



MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST

Beirut, 2 October 2018









**ArtScoops.**

## MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST

### Viewing

Saturday	29 September 2018	at 05:00 - 8:00 pm (cocktail reception)
Sunday	30 September 2018	at 11:00 - 8:00 pm
Monday	1 October 2018	at 11:00 - 8:00 pm

### Auction

**TUESDAY 2 OCTOBER 2018, AT 7:00 PM**

**LE GRAY Hotel**

Downtown, Beirut

View catalogue online at [www.artscoops.com](http://www.artscoops.com)

### Auctioneer

**EDWARD RISING**

### Curator

**MAY MAMARBACHI**

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Front cover lot 20  
Back cover lot 25  
Inside back cover lot 35



1

**ASSADOUR**  
(LEBANESE-ARMENIAN, B.1943)

*Aérolithes*

incised 'q. d'essai  
(Ep. aquarellée)' (lower left);  
titled 'Aérolithes' (lower centre);  
signed and dated '1981 Assadour'  
(lower right)  
etching, aquatint in colours  
49.4 x 37 cm.  
Executed in 1981.

**US\$ 750-1,000**

PROVENANCE:  
Private Collection, Beirut.



3

**ETEL ADNAN**  
(LEBANESE, B.1925)

*Untitled*

signed «عبدان Adnan» (lower left)  
watercolour on paper  
27 x 34.2 cm.  
Early work of the artist.

**US\$ 4,000-6,000**

PROVENANCE:  
Private Collection, Beirut.  
This work has been authenticated  
and certified by Etel Adnan.

2

**ASSADOUR**  
(LEBANESE-ARMENIAN, B.1943)

*La Cité Anonyme*

signed (lower right)  
etching  
56.3 x 43.7 cm.  
Executed in 1981.

**US\$ 800-1,500**

PROVENANCE:  
Private Collection, Beirut.





4

**HUSSEIN MADI**  
(LEBANESE, B.1938)

*Untitled*

signed and dated «Madi 68»  
(lower right)  
watercolour on paper  
14.5 x 23.1 cm.  
33.5 x 48.7 cm.  
Painted in 1968.

**US\$ 2,000-3,000**

PROVENANCE:  
Private Collection, Beirut.



5

**HUSSEIN MADI**  
(LEBANESE, B.1938)

*Horse*

engraved «MADI 2012 8/11»  
(on the base)  
iron  
This work is edition eight out of  
eleven.  
29 x 34.5 x 9.8 cm.  
Executed in 2012.

**US\$ 6,000-8,000**

PROVENANCE:  
Private Collection, Beirut.







6

**MAROUN CHACCOUR**  
(LEBANESE, B.1977)

*La Foule*

signed «M» (lower right)  
acrylic on canvas  
99 x 116 cm.  
Painted in 2017.

**US\$ 2,600-5,000**

PROVENANCE:  
Acquired directly from the artist.

A multi-talented artist, Maroun Chaccour was born in Lebanon during the civil war and discovered his passion for arts at the age of nine. He worked with his family in antique restoration and la patina murale for several years and is today a respected painter, singer, photographer and art dealer. Chaccour studied Sound Recording and Music Technology in London and gained a Master's degree from the Oxford, Cambridge and Royal Society of Arts examination board. On returning to Lebanon in 2006, he began to paint, studying, the patina techniques in depth, which he then started to use on canvas. Chaccour has created more than 400 paintings in the intervening years and sold several in Lebanon, Switzerland, England and New York, US. La Foule is the result of an Intellectual 'Revolution', painted in 2018, which is the beginning of a new era for the artist.



7

**BIBI ZOGBÉ**  
(LEBANESE, 1890-1973)

*Printemps*

signed (lower right)  
oil on masonite  
30 x 25 cm.  
Painted in 1963.

**US\$ 2,200-3,400**

PROVENANCE:  
Private Collection, Beirut.





8

**RIMA AMYUNI**  
(LEBANESE, B.1954)

*Untitled*

signed «Rima Amyuni» (on the reverse)  
oil on canvas  
120 x 120 cm  
Painted in 2015.

**US\$ 4,000-6,000**

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



9

**AREF RAYESS**  
(LEBANESE, 1928-2005)

*Untitled*

signed and dated  
acrylic on masonite  
60 x 60 cm  
Painted in 2001  
Document by the artist on the reverse

**US\$ 15,000-25,000**

PROVENANCE:  
Private Collection, Beirut.





10

**JUMANA EL HUSSEINI**  
(PALESTINIAN, 1931-2018)

*Untitled*

signed and dated  
(lower left and on the reverse)  
mixed media on canvas  
105.5 x 130.3 cm.  
Executed in 1974.

**US\$ 12,000-18,000**

PROVENANCE:  
Private Collection, Beirut.

**“I found Palestine again on canvas. I lived my youth, my early days there - all the memories, the birds, the flowers, the butterflies, the greenery, the Dead Sea, the windows, the doors, the skies of Palestine. This is where I found myself.”**

-JUMANA EL HUSSEINI

So said Jumana El Hussein herself, and Artscoops is honoured to be presenting this large-scale work by the celebrated, multi-media, Palestinian artist just a few months after her sad passing in Paris. Growing up in Jerusalem, El Hussein was forced to move with her family to Beirut in 1947, where she had the opportunity to pursue her studies at the American University of Beirut and decided to embark on a career in the arts. Following early exhibitions at the Sursock Museum in Beirut, El Hussein's fame grew, extending to an ever-increasing number of Mid-East countries. On the back of this success, her works were exhibited at several renowned locations and events, including the Smithsonian Institute in Washington DC (1971-1973), the Venice Biennale (1979), The Museum of Modern Art in Tokyo (1988) and The Barbican Centre in London (1989), to name just a few. Settled in Paris and inspired by the landscapes of Palestine, El Hussein skilfully used traditional crafts, such as tapestry and embroidery, as well as painting and sculpture, to mediate and preserve the landscapes of her childhood and dreams. The present work, executed a few years after a visit to her homeland, is an exquisite composition of arabesque patterns, illegible Arabic scripts and Islamic traditional motifs, including coloured tiles, minarets, domes and mud houses, created in an altogether earthy colour palette. The vivid, light-blue centre, meanwhile, recalls both the azure of the Palestinian coast and traditional symbols of the artist's heritage.



11

**HRAIR DIARBEEKIRIAN**  
(LEBANESE, B.1946)

*Untitled*

signed (lower right)  
oil on masonite  
100 x 59.4 cm.  
Painted c.1965.

**US\$ 4,000-7,000**

PROVENANCE:  
Private Collection, Beirut.



12

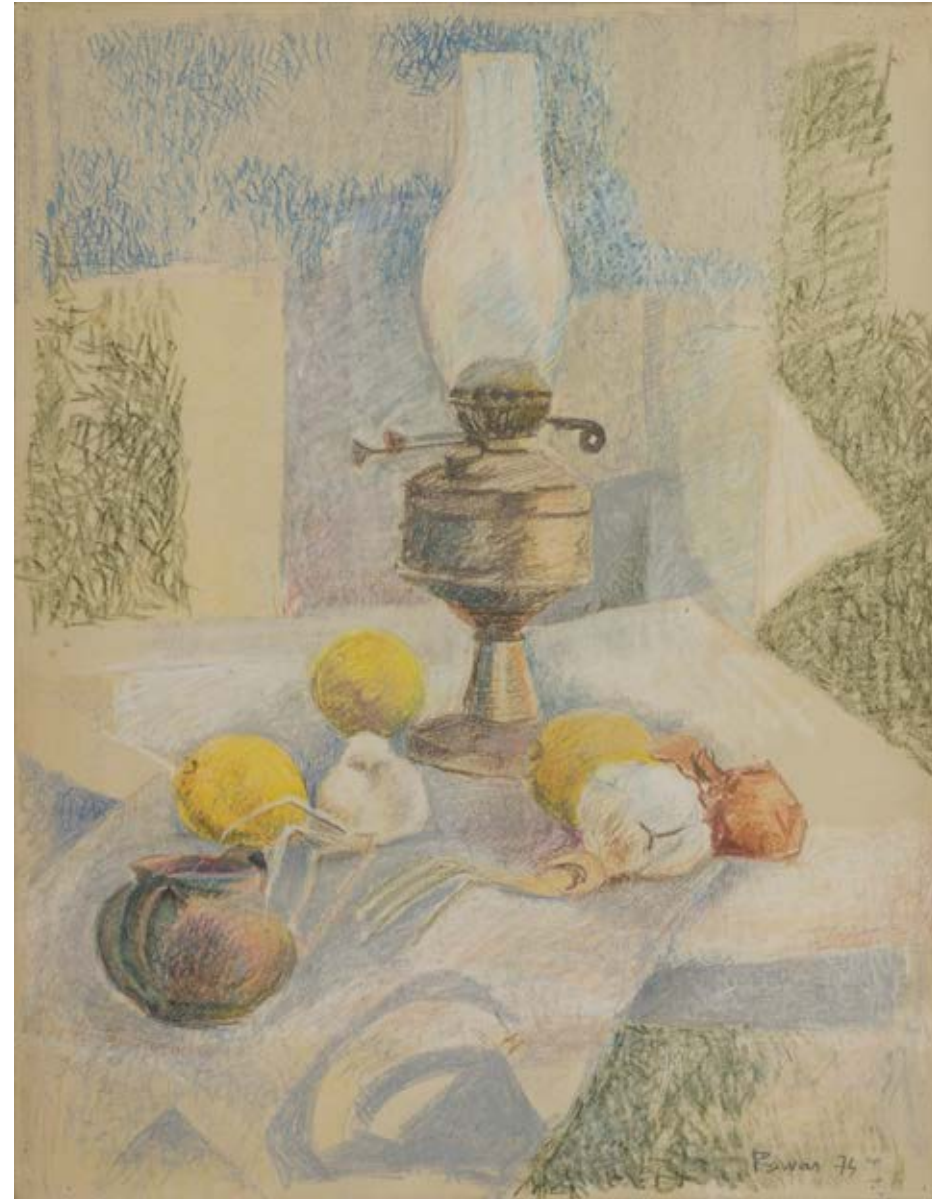
**MOHAMMAD EL RAWAS**  
(LEBANESE, B.1951)

