



**MODERN AND CONTEMPORARY ART AUCTION:
ICONS AND RISING STARS OF THE MIDDLE EAST**

Beirut, 19 September 2017

Artscoops•



MODERN AND CONTEMPORARY ART AUCTION: ICONS AND RISING STARS OF THE MIDDLE EAST

Viewing

Saturday September 16th 11:00-8:00 pm
Sunday September 17th 12:00-8:00 pm
Monday September 18th 12:00-8:00 pm
Tuesday September 19th 2:00-6:00 pm

Auction

Tuesday 19 September 2017 at 7:00 pm

Le Yacht Club Gallery, Zaituna Bay, Beirut
Phone: +961 (0)1 762 800

View catalogue online at www.artscoops.com

Auctioneer

Joy MARDINI

Curators

May MAMARBACHI
Janet RADY
Laura LATI

Contact

Raya MAMARBACHI
Phone: +961 (0)3 127 069
Email: raya@artscoops.com

May MAMARBACHI
Phone: +961 (0)3 429 800
Email: may@artscoops.com

Laura LATI
Phone: +1 (347) 697 3620
Email: laura@artscoops.com

Front cover lot 24, Back cover lot 34
Inside front cover lot 5, Inside back cover lot 19





1

JAMIL MOLAEB
(LEBANESE, B.1948)

Untitled

signed in Arabic, signed and dated 'MOLAEB 85' (lower left)
chalk on paper
49 x 63.5 cm.
Executed in 1985

US\$ 1,500-2,800

PROVENANCE:
Private Collection, Beirut.



2

LAURE GHORAYEB
(LEBANESE, B.1931)

Untitled

signed and dated 'L. Ghorayeb Mars 1995' (lower left)
ink on paper
37.5 x 55 cm.
Executed in 1995

US\$3,000-5,000

PROVENANCE:
Private Collection, Beirut.

*'And if reincarnation exists,
I wish to be the pencil with
which the stories are drawn.'*

The artist quoted in her interview with Zena Zalzal, *Quatre-vingt-quatre printemps au compteur! Et toujours une fabuleuse énergie, un bouillonnement créatif, des projets et des défis pour cette dévoreuse de vie...*, L'Orient-Le-Jour, Beirut 2016.

For over half a century now, the talent of Lebanese painter, writer, journalist and art critic Laure Ghorayeb has been admired in her homeland of Lebanon and internationally. She has relentlessly expressed the history of her country from the civil war to recent political events through her art. Artistically juggling with newspapers, magazines and photographs cuts, found objects, embroidery, drawing, sketches and words, she has narrated Lebanon's story over the

years, its struggles and losses, and also its hopes, with humour, wit and an exceptional creative genius. Ghorayeb, filled with energy, depicts Lebanon like no one else, breaking conventions and unafraid to use sarcasm to relay her thoughts.

The present work, a rare find and fine example of Ghorayeb's ink drawings of the 1990s, instils peace and harmony in a way more commonly attributed to Japanese woodblock prints. The inked lines and shapes resemble a delicate lace. The artist has also been inspired by poetry, such as the French poet Jacques Prévert, and is indeed a poet herself. Her works have been internationally acquired by major collectors and institutions, including recently by the British Museum of Art, London, and the Sursock Museum, Beirut.



3

FADI BARRAGE
(LEBANESE, 1940-1988)

Reclining Nude

signed and dated «14.1.86-1 Fadi Barrage» (lower centre)
graphite, charcoal and watercolour on paper
22.5 x 16 cm.
Executed in 1986

US\$1,500-2,500

PROVENANCE:
Private Collection, Beirut.

A highly abstract, visual artist, Fadi Barrage produced a raft of richly diverse works during his short-lived career that have proved impossible to classify. Sometimes marked by precision and at other times reminiscent of Impressionism or Abstract Expressionism, the artist makes attempts to categorise or pigeon-hole his work an impossible task.

The current work presented is a glorious example of Barrage's talent, executed in 1986, just two years before his untimely death. Titled 'Reclining Nude' and created in graphite, charcoal and watercolour on paper, the piece displays the artist's penchant for subtle, shaded, earthy hues, so ideal for representing the human body, and which he often used in his quick brush-stroked artwork portraying headless bodies.

Born in Beirut in 1940, Fadi Barrage studied between 1960 and 1964 at

Chicago University and at the Art Institute of Chicago.

Barrage's life was fraught with challenges up until the end, when it was cut short due to illness. At the beginning of the civil war, his Beirut studio was ransacked, resulting in the loss of a great many of his works. Barrage took refuge abroad during the war, spending time in Egypt, Turkey, Greece and Cyprus, where he continued to paint. Much of his work shows his interest in ancient languages and science, while he also often painted his immediate environment during the war.

Barrage took part in several group shows worldwide and also exhibited individually in Lebanon. He was acknowledged in a special tribute during the 1988/89 Sursock Museum Salon.



4

AREF RAYESS (LEBANESE, 1928-2005)

Untitled

signed and dated «A. RAYESS 16.3.98» (lower left)
pastel on paper
24 x 32 cm.
Painted in 1998

US\$2,000-3,800

PROVENANCE:
Private Collection, Beirut.

5

WILLY ARACTINGI (LEBANESE, 1930-2003)

Chicago

signed, titled and dated 'Willy Aractingi Chicago Oct 82'
(lower right)

oil on canvas

35.7 x 45.7 cm.

Painted in 1982

US\$4,000-6,000

PROVENANCE:

Property of the Aractingi Estate.

In a primitive style that seems to be drawing from the art of Paul Gauguin and primitive folkloric tales, a colour palette that goes beyond Fauvism and with simple geometric shapes such as perfect curves for the tree and straight lines for the trunk and horizon limit in the present work, Willy Aractingi realizes works that are unique, somewhat childlike, yet full of wisdom and humour. In his oeuvre, the artist recreates imaginary tales such as the love story of *Antar and Abla* or the moralities of *Geha* of his native Lebanon or Western fables such as the legendary Fables of Jean de la Fontaine, the stories of *Tarzan* king of the forest and *Sleeping Beauty*. His paintings are filled with endearing animals such as tortoises, rabbits, owls and chickens along with simple geometric flowers, with a vibrant and explosive palette of every possible colour. His works appear like animated cartoons as they beautifully defy the rules of classical academic painting and render the narrative in a playful and startling way.

The vivid colours of the tree painting in *Chicago* are utterly imagined where the candid pink sky and shimmering turquoise ground set the stage for a fictitious wonderful world, miles away from realistic representation. This landscape he painted in 1982 was inspired from one of his trips to Chicago.

Aractingi's paintings have been internationally acclaimed and exhibited in Lebanon, France, the United Kingdom and the USA. Part of the artist's *Magnum Opus* illustrating 224 fables by Jean de La Fontaine remained at a museum on the poet's historic route near Paris and some were presented this summer 2017 at the Sursock Museum in Beirut as part of a major retrospective of the artist from 1973 to 2003 entitled *Les Mondes de Willy Aractingi* (The Worlds of Willy Aractingi).





6

MARWAN SAHMARANI
(LEBANESE, B. 1970)

Untitled (Beirut)

signed and dated 'SAHMARANI 08'
(lower right)
ink and watercolour on paper
45.5 x 61.5 cm.
Executed in 2008

US\$1,500-3,000

PROVENANCE:

Private Collection, Beirut.
Acquired directly from the artist by the
present owner.



7

CHANT AVEDISSIAN
(EGYPTIAN, B. 1951)

*Al Atlal (The Ruins-Oum
Kalthoum)*

signed and inscribed 'CHANT
AVEDISSIAN. LE CAIRE' (lower centre)
mixed media (gouache, hand-coloured
stencil, gold acrylic paint) on cardboard
49 x 69 cm.

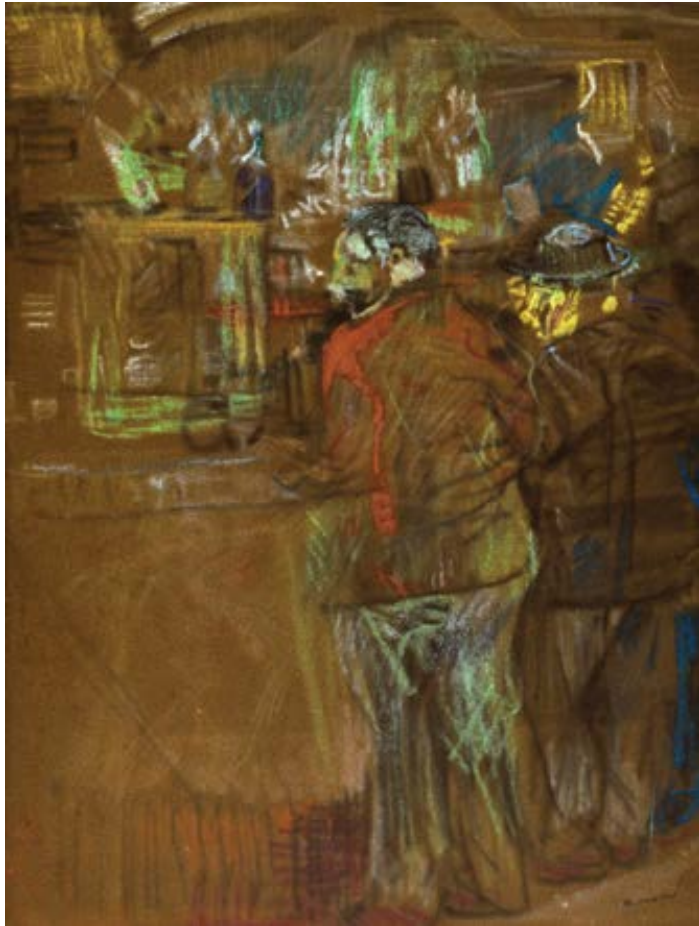
US\$4,500-6,500

PROVENANCE:

Private Collection, Beirut.

Internationally renowned, Chant Avedissian, of Armenian-Egyptian heritage, returned to Egypt in 1980 following his education in Montreal and Paris. The present work, representing the iconic diva of Egypt Oum Kalthoum singing surrounded by her musicians, is part of Avedissian's Cairo stencils series he produced from 1991 to 2010. One of the aims of this series was to preserve the Egyptian glory and culture and the artist drew inspiration from Cairo's popular culture and consumerism of the mid-twentieth century vernacular Egypt. Among the references seen in this painting

are the stencilled cintemani motifs, a three-moon-shaped symbol of power and wisdom from the Ottoman legacy and the star within crescent pattern, the emblem of the Ottoman Empire, later indicating Arab nationalism and alluding to the political context of the artist's country. The Arabic word *Al Atlal* running in blue across the width of the work is the title of a song by Oum Kalthoum inspired by Ibrahim Nagi's poem and composed by Riad Al Sunbati, *Al Atlal* is considered by many as Oum Kalthoum's best song.



8

FARID AOUAD
(LEBANESE, 1924-1982)

Untitled

signed «aouad» (lower right);
signed «aouad» and inscribed in Arabic
(on the reverse)
pastel on paper
29 x 22 cm.
Painted circa 1960s

US\$2,200-3,600

PROVENANCE:
Private Collection, Beirut.



9

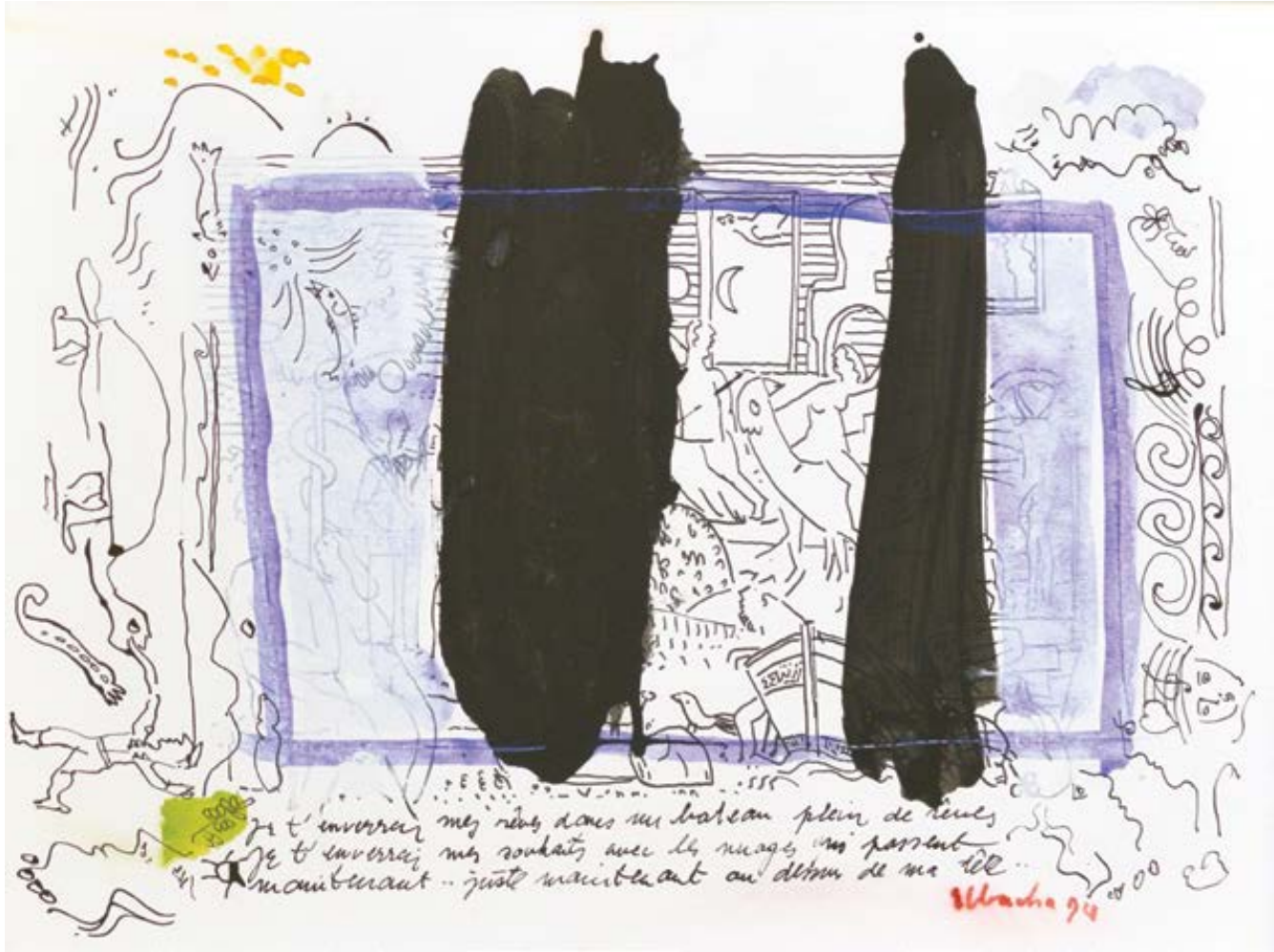
JAMIL MOLAEB (LEBANESE, B.1948)

Houses

signed in Arabic and signed «JAMIL MOLAEB»
(lower right);
signed and dated «JAMIL MOLAEB 2017» (on
the reverse)
oil on canvas
90 x 90 cm.
Painted in 2017

US\$6,000-8,000

PROVENANCE:
Private Collection, Beirut.



