

b. BEIRUT ART CENTER
مركز بيروت للفن

Artists for Beirut Art Center

fundraising auction

28 . 04 . 2025 | 8 PM

Intoduction:

Beirut Art Center is holding a fundraising auction to raise essential funds to support our operations and upcoming programs.

The artworks included in the auction have been generously donated by artists who have exhibited at BAC or support our initiative. By participating in the auction you'll acquire a great piece of art while also contributing to our mission.

Viewing: April 22-28 from 12 to 7 PM

Online Bidding Opens: April 26

Live Auction: April 28 at 8 PM

Auctioneer:

Nada Boulos



Link for the online bidding <https://bid.nadaboulosauction.com/>

Participating Artists:

Majd Abdel Hamid	Lot # 12
Nadim Asfar	Lot # 31
Anas Albraehe	Lot # 26
Afram Chamoun	Lot # 37
Sadik Alfraji	Lot # 30
Sirine Fattouh	Lot # 16
Daniele Genadry	Lot # 23
Ahmad Ghossein	Lot # 35
Joana Hadjithomas and Khalil Joreige	Lot # 25
Gilbert Hage	Lot # 4
Mona Hatoum	Lot # 1 • 2 • 24 • 40 • 41
Lamia Joreige	Lot # 29
Hiba Kalache	Lot # 6
Mayssa Khoury	Lot # 32 • 33 • 34
Omar Mismar	Lot # 11
Hala Mouzannar	Lot # 39
Rabih Mroué	Lot # 17 • 18 • 19 • 20 • 21 • 22
Hussein Nassereddine	Lot # 7 • 8 • 9
Walid Raad	Lot # 10
Marwan Rechmaoui	Lot # 27
Stéphanie Saadé	Lot # 13 • 14 • 15
Ieva Saudargaitė Douaihi	Lot # 36
Christian Sleiman	Lot # 5
Karine Wehbé	Lot # 38
Paola Yacoub	Lot # 3
Shawki Youssef	Lot # 28

CONDITIONS OF SALE

Registration

Please note you must register online on the Nada Boulos platform prior to the start of the sale ideally 24 hours before. Once you have registered, please keep your account details strictly confidential. You will be liable for any or all bids made via your account. Please note that Nada Boulos Auction reserves the right to reject a registration to bid online, withdraw its permission to use our online bidding platform, or end an account for any reason at any time.

Absentee Bids

Nada Boulos Auction 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. Absentee Bids forms are available in the catalogue and online. We must receive your completed Absentee Bid Form at least 24 hours before the auction.

Lot Descriptions, Provenance and Condition Reports

Prospective bidders may request a condition report at any time. In certain instances, Nada Boulos Auction may print the provenance or the condition in the catalogue. Any reference to condition will not amount to the full description of condition. We shall not be liable to you for any errors or omissions with respect to the sale of the artwork, including any description of any other material with respect to the promotion, marketing, and exhibition of the artwork. We make no guarantees, representations, or warranties to you about the artwork, including its authenticity, attribution, legal title, condition, value or otherwise. Our liability ends after the sale and any errors of authenticity will be borne by the seller.

The auctioneer is bound by the indications in the catalogue, modified only by the announcements made at the time of the sale noted in the legal records thereof. The order of the sale will be that of the catalogue or the website. Viewing days (if stated in the catalogue) prior to the sale permits buyers to establish the condition of the works offered for sale and no claim will be accepted after the hammer has fallen. No mention shall be made of relining, mounting or cradling as they are considered to be methods of preservation and not a default. Frames are not guaranteed.

At the Sale

When making a bid, a bidder is accepting personal liability to pay the purchase price including all applicable charges. No bids can be withdrawn after bidding for any reason.

Bidding

Nada Boulos Auction reserves the right to reject any bid. The highest bidder acknowledged by Nada Boulos Auction will be the purchaser. Nada Boulos Auction can also cancel the sale or resell the article in dispute. In this auction the reserve will also be the starting bid. Reserves can be lowered and or changed at any time during and until the end of the

auction, should your bid meet the new reserve and you are the highest bidder, you have the winning bid and are legally required to honour the payment of the lot at the new reduced reserve price.

Storing

We agree to store the lot until the earlier of your removal or until the seventh day after the sale. If you do not collect the lot before the time and date set out we may remove the lot to another location and store it at the bidder's expense.

Closing the Timed then Live Auction

Bidding online

Before the live portion of the auction, you may place maximum bids, which will either be executed immediately (Advance bids) or by the auctioneer during the live auction (Absentee bids). During the live auction, enter the online auction room and place your bid once the auctioneer has opened the lot. You can follow the bidding activity either by watching the page or by listening to the auctioneer.

Bidding in person

You will receive your paddle when checking in at the registration desk at Beirut Art Center to fill out a Bidder Registration Form on the day of the sale. You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the sale. Should you be a successful bidder you will need to ensure that your number can be clearly seen by the auctioneer and that it is your number which is identified as the buyer's. You should not let anyone else use your paddle as all lots will be invoiced to the name and address given on your Paddle Registration Form. If there is any doubt as to the hammer price of, or whether you are the successful bidder of, a particular lot, you must draw this to the

attention of the auctioneer before the next lot is offered for sale. At the end of the sale, or when you have finished bidding, please return your paddle to the bidder registration desk.

Bidding over the phone

You will indicate your desired lots ahead of time, and a Nada Boulos Auction's representative will call you the day of the auction to execute bids on your behalf.

Outbid notifications

If you were the high bidder, but a bid placed by another bidder exceeds your bid, you will be notified via the email address you have set in your account preferences. The lot page will indicate, by the change in your ranking, that you have been outbid.

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.

Payment

No premium will be added on top of the hammer price. Payments have to be made within 10 days of the closing of the auction.

It is of critical importance that you ensure that you have readily available funds to pay the purchase price in full before making a bid for the lot. If you are a successful bidder, payment will be due to the Beirut Art Center by the second working day after the sale so that all sums are cleared by the seventh working day after the sale.

Unless agreed by the Beirut Art Center in advance, payments made by anyone other than the registered buyer will not be accepted. Payment will have to be by one of the following methods:

Cash: you may pay for lots purchased by you at this sale with notes in the currency in which the sale is conducted.

Bank transfer: you may electronically transfer funds to our account. Our account details are as follows:

Beirut Art Center Association
Account Number: 016202414011840
BANQUE LIBANO-FRANCAISE (BLF)
Saifi, Achrafieh, Beirut, Lebanon
Swift Code: BLFSLBBX
IBAN # LB 0600 1000 0000 1620 2414 011840

Debit cards and credit cards issued by a Lebanese bank: An additional charge of 2% applies on purchases made with personal debit or credit cards from banks in Lebanon, and of 3.5% from international banks

If you have any questions with regard to payment, please contact a member of the Beirut Art Center team.

Removal of Purchases

You must collect purchased lots within three days from the auction if its being held in the exhibition space, otherwise please follow the instructions of the Winning Bidder email on how to remove your lot.

Collection and Storage

The buyer of a lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the buyer). Our offices are open from 12 pm to 8 pm Monday to Friday.

Shipping

It is the buyer's responsibility to make all shipping arrangements.

Please refer all enquiries to a member of the Beirut Art Center team:

Tel: +961 (0)1 397 018.
Email: info@beirutartcenter.org

Storing

We agree to store the lot until the earlier of your removal or until the seventh day after the sale. If you do not collect the lot before the time and date set out we may remove the lot to another location and store it at the bidder's expense.

Remedies for Non-Payment

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

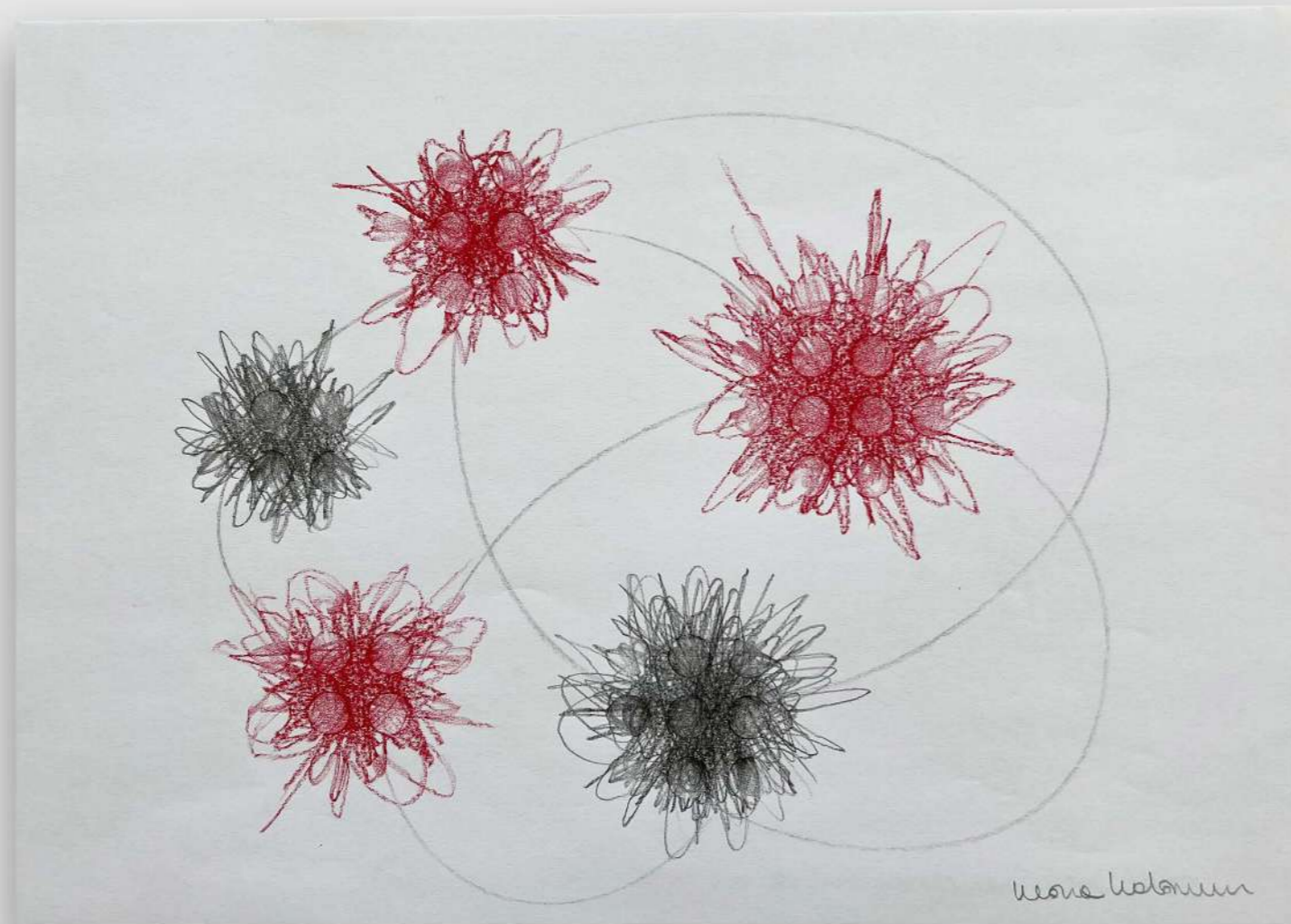
a) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings.

b) to offer the Property for private or public sale.

A fee of 20% of the purchase price will apply if the work is not paid for in full after 30 days.

Law and Jurisdiction

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



Mona Hatoum

Atomic 4

(2018)

Lot #1

Medium

Graphite and coloured pencil

Size

unframed : 21 x 29.7 cm (paper size)

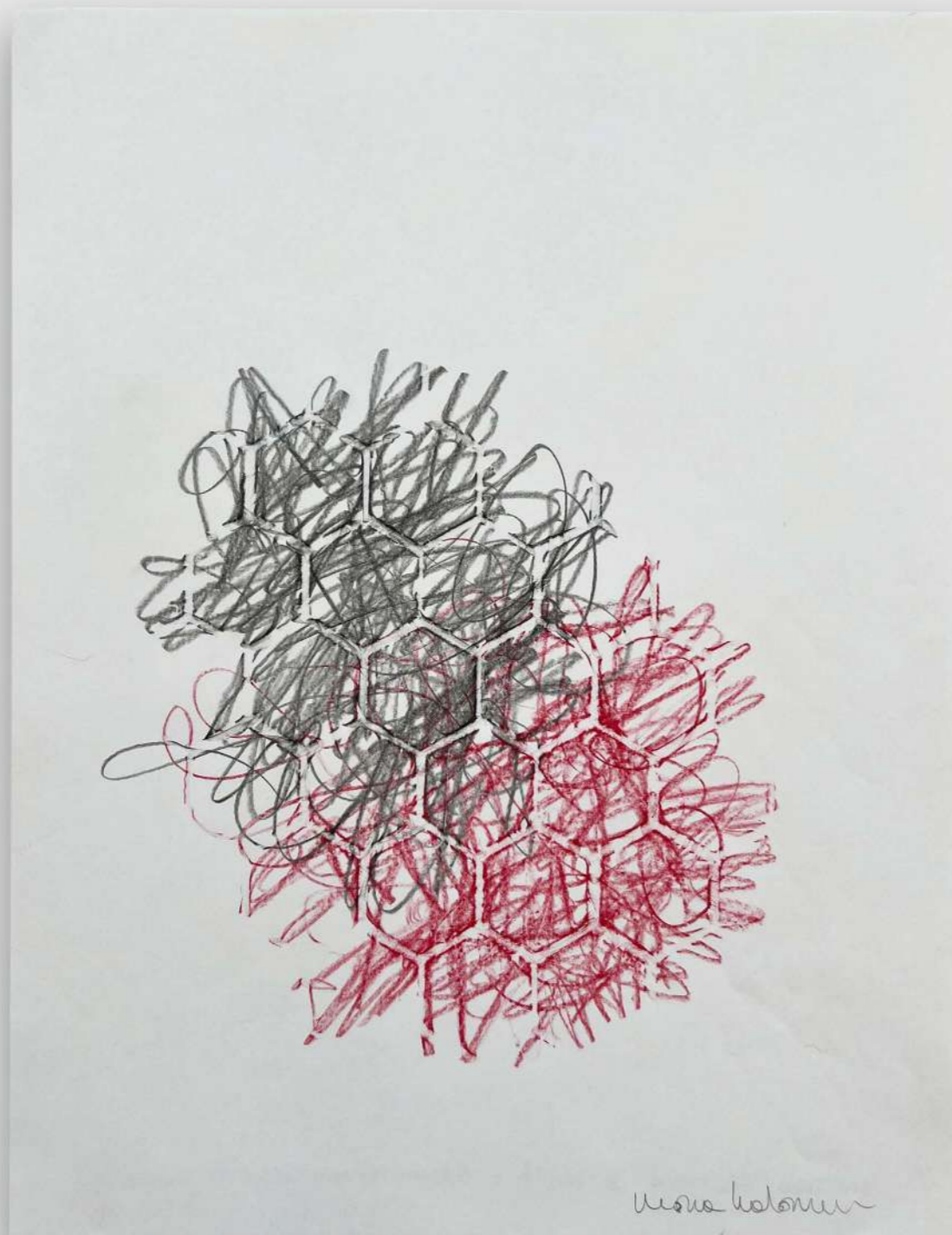
framed: 34.4 x 25.7 cm

Edition

Unique

Estimate

\$3,000 - \$4,000



Mona Hatoum

Untitled (frottage) 3

(2016)

Lot #2

Medium

Graphite and coloured pencil

Size

unframed: 28 x 21.7 cm (paper size)

framed: 32.5 x 26.3 cm

Edition

Unique

Estimate

\$3,000 - \$4,000



Paola Yacoub

Holiday Inn

(1996)

