



**ANS
AZURA**

**SHADES VS SHAPES
PAINTINGS AND SCULPTURES FROM
THE MENA REGION**

Bidding begins November 24, 10:00 CET+1

**LIVE STREAMED AUCTION ROOM
OPENS NOV 29, 19:00 CET+1**

Find more on: ansazura.com



SUZANA VASILESCU

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

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

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



ANDREEA STANCULEANU

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



NATHALIE KHOURY

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

CONDITIONS OF SALES

HOW TO BID IN OUR AUCTION

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

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

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

INTRODUCTION

'Shades VS Shapes' delves into a captivating juxtaposition of artistic expressions: sculpture versus painting. Dating back to ancient civilizations of Greece and Rome, painters and sculptors have engaged in a timeless rivalry on which medium more faithfully portrays the world. Yet over two millennia, an inseparable bond between painting and sculpture has endured, with each influencing and inspiring the other's evolution. Their coexistence breathes life into the spaces they inhabit, activating and animating their surroundings with profound energy.

This auction highlights the timeless duality between two distinct yet interwoven art forms, each conveying unique stories of creativity, tradition, and innovation. With every brushstroke and chisel mark, these exceptional artworks encapsulate the essence of modern and contemporary art from the Middle East & North Africa.

We invite you to explore the mesmerizing interplay of colors, forms, and textures—a testament to the richness of the Arab world's art scene. 'Shapes VS Shades' will showcase an array of artworks by esteemed artists, including Iraqi painter Dia Azzawi, the Armenian-Lebanese painter Paul Guinagossian, and the Lebanese sculptor Alfred Basbous, among others.





LE TILLEUL DEVIENT VRAIMENT ENCOMBRANT

Abbaud

NADIA SAIKALI*Passerelles (2007)*

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

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

A renowned painter, Nadia Saikali (Lebanese, b. 1936) frequently explores themes of nature and human spirituality with a unique blend of abstract and figurative styles. She graduated from the Académie Libanaise des Beaux-Arts (ALBA) in 1956 and pursued studies at L'Académie de la Grande Chaumière and L'École des Arts Decoratifs in Paris during the 1960s. After relocating to Glasgow, she returned to Beirut where she participated in several exhibitions before travelling back to Paris in the early years of the Lebanese Civil War. Her works are housed in prestigious collections such as the National Fund of Contemporary Art in Paris, The Royal Institute Galleries in London, The Chase Manhattan Bank in New York, and the Surssock Collection in Beirut. She has also been prominently featured in exhibitions like "The Memory Sews Together Events That Hadn't Previously Met" at the Sharjah Art Museum (2020) and "Manifesto of Fragility: Beirut and The Golden Sixties" at Berlin's Gropius Bau, the Lyon Biennial, and Mathaf: Arab Museum of Modern Art (2022). Most recently, she was highlighted in "Action, Gesture, Paint: Women Artists and Global Abstraction 1940-1970" at London's Whitechapel Gallery (2023).



Size:
81 x 100 cm

With frame:
87.8 x 107 cm

Medium: Oil on canvas
Signed on the front lower left "N. Saikali"

Provenance
Private Collection, Lebanon

Location
Beirut, Lebanon

Estimate:
€12,000 - €18,000

Starting price:
€9,500

HUSSEIN MADI

Black Bird (2011)

Madi frequently created sculptures of birds. *Black Bird (2011)* is a quintessential representation of his abstract stylized forms. In the words of art critic Joseph Tarab – “the rigidity of iron allows Madi to introduce acute triangles, pointed shapes and cutting edges. Thanks to its monochromatic rigor, iron underscores the way Madi’s sculpture aims to shed useless, contingent flourishes to be content with the combined sheer necessities of anatomy and geometry. Madi has always aspired to an art without concessions. He best reaches his aim in iron monochrome sculpture.” (Tarrab, Joseph. “Wrought Iron” Essay. In *Madi Sculptures 1969 - 2009*. Beirut: Antoine Books, 2009. p 201.)

Born in 1938 in Chebaa, Hussein Madi is a prolific Lebanese painter, sculptor and printmaker. Madi’s signature style is characterised by his fusion of hard geometric shapes and gentle curves, creating a world where contradictions coexist. While his sculptures are monochromatic, his paintings choreograph dissonant tones and hues side by side. He studied at the Lebanese Academy of Fine Arts in Beirut before moving to Rome in 1963 to continue his studies at the Accademia di Belle Arti. Settling there for 22 years, he learned various techniques from frescoes and mosaics to bronze sculpture.

Madi has had more than sixty solo exhibitions around the world including at the Institut du Monde Arabe, Paris; the British Museum, London; the Ueno Museum, Tokyo; and the Sharjah Museum, UAE, among others. The artist showcased his work at the Venice Biennale in 2003 and was awarded the Order of the Star by the Italian government during the same year.

Size:

31.5 x 25 x 14 cm

Medium: Iron sculpture; edition 10/11

Signed, dated and numbered “Madi. 2011. 10/11” at the base

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

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

Location

Beirut, Lebanon

Estimate:

€5,000 - €7,000

Starting price:

€4,600



SAOUD ABDALLAH*Anticipation (2017)*

Anticipation (2017) depicts emblematic features of Saoud Abdallah's work. Featuring an outline of the nude female body and strategic use of colour blocking techniques, the bareness and minimalism sensitises the viewer to every line, colour, and shape. Resting, or rather floating, the curved outlines 'painted' with natural sand appear to exist in a liminal space, a recurring motif throughout the artist's body of work.

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



Size:

95 x 180 cm

Medium: Natural sand on canvas

Signed in Arabic and dated 2017 on the front lower left

This artwork is accompanied by a certificate of authenticity issued by Art on 56th Gallery

Exhibitions

"A Woman Defies Waiting", solo exhibition, Art on 56th Gallery, 2018

Provenance

Private Collection, Lebanon.

Location

Beirut, Lebanon

Estimate:

€6,000 - €9,000

Starting price:

€5,500

OUSSAMA BAALBAKI

Untitled (2020)

Untitled (2020), like most of Baalbaki's landscape compositions, is painted from a deliberately peculiar angle. It resembles a snapshot taken in a travelling car, perhaps using a phone camera. Baalbaki's work intelligently challenges the subject matter found in the traditional art academy, intentionally depicting anomalies and dereliction. Yet beneath his playful defiance lies a dark underbelly merging the different temporalities of Lebanon's history. The imposed slowness of his emotive expressionist undertones echo a "mémoire sans souvenir" (memory without remembrance), a reflection of a generation grappling with the lingering aftermath of war.

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

Size:

55 x 75 cm

Medium: Acrylic on canvas

Signed in Arabic and dated on the front lower right

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity.

Location

Beirut, Lebanon

Estimate:

€2,500 - €3,500

Starting price:

€2,000





FADI YAZIGI*Untitled (2005)*

Stylistic references to the ancient art of Mesopotamia and the Fertile Crescent are omnipresent in Yazigi's oeuvre, particularly in his relief works. His reliefs are captivating in that they are instinctual – in spite of his formal training and refined precision in sculpting – he remains unhindered by expectations or formalities. The two panels of flesh-like protruding sculptures are contoured with clay. They convey a sense of the primordial, unsophisticated beauty of humanity, alas quashed by the weight and drudgery of modern life

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

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

**Size:**

14.5 x 14.5 cm each (27 x 27 cm mounted on black wooden board)

Medium: Clay relief sculptures

Signed in Arabic on the lower right. Dated "2005" on the upper right corner. Signed in Arabic on the lower left. Dated "2005" on the extreme right part.

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity.

Location

Beirut, Lebanon

Estimate:

€5,000 - €7,000

Starting price:

€4,600

ALFRED BASBOUS

Le Mystérieux (Concept: 1991; Executed in: 2001)

Conceived in 1991 and casted in 2001, *Le Mystérieux* demonstrates Alfred Basbous's graceful mastery of his medium. A major pioneer of Modernist sculpture in the Middle East, Basbous drew on the influence of Jean Arp, Constantin Brâncuși and Henry Moore to create his sculptures, which above all demonstrate Basbous' exploration of the relationship between form and material. The work above all illustrates the artist's aesthetic philosophy grounded in the simplicity of form.

Mastering the potential of noble materials such as bronze, marble, stone, and wood, Alfred Basbous (Lebanese, b. 1924 - d. 2006) explores the beauty of the human form in its purest essence. Through a delicate visual assembly of line, shape, and movement, his sculptures are a masterful inquiry into the abstract properties of the human figure.

With innate talent and rigorous artistic training, he was the recipient of a prestigious scholarship from the French government in 1960 becoming a student of renowned sculptor René Collamarini at L'École Nationale des Beaux-Arts in Paris. He is remembered as a seminal figure for Lebanese sculpture, turning his village in Northern Lebanon into a cultural landmark. Beyond his international acclaim, he and his brothers hosted prominent art festivals and events in Lebanon including the open sky museum and the renowned International Sculpture Symposium held from 1994 to 2004.

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

Size:
46.5 x 21 x 16 cm

Medium: Bronze (black and blue patina) sculpture; edition 3/8
Signed, dated and numbered "A. Basbous 91 3/8"

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity

Estimate:
€13,000 - €16,000

Location

Beirut, Lebanon

Starting price:
€10,000





ABDUL RAHMAN KATANANI

Girl Red Shadow (2022)

In Girl Red Shadow (2022), Abdul Rahman Katanani (b. 1983) uses a heavy medium, in both symbolic and physical terms, to depict a seemingly light scene: the innocence of two children chasing fluttering pigeons above head. The work is part of a series inspired by the resourcefulness and ingenuity of children playing in the Sabra neighborhood. Katanani photographed and magnified silhouettes of their figures, before meticulously cutting them into sheets of corrugated steel. It captures the artist's remarkable talent in transforming ordinary, coarse materials into a sensitive artistic language and voice.

Abdul Rahman Katanani is a contemporary visual artist. Katanani is a third generation Palestinian refugee, born in the Sabra refugee camp to the children of survivors of the 1948 Nakba. From age eight through college, Katanani assisted his father, a carpenter, in installing corrugated zinc-metal roofs on concrete structures in the camp. Corrugated metal, among other found materials collected from the refugee camp—pre-used garments, kitchen utensils, barbed wire, pieces of wood, oil barrels—became signatures of Katanani's assemblage installation art. The materials carry an allegory of the artist's experiences, and more broadly the experiences of displaced persons. The question of Palestine is omnipresent in his work, as he tackles themes related to borders, trespassing, and freedom.

While studying at the School of Fine Arts at the Lebanese University, he developed his visual language explored in his complex body of work. He received his diploma in 2007 and an MFA in 2012 on Palestinian contemporary art. He went on to perform several artist residencies at the renowned La Cite des Arts in Paris in 2012, 2013 and 2016 which further shaped his practice.

Size:
153 x 165 cm

Medium: Corrugated steel
Signed in Arabic and dated 2022 on the front lower left; Titled and dated on the reverse "Girl Red Shadow 2022"; Signed in Arabic on the reverse

Provenance

Private Collection, Lebanon.
Acquired directly from the artist
This artwork is accompanied by a certificate of authenticity.

Location

Beirut, Lebanon

Estimate:
€12,000 - €15,000

Starting price:
€9,500



JULIANA SERAPHIM

Untitled (1970)

In Juliana Seraphim's work, there is always more than what meets the eye. The artist masters her visual language by subtly illuminating complexity lying below the surface. Untitled (1970)'s translucent, flowing layers overlap and allow us to peer into the artist's world emerging from deep within. Her improvisational, dream-like images are imbued with ethereality.

*"The images in my paintings come from deep within me: they are surreal and unexplainable. Consciously I want to portray a woman's world and how important love is to a woman. Few men understand the quality of love that a woman seeks. I try to show them." (Juliana Seraphim quoted in H. Khal, *The woman artist in Lebanon*, Beirut University College 1987, p. 71.)*

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

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

Size:

50 x 33 cm

Medium: Aquarelle on paper

Signed and dated on the front lower left "Juliana Seraphim, 70";

Dedicated to her sister Marina on the front lower left.

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity

Estimate:

€4,000 - €6,000

Location

Beirut, Lebanon

Starting price:

€3,400



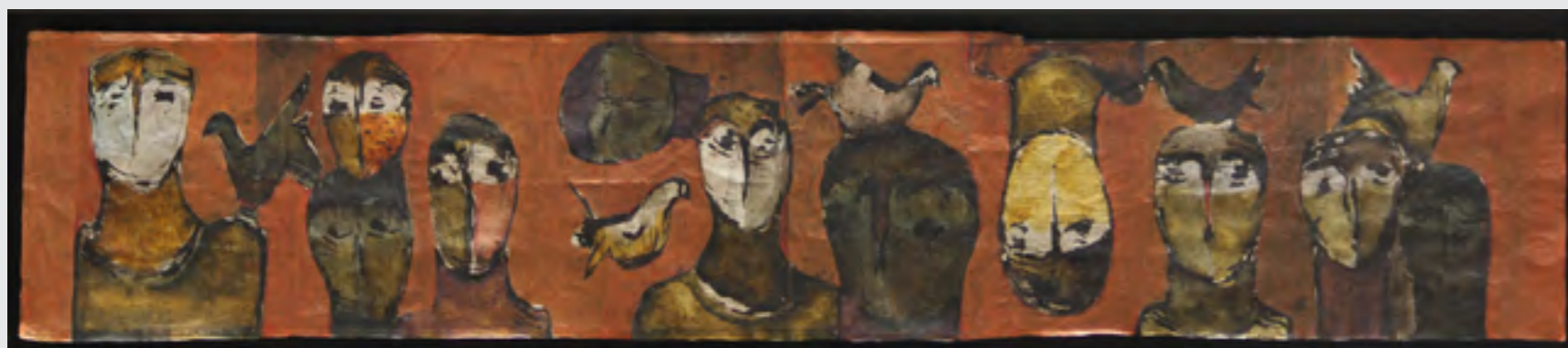
NAZIR ISMAIL*Untitled 35 (2012)*

Untitled 35 (2012) features Nazir Ismail's distinctive forms, expressive brushwork, and ochre-like colours reminiscent of ancient art. The large mixed media work is filled with stylized faces and roosters, which are hallmark features of the artist.