*Untitled*

signed and dated «Rawas 74»  
(lower right)  
pastel on canvas  
65.1 x 50 cm.  
Executed in 1974.

**US\$ 3,600-5,000**

PROVENANCE:  
Private Collection, Beirut.



Starting out with an established approach to painting, under the tuition of several renowned Lebanese modernists, Mohammad El Rawas painted still life, nudes and city life, favouring impressionism, cubism and abstract expressionism. During this early phase, the artist not only mastered his craft, but also laid down the foundations for his later work, which juxtaposed worlds of fantasy with others of a vibrant, but more realistic nature.

A painter and printmaker El Rawas left his birthplace to escape the Lebanese 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 endured at that time. This current still life from 1974 is seamlessly balanced, bringing together elements from traditional Lebanese domestic interiors and objects of the time, making way for a lantern, which is the central focus.



13

**JAMIL MOLAEB**  
(LEBANESE, B.1948)

*Untitled*

signed «MOLAEB» (lower right)  
oil on canvas  
40 x 50 cm.

**US\$ 2,400-4,000**

PROVENANCE:  
Private Collection, Beirut.



15

**HOUMAM AL SAYED**  
(SYRIAN, B.1981)

*Untitled*

signed and numbered «H. 1/7»  
(on the reverse lower centre)  
bronze  
This work is edition one out of seven.  
17 x 15.8 x 15.5 cm.

**US\$ 3,400-6,000**

PROVENANCE:  
Private Collection, Beirut.



14

**GEORGES CYR**  
(FRENCH, 1880-1964)

*Untitled*

charcoal on paper  
37 x 45 cm.

**US\$ 1,500-3,000**

PROVENANCE:  
Private Collection, Beirut.



16

**SALAH TAHER**  
(EGYPTIAN, 1911-2007)

*Untitled*

signed in Arabic; signed and dated  
«S. Taher 79» (lower left)  
mixed media on masonite  
36 x 25.5 cm.  
35.5 x 25.5 cm.  
Painted in 1979.

**US\$ 3,000-5,000**

PROVENANCE:  
Private Collection, Beirut.

**This lot consists of two works.**



One of Egypt's most renowned artists, Taher enjoyed a prestigious career as a painter and art expert, tutor, consultant and philosopher. Born in Cairo in 1911, he graduated from the School of Fine Arts in 1934, and 10 years later, joined the Faculty of Fine Arts. Among his many appointments, he worked as head of the Museum of Modern Arts, while also contributing to Al-Ahram, where he acted as a consultant until his death in 2007.

As an artist, Taher painted portraits of high-profile personalities, including President Anwar Sadaat and Om Kalthoum. He was equally famed for his Abstract Expressionist works, which were characterised by fine and elegant lines and bold use of colour.

The two current works are prime examples of Taher's figurative work, with the first, a group composition, marked by delicate, fine lines that provide the silhouettes for his robed subjects, which include children, whose timidity is relayed in the way they stand partially hidden behind the adults. In contrast, the subject of the second work is a single, female protagonist, elegant and contemplative, sitting cross- legged on the floor, barefoot, but bejewelled, in a beautifully shaded green outfit.

Taher's talent and contribution to the arts earned him several accolades, including the Alexandria Biennale Award, the Guggenheim Foundation Award (1961) and the First Prize Biennial Alexandria (1996). In 2002, he was presented with the Sciences and Arts Medal and the Mubarak Award - the two highest accolades in Egypt. He was a prolific painter, producing around 15,000 artworks. His work has featured at more than 80 art fairs worldwide and been sold at top auctions. It also features in several collections, including the permanent exhibition at Mathaf: Arab Museum of Modern Art, Doha.



17

**BAHRAM HAJOU**  
(SYRIAN-GERMAN, B.1952)

*Untitled*

signed and dated «Bahram 07»  
(lower left)  
mixed media on canvas  
80 x 120 cm.  
Painted in 2007.

**US\$ 7,000-10,000**

PROVENANCE:  
Private Collection, Beirut.

Syrian-born German artist Bahram Hajou graduated from the Münster Art Academy in Germany in 1984. Today, he lives and works in Münster. Hajou's theme is the human in his loneliness translated into the language of symbols and in a continuity of motifs: face, body postures, blank room, inaccessible towers, dilapidated homes and landscape. Against a background characterized by subtle hues punctuated by sudden splashes of colour, the human figure stares out or turns away, the body language expressing a range of emotions, love, fear, solitude, anxiety, understanding, freedom and dependence. Hajou participated in various exhibitions including in Germany, Austria, Spain, Mexico, France, the UK, Syria and the UAE, and his works have been shown by some of the most prestigious galleries such as Kufa Gallery (London), Athr Gallery (Jeddah), Green Art Gallery (Dubai), Galerie Koenig (Münster) and Galerie GNG (Paris).







18

**JAMIL MOLAEB**  
(LEBANESE, B.1948)

*Untitled*

signed and dated «MOLAEB 2018»  
(lower left)  
oil on canvas  
70 x 60 cm.  
Painted in 2018.

**US\$ 2,600-4,500**

PROVENANCE:  
Private Collection, Beirut.



19

**CHARLES KHOURY**  
(LEBANESE, B.1966)

*Untitled*

signed «charles» (lower left)  
mixed media on canvas  
89.5 x 120 cm.  
Executed in 2015.

**US\$ 4,000-6,000**

PROVENANCE:  
Acquired directly from the artist.



20

**HUSSEIN MADI**  
(LEBANESE, B.1938)

*Untitled*

signed in Arabic and signed and dated «MADI 83» (lower right)  
oil on cardboard mounted on canvas  
59.5 x 49.5 cm  
Painted in 1983.

**US\$ 8,000-12,000**

PROVENANCE:  
Private Collection, Beirut.

“Thanks to their intrinsic duality, wide at one end and narrow at the other, the same single “letter” can play (according to its graphic context) several roles and functions as they simultaneously translate, with an amazing precision, realities which are very different from each other. The head of a bird has the same form as feminine genital-anal anatomy in Madi’s universe, a kind of exclamation point.

[...] To reach such a degree of unity, by elaboration and sublimation, such a degree of diversity and of diversity within unity, conveys, under a misleading elemental appearance, a thorough and virtuous freedom of expression.”

*Joseph Tarrab, in Daily Amazement, Madi Sculptures  
1969-2009, p.244.*







21

**JAMIL MOLAEB**  
(LEBANESE, B.1948)

*The Sea*

signed «MOLAEB» (lower left)  
oil on canvas  
120 x 93 cm.  
Painted c.2008-2009.

**US\$ 6,000-9,000**

PROVENANCE:  
Private Collection, Beirut.



