a collection of art

PRIMITIA

Faculty of the School of Architecture and Design

PRIMITIA compilation was made possible thanks to the collective efforts of the SARD faculty and staff.

Editor in Chief: Rached Bohsali
Editor: Marc Abi Zeid
Graphic Designer: Maria Bahous
Coordination: Rola Rizk

Printed at DOTS - Dar el Kotob
April 2012

Text Set in Filosofia

ISBN: 9953 - 461 - 20 -1
EAN13: 978 - 995346120 - 5

© 2012 Lebanese American University,
School of Architecture and Design.
For the first time at LAU, this exhibition collectively displays the artistic capacities of our Fine Arts and Design faculty. For the School of Architecture and Design, the principal significance of this event is to showcase our faculty talent and diversity from the viewpoints of theory, technique, skill and generation. Its aim is also to reveal the professional facet of our faculty and present it to our students, hence, reducing the classroom barriers. This will no doubt further engage our young talents and will certainly enhance the teaching and learning process. In the hope of having this exhibition a yearly event, I want to express gratitude to the Fine Arts and Foundation Studies Department for adding yet another event to the streak of successful events organized by the School of Architecture and Design.

Elie A. Badr, Ph.D.
Interim Dean School of Architecture and Design
Art lies at the core of human activity. It is a path, a way to refinement, elegance and grace in any field of research. Art occurs in all disciplines from science and medicine to literature, media and so on. Art is a key element in all fields embraced by humans, and it tends to raise the quality of our lives.

Historically, the term Fine Arts referred to the five greater forms: painting, sculpture, architecture, music and poetry, in addition to drama and dance. Graphic Design and Web Design are relatively new art forms that we can place under this category as the notion of design has always been at the heart of all creative practices. All types of fine art, after all, share the same theories, principles, practices, and, above all, similar visual and cognitive syntaxes. Ultimately, the outcomes of all these creative forms are meant to be experienced, as they address our visual cognitive intelligence.

Artistic creation is, most significantly, a choice, a way of being. At the very least, art overtakes the totality of the observer’s physical, emotional, intellectual and moral essence. They are, in effect, rebuilding to the point of view of the artist. Talent is manifested through hard work, conscientious effort and discipline of the creator. While some disciplines are bound by utility and functionality, fine arts remain open for personal research and development. An extensive variety of expressions and materials diverge radically within the same visual “language.” Yet, the artistic production remains a concrete research field where the real meaning is to create a higher order of cognition, to give form to ideas, expression and feelings, and to produce works of art that characterize human experiences, thoughts and emotions.

Our yearly exhibitions at LAU’s School of Architecture and Design have generally been organized to promote student work—the products of their intellectual interactions, hard work and exchange with their mentors. This year, we decided that our distinguished faculty also deserved such recognition.

That is how the decision was made to launch "Primitia," the first ever exhibition that brings together the works of our painters, architects, graphic designers, ceramists, photographers and others who share a common base: ART!

The Department of Fine Arts and Foundations Studies is proud to present this catalog of the Faculty Show 2012. Many scholars agree that artists are beacons of society for what they offer in terms of ideas, concepts, awareness and solutions.

Rached Bohsali
Chairman of the Fine Arts and Foundation Studies Department School of Architecture and Design

---

1 Nowadays, Fine Arts generally include visual and performing art disciplines such as painting, sculpture, collage, ceramics, fiber, assemblage, installation, calligraphy, poetry, music, dance, cinema, photography, conceptual art, video, performance art, and multimedia. Architecture, graphic design and Web design have become distinct disciplines on their own, however, in some institutions Fine Arts is associated exclusively with visual art forms.

2 “Primitia” - Beginnings or first fruits in Latin.
Art is changing. We are witnessing a shift from traditional fine arts and painting conventions to new forms of visuality. Among them include performance, conceptual, relational, site-specific, participatory, installation and digital media art. But despite these changes driven by contemporary artistic interventions, the artist’s aim remains constant: to generate new meanings through various visual experiences.

Looking at the art production in this catalog prompts us to raise a number of questions regarding each artist’s work in relation to their culture, subjectivity and imagination. What is the role of the artist today? Is art culture-specific? How does it relate to the global art scene? And if art is understood as a means to ask compelling questions about the present, what questions are the artists addressing through their work?

This catalog showcases 25 LAU, faculty as well as alumni, artists’ experiences, discourses and imagination, translated into compositions of form and color.

Whether the image reiterates its own significance, (Greta Nawfal’s video art: homage to Samir Kassir) deflates its claim (Samar Mogharbel’s installation: a critique of the Arab world today) or recontextualizes unexpected reactions (Hasan Lakdar’s male nude figure), it generates reflections within the political and social fabric.

The image raises questions related to recycling, repeating and re-authoring such as in the works of Ziad Naccache, Fadi Mattar and Zeina Badran that seem to contest the fallacy of absolute originality as well as the relation of repetitive images and the passage of time.

The image complicates notions of private and public spaces and the relation of the subject with the physical environment such as in the works of Chaouki Chamoun, Naim Doumit, Abdallah Kabbab and Chaouan Chunil.

It reveals intimate feelings and tactile senses through abstract compositions as seen in the works of Afaf Zurayk, Hanibal Srouji and Arwa Seifeddine. It is a reflection of a distorted reality as in Rached Bohsali’s watercolor. It is a result of odd, precarious and uncertain experiments in the production of metaphysical as well as unpredictable spaces such as in Bassam Geitani’s work and Albert Saikali’s photograph.