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

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

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



Size:

25 x 145 cm

Medium: Mixed media on paper

Signed in Arabic and "Ismail" on the front extreme left part

Exhibitions

Untitled, solo exhibition, Art on 56th Gallery, 2013

Provenance

Private Collection, Lebanon.

This artwork is accompanied by a certificate of authenticity issued by Art on 56th Gallery

Location

Beirut, Lebanon

Estimate:

€7,500 - €9,500

Starting price:

€6,000



SHAFIC ABBOUD

*Fenêtre No 14 (1974)**

Fenêtre No 14 is a demonstration of the artist's profound eye for colour and his ability to illuminate his canvases. In the words of Lebanese poet and essayist Saleh Stetie, "like Renoir, Vuillard, and Bonnard, Shafic Abboud is above all, an eye. He sees colour and immediately fragments it into light. His canvas is a bullfighter's outfit..." His rhythmic and repetitive application of colour patterns is juxtaposed with other elements in his composition that evoke a sense of unpredictability. The artist masterfully wields oil paint, giving his hues an opaque, deconstructed effect.

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

Abboud studied at the Lebanese Academy of Fine Arts (ALBA) under the tutelage of the painter César Gemayel (1898–1958). In 1947 he moved to Paris and studied at École Nationale Supérieure des Beaux-Arts where frequented the studios of Jean Metzinger (1883–1956), Fernand Léger (1881–1955), and André Lhote (1885–1962). He returned to Lebanon in 1949 where he held his first solo show before resettling in Paris again. With the support of the art critic Roger van Gindertael (1899–1982), Abboud had his first Parisian exhibition of abstract works in 1955. He was invited to the prestigious Salon des Réalités Nouvelles and was the only Arab artist included in the first Paris Biennale in 1959. In the early 1960s, he gained wide recognition and received prestigious awards including the Prix Victor Choquet (1961) and Sursock Museum Prize (1964). In the 1980s, Abboud managed to secure an agreement with the Faris Gallery in Paris, which committed to organizing multiple solo exhibitions and purchasing a substantial number of his works before their creation. This opportunity not only enabled him to work on larger formats but also to refine the quality of his colors and framing techniques, ensuring their long-term preservation.

Size:

45 x 35 cm

Medium: Mixed media on cardboard

Signed on the front lower right "Abboud". Titled 14 on the reverse

Exhibitions

Centre d'Art Brigitte Schéhadé, Beirut, 1975

Provenance

Private Collection, Lebanon. Acquired from Centre d'Art Brigitte Schéhadé, Beirut by the present owner

Location

Bucharest, Romania

Estimate:

€8,000 - €10,000

Starting price:

€6,500



DIA AZZAWI*Blue Mask (2018)**

The Blue Mask (2018) captivates with its vibrant hues and subtle symbolisms, a feat Dia Al-Azzawi (Iraqi, b. 1939) executes distinctively. The mask, a recurring motif in Azzawi's work, stands as a powerful emblem of identity and transformation. Awash in shades of blue and the shadows caused by protrusions, the ceramic work emits mystery while inviting viewers to contemplate the interplay of history and identity.

A pillar of Modern Arab art, Dia Al-Azzawi greatly influenced the development of art in the Arab world. His education in both Archaeology and Fine Arts (under the mentorship of the renowned Hafidh al-Droubi) factors in his work in equal measure. Coupled with his artistic sensitivity, Azzawi's academic interest in archaeology and history inspired the incorporation of Iraqi folklore and ancient subject matter into his practice. His engagement with the rich tapestry of ancient history from the Fertile Crescent was combined with extant discourse around identity. Thus he merged the past with present in his work to expose existential questions he and his contemporaries faced.

Azzawi made his mark on the Baghdadi scene in the 1960s-1970s, participating in various artistic groups and events. Beyond taking part in the pioneering Al-Wasiti Festival in Baghdad, he founded the New Vision Group (al-Ru'yya al-Jadidah) in 1969 debating themes such as identity and modernity. He concurrently held the role of Director of the Iraqi Antiquities Department. Amid the political upheavals of the late 1970s, he sought refuge in London, a move that permanently separated him from his homeland.

His legacy as an artist is recognized globally, with works of his showcased in esteemed institutions including the Tate Modern and the British Museum. Notably, a retrospective exhibition of his work, "From 1963 until Tomorrow," was curated by Catherine David at Mathaf, the Arab Museum of Modern Art in Doha (2016).

*Size:
20 x 12 x 12 cm*

*Medium: Ceramic sculpture; edition 2/7 + 1 AP
Signed AZ, stamped and numbered 2/7 on the lower part*

Provenance

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

This artwork is accompanied by a certificate of authenticity.

Location

Amman, Jordan

*Estimate:
€10,000 - €12,000*

*Starting price:
€8,500*

ZENA ASSI

*My City Over the Egg (2020)**

In My City Over the Egg (2020) Assi portrays the vivacity and contradictions of Beirut above the iconic Egg building. The building was erected in 1965 but never finished because of the Lebanese Civil War and remained abandoned. During the October 17 uprising, the Egg was reclaimed as a public space, becoming a revived landmark representing the hope that was felt throughout the protests. The work features many details reflective of the contradictions of Beirut that layer and intermingle vertically. Assi reflects on her work: "I've constructed this base above the Egg because we were going through such instability in Lebanon. But there was hope. That's why I loved the stairs, which I emphasised, because you're climbing up and going to a better future. At the same time, with the structure, you feel it might crumble. This was a menace for the revolution the whole time: Will it survive? I liked playing with the fragility of the structure, whereas the Egg is solid — holding all this above it."

Zena Assi (Lebanese, b. 1974) manoeuvres her practice by trying to uncover the interactions and clashes that arise between individuals and their surrounding socio-political environment, often focusing on themes of migration and nostalgia. Assi's oeuvre stylizes the historical imprints of Lebanon on its contemporary urban landscapes. She works in a variety of formats including installation, drawing, etching, experimental animations, sculpture, and most predominantly, painting. Her body of paintings portray eccentric depictions of the city, intriguing still-lives, and bouquets composed of strange objects.

She completed her education at l'Académie Libanaise des Beaux Arts (ALBA). After working in the advertising industry for a period, she taught in a number of universities. Assi has won several prizes throughout her artistic career including: the Sunny Dupree Family Award, London, 2020; the Rosemary & Co Award, London, 2018; and the Special Jury Prize of the XXIX Autumn Salon of the Sursock Museum, Beirut, 2009.

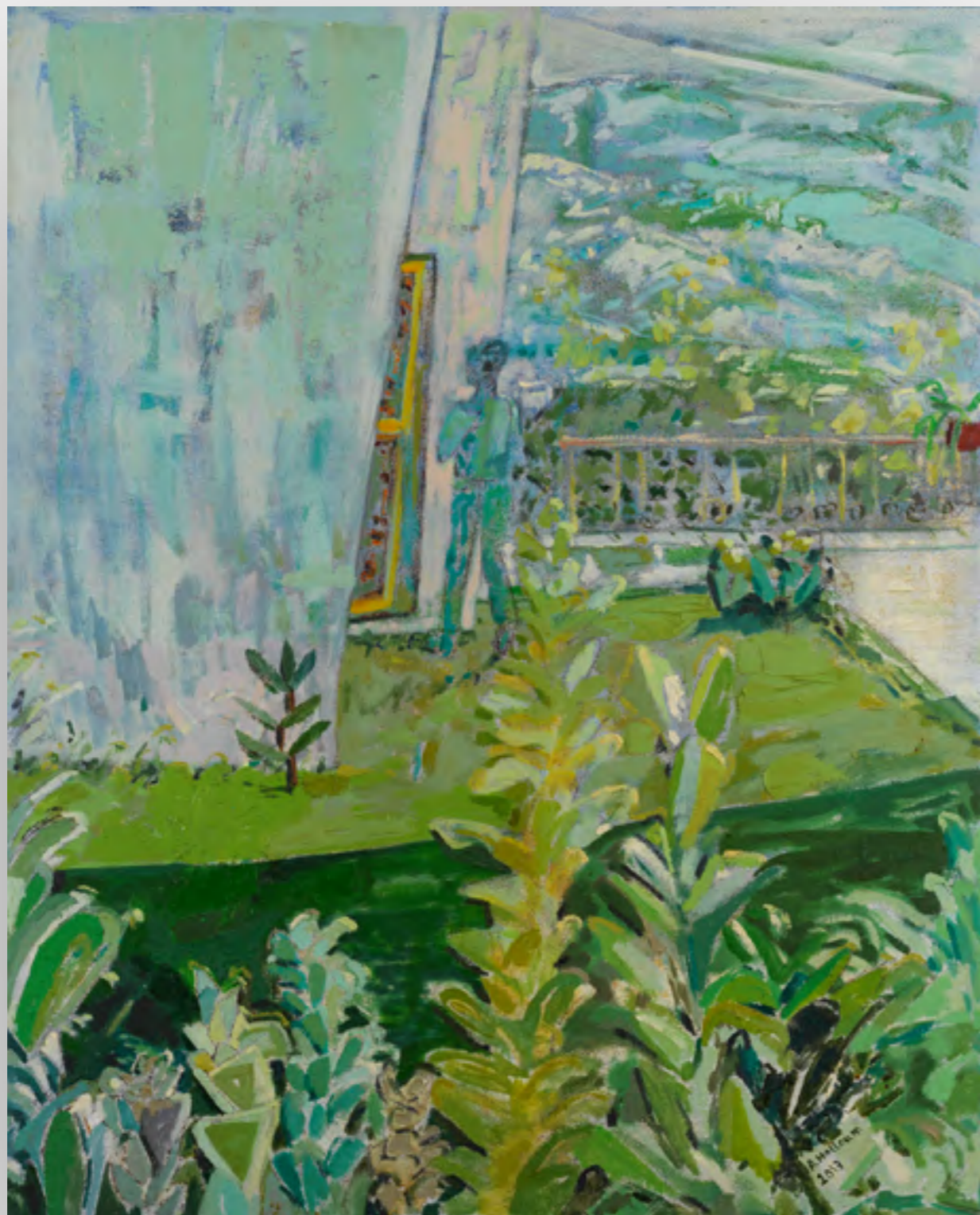
Held in several public and private collections, Assi's work has also been exhibited in solo and group shows globally. Some notable mentions include: Galerie Tanit, Beirut; Alwane gallery, Beirut; Artsawa gallery, Dubai; Zoom Art Fair, Miami; Espace Claude Lemand, Paris; Cairo Biennale; Katzen Arts Center of American University, Washington D.C.; CAP Contemporary Art Platform Gallery Space, Kuwait; Art13 & Art14 London Fair; IWM Imperial War Museum, London; Institut du Monde Arabe, Paris; the Royal Academy, London; and the 57th Venice Art Biennale. Today, Assi lives and works in London.

*Size:**173 x 94 cm**Medium: Mixed media and paper collage on canvas**Signed on the front lower right "Zena Assi"; Signed and dated on the reverse "Zena Assi 2020"; Titled on the reverse***Provenance***Private Collection, Lebanon.**This artwork is accompanied by a certificate of authenticity***Location***Beirut, Lebanon**Estimate:***€12,000 - €16,000***Starting price:***€9,500**



AIDA HALLOUM

Man in the Garden (2013)



With soft shades of blues and greens, delicate textures and speckles of light, Halloum's Man in the Garden (2013) channels an ethereal adoration of nature and beauty. The artist's airy yet complex figuration is undeniably her hallmark. The painting emanates a surreal yet recognizable atmosphere.

Aida Halloum is a Lebanese artist born in Kuwait in 1967. Mentored by the esteemed Fatima El Hajj, she graduated with a Fine Arts diploma from the Lebanese University in 1993. Halloum's oeuvre centres on landscapes and domestic scenes, skillfully blending figuration and abstraction. Her recent recognition in Gallery Magazine drew parallels between her work and that of predecessors Etel Adnan and Saliba Douaihy. Unlike their minimalist landscapes, Halloum reintroduces figuration with abstract overlays, forming captivating panoramas.

With a notable career as an art educator, Halloum's influence extends beyond her canvas. Her recent exhibition at the LAU School of Arts and Sciences in January 2023 showcased her interpretation of rural and urban landscapes, merging together the realm of imagination with reality. She has taken part in a number of group and solo exhibitions in Lebanon.

Size:

100 x 80 cm

Medium: Oil on canvas

Signed and dated "A. Halloum 2013" on the front lower right

Provenance

Private Collection, Lebanon.

Acquired directly from the artist.

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

Location

Beirut, Lebanon

Estimate:

€3,000 - €4,000

Starting price:

€2,500

DIA AL-AZZAWI

*Ishtar (2007)**

Dia Azzawi's Ishtar (2007) stands as a captivating embodiment of ancient Mesopotamian mythology. Crafted with masterful precision, the sculpture reimagines the goddess of love and war with a modern touch. The interplay of flowing lines and intricate detailing captures Ishtar's divine essence, while the use of fibreglass adds a contemporary twist to this timeless figure. The work invites viewers to explore the convergence of ancient narratives and modern artistic expression.

A pillar of Modern Arab art, Dia Azzawi (Iraqi, b. 1939) greatly influenced the development of art in the Arab world. His education in both Archaeology and Fine Arts (under the mentorship of the renowned Hafidh al-Droubi) factors in his work in equal measure. Coupled with his artistic sensitivity, Azzawi's academic interest in archaeology and history inspired the incorporation of Iraqi folklore and ancient subject matter into his practice. His engagement with the rich tapestry of ancient history from the Fertile Crescent was combined with extant discourse around identity. Thus he merged the past with present in his work to expose existential questions he and his contemporaries faced.

