

# MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST

Beirut, 9 October 2019



**ArtScoops**▪





**ArtScoops.**

## MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST

### Viewing

Saturday 5 October 2019 4:00 - 8:00 pm  
Sunday 6 October 2019 4:00 - 8:00 pm  
Monday 7 October 2019 11:00 - 8:00 pm  
Tuesday 8 October 2019 11:00 - 8:00 pm

### Auction

**WEDNESDAY 9 OCTOBER 2019, at 7:00 pm**

**MINA Building, 3rd Floor**  
Michel Chiha Street / Mexico Street  
**KANTARI**  
Beirut, Lebanon

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

### Auctioneer

**ADRIAN BIDDELL**

### Curator

**MAY MAMARBACHI**  
**JANET RADY**

### Contact

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

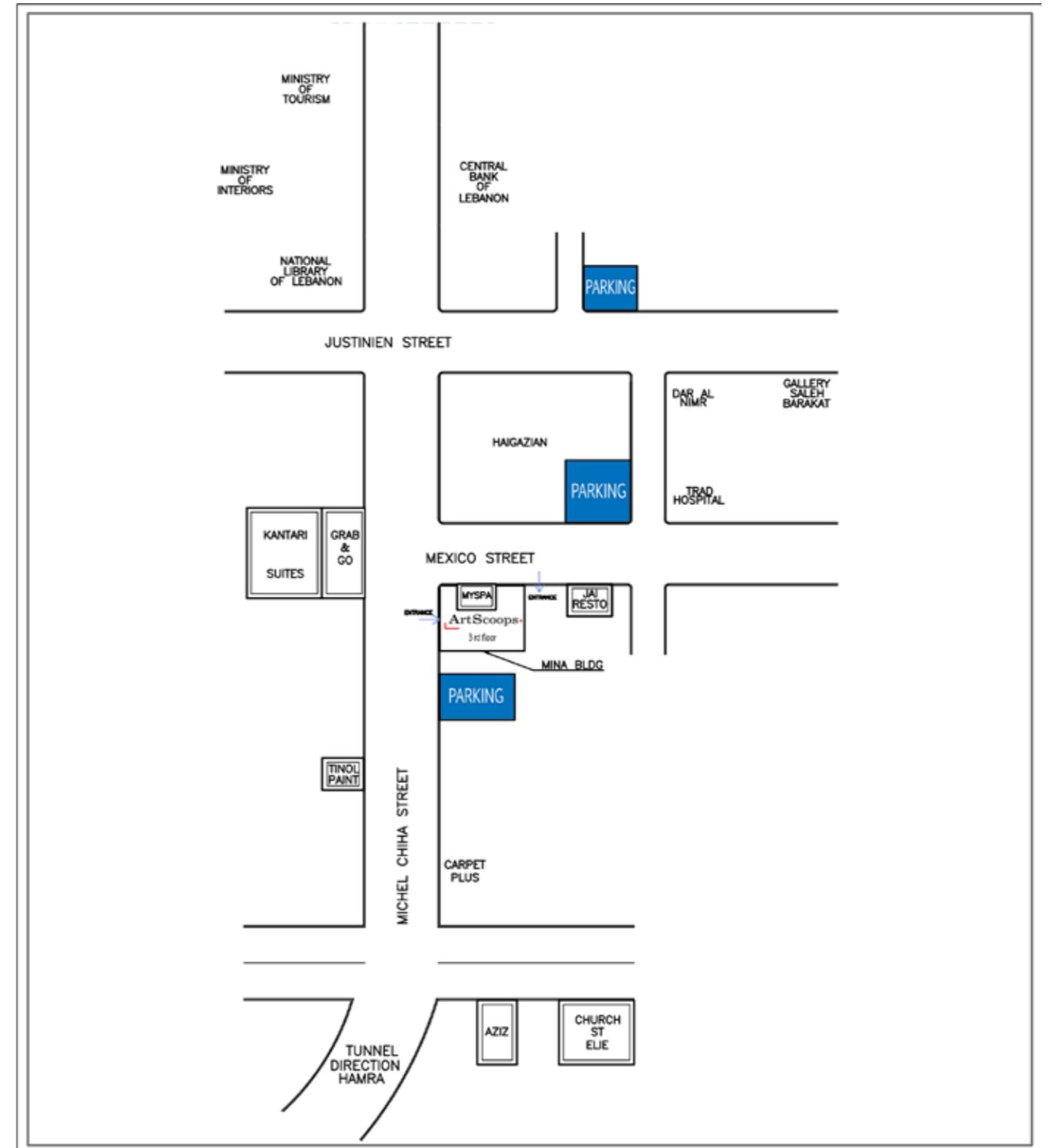
**May MAMARBACHI**  
Phone: +961 (0)3 429 800  
Email: [may@artscoops.com](mailto:may@artscoops.com)

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

Front cover lot 22  
Back cover lot 52  
Inside back cover lot 19  
Opposite page lot 20



## THE VIEWING AND THE AUCTION WILL BE HELD AT OUR NEW PREMISES!





1

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

*The Ceremony*

Artist Proof (lower left); titled  
«THE CEREMONY» (lower centre);  
signed and dated «M. El Rawas 97»  
(lower right)  
lithograph  
This is an Artist Proof.  
15 x 14 cm.  
Executed in 1997.

**US\$ 400-800**

LL 650,000-1,300,000

PROVENANCE:  
Private Collection, Beirut.

“Jumana's brush and colors carried her to the playgrounds of childhood, to Jerusalem, to Jericho and Jaffa, though all of Palestine's cities, villages and landscapes are present in her artworks.

The important aspect in Jumana El Husseini's paintings is the presence of refined and delicate elements such as birds, butterflies, flowers and sunsets along with elements of force and stability such as horses, tigers, panthers, houses, trees, mainly the prickly pear tree, a symbol of resistance and belonging. Aren't all these figures and forms renderings of childhood memories carried by Jumana from the land of Palestine, especially Jerusalem where she was born, to the various exiles after being obliged to leave her beloved country?”

- Nasser Soumi, Palestinian Painter



2

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

*Untitled*

signed in Arabic and dated «1968»  
(lower left)  
oil and gold leaf on canvas  
18.4 x 12.4 cm.  
Painted in 1968.

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

LL 1,600,000-3,200,000

PROVENANCE:  
Private Collection, Beirut.

3

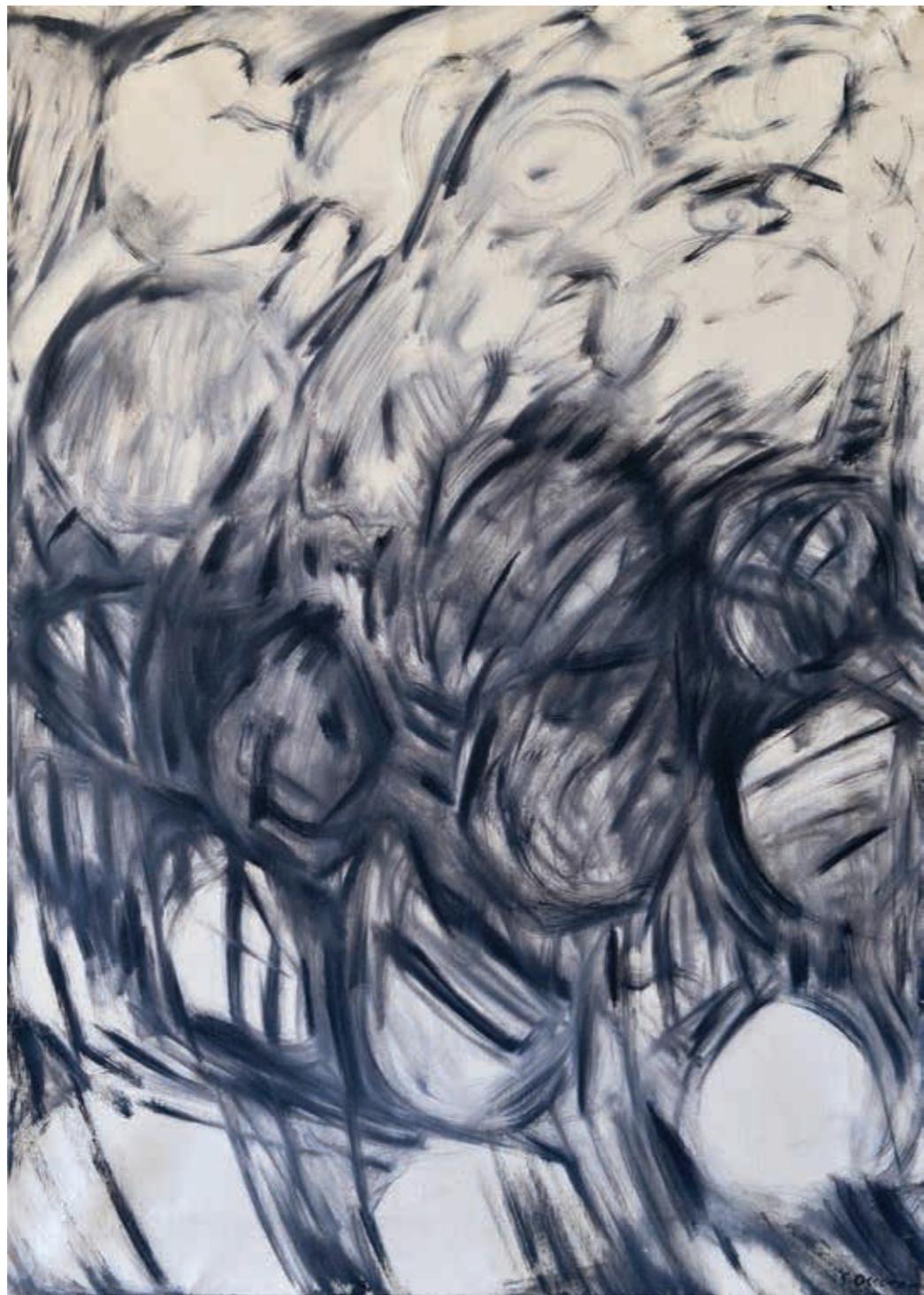
**SAMIA OSSEIRAN JUMBLAT**  
(LEBANESE, B. 1927)

*Untitled*

signed «S.Osseiran» (lower right)  
oil on canvas  
70 x 49.5 cm.

**US\$ 2,000-4,000**  
LL 3,200,000-6,400,000

PROVENANCE:  
Private Collection, Beirut.



4

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

*Flowers*

signed in Arabic, signed  
«MOLAEB» (lower right)  
mixed media on paper  
64.5 x 49 cm.

**US\$ 1,500-3,000**  
LL 2,400,000-4,800,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate  
of Authenticity  
accompanies the work.





5

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

*Revisiting Las Meninas*

numbered «5/5» (lower left); titled «Revisiting Las Meninas» (lower centre); signed and dated «M. El Rawas 2009» (lower right)

giclée print on paper

This work is edition five of five.

70 x 70 cm.

Executed in 2009.

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

LL 2,400,000-4,800,000

PROVENANCE:

Private Collection, Beirut.



6

**HUGUETTE CALAND**  
(LEBANESE, B. 1931)

*Untitled*

oil on board

13 x 13 cm.

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

LL 2,800,000-4,800,000

PROVENANCE:

Private Collection, Beirut.



7

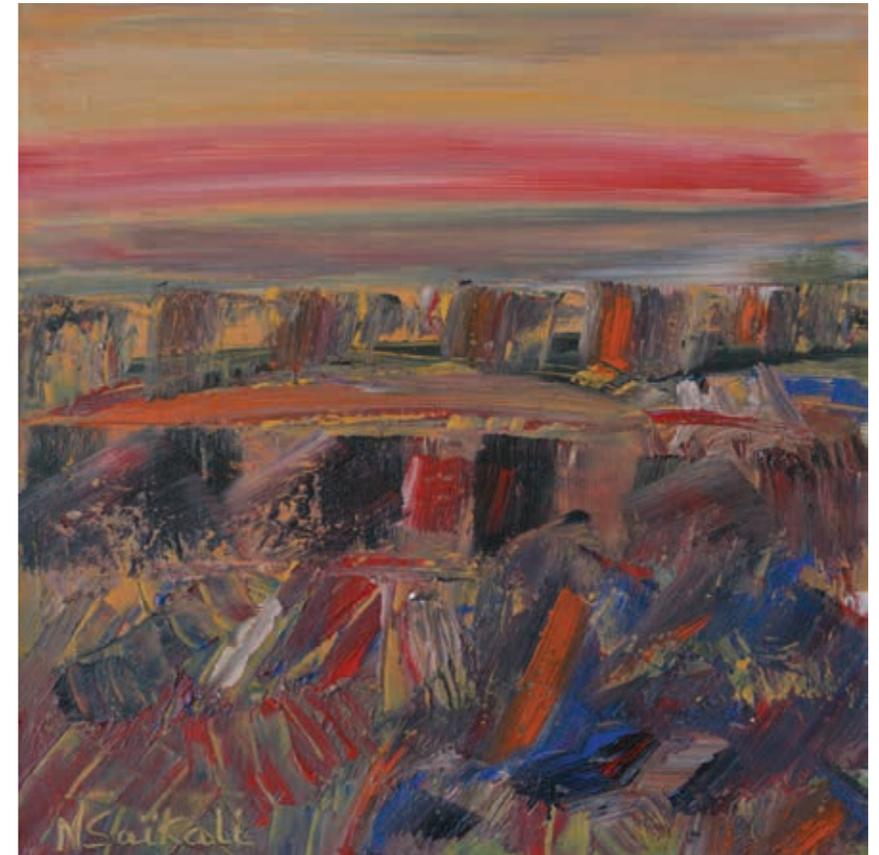
**ADLITA STEPHAN**  
(LEBANESE, B.1976)

*Untitled*

signed in Arabic (lower left)  
ball pen on paper  
100 x 70 cm.  
Executed in 2013.