22

**ELIE KANAAN**  
(LEBANESE, 1926-2009)

*Untitled*

signed «E.S.KANAAN» (lower left)  
oil on canvas  
63.5 x 43.5 cm.

**US\$ 6,500-9,000**

PROVENANCE:  
Private Collection, Beirut.



23

**RIMA AMYUNI**  
(LEBANESE, B.1954)

*Untitled*

signed and dated «Rima Amyuni 10»  
(lower right) and signed and dated  
«Rima Amyuni 2010» (on the reverse)  
acrylic and oil on canvas  
150 x 150 cm.  
Painted in 2010.

**US\$ 8,000-10,000**

PROVENANCE:  
Private Collection, Beirut.







24

**MUSTAFA ALI**  
(SYRIAN, B.1956)

*Untitled*

incised with signature, dated and numbered «M. Al. 1995. 6/6»; incised with signature in Arabic  
bronze  
50.5 x 13.2 x 13.2 cm.  
Executed in 1995.

**US\$ 4,000-7,000**

PROVENANCE:  
Private Collection, Beirut.



25

**EMMANUEL GUIRAGOSSIAN**  
(LEBANESE, B.1954)

*Mouvement*

signed and dated «Emmanuel P. G. 2016» (lower right)  
oil on canvas  
120 x 95 cm.  
Painted in 2016.

**US\$ 10,000-13,000**

PROVENANCE:  
Private Collection, Beirut.

26

**SHAFIC ABBOUD**  
(LEBANESE, 1926-2004)

***Composition Bleue***

signed and dated «Abboud 63»  
(lower centre); signed and dated  
again «Abboud 1963» (on the reverse)  
oil on canvas  
92.3 x 73 cm.  
Painted in 1963.

**US\$ 35,000-55,000**

PROVENANCE:

Private Collection, New York.

This work has been authenticated by  
Christine Abboud and a certificate can  
be issued upon request.

Celebrated as one of Lebanon's most influential artists, the late Shafic Abboud studied at the Académie Libanaise des Beaux-Arts (ALBA), before leaving for Paris in 1947, where he spent most of his life.

Arriving in the City of Lights, Abboud was immediately immersed in the Modernist and Abstract tendencies of painting prevailing in the Western world of the mid-20th century. He worked in the ateliers of Jean Metzinger, Othon Friesz, Fernand Léger and André Lhote, before pursuing his studies at the École Nationale Supérieure des Beaux-Arts. These encounters, as well as his personal appreciation of Pierre Bonnard, Roger Bissière and Nicolas de Staël, led him to move from a Lebanese tradition of figurative and landscape painting to a colourful and personal Abstraction.

*Composition Bleue* is an exceptional artwork, displaying Abstraction and the subtle merging and amalgamation of colour tones at Abboud's best. The style is largely inspired by Western art movements of the time, yet the colours and warmth remain attached to the artist's oriental roots, including childhood landscape memories and Byzantine icons that filled the churches he used to visit.

Abboud's work has been widely featured in solo and collective exhibitions in Lebanon and abroad, including a retrospective in Beirut (2012) and Paris (2011). It also earned him several accolades, including the Prix du Musée Sursock, Beirut (1964) and the Prix Victor Choquet, Ministère des Finances, France (1961). In addition, he was the only artist from the Arab World to participate in the first Biennale of Paris (1959).







27

**GEORGES CYR**  
(FRENCH, 1880-1964)

*Le Béguinage de Bruges*

oil on canvas  
53.7 x 63.5 cm.

**US\$ 4,500-6,000**

PROVENANCE:  
Private Collection, Beirut.  
A Certificate of Authenticity is  
provided with the work.



28

**ELIE KANAAN**  
(LEBANESE, 1926-2009)

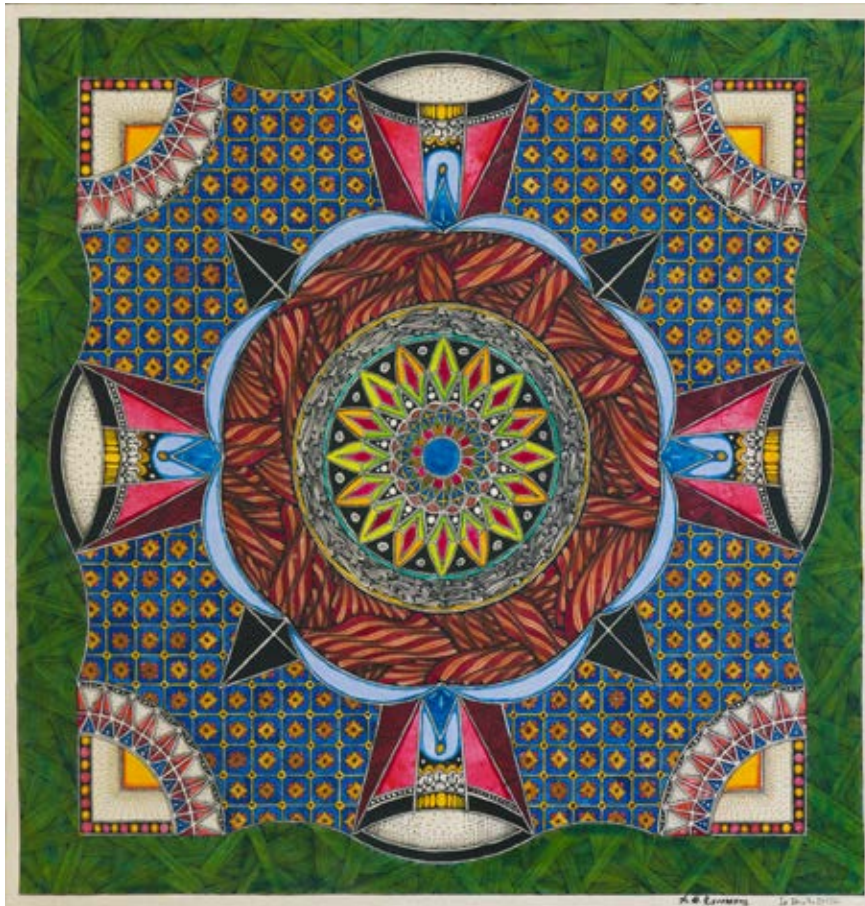
*Untitled*

signed «E. S. Kanaan» (lower left)  
oil on canvas  
45 x 64 cm.  
Painted c.1964.

**US\$ 6,500-9,000**

PROVENANCE:  
Private Collection, Beirut.





29

**HASSAN LAVASSANY**  
(IRANIAN-LEBANESE, B.1963)

*Saint Antoine Le Grand*

signed and dated  
«H. B. Lavassany. Le 16-7-2016.»  
(lower right)  
liquid acrylic on cotton paper  
30 x 30 cm.  
Painted in 2016.

**US\$ 1,500-2,600**

PROVENANCE:  
Private Collection, Beirut.

30

**PAUL GUIRAGOSSIAN**  
(LEBANESE, 1926-1993)

*Untitled*

signed (lower left)  
watercolour on paper  
68.5 x 48.4 cm.  
Painted c.1980.

**US\$ 7,000-10,000**

PROVENANCE:  
Private Collection, Beirut.