Azzawi made his mark on the Baghdadi scene in the 1960s-1970s, participating in various artistic groups and events. Beyond taking part in the pioneering Al-Wasiti Festival in Baghdad, he founded the New Vision Group (al-Ru'yya al-Jadidah) in 1969 debating themes such as identity and modernity. He concurrently held the role of Director of the Iraqi Antiquities Department. Amid the political upheavals of the late 1970s, he sought refuge in London, a move that permanently separated him from his homeland.

His legacy as an artist is recognized globally, with works of his showcased in esteemed institutions including the Tate Modern and the British Museum. Notably, a retrospective exhibition of his work, "From 1963 until Tomorrow," was curated by Catherine David at Mathaf, the Arab Museum of Modern Art in Doha (2016).

Size:

29 x 6 x 14 cm

Medium: Fiberglass sculpture; edition AP 1/1

Signed, numbered and dated on the back "Azzawi AP 1 07"

Provenance

Private Collection, Amman, Jordan.

Acquired directly from the artist.

This artwork is accompanied by a certificate of authenticity

Estimate:

€12,000 - €15,000

Location

Amman, Jordan

Starting price:

€9,500





AIDA HALLOUM*Mother (2016)*

Mother (2016) is a dream-like composition merging figuration with overlapping patches of abstraction to depict a group of birds. Perhaps what is most interesting is firstly, how the artist chooses to break up her composition through color blocks and secondly, her delicate attention to light. The oil on canvas represents yet another one of Halloum's masterful layering of colors and textures.

Aida Halloum is a Lebanese artist born in Kuwait in 1967. Mentored by the esteemed Fatima El Hajj, she graduated with a Fine Arts diploma from the Lebanese University in 1993. Halloum's oeuvre centres on landscapes and domestic scenes, skillfully blending figuration and abstraction. Her recent recognition in *Gallery Magazine* drew parallels between her work and that of predecessors Etel Adnan and Saliba Douaihy. Unlike their minimalist landscapes, Halloum reintroduces figuration with abstract overlays, forming captivating panoramas.

With a notable career as an art educator, Halloum's influence extends beyond her canvas. Her recent exhibition at the LAU School of Arts and Sciences in January 2023 showcased her interpretation of rural and urban landscapes, merging together the realm of imagination with reality. She has taken part in a number of group and solo exhibitions in Lebanon.



Size:

30 x 40 cm

Medium: Oil on canvas

Signed and dated "A. Halloum 2016" on the front lower left; Titled "Mother" on the reverse

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

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

Estimate:

€750 - €950

Location

Beirut, Lebanon

Starting price:

€500

WILLY ARACTINGI

Jumana (January 1975)

Willy Aractingi's *Jumana* (1975) presents a direct frontal view of an enigmatic young woman. He paints the woman in vivid hues, set against a contrasting solid black background. Her eyes, in contrast to his other portraits, lack definition, appearing as voids in the canvas. They seamlessly blend into the darkness of the backdrop, suggesting hidden depth beneath the facade of innocence and whimsy.

Willy Aractingi (Lebanese, b. 1930 - d. 2003) is an internationally acclaimed painter renowned for his depictions of fables, fantasies, landscapes, and still-lives. He wields a careful arrangement of colour gradation, form, line and shadow in his compositions, bringing to life a vivid realm inhabited by folkloric creatures and surreal landscapes. Compared to the likes of Douanier Rousseau and Paul Gauguin, Aractingi infused his work with humour and playfulness. Despite his lack of formal artistic training, he embraced his identity as a self-described naive primitive artist.

Born in New York and raised in Cairo, Aractingi eventually settled in Beirut in the late 1940s. He began painting at a young age, but his work as an artist alternated between intermittent periods of intense creation and hiatus. A few years prior to the outbreak of the Lebanese Civil War, he established a modern art gallery. This gallery provided a platform for renowned artists such as Alekos Fassianos, Niki De St Phalle, and Alan Davies, possibly inspiring Aractingi to return to painting in his adult years. He would go on to produce approximately 1500 works in his lifetime, mostly between 1973-1975 and then again from 1982-2003.

Between 1989 and 1995, he worked on his magnum opus, illustrating the 244 fables penned by the French poet Jean de La Fontaine. Aractingi's family generously contributed more than 200 artworks inspired by Jean de la Fontaine's fables to the Sursock Museum several years after his passing. In 2017, the museum paid tribute to the artist with a retrospective exhibition titled "Les Mondes de Willy Aractingi" (The Worlds of Willy Aractingi), featuring over 120 works created between 1973 and 2003. Aractingi's artistic legacy extends across the globe, with over 100 solo and collective exhibitions gracing prestigious venues in Beirut, Paris, London, New York, Nice, and Antibes. His works have found a cherished place in both public and private collections, including the esteemed Mokbel Art Collection and the Jean de la Fontaine Museum in Château-Thierry, France.

Size:
50 x 40 cm

With frame:
60 x 50 cm

Medium: Oil on canvas

Signed and dated on the reverse "W Aractingi Janvier 1975"; Titled on the reverse

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity

Location

Beirut, Lebanon

Estimate:

€7,000 - €9,000

Starting price:

€7,000



HUGUETTE CALAND

Portrait d'Ed Moses (1990)

From the '80s onwards, abstraction takes the forefront in Caland's work, as is evident in the present piece. *Portrait d'Ed Moses (1990)* adopts her prevailing subject of the human form and abstracts it in an act of unbridled artistry. Caland painted many portraits of the artist Ed Moses, with whom she was fascinated by years before formally meeting him. Two significant personalities in the Los Angeles art scene, they finally met, becoming lifelong friends and maintaining an intense push-pull relationship. The oil paint on canvas is vivacious, with large gestural shapes and lines, her impasto technique visible in the application. The work exhibits the spontaneous approach of the artist.

Huguette Caland (Lebanese, b. 1931 - d. 2019) spent much of her early adulthood taking care of her father as he aged. As the daughter of the first president of the Lebanese Republic, Bechara el-Khoury, she grew up with the pressure of being part of a politically and socially engaged family and found it difficult to find her own identity.

Only after her father died in 1964 did she start her studies at the American University of Beirut and start to paint seriously. She majored in fine arts and graduated in 1968. In pre-war Beirut, she moved in cosmopolitan artistic circles and became something of a symbol of female emancipation in the Arab world. After her first exhibition in Beirut in 1970, Caland decided to move to Paris. It was during this time that a sense of her liberation appeared in her work. Experiencing a new city freed her from the responsibilities and opinions imposed on her as a prominent politician's daughter. While in Paris, Caland led a passionately bohemian life.

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

Caland's more recent work often incorporates mixed media, as seen in the work *The Purple One*. She uses oils and ink to evoke the craftsmanship and texture of a carpet or tapestry, employing lines that resemble patchwork and stitching. Although they resemble textiles, they are not devoid of human presence, and their content is related to the artist's personal life. Much like her childhood home, her Los Angeles studio was open to friends and visitors; she often hosted prominent American artists. She remained in California until 2013 when she returned to Beirut to say goodbye to her dying husband.

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

Size:
27.3 x 19.3 cm

With frame:
32.3 x 24.3 cm

Medium: Oil on canvas

Signed and dated "H. Caland 1990" on the reverse

Provenance

Private Collection, Lebanon

Estimate:

€20,000 - €25,000

Location

Paris, France

Starting price:

€18,000



SERWAN BARAN

Untitled (2023)

Serwan Baran's gestural and expressive style is revealed on the large canvas. Produced in 2023, one could speculate that the work is an expressive translation of the aftermath of the Beirut Port Explosion. Ultimately a message of hope, the thick impasto of vibrant colors exude a glimmer of positivity in the wake of what appears to be the aftermath of a disaster. Though untitled, the piece greatly resembles a series of paintings produced by the artist which portray the inspirational efforts of volunteers and citizens in Beirut who banded together in the face of hardship to piece back together the devastated city.

Baran is a painter and sculptor adopting both a realistic and gestural expressionist style. His work often explores political themes, focusing on the tumultuous history of Iraq, the complexities of war, and the social struggles of marginalized communities. Baran's art series typically center around specific social groups, portraying them as protagonists in historical dramas. These groups range from workers and prisoners to wounded soldiers, generals, and nurses.

Baran earned a BFA from the University of Babylon, College of Fine Arts in 1990, receiving a youth prize in Baghdad that same year. He gained further recognition by winning the first and second prizes at the Baghdad International Festival of Plastic Arts in 1994 and 1995. Throughout the 1990s, his work was featured in numerous solo and group exhibitions in Iraq. In 2001, he participated in the Ayloul Summer Academy, a residency program at Darat al-Funun in Amman, Jordan. Following the American invasion of Iraq in 2003, Baran relocated to Jordan, where he continued his artistic journey. Since 2013, he has been residing and working in Beirut.

In 2019, Baran's solo exhibition "Fatherland" represented Iraq at the 58th International Venice Biennale, curated by Tamara Chalabi and Paolo Colombo. Other solos include: "A Harsh Beauty" (Saleh Barakat Gallery, Beirut, 2020); "Indelible Memory" (Gallery Misr, Cairo, 2020); "Canines" (Agial Art Gallery, Beirut, 2018); "Living on the Edge" (Nabad Art Gallery, Amman, 2013); "Elected" (Matisse Art Gallery, Marrakech, 2013); and "Whispers" (Orfali Art Gallery, Amman, 2012), among others. He has participated in group exhibitions, notably at Saleh Barakat Gallery, Beirut (2018); The Mojo Gallery, Dubai (2015); Al-Markhiya Gallery, Doha (2013). His work was also featured in the Cairo Biennale (1999, 2019); Al-Kharafi Biennial, Kuwait (2011); and the Marrakech Biennale (2012).

Size:

100 x 160 cm

Medium: Acrylic on canvas

Signed on the reverse

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity.

Location

Beirut, Lebanon

Estimate:

€16,000 - €20,000

Starting price:

€13,000





CHAOUKI CHOUKINI*Demeure (2022)**

The varied structural assemblage in Choukini's Demeure (2022) infuses a disquieting sense of anticipation in the work. The mazes of slits, recesses, and multi-level cavities challenge the viewer's perception of balance and weight, evoking a subtle tension, while the window-like openings allow a play of light and shadow to form around the sculpture. The dynamic structure demonstrates his masterful command of bronze.

Born in Southern Lebanon in 1946, Chaouki Choukini is a Paris-based sculptor known for his remarkably consistent aesthetic vision exploring the essence of form and material. His sculptural works are primarily crafted from wood but occasionally use marble, bronze, or stone. They span from sturdy horizontal forms to delicate, upright sculptures with an almost totemic quality. He is widely celebrated for his ability to transform rigid materials into works that appear to defy gravity—fluid and dynamic.

Though he considered medical school, he was trained as a formal artist at the Ecole Nationale Supérieure des Beaux-arts de Paris from 1967 to 1972 thanks to a government grant. In 1984, he spent time in Japan which left an indelible mark on his artistic approach. There he studied under the sculptor Fumio Otani, who taught him new techniques and how to wield specific tools that were unfamiliar to him until then. The Japanese influence is particularly evident in his preference for understated and refined shapes.

He was awarded the Prix de la Jeune Sculpture in 1978, followed by the Taylor Foundation Prize in 2010 and the Prix de la Fondation Pierre Gianadda, from de l'Academie des Beaux Arts, France in 2015. He has participated in a number of solo and group shows internationally. Today, his works can be found in several prestigious collections, including Centre Pompidou, Paris, France; Musée d'Art Contemporain de Val-de-Marne, France; Institut du Monde Arabe, France; Mathaf, Arab Museum of Modern Art, Doha; Centre National des Arts Plastique, France; Barjeel Art Foundation, Sharjah, UAE; and Sharjah Art Foundation, Sharjah, UAE. He lives and works in France.

Size:

35 x 19 x 18 cm

Medium: Original bronze; edition 1/8

Signed and numbered "Choukini 1/8"

Provenance

Private Collection, France

This artwork is accompanied by a certificate of authenticity

Location

Paris, France

Estimate:

€15,000 - €20,000

Starting price:

€13,000





PAUL GUIRAGOSSIAN

Group (ca 1990)

Group (1970) features elongated figures, huddling to form an amalgamation of colors. Their tired but trusting embraces evoke a complex mosaic of contortion and conviviality. Painted in the midst of the artist's most prolific period, his bold sweeping brush strokes and color patches mark his steady move away from representation into abstraction throughout the '60s and into the '70s.

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

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

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

Size:
50 x 70 cm

With frame:
78.8 x 98.8 cm

Medium: Mixed media on paper
Signed on the front lower left "Paul. G."

Provenance
Private Collection, Lebanon

Location
Beirut, Lebanon

Estimate:
€18,000 - €20,000

Starting price:
€14,000





1949.

SHAFIC ABBOUD

*Le Tilleul devient vraiment encombrant / The Lime Tree (1988)**

Shafic Abboud (Lebanese, b. 1926 - d. 2004) earned his notoriety for his methodical and analytic approach to sketching and color study before beginning each of his compositions. The transformation from a carefully considered, systematic preparation to the eruption of a free-flowing, primal, and spontaneous masterpiece is vividly exemplified in *Le Tilleul* (1988). Here, a lively swarm of impulsive brushstrokes dance and converge across the canvas, weaving together an intricate tapestry of earthy and leafy tones. The finely crafted work was featured in the illustrious halls of the Grand Palais in Paris for the Salon des Réalités Nouvelles in 1988. This particular work cemented his status as one of Lebanon's most lauded Modernist artists.

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

Size: 115 x 125 cm

Medium: Oil on canvas

Signed on the front lower right "Abboud"; Titled on the front lower left. Signed and dated "Abboud 88" on the reverse. Titled "Le Tilleul" on the reverse.