**US\$ 1,500-2,500**  
LL 2,400,000-3,900,000

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



8

**NADIA SAIKALI**  
(LEBANESE, B.1936)

*Untitled*

signed «N Saikali» (lower left)  
oil on canvas  
39.4 x 39.4 cm.  
Painted in 1998.

**US\$ 4,000-8,000**  
LL 6,200,000-12,400,000

PROVENANCE:  
Private Collection, Beirut.

The authenticity of this work  
has been confirmed by Nadia Saikali.



9

**NABIL HELOU**  
(LEBANESE, B. 1969)

*Untitled*

incised with signature and dated  
«N. Helou 1998» (on reverse)  
marble sculpture  
unique piece.  
45 x 26.5 x 5 cm.  
with base: 51 x 26.5 x 5 cm.  
Executed in 1998.

**US\$ 2,200-4,000**  
LL 3,500,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.



10

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

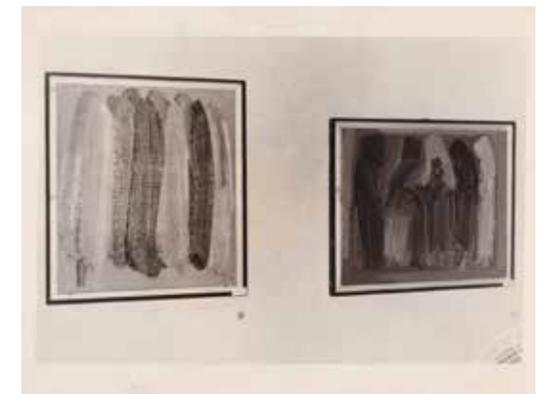
*Promesse*

signed «Paul G» (lower left)  
oil on canvas  
55 x 65 cm.  
Painted in 1967.

**US\$ 25,000-40,000**  
LL 39,000,000-62,000,000

PROVENANCE:  
Private Collection, Beirut.

Photo Credit: ArtScoops



L'Amateur Galerie Exhibition.  
Courtesy of the Paul Guiragossian Foundation  
archives.  
All the works by Paul Guiragossian © Courtesy Paul  
Guiragossian Foundation.

*“Hussein Madi’s iconic style of oversized geometric figures, sensual yet with primal lines reflects the influence of European modern art masters such as Pablo Picasso and Henri Matisse.*

*On the other hand, his structured abstract works, with a timeless aesthetic and a harmony of colour and form include the repetition of motifs with rounded edges that draw on the abstract designs of Islamic art.”*

- Miriam Dunn, Writer

**11**

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

*Untitled*

signed and dated «MADI 2014»  
(lower right)  
acrylic on canvas  
90 x 90 cm.  
Painted in 2014.

**US\$ 18,000-24,000**  
LL 28,000,000-36,800,000

PROVENANCE:  
Private Collection, Beirut.





12

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

*1001 Night Series*

numbered «70/89» (lower left);  
signed and dated «Azzawi 89»  
(lower right)  
lithograph on paper  
This work is edition seventy of  
eighty nine.  
65 x 50 cm.  
Executed in 1989.

**US\$ 2,000-4,000**  
LL 3,200,000-6,200,000

PROVENANCE:  
Private Collection, Dubai.



13

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

*Untitled*

signed in Arabic (lower left)  
pastel and ink on paper  
43.5 x 58.5 cm.  
Painted circa early 1980s.

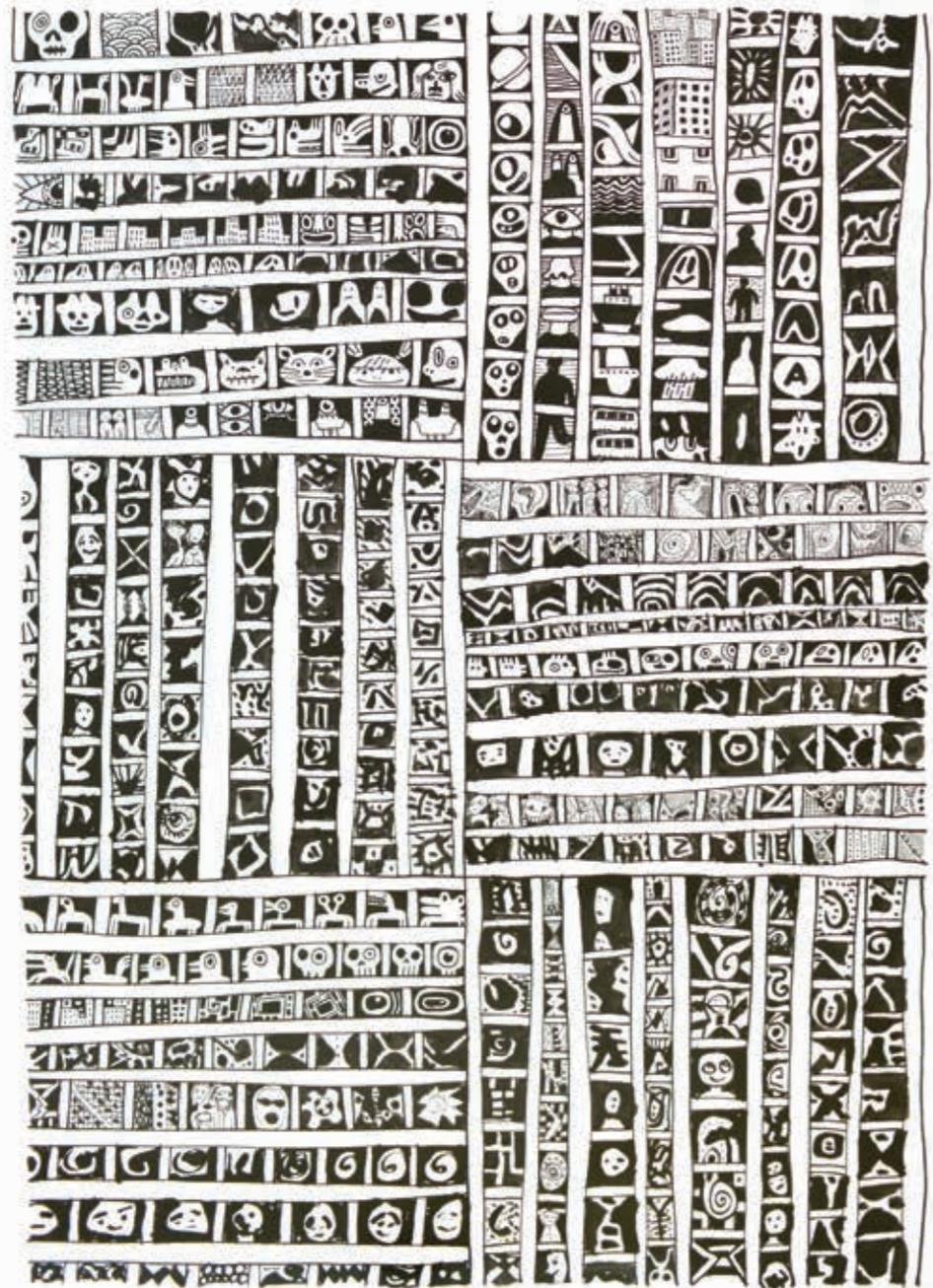
**US\$ 7,000-11,000**  
LL 10,800,000-16,500,000

PROVENANCE:  
Private Collection, Beirut.  
Gifted by the artist to the present owner.

“Since 2006, and in parallel to their individual practice, they [Laure Ghorayeb and Mazen Kerbaj, mother and son] have developed a four-handed practice and unique style, where the minutiae of Laure’s strokes merge with Mazen’s big-nosed silhouettes. There is no need to recognize who does what in the flurry and entanglement of their drawings and correspondence: one need simply keep up with their frenzy and their limitless ambition.”

- Sursock Museum

- Sursock Museum



14

**LAURE GHORAYEB  
AND MAZEN KERBAJ**

LAURE GHORAYEB (LEBANESE, B.1931)  
MAZEN KERBAJ (LEBANESE, B.1975)

*Papier Peint*

signed and dated «Laure Ghorayeb &  
MAZEN 2014-2015» (lower right)  
ink on cardboard  
76 x 56 cm.  
Executed in 2014 - 2015.

**US\$ 3,000-6,000**  
LL 4,600,000-9,400,000

PROVENANCE:  
Private Collection, Beirut.

15

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

*Red Houses*

signed and dated  
«28 2018 MOALEB»  
(lower right)  
oil on canvas  
120 x 90 cm.  
Painted in 2018.

**US\$ 4,000-8,000**  
LL 6,200,000-12,400,000

PROVENANCE:  
Private Collection, Beirut.





16

**FATEH MOUDARESS**  
(SYRIAN, 1922-1999)

*Al Qalamoun*

signed in Arabic, signed  
«Moudarres» (lower right); signed  
and dated «1996» in Arabic and  
English (on the reverse)  
oil on canvas  
50 x 70 cm.  
Painted in 1996.

**US\$ 8,000-12,000**  
LL 12,400,000-18,500,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.



17

**FATEH MOUDARESS**  
(SYRIAN, 1922-1999)

*The colour of the Earth*

signed in Arabic, signed  
«Moudarres» (lower right); signed  
and dated «1988» in Arabic and  
English (on the reverse)  
oil on canvas  
75 x 55 cm.  
Painted in 1988.

**US\$ 10,000-14,000**  
LL 15,500,000-21,500,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.

A group embrace lies at the heart of this beautiful bronze piece by the Iraqi sculptor Mohamed Ghani Hikmat who was known for his love of depicting people from his homeland in his work. Arms outstretched, each protagonist is reaching forward, in circular fashion, to meet and greet their nearest and dearest. The differing heights suggest the sculptor's subjects are parents and child, but camaraderie amongst a group of friends or even strangers taking comfort are other interpretations. The clean, curved lines so characteristic of Hikmat's work relay the heightened emotion of his subjects as they lean towards, heads tilted and legs grounded, in search of the solace, comfort or satisfaction that physical closeness can provide.

Widely regarded as one of Iraq's most important artists, Hikmat was born in 1929 in Baghdad. He graduated from the Institute of Fine Art in his home city, after which he moved to Rome, where he studied at the Accademia di Belle Arti and the Istituto di Zaca in Florence, specialising in casting bronze. Hikmat's large-scale works dot public spaces around the country. Drawing on Iraq's heritage and history, they became iconic landmarks on the local landscape, instantly recognisable to locals and visitors alike, although some have also been damaged or destroyed in the conflict there. Hikmat exhibited on a large scale, carving a niche as a leading light on the Iraqi art scene, while also holding several shows abroad. He also joined a number of pioneering, key art movements and groups, becoming highly respected in these organisations. In addition, he taught sculpture at the Baghdad Institute of Fine Art and the College of Architectural Engineering at the University of Baghdad. Hikmat died in 2011 in Amman, Jordan.



**18**  
**MOHAMED GHANI HIKMAT**  
 (IRAQI, 1929- 2011)

*Untitled*

bronze sculpture  
 45 x 35 cm.

**US\$ 9,000-15,000**  
 LL 13,800,000-23,000,000

PROVENANCE:  
 Private Collection, Beirut.

A Certificate of Authenticity is provided by the Family.



In this work for sale by Jamil Molaeb, the city that gives its name to the title of the piece is instantly recognisable, even though the artist has depicted its iconic landmarks in his own inimitable style. The Statue of Liberty looks down on the scene, although she has been repositioned from her usual spot in the water to oversee a typically vibrant, underground nightlife scene. Further along, another world-famous structure, Brooklyn Bridge, is given similar treatment, positioned so that it sits above a music club, where the artist's signature silhouette figures are immersed in their activities. The scene is compartmentalised and yet part of a whole, relaying the rich diversity for which New York is world famous.

Born in 1948 in Baissour, Chouf, Molaeb studied Fine Arts at the Lebanese University in Beirut, under the tuition of Paul Guiragossian and Chafic Abboud. He furthered his studies at the Pratt Institute in New York City and Ohio State University, returning to Lebanon to teach at several educational institutions. A painter and sculptor who also makes mosaics, Molaeb often brings motifs that reveal his other ways of working onto his canvases, such as motifs and fragmented elements. His work has been extensively exhibited worldwide and is held in prestigious public and private collections, including The World Bank in Washington, DC. Molaeb also established his own museum in Baissour.

**19**  
**JAMIL MOLAEB**  
 (LEBANESE, B.1948)

*New York, New York*

signed and dated 'JAMIL MOLAEB, New York, New York, 1986' (lower left)  
 felt tip and ink on Fabian paper  
 53 x 59 cm.  
 executed in 1986.

**US\$ 3,000-6,000**  
 LL 4,700,000-9,400,000

PROVENANCE:  
 Private Collection, Beirut.

In a composition typical of Lebanon's most celebrated painter's renowned figurative work, the painting for sale at auction has two boys as its subjects that are somehow so entwined that they almost appear as one. Huddled one behind the other in a large chair, heads bent, the youngsters are pored over a book, one in traditional white clothing, with the viewer acutely aware of their concentration. Yet even though we can sense their studiousness, there is something playful about the two protagonists, perhaps their proximity to each other or cross-legged posture, which adds a light-hearted touch to a scene full of intensity.

Born in Jerusalem in 1926 to survivors of the Armenian genocide, Paul Guiragossian moved to Lebanon with his family in 1947-48. His talent for art was evident early on and was noticed by other children, as he recalled: "I began to draw when I was seven years of age. There were children who used to play with their paper kites in their gardens amongst the olive trees [...] they would ask me to draw on the paper that they would use for their kites. They used to like my kites best as they were full with many colors." Guiragossian was awarded a scholarship to study at the Academy of Fine Arts in Florence. He also spent time in Paris, before returning to Beirut. Guiragossian was obsessed with the human form, creating his figures in vibrant colours in paintings that are marked by force, beauty and sentience.

In 1974, Paul lost his leg in an elevator accident and subsequently had to endure multiple surgeries both in Beirut and in Chicago, US. He returned to Lebanon in 1975 and his recovery until the end of 1976 prevented him from painting large paintings, therefore he was only able to produce small pieces and didn't do any significant solo exhibitions until 1977.