Lot #3

Medium

Wax, digital colour pixel print

Size

11.3 x 14.9 x 0.7 cm

Edition

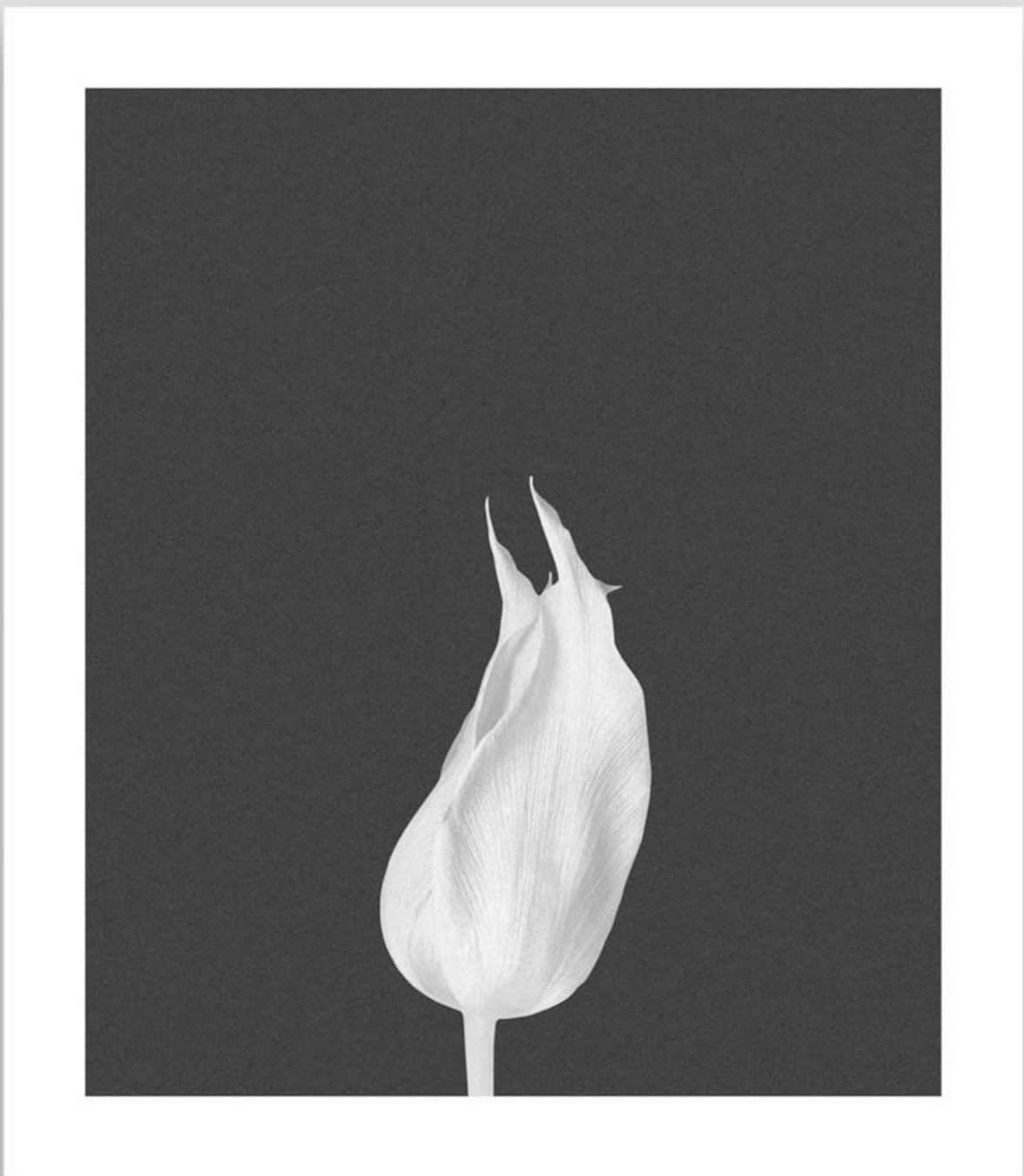
1/1

Estimate

\$10,000 - \$12,000

Perhaps we are not so familiar with the changing states of the matter, the aesthetics of fluidity, that Wolfflin so aptly evoked with notions of ebb and flow, solids, dryness, fluidity and sap. This work contributes to the expression of this aesthetic. The immersed HOLIDAY INN in liquid wax, by analogy to water, was seized with its narratives and its inhabitants, by the solidification of the liquid, implying the transition from liquid to solid.

Indeed, a question of plasticity for a form to take. Thus, by introducing the evaluation of material qualities as a support of a conceptual reasoning, one can “assume therefore, for the sake of argument, that there is in our souls an impregnable wax” (Aristotle).



Gilbert Hage

Untitled #065
From the Series: The Earth Is Like
a Child that Knows Poems by
Heart

(2020)

Lot #4

Medium
Pigmented print on fine art paper, mounted on
aluminum

Size
61 x 53 cm

Edition
1 of 3 + 1 AP

Estimate
\$3,000 - \$4,000

Gilbert Hage's tulip photographs capture not just their bloom but the invisible survival process of their bulbs beneath Lebanon's frozen soil. His work raises fundamental questions: Is photography a mere recording of reality (Barthes), an encounter with the unbearable (Lacan), or an act of storytelling? Through his work, tulips symbolize resilience—like the Lebanese people—blooming again each year despite adversity.

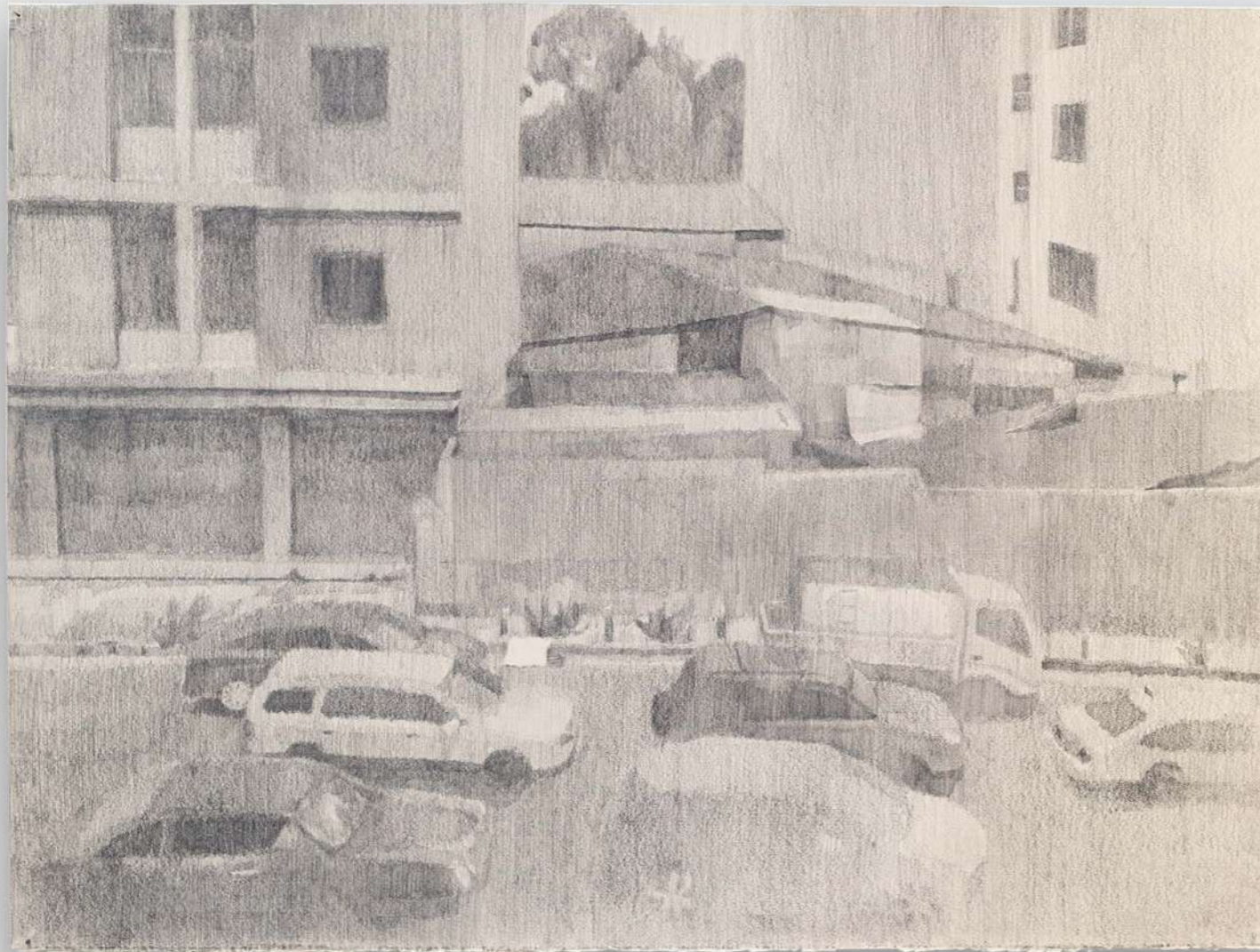
Hage's series, titled *The Earth is Like a Child that Knows Poems by Heart* (from Rainer Maria Rilke), is an homage to this perseverance. He photographed the flowers during the Covid-19 lockdown, a time of global uncertainty yet personal introspection

Sophie Armache Jamoussi

Christian Sleiman

A stretch of land / Jisr el Wati

(2023)



Lot #5

Medium

Graphite on cotton paper

Size

50 x 65 cm

Edition

Unique

Estimate

\$750 - \$800

The drawings capture fragmented landscapes shaped by urban decay, where destruction and regeneration coexist. At the heart of these scenes is Inula, a healing plant that flourishes in depleted soil, embodying both the wounds of the land and its potential for renewal. The works depict abandoned sites, neglected structures, and overlooked spaces where nature quietly reclaims its place. Through delicate shading and precise detail, the drawings trace the silent yet persistent presence of Inula, emphasizing its role as a living testament to the dual nature of pharmakon—both remedy and poison.

Hiba Kalache

HKE-153

From the series: it's an ancient game

(2022)



Lot #6

Medium

Soft pastel on paper, Stonehenge 300gsm

Size

unframed: 55.8 x 76.2 cm

framed: 92 x 72 cm

Edition

Unique

Estimate

\$2,000 - \$3,000

Can we still claim space for dreaming in politically difficult times?

This 2022 drawing from Hiba Kalache's *It's an Ancient Game* series was created during a moment of silent resistance, through the intimate, vulnerable act of dream. From the perspective of the female body, it hints at displacement, fragmented memories, and the sudden loss of familiar landscapes.

The work negotiates the delicate interplay between emergence and disappearance, translating broken histories and carrying imagined future realms.

Here—where evolving Dreams become a vital daily act—markings offer a site for transformative possibilities and co-dreaming.



Hussein Nassereddine

Even the Most Delicate of Hands Could Not Hold the River

(2023)

Lot #8

Medium

Foil stamping on leather covers

Size

Unframed: 39 x 24.5 cm

Equipped with a hanging system on the back

Edition

Edition 3/5

Estimate

\$2,000 - \$2,500

Even the Most Delicate of Hands Could Not Hold the River presents a series of book covers without books—empty shells suspended between presence and absence. Crafted with leather and gold foil in the tradition of Arabic manuscripts, the covers evoke the loss of texts, places, and histories. Their titles reference three historical Arabic works that survive only in footnotes—never fully present, much like the artist Hussein Nassereddine's experience of his family's village in southern Lebanon.

Born after the Israeli occupation of the Lebanese south, Nassereddine grew up hearing displaced villagers rebuild the village through memory. They described its trees, homes, and roads in vivid detail. But when he finally visited, the landscape had vanished—only language preserved it.

The back covers feature drawings made in collaboration with an art student, who illustrated the village based solely on Nassereddine's oral descriptions. This act echoes the tradition of Arab poets who conjured lost places through verse, allowing memory to endure in words.

The covers dissolve into their surroundings, in their material absence, they embody the paradox of memory: what is lost can be spoken into being, but never fully restored.



Hussein Nassereddine

Even the Most Delicate of Hands Could Not Hold the River

(2023)

Lot #9

Medium

Foil stamping on leather covers

Size

Unframed: 39 x 24.5 cm

Equipped with a hanging system on the back

Edition

Edition 3/5

Estimate

\$2,000 - \$2,500

Even the Most Delicate of Hands Could Not Hold the River presents a series of book covers without books—empty shells suspended between presence and absence. Crafted with leather and gold foil in the tradition of Arabic manuscripts, the covers evoke the loss of texts, places, and histories. Their titles reference three historical Arabic works that survive only in footnotes—never fully present, much like the artist Hussein Nassereddine's experience of his family's village in southern Lebanon.

Born after the Israeli occupation of the Lebanese south, Nassereddine grew up hearing displaced villagers rebuild the village through memory. They described its trees, homes, and roads in vivid detail. But when he finally visited, the landscape had vanished—only language preserved it.

The back covers feature drawings made in collaboration with an art student, who illustrated the village based solely on Nassereddine's oral descriptions. This act echoes the tradition of Arab poets who conjured lost places through verse, allowing memory to endure in words.

The covers dissolve into their surroundings, in their material absence, they embody the paradox of memory: what is lost can be spoken into being, but never fully restored.

Hussein Nassereddine

Even the Most Delicate of Hands Could Not Hold the River

(2023)

Medium

Foil stamping on leather covers

Size

Unframed: 39 x 24.5 cm

Equipped with a hanging system on the back

Edition

Edition 3/5

Estimate

\$2,000 - \$2,500

Even the Most Delicate of Hands Could Not Hold the River presents a series of book covers without books—empty shells suspended between presence and absence. Crafted with leather and gold foil in the tradition of Arabic manuscripts, the covers evoke the loss of texts, places, and histories. Their titles reference three historical Arabic works that survive only in footnotes—never fully present, much like the artist Hussein Nassereddine's experience of his family's village in southern Lebanon.

Born after the Israeli occupation of the Lebanese south, Nassereddine grew up hearing displaced villagers rebuild the village through memory. They described its trees, homes, and roads in vivid detail. But when he finally visited, the landscape had vanished—only language preserved it.

The back covers feature drawings made in collaboration with an art student, who illustrated the village based solely on Nassereddine's oral descriptions. This act echoes the tradition of Arab poets who conjured lost places through verse, allowing memory to endure in words.

The covers dissolve into their surroundings, in their material absence, they embody the paradox of memory: what is lost can be spoken into being, but never fully restored.

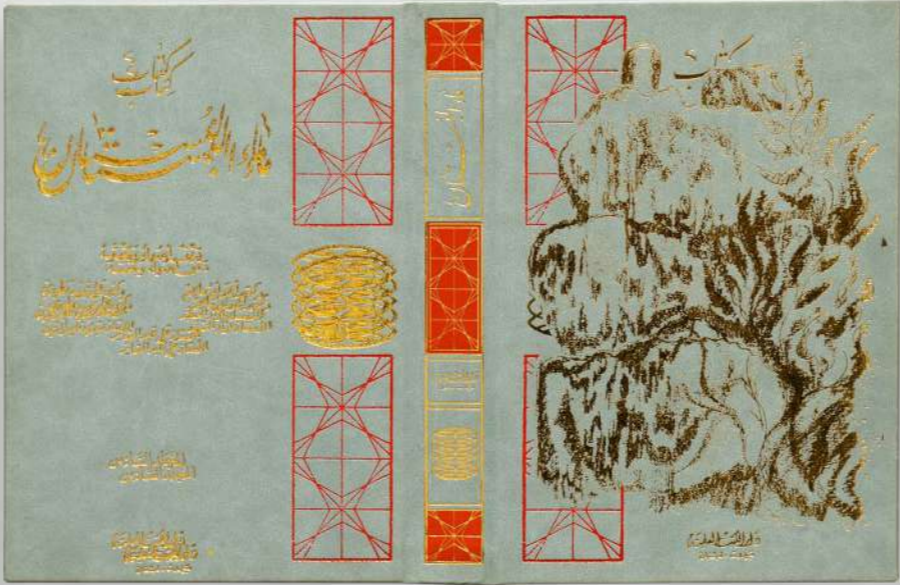


Lot #7

Hussein Nassereddine

*Even the Most Delicate of Hands
Could Not Hold the River*

(2023)



By: Walid Raad
Title: Preliminary Note
Date: 2025
Media: Ink on paper
Edition: 1/1
Price of artwork: \$5,000.00 (all of which goes to BAC)

Select a painting by Saloua Raouda Choucair that you fancy, wish to live with, but cannot afford. Send me a jpeg of the painting and the dimensions you wish to have it reproduced. I (or someone I hire) will paint a copy of the painting for you. You agree to pay the costs of the copy (\$1000 per square meter). You agree to pay the framing and shipping costs. I agree to send it to you before the end of 2025, and to sign it as a (fake) Saloua Raouda Choucair.

Or

Select a painting by Huguette Caland that you fancy, wish to live with, but cannot afford. Send me a jpeg of the painting and the dimensions you wish to have it reproduced. I (or someone I hire) will paint a (decent or indecent) copy of the painting for you. You agree to pay the costs of the copy (\$3000 per square meter). You agree to pay the framing and shipping costs. I agree to send it to you before the end of 2025, and to sign it as a (fake) Huguette Caland.

Or

Select a painting by Aref Rayess that you fancy, wish to live with, but cannot afford. Send me a jpeg of the painting and the dimensions you wish to have it reproduced. I (or someone I hire) will paint a (decent or indecent) copy of the painting for you. You agree to pay the costs of the copy (\$3000 per square meter). You agree to pay the framing and shipping costs. I agree to send it to you before the end of 2025, and to sign it as a (fake) Aref Rayess.