Other artworks are attempts to fill a conceptual vacuum and visual experience as seen in the works of Randa Abdel Baki, Bettina Badr, Carlos Ghossoub, Mona Jabbour and Donna Kdouh.

In addition to the artists’ contributions, this catalog includes design-oriented projects such as Christina Rahme’s inspiring fashion photography and Abou Arbid’s sleek, limited edition leather bag.

In the absence of an art museum in Beirut, culture is made available to the public at large, and to the artists in particular, as a repository or an archive to be contested, evoked or translated into visual material. At a time when countries across the Middle East are investing in the development of their own museums, I hope that this catalog is a beginning of a larger project.

Yasmine Taan, Ph.D.
Assistant Professor
School of Architecture and Design
Primitia is the first collective exhibition presenting the artworks of LAU faculty members. Primitia is intended as a call to offer to LAU community the possibility to view the works of its own faculty members, whose works have been exhibited in Lebanon and abroad but rarely seen by the LAU community and never on LAU campus.

In a call for ‘one artist, one work’, Primitia brings several generations of artists who have followed the studies and career different paths. Some have received international recognition and had several exhibitions in Lebanon and abroad. At least three generations of artists are represented, some faculty members having once been the students of their current colleagues.

The works of the artists—painters, sculptors, architects, graphic designers, ceramicists or photographers—in Primitia are distinct, yet together they reflect the diversity that shapes LAU artistic community. Due to the space limitations, the works presented are all 2D and 3D pieces, despite the fact that some artists practice other forms of arts, including but not limited to, book art, installation and performance.

The works range from figurative to non-objective abstract art, situating to the large spectrum of topics addressed in the works. Topics vary, ranging from personal to a general interest. In a spirit for means to experiment, express or merely validate.

Some abstract works render visible, in a linear composition, what can be the essence of a space, or the metaphorical of an ideal space. In another, it speaks to rather monochromes, in a subtle and limited palette, emotions, perceptions and intentions; the infinite insubstantial products of the material body. Other works explores the visual language; an analytical language of lines, shapes, color and forms, where the subtlety of the emotion captured and the size of support, contribute to the creation of visual languages that produce their own beat.

Figurative compositions cry out loud feelings of estrangement, and alienation beyond despair in one work, and in another, explore the limits of figurative and almost veil the represented object, revealing the artifice of representation, the aesthetic language.

Figuration and abstraction are used sometimes in the same piece, reflecting urbanization through a fragmented or blurred imagery of cityscapes, or mirroring modernization in a clear and sharp aesthetic structure where human figures are eliminated. One composition pushes the human figures to the limits of the canvas; others create a pattern with human organs.

Primitia promises to disclose art addressing existential and bodily topics of universal concern, including presence, absence and death to name a few, as well as addressing social and political issues, relevant to the present context in Lebanon and the Arab world.

Zena Meskaoui
Instructor
School of Architecture and Design
Randa Abdel Baki

Randa Abdel Baki is a design educator, graphic designer and an artist residing in Beirut. She is currently the chairperson of the Graphic Design Department at LAU. She completed her graduate studies in New York City where she also worked extensively as a designer and art director.

Her professional experience encompasses many areas in design including publication design, packaging, and multimedia web design. Concurrently, Abdel Baki is a painter and has exhibited her work at various venues since 1997 in Beirut and New York City.

Abdel Baki has held many exhibitions. They include a solo exhibit at the Deutches Haus at Columbia University in New York in 2003, at the Art Circle Gallery in Beirut in 2010, at the “Golden Bee 9” Moscow Graphic Design Biennale in 2010 and at “Seal” at the Mark Shilen Gallery in New York in 2004.

Abdel Baki's artwork includes the piece "Tales Of Two Cities", 2003, Acrylic and paper, 142 * 56 cm.
The ‘wear me’ series, limited edition
Long-haired cowhide leather cut and
folded to the varying S.M.L.XL dimensions.

- mono
  w: 18 * h: 50 cm
- duo
  w: 46 * h: 75 cm

High collar

La peau se réduit à une géométrie simple. Le rectangle ne représente rien de plus que lui-même. Sa transformation retient la forme du corps et s’en détache, insoupçonnée.

Célia Abou Arbid

Célia Abou Arbid studied architecture at the University of Montreal in Canada, graduating in 1993. She has shaped her professional activities in design around the visual and critical inquiry of shape, form, space and materials, teaching 2D and 3D design to students in architecture and graphic design and practicing in the various fields of design such as furniture, interior, fashion, graphics (print and motion) and architecture.

Expansion of thought and discovery drives her work.

Her current research activity involves extensive visual explorations of e-polymers to create naturally artificial mediated geological materials/instances for use in buildings and objects. Abou Arbid has won many prizes and special commendations in the International Students Competition American Institute of Architects, the Hybrid and Superimposition 10th RIBA International Student Competition, the St-Ambroise Beer Annual Poster Competition, the Alita Factory Hotel Competition, the French Pavilion expo2000 Hanover International Competition, the Corniche 1999 Competition and The Bag International Competition.
Bettina Badr

Born in Beirut, Bettina Badr graduated from Lebanese University with a “diplôme d’études supérieures” in Fine Arts in 2001. She completed fine arts courses at Tulsa Junior College in Oklahoma in the United States in 1994. Currently, she is pursuing an MFA at Lebanese University. She has a long history in academia and is a professor of Fine Arts at LAU’s School of Architecture and Design.