10

AMINE EL BACHA
(LEBANESE, B. 1932)

Untitled

signed and dated «El bacha
94» (lower right)
ink and watercolour on paper
33.5 x 44.5 cm.
Painted in 1994

US\$1,500-3,000

PROVENANCE:
Private Collection, Beirut.

11

ELIE KANAAN
(LEBANESE, 1926-2009)

Nu Rouge et Bleu

signed in Arabic and signed
«E.S.KANAAN» (lower right)
oil on board
61 x 38.5 cm.
Painted circa 1950s

US\$12,000-15,000

PROVENANCE:
Acquired directly from the artist
by the present owner's father in
the 1960s and thence by descent.

Artscoops is proud to be offering
this exceptional expressive work by
Lebanese modernist master, Elie
Kanaan.

The model in this painting, the
iconic Mariam, was a governess in
a Lebanese home and discovered
around 1940 by painter Cesar
Gemayel, she became the first nude
model in Lebanon, and the only one
for many years.

Kanaan has been widely acclaimed
for his remarkable colour
compositions and irrevocably, in the
present work, the contrast between
the warm red colour and the almost
turquoise icy blue is striking. The
hues speak seduction and the use
of rich red exemplifies the alluring
aspect of the lines. The Fauvist
influence in Kanaan's works led him
to create this complex interplay of
luminosity versus darkness with
unexpected and free colour tones.

Mariam's figure is radiant in this
composition. She is captured in
a gracious pose, where she could
almost appear to be dancing. The
lines, the aesthetically structured
proportions, the vigorous yet precise
brushstroke and the play of shadows
and colour gradients around the
figure showcase Kanaan's brilliant
technical skills at their peak.





12

RAFIC CHARAF
(LEBANESE, 1932-2003)

Untitled

signed in Arabic (lower right)
oil on panel
50.5 x 69 cm.
Painted circa 1960s

US\$14,000-18,000

PROVENANCE:
Private Collection, Beirut.

Late modern art master Rafic Charaf grew up in Baalbeck, Lebanon, graduating from the Lebanese Academy of Arts (ALBA) and, later, from the Real Academia de Bellas Artes de San Fernando in Madrid where, in 1955, he was offered a scholarship by the Spanish government. In 1960, he pursued his training at the Pietro Vanucci Academy in Perugia, Italy.

Artscoops is delighted to present the following lots by Charaf, both of which are prime examples of his landscapes from the 1960s, showing the influence of Western expressionism. The artist's works from this period are intensely dark, with

a sombre atmosphere and a dense colour palette. Painted with a thick and expressive brushstroke, the endless field and the fading tree branch in the melancholic night sky reflect decrepitude and are deprived of any life, except for bats and an abandoned house. The son of a blacksmith, Charaf drew inspiration from the poor neighbourhood where he was raised and from the turmoil of the Arab world at that time. The poet Loutfi Haidar first spotted the young Charaf's talent from his numerous charcoal drawings. The pessimism with which these two works are charged hints, eerily, at the civil war that would besiege his homeland in 1975.



13

RAFIC CHARAF
(LEBANESE, 1932-2003)

Desertic Moonlight

signed «R. CHARAF» (upper left)
oil on panel
50 x 60 cm.
Painted circa 1960s

US\$13,000-17,000

PROVENANCE:
Private Collection, Beirut.



14

HELEN KHAL (LEBANESE, 1923-2009)

The Egg

signed «H. Khal» (on the reverse)

oil on canvas

60.7 x 76 cm.

Painted in 2001

US\$8,000-12,000

PROVENANCE:

Private Collection, Beirut.



15
MOHAMMAD OMAR
KHALIL (SUDANESE, B.1936)

Halfa

signed in Arabic (lower right corner),
 titled «Halfa» (lower centre) and numbered
 «A.P.» (lower left corner)
 etching
 90 x 60 cm.
 Executed in 1988
 This work is an artist proof.

US\$3,000-5,000

PROVENANCE:
 Private Collection, Beirut.
 Acquired directly from the artist by the
 present owner.

Born in Sudan in 1936, internationally renowned master printmaker Mohammad Omar Khalil studied in Khartoum, before moving to Florence and, later, to New York, where he lives and works to this day. Khalil is credited with perfecting ancient printmaking techniques, while giving them a contemporary feel, and the present lot is an exceptional example of this unique amalgamation.

Khalil developed his printmaking skills during his years at the Academy of Fine Arts in Florence in the 1960s. Merging his African and Arab identity with the Western art movements he has been exposed to for decades, his etchings are engaging black compositions with an intricate complexity.

In the present lot, the mosaic-aspect of the work conveys a beautiful harmony of patterns and layers that seem to successively hide and reveal one another. The geometric forms and motifs fade away, expressing the artist's outstanding creative power and the influence of Italian Renaissance frescos, the Islamic mosaics that Khalil observed in Morocco and Sudan, pop art and contemporary prints in a wonderful dialogue of cultures between different eras and across continents.

Khalil has been solicited to teach in the most prestigious art schools, including Parsons School of Design at the New School, Columbia University and New York University. He has produced

etchings for over five decades and several of his works have been acquired by major private and public institutions, such as the Metropolitan Museum of Art and the Brooklyn Museum in New York, the National Museum of African Art and Smithsonian Institution, Washington DC. His pieces can also be found in prominent museums in Europe and the Middle-East, such as the Museum of Modern Art, Baghdad, and the Museum of Modern Art, Cairo, the Institut du Monde Arabe and the Bibliotheque Nationale in Paris.



16
RIMA AMYUNI (LEBANESE, B.1954)

Untitled

signed and dated «Rima Amyuni 10»
 (lower right); signed and dated «Rima Amyuni
 2010» (on the reverse)
 oil on canvas
 110 x 130 cm.
 Painted in 2010

US\$5,400-8,400

PROVENANCE:
 Private Collection, Beirut.



17

HUSSEIN MADI (LEBANESE, B.1938)

Birds

signed and dated 'MADI 1993' (on the top of the base)

iron

27 x 21.5 x 11 cm.

Executed in 1993

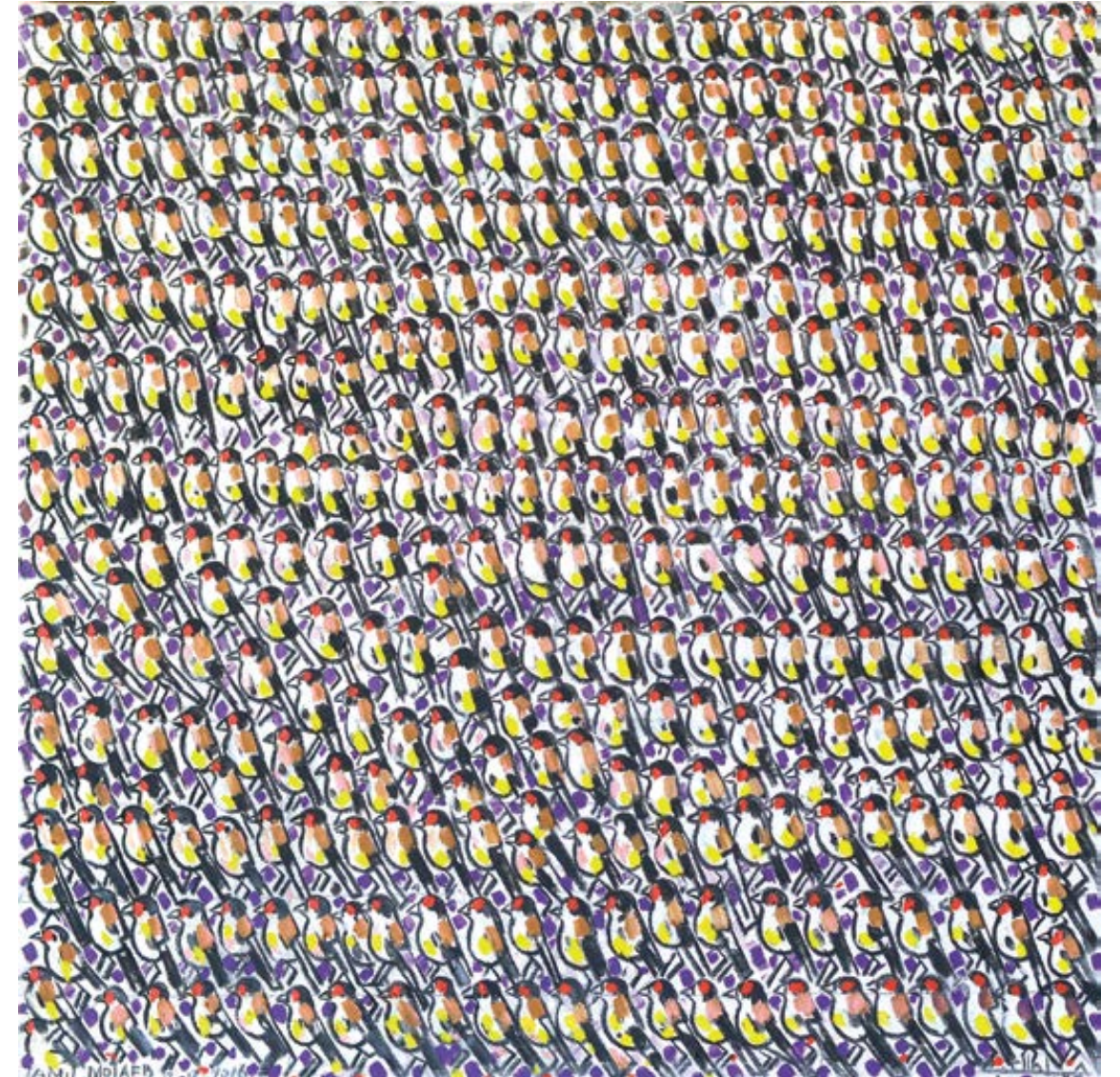
This work is unique.

US\$3,000-6,000

PROVENANCE:

Aida Cherfan Gallery, Beirut.

Acquired from the above by the present owner.



18

JAMIL MOLAEB (LEBANESE, B.1948)

The Birds

signed in Arabic (lower right);

signed and dated 'JAMIL MOLAEB 12.12.2016' (lower left)

oil on canvas

90 x 90 cm.

Painted in 2016

US\$6,000-8,000

PROVENANCE:

Private Collection, Beirut.

Acquired directly from the artist by the present owner.

MARWAN
(SYRIAN, 1934-2016)

Untitled

dedicated in Arabic, signed and dated
«MARWAN okt+Dez 08» (on the reverse)
oil on canvas
24 x 33 cm.
Painted in 2008

US\$25,000-30,000

PROVENANCE:
Private Collection, Hamburg.
Acquired directly from the artist by the
present owner.

*‘Marwan had the gift of capturing people’s souls. In a way he
drew people inside out. No one had ever attempted to draw
faces as landscapes the way Marwan did.’*

-Sheikh Sultan Sooud Al-Qassemi, founder, Barjeel Art Foundation

Based in Berlin, Germany, the late
Syrian artist was best known for his
figurative work, most notably his
depictions of the human face.

The current lot and the upcoming one,
also by Marwan, are excellent examples
of the artist’s ‘face landscapes’ as
they were often described, produced
through the use of a layering technique
that helped the artist to intensify the
emotions of his subjects and portray the
depth of human experience through his
gestural brushstrokes.

Both portraits – the present oil on
canvas (2008) and the watercolour
on carton offered (2004) - are dark in
mood, yet thought-provoking, with their
subjects appearing pensive, weary and
perhaps weighed down by life.

Born in 1934 in Damascus, Marwan
spent most of his life in Germany,
yet his art shows the influence of his
birthplace, alongside stylistic elements
acquired from his time in Europe. Praise
for Marwan often points to the key part
that he has played in bringing together
art from the Middle East and Europe.

Marwan studied Arabic literature at
University of Damascus, while also
working on his landscapes and portraits
in post-Surrealist style. In Germany,
he was tutored by Hann Trier at the
Hochschule für Bildende Künste, Berlin.
In the 1970s, he became drawn to the
face and remained largely focused on it
in the ensuing years.

Marwan’s works feature in several
international collections, including
those of the Museum of Contemporary
Art, Chicago, the British Museum
and the Tate Modern in London, the
Bibliothèque Nationale de France in
Paris, the National Gallery in Berlin and
the Guggenheim, Abu Dhabi. He held
many international shows, including
one at the Mosaic Rooms in London
(2015), which would prove to be both
his first and last UK exhibition. He died
in October 2016 in Berlin. A few of
his works were displayed at the 2017
Venice Biennale in the Pavilion of Joys
and Fears.





20

AMINE EL BACHA
(LEBANESE, B. 1932)

Paysage Portuaire
(*Sud du Liban*)

signed 'El bacha' (lower left)
watercolour on paper
30.5 x 38.5 cm.
Painted circa mid-20th
century

US\$2,000-3,600

PROVENANCE:
Private Collection, Beirut.