Or

Select a painting by Farid Haddad that you fancy, wish to live with, but cannot afford. Send me a jpeg of the painting and the dimensions you wish to have it reproduced. I (or someone I hire) will paint a (decent or indecent) copy of the painting for you. You agree to pay the costs of the copy (\$3000 per square meter). You agree to pay the framing and shipping costs. I agree to send it to you before the end of 2025, and to sign it as a (fake) Farid Haddad.

Or

Select a painting by XXX that you fancy, wish to live with, but cannot afford. Send me a jpeg of the painting and the dimensions you wish to have it reproduced. I (or someone I hire) will paint a (decent or indecent) copy of the painting for you. You agree to pay the costs of the copy (\$5000 per square meter). You agree to pay the framing and shipping costs. I agree to send it to you before the end of 2025, and to sign it as a (fake) XXX.

This signed document constitutes a Certificate of Authenticity
The signatories below agree to the terms outlined above

Date: February 28, 2025
Name: Walid Raad
Signature:



Walid Raad

Preliminary Notes

(2025)

Lot #10

Medium
Ink on paper

Size
29,7 x 21 cm

Edition
Unique

Starting Price
\$5,000

Description of the work is the work itself.

Omar Mismar

Views for Rent

(2023)

Lot #11

Medium

Photographic print

Size

68.5 x 52 cm framed

Edition

1 of 5 + 2 AP

Estimate

\$2,000 - \$3,000



The columns of smoke caused by the explosion of the port of Beirut in the summer of 2020 linger. Mismar reads the convention of blurring the windows of apartments advertised on real estate platforms an extension of the cloud of smoke and plastic that has taken over the city, and as a symptom of a forced entry into the state of blurriness.



Majd Abdel Hamid

It's still too soon to leave

(2023)

Lot #12

Medium

Embroidery silk thread on airplane napkin

Size

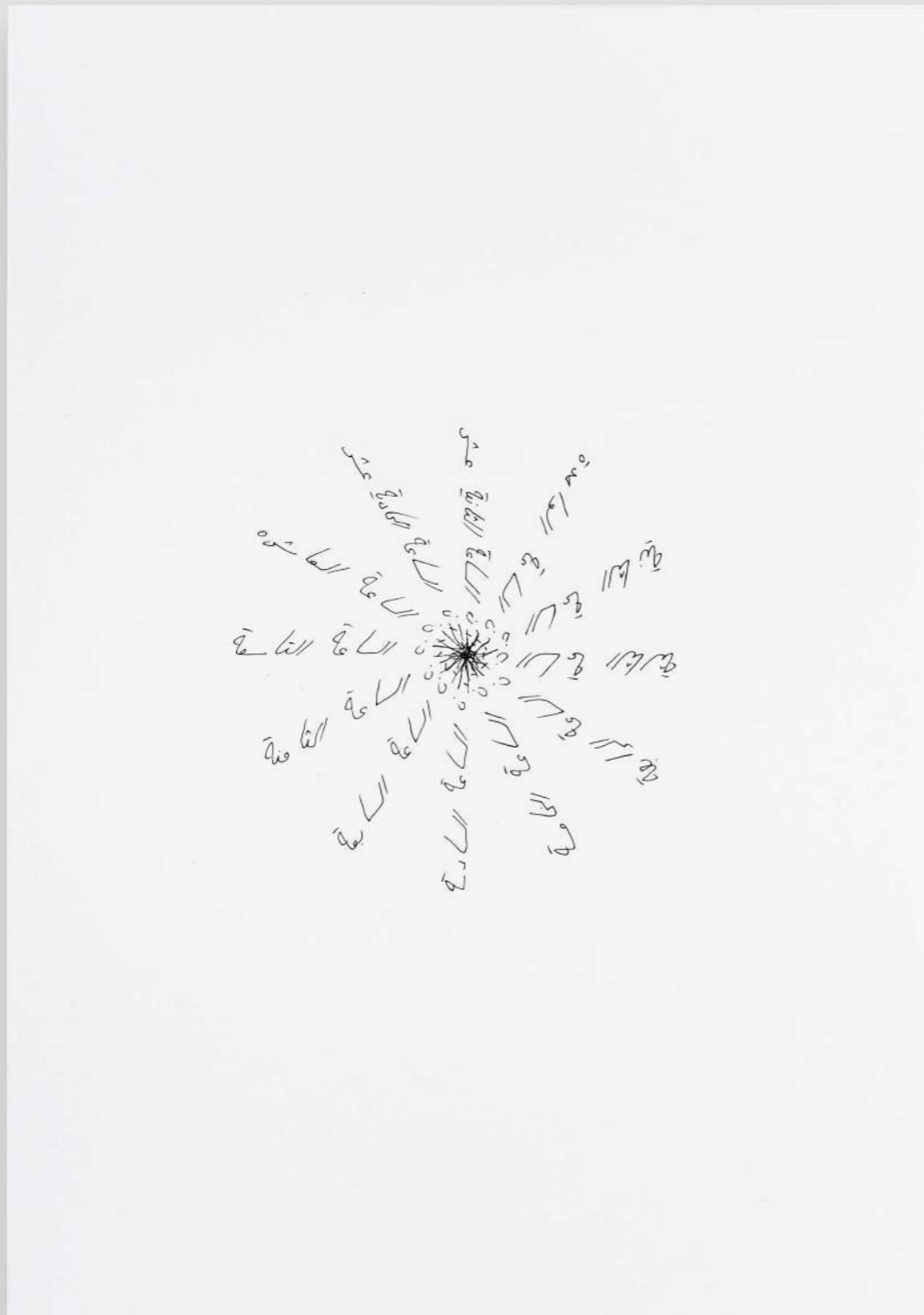
23cm x 19 cm

Edition

Unique

Estimate

\$3,000 - \$4,000



Stéphanie Saadé

Al An

(2025)

Lot #13

Medium

Archival ink on paper

Size

unframed: 29,7 x 42 cm

framed: 39.5 x 51.5 cm

Edition

Unique

Estimate

\$3,500 - \$4,000

The 12 hours of a day are handwritten, with each sentence tilted according to the time it indicates.

Stéphanie Saadé

Al An

(2025)

Lot #14

Medium

Archival ink on paper

Size

unframed: 29,7 x 42 cm

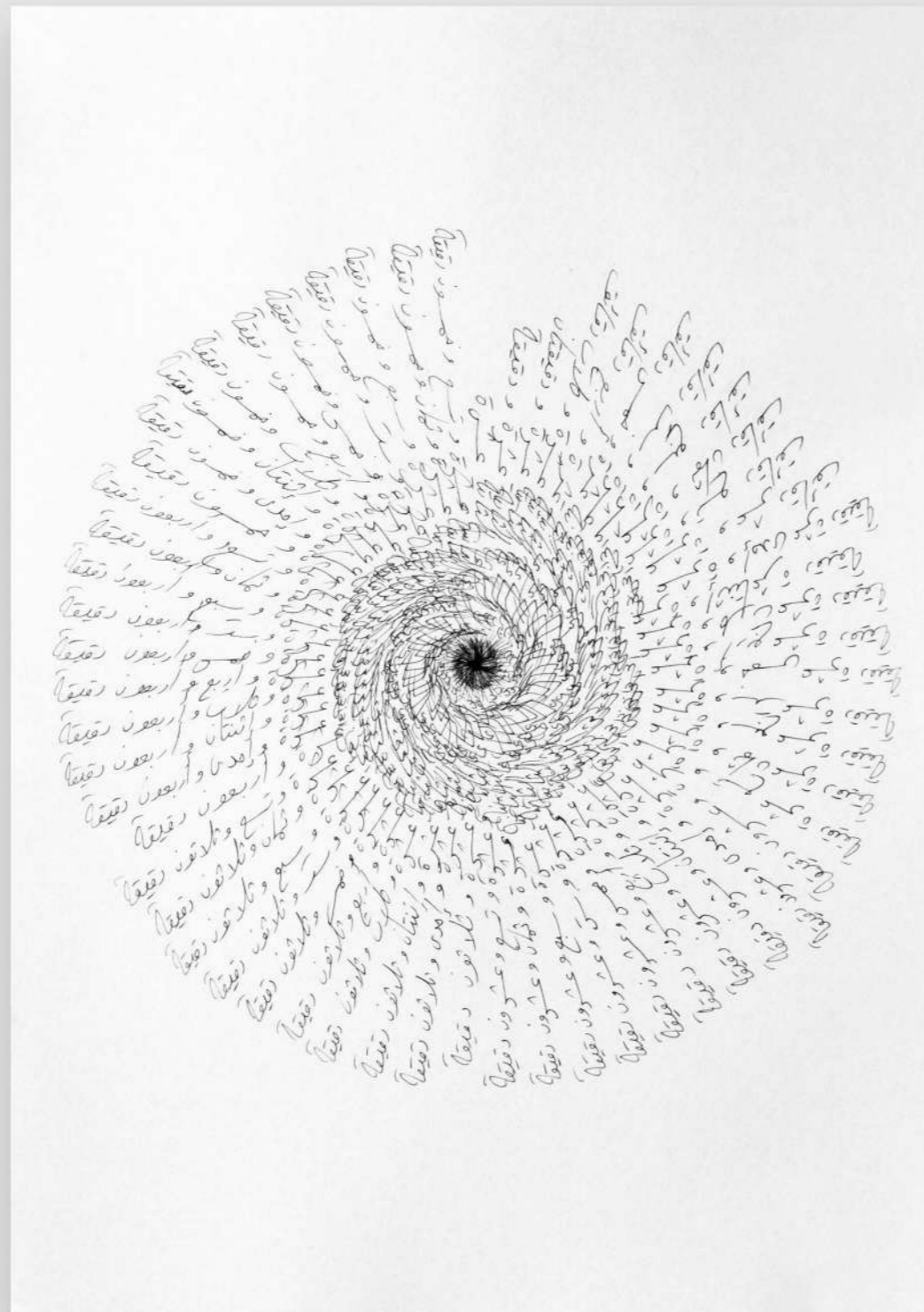
framed: 39.5 x 51.5 cm

Edition

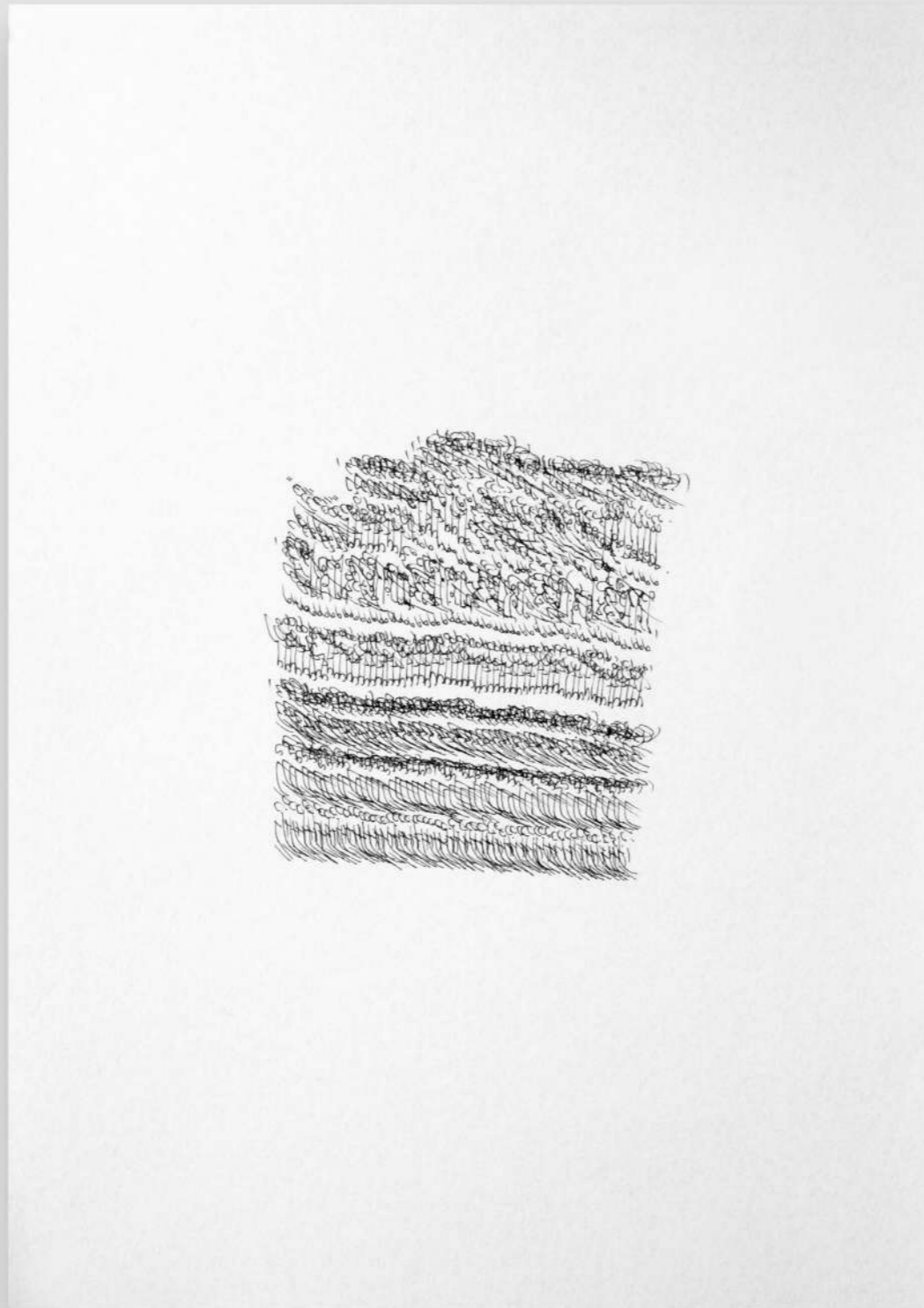
Unique

Estimate

\$3,500 - \$4,000



The 60 minutes of an hour are handwritten, with each sentence tilted according to the time it indicates, here from 12:00 to 12:59.



Stéphanie Saadé

Al An

(2025)

