

Biography

Dalia Baassiri was born in 1981 in Lebanon where she is based at present. In 2003, she graduated from the Lebanese American University with a bachelor's degree in graphic design and went on to pursue a master's degree in fine art at Chelsea College of Art and Design in London, where she also took part in various group shows. As a multidisciplinary artist drawing has been a primary tool of expression, alongside painting and photography. At Galerie Janine Rubeiz, in 2014, she participated in the exhibition "Clin d'oeil" and "Nostalgic Imagery", an exhibition curated by Baks/Art and her work has been showcased by the gallery at Beirut Art Fair, Art Dubai and Art14. Baasiri's work has been awarded with a prize by Fabriano, Maraya and the Lebanese Web Design Awards. Her work is permanently exhibited at Galerie Janine Rubeiz.

About her work

One among few young emerging artists in Lebanon concerned with material and surface rather than mediation and purely archival objects, Dalia Baassiri is a painter of dimensions - volume, thickness and weight, yet with a preference for elemental drawing, primarily on graphite: For the artist, this dust of the charcoal furnishes her work with that sought for warm air of familiarity, pregnant with the dust and dirt of everyday life. The conception of her practice, however, draws on the formal theory of the line and the trajectory: "Lines are everywhere but we cannot see them. Like cells, they progressively multiply, expand and intertwine, forming endless possibilities of forms. I perceive the world as a giant spherical drawing room inhabited by beings and elements that are constantly in motion. Their impulses push them from one point to another, creating a series of linear paths." As a part of her preoccupation with the immediacy of the everyday and the dirt or traces left behind by human activities, Baassiri has become interested in quotidian activities such as window cleaning and floor sweeping: Her desire to enter the world of the familiar as warm place for artistic practice, she finds in the quotidian a new dynamic energy in her trajectory, leading her to re-consider the role of found objects in painting.