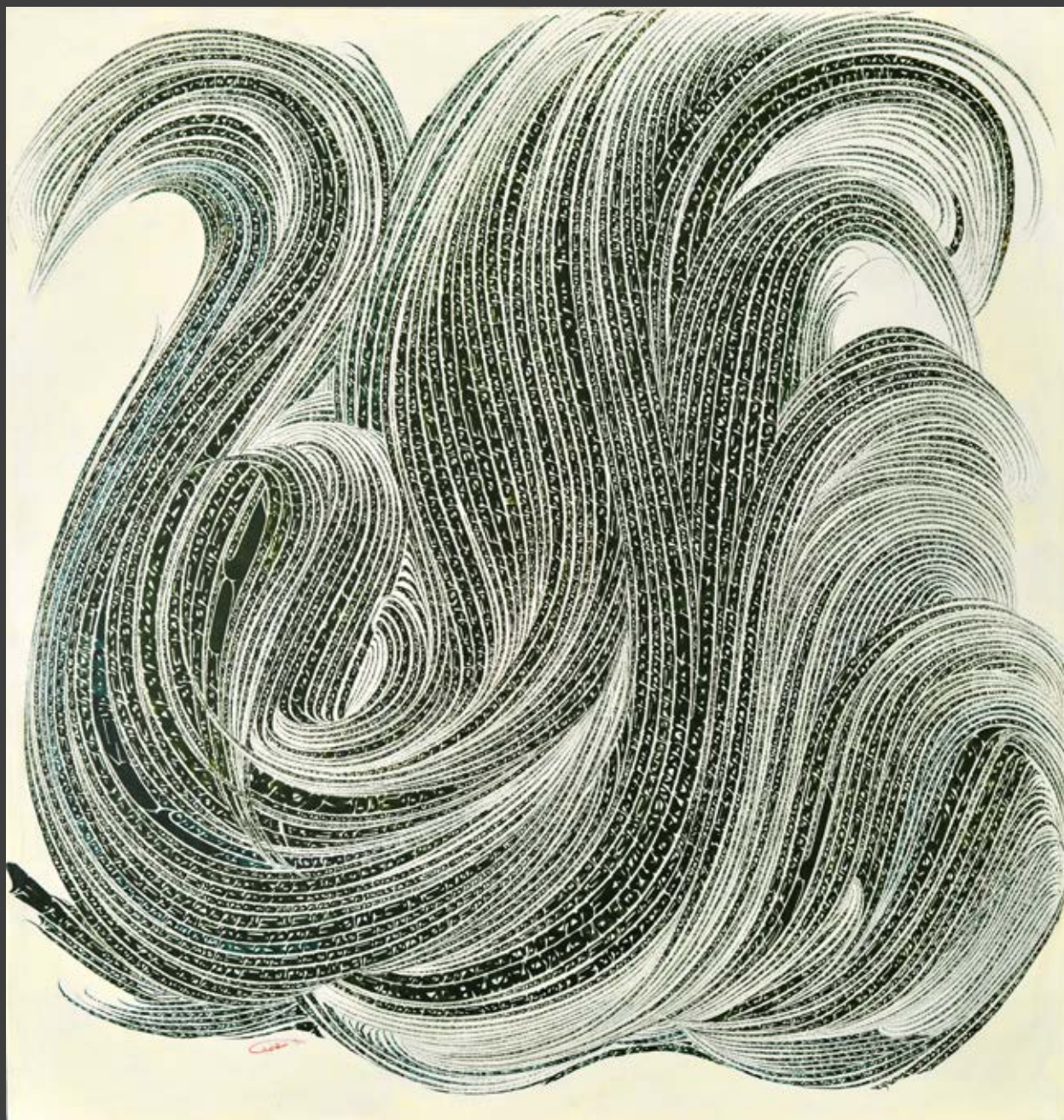


MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST



Beirut, 14 April 2018

Artscoops

An abstract painting featuring a large, textured blue area on the left side. The right side is dominated by thick, expressive brushstrokes in white and light beige, with some green and yellow accents. The overall style is gestural and expressive, characteristic of modern or contemporary art.

MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST



Artscoops

MODERN AND CONTEMPORARY ART OF THE MIDDLE EAST

Viewing

Thursday April 12, 2018 11:00 - 8:00 pm
Friday April 13, 2018 11:00 - 8:00 pm
Saturday April 14, 2018 11:00 - 4:00 pm

Auction

SATURDAY 14 APRIL 2018

5:00 PM

3Beirut

Omar Daouk, (After STARCO)

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

Janet RADY

Phone: +44 (0)7957 284370

Email: janetrady@gmail.com

May MAMARBACHI

Phone: +961 (0)3 429 800

Email: may@artscoops.com

Laura LATI

Phone: +1 (347) 697 3620

Email: laura@artscoops.com

1

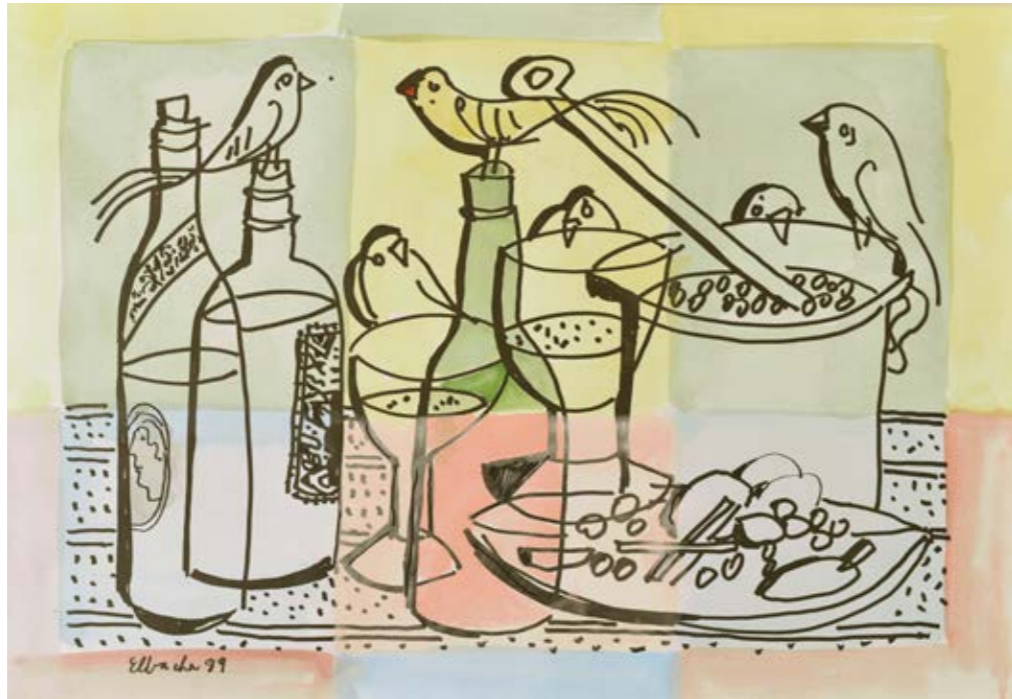
AMINE EL BACHA
(LEBANESE, B. 1932)

Untitled

signed and dated
'Elbacha 89' (lower left)
ink and watercolour on
paper
34.9 x 49.8 cm.
Executed in 1989

US\$ 1,000-2,000

PROVENANCE:
Private Collection, Beirut.



3

RAFIC CHARAF
(LEBANESE, 1932-2003)

Untitled

signed in Arabic and signed
'R.CHARAF' (lower left)
pastel on paper
33.6 x 42.1 cm.

US\$ 2,600-4,000

PROVENANCE:
Private Collection, Beirut.



2

ASSADOUR
(LEBANESE-ARMENIAN, B.1943)

21 H.G.M.T

signed and dated (1993/94
Assadour) (lower right);
numbered '39/40' (lower left)
etching on paper
28 x 22.2 cm.
Executed in 1993-94.
This print is number thirty-nine
from an edition of forty.

US\$ 900-1,800

PROVENANCE:
Private Collection, Beirut.



4

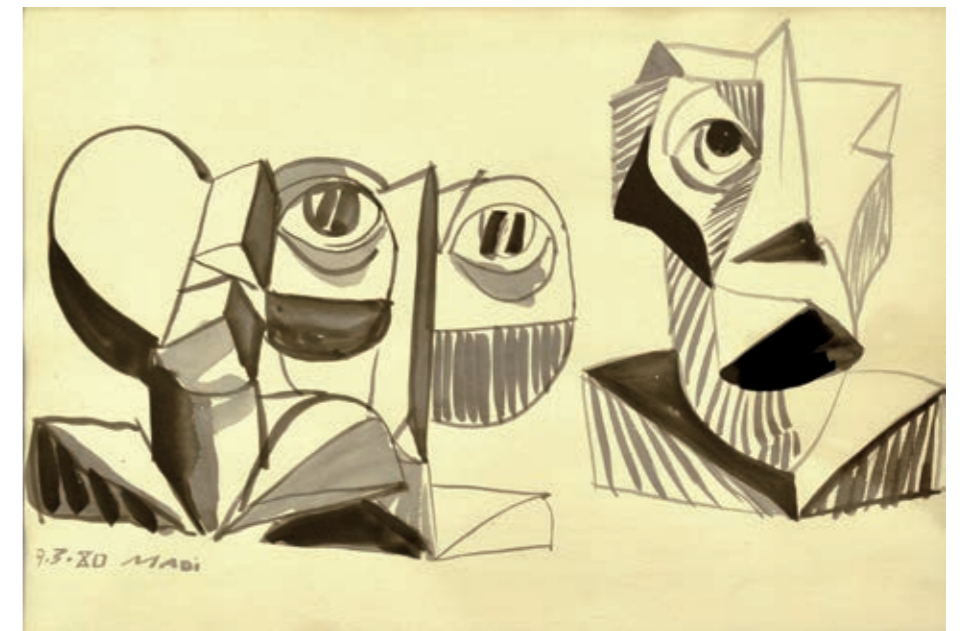
HUSSEIN MADI
(LEBANESE, B.1938)

Untitled

signed and dated '9.3.80 MADI'
(lower left)
ink on paper
29 x 42.8 cm.
Executed in 1980.

US\$ 2,600-4,000

PROVENANCE:
Private Collection, Beirut.





5
JAMIL MOLAEB
 (LEBANESE, B.1948)

Sea

signed 'MOLAEB' (lower right)
 oil on canvas
 45 x 60 cm.
 Painted circa 2008-09.

US\$ 3,000-5,000

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



7
HASSAN JOUNI
 (LEBANESE, B. 1932)

Ain El Mraysse – عين المريسة

signed and dated 'H.Jouni 2017'
 (lower right)
 oil on canvas
 69 x 99.5 cm.
 Painted in 2017.

US\$ 6,000-9,000

PROVENANCE:
 Private Collection, Beirut.



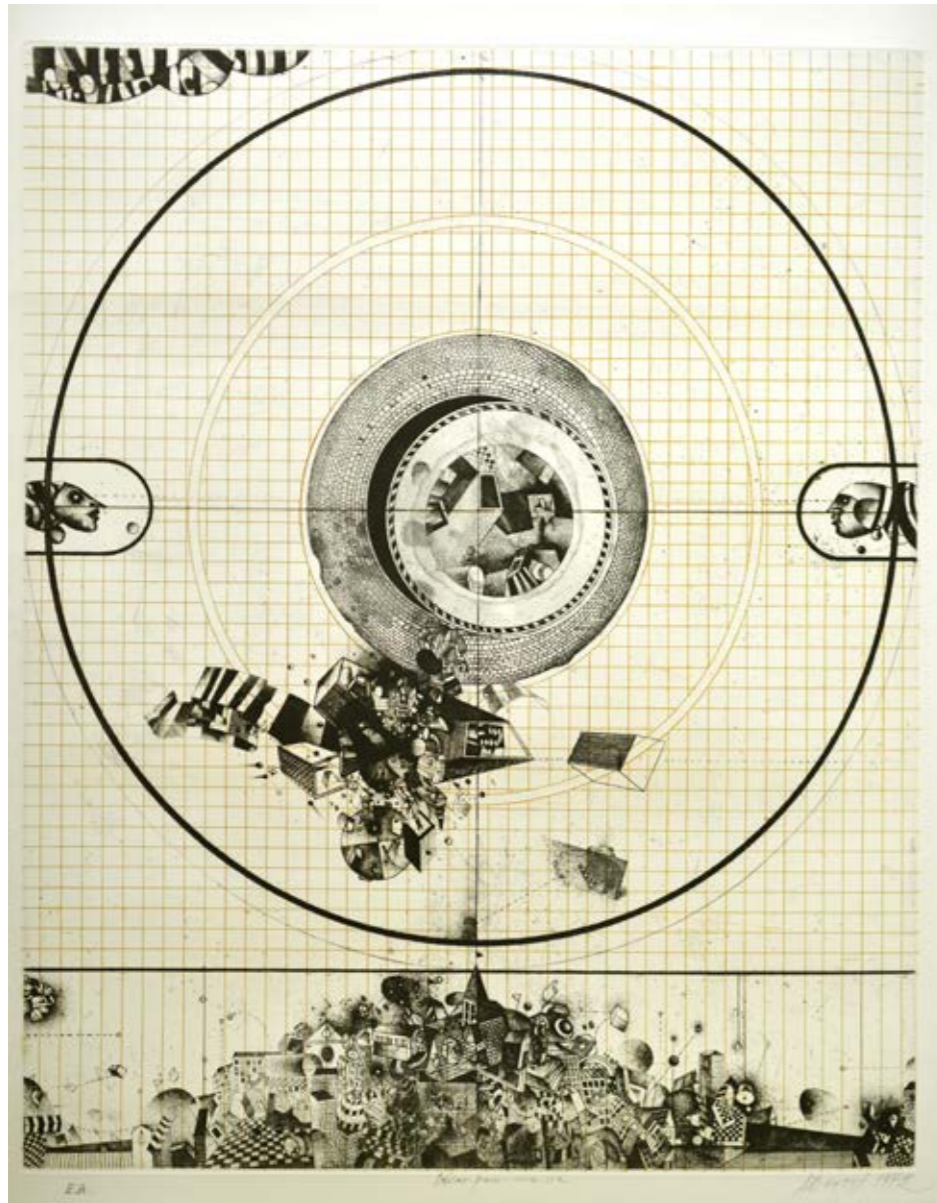
6
JAMIL MOLAEB
 (LEBANESE, B.1948)

Tree

signed and dated '12-4-2014 _ J.
 MOLAEB' (lower right)
 oil on canvas
 70 x 70 cm.
 Painted in 2014.