"Untitled"
Mixed media on canvas
195 * 130 cm

"Intuition, gesture, color, emotion, “mark making” are the basis of my paintings. No matter how invisible the subject matter may appear there is always something, undeniable and related to my surroundings, always seeking to find a path leading to another reality."
My practice and body of work could be described as an ongoing experimentation with different media always in an attempt to step beyond my own limits. Primarily influenced by American abstract expressionism, my work lies between the fields of painting and printmaking. The latter was always and still is an exercise in anticipation, a moment of surprise and pleasurable accidents. Every print informs me of what I need to do as I move through time and I often employ multiple and repetitive images that suggest passage of time.

With printmaking, I am both an artist as well as an engineer of sorts, which often demands a synergy of exactitude but also complete abandon.
Nabeel Basbous

Nabeel Basbous was born in Lebanon in 1963. He studied archaeology and developed his techniques in the art of engraving in Italy. He has been an instructor of Fine Arts and Foundation Studies at LAU since 1999. His sculptures are spread across different Lebanese cities and many countries. He has exhibited his works in Europe, Mexico, South Korea and the Middle East. Basbous has participated in many activities at local, national and international platforms, and he has also won several awards and certificates of appreciation.
In the maze of the deconstruction of forms, some repetitive reflections of a certain image distort themselves in such a way that they lose their original identity on the reflective surfaces. This is only another reflection that is chamred or diminished according to the manifestation of the reflective environment. The result is a distortion (or a synthesis) of the original.

Is the perception of ricocheting glimmers of an image, a thought or a vision an abstract form of reality?

Rached Bohsali lives and works in Beirut where he chairs the Fine Arts Department of LAU. He holds a Bachelor of Architecture from the American University of Beirut and a C.E.A.A. in Domestic Architecture from the École d’Architecture Parvis Villeneuve.

Bohsali has been exhibiting paintings and watercolors in Beirut since 1992. His work has also been featured in collective exhibitions in Beirut, Kuwait, the UAE, Bahrain, as well as in Europe and the United States. He notably participated in Lebanon, the Artist’s view, which took place in 2005 in London. In 1996 and 1997, he was awarded a Special Mention by the Salon d’Automne of the Sursock Museum in Beirut. He was one of 12 prizewinners of the World Wide Millennium Painting Competition organized by Winsor & Newton and IMOGEN in London in order to commemorate the new millennium. He was also a finalist in the Still Life category of the Artist’s Magazine International Annual Art Competition during the years 2001-2006 and 2008.

Recently, four of his paintings were published in the premiere showcase of contemporary watercolors, “Splash in The Best of Watercolor: Celebrating Artists Vision.”

**Rached Bohsali**

**Reflections Of The Reflected Reflections**

Acrylic on hand made paper

100 * 100 cm
that night
will always be part of that homecoming party
on the golden sand
all I murmured
thought
felt
said and did not say
will always be there
I trust the wind
will only blow my traces away
as it re-draws
and re-sculpts
the face of the ever-waiting sand

when you are in the open desert
in the middle of the night
or beyond
and when everyone goes to sleep
you lie down on the crisp sand
facing the stars
nothing looks like that overwhelming half sphere
dome
it is distant
limitless
inviting to invade an unknown depth beyond

Chaouki Chamoun

Chaouki Chamoun was born in Lebanon in 1942. After attending art and design night
schools, he joined the Fine Art Institute at Lebanon University in Beirut in the fall of 1969
where he received his Diploma of Higher Studies in Painting in 1972. As the first in his
class, he was awarded a six-year fellowship from Lebanon University to pursue his graduate
studies in the United States. In 1975, he received his MFA from Syracuse University in New
York majoring in Painting with an emphasis in Sculpture and Graphics. From 1975 to 1979
he pursued his PhD at New York University’s Art Education Department concentrating on
Aesthetics and Studio Art where he was awarded a Meritorious Commendation for High
Scholastic Achievement.

He has had over 30 solo exhibitions since 1975 in Lebanon and abroad. He has participated
in over 30 group Art Shows and biennales since 1980 at venues including the Rochester
Memorial Museum, the Lowe Art Centre in Syracuse in 1975, Beirut’s National Museum in
Dhabi in 2007 and 2009, and the Akbar Banooneh in 2010. His work is displayed in many public and private art collections across the globe. Chaouki has to his name many high profile architectural and interior design projects at well known American department

He is the president of the Lebanese Artists Association, a consultant and founding member
of the Lebanese Artists Syndicate and a member of the Art Society of Kingston in New York.

Chamoun has taught art at Syracuse University, Université Saint-Étienne, Lebanon University, the American University of Beirut and LAU. He is a golfer and member of the
Golf Club of Lebanon with several local and international trophies to his name.

"The Presiding Moon"

Acrylic on canvas
135 * 135 cm
If the sculptor Naim Doumit goes far into his explorations, it is only because he does not content himself with fathoming all that is new in the depth of his being. This is because he realizes that the human conditions which he incarnates in his sculptures, could, alone, bring about aesthetic bliss. It is only these conditions that cause the contemplator to be in constant harmony with humanity at large, giving him the feeling of being in total stability with his existence.

If we look into human beings, be they children or adults, rich or poor, pacifist or aggressive, anxious or tranquil, we cannot but realize that it is this human being who helps us recognize our true identity and that our understanding of this truth is enough to build bridges of communication between us and our fellow human beings and stirs in us a sentiment of aesthetic tranquility.