21

MICHEL BASBOUS
(LEBANESE, 1921-1981)

Untitled

signed 'MBasbous 57'
(lower left)
charcoal on paper
49.5 x 68.5 cm.
Executed in 1957

US\$6,000-8,000

PROVENANCE:
Private Collection, Beirut.



22

**SAMIA OSSEIRAN
JUNBLAT (LEBANESE, B.1944)**

Figurative Composition

signed and dated 'S. Osseiran 67'
(lower right)
woodcut
81 x 60 cm.
Executed in 1967

US\$2,400-4,000

PROVENANCE:

Private Collection, Beirut.
Acquired directly from the artist by the
present owner.

'The bitter lemons in abstract meaning recall the sour bitterness of war, the luminous sweetness of peace. The bitter lemons dangle their shapes contrasting in red magenta and with imaginative fiery eyes recall the bitter and the sweet. A sign revealing in green unripeness to yellow luminosity a symbol of war and peace.'

So wrote the Lebanese artist Samia Osseiran Junblat, when preparing for a show at Galerie Rochane, almost two decades ago, in which bitter lemons were used to relay the horrors of war, while sweet fruit denoted peace.

Born in Sidon in 1944 to the late statesman, Adel Osseiran, she graduated in

Fine Arts from the Beirut University College in 1965 where she would later on work as a professor.

Artscoops is delighted to present this early work, *Figurative Composition* in woodcut, by Osseiran Junblat that dates from 1967, the year that she obtained a Masters in Fine Arts from the Istituto Pio XII in Florence. The artist had been fascinated by Seventeenth Century Japanese woodblocks from early on and went on to study in Tokyo and Kyoto on a scholarship in the 1970s. This woodcut, inked with exceptional precision, reflects this influence and is the result of the artist's remarkable quality of drawing and use of line.

The sombre, yet mesmerising piece exemplifies the artist's interest in silhouettes of humans after they depart mortal life, depicting a gathering of zombie-like figures, crowded and stifled, yet emotive and perhaps looking for answers.

Osseiran Junblat dedicated an exhibition held in at Unesco Palace, titled 'Flowers', to her father, writing extensively in a book published in tribute to him that she chose this subject because he loved the flora dearly. She has been widely exhibited abroad and in Lebanon, including at the Sursock Museum in 1986 and 1987.



23

DIA AL AZZAWI (IRAQI, B. 1939)

Image No. 1

signed, titled, numbered and dated 'Azzawi
1983 IMAGE No 1 14/15'
(lower right and left)
lithograph
70 x 54.5 cm.
Executed in 1983
This work is number fourteen from an
edition of fifteen.

US\$3,000-5,000

PROVENANCE:

Private Collection, Beirut.

24

AREF RAYESS
(LEBANESE, 1928-2005)

Casino

signed A.RAYESS (lower centre);
signed in Arabic (on the reverse)
acrylic on wood
116 x 177.5 cm
Painted c. 1975

US\$45,000-55,000

PROVENANCE:

Private Collection, Beirut.

EXHIBITED:

Beirut, Zamaan Gallery, 'Lebanese
Paintings' exhibition, 2006-2007.

LITERATURE:

Al Liwaa newspaper, article by Zouhair
Ghanem, December 2006.

Artscoops is proud to present this seminal work by self-taught Lebanese avant-garde modernist accomplished painter and sculptor Aref Rayess.

Rayess began exhibiting when he was only twenty years old and lived in Paris, Rome, Florence and in West Africa as well. The large-scale painting being offered at auction, *Casino*, draws from the influence of these folkloric motifs and earthy colours the artist encountered in West Africa and Rayess's inspiration of Cubism ensues from his experience at world renown artists' studios in Paris, notably Fernand Léger's. The shapes, curves and patterns the artist experiments with interlock into one another forming a brightly coloured abstract composition. A witty playfulness emanates from these created forms suggesting the mythical and lavish iconic place referred to in the work's title.





25

SETA MANOUKIAN
(LEBANESE, B.1945)

Untitled

i) signed and dated in Arabic (lower left)
ii) signed and dated in Arabic (lower right)
iii) signed and dated in Arabic (lower left)
ink on paper (set of three)
i) 24 x 32.5 cm.
ii) 24 x 32.5 cm.
iii) 23.8 x 32.4 cm.
Executed in 1984

US\$600-800

PROVENANCE:

Private Collection, Beirut.



26

MOHAMMAD EL RAWAS
(LEBANESE, B.1951)

Wishing upon a Star

signed and dated 'M. El Rawas 1991'
(lower centre)
mixed media and assemblage
49 x 49 cm.
Executed in 1991

US\$16,000-20,000

PROVENANCE:

Private Collection, Beirut.

Acquired directly from the artist by the present owner.

Born in Beirut in 1951, Mohammad El Rawas left his home country of Lebanon to escape the civil war, fleeing to Damascus and then moving on to Morocco. He later travelled to the UK, where he studied printmaking at the Slade School of Fine Art, University College London, graduating in 1981.

El Rawas's works from the 1970s and early 1980s are a testimony to the heavy, dark years Lebanon went through during that period.

The present work, however, is from 1991, when the painter and printmaker had developed a new technique, using a canvas covered with balsa wood, aluminum and

string as his medium. Beautifully laid out in this work, El Rawas layered popular culture extracts, photographs, fashion images and different art history references, resulting in an eye-catching visual effect. These constructions have been labelled 'Magical Realism', bringing to light the skillful decontextualisation of the elements involved and the creative assemblage process of the artist.

El Rawas has had solo exhibitions in Beirut, Dubai and London and has been part of multiple group exhibitions internationally, including in Maastricht, Paris, Norway, Brazil and Washington DC.



27
PAUL GUIRAGOSSIAN
 (LEBANESE, 1926-1993)

Visage de Femme

signed «Paul» (lower left)
 charcoal on paper
 27.5 x 22 cm.
 Executed circa 1980s

US\$2,000-4,000

PROVENANCE:
 Private Collection, Beirut.

The authenticity of this work has been confirmed
 by the Paul Guiragossian Foundation, Beirut.
 We thank the Paul Guiragossian Foundation for
 their assistance.

28
KHALED TAKRETI
 (SYRIAN, B.1964)

Untitled

signed and dated
 «TAKRETI 2000» (lower right)
 acrylic on canvas
 154.5 x 120 cm.
 Painted in 2000

US\$10,000-14,000

PROVENANCE:
 Private Collection, Damascus.





29

FANNY SELLER
(BELGIAN, B.1972)

Yoga Room

signed 'Fanny Seller' (lower left)
acrylic and dry pastel on canvas
120 x 160 cm.
Painted in 2016

US\$3,000-5,000

PROVENANCE:
Acquired directly from the artist by the
present owner.

Contemporary artist Fanny Seller has lived in Beirut since 1997 and in the burning summer of 2016, in Mansion House, a collective studio she shares with a few more artists in the heart of Beirut, she painted Yoga Room. Drought and heat are challenging characteristics of Lebanese summers and the wide azure room with vast windows, represented in the present work, resembles a haven or an oasis. This area, adjacent to the artist's workspace, is dedicated to creative activities and, in particular, to the practice of Yoga and dance activities.

The beauty of this work lies in the parallelism drawn from the energy and renewal yoga instils in people and the meditative aspect emanating from Seller's painting: "I enjoyed transcribing this resplendent young girl, in a *balasana* yoga posture, which seems to appear as a mirage in the afternoon light," Seller says when describing the process of creating the painting.

The graceful silhouette, traced with black pastel, pausing in the centre, seems to be suspended in time. The pronounced contours of the bodies convey a sense of shield from the tumultuous environment of the city. The soft and soothing colour palette only reinforces this break from life's whirlwind and a quest for silence, introspection and, most of all, peace. The various shades of blue pastel delicately alternate across the canvas, interrupted by patches of white that create a rejuvenating light in the painting and underline the guiding narrative of serenity. Seller invites the viewer to jump into her cartoonish yet deeply revealing scene, and with a brilliant touch of illustration candour, deftly drawn lines and her lush imagination, the artist sensitively expresses the surrounding stillness.



30

HUSSEIN MADI
(LEBANESE, B.1938)

Joueur de Oud

signed in Arabic, signed and dated
'MADI 1996' (lower left)
gouache on paper
69.5 x 48.5 cm.
Painted in 1996

US\$6,000-9,000

PROVENANCE:
Private Collection, Beirut.



31
PAUL GUIRAGOSSIAN
 (LEBANESE, 1926-1993)

Untitled
 signed 'Paul' (centre left)
 watercolour, pastel and Chinese ink on
 canson
 50 x 64 cm.
 Executed in 1972

US\$5,000-7,000

PROVENANCE:
 Private Collection, Beirut.
 Acquired directly from the artist by the
 present owner.
 The authenticity of this work has been
 confirmed by the Paul Guiragossian
 Foundation, Beirut.

We thank the Paul Guiragossian
 Foundation for their assistance.

EXHIBITED:
 Beirut, Studio 27, 1972

32
PAUL GUIRAGOSSIAN
 (LEBANESE, 1926-1993)

Chuchotements
 signed 'Paul' (lower right)
 oil and mixed media on paper
 70 x 50 cm
 Painted in 1990

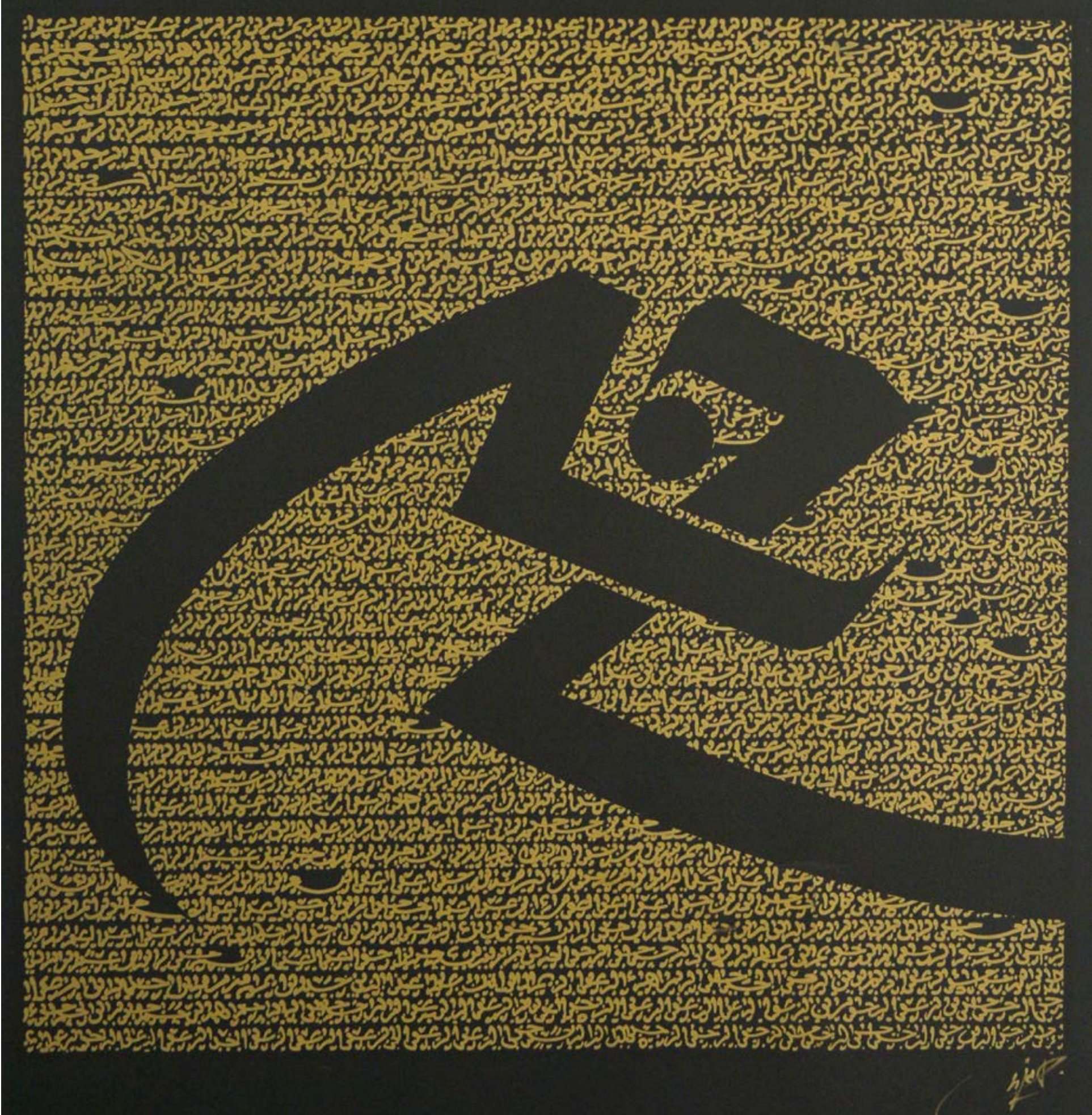
US\$15,000-20,000

PROVENANCE:
 Private Collection, Beirut.
 The authenticity of this work has been
 confirmed by the Paul Guiragossian
 Foundation, Beirut.
 We thank the Foundation for the photo
 and their assistance.
 EXHIBITED:
 Los Angeles, California, Solo Exhibition
 of Paul Guiragossian, 1991



The present work as exhibited in the
 1991 solo exhibition in Los Angeles
 (second to the right).

© The Paul Guiragossian Foundation archive.



33

NJA MAHDAOUI (TUNISIAN, B.1937)

from the Portfolio Carrés (Squares Series)

signed in Arabic (lower right)
silk-screen on Dutch paper (laid paper), 1980
50 x 50 cm.

US\$3,500-5,500

PROVENANCE:
Private Collection, Beirut.
Acquired directly from the artist by the present owner.

One of the Arab world’s leading artists and known as the ‘inventor of abstract calligraphy’, Nja Mahdaoui lives and works today in his native Tunisia. In his twenties and thirties, he studied and worked in Rome and Paris. His outstanding talent was recognised early on, earning him a scholarship from the Tunisian government for a two-year residency at the Cité Internationale des Arts, Paris. Mahdaoui mastered the art of adapting the traditional ancient art of writing to contemporary art. He has been internationally praised for merging the literary and the decorative, with his skilful play on the forms and shades of classical calligraphy. The artist mentions the “deconstruction of calligraphy” when discussing his work, a process - seen in the present piece - of interlinking traditional Arabic calligraphy and Tunisian culture with abstract contemporary art, to great visual effect.