US\$ 3,500-5,600

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



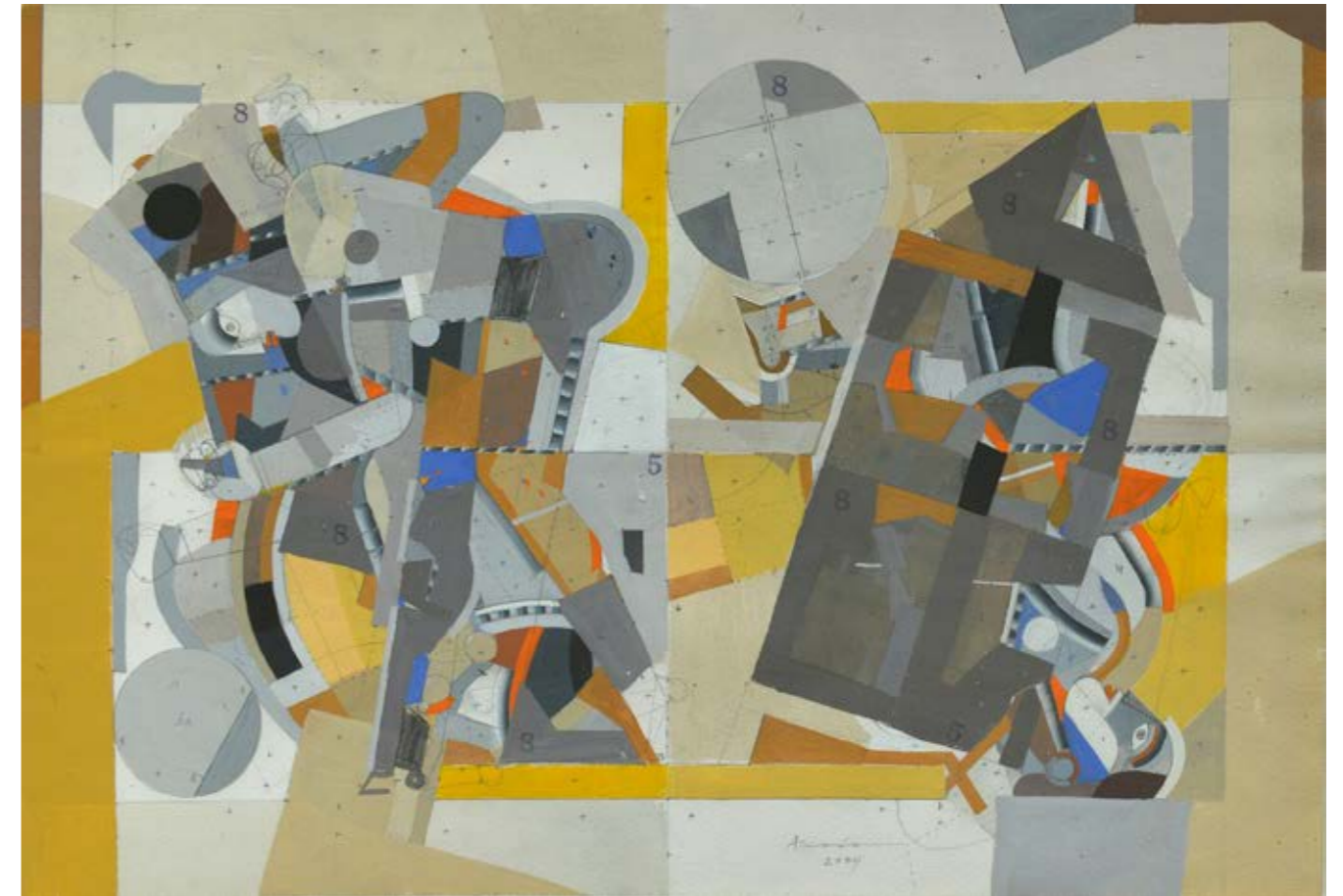
8
ASSADOUR
 (LEBANESE-ARMENIAN,
 B. 1943)

Décor pour une vie

signed and dated 'AssadouR
 1972' (lower right); titled 'Décor
 pour une vie' (lower centre) and
 numbered 'EA' (lower left)
 etching on paper
 75.9 x 56.5 cm.
 Executed in 1972.
 This work is an artist proof.

US\$ 1,400-2,400

PROVENANCE:
 Private Collection, Beirut.



9
ASSADOUR
 (LEBANESE-ARMENIAN,
 B. 1943)

Personnages II

signed and dated 'Assadour
 2004' (lower centre)
 gouache on paper mounted on
 board
 38 x 56 cm.
 Painted in 2004.

US\$ 5,000-9,000

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

This work is sold with a
 certificate of authenticity.

10

LUTFI ROMHEIN
(SYRIAN, B.1954)

Semailles

signed and dated 'Lutfi Romhein 2013' (engraved on lower back)
wood
Height: 53 cm.
Base: 12.5 x 11.3 x 2.7 cm.
Executed in 2013.

US\$ 1,900-3,000

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

This seminal work by eminent Syrian sculptor Lutfi Romhein was executed by the artist in 2013 shortly before his arrival in France. Romhein emigrated to France leaving his war-torn native country. The hand imprints on the sculpture's body seem to reassure this man of his capacity to live again, to heal and look forward to the chance of a new life. Semailles, French for sowing, hints at this longing for rebirth and the expression of hope. The work is magnificently stylized and shaped with a clean, elongated line. The form is strikingly serene laying a peaceful presence.

Born in Syria in 1954, Romhein studied sculpture in Carrara, after which he worked in Syria with olive tree wood, marble in Italy and metal in France. He took part in multiple sculpture symposiums and has been exhibited all over the world. Romhein's expressive work falls at the crossroads of the oriental and western cultures. Amongst his most famous chef-d'oeuvres: the Sky Ship at the Meridien Hotel in Bahrain (2015), the Together in Dubai (2010) and the monumental sculpture at the Syrian embassy in Washington DC (2010)



11

PAUL GUIRAGOSSIAN
(LEBANESE, 1926-1993)

Untitled

signed 'PAUL. G' (lower left)
watercolour on paper
42 x 30 cm.
Circa 1988.

US\$ 4,000-7,000

PROVENANCE:
Private Collection, Beirut.

Gift from the artist to the present owner.

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

"I lived my childhood deprived from the affection of a woman. I have spent my childhood in private convents, without knowing my mother that I looked for so long to find in my paintings"

Paul Guiragossian

12

NAZIR ISMAIL
(SYRIAN, B.1948)

Untitled

signed in Arabic and signed
'ISMAIL 72' (lower right)
oil on canvas
60 x 40 cm.
Painted in 1972.

US\$ 1,600-3,000

PROVENANCE:
Private Collection, Jordan.



13

MAZEN KERBAJ
(LEBANESE, B.1975)

Faces

signed and dated 'MAZen 10' (lower left)
acrylic on canvas
60 x 50 cm.
Painted in 2010.

US\$ 2,000-3,000

PROVENANCE:
Private Collection, Beirut.



14

GHAZI BAKER
(LEBANESE, B.1967)

Will I Tell

signed and dated 'G. Baker
'17' (lower right)
acrylic and pastel on canvas
120 x 100 cm.
Painted in 2017.

US\$ 5,000-7,000

PROVENANCE:
Mark Hachem Gallery.
Private Collection, Beirut.



15
CHARLES KHOURY
 (LEBANESE, B.1966)

Untitled

signed 'Charles' (lower left);
 signed and dated (on the
 reverse) (lower right)
 acrylic on canvas
 100 x 80 cm.
 Painted 2013.

US\$ 3,000-5,000

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



16
ALFRED BASBOUS
 (LEBANESE, 1924-2006)

Untitled

incised with the artist's
 signature 'A. BASBOUS'
 (lower left rim)
 stone from Jordan
 25.5 x 20 x 12.9 cm.
 Height without base: 23.5
 cm.
 Executed in 1996.
 This work is unique.

US\$ 8,000-12,000

PROVENANCE:
 Private Collection, Beirut.



17

FADI YAZIGI
(SYRIAN, B.1966)

Untitled

signed
mixed media on rice paper
70 x 140 cm.
Executed in 2017.

US\$ 7,000-10,000

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

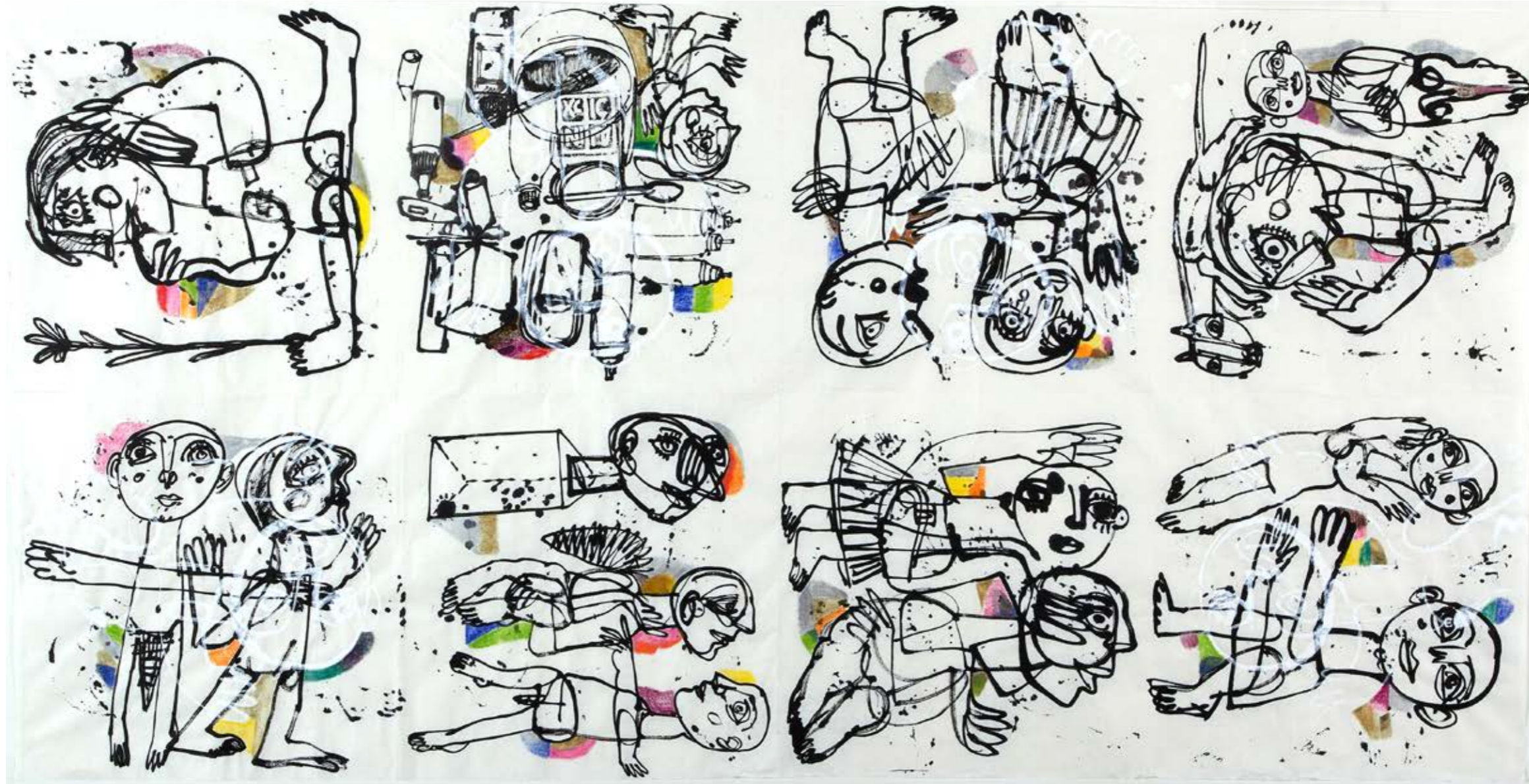
"Surreal figures floating in a dream-like existence, sometimes alone and disconnected but quite often in a haphazard sequence of miniature tableaux, capturing the essence of our flawed but wonderful humanity - these are the monochromatic works of Fadi Yazigi.

In his rice paper works, Yazigi reveals himself as an artist who strives to touch the inherent goodness of humans. His black and white figures are unremarkable creatures engaged in a quotidian continuity that is occasionally punctuated by chromatic bursts of ecstasy and despondency. The figures are mere black outlines but the expanse of whiteness

within and surrounding them conveys an intrinsic decency and innocence that is very often overlooked in contemporary artists' vision of humanity.

Strokes of colour embellish some of these figures but whether this is to remind us of life's encroachment on our decency or to entice us with the promise of more exciting possibilities, remains ambiguous. However, it is clear that contentment and emotional equilibrium are present and absolutely attainable, even if it is only in the realm of our imagination!"

Ghada Al-Bahar, Art Patron



«دمى بشرية، لونت عالمها لتزين حاضرها.
الذاكرة الحاضرة، تغيب بلحظه، ليحضر مكانها نعيم الفراغ.
الأخر الذي كان حاضراً، خل بياضه وجوداً.
الإنسان اللعبيه تارة
جباراً - قاتلاً - حزينا
غائباً تارة أخرى.

العبابي التي تحمل ذاكرتي و بعضاً من قصصي و أحلامي التي وضبتها تحت ملاءاتي و بين ثنايا قلبي.
لامست الخمسين و لا أزال أعيش رائحة صابون أمي.
أنون أطراف ما تبقى من هواء و أرقص مع بياضهم.
لا يزال بياض اللوحه صديقي الأوحده، و لا يزال الطين غطاء لمن أراد الصمت.»