Lot #15

Medium

Archival ink on paper

Size

unframed: 29,7 x 42 cm

framed: 39.5 x 51.5 cm

Edition

Unique

Estimate

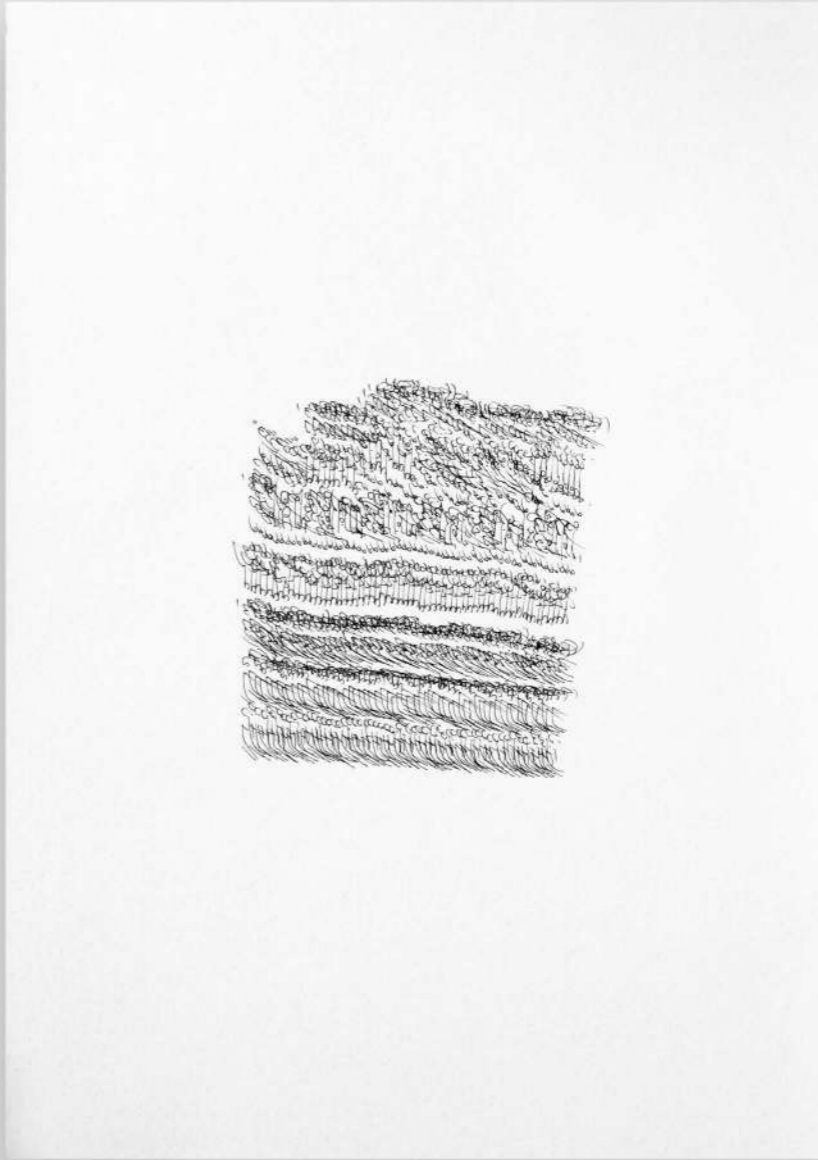
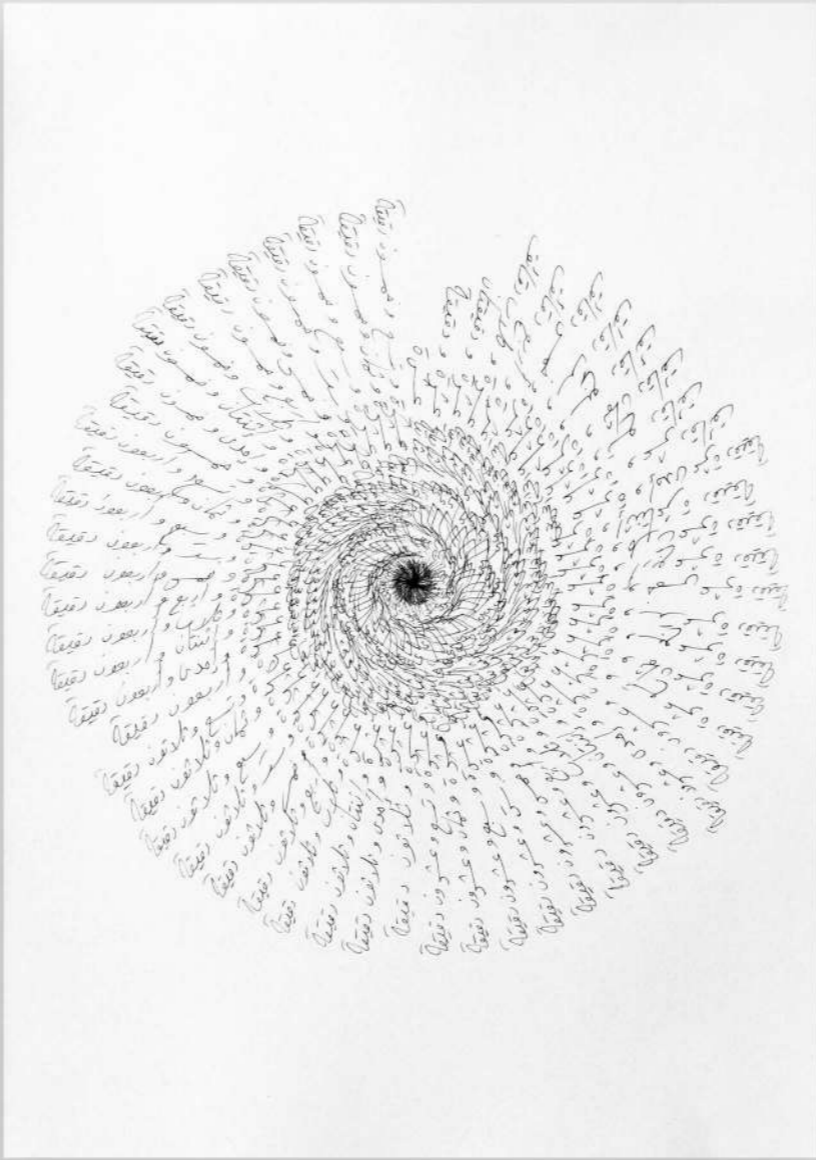
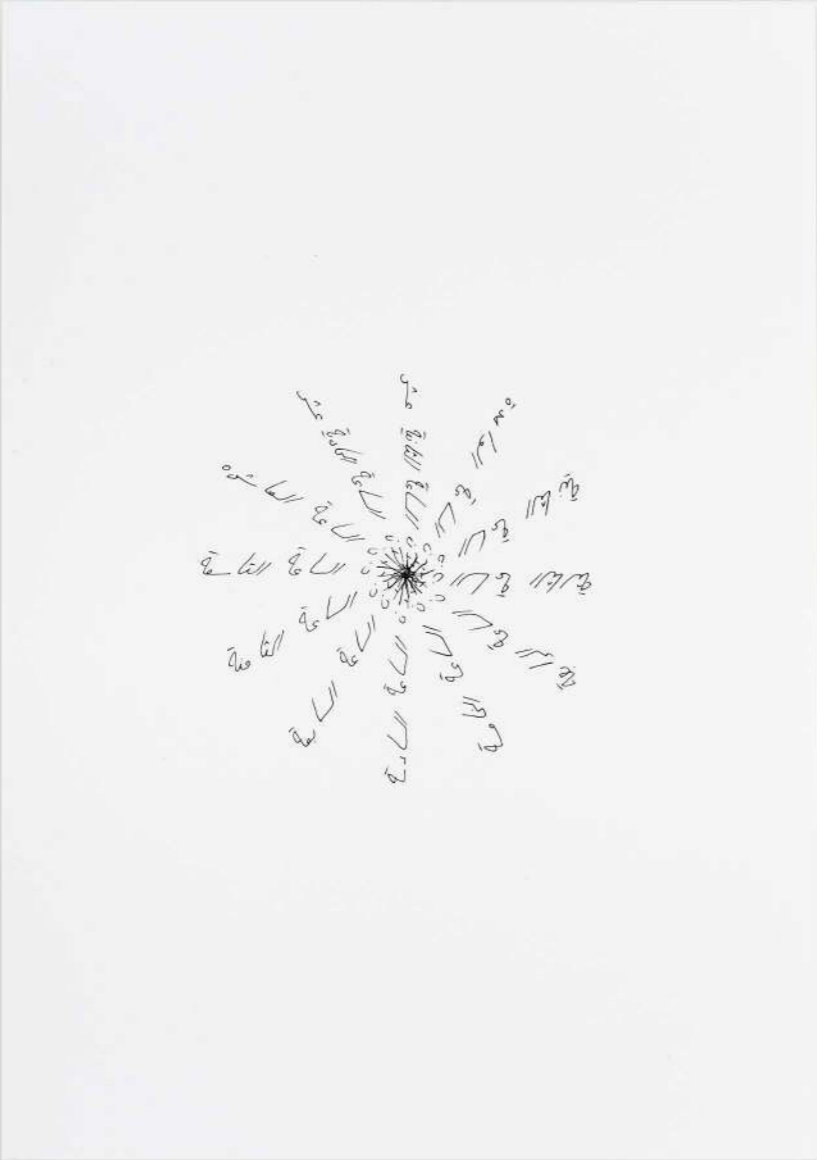
\$3,500 - \$4,000

The 60 seconds of a minute are handwritten, with each sentence tilted according to the time it indicates, here from 12:00 to 12:01.

Stéphanie Saadé

Al An

(2025)





Sirine Fattouh

The Sleeper

(2019)

Lot #16

Medium

Polished brass

Size

50 x 35 x 37 cm

Edition

Unique

Estimate

\$13,000 - \$15,000

While the artist was unable to sleep, she shaped a sleeping figure, giving it the relaxed and peaceful features of one embraced by «Morpheus» arms. Initially sculpted by hand in clay, the small figure was then fired before being entrusted to a skilled artisan, who crafted *The Sleeper* as a unique, larger brass piece. Though too large to be carried, these brass figures hold the symbolic power of talismans—offering a presence that seems to ward off the impossibility of sleep.

Cast in polished brass, *The Sleeper* takes on a luminous presence, its reflective surface subtly shifting with light and touch. It becomes a mirror, where the artist's own sleepless face was once reflected, merging with the serenity of the sleeping form. The piece embodies a paradox—the weight of brass contrasting with the lightness of sleep, the permanence of metal capturing the fleeting moment of rest.



Rabih Mroué

Fragment of Dreams 1

(2024)

Lot #17

Medium

Mixed media on Paper

Size

35.7 x 27.1 cm

Edition

Unique

Estimate

\$2,000 - \$2,500

This series of collages is inspired by several dreams the artist had in 2024.



Rabih Mroué

Fragment of Dreams 2

(2024)

Lot #18

Medium

Mixed media on Paper

Size

35.7 x 27.1 cm

Edition

Unique

Estimate

\$2,000 - \$2,500

This series of collages is inspired by several dreams the artist had in 2024.

Rabih Mroué

Fragment of Dreams 3

(2024)

Lot #19

Medium

Mixed media on Paper

Size

35.7 x 27.1 cm

Edition

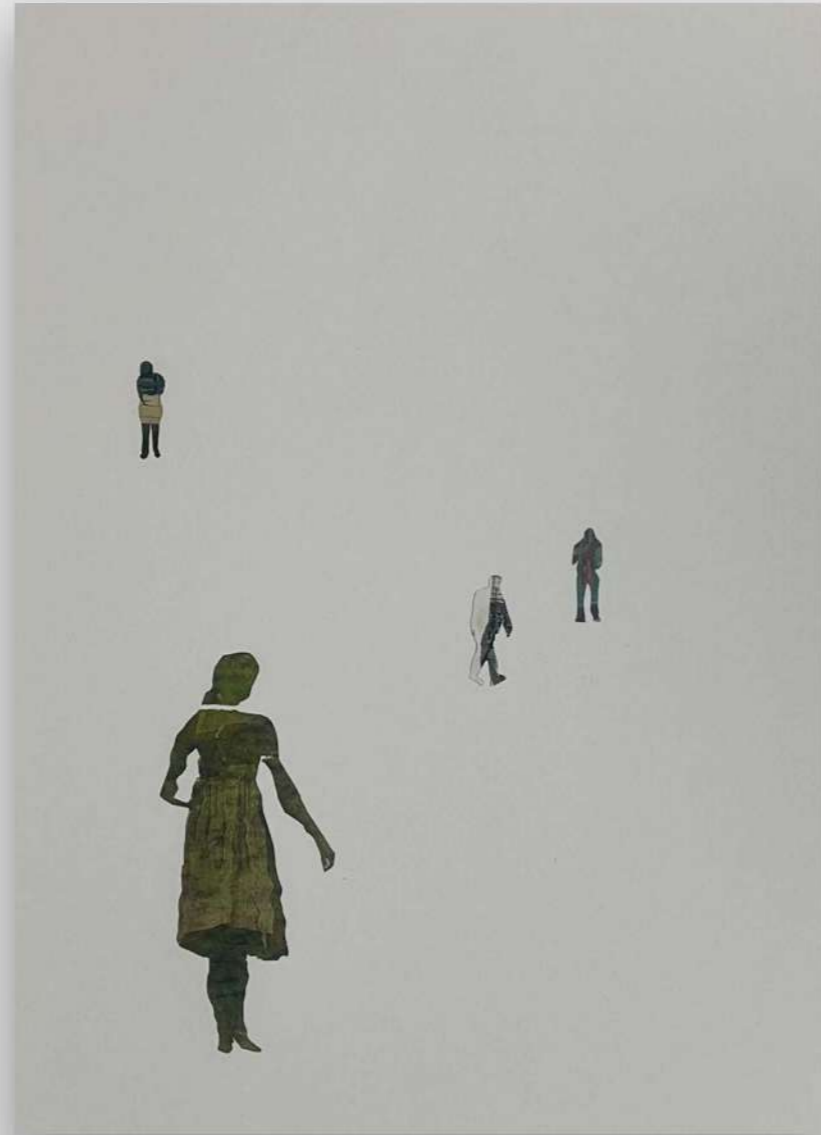
Unique

Estimate

\$2,000 - \$2,500



This series of collages is inspired by several dreams the artist had in 2024.



Rabih Mroué

Fragment of Dreams 4

(2024)

Lot #20

Medium

Mixed media on Paper

Size

35.7 x 27.1 cm

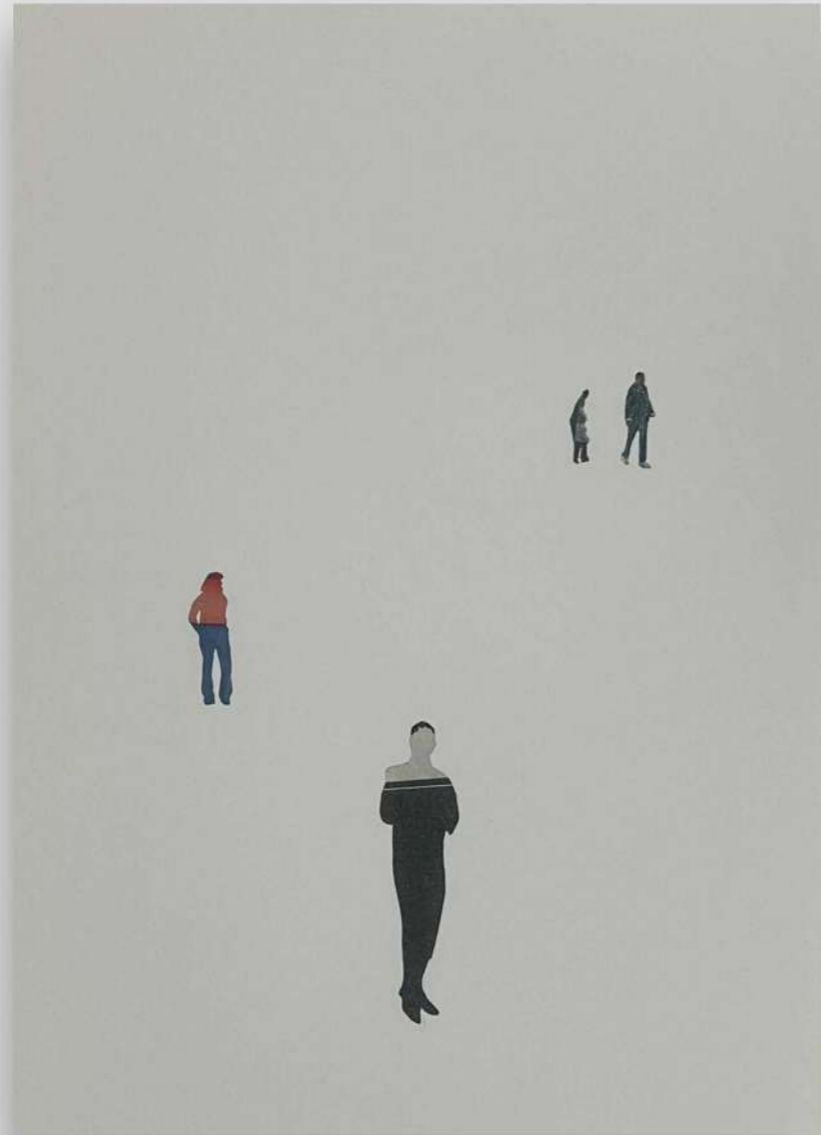
Edition

Unique

Estimate

\$2,000 - \$2,500

This series of collages is inspired by several dreams the artist had in 2024.



Rabih Mroué

Fragment of Dreams 5

(2024)

Lot #21

Medium

Mixed media on Paper

Size

35.7 x 27.1 cm

Edition

Unique

Estimate

\$2,000 - \$2,500

This series of collages is inspired by several dreams the artist had in 2024.

Rabih Mroué

Fragment of Dreams 6

(2024)

Lot #22

Medium

Mixed media on Paper

Size

35.7 x 27.1 cm

Edition

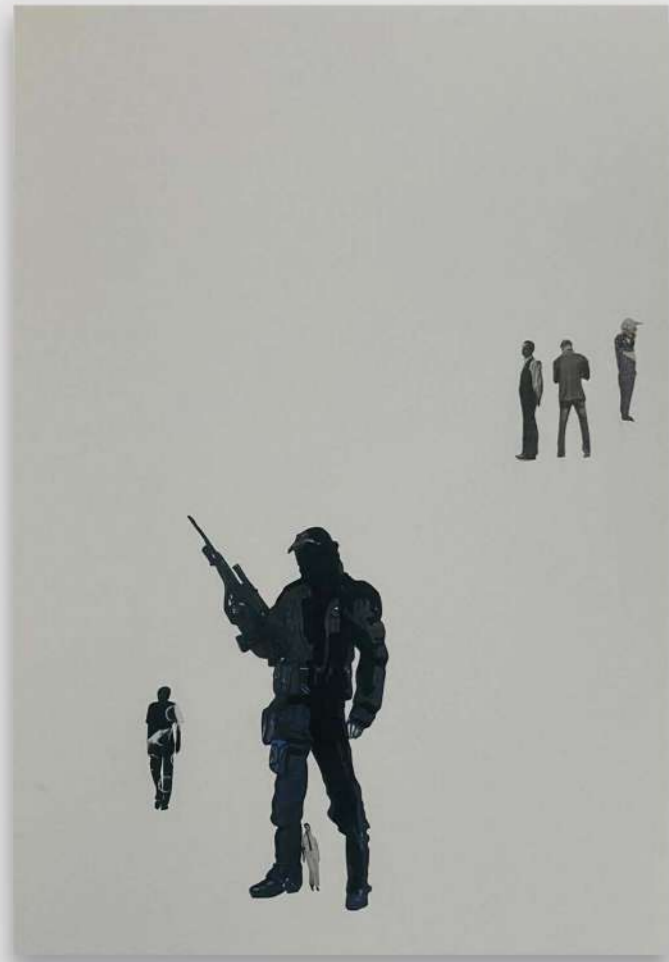
Unique

Estimate

\$2,000 - \$2,500



This series of collages is inspired by several dreams the artist had in 2024.



