



Galerie Janine Rubeiz

THE
EXHIBITION **2023**
ENCOUNTERS

A Cross-Historical Dialogue Between Past & Present

———— JUNE 7 - JULY 14, 2023 ————

E-CATALOG



Galerie Janine Rubeiz

THE EXHIBITION 2023 ENCOUNTERS

A Cross-Historical Dialogue Between Past & Present

JUNE 7 - JULY 14, 2023

To commemorate its 30th anniversary, Galerie Janine Rubeiz initiated Encounters 2023, a theme-based competition conceptualized and curated by Manar Ali Hassan. The competition was launched through a juried open call, with the aim of inviting talents from all walks of life to participate and contribute a personal artistic commentary on a range of proposed themes and showcase their individual skills and creativity.

The competition sought proposals that draw inspiration from remarkable creations of pioneering and prominent Lebanese artists, fostering an artistic cross-historical dialogue between the past and the present.

After careful deliberation, jury members Sandra Dagher, Juliana Khalaf Salhab, Tarek Nahas, Hanibal Srouji, and Nadine Begdache, chose the proposals of 25 exceptional participants out of the 115 applications submitted.

Aya Abu Hawash, Aya Nadera Zantout, Chris Assoury, Diana Bou Salman, Gilbert Loutfi, Hala Tawil, Joanna Raad, Lama Sfeir, Loulou Bissat, Malak El Sahli, Mario El Khouri, Marwa El Rifai, Marwa Ylhamane, Mohammad Abou Chair, Monya Riachi, Nohad ElHajj, Noura Bakkar, Philippe Caland, Rami Chahine, Reine Chehayeb, Samia Soubra, Sarah Francis, Ségolène Ragu, Yara El Turk, and Ziad Jreige, represent a diverse range of artistic styles, techniques, and visions.

This diverse array of participants exemplifies the vitality and energy of the contemporary art scene in Lebanon, both within the country and beyond its borders. We cordially invite you to join us as we collectively celebrate and promote the rich artistic expressions that emanate from this dynamic community.

The «Encounters 2023» collective exhibition will open on June 7, from 5 to 8pm, and will be on show until July 14, 2023.

ETEL ADNAN

زيفونة والثانية 2003
Poem by Etel Adnan
Translated by Khaled Najjar

Exhibition title:
Paysages de Californie
et livres d'artiste
2004



Ever since the dawn of civilization, written language and images have appeared in Art. They have different powers, and their relationship has taken on surprising shapes throughout different cultures. Sometimes the text is just another formal element, sometimes it is a subject matter, and sometimes it sheds light on the context of the work and aims to explore the interaction between the written word and visual art.

Etel Adnan commented on her abstract landscape paintings, her distinct use of color and her love for poetry by saying “writing is drawing, drawing is writing because they encompass the same gesture...” In her practice, writing and painting complemented each other... and were closely connected.

What connotations or predispositions do contemporary artists have about these two extraordinary human devices? What form of expressions and tensions are set in motion when combined into one piece of art?



LOULOU BISSAT

لولو بساط

"Voyage of Migrating Blue Bird"

"رحلة طائر أزرق مهاجر"

2023

A bipartite artwork:

Ink and Lino ink on recycled cotton paper.

Accompanied by transparent slides on projector and viewer.

Loulou Bissat, born in 1971 in Beirut, Lebanon, is an interior architect and artist based in London. She obtained her Interior Architecture Diploma from MJM Nice, France, in 1992, where she honed her painting skills at an art teacher's studio in Vieille Antibes.

In 1984, Loulou's childhood in Beirut was disrupted when she moved to France due to the war. This separation from her hometown sparked a deep curiosity, driving her to uncover the stories of places and eras she hadn't personally experienced. With a diverse background in interior architecture, Loulou found inspiration in Lebanon's remarkable architectural heritage, and local landmarks, serving as silent witnesses to the past.

Loulou's fascination with Lebanese architecture intensified over time, leading her to delve into extensive research, explore literature, embrace the essence of poems, and immerse herself in the melodies of local music. Through these explorations, she aims to capture and reflect the essence of Lebanese culture in her artistic pursuits.

«Voyage of a Migrating Blue Bird» is inspired by the fusion of written language and images in art, influenced by the theme of Etel Adnan's *leporello*. This project is a travel diary of my journey across the Mediterranean Sea as I search for my homeland, documenting my encounters with travellers, writers, poets, and artists.

«Voyage of a Migrating Blue Bird» is the threading of open pages from numerous books, intertwining various narratives, creating a poetic dialogue with recurring words that echoed my own emotions and experiences.

Loulou Bissat
"Voyage of Migrating Blue
Bird" 2023

A bipartite artwork: Ink and
Lino ink on recycled cotton
paper. Accompanied by
transparent slides on projector
and viewer.

Loperello, 2023, Video
Installation.

Price: 1,500 \$

Whole installation: 2,600 \$





NOHAD ELHAJJ

نهاد الحاج

"The Walk "

"المشية"

2023

132x135cm

Mixed media, lino print on collage

"Uncorruptible Skies "

"سماوات عصية على الفساد"

2023

Video Installation

Walking in urban settings is a transformative act that nurtures protest, encounters, tension, and inspiration. This is especially crucial in cities like Beirut, where disconnection and complexity prevail, safeguarding our imagination, humanity, intuition, and fluidity. Etel Adnan skillfully conveyed these elements in her works.

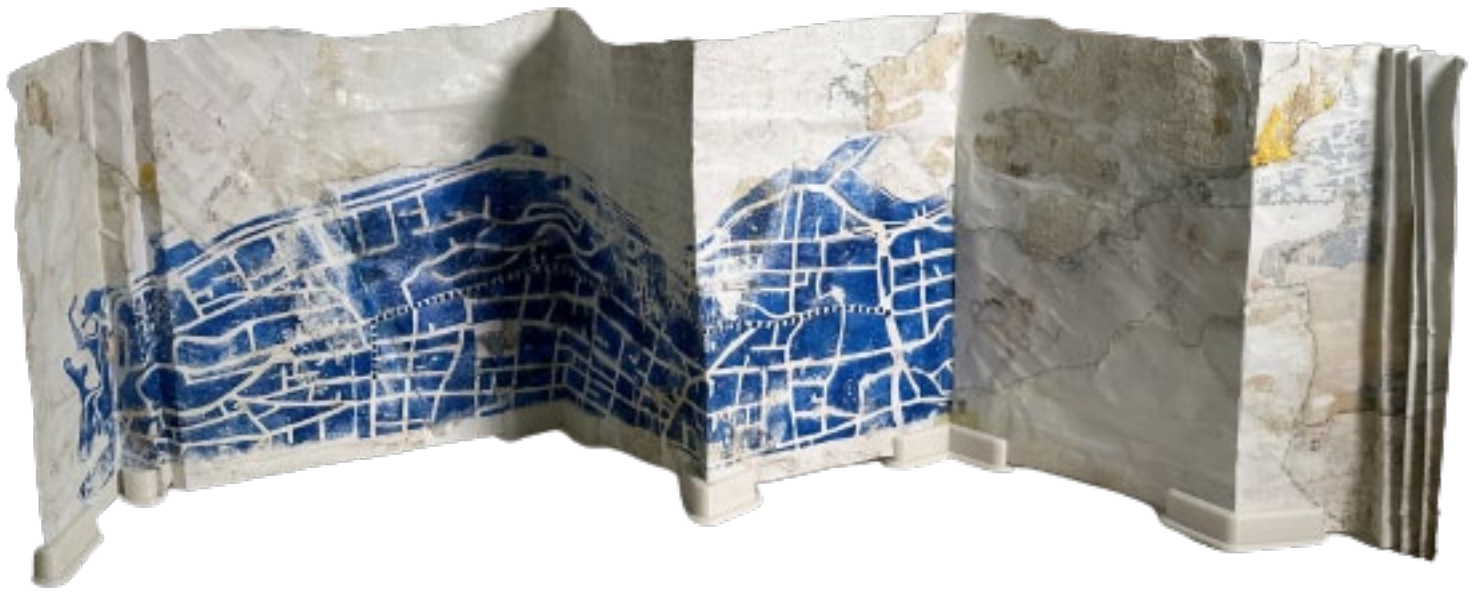
In my artistic process, I embraced site-specific walking, reading, and writing, channeling Adnan's fluidity and intuition, where I let organic encounters unfold during my walks in Beirut, which I present through two exhibited artworks.

"The Walk" visually captures the rhythm and topography of my repetitive walks, depicting the dialogue between the streets, my body, the readings, and the writings. It provides a glimpse into the encounters I experienced along the way. "Uncorruptible Skies," a video installation, critically examines Beirut's sky from the walker's perspective, highlighting its limited visibility due to urbanization and prompting contemplation of the city's transformation.

Both artworks invite viewers to walk, explore, and be fully present in Beirut's streets, embracing the transformative power of walking and actively engaging with their surroundings.

Nohad ElHajj, born in 1990 in Beirut, Lebanon, is a researcher, artist and process designer and facilitator. She holds a Master (Ma) of Research in Art and Design from Karel de Grote Hogeschool (Sint Lucas Antwerpen) in Belgium in 2021. She received a research grant from Goethe Institut Libano (ArtEvolution) to work on her walking proposition in 2021. Her facilitation practice is focused on facilitating dialogue and storytelling processes.

Her artistic practice is situated at the intersection of art, politics, and society where she uses printmaking, photography and walking as her main mediums. She experiments with tools from across disciplines such as cartography, writing and facilitation as an intrinsic part of the documentation and the process of the finale exhibited work. In both practices, her aim is to open spaces where different types of knowledge emerge to allow transformation, imagination, and connection.



Nohad Elhajj

Incorruptible Skies, 2023, Video Installation

The Walk, 2023, Mixed Media, lino print on collage, 132x135cm

Price : 500 \$

The Walk, 2023, video installation, **NFS**

SHAFIC ABBOUD

Plages (Saints Baleche)
1993-1994
Oil on canvas

Exhibition title:
Shafic Abboud
1999



The Ramlet al-Baida beach has undergone radical transformations following the succession of annexation and sorting operations since the 1940s, and the amendment of decrees related to the waterfront to increase investment at the expense of people's natural right of access to the beach.

The «Ramlet Al-Baida» beach is being contested today by conflicting and worrying news as to whether it will remain as a popular swimming venue for the public or will be eliminated by real estate investment projects.

The case is that beachgoers are not restricted to a particular social class, and this issue is no longer an issue of the rich and the poor only, but has become an issue of the rights of the citizen. We are left to wonder. Does Beirut still belong to us? and what can we do to claim the city back?



MARIO EL KHOURI

ماريو الخوري

"What if you stay and we all leave?"

"ماذا لو انت بقيت ونحن غادرنا؟"

2021

60x85cm

Photo print, Epson, Semi-matt paper, collage on wood

Mario El Khouri, born in 1995 in Saudi Arabia, is a Lebanese inter-disciplinary designer and photographer currently residing in Stuttgart, Germany.