الفنان - فادي يازجي

18

LIANE MATHES RABBATH
(LUXEMBOURGER, B.1962)

Flower Power (triptych)

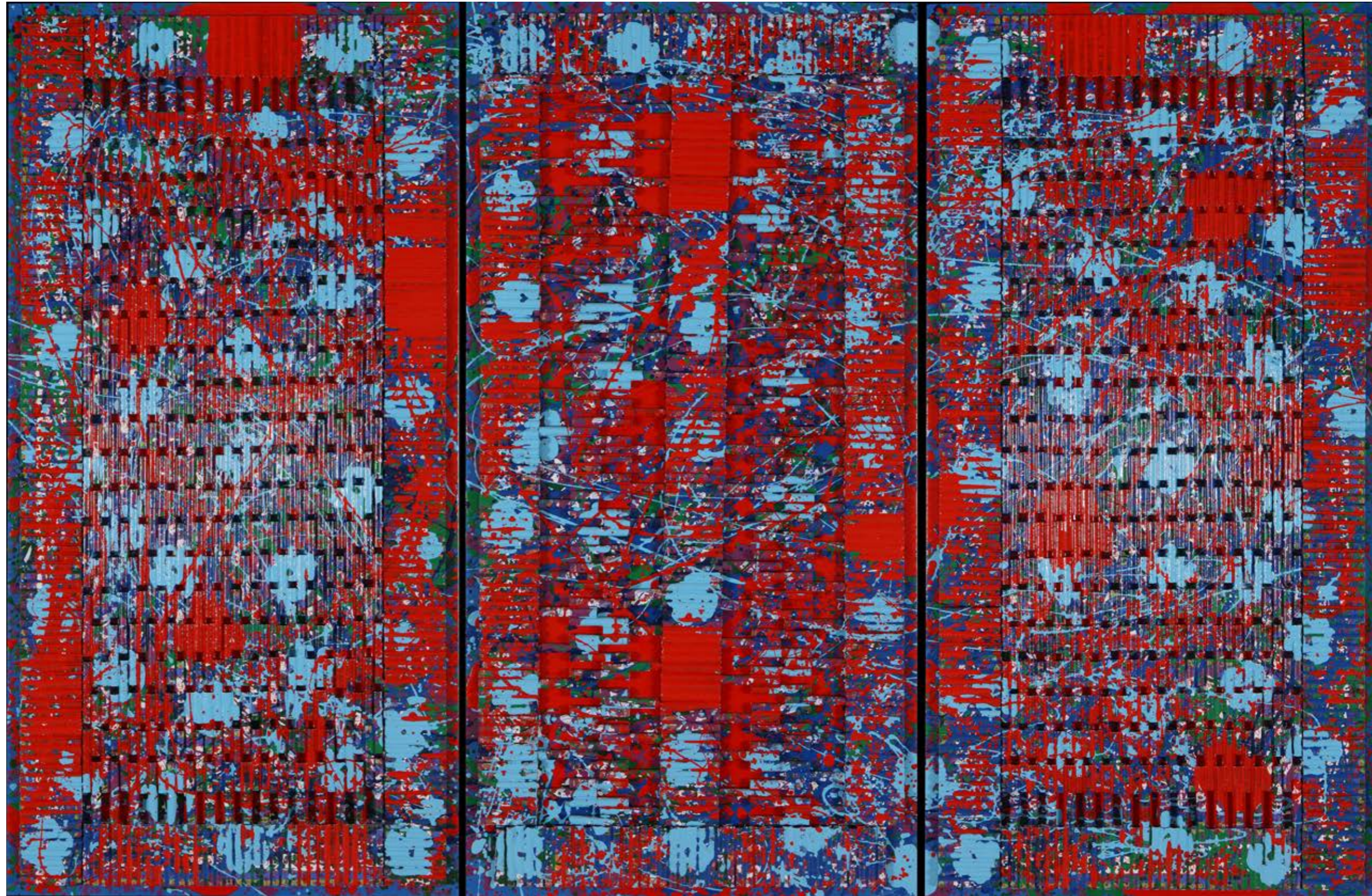
signed (on the reverse)
mixed media (oil and collage) on
wood
3 x (100 x 50) cm.
Combined size: 100 x 150 cm.
Executed in 2012.

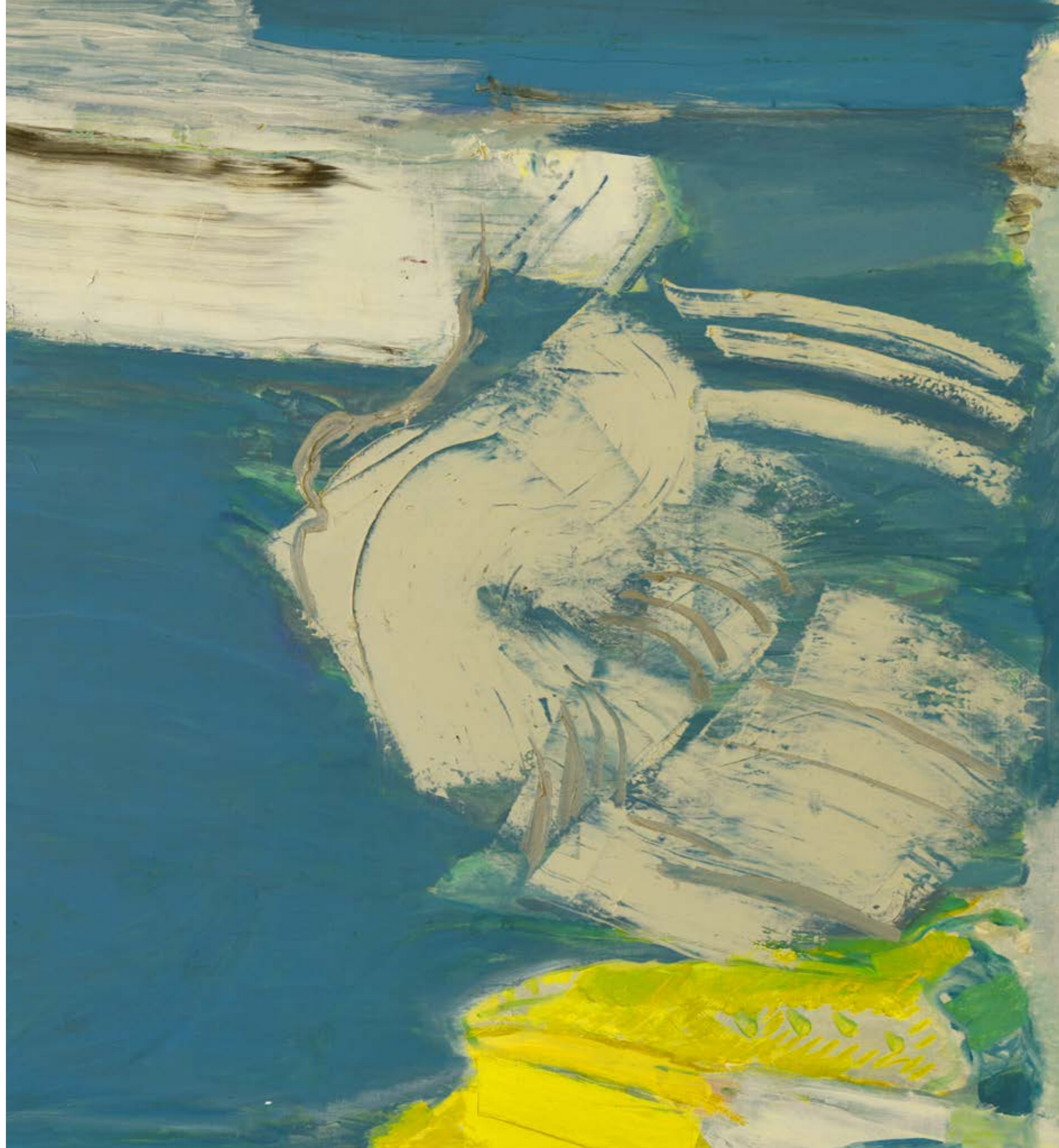
US\$ 8,000-12,000

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

A native of Luxembourg, Liane Mathes Rabbath moved to Lebanon over two decades ago and fervently considers it her country by adoption.

Flower Power represents the softness and emotion the artist expresses throughout her technique of collage of oriental cigarette papers. Rolled and placed with rigour and precision, overlapped with explosive splashes of colours, they portray the artist's state of mind: a thirst for freedom and independence. Could this be related to her origins and adopted country, Lebanon? Crazy or wise, Eastern or Western? That is the perception given by the artist to this work.





19

SHAFIC ABOUD
(LEBANESE, 1926-2004)

Écrit Comme Liban

signed and dated 'Abboud 69'
(lower right); signed, titled and
dated 'écrit comme LIBAN'
ABBOUD 69 (on the reverse)
oil on canvas
98.5 x 98.5 cm.
Painted in 1969.

US\$ 45,000-65,000

PROVENANCE:
Private Collection, New York.

This work has been authenticated
by Christine Abboud.

Artscoops is proud to present this vibrant eclectic work from 1969 by internationally acclaimed Lebanese Modern art master Shafic Abboud, while the artist was in France painting in pure abstraction and looking closely at works of Pierre Bonnard and Nicolas de Staël. Abboud was the first and only artist from the Arab World to participate in the first Biennale of Paris in 1959.

The Mediterranean light emanating from the thick paint, forming large monochromatic planes, dominates this abstract composition. The bold and dynamic strokes, influenced by Abstract Expressionism and Parisian abstraction, create the fascinating texture of the work, a recognisable aspect of Abboud's masterpiece and a lyrical expression of freedom.

"His work is often an invitation to the joy of life, a pagan hedonism yet limited by our frail human condition."
(Claude Lemand, Shafic Abboud, Catalogue of the retrospective at Institut du Monde Arabe, Paris, 2011.)

20

MOHAMMAD BOZORGI
(IRANIAN, B.1978)

The Route of Creation

signed (lower left)
acrylic on canvas
120 x 210 cm.
Painted in 2015.

US\$ 7,000-9,000

PROVENANCE:
Ayyam Gallery, Dubai.
Private Collection, Beirut.

Mohammad Bozorgi's structured mind comes from his initial engineering education and his training at the Society of Iranian Calligraphers. Exposed to Islamic art and Persian culture, he mastered 10 Arabic and Persian scripts. The exquisite reunion of tradition and modern techniques and inspiration is at the essence of Bozorgi's arresting contemporary calligraphy works. In the present large work Artscoops is pleased to offer at auction, waves of red and blue create illusions giving the work an attractive Op Art quality. The restless repetition of letters and words provides a strikingly visually structured canvas, through an artistic motion of birth and regeneration.

"I have no fear to deform the letters, similar to a child playing with kid's clay! Unlike many other calligraphers, I prefer to suffuse my canvas from letters, as Jackson Pollock did by colours. I am living with words and letters, they are dynamic in my works and frames cannot restrict their motion."

(Mohammad Bozorgi in an interview with the Fondation Behnam Bakhtiar, Oct.2014)

Bozorgi's work was represented at the Sharjah Calligraphy Biennial in 2016 and has been exhibited in Tehran, Dubai, Beirut and Paris and Zurich at prominent art galleries including Kashya Hildebrand Gallery and Shirin Art Gallery.





21

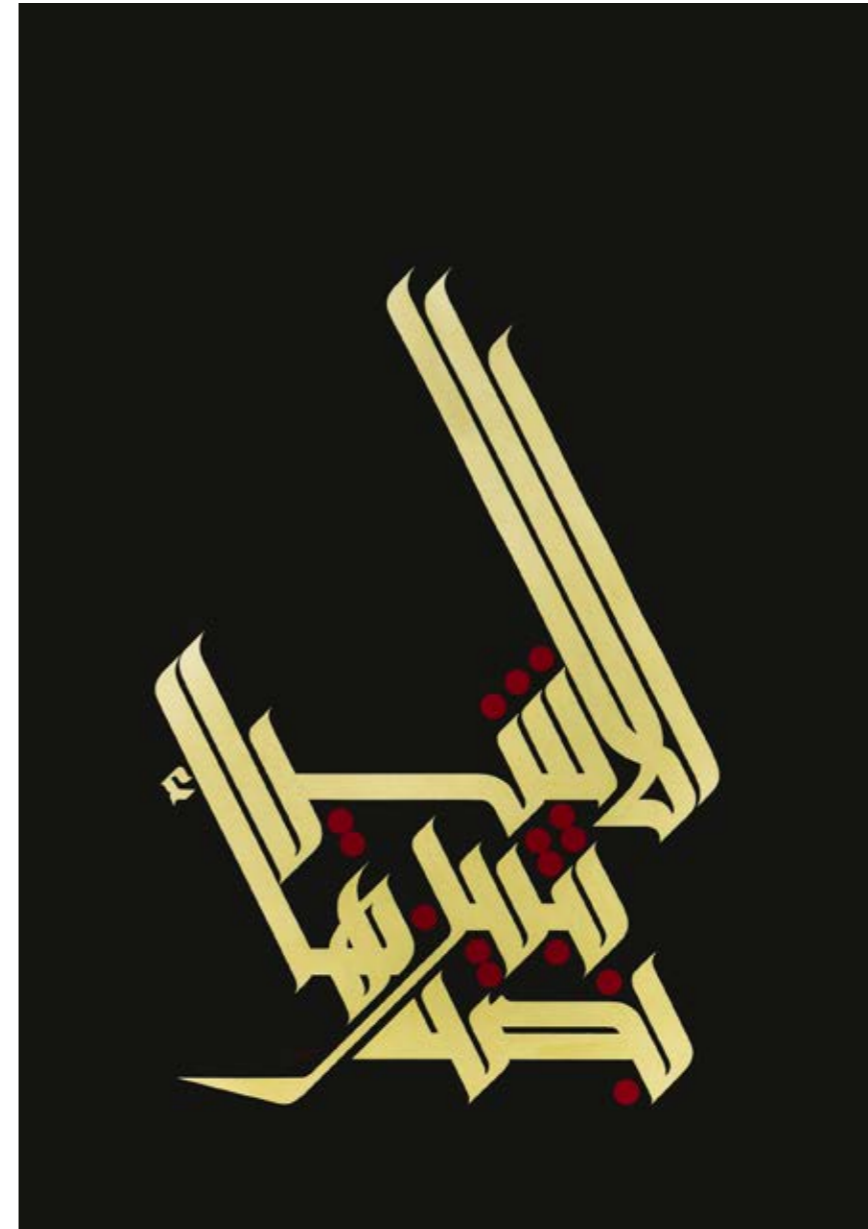
CHANT AVEDISSIAN
(EGYPTIAN, B. 1951)

He inhabits (يسكن)

signed and inscribed
'CHANT AVEDISSIAN LE CAIRE'
(lower centre)
acrylic on wood
47 x 67 cm.

US\$ 4,500-6,500

PROVENANCE:
Private Collection, Beirut.



22

MOUNEER AL SHAARANI
(SYRIAN, B. 1952)

*Things Clear up through their
Opposites* (بضدها تتبين الأشياء)

signed in arabic (lower centre)
gouache on paper
99 x 69 cm.

US\$ 4,000-7,000

PROVENANCE:
Private Collection, Beirut.



23
RIMA AMYUNI
 (LEBANESE, B.1954)

Untitled

signed and dated 'Rima Amyuni
 12 15' (lower right)
 oil on canvas
 120.3 x 120.3 cm.
 Painted in 2015.

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

US\$ 4,000-6,000



24
JOSEPH HARB
 (LEBANESE, B.1964)

Untitled

"Yet, upon the contemplation of the works, every element seems to have found its precise place structurally and pictorially; [...] for Harb everything is necessary, all the bits and pieces, the fragments that make his 'present, his past' and glimpse the future"

-Hanibal Srouji, Joseph Harb's Narratives exhibition, Galerie Janine Rubeiz, Jan 2018.

signed and dated 'Joseph HARB
 17' (lower centre right)
 acrylic on canvas
 119 x 145 cm.
 Painted in 2017.