Exhibitions

Exhibited at the Salon des Réalités Nouvelles, Grand Palais, Paris, 1988. Illustrated on page 25 of the catalog.

Literature

Reproduced in "Shafic Abboud", monography by Claude Lemand, Paris 2006, page 99.

Provenance

Private Collection, France

This artwork is accompanied by a certificate of authenticity.

Estimate:

€75,000 - €100,000

Location

Paris, France

Starting price:

€60,000



HASSAN KAMEL*The Joy (2016)*

Through graceful shapes, protrusions, and minimal texture, The Joy (2016) reveals Kamel's penchant for simplicity. The present work exploits the open and extended surfaces of bronze, creating a mesmerising elongated vertical structure. He elegantly endeavours to extract the basic nature of Ancient Egyptian works, detailing only the features of a soft face at the top of the sculpture.

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

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

Size:

68 x 18 x 16 cm

*Medium: Bronze sculpture; edition 1/8**Signed***Provenance***Private Collection, Egypt.**Acquired directly from the artist**This artwork is accompanied by a certificate of authenticity.**Estimate:***€6,500 - €9,000****Location***Cairo, Egypt**Starting price:***€5,000**



ZENA ASSI*The Hills (2020)**

The present work contains Assi's perceptive visual references to her native Beirut. She depicts the deep complexities of contemporary life in its chaotic landscape. Unique from her usual works, Beirut is juxtaposed with a large, composed mountain range that balances the disorder. Assi's acrylic and collage on canvas is laden with buildings, billboards and electricity wires adjacent to familiar posters and street art. The multi-layered composition is impressively detailed, requiring closer study to reveal the particularities of the city. Assi's oeuvre often contains references to larger political issues, as well as the emotional, social, and cultural baggage carried within the city's contemporary structure.

Zena Assi (Lebanese, b. 1974) manoeuvres her practice by trying to uncover the interactions and clashes that arise between individuals and their surrounding socio-political environment, often focusing on themes of migration and nostalgia. Assi's oeuvre stylizes the historical imprints of Lebanon on its contemporary urban landscapes. She works in a variety of formats including installation, drawing, etching, experimental animations, sculpture, and most predominantly, painting. Her body of paintings portray eccentric depictions of the city, intriguing still-lives, and bouquets composed of strange objects.

She completed her education at l'Académie Libanaise des Beaux Arts (ALBA). After working in the advertising industry for a period, she taught in a number of universities. Assi has won several prizes throughout her artistic career including: the Sunny Dupree Family Award, London, 2020; the Rosemary & Co Award, London, 2018; and the Special Jury Prize of the XXIX Autumn Salon of the Sursock Museum, Beirut, 2009.

Held in several public and private collections, Assi's work has also been exhibited in solo and group shows globally. Some notable mentions include: Galerie Tanit, Beirut; Alwane gallery, Beirut; Artsawa gallery, Dubai; Zoom Art Fair, Miami; Espace Claude Lemand, Paris; Cairo Biennale; Katzen Arts Center of American University, Washington D.C.; CAP Contemporary Art Platform Gallery Space, Kuwait; Art13 & Art14 London Fair; IWM Imperial War Museum, London; Institut du Monde Arabe, Paris; the Royal Academy, London; and the 57th Venice Art Biennale. Today, Assi lives and works in London.

Size:
107 x 167 cm

With frame:
130 x 172.5 cm

Medium: Mixed media and collage on canvas

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity

Location

Beirut, Lebanon

Estimate:
€15,000 - €17,000

Starting price:
€12,000

ENGY OMARA*Owl (2023)*

The present work is more minimalistic than Engy Omara's highly stylized figureheads. Owl (2023) is a soft, rounded sculpture made of terracotta, a signature material of Omara. She spends time carefully studying ancient Egyptian pottery and ancient Grecian terracotta sculptures which has greatly influenced the work at hand. The artist masters this natural medium to portray her abstracted subject, employing texture and protruding organic forms to render her piece.

Engy Omara (Egyptian, b. 1993) is a visual artist based in Alexandria. Her work stems from a fascination with ancient civilizations in their earliest, primitive forms. She approaches her work from an understanding of humanity's deep connection to nature. This is reflected in her use of natural materials, particularly clay, to produce her stylized sculptural pieces. Her recent body of work explores women's rights in patriarchal society as well as the deterioration of Alexandrian heritage due to excessive development of the coast.

Omara's sculptural practice has been deeply influenced by her formal training at the Faculty of Fine Arts, Alexandria University (2017). Her research-based approach emerged from her time in the prestigious MASS Alexandria program (2019). She was also a resident at L'Atelier D'Alexandrie. Omara has participated in several local and international exhibitions including the Tashweesh Festival hosted by Goethe Institute (2019) and the International Symposium of Aswan (2021).

*Size:
55 x 41 x 41 cm*

*Medium: Terracotta sculpture
Signed*

Provenance

*Private Collection, Egypt.
Acquired directly from the artist
This artwork is accompanied by a certificate of authenticity.*

Location

Cairo, Egypt

*Estimate:
€1,800 - €4,000*

*Starting price:
€1,600*



FATEH MOUDARRES

Banat Al-Murtafaet Al-Shamalia / North Highland Girls (1994)

Moudarres's painting *Banat Al-Murtafaet Al-Shamalia* (which translates from Arabic to 'North Highland Girls') (1994) is perhaps a reference to his Aleppine origin in Northern Syria. Using a bright bloody red to depict two of his figures' faces against a rich blue background exemplifies his striking eye for colour. Painted only five years before his passing, this work is a culmination of his lifelong experimental approach and the development of his distinctive style. Falling somewhere between figuration and abstraction, one must look closely to make out his symbolisms.

Fateh Moudarres (Syrian, b. 1922 - d. 1999) was a pioneer of the Modern Art movement in his home country and is widely regarded today as one of Syria's most important artists. Moudarres' grid-like compositions of stacked people or houses often depicted themes from Syrian folklore and mythology, as well as scenes of war or loss. In his lifetime, he experienced both the tragic passing of two of his children and at a young age, his father's murder.

Before pursuing formal study at the Accademia di Belle Arti in Rome, he was self-taught. He frequented the literary circles of his native Aleppo and became increasingly interested in the Surrealist movement. He experimented with painting, but was also active in the fields of writing and publishing. He later studied at the École des Beaux Arts in Paris for three years in the early 1970s, honing his technical and compositional skills before returning to Syria to teach at Damascus University. This provided him an opportunity to interact with other young Syrian artists. During this time, he was mentored by Syrian artist Wahbi Al-Hariri—deemed "The Last of the Classicists"—with whom he would form lifelong friendship.

Moudarres' works are held in several important private collections including Mathaf: Arab Museum of Modern Art, Doha; Barjeel Art Foundation, Sharjah; and Atassi Foundation, Dubai. He has held solo exhibitions in Beirut, Munich, Rome, Paris, Vienna, and Washington DC among others.



Size:
70 x 50 cm

With frame:
83 x 63 cm

Medium: Oil on canvas

Signed in Arabic and dated « 94 » on the front lower right;

Signed and dated on the reverse "F. Moudarres 1994";

Signed and titled in Arabic on the reverse

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity

Location

Beirut, Lebanon

Estimate:
€8,000 - €10,000

Starting price:
€6,500

AYMAN BAALBAKI*Building I (2011)*

Ayman Baalbaki (b. 1975) often juxtaposes the dark subject matter of his work with ornate backgrounds and bright color palettes, sometimes fastening ready-made fabrics to the canvas before painting. In Building I (2011), he paints derelict structures against a floral background, making the sky appear like kitschy fabric or wallpaper. Realized with Baalbaki's signature impasto technique, he uses a painting knife to carve into the canvas to create texture. The painting amplifies dark colors to reveal the layers of destruction and fragility in the urban fabric of Lebanon.

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

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

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

Size:
150 x 200 cm

With frame:
155 x 204.5 cm

Medium: Acrylic on fabric laid on canvas
Signed and dated in Arabic on the front lower right

Literature

Reproduced in the first monography of Baalbaki's work "Ayman Baalbaki: Beirut Again and Again", Publisher Rose Issa Projects, 2011, page 63

Provenance

Private Collection, Lebanon

Location

Beirut, Lebanon

This artwork is accompanied by a certificate of authenticity.

Estimate:

€110,000 - €140,000

Starting price:

€90,000





MOHAMED RADWAN KHALIL*Untitled (2014)*

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

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

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



*Size:
20 x 17 x 20 cm*

*Medium: Bronze sculpture; edition 2/8
Signed*

Provenance

*Private Collection, Egypt.
Acquired directly from the artist
This artwork is accompanied by a certificate of authenticity.*

Location

Cairo, Egypt

*Estimate:
€2,800 - €4,800*

*Starting price:
€2,200*

MOHAMED RADWAN KHALIL*Untitled (2014)*

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

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*Size:**30 x 32 x 20 cm**Medium: Bronze sculpture; edition 1/8**Signed***Provenance***Private Collection, Egypt.**Acquired directly from the artist**This artwork is accompanied by a certificate of authenticity.**Estimate:***€5,500 - €8,000****Location***Cairo, Egypt**Starting price:***€4,600**

HUSSEIN MADI*Untitled (2018)*

Untitled (2018) presents abstract forms arranged in repetitive patterns, forcing viewers to discern the shapes' interrelations, variations and movements. Like many of Madi's works, repetition works to energise the canvas. The arrangement of shapes into segments and rows is reminiscent of cuneiform writing, and though his composition lacks literal meaning, it adheres to underlying structure and rules like an alphabet.

Born in 1938 in Chebaa, Hussein Madi is a prolific Lebanese painter, sculptor and printmaker. Madi's signature style is characterised by his fusion of hard geometric shapes and gentle curves, creating a world where contradictions coexist. While his sculptures are monochromatic, his paintings choreograph dissonant tones and hues side by side. He studied at the Lebanese Academy of Fine Arts in Beirut before moving to Rome in 1963 to continue his studies at the Accademia di Belle Arti. Settling there for 22 years, he learned various techniques from frescoes and mosaics to bronze sculpture.

Madi has had more than sixty solo exhibitions around the world including at the Institut du Monde Arabe, Paris; the British Museum, London; the Ueno Museum, Tokyo; and the Sharjah Museum, UAE, among others. The artist showcased his work at the Venice Biennale in 2003 and was awarded the Order of the Star by the Italian government during the same year.

Size:
80 x 90.5 cm

Medium: Acrylic on canvas
Signed and dated on the front lower left "Madi 2018". Signed and dated "Madi 2018" on the reverse. Signed in Arabic on the reverse.

Provenance

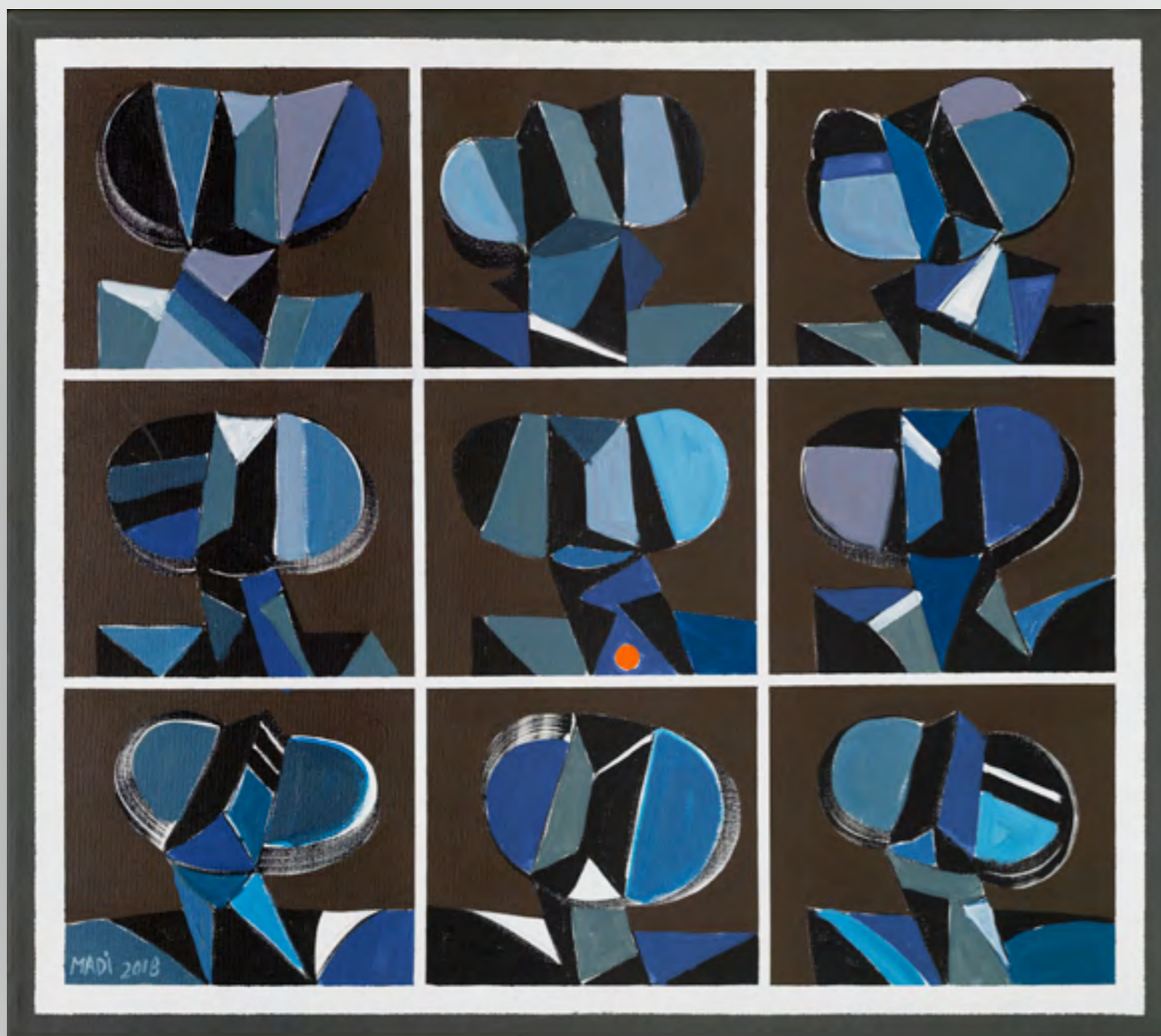
Private Collection, Lebanon
This artwork is accompanied by a certificate of authenticity