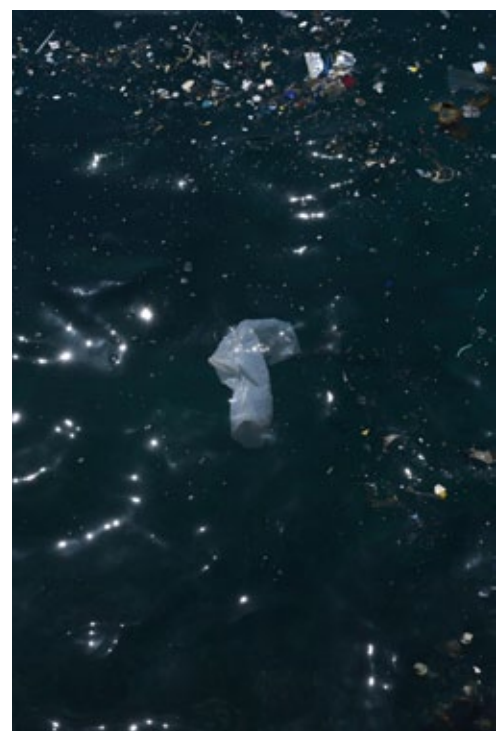
Growing up in Saudi Arabia, Lebanon, and Germany, Mario pursued his academic studies in architecture and art history. He obtained a Bachelor of Architecture degree from the American University of Beirut in 2018 and further expanded his knowledge by studying at the Architectural Association in London.

Informed by his background in architecture, his artistic practice is based on mapping and documenting the built space(s) and urban development. El Khouri's research aims to constantly generating new definitions. His works explore different subjects dealing with our relation to nature, impact on environment and speed of change.

The theme around the artwork Plages (Saints Baleche) of Shaffic Abboud triggered many visual memories that tie me to water and my relationship to the coast, the beaches and seas. These remembrances were images, recollections of reality. The translation to photography is an act of seeing.

The triptych embodies the suggested theme of Ramlet al-Baida's transformations and the right to access the beach. Waterscapes of garbage and left overs. Seas of plastic and sunshine. It is a mapping, a reaction against the continuous, contagious and increasing pollution and disappearance of public spaces in the city. Defeats of a collective protection and preservation of nature, which is a crucial component in health of the city leads to destructive results.

Ephemeral but chronic nonetheless, these encounters shape different problematics depicting the reality: a truth of rejected dreams and neglected rights. Endless trials that appear to be failures due to corrupted systems



Mario El Khouri

What if you stay and we all leave? 2021

Photo print, Epson, Semi-matt paper, collage on wood

60x85cm

1 Edition

Price: 600 \$ each



PHILIPPE CALAND

فيليب كالان

"Beach day"

"يوم الشاطئ"

2019

85x73cm

Photo print , Epson, Semi-matt
paper, collage on wood

Philippe Caland, born in 1957 in Beirut, Lebanon, has led a diverse and accomplished life. Initially pursuing a career as a competitive swimmer, Caland honed his skills while studying at the Lycée Français in Beirut. He later moved to France to further his swimming career and became a professional athlete, representing the French national swim team.

While continuing his education, Caland studied at both the University Jacques Médecin and the American University of Paris. In 1983, he relocated to the United States, where he settled in New York City and Los Angeles. It was during this time that he transitioned into the world of filmmaking, establishing himself as a writer, producer, and director of feature films. Caland has remained active in the film industry, contributing to the art form through his creative vision and storytelling.

I find resonance with the works of Shafic Abboud, an artist whose depictions resonate with me deeply. One particular aspect that strikes me is the exclusive ownership of the beaches in Ramlet El Bayda by high-end commercial enterprises, resulting in the exclusion of the average citizen from the fundamental right to swim.

In my photo selection titled "A Day at the Beach," I aim to capture the reality faced by underprivileged youth when they seek a simple day on the coast. It portrays the arduous and precarious path they must traverse in order to access the sea, highlighting the inherent dangers and gritty conditions they encounter along the way.



Philippe Caland

Beach Day, 2019

photo print, Epson, semi-matt paper, collage on wood
85x73cm

Edition of 5

Price: 500 \$ each

YVETTE ACHKAR

La Musique Comme La Mort
est une Large Porte Ouverte
1996
Oil on canvas

Exhibition title:
Yvette Achkar 1996



“Achkar tries to take full control of each move in her oil paintings. She spends hours gazing at the canvas before approaching it with color, creating tension through feathery, almost splinter-like brushstrokes and blurring lines between positive and negative space. Though in many works her hand is evident in her fragmented brushwork, in others the artist conveys a strong will to erase the labor from the painting, to step beyond the physical presence of the brush by brushing, spraying, sponging and rubbing until the viewer is left with pure, emotional, even spiritual color.”

Do formal elements of art such as colors, shapes and textures have emotional and intellectual qualities in themselves? Or are they pure physical manifestations of the psyche and a signature of the human mind?

In what way can they convey the power of personal experiences through art?



SARAH FRANCIS

ساره فرنسيس

"Red Moon "

" القمر الاحمر "

2021/2023

135x206cm

Oil on canvas

Sarah Francis, born in 1983 in Beirut, Lebanon, is an independent filmmaker and emerging painter. She holds a B.A. in filmmaking from Université Saint-Joseph de Beyrouth. Her debut feature film, "Birds of September" (2013), premiered in the main competition at CPH:DOX in Copenhagen and went on to be screened in various festivals and museums worldwide, earning international acclaim and awards. Her second feature film, "As Above so Below" (2020), had its premiere at the Berlin International Film Festival and has been showcased internationally.

Sarah has participated in numerous residencies in Lebanon and abroad. Her projects have received support from organizations including AFAC, Doha Film Institute, Screen Institute Beirut, Ashkal Alwan, Al Mawred Al Thaqafi, Goethe Institute Beirut, OIF (Fonds Image de la Francophonie), and Asian Cinema Fund (South Korea). Currently, she is in the final stages of completing her third feature film.

Sarah has recently engaged with her chosen medium, exploring landscapes, navigation, constellations, and the emotional-physical connection, creating large oil paintings.

Inspired by Yvette Ashkar's themes, I explored the connection of formal elements to the human mind. Creating a film or painting feels like embarking on an expedition. The mind needs to be still, emptied. It's by subtracting everything and even myself, that I can hope to be led somewhere. The journey is about withdrawing, observing, receiving then interfering, tension and release. Then when the work is done, the artist is already dead, ejected from his own work... While to me, Achkar's paintings often convey an event, a moment of upheaval, I tend to witness space as a horizontal surface made of extendable constellations, reflecting on fragments echoing one another.



Sarah Francis

Red Moon, 2021/ 2023, Oil on Canvas

135x206cm

Price: 4,000 \$



SAMIA SOUBRA

سامية سوبرة

"Having a Blast"

"الاستمتاع"

2022

50x70cm

Mixed media on cardboard

"Rebirth"

"إحياء"

2022

50x70cm

Mixed media on cardboard

"Underground"

"تحت الأرض"

2023

42x59.4cm

Mixed media on paper

"I am Flexible"

"أنا مرن"

2023

42x59.4cm

Mixed media on paper

Samia Soubra born in 1998 in Beirut, Lebanon, is a multidisciplinary artist and graphic designer. She graduated with a BFA in Graphic Design and BA in Fine Arts from the Lebanese American University. Since graduation, Samia has been active in both fields.

She is also a regular contributor to the Rusted Radishes literary journal, and her artwork has been featured in online and collective exhibitions.

She believes that there is a mark we dwell on, and we transfer it onto a medium of color, shades, and lines.

The theme around Yvette Achkar's practice has greatly influenced my work, particularly her exploration of the formal elements of paintings.

I share her belief that colors, shapes, and textures hold both emotional and intellectual qualities within themselves. They provoke questions and serve as pure manifestations of the psyche and a unique expression of the mind. Despite their abstract nature, these elements have the power to evoke a multitude of ideas and emotions through mental associations.

Inspired by Achkar's themes, my own work embraces a similar tension and ambiguity surrounding the future and what is yet to come.



Samia Soubra,
Underground, I am Flexible, 2023,
Mixed media on paper
42x59.4cm.

Price: 650 \$ each

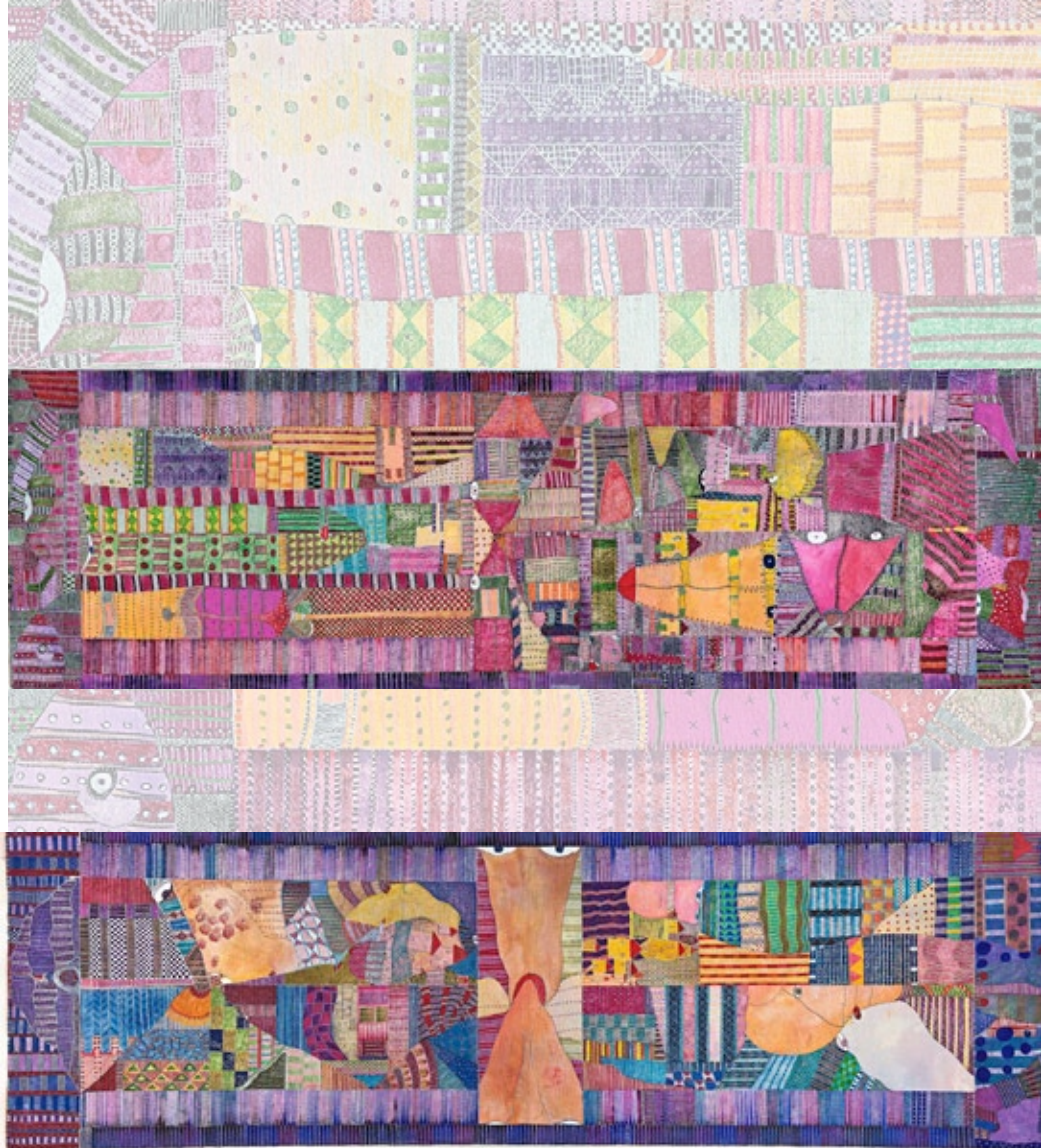
Having a Blast, Rebirth, 2022
Mixed media on cardboard
50x70cm.

Price: 750 \$ each

HUGUETTE CALAND

Faces and places I
2010
Mixed media on canvas

Exhibition title:
Mes Jeunes Années
2011



Huguette Caland takes us with her on a journey into her past. A colorful adventure across three continents, encompassing the faces and places that enrich her art. Line and color put forward her detail-oriented style of painting that evoked cross-stitching techniques and highlight the predominant theme in her work.