Rabih Mroué
Fragment of Dreams
(2024)

Daniele Genadry

Deir el Kalaa (study)

(2020)

Lot #23

Medium

Acrylic and oil on wood panel

Size

framed: 40 x 55 cm

unframed: 35 x 50 cm

Edition

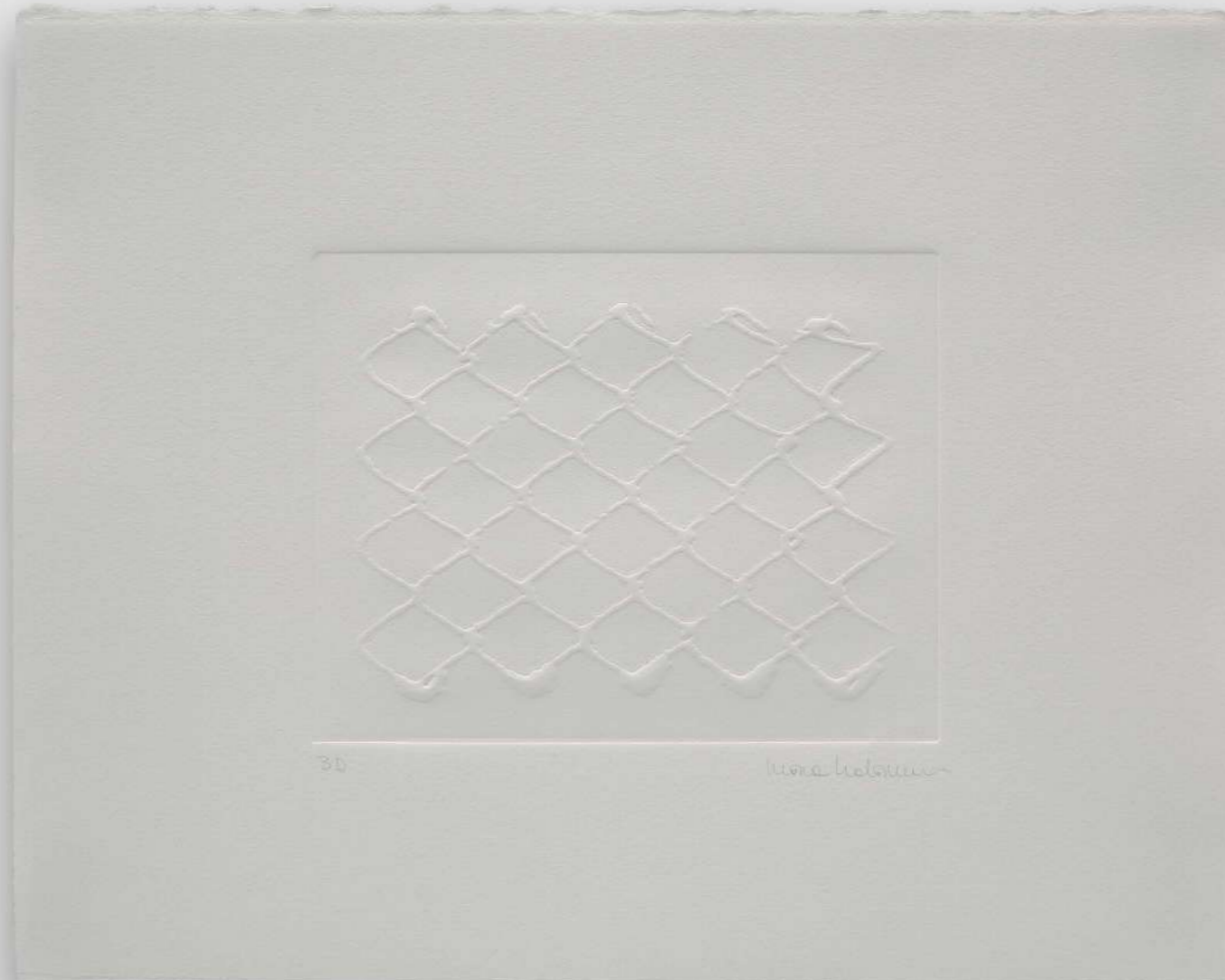
Unique

Estimate

\$6,500 - \$8,500

This work is part of a series of paintings concerned with instigating a specific perceptive mode, such as staring, through the image/form itself. Using a light palette, repetitive marks, patterns, and/or the division of the luminous and chromatic layers, the paintings often consist in a series of small differences and contrasts, that require a fixed gaze, a certain attention and time to be apprehended fully. Here, the colored marks sit against an even pink layer, which serves as the luminous ground of the image. The brushmarks float, remaining singular colored points, while converging to describe a mountain side and valley, hovering in place.





Mona Hatoum

3D

(2015)

Lot #24

Medium

Blind embossed print

Size

unframed: 28,5 x 35 cm (paper size)

framed: 40.2 x 32.7 cm

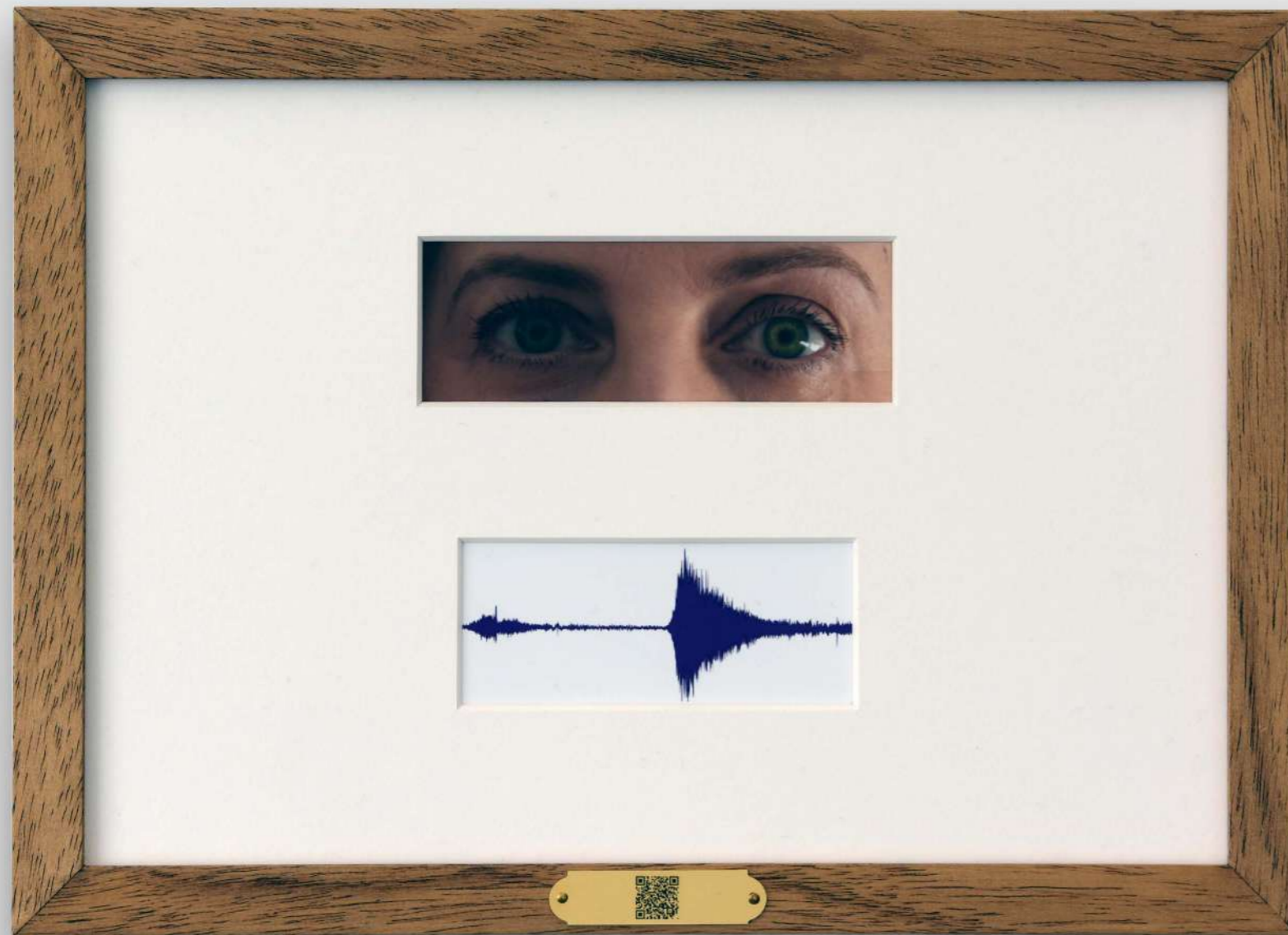
Edition

16+5 APs

AP 3/5

Estimate

\$6,000 - \$7,000



Joana Hadjithomas and Khalil Joreige

Index of Sighs

(2025)

Lot #25

Medium

Photography, sound & QR code

Size

24x36cm

Edition

Unique

Estimate

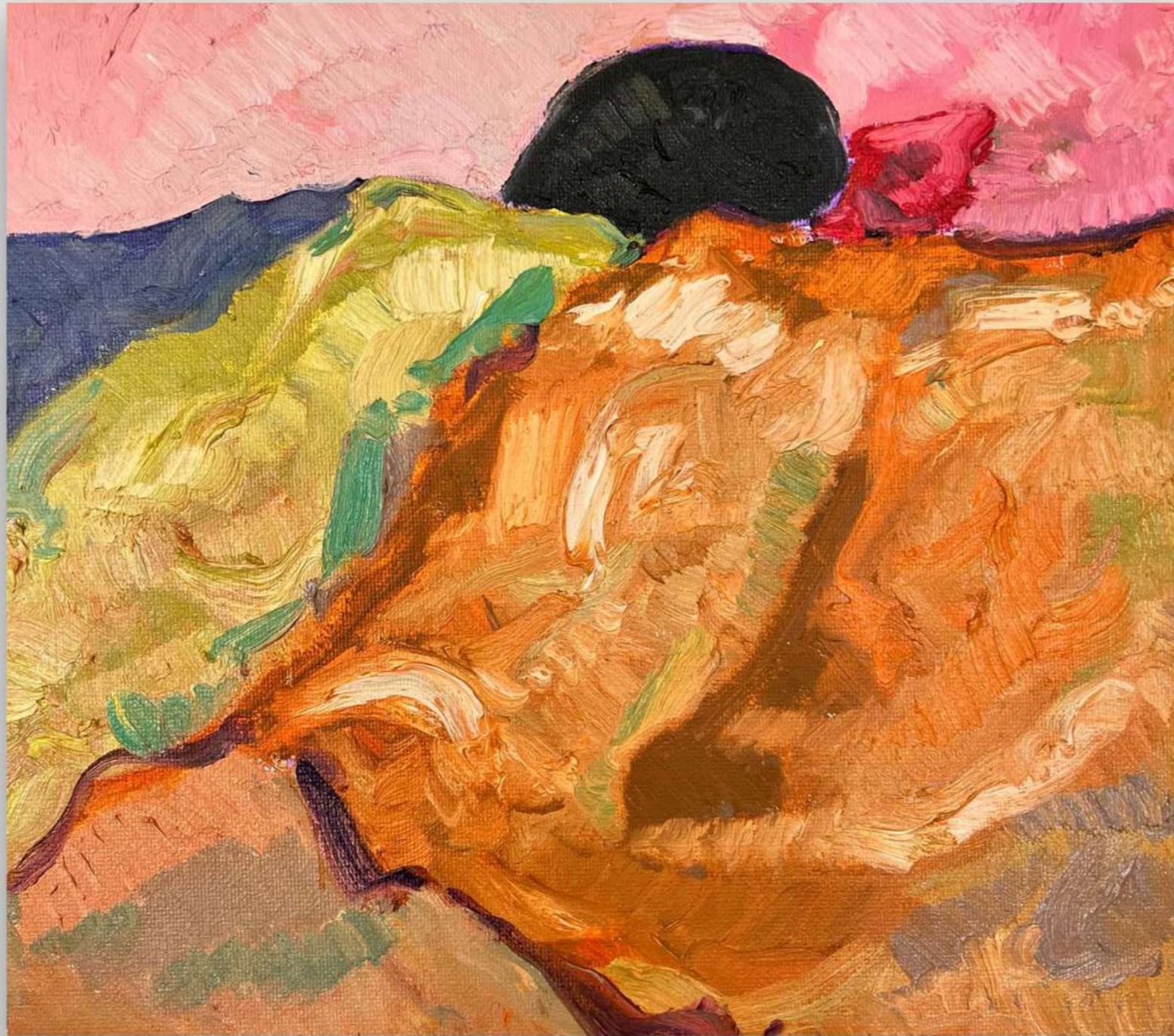
\$5,000 - \$6,000

Special commission - The acquirer will have its own portrait and sigh in this format, taken by the artists.

When confounded by an overwhelming conjecture, when words fail their vocation, when dialogue seems impossible, we exhale a sigh. Liberation, exasperation, helplessness, relief, enjoyment or pleasure, a sigh can be a sincere expression of our deepest and often most confused sensations. It blurs the boundaries of language and expression.

For the artists, *Index of Sighs* is linked to music and specifically to the song al-Atlal (The Ruins) in which Umm Kulthum laments the loss of love. A sigh is a message, a poem, a resistance, a pulse of life.

This work is part of a larger on-going project, where Joana & Khalil collect sighs that will then be presented and joined in a room of sighs and in a concert.



Anas Albraeche

Untitled

(2025)

Lot #26

Medium

Oil on canvas

Size

45 x 40 cm

Edition

Unique

Estimate

\$5,000 - \$6,000

In Albraeche's series *Dreamers*, we witness intimate portrayals of men enveloped in slumber. Workers and refugees momentarily detached from the hardships of their daily lives. This thematic exploration of depicting resting men finds its lineage in the works of master artists like Goya, Bacon, and particularly Van Gogh, whose vibrant utilization of bold color fields mirrors Albraeche's approach, albeit with a distinct personal flair.

In the sanctuary that Albraeche creates, the depicted figures emanate a sense of safety and warmth, a fleeting respite granting them protection from the daily strife. Within this tranquil space, their physical forms lie at ease, giving way to a realm of dreams where aspirations and hopes come alive amidst a lush symphony of patterns and bright shades. Albraeche portrays this characters against abstract backgrounds, thereby extracting them from all context and allowing them to exist outside of any perspectives – be it social or pictorial.

Anas Albraeche transforms the familiar into the uncanny, his landscapes that blur the lines between the physical and the mystical, the personal and the universal. The human figure merges with the landscape—bodies become mountains, heads morph into stones, illustrating the seamless integration of the sleeping migrant into the natural world.