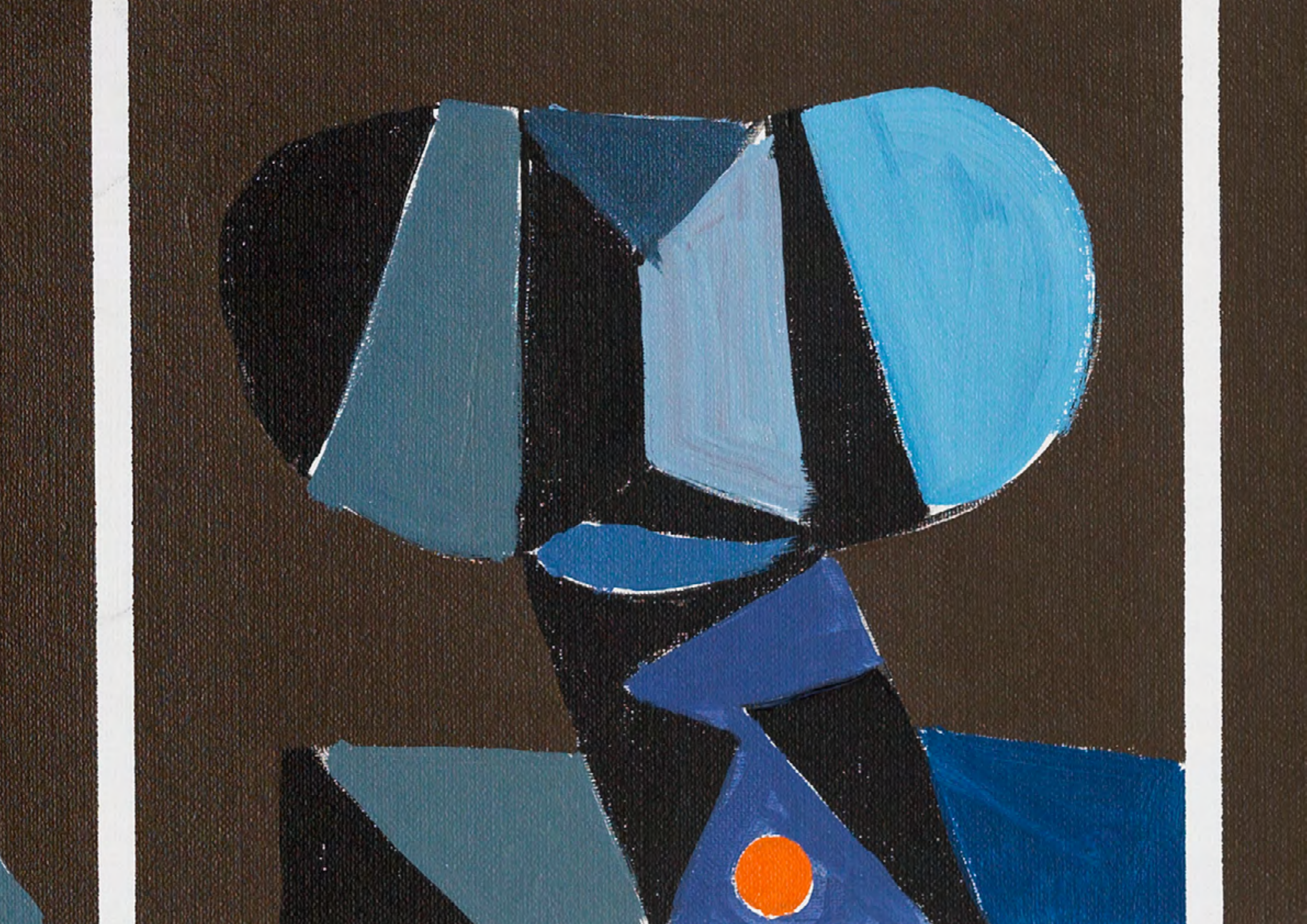
Estimate:
€21,000 - €26,000

Location

Beirut, Lebanon

Starting price:
€18,000





CHAOUKI CHOUKINI

*Egyptologie (2023)**

Delicately sculpted from Sippo wood, Egyptologie (2023) articulates Chaouki Choukini's agile study of architectonic forms and biomorphic elements. The soft, meandering curvatures of the polished wood challenge the medium's rigidity, while the delicate, window-like openings allow light to shine through the work. Revealing his influence from Japanese aesthetics, Choukini's minimalist form evokes a timeless elegance.

Born in Southern Lebanon in 1946, Chaouki Choukini is a Paris-based sculptor known for his remarkably consistent aesthetic vision exploring the essence of form and material. His sculptural works are primarily crafted from wood but occasionally use marble, bronze, or stone. They span from sturdy horizontal forms to delicate, upright sculptures with an almost totemic quality. He is widely celebrated for his ability to transform rigid materials into works that appear to defy gravity—fluid and dynamic.

Though he considered medical school, he was trained as a formal artist at the Ecole Nationale Supérieure des Beaux-arts de Paris from 1967 to 1972 thanks to a government grant. In 1984, he spent time in Japan which left an indelible mark on his artistic approach. There he studied under the sculptor Fumio Otani, who taught him new techniques and how to wield specific tools that were unfamiliar to him until then. The Japanese influence is particularly evident in his preference for understated and refined shapes.

He was awarded the Prix de la Jeune Sculpture in 1978, followed by the Taylor Foundation Prize in 2010 and the Prix de la Fondation Pierre Gianadda, from de l'Academie des Beaux Arts, France in 2015. He has participated in a number of solo and group shows internationally. Today, his works can be found in several prestigious collections, including Centre Pompidou, Paris, France; Musée d'Art Contemporain de Val-de-Marne, France; Institut du Monde Arabe, France; Mathaf, Arab Museum of Modern Art, Doha; Centre National des Arts Plastique, France; Barjeel Art Foundation, Sharjah, UAE; and Sharjah Art Foundation, Sharjah, UAE. He lives and works in France.

Size:

203 x 43 x 25 cm

Medium: Sipo wood sculpture
Signed on the base "Choukini"

Provenance

Private Collection, France

This artwork is accompanied by a certificate of authenticity.

Estimate:

€34,000 - €40,000

Location

Paris, France

Starting price:

€32,000



ELIE KANAAN

Repos des barques (ca 1955 - 1965)

*Showcasing his mastery of the medium, in this case gouache, *Repos des Barques* (c. 1955 - 1965) is a unique example of Kanaan's rare but dazzling neo-fauvist tendencies. Featuring different tones and tints of reds, blues, and yellows, the composition reveals an exquisite mosaic of colours. Bold yet delicate, his hues have been masterfully layered, blended, and juxtaposed on the canvas.*

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

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

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



Size:
32.5 x 53 cm

With frame:
43.5 x 64 cm

Medium: Gouache on paper mounted on board
Signed on the front lower right "Elie. S. Kanaan"

Provenance

Private Collection, Lebanon.

This artwork is accompanied by a certificate of authenticity

Location

Beirut, Lebanon

Estimate:
€2,500 - €4,500

Starting price:
€2,000



LAYLA NSEIR

Untitled (N/A)

In the present work, rendered with pastel on wood, Nseir deconstructs the female figure. The diptych depicts a mirrored image of a female subject, reflected on each side of the work though with different colours. With the subject's hands on her lower belly, it's ambiguous as to whether she is pregnant. Despite never having children herself, pregnant women often feature in Nseir's work.

Leila Nseir (Syrian, b. 1941) was one of the first women in Syria to achieve institutional recognition in the country's national art movement. Her expansive artistic career and deft mastery of different styles (specifically Realism, Expressionism, Surrealism) has made her one of Syria's most remarkable artists. She works around the themes of life and death, gruelling human struggle, and the experiences of the working class. Experimenting with various materials and techniques, Nseir is known for depicting women in her paintings in unorthodox portrayals – in later stages of pregnancy, as workers, or even martyrs. Breaking from cultural norms of the time, she has never shied away from controversy in her work or in life. In an interview she explains: "I refused the labels: a 'male artist' and a 'female artist'. I was the first woman in Syria who wore trousers, and I used to sit at the Al Rawdah Café wearing my very tight pants. I was bold, reckless, and out of the ordinary in the whole Arab world. My main concern was to open doors for others."

Nseir began drawing at the age of 14, mostly self-taught. She received a government scholarship to study in Egypt and graduated from the Faculty of Fine Arts in Cairo in 1963. The influence of her time in Egypt can be found in her later work, as she draws on Egyptian mythology to allegorically illustrate contemporary issues. Beginning her career during the height of Syrian modernism, she rubbed shoulders with fellow pioneers such as Louay Kayali and Mahmoud Hammad. She remained an important and active figure in her country's burgeoning art scene. Nseir's works are found in public collections including the National Museum of Damascus and Barjeel Art Foundation in Sharjah as well as in numerous private collections throughout the Middle East, Asia, Europe and North America. She has an extensive exhibition history, participating in venues all around the world.

Size each pastel:
79 x 33 cm

Medium: Pastel on cardboard mounted on foam board
Signed in Arabic and "L. Nseir" on the front lower right of left pastel.
Signed in Arabic and "L. Nseir" on the front lower left of right pastel.
Signed in Arabic on the reverse of both pastels

Provenance

Private Collection, Lebanon.
Acquired from Art House Gallery by the present owner

Location

Lebanon

Estimate:
€10,000 - €15,000

Starting price:
€8,500



ASSADOUR BEZDIKIAN

*Figures in a Landscape (2010)**

*Assadour's work draws inspiration from the intricate world of mathematics, which is evident in the mesmerising interplay of geometric forms that feature in *Figures in a landscape (2010)*. "The figure" featured in the forefront of the painting appears to be in a standoff with a structure of a chaotic home. His visual narrative explores questions of identity in relation to modern conditions and alienation.*

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

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

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

Size (two paintings in the same frame):
50 x 60 cm

With frame:
54 x 64 cm

Medium: Gouaches on paper

Signed and dated on the front lower right "2010 Assadour"; Dated on the front lower left "2010"; Signed and titled on the reverse "Figures in a Landscape Assadour"

Exhibitions

Beirut Art Fair 2018

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

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

Estimate:

€7,000 - €9,000

Location

Beirut, Lebanon

Starting price:

€5,500



FADI YAZIGI

Untitled(N/A)

Yazigi's black and white phase represents a difficult period in his life; the present work was developed during this dark chapter. The monochrome polyptych features 25 panels of acrylic and ink illustrations. His pensive illustrations depict half-human creatures that appear to be naively smiling. His oeuvre often documents the mental illnesses or physical flaws of ordinary people, enigmatically portrayed through his unique stylization.

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

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

*Size (embedded frame):
108.5 x 108.5 cm*

Medium: Acrylic and ink on canvas

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity

Estimate:

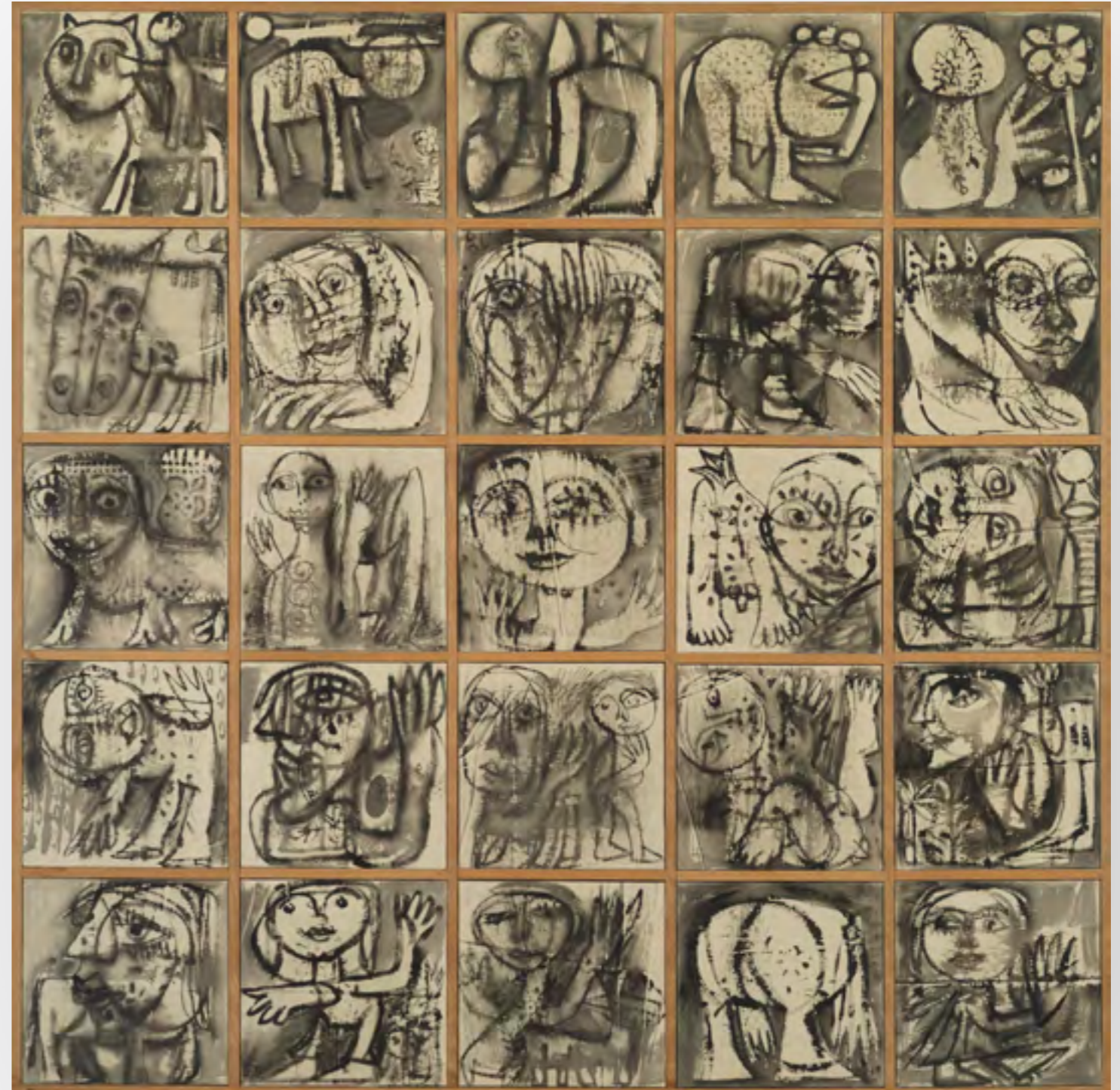
€10,000 - €15,000

Location

Lebanon

Starting price:

€8,500



SARA ABOU MRAD

Matilda et le Lion. La Rencontre (2020)

La Rencontre (2020) is part of a series titled "Voyage Onirique" (Dreamy Voyage). Abou Mrad chronicles the meeting of her fictional characters, Matilda and the Lion. Dancing across the sky and water, her ethereal characters, flora, and fauna appear to be in perpetual movement. The large enigmatic and colourful diptych affirms the artist's interest in the surrealist 'double image' or duality, and every detail reveals encrypted symbolisms.