It is obvious that what makes us admire the creations of Naim Doumit is not the subject nor the idea through which he portrays the human being, but the ways with which he incarnates that subject and that idea. Ever-present in all his explorations, Naim Doumit appears to us as the interlocutor whom we have chosen for ourselves: honest, faithful, sensitive, friendly and humble, always direct never devious in his self-portrayal. The sculptors of Naim Doumit unveil every one of us to the other, driving us to get in touch with all that is common between us as Lebanese.

His works inspire us also to realize the common grounds we have with the world.

Naim Doumit

Lebanese sculptor Naim Doumit was born in 1941 in Mghayrieh, Shouf. He studied drawing, painting and sculpture studies at the Lebanese Academy of Fine Arts. In 1964 he received a scholarship for Drawing and Sculpture by the Lebanese Ministry of Education for specialization abroad. In 1965 he graduated with a diploma in Wood Sculpture from the Scuola Arti Ornamentali in Rome, Italy and a diploma in Sculpture from the Accademia di Belle Arti, also in Rome. From 1965 till our present day, Doumit has held over 20 exhibitions worldwide. His artistic works are distributed in such of the following countries: Lebanon, Italy, Germany, France, Greece, Algeria, Jordan, the United States, and Iraq.

Doumit teaches sculpture and fundamentals of design at Universities Saint-Esprit De Kaslik, Lebanese University and LAU.

"Composition Teck wood"

Wooden Sculptor

185 cm
Bassam Geitani was born in 1962 in Lebanon. He received a degree in Fine Arts from the National Institute of Fine Arts in Beirut in 1989, then moved to Paris where he lived for 13 years before returning to Lebanon in 2003. He received his master’s degree from the University of Paris 1–La Sorbonne in 1998.

He has mostly exhibited his work in Beirut at the “Salon d’Automne” – Sursock Museum since 1995, and at the Janine Boubaker Gallery in Paris, he has exhibited at the Institutes of the Arab World and the Palais de Chaillot. Geitani was part of the Salon des Beaux-Arts Nouveaux in the Grand Palais–Paris from 1994 to 1999. He was also participating in collective exhibitions at the 3rd International Biennale of Arts–Sharjah in 1995, and at the Gallery in Cork Street–London in 1995.

Geitani’s work includes installations with the group “Braquage” in Paris. He is also the writer of experimental films and performances at the Cinémathèque Française in Paris. In 1995, he was awarded the “Young Artist Prize” and in 1996 the “Mention Spéciale du Jury” at the Sursock Museum. In 2000, he received the “Art and Science Prize” for the Fountain Project “Chercheur d’Or” at CREUZENISCO in Paris.

Geitani’s painting commissioned for the “Brushes for Feathers” exhibition organized by the Janine Boubaker Gallery for the benefit of the Lebanese Foundation of the National library was acquired by the British Museum in London in the summer of 2006.
Ghassan Ghazale

Born in Lebanon in 1961, Ghassan Ghazal received his MFA from the University of Quebec in Montreal in 1997. He paints, sculpts, photographs and creates installations and performances.

Ghazal conceives art as an experimental and universal language of communication that conveys cognitive and emotional values. He studies the abstraction of the object and the way it can be inserted into space, seeking to establish a dialogue between the artist, the work, and the viewer. His installations are based on the detachment of utilitarian, banal objects from their everyday functions, giving them a new identity and charging them with symbolic and emotional value. Ghazal currently resides in Beirut where he teaches at LAU. His work has been shown in over 20 solo exhibitions in Lebanon, Dubai and Quebec.

In my current artistic practice, I stress environmental psychology where the individual is physically, socially and psychologically living in a direct relationship with his or her environment. Descending directly from the thorny, the prickly wire, with its repetitive forms, and menacing composition, the barbed wire figures amid the urban objects that impose on our daily lives. It is a pathological signal of the precarity of life. In prominence, which holds in its bosom cold, aesthetically threatening image, becomes the mirror that reflects the identical struggle between the individual and the urban environment; his identity and his social behavior are in this barred wire and his context. Through this environment representation, we especially understand urban spaces. It brings to the fore the cyclical and endless cycles of the barred wire, shedding light on its surpassed social status and its continuous history in the public and private spaces.

“Knot/3okda”, 2012
Mixed media
124 * 124 cm
Carlos Ghoussoub

Carlos Ghoussoub was born in 1960 in Beirut. He graduated as an architect from the Lebanese Academy of Fine Arts where he is currently a photography instructor in addition to teaching at Saint Joseph University and LAU, since 2003.

He has held many exhibitions between Montreal and Lebanon, among them, Liban Laminage Beirut in 2002 and UNECSCO Beirut in 2004.

"Urban Tryptic", 2003-2007-2010
Photo paper laminated on wood
3 * 30 * 100 cm
The artwork presented is based on a symbolic theme of flowers which I dealt with during the summer of 2011. I reflected on their meanings and explored various aspects to include them in drawings and paintings. Thoughts about art, life, beauty and ugliness are woven into images.

One image, entitled “Flowers still bloom but where is the Muse of Justice?” explores the world we live in engulfed by death, mourning, tragedy, rapports and humanity. The right hand corner of the image depicts the Muse of Justice holding a balance signifying justice, but she is mute and blinded by her captors while the artist menacingly paints her. Where is Justice? What is a Muse? Who is the artist? Is it a decadent way of looking at the model? Do we project our insecurities onto her? What does a Muse signify today? Our humanity, or the lack of it? Or is it simply an expression of the oppression of subjective truths?