US\$ 6,000-9,000

PROVENANCE:
 Private Collection, Beirut.



25

MUSTAFA ALI
(SYRIAN, B.1956)

Untitled

incised with signature in Arabic; incised with signature, numbered and dated 'M. Ali EA III 2001' (on top of the base)
bronze

74 x 19.2 x 16 cm.

Base: 10.4 x 15.5 cm.

Executed in 2001.

This work is one of three artist proofs.

US\$ 2,400-4,500

PROVENANCE:
Private Collection, Beirut.



26

PAUL GUIRAGOSSIAN
(LEBANESE, 1926-1993)

Untitled

signed (lower centre)

oil on canvas

28 x 17 cm.

Painted in 1974.

US\$ 12,000-15,000

PROVENANCE:
Private Collection, Sao Paolo.

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



27

RAFIC CHARAF
(LEBANESE, 1932-2003)

THE HURTING OF THE EYE - تعاويذ العين

signed in Arabic and signed
'R.CHARAF' (lower right)
oil on wood icon
30.4 x 22.5 cm.
Circa 1980s.

US\$ 1,500-2,500

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



29

HELEN KHAL
(LEBANESE, 1923-2009)

UNTITLED

signed 'H.Khal' (on the reverse)
acrylic on canvas
29.6 x 39.7 cm.
Painted c.1990.

US\$ 6,000-8,000

PROVENANCE:
Private Collection, Beirut.

28

BIBI ZOGBÉ
(LEBANESE, 1890-1973)

UNTITLED

signed 'BiBi Zogbé' (lower right)
oil on wood
30.5 x 25.1 cm.
Painted c.1965.

US\$ 2,200-4,500

PROVENANCE:
Private Collection, Beirut.



30

FARAH OSSOULI
(IRANIAN, B.1953)

MY MOON

signed and dated in Persian
(lower right); signed and dated
'Fara Ossouli 2010' (lower left)
gouache on cardboard
73.5 x 39 cm.
Painted in 2010.

US \$8,000-12,000

PROVENANCE:
Private Collection, London.
Acquired directly from the artist
by the present owner in 2011.

Relaying the artist's passion for Persia's rich tapestry of culture and history, this work also reaffirms Farah Ossouli's disposition for creating and inserting colourful characters in her work – something she first began doing as a child. Dressed in traditional attire and framed by arch openings, her protagonists appear thoughtful and contemplative, looking towards the stars and moonlit sky for inspiration, or perhaps guidance, when faced with a decision to make or dilemma. Ossouli is renowned for giving her miniature figures impassive facial expressions. Blessed with a vivid imagination, she first began creating her characters in her youth, when her painting evolved hand in hand with a love for literature. While in her early years, she felt these two passions to be pulling her in different directions, in adulthood, her art proved to be the platform for storytelling she had been seeking, enabling her to reconcile the two disciplines.

Born in Zanjan, Ossouli gained a diploma in painting from the High School of Fine Arts in Tehran, before also acquiring a BA in graphic design from the Faculty of Fine Arts at Tehran University. As well as painting, she has taught at various educational institutions over the years and also helped to found the first national women's art group, DENA, in 2001. Her work has been shown worldwide and acquired by several prestigious institutions, including the Metropolitan Museum of Art, New York.



31

MONA SAUDI
(JORDANIAN, B.1945)

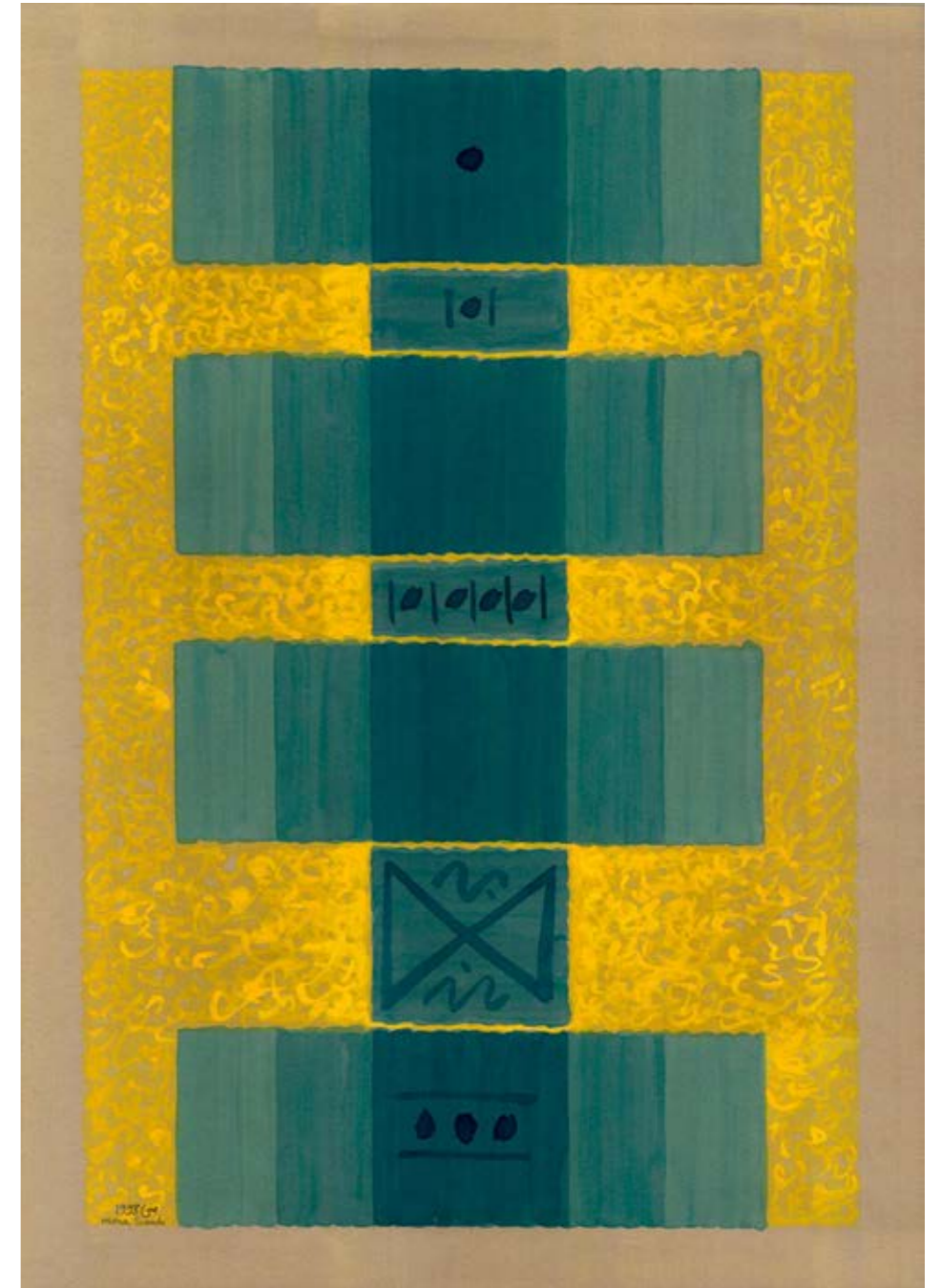
THE OAK TREE

signed in Arabic; signed and
dated '1998 mona Saudi'
(lower left)
acrylic on paper
99 x 69 cm.
Painted in 1998.

US\$ 12,000-18,000

PROVENANCE:
Private Collection, Beirut.

A major survey of the artist's
work is presented this year by
the Sharjah Art Foundation, in
collaboration with the Sharjah
Art Museum.





32

GEORGES SABBAGH
(EGYPTIAN, 1887-1951)

LE CÈDRE

signed 'G.H. SABBAGH.' (lower left)
oil on canvas
90 x 71.5 cm.
Painted circa end of 1930s.

US\$ 15,000-25,000

PROVENANCE:

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

This seminal painting by one of the region's best-known artists highlights both his passion for countryside landscapes and, perhaps, gives a nod to his family's part-Lebanese roots. Created at a time in Georges Sabbagh's life when rural scenes were a favourite theme, the painting denotes several majestic trees, whose branches extend their reach across the foreground, against a clear, blue sky, and also dot the distance, reflecting his love for and appreciation of the natural world.

Born in Alexandria into a wealthy family of Syro-Lebanese origin, Sabbagh was sent to Paris to study law in 1904, although he quickly realised his true passion was art, prompting him to instead switch to painting lessons at the Académie Ranson. His first exhibition at the Galerie Chéron in Paris brought him early success and widespread recognition. Over the years, he spent time in both Paris and Egypt, taking

French citizenship in 1930. Sabbagh was a highly prolific artist, producing over 1000 paintings, together with several engravings. Aside from his country landscapes, he produced portraits of friends and family members. While he never forgot his roots, Sabbagh's style was decidedly Paris school. He was often cited as one of a wave of artists searching for a new form of Realism. However, his pictorial style and interest in modern trends set him apart from his contemporaries. During his lifetime, Sabbagh held 28 individual exhibitions and participated in more than 130 group shows. Many retrospectives have followed, while his work now features in collections worldwide, including national museums in Paris, the Museum of Egyptian Modern Art and Mohammed Mahmoud Khalil Museum in Cairo, and the Mathaf Arab Museum of Modern Art in Doha.



33

WILLY ARACTINGI
(LEBANESE, 1930-2003)

LE RÊVE DU COQ ROUGE

signed and dated '92' (lower right)
titled, signed and dated (on the
reverse)
oil on canvas
100 x 100 cm.
Painted in August 1992.

US\$ 8,000-12,000

PROVENANCE:
Property of the Aractingi Estate.

Born in New York, Willy Aractingi took up painting aged just 12 years, honing his skills in Egypt, where he was raised by extended family. Towards the end of the 1940s, he moved to Beirut, where he met his wife-to-be, Nicole Abou Chaar and, acutely aware of his family responsibilities, perhaps because he was semi-orphaned as a young child himself, he put his art to one side and focused on his day job at the Lebanese company Fattal Group, where he worked for decades.

Some years before the Lebanese civil war, Aractingi launched a modern art gallery in partnership with Alexandre Iolas, a famous Parisian gallerist, exhibiting works by artists such as Fassianos, Niki De St Phalle and Alan Davies. Being surrounded by art reignited a flame within Aractingi himself, and before long, he began sketching and painting once again, often working on portraits of family members and friends. Aley, where the family stayed in the summer of 1975 while waiting for a lull in the fighting, would provide the location for a wave of early works as his daughter, June Nabaa recalled. "We've kept many uncompleted, black charcoal drawings from that summer," she told Artscoops. Aractingi also set up the 'Au petit point' store with his wife, and only when he felt

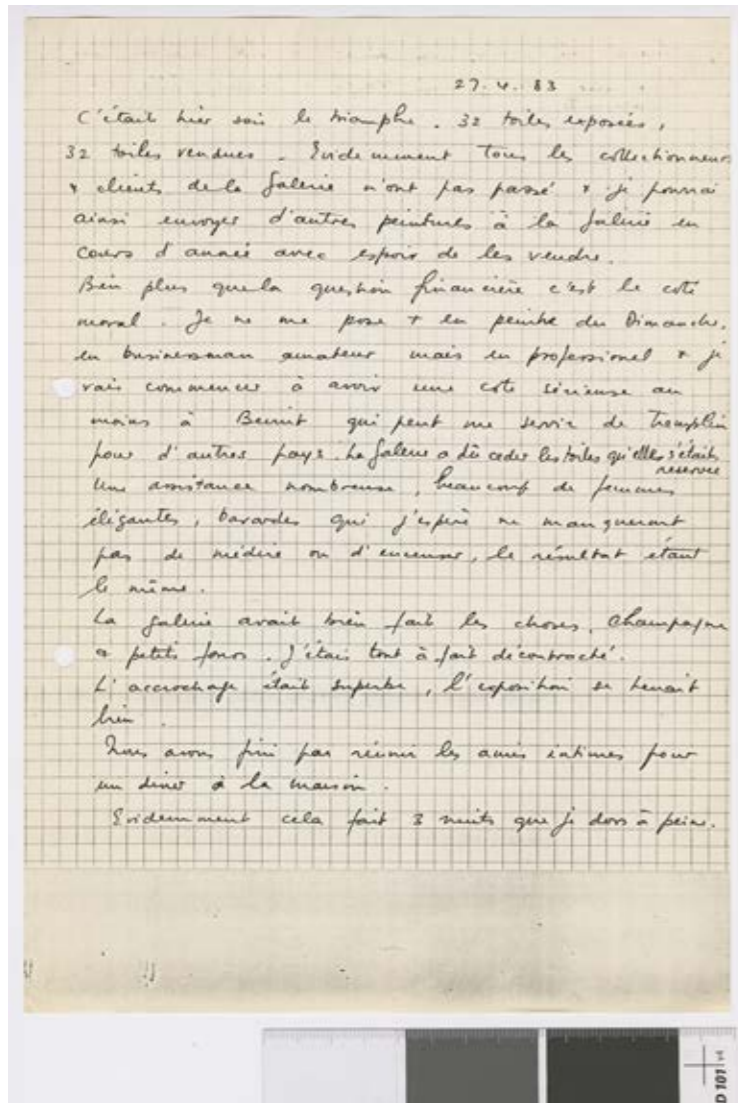
that they could afford to live from the business did he begin painting full time. "Artists are often depicted as creative, but also irresponsible and unable to manage in the real world. However, given that my father spent more than 50 years at Fattal and took the decision to paint cautiously rather than impulsively, I think it's evident that this description certainly didn't apply to him," Nabaa said.

Aractingi felt able to begin painting full-time by the mid eighties, and towards the end of the decade, he started working on his biggest and best-known oeuvre, the illustrations of the fables of the French poet Jean de La Fontaine, which took seven years to complete. He continued painting until his death in 2003.

The artist described himself as a naïve primitive artist and he was certainly influenced by the primitive artists Paul Gauguin and Henri - Le Douanier Rousseau. Folklore was another major source of inspiration, perhaps providing a means for the artist to reconnect with

his beloved Lebanon during the years he spent in France. In these works, he often reinterprets fictitious narratives, such as the oriental stories of Antar and Abla, and Geha, alongside much-loved western tales like Tarzan and Sleeping Beauty.

Aractingi's paintings are mostly oil or acrylic on canvas, evolving in tandem with phases in his life from small-scale, less refined pieces to larger, more complicated works. Aside from the pieces inspired by folklore and narratives, Aractingi also painted scenes of family life and others depicting his surroundings, including Lebanon, Egypt and the US cities he visited, such as Miami and Chicago.



Letter written by Willy Aractingi after the success of his exhibition at Galerie Epreuve d'Artiste, 26-04-1983. Courtesy of the Aractingi Family.



