



Printed Voices from **LEBANON**:
Social and Cultural Reflections

SOS ART Cincinnati
sosartcincinnati.com

PRINTED VOICES FROM LEBANON: SOCIAL AND CULTURAL REFLECTIONS

Exhibit presented by SOS ART
in collaboration with Kennedy Heights Arts Center

Curator: Saad Ghosn

September 21 - November 9, 2019

Kennedy Heights Arts Center
6546 Montgomery Road,
Cincinnati, Ohio 45213, USA

Sponsored by The George and Margaret McLane Foundation



SOS ART is a non-profit charitable organization which mission is to encourage, promote and provide opportunities for the arts as dynamic vehicles for peace and justice and for a better world.

Kennedy Heights Arts Center is a non-profit community arts center which mission is to enhance the life of the surrounding community through arts and cultural experiences that embrace diversity, foster creativity & build community.

CURATOR'S STATEMENT

This is the 2nd "Voices from ...: Social and Cultural Reflections" biennial exhibit and cultural event that SOS (Save Our Souls) ART is organizing and curating in partnership with Kennedy Heights Arts Center (KHAC). The idea for this series of exhibits originated a few years ago when Ellen Muse-Lindeman, Executive Director of KHAC, invited me to curate an exhibit to take place in their gallery. I thought then that it would be a great opportunity for me and SOS ART to share, with the Cincinnati public, art from a different country where artists use their artwork as their voice to reflect on their life, their culture, the problems they face as a society, and thus express themselves, their views and their beliefs; also to expose the Cincinnati public, through a mini cultural festival, to various aspects of the culture of that particular country. This was very much in line with the mission of SOS ART, a non profit organization I founded 17 years ago, which goal is to promote the arts as vehicles for peace and justice and for a better world, and to encourage the voice of the artist in this respect.

The 1st exhibit took place October 2017 and was "Voices from Oaxaca", displaying prints by more than 30 artists from Oaxaca, Mexico, reflecting on their social and cultural situation; also accompanied by a mini cultural festival, including dance, music, singing, poetry, art, food, etc. all based on Mexican and general latina culture. In view of the success of this 1st "Voices from..." art and cultural event, it was agreed, with KHAC, to repeat it every two years in their facility, involving each time a different country.

This year is "Voices from Lebanon". In preparation for it, I traveled to the country of Lebanon, my country of origin, met with many of its artists, visited their studios and selected some of their expressive prints for the show. The prints were of various printmaking techniques and a mixture of old and new. They were by 13 Lebanese artists, emerging or well established, nine of whom live in Lebanon and four outside, and by six Middle Eastern artists, including three Syrians, two Palestinians and one Iranian, all connected to Lebanon. The art show includes 97 prints in total.

Exploring the art scene in Lebanon, I found out that there was no strong established tradition of printmaking there, and that, as a result, few presses were available to the aspiring printmaker. Also that, due to the fact that Lebanese patrons of the art would not spontaneously purchase prints viewed as multiples and, therefore, of less value in their eyes than the unique painting or drawing, artists in general were discouraged to embark on exploring such a technique. This state of affairs, however, is now changing rapidly with an increasing number of artists investing more themselves in printmaking, acquiring presses, and establishing themselves as appreciated artists in the field. Like the majority of artists in Lebanon, printmakers use their art as their voice

and communication tool to reflect on the cultural, political, social and societal justice issues they face.

Lebanon is a small Middle Eastern country in Western Asia, bordered by Syria to the north and east and Israel (Palestine) to the south; it has a long coast along the Mediterranean sea to the west. Lebanon is only 10,452 km² (4,035 square miles) in area and one third of its estimated population of six million consists currently of non Lebanese Arab emigrants/refugees who have fled their country due to war and other violence; and among them many Arab artists.

From 1975 until 1990 Lebanon lived through a civil war which repercussions remain fully alive today. And in addition to its own social and political problems, Lebanon reflects acutely the social and political upheavals of the entire Middle East, including crises in the neighboring countries. Its artists, therefore, cannot but express, through their art, the various issues and conflicts they daily live. It is hoped that sharing their voice with the Cincinnati community will contribute to cultural exchange and enrichment, and to illustrating the power of art as a contributor to a universal better world. Also that it will help bridge cultural divides and promote cross cultural understanding and appreciation.

To all participating artists who shared their work with me, invited me into their studios, and trusted me to select, handle and show their work; to Saleh Barakat, owner of Agial Art Gallery in Beirut, who graciously allowed me to borrow prints from his own collection; and to Kennedy Heights Arts Center who gave me such a great opportunity to curate a beautiful and meaningful show, all my gratitude and appreciation.

Saad Ghosn, curator
President, SOS ART



YOUSSEF **ABDELKE**

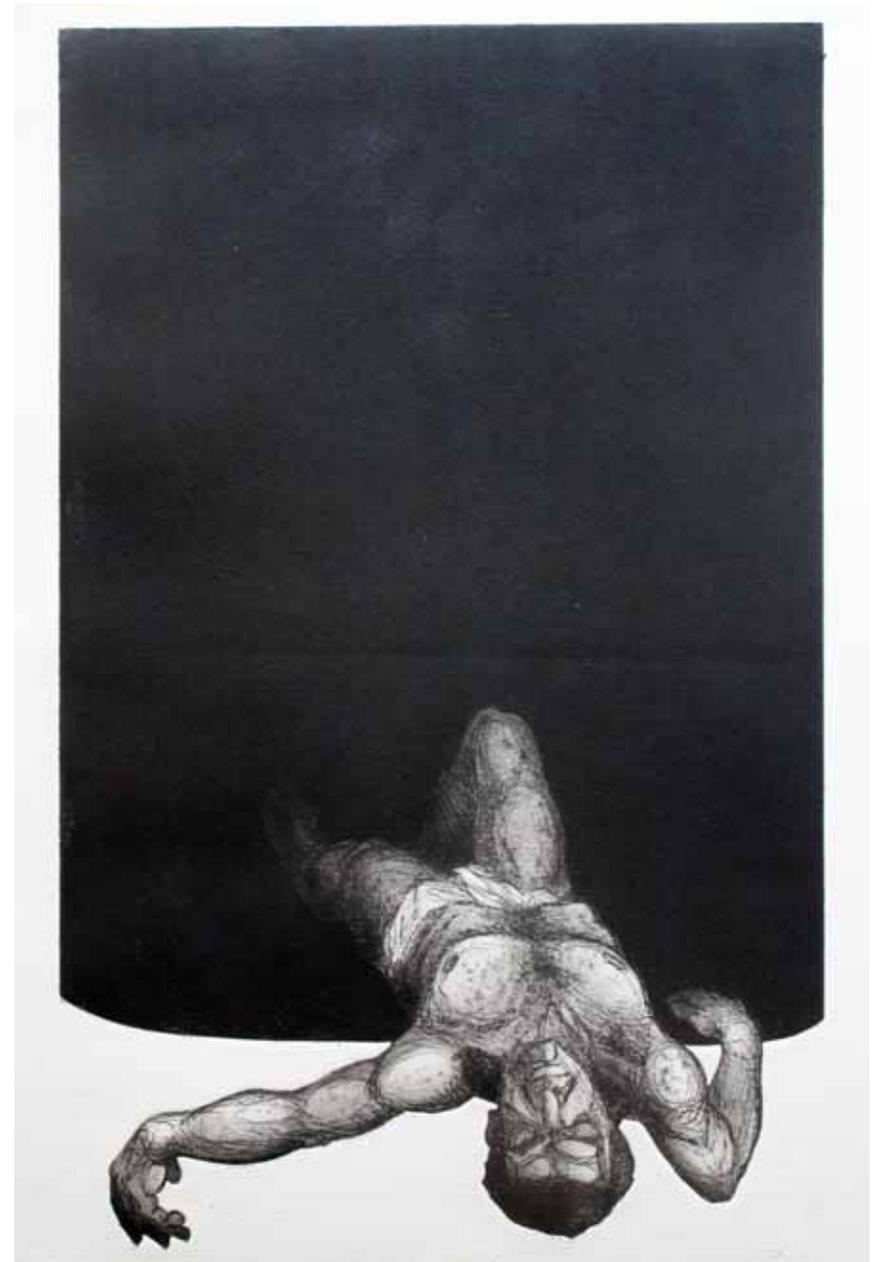
Youssef Abdelké, born in Qameshli (Syria), in 1951, studied at the Faculty of Arts, Damascus (1976), at the École Nationale Supérieure des Beaux-Arts, Paris (1986), and received a PhD in Arts from the Université Paris VIII (1989). He lived and worked in Paris as an exile, forbidden to return to Syria, from 1981 until 2005, when he was able to go back to Damascus. However, since 2010, his Syrian passport has been confiscated and he could not exit the country to return to France where his wife and daughter lived. Abdelké was arrested in Syria, on July 18, 2013, by the regime forces, and freed five weeks later on August 22. His works are in a large number of museums and institutions, including The British Museum in London and the Institut du Monde Arabe in Paris.

A great observer of living phenomena, a meticulous, disciplined and methodical engraver, yet also a poet with images, Abdelké first depicted groups of humans wearing masks over their faces, actors looking for authors, just like Pirandello's characters. He placed them in the night, where death and monsters were omnipresent. It was his 'human comedy', a tragic one from which the grotesque was never excluded.

