the front lower right

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
This artwork is accompanied by a certificate of authenticity

ESTIMATE
€6,000 - €8,000

STARTING PRICE
€5,500

LOT 015

CHUCRALLAH
FATTOUH (b. 1956)

Untitled

Chucrallah Fattouh is a Lebanese painter and sculptor whose artistic practice unfolds at the intersection of expressionist intensity and lyrical abstraction. Educated at the Faculty of Fine Arts of the Lebanese University, from which he graduated with honors in 1983, he developed a distinctive visual language rooted in the contemplation of his native landscape. The coastal horizon of Monsef, his birthplace, has remained a constant source of formal and emotional inspiration, shaping the chromatic restraint and structural rhythm that define his mature work.

Across more than four decades, his career has encompassed over one hundred exhibitions in Lebanon and abroad, including presentations at the Sursock Museum in Beirut, the Grand Palais in Paris, and Art Basel Miami. Fattouh's style reveals an ongoing negotiation between figuration and abstraction, where the human figure—most often the female form—emerges alongside urban and maritime scenes rendered through controlled gesture and a nuanced palette.

Although grounded in material expressiveness, his compositions display a deliberate equilibrium that tempers spontaneity with compositional discipline. The sea recurs as a central motif, functioning both as subject and metaphor for movement, impermanence, and emotional depth. His pictorial and sculptural production forms a cohesive body of work that privileges introspection and formal clarity over adherence to particular aesthetic trends.

Fattouh has received numerous distinctions, among them a medal from Queen Elizabeth II in recognition of his participation in the Windsor exhibition during the GCC Polo Cup in 2007 and an award from the Tokyo Metropolitan Museum in 2023. His works are held in notable collections, including those of David Rockefeller, Giorgio Armani, Queen Elizabeth II, and Rafic al Hariri, consolidating his reputation within the wider field of contemporary Lebanese art.



SIZE

41 × 26 cm (62 × 47 cm with frame)

MEDIUM

oil on canvas

SIGNATURE

Signed “C Fattouh” on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

ESTIMATE

€600 - €1,000

STARTING PRICE

€500

LOT 016

MAHJOUB
BEN BELLA (b. 1946 - d. 2020)

***Horizon** (2016)**

Mahjoub Ben Bella was a French–Algerian painter whose career unfolded between post-war European modernism and the visual legacies of North Africa. Educated initially at the École des Beaux-Arts in Oran, he continued his training in France at the École des Beaux-Arts in Tourcoing and later at the École Nationale Supérieure des Arts Décoratifs in Paris, establishing himself permanently in Tourcoing in 1975. His artistic approach, rooted in the idiom of Lyrical Abstraction, is distinguished by its synthesis of gestural abstraction with the structural principles of Arabic calligraphy and references to Sufi cosmology.

Ben Bella's practice was grounded in repetition, endurance, and the tactile properties of paint. Through densely worked surfaces and layered chromatic fields, he created a visual rhythm akin to script, transforming gesture into an act of meditative inscription. His interest in process led him to work across media—canvas, ceramic, and wood—blurring the boundaries between painting, object, and architectural space.

Among his most ambitious undertakings were monumental public commissions: a twelve-kilometer painted section of the Paris–Roubaix cycling route (1986), a large mural for Riyadh International Airport (1982), a tribute to Nelson Mandela at Wembley Stadium (1988), and a ceramic installation of 1,800 tiles for the Tourcoing metro station (2000). His work has been widely exhibited and is represented in major public and private collections.

Ben Bella's visual language embodies a postcolonial interpretation of abstraction, in which colour, line, and rhythm negotiate between modernist experimentation and the metaphysical dimensions of his cultural inheritance. His oeuvre stands as a sustained reflection on ritual, materiality, and the transformative capacity of artistic labor.



SIZE

130 × 97 cm (unframed)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated “Ben Bella 16” on the front lower right. Dated and titled “Horizon 2016” on the reverse

LOCATION

Lebanon

PROVENANCE

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

ESTIMATE

€12,000 - €18,000

STARTING PRICE

€10,000



LOT 017

DALIA
BAASSIRI (b. 1981)
Dust Migration (2017)

Dalia Baassiri is a Lebanese visual artist whose practice examines the emotional and material residues of domestic and urban environments shaped by instability. She studied Graphic Design at the Lebanese American University before completing a Master’s degree at Chelsea College of Art in London, where she refined a conceptual approach rooted in the sensory and symbolic potential of materials. Her work spans painting, installation, and mixed media, bringing together tactile craftsmanship and a critical reflection on memory, displacement, and the everyday.

Recurrent motifs such as dust, walls, and architectural fragments are reconfigured into poetic structures that articulate fragility, endurance, and transformation. Baassiri’s work has been exhibited at Galerie Janine Rubeiz and most recently at Saudi Museum of Contemporary Art (SAMoCA) in Riyadh, where it has been recognised for its quiet tension between permanence and transience. Through her visual language, she explores how traces of destruction and reconstruction become narratives of lived experience and collective memory.

Lebanese by nationality, she lives and works between Beirut and Europe, contributing to contemporary discussions on post-war materiality and the aesthetics of rebuilding in Middle Eastern art.



SIZE
120 × 160 × 4 cm (unframed)

MEDIUM
dust, wipes, glue and acrylic primer on canvas

SIGNATURE
Signed and dated “Dalia Baassiri 2017”
on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
A certificate of authenticity can be issued upon request.
Please contact us for details.

EXHIBITION
Showcased in Dalia Baassiri's first solo show “Wiped off” at Galerie Janine Rubeiz, Beirut, 2017

ESTIMATE
€4,100 - €5,500

STARTING PRICE
€3,500

LOT 018

CHUCRALLAH
FATTOUH (b. 1956)

Untitled (2001)



SIZE

80 × 90 cm (unframed)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated "C Fattouh 2001"
on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

ESTIMATE

€1,000 - €2,000

STARTING PRICE

€900



LOT 019

AMINE
EL BACHA (b.1932 - d.2019)

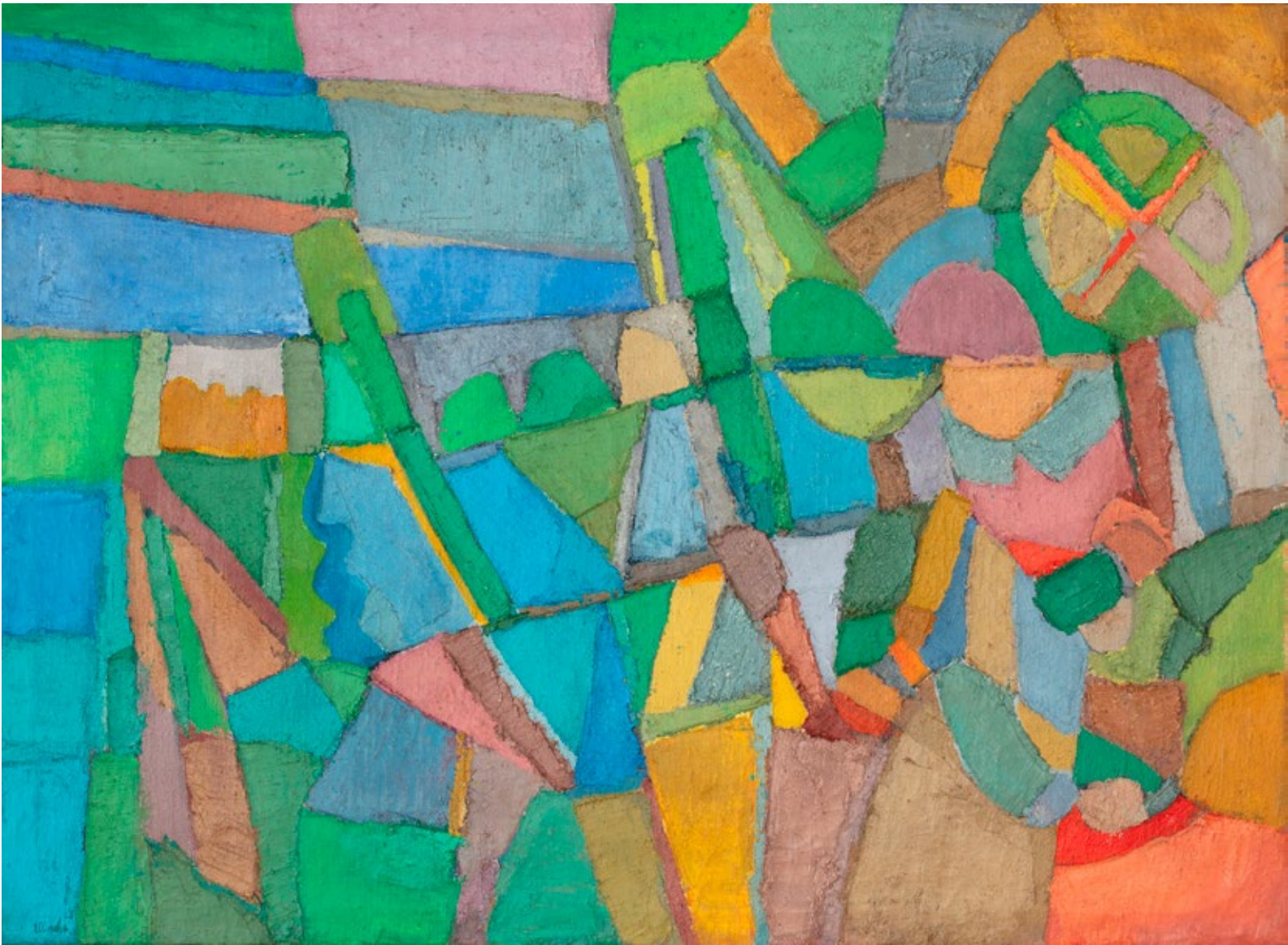
Composition abstraite
(1968)

Amine El Bacha emerged as one of the most distinctive figures of Lebanese modernism, cultivating a visual language that fused intellectual inquiry with sensory perception. Trained at the Lebanese Academy of Fine Arts in Beirut under César Gemayel, Jean-Paul Khoury, and Fernando Manetti, he later pursued advanced studies in Paris with Maurice Brianchon and Henri Goetz at the École Nationale Supérieure des Beaux-Arts and the Académie de la Grande Chaumière. His early formation reflected an enduring preoccupation with colour as an autonomous expressive medium, while his Parisian years transformed this pursuit into a semiotic system rooted in tone, rhythm, and compositional balance.