Marwan Rechmaoui

Citizen

(2023)

Lot #27

Medium

Drawing on paper, pastel, pencil and collage on paper

Size

framed: 68 x 54 cm
unframed: 64 x 50 cm

Edition

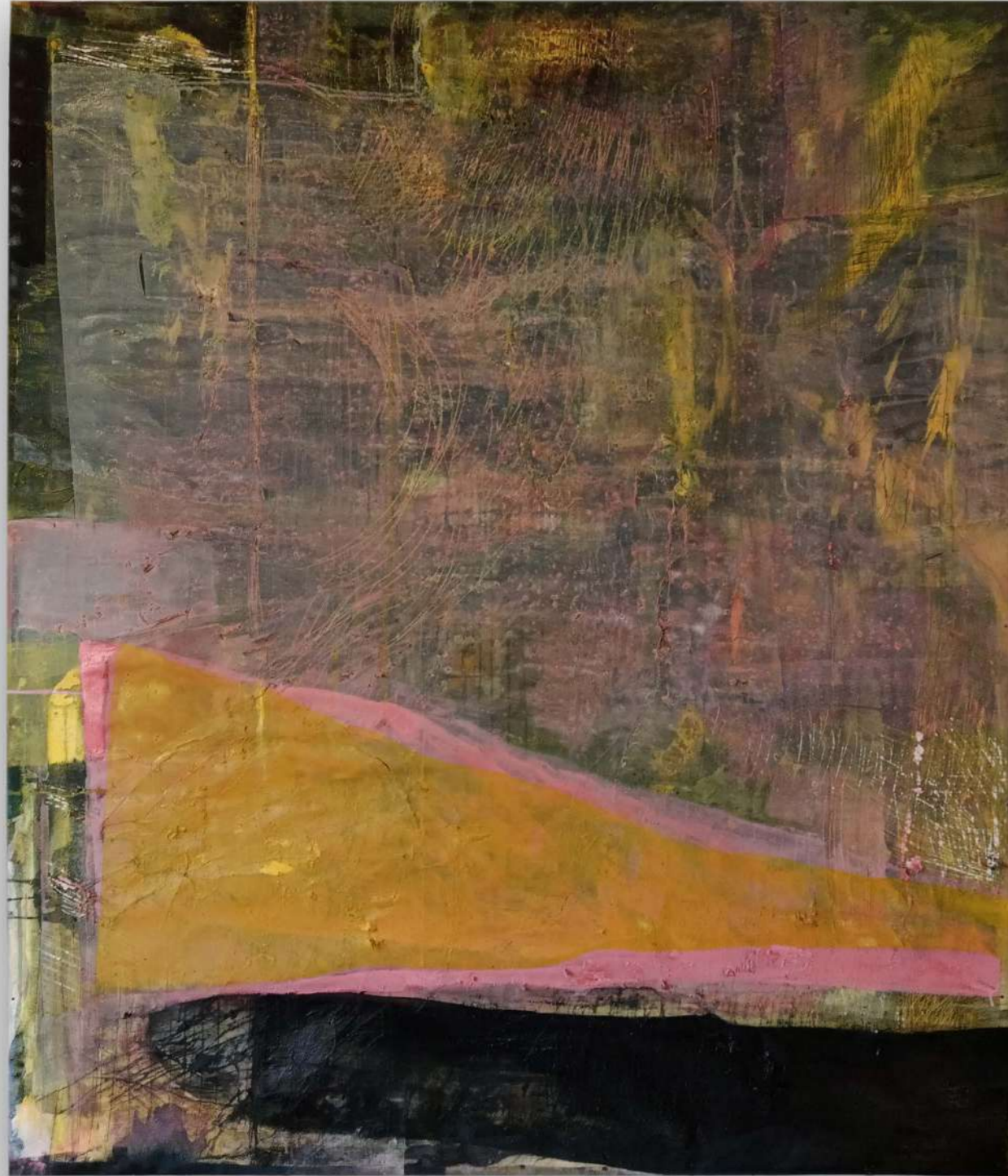
Unique

Estimate

\$2,000 - \$3,000



Municipalities, created by Marwan Rechmaoui for the Beirut Art Center's Central Hall, is a spatial intervention that reimagines public and private spaces through the lens of fragmented realities. It invokes the concept of Arabia Petraria and the fluidity of bits/pixels. The drawing *Citizen* was created as a poster for the event and draws inspiration from the modernist approach of Francis Picabia. *Municipalities* serves as an autonomous structure that reflects on the role of the *Citizen* in an evolving urban landscape, offering a space for both reflection and engagement. Over six months, Rechmaoui invited viewers to challenge conventional ways of interacting with space through live music compositions, encouraging new forms of connection and introspection.



Shawki Youssef

Gaze

(2025)

Lot #28

Medium

Mixed media on canvas

Size

130 x 153 cm

Edition

Unique

Estimate

\$9,000 - \$11,000

This painting belongs to the artist's most recent series, which marks a departure from earlier modes of figuration. While the body was once a central and visible subject in their work, it has gradually receded—no longer depicted directly, yet still somehow present. In these newer works, the surface of the painting begins to evoke skin: a tactile, intimate space that suggests a bodily presence without representing it.



Lamia Joreige

Untitled

(1999)

Lot #29

Medium

Wax, graphite, pastels & pencils on paper

Size

unframed: 39 x 29 cm

framed: 47.5 x 57.5 cm

Edition

Unique

Estimate

\$4,000 - \$5,000

This drawing is part of a series made by the artist when she started experimenting with wax, pigments and pencil, a practice she continues till this day. Although abstract, their organic shape echoes those found in nature and human bodies.



Sadik Alfraji

A Donkey in My Studio 5

(2024)

Lot #30

Medium

Ink on Hahnemühle Paper

Size

unframed: 25.4 cm x 25.4 cm

framed: 33 cm x 33 cm

Edition

Unique

Estimate

\$2,500 - \$3,500

For thousands of years donkeys have assisted humans in the ploughing of fields, transportation of people and goods, and other forms of powered labour, such as in construction, the grinding of flour, or the pressing of olive oil. They are humans' oldest domesticated animal, which makes human history and donkey history inextricably intertwined. And yet donkeys are still perceived as stupid or stubborn and suffer mistreatment and abuse.



Nadim Asfar

Extreme South, 2006

(2025)

Lot #31

Medium
Photography

Size
framed: 67.3 x 63.5 cm
unframed: 60 x 60 cm

Edition
1/1 in this format

Estimate
\$4,500 - \$5,500

On the morning of July 12, 2006, around 9 AM, I was photographing a landscape between Deir Mimas and Beaufort Castle in South Lebanon with a 6x6 Hasselblad analog camera. As I focused on framing wildflowers against the horizon, the sound of approaching military vehicles interrupted the silence. Soldiers arrived, questioned me, and ordered me to leave immediately. Within minutes, the peaceful scene I was capturing turned into a military zone.

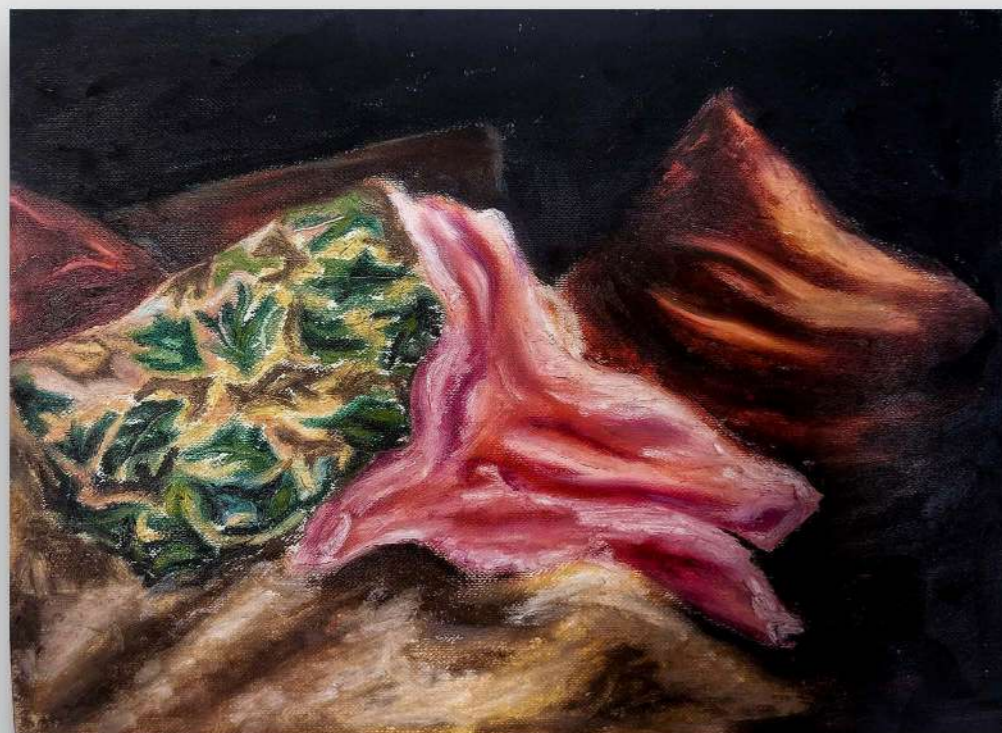
Two men on motorcycles escorted me back to the main road to Beirut. Driving away, I could only catch fleeting glimpses of the landscape—images dissolving before I could frame them. On the radio, the news unfolded: roads were emptying, and the scale of what was happening became clear. That same day, the 2006 war broke out, reshaping the region and the lives within it.

This moment became the starting point of *Experiencing the Mountain* (2014-ongoing), a project shaped by the tension between seeing and losing, stillness and rupture.

Mayssa Khoury

From the series: I Choked on a Strawberry as I was Lying Down

(2024)



Mayssa Khoury

Untitled

From the series: I Choked on a Strawberry as I was Lying Down

(2024)



Lot #32

Medium

Oil pastel on canvas paper

Size

framed: 19,5 x 25,5 cm

unframed: 18 x 24 cm

Edition

Unique

Estimate

\$700 - \$800

This painting series shifts the incidental into the eternal by transforming overlooked elements of 70s to 90s imagery into the main focus. The artificiality of the images being obvious further adds a sense of unease when brought alone to the foreground. Making it so that the work draws attention to artificial plants, saturated furniture, and hyper-designed and simplified spaces that were once intended to support narratives but are now elevated to subjects of their own. By converting the background into the foreground and the insignificant into the significant, the series repositions these decorative elements as archetypes of escapism. The absence or erasure of human figures amplifies this shift, emphasizing the environments themselves as self-contained realms. In this way, *I Choked on a Strawberry as I was lying down* explores how the accidental visual language of the past becomes a lasting symbol of collective fantasy and longing.



Mayssa Khoury

Untitled

From the series: I Choked on a Strawberry as I was Lying Down

(2024)

Lot #33

Medium

Oil pastel on canvas paper

Size

framed: 19,5 x 25,5 cm

unframed: 18 x 24 cm

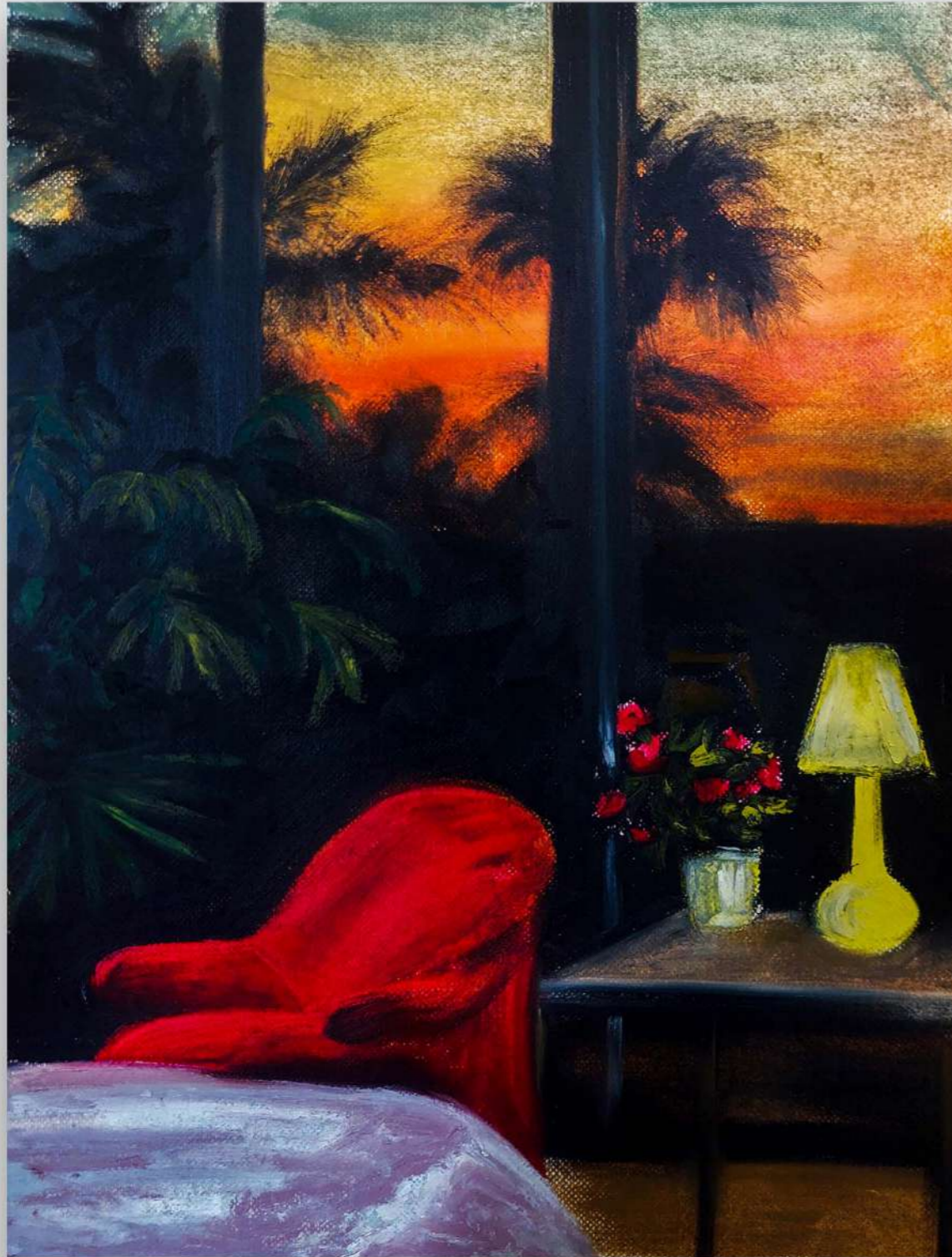
Edition

Unique

Estimate

\$700 - \$800

This painting series shifts the incidental into the eternal by transforming overlooked elements of 70s to 90s imagery into the main focus. The artificiality of the images being obvious further adds a sense of unease when brought alone to the foreground. Making it so that the work draws attention to artificial plants, saturated furniture, and hyper-designed and simplified spaces that were once intended to support narratives but are now elevated to subjects of their own. By converting the background into the foreground and the insignificant into the significant, the series repositions these decorative elements as archetypes of escapism. The absence or erasure of human figures amplifies this shift, emphasizing the environments themselves as self-contained realms. In this way, *I Choked on a Strawberry as I was lying down* explores how the accidental visual language of the past becomes a lasting symbol of collective fantasy and longing.



Mayssa Khoury

Untitled

From the series: I Choked on a Strawberry as I was Lying Down

(2024)

Lot #34

Medium

Oil pastel on canvas paper

Size

framed: 19,5 x 25,5 cm

unframed: 18 x 24 cm

Edition

Unique

Estimate

\$700 - \$800

This painting series shifts the incidental into the eternal by transforming overlooked elements of 70s to 90s imagery into the main focus. The artificiality of the images being obvious further adds a sense of unease when brought alone to the foreground. Making it so that the work draws attention to artificial plants, saturated furniture, and hyper-designed and simplified spaces that were once intended to support narratives but are now elevated to subjects of their own. By converting the background into the foreground and the insignificant into the significant, the series repositions these decorative elements as archetypes of escapism. The absence or erasure of human figures amplifies this shift, emphasizing the environments themselves as self-contained realms. In this way, *I Choked on a Strawberry as I was lying down* explores how the accidental visual language of the past becomes a lasting symbol of collective fantasy and longing.

Ahmad Ghossein

The Intelligence and His Camera 5

(2023)

Lot #35



Medium

Inkjet on Epson semi matt photo paper
(manipulated by hand)

Size

35 x 62 cm

Edition

Unique variation 1 of 3 + 2AP

Estimate

\$4,000 - \$5,000

This work follows a man holding a camera, there in the middle of the photo, filming protesters during the 2019 demonstrations. It is an old camera, perhaps even a cassette camera. The artist observed this man for nearly five hours, watching as he stood in the same position, rotating his camera left and right.

At one point, the artist speculated that this man might be an intelligence officer recording the faces of the protesters. But his camera was too outdated, could it be merely a tool of intimidation?

Through this work, the artist questions the state's perception of itself and its perception of us. Is he truly capturing our faces? Where are they stored, and how does he recognize us with such an old device? If this is how the state sees us, then perhaps this work is about the meaning of incapacity at that moment, on both sides. It is about the nature of the relationship, and even the inability embedded in the image itself.