Caland's works prompt us to reflect on the different ways we narrate our life stories when we find ourselves daily weaving a new tale about who we are, where we are going, and why events happened as they did.

Are we the sole authors of anything that happens to us? Might it be our environment, the economy, our parents, the government, our enemies, or simply the tragic dimensions of human existence?



HALA TAWIL

هالا طویل

"My memories, conflated"

"ذكرياتي ، مرتبكة"

2023

80X80cm

Digital Collage, Print on Epson,
Semi-matt paper, collage on
wood

Hala Tawil, born in 1991, is a Lebanese visual artist currently residing in the Netherlands. She holds a MFA in Contextual Design from Design Academy Eindhoven in 2018, and a BArch from the American University of Beirut in 2014.

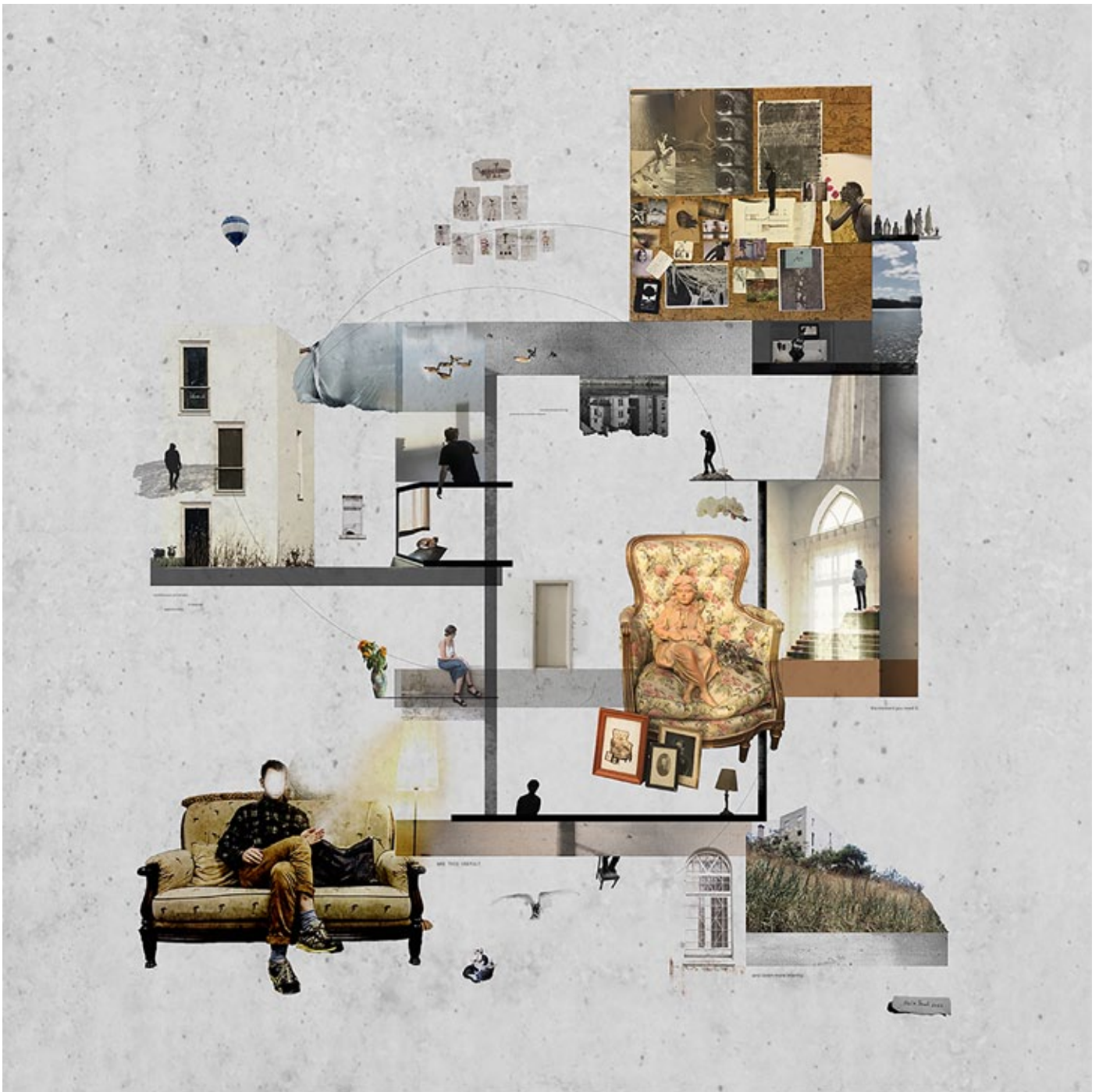
Employing digital techniques of collage & illustration, Tawil endeavours to construct evocative narratives that evoke feelings of yearning and solitude. Through the transformation and recontextualization of familiar imagery within surreal and fictional settings, she creates a disquieting and enigmatic atmosphere in her artworks.

With her artistic practice, Tawil combines digital media and visual storytelling to explore themes of longing and loneliness. Her adept use of collage and illustration techniques enables her to construct captivating and thought-provoking compositions that invite viewers to engage with her work on multiple levels.

In "My memories, conflated", I gathered a diverse collection of personal photographs, digitally manipulating and combining them to create scenes and vignettes. The resulting artwork weaves a personal narrative of encountered faces and explored places. Despite the lack of context and clear composition, the viewer's understanding of my life story remains ambiguous.

When reflecting on Huguette Caland's "Faces & Places" and contemplating personal freedom, I challenge the notion of complete determinism. Instead, I ask to what extent we author our own experiences. By acknowledging our feelings, memories, and experiences, we actively shape our lives and perceptions.

The use of collage and personal photographs grants me control, allowing me to piece together disconnected elements. This process instills trust and conviction in human existence. I let go of uncontrollable moments while focusing on those where agency is present, creating a narrative that reflects my perception of life's unfolding.



Hala Tawil

My Memories, conflated, 2023

Digital Collage, Print on Epson, Semi-matt paper, collage on wood
80x80cm.

Edition of 6

450 \$ each



LAMA SFEIR

لمى صفيير

"the Kick-start project."

"انطلاقة حركة فنية"

2011

Pump: size 37 EU, hand-stitched and handcrafted with lamb leather, embroidered with a beige floss.

Lama Sfeir, born in Lebanon in 1980, is a visual designer focused on branding. She graduated from ALBA in 2003, specializing in conceptual copywriting, and pursued fine arts at the Lebanese University in 2006. Lama's work documents her personal journey, exploring identity and self-acceptance. She uses her curly hair as a medium to challenge stereotypes and make powerful statements.

Collecting her fallen strands for over 12 years, Lama began drawing alphabetical letters on bathroom tiles in 2011. This sparked her interest in self-branded lettering, leading her to study typeface design at The Cooper Union in 2014. Recently reawakened by the Women's Revolution in Iran, Lama continues to express her artistic vision through her unique medium.

Huguette Caland's cross-stitching odyssey inspires me to narrate my life trajectory through a medium that shaped my rebellious personality since childhood.

My journey across continents and cultures has been challenging, much like my curly hair with its twists and knots redirecting my path. My project captures my self-identity and the journey of self-acceptance between East and West

As a child, I longed to free myself from the painful combing by my mother. But as I grew older, new obstacles tangled my path. My big hair became a source of shame and belittlement in my environment, hindering acceptance of my true self. Surprisingly, across the Atlantic, my curls were celebrated.

I collect my fallen strands from the bathtub, using them as a sticky pigment on the shower wall to create stereotype messages, fleeting sketches and arabesques—a representation of an unspoken part of my identity and playful exploration. My once-distressing hair becomes a medium for personal investigation.

Photographing these letterings, I trace them in Photoshop and transfer them as extensions of myself. In the "Kick-start" project, I sew my intertwined hairlines onto a high-heeled shoe, symbolizing reform, determination, and freedom.



Lama Sfeir

The Kick-Start Project, 2011

Pump:
size 37 EU, hand-stitched and
handcrafted with lamb leather,
embroidered with a beige floss

Price: 1,100 \$

JOSEPH CHAHFÉ

Barcode Lebanon
Mixed media on canvas

Exhibition title:
Barcode
2012



One might argue that the national identity is the myth that built the modern world. Even if this identity is but a myth, it is definitely powerful. Because of it we fight and we cheer for our country.

We draw our values from it. In other terms, it's a way for us to describe who we are.

Chahfé's work tackles a long-debated issue and echoes our reality as Lebanese: "The fragmented mirror bar code is a self-reflection of our fragmented identity."

We are left to ponder crucial questions: What drives our national identities? Are they given or are they created? What does the Lebanese Identity encompass? Shared history? Shared socio-political affiliation?

Does this unique amalgamation create a stable sense of who we are over time, even as new facets are developed and incorporated into our life experiences?



AYA ABU HAWASH

آية ابو هـواش

"Special identity card" "هوية خاصة"

2018

104X106cm

Photo print , Epson, Semi-matt
paper, collage on wood

Aya Abu Hawash, born in 1993, is a Palestinian-Lebanese multidisciplinary artist and art curator. She holds a Master of Fine Arts degree from the Lebanese University, obtained in 2016.

Her recent artistic focus centers on exploring intimacy and documenting censored histories within the broader context of Arab cultural legacies. Aya's art delves into the societal and political significance of archives, navigating the interplay between history, identity, and narratives of love. She has exhibited her artwork in collective exhibitions and has also worked as an art educator and trainer. Aya actively engages with organizations like the Rotaract Club and the OGIP Advocacy network, collaborating with YWS and art education projects.

In 2020, she achieved fourth place in the ESCWA and the Arab Institute for Youth Art Competition during the 16 Days of Activism against Gender-Based Violence.

The notion of belonging remains ambiguous to me, coming from the complex cultures of Palestine and Lebanon. I focus on exploring the vulnerability of the human psyche, influenced by my cultural heritage. Through exploration and self-reflection, I redefine my identity and grapple with the challenges of living in exile. My art aims to convey the uncertainties of detachment from conflict, reaching beyond the personal to connect with others' experiences.

Joseph Chahfe's work provides a conceptual framework for addressing issues of origins, resonating with the complexities of belonging in the Palestinian Lebanese context. This ongoing inspiration motivates me to overcome challenges. "Special Identity Card" seeks to revive and reclaim a sense of precarious belonging, reminding us of our legacy and enduring history.



Aya Abu Hawash

Special Identity Card, 2018

Photo print, Epson, Semi-matt paper, collage on wood
104x106cm

Edition of 3

Price: 1,100 \$



MOHAMMAD ABOU CHAIR
محمد أبو شعير

"Present Memory"

"ذاكرة حاضر"

2011

29.7x42cm

Digital Collage

Print on Epson, Semi-matt paper,
collage on wood

Mohammad Abou Chair, a Palestinian/Dutch graphic designer and filmmaker, was born in 1994 in Syria to a Lebanese mother and a Palestinian father. For 28 years, he was a stateless refugee. Currently based in the Netherlands, he obtained a master's degree in fine arts and design in 2022 from the Master Institute of Visual Cultures AKV| St. Joost, where he launched his film and artistic career. In 2015, he earned a bachelor's degree in graphic design and visual communication from the American University of Culture & Education in Beirut, Lebanon.

Being stateless, Abou Chair grappled with his identity and how others perceived him and his work. This existential crisis drove him to embrace an identity-focused practice, finding beauty in pain through a peephole of life. Motivated by curiosity, he seeks to represent diverse visual narratives and perspectives, fostering empathy and empowering marginalized identities while shedding light on overlooked social issues.