His vision is intense as if he always wanted to re-invent the world, protect it for good from offence, indifference and omission.

Abdelké works in light and darkness, similar to a flickering candle. His art which is a metamorphosis of death into life, a call to life, uses symbolism to expose the brutalities of life. What he represents become symbols of life. His early ink drawings were full of symbols expressing clear-cut political messages. His 'People' series, for instance, from the 1980-90's, alluded to oppression in the Arab world with its images of jails, guards, crowds of people and horses. "In my 'People' series, I revealed the darkness I felt inside," Abdelké said. "This helped me move on to more positive and peaceful projects."

(Adapted in part from Alain Jouffroy)



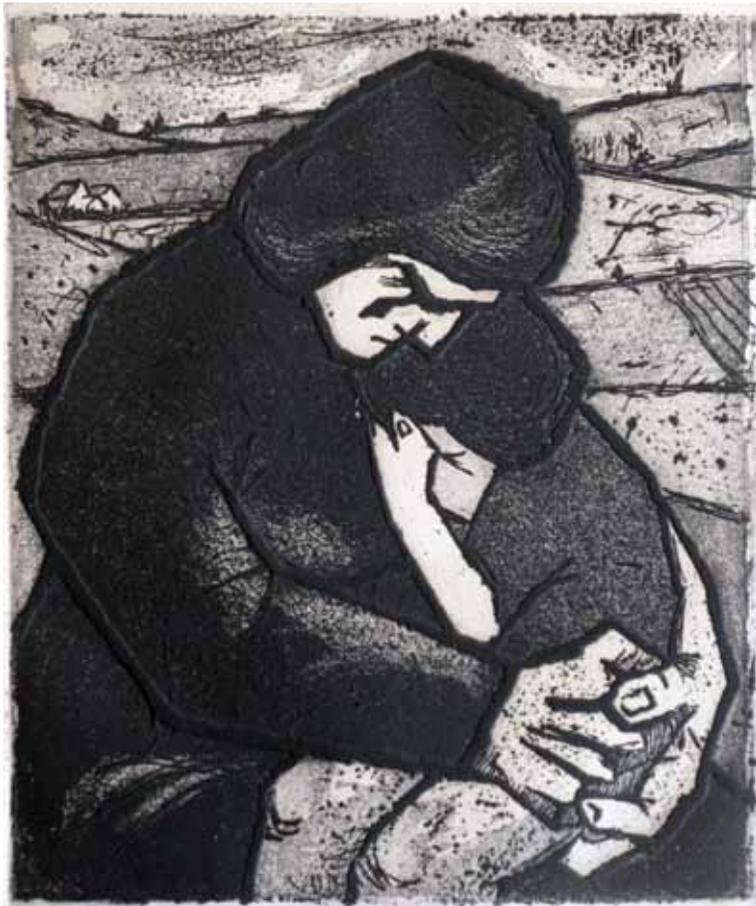
DEATH BEFORE 25

etching; 20x12.5", image 16x9.75"

(artwork lent by Saleh Barakat, Agial Art Gallery, Beirut, Lebanon)

GHAITH AL-AKHRAS

Syrian Artist Ghaith Al-Akhras (born 1937), is a leading artist in the field of etching and one of Syria's modern-art pioneers. He studied Arts in Egypt, France and Spain, and between 1964 and 1978 taught at the University of Damascus where he was the head of the Engraving and Printing Division of the Faculty of Fine Arts. Al-Akhras is currently director of the National Center for Visual Arts of the University of Damascus, which opened in 2015 next to the fine-arts school. The Center provides artists with work space, materials and an exhibition area to show and sell their work. Al-Akhras has strong connections with Lebanon where he spent a good amount of time.



MOTHER AND CHILD
etching; 10x6.5", image 6x5"



PREPARING BREAD
etching; 13.5x17",
image 9.5x12"

MAALOULA
etching; 16.75x11",
image 15x9.5"



(artworks lent by Saleh Barakat, Agial Art Gallery, Beirut, Lebanon)

MUSTAFA AL HALLAJ

Mustafa Al Hallaj (Palestine, 1938- 2002) was born in Salama, in the Jaffa region of Mandatory Palestine. A pioneer in the Arab art world, he was known as an “icon of contemporary Arab graphic arts.” His work was often devoted to his lost homeland, Palestine. He is said to have tried to turn Palestine into the form and content of his artistic school.

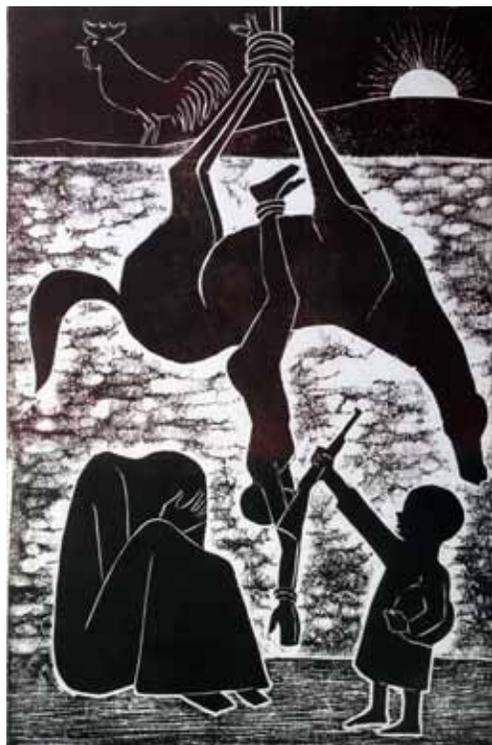
After the 1948 Arab-Israeli War, Al Hallaj and his family ended up in Damascus where he completed his higher education in 1964. He studied sculpture at the College of Fine Arts in Cairo and attended the Luxor Atelier for Postgraduate Studies. His art included paintings, graphics, murals, illustrations, cover designs and etchings. He lived in Beirut, Lebanon and Damascus, Syria.

Al Hallaj contributed to defining the fan al-muqawama (“the art of resistance”). He lost 25,000 of his prints in Israeli attacks on Beirut during the 1982 Israeli invasion of Lebanon but managed to save the wood and masonry cuts he used to make them.

Al Hallaj’s work is “inspired by ancient Canaanite legends, folk tales, and Palestinian cultural icons.

UNTITLED I

masonitecut; 27.5x19.5”,
image 24x16”



(artworks lent by Saleh Barakat, Agial Art Gallery, Beirut, Lebanon)



UNTITLED II masonitecut;18.75x27”, image 10.25”x19.5”



UNTITLED III woodcut; 10.5x19”, image 7x15.5”

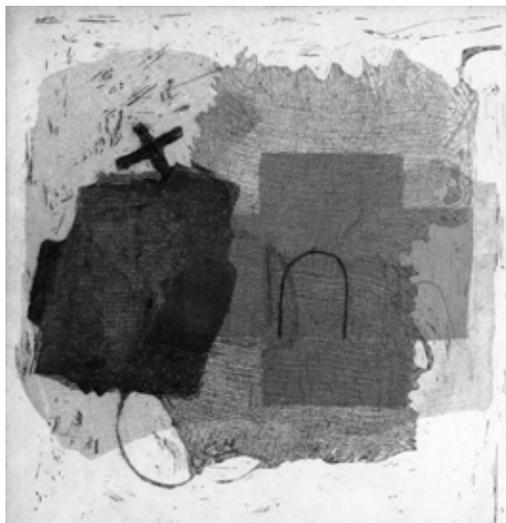


UNTITLED IV masonitecut; 19x36”, image 14x31”