Mona Jabbour

Mona Jabbour is currently a full-time lecturer at LAU. Born in Lebanon in 1960, she has attended school, Foundation programs and undergraduate studies in England, then moved to LAU where she earned an AA in advertising and a Bachelor in Fine Arts. Jabbour then earned an MFA at the Pratt Institute in New York. Jabbour then moved to Beirut and teaching at LAU since 1992 and has participated in serious local and international exhibitions.

Some of Jabbour’s exhibitions include: “Phoenician reveries metamorphoses” at Musee Mouawad, “Transcending Boundaries” at Masterpiece Gallery in Beirut, and others.

Her art work presented is based on a symbolic theme of flowers which I dealt with during the summer of 2011. I reflected on their meanings and explored various aspects to include them in drawings and paintings.

One image, entitled “Flowers still bloom but where is the Muse of Justice?” explores the world we live in engulfed by death, mourning, tragedy, rapports and humanity. The right hand corner of the image depicts the Muse of Justice holding a balance signifying justice, but she is mute and blinded by her captors while the artist menacingly paints her. Where is Justice? What is a Muse? Who is the artist? Is it a decadent way of looking at the model? Do we project our insecurities onto her? What does a Muse signify today? Our humanity, or the lack of it? Or is it simply an expression of the oppression of subjective truths?
Abdallah Kahil

From Beirut to New York, and back to Beirut, Abdallah Kahil carried with him images, dreams and obsessions. He ‘painted’ modernism and researched Islamic art and its roots. Kahil is a creative artist and devoted researcher. His paintings and academic achievements have contributed greatly towards the development of the plastic arts movement and cultural life in general.

Donna Kdouh

Donna Kdouh is a Lebanese artist with extensive experience in her field. She is an instructor at LAU and holds a BA in Graphic Design, and an MFA from Lebanese University. Among her many accomplishments include some 100 paintings which have been in local exhibitions.

"When Art Meets Fashion"
Collage
100 * 100 cm
I took my first photograph in 1961 when my father gave me his Zeiss Icon folding camera and said to me: “It is your turn now to fix moments in life as I did before you.” Fifty years later, when I see how photography has evolved, and when I go through my archives and my cameras, I feel I am a part of the history and of this art itself. The techniques changed, and my way of looking at things evolved, but I still have the same eyes that are fixing the world. The way I look at things has nothing to do with analog or digital layers, small, medium or large format cameras, or even mobile photography. The photographer is, in fact, always the only fixed element of his photos since it is his perspective we are witnessing. The photo and the photographer unite to become one in the eternity of the instant.

“Leaving With Nothing On”
Photography
82 * 112 cm
Bassam Lahoud

Bassam Lahoud, born in Lebanon in 1951, has a diploma in civil engineering (option architecture) from Saint Joseph University’s (USJ) Ecole Supérieure d’Ingénieurs de Beyrouth. He also earned his master’s degree in fashion photography from la Scuola di Fotografia di Moda in Florence, Italy.

From 1983 until 1996, he taught architecture and photography at Université Saint-Esprit de Kaslik, the Lebanese Academy of Fine Arts, Notre Dame University, USJ and LAU. He has been teaching photography at LAU in both Byblos and Beirut since 1997.

He is a member of the Order of Engineers and Architects of Beirut, the Photographe Syndicate, and l’Union Catholique Internationale de Presse de Lebanon.

He is the chairman of the BESOCA Arts Council at the United Nations, a founding member of the magazine “Prestige”, and founder and president of the Lebanese House of Photography.

He was a member and president of many national and international juries of photography and art between 1982 and 2012.

He also received the “Order of Civil Merit–Grade of Commander” from King Juan Carlos of Spain and the Spanish government.

Lahoud has represented Lebanon in many international artistic and cultural events in Italy, Spain, France, Russia, Vietnam, Japan, Great Britain, Monaco, China, Canada and the United States. He was one of just two non-European lecturers to participate at the European Forum “Regards & Visions” held in Lille, France, which was the cultural capital of Europe in 2004.

He has had more than 40 photography exhibitions in Lebanon, Tunisia, the United States, Boston and New York, France (Paris and Lille), Czech Republic (Prague), Syria, Jordan, Germany (Frankfurt, Berlin and Erfurt), Italy, Belgium, Warsaw, Spain and the United Arab Emirates (Dubai and Abu Dhabi).
في الذاكرة بقايا الأشياء إلا الأشياء التي تتجرد من ذاتها المادية مخلفة لنا ما قل ودل.
لا أستطيع النظر إلى الكائنات من دون الولوج إلى الأماكن التي فيها مهام الحقيقة الراكنة في زوايا المساحات هي الحقيقة التي لا تكشف ذاتها إلا لمن اراد التبصر والتعمق في أسبابها وحياتها.
أنا أنتمي إلى العالم الحر الذي ما يزال يفتش ويختبر ويسأل ويتساءل. السؤال أهم من الإجابة عليه، هناك مكان اقامتنا الحقيقة.
عرَيت الأشياء من الأشياء الزائلة وأبقيت على الحب ورائحته ... أبقيت على بقايا تشهد على قيامة النفس وثورتها أخطها وحلقاته ولا خطواته لولاها، وهي تمرح طليقة حرًة غير آبهة لما هو "كامل" و"صحيح" و"جيد"، لا تسترعي اهتمام المارة من الناس مرور الكرام ولا العابرين عبور اللحظة، بل تستوقف أصحاب الذوق الحس وتعرض لها ذاتها الباقية الهشة.
فكما أن الإنسان المهمش certify أن الإنسان أكثر، فان اللوحة المهشمة لوحة أكثر.