El Bacha's practice wove together painting, music, and memory, articulating an aesthetic that privileged intuition over imitation. His chromatic sensibility—shaped by the Mediterranean light of Beirut and the rural atmospheres of Mount Lebanon—expanded through the experimental climate of post-Cubist modernism. Across his career, he sought to reconstruct perception through abstraction, allowing color to act as both sign and emotion. His works, whether urban scenes, still lifes, or lyrical landscapes, reconcile structural rigor with poetic resonance.

Although he lived and worked in Lebanon, France, Italy, and Spain, El Bacha remained anchored to the idea of origin and return. His Andalusian period in the late 1980s, during which he produced a vast series of watercolors devoted to Arab–Hispanic civilization, epitomized his synthesis of visual and musical thought. For El Bacha, painting functioned as a counterpart to melody—each brushstroke corresponding to rhythm, tempo, and tonal variation—transforming the pictorial surface into a visual score.

An artist of rare versatility, he worked in watercolor, oil, ceramics, tapestry, jewelry, and ink, maintaining throughout a concern with the phenomenology of observation. His compositions often transcend documentary description to reveal an interiorised landscape of perception and affect. *Paysage (Qartaba, région de Byblos)* (1988) and *Le Dîner intime* (2004) exemplify this synthesis of memory, abstraction, and psychological tension.



SIZE
70 × 95 cm (77 × 102 cm with frame)

MEDIUM
oil on canvas

SIGNATURE
Signed and dated “El Bacha 68” on the front lower left. Signed and titled “El Bacha composition abstraite” on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon

ESTIMATE
€50,000 - €70,000

STARTING PRICE
€40,000

LOT 020

WISSAM
BEYDOUN (b. 1961)

***Experimental Landscape
«Rock Formation» (2023)***

Wissam Beydoun's artistic practice unfolds within the fluid boundaries of abstraction, cartography, and landscape, constructing a dialogue between natural rhythm and urban memory. Educated at the Lebanese American University, where he graduated with distinction as recipient of the Sheikh Zayed Award, Beydoun has developed a visual idiom grounded in the organic morphology of mountains and in the mutable identity of Beirut. His compositions, meticulously layered in watercolor, acrylic, pastel, and mixed media, translate the landscape into a site of affective and spatial resonance.

In his recent series, Beirut becomes both subject and metaphor, its density and fragmentation reimaged through personal maps that recast the city as a labyrinth rather than a fixed geography. This cartographic language challenges the presumed objectivity of mapping, transforming it into a medium of introspection and emotional recall.

Beydoun has exhibited extensively in Lebanon and France, including at the Salon d'Automne of the Sursock Museum, and his works form part of numerous private collections. His visual discourse privileges the evocation of light, atmosphere, and transience over literal depiction, positioning his art between abstraction and topography. Through this synthesis, Beydoun's oeuvre operates as a meditative reconstruction of place, tracing the porous boundaries between memory, imagination, and lived experience.



SIZE

40 × 50 cm (47 × 58 cm with frame)

MEDIUM

watercolour on paper

SIGNATURE

Signed “wissam” on the front lower right

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€1,100- €2,000

STARTING PRICE

€900

LOT 021

NAIM
ISMAIL (b. 1930 - d. 1979)

Untitled (1962)

Naim Ismail occupies a central position within the development of Syrian modern art after independence. Educated in Istanbul and subsequently in Rome, he formulated a visual vocabulary that fused geometric abstraction with iconographic references drawn from Islamic ornament and scenes of everyday life. His painting balanced figuration and symbolism, frequently embedding subtle socio-political commentaries that reflected his preoccupation with national identity and the collective experience of modern Syria.

Upon his return to Damascus, Ismail assumed a dual role as artist and cultural administrator. He worked as artistic director for a number of publications before being appointed Director of Fine Arts at the Syrian Ministry of Culture, a position he held until his death in 1979. In parallel with his studio work, he completed several large-scale public commissions, among them the façade of the Trade Union Building in Damascus and the monumental decoration of the Euphrates Dam at Tabqa. His wide-ranging production—which includes drawings, mosaics, frescoes and publication designs—reveals a consistent pursuit of equilibrium between aesthetic structure and social message.

Throughout his career, Ismail maintained an ideal of synthesis in which abstraction and vernacular motifs coexisted within a distinctly humanistic framework. His works are represented in major institutional and private collections, including the Barjeel Art Foundation and the Atassi Foundation, confirming his enduring significance in the visual culture of twentieth-century Syria.



SIZE
50 × 70 cm (unframed)

MEDIUM
oil on canvas

SIGNATURE
Signed and dated in Arabic on the front upper right corner

LOCATION
Lebanon

PROVENANCE
Private collection, Middle East

CERTIFICATE OF AUTHENTICITY
This artwork is accompanied by a certificate of authenticity

COMMENTS
The artwork is accompanied by its original study - a watercolour on cardboard (26.5 × 32.5 cm), dated 1962. The study will be gifted to the buyer who purchases the artwork.

ESTIMATE
€20,000- €25,000

STARTING PRICE
€18,000



watercolour on cardboard

26.5 × 32.5cm

1962

original preparatory drawing gifted to the buyer
who will purchase the artwork

LOT 022

JULIANA
SERAPHIM (b. 1934 - d. 2005)

Untitled (1970)



SIZE

35.5 × 50 cm (37.5 × 52 cm with frame)

MEDIUM

mixed media on canvas

SIGNATURE

Signed and dated "Juliana Seraphim 70"
on the front lower right

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

ESTIMATE

€6,000 - €9,000

STARTING PRICE

€5,500

LOT 023

WISSAM
BEYDOUN (b. 1961)

Experimental Landscape
(2023)



SIZE

33 × 25 cm (48 × 40 cm with frame)

MEDIUM

mixed media on paper

SIGNATURE

Signed “wissam” on the front lower right

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€700- €1,500

STARTING PRICE

€700

LOT 024

RIBAL
MOLAEB (b. 1992)

Zurich (2022)



SIZE

40.5 × 30 cm (43.5 × 34 cm with frame)

MEDIUM

oil on canvas

SIGNATURE

Signed "Ribal Molaeb" on the front lower left.
Signed, dated and titled "Ribal Molaeb 2022
Zurich" on the reverse

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

ESTIMATE

€700 - €1,000

STARTING PRICE

€500

LOT 025

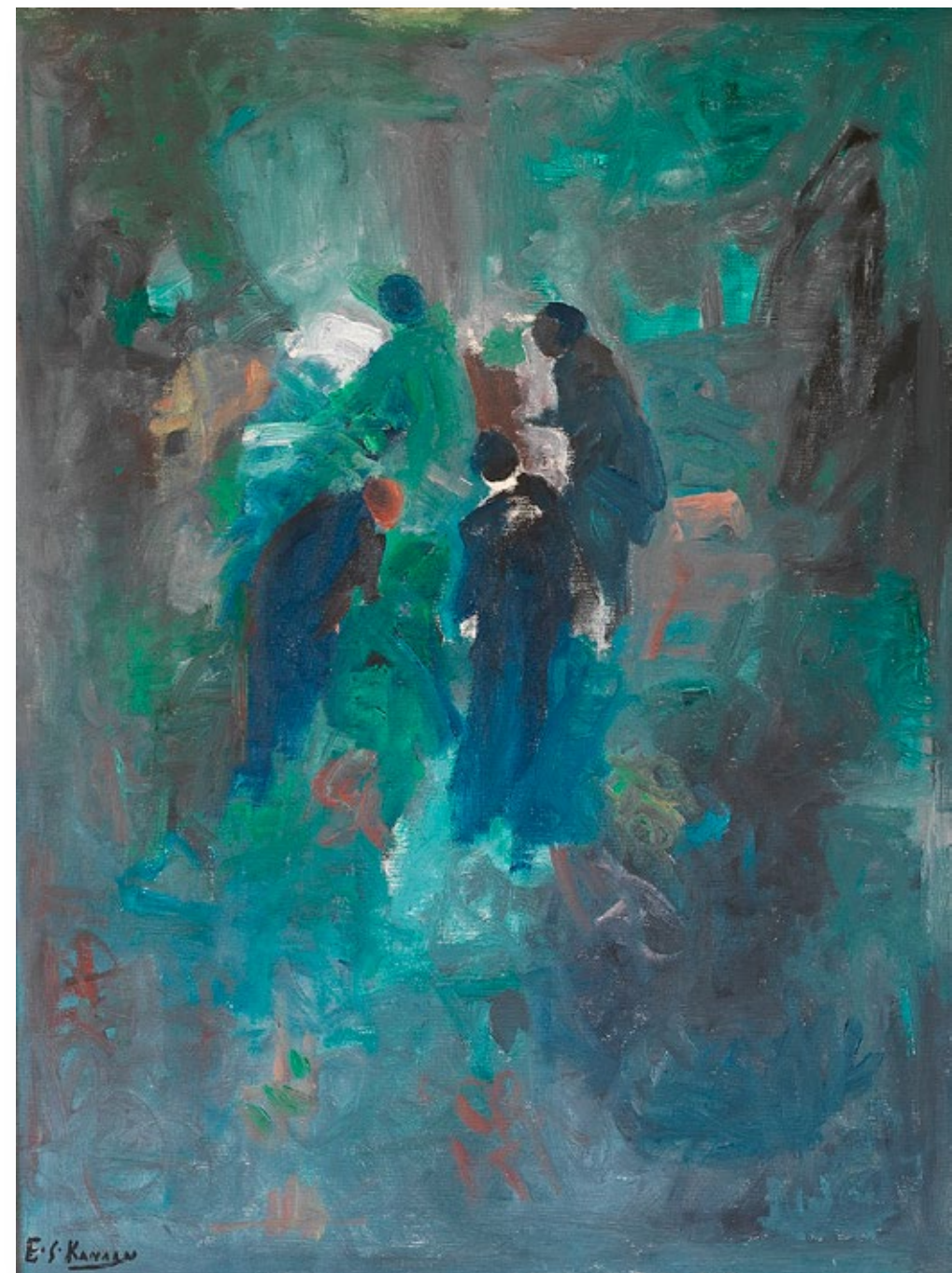
ELIE
KANAAN (b. 1926 - d. 2009)