Sara Abou Mrad (Lebanese, b. 1988) is a contemporary artist. Her work translates her dream-like inner universe and memories of her childhood musings. She depicts fantastical scenes, anthropomorphic animals, and religious symbols. Conceptually, she explores the theme of duality, reminiscent of surrealist André Breton's novel "Nadja" (1928), where 'dream images' rely on a double set of mirrors. While primarily using acrylic, her body of work often possesses a translucent quality, resembling watercolour paintings. Her intuitive and eclectic style has earned her recognition and representation by the Claude Lemand Gallery in Paris.

Abou Mrad is a Fine Arts graduate from the Lebanese University. She has won awards for translating classical music pieces into paintings from the German Goethe-Institute in 2011 and 2013, as well as for her drawings in the 2015 Beirut Design Week. In 2015, her first series of engravings, titled "Matilda", was published by Zaaroura publishing house. Sara's impact goes beyond her art; she created a program in 2016 to train blind children, sponsored by the Empowerment Through Integration Foundation. In 2020, she executed 12 notable murals inspired by famous artists, was granted an art residency in Paris, and won the "Call of Young Artists of Lebanon" competition. Since then, Abou Mrad has exhibited internationally, and her work has been collected by prestigious institutions.



Size diptych:
130 x 150 cm

Medium: Acrylic on canvas

Signed and dated "Sara Abou Mrad 2020" on the front lower right

Provenance

Private Collection, France

This artwork is accompanied by a certificate of authenticity.

Location

Paris, France

Estimate:
€7,500 - €10,000

Starting price:
€6,000

SERWAN BARAN

Untitled (2020)

Serwan Baran melds together his signature gestural strokes, layered colour palette, and emotive visual theatre to create his swarming collective of subjects in the present work. Untitled (2020) features a sea of stylized male figures that appear to be embroiled in combat, their bodies and shadows filling the large canvas. Baran explores the preoccupations of masculinity and identity in this stirring composition.

Serwan Baran is a painter and sculptor adopting both a realistic and gestural expressionist style. His work often explores political themes, focusing on the tumultuous history of Iraq, the complexities of war, and the social struggles of marginalized communities. Baran's art series typically center around specific social groups, portraying them as protagonists in historical dramas. These groups range from workers and prisoners to wounded soldiers, generals, and nurses.

Baran earned a BFA from the University of Babylon, College of Fine Arts in 1990, receiving a youth prize in Baghdad that same year. He gained further recognition by winning the first and second prizes at the Baghdad International Festival of Plastic Arts in 1994 and 1995. Throughout the 1990s, his work was featured in numerous solo and group exhibitions in Iraq. In 2001, he participated in the Ayloul Summer Academy, a residency program at Darat al-Funun in Amman, Jordan. Following the American invasion of Iraq in 2003, Baran relocated to Jordan, where he continued his artistic journey. Since 2013, he has been residing and working in Beirut.

In 2019, Baran's solo exhibition "Fatherland" represented Iraq at the 58th International Venice Biennale, curated by Tamara Chalabi and Paolo Colombo. Other solos include: "A Harsh Beauty" (Saleh Barakat Gallery, Beirut, 2020); "Indelible Memory" (Gallery Misr, Cairo, 2020); "Canines" (Agial Art Gallery, Beirut, 2018); "Living on the Edge" (Nabad Art Gallery, Amman, 2013); "Elected" (Matisse Art Gallery, Marrakech, 2013); and "Whispers" (Orfali Art Gallery, Amman, 2012), among others. He has participated in group exhibitions, notably at Saleh Barakat Gallery, Beirut (2018); The Mojo Gallery, Dubai (2015); Al-Markhiya Gallery, Doha (2013). His work was also featured in the Cairo Biennale (1999, 2019); Al-Kharafi Biennial, Kuwait (2011); and the Marrakech Biennale (2012).

Size:
137.5 x 170 cm

With frame:
147 x 179 cm

Medium: Acrylic on canvas

Signed and dated on the front upper left corner "Serwan. B 2020"

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity.

Location

Beirut, Lebanon

Estimate:

€17,000 - €25,000

Starting price:

€14,000



AHMAD MOUALLA*Untitled (1996)*

A recurrent motif in his work, Moualla's large figural canvas explores collectivity. *Untitled (1996)* presents a dramatic visual theatre in an apparent stormy underworld. A herd of ghostly, faceless figures traverse turbulent skies, creating a sea of reds and oranges. His rich, warm colour palette meets with cool blue and grey hues, balancing the composition.

Ahmad Moualla (Syrian, b. 1958) is a leading postmodern artist of Syrian Expressionism. Renowned for his large-scale, theatrical figuration, he was the first to introduce performance in his work. Moaulla first showed his work at Atassi Gallery in 1997, with an exhibition entitled 'A tribute to Saadallah Wannaus' (a renowned Syrian playwright). As a child, Moualla and his brothers would put on plays with elaborate sets that used props from their house. Their parents would host large gatherings where different ideologies and politics were discussed. These experiences laid the foundation for the themes of his later work, which revolved around the theatre, society, and authority: "The crowd is part of my soul. Painting is a crowd of colours, strokes and expressions. I worked a lot on the subject of the herd and the individual, the individual as a prophet, or a criminal, a leader or a creator. Our history is full of individual heroes or dictators." His most recent works incorporate calligraphic elements to explore similar themes. He often uses the text of activist poets to create layers of meaning; other times his calligraphic paintings are illegible, serving only as texture.

An artist, designer, and scenographer, he studied classical calligraphy, graphics, and visual communication. He graduated from the University of Damascus's Faculty of Fine Arts, where he would later become a lecturer. He also studied at École des Beaux-Arts in Paris. His skill for scenography led him to work on a number of films and TV series, also designing numerous productions for the Syrian National Theatre. Moualla has shown his work internationally including at the Green Art Gallery, Dubai; Municipality of Athens – Center of the Arts; MODEM Centre for Modern and Contemporary Arts in Debrecen, Hungary; Sundaram Tagore Gallery, Hong Kong; Contemporary Istanbul and Souq Waqif, Qatar.

Size:
138.5 x 197 cm

With frame:
141 x 200 cm

Medium: Acrylic on canvas

Signed and dated on the front lower middle part "A. Moualla. 96";

Signed in Arabic on the front lower middle part

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity

Location

Beirut, Lebanon

Estimate:
€30,000 - €40,000

Starting price:
€24,000





SARA SHAMMA*Untitled (2016)*

*Sara Shamma combines oil and acrylic on canvas to demonstrate her technical mastery in the dream-like *Untitled (2016)*. The painting's soft background is filled with chalk-like, pink hues, akin to a Gaussian blur. The hyperreal children in the background are juxtaposed with the central subject: a highly stylized young girl painted with thick, visible brushstrokes. Though the main character appears in a different realm as the other subjects, Shamma is able to enrapture the viewer in both the background and foreground scenes equally – this is the dazzling feature of her work.*

Sara Shamma is a renowned painter whose work explores death, grief, and deep internal emotions – all subject matter contemporary culture often shies away from. Her practice often involves several years of research and is expressed in self-portraits or visceral, life-like depictions of children using oil paint. The Syrian War has had a distinct impact on the way that Shamma portrays her subjects. She uses her interest and study of the psychology of suffering to create narratives around subjects of war, modern slavery and human trafficking.

Shamma graduated in 1988 from the Painting Department of the Faculty of Fine Arts, Damascus University, and later taught at the Adham Ismail Fine Arts Institute. She moved to London in 2016 after receiving an Exceptional Talent Visa, where she currently lives and works. She has won several awards for her work including the first prize at the Latakia Biennial, Syria (2001), fourth prize at the BP Portrait Award, National Portrait Gallery, London (2004), first prize at the Waterhouse Natural History Art Prize, The South Australian Museum (2008), and fourth prize and special mention at the Florence Biennial (2013). She has participated in a number of international solo and group exhibitions in London, Kuwait, Dubai, Damascus, Madrid, Doha, Washington DC, and Sharjah. Her works can be found in both public and private collections around the globe.

Size: 115 x 150.5 cm *With frame:* 123 x 158.2 cm

Medium: Oil and acrylic on canvas
Signed and dated on the reverse "Sara Shamma London 2016"

Provenance

*Private Collection, Lebanon.
Acquired directly from the artist.
This artwork is accompanied by a certificate of authenticity.*

Estimate:
€14,000 - €16,000

Location

Beirut, Lebanon

Starting price:
€11,000



KHALED TAKRETI*Untitled (2003)*

The present work resonates with Takreti's architectural touch. His well-developed attention to perspective brings out the silhouette of his regal female subject. He uses flat areas of colour to accent her features in his predominantly white background. This work, like his others, boasts his attention to detail and masterful command of acrylic. The translucency of his subject's headdress is masterfully painted, drawing the viewer's eye down the canvas. His process involves two stages, first, conscious ideation and selection of his subject, and then unconscious and spontaneous creation. Takreti's works are unique but often purposely depicted to feel familiar. Everyone can find themselves in his world.

Khaled Takreti possesses a hallmark Pop aesthetic that has gone on to influence a new generation of contemporary Arab painters. He is recognised for his innovative approach to portraiture, which merges personal narratives with explorations of the social image. More recently, his work abandons colour and uses a monochromatic approach to reflect on the Syrian War.

Born in Beirut, he graduated from the Architecture and Painting Academy at Damascus University after which he worked as an architect in Damascus' General Directorate of Antiquity and Museums. In 1992, he moved to New York to develop his artistic practice. It was in New York, in 1995, that he developed his technique, influenced by his exchanges with artists from across the Atlantic. This is also when he began publicly exhibiting his work. Years later, he settled in Paris:

"I don't consider myself an artist from a specific geography," says Khaled Takreti. "Rather, I claim the times in which I live."

Based in France since 2006, Takreti has exhibited internationally in solo and group shows. In 2012, Takreti was named among the top 101 greatest living artists in France by Art Absolutement. He has also been featured in the Alexandria Biennale and the Art Hong Kong Expo. His works are housed in the Syrian National Museum, the Jordanian National Gallery of Fine Arts, and Mathaf: Arab Museum of Modern Art, among other private and public collections. His recent solo shows include: Ayyam Gallery - Beirut (2014, 2010); Ayyam Gallery - London (2013); Ayyam Gallery - Dubai (2015, 2012, 2010); Ayyam Gallery - Damascus (2009). Other venues where his work has been shown include: Musée de la Palmeraie, Marrakech (2014); the Gwangju Museum of Art, South Korea (2014); Institut des Cultures d'Islam, Paris (2014); Mathaf: Arab Museum of Modern Art, Doha (2011); and Villa Emerige, Paris (2011).

*Size:
104.5 x 70 cm*

*With the cardboard support:
125 x 91.7 cm*

*Medium: Mixed media on paper mounted on cardboard
Signed and dated "Takreti 2003" on the front lower right*

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity.

Location

Lebanon

*Estimate:
€6,000 - €8,000*

*Starting price:
€5,500*

BASSEM DAHDYOUH

Untitled (2019)

Bassem Dahdouh's Untitled (2019) illusively appears as a polyptych, featuring distorted effigies sectioned across four panels. Impacted by the Syrian war, he felt compelled to reflect the human suffering around him and began to paint human figures. He depicts his figures in a flattened perspective with their bodies formed into twisted, discomfoting postures. His subjects' faces are shrouded, either masked in shadow or facing away from the viewer. Full of texture, his application of acrylic on the canvas appears almost chalk-like with subtle tones. Even his bright yellows are muted, creating a reflective sombreness in the composition.

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

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

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

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

Size: With frame:
150 x 300 cm 154.7 x 304.5 cm

Medium: Acrylic on two canvases

Signed on the front lower middle part and on the lower right "Dahdouh 2019"

Provenance

Private Collection, Lebanon.

Acquired directly from the artist.

This artwork is accompanied by a certificate of authenticity.