YOUSSEF AOUN

youssefaoun.com; FB: Youssef Aoun

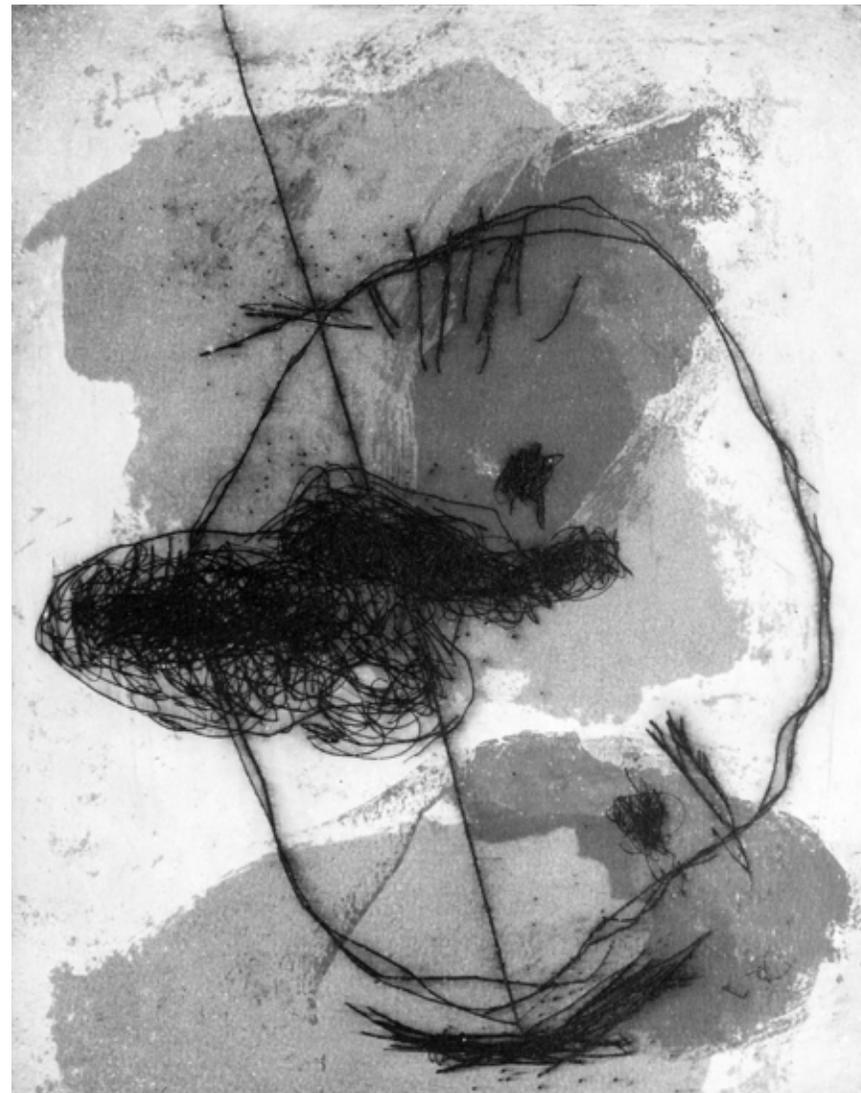
Born December 9, 1965 in Bfarwe, south Lebanon, Youssef Elias Aoun is a visual artist who lives and works in Beirut. He graduated from the "Institut des Beaux-Arts", Beirut, in 1989 and from the "Académie Libanaise des Beaux-Arts", University of Balamand, in 2005. Aoun is also a member of the "Association des Artistes Peintres et Sculpteurs Libanais" since 1991, and a committee member of the "Syndicat des Artistes Peintres et Sculpteurs Libanais" since 2003. He attended the "Ecole Nationale des Beaux-Arts de Paris" carrying out several workshops in etching, engraving, silkscreen and lithography. Aoun taught at the "Lebanese American University", Beirut from 1998 till 2005, and since 1991 has been teaching at the "Académie Libanaise des Beaux-Arts", UOB. Aoun continues to paint and exhibit his work both in Lebanon and abroad, in both solo and group exhibitions, as well as in many international Biennials.



THE HERMITAGE #1 and #2

etching and aquatint; 15x11", image 9.75x3.25"; and 20x15", image 9.5x9"

"War, confusion, hatred... The world outside and inside is collapsing. Man is collapsing. Humans, the center of this outside world, are fleeing the chaos, toward green pastures, toward their hearts, hermitage of the world. There they can find a peaceful retreat..."



ORANGE CIRCLE

mixed media, etching and lithography; 16x13.75", image 12x9.25"

"War, confusion, hatred... The world outside and inside is collapsing. Man is collapsing. Humans, the center of this outside world, are fleeing the chaos, toward green pastures, toward their hearts, hermitage of the world. There they can find a peaceful retreat..."



THE OTHER FACE

#1 and #2
 lithography on stone;
 19.5x13.75", image
 18.75x13.5"; and 19.75x15",
 image 17x13"

"Lithography is one of a kind experience. It involves the entirety of the artist, body, mind and heart. As I was graining the stone, it became smoother and smoother, till... a mirror-like surface was created on which appeared the portrait of my mother who had just passed away."



BLACK VEIL

lithography on zinc plate; 20x15",
 image 17x13"

THE BASHFUL LOVER

lithography on stone; 15x11"

"Lithography is one of a kind experience. It involves the entirety of the artist, body, mind and heart. As I was graining the stone, it became smoother and smoother, till... a mirror-like surface was created on which appeared the portrait of my mother who had just passed away."



AYMAN BAALBAKI

Ayman Baalbaki was born in 1975 in Odeissé, Lebanon. He received his diploma in Painting and Sculpting from the Institute of Fine Arts, the Lebanese University, in 1998, and continued his artistic education in Paris, France, where he received another diploma in 'Art-Space' in 2002 and later a D.E.A in 'Art of Images and Contemporary Art' in 2003. Baalbaki started exhibiting his paintings in 1996 in his home country of Lebanon, and soon thereafter, in galleries and museums all over the world: Italy, Canada, United States of America, Belgium, Jordan, UK, Turkey, Egypt, France, Argentina, UAE...

In 1996, he won first prize for "Empreintes", and in 2005 a Silver Medal at the Jeux de la Francophonie. Baalbaki currently works and lives in Beirut, Lebanon.



TAMMOUZ (JULY) SERIES, I to IV

lithography on Hahnemühle paper; each 26x20", image 19x14.5"

"The Tammouz (July) Series represents urban landscapes, after the battle (Israel's war on Lebanon, July 2006), landscapes devastated and emptied of their population, bearing witness to a reality in which military conflicts and merciless clashes have eliminated their occupants, who have disappeared or have been wiped out of the images. Appearing to have been brushed quickly, these compositions do not have hyperrealistic details. They are more expressionistic."



(Adapted from Paul Ardenne: *Ayman Baalbaki: Pleasure and Growth in the Negative*)

(All 4 lithographs are from the Artist book: *Alphabet de Beirut*.
Text Michel Fani. Édition de l'Escalier, 2012)

SAID BAALBAKI

Said Baalbaki was born in Beirut, Lebanon, in 1974. From 1994 to 1998 he studied Fine Arts (painting) at the 'Institut des Beaux-Arts' in Beirut; and from 2002 to 2005, also studied Fine Arts (painting) "Meisterschüler" with Prof. Burkhard Held at Universität der Künste in Berlin, Germany. In 2008 he received a Master's degree in Arts, from the Institute for Art in Context, Universität der Künste, Berlin.

Baalbaki received many awards and recognitions, among them: "Meisterschülerpreis des Präsidenten" Award, UdK, Berlin, 2005; Solidere's Artist in Residence, Beirut, 2006; "Graduiertenschule für die Künste und die Wissenschaften" Scholarship, UdK, Berlin, 2008; The Arab Fund for Arts and Culture (AFAC) Visual Arts' Scholarship, Beirut, 2016; Research Scholarship, Senat Berlin, Berlin, 2016; Artist in Residence, Federal Foreign Office, in cooperation with Ivbg, Berlin, 2017.



**LE CHANTIER
(THE BUILDING
SITE) I to IV**

lithography on Velin d'Arches
paper; each 26x20",
image 18x14.5"

"Al Atlal" (Ruins)
(by Said Baalbaki)

"A heap of daily objects.
Items the past has mistreated.
Some parts are veiled,
Others are not.
Each piled on the other or
dispersed,
Broken up and melted.

It is neither Mont Saint Victoire
Nor Mount Fugiyama
But the lava of Versuvius
Flowing over Pompeii,
Trapping the last breath of life
In a bowl of ash.

This molten rock, And the song of a mother
Or Mon(t) Liban. Caught in a glass lachrymatory,
The cry of a child This is my land."

*(All 4 lithographs are from the
Portfolio: Wadi Abou Jmil,
Twelve Lithographs.
Text Gregory Buchakjian,
Berlin 2015)*



**COAL**

lithography (3 black) on Velin d'Arches paper; 26x20", image 18x14.5"

**BOOTS**

lithography (2 black) on Velin d'Arches paper; 26x20", image 18x14.5"

**HEAP/
MON(T)
LIBAN**

lithography on Velin d'Arches paper; 26x20", image 16x15"

(from the Portfolio: *The Baalbaki Journey, or Said and the Little Boat.* Texte by Marwan, Berlin 2014)

"My work reflects my personal experience of the civil war, of flight and exile. Military uniforms, boots and belts, objects of daily life piled up or scattered. Heaps of coal, brick after brick, suitcases and chests built like Babylonian towers."

"Said Baalbaki is deeply stirred by the affects of civil war and destruction. Childhood memories pave his artistic way from Beirut into the unknown. His obstinately surfacing recollections are projected upon paper and canvas to reveal all that has been stuffed into the drawer of life.

A Suitcase enters life—loaded with a Pile of memories. It carries the burden of humankind within an empty space enclosed by dark leather. It provides the supportive framework and yet serves as a pair of walking Boots at the same time. Suitcases stack themselves up to create walls—'miracle-suitcases' containing biographies, life-long journeys and alienation. Spring arrives and washes away the rigid walls of winter—walls of black Coal, a life preserving furnace amidst the winter frost.

Burka bears secrets—an eye that sees without being seen. It safeguards its secret yearnings behind a curtain of fabric. Whose story is concealed behind the shroud?

This is the story of a person who has left his own environment and yet carried it with him on his journey, as though having packed provisions with which to feed his work. The ever-present stacks and piles in Baalbaki's works provide the key to his visions. In them, concrete reality merges with captive longings yet buried beneath rubble. They open the door toward free association to all of the memories, entwined and entangled as they are with those of others."