Mahdaoui’s influences can be traced back to Kufic scripts from the seventh century and the Arabic language itself, which is renowned for its highly lyrical facet. He brilliantly explored and experimented with the formal qualities of letters, conveying his ideas through abstract, rhythmic compositions.

By making art from writing, he made his art universal. Calligraphy is at the core of Islamic art and a reminder of medieval manuscripts. The latter is further suggested in the present silk-screen, and the use of a parchment-looking medium. On Mahdaoui’s surface, letters become lines and contours, generating a background covered with harmonious calligraphy friezes, while the dominating black bold line of stylised classical Arabic is a prime example of how Mahdaoui is more interested in the shapes and “choreography” of the characters, rather than their linguistic meaning, leaving the calligrams open to interpretation.

In addition to the monumental stained-glass windows Mahadaoui executed for public buildings in the United Arab Emirates, alongside other impressive projects, Mahdaoui has been exhibited worldwide, including at the Museum of Modern Art, Tunis and Baghdad; the British Museum, London; the Smithsonian Institute, Washington DC; and the Bibliothèque Nationale and Institut du Monde Arabe, Paris.

**CHARLES
HOSSEIN
ZENDEROUDI**
(IRANIAN-FRENCH,
B.1937)

AUBES ESQUISSEES

signed and dated «Zenderoudi
Charles-Hossein 2005»
(lower right);
signed, titled, inscribed and
dated (on the reverse)
acrylic, ink and metallic paint
on canvas
77.5 x 101.5 cm.
Painted in 2005

US\$50,000-60,000

PROVENANCE:
Acquired directly from the
artist by the present owner.
Certificate available upon
request.

«My intention was not to take a part of an old
handwriting and work on it, or renew it... or do
calligraphy or write... Sentences or numbers were
for me colors to play with. I did not intend to
produce beautiful calligraphies. Old calligraphers
were great artists, nevertheless what I sought
was to bring about a revolution. I did not simply
imitate tradition, but enlarged traditional images,
granting them volume or making them more
prominent so to speak.»

-The artist quoted in a talk with Ruin Pakbaz, *Tavoos Art Magazine*, 2001.

In 1971, Connaissance des
Arts Magazine named Charles
Hossein Zenderoudi as one of
the ten most important living
contemporary artists in the
world. Zenderoudi was a major
figure of the Saqqakhaneh
group of modernist artists
who aimed at developing and
solidifying the Iranian cultural
specificity. After studying at
the Fine Art College of Tehran
University, the artist moved to
Paris in 1961 and has been
living between there and New
York since. He developed an
art that is unique and universal
inspired by mythologies, both
national and religious. Drawing
from his Iranian native
folk and Islamic motifs, he
turned traditional visuals and
calligraphy into an absolute
transnational art characterized
by spirituality.

After painting densely ornate
works with vernacular motifs,
religious and folk patterns,
Tehran bazaar prints and
astrological talismans, since
1990, Zenderoudi's works
have become more stylized
and minimalist. His works
have been more fused with
the essence of abstraction. In
the present work from 2005, a
part is filled with stamp prints
and calligraphy juxtaposed on

freely dispersed vivid warm
colors. Thick wide brushstroke
crisscross on the surface with
bright pastel shades forming a
lattice of peaceful hues. *Aubes
Esquissées* was inspired by
a poem about sunrise by
thirteenth century poet Rumi.
Rumi, like Zenderoudi, bridged
the gap between the Orient
and the West and merged
Persian love poetry with
western mythical poetry in his
Sufi literature. In the present
composition, the elements
flow as lyrically and divinely
as Rumi's words to express
spiritual beauty and mysticism.
Zenderoudi is a contemporary
artist who engages the past. In
his works, traditional Oriental
and Islamic art intersect
beautifully with contemporary
western abstract painting.

A touchstone artist in the
Middle-East and on a worldwide
scale, Zenderoudi's works
are part of major collections
worldwide such as the
Museum of Modern Art, New
York; the Beaubourg Centre,
Georges Pompidou, Paris; the
Museum of Contemporary Art,
Tehran; the British Museum,
London; the Mathaf, Doha;
the Statens Museum for Kunst,
Copenhagen.





35

YVETTE ACHKAR
(LEBANESE, B.1928)

Untitled

signed 'Y.A.' (lower right)
charcoal on paper
29.3 x 19.8 cm.
Executed circa 1980s

US\$2,000-3,000

PROVENANCE:
Private Collection, Beirut.

36

MARWAN
(SYRIAN, 1934-2016)

Untitled

signed and dated 'marwan
04' (on the reverse)
watercolour on carton
32.8 x 23.4 cm.
Painted in 2004

US\$5,000-8,000

PROVENANCE:
Private Collection, Hamburg.
Acquired directly from the
artist by the present owner.



«Marwan's art will continue to act as a portal into a familiar yet uneasy territory—a topography of the human condition's pleasures as well as its traumas. [...] These faces embody and are in dialogue with a genealogy of composition that stretches from the Egyptian pharaohs to the Greco-Romans to the tight close-ups of the digital era.»

-Omar Kholeif, Manilow Senior Curator at the Museum of Contemporary Art Chicago in *ArtForum*, 2016



37

JACKIE LEGER (AMERICAN, B.1947)

Fom the History and Culture series

signed, inscribed and dated
««BELL+LAWRENCE» LEGER 2017» (on
verso)
digital print (from collaged photographs)
IMAGE: 32.3 x 43 cm.
SHEET: 33 x 48.3 cm.
Executed in 2017

US\$400 - 600

PROVENANCE:
Acquired directly from the artist by the
present owner.

Jackie Leger received her BFA in film and photography from the Massachusetts College of Art and holds an MFA from Yale University School of Art. Leger moved from the United States to Saudi Arabia in 1999 and worked there until 2014. Today, she divides her time between New York and Riyadh. Primarily a landscape photographer of modern architecture and archaeology ruins, Leger was the first photography instructor in the Kingdom of Saudi Arabia. The present photomontage uses Reprophotography, a technique in which the duplication of photographs and collage material allows for manipulation and variation of a theme.

The *History and Culture series*, to which this work belongs, uses historical documents and photographs merged with personal image archive to create collages on the history and culture of the region of Saudi Arabia. The vision put forward by Leger on the Kingdom is eye-catching and grippingly thought-provoking. The black and white juxtaposition of forts, camels, the city of Baghdad, Bedouins and British political officers contrasts beautifully with

the intense orange patches. Maps of the Arabian Peninsula and the Hejaz railway running across the piece artistically merge historical traits with a delightful contemporary display.

On the upper right corner, the iconic face of Gertrude Bell, the famous British archaeologist, writer and political character of the early twentieth century, can be seen. Bell became known as the «Queen of the Desert», following Werner Herzog's 2015 movie, as she took up exceptional roles for a woman of her time. T.E. Lawrence, known as Lawrence of Arabia, appears as her mirror image on the left, alluding to the similarity in path of these two prominent figures and their impact on regional history, cartography and politics at the turn of the twentieth century.

Leger has had solo exhibitions in London and Riyadh, receiving numerous awards and grants from the NEA, NYSCA, Graham Foundation for Advanced Studies in Fine Art, Paul Sacher Foundation, the Florence Gould Foundation, MIT, Canadian Centre for Architecture, University of Virginia and ETH Zurich, among others.

38

SAMIR SALAMEH (PALESTINIAN, B. 1944)

- I) *Palestine*
- II) *With PLO for Peace*
- III) *Revolution until Victory*

each: signed in Arabic;
i) signed and dated «Salameh Samir 1971» (lower right)
ii) signed and dated «Salameh Samir 1979» (lower left)
iii) signed and dated «Salameh Samir 1979» (lower right)
china ink on paper (set of three)
i) 41.5 x 42.5 cm.
ii) 40.5 x 40.5 cm.
iii) 40.5 x 41.8 cm.
i) Executed in 1971
ii) Executed in 1979
iii) Executed in 1979

US\$3,000-5,000

PROVENANCE:
Private Collection, Damascus.

Renowned for his abstract colourful compositions, Palestinian artist Samir Salameh executed powerful drawings in the 1970s, early in his career. The present lot consists of three striking examples from this important era. Salameh's ink drawings are rich with symbolism, reminiscent of his native Palestine, with its traditional architecture of villages, religious imagery and a strong sense of patriotism.

The simplicity of the monochromatic medium used exemplifies the skillful lines of the artist. In these three drawings, he writes «Palestine» in Arabic multiple times and refers to the Palestinian revolt and its people's fight for their land and freedom. Salameh beautifully expresses the difficulty of being exiled from one's nation, drawing from his own experience as a child and that of the people of Palestine, through delicate silhouettes of men and women exalting hope, bravery and eagerness for their motherland. The birds, a recurrent theme in Salameh's drawings, subtly allude to the Palestinians scattered around the world and the dove, in specific, to their everlasting faith.

Following a few successful exhibitions in Dera'a Cultural Center, Salameh attended the Damascus Fine Arts Academy from 1967 to 1972, where he studied with some of the most prominent masters of Syrian modern art Fateh Moudarres, Nazir Nabaa and Nassir Chaura. He then moved to Lebanon and worked at the media office of the Palestinian Liberation Organization for three years, developing political and nationalist posters.

His talent was later further recognised, when he attended the Ecole Nationale des Beaux Arts in Paris, where he lives and works to this day. He also participated in the first Arab Biennale in Baghdad in 1974 and in the Venice Biennale in 1976. Salameh was later exhibited at the Oriental Arts Museum, Moscow and the Modern Art Museum, Warsaw, among others.





39

ELIE KANAAN
(LEBANESE, 1926-2009)

*Couple de Promeneurs
dans la forêt*

signed and dedicated «A Béba,
à l'occasion de son anniversaire.
En toute amitié.» E.S. KANAAN»
(lower left)
ink drawing on paper
48.5 x 34 cm.
Executed circa 1950s

US\$2,000-3,000

PROVENANCE:
Acquired directly from the artist
by the present owner's father in
the 1960s and thence by descent.



40

ELIE KANAAN
(LEBANESE, 1926-2009)

Voiliers Voguants

signed «E.S.KANAAN» (lower left)
oil on canvas
40 x 58 cm.
Painted circa 1950s

US\$9,000-13,000

PROVENANCE:
Private Collection, Beirut.
The authenticity of this work has
kindly been confirmed by the
artist's Estate.



41

FATEH MOUDARESS
(SYRIAN, 1922-1999)

Untitled

signed and dated in Arabic, signed
«Moudarres» (lower right)
oil on cardboard
23 x 14.8 cm.
Painted in 1960

US\$2,000-3,400

PROVENANCE:

Private Collection, Damascus.



42

ISMAIL FATTAH
(IRAQI, B.1934-2004)

Untitled

signed and dated in Arabic (lower centre)
acrylic on board
60 x 50 cm.
Painted in 1992

US\$10,000-12,000

PROVENANCE:

Property from the Collection of Majdoline
Al-Ghezawi Al-Ghoul, Amman.

A prominent modern Iraqi artist, the late Ismail Fattah was not only a master painter but also an admired sculptor and ceramist, earning his art degrees from the Baghdad Institute of Fine Arts in 1958 and the Accademia di Belle Arti di Roma in 1964. This seminal *Untitled* work powerfully blurs the line between the abstract and the figurative. Fattah depicts two silhouettes with abstract traits, surrounding the central nude figure with a vibrant red, blue and green colour palette and an energetic bold brushstroke. Figures with absent facial features are a recurrent theme in Fattah's oeuvre, often denouncing social injustices, physical suffering and the expression of human consciousness. This work, painted only four years after the Iran-Iraq War, presents the body of a woman with a blank black head. The three solemn bodies

seem to be walking together, holding each other, with an empathy of hope emanating from the triad.

Fattah was a founding member of the New Vision Group in Baghdad, a member of the Baghdad Modern Art Group and president of the Society of Iraqi Artists for Abstract Art from 1971 to 1978. The artist is famous for his multiple public artworks in Iraq, including the illustrious Nusb Al-Shahid (Monument of the Martyr), the Lawyer's Union Façade and the Ministry of Industry and the Conference Palace in Baghdad. His work was presented at the 1976 Venice Biennale, exhibited internationally and is part of numerous private and public collections, such as the Mathaf: Arab Museum Modern Art, in Doha and the Jordan National Gallery of Fine Arts, in Amman.

AREF RAYESS
(LEBANESE, 1928-2005)

Les Mains

stamped with artist signature (at the base)
bronze
34 x 13 x 9 cm.
Conceived c. 1980.
This work is cast in an edition of five plus an
artist's cast.

US\$16,000-20,000

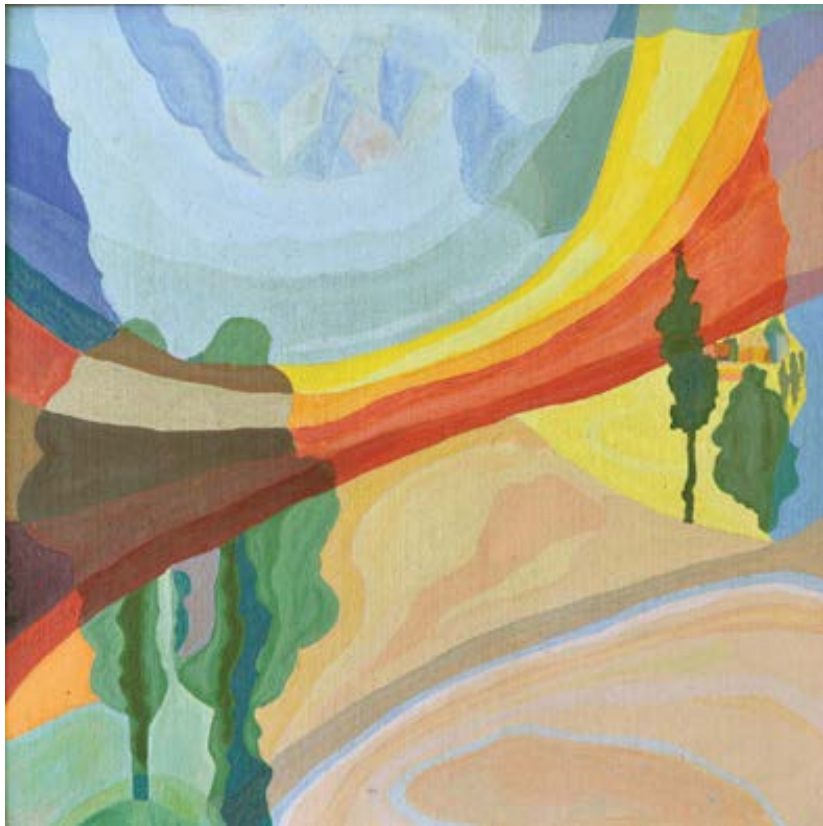
PROVENANCE:
Alwane Gallery, Beirut.
Acquired from the above by the present owner.