31

**NADIA SAFIEDDINE**  
(LEBANESE, B. 1973)

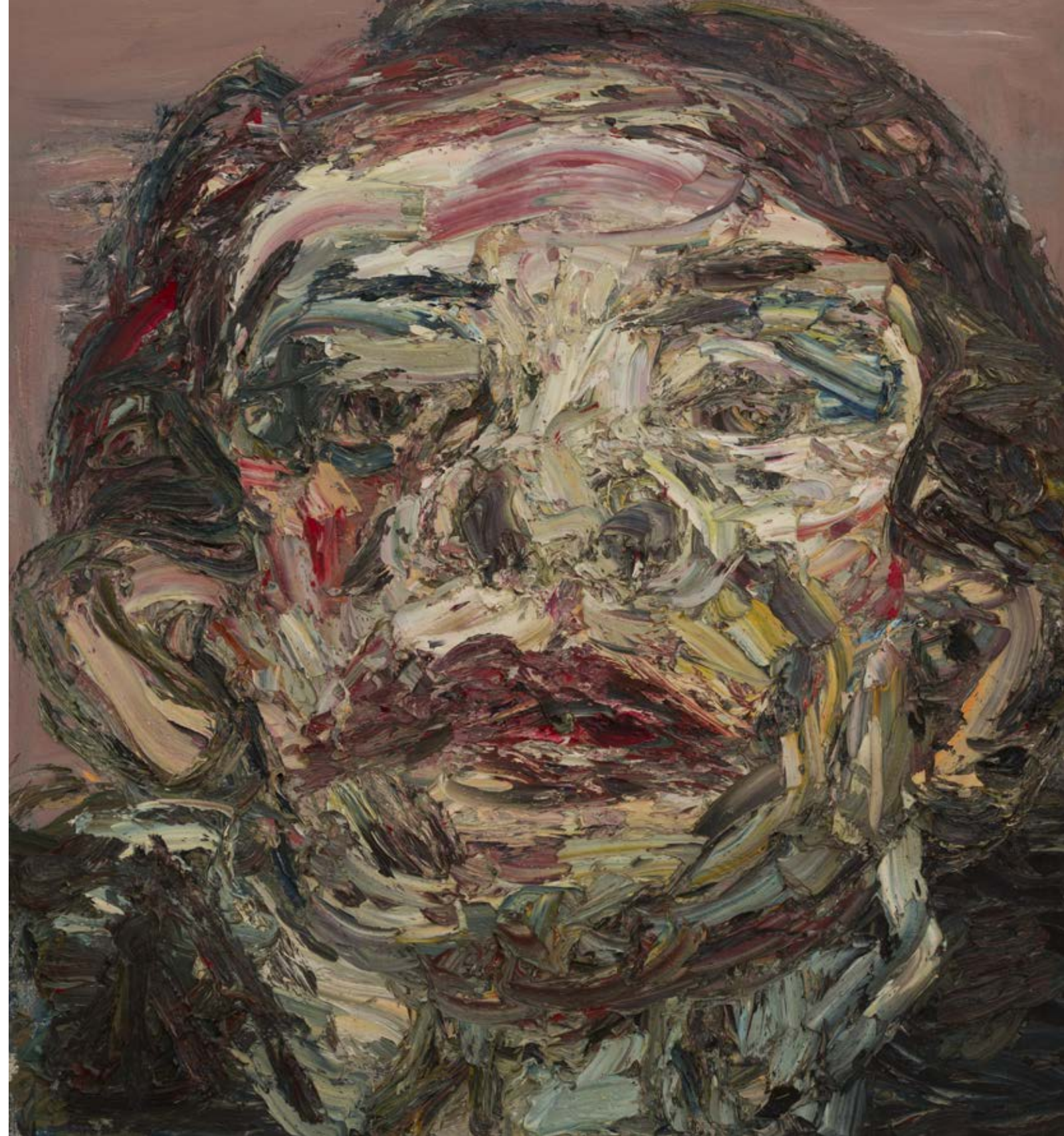
*Renée*

signed and dated «Nadia Safiedine 2013»  
(on the reverse)  
oil on canvas  
150 x 140 cm.  
Painted in 2013.

**US\$ 5,000-7,000**

PROVENANCE:  
Private Collection, Beirut.

Born in Dakar, the contemporary painter Nadia Safieddine today lives and works between Beirut and Berlin. She earned her Diploma in Painting from the Lebanese University of Fine Arts in Beirut in 1997. Reminding us of the works of Francis Bacon and Lucien Freud, but also of Syrian master, Marwan, Safieddine's magnificent, semi-abstract portraits have something uncanny about them. The present, distorted portrait, titled *Renée*, is confirmation of her talent, if any were needed. Painted using an impasto technique, with vigorous brushwork, and thick, concise strokes, the resulting portrait presents chaotic facial features in a composition that is also thrillingly attractive in its entirety. Safieddine's work was the subject of a major solo exhibition at the Agial Gallery this year, while her art has also been shown by other prominent galleries and institutions, including the Athr Gallery in Jeddah, the Taymour Grahne, New York, and the Kunsthaus Tacheles in Berlin.





**FARID AOUAD**  
**(LEBANESE, 1924-1982)**

*A L'Opéra*

signed (lower left)  
oil on canvas  
96 x 128.5 cm.

**US\$ 18,000-25,000**

PROVENANCE:  
Private Collection, Beirut.

Master of Lebanese Modernism, the late Farid Aouad remains distinguished by his exceptional technical talent. Despite the minimal colour palette, the current lot of an oil on canvas is dense and intense, with Aouad's ability to illustrate extraordinary detail bringing his characters and the show to life. Born in the south of Lebanon, Aouad spent most of his life in Paris and is celebrated for his bar and nightlife scenes and representations of society. His early works of the 1950s were more abstract, denoting a period before he adapted to a more figurative style. The Paris Opera depiction is one of his most seminal paintings. Rarely painting with colour, Aouad often aimed to show that when in public places, people were nevertheless lonely and strangers to one another, an aspect beautifully revealed in the present scene across the faceless spectators. Through his free graphic style of painting, he also conveyed his own solitude. Sadly, his fame reached the level it deserved only after his passing, although Aouad's merit and value are today certainly recognised and held in the highest esteem.





WILLY ARACTINGI  
(LEBANESE, 1930-2003)

*Abla au Tarbouche Fleuri*

signed and dated «10/95»  
(lower left);  
titled «Abla au Tarbouche Fleuri»  
(lower centre)  
signed, dated «10/95», and titled  
«Abla au Tarbouche Fleuri»  
(on the reverse)  
oil on canvas  
65 x 54 cm.  
Painted in 1995.

US\$ 5,500-8,000

PROVENANCE:  
Private Collection, Beirut.

The late Aractingi described himself as a naïve primitive artist and he was certainly influenced by the primitive artists (Paul) Gauguin and (Henri – Le Douanier) Rousseau. Folklore was another major source of inspiration, perhaps providing a means for the artist to reconnect with his beloved Lebanon during the years he spent in France. In these works, he often reinterpreted fictitious narratives, such as the oriental stories of Antar and Abla, and Geha, alongside much-loved western tales like Tarzan and Sleeping Beauty. Born in New York, Aractingi took up painting aged just 12 years, honing his skills in Egypt, where he was raised by extended family. Towards the end of the 1940s, he moved to Beirut. Aractingi’s paintings are mostly oil or acrylic on canvas, evolving in tandem with phases in his life, from small-scale, less refined pieces to larger, more complicated works. Aside from the pieces inspired by folklore and narratives, Aractingi also painted scenes of family life and others depicting his surroundings, including Lebanon, Egypt and the US cities he visited, such as Miami and Chicago. His work is acclaimed worldwide and has been featured in over 100 exhibitions in Lebanon, France, the UK and the US.

Again [Abla] sighed from her sorrowing heart, and thus spoke:

“My anxious love is vehement, and my tears flow profusely, and they ease the anguish of my pains in my frame. Ask my burning sighs, that mount on high -they will tell you of the flaming passion in my liver. By your violence you overpower my weakness: I have not forbearance or resignation to endure it. O bird of the tama - risk all the livelong night, drooping, he mourns for his mate that is gone and returns not. This is thy sorrow, and to-morrow thou art relieved: but, alas, what is the state of the captive of love and anguish? O western breeze, blow to my country, and give information of me to the fierce lion, the hero of Abs, and their champion, when start forth the foreheads of the horse and warriors in multitudes. How oft has he protected me with the edge of his sword - he, the refuge of mothers fearful of being bereft of their children. Here I dwell, hoping for a relief from my agonies at his hand: to no other will I complain.”

*Antar, A Bedoueen Romance*  
Translated from Arabic by Terrick Hamilton, ESQ. (Oriental Secretary to the British Embassy at Constantinople), Vol. II. London: John Murray, Albemarle-Street. 1820.







34

**MALIEHEH AFNAN**  
(PERSIAN-PALESTINIAN, 1935-2016)

*Untitled*

signed (lower right)  
ink on paper  
43 x 50 cm.  
Painted in 1979.

**US\$ 1,800-3,000**

PROVENANCE:  
Private Collection, Beirut.

Born to Persian parents, the late artist Maliheh Afnan was raised in Haifa and studied in Beirut, graduating with a Bachelor's degree in Art from the American University of Beirut in 1955. She then earned her Master's in Fine Art from the Corcoran School of Art (Washington DC) in 1962. Having completed her education, she went to live and work in Kuwait, Beirut and Paris, before establishing herself in London in 1997.

Afnan's process is characterised by the use of layers on paper, often symbolising the complexities of her environment and the civilisations that have succeeded one another in her native land. Other traits include a concentration of earth tones, most notably shades of rust, in her artworks and the influence of Islamic manuscripts and textiles. She was much more interested in the shape and line of calligraphy than of making sense of the words themselves.

