

An impressionistic landscape painting featuring a path leading through a field of tall grass and wildflowers towards a line of trees in the distance. The brushwork is visible and textured, with a palette of greens, yellows, blues, and earthy tones. The sky is a mix of light blues and whites.

MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST

Beirut, 12 March 2019

 ArtScoops •





This page lot 23

MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST

Viewing

Saturday 9 March 2019 at 06:00 - 8:00 pm (cocktail reception)
 Sunday 10 March 2019 at 11:00 - 8:00 pm
 Monday 11 March 2019 at 11:00 - 8:00 pm
 Tuesday 12 March 2019 at 11:00 - 2:00 pm

Auction

TUESDAY 12 MARCH 2019, at 7:00 pm
LE GRAY Hotel
 Downtown, Beirut
 View catalogue online at www.artscoops.com

Auctioneer

EDWARD RISING

Curators

MAY MAMARBACHI
JANET RADY

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

Janet RADY
 Phone: +44 (0)7957 284370
 Email: janetrady@gmail.com

Front cover lot 29
 Back cover lot 12 and 13
 Inside back cover lot 36



1

RIMA AMYUNI
(LEBANESE B.1954)

Untitled

signed and dated 'Rima Amyuni
26-2-01' (upper left)
pastel on cardboard
63 x 49 cm.
Painted in 2001.

US\$ 800-1,200

PROVENANCE:
Private Collection, Beirut.



2

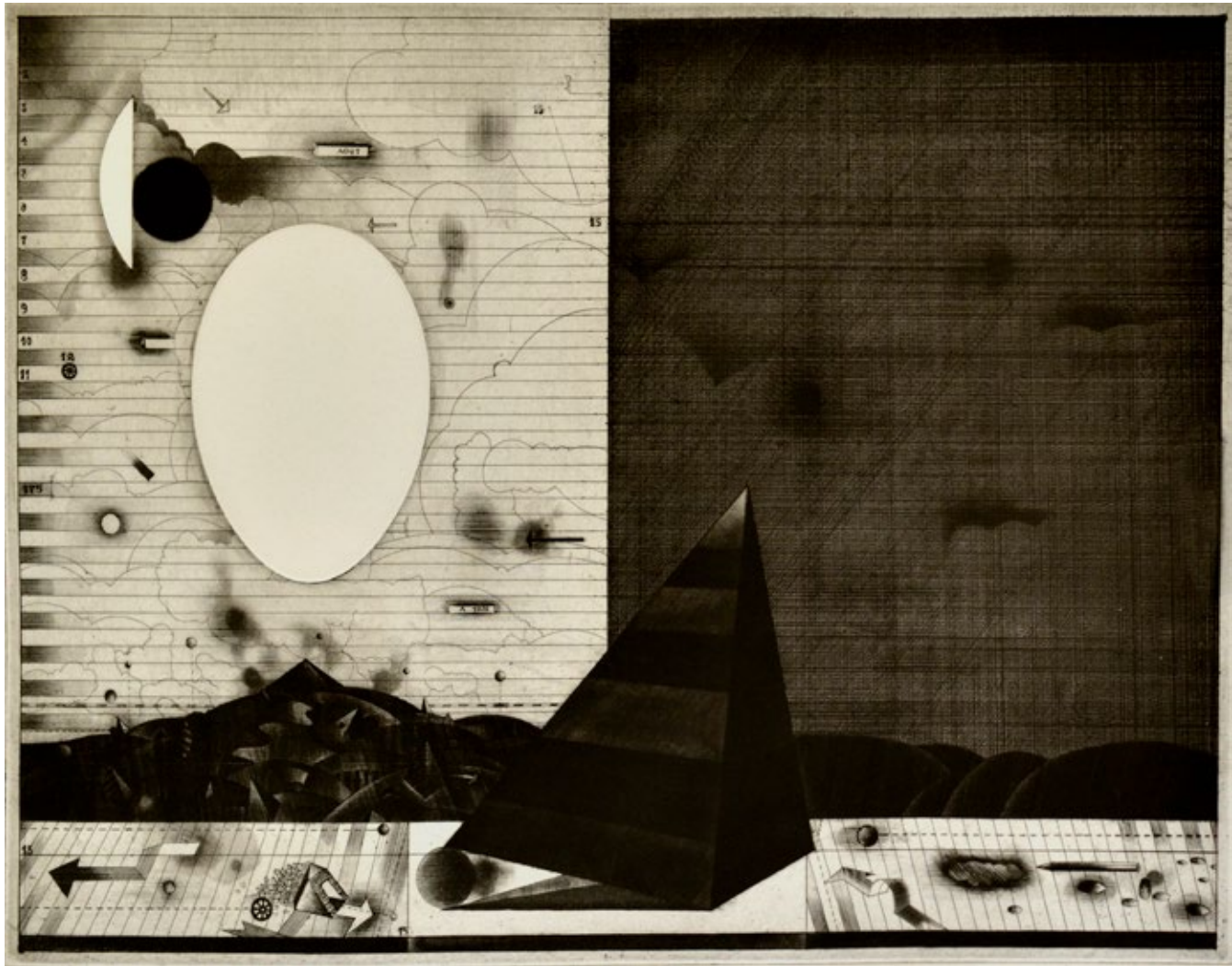
RIMA AMYUNI
(LEBANESE B.1954)

Untitled

signed and dated 'Rima Amyuni
28-2-01' (lower right)
pastel on cardboard
48.5 x 57.5 cm.
Painted in 2001.

US\$ 800-1,200

PROVENANCE:
Private Collection, Beirut.



3

ASSADOUR
(LEBANESE-ARMENIAN, B.1943)

L'Ovale et la Pyramide

numbered «43/60» (lower left), titled
«L'Ovale E La Pyramide» (lower centre),
signed and dated «Assadour 76» (lower
right)

lithograph on paper

This work is edition forty three of sixty.

32.5 x 43 cm.

Executed in 1976.

US\$ 700-1,400

PROVENANCE:

Private Collection, Beirut.



4

ASSADOUR
(LEBANESE-ARMENIAN, B.1943)

Untitled

signed «Assadour Bezdikian»
(upper left)

ink on paper

11.5 x 19.5 cm.

Executed in 1976.

US\$ 900-1,600

PROVENANCE:

Private Collection, Beirut.



5

HUSSEIN MADI
(LEBANESE, B.1938)

Untitled

signed «MADI», signed in Arabic,
dated «2003» (lower right), and
numbered «20/20» (lower left)
lithograph on paper
70 x 100 cm.
Executed in 2003.

US\$ 1,500-3,000

PROVENANCE:
Private Collection, Beirut.

6

HUSSEIN MADI
(LEBANESE, B.1938)

Untitled

signed, dated and numbered
«MADI 1994 3/6» (on the base)
iron sculpture on wooden base
24 x 22 x 9 cm.
Executed in 1994.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.





7

MAZEN KERBAJ
(LEBANESE, B.1975)

Untitled

signed and dated 'Mazen Dec 2004'
(lower right)
mixed media on paper
5 x (28 x 17) cm.
Combined size: 28 x 85 cm.
Executed in 2004.

US\$ 1,200-2,200

PROVENANCE:
Private Collection, Beirut.

8

LAURE GHORAYEB
(LEBANESE, B.1931)

Untitled

signed «L Ghorayeb - Kerbage»
(lower right)
mixed media on paper
33 x 17 cm.

US\$ 1,200-2,600

PROVENANCE:
Private Collection, Beirut.



9

GEORGES CYR
(FRENCH, 1880-1964)

Baignade à Ostende

signed and dated «Georges Cyr
1927» (lower right)
watercolour
25 x 31 cm.
Painted in 1927.

US\$ 400-800

PROVENANCE:
Private Collection, Beirut.



10

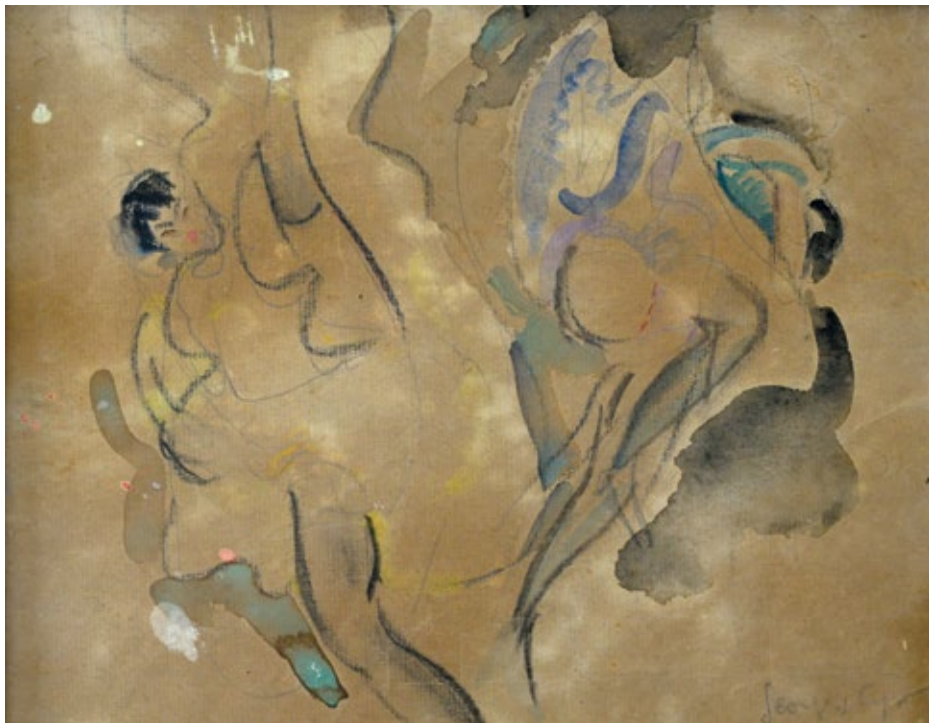
GEORGES CYR
(FRENCH, 1880-1964)

Danseuses French Cancan

signed «Georges Cyr» (lower right)
watercolour
18 x 23 cm.

US\$ 400-800

PROVENANCE:
Private Collection, Beirut.



11

FARID AOUAD
(LEBANESE, 1924-1982)

Untitled

signed «Aouad» (lower right)
watercolour and pastel on paper
32.5 x 25 cm.

US\$ 2,000-3,000

PROVENANCE:
Private Collection, Beirut.





12

NADIM KARAM
(LEBANESE, B.1957)

Untitled

signed in Arabic, dated «2000»,
and numbered «1/4» (on the base)
wood treated lead parchment on
iron base.
This work is edition one of four.
50 x 49.7 x 10 cm.
Executed in 2000.

US\$ 3,600-6,000

PROVENANCE:
Private Collection, Beirut.



13

NADIM KARAM
(LEBANESE, B.1957)

Untitled

signed in Arabic, dated «2000»,
and numbered «1/4» (on the base)
wood treated lead parchment on
iron base.
This work is edition one of four.
49.2 x 45 x 10 cm.
Executed in 2000.

US\$ 3,600-6,000

PROVENANCE:
Private Collection, Beirut.

ArtScoops is delighted to present two sculptures by Nadim Karam, Lebanese multimedia artist and established architect (Atelier Hapsitus). The two silhouettes, playful and eerie, appear to be holding a flower in one hand, the same one and in the other a musical instrument or tool. His sculptures commonly tell a story, create a dialogue with their surroundings and tend to be inspired by cities that have moved the artist with their citizens. Through his artistic imagination, he transposes animals and natural bodies into subjects of dream and fantasy. Karam studied architecture at the American University of Beirut, after which, in 1982, he attended the University of Tokyo in Japan earning his Doctorate, while being taught and stimulated by prominent architects such as Tadao Ando. He enjoys a reputation of talent across borders having participated in the Gwangju Biennale (1995) and the Venice Biennale (1996) among many other international fairs and institutions. He recently had a solo exhibition at Ayyam Gallery, Beirut (2016), the Fine Art Society, London (2017) and at ANIMA Gallery, Doha (2018) and has public art installations present in multiple cities worldwide. Today, the artist lives and works in Beirut.