Exhibition invitation by Galerie Epreuve d'Artiste, April 1983. Courtesy of the Aractingi Family.



Willy Aractingi at his home in Villers-sur-mer, Normandie in 1996. Courtesy of the Aractingi Family.

His work has been featured in over 100 exhibitions in Lebanon, France, the UK and the US. A retrospective show at the Sursock Museum in 2017 spanning 1973 to 2003 and titled 'Les Mondes de Willy Aractingi' (The Worlds of Willy Aractingi), reaffirmed his status as one of Lebanon's most talented modernists. Indeed, the family gifted the fables of Jean de la Fontaine to the Sursock Museum.

Alongside the fables, many of Aractingi's other paintings also feature animals, including chickens, rabbits, tortoises and owls, playful, pleasing to the eye and cartoon-like, framed by colourful, geometric flowers.

Le Rêve du Coq Rouge is just such a painting, bearing several of the hallmarks of Aractingi's instantly recognisable style. Loud and proud, its subject dominates the work, while the use of vibrant, cleverly shaded colour is typical of the artist's approach. The rich, autumnal, red and gold of the rooster's feathers are echoed in the flowers that dot the foreground, while the pre-dawn, velvety blues around the moon-lit sky are reinterpreted in the buds that hedge the majestic bird itself. The piece also exudes the spontaneity and sensitivity that has helped ensure Aractingi's work remains so accessible and popular. Beak open, neck craned and plumage on full display, there is no doubt that the rooster is in full voice, poised to provide a welcome, or perhaps unwelcome awakening to those nearby.

34

SAFWAN DAHOUL
(SYRIAN, B.1961)

STILL LIFE

signed in Arabic; signed and dated 'DAHOUL 99' (lower centre)
acrylic on canvas
100 x 100 cm.
Painted in 1999.

US\$ 30,000-50,000

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

Working in Dubai today, contemporary Syrian master Safwan Dahoul has been recognized and acclaimed for his emotionally heavy scenes, characterized by their emptiness, silence and intimacy. Although one can explain Dahoul's works in infinite ways, his paintings have been a self-reflection at large, and his autobiographical expression; his art is first and foremost a contemplation of the states and feelings of humankind relaying their psychosocial perceptions, dreams and the estrangement condition rapidly evolving in contemporary society.

This seminal Still Life was painted toward the end of the artist's Blue Period, a particularly rare find today. Using a predominantly monochromatic dark blue and brown palette, the artist painted a primitive dining table where the only item on is a plate with two apples leaning on one another. Dahoul's works are generally devoid of details leaving the viewer's attention to focus on the emotion and central theme of the depiction. Influenced by Flemish paintings, the light coming off the table's surface, in the midst of this sombre environment, is mesmeric and this contrast between the cold and warmer tones reiterates the unique talent of the artist. The only non-subdued colour is the orange flower in the centre of the plate, strikingly exposed among the muted shades. The indication of the empty chairs is powerful as they seem to signal loneliness and the melancholy that had settled on Dahoul during the years preceding his wife Nawal's untimely death in 2008, years of struggle and pain for the couple. The prevailing void left on both, the chairs and the plate, expressing the artist's dealing with absence, further highlights the engaging romanticism of the present bewildering work.



35

NASROLLAH AFJEHEI
(IRANIAN, B.1933)

SWAN

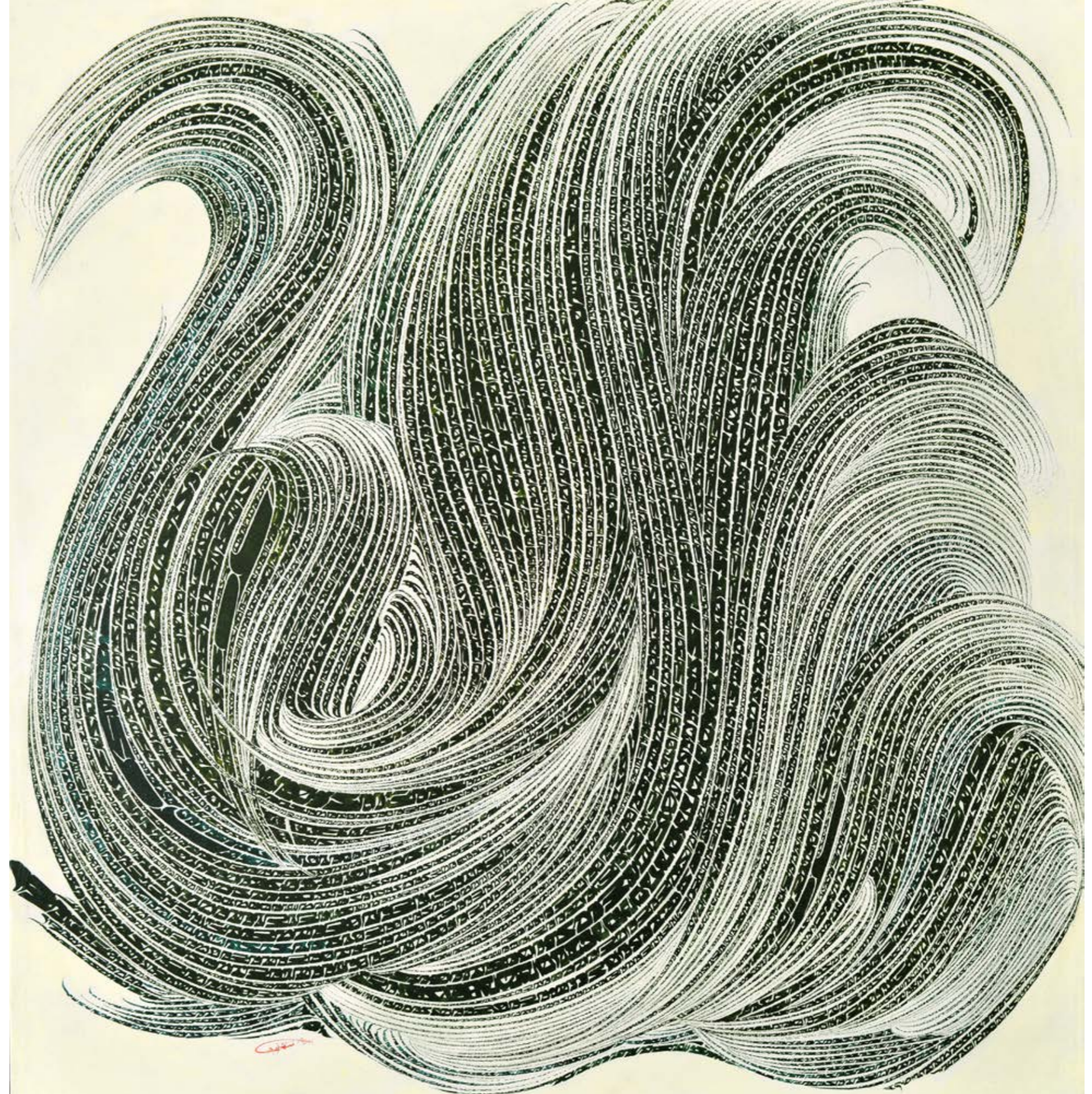
signed in Farsi and signed 'Afjei'
(lower left); signed again and
incribed «calligraphy» (on the
reverse)
acrylic on canvas
97.5 x 94 cm.
Painted in 2017.

US\$ 18,000-22,000

PROVENANCE:
28 Fine Arts, Dubai, UAE.
Private Collection, Dubai.

In this selected work, Nasrollah Afjehei uses his calligraphic expertise to great advantage, delineating the elegant curved neck and tailed detail of this most gracious of birds to perfection. While instantly recognisable, the clever continued use of curvature at the base of the swan helps to maintain the idea of movement, suggesting the swirl and swell of the water underneath, through which the subject effortlessly and freely glides. Aside from exemplifying his signature use of curved lines and the repetition of letters to create abstract compositions, this work also reflects Afjehei's love of the wondrous natural world around him, from the water and the creatures that call it home, as here, to the land and its magnificent mountainous backdrops.

One of the first generation of Iranian calligraphers, Afjehei was born and studied in Tehran, gaining a diploma in art. He also trained at the Iranian Calligraphists' Association, where he honed his craft, and was a leading member of Lettrisme, the Paris-based avant-garde movement of the 1970s, in which artists made letters the key feature of their artwork. Over the years, Afjehei has experimented with a variety of materials and techniques, giving calligraphy a new dimension in the process and challenging its boundaries. His work has featured in several exhibitions, both in Iran and abroad, where the combination of linguistics and abstraction in fascinating swirling lines and marble effect have won audiences over worldwide, including being part of the collection of the MET Museum in New York.



The female figure is a signature subject for late artist Nazir Nabaa and, in this seminal work Artscoops is proud to present, his protagonist is given mythological and fantastical connotations. Bold and forthright, she stands proud and warrior-like, enveloped in an aura, with hair cascading down her back to her highly decorative and jewelled drapery. Against a richly coloured, ethereal background, his subject remains indisputably human, despite her other-worldliness, with her form beautifully detailed and proportioned.

A pioneer of modern expressionist Syrian art, Nabaa was born in Damascus and studied photography in Cairo, graduating from the Faculty of Fine Arts, before continuing his education in Paris. He developed his painting

36

NAZIR NABAA
(SYRIAN, 1938-2016)

UNTITLED

signed in Arabic and dated '1990'
oil on canvas
140 x 75 cm.
Painted in 1990.

US\$ 15,000-25,000

PROVENANCE:
Private Collection, Dubai.

skills concurrently, honing his style of melding traditional and modern themes to great effect. He also taught at the Faculty of Fine Arts in Damascus. Nabaa's work has been shown extensively across Syria, notably at the Modern Art Gallery, Al Sewan Gallery and the Arab Cultural Centre in Damascus, and abroad. He has also participated in several group shows worldwide. Nabaa has several accolades to his name, including: Judges Panels Award, Biennial, Alexandria (1968); Diploma, Bratislava International Exhibition, Children drawing and painting (1979); and Judges Panel's Award, Cairo International Biennial (1995). His work has been sold at top auctions around the world, including Christie's. He was awarded a national garter in 2006.





37

GEORGES CYR
(FRENCH, 1880-1964)

VALLÉE DE LA SEINE

signed and dated (lower left); signed, inscribed and dated (on the reverse)
oil on canvas
46 x 55 cm.
Painted in 1926.

US\$ 4,000-6,000

PROVENANCE:
Boisgirard - Antonini, Paris,
March 2015, lot 96.
Private Collection, Paris.



38

ELIE KANAAN
(LEBANESE, 1926-2009)

UNTITLED

signed 'E.S. Kanan' (lower left)
oil on canvas
47.6 x 61.2 cm.
Painted circa 1960s.

US\$ 6,500-9,000

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

ZENA ASSI
(LEBANESE, B.1974)

VALLÉE DE LA SEINE

signed, titled, inscribed and dated (on the reverse)
mixed media and collage on painted canvas
105.5 x 135 cm.
Executed in 2011.

US\$ 10,000-14,000

PROVENANCE:
Private Collection, London.

This eye-catching work is a fine example of Zena Assi's urban landscapes series. At the crossroads between documentation and collage, the vignettes reconstitute Zena Assi's view of the streets of Beirut with a focus on the neighbourhood of Gemmayze, her perspective of its buildings, electrical wires, inhabitants, graffiti art on the walls of the city and some scattered brick rooftops among the towers. Seemingly chaotic, the composition beautifully reflects the vibe of the artist's native city and its ever-changing architecture and social scene.

To name a few, Assi's work has been exhibited as part of the international touring exhibition on Arab women artists I AM, 2017-2018 and at the Lebanese Cultural Centre in Paris in an exhibition by Alwane in September 2017. She was also part of the exhibition Journeys through our Heritage, at the Beirut Exhibition Center in 2016.



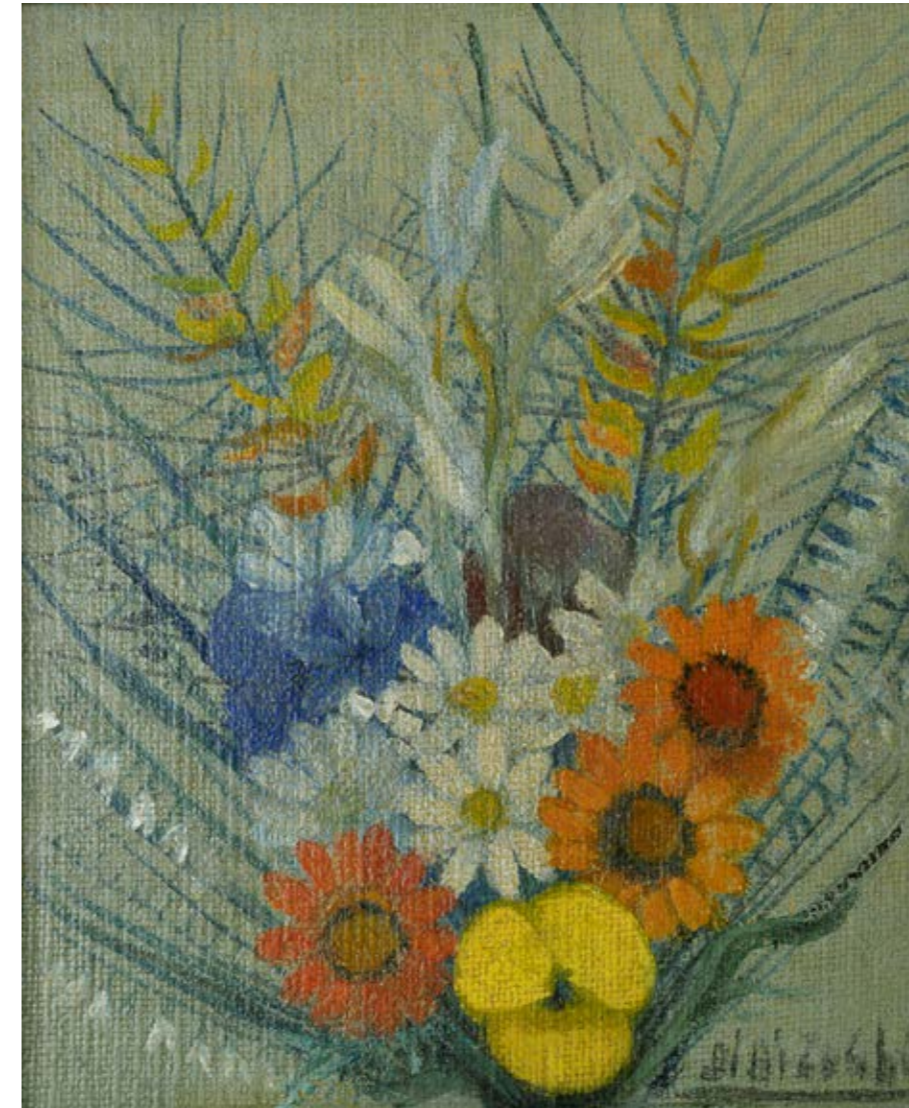


40
HALIM JURDAK
 (LEBANESE, B.1927)
UNTITLED

signed and dated on both
 '83 Jurdak' (lower right)
 pastel and charcoal on
 paper
 2 x (27.4 x 21 cm).
 Combined size: 27.4 x 42.4
 cm.
 Executed in 1983.