(Adapted from Marwan Kassab Baschi: *The Baalbaki Journey, or Said and the Little Boat*)

**BURKA I and II**

color lithography on Hahnemühle paper; each 21x15.5", image 18.5x15"

ZEINA KAMAREDDINE **BADRAN**

zeinabadran.com; FB: Zeina Kamareddine Badran; @zeinabadranprints

Born in Tripoli, Lebanon, Zeina Kamareddine Badran studied art at the Lebanese American University (LAU), in Beirut, and has Certificates in Lithography, etching, and silkscreen printing from the Lebanese Academy of Fine Arts (ALBA). She also attended Printmaking workshops at ARTICHOKE studios in London, and at Lahkim Bennani Edition D'art in Casablanca, Morocco. She is currently an Instructor at the LAU.

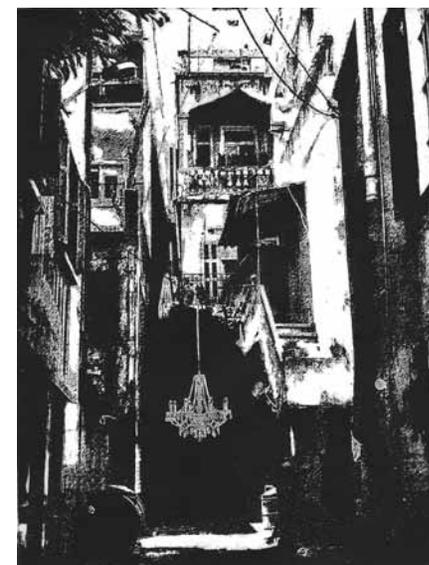
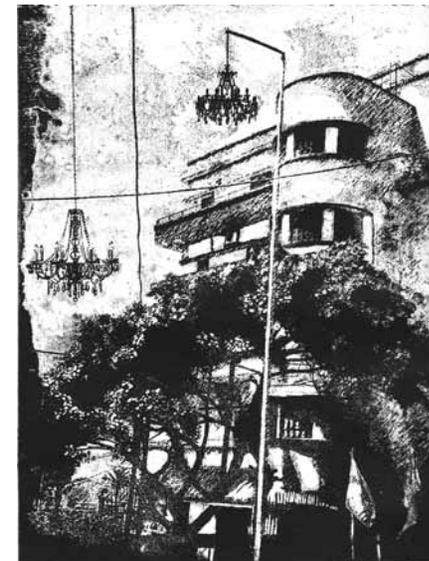
Badran held several solo exhibitions in Beirut, also participated in numerous collective exhibitions. She was included in the juried Salon d'Automne, Nicolas Sursock Museum, Beirut, in the years 2003, 2006, 2007, 2008, 2009, 2010, and in MENASART, Beirut Art Fair, in 2012, 2013, 2014, 2015, 2016. In 2015, she participated in ART15 LONDON, and IT'S LIQUID GROUP - International Art Expo, VENICE.

Badran's work has been acquired by NCB's corporate collection, and was selected for the private collection of the Armenian Parliament in Yerevan. In 2010, she was awarded the Lebanese Ministry of Culture first prize for Painting at the 'Visual Art Forum', Unesco, Beirut.

The transformative influence that memory has on identity is a key theme in Badran's work. The hybridity of textures triggers powerful memories and textures are integral features of her personal history. She uses material like lace, burlap, nets, gauze, knits, weaves and everyday objects to continually explore the experimental and intuitive elements of process and mark-making in printmaking.



PARKING LOT (from **THE 'CHANDELIER'** series)
photo-aquatint etching, on paper; 9.5x12.5", image 8x10.5"



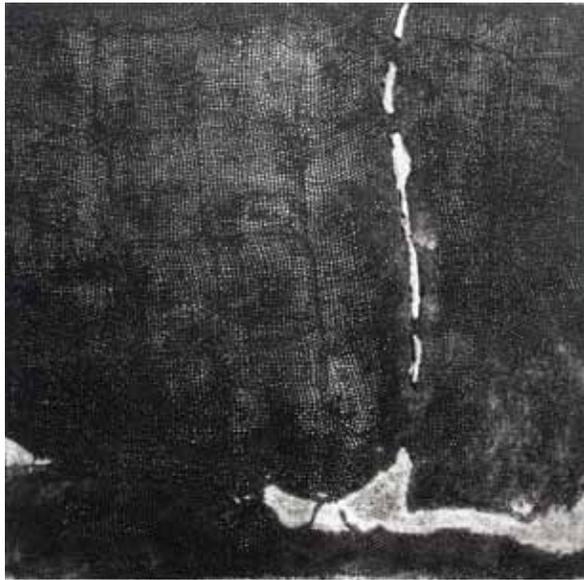
BEIRUTSCAPE I to IV (from **THE 'CHANDELIER'** series)

photo-aquatint etching, on paper;
12.5x9.5", image 10.5x8"; or 9.5x12.5",
image 8x10.5"

"The Chandelier has long been a symbol of luxury and status. In Beirut, every house used to have one and some still do... They can be spotted inside houses and apartments when strolling down the streets."

THE MASK

soft-ground
etching, on paper;
12.5x12", image
9.5x9.5"



MINOR ELEMENTS

II and III

monotype; each 25.5"x19.5", image
22"x16.5"

"My 'Minor Elements' series centers around the theme of memory, pointing out the value in the collective knowledge of a generation. The process involves remembering, recollecting, reorganizing, and combining symbolic rescued elements and materials of no use, transforming them into unique constructions, through different techniques of printmaking."



**MINOR
ELEMENTS I**

monotype;
25.5"x19.5",
image 22"x16.5"



ALAIN CHEMALI

collasophie.blogspot.com

Journalist collagist Alain Chémali was born in Beirut, Lebanon, in 1954. He has been living and working in Paris since December 24, 1975. Partly due to his Lebanese origins, Alain specialized in the Arab world, a barrel of danaides of the profession. He exercised, from 1977 to 1988, in the daily *Le Matin* (The Morning) of Paris and after the closure of the newspaper, spent a short time at the Institute of the Arab World before joining the AITV, a French public international television agency destined to the televisions of the world. He spent there 26 years covering the political, societal and cultural news of the Middle East and Arabic-speaking Africa. In 2015, he joined the France Télévisions web service where he still writes for the Africa service.

In 1990, thanks to the exhibition "Poesure et peinture" at the Musée de la Charité (Museum of Charity) in Marseille, he discovered the Dadaist Raoul Hausman and, under his influence, entered the world of collage as if in religion. Having become as a second nature, this activity allows him to hold, as he says, "a logbook of existence". He gives glimpses about it, somewhat capriciously, on his blog called Collasophie et Poetrie (<http://collasophie.blogspot.com/>), also on Tweeter.

"My Black Series:

There are some who paint, others who draw, also others who sculpt or engrave; I glue. I collect, I assemble and I glue words, photos, paintings, drawings or engravings. Sometimes I cut them and re associate their fragments, and this depending on the mood of the moment.

It happened one day that I engaged in the process of collaging engravings on engravings, as if inhabited, without my knowledge, by Max Ernst, the initiator of the approach and the undisputed master in the matter.

From the process came out, among others, these six small collages, part of a set entitled "The engraving series" and which explains their participation in this show. If collage allows me to sort, filter and evacuate on a daily basis the continuous flow of what makes existence, the collage of engravings, in particular, has constituted a form of punctual and intensive release of the state of blackness of soul in which I was plunged back then.

An acute resurgence of the chronic pain that is the inability to eradicate from my conscience the lack of tranquility induced by the war in Lebanon. The absurd bursting of the country in 1975, along geolocalised sectarian lines, which pushed me to leave it while continuing, years later, to seek to paste it back together. This is how the engravings, according to the chance of their discovery and their extraction, has allowed me to chase the anxieties of the great chasms where the irruption of sea, aerial and terrestrial monsters, alternates with the assaults of melancholy until the fulfillment of the dream. That of catching by the tail the Dragonfish that governs us and thus to soothe the disturbances."



A DREAM (UN REVE)

collage of engravings on engraving; 5.5x5.75"

"Attack on high seas of migrants from another time."

MIGUEL DE CERVANTES

collage of engravings on engraving; 6.75x5.5"

"The passenger of the boat is identified as the author of 'Don Quichotte de la Manche'"





MELANCHOLY
collage of engravings on engraving;
9.5x6.25"

"Twilight over the Nile."

READING OUTDOORS

collage of engravings on engraving;
5x6.25"

"The entomologist is not always the one we think he is."



DADACHEMAX
collage of engravings on engraving and photograph; 7.75x6"

"Collage of names to state that the spirit of the arts has not finished traveling."



DREAM ACCOMPLISHED
collage of engravings on engraving; 7.75x5.75"

"To control the Dragon Fishes that govern us."

MANSOUR EL HABRE

Born in Lebanon in 1970, Mansour El Habre is an emerging artist who works in painting, printmaking and new media. After obtaining in 1994 a Bachelor of Art's degree from the Institute of Fine Arts at the Lebanese University in Beirut, he went on to pursue a Master's degree from Balamand University. As an artist living and working in Beirut, El Habre also teaches at the Academie Libanaise des Beaux Arts, one of the city's leading art schools. In addition to exhibiting regularly in some of Lebanon's foremost art spaces, he has been featured in galleries and festivals in the Gulf, Europe and North America.