14

HRAIR
(LEBANESE, B.1946)

Untitled

signed 'HRAIR' (lower center)
oil on canvas
100 x 150 cm.

US\$ 6,000-10,000

PROVENANCE:
Private Collection, Beirut.





15

HUSSEIN MADI
(LEBANESE, B.1938)

Untitled

signed «MADI» and signed in Arabic (lower right) and dated «7/5/1999»
ink on paper
32.5 x 23.5 cm.
Executed in 1999.

US\$ 1,500-2,600

PROVENANCE:
Private Collection, Beirut.



16

HELEN ZUGHAIB
(LEBANESE-AMERICAN, B.1959)

Hommage à mes Amis

signed and dated
«H. ZUGHAIB 18» (lower right)
archival pigment inks, acrylic and gouache on canvas
50 x 76 cm.
Painted in 2018.

US\$ 1,800-3,000

PROVENANCE:
Private Collection,
Washington, DC.

“Hommage à mes Amis has some of my favorite artists who have inspired me and my work over the years. I envision them all gathered in the salon, just waiting for me to walk in!”

- Helen Zughaib

The present vibrant work by Helen Zughaib is the most recent from the series of paintings she calls All the Good Ones Are Dead. As the artist recounts, this series came about following one of her trips to a museum, during which, while standing in front of a painting by Pablo Picasso, she overheard a man who, staring at the same painting, turned to his wife and said, “You see? All the good ones are dead”. This statement triggered a mix of anger and hope in the artist and motivated her to paint this series imbued with talent and wit. Spread in the artwork are representations amongst flowers of Frida Kahlo, Roy Lichtenstein, Gustav Klimt, Pablo Picasso and more, where every woman figure is a tribute to one of these celebrated artists.

17

NAZIR ISMAIL
(SYRIAN, 1948-2016)

Untitled

signed «ISMAIL», signed in Arabic
and dated «2001» (lower right)
watercolour on paper
46.5 x 27.5 cm.
Painted in 2001.

US\$ 1,500-3,000

PROVENANCE:
Private Collection, Beirut.



18

FATEH MOUDARRES
(SYRIAN, 1922-1999)

Damascus

signed in Arabic (lower right)
mixed media on wood
25 x 20 cm.
Executed in 1994.

US\$ 2,000-4,000

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





19

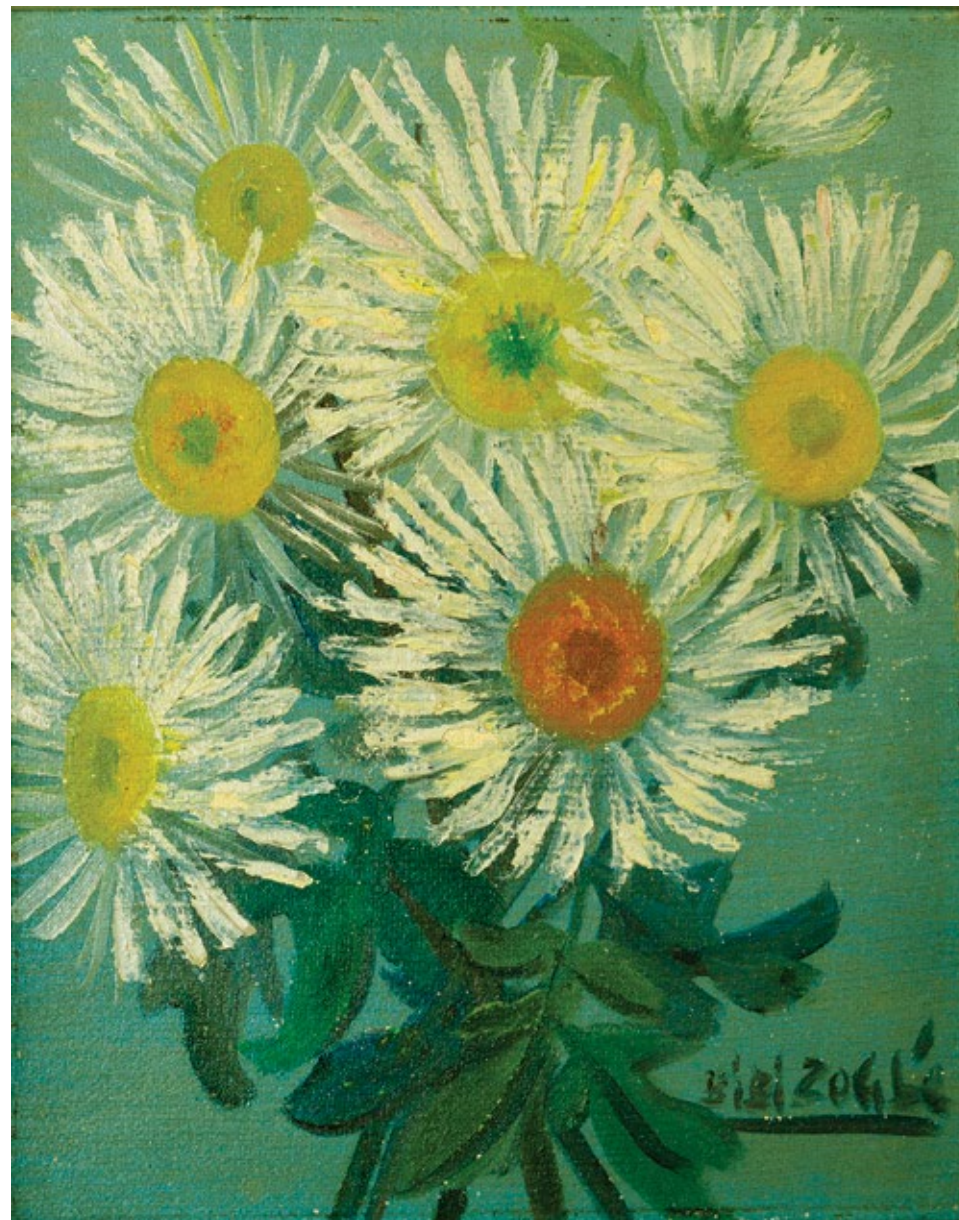
YVETTE ACHKAR
(LEBANESE, B.1928)

Untitled

signed and dated 'Yvette A. 2005'
(lower right)
charcoal on paper
34.5 x 35.5 cm.
Executed in 2005.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.



20

BIBI ZOGBÉ
(LEBANESE, 1890-1973)

Flores

signed 'BiBi Zogbé' (lower right)
oil on board
30 x 24 cm.

US\$ 3,000-5,000

PROVENANCE:
Private Collection, Beirut.

“When I have an idea, it becomes an obsession. Over time, the idea takes on its own form. Sometimes it stays in my mind for as long as two years. There is no time frame. Once it’s brewed inside my mind, I start to envision patterns, shapes and colors. When I get to that point, I need to paint. I have to translate the idea onto canvas immediately. It takes longer to process an idea than to paint it. Some people say artists are dreamers. I’m a watcher. I use colors to translate what I see.”

- Silwan Ibrahim

21

SILWAN IBRAHIM
(LEBANESE, B.1964)

Mallah

signed in Arabic, dated «2000»,
and titled «Mallah» (centre left)
acrylic on canvas
120 x 118 cm.
Painted in 2000.

US\$ 3,000-5,000

PROVENANCE:
Private Collection, Beirut.





22

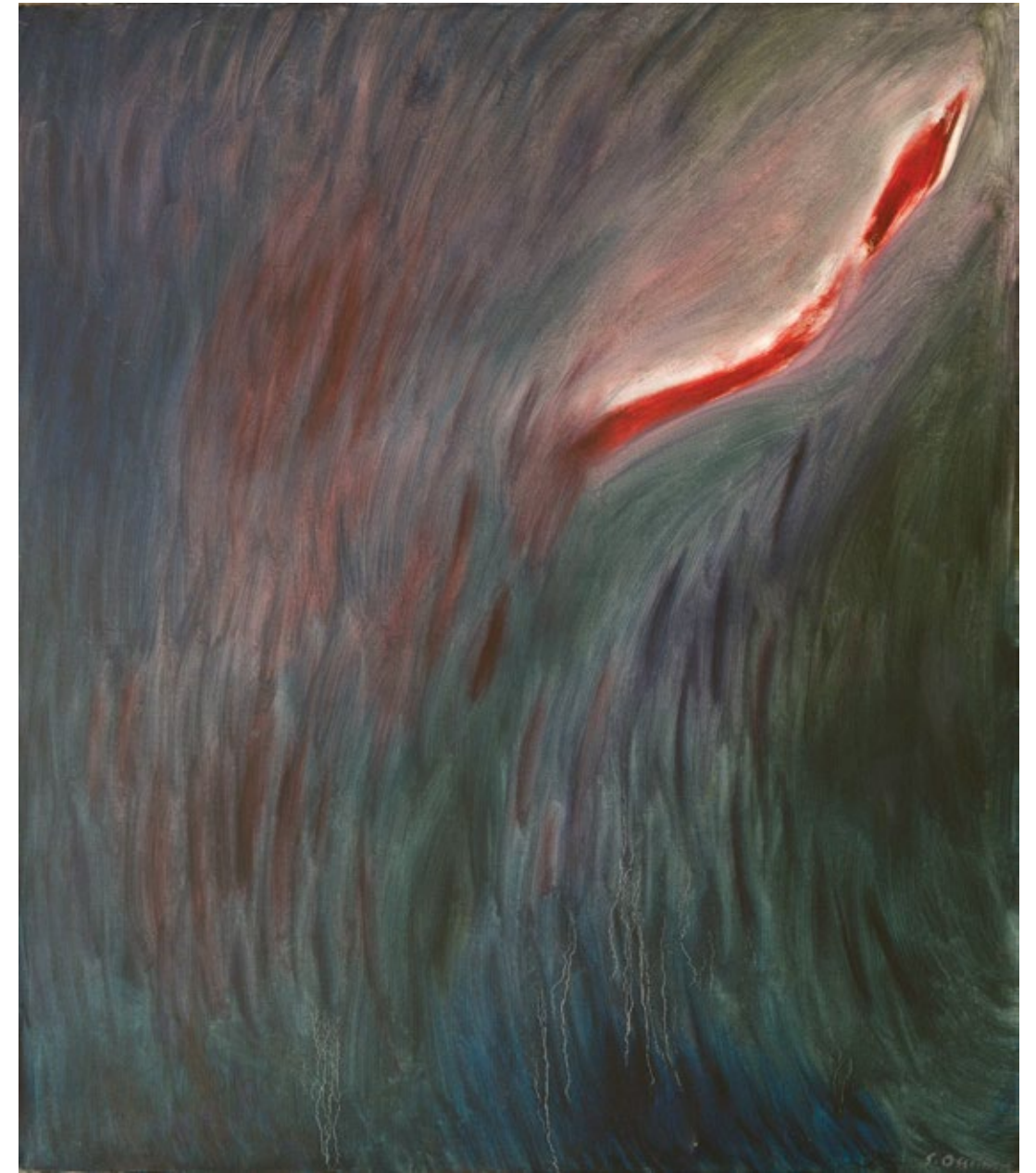
BIBI ZOGBÉ
(LEBANESE, 1890-1973)

Primavera

signed «BiBi Zogbé» (lower right)
oil on masonite
30 x 25 cm.

US\$ 2,000-3,000

PROVENANCE:
Private Collection, Beirut.



23

SAMIA OSSEIRAN JUMBLAT
(LEBANESE, B.1927)

Untitled

signed «S. Osseiran» (lower right)
oil on canvas
70 x 60 cm.

US\$ 2,600-5,000

PROVENANCE:
Private Collection, Beirut.

“My vision of the world is that it is composed of organic forms and forces moving in space. It is the ebb and flow of life under the sun. The world moves in a circular way that initiates growth and creates signs and symbols, revealing different cosmic objects and places through time. The organic figurations recall the mystery of birth, growth and death that floats in our sub-consciousness.”