Ieva Saudargaitė Douaihi

A passing Sea

(2022)

Lot #36

Medium

Print on linen, wood and brass

Size

184 x 125 cm

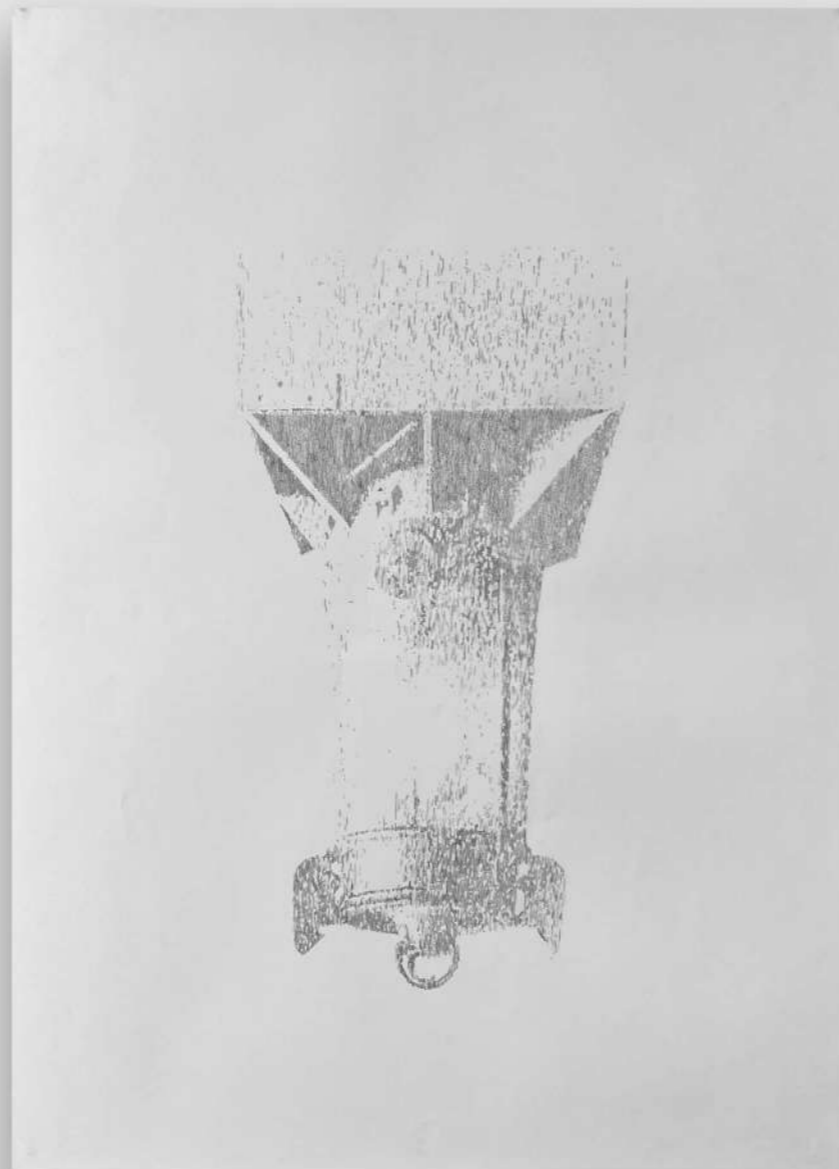
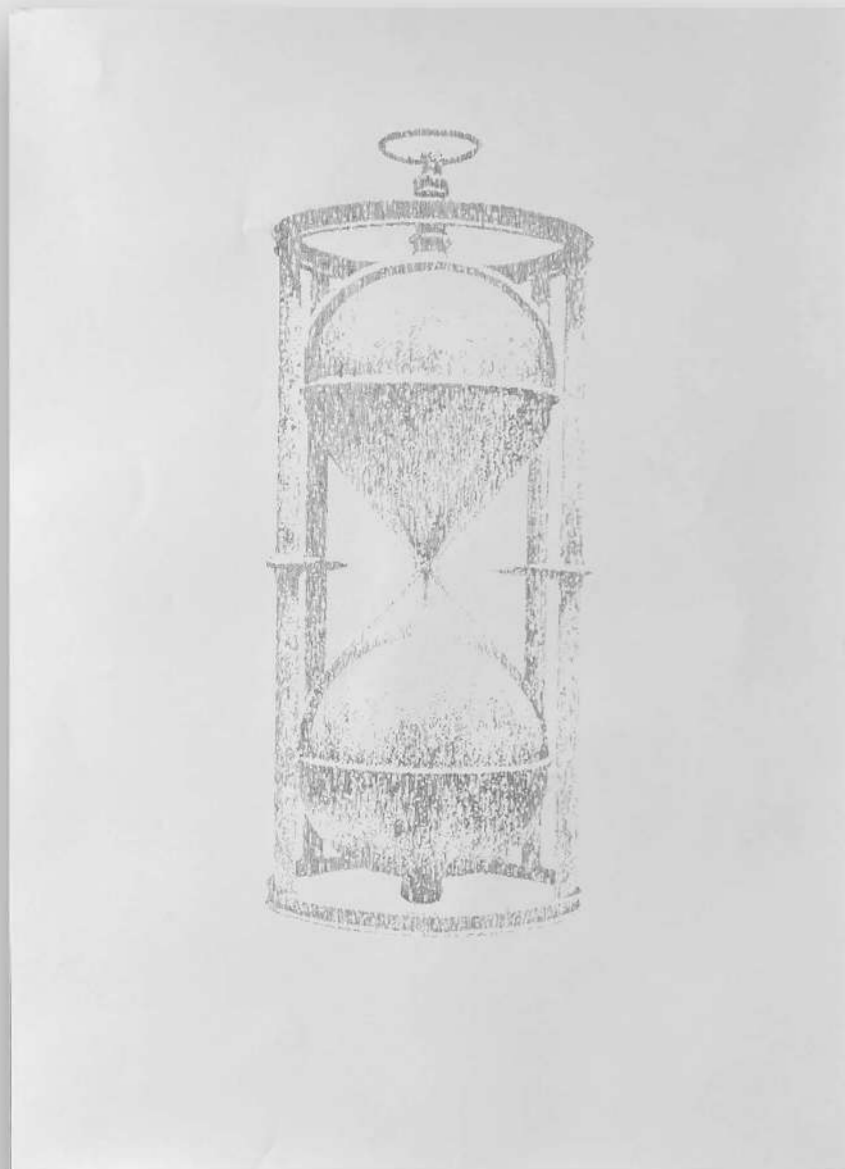
Edition

4/5 + 2AP

Estimate

\$7,000 - \$8,000

Captured from a mountain deeply tied to the artist's childhood, the photograph pauses in time the ever-shifting fog which hides the scars of progressive urbanisation that has disfigured the rural landscape. Printed on fabric, the image now moves with the air, reanimating the dream of witnessing unspoiled beauty and letting the moment linger.



Afram Chamoun

War Machine/Time Machine
From the series: *Along Came*
The Artifacts

(2024)

Lot #37

Medium

graphite Pencil on Paper

Size

2 x 100x 70 cm

Edition

Unique

Estimate

\$2,500 - \$3,500

The diptych *War Machine/Time Machine* is from the series *Along Came the Artifacts* (2024) previously exhibited as part of *Foreshadows* at Beirut Art Center. Artifacts take center stage, tracing petroleum's story from its cosmic origins to its presence in both mundane and technological realms. These artifacts aim to inform viewers of petrol's hidden influence, a force shaping our reality from behind the scenes.

The process begins with small drawings — a methodical act of collaging objects by depicting their parts from collected photographs. These drawings are enlarged with a photocopier, adding layers of distortion and transformation. Each enlarged drawing becomes the basis for further redrawing and then further enlargement, continuing an iterative cycle of mediation and estrangement. This allows for a distance from the elements.

This process unveils a paradox: the act of enlargement allows a closer examination of objects, fostering familiarity, but also reveals their unfamiliarity. The machine and the labor of drawing mediate perception, distancing it from personal agency. Noise from the copier infiltrates the work, echoing the labor of excavation. Through this distortion, the process uncovers hints of the oil entity lurking within seemingly ordinary objects—a dormant intelligence, waiting to be unearthed.

Karine Wehbé

Les hautes sensibilités

(2023)

Lot #38

Medium
Photography

Size
46 x 35 cm X2
70 x 52 cm X1

Edition
1/5

Estimate
\$4,000 - \$4,500

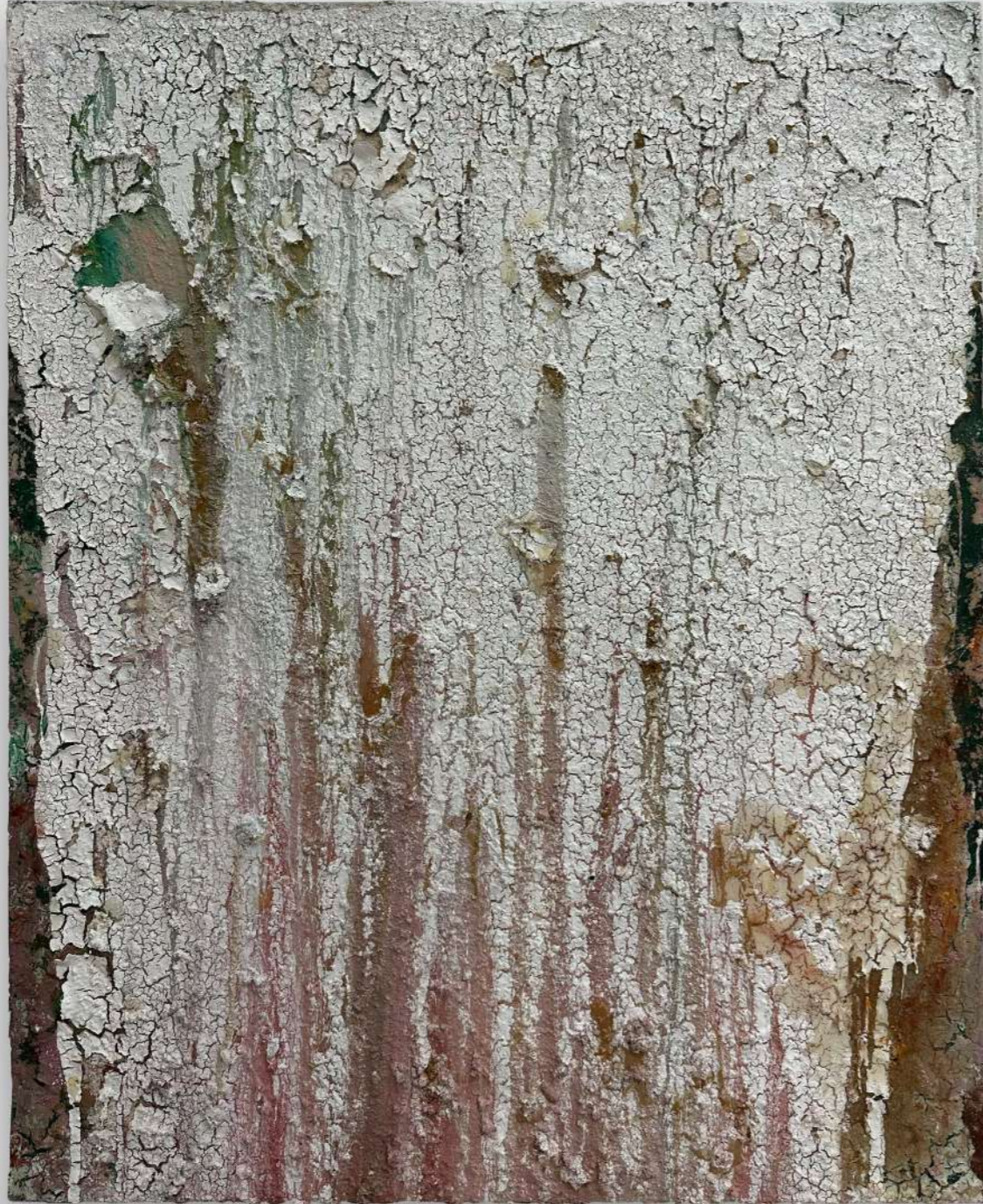


Les Hautes Sensibilités or *High Sensitivities* is a film project on a possible impossibility.

“Through 25 years of personal archives of post-war Lebanon, I try to recount a linear development through a succession of events which never cease to interrupt the plot. This film is a work-in-progress, a work which may or may not be carried out.

GS, one of the first consultants, says that building a film is like having a certain desire, whence thoughts, images, places and actors flow, until the time comes to edit the images and sounds in order to make the actual film. Then comes the screening.

I would work on one scene, one idea per day. Plotting a visual urban geography and associating dialogues with it through two fictional and constantly evolving characters, I try to have a feel for the city, which constitutes the main setting of the film. There will be 25 years; made up of different meetings, facts, stories and departures.”



Hala Mouzannar

Sublimation XIII

(2023)

Lot #39

Medium

Oil on canvas

Size

110 x 90 cm

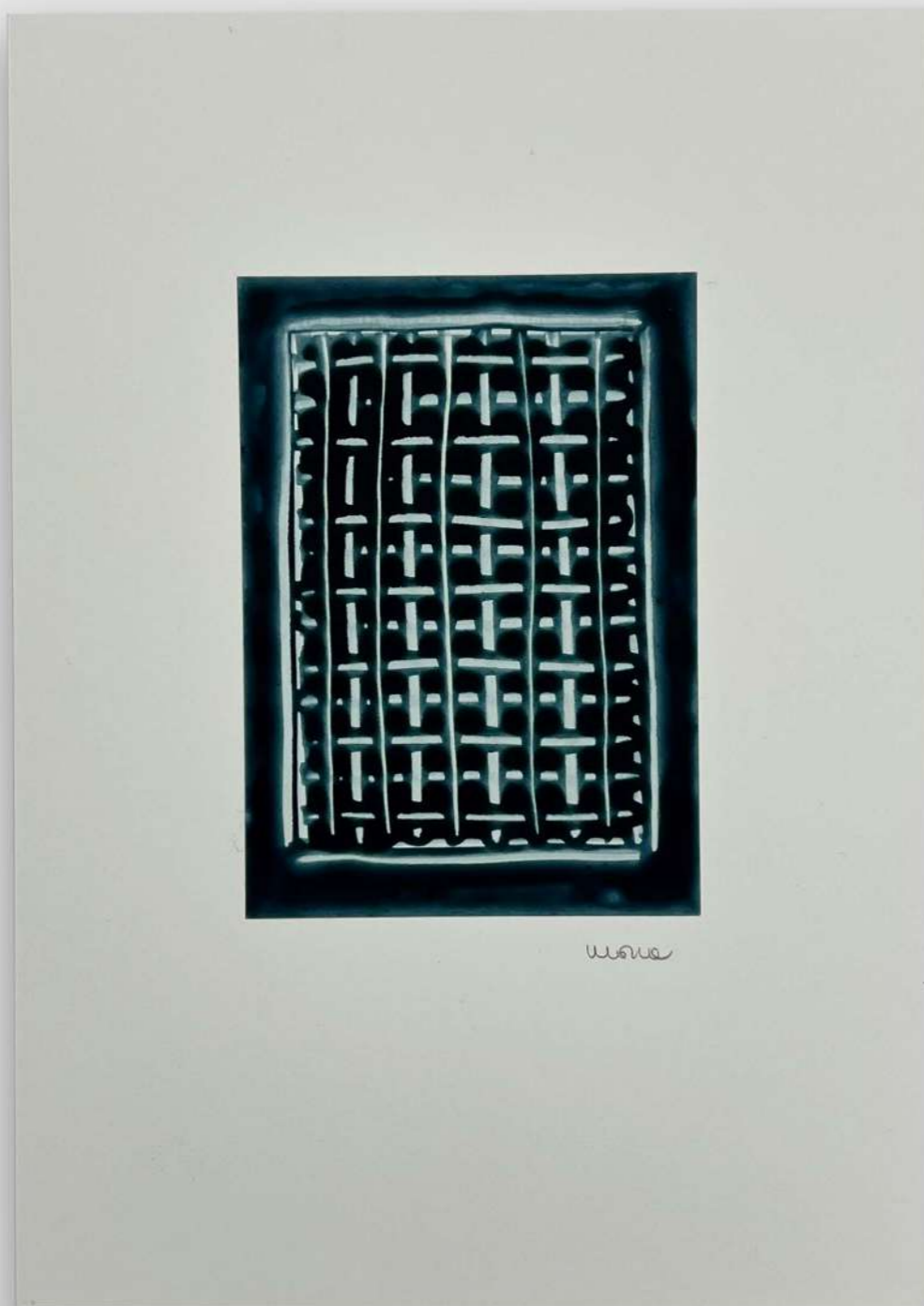
Edition

Unique

Estimate

\$4,500 - \$6,000

'Sublimation' as a transition state from the crunches of trauma to the lightness of being.