Following her recent passing, Afnan's talent and creativity continue to be rightfully recognised around the world, with her works part of prestigious collections, including those at the MET Museum in New York, the British Museum in London and the Institut du Monde Arabe in Paris.



35

**GEORGES HANNA SABBAGH**  
(EGYPTIAN-FRENCH, 1887-1951)

*Le Nil*

signed «G.H. Sabbagh-» (lower right)  
oil on canvas  
65 x 81 cm.  
Painted c.1940.

**US\$ 7,000-10,000**

PROVENANCE:  
Private Collection, Beirut.



36

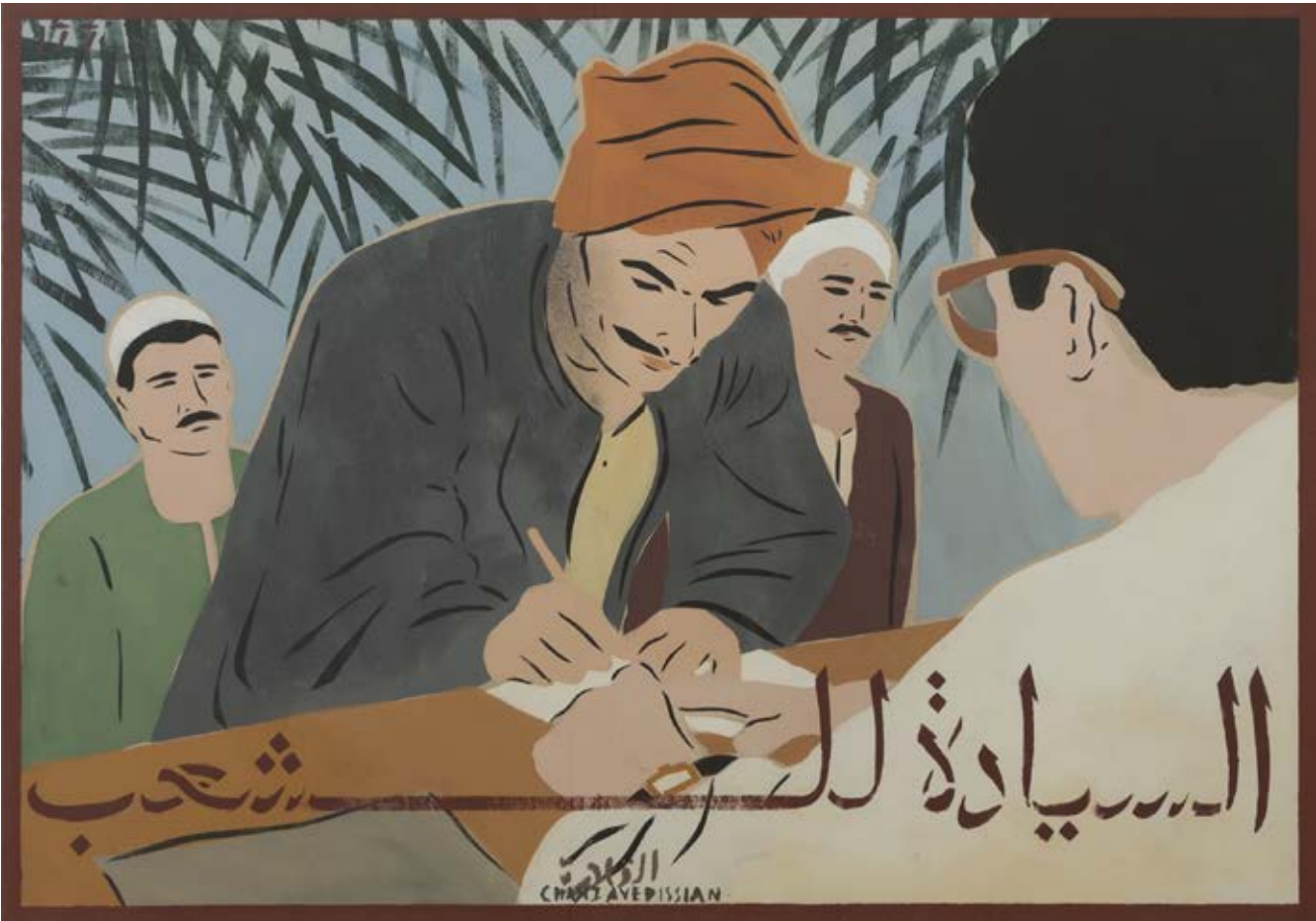
**HELEN KHAL**  
(LEBANESE, 1923-2009)

*Untitled*

signed «H. Khal» (on the reverse)  
oil on masonite  
34.2 x 27.5 cm.  
Painted c.1990.

**US\$ 3,000-6,000**

PROVENANCE:  
Private Collection, Beirut.



37

**CHANT AVEDISSIAN**  
(EGYPTIAN, B.1951)

*Sovereignty for the People*  
*السيادة للشعب*

signed «CHANT AVEDISSIAN»  
(lower centre)  
mixed media on paper  
49 x 69 cm.  
Executed in 2005.

**US\$ 4,600-7,000**

PROVENANCE:  
Janine Rubeiz Gallery.  
Private Collection, Beirut.





38

**SUAD AL ATTAR**  
(IRAQI, B.1942)

*The Lovers*

signed in Arabic; signed and dated  
«Suad Al-Attar 98» (lower centre right);  
signed in Arabic again and signed and  
dated (on the reverse)  
oil and gold leaf on canvas  
30 x 25.3 cm.  
Painted in 1998.

**US\$ 2,000-4,000**

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



39

**NAZIR ISMAIL**  
(SYRIAN, B.1948)

*Untitled*

signed in Arabic; signed and dated  
«ISMAIL 96» (lower right)  
mixed media on paper  
49.4 x 69.3 cm.  
Executed in 1996.

**US\$ 2,000-3,000**

PROVENANCE:  
Private Collection, Beirut.



**MARWAN SAHMARANI**  
(LEBANESE, B.1970)

*3asir Barbar*

dated «04» (on the reverse)  
acrylic on canvas  
183 x 203 cm.  
Painted in 2004.

**US\$ 18,000-22,000**

PROVENANCE:  
Private Collection, Beirut.  
This work has been authenticated by  
Marwan Sahmarani.

This large-scale, very early work is from Sahmarani's figurative period before his gradual transition to an abstract style of painting, showing a looser brushstroke, for which he is equally applauded to this day.

The piece portrays Barbar, a mainstay and institution of Beirut's food and beverage scene since 1979. In this seminal work, the artist masterfully portrays the buzzing streets of Hamra, west Beirut, the bustling nightlife of the city and politics' omnipresent role in the country, highlighted by the crowd pointing to a military portrait on the wall. The mix of fiery hues and flesh-coloured shades amplify the intensity of the gathering and the warm-heartedness of the people of the artist's homeland, while he also communicates joyous emotion and energy in the painting, through the movement of his characters and clever details.

Beirut-born Sahmarani is the 2010 recipient of the Abraaj Group Art Prize. His work has featured in several solo exhibitions in prestigious galleries worldwide, including Kashya Hildebrand Gallery (Zurich and London), Selma Feriani Gallery (London) and Lawrie Shabibi Gallery (Dubai).







41

**AHMED AL BAHRANI**  
(IRAQI, B.1965)

*Untitled*

signed in Arabic and dated «2001» (on the side of the horse's leg)  
iron metal  
42.2 x 36 x 20.5 cm.  
Executed in 2001.

**US\$ 5,000-7,000**

PROVENANCE:  
Private Collection, Beirut.



42

**DIA AZZAWI**  
(IRAQI, B.1939)

*Homage to Baghdad N.1*

numbered 55/100 (lower left), titled  
«Homage to Baghdad N. 1»  
(lower centre), signed and dated  
«Azzawi 1982» (lower right)  
Lithograph  
This work is edition fifty-five out of one  
hundred.  
54 x 48.8 cm.  
Executed in 1982.

**US\$1,000-2,000**

PROVENANCE:  
Private Collection, Beirut.

43

**DIA AZZAWI**  
(IRAQI, B.1939)

*Homage to Baghdad N.2*

numbered «A.P. 8» (lower left), titled  
«Homage to Baghdad N. 2» (  
lower centre), and signed and dated  
«Azzawi 1982» (lower right)  
Lithograph

This work is the eighth artist proof.  
45.5 x 41.5 cm.  
Executed in 1982.