"La Première Leçon" was one of the few available works in his studio, which the current owner was able to purchase. The larger size of this work means that the artist was able to produce while he was adapting to his new disability.

20

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

*La Première Leçon*

signed «Paul G» (lower left)  
oil on canvas  
100 x 72 cm.  
Painted in 1976-77.

**US\$ 40,000-60,000**  
LL 61,500,000-92,000,000

PROVENANCE:  
Private Collection, Beirut.

All the works by Paul Guiragossian  
are © Courtesy Paul Guiragossian  
Foundation.

Photo credit: ArtScoops





21

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

*Untitled*

signed and dated «Madi 2012»  
(centre right)  
collage on paper  
58.5 x 49.5 cm.  
executed in 2012.

**US\$ 5,500-8,000**  
LL 8,600,000-12,400,000

PROVENANCE:  
Private Collection, Beirut.



*“Each colour has its own climate, creates its own particular world; inviolate, each colour speaks with quiet seduction.”*

- Helen Khal

22

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

*School of Fish*

signed «H.Khal» (lower right)  
oil on paper mounted on board  
47 x 72 cm.  
Painted in 1981.

**US\$ 17,000-20,000**  
LL 26,200,00-31,000,000

PROVENANCE:  
Private Collection, Beirut.

Depicted in vibrant, regal colours and proudly monopolising the entire canvas, Ismail Fattah's subject is a glorious rooster. The shades of golden yellow used to depict his feathers, dotted only with emerald green and brown to highlight the bird's impressive fantail reinforce the princely presence of this creature, while the splashes of red that show off his bright red comb and wattle - a key tool used to attract females - remind us of his masculinity. A petrol blue background ensures there is no distraction from this statesmanlike subject.

Born in 1934 in Basra, Fattah studied painting and sculpture under the instruction of Jewad Selim at the Institute of Fine Arts, Baghdad, before furthering his training in Rome, where he studied sculpture at the Accademia di Belle Arti, and ceramics at the Accademia San Giacomo. He went on to become a significant post-war and contemporary painter. Fattah taught ceramics and sculpture at the Academy of Fine Arts in Baghdad. He was also a member of several movements, including the Baghdad Group of Modern Art and the Society of Iraqi Artists for Abstract Art, of which he was president for seven years. He was also a founding member of both the New Vision group and Al-Zawya, exhibiting his work at their first group show.

Fattah's work was exhibited widely at home and abroad, including in Qatar, where he lived for several years. He also undertook several public commissions, including the renowned Monument of the Martyr. He died in 2004 in Baghdad.

23

**ISMAIL FATTAH**  
(IRAQI, 1934-2004)

*The Rooster*

signed in Arabi and dated  
'2003' (lower left)  
acrylic on cardboard  
72 x 52 cm.  
Painted in 2003.

**US\$ 8,000-12,000**  
LL 12,400,000-18,500,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.



*"Man is a unity that embodies both the means and the goals...  
Art is the unification with the beauty of love and altruism that seeks continuous  
emancipation throughout life."*

- Aref El Rayess

This haunting, mixed media work on canvas by the prolific, award-winning Lebanese artist depicts a small gathering of people seemingly watching and waiting. There is a sense of anticipation in the work, heightened by the opening through which one of the characters appears to be keeping watch. The use of velvet, dusky colours adds to the atmosphere, indicating a twilight or dawn scene, while a central splash of pink suggests a child's face and gives a feel of the nativity to the entire composition. A native of Aley, Mount Lebanon, El Rayess started out as a self-taught, multi-media artist, who practiced painting, etching, sculpture and tapestry.

El Rayess lived in Africa for many years, traveling between Senegal and Paris. While based in France, he joined several ateliers, while also studying at the Académie de la Grande Chaumière. He then spent time in Florence after gaining a scholarship from the Italian government. In 1963, El Rayess returned to Lebanon, where he worked and taught at the Lebanese University and the American Lebanese University.

A modern avant-garde artist, he embraced several genres during his career, from naïf to expressionist, before moving to abstract art. His work has featured in many collective and solo exhibitions worldwide and can also be found in public and private collections, including the UNESCO Palace in Paris and Palestine Square, Jeddah.

24

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

*Untitled*

signed and dated 'A.RAYESS  
1.2.2001' (lower right)  
acrylic on board  
60 x 60 cm.  
Painted in 2001.

**US\$ 15,000-24,000**  
LL 23,000,000-36,800,000

PROVENANCE:  
Private Collection, Beirut.

The artwork has been examined  
by Hala El Rayes and it is believed  
that the work is authentic.



25

**ALFRED BASBOUS**  
(LEBANESE, 1924-2006)

**Monumental**

signed, dated and numbered  
(lower right)  
bronze sculpture  
museum edition 1/1  
unique piece  
2 pieces  
smaller piece: 89.5 x 20 x 12 cm.  
larger piece: 116 x 34 x 23 cm.  
Executed in 2004.

**US\$ 15,000-20,000**

LL 23,000,000-30,800,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity is  
provided with the work.

*“He sculpted slender shapes with no sharp angles. Even in his cubic and rectangular structures, the joints are always rounded. Sensitive and demanding, he polished the surfaces in the extreme, making them soft and sensual, allowing the stone to remain rough; the relief was more welcoming than disturbing. The curves come into dialogue with each other, flirt, intersect, defy or protect themselves. Without suffering from any symmetry, the works of Alfred Basbous can nevertheless breathe a balance.”*

- Fadi Basbous, Alfred Basbous's son



Basbous's works are particularly touching because they exude a deeply ingrained sincerity. Focused on the aesthetic principles of shape, movement, line, material and harmony, his sculptures are marks of genuineness and acceptance of beauty. This aversion towards frivolous and meaningless embellishments echoes his own philosophy of simplicity.

Alfred Basbous was born in Rachana in 1924. His first exhibition in Beirut, at the Alecco Saab gallery in 1958, marked the beginning of his success and introduced him into the world of sculpture. In 1960, he received a scholarship from the French government and became a pupil of the sculptor René Collamarini at «The National Fine Arts School in Paris» (L'ecole Nationale des Beaux-Arts in Paris). In 1961, his works were included in the International Sculpture Exhibition at the Musée Rodin, in Paris.

Throughout his life, Basbous won many awards including the «Prix de l'Orient» in Beirut in 1963 and the prize of Biennale in The Alexandria in 1974. When he died in 2006, the President of the Lebanese Republic, in order to honour him, awarded him the «Medal of the Lebanese Order of Merit in Gold.»





26

**HELEN ZUGHAIB**  
(LEBANESE-AMERICAN, B.1959)

*Escape in January*

signed and dated «H. ZUGHAIB 18»  
(lower right)  
gouache on paper  
50.8 x 76.2 cm.  
Painted in 2017.

**US\$ 2,600-5,000**  
LL 4,000,000-7,800,000

PROVENANCE:  
Private Collection, Washington DC.



27

**SILWAN IBRAHIM**  
(LEBANESE B. 1964)

*The Fountain*

signed in Arabic and dated «1996»  
(lower right)  
acrylic on canvas mounted on  
board  
120 x 120 cm.  
Painted in 1996.

**US\$ 4,000-7,000**  
LL 6,200,000-10,800,000

PROVENANCE:  
Private Collection, Beirut.

*“Image representations may be obscure, veiled, and ambiguous, capable of creating structures of mystery. Trapping the thoughts and emotions of the viewer... the more the ambiguity, the meaning loses its sharpness and it becomes indecisive; pushing us into allusive modalities of potential sense.*

*Images take us beyond assured identification, they keep us in the dark face of different possible meanings. Do we always obtain the same perception that the artist is trying to convey?”*

- Silwan Ibrahim



28

**ISMAIL HELOU**  
(SYRIAN, B.1955)

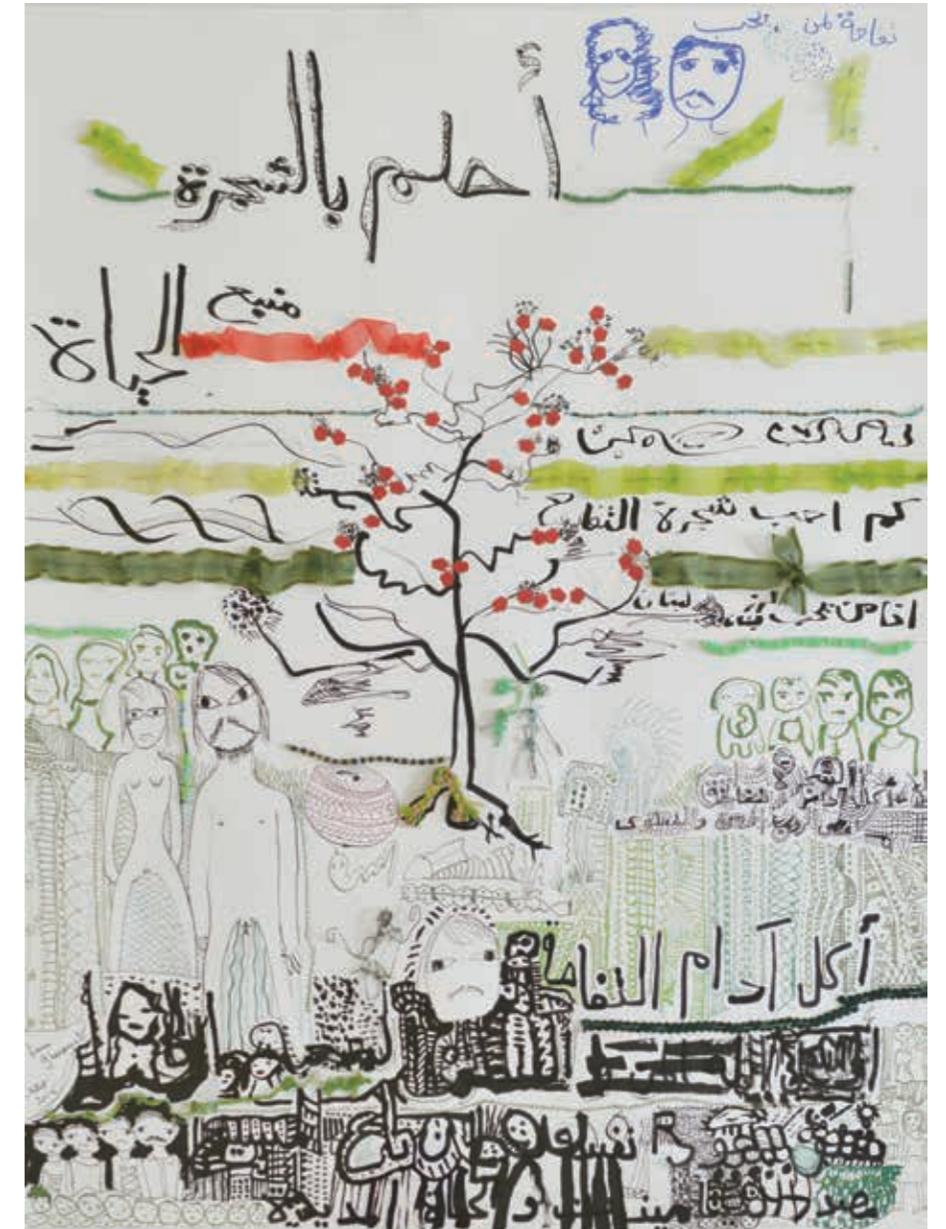
*Untitled*

signed in Arabic, signed «I.Helou»  
and dated «2018» (lower left)  
oil on canvas  
80 x 100 cm.  
Painted in 2018.

**US\$ 1,200-2,000**

LL 2,000,000-3,200,000

PROVENANCE:  
Private Collection, Beirut.



29

**LAURE GHORAYEB**  
(LEBANESE, B.1931)

*Adam a croqué la pomme*

signed and dated «Laure  
Ghorayeb 2015» (lower left)  
ink on cardboard  
94 x 65 cm.  
Executed in 2015.

**US\$ 4,000-8,000**

LL 6,200,000-12,400,000

PROVENANCE:  
Private Collection, Beirut.