I entered this world stateless, with no identity or nationality, carrying a suitcase of life experiences. Curiosity drives me to explore both myself and others, seeking creative ways to bring change to my surroundings. In discovering my Lebanese heritage, I created 'Present Memory', a narrative that unfolds a love story and journey in Lebanon from 1960 to 2010.

Through posters inspired by Dadaism and collage art, I depict the repetitive cycle of time, shedding light on pressing issues and raising awareness. Each frame tells a story of civil war, loss, resilience, and the beauty amidst Lebanon's harsh reality. Using archival footage, self-captured photos, and text, these stories resonate with those who have experienced Lebanon's complexities.



Mohammad Abou Chair

Present Memory, 2011

Digital Collage Print on Epson, Semi-matt paper, collage on wood

29.7x42cm.

Edition of 25

Single piece: \$200



YARA EL TURK

يارا الترك

"Deconstructing the Lebanese Imprint"

"تفكيك البصمة اللبنانية"

2023

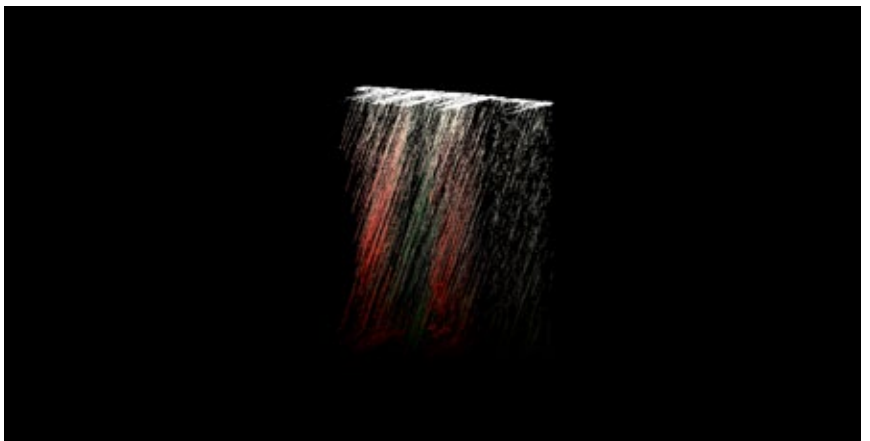
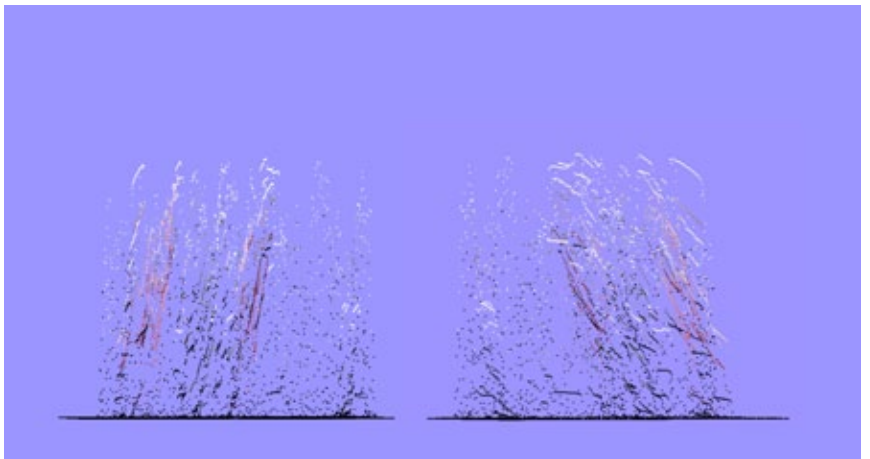
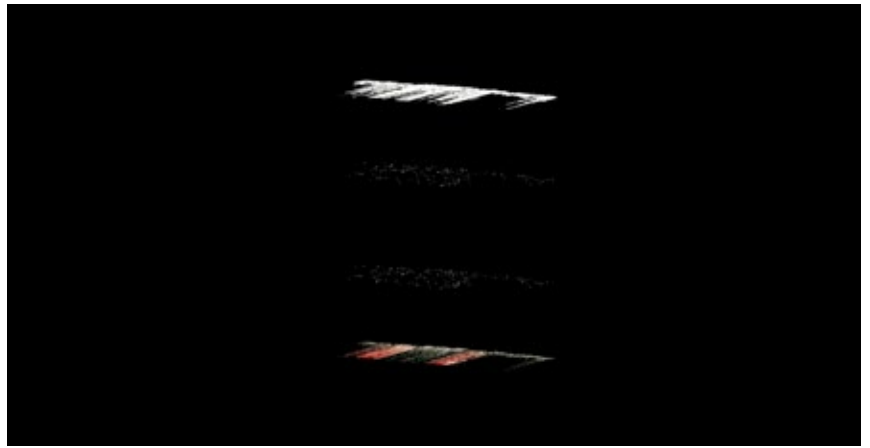
Video Installation

Yara El Turk, born in Beirut, Lebanon in 1994, is an interdisciplinary visual and new media artist focused on politics, communication, and digital art. With an MA in Communication Arts from AUST, she utilizes research and creative practice for activism and advocacy. Her artistic journey underwent a transformative phase amidst Lebanon's convergence of events, including the 2019 revolution, COVID-19, and the 2020 port explosion.

She gained recognition for her digital artworks exploring Lebanon's political powerlessness, such as "Voices Beneath the Surface" and "Metamorphosis of Reality." In 2023, she was honored as a surrealist automatism artist by the Luxembourg Art Prize and the Pinacothèque Museum. El Turk's works bridge contemporary moving images, research narratives, and coding, utilizing the computer as a Meta-Medium to transcend traditional artistic boundaries.

The artwork "Deconstructing the Lebanese Imprint" is a result of computational visual coding inspired by Joseph Chahfe's Barcode Lebanon.

It explores the fragmented Lebanese identity and aims to develop a collective consciousness and a defined Lebanese culture. The visuals are generated using code and random parameters, reflecting the search for stability in Lebanese identity. The artwork invites viewers to consider the intersection of Lebanese society and new media, encouraging them to question and find connections. Each piece has its own narrative, but the focus is on inspiring viewers to create their own supplementary tales.



Yara El Turk

Deconstructing the
Lebanese Imprint, 2023,
Video Installation

Price : 500 \$



RAMI CHAHINE

رامي شاهين

"What remains of my cedar tree?"

"ماذا تبقى من أرزتي؟"

2023

Installation

Rami Chahine, born in 1987 in Beirut, Lebanon, is a multi-talented artist with a background in game art, multidisciplinary visual art, and art education research.

He co-founded the Zayraqoun Collective and has a Bachelor's degree in Business Administration from the American University of Beirut and a Bachelor's degree in Product Design from ALBA. Chahine's artistic approach focuses on finding balance and synchronicities, using experimental image-making techniques. He is also known for his social practice called Collective Creation Games, where he facilitates collaborative art experiences that empower individuals to shape their collective imagination.

Overall, Chahine's work reflects his passion for creativity, self-guided learning, and fostering artistic collaboration.

A powerful message is conveyed in Joseph Chahfé's artwork "Barcode", depicting a country divided, a society fragmented, and a land being sold to the highest geopolitical bidder.

I have utilized the Cedar tree, heart of our flag and symbol of this land- even if on the brink of extinction- to explore our notion of identity. Pulling the pieces of this cedar together to rebuild a hollow image of its incomplete body, mirrors how our culture handles our narratives and our lives. We construct illusions of stability and glorious pasts with shared destinies. Illusions of common identity which are held together by tensions, which ultimately reach a breaking point.

Through rebuilding the tree, I engage in an act of memory, a personal ritual, and pay tribute to the way things are done in our society. A tribute to our unflinching collective illusions & delusions, while our everyday actions ceaselessly adapt with that mythical capacity to bend to circumstances. Continuously weaving the narrative that brings our lives, communities, and countries together.



Rami Chehine

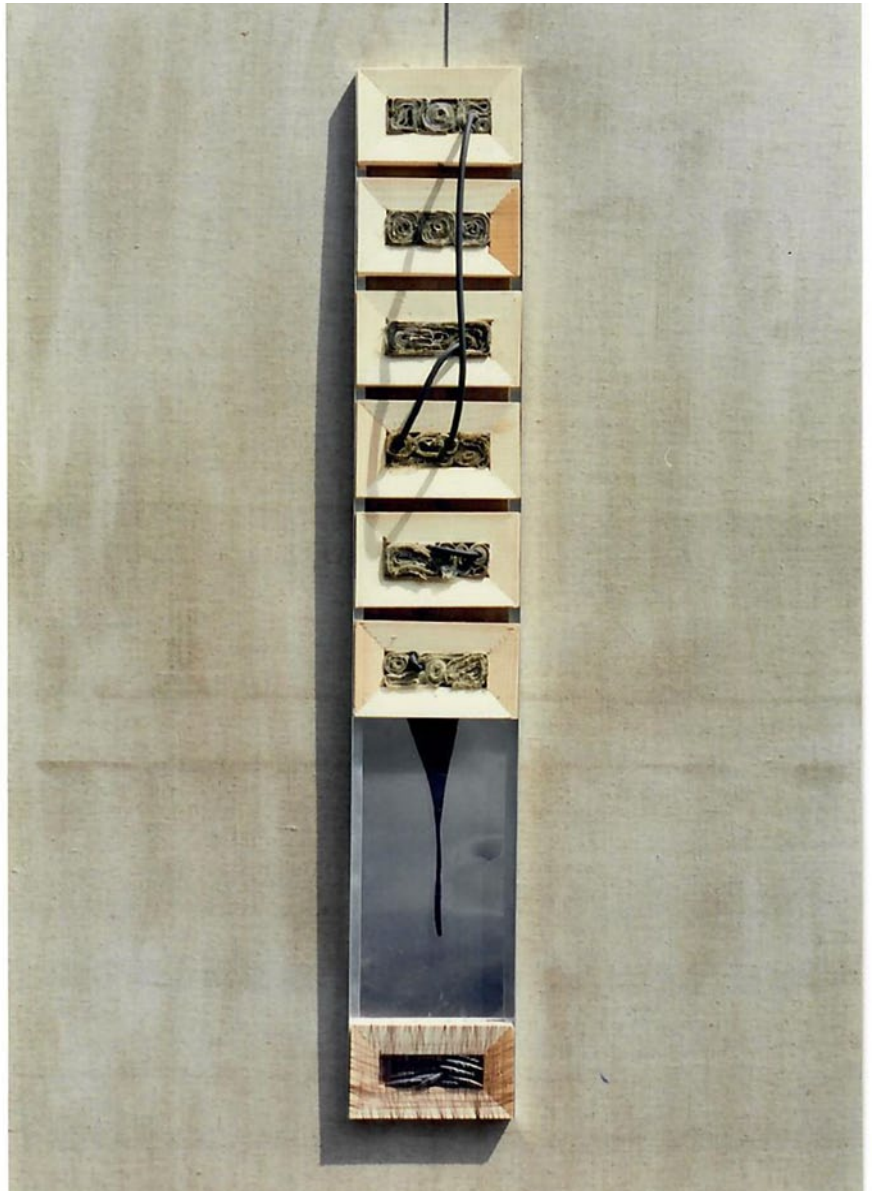
What Remains of my Cedar
Tree?, 2023

Price: 2,000 \$

BASSAM GEITANI

Gravitation
1997
Mixed media

Exhibition title:
Psychologie de la Matière
1998



“Gravitation” is an assemblage of wood, linen, rubber, aluminum, lead and nylon thread. The challenge was how to articulate and compose these “readymade” objects without changing their original aspects, respecting the mass and characteristics of each material, and to know how to handle it and place it in the work”. Bassam Geitani

We not only shape things, but things shape us...