Untitled

Elie Kanaan holds a pivotal place in the evolution of modern Lebanese painting. His formation developed largely outside formal institutions, though his subsequent period of study in Paris refined an already instinctive mastery of gesture and colour. After receiving first prize at Lebanon's Salon du Printemps in 1957 and a UNESCO scholarship to the *Académie de la Grande Chaumière*, he entered the artistic milieu of Yves Alix and Jacques Villon, encounters that anchored him within the Parisian avant-garde. These years consolidated a visual language in which the tension between figuration and abstraction became the core of his expression.

His early works were informed by post-Impressionist colourism, yet gradually evolved towards a lyrical abstraction where structure dissolved into chromatic resonance. In these compositions, rhythm replaced outline, and the line—once a means of definition—yielded to the fluidity of gesture. Critics such as Helen Khal recognised in his painting a sensuous cadence akin to the musicality of Arabic poetry, a metaphor that aptly conveys the fusion between material surface and emotive depth within his oeuvre.

Throughout his career, Kanaan exhibited extensively in Beirut, Paris, New York, São Paulo and Moscow. His landscapes and interiors disclose a sustained search for equilibrium between the visible and the evoked, between matter and light. From the late 1960s, as Lebanon entered a time of upheaval, his canvases assumed a more contemplative tone: colour became atmosphere, and the act of painting, a mode of endurance. Remaining faithful to his chromatic discipline until his death in 2009, Elie Kanaan forged a body of work that mediates between the intellectual precision of European modernism and the lyrical sensibility of Middle Eastern culture.



SIZE

65 × 50 cm (84 × 69.5 cm with frame)

MEDIUM

oil on canvas

SIGNATURE

Signed “E.S.Kanaan” on the front lower left.

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€4,300- €5,500

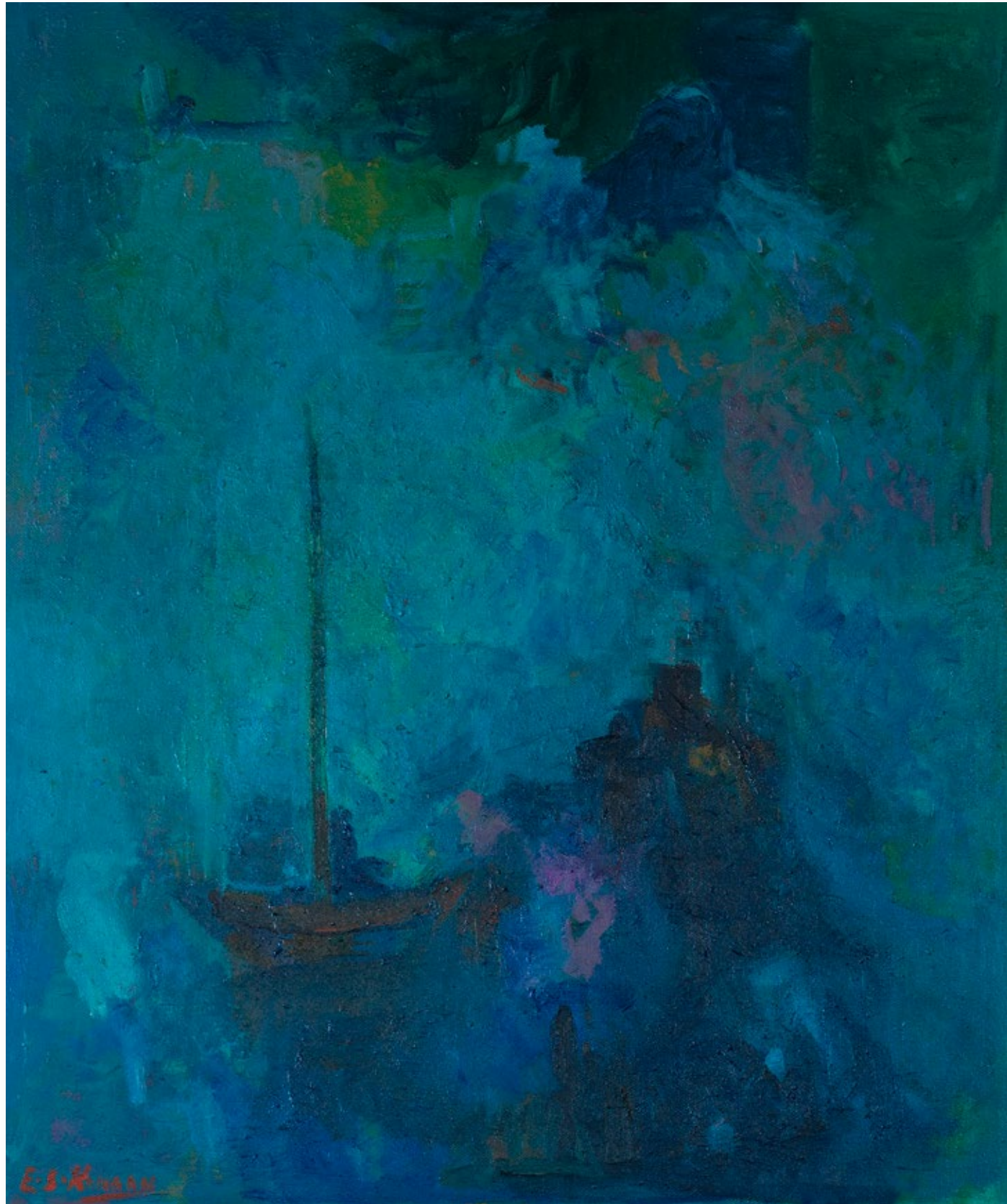
STARTING PRICE

€3,500

LOT 026

ELIE
KANAAN (b. 1926 - d. 2009)

Untitled (1997)



SIZE

55 × 46 cm (78 × 69 cm with frame)

MEDIUM

oil on canvas

SIGNATURE

Signed "E.S.Kanaan" on the front lower left.
Signed and dated "E.S.Kanaan 1997"
on the reverse

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€3,700- €5,000

STARTING PRICE

€3,000

LOT 027

MICHEL
KURCHÉ (b. 1900 - d. 1973)

Arab Tent (1960)

Michel Kurché occupies a significant position in the evolution of modern Syrian painting, bridging the academic traditions of the early twentieth century with the sensibilities of Impressionism. Educated at the École Nationale Supérieure des Beaux-Arts in Paris, he absorbed the technical discipline and tonal refinement characteristic of French modernism. His exposure to the plein-air approach shaped his enduring fascination with the effects of light and atmosphere, which would later define his mature style.

After returning to Damascus in 1925, Kurché devoted himself to teaching and to cultivating a younger generation of Syrian artists. Among his students, Elias Zayyat would later describe him as a “revolutionary” figure in the conservative cultural environment of the time. His pictorial vocabulary drew on both urban and rural motifs — the narrow streets of Damascus, the surrounding landscapes, and scenes reflecting social and political concerns, including the Suez conflict and Bedouin life. Executed with brisk, emotive brushwork in oil or watercolour, his paintings reveal a lucid sensitivity to colour and the transient luminosity of the Levantine climate.

Throughout the 1940s, Kurché contributed to the foundation of artistic associations that shaped the institutional framework of Syrian modernism. Over his career he produced more than a thousand works, many now housed in major Syrian collections such as the National Museum of Damascus and the Ministry of Culture, as well as in private collections across Europe and the United States. His oeuvre remains an essential reference for understanding the emergence of an indigenous form of Impressionism adapted to the social and chromatic realities of the Middle East.



SIZE

16 × 27 cm (25.5 × 36 cm with frame)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated “ Kurché 60”
on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

ESTIMATE

€800 - €1,500

STARTING PRICE

€750

LOT 028

JACQUES
VARTABEDIAN (b. 1987)
Au Revoir 14 (2023)

Jacques Vartabedian is a Lebanese-Armenian artist whose interdisciplinary practice encompasses painting, installation, and collaborative formats. Trained at the Lebanese Institute of Fine Arts, where he obtained both his BA and MA in Painting, his work investigates the fragility of perception and the instability of representation through a refined visual vocabulary. Drawing upon lived experience, collective memory, and political circumstance, Vartabedian constructs delicate visual worlds that challenge conventional structures of seeing and meaning.

Across a consistently evolving body of work, he explores the shifting territory between figuration and abstraction, examining how form and space behave under psychological, historical, or emotional pressure. Through repetition, erasure, and spatial dislocation, he creates compositions that are at once disciplined and permeable, generating an atmosphere of quiet dissonance. His practice merges conceptual rigor with traditional craftsmanship, producing works that articulate a dialogue between inherited cultural codes and the fragmented realities of the contemporary condition.

Vartabedian has exhibited internationally across the Middle East, Europe, and Asia. His work contributes to ongoing discussions on the visual politics of identity, displacement, and remembrance. He lives and works in Beirut.