"My works indirectly echo the war and the resulting emigration of people inside Lebanon during the years of the Lebanese civil war; also the chaos and the darkness of shelters, along tragic black-and-white truncation and improvisation ... My works are dominated by images of robust, distorted subjects, gnarled "organic" shapes and unusual geometric constructions. I reduce my human figures to a series of blunt lines and free-flowing forms with fluid energy; they appear in a constant state of motion, leaping out towards the viewer."



NIGHT etching; 14.5x14", image 9.5x9.5"



BANG
etching; 9x8",
image 6.5x5.5"



PEOPLE lithography; 14x18"



CHAOS
etching; 16x13.5",
image 13.75x11.5"



PEOPLE AND PLACES
lithography; 21x16"



IN THE SHELTER
etching; 13.75x13",
image 9.5"x7.5"

LITTLE WARS
lithography; 17x14"



MOHAMMAD EL RAWAS

elrawas.net

Born in Beirut in 1951, Mohammad El Rawas studied painting at the Institute of Fine Arts of the Lebanese University. He graduated in 1975, the year that marked the beginning of the civil war in Lebanon, and that led him to stop painting and to leave his country for Morocco. He returned to Beirut in 1979 to hold his first solo show and that same year joined the Slade School of Fine Arts in London. Upon his return to Beirut in 1981 with a Master's degree in printmaking, he started his academic career at the Lebanese University and the American University of Beirut; it lasted 27 years. Since 1979 El Rawas has held 11 individual exhibitions in Beirut, London and Dubai and has participated in more than 40 international art biennials and exhibitions.



THE LIBRARY color lithography; 19.5x22", image 18x20"

"This print was commissioned by the Beirut public Library. I included visual references to figures from diverse fields of knowledge, akin to the multiplicity of topics one finds in a library; also wordings on the nature of language whether written or sign."

L'EAU (WATER)

color lithography and hot pressed foil; 13x9", image 8.75x6"

"My print was inspired by a visit to Palmyra (Syria) where I took the central ruin image. The central photo of the Nubian woman carrying a water jar is by The British Photographer Roger Fenton (1819 - 1869). The 4 negative images of a nude carrying a water jar and then pouring water are quoted from Eadweard Muybridge's book 'The Human figure in motion.'"



ONCE UPON A TIME IN THE EAST

color lithography; 11.5x16.5", image 8.5x13.25"

"An early 20th century photo of a Syrian Musician playing the tambourine and an actual child's drawing of it."

DOLLS AT PLAY

color lithography;
27.5x19.5",
image 23x16.5"

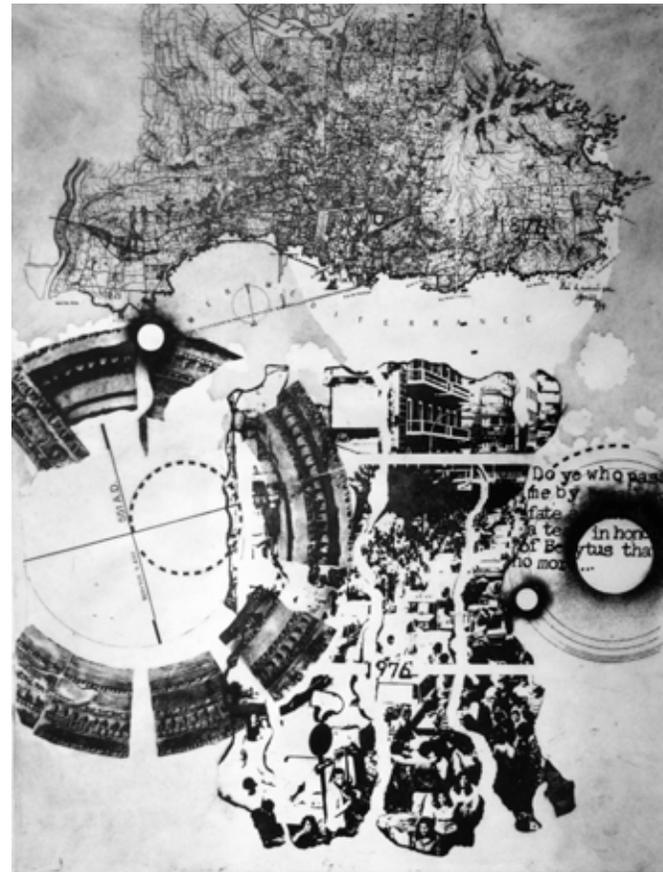
"An early 20th century photo of a little girl from the Orient, a cloth doll image from an unrelated era, cuttings of pictures of possibly dancing pharaonic women and few Scrabble game tiles constitute the vocabulary of this work."



THE CHARM

color lithography;
27.5x19.5",
image 24x16.5"

"Hush! Don't spoil the secretive and delicate nature of hidden charms."



BERYTUS (old name of Beirut)

giclee print after an etching; 26.25x21", image 24x18.5"

"Berytus was the first work I did after enrolling at the Slade School in London. It falls under my continued commentaries and reactions to the Lebanese war that erupted in 1975. I wanted to draw a parallel between 3 historical phases of the city of Beirut. In the upper half I introduced a map of Beirut by Julius Löytved, Danish vice- consul in 1876, dedicated to the Ottoman Sultan Abdul Hamid II. Below it I placed a picture of Hamra Street in Beirut taken in 1976. The picture, torn and with burnt edges, shows the once prosperous and elegant street turning into a flea market-like souk, occupied by stalls of original shops from destroyed Beirut city center. I have also introduced images of Roman arches from the ruins of the famous faculty of law the Romans built and which was destroyed by the major earthquake that hit Beirut on July 9th 551 AD. The scene of the destroyed city, viewed by a Greek poet onboard a ship approaching the port of Beirut, moved him so much as he wrote the inscribed verse: "Do yeah who pass me by, bewail my fate and shed a tear in honour of Beirutus that is no more."

IMAD FAKHRY

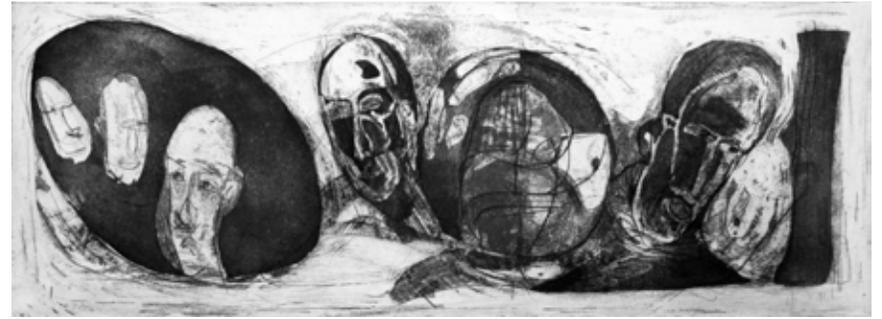
FB: Imad Fakhry; @imadfakhryarts

Born in 1974 in Btedaï (Békaa), Lebanon, Imad Fakhry is a third-generation artist after his grand-father and his mother, both “amateur” artists. In 2000, he received his Master’s degree in Fine Arts, with Excellency, from the “Académie Libanaise des Beaux-Arts” (ALBA); and in 2001, went on to Paris, France, to pursue his formation, having won a scholarship at “l’Ecole Supérieure des Beaux-Arts de Cergy-Paris” and “l’Ecole Nationale Supérieure des Beaux-Arts de Paris”. While in Paris, he took “decorative painting” and “trompe-l’oeil” courses at the workshop of the renowned French artist Yannick Guégan. Fakhry has decorated many private villas and buildings both in Lebanon and abroad. He has also participated in many biennials and group exhibitions; he has represented Lebanon at the Rhodes (Greece) triennial in 2008, for etching and engraving. Fakhry was awarded the ABN AMRO bank prize. Since 2003 he has been teaching drawing, sketching, etching as well as “trompe-l’oeil” courses at ALBA.

“Frozen, calm faces who think.
 Faces, even though in silence, confronted with an internal mental noise.
 Faces that never stop thinking and meditating.
 Silence, the most concrete proof of existence.”



CIRCLE AND FACES I (DAÏRA WA WOUJOUH I)
 etching; 16.5x26”, image 11.5x21”



CIRCLE AND FACES II (DAÏRA WA WOUJOUH II)
FROM... TO...
 etching; 9.75x25.75”, image 8x21”; and 8.5x19.5”, image 5.75x15.25”



HOLD IN (TAMASOK)
 etching; 8.5x19.5”,
 image 5.75x15.25”

CONSTRUCTION
 etching; 15x6.5”, image 11.5x4”

SAAD GHOSN

FB: Saad Ghosn

Saad Ghosn, a native of Lebanon, has been living in Cincinnati, Ohio since 1985. A recently retired medical professional and educator, Saad resorts to visual and spoken art to express himself and convey his social and political views. Saad is the founder in 2003 of "SOS (Save Our Souls) ART" and now the President of its recently incorporated non profit organization which mission is to encourage, promote and provide an opportunity for all the arts to be used as vehicles for peace and justice. He is also the editor and publisher of the yearly 'For a Better World, Poems and Drawings on Peace and Justice by Greater Cincinnati Artists'. Saad has written about many of Cincinnati's Artists who use their art for a change, including in his 2015 book "Greater Cincinnati Artists as Activists."

