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Mark Hachem Gallery: Rare Pieces Showcased at Art Dubai

[Art Dubai 2018](#) just came to an end and one the exhibitions we fell for was that of [Mark Hachem Gallery](#) that brought together rare pieces from three major Middle Eastern artists. This is an exceptional opportunity to discover Egyptian artist Hamed Abdalla's mythical series of monotypes originally titled "Det Skabende Ord" alongside Helen El Khal's abstract paintings and unique sculptures by 'modernist pioneer' Alfred Basbous. Bringing these three masters together serves to remind us that their paths crossed on many occasions.



Hamed Abdalla

Alfred Basbous was referred to as the "second Rodin" by Lebanese newspapers at the time of his first exhibition at Galerie Alecco Saab in 1958. Two years later Helen El Khal, pressed by her entourage,

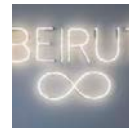
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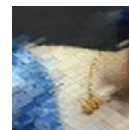
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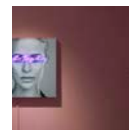
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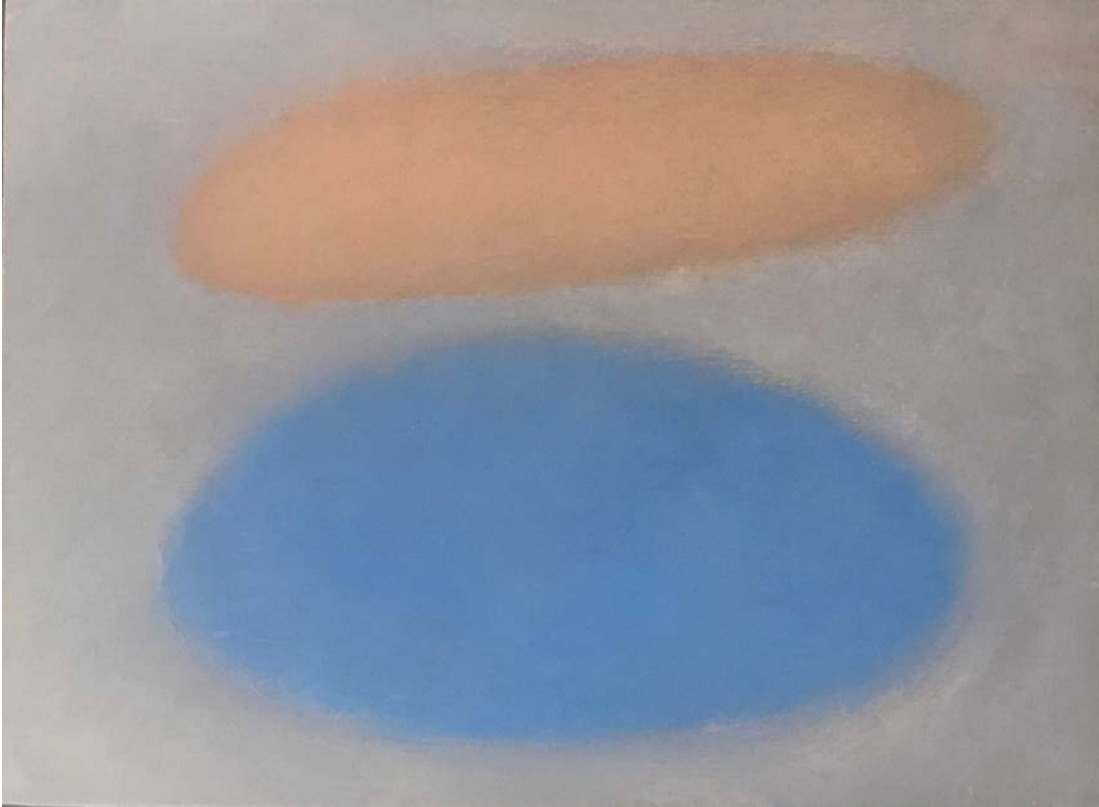


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also delivered her first ever exhibition in the same gallery. In 1956, Hamed Abdalla left Egypt for Denmark, where he lived for 10 years before settling down in France for the next 25 years. In 1958 the French government invited Basbous, the poet Adonis and other Lebanese artists to come and produce art in France. Ten years later it is the same Adonis who played a vital role in making the “Det Skabende Ord” exhibition happen in Beirut at Gallery One – the first permanent art gallery in Lebanon, founded by Yusuf and Helen El Khal, small world.



The Weight of
Light Through the
Eyes of Designers



Helen El Khal

Beirut in the 60s was the go-to place, the hotbed of artistic and intellectual life in the Middle East. A Cosmopolitan city, Beirut consumed whomever landed on its shores. Artists from different nationalities and faiths got together and evolved, travelling back and forth between Beirut and Europe. This was Beirut's golden age and its glow was felt throughout the world.



Alfred Basbous

Abdalla, Khal and Basbous' reunion in this exhibition is a reminder of that golden age before the tragedy of the civil war. It reminds us that diversity is possible and that it is bountiful. The crossing

of their paths is not circumstantial and certainly not incidental, with an obvious artistic emulation as a result. This national, cultural and religious cohabitation created a fusion in art in the same way Picasso, Braque or Derain absorbed African Art into their own. Abdalla, Khal and Basbous have decoded Western influences and carved their own way. It is inevitable that this common experience has brought on a commonality. These connections, whether direct or indirect, have contributed to their individual growth and it is particularly obvious when looking at the relationship between the line and what it encompasses.



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