Fadi Mattar
Fadi Mattar was born in Watta Houb, North Lebanon, in 1961.
In the period between 1985 and 1990 he has exhibited his works in numerous group exhibitions of young painters in Beirut.
He graduated from the Fine Arts Institute, Lebanese University, first with a diplôme d'étude supérieur in drawing and painting, then with an MFA.
Mattar has been a member of Lebanese Association of Painters and Sculptors since 1992 and a professor of painting and drawing at LAU, Notre Dame University, the Lebanese Academy of Fine Arts and University Saint-Esprit De Kaslik.
He has held many individual exhibitions throughout his professional life. Among them include "The wall" in 1995 at Station des Arts in Beirut, "Interior Pilgrimage – 1" in 1997 and "Interior Pilgrimage – 2" in 2000 at the "Lampings September" in Lampings, Germany.
He has also held individual exhibitions at Beirut’s Janine Rubeiz Gallery, the Art Circle Gallery, Balamand University and LAU.

"Fissure"
Collage
60 * 80 cm
Samar Mogharbel

Samar Mogharbel was born in Beirut in 1958. She trained with Dorothy Salhab Kazemi, the first ceramic artist in Lebanon and the Middle East, then went to Goldsmith’s College in London where she received a post graduate diploma in Ceramics.

Mogharbel has also been involved in the excavations in downtown Beirut which influenced much of her work, especially her 1997 exhibition at the Janine Rubeiz Gallery.

In 2005, after the assassinations of several major politicians in Lebanon, she made six “booby trapped” cars using ceramics which were awarded the Sursock Museum Prize. They were later cast in bronze and exhibited in London in 2011.

She has had several solo exhibitions in Lebanon and a major exhibition at the Millesgården Museum in Sweden with colleague Greta Naufal.

Her work is quite experimental and courageous as she does not hesitate to include basalt rocks in her ceramics kiln. One of those pieces, “Between Stones,” is included in the Millesgården museum collection.

She has also participated in many exhibitions and Biennales in the Middle East and in France, Croatia, the Dominican Islands and China.

Her work can be viewed in private collections at the Kraftagan in Malaysia, Elite-Tile in the Dominican Republic, Lilliput Miniature Museum in Croatia, the Millesgården Museum in Sweden and at the Sursock Museum in Lebanon.

She received the teapot prize in Shanghai, China in 2010, the Salon d’Automne first prize in 2006, and a Special Mention at Salon d’Automne at the Sursock Museum in 1998.

She has done several stop motion videos which have been shown in Europe and in Metropolis cinema at the Animation Festival in 2011 and 2012.

---

This work entitled “Between Stones,” is the third installation of a series of which “Marching Army” was the second and “This is Not a Game” was the second.

“Marching Army,” was composed of 36 helmets representing the situation in the Arab world today. The helmets were smoked, burned and battered, yet they continued to march.

The second work, “This is Not a Game,” was composed of 32 helmets set up on a checkerboard (dama) and represented the Arab sectarian conflicts.

This third installation, “The Return of Turkey to the East,” carries the same title as a book written by Dr. Michel Naufal. Here, I used Iznik decorations which were widely used on Turkish ceramics during the 15th and 16th centuries. They are set in a triangle from small to large creating an illusion of depth.

PS: Michel Naufal is a researcher and political analyst, specialized in Turkey and Iran.
Ziad Naccache

Ziad Naccache was born in 1980 in Beirut. He received his BFA from the Université du Québec in Montreal, and his MFA in painting and drawing from the Rhode Island School of Design. He attended several artists’ residencies, including the Skowhegan School for Painting and Sculpture in 2008 as well as the MacDowell Colony in 2010. Naccache has exhibited his work in the United States, Canada and Lebanon. Exhibitions include the Quebec City Biennale as well as the Sfeir-Semler gallery in Beirut. After over two decades in North America, Naccache now lives and works in Beirut.

"Clematis", 2012
Acrylic on canvas
63 * 70 cm

My process begins with the gathering of a multitude of images found in my immediate surroundings: a piece of fabric, a soda can, a blooming flower, a movie poster. Fragments of this eclectic collection of high and low visual culture are scanned and digitally manipulated, twisted and tweaked. Following this process, these images are enlarged and painted on canvas, layered and remixed. Often flirting with contradictory references such as geometric abstraction and pattern, my paintings exist to create a visual buzz that blurs the heredity of each painting. I favor a contaminated and referential formalism in order to engage with the painting as an institution, as a visual institution.
Gretta Naufal

Gretta Naufal is one of the most prominent expressionist artists representative of her generation: the generation of the Lebanese Civil War (1975-1990). During the civil war, Naufal was invited to exhibit her work at the Goethe Institute, the German Cultural Center in Beirut, in 1982, 1986 and 1990. She continued to exhibit there after the end of the civil war with showings in 2003, 2006 and 2007.

Her favorite theme revolves around the relation with the other, with the city and with death. In 1990, Naufal marked the end of the civil war with a remarkable exhibition at the Carlton Hotel in Beirut, entitled, “Stand up and Dance.”

The two German TV channels, ZDF and WDR, covered her work in 1987, 1993 and 1994. In 1998 her name was featured among five female artists to represent Lebanon at the Alexandria Biennale in Egypt where she received a jury prize for her five auto portraits (work on identity). In 1998 she received a special mention at “Salon d’Automne.”