One might argue that our life experiences and memories are expressed, mediated, and kept through the various objects that surround us.

In what way the material world can serve as a medium through which presentations of memory as well as forgetting take place?

Are objects able to store our memories as well as those of the collective unconscious? And can inanimate objects and things also have agency on their own?



MONYA RIACHI

منية رياشي

"Rock for the Times "

"صخرة الأزمان"

2023

33x33x23 cm

Manganese glass from Villa
Linda Sursock (19thC),
glasswax, stainless steel

Monya Riachi, an artist and architect born in Lebanon in 1990, holds a Master of Fine Arts from the Glasgow School of Art (2023) and a Bachelor of Architecture from the American University of Beirut (2013). Her multidisciplinary artistic practice focuses on the significance of matter and the preservation of psychosocial archives.

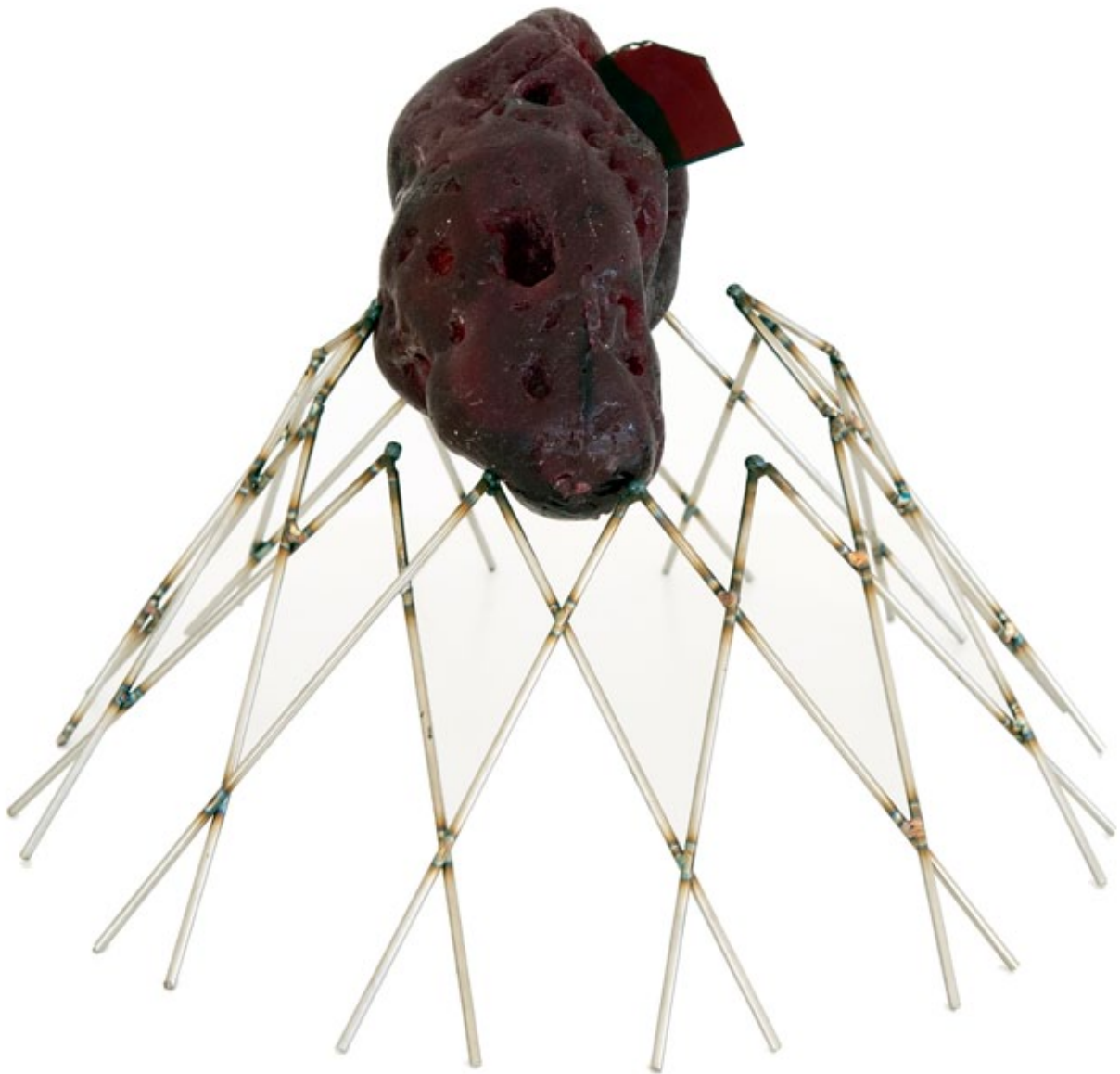
Through sculpture and installation, she explores the migration of artifacts and histories, emphasizing materials at risk of loss. Influenced by Karen Barad's theory of agential realism, Monya combines fiction and fact to address personal and political themes. Her work has been exhibited in the three-person show "Short Lapses, Long Rolls" at Saltspace (Glasgow, 2023) and her installation "The Revolution is Open" (2022) has gained recognition and media coverage. She also completed a residency with Ashkal Alwan in Beirut in 2022, expanding her artistic practice further.

'Rock for the Times' is inspired by Bassam Geitani's assemblage 'Gravitation' and explores the idea of the material world as an archive of a place. It incorporates found materials from Lebanon, such as a millennia-old limestone rock from the northern coast and remnants of manganese glass from Villa Linda Sursock, a heritage building damaged in the 2020 Beirut blast. This project raises the question of what a future fossil would encompass, blending deep time, recent history, and the lasting impact of a single moment.

The limestone rock symbolizes place, history, and movement, representing the fossil form. The glass pieces from the arabesque doors of Villa Linda Sursock, transformed into molten form, explore new possibilities beyond the blast's destruction. The previous pattern on the glass gives rise to a three-dimensional form.

Through the creation of new matter, these materials demonstrate their agency. By bringing them together, the artwork converges multiple histories and times, reflecting on how matter captures the archive of a place, its history, and its potentiality.

Special thanks to Sara Jaafar (1millimetre) for facilitating the reconstruction of the Villa's doors, sharing the glass pieces, and providing support for the project.



Monya Riachi

Rock for the Times, 2023

Manganese glass from Villa Linda Sursock (19thC), glasswax, stainless steel
33x33x23cm

PRICE: 1,800 \$



SÉGOLÈNE RAGU

سيجولين راغو

"Still"

"سكون"

2023

Installation

Ségolène Ragu, born in 1990 in Paris, France, is a French-Lebanese photographer. She holds a master's degree in communications from ISCOM Paris (2013) and ECS London (2014).

Initially working as a freelancer in audiovisual and cultural desk research, she shifted her focus to documentary photojournalism after documenting the uprising of October 2019 in Beirut. This experience led her to study documentary photojournalism at EMI-CFD in Paris in 2020-2021. Since then, she has been actively documenting Lebanon through personal projects and collaborations with various media outlets. Her work primarily addresses societal issues, youth, and memory. Additionally, she is a co-founder of the Sillages collective and a member of Diversify Photo Up Next.

After my grandfather's passing, I frequently visit and photograph his uninhabited apartment, which still serves as a gathering place for our family during summers. Through these visits, I sense his enduring presence in certain objects and rooms, as if he never truly left. Photographing allows me to maintain a connection with him, grieve his loss, and pay tribute to his memory.

Inspired by Bassam Geitani's exploration of objects and their capacity for holding memories, this project serves as a portrait of my grandfather through his apartment and belongings. Memories of him resurface as I engage with these objects, envisioning him sitting on the sofa or absorbed in watching television with his headphones on.

Objects possess a unique vitality, each capable of telling its own story. When combined, they weave a narrative that reflects the person and their life. The material world, including objects, possesses a powerful ability to provide solace when a loved one departs.

This installation showcases objects that once belonged to my grandfather, accompanied by photographs, encapsulating his essence and the significance of his existence.



Segolene Ragu

Still, 2023
Installation.

NFS

LAURE GHORAYEB

Beirut Calls the Future
Generations Cain and Abel,
or the Fratricidal War,
1975-1990

2010, 2011
Mixed media



“Laure Ghorayeb invokes domestic totems: endless personal photographs and precisely-noted details of family lineage, the kind of small object meaningless to anyone but their owner, woven among the universally-legible icons of Lebanese history. Archival photos, maps, photocopied pictures, newspaper clippings, and hand-written receipts are jumbled together, sellotaped, or stapled to the surface... The temporal ambiguity of the collage and its refusal of the rigid “fixed”, become an appropriate space for the intersectional mapping of geopolitical and personal mythologies.”

This visual display of events and personal reflection leads us to question if storytelling is really the most powerful tool of all? Then, is storytelling the most effective way to transfer knowledge from generation to another generation?

Does it make a difference between despair and hope if we adopt a different way of telling stories from the same set of facts?



AYA NADERA ZANTOUT

آية نادره زنتوت

"The Red Box"

"العلبة الحمراء"

2023

Installation

Aya Nadera Zantout, born in 1996 in Beirut, Lebanon, is a multidisciplinary artist and architect. She obtained a Bachelor of Architecture degree with a minor in Art History from the American University of Beirut in 2020. Aya's artistic pursuits revolve around unraveling conflicting identities in her city and exploring the interplay of identities within herself and her environment. She focuses on the intersection of archives and the present moment, with a profound interest in history, identity, and belonging.

Starting with self-taught photography using her family's camera, Aya documents the hidden layers of Beirut and her family dynamics. Her artistic practice has expanded to include printmaking, painting, and installations. Notably, she has honed her skills in intaglio printmaking at the Beirut Printmaking Studio and participated in collective printmaking exhibitions in Beirut, Liverpool, and Paris.

A commentary on grief and its evolutionary process within oneself and the spaces we occupy in a country constantly giving its citizens reasons to grieve, the work draws on Laure Ghorayeb's Beirut Calls the Future Generations, Cain and Abel, or the Fratricidal War, 1975-1990 with its use of collage—in this case, video collage—to piece together fragments of the history of the artist's family home in Beirut. Left to decay as some of its original inhabitants passed away in the last few years, the building that once buzzed with laughs and screams from every room now sits eerily silent, nary a sound but that of the sea it sits in front of.

Using archival family photos and stills taken from the house in its current state, the artist engages her grandmother in a private conversation about the house and invites the viewer to listen in through The Red Box, a metaphor for the isolation and the toxic nostalgia that the house exudes in its current state.



Aya Nadera Zantout

The Red Box, 2023

Installation, Price: 950 \$



REINE CHEHAYEB

رين شهيب

"Accumulation "

"تراكم"

2023

131x114cm

Mixed media collage

18x25cm

Mixed media collage

Reine Chehayeb, born in 1992, currently lives and works in Aley, Lebanon. Following her graduation in Graphic Design from the Lebanese American University in 2014, she immersed herself in the branding industry, accumulating seven years of experience at a prominent Beirut-based branding and strategy studio.

In 2018, Reine's passion for art led her to enroll in drawing classes, eventually culminating in a degree in Visual Arts from the Lebanese University. With a lifelong affinity for art, she departed from the corporate realm after graduation and co-founded a community coffee shop in Aley alongside her sister, Nadi. The coffee shop serves as a hub for cultural, artistic, and social events, occupying Reine's time as she concurrently engages in freelance design and strategy projects. Her remaining free time is dedicated to the creation of art, fashion accessories, and active participation in art workshops and programs.

The theme around Laure Ghorayeb's work, which is characterized by temporal collage and a rejection of rigidity, resonates with my own artistic practice. While Ghorayeb explores the Lebanese civil war, I intertwine my inner world with everyday experiences to depict the story of an ordinary girl.