- Samia Osseiran in the self-titled book written by Cesar Nammour (2010)

24

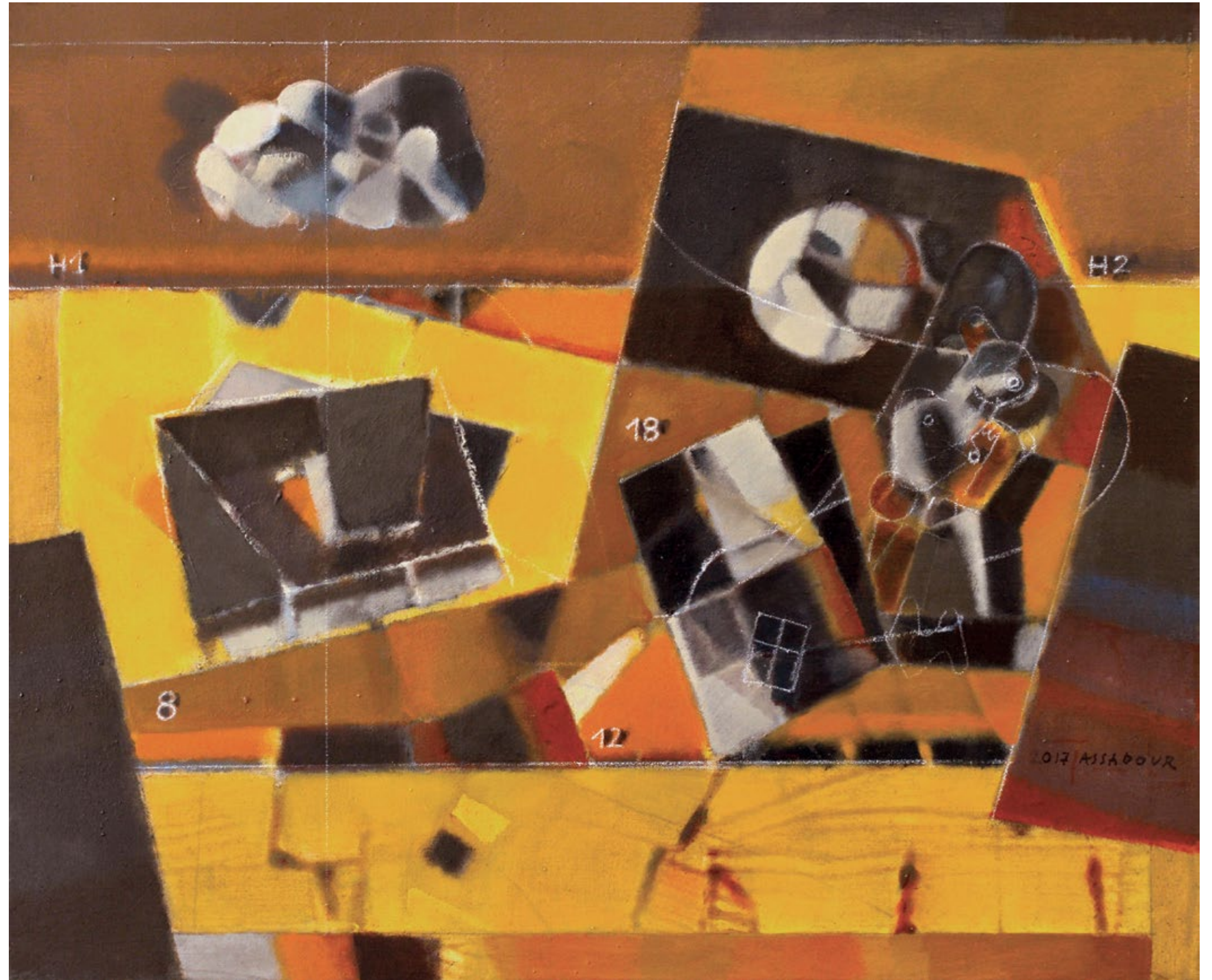
ASSADOUR
(LEBANESE-ARMENIAN, B.1943)

Horizon

signed and dated (2017 Assadour)
(centre right)
oil on canvas
38 x 46 cm.
Painted in 2017.

US\$ 7,000-10,000

PROVENANCE:
Private Collection, Beirut.





25

RIMA AMYUNI
(LEBANESE B.1954)

Faqra

signed «Rima Amyuni 11'13»
(lower center)
oil on canvas
91 x 110 cm.
Painted in 2013.

US\$ 3,000-6,000

PROVENANCE:
Private Collection, Beirut.



26

RIMA AMYUNI
(LEBANESE B.1954)

Saifi

signed «Rima Amyuni» (upper right)
oil on canvas
85 x 117 cm.
Painted in 2004.

US\$ 3,000-6,000

PROVENANCE:
Private Collection, Beirut.



27

FADI YAZIGI
(SYRIAN, B.1966)

Untitled

signed in Arabic and dated «2004»
(lower right)
ink on linen
I) 20 x 18 cm.
II) 20 x 18 cm.
III) 46,5 x 25 cm.
Executed in 2004.

US\$ 2,400-4,000

PROVENANCE:
Private Collection, Beirut.



28

ANAS ALBRAEHE
(SYRIAN, B.1991)

Untitled

signed and dated «anas 2016» (lower left)
oil on canvas
80 x 80 cm.
Painted in 2016.

US\$ 1,500-3,000

PROVENANCE:
, Beirut.

29

OUSSAMA BAALBAKI
(LEBANESE, B.1978)

Untitled

signed in Arabic and dated '2015'
(lower left)
oil on canvas
150 x 150 cm.
Painted in 2015.

US\$ 8,000-12,000

PROVENANCE:
Private Collection, Beirut.



30

JAMIL MOLAEB
(LEBANESE, B.1948)

Fez

signed «JAMIL.MOLAEB»
(lower right)
acrylic on canvas
79.5 x 59.5 cm.

US\$ 4,000-6,000

PROVENANCE:
Private Collection, Beirut.



31

JAMIL MOLAEB
(LEBANESE, B.1948)

Untitled

signed «MOLAEB» (lower right)
acrylic on canvas
91 x 61 cm.

US\$ 5,000-9,000

PROVENANCE:
Private Collection, Beirut.



32

JEAN KHALIFEH
(LEBANESE, 1923-1978)

Untitled

signed «J.Khalife»
and dated «74» (lower right)
oil on masonite
51.5 x 88.5 cm.
Painted in 1974.

US\$ 8,000-12,000

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





33

CHUCRALLAH FATTOUH
(LEBANESE, B.1956)

Lebanese Village in the Bekaa Valley

signed and dated «CFATTOUH 2000»
(lower left)
acrylic on canvas
67 x 126 cm.
Painted in 2000.

US\$ 2,800-5,000

PROVENANCE:
Private Collection, Beirut.



34

FATEH MOUDARRES
(SYRIAN, 1922-1999)

Untitled

signed in Arabic (lower left)
ink on paper
30 x 60 cm.
Executed in 1970.

US\$ 2,000-4,000

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

35

FATEH MOUDARRES
(SYRIAN, 1922-1999)

Untitled

signed in Arabic (lower right)
oil on cardboard
34 x 49 cm.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.



36

WILLY ARACTINGI
(LEBANESE, 1930-2003)

Verte de rage

signed and dated «11 Septembre 88»
(on the reverse)
oil on canvas
54 x 65 cm.
Painted in 1988.

US\$ 6,000-9,000

PROVENANCE:
Private Collection, Beirut.

“Every king has his little tale.”

- Adel Siwi

The work for sale by Adel El Siwi is typical of the artist's portraits, which make subtle, yet unequivocal political and social comments, while combining ancient pharaonic imagery and primitive African folk art. In this particular painting, El Siwi's subject is a statuesque statesman, complete with jewelled crown, whose proud stance and enigmatic smile are clearly evident, even though his facial features are characteristically oblique.

Born in Beheira, Egypt, El Siwi studied both medicine at Cairo University and art at the Faculty of Fine Arts. In 1980, he moved to Milan, Italy, before returning to Cairo a decade later, where he continues to live and work.

El Siwi has held several solo shows at venues across the world, including: Artspace Dubai; Mashrabia Gallery, Cairo; Galerie Inception, Paris; and Mahmoud Khalil Museum, Cairo. His work has also featured in a number of group exhibitions and biennales, such as: Word into Art: Artists of Modern Middle East, (organized by the British Museum) Dubai (2008); Oum Kalsoum, La quatrième Pyramide, IMA, Paris (2008); and ItaliaArabia, Chelsea Art Museum, New York (2008). In addition, the artist's paintings can be found in Private Collections and museums, ranging from the British Museum, London, and the Guggenheim Abu Dhabi, to Institut du Monde Arabe, Paris, and Mathaf: Arab Museum of Modern Art, Doha.

37

ADEL EL-SIWI
(EGYPTIAN, B.1952)

Untitled

signed «A.Siwi» and signed in
Arabic (upper left)
mixed media on paper
135 x 118 cm.

US\$ 8,000-12,000

PROVENANCE:
Private Collection, Dubai.





38

MUSTAFA ALI
(SYRIAN, B.1956)

The Kingdom of the land (Adonis)

signed «M. Ali», signed in Arabic, dated
«1993» (on the left side)
bronze sculpture AP
83 x 11 x 11 cm.
Executed 1998.

US\$ 5,000-9,000

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



39

PAUL GUIRAGOSSIAN
(LEBANESE-ARMENIAN, 1926-1993)

Untitled

signed «Paul. I.» (lower left)
watercolour
62 x 44 cm.

US\$ 6,000-9,000

PROVENANCE:
Private Collection, Beirut.



40

DIKRAN DADERIAN
(LEBANESE, B.1929)

Untitled

signed «DADERIAN» and dated «74»
(lower right)
oil on cardboard mounted on canvas
90.5 x 58.5 cm.
Painted in 1974.

US\$ 900-1,800

PROVENANCE:
Private Collection, Beirut.



41

SAMUEL GAREGINYAN
(ARMENIAN, B.1961)

The Napoleon's meeting with a Target

signed «Samuel G» (upper left), signed and
dated «Samuel G 1994» (on the reverse)
oil on canvas
80 x 100 cm.
Painted in 1994.

US\$ 4,000-7,000

PROVENANCE:
Private Collection, Beirut.

“I love Morocco’s light and colours. I especially love a mish-mash of colours; I’ve learned not to be scared of mixing everything together.”

- Hassan Hajjaj, from his book “By Hassan Hajjaj: Photography, Fashion, Film, Design” (2014).

The piece featured in the auction relays the artist's preferred use of bold colour, and his signature pop and street-inspired style of capturing people in their natural state at work or play. Here, the subject, dressed in traditional Moroccan dress, is caught in the act of lighting a cigarette, brow furrowed as he prepares to strike a match. A contemporary Moroccan-British artist, Hassan Hajjaj’s work is inspired by aspects of the cultures and lifestyles he has witnessed and experienced during time spent travelling between his birth country and the UK. Encompassing photography, especially portraits, video installations, sculptures and printed fabrics, Hajjaj’s art is both uplifting and insightful, often prompting the viewer to consider the manner in which cultures converge or clash. His use of props and detail, such as textiles and frames, supports his aim of taking the viewer into the world of his subjects, who range from musicians and street performers to passers-by. Hajjaj’s works can be found in prestigious collections worldwide, including those at the Brooklyn Museum, New York and the V&A Museum, London. He has exhibited extensively, with his work most recently on display at Somerset House, London, in a show titled La Caravane.