Au Revoir 14 is part of a series of works created during 2021-2023 and consisting of 14 pieces.

It engages the charged and often romanticized notion of the motherland, not only as geography, but as a terrain of longing, displacement, and imagined return. Through soft fields and fragmented landscapes, the series meditates on the contradictions of departure: the tension between absence and attachment, the gravity of what is left behind, and the indeterminate pull of what lies ahead.

Here, land becomes less a physical ground than a vessel for memory, a mutable site where belonging is suspended and identity reshaped in the shadow of exile. *Au Revoir* inhabits the liminal threshold where self, place, and origin are continuously renegotiated. The work dwells in the poetics of transition: a space where longing and loss are parallel forces, quietly shaping one another.



SIZE
180 × 153 cm (unframed)

MEDIUM
acrylic on canvas

SIGNATURE
Signed, dated and titled “Jacques Vartabedian
2023 Aurevoir 14” on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
A certificate of authenticity can be issued upon request.
Please contact us for details.

ESTIMATE
€3,600- €5,500

STARTING PRICE
€3,000



*La fleur n'en finissait pas de se préparer à être belle...
Elle choisissait avec soin ses couleurs...
Elle ajustait un à un ses pétales...
Elle ne voulait apparaître que dans le plein rayonnement
de sa beauté...
Le petit prince alors ne put contenir son admiration...
Que vous êtes belle !!!*

The Little Prince, chapter 8, Saint Exupéry

LOT 029

WILLY
ARACTINGI (b. 1930 - d. 2003)

Untitled (1996)

Willy Aractingi developed a distinctive pictorial language that merged the narrative impulse of illustration with a sophisticated sense of chromatic balance. Initially self-taught and working outside formal academic structures, he returned to painting in Beirut after a long interruption devoted to family and professional responsibilities. His artistic practice matured in close dialogue with the modernist milieu he had fostered as a gallerist, exhibiting figures such as Fassianos, Niki de Saint Phalle, and Alan Davies. From the early 1980s, Aractingi devoted himself entirely to painting, refining a visual idiom rooted in humour, fantasy, and allegory.

His most ambitious undertaking, the full illustration of Jean de La Fontaine's *Fables*, occupied him between 1989 and 1995 and encapsulated both his thematic and stylistic preoccupations. Aractingi's canvases bring to life hybrid creatures and imaginary landscapes through luminous fields of saturated colour, combining narrative clarity with a deliberately naïve sensibility. While his work has often been compared to that of Douanier Rousseau and Gauguin, his chromatic harmonies and compositional rhythm remain unmistakably personal. The trajectory of his oeuvre shows a gradual shift from modest, intuitive studies to larger, more structurally complex compositions.

Throughout his career, Aractingi produced around 1,500 paintings that weave together private mythology, travel impressions, Lebanese folklore, and urban scenes from Cairo, Chicago, and Miami. His mature style, marked by subtle gradations of colour and a deliberate simplification of form, achieves a poetic equilibrium between playfulness and formal discipline. In 2017, the Sursock Museum in Beirut organised a major retrospective, *Les Mondes de Willy Aractingi*, following the donation of over 200 works by the artist's family—an event that reaffirmed his place within the modern Lebanese canon.



SIZE

146 × 114 cm (unframed)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated "Aractingi 8/96"
on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€19,000- €22,000

STARTING PRICE

€16,000



LOT 030

SIMONE
BALTAXÉ (b. 1925 - d. 2009)

***Arches** (1974)**

Simone Baltaxé received her artistic education in Paris, first attending the School of Applied Arts before continuing at the École nationale supérieure des Beaux-Arts under the guidance of Jean Souverbie. The disruption caused by the Second World War led her to Lyon, yet her return to the French capital in 1946 reaffirmed her place within the post-war generation of artists who redefined the relationship between modernism and craftsmanship. Her relocation to Lebanon in 1951 marked a decisive transformation in her artistic development. The Mediterranean light and material richness of Beirut infused her practice with a renewed sensitivity that culminated in her engagement with tapestry, following her encounter with the master weaver George Audi in 1964.

Baltaxé's participation in the Salons du Printemps at UNESCO and in the Salons d'Automne at the Sursock Museum placed her at the heart of Lebanon's vibrant artistic milieu during the 1950s and 1960s. Her solo exhibitions at Gallery One in 1968 and Modulart in 1974 confirmed the recognition of her singular approach to textile-based abstraction and chromatic construction. Her work, situated between painting and weaving, explores the tactile and spatial qualities of the surface through rhythm, density, and depth.

Today, her works are housed in major public and private collections, including the Sursock Museum in Beirut, the Centre Pompidou, the Musée d'Art Moderne de Paris, Mathaf: Arab Museum of Modern Art in Doha, and the Saradar Collection. The recent institutional revival of interest in her oeuvre highlights the significant contribution of women artists whose practices extended the vocabulary of modernism beyond its European center.



SIZE

167 × 224 cm

MEDIUM

tapestry, hand woven at atelier G.Audi in Zouk

SIGNATURE

Signed “Baltaxé” on the front lower left.
Dated “1974” with annotation on the reverse

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€50,000 - €70,000

STARTING PRICE

€42,000



LOT 031

MARWAN
SAHMARANI (b. 1970)

The Exiled (2022)



With this canvas, Marwan Sahmarani challenges the viewers to engage in a profound confrontation with their own egos, revealing how what we perceive around us is intricately connected to our inner selves. Through the work lay bare the dirty realities we collectively carry, reflecting a shared consciousness that intertwines the conscious and the subconscious. The piece is rich with flesh, depicting the tearing and wearing of human skin as a visceral metaphor for vulnerability and existence. Vivid colors pulse throughout the canvas, embodying the ecstasy of life amidst the inevitability of death. This interplay of hues, particularly the myriad shades of skin, serves as a striking representation of our lived realities, evoking both the beauty and the fragility of human experience.

SIZE

170 × 150 cm (unframed)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated "Sahmarani 2022"
on the reverse

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€20,000- €25,000

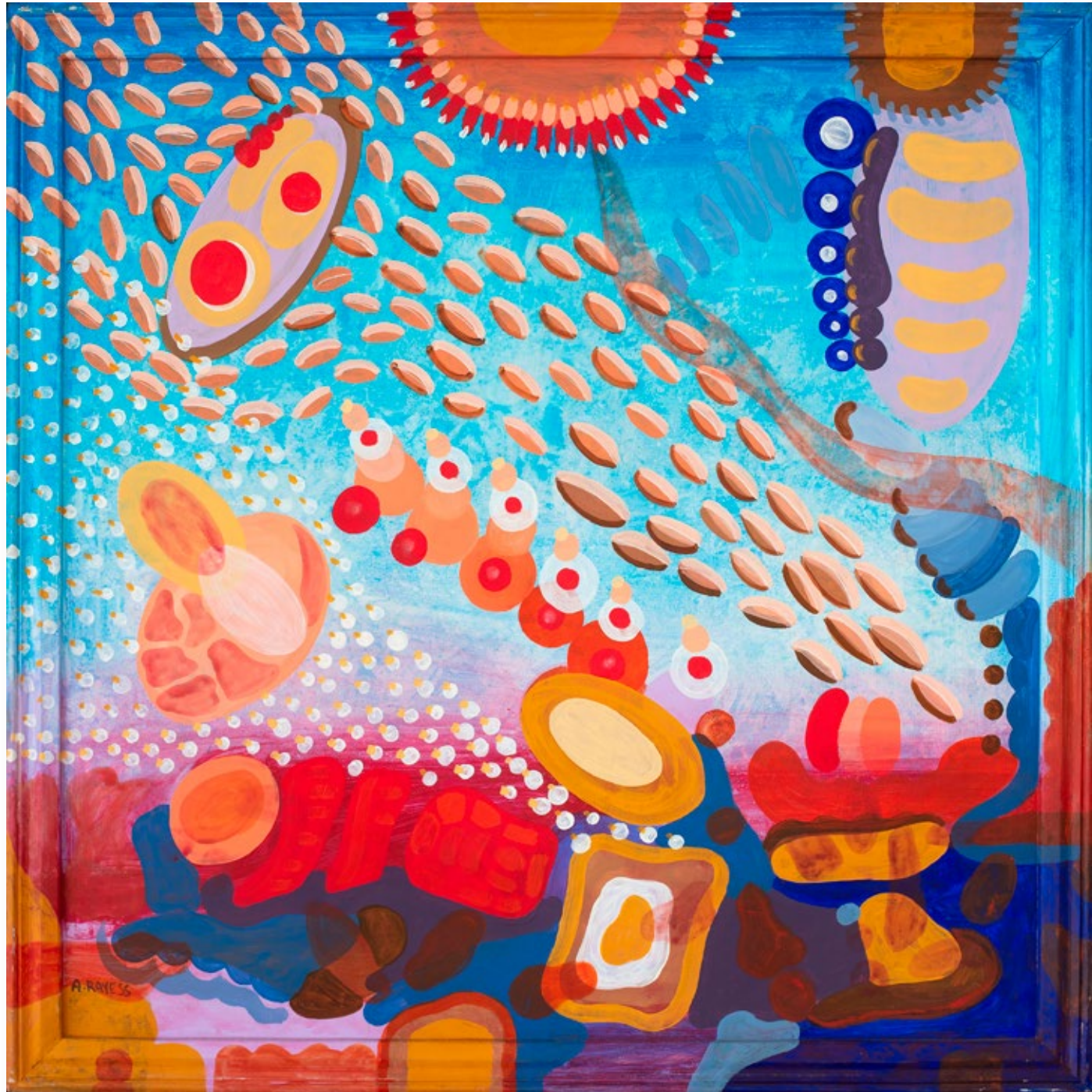
STARTING PRICE

€18,000

LOT 032

AREF
EL RAYESS (b. 1928 - d. 2005)

Reincarnation (c.1990s)



SIZE

120 × 120 cm (129.5 × 129.5 cm with frame)

MEDIUM

oil on wood panel

SIGNATURE

Signed "A.Rayess" on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon

ESTIMATE

€55,000 - €85,000

STARTING PRICE

€50,000

LOT 033

ASSADOUR
BEZDIKIAN (b. 1943)
*Untitled** (2008)

Assadour Bezdikian's artistic formation unfolded within the intellectually charged environment of mid-twentieth-century Beirut, where he studied at the Lebanese Academy of Fine Arts before continuing his education in Paris. His early exposure to both Eastern iconographic traditions and Western modernist experimentation shaped the dual orientation that would define his mature work. Throughout his career, he pursued a sustained inquiry into the relationship between structure and spontaneity, translating metaphysical and literary impulses into spatial compositions distinguished by layered surfaces and a refined chromatic discipline.