I view life as a series of unpredictable moments, challenging the fixation of these moments as an illusion we obsess over. The artwork presented here emerged from my final year project at the Lebanese University in 2021. It features framed cutouts from an installation comprising old notebooks, sketches, pictures, and collected items. These elements were carefully woven together to construct a larger narrative.

Over 15+ years, these accumulated papers interacted and evolved, influenced by thoughts from my journal. The resulting composition became an unlabeled amalgamation of my days and thoughts, open to change and unbounded experimentation.

The initial accumulation of separate moments crystallized into a fixed moment, only to transform into different separate moments that may endure or fade away.

Reine Chehayeb

Accumulation, 2023
Mixed media collage
131x114cm
Price: 2000 \$

Mixed media collage
18x25cm
Price: 300 \$

Wall installation: 4,000 \$

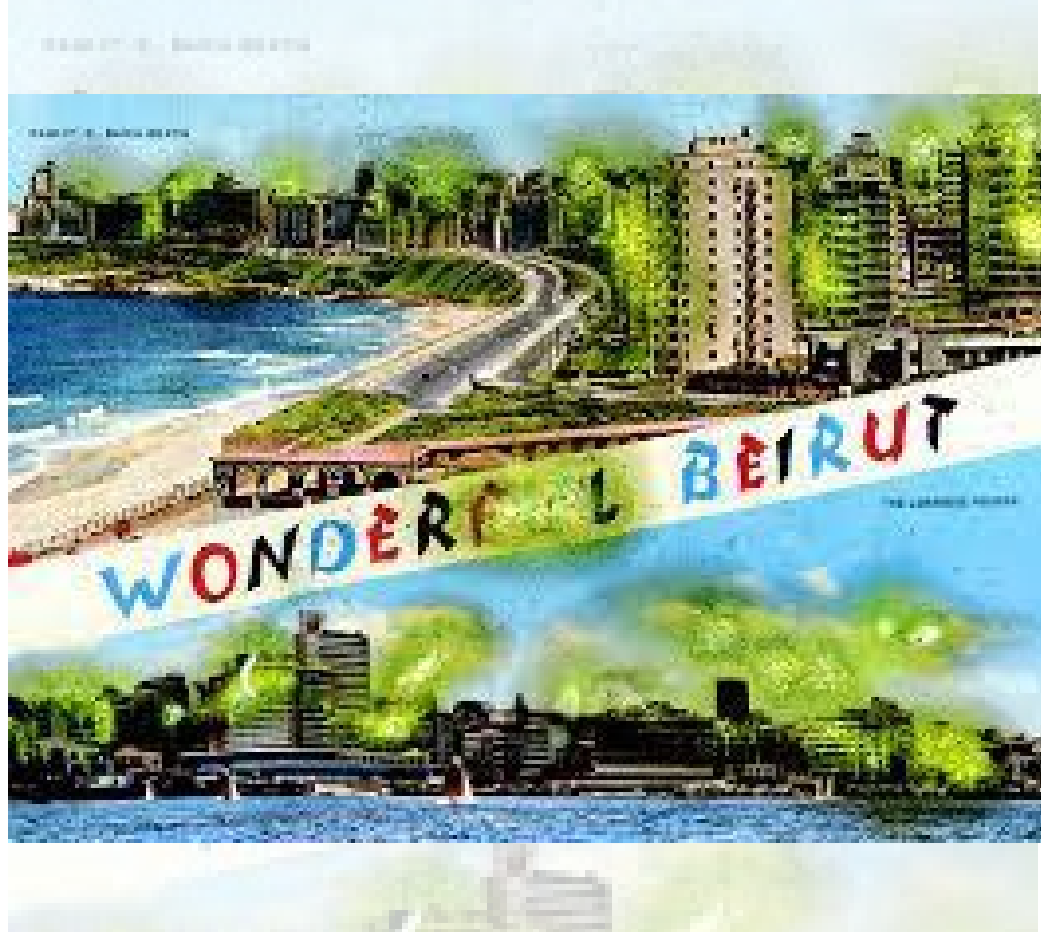


**JOANNA
HADJITHOMAS**

**KHALIL
JOREIGE**

Postcards of War
1997-2006
Part 2 of Wonder Beirut Project
Ink on paper, edition of 18

Exhibition title:
Wonderful Beirut
1998



This project highlights a stark contrast between an idealist image of the past and decadent support embodying a sinister present.

It is based on the collection of a fictional Lebanese photographer commissioned by the Lebanese State to take pictures to be edited as postcards, forming an idealized picture of pre-war Lebanon. As the civil war progressed, the protagonist systematically burned the negatives of the postcards, following the damages caused to the sites by the shelling and street fights, producing a series of evolving images.

In general, photography is a way to record and communicate visually to others, so how do images function in the service of storytelling and documentation?

Finally, what constitutes “The Decisive Moment”? (A term attributed to the photographer Henri Cartier-Bresson that refers to a picture in which all of the elements of an image come together to form a perfect composition).



DIANA BOU SALMAN

ديانا بو سلمان

"COLLECTIBLES "

"بقايا"

2023

25 pieces: glazed fired clay, soil,
sand

Diana Bou Salman, born in Paris in 1997, possesses a master's degree in Architecture. She primarily specializes in set design within the art and cultural sphere, collaborating with diverse institutions and museums throughout France. Her expertise extends to leading academic workshops, including notable engagements at the National Superior Architecture School of Paris Malaquais and the Tbilisi State Academy of Arts since 2021.

Blending scenography and architecture, Diana explores the poetic relationship between imagery and space. Through videos and sculptures, she creates narratives that delve into intimate spaces and the concept of belonging. Diana crafts imaginative projections by combining different production methods to realize her artistic vision.

Inspired by Joanna Hadjithomas and Khalil Joreige's art piece "Postcards of War 1997 - 2006," which emphasizes the importance of documentation and storytelling, "Collectibles" raises the question of how we communicate our present experiences. The "image" is translated into objects, symbols, and moments in time, allowing for open-ended narratives and possibilities.

"Collectibles" explores the concept of objects forming a sense of belonging. Through a series of 26 ceramics, the work raises questions about our relationship to identity and heritage. It delves into the notion of whether we are shaped by the space and objects we live with or if we collect and construct our identity through our experiences. Mundane objects are transformed into precious artifacts, resembling totems and collectible relics that evoke a sense of displacement. The ceramics incorporate French clay mixed with soil and sand gathered in Lebanon, symbolizing a connection to the artist's roots. The series serves as an ongoing archive, preserving the artist's Lebanese heritage while constantly incorporating new elements. It offers a contemplative experience, invoking memories of Lebanon through sensory impressions like the smells of flowers, tastes of fruits, sounds of motorcycle engines, and the sensation of sitting on a plastic chair on a hot summer day.



Diana Bou Salman

Collectibles, 2023

25 pieces: glazed fired clay, soil, sand

Price:

5 pieces: 1500\$

JOSEPH HARB

Remembrance Box
2013
Mixed media
& acrylic on wood

Exhibition title:
Under Construction
2014



“My works sum up my life” said Harb...

How can fragmented pieces of memories stand still against time? Do our memories serve as a gateway to our deep hidden feelings? Moreover, can they help us understand that our lives can have meaning and value and encourage us to find the confidence and motivation to face the challenges of the future? How can we embody and reflect the wisdom of the melancholy attitude as opposed to the bitter, angry one?

Does the answer lie in the understanding that sorrow is not just about us, that we have not been singled out, that our experiences belong to humanity in general?



CHRIS ASSOURY

كريس الصوري

"Autumn's Echo"

"صدى الخريف"

2023

112x85x70cm

Natural dried and preserved elements.

Chris Assoury, born in 1977 in Beirut, pursued her artistic journey after completing a degree in medical laboratories. She obtained Bachelor's and Master's degrees in Fine Arts from the Lebanese University in 2020, expanding her knowledge and skills.

Her Master's project, "Uninvited," is a Sound/Visual art installation exploring the relationship between memory, environmental sounds, and visual perception. Through her diverse artistic practice, Chris poses thought-provoking questions about these interconnected elements, drawing inspiration from memory, cognition, and daily life experiences.

In 2022, Chris earned the third prize in the prestigious "Wide Awake competition" with ICTJ, showcasing her visual/sound installation in Tunisia. She also collaborated as an art consultant with the ABAAD organization in 2021 for the development and execution of the public art installation "Hear and Now."

Chris has actively participated in collective exhibitions contributing to the vibrant art scenes.

Memory shapes our perception of life, and as an artist, I aim to explore it through various mediums, shedding light on what often goes unnoticed. Joseph Harb's Remembrance Box, with its representation of fragmented and layered memories, resonates with my approach to the subject.

In my work, Autumn's Echo, I strive to capture the essence of memory and its intricate layers. Combining fragments of past experiences and acknowledging the inevitable distortion that accompanies recollection, I seek to represent memory's fragile and fluid nature. This artwork serves as an attempt to preserve traces of what remains, bridging the gap between reality and imagination.



Chris Assoury

Autumn's Echo, 2023

Natural dried and preserved elements, 112x85x70cm.

Price: 1,800 \$



MARWA YLHAMANE

مروى إيلهمان

"The Mask "

"القناع"

2022

100x80cm

Oil colors and pastel on canvas

Marwa Ylhamane, born in 1996 in Casablanca, Morocco, is a figurative painter specializing in expressive art. She studied Applied Arts in Morocco before pursuing a Bachelor's and Master's degree in Fine Arts at the Lebanese University in Lebanon. In 2020, she received the Art Print Center grant in Beirut.

Ylhamane 's artistic direction revolves around realistic and contemporary expressions. Her work delves into the human condition, particularly exploring the challenges posed by mental illnesses and social issues.

Her time in Lebanon coincided with the collapse of societal structures, prompting her to depict psychological trauma and the manifestation of mental illnesses in both physical and mental states.

Ylhamane chooses individuals from her immediate surroundings as subjects for her artwork. She primarily uses oil painting on canvas and watercolors on cardboard for her creative endeavors.

In my artwork, "The Mask," I explore the intricate process of memory retrieval and its profound emotional impact. Inspired by Joseph Harb's insightful portrayal of social and psychological dimensions, I resonate with his depiction of personal journeys through art. We both confront the struggles of memories and seek to overcome them.

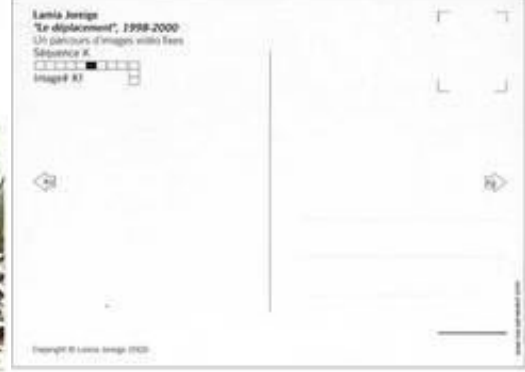
"The Mask" portrays a tangible figure representing the weight of memory. This character, burdened by past traumas, wrestles with their transcendence. The mask symbolizes surrender to the past, trapping the figure within. The realistic portrayal evokes a state of shock, where the individual remains captive to sorrowful memories. I question how individuals become entangled in their sorrows as I delve into the reasons behind this surrender.



Marwa Ylhamane

The Mask, 2022, oil colors and pastel on canvas, 100x80cm

Price: 1,500 \$



LAMIA JOREIGE

Le Déplacement
1998-2000
Video-stills installation
190 inkjet prints

Exhibition title :
Sans Titre
2000



Based on videos filmed in Beirut between 1990 and 1998, 'Le déplacement' is a visual narrative composed of outdoor images of fragments of the city, shot on the road, and intimate space interiors marking pauses within this displacement.