Artist Aref Rayess is, along with painting, similarly celebrated for his abstract sculptures of which the present lot is a particularly exceptional example. Made of bronze and stunningly carved, *Les Mains* depicts two hands apart in a seemingly welcoming, receptive pose. Rayess has been known for his deep spirituality and his semi-abstract work is gracefully inspired by mysticism and belief.

During his lifetime, Rayess won multiple awards such as the Lebanese Ministry of National Education Award, the Unesco Prize, the Sursock Museum “Grand Prix de Sculpture” and was President of the Lebanese Association of Painters and Sculptors. Back in Lebanon, Rayess was commissioned by the Lebanese government to produce several prestigious projects, including a tapestry for the Unesco Centre, Paris, and two national sculptures for display at the World Fair, New York. In the 1980s, he also produced a number of sculptures for the Saudi Arabian government while working in the Kingdom, including the illustrious *Allah* he designed in Jeddah, a 27-metre-high piece made from aluminium.

Furthermore, Rayess exhibited at the São Paulo Biennale in 1960 and at the Baghdad Biennale in 1974. He also had a solo exhibition at the Rodin Museum in Paris in 1966 and at numerous other esteemed institutions worldwide.





44

ADHAM ISMAIL
(SYRIAN, 1922-1963)

Rainbow

signed (along the left edge)
oil on wood
40 x 40 cm.
Painted in 1963

US\$2,600-3,800

PROVENANCE:
Private Collection, Damascus.

«We live in a rainbow of chaos.»
- Paul Cezanne

While often associated with work that beautifully depicted the human form and everyday scenes, the late Syrian artist Adham Ismail was also known for producing pieces evoking nature at its best, where tranquillity and a sense of calm reign.

The current work presented is a wonderful example of art on this theme, featuring a pathway, edged with trees that are linked by a vibrant and brilliant rainbow. Appropriately titled '*Rainbow*', the oil on canvas is signed and dates to 1963, the year of Ismail's death.

The focus of the piece, the rainbow dominates the scene, inverted and seemingly suspended, rather than a secondary

addition to the landscape, prompting the viewer to question its purpose, role and significance. Is it a beacon of hope after a storm or a reminder that rainbows, like so much beauty in life, will fade?

Born in Antakya in 1922, Ismail won a scholarship to study Arts and Decoration at the Faculty of Fine Arts in Rome. Much is made of the fact that like several influential Syrian artists, Ismail was based in Italy at the time when social realist movements were flourishing.

Certainly, Ismail is regarded as a pioneering artist who helped to shape modern Syrian art. His 1951 painting, 'The Porter', is seen as a historic work in this respect, a

combination of modernist art styles that paved the way for the next generation of artists.

The status Ismail was awarded is reflected in the fact that several of his works are found at the National Museum in Damascus and the Syrian Ministry of Culture, while a specialised art-teaching centre is also named after him.

Ismail taught art in schools across both Damascus and Aleppo, as well as at the Faculty of Fine Arts, Damascus University, and also worked in an advisory capacity. His work continues to be exhibited extensively.



45

TAGREED DARGHOUTH
(LEBANESE, B.1979)

Tante Rose

signed and dated «Tagreed 07» (lower left)
oil on canvas
70.5 x 99.5 cm.
Painted in 2007

US\$4,500-7,000

PROVENANCE:
Agial Art Gallery, Beirut.
Acquired from the above by the present owner.



46

NASSER AL ASWADI (YEMENI, B.1978)

Untitled

signed and dated '2015' (on the reverse)
oil on canvas with natural pigments
130 x 130 cm.
Painted in 2015

US\$7,000-10,000

PROVENANCE:
Private Collection, Beirut.



47

DIA AL AZZAWI (IRAQI, B. 1939)

Improvisation I

signed in Arabic (lower right), signed, titled,
numbered and dated 'Azzawi 1984 Improvisation I
16/35' (lower right and left)
lithograph
69.5 x 53.5 cm.
Executed in 1984
This work is number sixteen from an edition of thirty
five.

US\$3,000-5,000

PROVENANCE:
Private Collection, Beirut.

SLIMAN MANSOUR
(PALESTINIAN, B.1947)

Sisters

signed in Arabic, signed and dated «S.Mansour
08» (lower right)
oil on canvas
103.5 x 98 cm.
Painted in 2008

US\$22,000-32,000

PROVENANCE:
Private Collection, Beirut.
Acquired directly from the artist by the present
owner.

*«The importance of art, for Palestinians, is a kind of a unique relationship,
because art helped and is still helping a kind of revival of Palestinian
identity.»*

-The artist in an interview with Aaron Lakoff at the Palestinian International Academy of Art, Ramallah, 2008.

One of Palestine’s best known contemporary painters, scholars and activists, Mansour was a key member of the New Visions group of artists, set up in the late 1980s, that famously chose to work with local materials, including mud, as a means of boycotting Israeli supplies in protest at the ongoing occupation.

Mansour’s works focus on the Palestinian struggle, while relaying the importance that the artist attaches to resurrecting his homeland’s identity.

His subjects have included graphic illustrations of the consequences of the occupation and other, symbolic pieces, such as the iconic porter carrying Jerusalem on his back.

Elements from Palestine’s ancestral heritage, ranging from agricultural scenes to the portrayal of women in traditional dress, are also a popular

means of expression for Mansour, and the current work, titled ‘Sisters’ is a delightful example of this. The oil on canvas depicts its two subjects in a satisfying, almost symmetrical position, with both young women each using one arm to balance a bowl on their head. One in front of the other, the sisters are dressed in similar attire, in rich, earth-coloured hues, complete with headscarves. Their posture is upright and they appear positive, almost defiant, certainly not downtrodden.

Born in Birzeit in 1947, Mansour studied at the Bezalel Academy of Arts and Design. His work has been exhibited extensively worldwide. Aside from his role as a painter, Mansour is also a cartoonist and tutor. Among his other achievements, he co-founded the Wasiti Art Center in Jerusalem.





49

AHMAD MOUALLA
(SYRIAN, B.1958)

Untitled

signed in Arabic, signed and dated 'A.
Moualla 97' (lower left)
oil on canvas
79 x 69 cm.
Painted in 1997

US\$6,000-8,000

PROVENANCE:
Private Collection, Damascus.

*‘The painting does not invite
you to submit, it offers to excite,
to seduce you, all the while
keeping its distance, in order to
seduce you more, in a striking
provocation that prepares
you to be more attracted and
fascinated.’*

- Adonis on visiting Moualla's studio

One of the Arab world's leading post-modern, expressionist painters, Ahmad Moualla is known for creating highly theatrical, dramatic canvases that explore the dynamics of human nature via crowds and gatherings.

Often characterised by richly-coloured strokes, Moualla's work also sometimes features calligraphic elements, which he found chimed with his mode of figurative representation.

The present painting beautifully highlights Moualla's fascination with societal occasions and the relationship between

groups and the individual, which he depicts through clever composition and subtle facial expression. The artist was inspired by Syrian playwright Saadallah Wannous, who actually passed away in 1997 (year of the present painting) and whose often political works criticized Arab society.

In this untitled (Moualla is known for refusing to title his pieces) oil on canvas, an elegant bride stands proudly amongst a group of women, dominating the group, resplendent in white and with flowers cascading into the foreground. Gathered in front of an arch, the other women are clearly secondary at the event, almost shadow-like, and yet their

body language, including their contrasting tilts of the head and expressions, underlines their individuality.

Moualla was born in the city of Baniyas, Syria, in 1958 and studied at the Department of Visual Communications, Faculty of Fine Arts, Damascus University, before furthering his studies at the École Nationale Supérieure des Beaux Arts in Paris. Aside from painting, he has lectured and worked on a varied range of projects that includes stage design in theatre, film and television, and book covers.



50

FATEH MOUDARESS
(SYRIAN, 1922-1999)

Wadaa Al Rabi' (The End of Spring)

signed in Arabic (lower right); signed and titled in Arabic, signed, inscribed and dated 'F. Moudarres, Damascus, 1986' (on the reverse)
oil on canvas
70 x 50 cm.
Painted in 1986

US\$10,000-15,000

PROVENANCE:
Private Collection, Beirut.



51
OMAR ONSI (LEBANESE, 1901-1969)
Untitled
 signed «O. Onsi» (lower right)
 watercolour on paper
 31.8 x 46.5 cm.
 Painted circa 1925
US\$3,000-5,000
 PROVENANCE:
 Private Collection, Beirut.



52
OMAR ONSI (LEBANESE, 1901-1969)
Young boy from Mayrouba
 signed «O. Onsi» (lower right)
 oil on board
 40 x 31.5 cm.
 Painted circa 1940
US\$18,000-22,000
 PROVENANCE:
 Private Collection, Beirut.



I



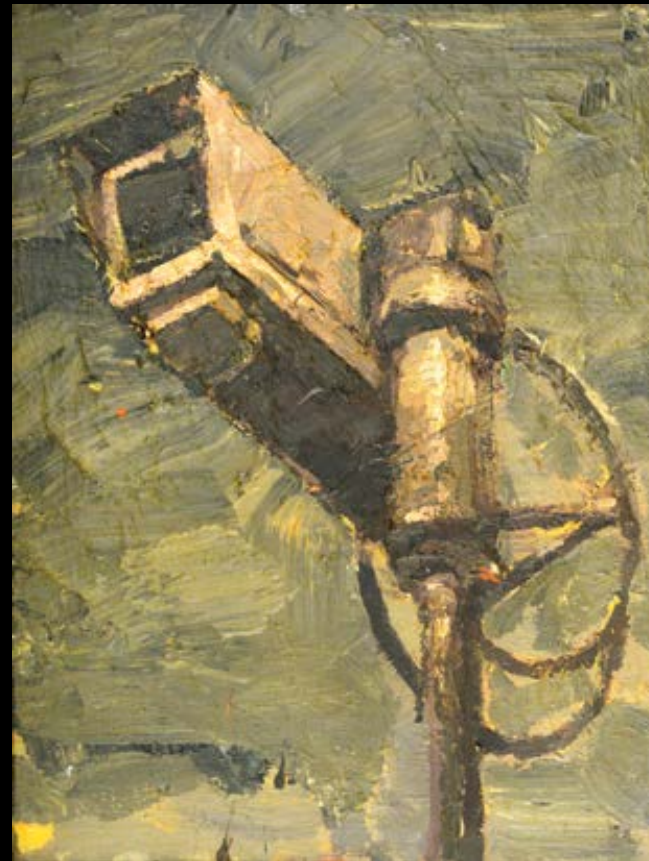
III



V



II



IV

53
TAGREED DARGHOUTH
 (LEBANESE, B.1979)
Untitled (Surveillance Cameras)

i) signed and dated 2013
 acrylic on canvas (set of 5)
 i) 30 x 40 cm.
 ii) 40.2 x 30 cm.
 iii) 35 x 45 cm.
 iv) 45 x 35 cm.
 v) 30 x 30 cm.
 Painted in 2013

US\$8,000-12,000

PROVENANCE:
 Agial Art Gallery, Beirut.
 Acquired from the above by the present owner.



54

MARWAN SAHMARANI (LEBANESE, B. 1970)

Untitled

signed and dated SAHMARANI 05 (lower left)
oilstick on paper
61.5 x 43 cm.
Executed in 2005

US\$1,800-2,800

PROVENANCE:
Private Collection, Beirut.



55

HASSAN JOUNI (LEBANESE, B.1942)

Olives Picking

signed «H. jouni» (lower right)
oil on canvas
40 x 40 cm.
Painted in 2015

US\$1,200-1,500

PROVENANCE:
Private Collection, Beirut.



‘The message behind my work is to reconsider the true value of our land and to transcend the worthless materiality into a new concept of valorisation.’

The artist in conversation with Artscoops, 2017.

Multidisciplinary contemporary artist Ad Achkar is an accomplished photographer. However, the present lot is an exceptional collage, carrying intense cultural meaning showcasing Achkar’s identity as a Lebanese and culminating in the realm of conceptual art.

Artscoops is delighted to present this work, representing a recollection of the Lebanese currency, spread out on the country’s mapped surface area. The Lebanese liras used, most of which are no longer in circulation today, are elements with an actual intrinsic value which has devaluated over the years. Their value has turned, with time, into historical collectibles.

The title of the work *10452 Liras* is

extremely powerful, as 10452 kilometres square is the surface area of the artist’s native country and a number everlastingly contested by neighbouring countries, making it the source of many international conflicts, yet sacred to the Lebanese people. The work is made further extraordinary and sharp by the technique applied, as explained by the artist: “The paper money and coins are dated and numbered. The sum of all the money would be equal to 10452 Liras. I used the pliage technique, with no cutting, in order to preserve the money’s value.” When discussing this collage, Achkar refers to his metaphor denouncing the increasing cost of land and life in Lebanon, equating the 10452 kilometres square to the sum of the money in this work. The artist

56

AD ACHKAR (LEBANESE, B.1988)

10452 Liras

old Lebanese paper money and coins, pliage and collage on wood
120 x 50 x 3 cm.
Executed in 2013

US\$10,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Certificate included with the work.