30

**ANAS AL BRAEHE**  
(SYRIAN, B.1991)

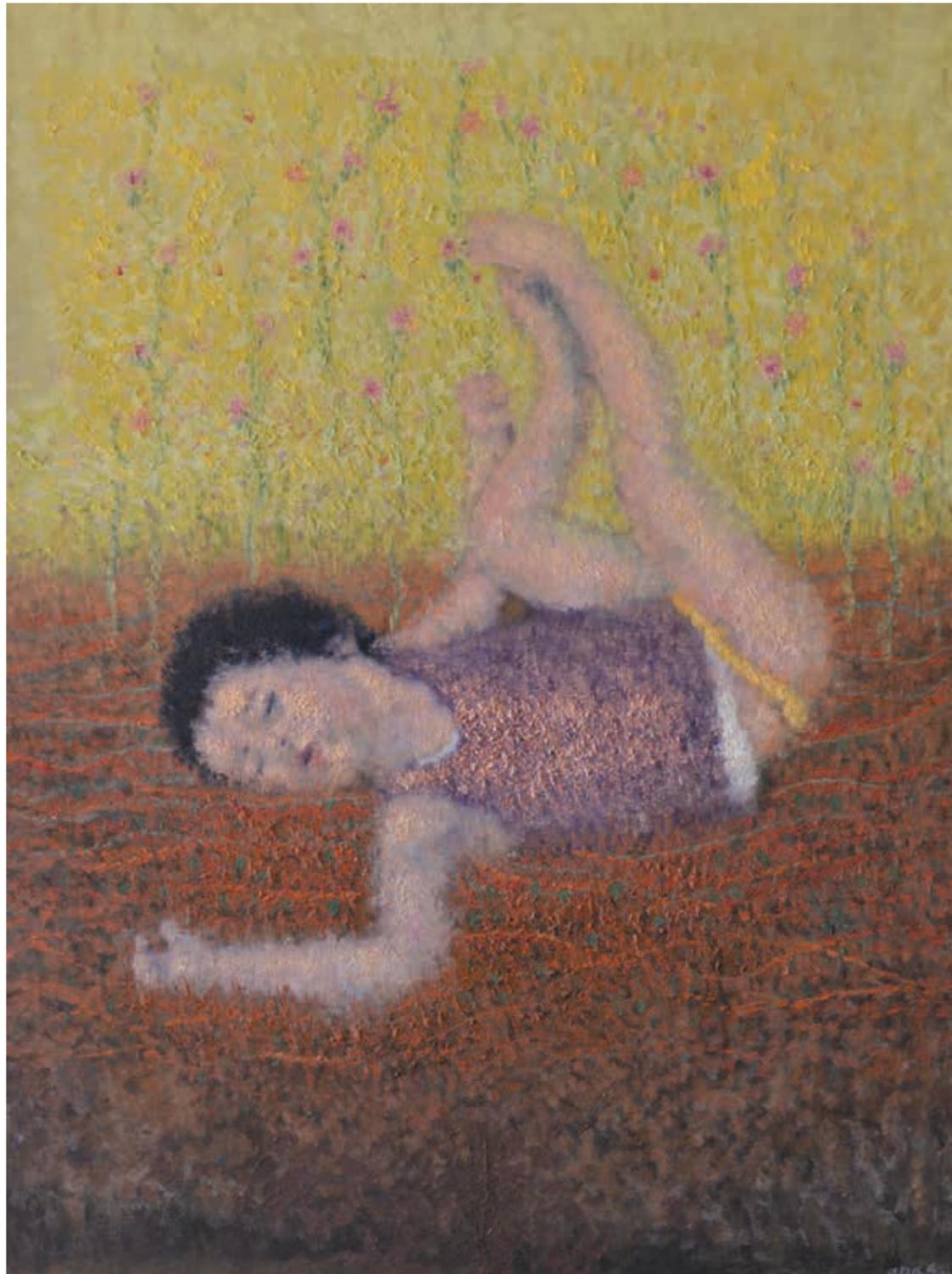
*Untitled*

signed «anas...» (lower left)  
oil on canvas  
120 x 91 cm.  
Painted in 2016.

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

LL 2,400,000-4,700,000

PROVENANCE:  
Private Collection, Beirut.



31

**HANIBAL SROUJI**  
(LEBANESE, B.1957)

*Untitled*

signed and dated «H.S.2016»  
(lower right)  
mixed media on tracing paper  
55 x 50 cm.  
Executed in 2016.

**US\$ 2,500-3,500**

LL 4,000,000-5,500,000

PROVENANCE:  
Private Collection, Beirut.



A calmness encompasses this work by the well-known Lebanese abstract artist Hanibal Srouji, perhaps in part down to the choice of light-coloured, natural shades of off-white and beige, contrasted only with specks of gold-brown and the outline of what could possibly be walls of rock across a seascape. The scene is open to interpretation, but there is a feeling that serenity will be short-lived? The viewer's eye is quickly drawn to shapes in what might be water, prompting questions that remain unanswered. Are these swimmers, scattered sporadically in the sea, enjoying their leisure time? And if so, will they eventually make their way to the shore or will they be given a less-than-welcome greeting when arriving on land? Indeed, will they make it at all?

Srouji was born in Beirut in 1957 and raised in Saïda, before fleeing Lebanon with his family in 1976 following the outbreak of the civil war. He graduated from Concordia University in Canada with a Master's degree in Fine Arts and has taught for many years worldwide, currently holding the position of Chair and Assistant Professor at the Lebanese American University in Beirut.

Srouji's work has its roots in the deep wounds, trauma and damage inflicted by war, witnessed in both his homeland and the region. He is known for his wide and sometimes unusual choice of tools in his work which range from fire, carbon and graphite to coloured pencil, neon and acrylic. While his work is often described as abstract configurations of the scars of war, there is also a glimmer of hope attached to them, supported by their dreamlike quality which is reinforced by his use of pastel shades. His work has been widely exhibited in Lebanon and abroad.

«I never work one painting at a time, but a series of paintings on an idea that has been ripening for weeks. I paint the same composition until the problem is resolved, and my self-satisfaction is achieved...But the spontaneity, speed, and accuracy are the fruits of a patient discipline, the result of a conquest. Every stroke of a brush contains my artistic history.»

- Courtesy of the Mokbel Collection website

32

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

*Mandoline*

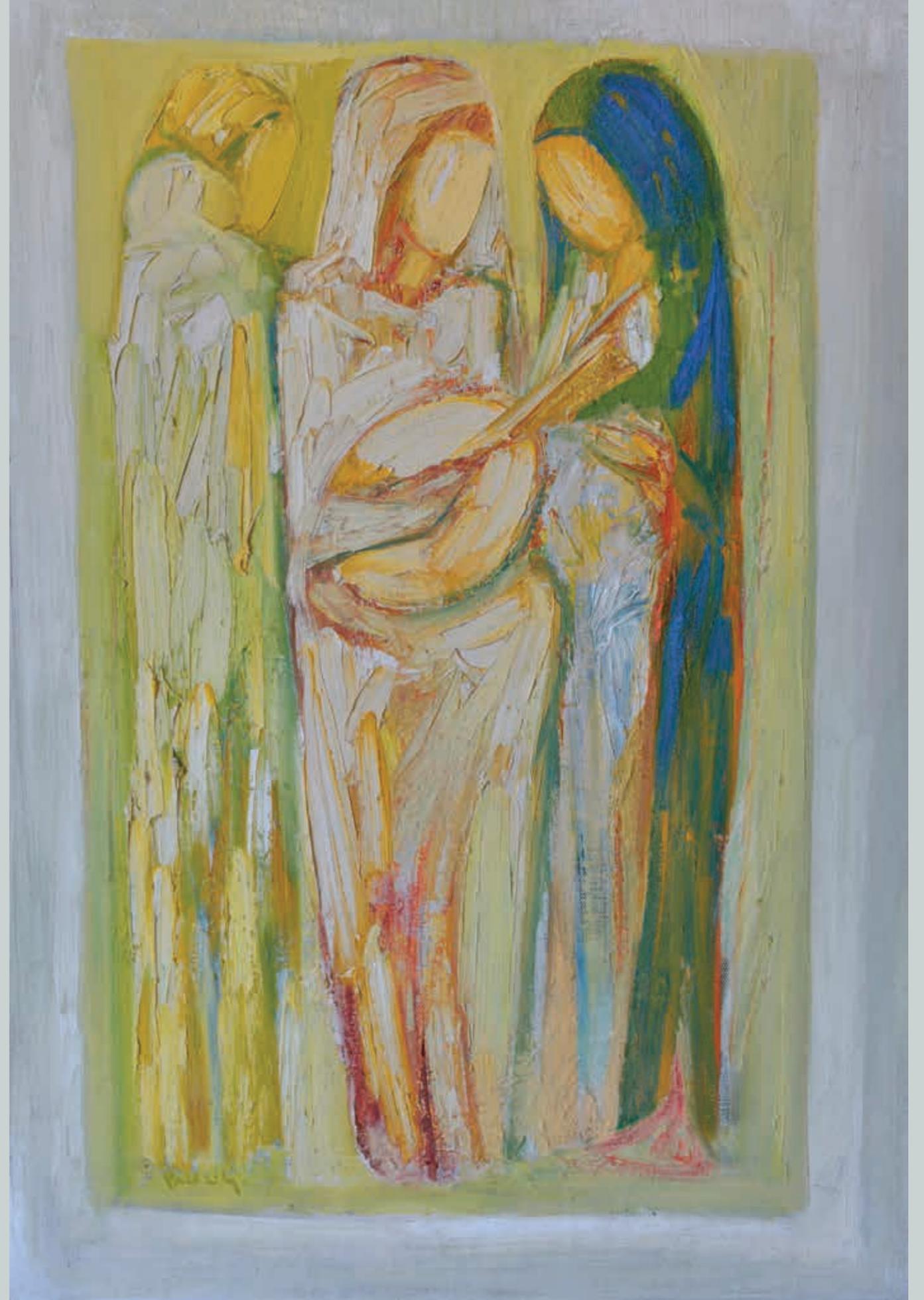
signed «Paul G» (lower left)  
oil on canvas  
92 x 65 cm.  
painted circa 1976.

**US\$ 38,000-50,000**  
LL 58,200,000-77,000,000

PROVENANCE:  
Private Collection, Beirut.

All the works by Paul Guiragossian are © Courtesy  
Paul Guiragossian Foundation.

Photo Credit: ArtScoops





*“There is one fundamental question which pervades the entirety of Oussama Baalbaki’s work to date: what is the place of painting after photography?”*

*Baalbaki’s paintings are expressionistic in tone, but they tend toward the mimetic. To represent reality today, he paints with the recognition of the technologically reproducible, mediated image. If photography attempts to capture the perpetually fleeting present – to embalm reality – painting stretches its duration, so as to free it from the constraints of historical time.”*

- Saleh Barakat, Agial Gallery

**33**

**OUSSAMA BAALBAKI**  
(LEBANESE, B.1978)

*Beirut*

signed in Arabic and dated <2016>  
(lower right)  
acrylic on canvas  
120 x 150 cm.  
Painted in 2016.

**US\$ 8,000-12,000**  
LL 12,400,000-18,500,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.

Huguette Caland's passion and skill in the field of fashion design are to the fore in this canvas offered at auction, with her hallmark intricate detailing evident in floral margins combined with bold lines typical of her style. The pattern is pretty and romantic, yet the signature black lines that cut across the canvas and indeed weave through much of her work are given a different treatment in the centre, ensuring this piece also has an edgy, contemporary feel.

A Lebanese painter, sculptor and fashion designer, Caland was born in 1931 and studied art at the American University of Beirut. She divided her time between France and California for many years, gaining a considerable following in Paris. Her work is intriguing, often erotic and vacillating between the overt and explicit, and suggestive and subtle. Women, their bodies and their place in the world are recurring themes in Caland's work, inevitably, since she decided to spend time alone working in France, leaving her husband and children to do so, even though she remained committed to them all. Caland's work has been exhibited extensively across the globe. The artist has enjoyed a deserved upsurge in popularity recently, with her work featured in the Hammer Museum's 2016 Made in LA biennial, the Sharjah Biennial and is currently on show at Tate St Ives in the UK.



**34**

**HUGUETTE CALAND**  
(LEBANESE, B. 1931)

*Untitled*

signed and dated <H. Caland 2002>  
(on the reverse)  
oil on canvas with burnt edges  
18 X 64 cm.  
Painted in 2002.

**US\$ 7,000-12,000**  
LL 11,000,000-18,500,000

PROVENANCE:  
Private Collection, Beirut.

Brightly coloured, with seasonal, summery overtones, Helen Khal's painting of a potted plant is fresh and uplifting, with the full blooms in graduated shades of vibrant red and pastel pinks against a sunshine-yellow, sky-blue and meadow-green background hinting at the prospect of happy times and hope for the future. Slightly tilted, the angle of the blue pot gives this still-life scene an element of movement, reminding us of the summer 'rush' and heady days that the warmer months can bring with them.

Born in 1923 in Pennsylvania, Helen Khal was of Lebanese descent. She studied at both the Lebanese Academy of Fine Arts (ALBA) in Beirut and at the Art Students League in New York. Throughout her life, she divided her time between the US and Lebanon. Khal held her first solo show in Galerie Alecco Saab in Beirut in 1960 and, three years later, set up Gallery One, Lebanon's first permanent art gallery. Other solo exhibitions followed in Beirut and abroad. She also took part in the Biennales held in Alexandria and Sao Paulo. Khal wrote and lectured on art, working as an art critic in Lebanon and abroad for several years and teaching at AUB. During her years in the US, she was publications consultant to the Jordan Information Bureau. She also had a book titled 'The Woman Artist in Lebanon' published in 1987. Khal died in 2009.

**35**

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

*Untitled*

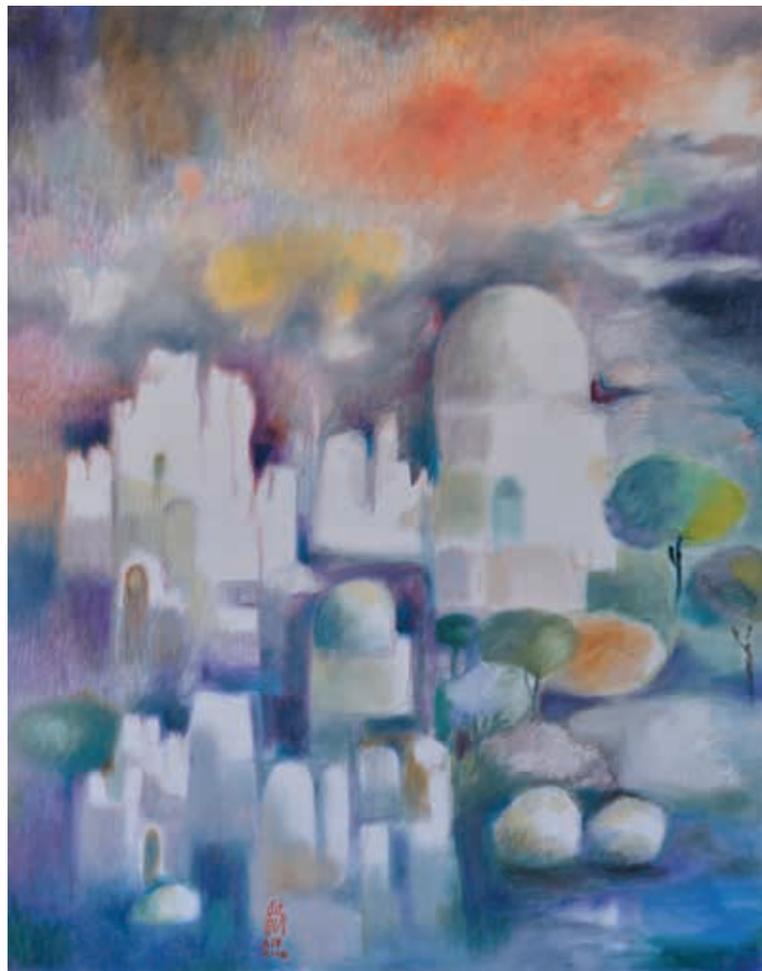
sighed «H.Khal» (lower left)  
oil mounted on wood on paper  
75 x 52 cm.  
Painted in 1980.