In 2003 she represented Lebanon in a major exhibition with nine other Lebanese artists at the Centre Wallonie-Bruxelles in Paris. From 1999 to 2009 she was repeatedly invited to exhibit her paintings and video installations in Stockholm, Sweden.

In 2007 Naufal was invited to show her installation, “Exodus,” in Ireland. This work was related to the Israeli invasion of Lebanon and the Lebanese exodus.

Currently she is preparing to publish her book, “Jazz Portraits,” which covers 20 years of work on jazz musicians. The idea of this book emerged during the civil war while listening to jazz bands at the Blue Note Café to a backdrop of bombs.

Today, Naufal’s work is featured in the Malmö Art Museum, the Royal Academy in Stockholm, the Museum of the History of Science, the UNESCO collection in Lebanon and the Lebanese Parliament.

“Black Tulip/ Tribute To Samir Kassir”

Video art, Duration 3mn

“Samir Kassir”

Acrylic on canvas

100 * 80 cm

This video art is a testimony of the city of Beirut today.

While following the news today (July 29th 2008) I felt urged to show this again because I feel the need to show my stance in Lebanon where there is no respect for human life, and those who die.

This film is a testimony to human beings who were free spirits. We are a nation, we are free, and we are human.

We are united in the fact that we fight for the rights of humanity.

In tonight against terrorism, this film against terrorism, Mohsen followed his footsteps and suffered the same fate.
Christina Rahme, a Lebanese photographer, loves the delicate work of enhancing the beauty of her subjects through light and creative photography. By drawing viewers into a world of imagination and fantasy, her passion for photography continues to reach new heights.

Currently based in Lebanon, Rahme has a fully equipped studio from where she works. She also has projects in various countries in the Middle East including the United Arab Emirates and Cyprus.

Her most recent work includes photo-shoots for magazines such as "ELLE Oriental," "Habibi," "Cevvy" and others. She has also worked on advertising and promotional campaigns with agencies like Grey Worldwide and Impact BBDO as well as various fashion designers.

Rahme has had the opportunity to do various internships abroad in cities like Paris and work with world-renowned photographers such as Andre Rau.

Rahme graduated with an MA in photography in 1998 from Université Saint-Étienne De Kaslik.

She currently teaches photography at LAU.
Born in Lebanon, Albert Saikaly began his studies as a math major at the American University of Beirut. When he discovered his true passion, he transferred to Université Saint-Esprit de Kaslik to study photography. He started teaching photography in 1991 at several universities in Lebanon, including AUB, AUL and USEK.

As a specialist in various aspects of photography, Saikaly achieved an international reputation for his work. He has published several photography art books, and his photographs of architecture, table settings, and still-life are known for their simplicity and beauty.

"Inner Peace", 2010
Photography
60 x 40 cm
Arwa Seifeddine was born in Beirut. She earned her diploma in interior architecture with high distinction from the École Nationale Supérieure des Arts Décoratifs in Paris in 1982. During her academic stay in Paris, she was the art director for the monthly “Al Mukhtar,” the Arabic edition of “Reader’s Digest.” “Al Mukhtar” was praised by the parent magazine’s international management for displaying the best design and graphics among all editions of “Reader’s Digest” in 1980.

Most of her paintings include spiritual and architectural elements, focusing on the effect of light, shadow, and the interplay of spaces.

Her first solo exhibition was held at the UNESCO Palace in Paris in 1988 which included gouache and oil paintings, followed by two other solo shows in 1996 and 2012 at Agial Art Gallery in Beirut.

She participated in a number of group exhibitions in Lebanon and abroad. In Beirut, some of these exhibitions included the “Tabori d’Automne” at the Sursock Museum, the Annual Exhibition of Fine Arts of the Lebanese Artists Association for Painting and Sculpture, the Visual Art Forum at UNESCO Palace, the Exhibition of Lebanese Women Artists the “Let the Earth Breathe” exhibition at Museum Art Center’s Matossian Gallery, and at the Orleans d’Artiste Art Gallery. She has also exhibited work at the “Beirut/Sidney, Sidney/Beirut” exhibition at the Casula Power house in Australia, at “Médinas” exhibition at the Institut du Monde Arabe in Paris, and at other French venues including the Liliane François Gallery in Paris, the Usine Center in Nice, and the Archétypes gallery in Paris.

Seifeddine has taught arts and design at LAU since 1984. She is a member of the Lebanese Artists Association for painting and sculpture. Her work is featured in many private collections and is displayed in the permanent collection of the Sursock Museum.
Hanibal Srouji

Hanibal Srouji was born in Lebanon, where he is now based, after many years in Paris and Montreal. He obtained his MFA from Concordia University in Canada. Srouji's art deals with his nostalgia for Lebanon and the impossibility of coming back to his home country, as he emigrated at the beginning of the civil war. During the immediate post-war period, he produced abstract works where he confronted the realities of post-conflict Lebanon to his own happy childhood memories. He then abandoned lyrical abstraction to create works where he perforates and burns the canvas. This expression of violence doubles as a call for preserving collective memory and celebrating life. When he includes flowers in his paintings, these too constitute a celebration of freedom, their fragile petals symbolizing the fleeting character of life.

Srouji has participated in collective exhibitions in Canada, France, Japan and the United States, as well as international art fairs such as Art Dubai (2009) and Art Paris (2011). His personal exhibitions have taken place in Beirut, Paris, Basel, Montréal, Tokyo, Nîmes, Montreal and New York.