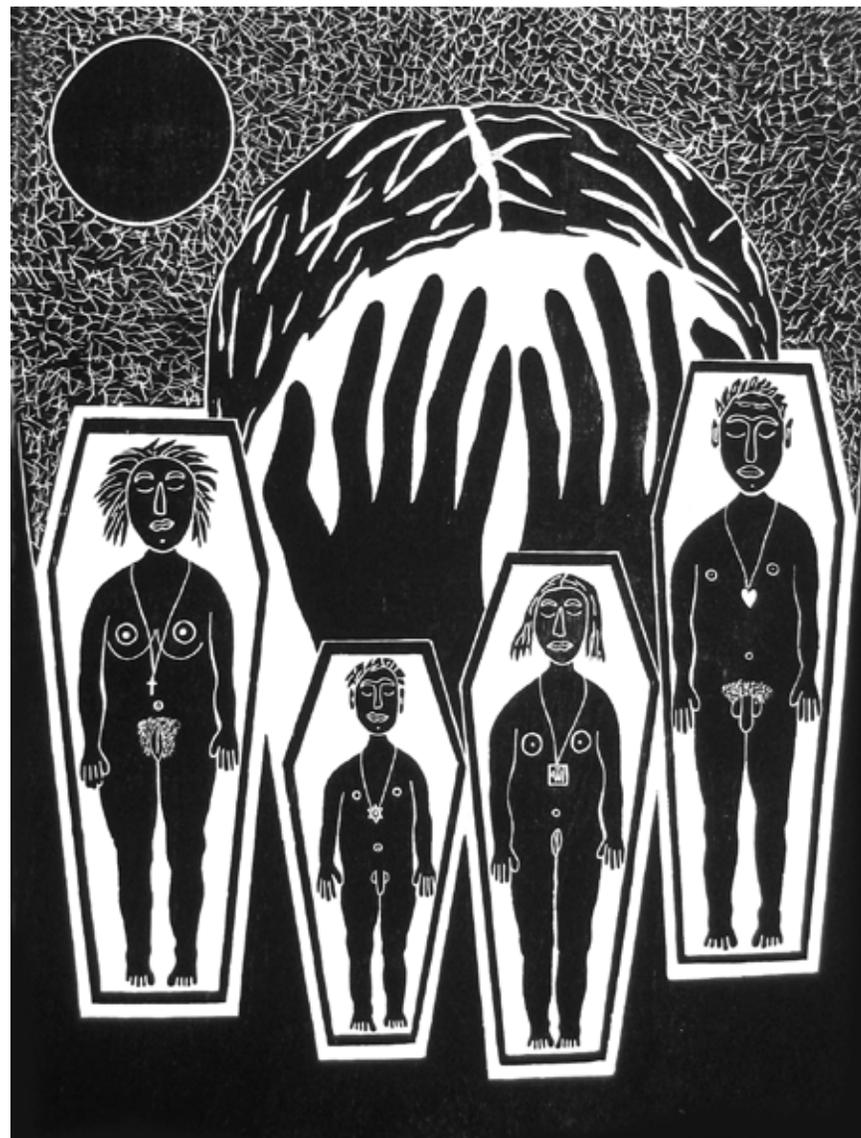
For the past several years Saad has mostly used printmaking in his art. He has received a Cincinnati Individual Artist Grant for his printmaking work and has shown his work in many solo and group shows both in the United States and abroad. His work is in private and public collections, including the Cincinnati Art Museum's. In addition to his own work, Saad has been curating art shows for the past thirty years. His focus is on empowering local artists and on promoting their use of art as a vehicle for a change. In 2016, he took SOS ART to his native country Lebanon.



KALIMAT (WORDS, THE SAID IN THE NON SAID)

woodcut; 22x30"

"A word, an image, a symbol, may speak high and say a lot about who we are, our culture, our values. We need to be sensitive and attentive to the same in others."



A DEAD IS A DEAD IS A DEAD woodcut; 30x22"

"My print is my reflection on the fact that in reality we are all equal in life and in death, and that our differences are exploited to only benefit the few who want to divide us in order to rule us. Wars and violence bring death and death is the same for all the departed and for all those who remain and mourn. The corpses wear symbols of the 3 monotheistic religions which for centuries have caused discord and violence among people in Lebanon and in the Middle East."

ABDUL RAHMAN KATANANI

abdulrahmankatanani.com; FB: Abdul Rahman Katanani

Abdul Rahman Katanani is a Palestinian artist who was born in 1983 in the Sabra refugee camp in Beirut, Lebanon; he has been living there ever since. A third generation Palestinian refugee whose grandparents left Jaffa in 1948, Katanani was born nine months after the Sabra & Shatila massacre. His first works of art were political cartoons, much inspired by Palestinian cartoonist and political critic, Naji al-Ali.

Katanani attended the Lebanese University in Beirut where he received a Master's degree in Fine Arts. In 2008 he received a Special Mention and in 2009 the Young Artist Prize at the Salon d'Automne held by the Sursock Museum in Beirut.

Katanani's talents emerged in his early childhood years when he started painting the painful realities of the refugees' everyday living in the camp. He makes his art out of various materials that he sources from within the camp, such as scrap metal and barbed wire, card boards, rags of old clothes, old utensils, etc. In doing so, he humanises the daily lives of the camp's residents and sends their message to the world in hopes of invoking change and promoting peace.



GIRLS DANCING

lithography; 22x30", image 19x25.5"



GIRL BLOWING BUBBLES

lithography; 18.5x15", image 12.5x10.5"

"My artworks, which depict the tragedy of my people, the Palestinian refugees, are a realistic portrayal of the hardships, endurance, and persistent spirit of resistance that are the main characteristics of life in the Palestinian refugee camps. They reflect the often contradictory feelings of suffering and endurance, hopelessness and hopefulness, pain and happiness, along with the nostalgic feelings for a beloved homeland."

(artworks lent by Saleh Barakat, Agial Art Gallery, Beirut, Lebanon)

CHARLES KHOURY

FB: Charles Khoury; @charleskhouryfineart

Charles Khoury was born in Beirut in 1966. He has been a member of Salon d'Automne at the Nicolas Sursock Museum since 1995, the International Association of Fine Arts - UNESCO in Paris and the Association of Lebanese Artists. Since 1989, he has participated in numerous solo and group exhibitions in the Ivory Coast, Syria, Egypt, Kuwait, Lebanon, Dubai, Jordan, Abu Dhabi, Bangladesh, China, UK and France.

Khoury's work has been showcased at a number of art Fairs: Art Dubai, Abu Dhabi Art, Artuel, Bangladesh Biennale, Art 14 London and Beirut Art Fair. In 2008, he was granted the Special Jury Award at Salon d'Automne - Nicolas Sursock Museum.

Khoury participated in various workshops such as Artist in Residency - Lithography Workshop in Morocco (2013) and the 10th Insight of China - Workshop for Well-Known Arab Artists in China - Hangzhou (2018).

"It is indisputable that a certain complementarity makes my engravings, lithographs and paintings nested and welded together. As I untiringly dig up new figures that allow me to attribute an unorthodox symbolism to both fauna and man, my quest takes place in a contemporary yet authentic aura. To me, the unique experience offered by the stroke is nothing but an adventure, an unavoidable journey that I undertake in order to probe new virgin lands that never cease



UNTITLED #1 etching; 9x12.5", image 5x7.75"



UNTITLED #2 and #3
etching; 9x12.5", image 5x7.75"; and 13x9.5", image 5.75x5.75"



UNTITLED #4 and #5
etching; 9.5x8", image 5.75x5.75"; and 9x7.5", image 5.75x5.75"



UNTITLED #6
lithography; 13x10"

UNTITLED #7 and #8
lithography; each 10x13"



FATIMA MORTADA

fatimamortada.net; FB: Fatima Mortada Art

Fatima Mortada is an emerging multidisciplinary Lebanese artist, based in Beirut, Lebanon. She graduated in 2007 with a Diploma in Fine Arts from the Lebanese University, with honours. In 2009, she moved to the UK to pursue higher education at the University of Southampton, Winchester School of Art, where she received in 2010, with distinction, her Master's degree in Fine Arts, as well as a full 3 years scholarship toward her PhD.

Mortada has participated in several group exhibitions in Lebanon, France, UK, Spain and Jordan. She held her first solo exhibition in Beirut, in 2014, at the Mark Hachem Gallery.

While in the UK and exposed to the contemporary art scene, Mortada realised her inclination to address issues of identity and conflict that refer to her social background: the Middle East, and her being a woman. She has been experiencing with a wide range of techniques and materials from drawing, printmaking and painting to soft sculpture, installation, film, knitting and sewing.

"My work lately has been revolving around mythology. It is the attempt to comprehend our daily truths, mind set and mind status in light of the mythological elements that infiltrate our contemporary structures of thinking and behavior. It is mainly the process of tracing the mythological elements in our contemporary life in its different aspects. My work is also the extensive research to find the magic and meaning that our world lacks nowadays and which other systems have failed to offer to humankind.