Bezdikian exhibited widely in Lebanon and France, participating in key collective exhibitions devoted to the language of contemporary abstraction. His visual vocabulary gradually evolved towards a synthesis of architectural order and expressive fragmentation, maintaining a dialogue with European post-Cubist models while preserving a distinctly personal sense of symbolic coherence. Recurring motifs such as memory, the urban landscape, and cosmological mapping attest to an artist deeply engaged with the endurance of form amid the flux of perception. His contribution to modern painting resides in his ability to articulate an abstraction that negotiates identity through structure and introspection, situating his work within the broader continuum of Mediterranean modernism.



SIZE

114 × 146 cm (unframed)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated “ASSADOUR 2008” on the front lower right. Signed and dated “ASSADOUR 2008” on the reverse

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€20,000 - €28,000

STARTING PRICE

€18,000

LOT 034

ALFRED
BASBOUS (b. 1924 - d. 2006)

Regroupement (1992)

Alfred Basbous occupies a seminal place in the evolution of modern sculpture in Lebanon, where his practice forged a dialogue between regional artistic identity and the wider development of twentieth-century modernism. Trained at the École nationale des Beaux-Arts in Paris under René Collamarini after receiving a French government scholarship in 1960, he absorbed the structural discipline and biomorphic abstraction of artists such as Constantin Brâncuși, Jean Arp and Henry Moore. Upon his return to Lebanon, Basbous translated these influences into a sculptural language deeply anchored in the material and sensorial traditions of the Mediterranean.

His oeuvre focuses on the human form conceived as a synthesis of rhythm, balance and volume, realized through bronze, marble, and wood. The economy of detail and the interplay between solid and void impart a restrained sensuality, aligning his work with the aesthetic concerns of post-war modernism while preserving a distinctive personal idiom.

Beyond his artistic production, Basbous profoundly shaped the cultural landscape of his native village, Rachana, establishing an open-air museum and organizing the International Sculpture Symposium between 1994 and 2004. His artistic career received international recognition through major awards, including the Prix de l'Orient in 1963 and the Alexandria Biennale Prize in 1974, and he was posthumously honored with the Lebanese Order of Merit in Gold. His sculptures are represented in significant public collections such as the Musée Rodin in Paris, the Ashmolean Museum in Oxford, and the Hakone Open-Air Museum in Japan, as well as in numerous public spaces across Lebanon.

Basbous's legacy endures through a coherent sculptural vocabulary that mediates between abstraction and corporeality, situating Lebanese modernism within the broader discourse of twentieth-century form and aesthetics.



SIZE

32 × 18 × 18 cm

MEDIUM

wood

SIGNATURE

Signed and dated “A. Basbous 1992”
on the lower part

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

This artwork is accompanied by a certificate
of authenticity

ESTIMATE

€4,500 - €7,000

STARTING PRICE

€4,000

LOT 035

HUSSEIN
MADI (b. 1938 - d. 2024)
Untitled (1993)



SIZE
80 × 70 cm (92.5 × 82.5 cm with frame)

MEDIUM
acrylic on thick paper

SIGNATURE
Signed in Arabic on the front lower right.
Signed and dated “MADI 1993” on the front lower right

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
A certificate of authenticity can be issued upon request.
Please contact us for details.

ESTIMATE
€10,000 - €16,000

STARTING PRICE
€8,000

LOT 036

ELIE
KANAAN (b. 1926 - d. 2009)

Untitled



SIZE

32 × 44 cm (62 × 74 cm with frame)

MEDIUM

gouache on paper

SIGNATURE

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

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€1,800 - €2,200

STARTING PRICE

€1,500

LOT 037

HUSSEIN
MADI (b. 1938 - d. 2024)

Standing Lady (2012)



SIZE
83 × 33 × 28 cm

MEDIUM
iron , edition: AP

SIGNATURE
Signed and dated “MADI. 2012.PA”
on the sculpture

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
This artwork is accompanied by a certificate
of authenticity

ESTIMATE
€11,000 - €16,000

STARTING PRICE
€9,000

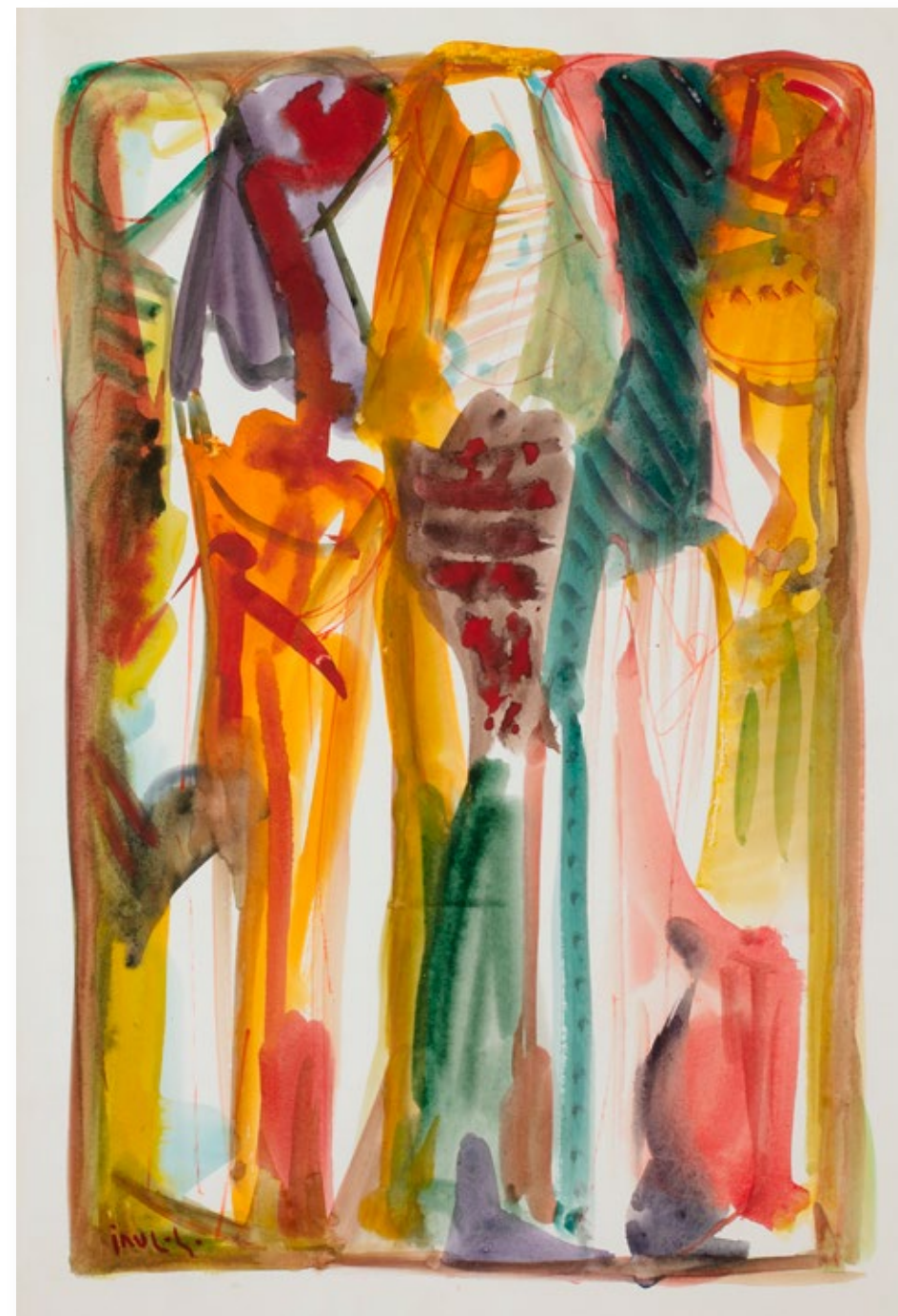
LOT 038

PAUL
GUIRAGOSSIAN (b. 1926 - d. 1993)

***Dialogues* (c.1991)**

Paul Guiragossian stands among the foremost figures of twentieth-century Lebanese modernism, formulating a visual language that reconciled his European academic formation with a deep engagement in the emotional and social fabric of his surroundings. Trained at the Academy of Fine Arts in Florence following his early artistic development in Jaffa and Beirut, he evolved a distinctive painterly idiom in which the human figure remained a central motif. His compositions, often structured around vertical bodies and compact groups of silhouettes, are animated by dense brushwork and luminous tonal harmonies. This synthesis of abstraction and corporeality encapsulates his enduring preoccupation with community, displacement and the sanctity of motherhood.

Throughout the 1950s and 1960s Guiragossian taught in Beirut and exhibited internationally, benefiting from government scholarships to Italy and France which strengthened his position within post-war artistic networks. His work was presented at major venues such as the Galerie Mouffe in Paris (1962) and the Institut du Monde Arabe (1991), and entered significant institutional collections including those of the Armenian National Gallery, the Corcoran Gallery in Washington D.C. and the São Paulo Museum of Modern Art. During the years of the Lebanese Civil War, his chromatic vocabulary intensified, the vertical compression of forms becoming an emblem of resilience and faith in the human condition. Guiragossian's mature style, poised between expressionist urgency and compositional clarity, remains a defining contribution to the visual culture of the Arab world, articulating through colour and rhythm a movement from exile towards belonging.