The escalating economic hardships are pushing an alarming number of Lebanese citizens to seek a better life abroad in yet another mass exodus, signaling the mixture of inner uncertainty and outer impossibility.

Between the crushing grief of leaving and the ambiguity of a hazardous future, how do we bid farewell to this cruelly loving country? How do we start over?

Ultimately, will we ever come back to a better country? How will this perfect Lebanon look like?



JOANNA RAAD

جوانا رعد

"Centrale"

"سنترال"

2023

35,2x24 cm

52x52 cm, framed

Oil pastel (Caran d'ache) on newspaper from November 22, 1980

Joanna Abdo Raad, born in 1973 in Chbaniyeh, Lebanon, is a multidisciplinary artist and a part-time senior lecturer and researcher at various universities in Lebanon, notably AUB and USEK. She is married to Roy Barbara, and her artistic journey encompasses various fields.

Raad got a Ph.D. in Theatre studies from the Saint-Joseph University, Beirut in 2019 and a Masters in Cinéma from USJ, Beirut in 2013. Initially, she got a BA in Audio-visual Studies, IESAV - USJ, Beirut, 1997.

From 1997 to 2015, Joanna also established herself as a professional set designer and art director, contributing to numerous TV programs, series, commercials, music videos, short films, and theater plays. Her artistic inclination was sparked at a young age, influenced by her father, Abdo Raad, an architect.

Raad draws/paints events from her childhood mainly in a naive/neo-expressionist style with a narrative dimension. It all started with obsessive flashbacks doodled on recycled paper with oil pastels, which became her favourite medium. Her work has been showcased in several collective exhibitions, allowing her artistic voice to reach a wider audience.

I chose to respond to theme around the work of Lamia Jreij's theme, 'Communication in a Time of Displacement,'. It was a decision based on my personal experiences and connection to the concept of displacement. The places and spaces in west Beirut hold deep meaning for me, evoking nostalgic memories from my childhood. During that period, my father was often overseas.

Communication in 1970s Lebanon was incredibly difficult. We relied on letters and drawings sent by post, but the war disrupted the functioning of post offices. Sometimes, my father would return home before his letter did! Another method was using the telephone, which required venturing through dangerous battle zones to reach a place called the "Centrale." There, we would wait for hours in a dismantled cabin pierced by bullets, surrounded by wires, to make international calls. Dialing my father's number repeatedly became necessary for a chance to speak with him, and despite the difficulties, I clung to hope. By responding to Lamia Jreij's theme, I aim to convey the challenges and emotions surrounding communication during times of displacement. My story reflects the longing, hope, and obstacles experienced by families separated by distance and the impact of war.



Joanna Raad

Centrale, 2023

Oil Pastel (Carand'ache) on newspaper from November 22, 1980, 35.2x24cm.

Price: 700 \$



NOURA BAKKAR

نورا البقار

"Visa"

"فيزا"

2023

17,7x12,4cm (11 passports)

19,5x14,4cm (1 passport)

Noura Bakkar, born in 1996 in Tripoli, Lebanon, is a multi-disciplinary artist and researcher residing in Lyon, France. In 2017, she earned her bachelor's degree, and in 2019 her master's degree in Visual Arts from the Lebanese University in Furn-el-chebbak.

Presently, she is pursuing another master's degree in Art History at Université Lumière Lyon 2 in France. In 2022, Noura interned as an art mediator at the Institute of Contemporary Art in Villeurbanne.

Noura's artistic practice revolves around the exploration of queer bodies and their portrayal within visual culture. She utilizes art as a means to challenge and desacralize societal taboos associated with religion, social norms, and body politics. By engaging in this process, Noura finds a sense of solace and empowerment.

The thematic underpinnings of this series align with the concepts addressed by Lamia Joreige, an artist whose work delves into similar territory displacement, an unexpected subject I never anticipated confronting. When I relocated to France a year ago for my studies, I believed it was the path I needed and was destined to pursue. However, I discovered a profound attachment to Lebanon—its land and all its inherent flaws—rather than its people or my physical home. The act of "leaving" felt like an exile, a definitive separation.

Building upon my prior work addressing body politics and gender issues in art and academic research, my focus has expanded to encompass the displacement of individuals within the context of expatriation and exile. In this vein, I have created a series called "Visa," consisting of untitled color pencil drawings on twelve expired Lebanese passports. This series explores the systemic exile experienced by Middle Eastern women. Each passport is filled with portraits, whether real or imaginary, representing individuals who have contributed, directly or indirectly, to my own displacement and that of millions of Lebanese people.



Noura Bakkar,
 Visa, 2023, 17.7x12.4cm (11 passports), 19.5x14.4cm

- Passport 1,2,7,12 (17 Pages) : 400\$**
- Passport 3 (19 Pages): 450\$**
- Passport 4,6,8 (16 Pages): 380\$**
- Passport 5 (15 Pages): 360\$**
- Passport 9 (21 Pages): 500\$**
- Passport 10 (12 Pages): 200\$**
- Passport 11 (17 Pages): 350\$**

IBRAHIM MARZOUK

Les Toits
1968
Oil on canvas

Exhibition Title:
Vision Urbaine
1996



From a place to sleep under the stars during the summer heat and socialize with neighbours, our grandparents might find it challenging to recognize how their beloved rooftops morphed into a place filled with cable dishes and solar panels.

The above will force us to reflect on how rooftops and everyday environments changed during different times and evolved to serve our ever-changing needs and to reflect present conditions.

What kind of ideals, ideologies, and realities are reflected in the urban and built environment? How does it feel to live in your city, on your street, in your building?



ZIAD JREIGE

زياد جريج

"My beloved rooftops"

"أسطحي الحبيبة"

2023

190X100cm

Vinyl on solar panel

Ziad Jreige, born in 1986 in Kousba, Lebanon, is a versatile artist and poet whose artistic practice spans multiple disciplines. In 2008, he obtained his Nursing degree from the Lebanese University. Alongside his nursing studies, Jreige pursued various courses in English Literature and painting, broadening his artistic and literary horizons.

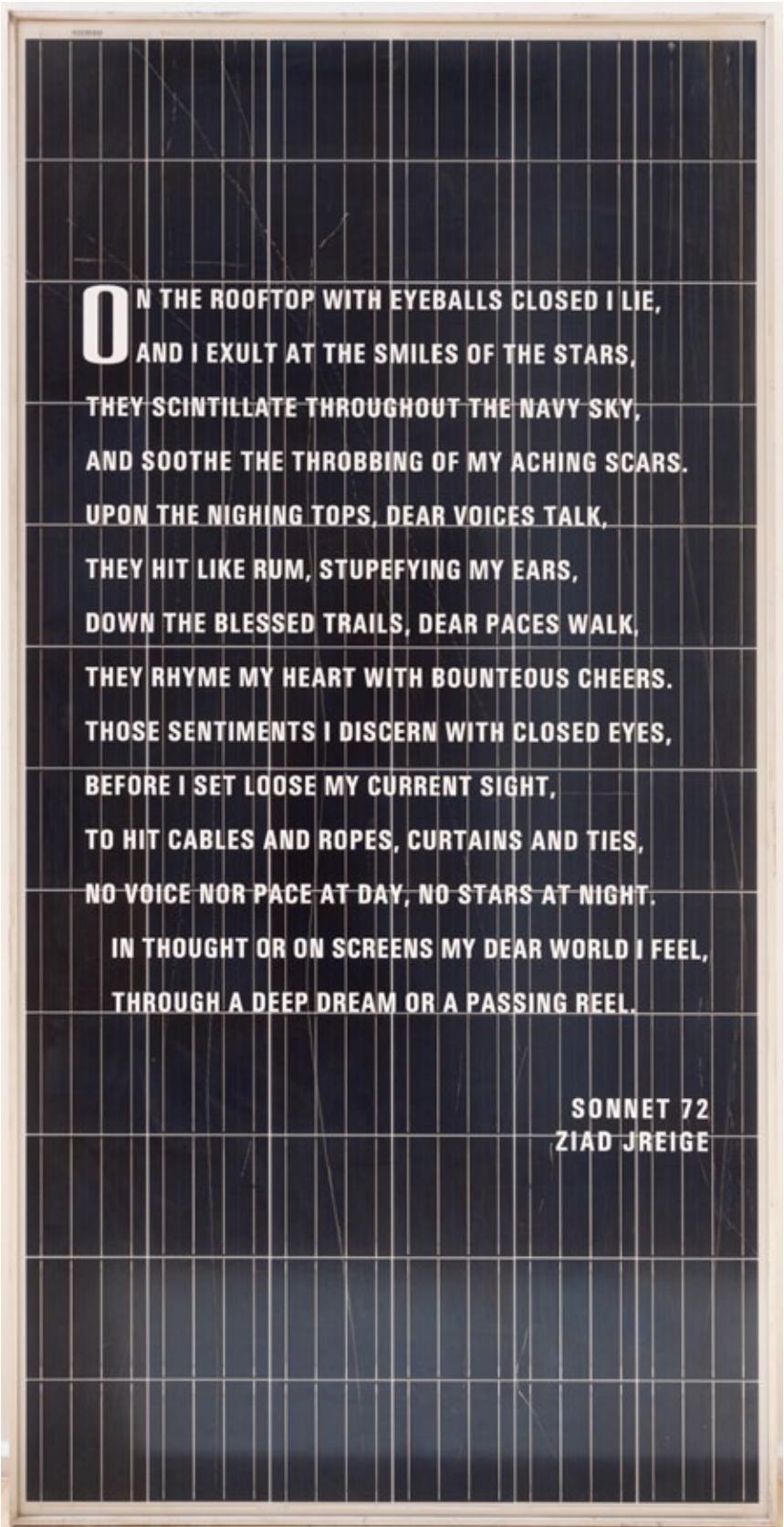
Jreige's work delves into the human experience, exploring themes ranging from pain and anxiety to pleasure and faith. Drawing inspiration from the mountainous landscapes of his childhood and the exposure to human vulnerability in his daily nursing profession, his artistic expression is deeply rooted in these elements. Influenced by his father, an Arabic teacher and literature enthusiast, as well as by notable figures like Gibran Kahlil Gibran, William Blake, and The Romantics, Jreige weaves together familiar elements with a philosophical skepticism to achieve both logical and spiritual satisfaction in his work.

As an accomplished poet, Jreige has published two poetry books, showcasing his unique perspective and poetic voice.

In harmony with Marzouk's work, the poem is a sonnet following the Shakespearean model. As the topic sheds light on the beauty of a past era, the structure of the poem will definitely emphasize the experience of reliving the charm of a past literary epoch.

My work is presented on a solar panel, which is the largest of what we can find blocking the sky, on our modern rooftops.

The work reminisces the beautiful experience of Lebanese rooftops with sensations of exceeding nostalgia. And a call, undoubtedly, to revive the beauty of the remembered scenes



ON THE ROOFTOP WITH EYEBALLS CLOSED I LIE,
AND I EXULT AT THE SMILES OF THE STARS,
THEY SCINTILLATE THROUGHOUT THE NAVY SKY,
AND SOOTHE THE THROBBING OF MY ACHING SCARS.
UPON THE NIGHING TOPS, DEAR VOICES TALK,
THEY HIT LIKE RUM, STUPEFYING MY EARS,
DOWN THE BLESSED TRAILS, DEAR PACES WALK,
THEY RHYME MY HEART WITH BOUNTEOUS CHEERS.
THOSE SENTIMENTS I DISCERN WITH CLOSED EYES,
BEFORE I SET LOOSE MY CURRENT SIGHT,
TO HIT CABLES AND ROPES, CURTAINS AND TIES,
NO VOICE NOR PACE AT DAY, NO STARS AT NIGHT.
IN THOUGHT OR ON SCREENS MY DEAR WORLD I FEEL,
THROUGH A DEEP DREAM OR A PASSING REEL.