Srouji currently teaches at LAU. He has also taught art at Concordia University, Maryland University in the United States, and the Sorbonne in France. He has been awarded numerous scholarships and prizes, including the French government’s Médaille d’Honneur des Arts in 1997.
The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.

The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.

The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.

The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.

Yasmine Taan

Yasmine Nachabe Taan is a Ph.D. candidate in Art History and Communications Studies at McGill University. She returned to graduate school after having completed a Master in Communications Design from Pratt Institute in 1995, in New York and taught Graphic Design at LAU from 1995 until 2007. As a graphic designer and an illustrator, she publishes articles on a range of art and design oriented topics in a number of international magazines, among them “Communication Arts and Design Graphics.” She Ph.D. research focuses on gender representation in the photography of early mandate Lebanon. She is currently editing the special issue on “Arabic Women,” quarterly published by LAU’s Institute for Women’s Studies in the Arab World, on Women and Photography in the Arab World.

From 2009 on, she has been writing on photography as well as developing an interest in the production of photographs as a medium for visual communication. She has been compiling a week by week progression of work that consists of taking random pictures of her everyday, cropping them and assembling them into visual text. She is exploring photo montage or photo mosaics in the way photographs relate to each other when juxtaposed with other photographs as well as the way they relates to added textual material. Her photographs explore themes such as body parts, space and time. Taan’s intends to explore the capacity of the image as a container of two simultaneous moments in two different places. This aspect thickens its layer adding a temporal dimension to the image. She is equally interested in the approach to the photograph as an image when detached from its reference to “reality.” A creates new layers of meanings.

The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.

The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.

The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.

The photograph that strays from the norms of composition, tonality and subject matter challenges the viewer’s expectations. It alters the perception of the conventional photograph by adding new meaning to the object depicted within it. As opposed to a painting, the photograph depicts something that existed. Yet, it can also represent a moment in time: here, the lapse of Waiting. Thus, this photograph represents an undetermined slice of time. Technically speaking, this photograph captures a moment and fixes it on a light sensitive surface. However, when it is a digital photograph, the visible is converted to mathematical data rather than a fixed light on a surface. In this case, the image no longer marks the relationship to time. With the digital image we are no closer to, or further from, a moment in time.
Afaf Zurayk

Born in Beirut (1948), Afaf Zurayk graduated from the American University of Beirut with a BA in Fine Arts in 1970 before earning an MA in Fine Arts at Harvard University in 1972. Afterwards, she taught studio art and art history at AUB, and drawing and painting in Continuing Education at the Corcoran College of Art and Design and Georgetown University, both in Washington, DC. She currently teaches painting at both AUB and LAU. In addition to her many solo exhibitions in Lebanon and abroad, Zurayk has participated in a number of group shows, most notably the exhibition “Forces of Change” held in 1994 at the National Museum of Women in the Arts in Washington, DC. Her work has been reviewed by the Washington Post, “The Washington Review” and the Arabic daily Al-Hayat, among other publications. She is represented by the Janine Rubeiz Gallery in Beirut, and was for a time a member of the Foundry Gallery in Washington, DC.

Zurayk has published two books: “My Father. Reflections” (2010) which is a personal rendition of a complex relationship through photographs of her clay sculptures, and “Lovesong” (2011), a celebration of love through her own poetry and paintings, published by Rimal Publications. Inspired and guided by both music and poetry, Zurayk in her artwork probes emotional experiences through turbulence to acceptance. Her style serves this vision by contemplating the human face and figure, subtly playing motion against stillness, line against color, and active brushwork against solid spaces. Her latest paintings move away from this “murmur” into a resonating silence where space expands emotionally in both content and form.

...and morning drew softly

Oil on canvas

40 * 40 cm each (tryptech)

Afaf Zurayk

Born in Beirut (1948), Afaf Zurayk graduated from the American University of Beirut with a BA in Fine Arts in 1970 before earning an MA in Fine Arts at Harvard University in 1972. Afterwards, she taught studio art and art history at AUB, and drawing and painting in Continuing Education at the Corcoran College of Art and Design and Georgetown University, both in Washington, DC. She currently teaches painting at both AUB and LAU. In addition to her many solo exhibitions in Lebanon and abroad, Zurayk has participated in a number of group shows, most notably the exhibition “Forces of Change” held in 1994 at the National Museum of Women in the Arts in Washington, DC. Her work has been reviewed by the Washington Post, “The Washington Review” and the Arabic daily Al-Hayat, among other publications. She is represented by the Janine Rubeiz Gallery in Beirut, and was for a time a member of the Foundry Gallery in Washington, DC.

Zurayk has published two books: “My Father. Reflections” (2010) which is a personal rendition of a complex relationship through photographs of her clay sculptures, and “Lovesong” (2011), a celebration of love through her own poetry and paintings, published by Rimal Publications. Inspired and guided by both music and poetry, Zurayk in her artwork probes emotional experiences through turbulence to acceptance. Her style serves this vision by contemplating the human face and figure, subtly playing motion against stillness, line against color, and active brushwork against solid spaces. Her latest paintings move away from this “murmur” into a resonating silence where space expands emotionally in both content and form.

...and morning drew softly

Oil on canvas

40 * 40 cm each (tryptech)
Special Thanks to
Peggy Hanna, Hanibal Srouji, Randa Abdel Baki, Christian Oussi, Bert Makdessi, Ghassan Atwi, Christian Nadra, Huda Richani