57

FIROUZ FARMAN-FARMAIAN (IRANIAN, B.1973)

Mozaffaredin Shah Qajar and His Ministers (1902) Martigny-Les-Bains Visit, France

signed, titled, inscribed and dated
‘FIROUZ FARMANFARMAIAN-MOZAFFEREDIN SHAH AND HIS MINISTERS (MARTIGNY-LES-BAINS VISIT) 2014’ (on the reverse)
acrylic, spraycan and gouache on tyvek print on canvas
95.5 x 140 cm.
Painted in 2014

US\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the present owner.

‘Retroprojection as a work on identity, loops back towards my subjective comprehension of historic images from Iran, tracing me back to the lost last years of Qajar rule, and in the process, grasping dying images floating halfway between childhood imagination and archival reality.’

Persian born, contemporary artist Firouz Farman-Farmaian left his homeland for the last time in 1977 when he was four years old. Through his brilliant and moving work, the artist has retained strong links with Iran. Artscoops is delighted to present this work from Farman-Farmaian’s Retroprojection Series. This ‘overpainted’ archival image superimposes a black and white historical setting with the vibrant colours of contemporary paint textures. This layering process has also been inspired by the artist’s interest in geological stratification: While Farman-Farmaian’s father introduced him to oil paint, his grandfather, the Iranian architect Abdol-Aziz Farman-Farmaian, was also a major influence, introducing him to architectonics.

The overlay of acrylic, spraycan and gouache on the print seems to be a way for the artist to forget and erase this majestic past but also, simultaneously, a way to remember it by recreating it into this marvelous mixed media. The red and turquoise lines of paint seem to strike out the figures in

the photograph, suppressing the memory. Meanwhile, the blend of contemporary techniques with this 1902 photograph only emphasizes the longing of the artist for his native country and its past grandeur.

The present work, based on the historical photograph of the Shah and his ministers in the park of Martigny-Les-Bains in France in August 1902, pays homage to the glorious years of the Persian Empire and the Qajar dynasty. One year afterwards, Mozaffareddin, the fifth king of Persia, received the Grand Cross of the Legion d’Honneur of France. The Qajar ruled during the nineteenth and first quarter of the twentieth century. The state of contemporary Iran was then known as the Sublime State of Iran.

Internationally admired, Farman-Farmaian has been exhibited in the USA, Dubai and widely in Europe. His works have also been presented in prestigious institutions such as the Niavaran Art Center in Tehran, the Musée de Marrakech and the Fondation Behnam Bakhtiar in Monaco.

58

HALIM AL-KARIM (IRAQI, B.1963)

The Sin of History

signed and dated «HALIM 2004» (lower left)
hand made palm tree paper , indian ink,
pigment, gold leaf, and acrylic on canvas
120 x 120 cm.
Painted in 2004

US\$6,500-8,000

PROVENANCE:
Private Collection, Beirut.

Leading contemporary artist Halim Al-Karim continues to become more famous year on year. He was recently featured in the Glasstress 2017 exhibition at the Fondazione Berengo for the 57th Venice Biennale. In his engraved Murano glass mirror, the artist expressed the trauma of his exile, fleeing the mandatory military service and hiding in the desert for three years, during the first Gulf War. This exile has in fact largely impacted his art and Al-Karim is widely known for his photography, which carries mystical and spiritual aspects that he often covers with a layer of silk to blur the image. His work is a reflection of the impact of violence, both physical and psychological, and draws from his influence of Sufi values and the ancient Sumerian traditions of his ancestors.

The Sin of History is one of the artist's early works. Painted after the start of the Iraq War, it seems to be evoking the crimes of war through the intense red and dark colours and looking back at the souls of the martyrs of his native Iraq. The minimalist square shapes in the work underline its power and the artist beautifully highlights his hope with sparkling gold leafs across the handmade palm tree paper, a meaningful symbol of his identity.

Today, living between Denver and Dubai, Al-Karim has also been exhibited at the Iraqi Pavilion of the 54th Venice Biennale -the first Iraqi Pavilion for 36 years- and his works are collected by prestigious institutions such as the Victoria and Albert Museum in London, the Mori Art Museum in Tokyo, the Institut du Monde Arabe in Paris and the Barjeel Art Foundation in the UAE.





59

CHUCRALLAH FATTOUH
(LEBANESE, B. 1956)

Surrounding a Strange Body

signed «C. FATTOUH» (lower right)
acrylic on canvas
100 x 100 cm.
Painted in 2016

US\$2,000-3,000

PROVENANCE:

Acquired directly from the artist by the
present owner.

60

HANAA MALALLAH
(IRAQI, B. 1958)

Untitled

signed and dated twice in Arabic (upper
right, lower right)
mixed media on canvas
50 x 50 cm.
Executed in 1994

US\$7,000-9,000

PROVENANCE:

Property from the Collection of Majdoline
Al-Ghezawi Al-Ghoul, Amman.



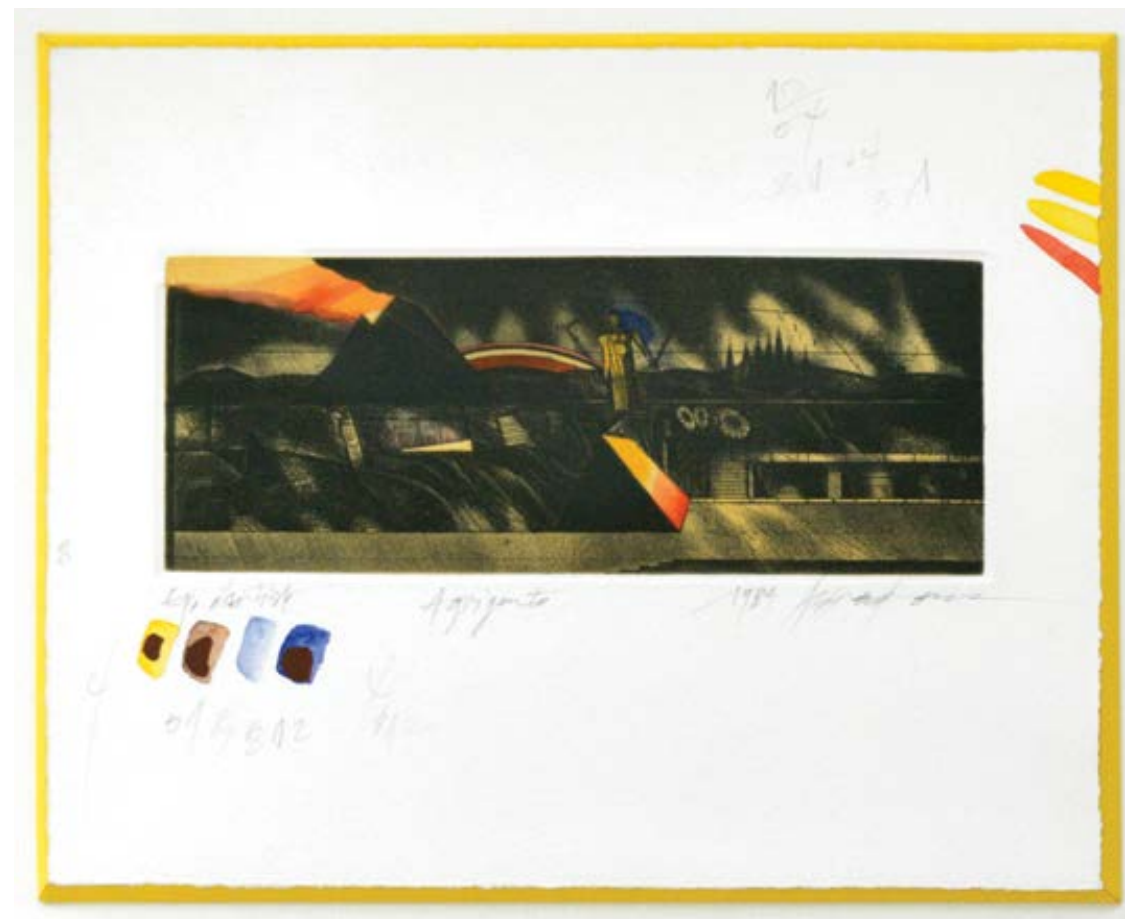
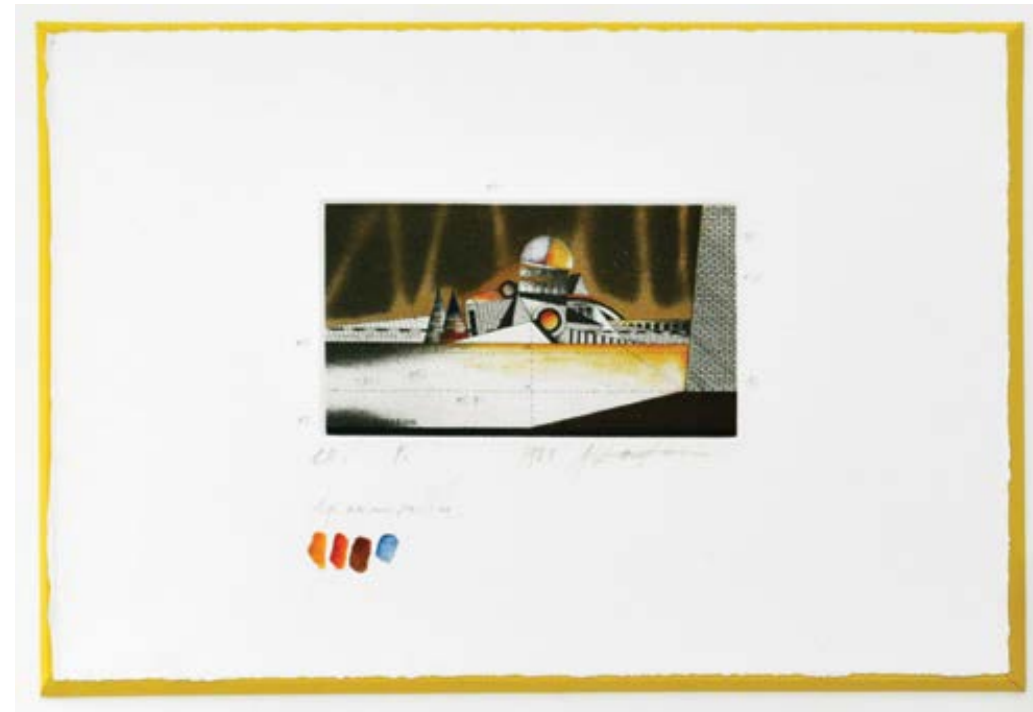
Artscoops is proud to be presenting this exceptional composition of museum-quality, dated 1994, by London-based Iraqi artist Hanaa Malallah. Other similar works from this series are currently on display at the Jordan National Gallery in Amman and in prestigious private collections around the world. Malallah's works have also been exhibited at the British Museum in 2009 in the show 'Iraq's Past Speaks to the Present' and have been acquired by other major museums and art institutions such as the Barjeel Art Foundation and the Mathaf in Doha. Malallah is with no doubt one of the most influential Iraqi and female artists today.

Malallah is able to view the time spent outside of her country of birth positively, pointing to the beneficial impact of her broader cultural surroundings, improved access to materials and the fact that her work has been given an international context. Yet the various conflicts in her birthplace over

the years continue to resonate in her work and have also helped to define her artistic journey.

The present work is a glorious example of Malallah's thoroughly individual abstract technique. By burning and stitching her canvas, Malallah's work is also indicative of the Ruins concept which she cultivated, a technique she uses both to depict the destruction witnessed in her homeland and relay the understanding of shape and colour she acquired when studying the writings of Ancient Mesopotamia during her PhD.

Malallah first studied Graphic Art at the Institute of Fine Arts in Baghdad, where she also later taught. In addition, she gained a Masters in painting and a PhD in the philosophy of painting from the University of Baghdad and a post-graduate certificate in Islamic and Modern Art from SOAS, London. Malallah also holds a fellowship at the Chelsea College of Arts.



61

ASSADOUR
(LEBANESE-ARMENIAN,
B.1943)

I) La Grand Rue

II) Untitled

III) Agrigento

i) signed and dated 'Assadour 75' (lower right), titled 'LA GRAND RUE' (lower centre) and numbered (lower left)

ii) signed and dated 'Assadour 1983' (lower right), numbered (lower left)

iii) signed and dated 'Assadour 1984' (lower right), titled 'Agrigento' (lower centre) and numbered (lower left)

etching and aquatint in colours

i) IMAGE: 17.5 x 11.5 cm.,

SHEET: 33.5 x 25.5 cm.

ii) IMAGE: 7 x 12 cm.,

SHEET: 19.5 x 29 cm.

iii) IMAGE: 7.5 x 19.2 cm.,

SHEET: 20.5 x 25.6 cm.

i) Executed in 1975

ii) Executed in 1983

iii) Executed in 1984

Each of the three works is an artist proof.

US\$7,000- 10,000

PROVENANCE:

Private Collection, Beirut.