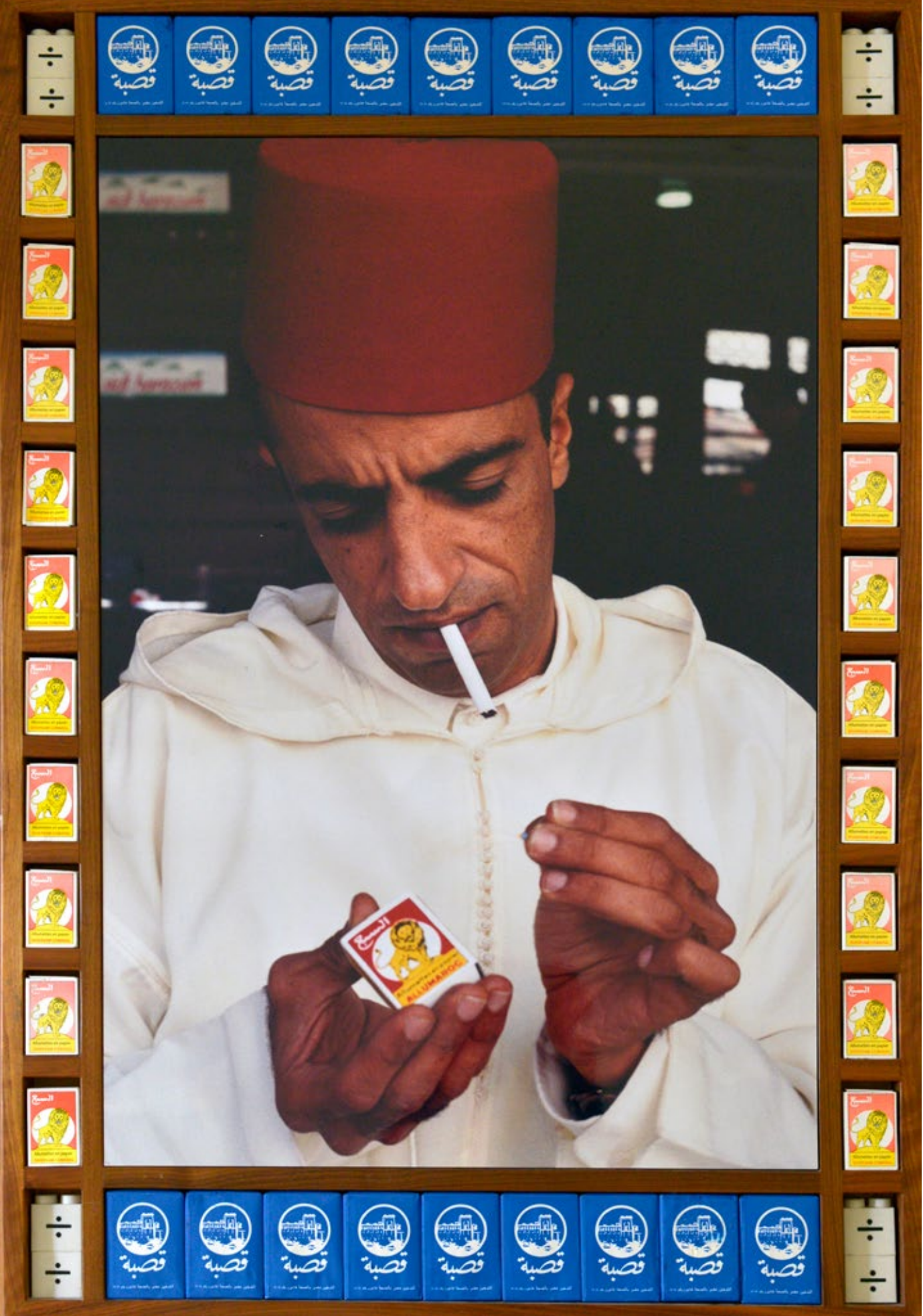
42
HASSAN HAJJAJ
(MOROCCAN, B.1961)

Ahmed Lightin Up

signed «HASSAN HAJJAJ», signed in Arabic,
titled «AHMED LIGHTIN UP», dated «2000»,
and numbered «4/10» (on the reverse)
chromogenic print on wood, matchboxes,
cigarette packs, and plastic blocks
93.5 x 63.5 cm.
Executed in 2000.

US\$ 7,000-10,000

PROVENANCE:
Private Collection, Beirut.



“To love a woman in herself is not important to me; I love ‘woman’ in the absolute sense (bil mutlaq). And I want from her only two things: I want to paint her and I want to make love to her. And the most important thing is that the friendship between us would permit me to say to her: ‘I want to paint you and I want to take you as a female, as a woman. I don’t need you to cook or clean or sew or do anything else for me... I will cook, I will buy the cucumbers and tomatoes and onions and garlic and whatever else is needed to keep you fed and content in your life.’ Right or wrong, that’s how I think.”

- Hussein Madi in an interview with Helen Khal in «The Art of Madi» (2004).

43

HUSSEIN MADI
(LEBANESE, B.1938)

Untitled

signed and dated «MADI 2011» (lower right)
acrylic on board
83.5 x 83.5 cm.
Painted in 2011.

US\$ 16,000-24,000

PROVENANCE:
Private Collection, Beirut.





44

BLANCHE LOHEAC AMMOUN
(LEBANESE, 1912-2011)

Sanayeh Park

signed «Bicha» (lower right)
watercolour on paper
29 x 39 cm.

US\$ 800-1,600

PROVENANCE:
Private Collection, Paris.

“Blanche Lohéac Ammoun is within everything she does, not superficially by some projection of her physical image but much more profoundly there. One might say that having seized in nature something of its first quivering movement; she is herself what she displays before our eyes.”

- Nicole Malhamé Harfouche (Art Critic)

Conjuring up the heady combinations of shades and scents that only a garden in full bloom can provide, this delightful work by Blanche Lohéac Ammoun is instantly uplifting and a delight to the eye. The artist took great delight in drawing on the natural world in her art, alongside her portraits, often sketching and taking notes before embarking on the final work.

In this painting for sale at auction, Lohéac Ammoun celebrates nature at its best, treating us to beds of vivid red and white flowers, relaying the message that summer is upon us, against a backdrop of trees, whose varying shades and sizes remind us of the richness and diversity that can be found in our wonderful natural world.

Lohéac Ammoun was born in Lebanon, where she initially trained as a lawyer. She moved to Paris after marrying the French Army officer Andrea Lohéac and began a career as a painter and illustrator, initially signing her work as Bicha, before changing her signature to Blanche Lohéac.



45

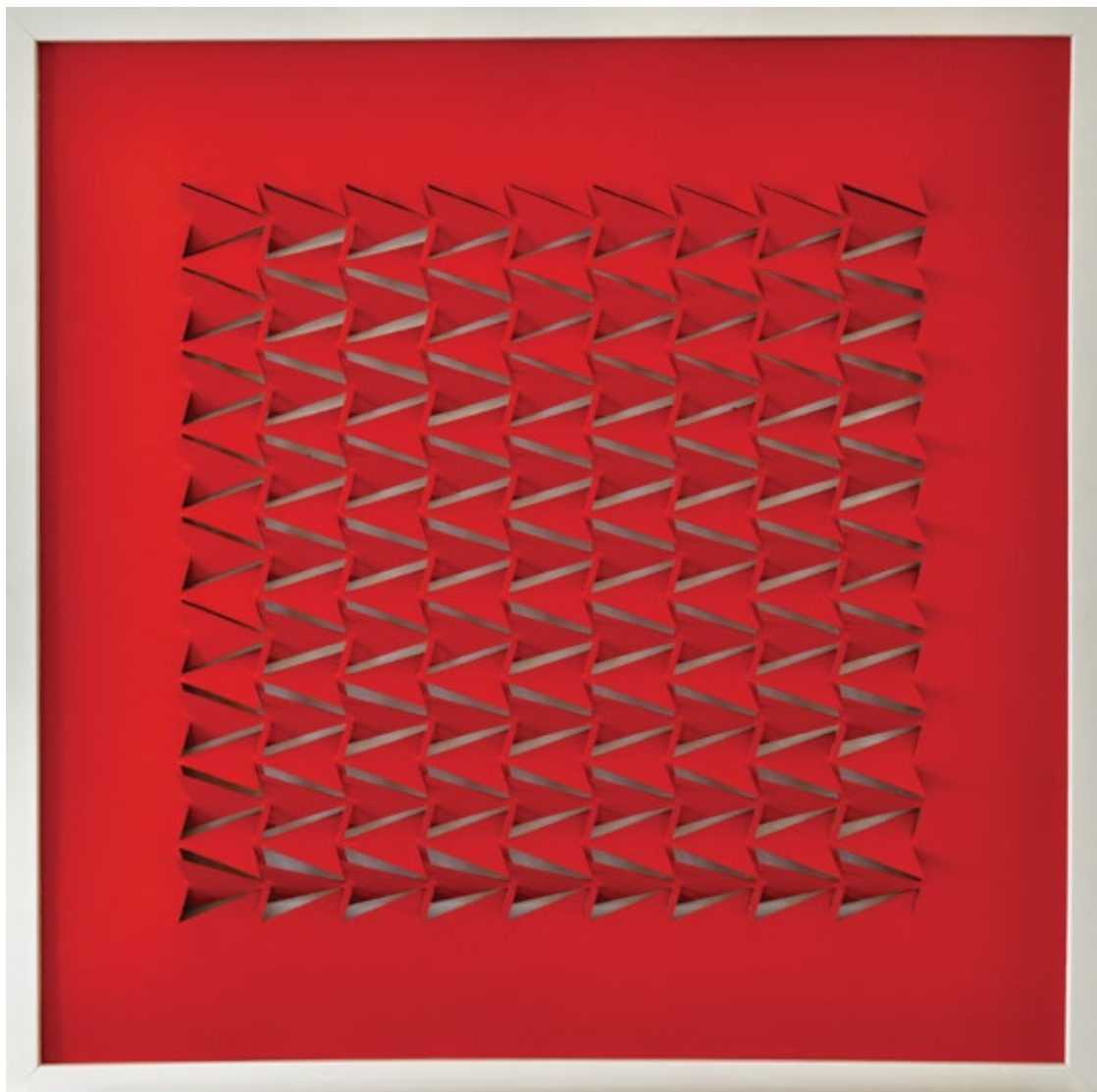
GEORGES CYR
(FRENCH, 1880-1964)

Paysage Libanais

signed «Georges Cyr» (lower right), signed and dated «Georges Cyr 1947» (on the reverse)
oil on board
50 x 61 cm.
Painted in 1947.

US\$ 10,000-15,000

PROVENANCE:
Private Collection, Beirut.



46

BEN ABOUNASSIF
(LEBANESE-VENEZUELAN, B.1964)

Fragmantos

signed, titled «Fragmantos», and dated «2018»
(on the reverse)
mixed media
60 x 60 cm.
Executed in 2018.

US\$ 3,000-6,000

PROVENANCE:
Private Collection, Beirut.

“I first executed these series on paper, then transposed them on zinc surfaces. By combining two geometries in each work –in which the circle exerts a particular influence - I wanted to see how light interacts with those shapes, and how the different forms intertwine to create a new abstract form.”

- Ben Abounassif



47

HUSSEIN MADI
(LEBANESE, B.1938)

Untitled

signed «MADI» and signed in Arabic (lower right)
acrylic on paper mounted on board
50 x 60 cm.
Circa 1980's.

US\$ 8,000-12,000

PROVENANCE:
Private Collection, Beirut.



48
STELIO SCAMANGA
 (GREEK, B.1934)

Untitled
 signed and dated «S.Scamanga 2011» (lower right), signed, dated and titled (on the reverse)
 oil on canvas
 80 x 80 cm.
 Painted in 2011.

US\$ 2,200-5,000

PROVENANCE:
 Private Collection, Beirut.



49
CHARLES KHOURY
 (LEBANESE, B.1966)

Untitled
 signed and dated «Charles 97» (lowe right)
 acrylic on wood
 The piece is made up of three boards.
 79 x 120 cm.
 Painted in 1997.

US\$ 3,000-5,000

PROVENANCE:
 Private Collection, Beirut.

50

ALFRED BASBOUS
(LEBANESE, 1924-2006)

Untitled

signed and dated «BASBOUS 97»
(lower right)
stone sculpture
This is a unique piece.
27 x 18 x 9 cm.
Executed in 1997.

US\$ 10,000-15,000

PROVENANCE:
Private Collection, Beirut.

“The art of Alfred Basbous is rich in modulation, because in his work he always tries to avoid the decoration, the cute and the stylish and go towards combining the aesthetic harmony in conflict and struggle in the same artwork. He presents his artworks to us impressed by reality but not depicted to it. Beauty is the perfect harmony between the various elements of the work with their different material, substance, shape, lines and space.”