**US\$ 22,000-30,000**  
LL 33,800,000-46,000,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.





36

**NOURI AL RAWI**  
(IRAQI, 1925-2014)

*Untitled*

signed in Arabic and dated (2005)  
(centre left)  
oil on canvas  
76 x 61 cm.  
Painted in 2005.

**US\$ 3,000-6,000**  
LL 4,600,000-9,400,000

PROVENANCE:  
Private Collection, Beirut.

The Iraqi painter and sculptor Nouri Al Rawi was often inspired by the rural settings of Rawa, Ambar Province, where he was born, and this work on sale today harks back to those domestic scenes. Snow-white buildings, a common sight in his birthplace, complete with domed or flat roofs and arched doors, are edged with greenery and dotted with rocks in this beautifully composed set-up, pitted against a vibrant, multi-coloured sky. The buildings inch upwards, suggesting hills and height, while the darker-shaded backdrop hints at rolling verdure beyond. The landscape is devoid of people and yet there is a sense that this is a village full of activity; one that will spring to life when the time dictates.

Born in 1925, Al Rawi was a trained teacher who went on to graduate from the Institute of Fine Arts in Baghdad 1959. He travelled abroad, having gained scholarships to further his studies in Yugoslavia and Portugal. Aside from carving a niche as a well-known and prolific painter and sculptor, Al Rawi played a key role in developing the Iraqi modern art movement, co-founding the Baghdad Modern Art group. He led a multi-pronged professional life as an art critic, author, broadcaster and art administrator. Al Rawi also helped to set up Baghdad's National Museum of Modern Art, serving as its first director and helping to acquire many of the works that formed the backbone of its collection. He died in Baghdad in 2014.



37

**MOUNIRA AL SOLH**  
(LEBANESE, B.1978)

*The Sheikh is Leaving*

signed and dated (MOUNIRA AL SOLH 2007) in English  
(on the reverse)  
acrylic on canvas  
80 x 80 cm.  
Painted in 2007.

**US\$ 3,000-6,000**  
LL 4,600,000-9,400,000

PROVENANCE:  
Private Collection, Beirut.

The facial details might be scant, but the hallmark characteristics of traditional headwear and beard tell us that the subject of the Lebanese artist Mounira Al Solh's work in this painting is a man of certain standing. Seemingly suspended on a stand, this portrait with a difference is captivating in the extreme; the hollow, black eyes give the protagonist an air of bathos, chiming with the work's title, and reinforcing the theme of departure on both specific and broader levels. The simple, stark white background, challenged only by the metallic, black base, simply adds to the subject's apparent solitariness.

Born in 1978 in Beirut, Al Solh studied painting at the Lebanese University in her home city and at Fine Arts, the Gerrit Rietveld Academy, Amsterdam. Aside from painting, she works across a range of media, including embroidery, drawing and video installations. Al Solh has held several solo exhibitions, most recently at the Art Institute Chicago (2018), ALT, Istanbul (2016), KW Institute for Contemporary Art, Berlin (2014) and Sfeir-Semler Gallery, Beirut (2014). Group exhibitions include the 56th Venice Biennial, Italy (2015). Her work can also be found in public collections around the world, including the Art Institute of Chicago, Illinois; Centre Georges Pompidou, Paris; Stedelijk Museum, Amsterdam; Pinakothek, Munich; Saradar Art Collection, Beirut; and Kamel Lazaar Foundation, Tunis.

38

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

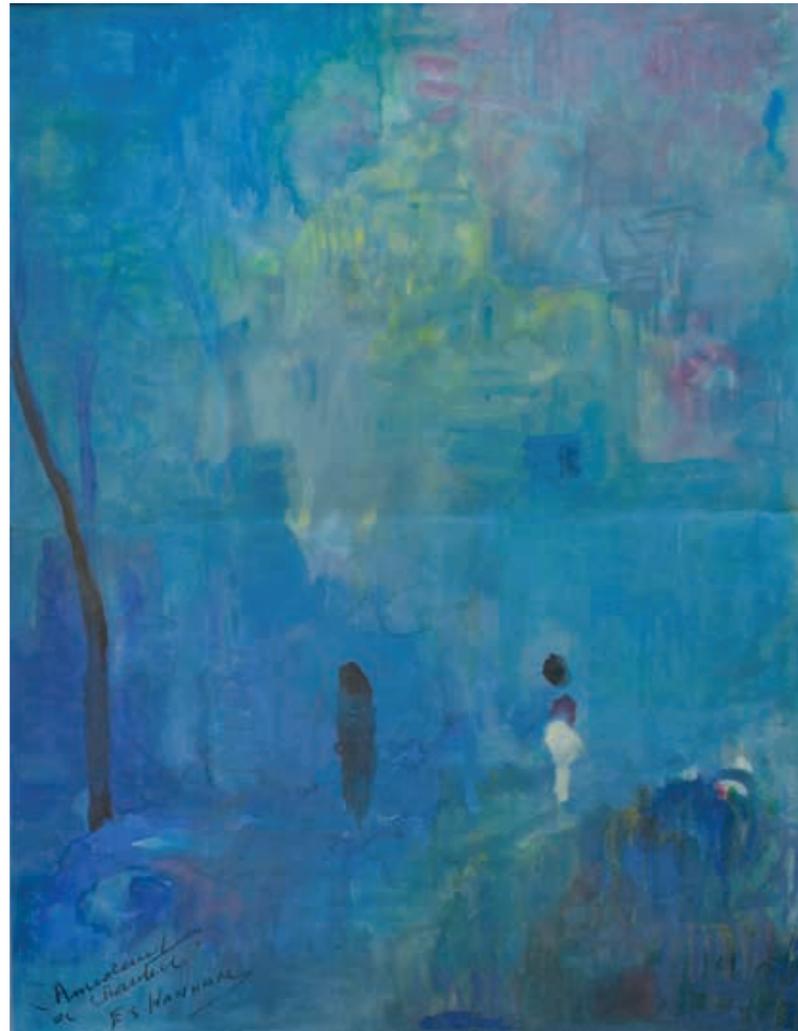
*Untitled*

signed «E.S.KANAAN» (lower left)  
dedicated «Amicalement a Chantale»  
watercolour on paper  
32 x 24 cm.

**US\$ 2,400-4,000**  
LL 3,700,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.

The authenticity of this work has been  
confirmed by Mrs Kanaan, Beirut  
We thank the Family for their assistance.



39

**MANSOUR AL HABRE**  
(LEBANESE, B.1970)

*The River*

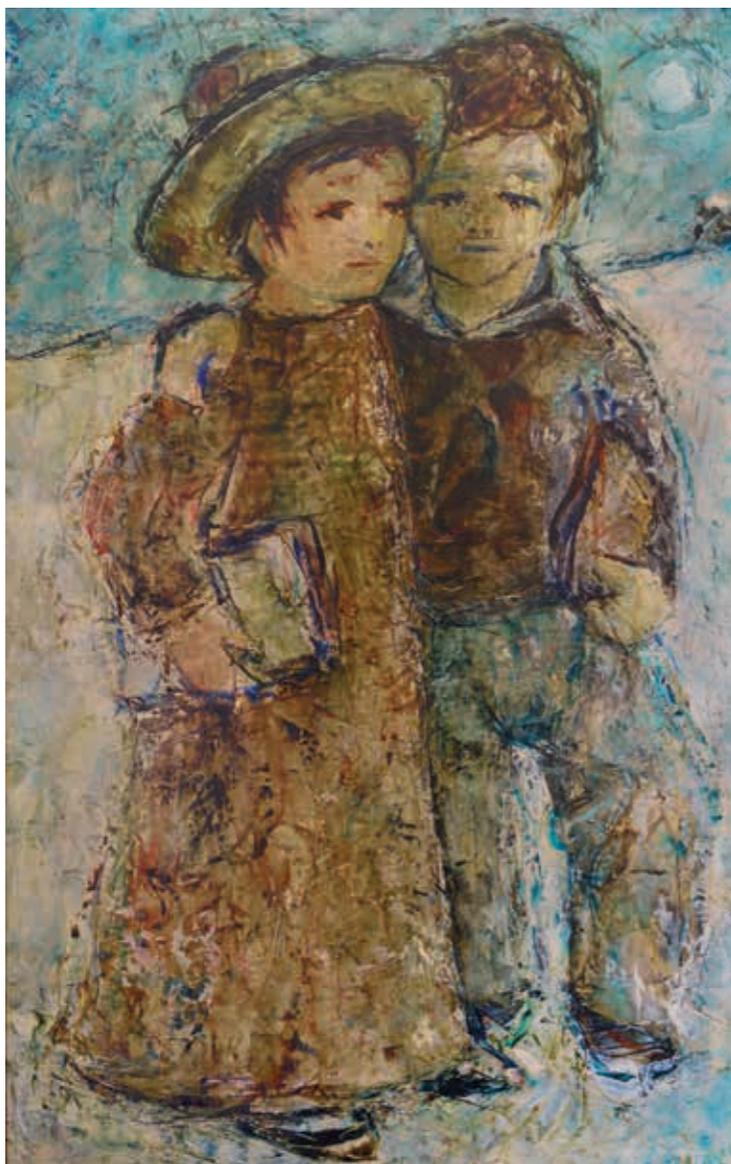
signed in Arabic and dated «2018»  
(centre right)  
acrylic and decollage on canvas  
90 x 90 cm.  
Painted in 2018.

**US\$ 2,000-6,000**  
LL 3,100,000-9,400,000

PROVENANCE:  
Private Collection, Beirut.



Mansour El Habre was born in Lebanon in 1970 and currently lives in Beirut. A multidisciplinary artist, he works in painting, printmaking and new media, and has been regularly featured in galleries and festivals across the Gulf, Europe and North America. His works explore the approach between reality and the perception of reality, deconstructing the metaphysical world around him, fragmenting and reconstructing images at the verge of psychosis and surrealism.



40

**AMIN SFEIR**  
(LEBANESE, 1932-2002)

*A l'école*

signed «A.Sfeir» (lower right)  
oil on wood  
64 x 48.6 cm.  
Painted in 1966.

**US\$ 2,400-4,000**  
LL 3,700,000-6,200,000

PROVENANCE:  
Private Collectoin, Paris.



41

**ARAM JUGHIAN**  
(LEBANESE, B.1959)

*Portraits*

signed and dated «Aram 7» in  
English (lower left)  
mixed media on linen  
110 x 130 cm.  
Painted in 2007.

**US\$ 2,000-4,000**  
LL 3,200,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.

*“Rare is to see the work of a self-taught painter that engages directly with abstraction without having first tried his hand at a more primary form or deconstructed the painting environment from anthropomorphic shapes and figurative work.*

*Aram Jughian is one of those artists that through experimentation arrived at a single form that yet is composed of many different units of meaning. Painting almost intuitively, the color fields overlap with distant objects, texts and other more conceptual devices. The different layers, sometimes either thickened or diluted through dripping and found material reach solidity and make manifest the visual maturity of an artist for whom painting is an absolute task.”*

- Gallery Janine Rubeiz



42

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

*Le Bateau*

signed «E.S.KANAAN» (lower left)  
watercolour on paper  
43.4 x 31 cm.

**US\$ 2,000-4,000**  
LL 3,200,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.

The authenticity of this work has been confirmed by Mrs Kanaan, Beirut.  
We thank the Family for their assistant.



43

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

*Untitled*

signed «H.Khal» (on the reverse)  
oil on paper mounted on board  
10 x 23 cm each.

**US\$ 4,000-8,000**  
LL 6,200,000-12,400,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity accompanies the work.

...Naïf ? Cette étiquette ne le gêne guère. « On m'a traité de naïf dans la vie. Alors... »

Des toiles qui font des clins d'œil d'amicale complicité. Des tableaux exubérants. Remuants. Les poissons sont rigolards...L'Atlantique est un lac tout doux. Il ne s'agit pas de vocation tardive avec Willy mais de vocation retardée. « Je n'ai aucun message politique. Même dans la vie de tous les jours, la politique ne m'intéresse pas. Je n'ai pas non plus de message philosophique. Mais seulement un message d'amitié. De joie de vivre, de jeunesse ou d'enthousiasme. »...

- Interview with Marie-Thérèse Arbid,  
L'Orient-le-Jour, 20 Mars 1974

44

**WILLY ARACTINGI**  
(LEBANESE, 1930-2003)

*Untitled*

signed and dated «W Aractingi 86»  
(lower right)  
oil on canvas  
61 x 73 cm.  
Painted in 1986.

**US\$ 6,000-10,000**  
LL 9,400,000-15,500,000

PROVENANCE:  
Private Collection, Beirut.