Location

Lebanon

Estimate:
€35,000 - €45,000

Starting price:
€30,000

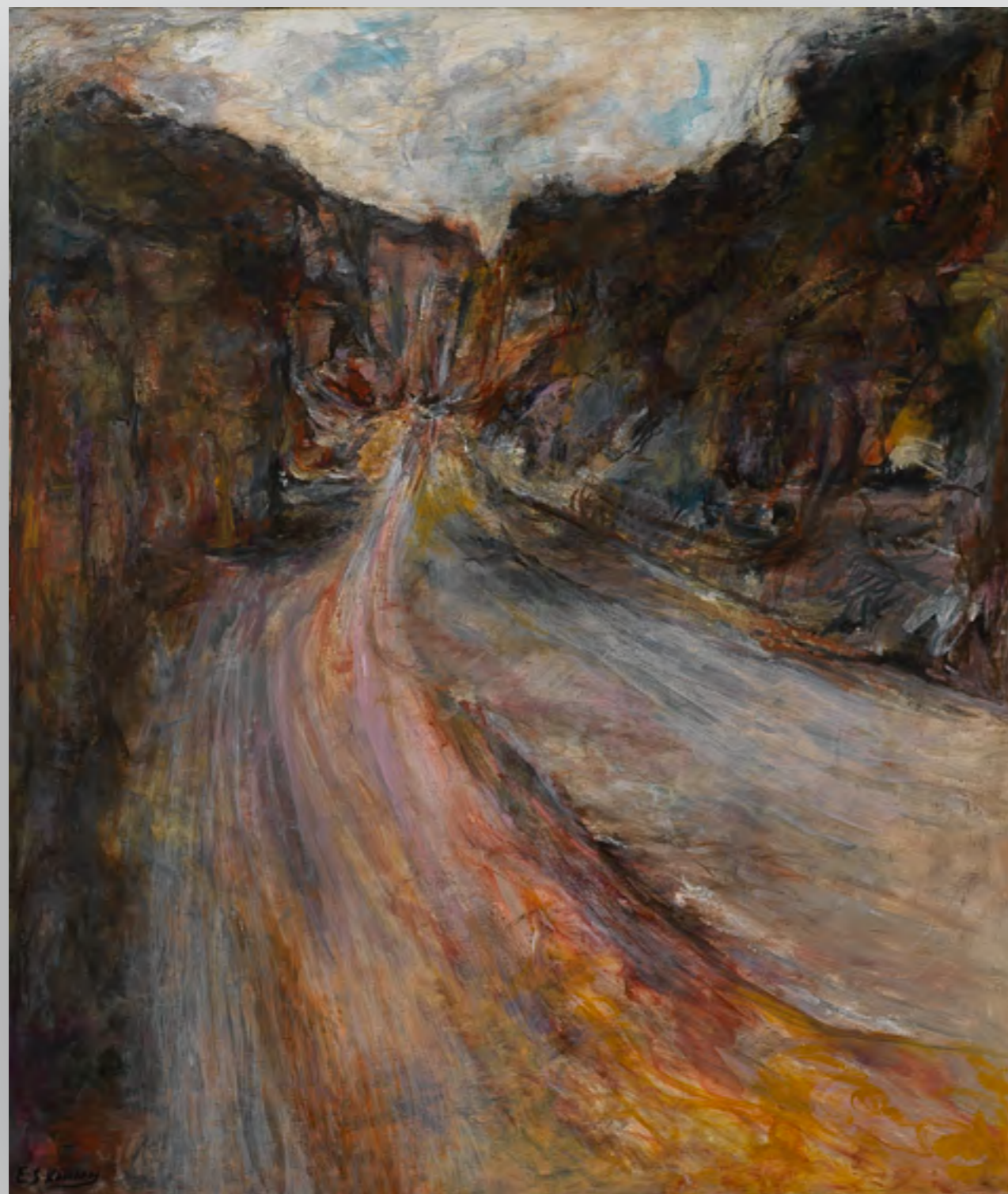




Dahdouh ft
2019



Dahdouh ft
2019

ELIE KANAAN*Terre (ca 1970 - 1980)*

Terre (c. 1970 - 1980), an abstract landscape, showcases Kanaan's finesse as a painter. Evoking an almost celestial atmosphere, the artist blocks the top and bottom of his canvas with light and heavenly tones while the left and right are painted dark. The eye is drawn to an ambiguous meeting of opposing colour, where the contrasting tones enigmatically collide in the middle of the canvas. By creatively reconciling the light and dark tones and creating balance, Kanaan demonstrates his savvy command of colour and composition. His vivid brushstrokes glide across the work, gracefully rendering on the canvas a rhythmic dynamism. The piece finds itself somewhere between abstraction and figuration, a characteristic of the great artist's work.

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

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

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

Size:
100 x 80 cm

With frame:
106 x 86 cm

Medium: Oil on canvas
Signed on the front lower left "Elie. S. Kanaan"

Exhibitions

*Elie Kanaan's retrospective, LAU (Lebanese American University),
December 2022*

Provenance

Private Collection, Lebanon

Location

Beirut, Lebanon

This artwork is accompanied by a certificate of authenticity.

Estimate:
€10,000 - €13,000

Starting price:
€8,500

ELIE KANAAN*Promenade (ca 2007 -2009)*

Almost monochromatic in its compelling use of green, the abstract *Promenade* (c. 2007 - 2008) offers subtle hints of blues, reds, and yellows to the viewer. A brightly coloured yet undefined subject features in the middle-right of the canvas, perhaps the figure of a woman. This subject is surrounded by both bright and dark shades of green rendered in visibly bold brush strokes and patches. This ambiguous work takes on an almost surreal quality, a self-declared style of the artist.

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Size:
32 x 44 cm

With frame:
49 x 61.5 cm

Medium: Gouache on paper
Signed on the front lower left "Elie. S. Kanaan"

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity.

Location

Beirut, Lebanon

Estimate:
€2,500 - €4,500

Starting price:
€2,000



DIA AZZAWI*Chair (2006)**

Dia Azzawi's Chair (2006) demonstrates the artist's penchant for dissolving the boundaries between different art forms. The polychromatic design object exemplifies how elements of painting and sculpture often seamlessly merge in his work.

A pillar of Modern Arab art, Dia Azzawi (Iraqi, b. 1939) greatly influenced the development of art in the Arab world. His education in both Archaeology and Fine Arts (under the mentorship of the renowned Hafidh al-Droubi) factors in his work in equal measure. Coupled with his artistic sensitivity, Azzawi's academic interest in archaeology and history inspired the incorporation of Iraqi folklore and ancient subject matter into his practice. His engagement with the rich tapestry of ancient history from the Fertile Crescent was combined with extant discourse around identity. Thus he merged the past with present in his work to expose existential questions he and his contemporaries faced.

Azzawi made his mark on the Baghdadi scene in the 1960s-1970s, participating in various artistic groups and events. Beyond taking part in the pioneering Al-Wasiti Festival in Baghdad, he founded the New Vision Group (al-Ru'yya al-Jadidah) in 1969 debating themes such as identity and modernity. He concurrently held the role of Director of the Iraqi Antiquities Department. Amid the political upheavals of the late 1970s, he sought refuge in London, a move that permanently separated him from his homeland.

His legacy as an artist is recognized globally, with works of his showcased in esteemed institutions including the Tate Modern and the British Museum. Notably, a retrospective exhibition of his work, "From 1963 until Tomorrow," was curated by Catherine David at Mathaf, the Arab Museum of Modern Art in Doha (2016).

*Size:**82 x 70 x 70 cm**Medium: Coloured fiberglass sculpture; edition 5/9**Signed, dated and numbered on the lower back "Azzawi 06 5/9"***Provenance***Private Collection, Amman, Jordan.**Acquired directly from the artist.**This artwork is accompanied by a certificate of authenticity.***Location***Amman, Jordan**Estimate:***€37,000 - €45,000***Starting price:***€32,000**



EDWARD SHAHDA

Girl in the age of the veil (2010)

“Colour is my greatest passion... a small spot of colour can have an enormous richness of drama and expression; and create a visual tension” – remarks Edward Shahda.

Crafted through the marriage of oil and acrylic, Girl in the Age of the Veil (2010) stands as a vivid embodiment of the artist’s philosophy. The work creates a subtle tension through the interplay of translucency, opacity, and contrasting hues. The abstract figures depicted in the work peak through misty layers of paint, giving the piece an otherworldly ambience.

“Virtual ecstasy mingled with an Oriental taste”, were the words of renowned painter Elias Al Zayyat describing Edward Shahda’s work. Shahda’s artistic narratives come to life through folk tales, myths, and local icons. Echoes of Assyrian figures, Palmyrian sculptures, Christian icons, and Islamic miniatures resonate within his canvases.

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

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

Size:

162 x 130 cm

Medium: Acrylic and oil on canvas

Signed in Arabic and dated 2010 on the front lower left; Signed in Arabic and dated 2010 on the reverse; Signed “Edward Shahda” on the reverse.

Exhibitions

Untitled, solo exhibition by Edward Shahda, Art on 56th Gallery, 2012

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity issued by Art on 56th Gallery.

Estimate:

€9,000 - €15,000

Starting price:

€7,500



TAREK BUTAYHI*Floral Longing (2014)*

Butayhi's Floral Longing (2014) depicts a woman with a relaxed posture, exuding an aura of unapologetic comfort. The artist's deliberate use of rough brush strokes infuses the piece with a raw, unrefined energy that juxtaposes the women's composed demeanour – perhaps a poignant commentary on the discrepancies between women's subjectivities versus societal expectations placed on them.

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



Size:

150 x 150 cm

Medium: Acrylic on canvas

Signed in Arabic and dated 2014 on the front lower right; Signed in Arabic and dated 2014 on the reverse; Signed "Tarek Butayhi" on the reverse

Exhibitions

"Woman on canvas 2", Art on 56th Gallery, 2015

Provenance

Private Collection, Lebanon

This artwork is accompanied by a certificate of authenticity issued by Art on 56th Gallery.

Location

Beirut, Lebanon

Estimate:

€8,000 - €11,000

Starting price:

€6,500

FAIK HASSAN*Portrait of Iraqi Ceramicist Saad Shaker*

The portrait depicts the seated Iraqi ceramicist Saad Shaker. It was acquired from the Iraqi sculptor Ali Risan, who was presented with this painting by Iraqi artist Ismail Fattah Al-Turk. The portrait was gifted by Hassan to Ismail Fattah. Consistent with Faik Hassan's expressive style, the oil painting's rough brushstrokes create a dynamic and evocative rendering of the subject.

Faik Hassan's (b. 1914 - d. 1992) earned the title 'father of Iraqi Modern art' due to his talent as both an artist and an educator. Throughout his life he embraced diverse styles that traversed the juncture of East and West with a delicate balance that sidestepped mere imitation. Trained in Europe, he embraced European Impressionism, Realism, and Expressionism. He forged a wholly unique modern style by seamlessly intertwining his Western education with traditional Iraqi influences, including local textile designs, Islamic abstraction, and elements of Mesopotamian cuneiform.

Hassan was amongst the first group of renowned Iraqi artists to receive a scholarship granted by the new Iraqi monarchy to study in Europe at the École Nationale Supérieure des Beaux-Arts. Upon his return to Baghdad in 1938, he supported the establishment of the Institute of Fine Arts' Department of Painting & Sculpture as director and co-founded seminal artist groups like Société Primitive (1940, the Pioneers Group) and al-Zawiya (1962, the Corner Group).

His participation in three solo exhibitions in Baghdad (1962, 1967, 1971) and at a seminal Iraqi art exhibition in Beirut in 1965 spotlighted his artistry during his lifetime. He was also the recipient of the 1964 Golden Prize of the Gulbenkian Foundation.

Size:
75 x 65 cm

With frame:
86 x 74 cm

Medium: Oil on canvas

Provenance

Private Collection, Amman, Jordan.

Acquired from the Iraqi Sculptor Ali Risan, who was presented with this painting by Iraqi Artist Ismail Fattah Al-Turk. It was a present from the artist directly to Ismail Fattah.

This artwork is accompanied by a certificate of authenticity signed by known Iraqi experts and artists.