Mona Hatoum

The blues 29.01.23 (3)

(2023)

Lot #40

Medium

Acrylic on paper

Size

unframed: 14.8 x 10.5 cm

mounted on card 29,7 x 21 cm

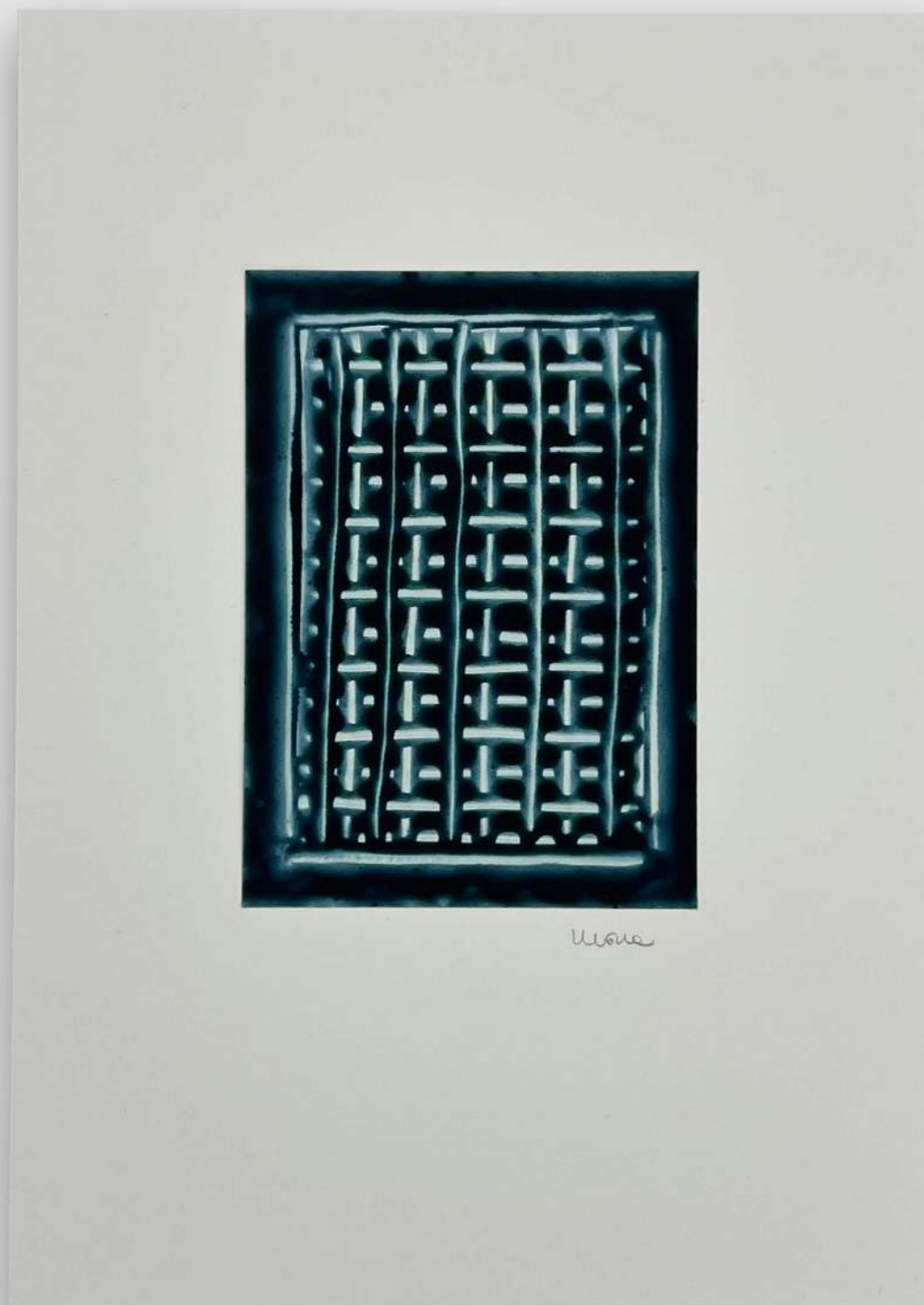
framed : 31 x 32.2 cm

Edition

Unique

Estimate

\$3,000 - \$4,000



Mona Hatoum

The blues 29.01.23 (4)

(2023)

Lot #41

Medium

Acrylic on paper

Size

unframed: 14.8 x 10.5 cm

mounted on card 29.7 x 21 cm

framed: 31 x 32.2 cm

Edition

Unique

Estimate

\$3,000 - \$4,000

Biographies

Ahmad Ghossein

Ahmad Ghossein (b. 1981, Beirut) is a filmmaker and artist with an MFA in Visual Art from the National Academy of Art (KHIO) in Oslo and a BFA in Theater from the Lebanese University in Beirut. His short film *White Noise* opened the Director's Fortnight at the Cannes Film Festival in 2017. Ghossein has received numerous accolades and works have been featured in prestigious festivals and exhibitions worldwide, including MoMA, Berlinale, and the Sharjah Art Foundation.

Sirine Fattouh

Sirine Fattouh (b. 1980) is a visual artist and researcher whose work explores memory, exile, and the transmission of personal and collective histories shaped by conflict. Navigating between documentary and fiction, her practice challenges dominant narratives by bringing forward intimate, often overlooked voices. Through video, sculpture, and installation, she interrogates the politics of displacement, gender, and resistance, creating spaces where the personal and the political intertwine.

Nadim Asfar

Nadim Asfar is a French-Lebanese artist working mainly with photography and video. Born in Beirut in 1976, he lives and works in Paris and Beirut. His work has been shown at many international institutions and events, including Paris Photo, the New Museum in New York, the Kunst-Werk Institute in Berlin, the International Documentary Festival in Marseille, Sursock Museum, Mucem, and Institut du Monde Arabe.

Mayssa Khoury

Mayssa Khoury (b. 1997) is a Lebanese-born photographer and painter. After completing a

bachelor's degree in photography, she pursued a master's in Visual Arts at the Lebanese Academy of Fine Arts (ALBA), graduating in 2021, where she now teaches. She has exhibited in Lebanon, Italy, Spain, France, Switzerland, Cyprus, and Sweden and has received grants from organizations such as Association Philippe Jabre and Mophradat. Recently, she concluded an 11-month residency at the Saradar Foundation in Beirut, where she anchored her painting practice.

Shawki Youssef

Shawki Youssef (b. 1973) is a multi-disciplinary artist and tutor whose work delves into the complex processes of thought and the nature of existence. His art often centers on the human body, exploring how it dissolves and vanishes into marks and traces within intricate compositions. He gained a Bachelor's degree in Fine Arts from the Lebanese University in 1994 and, 13 years later, completed his MSc. in intercultural mediation at St Joseph's University.

Mona Hatoum

Mona Hatoum (b. 1952) was born into a Palestinian family in Beirut and has lived in London since 1975. Her work, realised in a diverse and often unconventional range of media, explores the conflicts and contradictions of our world. She often uses everyday objects which, when altered, reflect a suspicious and hostile environment. She draws on the language of Minimalism and Conceptual Art, often with reference to Surrealism.

In the late 1980s she began to create installations and sculptures with a focus on the grid and geometrical forms, which evolved into a metaphor for confinement and systems of political and social control.

Stéphanie Saadé

Born in 1983 in Lebanon, Stéphanie Saadé lives and works between Beirut, Paris, and Amsterdam. She is represented in Lebanon by Marfa' Projects. Saadé studied Fine Arts at the

École Nationale Supérieure des Beaux-Arts in Paris and attended a postgraduate program at the China Academy of Art in Hangzhou. She was an artist-in-residence at the Jan van Eyck Academie in Maastricht (2014–2015) and the Cité Internationale des Arts in Paris (2015). In 2023, she participated in the Accélération residency at Centre Pompidou, with works acquired for its permanent collection.

Karine Wehbé

Karine Wehbé was born in Beirut. She graduated with a BA in Art Direction and Graphic Design from ESAG Penninghen, Paris. Wehbé's work constitutes intimate and public chronicles, drawing on childhood and adolescent experiences, cinematographic and musical influences, architecture and urbanism, and the mechanisms of memory and nostalgia. These components blend fiction and reality, reshuffling moments and geographies. Her methodology begins by dissecting and analyzing memory, reorganizing, compartmentalizing, fictionalizing, and documenting it within its broader historical and geographical context.

Marwan Rechmaoui

Marwan Rechmaoui (b. 1964) is a visual artist based in Beirut, Lebanon. His work, created from industrial materials such as concrete, metal, rubber, tar, textile, and glass, reflects a methodical study of cartography, demographics, and urbanization. Focusing on sociogeographics, architecture, and the cultural histories of cities, he mirrors the sociopolitical structures and complex multicultural history of the Arab world, producing works that incorporate maps of city streets and references to urban domestic life and landmarks in Beirut.

Hiba Kalache

Hiba Kalache has exhibited solo at Altman Siegel Gallery, San Francisco; Lyles & King, New York; Saleh Barakat Gallery, Beirut; and The Running Horse Contemporary Art Space, Beirut. Her group exhibitions include Institut du Monde Arabe, Paris; Consulate General of France in San Francisco; Villa Romana, Florence; Beit Beirut Museum, Beirut; Newcomb Art Museum,

Tulane University; The Boghossian Foundation, Brussels; California College of the Arts, and the San Jose Museum of Art.

Majd Abdel Hamid

Majd Abdel Hamid is a visual artist from Palestine, born in Damascus in 1988, currently based between Beirut and Ramallah. He graduated from Malmö Art Academy, Sweden (2010) and attended the International Academy of Art in Palestine (2007-2009). His work spans a variety of media, including video, installation, drawing, and sculpture, exploring themes of national identity and trauma. His artistic practice emphasizes slow, repetitive, and performative gestures, including embroidery and cross-stitch, as a counterbalance to high-speed digital image production.

Paola Yacoub

Paola Yacoub is a visual artist with a PhD in Aesthetics, Sciences, and Technologies of Art from the University of Paris 8. A graduate of the Architectural Association in London, she has worked with IFPO on archaeological sites and was the founding director of the ARP — Artistic Research Practices program at the Academy of Fine Arts with the Sursock Museum in Beirut. Since 1994, she has conducted artistic experiments on our relations to automata in photography and architecture.

Omar Mismar

Omar Mismar is a visual artist based in Beirut. His work is project-driven and medium-agnostic, exploring conflict and desire through form deliberations, material interventions, and translation strategies. He has exhibited at the San José Museum of Art, MoMA, the 60th Venice Biennale, and many others.

Gilbert Hage

Gilbert Hage is a Lebanese photographer born in 1966 in Beirut, where he lives, teaches, and works. His work delves into socio-political

structures, questioning the place of the human being within these frameworks. Known for his large-format images, he invites viewers into an immersive experience that challenges perception and engagement. His works have been exhibited in numerous countries, including Germany, England, Argentina, Brazil, Egypt, the United Arab Emirates, Spain, France, Hungary, Lebanon, the Netherlands, Qatar, and the United States. In 2009, he co-founded the publishing house Underexposed Books with artist and writer Jalal Toufic. His creations are part of prestigious institutional collections, including the Centre Pompidou in Paris.

Sadik Al Fraji

Sadik Kwaish Alfraji (b. 1960, Baghdad) is a multimedia artist working in drawing, painting, sculpture, photography, video, and animation. He studied art, graphic design, and philosophy, starting his art career in the 1980s in Baghdad. His work reflects expressionistic intensity and focuses on concepts of existence. He has exhibited widely in Asia, Europe, and the United States, including notable venues such as the Stedelijk Museum, British Museum, Mathaf Arab Museum of Modern Art, and MoMA PS1.

Walid Raad

In part, an artist and a Professor of Photography at Bard College (Annandale-on-Hudson, NY, USA). The list of exhibitions (good, bad and mediocre ones); awards and grants (merited, not merited, grateful for, rejected and/or returned); education (some of it thought-provoking; some of it, less so); publications (I am fond of some of my books, but more so of the books of Jalal Toufic. You can find his here: jalaltoufic.com), can be found somewhere.

Rabih Mroué

Rabih Mroué (b. 1967) was born in Beirut and lives and works in Berlin. Mroué is an actor, director, playwright, visual artist, and a contributing editor for *The Drama Review*

(TDR), New York. He has had solo exhibitions at Kunsthalle Mainz (2016); MoMA New York (2015); Kunsthalle Mulhouse (2015); SALT, Istanbul (2014); Centro de Arte Dos de Mayo, Madrid (2013); Documenta, Kassel (2012); Kunstverein Stuttgart (2011); and BAK, Utrecht (2010). His works are in the collections of the MoMA New York, Centre Pompidou Paris, SFMOMA San Francisco, the Art Institute of Chicago, CA2M Madrid, MACBA Barcelona, and the Van Abbe Museum Rotterdam, among others. Mroué is a co-founder of the Beirut Art Center and a long time collaborator with Ashkal Alwan, who have produced many of his performances.

Ieva Saudargaitė Douaihi

Ieva Saudargaitė Douaihi is a Lithuanian-Lebanese artist working with photography, installation and various media. Her work is informed by the built and natural environment around her, seeking to uncover the layers of history, ecology and experiences embedded within.

Ieva studied Architecture at the Lebanese American University in Byblos and the École Spéciale d'Architecture in Paris. In 2022, she founded Takeover, an artist-led project space in Beirut. In 2021, she received both the Boghossian Foundation Award for Photography and the ADPP Mentorship Award.

Christian Sleiman

Christian Sleiman is an artist whose practice explores cultural memory, food, and storytelling through drawings, texts, dinners, and interactive experiences, often tracing overlooked connections between place, ecology, and political realities. He has participated in residencies and exhibitions internationally, using his work to reflect on shifting environments and the forces that shape them.

Daniele Genadry

Daniele Genadry works with painting, photography, and print to examine contemporary forms of seeing in postwar Lebanon. Her

practice focuses on the potential of an image to generate temporality and create a mediated field of vision that sensitizes our consciousness. She has exhibited internationally and resides in Paris and Beirut.

Hussein Nassereddine

Hussein Nassereddine is a multidisciplinary artist living and working between Beirut (Lebanon), and Paris (France). His work in installation, writing, video and performance originates from a practice around language that builds fragile monuments - some verbal, some sonic, some tactile - rooted in collective histories and resources of poetry, ruins, construction and image-making. His works, performances and texts have been presented in museums, biennales and institutions around the world, including the Diriyah Contemporary Art Biennale (2024), Kochi-Muziris Biennale (2023), Jameel Art Center (2022), MISC Athens (2021), and Beirut Art Center (2020) among others.

Afram Chamoun

Afram Chamoun is a visual artist whose practice documents the latent horror of images and their role as vessels of fractured histories. They are a 2023 Ashkal Alwan Home Workspace Program Fellow and currently a resident at the Fondation Saradar Residency.

Joana Hadjithomas and Khalil Joreige

Filmmakers and artists Joana Hadjithomas and Khalil Joreige work across photography, installation, and cinema, questioning storytelling and the construction of history. Their acclaimed works include *Memory Box* (2021) and *The Lebanese Rocket Society* (2012). Several retrospectives of their films have been presented in renowned institutions. Their artworks are part of the most important exhibitions and public and private collections. They have been awarded the prestigious Marcel Duchamp Prize in 2017 for their project *Unconformities*.

Lamia Joreige

Lamia Joreige (b. 1972, Beirut) is a visual artist and filmmaker based in Beirut. She earned her BFA from the Rhode Island School of Design, focusing on painting and filmmaking. Joreige uses archival documents and elements of fiction to explore history, individual stories, and collective memory, particularly in relation to the Lebanese wars and their aftermath. Her work examines the traces of time and its effects on us and has been exhibited internationally at venues such as MAXXI, Centre Pompidou, and Tate Modern. She was a fellow at Harvard's Radcliffe Institute for Advanced Study (2016–2017) and was shortlisted for the Artes Mundi 7 prize. Joreige is also a co-founder and board member of Beirut Art Center.

Anas Albraehe

Anas Albraehe (b. 1991, Syria) lives and works between Paris and Beirut. He holds a Bachelor's degree in Painting and Drawing from the University of Fine Arts in Damascus and a Master's in Psychology and Art Therapy from the Lebanese University. His work, influenced by his surroundings and the richness of Syrian culture, explores human psychology through vibrant color palettes. He has exhibited in various venues and participated in several residencies, including the Cité internationale des arts in Paris. His works are part of the collections of the Saudi Arabia Museum of Contemporary Art and the Arab World Institute in Paris.

Hala Mouzannar

Hala Mouzannar (b. 1968) is a Lebanese painter. Through her practice, she delves into studies of textures, human affectivity and sensorial stimulation. Mouzannar experiments with paint, latex, varnish and oils to create layers of "skin" on her canvases. Recreating in her paintings the effects of time, gravity and injury on the skin, the artist explores self-control versus the inevitable, and subjects such as trauma and pain.