- Cezar Nammour (Art Historian)

This untitled piece in stone is immediately recognisable as the work of the award-winning sculptor Alfred Basbous, thanks to its aesthetically engaging and soft lines, fascinating shape, movement and sensuality. Born in Rachana, Lebanon, Alfred Basbous enjoyed a lengthy career as a successful modern sculptor. He studied at L'Ecole Nationale des Beaux-Arts de Paris under the sculptor René Collamarini, having been awarded a scholarship from the French government. Basbous was a champion of sculpture at a time when the medium was garnering little interest or support in Lebanon. A visit in 1972 to Henry Moore's studio in the UK prompted Basbous to take up its cause back home. In time, and with the help of his siblings, fellow sculptures Michel and Joseph, Basbous worked to turn his hometown of Rachana into an open-air sculpture space of international interest, which is now a UNESCO site. Basbous won many awards, both during his lifetime (the Prix de l'Orient in Beirut in 1963 and the price of Biennale in Alexandria in 1974) and posthumously, when he was awarded the Medal of the Lebanese Order of Merit in Gold. His work is exhibited regularly and can today be found in public and Private Collections worldwide, including the Ashmolean Museum in Oxford and the Musée Rodin in Paris. Large-scale works are also located in public spaces across Lebanon. Today, Basbous continues to inspire new generations of Lebanese sculptors.





52

HASSAN JOUNI
(LEBANESE, B.1942)

View of Beirut

signed «H. Jouni» (lower right) signed
«H. Jouni», dated «2017»
oil on canvas
60 x 90 cm.
Painted in 2017.

US\$ 4,000-6,000

PROVENANCE:
Private Collection, Beirut.



51

HASSAN JOUNI
(LEBANESE, B.1942)

Le Café Populaire قهوة شعبية

signed «H. Jouni» (lower left), signed
«H. Jouni», dated «2010» and titled in Arabic
(on the reverse)
oil on canvas
60 x 90 cm.
Painted in 2018.

US\$ 4,000-6,000

PROVENANCE:
Private Collection, Beirut.

53

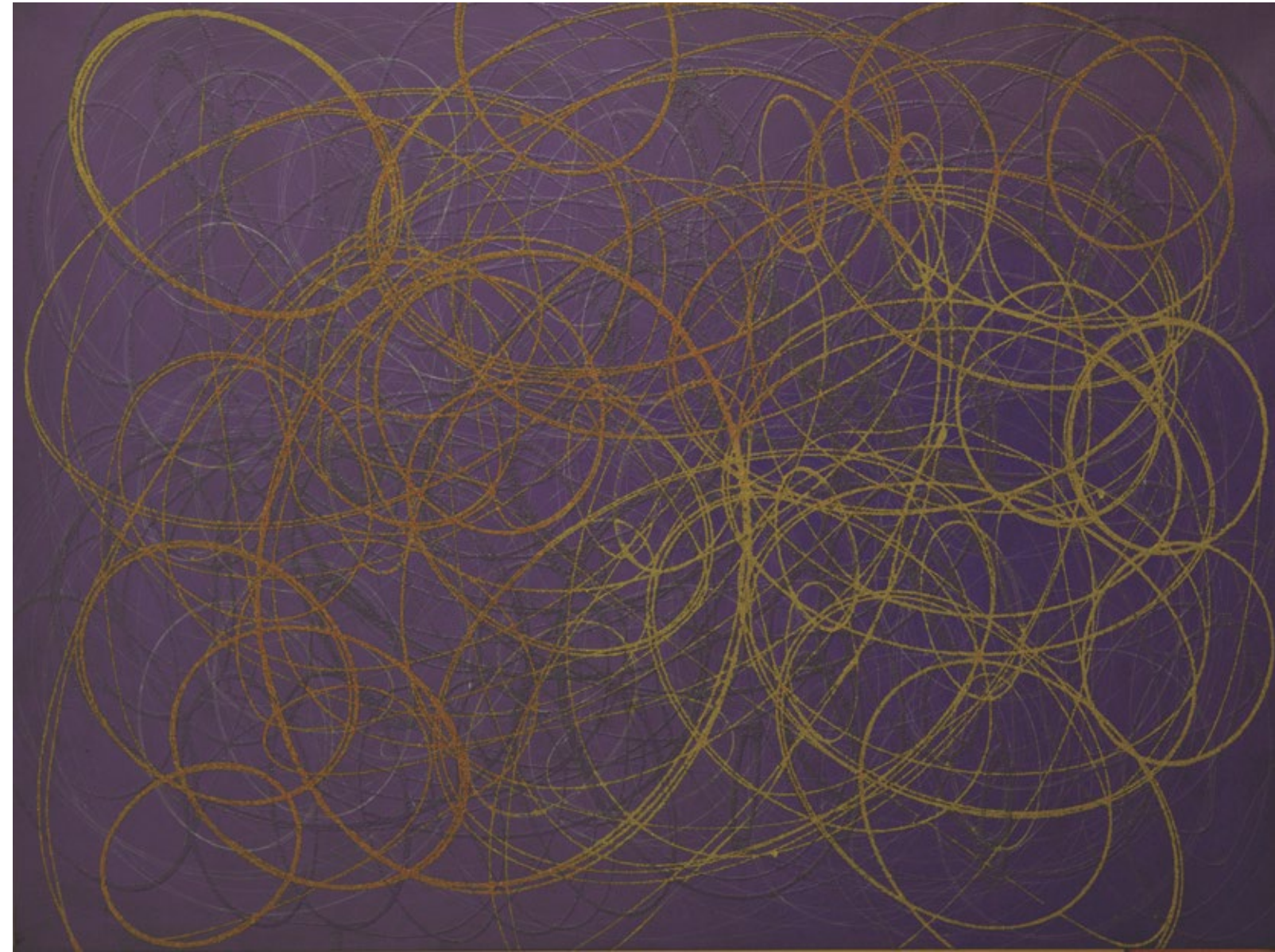
CHARLES KHOURY
(LEBANESE, B.1966)

Untitled

signed «Charles» (on the side)
acrylic on wood sculpture
118 x 60 x 35 cm.
Executed in 2018.

US\$ 4,000-6,000

PROVENANCE:
Private Collection, Beirut.



54

BASSAM GEITANI
(LEBANESE, B.1962)

Spirales dégradées

signed and dated «Geitani 08»
(on the reverse)
mixed media
141 x 188 cm.
Painted in 2008.

US\$ 7,000-10,000

PROVENANCE:
Private Collection, Beirut.

55

YOUSSEF AOUN
(LEBANESE, B.1965)

Ombre Brulee II

signed and dated 'Aoun 99'
(lower right)
mixed media on canvas
81 x 60 cm.
Executed in 1999.

US\$ 3,000-5,000

PROVENANCE:
Private Collection, Beirut.



56

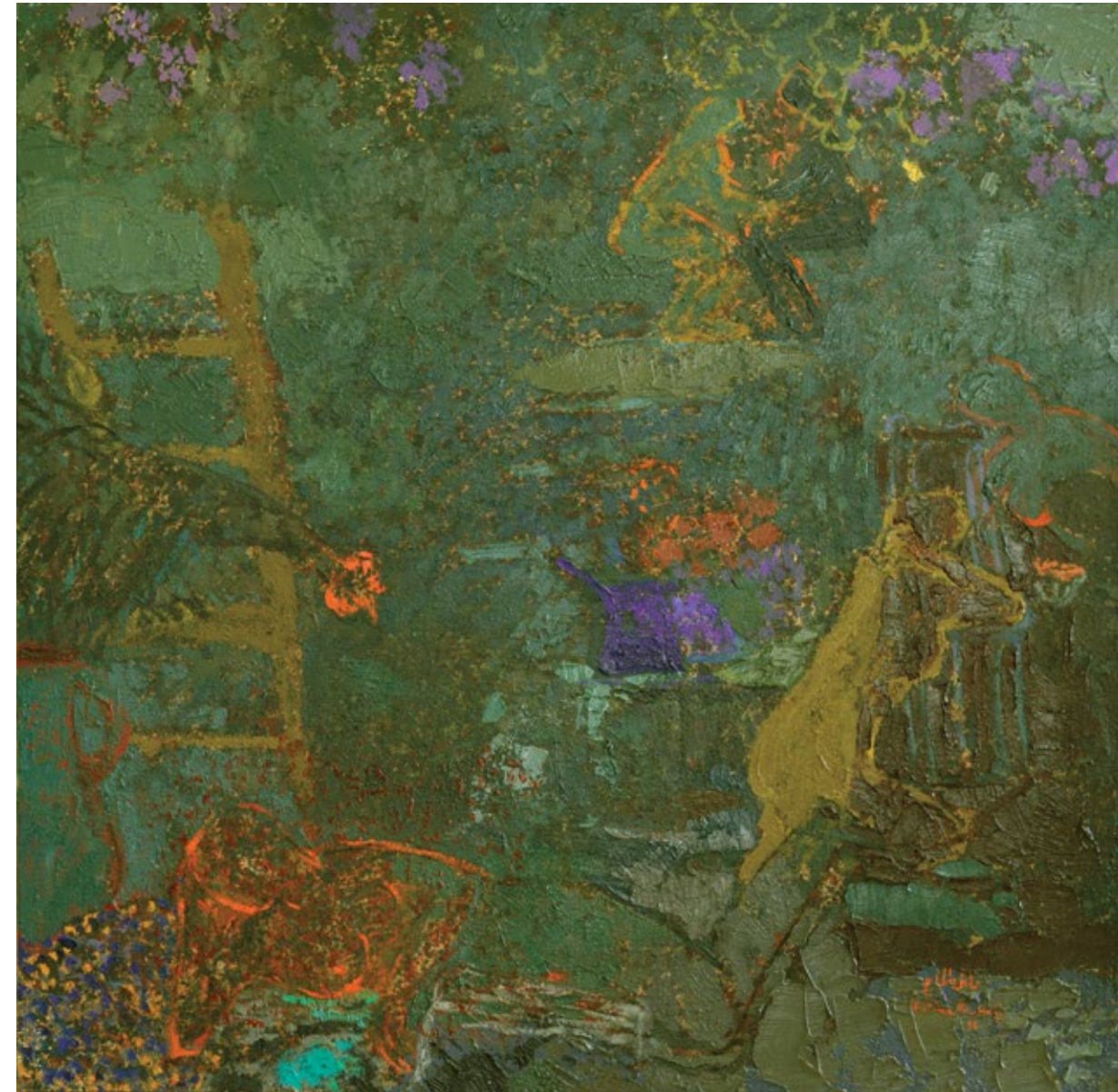
FATIMA EL HAJJ
(LEBANESE, B.1953)

A Nap قيلولة

signed, dated, and titled in Arabic
(on the reverse)
acrylic and oil on canvas
120 x 120 cm.
Painted in 2011.

US\$ 3,000-6,000

PROVENANCE:
Private Collection, Beirut.





57

HUSSEIN MADI
(LEBANESE, B.1938)

Untitled

signed, dated and numbered
«MADI 1994 5/5» (on the base)
iron sculpture on wooden base
24 x 24 x 9 cm.
Executed in 1994.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.



58

RAFIK MAJZOUN
(LEBANESE, B.1971)

Untitled

signed in Arabic (lower centre)
oil on canvas
160 x 120 cm.

US\$ 5,000-10,000

PROVENANCE:
Private Collection, Beirut.

“Throughout his career, the artist maintained a fidelity to his subject matter rarely straying from the streets, marketplaces, and interiors of Iraq’s cities and villages. Al Droubi mastered the use of light and shadow in his works to create a dynamic interaction of spatial elements. He also practiced an expert subtlety when rendering the human form, so much so that the delicate features of his subjects carry a heightened humanity.”

- Tiffany Floyd, Mathaf Encyclopedia of Modern Art and Arab World

A charming street scene, the work featured at auction is typical of the artist's paintings in which he depicts everyday town life in his native Iraq. Residents sit and slouch, passing the time of day outside their homes, against a backdrop of balconies, tarpaulins and electricity poles, while others make their way to the shops as the sun beats down.

A golden glow envelops the scene, even in the shaded foreground, suggesting that the desert is not that far away; sandy hues dominate, with the clothing of Droubi's characters adding the only splash of colour. A pioneering and prolific Modernist Iraqi painter, Droubi was also a key educator on the country's art scene. Born in Bab al-Sheikh in Baghdad, Droubi was one of the first Iraqi artists to study abroad, gaining a scholarship to the Accademia Reale in Rome. He also studied at Goldsmiths College, London, where he earned a Bachelor of Arts degree.