SONNET 72
ZIAD JREIGE

Ziad Jreige

My Beloved Rooftops, 2023
Vinyl on solar panel
190x100cm

Price: 800 \$



GILBERT LOUTFI

جِيلْبِير لُطْفِي

"Landing on Beirut"

"هبوط في بيروت"

2019

90x120cm

Acrylic and collage on canvas

Gilbert Loutfi, born in Beirut in 1980, he studied interior design and fine arts at the Lebanese University Institute of Fine Arts. Gilbert's professional career predominantly revolves around architecture and design, with notable contributions to projects in Lebanon and the Gulf region.

In addition to his architectural pursuits, Gilbert has passionately delved into the realm of fine arts, particularly in painting and sculpture. He finds inspiration in unexpected encounters, such as a broken marble stone or a threshold salvaged from an old or demolished building.

Gilbert's artistic talent has been recognized through his participation in local and international exhibitions, with memberships in renowned platforms like Saatchi Art, artmajeur, JAG, and others. His dedication to exploring diverse media and his inclination towards sustainable art practices have contributed to his distinctive artistic style.

As a Middle Eastern architect, my identity shapes my work, blending oriental influences with a contemporary approach. Through travel and immersion in diverse cultures, I have honed my skills and refined my techniques.

Encounters 2023 exhibition provided a platform to showcase my art, inspired by visual elements that bring my perception to life with an oriental touch. Marzouk's painting on Beirut inspired my series "Beirut Once Upon a Time," capturing the enduring beauty of the city from above, contrasting with the encroaching concrete seen up close.



Gilbert Louffi

Landing on Beirut I, 2019
Acrylic and collage on canvas
90x120cm

Price: 1,200 \$

Landing on Beirut II, 2019
Acrylic and collage on canvas
90x120cm

Price: 1,200 \$



AREF EL RAYESS

Maisons de Silence
la Meditation et l'amour
dans le Vide
2000

Exhibition title:
Chants du Carré
2001



Our country is a nest of places that have long been devoid of human occupation due to the civil war, constructions plunged into the soft whispers of silence. What is it about these abandoned places that fascinate us so much?

Do we like to experience the strange beauty of seeing something made by a man slowly, but inexorably destroyed by the ravages of time?

How can we experience the power of silence when and if we venture into one of them? Why are silence and emptiness tightly correlated in our psyche? And why are we so guarded about silence, when every life or experience lived begins from silence and ends in silence?



MALAK EL SAHLI

ملك السهلي

"Soulfully Connected "

"مترايط روحياً"

2009

29.7x42cm

Photo print, Semi-matt paper

Malak El Sahli, born in 1990 in Kuwait, is a multitalented graphic designer. In 2012, she earned her Graphic Design degree from the American University of Culture and Education, where she also pursued a minor in Multimedia. Alongside her primary profession, Malak is an independent photographer and holds a partnership role at a branding agency.

Malak's creative passion lies in capturing and expressing emotions through her work. Despite being born and raised in Kuwait, her Lebanese heritage and strong connection to her homeland have always been integral to her identity. The physical distance from her hometown has not diminished the deep sense of longing and empathy she feels for Lebanon; if anything, it has only heightened her emotional attachment to it.

Silence invokes deep reflection, reconnecting us with our personal journey and the spiritual bond between our soul and our roots. The theme "Maisons de Silence" deeply resonates with me, as it reflects my emotional beliefs and the story behind my photo series titled "Soulfully Connected."

As a Graphic Designer, I find different avenues to express my artistic vision, and photography has been a powerful medium for me. The thought-provoking concepts presented by Galerie Janine Rubeiz have not only inspired me but also filled me with pride and anticipation to be part of this creative movement that brings me closer to my homeland. The juxtaposition of the past and present holds great significance, shaping our identity, strengthening our connection to our heritage, and paving the way for a brighter and promising future.

In my photo series, "Soulfully Connected," captured during my recent visit to Mount Lebanon, I explore an abandoned house untouched since the Civil War. While physically absent from these forsaken homes, our spirits and souls persist within. Like ethereal dancers in our memories, emotions of pain, joy, sadness, loneliness, and presence leave an indelible mark, serving as a constant reminder of our true essence and sense of belonging.



Malak El Sahli

Soulfully Connected, 2009
Photo print, Semi-matt
paper, 29.7x42cm

Edition of 8.
Price: 350 \$ each

HANIBAL SROUJI

Burnt Generation
2006
Fire, acrylic on canvas

The Go-Between
1999
Acrylic on canvas



Srouji's work is a dichotomy between violence and beauty where he attempts to play down those tensions by depicting a moment that is very brutal yet overshadowed by the beauty of its saturated colors and the riches of its textures.

The seductive beauty of the artwork pushes and veils the violent moment into the background. As a result, we can approach these images and almost let ourselves be seduced by them. This progression of seduction may not take into account what the artworks might truly represent, nor what they really are: burnt canvas and/or paint. Yet, at the moment of realization and recognition of the brutal, the grotesque gesture or act, the extremely violent moment would dawn on us.

Is burning in the painting or burning the painting considered an act of violence? Can violence have its own aesthetics beyond the world of fiction? And, is it possible to sublimate it when facing oppression? Can we transform the act of violence into a form of salvation and redemption? Can brutality lead to serenity?



MARWA EL RIFAI

مروة الرفاعي

"Here I Am "

"انا هنا"

2023

Video installation

"Watering My Wounds"

"اسقي جراحي"

2023

100X66cm

Acrylic on Linen

Marwa El Rifai, born in 1997 in Beirut, Lebanon, is a multidisciplinary graphic designer. She obtained her Graphic Design degree from the Lebanese American University in 2019 and studied product design at the Parsons School of Design in New York in 2017. In 2022, she completed an art residency at Kunsthalle Berlin, Germany.

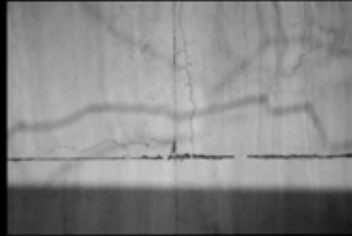
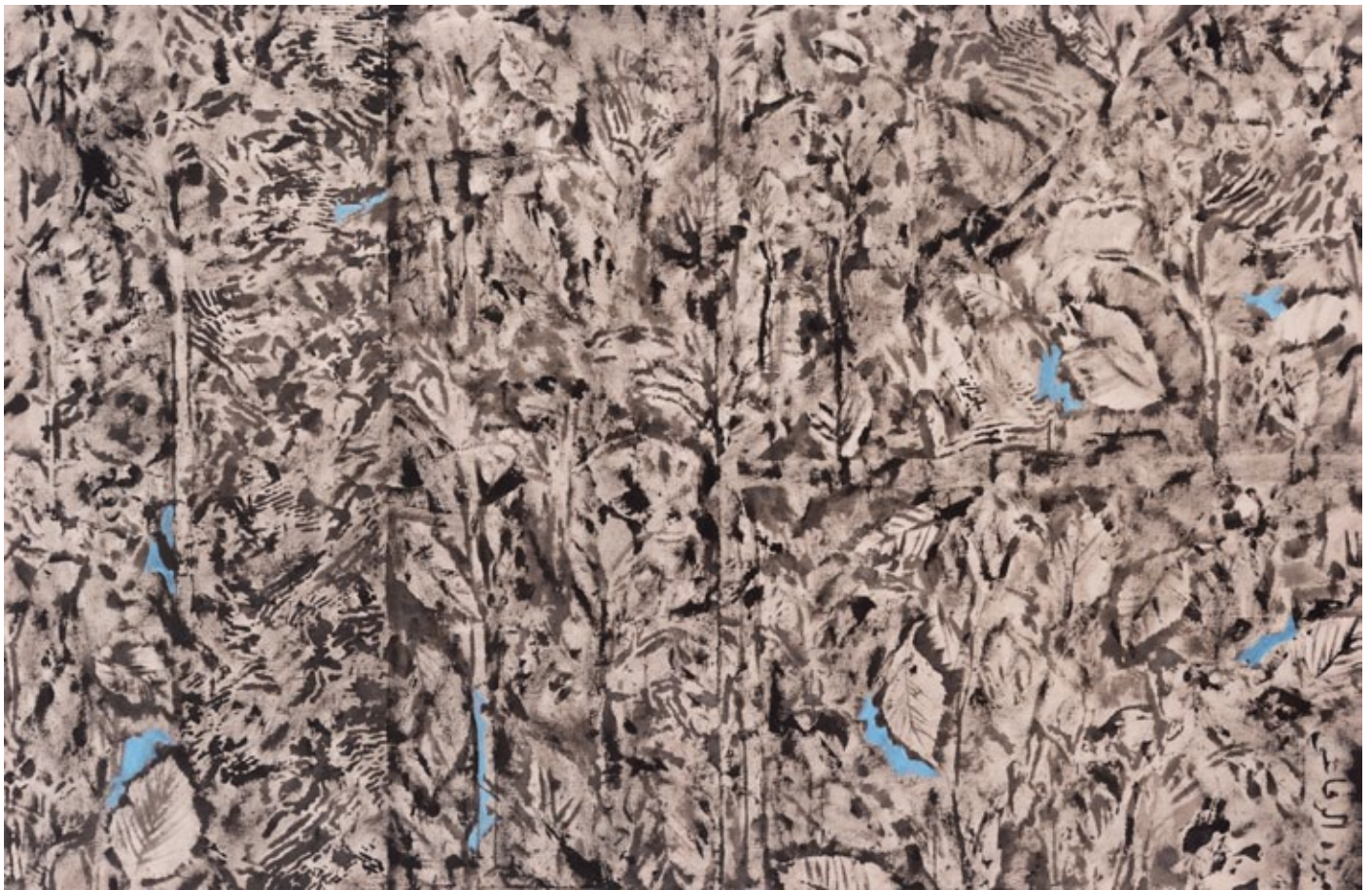
Marwa's artistic practice encompasses various mediums, including painting, drawing, video, sound, and installation. Her work delves into themes of humanity, spirituality, and identity. It is characterized by its emotional depth and fragility, which arise from both meditation and exploration.

Marwa credits her unique perspective on life to her father, who has vision difficulties, and her mother, who allowed her to express herself through painting from a young age. Her work remains deeply rooted in the essence of fragility and emotion, inviting viewers to connect with their own personal journeys and reflections.

Having grown up in Beirut, I have developed a unique perspective on the world. The hardships and turbulent history of the city have become an integral part of my identity as an artist. Each day brings a new reality, with nothing staying the same. This is where the intersection between my artworks "Here I Am" and "Watering My Wounds" lies. We adapt and live in accordance with the ever-changing circumstances.

Srouji's exploration of the interplay between violence and beauty in the theme resonated with me. The concept of dichotomy in our generation is something I deeply relate to. Grief is an inherent part of our history and our story, something we cannot deny or suppress. This project delves into the senses, fragility, and emotions in relation to place, time, art, and origin.

In my work, I focus on trauma and healing through a short video art piece and a painting. I navigate the complexities of finding hope in a country where hope seems elusive yet necessary. What do we choose to focus on? The grief? The joy? The darkness? The light? Through my art, I aim to portray the range of human emotions, behaviors, and experiences related to trauma, grief, and, most importantly, healing.



Marwa El Rifai

Watering my Wounds, 2023
Acrylic on Linen 1,500 \$

Here I am, 2023, Video Installation, 100x66cm

Total price : 2,200 \$