But why to trace mythological factors through contemporary life aspects? At variance with the one-sided view to our existence today, mythology is fluid and elusive. It is an open text with endless and multi-layered interpretations, one that can be stretched, bent and constantly reshaped without losing its essence and grand narrative.

In My series "We Too Might Walk in Newness of Life", I question the concept of death and rebirth through presenting mythological archetypes taken from the ancient cultures of the Middle East: Egypt, Mesopotamia and Phoenicia, in order to shed light on conflict, death and wars surrounding our existence in Lebanon and the neighboring countries.

The cow represents Ishtar/Inana who was the great mother goddess and the symbol of motherhood, magic, healing, love and sex. And the falcon represents Horu/Horus who is her son, the God of sun, justice and balance."

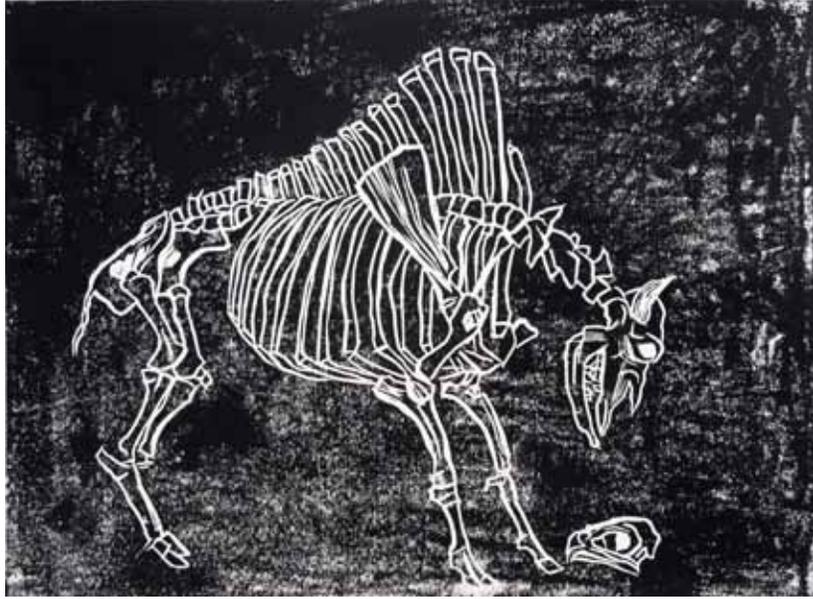


THE GREAT COW #1 and #2

linocut; each 14.25x10.25", image 12x8"

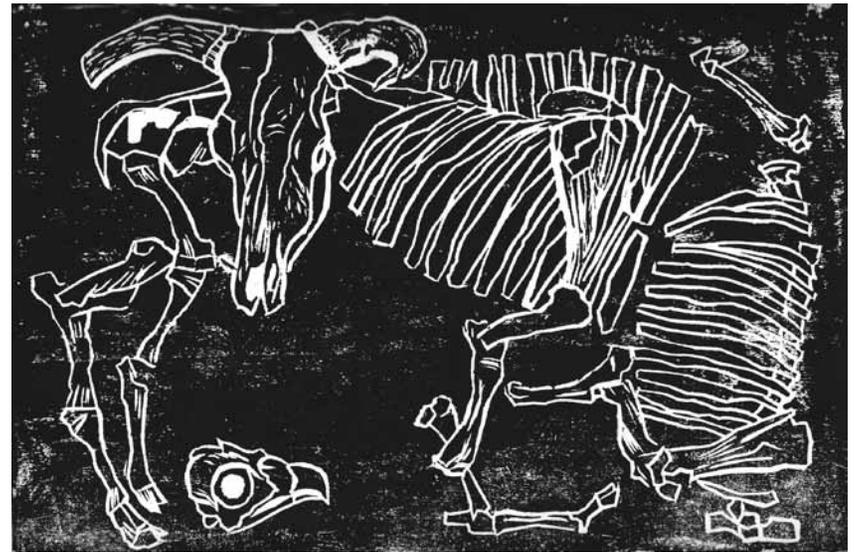
WE TOO MIGHT WALK IN NEWNESS OF LIFE

linocut; 10.25x14.25", image 8x12"



**SO DO NOT FEAR, FOR I AM WITH YOU
FIND HER WHEN SHE DIES**

linocut; each 14.5x18.5", image 12x16"



**NEITHER ANGELS NOR DEMONS
ASHES TO ASHES, DUST TO DUST**

linocut; each 14.25x10.25", image 12x8"

AND UNTO DUST SHALL THOU RETURN

linocut; 10.25x14.25", image 8x12"

TAREK MOURAD

FB: Tarek Mourad; @tarekmourad76

Tarek Mourad is a Brazilian-Lebanese artist born in São Paulo, Brazil. He started his career at the age of 16 as a photojournalist and later as a food photographer.

Throughout his life he has been connected to art in some forms, and in 2010 he gave up all his other activities to dedicate himself entirely to photography, painting, printmaking, drawing and sculpting. Mourad is constantly working on the relationship of the perpetual cycle of social inclusion and space-time. He also teaches art foundation and graphic design at the Lebanese International University (LIU) in Beirut.



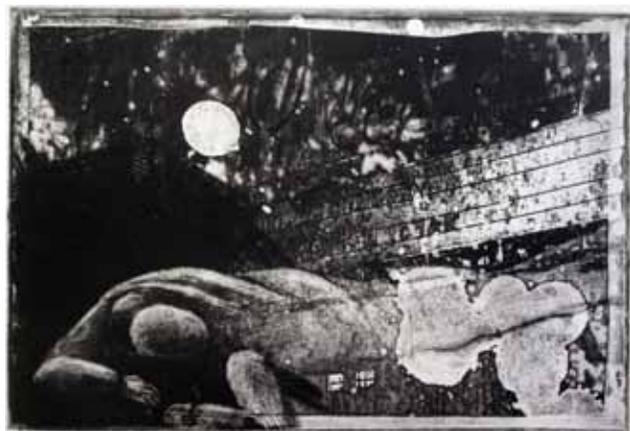
POSTCARD OF BETTER DAYS I

aquatint, toner relay;
11x7.25", image 5.75x3.75"

POSTCARD OF BETTER DAYS II

aquatint, toner relay, mezzotint;
6.5x8.25", image 4x6"

"These two works, part of Book III of Anonymous Faces & the Space-time Characters, portray the quotidian social exclusion in Beirut, where anyone and everyone is socially excluded to some level."



UNKNOWN MEMORY

embossing, etching;
19.5x19", image 16.5x13.5"

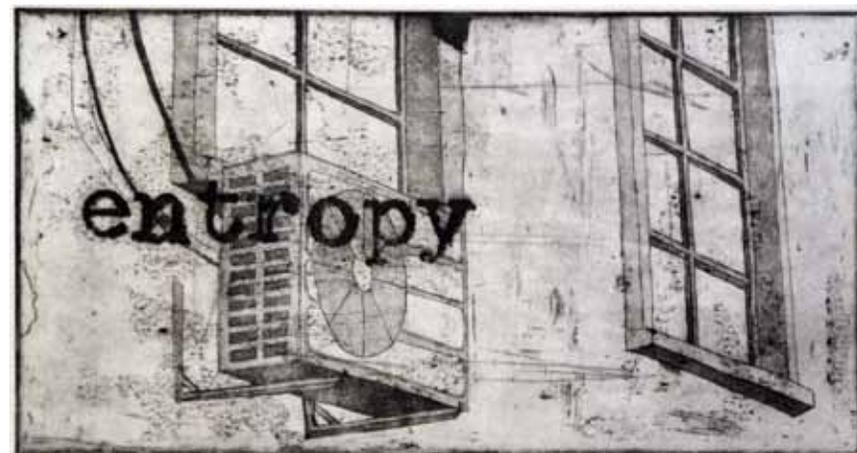
"I was given a cement fragment from the rubble of a historic building of Beirut that was illegally demolished and asked to create an artwork to bring back the memory of that building which I did not know."



OBLIVION

aquatint, toner relay, mezzotint;
15.75x17.25", image 11.75x13"

"In this print part of Book II of Anonymous Faces & the Space-time Characters, I offer a different view on how we are, individually, "tied up" in our own space-time loop and how hard it is, or even impossible, to break free."



ENTROPY

etching, aquatint, toner relay; 10.5x15.5", image 5.75x11"

"In this work I propose a look at the self neglect we sometimes allow ourselves into."

IYAD NUSAIRAT

FB: Iyad Nossirat

Iyad Nusairat is a Syrian artist born in 1988. He holds a BA in Fine Arts from the University of Damascus, with a major in lithography. Nusairat was a lecturer at the Faculty of Fine Arts in the Department of lithography at the University of Damascus, also at the Faculty of Architecture at the University of Damascus and the University of Kalamoun from 2014 to 2018. He participated in many art exhibitions inside and outside his country and has won several awards, including the Grand Prize at the annual Spring Exhibition (Syria 2015), and First prize for graphic works at the annual Spring Exhibition (Syria 2017 and 2018). Nusairat's work has been acquired by the Syrian Ministry of Culture; it is also in collections in Lebanon, Dubai, Egypt, Algeria, Turkey and Austria.