45

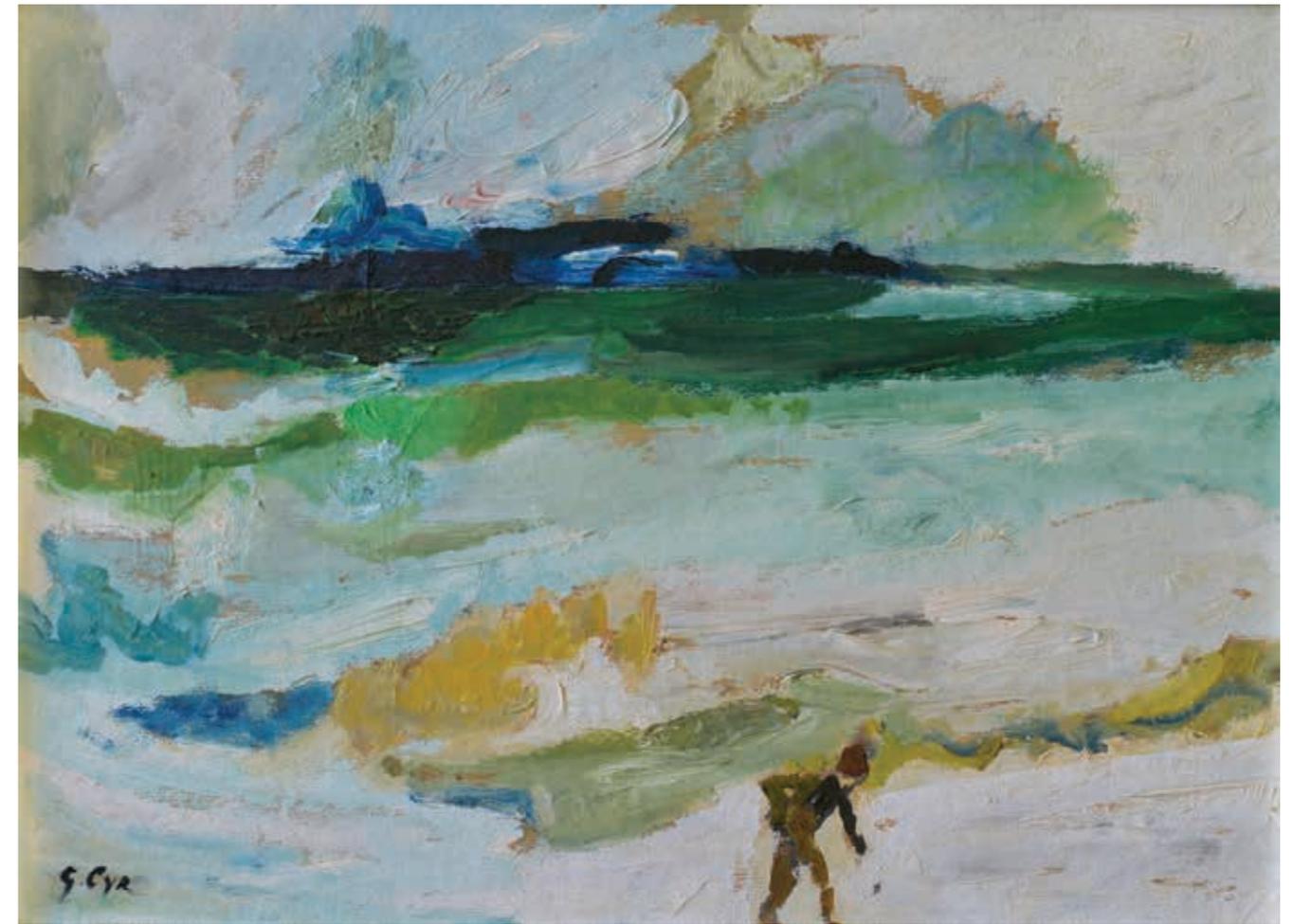
**MICHEL KURCHE**  
(SYRIAN, 1900-1973)

*Untitled*

signed «KURCHE» (lower left)  
oil on wood  
37 x 21 cm.

**US\$ 1,000-2,600**  
LL 1,550,000-4,000,000

PROVENANCE:  
Private Collection, Paris.



47

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

*La Plage*

signed «G.Cyr» (lower left)  
oil on board  
32.4 x 44.3 cm.

**US\$ 3,000-6,000**  
LL 4,600,000-9,400,000

PROVENANCE:  
Private Collection, Beirut.  
Acquired directly from Elie Kanaan,  
friend of the artist.



46

**CHUCRALLAH FATTOUH**  
(LEBANESE, B.1956)

*Lebanese Village*

signed «C FATTOUH 2007»  
(lower right)  
acrylic on canvas  
91 x 111 cm.  
Painted in 2007.

**US\$ 1,500-3,500**  
LL 2,400,000-5,500,000

PROVENANCE:  
Private Collection, Beirut.



48

**HASSAN JOUNI**  
(LEBANESE, B.1942)

*Kahwet El Kezaz*

signed «H.Jouni» (lower right);  
signed «H. Jouni», dated «2011» and  
titled in Arabic (on the reverse)  
oil on canvas  
49 x 69.5 cm.  
Painted in 2011.

**US\$ 2,400-4,000**  
LL 3,700,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.



49

**MAMDOUH KASHLAN**  
(SYRIAN, B.1929)

*Untitled*

signed in Arabic (centre left) and  
dated «2016» (on reverse)  
oil on canvas  
110 x 160 cm.  
Painted in 2016.

**US\$ 6,000-9,000**  
LL 9,200,000-14,000,000

PROVENANCE:  
Private Collection, Damascus.

A scintillating dance performance by a group of whirling dervishes is the topic for this painting for sale by the Syrian painter Mamdouh Kashlan.

Marked by a somewhat symmetrical format which reinforces the Sufi turning and choreography of the religious dance, the artist depicts the group in mid-flow in this figurative piece, with his main protagonist in the foreground, arms crossed across his chest, and three dancers either side trailing outwards in an A shape, limbs stretched in hallmark style. The dancers' tilted heads somehow relay the emotion and concentration that their art requires, even though little is evident in the way of facial features. Aside from the raised arms and angled headwear, Kashlan also captures the movement of the dancers through his clever use of shaded colour in the pleats of their skirts, some of which fan out, while others appear caught in a moment in time.

Born in 1929 in Damascus, Kashlan has held more than 300 exhibitions in his homeland and around the world. His work can be found in the national museums of Damascus, Aleppo and Deir Atieh, and the Presidential Palace, and also at the Sursock in Beirut. Elsewhere, his work is on view in Cairo and Paris, as well as in other European cities. In 1996, Kashlan was awarded the Pioneer's Prize from the Ministry of Culture.



50

**RAOUF RIFAI**  
(LEBANESE, B. 1954)

*Untitled*

signed «R.Rifai» (lower left),  
dated «2015» (lower right)  
acrylic on canvas  
100 x 100 cm.  
Painted in 2015.

**US\$ 3,600-6,000**  
LL 5,600,000-9,400,000

PROVENANCE:  
Private Collection, Beirut.



51

**SABHAN ADAM**  
(SYRIAN, B.1973)

*Untitled*

signed and dated «A 2005»  
(top left)  
oil on canvas  
178 x 157 cm.  
Painted in 2005.

**US\$ 3,000-6,000**  
LL 4,600,000-9,400,000

PROVENANCE:  
Private Collection, Beirut.

This artwork by the Palestinian artist Abdul Rahman Katanani has been created using his preferred recycled materials, while also serving as a reminder that he was first known as a caricaturist. The subject is a young girl, elevated in mid jump or flight, seemingly being lifted away by what we interpret as a balloon in a brilliantly vibrant shade of red. The underlying theme – a bid for freedom or the dream of breaking free - is a popular one for the artist, who was born in 1982 in the Sabra refugee camp in the western suburbs of Beirut during the Lebanese civil war.

Katanani is influenced on many levels from his time in the camp. The sense of feeling confined, oppressed and stateless permeates his work, as does the poverty that was around him. Hopelessness is a recurring theme – however, this is balanced with a sense of hopefulness. Katanani is also drawn to materials that were part of everyday life in Sabra, such as corrugated iron, barbed wire, discarded items and debris, as is evidenced in the work for sale. He has a Master's in Fine Arts from the Lebanese University and was the recipient of the Surssock's Prize for Young Artists in 2009. He has held several solo shows in the region and Europe, while participating in a significant number of collectives.

52

**ABDULRAHMAN KATANANI**  
(PALESTINIAN, B.1983)

*Untitled*

signed  
corrugated steel and aluminum  
screws and crushed oil barrel on  
wood panel  
170 x 100 cm.  
Painted in 2018.

**US\$ 12,000-20,000**  
LL 18,500,000-30,400,000

PROVENANCE:  
Private Collection, Beirut.



53

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

*Untitled*

incised with signature and dated in Arabic «2008» (lower left)  
wood and bronze sculpture  
unique piece  
45 x 15 x 17 cm.  
Executed in 2008.

**US\$ 1,600-4,000**  
LL 2,500,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.



54

**FAEQ EL HASSAN**  
(IRAQI, 1914-1992)

*Untitled*

signed and dated 1988 (lower right)  
oil on canvas  
84 x 107 cm.  
Painted in 1988.

**US\$ 5,000-8,000**  
LL 7,700,000-12,400,000

PROVENANCE:  
Private Collection, London.



55

**HALIM JURDAK**  
(LEBANESE, B.1927)

*Les Cariatides*

numbered «18/40» (lower centre); titled «Les Cariatides» (lower left); signed «Jurdak» (lower left and lower right) etching on paper  
This work is edition eighteen of forty.  
27.2 x 20.5 cm.

**US\$ 1,200-2,200**  
LL 1,900,000-3,500,000

PROVENANCE:  
Private Collection, Beirut.



56

**OMAR ONSI**  
(LEBANESE, 1901-1969)

*The Nude*

signed «O.Onsi» (lower right)  
ink on paper  
45 x 20 cm.

**US\$ 900-1,500**  
LL 1,400,000-2,500,000

PROVENANCE:  
Private Collection, Beirut.  
The authenticity of this work has been confirmed by the Onsi Family.

*“The method in a work painted by [Jean] Khalifé reveals a presence much out of ordinary - a presence of strength, energy, and a virile rationality of design. Another factor comes to light: the quality of the graceful and energetic colour that explodes in flowers and bouquets and the large contrasting surfaces of sunlight, shadow, and sea.*

*Drawing and colour, however, remain subservient to an inner truth, truth found in the luminous foreheads of young girls that a contrast of light and shade causes to «hesitate». Sadness, hope, dialogue, exchange - so many gestures of soul and body which express love and expectation. Elsewhere it is the reign of silence and of anguish which can be seen... His painting is equally inspired by those profound movements of the soul which give to the human body such a wealth of emotional expression. And it is essentially a human message, a witness of human tenderness.”*

- Hani Abi Saleh, Writer

57

**JEAN KHALIFÉ**  
(LEBANESE, 1923-1978)

*Souffle*

signed by O.Khalife (on the reverse); «Jean Khalife's widow»  
Certificate on the reverse.  
oil on canvas mounted on board  
61 x 30 cm.  
Painted in 1978.

**US\$ 2,600-5,000**  
LL 4,000,000-7,800,000

PROVENANCE:  
Private Collection, Beirut.  
Acquired directly by the present owner from Jean Khalife's widow.  
Exhibited at Gallery Khabbaz, 1980, Beirut.

Certificate by the family on the reverse.



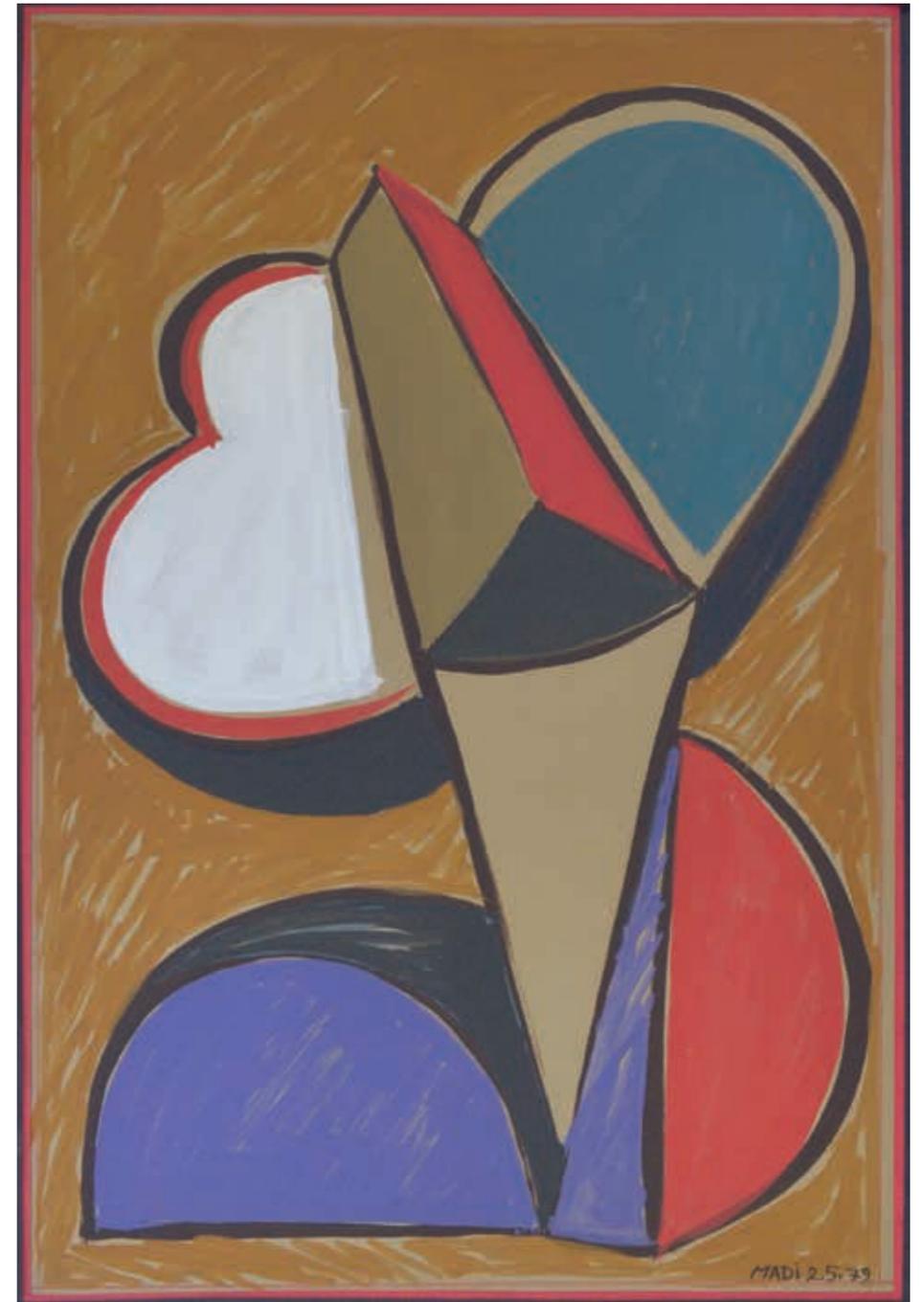


**58**  
**DIKRAN DADERIAN**  
 (LEBANESE, B.1929)

*Untitled*  
 signed and dated «DADERIAN 04»  
 (lower right)  
 oil on canvas  
 74 x 91.8 cm.  
 Painted in 2004.