Location

Amman, Jordan

Estimate:
€29,000 - €37,000

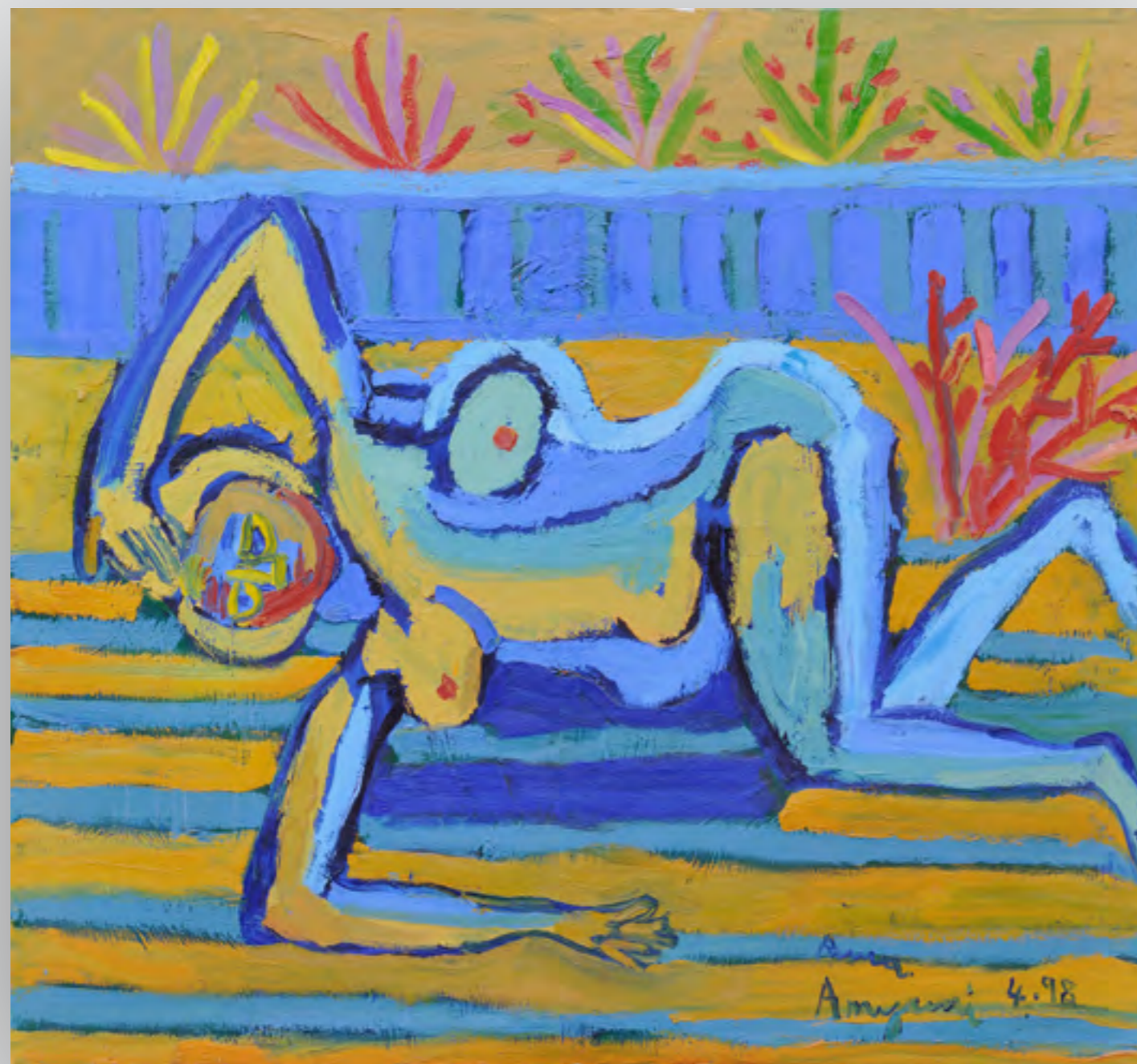
Starting price:
€24,000





RIMA AMYUNI

Le Nu (1998)



In Le Nu (The Nude), Amyuni's approach merges abstract expressionist and figurative qualities. The work is a reference to the historical tradition of nude portraits, though with the artist's distinctive twist. Her colour fields are remarkable, purposefully obfuscating any delineations between the background and foreground. The nude figure is seemingly suspended among these colour fields of alternating, repetitive patterns. Amyuni's large oil on canvas uses impasto technique and bold colour choices to create an arresting composition.

Rima Amyuni (Lebanese, b. 1954) is a prolific artist who brings forth in her work a unique pictorial language developed throughout her three decades of painting. She often paints grand-scale landscapes, relaxed portraits, or playful still-lives, melding observation and imagination to develop her striking compositions. Her impressionistic work uses light and vivacious colour to create whimsical, otherworldly quality. The allure of her paintings comes not only from the tendency towards an emotional view of nature and self, but the artist's capability of absorbing and applying the language of colour. The themes of her work provide an unconventional twist to seemingly traditional subject matter.

Amyuni was formally trained at the Byam Shaw School of Arts in London, and she later pursued a degree at Columbia University in New York City. After 10 years of living abroad, she returned to her native Lebanon and lived in the beautiful suburban city of Yarzé—a hill with villas and gardens overlooking Beirut and the Mediterranean Sea, surrounded by a pine forest. Amyuni says, "Yarzé gave me a lot of food for thought and feelings, and gave birth to numerous paintings and drawings." The Mediterranean light inspires her work, and her subject matter and technique are deeply influenced by her natural surroundings. Her return to Lebanon resulted in a prolific period of developing works and marked an important shift in her career as an artist. Amyuni taught at the Lebanese Academy of Arts (ALBA) and two secondary schools: Louise Wegman and Jesus and Mary.

The artist has notably exhibited in various group and solo shows in Beirut, Kuwait, London and New York. In 1995, the Sursock Museum in Beirut awarded her the first prize in painting on the occasion of the XVIIIth "Salon d'Automne".

*Size:
150 x 160 cm*

Medium: Oil on canvas

Signed and dated "Rima Amyuni 4.98" on the front lower right

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity

Location

Beirut, Lebanon

*Estimate:
€7,000 - €10,000*

*Starting price:
€5,500*

RIMA AMYUNI*Adam and Eve (2001)*

In *Adam and Eve*, Amyuni renders the traditional art historical subject with a distinctive and imaginative approach. She uses soft pastel to depict her signature bright and colourful composition. Her application of colour is reminiscent of the folk-style Primitive art movement, using little blending and uneven strokes. Her colour blocks clearly frame the two human figures, yet despite these 'borders,' Amyuni's canvas still manages to exude the striking illusion of energetic movement and dynamism.

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Size:

99 x 63 cm

Medium: soft pastel on paper

Signed and dated "Rima Amyuni 28.5.01" on the front right

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity

Location

Beirut, Lebanon

Estimate:

€2,000 - €3,000

Starting price:

€1,400



RIMA AMYUNI

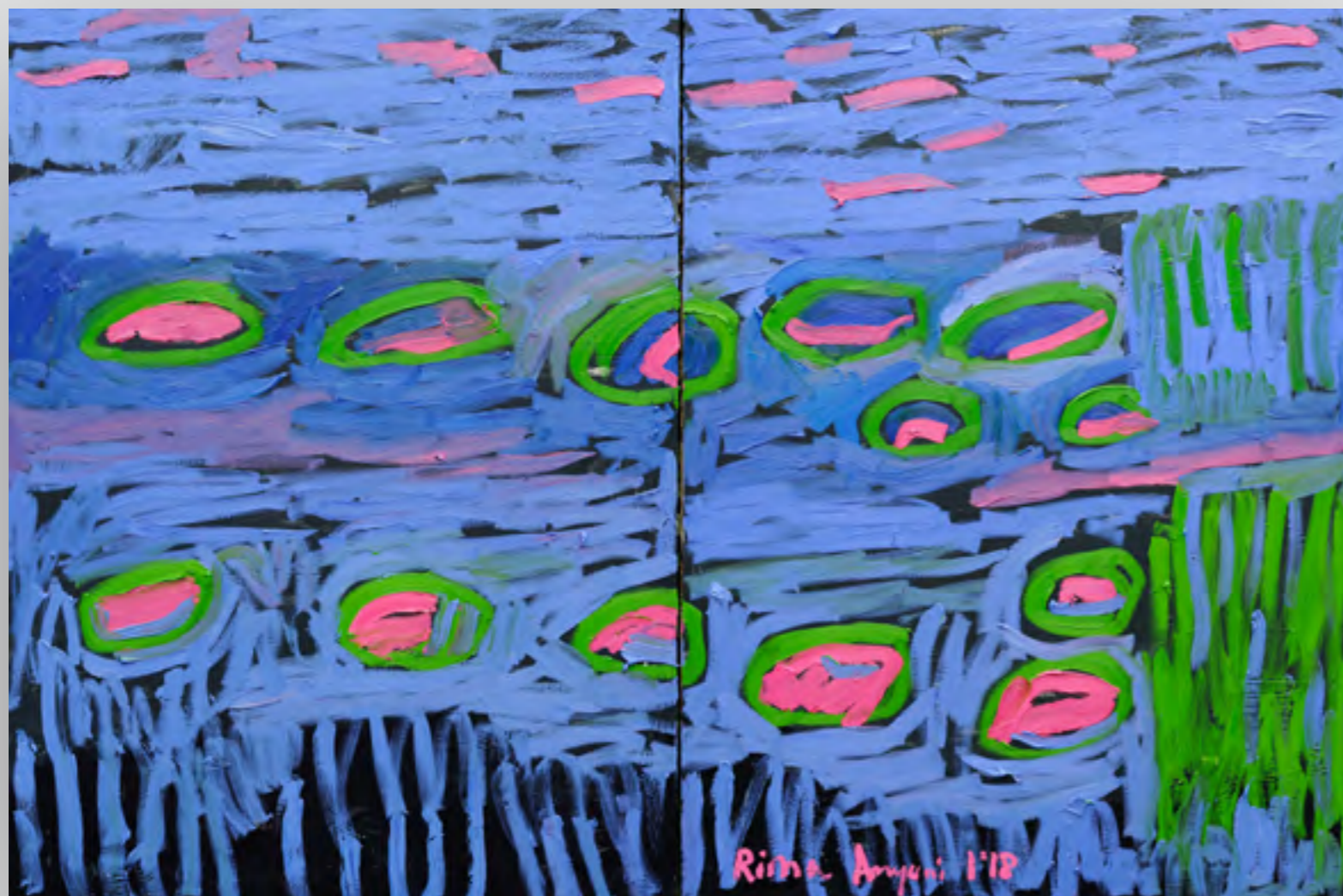
Les Nymphéas (2018)

In *Les Nymphéas (The Nymphs)*, Amyuni reveals her abstract expressionist tendencies with hints of figuration. A “Nymphaea” refers to a type of water lily flower, and is suggestive of Greek mythology’s nymphs – the beautiful supernatural female beings thought to inhabit glades and springs. With her own pictorial language, Amyuni pays tribute to Claude Monet’s famous *Nymphéas*. The tricolour oil on canvas depicts vivacious blues, greens, and pinks against a black background. Using simplified figuration, thick impasto, and bold colours, Amyuni’s large scale alluring canvas introduces a sharp intervention on the traditional genre of landscape.

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The artist has notably exhibited in various group and solo shows in Beirut, Kuwait, London and New York. In 1995, the Sursock Museum in Beirut awarded her the first prize in painting on the occasion of the XVIIIth “Salon d’Automne”.



Size: diptych 160 x 240 cm

Medium: Oil on canvas

Signed and dated “Rima Amyuni 1’18” on the front lower middle part

Provenance

Private Collection, Lebanon.

Acquired directly from the artist

This artwork is accompanied by a certificate of authenticity

Location

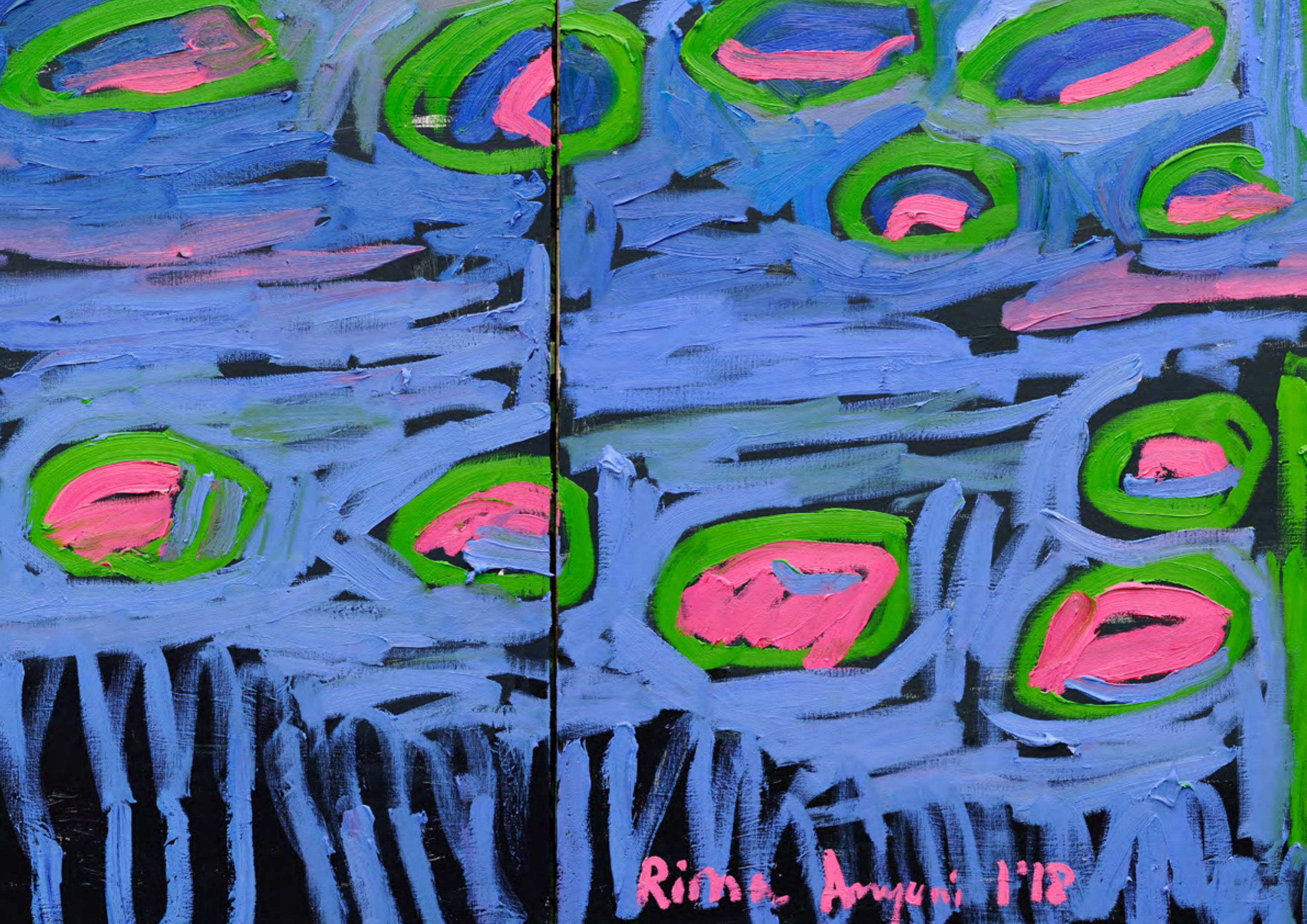
Beirut, Lebanon

Estimate:

12,000 - €15,000

Starting price:

€10,000



Rima, Anyuni 1'18



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