BAG OF MEMORIES

lithography;
28.25x19.75",
image 21.5x16.5"

"Bag of Memories' deals with the migration of millions of Syrian citizens to different parts of the world seeking a safe home for them, their children and their family, away from war and death that destroyed their homes, cities and schools. They carry on their back a bag containing remnants of their memories and papers proving that they had once a house, and that they belonged to a city that existed, before becoming debris and destruction in the wind."



THE EXHAUSTED SPIRIT

etching;
21.25"x17.25",
image 15.5x11.75"

"My print is about people overwhelmed by the harsh conditions of life in Syria, the impact of war, the misery of securing and providing a safe place, the search for daily necessities of food and drink. They are exhausted and their souls appear old and tired, trying always to secure a living."



GHOUTA'S CHILDREN

etching and chine colle; 17x29.5", image 9.5x23.5"

"The barbaric bombardment with poisonous gases killed hundreds of Ghouta residents in the eastern countryside of Damascus. Most of the victims were innocent children sleeping in underground shelters. This scene remains vivid in my memory, documenting the brutality of humans in wars."

ALIREZA SHOJAIAN

alirezashojaian.com

Alireza Shojaian, an Iranian artist born in 1988, Tehran, Iran, obtained a Bachelor's degree in Fine Arts, painting, at the Islamic Azad University (2014) where he later pursued a Master's degree that he could not complete due to the controversial subject of his thesis revolving around Queer art. Shojaian moved to Beirut, Lebanon in 2016 where he started building his career as a Queer artist with two successful solo exhibitions in 2017 & 2018. He recently moved to Paris, France as a resident artist at the Fondation Dufraigne, Académie des Beaux-Arts.

"This series of prints portrays the similarity between facial expressions in different acts. The prints each represents a detail, taken from a bigger composition, and gives the viewers the freedom to use their own imagination in creating a bigger image based of their visual experiences or fantasies."



YAWN SERIES #1 drypoint on plexiglass; 7x7", image 3.25x4"



YAWN SERIES #2 to #4
drypoint on plexiglass;
each 7x7", image 3.25x4"

GRETA WEHBE

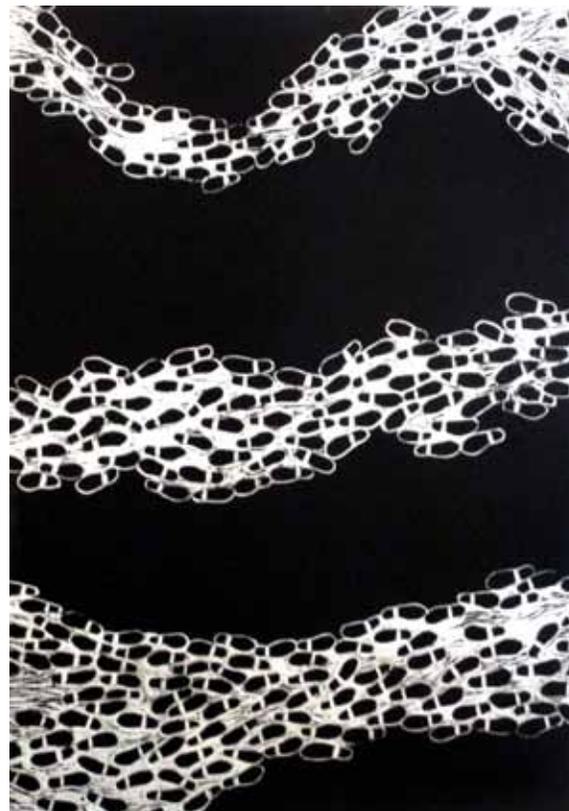
gretawehbe.com

Greta Wehbe, born in 1959 in Beirut, Lebanon, is a French-Lebanese artist. In 1978 she studied interior architecture at the Université Saint Esprit Kaslik in Lebanon, and in 1979 left Lebanon for France and pursued her education at the Aix en Provence School of Fine Arts (École des Beaux Arts). Wehbe graduated in 1984 with majors in painting and etching, receiving the National Superior Diploma of Expression of Plastic Arts (DNSEP). She also spent 2 years at the Paris School of Fine Arts studying Lithography and painting techniques. Since 1985 she has participated in several solo and collective exhibitions mostly in France, also one in Lebanon, in 2016 (SOS ART Lebanon) at the UNESCO, Beirut.

Wehbe lived in different places in France, from the South to La Rochelle or Bordeaux. Since 2010 she has been living and working in Auteuil-Le-Roi, a small village in the countryside near Paris. For the past 15 years she has been returning regularly to Lebanon, spending there more time.

**SANS TITRE
(WITHOUT
TITLE)**linocut; 22x15.25",
image 16.5x11.75"

"When I'm in town and taking the subway, I'm struck by the constantly increasing number of people (whole family or single persons), migrants, homeless, abandoned, isolated, separated and cut out from others."

**FLUX I**linocut; 22x15.25",
image 16.5x11.75"

"Hurried steps/not in a hurry
Compressed steps/not compressed
Tight steps/not tight

Noisy steps/not noisy
Drumming steps/not drumming
Fleeing steps/not fleeing

Automatic steps
Prisoner steps
Catchy steps.

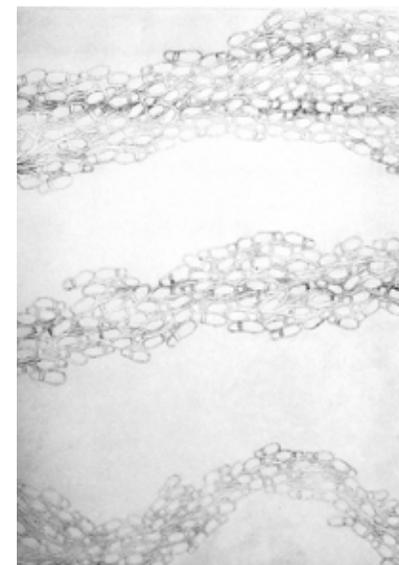
Not seen
Not known
Not heard

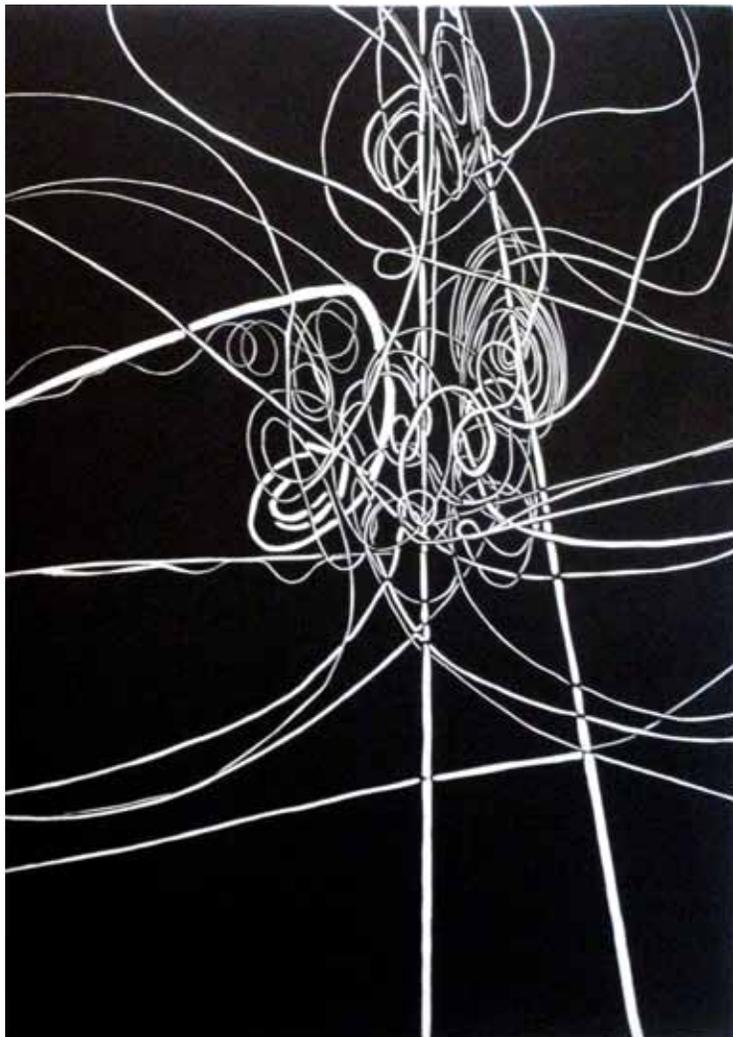
Present steps
Not now
No time."

FLUX IIlinocut; 22x15.25",
image 16.5x11.75"

"We are just passing
Pressed and compressed
Hurrying to go
In one direction or the other
Especially not to stop
Not to watch
Not to hear

Footprints
And everything will eventually disappear"





ENTREMELES (INTERTINGLED)

linocut; 22x15.25", image 16.5x11.75"

"Ariane's thread
Day by day night by night
Hanging by a thread
To give a hard time

Conducting wire
One thing leading to another
At the end of the line"

"During my wanderings in my native town I see the electric poles
loaded with coiled and intermingled wires.
Balls of threads distributing the current to everyone.
Heaps of inspiring lines."