Droubi was a champion of art education and a staunch supporter of local artists. He set up a free atelier, offering both studio space and resources to would-be artists and also taught at the Baghdad College of Fine Arts and the Iraqi Fine Arts Academy, where he was Dean. His work in education brought him several awards.

Droubi was also a founding member of key groups, including the Fine Art Society. As an experimental painter, he embraced several genres in his career, from Impressionism to Realism. However, his best-known works, and those often shown, remain his Cubist pieces depicting aspects of Iraqi life, which helped to earn him the nickname of City Painter.



59
HAFIDH AL-DROUBI
(IRAQI, 1914-1991)

Untitled

signed and dated in Arabic
(lower right)
acrylic on canvas
80 x 68 cm.
Painted in 1988.

US\$ 6,000-10,000

PROVENANCE:
Private Collection, Dubai.

60

DIA AZZAWI
(IRAQI, B.1939)

Untitled

signed «Azzawi», dated «06» (lower centre)
and numbered «10/20» (lower left)
lithograph on paper
This work is edition ten of twenty.
38 x 27 cm.
Executed in 2006.

US\$ 1,000-3,000

PROVENANCE:
Private Collection, Beirut.



61

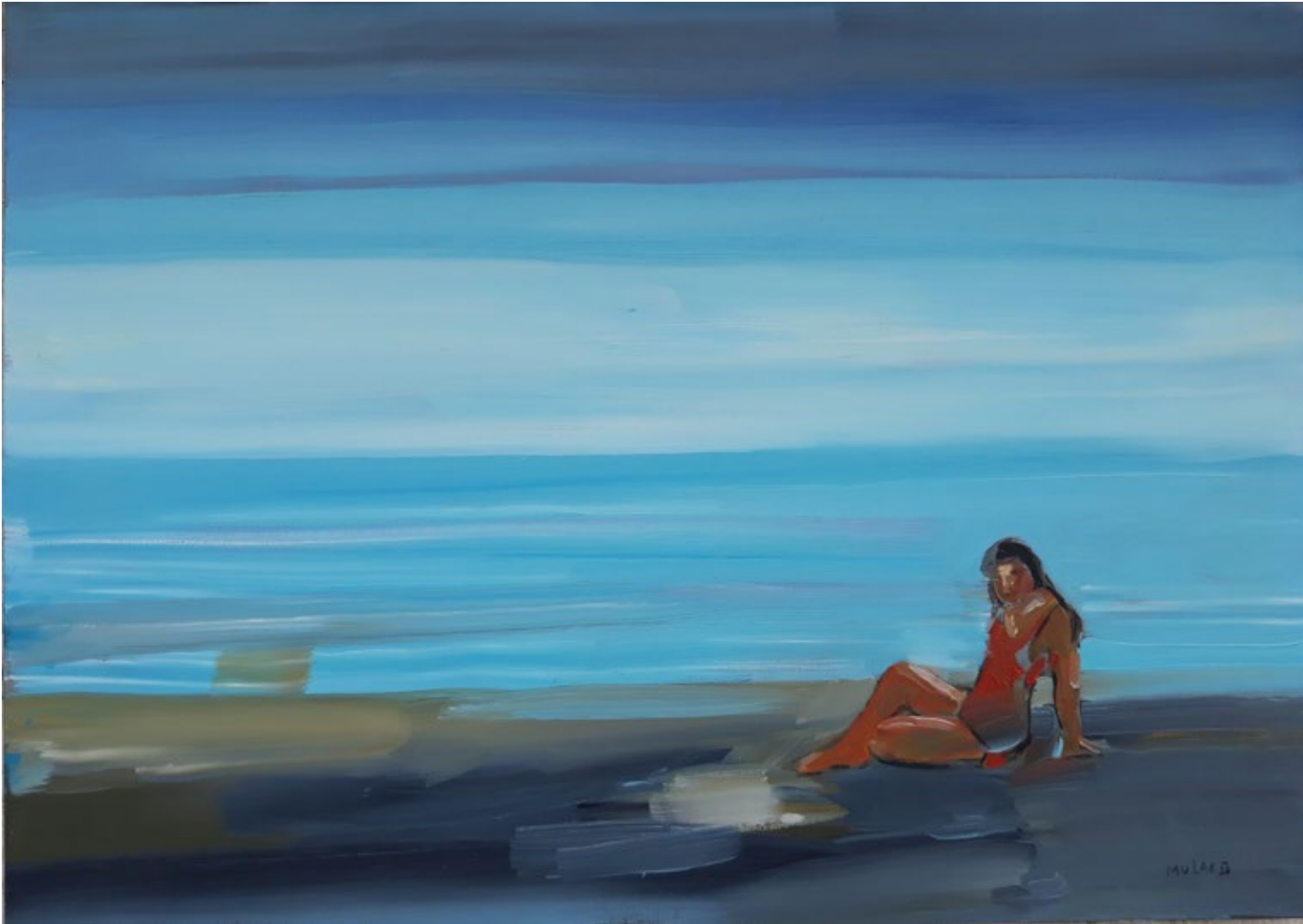
JAMIL MOLAEB
(LEBANESE, B.1948)

Mer

signed «MOLAEB» (lower right)
acrylic on canvas
50 x 70 cm.
Painted in 2018.

US\$ 2,600-4,500

PROVENANCE:
Private Collection, Beirut.



62

FARID AOUAD
(LEBANESE, 1924-1982)

Untitled

pastel on paper
25 x 32.5 cm.

US\$ 1,200-2,600

PROVENANCE:
Nada Boulos Auction, Beirut,
October 2017, lot 75.
Private Collection, Beirut.
A Certificate of Authenticity is
provided with the work



63

AMIN SFEIR
(LEBANESE, 1932-2002)

Chuchotement

signed «A. SFEIR» (upper left)
oil on wood
64 x 48.6 cm.
Painted in 1966.

US\$ 2,400-4,000

PROVENANCE:
Private Collection, Beirut.



64
HUSSEIN MADI
 (LEBANESE, B.1938)

Cat
 signed «MAD», signed in Arabic,
 dated «2002» (lower right), and
 numbered «25/34» (lower left)
 lithograph on paper
 This work is edition twenty five
 of thirty four.
 33 x 47 cm.
 Executed in 2002.

US\$ 800-1,600
 PROVENANCE:
 Private Collection, Beirut.



65
MAROUN CHACCOUR
 (LEBANESE, B.1977)

Crazy Birds
 signed «CM» (lower right)
 acrylic on canvas
 80 x 80 cm.
 Painted in 2017.

US\$ 1,500-3,000
 PROVENANCE:
 Private Collection, Beirut.

“Every subject gives me a visual challenge to work on. It’s a matter of choosing an object that makes the work variable and rich. I think it’s like I’m telling a story with each subject as a chapter of the work.”

This delightful and heartwarming work by the Lebanese figurative painter Tagreed Darghouth relays the incomparable, all-encompassing love and fierce protection that a woman feels for a child. Meeting the viewer's gaze head on, the subject appears serene, composed and fulfilled, although her look is also steely and her stance one of maternal guard and protector. While the baby's form is suggested, rather than depicted directly, through the outline of a piece of fabric, the pose and the supporting hand across the back and base of the infant's head, leave the viewer in no doubt that there are two people in this scene. Born in Saida, Darghouth studied painting and sculpting at the Lebanese Institute of Fine Arts in Beirut and the École Nationale Supérieure des Arts Décoratifs, Paris. Known for relaying observations or making commentaries on Lebanese life in her work, Darghouth's themes range from cosmetic surgery and the effects of war to the impact that foreign maids have on the relationship between Lebanese mothers and their children. Darghouth has taken part in several collective shows worldwide and held a number of solo exhibitions at the Agial Art Gallery in Beirut. In 2012, she won the inaugural Boghossian Foundation prize for young Lebanese artists. She continues to live and work in in Lebanon.

66

TAGREED DARGHOUTH
(LEBANESE, B.1979)

Untitled

signed and dated (Tagreed 10)
(lower left)
mixed media on linen
120 x 100 cm.
Painted in 2010.

US\$ 4,500-8,000

PROVENANCE:
Private Collection, Beirut.



67

ADEL SIWI
(EGYPTIAN, B.1952)

Untitled

signed and dated '93 A.Siwi and
signed in Arabic (lower left)
mixed media on cardboard
34 x 43 cm.
Executed in 1993.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.



68

BIBI ZOGBÉ
(LEBANESE, 1890-1973)

Untitled

signed 'BiBi Zogbé' (lower right)
oil on masonite
25 x 20 cm.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.

69

ANNIE KURKDJIAN
(LEBANESE, B.1972)

Untitled

signed 'annie. hrant. Kurkdjian'
(lower left)
acrylic on canvas
100 x 150 cm.

US\$ 3,400-6,000

PROVENANCE:
Acquired by the present owner
from ARTLAB Gallery, Beirut.
Private Collection, Beirut.



“What I have, all along, tried to do in my photographic work, initially in an obscure approach but increasingly in a deliberate manner, is to convey the present without ending up having only done a report of facts or even of events; as well as to imagine the future without falling back on speculations based on assumptions.”

- Gilbert Hage

Titled *Drifting Clouds II* (2007), the photographic work by Lebanese-born Gilbert Hage is a fascinating piece that seemingly has the power to draw viewers in and hold them there. Time appears to stand still while we take in Mother Nature at her powerful best, suspended just like the lengthy cloud that stretches expansively above the sea in Hage's work. Light filters through a patchy sky, illuminating the cloud in irregular bursts, leaving us wondering whether this is calm before, after or instead of a storm. Hage studied at the Université Saint-Esprit de Kaslik and today teaches both there and at the Académie Libanaise des Beaux-Arts (ALBA). He has exhibited extensively, in Lebanon and abroad. His most recent photographic projects include: *The Place that remains* (2018); *What if Celine jiggled on the Right Flute?* (2017); *I hated you already because of the Lies I had told you* (2011); *Why do we feel like Kafka?* (2011); and *Eleven Views of Mount Ararat*. Hage's work has been shown at several prestigious venues, including the Royal College of Art, London, the Thessaloniki Museum of Photography, Thessaloniki, and the House of World Cultures, Berlin.

70

GILBERT HAGE
(LEBANESE, B.1966)

Drifting Clouds II

signed (on the reverse)
pigmented print on
Hahnemuhle fine art paper
This work is an edition one of fifteen.
28 x 18.18 cm.
Executed in 2007.

US\$ 1,200-2,200

PROVENANCE:
Private Collection, Beirut.



71

OUSSAMA BAALBAKI
(LEBANESE, B.1978)

Untitled

signed in Arabic and dated «18»
(lower right)
watercolour on paper
55 x 75 cm.
Painted in 2018.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.

72

MARWAN SAHMARANI
(LEBANESE, B.1970)

Untitled

signed and dated «SAHMARANI 2012»
(lower right)
watercolour on paper
36 x 25 cm.
Painted in 2012.

US\$ 1,000-2,000

PROVENANCE:
Private Collection, Beirut.



73

MARWAN SAHMARANI
(LEBANESE, B.1970)

Untitled

signed and dated «SAHMARANI 2012»
(lower right)
watercolour on paper
36 x 26 cm.
Painted in 2012.

US\$ 1,000-2,000

PROVENANCE:
Private Collection, Beirut.



74

MUSTAFA ALI
(SYRIAN, B.1956)

Memory 13

signed «M. Ali», signed in Arabic,
dated «1992» and numbered «10/11»
(on the left side)
bronze sculpture
This work is an edition ten of eleven.
46 x 18 x 8 cm.
Executed in 1998.

US\$ 3,600-6,000

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



75

MANSOUR EL HABRE
(LEBANESE, B.1970)

Territoire

signed in Arabic and dated <2016>
(centre right)
acrylic and decollage on canvas
100 x 100 cm.
Painted in 2016.

US\$ 3,400-6,000

PROVENANCE:
Private Collection, Beirut.