**US\$1,000-2,000**

PROVENANCE:  
Private Collection, Beirut.







44

**MARWAN SAHMARANI**  
(LEBANESE, B.1970)

*L'Atelier de Mar Mikhael*

signed 'SAHMARANI' (lower left); signed, titled and dated 'SAHMARANI 2016' l'atelier de Mar Mikhael (on the reverse)  
oil on canvas  
60.4 x 70.4 cm.  
Painted in 2016.

**US\$ 4,500-7,500**

PROVENANCE:  
Private Collection, Beirut.  
A Certificate of Authenticity is provided from the artist.



45

**HUSSEIN MADI**  
(LEBANESE, B.1938)

*Untitled*

signed in Arabic and signed and dated 'MADI 1992' (lower right)  
mixed media on cardboard  
55.5 x 45 cm.  
Painted in 1992.

**US\$ 6,000-8,000**

PROVENANCE:  
Private Collection, Beirut.





**46**  
**TAGREED DARGHOUTH**  
 (LEBANESE, B.1979)

*Untitled*

signed and dated «Tagreed 06» (lower centre left);  
 signed and dated again «Tagreed 06» (on the reverse)  
 watercolour on paper  
 29 x 22.5 cm.  
 28 x 22.5 cm.  
 28 x 22.5 cm.  
 Painted in 2006.  
 This lot consists of three works.

**US\$ 3,000-5,000**

PROVENANCE:  
 Private Collection, Beirut.



**47**  
**MOHAMMAD EL RAWAS**  
 (LEBANESE, B.1951)

*Beirut Vegetable Market*

numbered «9/20» (lower left); titled  
 «Beirut Vegetable Market (Souk Al-Franj) 1974»  
 (lower centre); signed and dated  
 «M. El Rawas 2008» (lower right)  
 giclée print

This work is edition nine out of twenty.  
 82.7 x 101.8 cm.  
 Executed in 2008.

**US\$ 1,800-3,000**

PROVENANCE:  
 Private Collection, Beirut.





48

**SAMIA OSSEIRAN JUNBLAT**  
(LEBANESE, B.1927)

*Untitled*

signed and dated «S. Osseiran 90»  
(lower right)  
oil on canvas  
70 x 60 cm.  
Painted in 1990.

**US\$ 2,600-5,000**

PROVENANCE:  
Private Collection, Beirut.

49

**FIROUZ FARMANFARMAIAN**  
(IRANIAN, B.1973)

*Beirut*

digital art on canvas  
100 x 70 cm.  
Executed in 2018.

**US\$ 2,200-4,000**

PROVENANCE:  
Acquired directly from the artist.  
A Certificate of Authenticity is provided  
with the work.

“I have completed the *Beirut Eternal* piece, a work long coming that I had in mind to do on Beirut. I grew up with friends from that city, and the imagination it fed was very close to the one my parents fed me on Tehran. The Golden Years.”



Persian-born, contemporary artist Firouz FarmanFarmaian left his homeland for the last time in 1977 when he was four years old. Through his moving work, the artist has tackled the sensitive themes of the Iranian revolution, identity and exile, forced on families, including his own. Today, he has lived in exile for over three decades.

FarmanFarmaian presented Tehran's carefree pre-revolution days in his *Summer at the Caspian* series, through digital means, transferred onto canvas. In something of a parallel, Beirut also went through a golden age, prior to the civil war that began there in 1975, with both cities references for their exquisite souks and the commercial flair of their people. The image of a glorious and prosperous city at the cutting edge of fashion trends is the memory of pre-war Beirut that the artist aims to revisit and engrave forever.

Internationally admired and based between Marbella and Paris, FarmanFarmaian has been exhibited in the US, 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.



50

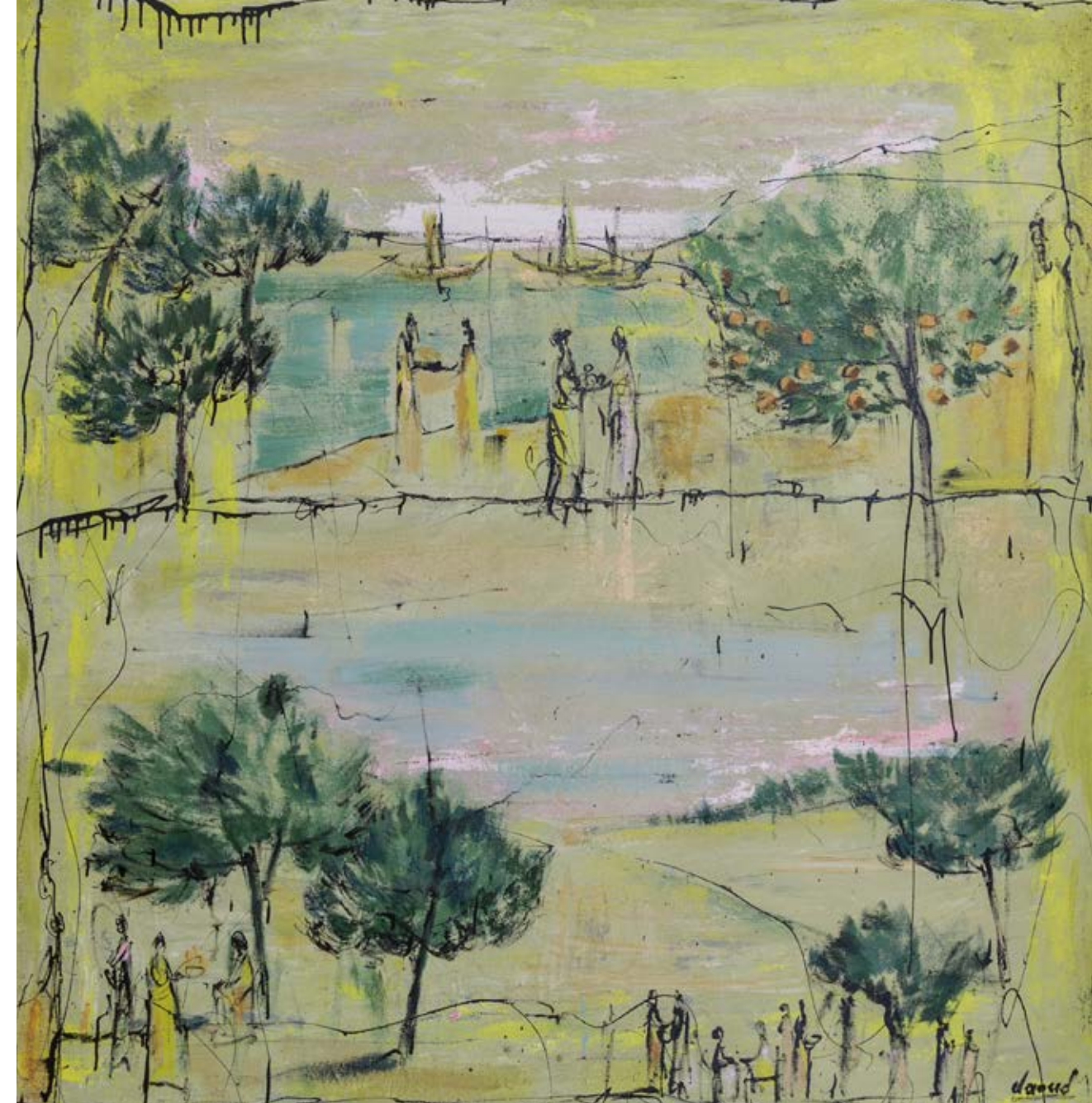
**MAHMOOD SAFA**  
(LEBANESE)

*Untitled*

signed and dated (lower right)  
mixed media on paper mounted  
on board  
79 x 59 cm.  
Painted in 1987.

**US\$ 1,500-2,600**

PROVENANCE:  
Private Collection, Beirut.



51

**DAVID DAOUD**  
(FRENCH-LEBANESE, B.1970)

*Empreintes Scène de Vie*

signed «daoud» (lower right)  
oil and pigments on canvas  
150 x 150 cm.  
Painted in 2018.

**US\$ 4,000-6,000**

PROVENANCE:  
Private Collection, Paris.





52

**HUSSEIN MADI**  
(LEBANESE, B.1938)

*Untitled*

signed in Arabic and signed and dated 'Madi 83' (lower right)  
watercolour on paper  
43 x 60.8 cm.  
Painted in 1983.