US\$ 4,000-7,000

PROVENANCE:
 Private Collection, Beirut.



42
BIBI ZOGBÉ
 (LEBANESE, 1890-1973)

DE M JARDIN

signed 'BiBiZoGbé' (lower
 right); signed, titled, dated and
 incised 'DEM jARDiN POR
 BiBiZoGbé 56' (on the reverse)
 oil on canvas
 29 x 24 cm.
 Painted in 1956.

US\$ 3,400-5,000

PROVENANCE:
 Private Collection, Beirut.



41
SAMIA OSSEIRAN JUNBLAT
 (LEBANESE, B.1927)

UNTITLED

signed 'S. Osseiran (lower right)
 oil on paper
 59 x 89 cm.
 Painted circa 1980s.

US\$ 2,000-4,000

PROVENANCE:
 Private Collection, Beirut.

43

TAGREED DARGHOUTH
(LEBANESE, B.1979)

UNTITLED

signed and dated 'Tagreed 12'
(lower left)
oil on canvas
70 x 49 cm.
Painted in 2012.

US\$ 2,200-3,000

PROVENANCE:
Saleh Barakat Gallery, Beirut.
Private Collection, London.



44

HAZEM HARB
(PALESTINIAN, B.1980)

INVISIBILITY SERIES

signed in Arabic; signed and
dated 'Hazem 2010' twice (on
the reverse)
mixed media on canvas
80 x 80 cm.
Painted in 2010.

US\$ 7,000-10,000

PROVENANCE:
Private Collection, Dubai.



Through its ethereal aspect, this rising silhouette appears as a vision. One could think of a warrior or a religious figure among multiple possibilities. The juxtaposition of chaotic and nervous brushstrokes, straight geometric forms and a completely obscure left part of the canvas gives this artwork a surreal characteristic. The viewer's attention is captured by the two yellowish golden lines emanating within the dark part of the painting; one of them barring the view of the figure seems to be there to avoid seeing the harsh reality of having to forego its beloved Palestine and the inflicted isolation of the Palestinians. War and trauma are recurrent themes in Hazem Harb's oeuvre. The present brilliant work is part of the Invisibility Series heavily inspired by the struggle of his home country and the quest of

his people to find shelter. The ghostlike quality of the ephemeral figure in the artwork may well be a reference to the "Ghost Towns" Harb mentions in relation to the Gaza strip and the loss of homes of its inhabitants. The artist has stressed numerous times the challenges faced by the displaced people and expressed through his art the oppressive impact of losing one's roof, one's identity and the destructive transformation that ensues from occupation. He uses archival images continually in his work to reiterate the unrest and perpetuate the memory of his homeland.

Contemporary multi-media artist Hazem Harb was born in Gaza in 1980 and travelled to Rome in 2004 to study at the Academy of Fine Arts earning his MFA from the

European Institute of Design, Rome in 2009. The present work Artscoops is delighted to put forward was executed in the year following his graduation, and a few months later, in 2011, he was awarded a residency at the Delfina Foundation, London. His works are part of prestigious private and public collections such as the British Museum, London; the Sharjah Art Foundation, UAE and the Centre Pompidou, Paris. Harb has been exhibited in major institutions including solo shows at the Salsali Private Museum, Dubai; Athr Gallery, Jeddah; the Mosaic Rooms, London amongst others and in numerous international group exhibitions in the Middle East, North America and widely in Europe. Today, the artist lives and works between Rome and Dubai.



45

MARAT MARGARIAN
(ARMENIAN, B. 1969)

MYSTERIOUS FOREST

signed 'MARAT.' (lower right)
oil on canvas
70 x 90 cm.
Painted in 2014.

US\$ 4,500-6,500

PROVENANCE:
Private Collection, Beirut.



46

OUSSAMA BAALBAKI
(LEBANESE, B. 1978)

UNTITLED

signed in Arabic and dated
'2013' (lower right)
acrylic on canvas
115 x 130 cm.
Painted in 2013.

US\$ 7,000-11,000

PROVENANCE:
Private Collection, Beirut.



47

AHMAD MOUALLA
(SYRIAN, B.1958)

UNTITLED

signed in Arabic; signed and dated
'A. MOUALLA 2006' (lower right)
oil on canvas
60 x 140 cm.
Painted in 2006.

US\$ 6,000-9,000

PROVENANCE:
Private Collection, Dubai.



48

MOHANNAD ORABI
(SYRIAN, B.1977)

SELF PORTRAIT SERIES

signed in Arabic; signed and dated
'ORABI 2010' (lower centre)
mixed media on canvas
200 x 150 cm.
Painted in 2010.

US\$ 10,000-15,000

PROVENANCE:
Private Collection, Dubai.



49
GEORGES C. MICHELET
(FRENCH, 1873-UNKNOWN)
LES BÉDOUINS SOUS LA TENTE

signed 'G.C. Michelet-' (lower left)
oil on carton
32 x 40 cm.

US\$ 1,400-2,800

PROVENANCE:
Private Collection, Beirut.

This work comes with a certificate
from Crait + Müller.



51
FARID AOUAD
(LEBANESE, 1924-1982)

UNTITLED

signed 'aouad' (lower centre)
pastel and charcoal on paper
31.4 x 24.4 cm.
Executed c.1965.

US\$ 2,000-3,600

PROVENANCE:
Private Collection, Beirut.



50
JULIANA SERAPHIM
(PALESTINIAN, 1934-2005)

PAPILLONS

oil on canvas mounted on carton
35 x 45 cm.

US\$ 2,600-4,000

PROVENANCE:
Private Collection, Beirut.

This work is accompanied by a
certificate from Alwane Gallery.

52

HUSSEIN MADI
(LEBANESE, B.1938)

UNTITLED

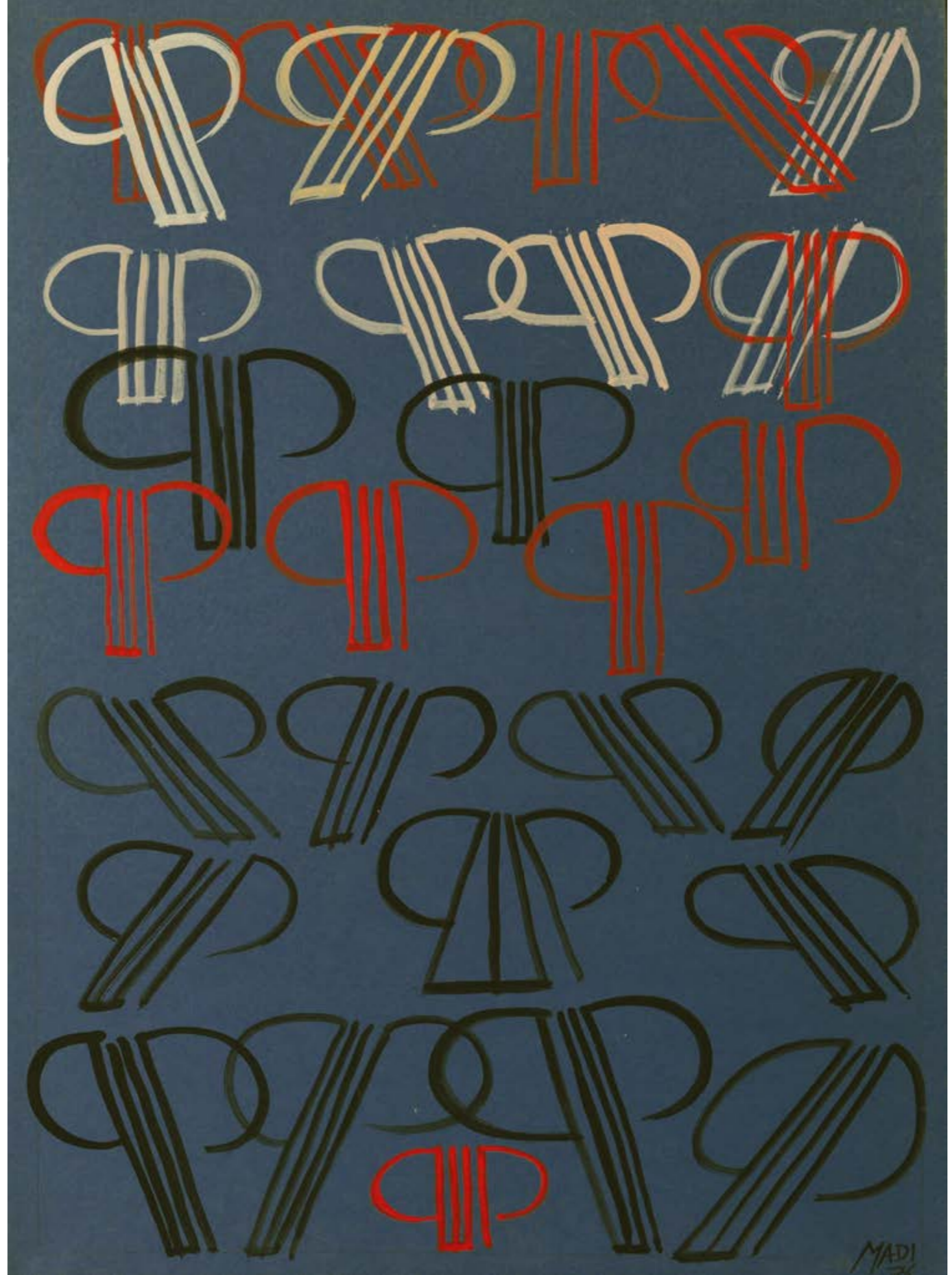
signed and dated 'MADI 76' (lower right)
acrylic on cardboard
70 x 50 cm.
Painted in 1976.

US\$ 8,000-12,000

PROVENANCE:
Private Collection, Beirut.

« Une belle rigueur structurelle pour le rayonnement magico-esthétique d'un contenu artistique intemporel actualisant un dépassement éthique essentiel de haute qualité, euphoriquement inépuisable tant pour l'artiste créateur que pour l'amateur en quête de transcendance d'enchantement amoureuxment incantatoire et rien de moins: l'artiste Madi 'est', essentiellement, et impose magistralement la haute aventure éthico-esthétique dégagée du seul fait des séquences d'œuvres d'art inépuisiblement autant que mystérieusement euphoriques à quelque puissance que se hausse la quête passionnée de l'amateur qui aime l'art dans le sens de plénitude d'un très haut devenir...
...merci, Madi! »

Michel Tapié, Madi, Paris, 1976



53

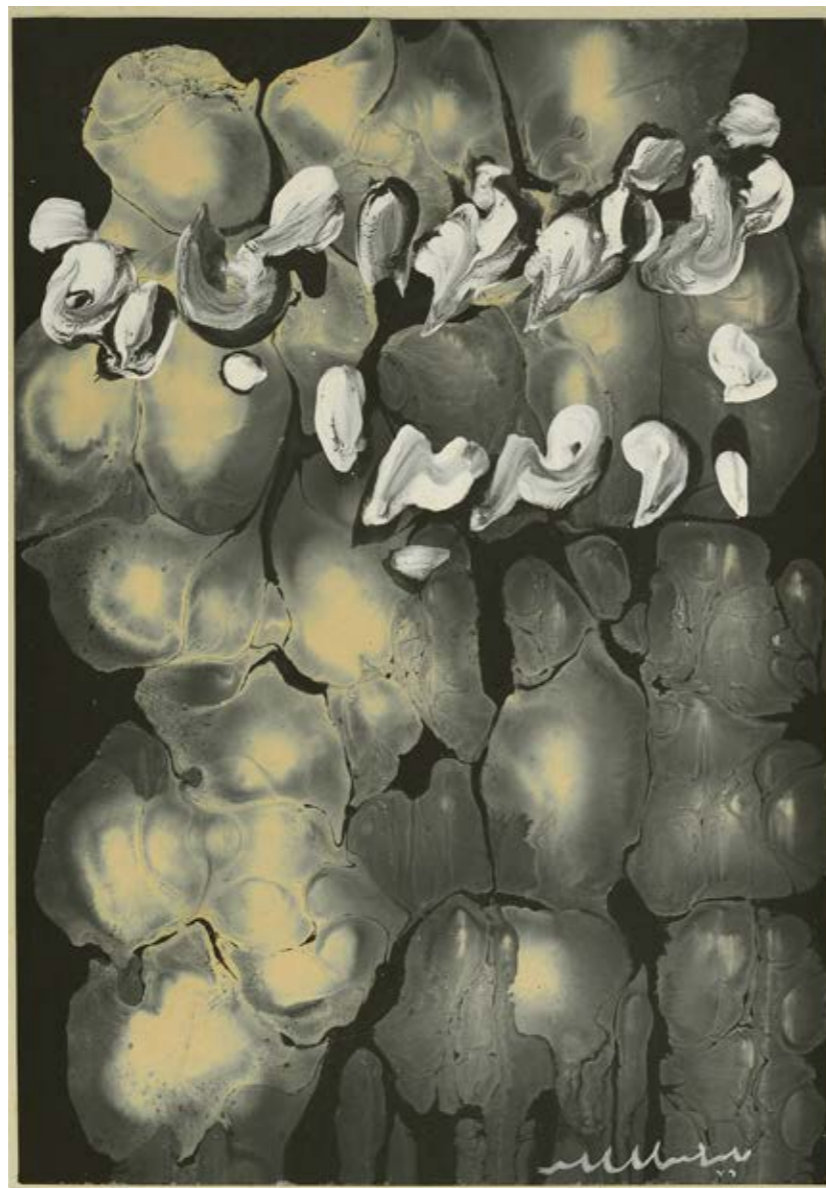
HAMED ABDALLA
(EGYPTIAN, 1917-1985)

FROM THE «PEOPLE FROM THE CAVES» SERIES

signed in Arabic (lower right)
acrylic on paper
24.4 x 17 cm.
Painted in 1976.

US\$ 6,500-8,000

PROVENANCE:
Private Collection, Copenhagen.
Private Collection, Dubai.



Dating to the last decade of his life, this artwork illustrates Hamed Abdalla's passion for experimenting with texture with arresting results. As with many of his pictures, the subjects have a hieroglyphic feel to them, ideally suited to the theme, and grouped in a typically firm composition. The caves provide protection and shelter, yet also a way in and out for their occupants, who are given dynamism and movement by the wonderful use of texture.