**US\$ 1,200-2,200**  
 LL 1,900,000-3,500,000

PROVENANCE:  
 Private Collection, Beirut.



**59**  
**HUSSEIN MADI**  
 (LEBANESE, B.1938)

*Untitled*  
 signed and dated «Madi 2.5.79»  
 acrylic on paper  
 70 x 50 cm.  
 Painted in 1979.

**US\$ 6,000-10,000**  
 LL 9,400,000-15,500,000

PROVENANCE:  
 Private Collection, Beirut.



60

**FATEH MOUDARESS**  
(SYRIAN, 1922-1999)

*Untitled*

signed in Arabic (lower right);  
signed, dated «1994» in Arabic  
and English (on the reverse)  
oil on panel  
25 x 20 cm.  
Painted in 1994.

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

LL 3,200,000-4,600,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.



61

**FATEH MOUDARESS**  
(SYRIAN, 1922-1999)

*Untitled*

signed in Arabic (lower right);  
signed, dated «1994» in Arabic  
and English (on the reverse)  
oil on panel  
25 x 20 cm.  
Painted in 1994.

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

LL 3,200,000-4,600,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.

Painter, sculptor and engraver, Hussein Madi was born in Chabaa, in south Lebanon in 1938. He received his initial training at ALBA (l'Academie Libanaise des Beaux Arts). Subsequently, he went to Rome where he enrolled at the Academia di Belle Arte and at the Academia di San Jacomo. In Rome he undertook advanced research on cultural heritage in the Arab world, particularly in Egypt. He went back to Lebanon and taught sculpture and engraving at the Institute of Fine Arts of the Lebanese University and, from 1958 to 1962, at ALBA. Since 1964 Madi has been living between Beirut and Rome. He has been exhibiting in Europe since 1965.

Hussein Madi makes use of the art of calligraphy, today consisting of symbols which were originally pictograms. Madi tries to take these symbols back to the time when writing was half-picture, half-symbol. He has thus reconciled the real, represented by a partial image, with the symbolic, connected with the inner life of man. Between these two poles, he has built marvelous worlds, the realistic one which binds man to the earth and the symbolic one binding man to his conception of the world. In this manner, he satisfies both the eye and the mind at the same time.

Madi's contemporary artwork denotes an extremely profound understanding of the artistic and spiritual oriental tradition. He has held over 50 solo exhibitions in Beirut, Rome, Milan, Venice, Geneva, Tokyo and Dubai. Madi's work is housed in many private and public collections around the Arab world.

62

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

*Untitled*

signed and dated «MADI 2005»  
(lower right);  
signed, dated with dimensions  
(on the reverse)  
acrylic on canvas  
100 x 100 cm.  
Painted in 2005.

**US\$ 28,000-40,000**  
LL 43,000,000-61,000,000

PROVENANCE:  
Private Collection, Beirut.

A Certificate of Authenticity  
accompanies the work.



A delicately positioned trio of candles or incense sticks is the subject of this painting by the late, well-known Lebanese painter Elie Kanaan.

The choice of subdued, pastel shades by the artist and the smoke that emits from the candles gives the painting an ethereal look, further enhanced by the way in which the three-pronged composition is seemingly suspended in mid-air, amid a multi-faceted cloud of smoke that melds into a light-hued background. The artist opts for deeper colours to depict the holders of both the candles or sticks and containers themselves, adding a base for both his subjects and the broader painting, while drawing the viewer in, before encouraging them to follow the plumes of smoke upwards. The mood is one of contemplation, with Kanaan's audience perhaps reminded of the times in life when we turn to candles, whether for support and help or prayer and reflection.

The French poet Alain Bosquet has highlighted what he describes as the "thrilling suspense where everything remains suggested, possible, and unrealized" in Kanaan's brush stroke, moving from a haziness towards the definite, as is evidenced in this work. Born in Beirut in 1926, Kanaan studied at the Academie de la Grande Chaumière in Paris. He also visited Italy before returning to Lebanon. He began exhibiting regularly from the 1950s onwards, both in Lebanon and abroad and won a number of awards. His work featured in several biennales and can today be found in a number of private collections. Kanaan also taught drawing and painting at the Collège Notre-Dame de Jamhour, the Lebanese University and the Lebanese Academy of Fine Arts (ALBA). He died in 2009.

63

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

*Fête Foraine*

signed 'E.S.KANAAN' (lower left)  
oil on canvas  
73 x 60 cm.  
Painted circa 1980s.

**US\$ 13,000-18,000**  
LL 20,000,000-27,600,000

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

The authenticity of this work has  
been confirmed by Mrs Kanaan,  
Beirut. We thank the Family for  
their assistance.





**64**  
**MOHAMMAD EL FAYOUMI**  
 (EGYPTIAN, B.1963)

*Untitled*

signed and dated in Arabic  
 (right side of base)  
 copper sculpture  
 20 x 12 x 15 cm.  
 Executed in 1999.

**US\$ 3,000-6,000**  
 LL 4,600,000-9,400,000

PROVENANCE:  
 Private Collection, Beirut.



**65**  
**ZEINA ASSI**  
 (LEBANESE, B.1974)

*Acrobats Over My City*

signed (lower left); signed, dated, titled;  
 medium and measurements (on the reverse)  
 mixed media and collage on canvas  
 130 x 130 cm.  
 Painted in 2012.

**US\$ 12,000-20,000**  
 LL 18,500,000-30,800,000

PROVENANCE:  
 Private Collection, Beirut.



66

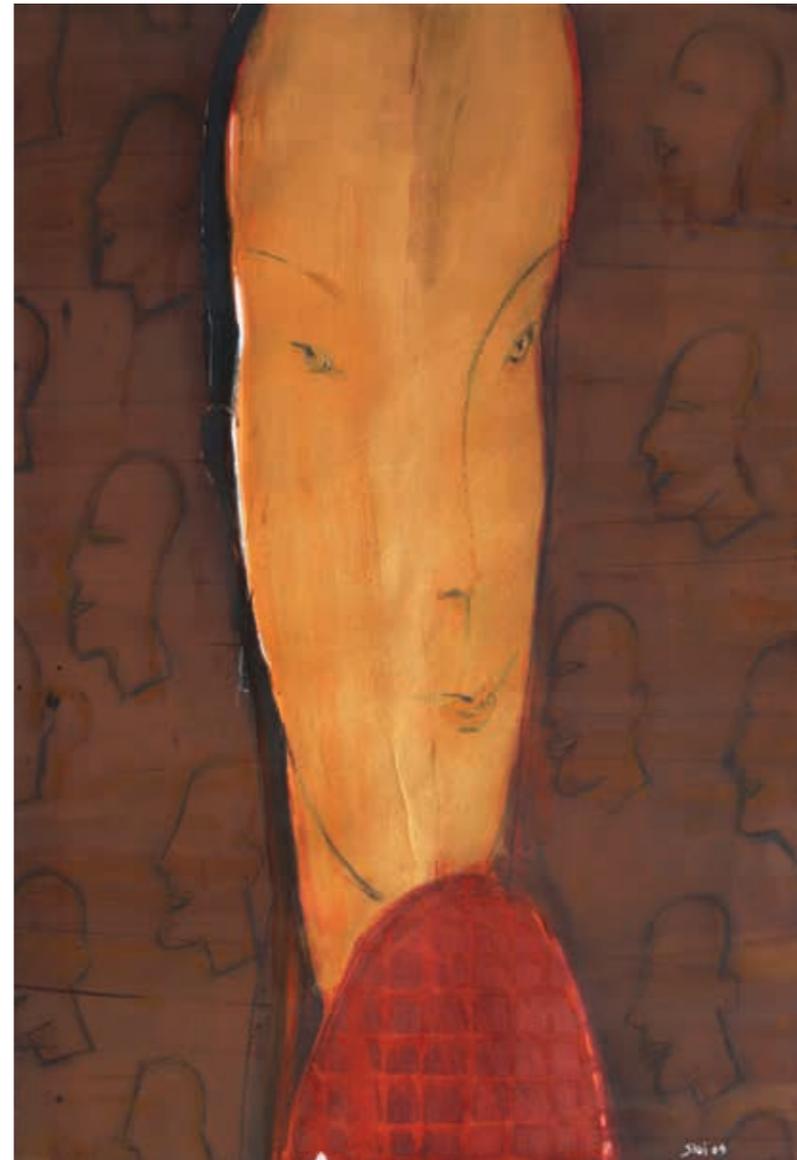
**SAMIR TABET**  
(LEBANESE, B.1923)

*Le temps des cerises*

signed «S.Tabet» (lower left)  
oil on canvas  
17.5 x 22.5 cm.

**US\$ 800-1,500**  
LL 1,225,000-2,300,000

PROVENANCE:  
Private Collection, Beirut.



67

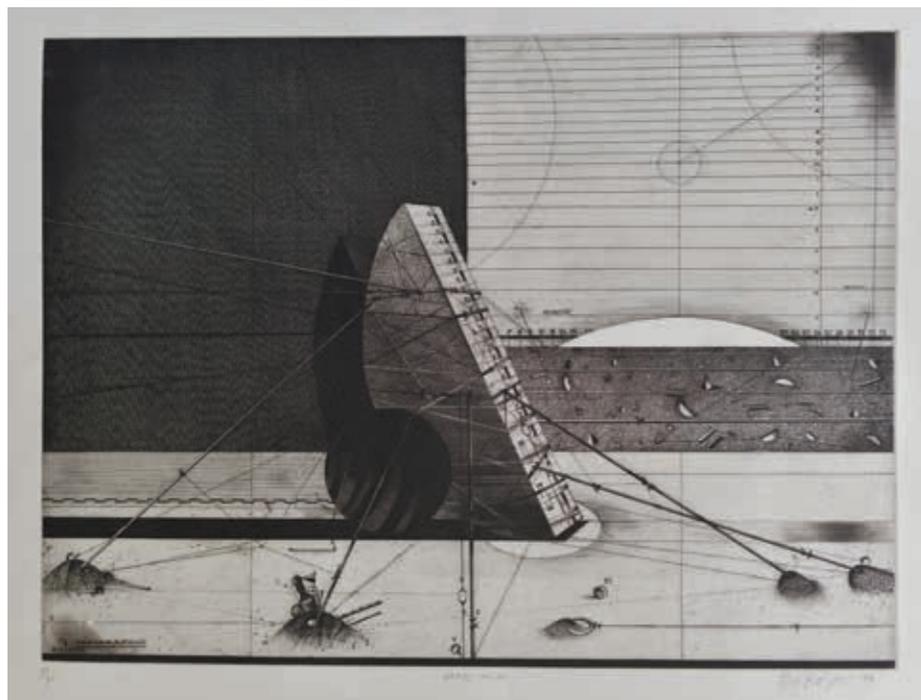
**ADEL EL SIWI**  
(EGYPTIAN, B.1952)

*Untitled*

signed and dated  
«SIWI 09» (lower right)  
oil on paper  
100 x 70 cm.

**US\$ 6,000-10,000**  
LL 9,400,000-15,300,000

PROVENANCE:  
Private Collection, London.



68

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

*Après-Midi*

numbered «23/70» (lower left),  
titled «Après-Midi (lower centre),  
signed and dated «Assadour 78»  
(lower right)

etching

This work is edition twenty  
three of seventy.

29.5 x 39.5 cm.

Executed in 1978.

**US\$ 800-1,600**

LL 1,300,000-2,500,000

PROVENANCE:

Private Collection, Beirut.



69

**SILWAN IBRAHIM**  
(LEBANESE, B. 1964)

*Untitled*

signed and dated «Silwan 2001»  
(lower left)

acrylic on canvas mounted on board

120 x 120 cm.

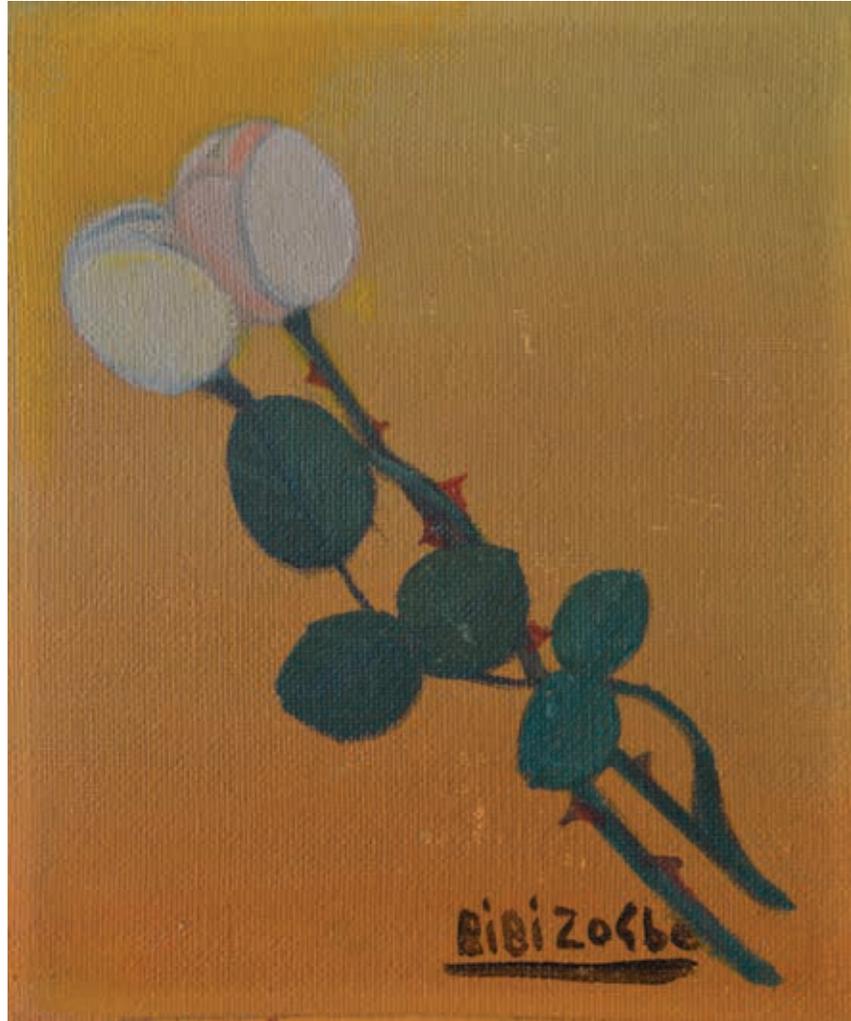
Painted in 2001.