**US\$ 2,000-3,000**

PROVENANCE:  
Private Collection, Beirut.



53

**HELEN KHAL**  
(LEBANESE, 1923-2009)

*Fruit*

signed (lower left)  
oil on paper mounted on wood  
51 x 65 cm.  
Painted c.1990.

**US\$ 10,000-12,000**

PROVENANCE:  
Private Collection, Beirut.  
A Certificate of Authenticity is  
provided with the work.

Born in Allentown, Pennsylvania, to a Lebanese American family, Khal started painting when she was struck with an illness, at the age of 21, that forced her to rest at home. In 1946, she studied at the Académie Libanaise des Beaux-Arts (ALBA) in Lebanon and moved there permanently from 1963. Today, she is remembered and admired for her incredible coloured shapes, mostly inspired by her Mediterranean surroundings that created wonderfully balanced and attractive compositions. The present work is one of the artist's rare still-lifes to come to auction and speaks directly of the resplendently sunlit domestic interiors of Lebanon. Khal established the country's first art gallery under the name Gallery One and played a key role in the development of the art scene and art movements in Lebanon, teaching art at the American University of Beirut and the Lebanese American University in the 1970s, 1980s and 1990s. Her work was widely exhibited in Beirut from the early 1960s and also featured abroad, at the biennials of Alexandria and São Paulo, among others, and the First National Bank, Allentown, Pennsylvania (1969) and the Bolivar Gallery in Kingston, Jamaica (1975). In addition, she was an esteemed art critic and writer, who was published extensively. One of her most popular publications is 'The Woman Artist in Lebanon'.



54

**KEVORK MOURAD**  
(ARMENIAN-SYRIAN, B.1970)

*White Light*

signed  
acrylic on canvas  
173 x 80 cm.  
Painted in 2014.

**US\$ 6,000-9,000**

PROVENANCE:  
Acquired directly from the artist.



55

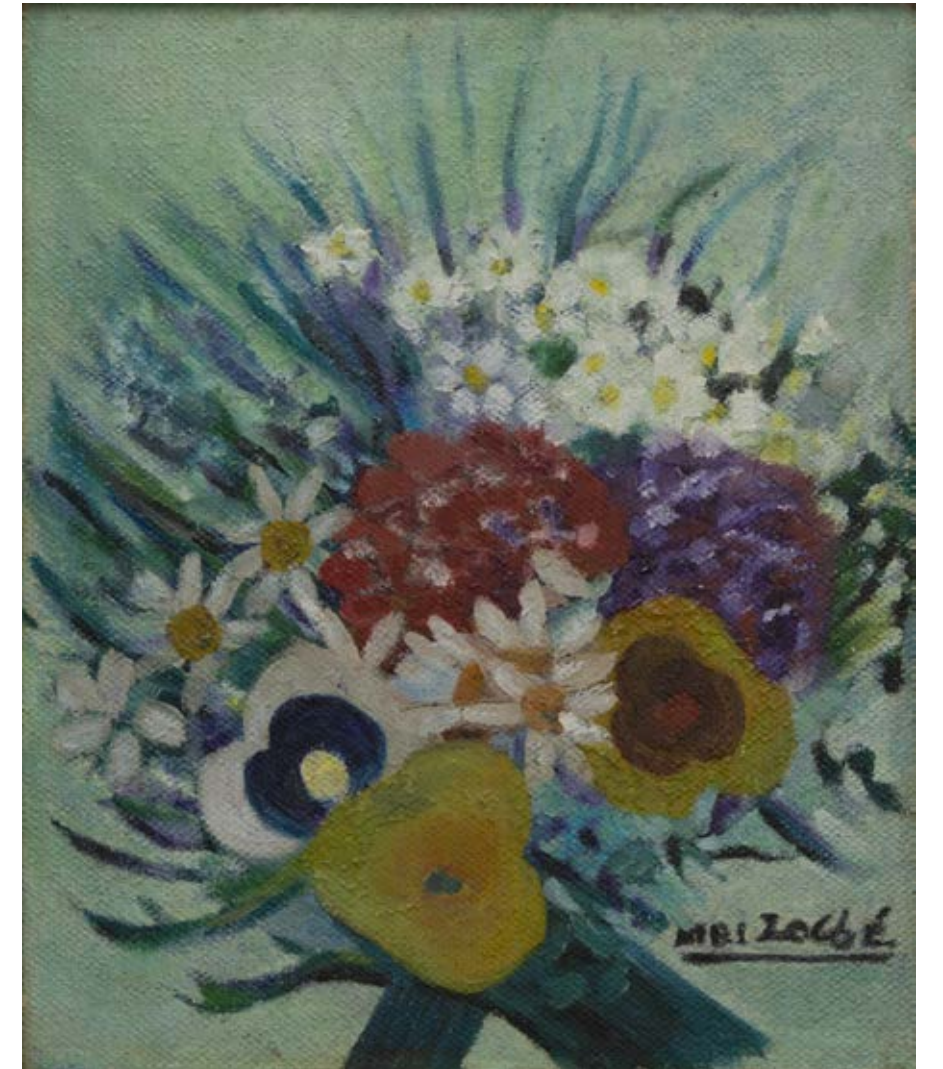
**BIBI ZOGBÉ**  
(LEBANESE, 1890-1973)

*Flores*

signed «Bibi Zogbé» (lower right)  
and signed «BiBi Zogbé»  
(on the reverse)  
oil on masonite  
28 x 24 cm.

**US\$ 2,200-3,400**

PROVENANCE:  
Private Collection, Beirut.







56

**JABER ALWAN**  
(IRAQI, B.1948)

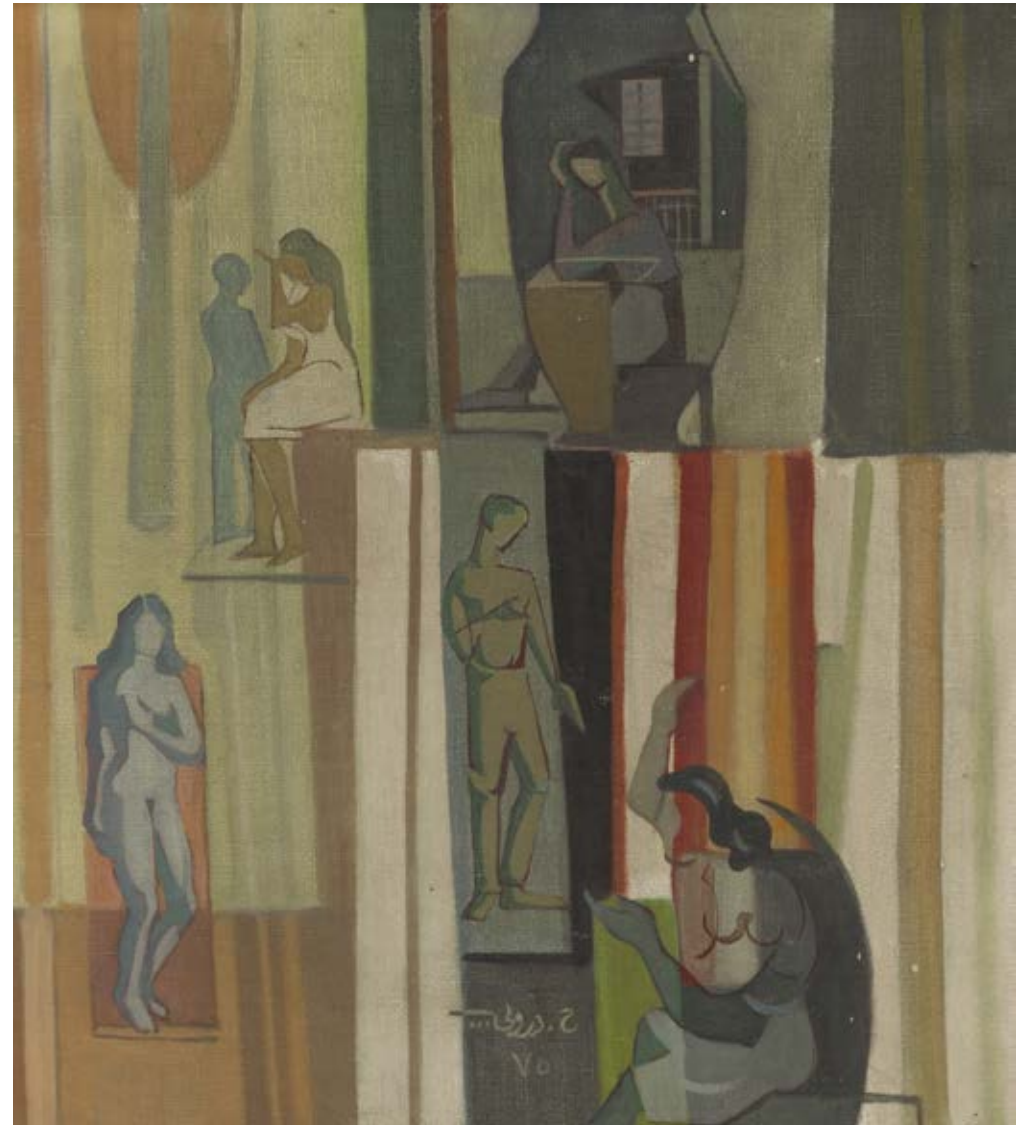
*Untitled*

signed and dated 'Jaber 93'  
(on the reverse)  
oil on canvas  
80 x 100 cm.  
Painted in 1993.