“The work began with acrylic on the canvas, after which I stuck the different papers on the acrylic... Following that, I ripped the papers and the result of this action became visible. The work is based on ripping, tearing and rupture. The colours appear and hide at the same time - one action for two identical results, existing and despairing.”

- Mansour El Habre

In signature style, El Habre marries reality to the metaphysical in the work, exploring facets of everyday life, through thought-provoking fragmented images that produce a collage-like effect on the canvas. Myriad elements overlap and combine, from human and animal portraits, relaying a mix of emotions, to scribbles and vibrant splashes of colour, as the artist deconstructs the world around him and highlights the frantic pace of modern life.

A Lebanese, multidisciplinary artist, Mansour El Habre works in painting, printmaking and new media. He gained a Bachelor of Art degree from the Institute of Fine Arts at the Lebanese University in Beirut in 1994, before pursuing a Master's degree at Balamand University. El Habre lives and works in Beirut. His work features in a permanent collection at Galerie Janine Rubeiz, Beirut, and is regularly shown in galleries and festivals across the Gulf, including Art Dubai, Europe and North America.





76

MARWAN
(SYRIAN, 1934-2016)

Head

signed, dated «Marwan 73»
(lower right) and numbered «15/75»
(lower left)
lithograph on paper
48 x 63.5 cm.
Executed in 1973.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.

77

OLGA LIMANSKY
(LEBANESE-RUSSIAN, 1903-1988)

Untitled

signed and dated «1967 Limansky»
(upper right)
pencil and pastel on paper
48 x 38 cm.
Painted in 1967.

US\$ 1,200-2,600

PROVENANCE:
Private Collection, Beirut.



78

CICI SURSOCK
(LEBANESE, B.1923)

Janine Tajer

signed «CICI» and dated «1986»
(upper right)
pencil on paper
68 x 50 cm.
Executed in 1986.

US\$ 1,100-2,600

PROVENANCE:
Private Collection, Beirut.



79

DIA BATAL
(JORDANIAN-BRITISH, B.1978)

On Departure **يا ظريف الطول**

signed in Arabic and dated «2017»
(lower right), signed and numbered
«Dia Batal 5/50» (lower left), and titled
«On Departure» and titled in Arabic
(lower centre)
print on paper
76 x 57 cm.
Executed in 2017.

US\$ 900-1,300

PROVENANCE:
Private Collection, London.



يا ظريف الطول وقف ثقلك
رايح عالغربة وبلادك احسنلك
خايف يا ظريف تروح وتتملك
وتعاشر الغير وتنساني انا

Palestinian folklore anthem



80

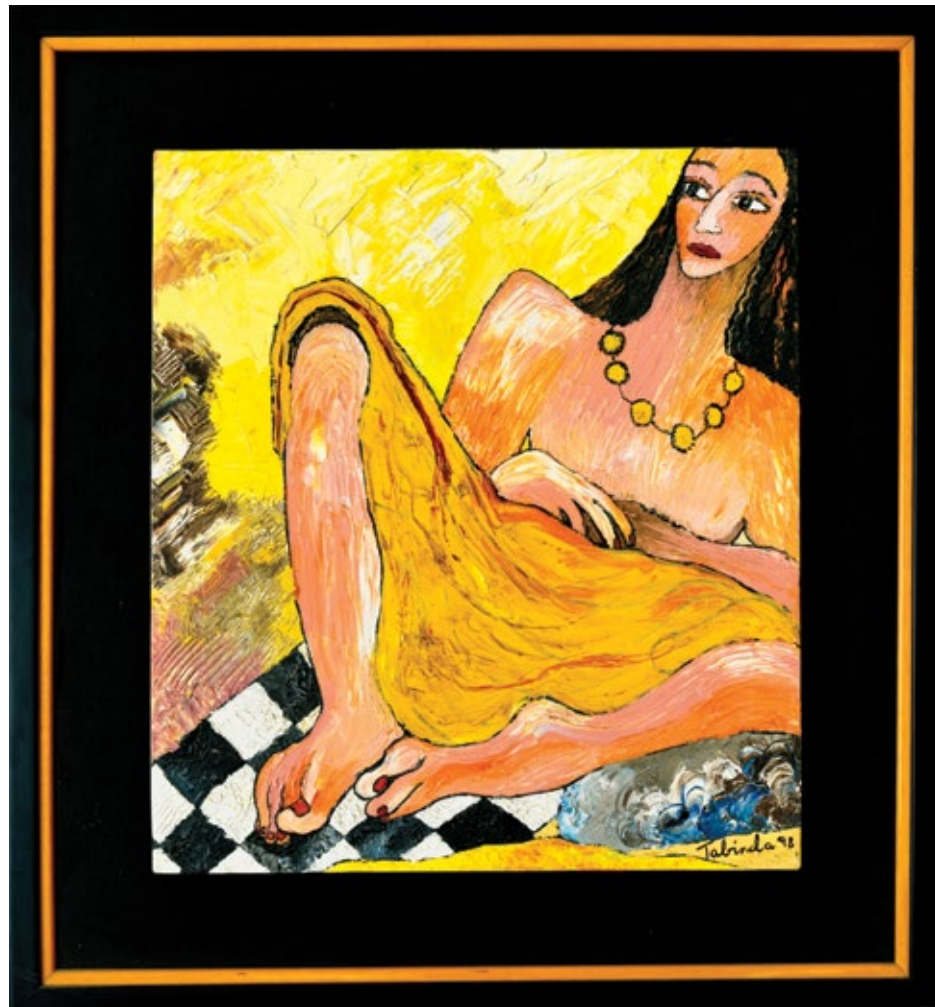
SABHAN ADAM
(SYRIAN, B.1972)

Untitled

signed and dated «SABHAN ADAM
2013» (on the reverse)
mixed media on canvas
150 x 180 cm.
Painted in 2013.

US\$ 2,400-5,000

PROVENANCE:
Private Collection, Beirut.



81

TABINDA CHINOY
(PAKISTANI, B. 1973)

Untitled

signed and dated 'Tabinda 98'
(lower right)
oil on canvas
45.5 x 40.5 cm.
Painted in 1998.

US\$ 650-1,500

PROVENANCE:
Private Collection, Beirut.

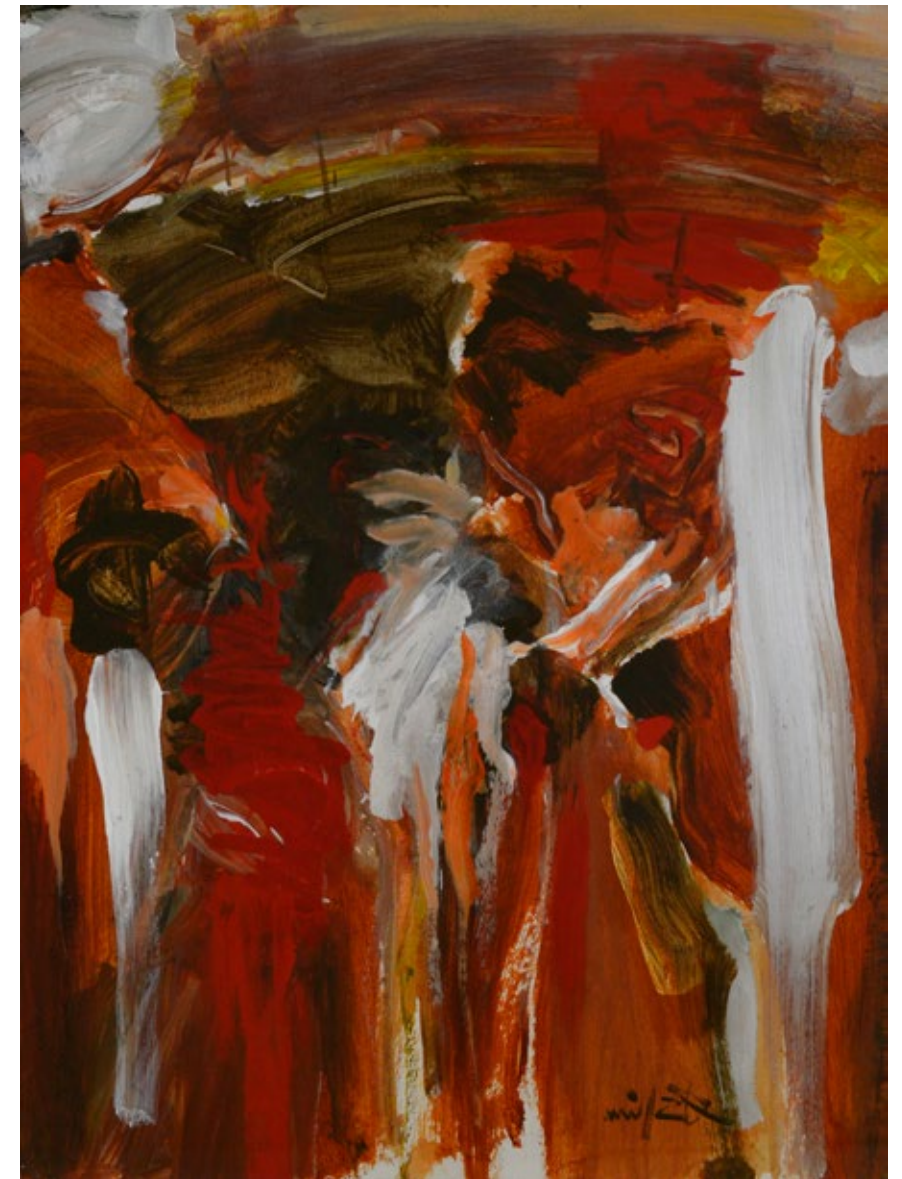
“Seeing women in states of ennui or emotional paralysis has been the impetus of my painting style: a flourish of brush strokes inured to turmoil, conflict, human poignancy and innovation.”

- Tabinda Chinoy

Known for her use of bold, bright colours, Tabinda Chinoy selects an uplifting yellow-gold for the work featured in the auction to depict the fabric draped nonchalantly around her female subject and an equally eye-catching necklace, hinting at opulence. In the painting, which was exhibited in a solo show by Chinoy held at the Pakistani Embassy in Beirut in 1998, the sunburst yellow backdrop adds yet more colour, contrasting with the chessboard-style squared surface on which the woman sits at an angle. With lacquered toenails and carefully applied make up, she exudes coiffured elegance, yet Chinoy's subject appears distant as she looks to her right and not entirely content. Is she lost in thought or simply bored?

Born in Pakistan, Chinoy first graduated from Home Economics College, Lahore, before then also graduating from the Central Institute of Arts and Crafts, Karachi. She later completed an advanced course in sculpture from the Slade School of Fine Arts, London.

Chinoy adopts a free, expressive style in her work, deploying oil and acrylics on large-scale canvases to conjure up a broad range of powerful emotions in her subjects at moments of great intensity. A prominent artist, Chinoy has exhibited extensively both in Pakistan and abroad.



82

MISSAK TERZIAN
(LEBANESE-AMERICAN, B.1949)

Untitled

signed (lower right)
oil on paper
76.4 x 56.5 cm.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.

83

OLGA LIMANSKY
(LEBANESE-RUSSIAN, 1903-1988)

Pavillon à la cité

titled «Pavillon à la cité», signed and dated «1978» (lower centre)
mixed media on paper
40.7 x 32.5 cm.
Painted in 1978.

US\$ 2,000-3,000

PROVENANCE:
Private Collection, Beirut.



84

ISMAIL HELOU
(SYRIAN, B.1955)

Untitled

signed in Arabic, signed «I. Helou» and dated «2017» (lower right)
oil on canvas
80 x 100 cm.
Painted in 2017.

US\$ 1,200-3,000

PROVENANCE:
Private Collection, Beirut.