SIZE

70 × 50 cm (94.5 × 73 cm with frame)

MEDIUM

watercolour on paper

SIGNATURE

Signed "Paul G" on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon

CERTIFICATE OF AUTHENTICITY

This artwork is accompanied by a certificate of authenticity

ESTIMATE

€9,000 - €12,000

STARTING PRICE

€7,000

LOT 039

TAD (b. 1946 - d. 2007)

***Nisma* (1999)**



Artist Tad occupied a prominent place in Egypt's modern visual culture through his distinctive work as an illustrator, painter and designer. His long collaboration with *Sabah El-Kheir* magazine from the early 1960s defined his style, characterized by a fluid line and an acute observation of daily Egyptian life. Beyond his editorial drawings for *Sabah El-Kheir* and *Rose Al-Youssef*, he created book and magazine illustrations, particularly for children's publications such as *Aladdin* and *Qatr El-Nada*, shaping a generation's visual imagination.

His artistic activity extended to film, television and public projects, notably the Child Museum commissioned by Dr Samir Sarhan. A cultural exchange with the Christoph Merian Foundation in Basel led to two exhibitions devoted to Egyptian life and to illustrated memoirs published in *Sabah El-Kheir* in 1988. Between 1990 and 1995 he produced weekly sketches for *The Egyptian Gazette*, refining his monochrome idiom into concise depictions of urban life.

Tad exhibited widely in Egypt and abroad, including solo shows at the Cairo Opera House, the Goethe-Institut and the Akhenaton Gallery. A 1993 ARD documentary and numerous retrospectives organized after his death, particularly by his wife Gehan Salama, confirmed his role as a key figure in the modern history of Egyptian illustration and painting.

SIZE

120 × 70 cm (unframed)

MEDIUM

acrylic on canvas

SIGNATURE

Signed in Arabic on the front left part.

Signed and dated "Tad 99" on the front left part

LOCATION

Egypt

PROVENANCE

Private collection, Egypt

Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

A certificate of authenticity can be issued upon request.

Please contact us for details.

EXHIBITION

Showcased in Tad's solo exhibition at Picasso East Gallery, Cairo, 2023

ESTIMATE

€1,200 - €2,500

STARTING PRICE

€1,000

LOT 040

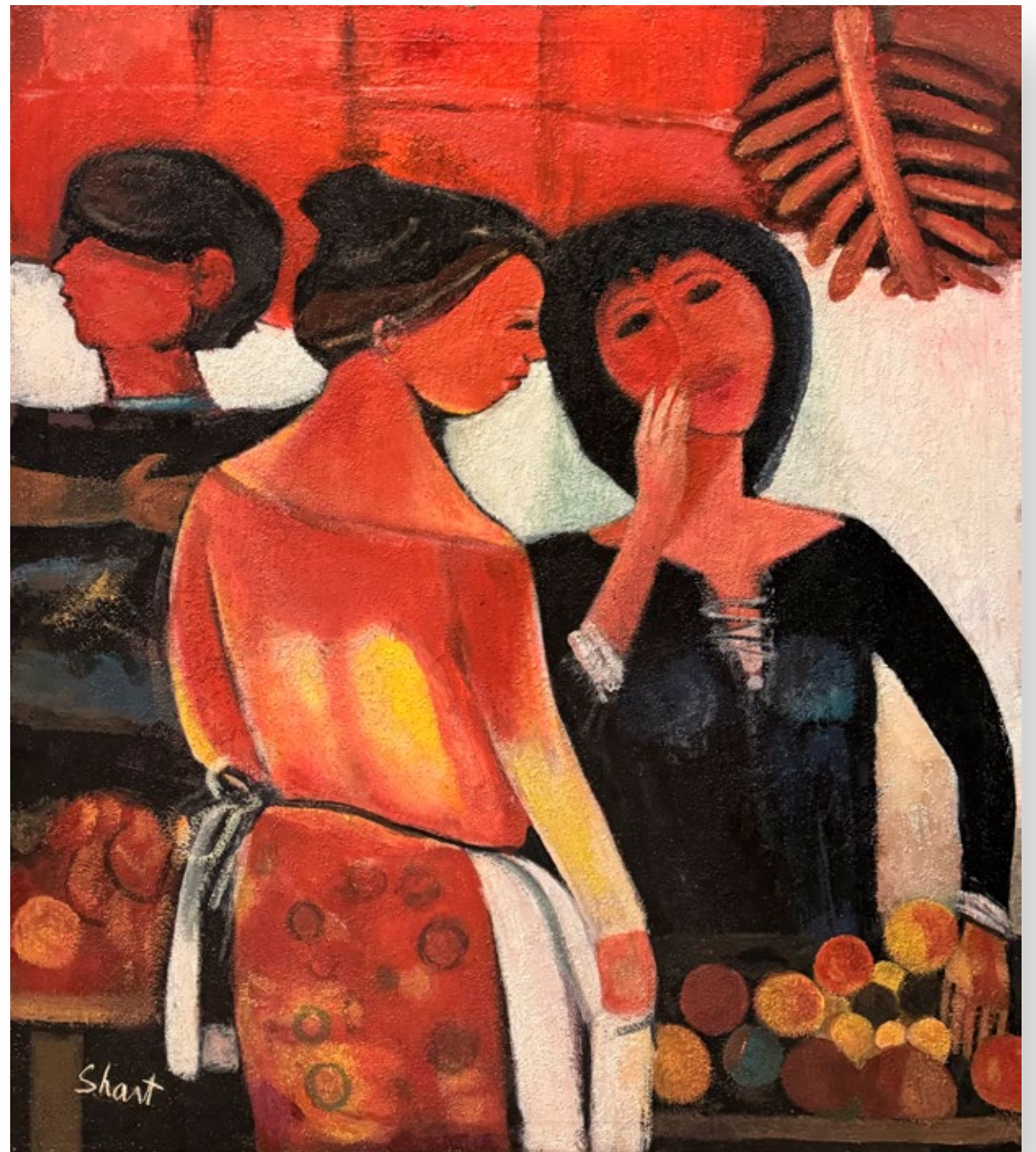
SERGE
SHART (b. 1927 - d. 2011)

***Untitled** (c.1970s)**

Serge Shart was a Lebanese painter of Armenian descent whose career spanned more than five decades and was distinguished by an enduring international presence. Educated by the Jesuit Fathers in Beirut, he demonstrated an early aptitude for drawing that led him, in 1943, to an apprenticeship as a draughtsman at the *Service Géographique du Levant*. After leaving Lebanon in 1947, he continued his artistic formation in Europe, eventually settling in Paris. There, his brief attendance at the École des Beaux-Arts quickly gave way to a preference for the city's independent studios, where the freedom of experimentation suited his temperament. Encounters with the French-Armenian artist Jean Carzou and exposure to the avant-garde movements of the period shaped his inclination towards abstraction and surrealism, a duality that would characterise his mature work.

His debut exhibition, held in Beirut in 1950, marked the beginning of a prolific career that extended across Europe and the Middle East. Recipient of the Uppsala Prize in 1952 and a participant in the *Salon des Indépendants* in 1955, Shart established himself among the most prominent Lebanese artists of the post-war generation. His pictorial language oscillates between figuration and abstraction, his subjects ranging from portraits and still lifes to rural and seaside compositions. Rich in colour and dynamic in structure, his paintings convey both lyric intensity and a subtle sense of movement.

Over the years, Shart's works entered major museum and private collections in the United States, Europe, and the Middle East. They continue to appear in international exhibitions, reinforcing his standing within the broader modernist narrative of Middle Eastern art. He was born in Beirut in 1927 and died in France in 2011.



SIZE

100 × 80 cm (unframed)

MEDIUM

mixed media on canvas

SIGNATURE

Signed “Shart” on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€3,000 - €5,000

STARTING PRICE

€2,800

LOT 041

JAN
**BOGUSŁAW
KOB**ER (b. 1890 - d. 1980)

Portrait of Sami Choucair*
(1930)

Educated at the Warsaw School of Fine Arts under Stanisław Lentz between 1908 and 1912, Jan Bogusław Kober developed a practice that bridged painting and printmaking, grounded in a strong academic formation yet open to the stylistic innovations of the early twentieth century. Portraiture remained central to his work, and he achieved recognition for his refined depictions of political and royal figures, notably the portrait of Prince Farouk, heir to the Egyptian throne.

Extensive travels through Egypt, Lebanon, Iran, Italy and France enriched Kober's visual language, allowing him to merge European academic realism with a sensitivity to local atmospheres and cultural diversity. His sustained engagement with the artistic life of the Middle East culminated in the organization of the First Salon of Painting in Beirut in 1932, which positioned him as a mediator between European and Levantine artistic circles.

Throughout his career, Kober exhibited widely across Europe and the Middle East, maintaining a cosmopolitan outlook that defined both his creative identity and the circulation of his work. His art embodies the dynamic exchange between tradition and modernity, reflecting a nuanced understanding of portraiture as both cultural record and aesthetic construction.



SIZE

90 × 75 cm (95 × 79.5 cm with frame)

MEDIUM

oil on canvas

SIGNATURE

Signed and dated "J.Kober 1930"
on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

COMMENTS

Good condition.
Upon close inspection, a restoration intervention
is notable on the upper left part of the painting.