**US\$ 5,000-7,000**

PROVENANCE:  
Private Collection, Beirut.

A contemporary Iraqi artist, Jaber Alwan was born in a small village on a tributary of the Mahawil River, which forms part of the Euphrates, and is today based in Rome, where his spacious studio includes an extensive library. The present work, titled 'Massage' is typical of the artist's penetrating dark palette and surreal colours, while his thick brushwork accentuates the intensity of the scene depicted. Alwan's subject matter is the wars that have blighted his homeland, such as the 1991 Desert Storm conflict. He also depicts major figures of Iraqi culture, like the late Dia Majeed, who also lived in Rome, and died in the 1980s, and the 20th-century poet, Muhammad Mahdi al-Jawahiri. In a nod to Alwan's talent and status, the renowned Saudi novelist, Abdul Rahman Munif (1933-2004), wrote a 25-page essay about his work, titled 'The Music of Colors'.



57

**HAFIDH AL-DROUBI**  
(IRAQI, 1914-1991)

*Untitled*

signed in Arabic and dated '75'  
(lower centre)  
acrylic on canvas  
46.3 x 40.5 cm.  
Painted in 1975.

**US\$ 8,000-10,000**

PROVENANCE:  
Private Collection, Beirut.

The late modernist Hafidh Al-Droubi painted mid-20th-century Iraqi society and the streets of Baghdad, skilfully combining figurative depictions with abstract painting. Following his upbringing in Baghdad, he had the opportunity to study in Rome (Accademia Reale) and London (Goldsmiths College), before returning to Iraq in 1950. He remained closely involved in art education in his homeland and profoundly marked Iraq's modern art development. In this seminal work by the artist from 1975, the five figures scattered around the painting add to the vivacity of the colours and forms shaping the background. Elements of cubism, a trait of Droubi's work, appear in the figure groupings. The nude figures are depicted with exquisite naturalism, seeming to float across the lines of colour. In what feels like a true privilege, the artist shares with the viewer the intimacy of his subject matter, creating intriguing narratives within dynamic spatial interactions.



58

**STELIO SCAMANGA**  
(GREEK, B.1934)

*Untitled*

signed «S. Scamanga»  
(lower right)  
oil on wood  
50 x 102 cm.  
Painted c.1964-1969.

**US\$ 2,000-4,000**

PROVENANCE:  
Private Collection, Beirut.

“The perspective of abstract painting is based on the concept of the ‘space-limit’. A space that rejects the system of series and that adopts the labyrinth system that consists of mobile synthesis and where the view gets lost intentionally through a linear path, to reach a secret goal. A sort of fence is created, generating an infinite variety of blocks of space, forming a fragmented universe.”

These were the words of Scamanga, featured in his 1964 manifesto ‘Towards a New Space, The Perspective of the Abstract’, and reproduced in the landmark book, ‘Modern Art in the Arab World: Primary Documents’, recently published by the Museum of Modern Art, New York.

The current artwork dates from the mid-1960s, making it one of Scamanga’s very early works, produced while he was still living in Lebanon, before moving to Paris. It is one of only four paintings in which the artist adopted this particular geometric approach, after which he transitioned to a much more lyrical style of arabesques and abstract expression later on.

Born in Damascus to parents of Greek origin, Scamanga studied architecture at the American University of Beirut, with his education and specialist field influencing his early artwork. This is especially evident in the structural construction and orderly interconnecting forms of his pieces that are created in homogeneous, wooden shades.





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b) to cancel the sale;  
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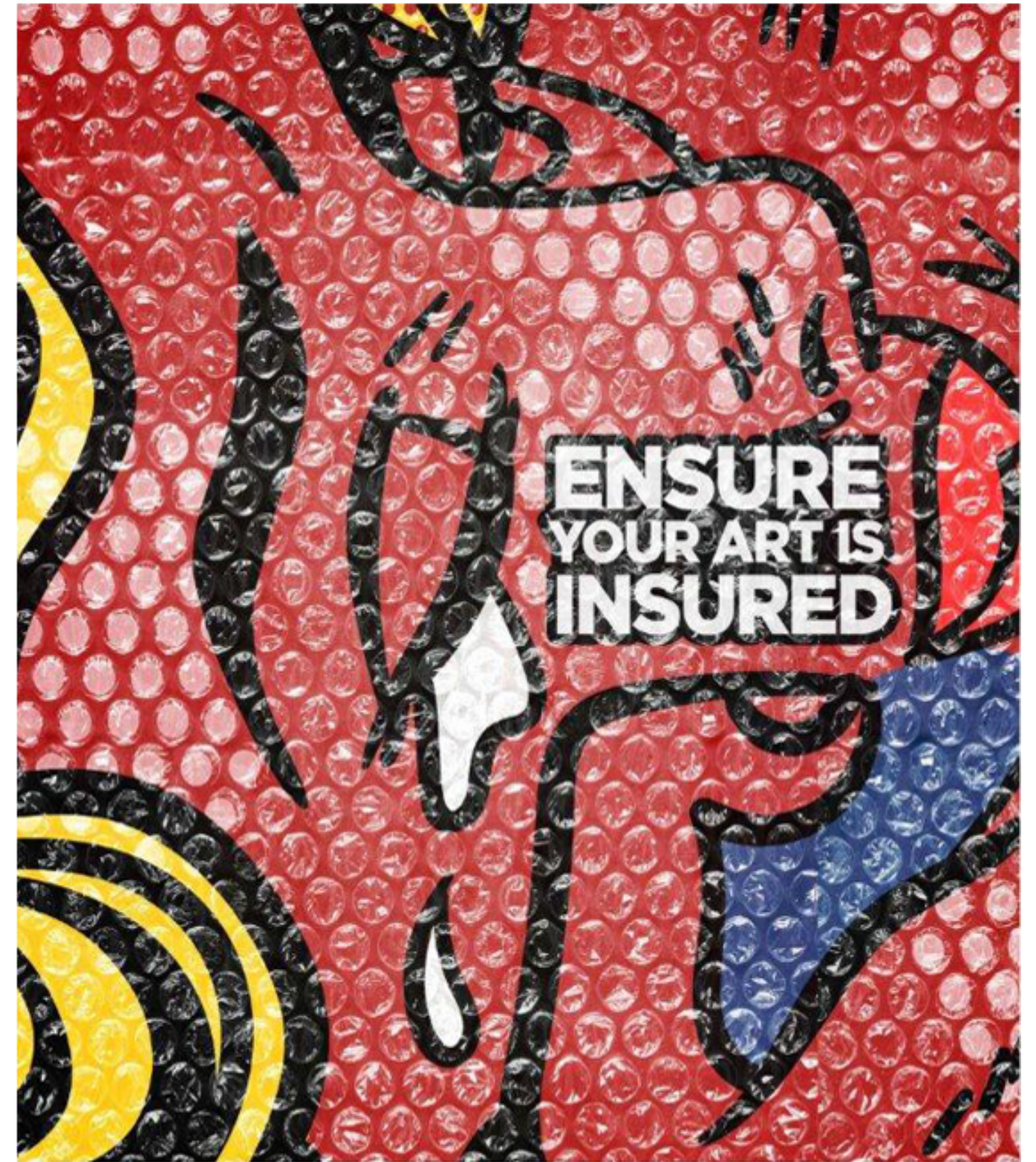
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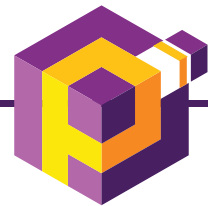
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