A self-taught artist, Abdalla studied wrought iron and trained in calligraphy in Cairo, before leaving his native Egypt when he became disillusioned with socio-political events there. He spent many years in Denmark, where he was influenced by the ideas explored by the Copenhagen,

Brussels and Amsterdam (CoBrA) artists, especially their use of colour and ways of interpreting freedom of form. In his quest to find new artistic forms, he trailblazed the concept of Arabic letter-based paintings or 'word-form', in which forms, shapes and colour are collectively utilised to achieve a visual effect indicative of the written word. Abdalla's work has been the subject of several one-man shows and retrospectives, while also featuring in many collectives. Today, it can be found in official and private collections in Egypt and abroad, including the Museum of Modern Art in Cairo, Museum of Fine Arts in Alexandria, the New-York Public Library and the Tate Modern in London.



Contemporary artist Ghadeer Saeed focuses, in particular, on the facial expressions of the subjects she selects, noting that, "Whether or not they're smiling, each one carries a story". She adds that while the figures themselves are from a different era, their "hopes, fears and dreams" are not so different from our own, which gives them a contemporary feel and relevance in the current socio-political context.

The lady in the present work seems to be absorbed by her reflection, contemplating her own beauty, perhaps narcissistic, or one could also think of the contemporary selfie stick. She is surrounded by the shadows of an oppressing and gloomy receding cityscape. Layering has long been a pivotal part of the artist's creativity. "I like the depth in the work and the multiple interpretations a work can carry," she says. Saeed's creations are complex, not only in execution,

but also in spirit. The artist was born in Libya and today lives and works in Amman. She holds a Bachelor of Science in Architecture and has had a distinguished career as an architect and designer at the architectural firm Jafar Tukan and Partners. Her background in architecture is reflected in the linear nature of the colourful complications in her work and the balanced structure of her compositions. Her foray into the art world began with her capturing the flavours of her destinations through her camera's lens during her travels.

Over the years, Saeed has developed a unique style through which she incorporates her own photographs with iconic Oriental and global images through a giclée printing process. Her works have been highly acclaimed in the Levant region and beyond.

54

GHADEER SAEED
(JORDANIAN, B. 1971)

THE LEVANT: SCENE 3

signed in Arabic (lower right margin),
dated and numbered '5/9/2016 2/3'
(lower left margin)
limited giclée print
64.5 x 174.5 cm.
Executed in 2016
This print is number two from an
edition of three.

US\$ 2,000-4,000

PROVENANCE:
Property from Majdoline Al-Ghezawi
Al-Ghoul's private collection, Amman



55
BENTE CHRISTENSEN-ERNST
 (DANISH, B.1941)

FACELESS

signed and dated 'BCE 16' (lower right),
 titled and inscribed (on the reverse)
 oil on canvas
 120 x 120 cm.
 Painted in 2016.

US\$ 2,500-5,000

PROVENANCE:
 Private Collection, Beirut.

With its signature colour combination of rich red and black, on this occasion, depicting a tarboosh - traditional hat worn around the Middle East and the North of Africa with origins dating to the Ottoman Empire - and against a face devoid of features, the present work is a stark example of the artist's large-scale, highly stylised, hyper-realist works. The piece also reaffirms the influence that travel to Turkey has had on Bente Christensen-Ernst's art. Not only did the Danish-born artist launch her career there, but key subjects selected highlight characteristics of the nation which itself is a source of fascination to many, most notably its geographical and cultural position of East meets West.

A self-taught artist, Christensen-Ernst produces bright, vibrant works in which light illuminates her huge subjects and protagonists. While sometimes marked by irony and humour, her art also depicts human suffering inflicted by manmade and natural disasters. Her broad spectrum of subjects varies from human figures to fruit and vegetables which are brought to life through incredible textures. A member of the Danish Society of Artists under the Royal Academy of Denmark and of the Billedkunstneres Forbund (the Association of Visual Artists), she divides her time today between Turkey and Denmark. Christensen-Ernst has participated in art fairs and biennales worldwide, including shows in the Middle East. In late 2017, a new collection of her work was exhibited at the Dar al-Anda art gallery in Jordan.



56
SARA SHAMMA
 (SYRIAN, B.1975)

UNTITLED

signed and dated 'SaRa ShaMMa 00'
 (lower centre)
 oil on canvas
 118.3 x 99.7 cm.
 Painted in 2000.

US\$ 6,000-10,000

PROVENANCE:
 Private Collection, Jordan.

Sara Shamma is known for her mystical and mysterious works featuring human figures that have an unearthly quality about them, yet possess a forcefulness and powerful presence. In the present work, Shamma's protagonist emerges from his misty surroundings, unworldly and ethereal, against a mountainous landscape, complete with dreamy expression and ambiguous Mona Lisa-like smile. As is so often the case with the artist's fascinating pieces, the viewer is left with more questions than answers.

Born in Damascus to a Syrian father and Lebanese mother, Shamma began painting as a young child, going on to graduate from the Painting Department of the Faculty of Fine Arts, University of Damascus in 1998. A prize-winning artist, she fled her home country for Lebanon with her young children, after a car bomb exploded outside her home. Shamma has held several solo exhibitions worldwide, including a major UK show in 2015, titled 'World Civil War Portraits'. She has also participated in a number of group exhibitions. In 2010, Shamma was selected as the 'Celebrity Partner' artist to the UN World Food Programme, creating a painting for them, titled 'Fighting Hunger', which sold at Christie's Dubai in 2012. Her works can be found in public and private collections around the world, including the Middle East, Europe and the US. She now lives and works in London, UK.

57

PAUL GOSSIAN
(LEBANESE, B.1990)

UNTITLED

signed and dated (on the reverse)
oil on canvas
165 x 120 cm.
Painted in 2015.

US\$ 4,000-6,000

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

Paul Guiragossian is the grandson of renowned Paul Guiragossian and paints under the name of Paul Gossian. Gossian fled to Germany in 2006. He then moved to London in 2011 graduating in 2014 with a BFA from Camberwell College of Arts. Despite his young age, his work has already been sold successfully at Bohnams London in 2016. Today, the artist lives and works in Beirut.

In this intricate work, through vivacious strokes of colour, Gossian depicted a child's playing area with the nature of the toys potentially revealing (military tanks and an oil barrel). The scene may also allude to a war zone area with surreal proportions. The viewer is struck by the warm fiery tones of the painted interior and torn between an amusing, yet thought-provoking scene where the still objects and the cat seem ready to move at any minute.





58

ABDULLAH MURAD
(SYRIAN, B.1944)

UNTITLED

signed in Arabic; signed and dated
'Murad 14' (lower left)
acrylic on canvas
130 x 160 cm.
Painted in 2014.

US\$ 7,000-11,000

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



59

AFSHIN PIRHASHEMI
(IRANIAN, B.1974)

UNTITLED

signed in Farsi (lower centre)
oil on canvas
150 x 200 cm.
Painted in 2015.

US\$ 10,000-14,000

PROVENANCE:
Ayyam Gallery, Dubai.
Private Collection, Beirut.

60

NADA RIZK
(LEBANESE)

FROM THE BLOOM SERIES

signed 'Nada Rizk' at the flowers base
ceramic sculpture
(handmade and glazed)
77 x 38 x 12 cm.
Executed in 2017.
This work is unique.

US\$ 1,800-2,500

PROVENANCE:
Private Collection, Beirut.

"My Bloom sculptures grew out as a reaction to the war images, destruction and despair which we observe daily especially in our region. Bloom symbolizes hope, rebirth and new beginnings. I use clay to explore and communicate through a vocabulary of gestures, patterns, textures, colours and rhythms. I love to work with this unpredictable and magical medium called clay."

Nada Rizk is a Lebanese Finnish artist working mainly with ceramics and bronze. She is a graduate of the Academie Libanaise des Beaux Arts (ALBA) and the London School of Economics (LSE). Her handmade sculptures grow from a multitude of images in the natural and imaginary worlds. Bloom is a series of tall ceramic vessels with hundreds of flowers and organic elements, all in bloom, as if frozen in time. Rizk's ceramic sculptures have been exhibited in Lebanon and abroad, namely at Art on 56th gallery (Beirut), Beirut Art Fair, Beirut Design Fair, Galerie Rochane (Beirut), Alwane Gallery (Beirut), Laterna Magica Gallery (Helsinki) and Carrousel du Louvre (Paris).



61

VAHRAM DAVTIAN
(ARMENIAN, B.1961)

HAYAT

signed in Armenian and dated '94'
(lower left)
oil on canvas
77 x 38 x 12 cm.
120 x 100 cm.
Painted in 1994.

US\$ 10,000-15,000

PROVENANCE:
Private Collection, Beirut.



62

ASSEM STÉTIÉ
(LEBANESE, 1960-2014)

UNTITLED

signed and dated 'A.Stetie 04'
(lower right)
oil on paper
44.5 x 34.5 cm
Painted 2004.

US\$ 2,000-4,000

PROVENANCE:
Private Collection, Beirut.



Transient, melancholy and with a dream-like quality, David Daoud's subjects, both people and animals, appear to be suspended in time in this large-scale painting from the series *Empreintes Voyages*. The inclusion of both boats and horses as modes of transport suggests movement and activity, yet two of his main protagonists in the foreground appear stationary and contemplative, observing the scenes around them. The work's subjects and splashes of colour take inspiration from time spent in both the Middle East and his early years in Africa.

Daoud lived in Gabon as a boy and then France, leaving Lebanon in 1978. He studied at the Ecole des Beaux-Arts and the Ecole Supérieure Nationale des Arts Décoratifs in Paris, where he acquired considerable technical know-how, honing his skill in ink, watercolour and oil. His works, which include both landscapes and portraits, are painted in an expressionist style, conveying both nostalgia, perhaps a longing for his birthplace, and a range of emotions. Daoud's work has brought him several accolades, including the Frédéric de Carfort international prize from the Fondation de France in 2011 and the Prix Lefranc Bourgeois in painting from the Palais des Congrès, Montreuil, in 2013. He has participated in several exhibitions, with his work shown at venues in his native Lebanon, including at the Beirut Art Fair, and others in France.

63

DAVID DAUD
(FRENCH-LEBANESE, B.1970)

FROM THE SERIES
EMPREINTES VOYAGES 10

signed and dated 'Daoud 2015'
(on the reverse)
oil on canvas
150 x 150 cm.
Painted in 2015.

US\$ 4,000-7,000

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



64
LEILA KUBBA KAWASH
 (IRAQI, B. 1945)

UNTITLED

signed and dated 'Leila 2010'
 (lower right)
 mixed media on canvas
 69 x 95 cm.
 Painted in 2010.

US\$ 3,000-5,000

PROVENANCE:
 Private Collection, London.



65
AMINE EL BACHA
 (LEBANESE, B. 1932)

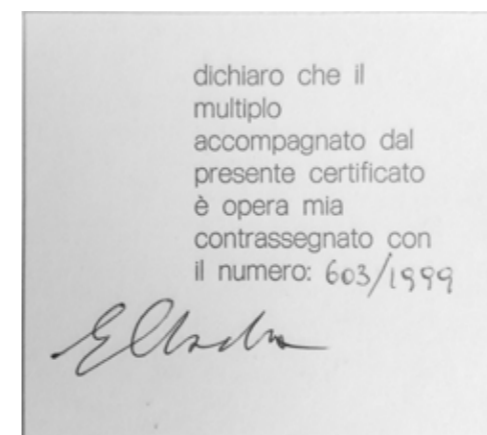
THE BITTEN APPLE

engraved 'EB' (tip of apple stem)
 metal
 6.3 x 7.8 x 7.5 cm.
 This work is number 603
 from an edition of 1999.

US\$ 1,800-3,400

PROVENANCE:
 Private Collection, Rome.

This work comes with a numbered and
 signed certificate by the artist.



66

RAFA AL-NASIRI
(IRAQI, 1940-2013)

UNTITLED

signed and dated 'Nasiri 89' (lower left)
acrylic and metallic spray paint on paper
image: 38.4 x 29 cm.
sheet: 61 x 50.8 cm.
Painted in 1989.

US\$ 4,000-6,000

PROVENANCE:
Christie's, Dubai, March 2014, Lot 116.
Private Collection, London.



Typical of the artist's immediately recognisable abstract works, this untitled piece by Rafa Al-Nasiri reaffirms his choice of nature as a favoured source of inspiration, while the richness of colour and spatial landscape acknowledge the influence of time spent in China. Shades of deep-sea marine and jade fade towards the depths, where a boat has come to rest, tilted, and seemingly tranquil, with vibrantly coloured plants of the deep in the foreground. The lack of activity suggests the restfulness of the ocean, although a hint of anticipation hangs over the subject, driven by an awareness of the sea's unpredictability and gradients of colour
One of the best-known contemporary Iraqi artists,

Al-Nasiri was born in Tikrit, and gained a BA in graphics from Baghdad's Institute of Fine Arts. He travelled to the Far East, where he furthered his studies at Beijing's Central Academy of Fine Arts. Later, he helped to co-found the New Vision Group in Baghdad. Al-Nasiri was a prolific tutor, teaching at the Institute of Fine Arts in Baghdad and also at institutions in Jordan, where he settled, and Bahrain. He was also heavily involved in printmaking, helping to set up printing services and writing extensively on the subject. He received several awards throughout his career, with his work exhibited both regionally and globally, including a major retrospective in Bahrain in 2013, the year of his death.



67

AMMAR ABD RABBO
(SYRIAN, B.1966)

TIGRE ET EUPHRATE

signed (on the reserve)
and numbered 'Edition 4/10'
acrylic and calligraphy on enhanced photo
paper
60 x 90 cm.
Executed 2017.
This work is edition four out of ten.

US\$ 2,000-3,000

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



68

JACKIE LEGER
(AMERICAN, B.1947)

ZENOBIA AT PALMYRA
(FROM THE HISTORY AND CULTURE SERIES)

signed and dated 'LEGER 17'
(on the reverse)
photograph collage
image: 50.8 x 68.6 cm.
sheet: 61 x 74 cm.
Executed in 2017.

US\$ 600-900

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

The series to which this work belongs uses historical documents and photographs merged with personal image archive to create hand cut collages on the history and culture of regions of the Middle East. In this photo-collage entitled Palmyra, the town is represented before its invasion by the Islamic State. Leger went to photograph the ruins of Palmyra for her project just as the war in Syria broke out. Denoted in the composition is Zenobia, a warrior queen of Palmyra, during the period when it was a Roman colony. Zenobia conquered many provinces before being captured by Emperor Aurelian and kept in gold chains. Leger is fascinated by influential figures of the region through history and she sought to preserve Palmyra in her own style.