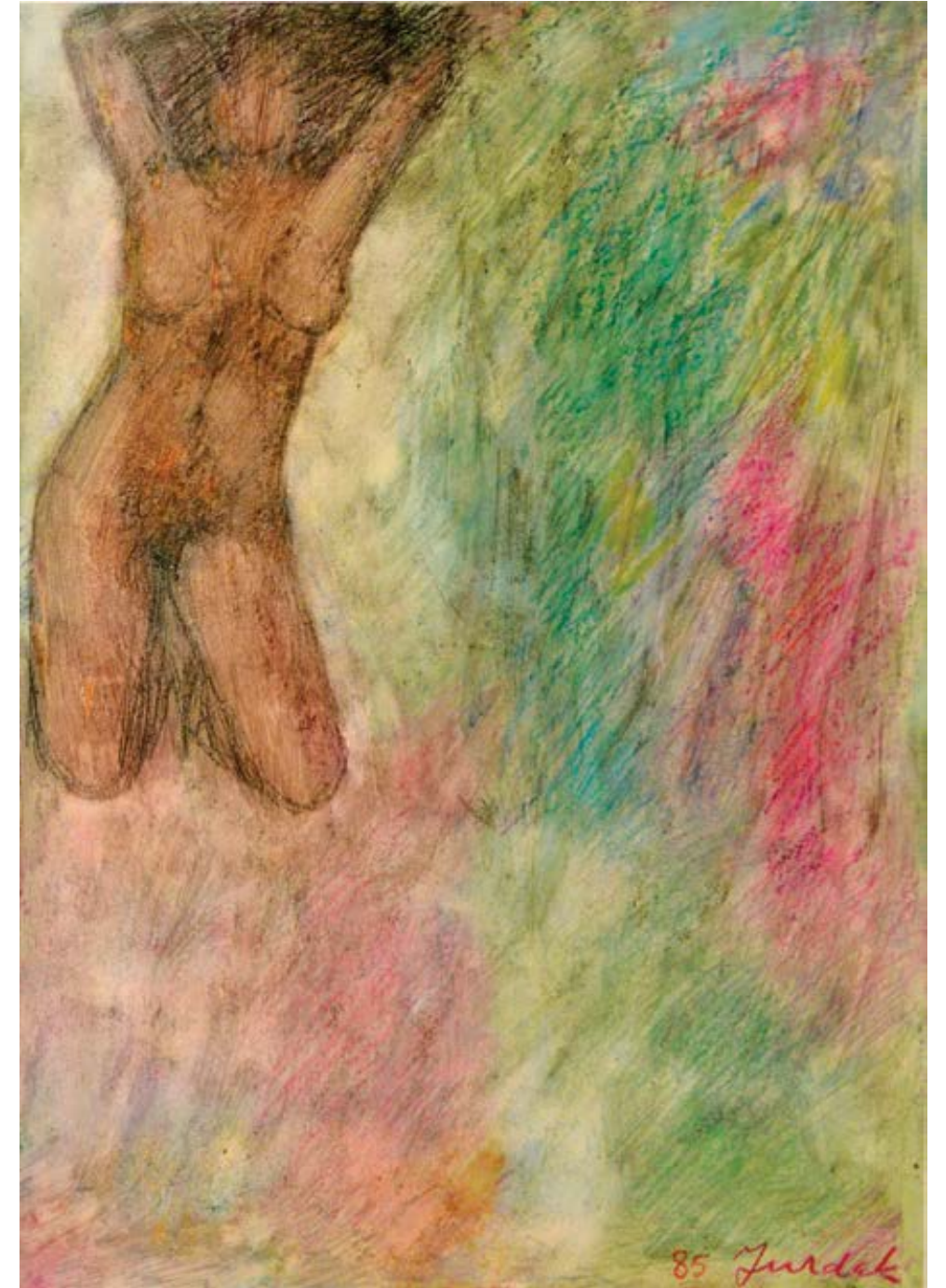
62
HALIM JURDAK
 (LEBANESE, B.1927)

Untitled

signed «Jurdak» (lower right)
 mixed media on paper
 29.5 x 20.5 cm.
 Executed circa 1980s

US\$1,600-3,000

PROVENANCE:
 Private Collection, Beirut.



63
HALIM JURDAK
 (LEBANESE, B.1927)

Untitled

signed «85 Jurdak» (lower right)
 mixed media on paper
 29.5 x 20.5 cm.
 Executed in 1985

US\$1,600-3,000

PROVENANCE:
 Private Collection, Beirut.



64

LOUMA RABAH
(LEBANESE, B.1980)

Ain El Mraieh

signed and dated 'Louma Rabah 2017' (lower right)

acrylic on canvas

115 x 115 cm.

Painted in 2016

US\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the present owner.

Growing up in Vienna, contemporary artist Louma Rabah today works in Lebanon, the country of her roots, where she paints nature and her environment in colourful and airy compositions that speak truly of the genuine beauty of those inspiring spaces.

The present landscape expresses the contrast between traditional Lebanese architecture and the more modern constructions that are crowding the city of Beirut today.

The lines and details become more and more blurry as we move toward the background of the painting, producing a sense of perspective that seems to ask the viewer to only see the red brick rooftop house and erase the newer buildings in a pale grey colour palette.

The building in this painting is 'Casablanca', a restaurant institution in Ain El Mraieh on the Beirut seafront.

Rabah pays tribute to what is today one of the few standing architectural landmarks of a bygone era in a resplendent merging of rural and urban scenery.



65

RIYADH NE'MAH
(IRAQI, B.1968)

The Witness

signed in Arabic; signed and dated 'R. ne'mah 2011' (lower left); signed and titled in Arabic, signed and dated (on the reverse)

mixed media on canvas

138 x 138 cm.

Executed in 2011

US\$5,000-7,000

PROVENANCE:

Property from the Collection of Majdoline Al-Ghezawi Al-Ghoul, Amman.

66

RAOUF RIFAI (LEBANESE, B.1954)

Red

signed 'R.RIFAI' (lower left) and dated '2006' (lower right)
acrylic on canvas
60 x 60 cm.
Painted in 2006

US\$3,000-5,000

PROVENANCE:
Private Collection, Beirut.



II



III



I

67

FARID AOUAD
(LEBANESE, 1924-1982)

Portraits d'Hommes

i) signed 'aouad' (centre left)
ii) signed 'aouad' (lower left)
charcoal on paper (set of three)
i) 20 x 12.5 cm.
ii) 24.3 x 19 cm.
iii) 21.8 x 17.7 cm.
Executed circa 1950s

US\$2,600-5,000

PROVENANCE:
Acquired directly from the artist by
the present owner's father in the
1960s and thence by descent.



68

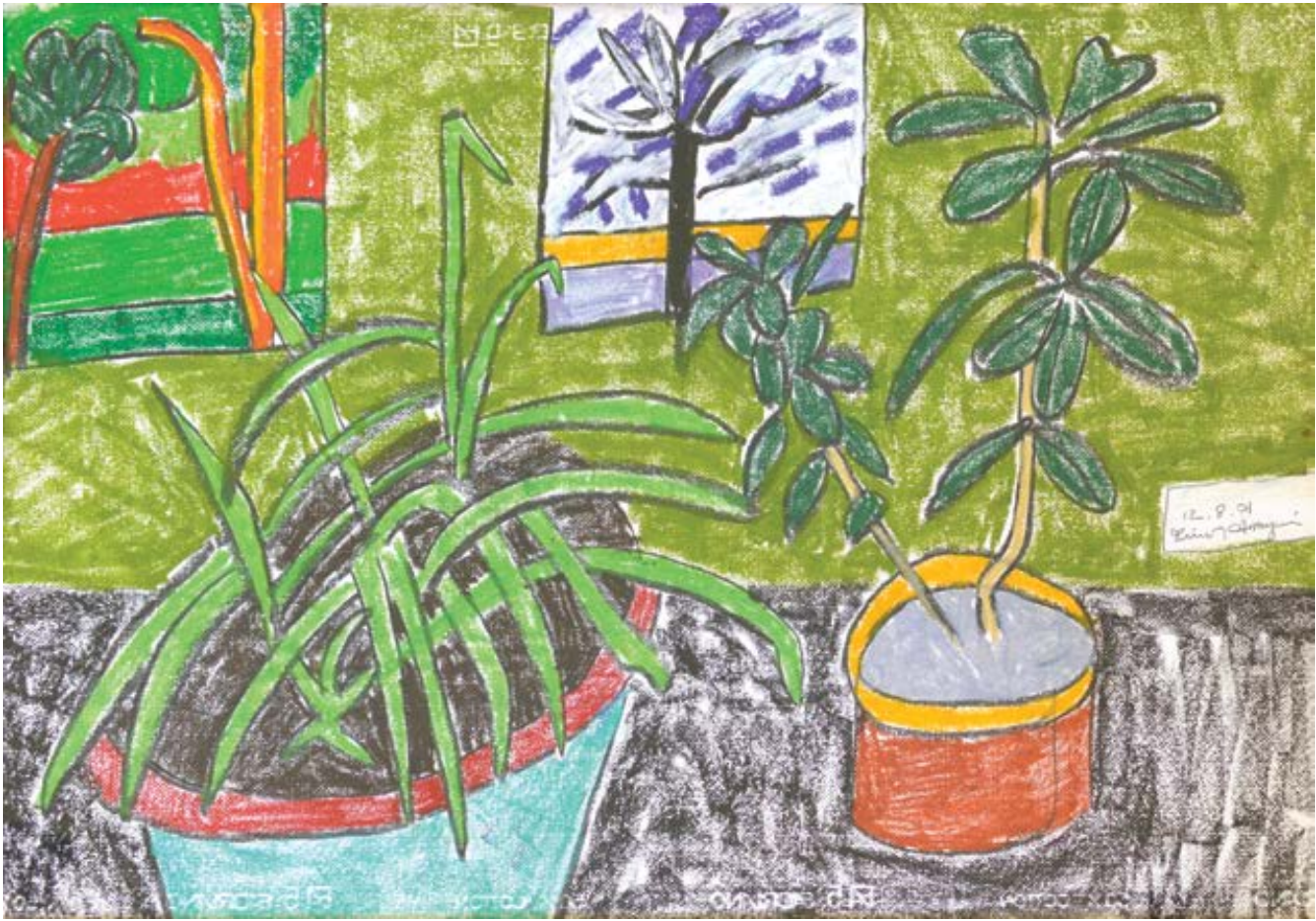
MOHAMAD KHAYATA (SYRIAN, B.1985)

Stitching My Syria Back

signed, dated and numbered «M. Khayata 2016 1/7»
(lower left)
chromogenic print
50 x 81 cm.
Executed in 2016
This work is number one from an edition of seven.

US\$700-900

PROVENANCE:
Acquired directly from the artist by the present owner.



69

RIMA AMYUNI (LEBANESE, B.1954)

Untitled

signed and dated «12.8.01 Rima Amyuni» (centre right)
pastel on paper
70 x 100 cm.
Painted in 2001

US\$1,800-3000

PROVENANCE:
Agial Art Gallery, Beirut.
Acquired from the above by the present owner.



70

MAMDOUH KASHLAN
(SYRIAN, B.1929)

Hiwar Moulawan
(*Coloured Dialogue*)

signed in Arabic and dated '2004'
(on the lower left margin);
signed in Arabic (on the reverse)
oil on canvas
68.2 x 99.7 cm.
Painted in 2004

US\$3,000-6,000

PROVENANCE:
Private Collection, Beirut.

71

RAFFI YEDALIAN
(LEBANESE, B.1973)

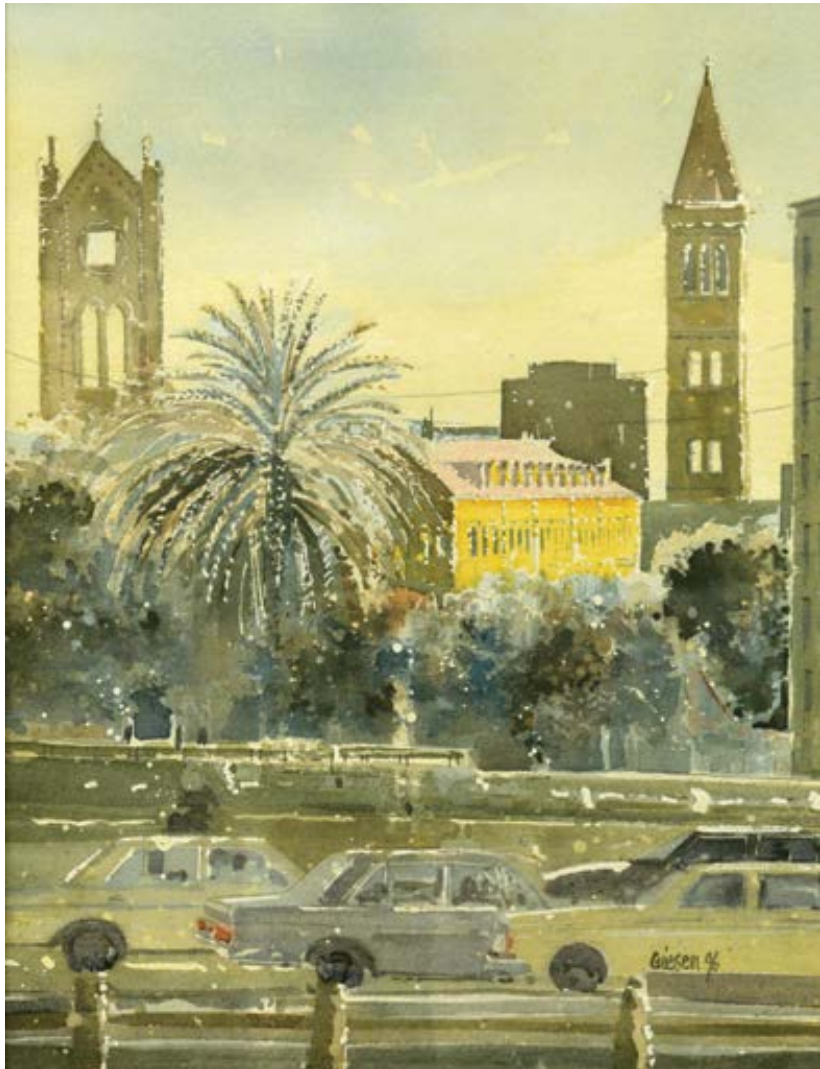
Bewildered

signed 'R. Yedalian.'
(lower left), signed, titled,
inscribed and dated (on the
reverse)
acrylic on canvas
140 x 100 cm.
Painted in 2014

US\$6,500-8,000

PROVENANCE:
Acquired directly from
the artist by the present
owner.





72

MARTIN GIESEN (GERMAN, B.1945)

View towards the Grand Serail and Mar Elias

signed and dated 'Giesen 96' (lower right),
signed, titled, inscribed and dated 'Martin
Giesen View towards the Grand Serail and Mar
Elias Beirut, 1996, # 452- 96' (on the reverse)
watercolour on paper
39.5 x 29.5 cm.
Painted in 1996

US\$900-1,500

PROVENANCE:
Private Collection, Beirut.

73

HOUSSAM BALLAN
(SYRIAN, B.1983)

Untitled

signed in Arabic and
dated '2016-6-1' (lower right)
mixed media on canvas
157 x 120 cm.
Executed in 2016

US\$4,000-6,000

PROVENANCE:
Acquired directly from the artist
by the present owner.