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

LL 6,200,000-10,800,000

PROVENANCE:

Private Collection, Beirut.



**70**  
**BIBI ZOGBÉ**  
(LEBANESE, 1890-1973)

*Untitled*

signed «Bibi Zogbe» (lower right)  
oil on masonite  
30 x 25 cm.  
Painted in 1967.

**US\$ 2,500-4,000**  
LL 3,900,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.



**71**  
**BIBI ZOGBÉ**  
(LEBANESE, 1890-1973)

*Flores*

signed «Bibi Zogbe» (lower right)  
dedicated to Martita  
oil on masonite  
(on the reverse)  
oil on canvas  
40 x 30 cm.

**US\$ 3,200-5,000**  
LL 5,000,000-7,800,000

PROVENANCE:  
Private Collection, Beirut.

Athier Mousawi is a British Iraqi visual artist whose work over recent years has centred on posing unanswerable questions against undefined answers and forming a visual narrative between the two.

Since graduating from Central St. Martins, London in 2007, the subject of much of his work has been Iraq and his diasporic relationship to his intrinsic yet foreign homeland. Of the main constructs used within Athier's paintings the initial response is that of scale and colour which guide the viewer through his compositions. Symbolism in these large-scale paintings are weaved through layers of organic figurative and geometric Islamic forms. Large shapes frame moments of detail, acting like windows into another, very personal place, which the viewer is invited into.

Although predominantly a painter, his more graphic drawing style uses similar devices of surrounding intense narrative with rigid forms.

72

**ATHIER MOUSAWI**  
(IRAQI-BRITISH, B.1982)

*A Point to a Potential Somewhere*

signed (lower left)  
acrylic on canvas  
200 x 230 cm.  
Painted in 2014.

**US\$ 11,000-18,000**  
LL 17,000,000-27,600,000

PROVENANCE:  
Private Collection, Paris  
Acquired directly from the artist.





73

**ABDULLAH MURAD**  
(SYRIAN, B.1944)

*Untitled*

signed in Arabic, signed and dated  
«Murad 2018» (lower left)  
oil on canvas  
50 x 70 cm.  
Painted in 2018.

**US\$ 1,700-4,000**  
LL 2,600,000-6,200,000

PROVENANCE:  
Private Collection, Beirut.



74

**YOUSSEF ABDELKE**  
(SYRIAN, B.1951)

*Fruits*

signed Arabic and dated «1988»  
(lower left)  
charcoal on cardboard  
36 x 47 cm.  
Executed in 1988.

**US\$ 3,000-6,000**  
LL 4,600,000-9,200,000

PROVENANCE:  
Private Collection, Damascus.

*“His vision is so intense that you have the impression of waking up from a dream when looking at his works. It is as if you had never really seen, in depth and in relief, what a simple fish is. Abdelke penetrates the skull, or the fish, or a woman’s shoe, just like Michaux ‘entered’ in an apple.*

*Observation and the utmost attention are not enough. Everything happens as if he wanted to re-invent the world, protect it for good from offence, indifference and omission. It is as if he was himself-dead in front of the ox’s skull and that he wanted all living phenomena to replace him, the Syrian engraver. It is not ‘Abdelke’ who interests him but rather everything that Abdelke isn’t, everything that will survive to Abdelke and everything that goes beyond, far beyond, Abdelke.”*

**- Alain Jouffroy, French Poet & Art Critic**



75

**RITA KAZAN**  
(LEBANESE, B.1978)

*Bixi*

signed (lower left); signed, dated,  
titled, with measurements  
(on the reverse)  
graphite and acrylic on carton  
48 x 67 cm.  
Painted in 2012.

**US\$ 2,000-4,000**  
LL 3,200,000-6,200,000

**To be sold without reserve**

PROVENANCE:  
Private Collection, Beirut.



76

**SAAD YAGAN**  
(SYRIAN, B.1950)

*Sabri Mudallal*

signed in Arabic and English (lower  
right); signed in Arabic and English  
(on the reverse)  
acrylic and oil on canvas  
88 x 119 cm.  
Painted in 2002.

**US\$ 6,000-9,000**  
LL 9,400,000-13,800,000

**To be sold without reserve**

PROVENANCE:  
Private Collection, Beirut.



77

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

*Tulips*

signed and dated «Rima Amyuni 06»  
(lower right)  
oil on canvas  
72 x 100 cm.  
Painted in 2006.

**US\$ 2,000-4,000**  
LL 3,200,000-6,400,000

PROVENANCE:  
Private collection, Beirut.

Acquired directly from the artist by  
the present owner.



78

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

*Deir El Kamar*

signed and dated «Rima Amyuni 3 17» (lower right)  
oil on canvas  
130 x 170 cm.  
Painted in 2017.

**US\$ 6,000-12,000**  
LL 9,400,000-18,500,000

PROVENANCE:  
Private collection, Beirut.

Acquired directly from the artist by the present  
owner.

*“Rima Amyuni not only paints big, but also goes at it with tremendous physical force... Big brushes loaded with pigment, sweeping her arm and extending her body in a virtual aerobic dance, propelling brushstrokes across the wide surface in staccato bursts of colour and line...”*

- Helen Khal, Gallery Epreuve d'Artiste



79

**BERINE PHARAON**  
(LEBANESE, B. 1974)

*Walking Alone-*  
*from the series «Another Stranger»*

signed (on the reverse)  
fine art paper print  
This work is edition one of three.  
66.5 x 100 cm.  
Executed in 2017.

**US\$ 1,700-2,600**  
LL 2,700,000-4,000,000

PROVENANCE:  
Acquired directly from the artist.

Born in Beirut in the years preceding the Civil War, Berine Pharaon is a self-taught photographer interested in exploring the multiple complexities and contrasts in the spaces dear to her heart, leaving her observer to discover and interpret her work freely. Through her lens, she grips to a documenting, yet intellectually and artistically unique vantage point, suggesting our alienation and her feeling of estrangement in her own land. Her series Another Stranger was exhibited publicly and applauded in Asnières-sur-Seine in 2018.



80

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

*Untitled*

signed «charles» (lower left)  
acrylic on canvas  
70 x 90 cm.  
Painted in 2019.

**US\$ 2,000-4,000**  
LL 3,200,000-6,400,000

PROVENANCE:  
Private Collection, Beirut.

## KAYANY FOUNDATION

Kayany Foundation is a Lebanese non-governmental organization founded in 2013 in response to the Syrian crisis. Kayany operates educational programs for Syrian refugee children and youth residing in the informal tented settlements (ITSs). In partnership with the **Center for Civic Engagement and Community Service at AUB**, the foundation established **GHATA** portable schools in the Beqaa valley. With this effective and sustainable school design, Kayany took a leading role in bringing Education to **“OUT OF SCHOOL”** refugees. Its projects and programs have been expanding ever since.

81

**FANNY SELLER**  
(FRENCH, B.1972)

*Water Task*

signed  
acrylic and dry pastel  
100 x 100 cm.

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

LL 3,200,000-6,400,000

**To be sold without reserve**



Water's critical role in life as a basic necessity and one that can never be taken for granted, even in modern cities such as Beirut, provide the inspiration for this thought-provoking artwork for sale by Fanny Seller.

The artist created the piece at the height of a blistering summer, when Lebanon's capital was also hit by a build-up of garbage, choosing acrylics mixed with plenty of water as her medium to create a link with the title of the piece and its theme. Dominating the work is a girl picking up a large receptacle of water from outside a building, highlighting a lack of running water. Here, Fanny draws on her time at Mansion House, a collective for artists, where she witnessed plants and trees struggling to survive in the heat. Dry pastels in a shade of blue are used to convey the parched leaves and brittle branches of the tree, while the choice of her protagonist relays the message that children are the most vulnerable when the elements we need to survive are in short supply.

Born in France, Fanny Seller obtained her degree in History of Art, followed by her Postgraduate Diploma in Cultural Management at the Sorbonne University in Paris. In 1997, after moving to Beirut, Seller began teaching Art History at the Lebanese Academy of Fine Arts.



82

**AMMAR ABD RABBO**  
(SYRIAN, B. 1966)

*The Citadel of Aleppo seen from the side of Seif El Dawleh, May 2013.*

edition numbered 1/10; signed  
satin paper on 2mm Dibond  
80 x 120 cm.  
Executed in 2013.

**US\$ 1,500-4,000**

LL 2,400,000-6,400,000

**To be sold without reserve**

PROVENANCE:

Courtesy of the Artist.

All proceeds go to **Kayany Foundation**.  
Buyer's Premium is not applicable.

A renowned photojournalist, Ammar Abd Rabbo was born in Damascus, Syria, in 1966, and lived in both Libya and Lebanon, before moving to France at the age of 12. He studied at the Paris Institute of Political Studies, commonly referred to as Sciences Po.

During his career he has worked at a variety of agencies, amassing a diverse portfolio that includes photos of glamorous events, such as Paris Fashion Week and Cannes Film Festival, alongside war coverage from Bosnia, Iraq and Libya, and brilliantly captured, insightful portraits of world leaders and celebrities, ranging from Queen Elizabeth II to Saudi Prince and billionaire Alwaleed Bin Talal. Throughout 2013 and 2014, he also documented the daily life of locals caught up in the Syrian conflict.

Abd Rabbo work regularly appears in print and online, and has featured on the covers of several of the world's most popular publications, including Time Magazine, Der Spiegel, Le Point, Paris Match and Laha. In addition, he published a book in December 2016, titled 'ALEP A Elles Eux Paix'. Abd Rabbo was made Chevalier dans l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) in 2018.

83

**AMMAR ABD RABBO**  
(SYRIAN, B. 1966)

*Freedom Loves Hama*

A young man diving from Hama's Noria.  
Edition numbered 1/10; signed  
printed directly on metal (ChromaLuxe High  
Definition Metal Print)  
83 x 120 cm.  
Executed in 2007, printed in 2019.

**US\$ 1,500-4,000**

LL 2,400,000-6,400,000

**To be sold without reserve**

PROVENANCE:

Courtesy of the Artist.

All proceeds go to **Kayany Foundation**. Buyer's  
Premium is not applicable.



A Lebanese native, Jack Seikaly has been experimenting with photography and developing his craft for over a decade. Rooted in an inherent attraction to landscapes and exploring global cultures, his extensive body of work has been defined by personal trips that have taken him to some of the most remote parts of the world.

**About the Series:**

Capturing immersive landscapes and architectural icons on the infrared spectrum, the 21-piece series is a challenge to our perceptions of the visible world. From the rice fields of China to the streets of San Francisco, this collection is the culmination of a four-year expedition across seven countries around the world. The surrealism of this invisible dimension is captured through the use of a converted infrared camera, paired with a specialized technique of editing images in a spectrum that the human eye cannot see. Designed to magnify infrared light, the camera most strikingly captures the glow in plants that represents their photosynthetic interaction with the sun. Inspired by Richard Mosse's seminal infrared series *The Enclave*, Jack's work strives to illuminate the importance of human perception and serves as a commentary on its breadth. With an intimate understanding of how our perceived sense of reality informs our behavior, this series seeks to broaden our personal viewpoints and challenges the lens through which we experience the physical world. The surrealism of infrared acts as a gateway into a new approach of looking at familiar subjects, the ability to view them in a different light.

**About the Image:**

This photograph was taken on January 6, 2018 of downtown Beirut, Lebanon. Standing atop a building near Saifi Village, it provides a great vantage point of the Mohammad Al-Amin Mosque, the St. George Maronite Cathedral, and the Grand Serail. Importantly, this picture highlights the lack of greenery and nature in Lebanon's capital city.



84

**JACK SEIKALY**

*Downtown Beirut*  
(from *In A Different Light Series*)

signed  
infrared photography  
72 x 108 cm.  
Executed in 2018.

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

LL 1,600,000-4,600,000

**To be sold without reserve**

PROVENANCE:

Courtesy of the Artist.

All proceeds go to **Kayany Foundation**.

Buyer's Premium is not applicable.

## AUCTION INFORMATION

### 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](http://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.

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

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## CONDITIONS OF SALE

### Buyer's Premium and Taxes

A buyers premium of 12.5% will be added to the hammer price and is payable by the successful bidder as part of the total price. The bidder is also responsible for any applicable tax including municipality, VAT, sales and service taxes. It is the buyer's responsibility to pay all taxes that may arise on the hammer price and the buyer's premium.

### At the Sale

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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.

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

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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.

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The purchaser will be required to pay any 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.

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- 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.

**Note:** A fee of 5% of the purchase price will apply if the work is not paid for in full after 30 days.

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## ABSENTEE/TELEPHONE BIDDING FORM

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First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Address \_\_\_\_\_

E-mail \_\_\_\_\_

Telephone \_\_\_\_\_ Mobile \_\_\_\_\_

- Absentee Bid (as I am unable to be present at the auction)
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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 numbers: +961 (0)3 127 069 / +961 (0)3 429 800

Signature \_\_\_\_\_

Date \_\_\_\_\_

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