ESTIMATE

€1,000 - €1,500

STARTING PRICE

€900

LOT 042

MOUSTAFA
FARROUKH (b. 1901 - d. 1957)

***A Bourgeois Lady
from Beirut (1937)***

Moustafa Farroukh occupies a central position in the formation of Lebanese modern painting, bridging the transition from academic discipline to a locally rooted modern aesthetic. Initially trained in Beirut under the modernist painter Habib Srour, he continued his studies at the Regia Accademia di Belle Arti di San Luca in Rome, completing his formation in 1927 before refining his style in Paris under Paul-Émile Chabas and Jean-Louis Forain. During these years, he participated in the Paris Salons and travelled through Spain, where he developed a lasting fascination with Andalusian architecture and light.

Upon returning to Beirut in 1932, Farroukh established his studio as both a working space and an informal exhibition venue, becoming a central figure in the city’s emerging artistic life and a lecturer at the American University of Beirut. His practice integrated academic rigor with a distinctly Levantine sensibility, combining the compositional clarity of European realism with a social and cultural awareness specific to Lebanon’s experience under the French Mandate.

Farroukh's oeuvre is characterized by its humanistic tone and deliberate modernization of local subject matter. His depictions of laborers, nudes, and pastoral or urban Lebanese scenes reveal a painter attentive to the ethical and sensory dimensions of everyday life. Through his confident brushwork and a restrained palette, he produced works that privilege material presence over sentimentality.

The artist's introduction of the nude into the Lebanese exhibition circuit marked a turning point in the visual culture of the region. Works such as *The Two Prisoners* (1929) challenged prevailing moral codes, translating the female figure into an allegory of confinement and liberation. Later compositions, notably *Mother Sewing the Lebanese Flag in Front of Her Daughter* (1950), re-articulated this dialogue within a nationalist framework, merging modernist language with civic symbolism.

Technically versatile, Farroukh alternated between oil, watercolour, and conte, often reworking the same motif across media to explore subtleties of form and atmosphere. His realism—neither provincial nor derivative—asserted the relevance of the human figure and landscape as vehicles for cultural self-definition. Alongside contemporaries such as César Gemayel and Omar Onsi, he helped establish a modern Lebanese school of painting grounded in both international exchange and local experience.



SIZE

92 × 70 cm (unframed)

MEDIUM

oil on canvas

SIGNATURE

Signed in Arabic on the front lower left.
Signed and dated “M.Farroukh 1937”
on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€6,000 - €10,000

STARTING PRICE

€5,500



LOT 043

ALFRED
BASBOUS (b. 1924 - d. 2006)

Méditation (2004)



SIZE

35 × 30 × 18 cm

MEDIUM

bronze, edition: 1/8

SIGNATURE

Signed, dated and numbered "A.Basbous 2004 1/8" on the lower part

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

This artwork is accompanied by a certificate of authenticity

ESTIMATE

€3,500 - €6,000

STARTING PRICE

€3,200

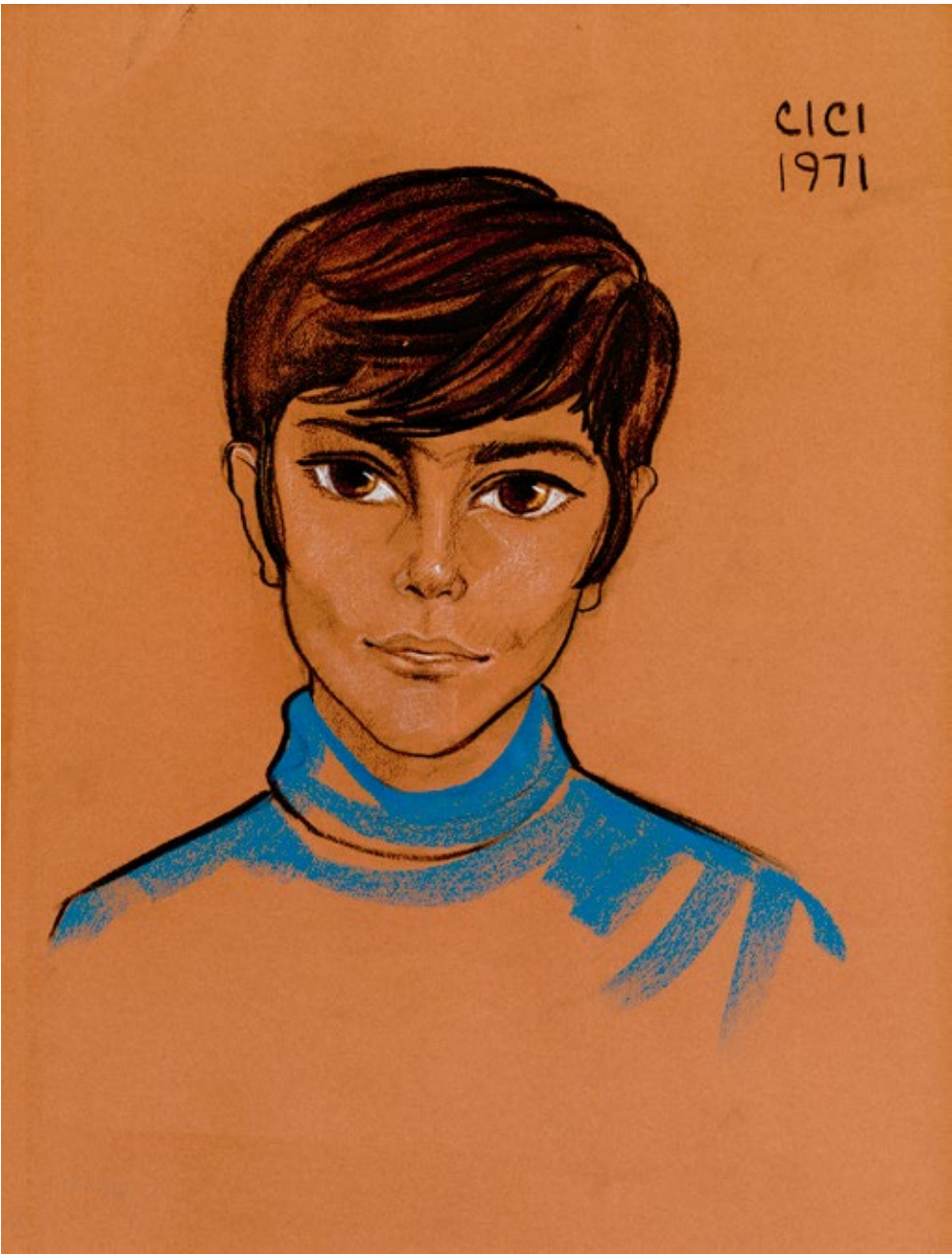
LOT 044

CICI
**TOMMASEO
SURSOCK** (b. 1923 - d. 2015)
Untitled* (1971)

Educated across several European and Middle Eastern art institutions, Cici Tommaseo Sursock developed a cosmopolitan visual language shaped by displacement and cultural plurality. She studied painting at the School of Fine Arts in Belgrade under Ivan Tabaković, and later continued her formation at the School of Applied Arts in Ankara, working in the studios of Nurettin Ergüven and Turgut Ziam. Her early professional experience included a post as designer for the British Ministry of Information in Cairo during the 1940s, followed by an extended period of residence in Egypt and Lebanon.

After the nationalization of her family's properties under the Nasser regime, Sursock settled permanently in Beirut, where she built a consistent exhibition record. Her solo shows at the Phoenicia, Vendôme and St. Georges hotels, alongside repeated participation in the Salon d'Automne at the Sursock Museum, positioned her within the post-war Lebanese art scene. Her practice is defined by an introspective approach to portraiture: the human face, often isolated within neutral or indeterminate space, becomes a vehicle for psychological and spiritual resonance. The deliberate rejection of landscape subjects in favour of figuration underscores her sustained interest in the inner life of her sitters rather than anecdotal description.

Sursock's disciplined brushwork, controlled palette and focus on the gaze reveal both her academic background and her negotiation between European modernist formality and the lived experience of exile. Her paintings, now part of the Sursock Museum collection, mark a subtle yet enduring contribution to the formation of a distinct post-war Lebanese modernism grounded in individual vision rather than collective style.



SIZE

65 × 49 cm (67 × 51 cm with frame)

MEDIUM

pastel on kraft paper

SIGNATURE

Signed and dated “Cici 1971” on the front upper right

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

ESTIMATE

€800 - €1,500

STARTING PRICE

€700

LOT 045

EHAB
ZEIN EDDINE (b. 1990)

*Two Children Led
by a Third (2023)*

Ehab Zein Eddine belongs to a generation of Syrian artists whose work engages directly with the human consequences of war through a refined visual language that merges realism with symbolism. Educated at the Faculty of Fine Arts in Damascus, where he later pursued postgraduate studies and lectured, Zein Eddine developed a practice grounded in painting yet expanded towards mixed-media compositions. When his master's studies were interrupted by the conflict, he established his own studio in Sweida, where he continues to paint and teach independently.

His oeuvre is distinguished by a recurring focus on childhood as a locus of both fragility and endurance. Children, often portrayed frontally with penetrating, introspective gazes, inhabit desolate or fragmented spaces in which traces of devastation coexist with chromatic accents of hope. The tension between the expressive faces and the distressed environments conveys a sustained reflection on memory, trauma, and resilience. Zein Eddine frequently incorporates fragments of newspaper and layered textures into his backgrounds, constructing a visual palimpsest in which media imagery and personal recollection intertwine to evoke the historical dimension of his subject matter.

Exhibited in Syria and Lebanon and represented in private collections throughout Europe and North America, his paintings constitute measured meditations on displacement and survival. They reveal an artist concerned less with narrative than with the ethical responsibility of representation, translating collective experience into a restrained yet deeply affecting visual idiom.



SIZE
120 × 100 cm (unframed)

MEDIUM
mixed media on canvas

SIGNATURE
Signed and titled in Arabic on the reverse.
Dated “2023” on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY
A certificate of authenticity can be issued upon request.
Please contact us for details.