74

NICOLAS FATTOUH
(LEBANESE, B.1994)

Le Plongeur

signed «Nicolas Fattouh» (lower right)
acrylic and ink on canvas
100 x 70 cm.
Painted in 2016

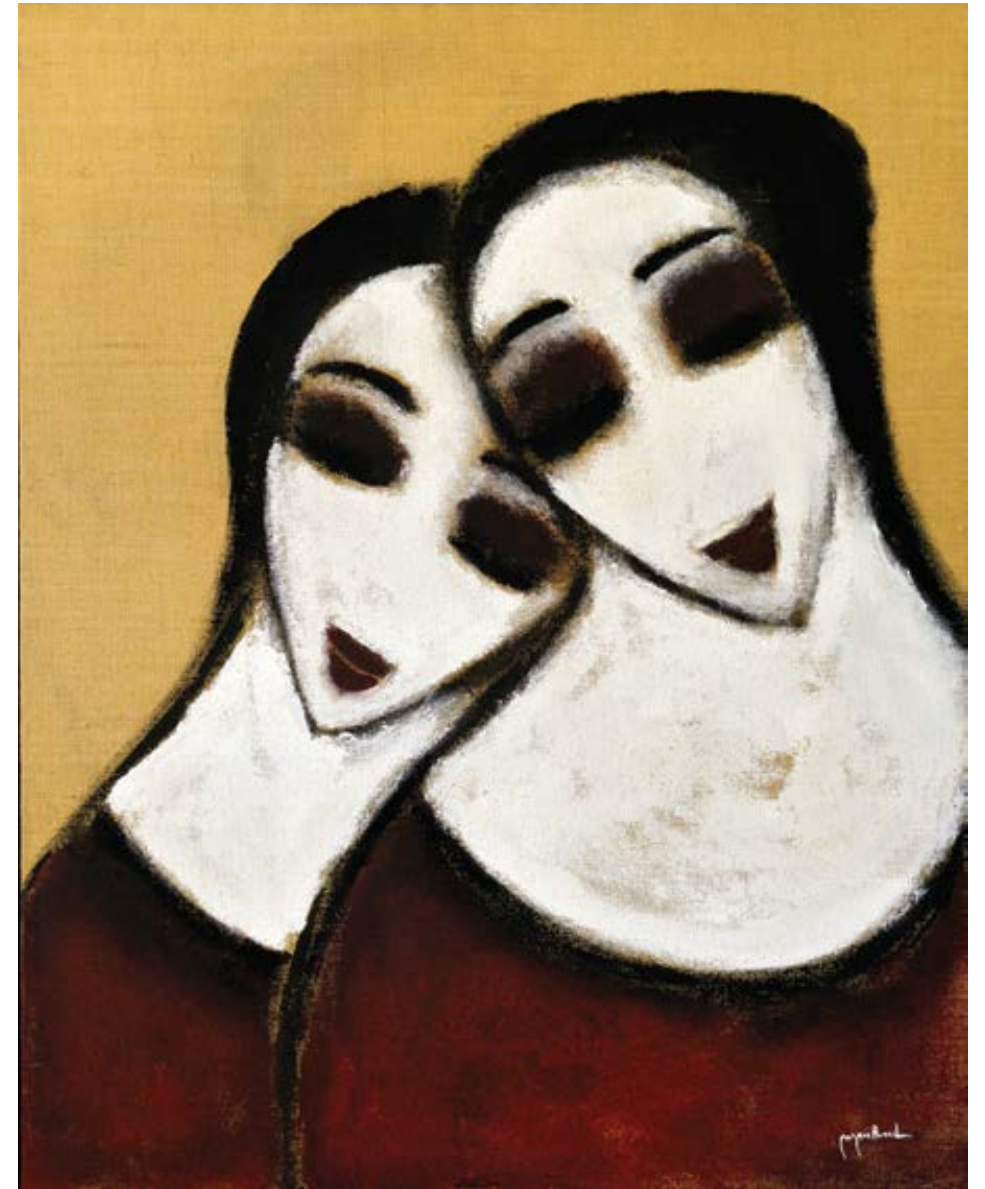
US\$1,000-2,000

PROVENANCE:

Acquired directly from the artist by
the present owner.

An illustrator, animator and outstanding painter, the contemporary Lebanese artist Nicolas Fattouh's fame is rapidly rising characterized by his ingenious, uncanny portraits of people and animals, with artistically altered proportions and a superb fusion between comic and fear, enriched with surreal colour tones. Looking at modern art masters like Pablo Picasso and Ismail Fattah, the artist has attained his own iconic personal style. Drawing from cubism with an impressive attention

to detail, this tall, almost disturbing face shows a glimpse of the moment at which a diver is ready to enter the water. For Fattouh, the diving symbolises rebirth, with the water as a source of life. The remarkable illustrating talent of Fattouh is at its peak in this current work; with the crowd behind the diver, the gathering of faces seems to be cheering or judging, awaiting the key moment, while the lines, curves and motifs the artist applies are simply magnificent.



75

GEORGES BASSIL
(LEBANESE, B.1965)

The Two Sisters

signed «georges Bassil» (lower right)
acrylic on burlap
100 x 80.8 cm.
Painted in 2001

US\$3,000-4,000

PROVENANCE:

Private Collection, Beirut.



76

SILWAN IBRAHIM
(LEBANESE, B.1964)

Mallah

signed in Arabic and titled 'Mallah' (upper right)
oil on canvas
120 x 120 cm.
Painted in 2017

US\$3,000-4,000

PROVENANCE:
Private Collection, Beirut.
Acquired directly from the artist by the present owner.



77

RULA ABU SALEH (SYRIAN, B.1982)

Untitled

signed 'Rula Abu Saleh 2017' (lower left)
oil and acrylic on canvas
120 x 140 cm.
Painted in 2017

US\$2,400-3,600

PROVENANCE:
Private Collection, Beirut.



78

HAITHAM SHOAIB
(SYRIAN, B.1982)

Untitled

bronze
47 x 26 x 24 cm.
Executed in 2011
This work is unique.

US\$2,400-3,600

PROVENANCE:
Private Collection, Beirut.

79

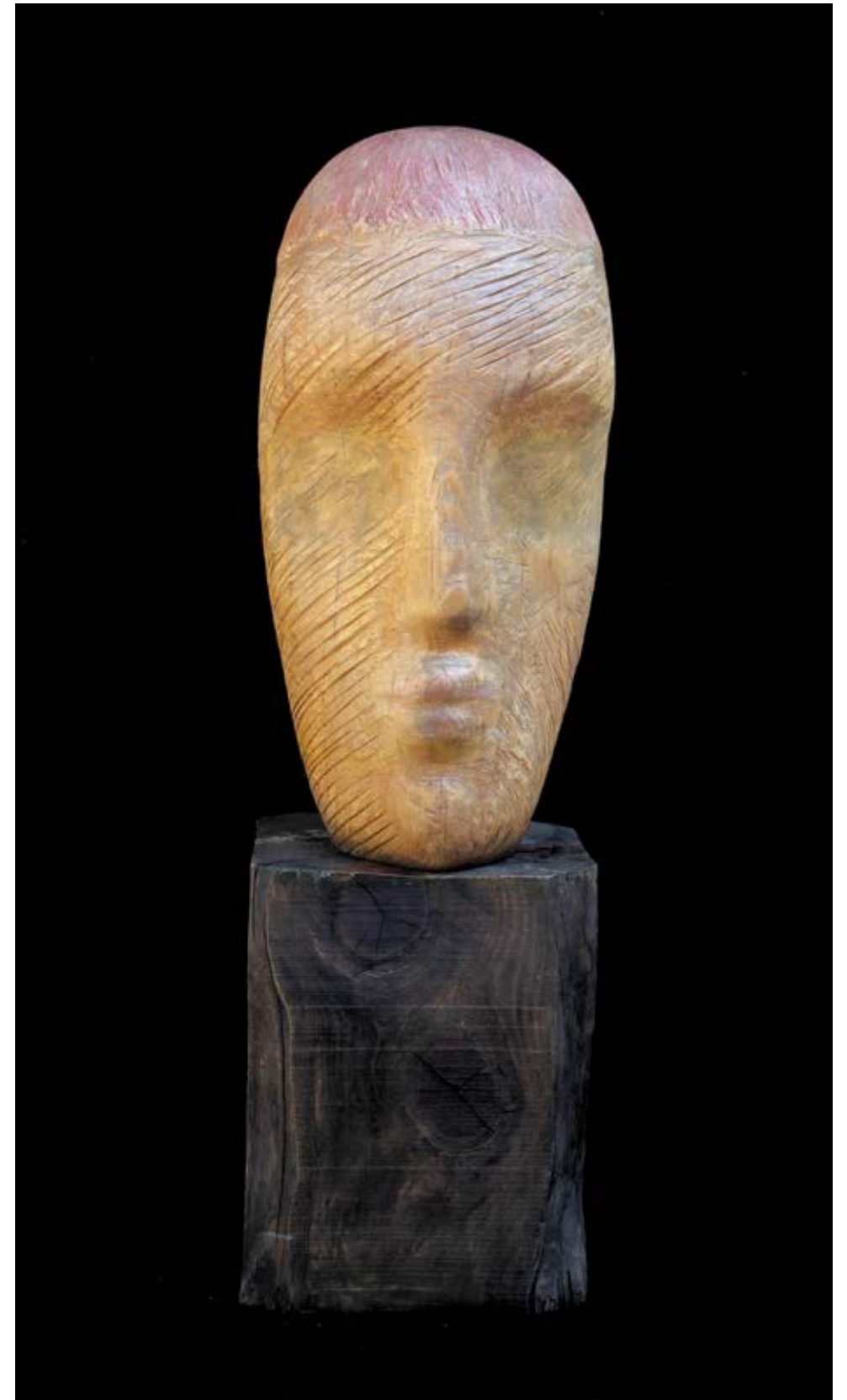
MUSTAFA ALI
(SYRIAN, B.1956)

Face

signed in Arabic;
signed and dated 'M.Ali 2013'
(engraved on the head)
wood
77 x 40 x 40 cm.
Executed in 2013

US\$15,000-25,000

PROVENANCE:
Private Collection, Damascus.



Catalogue

Estimates

Reserves

Provenance & Condition Reports

In certain instances, Artscoops may print the provenance or the condition in the catalogue. Any reference to condition in a catalogue will not amount to the full description of condition.

We make no guarantees, representations or warranties to you about the artwork, including its authenticity, attribution, legal title, condition, value or otherwise. Our liability ends after the sale and any errors of authenticity will be borne by the seller.

Viewing

Amendments

Buyer's Premium

At the sale

Bidding

Successful Bids

Withdrawal

Claims

Payment

Payment Instructions – Bank Transfer

Absentee Bids

Telephone Bids

Removal of Purchases

Shipping

Imports & Taxes

Remedies for Non Payment

- to hold the defaulting buyer liable for the total amount due and to commence legal proceedings;
- to cancel the sale;
- to offer the Property for private or public sale.

Representations and Warranties; Indemnity

Law and Jurisdiction

Artscoops

If you have not received confirmation within one business day, please contact the bid department. Tel: +961 (0)1 327 069

Title	First Name	Last Name
Address		
Daytime Telephone		Mobile
Email		
Signature		

PAYMENT

(I) Wire Transfer

Name of Bank _____

Address of Bank _____

Account Number _____

(II) Credit Card

[illegible]

LOT NO.	MAXIMUM BID US\$ (excluding buyer's premium)	LOT NO.	MAXIMUM BID US\$ (excluding buyer's premium)




94



ci contemporary
istanbul

Art. Stories. Istanbul.
Contemporary Istanbul.

14-17 SEPTEMBER
www.contemporaryistanbul.com

 contemporaryistanbul  contemporaryistanbul  contemporaryist

Berkay Buğdanoglu, Shear, 2016



Lot 56

Main Sponsor

AKBANK
SANAT

Associate
Sponsor

FERKO
Yapı Sanatı

Sponsor

SOFA
HOTEL

Official Carrier
Sponsor

**TURKISH
AIRLINES**

Collectors Stories
Book Sponsor

BARBAROS RESERVE - BODRUM
RESIDENCES

Lounge
Sponsor

dream
LUXURY HOMES

Architectural
Concept Sponsor

TA TABANLIOĞLU
ARCHITECTS



INDEX

A

Abu Saleh, R., 77
Achkar, Y., 35
Achkar, A., 56
Al Aswadi, N., 46
Al-Azzawi, D., 23, 47
Al-Karim, H., 58
Ali, M., 79
Amyuni, R., 16, 69
Aouad, F., 8, 67
Aractingi, W., 5
Assadour, 61
Avedissian, C., 7

B

Ballan, H., 73
Barrage, F., 3
Basbous, M., 21
Bassil, G., 75

C

Charaf, R., 12, 13

D

Darghouth, T., 45, 53

E

El Bacha, A., 10, 20
El Rawas, M., 26

F

Farmanfarmaian, F., 57
Fattah, I., 42
Fattouh, C., 59
Fattouh, N., 74

G

Ghorayeb, L., 2
Giesen, M., 72
Guiragossian, P., 27, 31, 32

I

Ibrahim, S., 76
Ismail, A., 44

J

Jouni, H., 55
Jurdak, H., 62, 63

K

Kanaan, E., 11, 39, 40
Kashlan, M., 70
Khal, H., 14
Khalil, M.O., 15
Khayata, M., 68

L

Leger, J., 37

M

Madi, H., 17, 30
Mahdaoui, N., 33
Malallah, H., 60
Manoukian, S., 25
Mansour, S., 48
Marwan, 19, 36
Molaeb, J., 1, 9, 18
Moualla, A., 49
Moudarres, F., 41, 50

N

Ne'mah, R., 65

O

Onsi, O., 51, 52
Osseiran Junblat, S., 22

R

Rabah, L., 64
Rayess, A., 4, 24, 43
Rifai, R., 66

S

Sahmarani, M., 6, 54
Salameh, S., 38
Seller, F., 29
Shoab, H., 78

T

Takreti, K., 28

Y

Yedalian, R., 71

Z

Zenderoudi, C., 34