85

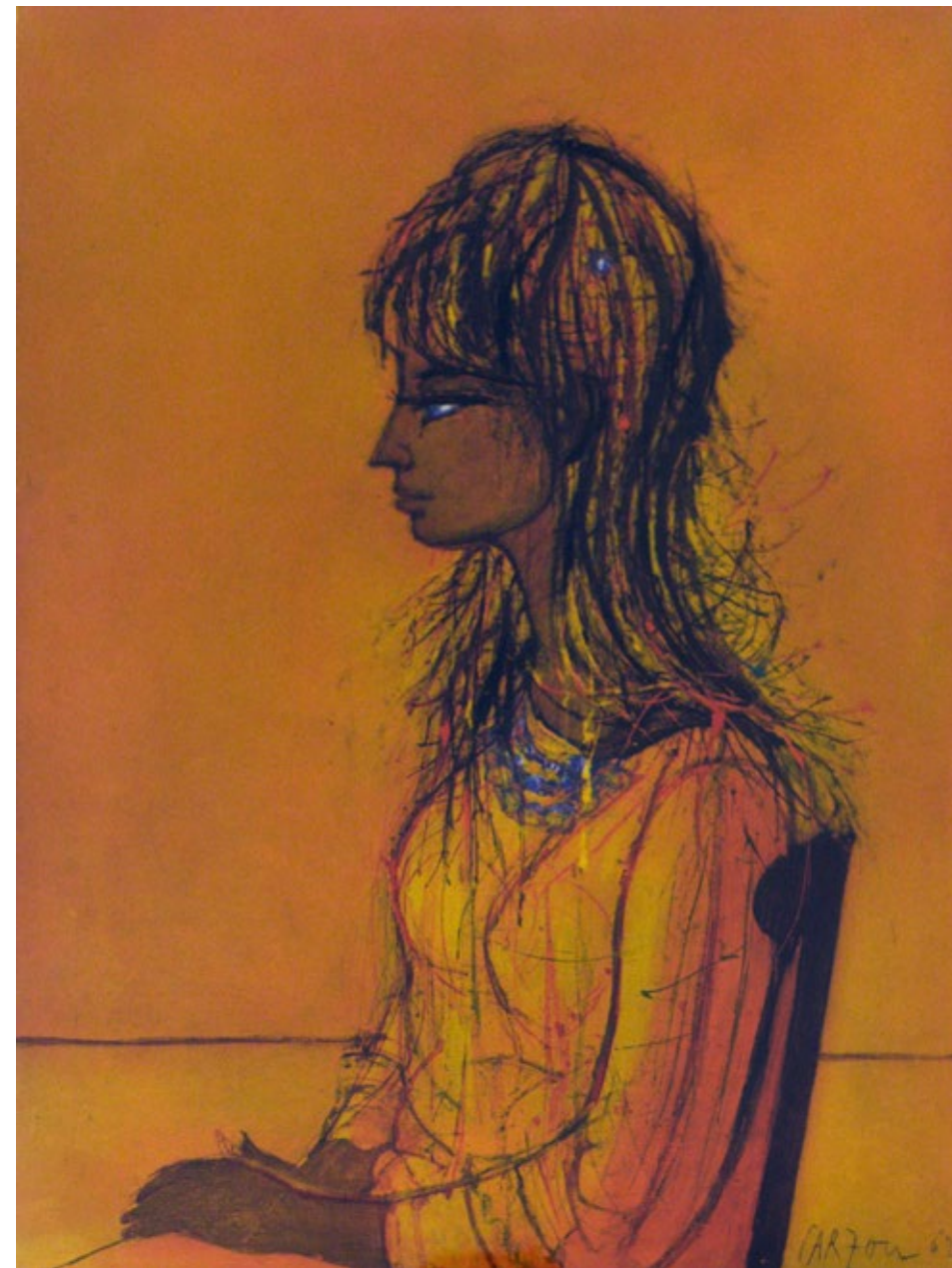
WAJIH NAHLE
(LEBANESE, 1932-2017)

Untitled

signed and dated «W.Nahle 1976»
(lower right)
oil on board
35 x 50 cm.
Painted in 1976.

US\$ 1,500-2,600

PROVENANCE:
Private Collection, Beirut.



86

JEAN CARZOU
(FRENCH-ARMENIAN, 1907-2000)

Untitled

numbered «48/100» (lower left), and
signed «Carzou» (lower right)
lithograph on paper
This work is edition forty eight out
of one hundred.
58 x 44 cm.
Executed in 1962.

US\$ 900-1,800

PROVENANCE:
Private Collection, Beirut.

87

MICHEL KURCHE
(LEBANESE, 1900-1973)

Campement Syrien

signed «KURCHE» (lower left)
oil on wood
18.7 x 34.5 cm.

US\$ 1,000-2,000

PROVENANCE:
Private Collection, Paris.



“Michel Kurche was one of the first generation who went to study in France. He was influenced by the French impressionist school. And he was one of the first who depicted in an impressionist manner in Syria which was quite a turning point when Syrian artists moved from classical to impressions schools. He was also known for drawing outside of his studio.”

- Shireen Atassi, Director, Atassi Foundation for Art and Culture

Iconic landmarks and scenes of his native Syria, from villages to mosques and gateways, were favourite subjects for the artist Michel Kurche, and these included the instantly recognisable Bedouin tents.

In this typical painting, which is oil on wood, Kurche positions his protagonists slightly set back under the tent's awning, leaving us to imagine the detail of their interaction as they cook on the fire. The taught rope of the tent, which doubles as a washing line, dominates in the foreground, while the subtle grey behind depicts the mountainous skyline. Earthy colours reinforce the naturalistic theme so loved by Kurche and his peers, with only the odd red fabric on the washing lines providing a splash of colour. Widely recognised as a key player on Syria's art scene who helped to pave the way for the mid-century modernists, Kurche was a founding member of the Society of Art Lovers, which he created with Nasser Chaura in 1951. He was one of a number of artists of his generation who were sent to study in Paris.



88

PHILIPPE MOURANI
(LEBANESE, 1875-1970)

Untitled

signed «Ph. Mourani» (lower right)
oil on board
32 x 40 cm.

US\$ 5,000-7,000

PROVENANCE:
Private Collection, Beirut.



LEBMASH

ArtScoops is delighted to be hosting the online auction
benefiting LebMASH
beginning March 1st, 2019



Christian Zahr Design, Core2- Wine Bottle Holder

The works on auction have been generously donated by over 25 designers
and will be on view from Tuesday March 5th until Tuesday March 12th from 10am to 4pm at
The Crypt of Saint Joseph Church, University Street, Monot, Beirut

Bidding closes for the online auction at midnight on March 12th.

The Lebanese Medical Association for Sexual Health (LebMASH) is a not-for-profit organization of
health care professionals that aims to achieve equity in health with a focus on marginalized groups.
For more information about LebMASH, please visit www.lebmash.org

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Catalogue

Artscoops catalogue is available prior to the sale date. The catalogue will help familiarize you with both the artworks and artists being offered at the auction. For more information, please visit www.artscoops.com

Estimates

Each lot in the catalogue is given a low and high estimate. The estimates are based on a mix of current market conditions and previous auction results of comparable pieces. Estimates can be subject to change. Estimates do not include the buyer's premium.

Reserves

All lots in this catalogue are subject to a reserve. All reserves are equal to or lower than the lower estimate.

Provenance & Condition Reports

The absence of reference to provenance and condition reports in the catalogue may be due to a variety of reasons. For example, for confidentiality as part of the seller's request. The absence of conditions of the lots does not imply that the lot is free from faults or imperfections. Potential buyers should then inspect the artworks before bidding to determine its condition, and whether or not it has been repaired. Artscoops will not be responsible after the sale for any claim in this respect. Prospective bidders may request a condition report at any time. 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 shall not be liable to you for any errors or omissions with respect to sale of the artwork, including any description of or any other material with respect to the promotion, marketing and exhibition of the artwork. 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

A viewing of the artworks being auctioned will be held the week prior to the auction on the days listed in the catalogue. There you will have the opportunity to view, inspect and evaluate the artwork yourself.

Amendments

In the case that the catalogue has gone to print, and the description of a lot needs to be amended, such notices will be posted in the viewing room or informed by the auctioneer during the auction.

CONDITIONS OF SALE

Buyer's Premium

A buyer's premium of 15% will be added to the hammer price and is payable by the purchaser as part of the total purchase price.

At the Sale

When making a bid, a bidder is accepting personal liability to pay the purchase price including all applicable charges. at some auctions there may be a digital screen. We do not accept liability for any errors that may occur in its operation or in the quality of the image.

Bidding

ArtScoops's reserve the right to reject any bid. the highest bidder acknowledged by the auctioneer will be the purchaser. In the event of a misunderstanding or dispute between bidders, the auctioneer will have the final discretion to determine the successful bidder. The auctioneer can also cancel the sale or resell the article in dispute.

Successful Bids

Invoices are sent out by email after the auction. Buyers are requested to contact us to obtain the outcome of their bids and to avoid unnecessary storage charges. Successful bidders will pay the hammer price including the buyer's premium and any applicable taxes.

Withdrawal

ArtScoops reserves the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

Claims

The sizes of the artworks are quoted without the frame in the catalogue. Relining, stretching and mounting are considered measures of preservation and not a default. Therefore, they will not be mentioned in the catalogue.

Payment

For convenience, the sale will be conducted in U.S dollars. Please note we will only accept payment from the registered bidder. Lots may be paid for in the following ways: wire transfer, cash and cheque.

Absentee Bids

ArtScoops' auctioneer will attempt to execute bids for buyers unable to attend the auction at the lowest possible price taking into account the reserve price. Your request should be made in writing by completing the form and given to one of the auction specialists (listed in the front of the catalogue).

Always indicate a “top limit”, the amount to which you would bid if you were attending the auction yourself. ArtScoops will not be held responsible in case we are unable to reach you at the time of the sale. Absentee Bids forms are available in the catalogue.

Telephone bids

Telephone Bids will be accepted only if the capacity of our pool of staff allows. Arrangements to bid in languages other than English must be made well in advance. ArtScoops offers such bidding services as a convenience to our clients, but will not be responsible for failures to execute bids.

Removal of Purchases

The removal of the purchases will be held exclusively on Thursday 14th and Friday 15th of March following the sale from 10 a.m to 5 p.m from' ArtScoops offices. Removal of purchases will be at the buyer's expense. Payment should be made in cash, wire transfer or by cheque. If by transfer or by cheque, lots may not be withdrawn until the funds have been cleared. If the lot is not removed after 15 days after the sale, ArtScoops may send the artwork to a warehouse or charge a storage fee at the expense and risk of the purchaser. We regret that Artscoops' staff cannot accommodate requests to roll canvases sold on stretches.

Shipping

It is the buyer's responsibility to make all shipping arrangements. ArtScoops can arrange packing and shipping at the buyer's request and expense.

Imports & Taxes

The purchaser will be required to pay any applicable taxes, import licenses or customs. It is the buyer's sole responsibility to obtain any relevant import license. The denial or delay of any license shall not justify the recession of any sale nor any delay in full payment.

Remedies for Non Payment

We have no obligation to enforce the payment from the buyer. If we do not receive payment from the buyer within thirty (30) days of the close of the auction, we shall have the right to exercise a number of legal rights, these include, but are not limited to, the following:

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

Note: A fee of 5% of the purchase price will apply if the work is not paid for in full after 30 days. Representations and Warranties; Indemnity ArtScoops retains the exclusive copyright to all illustrations, photographs, videography, and descriptions of the artwork created by us.

Law and Jurisdiction

This auction is governed by Lebanese law. Beirut courts are the sole competent jurisdictions to hear any dispute arising or related to the present Conditions of sale.



ABSENTEE/TELEPHONE BIDDING FORM

Sale Name: Modern and Contemporary Art of the Middle East | Sale Date: Tuesday March 12th at 7 PM

First Name

Last Name

Address

E-mail

Telephone

Mobile

- ☐ Absentee Bid (as I am unable to be present at the auction)
- ☐ Telephone Bid (to be contacted by a member of ArtScoops’ team by phone)

LOT NO.	LOT DESCRIPTION	MAXIMUM BID US\$ <small>(excluding buyer’s premium)</small>

☐ By signing this form, I declare that I have read and accept the Terms and Conditions of the Sale.

If you have not previously bid or consigned with ArtScoops, please attach a copy of your identity card or your passport.

Written bids must be received 24 hours before the auction begins.

Bid department telephone number: +961 (0)1 327 069

Signature

Date



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