Jackie Leger received her BFA in film and photography from the Massachusetts College of Art and holds an MFA from Yale University School of Art. She lived and worked in Saudi Arabia from 1999 to 2014 teaching and photographing architectural heritage and archaeology ruins. Leger was the first photography instructor in the Kingdom of Saudi Arabia.

69

JEAN CARZOU
(FRENCH-ARMENIAN, 1907-2000)

BUSTE DE JEUNE FILLE

signed and dated 'CARZOU 64'
(lower right)
sketch in Chinese ink
29.8 x 21.4 cm.
Executed in 1964.

US\$ 1,600-3,000

PROVENANCE:
Private Collection, Beirut.



70

TAYSEER BARAKAT
(PALESTINIAN, B.1959)

UNTITLED

signed in Arabic and signed and dated '14. Barakat' (lower right)
39 x 49.4 cm.
Painted in 2014.

US\$ 3,000-5,000

PROVENANCE:
Private Collection, Beirut.



71

ARAM JUGHIAN
(ARMENIAN-LEBANESE, B.1959)

PRINTEMPS

signed and dated 'ARAM J. 2012'
(lower right)
acrylic on canvas
139 x 213 cm.
Painted in 2012.

US\$ 4,000-6,000

PROVENANCE:
Private Collection, Beirut.

72

ISMAIL EL HELOU
(SYRIAN, B.1955)

UNTITLED

signed in Arabic and signed
'I.Helou 2017' (lower left)
oil on canvas
70.3 x 70.3 cm.
Painted in 2016.

US\$ 1,200-1,600

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



Like many of his pieces, Ismail El Helou's present work is marked by bold lines delineating carefully constructed buildings and walls that recall both the expressionist school to which he belongs and his architectural expertise. This high-rise landscape provides a contrasting backdrop for his subject, who sits barefoot and cross-legged, languid and reposed, with coffee and cigarettes on the table close by. Her solitude is somehow heightened by the built-up scene behind, in which buildings stand, at times, six deep.

Born in Homs, El Helou studied Plastic Arts in his home city, before graduating from the University of Aleppo in Urban Architecture. Early in his career, he worked under the artist Raed Ahmed Darraq Al-Seba'i and is considered a follower of the Kayyali and Seba'i schools. El Helou is recognised as an outstandingly skilled artist in the medium of drawing. His works are marked by simplified imagery and his subjects are often given a touch of naivety. However, his ability to capture the character, mood and emotions of his protagonists, many of whom are inspired by rural life, is almost uncanny. El Helou's work has been displayed in several exhibitions, including solo and group shows. He was one of the participating artists in the high-profile 'From Syria with Love' exhibition (2012-2013), which showcased the work of nine Syrian artists in Jeddah's Athr Art Gallery, in Saudi Arabia.



73

RAOUF RIFAI
(LEBANESE, B.1954)

UNTITLED

signed 'R.Rifai' (lower right);
dated '2010' (lower left);
dedicated on the reverse
acrylic on canvas
98.7 x 99 cm
Painted in 2010.

US\$ 4,000-7,000

PROVENANCE:
Private Collection, Beirut.



74

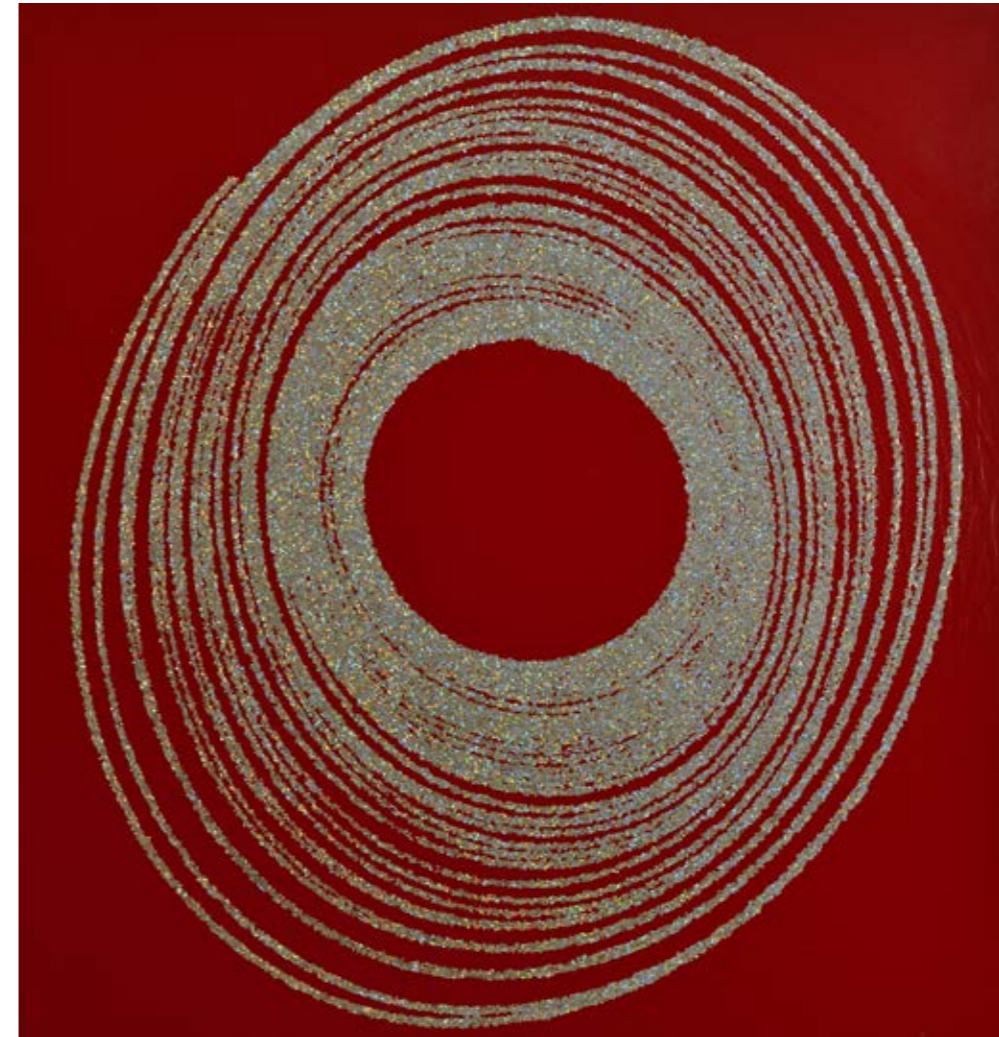
EDWARD CHAHDA
(SYRIAN, B.1952)

DEMON AND ANGEL

signed in Arabic and dated '2006'
(lower right)
Titled and signed (on the reverse)
mixed media on canvas
145 x 125.4 cm.
Painted in 2006.

US\$ 5,000-9,000

PROVENANCE:
Private Collection, Jordan.



75

BASSAM GEITANI
(LEBANESE, B.1962)

ARGENTÉ SUR ROUGE

signed and dated
shiny element and acrylic on
canvas
132 x 139 cm.
Painted in 2010.

US\$ 7,000-9,000

PROVENANCE:
Ayyam Gallery Dubai, July 2010,
Lot 10.
Private Collection, Beirut.

76

MICHEL HARMOUCH
(LEBANESE, B.1925)

UNTITLED

signed and dated
'M. Harmouch. 03' (lower right)
acrylic on canvas
80 x 80 cm.
Painted in 2003.

US\$ 4,000-6,000

PROVENANCE:
Private Collection, Beirut.



Celebrated interior designer and artist Michel Harmouch has been prized for his representations of the natural world around him. The artist has often painted trees and flowers and the current work Artscoops is pleased to present is exceptionally representative of Harmouch's painterly brushstroke and his inclination towards flora. The still life in a predominant ochre colour palette highlights a lush, yet structured, living room with a dog as the only moving creature. The composition is centred around gleaming white flowers and the carpet spread in the room shows patterns echoing the imposing centrepiece. Harmouch frequently painted on canvas the exquisite rooms and interiors he designed in the real life.

Harmouch was born in Beirut 1925. He first studied law and started being noticed for his student portraits during lectures at University. In 1946, he travelled to Paris to attend the Ecole Nationale Supérieure des Arts Décoratifs for a degree in interior design. In the city of lights, he was exposed to French modern artists of the early twentieth century and the influence of Henri Matisse is substantial in this Untitled work. Back in Beirut following graduation, Harmouch became one of the most successful interior designers in the Middle East solicited by exclusive clients such as the royal families of Saudi Arabia and Jordan. Despite his success, he always set time aside for his painting passion. With the outbreak of the Lebanese civil war in 1975, Harmouch moved back to Paris with his family and furthered his success as an interior designer with international clients in Paris and London. In 1988, he was able to return to Beirut and was key to the reconstruction of the city. The present work was painted during a milestone in Harmouch's life, in 2003, a year before he retired from his practice to turn to painting leaving his thriving company in the hands of his son.



Lebanese contemporary artist Silwan Ibrahim is renowned for his playful figures and his flamboyant colourful compositions. His subjects, bursting with wit and humour, praise philosophical ideas and exalt a «joie de vivre» like no other. In this enthralling portrait, the brown and ochre colour palette and the play of light and shadow intensify the emphasis on the central figure wearing the traditional Lebanese 'Tarboosh', The Philosopher. The artist's rich imagination fills the canvas with unexpected scenes that seem straight out of storytelling and fairy tale books.

Born in Beirut in 1964, Ibrahim studied architecture for three years after which he switched his major to Fine Arts and graduated in 1990 from the Lebanese University, National Institute of Fine Art. His unique art explores mythical figures of his cultural environment, and with geometric shapes and a precise brushstroke he portrays an unusual vision, taking us, enraptured, out of this world.

77

SILWAN IBRAHIM
(LEBANESE, B.1964)

THE PHILOSOPHER

signed and dated 'SiLwan 13'
(upper right)
acrylic on canvas
115 x 119 cm.
Painted in 2013.

US\$ 3,000-5,000

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



78

FADIA HADDAD
(LEBANESE, B.1959)

UNTITLED

oil pigments on canvas
80 x 143 cm.

US\$ 12,000-16,000

PROVENANCE:
Private Collection, Beirut.



79

MANUELLA GUIRAGOSSIAN
(LEBANESE, B.1972)

BOND

signed and dated 'manuella P.G, 07'
(lower right)
acrylic on paper
64 x 83 cm.
Painted in 2007.

US\$ 1,500-2,500

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



80

HELEN ZUGHAIB
(LEBANESE-AMERICAN, B.1959)

**LOOK WHO IS COMING TO
DINNER**

signed and dated 'H ZUGHAIB 17'
(lower right)
archival pigment inks (printed),
acrylic and gouache on canvas
50.8 x 68.7 cm.
Executed in 2017.

US\$ 1,600-2,800

PROVENANCE:
Private Collection, Washington DC.

The present vibrant work is from the series of paintings by Helen Zughuib 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 inspired her for this vivid work imbued with talent and wit: "Look Who Is Coming to Dinner, has some of my favourite artists around a table, paying tribute not only to those dead artists, but the living one painting the canvas!"

Zughuib was born in Beirut and gained her BFA from Syracuse University in New York. To this day, she has been living and working in Washington DC. The artist is actively voiced on the cause of Arabs and women in particular in the United States and successfully puts her art to that purpose. Her work has been widely exhibited across the world, as far as Brunei, Mauritius and Belgium to name a few and collected by prestigious institutions such as the White House, the World Bank, the Library of Congress and the American Embassy in Baghdad, Iraq.



"I looked around me and painted those expressive images and faces that I encountered in my life and so dearly loved: I painted myself, my children, my wife, my neighbors, my folk and the street on which I lived"

Paul Guiragossian

81

PAUL GUIRAGOSSIAN
(LEBANESE, 1926-1993)

MATERNITÉ

signed and dated 'Paul G.62'
oil on canvas
65 x 54 cm.
Painted in 1962.

US\$ 38,000-55,000

PROVENANCE:
Private Collection, Beirut.

This work is sold with a certificate
of authenticity.

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

Exhibited at the Galerie du Journal
de L'Orient, Beirut, in 1962.

Artscoops•auctions



ARTSCOOPS
CONTEMPORARY COLLECTORS I
ONLINE AUCTION

Featuring artists from MENA

ONLINE BIDDING

STARTS MAY 24 - ENDS JUNE 2

artscoops.com



Private Art Advisory For Regional and International Collections

details from Helen Zughaib, *Oh Tarek* (Top) - Yumna Al Arashi (Middle) - Firouz, *Secret Skies* (Bottom)

www.28finearts.com



INDEX

A

Abboud, S., 19
 Abd Rabbo, A., 67
 Abdalla, H., 53
 Afjehei, N., 35
 Al-Nasiri, R., 66
 Al Shaarani, M., 22
 Ali, M., 25
 Amyuni, R., 23
 Aouad, F., 51
 Aractingi, W., 33
 Assadour, 2, 8, 9
 Assi, Z., 39
 Avedissian, C., 21
 Azzam, T., 70

B

Baalbaki, O., 46
 Baker, G., 14
 Barakat, T., 70
 Basbous, A., 16
 Bozorgi, M., 20

C

Carzou, J., 69
 Chahda, E., 74
 Charaf, R., 3, 27
 Christensen-Ernst, B., 55
 Cyr, G., 37

D

Dahoul, S., 34
 Darghouth, T., 43
 Daoud, D., 63
 Davtian, V., 61

E

El Bacha, A., 1, 65
 El Helou, I., 72

G

Geitani, B., 75

Guiragossian, M., 79
 Guiragossian, P., 11, 26, 81
 Gossian, P., 57

H

Haddad, F., 78
 Harb, H., 44
 Harb, J., 24
 Harmouch, M., 76

I

Ibrahim, S., 77
 Ismail, N., 12

J

Jouni, H., 7
 Jughian, A., 71
 Jurdak, H., 40

K

Kanaan, E., 38
 Kawash, L. K., 64
 Kerbaj, M., 13
 Khal, H., 29
 Khoury, C., 15

L

Leger, J., 68

M

Madi, H., 4, 52
 Margarian, M., 45
 Michelet, G., 49
 Molaeb, J., 5, 6
 Moualla, A., 47
 Murad, A., 58

N

Nabaa, N., 36

O

Orabi, M., 48
 Osseiran Junblat, S., 41

Ossouli, F., 30

P

Pirashemi, A., 59

R

Rabbath, L., 18
 Rifai, R., 73
 Rizk, N., 60
 Romhein, L., 10

S

Sabbagh, G., 32
 Saeed, G., 54
 Saudi, M., 31
 Seraphim, J., 50
 Shamma, S., 56
 Stétié, A., 62

Y

Yazigi, F., 17

Z

Zogbé, B., 28, 42
 Zughaib, H., 80



board 92