ESTIMATE
€1,200 - €2,500

STARTING PRICE
€1,000

LOT 046

HASSAN
KAMEL (b. 1967)

Coronation 2

Hassan Kamel's sculptural practice emerges from a profound engagement with the aesthetic and conceptual legacy of Ancient Egyptian art. Educated at Helwan University, where he later joined the faculty as a professor, Kamel cultivated a career grounded equally in academic research and material experimentation. His doctoral work, focused on the artistic values of ancient Egyptian statuary and their relevance to modern sculptural language, informs an oeuvre that reinterprets classical paradigms through a contemporary sensibility rather than replicating them.

His compositions employ reduced, essential forms articulated through an acute sensitivity to volume and surface. Preferring natural materials such as stone, bronze, wood, and clay, Kamel explores how texture and structure can mediate the relationship between abstraction and corporeal presence. The establishment of his personal bronze foundry reflects a pursuit of technical independence, allowing him to control each stage of production and to refine the expressive capacity of the medium.

Kamel's work has been presented in national and international contexts, including the Egyptian Youth Salon, the National Exhibition, and numerous symposiums across Europe and the Middle East. His artistic philosophy asserts a living continuity between ancient and modern Egypt, situating sculpture as a conduit between nature, material, and cultural memory. Teaching and research remain central to his practice, reinforcing a dialogue between creative intuition and historical knowledge.



SIZE

47 × 34 × 2 cm

MEDIUM

bronze , edition 5/8

SIGNATURE

Signed in Arabic and numbered 5/8
on the lower part

LOCATION

Egypt

PROVENANCE

Private collection, Egypt
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

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

ESTIMATE

€2,000 - €4,000

STARTING PRICE

€1,800

LOT 047

SABHAN
ADAM (b. 1973)
Untitled (2005)

Sabhan Adam is a self-taught Syrian painter whose work occupies a distinctive position within contemporary Middle Eastern art. Emerging from Al-Hasakah, near the Syrian-Iraqi border, he began exhibiting in the early 1990s, first at the Goethe Institute in Damascus and subsequently at Agial Art Gallery in Beirut, where his international career took shape.

His practice is centered on the human figure, rendered through grotesque yet introspective portraits that subvert conventional ideals of beauty. The distorted anatomies and theatrical poses convey a psychological truth rather than a physical likeness, exposing inner tensions between fragility and defiance. The figures are not mere caricatures but mirrors of the artist's own experiences—embodiments of alienation, loss, and resilience. As the poet Adonis noted, their disfigurement becomes an aesthetic of protest and revolt.

Adam's art is marked by a rejection of academic influence and by an insistence on direct, experiential knowledge. He has described his figures as extensions of himself, carrying “the sadness, the misery, the shocking things I have faced, the isolation, and the feeling of not belonging to this world.” His visual language, oscillating between brutality and empathy, is rooted in a profound humanism that transforms pain into presence.

His works have been exhibited at major institutions such as the Uffizi Gallery, the Institut du Monde Arabe, and the Venice Biennale, and are represented in collections including the British Museum, the Jalanbo Collection, and the Barjeel Art Foundation. Beyond their critical acclaim, Adam's paintings maintain strong resonance among collectors for their ability to articulate vulnerability through distortion and to render the grotesque as a mode of truth.



SIZE
181 × 150 cm (188 × 157 cm with frame)

MEDIUM
acrylic on canvas

SIGNATURE
Signed and dated “A 2005” on the front upper left corner. Signed and dated “Sabhan Adam 8.9.2005” on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon

ESTIMATE
€1,000 - €1,500

STARTING PRICE
€800

LOT 048

ABDULLAH
MOURAD (b. 1944)
Untitled (2002)

Abdullah Murad occupies a distinctive position within modern Syrian abstraction, formulating a personal pictorial language that unites the rhythmic fluidity of the Arabesque with the gestural energy of Western Abstract Expressionism. Educated at the Faculty of Fine Arts, Damascus, where he graduated in 1970, Murad developed an experimental vocabulary that merges calligraphic spontaneity with the chromatic boldness of Fauvism. His paintings are constructed through successive layers of pigment and collage, alternating between dense impasto and translucent glazes that create a finely balanced tension between dynamism and repose.

Rejecting overt narrative or ideological frameworks, Murad's work privileges intuition and improvisation, resulting in compositions that hover between lyric abstraction and deliberate formal structure. His process frequently incorporates fragments of printed material or textured matter, transforming the surface into a palimpsest of gestures and materials. This layered treatment lends his paintings a meditative quality in which each stratum retains traces of the artist's movement and time.

Murad gained recognition through numerous exhibitions in Damascus, Sharjah and internationally, and his works now form part of significant public collections, including the Sharjah Art Museum, the National Museum of Damascus and the Dalloul Art Foundation. Recipient of the first prize at the 1984 Tribute to Miró and Picasso exhibition organized by the Spanish Cultural Centre in Damascus, he remains active within the Syrian Syndicate of Fine Arts and the Arab Artists Union.

By combining material experimentation with instinctive gesture, Abdullah Murad redefined abstraction in the Arab world as an art of introspection and sensory resonance, establishing himself among its most enduring innovators.



SIZE

49 × 35 cm (56 × 42 cm with frame)

MEDIUM

mixed media on wood panel

SIGNATURE

Signed in Arabic on the front lower left.
Signed and dated “Murad 2002” on the front lower left

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon
Acquired directly from the artist

CERTIFICATE OF AUTHENTICITY

This artwork is accompanied by a certificate of authenticity

ESTIMATE

€500 - €1,000

STARTING PRICE

€450

LOT 049

MAZEN
RIFAI (b. 1957)
Untitled (c.2020)

Mazen Rifai is a Lebanese painter and architect whose work unites spatial precision with a distinctly painterly sensibility. Trained in Interior Architecture at the Lebanese University and later in Fine Arts at the Accademia di Macerata in Italy, Rifai has maintained a dual professional trajectory that intertwines architectural discipline with artistic experimentation. His design background informs a compositional clarity in which form and structure are distilled to their most essential elements.

Working primarily on an intimate scale, he employs dense impasto and horizontal strata of pigment to construct abstracted visions of his native Baalbek and the Bekaa Valley. These compositions, free of illusionistic depth, sustain a modernist dialogue within the broader tradition of Lebanese landscape painting while remaining grounded in a recognizable sense of place. His restrained tonal range and recurring, almost spectral horizon line evoke the luminosity of the landscape without resorting to direct representation, situating his practice between material structure and contemplative atmosphere.

Since the 1970s Rifai has regularly exhibited at the Sursock Museum's *Salon d'Automne* and presented numerous solo exhibitions in Beirut, Paris and Amman. Notable shows include those at Agial Art Gallery (2007, 2021), Galerie Rochane (2016) and Galerie 34 Bonaparte in Paris (2016), all of which reflect his sustained exploration of landscape as an architectural construct. Beyond his studio work, Rifai has served as Art Director at Engineers Consulting and Contracting since 1990 and played a key role in major urban renewal projects, notably the Beirut Central District Reconstruction Plan. A member of the Baalbeck International Festival Committee, he has also published two photographic volumes—*Baalbeck Black and White* (2007) and *Baalbeck 1981–2011* (2011)—which extend his investigation of place, memory and built form.



SIZE
30.5 × 30.5 cm (34 × 34 cm with frame)

MEDIUM
acrylic on canvas

SIGNATURE
Signed “Mazen Rifai” on the reverse

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon
Acquired directly from the artist

ESTIMATE
€400 - €800

STARTING PRICE
€350

LOT 050

GEORGES
GUV (b. 1918 - d. 1990)

Rock and Sea (c.1962)

Georges Guv was among the first generation of artists educated at the Lebanese Academy of Fine Arts, where he studied between 1946 and 1948. Having settled in Lebanon in 1923, he was first educated by the Jesuits before combining his artistic practice with a civil career as both lecturer at the academy and manager of a paper mill. His decision to remain on the periphery of Beirut's dominant artistic milieu lent his work a notably introspective and self-contained character.

Guv's pictorial language sought to give form to the memory of the Armenian tragedy and to the existential anxieties of the modern world. His art oscillates between naïve figuration and abstraction, not as stylistic affectation but as a means of sublimation, a disciplined effort to preserve emotional distance and resist overt pathos. For him, painting was an act of exorcism, a private method of transforming anguish into formal clarity.

From the early 1960s through the 1970s, Guv exhibited in major Beirut galleries such as Pikal, Alecco Saab, Cassia, Dar el Fan, and Modulart, as well as abroad in Paris, Armenia, Italy, and Germany. His recurring series of underwater compositions, in which aquatic flora become metaphors for vitality and dissolution, represents one of his most coherent thematic explorations. In these works, water appears as both divine medium and metaphysical principle, embodying the tension between creation and withdrawal. Through this poetic discipline, Guv shaped a body of work that remains an inward and quietly resonant contribution to post-war Lebanese modernism.



SIZE
60 × 80 cm (72.5 × 92.5 cm with frame)

MEDIUM
oil on canvas

SIGNATURE
Signed “Guv” on the front lower right

LOCATION
Lebanon

PROVENANCE
Private collection, Lebanon. Acquired by the present owner at Cannes Encheres in 2024

EXHIBITION
Part of a series of 40 paintings “Rock and Water” exhibited at Galerie l'Odéon, Paris, 1963

ESTIMATE
€1,300 - €1,800

STARTING PRICE
€1,200

LOT 051

JAMIL
MOLAEB (b. 1948)

Grand Bleu VI (2001)



SIZE

31 × 24 cm (48 × 41 cm with frame)

MEDIUM

gouache on paper

SIGNATURE

Signed and dated "MOLAEB 31.8.2001"
on the front lower left. Dedicated and signed
by the artist on the reverse

LOCATION

Lebanon

PROVENANCE

Private collection, Lebanon Acquired by
the present owner from Galerie Janine Rubeiz

ESTIMATE

€700 - €1,000

STARTING PRICE

€650

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